

# MUSIC & VIDEO WEEK

Europe's leading music business paper

90p



**LATEST SIGNING** to Jet Records are Loose Talk who debut this week with the single *Dan Dare*. Promotional activities include a tie-up with the recently-re-launched Eagle comic which is giving away 1,000 singles over the next four weeks, plus extensive editorial support. The current weekly circulation of the magazine is claimed by IPC to be 240,000, with an estimated readership of 1m. Pictured above after signing the deal are (l to r) Irving David, David Arden (Jet Records), Amanda Michelucci (Loose Talk), Tim Knight (Black & White Music), Steve Ralphs, Alfredo Michelucci and Ray Walton (Loose Talk).

## Drastic cuts at Rocket

ROCKET RECORDS is drastically cutting back its staff and its artists roster and from September will be little more than a vehicle for Elton John product, though one additional act is likely to be retained for the label.

"After much consideration, John Reid has decided that the record company cannot continue at its present level of operations and that major cutbacks in its artist roster and staffing level will take place as from September 1," said managing director John Hall.

"These decisions have been taken very reluctantly and obviously reflect the economic pressures that beset the industry at present, particularly the licensed labels.

"Elton John will continue to record on the Rocket label, but will be much more closely allied with Phonogram International to whom Rocket is licensed. The future of the other artists who are signed to Rocket is currently under discussion. Rocket Publishing and John Reid Enterprises are both unaffected by the changes and will continue operating as before."

Seven staff members will be made redundant, with just managing director Hall and international manager Robert Kee remaining.

## Blackmore quits Capital



CAPITAL RADIO'S head of programmes Tim Blackmore (above) is leaving the station to become chief executive designate of the Mid-Kent Radio ILR consortium (see Broadcasting, p26).

## Legislation at last in the fight against video piracy

By DAVID DALTON

THE FIGHT against mounting video piracy will be aided by new legislation approved by Parliament last Friday which makes possession (by way of trade) of copyright infringing material an offence under the 1956 Copyright Act.

The Copyright Act 1956 (Amendment) Bill achieved its third reading in the House of Commons, having already passed through the Lords and its committee stages, and now only awaits royal assent.

Having been initiated in the Lords by Lord Fletcher, the Bill was sponsored in the Commons by Conservative MP Michael Shersby who in debate described it as a valuable interim measure, pending new comprehensive Government legislation on copyright, "to provide a real deterrent against the piratical manufacture, sale and hire of sound recordings and video recordings".

Until now, said Shersby, criminal proceedings had been little used "because of the difficulty of proving guilty knowledge" on the part of the copyright infringers, a feature of the existing Copyright Act.

While supporting the Bill in principle, Labour MP Cryer commented: "The problems of proving the case remain. I hope that this legislation will encourage the police to take action against video pirates and the libraries that offer pirated films for hire."

The Bill was welcomed on behalf of the Government by under-secretary of state for trade Iain Sproat, who later told *Music & Video Week*: "The situation in which some 75 per cent of the retail side of the trade is illegal is intolerable. There is therefore no doubt that more must be done to reinforce the law."

"In the long-term the Government's Green Paper, which would contain a number of proposals to strengthen the position of copyright owners, will, I believe, lead to a major reform of UK copyright law. In the meantime, this Bill is a good step in the right direction."

# GOVERNMENT TO WAIT FOR EEC COPYRIGHT MOVE

By RODNEY BURBECK

EXACTLY A year after the publication of the Government's Green Paper on copyright reform, which poured cold water on the music industry's plea for a home-taping levy, it is becoming increasingly clear that the Government intends to wait for EEC directives on the subject before making any moves towards legislation.

That inevitably means further delays while the European Communities Commission draws up its own Green Paper which then enters a new consultative period involving all the EEC governments. The whole process could be protracted with the result that no action would be taken within the life of the present Parliament.

The good news, though, is that the Commission is known to be anxious to harmonise copyright law

through the Community and observers are optimistic that concrete proposals to ensure greater protection for rights owners will be made.

The Commission takes a much broader view of the need for protection in the area of writers and performers' rights, having a more pragmatic and economic attitude than governments who have to take into account possible political repercussions. It is, for instance, very concerned that piracy is undermining cultural industries, and there is a strong likelihood that it will make a positive directive that a levy is needed to compensate for home recording losses.

Governments are "obliged" to follow the Commission's directives within a two-year period or face a European Court.

New indications that the UK Government intends to sit it out and wait for EEC guidance came last

week when the Minister for Trade, Dr Gerard Vaughan, answered a spate of questions from David Steel.

Dr Vaughan said that the Government had set an end-of-August deadline for consultations in order that they might enter subsequent negotiations within the EEC "with a full knowledge of the UK interests".

He added: "Because of these Community considerations it is not yet possible to say when new copyright legislation can be introduced."

● A new impassioned plea to the Government to pledge itself to firm legislative proposals on copyright reform within the life of this Parliament was made in a resolution passed unanimously at the annual meeting of the Performing Right Society in London last week.

Introducing the resolution, PRS chairman Richard Toeman slammed the Government for its "dilatatory and negative view".

## LP sales 'permanently' damaged by home-taping but singles still buoyant

THE COMBINATION of unemployment and cheap means of home recording is producing a generation of home-tapers who will retain the habit for the rest of their lives.

That is the view of the BPI director general John Deacon in his commentary on the BPI's statistics committee's survey of trade deliveries for the first quarter of the year which shows a still buoyant singles market but an LP market which continues to decline.

"The absence of the help and protection [from home-taping] that the industry needs and deserves is not just affecting the current level of sales," adds Deacon, "but the potential to sell millions of LPs has been permanently removed."

Album sales were down by five per cent in the first quarter at just under 12m units and LP prices increased by only six per cent. The LP market is now below 64m units a year and the £26.7m worth of sales in the first quarter brought the total for the last 12 months to just over £145m, which means that there is no increase in sales when inflation is still running at around the 10 per cent mark.

Singles totalled 20.7m for the quarter, an increase of seven per cent on last year, and their value was 22 per cent up at £14.8m, indicating, comments Deacon, "that product has been sufficiently strong to bear a 14 per cent average price increase during the past 12 months".

Cassette sales continued to hold their own with a modest increase to total just over 6m units for the quarter despite a 20 per cent increase in prices.

The overall value of trade deliveries in the first quarter was £55.4m compared with £50.2m in the same period last year. This is an increase of 10.4 per cent and less than one percentage point lower than the rate of inflation.

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**ROUGH TRADE** Records and Distribution was presented its second silver disc (the first being for the *Specials' Gangsters*) by Y Records chief and Pigbag co-producer Dick O'Dell for sales of more than 250,000 copies of *Papa's Got A Brand New Pigbag*, which has actually sold nearly 400,000 units and reached number three in the *MW* charts. Pictured at the presentation are (l to r); Geoff Travis (director Rough Trade Records), Scott Piering (promotions, Rough Trade) and O'Dell (Y Records head and Pigbag co-producer).

## Duo aim to crack singles market

A NEW independent record company, plus a sister publishing company, have been set up by John Cooper, MD of Waterloo Productions, and Flash Management MD Paul Walden.

The Flying Record Company launches this week with the release of *The Letter*, the first single by Eastbourne band D'Arc.

The publishing arm, Flying Music, is also launched this week and will operate alongside the record company.

The new companies will aim specifically at cracking the singles market: "We will be unashamedly commercially-minded and very singles orientated. We will concentrate on the singles market until we can break an act and then we will talk about getting into albums!" says Walden.

Distribution in the UK is through CBS via Sales People, and promotion is being handled by Ray Stock. The label is presently negotiating with several other acts, but Walden stresses that company policy will be to release no more than one single a month and a maximum of two albums per year.

"We want to be sure if we put things out that we're going to be able to work them," adds Walden. "And we will stick with them for as long as it takes. In all we want to sign three or four acts in the first year and concentrate on them in terms of career development."

## Label formed solely for one-sided singles

THE ONE-SIDED single is to reappear — but it will not be part of the marketing strategy of a major record company, and it will be priced very close to the "half-price" figure that the trade wanted when RCA recently released the Bow Wow Wow single-sider.

A new label devoted exclusively to releasing one-sided singles for a dealer price of 55p has been set up by Len Tucker — for some years involved with talent-seeking for TV's *Opportunity Knocks* shows. Raffia Records is being pressed, sold and distributed exclusively through Spartan.

Tucker is keeping the dealer price down to 55p by ensuring that he has the publishing on every title he puts out. He is looking for artists and material which can be signed on that condition.

The first release on Raffia is *Forever*, (RAF 001) by singer/songwriter Chris Britain, which has already received some plays on provincial ILR stations.

Tucker told *MW* that he started setting up the label for one-siders last October, and his motive was to find a way of selling new talent to the retailers at a price they would find attractive, without recourse to the majors.

"One of the hardest things in the world for a small label, small management or a new artist, is to get through to the majors. A small entrepreneur who believes he has

found real talent has to force the issue."

Of the RCA single-sider which beat his first release in coming out, he commented: "The one-sided single is a gimmick if it comes from a major and is a record which would chart anyway."

"Raffia Records is giving the single-sider a real test. This must sell on merit, or fail. And my deal with Spartan is such that I cannot put on a B-side (to get extra mechanical royalties) if the record becomes a big seller; I can't do that so I can never put the price up after release. And I can't put a double-sided single out on Raffia through Spartan."

Raffia label singles are expected to retail for 97p to 99p.

**Four pages of  
studio news—  
starting p17**



**ISLAND RECORDS** has concluded a long-term licensing deal for Japan. The deal, which is operative immediately, is with Polystar Records, Japan. Polystar has, over the past weeks, been working on Adrian Belew, *Secret Policeman's Other Ball* — *The Music*, U2 and Robert Palmer, and their activities will now include the entire roster of Island artists. Pictured signing the deal are Island's Chris Blackwell and Aki Onadera, president of Polystar Records.

## A Major Record Company

MARK LONDON and Mike Moran have formed a new record company, named A Major Record Company. London has recently returned from the US with his first release by Orient Express, and he has arranged distribution there through Atlantic Records. He is currently negotiating distribution for the label in the UK and Europe. London is the writer and producer of Lulu's current US chart hits. Moran's varied career has lately centred on working with George Harrison on his new album.



## THE PLAYGROUND STUDIOS

WOULD LIKE TO SAY THANKS TO: \*

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AND A SPECIAL THANK YOU TO MIKE HEDGES FOR MAKING OUR FIRST YEAR GOOD FUN.

AND WE LOOK FORWARD TO SEEING YOU ALL AGAIN SOON.

\* In Alphabetical order.

Studio Bookings—

Contact Mike Jaye 01-267 7200



# Tandem sales force wins new three-year contract

TANDEM HAS won a new three-year deal with Ariola/Arista and Chrysalis, as their joint sales arm. It has simultaneously moved from its offices within the PolyGram depot in Chadwell Heath to a London West End base, in the Ariola/Arista offices at Cavendish Square.

## Industry eyes focus on IDS

CONSIDERABLE INDUSTRY interest has been generated by the announcement last week of plans for a new distribution company, Independent Distribution Services.

One of the company's three principals, Geoff Hannington, said: "We have been swamped with telephone calls from labels interested in talking with us, from people looking for jobs and simply from colleagues in the business wishing us luck. It is very gratifying." Until the new company's offices and warehouse in east London have been set up, Hannington is still located at his Logo Records office, while his partners John Howes and David Pick are working out of Pick's D P Management offices (01 499 8448).

Tandem sales manager Peter Battershill is convinced that the move will help the sales force to be more effective in the coming three years. Looking to short term objectives he feels "quietly confident" that the sales team can achieve noticeably better results in the second half of this year than in the first.

"We have a professional team which has been virtually unchanged for a couple of years," he explained. "The move to the West End will bring the sales office into closer touch with marketing and promotion people from both the record companies.

"We have taken stock, and planned for the next three years; we have streamlined our set up in some ways."

Coinciding with the new three-year agreement, the Tandem sales force (comprising 15 sales reps, one display rep, and two area managers) has been strengthened and restructured to include the appointments of Mike Fay as national accounts manager, Christine Dewar as sales administrator, and Nigel Tucker and Dave McWilliam as south and north area managers respectively.

Dewar and Fay will be based at Cavendish Square with Battershill.



PICTURED SHAKING hands on the Tandem deal are Chrysalis marketing director, Keith Lewis (left) and Ariola/Arista commercial director David Adams (right) flanking Peter Battershill.

## Ex-Mountain chief forms label

A NEW label, appropriately called The Next Record Company, is being launched this week by Derek Nicholl, who was a co-founder of the now defunct Mountain group of companies and was instrumental in managing the careers of Nazareth and the Alex Harvey Band.

Since the demise of Mountain two years ago Nicholl says he has spent time touring the country listening to bands in clubs and colleges and having found two bands he wanted to sign spent a further ten months developing their careers to ready them for a record debut.

His first signing, The Pencils, release a single, Watching The Tears (NEX 701) this Friday, followed by Vampires with Harry's House (NEX 702) on July 30. Pressing and distribution will be via CBS and Sales People/Promo People will be handling sales and promotion.

"I have formed the label as a platform for new artists which I believe will have international commercial appeal," says Nicholl. "I intend to establish and build their careers and probably in time secure worldwide deals for them with major companies."

## CBS making four-track tapes

THE INCREASING popularity of the portable stereo cassette market has resulted in CBS launching a series of four-track tapes, described as "a totally new concept in cassette marketing", and featuring recent hits by some of the company's major pop artists.

Each tape will be priced the same as a 12-inch single — around £1.99 — and will have a playing time on each side of up to 30 minutes. The cassettes, recorded on chrome dioxide tape, will also come in standard library cases with a full-colour inlay card.

Initial releases include titles by Altered Images, Abba, Billy Joel, The Jacksons, Goombay Dance Band, Meat Loaf and Shakin' Stevens. Promotion will include merchandising units, full-colour posters, window banners, a national advertising campaign and point-of-sale material.



Slogan for the promotion will be 4 Star Tracks — Latest Greatest Original Hits. Peter Dixon of CBS commercial marketing commented: "The cassettes are being targeted particularly for the booming market in personal stereo — there will be no need to rewind the tapes as the four tracks will be repeated on each side."

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## NEWS

## More vote in PRS elections

MORE MEMBERS than ever before took part in the PRS' new postal ballot procedure to elect candidates for vacant general council places.

The successful candidates for the writer-director seats were Joseph Horowitz who polled 5,311 votes, Nicholas Maw (3,702) Bill Martin (3,650) and Wayne Bickerton (3,522). Unsuccessful were Christopher Gunning, Richard Stoker and Graham Whettam.

Voted into the publisher-director seats were Ron White (who polled 4,052 votes), Christopher Morris (3,937) and Cyril Simons (3,487). Unsuccessful were Freddie Bienstock and Roy Tempest.

Roger Greenaway takes over as chairman.

## PRS + ILR stations agree interim deal

A NEW and revised interim PRS licensing agreement with ILR stations came into force on July 1. Last week's PRS AGM was told that the new agreement, which is "without prejudice" in view of the still outstanding reference to the Performing Right Tribunal, guarantees a level of percentage royalty unrelated to the amount of music played.

The PRS has also increased its vigilance on monitoring ILR broadcasts and has had successes in improving the music-reporting procedures of some stations.

Robert Abraham's, PRS' director of external affairs, also revealed that the society's dispute with ITV is expected to reach the High Court this week. The PRS is appealing against the tribunal's rejection of its argument that the

tribunal does not have the jurisdiction to consider the rate of royalty that IBA stations should pay on the grounds that the ITCA and ITN, which have referred the matter to the tribunal, do not actually broadcast in the meaning of the 1956 Act.

Meanwhile, the PRS agreement with the BBC has been renewed for a further three years at the same rate — two per cent — despite BBC arguments that it should be reduced and PRS arguments that it should be raised.

Marshall Lees, PRS' director of operations revealed that all ILR stations are now required to give details of all locally-recorded music, bringing them into line with already existing procedures of BBC local radio.

Lees also told the meeting that the PRS was investigating the possible use of new technology in monitoring broadcasts, including bar coding on records and digital recording.

## Singles file

SHEENA EASTON'S first release of the year is the single Machinery/So We Say Goodbye, released on EMI this week and taken from her third album which is scheduled for release in the autumn . . . Following the success of the re-release of Prelude's version of After The Gold Rush, After Hours has released the group's versions of Only The Lonely/A Broken Heart For Sale . . . Big Beat (distribution: Pinnacle) has re-released Jet Boy Jet Girl by Captain Sensible & The Softies, with The Damned's Wait For The Blackout on side two.

PRT THIS week releases Another Bottle Of Wine, the first single from new signing Houston We Have A Problem, an act described as "a fascinating mix between Altered Images and Kim Wilde" . . . Also out on PRT this week is Bucket And Spade by Sid Sideboard And The Chairs, a band of complete lunatics who hail from Watford . . . Bamboo Blue's new single, Scarlet On A Thursday, is available on the Variety label through PRT . . . RCA act Buzz (below) have released their second single, Hit The Road Jack, and will be making a number of live appearances to support it.

THE BELLE STARS follow up Iko Iko with another Sixties oldie, The Clapping Song, originally a hit for Shirley Ellis, and available now as a seven-inch picture disc. (It is not available in 12-inch form as stated in the MW new release listings last week) . . . July 23 sees the release on Stiff of Alvin Stardust's latest, I Want You Back In My Life Again, produced by Peter Collins.

RSO HAS rush-released a 12-inch version of Irene Cara's Fame, the theme song from the current BBC TV series; the new format includes an extra track, Hot Lunch Jam . . . Phil Lynott of Thin Lizzy has a new single, Together/Somebody Else's Dream, released by Phonogram. Both tracks are taken from Lynott's forthcoming album produced by Midge Ure.

TYING IN with their support gigs for the Average White Band, The UK Players have a new picture-bag single, Missbehavin', taken from the A&M album, No Way Out . . . Radialchoice's latest single release is I Eat Cannibals, Parts 1 and 2, by Toto Coelo, who appeared recently on BBC TV's The David Essex Showcase. The single was written and produced by Barry Blue . . . New seven and 12-inch singles from Arista include Janet Kay's You Bring The Sun Out, Distinction's That's The Way I Like It and Pato & Roger's Age Talk.



BUZZ: second single



THE CHAS & DAVE Christmas Jamboree Bag album has gone gold, just about in time for it to be re-released this autumn by Warwick. The gold disc presentation took place at the London HQ of Woolworths, and pictured above are (left to right) Ben Godbolt, Warwick sales and marketing director; Bob England of Towerbell; Anne Miles, Warwick deputy MD; Chas, Woolworth's record buyer Paddy Toomey, Dave, and Warwick MD Ian Miles.

## RT Scritti Politti drive

ROUGH TRADE Records launches one of its biggest marketing campaigns for the release of the new Scritti Politti single, Asylums In

Jerusalem, and album Songs To Remember.

The single, scheduled for July 23, will be available as a limited-edition picture disc (dealer price 85p) — Rough Trade's first — followed a week later by a 12-inch version with an extended recording of Jacques Derrida and an extra track, A Slow Soul. There will also be a limited edition print, designed by the group, given free with the single and a quantity of which will be personally signed.

In conjunction with the single and album releases, there will be fly-posting in London and other regions plus an extensive advertising campaign. Posters, press kits and badges will also be available. The album is scheduled for August 23 release.

## Wall soundtrack

ALTHOUGH THE film version of Pink Floyd's The Wall goes on release this week (see performance, p27), the single LP soundtrack on Harvest will not be available until late August or early September.

Entitled The Final Cut, the album contains newly-recorded versions of songs from The Wall double LP, plus some new compositions from Roger Waters and Dave Gilmour.

A single — likely to be When The Tigers Broke Free (HAR 5222) — is scheduled for August 2.

## Councils get power to license pop festivals

LOCAL COUNCILS are to be given authority to license pop festivals following an amendment to the Licensing of Public Entertainments Bill which reverses earlier Government thinking on the subject.

In the House of Commons last week, Timothy Raison, Minister of State for the Home Office, said: "We have been persuaded by the evident concern of both Houses and by the details of the very unpleasant effects which pop festivals can have, particularly in a small rural neighbourhood. The amendments are designed to give councils the minimum control compatible with their needs and wishes and those of the organisers and audiences of pop festivals."

The conditions which the licensing authority may impose are limited to four types, covering public safety, public hygiene, access for emergency vehicles and the prevention of unreasonable noise disturbance to persons in the neighbourhood.

"This enables a council to refuse a licence if it is clear that the organisers of the festival will be unable or unwilling to meet the conditions specified, but does not allow it to prohibit a pop festival just because it does not like them as a class," the Minister added.

## Armatrading, Brooker join royal Gala bill

JOAN ARMATRADING and Gary Brooker are the latest additions to be confirmed for the Prince's Trust Rock Gala at the Dominion Theatre on July 21. They join the line-up which also includes Phil Collins, Madness, Pete Townshend and Mick Karn. Further name artists are still to be announced. David Bowie has had to pull out of the BPI-sponsored event owing to a mix-up over dates.

An allocation of tickets is being made available to the general public. They are available from Keith Prowse, 24 Store Street, London WC1 (01-637 3131) and are priced at £25.00 each.

## Promotion for Klaassen

POLYGRAM HAS announced new top level appointments at Decca International in London with Reinhard Klaassen, who has run the company since PolyGram took it over in 1979, being promoted to the newly-created position of president, and Raymond Minshall, a long-serving Decca staffer, being upped from classical recording director to executive vice president.

## Donna Summer campaign

DONNA SUMMER'S new Warner Brothers album, released on July 23, will be backed by WEA in the UK with a heavy national in-store campaign. Merchandising will include posters and a centre piece, and a limited number of picture discs will be available. There will also be a co-operative ad campaign in the national press.

The LP is produced by Quincy Jones, and includes the current successful single Love Is In Control, as well as material written by Bruce Springsteen, Jon Anderson and Vangelis, and Billy Strayhorn and Quincy Jones.

## WEA releases charity album

AN ALBUM of tracks specially commissioned from major UK artists for the benefit of the WOMAD festival in Bath this weekend has been signed by WEA International, and will be released this week.

Music and Rhythm is a 2LP "which celebrates the growing influence of non-western music on contemporary rock". Tracks by artists including Peter Gabriel with Stewart Copeland and Ravi Shankar, The Beat, Pete Townshend, David Byrne and XTC are interspersed by tracks featuring some of the leading exponents of "non-western" music.

The Shankar track, Himalaya, is being released as a single with a track which is not on the LP — Branches by Will Sergeant of Echo and the Bunnymen — as the B side.

## ELO — Planets

LP — HMI LP1

Picture Disc — HMI PD1

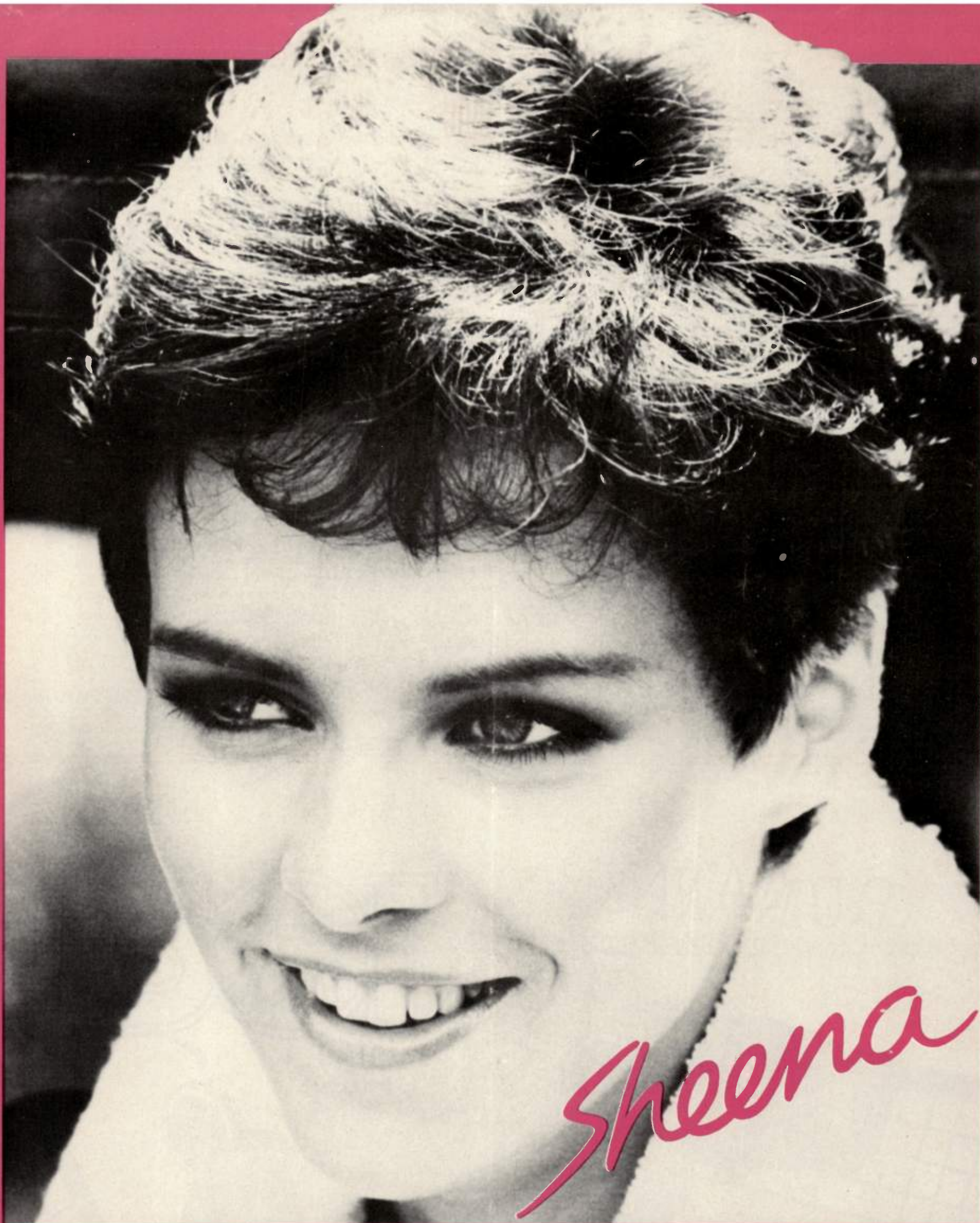
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# AIRPLAY ACTION

## Breakers

Records appearing on Airplay Action pages for first time.

YAZOO-24 stations; THE STRANGLERS-23; KID CREOLE & THE COCONUTS-22; ROCKY SHARPE AND THE REPLAYS-20; JOHNNY MATHIS-16; ELKIE BROOKS-14; BLONDIE-13; THE SHADOWS-11.

(see opposite page for full details)

**BLUE FEATHER**-Let's Funk Tonight-Mercury/Phonogram MER 109 (F) Tees-A List; Clyde-A List; Luxembourg-B List; Plymouth-B List; Beacon-B List; Centre-B List; Trent-Hitpick; Aire-B List; North Sound-B List.

**ANGELA CLEMMONS**-Give Me Just A Little More Time-Portrait PRT A2272 (C) Victory-A List; Orwell-A List; BBC Wales-A List; BBC London-B List; Plymouth-Hitpick; Mercia-B List; Trent-Hitpick; Aire-Hitpick; Clyde-B List.

**DEAN FRIEDMAN**-First Date-Epic EPC A2544 (C) BBC Scotland-A List; BBC London-B List; Plymouth-B List; Severn-Hitpick; Centre-B List; Hallam-Hitpick; Pennine-B List; North Sound-B List; Tay-B List.

**STEELY DAN**-FM (No Static At All)-MCA 786 (C) Plymouth-A List; Swansea-A List; Luxembourg-B List; BBC London-B List; DevonAir-Hitpick; City-Hitpick; North Sound-B List; Tay-Hitpick; CBC-Hitpick.

**GLENN FREY**-I Found Somebody-Asylum K13182 (W) Victory-A List; Severn-A List; Radio 210-B List; Plymouth-Hitpick; Centre-Hitpick; Aire-Hitpick; Pennine-B List; Swansea-Hitpick.

**HIGH INERGY**-First Impressions-Motown TMG 1268 (R) Victory-A List; BBC London-B List; Capital-B List; Essex-Hitpick; Beacon-B List; Centre-B List; Aire-Hitpick; City-Hitpick.

**TOMMY J**-Why Don't They Understand-Regard RG 101 (R) Trent-A List; BBC Wales-A List; Luxembourg-B List; BBC London-B List; Radio 210-B List; Plymouth-B List; Severn-Hitpick; Beacon-B List.

**CHARLY McCLAIN**-Only The Lonely Know-Epic EPC A2606 (C) BBC Wales-A List; BBC London-B List; Plymouth-B List; Orwell-B List; Aire-Hitpick; Pennine-Hitpick; City-Hitpick; Manx-Hitpick.

**HENRY TURTLE**-(He's Taken) Sheila (Off His Windscreen)-Variety BBVY 401 (A) BBC Wales-A List; Radio 210-B List; West-B List; Beacon-B List; Pennine-B List; City-Hitpick; Tay-B List; Swansea-B List.

**THE DAMNED**-Lovely Money-Bronze BRO 149 (F) Aire-A List; Pennine-A List; Forth-A List; West Sound-A List; Mercia-B List; North Sound-B List; Downtown-B List.

**SHEENA EASTON**-Machinery-EMI 5326 (E) Metro-A List; Tees-A List; Capital-Hitpick; DevonAir-Hitpick; Beacon-B List; Centre-Hitpick; Tay-Hitpick.

**KEVIN JOHNSON**-Rock And Roll (I Gave You The Best Years Of My Life)-PRT 7P 240 (A) Radio 210-A List; Manx-A List; BBC Ulster-A List; DevonAir-B List; West-B List; Orwell-B List; West Sound-B List.

**MICK KARN**-Sensitive-Virgin VS 508 (C) Severn-A List; Hallam-A List; Luxembourg-B List; Hereford-B List; Aire-B List; Tees-B List; Clyde-B List.

**THE ROYAL PHILHARMONIC ORCHESTRA**-If You Knew Sousa (And Friends)-RCA 256 (R) BBC London-A List; Victory-A List; Plymouth-A List; Orwell-A List; Tay-A List; BBC Wales-A List; Radio 210-B List.

**SOUNDTRACK**-Crazy-Rialto RIA 9 (P) BBC Scotland-A List; Downtown-A List; Beacon-B List; Mercia-B List; Trent-B List; Aire-B List; Hallam-B List.

## Radio 1

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

16 (14) BANANARAMA: Shy Boy	9 (6) BELLE STARS: Clapping Song	6 (—) PHD: Little Suzi's On The Up
16 (18) CAPTAIN SENSIBLE: Happy Talk	9 (—) KID CREOLE: Stool Pigeon	6 (—) SHEENA EASTON: Machinery
16 (17) VISAGE: Night Train	9 (6) ROXY MUSIC: Avalon	6 (—) TYGERS OF PAN TANG: Rendezvous
15 (9) HOT CHOCOLATE: It Started With A Kiss	9 (7) TEARDROP EXPLODES: Tiny Children	5 (—) BRIGIT NOVAK & M: Danube
14 (—) IRENE CARA: Fame	9 (—) TRIO: Da Da Da	5 (6) CHAS & DAVE: Margate
14 (11) PAUL McCARTNEY: Take It Away	8 (—) BUZZZ: Hit The Road Jack	5 (—) ELKIE BROOKS: Nights In White Satin
14 (15) STEVE MILLER BAND: Abracadabra	8 (8) CHERI: Murphy's Law	5 (—) FIXX: Red Skies
13 (14) ODYSSEY: Inside Out	8 (—) MADNESS: Driving In My Car	5 (—) EURYTHMICS: The Walk
13 (13) MIDGE URE: No Regrets	8 (6) QUEEN: Las Palabras De Amor	5 (—) JUNIOR: Too Late
13 (11) SHALAMAR: A Night To Remember	8 (8) ROCKY SHARPE & THE REPLAYS: Clap Your Hands	5 (5) J GEILS BAND: Angel in Blue
12 (7) DAVID ESSEX: Me And My Girl	7 (—) CHEAP TRICK: If You Want My Love	5 (8) A FLOCK OF SEAGULLS: Space Age Love Song
12 (18) IMAGINATION: Music And Lights	7 (7) DONNA SUMMER: Love Is In Control	5 (9) LEO SAYER: Heart
11 (5) DEXYS MIDNIGHT RUNNERS: Come On Eileen	7 (7) THE STRANGLERS: Strange Little Girl	5 (7) MIKE OLDFIELD: Family Man
11 (6) JAPAN: I Second That Emotion	6 (—) AC/DC: For Those About To Rock	5 (—) PATO & ROGER: Ago Talk
11 (14) YAZOO: Don't Go	6 (12) THE BEATLES: Movie Medley	5 (—) PSYCHEDELIC FURS: Love My Way
10 (—) BLONDIE: War Child	6 (7) CLIFF RICHARD: The Only Way Out	5 (5) STEVIE WONDER: Do I Do
10 (12) BUCKS FIZZ: Now Those Days Are Gone	6 (—) THE FIRM: Arthur Daley (e's Alright)	5 (—) TALK TALK: Today
10 (6) THE CLASH: Rock The Casbah	6 (5) LINX: Plaything	5 (—) THE THREE COURGETTES: The Three Courgettes
10 (18) DOLLAR: Videothèque	6 (11) NATASHA: Iko Iko	5 (—) WAR: Just Because
10 (11) THE JAM: Just Who Is The 5 O'Clock Hero		

## Radio 2

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

8 (6) CHAS & DAVE: Margate	4 (—) CROSBY, STILLS AND NASH: Wasted On The Way
7 (—) CHARLENE: I've Never Been To Me	4 (5) GIDEA PARK: Beach Boy Gold Part II
6 (—) THE BEATLES: Beatles Movie Medley	4 (—) HERBIE HANCOCK: The Fun Tracks
5 (4) RANDY EDELMAN: Nobody Made Me	4 (4) HOT CHOCOLATE: It Started With A Kiss
5 (—) DAVID ESSEX: Me And My Girl (Night-Clubbing)	4 (4) MELISSA MANCHESTER: You Should Hear How She Talks About You
5 (6) THE FIRM: Arthur Daley (e's Alright)	4 (—) NATASHA: Iko Iko
5 (7) PAUL McCARTNEY: Take It Away	4 (6) JUICE NEWTON: Love's Been A Little Bit Hard On Me
5 (—) THE STEVE MILLER BAND: Abracadabra	4 (—) THE ROYAL PHILHARMONIC ORCHESTRA: If You Knew Sousa (And Friends)
5 (5) GILBERT O'SULLIVAN: A Minute Of Your Time	4 (—) STRAWBERRY PARK: Summer Is A Coming
5 (—) CLIFF RICHARD: The Only Way Out	
4 (—) CAPTAIN SENSIBLE: Happy Talk	
4 (—) CHICAGO: Hard To Say I'm Sorry	

Radio 1 and Radio 2 guides compiled by Sham Tracking (01-290 0129). Previous week's plays in brackets.

## Add ons

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

IRENE CARA + 15  
JUNIOR + 13  
THE BELLE STARS + 9  
TRIO + 9  
JAPAN + 8  
CLIFF RICHARD + 8  
CHICAGO + 7  
PATRICE RUSHEN + 7  
HOT CHOCOLATE + 6  
DENNIS BROWN + 5  
THE CLASH + 5  
THE FIRM + 5  
JOAN JETT & THE BLACKHEARTS + 5  
BANANARAMA + 4  
DEXYS MIDNIGHT RUNNERS + 4  
LINX + 4  
PIGBAG + 4  
REO SPEEDWAGON + 4

RUNAWAY  
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# 4 MORE HEADING THAT DIRECTION TOO



## BOW WOW WOW

*The New Single*  
**'LOUIS QUATORZE'**  
*(Special Re-recorded Version)*  
*b/w 'Mile High Club'*  
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 RCA 263

*Taken from the album 'I Want Candy' (EMC 3416)*



**RCA**



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**'FIRST IMPRESSIONS'**  
 TMG 1268  
*A Motown High-Flyer*  
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## AVERAGE WHITE BAND

**'YOU'RE MY NUMBER 1'**  
 RCA 250

*Their first single since their hit 'Let's Go Round Again'*  
*Nationwide 13 day U.K. Tour commences 17th July*



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 7" RCA 248 in Picture Bag  
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**MUSIC WEEK**

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## ORDER FORM CHART

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

£ sales increase over last week

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

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number (distributor)	This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number (distributor)
£ 1	4	3	<b>FAME</b> Irene Cara (Michael Gore) Warner Bros Music	RSO 90 (F)	£ 39	46	2	<b>I WAS TIRED OF BEING ALONE</b> Patrice Rushen (Mims Jr/Rushen) Baby Fingers (Leosong)	Elektra K13184 (W)
£ 2	2	5	<b>ABRACADABRA</b> The Steve Miller Band (Miller/Mallaber) Heath Levy	Mercury/Phonogram STEVE 3 (F)	£ 40	58	2	<b>THE BIG BEAN</b> Pigbag (Simon Underwood) Mistral/Warner Bros/EMI	Y Records Y24 (RT/SP)
3	1	4	<b>HAPPY TALK</b> Captain Sensible (Tony Mansfield) Williamson Music	● A&M CAP 1 (C)	41	25	8	<b>TORCH</b> Soft Cell (Mike Thorne) Metropolis/Warner Brothers	Some Bizzare/Phonogram BZS 9 (F)
4	3	6	<b>INSIDE OUT</b> Odyssey (Jimmy Douglass) MCA Music	RCA 226 (R)	42	45	2	<b>LOVELY MONEY</b> The Damned (The Damned/Tony Mansfield) Rock Music	Bronze BRO 149 (F)
£ 5	6	6	<b>A NIGHT TO REMEMBER</b> Shalamar (Leon F Sylvers III) Chappell Music	Solar K13162 (W)	43	NEW	<b>NIGHTS IN WHITE SATIN</b> Elkie Brooks (Gus Dudgeon) Tyler Music	A&M AMS 8235 (C)	
6	5	4	<b>MUSIC AND LIGHTS</b> Imagination (Swain/Jolley) Red Bus (Music Int'l)	R&B RBS 210 (A)	44	23	12	<b>THE LOOK OF LOVE</b> ABC (Trevor Horn) Virgin Music	● Neutron/Phonogram NT 103 (F)
▲ 7	30	3	<b>DA DA DA</b> Trio (Klaus Voorman) EMI Music	Mobile Suit Corporation/Phonogram CORP 5 (F)	45	28	9	<b>GOODY TWO SHOES</b> Adam Ant (Ant/Marco/Hughes) EMI Music	CBS A2367 (C)
£ 8	13	5	<b>NOW THOSE DAYS ARE GONE</b> Bucks Fizz (Andy Hill) Paper Music/Big Note	RCA 241 (R)	£ 46	52	3	<b>HEAT OF THE MOMENT</b> Asia (Mike Stone) Warner Bros/Island	Geffen GEF A2494 (C)
▲ 9	20	3	<b>SHY BOY</b> Bananarama (Jolley/Swain) Red Bus Music	London NANA 2 (F)	£ 47	68	2	<b>HURRY HOME</b> Wavelength (Christopher Neil) Neon Music	Ariola ARO 281 (A)
10	12	7	<b>IKO IKO</b> Natasha (Tom Newman) Carlin	Towerbell TOW 22 (A)	£ 48	69	2	<b>PLAYTHING</b> Linx (David Grant/Pete Walsh) Solid/DJA/Samusic	Chrysalis CHS 2621 (F)
11	9	6	<b>NO REGRETS</b> Midge Ure (Ure/Hudson) Westminster Music	Chrysalis CHS 2618 (F)	£ 49	60	2	<b>RENDEZVOUS</b> Tygers Of Pan Tang (Peter Collins) ATV Music	MCA 777 (C)
▲ 12	36	2	<b>IT STARTED WITH A KISS</b> Hot Chocolate (Mickie Most) Chocolate/RAK	RAK 344 (E)	£ 50	59	3	<b>LOVE HAS FOUND ITS WAY</b> Dennis Brown (Gibbs/Lindo/Brown) Rondor Music	A&M AMS 8226 (C)
£ 13	18	5	<b>MURPHY'S LAW</b> Cheri (James/Hunt) Carlin	21/Polydor POSP 459 (F)	51	50	3	<b>LET'S FUNK TONIGHT</b> Blue Feather (Roy Beltman) Big Lift Music	Mercury/Phonogram MER 109 (F)
£ 14	21	4	<b>NIGHT TRAIN</b> Visage (Midge Ure/Visage) Metropolis/Warner Bros/Mood/Hot Food/Virgin	Polydor POSP 441 (F)	£ 52	63	2	<b>POSTMAN PAT</b> Ken Barrie (Bryan Daly) Post Music	Post Music PP 001 (A)
15	15	3	<b>FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)</b> AC/DC (Robert John Lange) J Albert & Son	Atlantic K11721 (W)	£ 53	56	3	<b>DANCE WIT' ME</b> Rick James (Rick James) Jobete Music	Motown TMG 1266 (R)
16	8	3	<b>JUST WHO IS THE 5 O'CLOCK HERO</b> The Jam (Peter Wilson/The Jam) Morrison Leahy Music	Polydor 2059 504 (IMS/F)	54	57	3	<b>SOONER OR LATER</b> Larry Graham (Larry Graham) Belsize Music	Warner Brothers K17925 (W)
17	10	8	<b>WORK THAT BODY</b> Diana Ross (Diana Ross) Sunbury/Carlin/Copyright Control	Capitol CL 241 (E)	55	39	5	<b>STREETWALKIN'</b> Shakatak (Nigel Wright) Skratz Music	Polydor POSP 452 (F)
18	11	7	<b>BEATLES MOVIE MEDLEY</b> The Beatles (George Martin) Northern Songs	Parlophone R6055 (E)	56	NEW	<b>ARTHUR DALEY ('e's Alright)</b> The Firm (Lister/O'Connor) Bark Music	Bark/Stiff MID 1 (C)	
19	17	6	<b>LAS PALABRAS DE AMOR</b> Queen (Queen/Mack) Queen Music/EMI Music	EMI 5316 (E)	57	62	2	<b>MATADOR</b> Jeff Wayne (Jeff Wayne) Standard Music	CBS A2493 (C)
£ 20	31	3	<b>I SECOND THAT EMOTION</b> Japan (John Punter) Jobete Music	Hansa HANSA 12 (A)	£ 58	34	12	<b>FANTASY ISLAND</b> Tightfit (Friesse-Greene) Zomba Music	● Jive JIVE 13 (C)
21	22	5	<b>FREEBIRD</b> Lynyrd Skynyrd (Al Kooper) MCA Music	● MCA 251 (C)	£ 59	70	6	<b>TINY CHILDREN</b> The Teardrop Explodes (Langer/Winstanley) Zoo/Warner Brothers	Mercury/Phonogram TEAR 7 (F)
22	7	10	<b>I'VE NEVER BEEN TO ME</b> Charlene (Miller/Gordy/Costa) Jobete	● Motown TMG 1260 (R)	£ 60	74	2	<b>CRIMSON AND CLOVER</b> Joan Jett & The Blackhearts (Cordell/Laguna) Planetary Nom (London)	Epic EPC A2485 (C)
£ 23	27	5	<b>HEART (STOP BEATING IN TIME)</b> Leo Sayer (Arif Mardin) Gibb Bros Music/Chappell	Chrysalis CHS 2616 (F)	61	NEW	<b>NOBODY MADE ME</b> Randy Edelman (Brown/Edelman) Copyright Control	Rocket/Phonogram XPRES 81 (F)	
24	NEW		<b>DON'T GO</b> Yazoo (Clarke/Miller/Radcliffe) Sonet	Mute YAZ 001 (RT/SP)	62	44	6	<b>SPACE AGE LOVE SONG</b> A Flock Of Seagulls (Mike Howlett) Zomba Music	Jive JIVE 17 (C)
25	14	10	<b>I'M A WONDERFUL THING, BABY</b> Kid Creole & The Coconuts (August Darnell) Island	Ze/Island WIP 6756 (E)	63	61	2	<b>BBC WORLD CUP GRANDSTAND</b> The Royal Philharmonic Orchestra (Andrew Lloyd Webber) Really Useful/Faber	BBC RESL 116 (A)
26	29	5	<b>VIDEOTHEQUE</b> Dollar (Trevor Horn) Island/Perfect Songs	WEA BUCK 4 (W)	64	37	6	<b>GOING TO A GO GO</b> The Rolling Stones (The Glimmer Twins) Jobete Music	Rolling Stones Records RSR 110 (E)
27	16	10	<b>HUNGRY LIKE THE WOLF</b> Duran Duran (Colin Thurston) Triton/Carlin	EMI 5295 (E)	65	42	9	<b>HOUSE OF FUN</b> Madness (Langer/Winstanley) Nutty Sounds/Warner Brothers	● Stiff BUY 146 (C)
£ 28	32	4	<b>ME AND MY GIRL (NIGHT-CLUBBING)</b> David Essex (David Essex) April/Imperial Wizard	Mercury/Phonogram MER 107 (F)	66	NEW	<b>THE CLAPPING SONG</b> The Belle Stars (Peter Collins) EMI Music	Stiff BUY 155 (C)	
29	19	5	<b>AVALON</b> Roxy Music (Rhett Davies/Roxy Music) EG Music	EG (Polydor) ROXY 4 (F)	67	NEW	<b>MARGATE</b> Chas & Dave (Chas & Dave) Chasdave Music	Rockney KOR 15 (A)	
30	33	3	<b>TAKE IT AWAY</b> Paul McCartney (George Martin) MPL Communications	Parlophone R6056 (E)	68	NEW	<b>SOUL DEEP</b> Gary U.S. Bonds (Springsteen/Steve) Heath Levy Music	EMI America EA 140 (E)	
▲ 31	41	3	<b>COME ON EILEEN</b> Dexys Midnight Runners & The Emerald Express (Langer/Winstanley) EMI Music	Mercury/Phonogram DEXYS 9 (F)	69	54	5	<b>SPIRIT</b> Bauhaus (Hugh Jones) Beggars Banquet Music	Beggars Banquet BEG 79 (W)
32	26	7	<b>DO I DO</b> Stevie Wonder (Stevie Wonder) Jobete/Black Bull	Motown TMG 1269 (R)	70	53	14	<b>ONLY YOU</b> Yazoo (Clarke/Radcliffe/Miller) Sonet	● Mute MUTE 020 (RT/SP)
▲ 33	38	4	<b>ROCK THE CASBAH</b> The Clash (Mick Jones) Nineden	CBS A2479 (C)	71	49	6	<b>FAMILY MAN</b> Mike Oldfield (Mike Oldfield) Virgin/TBPI/Joseph Weinberger	Virgin VS 489 (C)
34	24	7	<b>I WANT CANDY</b> Bow Wow Wow (Kenny Laguna) Dominion Music	RCA 238 (R)	72	51	13	<b>MAMA USED TO SAY</b> Junior (Bob Carter) Junior/Sam/EMI	Mercury/Phonogram MER 98 (F)
35	NEW		<b>THE ONLY WAY OUT</b> Cliff Richard (Richard/Pruess) Rockfield/Warner Bros	EMI 5318 (E)	73	NEW	<b>CAN'T LIVE WITHOUT YOU</b> Scorpions (Dieter Dierks) Zomba Music/MCPS	Harvest HAR 5221 (E)	
▲ 36	47	2	<b>CHALK DUST—THE UMPIRE STRIKES BACK</b> The Brat (Kaye/Wilder) Northpond/Consortway/Rocket	Hansa SMASH 1 (A)	74	NEW	<b>RED SKIES</b> The Fixx (Rupert Hine) Heath Levy/EMI Music	MCA FIXX 3 (C)	
£ 37	64	2	<b>TOO LATE</b> Junior (Bob Carter) Junior M/Samusic/Copyright Control	Mercury/Phonogram MER 112 (F)	75	NEW	<b>IEYA</b> Toyah (Steve James/Toyah) Sweet 'n' Sour Songs	Safari SAFE 26 (SP)	
£ 38	67	2	<b>LOVE IS IN CONTROL (FINGER ON THE TRIGGER)</b> Donna Summer (Quincy Jones) Carlin/Rondor	Warner Bros K79302 (W)	Compiled by British Market Research Bureau for the BPI, Music & Video Week and BBC, based on 250 from a panel of 750 conventional record outlets.				

TITLES A-Z (Writers)	
Abacadabra (Miller)	2
A Night To Remember (Meyers/Sylvers/Beard)	5
Arthur Daley ('e's Alright) (Lister/O'Connor)	56
Avalon (Ferry)	29
BBC World Cup Grandstand (Lloyd Webber)	63
Beatles Movie Medley (Lennon/McCartney)	18
Big Bean, The (Underwood/Johnstone/Verden/Moore/Carpenter/Leel/Neville)	40
Can't Live Without You (Schenker/Meine)	73
Chalk Dust—The Umpire Strikes Back (Foster/Walling/Kitter)	36
Clapping Song, The (Chase)	66
Come On Eileen (Rowland/Paterson/Adams/Billingham)	31
Crimson And Clover (James/Lucia)	60
Da Da Da (Remmmer/Kralle)	7
Dance Wit' Me (James)	53
Do I Do (Wonder)	32
Don't Go (Clarke)	24
Fame (Gore/Pitchford)	1
Family Man (Oldfield/Cross/Fenn/Frye/Reilly/Pert)	71
Fantasy Island (Souer/Dulser)	58
For Those About To Rock (We Salute You) (Young/Young/Johnson)	15
Freebird (Collins/Van Zant)	21
Going To A Go Go (Robinson/Johnson/Moore/Rogers)	64
Goody Two Shoes (Ant/Marco)	45
Happy Talk (Rodgers/Hammerstein II)	3
Heart (Stop Beating In Time) (B. R. & M. Gibb)	23
Heat Of The Moment (Wetton/Downes)	46
House Of Fun (Barson/Thompson)	65
Hungry Like The Wolf (Duran Duran)	27
Hurry Home (Thompson)	47
Icys (Wilcox/Bush/Bogen)	75
Iko Iko (R&B Hawks/Johnson/Thomas/S&J Jones)	10
I'm A Wonderful Thing, Baby (Darnell/Schott)	25
Inside Out (Rae)	4
I Second That Emotion (Robinson/Cleveland)	20
It Started With A Kiss (Brown)	12
I've Never Been To Me (Miller/Hirsch)	22
I Want Candy (Goldstein/Feldman/Gottcher/Berns)	34
I Was Tired Of Being Alone (Rushen/Mims Jr/Washington/Elgiator)	39
Just Who Is The 5 O'Clock Hero (Weller)	16
Las Palabras De Amor (May)	19
Let's Funk Tonight (Wheede/Brouwer/Brouwer)	51
Look Of Love, The (ABC)	54
Love Has Found Its Way (Brown/Brown)	50
Love Is In Control (Finger On The Trigger) (Jones/Ross/Tamperton)	38
Lovely Music (Scabies/Gray/Vanlan/Sensible)	42
Mama Used To Say (Giscombe/Carter)	72
Margate (Hodges/Peacock)	67
Matador (Wayne)	57
Me And My Girl (Night-Clubbing) (Essex)	28
Murphy's Law (Hunt/Joseph)	13
Music And Lights (Jolley/Swain/John/Ingram)	6
Nights In White Satin (Hayward)	43
Night Train (Strange/Ure/Currie/Egan/Formala)	14
Nobody Made Me (Edelman/De Shannon)	61
No Regrets (Rush)	11
Now Those Days Are Gone (Hill/Martin)	8
Only Way Out, The (Martinez)	35
Only You (Clarke)	70
Plaything (Grant/Bramble)	48
Postman Pat (Daly)	52
Red Skies (Curnin/West-Oram/Woods/Greenall/Barrett)	74
Rendezvous (Johnson/Stephens/Maher)	49
Rock The Casbah (The Clash)	33
Shy Boy (Jolley/Swain)	9
Sooner Or Later (Graham)	54
Soul Deep (Carson)	68
Space Age Love Song (M&A Score/Maudsley/Reynolds)	62
Spirit (Bauhaus)	69
Streetwalkin' (Sharpe/Odell)	55
Take It Away (McCartney)	30
Tiny Children (Cope)	59
Too Late (Giscombe/Carter)	37
Torch (Ball/Almond)	41
Videothèque (Horn/Darlow)	26
Work That Body (Ross/Chew)	17

**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.

ALWAYS ON MY MIND, Willie Nelson, CBS A2511  
A WAY YOU'LL NEVER BE, Leisure Process, Epic EPC A2478  
BEACH BOY GOLD PART II, Gidea Park featuring Adrian Baker, Polo POLO 22  
CLAP YOUR HANDS, Rocky Sharpe and The Replays, RAK 345  
DA DA DA (I DON'T LOVE YOU, YOU DON'T LOVE ME), Martin Judd, After Hours AFT 04  
EYE OF THE TIGER, Survivor, Scotti Brothers SCT A2411  
HAPPY HOUR, Deodato, Warner Brothers K17960  
HOLD ME, Fleetwood Mac, Warner Brother K17965

IF YOU KNEW SOUSA (AND FRIENDS), The Royal Philharmonic Orchestra, RCA 256  
IF YOU WANT MY LOVE, Cheap Trick, Epic EPC A2406  
I'M AFRAID OF ME, Culture Club, Virgin VS 509  
JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Regard RG 100  
KEEP ON, D Train, Epic/Prelude EPC A2543  
LET IT WHIP, Dazz Band, Motown TMG 1270  
LOSING MY GRIP, Samson, Polydor POSP 471  
LOVE'S BEEN A LITTLE HARD ON ME, Juice Newton, Capitol CL 248

ONE TO ONE, Freeez, Beggars Banquet BEG 78  
SENSITIVE, Mick Karn, Virgin VS 508  
SOMETHING IN YOUR PICTURE, Fashion, Arista ARIST 472  
STAR, Second Image, Polydor POSP 457  
THANKS TO YOU, Sinnamon, PRT BKS 3  
TODAY, Talk Talk, EMI 5314  
WAR CHILD, Blondie, Chrysalis CHS 2624  
WHAM RAPI, Wham, Inner Vision IVL A2442  
WILD SUN, 999, Albion ION 1033

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SINGLES RELEASES  
PAGE



SELECT SINGLES



YAZOO: Chartbound

**CHART CERTS**  
**ELKIE BROOKS**  
Nights In White Satin (A&M AMS 8235, CBS)  
**YAZOO**  
Don't Go (Mute YAZ Z001, Spartan/Rough Trade)  
**KID CREOLE AND THE COCONUTS**  
Stool Pigeon (ZE/Island WIP 6793, EMI)  
**BELLE STARS**  
The Clapping Song (Stiff BUY 155, (P) 155, CBS)

**DISCO PICK**  
**BRANDI WELLS**  
Fantasy (WMOT VS 515(12), Virgin)  
**CONGRESS**  
You Gotta Get It (Tooti Frooti TOOT (12) 2, PRT)  
**BOYS TOWN GANG**  
Can't Take My Eyes Off You (ERC Records ERC(L) 101, PRT)

**ROCK PICK**  
**KANSAS**  
Play The Game Tonight (Kirshner KIR A2408, CBS)  
**APRIL WINE**  
Enough Is Enough (Capitol CL 254, EMI)  
**INDIE PICK**  
**BEBE BUELL**  
Little Black Egg (Moonlight MNS 003, Stage One)  
**BAMBO BLUE**  
Scarlet On A Thursday (Variety BBVY 403, PRT)  
**THE GO-BETWEENS**  
Hammer The Hammer (Rough Trade RT 108, Rough Trade)  
**ROY WEARDS LAST POST**  
Monopoly (Parasol PAR 2, Indies)

**REGGAE PICK**  
**TREVOR WALTERS**  
Loving As One (Magnet (12) MAG 214, PRT) Crossover.  
**ASWAD**  
Girl's Got To Know (CBS A2579, CBS) Crossover.

**FUTURIST PICK**  
**THE PSYCHEDELIC FURS**  
Love My Way (CBS A2549, CBS)

**PERSONAL CHOICE**  
**PLACEBO**  
Poppy Dance (Aura AUS 133, Spartan)  
**KING TRIGGER**  
River (Chrysalis CHS 2623, PolyGram)

**OTHERS**  
**KERMITT**  
Flick My Switch (Eagle BSB 019, Stage One) Frantic excitable pelter with spicey title line, well performed though some of the backing is rather predictable.

**OVERDRIVE**  
Techno Talk (Epic EPC A2486, CBS) Kind of thing M might produce, jaunty catchy title line aided by sound effects, guy with deep deep voice on back-ups, some smooth riding pleasing synth lines. Might catch on.

**24 HOURS**  
Siberian Kid (Charisma CB 399 (12), PolyGram) Big sound production, more memorable for overall vibrancy than any specific riff — line, melody.

**TOTO COELO**  
I Eat Cannibals (Radialchoice TIC 10, Virgin Noisy backing to gutsy five girl vocal outfit.

**BRIGADE OF BRASS**  
First In Line (Bulldog BD 25, President) Brass band instrumental related to the "Event" with sleeve portrait of HRH Princess Diana, sturdy rock-the-pram music, should prove popular.

**AFRAID OF MICE**  
At The Club (Charisma CB 398, PolyGram) Another up-tempo AOM offering in manner now getting too familiar but they do it well.

For swifter review, send your singles direct to:  
**TONY JASPER at 29 Harvard Court, Honeybourne Rd., London NW6 1HL.**

NEW SINGLES

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

**ALABAMA** TAKE ME DOWN/Love In The First Degree **RCA 251** Pic Bag (R)  
**AMERITZ** WE SHOULD BE TOGETHER/Love Will Take Us Higher **Lucky 7 LUCKY 001** (A)  
**ANDY**, Horace LOVE HANGOVER/Serious Thing **Solid Groove SG 014** 12" only (P)  
**APRIL WINE** ENOUGH IS ENOUGH/An't Got Your Love **Capitol CL 254** Pic Bag (E)  
**ATTACK** GOIN' IN THE MOONLIGHT/Instrumental **Towerbell TOW 23** Pic Bag (A)  
**ATERS**, Roy LET'S STAY TOGETHER (EDITED VERSION)/Knock Knock **Polydor POSP 474** (F)  
**ATERS**, Roy LET'S STAY TOGETHER/Knock Knock **Polydor POSPX 474** 12" (F)

**BAND AKA**, The WHEN YOU BELIEVE IN LOVE/Funk On **Epic/Streetwawe EPC A2602** Pic Bag (C)  
**B B & Q** IMAGINATION/Hard To Get Around **Capitol CL 257; 12CL 257** 12" (E)  
**BIKINI** ATOLL TRIBAL RADIO/Splinter **Ready Go EGO 3** Pic Bag (P)  
**BLACK SLATE** STICKS MAN (4 track EP) **Top Ranking 12TRY 2** 12" only (RT/JS)  
**BLANCMANGE** FEEL ME/Instrumental **London BLANC 2** Pic Bag; **BLANX 2** 12" (Disco Re-mix) Pic Bag (F)  
**BONE**, Richard THE BEAT IS ELITE (3 track) **Survival SUR 123** 12" only Pic Bag (P)  
**BOONE**, Daniel I'M ONLY LOOKIN'/Sweet Conversation **Swoop RTLS 009** Pic Bag (SD)  
**BOW WOW WOW** LOUIS QUATORZE/Mile High Club **RCA 263** Pic Bag (R)  
**BREEN**, Ann DEAR LITTLE BOY OF MINE/By The Bright Silvery Light Of The Moon **Homespun HS 059** (1&B/Swift)  
**BROOKS**, ELKIE NIGHTS IN WHITE SATIN/Lilac Wine Live Recording **A&M AMS 8235** Pic Bag (C)  
**BROWNE**, Jackson SOMEBODY'S BABY/The Crown On The Cradle **Elektra K13185** (W)

**CAROUSEL** MY HEART AND I/Heart To Heart **Kaleidoscope KRL A2545** (C)  
**CHAS & DAVE** MARGATE/Give It Gavotte **Rockney KORX 15** Pic Disc (A)  
**CITIZENS OF REALM** SOMEONE ELSE'S WORLD/St Malo (Double A Side) **Someone Else's Music SON 1** Pic Bag (SD)  
**COLD HAND BAND** TROPICANA/One Day **BK PPC 109** Pic Bag (A)  
**CREOLE**, Kid And The **Coconuts** STOOL PIGEON/In The Jungle plus free single THERE BUT FOR THE GRACE OF GOD GO I/He's Not Such A Bad Guy (After All) **ZE/Island DWIP 6793** (Double Pack) Pic Bag (E)  
**CREOLE**, Kid And The **Coconuts** STOOL PIGEON/Double On Back **ZE Island WIP 6793** Pic Bag; **12WIP 6793 12"** Pic Bag (E)  
**CURE**, The THE HANGING GARDEN/Killing An Arab **Fiction FICS 15** (F)  
**CURE**, The THE HANGING GARDEN/One Hundred Years/A Forest/Killing An Arab **Ficton FICG 15** (Double Pack) Pic Bag (F)

**DALEK** I LOVE YOU HOLIDAY IN DISNEYLAND/Masks And Licenses **Korova KOW 25** Pic Bag (W)  
**D'ARC** THE LETTER/Analysis **Flying FLY 101** (C)  
**DELAHAYE**, Junior LOVE/Il Love You **Solid Groove SG 015** 12" only (P)  
**DIAMOND**, Neil BE MINE TONIGHT/Right By You **CBS A2580** Pic Bag (C)  
**DOLAN**, Joe MORE AND MORE/When Your Lover Leaves You **Ritz RITZ 19** Pic Bag (RT)  
**DOMINGO**, Placido ADDORO/EI Triste **CBS A2595** Pic Bag (C)

**EASTON**, Sheena MACHINERY/So We Say Goodbye **EMI 5326** Pic Bag (E)  
**EYE TO EYE** NICE GIRL/Time Flies **Automatic K17966** (W)

**FAITH-GLOBAL** EARTH REPORT/Coded World/Love Seems Lost **Survival SUR 124** 12" only Pic Bag (P)  
**FISH**, Bob HOTEL/Like Lovers Do **Magnet MAG 227** (A)  
**FOXX**, John ENDLESSLY/Young Man **Virgin VS 513** Pic Bag (C)  
**FREE STYLE** I WANT YOU/Fantasy **Swift BIRD 2** Pic Bag (A)  
**FREY**, Glenn I FOUND SOMEBODY/She Can't Let Go **Asylum K13182** (W)

**GARVEY**, Nick TAKE A LOOK OVER MY SHOULDER/The Lion And The Lamb **Virgin VS 504** (C)  
**GARRETT**, Pat JUMPIN' JOHN/Sexy Ole Lady **21/Polydor POSP 481** (F)  
**GIRL**, THE CLAP CLAP (THE CLAPPING SONG)/My Boy Has Left Me **Aura AUS 118** Pic Bag (SP)  
**GIST**, The LOVE AT FIRST SIGHT/Light Aircraft **Rough Trade RT 085** Pic Bag (RT)

**HINE**, Eric EXPECTATION (BRAVE NEW WORLD)/Not Fade Away **Phillyworld PWS 102; PWSL 102** 12" (A)  
**HOUSTON** WE HAVE A PROBLEM ANOTHER BOTTLE OF WINE/2.25 PRT **7P242** Pic Bag, **12P 242** 12" (A)

**JAY**, Lesley ROCKIN' WITH MY RADIO/My Isle Of Wight **BK PPC 108** Pic Bag (A)

**KEYS**, The SUSPICIONS/Nothing **A&M AMS 8236** Pic Bag (C)  
**KROKUS** AMERICAN WOMAN/Long Stick Goes Boom **Arista ARIST 468** (C)  
**KUSTOM**, The LET THE GIRL DANCE/Arrested **Red Bus RBU 81** (A)

**LEON** JEALOUS HEART/Amazing Grace **Homespun HS 058** (1&B/Swift)  
**LIE-LIE**, Bunny ITIE TITIE GIRL/BILLY BOYD: Righteousness **Greensleeves GRED 89** 12" only (RT)  
**LIGHT OF THE WORLD** NO 1 GIRL/Don't Run **EMI 5319; 12EMI 5319** 12" Both in limited edition pic bag (E)  
**LIQUID GOLD** WHERE DID WE GO WRONG/Ripping Up The Letter **Polo POLO 23** Pic Bag; **POLO 1223** 12" (C)  
**LITTLE EGYPT** I DO VOOODOO/Do It Right **Arrival PIK 8** Pic Bag (P)  
**LOGAN**, Johnny ORIENTAL EYES/Flames **Epic EPC A2553** Pic Bag (C)  
**LOOSE TALK** DAN DARE/Home Planet **Jet JET 7025** Pic Bag (C)  
**LOVE JOYS** LET ME ROCK YOU/Stranger **Solid Groove SG 016** 12" only (P)  
**LYNOTT**, Phil TOGETHER/Together/Somebody Else's Dream **Vertigo/Phonogram SOLO 412** 12" Pic Bag (F)  
**LYNOTT**, Phil TOGETHER/Somebody Else's Dream **Vertigo/Phonogram SOLO 4** Pic Bag (F)

**MADNESS** DRIVING IN MY CAR/Animal Farm (Tomorrows Dream Warp Mix) **Stiff BUY 153** Pic Bag; **PBUY 153** Pic Disc (C)  
**MANAGERS**, The SHAKE IT UP, SHAKE IT UP/I Got To Know Sire **SIR 4056** (W)  
**MANFRED MANN'S EARTH BAND** REDEMPTION SONG/Wardream **Bronze BRO 150** Pic Bag (F)  
**MARTIN**, Moon ACES WITH YOU/Dangerous Game **Capitol CL 255** Pic Bag (E)  
**MAXIMUM JOY** IN THE AIR/Simmer 'Til Done **Y Records Y26** (RT/SP)  
**MEZZO FORTE** CRYING IN THE DARK/tba **Suspect SUS4** Pic Bag (RT)

**NATASHA** IKO IKO/I Should Have Known **Towerbell TOWX 22** Pic Disc (A)  
**NATASHA** IKO IKO/I Should Have Known/I Still Love You **Towerbell TOWX 122** 12" Pic Disc (A)  
**NAZARETH** LOVE LEADS TO MADNESS/tba **Nems International MIS 101** Pic Bag (SD)  
**NIGHTMOVES** TRANSDANCE/tba **GC GC1** 12" only (RT)

**ONLY AFTER DARK** GHOSTS OF ROMANCE/tba **Dixlexia DXL001** Pic Bag (RT)

**PALE FOUNTAINS**, The SOMETHING ON MY MIND/Just A Girl **Operation Twilight OPT 009** Pic Bag (RT)  
**PENCILS**, The WATCHING THE TEARS/You Say You **Next NEX 701** Pic Bag (C)  
**PLACEBO** POPPY DANCE/Punishing Pierrot **Aura AUS 133** Pic Bag (RT)  
**PULSALLAMA** UNGAWA PT II IWAY OUT GUIANA/THE DEVIL LIVES IN MY HUSBAND'S BODY **Y Records Y25** Pic Bag (Double A Side); **12Y25** 12" Pic Bag (Double A Side) (RT/SP)

**REEVES**, Christopher DINING AT DZERZHINSKY'S/PETER JENNINGS: Floor Show at Dzerzhinsky's **Y Records Y23** Pic Bag; **12Y23** 12" (RT/SP)

**SAMPLES**, The DEAD HERO/tba **No Future OI 14** Pic Bag (RT/SP)  
**SAMSON** LOSING MY GRIP/Pyramid To Stars **Polydor POSP 471** (F)  
**SAMSON** LOSING MY GRIP/Pyramid To The Stars/Mr Rock 'n' Roll **Polydor POSPX 471** 12" (F)  
**SEARCH** PEANUT BUTTER AND JAM/A Song For Carne **Phillyworld PWS 103; PWSL 103** 12" (A)  
**SHANKAR** AND **BILL LOVELADY** HIMALAYA/ **WILL SERGEANT**: Favourite Branches **WEA K19238** Pic Bag (W)  
**SHARPE**, Rocky And The **Replays** CLAP YOUR HANDS/Twenty-Four Hours **RAK 345** (E)  
**SIDEBBOARD**, Sid And The **Chairs** BUCKET AND SPADE/Regalia/Hoggedy Hoggedy Lebarsraum **PRT 7P 244** (A)  
**SNIFF 'N'** THE TEARS HUNGRY EYES/Bagatelle **Chiswick DICE 10** Pic Bag (A)  
**SQUEEZE** WHEN THE HANGOVER STRIKES/Elephant Girl **A&M AMS 8237** Pic Bag; **AMXS 8237** Pic Disc (C)  
**STATON**, Candi COUNT ON ME/Hurry Sundown **Sugarhill SH 115; SHL 115** 12" (A)  
**STEELY DAN** FM/FM Reprise/East St Louis Toodle-oo **MCA MCAT 786** 12" Pic Bag (C)  
**STRANGLERS**, The STRANGE LITTLE GIRL/Cruel Garden **Liberty BP 412** Pic Bag (E)  
**SYLVIA & THE SAPPHIRES** SHOPPING AROUND/Street Of Love **Stiff BUY 154** Pic Bag (C)

**TAURUS** TIME IS TIGHT/Strike Out **RCA RCAT 262** 12" only (R)  
**TAXI** VOICES/Hard When It Happens **Trial CASE 4** Pic Bag (P)  
**10CC** RUN AWAY/Action Man In Motown **Suit Mercury/Phonogram MER 113** Pic Bag (F)  
**THREATS**, The GO TO HELL/tba **Rondelet ROUND 22** Pic Bag (RT/P)  
**THUNDERTHUMBS** AND THE **TOETSENMAN** FREEDOM/Freedom A Gogo **Polydor POSP 480** Pic Bag (F)  
**TOTO COELO** I EAT CANNIBALS PT 1/P2 **Radialchoice/Virgin TIC 10** Pic Bag (C)  
**TOYAH** IEYA/Helium Song (Spaced Walking) **Safari SAFE X28** Pic Disc (A)

**UK PLAYERS** MISBEHAVIN'/Can't Shake Your Love **A&M AMS 8238** Pic Bag; **AMXS 8238** 12" (C)

**WALRUS** FORGET THE TEARS/Centrifuge **Dovetail DOVES 1** Pic Bag (A)  
**WALTERS**, Trevor LOVING AS ONE/Dubbing As One **Magnet MAG 214; 12MAG 214** 12" (A)  
**WASHINGTON**, Tony TRIBUTE TO MOHAMMAD ALI/CLINTON GRANT: I Am Going To Love You (My Way) **Code COD 003; 12 COD 003** 12" (P/JS/RT)  
**WHO'S GEORGE** I CAN'T RESIST YOU/What Do You Want **Cheap/RCA CHEAP 47** Pic Bag (R)

Aces With You	M	Let The Girl Dance	K
Adoro	D	Losing My Grip	S
American Woman	K	Louis Quatorze	B
Another Bottle Of Wine	H	Love	D
Beat Is Elite, The	B	Love At First Sight	G
Be Mine Tonight	D	Love Hangover	A
Bucket And Spade	S	Love Leads To Madness	N
Clap Clap (The Clapping Song)	G	Loving As One	W
Clap Your Hands	S	Machinery	E
Count On Me	S	Margate	C
Crying In The Dark	M	Missbehavin'	U
Dan Dare	L	My Heart And I	C
Dead Hero	S	More And More	D
Dear Little Boy Of Mine	B	Nice Girl	E
Dining At Dzerzhinsky's	R	Nights In White Satin	B
Driving In My Car	M	No 1 Girl	L
Earth Report	F	Don't In The Moonlight	A
Endlessly	F	Oriental Eyes	L
Enough Is Enough	A	Peanut Butter And Jam	S
Expectation	H	Poppy Dance	P
Feel Me	B	Redemption Song	M
FM	S	Rockin' With My Radio	J
Forget The Tears	W	Run Away	T
Freedom	T	Shake It Up	M
Ghosts Of Romance	D	Shopping Around	S
Go To Hell	T	Somebody's Baby	B
Hanging Garden, The	C	Someone Else's World	C
Himalaya	S	Something On My Mind	P
Holiday In Disneyland	D	Sticks Man	B
Hotel	F	Stool Pigeon	C
Hungry Eyes	S	Strange Little Girl	S
I Can't Resist You	W	Suspicion	K
I Do Voodoo	L	Take A Look Over My Shoulder	G
I Eat Cannibals	T	Take Me Down	A
Ieya	T	Time Is Tight	T
I Found Somebody	F	Together	L
Iko Iko	N	Transdance	N
Imagination	B	Tribal Radio	B
I'm Only Lookin'	B	Tribute To Mohammad Ali	W
In The Air	M	Tropicana	C
Itse Tite Girl	L	Ungawa Pt Ii	P
I Want You	F	Voices	T
Jealous Heart	L	Watching The Tears	P
Jumpin' John	G	We Should Be Together	A
Let Me Rock You	L	When The Hangover Strikes	S
Let's Stay Together	A	When You Believe In Love	B
Letter, The	D	Where Did We Go Wrong	L

Distributor Code

A — PRT 01-640 3344  
B — Ronco 01-876 8682  
BK — Backs 0603 27310  
BM — BiBi Magnetics 021-622 2377  
BMD — Black Music Distributors  
01-951 3177  
C — CBS 01-960 2155  
CON — Conifer 08954 40450  
D — Arcade 01-485 5622  
E — EMI 01-561 8722  
F — PolyGram 01-590 6044  
FP — Faulty 01-727 0734  
G — Lightning 01-969 8344  
H — HR Taylor 021-622 2377  
I — Cartel (Backs, Rough  
Trade) and  
Fast Product — 031 661 5811  
Probe — 051 236 6591  
Red Rhino — 0904 36499  
Revolver — 0272 299105  
IKF — 02514 20053  
JS — Jetstar 01-961 5818  
K — K-tel 01-992 8000  
L — Lugtons 01-348 9122  
M — MSD — 01-602 3483  
MK — 041-333 9553  
MW — Making Waves 01-262 7377  
P — Pinnacle 0689 73146  
PK — Pickwick 01-200 7000  
PR — President 01-839 4672  
PRO — Projection 0702 72281  
R — RCA 021-525 3000  
RT — Rough Trade 01-221 7355  
SO — Stage One 0428 4001  
SP — Spartan 01-903 8223  
T — Trojan 01-961 4565  
TOL The Other Labels 01-624 1843  
W — WEA 01-998 5929  
WU — Wynd Up 061-798 9252  
X — Clyde Factors 041-221 9844  
Y — Relay 01-579 6125

Total releases: 100

July 16, 1982



All your favourite  
singles, 24 hours a day  
7 days a week...

**DISCLINE**  
**DIAL 160**

# TOP 100 ALBUMS

**MUSIC**  
& VIDEO  
**WEEK**

1	1	THE LEXICON OF LOVE ABC	Neutron/Phonogram NTRS 1
2	2	PICTURES AT ELEVEN Robert Plant	SwanSong SSK 59418
3	3	AVALON Roxy Music	EG (Polydor) EGHP 50
4	NEW	LOVE AND DANCING The League Unlimited Orchestra	Virgin OVED 6
5	13	FAME Original Soundtrack—Various	RSO 2479 253
6	5	MIRAGE Fleetwood Mac	Warner Brothers K56952
7	6	IMPERIAL BEDROOM Elvis Costello & The Attractions	F.Beats XXLP 17
8	4	STILL LIFE (AMERICAN CONCERT 1981) The Rolling Stones	Rolling Stones Records CUN 39115
9	7	COMPLETE MADNESS Madness	Stiff HIT-TV 1
10	12	ABRACADABRA The Steve Miller Band	Mercury/Phonogram 6302 204
11	8	TROPICAL GANGSTERS Kid Creole & The Coconuts	Zell/Island ILPS 7016
12	10	OVERLOAD Various	Ronco RTL 2079
13	NEW	SCREAMING FOR VENGEANCE Judas Priest	CBS 85941

34	31	BAT OUT OF HELL Meat Loaf	Epic/Cleveland International EPC 82419
35	61	BODY TALK Imagination	R&B RBLP 1001
36	39	PEARLS Elkie Brooks	A&M ELK 1981
37	30	DARE Human League	Virgin V 2192
= 37	26	CHARIOTS OF FIRE Vangelis	Polydor POLS 1026
39	55	SWITCHED ON SWING The Kings Of Swing Orchestra	K-tel ONE 1166
40	56	COMBAT ROCK The Clash	CBS FMLN 2
41	42	TROOPS OF TOMORROW Exploited	Secret SEC 8
42	70	RUMOURS Fleetwood Mac	Warner Bros. K 56344
43	33	BARRY LIVE IN BRITAIN Barry Manilow	Arista ARTV 4
44	49	GOLD Steely Dan	MCA MCF 3145
45	57	EYE IN THE SKY The Alan Parsons Project	Arista 204 666
46	57	SKY 4—FORTHCOMING Sky	Ariola ASKY 4

68	66	SHAPE UP & DANCE WITH FELICITY KENDAL (Vol 1) Felicity Kendal	Lifestyle LEG 1
69	68	ALL THE GREAT HITS Diana Ross	Motown STMA 8036
70	—	THE ANVIL Visage	Polydor POLD 5050
71	63	WHY DO FOOLS FALL IN LOVE Diana Ross	Capitol EST 26733
72	78	CHARTBUSTERS Various	Ronco RTL 2074
73	60	12 GREATEST HITS VOLUME 2 Neil Diamond	CBS 85844
74	48	BEAT King Crimson	EG (Polydor) EGLP 51
75	99	FOR THOSE ABOUT TO ROCK AC/DC	Atlantic K50851
76	72	BROADSWORD AND THE BEAST Jethro Tull	Chrysalis CDL 1380
77	73	JI Junior	Mercury/Phonogram MERS 3
78	34	1982 Status Quo	Vertigo/Phonogram 6302 189
79	50	TURN OUT THE LIGHTS Bernie Torme	Kamaflage KAMLP 2
80	71	JOHN PAUL II—THE PILGRIM POPE —	BBC REB 445



# Intervision-Rothmans deal runs into opposition

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

Under the agreement — the first major deal of this kind — Rothmans obtains the exclusive right for tobacco product advertising on Intervision titles for what is estimated at slightly less than the TV rate card fee.

Anti-smoking campaigners believe that Intervision is providing Rothmans with a way round the ban on TV advertising of cigarettes. Both the British Medical Association and pressure group Action on Smoking and

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

As a former chairman of Pearl and Dean and chief executive of Mills and Allen, Intervision managing director Bev Ripley knows the advertising industry well and describes the deal as "an extremely important step in a new direction for the industry."

"If all goes according to plan Intervision will in the long-term be able to offer better discounts to the trade."

To handle this new activity Intervision has taken on Ivan Lowe, former marketing manager at Allied Breweries.

## Small production companies group launched

THE INTERESTS of small video film production companies are to be looked after by the newly-formed Commercial Video Producers' Association.

"The aims and objects of the CVPA are to ensure the good reputation of the profession by maintaining work standards, to provide both technical and legal advice, to arrange a standard low cost insurance scheme covering both statutory requirements and equipment, and to arrange advantageous terms for members to purchase both equipment and tapes," says the association's principal, Henry Dallimore.

Prospective members of the CVPA are invited to contact it at: 7 Filsham Drive, Bexhill-on-Sea, East Sussex.

## EPS publishes view guide

WHOLESALE EPS has published volume one of its *Video Viewer's Guide* which is designed to help the consumer decide which films to watch and contains detailed, uncritical synopses of almost 600 titles. Handily arranged under subject headings, the listings suffer from one major fault: they are inevitably out of date by the time the guide is published. (Retail price is set at £2.75).

## Weekly Video Chart

1	STAR WARS	20th Century-Fox
2	DEATH HUNT	20th Century-Fox
3	WILLIE AND PHIL	20th Century-Fox
4	AMERICAN WEREWOLF IN LONDON	Spectrum
5	HIGH ICE	Spectrum
6	DEATH WEEKEND	Walton
7	AIRPORT SOS HIJACK	Video Unlimited
8	GOING STEADY	Hokushin
9	THE CHANT OF JIMMY BLACKSMITH	Walton
10	LOSERS	Video Network

*This week courtesy of Global Video Supplies*



THE POPULARITY of the two keep-fit-to-music albums entitled *Shape Up And Dance*, featuring Angela Rippon and Felicity Kendal, has prompted the record company, Lifestyle Records, to produce a *Shape Up And Dance* video (above).

The programme is presented by Angela Rippon and the exercises are demonstrated by professional dancers to the accompaniment of songs such as *Turn Your Love Around*, *Hands Up*, *Physical* and *Land Of Make Believe*.

Distribution is through CBS and dealer price is £18.85, with a suggested retail price of £24.95.

## HVH share sale

TO FINANCE further expansion Home Video Holdings has raised more than £2m through the placing of 3,380,000 ordinary shares of 10p each at 60p.

At the same time each of the company's existing ordinary have been sub-divided into 10 ordinary shares of 10p.

The money will go towards funding product acquisition, potential increase of the company's retail outlets, expansion of production, and development of the company's international division.

## Thomson/AEG deal off

PARIS: French electronics giant Thomson has withdrawn from discussions with troubled West German firm AEG Telefunken on the joint manufacture of video equipment.

The news follows the French Government's decision not to allow the recently nationalised company to join the proposed JVC-Thorn EMI-AEG/Telefunken video alliance, and is said to be because the socialist and administration did not regard the agreement as "sufficiently reciprocal".

Meanwhile chemicals to textiles group Rhon Poulenc is seeking ways to become involved in the video industry. Talks centre on Japanese textile manufacturer Toyobo.

## Disney releases

NEW RELEASES from Walt Disney, through Rank Video Library, are Popeye (starring Robin Williams and Shelley Duvall), Blackbeard's Ghost (starring Peter Ustinov), Fun And Fancy Free/A Dream Called Walt Disney World (a double programme featuring Mickey Mouse plus a film about the growth of Walt Disney World in Florida), the Cat From Outer Space (starring Jake The Cat) and Gnomemobile.

Bedknobs And Broomsticks will be released in September.

● Walt Disney Home Video Has moved offices temporarily, to 7-9 St James St, London SW1, but the normal telephone number of (01) 839 8010 still applies.

## RETAILING

Edited  
by  
TERRI ANDERSON

## Efforts to revitalise RAVRO gathering pace

RAVRO IS being given a helping hand by EMI Records, as efforts to revitalise the dealer organisation under the new chairmanship and vice-chairmanship of Alan Davison and David Fox gather momentum. EMI has included details of the two special open meetings of RAVRO with its dealer mail-outs.

Dealers are invited to meetings in London (Bloomsbury Hotel, 7 pm July 14) and Birmingham (Midland Hotel, 7 pm July 15) when they can hear about plans for cheaper membership and discuss trade problems.

Davison urges retailers to attend the meetings. He told MW: "We are arranging meetings with the manufacturers at which I am willing to represent the trade's point of view, and to push hard for what the dealers want — but they must tell RAVRO what they do want before I can do any talking."

"Dealers who are perfectly satisfied with things as they are should stay away — but everyone else should come to one of the meetings."

## Capital Jazz should boost LPs

THE 1982 Capital Radio Jazz Festival at Knebworth Park (over two weekends, July 17/18 and 24/25) really does warranted the "star-studded" tag.

With big selling artists such as The Crusaders and B B King, established jazz giants like Dizzy Gillespie, Dave Brubeck, Benny Goodman, Gerry Mulligan and Lionel Hampton plus fast-rising younger stars Wynton Marsalis and

Chico Freeman, the festival is sure to arouse interest among jazz record buyers.

Many of the artists have new albums out, most available from normal outlets and some on foreign labels from specialist importers, but some musicians are represented by re-issue material.

Inevitably the list below is not complete, but it is as comprehensive as possible.

A Survey by Patrick Sullivan of what is available on record to tie in with the Capital Jazz event.

Saturday July 17  
B B KING

JIMMY CLIFF

ART FARMER  
BENNY GOLSON

JAY McSHANN  
RED NORVO  
TED FARLOW

RONNIE SCOTT  
JOHNNY GRIFFIN

Sunday July 18  
THE CRUSADERS

DIZZY GILLESPIE

SPYRO GYRA  
CHICO FREEMAN  
NAT YOUTH JAZZ  
ORCHESTRA  
GEORGIE FAME  
MARION MONTGOMERY  
IAN CARR  
SHAKATAK

Saturday July 24  
GERRY MULLIGAN  
CARMEN McRAE  
FREDDIE HUBBARD  
CLARK TERRY

MJQ  
PIZZA EXPRESS  
ALL STARS  
MILT JACKSON (MJQ)  
Sunday July 25  
BENNY GOODMAN

LIONEL HAMPTON

GREAT GUITARS  
BARNEY KESSEL  
HERB ELLIS  
CHARLIE BYRD  
DAVE BRUBECK  
ART BLAKEY

WYNTON MARSALIS  
MARSALIS/CHICO  
FREEMAN  
MORRISSEY/  
MULLEN

The Best Of B B King, Ace CH30 (Chiswick); The Memphis Masters, Ace CH50 (Chiswick); Love Me Tender, MCA MCF 3139 — (See also *Crusaders*, *Royal Jam*).

Follow My Mind, Reprise K54061; Give Thanks, Warner K 56558; I Am The Living, WEA 99089; Give The People What They Want, WEA 99160.

A Work Of Art, Concord CJ179 (IMS); Manhattan, Soul Note SN1026 (Wellards). California Message (Japanese), Bay State RJL8013 (Mole Jazz); New York Scene, Contemporary 3552 (IMS); Groovin With Golson (Japanese), Prestige 6296 (Mole Jazz).

Saturday Night Function, Sackville 32028 (Jazz Horizons). Red & Ross, Concorde CJ90 (IMS).

A Sign Of The Times, Concord CJ26 (IMS); Tal, Verve 9019 (IMS); Guitar Player, Prestige 355 (Discovery).

Serious Gold, PRT NSLP 18542. Return Of The Griffin, Galaxy GXY 5177 (RCA); Bush Dance, Galaxy GXY 5126 (RCA); N Y Underground, Galaxy GXY 5132 (RCA).

Those Southern Nights, MCA MCL1645; Royal Jam (w B B King), MCA MCDW 455 (rec 1981); Live In Japan (Japanese), Crusaders CRP16002 (Mole Jazz).

Swing Low Sweet Cadillac, Jasmine JAS C5 (Lugtons, H R Taylor, Wellards, Midland); Big Band Vol. 1, PRT JR120; Dizzy Gillespie, MPS 48 016 (Harmonia Mundi); Dizzy Gillespie with Mongo Santamaria, Pablo 2308 229; Digital At Montreux, Pablo 2308 226; Parker/Gillespie Vol 1, PRT JR104 (Rec 1947/53).

Spyro Gyra, MCA MCL1626. Destiny's Dance (W Marsalis). Contemporary 14008 (IMS) — (See also under Wynton Marsalis).

NYJO Down Under, DNYJ 502.

In Hoagland 1981 (w Annie Ross), Bald Eagle N321 (PRT).

Surprise, Surprise, Cube Hi Fly 24 (PRT); On Stage, Cube Hi Fly 29 (PRT). Awakening, Temple 01642 3210.

Night Birds, Polydor POLS1059.

Walk On The Water, DRG 5194 (Rec 1980) (Conifer).

Live At Bubba's, Kingdom 7001 (Rec 1981).

Ride Like The Wind, Elektra Musician 52362.

Yes The Blues, Pablo Digital D2312 127 (RCA); The Happy Horns Of Clark Terry, Jasmin JAS C19 (Lugtons, H R Taylor, Wellard, Midland).

MJQ (French), Prestige 322 (Discovery).

Night Mist, Pablo Today D2312124 (RCA).

Session, Swing House SWH24 (Wellards); The Best Of Benny Goodman, RCA INTS5079; (One track) Grandi Solisti Vol. 2, V Disc VDL1008 (Fonticetral).

You'd Better Know It, Jasmine JAS C19 (Lugtons, H R Taylor, Wellard, Midland); Outrageous, Timeless 163 (Jazz Horizons); Lionel Hampton Vol. 1, PRT JR102.

Straight Tracks, Concord CJD1002 (IMS).

Jellybeans, Concorde CJ164 (IMS).

Herb Mix, Concorde CJ181 (IMS).

Latin Byrd (Double), Milestone M47005 (RCA).

Paper Moon, Concorde CJ178 (IMS); West Side Story, CBS 61995.

Live At Bubba's, Kingdom Gate 7003; Album Of The Year, Timeless 155 (Jazz Horizons); Straight Ahead, Concorde CJ168 (IMS).

Wynton Marsalis, CBS 85404.

Fathers And Sons, CBS 85706.

Life On The Wire, Beggars Banquet BEGA33.

DEALERS! Don't forget *Music and Video Week's* chart-by-telephone service. If the Post Office does not deliver you *Music and Video Week* on Wednesday morning 'phone 01-855 7711 to hear a recorded list of the new chart placings.



**MICHAEL WILLIS**  
**27th August 1944-7th July 1982**



# Willie Nelson

## Hit Single (Title track from the new album)

## Always On My Mind

Single: CBS A2511  
Album: CBS 85685  
Cassette: CBS 40/85685



**MUSIC  
& VIDEO  
WEEK**

# TOP 75 SINGLES

**MUSIC  
& VIDEO  
WEEK**

<b>1</b>	4	<b>FAME</b> Irene Cara	RSO 90
<b>2</b>	2	<b>ABRACADABRA</b> The Steve Miller Band	Mercury/Phonogram STEVE 3
<b>3</b>	1	<b>HAPPY TALK</b> Captain Sensible	A&M CAP 1
<b>4</b>	3	<b>INSIDE OUT</b> Odyssey	RCA 226
<b>5</b>	6	<b>A NIGHT TO REMEMBER</b> Shalamar	Solar K13162
<b>6</b>	5	<b>MUSIC AND LIGHTS</b> Imagination	R&B RBS 210
<b>7</b>	30	<b>DA DA DA</b> Trio	Mobile Suit Corporation/Phonogram CORP 5
<b>8</b>	13	<b>NOW THOSE DAYS ARE GONE</b> Bucks Fizz	RCA 241
<b>9</b>	20	<b>SHY BOY</b> Bananarama	London NANA 2
<b>10</b>	12	<b>IKO IKO</b> Natasha	Towerbell TOW 22
<b>11</b>	9	<b>NO REGRETS</b> Midge Ure	Chrysalis CHS 2618
<b>12</b>	36	<b>IT STARTED WITH A KISS</b> Hot Chocolate	RAK 344
<b>13</b>	18	<b>MURPHY'S LAW</b> Cheri	21/Polydor POSP 459
<b>14</b>	21	<b>NIGHT TRAIN</b> Visage	Polydor POSP 441
<b>15</b>	15	<b>FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)</b> AC/DC	Atlantic K11721
<b>16</b>	8	<b>JUST WHO IS THE 5 O'CLOCK HERO</b> The Jam	Polydor 2059 504
<b>17</b>	10	<b>WORK THAT BODY</b> Diana Ross	Capitol CL 241

<b>26</b>	29	<b>VIDEOTHEQUE</b> Dollar	WEA BUCK 4
<b>27</b>	16	<b>HUNGRY LIKE THE WOLF</b> Duran Duran	EMI 5295
<b>28</b>	32	<b>ME AND MY GIRL (NIGHT-CLUBBING)</b> David Essex	Mercury/Phonogram MER 107
<b>29</b>	19	<b>AVALON</b> Roxy Music	EG (Polydor) ROXY 4
<b>30</b>	33	<b>TAKE IT AWAY</b> Paul McCartney	Parlophone R6056
<b>31</b>	41	<b>COME ON EILEEN</b> Dexys Midnight Runners & The Emerald Express	Mercury/Phonogram DEXYS 9
<b>32</b>	26	<b>DO I DO</b> Stevie Wonder	Motown TMG 1269
<b>33</b>	38	<b>ROCK THE CASBAH</b> The Clash	CBS A2479
<b>34</b>	24	<b>I WANT CANDY</b> Bow Wow Wow	RCA 238
<b>35</b>	<b>NEW</b>	<b>THE ONLY WAY OUT</b> Cliff Richard	EMI 5318
<b>36</b>	47	<b>CHALK DUST - THE UMPIRE STRIKES BACK</b> The Brat	Hansa SMASH 1
<b>37</b>	64	<b>TOO LATE</b> Junior	Mercury/Phonogram MER 112
<b>38</b>	67	<b>LOVE IS IN CONTROL (FINGER ON THE TRIGGER)</b> Donna Summer	Warner Brothers K79302
<b>39</b>	46	<b>I WAS TIRED OF BEING ALONE</b> Patrice Rushen	Elektra K13184
<b>40</b>	58	<b>THE BIG BEAN</b> Pigbag	Y Records Y24
<b>41</b>	25	<b>TORCH</b> Soft Cell	Some Bizzare/Phonogram BZS 9
<b>42</b>	45	<b>LOVELY MONEY</b> The Damned	Bronze BRO 149

<b>51</b>	50	<b>LET'S FUNK TONIGHT</b> Blue Feather	Mercury/Phonogram MER 109
<b>52</b>	63	<b>POSTMAN PAT</b> Ken Barrie	Post Music PP 001
<b>53</b>	56	<b>DANCE WIT' ME</b> Rick James	Motown TMG 1266
<b>54</b>	57	<b>SOONER OR LATER</b> Larry Graham	Warner Brothers K17925
<b>55</b>	39	<b>STREETWALKIN'</b> Shakatak	Polydor POSP 452
<b>56</b>	<b>NEW</b>	<b>ARTHUR DALEY ('e's Alright)</b> The Firm	Bark/Stiff HID 1
<b>57</b>	62	<b>MATADOR</b> Jeff Wayne	CBS A2493
<b>58</b>	34	<b>FANTASY ISLAND</b> Tightfit	Jive JIVE 13
<b>59</b>	70	<b>TINY CHILDREN</b> The Teardrop Explodes	Mercury/Phonogram TEAR 7
<b>60</b>	74	<b>CRIMSON AND CLOVER</b> Joan Jett & The Blackhearts	Epic EPC A2485
<b>61</b>	<b>NEW</b>	<b>NOBODY MADE ME</b> Randy Edelman	Rocket/Phonogram XPRES 81
<b>62</b>	44	<b>SPACE AGE LOVE SONG</b> A Flock Of Seagulls	Jive JIVE 17
<b>63</b>	61	<b>BBC WORLD CUP GRANDSTAND</b> The Royal Philharmonic Orchestra	BBC RESL 116
<b>64</b>	37	<b>GOING TO A GO GO</b> The Rolling Stones	Rolling Stones Records RSR 110
<b>65</b>	42	<b>HOUSE OF FUN</b> Madness	Stiff BUY 146
<b>66</b>	<b>NEW</b>	<b>THE CLAPPING SONG</b> The Belle Stars	Stiff BUY 155
<b>67</b>	<b>NEW</b>	<b>MARGATE</b> Chas & Dave	Rockney KOR 15



18	11	BEATLES The Beatles	Parlophone R6055
19	17	LAS PALABRAS DE AMOR Queen	EMI 5316
20	31	I SECOND THAT EMOTION Japan	Hansa HANSA 12
21	22	FREEBIRD Lynyrd Skynyrd	MCA 251
22	7	I'VE NEVER BEEN TO ME Charlene	Motown TMG 1260
23	27	HEART (STOP BEATING IN TIME) Leo Sayer	Chrysalis CHS 2616
24	NEW	DON'T GO Yazoo	Mute YAZ 001
25	14	I'M A WONDERFUL THING, BABY Kid Creole & The Coconuts	Ze/Island WIP 6756

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43	NEW	MIDNIGHT IN WHITE SATIN Elkie Brooks	A&M AMS 8235
44	23	THE LOOK OF LOVE ABC	Neutron/Phonogram NT 103
45	28	GOODY TWO SHOES Adam Ant	CBS A2367
46	52	HEAT OF THE MOMENT Asia	Geffen GEF A2494
47	68	HURRY HOME Wavelength	Ariola ARO 281
48	69	PLAYTHING Linx	Chrysalis CHS 2621
49	60	RENDEZVOUS Tygers Of Pan Tang	MCA 777
50	59	LOVE HAS FOUND ITS WAY Dennis Brown	A&M AMS 8226

★ MILLION (PLATINUM) ● ½ MILLION (GOLD) ● ¼ MILLION (SILVER)

68	NEW	GARY U.S. BONDS Gary U.S. Bonds	EMI America EA 146
69	54	SPIRIT Bauhaus	Beggars Banquet BEG 79
70	53	ONLY YOU Yazoo	Mute MUTE 020
71	49	FAMILY MAN Mike Oldfield	Virgin VS 489
72	51	MAMA USED TO SAY Junior	Mercury/Phonogram MER 98
73	NEW	CAN'T LIVE WITHOUT YOU Scorpions	Harvest HAR 5221
74	NEW	RED SKIES The Fixx	MCA FIXX 3
75	NEW	IEYA Toyah	Safari SAFE 28

Compiled by British Market Research Bureau for the BPI, Music & Video Week and BBC, based on 250 from a panel of 750 conventional record outlets.



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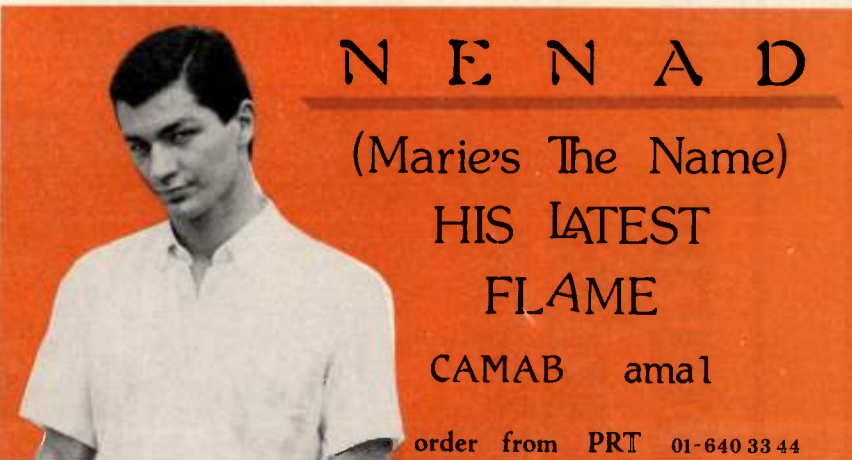
**BUBBLING UNDER**

ALWAYS ON MY MIND, Willie Nelson, CBS A2511  
A WAY YOU'LL NEVER BE, Leisure Process, Epic EPC A2478  
BEACH BOY GOLD PART II, Gidea Park featuring Adrian Baker, Polo POLO 22  
CLAP YOUR HANDS, Rocky Sharpe and The Replays, RAK 345  
DA DA DA (I DON'T LOVE YOU, YOU DON'T LOVE ME), Martin Judd, After Hours AFT 04  
EYE OF THE TIGER, Survivor, Scotti Brothers SCT A2411  
HAPPY HOUR, Deodato, Warner Brothers K17960  
HOLD ME, Fleetwood Mac, Warner Brother K17965  
IF YOU KNEW SOUSA (AND FRIENDS), The Royal Philharmonic Orchestra, RCA 256  
IF YOU WANT MY LOVE, Cheap Trick, Epic EPC A2406  
I'M AFRAID OF ME, Culture Club, Virgin VS 509  
JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Regard RG 100  
KEEP ON, D Train, Epic/Prelude EPC A2543  
LET IT WHIP, Dazz Band, Motown TMG 1270  
LOSING MY GRIP, Samson, Polydor POSP 471  
LOVE'S BEEN A LITTLE HARD ON ME, Juice Newton, Capitol CL 248  
ONE TO ONE, Freeez, Beggars Banquet BEG 78  
SENSITIVE, Mick Karn, Virgin VS 508  
SOMETHING IN YOUR PICTURE, Fashion, Arista ARIST 472  
STAR, Second Image, Polydor POSP 457  
THANKS TO YOU, Sinnamon, PRT BKS 3  
TODAY, Talk Talk, EMI 5314  
WAR CHILD, Blondie, Chrysalis CHS 2624  
WHAM RAPI, Wham, Inner Vision IVL A2442  
WILD SUN, 999, Albion ION 1033

Week-ending July 17, 1982



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## CLASSICAL

# Giulini returns to the Garden



THE ROYAL Opera House, Covent Garden, added to the fanfares proclaiming the return to its portals of the Italian conductor Carlo Maria Giulini by holding its first conductor signing session recently (above).

For an hour, Giulini, looking elegant and composed in his neat grey suit and blue shirt — appearing identical to his poster — signed the records of his admirers and charmed them with his sober, but erudite conversation.

It was a very different audience to the hundreds that clamoured to see Domingo or Sutherland, but it was obviously a success with scores of his new version of Rossini's *Stabat Mater* and Verdi's *Rigoletto* being sold and signed.

His return with Verdi's *Falstaff* to the Garden after years of absence was welcomed by critics, but with some reserve. Many felt that the orchestral detail of the performance was perfect, and the singing was beautiful, but the production as a whole lacked the zest and sparkle that a Toscanini would have engendered.

But the respect that musicians have for Giulini continues after his work in Covent Garden.

## D'Ascoli's glorious debut on outstanding CfP record

Sonata in B minor/La Leggerezza, Liszt; Prelude, Chorale and Fugue, Franck. Bernard D'Ascoli, piano. CfP 4030 TC.

Many pianists win competitions and then sink without trace, unable to make the bridge between the competition stage and the concert environment. Bernard D'Ascoli, however, has proved that winning third prize in the Leeds Competition was only the beginning of a major career.

The young blind French pianist has stunned audiences all over this country and been the subject of numerous articles. This is his first release — and what a performance.

First of all, despite the fact that this is not digitally recorded, the cassette sound is excellent, giving clear reproduction of the softest of sounds and the largest of climaxes — D'Ascoli draws on both extremes of the dynamic register. And he needs the excellent sound to encompass his amazing and forceful version of Liszt's Sonata. There can be few works which test a pianist more and D'Ascoli covers himself with glory, revealing himself to be a pianist who is lyrical and explosive and daring.

I cannot recommend this too highly. It is CfP at its most outstanding. Why should one have to buy records at £5 plus when you can get music of this calibre for half the price. To be honest, a problem for dealers, but not for customers.

Clarinet Quintet, Oboe Quartet, Mozart. Andrew Marriner, clarinet, Gordon Hunt, oboe,

## Reviews

Chilingirian String Quartet. CfP TC 40377.

I am not retained by CfP — but I continue to write highly of its new releases. The last Chilingirian record on the label (Schubert's C major Quintet) was extremely well received and I imagine this will also do well. It is, of course, played with a certain Romantic spirit and style which will not please the purists, but the performance has enough lightness and charm to make it a serious consideration, regardless of the price advantage.

Both Hunt and Marriner blend well in manner and sound with the Quartet, and although neither are well-known names, they have done enough to ensure this release solid sales.

Pictures at an Exhibition, Mussorgsky; Gaspard de la Nuit, Ravel. Cecile Ousset. TC ASD 4281.

I have lost count of the number of Pictures to have come on to the market in the past three years. But this one will be of interest mainly because it reintroduces the French pianist Cecile Ousset to the English record market after years of obscurity on deleted labels like Rediffusion.

Ousset is, in short, an immensely

powerful pianist, both technically and musically. Even the soft chords bespeak playing of a recognisable grandeur both in Pictures and Gaspard. I am confident that this record and Ousset's July 17 Prom appearance will have a lasting effect on her potential in this country.

Violin Concerto No 2, Bartok. Iona Brown, Philharmonia Orchestra, Simon Rattle. ZRG 936. It is too easy to think of Iona Brown as the director of the Academy of St Martin-in-the-Fields and therefore an exclusive specialist in chamber music and Baroque and Classical concertos.

As this disc shows, she has also the capacity to take on the most challenging items of the solo repertoire.

Having said that, Iona Brown has been set an unenviable and perhaps insurmountable task, for in choosing this work to record, she has been set against existing recordings by Pealman, Chung and Zukerman. Although this record does contain some beautiful flowing lines from Iona Brown and some marvellous orchestral playing from the Philharmonia, the task is too great — unless the record is personally championed by individual dealers.

Sonata for Flute and Piano/Flute Concerto, Reinecke. James Galway, LPO. RCA RL 14034.

Galway continues his search for new material with which to display his extraordinary abilities. The fact that he has exhausted the slim main repertoire for the flute means that his vast following will become acquainted with more obscure areas of music — and that can be no bad thing. Both Reinecke's Sonata and Concerto are attractive, immediately enjoyable works and Galways plays them with all the flair they need.

## TALENT



BRIAN FRESHWATER and Sam Mortimer, who have set up new publishing management and production companies, Fresher Management and Samusic (MW, Talent, July 10) are pictured with some of their first signings. Left to right; standing — Mortimer, David Grant of Linx, Freshwater and Keith Harris (manager of Junior); front — Heatwave's Derek Bramble, Lyn Bent of Samusic, Jacki Hughes (manager of Airstrip One), Chris Hunter and Junior.



MAESTRO RECORDS, the Northamptonshire indie label, has signed Naughty Thoughts (above) and released their first single, a re-make of the old Small Faces hit, *All Or Nothing* (MR 004) through Pinnacle. The band was formed at the beginning of 1981 and under the sponsorship of their local pub won the Trueman Talent Trail held at London's Talk Of The Town. Since then they have appeared at all the major London pub-rock venues, and have a string of live dates lined up to promote the single. They are pictured above with Maestro Records boss Peter Malski.

## Patriotism gives Wavelength a hit

UNOFFICIALLY ADOPTED by many radio listeners as an anthem to the return of the British troops from the Falkland Islands, *Hurry Home* by Wavelength on Ariola Records is the first such "patriotic" single to have any chart success.

The record was released at the end of May and was not intended to have association with the Falklands, but Radio One DJ Mike Read gave it strong airplay support after receiving many requests from listeners.

*Hurry Home* is the first by Wavelength for Ariola, although the band was formed four years ago and originally signed to Jonathan King's

UK Records label after he heard them on Capital Radio's Hullabaloo show.

The group consists of Danny Daniels, Melvin Kirsh, Raymond Howard, Philip Fisher, and John Kirkby — whose first group, Complexxion, concentrated mainly on unaccompanied vocal harmonies.

Their first single, *So Much In Love*, was released on UK in 1979 and picked up airplay. The group signed a publishing deal with Pendulum Music who introduced them to producer Christopher Neil (of Sheena Easton, Gerard Kenny and Dennis Waterman success) and they subsequently signed with Ariola.

## Rock at Liverpool's Royal Court

THE ROYAL Court Theatre in Liverpool should be re-opening as an exclusive rock venue in the near future. Licences for the 1,500-seater have been applied for and manager Alan Knipe told MW that he was anticipating no difficulties in obtaining them.

The Court has been dark since last December.

## K-tel competition gets underway

REGIONAL AUDITIONS for K-tel's Opportunity Rocks talent contest began on Humberside last week when five bands vied for a place in the final concert to be held at London's The Marquee in autumn. The event is organised by the National Association of Youth Clubs and sponsored by K-tel, and has attracted hundreds of entries.

Bands who play at The Marquee will have the opportunity to have their demo tapes presented to major record companies by K-tel, while Yamaha will give the winners a choice of musical instruments. Runners-up will receive vouchers to the value of £100.



PICTURED AT a CBS swimming party held in her honour at the end of a sell-out 28-date UK tour is Barbara Dickson, who was presented with a platinum disc for her album *All For A Song*. Making the presentation was CBS managing director Paul Russell (right) watched over by Dickson's manager Bernard Theobald.

## News in brief...

THE FOUR Tops start another European tour including dates in the UK in October, and have a single and album due out next month...

Uriah Heep complete the bill at this year's Castle Donnington Monsters of Rock Festival, their last UK appearance before touring the US... Boys Of The Lough have just started their second North American tour but return for appearances at the Edinburgh Festival.



Edited  
by  
JIM EVANS & TERRI ANDERSON

# STUDIOSCENE

# Many bands and more beds at Jacob's Studios

THE NEWS that they have had malaria at Jacob's Studios, and are adding to the number of beds available, may sound as if the place is in the grip of an invasion by disease-carrying mosquitos, but the truth is much more cheerful.

What Jacob's has had is Malaria, the band, as well as Shakatak, The Mobles, The Monks, 23 Skidoo, The Au Pairs, Sean Tyla and Deke Leonard, and most recently Rick Wakeman working on a solo album (although some might regard the last named as having much the same effect as an epidemic when he's in one of his lively moods).

Having started out as a modest countryside residential retreat for artists wanting to rehearse and lay down demos, Jacob's has taken some dramatic leaps forward in a fairly short space of time.

Studio one now boasts an automated Harrison 36/24 console, with Urei 815 monitors and a Lyrec 24-track; and studio two has been refurbished with a new air-conditioned 500 sq ft control room equipped with an MCI 36/24 desk, Urei 813s (offering compatibility with studio one) and a 3M 24-track.

Jacob's is also now offering 46-track recording and video post-production, both of which were used by Wakeman recently when working on an animated film for which he has composed the music.

The number of bedrooms has increased to seven, and for those neither working nor sleeping there is a pool indoors and a pool outdoors, while the tennis court has endured particularly heavy pimsolled traffic during Wimbledon fortnight, as musos demonstrated to each other just how they would beat Connors or Lloyd if they had the spare time.

## Music Works builds on the indies boom

ANOTHER STUDIO which has made the climb from very small beginnings to 24-track professional facility — and which is enjoying a modest boom in bookings despite the recession — is Music Works, in north London.

It started as a four-track outfit in Swiss Cottage some 10 years ago under the name Virtual Earth (still the name of the company which owns it). It built up its reputation as a demo studio before moving three years ago to Benwell Road — and one of the very last recordings to be made at the old address was Adam Ant's Deutsche Girls.

At the beginning of last year a major refit brought Music Works up to full professional standard, with the installation of an Amek M 2600 desk, with a choice of Tannoy, Eastlake TM3 and Auratone monitoring.

As the major record companies lost their monopoly of talent seeking and signing — and in-house productions gave way to increasing amounts of product from production companies and from indies who recorded in independent studios — Music Works gained a healthy list of clients. There has been plenty of record company work — Random Hold, Alcatraz, Voyager, and

Mari Wilson all on RCA; the Slits, on Virgin; and more recently several Phonogram acts and a new Charisma signing, Steve Walsh.

Music Works' big hope is that its reputation will grow enough to attract mixdown work. They feel that because the name is still relatively unknown artists are reluctant to mix there, preferring to record there and mix in a bigger-name facility. But Lynx has mixed some tracks there recently, and David Grant has come in as producer with a new band Airstrip.

Other recent clients have been Bucks Fizz, Light of the

World, Aswad, and heavy metal bands Angewitch and Samson.

Music Works is run and staffed by record producer Jo Julian and electronics designer Al Williams; someone who uses it so much that he is almost part of the family is freelance producer/engineer Jo Devorniak.

Aware that these days "it's a buyers' market" Music Works offers £400-£450 a day deals on its rate card of £65 per hour — and welcomes any chance to listen to new acts who might be good prospects for a production deal.

## Ampex pays tribute to Cliff Richard

CLIFF RICHARD is one of the most recent recipients of an Ampex Golden Reel award for his *Wired For Sound* LP, which was recorded at London's Gallery Studios. He received the award recently at Shepperton Studios, where he was rehearsing for a US tour, and to mark the presentation Ampex donated \$1,000 to the Christian Arts Centre Group, Cliff's chosen charity (see picture).

Cliff Richard was an unexpected and unobtrusive visitor to the APRS exhibition in London last month, visiting the Shure stand; and another artist spotted in the intelligent-looking crowd that this high class technical show always attracts was the Rochdale Cowboy, Mike Harding.

Neither of them, however, received as much attention as the rah-rah-skirted lady on one stand. She apparently convinced the British Overseas Trade Board official (looking at the UK products which the BOTB helps to promote abroad by subsidising APRS members' attendance at overseas equipment exhibitions and events like Midem) that the APRS has broadened its interests. He commented: "I thought this was an audio show, but it's obviously visual as well." Not the greatest quip in the history of repartee, but then it was a very businesslike occasion.



Pictured above are (left to right) Tony Shields of Ampex, engineer Nick Sykes, Dave Berry of the Arts Centre Group, Cliff, engineer Nick Glennie-Smith and Ampex tape sales manager Peter Goldsmith.

**Studioscene**  
continues on pp21, 22 and 23



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14	18	ASIA Asia	Geffen GEF 85577
15	9	RIO Duran Duran	EMI EMC 3411
16	51	THE CONCERT IN CENTRAL PARK Simon and Garfunkel	Geffen GEF 96008
17	14	NON-STOP ECSTATIC DANCING Soft Cell	Some Bizzare/Phonogram BZX 1012
18	11	THREE SIDES LIVE Genesis	Charisma/Phonogram GE 2002
19	16	FABRIQUE Fashion	Arista SPART 1185
20	24	ORIGINAL MUSIQUARIUM I Stevie Wonder	Motown TMSP 6012
21	21	HOT SPACE Queen	EMI EMA 797
22	20	TUG OF WAR Paul McCartney	Parlophone PCTC 259
23	19	NIGHT BIRDS Shakatak	Polydor POLS 1059
24	17	TURBO TRAX Various	K-tel NE 1176
25	15	THE CHANGELING Toyah	Safari VOOR 9
26	22	WINDSONG Randy Crawford	Warner Brothers K57011
27	43	HAPPY TOGETHER Odyssey	RCA RCALP 6036
28	28	LOVE SONGS Barbra Streisand	CBS 10031
29	38	FRIENDS Shalamar	Solar K52345
30	25	ARE YOU READY Bucks Fizz	RCA RCALP 8000
31	27	THE NUMBER OF THE BEAST Iron Maiden	EMI EMC 3400
32	23	PELICAN WEST Haircut One Hundred	Arista HCC 100
33	NEW	GOOD TROUBLE Reo Speedwagon	Epic EPC 85789

47	37	THE EAGLE HAS LANDED Saxon	Carrere CAL 137
48	53	STAGE STRUCK David Essex	Mercury/Phonogram MERS 4
49	46	NON-STOP EROTIC CABARET Soft Cell	Some Bizzare/Phonogram BZ LP 2
50	29	THE LOVE THAT WHIRLS (DIARY OF A THINKING HEART) Bill Nelson	Mercury/Phonogram WHIRL 3
51	32	SULK The Associates	Associates ASCL 1
52	52	THE HUNTER Blondie	Chrysalis CDL 1384
53	47	QUEEN GREATEST HITS Queen	EMI EMTV 30
54	40	FIVE MILES OUT Mike Oldfield	Virgin V2222
55	74	ON THE LINE Gary US Bonds	EMI America AML 3022
=55	65	THE CONCERTS IN CHINA Jean Michel Jarre	Polydor PODV 3
57	62	KILLERS Kiss	Casablanca/Phonogram CANL 1
58	54	4 Foreigner	Atlantic K 50796
59	45	TIN DRUM Japan	Virgin V 2209
60	35	ALL THE BEST COWBOYS HAVE CHINESE EYES Pete Townshend	Atco K50889
61	36	A FLOCK OF SEAGULLS A Flock Of Seagulls	Jive HOP 201
62	41	ALL FOR A SONG Barbara Dickson	Epic EPC 10030
63	—	THE SIMON AND GARFUNKEL COLLECTION Simon and Garfunkel	CBS 10029
64	44	NIGHT AND DAY Joe Jackson	A&M AMLH 64906
65	82	SELECT Kim Wilde	Rak SRAK 548
66	79	STRAIGHT FROM THE HEART Patrice Rushen	Elektra K52352
67	59	CHILL OUT Black Uhuru	Island ILPS 9701

81	67	WE ARE . . . THE LEAGUE Anti-Nowhere League	WXYZ LMNOP 1
82	76	DEAD RINGER Meat Loaf	Epic/Cleveland Int. EPC 83645
83	94	THE FUN BOY THREE Fun Boy Three	Chrysalis CHR 1383
84	75	DURAN DURAN Duran Duran	EMI EMC 3372
85	64	THE GIFT The Jam	Polydor POLD 5055
86	83	TIME PIECES — THE BEST OF ERIC CLAPTON Eric Clapton	RSO RSD 5010
87	—	LOVE HAS FOUND ITS WAY Dennis Brown	A&M AMLH 64886
88	NEW	I'VE NEVER BEEN TO ME Charlene	Motown STML 12171
89	NEW	LOVE SONGS Shirley Bassey	Applause APKL 1163
90	69	THIS TIME England World Cup Squad	K-tel NE 1169
91	84	PENTHOUSE & PAVEMENT Heaven 17	Virgin V2208
92	80	PINKY BLUE Altered Images	Epic EPC 85665
93	87	SCREAMING BLUE MURDER Girlschool	Bronze BRON 541
94	98	WORLD RADIO Leo Sayer	Chrysalis CDL 1345
95	92	DIAMOND Spandau Ballet	Reformation/Chrysalis CHR 1353
96	—	MAKIN' MOVIES Dire Straits	Vertigo/Phonogram 6359 034
97	81	SHAPE UP & DANCE WITH ANGELA RIPPON (Vol 2) Angela Rippon	Lifestyle LEG 2
98	—	THE SOUND OF MUSIC Original Soundtrack	RCA INTS 5134
99	—	BLACKOUT Scorpions	Harvest SHVL 823
100	88	CHRISTOPHER CROSS Christopher Cross	Warner Brothers K 56789

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

Week-ending July 17, 1982

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

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# NEW ALBUMS

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

ADDERLEY, Cannonball SOMETHIN' ELSE Blue Note BST 81595/- £2.99 (E)  
 ANTI-PASTI CAUTION IN THE WIND Rondelet ABOUT 7/- £3.05 (RT/P)  
 APRIL WINE POWER PLAY Capitol E-ST 12218/TC-E-ST 12218 £3.25 (E)  
 BARCLAY JAMES HARVEST A CONCERT FOR THE PEOPLE (BERLIN) Polydor POLD 5052/POLDC 5052 £3.25/£3.38 (P)  
 BASIE, Count & The Kansas City 7 COUNT BASIE AND THE KANSAS CITY 7 Jasmine JAS 3/JASC 3 £2.40 (H/L)  
 BELLSON, Louis THUNDERBIRD Jasmine JAS 40/JASC 40 £2.40 (H/L)  
 BENEDICTINE MONKS OF PRINKNASH ABBEY, The MUSIC FROM PRINKNASH ABBEY Saydisc SDL 330/CSOL 330 (H)  
 BLAKEY, Art A NIGHT AT BIRDLAND WITH THE ART BLAKEY QUINTET VOL 1 Blue Note BLP 1521/- £2.99 (E)  
 BLAKEY, Art A NIGHT AT BIRDLAND WITH THE ART BLAKEY QUINTET VOL 2 Blue Note BLP 1522/- £2.99 (E)  
 BOW WOW WOW I WANT CANDY EMI EMC 3416/TC-EMC 3416 £3.25 (E)  
 BREEN, Ann ANN BREEN Homespun PHL 447/CPHL 447 (16B/Swift)  
 BUCCA THE HOLE IN THE HARPER'S HEAD Plant Life PLR 039/- £3.04 (W)  
 CARMICHAEL, Iain HIGHLAND HERITAGE Bluebell BBR 144/- (H)  
 CARTER, Benny & His Orchestra FURTHER DEFINITIONS Jasmine JAS 14/JASC 14 £2.40 (H/L)  
 CATS TV CATS TV Brain 0060327/- £3.34 (MW)  
 COLD CHISEL CIRCUS ANIMALS Polydor POLS 1065/POLSC 1065 £3.05 (P)  
 COLTRANE, John BALLADS Jasmine JAS 37/JASC 37 £2.40 (H/L)  
 COLTRANE, John CRESCENT Jasmine JAS 41/JASC 41 £2.40 (H/L)  
 COLTRANE, John JOHN COLTRANE LIVE AT THE VILLAGE VANGUARD Jasmine JAS 9/JASC 9 £2.40 (H/L)  
 COLTRANE, John IMPRESSIONS Jasmine JAS 39/JASC 39 £2.40 (H/L)  
 COLTRANE, John LIFE AT BIRDLAND Jasmine JAS 11/JASC 11 £2.40 (H/L)  
 COLTRANE, John LIVE AT THE VILLAGE VANGUARD AGAIN Jasmine JAS 16/JASC 16 £2.40 (H/L)  
 COLTRANE, John/Archie Shepp NEW THING AT NEWPORT Jasmine JAS 22/JASC 22 £2.40 (H/L)  
 COLTRANE QUARTET, John AFRICA/BRASS Jasmine JAS 8/JASC 8 £2.40 (H/L)  
 COLTRANE QUARTET, John COLTRANE Jasmine JAS 10/JASC 10 £2.40 (H/L)  
 CREOLE, Kid & The Coconuts OFF THE COAST OF ME Island ICT 7012 (cassette only) £2.75 (E)  
 DARKY, Tommy FROM STORNOWAY TO BOTANY BAY Ross WGR 026/CWGR 026 £2.73 (H)  
 DAVIS, Miles VOLUME 1 Blue Note BLP 1501/- £2.99 (E)  
 DAVIS, Miles VOLUME 2 Blue Note BLP 1502/- £2.99 (E)  
 DECORATORS, The TABLETS Red Flame RF 1/- £2.85 (RT)  
 DMOCHOWSKI, John STALLION OF MY HEART Whaam WHAAM B4/- £2.85 (RT)  
 DUNBAR, Sly SLY GO VILLE Island ILPS 9673/ICT 9673 £3.25/£2.75 (E)  
 ELLINGTON, Duke/Coleman Hawkins DUKE ELLINGTON MEETS COLEMAN HAWKINS Jasmine JAS 1/JASC 1 £2.40 (H/L)  
 ELLINGTON, Duke/John Coltrane DUKE ELLINGTON AND JOHN COLTRANE Jasmine JAS 4/JASC 4 £2.40 (H/L)  
 ELOY PLANETS Electrola 0646483/- £3.50 (MW)  
 EXTRABREIT IHRE GROSSTEN ERFOLGE Brain 0060348/- £3.34 (MW)  
 FONDA, Jane WORK OUT CBS 40/88581 (cassette) £4.40 (C)  
 FRAZER, Phil LOVING YOU Silver Camel SCLP 012/- £2.89 (SO)  
 FROESE, Edgar ELECTRONIC DREAM Brain 0040148/- £2.67 (MW)  
 FROESE, Edgar YPSILON IN MALAYSIAN PALE Brain 1074/- £3.34 (MW)  
 FULSON, Lowell 1946-1957 Blues Boy BB 302/- £3.40 (MW)  
 GILLESPIE, Dizzy SWING LOW, SWEET CADILLAC Jasmine JAS 5/JASC 5 £2.40 (H/L)  
 GONNELLA, Ron RON GONNELLA PLAYS THE FIDDLES OF GOW, MARSHALL AND SKINNER Ross WGR 028/CWGR 028 £2.73 (H)  
 GURVITZ, Adrian CLASSIC RAK SRAK 547/TC-SRAK 547 £3.25 (E)  
 HAMPTON, Lionel YOU BETTER KNOW IT Jasmine JAS 19/JASC 19 £2.40 (H/L)  
 HAMILTON QUINTET, Chico PASSIN' THRU Jasmine JAS 17/JASC 17 £2.40 (H/L)  
 HANCOCK, Herbie EMPYREAN ISLES Blue Note BST 84175/- £2.99 (E)  
 HANCOCK, Herbie MAIDEN VOYAGE Blue Note BST 84195/- £2.99 (E)  
 HANCOCK, Herbie TAKIN' OFF Blue Note BST 84109/- £2.99 (E)  
 HARRIS, Wynonie OH BABE Route 66 KIX 20/- £3.40 (MW)  
 HAWKINS, Colman TODAY AND NOW Jasmine JAS 38/JASC 38 £2.40 (H/L)  
 HAWKINS SEXTET, Coleman DESAFINADO Jasmine JAS 12/JASC 12 £2.40 (H/L)  
 HAYNES QUARTET, Roy OUT OF THE AFTERNOON Jasmine JAS 24/JASC 24 £2.40 (H/L)  
 HINES, Earl ONCE UPON A TIME Jasmine JAS 42/JASC 42 £2.40 (H/L)  
 HODGES, Johnny EVERYBODY KNOWS Jasmine JAS 34/JASC 34 £2.40 (H/L)  
 HUBAND, John & The Tayside Sound JOHN HUBAND AND THE TAYSIDE SOUND Ross WGR 029/CWGR 029 £2.73 (H)  
 INNER CITY UNIT PUNKADELIC Picknife SHARP 103/- £2.89 (P)  
 JACKSON, Michael AIN'T NO SUNSHINE Pickwick TMS 3511/TMC 3511 (PK)  
 JACKSON, Milt JAZZ 'N' SAMBA Jasmine JAS 32/JASC 32 £2.40 (H/L)  
 JACKSON, Milt MILT JACKSON Blue Note BLP 1509/- £2.99 (E)  
 JAMAL, Ahmad AT THE TOP-POINCIANA REVISITED Jasmine JAS 15/JASC 15 £2.40 (H/L)  
 JARRETT, Keith FORT YAWUH Jasmine JAS 23/JASC 23 £2.40 (H/L)  
 JOHNSON, J J/Kai Winding THE GREAT KAI AND J J Jasmine JAS 7/JASC 7 £2.40 (H/L)  
 KANSAS VINYL CONFESSIONS Kirschner KIR 85714/40/85714 £3.20 (C)  
 KELSALL, Phil MEET ME AT THE TOWER EMI NTS 234/TC-NTS 234 £2.44 (E)  
 LAMBERT/Hendricks/Ross SING A SONG OF BASIE Jasmine JAS 6/JASC 6 £2.40 (H/L)  
 LANDSCAPE MANHATTAN BOOGIE WOODIE RCA RCLP 6037/- £2.95 (R)  
 LEON JEALOUS HEART Homespun PHL 443/CPHL 443 (16B/Swift)  
 LORD, Jon BEFORE I FORGET Harvest SHSP 4123/TC-SHSP 4123 £3.25 (E)  
 LULU TAKE ME TO YOUR HEART AGAIN Ah! ALF 40/85628 (cassette) £3.20 (C)  
 LUNCH, Lydia 13-13 Situation 2 SITU 6/- £2.65 (P)  
 MAGAZINE AFTER THE FACT Virgin VM 1/VMC 1 (C)  
 MARTELL, Lena SONGS OF LIFE/SONGS OF LOVE 2LPs Ronco RTL 2078 (B)  
 MAYERL, Billy THE VERSATILITY OF BILLY MAYERL Flapper PAST 704/5 (H)  
 MILBURN, Amos ROCK ROCK ROCK Route 66 KIX 21/- £3.40 (MW)  
 MINGUS, Charlie THE BLACK SAIN AND THE SINNER LADY Jasmine JAS 13/JASC 13 £2.40 (H/L)  
 MINGUS, Charlie MINGUS MINGUS MINGUS MINGUS Jasmine JAS 36/JASC 36 £2.40 (H/L)  
 MONK, Thelonious GENIUS OF MODERN MUSIC VOL 1 Blue Note BLP 1510/- £2.99 (E)  
 MONK, Thelonious GENIUS OF MODERN MUSIC VOL 2 Blue Note BLP 1511/- £2.99 (E)  
 MORRISON, Alexander THE VOICE OF SCOTLAND Bluebell BBR 146/- (H)  
 NAFFI YUM YUM YUM YUM YA! Ark DOVE 1 (RT/I)  
 NELSON, Oliver MORE BLUES AND THE ABSTRACT TRUTH Jasmine JAS 21/JASC 21 £2.40 (H/L)  
 NEWTON, Juice QUIET LINES Capitol E-ST 12210/TC-E-ST 12210 £3.25 (E)  
 POWELL, Bud THE AMAZING BUD POWELL VOL 1 Blue Note BLP 1503/- £2.99 (E)  
 POWELL, Bud THE AMAZING BUD POWELL VOL 2 Blue Note BLP 1504/- £2.99 (E)  
 RANKING, Peter/General Lucky JAH STANDING OVER ME Silver Camel SCLP 011/- £2.89 (SO)  
 ROBERTSON, BA R AND BA Asylum K52383/K452383 £3.20 (W)  
 ROBINSON, Smokey HOT SMOKEY Pickwick TMS 3510/TMC 3510 (PK)  
 ROLLINS, Sonny NEWK'S TIME Blue Note BST 84001/- £2.99 (E)  
 ROLLINS, Sonny SONNY ROLLINS ON IMPULSE Jasmine JAS 2/JASC 2 £2.40 (H/L)  
 ROLLINS, Sonny SONNY ROLLINS VOL 1 Blue Note BLP 1542/- £2.99 (E)  
 ROLLINS, Sonny SONNY ROLLINS VOL 2 Blue Note BLP 1558/- £2.99 (E)  
 SCHULZE, Klaus TIME WIND Brain 1075/- £3.34 (MW)  
 SHARPE, Rocky & The Replays SHOUT SHOUT Chiswick TOSS 1/- (A)  
 SHEPP, Archie MAMA TOO TIGHT Jasmine JAS 18/JASC 18 £2.40 (H/L)  
 SHRIEKBACK TENCH Y Records Y21/- £2.00 (RT)  
 SILVER, Horace & The Jazz Messengers HORACE SILVER & THE JAZZ MESSENGERS Blue Note BLP 1518/- £2.99 (E)  
 SILVER QUINTET, Horace SONG FOR MY FATHER Blue Note BST 84185/- £2.99 (E)  
 SKIDS, THE THE FANFARE Virgin VM 2/VMC 2 (C)  
 SMITH, Bryan & His Festival Orchestra YOUR RADIO REQUESTS Dansan DS 056/- (H)  
 STATLER BROTHERS THE LEGEND Mercury MERS 8/MERSC 8 £3.05/£3.15 (P)  
 STEVENS, Stu THE LONER Ash EGL 002/- £2.79 (P)  
 STEVENS, Stu EMMA AND I Ash EGL 012/- £2.79 (P)  
 STITT, Sonny NOW! Jasmine JAS 25/JASC 25 £2.40 (H/L)  
 TALK TALK THE PARTY'S OVER EMI EMC 3413/TC-EMC 3413 £3.25 (E)  
 TAYLOR, Cecil CONQUISTADOR Blue Note BST 84260/- £2.99 (E)  
 TRONICS, THE THE TRONICS (6-TRACK MINI ALBUM) Press PRESS 1/- £1.78 (RT)  
 TYNER, McCoy NIGHTS OF BALLAD AND BLUES Jasmine JAS 35/JASC 35 £2.40 (H/L)  
 TYNER, McCoy TENDER MOMENTS Blue Note BST 84275/- £2.99 (E)  
 VARIOUS ALL AROUND COWBOYS - 20 OF THE BEST RCA International INTS 5189/- £1.82 (R)  
 VARIOUS BLUES AND THE ABSTRACT TRUTH Jasmine JAS 20/JASC 20 £2.40 (H/L)  
 VARIOUS DYNAROCK Pickwick SHM 3115/HSC 3115 (PK)  
 VARIOUS EX 'N' DANS KEEP FIT AND SMILE Dansan TDS 012 (cassette only) (H)  
 VARIOUS LOVE NOT DEVOTION Deleted DLP 001/- £2.35 (RT)  
 VARIOUS MASTERMIXERS Epic EPC 22138/- £3.04 (C)  
 VARIOUS MIDNIGHT LOVE AFFAIR Pickwick SHM 3114 (PK)  
 VARIOUS MOTOWN LOVE SONGS Pickwick TMS 3509/TMC 3509 (PK)  
 VARIOUS MUSIC AND RHYTHM (DOUBLE LP) WEA K68045/K468045 £4.50/£3.96 (W)  
 VARIOUS ROCK HARD HITS Pickwick SHM 3113/HSC 3113 (PK)  
 VARIOUS STREET BEAT Pickwick SHM 3116/HSC 3116 (PK)  
 WEBSTER, Ben SEE YOU AT THE FAIR Jasmine JAS 33/JASC 33 £2.40 (H/L)  
 WILLIE, Boxcar THE BEST OF BOXCAR WILLIE Pickwick SHM 3117/HSC 3117 (PK)  
 WILLIAMS, Anthony LIFE TIME Blue Note BST 84180/- £2.99 (E)  
 WONDER, Stevie WHERE I'M COMING FROM Motown STMS 5075/CSTMS 5075 £1.82 (R)  
 WUNDERLICH, Klaus RENDEZVOUS Odeon ODN 1006/TC-ODN 1006 £3.25 (E)



ARTISTS WITH new releases this week, from the top, April Wine, Bow Wow Wow, Kid Creole and The Skids.

Distributor code: see singles releases page

Total releases: 125

July 16, 1982

## LP REVIEWS

### TOP 10

CHARLENE

I've Never Been To Me. Motown STML 12171. Producer: Ron Miller.

### TOP 50

JUDAS PRIEST

Screaming for Vengeance. CBS 85941. Producer: Tom Allom. They have been around longer than some of the HM bands which have beaten them to big sales, and it is over 18 months since Point of Entry was released — but experience tells, and this LP, which the band themselves reportedly regard as their best ever, stands a very good chance in the currently strong HM market.

THE GAP BAND

Gap Band IV. Mercury MERS 6. Good strong funk music from a band who've already proved their worth, both in terms of record sales and live success. This LP should be able to sustain a Top 50 chart placing.

## General

NINA HAGEN

Nunsexmonkrock. CBS 85774. Producer: Mike Thorne. Nina Hagen has released quite a few LPs in the UK now, but she never seems to get the tone of them right for the market. This LP, which features her in a new punky madonna image on the front, sounds, at best like Toyah and, at worst, like Toyah at the wrong speed. However, as there's always a market for experimental sounds and Hagen is also well known for alternative film appearances, this could pick up some sales on that connection.

PIECES OF A DREAM

We Are One. Elektra. ELEKTRA 9 60142-1. Female vocals just about rescue this sometimes jazz funk-sometimes swing LP from being a bit too laid back for its own good. Funkier tracks could do something, but the rest sounds like bland background music or very late night music. Die-hard jazz-funkers may be interested.

IDEAL

Der Ernst Des Lebens. WEA K 58471. Producer: Conny Plank and artists. After years of following what the US and UK did, German bands have now found an identity of their own and are to the forefront of contemporary rock with electro-pop. This LP has a lot of very catchy songs on it, all well sung, and with melody dominating, the fact that all the lyrics are in German doesn't pose a major obstacle to its acceptance here. Sell to electro-pop fan and futurists.

## Indies

THE GUN CLUB

Fire Of Love. Beggar's Banquet (licensed from Ruby) BEGA 37. Producers: Chris D and Tito Larriva. Another case of the Americans catching on to new wave too late. The Gun Club employ rambling, sometimes atonal, vocals against a backdrop of sliding, searing guitar, and, whatever its other qualities, it all sounds too dated for the UK — too soft for the new punks and too abrasive for new pop.

NAFFI

Yum Yum Yum Yum Ya. Ark Records DOVE 1. Producer: Sir Freddie. Distribution: Rough Trade. The first release from a Liverpool label formed by Pete Fulwell, the man behind the Inevitable label and Liverpool band Wah! His latest discovery are Jerry and Bren Kenny, a husband-and-wife team who go under the names Freddie Viaduct and Polly, plus assorted friends. They've produced a 15-track ragbag of studio experiments and rhythmic ideas whose prospects are unpredictable. Nice sleeve and even better title.

LYDIA LUNCH

13.13. Situation 2 SITU 6. Distribution: 4AD/Pinnacle/Cartel. This is a "difficult" album to appreciate, full of out-of-tune vocals, morose marching beat rhythms and dramatic cymbal crashes. A 12-inch from Lydia Lunch, a prolific American artist, teaming up with Rowland Howard of Birthday Party, has been released on sister label 4AD, and is entitled Some Velvet Morning.

THE ROOM

Indoor Fireworks. Red Flame RF 3. Producers: Dave Kitson and artists. Distributor: Rough Trade. Dave Kitson has an impressive background promoting new groups at West London's Moonlight Club, the ICA and then Armageddon Records, so good things are to be expected from his own recently-launched label. This debut from Liverpool's The Room exhibits imagination and skill and should sell quite well.



CHART FOR  
WEEK-ENDING  
JULY 17

ORDER FORM CHART

TOP 100 ALBUMS

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

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Label number (distributor)
1	1	3	THE LEXICON OF LOVE ABC (Trevor Horn)	Neutron/Phonogram NTRS 1 (F) C: NTRSC 1
2	2	2	PICTURES AT ELEVEN Robert Plant (Robert Plant)	SwanSong SSK 59418 (W) C: SK4 59418
3	3	7	AVALON Roxy Music (Rhett Davies/Roxy Music)	EG (Polydor) EGHP 50 (F) C: EGHP 50
4			LOVE AND DANCING The League Unlimited Orchestra (Martin Rushent)	Virgin OVED 6 (C) C: OVED 6
5	13	3	FAME Original Soundtrack—Various (Michael Gore)	RSO 2479 253 (F) C: 3216 265
6	5	2	MIRAGE Fleetwood Mac (Buckingham/Dashut/Caillat/Fleetwood Mac)	Warner Brothers K 56952 (W) C: K4 56952
7	6	2	IMPERIAL BEDROOM Elvis Costello & The Attractions (Geoff Emerick)	F.Beat XXLP 17 (W) C: XXC 17
8	4	6	STILL LIFE (AMERICAN CONCERT 1981) The Rolling Stones (The Glimmer Twins)	Rolling Stones CUN 39115 (E) C: TC-CUN 39115
9	7	12	COMPLETE MADNESS Madness (Langer/Winstanley)	Stiff HIT-TV 1 (C) C: ZHIT-TV1
10	12	5	ABRACADABRA The Steve Miller Band (Miller/Mallaber)	Mercury/Phonogram 6302 204 (F) C: 7144 204
11	8	9	TROPICAL GANGSTERS Kid Creole & The Coconuts (August Darnell)	Zell Island ILPS 7016 (E) C: ICT 7016
12	10	3	OVERLOAD Various (Various)	Ronco RTL 2079 (B) C: 4CRTL 2079
13			SCREAMING FOR VENGEANCE Judas Priest (Tom Allom)	CBS 85941 (C) C: 40/85941
14	18	14	ASIA Asia (Mike Stone)	Geffen GEF 85577 (C) C: 40/85577
15	9	9	RIO Duran Duran (Colin Thurston)	EMI EMC 3411 (E) C: TC-EMC 3411
16	51	18	THE CONCERT IN CENTRAL PARK Simon and Garfunkel (Simon/Garfunkel/Ramone/Halee)	Geffen GEF 96008 (C) C: 40/96008
17	14	4	NON-STOP ECSTATIC DANCING Soft Cell (Mike Thorne)	Some Bizzare/Phonogram BZX 1012 (F) C: BZM 1012
18	11	6	THREE SIDES LIVE Genesis (Genesis)	Charisma/Phonogram GE 2002 (F) C: GEMC 2002
19	16	3	FABRIQUE Fashion (Zeus B Held)	Arista SPART 1185 (F) C: TCART 1185
20	24	9	ORIGINAL MUSIQUARIUM I Stevie Wonder (Stevie Wonder)	Motown TMSP 6012 (R) C: CTMSP 6012
21	21	10	HOT SPACE Queen (Queen/Mack)	EMI EMA 797 (E) C: TC-EMA 797
22	20	11	TUG OF WAR Paul McCartney (George Martin)	Parlophone PCTC 259 (E) C: TC-PCTC 259
23	19	10	NIGHT BIRDS Shakatak (Nigel Wright)	Polydor POLS 1059 (F) C: POLSC 1059
24	17	3	TURBO TRAX Various (Various)	K-tel NE 1176 (K) C: CE 2176
25	15	5	THE CHANGELING Toyah (Steve Lillywhite)	Safari VOOR 9 (SP) C: VOORC 9
26	22	6	WINDSONG Randy Crawford (Tommy Lipuma)	Warner Brothers K57011 (W) C: K4 57011
27	43	3	HAPPY TOGETHER Odyssey (Jimmy Douglass)	RCA RCALP 6036 (R) C: RCAF 6036
28	28	27	LOVE SONGS Barbra Streisand (Various)	CBS 10031 (C) C: 40-10031
29	38	17	FRIENDS Shalamar (Leon F Sylvers III)	Solar K52345 (W) C: K452345
30	25	11	ARE YOU READY Bucks Fizz (Andy Hill)	RCA RCALP 8000 (R) C: RCAF 8000
31	27	15	THE NUMBER OF THE BEAST Iron Maiden (Martin Birch)	EMI EMC 3400 (E) C: TC-EMC 3400
32	23	20	PELICAN WEST Haircut One Hundred (Bob Sargeant)	Arista HCC 100 (F) C: TCHC 100
33			GOOD TROUBLE Reo Speedwagon (Cronin/Richrath/Beamish/Gratzer)	Epic EPC 85789 (C) C: 40/85789
34	31	184	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40-82419
35	61	38	BODY TALK Imagination (Tony Swain & Steve Jolley)	R&B RBLP 1001 (A) C: ZCRB 1001
36	39	35	PEARLS Elkie Brooks (Gus Dudgeon)	A&M ELK 1981 (C) C: CLK 1981
37	30	38	DARE Human League (Martin Rushent/Human League)	Virgin V 2192 (C) C: TCV 2192
37	26	17	CHARIOTS OF FIRE Vangelis (Vangelis)	Polydor POLS 1026 (F) C: POLSC 1026
39	55	8	SWITCHED ON SWING The Kings Of Swing Orchestra (Bob James/Julian Lee)	K-tel ONE 1166 (K) C: OCE 2166
40	56	9	COMBAT ROCK The Clash (The Clash/Glyn Johns)	CBS FMLN 2 (C) C: FMLN 40/2
41	42	5	TROOPS OF TOMORROW Exploited (Tony Spath/Exploited)	Secret SEC 8 (C) C: TSEC 8
42	70	48	ROUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W) C: 456344
43	33	12	BARRY LIVE IN BRITAIN Barry Manilow (Barry Manilow)	Arista ARTV 4 (F) C: ARTVC 4
44	49	3	GOLD Steely Dan (Gary Katz)	MCA MCF 3145 (C) C: MCF 3145
45	57	8	EYE IN THE SKY The Alan Parsons Project (Alan Parsons)	Arista 204 666 (F) C: 404 666
46	57	16	SKY 4—FORTHCOMING Sky (Sky/Clark/Bendall)	Ariola ASKY 4 (A) C: ZCASK 4
47	37	9	THE EAGLE HAS LANDED Saxon (Saxon)	Carrere CAL 137 (R) C: CAC 137
48	53	5	STAGE-STRUCK David Essex (David Essex)	Mercury/Phonogram MERS 4 (F) C: MERSC 4
49	46	32	NON-STOP EROTIC CABARET Soft Cell (Mike Thorne)	Some Bizzare/Phonogram BZ LP 2 (F) C: BZ MC 2
50	29	3	THE LOVE THAT WHIRLS (DIARY OF A THINKING HEART) Bill Nelson (Bill Nelson)	Mercury/Phonogram WHIRL 3 (F) C: CURL 3
51	32	9	SULK The Associates (Mike Hedges/Associates)	Associates ASCL 1 (W) C: ASCC 1

52	52	7	THE HUNTER Blondie (Mike Chapman)	Chrysalis CDL 1384 (F) C: ZCDL 1384
53	47	36	QUEEN GREATEST HITS Queen (Various)	EMI EMTV 30 (E) C: TC EMTV 30
54	40	17	FIVE MILES OUT Mike Oldfield (Mike Oldfield)	Virgin V2222 (C) C: TCV 2222
55	74	2	ON THE LINE Gary US Bonds (Bruce Springsteen/Miami Steve)	EMI America AML 3022 (E) C: TC-AML 3022
55	65	10	THE CONCERTS IN CHINA Jean Michel Jarre (Francis Dreyfus)	Polydor PODV 3 (F) C: PODVC 3
57	62	4	KILLERS Kiss (Michael James Jackson)	Casablanca/Phonogram CANL 1 (F) C: CANLC 1
58	54	33	4 Foreigner (Robert John Lange)	Atlantic K 50796 (W) C: K450796
59	45	33	TIN DRUM Japan (Steve Nye)	Virgin V 2209 (C) C: TCV 2209
60	35	3	ALL THE BEST COWBOYS HAVE CHINESE EYES Pete Townshend (Chris Thomas)	Atco K50889 (W) C: K4 50889
61	36	14	A FLOCK OF SEAGULLS A Flock Of Seagulls (Mike Howlett)	Jive HOP 201 (C) C: HOPC 201
62	41	24	ALL FOR A SONG Barbara Dickson (Mike Batt)	Epic EPC 10030 (C) C: 40-10030
63	—	1	THE SIMON AND GARFUNKEL COLLECTION Simon and Garfunkel (Simon/Garfunkel/Halee)	CBS 10029 (C) C: 40/10029
64	44	3	NIGHT AND DAY Joe Jackson (Kerthenbaum/Jackson)	A&M AMLH 64906 (C) C: CAM 64906
65	82	9	SELECT Kim Wilde (Ricky Wilde)	Rak SRAK 548 (E) C: TC-SRAK 548
66	79	12	STRAIGHT FROM THE HEART Patrice Rushen (Mims Jr/Rushen)	Elektra K52352 (W) C: K4 52352
67	59	5	CHILL OUT Black Uhuru (Dunbar/Shakespeare)	Island ILPS 9701 (E) C: ICT 9701
68	66	5	SHAPE UP & DANCE/F. KENDAL (Vol One) Felicity Kendal (Martin Levan)	Lifestyle LEG 1 (C) C: LEGC 1
69	68	5	ALL THE GREAT HITS Diana Ross (Various)	Motown STMA 8036 (R) C: TC-STMA 8036
70	—	1	THE ANVIL Visage (Visage/Midge Ure)	Polydor POLD 5050 (F) C: POLDC 5050
71	63	5	WHY DO FOOLS FALL IN LOVE Diana Ross (Diana Ross)	Capitol EST 26733 (E) C: TC-EST 26733
72	78	10	CHARTBUSTERS Various (Various)	Ronco RTL 2074 (B) C: 4C RTL 2074
73	60	5	12 GREATEST HITS VOLUME 2 Neil Diamond (Various)	CBS 85844 (C) C: 40/85844
74	48	4	BEAT King Crimson (Rhett Davies)	EG (Polydor) EGLP 51 (F) C: EGMC 51
75	99	2	FOR THOSE ABOUT TO ROCK AC/DC (Robert John Lange)	Atlantic K50851 (W) C: K4 50851
76	72	9	BROADSWORD AND THE BEAST Jethro Tull (Paul Samwell-Smith)	Chrysalis CDL 1380 (F) C: ZCDL 1380
77	73	7	JJ Junior (Bob Carter)	Mercury/Phonogram MERS 3 (F) C: MERSC 3
78	34	13	1982 Status Quo (Status Quo)	Vertigo/Phonogram 6302 189 (F) C: 7144 189
79	50	3	TURN OUT THE LIGHTS Bernie Torme (Nick Tauber/Bernie Torme)	Kamaflage KAMLP 2 (C) C: KAMC 2
80	71	3	JOHN PAUL II—THE PILGRIM POPE — (Sylvia Cartner)	BBC REB 445 (A) C: ZCF 445
81	67	9	WE ARE... THE LEAGUE Anti-Nowhere League (Aurable Prods)	WXYZ LMNOP 1 (P/FP) C: LMNOPC 1
82	76	43	DEAD RINGER Meat Loaf (Irvine/Steinman)	Epic/Cleveland Int. EPC 83645 (C) C: 4083645
83	94	18	THE FUN BOY THREE Fun Boy Three (Jordan/Fun Boy Three)	Chrysalis CHR 1383 (F) C: ZCHR 1383
84	75	8	DURAN DURAN Duran Duran (Colin Thurston)	EMI EMC 3372 (E) C: TC-EMC 3372
85	64	18	THE GIFT The Jam (Peter Wilson)	Polydor POLD 5055 (F) C: POLDC 5055
86	83	13	TIME PIECES — THE BEST OF ERIC CLAPTON Eric Clapton (Various)	RSO RSD 5010 (F) C: TRSD 5010
87	—	1	LOVE HAS FOUND ITS WAY Dennis Brown (Gibbs/Lindo/Brown)	A&M AMLH 64886 (C) C: CAM 64886
88			I'VE NEVER BEEN TO ME Charlene (Ron Miller)	Motown STML 12171 (R) C: CSTML 12171
89			LOVE SONGS Shirley Bassey (Johnny Harris)	Applause APKL 1163 (K) C: APKL 2163
90	69	10	THIS TIME England World Cup Squad (Norman/Spencer)	K-tel NE 1169 (K) C: CE 1169
91	84	7	PENTHOUSE & PAVEMENT Heaven 17 (BEF)	Virgin V2208 (C) C: TCV 2208
92	80	10	PINKY BLUE Altered Images (Martin Rushent)	Epic EPC 85665 (C) C: 40/85665
93	87	6	SCREAMING BLUE MURDER Girlschool (Nigel Gray)	Bronze BRON 541 (F) C: BRONC 541
94	98	2	WORLD RADIO Leo Sayer (Arif Mardin)	Chrysalis CDL 1345 (F) C: ZCDL 1345
95	92	18	DIAMOND Spandau Ballet (Richard James Burgess)	Reformation/Chrysalis CHR 1353 (F) C: ZCHR 1353
96	—	1	MAKIN' MOVIES Dire Straits (Irvine/Knopfler)	Vertigo/Phonogram 6359 034 (F) C: 7150 034
97	81	14	SHAPE UP & DANCE/A. RIPPON (Vol Two) Angela Rippon (R. Simon)	Lifestyle LEG 2 (C) C: LEGC 2
98	—	1	THE SOUND OF MUSIC Original Soundtrack (Robert Wise)	RCA INTS 5134 (R) C: INTK 5134
99	—	1	BLACKOUT Scorpions (Dieter Dierks)	Harvest SHVL 823 (E) C: TC-SHVL 823
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"The British Market Research Bureau Ltd wish it to be understood that all titles appearing at the lower end of the album chart are selling over the counter in similar volumes."

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



# Optimism reigns on digital at Roundhouse—boom will come

IT HAS been two years since the Roundhouse in North London installed a 32-track digital recording system —



PETER GALLEN, Roundhouse Studio manager, reflects on the pros and cons of being technologically ahead of your time — beside his 3M digital 32-track machine.

## Church buys quality

ONE AREA of professional audio work which gets very little attention but which is apparently enjoying something of a boom in the US, is the installation of sound systems for churches.

The New York-based professional studio magazine *Pro Sound*, reports that "the upgrade of sound installations in our nation's houses of worship is continuing at an unprecedented pace, offering a solid source of income for pro sound manufacturers, dealers, acousticians, sound contractors and installers."

As satisfying a combination of God and Mammon as you are ever likely to meet in one sentence anywhere.

Reasons for this increased penetration by secular expertise into spiritual matters are fairly obvious, and must also apply in the UK to some extent: the increased public

demand for good amplified sound wherever there is something they want to hear; increased use of contemporary music and instruments in church services; and the desire, in the RC churches, to emphasise the fact that the services are now in the vernacular rather than Latin and so can be understood — provided they can be properly heard.

AMONG RECENT customers at the **Townhouse** have been Cliff Richard, working on his new album which he started at Strawberry earlier this year, Phil Collins, who has now completed his latest solo album with co-producer Phil Padgham, Tom Verlaine, Van Morrison and UB40. The West London studio is particularly chuffed that the Townhouse-recorded Asia album has made number one in the US.

and it has had to wait patiently for demand to match supply.

Studio manager Peter Gallen has the satisfaction of knowing that, while his digital facilities are not exactly in round-the-clock demand, the overall amount of work at the Roundhouse has increased by 50 per cent in the past year or so — and that the proportion of that work which is digital recording has now reached 60 per cent.

"We're optimists," he comments. "People may have been reluctant to use digital because we're the only studio in the UK with the facilities — one or two more installations should be enough to get everyone trying it before long."

"Now that the digital audio disc player has arrived, digital studio recording will rocket," he predicts. "It's established in the US and Europe." He feels that the Roundhouse has simply been ahead of things by some margin in the UK, but that their investment in digital technology will be completely justified — in what started out as the long run but is now looking a good deal shorter.

The Roundhouse bought the first 3M digital equipment to be launched in the UK, in March 1980. One of the first clients for it was Bob Sergeant, who used it for *The Beat's Mirror In The Bathroom* — and who is back in Chalk Farm using it again to record *Haircut One Hundred*.

Toyah's new *Changeling* album was also recorded digitally at the Roundhouse. In the US the 3M system has been used by Stevie Wonder, Rod Stewart and Christopher Cross among others — and has been installed at the Walt Disney Studios for use in film-making.

The most regular digital users are the classical music divisions of the majors. Since almost all classical recordings are digital, there is plenty of work for the Roundhouse's remix and editing facilities. As may generally already be suspected, the classical people prefer to work in the morning, leaving the afternoon for the traditionally later-risers of the pop and rock side of the business.

## Studio buzzes

KAMAFLAGE RECORDS act Tytan are recording their new album at **Rampart**, where Tank, Sean Tyler and Squeeze have worked recently.

NASHVILLE: **Columbia Recording Studios** closed down at the end of June. Something of a legend among Nashville's recording facilities, Columbia's Studio B was the site for many historic recordings, while Studio A was a popular draw for pop, rock and country acts. The original console and certain other equipment is being donated to the Country Music Hall Of Fame which plans to recreate a replica of Studio B's control room as a permanent historical exhibit.

## Vidzine Two

A NEW, and extraordinary, kind of video programming is the latest project at Mayfair Studios. They have set up an associated company, called Questionmark Productions with video artists Doobie Eylath and Patrick Martin.

Best described briefly as video innovators, Eylath and Martin had already made, and had some success with, a video programme called *Vidzine*. Kate Hudson of Mayfair noticed that their stand at the International Music Show was attracting fascinated crowds. She herself became sufficiently fascinated to offer them Mayfair's banking, a studio in which to work, and the sound engineering expertise of John Hudson.

The result is *Vidzine Two* — an impressive combination of rock and electronic tracks, with visual counterparts which have been mixed and created specifically for the music.



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## STUDIOSCENE

## Sin City opens new studio complex

SIN CITY Studios and Records opened their new studio complex in Nottingham on July 5. The complex is housed in a large Victorian property and now offers a fully-equipped 16-track studio, a separate 4-track facility and editing room.

Designed by Keith Slaughter, whose credits include Battery, Odyssey and Pete Townshend's Eel Pie Studios, Sin City's features include an isolated drum booth, a floating bass platform, an isolation booth for simultaneous recording of vocals or acoustic instruments, and easy loading access from Sin City's own car park.

A rehearsal studio is also being constructed and is expected to be completed this autumn. This will also double as a separate 4-track studio, using the existing editing room as its control room.

Sin City was originally established as a 4-track in 1978 before going 16-track in 1980 and was, until recently, housed in temporary premises. The studio now offers a custom built Allington desk, Lyrec Multitrack, Leever-Rich mastering machine, Urei 813 A monitors, Status, Tresham and Sony Amplifiers and a full range of outboard equipment.

As an introductory offer, Sin City is offering reduced rates for the rest of 1982.

● Sin City has also established its own independent record label, with a number of artists already signed and first releases due in the autumn.

## Hire business competition

CONTENDERS FOR the lucrative recording equipment hire business increase this month with the formation of Multitrack Hire, a new company, and the expansion of Audio Rents.

Audio Rents has moved to new showrooms and offices in London's Primrose Hill. Richard Goldblatt, who has been working for the parent company in Los Angeles over the past year, has returned to the UK to take over the company which is currently "set for a period of expansion".

"We have just taken delivery of the new Lexicon 224X, a new advanced digital reverb system," says Goldblatt. We have also recently introduced a sound composition service

which caters to the film and TV world, providing weird and wonderful sounds; this service has already been used by the makers of Superman II and American Werewolf In London. We have also supplied the needs for outboard equipment on the Pink Floyd film The Wall, Flash Gordon and The Pirates Of Penzance."

Goldblatt stresses that Audio Rents runs a 24-hour, seven day service, and that delivery is free to anywhere in London. "We are available for advice on all the latest developments in effects," he adds.

Multitrack Hire is a new company formed by Phil Taylor and based in London N8. "The company has been formed primarily to fill the new demand for high quality equipment which has not previously been made available for widespread hire" says Taylor.

"We will install the equipment into any desired studio or location and will service the machines during the period of hire.

"With so many people now wanting to record onto more than one tape machine, we can now provide the necessary systems and service to anyone, anywhere, and this will create a much wider scope for producers."

## Mobile sound and vision



AT THE controls of his Sound Advice Mobile, Malcolm Rivett-Carnac promises to give "very good quality for money, at the lower end of the video market". Already at work for some time as a fully-equipped sound mobile — promising to travel at short notice to anywhere within the UK — Sound Advice is now offering video facilities as well. To the audio equipment (which includes an ITA 10/4 mixer, stereo PPM metering, two Revox high speed A77 recorders and two Linatrack turntables, Technics and Sony cassette decks, Tannoy Devon monitors, plus assorted headphones and mikes and signal processing equipment) being offered at a basic rate of £58 for ten hours plus mileage, Rivett-Carnac has added a JVC broadcast quality colour video camera. This is intended to offer very good results even in low light conditions — such as at gigs — for recordings on U-Matic. This incorporates two high quality audio tracks, so that the mobile can provide a stereo mix of any event and feed it direct to the video recorder. Working in conjunction with a local video hire business the Sound Advice Mobile can offer an all inclusive rate for sound and video recording of around £250 a day plus mileage. Rivett-Carnac states that his researches reveal that this price is about half what hiring that range of equipment separately would cost elsewhere; and he promises "Any bands who want a straightforward live video of themselves, with good picture and sound, would be unlikely to find a better service".

## Park gate studio chief's own album due out soon on his own label

THE FIRST album, out of Sussex residential studio Park Gate — recorded there, featuring studio owner Ike Nassau as an artist and to appear on the studio's own recently-formed A Model Record Company label — will be released soon.

The album is called Stranger Than Fiction and the band, of which Nassau and his old friend Graham Stewart Andrews are the nucleus, is called Chameleon. It describes itself as "a melting pot of musical ideas, from electropop to more hardnosed blues and

jazzy excursions."

They do, however, let other clients in — such as McCartney, Robin Trower, Toyah, Jack Bruce and Def Leppard, just to cherry pick names from the appointments book. New clients are Westway, signed to the label.

## PARK GATES STUDIO —THE WELCOME ALTERNATIVE

*Efficiency, economy, capability and charm. These words pretty well sum up the appeal of Park Gates Studio, Sussex, currently thriving as a superbly equipped and inexpensive alternative to its larger London competitors.*

*Park Gates, a 50 mile drive South of London at Catsfield, Nr Battle, offers 24-track facilities and is as well-equipped as any of the top London studios, boasting an enormous floor space with the main studio covering 1000 sq ft (capacity 35 musicians).*

*Already producers such as George Martin, Mutt Lange and Hugh Jones have chosen Park Gates, along with artists such as Paul McCartney, Wreckless Eric, Karol Fialka, Def Leppard, Jack Bruce, Robin Trower, Toyah, Simple Minds, Jeff Beck, Weapon of Peace, Twisted Sister, The Rods, The Lambrettas . . . the list keeps on growing.*

*The studio and control room are housed in a 300-year-old high-roofed Sussex barn, adjoining which are the original groom's cottages and stable block. The four cottage rooms have been converted to sleep eight people comfortably and there is also a rest room with TV, pinball and video games. These comforts, plus delicious home cooking, make for a relaxed and "homely" atmosphere which is a delight, for example, after a demanding tour.*

*The studio operates on a weekly, rather than hourly basis. Artists using the studio have it for their sole use over a number of weeks — and a 24-hour recording facility allows them to record at whatever time of the day or night that they wish.*

*It is this personal, low-key approach which has made Park Gates so many friends. Ring Sarah Springford, Studio Manager, on (04246) 2151 and find out more.*



# Big update for Manor

THE MANOR, now in its 10th year as a rural recording studio, has been completely re-equipped and updated. The studio now boasts a new Solid State Logic SL4000E series desk and A800 Studor tape machines, plus a host of other new equipment.

The Manor house itself, which is set in 100 acres of rolling Oxfordshire countryside and dates from 1550, has also received more than a little attention, having been redecorated and recarpeted throughout.

Currently recording there are Simple Minds with producer Pete Walsh, while recent clients include Ca Va Ca Va with Tim Friese Green, Uropa Lula with Pete Walsh, King Trigger with Steve Lillywhite and Gill Scott Heron with Malcolm Cecil.

## Fashion go up for Utopia

THE ELEGANT and visually-alluring group Fashion were recent clients at Phil Wainman's Utopia Studios, recording their Fabrique LP — currently high in the chart. Nick Froome engineered.

Producer Roy Carter has been a regular user of studio one and the remix room, with several acts including Central Line, Alton Edwards, Second Image, Hot Cuisine and Distinction. Pete Smith has been engineering those sessions.

Artists producing artists seems to be a Utopian concept — Sting has been in producing Jools Holland, and B A Robertson has been producing Maggie Bell. Nigel Martinez has also been in recently, producing Real Thing.

In studio two the CBS signing Wham has been working with engineer Mark O'Donoghue; also Graham Lisle and Ali Thompson have been making demos for Rondor Music.

And in the cutting room Keith Metcalf and Steve Angel have been busy with masters by Sting, Pink Floyd, Midge Ure, Japan, Fun Boy Three, Bucks Fizz, Theatre of Hate and others.

## Studio buzzes

### New APRS survey published

DIGITAL RECORDING, the APRS survey of equipment and the studios using it, is now available — free to members and at a price of £3 to non-members.

The introduction points out that the reaction to the statement, "digital audio is already with us" varies from studio to studio, and while many APRS member studios have some experience of working with digital recorders, only one system seems to have been experimented with here.

"Studios are invited to consider their future response to digital audio" and are offered in the survey the first comprehensive collection of information on what digital recording is, how it developed (an early digital communication system was Morse Code), who makes equipment for it, and how it will soon be available as digitally-encoded software for domestic hi-fi.

The survey was compiled by David Pickett of Surrey University, and Roger Cameron of Advision.



OBSERVING THE business of which he has so long been a part, as writer, producer, record label chief and studio owner, Wayne Bickerton noted: "There are almost too many top-class studios in central London, chasing too little music recording business."

He also took account, as have so many others hitherto primarily concerned with audio entertainment, that "video is the only part of the entertainment industry which is expanding at the moment, which has money to spend".

These two factors led Bickerton to decide on a new way to promote Odyssey Studios — and the method has, he reports, proved very successful.

To put across the message that Odyssey is not only a first league audio recording studio but is now fully equipped for video post production, he made a promo video, and sent copies of it to prospective clients.

It is short and to the point, showing the studio, the

equipment and the staff — and the response from the video production and broadcast industry has apparently been swift and positive, although the same is not the case with the record industry.

Odyssey was built with the intention of going into video post production, and perhaps later into video production. The studio now offers facilities for recording, mixing and synching sound for video, on low-band or high-band U-Matic, using MCI JH45 and JH48 units for time code and interface.

Sound effects can also be added via three cartridge machines and an in-house sound effects library.

The video post production facility is new, but Odyssey has already been used for the soundtrack of the film *Stir Crazy*.

With a double image of John Rodd (who fronts and narrates the Odyssey promo video) on the video monitors, MD Wayne Bickerton, engineer Teri Reed, and chief technical engineer Richard Kirk are pictured above (left to right).

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## TIP SHEET

Edited  
by  
SUE FRANCIS

A MODEL who has moved into recording, D J Pavey (pictured above) is on the look-out for a recording deal.

Pavey's face has graced the pages of such magazines as Harpers, and her modelling assignments have also given her plenty of stage experience. Manager Alistair Scott says: "We've built a company around D J that will promote the different facets of her talents. However she does want to be judged seriously as a recording artist."

Both Scott and Pavey have written several songs, and D J was recently in the studios putting down several tracks, including a possible single, Chinatown. Scott adds: "She's a very visual artist but D J has a pretty good voice too — there's a void in the market for such an artist and we'd like to fill it."

He points out however: "It is an image that could not really be handled by a small label, so we are having to look for interest from the larger record companies."

Contact: Alistair Scott. Tel: (01) 262 1567.

## SEM aims to help DIY acts

SOMEONE ELSE'S Music is a new music label formed by four artists to break the "stranglehold" they claim big record companies have on musicians and artists. It has been set up to allow different acts and musicians to use the label to release a product of their own, free from contractual ties, either publishing or recording.

The first release on SEM is Someone Else's World by Citizens Of Rome. The work behind this single led to the setting up of the label.

Director Dave Lyon explained: "We are making available for other musicians and artists what we spent a long time and a lot of effort finding out ourselves. Having gone through the whole experience of producing a record on our own, we want to let

other artists use what we have learned. So we hit upon the idea of setting up a company. If we can do it then let's make it available for other people to do it too."

SEM will act as a collection facility for royalties, taking 10 per cent as a collection fee only as long as the artist is using the label. The company has access to recording studios, producers, designers and a wide variety of ancillary services.

The money for the label has been put up by Dave Miles who, as designer of the New Orient Express in the UK, says he sees SEM travelling a long way to putting new talent on the road. "I like music and I like what this country is doing for musicians and the public."

Stage One is distributing the label.

CONTACT: Dave Lyon, Someone Else's Music. Tel: (01) 359 5242.

## New label seeks demos

NEWLY-FORMED company Just When You Thought It Was Quiet is keen to audition as many tapes as possible — whether of professional or homemade standard — by "bands with high energy".

The company is described as an independent outlet for bands, videos, journalists and designers. The original Just When You Thought It Was Quiet project was to have been a fanzine, but that has been overtaken by plans to bring out an LP to combat the seasonal summer depression.

An LP will be released in August featuring Hanoi Rocks, Method Actors, Sex Gang Children and Half Japanese. Also, plans for a Just When You Thought It Was Quiet video are underway, and the A&R team are on the look-out for bands and tapes.

Contact: Dave, 452 Fulham Road, London SW6. Tel: (01) 381 1393.

THIS IS the last Tipsheet in its present form and the last to be edited by SUE FRANCIS who introduced the column to *Music & Video Week* four years ago. As of next week Tipsheet items will appear in the Talent page and all contributions should be sent to Talent page editor CHRIS WHITE. But MW will not be losing the services of Sue Francis who is switching to edit the Broadcasting page (see p26).

## Whale song needs distribution

PETER TEMPLE is looking for a distribution deal here and overseas for The Whale Song, a plaintive and very sad record telling of the plight of the whales.

The single and the record company Arctic Records was born out of a whale rally organised by Friends Of The Earth last July in Hyde Park. One of the artists performing was Steve Aston, who wrote and sang The Whale Song for the event.

He and Susan and Peter Temple set up their own record company to turn this song into a record and now want to see it out in the marketplace.

CONTACT: Peter Temple, Arctic Records, 42-44 Shortmead Street, Biggleswade, Beds. Tel: (0767) 81361.

## Radioman talent company launch

RADIOMAN is a new talent, management and production company formed by arranger/producer Keith Maynard and singer/entrepreneur Roger Berteau which is set up to break British bands in the US.

Maynard culminated his 10-year association (including the last full year of working) with the American production and recording group Northend by joining with them in a new production and recording company called Panache. Their first record featuring Dianne Marie will be out shortly on Prelude in New York. Panache also plans to break new American artists in the UK and British bands in the US. Radioman is Panache's representative and affiliate in London.

Maynard and Berteau, who have worked in many bands and

produced concept recordings together, are looking to find, develop and market new dance/jazz funk talent on both sides of the Atlantic. "Panache is our pipeline to the US," says Maynard. They will welcome tapes and promo packages, which may be non-returnable due to shipping to the US.

CONTACT: Roger Berteau or Keith Maynard, Radioman, PO Box 178, London W7 3BS.

## Publisher wanted

GONZALEZ MUSIC is looking for a "reputable publisher" with international status to administer their catalogue. Interested parties should contact Harry Spencer or Jan Stoltzman on (01) 403 0986/403 0964.

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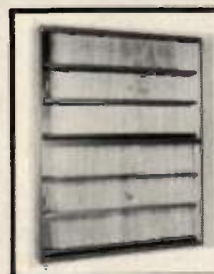
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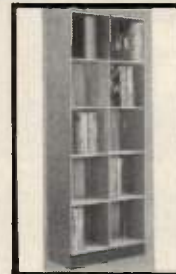
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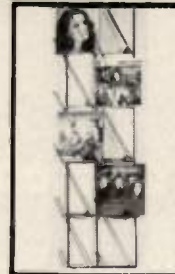
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American  
Commentary

## Video games market growing

From IRA MAYER

NEW YORK: The trend toward record and video shop distribution of video games that became apparent at the summer Consumer Electronics Show continues to broaden. WCI's Atari still leads the pack by a large margin, holding a 70 per cent share of the market in the US, according to most observers, with WEA only now beginning to send video game units and cartridges through its record and video cassette pipelines.

The company's head start in territories outside the US however, isn't as great as here and other games companies are actively pursuing their own market shares. The latest big-name alliance is CBS Inc and Coleco Industries, with CBS becoming exclusive distributor for the Colecovision game system and cartridges worldwide except for the US, Japan and Canada.

In addition to the manufacture of its own game system, Coleco makes cartridges for both Atari and Intellivision — and the Colecovision unit can be expanded to play Atari cartridges as well. Colecovision will introduce at least 15 cartridges this year.

CBS and Coleco have further agreed that Coleco will be sub-licensed to programme and market games developed by CBS through its separate deal with Bally for the Colecovision system on a worldwide basis. The entire arrangement extends through 1985.

With the fall-off in record sales and the low number of units involved in home video, games offer the large branch distributors in particular high volume and immediate cash flow. Game rentals exist to some extent, but for the most part the cartridges are sale items despite prices of up to \$35.

Just how popular is Atari? One North East games distributor, International Marketing Concepts, recently discarded all other lines from its business in order to concentrate exclusively on Atari. The Pac-Man boom, the company claims, accounted for "six months of business in its first two months on the market".

THE ELECTRONIC Industries Association's new audio recording rights coalition, funded essentially by hardware and blank tape manufacturers and founded in response to the RIAA's coalition to save America's music, is preparing a White Paper that will attempt to discredit the WEA home-taping survey published earlier this year.

While the ARRC admits that it is indeed possible that 25 per cent of those surveyed by WEA do home-taping, the group points to the fact that 75 per cent of those tapers are doing so for reasons other than, "So I didn't have to buy it".

The ARRC hopes to block passage of the Mathias amendment which would place a tax on blank tapes and hardware, one of its arguments being the lack of success such taxes have had in other countries, where collection is simple but distribution of monies has been a major problem.

SHORTS: Arista will develop full-length music video programming together with, and for, RCA Selectavision ... NARM, concerned with the proliferation of record rental outlets, has sent out a questionnaire to all members requesting information on rental stores ... CBS special products to manufacture and distribute records and tapes on the newly-formed Music-Of-Your-Life label, a spin-off from the AI Ham pop music radio format carried by over 130 stations.

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## PUBLISHING

News in  
brief...

TORONTO Former UK music industry executive Frank Davies has been appointed president of ATV Music Publishing of Canada in succession to Bernard Solomon, who left in April to form his own publishing and production enterprise.

Davies, who began his music industry career as Paris correspondent for *Billboard* in 1964, was international director of Liberty Records Europe in London from 1968 to 1970 and was international promotion assistant manager of EMI Records. Most recently he headed Partisan Music Productions.

E&S MUSIC has signed an exclusive publishing agreement with Edizioni Televis, the publishing arm of Italian label Baby Records, to represent its catalogue in the UK.

Artists involved in the deal include Rondo Veneziano, who have sold over five million albums in Europe and who will be released here later in the year, and Ricci & Poveri and Kid, who are being released here by Carrere.

TWO BOOKS published by Chappell Music feature two very different groups. They are *Making Tracks — The Rise Of Blondie* and the *Bucks Fizz Mini Folio*.

With photographs by Chris Stein and words by Debbie Harry, aided by Victor Bockris, the Blondie publication (£5.95) traces the story of the band. The Bucks Fizz book (£1.95) contains all their chart successes.

Success in US  
for Intersong

TWO YEARS of resolute work have resulted in Intersong Music making an impact on the US charts with Eye To Eye, a duo featuring Julian Marshall of Marshall Hain fame and Deborah Berg.

Their Nice Girls single is taken from their Eye To Eye album which was produced in the US by Steely Dan producer Gary Katz for Warner Bros.

Intersong managing director Bruno Kretschmar is also confident of international success for Blanket Of Secrecy, a band on WEA here through Elvis Costello and Jake Riviera's F-Beat label and on Warner

in the US. Their single is entitled Say You Will, and comes from a forthcoming, as yet untitled, album.

Kretschmar has negotiated a long-term renewal to handle the Jim Reeves catalogues with Mary Reeves Davis following the expiry of the original deal with Burlington Music, which Intersong took over following the Decca purchase by PolyGram.

Chris Beckwith and Mike Frisoli are leaving the professional staff of Intersong Music, and Mandy White, personal assistant to Kretschmar, is being promoted to professional executive. Further staff appointments will be announced shortly.



JIM DIAMOND (centre), lead singer of PhD and co-writer of their million-selling hit *I Won't Let You Down*, has signed to Rondor Music on a long-term worldwide deal — just in time for release of the record in the US. Pictured with Diamond are his manager Alan Seifert (left) and Rondor Music UK general manager Stuart Hornall.

## BROADCASTING

Edited

by

DAVID DALTON

Tim Blackmore  
quits Capital  
for Mid-Kent

CAPITAL RADIO'S head of programmes Tim Blackmore is to leave the station to join the Mid-Kent Radio consortium, the group applying for the ILR franchise for the Maidstone and Medway area, as chief executive designate.

While the news comes as something of a surprise after five years with the station in which he

has moved from his initial appointment as executive producer, through head of music to head of programmes, it has seemed inevitable, since the appointment of Jo Sandilands as programme controller, that he would be looking for other areas of advancement.

It was certain that any new job would not take him far from London as he has expressed the wish to complete his children's education before moving on.

Commenting on the move, Blackmore says: "This is something which I've long wanted to do, but it was the possibility of a job like the Mid-Kent one as a goal which gave me the necessary impetus to leave a station where I have the highest regard for the staff with whom I've worked so closely."

Blackmore, who will leave the station on September 24, adds: "Since any full-time commitment to Mid-Kent is obviously going to be months off, I will in the meantime be working on several independent projects and consultancies. Indeed, Capital has expressed a wish to use me for some production work."

Blackmore joined Capital in 1977 after working as a producer for Radio One, producing the DLT breakfast show, plus writing and producing *The Story Of Pop*.

## Humber tenders

APPLICATIONS FOR the contract to provide the independent local radio service for the Humber area are being invited by the IBA. Closing date will be October 5, 1982.

## Broadcasting

FROM NEXT week's issue the *Broadcasting* column will be edited by Sue Francis, formerly editor of *MW's* *Tipsheet*. I would like to thank all press departments and other correspondents and contacts for their past co-operation and would ask that all future *Broadcasting* information should be addressed to Sue Francis at *MW's* address.

'World class'  
jury for  
ad awards

THE ORGANISERS of this year's Independent Radio Advertising Awards are aiming to broaden the event's impact by inviting what they describe as a "world class" international jury.

Chairman of judges Dave Trott, creative director of Gold Greenless Trott, has put together a panel with representatives from UK advertising as well as from New York, Sydney and Los Angeles.

Trott says: "Radio is undervalued in the advertising departments of most agencies. So why is it in the creative department it's seen as the thing you bolt on after you've come up with the campaign that will run in the press, posters or TV?"

The closing date for entries is September 30 and the gala dinner, cabaret and presentation is on December 6 at the Grosvenor House Hotel, London W1.

## ILR ad revenue up

ILR ADVERTISING revenue had edged up in May at £5,114,261, representing an 11.5 per cent increase on the figure for May last year. Some of the new advertisers on air in May included Record And Tape Exchange, Harry Hayes Records and Head Music.



# PERFORMANCE

## Mari Wilson

WITH TWO singles that should have been Top 20 hits to her credit, and a string of live dates this year which have introduced her as one of pop music's more colourful characters, Mari Wilson is destined for greater success.

The Neasden lady, whose beehive hairstyle defies gravity and whose stage and vocalising style owes much to the female singers of the early Sixties, has already found her niche, and an appearance at London's Adelphi Theatre, which wound up a lengthy tour, was conclusive proof that with the right career guidance Wilson is here to stay.

Although Wilson uses Bacharach's *Are You There (With Another Girl?)* and the Julie London oldie *Cry Me A River*, most of the material is original, featuring the hallmarks of Sixties pop and the sounds of early Motown.

Love Man, Dr Love, Just What I've Always Wanted, She's Had Enough of You and R-A-V-E were all good pop numbers presented in an infectious manner by Mari and her 20-strong assorted group of musicians, backing singers and dancers, known variously as The Marionettes, Marines and Wilsations.

This was pop entertainment with a capital E — Mari Wilson has her detractors, and it may be true that her style is another passing fad. The lady has undoubted talents though that suggest an indefinite future.

CHRIS WHITE

## Pink Floyd — The Wall

WHETHER THEY loved it or hated, everyone at last week's preview seemed shell-shocked, as I was, by this large screen version of the record and stage show.

At first it seemed like a very expensive, glorified and extended pop promo film but it became much more than that.

The central character, Pink, is played by Bob Geldof (a natural actor, if ever there was one), though there is no plot as such, and little in the way of conventional dialogue.

If that sounds strange, then it must be said that little conventional enjoyment can be gained from this film, which paints an often depressing picture of repressed childhood, failed marriage, disillusionment with stardom and

strife-ridden society.

It is an escapist movie — but only for Roger Waters himself who seems to have exorcised all his hang-ups through this vehicle by exposing them to the full glare of public gaze.

Waters was very lucky to have the talented Alan Parker to direct his outpourings and to have, as director of animation, Gerald Scarfe to provide a brilliant interpretation of his and Dave Gilmour's powerful music.

For samples of the music only, fans and dealers will have to wait at least until late August for *The Final Cut*, the single LP soundtrack of the movie. August 2 is the likely date for the single release — probably *When The Tigers Broke Free* (HAR 5222).

The Wall remains a stunning visual and aural experience containing many moments which I will long treasure. And if the Olivia Newton-John special, directed by Brian Grant screened recently on TV and available on video cassette, showed what more could be done with an artist than merely sticking her on stage for an hour, then surely The Wall has set the standard by which all future music-inspired films will be judged.

DAVID DALTON

## John Otway

JOHN OTWAY, formerly half of the Otway and Wild Willie Barrett musical team, is one of the survivors of pop and rock. He's never had any real record success and yet had a TV documentary built around his eccentric talents, and played prestigious gigs in the US. Maybe his day will yet come.

Three consecutive gigs at London's Marquee Club gave his loyal fans a chance to welcome their hero back to town — and it also provided a suitable launching pad for his latest LP, *All Balls And No Willy*, on Empire Records (Ham LP 1).

Otway has lost none of his stage eccentricities, but at times it is difficult to assess the commercial potential of his music. It's individual alright — he turns in an excruciating version of *Green Grass Of Home* which the fans love — but none of his material really has the hallmark of a hit.

Still, he is a *survivor* — and he does have his following. And those are two factors that can't be ignored.

CHRIS WHITE

## Lena Zavaroni

THE WORST fear for a child starting out as a teenage star must be of prematurely turning into a yesteryear has been before the proper peaking of one's talents.

It is an incredible eight years since a 10-year-old Lena Zavaroni launched herself with the hit singles *Mal He's Making Eyes At Me* and *Personality*. Yet appearing for two concerts at Blackpool Opera House she managed to exclude her vintage bestsellers from a stage act which was as bracing as any Blackpool sea breeze.

Lena's onstage energy is without end — every song a scintillating one-woman production number. Her material ranged from a robust country medley to show songs, modern standards to singalong ditties. The sheer exuberance of this swift-paced performance was breathtaking.

TONY BARROW

## The Clash

WITH EVERY year that passes, and every album that gets released, The Clash become less profound and less dangerous, but despite that they have consolidated their position as a good street rock band, if not the best.

At the Fair Deal in Brixton they showed how well they have recovered from their recent traumas and put on a varied and exciting show.

On drums, Terry Chimes has returned to the seat he occupied for the band's first album. His non-too-sophisticated, violent style is perfect for The Clash and this performance made one wish he had never left in the first place.

Paul Simonon's sturdy, muffled bass lines are becoming more than simply the backbone of the group's live sound — they are becoming increasingly the basis for the compositions themselves, as on *Radio Clash*, their recent mini-hit.

Meanwhile Mick Jones tortured his guitar in the style he has made his own over the last six years.

But it was Joe Strummer whose wit and hard work more than anything else made this gig a successful one. His recent untimely vacation showed his deep concern not to become a cog in the music business machine, and it is this concern, welded to a live of hard-nosed rock and reggae, which makes The Clash keep ticking.

SIMON STEELE

# DOOLEY

THE MINISTER for Trade, Dr Gerard Vaughan, revealed in the House of Commons last week that he has so far received 180 written responses to the Green Paper on copyright reform — not counting a strongly-worded resolution which went off from the PRS last Thursday, and the BPI's official submission, which is being delivered this week. The consultative period has another six weeks to run so if you have not yet made your views known and want to have a say in influencing government policy write to: Industrial Property and Copyright Dept, Department of Trade, 25 Southampton Buildings, London WC2 . . . The heady days of the Sixties will be re-lived for one night only next month at the Scotch of St James, obligatory watering hole for everyone in the business in those days, for a promotion party to launch Simon Napier-Bell's book, *You Don't Have To Say You Love Me*, which has apparently been giving New English Library's lawyers a few sleepless nights . . . RAVRO secretary Arthur Spencer-Bolland reports an encouraging flow of calls from dealers interested in plans to revitalise the trade association and he is hoping that they all follow-up by attending the open meetings in London (Wednesday) and Birmingham (Thursday) this week . . . Jacqueline Lamers, who has helped to shape PolyGram's public image, as group public relations officer in Baarn, for many years, has retired . . . The forthcoming down-market video mag, *Video Times*, getting a distinctly up-market ad manager in Philip Jackson, ex-Times Newspapers Group.

VETERAN INDUSTRY promotion man Derek White finds he's missing the business after four years out of it and would welcome calls on 428 5638 . . . A son, Nicholas to K-tel international manager Peter Summerfield and wife Christine . . . B A Robertson to host a new series of late night chat shows, B A In Music, on BBC 1 and among first guests on July 19 will be Defunkt whose guitarist Kelvin Bell recently had Hannibal Records' Bernard Docherty looking for an acupuncturist at 3 am (he found one) . . . Ross Stapleton, Virgin Records' head of artist development, returns to his native Australia at the end of July to take up a similar job with Regular Records . . . A new musical, *Pudding Lane*, about the Great Fire of London, written by Tony Pole and Radio Two producer Bob Bowman, to be seen off-Broadway in New York this autumn as part of a cultural exchange programme . . . Most artists boast about how quickly their records achieve silver or gold disc status, but Polly Brown is proud that her *Same Old Feeling*, released in 1972, has just gone silver and wonders if it qualifies for the *Guinness Book of Records* . . . New opening date for the revised Studio Club in London's Swallow Street, now set for July 20 and Alan Clare, who worked at the original club in the Fifties and Sixties, will be back as resident pianist . . . Lene Lovich to play Mata Hari in a musical.

## OPINION

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

## Ignore Smiths — give service

IF SMITHS are out to squash the indies (Opinion, July 3), it seems that some indies are out to squash themselves. Just how does your correspondent Mr Barnes of Discovery Records, Leamington Spa, manage to set his initial price for the Randy Crawford LP at £3.49 and then go down to £2.99 when the VAT inclusive dealer price is £3.73 (or £3.57 allowing for immediate settlement discount)?

Far more interesting reading would be for Mr Barnes to tell us how he manages to pay his staff, rates, electricity, telephone etc on negative margins.

Anyway, should we really worry about what Smiths do? Any good reecord specialist should be able to provide a far superior service than that obtained in a bookshop without worrying about price.

We often fill special orders in 48 hours, sometimes in a day, whereas Smiths can take weeks on the same item.

The really worrying aspect is that the stock and back catalogue situation at most record companies is becoming so poor that this advantage to the real independent is rapidly evaporating.

Whether it's price-cutting or

availability, it is up to the record companies, if they wish to stay in business, to see that every retail outlet is afforded the opportunity of staying in business!

URSULA BURROWS, *Pop Inn*, Harvey Street, Watton, Norfolk.

## Apologies from BB and Bauhaus

WE WOULD like to apologise to Discassette of Weybridge (Opinion, July 3), and to any other dealers in a similar position, for the postponement of the Bauhaus live album.

We did send out a letter of explanation and apology to the trade via the WEA mail-out and also via *Bullet*, and hoped that this, in addition to announcements in the rock press would cover everyone.

The postponement was unfortunately unavoidable and once again we and the band would like to apologise to everyone for any inconvenience. Being dealers ourselves we always try to keep the dealer's interest uppermost and, as an example of this, try to maintain all our album release prices at a dealer price of £2.79 so as to help and encourage sales.

Could we also correct our news story (July 3) about out Situation 2 label ceasing to exist following the departure of Peter Kent to manage The Associates (in which we wish him well). In fact the label will continue to exist and function as the new independent arm of Beggars Banquet.

MARTIN MILLS, managing director, Beggars Banquet, Hogarth Road, London SW5.

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