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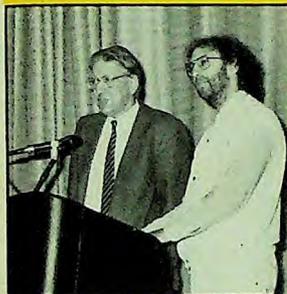
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Digital Future

Producer Pip Williams and CTS Studios managing director Peter Harris call on the record industry to learn more about digital recording. Their message to the BPI membership is on p38.



PIP WILLIAMS and Peter Harris.

Promo Video Special

Pete Townshend's Eel Pie Studios is offering bands the chance to make a broadcast-quality promo video for just £2,500 all-in. First come, first served. See p7.

BPI's Deacon calls for retailer co-operation

By JIM EVANS

CO-OPERATION with retailers was a subject featured heavily in BPI director general John Deacon's annual report delivered at the BPI annual general meeting last week.

The often-touted suggestion of a generic advertising campaign involving dealers was given a degree of certainty when Deacon stated: "We hope to involve retailers in a forthcoming generic advertising campaign, especially in connection with next year's Awards Show."

"Other tasks for the retail liaison committee will include the encouragement of retailers to co-operate in the fight against piracy."

On this particular aspect, Deacon was forthright. Having outlined the extent to which piracy had been contained, and how various sectors of the industry had contributed to this fight, Deacon said:

"It is only the retail trade who have not yet joined the fight. Our hope is that this year will see some tangible recognition from the retail trade that in curbing pirate activities, the genuine retail market is protected."

Two growth areas — compact disc and music video — were uppermost in Deacon's report.

The potential growth of CD could be seriously damaged, said Deacon, if the problem of record rental was not nipped in the bud.

"We feel most strongly," said Deacon, "that record rental should be a restricted act. Without

protection, the development of the CD market will be hindered to such an extent that there will be a major contraction of the recording industry in this country, and the full potential of CD will never be realised."

"We recommended to the government that Public Lending Right provisions should be extended to sound recordings."

Referring to the fact that while record sales are — in comparison with recent years figures — buoyant, Deacon pointed out that the record industry's share of consumer expenditure has fallen by 20 per cent in the past six years.

Much of this loss can be attributed to home-taping, said Deacon, adding: "The fear is that the early introduction of digital audio compact cassettes will reap similar havoc in the CD market. We must do all we can to avoid this."

The need for encouraging dialogue between the record industry and the recording industry was stressed by Deacon and later outlined in an APRS presentation on the benefits of digital recording.

Video is still a "relatively new medium" for the record industry, Deacon pointed out, "If a viable retail market in music videos is to be developed," he said, "we have to avoid the many pitfalls that have led to a sluggish, rental-dominated consumer market for videograms containing films and other material."

- Levy due during this Parliament Page 6
- Music Video's bright future Page 29

Governments 'must' update copyright law

MUNICH: A call on all governments to recognise the cultural and economic importance of "copyright industries" was made by a coalition of rights holders here last week.

In the closing minutes of the IMIC conference, organised by US trade magazine *Billboard* in association with Intergu, the international copyright society, a resolution was passed appealing to governments to seek to secure the updating and upgrading of laws protecting creative activities, in line with ever-accelerating developments in technology, by securing the legal basis for adequate remuneration in all cases of copying.

The resolution followed a conference session with a panel representing the record industry, music publishers, performers, the film industry, video industry and home computer software.

The panel stressed the need for all sections of the copyright industries to work together to defend their rights, most eloquently expressed by PolyGram Video's Michael Kuhn who warned of "internecine conflict" which he said is threatening the broadcast use of videos.

Describing them as a much valued source of programming, Kuhn said: "The broadcasters are willing to pay, the public wants the programmes, government want their peoples to have access to the programmes."

But this was threatened by the conflict within our own industry — "hesitancy as to whether or not we want the new technology, difficulty in dealing with long entrenched rights of a territorial nature."

Kuhn also looked to the near future when music video will be packaged and sold in optical disc or 8mm tape format, pointing out that in the US and Europe, arrangements between performing artists, the packaged music business and music publishers "are not yet under way, let alone agreed". And he concluded: "Let the music business today begin a joint preparation which has been so lamentably lacking in the past, not only within Europe but also between Europe and the USA. A North Atlantic Copyright Alliance. Nothing else. It is a necessity."

Defendants named in Gallup 'chart hype'

FOUR MEN alleged by Gallup and the BPI to be involved in chart hyping through organised buying-in were named in the High Court in London on Friday (7).

The defendants' names were given as: Tony Allen, of St Mary's Court, Barwell, Leicestershire; Christopher Marshall, of School Lane, Dunston Heath, Staffordshire; Gordon Sutherland, of Cathnor Road, London W12 and Henry Turtle, of Old Horsham Road, Crawley, Sussex.

The men were named during the first hearing in open court of the 11-month investigation by Gallup and the BPI into organised buying-in from chart return shops. A judgment was obtained against Marshall but the other defendants served defences and the cases against them will not be heard until a later date.

Allen, Sutherland and Turtle indicated that they will not oppose an application by Gallup and the BPI for a speedy trial. The application will be heard on June 27.

The court was told that in March the BPI and Gallup had served Anton Piller orders on Turtle and Marshall and that Marshall had spent a term in Pentonville Prison for contempt of court when he failed to comply with the order.

If a speedy trial is ordered, the hearing of the case could take place towards the end of this year or early in 1986.

CBS appointments

TWO SENIOR appointments have been made at CBS Records in the wake of last week's announcement that Paul Russell was to succeed Maurice Oberstein as head of the company (*MW* June 8). Tony Woollcott is to become deputy MD with specific responsibilities for manufacturing and distribution and Muff Winwood has been appointed senior director A&R and VP of CBS Records International.



WOOLLCOTT: New deputy MD.

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RODNEY BURBECK reports from the IMIC conference in Munich

Wright warns IMIC on need to protect rights

RECORD COMPANIES must wake up to the fact that they should protect their rights in the face of new ways of using music, or they will end up just selling black vinyl, Chrysalis chairman Chris Wright told the Billboard IMIC conference in his key-note address.

Wright paralleled the problems being faced by the record industry with those which faced pub-

lishers when music sales switched from sheet music to records. "Publishers had to think very seriously about exactly what rights they had and how they could protect them in the face of what was, to them at the time, modern technology," he said.

"The record industry is now in a similar situation and what record companies used to consider being their secondary rights

should no longer remain as secondary rights but be integrated in their overall activity," he added.

The industry must regard video, cable, compact disc, laser disc, satellite broadcasting, diffusion as all potentially lucrative markets for the products of their own and their artists' creative endeavours.

To do this, the industry must pay more attention to ensure that its pressure groups are set up to operate effectively in their negotiations with other rights holders, Governments and legislators, said Wright, and he urged record companies to give more support to the IFPI.

"The IFPI receives only scant attention from the great majority of record companies," he charged. "The IFPI was created by the record industry but having created it, we have failed to breathe life into it.

"If we are to live in this new age where we are no longer merely record companies but audio and visual home entertainment companies, we need to realise the importance of defending and protecting our rights and to maximise our potential for legitimate market sales — and we can only achieve this at international Government levels."

MCA's video switch

MCA RECORDS in the UK is switching its video production responsibilities away from its marketing department into the A&R department, to ensure that videos are made for creative reasons and with creative input and not "just as a crass marketing tool", MCA UK managing director Don Ellis told an IMIC seminar.

At the same time, MCA will be trying to reach the new sources of income to be derived from use of music videos, rather than treating them as a "marketing write-off".

Ellis was speaking on a panel titled "Will Video Kill The Audio Star" which did not reach any conclusive answer, but echoed the generally held view, summed up by Ellis, that "if income is generated by the fruits of our creative labours, it deserves to be paid for — if not it's piracy.

In other words, TV and cable broadcasters must pay for the use of promotional videos.

'Healthy Indie sector needed'

MAJOR RECORD companies should think very seriously before squeezing independent labels on pressing and distribution, competing on royalty rates, driving the cost of developing talents even higher and higher, and attempting to poach indie artists and producers, thus concentrating even more power in the hands of a few companies.

That was Chris Wright's powerful warning at the conference at which he called on the majors to help new indies get established.

The new, exciting music which helped turn the recession was discovered and marketed first by the independents, said Wright, who was using the word "independent" in its broadest sense to include all companies outside the big six majors with branch distribution in the US.

"A strong independent sector is necessary for a healthy, creative industry which will stimulate the entire industry."

INSIDE →

- SINGLES CHART 25
- ALBUMS CHART 36

Airplay 22, 23. CD Chart 28. Disco new/chart 10-12. Europarade 29. Indie news/chart 55, 56. LP Reviews 28. Music On Video/chart 29. New Releases 26, 35. Performance 32. Singles Review 28. Studio Extra 38-54. Talent 32. US Charts 26, 35.

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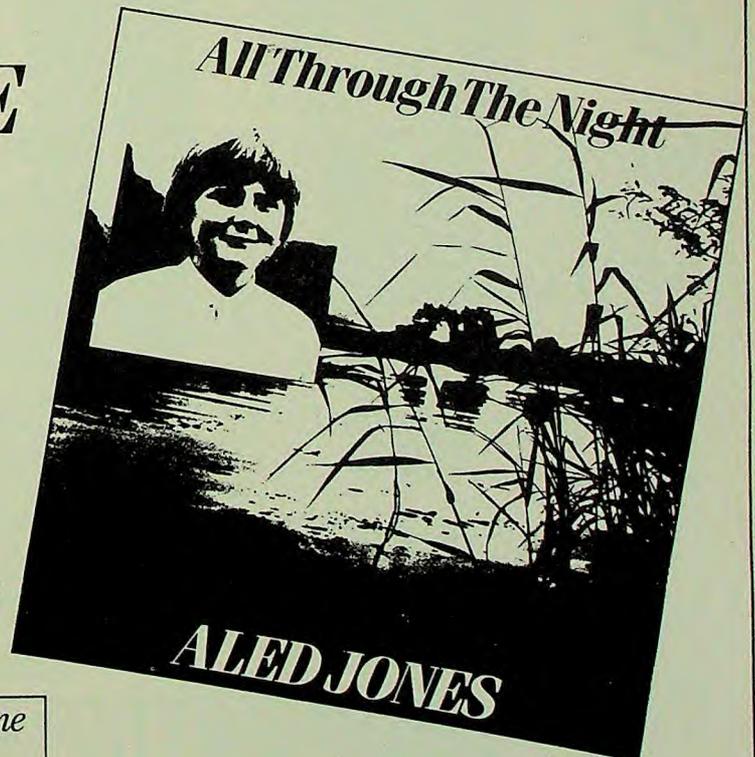
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NEWS

'Elton caught in onerous contract'

UP TO 50 per cent of royalties earned by Elton John and Bernie Taupin were retained by publishing subsidiaries of Dick James Music, companies that often had neither staff nor premises, it was alleged in the High Court last week.

The claim was made by barrister Mr Mark Littman, representing John, in the action brought by John and Taupin against DJM over the rights to many of their best-known songs. Mr Littman told the judge, Mr Justice Nicholls, that thousands of pounds in royalties were "unjustifiably" poured into a worldwide network of "shell" companies operated under the umbrella of DJM.

The companies retained 50 per cent of royalties from sales in their territories, the rest of the money being sent to the parent company in the UK.

Mr Littman said that independent publishers not under the control of DJM retained as little as 10 per cent. "The differences in the amount received from the subsidiaries and the amount received from independent publishers was quite unjustifiable," he added.

He went on that the amounts were revealed in 1972 when John Reid, now John's manager but then employed by DJM, launched inquiries into the sub-publishing

arrangements.

Reid thought that the US subsidiary, Dick James Music Inc, was retaining an unusually high percentage of royalties and instigated an investigation by accountants that involved consultations with a top firm of American attorneys. The inquiries continued beyond the end of John's management contract with DJM in May 1973 and in September that year Reid began to manage John independently.

Mr Littman said that originally there were DJM sub-publishing subsidiaries in the US, France and Australia but in the mid-Seventies more companies were set up in Holland, Germany, Scandinavia, Japan and Italy. Mr Littman alleged that with the exception of the US subsidiary, they were "shell" companies. "They had no premises, no staff, nothing," he claimed.

John and Taupin are suing James and DJM for the rights to songs including Rocket Man, Crocodile Rock and Saturday Night's Alright For Fighting, claiming that the original agreements were obtained by "undue influence" and amounted to "an unreasonable restraint of trade".

Mr Littman told the court that agreements were reached when John was an unknown 20-year-old and Taupin was 17. He said that in six years the pair had written 136 songs and that the copyright to all of them belonged to DJM, a company totally owned by Dick James and members of his family.

The master tapes and discs were permanently owned by This Records — a DJM subsidiary — and Mr Littman said: "The value of copyrights and master recordings is considerable. I am told the total retail value of recordings made out of those master records-

ings up to now probably exceeds £200m."

In their statements of claim, John and Taupin say they were given an advance of £100 each when they were signed up. Over the next three years, they claim, John received £15 a week and Taupin £10 in advance of royalties.

Mr Littman alleged the two were taken advantage of because of their inexperience. James' position in the music industry enabled him to persuade John and Taupin to sign agreements that were "unduly onerous and one-sided".

The court was told that John and Taupin were first summoned to James' office when, as employees of DJM subsidiary Gralto Music, they were caught using a recording studio without permission.

Mr Littman said: "While they were waiting in reception quaking in their boots, a sound engineer told Dick James that he was impressed with what he had heard and that James ought to sign them up."

James signed them and Mr Littman went on: "When they came out of the office they were absolutely elated, breathing sighs of relief."

"In effect, Dick James was their superior in this agreement. There were no negotiations. Elton John and Bernie Taupin say they didn't read their agreement. They were only delighted they had an agreement and they trusted Dick James."

James vigorously contests that the agreements were one-sided and denies having anything to do with the contracts in a personal capacity.

The hearing, which began last Tuesday (4), is scheduled to run for at least another month.

DOOLEY

MUNICH: The award for the most passionately eloquent speech at the *Billboard* IMIC conference must go to RCA president, and newly-elected, chairman of the RIAA (America's BPI), **Robert Summer** who drew long applause for his call for an all-industry initiative to combat piracy. Summer coined a new word for a copyright pirate — "Scoodler" — drawn from L Frank Baum's fictional characters in *The Road To Oz*... Equally eloquent was PolyGram Video's **Michael Kuhn** who quoted from poet W B Yeats, referring to the over-used phrase "new technology" as being so bland it forces us to look at our business "with a gaze as blank and pitiless as the sun"...

Chris Wright interrupted continuing reverse takeover bid negotiations with MAM to make the key-note speech and wondered what was worse — commuting between London and New York, or between his Oxford Street office and the City... **Wright** took a sideways swipe at the IFPI for being over-populated with lawyers: "As brilliant as they may be, international rights lawyers are not always the best people to communicate with record producers, manufacturers and even artists"... Neatly twisting the title of one IMIC session, How Can National Repertoire Survive?, Japanese producer/publisher **Kunihiko Murai** said it should be called, How Can International Repertoire Survive In The Japanese Market, pointing out that domestic music takes 65 per cent of Japan's market... The French-English interpreter providing the usually excellent simultaneous translations at IMIC was fooled by the French for blank cassettes which came over the headphones as "virgin cassettes"...

The **Musical Box** people continued their high promotional profile with **Marcus Bicknell** telling one IMIC session rather more than it wanted to know about the service, and had a dish aerial on the roof of the Munich Sheraton to feed its programmes into the hotel's TV system... During a session on "the creative perspective", Italy's **Gigi Campi** complained of "the Macdonaldisation of jazz"... Describing Videofarm's negotiations to Marc Bolan video rights, **Mike Heap** said: "More people owned Marc Bolan — particularly lawyers — than I knew existed"... IMIC's theme this year was "New Horizons", but US social studies expert **Dr Herbert London**, reined in our euphoria quoting Kafka: "There is always hope — but not for us"... while supporting the call for a coalition of rights holders to fight piracy, the MU's **John Morton** sounded a note of warning on behalf of his members, claiming that performers "are the galley slaves manning the oars of the good ship Music Industry being attacked by pirates"... IFPI DG **Ian Thomas** revealed that Japanese hardware manufacturers refuse to talk about technology to prevent home-taping: "They brazenly say that their technology does nothing but good for us."

Platz/Richmond case

PRESSURE ON space has meant that further details of the David Platz/Howie Richmond court case (MW June 8) have had to be left out of this issue. A feature on the Platz/Richmond affair will appear in a subsequent issue of *Music Week*.

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Indies fail in bid to join BPI Council

DESPITE HAVING three candidates volunteering for election, the independent sector failed to get further representation on the BPI council following last week's election.

There were 12 standing for eight places. Those voted onto the council were: Don Burkheimer (RCA), Rob Dickens (WEA), Stephen James (DJM), Peter Jamieson (EMI), Monty Lewis (Pickwick), John Preston (Polydor), Brian Shepherd (A&M) and Paul Russell (CBS).

Martin Mills of Beggars Banquet, Jill Sinclair of ZTT Records and Bob England of Towerbell, along with Telstar's Sean O'Brien were unsuccessful.

Maurice Oberstein was formally voted chairman for the next two years — there were no other candidates offering themselves for the position. Oberstein, however, in accepting the unanimous vote of confidence, said that after his next spell of duty, the BPI should look for a successor, adding: "There will be a need for fresh ideas which will make the council more effective."

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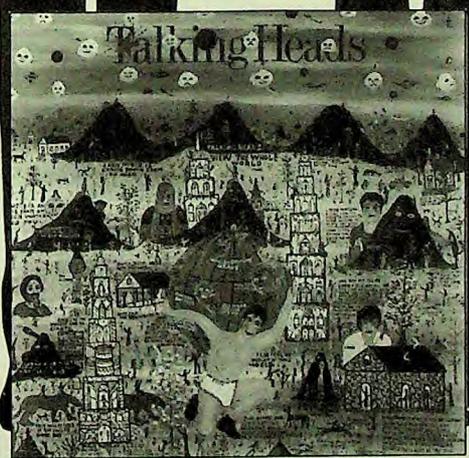


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NEWS

'Levy during this Parliament' — BPI

IF EVERYONE pulls together and the high level of parliamentary lobbying is maintained, the BPI Council is confident that copyright protection/tape levy legislation will be achieved during the life of this Parliament.

Answering questions from the floor at last week's AGM, BPI director general John Deacon said: "The Government asked for submissions on the Green Paper by April 30, and is obviously keen to get a White Paper on general copyright reform before the end of the year.

"But at the same time, we have to be aware that this Parliament runs to 1988 and is at a very significant time in its life."

"We're all in this together," stated chairman Maurice Oberstein. "We must all act as lobbyists, and also use the media to get through our message to the public at large, especially since we don't exactly have the most vote-catching argument."

Asked what action the BPI would take if the White Paper were to propose an unacceptably low level of levy, BPI legal adviser

Patrick Isherwood indicated that the BPI might have to do an about-turn on its policy.

As to the level of the levy, Oberstein stressed that what was being sought was a hardware levy as well as a levy on blank tape, and that a target was £69m. "If we can emphasise the hardware levy aspect, it will be more acceptable all round," added Isherwood.

Deacon pointed out that recent and pending legislation in other European countries was setting promising precedents.

German sales up 10pc

MUNICH: West Germany's record industry achieved an almost 10 per cent improvement in wholesale business value during the first quarter this year compared with January-March 1984. Strongly performing areas were compact discs, maxi-singles and budget records and tapes. CDs increased for the quarter to 1.16m compared with 460,000 last year, and all major labels including the PolyGram group are experiencing difficulty in meeting consumer demand.

ISSN 0265 1548

A Morgan-Grampian plc publication

MUSIC WEEK

Incorporating Record & Tape Retailer and Record Business.

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Hampstead Road
London NW1 7QZ
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New MCA post for Knowles

JOHN KNOWLES (above) has been appointed to the newly-created position of executive manager, creative development at MCA and will oversee the company's expanding video business. Knowles was previously senior marketing manager with the company.

● BRIAN SOUTHALL has been appointed public relations director at EMI Music Europe and International, being promoted from general manager of EMI Records (UK) public relations general manager.

Hi-tech talk

A TWO-DAY seminar on copyright in the new technology areas of satellite and cable broadcasting will be run by Longman Seminars at the Barbican Centre on July 4 and 5. The chairman will be Clive Fisher, head of legal and business affairs at Polydor Records.

American Commentary



The great sound of video

By IRA MAYER

CHICAGO: "We're viewing them as good audio components that just happen to be video."

If that sounds like classic Orwellian doublespeak, well, it is. And while it may be an inelegant way of putting it, this quote from Yamaha Electronics executive vice-president Don Palmquist pretty well sums up the biggest trend to be spotted at the summer Consumer Electronics Show here: the ever-narrowing gap between audio and video.

Bringing this trend into focus were Sony, Kodak and Pioneer's introductions of 8mm video cassette systems complete with home decks as well as camcorders.

What caught most observers offguard, though, was the emphasis all three placed on the audio capabilities of the 8mm system. Not that the PCM, near-digital audio mode wasn't known — that was merely one element of the more or less universal specifications to which Japanese and most other international manufacturers have agreed in order to (hopefully) standardise 8mm worldwide.

But no-one quite expected sound quality to be pitched as one of the system's main selling points. The marketing rationale: the big success of CD.

Sony had started the ball rolling a few days before CES with press conferences in New York and Tokyo at which its paperback-sized camcorder was unveiled, along with its home deck, and with demonstrations given of the PCM soundtracks.

Up to six such full stereo soundtracks can be recorded on a single 8mm tape (with the user able to switch among them, much as was done with the old 8-track cartridges). With two hour tapes, that's 12 hours of recording time. At half speed, which is either already included with or due as an option on the various brands, a total of 24 hours of music can be recorded on a single two-hour tape, with no degradation in quality. The latter is possible because of the digitized form in which the music is recorded, but more on that in a moment.

Apart from the pros and cons of introducing yet another home video format, the push for 8mm appears to be stacking up on several audio fronts: pre-empting the need for a formal digital audio tape system; its potential as both a portable and home medium; and as a competitor to CD.

Most manufacturers argue that last point in particular out of both sides of their mouths, officially sanctioning coexistence but recognising the market reality that recordable tape has it over non-eraseable discs.

One footnote on 8mm sound quality: the verdict certainly isn't in yet, but some of the audiophiles I spoke to pointed out that the 8mm PCM specifications were considerably lower than those for CD. Some felt that the difference wouldn't be noticed by the average consumer; others believed that side-by-side comparisons will not help the 8mm cause.

I admit to ignorance on the matter of technical specifications and there was no opportunity at the show to do a simple listening test. It is an issue to monitor.

The hoopla over the convergence of audio and video was not limited to 8mm. The show floor was overflowing with examples of a new generation of amplifiers and receivers that now accommodate video (usually two VCRs and a disc player!) as well as audio (including CD). And from the other side, new model TVs are increasingly equipped with stereo amplifiers and tuners while video switchers/selectors have audio component inputs.

Typical of all this "crossover" activity are sister companies Pioneer Electronics and Pioneer Video. The former unveiled its first video line at the show, including VHS Hi-Fi and promising 8mm for the future. Pioneer Video expanded its line by adding not only VCRs — in VHS, Beta and 8mm! — but a special series of shielded speakers to go with its video gear. (Pioneer Video had previously limited its products to monitors.)

Just about every major audio manufacturer had some video or video-related equipment to show — often as part of sophisticated rack systems running upwards of \$3,000 Yamaha, Pioneer and Harmon-Kardon, to name a few, weren't alone, and Yamaha's Palmquist wasn't the only one casting video products in an audio mould.

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STAGE

Raised above the main floor area by 1 metre the stage measures 6.5 metres by 4.0 metres.

PIANO BOOTH

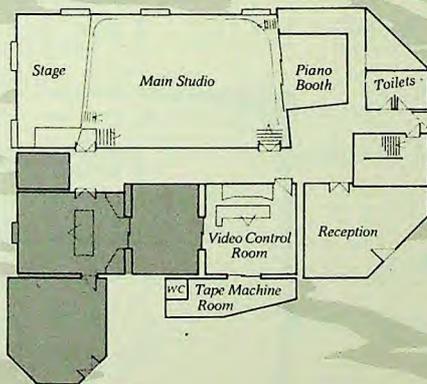
Measures over 4 metres long by 4 metres wide.

VIDEO CONTROL ROOM

The room measures 5 metres by 5 metres. Tape machines are housed in an adjacent technical area.

MAIN STUDIO

The central floor area is 15.5 metres long by 7.5 metres wide with a ceiling height of 4 metres.



The Package

12 hours studio shoot
3 Sony M3 cameras taping onto BVU
10 hours high band editing onto 1" master tape
5 hours contingency (edit corrections, set preparation, etc.)
5 person crew (Lighting/camera Man; Video Op; Audio Op; Video Assistant; Floor Manager).
...plus, if required, a Director to produce concept and story board, and to co-ordinate the production through to final edit.

The Result

A complete 3 minute, broadcast-quality promotion video that would usually cost at least £5,000 - but produced for half the price!

The Catch

Well, it's a very small one, but this package only applies to the four weekends in August - that's on the basis of a production planning meeting Friday night, shooting all day Saturday, and editing Sunday. But instead of charging you weekend overtime rates, we've cut the price to just £2,500 for the first four confirmed bookings.

The Contact

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NEWS

News in brief...

THE FRANK Musker and Evros Stakis label FM Records has concluded an independent label distribution deal with Spartan Records for the UK and the first release is a single, No War No More, by rock band Urok, led by American Kim Tyler and Russian Vladimir Sakharov, which is being promoted as "a peace anthem for the Eighties". The band will perform at the CND Glastonbury Festival.

SONG & Dance and Evita star Marti Webb has recorded the Michael Jackson oldie Ben, which was co-written by her manager Don Black and released by Starblend, to raise funds for the Ben Hardwick Memorial Fund which is devoted to saving the lives of children threatened with illness or disability.

TOKYO: COMPACT disc production in Japan now represents 10 per cent of all record manufacturing in volume and over 20 per cent in value, according to statistics released by the Japanese Phonograph Record Association (JPR):

RCA HAS produced one of the fastest-ever turnrounds of a classical record with its charity recording of Elgar's Symphony No 1 played by the BBC Symphony Orchestra at the Royal Albert Hall.

The disc's proceeds are going to Ethiopian famine relief and it took just two weeks from recording to being distributed.

Now Towerbell goes public

TOWERBELL RECORDS is to be launched on the stock market on June 26 and, with the £1.2m it hopes the flotation will raise, it intends to grow to the same size as Chrysalis or Virgin.

The company will be the third independent operation to enter the over-the-counter market this year — Spirit was launched publicly in January and Pacific was floated earlier this month — but Towerbell managing director Bob England says the decision to go public was not influenced by the actions of either of the other companies.

He says: "We were already discussing our flotation when Spirit came along and did theirs. I realised about 18 months ago that there was no reason why we could not turn Towerbell into a major independent company in the terms of Chrysalis or Virgin."

"Like most service companies we started off without capital and we never had an injection of money. The flotation is an interest-free way of raising the finance we need to expand. We could never borrow this sort of money from a bank."

England explained that the money would be invested in the acquisition and promotion of talent within the company's MOR orientated framework. He commented: "Our product is MOR and we have discovered a big hole that is not being filled. So much of the industry is geared to catering for the over-25s market with compilations. Nobody was releasing new product."

The price of the Towerbell shares has yet to be determined but is expected to settle at around 30p, the issue of the equity being conducted jointly by Cleveland Securities and Harvard Securities. England will retain a 65 per cent share of the company.

England maintains that Towerbell expects to double its turnover to £7m within the next 12 months.

No decision on 'now' row

VIRGIN'S LEGAL department last Friday still had no comment to make on whether the row over the use of the word "now" by MCA and Chrysalis on their Out Now compilation, would be taken to a full trial.

Virgin and EMI's bid to prevent the release of the album, because of an alleged similarity of the title to Now That's What I Call Music series was rejected by the High Court and the Court Of Appeal three weeks ago.



SINGER/SONGWRITER Andrew Caine has the whole world in his hands at his signing for Epic. Debut single is What Kind Of World. Pictured standing are, from left, manager Pete Hawkins, Epic director Jerry Turner, Annie Roseberry (A&R), Terry Doherty (regional promotion), head of press Jonathan Morrish, Vince Connelley (promotion), press



MAGNUM SINGER Bob Catley decides it's a thumbs-up for the band's signing session at the HMV shop in Birmingham. officer Pat Stead and Jackie Adams (promotion).

APRS Studio Link-Up

STUDIOS SHOWING CURRENT AVAILABILITY ON PRESTEL PAGE 5335 NOW INCLUDE -

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- R G JONES • GOOD EARTH
- MARCUS MUSIC • MARQUEE
- MAYFAIR • MUSIC WORKS
- POWER PLANT • RIDGE FARM
- SARM • STRAWBERRY NORTH

GUV		5335c		op				
MAYFAIR								
STUDIO ONE AVAILABILITY								
JUL	1	2	3	4	5	6	7	8
9	MAE	MAE	MAE	MAE	MAE	MAE	MAE	MAE
10	11	12	13	14	15	16	17	18
MAE	*	*	MAE	MAE	*	*	*	*
19	20	21	22	23	24	25	26	27
*	MAE	MAE	*	*	*	*	MAE	MAE
29	30	31						
*	*	*						

AVAILABLE: M = Morning A = Afternoon
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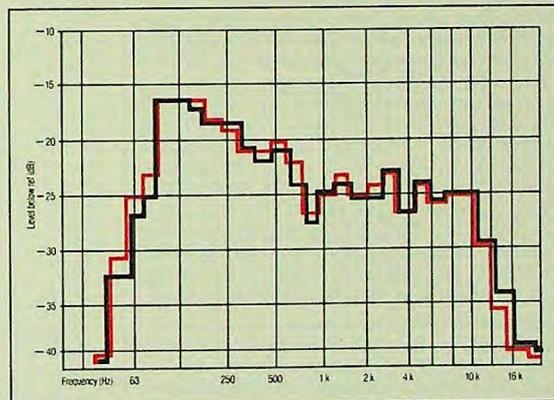
Look at the list. These are just a few of the labels currently putting pre-recorded product out on BASF Chrome tape.

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MORE SOUND-LESS NOISE



Here's a chart showing frequency spectrum analysis of the **PCM F1 digital master** of part of a recording, compared with a **pre-recorded Chrome cassette** of the same passage. The cassette was duplicated at high-speed at $120\mu\text{s}$ normal equalisation.

The red line shows the master, the black line the cassette. The difference between the two is negligible.

Clear Chrome. Why compromise?

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DISCO

The JAMES HAMILTON column

WELCOME TO *Music Week's* expanded disco coverage! Back in 1969 I began reviewing all the American singles in *Record Mirror*, then, exactly 10 years ago, started that paper's specifically Disco section which now flourishes more than ever.

During the "first disco boom" of the late Seventies several other specialist disco publications were due to be launched, and so to create brand loyalty to *Record Mirror* (which did indeed see them off!) I deliberately educated our DJ readers in the American system of Beats Per Minute and synchronised disco mixing, listing every week in every review every BPM, so that now there are countless DJs around the country who dare not miss a single issue and keep their back copies carefully filed.

This confession may seem cynical — in fact, what more sensible way is there of telling a specialist DJ readership exactly how fast a record is? Anyway, since then, there have been lots of jokes within the industry about Beats Per Minute, but the concept is generally understood.

Although white dancers tend to prefer a fast tempo to let them know they're having a good time, Britain's black music fans — concentrated mainly around London — go for slower, more soulful tempos: to have a hit within the roots black disco field, your record (smoochers apart) needs to be in the range of 95bpm to 122bpm, stretching in a few special cases to 125bpm. This is why *Direct Drive's* far faster A.B.C. only really sold for its B-side remixes of the slower "hot tempo" anything, and why the new *Phil Fearon & Galaxy You Don't Need A Reason* (Ensign 12ENY 517) at 126bpm is unlikely at first to mean as much in London as it will elsewhere.

Last year's longest lasting epitome of the hot tempo, selling on import for many months before Streetwave picked it up, was *Encore*, so it's no surprise to find its first true similar follow-up, *Cheryl Lynn Fidelity* (US Columbia 44-05220), is doing the business again in London. Will CBS put this one out? WEA, doubtless spurred on by its strategy's success in the case of Steve Arrington, now seem to be releasing here its black artist's albums ahead of the included singles: don't be surprised if the now available *Kleever Seeekret LP* (Atlantic 781254-1) does better than the June 21-scheduled single *Take Your Heart Away* (A9549T), as the album also has a hot tempo killer in *Lay Ya Down Ez*.

Similarly, the *Womack & Womack Radio M.U.S.C. Man LP* (Elektra EKT 6) within the specialist market is likely to outpace its single, while another set that thanks to its soulful tracks has already on import eclipsed its earlier single is *Atlantic Starr As The Band Turns LP* (A&M AMA 5019).

Bearing in mind this column's early deadline, the current biggest new imports include *B.B. & Q. Band Genie* (Break 1850960 — on Cooltempo here soon), *Luther Vandross It's Over Now* (Remix) (Epic 49-05228), *Rick James Glow* (Gordy 4539GG — due here one/two weeks), *Michael Lovesmith Break The Ice* (Motown 4537MG) and *Billy Griffin's systematic* album (US Columbia FC 39907). Hot tips on UK release are *400 Blows Movin'* (Illuminated ILL 6112), *Redds & The Boys' Put Your Right Hand In The Air* (London GOEP 1), *Fatback Lover Undercover* (Atlantic FBAC2T), *Conway Brothers Turn It Up* (10 Records TEN 5712), *One Way Let's Talk* (About Sex) (MCA MCAT 972), *Advance featuring Tracy Ackerman Take Me To The Top* (Boiling Point POSPX 752), *TC Curtis Take It Easy* (Virgin/Hot Melt VS 77512), while a couple of dark horses could be *SAHARA Love So Fine* (Elite DAZZ 38), *Michelle Gold with Grover Washington Jr Lost In Love* (Palace Records 851204, import).

Incidentally *Twilight*, the maddeningly catchy untypical instrumental by *Maze featuring Frankie Beverly* (US Capitol V-8643), which is not on any LP, will early next month be teamed here on 12-inch with remixes of both *Too Many Games* and *Back In Stride* — tell your customers to have patience!



Cargo deliver an all-star jazz rap'

AS PREDICTED on these pages some weeks ago, the latest 12-inch release by Mike Carr's highly-rated UK jazz funk aggregation Cargo is *The Jazz Rap*, a modern-idiom tribute to some of the great names of the music, written and produced by Carr with Robert Ahwai (also see *Indies*, p56).

Along with the rhythm section of Carr (keyboards), Ahwai (guitar) and Randy Hope-Taylor (bass guitar), the record features an all-star line-up, including Ronnie Scott and Pete King on tenor and alto saxes and Guy Barker and Chris Albert on trumpets.

Distinctive rap vocals fronting the track are by the enigmatically-named Dr Jazz, with the backing voices of Janice Hoite and Coral Gordon. Following on several successful jazz-funk outings in the specialist charts, *The Jazz Rap* is Cargo's strongest and most commercially ear-catching release to date, with every chance of crossover success when it reaches commercial distribution.

Initially, the 12-incher is available on Carr's own Cargogold Productions label (CG 1024), and should be available from the specialist-orientated wholesalers. Dealers or wholesalers can contact the label direct at 39, Clitthorhouse Crescent, London NW2, or on (01) 458 1020.

The likelihood is, however, that the record will eventually be licensed by a major label. Deals have already been signed for Germany, Switzerland and Austria, with interest from Japan and the US.

A significant feature of the Cargogold release is its highly-original sleeve, designed by Jack Pennington and featuring affectionate caricatures of 24 of the 20th century's greatest jazz players.

Product news

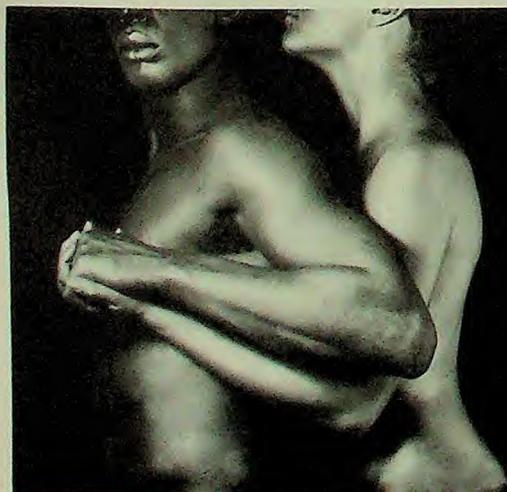
THE FIRST 12-inch release from Steve Walsh's Total Control label under its new EMI deal is *Love Situation* (12-inch No. 12 TOCO 3) by **Mark Fisher**, the former Second Image keyboards player and recent **Womack & Womack** and **Wham!** road band member. Written and produced by Fisher, the song features vocals by **Dotty Green**, and the 12-inch carries a long "Tooting (Broadway)" mix... **Darts**, former major pop hitmakers with R&B and doo-wop-orientated material, have turned to a straight dance groove for their new single on the band's own **Choice Cuts** label (PIG 907), released last week through PRT. Production is by **Roy Carter**.

Probably the record title of the year to date is *Put Your Hand In The Air, Put Your Left Hand Down In Your Underwear*, by **Washington DC Go-Go band Redds & The Boys**. The cut was included on the London double album *Go-Go: The Sound Of Washington DC* recently, and because of its evident club popularity was promoted in 7-inch form to several key DJs, whose reaction confirmed the suspected potential. Now, the track leads London's 12-inch-only EP extracted from the album (**GOEP 1**), in a freshly remixed form courtesy of **Herbie Mastermind**. It is flipped by **Rare Essence** (featuring recent hitmaker **Little Benny**) with their hard-to-find US 12-inch 1984 track *Sho-Be-Do-Wop*, likely to attract attention in its own right.

UK Club Play Chart

1	5 MAI TAI: History	Virgin
2	1 PAUL HARDCASTLE: 19/(Destruction Mix)	Chrysalis
3	14 THE TEAM: Wicki Wacky House Party	EMI
4	2 STEVE ARRINGTON: Feel So Real	Atlantic
5	3 CURTIS HAIRSTON: I Want Your Lovin'	London
6	8 SKIPWORTH & TURNER: Thinking About Your Love	Fourth & Broadway/Island
7	6 DEBARGE: Rhythm Of The Night	Gordy
8	4 LOOSE ENDS: Magic Touch	Virgin
9	(New) RENE & ANGELA: Save Your Love (For #1)	Club/Phonogram
10	(New) GLORIA D. BROWN: The More They Knock	10/Virgin
11	7 AURRA: Like I Like It	10/Virgin
12	20 FIVE STAR: All Fall Down	Tent/RCA
13	9 FATBACK: Girls On My Mind	Cotillion
14	18 STEVE ARRINGTON: Dancing In The Key Of Life/She Just Don't Know	Atlantic
15	(New) CARL ANDERSON: Buttercup	Streetwave
16	17 FREDDIE JACKSON: Rock Me Tonight	Capitol
17	10 PENNYE FORD: Dangerous	Total Experience/RCA
18	(New) ALEXANDER O'NEAL: What's Missing	Tabu/Epic
19	(New) A TASTE OF HONEY: Boogie Oogie Oogie (Remix)	Capitol
20	(New) BILL WITHERS: Oh Yeah!	CBS

Compiled from nationwide DJ returns. Unless otherwise stated, all records are 12-inch singles released in the UK.



A MEMPHIS HEARTACHE
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 THE SOUND TOWN'S SOUL REMEDY
 R E M I X E D B Y
FRED McFARLANE & ALLEN GEORGE



"WE'VE GOT THE CURE"

BRW/12BRW27

RADIO London

A LIST

- CARL ANDERSON: Buttercup Streetwave
- GLORIA D. BROWN: The More They Knock The More I Love You 10/Virgin
- DAVID GRANT: Where Our Love Begins Chrysalis
- JOUBERT SINGERS: Stand On The Word 10/Virgin
- DENISE LASALLE: My Toot Toot Epic
- MAITAI: History Hot Melt/Virgin
- RENE AND ANGELA WITH KURTIS BLOW: Save Your Love (For #1) Club/Phonogram
- SKIPWORTH & TURNER: Thinking About Your Love Fourth & Broadway/Island
- EDWIN STARR: It Ain't Fair Hippodrome
- TOUCH OF CLASS: Let Me Be Your Everything Atlantic

CLIMBERS

- BB & Q BAND: Genie Break
- JULIUS BROWN: Sho 'nuff (Sure Looks Good) Streetwave
- THE COOL NOTES: In Your Car Abstract Dance/Priority
- WILLIE HUTCH: Keep On Jammin' (US Import-Motown)
- RICK JAMES: Glow (US Import-Gordy)
- MICHAEL LOVESMITH: Break The Ice (US Import-Motown)
- MELBA MOORE: When You Love Me Like This (US Import-Capitol)
- 9.9: All Of Me For All Of You (US Import-RCA Victor)
- SEPTEMBER: The Lover In Me (White Label)
- LEE "SHOT" WILLIAMS: Everyman Wants A Woman (Like You) (US Import-O-ona)

As featured on the TONY BLACKBURN Show - Radio London 9am-12noon Monday-Friday (205m/94.9 VHF)

Steinar moves to PRT

STEINAR RECORDS has now set a new distribution deal with PRT, replacing the label's earlier two-year agreement with Pinnacle, and bringing back catalogue material by acts such as Mezzoforte into PRT distribution, as well as current and future releases.

Label boss Steinar Berg Isleifsson says: "We had been watching PRT's success in the dance chart, marketing dance product are crossing it over to the national chart, and we felt that they would be the most suitable distributors for Steinar Records."

The first currently released item to benefit from the new deal is Chris Cameron's 12-

incher *Is This Love?* (STE 1265), which had an initial two-week run in the lower reaches of *MW's* disco/dance chart entirely on the strength of white label advance pressings distributed independently by Steinar to specialist shops, to capitalise upon tremendous upfront club reaction to the track.

In its first week of full availability nationwide through PRT, *Is This Love?* has leaped in no uncertain fashion from a sliding number 46 to a very prominent number 10 and, despite little mainstream airplay as yet, would seem to have the potential support to make the pop crossover.



CHRIS CAMERON



MICHELLE GOLD

The Gold standard

LOST IN LOVE, now stirring up initial interest as a Palace label Continental import 12-inch, is the first solo release by Michelle Gold, a 24 year-old British singer whose international pedigree as a vocal arranger and session and backup singer is impressive.

In the late Seventies she worked in the UK with Osibisa, Sly & Robbie, Jimmy Lindsay and Sheila B Devotion, and subsequently in New York from 1980 onwards with the likes of Lonnie Liston Smith, Tom Browne and Evelyn King.

The current single was written and produced by Butch Ingram, and recorded with the Ingram family in London and Philadelphia. It features an outstanding guest sex solo from Grover Washington Jr, who added his part in Philly and will now be working with Michelle on further material for a forthcoming album.

The Dutch import 12-inch currently in the shops is on Palace (851204), but the UK release may well be through Bluebird/10, though there is no confirmation of this at time of writing. In addition, at least one UK major has expressed interest in signing Michelle Gold as an act, and all that glitters may well be hers this summer.

DISCO and dance TOP • ALBUMS

- 1 5 2 NOW DANCE — THE 12" MIXES: Various EMI/Virgin NOD 1 (E)
- 2 3 10 ALEXANDER O'NEAL: Alexander O'Neal Tabu/Epic TBU 26485 (C)
- 3 1 6 ROCK ME TONIGHT: Freddie Jackson Capitol EJ 240316-1 (E)
- 4 2 4 STREET SOUNDS EDITION 12: Various Street Sounds STSND 12 (A)
- 5 12 6 AS THE BAND TURNS: Atlantic Starr A&M SP 5019 (Import)
- 6 7 2 DREAM OF A LIFETIME: Marvin Gaye CBS 26239 (C)
- 7 NEW PROTOCOL: Carl Anderson Epic BFE 39889 (Import)
- 8 4 9 SO WHERE ARE YOU?: Loose Ends Virgin V 2340 (E)
- 9 18 14 CAN'T STOP THE FEELING: Maze featuring Frankie Beverly Capitol MAZE 1 (E)
- 10 RE PADLOCK: Gwen Guthrie & Various Artists Fourth & Broadway/Island IMA 2 (E)
- 11 15 13 SO DELICIOUS: Fatback Coalition/Atlantic 790253-1 (W)
- 12 19 6 GLOW: Rick James Gordy ZL 72362 (R)
- 13 6 10 DANCIN' IN THE KEY OF LIFE: Steve Arrington Atlantic 781245-1 (W)
- 14 24 5 HOPES AND DREAMS: David Grant Chrysalis CHR 1483 (F)
- 15 21 9 CLUB CLASSICS VOLUME 2: Various CBS VAULT 2 (C)
- 16 11 14 TURN ON THE RADIO: Change Cooltempo/Chrysalis CHR 1504 (F)
- 17 8 4 STREET SOUNDS ELECTRO 3: Various Street Sounds ELCST 7 (A)
- 18 9 12 THE NIGHT I FELL IN LOVE: Luther Vandross Epic EPC 26387 (C)
- 19 NEW WATCHING YOU, WATCHING ME: Bill Withers CBS 26200 (C)
- 20 10 7 AROUND THE WORLD IN A DAY: Prince And The New Power Generation Warner Brothers 925286-1 (W)

JEFF LORBER

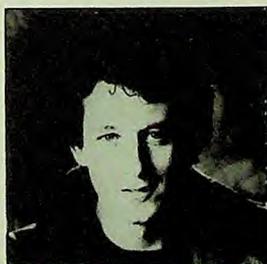
once in a blue moon there comes an artist whose staggering musical quality remains largely ignored by the British record-buying public known only to a few ardent devotees. Then all of a sudden his record is on the nation's turntable and everyone wants to shake his hand. Such a man is Jeff Lorber and such a time has come.

t h e a r t i s t
has released seven albums in the U.S. with a multitude of very impressive musicians known as 'fusion' he's also worked with the Commodores, Barbara Streisand, Eddie Murphy and Debarge. He has recently arranged, produced and performed the title for the new Hollywood Wives T.V. series. Never complacent, always changing.

t h e a l b u m
previously available as a very hot, very expensive import, now available to the U.K. at a decent price includes the club hit 'Step by Step' and features the vocals of Gavin Christopher, Audrey Wheeler and James Robinson. Produced by David Frank and Mic Murphy (known as 'The System').

t h e s i n g l e
a brand new U.K. remix of the song 'Best Part of the Night' featuring Gavin Christopher, a great uptempo club demanded track. Great value package includes long versions of 'Step by Step' the previous import.

o u t n o w ! o u t j u n e 1 4 t h



soon to be fully touring the U.K. Jeff will be here this month to promote his current releases on T.V., radio and in the press and clubs.

available on l.p., chrome cassette and compact disc. catalogue numbers: l.p. (jabh 9) m.c. (jabhc 9) c.d. (coming soon).

available on 7" and as an extended 12" with instrumental versions and the complete extended versions of 'Step by Step'. catalogue numbers: 7" (jab 13) 12" (jabx 13).



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WEEK

DISCO *and dance*

MUSIC
WEEK

THIS WEEK
LAST WEEK
WEEKS ON CHART

TOP · SINGLES

1	19	Paul Hardcastle	Chrysalis CHS (12)2860 (F)	26	15	7	SANCTIFIED LADY Marvin Gaye	CBS (T)A 4895 (C)	51	NEW	LIMIT OF YOUR LOVING Well Red	Paladin/Virgin PALS 101(12) (E)	
2	2	HISTORY Mal Tai	Hot Melt/Virgin VS 733(12) (E)	27	12	11	RHYTHM OF THE NIGHT Debarge	Gordy TMG(T) 1376 (R)	52	63	3	HEAVEN MADE Intrigue	Project (12)PRO 1 (A/Project — 01-348 8764)
3	4	THINKING ABOUT YOUR LOVE Skipworth & Turner	Fourth & Broadway/Island (12)BRW 23 (E)	28	NEW	MOVIN' 400 Blows	Illuminated ILL 61(12) (P)	53	45	2	HIT ME WITH YOUR RHYTHM STICK (Remix) Ian Dury	Shiff BUY(IT) 214 (E)	
4	21	THE MORE THEY KNOCK THE MORE I LOVE YOU Gloria D. Brown	10/Virgin TEN 52(12) (E)	29	18	9	DANGEROUS Penny Ford	Total Experience/RCA FB 49975 (12" — FT 49976) (R)	54	39	19	MOVE CLOSER Phyllis Nelson	Carrere CAR(T) 337 (A)
5	5	WICKI WACKY HOUSE PARTY The Team	EMI (12)EMI 5519 (E)	30	17	5	BOOGIE OOGIE OOGIE A Taste Of Honey	Capital (12)CL 357 (E)	55	51	7	HOW WE GONNA MAKE THE BLACK NATION RISE? Brother 'D' With Collective Effort	Fourth & Broadway/Island (12BRW 24) (E)
6	7	ALL FALL DOWN Five Star	Tent/RCA PB 40039 (12" -PT 40040) (R)	31	31	2	LET'S CHANGE IT UP Inner Life	Personal (12)PER 3901 (A)	56	40	3	I'M TOO COOL Young & Co	Sound Of London SOL 176 (Import)
7	28	BUTTERCUP Carl Anderson	Streetwave (M)KHAN 45 (A)	32	NEW	FIEDLITY Cheryl Lynn	Columbia 44-05220 (Import)	57	NEW	HIGHWAY MAN 3D's	Music Power MPR(T) 3 (E)JS		
8	3	MAGIC TOUCH Loose Ends	Virgin VS 761(12) (E)	33	36	6	A BROKEN HEART CAN MEND Alexander O'Neal	Tabu/Epic (T)A 6244 (C)	58	47	10	OH BABY Spank	Champion CHAMP (12)1 (A)
9	23	SAVE YOUR LOVE (FOR# 1) Rene & Angela with Kurtis Blow	Club/Phonogram JAB(X) 14 (F)	34	19	9	LIKE I LIKE IT Aurra	10/Virgin TEN 47(12) (E)	59	69	8	MISSING YOU Diana Ross	Capitol (12)CL 348 (E)
10	46	IS THIS LOVE Chris Cameron	STE 765 (12" -STE 1265) (A)	35	37	2	BABY DON'T HOLD YOUR LOVE BACK Bridge	Atlantic 0-86892 (Import)	60	64	2	LET'S TALK One Way	MCA MCA(T) 972 (C)
11	24	GET UP I FEEL LIKE BEING A SEX MACHINE James Brown	Boiling Point/Polydor POSP(X) 751 (F)	36	62	3	WHERE OUR LOVE BEGINS David Grant	Chrysalis GRAN(X) 7 (F)	61	NEW	SUMMER (THE FIRST TIME) Kenny Copeland	Streetwave (M)KHAN 44 (A)	
12	27	SUDDENLY Billy Ocean	Jive JIVE (T) 90 (C)	37	42	3	WALKING ON THE CHINESE WALL Philip Bailey	CBS (T)A 6202 (C)	62	61	3	STAY (NO TIME) Firefly	Break — (308590) (GY)
13	6	I WONDER IF I TAKE YOU HOME Lias Lisa and Cult Jam with Full Force	CBS (T)A 6057 (C)	38	38	2	ATTACK ME WITH YOUR LOVE Cameo	Club/Phonogram JAB(X) 16 (F)	63	49	6	GIRLS ON MY MIND Fatback	Cotillion/Atlantic FBACK 1(T) (W)
14	10	OH YEAH! Bill Withers	CBS (T) A6154 (C)	39	44	2	FRANKIE Sister Sledge	Atlantic A9547(T) (W)	64	52	7	FREAK-A-RISTIC Atlantic Starr	A&M AM(Y) 245 (C)
15	9	CAN'T GET ENOUGH (SOUL MIX) Take 3	Elite DAZZ 377 (12" — DAZZ 37) (A)	40	41	5	CHERISH Kool & The Gang	De-Lite/Phonogram DE(X) 20 (F)	65	68	2	MY TOOT TOOT Denise LaSalle	Epic (T)A 6634 (C)
16	8	I WANT YOUR LOVIN' (Just A Little Bit) Curtis Hairston	London LON(X) 66 (F)	41	34	4	TURN IT UP The Conway Brothers	10/Virgin TEN 57(12) (E)	66	43	3	TURN UP THE MUSIC Roy Hamilton & Capiche	HBS CAP. 1
17	NEW	LET ME BE YOUR EVERYTHING Touch Of Class	Atlantic A9550(T) (W)	42	NEW	TREAT HER SWEETER The Paul Simpson Connection	Easy Street EZS 7517 (Import)	67	58	4	KING HEROIN (DON'T MESS WITH HEROIN) Jazzy Jeff	Jive JIVE (T) 88 (C)	
18	NEW	YOU DON'T NEED A REASON Phil Fearon & Galaxy	Ensign/Island (12)ENY 517 (E)	43	25	4	WARM AND TENDER LOVE The Intruders	Streetwave (M)KHAN 43 (A)	68	55	3	PAISLEY PARK Prince And The Revolution	Warner Brothers W 9052 (W)
19	20	TAKE YOUR HEART AWAY Kleeer	Atlantic 0-86883 (Import)	44	26	10	FAN THE FLAME Barbara Pennington	Record Shack SOHO(T) 37 (E)	69	NEW	HE'S GOT THE BEAT Whiz Kid	Tommy Boy/Island (12)IS 229 (E)	
20	16	DEVOTED TO YOU Cacique	Diamond Duel/Priority DISC(T) 1 (E)	45	29	4	FORBIDDEN FRUIT Richie Weeks	Streetwave (M)KHAN 42 (A)	70	54	2	MONEY MOVES Barrington Levy	London LON(X) 67 (F)
21	14	BABY FACE Merc And Monk	Manhattan/EMI (12)MT 3 (E)	46	33	13	SETTLE DOWN Lillo Thomas	Capitol (12)CL 356 (E)	71	71	5	SORRY, WRONG NUMBER Evelyn Thomas	Record Shack SOHO(T) 41 (E)
22	22	IT AIN'T FAIR Edwin Starr	Hippodrome (12)HIP 101 (E)	47	48	2	CAN'T GET ENOUGH OF YOUR LOVE Pink Rhythm	Beggars Banquet BEG 136(T) (W)	72	74	9	ROCK ME TONIGHT (FOR OLD TIME'S SAKE) Freddie Jackson	Capitol(12)CL 358 (E)
23	11	FEEL SO REAL Steve Arrington	Atlantic A9576(T) (W)	48	30	4	SWEET NOTHING Working Week	Virgin VS 759(12) (E)	73	50	9	EYE TO EYE (Remix) Chaka Khan	Warner Brothers W 9009(T) (W)
24	57	WATCHING YOU/PICK UP THE PIECES Joanna Gardner	Philly World/Boiling Point/Polydor POSP(X) 744 (F)	49	35	4	PLEASE DON'T BREAK MY HEART The Affair	Easy Street EZS 7516 (Import)	74	53	6	THIEF IN THE NIGHT George Duke	Elektra EKR 5(T) (W)
25	13	OH WHAT A FEELING Change	Cooltempo/Chrysalis COOL(X) 109 (F)	50	32	7	LOVE ON THE RISE Kenny G & Kashif	Arista ARIST (12)618 (F)	75	NEW	A PHYSICAL PRESENCE EP Level 42	Polydor POSP(X) 746 (F)	



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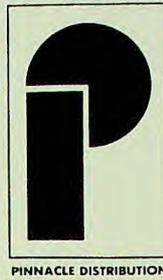
Beggars Banquet

BEG 136(T)

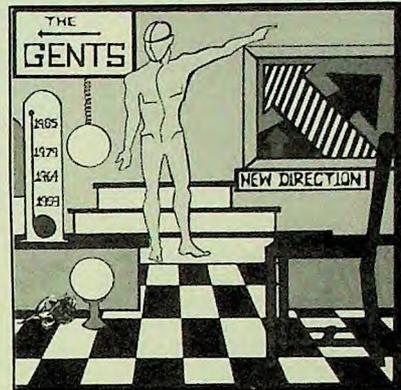
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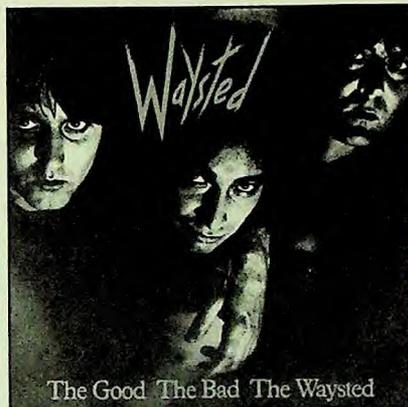
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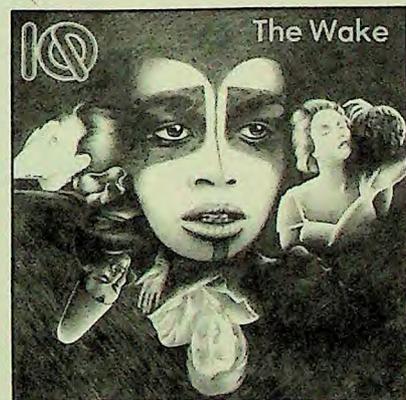
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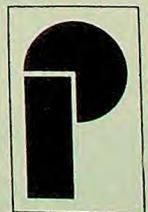
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Steve Levine — 10 years

IN TEN years, Steve Levine has risen from being a trainee engineer to the status of being one of the world's leading and most in-demand record producers.

In a comparatively short space of time as a fully-fledged producer, he has worked with a range of artists including Culture Club, David Grant, Stevie Wonder and The Beach Boys whose new Levine-produced album has just been released in the UK. Currently he is ensconced at the beautiful Studio Miraval in southern France, producing the new album for Geffen Records act, Quarterflash. He took a rare break from the control room to discuss his career to date and the future.

While still at school, Steve had already decided that he wanted a career in the music business. "Recording engineer was the phrase I'd heard," recalls Steve, "I didn't exactly know what it was — but I knew it meant a technical person in the music industry, and that was what I wanted to be.

"I was at school in Kent and that was just far enough away from London to be out of touch. But I got hold of a list of the studios in London and literally decided to go round the companies and ask for a job. Amazingly, I got a pretty good response, especially since I didn't really know much about what I was asking to do.

"Being in the right place at the right time got me my first job. I turned up at CBS' door and by sheer chance, they had a vacancy. They showed me round the studio. When I told my mother about it, a friend of my parents who'd known them for many years said his son worked for CBS Studios — and that was Mike Ross who was the chief engineer there. That got me a second interview.



US GROUP Quarterflash are currently recording a new album with Steve Levine producing at the Studio Miraval in the South of France. Rindy Ross, the band's lead vocalist and saxophonist points out: "Steve was our first choice for a new producer. We wanted someone who was interested in inventing new sounds instead of rehashing familiar ones. We sent a tape of our new material to him, and he immediately wanted to work with us. We want to retain our trademark sound, but at the same time to experiment with some new textures, moods and rhythms. We're going after a unique approach to the sounds themselves, whether it's with the synthesizers or my saxophones."

"They took me on immediately. Initially I worked with Mike as a tape operator. The range of sessions he worked on was incredible, from jingles to fully fledged classical recordings. This was obviously very useful, because when you're learning, you need to appreciate all the types of music, the styles and the methods used. A lot of this was invaluable. Particularly with Mike I

learnt a lot about microphone placement. I don't think I'd have learned as much had I worked for a private studio."

As Mike Ross concentrated more and more on classical projects, some of the other engineers at CBS suggested that Steve should work on more pop orientated product.

"This was a real turnround — I'd got into such a professional attitude working with Mike, and then switching to pop where at the time standards were very lax... It was really odd at CBS, studios one and two were like two different countries — pop and classical.

"But again, the experience was invaluable, I worked with so many different people. I worked with Jonathan King who'd come in in the morning and leave the same evening with four finished records, or with some American producers where we wouldn't even get a snare drum down in one whole day. The difference was incredible."

At that time, 1975, 16-track was just about the norm. Synthesizers were almost non-existent, and Steve was seeing the birth of a new generation.

"A lot was happening... there were rumours that Advision had a 24-track. It was getting very exciting, and that's when I decided I wanted to be a producer.

"I could see, working with so many different people that some were really on the case while others weren't, and were bluffing their way through. I could also see how relationships developed between producers and artists; how some were really good, how some knew a lot about engineering and others nothing.

"I thought I knew enough about engineering to move over to producing. I was still working for CBS. They had a situation where the new bands they were thinking of signing could use Studio 3 for a day. In most cases those bands had even less studio experi-

Interview by JIM EVANS

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**Here's to the next 10 years
of success to Steve Levine,
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STEVE LEVINE — 10 YEARS

ence than I had and so they were looking for advice on how to create certain sounds and so on. That was really treading water in terms of production."

With another engineer at CBS, Simon Humphrey, Steve decided that together they would produce tracks, write them themselves and record them using all the dead time at CBS.

"That enabled us to learn about musical production rather than technical production. It was very good experience. We kept doing this for a while, and eventually one of the tracks we did started to sound pretty good... We approached CBS with it who turned it down, went to some other companies and eventually found a deal to do a whole album. I went back to CBS and told them — and they just went mad! Although I'd actually offered it to them first, they gave Simon and myself the sack."

Steve and Simon took their almost completed album to Red Bus for completion. The album was released and got good reviews... Meanwhile, clients who had worked with them at CBS continued to use them on a freelance basis.

"Simon and myself were working as freelance engineers to pay the rent, and spending that money on studio time for ourselves. We were ducking and di-

ving, trying to get studio time, trying to record things, trying to get product released. It was a difficult period... Eventually we decided to go our separate ways."

Steve teamed up with Stephen Randall and together they began writing songs. Steve then got a deal with Rondor Music — and an advance of £4,000.

"That was like a million pounds to me... Meanwhile, I'd been keeping my ear to the ground as to what was happening in terms of technology and heard a rumour that a US company called Linn Electronics had produced this thing called a Linn Drum. To me this sounded like the problem-solver. In all the studios I was using at the time, everything sounded fine except the drums. I was always wondering how to improve the drum sound. If the drum sound is good, invariably the whole record takes on a better sound."

As soon as the first Linns became available, Steve bought one for £3,200.

"My advance went out the window. With the remainder I went on holiday with my girlfriend — she was furious with me for buying the Linn, but I said don't worry, this thing is going to be the future. This is going to solve the problems. And it did. All the demos I was doing suddenly sounded fantastic. The demos were beginning to sound like masters and the doors were beginning to open with record companies."

By then, Steve had decided the only way to get on was to release product himself. He made a record with John Howard and released it through PRT. It got some airplay on Capital Radio. Ashley Goodall at EMI's A&R department heard the record and got in touch with Steve...

"Ashley asked me to do some producing for him and I produced the Angelic Upstarts for him — that was the first real deal I'd had. The record was an abysmal failure. But EMI liked the record enough to actually offer me a house-job. But somehow, I never got round to signing the bit of paper."

"About that time, another band — called Culture Club — sent in some demo tapes, and Ashley said let's see if we can do something with them. He gave me a weekend of demo time with them in Manchester Square. We all got on famously. It was the first time I'd worked with anybody where the vibe was just right."

"Here was a band that had never made a record before, were excited by everything around them. It



THE PRESENCE of a substantial number of fans outside Red Bus Studios necessitated Boy George and Steve Levine to pose from an upstairs window for this Ampex Golden Reel Award.

was just like a buzz. And George was so incredibly different to anything else currently available...

"We did the tracks. I thought they were great, so did Ashley, but EMI hated them. Both Ashley and I were really disillusioned. EMI said they just didn't rate them."

They took the tapes to various record companies — and a lot turned them down including CBS. I think Polydor were very keen, but they were beaten to it by Virgin."

What follows is history. But it was not an immediate success story. The first two singles failed and both the band and Steve became disillusioned.

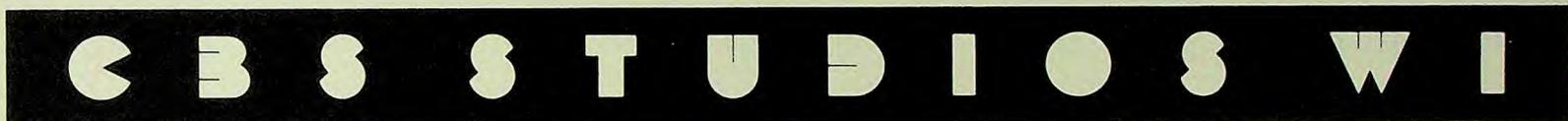
"We were at rock bottom when Do You Really Want To Hurt Me came out. What did we have to do to have a hit record? I really thought I was doing a good job in terms of production and sound and method of recording, anyway, we took a break, and coming back on the coach the radio played it — and it went on from there."

"David Hamilton made it record of the week. It sold in the first day more than the other two records had sold in three months... We got Top Of The Pops and didn't have to look back. It takes a hit single to make the world realise what's going on."

TO PAGE 16

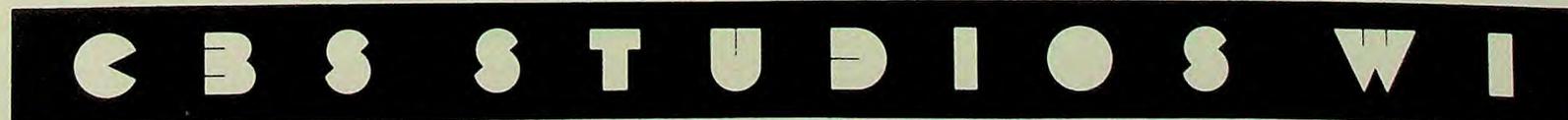


STEVE LEVINE receives the BASF Chrome Award from Bob Hine at last year's APRS.



Steve Levine
10 Years

CONGRATULATIONS - FROM CBS STUDIOS
...WHERE IT ALL BEGAN



STEVE LEVINE — 10 YEARS

FROM PAGE 15

Having had the success, what next?

"I love recording and all of the elements connected with it. At that time, there was so much high technology coming along, I thought the best thing I could do was to invest in the new high technology. If you invest in new technology early on, you pay more for it, but I thought that if I did this, I would have the edge on my competitors.

"So slowly but surely, I invested and as the technology became more and more complex, the only area that I thought was suffering was the recording. Suddenly I was getting all of these things, a lot of which were direct signals, everything was sounding great, so clear, but the tape sounded horrible. It was noisy, hissing. I always used to do a lot of bouncing. And my

ears kept telling me there's got to be something better."

As with the Linn, Steve heard rumours of Sony developing a multitrack — "I knew already about the 3M system, but all I'd heard about it was a bad industry vibe.

"I contacted Sony, went to see my bank manager and ordered one. I hadn't seen one or used it, but I'd read everything there was to read about it and everything I could about digital recording. And thought even if half of what they're saying is a lie, it's still better than what is currently available. The signal to noise ratio, the frequency response and everything.

"When I actually got the machine, I just couldn't believe it. It's the most incredible thing, the ultimate, there is nothing better. At last I'd found what I was looking for. I was the first person other than Feldon to



STEVE LEVINE with John Adler, February 1984.



STEVE WITH Bruce Johnson of Beach Boys fame, George Martin and members of Sailor. Some years later Steve was to become more involved with the Beach Boys...

have the machine. And since Day One, I can honestly say I've lost no more than five days recording with it, which I think is pretty impressive."

From that day on, everything that Steve has done has been digital.

"I now feel very happy with that. And the next stage is my own recording studio. The bands couldn't afford to have digital recording, the cost is just prohibitive, and so many record companies are just not prepared to invest in the sort of budgets required. Whereas it's better for the band and the sound of their records is so superior.

"With compact disc, we have the future. It's the

TO PAGE 18

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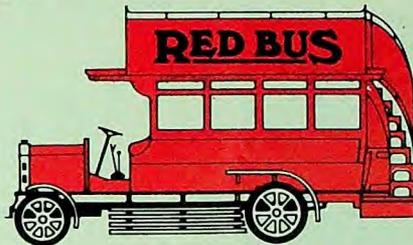
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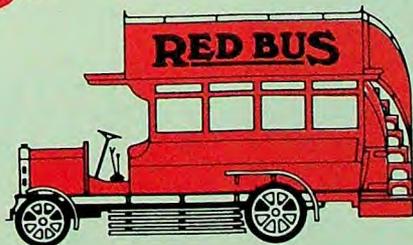
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STEVE LEVINE — 10 YEARS

FROM PAGE 16

responsibility of myself and people like myself not to be a bunch of old women. This music industry is so full of old women that slag things off before they've even tried them. I've sometimes been guilty of this myself. But it's what's happening now with the digital multitrack. Too many people haven't got them and are spreading rumours about dropouts etc.

"Record company A&R departments hear those rumours as well and so their decisions are being swayed when they shouldn't be. It's a terrible state of affairs.

"But by me having the equipment, I can make the decision to use it or not use it, and it doesn't cost anybody else any more. And I can then be even more proud of the records I make because the quality is vastly superior."



SIGNING THE deal with Chrysalis, (l to r): Doug D'Arcy, Steve Levine, Roy Eldridge, Chris Wright.

Steve produced the three Culture Club albums released to date and all the singles. By mutual agreement, Steve and the band are not working together at present.

"The last physical Culture Club project I was involved with was a track on the Beach Boys album that involved George and Roy. It was mutually agreed considering all of our various commitments that we should all have a change. There was no animosity. I know that within the band they want to diversify and do different things.

"We're all very good friends. We all started together. We were all nothing and we've all blossomed equally into success stories, and I think it only right for us to go our separate ways. The world looks at you in a different way, but we look at each other the same, because we all know how we started. And I'm sure our paths are going to cross continually. What has happened is for the best."

Steve's other credits, Culture Club and The Beach Boys apart, include a David Grant album for Chrysalis which spawned three hit singles.

"Logistics with the Beach Boys meant that I just physically couldn't do the next album with David, but it was an excellent working relationship.

"I did Jimmy The Hoover, but unfortunately the set-up fell apart which was unfortunate because I think they could have been very successful.

"Another band who should have been successful but weren't were the Swinging Laurels. I did some very good work with Gary Moore.

"It's ironic because Gary Moore has done some things on the Beach Boys album and that has turned out superbly." Steve also worked with Paul Hardcastle before his current success.

Meantime, Steve had his own deal with Chrysalis Records which is still very much alive following the recent changes at the record company.

"The changes at the record company, plus my involvement with the Beach Boys which I originally thought would take five weeks, but which ended up taking 10 months delayed my working on the Chrysalis project.

"At present it's 'on-hold', but when all the dust has settled, perhaps in six months time, we'll get it all sorted out and finished off. All the tracks that are done

"With compact disc we have the future, it's the responsibility of myself and people like myself not to be a bunch of old women."

"I've spent virtually every day of my life since joining CBS in studios. To me, a studio is as natural a place as any to be in."

"I just hope I can stay on the case as long as Quincy Jones and George Martin. They were ahead of their time when they started making records, yet they've kept pace with everything."

"We were at rock bottom when Do You Really Want To Hurt Me came out. What did we have to do to have a hit record?"

are sitting on the shelf and I think they're very very good, particularly the one I did with Colin Blunstone.

"The marketplace must be right for me to release the product, and I must be available to do what's necessary for the product."

Steve is likely to restart work on the project when his own studio, currently being built in Fulham, is completed.

"It'll be 48-track digital with a DDA console, Westlake monitoring — all the things that I effectively use at the moment. My whole studio is in a flight case — the only thing I haven't got is the console. And this console that Dave's made is the first one that's full 24-bus, so it's very much an experimental period for him and we're pleased to be involved with him.

"The studio will be primarily for my own productions. I am virtually working seven days a week and I'm paying a colossal amount of money to studios. I enjoyed my relationship with Red Bus and I shall continue to work there. I love working there and I like the people, everything. But for a lot of the pre-production work and the bulk of the recording I don't need to work at other people's studios.

TO PAGE 20

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STEVE LEVINE — 10 YEARS

FROM PAGE 18

"Obviously, if I need an orchestra or similar, I'll go to CBS and get Mike Ross to do it. If I want a particular sound, I will go to the studio that I can get that sound best in. But the bulk of the work I intend to keep within house. That way I can be more in control of the situation. It will also allow me to do production type things as opposed to producing bands.

"I don't want a label situation where artists are signed to me because that smells of ripping artists off. All I want to be able to do is to introduce artists to record companies, but with finished masters as opposed to demos etc."

Steve is currently recording Quarterflash at Studio Miravel in the South of France. Why there?

"The band comes from Portland. If we'd recorded in Los Angeles, they'd have had to have accommodation — and studios in LA are very expensive. That would have made the budget excessive. If they came to the UK it would make sense to have gone to a residential studio. But to be perfectly blunt, without offending anyone, I don't think the choice of residential studios



WITH THE Beach Boys at Red Bus Studios. Steve is pictured with Brian Wilson and engineer Gordon Milne. In the background is Red Bus studio manager Elliot Cohen.

in the UK is that great. Plus, 99 per cent of the equipment is mine anyway, so I wanted a nice atmosphere to work in.

"A friend of a friend said there as this place in the South of France with an SSL desk . . . and I thought it was about time I tried an SSL desk, and the control room and studio are both huge . . . and I love France anyway, so it made a lot of sense. And it has actually worked out cheaper flying everyone out here and doing the whole album here than it would have been to do it in either London or Los Angeles . . . Geffen will get a finished album when we leave here, and it will have been a far less painful experience than if we had done it in the US.

"Personally, I also think not having the record company right next door is a major plus. Record company executives do make people ill at ease. If record company people pop in, the band goes tense, they don't feel relaxed. And it's very important for a band to feel comfortable to bring out the best in them."

Does Steve see himself continuing to work so hard in the future?

"I don't have to work so hard, but I get very frustrated when I don't work. I enjoy working. If I have too long a time off, I start to get very fidgety. To me, working in a studio isn't a major problem. I enjoy working, I feel very relaxed in the studio.

"I've spent virtually every day of my life since joining CBS in studios. To me a studio is as natural a place as any to be in.

"I find it very exciting working with artists. You need to keep on the case all the time. It's a very competitive world. It's an industry that's very fierce, and if you're out of the charts for two weeks, people forget about you.

"I haven't been in the charts for a few months because of the Beach Boys album, but you wouldn't believe the difference once the single had taken off in the US, the phone started ringing.

"People have to see you in the charts. I'll pace myself so that I can enjoy a bit of an outside life, but I can't see myself taking a year off to go round the world. I don't think I could bear that, but I will certainly plan to take the odd month's holiday."

Will Steve be working as hard in another 10 years time?



A FEW well chosen words from one producer to another — with George Martin at the British Record Industry Awards ceremony 1984.

"Very much so. I have a lot of respect for George Martin and Quincy Jones and hope that I will be doing the same as them. The major advantage that I'm very happy about is that I entered the music industry as early as I did. I'm now 27, but I've been doing it for 10 years. In 10 years time, I hope I'm still having hits. I can't imagine myself selling cars or anything else, I very much enjoy being a record producer. I just hope I stay on the case enough as Quincy Jones and George Martin have. They were ahead of their time when they started making records, yet they've kept pace with everything.

"My pioneering stages are obviously with digital and if I can keep ahead of the field as I am now, I don't think there will be any problem. It's just a case of finding good working relationships with people."

Congratulations Steve on 10 successful years in the business

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The following records are bubbling under the grid on the opposite page

- 7 (→) **BROWN, Gloria D.:** The More They Knock... 10/Virgin TEN 52 (E)
Essex, Hallam, Hereward, Mercia, Pennine, Piccadilly, Red Rose
- 7 (→) **COPELAND, Kenny:** Summer (The First Time) Streetwave KHAN 44 (A)
BRMB, Hereward, NorthSound, Piccadilly, Signal, 2CR, Wiltshire.
- 7 (6) **DARTS:** Blow Away Choicecut PIG 907 (A)
- 5 (6) **EMOTIONS:** The Miss Your Love Motown ZB 40113 (R)
- 5 (→) **EVERYTHING BUT THE GIRL:** Angel blanco y negro/WEA NEG 15 (W)
Hereward, Mercia, Metro, Piccadilly, Tay
- 6 (6) **FORCE 8:** New Beginning New Mersey Sound/Priority FORCE 1 (E)
- 5 (5) **FREE:** Wishing Well Island IS 221 (E)
- 7 (→) **HIPSWAY:** Broken Years Mercury/Phonogram MER 193 (F)
- 5 (5) **HYDE, Paul & The Payolas:** Here's The World For Ya A&M AM 253 (C)
- 8 (8) **JACKSON, Freddie:** Rock Me Tonight Capitol CL 385 (E)
- 6 (→) **JARRE, Jean Michel:** Zoolookologie Dreyfus/Polydor POSP 740 (F)
Essex, Forth, Hallam, Pennine, Piccadilly, Plymouth
- 5 (→) **LAID BACK:** Sunshine Reggae Sire W 9224 (W)
Broadland, Chiltern, Clyde, Mercury, Moray Firth
- 5 (→) **LORBER, Jeff:** Best Part Of The Night Club/Phonogram JAB 13 (F)
Chiltern, Essex, Hallam, Mercury, Viking
- 7 (5) **MARILYN:** Pray For That Sunshine Mercury/Phonogram MAZ 5 (F)
- 7 (→) **NUMAN, Gary:** The Live EP Numa NU 7 (A)
CBC, Hallam, Metro, Pennine, Tay, West Sound, Wiltshire
- 6 (5) **OPUS:** Live Is Life Polydor POSP 743 (F)
- 5 (→) **PALE FOUNTAINS, The:** Across The Kitchen Table Virgin VS 750 (E)
Hereward, Mercury, NorthSound, Signal, Viking
- 6 (8) **PERSON TO PERSON:** High Time Epic A 4630 (C)
- 5 (→) **REA, Chris:** Josephine Magnet MAG 280 (R)
Chiltern, County, Hereward, Luxembourg, NorthSound
- 5 (→) **RODGERS, Nile:** Let's Go Out Tonight Warner Brothers W 9049 (W)
Beacon, Clyde, Hereward, Metro, Pennine
- 8 (6) **RUSH, Jennifer:** The Power Of Love CBS A 5003 (C)
- 8 (5) **SPEAR OF DESTINY:** All My Love (Ask Nothing) Epic A 6333 (C)
- 8 (→) **TEAM, The:** Wicki Wacky House Party EMI 5519 (E)
Forth, Luxembourg, Mercia, Mercury, Metro, Pennine, Tay, Tees
- 7 (→) **TEARS FOR FEARS:** Head Over Heels Vertigo/Phonogram IDEA 10 (F)
Capital, City, Clyde, County, NorthSound, Piccadilly, Tees
- 5 (→) **TZUKE, Judie:** Love Like Fire Legacy LGY 25 (A)
Hereward, Plymouth, Signal, 210, Wiltshire
- 8 (7) **VICIOUS PINK:** CCCan't You See (Remixxx) Parlophone RX 6074 (E)
- 7 (7) **WYNETTE, Tammy/MARK GRAY:** Sometimes When... Epic A 6326 (C)

RADIO 2

Based on plays Monday-Friday (6.00am-8.00pm) in the week preceding publication

- 10 (New) **BILL WITHERS:** Oh! Yeah! (CBS)
- 8 (New) **ROY ORBISON:** Wild Hearts (... Time) (ZTT/Island)
- 7 (5) **BOBBYSOCKS:** Let It Swing
- 7 (6) **SISTER SLEDGE:** Frankie
- 6 (Re) **BILLY OCEAN:** Suddenly
- 5 (New) **OPUS:** Live Is Life (Polydor)
- 4 (New) **DANA:** Little Things Mean A Lot (Ritz)
- 4 (Re) **F. R. DAVID:** This Time I Have To Win
- 4 (Re) **STEPHEN 'TIN TIN' DUFFY:** Icing On The Cake
- 4 (7) **THE HOLLIES:** Too Many Hearts Get Broken
- 4 (New) **STUTZ BEAR CATS:** Running In The Night (A)
- 4 (New) **MARI WILSON:** Would You Dance With A Stranger (London)

OTHER FEATURED RECORDS

- KENNY COPELAND:** Summer (The First Time)
- THE CROWD:** You'll Never Walk Alone
- JIM DIAMOND:** Remember I Love You
- BRYAN FERRY:** Slave To Love
- CLAIRE HAMILL:** If You'd Only Talk To Me
- NICK HEYWARD:** Laura
- HOT EYES:** Catch Me If You Can
- FREDDIE JACKSON:** Dynamite
- THE KORGIS:** True Life Confessions
- MADONNA:** Crazy For You
- REDWAY/KENNEDY:** So Do I
- REO SPEEDWAGON:** One Lonely Night
- JENNIFER RUSH:** The Power Of Love
- SCRITTI POLITTI:** The World Girl
- EDWIN STARR:** It Ain't Fair
- LINDA THOMPSON:** One Clear Moment
- MARTI WEBB:** Ben
- DANNY WILLIAMS:** Green Eyes

DAVID HAMILTON'S RECORD OF THE WEEK
PAUL YOUNG: Tomb Of Memories

Radio 1 and Radio 2 guides compiled by Sham Tracking (01-290 0129).

RADIO 1

Figures denote actual plays logged Sunday to Saturday in the week preceding publication (6am-Midnight)

- 22 (17) **MARILLION:** Kayleigh
- 21 (13) **GO WEST:** Call Me
- 20 (13) **ANIMOTION:** Obsession
- 20 (19) **PAUL HARDCASTLE:** 19
- 19 (8) **GARY MOORE & PHIL LYNOTT:** Out In The Fields
- 19 (13) **PROPAGANDA:** Duel
- 18 (13) **SCRITTI POLITTI:** The World Girl
- 17 (16) **DURAN DURAN:** A View To A Kill
- 17 (18) **KATRINA & THE WAVES:** Walking On Sunshine
- 17 (12) **STING:** If You Love Somebody Set Them Free
- 16 (11) **ELTON JOHN & MILLIE JACKSON:** Act Of War
- 16 (13) **ORCHESTRAL MANOEUVRES IN THE DARK:** So In Love
- 15 (15) **DEBARGE:** Rhythm Of The Night
- 15 (8) **MAITAI:** History
- 14 (11) **CHINA CRISIS:** King In A Catholic Style (Wake Up)
- 14 (11) **DAVID BOWIE:** Loving The Alien (Remix)
- 14 (11) **STEPHEN 'TIN TIN' DUFFY:** Icing On The Cake
- 13 (7) **FINE YOUNG CANNIBALS:** Johnny Come Home
- 13 (NEW) **TEARS FOR FEARS:** Head Over Heels (Remix), Mercury /Phonogram IDEA 10 (F)
- 12 (12) **BRYAN FERRY:** Slave To Love
- 12 (5) **THE CULT:** She Sells Sanctuary
- 12 (7) **SISTER SLEDGE:** Frankie
- 12 (14) **STEVE ARRINGTON:** Feel So Real
- 11 (9) **NILS LOFGREN:** Secrets In The Street
- 10 (7) **MADONNA:** Crazy For You
- 10 (10) **NICK HEYWARD:** Laura
- 10 (7) **PHILIP BAILEY:** Walking On The Chinese Wall
- 10 (9) **PRINCE & THE NEW POWER GENERATION:** Paisley Park
- 10 (5) **SIMPLY RED:** Money's Too Tight (To Mention)
- 9 (11) **BILLY OCEAN:** Suddenly
- 9 (9) **SKIP WORTH & TURNER:** Thinking About Your Love
- 8 (New) **BRUCE SPRINGSTEEN:** Born In The USA, CBS A6342 (C)
- 8 (16) **BRYAN ADAMS:** Heaven
- 8 (New) **PAT BENATAR:** Shadows Of The Night, Chrysalis PAT 2 (F)
- 8 (7) **THE POWER STATION:** Get It On
- 8 (8) **SQUEEZE:** Last Time Forever
- 7 (New) **BEACH BOYS:** Getcha Back, Caribou/CBS A6324 (C)
- 7 (5) **BRUCE SPRINGSTEEN:** I'm On Fire
- 7 (12) **DEPECHE MODE:** Shake The Disease
- 7 (Re) **FIVE STAR:** All Fall Down
- 7 (7) **PHIL FEARON & GALAXY:** You Don't Need A Reason
- 7 (5) **KOOL & THE GANG:** Cherish
- 6 (7) **BIG SOUND AUTHORITY:** A Bad Town
- 6 (6) **BRONSKI BEAT & MARC ALMOND:** I Feel Love (Medley)
- 6 (New) **THE CROWD:** You'll Never Walk Alone, Spartan BRAD 1 (SP)
- 6 (6) **DAVID GRANT:** Where Our Love Begins
- 6 (New) **DENISE LASALLE:** My Toot Toot, Epic A6634 (C)
- 6 (New) **EDWIN STARR:** It Ain't Fair, Hippodrome HIP 01 (E)
- 6 (Re) **ICICLE WORKS:** All The Daughters
- 6 (New) **KID CREOLE & THE COCONUTS:** Endicott, Sire W 8959 (W)
- 6 (Re) **LONE JUSTICE:** Ways To Be Wicked
- 6 (8) **PHYLIS NELSON:** Move Closer
- 5 (New) **BOB DYLAN:** Tight Connection To My Heart, CBS A6303 (C)
- 5 (New) **CHRIS REA:** Josephine, Magnet MAG 280 (R)
- 5 (10) **JIMMY NAIL:** Love Don't Live Here Anymore
- 5 (New) **OPUS:** Live Is Life, Polydor POSP 743 (F)
- 5 (New) **THE REDSKINS:** Bring It Down (This Insane Thing), Decca CD (F)
- 5 (New) **ROY ORBISON:** Wild Hearts (... Time), ZTT/Island ZTAS 9 (E)
- 5 (8) **THE STYLE COUNCIL:** Walls Come Tumbling Down
- 5 (New) **SUNSET GUN:** Sister, CBS A6264 (C)
- 5 (6) **TEARS FOR FEARS:** Everybody Wants To Rule The World

OTHER FEATURED RECORDS

- BELTANE FIRE:** Fortune Favours The Brave
- CHEYNE:** Call Me Mr Telephone
- VINCE CLARK & PAUL QUINN:** One Day
- JIM DIAMOND:** Remember I Love You
- DARYL HALL & JOHN OATES:** Out Of Touch
- LEVEL 42:** A Physical Presence EP
- FREDDIE MERCURY:** I Was Born To Love You
- SANTANA:** How Long
- SIMPLE MINDS:** Don't You Forget About Me
- DONNA SUMMER:** Eyes
- KIM WILDE:** Rage To Love
- PAUL YOUNG:** Tomb Of Memories

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TOP 75 SINGLES

★ = PLATINUM (One million sales) ● = GOLD (500,000 sales) ○ = SILVER (250,000 sales) RE indicates a re-entry. ⊙ = Indicates title available in sheet music. *Top 75 on Prestel: MG Spotlight 514200 Key to distributors code - see albums releases page

This Week	Last Week	Wks on Chart	TITLE	Artist	Label 7" (12") number (Distributor)	This Week	Last Week	Wks on Chart	TITLE	Artist	Label 7" (12") number (Distributor)	This Week	Last Week	Wks on Chart	TITLE	Artist	Label 7" (12") number (Distributor)		
1	4	3	YOU'LL NEVER WALK ALONE	The Crowd (Graham Gouldman)	Chappell Music (S)	26	13	6	SLAVE TO LOVE	Bryan Ferry (Rhett Davies/Bryan Ferry)	EG Music (S)	51	36	12	EVERYBODY WANTS TO RULE THE WORLD	Tears For Fears (Chris Hughes)	Mercury/Phonogram IDEA 9121 (F)		
2	3	5	KAYLEIGH	Marillion (Chris Kimsey) Marillion/Charisma/Chappell Music (S)	EMI (12)MARI3 (S)	27	15	9	I FEEL LOVE (MEDLEY)	Forbidden Fruit/London BITE(X) 4 (F)	Forbidden Fruit/London BITE(X) 4 (F)	52	NEW	NEW	SHADOWS OF THE NIGHT	Pat Benatar (Neil Gerrald/Peter Coleman)	CBS Songs		
3	1	7	19	Paul Hardcastle (Paul Hardcastle) Oval Music (S)	Chrysalis CHS 1212860 (F)	28	27	4	SO IN LOVE	Orchestral Manoeuvres In The Dark (Stephen Hague)	Virgin/Charisma/Chappell Music (S)	53	71	2	SECRETS IN THE STREET	Nita Lofgren (Lance Quinn/Nita Lofgren)	Hillman/R. England International Music Co.		
4	9	6	SUDDENLY	Billy Ocean (Keith Diamond)	Zomba Music/Aqua Music (S)	29	18	6	SHAKE THE DISEASE	Depeche Mode (Daniel Miller/Depeche Mode/Garth Jones)	Grabbing Hands/Sonet Music (S)	54	64	2	A BAD TOWN	The Big Sound Authority (Greg Walsh)	Rondor Music		
5	6	6	OBSESSION	Animation (John Ryan)	Heath Levy Music (S)	Mercury/Phonogram PH 34112 (F)	30	42	3	AXEL F	Harold Faltermeyer (Harold Faltermeyer)	Famous Chappell	55	60	2	YOU TRIP ME UP	The Jesus And Mary Chain (The Jesus And Mary Chain)	Warner Bros. Music	
6	2	5	A VIEW TO A KILL	Duran Duran (Bernard Edwards/Jason Cassano/Duran Duran)	Tritac Music/CBS Songs	31	24	8	THINKING ABOUT YOUR LOVE	Fourth & Broadway/Island (12)BRW 23 (E)	Skippowh & Turner (Patrick Adams/Rodney Skipworth)	Memory Lane Music (S)	56	57	3	IT AIN'T FAIR	Edwin Starr (R. Kahler/E. Starr/C. Trapp/P. Williams)	Zonal/Hippodrome Music	
7	5	5	OURN IN THE FIELDS	Gary Moore & Phil Lynott (Peter Collins)	10 Music	10/Virgin TEN 49112 (E)	32	44	2	IF YOU LOVE SOMEBODY SET THEM FREE	Sting (Pete Smith/Sting)	Magnetic Music	57	66	2	THE MORE THEY KNOCK THE MORE I LOVE YOU	Gloria D. Brown (Rodney Brown)	Copyright Control	
8	10	6	THE WORD GIRL	Scrims Politri (Scrims Politri)	Chrysalis Music/Warner Bros. Music (S)	33	20	8	FEEL SO REAL	Steve Arrington (Keg Johnson/Wilmer Raglin)	Screen-Gems/EMI/Island Music (S)	Atlantic A95761 (W)	58	33	5	WE ALL FOLLOW MAN, UNITED	Manchester United Football Team (Peter Tattersall/Richard Scott)	Copyright Control	
9	25	2	CRAZY FOR YOU	Madonna (John "Jellybean" Benitez)	Warner Bros. Music	34	40	5	WALKING ON THE CHINESE WALL	Philip Bailey (Phil Collins)	Warner Bros. Music (S)	CBS (T) A6202 (C)	59	NEW	NEW	YOU DON'T NEED A REASON	Phil Fearon & Galaxy (Phil Fearon)	Handle Music	
10	16	4	HISTORY	Mai Tai (Eric Van Tijn/Jochum Fluittma)	Fader Songs/Intersong/Hat Melt Music	35	26	6	MAGIC TOUCH	Loose Ends (Nick Martinelli)	Brampton/Virgin Music	Virgin VS 76112 (E)	60	53	3	WICKI WACKY HOUSE PARTY	The Team (Gee Belle)	Citiz Music/MCPS/Copyright Control	
11	23	3	FRANKIE	Sister Sledge (Nile Rodgers)	IDG Publishing	Atlantic A95471 (W)	36	31	9	I WAS BORN TO LOVE YOU	Freddie Mercury (Mercury/Mercury)	Queen Music/EMI Music (S)	CBS (T) A 6019 (C)	61	NEW	NEW	ALL MY LOVE (ASK NOTHING)	Spear Of Destiny (Rusty Ken)	Chrysalis Music
12	8	7	WALKING ON SUNSHINE	Katrina And The Waves (Katrina & The Waves/Pat Collier)	Screen-Gems/EMI Music (S)	37	46	3	KING IN A CATHOLIC STYLE (WAKE UP)	China Crisis (Walter Becker)	Virgin Music	Virgin VS 76512 (E)	62	41	8	RAGE TO LOVE	Kim Wilde (Ricki Wilde)	Rickim Music	
13	22	6	CHERISH	Kool & The Gang (Jim Banneton/Ronald Bell/Kool & The Gang)	Planetary Nom	38	32	9	DON'T YOU (FORGET ABOUT ME)	Simple Minds (Keith Forsey)	MCA Music (S)	Virgin VS 74912 (E)	63	45	4	LET IT SWING	Bobbysocks (Torgny Soderberg)	Eurosong-Birth Music	
14	14	5	ICING ON THE CAKE	Stephen "Tin Tin" Duffy (S. A. J. Duffy/Stephen Street)	10 Music	10/Virgin TIN 312 (E)	39	34	4	THE LIVE EP	Gary Numan (Gary Numan)	Beggars Banquet/Numan Music	Numa NU(M) 7 (A)	64	NEW	NEW	LAST TIME FOREVER	Squeeze (Lauro Latham)	Virgin Music
15	19	7	ALL FALL DOWN	Five Star (Nick Martinelli)	Blue Mer/Virgin Music/MCA Music	40	30	6	GET IT ON	The Power Station (Bernard Edwards)	Westminster Music	Parlophone (12) R6096 (E)	65	NEW	NEW	MONEY'S TOO TIGHT (TO MENTION)	Simply Red (Stuart Levine)	Songs For Today	
16	35	2	JOHNNY COME HOME	Fine Young Cannibals (Cox/Steel/Gift)	Virgin Music	London LON(X) 68 (F)	41	43	4	SHE SELLS SANCTUARY	The Cult (Steve Brown)	Chappell Music	Beggars Banquet BEG 135(T) (W)	66	NEW	NEW	SAVE YOUR LOVE (FOR #1)	Rene & Angela with Kurtis Blow (B. Watson/B. Swedien/Rene/Angela)	Copyright Control
17	12	6	CALL ME	Coolest (Gary Stevenson)	ATV Music (S)	Chrysalis GOW(X) 1 (F)	42	40	5	EL VINO COLLAPSO	Black Lace (Neil Ferguson/Black Lace)	EMI Music (S)	Fair/Priority LACE 112 (E)	67	54	6	ROMANCE (LET YOUR HEART GO)	David Cassidy (Alan Tammy)	Morrison Leahy Music (S)
18	7	8	LOVE DON'T LIVE HERE ANYMORE	Jimmy Nail (Roger Taylor/David Richards)	Warner Bros. Music	Virgin VS 76412 (E)	43	38	4	HEAVEN	Bryan Adams (Bryan Adams/Bob Clearmountain)	Rondor Music	A&M AM(Y) 256 (C)	68	NEW	NEW	KNOCKING AT YOUR BACK DOOR/PERFECT STRANGERS	Deep Purple (Glover/Deep Purple)	Thames Overtures/Chappell
19	23	2	LOVING THE ALIEN (Remix)	David Bowie (David Bowie/Derek Bramble/Hugh Padgham)	EMI Music (S)	EMI America 121EA 195 (E)	44	NEW	NEW	ACT OF WAR	Eton John & Millie Jackson (Gus Dudgeon)	Big Pig Music	Rocket/Phonogram EJS 812 (F)	69	NEW	NEW	YOU'RE MY HEART, YOU'RE MY SOUL	Modern Talking (Steve Benson)	George Gluck/Rocket/Intersong Music
20	47	2	BEN	Meri Webb (Chris Harding/David Collen)	Jobete Music (S)	Starblend STAR 6 (A)	45	56	2	LAURA	Nick Heyward (Nick Heyward/Graham Secher)	Morrison Leahy Music	Arista HEY 1218 (F)	70	NEW	NEW	VANITY KILLS	ABC (Marryn Fry/Mark White)	Neutron/10 Music
21	21	7	DUEL	Propaganda (S.J. Lipson)	Perfect Songs	ZTT/Island 121ZTAS 8 (E)	46	28	6	WALLS COME TUMBLING DOWN!	The Style Council (Peter Wilson/Paul Weller)	EMI Music (S)	Polydor TSC(X) 8 (F)	71	NEW	NEW	LIVE IS LIFE	Opus (Peter J. Moller)	EMI Music
22	11	11	RHYTHM OF THE NIGHT	Debarge (Richard Perry)	ATV Music (S)	Gordy TMGT(T) 1376 (R)	47	50	3	GET UP I FEEL LIKE BEING A SEX MACHINE	James Brown (James Brown)	Intersong Music	Boiling Point/Polydor POSPX(X) 751 (F)	72	NEW	NEW	MY TOOT TOOT	Denise LaSalle (Tommy Couch/Wolf Stevenson)	Flyright Music (MCPS)
23	NEW	NEW	I'M ON FIRE/BORN IN THE USA	Bruce Springsteen (B. Springsteen/L. Landau/C. Plotkin/S. Van Zandt)	Zomba Music	CBS (T) A 6342 (C)	48	39	11	FREE YOURSELF	The Untouchables (Chris Siliagy/Pat Foley)	Copyright Control	Swift BUY(T) 221 (C)	73	58	4	THE PERFECT KISS	New Order (New Order)	Bennisc/Warner Bros. Music
24	37	4	PAISLEY PARK	Prince And The New Power Generation (Prince And The New Power Generation)	Island Music	Warner Brothers W9052 (T) (W)	49	55	2	BUTTERCUP	Carl Anderson (Paul Phillips)	Jobete Music	Streetwave (M)KJAN 45 (A)	74	61	4	HIT ME WITH YOUR RHYTHM STICK (Remix)	Ian Dury & The Blockheads (Ian Dury & The Blockheads/Paul Hardcastle)	Warner Bros. Music
25	17	17	MOVE CLOSER	Phyllis Nelson (Yves Desca)	Jess Music (Leosong/Wolk Music (S))	Carere CAR(T) 337 (A)	50	48	5	REMEMBER I LOVE YOU	Jim Diamond (Jim Diamond)	Rondor/Most Music	A&M AM 247 (C)	75	NEW	NEW	RAIN FOREST	Paul Hardcastle (Paul Hardcastle)	Bleed/Bird/Oval Music

THE NEW 30

This Week	Last Week	TITLE	Artist	Label 7" (12") number (Distributor)	This Week	Last Week	TITLE	Artist	Label 7" (12") number (Distributor)	This Week	Last Week	TITLE	Artist	Label 7" (12") number (Distributor)	
76	94	WILD HEARTS (... TIME)	Roy Orbison (David Briggs/Will Jennings)	Polygram/Warner Bros. Music	85	83	I WANT YOU (ALL TONIGHT)	Pretty Pearl/RCA PB 40169 (12"-PT 40170) (R)	Curtis Hayden (G. Radford)	Chrysalis Music (R)	94	91	WATCHING YOU/PICK UP THE PIECES	Joanna Gardner (M. Fort/D.R. Robinson)	EMI Music
77	53	WAYS TO BE WICKED	Loee Justice (Jimmy Wilby)	Warner Bros. Music	86	83	THE LADY DON'T MIND	Talking Heads (Talking Heads)	Warner Bros. Music	EMI (12)EMI 5520 (E)	95	83	IS THIS LOVE	Chris Cameron (Chris Cameron/Geoff Calvert)	Copyright Control
78	—	OUT OF TOUCH	Daryl Hall & John Oates (Hall/Oates/Bob Clearmountain)	Intersong Music	87	—	A PHYSICAL PRESENCE EP	Level 42 (Greg Jackman/Level 42)	Level 42/Chappell Music/Island Visual Arts	Polydor POSPX(X) 746 (F)	96	84	BLACK MAN RAY	China Crisis (Walter Becker)	Virgin Music
79	—	COVER ME	Bruce Springsteen (B. Springsteen/J. Landau/C. Plotkin/S. Van Zandt)	Zomba Music	87	—	HOT FOR TEACHER	Van Halen (Ted Templeman)	Warner Bros. Music	Warner Brothers W9199(T) (W)	97	95	CCCAN'T YOU SEE (RE-MIXXX)	Yvonne Pisk (Tony Mansfield)	Warehouse/Heath Levy Music
80	85	WHERE OUR LOVE BEGINS	David Grant (Derek Bramble)	Virgin Music	89	87	CELEBRATE YOUTH	Rick Springfield (Rick Springfield/Bill Drescher)	Super Ron Music	RCA PB 49987 (12"-PT 49988) (R)	98	—	IRRESISTIBLE	Steve Harley & Cockney Rebel (Mickie Most)	Pricerak/Pak Publishing
81	—	ROCK ME TONIGHT (For Old Times Sake)	Freddie Jackson (Paul Laurence/Stone Jones)	EMI Music	90	—	BILLY	King Kurt (D. Batchelor)	Copyright Control	Swift BUY(T) 223 (E)	99	99	HOTEL CALIFORNIA	Eagles (Bill Szymczyk)	Warner Bros. Music
82	85	LET ME BE YOUR EVERYTHING	Touch Of Class (Pete Jackson/Gerald Jackson)	Intersong Music	91	90	LOVE IS A BATTLEFIELD	Pat Benatar (Neil Gerrald/Peter Coleman)	State/Chimichang/Heath Levy Music (S)	Chrysalis PAT(X) 1 (F)	100	—	FRIENDS	David Essex (David Essex)	Mutiny Music
83	—	COULD IT BE I'M FALLING IN LOVE	David Grant & Jaki Graham (Derek Bramble)	Mighty Three/Carlin Music (F)	92	—	SMUGGLER'S BLUES	Glenn Frey (Glenn Frey/Allan Batzok)	Warner Bros./Heath Levy Music	BBC RESL 170 (12" RSL 170) (A)	—	—	—	—	—
84	88	THE BIG KISS	Therese Bazar (Ari Mardin)	Alternative Directions/Warner Bros. Music	93	91	ANGEL	Everything But The Girl (Robin Millar)	Complete Music	blance y negro/WEA NEG 151(T) (W)	—	—	—	—	—

TITLES A-Z (WRITERS)

A Physical Presence EP	87	Crazy For You (J. Bettis/J. Lind)	5	Let It Swing (R. Leland/Alizandra)	63	Perfect Kiss (R. Blackmore/R. Glover/G. Gillis)	68	Vanity Kills (M. Fry/M. White)	73
A View To A Kill (Duran Duran/J. Barry)	5	Don't You (Forget About Me) (K. Forsey/S. Chitt)	38	I Want You (All Tonight) (G. Radford)	27	Pick Up The Pieces (M. Horow/R. Brownfield/D. Robinson)	82	Walking On Sunshine (K. Bow)	12
A Bad Town (Bucks)	54	Duel (C. Bruckner/R. Durger/M. Merfens)	21	I Was Born To Love You (F. Mercury)	36	Love EP (The G. Numan)	39	Walking On The Chinese Wall (P. Seaman/M. Levy/D. Hughes)	54
Act Of War (E. Duran/J. Teupin/Jord. Choice)	44	El Vino Collapso (N. Hopkins)	42	Iceing On The Cake (S.A.J. Duffy)	14	Live Is Life (Opus/Pfeger)	71	Walls Come Tumbling Down (P. Weller)	12
All Fall Down (B. Blair/R. Smith)	15	I'm On Fire (B. Springsteen)	23	If You Love Somebody Set Them Free (Sting)	16	Love Don't Live Here Anymore (M. Gregory)	17	Watching You (M. Horow/R. Brownfield)	74
All My Love (Ask Nothing) (K. Brandon)	61	I'm On Fire (B. Springsteen)	23	I'm On Fire (B. Springsteen)	23	Love Is A Battlefield (M. Chapman/M. Knight)	31	Ways To Be Wicked (Patty Campbell)	54
Angel (B. Watt/T. Thom)	61	Feel So Real (S. Arrington/J. Arrington)	51	Is This Love (G. Cameron/A. Aja-Ajabe)	25	Loving The Alien (D. Brown)	13	We All Follow Man, United (K. Wallis/D. Melia/M. Temoney)	57
Axel F (Harold Faltermeyer)	30	Follow Me (M. King/R. Gould)	37	R.A.M.'s (E. Starr)	56	Magic Touch (Cygnus/Michael/Niccol)	23	Where Our Love Begins (D. Bramble)	80
Bea (W. Schaeff/D. Black)	20	Free Yourself (Gruness)	11	Johnny Come Home (Steele/Gift)	11	Money's Too Tight (Too Mention) (J. Valentine/A. Valentine)	67	Wicki Wacky House Party (Curtis/Frippa/Wesley)	80
Big Kiss (The O. Ray)	84	Friends (D. Essex)	40	Kansas City Milkman (M. King/P. Gould/M. Lindup/W. Bedaloni)	87	Move They Knock The More I Love You, The (R. Brown)	65	Widely Hearts (... Time) (W. Jennings/R. Orbison)	50
Black Man Ray (G. Daly/E. Lundon/G. Johnson)	96	Get It On (M. Balun)	22	King In A Catholic Style (Wake Up) (G. Dalay/E. Lundon)	47	My Toot Toot (P. Simon)	72	Ward Girl, The (Green/Gamma)	78
Bliss (Lyon)	61	History (S. Van Tijn/J. Fluittma)	10	Knocking At Your Back Door (R. Blackmore/R. Glover/G. Gillis)	37	Obsession (J. Knight/M. Des Bares)	23	You Don't Need A Reason (P. Fearon)	53
Buttercup (S. Wender)	43	Heaven (B. Adkins/J. Vallance)	47	Knocking At Your Back Door (R. Blackmore/R. Glover/G. Gillis)	37	Obsession (J. Knight/M. Des Bares)	23	You'll Never Walk Alone (R. Rodgers/D. Hammerstein)	55
Call Me (P. Cox/J. Drummin)	17	Hit Me With Your Rhythm Stick (I. Dury/C. Jankal)	74	Last Time Forever (C. Dillford/G. Tibbrook)	64	Out In The Fields (G. Moore)	64	You're My Heart, You're My Soul (S. Benson/C. Styx)	93
CC&N You See (J. Wardon/B. Mosa)	57	Hot For Teacher (E. Van Halen/A. Van Halen/M. Anthony/D.L. Roth)	85	Lady Don't Mind (The D. Bryan/C. Frantz/J. Harrison/T. Wymouth)	86	Perfect Kiss (The New Order)	73		

TOP 100 SINGLES

Table with 4 columns: Rank, Artist, Title, Label. Lists top 100 singles from June 15, 1985.

BULLETS 41-100

Table with 4 columns: Rank, Artist, Title, Label. Lists singles ranked 41-100.

Vertical list of singles with artist names, titles, and labels. Includes entries like 'A FLOCK OF SEAGULLS TELECOMMUNICATION', 'BOBO ZERO CRIME OF EMOTION', etc.

Vertical list of singles with artist names and titles. Includes entries like 'Act Of War (Part 1)', 'All My Love', 'Attack Me With Your Love', etc.

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains. Chart Courtesy Billboard June 15, 1985

Mon 17-Fri 21 June, 1985 Single Releases 103

Year to Date (25 weeks to 21 June, 1985) Single Releases 2,198

See New Albums for Distributors Codes

INCORPORATING LP
CD & CASSETTE SALES

TOP 100 TOP 100 TOP 100 TOP 100

MUSIC
WEEK

Week-ending June 15, 1985

NEW **NOT BOYS AND GIRLS** ● CD
Bryan Ferry
EG/Polydor EGLP 22

- 2 **OUT NOW! 28 HOT HITS**
Various
Chrysalis/MCA OUTV 1
- 3 **NOW DANCE — THE 12" MIXES** ●
Various
EMI/Virgin MOD 1
- 4 **BROTHERS IN ARMS** ★ CD
Dire Straits
Vertigo/Phonogram VERH 25
- 5 **BORN IN THE U.S.A.** ★ ★ CD
Bruce Springsteen
CBS 86304
- 6 **OUR FAVOURITE SHOP** ● CD
The Style Council
Polydor TSCLP 2
- 7 **BEST OF THE 20th CENTURY BOY** ●
Marc Bolan and T Rex
K-tel NE 1297
- 8 **NO JACKET REQUIRED** ★ ★ CD
Phil Collins
Virgin V2345
- 9 **SONGS FROM THE BIG CHAIR** ★ CD
Tears For Fears
Mercury/Phonogram MERR 58
- 10 **HITS 2** ★ ★
Various
CBS/WEA HITS 2
- 11 **GO WEST** ●
Go West
Chrysalis CHR 1495
- 12 **BE YOURSELF TONIGHT** CD
Eurythmics
RCA PL 70711
- 13 **THE BEST OF THE EAGLES** ○ CD
The Eagles
Asylum EKT 5
- 14 **VOICES FROM THE HOLY LAND** ○
BBC Welsh Chorus with Aled Jones (Trebble)
BBC REC 564
- 15 **SHAMROCK DIARIES** CD
Chris Rea
Magnet/MAGL 5062
- 16 **THE SECRET OF ASSOCIATION** ★ CD
Paul Young
CBS 26234
- 17 **FLAUNT THE IMPERFECTION** ○ CD
China Crisis
Virgin V 2342
- 18 **WEST SIDE STORY** ○ CD
Leonard Bernstein/Kiri Te Kanawa/José Carreras
Deutsche Grammophon 415253-1
- 19 **LOW-LIFE**
New Order
Factory FACT 100
- 20 **ROMANCE** ○
David Cassidy
MLM/Arista 206 983
- 21 **RECKLESS** ● CD
Bryan Adams
A&M AMA 5013
- 22 **THE BEST OF ELVIS COSTELLO — THE MAN**
Elvis Costello
Telstar STAR 2247
- 23 **SUDDENLY** CD
Billy Ocean
Jive HIP 12
- 24 **THE AGE OF CONSENT** ★ CD
Bronski Beat
Forbidden Fruit/London BITLP 1
- 25 **THE RIVER** ★ CD
Bruce Springsteen
CBS 88510



Limited edition gatefold single
2 record set includes
2 record tracks recorded Live in London, May 1985

THE POLICE

the single
Secrets In The Street
available on 7" & 12" (special extended mix)
Taken from his new album 'F1, F2' on Towerbell Records.
Distributed by EMI

- 58 **BROTHER WHERE YOU BOUND?**
Supertramp
A&M AMA 5014
- 59 **MOVE CLOSER**
Phyllis Nelson
Carrera CAL 203
- 60 **WATCHING YOU WATCHING ME**
Bill Withers
CBS 26200
- 61 **THE WILD, THE INNOCENT AND THE E. STREET SHUFFLE**
Bruce Springsteen
CBS 32363
- 62 **ROSE MARIE SINGS JUST FOR YOU**
Rose Marie
A.1. RM1TV1
- 63 **LOVE NOT MONEY**
Everything But The Girl
blanco y negro/WEA BYN 3
- 64 **AS THE BAND TURNS**
Atlantic Star
AMA 5019
- 65 **THE HURTING** ★ CD
Tears For Fears
Mercury/Phonogram MERS 17
- 66 **REAL TO REEL** ○
Marillion
EMI JEST 1
- 67 **GREETINGS FROM ASBURY PARK, N.J.**
Bruce Springsteen
CBS 32210
- 68 **ALEXANDER O'NEAL**
Alexander O'Neal
Tabu/Epic TBU 26485
- 69 **THE UPS AND DOWNS**
Stephen Tinline 'Duffy'
10/Virgin DIX 5
- 70 **TROPICO**
Pat Benatar
Chrysalis CHR 1471
- 71 **STOP MAKING SENSE** CD
Talking Heads
EMI TAH 1
- 72 **THE COLLECTION** ★ ★ ★ CD
Ultravox
Chrysalis UTV 1
- 73 **NO PARLEZ** ★ ★ ★ CD
Paul Young
CBS 25521
- 74 **THE VERY BEST OF CHRIS DE BURGH** ●
Chris De Burgh
Telstar STAR 2248
- 75 **IRON MAIDEN** ●
Iron Maiden
Fame FA 413121-1
- 76 **HELLO, I MUST BE GOING!** ★ CD
Phil Collins
Virgin V2252
- 77 **WE ARE THE WORLD**
USA For Africa
CBS USAID F1
- 78 **FANTASTIC** ★ ★ CD
Wham!
Inner Vision IVL 25328
- 79 **HATEFUL OF HOLLOW** ●
The Smiths
Rough Trade ROUGH 76
- 80 **THE HITS ALBUM — 32 ORIGINAL HITS** ★ ★ ★
Various
CBS/WEA HITS 1
- 81 **NEBRASKA**
Bruce Springsteen
CBS 25100
- 82 **EMERGENCY** ○ CD
Kool & The Gang
De-Lite/Phonogram DSR 6
- 83 **WAR** ●
U2
Island LPDS 9733

LP REVIEWS

• Top 20

SCRITTI POLITTI: Cupid & Psyche 85. Virgin. V2350. Producers: Artists/Arif Harkin.

TALKING HEADS: Little Creatures. EMI EJ 24 0352 1.

• Top 50

REM: Fables Of The Reconstruction/Reconstruction Of The Fables. IRS/MCA. M1RF 1003. Producer: Joe Boyd. The celebrated Georgia guitar band forge ahead with an album that no one could have predicted from their first two sublime offerings. The new, less immediate direction, could lead to a degree of initial disappointment, but there is enough quintessential REM on *Fables* — coupled with mounting interest in all US guitar groups — for this to be easily their best seller yet.

• General

ONE O'CLOCK GANG: One O'Clock Gang. Arista. 207 121. Producer: Nick Tauber/Artists. The Big Country sound without the hooks, which is a dreariness plod to be sure. Masculine rock too late to ride in on Stuart Adamson's coat-tails, despite Arista's whole-hearted backing.

GWEN GUTHRIE: Padlock. Garage/Fourth & Broadway/Island. IMA 2. Producers: Sly Dunbar/Robbie Shakespeare/Steven Stanley. Five track, 34-minute LP of Gwen Guthrie featuring four tracks remixed from her Portrait album and one from her self-titled debut. Retwiddling the knobs is Larry Levan from New York's Paradise Garage club, while Sly & Robbie and the massed Compass Point Allstars add their considerable talents to make a dance floor monster.

TOURE KUNDA: Natalia. Celluloid, CELL 6740. Producer: Bill Laswell. Three singing brothers from Senegal meet the enterprising Mr Laswell over a Fairlight and produce an album of uplifting African party rhythms, with strong flavours of both Caribbean soca and Western funk.

MANU DIBANGO: Electric Africa. Celluloid. CELL 6114. Producer: Bill Laswell. The legendary African sax player/vocalist, who broke big in the clubs in the Seventies with Soul Makossa and Big Band, returns with electro help from Herbie Hancock and Laswell for an Eighties update of his dense jazz funk sound. Memories on the dance floors stretch back a long way when it comes to classics, and this will be welcomed with arms akimbo.

TIL TUESDAY: Voices Carry. Epic. EPC 26434. Producer: Mark Thorne. A great future is only a bit of exposure away from new US four-piece 'til Tuesday. Nothing very revolutionary goes on, but Aimee Mann has an excellent folk/pop voice and a face like a magnet, while the music is the sort of lightweight AOR currently scaling new heights of popularity.

LOST LOVED ONES: Outcast. Epic. EPC 26357. Producers: Artists. State-of-the-art 1985 UK rock. LLO have assimilated the influences (U2, Killing Joke, etc), but fail to bring enough strength or originality to the proceedings to create their own space. Maybe next time.

• Indies

VARIOUS: Rollercoaster Rockers Volume 1. Rollercoaster. ROLL 2008. Distribution: Making Waves. 18 rare and rockin' tracks to add to the already bulging market of Fifties compilation albums. Known and unknown artists contribute to the mixed bag of rockability and rock'n'roll, with the odd previously unavailable track giving it an extra degree of allure.

LONNIE MACK: The Wham Of That Memphis Man. Edsel Records. Ed 158. Producer: artists. Southern soul meets rock'n'roll in the early Sixties as

six white men with black suits, ties and brylcreamed hairstyles mix their influences and come out sounding like Booker T & The MGs. Another fine Edsel reissue.

BUSHIDO: Deliverance. Third Mind. TMLP 12. Distribution: Rough Trade/Cartel. Electronic experimental music, that is for once eminently listenable. Bushido (from Shepherds Bush) build keyboard pieces along neo-classical lines — recalling all those unpronounceable post-Tangerine Dream Germans — and then go and spoil neat pigeon-holing with the pent-up angst of *A Question Of Identity*. With a better vocalist they could be great.

POISON GIRLS: Songs Of Praise. Xntrix. XN 2008. Producer: Bernie Clarke. The Girls continue to defy the generally held misconception that they are punky trash sloganeers, with eloquent statements on the world we live in, set to real tunes and original musical ideas. At times almost mainstream, but high indie chart is likely to be the limit of its exposure.

THE LEROI BROTHERS: Forget About The Danger. Think About The Fun. Demon. VEX 4. Producers: Craig Leon/Denny Bruce. Six track, 45 rpm artefact from the ace Southern rockin' guitar band. A positive joy for those who like their riffs red hot, if reheated.

THE BLUEBERRY HELLBELLIES: Flabbergasted. Upright. UPLP 8. Producers: Pat Collier/Artists. Distribution: Rough Trade/Cartel. One lyrical joke (the obesity of the participants) stretched over an LP of fine hillbilly/country tunes. Both its novelty and surprising musical quality will see it sell fairly well indie-wise.

DOGMAHICS: Thayer Street. Homestead. HMS 003. **WINDBREAKERS: Terminal.** Homestead. HMS 005. **THE MEATMEN: War Of The Superbikes.** Homestead. HMS 009. **BREAKING CIRCUS: The Very Long Fuse.** Homestead. HMS 0012. **THE FLIES: Get Wise.** Homestead. HMS 013. **ONE PLUS TWO: The Ivy Room.** Homestead. HMS 018. Distributed: Rough Trade/Cartel. Six from the streets of the US. If The Dogmatics were from the UK they'd be The Dogmatix. The Windbreakers are notable REM soundalikes from Mississippi, who include REM producer Mitch Easter in their number. One Plus Two are less noteworthy REM copyists from North Carolina. Breaking Circus are a punked out Psychedelic Furs from Boston, but not as good as that sounds. The Meatmen are mad metal punk merchants from Washington. And The Flies are amphetamine pop punks with strong R&B roots bred in the back streets of Boston.

VARIOUS: WOMAD Talking Book — Volume One: An Introduction. Revolver Records. WOMAD 002. Distribution: Cartel This, the first in a series of six, serves as a brilliant starting point for all budding ethno-musicologists. Traditional music from The Gambia, Bali, Columbia, Ireland, Aboriginal Australia and many more, all vying for attention, and all accompanied by corresponding editorial in the 20-page booklet that comes stitched into the sleeve. The subsequent volumes will deal with specific introductions to individual continents.

GREEN ON RED: Gas Food Lodging. Zippo ZONG 005. Distribution: Demon. Producer: Paul B Cutler. If there have to be revivals, at least they occasionally stem from some of the richest sources of talent. The latest, as every pop paper testifies, is the new wave of US bands led by such giants as REM. Green On Red blends Dylan, Zuma-period Young, Doors and even Tom Verlaine. Will appeal to trendies Whistle Test viewers and hippies alike.

ROLAND RAY: Hot Cold & Blue. Puncture Records. GRIMM 1. Unadventurously pleasant pop made on a shoestring budget, which robs it of any charm that may lurk behind the ill-conceived and ill-executed ideas. Few takers outside Ray's personal sphere of influence.

VARIOUS: The Return Of The Living Dead. Big Beat. WIK 38. The music from the zombie flick of the same name that will arrive in the UK at the end of the summer. There is plenty here though to attract the early worm, though, such as a scorching, unreleased track from the recently dor-

mant Cramps, another from the eternal Damned, and plenty more from debauched punx and rock'n'rollers from both sides of the Atlantic. High indie charter.

SAVOY BROWN: Highway Blues. See For Miles. SEE 4.5. Forgotten name of the UK blues boom (Clapton, Beck, Page, etc) with 11 tracks from around the time the Sixties tripped over into the Seventies, and caught midway between trad-R&B and axe heroism.

GEORGE WILD CHILD BUTLER: Open Up Baby. Charly. CRB 1104. **WILBERT HARRISON: Lovin' Operator.** Charly. CRB 1102. Butler's album is Chicago blues with very few modern embellishments from 1966-68, a time when most motor city labels were embracing soul. Harrison is even described in his sleeve notes as "a shadowy figure in the history of R&B", which must mean he's obscure, but here he covers such classics as Kansas City, Blueberry Hill.

THE JAZZ BUTCHER: Sex And Travel. Glass Records MGLALP 011. Producer: John A Rivers. Distribution: Nine Mile/Cartel. Continuing his now instantly-recognisable theme of incisive, good-natured wit, The Jazz Butcher ambles through this 8-track mini LP follow-up to the magnificent *Scandal In Bohemia*, sometimes not making as much of the tracks as he might. But if we still get delicious little gems like President Reagan's Birthday Present, the standard is high enough to warrant the indie chart placing plus consumer weekly coverage that this will get. Stay tuned for a crossover breakthrough.

RENT PARTY: Honk That Saxophone. Waterfront WF 022. Distribution: Various. Mini-album from a Southern group who are following Joe Jackson et al in the great swing music tradition. Recorded live at Camden's Dublin Castle pub venue, and at a performance which was certainly packed with atmosphere.

DAVID J: Crocodile Tears And The Velvet Cosh. Glass Records. GLALP 010. Producer: artist. A rather pleasant collection of acoustic songs lurks behind this ostensibly titled solo LP from former Bauhaus and — more recently — Jazz Butcher — bassist. The tunes are folksy, almost Dylanesque at times, while the lyrics (printed in full) are a little less convincing. Unlikely to attract hordes of new fans.

COMPACT DISC DIGITAL AUDIO

- 1 DIRE STRAITS: Brothers In Arms Vertigo/Phonogram
- 2 LEONARD BERNSTEIN: West Side Story Deutsche Grammophon
- 3 EURYTHMICS: Be Yourself RCA
- 4 TEARS FOR FEARS: Songs From The Big Chair Mercury/Phonogram
- 5 PHIL COLLINS: No Jacket Required Virgin
- 6 ALISON MOYET: Alf CBS
- 7 *NIK KERSHAW: Human Racing MCA
- 8 BRUCE SPRINGSTEEN: Born In The USA CBS
- 9 PAUL YOUNG: The Secret Of Association CBS
- 10 *NIK KERSHAW: The Riddle MCA
- 11 PRINCE AND THE REVOLUTION: Around The World In A Day Warner Brothers
- 12 THE EAGLES: The Best Of The Eagles Asylum
- 13 ERIC CLAPTON: Behind The Sun Duck/Warner Brothers
- 14 *JOHN FOGERTY: Centerfield Warner Brothers
- 15 SADE: Diamond Life Epic
- 16 DIRE STRAITS: Love Over Gold Vertigo/Phonogram
- 17 ANDREW LLOYD WEBBER: Requiem HMV/EMI
- 18 BRONSKI BEAT: The Age Of Consent Forbidden Fruit/London
- 19 HOWARD JONES: Dream Into Action WEA
- 20 TINA TURNER: Private Dancer Capitol

*New Entry
Compiled by Music Week
Research from a panel
of 15 retail outlets. ©1985

SINGLES

Chart certs

ELTON JOHN & MILLIE JACKSON: Act Of War (Rocket/Phonogram EJS 8(12), PolyGram).
BRUCE SPRINGSTEEN: I'm On Fire (CBS (T)A 6342, CBS).
TEARS FOR FEARS: Head Over Heels (Mercury/Phonogram IDEA 10(12), PolyGram).

SPEARS OF DESTINY: All My Love (Ask Nothing) (Burning Rome/Epic (T) A 6333, CBS). Kirk Brandon returns in good voice backed by soulful girl harmonies and moody sax giving a bright pop feel to their rock solid rhythms and robust shards of guitar. Produced by Rusty Egan it could be the one to break them into the charts.

THE DAMNED: The Shadow Of Love (MCA GRIM(X) 2, CBS). After the Top 20 success of Grimly Fiendish this revitalised line up could have an even bigger hit with this memorable track. Dave Vanian delivers a typically dramatic vocal over an insistent beat and it is a good tester for their forthcoming album *Phantasmagoria*.

EVERYTHING BUT THE GIRL: Angel (blanco y negro/WEA NEG 15(T), WEA). This, the second single taken from the Love Not Money album features evocative lyrics effectively delivered by Tracy Thorn's beautiful, fragile voice and is backed with great sympathy by Robin Millar's production. Probably another sad case of a song too good to gain a high chart position.

ABC: Vanity Kills (Neutron/Phonogram NT(X) 109, PolyGram). Another well produced single mixed by Julian Mendelsohn and featuring Martin Fry's eloquent lyrics over a bubbling dance rhythm. With its fine harmonies this deserves exposure but is unlikely to have mass appeal.

DARRYL HALL & JOHN OATES: Out Of Touch (RCA PB 449967 (PT 49968), RCA). A scintillating white soul dance track that should have been a hit first time round and should do better this time following the success of *Method Of Modern Love*. The 12-inch version includes a new remix of *Every Time You Go Away*, a recent Top five hit for Paul Young, from their 1980 album *Voices*.

PHIL FEARON & GALAXY: You Don't Need A Reason (Ensign/Island (T)JENY 517, EMI). After a long break the top British funk act return with a polished dance number featuring smooth melodies and a memorable hook. Is sure to issue forth from innumerable radios over the summer months.

LEVEL 42: A Physical Presence EP (Polydor POSP(X) 746, PolyGram). Four songs of classic jazz/funk recorded live and previewing a forthcoming LP of the same title. With Mark King's characteristic slap bass style this is sure to please their fans, although its repetitiveness means it's of limited appeal otherwise.

BOB DYLAN: Tight Connection To My Heart (Has Anybody Seen My Love) (CBS A 6303, CBS). Consolidates his return to form with this light, even jaunty, country rock number. With catchy backing singers it should do well besides creating interest for his upcoming LP *Empire Burlesque*.

KING KURT: Billy (Stiff BUY 223, EMI). Rodent rockers return from

Reviewed by
JERRY SMITH

the US to issue this rebel rousing number, carried off in better style than their previous singles. Still shows their sense of fun and should see their fortunes pick up once more.

GENE LOVES JEZEBEL: Cow (Situation Two SIT 36(T), Cartel/Pinnacle). Welsh twins' characteristic vocals echo over a rolling backing, including sitar like guitar, to create a strong haunting number. Produced by John Leckie, this is one of their better songs and should do well on the indie charts.

PRINCE CHARLES: Skintight Tina (Atlantic A 9584(T), WEA). New York dancemaster, formerly with the City Beat Band, gives a suggestive rap over a loping rhythm. His first for the new label, this hard funk number is sure to fill dancefloors up and down the country.

B-SIDE: So Hot (Celluloid/Streetwave (S) CELL178 (SCEL 178), PRT). Veteran session singer of some of New York's finest dance tracks, such as *Timezone's The Wild Style*, produced this excellent number with her impressive, haughty vocal style within quirky, intertwining rhythms. 12-inch version also includes the hard, throbbing funk of the Material produced *What I Like*.

THE PALE FOUNTAINS: From Across The Kitchen Table (Virgin VS 750(12), EMI). Taken from their second album of the same title this competent, light-weight pop song, with its melodic brass and jaunty acoustic guitars is not particularly stirring as a single. There are much better tracks on the album including the flip side *Bicycle Thieves*.

MARILYN: Pray For That Sunshine (Mercury/Phonogram MAZ 5(12), PolyGram). Plodding disco beat backing an unimaginatively arranged pop tune. Soulful vocals are competent but lack any edge and ultimately isn't likely to impress greatly.

VAN HALEN: Hot For Teacher (Warner Brothers W 9199(T), WEA). Dave Lee Roth gives a typical over the top vocal performance for a track taken from their massive selling 1984 album. Features the inevitable thundering backing and pyrotechnic guitar that is sure to please their fans.

DEEP PURPLE: Knocking At Your Back Door (Polydor POSP(X) 749, PolyGram). Ageing rockers highlight the worst side of heavy metal with this dated, bombastic number complete with histrionic wailing. Limited edition 12-inch version will no doubt appeal to nostalgic fans.

PINK INDUSTRY: What I Wouldn't Give (Zulu RA 8, Rough Trade/Cartel). Former Big In Japan singer, Jayne Casey uses a monotone vocal to enhance a light moody backing and create an intriguing indie single. Morrissey guests as cover star and even gets a name check on the single.

LULU KISS ME DEAD: The Ultimate Solution (Situation Two SIT 39(T), Cartel/Pinnacle). Rousing string section bolsters this lively John Leckie produced number with its strong vocal displaying some conviction. Should gain attention for this promising and interestingly named new band.

CALENDAR CROWD: Listen In To The Heart (Production Line CALE 126, Revolver/Cartel). Do-it-yourself indie band produce an imaginative number that effectively employs a dramatic vocal over a moody accompaniment. A well arranged song that with an evocative feel deserves attention.

MUSIC ON VIDEO

Video: bright picture from BPI's Deacon

THE FULL potential and profit possibilities for record companies from music videos were emphasised by John Deacon, BPI director general in his annual report to the membership.

"The main involvement of record companies to date in the video field has been in the promotional area," said Deacon. "But we are now beginning to see signs that music videos have the potential to become a significant profit centre."

"It may seem obvious," he added. "But I believe that music videos are an extension of the music industry."

"If a viable retail market in music videos is to be developed, we have to avoid many of the pitfalls that have led to a sluggish, rental-dominated consumer market for videograms containing films and other material."

Deacon also highlighted some interesting figures:

In the period around Christmas last year, music videos accounted for around a mere three per cent of video rental transactions — but at the same time 50 per cent of all videograms sold were music videos.

"Music video is a lively and exciting product," said Deacon. "If we can apply the same skills of marketing and distribution that we have developed for conventional sound recordings, then there is a bright future."

Deacon also expounded on the potential for music videos in television programme and the future prospects of satellite and cable opportunities.

On the question of rights and remuneration, he added: "We intend to avoid the mistakes that were made in establishing rates for the broadcasting of records, and make sure that the enormous value of our videos as programme material is properly reflected in payments for use."

MUSIC video

1	NEW	ELVIS COSTELLO: The Man	Palace/PYG
2	2	GARY NUMAN: Beserker Tour	Peppermint/Guild
3	1	QUEEN: Live In Rio	PMI
4	3	BRONSKI BEAT: The First Chapter	PolyGram
5	6	WHAM!: The Video	CBS/Fox
6	5	PAUL YOUNG: The Video Singles	CBS/Fox
7	4	IRON MAIDEN: Behind The Iron Curtain	PMI
8	11	THE SCORPIONS: First Sting	PMI
9	18	CHINA CRISIS: Showbiz Around	Virgin/PVG
10	8	U2: Live "Under A Blood Red Sky"	Virgin/PVG
11	12	MEAT LOAF: Hits Out Of Hell	CBS/Fox
12	9	LIONEL RICHIE: All Night Long	RCA/Columbia
13	7	THE BEATLES: Live	PMI
14	14	STATUS QUO: More End Of The Road	Videoform
15	10	MADONNA: The Video EP	Warner Music
16	NEW	CHAKA KHAN: This Is My Night	Virgin/PVG
17	17	DEPECHE MODE: The World We Live In/Live In Hamburg	Virgin/PVG
18	19	PHIL COLLINS: Live At Perkin's Palace	PMI
19	13	ELTON JOHN: The Nighttime Concert	Vestron/PVG
20	27	THE HITS VIDEO	CBS/Fox
21	16	DIRE STRAITS: Alchemy Live	PolyGram
22	15	TINA TURNER: Private Dancer	PMI
23	NEW	NEW MODEL ARMY: Live 21.04.85	PMI
24	25	THE HALL & OATES VIDEO COLLECTION: 7 Big Ones	RCA/Columbia
25	22	DIRE STRAITS: Making Movies	WHV
26	26	LED ZEPPELIN: The Song Remains The Same	WHV
27	30	DURAN DURAN: Sing Blue Silver	PMI
28	29	JIMI HENDRIX: Plays Berkeley	Palace/PVG
29	28	ULTRAVOX: The Collection	Palace/PVG
30	21	BARRY MANILOW: Live At Pittsburgh	Peppermint

Compiled by Music Week Research from a nationwide panel of 50 retail outlets © 1985

A&M in Party mood

A&M HAS lined up three new programmes for June 13 release.

Mad Dogs & Englishmen is a visual record of a tour and an era with backstage footage, interviews and live performances from Joe Cocker and friends, including Leon Russell and Rita Coolidge. Tracks include Delta Lady, With A Little Help From My Friends and The Letter. Running time is 118 minutes, dealer price: £13.91.

Chris De Burgh's The Munich Concerts (90 minutes, £13.91) is the follow-up to The Video and draws on material from all his recent album releases.

Party Party (100 minutes, £13.91), already established as "a rental favourite", is now out on the sales market. To help promote sales, each video will be packaged with a free audio cassette soundtrack, featuring tracks by Sting, Elvis Costello, Midge Ure, Bananarama and others.



STING: partying for A&M

EUROPARADE

This Week	Last Week	Wks on Chart	Countries
1	1	10	A/CH/D/DK/E/F/I/NL
2	3	19	B/D/GB/IRE/NL
3	8	3	B/D/DK/GB/I/IRE/NL
4	7	4	A/B/CH/D/NL
5	2	7	B/CH/D/I/NL
6	4	20	B/CH/D/DK
7	15	2	B/DK/IRE/NL
8	5	19	CH/DK/E/F
9	12	3	CH/D/DK
10	18	2	GB/IRE
11	9	16	CH/DK/I
12	4	2	CH/D/E
13	3	13	GB/IRE
14	21	2	A/I
15	25	4	A/CH
16	20	27	E/I
17	19	3	B/NL
18	NEW	1	B/NL
19	NEW	1	GB/IRE
20	29	2	CH/E
21	16	3	B/CH/DK
22	17	7	CH/D
23	26	2	F
24	10	9	B/CH/NL
25	27	3	I
26	33	5	F
27	30	2	DK
28	NEW	1	B/GB/IRE
29	NEW	1	GB/IRE
30	NEW	1	E
31	NEW	1	IRE
32	NEW	1	A
33	NEW	1	D/GB
34	38	2	CH/I
35	22	12	F
36	NEW	1	CH
37	24	8	NL
38	NEW	1	GB
39	34	6	I
40	31	11	E

Key: A—Austria; B—Belgium; CH—Switzerland; D—West Germany; DK—Denmark; ES—Spain; F—France; GB—United Kingdom; I—Italy; NL—Netherlands; IRE—Eire.

Compiled from 11 national charts by Tros-Radio, Hilversum, Holland.



COLOURFIELD: witty and wonderful on PolyGram's Out Now

VARIOUS: Out Now! PolyGram Video 041 245. Launched on to a marketplace already well-catered for by a host of strong compilations, Out Now! is distinguished by a couple of outstanding tracks.

Paul Hardcastle's 19 is an obvious focal point, but the real gem is Godley & Creme's momentous Cry, a deceptively simple, but powerful black and white montage of faces, which is the superb compliment to a similarly powerful song. Another of the hottest items, interestingly enough, is another black and white track for Don't Worry Baby, by US flavour-of-the-month rockers Los Lobos, who are likely to provide another good selling point for this 16-tracker.

Other notable contributions come from The Colourfield (Thinking of You, a delightfully tender little send-up), The Kane Gang (Gun Law), Tears For Fears (Everybody Wants To Rule...), and Bronski Beat (I Feel Love).

Kershaw, Benatar, Wilde, Sharp & Numan plus Go West provide commercial support. In short, another collection well worth the money to music fans with a bit of spare cash. DVE

JOHNNY THUNDERS & THE ORIGINAL HEARTBREAKERS: Dead Or Alive. Jungle Visual Displays. Dealer price: £13.50. The first release from Jungle's new video arm is mainly a document of the original New York punks' reunion concert at the Lyceum last March.

Keeping the interest from waning over the video's three-quarters-of-an-hour duration, though, are snippets from Don Letts' 1977 Punk Rock Movie, the band live at The Marquee last summer, a solo studio acoustic session, a French film featuring Thunders and bite-sized clips of the man in conversation.

Things get off to a great start with the well-worn Ramone/Ramone/Hell chestnut Chinese Rocks, which cuts from venue to venue fast and furiously, auguring well for what is to follow. The excitement holds up through the clashing glam guitars of The New York Dolls' Personality Crisis and Heartbreakers' notables such as Born To Lose, with the memory of the ever-tacky Lyceum making this one live video that is actually more fun to watch than being there.

Gradually through the 17

Reviews

songs, though, the reason Dead Or Alive holds the attention switches from being the excitement the band generate, to being a voyeuristic insight into the pitiful wreck that Johnny Thunders seems to have become.

The interview clips show Thunders claiming to have kicked his drug habit, although he can scarcely articulate. While back on stage he sings the so poignant You Can't Put Your Arms Around A Memory like he can scarcely remember the words.

It's a sad sight, but the band plays on. Grimly fascinating.

Further Jungle Visual Display releases are due from Rubella Ballet, Bone Orchard, and others. JB

BRONSKI BEAT

Recently produced promo videos: Love & Rockets (Ball Of Confusion), Beggars Banquet Records, produced by Fugitive Films, directed by Christopher Robin Collins; The Cult (She Sells Sanctuary), Beggars Banquet, produced by Vivid Productions, directed by Tony Bandenende; Icicle Works (All The Daughters), Beggars Banquet, produced by Sekker Walker, directed by Chris Dixon; Style Council (Come To Milton Keynes), Polydor Records, produced by Lee Lacy, directed by Arnell/Benton; Dead Or Alive (In Too Deep), CBS Records, produced by Lee Lacy, directed by Arnell/Benton.

THE VIDEO Editing Centre off Poland Street has dropped plans to change its name to The Picture Palace in order to avoid confusion with the previously established company, Picture Palace Productions Ltd. The VEC will now be known as The Palace.



7 & 12 INCH

TOP 75

TOP 75

TOP 75

TOP 75

RADIO 1

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Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 record outlets.

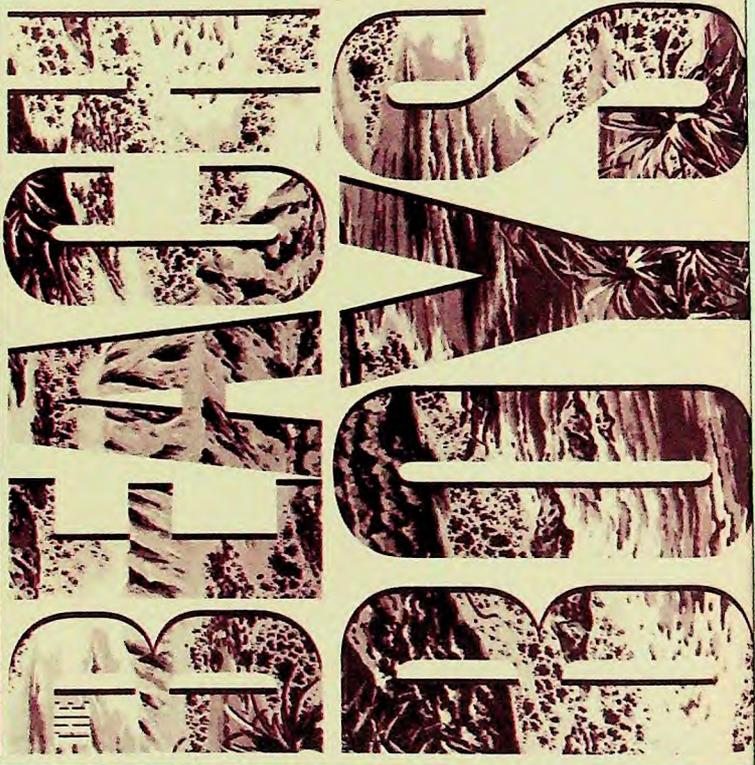
Records to be featured on this week's Top of the Pops

1	YOU'LL NEVER WALK ALONE The Crowd	Spartan (12)BRAD 1
2	KAYLEIGH Marillion	EMI (12)MARI 3
3	19 Paul Hardcastle	Chrysalis CHS (12)2860
4	SUDDENLY Billy Ocean	Jive JIVE (T) 90
5	OBSESSION Animonon	Mercury/Phonogram PH 34(12)
6	A VIEW TO A KILL Duran Duran	Parlophone DURAN 007
7	OUT IN THE FIELDS Gary Moore & Phil Lynott	10/Virgin TEN 49(12)
8	THE WORD GIRL Scritti Politti	Virgin VS 747(12)
9	CRAZY FOR YOU Madonna	Geffen A 6323
10	HISTORY Mai Tai	Hot Melts/Virgin VS 773(12)
11	FRANKIE Sister Sledge	Atlantic A9547(T)
12	WALKING ON SUNSHINE Katrina And The Waves	Capitol (12)CL 354
13	CHERISH Kool & The Gang	De-Lite/Phonogram DE(X) 20
14	ICING ON THE CAKE Stephen 'Tin Tin' Duffy	10/Virgin TIN 3(12)
15	ALL FALL DOWN Five Star	Tent/RCA PB 40039 (12" —PT 40040)
16	JOHNNY COME HOME Fine Young Cannibals	London LON(X) 68
17	CALL ME Go West	Chrysalis GOW(X) 1
18	LOVE DON'T LIVE HERE ANYMORE Jimmy Nail	Virgin VS 764(12)
19	LOVING THE ALIEN (Remix) David Bowie	EMI America (12)EA 195
20	BEN Martí Webb	Starblend STAR 6
21	DUEL Propaganda	ZTT/Island (12)ZTAS 8
22	RHYTHM OF THE NIGHT Debarge	Gordy TMG(T) 1376
23	I'M ON FIRE/BORN IN THE USA Bruce Springsteen	CBS (T)A 6342
24	PAISLEY PARK	

NEXT 25 THE NEXT 25 THE NEXT

76	(94) WILD HEARTS (... TIME, Roy Orbison	ZTT/Island (12)ZTAS 9
77	(93) WAYS TO BE WICKED, Lone Justice	Geffen A6218 (12" —TX6218)
78	(—) OUT OF TOUCH, Daryl Hall & John Oates	RCA PB 49987 (12" —PT 49988)
79	(—) COVER ME, Bruce Springsteen	CBS (T)A 4662
80	(85) WHERE OUR LOVE BEGINS, David Grant	Chrysalis GRAN(X) 7
81	(—) ROCK ME TONIGHT (For Old Times Sake), Freddie Jackson	Capitol (12)CL 358
82	(89) LET ME BE YOUR EVERYTHING, Touch Of Class	Atlantic A9550(T)
83	(—) COULD IT BE I'M FALLING IN LOVE, David Grant & Jaki Graham	Chrysalis GRAN(X) 6
84	(88) THE BIG KISS, Thereza Bazar	MCA MCA(T) 970
85	(—) I WANT YOU (ALL TONIGHT), Curtis Hairston	Pretty Pearl/RCA PB 40169 (12" —PT 40170)
86	(83) THE LADY DON'T MIND, Talking Heads	EMI (12)EMI 5520
=87	(—) A PHYSICAL PRESENCE EP, Level 42	Polydor POSP(X) 746
=87	(—) HOT FOR TEACHER, Van Halen	Warner Brothers WB 199(T)
89	(87) CELEBRATE YOUTH, Rick Springfield	RCA PB 49987 (12" —PT 49986)
90	(91) BILLY, King Kurt	Stiff BUY(T) 223
91	(90) LOVE IS A BATTLEFIELD, Pat Benatar	Chrysalis PAT(X) 1
92	(—) SMUGGLER'S BLUES, Glenn Frey	BBC RESL 170 (12" —RSL 170)
93	(97) ANGEL, Everything But The Girl	blanco y negro/WEA NEG 15(T)
94	(91) WATCHING YOU/PICK UP THE PIECES, Joanna Gardner	Philly World/Boiling Point/Polydor POSP(X) 744
95	(—) IS THIS LOVE, Chris Cameron	Steinar STE 765 (12" —STE 1285)
96	(84) BLACK MAN RAY, China Crisis	Virgin VS 752(12)
97	(95) CCGAN'T YOU SEE (RE-MIXXX), Vicious Pink	Parlophone (12)RX 6074
98	(—) IRRESISTIBLE, Steve Harley & Cockney Rebel	RAK 383
99	(99) HOTEL CALIFORNIA, Eagles	Asylum EKR 10(T)
100	(—) FRIENDS, David Essex	Lampighy/Priority LAMP 1(2)

38	DON'T YOU (FORGET ABOUT ME) Simple Minds	Virgin VS 749(12)
39	THE LIVE EP Gary Numan	Numa NUM(M) 7
40	GET IT ON The Power Station	Parlophone (12)R6096
41	SHE SELLS SANCTUARY The Cult	Beggars Banquet BEG 135(T)
42	EL VINO COLLAPSO Black Lace	Flair/Priority LACE (12)
43	HEAVEN Bryan Adams	A&M AM(Y) 256
44	ACT OF WAR Elton John & Millie Jackson	Rocket/Phonogram EJS 8(12)
45	LAURA Nick Heyward	Arista HEY (12)B
46	WALLS COME TUMBLING DOWN! The Style Council	Polydor TSC(X) 8
47	GET UP I FEEL LIKE BEING A SEX MACHINE Boiling Point/Polydor POSP(X) 751	
48	FREE YOURSELF The Untouchables	Stiff BUY(T) 221
49	BUTTERCUP Carl Anderson	Streetwave (M)KHAN 45
50	REMEMBER I LOVE YOU Jim Diamond	A&M AM 247
51	EVERYBODY WANTS TO RULE THE WORLD Tears For Fears	Mercury/Phonogram IDEA 9(12)
52	SHADOWS OF THE NIGHT Pat Benatar	Chrysalis PAT(X) 2
53	SECRETS IN THE STREET Nils Lofgren	Towerbell TOW(T) 68
54	A BAD TOWN The Big Sound Authority	Source/MCA BSA(T) 2
55	YOU TRIP ME UP The Jesus And Mary Chain	blanco y negro/WEA NEG 13(T)
56	IT AIN'T FAIR Edwin Starr	Hippodrome (12)HIP 101
57	THE MORE THEY KNOCK THE MORE I LOVE YOU Gloria D. Brown	10/Virgin TEN 52(12)
58	WE ALL FOLLOW MAN, UNITED Manchester United Football Team	Columbia DB 9107
59	YOU DON'T NEED A REASON Phil Fearon & Galaxy	Ensign/Island (12)ENY 517
60	WICKI WACKY HOUSE PARTY The Team	EMI (12)EMI 5519
61	ALL MY LOVE (ASK NOTHING) Spear Of Destiny	Burning Rome/Epic (T)A 6333
	RAGE TO LOVE	



LIVINGSTON STUDIOS

Brook Road, Wood Green, London N22



STUDIO 1 WITH SSL



STUDIO 2 WITH AMEK

STUDIO 1 RECORDING AREA



IT'S NOW five years since Livingston Studios moved from Barnet to its present premises in Wood Green, North London.

In these five years Livingston has grown from being a rather modest concern to become a major force on the London recording scene — and the former church hall now houses two 24-track state-of-the-art studios.

When Livingston moved there in 1980 — having been an established audio-visual facility in Barnet for some years — the building was derelict.

"It had been empty for two years," recalls Nic Kinsey, "There wasn't a single window intact, all the piping and electricity had been ripped out or smashed up, so we were literally starting from scratch."

Nic, with fellow directors Alan Tomkins, now Livingston's chief administrator, and Michael Smee an actor/scriptwriter, had bought-out the previous owners of Livingston. "I actually sold my house to raise my share of the capital," adds Nic.

Jerry Boys joined the team in 1982 as studio manager. "I've known Jerry since 1967," says Nic, "when he was at Olympic. He subsequently worked as a house engineer at Sound Techniques in Chelsea, and for six years as chief engineer at Sawmills residential studio."

"When I met him in 1982 he had been freelancing for two years with clients of the calibre of Gus Dudgeon and Level 42 — so his engineering pedigree was without question."

Says Jerry: "Nic and I met one night in the pub and got drunk. He jokingly asked me if I wanted a job. The next day I phoned him up and asked if he was serious. He said yes. So we got drunk again and struck a deal. I took the job because I had faith in Nic's ability to build studios and realised the potential of Livingston."

That potential has without doubt been realised.

In March this year Livingston installed an SSL in Studio 1.

"We were looking to upgrade with a state-of-the-art console, and had to admit that SSL was the only one that filled the slot."

One rather special feature of the new console is that it is the first to have SSL's new standard EQ.

They have modified the top and bottom bell curves, and increased the sweep ranges. "The new EQ," says Nic, "is much more versatile. What was a very good console is now an excellent console."

At the same time as the SSL installation, Livingston added to its already comprehensive list of outboard gear several new items including a "Spanner", Brooke Siren DPR402, two Bel BD80s, AMS keyboard interface and a second digital reverb (Klark-Teknik DN78Q). "The Klark-

Teknik is particularly good at doing room sounds. It's a good complementary piece of equipment to our AMS reverb — we're very pleased with it," says Jerry.

Studio 1 has one of the largest control rooms in London, and with the growing trend of recording keyboards in the control room, this is becoming more and more relevant.

Studio 1 measures 45ft x 28ft, and can be split by patio doors into two main areas, one of which is extremely live. There are also two smaller separation booths.

"The size of Studio 1 makes it particularly attractive to bands," says Jerry. "But, we don't deliberately specialise."

Livingston's clients range right across the musical spectrum from leading rock bands to MOR, and from electro-pop to jingles.

"We also do quite a lot of what the Americans call AOR — that means it's got more top on it and is less ambient!"

Following the installation of the SSL console, Livingston has geared itself up through an association with Britannia Row to provide — when required — a 48-track facility. "We use Britannia Row exclusively for our 48-track clients," says Nic. "Like us, they use the excellent Otari MTR90 and they provide a fast efficient service. Our prices for 48-track are as competitive as anybody's."

Studio 2, operational since 1982, was re-equipped with an Amek M2500 series console in January '84, and has proved extremely popular with Livingston's clients.

"It gives a very clean sound," says Nic, "A lot of our clients like to mix in Studio 2 because of the Amek's EQ."

Jerry Boys is also apt to praise the Amek's EQ — "Without a doubt the Amek EQ is the best on any board in the world. It's what I call The 'man's EQ'."

Livingston is proud of its technical and professional standards.

"I started at Abbey Road," says Jerry. "And so from the start I have known how important both professional attitudes and high technical standards are to the running of an efficient studio."

Jerry's policy has always been to have full-time maintenance staff: "There's nothing more annoying than to go into a studio and you want a lead made up — it's only 2 o'clock in the afternoon and there's no-one there to do it."

In charge of maintenance is Paul Berg, who, prior to joining the Livingston team, had written and instigated the studio maintenance course at Salford Tech. Says Jerry: "He's excellent. In fact we can't break things fast enough for him."

Jerry also feels it's an advantage for a studio to keep a good team of house engineers and tape ops. "We've got ourselves an excellent set of people here now. There are three engineers — Tony Harris started with us as a tape op four years ago, and has been engineering for the last three years. He prefers "street cred" bands, and has recently worked with Sisters of Mercy, REM and The Moodists. In his spare time he also managed two double-platinum albums with Phil Coulter.

"Simon Bohannon started at Olympic Studios and joined Livingston 18 months ago. His forte is more AOR and pop, and has recently worked with Justin Hayward, David Cassidy and the Mini-Pops.

"Felix Kendall is the third and newest engineer, having been a tape op until six months ago. I think he's definitely a name to be looked out for, and has already worked with The Waterboys, The Higsons and Bombay.

"We currently have two tape ops. Barry is the most experienced and also the most cheery. George is more serious and suffers from perfect pitch. We proved it by making him whistle into a guitar tuner. He was more in tune than the guitar!

"Our administration is looked after by Alan and Mary, with a little interference from myself. We have a resident builder, Norman, and finally — and most importantly — our cleaning lady Mrs King whose brief is to shout at us when we are messy — and does."

Apart from the technical facilities, Livingston offers two television lounges, free pool room, games machine, shower, plus full kitchen/catering facilities. Evening meals can be provided if clients so desire. Hire of equipment and musical instruments can be arranged on clients' behalf.

The Livingston complex provides all the facilities and back up that you'd expect from one of the UK's leading studios.

"We've even got our own car park!"

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AMEK M2500 46/24



AMEK at Livingston

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Jerry Boys, Livingston Studios

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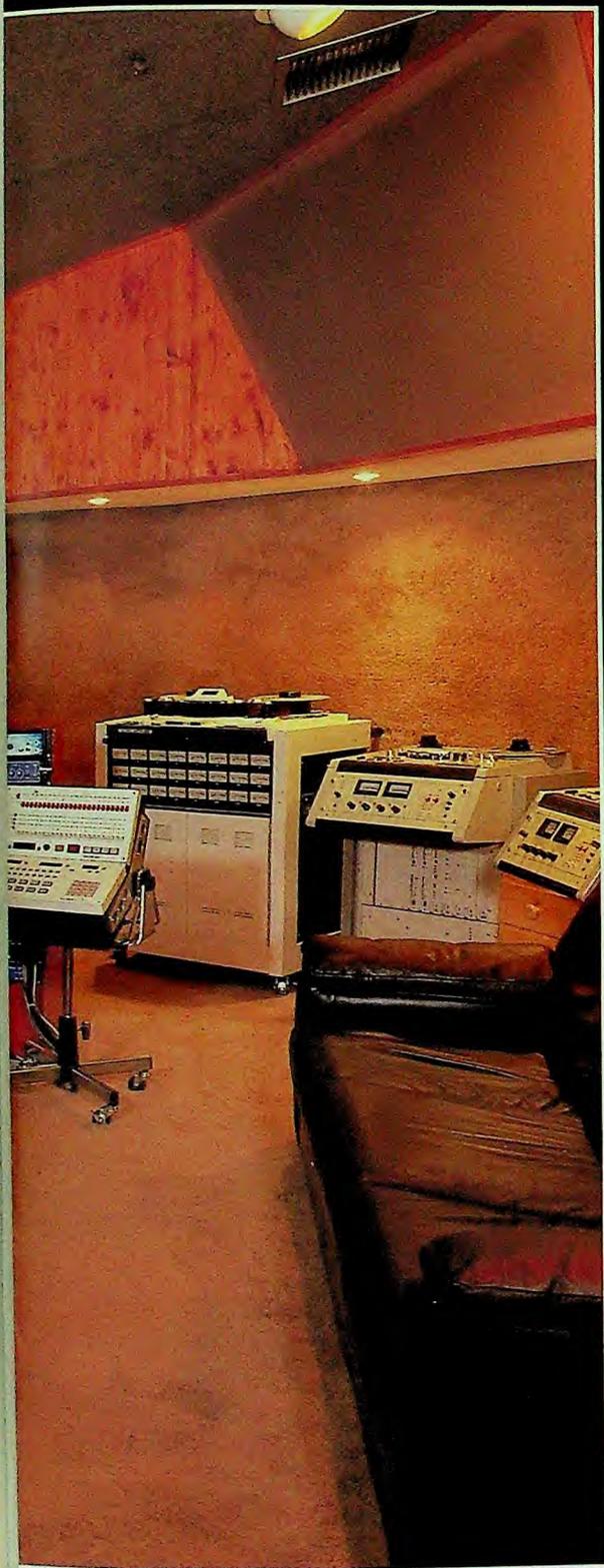


Livingston St



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Studio One

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- SSL Studio Computer with Total Recall (TM)
- Otari MTR90 Mk II 24-track Recorder
- Dolby
- Eastlake TM3 Monitors
- White Eq.
- H & H Amps
- Yamaha NS10 & Auratone Speakers
- Quad Amps
- AMS 15-80S D.D.L. (6.4/1.6 sec, 2 Harm, De-glitch)
- AMS Keyboard Interface and Chorus
- AMS Digital Reverb
- Klark-Teknik DN780 Digital Reverb
- 2 x BEL BD80 D.D.L.
- Otari MTR12 Mastering Machines (1/2" & 1/4")
- Sony F1 Digital Mastering
- UREI 1176, DBX 160 & Neve Limiters
- APSI Graphic Eq.
- MXR Graphic Eq.
- Brooke Siren Lim/Comp./De-Esser
- Drawmer Gates
- Spanner
- Eventide Flanger
- BEL Flanger
- AIWA F990 Cassette machine
- Large Live Room & 2 Separation Booths
- AHB Inpulse 1 Drum Machine
- 48-track available on request

Studio Two

- 40' x 15' Control Room 18' x 14'
- Amek M2500 42 channel console with Optimix automation
- Dolby
- Eastlake TM3 Monitors
- White Eq.
- Crown Amps
- AMS delay line (6.4/1.6 sec 2 Harm, De-glitch)
- AMS digital reverb
- A&D limiters
- DBX 160X limiters
- Drawmer Gates
- AIWA F990 Cassette machine
- Live Area & Separation Booth
- BEL BD80 D.D.L.
- Otari MTR90 Mk II 24-track Recorder
- Otari MTR12 Mastering Machines (1/2" & 1/4")
- Studer 2-track
- Eventide Harmoniser
- Neve limiters
- Klark-Teknik graphics
- MXR Flanger/Doubler
- Klark-Teknik DN34 analogue delay
- Orban De-Esser

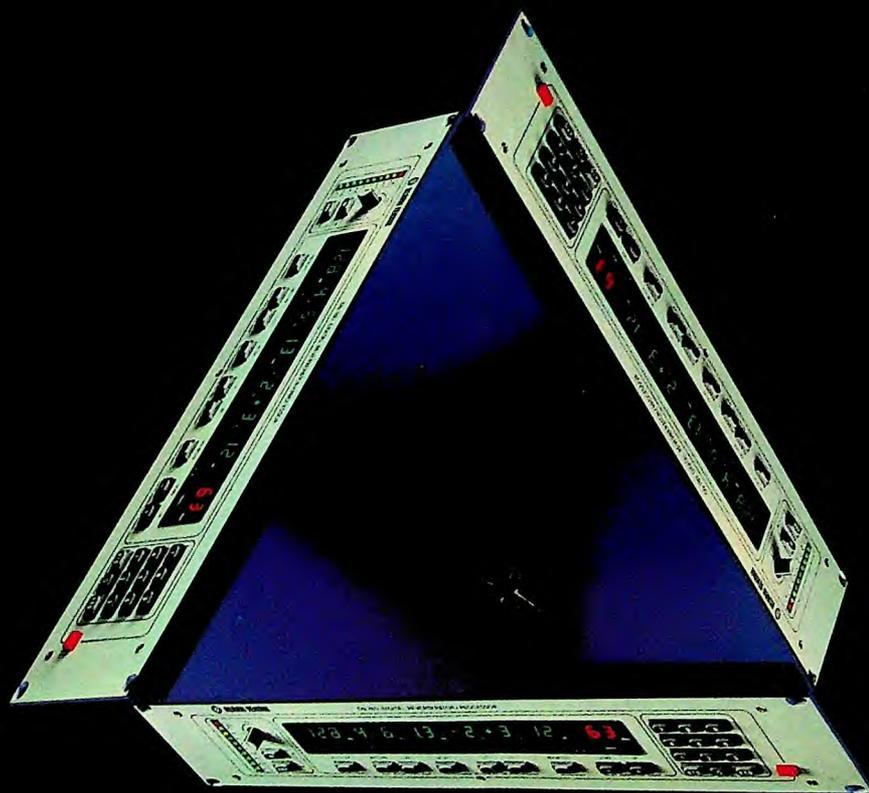
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Livingston Studios Limited
Brook Road · Wood Green · London N22

"We've just got a Klark Teknik reverb, which is an excellent piece of equipment. . . we're very, very pleased with it. In fact, we'll probably buy another one as soon as we've got the money"
- JERRY BOYS.

A small universe

325
164



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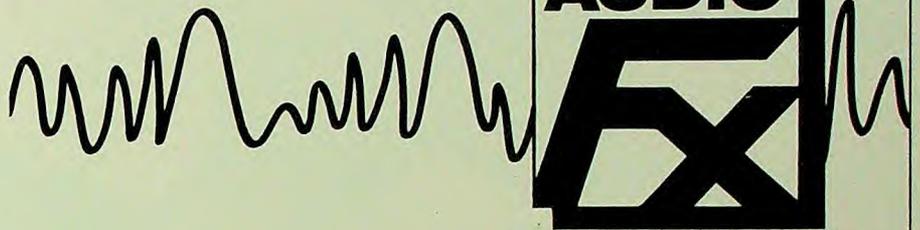
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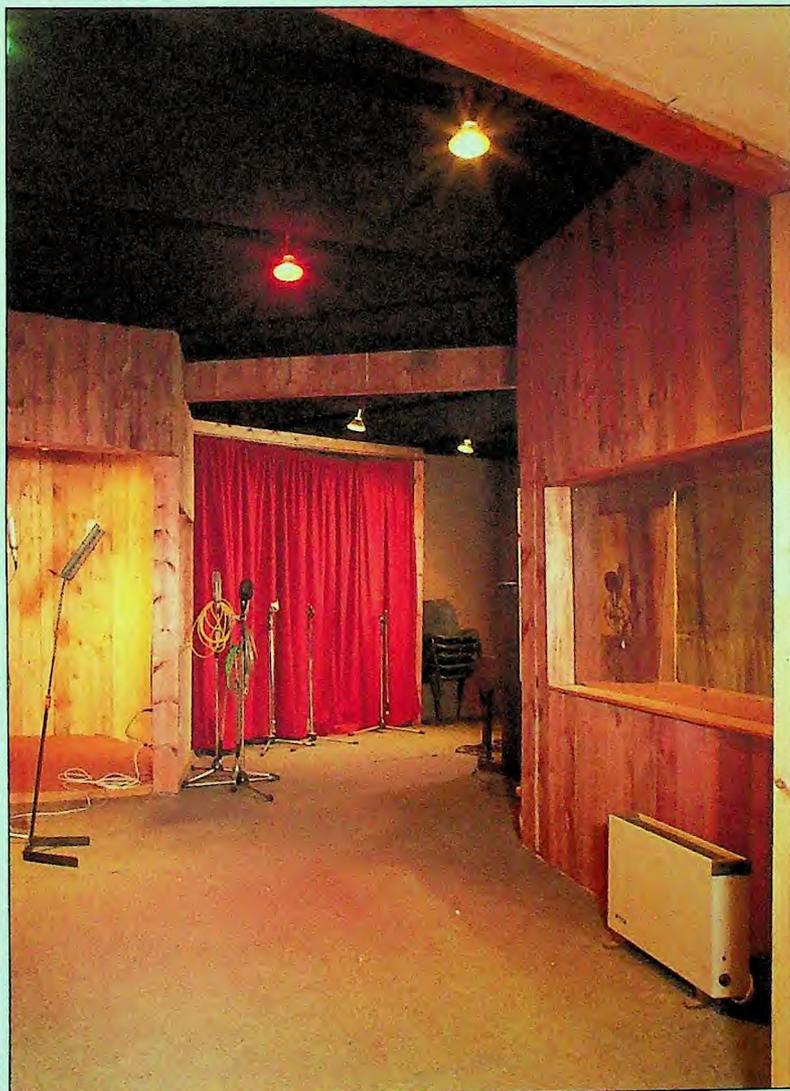
A big thank you
to all our friends
at
Livingston
Studios



mini★pops



STUDIO 1 ▲



◀ STUDIO 2

“Livingston is a studio that is run by engineers, not by accountants. If we want a new piece of equipment, or to replace a desk, we don’t have to ‘go upstairs’ for permission. This, plus the fact that Nic designs all the acoustics and does much of the building himself means that we have the ability to react very quickly to changes in taste and fashion in recording techniques and acoustics. This is one of Livingston’s great advantages over many other studios of similar standing.”

Jerry Boyd

After all, you would expect someone at Livingston studios to bear the family name. There is in fact an obscure missionary connection, though Nick Kinsey and Jerry Boys, are concerned strictly with the future.

When we first knew them, (they were literally a few doors from our original Barnet base), the equipment was ancient Neve and Lyrec - plus a tape copying plant as well. Why the quantum leap to front line Otari and SSL?

Livingston has built its name on consistent, commercial results. We operate and develop the studio based on our long experience in the industry. Over the last few years there's been an upheaval in recording techniques. The 'techno' approach, for want of a better word, has chucked a new creativity into the way recordings are made. Three years ago you could make great commercial records on an old Neve. Nowadays you don't. It's certainly turned the States over.

It was easy to become complacent - we nearly fell into the trap. Then you realise that the old multitrack is being held together with string and rubber bands. It was time to upgrade, to maintain our reputation.

What happened to the tape duplication?

We abandoned it. You can make as much money out of a studio in a day as you can copying for a month. Without the hassle.

With your engineering background, you must have had a field day choosing a new machine.

To be frank, the choice came down to just two. The reputation of the Otari reached us through the grapevine. The sound of the electronics is better than any other multitrack. And backup costs well within reason. There was no justification to spend any more.

It wasn't just neighbourly love that made you decide to buy from Turnkey?

Of course there was the price, but more than anything, what clinched the deal was the calibre of the backup personnel. Extremely competent, helpful, confident engineers. Capable and understanding of working under studio conditions. We were very impressed.

What happened when the machine was commissioned?

We were all eager to get hands-on. We ran some tones to see what it did. The MTR90 was flat as far as the desk would go. We checked to see if the machine was line in or out. When we taped a high frequency, the edge track jitter was minimal. Then another test proved how transparent punch ins are.



Dr. Livingston I presume?

In fact we were so knocked out, that we pushed our schedule ahead and had our second machine from you inside three months instead of six.

And it has proved reliable since?

Both machines have been working for a year. In all that time we've had only one breakdown that stopped a session. That's one breakdown in two years of machine time. That's bloody phenomenal!

Why decide on SSL?

When we called around our regular clients, the booking girls at the record companies came back with one answer - eighty percent of the time they were buying was on SSL. They have to satisfy bands and producers who are not technical people, but they associate the SSL name with being the best, and they want the best.

So having the right equipment attracts clients?

When people call they first ask what mixer you've got. Then what kind of echo - and how many, and then the multitrack.

Do you find an increasing interest in outboard equipment. Not a question of if you have an AMS but how many?

On three occasions over the last two months, the effects hire cost has been higher than the studio time. They are an essential part of making recordings. We have AMS and we have alternatives. Any studio not offering effects from the 'hit list' won't be taken seriously.

How do the likes of Faight and Synclavier fit your studio environment?

These products offer greater possibilities to manipulate sound. After all, why spend hours trying to duplicate a certain snare sound when you can take it from your library. The SSL and the Otari have got to be the last generation of analog.

What is your client base?

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64	NEW	LAST TIME FOREVER Squeeze	A&M AM(Y) 255
65	NEW	MONEY'S TOO TIGHT (TO MENTION) Simply Red	Elektra EKR 9(T)
66	NEW	SAVE YOUR LOVE (FOR # 1) Rene and Angela with Kurtis Blow	Club/Phonogram JAB(X) 14
67	54	ROMANCE (LET YOUR HEART GO) David Cassidy	MLM/Arista ARIST (12/620)
68	NEW	KNOCKING AT YOUR BACK DOOR/PERFECT STRANGERS Deep Purple	Polydor POSP(X) 749
69	NEW	YOU'RE MY HEART, YOU'RE MY SOUL Modern Talking	Magnet MAG(T) 277
70	NEW	VANITY KILLS ABC	Neutrom/Phonogram NT(X) 109
71	NEW	LIVE IS LIFE Opus	Polydor POSP 743
72	NEW	MY TOOT TOOT Denise La Salle	Epic A6334 (12" — TX 6334)
73	58	THE PERFECT KISS New Order	Factory —(FAC 123)
74	61	HIT ME WITH YOUR RHYTHM STICK (Remix) Ian Dury & The Blockheads	Stiff BUY(IT) 214
75	NEW	RAIN FOREST Paul Hardcastle	BlueBird/10 BR(T) 15

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THE NEW SINGLE



CRB A6324

PRODUCED BY STEVE LEVINE

25	17	MOVE CLOSER Phyllis Nelson	Carrere CAR(T) 337
26	13	SLAVE TO LOVE Bryan Ferry	E/G/Polydor FERRY 1 (12" —FERRx 1)
27	15	I FEEL LOVE (MEDLEY) Bronski Beat/Marc Almond	Forbidden Fruit/London BITE(X) 4
28	27	SO IN LOVE Orchestral Manoeuvres In The Dark	Virgin VS 766(12)
29	18	SHAKE THE DISEASE Depeche Mode	Mute (12)BONG 8
30	42	AXEL F Harold Faltermeyer	MCA MCA(T) 949
31	24	THINKING ABOUT YOUR LOVE Skipworth & Turner	Fourth & Broadway/Island (12)BRW 23
32	44	IF YOU LOVE SOMEBODY SET THEM FREE Sting	A&M AM 258
33	20	FEEL SO REAL Steve Arrington	Atlantic A9576(T)
34	40	WALKING ON THE CHINESE WALL Philip Bailey	CBS (T)A6202
35	26	MAGIC TOUCH Loose Ends	Virgin VS 761(12)
36	31	I WAS BORN TO LOVE YOU Freddie Mercury	CBS (T)A 6019
37	46	KING IN A CATHOLIC STYLE (WAKE UP) China Crisis	Virgin VS 765(12)

SINGLES *two inch* SINGLES

1 (New)	19	Paul Hardcastle	25	(17)	MAGIC TOUCH, Loose Ends
2	(2)	KAYLEIGH, Marillion	26	(26)	GET UP I FEEL LIKE BEING A SEX MACHINE, James
3	(4)	HISTORY, Mai Tai	27	(15)	SLAVE TO LOVE, Bryan Ferry
4	(3)	OBSESSION, Animation	28	(22)	MOVE CLOSER, Phyllis Nelson
5	(5)	ALL FALL DOWN, Five Star	29	(32)	THE MORE THEY KNOCK THE MORE I LOVE YOU, Gloria D. Brown
6	(9)	SUDDENLY, Billy Ocean	30	(28)	SHE SELLS SANCTUARY, The Cult
7 (New)	(1)	I'M ON FIRE/BORN IN THE USA, Bruce Springsteen	31	(16)	FEEL SO REAL, Steve Arrington
8	(29)	FRANKIE, Sister Sledge	32 (New)	(New)	PAISLEY PARK, Prince And The New Power Generation
9	(8)	THE WORD GIRL, Scritti Politti	33	(40)	SO IN LOVE, Orchestral Manoeuvres In The Dark
10	(13)	LOVING THE ALIEN (Remix), David Bowie	34 (New)	(New)	SAVE YOUR LOVE, (FOR # 1), Rene And Angela with Kurtis Blow
11	(7)	OUT IN THE FIELDS, Gary Moore & Phil Lynott	35	(23)	THE PERFECT KISS, New Order
12	(27)	JOHNNY COME HOME, Fine Young Cannibals	36	(35)	YOU TRIP ME UP, The Jesus And Mary Chain
13	(25)	AXEL F, Harold Faltermeyer	37 (New)	(New)	YOU DON'T NEED A REASON, Phil Fearon & Galaxy
14	(30)	CHERISH, Kool & The Gang	38 (New)	(New)	WALKING ON THE CHINESE WALL, Philip Bailey
15	(14)	THINKING ABOUT YOUR LOVE, Skipworth & Turner	39	(33)	THE LIVE EP, Gary Numan
16	(19)	WALKING ON SUNSHINE, Katrina And The Waves	40 (New)	(New)	ALL MY LOVE (ASK NOTHING), Spear Of Destiny
17	(20)	ICING ON THE CAKE, Stephen 'Tin Tin' Duffy			
18	(18)	CALL ME Go West			
19	(6)	RHYTHM OF THE NIGHT, Debarge			
20	(21)	DUJEL, Propaganda			
21	(11)	I FEEL LOVE (MEDLEY), Bronski Beat/Marc Almond			
22	(10)	SHAKE THE DISEASE, Depeche Mode			
23	(12)	LOVE DON'T LIVE HERE ANYMORE, Jimmy Nail			
24	(24)	BUTTERCUP, Carl Anderson			

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TALENT

Acclaim to fame

By DUNCAN HOLLAND

WHENEVER A Richard Thompson coterie gathers to bat superlative around there's little trouble with vocabulary, and adjectives such as genius and talent abound.

However, the problem exists: how to explain his unique abilities to those still sadly in the dark. A careful path has to be trodden, highlighting the songwriting significance, the flawlessly distinctive guitar style and the criminal neglect of this artist. But, before long, Fairport Convention has to be mentioned and the dreaded word "folk" rears up for all manner of misconception.

And it's a term Thompson himself detests, seeing it as a totally redundant description. "It's a term that takes people back to school, Wild Rover and all that awful Victorian distillation of music."

While Thompson proudly says he's not "remotely ashamed" of his Fairport connection, he is frustrated that the development his music has shown and the almost universal critical acclaim it has received has, as yet, to transfer into sales figures. The reason for this could perhaps be as simple as inappropriate promotion, for there is no lack of quality in any of his music.

How then would Thompson wish to describe his music? "Acoustic, traditional music," he says. "There's a whole tradition of live touring musicians and I feel I've always fitted into that."

Certainly this heritage of live performers, sweating over guitars, is becoming more prominent again, with such bands as REM and Los Lobos (and thousands of others) being greeted in some circles as the saviours of 'rock'. And tidily completing the Thompson circle, both of the above-named openly admit the great influence the quiet man from North London has had on their work.

So when will the breakthrough come? Thompson's latest album, *Across A Crowded Room*, has been treated to the usual critical ecstasy, but, more encouragingly, has already sold more than previous efforts.

While Thompson is realistic enough to say that it's hard to be totally happy with any album, he does feel that it's served its objective of reflecting his live sound more than any other of his albums.

"It's harder, more of a rock album", he says "but this is part of the general progression of trying to achieve the sound we create on stage. The studio is always going to soften the sound, dilute it, but with live takes we're getting closer to the stage sound."

Following a happy association with Island — at a time when it was a relatively small concern, but with far more label identity — and a short, but fruitful period with Hannibal, Thompson is now working with Polydor and enjoys being with a larger label: "Distribution is obviously far greater," he says: "I'm given a higher profile and ultimately I could sell a few more records."

Perhaps it's Thompson's lyrics that have discouraged the sales to date, and he's often accused of morbidity and obscurity. But Thompson is not one to shy away from a serious subject and if the songs appear abstruse, this is merely his style of writing. "A three-minute song is not much to put in a lot about a big subject. I tend to describe my songs as having a key-hole effect, looking at a small part of larger goings on."

And it's fitting that a lyricist who Thompson believes to be the "best anywhere", Elvis Costello, had on the B-side of his *Peace In Our Time*, a song entitled *Withered And Died*, by one R. Thompson.

So Thompson will continue plugging away and maybe one day he'll get the success he so richly deserves. The US is already opening up and he can now afford to tour there and make a living.

And what a wonderful treat for any recent Thompson convert to discover nearly 20 years of sublime material readily available.

Rhythm and booze competition

TWO BREWERIES are sponsoring competitions to find new rock and pop talent — the Federation Brewery in Newcastle upon Tyne has teamed up with local radio station Metro while in Glasgow Radio Clyde and Whitbread Scotland are offering a sponsorship for the best undiscovered and unsigned Scottish band.

Metro and Federation launched their Ace Lager Track To The Top competition a month ago, and have already received 200 demo tapes — double the number forecast by organisers. First prize will be a record to be produced by Gus Dudgeon while heat winners' prizes include musical and PA equipment, and 24-track studio recording time.

The Heineken Music promotion is offering a first prize of a support gig "with one of the day's leading recording bands" as well as a single for Radio Clyde's own record label and £1,000 worth of PA equipment. Ambitious Scottish bands should send a demo tape of their two best numbers to PO Box 261, Clydebank.

Chart newcomers

FINE YOUNG CANNIBALS: Johnny Come Home (London LON 68). UK origin. Entered chart, June 8 1985. Three-piece band featured ex-The Beat guitarists Andy Cox and Dave Steel, and singer Roland Gift. After leaving The Beat, Cox and Steel searched the US for a potential singer, and even advertised on NTV, but eventually found Gift performing in a Finsbury Park R&B club.

CARL ANDERSON: Buttercup (Streetwave KHAN 45). US origin. Entered chart, June 8 1985. Background in musicals, including the US touring version of *Jesus Christ Superstar* when he played Judas. Signed to CBS/Epic in the Seventies and produced a string of albums for the company.

GLORIA D. BROWN: The More They Knock The More I Love You. (10/Virgin 52). Entered chart, June 8 1985. First 10 single from Brown who started her career singing in Washington DC gospel choirs, before fronting her own band New Breed.

Edited by
CHRIS WHITE

Talent tips



RICK LANE, musical driving force behind Rent Boys and later the founder leading member of Private Lives, has teamed up with former dolphin trainer and Resistors frontman Nigel Luke on a new project *Three Flights Up*. Completing the line-up is ex-convent girl Tricia White, and the three are currently collating new material and rehearsing for a series of London dates. Demo tapes are available.

Contact: Barry Sullivan, Vogue Management, BGS Productions Group, 9 Camden High Street, London NW1 7JE (01-387 2974).

HEY BELABA! are a three-piece pop band from Bristol given to peppering their conversation with names such as Duran Duran and Wham! with respect and longing rather than the more customary disdain. Hey Belaba! are not, however, whistling in the dark; they back their commercial ambitions with songs custom-made for suntans and white teeth, and are playing a showcase gig at Bristol's Yesterdays club tonight (12) to prove just that.

The band are managed by *Sounds'* freelance Avon laddie Dave Massey, via his new Latent Talent set-up, and have recorded a slick demo that has been attracting more than a little interest in their brassy synth pop locally, and now nationally.

Contact: Dave Massey 0272 427192.

BUDDY CURTESS AND THE GRASSHOPPERS, currently reckoned to be one of the hottest live acts on the circuit, are playing a showcase gig at Harlesden's Mean Fiddler this Friday (14). The industry can go and see if they warrant the enthusiastic ripples they have been generating.

The be-queffed original play an almost wholly original set of rock'n'soul, driven along by the four-strong vocal line of The Dexter Brothers, and have just finished a nationwide support tour with Roy Orbison, performing to nearly 40,000 people.

Contact: John Walsh, 5 Manton Avenue, Hanwell, London, W7 2DY. Telephone: 01-567 1668.

GENE TRYP, an Essex band whose music is influenced by American guitar bands from the Sixties to the present day, are looking for a recording and publishing deal. They've just played a couple of support gigs with The Icicle Works, and have their own headliner at Covent Garden's Rock Garden tonight (12). Band spokesman Barry Campbell says: "The laid-back Californian sound has been given added British bite — their live performance is powerful, aggressive and brash."

Contact: Barry Campbell, Feedback, Unlimited, 138 Sinclair Road, West Kensington, London W14 (01-603 1871).

PERFORMANCE

Chris Rea

WHOEVER WROTE the tour programme notes dubbing Chris Rea "the English Bruce Springsteen" is hardly doing him any favours. Rea has waited patiently for his success and is now established in his own right.

Promoting the excellent new *Shamrock Diaries* LP on Magnet, Rea and his backing group were in their element at Hammersmith Odeon, a show which closed their European tour.

His more famous compositions such as *Fool If You Think It's Over*, *I Can Hear Your Heartbeat* and *Stainsby Girls* blended with old favourites like *Ace Of Hearts* and *Candle*. Several new tracks were featured including the next single *Josephine*, although the melodramatic *Love Turns To Lies* would arguably be a better choice.

With the new album firmly lodged in the British and German charts, Rea should concentrate on cracking the US. He may even become as popular as Springsteen, "the American Chris Rea".

GARETH THOMPSON

Roy Orbison

THE BIG O proved that his voice has lost none of its old magic when he played the Royal Albert Hall in London, as a curtain raiser to a short tour marking his first live UK appearances for several years.

Billed as the Thirtieth Anniversary Tour, Orbison's performance got off to a low-key start with *Only The Lonely*, his first number one hit, but by the time he had reached the climax of *Cryin'* he had the audience on its feet and had to reprise the song such was the demand. There were other gems along the way too: *It's Over*, *Running Scared*, *Dream Baby*, *Blue Bayou* and the final *Oh Pretty Woman*.

Orbison's act has changed little over the years: there's little chat (a lesson to other over-talkative performers), he appears rooted to the spot, and his repertoire consists almost entirely of the oldies (with one exception, his new ZIT Records single *Wild Hearts*). But there's no denying the charisma of the man, and the voice which put him at the top of the world's pop charts throughout the Sixties.

CHRIS WHITE

Jerome Goes To Hollywood

IN THE centenary year of Jerome Kern's birth, the Donmar Warehouse's tribute to the great American popular music composer comes as both timely and appropriate. The production, the first in the Covent Garden venue's new Show People summer programme, features some 40 Kern songs including lesser-known titles performed by Elisabeth Welch, Liz Robertson, Elaine Delmar and David Kernan, who was behind the success of a similar show, *Side By Side* by Sontheim.

The songs are loosely tied together with anecdotes about Kern, and the audience is given only a general impression of his long illustrious career. Nevertheless this is a sincere tribute to his talents. Elisabeth Welch, who first appeared in a West End stage show 52 years ago, is still in fine voice and her contributions seem to be all too few.

Liz Robertson (*Song And Dance* and *A Little Night Music*) and the perennial Elaine Delmar are two performers who should be doing more recording work while David Kernan brings his usual professional polish to the proceedings.

The Donmar's current policy is to provide both late-night and Sunday entertainment and *Jerome Goes To Hollywood* has kicked off the Show People season in fine style.

CHRIS WHITE

Englebert Humperdinck

ENGELBERT HUMPERDINCK'S return to the concert stage in the UK with two dates at the Royal Albert Hall was a celebratory event for his many fans, and will eventually reach a potential audience of millions via the TV recording that was made on the first night.

It was, however, that recording which managed to slightly mar the show — the overall presentation was too Americanised with slick backdrops, glamorous girl singers/dancers and overbearing introductions.

But there were compensations: not least the musical accompaniments of

the London Philharmonic Orchestra and a fine selection of songs including standards from his current TV-advertised chart album *Getting Sentimental* on Telstar, a tribute to Nat King Cole, and of course his own volley of personal hits, many from the pen of Les Reed and Barry Mason, including the compulsory *The Last Waltz*, *There Goes My Everything* and *Love Is All*.

It has been several years since Humperdinck last did a UK concert but he has lost none of his polish and charm, and the voice has changed little in the 18 years since he rose to chart prominence with *Release Me*.

CHRIS WHITE

Christy Moore

CHRISTY MOORE surpassed expectation at a recent Royal Festival Hall performance. Although to these ears he could never be anything but good, he was in scintillating form, expanding his already consummate abilities still further.

As a singer of proven compassion, he mingled in characteristic Irish wit and melancholy in manner that almost redefined his work. He sang the songs of the oppressed; the Irish experience coming as yet another example of subjugation.

This was far from mere political sloganising or worthy-cause bandwagon jumping, this was a heart-felt empathy with any people's suffering.

A successful addition to his set was unaccompanied singing in true ballad style. Irish *Ways And Irish Laws* filled the hall amid total silence, the power and passion almost painful. And on the second encore when the PA failed, up stepped Christy Moore to sing again unaccompanied but with no amplification. A genuinely moving experience.

His last WEA album, *Ride On*, was strongly featured as was the wealth of material available on Planxty and *Moving Hearts* LPs. With such a rich store at his disposal, Moore could have played safe and gone for just the favourites, but his integrity would not seem to allow that. And perhaps that answers two questions: why does he command such a respectful and dedicated audience? and why does he not sell more records? Christy Moore's simple honesty is both his attraction and his restriction.

DUNCAN HOLLAND

The Excitable Boys

DEEP BENEATH that bloated beast, record company promotions, lurks an innocent sub-culture, gasping for air: the gigging band.

The Excitable Boys, seen at the Fulham Kings Head, are an example of the genre, and as such experience all the frustrations common to a thousand other bands playing the rounds of pubs and clubs: an unfamiliar PA, a sound engineer they've met for the first time that night, punters more interested in last orders than the last waltz etc etc.

But The Excitable Boys pulled through, their spiky funk cutting into a largely lugubrious Bank Holiday audience.

A combination of natural ability and enthusiasm sets The Boys a step up from the usual pub band, they play because they enjoy playing, but also because they want to succeed — there's no lack of ambition here.

Songs such as *Get Sexed*, *Work Comes First* and an interesting cover version of *Talking Heads' Found A Job* all feature the snappy bass-lines and strident vocals that underpin much of the Excitable sound. If perhaps the guitar seemed to dominate or the vocals tended to fade at times, well put this down to the band having only played a handful of times live. Maturity and experience will iron out any rough spots in time.

Popping up on a majority of songs were the Bronstein Brass, fresh from front line action with the Red Skins. They added not only a greater experience, but also gave the band a few more musical options, where, if left to their own devices they could become a little over-fussy; the band tended to be fearful of any sense of dramatics, and tried too hard to fill in the gaps.

Four gigs in and heading a "name" venue. The Excitable Boys have certainly started in the right fashion, now the real work starts.

DUNCAN HOLLAND

Paul Hardcastle

the original Rain Forest
has been re-released.



Rain Forest

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 *AUGER, Brian HERE AND NOW Polydor (France) 8237531/8237534 £3.60 (IMS)
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 BARE, Bobby CITY BOY Cambra CR 5153/CRT 5153 £2.25 (CON)
 *BARTHOLOMEW, Dave THE MONKEY Pathe Marconi (France) PM 1561331/— £3.04 (CON)
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 MARILLION MISPLACED CHILDHOOD EMI 2463401/2463404 (XDR Cassette) (E)
 *MILBURN, Amos VICIOUS VODKA Pathe Marconi (France) PM 1561401/— £3.04 (CON)
 MILBURN, Amos CHICKEN SHACK BOOGIE Pathe Marconi (France) PM 1561411/— £3.04 (CON)
 MINK DEVILLE SPORTIN' LIFE Polydor 82576/182576-4 £3.45 (F)
 MORRISTON ORPHEUS CHOR & BAND OF THE ROYAL MARINES SAY IT WITH MUSIC Music for Pleasure MIP 4157011/4157014 £1.37 (E)
 ONE THE JUGGLER SOME STRANG FASHION RCA PL 7606/PK 70606 (R)
 ORCHESTRAL MANOEUVRES IN THE DARK CRUSH Virgin V 2349/TCV 2349 (Chrome Cassette) (E)
 ORIGINAL SOUNDTRACK WATER London YEAR 2/YEAMC 2 £3.65 (C)
 PALMER, Michael PULL IT UP NOW Greensleeves GREL 83/— £3.25 (JS/SP)
 *PALMER, Michael WE RULE Powerhouse (no cat. no.) £4.99 (JS)
 PHENOMENA PHENOMENA Bronze TM 1/TMC 1 (Chrome Cassette) £3.79 (F)
 *PHILIPS, Esther ESTHER PHILIPS (France) CT 9223/CTK 9223 £3.90 (IMS)
 POSITIVE NOISE DISTANT FIRES Statik STATLP 23/— £3.05 (P)
 PRIDE, Charley GREATEST HITS RCA PL 85428/PK 85428 (R)
 REESE, Della SURE LIKE LOVIN' YOU President PRCV 126/— £2.44 (PR/H)
 R.E.M. FABLES OF RECONSTRUCTION MCA MIRP 1003/MIRFC 1003 £3.65 (C)
 ROBOTIKS, THE THE MAN & MACHINE Ariola ARILP 019/— £3.25 (JS)
 SCOTTSFOLD FOLK SINGERS FOR ETHIOPIA FREEDOM COME ALIVE Whilkie Music Records WHR 001/— (MW)
 SILVERSPRINGS JIVE BAND, THE THE SILVERSPRINGS JIVE BAND EMI EG 2905801/2905804 (E)
 *SISTER SLEDGE WHEN THE BOYS MEET THE GIRLS Atlantic 78125-1/78125-4 (W)
 SKINNY PUPPY SKINNY PUPPY (Mini LP) Scarface MFACE 10/— £2.15 (I/Red Rhino)
 SMALL & CO, Freddie MEDLEY REGGAE COLLECTION (PART 2) Pioneer International POLP 028/— £3.25 (JS)
 SMITH & HIS FESTIVAL ORCHESTRA, BRYAN DANCING FOR PLEASURE (2LP) Music for Pleasure DL 4110623/DL 4110629 £1.82 (E)
 SOUND BARRIER, THE THE SUBURBIA SUITE The Compact Organization PACT 10/— £3.04 (A)
 STAFFORD, JO STARRING JO STAFFORD Capitol EG 2604291/2604294 (E)
 STEVENS, Amii AIN'T NO MR. SAM SAM 1/— £2.90 (MIS/E)
 *STEWART, Andy THE ANDY STEWART COLLECTION Music for Pleasure MIP 4157001/4157004 £1.39 (E)
 *STEWART, Rod ROD STEWART Mercury (Holland) 8243191/8243194 £1.98 (IMS)
 STING DAWN OF THE BLUE TURTLES A&M DREAM 1/DREMC 1 £3.80 (C)
 TALKING HEADS LITTLE CREATURES EMI TAH 2/TAH TC-2 (XDR Cassette) (E)
 *TALLEY, James AMERICAN ORIGINALS Bear Family (Germany) BFX 15182/— (MW/RC/SW)
 THOMPSON, Hank 20 GOLDEN PIECES OF HANK THOMPSON Building BDL 2042/— £1.82 (PR/H)
 TROWER, Robin BEYOND THE MIST Music for Nations MFN 51/TMFN 51 (P)
 *TURNER, Joe JUMPIN' TONIGHT Pathe Marconi (France) PM 1561431/— £3.04 (CON)
 VARIOUS A TOUCH OF BRASS Cambra CR 081/CRT 081 £2.25 (CON)
 *VARIOUS ALADDIN ROCKS AND ROLLS Pathe Marconi (France) PM 1561331/— £3.04 (CON)
 *VARIOUS BLUES GIRLS FROM THE 40s Pathe Marconi (France) PM 1561421/— £3.04 (CON)
 *VARIOUS BOILING POINT 1 (Inc. Trans X, Man Parish, Direct Drive etc.) Boiling Point/Polydor BPLP 1/BPMC 1 £2.76 (F)
 *VARIOUS GREAT BRITISH NO. 1'S VOL 3 Cambra CR 088/CRT 088 £2.25 (CON)
 *VARIOUS LEATHER CHAPS AND LACE PETTICOATS (Inc. Meat Puppets, Helen & The Horns etc.) Anagram/Cherry Red GRAM 20/— (P)
 *VARIOUS MAGNETIC HITS Cambra CR 108/CRT 108 £2.25 (CON)
 *VARIOUS 16 ORCHESTRAL WORLD HITS PART 1 Phonogram (Holland) 8243201/8243204 £1.98 (IMS)
 *VARIOUS 16 ORCHESTRAL WORLD HITS PART 2 Phonogram (Holland) 8243921/8243924 £1.98 (IMS)
 *VARIOUS PENS, GUNS AND RIFLES The Compact Organization PACT 9/— £3.04 (A)
 *VARIOUS PRESENTING THE POSSE VOL. 2 2 Uptempo UTL P 002/— £3.25 (JS)
 *VARIOUS R&B AND BOOGIE WIGGERS VOL. 2 Swing House SWH 30/SWVH 30 £3.18 (CON)
 *VARIOUS RETURN OF THE LIVING DEAD Big Beat WIK 36/— £3.20 (P/MW/I) Additional distributors
 *VARIOUS ROCKABILLY REBELS Cambra CR 104/CRT 104 £2.25 (CON)
 *VARIOUS STRICTLY FOR KONNOISSEURS (Inc. Starz, Angel, Legs Diamond) Music for Nations MFN 32/TMFN 32 (P)
 *VARIOUS THE BEST OF BRITISH FOLK Cambra CR 052/CRT 052 £2.25 (CON)
 *VARIOUS THE CLASSICS GO SOLARI Cambra CR 085/CRT 085 £2.25 (CON)
 *VIBRATORS, THE THE FIFTH AMENDMENT Ram CHAPL 902/ZCCP 002 £3.50 (A)
 *WALKER, T-Bone HOT LEFT EARS Pathe Marconi (France) PM 1561451/— £3.04 (CON)
 *WALKER, T-Bone I GET SO WEARY Pathe Marconi (France) PM 1561441/— £3.04 (CON)
 *WALLER, Fats IN LONDON EG 2604421/2604424 (E)
 WAYSTED THE GOOD, THE BAD, THE WAYSTED Music for Nations MFN 43/TMFN 43 (P)
 WECHTER & THE BAJA MARIMBA BAND, Jules NATURALLY President PRCV 127/— £2.44 (PR/H)
 WHITING, Margaret LOVE SONGS Capitol EG 2604221/2604224 (E)
 *YELLOWMAN WALKING JEWEL Stone Powerhouse (no cat. no.) £4.99 (JS)

SUBVERSIVE

BARRETT, Syd BARRETT Harvest TC-SHSP 4007 (E)
 DEEP PURPLE COME TASTE THE BAND Purple TC-TPS 7515 (E)
 DEEP PURPLE DEEP PURPLE Harvest TC-SHVL 759 (E)
 DEEP PURPLE POWER HOUSE Purple TC-TPS 3510 (E)
 DEEP PURPLE THE BOOK OF TALIESIN Harvest TC-SHVL 751 (E)
 DEEP PURPLE STORM BRINGERS Purple TC-TPS 3508 (E)
 DEEP PURPLE WHO DO WE THINK WE ARE? Purple TC-TPSA 7508 (E)
 HARPER, Roy HO Harvest TC-SHSP 4006 (E)
 HAWKWIND DOREMI FASOL LATIDO EMI TCK 29364 (E)
 HAWKWIND HAIL OF THE MOUNTAIN GRILL Liberty LBG 27672 (E)
 HAWKWIND WARRIOR ON THE EDGE OF TIME EMI TCK 29786 (E)
 *MOVING HEARTS MOVING HEARTS/DARK END OF THE STREET (2LPs on 1) WEA (Ireland) IRA 0607 (MW)
 PINK FLOYD A SAUCER FULL OF SECRETS Columbia TC-SCX 6258 (E)
 VARIOUS 8TH ANNUAL SYNTHESIZER TAPE CONTEST — THE WINNER'S PIECES Synsound STC 8481 £3.45 (Self — 01-979 9997)

SUMMERS' SONGS

**CURE, The 17 SECONDS Fiction/Polydor 825354-2 (Compact Disc) £5.75 (F)
 **KILLING JOKE NIGHT TIME EG/Polydor 825244-2 (Compact Disc) £5.75 (F)
 **REA, Chris SHAMROCK DIARIES Magnet CD MAG 5062 (Compact Disc) (R)
 **SKY THE GREAT BALLON RACE Epic CDEPC 26419 (Compact Disc) £7.29 (C)
 **SPRINGSTEEN, Bruce NEBRASKA CBS CDBCBS 25100 (Compact Disc) £7.29 (C)
 **SPRINGSTEEN, Bruce THE RIVER CBS CDBCBS 88510 (Compact Disc) £7.29 (C)
 **STING DAWN OF THE BLUE TURTLES A&M DREMD 1 (Compact Disc) £7.29 (C)
 **STYLE COUNCIL THE OUR FAVOURITE SHOP Polydor 825700-2 (Compact Disc) £5.75 (F)
 **THELMAANS, Toots THE SILVER COLLECTION Polydor 825086-2 (Compact Disc) £5.75 (F)
 **THOMPSON, Richard ACROSS A CROWDED ROOM Polydor 825421-2 (Compact Disc) £5.75 (F)

Mon 17-Fri 21 June, 1985
 Album Releases: 121
 Cassettes: 14
 Compact Discs: 10

Distributor Codes

A—PRT 01-640 3344
 ADS—Advance
 01-771 3904
 BACKS—0603 26221
 BM—Bibi Magnetics
 01-575 7117
 BU—Bullitt 08894 76316
 C—CBS 01-960 2155
 CA—Cadillac 01-836 3646
 CAS—Castle 01-871 1419
 CH—Charly 01-639 8603
 CM—Celtic Music
 0423 888979
 CON—Comifer 0895 441 422
 CP—Counterpoint
 01-555 4321
 DIS—Discovery 067 285 406
 E—EMI 01-561 8722
 ERT—Earthworks
 01-833 3952
 F—PolyGram 01-590 6044
 FAL—Falling A 0255 74730
 GR—Geoff's Records
 711935
 FP—Faulty 01-727 0734
 FPS—77-45512
 G—Lightning 01-969 8344
 GI—Gypsy 01-994 8048
 GR—Geoff's Records
 International 01-804 8100
 GY—Greyhound
 01-385 8146
 H—HR Taylor 021 622 2377
 HS—Hotshot 0532 742106
 I—Cartel (Backs, Rough
 Trade) and Fast Forward
 031 225 9297
 Probe—051 236 6591
 Nine Mile—0926
 881292/881293
 Red Rhino (NWS)—
 0904 541415
 Revolver—0272 541291
 KF—01-381 2287
 IMP—Impex Musik
 01-229 5454
 IMS—Import Music
 Services (via PolyGram)
 01-590 6044
 INV—Invicta Audiovisuals
 0533 712111
 IRS—Independent Record
 Sales 01-850 3161
 (Chris Weiland)
 J—Jungle 01-359 9161
 JS—Jester 01-961 5818
 JSU—Jazz Services
 Unlimited 0422 64773
 K—K-tel 01-992 8000
 KS—Kingdom—
 01-836 4763
 LO—Londisc 0206-271069
 M—MSD—01-961 5646
 MMG—Magnum Music
 Group 0784-65333
 MIS—Music Industry
 Services 01-519 1215
 MK—0292 521241
 MO—Male Jax 01-278 0703
 MW—Making Waves
 01-481 0533
 N—Neon 0785 41311
 O—Outlet 232 2282826
 OR—Orbitone 01-965 8292
 P—Pinnacle 0689 73146
 PAC—Pacific 01-267 29178
 PID—Private Independent
 Distributor
 PK—Pickwick 01-200 7000
 PR—President 01-839 4672
 PROJ—Projection
 0702 72281
 R—RCA 021-525 3000
 RA—Rainbow 01-589 3254
 RC—Rollercoaster
 01-397 8957
 RE—Revolver 0272-541291
 REC—Recommended
 01-622 8834
 RH—Rhino 01-965 9223
 037-988 693
 RM—Record Merchandisers
 01-849 7511
 ROSS—Ross 08886 2403
 RT—Rough Trade
 01-833 2133
 SIL—Silva Screen 01-430
 1317
 SIS—Special Import
 Services (RCA)
 021-553 7701
 SO—Stage One 0428 4001
 SP—Spartan 01-903 8223
 ST—Studio Import
 01-580 34389
 SW—Swift 0424 220028
 T—Trojan 01-969-6651
 TB—Terry Blood
 0782 620321
 TE—Tent 0708 751881
 TR—Triple Ear
 01-995 7059
 V—Vista Sounds
 01-953 1661
 VFM—VFM Musicassette
 Distributors 08447
 731/0296 37307
 W—WEA 01-998 5929
 WRD—Worldwide Record
 Distributors 01-636 3925
 X—Clyde Factors
 041-221 9844
 Y—Relay 01-579 6125

TOP US ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST	LABEL
1*	1	AROUND THE WORLD	Prince/Revolution	Paisley Park
2*	2	NO JACKET REQUIRED	Phil Collins	Atlantic
3*	3	BEVERLY HILLS COP	Soundtrack	MCA
4*	6	SONGS FROM THE BIG CHAIR	Tears For Fears	Mercury
5	4	BORN IN THE U.S.A.	Bruce Springsteen	Col/CBS
6*	7	MAKE IT BIG	Wham!	Columbia/CBS
7*	8	RECKLESS	Bryan Adams	A&M
8	5	DIAMOND LIFE	Sade	Portrait
9	9	LIKE A VIRGIN	Madonna	Sire
10*	12	THE POWER STATION	The Power Station	Capitol
11	10	SOUTHERN ACCENTS	Tom Petty & Heartbreakers	MCA
12*	14	SUDDENLY	Billy Ocean	Jive/Arista
13*	13	DREAM INTO ACTION	Howard Jones	Elektra
14	11	WE ARE THE WORLD	USA For Africa	Columbia/CBS
15	15	CENTERFIELD	John Fogerty	Warner Bros
16	16	CRAZY FROM THE HEAT	David Lee Roth	Warner Bros
17*	22	EMERGENCY	Kool & The Gang	De-Lite
18*	29	BE YOURSELF TONIGHT	Eurythmics	RCA
19*	20	THE NIGHT I FELL IN LOVE	Luther Vandross	Epic
20*	24	ONLY FOR YOU	Mary Jane Girls	Gordy
21	18	PRIVATE DANCER	Tina Turner	Capitol
22	17	BUILDING THE PERFECT BEAST	Don Henley	Geffen
23	19	RYTHM OF THE NIGHT	Debarge	Gordy
24	21	TAO	Rick Springfield	RCA
25*	26	KATRINA & THE WAVES	Katrina & The Waves	Capitol
26*	32	VOICES CARRY	Thi Tuesday	Epic
27	27	NIGHTSHIFT	Commodores	Motown
28*	30	THE ALLNIGHTER	Glenn Frey	MCA
29*	34	VITAL SIGNS	Survivor	Scotti Bros
30*	31	HIGH COUNTRY SNOWS	Dan Fogelberg	Full Moon/Epic
31	25	THE FIRM	The Firm	Atlantic
32*	67	7 WISHES	Night Ranger	Camel/MCA
33*	33	MAVERICK	George Thorogood	EMI America
34*	49	BROTHER WHERE YOU BOUND	Supertramp	A&M
35	28	WHEELS ARE TURNING	REO Speedwagon	Epic
36	23	THE BREAKFAST CLUB	Soundtrack	A&M
37*	37	7800° FAHRENHEIT	Bon Jovi	Mercury
38*	54	BROTHERS IN ARMS	Dire Straits	Warner Bros
39*	42	WHITNEY HOUSTON	Whitney Houston	Arista
40	35	AGENT PROVOCATEUR	Foreigner	Atlantic

BULLETS 41-100

42*	43	DON'T SUPPOSE	Limahl	EMI America
45*	5	N SHAKEN 'N' STIRRED	Robert Plant	Es Paranza/Warner Brothers
46*	48	JESSE JOHNSON'S REVUE	Jesse Johnson's Revue	A&M
48*	58	THE SECRET OF ASSOCIATION	Paul Young	Col/CBS
50*	51	GLOW	Rick James	Gordy
54*	93	DREAM OF A LIFETIME	Marvin Gaye	Columbia/CBS
55*	60	TOOTH & NAIL	Dokken	Elektra
56*	85	TOUGH ALL OVER	John Cafferty/Beaver Brown Band	Scotti Bros
57*	59	STEADY NERVES	Graham Parker & The Shot	Elektra
62*	64	LONE JUSTICE	Lone Justice	Geffen
63*	66	ELECTRIC LADY	Con Funk Shun	Mercury
64*	65	GO WEST	Go West	Chrysalis
65*	70	RISING FORCE	Yngwie Malmsteen	Polydor
69*	82	THE CONFESSOR	Joe Walsh	Full Moon/Warner Bros
78*	79	WHITE WINDS	Andreas Vollenweider	Columbia/CBS
79*	88	FIVE-O	Hank Williams Jr.	Warner/Curb
80*	89	NERVOUS NIGHT	The Hooters	Columbia/CBS
82*	98	ROCK ME TONIGHT	Freddie Jackson	Capitol
85*	91	WEST SIDE STORY	Soundtrack	Deutsche Gramophone
86*	96	MAGIC TOUCH	Stanley Jordan	Blue Note
91*	94	THE HURTING	Tears For Fears	Mercury
93*	95	DO YOU WANNA GET AWAY	Shannon	Mirage
94*	99	AS THE BAND TURNS	Atlantic Starr	A&M
97*	N	SOME GREAT REWARD	Depeche Mode	Sire
100*	N	WILLIE & THE POOR BOYS	Willie & The Poor Boys	Passport

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains
 Chart Courtesy Billboard June 15, 1985

INCORPORATING LP
CD & CASSETTE SALES

TOP 100 ALBUMS

★ = PLATINUM LP (300,000 units as of Jan '79) ● = GOLD LP (100,000 units as of Jan '79) ○ = SILVER LP (50,000 units as of Jan '79) **NEW** = NEW ENTRY **RE** = RE-ENTRY

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor)
1	NEW	13	BOYS AND GIRLS Bryan Ferry (Rhett Davies/Bryan Ferry)	EG/Polydor EGPL 62 (F) C: EGMC 62
2	2	4	OUT NOW! Various (Various)	Chrysalis/MCA OUTV 1 (F) C: ZOUTV 1
3	4	3	NOW DANCE Various (Various)	EMI/Virgin NOD 1 (E) C: TC-NOD 1
4	3	4	BROTHERS IN ARMS ★ Dire Straits (Mark Knopfler/Neil Dorfsman)	Vertigo/Phonogram VERH 25 (F) C: VERHC 25 CD: 824 499-2
5	9	53	BORN IN THE U.S.A. ★★ Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)	CBS 86304 (C) C: 40-86304; CD: 86304
6	1	2	OUR FAVOURITE SHOP ● The Style Council (Peter Wilson/Paul Weller)	Polydor TSCPL 2 (F) C: TSCMC 2; CD: 825 700-2
7	5	7	BEST OF THE 20th CENTURY BOY ● Marc Bolan and T. Rex (Tony Visconti/Marc Bolan)	K-tel NE 1287 (K) C: CE 2297
8	8	16	NO JACKET REQUIRED ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345 (E) C: TCV 2345; CD: CDV 2345
9	6	15	SONGS FROM THE BIG CHAIR ★ Tears For Fears (Chris Hughes)	Mercury/Phonogram MERH 58 (F) C: MERHC 58; CD: 824300-2
10	7	10	HITS 2 ★★ Various (Various)	CBS/WEA HITS 2 (W) C: HITS C2
11	11	10	GO WEST ● Go West (Go West)	Chrysalis CHR 1495 (F) C: ZCHR 1495
12	10	6	BE YOURSELF TONIGHT Eurythmics (David A Stewart)	RCA PL 70711 (F) C: PK 70711; CD: PD 70711
13	14	5	THE BEST OF THE EAGLES ○ The Eagles (Bill Szymczyk (B)/Glyn Johns (4))	Asylum EKT 5 (W) C: EKT 5 CD: 960342-2
14	12	8	VOICES FROM THE HOLY LAND ○ BBC Welsh Chorus/Aled Jones (Treble) cond. J.H. Thomas (H. Owen/B. Coles)	BBC REC 564 (A) C: ZCM 564
15	16	4	SHAMROCK DIARIES Chris Rea (Chris Rea/David Richards)	Magnet MAGL 5062 (R) C: ZC MAG 5062; CD: CD MAG 5062
16	15	11	THE SECRET OF ASSOCIATION ★ Paul Young (Laurie Latham)	CBS 26234 (C) C: 40-26234; CD: 2634
17	18	6	FLAUNT THE IMPERFECTION ○ China Crisis (Walter Becker)	Virgin V 2342 (E) C: TCV 2342 CD: CDV 2342
18	25	5	WEST SIDE STORY ○ Leonard Bernstein/Kiri Te Kanawa/José Carreras/Tatiana Troyanos (John McClure)	Deutsche Grammophon 415253-1 (F) CD: 415253-2 C: 415253-4
19	13	4	NEW LIFE New Order (New Order)	Factory FACT 100 (W/R/P) C: FACT 100 C
20	24	2	ROMANCE ○ David Cassidy (Alan Terney)	MLM/Arista 206 983 (F) C: 406 983
21	23	16	RECKLESS ● Bryan Adams (Bryan Adams/Bob Clearmountain)	A&M AMA 5013 (C) C: AMC 5013; CD: CDA 5013
22	17	9	THE BEST OF ELVIS COSTELLO — THE MAN Elvis Costello (Nick Lowe (11)/Clive Langer & Alan Winstanley (3)/Various)	Telstar STAR 2247 (R) C: STAC 2247
23	40	6	SUDDENLY Billy Ocean (Keith Diamond)	Jive HIP 12 (C) C: HIPC 12 CD: CHIP 12
24	21	35	THE AGE OF CONSENT ★ Bronski Beat (Mike Thorne)	Forbidden Fruit/London BITL 1 (F) C: BITMC 1 CD: 820171-2
25	78	11	THE RIVER ★ Bruce Springsteen (Bruce Springsteen/Jon Landau/Mike Apple)	CBS 88510 (C) C: 40-88510 CD: 88510
26	31	31	"ALF" ★★ Alison Moyet (Tony Swain/Steve Jolley)	CBS 26229 (C) C: 40-26229 CD 26229
27	68	8	BORN TO RUN ○ Bruce Springsteen (Bruce Springsteen/Jon Landau/Mike Apple)	CBS 69170 (C) C: 40-69170 CD 69170
28	53	2	KATRINA AND THE WAVES Katrina And The Waves (Katrina And The Waves/Pat Collier)	Capitol KTW 1 (E) C: TCKTW 1
29	20	11	THE POWER STATION The Power Station (Bernard Edwards)	Parlophone POST 1 (E) C: TC-POST 1
30	27	51	PRIVATE DANCER ★★ Tina Turner (Various)	Capitol TINA 1 (E) C: TC-TINA 1; CD: CDP 746041-2
31	34	7	AROUND THE WORLD IN A DAY ● Prince And The Revolution (Prince And The Revolution)	Warner Brothers 925286-1 (W) C: 925286-4 CD: 925286-2
32	28	31	MAKE IT BIG ★★ Wham! (George Michael)	Epic EPC 86311 (C) C: 40-86311 CD 86311
33	19	6	MR BAD GUY ● Freddie Mercury (Mack/Mercury)	CBS 86312 (C) C: 40-86312
34	32	47	DIAMOND LIFE ★★ Sade (Robin Miller)	Epic EPC 26044 (C) C: 40-26044; CD: CD 26044
35	NEW	1	THE CAT IS OUT Judie Tzuke (Paul Muggleton/Mike Paxman/Bob Noble)	Legacy LLP 102 (A) C: LLK 102
36	22	4	YOUTHQUAKE ● Dead Or Alive (Pete Waterman/Mike Stock/Matt Aitken)	Epic EPC 26420 (C) C: 40-26420
37	60	3	DARKNESS ON THE EDGE OF TOWN ● Bruce Springsteen (Bruce Springsteen/Jon Landau)	CBS 32542 (C) C: 40-32542; CD 86061
38	41	12	CHINESE WALL Philip Bailey (Phil Collins)	CBS 26161 (C) C: 40-26161; CD 26161
39	37	32	WELCOME TO THE PLEASUREDOME ★★ Frankie Goes To Hollywood (Trevor Horn)	ZTT/Island ZTTQ 1 (E) C: ZCQ 1
40	38	30	LIKE A VIRGIN ● Madonna (Nile Rodgers)	Sire 925157-1 (W) C: 925157-4; CD: 925157-2
41	35	7	GETTING SENTIMENTAL Engelbert Humperdinck (James Fitzgerald/Tony Clark)	Telstar STAR 2254 (R) C: STAC 2254
42	RE	1	FACE VALUE ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TCV 2185 CD: CDV 2185
43	36	13	DREAM INTO ACTION ● Howard Jones (Rupert Hine)	WEA WX 15 (W) C: WX15 CD: 240632-2
44	33	36	THE UNFORGETTABLE FIRE ★ U2 (Brian Eno/Daniel Lanois)	Island U2 5 (E) C: U2C 5
45	29	5	STREET SOUNDS ELECTRO 7 Various (Various)	Street Sounds ELCS7 7 (A) C: ZCELC7
46	NEW	1	DREAM OF A LIFETIME Marvin Gaye (Marvin Gaye/Gordon Banks/Harvey Fuqua)	CBS 26239 (C) C: 40-26239
47	26	3	SHAKEN 'N' STIRRED Robert Plant (Robert Plant/Ben) Lefevre/Tim Palmer)	Ez Peranza/Warner Brothers 790265-1 (W) C: 790265-4
48	42	48	MUSIC FROM MOTION PICTURE 'PURPLE RAIN' ★ Prince and The New Power Generation (Prince and The New Power Generation)	C: 925110-4; CD: 925110-2 Warner Brothers 925110-1 (W)
49	39	9	SO WHERE ARE YOU? Loose Ends (Nick Martinelli)	Virgin V 2340 (E) C: TCV 2340 CD: CDV 2340
50	44	81	U2 LIVE "UNDER A BLOOD RED SKY" ★ U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor)
51	52	13	ANDREW LLOYD WEBBER: REQUIEM ● Plácido Domingo/Sarah Brightman/Lorin Maazel (D. R. Murray for EMI) C: TC ALW 1 CD: 747146-2	His Master's Voice/EMI ALW 1 (E) C: TC ALW 1 CD: 747146-2
52	46	86	CAN'T SLOW DOWN ★★ Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041; CD: MCD 96959
53	NEW	1	THE FIRST BORN IS DEAD Nick Cave and the Bad Seeds (Nick Cave and the Bad Seeds/Flood)	Mute STUMM 21 (U/SP) C: C STUMM 21
54	45	4	ON A STORYTELLER'S NIGHT Magnum (Kit Woolven)	FM WKFM LP 34 (E) C: WKFM MC 34
55	43	50	ELIMINATOR ★★ ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: 40-26156; CD: W 3774-2
56	49	2	VITAL IDOL Billy Idol (Keith Forsey)	Chrysalis CUX 1502 (F) C: CUCUX 1502
57	57	21	HITS OUT OF HELL ● Meat Loaf (Various)	Cleveland International/Epic EPC 26156 (C) C: 40-26156; CD: 26156
58	30	4	BROTHER WHERE YOU BOUND Supertramp (David Kereshbaum/Supertramp)	A&M AMA 5014 (C) C: AMC 5014
59	48	9	MOVE CLOSER Phyllis Nelson (Yves Dessca)	Carrera CAL 203 (A) C: CAC 203
60	NEW	1	WATCHING YOU WATCHING ME Bill Withers (Bill Withers (4)/Withers & Diante (2)/Withers/Diante/Various (4))	CBS 26200 (C) C: 40-26200 C: 40-32363
61	NEW	1	THE WILD, THE INNOCENT AND THE E. STREET SHUFFLE Bruce Springsteen (Mike Appel/Jim Cretcos)	CBS 32363 (C) C: 40-32363
62	50	10	ROSE MARIE SINGS JUST FOR YOU Rose Marie (Ray Levy)	A.I. RMTV 1 (SP) C: RMTVC 1
63	56	8	LOVE NOT MONEY Everything But The Girl (Robin Miller)	blanco y negro/WEA BYN 3 (W) C: BYNC 3
64	NEW	1	AS THE BAND TURNS Atlantic Starr (David and Wayne Lewis/Jonathan Lewis)	AMA 5019 (C) C: AMC 5019
65	93	12	THE HURTING ★ Tears For Fears (Chris Hughes/Ross Cullum)	Mercury/Phonogram MERS 17 (F) C: MERC 17 CD: 811939-2
66	71	3	REAL TO REEL ○ Marillion (Simon Hanhart/Marillion)	EMI JEST 1 (E) C: TCEJST 1
67	NEW	1	GREETINGS FROM ASBURY PARK, N.J. Bruce Springsteen (Mike Appel/Jim Cretcos)	CBS 32210 (C) C: 40-32210
68	58	3	ALEXANDER O'NEAL Alexander O'Neal (Jimmy Jam/Terry Lewis)	Tabu/Epic TBU 26485 (C) C: 40-26485
69	54	3	THE UPS AND DOWNS Stephen Tiltin' Duffy (Duffy/Jones/Jeczalik/Froome/Street)	10/Virgin DIX 5 (E) C: CDIX 5
70	90	21	TROPICO Pat Benatar (Neil Gerardo/Peter Coleman)	Chrysalis CHR 1471 (F) C: ZCHR 1471
71	77	20	STOP MAKING SENSE Talking Heads (Talking Heads)	EMI TAH 1 (E) C: TAHTC 1; CD: CDP 746064-2
72	67	32	THE COLLECTION ★★ Ultravox (Ultravox/Conny Plank/George Martin)	Chrysalis UTV 1 (F) C: ZLTV 1 CD: CCD 1490
73	65	99	NO PARLEZ ★★ Paul Young (Laurie Latham)	CBS 25521 (C) C: 40-25521; CD: 25521
74	97	25	THE VERY BEST OF CHRIS DE BURGH ● Chris De Burgh (Various)	Telstar STAR 2248 (R) C: STAC 2248
75	NEW	1	IRON MAIDEN Iron Maiden (Will Malone)	Fame FA 413121-1 (E) C: FA 413121-4
76	80	18	HELLO, I MUST BE GOING! ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V2252 (E) C: TCV 2252 CD: CDV 2252
77	68	4	WE ARE THE WORLD USA For Africa (Various)	CBS USAID F1 (C) C: USAIDC 1
78	64	56	FANTASTIC ★★ Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40-25328; CD 25328
79	73	30	HATFUL OF HOLLOW ● The Smiths (Roger Pusey/John Porter/Dale Griffin/The Smiths)	Rough Trade ROUGH 76 (R/T) C: ROUGH 76
80	47	29	THE HITS ALBUM/THE HITS TAPE ★★ Various (Various)	CBS/WEA HITS 1 (W) C: HITS C1
81	NEW	1	NEBRASKA Bruce Springsteen (Bruce Springsteen)	CBS 25100 (C) C: 40-25100 CD 25100
82	RE	1	EMERGENCY ○ Kool & The Gang (J. Bonfond/R. Bell/Kool & The Gang)	De-Lite/Phonogram DSR 6 (F) C: DCR 6 CD: 822943-2
83	88	3	WAR ● U2 (Steve Lillywhite)	Island ILPS 9733 (E) C: ICT 9733
84	72	26	AGENT PROVOCATEUR ★ Foreigner (Alex Sadkin/Mick Jones)	Atlantic 781 999-1 (W) C: 781 999-4; CD: 781 999-2
85	62	7	VIRGINS AND PHILISTINES The Colourfield (Hugh Jones)	Chrysalis CHR 1480 (F) C: ZCHR 1480
86	55	26	ALCHEMY — DIRE STRAITS LIVE ★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERVO 11 CD: 818243-2
87	94	57	LEGEND ★★ Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E) C: BMWC 1
88	NEW	1	YOU'RE UNDER ARREST Miles Davis (Miles Davis/Robert Irving III)	CBS 26447 (C) C: 40-26447
89	99	4	AN INNOCENT MAN ★★ Billy Joel (Phil Ramone)	CBS 25554 (C) C: 40-25554 CD: CD 25554
90	87	3	BAT OUT OF HELL ★★ Meat Loaf (Todd Rundgren)	Cleveland International/Epic EPC 82419 (F) C: 40-82419; CD 82419
91	61	3	MASSIVE Various (Various)	Virgin V 2346 (E) C: TCV 2346
92	100	18	MUSIC FROM MOTION PICTURE 'BEVERLY HILLS COP' Various (Various)	MCA MCF 3253 (C) C: MCF 3253
93	92	101	QUEEN GREATEST HITS ★★ Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30; CD: CDP 746033-2
94	RE	1	TONIGHT ● David Bowie (David Bowie/Derek Bramble/Hugh Padgham)	EMI America DB 1 (E) C: TC DB 1 CD: CDP 746047-2
95	RE	1	WHOSE SIDE ARE YOU ON ○ Matt Bianco (Peter Collins/Danny White/Mark Reilly)	WEA WX 7 (W) C: WX7C CD: 240472-2
96	RE	1	MAKING MOVIES ★ Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 6359 034 (F) C: 7150 034 CD: 800 050-2
97	70	28	NOW, THAT'S WHAT I CALL MUSIC 4 ★ Various (Various)	Virgin/EMI NOW 4 (E) C: TC-NOW 4; CD: CDP 260408-2
98	79	3	ROCK ME TONIGHT Freddie Jackson (Barry Eastmond)	Capitol EJ 240316-1 (E) C: EJ 240316-4
99	85	14	LEGEND (MUSIC FROM ROBIN OF SHERWOOD) ● Clannad (Tony Clarke)	RCA PL 70188 (R) C: PK 70188; CD: PD 70188
100	75	2	ARENA ★ Duran Duran (Duran Duran/Nile Rodgers)	Parlophone DD 2 (E) C: TC DD 2; CD: CDP 746048-2

ARTISTS' A-Z

ADAMS, Bryan.....21
ATLANTIC STARR.....64
BAILEY, Philip.....38
BBC WELSH CHORUS.....14
BENATAR, Pat.....70
BERNSTEIN, Leonard.....18
BEVERLY HILLS COP (Soundtrack).....92
BOLAN, Marc & T. Rex.....7
BOWIE, David.....24
BRONSKI BEAT.....24
CASSIDY, David.....24
CAVE, Nick & The Bad Seeds.....53
CHINA CRISIS.....17
CLANNAD.....99
COLLINS, Phil.....8, 42, 76
COLOURFIELD, The.....85
COSTELLO, Elvis.....22
DAVIS, Miles.....88
DEAD OR ALIVE.....36
DE BURGH, Chris.....4, 86, 96
DIRE STRAITS.....74
DUFEY, Stephen 'Tintin'.....69
DURAN DURAN.....100
EAGLES, The.....13
EURYTHMICS.....12
EVERYTHING BUT THE GIRL.....63
FILM SOUNDTRACKS etc.....48, 92, 99
FOREIGNER.....84
FRANKIE GOES TO HOLLYWOOD.....39
GAYE, Marvin.....11
GO WEST.....11
HITS ALBUM, The.....80
HITS 2.....10
HUMPERDINCK, Engelbert.....41
IDOL, Billy.....56
IRON MAIDEN.....75
JACKSON, Freddie.....89
JOEL, Billy.....43
JONES, Howard.....43
KATRINA AND THE WAVES.....28
KOOL & THE GANG.....82
LLOYD WEBBER, ANDREW (Requiem).....51
LOOSE ENDS.....49
MADONNA.....40
MAGNUM.....54
MARILLION.....66
MARLEY, Bob & The Wailers.....87
MASSIVE — An Album of Reggae Hits.....91
MATT BIANCO.....95
MEAT LOAF.....57, 90
MERCURY, Freddie.....33
MOYET, Alison.....26
NELSON, Phyllis.....59
NEW ORDER.....19
NOW DANCE — The 12" Mixes 3
NOW THAT'S WHAT I CALL MUSIC.....97
O'NEAL, Alexander.....68
OUT NOW!.....2
PLANT, Robert.....47
POWER STATION, The.....29
PRINCE & THE NEW POWER GENERATION.....31, 48
PURPLE RAIN (Soundtrack).....48
QUEEN.....93
REA, Chris.....15
REQUIEM-LLOYD.....51
RICHE, Lionel.....52
ROSE MARIE.....62
SADE.....34
SMITHS, The.....79
SPRINGSTEEN, Bruce.....5, 25, 27, 37, 61, 67, 81
STREET SOUNDS ELECTRO 7.....45
STYLE COUNCIL, The.....58
SUPERTRAMP.....6
TALKING HEADS.....71
TEARS FOR FEARS.....9, 65
TURNER, Tina.....30
TZUKE, Judie.....44, 50, 83
ULTRAVOX.....72
USA FOR AFRICA.....77
WE ARE THE WORLD.....18
WEST SIDE STORY.....18
WHAM!.....32, 78
WITHERS, Bill.....16
YOUNG, Paul.....16, 73
ZZ TOP.....55

* Various Artists (Compilation/Concept/Show Albums)
Year To Date Album Chart New Entries (22 weeks).....149
Panel Sales Percentage on Last Week.....+2%
Cassette Percentage of Panel Sales.....37%
+ Incorrectly excluded by Gallup from last week's chart

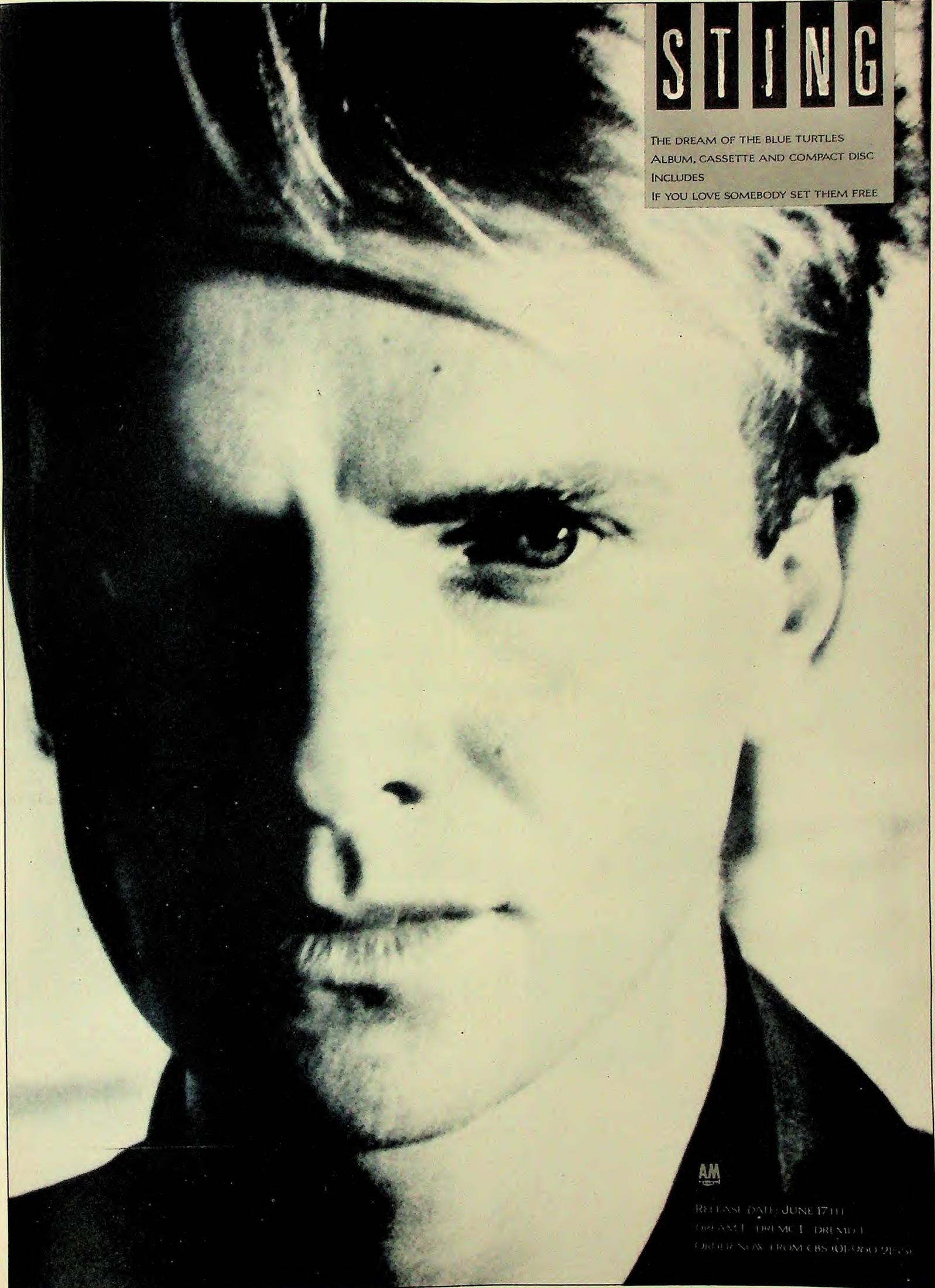
DISTRIBUTORS' CODE — SEE ALBUM RELEASES PAGE
Compiled by Gallup for the BPI, Music and BBC based on a sample of 250 conventional record outlets. To qualify for a chart position albums and cassettes must have a dealer price of £1.82 or more.

▲ = Panel sales increase 50% or more over previous week

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STUDIO *extra*

The digital future

DIGITAL RECORDING is the future. This was the message put across by Peter Harris of CTS and producer Pip Williams at last week's BPI annual general meeting.

In a presentation following the BPI's formal business, Harris and Williams put — in forthright terms — the recording industry's case for the future development of digital recording.

"We are here to make you an offer we hope that you can't refuse," said Peter Harris. "We are asking you to request APRS to mount a seminar on digital recordings for those of you who would like to be better informed on the subject. We believe that it will help you make the correct decisions about your future recording policy."

Whether the record industry takes up this offer from its sister recording industry remains to be seen.

But in a concise presentation, Harris and Williams made more than a few pertinent points:

- CD is digital — digital is a better way of recording sound.
- Digital masters are better for vinyl and cassette releases, not just for CD's.
- Digital recording allows electronic editing — producing perfect edits which would have been impossible with analogue recorders. Creating extended versions of pop singles becomes very easy using digital techniques.

"Digital recording is more expensive," said Harris. "Therefore studio prices must be somewhat higher for digital recording. Manufacturers and studios have already been convinced of the wisdom of investing in this technology, and have put their money where their mouth is."

Countering the prospect of increased recording costs, Williams pointed out that the proposed seminar "will show why spending more now is a prudent investment for the record company."

"We are inviting MDs to let their label managers, A&R and marketing people to sign up for half a day of informative, interesting and professional instruction," said Williams.

"We ask you to sanction the expenditure on seminar fees and to ensure that the right people attend from your companies."

Peter Harris endorsed what the recording industry has been trying to get across for years when he said: "The rest of the recording industry has already shown its enthusiasm, to discover the facts by supporting two previous APRS seminars."

"We urge you to grasp this opportunity — we will only hold this seminar if you, the record companies, support it."

Pip Williams concluded the sharp and pointed presentation thus: "The British record and recording industries have led the world for the last 25 years — let us continue to lead now that we are in the digital era."



PICTURED AT the signing of the Studio Link Up agreement are (l to r): Richard Gwynn, Simon White and Robin Jones.

Studio Link Up now in operation

STUDIO LINK Up, the new interactive viewdata bookings information service for APRS member studios, has now come into operation.

The agreement between the APRS and Gwynn Williams Viewdata was signed by Robin Jones of the APRS Executive on behalf of the Association, and by GWV director Richard Gwynn.

The service, via Prestel, is open only to APRS members, who can buy pages to list their facilities and show booking slots available for three months forward, at a cost of £100 per page per year.

Under the terms of the agreement, the subscribers who may access the information, as members of a closed user-group, must be record companies who are members of the BPI (British Phonographic Industry).

GWV has the endorsement of the APRS, and undertakes to operate the service and to update the information on demand from any client. The company has the responsibility of ensuring that only bona fide APRS and BPI members are served both as client and as subscribers, and that all information is kept as up to date as possible.

Studio Link Up offers subscribers the choice of studio by geographical area, and also has a message board on its menu. GWV also operates two other similar services for entertainment and conference venues — Theatre Link Up and Conference Link Up.

At least 95 per cent of the country can receive the Prestel Service via a local telephone call, and all major (and many independent) record companies are already regular users of Prestel as it is used by Gallup for the weekly pop charts.

Studios which have signed up for the new service include: Abbey Road, CTS, Eden, Good Earth, Horizon, Impulse, Jacobs, RG Jones, Marcus, Marquee, Mayfair, The Music Works, Power Plant, Ridge Farm, Roundhouse, Sarm East, Sarm West, Strawberry North, TAM, Tape One and Wessex.

Stones mobile at APRS

THIS YEAR at APRS, the Rolling Stones mobile will be parked opposite the entrance to the exhibition in Derry Street, as host to the latest new products from Klark-Teknik.

The DN780 digital reverberator/processor and the System 2.1 close source active music monitor will be demonstrated by Keith Worsley from Klark-Teknik at regular intervals throughout the show.

Entry is by invitation only, available either from Klark-Teknik — stand 45, or from Autograph Sales (167). Invitations also include the chance to win a DN780.

Late News ... Late News ... Late News

● Jon Moss of Culture Club is producing new Chrysalis signing *Wo Yeh Yeh* at Red Bus Studios.

● Eric Clapton and Ray Cooper are at Eel Pie Studios working on the soundtrack for the BBC film, *The Edge Of Darkness*.

● Studio Extra's 'Producer' series will kick off in the next Studio Extra which has been brought forward to June 29 to accommodate the first and most comprehensive reports on APRS.

Producers Guild adds more names

THE newly-formed, APRS-linked Record Producers Guild has recently had two further meetings in quick succession, and has expanded its founding executive committee to include several more well-known UK record producers.

Colin Thurston and John Eden have already joined the executive, and invitations to do so have been accepted by Alan Winstanley, Pip Williams, Peter Collins, Trevor Horn, Hugh Padgham and Terry Britten.

They join the original eight members — Tony Swain, Steve Jolley, Mike Vernon, Rupert Hine, Robin Millar, Alan Parsons, Gus Dudgeon and Phil Wainman (who is also a member of the APRS Executive).

The Guild has elected APRS Executive member Bob Hine as their chairman to act in the impartial position of not being directly involved either in record production or in a record company or artist management.

Hine stresses: "The intention is that the Guild's attitude will be positive, never negative. The members want a strong united voice when talking to the record industry, but they do not want in any way to destroy the rapport they already have with that industry."

The Guild will maintain close liaison with the APRS (and a third APRS Executive member on the Guild committee is Simon White) and it has been decided that meetings will be open only to Guild members. The membership will be by invitation of the Guild Executive only, and will be reviewed and voted upon every two years.

Mayfair rules the world!

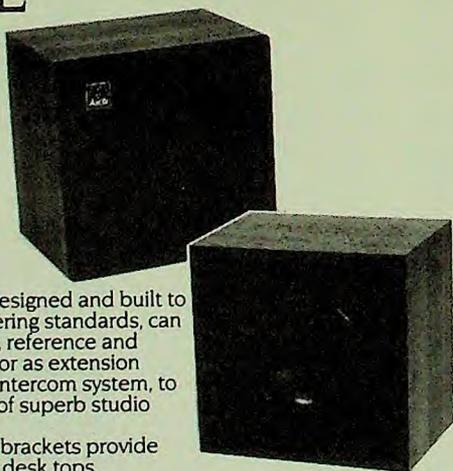
MAYFAIR RECORDING Studios has notched up yet another US number one with *Everybody Wants To Rule The World* by Tears For Fears. This follows hot on the heels of Tina Turner's Mayfair-recorded *What's Love Got To Do With It*, which went to number one in the US and won four Grammy Awards.

Meyer to launch SIM

MEYER SOUND Laboratories will be using APRS to introduce SIM™ Source Independent Measurement, a real time analysis/equalisation technique which "allows the creation of an ideal listening environment even in the most difficult acoustic conditions."

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APRS PRODUCT GUIDE... APRS PRODUCT GUIDE... APRS PRODUCT GUIDE... APRS

ABLEX AUDIO VIDEO: Independent tape duplicating company controlled by Rascal Electronics is exhibiting at APRS for the first time.

ACES IS set to introduce the "long-awaited" **BM1082**, (right) at APRS 85. It is described as "the compact 8-track recording console crammed with many of the standard professional features."

Also, a launch is planned at the exhibition that "promises to be of immense interest to the recording industry."

ADVANCED MUSIC SYSTEMS: AMS will be using APRS 85 to introduce **AMS AudioFile** to the UK marketplace. Also on show will be the complete range of **AMS** digital audio processing products including the **DMX 15-80S** dual channel DDL Pitch Changing system, the **RMX 16** digital reverb and **Timeflex**, the dual channel time compression device.

AGFA-GAVAERT: Product on show will include reel to reel high output studio recording tape **Agfa PEM 469**...

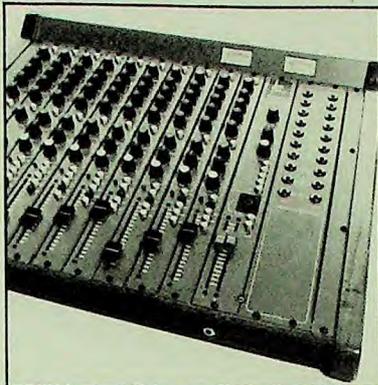
AKG ACOUSTICS: Main theme will be professional microphones for professional studio recording, broadcast and live work. The newest feature will be the **D321**, the latest addition to the successful **AKG300** series microphones which features a newly designed and patented capsule...

ALLANGROVE ASSOCIATES: Tom Hidley of Tom Hidley Design will be on the stand to explain his new acoustical techniques...

ALICE: will be showing a "major new mixer" designed specifically for community, hospital and other broadcasting installations where restrictions are on price but not facilities... **AHB:** will be showing its range of audio mixing consoles including the new **CMC** series and **SR** series.

ALPHA AUDIO: will be exhibiting **Sonex**, an open-cell plastic foam designed to control reverb time.

AMEK: A full range of audio mixing consoles including some new products. New from **TAC** is the **Scorpion** series of modular consoles for PA and recording. **TAC** will also be showing the **Matchless 24-track** console. **Amek** will be showing its **M2500** and **Angela** consoles, plus the **BC01** series II mixer. Also on display will be the **George Massenburg Labs** computer automation system.



ACE'S long-awaited **BM1082**

APPLIED MICROSYSTEMS will be showing its full range of tape timing and control equipment. The main item on the stand will be the new **CMX50** synchroniser which has been developed out of the original two part **I-CON/CM50** synchroniser (pictured).

AMPEX CORPORATION has introduced **Ampex 467 Digital Audio Mastering** tape, designed specifically for multi-track digital recording systems without requiring individual tape-to-machine realignments.

Ed Engberg Ampex Audio Tape marketing manager says that **Ampex 467** "represents a major advancement in digital tape technology which is the result of 'state-of-the-art' manufacturing techniques."

Ampex 467 Digital Mastering tape is available in 1/2" and 1" configurations, from 4,600 to 9,200ft lengths.

"The demand for a reliable and consistent digital mastering tape that works at its best on all digital multi-track recorders increases each year," says **Engberg**, "as more and more studios convert to digital equipment."

"**Ampex 467** is designed to meet that need. It is designed to match the electrical and mechanical requirements of multi-track stationary head recording formats, so it does not require individual adjustment."

Engberg added that every reel of **Ampex 467** is thoroughly tested for drop-outs. The tests are done on stationary heads to assure "supreme data reliability."

ARNY'S SHACK: Tools for the broadcast/recording industry... **AUDIO DESIGN CALREC:** Audio & Design product range. Plus demonstration models of latest **Calrec** consoles... **AUDIO DEVELOPMENTS:** New range

of battery powered field production accessories... **AUDIO KINETICS:** New products for machine control including: **Q. Lock 1.11C** Chase synchroniser, **Eclipse Editor**, **Timelink** electronic Gearbox...

AUDIO-MUSIC MARKETING: **Starsound Dynamix** and **Ram Mixer** consoles plus the **Series 2000** mixing desks for the video and broadcast markets... **AUDIO SERVICES:** professional and home-studio equipment... **AUDIO SYSTEMS COMPONENTS:** Range of sound broadcasting products... **AVM FERROGRAPH:** **Otari** recorders, **Series 77** recorder and **Milab** mikes.

AUTOGRAPH SALES: On show for the first time from **Meyer Sound** will be the new **CP10**, a precision 10-band stereo parametric equaliser, featuring five bands of equalisation per channel, with an additional high and low shelving cut filter for each channel. Also on display will be the complete range of **Meyer Sound** speaker systems. **Reps** from **Meyer Sound** will be on hand to discuss the new **Source Independent Measurement (SIM)** technique. Also on the **Autograph** stand will be product from **Klark Teknik** and **Brooke Siren Systems**.

AVCOM: High-speed audio tape duplicating systems... **BASF:** Complete range of audio and video tapes, including **BASF Studio Master 910** and **Digital Master 930** and the **Loop Master 920**... **FWO BAUCH:** Product from various companies including **Studer**, **Revox**, **Neumann**, **EMT**, **Harrison**, **ITC** and **Tannoy**... **BEL MARKETING:** New distribution company **SED** will be exhibiting for the first time... **BELL & HOWELL A-V:** First time at APRS. Will be demonstrating the **DAS-900** digital audio mastering system de-

TO PAGE 40

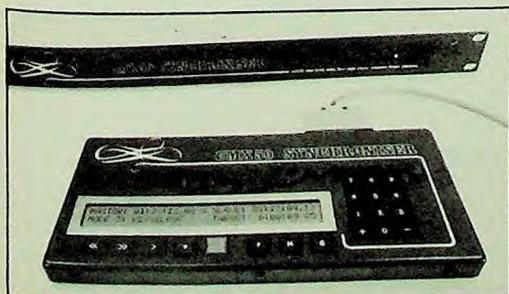
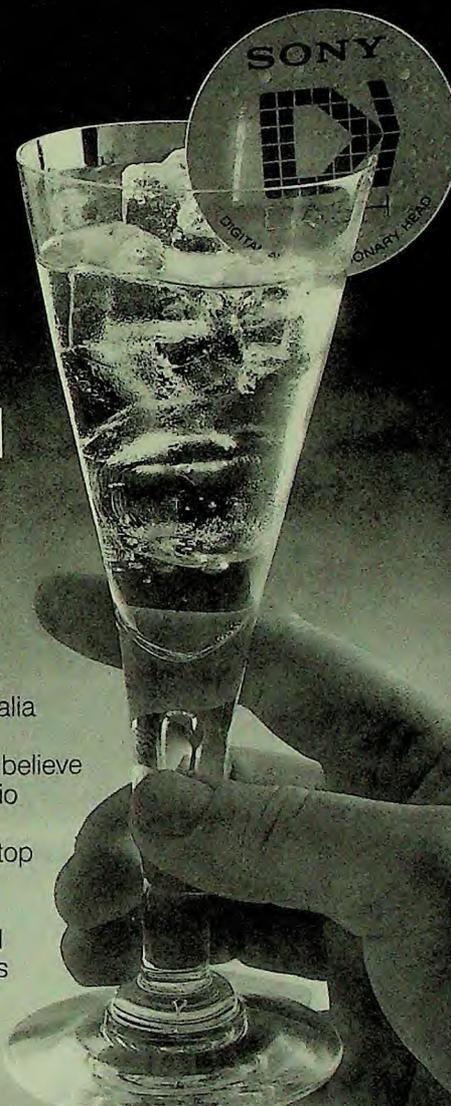
Here's to the next 100 units sold around the world

Sony Pro-Audio has good reason to propose a toast. After all the **PCM-3324 DASH** recorder has outsold all its rivals by a considerable margin and is in use throughout Europe, North America, Australia and Japan.

Despite all the words about formats we believe that the **PCM-3324** is the best Digital Audio Multi Track Recorder in the world.

We're biased, of course, but countless top artists and producers keep telling us the same story.

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FROM PAGE 39

veloped by JVC... **BEYER DYNAMIC (GB)**: Microphones and headphones... **BRANCH & APPLEBY**: Magnetic recording heads... **BRITANNIA ROW**: Product from Electrospace, Westlake Audio and F M Acoustics. Staff from Britannia Row Studio Hire will also be in attendance... **BROOKE SIREN SYSTEMS**: full range of electronic crossover/limiter systems... **BRUEL & KJAER**: omnidirectional condenser microphones... **CADAC**: custom built consoles... **CANFORD AUDIO**: full range of distributed lines... **CETEC INTERNATIONAL**: High-speed duplicating systems including Series 2400... **CLEAR-COM**: New intercom products specifically designed for the teleproduction industry... **CONNECTRONICS**: Cables and connectors including Musiflex, Rockflex, Phonoflex and a range of video cables. The Stand-Off range of shock-isolated microphone stands will be displayed for the first time... **CUNNINGHAM RECORDING ASSOCIATES**: Product on display will include the Studio 8 professional reel to reel tape recorder, Pilot Tone Synchroniser and Time Code Record/Replay Unit... **DDA**: Exhibiting at APRS for the first time in its own right and will be showing range of mixers



CLUE: A computer logging and editing system — is a package designed and developed by HHB that allows Sony's low-cost processors to be used as effective, professional mastering systems.

including AMR24, PCM402, M/S series and D series... **DOLBY LABORATORIES**: Full range of audio noise reduction equipment... **DRAWMER MARKETING**: Signal processing equipment — DS201, DL221, DMT 1080, DL 231 plus 1960 billed as "the new stereo valve compressor amplifier incorporating two mic inputs and guitar input"... **EARDLEY ELECTRONICS**: Neutrik range of connectors, including the latest FX line connectors.

ELECTROMUSIC/TOA: will be displaying the complete range of TOA professional sound products. Electromusic are now distributors of Toa products which range

from reference monitor loudspeakers and public address equipment components to power amplifiers, radio microphones, audio processing equipment and mixing consoles. Says a spokesman: "Of particular interest to those in the studio and broadcast fields will be the new range of reference monitors which offer extremely flat frequency response and good efficiency coupled with a very competitive price tag."

ELLIOTT BROS: The new Rogers LS5/9 loudspeaker plus BBC designs and Harrison power amplifiers... **EMO SYSTEMS**: Full range of stage and studio ancillaries, several of which will be on show for the first time.

ERNEST TURNER INSTRUMENTS: Comprehensive range of VU and PPM meters

FILM TECH ELECTRONICS: Portable audio mixers and accessories designed specifically for the mobile video and film recordist...

FORMULA SOUND: On demonstration will be the QUE-4 and QUE-8 studio foldback systems, the PM-80 modular production mixing system and their dual 19 band equalisers. Formula Sound has recently moved into larger premises which will enable them to increase production to meet growing demand...

FUTURE FILM DEVELOPMENTS: Will be showing representative samples of the product listed in the 1985 edition catalogue which will be available on the stand... **GTC**: Synchronisers for audio to audio and audio to video applications... **HARMAN UK**: Tape electronic and monitor equipment for the professional distributed lines including JBL, Urei and Tascam.

HAYDEN LABORATORIES: The new Sennheiser MKH 40 microphone will be unveiled. With very low self-noise and wide dynamic range it is aimed specifically at digital recording... **HARRISON INFORMATION TECHNOLOGY**: Items on show will include a new range of professional over amplifiers featuring five new models — X150, X300, X600, X1000, professional pre-

amplifiers and PA amplifiers

HILL AUDIO: The complete range of "000" series power amps — DX 1000, DX 1000A, DX 2000 and DX 3000, Series 3 modular mixing consoles; Series 3 monitor console. On show for the first time will be the Stagemix, a rack mounting 12 into 6 monitor mixer, companion to the rack-mounting 16/4/2 Multimax... **HH ELECTRONICS**: The new range of Mos-Fet power amplifiers with improved specifications will be on display for the first time... **HW INTERNATIONAL**: Various new microphones and a new mixer amp will be shown along with established products.

HHB HIRE & SALES will be exhibiting the Sony range of low-cost PCM digital audio processors, both the PCM1 and PCM701ES will be on show along with various Sony Betamax recorders.

CLUE (Computer Logging Unit and Editor) first shown at last year's APRS, will be demonstrated through at the show. **CLUE** can now be used in conjunction with any combination of Sony type v U-matic and Betamax video recorders. It is also now available with a SMPTE/EBU time code reader card.

Amcron's entire range of power amplifiers will be shown including the new Micro-Tech 1000 and Delta Omega 2000. The Tecron

TEF10 spectrum analyser/computer will be on demonstration.

Also on HHB's stand will be product from Fostex, Klark Teknik, Gauss and the PZM range of microphones.

TCM: Products from Europe's largest C-O manufacturer... **INDUSTRIAL ACOUSTICS COMPANY**: Display of selected turnkey projects showing the IAC modular design approach to studio construction...

JOHN HORNBY SKEWES: Will include the Japanese Audio-Technica range of microphones... **KEF ELECTRONICS**: Studio monitoring loudspeakers, including the Model KM1, and reference Series Models 105.2, 103.2 and 101. Also, the new universal bass equaliser, KUBE... **KEITH MONKS AUDIO**: Wide range of specialised sound products and accessories. Also public address equipment... **KELSEY ACOUSTICS**: PSIONICS products including noise gates and parametric equalisers; Kelsey Custom Cabling including new range of professional studio/stagebox multicore systems.

KLARK-TEKNIK: During APRS, Klark-Teknik will be showing its full range of audio signal processing equipment including the Series

TO PAGE 42

FOR SALE

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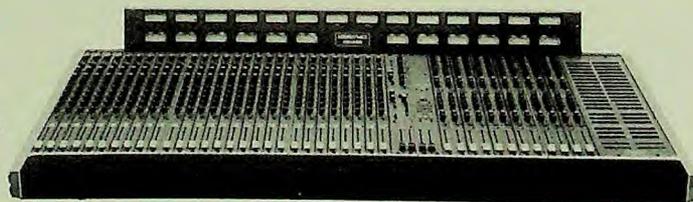
Fully equipped 24-track studio designed by Andy Munro. Situated in the heart of the city, this installation is just part of a complete, air conditioned, property which is ideally suited to production or independent record company use and includes spacious office accommodation and use of car park.

The equipment includes brand new SOUNDCRAFT TS24 32-channel console fitted with MasterMix

automation, new SOUNDCRAFT SCM762 24-track machine with 9-memory autolocator and SOUNDCRAFT Series 20 stereo machine. Monitors are UREI Time Align driven by UREI power amps. Outboard equipment includes AMS DDL and Digital Reverb as well as equipment by dbx, Drawmer, Audio + Design, Neumann, Shure and AKG.

View by appointment.

A Don Larking Audio Sales 24-TRACK PACKAGE SOUNDRACS CM4400 AND SOUNDCRAFT SCM762



The SOUNDRACS CM4400 computerised console features an internal computer which controls the digital routing and the muting. The sophisticated routing/muting can be controlled from an SMPTE timecode, making it the ideal choice for up-to-the-minute production studios. The SOUNDCRAFT SCM762 MKIII 24-track machine is the perfect partner for the SOUNDRACS console.

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MARCUS
RECORDING
STUDIOS

*The sound,
first and foremost.*

APRS PRODUCT GUIDE... APRS PRODUCT GUIDE... APRS PRODUCT GUIDE... APRS

FROM PAGE 40

300 Graphic Equalisers, Series 700 Digital Delay Lines, and the DN60 Real Time Spectrum Analyser. Products will be demonstrated on the stand and in the Rolling Stones Mobile parked outside the exhibition.

The DN780 Digital Reverbator (illustrated) offers a library of 20 different factory set reverbation and five special effects programmes.

For the first time in the UK, newly-developed Gated Reverb Sounds and several

updated factory presets are available for evaluation to APRS visitors. New software also features "user protected memory capability" and "assignable remote fader possibility".

APRS is also the venue for the UK launch of Klark Acoustic, a new division of Klark-Teknik, introducing its system 2.1 close source active music monitor, which will be set up for control room listening tests.

LENNARD DEVELOPMENTS: Will include Woelke's new Time Code Heads... **LINDOS ELECTRONICS:** Two new audio instruments — the LA101 Oscillator and matching unit, the LA102 Audio Measuring Set... **MARQUEE ELECTRONICS:** Will be showing Adams Smith time code equipment for the first time this year. Appearing for the first time at PRS will be the H969 Propitch Harmonizer from Eventide... **MOD-UTEC:** Various panel meters... **MBI BROADCAST SYSTEMS:** Radio, design and installation services... **MUSIMEX:** Three new products from T C Electronics... **MOSSES & MITCHELL:** Audio jacks and jackfields.

NEVE ELECTRONICS: At APRS, Neve will feature a fully working demonstration of the new NECAM 96 Automation System. Demonstrations will be given throughout the exhibition, and visitors will be able to obtain hands-on experience of "this latest technique in television post production." The Neve stand will also feature a 5116 multitrack audio console, plus examples of the 542 range of TV audio editing consoles.

NEAL: Recording and broadcast cassette recorders... **PANGBOURNE MUSICAL DISTRIBUTORS:** UK's largest specialist magnetic tape distributors.

OTARI ELECTRIC (UK): Celebrating its 20th anniversary this year, Otari

will be exhibiting various new products including the MTR20, MX70 and BTR5 machines... **PHILIP DRAKE ELECTRONICS:** Audio distribution and intercom equipment... **PENNY & GILES:** Will be exhibiting their new Motorised Studio Fader designed to enable console manufacturers to incorporate moving fader automated re-mix at a reasonable cost and without degradation of the operating feel of the fader (picture).

PEAVEY ELECTRONICS: The official launch of Audio Media Research products is

SIGN: Studio master's full range of mixing consoles and amplifiers... **REBISAUDIO:** RA200 Series range of modular processors and effects. Several brand new modules to be launched at APRS... **ROLAND (UK):** "Important items for recording studios and a range of effects for home recording enthusiasts"... **ROGERS MONITORING:** As well as showing established product lines, Rogers will be showing its fourth BBC licensed design... **SHUTTLESOUND:** UK distributor for Electro-Voice and other specialist products... **SELL-**

our appointment as distributors for Lyrec tape machines, we now have a complete range of mixing consoles, signal processors, monitoring, tape machines and synchronisers, all of which we service and support, using in-house engineers."

Lyrec will use APRS to launch a "major new product, which anyone contemplating the purchase of a 24-track tape machine should come to see."

SOLID STATE LOGIC: SSL will be demonstrating its full range of audio mixing sys-



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KLARK-TEKNIK'S Digital Reverbator

NEAL: Recording and broadcast cassette recorders... **PANGBOURNE MUSICAL DISTRIBUTORS:** UK's largest specialist magnetic tape distributors.

OTARI ELECTRIC (UK): Celebrating its 20th anniversary this year, Otari

set to co-incide with the APRS Show. Associated with Peavy, the new company offers a new range of recording related products... **PLAYBACK STUDIO:** Specialist tape distributor... **PRECO:** Distributors of various products including recorders... **QUAD ELECTROACOUSTICS:** Product on display will include the new 500 series of professional power amplifiers... **RECORDING STUDIO DE-**

MARK ELECTRONIC SERVICES: At APRS will be launching its new 100mm professional fader and a new range of sockets. Sellmark also offers a buying service to locate components internationally.

SCENIC SOUNDS EQUIPMENT: Will be "stressing our capability as a supplier of complete studio systems assembled from the products we distributed. With

tems, studio computer systems and machine control systems for multitrack music recording, audio for video post production, motion picture scoring, radio, television and outside broadcast installations. Included will be the SL 4000 E Series Master Studio System and the SL 6000 E Series Video System.

TO PAGE 44



Mel Simpson, Producer, and owner of Flame Studios in North London, recently installed an Amek Angela console from ITA. He explains how he made the choice.

"The studio has been running for a couple of years, and we are very pleased with the growing level of business. This has, however, resulted in a need to replace our old console with something more versatile and sophisticated, to compliment the more demanding projects being undertaken for major labels.

"I looked at various alternatives, both manufacturers and suppliers, and ITA suggested I consider the Angela. I was impressed by their enthusiasm and knowledge of the desk. They rigged up a demo module for me in the Studio which was used here for quite a while. This was able to give me a good idea of what the machine could do, and it quickly became the most used module on the desk! I was generally impressed by the time and trouble ITA took to make sure I understood what I was buying. When it came to the installation, they took care of all the necessary interfacing — I didn't really have to worry about a thing.

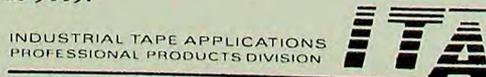
CHOOSING THE RIGHT MIXING CONSOLE

"I am particularly impressed with the eq. It's musical and it's easy to get a sound together. I have got 70 inputs available on mix-down — from a 28 channel desk! VCA sub-grouping was something that I thought you only got on far more expensive desks, but the Angela has got it, and I have found that incredibly useful. It's made mixing so easy.

"Although we were confident of the Angela's technical capability, the most important thing for us at Flame has been the excellent client reaction. We have had some quite demanding album projects since the installation of the desk, including an Album of classical acoustic guitar which could have had it's problems, but the Angela handled them all.

"I'd recommend this desk without hesitation, to any studio looking for quality and performance at a reasonable price."

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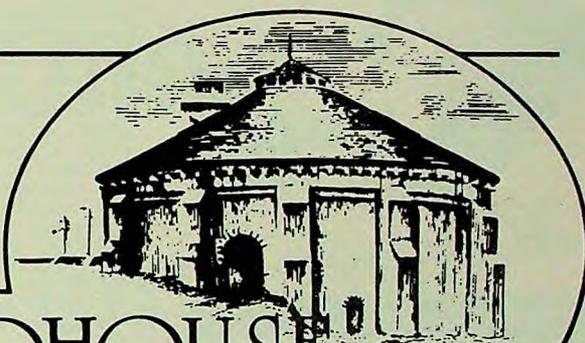
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APRS PRODUCT GUIDE... APRS PRODUCT GUIDE... AP

FROM PAGE 42

SIFAM: Audio level meters, control knobs and switches ... **SONIFEX:** Selection of broadcast NAB cartridge equipment.

SONY BROADCAST: Sony will be demonstrating a comprehensive range of its products including compact disc mastering equipment — PCM-1630, DMR-2000, DAE-1100, DAQ-1000, DTA-2000, K-1105, PCM-3102 DASH (2 channel DASH recorder conforming to slow version specification).

Also on display will be DASH recorders, analogue recorders, microphones and portable recorders.

SOUNDCRAFT ELECTRONICS: Soundcraft has chosen APRS to launch a new enhanced version of the popular Series 200 portable mixer — The Series 200B. Also, making its APRS debut will be the "world's fastest" cassette duplicator — The CD201.

Available from next September, the new Series 200B will provide working musicians 8-track recording and audio visual studios with even more facilities than the Series 200. These include: Improvements to routing, now with the facility to route four groups and stereo mix, level switching, more comprehensive master module incorporating "Talk-Back" facilities with built-in microphone and oscillators, monitoring on either headphones or speakers, and front end power option.

The CD201 cassette duplicator is claimed to be the fastest system of its kind in the world with the ability to copy at 17 times normal tape speed.

Soundcraft's top-of-the-range in-line recording console fitted with the Audio Kinetics Mastermix automation system will also be on show, as will other models from the Soundcraft console range, plus power amplifiers and tape machines.

SPACE LOGIC DESIGN CONSULTANTS: Consultancy exhibiting for the first time, specialising in the audio/visual field. Stand will include a variety of equipment "from the meekest DI box to



SOUNDRAC'S 32-12-24+2 CM4400

AS A change from happy snaps of mixing consoles and tape machines, Studio Extra adds a little light relief to the product pages with this pic of the lovely Aina (right), who has been making a few heads turn at Chipping Norton Studios where she has been recording an album for release on Polydor in September.



full 24-track mixing consoles.

SOUNDRAC'S: Soundtrac's premier exhibit will be the 32-12-24+2 CM4400 fitted with optional patchbay and linked to a 24-track tape machine via a SMPTE/EBU clock. In conjunction with a Commodore 64, the CM4400 will be demonstrated in a variety of formats.

APRS will also see the European launch for a new concept in 4 or 8-track recording console for "the ever-popular home recording industry."

STUDIO INNOVATIONS: Various new projects including a new computer-based measurement system ... **MICHAEL STEVENS & PARTNERS:** Leading distributor, designer and manufacturer of a wide range of quality audio and video products.

TAM: This year, TAM will be concentrating exclusively on the disc-cutting aspects of its business, and the company's stand will display the recently announced new range of disc-cutting equipment.

To add a little spice to the stand, Tas will be running a working demonstration of the oldest disc-cutting machine in the company's historic collection — the machine dating from circa 1935.

New items on show will include: TEM 851 tape equalisation modifier, CPS 852 — console programme course, STL 852 stereo treble limiter, GO 851 — cutting amplifier, DDS 822 — stereo cutting head.

SURREY ELECTRONICS: Full range of products including amplifiers and broadcast monitor receivers ... **TANNOY:** Full range of monitor loudspeakers ... **TANDBERG:** The subsidiary of Tandberg A/S Norway is launching the new range of 900 series of cassette decks for the studio and broadcast markets ... **TAPE AUTOMATION:** Full range of product from the recent Queen's Award winners including audio tape duplicators ... **TRAD ELECTRONICS:** New and second-hand equipment plus recuperation suite! ... **TECHNICAL PROJECTS:** Audio and acoustical measuring systems, cabled and radio communications products, mixers for concert sound etc.

TRIDENT AUDIO: Trident will be showing three new consoles at APRS. The Series 75 is a brand new console designed for full 24-track operation "at a very attractive price". Derived from the Series 65 range, it provides the same input module facilities, but with full 24-track assignment and a monitor section that provides such extra facilities as

fader reverse and 24-track metering.

The Series 65 is a "compact and portable" mixer that can provide from 16 to 40 inputs with output configurations for 4, 8 or 16-track operation.

The final console to be shown is the TIL series. This is an in-line mixer designed for studios requiring an extremely sophisticated and versatile console for 24-track operation. A full automation system is available for this console.

TURNKEY: Turnkey Studio Systems are showing their complete Soundcraft/Otari package in "a specially designed audio/visual control room". From Turnkey Keyboard Systems there will be the new and updated range including Synclavier digital systems, PPG Wave and Oberheim. The Turnkey Shop representative will also be in attendance. On the ATLANTEX stand, Fostex will be unveiling a new mixing console and two new updated reel-to-reel models.

TWEED AUDIO: Custom design facilities for sound recording and broadcast studios ... **UHER SALES:** New products from Uher include — 600 Report Universal, a portable documentation recorder, Uher 2300 and the new range of Visonik compact monitor speakers ...

WELLARD RESEARCH: APRS 85 will witness the launch of Wellard Research. "We will be showing the Wellard Middle Monitor loudspeaker, designed to fill the monitoring gap between powerful, but hardly sophisticated, main monitors and those miniature desk-top accessories. A compact active two-way system constructed to the highest standards, our standards, the Wellard Middle Monitor offers superior sound qualities at realistic sound levels for all mixing and playback applications." ... **YAMAHA-KEMBLE MUSIC:** Yamaha exhibits for the first time at this year's APRS, and will be showing a broad cross-section of related products, many of which were recent introductions at Frankfurt an AES ... **ZONAL:** Full range of professional recording media, including 16mm and 35mm 1/4" tape and Magna brand cassette products.

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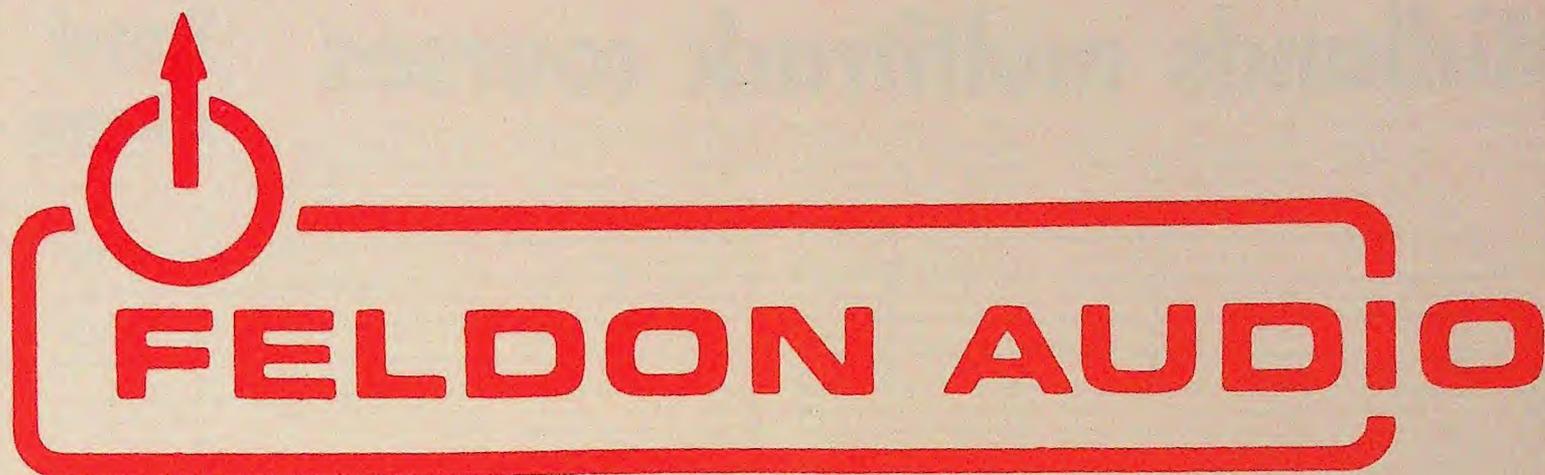
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STUDIO *extra*

Midlands multitrack courses

THE GATEWAY School of Recording and Music Technology and Rebis Audio are co-operating to enable the Gateway Multitrack courses to be held in the Midlands from August 1985 onwards.

The courses will be held at the Rebis Company's manufacturing premises near Wolverhampton, and accommodation is being researched. The first primary course has been arranged to start on Monday August 12.

This is the first time that a major manufacturer outside

London has co-operated with Gateway's pioneering work in the field of recording and music technology.

Says Gateway's Dave Ward: "Having taken this bold initiative, the Rebis and Gateway directors are meeting frequently to discuss what other courses can be arranged and what is needed in terms of training in the area of recording technology."

Gateway continues to run its weekly courses in recording and synthesizer programming, which are held above their 24-track studio in

South London. Weekend workshops in such topics as Service, Dx programming, Fairlight and Synclavier work are planned for the latter part of this year.

The new synthesizer courses are now under way, with the next scheduled to begin June 24. "As with our recording courses, we presuppose no prior knowledge of synthesizers or electronics," says Ward. "The course provides students with an overview of synthesizer basics, making it ideal for anyone who wished to acquire a greater understanding of synthesizers and related music technology generally."

"Much of the course consists of hands-on experience in our schoolroom which is equipped with a 16-track mixing console, state-of-the-art outboard gear, plus a range of synths from modular systems to more advanced keyboards, sampling machines and other related equipment."

*In the last quarter, Gateway Studios has recorded albums for Harvey and the Wallbangers and Golden-sounds Records, and singles

for Graham Revell of SPK (WEA), Sinitta (Fanfare), Rent Boys (Jah Wobble) plus work for Ian Stephens, Bill Lovelady, Rik Mayall and Barry Booth, Jingles have been made for Anglia Building Society, The Post Office and Louis Marcel, and the studio has been involved with a number of film projects for the US.

Recent additions to the studio equipment include BEL BD80 with control voltage input, Roland SMPTE facility, Bechstein Grand piano, while Q-lock is available on request.

Travel scheme

STOCKPORT-BASED Yellow Two studio has joined forces with music production company, Soundscapes, to offer joint "packages" to US firms.

The two UK companies are offering a package consisting of travel, accommodation, original music, full recording and audio post-production facilities.

Nick Turnbull, head of Yellow Two says: "It is now cheaper for many US clients to come to the UK for their recording sessions, and as we are able to offer the same facilities as many of the larger London studios, coupled with Soundscapes' three years' trading experience in the US, the package looks healthy."

"We're looking forward to some Florida sunshine here this summer, and that'll make a change for Manchester."

Meanwhile, Yellow Two has taken delivery of a new 48-channel Neve console. Turnbull says: "Flexibility is the key word with the new desk. It incorporates a host of new design and technical features, which along with the Necam automation makes it easy to operate, but which still offers a massive range of choices for musicians and engineers alike."

Hill's home Comforts

COMFORTS PLACE, Big Note Music's rural residential studio in Surrey is now in operation with owner/record producer Andy Hill having booked the first slot.

The studio was designed and built by Eastlake Audio, and the lavishly equipped facility (SSL 56-input total recall console, Sony 33/24 and a 2 track digital recorder and Studer A800, A810 analogue recorders, permanent control room installation of synthesizers) will operate commercially.

Eastlake has also just com-

pleted work on the new Studio 4 at CTS' Wembley complex. It features a largish control room with permanently dedicated keyboard synthesizer position and small, but acoustically live over-dub studio. Monitoring is the new Eastlake JM7T system using redesigned HF horn and twin 12-inch low frequency units.

Eastlake was also involved on a consultancy basis in connection with the recent substantial improvements made to the control room design and monitoring at Marcus Studios, where a pair of newly-developed

Eastlake JM3T loadspeakers were installed. Also, Eastlake monitor loadspeakers were supplied recently for Paul McCartney's studio facility in Sussex. And work on Townhouse Studio 4 is entering its finishing phase and is on schedule for mid-June completion.

Work has started on the complete rebuilding of Lombard Sound Studios in Dublin, while later this month (June) Eastlake starts construction on Glasgow of a new control room and recording facilities within a "magnificent" former Church of Scotland building for Ca Va Recording Studios.

Talent abounds in Burnham Soundmill Sisters

SISTER SLEDGE were in the recently-opened Soundmill Studio, Burnham, for 10 days, followed by sessions involving Matt Bianco and Scottish HM outfit Strangeways.

Other recent clients include Pendragon working on their debut album, The Jewel, and in complete contrast, resident engineers Robin Prior and Dave Richardson have been working on

sessions with Terry Wogan.

Soundmill hopes to set up its own publishing house this summer, and plans have also been made to launch an indie label to cope with what general manager Philip Cavell describes as "a flood of genuine talent" in the Thames Valley area.

With this in mind, Cavell welcomes demo tapes from upcoming bands and promises serious consideration to all applications.

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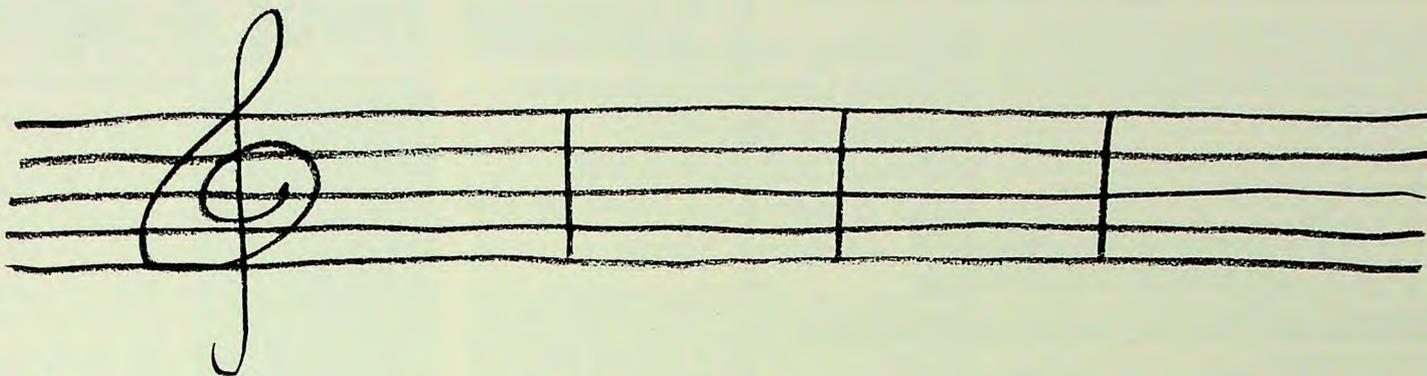
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STUDIO
extra

Looking back on AES Anaheim

THE 78th AES took off at the Disneyland Hotel, Anaheim, amid high hopes — from the exhibitors at least — that it would be the last spring show to take place on the American continent. From next year there will only be two conventions per year, one in the US each autumn and one in Europe during March, and I for one will be thankful.

With so much development work taking place, especially in the digital field, I daren't miss a show in case some major event happens which might put me out of business!

A case in point happened this year. While the DASH Committee still battle it out with their various machines (all of course "within the format"), Mitsubishi quietly unveiled a new two-channel digital recorder which not only has many new and innovative features, but also complies almost word for word with the SPARS proposals of last year — backed in principle by the APRS — and those contained in the EBU document number 45.

To the credit of Mitsubishi, it has only given a broad outline of the new recorder's features and has made it clear that it will not be available before mid-1986, hence the model No. X86.

To whet your appetites, the projected machine is likely to offer four auxillary tracks instead of the X80's two, 15 and 7.5ips tape speeds, 48kHz and 44.1kHz sampling — plus a possibility of a double sampling rate (96 Or 88.2kHz) in an attempt to sort out some of the filtering problems experienced currently in digital recording. The viability of this latter feature was treated with some scepticism by one of Mitsubishi's competitors, so the outcome remains to be seen.

Mitsubishi also unveiled the X850, a new multitrack to replace the X800, which will receive its world premier at APRS 85.

Despite rumours of a new digital editor and the much-whispered 1630 (allegedly smaller and cheaper than the 1610) neither were in evidence on the Sony stand, although the 1610 was kept well in the background. Both 15 and 7.5 versions of the DASH recorder could be seen, although according to a Sony spokesman, the 15ips version would be given priority in the US.

Apparently, 7.5ips will be available on request — with the prospective purchaser being made fully aware that the machine purchased may not have full compatibility with music studios here.

Anticipated sales ratios are 70 per cent for 15ips, 10 per

Bill Foster, managing director of Tape One Studios and a member of the APRS technical sub-committee takes a personal view of the AES Anaheim Show.

cent or less for 7.5ips, with the remainder being taken up by a twin-speed machine to be introduced sometime next year.

Sony intends to start delivery of DASH machines "in the fourth quarter of this year". Studer was a little reticent to talk about deliveries, but an educated guess is a little later, possibly early 1986 for any quantity of machines.

On the personnel front: It was nice to see an old friend of the audio industry, Dick Swettenham (formerly with Helios) back in the front line and heading-up Audio & Design/Calrec's operation on the West Coast. Tore Nordahl, president of Digital Entertainment Corporation, Mitsubishi's US marketing division, will now also head the new DEC company in the UK. This satellite of the successful US operation has come into being as a result of Mitsubishi's acquisition of Quad-Eight/Westrex.

To have attended all of the 50 or more papers, and almost 20 workshops would have not only involved splitting myself into several parts, but also resulted in severe brain damage.

Unlike Hamburg, there were not, in my opinion at least, any major revelations at the paper sessions that are likely to affect our livelihood in the near future. However, the workshops (now a regular feature of the US shows) were most entertaining and informative.

Worthy of mention is the SPARS-organised session, "The Economic Aspects of Operating A Recording Studio", in which a number of prominent studio owners discussed problems ranging from tax liabilities to the recharge of taxis. This was the fourth in a series organised by the American studios' association, giving a remarkable insight into the different way in which business is done in the US.

In "Is It Live Or Is It Digital?" examples of audio were played "live", then via digital processing, and finally for a third time, with the audience asked to guess on which performance was in fact being repeated. The results will make interesting reading.

"Live Concert Sound" offered the chance to hear the views of representatives from such names as Showco and Clair Bros.

The final workshop afforded the convention-weary the opportunity of acquiring detailed knowledge of the processes involved in the production of compact discs, through a session entitled "Initial Tracking To The Finished CD". In addition to myself, we had among our panel Mike Ellis from the mastering division of DADC CD plant in Terre Haute, Bob Ludwig of Masterdisc cutting rooms, and representatives from Sony, JVC and Mitsubishi. CDs will never sound the same again!

I realise that this brief overview has only scratched the surface of what was, in fact, a major event. In addition to all the developments in digital technology, new analogue products abound, far too many to detail here. For those who stayed at home, don't be too envious — APRS is amost with us and at least we can all get a decent glass of ale.

New company formed

FORMER EDITOR OF *Sound Engineer* magazine, David Stark, has formed a new production company in association with specialist pro-audio and digital engineers, Quark, which has recently installed a record programming suite at its North London premises.

The new company, Quark Music Productions, will license masters originating from The Programming Suite, which is a fully self-contained pre-production facility providing synthesizers, sequencers and drum machines with full synchronisation and monitoring. The suite is available for hire, with or without the services of resident programmer and consultant Paul Wiffen, who has worked with such acts as Asia, Ultravox and T. C. Curtis.

First in-house project to be made available via the new company is Stark's self-composed dance number, *Hot Pleasure*, performed by Lena Johnson, who was recently seen on TV performing with Jimmy Nail.



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STUDIO
extra

Can APRS and AES stage a joint show?

THERE IS no doubt in anyone's mind that this week's APRS exhibition is the biggest that there's ever been, with all 192 stand units booked up well in advance. Numbers of UK and overseas visitors are likely to be up on last year too.

Just as the APRS is the leading industry of its type, the APRS Exhibition is generally regarded as one of the most important pro-audio exhibitions in the world.

In many ways, APRS is more exciting than the AES European Conventions. But convention it isn't — simply because it doesn't have the presentation of papers; it doesn't have the workshops; it doesn't have the demonstration rooms — because it doesn't have the space.

The problem with space may be solved by a move to a bigger venue next year — and that in itself is an astounding commendation of the influence of the pro-audio industry in the UK, through its organisation, the APRS. Britain's professional audio industry, on both the manufacturing and production sides, leads the world in its field, but it is also now a sizeable industry in its own right and an important export earner for Britain.

Much of the credit for the continuing — and growing — strength of the industry goes to the manufacturers and studios that compose it, but a great deal of recognition must go to the APRS, its committee, and particularly to the organisation's secretary, Edward Masek, without whom the British recording business would not be what it is today.

The remarkably high standards the APRS sets for studios are mirrored by the excellence of its exhibition.

A lot of people were worried that the proximity in time between this year's APRS and the International Television Symposium in Montreux would steal some of the former's thunder. It hasn't. One reason is the strength of the APRS show, another is the fact that in the television industry, as represented by ITS, audio still very much takes second place — apart from anything else because when moving pictures are involved, the money gets bigger astoundingly fast.

A bigger potential problem will be presented by the European AES Convention in 1987, which is likely to be in London. It's likely to be late — perhaps as late as April, rather than the more usual February — so any clash will be that much more serious.

I've been a visitor to AES Conventions in Europe and the US since 1978, and it always struck me that the European ones were the odd ones out. The spring AES in Los Angeles was where the new products were presented to the public for the first time: there was an air of

In this special APRS issue of Studio Extra, Richard Elen looks at the international professional audio exhibition scene.

laid-back creativity (just what you might expect of California, I suppose), which extended to the papers and, more so, to the relatively recently-introduced workshop sessions and demonstrations.

The autumn AES Convention in New York was always characterised by an air of businesslike efficiency: "You saw it in LA: now, how many would you like?" European conventions have never been quite so well defined or, to me, quite so much fun.

For a start, it's never quite as easy to work out where it is, or how to get there. For exhibitors and visitors alike, the US conventions deal in known quantities. You know that there's a direct flight there. You know where you're staying. If you're bringing in gear, you know which AES person is in charge, who to talk to if the gear doesn't turn up, or is in an unexpected place, and in some cases some of the hotel staff.

Not so with Europe. Almost always there won't be a direct flight from other major recording centres (the main ones being London, New York and Los Angeles), and even from London it may well be a flight plus a train or coach journey of some length. You don't know where the convention centre is, which are the best and nearest hotels, who to go to and where to deal with problems, and so on.

It can take longer to get to a European convention from London than it does to get to a US one. And when you get there, it's likely to be in a foreign language (I'm awfully sorry, but the international language of audio is English — I'm not being chauvinistic) and the number of new products in the exhibition section is often limited (the UK companies, who are of major world importance today — tend, understandably, to go for APRS).

Some time ago, I came to the conclusion that the Western AES conventions should be in the three major recording centres, of which London, as I've suggested, is indisputably one, and I've expressed the view that the European AES should be in London every year.

There are two problems with that. Firstly, there's the clash with APRS. Secondly, there is the fact that an AES

isn't just an exhibition: it needs demo rooms, conference facilities, the lot. Let's deal with that one first.

Last time there was an AES in London — 1980 if I remember correctly — it was split between two central London hotels (which was a real pain) because there wasn't the room in one place: London didn't have a conference/exhibition centre big enough. The trouble is that probably, it still doesn't. There are plenty of exhibition locations — and big ones too — but they don't have the required demo rooms and conference facilities. The NEC in Birmingham could probably handle it, but Birmingham is about as accessible as Montreux if you're coming in from abroad — ie not very. The hotel/conference complexes used for events like IBC in Brighton might be able to do the job, but even that's doubtful when it comes to size.

Location problems apart, what about the clash with APRS? It would probably be a colossal one. A solution comes to mind, but it might not be terribly popular.

The APRS has been organising exhibitions for years, and its really good at it. What would be the chances of AES British Section (or whoever it is that organises European AES bashes) getting together with the APRS and organising a single event, jointly? It would solve a lot of problems if the right location could be found.

The thought of the logistical problems of arranging a successful merging of the two events is terrifying, but maybe if they started talking now... And if the joint event was successful, it could happen on an annual basis.

There would then be the three major Western international audio exhibitions, all in the major pro-audio centres, all easily reached by direct flight, and everyone would know where the European AES was and how it worked, as is already the case in the US. And the joint AES/APRS show would probably be the biggest. People often complain about there being too many pro-audio exhibitions: perhaps this would solve it.

No doubt there are very good reasons why it can't be done this way, why AES and APRS aims and backgrounds would make it difficult to put together, but I think it would be worthy of consideration.

I wonder what the respective organisations would think of the idea. It would solve so many problems, and the only major one it would create would be the choice of location. Perhaps we could have some feedback on the proposal? It would be exceptionally prestigious to have the major international pro-audio event in the UK, and — it seems to me — it would make a lot of people happy. Am I wrong, or is this all possible?

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New Bath facility

A NEW studio is up and running in the delightful village of Beckington near Bath. The Wool Hall Studio is housed in a 17th Century building in the grounds of a rambling castle built by Henry VIII for Jane Seymour.

Where fleeces were once traded, there is now a modern 24-track facility, boasting Otari 24 track, Urei, Soundcraft, Lexicon, AMS and "all the usual toys".

This is just the first stage of a planned investment programme which ultimately aims to provide a full residential facility, with mixing suite and pre-production area on site as well as the studio itself.

Members of Tears For Fears, producer Chris Hughes and man-about-the-music business Pete Dolan are directors of the Wool Hall project.

"The studio is being run on a commercial basis," says Dolan. "Two of the band members are directors, but they have to book time along with everyone else."

To accommodate the studio, the inside of the old stone building was gutted and tastefully renovated. As estate agents say, many of the original features have been retained.

Andy Munro designed the control room and studio area which has a particularly bright aspect. An ultra-sophisticated lighting system was installed by the Design Partnership of Edinburgh.

"The acoustics have been excellent from

the word go," says Dolan. As well as Tears For Fears themselves, artists who have already used the studio include Red Box, Red Sails and Richard Hall and Rob Fisher of Naked Eyes. Mick Glossop will be working with Pallas there, and bookings are generally building up as word of the new facility gets around.

"Phase One of the project is now complete," says Dolan. "Phase two will be the establishment of the residential and recreational side of things." To this end, the adjacent farmhouse has been bought, and redevelopment work will start as soon as possible. In the meantime, the studio has an arrangement whereby clients stay at self-contained luxury flats in Bath, with all transport provided by the studio.

Early next year, work will start on Phase three which will include the building of an SSL/digital mixing suite and a pre-production area.

"The idea at present is that clients record here and then go somewhere else to mix on SSL," says Dolan. "But eventually we aim to offer all three facilities — pre-production, recording and mixing, but of course clients will only pay for the particular services they use."

Along with Dolan who acts as studio manager, Steve Street is the Wool Hall's in-house engineer, while maintenance is looked after by Neil Perry.

Trident launches series 75

Pro Audio Update

TOWARDS THE end of 1984, Trident Audio Developments launched its new 8 and 16-track mixer, the Series 65.

"After its first exhibition showing in Europe at APRS and then at the New York AES, it became apparent that the objectives of the product had been more than realised," says Malcolm Toft.

"These were to provide in what ostensibly appeared to be a small mixer, the range of facilities and features normally found only in larger multitrack consoles costing two to three times more than the Series 65."

These features and facilities include eight auxiliary sends, separate mic and line inputs, stereo solo, automating (the ability to mute simultaneously any number of inputs), equalisation on monitor (3 band) and the ability to route the monitor section to the remix bus during mixdown to provide additional line inputs.

"It is perhaps interesting to note," adds Toft, "that Trident were the first company to incorporate monitor equalisation in a console (the 'A' range circa 1972) and the ability to route the monitor section to remix (T.S.M. circa 1977)."

Applications for the Series 65 range from

mobile recording to video post-production and sound re-inforcement. "With such immediate acceptance of the Series 65, it soon became clear that the facilities of the console would ideally lend themselves to a bigger system," says Toft.

As a consequence, a larger version with full 24-track capability was developed and entitled the Series 75. While incorporating an identical input module, but with full 24-track assignment, the Series 75 has a different monitor module fitted with two output faders, together with a fully-professional bantam jack patchbay and meter overbridge.

"Because of its development from an already existing system, the Series 75 research and development costs have been very low. As a result, production costs have been lowered and the console represents extremely low cost effective entry into the 24-track market for any studio contemplating such a move."

"The electronics design of the Series 65 and Series 75 are exactly the same as has been used in their bigger brothers, the Series 80 and T.S.M. consoles. Thus the sound of the consoles has been faithfully maintained in the new ranges."

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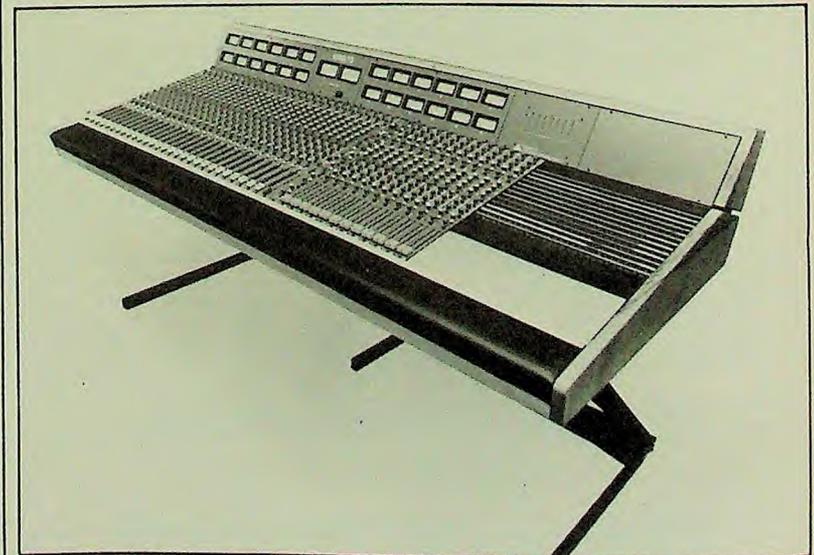
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Soundtrack supremos

CBS STUDIOS W1 has fired the opening shots in an ambitious bid to become a major force in the recording of audio soundtracks for films and TV programmes.

Since the recent installation of synchronised audio-visual facilities at CBS Studios, a number of movie soundtracks have been recorded — and more (including *Chinatown II*) are on the way.

Full movie soundtracks recently recorded at CBS include: *Legend*, from Ridley Scott who directed *Alien* and *Blade Runner*; Sylvester Stallone's *Rambo*, the sequel to *First Blood*; and a new three-part TV movie,

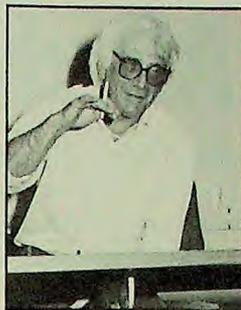
Key To Rebecca, which stars David Soul and Cliff Robertson. The soundtrack for *Star-chaser*, an animated movie in 3D, has also been recorded there.

"We are delighted with the very positive response which our move into film and TV work has received," says studio manager Rodger Bain. "We are attracting a lot of major products because of our central London location, the broad range of recording facilities we can offer and the all-round experience and expertise of our engineers who have recorded everything from rock to classical music and spoken word."

Facilities available to film and TV companies include three fully-equipped studios — each catering for a different size of session, Q-lock and TV monitors in both control room and studio.

One of Hollywood's top film music composer/directors Jerry Goldsmith has become a frequent visitor to the studios. After spending three weeks in Studio 1, recording the full soundtrack for *Legend*, he returned to record *Rambo*, and will be back to work on *Chinatown II*.

George Martin has also been in Studio 1 to record a track for the new David Puttnam film, *The Mission*,



JERRY GOLDSMITH recording the *Legend* soundtrack at CBS Studio 1.

which stars Robert De Niro and Jeremy Irons.

Recent clients on the rock recording side at CBS have included Heaven 17, Wham!, The Beach Boys and The Rolling Stones.

Soundcraft facelift at Windmill

WINDMILL LANE Studios, Dublin, continues its upgrading programme with the planned installation in July of a Soundcraft TS24 console in Studio Two, its smaller studio.

with producer/engineer Terry Manning for EMI and In Tua Nua have just finished recording their debut album for Island with producer Ian Broudie and engineer Kevin Moloney.

On the video side, Windmill Lane Pictures has post-produced, for in-house director Meiert Avis, promos for *The Promise*, In Tua Nua, U2's *The Unforgettable Fire* and most recently *Secrets in the Streets* for Nils Lofgren, while Russ Russell's *Song for Ireland*, a one-hour entertainment programme, was a success at M.I.P. this year.

The success of Studio One, which now houses an SSL 4000E console, prompted the opening of Studio Two over two years ago and it now offers both 16-track and 24-track facilities with Otari tape machines and Gauss time aligned monitoring.

Recent clients in Studio Two include leading Irish artists Foster & Allen, The Wolfetones and Galecian group Milladoiro, who travelled to Dublin to record an album for CBS Spain with chief engineer Brian Master-son.

Studio One has also been busy. German group Zeno recorded backing tracks for their forthcoming album

Says a studio spokesman: "The Windmill Lane Studios building is one of the few that can boast such a high degree of sophistication and coverage of the entire audio/video production and post-production business consisting as they do of two 24-track audio studios, 2x1" editing suites with Ampex "Ace" editors, two off-line suites, ADO, Rank Cintel MKIIIC, video studio and four film cutting rooms."

19 triggers 'revolution'

RECORDING ENGINEER Alvin Clark, whose Sound Suite studio recorded Paul Hardcastle's number one hit 19, has revealed that he paid a group of musicians to record in another London studio because the numerous mixes and overdubs required so much additional studio time.

"As far as I'm aware, no other studio has ever paid an artist to take their business elsewhere," says Clark. "That's exactly what we had to do to find enough time to work on all of the mixes and about 60 overdubs of the 19 single. We agreed with a band who had a prior booking in Sound Suite to go to another studio to record. Since our rates were lower than the cost at the other studio, we paid out the difference.

"We could have gone to another studio ourselves for the re-mix, but Paul and I decided that in order to recapture the sound of the original mix we needed to work in the same studio. Continuity of production was an important factor."

Clark adds that the engineering and production of 19 literally involved a revolution in studio production techniques. "Paul's approach to recording is so spontaneous and unconventional that we actually had to stand usual production techniques on their head. Instead of planning the total content of the music and then mixing it, we first set up a mix which had a minimal musical content, adding the instrumentation into the mix as and when needed.

"In fact, the production got to be so complex that it went beyond the scope of automated mixdown. We chose instead to compile the mixes with innumerable edits to the stereo master. The most difficult aspect of the mix was switching out the overdubs which were not required for the edit piece currently being worked on."

Clark, who has worked extensively with a broad spectrum of styles from Trevor Horne to Lamont Dozier, is currently working on German and Japanese versions of 19.



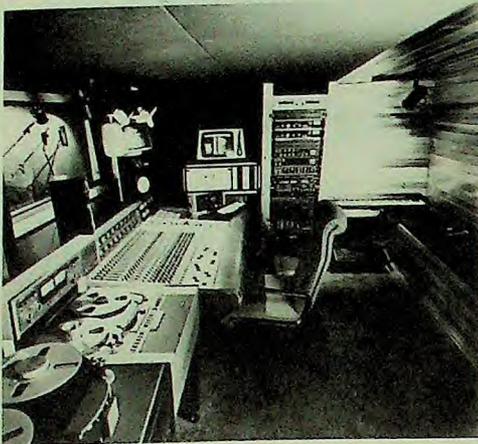
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STUDIO *extra*

All change at Odyssey

ODYSSEY STUDIOS in Central London has recently undergone a number of changes. Jim Evans gets an update from managing director Wayne Bickerton.

IN ESSENCE, what we have done is to completely update the acoustic treatment in both studios and have overhauled the equipment situation, says Bickerton.

"We started in January with Studio 2 which has been completely rebuilt by Neil Grant using an American-designed diffuser system for the first time in this country. We have completely re-equipped the facility with an SSL 6000 desk, Barco video monitoring. It is designed not only as a rock'n'roll remix room, but also as a video/audio post production room."

The acoustics in control room one have also been completely redone. The MCI desk stays for the time being, but that will be replaced shortly by an SSL.

In the big studio, the acoustics have been updated, and the live aspect of the studio has been extended, again with Neil Grant in charge.

"I've always felt that sound for picture — albeit for television or movies — would be an improving situation to be involved with. That's why we went for an SSL 6000E in Studio 2," says Bickerton. "It has great possibilities for working in those areas."

"I am looking at Studio 2 being used both as a remix room for our established clients such as Swain & Jolley and for audio post production — as last year, when Pat Metheny was in doing the soundtrack for *The Falcon And The Snowman*. The studio is probably as good as anything in town at this stage of the game."

Odyssey's increasing involvement in the video side of studio work has also led to a wide variety of projects using Studio 1. "We've actually had clients coming in initially to do soundtracks, and because of the shape and size, they end up using Studio 1 for the actual shoot," says Bickerton.

"With the balcony, it's like a combination of a television studio and a recording studio. I believe it has possibilities for doing all sorts of things. Concerts for satellite broadcast are a

possibility.

"Tube-type concert programmes could also be on the cards. One of the things I did in 1979 — and everyone thought I was crackers — was to insist that we install a complete video line system throughout the building. So now, with all the new technology we don't have cables going everywhere."

Studio 1 still maintains its reputation as a leading rock music studio. Alison Moyet recorded her album there last year, and there have been Ampex Golden Reel Awards for Odyssey recorded albums by Bryan Ferry, The Who and Marvin Gaye. "But at the same time, it is also a wonderful studio for orchestral sessions," points out Bickerton.

Expansion continues at Odyssey, and plans are in-hand to establish Studio 3 as a broadcast facility aimed at the independent broadcast business. "Because of the in-house situation, we will be able to offer far more than just the facility aspect," says Bickerton.

"I would like to install an up-to-date studio which has access to Faraday House, the ILR system, or with satellite. It's early days yet, but you have to take a positive attitude and let people know you're in the marketplace. Pioneering is wonderful as long as you don't get riddled full of arrows."

Looking to the future and the growing presence of cable and satellite and associated entertainment fields, Bickerton has established Odyssey Broadcast & Cable. State Music, the group's publishing arm has grown considerably over the last few years while State Records is dormant at present. "We have four or five acts which we are developing at present," says Bickerton, "on the basis that when we feel we're got something that's of interest to a major, we'll seek to get a deal, which is how State started in 1975. And that's the way it should be. We should be a creative environment and not seek to get involved in the promotion and marketing areas."

Summing up the State group's activities, Bickerton says: "We have made a lot of progress while keeping a relatively low profile. In the new areas, we won't be trying to do too much too soon. Progress in all these areas, notwithstanding the way the government is behaving, is going to be very slow."

"We are very excited about the future, and believe a lot of the future of music will be to do with rights. Within a decade or even less, you will be able to programme whatever you like music-wise into your own home."

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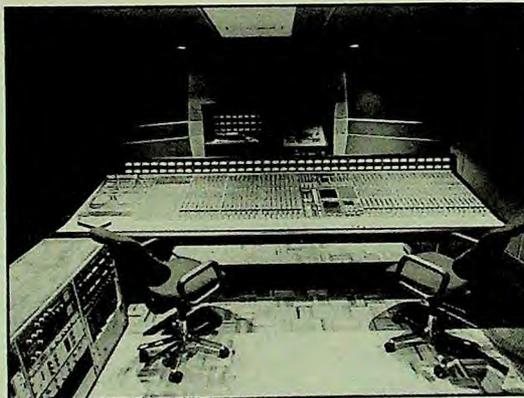
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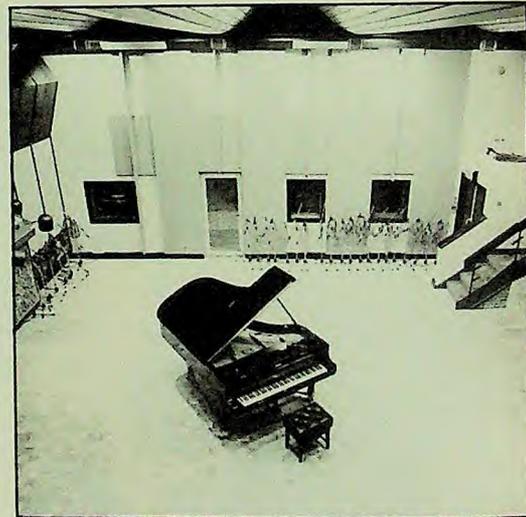
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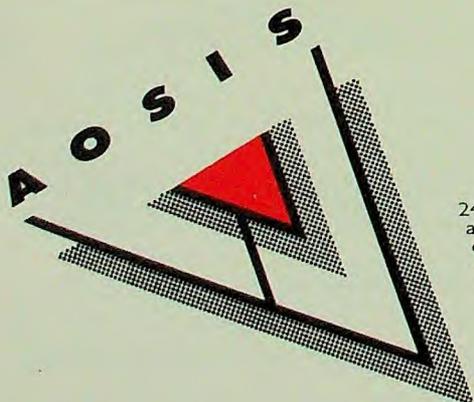
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ODYSSEY STUDIO 2 control room with the recently installed SSL 6000E console. It is designed as a LEDE room which in essence enables a small room to sound like a much larger one. The creation of a non-fatiguing monitoring environment was brought about by the use of quadratic residue diffusers for the first time in Europe. Odyssey Two was the first room in the country designed and completed with the assistance of the TEF analyser.



ODYSSEY STUDIO 1 — the acoustics have been updated and the live area extended.



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STUDIO
*extra*Lansdowne's
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BUSINESS IS buoyant at Lansdowne Studios where joint owner Adrian Kerridge reports that an increasing percentage of the studio's work is concerned with music to picture, for television, film and video.

The music for the Tony Curtis film *Insignificance*, which won an award for technical excellence at the Cannes film festival, was recorded at Lansdowne. And other recent and upcoming projects there include the music for *The Beiderbeck Affair*, *Widows II*, *Romance On The Orient Express* and *Sherlock Holmes*.

"In one respect, it does bother me that we are not picking up more rock work," says Kerridge. "After two decades of monster hits, we find ourselves in the Eighties not so much involved in that area. Business is good, and we get a good cross-section of work, including film, television, video, commercials and orchestral projects for the US.

We are looking to re-establish ourselves in the rock field. From an image point of view it would help.

"We have the expertise, the equipment and the staff ... but in a way, I suppose we haven't conformed. We don't have a Solid State Logic desk which tends to put off a lot of potential rock clients.

"But our equipment is all solid state — the technical term for micro-chip electronics — and is linked to a computer. We have current state-of-the-art equipment." (The Cadac desk at Lansdowne was rebuilt last year by Clive Green with a brief to provide the best signal path possible).

Kerridge also points out that Lansdowne has access to a range of the old valve equipment that now appears to be coming back into fashion. In fact, they recently eased an old Eltec compressor (circa 1963) out of the cupboard, dusted it down and it's working perfectly.

"A lot of people are coming back to the view that some of the older equipment gives a softer, rounder sound. They feel that perhaps digits have made some sounds so clinical."

While on the subject of modern recording techniques, Kerridge has a few well-chosen words to say about computers and their involvement in the recording process:

"Computer-controlled equipment has to be under the control of the engineer, not the computer. In my experience, with certain systems, the engineer spends so much time punching in information to the computer that he loses sight of the work, the music in

hand. Too much time seems to be spent talking to the computer rather than getting the music right."

On the digital front, Kerridge, who was involved in organising the first UK screening of the film *Digital Dream*, was the prime mover in getting the APRS to organise its DASH forum following the various announcements and proceedings at AES Hamburg.

"The DASH situation has still not been resolved," says Kerridge. "It appears that the commercial interests of the companies involved are being put before the interests of the recording industry in general.

"The united front that the DASH companies appear to be putting forward is very much a strained one. This was clearly brought home to me at the Hamburg conference."

Kerridge admits that digital recording is now a reality rather than a dream, but stresses that the industry must act as one if the medium is to be exploited to its full potential.

I publicly congratulate Peter Harris on his bold move at CTS," adds Kerridge. "Such big-scale digital recording is fine for the big film productions that can afford it. But at present, we do not feel we need permanently-installed digital equipment for our scale of operations.

"In many instances with film productions, the music is given the least consideration in the budget. Our own research shows that the majority of our clients would not be prepared to pay the higher rates that have to be charged to make digital viable. We and they are happy with analogue for the time being, but of course we are happy to hire in digital equipment when required.

"We feel that buying a 24-track digital machine at present is not on. We would rather wait for 32 tracks of digital under a compatible format, with robustness."

As to the future, while Kerridge is "extremely confident", White conceding that the industry is still in a volatile state, he believes that there will always be a demand for good, competent service combined with the right facilities. But he has some words of warning: "The low rates that some studios are charging just don't make sound commercial sense. A lot of studios seem bent on commercial suicide.

"It will be interesting to see what happens over the next two years, following the removal of capital allowances in the last Budget."

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HHB triggers Sony digital turnaround

THE ABILITY of one small UK company to exploit fresh markets for digital audio recording equipment has led the Sony Corporation to recommence manufacturing two major products — months after the production lines had already been dismantled.

HHB Hire & Sales has persuaded the Japanese manufacturer to restart production of the PCM F1 and PCM 701ES digital processors principally for the UK market.

Says HHB managing director Ian Jones: "With the PCM F1 costing around £1,200 and the PCM 701ES at around £700, both units cost a fraction of the price of Sony's large scale professional processor, the PCM 1610 at £15,000.

"Of the 75 per cent of UK studios using digital in 1985, as much as 80 per cent will be using PCM F1 or PCM 701 equipment either sold by or on hire from HHB.

"Utilising our close relationship with Sony as the leading name in digital audio, we will continue to provide the technical expertise and advice that must accompany any new audio technology.

"We are particularly pleased that Sony had the foresight to recognise our success in the UK and re-start manufacture of its low-cost PCM range. It was also a terrific endorsement of HHB's achievements in the digital audio field to date."



PHIL COLLINS, was one of HHB's first customers for digital audio. Last month (May), he took time-out from his hectic world touring schedule to be pictured with a Sony PCM 701ES and its bigger brother, the PCM 1610 at the Genesis studio, which he co-owns.

He said: "Before digital, musicians were a bit reluctant to spend the time fine-tuning certain sounds because it never reached the homes. Compact disc makes it possible to transfer what you hear in the studio to what you hear in the home."

Tin Pan update

TIN PAN Alley Studios in Soho has been updated acoustically and equipment-wise to provide what director Crispin Buxton describes as "the best 16-track studio in London."

The improvements followed a buy-in to the partnership by Polymedia Productions run by Paul 'Doc' Stewart, currently one of the leading rockabilly producers. And there are plans to go 24-track in the near future.

Also housed in the 22 Denmark Street complex is the 8-track Fadeaway Music facility run by Ricky Sylvan and a new keyboard/synthesizer room complete with Yamaha CX5 music computer.

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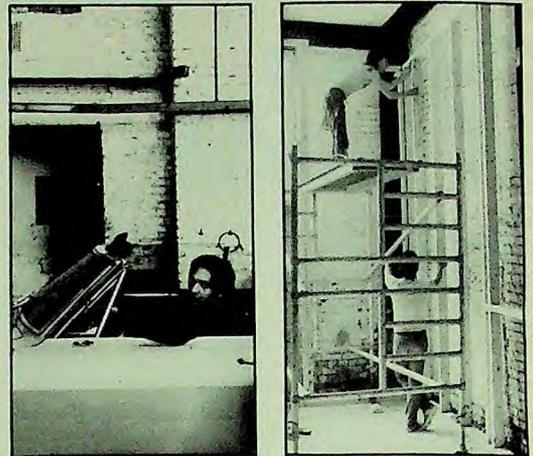
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Studio Focus



THE STRONGROOM studio, London, before: as a garage; during construction and as it is now. John Cale is there at present recording a new album, and Bucks Fizz are due in shortly to work on a new project with Dave Motion producing.



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MUSIC
WEEK

15 June 1985

TOP · SINGLES

INDIES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	3	THE PERFECT KISS	Factory —(FAC 123) (I/RT/P)
2	5	SHAKE THE DISEASE	Mute (12)BONG 8 (I/RT/SP)
3	3	SHE SELLS SANCTUARY	Beggars Banquet BEG 135(T) (W)
4	4	BLUE MONDAY	Factory —(FAC 73) (I/RT/P)
5	7	DEATH OF THE EUROPEAN	Abstract (12)ABS 034 (P)
6	5	MEGAREX	Marc On Wax (12)TANX 1 (SP)
7	8	MY BABY JUST CARES FOR ME	Charly CYZ 7112 (12) —CYZ 112 (CH/MW)
8	10	RADIO AFRICA	Rockin' Horse RH(T) 102 (C)
9	6	THE WIGWAM-WILLY MIX/THE TEEN-ACTION MIX	Anagram/Cherry Red (12)ANA 29 (P)
10	42	NOSTALGIA/SHREDS	Statik TAK 29(12) (P)
11	11	UPSIDE DOWN	Creation CRE 012 (I/RT)
12	20	BALL OF CONFUSION	Beggars Banquet BEG 132(T) (W)
13	13	MOVE ME	Rough Trade RT(T) 165 (I/RT)
14	NEW	HAPPY BUT TWISTED	Illegal —(MEDICS T) (P)
15	50	COW	Situation Two SIT 36(T) (I/P)
16	12	PEARLY-DEWDROPS' DROPS	4AD AD 405 (I)
17	9	AIKEA-GUINEA (EP)	4AD (BIAD 501) (I)
18	18	THIS IS NOT ENOUGH	Mortarhate MORT 8 (I/J)
19	17	SHAKESPEARE'S SISTER	Rough Trade RT(T) 181 (I/RT)
20	14	SPIRITWALKER	Situation Two SIT 35(T) (I/P)
21	15	DEEP	Rebirth VRB 26(12) (I/Red Rhino)
22	35	INCENSE AND PEPPERMINTS	Beggars Banquet BEG 137(T) (W)
23	19	FIRE FIRE/LITTLE RED RIDING HOOD	Mad Pig PORK 2(T) (P)
24	22	THIS CHARMING MAN	Rough Trade RT(T) 135 (I/RT)
25	NEW	IGNORANCE	Clay (12)CLAY 43 (P)

26	31	RESURRECTION JOE	The Cult Beggars Banquet BEG 122(T) (W)
27	16	JAMES II	James Factory FAG 119 (I/RT/P)
28	39	JE SUIS PASSEE	Hard-Corps Immaculate —(12 IMM 2) (I/BACKS)
29	25	I HAD A DREAM	The Long Ryders Zippo/Demon ZIPPO 452 (I/RT/MW)
30	23	JIMONE	James Factory FAC 78 (I/RT/P)
31	24	UP THE HILL AND DOWN THE SLOPE	Loft Creation —(CRE 015) (I/RT)
32	19	HOW SOON IS NOW?	The Smiths Rough Trade RT(T) 176 (I/RT)
33	29	THE PRICE	New Model Army Abstract (12)ABS 028 (P)
34	37	NO GDM	Gina X Statik TAK 33(12) (P)
35	28	LOVE ME (EP)	Balaam and the Angel Chapter 22 —(22002) (I/Nine Mile)
36	21	BE WITH ME	Red Guitars One Way OW (I) (I/Red Rhino)
37	48	GLORIA (EP)	Hurrh! Kitchenware (SKX18) (I/RT)
38	NEW	GERMANS	Udo Lindenberg Rockin' Horse RH 103 (C)
39	27	THE GREEN FIELDS OF FRANCE	The Men They Couldn't Hang Imp/Demon IMP 003(T) (I/RT/MW)
40	34	SONG TO THE SIREN	This Mortal Coil 4AD AD 310 (I)
41	15	PROMISED LAND	The Skeletal Family Red Rhino RED(T) 54 (I/Red Rhino)
42	37	FRESHER THAN EVER	City Limits Crew Survival SUR (12)934 (A/US)
43	30	BRAIN DEATH (EP)	Icons Of Filth Mortarhate MORT 10 (I/J)
44	40	HYPNOTISED	Mark Stewart & The Mafia Mute 7MUTE 037 (12) —12MUTE 037 (I/RT/SP)
45	36	YOU/THEY SAY	Chakk Fon FON(T) 001 (I/Red Rhino)
46	NEW	MOTOR SLUG	Wise Blood Some Bizzare —(WISE 112) (I/RT)
47	32	THE WORLD OF LIGHT (EP)	Balaam And The Angel Chapter 22 —(22/001) (I/Nine Mile)
48	38	SLENG TENG MIXDOWN (REMIX)	Wayne Smith Greensleeves —(GRED 177) (US/SP)
49	NEW	METAL DANCE	SPK Desire —(WANTX 1) (P)
50	RE	IT'S IT'S THE SWEET MIX	The Sweet Anagram/Cherry Red (12)ANA 28 (P)

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	3	LOW-LIFE	New Order Factory FACT 100 (I/RT/P)
2	2	WHAT DOES ANYTHING MEAN? BASICALLY	The Chameleons Statik STAT LP 22 (P)
3	3	GAS FOOD LODGING	Green On Red Zippo/Demon ZONG 005 (I/RT/MW/CP)
4	5	NATIVE SONS	The Long Ryders Zippo/Demon ZONG 003 (I/RT/MW/CP)
5	4	A FAR OUT DISC	Toy Dolls Volume VOLP 2 (I/Red Rhino/P)
6	7	MEAT IS MURDER	The Smiths Rough Trade ROUGH 81 (I/RT)
7	8	HATFUL OF HOLLOW	The Smiths Rough Trade ROUGH 76 (I/RT)
8	10	TREASURE	Cocteau Twins 4AD CAD 412 (I)
9	11	EMERGENCY THIRD RAIL POWER TRIP	Rain Parade Zippo/Demon ZING 001 (I/RT/MW/CP)
10	6	BAD INFLUENCE	The Robert Cray Band Demon FIEND 23 (I/RT/MW/CP)
11	18	SCRIPT OF THE BRIDGE	The Chameleons Statik STAT LP 17 (P)
12	15	WILDWEED	Jeffrey Lee Pierce Statik STAT LP 25 (P)
13	14	POWER, CORRUPTION AND LIES	New Order Factory FACT 75 (I/RT/P)
14	16	SMELL OF FEMALE	Cramps Big Beat NEED 6 (P/I/MW)
15	17	A DISTANT SHORE	Tracey Thorn Cherry Red M RED 25 (P)
16	9	VENGEANCE	New Model Army Abstract ABT 008 (P)
17	12	BLUE SISTERS SWING	Flesh For Lulu Hybrid RIB 3 (P)
18	NEW	THE FIRST BORN IS DEAD	Nick Cave And The Bad Seeds Mute STUMM 21 (USP)
19	NEW	INTO THE FIRE	Play Dead Clay CLAY LP 16M (P)
20	25	LYSERGIC EMANATIONS	The Fuzztones ABC ABCLP 4 (I/P/RE)
21	23	HEAD OVER HEELS	Cocteau Twins 4AD CAD 313 (I)
22	13	FUTILE COMBAT	Skeletal Family Red Rhino REDLP 57 (I/Red Rhino)
23	19	THE METEORS LIVE	The Meteors Dojo DOJLP 4 (I/Nine Mile)
24	20	GARLANDS	Cocteau Twins 4AD CAD 211 (I)
25	24	THE MINI ALBUM	The Sex Pistols Chaos APOCA 3 (I/Backs)

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JETSTAR REGGAE CHART

TOP THIRTY REGGAE DISCO CHART

- COUNTRY LIVING Sandra Cross/Wild Bunch Ariwa
- OLE MAN RIVER Dennis Brown/Maccabees
- STEP ON THE GAS/10 COMMANDMENTS OF AN MC Peter King Fashion
- MIND BLOWING DECISION Sugar Minott W.O.W
- FIGHT LIFE Janet Kay Soho
- HORSEMOVE (GIDDI-UP) Horseman Raiders
- AFTER THE PARTY/TONITE I'M STAYING
- NEVER TOO LATE
- ORIGINAL REWIND Johnny Osbourne
- STRUGGLE Patrick Andy/Aswad Simba
- LET'S MAKE AFRICA GREEN AGAIN Brafia Team
- LET OFF SUPM
- HOLD ME TIGHT Natural Touch NK Records
- UNDER ME Slang Teng Wayne Smith Greensleeves
- YOU'RE THE ONE Paulette Tajah Exholve
- ROCK ME TONIGHT Pat Kelly Paradise
- SETTLE NUH Gregory Isaacs Diamond C
- SLOW DOWN WOMAN Dennis Brown Greensleeves
- MOVE CLOSER Honey Boy Lodisc
- REGGAE ROCK LULLABY
- TURN OUT THE LIGHTS Leroy Smart
- LOVE'S A LIE Trevor Walters
- ALWAYS AND FOREVER
- BIBLE READER Macka B Fashion
- STING ME A STING
- ALLO TOSH Pato Banton Don Christie
- I WANNA KNOW WHAT LOVE IS Audrey Hall German
- WHO'S GONNA MAKE THE DANCE RAM Andrew Paul Fashion
- YOU MOVE ME Keith Douglas ZA CSA
- SOMETHING ABOUT YOU Charisma NK Records

TOP TEN ALBUMS

- EASY Gregory Isaacs Tradz
- 1985 SLENG TENG EXTRAVAGANZA Various Tads
- MUSI-O-TUNYA Misty in Roots People Unite
- GREAT BRITISH MC'S Various Fashion
- REGGAE HITS VOL 1 Various Artists Jet Star
- REVOLUTION Dennis Brown Yvonne Special
- GROOVE ROCKING
- PICTURE ON THE WALL
- MASSIVE Various Artists
- POWERHOUSE PRESENTS STRICTLY LIVE STOCK Various Greensleeves

NEW RELEASES

- CEASE FIRE Michael Prophet Live and Learn
LET'S DANCE Ruddy Thomas Greensleeves
POSSE ARE YOU READY Delroy Melody Creole
I'M GOING HOME Half Pint Hawkeye
DO MAMA Little John Hawkeye

ALBUMS

- LILLY OF MY VALLEY IH Ijahnman Levi Jama
SING AND SHOUT The Chosen Brothers Wackies
ROBERT FRENCH SHOWCASE Robert French Progressive
WE RULE Michael Palmer Power House (PRE)
MAN AND MACHINE The Robotiks Arwa

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INDEPENDENT LABELS

Edited by
CHRIS WHITE

A TV Personality presents new label

A NEW London-based indie called Dreamworld has arisen from the ashes of the defunct Whaam! label and has its first three releases — Scenes We'd Like To See, the debut 12-inch from Philadelphia's Impossible Years (right); Halcyon Days, the debut 12-inch from One Thousand Violins; and It Makes Me Realise, yet another debut 12-inch, this time from Go! Services — out now.

Like Whaam!, Dreamworld is run by Dan Treacy and his fellow Television Personalities, and is being manufactured and distributed by Rough Trade. Unlike Whaam!, though, Dreamworld will be releasing product from all around

the globe — though even here, the ground work was laid in the days of the former label.

To prove its continent-spanning approach, the next couple of releases lined up by the label are: Politically Correct, an album by Chicago-based Peel favourite Jane Bond & The Undercovermen; and Red Rose Blood Painting from Auckland, New Zealand's Real Traitors.

Following on in early July will be a new six track mini-LP from The Television Personalities themselves, called How I Learned To Love The Bomb!, and then a compilation of "beat-pop-psychedelia madness" from a number of European



DREAMWORLD's *The Impossible Years*.

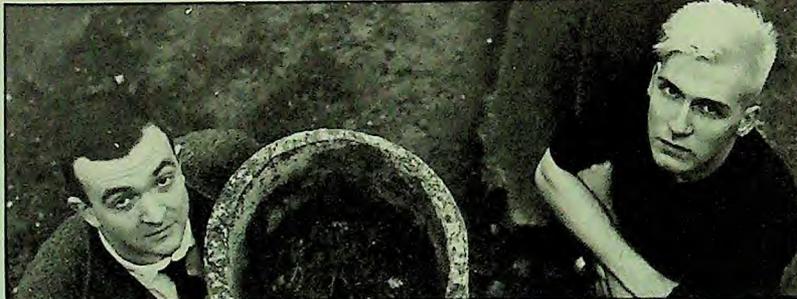
bands entitled Yes Darling! But Is It Art?

Plans for a Syd Barrett tribute album are also moving ahead apace, with a host of groups/artists who are the fans of the enigmatic figure all recording their favourite

Barrett track for inclusion. Among those already confirmed are The Soft Boys, Clay Allison and, of course, The TV Personalities, while Caravan are said to be reforming especially to donate a song.



THE BROTHERS (above) who had a big hit in the late Seventies with *Sing Me* are back with a new single *Nightcool/Little Angel* on the TVM label.



FOLLOWING THE release of their debut album *Scatology* on the K422/Force & Form label through the Cartel, Coil (above) have released a new 12-inch EP, *Panic/Tainted Love*. The A-side is an extended and re-structured version of the album track, and the first 5,000 copies of the single will be

released in a special textured cover which was designed by Eddie Cairns, a gay artist who recently died of AIDS. As a result Coil are donating all their profits to the Terence Higgins Trust which provides an advice and counselling service about the disease.



YORK LABEL Powerstation Record has signed Chrome Molly, who have a 12-inch single, *Take It Or Leave It*, released by the label, this month. The band, Steve Hawkins, Nic Wastell, John Antcliffe and Mark Godfrey, are pictured with Powerstation's A&R director Kevin Nixon, label manager Alan Campion and PR manager Miranda McMullen.

Young Americans

AND THE records just keep on coming. Just when you were beginning to wonder if there could possibly be any "new American rock" bands who had not been on The Whistle Test, or any hardcore groups who had not had a Biba Kopf feature in the NME, along comes Homestead Records (via Shigaku Trading and Rough Trade distribution) with another weighty clutch of albums from US bands.

Out now are: Terminal by The Windbreakers, who feature REM producer Mitch Easter; The Very Long Fuse by Breaking Circus; and War Of The Superbikes by Meatmen. Other from One Plus Two, Live Skull and Antietam, are just around the corner. With more from Dinosaur, Volcano Suns, Otto's Chemical Lounge, The U-Men, Bloodsport and Green River are due shortly after that.

The sound of Mute

AS WELL as the Mark Stewart And The Maffia single, Hypnotised, which is picking up its fair share of rave reviews, Mute has a four tracker from Crime And The City Solution, entitled The Dangling Man EP. Included in their number are Rowland S Howard and Mick Harvey from The Birthday Party, and Epic Soundtracks from The Swell Maps.

Tracking...

400 BLOWS have gone completely funky with a cover of Brass Construction's *Movin'*. The single is out this Friday (14) on Illuminated as a 7 and 12-inch, through Pinnacle... A live *Alien Sex Fiend* album is almost upon us. *Liquid Head* in Tokyo features eight tracks, including for singles, recorded in the fair Nipponese city earlier this year. The album comes out on Anagram a week Friday (21), and will be joined by a Cherry Red video on coincide... *One Way System* have an album, *Miracles In The Rain*, also on Anagram out now... No doubt prompted by his fine *Rough Trade* single of the moment, Culture Press has released a *Best Of Horace Andy*, with an attractive dealer price of £2.81. Also from Culture Press for the same price is *Sly & Robbie Meet King Tubby*. Distribution is by Making Waves and Jetstar... Following good press lately, Criminal Damage has re-released *The Membranes'* mini-LP *Crackhouse*, via Backs and the Cartel... The Delmonas have their debut LP, *Dangerous Charms*, available on Big Beat.

DEPARTED March Violet Simon D and his fellow *Batfish* boys have their first album, *The Gods Hate Kansas*, due on their own *Batfish* incorporated label, with distribution by Red Rhino and the Cartel... *Annie Hogan's Plays Kickabys* album has finally been released by Doublevision two months after Tracking originally announced its appearance. The album — dealer price £2.10 — comes complete with contributions from those ever-saleable commodities *Marc Almond* and *Nick Cave*. Distribution is by Rough Trade and the Cartel... Specialist US hardcore label SST has a new album by *Black Flag* entitled *Loose Nut* out now. Also just out on the label is an eponymous album from *St Vitas*, while the near future holds an LP from *Minutemen* and a seven-inch single from the near-deified *Husker Dü*... *Islsworth* trio *Calendar Crowd* have a three track 12-inch, *Listen In To The Heart*, available on their own *Production Line* label. Two of the tracks were produced by the band, while the third, *Perfect Hideaway*, features *David Motion* twiddling the knobs. Distribution is by the Cartel.

FIRST RELEASE from Exclusive Productions is a single *You're The One* by *Paulette Tajah*, who has previously had a reggae hit with *'Cos You Love Me Baby*. The new label aims to concentrate on soul, reggae, jazz and funk music and is based at 96 Old Street, London EC1 9AY (01-608 1246)... *Sub Zero Music* is releasing an album featuring the 10 winning entrants of the recent *Midlands Recording Competition* held at Snobs in Birmingham. The PRT-distributed LP features a cross-section of Midlands musical talent from reggae through to rock, and includes *The Valentines*, *Broken English*, *Crime Of Passion*, *Finishing Touch* and *Azzeta* (Sub Zero, 46 Victoria Road, Quarry Bank, West Midlands DY5 1DD)... *New York's* *Richard Bone*, who worked with *Afrika Bambaataa* and the original break dancers at the *Roxy*, releases his second LP, *Expectacle*, featuring four of his strongest songs and three extended dance mixes. The LP is the third in *Survival Records'* *Survival Seven* series and is distributed through PRT... *K.422* releases a 12-inch single *Motorplug* by *Wiseblood*, alias *Clint Ruin* and *Roli Mosimann* from *Scraping Foetus Off The Wheel* and *Swans* respectively. Distribution through Rough Trade and the Cartel... Debuting on the *Music Power* label (distribution *Jetstar/EMI*) are the 3-D's, with *Highwayman*... *Green Fringe Records* in Matlock, Derbyshire, has re-issued *Surfin' UK* by *Please Y'Self* originally released last year... *Motherkare Records* in Corby, Northants, debuts with *Tunnel* from *The Laughing Mothers'*, a band who have been picking up a strong local following. Distribution for the double A-side, *Cats Cradle/Tunnel*, is being finalised and an intensive promotional campaign is being planned, involving live dates and media interviews (*Motherkare Records*, *Motherkare Mansions*, 24 Morley Walk, Corby, Northants NN17 2BJ)... *Merseyside* band *The Academy Of Unrest* have released a single, *Sheol Hex*, on their own *Dead Fly Records* label distributed through the Cartel. Their manager *Guin Guinan* says: "The band have gained quite a name for themselves locally, but have experienced difficulties in getting gigs further afield where they are unknown as yet. We hope that the single will get airplay and help them get further recognition." (*Dead Fly Records*, 19 Fairway, Windle, St. Helen's, Merseyside WA10 6BH... Four-piece band *Force 8* from the Toxteth area of Liverpool have released their first single, *New Beginning*, on the *New Mersey Sound* label... *Magnum Music Group* new releases include yet another *Shakin' Stevens* compilation, 20 *Rockabilly Tracks* on the *Meteor* label, *Big Youth's* *Chanting Dread Inna Fine Style* on *Bluemoon*, *Mickey Gilley's* *From Pasadena With Love* on the *Sundown* country label, and *Glen Miller's* *Original Sessions* on *Meteor*. Particularly interesting is the release of a posthumous *Alexis Korner* album, *Testament*, on the *Thunderbolt* label.

CARGO'S latest 12-inch single is *The Jazz Rap*, written and produced by *Mike Carr* and *Robert Ahwai*. Included in the line-up is the *Ronnie Scott* trio with vocals by *Dr. Jazz* and back-up vocals by *Janice Hoite* and *Coral Gorden*. Available on the *Cargo* label (39 Clitterhouse Crescent, London NW2).

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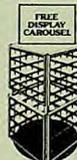
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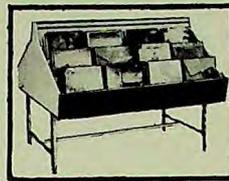
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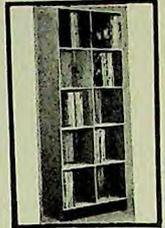
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**VAN SALES
REPRESENTATIVE**

TO COVER LONDON/WEST END

BASED PREFERABLY IN LONDON, PREVIOUS EXPERIENCE IS NOT ESSENTIAL. GOOD PRODUCT KNOWLEDGE WOULD BE ADVANTAGEOUS TOGETHER WITH KEEN INTEREST IN MUSIC.

TELEPHONE: DAVE WHITEHEAD ON (0689) 27000

For other interesting future vacancies within the New Pinnacle, please send brief career details to Trevor Eyles, 1 Oathouse Way, Orpington, Kent.

Midland Record Company

Chase Road, Brownhills,
West Midlands WS6 6JT 0543 378222

JUNE LIST NOW AVAILABLE

100's of titles from 40p.

Also cassette display racks/cassette cases/LP polythene bags.

Cash always available for bankrupt or shop clearance stock

Write or phone for details

FOR SALE

**For Sale
ATEKA**

wall-mounted security locking tape display racks. £20 each.

Contact Jim Pettit
on 0223 212531

MANAGEMENT
WANTED**Wanted**

Aggressive, go-ahead
MANAGER
for young band with recent record contract and national airplay.

Phone (0625) 32124
or 23386

**FREELANCE SOUND
ENGINEER**

Blackwing Recording Studios will be requiring experienced freelance sound engineers in the near future.

Please send CV and details to

Blackwing Recording Studios,
All Hallows Church,
10 Copperfield Street SE1 0EP

MANAGEMENT
WANTED

We have
Hit Songs
Publishing Deal
Major record co. audition
We must have
Management with
track record
Ring Gerald Mahlowe
(01) 500 7014

**ENTHUSIASTIC,
YOUNG
REPRESENTATIVE**

required to sell sheet-fed commercial printing up to SRA1. The job also involves close liaison with companies in the record industry. Good salary + car for the right person.

Contact: B. J. Smith
E. Hannibal & Co Limited
Tel: Leicester (0533) 695413

**FILM PROMOTIONS
PARTNERSHIP**

A leading independent film company, seek a go-getting Promotions partner to chase and develop the music-promo side of our business. The rewards will be obscenely gratifying!!
Call: Guildford (0483) 225179/224118

SALES/PROMOTION**Herts/Beds/Cambs**

PolyGram have a vacancy for a sales/promotion person within the Phonogram Strike Force to cover the Bedford/Luton area.

Applicants should be aged 20-25 with an excellent knowledge of the current music scene, initiative and a confident, enthusiastic manner. A current, clean driving licence is essential.

A company car will be provided as will all the usual large company benefits.

Applications, including full personal and career details, should be sent to Veronica Spicer, Personnel Officer, PolyGram Recording Operations Limited, 54 Maddox Street, London W1R 9PA, or telephone 01-491 4600 ext 476 for an application form. Closing date 20th June.

polygram

STUDIO WEBER

ESTABLISHED 1985

£1.25

Battery Studios opens up magnificent new complex

Recent clients at Battery Studios include Thomas Dolby with Francois Kerovkian, Marc Almond and producer Mike Hedges, Dead or Alive with producer Zeus B. Held, Gary Moore, Billy Ocean, Talk Talk with producer Tim Friese-Greene, David Essex, Jeff Wayne, Kevin Kitchen "Chuck" New and Warren Mills.

With a top flight team of engineers and Fairlight experts to assist, it's clear to see how Battery's studio clients have sold over 12,000,000 albums worldwide over the last 18-24 months.

THE LIST of producers who have used — and in most cases continue to use Battery Studios — reads like a "Who's Who" of the recording business. The role of honour includes Martin Birch, Richard Burgess, Keith Diamond, Tim Friese-Greene, Nigel Green, Mike Hedges, Zeus B. Held, Peter Henderson, Trevor Horn, Mike Howlett, Mutt Lange, Stewart Levine, Bryan "Chuck" New, Tony Platt, Nick Tauber, Chris Tsangarides, Larry Smith, James Miume, Greg Walsh and Jeff Wayne.

Battery Who's Who

His approach to the new Talk Talk album is unusual in that he is co-writing the bulk of the album with the leader of the band, Mark Hollis — together they will use a host of Fairlight computer sound textures, and this approach can be harmonised with the expertise of the Battery Studios staff who are well versed in this technology. "Discerning ears are realising that the so-called Williesden Sound is becoming an epidemic, and as far as I am concerned, Battery Studios is the only place to catch it!" says Tim. "I know that my own exacting standards are well catered for by the technical and engineering staff at Battery."

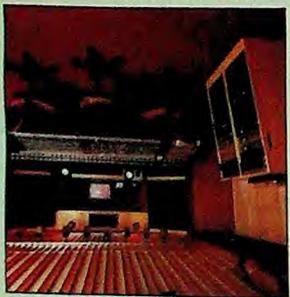
Producer Chris Tsangarides completed the new Mama's Boys album in Battery 1. Asked to comment on the Battery facilities, his reply was short and to the point: "It's simply the best."

The impressive tradition of major-selling hits emanating from Battery 1 and 2 is certainly going to continue as Battery 3 and 4 extend the Battery reputation further.

AS PART of its continuing expansion program, Battery Studios, one of the UK's most successful recording operations, has announced the addition of a major new facility to its existing installation. With an investment of £4m, it has added state-of-the-art facilities into a new building complex in Willesden, North London. Battery has steadily been developing a name for high quality studio activity, coupled with an impressive and growing list of international hit successes, stemming from the creative hive within. The new studio complex is a large and multi-faceted environment including two new recording studios, computer programming rooms, large rehearsal space, recreation facilities and workshops, and is already proving to be a powerful magnet to leading creative figures in the music industry.



READY FOR recording & mixing: The very latest superior technology is reflected in this view of the new Battery Studios no. 4 Mixing suite. The ambient overdub room adjoining the control room can be seen to the right of the picture. Recent users of the facility include Louise Goffin for Stiff, Justin Hayward, Annabella and The System as well as Gary Moore.



FULLY COMPUTERISED 48-track mixing is standard fare in Battery's sparkling new complex.

INSIDE BATTERY STAFF
Phone Chris Dunn or Helen Tyler at 459-8899 to reserve your studio time now!

SINGLES LP REVIEWS
Get the best reviews of your productions by recording at Battery.

NEWS
Billy Ocean's debut album for Jive Records has now sold 3m copies worldwide — all of it, including his current smash hit "Suddenly", was recorded at Battery Studios.

TALENT
Extensive facilities for Fairlight use with Britain's leading programmers.

NEWS
Mutt Lange, one of the world's most successful producers, is a regular at Battery Studios. His recent multi-platinum production by The Cars was recorded at Battery, as was his current position "Loverboy" for Billy Ocean.

NEWS
A Flock of Seagulls, Marc Almond, Joan Armatrading, The Cars, Del Leppard, Thomas Dolby, Dead or Alive, David Essex, Iron Maiden, King, Kevin Kitchen, Gary Moore, Warren Mills, Billy Ocean, Scritti Politti, Billy Squier, Talk Talk, Whitesnake, Whodini

Why do these artists choose Battery Studios?

Technical and creative excellence!