

MUSIC & VIDEO WEEK

Europe's leading music business paper

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Thousands of Motown 'over-pressings' seized on Dutch border

AMSTERDAM: STEMRA, the Dutch copyright protection organisation, has seized a huge quantity of Motown albums, both current and back catalogue, on the Dutch-Belgian border.

Richard Denekamp, general manager of the Dutch independent label VIP which handles Motown product in Holland, says that the seized product totals several hundred thousand albums, originating in Spain and described as "over pressings".

Denekamp said he does not know the identity of the company responsible for importing the stock into Holland, and if he did, he would not divulge details. "This is a Mafia-like transaction, and I don't want to take any risks."

Repertoire in the confiscated consignment includes LPs by Stevie Wonder, Diana Ross, Michael Jackson and The Commodores. Apparently STEMRA took action in the belief that the necessary copyright fees have not been paid on the material, but STEMRA spokesman Ronald Mooy said there would be no statement before the end of the month.

But he did say: "In most cases like this, we can't take action because we have no evidence. This time we think we've got that evidence."

Copeland slams UK 'Toytown' promo

From RODNEY BURBECK
NEW YORK: More than 3,000 delegates descended on the New York Hilton last week to celebrate the successful acceptance of new music and to contemplate its future. And they heard IRS Records' Miles Copeland warn them of the dangers of falling into the pitfalls of the UK music industry.

"It's Toytown in England," said Copeland in his keynote address to the 4th New Music Seminar, slamming the giving away of records for sales promotion.

"I had to do it with The Police," he said. "I had to give away records because everybody else was doing it. It's destructive of our business."

Copeland had earlier hailed the arrival of new music — "It's not fringe any more; nobody's saying

it'll never happen" — but he urged caution, "now that the big labels are jumping in with lots of dollars to spend".

He went on: "Let's hope you don't end up in the situation that the UK music scene is in at the moment where people are so desperate to have hits they'll do anything. If you put out a single you follow it a week later with a picture disc sold for less than a single, then you give a free single the week after that and it forces all the groups to have to do it."

Copeland also attacked the US industry for what he called the "paper ad syndrome" — the buying of advertisements in the tipsheets to try to influence chart positions.

"For God's sake let's try to end this buying of success," he said. "You can't buy success, you just distort the entire business. Let's make this business more honest."

Acknowledging the success of new music producers in the mainstream industry, Copeland said that they had won the willingness of the business to be open to new ideas.

EMI forms joint sales force

EMI RECORDS is to form a combined sales force responsible for all sales and retail promotion of singles, albums, cassettes and videos.

The 27 sales persons and five regional managers will operate as one amalgamated team, replacing the two separate singles and albums/videos operations.

As part of this re-organisation, Jackie Giff is appointed singles controller, reporting to Andy Trotter, general manager sales EMI Records UK. Trotter says: "The prime objective is to make more efficient use of our manpower by co-ordinating the team effort and involving each member in all aspects of the business. I am confident that these moves will improve our market penetration and result in a more uniform service to our dealers."

Also announced this week is the appointment of Ted Harris as director of EMIR (UK) distributions operations, responsible for the distribution of both EMI Records and Music for Pleasure.

Currently managing director of Music for Pleasure, Harris will retain his seat on the management board of MfP and will report to Curt Kendall, director manufacturing and distribution resources, EMI Music, and to Peter Jamieson.

Finally, EMI Music has appointed Peter Buckleigh, previously marketing director EMI Records (UK) as EMI Music resident director in Japan. He succeeds Brian Dockery who, after nine years service abroad with EMI Music is returning to the UK.



POLYDOR MANAGING director AJ Morris is pictured with Polydor's recently appointed marketing director John Preston (right) at a reception to mark Preston's appointment held shortly after the press announcement about the new PolyGram/Warners operation. Asked about the merger, Morris had no comment other than to state: "All I will say is that Polydor is going onwards and upwards within our new group."

Judge finds Bee Gees not guilty of plagiarism

CHICAGO: FEDERAL District Judge George Leighton has overturned a jury's verdict that found the Bee Gees guilty of stealing How Deep Is Your Love from a similar but unpublished and unrecorded work by antiques dealer Ronald Selle.

Judge Leighton had presided over the original trial. In his decision to overrule the jury's finding, he said that no evidence had been presented that would have proven the Bee Gees had ever heard or seen a copy of Selle's song.

According to the judge, similarities in a portion of both tunes were not sufficient to demonstrate plagiarism.

US bands short-changed by UK dominance

NEW YORK: The dominance of UK-originated music on the US charts to the detriment of local bands was a recurring theme of panellists and questioners at the New Music Seminar here last week, writes Rodney Burbeck.

And Chrysalis Records A&R director Roy Eldridge said that US companies were now chasing after UK acts and offering "big dollar advances".

"Deals have gone full circle," he said. "The high advances and costs of the Seventies had tailed off but now we are back to the area of huge advances."

Eldridge added that there was a lot of very good music and acts in the US and urged US companies to "pay more attention to what's happening on their own doorsteps".

Prelude Records' Marvin Schlaeter blamed US radio for playing UK music in preference to home-grown music and Genetic Records' Martin Rushent said it was "a tragedy" that many innovative US bands had not broken here in the last five years, "because they weren't Limeys or Australians."

Studioscene

STUDIO NEWS, features, photographs and gossip are all in this week's biggest-ever Studioscene. Also included are a special advertising feature on Park Gates Studios and a brochure for the fully digital Jacob's Studios.

peter gabriel I DON'T REMEMBER (GAB1)

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Single: RESL 92

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American
Commentary



A new distribution scene

From IRA MAYER

NEW YORK: Exactly how would the proposed Warner/PolyGram and MCA/Motown alliances - as well as the recently completed Arista link with RCA - affect the distribution networks in the US? The number of major branch-distributed operations would drop from six to five, competition for sizeable indies which retain their freedom to align distribution with majors (like A&M, which is strongly rumoured to be considering a switch from RCA to MCA) would stiffen, and the prospects for new indies to break through would become even more limited.

Consider the following comparison of market shares: Current - CBS 25 per cent; Warner 25; RCA 15; PolyGram 10; Capitol eight; MCA six, Motown three; Indies eight. Projected - CBS 25 per cent; Warner/PolyGram 35; RCA 15; Capitol eight; MCA nine; Indies eight.

The market shares used for this analysis are based on consensus estimates from a variety of industry sources, with the numbers reflecting share of dollar volume rather than chart positions, as is usually the case.

While the RIAA's 1982 statistics suggest that indies accounted for approximately 15 per cent of US record sales, the defection of Chrysalis and Arista (and now, apparently, Motown) necessarily lowers that number. If A&M indeed switches to MCA, the move would probably put MCA and RCA at an even ranking in the 12 per cent range.

Assuming that the Justice Department (and/or other governments in non-US territories) allows the Warner/PolyGram joint venture, would it not make sense that CBS and Capitol attempt an alliance that would bring together two others of the strongest international organisations - CBS and Capitol/EMI?

From the standpoint of competition, the only bright spot for independent labels is that the strongest will be in an excellent position to demand service of the remaining indie distributors, while simultaneously being courted by the majors to help bolster their positions. Most observers believe that the overall sales level for the industry has more or less stabilised following the steady decline since 1979. Thus competition will be over share of the pie rather than over-expanding the cake *per se*.

THE SUPREME Court has reassigned the so-called Betamax case to be reargued during its next term. At issue is MCA/Universal's claim that home video taping of copyright works constitutes copyright infringement.

The decision not to resolve the case puts legislative action in a state of extended limbo, as the Senate and the House of Representatives have been awaiting the outcome of the court case prior to passing any video taping legislation.

The Senate has passed legislation which would require permission of manufacturers and copyright holders of sound recordings before discs or tapes could be rented. The House of Representatives, which must pass the same legislation before it goes to President Reagan for his signature and passage into law, will consider the proposal towards the end of this month.

POLYGRAM WILL ship its first 40,000-50,000 compact discs to some 200 dealers nationwide, charging \$11.75 (£7.63) for pop and \$12.75 (£8.28) for classical titles.

A&M will also be joining the fold with five titles in an initial release, including The Police's Synchronicity, but without sb far suggesting a list price.

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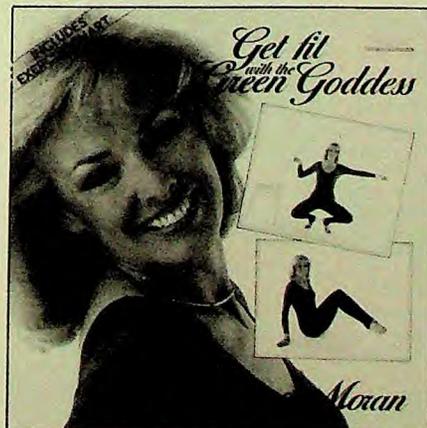
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NEWS



CBS/EPIC made a special presentation to Shakin' Stevens last week for a "double silver record" for the Blue Christmas EP. Shaky has a new single, It's Late (an old Rick Nelson song) released this week and he is currently in the studio recording a new album for autumn release. Pictured (l to r) are: Martin Nelson (head of promotion EPA), Barry Humphreys (marketing manager EPA), Freya Miller, Shakin' Stevens, Jerry Turner (marketing director EPA), Vince Connolly (TV promotion manager EPA), John Parker (senior regional promotion manager), Frank Brunger (senior product manager) and Jonathan Morrish (head of EPA press & publicity).

APRS draws buyers

BRIGHT IDEAS and competitive prices characterised this year's Association of Professional Recording Studios Show, in a year which saw this prestigious UK pro audio equipment show attracting its biggest-ever number of overseas visitors.

The total number of visitors over the three days the show occupied London's Kensington Exhibition Centre (many of whom came on two, or all three, days) was 3,317 — about 17½ per cent up on last year. There was a similar increase in the proportion from abroad — 327 representatives of 237 overseas companies from 35

countries, including Bahrain and Lebanon in the Middle East, the West Indies, Zambia, Thailand and Japan in the Far East, and Poland and Yugoslavia among the Iron Curtain countries.

This annual showcase for UK manufacturers and marketing companies has shown an ever-increasing attendance — and increasing value of orders for exhibitors — since it was first held in 1968. The number of exhibitors has climbed to about 100 from the original 25, and it is already certain that even more floor space will be needed for the 1984 show.

● See Studioscene P/10.

Entertainment show seeks support

ORGANISERS OF The Great Home Entertainment Spectacular, an ambitious audiovisual extravaganza at London's Olympia from September 17-25, have criticised the record industry for being slow to commit itself to supporting the event.

A spokeswoman said that while most sectors of the studio and video industries were slow to take part, response from record companies was slow. "A home entertainment show cannot be complete without them," she said.

The organisers also want more High Street video and record dealers to participate in a nationwide "Home

Entertainment fortnight" between September 14-30 to complement the London show.

"Participation can mean as little as just organising a home entertainment window display," she said. "We provide the necessary posters and stickers, plus entry forms for a competition we are running nationally with local newspapers.

High Street chains Rumbelows and Laskys have already agreed to take part in the fortnight. Those interested should contact organiser Mike Agostini on (01) 486-1951.

Time for indies to shine

By BARRY LAZELL

WITH THE Funk Masters' It's Over setting an enviable example, it looks as though a fair slice of the disco/dance summer action could be going to new names and to new and small labels this year.

It is a previously unknown name, for instance, which adorns what is almost certain to be this year's rather superior example of the obligatory Continental dance crossover — the record which traditionally sets Costa Bravan feet

boppin' and UK cash registers jingling a few weeks later.

From Italy, a gent with the unlikely name of Club House has been bringing big European sales to the Many label (including rapidly-growing UK interest over the last two weeks) with his strikingly interwoven medley of Steely Dan's Do It Again and Michael Jackson's Billie Jean.

After a quick flurry of interest from the more aware UK majors, Island snapped up the rights to Club House, and dealers can look forward to a very sensible rush release.

From the direction of A&M, or more specifically Miles Copeland's IRS label, comes a new label named Juice, formed specifically to market the new breed of New York dance music via 12-inch singles, which are to be promoted specifically into clubs.

The first two releases are already out, and offer the B Beat Girls with For The Same Man, and the Beat Boys with B Bop Rock. The latter disc saw a little chart action as an import a few months back — it is a rap-dominated version of the Man Parrish hit Hip Hop Be Bop (Don't Stop), and could well emulate the original's success, now that it is more widely available.

Magnet returns to the dance field with Turn The Music On from Orlando Johnson & Trance, another new act which again saw a brief chart flutter on import. The seven-and-a-half-minute 12-inch mix by John "Jellybean" Benitez precedes the shorter seven-incher onto the market by a week or so, but Magnet is pushing the full version by selling the 12-inch to dealers at seven-inch price. Catalogue number is 12MAG 246 and it's through RCA.

It would not be too surprising to find both some dealer and customer confusion over Hamilton Bohannon right now. For the uninitiated, Bohannon's new label Compleat is now being marketed in the UK by PRT, and the debut single is a new variation on his most familiar title of recent years, Let's Start The Dance — designated "III" to distinguish it from the two earlier recordings.

However, interest created by this new version has, it seems, prompted London to re-promote the never-deleted Let's Start To Dance Again, the second variation in the series. Both are being played and both are

Disco commentary

starting to move, dealers should sort out just which version is which and where it comes from — there could also be confused punters.

Version III is on CLTL 1 (12-inch) via PRT, while version II (Again) is on London HLX 10582. The old series London catalogue number is a legacy of the single's catalogue life, though it could be another source of confusion.

On the freshly re-energised Elite label there comes the return of an old name in a newly-electrofunked guise, as Atmosfear offer What Do We Do (Elite DAZZ 1223).

Dealers should note that Elite is now marketed, promoted and wholesaled entirely by Black Marketing (01-609 7017) — as are two imminent releases on sister labels, So Easy from Richard DeJongh on Challenge, and Tonight's The Night by an as yet unnamed(!) studio band on Slick. It was BM which broke the successful Something Special by Steve Harvey.

Another old name in a new location is that of the Chi-Lites, whose Bottoms Up album on US Larc has been riding the import chart and now surfaces for the UK on Red Bus's R&B label (RBL 1003). It will be preceded on 12-inch by the strong dance track Changes For You (RBUSL 215) — which could be a useful DJ item as it apparently segues perfectly between (being at an identical tempo to) the Funkmasters' It's Over and the Mary Jane Girls' All Night Long!

MP Bright to take on video nasties

IT IS understood that Conservative MP Graham Bright, who came top of the ballot for Private Member's Bills, is likely to sponsor legislation aimed at curbing video nasties.

If he were to introduce a Bill — in the same way that Sir John Eden guided the recently enacted Copyright (Amendment) Act through Parliament — the crucial second reading debate could not take place before November 11.

Bright is currently Parliamentary Private Secretary to Home Office ministers and would have to give up that post to steer the legislation through.

Arista signs Scouse duo

ARISTA RECORDS has signed Liverpool duo Care — Paul Simpson and Ian Broudie. Simpson was a founder member of The Teardrop Explodes and more recently was with Zoo Records' act Wild Swans.

Broudie has been a member of Big In Japan and Original Mirrors, and has produced for TV 21, Wahl and Echo And The Bunnymen. Care's first Arista single, My Boyish Days (Drink To Me), produced by Clive Langer and Alan Winstanley, is released July 15.

Motown adds to tape series

MOTOWN IS to release a further six additions to its four-track double-play cassette series. Dealer price is £1.35 and the artists involved are The Commodores, Four Tops, Jackson 5, Gladys Knight & The Pips, Isley Brothers and Michael Jackson.

EUROPARADE (The European Chart)

This Week Last Week Wks on Chart

			Countries
1	3	8	JULIET, Robin Gibb A/D/F/SW/WG
2	5	4	BABY JANE, Rod Stewart A/B/D/N/SP/UK/WG
3	24	2	MOONLIGHT SHADOW, Mike Oldfield D/F/N/SP/UK/WG
4	4	4	CHINA GIRL, David Bowie A/B/N/UK/WG
5	1	15	LET'S DANCE, David Bowie A/D/F/I/SP/WG
6	2	11	BEAT IT, Michael Jackson A/F/SW/WG
7	8	6	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler D/F/SW
8	12	6	MANUEL GOODBYE, Audrey Landers B/N/SW
9	22	2	FLASHDANCE... WHAT A FEELING, Irene Cara SW/UK
10	15	6	BLUE MONDAY, New Order B/SW/WG
11	17	3	STAR SISTERS, Stars On 45 B/N
12	28	2	WANNA BE STARTIN' SOMETHIN', Michael Jackson B/N/UK
13	NEW		AFRICA, Rose Laurens SW/WG
14	6	9	JULIE, Daniel B/D
15	7	22	BILLIE JEAN, Michael Jackson I/SP
16	11	7	COMMENT CA VA, The Shorts B/N
17	9	19	TOO SHY, Kajagoogoo D/F
18	25	5	CODO, Tauchen & Prokopetz A/SP
19	13	5	EVERY BREATH YOU TAKE, The Police B/D/N/UK
20	18	11	SWEET DREAMS (ARE MADE OF THIS), Eurythmics A/WG
21	10	4	JEOPARDY, Greg Kihn Band F/I/SP
22	21	10	TRUE, Spandau Ballet SW/B/WG
23	27	3	BARCO A VENUS, Mecano SP
24	RE		SAVE YOUR LOVE, Renee and Renato D/SP
25	NEW		SUCCES FOU, Christophe F
26	NEW		SPiAGGE, Renato Zer I
27	NEW		FRÄMLING, Carola D
28	19	6	THE HEAT IS ON, Agnetha Faltskog B/D
29	20	12	LAST NIGHT A DJ SAVED MY LIFE, Indeeep I/SP
30	26	8	LES IDEES NOIRES, Bernard Lavilliers F

Key: A — Austria; B — Belgium; D — Denmark; F — France; I — Italy; N — Netherlands; SP — Spain; SW — Switzerland; UK — United Kingdom; WG — West Germany.

Compiled from 10 national charts by Tros-Radio, Hiversum.

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Breakers

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SHAKIN' STEVENS—26 stations; MODERN ROMANCE—25; THE HOLLIES—21; TRACIE—20; THOMPSON TWINS—19; ROBERT PLANT—15; CHRIS REA—15; XTC—15

OTHERS:

THE CURE—The Walk—Fiction FICS 18 (F) A Luxembourg, Aire, BBC Scotland Clyde, Forth B Radio 210, Mercia, Hallam, Metro, Tees, Manx, NorthSound, Downtown.

MICHAEL JACKSON—Happy—Motown TMG 986 (R) A Victory, Plymouth B Wiltshire, Wyvern, Orwell, Pennine, Piccadilly, Red Rose, BBC Ulster * DevonAir—Hitpick, Severn—Hitpick, Essex—Hitpick, Swansea—Hitpick.

ECHO & THE BUNNYMEN—Never Stop—Korova KOW 28 (W) A Luxembourg, B Radio 210, Wiltshire, Mercia, Metro, Moray Firth, NorthSound, CBC, Swansea, Downtown * Hallam—Hitpick, Tees—Hitpick.

CARLENE CARTER—Love Like A Glove—Epic A3542 (C) A BBC Radio London, 2CR, Tay, Downtown B Radio 210, Wiltshire, Wyvern, Essex, Pennine, Forth, BBC Ulster.

BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away—Capitol CL 297 (E) B Radio 210, Essex, City, Red Rose, Clyde, Forth, NorthSound, West Sound, BBC Ulster * CBC—Hitpick, Downtown—Hitpick.

THE COLD HAND BAND—Tropicana—DJM DJS 2 (C) A BBC Radio London, Severn, Metro B 2CR, West, Wyvern, Essex, Beacon, Piccadilly, BBC Scotland.

THE CREATURES—Right Now—Polydor/Wonderland SHE 2 (F) A Downtown B Radio 210, DevonAir, Trent, Clyde, NorthSound * Luxembourg—Powerplay, Beacon—Featured Single, Mercia—Hitpick.

D TRAIN—Keep Giving Me Love—Prelude A3497 (C) A BBC Radio London, Severn, Tay, Swansea B Radio 210, Hereford, Orwell, Red Rose, West Sound.

DYNASTY—The Only One—Solar E 9814 (W) A Severn, Swansea B Radio 210, Plymouth, Chiltern, Pennine, Red Rose, CBC * Mercia—Hitpick.

IAN HUNTER—All Of The Good Ones Are Taken—CBS A3541 (C) A Severn B Radio 210, 2CR, Plymouth, Essex, CBC, BBC Ulster * Wyvern—Hitpick, Clyde—Hitpick.

CAPTAIN SENSIBLE—Stop The World—A&M CAP 4 (C) A Mercia, Tay B Radio 210, Wiltshire, Wyvern, Hallam, Manx, CBC.

CROSBY, STILLS AND NASH—War Games—Atlantic A 9818 (W) A Severn, Swansea B Luxembourg, Radio 210, Trent, Forth * Wyvern—Hitpick, Mercia—Hitpick.

PETER GABRIEL—I Don't Remember—Charisma/Phonogram GAB 1 (F) A Severn B Radio 210, DevonAir, Tees, Manx, Forth, CBC, Downtown.

KIM WILDE—Love Blonde—RAK 360 (E) A Metro, Tees, Moray Firth B Wiltshire, Piccadilly, West Sound * Trent—Hitpick, Pennine—Hitpick.

Radio 1

Figures denote actual logged plays in the Monday-Sunday period preceding publication (6am-midnight weekdays; 7am-midnight Saturday, 8am-10pm Sunday).

20	(12)	MALCOLM McLAREN: Double Dutch	11	(11)	EURYTHMICS: Who's That Girl?	8	(New)	GEORGE BENSON: Feel Like Makin' Love, Warner Brothers W9651 (W)
18	(21)	TOM ROBINSON: War Baby	11	(7)	MEN AT WORK: It's A Mistake	8	(9)	MARY JANE GIRLS: All Night Long
17	(15)	IRENE CARA: Flashdance	11	(8)	ELVIS COSTELLO: Every Day I Write The Book	8	(New)	SHAKIN' STEVENS: It's Late, Epic A3565 (C)
16	(8)	ROD STEWART: Baby Jane	10	(10)	DONNA SUMMER: She Works Hard For The Money	7	(6)	THE BEAT: Ackee 1-2-3
16	(16)	JIMMY THE HOOVER: Tantalise	10	(11)	MUSICAL YOUTH: Tell Me Why	7	(New)	DEPECHE MODE: Everything Counts, Mute 7BONG 3 (I/SP)
15	(9)	THE LOTUS EATERS: First Picture Of You	10	(New)	THE POLICE: Wrapped Around Your Finger, A&M AM 127 (C)	7	(8)	ECHO & THE BUNNYMEN: Never Stop
15	(14)	MIKE OLDFIELD: Moonlight Shadow	10	(14)	SHALAMAR: Dead Giveaway	7	(6)	ICICLE WORKS: Birds Fly
15	(15)	NICK HEYWARD: Take That Situation	10	(8)	TRUTH: Confusion	7	(New)	KIM WILDE: Love Blonde, RAK 360 (E)
15	(17)	PAUL YOUNG: Wherever I Lay My Hat	9	(6)	AL JARREAU: Trouble In Paradise	7	(5)	MURRAY HEAD: Corporation Corridors
14	(16)	ELO: Rock 'n' Roll Is King	9	(8)	FLASH & THE PAN: Waiting For A Train	7	(-)	DAVID SYLVIAN/RIUICHI SAKAMOTO: Forbidden Colours
13	(14)	ROMAN HOLLIDAY: Don't Try To Stop It	8	(New)	AMAZULU: Smiley Stylee, Towerbell TOW 40 (A)	7	(6)	TRACIE: Give It Some Emotion
12	(8)	BANANARAMA: Cruel Summer	8	(New)	THE CURE: The Walk, Fiction FICS 18 (F)	6	(9)	BUCKS FIZZ: When We Were Young
12	(10)	FREEZE: I.O.U.	8	(-)	A FLOCK OF SEAGULLS: Transfer Affection	6	(-)	SAD CAFE: Keep Us Together
12	(9)	HEAVEN 17: Come Live With Me	8	(-)	XTC: Wonderland	6	(-)	XTC: Wonderland
12	(New)	THE CREATURES: Right Now, Polydor/Wonderland SHE 2 (F)	8	(5)	GARY BYRD & THE G.B. EXPERIENCE: The Crown	6	(5)	THOMPSON TWINS: Watching

Radio 2

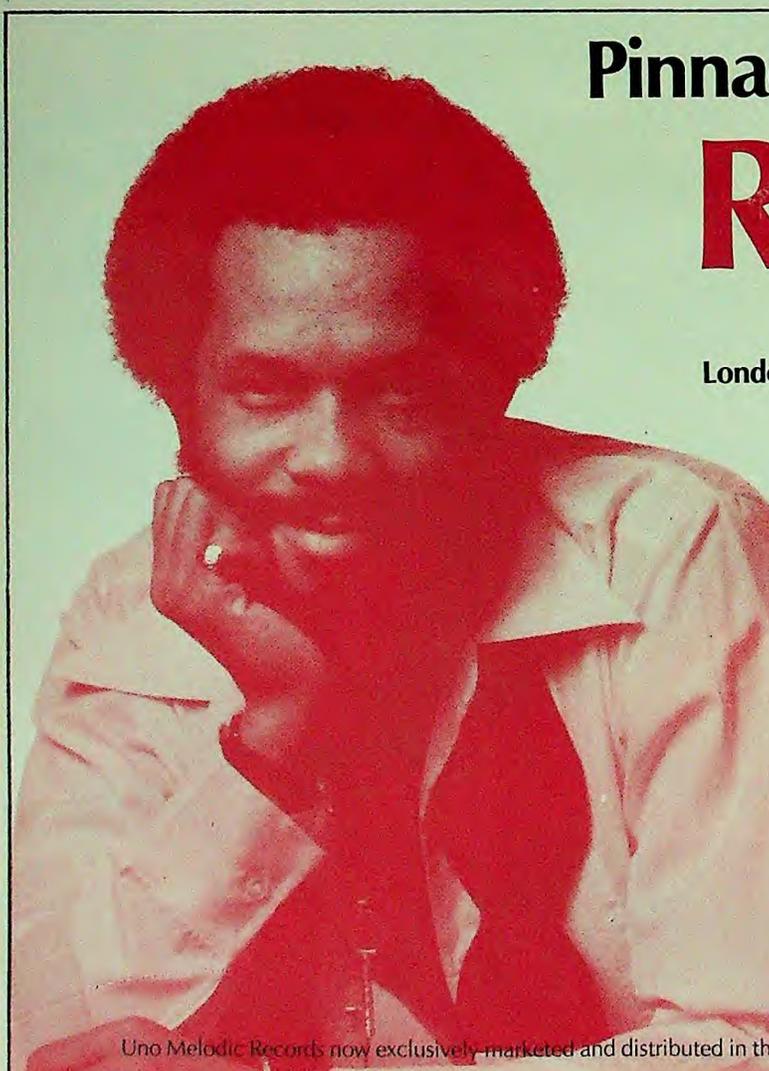
Based on plays Friday-Thursday 5am-7.30pm in the week preceding publication.

8	(7)	IRENE CARA: Flashdance...	5	(6)	PHIL EVERLY: Oh Baby Oh
8	(6)	SERGIO MENDES: Never Gonna Let You Go	5	(5)	ELTON JOHN: I Guess...
7	(New)	BILLY J. KRAMER: You Can't Live On Memories (RAK)	5	(5)	KC & THE SUNSHINE BAND: Give It Up
6	(6)	BARRY MANLOW: Some Kind Of Friend	5	(5)	SANTANA/NELSON: They All Went To Mexico
6	(11)	MIKE OLDFIELD: Moonlight Shadow	5	(New)	ROCKY SHARPE & THE REPLAYS: Stop! Please Stop! (Polydor)
6	(9)	THE POLICE: Every Breath...	4	(-)	ALABAMA: The Closer You Get
6	(-)	BILLY J. KRAMER: Dark Is The Night	4	(New)	BROTHERHOOD OF MAN: When The Kissing Stops (RCA)
6	(New)	DON WILLIAMS: Stay Young (MCA)	4	(New)	DARTS: Lorraine (Choice Cuts)
6	(7)	MARI WILSON: Wonderful Banjos (Rockney)	4	(New)	AL JARREAU: Trouble In Paradise (WEA)
5	(New)	CHAS & DAVE: Beer Barrel	4	(6)	NAKED EYES: Always Something There To Remind Me
5	(New)	THE CLYDESIDERS: My Love Is Like A Red Rose (Klub)	4	(New)	CHRIS REA: Love's Strange Ways (Magnet)
5	(6)	ELO: Rock 'n' Roll Is King			

BUBBLING UNDER... singles featured on 7 or more Regional Playlists

AFTER THE FIRE: Dancl'n In The Shadows
 SARAH BRIGHTMAN: Him
 BROTHERHOOD OF MAN: When The Kissing Stops
 JAMES BROWN: Bring It On...
 CHAS & DAVE: Beer Barrel Banjos
 HAZEL DEAN: Searchin'...
 ESPIONAGE: Love For Sale
 JOHN FOX: Endlessly
 ICEHOUSE: Great Southern Land
 IRON MAIDEN: The Trooper
 CHAZ JANKEL: Without You
 THE JETS: Blue Skies
 JULUKA: Impi
 GLADYS KNIGHT: Save The Overtime...
 MARG & THE MAMBAS: Black Heart
 MENAGE: Memory
 MINISTRY: I Wanted To Tell Her
 QUARTERFLASH: Take Me To Heart
 STATUS IV: You Ain't Really Down
 10CC: Feel The Love
 PHIL THORNALLEY: So This Is Love
 JOHN THEMIS: Goblins Of Sherwood...
 LOUISE TUCKER: Only For You
 URE/KARN: After A Fashion
 YELLOW: I Love You

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



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STUDIOSCENE

**Red Bus
adds
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sound**

RED BUS Recording Studios continues to expand. Next month sees the opening of a new TV, film, video and stills studio to be housed near the Salisbury Street studios in the Red Bus Records HQ in Broadley Terrace.

The new studio, to be known as Red Bus Three, will be to recording studio sound-proofing standard with noiseless air conditioning. It will have a floor space of 30ft by 25ft with a hard cyclorama, black and chromakey curtains and a full complement of quartz and fresnel lights.

Joint MD of the Red Bus group Eliot Cohen sees the new facility "as a new exciting project in keeping with the group's continuing expansion plans".

48-track

Meanwhile, a new 48-track facility was recently installed in studio one which also now has video link-up capabilities. The whole of the studio complex underwent a major refurbishment six months ago, with the monitoring systems in both studios restored to original specification, a new dubbing suite being sited on the second floor together with a new recreational room and TV video lounge on the first floor.

Producers and artists who have used Red Bus so far this year include Steve Levine with Culture Club, David Grant and Jimmy The Hoover, Tony Swain and Steve Jolley with Imagination, Spandau Ballet, Truth and Bananarama, Geoff Calver with Mezzoforte and Roy Carter with Central Line.

Bright ideas and budget prices at APRS '83 show

APRS '83 was not marked by any startling new concepts or unexpected innovations.

With the digital question mark hanging heavily in the air it was obvious that R&D is, in most companies, being kept to a comfortable walking pace while the audio and video and film clients make up their minds about what they want in the foreseeable future, how quickly they want it, and how much they are prepared to pay for it.

But there was no lack of interesting ideas, updates, redesigns and additions to ranges on show — and it was significant that many of the items were budget priced equipment to match established but more expensive equipment, to do already well-defined recording or signal processing jobs.

With an eye to the future Sony was showing its MXP 61 digital system for audio visual, a professional CD player for radio stations (with a rotary search for cueing records, just like a good old analogue turntable, to keep the djs happy) and its handsome digital editing system.

The Lexicon Model 1200 audio time compressor/expander, shown linked to Sony C format video, could be the equivalent of a magic wand to programme editors. Within reason, and using digital sampling, the programme sound can be undetectably cut to fit an edited visual (taking tiny slices out of the sound to compress overall length), or expanded (by repeats which are too fleeting for the ear to detect) to fill a longer one.

The day of being able to line up a tape machine without a screwdriver appears to have arrived, thanks to the new Studer 810 and its special system for manually setting bias. Small and affordable test equipment from Neutrik (the E900 Audiograph) also attracted interest, as did the Fostex four-track X-15 recorder/mixer for musicians — at an even more affordable £290.

Pilkington Glass was exhibiting for the first time, and finding the experience a very rewarding one. The studio and broadcast industries were both showing great interest in the possibilities of a glass fibre cable (two fibres, each with 50 megabit capacity, at £1 a metre) which is a fraction of the diameter and weight of coaxial cable of similar capacity. Its use in linking equipment (even

over long distances) without any risk of interference, and in transmitting digital information faultlessly, was not lost upon the visiting technicians and studio bosses. Even if they might wince at the Pilkington man's rather heartless description of music recording as "really just shifting data around".

● Also at the APRS show was Salford College of Technology. Having liaised with the APRS to set up a much-needed audio engineering course at the university, they were invited to talk to manufacturers. The result was a shower of helpful advice and gifts of out-dated or otherwise remaindered equipment which will be used for teaching students next September.

Paradise regained

THAT ENDLESSLY busy writer/producer/studio owner and entrepreneur Muff Murfin, is definitely a lover of the pastoral scene — having successfully set up one country-side studio, the Old Smithy at Kempsey, Worcester, he has now acquired another.

The new one is in the beautiful hilly countryside of Ibiza, at the peaceful rural heart of the island where tourists never go, and if you see anything resembling a crowd it is likely to consist of sheep.

Murfin, in partnership with Judas Priest drummer Dave Holland, has bought Ibiza Sound Studio. It is already back in business and his future plans for it include adding to the accommodation and probably building a second studio/mixdown suite on the spacious six-acre property.

Having been planned and built in 1979/80 by the temporarily ex-patriate Fritz Ehrentauf, Ibiza Sound gradually attracted a list of well-known artists and groups. All evidently enjoyed the cool, elegant hacienda-style house — with its gardens, swimming pool and wooded hills for recreation — and equally approved of the fully-professional MCI-equipped studio. Although there were severe problems in the managerial/financial direction taken, which led eventually to the need for a change of owner, the studio remains popular.

Having been urged by Holland to see Ibiza Sound, Murfin fell in love with it — as well as realising its huge professional potential. He checked with some old customers, who all declared their readiness to work there again. Already spruced up and given a thorough technical check, the studio is open again, with Judas Priest as the first booking. Among the list of probable clients is Phil Carson, who is considering taking some of his acts there.

Murfin has rechristened the place Mediterranean Studios. So it's a new name and a new start for this studio, but the manager has been around since it was first built — Dennis Herman is remaining to concentrate on managing the recording side, while a housekeeper and chef will take care of all domestic arrangements.

Meanwhile, back at the Old Smithy, Murfin will be trying to enjoy the English summer and forget that he owns a little piece of the Med. He should be too busy to dream about the Spanish sun, since the Old Smithy has to work on new jingles packages for Radio Clyde, Radio North Sound, and Avro Radio in Holland. Work also continues on many in-house productions, including additions to the Standard Production Source (the 80-album radio music library Murfin bought from Standard Broadcast, has already rented to 20 radio stations and to which he and his resident musicians will be adding about 12 new albums a year).

Having been added to the Murfin empire a year ago, the Basement studio in London's Wardour Street is also being kept busy with work on sound for TV commercials, under the management of Rowan Laxton.



THE ORIENTAL decor in the newly-completed small studio two at DJM (above) serves a very useful acoustic purpose, as well as looking beautiful. Studio manager Roger Quedstedt (known by many for his long service at Morgan Studios, which he joined when it was still an eight-track facility) spotted a job lot of Chinese umbrellas for sale and thought they would come in useful. He was right — they have proved an excellent acoustic treatment for the studio ceiling and a unique decorative feature.

As demand for DJM's studio one has grown, the need for a second small facility which could be used by Dick James Music writers became urgent. Quedstedt has created the new studio two from an existing, under-used, eight-track room. Having built in vocal and piano booths he put in a 24-track machine, unused since the original big studio one was demolished in favour of the smaller (and more successful) basement set-up. A budget TAC console, and custom-made monitoring to match that in the tape copying rooms and studio one, complete the main facilities.

Other changes being made at DJM include stripping out of the Eastlake acoustic trapping to give much more space in the cassette copying room (DJM is finding that demand for real time copying is high) and the number one control room.

● DJM writer David Riley (right) is pictured in the new studio two with David Van Day.

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You would choose Soundcraft too. That's what producer/songwriter Pete Bellotte told us.

And he certainly is used to the best. After recording in Westlake Studios, LA, and other top studios on both sides of the Atlantic, Pete Bellotte chose Soundcraft for his personal studio in Surrey, England.

"I needed the absolute freedom of a studio at home – but I also wanted the same high quality I was used to, so I could produce master tapes without additional overdubbing at a later stage.

"I had used Soundcraft consoles before in the States, and I was told by my engineers how good the 'sound' of Soundcraft desks really was. So the choice was simple.

"My only guidelines in selecting the equipment were space and quality. That's why I spent a fortune getting the acoustics just right, having Westlake monitors fitted by a

team flown in from the States, a Lexicon reverb unit – and a Soundcraft 2400 console with the new Series 760 multitrack.

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ing budgets. However this does not mean to say that producers, engineers or artists are willing to take a cut in standards."

To what factors do you attribute the success of **PARK GATES**, after all since last summer you have had two platinum albums worldwide and a fully booked studio?

*I think there are several reasons why people like to work at **PARK GATES** the most important of which must be the studio itself.*

Every producer who has ever worked here has really liked the recording room. It is 1,000 sq.ft. with a 25' high ceiling, probably one of the best rock and roll rooms in the country. We are constantly updating our equipment to meet the ever demanding needs of producers and artists aiming to make great sounding records. We use top engineers, which we have found ensures sessions go smoothly with a minimum of problems. We offer an excellent facility and service for an even better price. We are by no means the cheapest studio, nor the

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STAFF AT PARK GATE STUDIO IN SUSSEX WITH PRESENT CLIENT PETE WAY OF "WAYSTED" WHO INSISTED ON BEING IN EVERY PHOTO.

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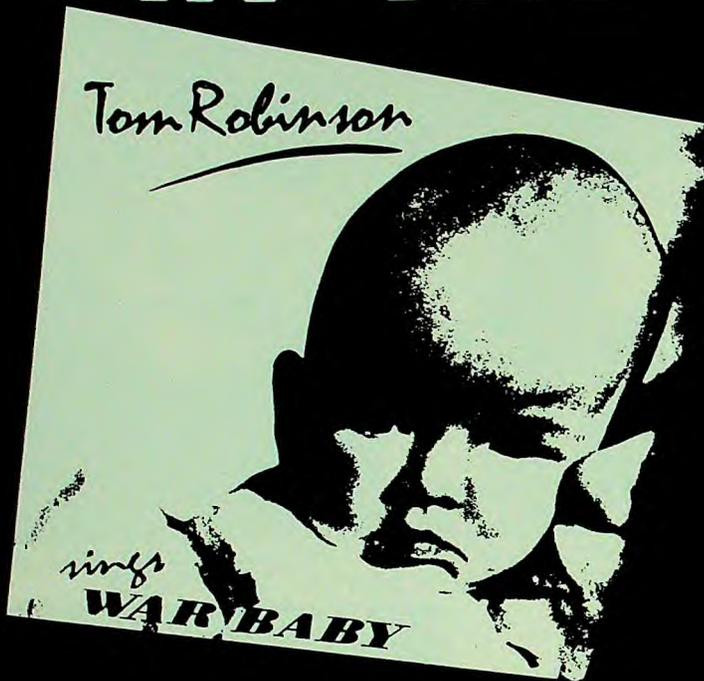
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*Microphones by Neumann, A.K.G. Bayer, Calrec,
Electrovoice, Shure, Bechstein Grand Piano,
Fender Rhodes CMI Fairlight Plus Library*

IN THE CHARTS



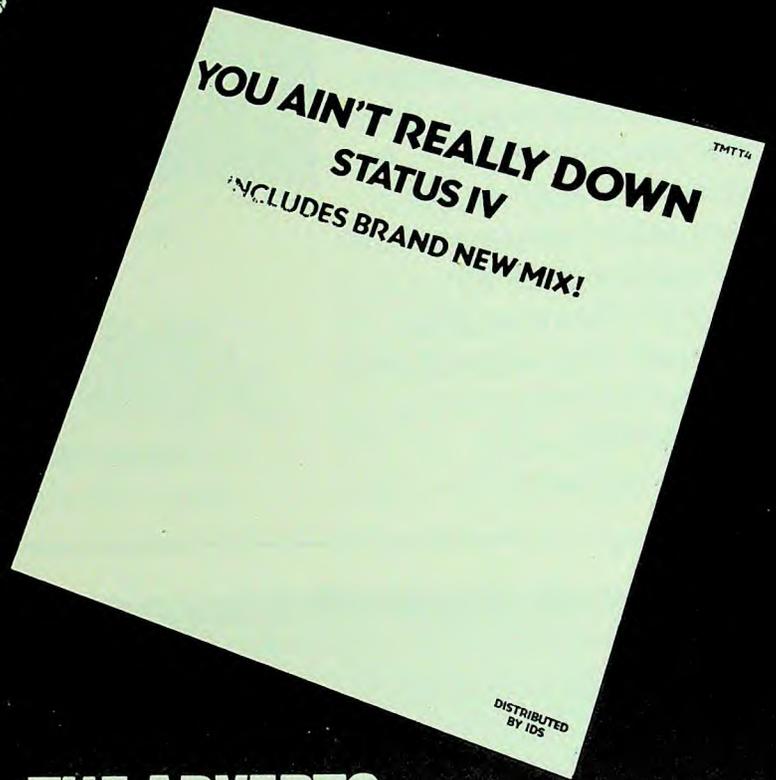
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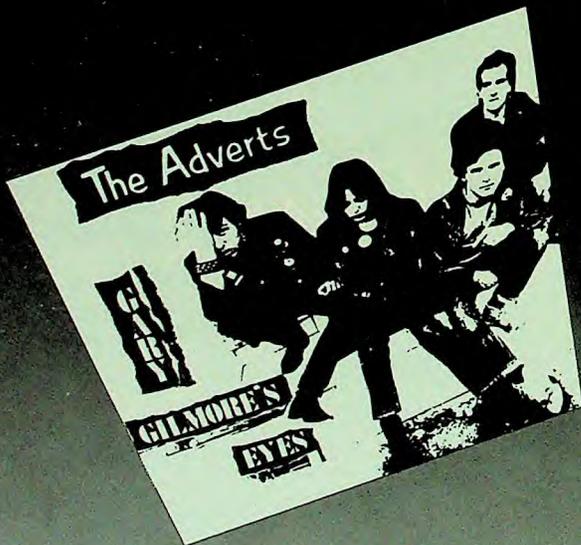
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1	FANTASTIC	Whami	Inner Vision IVL 25328
2	NEW YOU AND ME BOTH	Yazoo	Wine STUMM 12
3	SYNCHRONICITY	The Police	ARM AMLX 63735
4	THRILLER	Michael Jackson	Epic EPC 85930
5	JULIO	Julio Iglesias	CBS 10038
6	LET'S DANCE	David Bowie	EMI America AML 3029
7	CRISES	Mike Oldfield	Virgin V 2262
8	BODY WISHES	Rod Stewart	Warner Brothers K 9238771
9	ORIGINAL SOUNDTRACK FROM "FLASHDANCE"	Various	Casablanca/Phonogram CANH 5
10	SECRET MESSAGES	Elton John	Jet JETLX 527
11	IN YOUR EYES	George Benson	Warner Brothers K 9237441
12	THE LUXURY GAP	Heaven 17	Virgin V 2253
13	TOO LOW FOR ZERO	Erton John	Rockef/Phonogram HISP 24
14	PIECE OF MIND	Iron Maiden	EMI EMA 800
15	TRUE	Spanada Ballet	Reformation/Chrysalis CDL 1403
16	LOVERS ONLY	Various	Ronco RTL 2093
17	TWICE AS KOOL	Kool & The Gener	De-Lite/Phonogram PROLP 2
34	CONFRONTATION	Bob Marley & The Wailers	Island/Tuff Gong LLP 9760
35	THE KIDS FROM "FAME" SONGS	The Kids From Fame	BBC KIDLP 004
36	WHITE FEATHERS	Kajagoogoo	EMI EMC 3433
37	THE RISE AND FALL OF ZIGGY STARDUST	David Bowie	RCA International INTS 5063
38	THE WILD HEART	Steve Nicks	WEA International 25007-1
39	DIONNE WARWICK - THE COLLECTION	Dionne Warwick	Arista/Dione DIONE 1
40	BITE	Altered Images	Epic EPC 25413
41	TOTO IV	Toto	CBS 85529
42	HOLY DIVER	Dio	Ventigo/Phonogram VERS 5
43	QUICK STEP & SIDE KICK	Thompson Twins	Arista 204 924
44	NEW ROSS	Diana Ross	Capitol EST 1867051
45	TUBULAR BELLS	Mike Oldfield	Virgin V 2001
46	NIGHT DUBBING	Imagination	R&B RBDUB 1
47	PETER GABRIEL PLAYS LIVE	Peter Gabriel	Charisma/Phonogram PGDL 1
48	18 GREATEST HITS	Michael Jackson Plus The Jackson 5	Telstar STAR 2232
49	ALADDIN SANE	David Bowie	RCA International INTS 5067
50	JARREAU	A Jarreau	WEA International U 0070
68	PENTHOUSE & PAVEMENT	Heaven 17	B.E.F./Virgin V 2208
69	NEW PAN-ORAMA	Flash And The Pan	Easy Beat/Sign EASLP 100
70	RE JOB LOT	Chas & Dave	Rockney/Towerbell ROC 910
71	OFF THE BONE	The Camps	Illegal LLP 012
72	NEW HITS ON FIRE	Various	Ronco RTL 2095
73	DIAMOND DOGS	David Bowie	RCA International INTS 5068
74	REFLECTIONS	Various	CBS 10034
75	NEW LOVE ME TENDER	Julie Andrews	Peach River JULIE 1
76	HEROES	David Bowie	RCA International INTS 5066
77	WORKOUT	Jane Fonda	CBS 88581
78	GREATEST HITS	Rod Stewart	Riva RODTV 1
79	FRIENDS	Shalamar	Solar K 52345
80	CHANGESONEBOWIE	David Bowie	RCA RS 1055
81	OFF THE WALL	Michael Jackson	Epic EPC 83468
82	MARY JANE GIRLS	Mary Jane Girls	Gordy STML 12189
83	WIRED FOR CLUBS (CLUB TRACKS VOLUME 1)	Various	Club/Phonogram CLUBL 001
84	RE QUEEN GREATEST HITS	Queen	EMI EMTV 30

BROADCASTING

C4 tempts TV viewers with variety of style

CHANNEL FOUR aims to increase its four per cent audience share during the summer television doldrums by showing what controller Paul Bonner describes as "a strong line-up". While attempting to provide something for everyone, the emphasis appears to be on drama.

However, new music programmes lead off with Mike Mansfield's Hot For Dogs, a non-stop dance programme interpreting the pop classics of the moment. Guest artists for the series include Imagination, Modern Romance and Spandau Ballet.

In August comes Eubie, a US TV version of the hit Broadway musical revue which celebrates the legendary jazz musician and composer Eubie Blake, who died this year shortly after his 100th birthday. Among his songs played in the show are Goodnight Angeline and I'm Just Wild About Harry. Da Doo Ron Ron is a programme portraying pop music's elusive Phil Spector, creator of the wall of sound.

Jazz at the Gateway is a jazz series from Scottish TV's Gateway Theatre in Edinburgh. Danish jazz man Niels-Henning Orsted-Pedersen introduces the best of UK and European jazz styles featuring Toots Thielmann, Larry Coryell, Phil Woods and others with leading bands and quartets.

Among the returning programmes are Unforgettable and Jazz On Four, which leads off with a show featuring guitarist Les Paul and his multi-track recording. Other programmes feature Talmadge Farlow and on July 22, a repeat of the Meeting of the Spirits recital at the Royal Albert Hall. Switch, with its emphasis on young people, continues through the summer.

In the classical vein are operas from Glyndebourne and former Manfred Mann lead singer Paul Jones in The National Theatre's screen version of The Beggars Opera.

Network East Kent wins Kent ILR franchise

THE FRANCHISE for the new ILR station in East Kent has been won by Network East Kent, chaired by George Stewart.

The consortium, which was one of five competing groups, includes LBC's personality AM presenter Bob Holness and Richard Scase (deputy chairman), author and lecturer. Consultants and advisers include Eddie Blackwell, chief executive,

Essex Radio, and Nigel Hunt, chief engineer for Suffolk Group Radio (Radio Orwell and Saxon Radio).

The station will be easy listening with a combination of popular hits, oldies, MOR, and light country along with specialist music programmes. Although music will be included in all speech programmes, a greater emphasis will be given to it between 10am and 4pm.

Hold Tight! seeks acts

MUSICAL YOUTH, The Thompson Twins and Depeche Mode are the first bands to be signed for Granada's high-rating pop TV show, Hold Tight!

Producer Stephen Leahy is looking for a total of 30 bands and artists for the series which will be recorded at Alton Park, Europe's biggest pleasure park, starting July 26 and running 14 weeks. Hold Tight! will be introduced by Bob Carolgees and Sue Robbie, and will run on the full ITV network from July 26.

While the series is being recorded, Granada is installing a special answerphone service (061-228 1199), the Hold Tight! Hotline, with 40 lines for viewers to 'phone in for information on the special guests.

Contact Stephen Leahy at Granada Television, 061-832 7211, if you have a band you would like to appear on the show.



BOB CAROLGEES and Sue Robbie present a new series of Hold Tight! which still needs top bands and artists to round out the programming.

Midsummer Night's Tube gets massive audience response

FORTY-ONE per cent of people in the 10 to 24 year age group watched Channel 4's live five-hour rock music programme, A Midsummer Night's Tube last month.

The longest-ever rock programme on UK television, it presented artists live and on video. Of the 1,156 people polled, the favourite acts were David Bowie (71 per cent), Culture Club (69 per cent), Duran Duran (61 per cent) and Shalamar (59 per cent).

The telephone lines seized up between Manchester and Newcastle when The Tube asked viewers to take part in a competition.

VIDEO

News in brief...

THORN EMI Video has cut dealer prices on eight of its top tape titles in a special summer promotion that runs until August 31. Tommy, Honky Tonk Freeway, The Man Who Fell To Earth and Ragtime are reduced from £36 excluding VAT to £19.50. Chanel, Suspiria and Swallows And Amazons are cut to £19.50, and The Water Babies falls from £29.50 to £19.50.

THE VIDEO Trade Association is holding a special regional meeting on video counterfeiting and the role FACT at the Queen's Hotel, Crystal Palace, on July 26 at 2pm. Speakers include Mary Whitehouse, Peter Duffy of FACT, and David Rozalla of Warner Home Video which is sponsoring the event.

THE 1983 Television and Radio Industries Club Product Of The Year award has gone to a colour TV with spatial sound made by Grundig. The 26-inch B8681 Ghia also features Teletext, a 30-channel tuner and a tinted glass screen filter. The set is described by the TRIC judging panel as "a triumph of European engineering".

EDUCATIONAL PUBLISHER Longman is moving into the home-computer software field for the first time — next month it launches the first three titles in an educational cassette series for the Sinclair Spectrum, dealing with number, letter and word recognition.

COLIN BAYLISS, UK managing director of MGM/UA Home Video, has been promoted to head the company's activities throughout Europe, the Middle East and Africa. His new title is area director for those regions.

Edited by
DAVID DALTON

WHV to cut leasing cost

WARNER HOME Video is leasing some of the company's most popular titles to dealers at 50p per week in a "summer special" promotion.

Warner is operating a first-come, first-served system with dealer orders placed by phone only through the company's normal procedure, as stocks are restricted and the scheme runs for only two weeks from today (16).

The promotion is designed to take advantage of a limited stock holding of top Warner titles which have been returned by dealers as unprofitable for the earliest months of a new lease. They include Superman, Dirty Harry, Moonraker, Towering Inferno and Freebie And The Bean, which are being offered at a dealer discount of 45 per cent.

Warner dealers must take a minimum quantity of 50 cassettes in any mix, and to guarantee to hold them for a year. Each cassette will be charged at £2 per lease period.

Atari develops voice control

ATARI HAS developed a new voice control system for video games. The system centres on a "voice identification module" which plugs into the standard 2600 games console and into which players read commands. On-screen characters

and activities respond to commands spoken by the voice it has been programmed to accept.

The players' commands are issued, and the games' verbal responses received, via a combined headset-microphone.

Weekly Video Chart

	Warner Home Video
1 JANE FONDA'S WORKOUT	MGM/UA
2 DOCTOR ZHIVAGO	CBS/Fox
3 THE SOUND OF MUSIC	Granada
4 BRIDESHEAD REVISITED VOL 2	CIC
5 SHOGUN	MGM/UA
6 VICTOR VICTORIA	BBC
7 FALKLANDS-TASK FORCE SOUTH	CBS/Fox
8 CHARIOTS OF FIRE	Granada
9 BRIDESHEAD REVISITED VOL 1	Thames
10 THE ROYAL WEDDING	

This week courtesy of HMV Shops Limited

PUBLISHING

Edited by
NIGEL HUNTER

Hearing starts on ITV royalty row

THE PERFORMING Right Tribunal began a hearing last Wednesday (6) on the dispute between the Performing Right Society and the Independent Television Companies Association (ITCA) over the royalties payable for music broadcast on ITV.

The wrangle began in September 1980 when the PRS, representing 17,000 composers, lyricists and music publishers, plus about 500,000 members of foreign affiliated societies, published a revised tariff for the broadcasting on ITV of works in the society's repertoire.

The new tariff involves payments to the PRS by the ITV companies based on a percentage of their net advertising revenue, and represents what the PRS describes as "a substantial increase in the amount of the payments". The ITCA objects to the percentage method of royalty assessment, and is arguing for the retention of the previous royalty basis, which is a lump sum adjusted by reference to the cost of living index.

As mentioned by PRS chairman Roger Greenway at the recent AGM (MW July 9), royalties are being collected from both ITCA and Association of Independent Radio Contractors companies on a provisional basis pending the outcome of the dispute between the society and the ITCA and AIRC.

● Total royalties collected by the PRS in 1982 for radio and TV broadcasting in the UK and Ireland were £22,739,000. The society also disclosed at its AGM that of its writer members who participated in distributions, 67 per cent received less than £250; 16 per cent received between £250 and £1,000, 11 per cent received between £1,000 and £5,000, and six per cent received £5,000 or over.

Of each pound received by the society in 1982, 65p was distributed to writer and publisher members, 17½p went to writer and publisher members of affiliated foreign societies, and the remaining 17½p was taken by PRS administration costs.

Oliver! dispute settled

SETTLEMENT HAS been reached over a five-year dispute concerning the licensing of copyright songs from the Academy Award-winning film Oliver!

The disagreement was between Lakeview Music, an affiliate of the New Essex Music Group which publishes the songs, and Romulus Films, whose production of the film released through Columbia Pictures won five Academy Awards in 1963, including Best Picture of the Year.

The songs may now be performed by all singers and included in production numbers under the general PRS licences to broadcasting and diffusion companies, as well as incorporated into TV and radio advertisements, as long as no reference to the film characters, sets or props of the production are used.

Essex joins with RCA down under

SYDNEY: ESSEX Music of Australia is now representing and administering the publishing interests of RCA Music (formerly Associated Music) in Australia and New Zealand.

The long-term deal took effect on July 1, and Essex managing director Bruce Powell (who started his music career with RCA 17 years ago) said the agreement strengthened the Essex base considerably, providing the opportunity to work with artist-writers of the calibre of Lou Reed, The Jacksons, Quincy Jones, Al Stewart, Andy Hill, and The Eurythmics in addition to the Essex roster.

News in brief...

THE THEME of the Music Publishers Association 1983 Ball is silver, and will take place on November 1 at the Royal Lancaster Hotel. Tickets are £25 each, which covers a four-course dinner and refreshments at midnight, but not, of course, alcohol. Dance music will be provided by the Johnny Howard Big Band, and there will be "an outstanding cabaret". Attire is evening dress or a costume with silver, seating is round tables of 10 or 12, and bookings will be accepted by the MPA on 01-831 7591.

PERFORMANCE

Supertramp

IT'S BEEN a long time since the rock press regarded Supertramp with anything other than scorn. Despite albums like *Crisis What Crisis?* and *Breakfast In America* which wrestled with industrial decay, emotional bankruptcy and ecological madness, Supertramp's rich vocal harmonies and sumptuous arrangements have somehow failed to match the media's bleaker view of the "alienated Eighties".

But just try telling that to the 20,000 who flocked to what was "probably" Supertramp's last London show ever at Earls Court and greeted every number with something dangerously close to hysteria.

Swollen to a seven-piece for this swansong tour Supertramp were easily the masters of the occasion, and frontmen Rick Davies, Roger Hodgson and John Helliwell were plainly inspired and often amused by the crowd's fanaticism. The two hours sped by in what seemed like 10 minutes of greatest hit after greatest hit.

The jazz-like workouts of more obscure album tracks were every bit as successful as the favourites *Give A Little Bit*, *Dreamer* and *The Logical Song* as the subtleties were faithfully reproduced by a sound system so clear it was a revelation for a venue of this size. Supertramp could have picked no better time nor place to take their final bow.

CHAS DE WHALLEY

Mezzoforte

FOLLOWING THE hit single *Garden Party* and a chart album, Mezzoforte's London debut at the Dominion proved that this Icelandic band have the talent for further success.

The five played with exceptional tightness throughout and there was little difference between the same tracks on vinyl. For a style of jazz/funk music requiring meticulous togetherness, the band members — barely over the age of 20 — were surprisingly proficient with their individual instruments.

Fridrick Karlsson (aka Frissi) has just completed six years' study of the classical guitar — certainly apparent when he soloed on *Early Autumn*, a slow, melodic ballad. Their new album entered the charts this week, and watch out for the progress of the new single *Rockall*.

Irish band Tokyo Olympics played a lively, enthusiastic first set. A track with significant impact was *Radio*, their new 12-inch single.

KATHY LYON

George Benson

THERE IS a quality about George Benson's music which makes it even more enjoyable during hot weather! The inevitable crowds and traffic jams which accompany heatwaves were soon forgotten when Benson took to the stage at Brighton Conference Centre last Sunday week for almost two hours of non-stop favourites in his distinctive style.

Stop.

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Accompanied by a superb set of musicians, including a lady percussionist who could give many of her male counterparts a run for their money, Benson stuck to the best-known numbers in his repertoire — *This Masquerade*, *Give Me The Night*, *Turn Your Love Around*, *Never Give Up On A Good Thing*, *The Greatest Love Of All*, *Livin' Inside Your Love* and the final encore *On Broadway*. He had only to play a couple of bars of each for the songs to be immediately recognised by ecstatic cheers.

It was interesting that the majority of the audience were probably aged between 18-24, whereas in London the age group would be much more varied. Sadly for London fans Benson confined his gigs to Birmingham and Brighton, but at least they can comfort themselves by playing his extensive catalogue of albums, including the current *In Your Eyes* on Warner Brothers.

CHRIS WHITE

Nick Heyward

NICK HEYWARD'S show at London's Dominion proved that despite the difficulties surrounding his split with *Haircut 100* he can survive successfully as a solo performer — the young girls screamed and chanted throughout.

Playing guitar restricted Heyward and at times his performances seemed a little static, yet his voice, especially good in the slower numbers, proved entertaining enough.

If the audience shouted for the singer, it was the excellent backing band that contributed most to the show. Their range of old *Haircut 100* numbers and current Heyward material was superb. Particularly effective was the brass section in almost creating a big band sound, which was uplifting and irresistibly danceable.

The encore was the first time Nick Heyward really seemed to enjoy himself. He sang a ballad (incomprehensible over the audience noise) and ended with a very good version of *Fantastic Day*. The show should have been enjoyed by a wider audience than the mostly very young who attended.

JANE KINGSTON

King Sunny Ade & His African Beats

SCEPTICAL of the recent press interest in African music — figuring it would turn out to be just another trend to be plagiarised and diluted for the conservative English palate — I went to Sunny Ade's Hammersmith Palais show in need of some convincing. Two-and-a-half hours later all misgivings had been blown away in a vibrant and joyous whirl of rhythm and colour called *juju music*.

With 20 musicians filling the stage, the African Beats operated on so many different levels simultaneously that it became impossible to appreciate, let alone assimilate and analyse, all that was going on at any one time. They left me reeling on shuffling feet and grinning inanely as they easily transcended cultural and fashion barriers.

The complex interplay of chanted vocals, drums (of every description) and guitars evolved the repetitive rhythms. Add the infinite embellishments of the multitude of percussion, synth (I) and the gyrations of everyone on stage, and you have a heck of a party!

After 40 albums in his native Nigeria (where he's a national hero) Sunny Ade will probably be content that his second UK release *Synchro System*, on Island, has just entered the lower regions of the charts.

JOHN WURST

Edited
by
CHRIS WHITE

TALENT

The brothers Walsh
— relative success

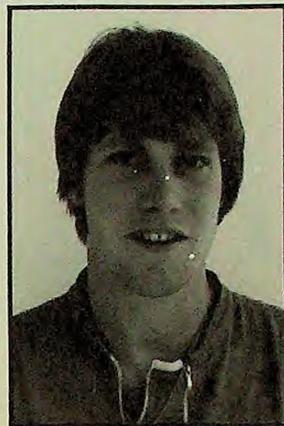
IT CAN'T have been too often that record producer brothers have enjoyed simultaneous success with separate projects both sides of the Atlantic, but Greg Walsh and younger brother Peter have achieved the feat during the last few months.

Currently Greg's US chart credits include the *Heaven 17* album *The Luxury Gap*, which he co-produced with BEF, while in the UK the group's top 30 single *Come Live With Me* is taken from the LP.

Brother Peter, meanwhile, co-produced the Peter Gabriel *Plays Live* album, high in the charts both here and in the US, and also produced several tracks on *Kissing The Pink's* latest album, *Naked*, including the new chart single, *Love Lasts Forever*.

Peter Walsh started in the music industry as an engineer at Phil Wainman's Utopia Studios four years ago, working with Greg and engineering for sessions by the likes of Stevie Wonder and The Tubes. Early last year he graduated into

production, and since then his credits have included *Simple Minds* (two hit singles, *Promised You A Miracle* and *Glittering Prizes*), *Linx*, and *China Crisis* (including their big hit, *Christian*).



PETER WALSH

Greg also has a string of credits — including top Italian solo artist *Lucio Battisti*, *Landscape*, *Heaven 17*, and *Grand Prix*.

Although they are currently pursuing solo production careers, there is a strong possibility that both Greg and Peter will team up to start their own joint production company under the auspices of the *Liason & Promotion Company*, which is run by Gary Davison and Clifford Gee.

Peter says: "I joined Utopia Studios after Greg, and I must admit that I learned a lot from him — but at the same time, I never aimed to be like Greg, and we both have our own very separate styles. In fact Greg's production style is much sleeker than mine, which is more up-front."

He admits there is "friendly rivalry" between them, but adds: "We're very good mates really, and see a lot of each other socially. When we were both at Utopia our nickname was 'the Brothers Grimm' because none of the other engineers could ever get into the studios, due to our own recording commitments!"

Search for a star contest

PRODUCER AND songwriter Errol Ross' company, *Positive Music Production*, is launching a London "search for a star" contest, with the South London heat scheduled for the *Queens Hotel*, Church Road, London SE19, on August 21.

PMP is a promotion service for bands, singers and songwriters, offering "full creative freedom" by "arranging everything needed to take the music from an idea into production". Interested bands should send relevant information to PMP at 16 Church Road, London SE19 (01-653-3302).



JOHN ZARADIN, one of the UK's best-known classical and jazz guitarists, was recently presented with a gold disc for 200,000 sales of his *Classics For Pleasure* album, *Rodrigo Concierto de Aranjuez*, which was originally released in the mid-Seventies. The presentation was made to Zaradin by veteran jazz musician Chris Barber during the guitarist's recent appearance at *Ronnie Scott's jazz club*.



JIM PENFOLD, lead singer with the *Hollywood Killers*, has signed a worldwide publishing deal with *Dick James Music*. The band themselves are currently finalising a new recording deal.

The DJM deal is a new phase in the *Hollywood Killers'* career. Although the band have attracted media attention, and have built up a solid following on the London gigging circuit, they have only released a couple of one-off singles — *Killer On The Dance Floor* (under the name *The Speedos*) for EMI, and *Butterfly*, released on *Creole* earlier this year.

The band have played various London gigs including several stints at the *Embassy Club*, *Legends* and *The Venue* — they return to the latter on July 28 when they will be supporting *Zaine Griff* at his showcase gig there.

Pictured left to right are: *Mike Rowlands* and *Dave Barnett* of the DJM creative department, *Jim Penfold*, *Stephen James* and *Dick James*.

Fast movers

MARINO THE Band — formed only in January — have already recorded and released their own album/cassette, now available through mail-order. The band are looking for a major deal, and frontman *Marino* says: "We're a West Coast guitar type band, in the vogue of *Santana*, but with a very commercial side." Contact: *Marino*, 30 Princes Square, Bayswater, London W2.

Talent tips

FORMER EROGENOUS *Zones* lead singer *Sue Porter* is now pursuing a solo career under the name *Soolin*, and has eight masters available, including seven original songs and an updated Sixties song that hasn't been covered since. Manager *Ian Penman* says: "The material is modern pop, perhaps midway between *Yazoo* and *The Banshees*. The songs, which are also available for publishing, are exceptionally strong — we're looking for a recording outlet that will give the tracks the exposure that they deserve."

Contact: *Ian Penman*, 18 Merrington Close, Moorside, Sunderland, Tyne and Wear (0783-285135).

□ □ □

ANDY McQUEEN, who fronted the Edinburgh band *Frozen Zone* until its split earlier this year, is looking for recording and publishing interest, as well as a London agency. Eighteen-year-old *McQueen* has been writing new material since *Frozen Zone's* break-up, and a tape is available. He is also lining up several live dates for the late summer, and a short European tour is expected to follow in the autumn.

Contact: *Laurence Allan*, *Pedantic Promotions*, 5 Glanville Place, Stockbridge, Edinburgh EH3 6SZ.

18	18	DUCK ROCK	Malcolm McLaren	Charisma/Phonogram MMLP 1
19	30	SWEET DREAMS (ARE MADE OF THIS) ●	Eurythmics	RCA RCALP 6063
20	26	CARGO ●	Men At Work	Epic EPC 25372
21	19	WAR ●	U2	Island ILPS 9733
22	83	DRESSED FOR THE OCCASION ●	Gift Richard/The London Philharmonic Orchestra	EMI EMC 3432
23	28	FASTER THAN THE SPEED OF NIGHT ●	Bonnie Tyler	CBS 25304
24	21	OIL ON CANVAS	Japan	Virgin VD 2513
25	22	PRIVATE COLLECTION	Jon And Vangelis	Polydor POLH 4
26	23	THE HURTING ●	Bears For Fears	Mercury/Phonogram MERS 17
27	29	RIO ●	Duran Duran	EMI EMC 3411
28	NEW	SHE WORKS HARD FOR THE MONEY	Donna Summer	Mercury/Phonogram MERL 21
29	20	IN THE GROOVE (THE 12 INCH DISCO PARTY)	Various	Telstar STAR 2228
30	17	STREET SOUNDS - EDITION 4	Various	Street Sounds STSND 004
31	16	CHART STARS ●	Various	K-tel NE 1225
32	40	HUNKY DORY ●	David Bowie	RCA International INTS 5064
33	32	WHAT IS BEAT? (THE BEST OF THE BEAT) ●	The Beat	Go-Feat BEAT 6

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Week-ending July 16, 1983

NEW = NEW ENTRY

1	2	FANTASTIC	Wham!	Inner Vision 40125328
2	4	JULIO	Julio Iglesias	CBS 401/0038
3	1	SYNCHRONICITY	The Police	A&M CXM 63735
4	3	THRILLER	Michael Jackson	Epic 401/85930
5	8	BODY WISHES	Rod Stewart	Warner Brothers 9238774
6	NEW	YOU AND ME BOTH	Yazoo	Mute CSTUMM 12
7	5	LET'S DANCE	David Bowie	EMI America TC-AML 3029
8	10	ORIGINAL SOUNDTRACK FROM "FLASHDANCE"	Various	Casablanca/Phonogram CANHC 5
9	6	CRISES	Mike Oldfield	Virgin TCV 2252
10	7	SECRET MESSAGES	ELO	Jet JETCX 527

51	65	THE FINAL CUT ●	Pink Floyd	Harvest SHP 1983
52	56	UPSTAIRS AT ERIC'S ●	Yazoo	Mute STUMM 7
53	45	BAT OUT OF HELL ●	Meat Loaf	Cleveland International/Epic EPC 82419
54	46	SPEAKING IN TONGUES	Talking Heads	Sire 9238831
55	37	SCRIPT FOR A JESTER'S TEAR ●	Marillion	EMI EMC 3429
56	79	BUSINESS AS USUAL ●	Men At Work	Epic EPC 85689
57	62	TEARDROPS	Various	Ritz RITZ SP 399
58	61	MAGICAL RING	Clannad	RCA RCALP 6072
59	42	POWER CORRUPTION AND LIES	New Order	Factory FACT 75
60	64	RICHARD CLAYDERMAN ●	Richard Clayderman	Delphine/Decca SKL 5329
61	49	WRAP YOUR ARMS AROUND ME	Agnetha Faltskog	Epic EPC 25505
62	77	DURAN DURAN ●	Duran Duran	EMI EMC 3372
63	75	PIN UPS	David Bowie	RCA International INTS 5236
64	50	I-LEVEL	L-level	Virgin V 2270
65	60	HELLO, I MUST BE GOING! ●	Phil Collins	Virgin V 2252
66	81	LOVE OVER GOLD ●	Dixie Strats	Vertigo/Phonogram DSLP 4
67	58	MIDNIGHT AT THE LOST AND FOUND ●	Meat Loaf	Cleveland International/Epic EPC 25243

RE = RE-ENTRY

● = PLATINUM LP (200,000 units as of Jan '79)

● = GOLD LP (100,000 units as of Jan '79)

● = SILVER LP (60,000 units as of Jan '79)

TOP 30 CASSETTES

11	9	IN YOUR EYES	George Benson	Warner Brothers K9237444
12	16	THE LUXURY GAP	Heaven 17	BFF/Virgin TCV 2253
13	14	TOO LOW FOR ZERO	Eton John	Rocket/Phonogram REMWD 24
14	13	TWICE AS KOOL	Kool & The Gang	De-Lite/Phonogram PROMC 2
15	15	TRUUE	Sperduau Ballet	Reformation/Chrysalis ZCDL 1403
16	11	LOVERS ONLY!	Various	Ronco 4CRTL 2093
17	22	CARGO	Men At Work	Epic 401/25372
18	12	CHART STARS	Various	K-Tel CE 2225
19	30	SWEET DREAMS (ARE MADE OF THIS)	Eurythmics	RCA RCAF 6063
20	17	IN THE GROOVE - THE 12 INCH DISCO PARTY	Various	Telstar STAC 2228

85	RE	RETURN OF THE JEDI	Original Soundtrack	RSO RSD 5023
86	97	OCTOBER ●	U2	Island ILPS 9680
87	78	THE KIDS FROM FAME LIVE! ●	The Kids From Fame	BBC KIDL P 003
88	85	LOW	David Bowie	RCA International INTS 5065
89	53	XL-1	Pete Shelley	Genetic/Island XL 1
90	80	LOVE SONGS ●	Barbra Streisand	CBS 10031
91	72	MY LIFE FOR A SONG	Placido Domingo	CBS 73693
92	57	CHART ENCOUNTERS OF THE HIT KIND ●	Various	Ronco RTL 2091
93	RE	GIRL AT HER VOLCANO	Rickie Lee Jones	Warner Brothers 923805-1
94	100	SHAPE UP AND DANCE WITH FELICITY KENDAL (Vol 1)	Felicity Kendal	● Lifestyle LEG 1
95	RE	THE MAN WHO SOLD THE WORLD	David Bowie	RCA International INTS 5237
96	RE	LOVE AND DANCING ●	The League Unlimted Orchestra	Virgin OVED 6
97	95	THE CONCERT IN CENTRAL PARK ●	Simon & Garfunkel	Geffen GEF 96008
98	RE	DIRE STRAITS	Dire Straits	Vertigo/Phonogram 9102 021
99	70	LIONEL RICHIE ●	Lionel Richie	Motown STMA 8037
100	55	THE LAUGHTER & TEARS COLLECTION	Various	WEA LTC 1

Compiled by Gallup for the BPI, Music & Video Week and BBC, based on a sample of 250 conventional record outlets. To qualify for a chart position albums and cassettes must have a dealer price of £12.50 or more.

21	20	RIO	Duran Duran	EMI TC-EMC 3411
22	NEW	DRESSED FOR THE OCCASION	Gift Richard and The LPO	EMI TC-EMC 3432
23	18	FASTER THAN THE SPEED OF NIGHT	Bonnie Tyler	CBS 401/25304
24	27	THE KIDS FROM "FAME" SONGS	The Kids From Fame	BBC KIDK 004
25	19	STREET SOUNDS - EDITION 4	Various	Street Sounds ZCSTS 004
26	23	DIANNE WARWICK - THE COLLECTION	Dianne Warwick	Arista/Dione ZCD10 1
27	25	THE HURTING	Tears For Fears	Mercury/Phonogram MERSC 17
28	NEW	PIECE OF MIND	Iron Maiden	EMI TC-EMA 800
29	NEW	18 GREATEST HITS	Michael Jackson plus Jackson 5	Telstar STAC 2232
30	NEW	DUCK ROCK	Malcolm McLaren	Charisma/Phonogram MIMM 1

NEW ALBUMS

Artist Title Label Cat No/Cassette No Dealer Price (Distributor) * Denotes Available on Compact Disc

ARIZONA SMOKE REVUE NEW ALBUM Rola R014/— €3.05 (PRD)
 ASTAIRE, Fred THE GOLDEN AGE OF Golden Age GX 2511/TCGX 2511 (MFPI)
 AYRES, Kevin DIAMOND JACK AND THE QUEEN OF TEN Charly 3430224/— (ISP)
 BAND AND TRUMPETERS OF THE BLUES AND ROYALS, The THE QUEEN'S LIFE GUARD Bandleader BND 1007/— (H)
 BARCLAY JAMES HARVEST ONCE AGAIN Fame FA 3073/TCFA 3073 €1.82 (MFPI)
 BAUHAUS BURNING FROM THE INSIDE Beggars Banquet BEGA 45/BEGC 45 (W)
 BEACH BOYS, The THE VERY BEST OF Capital BBTV 1867193/TC-BBTV 1867195 (2 for 1) (E)
 BEIDERBECKE, Bix THE GOLDEN AGE OF Golden Age GX 2513/TCGX 2513 (Monol) (MFPI)
 BLUE, Sugar FROM CHICAGO TO PARIS Paris Album BS 3012/— €2.75 (SW)
 BOLAN, Marc ZIP GUN Marc On Wax ABOLAN6/— €3.04 (P)
 BOLLOCK BROTHERS, The NEVER MIND Charly BOLL 101/— (SP)
 BOWLBY, Al THE GOLDEN AGE OF Golden Age GX 2512/TCGX 2512 (MFPI)
 BREEN, Ann YOU ALWAYS HURT THE ONE YOU LOVE Homespun DHL 701/CDHL 701 (SP)
 BROWN, Les Orchestra with Rosemary Clooney SWEETEST SOUNDS Artistic ART 003/— €2.89 (SW)
 BUFFORD, Mojo CHICAGO BLUES SUMMIT Rooster LPR 7603/— €3.25 (SW)
 BURLAND, Dave DOUBLE TAKE Rubber RUB 12/—36 (SP)
 CAMPBELL, Bill NIGHTLIFE B&B Music BLP L003/— €2.95 (US)
 CARMEN, Eric ERIC CARMEN Fame FA 3049/TCFA 3049 €1.82 (MFPI)
 CARTH, Martin/John Kirkpatrick/Howard Evans BRASS MONKEY Topic 12TS 431/— €3.04 (PRD)
 CLARK, Anne CHANGING PLACES Red Flame RF 22/— €2.75 (WRT)
 COWARD, Noel THE GOLDEN AGE OF Golden Age GX 2502/TCGX 2502 (Monol) (MFPI)
 COWBOY JAZZ SWING BOOGIE Rounder 0173/— €3.65 (MW)
 CRAZY CAVAN 'N THE RHYTHM ROCKERS AT PICKETTS LOCK Charly CFM 103/— (10" LP) €2.55 (SW)
 CRAZY CAVAN 'N THE RHYTHM ROCKERS RECORDED LIVE AT PICKETTS LOCK Charly CFM 105/— (10" LP) €2.55 (SW)
 DAWSON, Peter THE GOLDEN AGE OF Golden Age GX 2515/TCGX 2515 (Monol) (MFPI)
 DEANE, Uol EVERGREEN Valentine VAL 8055/— (H)
 DELLS, The ROCKIN' ON BANDSTAND Charly CRB 1056/— (SW)
 DERRY, Pat GHOST WRITERS IN THE SKY Homespun PHL 458/CPHL 458 (SP)
 ELDRIDGE, Roy ALL THE CATS JOIN IN MCA 1355/— €3.35 (MW)
 ELLIOT, Mike AT LAST IT'S MIKE ELLIOT Rubber RUB 044/RUBC 044 (SP)
 ESPIONAGE ESPIONAGE A&M AMLX 64935/CXM 64935 €3.34 (C)
 EVANS, Gil THE BRITISH ORCHESTRA Mole MOLE 8/— €3.13 (SW)
 FAITH, Adam NOT JUST A MEMORY See For Miles CM 121/— €3.34 (SW)
 FLASH & THE PAN PAN-DRAMA Easy Beat/Ensign EASLP 100/EASC 100 (IDS)
 FLYING SAUCERS RECORDED LIVE AT PICKETTS LOCK Charly CFM 104/— (10" LP) €2.55 (SW)
 FRANKLIN, Ertha GET IT RIGHT Arista 205 544/405 544 (F)
 FORMBY, George LEANING ON A LAMPPOST Music For Pleasure MFP 1032/TCMFP 1032 (Monol) €1.82 (MFPI)
 GANDERTON, Ron PRECIOUS AS ENGLAND Celestial Sound RWG 0123/— (Self) — 01.485 (D28)
 GANT, Cecil I'M STILL SINGING THE BLUES TODAY Oldie Blues DL8004/— (SW)
 GOLBY, Brian/Nick Strutt LAST TRAIN SOUTH Waterfront WF011/— €3.05 (PRD)
 HAMPTON, Lionel RARITIES MCA 1351 €3.35 (MW)
 HAWKINS, Screamin' Jay REAL LIFE Paris Album C 3358/— €2.75 (SW)
 HIFI MOODS FOR MALLARDS Shanghai HAI 102/— €2.89 (SP)
 HUTTO, J.B. and The Hawks MASTERS OF MODERN BLUES VOL 2 Testament T2213/— €3.65 (MW)
 JAMES, Harry & The Music Makers DOUBLE FEATURE First Heard FH48/— €2.89 (SW)
 JOHNSON, Buddy and His Orchestra FINE BROWN FRAME MCA 1356/— €3.35 (MW)
 JOHNSTONE, Johnny LITTLE OLE WINE DRINKER ME Homespun PHL 463/CPHL 463/— (SP)
 KIDD, Johnny & The Pirates RARITIES See For Miles CM 120/— €3.34 (SW)
 KILLING JOKE FIRE DANCES EG EGMD5/EGMD5 €3.45 (F)
 KING, Al ON MY WAY Diving Duck DD 4302/— €3.22 (MW)
 KRIEGER, Robby VERSIONS Shanghai HAI 103/— €2.89 (SP)
 LAUDER, Harry THE GOLDEN AGE OF Golden Age GX 2505/TCGX 2505 (Monol) (MFPI)
 LAUGHING CLOWNS LAUGHTER AROUND THE TABLE Red Flame RF 23/— €2.75 (WRT)
 LITTLE JOHN ENGLISH WOMAN Rusty International RIF 002/— €2.95 (US)
 LOCKE, Joseph HEAR MY SONG Music For Pleasure MFP 1033/Monol/TCMFP 1033 €1.82 (MFPI)
 LOFGREN, Nils CRY TOUGH Fame FA 3070/TCFA 3070 €1.82 (MFPI)
 LONDON PHILHARMONIC ORCHESTRA, The CLASSICAL TREASURE MONIE DMT 101/DMTC 101 (SP)
 LOVE, Willie SHOUT BROTHER SHOUT Oldie Blues DL2825/— €3.00 (SW)
 LYNCH, Kenny HALF A DAY'S GONE AND WE HAVEN'T EARNED A PENNY Savril SATLP 400/— (SP)
 MARSALIS, Wynton FIRST RECORDINGS Kingdom GATE 7013/— (H)
 MARSALIS, Wynton THINK OF ONE CBS 25354/4025354 €3.20 (C)
 MARTIN, Dean THE VERY BEST OF Capital GO 1815261/TCGO 1815264 (E)
 McDOWELL, Fred MY HOME IS IN THE DELTA Testament T2208/— €3.65 (MW)
 MENDES, Sergio SERGIO MENDES A&M AMLH 64937/CAM 64937 €3.20 (C)
 MIGHTY DIAMONDS PASS THE KOUCHIE Bad Gong BG 001/— €3.95 (US)
 MILLINDER, Lucky and His Orchestra LET IT ROLL MCA 1357/— €3.35 (MW)
 MILLER, Max THE GOLDEN AGE OF Golden Age GX 2503/TCGX 2503 (Monol) (MFPI)
 MINOTT, Sugar and The Pops PRESENT STUDIO MIX IN A PRETTY GOOD SHAPE L&M Records BRLP 010/— €3.95 (US)
 MORTON, Ronnie/John Pugh RONNIE & JOHNNIE Waterfront WF013/— €3.05 (PRD)
 NASH THE SLASH AND YOU THOUGHT YOU WERE NORMAL Shanghai HAI 104/— €2.89 (SP)
 NIGHTHAWKS, Robert MASTERS OF MODERN BLUES VOL 4 Testament T2215/— €3.65 (MW)
 PARSONS, Alan Project EVE Fame FA 3071/TCFA 3071 €1.82 (MFPI)
 PARTON, Dolly and Donna Fargo QUEENS OF COUNTRY Sundown SDLP 1001/— (P)
 PENNY, Hank ROMPIN' STOMPIN' SINGIN' SWINGIN' Bear Family/Rollercoaster BFX 14102/— (LW/MW/SW)
 PLANT, Robert THE PRINCIPLE OF MOMENTS WEA 790101-1/790101-4 €3.20 (W)
 RED BEANS & RICE RED BEANS & RICE Ace CHM 72/— €2.45 (SW)
 REED, A.C. & His Spark Plugs TAKE THESE BLUES & SHOW 'EM Ice CUBE IC1057/— €3.25 (SW)
 REINHARDT, Django THE GOLDEN AGE OF Golden Age GX 2506/TCGX 2506 (Monol) (MFPI)
 REWARD, Jimmie and His Oklahoma Playboys OH! SWING IT Rambler 108 €4.10 (MW)
 RHYTHM KINGS, The SETTING FIRE TO MY HEART Scuff DTLP 022/— (SP)
 ROBESON, Paul THE GOLDEN AGE OF Golden Age GX2514/TCGX 2514 (Monol) (MFPI)
 ROWAN, Peter REVELRY Waterfront WF 012/— €3.05 (PRD)
 ROY, Harry and His Orchestra THE GOLDEN AGE OF Golden Age GX 2508/TCGX 2508 (Monol) (MFPI)
 SAKHILE SAKHILE Jive HIP 7/HIPC 7 €3.20 (C)
 SEGER SYSTEM, Bob MONGREL Fame FA 3072/TCFA 3072 €1.82 (MFPI)
 SEMPRINI THE GOLDEN MOMENTS Music For Pleasure MFP 1031/TCMFP 1031 €1.82 (MFPI)
 SHAPIRO, Helen STRAIGHTEN UP AND FLY RIGHT Oval OVLV 507/— €3.00 (P)
 SILLY WIZZARD SILLY WIZZARD Highway SHY 7022/— 3.37 (PRD)
 SNIFF 'N' THE TEARS RETROSPECTIVE Chiswick TONC 1/— €2.40 (IDS)
 SONS OF MEGUS FREEDOM SOUNDS Dynamic Sounds DYLP 3004/— €3.25 (US)
 STEELY DAN COUNTDOWN TO ECSTASY Fame FA 3069/TCFA 3069 €1.82 (MFPI)
 STITT, Senny SONNY'S LAST RECORDINGS Kingdom GATE 7012/— (H)
 STORY, Tim IN ANOTHER COUNTRY Union UNITON 009/— €2.79 (P)
 STROLLERS, The LONDON PRIDE Magnum Force MFM 016/— (P)
 SYNERGY THE JUPITER MENACE Shanghai HAI 105/— €2.89 (SP)
 TAUBER, Richard THE GOLDEN AGE OF Golden Age GX 2504/TCGX 2504 (Monol) (MFPI)
 THOMPSON TWINS A PRODUCT OF Fame FA 3074/TCFA 3074 €1.82 (MFPI)
 TRACTOR TRACTOR Thunderbolt THBL 001/— (P)
 UK DECAY FOR MADMEN ONLY Fresh FRESHLP5/— €3.04 (P)
 VARIOUS AMERICAN LIVIN' BLUES FESTIVAL Paris Album C 3346/47/— (2 LP) €4.75 (SW)
 VARIOUS COUNTRY ROCKERS VOL 3 Teenage Heaven TH 578/— €3.75 (SW)
 VARIOUS ENJOY New York Connexion NYL 500/— (IDS)
 VARIOUS HITS ON FIRE Ronco RTL 2095/4CRTL 2095 €4.17 (B)
 VARIOUS MINNESOTA ROCK-A-BILLY ROCK VOL 4 White Label WLP 8855/— €3.00 (SW)
 VARIOUS MORE WILD ROCKIN' White Label WLP 8858/— €3.00 (SW)
 VARIOUS OUT OF RAME THE BLUES 11934-39 MCA 1352/— €3.35 (MW)
 VARIOUS ROCKING CUPID White Label WLP 8856/— €3.00 (SW)
 VARIOUS SAN FRANCISCO BLUES FESTIVAL - IN EUROPE AGAIN Paris Album C 3343/44/— (2 LP) €4.75
 VARIOUS TEENTOWN POP - THE OTHER KINGS VOL 2 Supersonic Sounds LP 1180/— €3.75 (SW)
 VARIOUS THE YOUNG PERSONS GUIDE TO COMPACT COMP 3/— €1.85 (IDS)
 VARIOUS THE BLUES AND ALL THAT JAZZ 11937-47 MCA 1353/— €3.35 (MW)
 VARIOUS THE GOLDEN AGE OF PENNIES FROM HEAVEN Golden Age GX 2501/TCGX 2501 (Monol) (MFPI)
 VARIOUS THE GOLDEN AGE OF THE CHARLESTON Golden Age GX 2507/TCGX 2507 (Monol) (MFPI)
 VARIOUS THE GOLDEN AGE OF JAZZ OF THE 30's Golden Age GX 2509/TCGX 2509 (Monol) (MFPI)
 VARIOUS THE GOLDEN AGE OF JAZZ OF THE 30's Golden Age GX 2509/TCGX 2509 (Monol) (MFPI)
 VAUGHAN, Frankie MR MOONLIGHT Music For Pleasure MFP 1030/TCMFP 1030 €1.82 (MFPI)
 VENTURES, The THE VENTURES TODAY Valentine VAL 8054/VAL 8054 (H)
 WASO GIPSY SWING VOL 5 Munich BM 150246/— €3.00 (SW)
 WATERS, Muddy ROLLIN' STONE Blue Moon BMLP 1006/— (P)
 WATERBOYS, The THE WATERBOYS Ensign ENCL 11ENCC 1 (E)
 WATSON, Johnny Guitar HIT THE HIGHWAY Cadet CH 70/— €2.99 (P)
 WICKED KITCHEN STAFF, The THE WICKED KITCHEN STAFF Shout MX 001/— (Mini LP) €1.82 (WRT)
 WICKED KITCHEN STAFF, The OUR OWN SOUND Charly CFF 7001/— €3.15 (SW)
 YARBIRDS, Les OUR OWN SOUND Charly CFF 7001/— €3.15 (SW)
 YELLOWMAN & FATHEAD (DIVORCED) Burning Sounds BS 1055/— (SP)
 YELLOWMAN ZJONGGZJONGGZJONGGZJONGGZ Greensleeves GREL 57/— €2.95 (US/SP)
 ZEPHENIAH, Benjamin RASTA Upright UPLP2/— €2.43 (SD)
 ZIEGLER, Anne and Webster Booth THE GOLDEN AGE OF Golden Age GX 2510/TCGX 2510 (Monol) (MFPI)



ARTISTS WITH new albums this week include Eek-A-Mouse (top) and Robert Plant.

Distributor Codes

A — PRT 01-640 3344
 B — Ronco 01-876 8682
 BK — Backs 0603 26221
 BLM — Black Marketing — 01-609 7017/8
 BM — Bibi Magnetics 01-223 5955
 BU — Bullet 08894 76316
 C — CBS 01-960 2155
 CEL — Celtic Music 0532 432637
 CON — Conifer 08954 47707
 CS — Cassion 01-485 8704
 E — EMI 01-561 8722
 F — PolyGram 01-590 6044
 FP — Faulty 01-727 0734
 G — Lightning 01-969 8344
 GR — Graduate 0384 59048
 GY — Greyhound 01-385 8146
 H — HR Taylor 021-622 2377
 I — Cartel (Backs, Rough Trade) and Fast Product — 031 661 5811 Probe — 051 236 6591 Red Rhino (Mid) — 0926 26376 Red Rhino (Nth) — 0904 641415 Revolver — 0272 299105
 IDS — Independent Distribution Services 01-476 3222
 IKF — 02514 20053
 ILA — Independent Record Labels Association 01-935 2303
 IMS — Import Music Service 01-590 6044
 IMP — Impex 01-229 5454
 IN — Inferno 021-233 1256
 IRS — Independent Record Sales 850-3161
 J — Jungle 01-359 9161
 JS — Jetstar 01-961 5818
 JSU — Jazz Services Unlimited 0422 64773
 K — K-tel 01-992 8000
 KS — Kingdom — 01-836 4763
 L — Lugtons 01-348 9122
 M — MSD — 01-602 3483
 MB — Menace Breakers 01-381 1391
 MFP — Music For Pleasure 01-561 3125
 MK — 041-333 9553
 MW — Making Waves 01-262 7377
 N — Neon 09363-5029
 O — Outlet 0232 222826
 OR — Orbitone 01-965 8292
 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 1100
 RU — Ruff Lion — 01-221 1604
 SO — Stage One 0428 4001
 SP — Spartan 01-903 8223
 SW — Swift 0424 220028
 T — Trojan 01-961 4565
 TE — Tent 0708-751881
 TOL — The Other Label 01-624 1843
 V — Vista Sounds 01-951 3178
 W — WEA 01-998 5929
 WU — Wynd Up 061-798 9252
 X — Clyde Factors 041-221 9844
 Y — Relay 01-579 6125

TOP US ALBUMS

	THIS WEEK	LAST WEEK	TITLE	ARTIST	LABEL
1*	1		THRILLER	Michael Jackson	Epic
2*	4		SYNCHRONICITY	The Police	A&M
3	2		FLASHDANCE	Soundtrack	Casablanca
4	3		PYROMANIA	Daf Leppard	Mercury
5	5		LET'S DANCE	David Bowie	EMI-America
6	6		CARGO	Men At Work	Columbia/CBS
7*	12		THE WILD HEART	Stevie Nicks	Modern
8*	18		KEEP IT UP	Loverboy	Columbia/CBS
9	9		1999	Prince	Warner Bros
10*	11		KILLER ON THE RAMPAGE	Eddy Grant	Portrait/Ice
11	7		FRONTIERS	Journey	Columbia/CBS
12	8		CUTS LIKE A KNIFE	Bryan Adams	A&M
13	10		H ₂ O	Daryl Hall & John Oates	RCA
14	13		KILROY WAS HERE	Styx	A&M
15*	24		STATE OF CONFUSION	The Kinks	Arista
16*	22		LISTEN	A Flock Of Seagulls	Jive/Arista
17*	21		PIECE OF MIND	Iron Maiden	Capitol
18	17		LIVING IN OZ	Rick Springfield	RCA
19	15		ELIMINATOR	ZZ Top	Warner Bros
20	20		RETURN OF THE JEDI	Soundtrack	RSO
21	14		KISSING TO BE CLEVER	Culture Club	Virgin/Epic
22	23		OUTSIDE INSIDE	The Tubes	Capitol
23	16		LIONEL RICHIE	Lionel Richie	Motown
24*	32		REACH THE BEACH	The Fixx	MCA
25	25		HEAD HUNTER	Krokus	Arista
26*	28		SPEAKING IN TONGUES	Talking Heads	Sire
27*	30		DURAN DURAN	Duran Duran	Capitol
28*	29		IN YOUR EYES	George Benson	Warner Bros
29	19		BETWEEN THE SHEETS	Isley Brothers	T-Neck
30*	33		SERGIO MENDES	Sergio Mendes	A&M
31	26		JUICY FRUIT	Mtume	Epic
32	27		BUSINESS AS USUAL	Men At Work	Columbia/CBS
33*	37		BODY WISHES	Rod Stewart	Warner Bros
34	31		TOO LOW FOR ZERO	Elton John	Geffen
35	48		SWEET DREAMS	Eurythmics	RCA
36*	44		FASCINATION!	Human League	A&M
37	36		THE GOLDEN AGE . . .	Thomas Dolby	Capitol
38	38		WHITE FEATHERS	KajaGooGoo	EMI America
39	34		WAR, U2		Island
40*	45		METAL HEALTH	Quiet Riot	Pasha

BULLETS 41-100

46*	49		MURMER	R.E.M.	I.R.S.
48*	65		GIRL AT HER VOLCANO	Rickie Lee Jones	Warner Bros
52*	57		PLAYS LIVE	Peter Gabriel	Geffen
55*	71		ALLIES	Crosby, Stills & Nash	Atlantic
58*	113		TAKE ANOTHER PICTURE	Quarterflash	Geffen
62*	72		FASTWAY	Fastway	Columbia/CBS
63*	N		ALBUM	Joan Jett & The Blackhearts	Blackheart/MCA
64*	76		TRAVELS	Pat Metheny Group	ECM
65*	69		MODERN HEART	Champaign	Columbia/CBS
68*	93		CONFRONTATION	Bob Marley & The Wailers	Island
69*	75		MAMA AFRICA	Peter Tosh	EMI-America
70*	87		ZEBRA	Zebra	Atlantic
72*	71		THE LUXURY GAP	Heaven 17	Arista
79*	90		THE GENIE	Bob James	Columbia/CBS
81*	N		SHE WORKS HARD FOR THE MONEY	Donna Summer	Mercury
90*	96		HOLY DIVER	Dio	Warner Bros
91*	165		YOU BOUGHT IT, YOU NAME IT	Joe Walsh	Full Moon/Warner Bros
97*	N		SECRET MESSAGES	ELO	Jet
99*	108		WITH SYMPATHY	Ministry	Arista

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
 Chart Courtesy *Billboard*, for w/e July 16, 1983.

TOP 100 ALBUMS

INCORPORATING LP AND CASSETTE SALES

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

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
1	1	2	FANTASTIC Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40/25328
2	NEW		YOU AND ME BOTH Yazoo (E.C. Radcliffe/Yazoo)	Mute STUMM 12 (II/SP) C: STUMM 12
3	2	4	SYNCHRONICITY The Police (Hugh Padgham/The Police)	A&M AML 63735 (C) C: CXM 63735
4	3	31	THRILLER Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40/85930
5	8	3	JULIO Julio Iglesias (Ramon Arcusa)	CBS 10038 (C) C: 40/10038
6	4	13	LET'S DANCE David Bowie (David Bowie/Nie Rodgers)	EMI America AML 3029 (E) C: TC-AML 3029
7	7	7	CRISES Mike Oldfield (Mike Oldfield/Simon Phillips)	Virgin V 2262 (E) C: TCY 2262
8	5	5	BODY WISHES Rod Stewart (Rod Stewart/Tom Dowd)	Warner Brothers 9238771 (W) C: K 9238774
9	11	11	ORIGINAL SOUNDTRACK FROM "FLASHDANCE" Various (Various)	C: CANHC 5 Casablanca/Phonogram CANH 5 (F)
10	6	3	SECRET MESSAGES ELO (Jeff Lynne)	Jet JETLX 527 (C) C: JETCX 527
11	9	6	IN YOUR EYES George Benson (Arif Mardin)	Warner Brothers 9237441 (W) C: K 9237444
12	10	11	THE LUXURY GAP Heaven 17 (B.E.F./Greg Walsh)	B.E.F./Virgin V 2253 (E) C: TCY 2253
13	13	6	TOO LOW FOR ZERO Elton John (Chris Thomas)	Rocket/Phonogram HISP 24 (F) C: REWND 24
14	25	7	PIECE OF MIND Iron Maiden (Martin Birch)	EMI EMA 800 (E) C: EMA-800
15	14	19	TRUE Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1403 (F) C: ZCDL 1403
16	12	5	LOVERS ONLY! Various (Various)	Ronco RTL 2093 (B) C: 4CRTL 2093
17	15	11	TWICE AS KOOL Kool & The Gang (Eumir Deodato/Kool & The Gang)	De-Lite/Phonogram PROLP 2 (F) C: PROMC 2
18	18	7	DUCK ROCK Malcolm McLaren (Trevor Horn)	Charisma/Phonogram MMLP 1 (F) C: MMMC 1
19	30	23	SWEET DREAMS (ARE MADE OF THIS) Eurythmics (Stewart/Williams/Crash)	RCA RCALP 6063 (R) C: RCAF 6063
20	26	12	CARGO Men At Work (Peter McLean)	Epic EPC 25372 (C) C: 40/25372
21	19	19	WAR U2 (Steve Lillywhite)	Island ILPS 9733 (E) C: ICT 9733
22	83	9	DRESSED FOR THE OCCASION Cliff Richard and The LPO (Cliff Richard/Richard Hewson)	EMI EMC 3432 (F) C: TC-EMC 3432
23	28	14	FASTER THAN THE SPEED OF NIGHT Bonnie Tyler (Jim Steinman)	CBS 25304 (C) C: 40/25304
24	21	5	OIL ON CANVAS Japan (John Punter/Japan)	Virgin VD 2513 (E) C: TCVD 2513
25	22	3	PRIVATE COLLECTION Jon And Vangelis (Vangelis)	Polydor POLH 4 (F) C: POLHC 4
26	23	18	THE HURTING Tears For Fears (Chris Hughes/Ross Cullum)	Mercury/Phonogram MERS 17 (F) C: MERSC 17
27	29	88	RIO Duran Duran (Colin Thurston)	EMI EMC 3411 (E) C: TC-EMC 3411
28	NEW		SHE WORKS HARD FOR THE MONEY Donna Summer (Michael Omartian)	C: MERLC 21 Mercury/Phonogram MERL 21 (F)
29	20	7	IN THE GROOVE—THE 12 INCH DISCO PARTY Various (Various)	Telstar STAR 2228 (R) C: STAC 2228
30	17	4	STREET SOUNDS — EDITION 4 Various (Various)	Street Sounds STSND 004 (A) C: ZCSTS 004
31	16	6	CHART STARS Various (Various)	K-tel NE 1225 (K) C: CE 2225
32	40	10	HUNKY DORY David Bowie (Ken Scott)	RCA International INTS 5064 (R) C: INTK 5064
33	32	6	WHAT IS BEAT? (THE BEST OF THE BEAT) The Beat (Bob Sargeant)	Go-Feat BEAT 6 (F) C: TCBT 6
34	27	8	CONFRONTATION Bob Marley & The Wailers (Bob Marley & The Wailers/Errol Brown)	Island/Tuff Gong ILPS 9760 (E) C: ICT 9760
35	41	10	THE KIDS FROM "FAME" SONGS The Kids From Fame (Barry Fasman)	BBC KIDL 004 (R) C: KIDK 004
36	35	12	WHITE FEATHERS Kajagoogoo (Colin Thurston/Nick Rhodes)	EMI EMC 3433 (E) C: TC-EMC 3433
37	43	16	THE RISE AND FALL OF ZIGGY STARDUST David Bowie (David Bowie/Ken Scott)	C: INTK 5063 RCA International INTS 5063 (R)
38	34	3	THE WILD HEART Stevie Nicks (Jimmy Iovine)	WEA International 250071-1 (W) C: 250071-4
39	31	9	DIONNE WARWICK — THE COLLECTION Dionne Warwick (Various)	Arista/Dione DIONE 1 (A) C: ZCDIO 1
40	24	4	BITE Altered Images (Mike Chapman/Tony Visconti)	Epic EPC 25413 (C) C: 40/25413
41	38	11	TOTO IV Toto (Toto)	CBS 85529 (C) C: 40/85529
42	33	6	HOLY DIVER Dio (Ronnie James Dio)	Vertigo/Phonogram VERS 5 (F) C: VERSC 5
43	44	21	QUICK STEP & SIDE KICK Thompson Twins (Alex Sadkin)	Arista 204 924 (F) C: 404 924
44	NEW		ROSS Diana Ross (Diana Ross/Gary Katz/Ray Parker Jr)	Capitol EST 1867051 (E) C: TC-EST 1867054
45	48	7	TUBULAR BELLS Mike Oldfield (Oldfield/Heyworth/Newman)	Virgin V 2001 (E) C: TCY 2001
46	39	10	NIGHT DUBBING Imagination (Tony Swain/Steve Jolley)	R&B RBDUB 1 (A) C: ZCDUB 1
47	36	5	PETER GABRIEL PLAYS LIVE Peter Gabriel (Peter Gabriel/Peter Walsh)	Charisma/Phonogram PGDL 1 (F) C: PGDMC 1
48	68	2	18 GREATEST HITS Michael Jackson Plus The Jackson 5	Telstar STAR 2232 (R) C: STAC 2232
49	54	10	ALADDIN SANE David Bowie (David Bowie/Ken Scott)	RCA International INTS 5067 (R) C: INTK 5067
50	47	12	JARREAU Al Jarreau (Jay Graydon)	WEA International U 0070 (W) C: U 0070-4
51	65	16	THE FINAL CUT Pink Floyd (Roger Waters/James Guthrie/Michael Kamen)	Harvest SHPF 1983 (E) C: TC-SHPF 1983

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
52	56	45	UPSTAIRS AT ERIC'S Yazoo (EC Radcliffe/Yazoo)	Mute STUMM 7 (II/SP) C: STUMM 7
53	45	235	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40/82419
54	46	5	SPEAKING IN TONGUES Talking Heads (Talking Heads)	Sire 9238831 (W) C: 9238834
55	37	17	SCRIPT FOR A JESTER'S TEAR Marillion (Nick Tauber)	EMI EMC 3429 (E) C: TC-EMC 3429
56	79	26	BUSINESS AS USUAL Men At Work (Peter McLean)	Epic EPC 85669 (C) C: 40/85669
57	62	5	TEARDROPS Various (Various)	Ritz RITZ SP 399 (SP) C: RITZ SC 399
58	61	16	MAGICAL RING Clannad (Richard Dodd)	RCA RCALP 6072 (R) C: RCAF 6072
59	42	10	POWER CORRUPTION AND LIES New Order (New Order)	Factory FACT 75 (P/RT) C: FACTUS 12 (C)
60	64	34	RICHARD CLAYDERMAN Richard Clayderman (De Senneville/Toussaint/Baudlot)	Delphine/Decca SKL 5329 (F) C: KSKC 5329
61	49	6	WRAP YOUR ARMS AROUND ME Agnetha Faltskog (Mike Chapman)	Epic EPC 25505 (C) C: 40/25505
62	77	3	DURAN DURAN Duran Duran (Colin Thurston)	EMI EMC 3372 (E) C: TC-EMC 3372
63	75	12	PIN UPS David Bowie (Ken Scott/David Bowie)	RCA International INTS 5236 (R) C: INTK 5236
64	50	2	I-LEVEL I-Level (I-Level)	Virgin V 2270 (E) C: TCY 2270
65	60	35	HELLO, I MUST BE GOING! Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2252 (E) C: TCY 2252
66	81	41	LOVE OVER GOLD Dire Straits (Mark Knopfler)	Vertigo/Phonogram DSLP 4 (F) C: DSMC 4
67	58	11	MIDNIGHT AT THE LOST AND FOUND Meat Loaf (Tom Dowd)	C: 40/25243 Cleveland International/Epic EPC 25243 (C)
68	51	10	PENTHOUSE & PAVEMENT Heaven 17 (B.E.F.)	B.E.F./Virgin V 2208 (E) C: TCY 2208
69	NEW		PAN-ORAMA Flash And The Pan (Vanda/Young)	Easy Beat/Ensign EASLP 100 (IDS) C: EASC 100
70	RE		JOB LOT Chas & Dave (Hodges/Peacock)	Rockney/Towerbell ROC 910 (A) C: ZCROC 910
71	74	4	OFF THE BONE The Cramps (Alex Chilton/The Cramps)	Illegal ILP 012 (P/I)
72	NEW		HITS ON FIRE Various (Various)	Ronco RTL 2095 (B) C: 4C RTL 2095
73	76	2	DIAMOND DOGS David Bowie (David Bowie)	RCA International INTS 5068 (R) C: INTK 5068
74	71	39	REFLECTIONS Various (Various)	CBS 10034 (C) C: 40/10034
75	NEW		LOVE ME TENDER Julie Andrews (Larry Butler)	Peach River JULIE 1 (A) C: ZCJUL 1
76	84	2	HEROES David Bowie (Tony Visconti)	RCA International INTS 5066 (R) C: INTK 5066
77	69	25	WORKOUT Jane Fonda (-)	CBS 88581 (C) C: 40/88581
78	66	3	GREATEST HITS Rod Stewart (Various)	Riva RODTV 1 (W) C: RODTV 1
79	59	3	FRIENDS Shalamar (Leon F Sylvers III)	Solar K 52345 (W) C: K4 52345
80	98	2	CHANGESONEBOWIE David Bowie (Various)	RCA RS 1055 (R) C: PK 11727
81	63	14	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40/83468
82	52	8	MARY JANE GIRLS Mary Jane Girls (Rick James)	Gordy STML 12189 (R) C: CSTML 12189
83	67	3	WIRED FOR CLUBS (CLUB TRACKS VOLUME 1) Various (Various)	C: CLUBC 001 Club/Phonogram CLUBL 001 (F)
84	RE		QUEEN GREATEST HITS Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30
85	RE		RETURN OF THE JEDI Original Soundtrack (John Williams)	RSO RSD 5023 (F) C: TRSD 5023
86	97	2	OCTOBER U2 (Steve Lillywhite)	Island ILPS 9680 (E) C: ICT 9680
87	78	21	THE KIDS FROM FAME LIVE! The Kids From Fame (Barry Fasman)	BBC KIDL 003 (R) C: KIDK 003
88	85	3	LOW David Bowie (Tony Visconti)	RCA International INTS 5065 (R) C: INTK 5065
89	53	3	XL-1 Pete Shelley (Martin Rushent/Pete Shelley)	Genetic/Island XL 1 (E) C: XLC 1
90	80	5	LOVE SONGS Barbara Streisand (Various)	CBS 10031 (C) C: 40/10031
91	72	7	MY LIFE FOR A SONG Placido Domingo (Milton Okun)	CBS 73683 (C) C: 40/73683
92	57	10	CHART ENCOUNTERS OF THE HIT KIND Various (Various)	Ronco RTL 2091 (E) C: 4C RTL 2091
93	RE		GIRL AT HER VOLCANO Rickie Lee Jones (Rickie Lee Jones)	Warner Brothers 923805-1 (W) C: 923805-4
94	100	26	SHAPE UP AND DANCE WITH F. KENDAL (Vol. 1) Felicity Kendal (Martin Levan)	Lifestyle LEG 1 (C) C: LEGC 1
95	RE		THE MAN WHO SOLD THE WORLD David Bowie (Tony Visconti)	RCA International INTS 5237 (R) C: INTK 5237
96	RE		LOVE AND DANCING The League Unlimited Orchestra (Martin Rushent)	Virgin OVED 6 (E) C: OVEDC 6
97	95	4	THE CONCERT IN CENTRAL PARK Simon & Garfunkel (Simon/Garfunkel/Ramone/Halee)	Geffen GEF 96008 (C) C: 40/96008
98	RE		DIRE STRAITS Dire Straits (Muff Winwood)	Vertigo/Phonogram 9102 021 (F) C: 7231 015
99	70	11	LIONEL RICHIE Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8037 (R) C: CSTMA 8037
100	55	10	THE LAUGHTER & TEARS COLLECTION Various (Various)	WEA LTC 1 (W) C: LTC 41

ARTISTS

A-Z

ALTERED IMAGES	40
ANDREWS, Julie	75
BEAT, The	33
BENSON, George	11
BOWIE, David	6, 32, 37, 49, 63, 73, 76, 80, 88, 95
CHART ENCOUNTERS OF THE HIT KIND	92
CHART STARS	31
CHAS & DAVE	70
CLANNAD	58
CLAYDERMAN, Richard	60
COLLINS, Phil	65
CRAMPS, The	71
DIO	32
DIRE STRAITS	66, 98
DOMINGO, Placido	91
DURAN DURAN	27, 62
ELO	10
EURYTHMICS	19
FALTSKOG, Agnetha	61
FLASH AND THE PAN	69
FLASHDANCE	9
FONDA, Jane	77
GABRIEL, Peter	47
HEAVEN 17	12, 68
HITS ON FIRE	72
IGLESIAS, Julio	5
I-LEVEL	64
IMAGINATION	46
IN THE GROOVE	29
INCANTATION	73
IRON MAIDEN	14
JACKSON, Michael	4, 81
JACKSON, Michael Plus The Jackson 5	48
JAPAN	24
JARREAU, Al	50
JOHN, Elton	73
JON AND VANGELIS	25
JONES, Rickie Lee	93
KAJAGOOGOO	36
KENDAL, Felicity	94
KIDS FROM FAME, The	35
KOOL & THE GANG	17
LAUGHTER & TEARS COLLECTION, The	100
LEAGUE UNLIMITED	96
ORCHESTRA	96
LOVERS ONLY!	16
MARILLION	55
MARLEY, Bob & The Wailers	34
MARY JANE GIRLS	84
MCLAREN, Malcolm	18
MEAT LOAF	53, 67
MEN AT WORK	20, 56
NEW ORDER	59
NICKS, Stevie	38
OLDFIELD, Mike	7, 45
PINK FLOYD	51
POLICE, The	3
QUEEN	84
REFLECTIONS	74
RETURN OF THE JEDI	85
RICHARD CLIFF & THE LPO	22
RICHIE LIONEL	99
ROSS, Diana	44
SHALAMAR	79
SHELLY, Pete	89
SIMON & GARFUNKEL	97
SPANDAU BALLET	15
STEWART, Rod	8, 78
STREET SOUNDS — EDITION 4	30
STREISAND, Barbra	90
SUMMER, Donna	28
TALKING HEADS	54
TEARDROPS	57
TEARS FOR FEARS	26
THOMPSON TWINS	43
TOTO	41
TYLER, Bonnie	23
U2	21, 86
WARWICK, Dionne	39
WHAM!	1
WIRED FOR CLUBS	83
YAZOO	2, 52

DISTRIBUTORS' CODE — SEE ALBUM RELEASES PAGE

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STUDIOSCENE



HAVING WORKED on producing "well-made demos for a decent price" Tin Pan Alley Studio has recently been producing some masters, and has branched out to do an interesting deal with a jingle production company.

Lobo Productions, formed by Tony Smith of Hit and Run and producer Robin Lumley, boasts Rod Argent, Phil Sawyer and Eddie Howells among its writers. The deal sees the 16-track Tin Pan Alley facility being used as the house studio for Lobo. But, as co-owner Crispin Buxton stresses, the commercial third party bookings for the studio will always take precedence over in-house work.

As well as the new production deal — which should soon be followed by another tie-up with a music company — Tin Pan Alley is being used regularly by Polydor as a demo studio, with Chrysalis, WEA and recently Stiff also bringing in some demo work. The McGann Brothers, who came to critical and public acclaim with their performance in the rock musical *Yakety Yak!*, liked the place so much when put in there by Chrysalis for some sessions that they have now booked it for their own work.

Another project which will very soon emerge from the studio via Lobo is an extraordinary LP of answerphone messages — 60 of them, recorded by a host of personalities from Michael Palin to Vincent Price — which will be sold in aid of the Prince of Wales' Trust.

● Tin Pan Alley (in London's Denmark Street) is equipped with a Midas 24-in 16-out desk, a 3M 16-track and Tannoy monitoring (plus the usual range of outboard equipment), and pictured grouped at the controls are (left to right) studio manager/partner Buxton, engineer Peter Griffiths (who is also a Lobo jingle writer) and engineer/partner Michael Price. The absent third partner is engineer Andrew Bell, who was touring Australia with Robyn Archer's one-woman show.

Lansdowne scores magic new post-production system

DETERMINED TO keep itself at the forefront of UK studios' development of film and video audio post-production capabilities, Lansdowne has introduced a brand new computer-based music editing system from the movie capital of Hollywood.

UK film music composers and editors have in the past few weeks been introduced to a "user friendly" computer system which has been developed by the Music Design Group of Sunset Boulevard, LA. As MDG chief Roy Prendergast said: "It takes the drudgery out of the job of scoring for film."

Impressive proof of the system must be the fact that the terminal in Lansdowne has been used in the long-distance post production of the forthcoming *Jaws III* film. Alan Parker, having recorded the score at Angel Studios in Islington, came to Lansdowne to use the MDG system to mix the music to picture (for

Dolby stereo screen sound) while the film editing was being done in Hollywood.

As a music editorial service MDG looked for a way to use the cheaper medium of video in film audio post production (something done more often in the UK already).

Prendergast called some computer hardware and software firms, told them what he wanted — and stressed that, because of the US film people's natural resistance to video, any system they came up with should look on VDU just as if they were running film.

What has resulted is a system which replaces the moviola in marking up the film for scoring sessions. On the MDG computer the composer can build up all his notes, with every cue and length of sequence accurately pinpointed.

The computer then adds the necessary streamers, punches and clicks to the video — allowing the composer to work as if to film. It can show feet and frames or a time code (and will soon show both at the same time).

Best and most impressively it can alter all the composer notes to suit the film editor's cuts or additions. And it can save up to 80 per cent of the time normally taken to make such alterations. Now the system is being tailored to the UK and European industry's use of 25 frame/16mm film.

Prendergast summed up: "In film audio post production it was always the case that if you helped the composer you cost the producer money — and if you saved the producer money you hurt the composer. This system saves the producer money and gives the composer more creative time."

Lansdowne boss Adrian Kerridge is hoping soon to finalise arrangements to set up a London MDG office, in conjunction with Prendergast's LA company, at Lansdowne House.

The system is still so new that marketing plans for the UK have yet to be made firm, but a call to Lansdowne on 01-727 0041 would yield full details of the technicalities.

Soundcraft — running out of room at the top

A UK company which started with the bright idea of building PA mixing consoles into flight cases, and has become an internationally-known manufacturer of studio desks (and which along the way was the first UK studio equipment company to win a Queen's Award for Industry) celebrates its 10th anniversary this year.

The company is Soundcraft; and it has grown from designing and manufacturing its small mixers in borrowed bench space at a sub-contractor's factory, to a point where the search is urgently on for premises in which to set up a purpose-built factory and offices — to replace the five or six floors of assorted buildings they now occupy (and are bursting out of).

At some point over 10 years ago the founder directors, Phil Dudderidge and Graham Blythe started heading towards the same point by completely different routes.

Dudderidge has done the hip Sixties thing of leaving school, flirting with a business career ("It did teach me what a company was and how it was structured," he recalls) then becoming a rock band roadie, setting up PA for the likes of Incredible String Band, Fairport Convention and Led Zeppelin. It made him realise that while professional PA was developing apace it still lacked a professional live mixer. Having left the road he set up a company to make such mixers — and started looking for a technical man.

He was introduced to Blythe, who had arrived at audio electronics via a degree from Bristol University (also picking up diplomas as an associate both of the Royal College of Music and the Royal College of Organists on the way) and work with the Admiralty on underwater weapons systems, as well as working for an organ manufacturer who taught him about circuitry.

Their custom PA idea soon gave way to the new idea of specialising in mixing consoles. They set up Soundcraft, moved from PA mixers to studio consoles, gained credibility and ever-growing sales... and the rest is history. Blythe is still the designer and Dudderidge the marketing man, although their staff has grown many times. And the company philosophy is still exactly what it was 10 years ago, which is to make consoles which are "innovative and affordable".

MW Yearbook listings required — now!

STUDIO LISTINGS for *MW's* 1984 yearbook are still incomplete, and all studios which were recently circulated with forms on which to give the details for a yearbook entry should reply *before the end of this month* if they want to be sure they are listed.

Those facilities which were regrettably omitted from the 1983 yearbook have been circulated, but the return of the forms is still awaited. These studios should contact *MW* as soon as possible.

Any new professional studio which wants to be included in the yearbook, and has not received (or has received but not returned) an entry form, should contact Nigel Hunter at *MW* (01-836 1522) within seven days.

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THE SPACIOUS and space-saving control room at the new London studio, The Greenhouse. Everything (including the outboard rack, here ranged above the desk) is built in, to leave as much uncluttered floor space as possible for electronic instruments to be set up for recording in the control room — as is the fashion these days. Greenhouse owners and creators are Pat Collier (left) and John Burn.

The Greenhouse effect

ANOTHER OF the many old, handsome factory premises in the historic light industrial area of Islington, North London, has blossomed into a recording studio. "Blossomed" is a good word for this one, since it has been named The Greenhouse by its owners John Burn and Pat Collier.

They met many years ago when both were engineering at Decca Studios. Eventually Burn left to manage Essex Studio, and Collier left to become a Vibrator. When they bumped into each other again Collier had set up a rehearsal studio in Waterloo with eight-

track recording, and Burn "had like all engineers got fed up with working for other people and decided to set up alone".

They decided to team up, and were originally intending to build a 16-track facility. But it took them three years to find a suitable building, in the right kind of inner city area and with planning permission for change of use into a studio (the GLC being loath to lose any buildings in its light industrial planning category and equally loath to accept that recording studios should really come under that heading anyway).

By the time they found the four-storeyed premises at 34-38 Provost Street (just off City Road and opposite Moorfields Eye Hospital) they realised that

the market was as well-supplied with small professional 16-track studios as it needed to be. They decided to go for 24-tracks.

The least difficult problem proved to be money; appropriate bank loans were readily forthcoming. The building they found had been used for some time as a rehearsal studio, and already had planning permission for conversion into a recording studio — but it was much bigger than the partners needed (7,000 sq ft).

The studio, now complete and with several good bookings to its credit already, is on the ground floor, and spacious recreation facilities for studio clients will be set up on

the first floor. Later, after they are renovated, the upper two floors will be sub-let to associated creative businesses — like design or photographic studios.

The live, straightforward design of the studio room — and the unusual treatment of the extra large control room — are the work of Andy Munro of Turnkey Two. The desk is a Soundcraft, there is a 3M multitrack and Studer stereo machine, and monitoring is via Urei 813s.

Bands which have used the Greenhouse already include Dance Society on Arista, Actifed on Jungle and 999 on Albion. Collier and Burn both engineer, with the third resident being Ian O'Higgins.

There's nothing square about Hoxton now

WHAT LOOKED like a move which was courageous to the point of foolhardiness — when renowned jazz bassist Peter Ind set

up his 24-track studio and music teaching/performing complex in a once derelict house in East London's unfashionable and rather unsavoury Hoxton Square — has within 18 months justified itself by its success.

While happy with his own progress on his dream project (and he's still in the process of turning it all into reality) Ind is equally delighted with the effect that his Wave studios is having on the square itself. Refurbishing the building and being open for business round the clock has made Wave a powerful anti-vandal device.

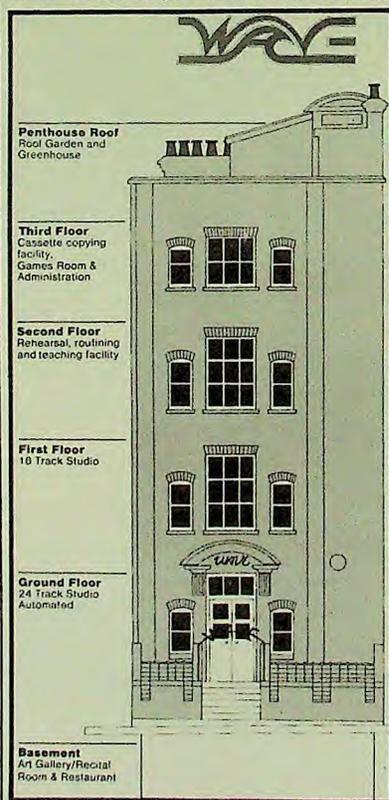
Hoxton Square is now attracting new creative firms, including another recording studio in the process of being built. He hopes to see the whole area just east of the City pulling its social, commercial and artistic socks up in the near future.

Ind has so far completed three floors of the planned complex, which is a big concept and an even bigger investment. The 24-track on the ground floor is equipped with a Soundcraft 2400 series desk, Roland Compueditor, 3M multitrack and Urei 815 monitors. The 16-track on the first floor is also complete and working.

The list of clients who have worked in either or both so far is long and impressive — including the BFI, Beggars Banquet, Chrysalis, Cherry Red, Granada TV, Island Music, Oval, Polydor, Ronnie Scott's Directions, Stiff, Virgin Music, Bananarama, The Cure, Howard Devoto, Stephane Grapelli, Nick Heyward, John Martyn, Mike and Kate Westbrook and many equally recognisable names.

One of the most recent was Jona Lewie, who made his Love Detonator single there (with Ind contributing a few bars of bowed double bass during the session).

The third part of the complex already in use is the third floor, but Ind is determined to work slowly but steadily towards completing his ambitious plan — to add the rehearsal facility, the basement art gallery, and eventually the roof garden.



IND's THREE-storey dream project.

Utopia two upgrades to 24-track

STUDIO TWO at Utopia will be undergoing a complete refit during August.

Soundcraft — a name becoming hard to avoid these days — is providing the new desk (for which owner Phil Wainman was seen shopping at the APRS show). A series 2400 is being installed to make studio two a 24-track facility.

During the last couple of months Utopia clients have included Dead Or Alive recording tracks for CBS; Kajagoogoo mixing live tracks recorded at their Hamersmith Odeon concerts; and now Dave Harris (ex Fashion) and Rick Wright are recording an album there.

Two LPs aimed at the European market have been recently recorded at Utopia, produced by David Pardo.

Meanwhile the cutting room continues to be busy, with work recently for Midge Ure and Mick Karn, The Creatures, Thin Lizzy, Shalamar, Shakatak, Whitesnake, Uriah Heep and Altered Images.

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STUDIOSCENE

Redan Sound—a new name and new deals

A SMALL change of name for Redan Recorders signals a big change in professional structure, outlook and style for the studio. Director Jon Miller has renamed it Redan Sound to mark his new partnership with Pilgrim Records — the US Christian rock and gospel label — and interesting new deals with record labels.

Richard Ogden's new Funzone label will be using Redan as an in-house production facility, and Redan will be involved in the general development of the label. Meanwhile Miller has also done a deal with Creole which allows Redan to offer the label new masters for release as well as recording Creole's existing artists for them — and there may also be joint productions.

Miller has taken this unusual



Pictured at Redan (left to right) are David Brookes of Creole, David Payne and Jon Miller of the owning partnership, and Richard Ogden of Funzone.

route to a wider involvement in the music business because he does not want to set up a Redan record label. "We do not want the problems of setting up a new label, but we want to develop new artists —

so we are doing it through connections with existing labels."

The connection with Pilgrim (which originally came about because George Martin — known by Miller from joint EMI

days — recommended that he should produce an LP by gospel singer Larry Norman, the success of which brought more similar work) extends to involvement with Paradise management and the Refuge label in the US, which has the likes of Joe English and Bonnie Bramlett. Miller and his partners will be co-producing a TV recording of a concert featuring Refuge artists at the Albert Hall in October.

But the Christian connection is not, as Miller stresses, exclusive; Redan Sound is looking to record good commercial music, and develop good new artists, of all kinds.

It is an interesting time down at Queensway (and that has changed a lot from the days when it was set up as Emison) for Miller and his team — manager Derek Foden, engineer Johnnie Schinas and booker Anne Freeman.

Fusing sound and vision at Abbey Road

AFTER YEARS of living abroad, Alan Parsons has settled back in his home country. He has returned to the studio where he started as an engineer, and is now involved with Abbey Road's pioneering audio video operation.

The system for replacing mono sound with stereo involves the studio using a U-matic tape on to which visuals and time code have been dubbed from C Format; then — using Studer eight track — syncing stereo sound to video from the original stereo masters (using two tracks for sound and one for code).

The resulting combination of synched stereo sound and video recording on the original C Format can then be used for production of stereo video releases on U-matic, VHS or Laservision. Work is also being done on some pilots for cable TV.

Another service developed at the studio, specifically for music video work, allows backing tracks to be recorded in the studio and vocals to be added live on location while the visuals are shot.

This has been used very successfully on such major productions as the Brent Walker series of Gilbert and Sullivan operettas, and with solo artists. It means an end to lip syncing, for which many a singer will be profoundly grateful.

Abbey Road general manager Ken Townsend adds: "We want to bring in more big productions; we realise, as do other major studios, that sound and vision are coming closer all the time. And we can offer studios large enough for any orchestral work on soundtracks."

Dutch scoop first Sony digital in Europe

HILVERSUM: WISSELOORD Studios has recently taken delivery of a digital multi-track recorder, making it just the fourth in Europe to offer this new advance, but the first with a Sony.

Townhouse in England already has one, there is another in Germany and a third in Sweden (owned, not surprisingly, by Abba).

Studio manager Bart Sloothaak says: "The increase in quality and reduction of

distortion is dramatic with the digital system and since it is the job of a studio to offer the best possible facilities, when there is something new you have to have it. Plus the fact that as part of the Polygram group we must have this equipment for the compact discs."

The digital multi-track recorder, which cost some £100,000, works like a computer, giving each sound a measurement which is then stored in its memory. Because of the lack of distortion and tape noise, the dynamic range

can be increased at both ends of its spectrum — something which will give much greater possibilities to artists, although they will need to learn how to use this latest technology.

In fact, Sloothaak says it is even difficult to explain it to technicians, and to ensure his team are well versed in its complexities, he set up a social recording session.

"We recorded a single with an unknown Dutch band which would not otherwise have made a record. In return, they had to bear with us while we

worked out how the equipment worked. It was quite an experience. We are so used to tape noise, we kept thinking the thing had broken down!"

At the moment, there is just the one digital multi-track recorder available at Wisseloord, so it stands on neutral territory with a remote control that can be operated from any studio. Sloothaak is already planning the purchase of a second unit and, with his eye firmly on the future, wants to install a digital console within a few years.



ALAN PARSONS (second from right) now back at the studio where he began engineering, is pictured receiving an Ampex Golden Reel award for the Alan Parsons Project LP *Eye In The Sky*, at the APRS '83 show. With him are (left to right) Abbey Road engineer Tony Richards and the boss, Ken Townsend, who both received awards for the studio (where the LP was recorded and mastered on Ampex tape); and Ian Bairnson of the Alan Parsons Project.

Abbey Road's other sound-to-picture services continue to be offered in the widest possible range of combinations — music-to-picture recording, in analogue or digital, for 16mm or 35mm, in studio one or two, or via video link in the small, group-sized, penthouse studio, plus transfer on to film stock from 24-track onto three — four-or six-tracks on sprocketed tape.

The special Beatles at Abbey Road audio visual presentation which starts its regular daily showings in studio two from next Monday was, of course, put together entirely at Abbey Road. Despite all the problems of finding, clearing for copyright, and editing together old visual material of alarmingly different types and quality — plus the audio post production to add commentary and sound from Beatles Masters held at the studio — it was apparently a piece of cake compared with some of the new demands being thought up by the burgeoning film/video industry.

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STUDIOSCENE

Studio buzzes...

THE UNDER-appreciated, under-financed and under-dog BBC local Radio London has long been resigned to yielding all the limelight to the Beeb's heavily promoted network stations — or to Capital and LBC. Yet it uses its smaller resources, and considerable ingenuity, to produce a very good range of programmes. It is especially good at airing minority interest programmes, and in the autumn will be offering one aimed at a very large minority.

The successful *Sounds Good* programme is being revived; it will as before serve the large and ever-growing numbers of hi-fi enthusiasts in London, but the new show is broadening its scope to include the professional side of recording as well as the domestic equipment used to play the studios' output.

As a first move *Sounds Good* went to the APRS show, to describe the equipment on offer and talk to the exhibitors. The pilot show is being made this week, and it is hoped that the series will go on air on Wednesday evenings from September.

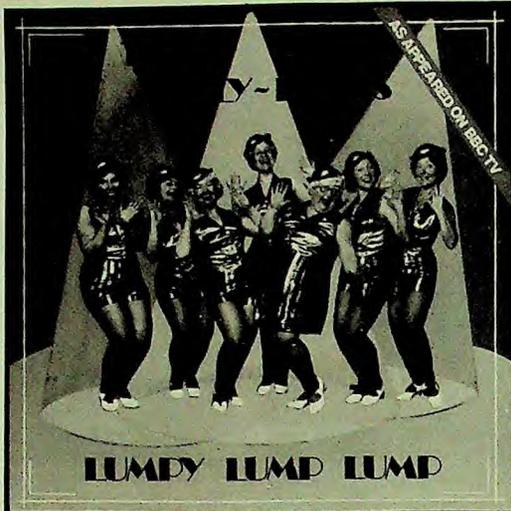
□ □ □

A PRACTICAL approach to birthday celebrations has been taken this month by at least two companies in the recording business.

● Late news flash from Soundcraft is that its 10th anniversary will be marked by the formation of Soundcraft Electronics of Canada Inc as the exclusive exporter and distributor of their products there.

The new company is based at 1444 Hymus Boulevard, Dorval, Quebec. Under president Richard Lasnier and general manager Jean Daoust the Canadian offshoot will recruit technical and sales staff to support the activities of Soundcraft dealers and users in the country.

● Although a long way from double figures yet, Satril Studio has marked its third birthday with an equipment Update. Studio manager Paul Hodsman says: "It became increasingly apparent that more and more clients were relying on as much creativity during a mix as in laying



down the backing tracks and overdubs." So to make life easier and more rewarding during mixdown Satril has added a range of new outboard equipment, including digital reverb.

Work at Satril in the last six months has included an LP for Kenny Lynch (who pulled in the likes of Rick Wakeman, Jim Capaldi, and Zoot Money to lend a hand); a single by ex-New Seeker Lyn Paul; and the recording session with the most body — the making of the Lumpy Lump Lump single with the Roly Polys (sleeve above). Debut singles have been recorded at Satril recently by the Cherry Boys, Panic Stations, Rat-Tat-Tat and Lemonade.

□ □ □

BUTCH YATES, engineer at Ramport, has been working on a theatre project to produce a soundtrack and special effects tape for The Chopin Express which will open in London later this year. Also at Ramport recently have been John Punter with Illustrated Man, Zaine Griff, Ian Curnow, Simon Skofield, with Italian artist Nikki and Sara Osbourne.

SOUNDS AQUARIAN 24-track studio, situated in Kingly Court close by London's Regent Street, as well as full audio facilities now offers clients the opportunity to make promotional videos using the adjacent 900 sq ft film studio. "We try to encourage bands to make videos at the same time as they're recording," says Sounds Aquarian's Mike Connaris. "We are happy to arrange package deals."

Letter



IT WAS with great interest that I read criticisms on pressing quality in May's disc cutting special, especially following so closely on the comments in the custom pressing review about UK versus European pressing operations.

Our company operates as a brokerage house dealing with both UK and European indies and bands. Although we are only small, we operate a policy of quality inspecting and sound checking all material we handle based on established military standard inspection and sampling techniques (Mil. Std. 105D), requiring samples throughout each production run.

I must admit our experience of the attitude towards quality of pressing plants servicing this area of the market has been very disappointing. We all know that there are many problems between a good master tape and a good final product, but there is no excuse for bad pressings reaching the customer. We are constantly returning faulty pressings and are still waiting to find the pressing company who will meet our quality needs. This seems a very sad state of affairs, especially when trying to export. It is becoming increasingly difficult to tempt European customers to buy UK pressings — the price is right but quality and delivery leave a lot to be desired.

So if the UK is to make any impact on the independent continental pressing market we have to stop letting our customers do our quality control!

Roger K Draper, MD, Woolly Records, Isle of Sheppey, Kent.

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STUDIOSCENE

A LARGE studio room with a large live area proved irresistible to the 17 larger-than-life members of the King Sunny Ade band who recorded their current Island LP at Music Works.

Having completed that, they decided the studio was just the place to make a second all-together-go-for-one-take kind of album for their home market in Nigeria. The entire ensemble arrived one night to make the LP — necessitating the hasty hire of extra microphones — and apparently a good time was had by all.

Also made recently at Music Works was the current charter for I-Level, and one of the LP tracks overdubbed at the studio before Christmas by Bucks Fizz (with co-owner of Music Works Joe Julian engineering for producer Andy Hill) was When We Were Young.

Another project under way at this studio has the unlikely team of Junior and Phil Lynott co-writing and making 24-track demos — the results of which must be interesting.

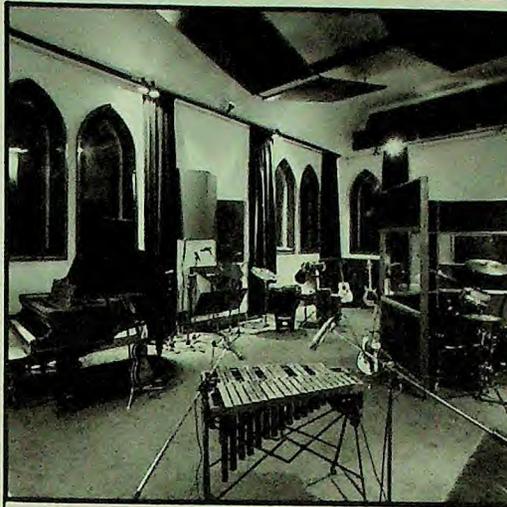
Among other things manager Mike Donovan has to supervise at present is the decorative facelift being given to reception and other non-technical areas of the studio — while he looks forward to King Sunny and his crew making a return visit, as they promised (or threatened) to do.

□ □ □

BRISTOL IS a place long-known for its busy live music scene but not as a recording centre — and it is also in an area badly hit by the industrial recession and attendant social problems at the moment.

These factors make the opening of the city's first 24-track studio a brave move for Right Track, but it is a move being made with confidence by a very busy, rapidly expanding business which now includes an indie record label, an agency booking live concerts in Bristol and thereabouts, a new complex of rehearsal rooms with eight-track studio, and the 24-track facility.

"We know it is a bold move for us," says producer/engineer Phil Adams, "but we believe we can justify it on our own reputation, on the amount of work we are attracting, and on the general buzz there is about music here at the moment."



ONE OF the UK's most remote residential studios, a fully professional 24-track facility built in an old chapel in the beautiful Tennyson countryside of the Lincolnshire Wolds, is up for sale at the ridiculously low price of £190,000.

It was set up only nine months ago by former Motors guitarist and vocalist Bram Tchaikowsky. It has acoustic design by Turnkey, a brand new Soundcraft desk, and East Mill monitors.

Although it was intended only as a private facility, word got round on the musicians' grapevine and it has been in constant use since being commissioned last November.

As well as the studio, the property — at South Thoresley, near Alford, which is 30 miles from Lincoln and 12 miles from the sea — includes a cottage for the owner and a post office next door converted into guest accommodation.

Offers for the chapel studio are already coming in, so any would-be owners of such an unusual recording facility should move quickly.

Studio buzzes...

One major has been reaping a harvest in Bristol recently; three local bands have all been signed to significant deals with Phonogram — Tears For Fears has been followed onto the label by Umo Vogue and The Escape. None are strangers to Right Track, of course.

Another not-unknown local band, Talisman, has just recorded a first album at the studio, and it will probably be released on the studio's own label. They have also made an LP by another local group, Skin The Peeler ("mostly acoustic but not folk — very interesting").

That, and everything else to date, has been done in the original 16-track setup. From next month the studio will be 24-track, with the upgrading (including a Soundcraft 1600 console) being done by Turnkey. The new 24-track facility will be in the care of producer/engineer Liam Henshall, who also records for Right Track as part of a local blues/swing band called The Parole Brothers.

Meanwhile, about three miles away, Phil Andrews will be concentrating on the new rehearsal rooms/studio facility. This has been set up to allow Right Track to offer the Bristol music fraternity an all-round service, from rehearsal to masters.

Studio manager Dave Jones will maintain overall control of the two facilities.

□ □ □

THIS WEEK'S APRS AGM has among other items on the agenda the replacement of David Pickett as an executive committee member.

He has left the APRS, Surrey University's Tonmeister course and the UK to become associate professor of recording arts and director of recording services at the Indiana University School of Music in Bloomington.

His farewell gift from the APRS committee was a conductor's baton which, as he had broken one only a few days before, was apparently exactly what he wanted.

Spandau Ballet . . . Culture Club . . . Imagination . . .
 Bananarama . . . Level 42 . . . Grace Kennedy . . . Duran Duran
 . . . Three Degrees . . . The Jam . . . The Crusaders . . .
 Jimmy The Hoover . . . David Grant . . . Expandis . . . Bucks
 Fizz . . . Tears For Fears . . . Bad Manners . . . Central Line
 . . . etc

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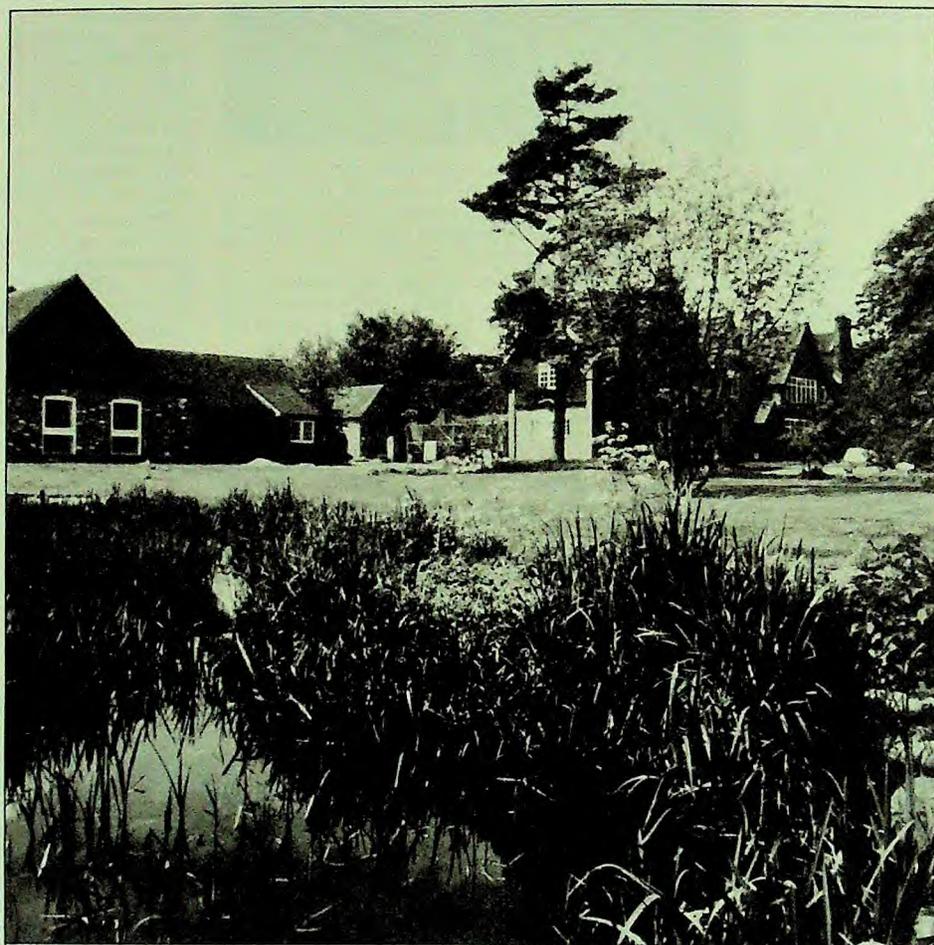
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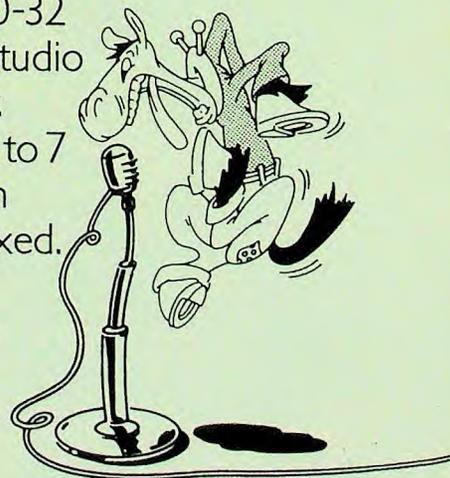


After last year's string of successes with hit albums from Chris de Burgh, Robert Palmer, The Fixx, Saga, Tears for Fears, etc., what else could we do but improve all our facilities?

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- "Secrets Out is the LP which most old Clock DVA fans will go for" *Music Week*
- "Amazing must from The Box" Kid Jensen, *Radio One*
- "A thump in the chest to get the patient breathing again: the patient is pop" *City Limits*
- "Powerfully inventive" *Time Out*
- "Box clever - don't be dumb, forget the money. Open The Box" *Sounds*
- "The Box are to Kajagoogoo what Viv Richards is to Chris Tavaré" *NME*
- "Who's talking about cricket? Buy the album!" Andy and Alison *Go! Discs*

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Remember? Go-getters get it from GO!

MUSIC & VIDEO WEEK

TOP SINGLES

INDIES

TOP ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

- WAR BABY
Tom Robinson
Panic NIC 2 (IDS)
- SHEEP FARMING IN THE FALKLANDS
Crass
Crass 121984/3 (I)
- THE MAN WHOSE HEAD EXPANDED
Fall
Rough Trade RT 133 (I)
- BIRDS FLY (WHISPER TO A SCREAM)
Icicle Works
Situation 2 SIT 22 (UP)
- PILLS AND SOAP
The Imposter
Imp/Demon IMP 1 (WDS)
- WAITING FOR A TRAIN
Flash & The Pan
Easy Beat/Ensign EASY 1 (IDS)
- IT'S A FINE DAY
Jane
Cherry Red CHERRY 65 (P)
- REPTILE HOUSE
Sisters Of Mercy
Merciful Release MR 023 (I)
- NOBODY'S DIARY
Yazoo
Mute YA2 003 (ISP)
- BIRTHDAY PARTY E.P./RELEASE THE BATS
Birthday Party
4AD BAD 307 (UP)
- COLOURS
Brilliant
Risk/Rough Trade RTT 105 (URT)
- HAND IN GLOVE
Smiths
Rough Trade RT 131 (RT/I)
- BLUE MONDAY
New Order
Factory FAC 73 (UP)
- LET THE VULTURE FLY
Icon AD
Radical Change RC 4 (BK/I)
- QUAL
X-Mal Deutschland
4AD BAD 306 (UP)
- JAILHOUSE ROCK
Abrasive Wheels
Clay CLAY 24 (P)
- SHIPBUILDING
Robert Wyatt
Rough Trade RT 116 (WDS)
- FACTS OF WAR (EP)
Mau Mau
Paragon PAX 12 (U/Red Rhino)
- SEBASTIAN
Sex Gang Children
Illuminated ILL 22 (IKF/SO)
- WALK OUT TO WINTER
Aztec Camera
Rough Trade RT 132 (WDS)
- EVOLUTION (EP)
Subhumans
Blwrg FISH 2 (I)
- PENELOPE TREE
Felt
Cherry Red CHERRY 59 (P)
- DARK NIGHT OF THE SOUL
Kamikaze Sex Pilots
Lowther International HCN 002 (BK/I)
- BITTER SWEET
New Model Army
Quits QS 002 (J/P)
- ALICE
Sisters Of Mercy
Merciful Release MR 016 (I)

- 26 NEW CLOCK
Danse Society
Society SOC 2 (I)
- 27 NO FIGHTING NO WAR NO TROUBLE...
Lost Cherrées
Riot/Clone RCR 3 (I)
- 28 WORKING ON THE GROUND
Shrekback
Y Records Y 104 (IDS)
- 29 MALIBU BEACH
Hanoi Rocks
Lick LIX 1 (IDS)
- 30 I GET ALONG VERY WELL WITHOUT YOU
Durutti Column
Factory FAC 64 (I)
- 31 LAST RITES
The Enemy
Fall FALL 014 (U/J)
- 32 LIONS IN MY OWN GARDEN (EXIT...)
Prefab Sprout
Kitchen Ware/Rough Trade RT 141 (WDS)
- 33 NEW RISEN
Eyeless In Gaze
Cherry Red CHERRY 63 (P)
- 34 HE'S A REPTILE
Soft Boys
Midnight DING 4 (SO)
- 35 ARE YOU READY (FOR THAT FEELING)?
Virgin Dance
Probe Plus PP 5 (I)
- 36 PEPPERMINT PIG
Cocteau Twins
4AD AD 303 (I)
- 37 BURNING SKIES
Tones On Tail
Situation 2 SIT 21 (UP)
- 38 NEW GARY GILMORE'S EYES
Adverts
Bright BULB 1 (IDS)
- 39 BAD SEED (EP)
Birthday Party
4AD BAD 301 (UP)
- 40 CAPITALISM IS CANNIBALISM (EP)
Anthrax
Crass 321984/11 (I)
- 41 OCTOBER LOVE SONG
Chris & Cosey
Rough Trade RT 078 (RT/I)
- 42 JET SET JUNTA
Monochrome Set
Cherry Red CHERRY 60 (P)
- 43 ANACONDA
Sisters Of Mercy
Merciful Release MR 019 (I)
- 44 KINKY BOOTS
Patrick MacNea and Honor Blackman
Cherry Red CHERRY 62 (P)
- 45 RE LOVE WILL TEAR US APART
Joy Division
Factory FAC 23 (UP)
- 46 CAPITAL LETTERS
Ruf Rex
Kabuki KAR 7 (I)
- 47 NEW CUM ON FEEL THE NOISE
One Way System
Anagram ANA 9 (P)
- 48 NEW DON'T BE DENIED
Riot Squad
Riot ASS 1 (I)
- 49 BELA LUGOSI'S DEAD
Bauhaus
Small Wonder WEENY 2 (I)
- 50 SCREAMING
Gene Loves Jezebel
Situation 2 SIT 20 (UP)

THIS WEEK
LAST WEEK
WEEKS ON CHART

- 1 OFF THE BONE
Cramps
Illegal LP 012 (UP)
- 2 YES SIR, I WILL
Crass
Crass 121984/2 (I)
- 3 NEW ME AND YOU BOTH
Yazoo
Mute STUMM 12 (WSP)
- 4 POWER, CORRUPTION & LIES
New Order
Factory FACT 76 (P/RT)
- 5 FETISCH
X-Mal Deutschland
4AD CAD 30 (UP)
- 6 HIGH LAND, HARD RAIN
Aztec Camera
Rough Trade ROUGH 47 (WDS)
- 7 UNREHEARSED WRONGS
Disruptors
Radical Change RCLP 1 (BK/I)
- 8 HAND OF KINDNESS
Richard Thompson
Hannibal HNBL 1313 (IDS/MW)
- 9 NOTHING CAN STOP US
Robert Wyatt
Rough Trade ROUGH 36 (U/ST)
- 10 THE GRIND
Will Sergeant
92 Happy Customers HAP LP 001 (RT)
- 11 MERCURY THEATRE - ON THE AIR!
Action Pact!
Fall-Out FALL LP 013 (U/I)
- 12 A NIGHT FOR CELEBRATION
UK Decay
UK Decay DK 6 (I)
- 13 THE GUILTY HAVE NO PRIDE
Death In June
New European BAD VC 3 (U/RT)
- 14 DAYS OF WINE AND ROSES
Dream Syndicate
Rough Trade ROUGH 53 (U/RT)
- 15 VOLUME! BRILLIANCE! CONTRAST!
Monochrome Set
Cherry Red M RED 47 (P)
- 16 MACHINE
1919
Red Rhino RED LP 26 (I)
- 17 STOP THAT TRAIN
Clint Eastwood & General Saint
Graemeleaves GREL 52 (JS/SP)
- 18 HOME KILLED MEAT
Fallout
F3 F3 (LP) (BK/I)
- 19 ZOMBIES
Atak
No Future PUNK 6 (UP)
- 20 SECRETS OUT
The Box
Go Discs! VEM 4 (P/I)
- 21 PILLOWS AND PRAYERS
Various
Cherry Red Z RED 41 (P)
- 22 SECOND EMPIRE JUSTICE
Blitz
Future FL 1 (UP)
- 23 RE BACK TO MYSTERY CITY
Hanoi Rocks
Lick LICK 1 (IDS)
- 24 PUNK & DISORDERLY III - FINAL SOLUTION
Various
Anagram GRAM 005 (P)
- 25 PERFECT STRANGERS
Eddie And Sunshine
SL SL SURLP 006 (P)

JANE KENNAWAY



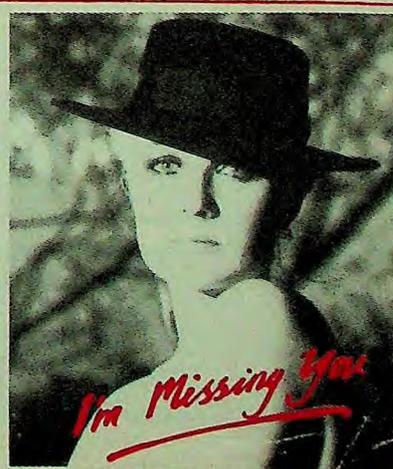
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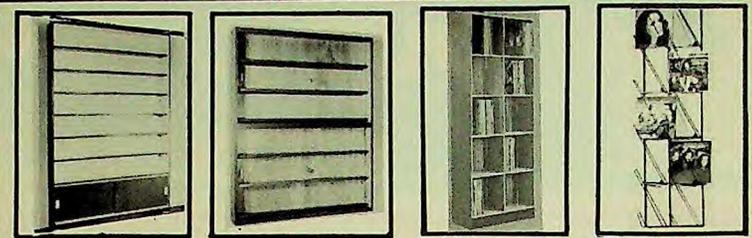
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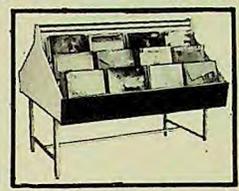
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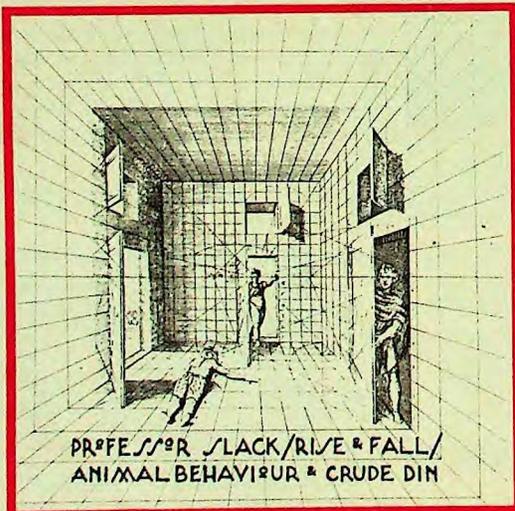
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for the Summer

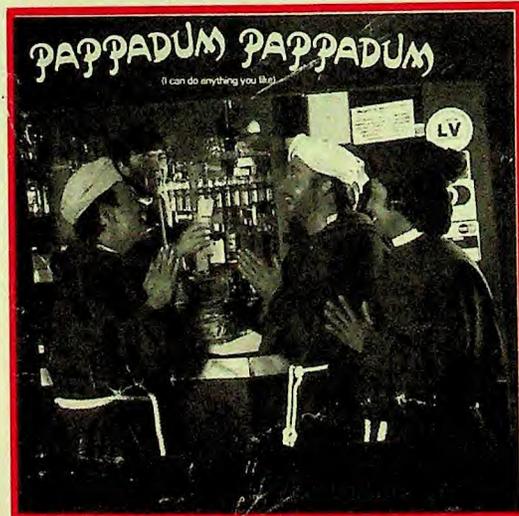
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- INDIAN MONKS — Pappadum Pappadum



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