

# MUSIC WEEK

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'Improvement has to come right now' — MD warns

## Jamieson ultimatum to EMI distribution

EMI RECORDS managing director Peter Jamieson took the unprecedented step on Friday of warning his company's distribution arm that if the standard of service did not improve, EMI product may be distributed by another company.

In a move that will delight the many dealers who have been complaining about the quality of service, he told the annual sales conference: "There's no longer any time for making excuses. Improvement has to come right now because EMI Records cannot afford to jeopardise the careers of its artists."

Jamieson said that EMI Manufacturing And Distribution Services had faced problems due to several factors including the general market growth "which took everybody by surprise", EMI's own market share increase and the success of Virgin during the last year.

He went on: "The management of EMI MADS has been made aware that EMI Records will not shirk from exercising its facility to move the distribution of its product from Hayes and distribute through another source. "Let me make it quite clear that between

now and Christmas, unless satisfactory distribution through Hayes is obtained by EMI Records for its artists, serious moves will be made in the new year to explore other means of distribution. There is no question that, by this time next year, distribution will pose any problem to EMI Records."

Jamieson added that improvements in distribution were already being made and these included changes in the record numbering system.

EMI MADS managing director Ted Harris admitted after Jamieson's speech: "We haven't been satisfied with the distribution operation but the problems have been caused by a lot of positive factors, including a vast increase in our business. We are currently handling something like 40 per cent of the records in the charts. Since Live Aid business has just gone through the roof."

Jamieson also used his speech to reply to newspaper City page speculation about the future of EMI Records within the Thorn EMI group. He said: "EMI Records is still the jewel in the crown of EMI Music. There is no doubt in my mind that we will continue to grow and be successful."



PROVIDING A welcome relief from the usual contract signing photographs, CBS deputy managing director Tony Woolcott and senior director John Mair doffed artists' smocks to give a passable impression of impressionistic painters to celebrate the signing of the Impression Records label for pressing, distribution and sales.

First product under the new arrangement will be a 24-track 2-LP/cassette, *The Very Best Of Creedence Clearwater Revival*, and a 32-track package, *The Who Collection* — both released September 30 and TV-advertised from the week of release. Framed are Impression Records' marketing director Brian Berg, marketing and sales manager Chris Black and MD David Pick.

## UK high-profile at NMS

NEW YORK: The UK music industry will be strongly represented at the 6th New Music Seminar which opens here at the Marriott Marquis Hotel next week (September 25-28). UK participation is expected to break previous records and around 25 British speakers will be taking part in the panel discussions.

The current state of the UK independent labels market will be

examined and debated in a special session which includes panellists Ivo, (4AD), Alan McGee (Creation), Tony K (Red Rhino), Sue Johnstone (Mute), Tony Wilson (Factory), Geoff Travis (Rough Trade) and Andy Wollescroft (Station Agency).

Speakers on the A&R panel include Phonogram's Dave Bates, MCA's Lucien Grainge and London's Tracy Bennett, while Alan Cowderoy of Stiff and Doug D'Arcy of Chrysalis are panellists on a session discussing international licensing and breaking acts worldwide.

Stuart Slater of Chrysalis Music will moderate the music publishing panel which also includes Theo Chalmers of Complete Music; Charles Levison of Music Box talks about international video programming; and *Kerrang!* editor Geoff Barton speaks on the heavy metal panel.

Kevin Godley will be imparting his knowledge of music video direction and partner Lol Creme is billed to appear with Marianne Faithful and Martin Fry of ABC on the artists' panel. Other UK speakers include producer Mike Thorne, managers Chris Parry and Ed Bicknell, and Music Box press and PR manager Maria Morgan.

● Full report of the NMS in the October 5 issue of *Music Week*.

## BPI fines Phonogram £7,500 for hyping

PHONOGRAM HAS been fined £7,500 by the BPI for breaching the chart code of conduct, the first time a company has been punished for hyping for 12 months.

The incident took place earlier in the summer, before David Simone took over as Phonogram MD and before BPI chairman Maurice Oberstein was installed as the UK head of its parent company, PolyGram Leisure. Although no official details have been released, *Music Week* understands that the fine stems from a rep offering a record to a chart shop with its catalogue number stickered over with the number of another single which was genuinely climbing the 100-200 section of the chart.

*MW* also understands that the records involved were Broken Years by Hipsway on the Mercury label and Best Part Of The Night by Jeff Lorber on Club, both released on June 7. Best Part Of The Night, believed to be the single with the altered number, entered the top 100 at 80 on June 22. It went to 86 on June 29 and dropped out the week after. Broken Years entered at 76 on July 6, rose to 72 and dropped out on July 27.

Simone refused to comment on which records were involved or on whether the rep was still employed by Phonogram, but said: "This was an isolated incident. There was no conspiracy. There was no official involvement whatsoever. The incident happened before either I or

Maurice Oberstein joined the company.

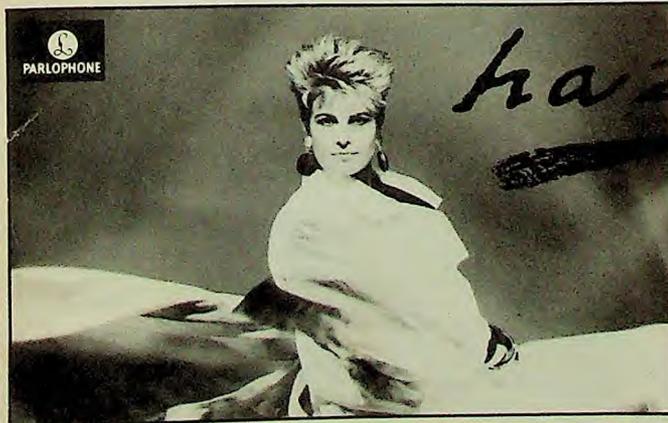
"I believe in running an honest strike force and in playing within the rules. We employ a lot of people and sometimes one of them will do something stupid.

"We have been punished for it and, to my mind, the punishment more than fits the crime."

The fine imposed on Phonogram is the smallest since WEA was ordered to pay £6,000 in April last year for offering free copies of Van Halen's 1984 to shops including Gallup panel stores.

The 1981, WEA was fined £10,000 — a record amount at the time — and EMI was fined the same sum in March 1984. In September of last year, IDS was fined a record £12,500 after a rep made false entries into a Gallup dataport machine; that was the last fine imposed by the BPI for a breach of the chart code.

After announcing the Phonogram fine, the BPI issued a statement declaring: "Both the BPI and Gallup are confident that the security systems developed over the past 2½ years are effective although it remains important for anyone, either inside or outside the industry, who has information at any time on alleged chart hyping activity to report this to Gallup without delay."



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## NEWS

# Chinese market going pop

THE CHINESE authorities have taken another substantial step towards making their country accessible to Western pop music by allowing European record companies to display and promote chart product at an exhibition in Peking.

The majority of product at the first Foreign And Hong Kong Display And Sell Show was classical but EMI international sales manager Bill Logan was able to promote records by The Beatles, Duran Duran, Queen and Tina Turner without interference.

Logan, one of only two Englishmen at the exhibition, was amazed by the level of interest in pop in China and by how knowledgeable the public were.

He said: "Their only source of pop information is Radio America

which the students pick up on the college campuses. They tell their friends about what they've heard — and that's it. The amazing knowledge these people have has all come from word of mouth."

EMI, along with the other exhibitors, was allowed to display 500 titles and Logan says: "I don't think the authorities knew what I was bringing. They just said this is the amount you can display and left it at that."

He adds, though, that there was no attempt made to stop him playing or promoting any of his pop product nor did the authorities try to interfere with the showing by Virgin of videos by Culture Club and China Crisis.

The Chinese Government is evaluating the reaction to pop music in the country in the wake of Wham's pioneering tour ear-

lier in the year.

"This exhibition has shown to the authorities that a lot of youngsters want pop," Logan said. "It has proved to them how large the market is and how enthusiastic the people are."

## News in brief...

TOWER RECORDS confirmed this week that it has signed a lease for 28,000 sq ft of retail space at the former Swan & Edgar department store at Piccadilly Circus. The company, which will be using the site as its major UK outlet (*MW* July 27), will be paying over £1/2m a year in rent.

ILLUMINATED RECORDS, previously distributed by Pinnacle, has switched to Priority/EMI for marketing and distribution. First release affected by the deal are Chiam's Dance Crazy and 400 Blows' Runaway singles, followed by product from DAF and Elevation.

NESCAFE IS to sponsor the ILR Chart Show, the weekly programme hosted by David Jenson supplied to 45 local radio stations, in a £1m deal believed to be the first time that a commercial radio or television show in the UK has received direct sponsorship.

News of the two year deal coincided with the first anniversary of the ILR Chart Show. Nescafe will be identified in the show with a series of pop jingles sung in different musical styles.

## Backers told: 'Pull out'

INVESTORS WHO put money into the Hiroshima peace festival (*MW* June 29) were advised by a team of investigators a month before the show was due to take place to withdraw all funds immediately, it was claimed this week.

UK investors are now trying to recoup more than £250,000 from concert promotion company Post Primitive Productions and are instigating legal action against the company head, Cesare Danova, and accountant Harvey Lee. The concert was due to take place last month but, even though Rod Stewart had agreed to headline, was never staged.

In a telex to *Music Week*, four members of Post Primitive's UK team — Peter Grant, Don Murfet, Billy McElroy and Richard Cole — said: "We wish to point out that we were employed by Post Primitive (Tokyo) on a consultancy basis and were not principals of the company nor in any way responsible for its funding. In fact, all four are at this time owed money by Post Primitive and are taking legal advice prior to instigating legal action against the company and its principals."

American  
Commentary

## Merger moves mooted

From IRA MAYER

NEW YORK: The corporate board games continue. This week's round finds RCA and MCA once again reaching no agreement to merge, a possibility that has been under discussion for about a year and a half. There are all sorts of technicalities that would hinder such a union — such as a Federal Communications Commission prohibition of TV networks syndicating television programmes. RCA owns the NBC network while MCA is one of the largest television syndicators.

The joining of the two companies' record operations would represent a considerable legal tangle, especially in view of the RCA/Bertelsmann deal just completed. The prospect of someone like RCA A&R man Gregg Geller, who has masterminded the label's Elvis reissues, having access to the Motown vaults (MCA distributes Motown) after such a merger is, musically speaking, the most intriguing possibility of all.

RCA and MCA are officially declining comment on the negotiations, so there is no real word as to whether talks have broken off completely or whether there might be future meetings. Previous announcements when talks stalled invariably said there would be no further discussions. What is official is a so-called "poison pill" adopted by RCA's board of directors and designed to head off possible hostile takeover bids.

The strategy? In the event someone (or another company) buys 20 per cent or more of RCA stock, or if a tender offer is made for 30 per cent of the stock, each RCA shareholder gets the right to purchase \$300 worth of stock in the acquiring company for \$150. In the event that the board wishes to accept a bid for the company, RCA retains the option to repurchase those shareholder rights for 10 cents each.

As for the Warner situation discussed here last week, not all observers are as sanguine as this reporter as to life at WCI settling down following agreement to sell MTV Networks. Indeed, many believe that the battle between WCI's Steven J Ross and Chris Craft's Herbert Siegel will continue to rage for some time.

THESE ARE musical events of note amid all this corporate hanky panky, as well. Most impressive of late is the two night-only all-star concert version of Stephen Sondheim's *Follies*. Put together by RCA Red Seal VP and 10-time Grammy winner Thomas Shepard, and co-produced by the BBC, the performances were mounted in the interest of re-recording the score in its entirety. Featured are the New York Philharmonic, Licia Albanese, Carol Burnett, Betty Comden and Adolph Green, George Hearn, Liliane Montevecchi, Mandy Patinkin and Lee Remick, among others. The show, which received overwhelming praise from the *New York Times*, was videotaped as well.

Less singular, perhaps, but noteworthy in its own right is how well Frank Sinatra is singing in a nine-concert stint at Carnegie Hall. A few months shy of his 70th birthday, the man acts every song, finds new old gems to add to the repertory (an outtake from *Knickerbocker Holiday*) and brings a fresh point of view even to the chestnuts. It's all no mean accomplishment, and he commands a stage overflowing with a 75-piece orchestra (that swings!) like the master he truly is. I first saw Sinatra in the early Seventies during a rather down period in his career. That he has rebounded with such grace, elegance and with his voice still largely intact is simply remarkable.

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CHRIS WHITE  
reports from the  
sales conferences

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DIGITAL AUDIO**

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- 3\* U2: The Unforgettable Fire Island
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- 6 TEARS FOR FEARS: Songs From The Big Chair Mercury/Phonogram
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- 18 STING: The Dream Of The Blue Turtles A&M
- 19 GO WEST: Go West Chrysalis
- 20 ZZ TOP: Eliminator Warner Brothers

\* Indicates New Entry  
Compiled by Music Week Research  
from a panel of 15 retail outlets

**CD supply  
attacked**

OUR PRICE chairman Gary Nesbitt took a swipe at supply problems holding back the development of the compact disc market, during last week's press conference to announce the chain's annual results.

He said: "We are lucky to get one in every five CDs we order. Customers get fed up waiting. In four to five years CD could account for up to 5 per cent of our business, but the makers have got to solve the supply problems first."

Nesbitt also hit out at WEA for putting up the price of CD's while blaming shortage of supplies for the increase: "WEA has effectively raised the retail price of its CDs to £14. That has to be a bad thing and could impair the attraction of the CD. Prices should be coming down like CD hardware prices."

**New Nom deal**

A NEW deal means that the Planetary-Nom (London) music publishing catalogue will be administered here by Salt & Pepper Music, the publishing arm of Julian Appleson & Co, the London music business consultants.

Planetary-Nom (London) is the UK offshoot of Big Seven Music, the Morris Levy group of companies in New York, and its previous affiliation here with ATV Music expired at the end of last month.

**Arista plans for autumn**

NEW ARISTA product from The Thompson Twins, Dionne Warwick, Latin Quarter, Jermaine Jackson, Twigg and Whitney Houston was previewed at the recent combined RCA/Ariola sales conference and, emphasising the new liaison between the companies, a duet between RCA's The Eurythmics and Arista's Aretha Franklin is released this month.

The Eurythmics/Franklin single, Sisters Are Doin' It For Them-

holders that every effort continues to be made in those areas that need attention. Chart positions achieved by our artists in recent weeks have been more encouraging."

Spearheading Arista's autumn release schedule is the new Thompson Twins album Here's To Future Days (Music Week, September 14). Latin Quarter, who joined Arista through the recent deal with Rockin' Horse Records, release their debut LP Modern Times this week followed by a single No Hope As Long As Time. First quantities will be available as a double pack

with a free 7-inch single.

Twigg debuts on Arista with Feel Emotion, written and produced by Tim Smit and Charlie Skarbek, who had a huge European hit with Louise Tucker's Midnight Blue. Dionne Warwick also has a new single out, That's What Friends Are For, written by Burt Bacharach and Carol Bayer-Sager, teaming her with Elton John, Stevie Wonder and Gladys Knight — all royalties will go towards AIDS research.

Other product includes a new album and single from Jermaine Jackson in October, and Whitney Houston's debut album which will be the subject of an autumn campaign.

Arista's acting managing director Brian Yates told the conference: "Arista UK is continuing to build on a strong A&R foundation, and we will continue to deliver international product that will give chart success for the RCA/Arista groups worldwide."

**News in brief...**

PROMOTER AND manager Don Arden was being sought by police last week after being accused of extortion during a trial at the Old Bailey.

Accountants Alan Heywood and Colin Newman face charges of demanding money with menaces and the prosecution told the jury that Arden punched ex-employee Harshad Patel and made him sign a bank draft for £69,132.

AN IMPROVEMENT in the financial performance of Thorn EMI's music division in North America is "yet to come through", the company's new chairman and chief executive, Sir Graham Wilkins, told shareholders at the AGM last week.

He said: "We have understood and accepted that a software business, such as music, tends to be volatile but I can assure share-

holders that every effort continues to be made in those areas that need attention. Chart positions achieved by our artists in recent weeks have been more encouraging."

Sir Graham said Thorn EMI would be spending more money on research and development and would maintain last year's interim dividend on the expectation of an improved performance.

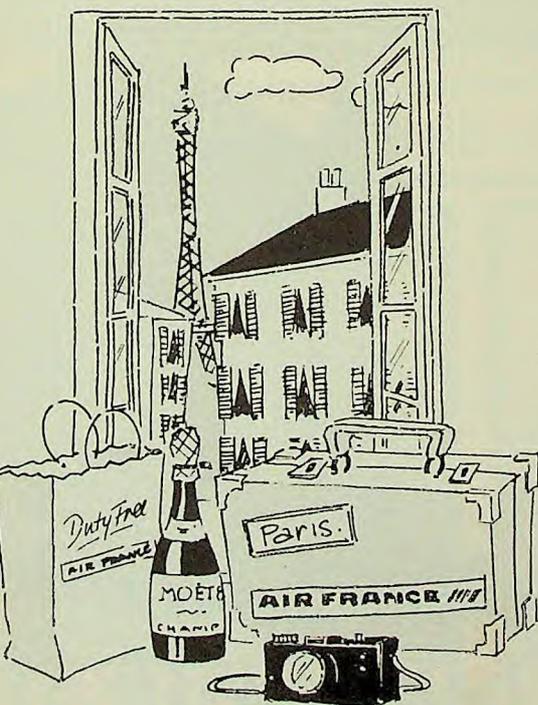
AMSTRAD'S APPEAL against a judge's refusal to declare that the marketing of its twin-cassette systems was lawful is due to begin in the High Court in London on Monday (23) before Lord Justice Lawton.

Amstrad sought the declaration after the BPI had written to electrical retailers saying that the company was inciting people to breach copyrights.

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Please tick your answers:

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  - a. Matrice used to press records
  - b. Positive stage in metalwork processing between negative and stamper
  - c. A master tape in Mono
- 2) Which is heavier sleeve board?
  - a. 016
  - b. 400 gsm
- 3) What does ® & © stand for?
  - a. Publishing and Copyright
  - b. Performance and Copyright
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## NEWS

# Busy schedule ahead for EMI

EMI RECORDS' commitment to the future was re-emphasised at its annual sales conference, held in Hythe, Kent, last week when a big schedule of releases featuring both established names and new signings was unveiled.

Among the Parlophone label's forthcoming releases are Fleetwood Mac member Stevie Nicks' first LP for the company, *Rock A Little*, released in November to include the single *I Can't Wait*. Aroadia, featuring Duran Duran members Simon Le Bon, Nick Rhodes and John Taylor, also release their debut album which includes the single *Election Day* and a nine minute track *The Promise* with vocals by Sting.

Parlophone's line up includes Hazell Dean's *They Say It's Gonna Rain*, *Silent Running's No Faith*, *The Armoury Show's Waiting For The Flood*, *Vicious Pink's Take Me Now* and *Belouis Some's Target Practice*. There will also be a second single *Rockin' Again* from the Saxon album and *Kaja* — formerly known as *Kajagoogoo* — also have product.

On the EMI label Kate Bush will have a second single *Cloudbusting* from her *Hounds Of Love* LP, *The Escape Club* debut with *Rescue Me*, while Jaki Graham teams up again with David Grant for another duet. *Talking Heads* also have a new single, *Road To Nowhere*, while *Jai Woolf* debut with *Sweet Miss America*.

There will be further single releases from the Dave Clark stage/album project *Time* featuring Cliff Richard and Julian Lennon while Queen's long-awaited single *One Vision* is out on October 7. Ian Dury and the *Blockheads* return to the pop scene with the song for new *Adrian Mole* TV series, *Profoundly In Love With Pandora*.

Imminent album releases include a live *Iron Maiden* double, with 100 minutes playing time and including an 8-page booklet (released at the same time as the PMV video), *Sheena Easton* (produced by Nile Rogers), *Peter Tosh* and *New Model Army*.

From across the Atlantic, there are various big name releases including the new *Diana Ross* album *Eaten Alive*, produced by the Bee Gees and featuring *Michael Jackson* on the title track. *EMI America* will be releasing albums by *Heart*, *John Waite* (*Mask Of Smiles*) and *Corey Hart* (*Boy In The Box*), while *Capitol* has a new *WASP* album, *The Last Command*.

Other releases include a *Stanley Jordan* single *Eleanor Rigby*, *Paul Laurence's She's Not A Sleaze*, and a *Al Di Meola* album *Soaring Through A Dream*. *EMI* has also done a licensing deal for producers *Gamble* and *Huff's Philadelphia International* label and first releases are by *The O'Jays* and *Phyllis Hyman*.

● More details next week.

## 'Bullish' Our Price surges to £1.8m profit

RETAIL CHAIN *Our Price* is in a "very bullish" mood and is grabbing opportunities to open new shops "as quickly as we are able to", chairman *Gary Nesbitt* said last week as the company announced pre-tax profits of £1.8m — 50 per cent up on the previous trading year.

*Nesbitt* said he attributed growth in sales — turnover up 39 per cent at £36.3m — to a combination of increased market share and expansion of the UK market for recorded music.

At the end of the *Our Price* year on May 29, the chain had opened 21 new shops, completely refurbished five existing shops and closed three others. Expansion is continuing apace with a commitment to spend £3m opening a further 25 to 30 shops in this financial year, said *Nesbitt*.

And *Our Price* is now steaming full ahead with the intention of becoming a fully national chain, having previously restricted itself to the south and Midlands. Its new shop in *Nottingham* will be the base for the push northwards. Shops in this new region have already been opened in *Redditch* and *Burton upon Trent* and shop-fitting will shortly be completed in *Lincoln* and *Telford*.

"Additional sites in the new region have been identified and are now being negotiated," said *Nesbitt*, adding that a TV advertising campaign on *Central TV/C4* was "setting the scene for further growth in the north".

## Bigger shops

At around 1,500 square feet, the new shops would be bigger than the average *Our Price* shop — around 1,100 square feet — due to the need to display more products of varying types, although the company has pulled out of opening specialist computer software outlets because they were "unlikely to provide the returns obtainable from our record shops".

On the other hand, *Our Price* reported a continuing growth in the sales of classical music and strong growth in the sale of compact discs, being bought by customers who have "re-acquired the habit of buying recorded music".

Asked how he viewed the threat of the projected growth of competitors in the high street — *Virgin*, *HMV*, *Smith's* new *Sound FX* stores, and the *American Tower* chain — *Nesbitt* said he did not see the city centre "megastores" being a threat, believing that *Our Price* gets a spin-off from them through customers preferring the service aspect of a smaller shop.

But he is keeping a close eye on *Smith's* plans and added: "We are not taking fright. There is a lot of market left for all of us."

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# DOOLEY

PRT IS the next part of the Associated Communications Corporation to be asset-stripped by *Robert Holmes a Court* after *ATV Music*. Rumours were flying thick and fast last week, but hardened on a bid in which *Tony Calder* of *Ice Records* and *Malcolm Forrester*, a publisher with *Panache*, are principally involved. *Forrester* confirmed to *Dooley* that negotiations are in progress, but insisted that the money was European and not Japanese through *Hong Kong*.

*John Howes*, late of the late *IDS*, is another rumoured name in the running, as is *Steve Gottlieb*, and a new dimension was added last Friday when a US company was said to be interested, occasioning the absence from London of *ACC's* non-communicative Aussie, *Alan Newman*. When the *PRT* sale is finally resolved, will *Moss Empires* be next on the block? ... The *Financial Times* report of the *Our Price* annual results must have caused a frisson of excitement among the retailing community, suggesting as it did that the chain packs its shelves with "almost everything on a sale-or-return basis". *OP* director *Mike Isaacs* commented feelingly: "Oh that they were!" ... *WEA* returns to the 20th Midem next January with a stand after several years' absence.

HYPING THE chart is a capital offence, but the somewhat cack-handed method employed by the unnamed *Phonogram* rep caused amusement at the *BPI* council meeting, though some members were not amused by *Phonogram's* refusal to confirm that the offending rep had been sacked. ... *Vaughan Oliver* and *Nigel Grierson* of the design team known as *23 Envelope*, who work mainly for indie label *4AD*, nominated by *MW* staff for an exhibition, *Creative Features*, at the *Hamilton Gallery*. ... Quote from *Pinnacle MD Trevor Eyles* at the sales conference on progress under the new management: "Like *British Rail*, we're getting there — but we're not carrying any passengers" ... *Promo ace Tony Bramwell* extending his activities into management and record development for new talent and songwriters in partnership with former ad exec *Brian Colin*. ... *Billboard* European editorial director *Mike Hennessey* off to *New York* soon to edit the mag for three months ... The *Planetary-Nom* catalogue coming under the administrative wing of *Julian Appleson's Salt & Pepper Music* is *deja-vu* for his *PA Diana Timbrell*, who worked on it at *Campbell Connelly* and *ATV Music*. *Appleson* has appointed *ATV Music* casualty *Susie Frevert* as creative and promo manager ... Former *ATV Music* copywright manager *Mike Roberts* can be contacted on 01-401 0288 ... The double platinum award presented to *Billy Ocean* (*MW* September 14) was for *North American* sales of the *Suddenly* LP, not single.

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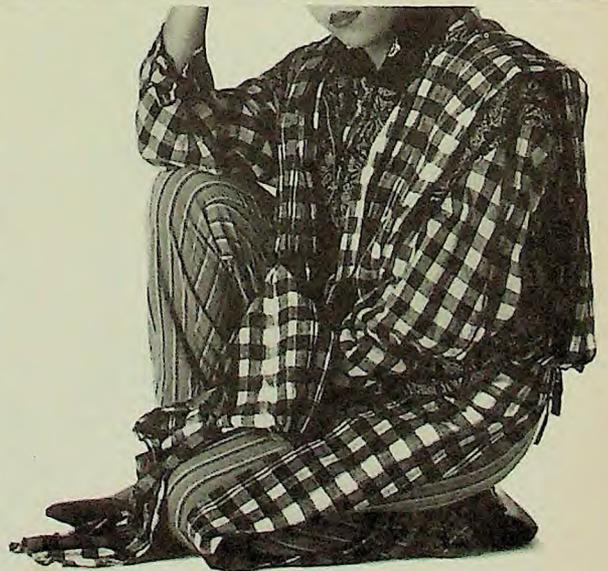
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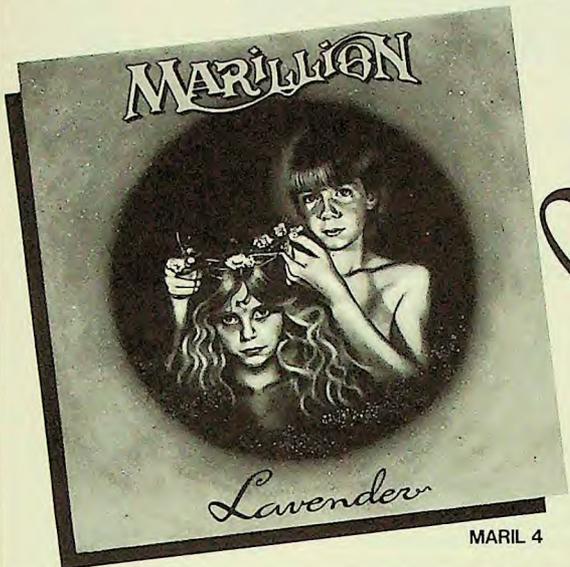


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## NEWS

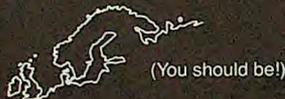
Sony moves closer to the practical consumer digital tape machine

# Taping the 8mm audio market



THE NEW top-of-the-range Sony EV-S700 gives 8mm video recording. It's combined with six audio tracks capable of recording 18 hours of digital stereo sound on a single cassette.

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THE MOVE towards a practical consumer digital audio tape machine — which could be a threat to the compact disc — came one step closer last week when Sony launched a version of its 8mm videotape recorders with a PCM (Pulse Code Modulation) audio-only facility, writes Basil Lane.

The EVS700, priced at just under £750, is similar in many respects to a conventional VCR in having a TV tuner to enable off-air recording, a three week, six event programmable timer which can also be used to switch an external FM tuner, and the full range of video features including slow-motion, freeze-frame, frame-by-frame advance, double speed playback and picture search.

But in addition to all this it can replay tapes with an FM mono soundtrack, or a PCM stereo soundtrack, and it can also operate as an audio-only machine by taking over the video tracks to record a total of six stereo sound tracks at either standard play or LP speeds. In the LP mode, this will offer up to 18 hours of recording (allowing for a shuttle back to the beginning of the tape after every three hours).

A second machine, priced at £479, can be upgraded to give 8mm PCM by adding a separate processor, for less than £200. Sony also launched a range of 8mm products including two camera-recorders and a number of accessories.

The 8mm video system was first promoted two years ago by a consortium of companies but left firmly on the shelf as sales of conventional half-inch machines were booming and there was a general fear that 8mm video would disturb that trend.

The sales of video machines have slowed considerably during the past eight months and this has been a motivating factor that caused Sony to race ahead of the rest to world-launch the 8mm system several months ago.

The 8mm video standard uses a cassette that is about the same size as a compact cassette, but a little thicker. Two tape speeds are possible in the UK version of the machine, SP and LP that, given the longest version of the tape, offers 180 minutes of recording. The soundtrack for 8mm video can be recorded in any one of three possible forms. First as a mono linear analogue track (not used by Sony), second as a mono FM signal recorded with the video in the video track, third as a PCM digital stereo signal recorded in a small section of the track reserved at the beginning of each video track.

The 8mm system, like any other VCR, is linked to national television standards and so recording made in the UK cannot be directly replayed on US machines and vice-versa. In addition, US 8mm has only one tape speed that differs from both the speeds adopted in the UK.

A further option is open with the 8mm standard. By sacrificing the picture facility, the whole length of the video track can be turned over to audio recording. Each track is divided into six sections, with each section representing one stereo sound channel. So the total playing time

fixed by the tape length is multiplied six times bearing in mind the need to shuttle back to the beginning of the tape to start the next track. So the total playing time is 18 hours on the longest tape.

But the audio recording quality is extremely limited when compared with compact disc. The analogue signal in 8mm is heavily compressed before being digitised to a 10-bit signal and then compressed again down to 8-bits before recording. This, and the 31.25kHz sampling frequency, reduces the signal bandwidth down to 20Hz to 15kHz and the dynamic range to 88dB. Although this looks poor in comparison with CD, it is still excellent when compared with compact cassette.

Sony has pushed the idea of making pre-recorded software available and at the launch of the hardware, about 30 titles were announced from CBS/Fox. Sony has sponsored a unique mail order scheme for software hire. From this, it was made clear that although the main hardware sales emphasis was on the virtues of 8mm as a home recording system, a strong software market was also considered essential.

The idea of audio-only pre-recorded software was generally rejected for a number of reasons. First, the tapes can be played at one of two speeds, second, with six tracks even the shortest length of tape offers very long playing times. This brings into question the economics of marketing music at attractive prices — or being forced to use the system solely for recording music.

In practice, the longer term hopes for pre-recorded digital tape software must rest with a new digital standard which is about to be agreed by a conference in Japan. This will offer sound quality equal to that of compact disc with practical tape lengths and playing times up to three

hours maximum (in an LP mode). Also, any audio-only standard must consider the influence of the in-car market. The embryonic DAT (digital audio tape) standard includes possibilities for a range of products from Walkman-like machines to in-car products and units to match with existing hi-fi.

The future for pre-recorded digital audio tape is very unclear and the conventional compact cassette recorder could survive for many years.

Ultimately, the speed of introduction for DAT software will depend on the rate at which Japanese hardware companies choose to install DAT machines in mass-market hi-fi systems. Software houses would do well to tread carefully before making a firm commitment to any one digital audio tape system.

## Micro marvels

BERLIN: The one clear product trend at the recent Funkausstellung international audio and video fair here was towards digital TV, with every major manufacturer incorporating into prototype sets all manner of micro-chip marvels which would permit everything from multi-image display to single-image storage, writes David Aldridge.

The multi-stage display capability, a system enabling one channel to be watched while another is being monitored, should be the first to make a UK appearance, probably some time next year.

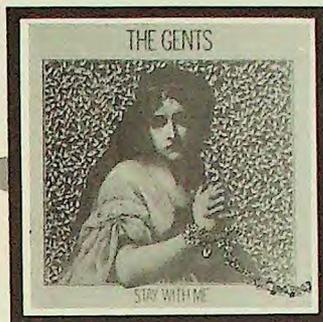
For the slightly more distant future, firms such as Philips promise digitally-derived picture quality improvements which should see an end to "herringbone" picture pull, line flicker, edge-of-screen picture instability and picture noise. Still-framing is also just around the digital TV corner.



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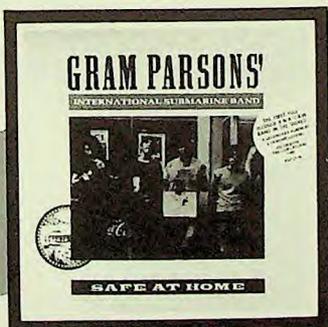
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## RETAILING

# Our Price moves into classical arena

**I**F EVIDENCE was needed that the classical music market has expanded over the past two years, it would only be necessary to turn to the experience of one of the fastest growing record retail chains in the country, Our Price.

A few years ago, it was the rare Our Price shop that could claim to much more than a tiny classical section tucked away among the pop titles — even if there was one at all. But now, as Mike Isaacs, Our Price director, pointed out, of the 110 nationwide shops, virtually all sell classical product — and most have fairly substantial departments.

But the most significant development has come in the last few weeks. Both in St Albans and High Wycombe, two specialist Our Price classical shops have been opened adjacent to the main Our Price store, with their own entrances and their own atmosphere.

And before Christmas, a third, this time in Camberley, will open on a similar basis, though here, the classical shop will just be a few yards from the main building.

In both St Albans and High Wycombe, the classical shops replaced two specialist computer software shops which had been on trial for a year. In both cases, Our Price decided not to continue with the experiment. "It wasn't that computer software is not profitable," said Isaacs.

"It was more that we did not find that computer software

offered the margin or possibilities of developing into a sufficiently profitable product to warrant a prime position in the high street. Computer software is more appropriate, we feel, for secondary positions, as with video shops."

He is more hopeful that the classical shops will prove a better investment, but he declares that all three are "experiments for as long as we are satisfied or dissatisfied."

Like High Wycombe, the St Albans shop — simply called Our Price Classical — was originally the main Our Price shop in the town. A compact unit, it was nevertheless successful from the start and within a short time Our Price was looking for larger premises.

This was found next door, and, 18 months ago, a main store was opened with classical, folk and other minority interests upstairs. From the start, classical records sold well, as was to be expected from a town with such a profile as St Albans — a cathedral town with a 50,000 population and a strong classical music life.

With a high number of orchestras, and amateur and professional groups of all kinds, including one of the most highly regarded international organ festivals held every two years, it was, in fact, surprising that St Albans did not have a specialist classical shop.

But the two existing record shops in the town centre — which both maintained a respectful

*Having established itself in the pop market, Our Price is now opening specialist classical shops, notably in St Albans and High Wycombe, as NICOLAS SOAMES found out*

classical stock — folded within a few months of each other, and apart from a token classical presence in the local Boots, Our Price has not had competitors.

Within days of opening, Our Price Classical attracted constant attention from passing shoppers in Market Place. Customers who perhaps would have been reluctant to brave the main pop portals of Our Price were constantly

streaming in, looking and buying — at least, while I was there.

The Our Price classical shop is simply designed with compact discs on one wall, cassettes on another, and LPs in racks in the centre. Box sets — both LPs and tapes are shelved in one corner. The two window displays again follow a simple pattern. In one window is the Top Ten Our Price Classical Charts which are discounted — Aled Jones featured prominently last week — while in the other are new releases and sleeves to accompany BBC Radio 3's Composer Of The Week.

The new shop carries about five times as much stock as in the previous classical department. There are 2,000 LPs, 2,000 cassettes and 1,200 CDs, about 90 per cent of classical CDs available. And the range of titles in all mediums was very wide.

Not only were all the major popular classical works covered — and in full price, mid-price and budget versions — but also many lesser known works, and in all three mediums, LP, cassette and CD. There was Boito's opera Nerone on Hungaroton that would not normally have been housed in an Our Price shop outside Selfridges, and some Iranian music on a Harmonia Mundi-distributed compact disc that again would seem handsomely obscure.

Obscure is even paid to the classical video market, with a small selection of video cassettes of popular operas.

The initial selection has been

made by the Hertfordshire regional director Glen Ward, who was working in classical repertoire for the first time. He reached his choice "by a lot of late-night reading and listening", and where selections had to be made between rival versions, relied on the Penguin and other guides, as well as an inherent commercial awareness.

"It was a case of starting from scratch and becoming addicted very quickly," admitted Ward. He is backed by Alison Warner who managed the St Albans Our Price when it first moved into bigger premises, though she had also worked in the small shop which is now the classical domain, as well as other Our Price shops in Watford and Luton.

Both Warner and Ward are confident that the Our Price Classical will work well, not least because of the expanding compact disc market, though Ward pointed out that it was still relatively early days for the new medium — and far too early to ring the death knell for black vinyl.

But already CDs were going well at all prices, and for the first time titles from such companies as Target and Harmonia Mundi were on sale.

And with the Our Price name hopefully drawing in customers tempted to try out classical music, but intimidated by the forbidding atmosphere of some specialist shops and their superior assistants, the company looks forward to a successful experiment. □

## C A R T E L

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### RED LORRY YELLOW LORRY

"Spinning Round": 7 and 12 inch: RED (T) 60

### PLAY DEAD

"This Side Of Heaven": 12 inch only: TANZ 1

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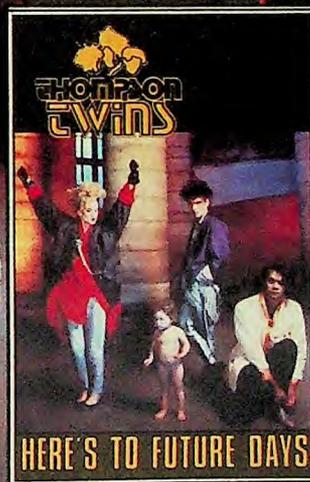
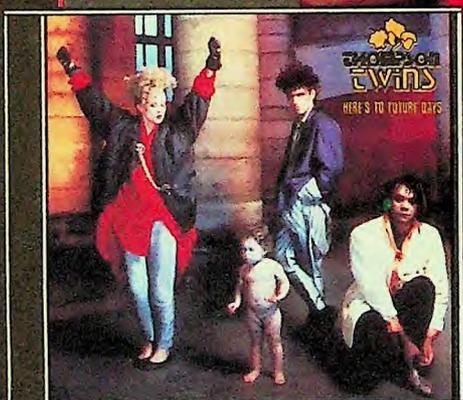
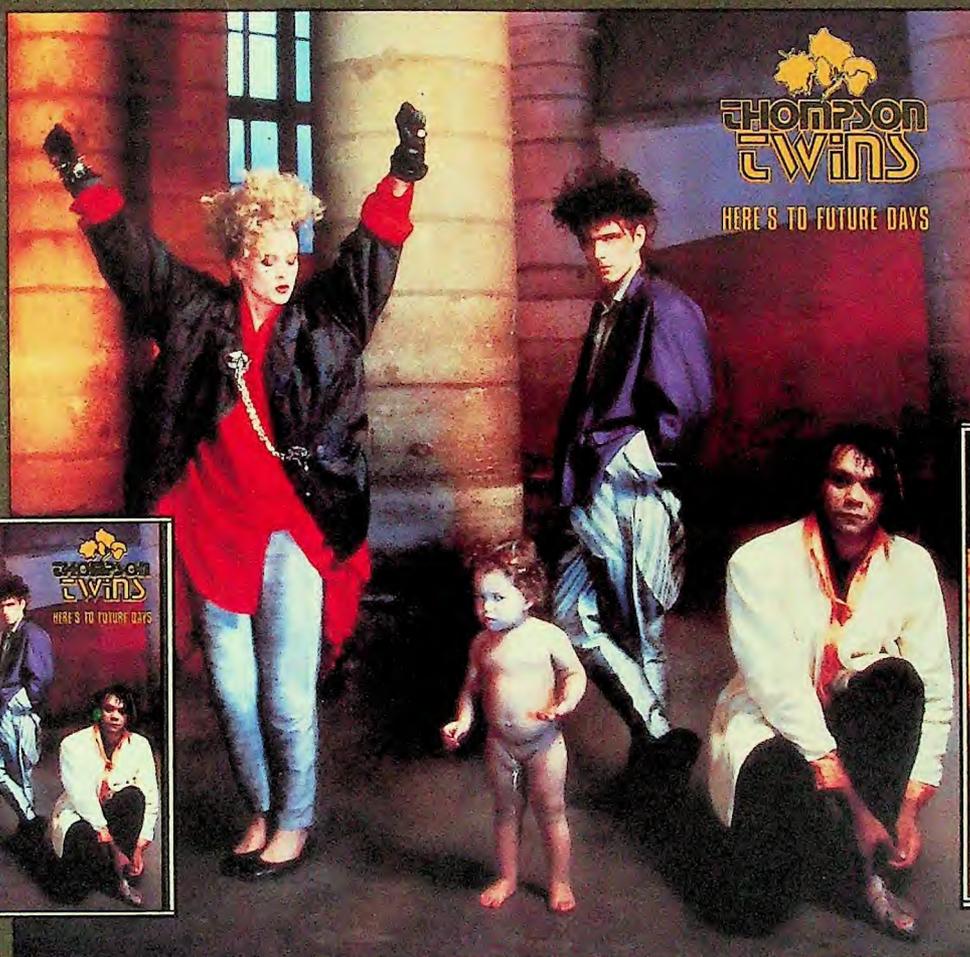
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# TAKING CARE OF BUSINESS

**B**ECAUSE THE making and selling of music is such an imprecise art, the importance of the *business* aspect of the music world can often be overlooked — as many have found to their cost.

We are not just referring to songwriters or artists who, in the heady moment of being offered a publishing/recording/

management contract, sign away their rights without having a specialist lawyer check the small print.

Anyone running any business needs to take professional advice at some time, be it on making VAT returns, leasing an office, or employing staff.

But the music business has its own minefield of complexities waiting to trip

up the unsuspecting and it would be a foolish person who tried to pick his way through it without guidance.

When seeking professional advice it is best to find a lawyer, accountant or consultant who has developed specialised knowledge of the music industry. This Music Week feature offers a guide to just some of those specialists.

## FINANCIAL MANAGEMENT LTD

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Tel: 01-226 3377  
Contact: Norman  
Lawrence

FINANCIAL MANAGEMENT Limited was established in 1981 to provide a wide range of accounting, administrative and book-keeping services plus general financial and tax advice specifically geared to individuals, groups and companies in the music business.

The founder and managing director, Norman Lawrence, has 14 years involvement in the music

industry, covering a wide spectrum of experience. He has administered the financial affairs of large and small groups, with responsibility for accounting, tax planning, investment strategy, and financial management.

The aim of Financial Management Limited is to provide a comprehensive service and to specialise in the music business. The work ranges from the most basic book-keeping, VAT, payroll and PAYE administration, to tour accounting, royalty audits, annual accounts and company secretarial services. The company employs experienced accountants and book-

keepers with extensive music business experience to carry out these activities.

In addition to the basic accounting services offered by Financial Management Limited there is the wider aspect of financial advice based on a sound knowledge of the complexities of the music industry.

In particular, Financial Management Limited has considerable experience in the field of assisting new or developing businesses, including bands, in assessing funding needs and overall financial strategy, advising on and locating suitable sources of finance and more.

Norman Lawrence said on the need for very strict control over tour accounting for bands and their managements: "On the touring side, substantial savings can be made by careful pre-tour budgeting and often, in the case of larger bands, by having someone on the road specifically to control the purse strings and the accounting."

In the case of royalty accounting, Lawrence said: "It is not difficult to imagine a situation where something isn't found, because there are so many ways in which money can be lost; mistakes in calculation, earnings that are overlooked,

money from territories where funds are blocked, differences between artist and record company over the interpretation of contracts and so on."

Financial Management Limited is in a position to advise and assist new and upcoming bands as well as the more established groups.

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GELFAND, RENNERT and Feldman is an international certified public accounting firm that specialises in financial services to clients in the fields of music, film, tele-

vision, theatre, literature, design and other creative and performing arts. Its offices are located in London, Los Angeles, New York, Nashville and Palm Springs. The London office has resident chartered accountants to service the needs of UK clients.

Its service idea embraces both the day-to-day management of business and financial affairs and long-term planning for economic growth and security. It tries to maximise real income, protect existing capital, increase net worth and free clients to focus on their career. One of the firm's partners will work closely with the

client — and his or her artistic or legal advisers — to make the best decisions.

The accounting staff prepares cash statements, tax projections and other reports. The investment department also reports on money-market rates, reviews investments and co-ordinates investments policy for pension funds or family trusts. This department also helps clients in the buying, financing, sale or rental of homes and in monitoring their business investments.

The firm does tax planning for each client and co-ordinates any re-

TO PAGE 11



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# TAKING CARE OF BUSINESS

FROM PAGE 10

search needed on tax questions that arise, together with responsibility for tax compliance, review and completion of returns. Our accounting services are provided extensively through all of the firm's offices.

Handling the multitude of business details associated with a successful career, being assured that you get income earned, guarding against the build-up of unnecessary costs, planning carefully for future financial needs and the security of your family needs time, care and expertise. Because most creative people need to devote themselves to career activities, it is important that they have professional business managers.

Its other principal function is a speciality in performing royalty examinations, to determine whether statements and payments received by our clients are in accord with the provisions of the contracts they have negotiated.

It has performed examinations of the sales and accounting records of recording companies, music publishers, film/video and television distribution companies, book publishers, product licensees and others in all major world markets on behalf of individual licensors as well as US and European firms with foreign or domestic licensing agreements.

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**Contacts: Melvyn Singer (Finchley), Norman Christy (Pimlico).**

THIS FOUR partner practice was established about 45 years ago and operates two London offices with 40 staff, including its own in-house tax department.

The music industry represents the fastest-growing area of practice clientele, and the partners and staff have gained considerable collective expertise from their representation of

clients who include singers, bands, management and publicity companies, record companies, recording studios, artists — both classical and pop, and clients involved in everything from rock to opera, and from roadies to writers.

Melvyn Singer feels that they offer a personal service where the relationship with the client is always maintained first-hand by a partner.

All aspects of professional work are undertaken including statutory auditing, accounts production, VAT, taxation, fund raising exercises and royalty audits. Connections are maintained with bankers and financial institutions worldwide, and the firm has recently carried out assignments in Holland, Germany, Italy, Northern Ireland and the US.

George Hay and Company are involved in making Parliamentary representations to have the provisions of the Business Expansion Scheme extended to the music industry.

## GUY RIPPON and PARTNERS

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GUY RIPPON And Partners, established for five years, has clients in all areas of the music industry, including record companies, disc-jockeys, photographers and journalists.

The specialist areas covered by Rippon and his team include taxation, VAT, audits, final accounts and royalty accounting.

One of their more specialised services is handling business affairs for US artists visiting this country, covering tour accounts and all the other necessary business.

The firm recently moved into its own buildings in Putney, and the move was linked to an expansion of the operation, now with a staff of six.

"One of our major recent developments has been to fully computerise the business," says Rippon. "All clients' accounts are now on the IBM computer which makes life a lot easier and is proving a great aid to the day-to-day management and budgeting of clients' affairs. Companies and individuals know where they stand from one week to the next."

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Tel: 01-629 1889  
**Contacts: Julian Appleton (proprietor), Diana Timbrell (copyright), Susie Frevert (creative), Vijay Vyas (audits and bookkeeping)**

THE FIRM was started in January 1985 and has been successful in building a strong clientele in the consultancy field, having been involved in several publishing company deals, as well as the purchase of a record company.

A new division, Salt and Pepper Music, has now been formed, with Susie Frevert as creative manager.

Apart from publishing administration and management, Julian Appleton & Co offers a one-stop service to anyone in the industry and specialises in reports and negotiations, audits, contract negotiations and accounting services, including royalty accounting.

## MECHANICAL COPYRIGHT PROTECTION SOCIETY LTD

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**Contacts: Bob Montgomery — Managing Director.**

MCPS licenses and polices the recording of its composer, writer and publisher members' music and collects and distributes the resulting royalties.

This year it has collected and distributed between its members worldwide a record £14m. Membership of MCPS is open to all composers, writers and publishers whose musical works have, or soon will be, recorded for commercial exploitation in any form. MCPS now represents over 6000 composer/writer members as well as around 4,500 publisher members based in the UK and abroad.

It collects and distributes the resulting recording royalties on a monthly basis, where it would be impossible, impractical or uneconomical for individual members

to do so. MCPS also makes an annual collection of blanket agreement royalties from BBC and Independent TV and Radio.

The membership agreement between MCPS and its members guarantees that all recording royalties collected are distributed according to a laid down schedule.

The MCPS Commercial Operations Division is responsible for the collection of these royalties and is divided into six sub-divisions — Commercial Recordings, Audit Services, Credit Control, Licensing, Video Licensing and Field Force.

The Commercial Recordings Department licenses the manufacture of records and tapes of its members' music for retail sale. Record and tape makers pay a fixed royalty rate of 6¼ per cent of the normal retail price of the recording (excluding VAT). The royalty is paid by major record companies on record sales during each quarter and by smaller record companies on record pressings.

The Audit Services Department is principally

concerned with the investigation and audit of users of recorded music, including record makers and video and audio visual producers.

The Licensing Department authorises the recording of MCPS members' works and collects the relevant royalties in non-blanket agreement situations where the recordings concerned are not for retail sale. These situations include music used on film, television (including cable) and radio programmes as well as television, cinema, and radio commercials, audio-visual productions, sound tapes and others.

The Video Department is primarily concerned with the licensing of members' works reproduced on videos either made in, or imported into, the UK for retail sale. It also licenses the use of members' music on video for use in hotels, clubs, public houses, shops, stores, juke boxes and elsewhere.

The department is also responsible for the licensing and collection of royalties on the use of members music in computer programs intended

TO PAGE 12

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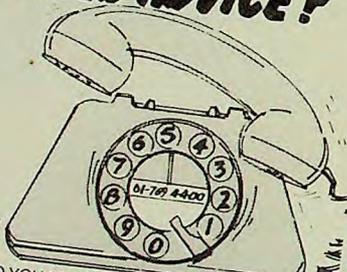
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FROM PAGE 11

for retail sale for private and domestic use as well as demonstrational programs, circuit boards for arcade machines, published listings and elsewhere.

The Field Operations Department co-ordinates the activities of MCPS, representatives operating throughout the UK. This "Field Force" polices the recording of members' music and explains the complexities of copyright as well as the activities of the MCPS to both users and members alike.

The MCPS is owned by the MPA (Music Publishers Association) and now employs a staff of around 180. Its operations are financed from commission on the royalties distributed to its members. The average commission rate in 1983/84 was just over 12 per cent. Any surplus income from this commission that is not needed for the efficient running of the MCPS is rebated to its members.

## ROBBINS SPIELMAN SLAYTON and CO

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Contact: Bruce Slayton

UK AND Continental touring bands have been facing increased filing and reporting requirements by the IRS for their US tours.

The withholding tax requirements, if not handled properly, can be not merely burdensome, but can cause the group to deplete their working capital funds. Tour budgets and the daily management thereof

have become a highly complex tax area. The accountants co-ordinate the US tour by working with the bands' business managers and attorneys.

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Edited by BARRY LAZELL

DISCO and dance

# JAMES HAMILTON

RATHER THAN just listing the new releases, as last week (when at least everything mentioned was various degrees of hot), I'd better talk you through the better of this week's less outstanding batch. Many of them are the type that will need repeated radio plays to sink in, which may be less readily available as at the moment the pirate soul stations seem to be under more concerted attack by the authorities than ever before — although at the time of writing, a week before you read this, they have reappeared in London, but for how long?

Starting with the imports on 12-inch, **Chaka Khan's** (Krush Groove) *Can't Stop The Street* (Warner Bros 0-20367) reprises in messier and slower style the gimmicks of her *I Feel For You*, and will obviously have a market especially when released here; **Paul Scott's** *Off The Wall* (Ace Beat AB9362) is a dead sneaky instrumental hidden on the B-side of **Everess's** *Don't You Take Your Love*; **Paul Laurence** (with **Lillo Thomas & Freddie Jackson's** *She's Not A Sleaze* (Capitol V-15206) is what you'd expect of the writer/producer with such support; **Bernard Wright's** *Who Do You Love* (Manhattan V-56007) is a haunting sparse swayer; **Kurtis Blow's** *America* (Mercury 884 079-1) borrows inspiration from 19; **Vikki Love's** *Stop Playing On Me* (4th + B'way 418) follows the Shannon style.

Of the LPs, on import **Human Body's** *Cosmic Roundup* (Elektra 60433-1) has yet to build much buzz but is well worth checking for such as *Let Me Get You Wet* (produced by Roger Troutman), while released here **Barbara Pennington's** *Out Of The Darkest Night* (Record Shack SOHOLP 9) is hottest for *Raise The Curtain*; **Phil Fearon & Galaxy's** *This Kind Of Love* (Ensign ENCL 4) for *If You're Gonna Fall In Love* and *All I Give To You*; **Jennifer Holliday's** *Say You Love Me* (Geffen Records GEF 26564) although patchy has been helped by her UK visit and seems to be doing better than her 12-inch *Hard Times For Lovers* (TA 6408).

British 12-inch releases this particular week include few that really scream out "buy me", but **Haywoode's** *Getting Closer* (CBS TX 6582) puts her smartly into the Stock/Aitken/Waterman groove that's so commercial for Princess and The Three Degrees; **Josie James's** *Call Me/Win Your Love* (TPL 12TPL01, via PRT) is a strong classy double-sider; **Starpoint's** *Emotions* (Elektra EKR 22T) cops a George Benson lick; **The O'Jays'** *Just Another Lonely Night* (Philadelphia International 12PIR 1, via EM) is familiarly mellow; **Cargo's** *Jazz Rap* (Cargogold Productions CG 1024, via PRT) brightly namechecks all the old jazz giants you can think of; **Pressure Point's** *Mellow Moods* (Viceroy Records VICE 001) is one of those Astrud Gilberto-ish British bossa novas; **Warren Mills's** *Sunshine* (Jive JIVE T99) has been put across by TV to the teenyboppers. Others include **Commodores'** *Janet* (Motown ZT 40312); **Womack & Womack's** *Eyes* (Elektra EKR 20T); **Trouble Funk's** *Still Smokin'* (4th + B'way/TTED 12 GOGO 5); **Veronica Underwood's** *Victim Of Desire* (Boiling Point/Philly World Records POSPX 762); **Claudia's** *Hold On* (Bluebird/10 BRT 18); **The Sweethearts'** *You're Wearing Me Out* (Streetwave MKHAN 52); **Mezzoforte featuring Noel McCalla's** *This Is The Night* (Steinar STE 1290); **Pink Rhythm's** *India* (Beggars Banquet BEG 149T); **Imagination's** *Last Days Of Summer* (R&B RBL 1802); **Boe Brown & The Uptown Horns'** *Sound Your Funky Horn* (President PT 12-540); **The Red Hot Chili Peppers'** *Hollywood* (Africa) (EMI America 12EA 205); **The RAH Band's** *What'll Become Of The Children* (RCA PT 40374), a disappointingly messy revamp of *Clouds Across The Moon* likely to have only a brief flurry of initial interest.

Now, if I can declare self interest, future copies of **Richard Jon Smith's** *Hold On* (Jive JIVE T104) will be flipped by a marathon megamix of his earlier material which I myself created a couple of years ago for a cassette that was bonus-packed with a single then, the only form in which it was ever available and now much sought after. Finally, two that probably do cry out "buy me", to pop audiences, are the Madonna-medleying soundalike **Mirage's** *Into The Groove* (Debut DEBT 12-9), and of course the lady herself, **Maddona's** *Angel* (Sire W881T).

9.20

# Soccio single heads new dance label

ANOTHER NEW dance-orientated UK indie label has arrived on the scene, the latest of several to have made their bow in the market this summer. London-based Noir Records launches its first release during September in the form of *Human Nature*, by Canadian Gino Soccio (CHALK 101 - 12-inch only at first). Soccio is a familiar name to most British disco/dance buyers, having been around since the disco boom of the late Seventies, when he scored a Top 50 pop hit here on Warner Bros with *Dancer*. In more recent times, he has figured strongly in the Hi-NRG charts, where *Human Nature* has already had a good run on import. The record is also currently scoring in the dance sales markets of Holland, Italy and Spain, so there will probably be holiday returnees on the lookout for it, as well.

Noir is still in the process of finalising a distribution deal, but in the meantime the label can be contacted at 70, Gloucester Place, London W1H 4AJ (Tel. 01 935 5988). Further dance-orientated product is already in the pipeline for subsequent releases.

# The boys are back in town

RIDING HIGH on its recent **BB&Q** and *Change* pop smashes, **Chrysalis'** *Cool Tempo* dance label has another potential winner in the shops this week in the form of the first 12-inch release from new signing **Jamaica Boys**, *Let Me Hold You Closer Don't Fight It*.

On the face of it, **Jamaica Boys** is a new, untried name — but the line-up says otherwise; the outfit is virtually a black music 'supergroup', bringing together **Marcus Miller** on vocals and bass, **Bernard Wright** on keyboards, **Lenny White** on drums and **Mark Stevens** sharing the vocal chores. The only unfamiliar name here will be that of **Stevens** — but he is **Chaka Khan's** brother, which should vouchsafe his vocal abilities!

**Miller** and **White**, of course, have been proven sellers in the past with solo material on **WEA**, while **Wright** scored on **GRP/Arista**, where both he and **Miller** also worked with **Tom Browne**. A lot of **Miller's** recent work has been in tandem with **Luther Vandross**, both as **Vandross'** producer and as co-writer on material for the likes of **Teddy Pendergrass** and **Aretha Franklin**.

The **Jamaica Boys** project, inaugurated by **Miller**, has been germinating for some 18 months. The name, which may wrongly suggest a Caribbean connection to British listeners, comes from the fact that all four players originally hail from the district of **Jamaica**, which is part of **Queens, New York**. (It will be remembered that **Tom Browne's** 1980 hit single *Funkin' For Jamaica* (NY) was a tribute to the same area).

The debut single was co-produced by **Miller** and **White**, and the 12-inch version (**COOLX** 115) was released on **September 2**.

## TOP • ALBUMS

- 1 1 11 SINGLE LIFE: Cameo Club/Phonogram JABH 11 (F)
- 2 2 2 SO MANY RIVERS: Bobby Womack MCA MCF 3282 (F)
- 3 16 2 HEAVEN KNOWS: Jaki Graham EMI JK 1 (E)
- 4 NEW CONQUEST: Brass Construction Capitol ST 12423 (Import)
- 5 4 6 LIKE A VIRGIN: Madonna Sire WX20 (W)
- 6 8 3 THE FAMILY: The Family Paisley Park/Warner Brothers 925322-1 (W)
- 7 3 5 STREET SOUNDS EDITION 13: Various Street Sounds STSND 13 (A)
- 8 NEW OUT OF THE DARKEST NIGHT: Barbara Pennington Record Shack SOHOLP 9 (A)
- 9 NEW SAY YOU LOVE ME: Jennifer Holliday Geffen GEF 26564 (C)
- 10 5 8 LUXURY OF LIFE: Five Star Tent/RCA PL 70735 (R)
- 11 6 8 STREET CALLED DESIRE: René & Angela Club/Phonogram JABH 12 (F)
- 12 12 2 SHINE THE LIGHT: Collage US Constellation/MCA 5564 (Import)
- 13 15 2 AS THE BAND TURNS: Atlantic Starr A&M AMA 5019 (F)
- 14 17 6 MADONNA: Madonna Sire WX22 (W)
- 15 7 20 ROCK ME TONIGHT: Freddie Jackson Capitol FRED 1 (E)
- 16 13 6 TURN IT UP: Various 10/Virgin DIX D1 (E)
- 17 10 2 THE PLEASURE SEEKERS: The System Boiling Point/POLY 5182 (F)
- 18 18 4 STREET SOUNDS NY Vs LA BEATS: Various Street Sounds ELCS2 1001 (A)
- 19 11 4 NIGHT BEAT: Various Syllus SMR 8501 (STY)
- 20 9 7 THE VISION: Howard Johnson A&M AMA 4982 (F)

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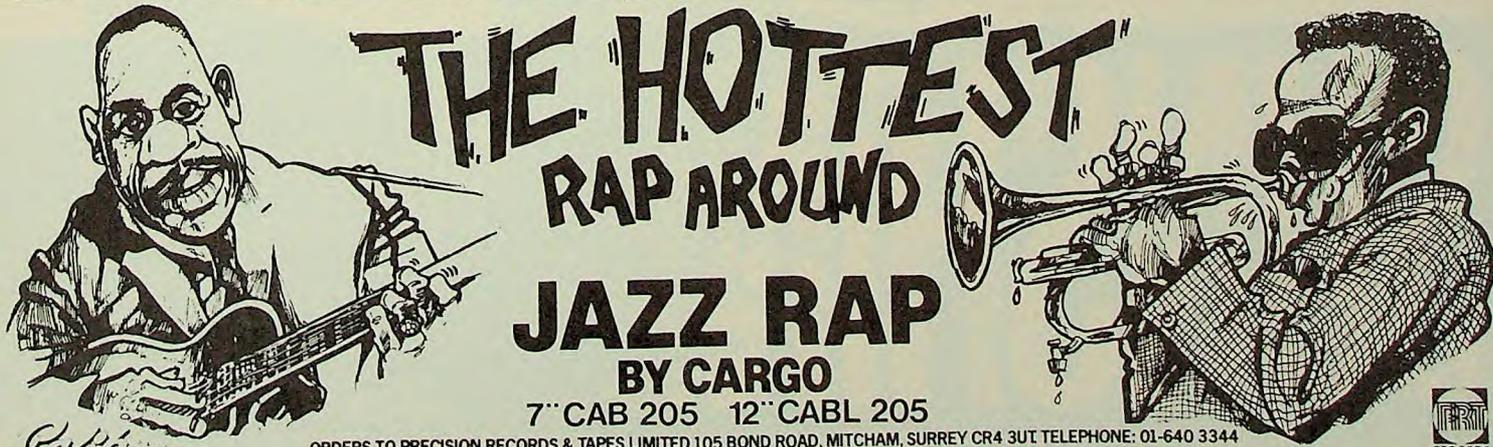
## RADIO London

- A LIST
- ATLANTIC STARR: One Love A&M  
 COLONEL ABRAMS: Trapped MCA  
 COLLAGE: Romeo Where's Juliet? MCA  
 CAMEO: Single Life Club/Phonogram  
 FIVE STAR: Love Take Over Tent/RCA  
 LUKK Featuring FELICIA COLLINS: On The One Important/Towerbell
- BILLY PAUL: Sexual Therapy Atlantic  
 Total Experience/RCA  
 RENE & ANGELA: I'll Be Good Club/Phonogram  
 ROYALLE DELITE: (I'll Be A) Freak For You Streetwave  
 STEVIE WONDER: Part-Time Lover Motown
- CLIMBERS
- CHI-LITES: Hard Act To Follow (US Import-Nuance)  
 THE COOL NOTES: Have A Good Forever Atlantic  
 Abstract Dance/Priority  
 ED: Goodbye Love Atlantic  
 FATBACK: She's A Go Getter Atlantic  
 ROBERTA GILLIAN: All I Want Is My Baby Atlantic  
 (US Import-Sutra)
- HAYWOODE: Getting Closer CBS  
 CHAKA KHAN: (Krush Groove) Can't Stop The Groove Warner Brothers  
 PAUL LAURENCE (with LILLO THOMAS and FREDDIE JACKSON): She's Not A Sleaze (US Import-Capitol)
- MEZZOFORTE (featuring NOEL McCALLA): This Is The Night Steinar  
 RAH BAND: What'll Become Of The Children RCA
- As featured on the TONY BLACKBURN SHOW — Radio London 9.00am-12noon Monday to Friday (126m/94.9 VHF)

## UK Club Play Chart

- |    |       |   |                     |
|----|-------|---|---------------------|
| 1  | 4     | CAMEO: Single Life/I've Got Your Image                            | US Atlanta Artists  |
| 2  | 2     | TOTAL CONTRAST: Takes A Little Time                               | London              |
| 3  | 3     | COLONEL ABRAMS: Trapped   | MCA                 |
| 4  | 1     | PRINCESS: Say I'm Your Number One                                 | Supreme             |
| 5  | 5     | RENE & ANGELA: I'll Be Good                                       | Club/Phonogram      |
| 6  | 7     | LISA LISA & CULT JAM WITH FULL FORCE: I Wonder If I Take You Home | CBS                 |
| 7  | 6     | MAZE FEATURING FRANKIE BEVERLY: Twilight                          | Capitol             |
| 8  | 11    | ODYSSEY: Joy (I Know It)  | Mirror/Priority     |
| 9  | 15    | ATLANTIC STARR: Silver Shadow                                     | A&M                 |
| 10 | 12    | MERCY MERCY: What Are We Gonna Do About It?                       | Ensign/Island       |
| 11 | 8     | MADONNA: Into The Groove  | Sire                |
| 12 | 9     | D TRAIN: You're The One For Me                                    | Prelude/RCA         |
| 13 | 10    | HOWARD JOHNSON: Stand Up  | A&M                 |
| 14 | 20    | SONIQUE: Let Me Hold You  | Cooltempo/Chrysalis |
| 15 | 16    | JAKI GRAHAM: Heaven Knows   | EMI                 |
| 16 | (New) | HARLEQUIN 4: Set It Off   | US Just Born        |
| 17 | (New) | BROOKLYN BRONX & QUEENS (B.B.&Q.): Minutes Away/Main Attraction   | Cooltempo/Chrysalis |
| 11 | 13    | BARBARA PENNINGTON: On A Crowded Street                           | Record Shack        |
| 19 | (New) | ROYALLE DELITE: (I'll Be A) Freak For You                         | Streetwave          |
| 20 | (New) | MIQUEL BROWN: Close To Perfection                                 | Record Shack        |

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



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# DISCO

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21 September 1985

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

## TOP 75 SINGLES

|    |     |    |  |  |  |
|----|-----|----|--|--|--|
| 1  | 4   | 2  | PART-TIME LOVER                                | Stevie Wonder                          | Motown ZB 40351 (R)                              |
| 2  | 7   | 3  | (I'LL BE A) FREAK FOR YOU                      | Royalle Delite                         | Streetwave (MIKHAN 51) (A)                       |
| 3  | 1   | 10 | SAY I'M YOUR NUMBER ONE                        | Princess                               | Supreme SUPE(T) 101 (A)                          |
| 4  | 25  | 2  | SINGLE LIFE                                    | Cameo                                  | Club/Phonogram JAB(X) 21 (F)                     |
| 5  | 2   | 8  | TAKES A LITTLE TIME                            | Total Contrast                         | London LON(X) 71 (F)                             |
| 6  | 6   | 2  | I'LL BE GOOD                                   | Rene & Angela                          | Club/Phonogram JAB(X) 18 (F)                     |
| 7  | 12  | 5  | KNOCK ON WOOD/LIGHT MY FIRE (Remix)            | Amil Stewart                           | Sedition/PRT EDIT(L) 3303 (A)                    |
| 8  | 29  | 4  | GET IT OFF                                     | Harlequin 4                            | Just Born JB 003 (Import)                        |
| 9  | 10  | 2  | ONE LOVE                                       | Atlantic Starr                         | A&M AM(Y) 273 (F)                                |
| 10 | 11  | 8  | TRAPPED  | Colonel Abrams                         | MCA MCA(T) 997 (F)                               |
| 11 | 3   | 7  | I WONDER IF I TAKE YOU HOME                    | Lisa Lisa and Cult Jam with Full Force | CBS (TJA) 6057 (C)                               |
| 12 | 35  | 2  | LOVE TAKE OVER                                 | Five Star                              | RCA PB 40353 (12"—PT 40354) (R)                  |
| 13 | 5   | 8  | INTO THE GROOVE                                | Madonna                                | Sire W8934(T) (W)                                |
| 14 | 48  | 2  | FALL DOWN (SPIRIT OF LOVE)                     | Tramaine                               | A&M SP-12146 (Import)                            |
| 15 | 21  | 3  | BARELY BREAKING EVEN                           | Universal Robot Band                   | Streetwave (MIKHAN 49) (A)                       |
| 16 | 13  | 4  | BODY ROCK (Original Motion Picture Soundtrack) | Maria Vidal                            | EMI America (12)EA 189 (E)                       |
| 17 | 9   | 9  | YOU'RE THE ONE FOR ME (Paul Hardcastle Mix)    | D. Train                               | Prelude/RCA ZB 40301 (12"—ZT 40302) (R)          |
| 18 | 20  | 12 | TWILIGHT                                       | Maze featuring Frankie Beverly         | Capitol (12)CL 363 (E)                           |
| 19 | 36  | 6  | ON THE ONE                                     | Luk featuring Felicia Collins          | Important/Towerbell TAN(T) 6 (E)                 |
| 20 | 17  | 6  | WHAT ARE WE GONNA DO ABOUT IT?                 | Mercy Mercy                            | Ensign/Island (12)ENY 522 (E)                    |
| 21 | 8   | 7  | BODY AND SOUL                                  | Mai Tai                                | Hot Melt/Virgin VS 801(12) (E)                   |
| 22 | 15  | 3  | HEAVEN KNOWS                                   | Jaki Graham                            | EMI (12)JAKI 5 (E)                               |
| 23 | 14  | 4  | I CAN DREAM ABOUT YOU                          | Dan Hartman                            | MCA MCA(T) 988 (F)                               |
| 24 | NEW |    | SUNSHINE                                       | Warren Mills                           | Jive JIVE (T) 99 (A)                             |
| 25 | NEW |    | SO IN LOVE                                     | Nikki                                  | Debut/Passion DEBT (12)7 (A)                     |
| 26 | 19  | 2  | HOME OF HIP HOP                                | D.S.T.                                 | Celaloid/Streetwave CEL 706 (A)                  |
| 27 | 23  | 3  | MINUTES AWAY                                   | Brooklyn Bronx & Queens (B.B. & Q.)    | Cooltempo/Chrysalis COOL(X) 112 (F)              |
| 28 | 49  | 2  | CONQUEST                                       | Brass Construction                     | Capitol (12)CL 371 (E)                           |
| 29 | 18  | 6  | (JOY) I KNOW IT                                | Odyssey                                | Mirror/Priority BUTCH 1(12) (E)                  |
| 30 | 27  | 9  | ON A CROWDED STREET                            | Barbara Pennington                     | Record Shack SOHO(T) 49 (A)                      |
| 31 | NEW |    | WRITTEN IN YOUR HEART                          | Chris Cameron                          | Steinar STE 785 (12"—STE 1285) (A)               |
| 32 | 16  | 7  | HOLIDAY  | Madonna                                | Sire W 9305(T) (W)                               |
| 33 | 69  | 3  | GET LOOSE                                      | Aleem                                  | Nia NI 1243 (Import)                             |
| 34 | 42  | 3  | ROCK IT  | Merchant                               | Hot Vinyl/Polydor POSP(X) 764 (F)                |
| 35 | 75  | 2  | L.O.S. (Love On Sight)                         | Colors                                 | Fourth & Broadway/Island (12) BRW 34 (E)         |
| 36 | 28  | 4  | I SPECIALIZE IN LOVE                           | Sharon Brown                           | Virgin VS 494(12) (E)                            |
| 37 | NEW |    | SEXUAL THERAPY                                 | Billy Paul                             | Total Experience/RCA PB 49933 (12"—PT 49934) (R) |
| 38 | 26  | 3  | LET ME HOLD YOU                                | Sonique                                | Cooltempo/Chrysalis COOL(X) 114 (F)              |
| 39 | 22  | 8  | IF YOU WERE HERE TONIGHT                       | Alexander O'Neal                       | Tabu/Epic (TJA)6391 (C)                          |
| 40 | NEW |    | COME TO MY AID                                 | Simply Red                             | Elektra EKR 19(T) (W)                            |
| 41 | 62  | 14 | LOVE SO FINE                                   | Sahara                                 | Elite—[OAZZ 38] (A)                              |
| 42 | 32  | 10 | LET ME BE THE ONE                              | Five Star                              | Tent/RCA PB 40193 (12"—PT 40194) (R)             |
| 43 | 38  | 5  | LET'S CLEAN UP THE GHETTO                      | Philadelphia International All Stars   | Streetwave—[SWAVE 1] (A)                         |
| 44 | 31  | 5  | UNEXPECTED LOVERS                              | Lime                                   | Boiling Point/Polydor POSP(X) 755 (F)            |
| 45 | 34  | 5  | MYSTERY LADY                                   | Billy Ocean                            | Jive JIVE (T) 98 (A)                             |
| 46 | 24  | 5  | CLOSE TO PERFECTION                            | Miquel Brown                           | Record Shack SOHO(T) 48 (A)                      |
| 47 | 40  | 3  | DANCING ON THE JAGGED EDGE                     | Sister Sledge                          | Atlantic A9520(T) (W)                            |
| 48 | 50  | 7  | STAND UP                                       | Howard Johnson                         | A&M AM(Y) 266 (F)                                |
| 49 | 43  | 5  | "FLETCH" THEME                                 | Harold Faltermeyer                     | MCA MCA(T) 991 (F)                               |
| 50 | 30  | 3  | JANET  | Commodores                             | Motown ZB 40311 (12"—ZT 40312) (R)               |
| 51 | 33  | 6  | YOU MAKE ME HAPPY                              | Hi-Tension                             | Streetwave (MIKHAN 30) (A)                       |
| 52 | NEW |    | HOT FUN  | 7th Heaven                             | Mercury/Phonogram MER(X) 199 (F)                 |
| 53 | 71  | 2  | THE HEAVEN I NEED                              | Three Degrees                          | Supreme SUPE(T) 102 (A)                          |
| 54 | 37  | 13 | ROUND AND AROUND                               | Jaki Graham                            | EMI (12)JAKI 4 (E)                               |
| 55 | 39  | 9  | STRONGER TOGETHER                              | Shannon                                | Club/Phonogram JAB(X) 15 (F)                     |
| 56 | 45  | 3  | I THOUGHT I'D NEVER SEE YOU AGAIN              | Working Week                           | Virgin VS 807(12) (E)                            |
| 57 | 54  | 23 | ROCK ME TONIGHT (For Old Time's Sake)          | Freddie Jackson                        | Capitol (12)CL 358 (E)                           |
| 58 | 65  | 3  | MERCY MERCY ME                                 | Steve Spinning                         | Important/Towerbell TAN(T) 5 (E)                 |
| 59 | 41  | 5  | YOU GIVE GOOD LOVE                             | Whitney Houston                        | Arista ARIST (12)625 (F)                         |
| 60 | 46  | 9  | WE DON'T NEED ANOTHER HERO (Thunderdome)       | Tina Turner                            | Capitol (12)CL 384 (E)                           |
| 61 | RE  |    | THE POWER OF LOVE                              | Jennifer Rush                          | CBS A5003 (12"—TX5003) (C)                       |
| 62 | 74  | 2  | BABY DON'T BREAK MY BACK                       | Prime Time                             | Total Experience TE 1-2619 (Import)              |
| 63 | 67  | 2  | CITY RHYTHM                                    | Shakatak                               | Polydor POSP(X) 754 (F)                          |
| 64 | 55  | 2  | THE SCREAMS OF PASSION                         | The Family                             | Paisley Park (Import)                            |
| 65 | 57  | 7  | MAMA SAID                                      | Oliver Cheatham                        | Move MSS 3 (12"—MS 3) (A)                        |
| 66 | 47  | 5  | NO ONE CAN LOVE YOU MORE THAN ME               | The Weather Girls                      | CBS (QTJA) 6488 (C)                              |
| 67 | 44  | 7  | TEQUILA  | No Way Jose                            | Fourth & Broadway/Island (12)BRW28 (E)           |
| 68 | 56  | 11 | LONG TIME                                      | Arrow                                  | London LON(X) 70 (F)                             |
| 69 | NEW |    | I'LL BE YOUR FRIEND                            | Precious Wilson                        | Jive JIVE (T) 105 (C)                            |
| 70 | 51  | 8  | WHEN YOU LOVE ME LIKE THIS                     | Melba Moore featuring Lillo Thomas     | Capitol (12)CL 360 (E)                           |
| 71 | 53  | 7  | LOVE IS IN SEASON                              | Peter Royer                            | Club/Phonogram JAB(X) 17 (F)                     |
| 72 | 64  | 18 | CHERISH  | Kool & The Gang                        | De-Lite/Phonogram DE(X) 20 (F)                   |
| 73 | 73  | 4  | I WISH HE DIDN'T TRUST ME SO MUCH              | Bobby Womack                           | MCA MCA(T) 994 (F)                               |
| 74 | 58  | 6  | BREAK UP (REMIX)                               | The S.O.S. Band                        | Tabu/Epic (TJA) 6427 (C)                         |
| 75 | 63  | 12 | BREAK THE ICE                                  | Michael Lovesmith                      | Motown ZB 40273 (12"—ZT 40274) (R)               |

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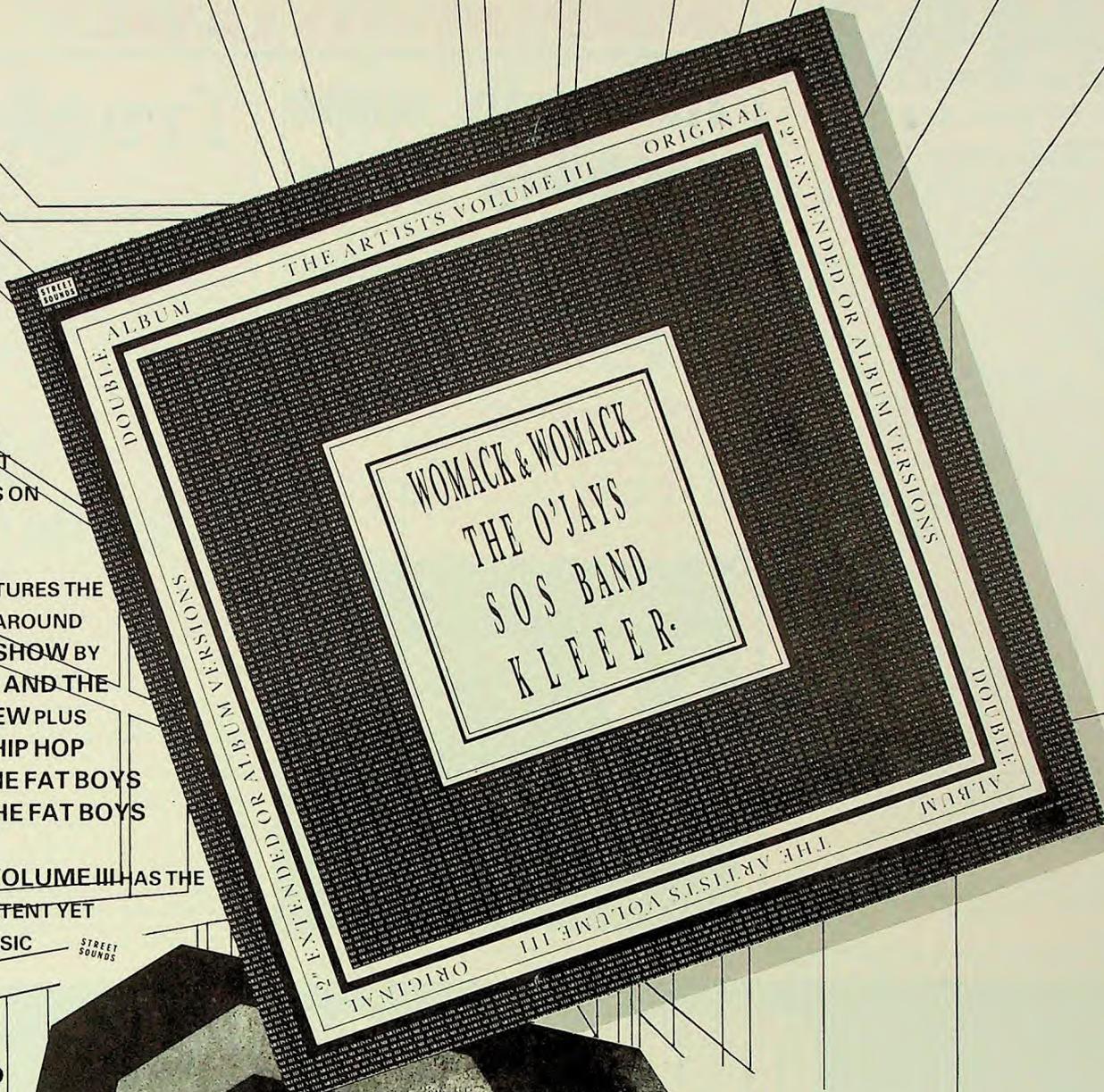
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- 1 BUBBLING Aswad 12SIM101
- 2 I DO Ijahman + Madge Jahmani JM1501
- 3 WILD FIRE John Holt - Dennis Brown Yvonne Special YS19
- 4 HERE I COME Dennis Brown Tad Records TRD 2387
- 5 GROOVY LITTLE THING Beres Hammond Harmony House
- 6 GOLDEN HEN Tena Saw Up Tempo UT 012
- 7 I'LL BE ON MY WAY Gregory Isaacs Tads Records TRD 72385
- 8 INFERIORITY COMPLEX Frankie Paul Blue Mountain BM 005
- 9 COMPLAIN NEIGHBOUR Tipper Ine UK Bubblers TIPP12
- 10 FIT YOU HAFFE FIT Black Uhuru Taxi BUT 1
- 11 PURE WORRIES Dixie Peach Jah Tubby JT 001
- 12 REAL THING Barrington Levy Time 1 TIME 6
- 13 DO YOU BELIEVE Home F-4 Taxi - JAKT 20
- 14 BABY Carrol Thompson Sky Note - SKY 011
- 15 ICKIE ALL OVER Wayne Smith Greensleeves GRED 183
- 16 HOG IN A MINITY Nitty Gritty Greensleeves GRED 187
- 17 I LOVE YOU Sister Audrey Ariwa ARI 42
- 18 DANCING MOOD Maxi Priest 10 Records MAX12
- 19 RUN COME Sugar Minott Hawkeye HD 054
- 20 GATEMAN Horace Andy Fashion FAD 026
- 21 DAY IN DAY OUT Mighty Diamonds Blue Trac BTR 011
- 22 I DON'T WANNA BE LONELY Johnny Osborne Hawkeye HD 063
- 23 DON'T LOOK ANY FURTHER Byron Walker/Sandra Edwards Sir George
- 24 GENERAL GOVERNOR Admiral/Oh! Beat Posse Jah Tubby's
- 25 MR BOJANGLES Dennis Brown Macabee
- 26 COUNTRY LIVING Sandra Cross/Wild Bunch Ariwa ARI 39
- 27 CONVERSATION Barry Biggs Revue REV 22
- 28 RAGGAMUFFIN Freddie McGregor/Dennis Brown Greensleeves GRED188
- 29 WE WILL BE LOVERS Trevor Walters/Carol Brown Beta Records BTO 020
- 30 EVERYBODY NEEDS LOVE Al Campbell Striker Lee BL 31

TOP 10 LP'S

- 1 PRIVATE BEACH PARTY Gregory Isaac Greensleeves GREL 85
- 2 YOUR SAFE Maxi Priest 10 Records DIX 11
- 3 MARKET PLACE Bunny Wailer Solomonic SMLP 010
- 4 SLOW DOWN Dennis Brown Greensleeves GREL 80
- 5 LILLY OF MY VALLEY Ijahman Jahmani JM1500
- 6 RESISTANCE Burning Spear Heartbeat HB 33
- 7 THERE IS A REWARD King Sounds/Israelites King + 1 KS
- 8 REGGAE HITS VOL 2 Various Artists Jet Star Jelp 1002
- 9 THE ARTIST Sugar Minott L - M Records LMLP 004
- 10 STALAG 17 Various Artists Jammys

NEW RELEASES (12")

- RAGGAMUFFIN Freddie McGregor/Dennis Brown Greensleeves GRED188  
OH GIRL (RE-MIX) Dennis Brown Natty Congo N C DM028  
LONELINESS Junior English U MAI UM 001  
CLEVER Junior Delgado Incredible Music JD 006  
CARROT AND ONION Pad Anthony CSA Records

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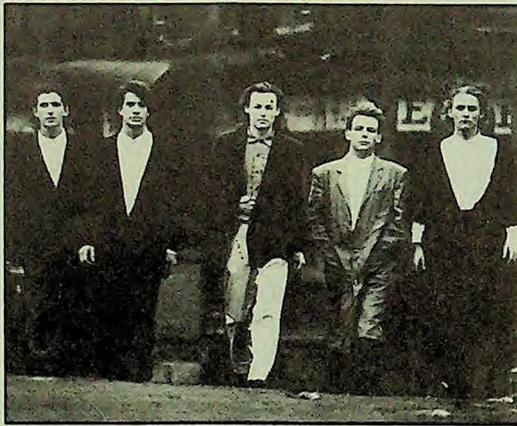
INDEPENDENT LABELS

The walls come tumbling down

THEN JERICO who literally gatecrashed last year's New Music Seminar in New York, and played to a crowd of 1,500 at the Limelight Club, have signed to London Records but in the meantime have released a "limited-edition" 12-inch single The Big Sweep on their own eponymous label.

The band initially pressed up 1,000 copies and sold out within two weeks. "It's had an incredible reaction," manager Paul Craig says. "The single has been available in large stores like Virgin and HMV, and Backs and Pacific have helped out with the distribution. Obviously we hoped to sell all the singles but we didn't anticipate doing it so quickly."

The single which was produced by Martin Rushent has also picked up airplay and has been featured by Gary Crowley, John Peel and Janice Long on their respective programmes.



THEN JERICO: New Music Seminar gatecrashers

Tracking...

ABACUS RECORDS has set up a subsidiary label Iguana whose first release will be a compilation album Motor City 9 featuring bands from the West Midlands including GBH, Ausgang, The Varukas, Out Of Order, Phantom Zone, and Generator. Distribution through Spartan (Abacus/Iguana, 505 Bristol Road, Selly Oak, Birmingham) ... Loudon Wainwright III returns to the UK for concert and TV appearances to co-incide with the release of his new album I'm Alright on Demon Records, produced by Richard Thompson. He also will be featured on the Whistle Test programme ... Also scheduled by Demon is a new album False Accusations by the Robert Cray Band who will also be returning to the UK for concerts and TV promotion ... Greensleeves Records has released an LP recorded by the joint winners of the 1985 Rockers Award for best male singer, Sugar Minott and Leroy Smart. The album, Rockers Awards Winners features nine previously unrecorded tracks, all backed by Sly and Robbie, and was produced by the winner of the award for best producer, George Phang ... Greensleeves has also released two new disco 45's, Raggamuffin a duet between Freddie McGregor and Dennis Brown, and Fools Fighting by Frankie Paul ... Sheffield progressive band Haze release a 4-track 12-inch single The Ember on September 30 through Pinnacle ... Dumpy's Rusty Nuts release their long-awaited 6-track mini-album Hot Lover through the Cartel in early October ... Birmingham based MC Pato Banton has a single Mash Up The Telly out on Greensleeves' UK Bubblers label produced by Ranking Roger ... Fundamental Music, the US label based in Georgia, has signed a licensing deal with Red Rhino for the entire label and the first four titles which will be available after previously going through specialist import shops are the Butthole Surfers' Psychic, Powerless, Another Man's Sac, Executive Slacks' Nausea, Bunnydrum's Holy Moly and another 12-inch from Executive Slacks, a remix of In And Out from the Nausea album ... Rough Trade has a hectic autumn release schedule with forthcoming product including Linton Kesi Johnson (a double album), Robert Wyatt's new LP Old Rotten Hat, Float Up's Kill Me In The Morning, plus new albums from Ivor Cutler, Horace Andy, The Apartments and Thomas Mapfumo and The Blacks Unlimited. There'll also be new singles from Microdisney, The Woodentops, Chris and Cosey, Robert Wyatt with Jerry Dammers, Shelleyan Orphan and Easterhouse ... Factory Benelux releases a new Section 25 single Crazy Wisdom distributed through Rough Trade and the Cartel.

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# INDIES



21 Sept, 1985

## TOP · SINGLES

## TOP · ALBUMS

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

|    |     |  |                              |  |
|----|-----|--|------------------------------|--|
| 1  | 1   | DIRTY OLD TOWN                                     | The Pogues                   | Stiff BUY(11) 229 (E)                      |
| 2  | 2   | SHE SELLS SANCTUARY                                | The Cult                     | Beggars Banquet BEG 135(T) (W)             |
| 3  | 45  | I'm Doing Time In A Maximum Security Twilight Home | Alien Sex Fiend              | Anagram/Cherry Red —(12ANA 30) (P)         |
| 4  | 14  | BUBBLING   | Aswad                        | Simba —(12SIM 101) (JS/E)                  |
| 5  | 21  | DON'T SLIP UP                                      | Meat Whiplash                | Creation CRE 020 (I/RT)                    |
| 6  | 3   | ROAD TO RACK AND RUIN                              | King Kurt                    | Stiff BUY(11) 230 (E)                      |
| 7  | 8   | BLUE MONDAY  | New Order                    | Factory —(FAC 73) (I/RT/P)                 |
| 8  | 12  | THE MOON IS BLUE                                   | Colourbox                    | 4AD (BJAD 507) (I/RT/P)                    |
| 9  | NEW | PRIMITIVE PAINTERS                                 | Felt                         | Cherry Red —(12CHERRY 89) (P)              |
| 10 | 4   | WELL WELL WELL                                     | The Woodentops               | Rough Trade RT(11) 167 (I/RT)              |
| 11 | 6   | ALL DAY LONG                                       | The Shop Assistants          | Subway Organization SUBWAY 1 (I/RE)        |
| 12 | 23  | THE PERFECT KISS                                   | New Order                    | Factory —(FAC 123) (I/RT/P)                |
| 13 | 13  | IRONMASTERS  | The Men They Couldn't Hang   | Imp/Demon IMP 005(T) (MW/P)                |
| 14 | NEW | MRS QUILL  | Yeah Yeah Noh                | Intape IT(11) 020 (I/Red Rhino)            |
| 15 | 17  | SEVEN HORSES                                       | icicle Works                 | Beggars Banquet BEG 142(T) (W)             |
| 16 | 16  | SPIRITWALKER                                       | The Cult                     | Situation Two SIT 35(T) (I/P)              |
| 17 | 50  | PEARLY-DEWDROPS' DROPS                             | Cocteau Twins                | 4AD AD 405 (I/RT/P)                        |
| 18 | 11  | UPSIDE DOWN  | Jesus and Mary Chain         | Creation CRE 012 (I/RT)                    |
| 19 | 5   | THE PEOPLE'S LIMOUSINE                             | The Coward Brothers          | Imp/Demon IMP 006 (MW/P)                   |
| 20 | 15  | SINGING RULE BRITANNIA (While The Walls Close In)  | The Chameleons               | Statik TAK 35(12) (P)                      |
| 21 | 19  | RESURRECTION JOE                                   | The Cult                     | Beggars Banquet BEG 122(T) (W)             |
| 22 | 20  | TUPELO   | Nick Cave And The Bad Seeds  | Mute 7MUTE 038 (12 — 12MUTE 038) (I/RT/SP) |
| 23 | 7   | LUXURY   | Frank Tovey                  | Mute 7MUTE 39 (12 — 12MUTE 39) (I/RT/SP)   |
| 24 | 22  | VILLAGE FIRE                                       | James                        | Factory —(FAC 138) (I/RT/P)                |
| 25 | 9   | BLOOD AND BONE                                     | Nik Turner's Inner City Unit | Jettisoundz —(JZ 5) (P)                    |

|    |     |    |   |  |   |
|----|-----|----|---|--|---|
| 26 | 18  | 12 | THE GREEN FIELDS OF FRANCE                  | The Men They Couldn't Hang             | Imp/Demon IMP 003(T) (MW/P)               |
| 27 | 42  | 27 | LOVE ME (EP)                                | Balaam and the Angel                   | Chapter 22 —(22/002) (I/Nine Mile)        |
| 28 | 29  | 2  | DON'T BREAK DOWN                            | The Sting-Rays                         | Big Beat NS(T) 109 (I/MW/P/SW)            |
| 29 | 10  | 5  | ROTTING IN THE FART SACK (EP)               | Peter And The Test Tube Babies         | Jungle —(JUNG 21) (I/J)                   |
| 30 | NEW |    | LOVE AND DESPERATION                        | Jeffrey Lee Pierce                     | Statik TAK 36(12) (P)                     |
| 31 | 32  | 5  | HAPPY BUT TWISTED                           | Doctor and the Medics                  | Illegal —(MEDICS T1) (P)                  |
| 32 | RE  |    | THE WORLD OF LIGHT (EP)                     | Balaam and the Angel                   | Chapter 22 — (22/001) (I/Nine Mile)       |
| 33 | 34  | 5  | YOU DON'T MISS YOUR WATER                   | The Triffids                           | Hot HOT 726 (12 — HOT 1226) (I/RT)        |
| 34 | 33  | 10 | THAT JOKE ISN'T FUNNY ANYMORE               | The Smiths                             | Rough Trade RT(11) 186 (I/RT)             |
| 35 | RE  |    | THIS IS NOT ENOUGH                          | Conflict                               | Mortahate MORT 8 (I/J)                    |
| 36 | 31  | 10 | FORTUNE STREET                              | Jake Burns & The Big Wheel             | Rigid Digits/Survival SRD(T) 2 (A)        |
| 37 | 40  | 4  | I'M JUST BEGINNING TO LIVE                  | Jonathan Richman and the Modern Lovers | Rough Trade RT(11) 154 (I/RT)             |
| 38 | 37  | 7  | BANKING ON SIMON                            | Terry & Gerry                          | Intape IT 109 (I/Red Rhino)               |
| 39 | NEW |    | WHO NEEDS LOVE LIKE THAT                    | Erasure                                | Mute 7MUTE 40 (12" — 12MUTE 40) (I/RT/SP) |
| 40 | NEW |    | WILD COLONIAL BOY                           | Ruelrex                                | Kaspar KAT 1 (I/RT)                       |
| 41 | 46  | 26 | AIKEA-GUINEA (EP)                           | Cocteau Twins                          | 4AD (BJAD 501) (I/RT/P)                   |
| 42 | 41  | 8  | KEEN  | That Petrol Emotion                    | The Pink Label PINKY 004 (I/RT)           |
| 43 | 27  | 2  | BRIGHTON BOMB                               | Angelic Upstarts                       | Gas GM 3010 (I/J)                         |
| 44 | RE  |    | ALL FALL DOWN                               | Primal Scream                          | Creation CRE 017 (I/RT)                   |
| 45 | 49  | 0  | THIS CHARMING MAN                           | The Smiths                             | Rough Trade RT(11) 135 (I/RT)             |
| 46 | RE  |    | SONG TO THE SIREN                           | This Mortal Coil                       | 4AD AD 310 (I/RT/P)                       |
| 47 | 24  | 3  | MOVE ME                                     | The Woodentops                         | Rough Trade RT(11) 165 (I/RT)             |
| 48 | 25  | 6  | THE NEW MESSIAH (EP)                        | The Bomb Party                         | Abstract —(12ABS0 35) (P)                 |
| 49 | 26  | 4  | I WISH THE WHOLE DAMN WORLD WAS IN A BOTTLE | Gee Mr. Tracy                          | Backs NGH 103 (I/Backs)                   |
| 50 | 30  | 2  | THE PRICE                                   | New Model Army                         | Abstract (12)ABS 028 (P)                  |

|    |    |    |                                    |                            |                                 |
|----|----|----|------------------------------------|----------------------------|---------------------------------|
| 1  | 1  | 3  | RUM, SODOMY & THE LASH             | The Pogues                 | Stiff SEEZ 58 (E)               |
| 2  | 2  | 4  | COLOURBOX                          | Colourbox                  | 4AD CAD 508 (I/P/RT)            |
| 3  | 5  | 2  | RED ROSES FOR ME                   | The Pogues                 | Stiff SEEZ 55 (E)               |
| 4  | 9  | 3  | DREAMTIME                          | The Cult                   | Beggars Banquet BEGA 57 (W)     |
| 5  | 3  | 9  | NIGHT OF A THOUSAND CANDLES        | The Men They Couldn't Hang | Imp/Demon FIEND 50 (MW/P)       |
| 6  | 4  | 4  | HELD DOWN TO VINYL . . . AT LAST!  | The Guana Batz             | ID Records NOSE 4 (I/RE)        |
| 7  | 6  | 17 | LOW-LIFE                           | New Order                  | Factory FACT 100 (I/RT/P)       |
| 8  | 7  | 7  | LIVE                               | The Original Pistols       | Receiver RRLP 101 (I/Nine Mile) |
| 9  | 12 | 43 | HATFUL OF HOLLOW                   | The Smiths                 | Rough Trade ROUGH 76 (I/RT)     |
| 10 | 10 | 24 | SMELL OF FEMALE                    | Cramps                     | Big Beat NED 6 (P/I/MW)         |
| 11 | 25 | 4  | LIQUID HEAD IN TOKYO               | Alien Sex Fiend            | Anagram/Cherry Red MGRAM 22 (P) |
| 12 | 17 | 43 | TREASURE                           | Cocteau Twins              | 4AD CAD 412 (I/P/RT)            |
| 13 | 16 | 12 | OFF THE BONE                       | Cramps                     | Illegal ILP 012 (P)             |
| 14 | 13 | 3  | WILD CHILD                         | The Untouchables           | Stiff SEEZ 57 (E)               |
| 15 | 14 | 6  | LIVE WORLDWIDE                     | The Sex Pistols            | Konexion KOMA 788017 (P)        |
| 16 | RE |    | VENGEANCE                          | New Model Army             | Abstract ABT 008 (P)            |
| 17 | RE |    | SONGS THE LORD TAUGHT US           | The Cramps                 | Illegal ILP 005 (P)             |
| 18 | 18 | 3  | THE MINI ALBUM                     | The Sex Pistols            | Chaos APOCA 3 (I/Backs)         |
| 19 | 19 | 17 | WHAT DOES ANYTHING MEAN? BASICALLY | The Chameleons             | Statik STAT LP 22 (P)           |
| 20 | 23 | 3  | FORWARD INTO BATTLE                | The English Dogs           | Rot ASS 20 (I/Red Rhino)        |
| 21 | 8  | 20 | GAS FOOD LODGING                   | Green On Red               | Zippo/Demon ZONG 005 (MW/P)     |
| 22 | 11 | 30 | MEAT IS MURDER                     | The Smiths                 | Rough Trade ROUGH 81 (I/RT)     |
| 23 | RE |    | THE METEORS                        | The Meteors                | Dojo DOJOLP 4 (I/Nine Mile)     |
| 24 | 24 | 3  | UNKNOWN PLEASURES                  | Joy Division               | Factory FACT 10 (I/RT/P)        |
| 25 | 15 | 7  | BAD INFLUENCE                      | The Robert Cray Band       | Demon FIEND 23 (MW/P)           |

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# AIRPLAY

## BUBBLING

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

- 6 (—) **BECK, Jeff:** Stop, Look & Listen **Epic A6587 (C)**  
CBC, Clyde, Hallam, Mercury, Tay, Tees.
- 5 (9) **COLORS:** L.O.S. (Love On Sight)  
**Fourth & Broadway/Island BRW 34 (E)**
- 6 (—) **DI FRANCO, Linda:** TV Scene **Atlantic YZ 43 (W)**  
Hereward, Mercury, Pennine, Plymouth, Swansea, Trent
- 6 (9) **DYLAN, Bob:** When The Night Comes Falling From  
The Sky **CBS A 6469 (C)**
- 5 (—) **FOXX, John:** Enter The Angel **Virgin VS 814 (E)**  
Clyde, Hereward, Orwell, Signal, Trent.
- 6 (5) **HENDRYX, Nona:** If Looks Could Kill (D.O.A.)  
**RCA PB 49939 (R)**
- 5 (5) **LEE, Rustie:** Barbados **MCA 1001 (F)**
- 6 (—) **MEZZOFORTE:** This Is The Night **Steinar STE 790 (A)**  
Hereward, Mercia, Mercury, Tay, 210, Wyvern.
- 6 (—) **WAITE, John:** Every Step Of The Way **EMI America EA 206 (E)**  
Capital, Clyde, NorthSound, Pennine, Severn, Signal.
- 5 (—) **WHITE, Maurice:** Stand By Me **CBS A6512 (C)**  
Beacon, CBC, Hallam, Pennine, Signal.
- 6 (6) **WOOLF, Jai Dean:** Sweet Miss America **EMI 5529 (E)**

## RADIO 2

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

- 7 (4) **STEPHEN A. J. DUFFY:** Unkiss That Kiss
- 7 (8) **STEVIE WONDER:** Part-Time Lover
- 6 (5) **MIGUEL BROWN:** Close To Perfection
- 6 (5) **DAVID CASSIDY:** Someone
- 6 (New) **JULIO IGLESIAS:** I've Got You Under My Skin (CBS)
- 5 (4) **THE CARS:** Drive
- 5 **DAN HARTMAN:** I Can Dream About You
- 5 (5) **SHAKATAK:** City Rhythm
- 4 (New) **BALTIMORA:** Tarzan Boy (Columbia)
- 4 (New) **PLACIDO DOMINGO:** Maria (CBS)
- 4 (6) **RED BOX:** Lean On Me (A&M)
- 4 (4) **STING:** Love Is The Seventh Wave (New Mix)
- 4 (Re) **REBECCA STORM:** The Show (Theme From 'Connie')

### OTHER FEATURED RECORDS

- BEACH BOYS:** Passing Friend
- LAURA BRANIGAN:** Spanish Eddie
- CHAS & DAVE:** In Sickness And In Health
- COMMODORES:** Janet
- THE DETROIT SPINNERS:** Love Is In Season
- BRYAN FERRY:** Don't Stop The Dance
- LEVEL 42:** Something About You
- MADNESS:** Yesterday's Men
- MADONNA:** Angel
- FREDDIE MERCURY:** Living On My Own
- OPUS:** Flying High
- SAL SOLO & CLASSIX NOUVEAUX:** Heartbeat
- THE STATLER BROTHERS:** Hello Mary Lou
- TWO OF US:** Blue Night Shadow
- UB40:** Guest Vocals by **CHRISSIE HYNDE:** I Got You Babe
- MIDGE URE:** If I Was

**DAVID HAMILTON'S RECORD OF THE WEEK**  
LEVEL 42: Something About You (Polydor)

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)

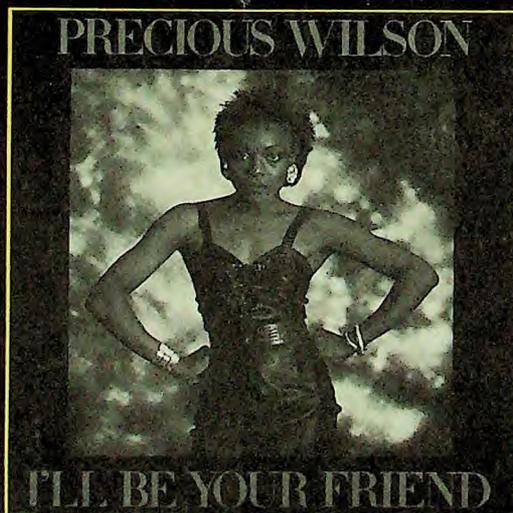
- 25 (26) **DAVID BOWIE & MICK JAGGER:** Dancing In The Street
- 20 (22) **STEVIE WONDER:** Part-Time Lover
- 19 (18) **HUEY LEWIS & THE NEWS:** Power Of Love
- 19 (17) **RED BOX:** Lean On Me
- 18 (19) **BONNIE TYLER:** Holding Out For A Hero
- 17 (13) **LLOYD COLE & THE COMMOTIONS:** Brand New Friend
- 18 (18) **BALTIMORA:** Tarzan Boy
- 15 (19) **UB40:** Guest Vocals by **CHRISSIE HYNDE:** I Got You Babe
- 14 (11) **BANANARAMA:** Do Not Disturb
- 14 (14) **KATE BUSH:** Running Up That Hill
- 14 (17) **KING:** Alone Without You
- 14 (12) **MARILLION:** Lavender
- 14 (15) **PRINCESS:** Say I'm Your Number One
- 13 (10) **DIRE STRAITS:** Money For Nothing
- 13 (10) **MARIA VIDAL:** Body Rock
- 13 (15) **SCRITTI POLITTI:** Perfect Way
- 13 (19) **THOMPSON TWINS:** Don't Mess With Dr. Dream
- 12 (10) **AMII STEWART:** Knock On Wood
- 12 (11) **BILLY IDOL:** Rebel Yell
- 12 (16) **BRYAN FERRY:** Don't Stop The Dance
- 12 (10) **CLIFF RICHARD:** She's So Beautiful
- 12 (17) **DAN HARTMAN:** I Can Dream About You
- 12 (7) **MIDGE URE:** If I Was
- 11 (8) **MADONNA:** Angel
- 11 (14) **MAI TAL:** Body And Soul
- 11 (New) **THE STYLE COUNCIL:** The Lodgers (Remix), Polydor POSP 10 (F)
- 10 (7) **BLANCMANGE:** What's Your Problem
- 10 (8) **WORKING WEEK:** I Thought I'd Never See You Again
- 9 (12) **COLONEL ABRAMS:** Trapped
- 9 (New) **DEAD OR ALIVE:** My Heart Goes Bang (Get Me To The Doctor); Epic A6571 (C)
- 8 (9) **THE CARS:** Drive
- 8 (13) **MADNESS:** Yesterday's Men
- 8 (14) **MADONNA:** Into The Groove
- 8 (7) **JOHN PARR:** St. Elmo's Fire
- 8 (New) **SILENT RUNNING:** No Faith Is Blind, Parlophone R6104 (E)
- 8 (10) **STING:** Love Is The Seventh Wave
- 7 (7) **THE CURE:** Close To Me
- 7 (5) **THE DAMNED:** Is It A Dream
- 7 (New) **DEPECHE MODE:** It's Called A Heart, Mute 7BONG 9 (IRT/SP)
- 7 (New) **KEVIN KITCHEN:** Fingerprints, China WOK 3 (F)
- 7 (5) **LEVEL 42:** Something About You
- 7 (New) **SQUEEZE:** No Place Like Home, A&M AM 277 (F)
- 6 (9) **CHINA CRISIS:** You Did Cut Me
- 6 (7) **LISA LISA AND CULT JAM WITH FULL FORCE:** I Wonder If I Take You Home
- 6 (New) **ROGER DALTRY:** After The Fire, 10/Virgin TEN 69 (E)
- 6 (New) **SUZANNE VEGA:** Marlene On The Wall; A&M AM 275 (F)
- 5 (New) **DATA:** Stop, Proto/Sire ENA 129 (W)
- 5 (8) **FREDDIE MERCURY:** Living On My Own
- 5 (7) **GLEN GREGORY & CLAUDIA BRUCKEN:** When Your Heart Runs Out Of Time
- 5 (Re) **HIPSWAY:** Ask The Lord
- 5 (New) **JOHN WAITE:** Every Step Of The Way, EMI America EA 206 (E)
- 5 (8) **KAJA:** Shouldn't Do That
- 5 (New) **MICHAEL McDONALD:** No Looking Back, Warner Brothers W8960 (W)
- 5 (New) **PEE BEE SQUAD:** Rugged And Mean Butch And On Screen, Project PRO 37 (A)
- 5 (New) **RENA & ANGELA:** I'll Be Good, Club Phonogram JAB 18 (F)
- 5 (8) **TINA TURNER:** We Don't Need Another Hero (Thunderdome)
- 5 (New) **MICHAEL SEMBELLO:** Gravity, A&M AM 274 (F)

### OTHER FEATURED RECORDS

- AHA:** Take On Me
- AMAZULU:** You're So Excitable
- BALAAM & THE ANGEL:** Day And Night
- BUCKS FIZZ:** Magical
- PHIL COLLINS:** Take Me Home
- THE COMSAT ANGELS:** I'm Falling
- DARYL HALL & JOHN OATES:** The Way You Do The Things You Do
- DREAM ACADEMY:** Love Parade
- D TRAIN:** You're The One For Me
- ERASURE:** Who Needs Love Like That
- THE FLAMING MUSSOLINIS:** Swallow Glass
- NENA:** It's All In The Game
- ROBERT PLANT:** Little By Little
- LOU REED:** September Song
- SEVENTH HEAVEN:** Hot Fun
- SIMPLY RED:** Come To My Aid
- STRAWBERRY SWITCHBLADE:** Jolene
- TEARS FOR FEARS:** Suffer The Children
- TOTAL CONTRAST:** Takes A Little Time

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| This Week | Last Week | Wks on Chart  | TITLE Artists (Producers) Publisher   | Label 7 (12) number (Distributor)       | This Week | Last Week | Wks on Chart  | TITLE Artists (Producers) Publisher  | Label 7 (12) number (Distributor)                  | This Week | Last Week  | Wks on Chart   | TITLE Artists (Producers) Publisher   | Label 7 (12) number (Distributor) |
|-----------|-----------|---|---|---|-----------|-----------|---|--|--|-----------|--|--|---|-----------------------------------|
| 1         | 1         | 3   | DANCING IN THE STREET ●<br>David Bowie and Mick Jagger (Clive Langer/Alan Winstanley) Jobete Music (S)                    | EMI America (12) EA 204 (E)             | 26        | 16        | 4   | DON'T MESS WITH DR. DREAM<br>Thompson Twins (Nile Rodgers/Tom Bailey) Point Music                    | Arista TWINS (12) F                                | 51        | NEW  | CALL OUT THE DOGS<br>Gary Numan (Gary Numan/The Wave Team) Numa Music  | Numa NU(M) 11 (A)   |                                   |
| 2         | 2         | 4   | HOLDING OUT FOR A HERO ○<br>Bonnie Tyler (Jim Steinman/Famous Chappell (S))   | CBS (T)A 4251 (C)                       | 27        | 36        | 2   | BRAND NEW FRIEND<br>Lloyd Cole and The Commotions (Clive Langer/Alan Winstanley) CBS Songs           | Polydor COLE(X) 4 (F)                              | 52        | 48   | 3  | PERFECT WAY<br>Scritti Politti (Garside/Ganson/Maber) Chrysalis/Warner Bros. Music            | Virgin VS 790(12) (E)             |
| 3         | 3         | 5   | PART-TIME LOVER<br>Steve Wonder (Steve Wonder/Gary Ozabala) Jobete/Black Bull Music (S)                                   | Motown ZB 40351 (R)                     | 28        | 34        | 6   | TRAPPED<br>Colonel Abrams (Richard James Burgess) MCA Music  | MCA MCA(T) 997 (F)                                 | 53        | 32   | 12   | THERE MUST BE AN ANGEL (PLAYING WITH MY HEART)<br>Eurythmics (David A. Stewart) RCA Music (S) | RCA PB 40247 (12) — PT 40248 (R)  |
| 4         | 4         | 7   | TARZAN BOY ○<br>Baltimore (Maurizio Basso) EMI Music (S)  | Columbia (12)DB 9102 (E)                | 29        | 22        | 11  | THE SHOW (Theme From 'Connie')<br>Rebecca Storm (Peter Filipek) Willy Russell/Palmerster Music (S)   | Towerbell TWP 3 (12) — TVEP 3 (E)<br>Cass: ZCTVP 3 | 54        | NEW  | SOMETHING ABOUT YOU<br>Level 42 (Wally Badarou/Level 42) Level 42/Chappell/Island Visual Arts                        | Polydor POSPIX 759 (F)  |                                   |
| 5         | 13        | 3   | LAVENDER<br>Marillion (Chris Kimsey) Marillion/Charisma/Chappell Music (S)  | EMI (12) MARIL 4 (E)                    | 30        | 20        | 11  | WHITE WEDDING<br>Billy Idol (Keith Forsey) Chrysalis Music (S)                                       | Chrysalis IDOL(X) 5 (F)                            | 55        | 54   | 3  | YOU DID CUT ME<br>China Crisis (Walter Becker) Virgin Music                                   | Virgin VS 799(12) (E)             |
| 6         | 3         | 8   | I GOT YOU BABE<br>UB40 Guest Vocals by Christle Hyde (UB40/Ray/Pablo Falconer) Carlin Music (S)                           | DEP International/Virgin DEP 20(12) (E) | 31        | 27        | 3   | I'LL BE GOOD<br>Rene & Angela (Bobby Watson/Bruce Swedien/Rene & Angela) Copyright Control           | Club/Phonogram JAB(X) 18 (F)                       | 56        | NEW  | LIVING ON MY OWN<br>Freddie Mercury (Mack/Mercury) Queen/EMI Music   | CBS (T)A 6555 (C)   |                                   |
| 7         | 2         | 6   | KNOCK ON WOOD/LIGHT MY FIRE (Remix)<br>Ammi Stewart (Barry Leng) Warner Bros./Rondor/Barry Leng/ATV Music                 | Sedition/PRT EDITL 3303 (A)             | 32        | 25        | 10  | WE DON'T NEED ANOTHER HERO (Thunderdome)<br>Tina Turner (Terry Britten) Myxer/Rondor/Gold Single (S) | Capitol (12)CL 364 (E)                             | 57        | 57   | 2  | MAGICAL<br>Bucks Fizz (Andy Hill) Carlin/Mama Baby Music                                      | RCA PB 40367 (12) — PT 40368 (R)  |
| 8         | 29        | 2   | IF I WAS<br>Midge Ure (Midge Ure) Moud Music  | Chrysalis URE(X) 1 (F)                  | 33        | 23        | 8   | HOLIDAY ○<br>Madonna (John 'Jellybean' Benitez) Chrysalis Music (S)                                  | Sire W 9405(T) (W)                                 | 58        | 41   | 5  | LOVE IS THE SEVENTH WAVE (NEW MIX)<br>Sling (Pete Smith/Sling) Magnetic Publishing            | A&M AM(Y) 272 (F)                 |
| 9         | 10        | 8   | BODY AND SOUL<br>Mai Tai (Eric van Tijn/Jochem Fluitsma) Minder Music (S)   | Hot Mel/Virgin VS 801(12) (E)           | 34        | 24        | 9   | YOU'RE THE ONE FOR ME (Paul Hardcastle Mix)<br>O Train (Hubert Eaves III) Peterman (Carlin)          | Prelude/RCA ZB 40301 (12) — ZT 40302 (R)           | 59        | NEW  | WHAT ARE WE GONNA DO ABOUT IT?<br>Mercy Mercy (Lake Tunney/Colin Young) Copyright Control                            | Ensign/Island (12)ENY 522 (E)   |                                   |
| 10        | NEW       | ANGEL<br>Madonna (Nile Rodgers) Warner Bros./Island Music | Sire W 8881(T) (W)  | 35                                      | 27        | 2         | SINGLE LIFE ○<br>Cameo (Larry Blackmon) Copyright Control   | Club/Phonogram JAB(X) 21 (F)   | 60   | 52        | 17   | AXEL F ○<br>Harold Faltermeyer (Harold Faltermeyer) Famous Chappell (S)  | MCA MCA(T) 945 (F)  |                                   |
| 11        | 19        | 4   | POWER OF LOVE<br>Huey Lewis And The News (Huey Lewis And The News) Chrysalis Music  | Chrysalis HUEY(X) 1 (F)                 | 36        | 42        | 13  | THE POWER OF LOVE<br>Jennifer Rush (Gunter Mendel/Candy de Rouge) CBS Songs                          | CBS A 5002 (12) — TX 5003 (C)                      | 61        | 58   | 3  | ONE LOVE<br>Atlantic Starr (David Lewis/Wayne Lewis/Jonathan Lewis) Rondor Music              | A&M AM(Y) 273 (F)                 |
| 12        | 7         | 9   | INTO THE GROOVE ●<br>Madonna (Madonna/Steve Bray) Warner Bros./Island Music (S)   | Sire W 8934(T) (W)                      | 37        | 28        | 3   | TAKES A LITTLE TIME<br>Total Contrast (Steve Harvey) Chrysalis Music/Copyright Control               | London LON(X) 71 (F)                               | 62        | 66   | 2  | DIRTY OLD TOWN<br>The Pogues (Elvis Costello) Robco/EMI Music                                 | Stiff BUY(T) 229 (E)              |
| 13        | 6         | 8   | DRIVE ○<br>The Cars (Robert John 'Mutt' Lange/The Cars) Carlin Music (S)  | Elektra E9706(T) (W)                    | 38        | 44        | 2   | LOVE TAKE OVER<br>Five Star (Bernard Gutter/Rob Van Shaik) The Company/Eaton Music/MCPS              | Ten/RCA PB 40353 (12) — PT 40354 (R)               | 63        | 43   | 9  | TAKE ME HOME<br>Phil Collins (Phil Collins/Hugh Padgham) Phil Collins/Hit Aed Run Music (S)   | Virgin VS 777(12) (E)             |
| 14        | 3         | 8   | SAY I'M YOUR NUMBER ONE<br>Princess (Mike Stock/Matt Aitken/Peter Waterman) All Boys Music                                | Supreme SUPET(T) 101 (A)                | 39        | NEW       | IS IT A DREAM "Wild West End Mix"<br>The Damned (Jon Kelly) Rock Music  | MCA GRIM(T) 3 (F)  | 64   | 71        | 6  | DON'T YOU (FORGET ABOUT ME)<br>Simple Minds (Keith Forsey) MCA Music   | Virgin VS 749(12) (E)   |                                   |
| 15        | 8         | 6   | RUNNING UP THAT HILL<br>Kate Bush (Kate Bush) Kate Bush Music/EMI Music (S)   | EMI (12)KB 1 (E)                        | 40        | 40        | 3   | WHAT'S YOUR PROBLEM<br>Blancmange (Stewart Levine) Complete Music                                    | London BLANC 9 (12) — BLANX 9 (F)                  | 65        | NEW  | A NIGHT AT THE APOLLO LIVE!<br>Daryl Hall & John Oates/David Ruffin/Eddie Kendrick (Hall/Oates/Clearmountain) Jobete | RCA PB 49935 (12) — PT 49936 (R)  |                                   |
| 16        | 26        | 5   | BODY ROCK (Original Soundtrack)<br>Maria Vidal (Phil Ramone/Phil Galston/Sylvester Levay) Warner Bros./Chilly D/Staranger | EMI America (12)EA 189 (E)              | 41        | NEW       | MY HEART GOES BANG (Get Me To The Doctor)<br>Dead Or Alive (Mike Stock/Matt Aitken/Peter Waterman) Chappell Music | Epic (T)A6571 (C)  | 66   | NEW       | JOLENE<br>Strawberry Switchblade (Clive Langer/Colin Fairley) Carlin Music | Korova KOW 42(T) (W)   |   |                                   |
| 17        | 33        | 2   | SHE'S SO BEAUTIFUL (from the Musical 'Time')<br>Cliff Richard (Steve Wonder) Spurs Music                                  | EMI (12)EMI 5531 (E)                    | 42        | 31        | 5   | DO NOT DISTURB<br>Bananasrama (Tony Swain/Steve Jelley) Rondor Music/J & S Music                     | London NANA 9 (12) — NANX 9 (F)                    | 67        | 60   | 7  | SUMMER OF '69<br>Bryan Adams (Bryan Adams/Bob Clearmountain) Rondor Music                     | A&M AM(Y) 267 (F)                 |
| 18        | 30        | 5   | LEAN ON ME (ah-li-ayo)<br>Red Box (David Motion/Chris Hughes) Warner Bros. Music (S)                                      | Sire W8926(T) (W)                       | 43        | 27        | 12  | EXCITABLE<br>Amazulu (Christopher Neil) Rondor Music (S)   | Island (12)IS 201 (E) (S)                          | 68        | 55   | 4  | SUFFER THE CHILDREN<br>Years For Fears (David Lord) M&M Music (Dick James Music)              | Mercury/Phonogram IDEA 1(2) (F)   |
| 19        | 11        | 6   | ALONE WITHOUT YOU<br>King (Richard James Burgess) CBS Songs/KingSongs (S)   | CBS (T)A6308 (C)                        | 44        | NEW       | CLOSE TO ME<br>The Cure APB Music (Smith/Allen)   | Fiction/Polydor FICS(X) 23 (F)   | 69   | NEW       | YOU WEAR IT WELL<br>El DeBarge with DeBarge (El DeBarge) Jobete Music      | Gordy ZB 40345 (12) — ZT 40346 (R)   |   |                                   |
| 20        | 18        | 4   | YESTERDAY'S MEN<br>Madness (Clive Langer/Alan Winstanley) Nutty Sounds/Warner Bros. Music (S)                             | Zanzar/Virgin JAZZ 5(12) (E)            | 45        | 56        | 2   | ST. ELMO'S FIRE (Man in Motion)<br>John Parr (David Foster) CBS Songs/Copyright Control              | London LON(X) 73 (F)                               | 70        | 77   | 2  | COME TO MY AID<br>Simply Red (Stewart Levine) CBS Songs/So What                               | Elektra EKR 19(T) (W)             |
| 21        | 14        | 12  | MONEY FOR NOTHING ○<br>Dire Straits (Mark Knopfler/Neil Dorfsman) Rondor/Chariscourt/Virgin Music (S)                     | Vertigo/Phonogram DSTR 10(12) (F)       | 46        | 42        | 2   | (I'LL BE A) FREAK FOR YOU<br>Royalle Delite (Lonnie Johnson) Memory Lane Music                       | Streetwave (MIKHAN 5) (A)                          | 71        | 68   | 2  | THE LOVE PARADE<br>The Dream Academy (Alan Tarney) Virgin Music                               | blanco y negro/WEA NEG 16(T) (W)  |
| 22        | 15        | 5   | I CAN DREAM ABOUT YOU<br>Dan Hartman (Dan Hartman/Jimmy Iovine) CBS Songs (S)   | MCA MCA(T) 988 (F)                      | 47        | 74        | 2   | HOT FUN<br>7th Heaven (Lenny Zakatek/Robert Ahwai) Morrison Leahy Music                              | Mercury/Phonogram MER(X) 199 (F)                   | 72        | 81   | 2  | SHOULDN'T DO THAT<br>Kaja (Ken Scott) Infinite/Intersong Music                                | Parlophone (12)R 6106 (E)         |
| 23        | 21        | 4   | DON'T STOP THE DANCE<br>Bryan Ferry (Rhett Davies/Bryan Ferry) EG Music   | EG/Polydor FERRY 2 (12) — FERR 2 (F)    | 48        | 39        | 20  | CHERISH ○<br>Kool & The Gang (Jim Bonneland/Ronald Bell/Kool & The Gang) Planetary Nom (S)           | De-Lite/Phonogram DE(X) 20 (F)                     | 73        | 50   | 9  | IN BETWEEN DAYS<br>The Cure (Smith/Allen) APB Music   | Fiction/Polydor FICS(X) 22 (F)    |
| 24        | 17        | 8   | I WONDER IF I TAKE YOU HOME<br>Lisa Lisa and Cult Jam with Full Force (Full Force) Chrysalis Music (S)                    | CBS (T)A 6057 (C)                       | 49        | 51        | 3   | I SPEAKA DA LINGO<br>Black Lace (Black Lace) Catherine Courage Music                                 | Flair/Priority (12)LACE 2 (E)                      | 74        | 46   | 15   | LIVE IS LIFE ○<br>Opus (Peter J. Muller) EMI Music (S)  | Polydor POSPIX 743 (F)            |
| 25        | 38        | 2   | REBEL YELL<br>Billy Idol (Keith Forsey) Chrysalis Music   | Chrysalis IDOL(X) 6 (F)                 | 50        | 35        | 3   | STORIES OF JOHNNY<br>Marc Almond (Mike Hedges) Copyright Control                                     | Some Bizarre/Virgin BONK 1(12) (E)                 | 75        | NEW  | ROMEO WHERE'S JULIET?<br>Collage (Dana Meyers/William Zimmerman/Larry White/Collage) Copyright Control               | MCA MCA(T) 1006 (F)   |                                   |



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|-----------|-----------|--------------|---|---|-----------|-----------|--------------|--|---|-----------|-----------|--------------|--|-----------------------------------|
| 76        | 85        | 1            | ON THE ONE<br>Lukkk featuring Felicia Collins (Lenny Underwood/Ken Krasner) Key Kid/Lami-Lam                    | Important/Towerbell TAN(T) 5 (E)        | 85        | 94        | 1            | WOODPECKERS FROM SPACE<br>Video Kids (Adam/Fleischer) CM Songs/The Company/Eaton Music       | Epic (T)A6504 (C)                                 | 94        | —         | —            | FORBIDDEN FRUIT<br>The Blow Monkeys (Peter Wilson) Trashsong/RCA Music | RCA PB 40331 (12) — PT 40332 (R)  |
| 77        | 83        | 3            | UNKISS THAT KISS<br>Stephen Duffy (Stephen A. J. Duffy/Stephen Street) 10 Music                                 | 10/Virgin TIN 41(2) (E)                 | 86        | 97        | 1            | SOMEONE<br>David Cassidy (Alan Tarney) Morrison Leahy/EMI Music                              | MLM/Arista ARIST 12(26)2 (F)                      | 95        | —         | —            | FISH BELOW THE ICE<br>Shriekback (Barry Andrews) Point Music           | Ansta SHRK 12(14) (F)             |
| 78        | 76        | 3            | ONE IN A MILLION<br>Hugh Cornwell (Howard Gary) CBS Songs/Plumbshalt Portrait A6509 (12) — TX6509 (C)           | Portrait A6509 (12) — TX6509 (C)        | 87        | 73        | 1            | PALE SHELTER<br>Tears For Fears (Mike Howlett) M&M Music (Dick James Music)                  | Mercury/Phonogram IDEA 21(2) (F)                  | 96        | 84        | 1            | HARDEST PART IS THE NIGHT<br>Bon Jovi (Lance Ostin) Famous Chappell    | Vertigo/Phonogram VER(X) 22(F)    |
| 79        | 88        | 1            | WHEN YOUR HEART RUNS OUT OF TIME<br>Glenn Gregory and Claudia Bruckner (Oto Fiolky) Polyanna/Warner Bros. Music | ZTT/Island (12) ZTAS 15 (E)             | 88        | —         | —            | NO PLACE LIKE HOME<br>Squeeze (Laurie Latham) Virgin Music                                   | A&M AM(Y) 277 (F)                                 | 97        | —         | —            | ROAD TO RACK AND RUIN<br>King Kurt (Pat Collier) Copyright Control     | Stiff BUY(T) 230 (E)              |
| 80        | 78        | 2            | CLOSE TO PERFECTION<br>Miquel Brown (Ian Levine/Fiachra Trench) Record Shack/Jess Music (Leotang)               | Record Shack SOHO(T) 48 (A)             | 89        | —         | —            | MYSTERY LADY<br>Billy Echo (Keith Diamond) Zomba Music/Aqua Music                            | Jive JIVE (T) 98 (A)                              | 98        | 90        | 1            | I'M FALLING<br>The Comsat Angels (James Mtume) Zomba Music             | Jive JIVE (T) 87 (A)              |
| 81        | 72        | 1            | ASK THE LORD<br>Hipsway (Gary Langan) Warner Bros. Music  | Mercury/Phonogram MER(X) 195 (F)        | 90        | —         | —            | IN YOUR CAR<br>The Cool Notes (The Cool Notes) Abstract Sounds                               | Abstract Dance/Priority AD(T) 4 (E)               | 99        | —         | —            | P: MACHINERY<br>Propaganda (S.J. Lipson) Perfect Songs                 | ZTT/Island (12)ZTAS 12 (E)        |
| 82        | 91        | 1            | I THOUGHT I'D NEVER SEE YOU AGAIN<br>Working Week (Robin Millar) Warner Bros. Music                             | Virgin VS 807(12) (E)                   | 91        | —         | —            | EATEN ALIVE<br>Diana Ross (B. Gibb/M. Jackson/K. Richardson) Gibb/Chappell/Misc/Warner Bros. | Capitol CL 372 (E)                                | 100       | —         | —            | MAGGIE<br>Jim Davidson (Rick Price/Jim Davidson) PMC/Cara Music        | Relax LAX 4 (C)                   |
| 83        | —         | —            | SUNSHINE<br>Warren Miles (Jon Astrop/Bryan 'Chuck' New) Zomba Music   | Jive JIVE (T) 99 (A)                    | 92        | 80        | 1            | SEXUAL THERAPY<br>Billy Parr (Joah Ellis) Minder Music                                       | Total Experience/RCA PB 49933 (12) — PT 49934 (R) | —         | —         | —            | —  | —                                 |
| 84        | 96        | 1            | WHO NEEDS LOVE LIKE THAT<br>Erasure (Flood) Sonet Music   | Mute 7MUTE 40 (12) — 12MUTE 40 (U)RT/SP | 93        | —         | —            | WORLD IN ACTION<br>Toyah (Christopher Neil) Rondor Music                                     | Portrait (T) A6545 (C)                            | —         | —         | —            | —  | —                                 |

Compiled by Gallup for the BPI, Music Week and the BBC based on a sample of 250 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fell by 20 per cent compared with last week.

TITLES A — Z (WRITERS)

|   |                  |   |                         |  |   |   |                              |   |   |    |
|---|------------------|---|-------------------------|--|---|---|------------------------------|---|---|----|
| A Night At The Apollo Live! (66)                          | Drive R. Ocasnek | 13  | In Between Days (Smith) | 73   | My Heart Goes Bang (Get Me To The Doctor) (Dead Or Alive) | 30  | She's So Beautiful (Paulsen) | 17  | The Way You Do The Things You Do (Wm. Robinson) | 65 |
| Alone Without You (P. King)                               | 19               | Easton Aire (B. Gibb/M. Jackson)  | 91                      | In Your Car (S. McIntosh)                                  | 81  | Shouldn't Do That (W. Burgess, Neale/S. Askew)          | 72                           | J.R. Rogers   | 76  |    |
| Angel (Madonna/S. Gray)                                   | 10               | Excitable (H. Bogdanova)  | 43                      | Into The Groove (Madonna/S. Gray)                          | 12  | Mystery Lady (K. Diamond/B. Ocean/J. Woodley)           | 49                           | Single Life (L. Blackmon/T. Jenkins)                          | 35  |    |
| Ask The Lord (Hipsway)                                    | 81               | Fish Below The Ice (Allen/Andrews/Barker/Marsh)                             | 95                      | Is It A Dream (Jugg/Scobee/Merrick/Vogelin)                | 58  | No Place Like Home (Dillard/Tilbrook)                   | 88                           | Somehow (A. Tarney/S. Boyden)                                 | 66  |    |
| Ask The Lord (Hipsway)                                    | 81               | Forbidden Fruit (R. Howard)   | 54                      | Joleene (D. Parton)  | 33  | On The One (L. Underwood/K. Krasner)                    | 35                           | Something About You (M. Lindup/P. Gould/R. Gostic/M. King/W.) | 78  |    |
| Body And Soul (E. van Tijn/J. Fluitsma)                   | 50               | Hardest Part Is The Night (J. Bon Jovi/D. Bryan/R. Sambora)                 | 94                      | Knock On Wood (E. Floyd/F. Croppers)                       | 66  | One In A Million (H. Cornwell)                          | 78                           | Summer Of '69 (B. Adams/J. Vallance)                          | 3   |    |
| Body Rock (S. Levey/J. Betts)                             | 16               | Holding Out For A Hero (J. Steinman/D. Pricheford)                          | 2                       | Leas On Me (ah-li-ayo) (S. T. Clarke)                      | 5   | Part-Time Lover (S. Wonder)                             | 61                           | Sunshine (Full Force)   | 52  |    |
| Brand New Friend (L. Cole/Cowan)                          | 27               | Holiday (Hudson/Sivens)   | 23                      | Leas On Me (ah-li-ayo) (S. T. Clarke)                      | 5   | Perfect Way (Gardner/Gansson)                           | 21                           | Take Me Home (P. Callias)                                     | 83  |    |
| Call Out The Dogs (G. Heman)                              | 51               | Hoi Fui (Patterson/Rowe/Joseph)   | 47                      | Light My Fire (Manzarek/Morrison/Kroeger/Denmore/Love/May) | 7   | Power Of Love (C. Hayes/J. Lewis)                       | 74                           | Takes A Little Time (Harvey/Anchampong/Murray)                | 37  |    |
| Cherish (R. Bell/J. Taylor/Kool & The Gang)               | 43               | I Can Dream About You (D. Hartman)  | 22                      | Live Is Life (Owen/Phlegm)                                 | 61  | Rebel Yell (B. Idol/Sivens)                             | 56                           | Teardrop (W. Hackney/M. Basi)                                 | 4   |    |
| Close To Me (Smith)                                       | 44               | I Got You Babe (S. Bono)  | 20                      | Living On My Own (F. Mercury)                              | 58  | Road To Rack And Ruin (Tweack)                          | 58                           | World In Action (H. Bogdanov)                                 | 53  |    |
| Close To Perfection (L. Levine/F. Trench)                 | 80               | I Speak A Da Lingo (A. Monn/R. Pie Tsch/N. Hopkins/A. Leventer (MacLellan)) | 48                      | Love Is The Seventh Wave (Sling)                           | 17  | Romeo Where's Juliet? (L. White/L. Peters)              | 31                           | Yesterday's Mea (McPherson/Foreman)                           | 20  |    |
| Come To My Aid (Hucknall/McIntyre)                        | 70               | I Thought I'd Never See You Again (Stabbins/Brook)                          | 82                      | Magical (J. Parr/Mex. Leal)                                | 46  | Running Up That Hill (K. Bush)                          | 57                           | You Did Cut Me (Daryl/Lindor/Johnson)                         | 36  |    |
| Dancing In The Street (I. Hunter/M. Gay/W. Stevenson)     | 1                | I Wonder If I Take You Home (Full Force)                                    | 24                      | Maggie (Coulter/Fury)                                      | 24  | Say I'm Your Number One (M. Stock/M. Aitken/P. Appleby) | 21                           | You Wear It Well (C. DeBarge/E. DeBarge)                      | 55  |    |
| Dirty Old Town (E. McColl)                                | 62               | I Wonder If I Take You Home (Full Force)                                    | 24                      | Maggie (Coulter/Fury)                                      | 24  | Sexual Therapy (J. Ellis)                               | 32                           | You're The One For Me (H. Eaves/H.J. Williams)                | 34  |    |
| Do Not Disturb (S. Jolley/T. Swan)                        | 42               | I Wonder If I Take You Home (Full Force)                                    | 24                      | Maggie (Coulter/Fury)                                      | 24  | Sexual Therapy (J. Ellis)                               | 32                           |   |   |    |
| Don't Mess With Dr. Dream (T. Bailey/A. Carriz/J. Leeway) | 26               | (I'll Be A) Freak For You (L. Johnson)                                      | 46                      | Money For Nothing (M. Knopfler/Sling)                      | 31  | My Girl (Wm. Robinson, J.R. White)                      | 65                           |   |   |    |
| Don't Stop The Dance (B. Ferry/R. Davies)                 | 23               | I'm Falling (The Comsat Angels/J. Mtume)                                    | 98                      |  |   |   |                              |   |   |    |



Artist Title Label LP No/Cassette No Dealer Price (Distributor) Import Compact Disc

ADEBAMBO, Jean OFF KEY LOVING Adaj AJD 124/— (I/Jungle/JS)  
 ALLAN, Johnnie SOUTH TO LOUISIANA Ace CH 145/— E3.45 (HS/I/P/MW/SW)  
 ALMOND, Marc STORIES OF JOHNNY Some Bizarre/Virgin FAITH 1/1 FAITH 1 (Chrome Tape) (E)  
 BROWN, Dennis SPELLBOUND Blue Moon BMLP 026/— (SP)  
 BROWNE, Duncan & SEBASTIAN GRAHAM JONES MUSIC FROM THE TRAVELLING MAN Towerbell TOW LP 12ZCTOW 12 (E)  
 CARUSO, Enrico VOLUME ONE Bulldog GVC 503/— E1.82 (PR/SP)  
 CARUSO, Enrico VOLUME TWO Bulldog GVC 504/— E1.82 (PR/SP)  
 COCTEAU TWINS THE PINK OPAQUE Relativity/AAD ENC 8040/— (I/RT/P)  
 COLE, Nat King INCOMPARABLE Meteor MTM 008/— (SP)  
 DIF JAUZ EXTRACTIONS 4AD CAD 505/— (I/RT/P)  
 DISSIDENTEN & LEM CHAHEB SAHARA ELECTRIC Globestyle ORB 004/— E3.45 (HS/I/P/MW/SW)  
 DOMINO, Fats BOOGIE WOOGIE BABY Ace CHD 140/— E3.95 (CP/HS/P/MW/SW)  
 DONALDSON, Eric RIGHT ON TIME Dynamic Sounds DY 3445/— E4.99 (JS)  
 EDDIE & THE HOT RODS ONE STORY TOWN Waterfront WFD 23A/— 6 track mini-LP live (I/RT)  
 FALL, The THIS NATION'S SAVING GRACE Beggars Banquet BEGA 67/BEGC 67 (W)  
 FAMOUS POTATOES, The IT WAS GOOD FOR MY OLD MOTHER Waterfront WFO 18/— (I/RT)  
 FOXF, John IN MYSTERIOUS WAYS Virgin V 2355/TCV 2355 (Chrome Tape) (E)  
 FULLER, Bobby BOBBY FULLER INSTRUMENTAL ALBUM Rockhouse (Holland) LP 8504/— (MW)  
 GUY, Phil IT'S A REAL MUTHA F. CKA JSP JSP 1094 (MW)  
 HEARTS ON FIRE DREAMS OF LEAVING, Midnight Music CHIME 00125/— E3.05 (I/RT)  
 JORDINAIRE, THE SING ELVIS'S FAVORITE SPIRITUALS Rockhouse (Holland) LP 8505/— (MW)  
 KISS ASYLUM Vertigo/Phonogram VERH 32/VERHC 32 E3.65 (F)  
 LEGENDARY PINK DOTS, THE PLAY IT AGAIN SAM Asylum BIAS 12/— (I/Red Rhino)  
 LYNN, Vera 20 GOLDEN PIECES OF VERA LYNN Bulldog BDL 2048/BDC 2048 E1.82 (PR/SP)  
 METEORS, The STAMPEDE Kix 4U (Holland) 4U 3333/— (MW)  
 PHILLIPS, Dave UNDERSTATEMENTS Kix 4U (Holland) 4U 3334/— (MW)  
 REDDINGS, The IF LOOKS COULD KILL Polydor 823324-1/823324-4 E3.45 (F)  
 SAXON INNOCENCE IS NO EXCUSE EMI EJ 2404006 Picture Disc (E)  
 SCHULZE, Klaus/RAINER BLOSS DRIVE INN Thunderbolt THBL 2.028 (SP)  
 SINATRA, Frank 20 GOLDEN PIECES OF FRANK SINATRA Bulldog BDL 2046/BDC 2046 E1.82 (PR/SP)  
 SUGAR MINOTT/TEROY SMART ROCKERS AWARDS WINNERS Greenleaves GREL 8A/— (JS/SP)  
 THOMPSON, Sue SWEET MEMORIES Sundown SDLP 024/— (SP)  
 VARIOUS BOP CITY: THINGS ARE GETTING BETTER Boplicity BOPM 11/— E2.44 (CP/HS/P/MW)  
 VARIOUS BOP CITY: EVIDENCE Boplicity BOPM 12/— E2.44 (CP/HS/P/MW/SW)  
 VARIOUS EXPRESSIONS K-tel NE 1307/CE 2307 (K)  
 VARIOUS GIRLS ABOUT TOWN Impact ACT 006/— E3.45 (CP/HS/I/P/MW/SW)  
 VARIOUS IT'S TORTURE & 15 OTHER GREAT SOUL DESTROYERS Kent KENT 046/— E3.45 (CP/HS/I/P/MW/SW)  
 VARIOUS LAUGHING ALL THE WAY TO THE BANKS Riverside ZTHLP 69/— (I/J)  
 VARIOUS REGGAE HITS VOLUME 2 Jetstar JELP 1002/JELC 1002 E3.49 (JS/E)  
 VARIOUS STALAG NO 17 SUPERVISION EXCURSION Jammies J4.99 (JS)  
 VARIOUS THE ARTISTS VOLUME 3 (Womack & Womack, The O'Jays, Kleber, S.O.S. Band) Street Sounds ARTIS 3ZCART 3 (A)  
 VARIOUS WE WON'T BE YOUR F... WHORE Mortarhate MORT 13/— (2LP) (I/J)  
 WATERMELON MEN PAST, PRESENT AND FUTURE What Goes On GOES ON 2/— (MW)

**JAZZ**

ART ENSEMBLE OF CHICAGO TUTANKHAMUN Black Lion FLP 40122/— E2.31 (CP)  
 BARBIERI, Galo/DOLLAR BRAND CONFLUENCE Black Lion FLP 41003/— E2.31 (CP)  
 \*BEIDERBECKE, Bix FIDGETY FEET Saar Giants Of Jazz Series (Italy) LPJT25/MCJT25 E1.75 (ML)  
 \*BREAKFAST BAND, THE WATER'S EDGE Making Waves SPIN 501/— E3.65 (MW)  
 \*BROZMAN, Bob (with George WINSTON) HELLO CENTRAL — GIVE ME DR JAZZ Rounder (USA) R 3086/— (MW)  
 \*CRAWLEY, Wilton CRAWLEY CLARINET MOAN 1927-28 Harlequin HQ 2035/— (H/HS/IRS/MW/SW)  
 \*DAVIS, Miles THE EARLY YEARS Saar Giants Of Jazz Series (Italy) LPJT24/MCJT24 E1.75 (ML)  
 \*DORSEY, Tommy ON THE SUNNY SIDE OF THE STREET Saar Giants Of Jazz Series (Italy) LPJT18/MCJT18 E1.75 (ML)  
 GORDON, Dexter BLUES WALK Black Lion BLP 30157/— E2.31 (CP)  
 GRAPPPELLI, Stephane HOT CLUB OF LONDON VOL 1 Black Lion BLP 30158/— E2.31 (CP)  
 GRAPPPELLI, Stephane TALK OF THE TOWN Black Lion BLP 30165/— E2.31 (CP)  
 GRAPPPELLI, Stephane JUST ONE OF THOSE THINGS Black Lion BLP 30152/— E2.31 (CP)  
 \*HAMPTON, Lionel MASTERPIECES Saar Giants Of Jazz Series (Italy) LPJT29/MCJT29 E1.75 (ML)  
 HARTMAN, Johnny UNFORGETTABLE SONGS Jasmine JAS 1515/— (CP/H/IRS/MW/SW)  
 HINES, Earl TOUR DE FORCE Black Lion BLP 30143/— E2.31 (CP)  
 HINES, Earl/PAUL GONSALVEZ IT DON'T MEAN A THING Black Lion BLP 30153/— E2.31 (CP)  
 HUMES, Helen HELEN HUMES Black Lion BLP 30167/— E2.31 (CP)  
 \*JOPLIN, Scott KING OF RAGTIME Saar Giants Of Jazz Series (Italy) LPJT28/MCJT28 E1.75 (ML)  
 KESSEL, Barney BLACK SOUL Black Lion BLP 30161/— E2.31 (CP)  
 KESSEL, Barney SUMMERTIME IN MONTREUX Black Lion BLP 30151/— E2.31 (CP)  
 \*LUNCEFORD, Jimmie TAIN'T WHAT YOU DO Saar Giants Of Jazz Series (Italy) LPJT22/MCJT22 E1.75 (ML)  
 McSHANN, J. THE BAND THAT JUMPS Black Lion BLP 30144/— E2.31 (CP)  
 MEMPHIS SLIM ROCK ME BABY Black Lion BLP 30122/— E2.31 (CP)  
 MILLER, Glen and his Orchestra SUNSET SERENADE AUG 1941/CHESTERFIELD JULY 1942 Jasmine JASM 2500/JASMC 2500 (CP/H/IRS/MW/SW)  
 MILLER, Glen and his Orchestra THE CHESTERFIELD SHOWS: DEC 1941-JUNE, JULY 1942 Jasmine JASM 2501/JASMC 2501 (CP/H/IRS/MW/SW)  
 MILLER, Glen and his Orchestra I SUSTAIN THE WINGS SHOWS 1941-'42 Jasmine JASM 2503/JASMC 2503 (CP/H/IRS/MW/SW)  
 MILLER, Glen and his Orchestra LIVE FROM THE CAFE ROUGE NOV 1940/CHESTERFIELD SHOW JUNE 23 1940 Jasmine JASM 2502/JASMC 2502 (CP/H/IRS/MW/SW)  
 \*MONK, Thelonious ROUND MIDNIGHT Saar Giants Of Jazz Series (Italy) LPJT19/MCJT19 E1.75 (ML)  
 \*MORTON, Jelly Roll BLACK BOTTOM STOMP Saar Giants Of Jazz Series (Italy) LPJT23/MCJT23 E1.75 (ML)  
 \*OLIVER, King CHIMES BLUES Saar Giants Of Jazz Series (Italy) LPJT21/MCJT21 E1.75 (ML)  
 PARKER, Charlie MAGNIFICENT BIRD Meteor MTM 013/— E2.80 (SP)  
 PETTIFORD, Oscar THE LEGENDARY OSCAR PETTIFORD Black Lion BLP 30185/— E2.31 (CP)  
 SHEPP, Archie MONTREUX 1 Black Lion BLP 40124/— E2.31 (CP)  
 STITT, Sonny NIGHT WORK Black Lion BLP 30154/— E2.31 (CP)  
 TAYLOR, Cecil WHAT'S NEW? Black Lion FLP 40124/— E2.31 (CP)  
 VARIOUS JAZZ AND HOT DANCE IN CZECHOSLOVAKIA 1910-46 Harlequin HQ 2019/— (H/HS/IRS/MW/SW)  
 VARIOUS JAZZ AND HOT DANCE IN AUSTRALIA 1925-50 Harlequin HQ 2021/— (H/HS/IRS/MW/SW)  
 VARIOUS ONE NIGHT WITH BLUE NOTE PRESERVED VOL 1 Blue Note BT 85113/— (E)  
 VARIOUS ONE NIGHT WITH BLUE NOTE PRESERVED VOL 2 Blue Note BT 85114/— (E)  
 VARIOUS ONE NIGHT WITH BLUE NOTE PRESERVED VOL 3 Blue Note BT 85115/— (E)  
 VARIOUS ONE NIGHT WITH BLUE NOTE PRESERVED VOL 4 Blue Note BT 85116/— (E)  
 WEBSTER, Ben SATURDAY NIGHT AT THE MONMARTH Black Lion BLP 30155/— E2.31 (CP)  
 WHITING, Margaret GOIN' PLACES Jasmine JAS 1514/— (CP/H/IRS/MW/SW)  
 \*WILLIAMS, Mary Lou WALKIN' & SWINGIN' Saar Giants Of Jazz Series (Italy) LPJT20/MCJT20 E1.75 (ML)  
 WILSON, Teddy RUNNIN' WILD Black Lion BLP 30149/— E2.31 (CP)  
 WILSON, Teddy STRIDING AFTER FATS Black Lion BLP 30156/— E2.31 (CP)  
 WITHERSPOON, Jimmy AIN'T NOBODY'S BUSINESS Black Lion BLP 30147/— E2.31 (CP)  
 ● The majority of titles listed above appeared in Music Week issue dated 7 September, but were not separately identified under a JAZZ heading

**COMPACT DISCS**

\*\*BEACH BOYS, The BEACH BOYS CBS CD 26378 (Compact Disc) E7.29 (C)  
 \*\*BRANIGAN, Laura HOLD ME Atlantic 781265-2 (Compact Disc) E7.99 (W)  
 \*\*BRYSON, Peabo TAKE NO PRISONERS Elektra 960 247-2 (Compact Disc) E7.99 (W)  
 \*\*BUSH, Kate HOUNDS OF LOVE EMI CDP 746164-2 (Compact Disc) E6.70 (E)  
 \*\*CASSIDY, David ROMANCE MLM/Arista 610 454 (Compact Disc) E5.75 (F)  
 \*\*DID SACRED HEART Vertigo/Phonogram 824848-2 (Compact Disc) E5.75 (F)  
 \*\*FITZGERALD, Ella/LOUIS ARMSTRONG ELLA AND LOUIS Polydor 825 373-2 (Compact Disc) E5.75 (F)  
 \*\*GENESIS NURSERY CRYMES Charisma/Virgin CASCD 1052 (Compact Disc) E6.70 (E)  
 \*\*HANCOCK, Herbie FEETS DON'T FAIL ME CBS CD 83491 (Compact Disc) E7.29 (C)  
 \*\*JOEL, Billy PIANO MAN CBS CD 80719 (Compact Disc)  
 \*\*LAST, James AT ST PATRICK'S CATHEDRAL, DUBLIN Polydor 823 669-2 (Compact Disc) E5.75 (F)  
 \*\*LAST, James SKY BLUES Polydor 825 750-2 (Compact Disc) E5.75 (F)  
 \*\*MARILLION MISPLACED CHILDHOOD EMI CDP 746160-2 (Compact Disc) E6.70 (E)  
 \*\*MARSALIS, Wynton HOT HOUSE FLOWERS CBS CD 26145 (Compact Disc) E7.29 (C)  
 \*\*MEN AT WORK TWO HEARTS CBS CD 26492 (Compact Disc) E7.29 (C)  
 \*\*PETERSON, Oscar A JAZZ PORTRAIT OF FRANK SINATRA Polydor 825769-2 (Compact Disc) E5.57 (F)  
 \*\*PREFAB SPROUT STEVE McQUEEN CBS CD 26522 (Compact Disc) E7.29 (C)  
 \*\*RATT INVASION OF YOUR PRIVACY Atlantic 781257-2 (Compact Disc) E7.99 (W)  
 \*\*SANTANA GREATEST HITS CBS CD 69081 (Compact Disc) E7.29 (C)  
 \*\*SIMON, Paul STILL CRAZY AFTER ALL THESE YEARS CBS CD 86001 (Compact Disc) E7.29 (C)  
 \*\*STREISAND, Barbra EMOTION CBS CD 86309 (Compact Disc) E7.29 (C)  
 \*\*TANGERINE DREAM HYPERBOREA Virgin CDV 2292 (Compact Disc) E6.70 (E)  
 \*\*TANGERINE DREAM ENCORE Virgin CDVD 2506 (Compact Disc) E6.70 (E)  
 \*\*TOYAH MINX Portrait PRT CD 26415 (Compact Disc) E7.29 (C)  
 \*\*WUNDERLICH STRICTLY FOR DANCING Polydor 825 987-2 (Compact Disc) E5.75 (F)

**Distributor Codes**

A—PRT 01 640 3344  
 ADS—Advance 01-771 3904  
 BACKS—0603 26221  
 BM—BiBi Magnetics 01-575 7117  
 BU—Bullet 08894 76316  
 C—CBS 01 960 2155  
 CA—Cadillac 01-836 3646  
 CAS—Castle 01-871 1419  
 CH—Charly 01-639 8003  
 CM—Celtic Music 0423 88879  
 CN—Conifer 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  
 FOL—Folksound 0203 711935  
 FP—Faully 01-727 0734  
 FPS—77-45512  
 G—Lightning 01-969 8344  
 GI—Gypsy 01-994 8048  
 GRI—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  
 88129/881293  
 Red Rhino (Nth)—0904 641415  
 Revolver—0272 541291  
 IKF—01-381 2287  
 IMP—Impex Musik 01-229 5454  
 IMS—Import Music Services (via PolyGram) 01-590 6044  
 INV—Invicta Audiovisuals 0533 717211  
 IRS—Independent Record Sales 01-850 3161 (Chris Wellard)  
 J—Jungle 01-359 9161  
 JS—Jetstar 01-961 5818  
 JSU—Jazz Services Unlimited 0422 64773  
 K—K-tel 01-992 8000  
 KS—Kingdom—01-836 4763  
 LO—Londisc 0206-271069  
 M—MSD—01-961 5646  
 MMG—Magnum Music Group 0784-65333  
 MIS—Music Industry Services 01-519 1215  
 ML—0292 521241  
 MK—Mainline 01-683 0330  
 MO—Mole Jazz 01-278 0703  
 MW—Making Waves 01-481 0593  
 N—Neon 0785 41311  
 O—Outlet 0232 222826  
 OR—Orbitone 01-965 8292  
 P—Pinnacle 0689 73146  
 PAC—Paclic 01-267 2917/8  
 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  
 RL—Red Lightnin' 037-988 693  
 RM—Record Merchandisers 01-848 7511  
 ROSS—Ross 08886 2403  
 RT—Rough Trade 01-833 2133  
 SIL—Silva Screen 01-430 1317  
 SO—Stage One 0428 4001  
 SOL—Soloman & Peres 0494 32711  
 SP—Spartan 01 903 8223  
 ST—Studio Import 01-580 34389  
 STY—Stylus 01-453 0886  
 SW—Swift 0424 220028  
 T—Trojan 01-969 6651  
 TB—Terry Blood 0782 620321  
 TE—Tent 0708 751881  
 TR—Triple Earth 01-995 7059  
 V—Vista Sounds 01-953 1661  
 VFM—VFM Cassette Distributors 08447 7310296 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         | BROTHERS IN ARMS              | Dire Straits           | Warner Bros  |
| 2*        | 2         | THE DREAM OF THE BLUE TURTLES | Sting                  | A&M          |
| 3         | 3         | SONGS FROM THE BIG CHAIR      | Tears For Fears        | Mercury      |
| 4*        | 5         | BORN IN THE U.S.A.            | Bruce Springsteen      | Col/CBS      |
| 5         | 4         | RECKLESS                      | Bryan Adams            | A&M          |
| 6         | 6         | NO JACKET REQUIRED            | Phil Collins           | Atlantic     |
| 7*        | 7         | GREATEST HITS VOL 1 & II      | Billy Joel             | Columbia/CBS |
| 8*        | 8         | WHITNEY HOUSTON               | Whitney Houston        | Arista       |
| 9*        | 10        | HEART                         | Heart                  | Capitol      |
| 10        | 9         | THEATRE OF PAIN               | Motley Crue            | Elektra      |
| 11*       | 15        | MAKE IT BIG                   | Wham!                  | Columbia/CBS |
| 12        | 11        | AROUND THE WORLD              | Prince/Revolution      | Paisley Park |
| 13*       | 18        | BACK TO THE FUTURE            | Soundtrack             | MCA          |
| 14        | 14        | 7 WISHES                      | Night Ranger           | Camel/MCA    |
| 15        | 16        | LIKE A VIRGIN                 | Madonna                | Sire         |
| 16        | 13        | BE YOURSELF TONIGHT           | Eurythmics             | RCA          |
| 17        | 17        | WORLD WIDE LIVE               | Scorpions              | Mercury      |
| 18*       | 24        | EMERGENCY                     | Kool & The Gang        | De-Lite      |
| 19*       | 19        | SECRET OF ASSOCIATION         | Paul Young             | Columbia/CBS |
| 20*       | 20        | BOY IN THE BOX                | Corey Hart             | EMI America  |
| 21        | 12        | INVASION OF YOUR PRIVACY      | Ratt                   | Atlantic     |
| 22*       | 22        | WHO'S ZOOMIN' WHO             | Aretha Franklin        | Arista       |
| 23        | 21        | ST ELMO'S FIRE                | Soundtrack             | Atlantic     |
| 24*       | 69        | SCARECROW                     | John Cougar Mellencamp | Riva         |
| 25        | 25        | CONTACT                       | Pointer Sisters        | RCA          |
| 26        | 23        | LITTLE CREATURES              | Talking Heads          | Sire         |
| 27*       | 27        | ROCK ME TONIGHT               | Freddie Jackson        | Capitol      |
| 28        | 26        | THE POWER STATION             | The Power Station      | Capitol      |
| 29*       | 34        | SACRED HEART                  | Dio                    | Warner Bros  |
| 30        | 29        | SUDDENLY                      | Billy Ocean            | Jive/Arista  |
| 31*       | 36        | HUNTING HIGH AND LOW          | A-Ha                   | Warner Bros  |
| 32*       | 35        | READY FOR THE WORLD           | Ready For The World    | MCA          |
| 33        | 33        | PRIVATE DANCER                | Tina Turner            | Capitol      |
| 34        | 30        | FABLES OF THE RECONSTRUCTION  | R.E.M.                 | I.R.S.       |
| 35        | 28        | DREAM INTO ACTION             | Howard Jones           | Elektra      |
| 36*       | 86        | LOVIN' EVERY MINUTE OF IT     | Loverboy               | Columbia/CBS |
| 37        | 38        | RHYTHM OF THE NIGHT           | DeBarge                | Gordy        |
| 38*       | 43        | SHOCK                         | The Motels             | Capitol      |
| 39*       | 41        | MAD MAX BEYOND THUNDERDOME    | Soundtrack             | Capitol      |
| 40        | 31        | YOUTHQUAKE                    | Dead Or Alive          | Epic         |

**BULLETS 41-100**

|     |    |                                      |                                      |              |
|-----|----|--------------------------------------|--------------------------------------|--------------|
| 44* | 54 | NERVOUS NIGHT                        | The Hooters                          | Columbia/CBS |
| 45* | 50 | MASK OF SMILES                       | John Waite                           | EMI America  |
| 46* | 52 | LITTLE BAGGARIDDI                    | UB40                                 | A&M          |
| 48* | 57 | STANDING ON THE EDGE                 | Cheap Trick                          | Epic         |
| 49* | 51 | THE HISTORY MIX VOLUME 1             | Godley & Creme                       | Polydor      |
| 50* | 53 | NO LOOKIN' BACK                      | Michael McDonald                     | Warner Bros  |
| 59* | 64 | TOUGH ALL OVER                       | John Cafferty/Beaver Brown Band      | Scotti Bros  |
| 60* | 74 | LISA LISA & CULT JAM WITH FULL FORCE | Lisa Lisa & Cult Jam with Full Force | Columbia/CBS |
| 61* | 63 | BUILDING THE PERFECT BEAST           | Don Henley                           | Geffen       |
| 69* | 82 | MARCHING OUT                         | Yngwie Malmsteen                     | Polydor      |
| 75* | 79 | THE FAMILY                           | The Family                           | Paisley Park |
| 76* | 78 | CRUSH                                | Orchestral Manoeuvres In The Dark    | A&M          |
| 79* | N  | ROMANCE 1600                         | Sheila E                             | Paisley Park |
| 80* | 84 | OLD WAYS                             | Neil Young                           | Geffen       |
| 82* | 85 | VOCALESE                             | The Manhattan Transfer               | Atlantic     |
| 88* | N  | CITY LIFE                            | Boogie Boys                          | Capitol      |
| 97* | N  | LIBRA                                | Julio Iglesias                       | Columbia/CBS |

\* Bullets are awarded to those products demonstrating the greatest airplay and sales gains. Chart Courtesy Billboard September 21, 1985.

Mon 23-Fri 27 September, 1985  
 Album Releases: 51

Compact Disc:  
 25

INCORPORATING LP  
CD & CASSETTE SALES

# TOP 100 ALBUMS

★ ★ ★ = TRIPLE PLATINUM (900,000 units) ★ ★ = DOUBLE PLATINUM (600,000 units) ★ = PLATINUM (300,000 units) ● = GOLD (100,000 units) ○ = SILVER (60,000 units) **NEW** = NEW ENTRY **RE** = RE-ENTRY

| This Week | Last Week  | Wks on Chart | TITLE/Artist (Producer)   | Label number (Distributor)<br>C: Cassette<br>CD: Compact Disc                    |
|-----------|------------|--------------|---|--|
| 1         | 2          | 44           | <b>LIKE A VIRGIN</b> ★★<br>Madonna (Nile Rodgers)   | Sire WX 20 (W)<br>C: WX20C CD: 925157-2  |
| 2         | 1          | 6            | <b>NOW, THAT'S WHAT I CALL MUSIC 5</b> ★★<br>Various (Various)  | Virgin/EMI NOW 5 (E)<br>C: TC-NOW 5  |
| 3         | 3          | 18           | <b>BROTHERS IN ARMS</b> ★★<br>Dire Straits (Mark Knopfler/Neil Dorfsman)  | Vertigo/Phonogram VERH 25 (F)<br>C: VERHC 25; CD: 824 499-2                      |
| 4         | 4          | 9            | <b>THE KENNY ROGERS STORY</b> ●<br>Kenny Rogers (Various)   | Liberty EMTV 39 (E)<br>C: TC-EMTV 39   |
| 5         | 16         | 13           | <b>MISPLACED CHILDHOOD</b> ●<br>Marilyn (Chris Kimsey)  | EMI MRL 2 (E)<br>C: TC-MRL 2; CD: CDP 746160-2                                   |
| 6         | 6          | 30           | <b>NO JACKET REQUIRED</b> ★★<br>Phil Collins (Phil Collins/Hugh Padgham)  | Virgin V 2345 (E)<br>C: TC-V 2345; CD: CDV 2345                                  |
| 7         | 5          | 29           | <b>SONGS FROM THE BIG CHAIR</b> ★★<br>Tears For Fears (Chris Hughes)  | Mercury/Phonogram MERH 58 (F)<br>C: MERHC 58; CD: 824300-2                       |
| 8         | 8          | 9            | <b>MADONNA</b> ●<br>Madonna (Reggie Lucas)  | Sire WX 22 (W)<br>C: WX 22C CD: 923867-2   |
| 9         | 9          | 3            | <b>THE HEAD ON THE DOOR</b> ●<br>The Cure (Robert Smith/Dave Allen/Howard Grey (3))                                 | Fiction/Polydor FIXH 11 (F) C: FIXHC 11; CD: 827231-2<br>C: 40-86304; CD: 826304 |
| 10        | 10         | 15           | <b>BOYS AND GIRLS</b> ●<br>Bryan Ferry (Rhett Davies/Bryan Ferry)   | EG/Polydor EGPL 62 (F)<br>C: EGMGC 62; CD: 825 659-2                             |
| 11        | 7          | 67           | <b>BORN IN THE U.S.A.</b> ★★<br>Bruce Springsteen (B. Springsteen/J. Landau/C. Plotkin/S. Van Zandt)                | CBS 86304 (C)<br>C: 40-86304; CD: 826304   |
| 12        | 12         | 2            | <b>RUN FOR COVER</b> ●<br>Gary Moore (Andy Johns (3)/Peter Collins (2)/Beau Hill (2)/Mike Stone (2)/Gary Moore (1)) | 10/Virgin DIX 16 (E)<br>C: CDIX 16   |
| 13        | 23         | 3            | <b>OPEN TOP CARS AND GIRLS IN T-SHIRTS</b> ●<br>Various (Various)   | Telstar STAR 2257 (R)<br>C: STAC 2257  |
| 14        | 20         | 2            | <b>BAGGARIDDIM</b> ●<br>UB40 (UB40/Ray 'Pablo' Falconer)  | DEP International/Virgin LP DEP 10 (E)<br>C: CADEP 10; CD: DEPCD 10              |
| 15        | 13         | 95           | <b>U2 LIVE "UNDER A BLOOD RED SKY"</b> ★★<br>U2 (Jimmy Iovine)  | Island IMA 3 (E)<br>C: IMC 3   |
| 16        | 14         | 65           | <b>PRIVATE DANCER</b> ★★<br>Tina Turner (Various)   | Capitol TINA 1 (E)<br>C: TC-TINA 1; CD: CDP 746041-2                             |
| 17        | 15         | 50           | <b>THE UNFORGETTABLE FIRE</b> ★<br>U2 (Brian Eno/Daniel Lanois)   | Island U2 5 (E)<br>C: UZC 5; CD: CID 102   |
| 18        | 22         | 13           | <b>THE DREAM OF THE BLUE TURTLES</b> ●<br>Sling (Sling/Pete Smith)  | A&M DREAM 1 (F)<br>C: DREMC 1; CD: DREMD 1                                       |
| 19        | 17         | 11           | <b>VITAL IDOL</b> ●<br>Vital Idol (Keith Forsey)  | Chrysalis CUX 1502 (F)<br>C: ZCUX 1502   |
| 20        | 19         | 20           | <b>BE YOURSELF TONIGHT</b> ★<br>Eurythmics (David A Stewart)  | RCA PL 70711 (R)<br>C: PK 70711; CD: PD 70711                                    |
| 21        | 21         | 115          | <b>QUEEN GREATEST HITS</b> ★★<br>Queen (Various)  | EMI EMTV 30 (E)<br>C: TC-EMTV 30; CD: CDP 746033-2                               |
| 22        | <b>NEW</b> |              | <b>DON'T STAND ME DOWN</b> ●<br>Dexy's Midnight Runners (Kevin Rowland/Alan Winstanley)                             | Mercury/Phonogram MERH 56 (F)<br>C: MERHC 56; CD: 822989-2                       |
| 23        | 18         | 30           | <b>RECKLESS</b> ●<br>Bryan Adams (Bryan Adams/Bob Clearmountain)  | A&M AMA 5013 (F)<br>C: AMC 5013; CD: CDA 5013                                    |
| 24        | <b>NEW</b> |              | <b>HUNDREDS AND THOUSANDS</b> ●<br>Bronski Beat (Mike Thorne)   | Forbidden Fruit/London BITLP 2 (F)<br>C: BITMC 2; CD: 820291-2                   |
| 25        | 28         | 6            | <b>RUM, SODOMY &amp; THE LASH</b> ●<br>The Pogues (Elvis Costello)  | SHIF SEEZ 58 (E)<br>C: ZSEEZ 58  |
| 26        | 11         | 3            | <b>SACRED HEART</b> ●<br>Dio (Ronnie James Dio)   | Vertigo/Phonogram VERH 30 (F)<br>C: VERHC 30; CD: 824848-2                       |
| 27        | 30         | 10           | <b>GREATEST HITS VOLUME I AND VOLUME II</b> ●<br>Billy Joel (Various)   | CBS 88666 (C)<br>C: 40-88666   |
| 28        | 26         | 24           | <b>GO WEST</b> ●<br>Go West (Gary Stevenson)  | Chrysalis CHR 1495 (F)<br>C: ZCHR 1495; CD: CDD 1495                             |
| 29        | 29         | 9            | <b>HEARTBEAT CITY</b> ●<br>The Cars (Robert John 'Mutt' Lange/The Cars)   | Elektra 960296-1 (W)<br>C: 960296-4; CD: 960296-2                                |
| 30        | 27         | 25           | <b>THE SECRET OF ASSOCIATION</b> ★<br>Paul Young (Laurie Latham)  | CBS 26234 (C)<br>C: 40-26234; CD: 26234  |
| 31        | 25         | 9            | <b>WIDE AWAKE IN AMERICA</b> ○<br>U2 (Various)  | Island (Import) ISSP 22 (Island)<br>C: ICT 22                                    |
| 32        | 38         | 61           | <b>DIAMOND LIFE</b> ★★<br>Sade (Robin Millar)   | Epic EPC 26044 (C)<br>C: 40-26044; CD: 26044                                     |
| 33        | 33         | 15           | <b>FACE VALUE</b> ★★<br>Phil Collins (Phil Collins/Hugh Padgham)  | Virgin V 2185 (E)<br>C: TC-V 2185; CD: CDV 2185                                  |
| 34        | 24         | 3            | <b>WORLD SERVICE</b> ●<br>Spear Of Destiny (Rusty Egan/Spear Of Destiny)  | Burning Rome/Epic EPC 26514 (C)<br>C: 26514-40                                   |
| 35        | 63         | 2            | <b>LEAVE THE BEST TO LAST</b> ●<br>James Last (James Last)  | Polydor PROLP 7 (F)<br>C: PROMC 7; CD: 825759-2                                  |
| 36        | 31         | 3            | <b>COSI FAN TUTTI FRUTTI</b> ●<br>Squeeze (Laurie Latham)   | A&M AMA 5085 (F)<br>C: AMC 5085  |
| 37        | 37         | 20           | <b>SUDDENLY</b> ●<br>Billy Ocean (Keith Diamond)  | Jive HIP 12 (A)<br>C: HIPC 12; CD: CHIP 12                                       |
| 38        | 36         | 2            | <b>INNOCENCE IS NO EXCUSE</b> ●<br>Saxon (Simon Hanhart)  | Parlophone SAXON 2 (E)<br>C: TC-SAXON 2  |
| 39        | 41         | 45           | <b>"ALF"</b> ★★<br>Alison Moyet (Tony Swain/Steve Jolley)   | CBS 26229 (C)<br>C: 40-26229; CD: 26229  |
| 40        | 40         | 64           | <b>ELIMINATOR</b> ★★<br>ZZ Top (Bill Ham)   | Warner Brothers W 3774 (W)<br>C: W 3774-4; CD: W 3774-2                          |
| 41        | 43         | 14           | <b>CUPID &amp; PSYCHE 85</b> ●<br>Scripi Politti (Scripi Politti (6)/Ani Mardin (3))                                | Virgin V 2350 (E)<br>C: TC-V 2350; CD: CDV 2350                                  |
| 42        | <b>NEW</b> |              | <b>SPORTS</b> ●<br>Huey Lewis And The News (Huey Lewis And The News)  | Chrysalis CHR 1412 (F)<br>C: ZCHR 1412; CD: ACCD 1412                            |
| 43        | 51         | 45           | <b>MAKE IT BIG</b> ★★<br>Wham! (George Michael)   | Epic EPC 86311 (C)<br>C: 40-86311; CD: 86311                                     |
| 44        | 47         | 12           | <b>WAR</b> ★<br>U2 (Steve Lillywhite)   | Island ILPS 9733 (E)<br>C: ICT 9733  |
| 45        | 32         | 5            | <b>DISCO BEACH PARTY</b> ●<br>Various (Various)   | Stylus SMR 8503 (STY)<br>C: SMC 8503   |
| 46        | 46         | 8            | <b>LUXURY OF LIFE</b> ●<br>Five Star (Nick Martinelli (5)/Steve Harvey (3)/Various)                                 | Tent/RCA PL 70735 (R)<br>C: PK 70735   |
| 47        | 35         | 13           | <b>ALL THROUGH THE NIGHT</b> ●<br>Aled Jones with BBC Welsh Symphony Orchestra & Chorus (Bob Coles/Hefin Owen)      | BBC REH 569 (A)<br>C: ZCH 569  |
| 48        | 45         | 40           | <b>ALCHEMY — DIRE STRAITS LIVE</b> ★<br>Dire Straits (Mark Knopfler)  | Vertigo/Phonogram VERY 11 (F)<br>C: VERVC 11; CD: 818243-2                       |
| 49        | 34         | 6            | <b>NIGHT BEAT</b> ●<br>Various (Various)  | Stylus SMR 8501 (STY)<br>C: SMC 8501   |
| 50        | 60         | 4            | <b>FLAUNT THE IMPERFECTION</b> ●<br>China Crisis (Walter Becker)  | Virgin V 2342 (E)<br>C: TC-V 2342; CD: CDV 2342                                  |

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|-----------|------------|--------------|---|--|
| 51        | 44         | 22           | <b>VOICES FROM THE HOLY LAND</b> ○<br>BBC Welsh Chorus/Aled Jones (Trebble) conductor J. H. Thomas (H. Owen/B. Coles)   | BBC REC 564 (A)<br>C: ZCM 564  |
| 52        | 50         | 100          | <b>CAN'T SLOW DOWN</b> ★★<br>Lionel Richie (Lionel Richie/James Anthony Carmichael)                                     | Motown STMA 8041 (R)<br>C: CSTMA 8041; CD: MCD 06059                 |
| 53        | 49         | 14           | <b>STEVE McQUEEN</b> ●<br>Prefab Sprout (Thomas Dolby (10)/Phil Thornalley (1))   | Kitchenware/CBS KWLP 3 (C)<br>C: KWC 3; CD: CD26522                  |
| 54        | 73         | 34           | <b>STOP MAKING SENSE</b> ●<br>Talking Heads (Talking Heads)   | EMI TAH 1 (E)<br>C: TAHTC 1; CD: CDP 746064-2                        |
| 55        | 39         | 2            | <b>OLD WAYS</b> ●<br>Neil Young (Neil Young (10)/Ben Keith (10)/David Briggs (9)/Elliot Mazer (3))                      | Geffen GEF 26377 (C)<br>C: 40-26377                                  |
| 56        | 48         | 2            | <b>HEAVEN KNOWS</b> ●<br>Jaki Graham (Derek Bramble)  | EMI JK 1 (E)<br>C: TC-JK 1   |
| 57        | <b>NEW</b> |              | <b>WAITING FOR THE FLOODS</b> ●<br>The Armoury Show (Nick Launay)   | Parlophone ARM 1 (E)<br>C: TC-ARM 1                                  |
| 58        | 64         | 9            | <b>PHANTASMAGORIA</b> ●<br>The Damned (Jon Kelly (8)/Bob Sargeant/The Damned (1))                                       | MCA MCF 3275 (F)<br>C: MCFC 3275; CD: DMCF 3275                      |
| 59        | 87         | 11           | <b>MAKING MOVIES</b> ★★<br>Dire Straits (Jimmy Iovine/Mark Knopfler)  | Vertigo/Phonogram 8358 034 (F)<br>C: 7150 034 CD: 800 950-2          |
| 60        | 81         | 5            | <b>SHANGRI-LA</b> ●<br>Animal Nightlife (Eli (4), Forte/Robinson (3), Brauer (2), Eli/Harvey (1), Animal Nightlife (1)) | Island ILPS 9830 (E) C: ICT 9830                                     |
| 61        | 58         | 13           | <b>LITTLE CREATURES</b> ●<br>Talking Heads (Talking Heads)  | EMI TAH 2 (E)<br>C: TAHTC 2; CD: CDP 746158-2                        |
| 62        | 57         | 71           | <b>LEGEND</b> ★★<br>Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)                                  | Island BMW 1 (E)<br>C: BMWC 1; CD: CID 103                           |
| 63        | 84         | 16           | <b>OUR FAVOURITE SHOP</b> ●<br>The Style Council (Peter Wilson/Paul Weller)   | Polydor TSCLP 2 (F)<br>C: TSCMC 2; CD: 825 700-2                     |
| 64        | 77         | 11           | <b>SECRET WISH</b> ●<br>Propaganda (S. J. Lipson)   | ZTT/Island ZTTIQ 3 (F)<br>C: ZCQ 3                                   |
| 65        | 52         | 6            | <b>STREET SOUNDS EDITION 13</b> ●<br>Various (Various)  | Street Sounds STSND 13 (A)<br>C: ZCSTS 13                            |
| 66        | 68         | 8            | <b>THE VERY BEST OF CHRIS DE BURGH</b> ●<br>Chris De Burgh (Various)  | Telstar STAR 2248 (R)<br>C: STAC 2248                                |
| 67        | 62         | 11           | <b>HELLO, I MUST BE GOING!</b> ★<br>Phil Collins (Phil Collins/Hugh Padgham)  | Virgin V2252 (E)<br>C: TC-V 2252 CD: CDV 2252                        |
| 68        | 76         | 7            | <b>SINGLE LIFE</b> ●<br>Cameo (Larry Blackmon)  | Club/Phonogram JABH 11 (F)<br>C: JABHC 11 CD: 824546-2               |
| 69        | 79         | 2            | <b>RATTLESNAKES</b> ○<br>Lloyd Cole and The Commotions (Paul Hardiman)  | Polydor LCLP 1 (F)<br>C: LCMC 1; CD: 823 683-2                       |
| 70        | 61         | 25           | <b>THE RIVER</b> ★<br>Bruce Springsteen (Bruce Springsteen/Jon Landau/Mike Appel)                                       | CBS 88510 (C)<br>C: 40-88510; CD: 88510                              |
| 71        | 56         | 2            | <b>ORIGINAL SOUNDTRACK FROM "FOOTLOOSE"</b> ●<br>Various (Various)  | CBS 70246 (C)<br>C: 40-70246; CD: 70246                              |
| 72        | 54         | 5            | <b>20 HOLIDAY HITS</b> ○<br>Various (Various)   | Creole CTV 1 (A)<br>C: ZC CTV 1                                      |
| 73        | 71         | 5            | <b>BAT OUT OF HELL</b> ★★<br>Meat Loaf (Todd Rundgren)  | Cleveland International/Epic EPC 82419 (R)<br>C: 40-82419; CD: 82419 |
| 74        | 69         | 20           | <b>MR BAD GUY</b> ●<br>Freddie Mercury (Mack/Mercury)   | CBS 86312 (C)<br>C: 40-86312; CD: 86312                              |
| 75        | 53         | 8            | <b>THE RIDDLE</b> ★<br>Nik Kershaw (Peter Collins)  | MCA MCF 3245 (C)<br>C: MCFC 3245; CD: DMCA 106                       |
| 76        | 42         | 2            | <b>VIVE LE ROCK</b> ●<br>Adam Ant (Tony Visconti)   | CBS 26583 (C)<br>C: 40-26583   |
| 77        | <b>RE</b>  |              | <b>REAL TO REEL</b> ●<br>Marilyn (Simon Hanhart/Marilyn)  | EMI JEST 1 (E)<br>C: TC-JEST 1                                       |
| 78        | 55         | 12           | <b>LOVE OVER GOLD</b> ★★<br>Dire Straits (Mark Knopfler)  | Vertigo/Phonogram 6359 109 (F)<br>C: 7150 109 CD: 800 088-2          |
| 79        | <b>NEW</b> |              | <b>FOUR STAR COUNTRY</b> ●<br>Various (Various)   | K-tel NE 1278 (K)<br>C: CE 1278                                      |
| 80        | 92         | 4            | <b>WELCOME TO THE PLEASUREDOME</b> ★★<br>Frankie Goes To Hollywood (Trevor Horn)  | ZTT/Island ZTTIQ 1 (C)<br>C: ZCQ 1                                   |
| 81        | <b>RE</b>  |              | <b>LABOUR OF LOVE</b> ★<br>UB40 (UB40/Ray 'Pablo' Falconer)   | DEP International/Virgin LP DEP 5 (E)<br>C: CA DEP 5; CD: DEP CD 5   |
| 82        | 75         | 7            | <b>THE HURTING</b> ★<br>Tears For Fears (Chris Hughes/Ross Cullum)  | Mercury/Phonogram MERS 17 (F)<br>C: MERC 17; CD: 811039-2            |
| 83        | 67         | 13           | <b>NO PARLEZ</b> ★★<br>Paul Young (Laurie Latham)   | CBS 25521 (C)<br>C: 40-25521; CD: 25521                              |
| 84        | 66         | 8            | <b>THE MAGIC OF TORVILL &amp; DEAN</b> ●<br>Various (Michael Reed)  | Stylus/Safari SMR 8502 (P/STY)<br>C: SMC 8502                        |
| 85        | 59         | 2            | <b>PIECES</b> ●<br>Julian Lloyd Webber/The London Symphony Orchestra (Mike Batt)  | Polydor PROLP 6 (F)<br>C: PROMC 6                                    |
| 86        | <b>RE</b>  |              | <b>I AM WHAT I AM</b> ●<br>Shirley Bassey/London Symphony Orchestra (Norman Newell)                                     | Towerbell TOWLP 7 (A)<br>C: ZCTOW 7; CD: CDTOW 7                     |
| 87        | 72         | 49           | <b>THE AGE OF CONSENT</b> ★<br>Bronski Beat (Mike Thorne)   | Forbidden Fruit/London BITLP 1 (F)<br>C: BITMC 1; CD: 820171-2       |
| 88        | <b>RE</b>  |              | <b>7800° FAHRENHEIT</b> ●<br>Bon Jovi (Lance Quinn)   | Vertigo/Phonogram VERL 24 (F)<br>C: VERLC 24; CD: 824509-2           |
| 89        | <b>RE</b>  |              | <b>THE BEST OF THE EAGLES</b> ○<br>The Eagles (Bill Szymczyk (9)/Glyn Johns (4))  | Asylum EKT 5 (W)<br>C: EKT 5; CD: 960342-2                           |
| 90        | 90         | 9            | <b>THE WORKS</b> ★<br>Queen (Queen/Mack)  | EMI WORK 1 (E)<br>C: TC-WORK 1; CD: CDP 743016-2                     |
| 91        | <b>RE</b>  |              | <b>WEST SIDE STORY</b> ●<br>Various — Leonard Bernstein/Kiri Te Kanawa/Jose Carreras/Tatiana Troyanos (John McClure)    | Deutsche Grammophon 415253-2 (F) C: 415253-4; CD: 415253-2           |
| 92        | 74         | 62           | <b>MUSIC FROM MOTION PICTURE 'PURPLE RAIN'</b> ●<br>Prince and The Revolution (Prince and The Revolution)               | Warner Bros 925110-4; CD: 925110-1 (W)                               |
| 93        | 82         | 7            | <b>NOW, THAT'S WHAT I CALL MUSIC 4</b> ★★<br>Various (Various)  | Virgin/EMI NOW 4 (E)<br>C: TC-NOW 4; CD: CDP 260408-2                |
| 94        | 78         | 5            | <b>YOU WANT IT, YOU GOT IT</b> ●<br>Bryan Adams (Bob Clearmountain/Bryan Adams)   | A&M AMLH 64864 (F)<br>C: CAM 64864                                   |
| 95        | 100        | 32           | <b>MUSIC FROM MOTION PICTURE 'BEVERLY HILLS COP'</b> ●<br>Various (Various)   | MCA MCF 3253 (F)<br>C: MCFC 3253                                     |
| 96        | <b>NEW</b> |              | <b>LISA LISA AND CULT JAM WITH FULL FORCE</b> ●<br>Lisa Lisa and Cult Jam with Full Force (Full Force)                  | CBS 26593 (A)<br>C: 40-26593   |
| 97        | <b>RE</b>  |              | <b>AMERICAN DREAMS</b> ●<br>Various (Various)   | Starblend SLTD 12 (A)<br>C: SLTK 12                                  |
| 98        | <b>RE</b>  |              | <b>SHAMROCK DIARIES</b> ●<br>Chris Rea (Chris Rea/David Richards)   | Magnet MAGL 5062 (R)<br>C: ZC MAG 5062; CD: CD MAG 5062              |
| 99        | <b>RE</b>  |              | <b>ALEXANDER O'NEAL</b> ●<br>Alexander O'Neal (Jimmy Jam/Terry Lewis)   | Tabu/Epic TBU 26485 (C)<br>C: 40-26485                               |
| 100       | 97         | 13           | <b>THE COLLECTION</b> ★★<br>Ultravox (Ultravox/Conny Plank/George Martin)   | Chrysalis UTV 1 (F)<br>C: ZUTV 1; CD: CCD 1490                       |

## ARTISTS

|  |    |    |
|--|----|----|
| ADAMS, Bryan                           | 23 | 34 |
| AMERICAN DREAMS                        | 37 |    |
| ANIMAL NIGHTLIFE                       | 60 |    |
| ANT, Adam                              | 76 |    |
| ARMOURY SHOW, The                      | 57 |    |
| BASSEY, Shirley                        | 56 |    |
| BBC WELSH CHORUS                       | 51 |    |
| BEVERLY HILLS COP (Soundtrack)         | 95 |    |
| BON JOVI                               | 88 |    |
| BRONSKI BEAT                           | 24 | 87 |
| CAMEO                                  | 68 |    |
| CARS, The                              | 29 |    |
| CHINA CRISIS                           | 50 |    |
| COLE, Lloyd and The Commotions         | 69 |    |
| COLLINS, Phil                          | 6  | 33 |
| CURE, The                              | 9  |    |
| DAMNED, The                            | 58 |    |
| DE BURGH, Chris                        | 66 |    |
| DEXY'S MIDNIGHT RUNNERS                | 22 |    |
| DIO                                    | 26 |    |
| DISCO BEACH PARTY                      | 45 |    |
| DIRE STRAITS                           | 3  | 48 |
| EURYTHMICS                             | 89 |    |
| FERRY, Bryan                           | 20 |    |
| FILM SOUNDTRACKS                       | 10 |    |
|  | 71 | 92 |
|  | 46 |    |
| FIVE STAR                              | 71 |    |
| FOOTLOOSE (Soundtrack)                 | 71 |    |
| FOUR STAR COUNTRY                      | 79 |    |
| FRANKIE GOES TO HOLLYWOOD              | 80 |    |
| GO WEST                                | 28 |    |
| GRAHAM, Jaki                           | 56 |    |
| IDOL, Billy                            | 19 |    |
| JOEL, Billy                            | 27 |    |
| JONES, Aled                            | 47 | 51 |
| KERSHAW, Nik                           | 75 |    |
| LAST, James                            | 35 |    |
| LISA LISA AND CULT JAM WITH FULL FORCE | 96 |    |
| LLOYD WEBBER, Julian/LSO               | 85 |    |
| LEWIS, Huey and The News               | 42 |    |
| MADONNA                                | 1  | 8  |
| MAGIC OF TORVILL & DEAN, The           | 84 |    |
| MARILLION                              | 5  | 77 |
| MARLEY, Bob & The Wailers              | 62 |    |
| MEAT LOAF                              | 73 |    |
| MERCURY, Freddie                       | 74 |    |
| MOORE, Gary                            | 12 |    |
| MOYET, Alison                          | 39 |    |
| NIGHT BEAT                             | 49 |    |
| *NOW THAT'S WHAT I CALL MUSIC 4        | 93 |    |
| *NOW THAT'S WHAT I CALL MUSIC 5        | 2  |    |
| OCEAN, Billy                           | 37 |    |
| O'NEAL, Alexander                      | 99 |    |
| *OPEN TOP CARS AND GIRLS IN T-SHIRTS   | 13 |    |
| POGUES, The                            | 25 |    |
| PREFAB SPROUT                          | 53 |    |
| PRINCE & THE NEW POWER GENERATION      | 92 |    |
| PURPLE RAIN (Soundtrack)               | 92 |    |
| QUEEN                                  | 21 | 90 |
| REA, Chris                             | 98 |    |
| RICHIE, Lionel                         | 52 |    |
| ROGERS, Kenny                          | 4  |    |
| SADE                                   | 32 |    |
| SAXON                                  | 38 |    |
| SCRITTI POLITI                         | 41 |    |
| SPEAR OF DESTINY                       | 34 |    |
| SPINNAKERS                             | 11 | 70 |
| SOUFFLE                                | 36 |    |
| STRING                                 | 18 |    |

INCORPORATING LP  
CD & CASSETTE SALES

# 100 TOP 100

**MUSIC**  
**WEEK**

Week-ending September 21, 1985

## NO. 1 LIKE A VIRGIN ★★ CD

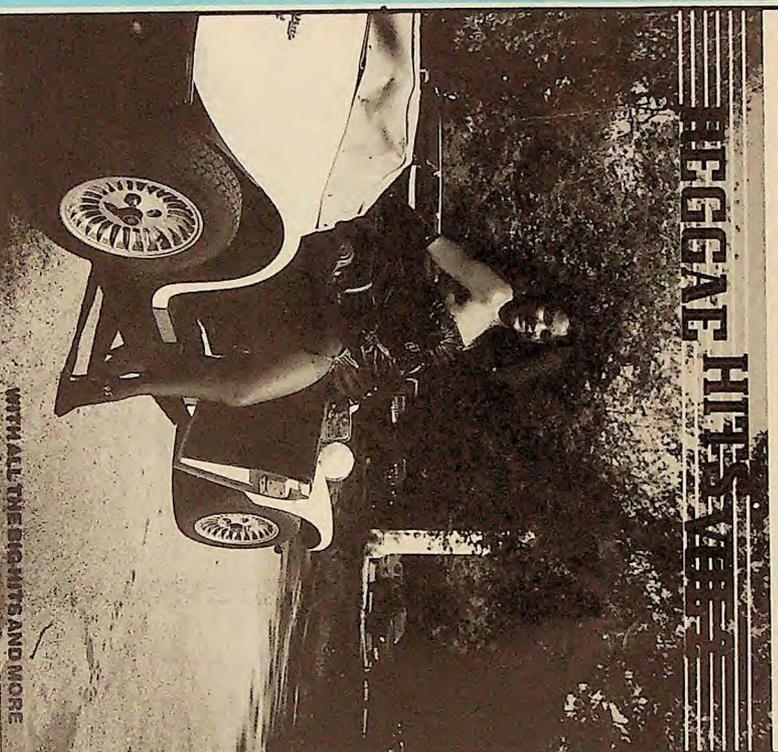
Madonna

Sire WX 24

- 2 NOW, THAT'S WHAT I CALL MUSIC 5 ★★  
Various  
Virgin/EMI NOW/5
- 3 BROTHERS IN ARMS ★★ CD  
Dire Straits  
Vertigo/Phonogram VERH 25
- 4 THE KENNY ROGERS STORY ●  
Kenny Rogers  
Liberty EMTV 39
- 5 MISPLACED CHILDHOOD ● CD  
Marillion  
EMI MRL 2
- 6 NO JACKET REQUIRED ★★ CD  
Phil Collins  
Virgin V2345
- 7 SONGS FROM THE BIG CHAIR ★★ CD  
Tears For Fears  
Mercury/Phonogram MERH 58
- 8 MADONNA ● CD  
Madonna  
Sire WX 22
- 9 THE HEAD ON THE DOOR CD  
The Cure  
Fiction/Polydor FIXH 11
- 10 BOYS AND GIRLS ● CD  
Bryan Ferry  
EG/Polydor EGPL 62
- 11 BORN IN THE U.S.A. ★★ CD  
Bruce Springsteen  
CBS 86304
- 12 RUN FOR COVER  
Gary Moore  
10/Virgin DIX 16
- 13 OPEN TOP CARS AND GIRLS IN T-SHIRTS  
Various  
Telstar STAR 2257
- 14 BAGGARIDIM  
DEP International/Virgin LP DEP 10
- 15 U2 LIVE "UNDER A BLOOD RED SKY" ★★  
U2  
Island IMA 3
- 16 PRIVATE DANGER ★★ CD  
Tina Turner  
Capitol TINA 1
- 17 THE UNFORGETTABLE FIRE ★ CD  
U2  
Island U2 5
- 18 THE DREAM OF THE BLUE TURTLES ● CD  
String  
A&M DREAM 1
- 19 VITAL IDOL ●  
Billy Idol  
Chrysalis CUX 1502
- 20 BE YOURSELF TONIGHT ★ CD  
Eurythmics  
RCA PL 70711
- 21 QUEEN GREATEST HITS ★★ CD  
Queen  
EMI EMTV 30
- 22 **NEW** DON'T STAND ME DOWN CD  
Dexy's Midnight Runners  
Mercury/Phonogram MERH 56
- 23 RECKLESS ● CD  
18 Bryan Adams  
A&M AMA 5013
- 24 **NEW** HUNDREDS AND THOUSANDS CD  
Bronski Beat  
Forbidden Fruit/London BITLP 2
- 25 RUM, SODOMY & THE LASH  
28 The Pogues  
Sitt SEEZ 58

## REGGAE HITS VOL. 2

PACKED WITH 13 DYNAMIC HIT TRACKS AND  
INCLUDING MOST OF THE REGGAE SUPERSTARS



WITH ALL THE BEST HITS AND MORE

SONG A: John Holt & Dennis Brown, WILD FIRE; Gregory Isaacs, I'LL BE ON MY WAY; Frankie Paul, INFERIORITY COMPLEX; The Mighty Diamonds, COBBLESTONE LIFE; Junior Byles, CUMY LOCKS; Hance Ferguson, SEND A DICK  
SONG B: Carol Thompson, BABY BE TALK; Sandra Ford, CAUGHT YOU IN A LIE; Sister Andrey, I LOVE YOU;  
Paula Abdul, LAZZY (LADY) LADY; Super Mouse, A HOUSE IS NOT A HOME; Tingsa Stewart, THE GONNA FALL IN LOVE;  
Hermanos, NONSENSE (GODH-UP)

**OUT**  
**NET**

- 58 64 PHANTASMAGORIA CD  
The Damned  
MCA MCF 3275
- 59 87 MAKING MOVIES ★★ CD  
Dire Straits  
Vertigo/Phonogram 6359 034
- 60 81 SHANGRI-LA  
Animal Nightlife  
Island ILPS 9830
- 61 58 LITTLE CREATURES CD  
Talking Heads  
EMI TAH 2
- 62 57 LEGEND ★★ CD  
Bob Marley And The Wailers  
Island BMW 1
- 63 84 OUR FAVOURITE SHOP ● CD  
The Style Council  
Polydor TSCLP 2
- 64 77 SECRET WISH  
Propaganda  
ZTT/Island ZTTIQ 3
- 65 52 STREET SOUNDS EDITION 13  
Various  
Street Sounds STSND 13
- 66 68 THE VERY BEST OF CHRIS DE BURGH ●  
Chris De Burgh  
Telstar STAR 2248
- 67 62 HELLO, I MUST BE GOING! ★ CD  
Phil Collins  
Virgin V 2252
- 68 76 SINGLE LIFE CD  
Gameo  
Club/Phonogram JABH 11
- 69 79 RATTLESNAKES ○  
Lloyd Cole and the Commotions  
Polydor LCLP 1
- 70 61 THE RIVER ★ CD  
Bruce Springsteen  
CBS 88510
- 71 56 ORIGINAL SOUNDTRACK FROM "FOOTLOOSE" ●  
Various  
CBS 70246
- 72 54 20 HOLIDAY HITS ○  
Various  
Creole CTV 1
- 73 71 BAT OUT OF HELL ★★ CD  
Meat Loaf  
Cleveland International/Epic EPC 82419
- 74 69 MR BAD GUY ● CD  
Freddie Mercury  
CBS 86312
- 75 53 THE RIDDLE ★ CD  
Nik Kershaw  
MCA MCF 3245
- 76 42 VIVE LE ROCK  
Adam Ant  
CBS 26583
- 77 **RE** REAL TO REEL ●  
Marillion  
EMI JEST 1
- 78 55 LOVE OVER GOLD ★★ CD  
Dire Straits  
Vertigo/Phonogram 6359 109
- 79 **NEW** FOUR STAR COUNTRY  
Various (Various)  
K-tel NE 1278
- 80 92 WELCOME TO THE PLEASUREDOME ★★  
Frankie Goes To Hollywood  
ZTT/Island ZTTIQ 1
- 81 **RE** LABOUR OF LOVE ○ CD  
UB40  
DEP International/Virgin LP DEP 5
- 82 75 THE HURTING ★ CD  
Tears For Fears  
Mercury/Phonogram MERS 17
- 83 67 NO PARLEZ ★★ CD  
Paul Young  
CBS 25521

# MUSIC VIDEO

Description (tracks)/Timings/Rec. Retail Price

|    |     |   |                     |
|----|-----|---|---------------------|
| 1  | 1   | MADONNA: The Video EP                       | Warner Music        |
| 2  | 2   | U2: Live "Under A Blood Red Sky"            | Virgin              |
| 3  | 5   | TINA TURNER: Private Dancer Tour            | PMI                 |
| 4  | 7   | QUEEN: Live In Rio                          | PMI                 |
| 5  | 3   | KISS: Animalize, Live Uncensored            | Embassy             |
| 6  | 10  | QUEEN: Greatest Fix                         | PMI                 |
| 7  | 9   | DIRE STRAITS: Alchemy Live                  | PolyGram            |
| 8  | 4   | NOW, THAT'S WHAT I CALL MUSIC VIDEO 5       | PMI/Virgin          |
| 9  | 8   | AC/DC: Let There Be Rock                    | WHV                 |
| 10 | 6   | WHAM!: The Video                            | CBS/Fox             |
| 11 | 21  | KATE BUSH: The Single File                  | PMI                 |
| 12 | 12  | KERRANG! VIDEO KOMPLATION                   | PMI/Virgin          |
| 13 | NEW | ELVIS PRESLEY: '68 Comeback Special         | Virgin/PVG          |
| 14 | 13  | LED ZEPPELIN: The Song Remains The Same     | WHV                 |
| 15 | 22  | RUSH: Through The Camera Eye                | Embassy             |
| 16 | 11  | PAUL YOUNG: The Video Singles               | CBS/Fox             |
| 17 | 20  | BRYAN ADAMS: Reckless                       | A&M/PVG             |
| 18 | 29  | ULTRAVOX: The Collection                    | Palace/PVG          |
| 19 | 16  | ELVIS COSTELLO: The Man                     | Palace/PVG          |
| 20 | 17  | MARILLION: Recital Of The Script            | PMI                 |
| 21 | 18  | DIRE STRAITS: Making Movies                 | WHV                 |
| 22 | 14  | GARY MOORE: Emerald Aisles                  | Virgin/PVG          |
| 23 | 19  | RICK SPRINGFIELD: The Beat Of The Live Drum | RCA/Columbia        |
| 24 | —   | DURAN DURAN: Sing Blue Silver               | PMI                 |
| 25 | —   | IRON MAIDEN: Behind The Iron Curtain        | PMI                 |
| 26 | —   | DURAN DURAN: The Video Album                | PMI                 |
| 27 | NEW | MARC BOLAN: Laser Love                      | Marc on Wax/Spartan |
| 28 | —   | BRONSKI BEAT: The First Chapter             | PolyGram            |
| 29 | 30  | DON'T WATCH THAT, WATCH THIS VOL 3          | PolyGram            |
| 30 | 26  | DURAN DURAN: Dancing On The Valentine       | PMI                 |

Compiled by Music Week Research © 1985

# MUSIC ON VIDEO

## Participants set for IMV festival

COMPANIES FROM 10 countries have to date confirmed attendance at the 1st International Music Video Festival to be held October 16-18 at the Kensington Exhibition Centre, according to Roddy S Shashoua, chairman of International Trade and Exhibitions.

Among companies registered to date for IMV'85 are, from the US: MTV and VH-1 Music Television, Gasp! Productions, Critique Records, Samuel TV Corporation, 11:24 Design Music, Tingle Music, Ocean Records; From the UK: Granada TV International, Directors International, The Music Channel/Music Box, London Artists, Darwin International, Opal, MCA Records, Phonogram Records, Coombe Music, A&M Records, Fugitive Films, Leisure Vision Film and Video; International: King Records (Japan), Shinko Music (Japan), Domino Films (W Germany), W Z Tontrager (W Germany), TV Watch and Listen (W Germany), Phonogram Video (Austria), FNAC (France), Story Film and Video (Finland), MMA (Australia), Ministry of Culture CSR (Czechoslovakia) and ETC Communications (Panama).

Companies and individuals wishing to attend IMV'85 should contact Nigel Passingham/Rosie Bartlett, Dennis Davidson Associates, 57-59 Beak Street, London W1R 3LF. Tel: 01-439 6391.



TRILION PICTURES' production of Gary Numan The Berserker Tour has been chosen to show at the Venice International Film Festival. Comments Phillip Goodhand-Tait, managing director of Trilion Pictures: "We are naturally very happy that one of our productions has been chosen by the Festival Committee and in particular the Gary Numan concert which when released on the home video market in the UK on Peppermint Video, reached Number Two in the charts."



THE VIDEO for Mink Deville's I Must Be Dreaming was shot on location in Manhattan and New Jersey last month. It was directed by Phil Davey (centre), with John Corso (left) director of photography, and produced by Hugh Scott Symonds for Polydor International.

## VJB market set to expand

SIX MONTHS after Thorn EMI Videodisc's launch of its Video Juke Box (VJB), the company held an international conference at Stratford upon Avon. Nine overseas organisations and two from the UK attended the weekend event, bringing together some 30 international executives involved in the marketing of Thorn EMI VJB.

Countries represented were Finland, Norway, Denmark, Sweden, Germany, France, Holland, Switzerland, Italy, UK and the VJC — Thorn EMI's new video disco console — was also introduced to the European distributors at the conference.

Thorn EMI sees the public entertainment market in Europe worth "up to £150m" and "intends to capture a large slice of this potential in a short space of time."

## Moini to head new division

MOLINARE, RECENTLY acquired by the TSI Group, has formed a new division responsible for marketing and business development. Heading up the new division is Jacky Moini, who has previously held a variety of marketing-orientated positions in the record industry including DJM and CBS Records.

Commenting on the aims of the new division, Moini said: "The new Molinare is an ambitious company with every intention of improving its position in the industry. Our new team is immensely talented, and we aim to make our presence felt."

## Masuak jumps in

JUMP PRODUCTIONS has taken on Greg Masuak, an Australian trained director who has, until now mainly concentrated on independent film making. At Jump, he will be working closely with new producer there, Toby Courlander.

## PROMOS

Recently produced promos include: Justin Hayward (Silver Bird) Towerbell Records, produced by Vivid, directed by Tony VandenEnde; Girlschool (Running Wild) PolyGram US, produced by Vivid, directed by Tony VandenEnde; Madness (Yesterday's Men) Virgin, produced by Aldabra, directed by Chris Gabin; Scritti Politti (Perfect Way) Virgin, produced by Warner Bros, directed by Paula Griff and Peter Kagan; Marc Almond (Stories Of Johnny) Virgin, produced by Greenback Films, directed by Peter Christopherson; China Crisis (You Did Cut Me) Virgin, produced by Fugitive Films, directed by Simon Milne; Style Council (The Lodgers), Polydor, produced by Helen Langridge, directed by Anthea Benton; The Cure (Close To Me) Polydor, produced by GLO, directed by Tim Pope; Cabaret Voltaire (I Want You) Virgin, produced by GLO, directed by Peter Care; Depeche Mode (It's Called A Heart) Mute, produced by GLO, directed by Peter Care; Randy Bishop (Two Hearts On The Loose) Aura, produced by H&P Entertainments, directed by David Hemmings.

# EUROPARADE

| This Week | Last Week | Wks on Chart                             | Countries                   |
|-----------|-----------|--|-----------------------------|
| 1         | 16        | 1  | A/B/CH/D/DK/E/F/GB/I/IRE/NL |
| 2         | 8         | 2  | A/B/CH/D/DK/GB/I/IRE/NL     |
| 3         | 3         | 3  | A/B/CH/D/DK/IRE/NL          |
| 4         | 11        | 2  | B/D/DK/GB/IRE/NL            |
| 5         | 5         | 5  | B/GB/IRE/NL                 |
| 6         | 9         | 7  | A/CH/D/DK                   |
| 7         | 4         | 9  | A/B/D/DK/NL                 |
| 8         | 6         | 9  | A/B/CH/DK                   |
| 9         | 13        | 3  | A/B/D/DK/NL                 |
| 10        | 7         | 17                                       | DK/E/I                      |
| 11        | 8         | 4  | B/D/GB/IRE/NL               |
| 12        | 10        | 19                                       | DK/E/F/I                    |
| 13        | 12        | 34                                       | E/F/I                       |
| 14        | 16        | 4  | GB/IRE                      |
| 15        | 14        | 5  | A/D/DK                      |
| 16        | 15        | 18                                       | CH/D/DK                     |
| 17        | 32        | 3  | E/F                         |
| 18        | 9         | 9  | B/NL                        |
| 19        | 25        | 2  | I                           |
| 20        | 23        | 3  | DK                          |
| 21        | 29        | 6  | F                           |
| 22        | 22        | 4  | F                           |
| 23        | NEW       | HOLDING OUT FOR A HERO, Bonnie Tyler     | GB                          |
| 24        | 18        | YOU CAN WIN IF YOU WANT, Modern Talking  | E                           |
| 25        | 13        | ROCKY (RIVAL MIX), Round One             | A/CH                        |
| 26        | 31        | SAY I'M YOUR NUMBER ONE, Princess        | GB/IRE                      |
| 27        | 26        | JE MARCHE SEUL, Jean-Jacques Goldman     | F                           |
| 28        | 36        | GLORY DAYS, Bruce Springsteen            | A/NL                        |
| 29        | 37        | MARCIA BAILA, Rita Mitsouko              | I                           |
| 30        | 34        | L'ULTIMA POESIA, Marcella & Gianni Bella | F                           |
| 31        | 27        | ALONE WITHOUT YOU, King                  | GB/IRE                      |
| 32        | NEW       | SAMURAI, Michael Cretu                   | CH/I                        |
| 33        | NEW       | PART-TIME LOVER, Stevie Wonder           | GB                          |
| 34        | 30        | WE ARE THE WORLD, USA For Africa         | E/I                         |
| 35        | 20        | MONEY FOR NOTHING, Dire Straits          | GB/IRE                      |
| 36        | 17        | MY TOOT TOOT, Denise LaSalle             | CH/D                        |
| 37        | 24        | HOLIDAY, Madonna                         | IRE                         |
| 38        | NEW       | COLD DRESSES, Al Corley                  | F                           |
| 39        | NEW       | WHAT'S YOUR NAME, Zinno                  | B                           |
| 40        | NEW       | SHE'S SO BEAUTIFUL, Cliff Richard        | B/DK                        |

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

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

# MW DIRECTORY '86

The Music Week 1986 Directory is now being compiled. If you have not yet received an application form for a FREE ENTRY listing you should act immediately to ensure your company is not left out. Please complete the form and post to: Mark Lewisohn, Music Week Directory, Greater London House, Hampstead Road, London NW1 7QZ.

Please send me an application form for a free entry in the 1986 Music Week Directory. (Tick appropriate category).

Artist management       Music Publisher

Record company         Record distributor

Recording studio         All other categories

NAME (Please print): \_\_\_\_\_

ADDRESS: \_\_\_\_\_

# BE A SHMOOZER ... NOT A LOSER AT THE NEW MUSIC SEMINAR

To make it in the music business, you've got to get out there and see people. Face to face. *Shmoozing*—the art of talking business as pleasure—is the most important activity at the **New Music Seminar**. Actively networking with the record industry's movers and shakers at the Seminar will do more for your career and your company than a month spent playing telephone roulette or mailing out press releases. Come September 25–28, no one will be “in with people” or “on a call” or “out of town.” They'll all be in New York's Marriott Marquis, *shmoozing* at the **New Music Seminar**.

So, if you don't want to spend four days wondering why you can't reach anybody, come to NMS6. *And be a shmoozer, not a loser.*

This year's Seminar will feature a fascinating and broad-based array of programs, including many new panels and workshops.

**PROGRAMMING:** Black Radio • Contemporary Hit Radio • College Radio (new) • Album Oriented Rock Radio • DJs and Remixers • **MUSIC:** Producers • New Age Music (new) • Heavy Metal (new) • A&R • Journalists • Alternative Music (new) • Artists • Battle of DJs/MCs/Human Beat Boxes • **BUSINESS:** Nightclubbing Around the World • Talent and Booking • Tip-sheets and Trades • New Labels Workshop (new) • The Cultural Boycott (new) • UK Independent Labels (new) • US Independent Labels: Marketing and Promotion (new) • Independent Labels and Distribution • Financial Structure of the Music Business • Management • Music vs. Madison Avenue (new) • **MARKETING:** Publicity • Packaging and Merchandising (new) • Crossover Promotion • AOR Marketing and Promotion • Black Music Marketing and Promotion • **MUSIC VIDEO:** National Programming • Local/Regional Programming (new) • International Programming (new) • Directors • Clubs

(new) • Marketing & Exploitation (new) • Promotion (new) • **LEGAL:** Record Deal Basics (new) • Publishing and Artist Development • Artist Contract Mock Negotiation • Ancillary Rights (new) • Corporate Sponsorship (new) • Legal Hot Topics (new) • Music/Film/Video • International Licensing • Video Rights & Payments (new) • **TECHNOLOGY WORKSHOPS:** Recording Studio Technology (new) • Computer Technology (new)



**REGISTRATION:** Admission to the Seminar is \$175 per person. Call 212-722-2115 or write c/o 1747 First Avenue, New York, NY 10128 to request a registration form. If you want to use your credit card, you can register by phone at the same number. **ACCOMMODATIONS:** The Seminar has arranged discount hotel rates for Seminar attendees. Call or write for information on hotel and travel options. (Same address and phone as above.) **MARKETING OPPORTUNITIES:** There are many ways you can use the Seminar as a valuable and unique marketing and promotion opportunity. Call for information and rates.

## EUROPEAN ADDRESSES

ENGLAND—Caris Davis, 14 Neals Yard,  
London WC2 England, (01) 379-6239

GERMANY—Walter Holzbauer, Wintrop Music,  
Mittelstrasse 76, 4934 Horn 1, W. Germany

BENELUX—Philippe Gosez, Sounds of the Future,  
30 Avenue Legrande, 1050 Brussels, Belgium



**NEW MUSIC SEMINAR 6  
SEPTEMBER 25-28, 1985  
MARRIOTT MARQUIS  
NEW YORK CITY**



**TOP 75**  
7 & 12 INCH

**TOP 75**  
*single*  
**TOP 75**  
**TOP 75**



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

|                      |   |                                   |
|----------------------|---|-----------------------------------|
| <b>38</b>            | <b>LOVE TAKE OVER</b><br>Five Star                                  | Tent/RCA PB 40353 (12" —PT 40354) |
| <b>39</b> <b>NEW</b> | <b>IS IT A DREAM "Wild West End Mix"</b><br>The Damned              | MCA GRIM(T) 3                     |
| <b>40</b>            | <b>WHAT'S YOUR PROBLEM</b><br>Blancmange                            | London BLANC 9 (12" —BLANC 9)     |
| <b>41</b> <b>NEW</b> | <b>MY HEART GOES BANG (Get Me To The Doctor)</b><br>Dead Or Alive   | Epic (T)A6571                     |
| <b>42</b>            | <b>DO NOT DISTURB</b><br>Bananamarama                               | London NANA 9(12" —NANA 9)        |
| <b>43</b>            | <b>EXCITABLE</b><br>Amazulu   | Island (12)IS 201                 |
| <b>44</b> <b>NEW</b> | <b>CLOSE TO ME</b><br>The Cure                                      | Fiction/Polydor FICS(X) 23        |
| <b>45</b>            | <b>ST. ELMO'S FIRE (Man In Motion)</b><br>John Parr                 | London LON(X) 73                  |
| <b>46</b>            | <b>(I'LL BE A) FREAK FOR YOU</b><br>Royalle Delite                  | Streetwave (M)KXAN 51             |
| <b>47</b>            | <b>HOT FUN</b><br>7th Heaven  | Mercury/Phonogram MER(X) 199      |
| <b>48</b>            | <b>CHERISH</b><br>Kool & The Gang                                   | De-Lite/Phonogram DE(X) 20        |
| <b>49</b>            | <b>I SPEAKA DA LINGO</b><br>Black Lace                              | Flair/Priority (12)LACE 2         |
| <b>50</b>            | <b>STORIES OF JOHNNY</b><br>Marc Almond                             | Some Bizzare/Virgin BONK 1(12)    |
| <b>51</b> <b>NEW</b> | <b>CALL OUT THE DOGS</b><br>Gary Numan                              | Numa NU(M) 11                     |
| <b>52</b>            | <b>PERFECT WAY</b><br>Scritti Politti                               | Virgin VS 780(12)                 |
| <b>53</b>            | <b>THERE MUST BE AN ANGEL (PLAYING WITH MY HEART)</b><br>Eurythmics | RCA PB 40247 (12" —PT 40248)      |
| <b>54</b> <b>NEW</b> | <b>SOMETHING ABOUT YOU</b><br>Level 42                              | Polydor POSPIX) 759               |
| <b>55</b>            | <b>YOU DID CUT ME</b><br>China Crisis                               | Virgin VS 799(12)                 |
| <b>56</b> <b>NEW</b> | <b>LIVING ON MY OWN</b><br>Freddie Mercury                          | CBS (T)A 6555                     |
| <b>57</b>            | <b>MAGICAL</b><br>Bucks Fizz  | RCA PB 40367 (12" —PT 40368)      |
| <b>58</b>            | <b>LOVE IS THE SEVENTH WAVE (New Mix)</b><br>String                 | A&M AM(Y) 272                     |
| <b>59</b> <b>NEW</b> | <b>WHAT ARE WE GONNA GO ABOUT IT?</b><br>Mercy Mercy                | Ensign/Island (12)ENY 522         |
| <b>60</b>            | <b>AXEL F</b><br>Harold Faltermeyer                                 | MCA MCA(T) 949                    |
| <b>61</b>            | <b>ONE LOVE</b><br>Atlantic Starr                                   | A&M AM(Y) 273                     |

**NEXT 25 THE NEXT 25 THE NEX**

|     |  |   |
|-----|--|---|
| 76  | (85) ON THE ONE, LUKK featuring Felicia Collins                          | Important/Towerbell TAN(T) 6                  |
| 77  | (83) UNKISS THAT, KISS, Stephen Duffy                                    | 10/Virgin TIN 4(12)                           |
| 78  | (76) ONE IN A MILLION, Hugh Cornwell                                     | Portrait A6509 (12" —TX 6509)                 |
| 79  | (88) WHEN YOUR HEART RUNS OUT OF TIME, Glenn Gregory and Claudia Brücken | ZTT/Island (12) ZTAS 15                       |
| 80  | (78) CLOSE TO PERFECTION, Miquel Brown                                   | Record Shack SOHO(T) 48                       |
| 81  | (72) ASK THE LORD, Hipsway   | Mercury/Phonogram MER(X) 195                  |
| 82  | (91) I THOUGHT I'D NEVER SEE YOU AGAIN, Working Week                     | Virgin VS 807(12)                             |
| 83  | (—) SUNSHINE, Warren Mills   | Jive JIVE(T) 99                               |
| 84  | (96) WHO NEEDS LOVE LIKE THAT, Erasure                                   | Mute  |
| 85  | (94) WOODPECKERS FROM SPACE, Video Kids                                  | 7MUTE 40 (12" —12MUTE 40)                     |
| 86  | (97) SOMEONE, David Cassidy  | Epic (T)A6504                                 |
| 87  | (73) PALE SHELTER, Tears For Fears                                       | MLM/Arista ARIST (12)626                      |
| 88  | (—) NO PLACE LIKE HOME, Squeeze  | Mercury/Phonogram IDEA 2(12)                  |
| 89  | (—) MYSTERY LADY, Billy Ocean  | A&M AM(Y) 277                                 |
| 90  | (—) IN YOUR CAR, The Cool Notes  | Jive JIVE (T) 98                              |
| 91  | (—) EATEN ALIVE, Diana Ross  | Abstract Dance/Priority AD(T) 4               |
| 92  | (80) SEXUAL THERAPY, Billy Paul  | Capitol CL 372                                |
| 93  | (—) WORLD IN ACTION, Toyah   | Total Experience/RCA PB 49933 (12" —PT 49934) |
| 94  | (—) FORBIDDEN FRUIT, The Blow Monkeys                                    | Portrait (T) A6545                            |
| 95  | (—) FISH BELOW THE ICE, Shriekback                                       | RCA PB 40331 (12" —PT 40332)                  |
| 96  | (84) HARDEST PART IS THE NIGHT, Bon Jovi                                 | Arista SHRK (12)14                            |
| 97  | (—) ROAD TO RACK AND RUIN, King Kurt                                     | Vertigo/Phonogram VER(X) 22                   |
| 98  | (90) I'M FALLING, The Comsat Angels                                      | Stiff BUY(T) 230                              |
| 99  | (—) P. MACHINERY, Propaganda   | Jive JIVE (T) 87                              |
| 100 | (—) MAGGIE, Jim Davidson   | ZTT/Island (12)ZTAS 12                        |

# Video Kids

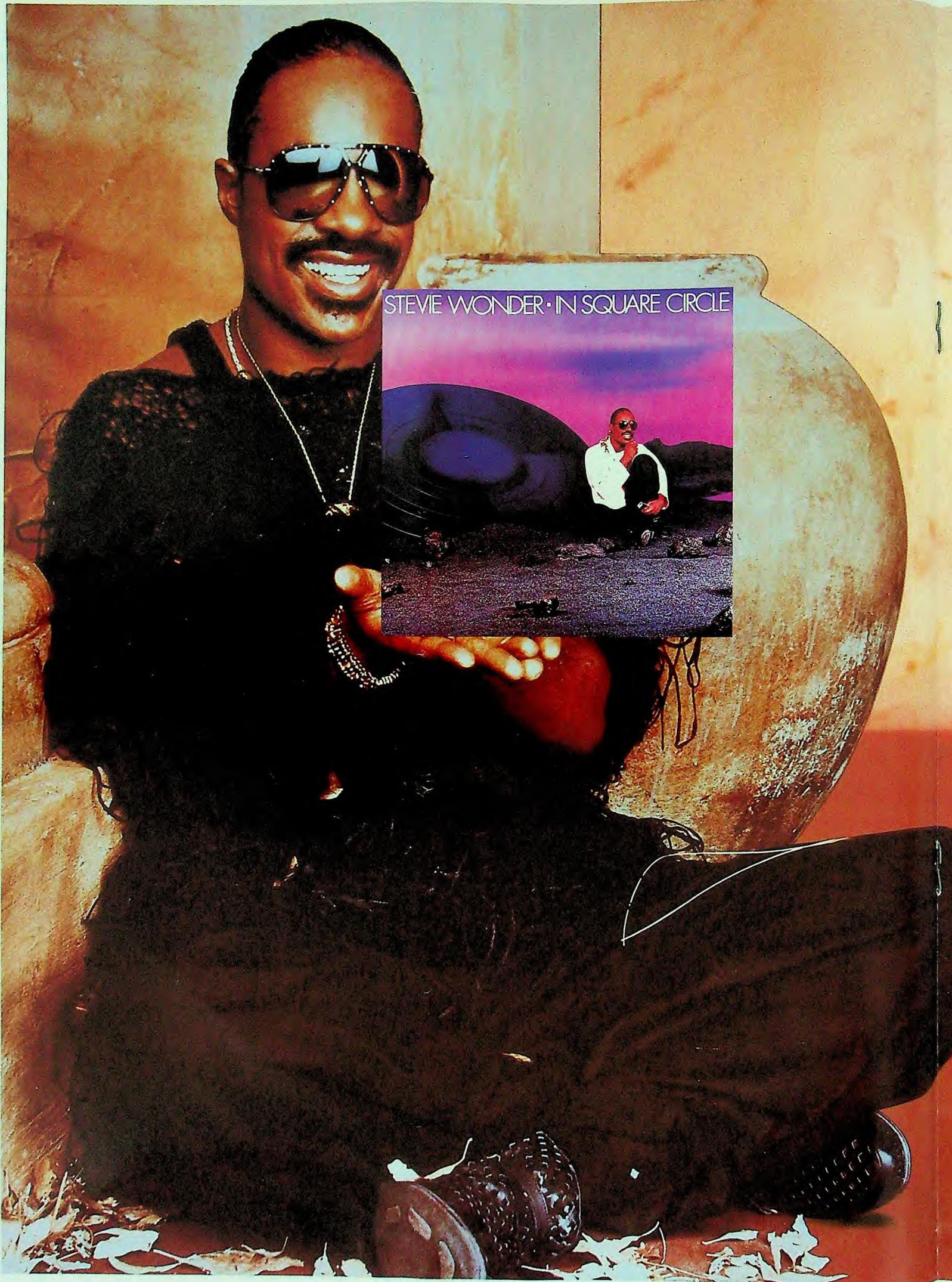
## WOODPECKERS FROM SPACE

As Seen On "No Limits"

**No 1 DANCING IN THE STREET (Clearmountain Mix)**  
David Bowie and Mick Jagger

|                      |  |                                     |
|----------------------|--|-------------------------------------|
| <b>2</b>             | <b>HOLDING OUT FOR A HERO</b><br>Bonnie Tyler                        | CBS (T)A 4251                       |
| <b>3</b>             | <b>PART-TIME LOVER</b><br>Stevie Wonder                              | Motown ZB 40351 (12" —ZT 40352)     |
| <b>4</b>             | <b>TARZAN BOY</b><br>Baltimore                                       | Columbia (12)DB 9102                |
| <b>5</b>             | <b>LAVENDER</b><br>Marillion   | EMI (12)MARI 4                      |
| <b>6</b>             | <b>I GOT YOU BABE</b><br>UB40 Guest Vocals by Chrissie Hynde         | DEP International/Virgin DEP 20(12) |
| <b>7</b>             | <b>KNOCK ON WOOD/LIGHT MY FIRE (Remix)</b><br>Ami Stewart            | Sedition/PRT EDIT(L) 3303           |
| <b>8</b>             | <b>IF I WAS</b><br>Midge Ure   | Chrysalis URE(X) 1                  |
| <b>9</b>             | <b>BODY AND SOUL</b><br>Mai Tai                                      | Hot Melt/Virgin VS 801(12)          |
| <b>10</b> <b>NEW</b> | <b>ANGEL</b><br>Madonna  | Sire W 8881(T)                      |
| <b>11</b>            | <b>POWER OF LOVE</b><br>Huey Lewis and The News                      | Chrysalis HUEY(X) 1                 |
| <b>12</b>            | <b>INTO THE GROOVE</b><br>Madonna                                    | Sire W 8934(T)                      |
| <b>13</b>            | <b>DRIVE</b><br>The Cars   | Elektra E9706(T)                    |
| <b>14</b>            | <b>SAY I'M YOUR NUMBER ONE</b><br>Princess                           | Supreme SUPE(T) 101                 |
| <b>15</b>            | <b>RUNNING UP THAT HILL</b><br>Kate Bush                             | EMI (12)KB 1                        |
| <b>16</b>            | <b>BODY ROCK (Original Motion Picture Soundtrack)</b><br>Maria Vidal | EMI America (12)EA 189              |
| <b>17</b>            | <b>SHE'S SO BEAUTIFUL (from the Musical 'Time')</b><br>Cliff Richard | EMI (12)EMI 5531                    |
| <b>18</b>            | <b>LEAN ON ME (ah-li-ayo)</b><br>Red Box                             | Sire W8926(T)                       |
| <b>19</b>            | <b>ALONE WITHOUT YOU</b><br>King                                     | CBS (T)A 6308                       |
| <b>20</b>            | <b>YESTERDAY'S MEN</b><br>Madness                                    | Zarjazz/Virgin JAZZ 5(12)           |
| <b>21</b>            | <b>MONEY FOR NOTHING</b><br>Dire Straits                             | Vertigo/Phonogram DSTR 10(12)       |
| <b>22</b>            | <b>I CAN DREAM ABOUT YOU</b><br>Dan Hartman                          | MCA MCA(T) 988                      |
| <b>23</b>            | <b>DON'T STOP THE DANCE</b><br>Bryan Ferry                           | E.G./Polydor FERRY 2 (12" —FERRY 2) |
| <b>24</b>            | <b>I WONDER IF I TAKE YOU HOME</b>                                   |                                     |

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|    |     |  |                                |
|----|-----|--|--------------------------------|
| 63 | 43  | TAKE ME HOME<br>Phil Collins   | Virgin VS 777(12)              |
| 64 | 71  | DON'T YOU (FORGET ABOUT ME)<br>Simple Minds                                      | Virgin VS 749(12)              |
| 65 | NEW | A NIGHT AT THE APOLLO LIVE!<br>Daryl Hall/John Oates/David Ruffin/Eddie Kendrick | RCA PB 49935<br>(12"—PT 49936) |
| 66 | NEW | JOLENE<br>Strawberry Switchblade   | Korova KOW 42(T)               |
| 67 | 60  | SUMMER OF '69<br>Bryan Adams   | A&M AM(Y) 267                  |
| 68 | 55  | SUFFER THE CHILDREN<br>Tears For Fears   | Mercury/Phonogram IDEA 1(2)    |
| 69 | NEW | YOU WEAR IT WELL<br>El DeBarge with DeBarge                                      | Gordy ZB 40345 (12"—ZT 40346)  |
| 70 | 77  | COME TO MY AID<br>Simply Red   | Elektra EKR 19(T) (W)          |
| 71 | 68  | THE LOVE PARADE<br>The Dream Academy   | blanco y negro/WEA NEG 16(T)   |
| 72 | 81  | SHOULDN'T DO THAT<br>Kaja  | Parlophone (12)R 6106 (E)      |
| 73 | 50  | IN BETWEEN DAYS<br>The Cure  | Fiction/Polydor FICS(X) 22     |
| 74 | 46  | LIVE IS LIFE<br>Opus   | Polydor POSP(X) 743            |
| 75 | NEW | ROMEO WHERE'S JULIET?<br>Collage   | MCA MCA(T) 1006                |

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A6504 TA6504

|    |    |   |                                     |
|----|----|---|-------------------------------------|
| 25 | 38 | REBEL YELL<br>Billy Idol                                | Chrysalis IDOL(X) 6                 |
| 26 | 16 | DON'T MESS WITH DR. DREAM<br>Thompson Twins             | Arista TWINS (12)9                  |
| 27 | 36 | BRAND NEW FRIEND<br>Lloyd Cole and The Commotions       | Polydor COLE(X) 4                   |
| 28 | 34 | TRAPPED<br>Colonel Abrams                               | MCA MCA(T) 997                      |
| 29 | 22 | THE SHOW (Theme From 'Connie')<br>Rebecca Storm         | Towerbell TVP 3 (12"—TVEP 3)        |
| 30 | 20 | WHITE WEDDING<br>Billy Idol                             | Chrysalis IDOL(X) 5                 |
| 31 | 37 | I'LL BE GOOD<br>René & Angela                           | Club/Phonogram JAB(X) 18            |
| 32 | 25 | WE DON'T NEED ANOTHER HERO (Thunderdome)<br>Tina Turner | Capitol (12)CL 364                  |
| 33 | 23 | HOLIDAY<br>Madonna                                      | Sire W 9405(T)                      |
| 34 | 24 | YOU'RE THE ONE FOR ME (Paul Hardcastle Mix)<br>D Train  | Prelude/RCA ZB 40301 (12"—ZT 40302) |
| 35 | 47 | SINGLE LIFE<br>Cameo                                    | Club/Phonogram JAB(X) 21            |
| 36 | 42 | THE POWER OF LOVE<br>Jennifer Rush                      | CBS A 5003 (12"—TX 5003)            |
| 37 | 28 | TAKES A LITTLE TIME<br>Total Contrast                   | London LON(X) 71                    |

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FM RECORDS

**SINGLES twelveinch**

|    |       |  |    |       |  |
|----|-------|--|----|-------|--|
| 1  | (1)   | DANCING IN THE STREET<br>(Clear Mountain Mix), David Bowie and Mick Jagger | 21 | (12)  | TAKES A LITTLE TIME (THE BANDITO MIX), Total Contrast    |
| 2  | (4)   | KNOCK ON WOOD/LIGHT MY FIRE (Remix), Amii Stewart                          | 22 | (13)  | DON'T MESS WITH DR. DREAM, Thompson Twins                |
| 3  | (New) | ANGEL, Madonna   | 23 | (11)  | YOU'RE THE ONE FOR ME (Paul Hardcastle Mix), D Train     |
| 4  | (3)   | LAVENDER, Marillion  | 24 | (14)  | INTO THE GROOVE, Madonna                                 |
| 5  | (9)   | HOLDING OUT FOR A HERO, Bonnie Tyler                                       | 25 | (30)  | BODY ROCK, Maria Vidal                                   |
| 6  | (2)   | GET YOU BABE, UB40   | 26 | (29)  | I'LL BE A FREAK FOR YOU, Royalle Delite                  |
| 7  | (10)  | BODY AND SOUL, Mai Tai   | 27 | (New) | MY HEART GOES BANG (GET ME TO THE DOCTOR), Dead Or Alive |
| 8  | (24)  | IF I WAS, Midge Ure  | 28 | (26)  | LOVE TAKE OVER, Five Star                                |
| 9  | (5)   | SAY I'M YOUR NUMBER ONE Princess   | 29 | (34)  | BRAND NEW FRIEND, Lloyd Cole and The Commotions          |
| 10 | (6)   | RUNNING UP THAT HILL, Kate Bush  | 30 | (20)  | I CAN DREAM ABOUT YOU, Dan Hartman                       |
| 11 | (7)   | I WONDER IF I TAKE YOU HOME, Lisa Lisa and Cult Jam with Full Force        | 31 | (15)  | ALONE WITHOUT YOU, King                                  |
| 12 | (23)  | SINGLE LIFE, Cameo   | 32 | (36)  | LEAN ON ME (ah-li-ayo), Red Box                          |
| 13 | (22)  | TRAPPED, Colonel Abrams  | 33 | (21)  | DRIVE, The Cars  |
| 14 | (8)   | TARZAN BOY, Baltimora  | 34 | (New) | CLOSE TO ME, The Cure                                    |
| 15 | (19)  | DON'T STOP THE DANCE, Bryan Ferry  | 35 | (18)  | WHITE WEDDING, Billy Idol                                |
| 16 | (25)  | POWER OF LOVE, Huey Lewis and The News                                     | 36 | (28)  | HOLIDAY, Madonna   |
| 17 | (17)  | I'LL BE GOOD, René & Angela  | 37 | (New) | CALL OUT THE DOGS, Gary Numan                            |
| 18 | (31)  | REBEL YELL, Billy Idol   | 38 | (53)  | ONE LOVE, Atlantic Star                                  |
| 19 | (New) | IS IT A DREAM, The Damned  | 39 | (New) | SOMETHING ABOUT YOU (Sisa Mix), Level 42                 |
| 20 | (16)  | MONEY FOR NOTHING, Dire Straits  | 40 | (32)  | YESTERDAY'S MEN, Madness                                 |

**Week-ending September 21, 1985**

**ROGER DALTRY**

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## CLASSICAL

## New distribution for East Anglia

A NEW distribution company, based in Norwich and looking after East Anglian record labels, has been launched as a wing of the Merlin record company.

Merlin Distribution (29 Brickle road, Norwich, NR14 8NG, phone Framingham Earl [05086] 4274) is to initially handle the specialist records of four labels, which are all made by the same production staff, with a particular interest in high quality recordings.

Merlin Records encompasses seven titles, ranging from light music to Flute Concerti by Vivaldi and Sonatas by Poulenc and Hindemith; UEA Recordings is based on the University of East Anglia and has 10 titles, ranging from Organ Music by Johann Walther, and Choral Music by Holst and Britten to electro-acoustic music by Denis Smalley, Jonty Harrison and others; Kestrel Records is primarily a label for brass band material, with The GUS Band and the Hanwell Band, and Versatile Brass, with six current titles; finally, there is a new label, Performance, designed to make available rare repertoire both new and old recorded in performance or from archives.

Recommended retail prices for the labels are: Merlin, £5.99; Performance £5.25; Kestrel £5.49 and UEA £5.75. Five or more records entitle the buyer to a free record. Cassettes are also available.

## Denon in high profile bid

DENON HAS redesigned the covers of the company's classical CD product in an attempt to establish a clear and immediate label identity for the product in the shop browsers.

A 1/4" high blue and red band running across the top of the cover and containing the Denon name and PCM digital in large type, and UK type English spine lettering will, hopes Robert Follis, Denon marketing manager, strengthen the label's presence.

The new design will gradually be used throughout the Denon range — which now has in excess of 300 classical titles — but it starts this month with the new digital recording of Mahler's Symphony No 1 with the Frankfurt Radio Orchestra conducted by Eliahu Inbal (CD 37-7537).

Among other new Denon releases is the last in the cycle of Mozart's Violin Concertos performed by Jean-Jacques Kantorow with the Netherlands Chamber Orchestra conducted by Leopold Hager (CD C37-7506), which contains Concertos Nos 1 and 2; and Mozart's String Quartets Nos 16 and 17 played by the Kocian Quartet (CD C37-7538), the second in the series of Mozart's Quartets dedicated to Haydn.

## SINGLES

**THE BLOW MONKEYS:** Forbidden Fruit (RCA PB 40333 (PT 40333), RCA). The ever-wonderful Monkeys release their first new material for a while, adding a touch of Sixties soul to their cultured trash style to produce an imaginative single, of which Dr Robert's evocative voice is the true star. Limited edition features a bonus record of Sweet Murder, with the echoing squeaks of the sensational Eek-A-Mouse, and Kill The Pig.

**THE FLAMING MUSSOLINIS:** Swallow Glass (Portrait A 6497 (TX 6497), CBS). One of the most promising debuts heard for a long while is this passionate, anthemic number that exudes an exciting freshness, while displaying subtle touches of sax and guitar over a dynamic rhythm. A band with a bright future.

**LOVE AND ROCKETS:** If There's A Heaven Above (Beggars Banquet BEG 146(T), WEA). Former members of Bauhaus release this effective, atmospheric number with Sixties psychedelic overtones altogether showing a marked difference to their former work and indeed their previous single, Ball of Confusion. Deserves more exposure than the cult interest it will most certainly gain.

**DEAD OR ALIVE:** My Heart Goes Bang (Get Me To The Doctor) (Epic (T) A 6571, CBS). Pete Burns and crew have really scraped the barrel this time, producing a weak number resting totally on its monotonous drum machine rhythm and stuttering synths.

**THE SCARECROWS:** The Deep End (EP) (Swordfish SWF 002, Nine Mile/Cartel). This striking Birmingham indie band issue another dark moody single to follow their well-received Napalm

## Chart certs

**THE DAMNED:** Is It A Dream (MCA GRIM (T) 3, PolyGram).

**DARYL HALL & JOHN OATES WITH THE TEMPTATIONS:** A Night At The Apollo Live (RCA PB 49935 (PT 49936), RCA).

With Silver that, with Mandy Darlington's lilting vocal, even turns a version of The Sex Pistol's Submission into a macabre, psychedelic number. Their own numbers The Deep End and Jade show a rare quality that should gain them well-deserved exposure.

**ROGER DALTRY:** Enter The Angel (10/Virgin TEN 69 (12), EMI). After a lengthy absence the legendary singer reactivates his solo career with a rousing number, not surprisingly similar to The Who, especially as it was written by Pete Townsend. Featuring members of Big Country and the Pretenders, it is assured of plenty of exposure.

**JOHN WAITE:** Every Step Of The Way (EMI America FA 206, EMI). A well-written and produced US-style AOR number with a charismatic, gravelly-vocal. Should give him his first hit over here since last year's Top 10 single, Missing You.

**IMAGINATION:** Last Days Of Summer (R&B/Red Bus/PRT RBS (L) 1802, PRT). Catchy dance track from this highly-successful soul group with a polished Derek Bramble production and smooth, memorable vocal. Yet another hit single?

**DIANA ROSS:** Eaten Alive (Capitol (12)CL 372, EMI). Lively dance track with contributions in the

Edited by NICOLAS SOAMES



THE LATEST cross-over album from superstar tenor Plácido Domingo (above) Save Your Nights For Me on CBS should prove a strong seller with its popular romantic material, and an uninhibitedly romantic cover (FM39866 and on cassette).

The material comprises all first recordings for Domingo, and includes Maria from West Side Story, Charles Aznavour's The Boats Have Sailed, and a song by Domingo's son, I Always Believed In Love. He is joined by the singer Maureen McGovern in A Love Until The End Of Time.

## Boxed Beethoven

THE RE-MASTERED versions of Beethoven's Nine Symphonies conducted by Otto Klemperer, issued earlier this year with generous overture fill-ups made possible by DMM, have now been boxed by EMI and issued at a slightly discounted dealer price from £1.98 to £1.89 per LP. The Klemperer Edition of the Nine Symphonies (EX 2903793) mark the 100th anniversary of the conductor's birth.

Symphonies Nos 2,3,4,5 and 8 are also available on CD, with EMI also releasing Klemperer's recording of Mahler's Das Lied von der Erde with Christa Ludwig and Fritz Wunderlich (CDC 7472312) on CD.

Reviewed by JERRY SMITH

writing and production credits from Brian Gibb and Michael Jackson. Much better than anything else she's done for some time and should revitalise her flagging career.

**NONA HENDRYX:** If Looks Could Kill (D/O/A) (RCA PB 49939 (PT 49940), RCA). A bubbling funk track taken from her forthcoming album The Heat. Features her strong soulful vocal well supported by mellow sax with a dynamic Arthur Baker production mix.

**JOHN FOXX:** Enter The Angel (Virgin VS 814 (12) EMI). Competent light melodic number with his soft vocal contained within swirling synths and a bouncy rhythm. Despite the soaring vocal harmonies though, it leaves little lasting impression.

**ALEXEI SAYLE:** Didn't You Kill My Brother? (CBS (T) A 6553, CBS). Comic Strip comedian tries to emulate the success of 'Elo John, Gotta New Motor, by repeating the formula as he delivers a rap over bubbling hip-hop dance beat. Fails due to its limp production and the fact that it's not funny.

**MICHAEL McDONALD:** No Lookin' Back (Warner Brothers W8960 (T), WEA). Former Doobie Brother and respected singer and songwriter releases this, the title track from his new album. His strong vocal dominates this fine number effectively co-produced with Ted Templeman.

**NAKED VOICE:** Dreamhouse (Lamb to The Slaughter LTS 10, Pinnacle). Glasgow indie band produce a moody, haunting single made memorable by the strong dramatic vocal in the sparse, but effective, arrangement.

## LP REVIEWS

## • Top 20

**JAMES LAST:** Leave The Best To Last. Polydor PROLP 7.  
**DEXY'S MIDNIGHT RUNNERS:** Don't Stand Me Down. Mercury/Phonogram MERH 56.

**LOUIS ARMSTRONG:** The Greatest Hits. K-tel NE 1306. Digitally mastered 20-track compilation combining material from three different labels.

**THE THOMPSON TWINS:** Here's To Future Days. Arista 207 164.

## • Top 50

**MARTI WEBB:** Encore. Starblend BLEND1. First new album for some time from the singer who starred in both Song & Dance and Evita, and who recently had a top 10 hit with Ben (included here). It's a satisfying mix of the new, the not so new and the old, including standards like It Had To Be You, pop hits like Life On Mars, and new Don Black/Geoff Stephens song Ready For Roses Now. Could be a big chart contender.

**DAVID BYRNE:** Music For The Knee Plays. EMI 064-24 03811. For all those somewhat mystified by the slightly safe nature of the last Talking Heads LP this comes as the answer why. Byrne has been indulging his creative imagination in this set of excursions almost-exclusively using brass instruments. Like a cross between a Colliery band and a New Orleans death march, but don't be deterred, the music almost swings and Byrne remains as intriguingly relevant as ever.

**THE ARMOURY SHOW:** Waiting For The Flood. EMI ARM 1 Producer: Nick Launay. Assembled ex-members of The Skids, Banshees and Magazine combine for a highly viable exercise in Celtic, anthemic rock. Individually Richard Jobson has always promised far more than he has actually achieved, but there is no reason why this latest stab shouldn't hit the heart of the charts. Critically favoured if not exactly loved, this solid rock deserves to be every bit as successful as U2 and Big Country.

## • General

**GEORGE CLINTON:** Some Of My Best Jokes Are Friends. Capitol CLINT 1. The driving force behind the prolific Seventies bands Parliament and Funkadelic releases his third album for Capitol, the follow-up to last year's You Shouldn't Nuf Bit Fish and which includes contributions from Thomas Dolby amongst others.

**BRASS CONSTRUCTION:** Conquest. Capitol BRASS 1. Produced by the funk outfit's frontman Randy Muller, Brass Construction's latest album is a strong follow-up to last year's Renegades. They've yet to attain their full sales potential in the UK but it can only be a matter of time. Includes Give And Take, and the title track has just been released as a single.

**NONA HENDRYX:** The Heat. RCA PL85465. The talented Hendryx whose songs have been covered by many top names is still looking for big record success in her own right. Chart status in the UK has by-passed her for too long since her records are always well-crafted, and The Heat is no exception. The eight tracks have been penned by Hendryx and hopefully the single If Looks Could Kill will focus interest on this fine LP.

**KEVIN KITCHEN:** Split Personality. China Records WOL 1. China Records' first signing, Kevin Kitchen has come up with an impressive album that re-affirms the promise shown by his two singles, Put My Arms Around You and Tightspot, which attracted considerable radio attention. With Tony Swain and Steve Jolley producing, the overall result is very commercial and Kitchen must become one of the big new pop names of the mid-Eighties.

**AIR SUPPLY:** Air Supply. Arista 207 039. Seven top 10 singles in the US but Air Supply have failed to emulate their success this side of the Atlantic, rather surprisingly as their music is very much in the AOR area. Their new album has several tracks produced by the UK's Peter Collins (Nik Kershaw, Tracey Ullman, Blancmange) with the remainder produced by Bob Ezrin (Pink Floyd and Alice Cooper): The sound is unmistakably Air Supply however.

## • Indies

**MINUTE MEN:** Project Mersh. SST 034. Distribution: Pinnacle. Although to some this would have to be called hard-core US punk, the Minute Men apply a funk virtuosity to more standard thrash guitar and produce an almost polished political/danceable mix. This is uncompromising, but ultimately satisfying stuff and a tour will surely see them as fully-praised as label chums Husker Du.

**ANSON & THE ROCKETS:** Knock You Out! Spindrift SPIM 202. Distribution: Making Waves. From the hysterically threatening sleeve notes by Blues & Rhythm's Paul Vernon to the file under category of 'Steaming Rhythm & Blues' you know this one's going to be pretty damned hot. And indeed it is so. An outrageously powerful blues band, Anson and the chaps appear able to take every tradition and play it with a marvellous contemporary feel. Nobody need be frightened of the blues and everybody should listen to this.

**THE PLAYN JANE:** Five Good Evils ABC LP 5. Distribution: Pinnacle. A Rizla thin production and some suspect artwork can't disguise the Jane's fine abilities. Psychedelia remains an overworked description, but Five Good Evils approaches just that in all the best possible ways: construction, harmony and feel. I love You Like I Love Myself remains a baby classic and given exposure this album will find an appreciative audience.

**JOHN CALE:** Artificial Intelligence. Beggars Banquet. BEGA 68. As malevolent and brooding as ever, Cale does seem to have learned from his time with Nico that letting some light into the darkness can work wonders. Still a difficult artist, Cale is more willing than usual to give the listeners a break and let them into his strangely realised world. Velvet fans and the merely curious will find further investigation worthwhile.

Edited  
by  
CHRIS WHITE

TALENT

# Stray Cats strut

THREE PERFORMERS who have worked in the West End musical *Cats* have teamed up to form their own group Shazam and describe their music as "vivid, imaginative and dance orientated, based on quality songwriting and the creative use of sounds"

Lead vocalist with Shazam is Femi Taylor, currently playing a leading role in *Cats* and who also appeared in *The Wiz* and *Bubbling Brown Sugar*. She is joined by songwriter Ian Gant who is also currently in the show, and Nolan Frederick who recently left



FEMI TAYLOR: a Shazam cat

the musical to work in another production.

The three have been working with Dave Newson of Newdaze Music and a single Coronet has been recorded, as well as a series of demos. Newson, who in the past has worked with Peter Green and Bert Jansch, says: "The tapes seem to be making an impact on the music business, and we're expecting to be offered the right sort of record deal in the near future."

Contact: Dave Newson, Newdaze Music (01-736 5788) or Ian Gant (01-341 6882).



ACTOR MARTIN Shaw of *The Professionals* TV fame is currently playing Elvis Presley in the Alan Bleasdale play *Are You Lonesome Tonight* which has moved into the Phoenix Theatre in London's West End. To mark the occasion he was presented with a golden boxed 50th Anniversary Edition of Presley's Greatest Hits, as was Simon Bowman who plays the younger Presley in the show. Making the presentations were three representatives of RCA Records — left to right, press officer Madeleine Kasket, Shaw, Bowman, Roger Semon RCA merchandising manager, and press officer Carri Haggerty.

## Talent tips

THIS FINE Art, who have been together for three years performing in London and around the country, are looking for recording interest. The Bushey, Hertfordshire band label themselves as "row pop music" with influences from Alice Cooper, The Jam and Detroit heavy metal bands. They write their own material and have just started a UK tour which will be followed by European dates. Manager Patrick Danison says: "With their strong aggressive image and cross-over original material, I'm confident that This Fine Art are set to be one of the bands of the Eighties."

Contact: Patrick Danison, PLR Management, 31 Hillfield Avenue, Colindale, London NW9 6NY.

## Chart newcomers

**JOHN PARR: St Elmo's Fire (Man In Motion) (London Records LON 73). US origin. Entered chart, September 14, 1985.** Former Doncaster bricklayer Parr has topped the US chart with this, the theme from the film *Man In Motion* (follow up to *The Breakfast Club*). He was discovered by John Wolfe, previously involved with the Who's management, and has released only one prior single, *Naughty Naughty*, which London will be releasing here in autumn.

**7th HEAVEN: Hot Fun (Mercury/Phonogram MER 199). UK Origin. Entered chart, September 14, 1985.** East London quartet fronted by Jeffrey Patterson and Michael Rowe (both lead vocals) whose first gigs were at their local youth club and community centre in Hackney. They were discovered and are now managed by well-known session singer Lenny Zakatek (Alan Parsons Project, etc) and this is their first single for Phonogram.

**ROYALLE DELITE: (I'll Be A) Freak For You (Streetwave MKHAN 51). US origin. Entered chart, September 14, 1985.** Four-piece female vocal group from Brooklyn New York who have been working individually in different funk bands since the early Eighties; they formed Royalle Delite in the autumn of 1983 and this is their first single. They're produced by Lollie Johnson who is currently working on their debut album, and they will be visiting the UK in autumn for several gigs.



WARNER BROTHERS Music has signed a publishing deal with Mechanical Man, recently signed to Arista Records and who are currently in the studios working with producer Stewart Levine. The band whose recent London gigs have included the Rock Garden in Covent Garden will have their first single released in the *New Year*. Band members John Ranson and Colin Mackenzie are pictured with Warner Brothers vice president international Johnny Stirling (centre).

Edited  
by  
CHRIS WHITE

# Business matters

THIS BUSINESS Of Music, published by *Billboard*, has now reached its fifth edition, and its authors, Sidney Shemel and M William Krasilovsky, have collated much useful information and legal facts.

It's obviously written according to American law and practice, but this in itself is of considerable advantage to UK music business executives, lawyers and accountants who have regular involvement in the American marketplace with their acts and clients. Inevitably, there is a somewhat ponderous tone to the tome, with extensive expositions of particular situations and case histories, but the writing style is lucid and largely avoids the verbal complexities often present in legal reference works.

The first part concentrates on recording companies and artists, explaining the niceties and pitfalls of artist contracts, foreign record deals (a Freudian misprint on the dust jacket calls them "ordeals"!), indie record producers, record clubs, music video contractual standards and exploitation rights, sleeve

notes, agents, managers, work permits for foreign artists, counterfeiting, piracy, bootlegging, payola and trade practices.

The second part deals with music publishers and writers, covering the new copyright laws and their impact on the industry, joint copyrights, infringement of copyright, and the international aspects of publishing and songwriting among other important topics, and the third part looks at names and trademarks, protection of ideas and titles and taxation among other subjects.

There are also informative charts providing an insight into how things are ordered and organised across the Atlantic, and a comprehensive index. A very useful and worthwhile addition to the reference bookshelves of all UK personnel who have daily dealings with the American music industry. *This Business Of Music*. By Sidney Shemel & M William Krasilovsky. Billboard Publications, distributed by Phaidon Press. £17.50. NH

## Baker's dozen — all the facts and more

WEIGHING IN at over two kilos, with more than 13,000 biographies contained in its 2,500 pages, it is difficult not to be impressed by the first glance at *Baker's Biographical Dictionary of Musicians*, which contains an extra 1,000 biographies over and above the sixth edition which came out in 1978.

For a start, it mirrors the increased democratisation of our age by extending the popular section, so that Elvis Costello, country music legend Mother Maybelle Carter, and Barbra Streisand rest cheek by jowl with the tenor Jose Carreras, the clarinettist Richard Stolzman and the English composer Bernard Rands.

But the more I have flicked through the pages the more I have been fascinated. Of course, the distinguished editor, Nicolas Slonimsky sets himself an impossible task by casting his net so wide and encompassing the quick and the dead. Predictably, not even Tchaikovsky (3.5 pages) or Vivaldi (barely one page) can match the 15 pages devoted to Bach, the 13 pages devoted to Beethoven or the 10 pages

devoted to Mozart, although in true scholarly fashion, much of the text is devoted to opus listings and extensive bibliography.

It is easy to pick critically through this fascinating wealth of information — (why nothing on Paul McCartney, yet a substantial entry on Wendy Carlos explaining her transsexuality — in physiological detail; why two pages on Getty and only one on Vivaldi?) — but this is all part of the delight of a dictionary like this. Slonimsky is anything but a dull and dusty lexicographer, and in his seventh edition he continues its status as the leading dictionary of its kind, despite all the marvellous idiosyncracies.

It is an important reference book for all schools, libraries and other institutions — and newspaper offices. Even after a few days, my copy has been well thumbed, and I haven't failed to be impressed by its truly international character.

*Baker's Biographical Dictionary of Musicians, Seventh Edition*, Nicolas Slonimsky. OUP, £95. NS



BILLY BRAGG: strumming another instant classic

## Bragging about the boy

BILLY ISN'T bragging when he describes his new book, *Back To Basics With Billy Bragg* as a songbook plus.

Instead of the usual formidable high-art approach to sheet music, *Back To Basics* presents the music, hand-written, in an altogether less intimidating way. Whether it's as idiot-proof as it's claimed, who knows, but there's a whole lot more to this book than manuscript paper — not least the free flexi disc to guide the reader through the songs (from the hit LPs *Life's A Riot and Brewing Up*).

Other nice touches include Susan Williams' hilarious biography, loads of pictures (all black and white, but not the usual disappointing clutch of promo pix that everyone's seen time and time again), and a full Braggology.

It's a bit pricey at £4.95, but with Billy Bragg's popularity (deservedly) at an all-time high, this big blue book should only serve to boost his credibility.

*Back To Basics With Billy Bragg*, IMP, £4.95.

DVE

## Rock's history in photos

FOR ONCE a book that lives up to its blurb. "This is the largest and most entertaining published collection of rock photographs known to man or beast," says the *Rolling Stone*, and it's right. Four hundred pages of more than 1,100 pictures from the archives of Michael Ochs, a man who purports to have the world's largest collection of rock 'n' roll photographs. And judging by the gems contained on nearly every page, it's a claim few would care to dispute.

The first two decades of rock 'n' roll (around 1950 to 1970) are here in all their flash stylishness and brash ridiculousness. The format is generously large (12 x 9 inches), the paper quality good, and the photos chosen with genuine care and feel for the subject.

The ideal present for anyone who is or has ever been a teenager. *ROCK ARCHIVES* by Michael Ochs. Published by Blandford Press. £10.95.

JB



# STUDIO *extra*

## Stirling business

**A**FTER SIX weeks in business, Stirling Audio Systems, set up by Andrew Stirling, is enjoying excellent business. "We have done double the business we anticipated," says Stirling who runs the new operation from Swiss Cottage.

Stirling Audio Systems is a mainline agent for Soundcraft and Otari, and is selling these products along with ranges from other professional equipment manufacturers such as AMS, Drawmer, Lexicon, Tannoy, Neumann and others.

Its clients to date include Advision Studios, Gary Stevenson, Music Lab Hire, Palladium Studios, Island Music and Skratz Music.

Stirling describes his company as the "first of the second generation of dealers. Everybody started out about the same time, but over 10 years the market has changed. Basically, the music industry is the fastest moving — and if you don't move with it, you've had it."

"The fact that we are up and running so quickly proves there's a need for the service we offer. The industry has changed and the buyers of equipment are changing. And we aim to provide the type of professional service required by the changing needs of the industry. We appeal particularly to the new breed of producer and studio, providing them with the right equipment and service to do the job."

Stirling is very aware of the shifts that are taking place in the studio and recording world and is adjusting his business aims accordingly.

"Home studios for producers and artists are becoming an important and significant part of the industry. Such studios are now rather more than just playthings or tax losses. And we are addressing this market in a professional and practical way."

"Each producer/studio owner has his own different requirements, and with our studio design and technical back-up, we can provide the necessary — and, importantly, we talk in their language."

Stirling's approach/philosophy involves — when required —

providing a full service, and the ability to offer clients choice — something that is often dictated by budgets available.

"With studio design we have teamed up with Andy Munro, but we are also talking to Tom Hidley, thus hopefully we will be able to offer the two ends of the design spectrum."

On the agency front, Stirling, who enjoys excellent working relationships with both Otari and Soundcraft, says: "I may not have a lot of lines, but I've never lost one. I would rather have two or three good agencies rather than six duff ones. It's important to pick and select product and not get distracted off on a million tangents."



Andrew Stirling (left) is pictured with Stirling Audio Systems sales director Garry Robson.

## Ghosts seen at Abbey Rd?

VISITORS TO Abbey Road Studios last month might be forgiven for thinking they were seeing ghosts, as the studios — where the Beatles recorded the vast majority of their hits — played host to a film crew, recreating the life of John Lennon and Yoko Ono for a TV movie to be shown on NBC TV in the US later this year.

After replacing the modern sign over the door with a replica of the one which decorated the studios 20 years ago, the moviemakers filmed US-born Japanese actress Kim Miyori entering the building as Yoko Ono, and walking from the back of Studio Two — where the Beatles recorded — with Liverpool-born actor Mark McCann who

plays John Lennon in the film *Imagine — The Story Of John And Yoko*.



THE REAL John and Yoko?



KLARK TEKNIK'S prize draw competition, which attracted a large number of entries at the London APRS exhibition, has been won by F2 Studios, London.

Owned by Rob McLuhan, and managed by Simon Franglin, F2 Studios has been operating in its present Mount Pleasant location for nearly two years. Pictured at the Klark Teknik reception held to make the presentation are (l to r): Simon Franglin, Gaston Goosens and Terry Clark of Klark Teknik.

## Equipment Hire Special

IN THIS issue of Studio Extra we include a number of features on a rapidly expanding service industry — Equipment hire. To hire or to buy? Read on ...

As well as all the regular news on studio activities and the latest development in studio technology, we also have an extensive interview with leading studio designer Andy Munro. pp48, 53.

There are still rumblings within the recording industry following the recent APRS Annual General Meeting. In response to our last article on this (Studio Extra, August) Lansdowne's Adrian Kerridge states his case. P.46.

## DEAF nominations

PLANS FOR the 1985 DEAF Dinner are progressing rapidly ... and the time has come to think about the highly prized DEAF Awards.

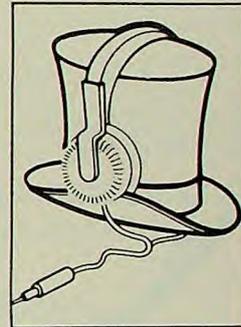
Every year these awards — always of impeccably tasteful design and classically elegant construction — are presented to recording industry luminaries for achievements and personal qualities they either did not know they had, or would have preferred to keep quiet about.

Nominations are now being called for, and any suitably witty suggestion for an Award, plus the name of the person who should receive it and a short citation explaining why, should be directed by letter or telephone to Rodger Bain at CBS Studios.

Cash donations towards the DEAF charity, and all

offers of prizes for the draw should be sent to Do Bell at Air London Studios.

Offers of help with regard to providing goods or services for the Dinner itself will be happily received by Gloria Luck at CBS Studios.



## Utopian retreat in NW1

THE LATEST studio to join the residential ranks is not in Oxfordshire, Buckinghamshire or any other rural retreat, but in London NW1.

Following the acquisition of Utopia Village's freehold, Phil Wainman is renovating/developing three flats which will be offered to studio clients.

"One flat is already on stream," says Wainman, "and the next will be ready in three or four weeks time. At the same time, we are extending the building to include a conservatory which will house our new restaurant. We hope to have this work completed by the end of the year."

Utopia's cutting room is about to be updated — it is currently waiting for delivery of a 1630 machine.

Studio Extra edited by JIM EVANS

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# STUDIO

RICHARD ELEN examines the pros and cons of renting that expensive studio gear

# Playing for hire stakes

**T**HERE MUST be hundreds of equipment rental companies supplying studios in the UK now, and they're doing good business. Some specialise in certain areas — electronic instruments, for example — but many have deals between each other that enable the company you contact to obtain the gear you want regardless of whether they own it or not. It's a thriving aspect of the industry and it's not hard to see why — today's technology often doesn't come cheap.

The first rental firms on the scene were those supplying musical instruments. Some of them have been around for many years, and the logic behind their existence is obvious — not everyone owns the gear they need to use and it often isn't worth buying something expensive that's only going to get occasional use. The same logic applies to studio equipment rental, and today about the only thing you

can't rent realistically is a top rate studio console.

Keeping on top of the studio ancillary equipment field these days is a difficult and expensive business. It is no longer possible to buy all the new toys and stick them in the studio to see if the engineers like them or not. There are too many digital reverbs, delay lines and the like around to try them all out that way.

And even if you do get machines on evaluation from a maker or two, and ultimately buy one, it's easy to make an unfashionable choice and end up with a piece of equipment that nobody wants to use. Yes, you can certainly see what people ask for and get it — in the meantime, renting is the safe thing to do. It gives your clients what they ask for, and it doesn't cost you money — because the client will pay.

**I**T'S A curious fact of studio life that hourly rates have dropped dramatically in real terms over the past decade while facilities have become far more sophisticated and expensive. If you want to stay on

*'It is no longer possible to buy all the new toys and stick them in the studio to see if the engineers like them or not.'*

top, it's difficult to persuade a bank manager that this new digital system or that new console is an important thing to own.

Well, the fact that a console has to be installed with great care in a moderately permanent fashion limits the options in that area. But when it comes to exotic tape machines, for example, where you can wheel them in or out, there is plenty of scope — and you need that flexibility. If you invest in a Sony digital multitrack, for example, what do you do when your next client asks for a Mitsubishi (or the other way around)? You can't afford both. But out there somewhere is a rental company that will supply the machine your client wants.

The result is that it may well be worth considering

what you ought to own in a studio. The console, the room, the acoustics, obviously. The basic stereo machines, analogue or digital; a multitrack recorder; and basic ancillary gear — according to budget. But if it's new and/or expensive (these things seem to go together), renting may be the best solution.

Because despite those falling rates, it's a fact that the client will not expect to pay extra for your extra goodies — an unfortunate fact of life that many people know to well. When a client is examining which studio to use, despite producers' recommendations, he or she looks at the bottom line on the studio time — along with major bits of gear such as the console and whether there's enough room. Logically, the client will not want to pay for bits and pieces that may or may not be used.

But illogically, the client will happily pay for gear to be brought in that the artist will use. So why own it in the first place?

It is up to the studio to decide what gear to own and what to bring in for specific clients.

You do need to have a selection of goodies as impressive as the next man, but the more exotic it is, the less you need to own one. And the more expensive it is, the less you can afford to own one.

Being able to offer the client what he or she wants is paramount. Where it comes from is less important, as long as you keep your costs down.

This leads you to think of interesting schemes to do

with who owns what. You can suggest to the client that he rents stuff as he needs. Fine.

Alternatively you can offer to rent what they want for them — and put a service charge on organising the rental. You might even do a deal with a rental company to rent exclusively through them and get a better price.

The possibilities are almost endless — and in some cases studios have been known to go much further. On the one hand, why own the gear when you can rent it in? On the other, why pay a rental firm? You could set up a rental company yourself and supply the studio with it (and maybe rent the stuff out to other studios when you aren't using it).

That way, your rental company buys the gear rather than the studio, and it can earn money whether your clients are using it or somebody else's. This makes particular sense in the case of expensive items such as digital multi-tracks. But might be a bit too close to the edge for the studio to rent gear from studio two to a client in studio one.

**A**LL THIS is fine when it comes to studio gear. Things become a touch more difficult on the hi-tech musical instruments front. A familiar problem for me is knowing when it is and isn't worth renting a system in. I don't have the money to own a Fairlight, for example, although I often have cause to use one in the studio.

Yes, I can go out and play with Fairlights at various people's places more-or-less anytime I like, and keep up-to-date with the new software revisions, new facilities offered by the system, and so on.

But it isn't the same as owning one by any means. I won't get to know the subtleties of operation, the short cuts, the more sophisticated facilities, unless it's around

all the time. So if I rent one, I probably won't know all I need to know about getting what I want out of it in a reasonable time, although I probably will know what it can do. I call it the "technology gap" — if you don't own one, it isn't worth renting it (because you won't use it successfully); and if you do own one, you don't need to rent it.

The solution — in the case of the Fairlight, and other similarly-complex instruments — is obviously to rent it with an operator. That's fine in principle, but do-laden in practice. There are not all that many programmers around who are any good on session work.

The owner of an instrument may well be great at getting what he or she wants from it, but whether they can get what you want on the session is another question entirely. Yes, you can try different people and settle on the first person you come across who can give you what you want — but that can be an expensive route to follow, littered with dissatisfied clients. We're talking about a good deal more money than the average session musician will charge with this kind of technology.

What's needed is a register of programmers who specialise in using various hi-tech instrument systems on other people's sessions. But who gets on the register? A good question.

It's like asking who is qualified to be a record producer. It's difficult to quantify. You can judge people on their results, or on personal recommendation, but that's what everyone else is doing. For a "programmer's register" to be meaningful, people on the list must have a known level of competence.

**L**UCKILY, this kind of competence is easier to judge than how good someone is at record production.

It would surely be possible for the distributors or maker of various frequently-called-for instrument systems to run courses designed to teach the aspiring commercial programmer what he or she needs to know to do the job for a client efficiently, with a certificate issued at the end to show that they did it successfully.

Then, only those who have the piece of paper go on the register. And they're the only ones you book (unless you know the other guys personally). Sure, such a course would cost the programmer money, but not any important proportion of the purchase price of the gear. And the maker's reputation would be on the line if certificates were too easy to come by.

Whatever the solution, it's a problem and one that needs solving. Has anyone any better ideas?

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As digital demand increases so does the business for hire companies

# Feldon — new tech up for hire

**T**HE INCREASING demand for digital recording facilities over the last two years has increased business for equipment hire companies prepared to make the substantial investments in the new technology.

"We have been very active on the digital front," says Roger Cameron, Feldon Audio Hire executive. "And the market is continuing to grow."

When we first became involved with digital, our clients were mainly concerned with major classical recordings, but over the past 18 months, demand for digital equipment from the pop/rock and contemporary music areas has grown substantially. Many more artists and producers now want to record digitally from the very start of a project."

Feldon has become a well-established name in the recording industry since its formation in 1967 as a sales operation.

Says Cameron: "We became involved in the hire side simply because people began asking us if we would

hire out our equipment rather than sell it. It was also the time that more and more ancillary equipment was coming onto the market, and studio users were beginning to demand facilities beyond the normal kit in the studio."

Both Feldon's hire and sales sides built up steadily, and two-and-a-half years ago, it was decided to split the two operations. This is when Feldon Audio Hire was formed.

"Our intention has always been to make Feldon the most prominent hire company around," says Cameron. "Splitting the hire and

sales operations was done with the specific aim of expanding our involvement in the equipment hire market.

"From the outset we had a specific plan to invest heavily across the board in new technology. Our inventory now covers the whole spectrum of professional audio equipment. We are adding new equipment every month.

"Everyone involved with Feldon has an engineering background, and we believe we can forecast pretty accurately what is going to be required.

"Our clients recognise that

we know about the equipment we are hiring out. We often supply complete packages for projects, involving complex arrangements and video facilities as well as audio. On such occasions, we hold several prior meetings with the clients, to discuss the best methods to use, and then we work with them on the actual production.

"As well as providing the equipment, we provide the necessary back-up to operate it, to provide an all-embracing service. We have specialists in all the different areas, and, of course, our own maintenance division."

With digital, Feldon is becoming increasingly involved with film work, which Cameron cites as an area of business which is rapidly appreciating the benefits of the new technology. "The film industry is recognising that digital technology has terrific advantages in the preparation of film dialogues and scores. We have been involved in a number of very large productions."

Feldon has expanded its areas of operation considerably, and currently enjoys a prominent position in the hire market. Cameron is more than confident about the future.

"Cost factors preclude studios and facilities houses being able to invest in all the new technology," says Cameron. "So it makes

sense for them to hire. Particularly with digital, they can't financially justify having the equipment on the premises all the time.

"Hire companies will remain an integral part of the industry. But while it will be a totally different ballpark in three years time, I'm sure the hire industry will be substantially larger than it is now."

On the increasing amount of competition in the hire field, Cameron is concerned about the number of "cow-boys" who "purport to be professional hire companies but operate by sub-hiring," but he adds "The professional side of the business come to us because they know they can rely on us. We succeed on our reputation."

*AT APRS 85, Sony made a special presentation to Roger Cameron and Doug Hopkins to celebrate Feldon/Advision's purchase of a third PCM 3324 which was the 100th PCM 3324 to be bought. Pictured (l to r) are Doug Hopkins, Stuart Sansom (Sony Broadcast deputy managing director) and Roger Cameron.*



## Hilton Mitsubishi first

HILTON SOUND has the first Mitsubishi X-800 digital multitrack recorder available for hire, with the advanced X-850 model becoming available in October.

Says Andy Hilton: "The Mitsubishi is the most professional complete digital audio recording system in the world. By having available the complete package, we are able to offer producers, engineers and studios the opportunity to be at the forefront of technology, together with the full back-up and service for which Hilton Sound is renowned."

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# STUDIO

## HHB's digital domination

**H**HB HIRE & Sales concentrates its rental business firmly in the digital domain — digital mastering, recording and editing.

"The growth in digital recording — both on the rental and the sales side — goes from strength to strength," says Ian Jones, HHB managing director.

"During the two-and-a-half years we've been involved in this side of the business, we have gathered a great amount of expertise in digital, both on the technical and the creative side.

"Because of our specialisation, I feel we have become the leading name in digital mastering and editing. We also offer digital tape analysis in our in-house digital editing facility."

The formal birth of HHB Hire & Sales was back in 1976. Initially the company's main business was in the hire of PA equipment for live performances, but very soon HHB also moved into the sales area, offering a selection of professional audio products.

In 1978, HHB began to concentrate more on recording studios, and rapidly expanded the range of product handled. From the start, emphasis was placed on providing good service to back up the equipment sales and hire.

Says Jones: "Such back-up service is doubly important with the advent of Sony's low cost digital processors." In tandem with a mushrooming sales and hire operation, the company started a digital audio rental service and opened its own digital editing facility.

The company's ability to step up the acceptance of digital recording has been supported by the systems available that interface Sony's low-cost processors with their more costly big brother, the PCM 1610.

"We have established close ties with manufacturers, particularly Sony," says Jones, "and all our staff are hectorically involved in all the possibilities and the do's and don'ts of digital."

Recent studio clients of HHB include Sol, Mayfair, Utopia and Sarm East, while the BBC is a regular client.

Concludes Jones: "Some of our clients have been with us for nearly 10 years and as their many different businesses have evolved, we too have diversified to anticipate their needs. More new technology and further innovations such as digital multi-tracking are imminent and we aim to continue to spearhead these developments, providing the advice, instruction and back-up support that is so crucial to their successful introduction."

## Dreamhire aims for the studios

DREAMHIRE IS a relative newcomer to the equipment hire business, and is an off-shoot of the ever expanding Battery Studios complex in North West London.

"We have been in business for some months now," says manager Chris Dunn, "and we have just recently gone 24-hours."

Aiming mainly at studios, Dunn and his staff have drawn on their studio experience in deciding what equipment to include on their rate card. "Generally, we have been going by what engineers using the studios here hire in. We have all the usual outboard gear, digital delays, reverbs and so on.

"We also have a wide range of keyboards — and it's our policy to make sure they are as up-to-date as possible. This was something we found wasn't always the case when hiring keyboards into Battery.

"One of the reasons for starting Dreamhire was that we were finding we were spending a fortune with outside rental companies. And

we had felt for some time that the rental rates charged were a bit absurd. So we are charging what we believe to be realistic prices."

Dunn, whose Dreamhire staff includes Helen Tyler and Lou Landin, adds that as well as new and state of the art gear, it is on the look out for good quality second hand or rare equipment.



CHRIS DUNN: Dreamhire manager

## Sampler response overwhelming — Rebis

REBIS AUDIO says that the response to the preview of its new digital sampler at APRS 85 and initial advertising has been "Overwhelming".

Says a Rebis spokesman: "However, rather than rush the unit into production in its original form, we have decided to use all the valuable feedback we have received to give us an even greater competitive edge in this new field.

"Hardware and software modifications will delay production, probably until late September, but we feel it is important that this new product should be tailored precisely to the needs of the market."

## Soundout/CELCO sign lighting/audio deal

AN AGREEMENT has been reached between Soundout Laboratories and CELCO to develop a computer interface between the Soundtracs CM4400 audio console and the CELCO Series 2 lighting control desk.

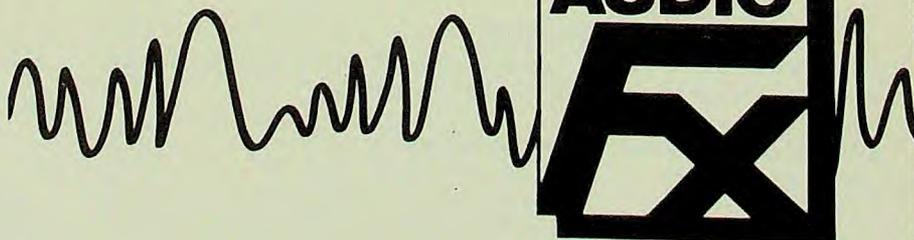
Says a spokesman: "The 'handshaking' of these two products opens up interesting possibilities in audio visual presentation automation. Both manufacturers see applications within the audio visual industry, theme parks, Son et Lumiere and theatre and concert situations where automation of both sound and lighting is feasible."

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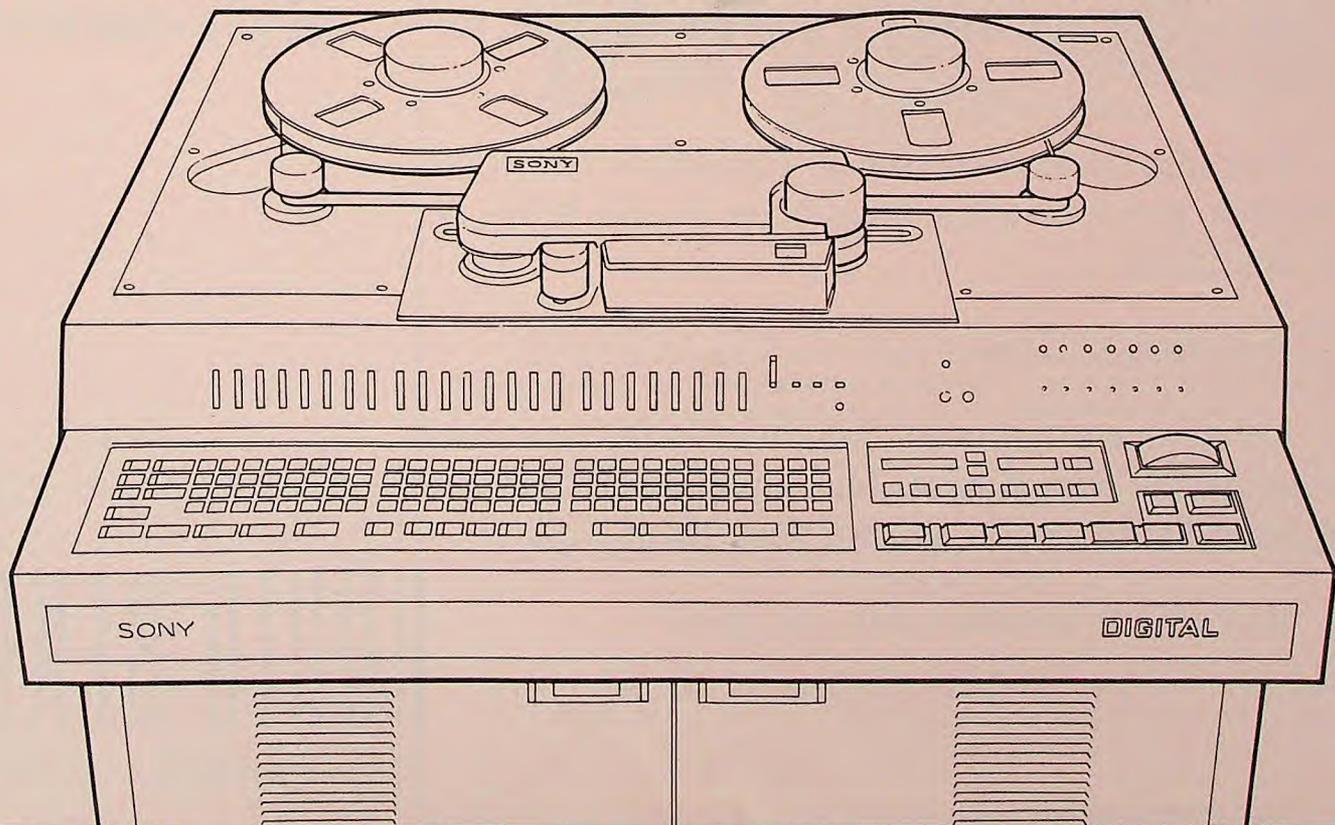
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## STUDIO

# Hire association formed

SINCE THE inaugural meeting of the newly-formed Association of Professional Entertainment Hire Companies (APEHC), more than 20 applications for membership have been received, and enquiries are coming in "on a daily basis".

The statement issued on the formation of APEHC stated: "With the increasing growth and importance of the hiring of equipment and the need for a standardisation of service and facilities, hire companies throughout the UK have formed their own watchdog body — The Association of Professional Entertainment Hire Companies (APEHC).

"APEHC will be administered by ASCE, and the aim of the Association is not only to promote the interests of members generally, but to create a Code of Practice for the equipment hire industry and establish a united front of all the companies involved in the Association.

"APEHC aims to represent all sectors of rental companies involved in the entertainment business."

At the inaugural meeting, APEHC chairman Andy Hilton outlined the Association's objectives as:

- Insurance: It is hoped to at least provide an Association advisory service whereby any member may benefit from a central pool of information and terms and eventually perhaps acquire a master policy, with member companies

taking sub-policies, thus overcoming the multiple insuring of the same item of equipment passing through numerous sub-contractors.

- Credit control: Individual companies are not necessarily aware of the credit worthiness of potential clients. By meeting together for discussion, information can be passed to mutual advantage. More importantly, customers will become aware that such meetings take place amongst members of the Association.

- Purchasing information: Discounts from major suppliers may be negotiated by the Association on behalf of its members.

- General exchange of information: A free interchange, particularly of technical material will be advantageous, especially regarding those problems that arise, that manufacturers haven't thought of, that are solved by members themselves.

- Trading terms and conditions: By pooling ideas, the Association can produce 'standards' which can then receive legal backing through approval from the Office Of Fair Trading. Clients of member companies will also appreciate operating to a common set of terms rather than different conditions for various companies.

- Identification: Too much highly expensive equipment lacks identity to its ownership and too many, sometimes anonymous, people collect it! Methods and procedures will be investigated, recommended and implemented.

- Discussions with APRS: It is intended to seek to "re-open such debate", and where appropriate have similar consultation with representatives of any other user groups.

- Standardised procedures: Within the hiring industry there is a proliferation of different paper-work systems to confuse the client. Pooling present ideas could lead to the publication of at least 'guidelines'.

- Directory: The collation and publication of details of companies their services, facilities, specialities etc. will provide an essential work of reference not only within the Association, but to those who need and seek the service of a hire company.

Hilton concluded his presentation by reaffirming that the aim is that member companies will be of the highest repute, quality and professionalism so that APEHC will be appreciated as such by customers. A suitable logo will be designed to give instant recognition of Association membership.



DIRE STRAITS: recent Hilton clients.

## Booking into the Hilton

ANDY HILTON, managing director of Hilton Sound, began his career in the music industry as a resident engineer at The Venue in London.

Hilton increasingly found that The Venue did not hold the equipment requested by bands performing at the club and he was continually hiring the appropriate equipment from his contacts elsewhere. This prompted him to buy his first piece of equipment, and with £300 borrowed from his father, he bought a Roland Space Echo.

Such was the demand for rental of this product, that within six months, Hilton had left the Venue and formed Hilton Sound, offering a range of studio and PA equipment which was "in demand, reliable and technologically advanced."

Five years on, Hilton Sound is at the forefront of the hire business, and has become more and more streamlined into digitally based equipment.

Recently, Hilton has expanded its operation into equipment sales, obtaining on request, top grade specialist equipment for a limited number of "specialist people".

Hilton's clients include Dire Straits, Tears For Fears, Phil Collins, Meatloaf, Tina Turner, Paul Young, Duran Duran and Culture Club.

## Bandive shuffle

THE BANDIVE Group which includes the Turkey studio supply company, the Turnkey shop, Bandive Manufacturing (producers of the Seck and Accessit range of audio products) and Atlantex, distributors of Fostex personal multitrack, have announced a number of staff appointments.

Martin Daley has joined Atlantex as Southern area representative. He was previously with the London Rock Shop.

Yasmin Hashmi has joined the Turnkey Studio Systems sales team. Previously with Syco, Hashmi will specialise in computer keyboards and digital systems.

Kevin Walker has moved to the Hendon head office from the Turnkey Shop and will be servicing the studio accounts among other duties.

Finally, Peter Williams has been appointed Bandive's financial director. He joined the company in 1984 as financial controller.

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But who is satisfied with cut glass?

# AUDIO RENTS

Sound Experience — on record

# Music Lab: Adapting to change

**M**USIC LAB Hire, according to directors Paul and Richard Eastwood, is one of the "new generation" of rental companies servicing the record industry.

Marketing director Paul Eastwood said: "We started in June '82 as an off-shoot to our sales company, when we recognised the changing profile of the recording industry and the obvious potential for renting all these new technology products suddenly becoming available.

"We started fairly modestly with a few Revox's, Teacs and some basic microphones and set about establishing

ourselves as a professional hire company. The word soon got around and slowly but surely, we built up an excellent reputation providing an efficient rental service. Three years on, we believe we have possibly the widest range of studio products available.

"Our original direction appeared to be providing high-quality outboard processors such as AMS and Lexicon, which has led to Music Lab specialising in all aspects of outboard equipment. Our involvement in the studio, post production, PA Broadcast and AV fields often result in over 100 processors being hired at any one time.

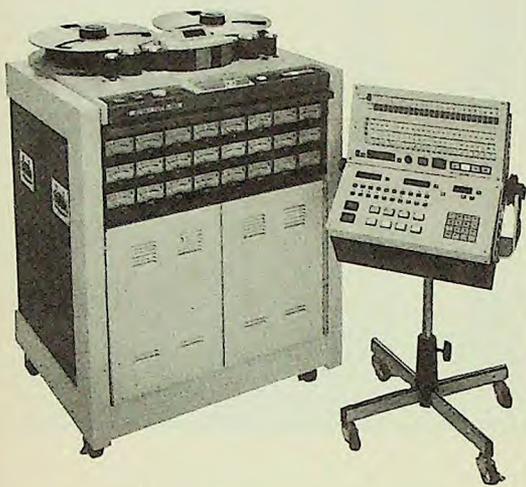
"This involvement in different sections of the industry has led us into two new areas. Firstly, our involvement with record companies has drawn us closer to the working musician, in that we now have an extensive range of digital drum

machines and keyboards including the new Linn 9000 and Emulator 2.

"Our introduction of 16-track packages based around the Fostex B16 and Soundcraft mixers has encouraged record companies to provide their artists with excellent demo facilities without incurring expensive studio time.

"Our other growth area has been with state of the art analogue tape machines. We now have a number of Otari MTR90 24-track machines and two MTR 12 1/2in master machines and we're still overbooked.

"We also have the new Otari chase synchroniser card on order which will make 48-track work easier than ever before. The Q-lock system including all relevant interfaces, enables us to supply complete multi-machine systems whenever necessary."



THE OTARI MTR90: helping keep Music Lab at the forefront of technology.

## Outboard rental American-style

AUDIO RENTS bases its UK operation in London NW1, but is, in fact, part of a Hollywood-based company founded years ago by Alan Byers and Tutti Camarata.

The UK branch was established in 1978 when the hire business here was very much in its infancy.

Executive Tony McGuire says: "It was slow to take off at first, but extremely high standards were set from the start, and we got very much into modifying equipment, which has been central to our philosophy ever since."

Audio Rents' expansion suffered a setback when Richard Goldblatt left to set up Audio FX.

"Then during 1983, the whole market was in disarray, there was increased competition, and companies were forced to look carefully where they were going."

"Various companies have diversified, but we have always aimed to maintain our position as a specialist studio outboard equipment hire company, providing a customised, personalised service.

"We believe in the US concept of service. If something goes down, we replace it im-

mediately."

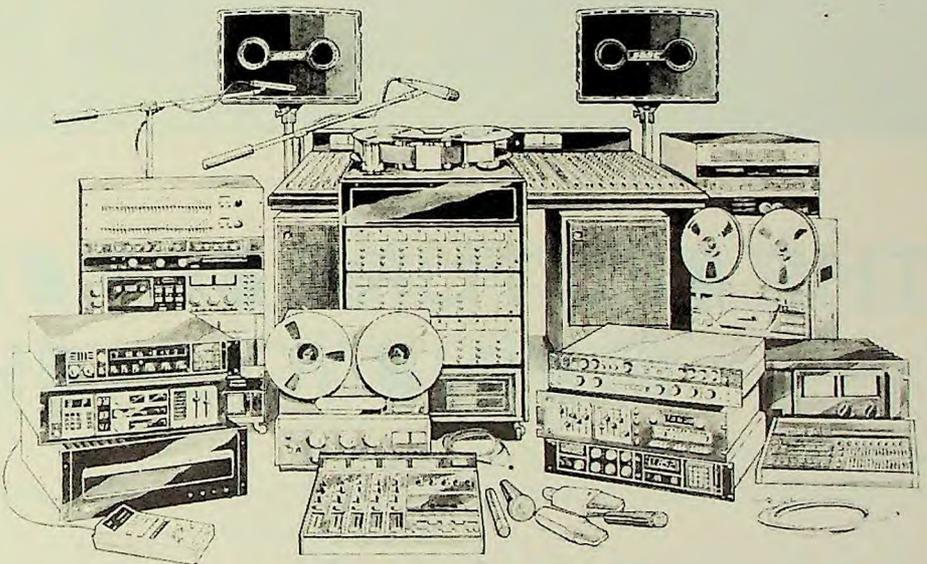
McGuire, looking to the future, says that the whole hire market is set for expansion: "Studios are increasingly looking at the ways they operate, and how they invest their money. And one of the big advantages of hiring, as opposed to buying, is that they can get instant replacement from the hire company.

"Also, the sophistication of the equipment and the pace at which it is being developed means that it is a full-time occupation for us just to be aware of what's going on. In this respect we provide an educational service for the studios. The engineers don't have time to experiment with all the new gear that comes out — so we can explain to them what's going on and what things can do. It takes a long time to get to know a piece of equipment."

In respect of the increased competition in the hire field, Audio Rents firmly believes that through maintaining its high standards, it will continue to do good business.

"There's room for everyone if they provide the right service," McGuire concludes.

## MUSIC LAB HIRE

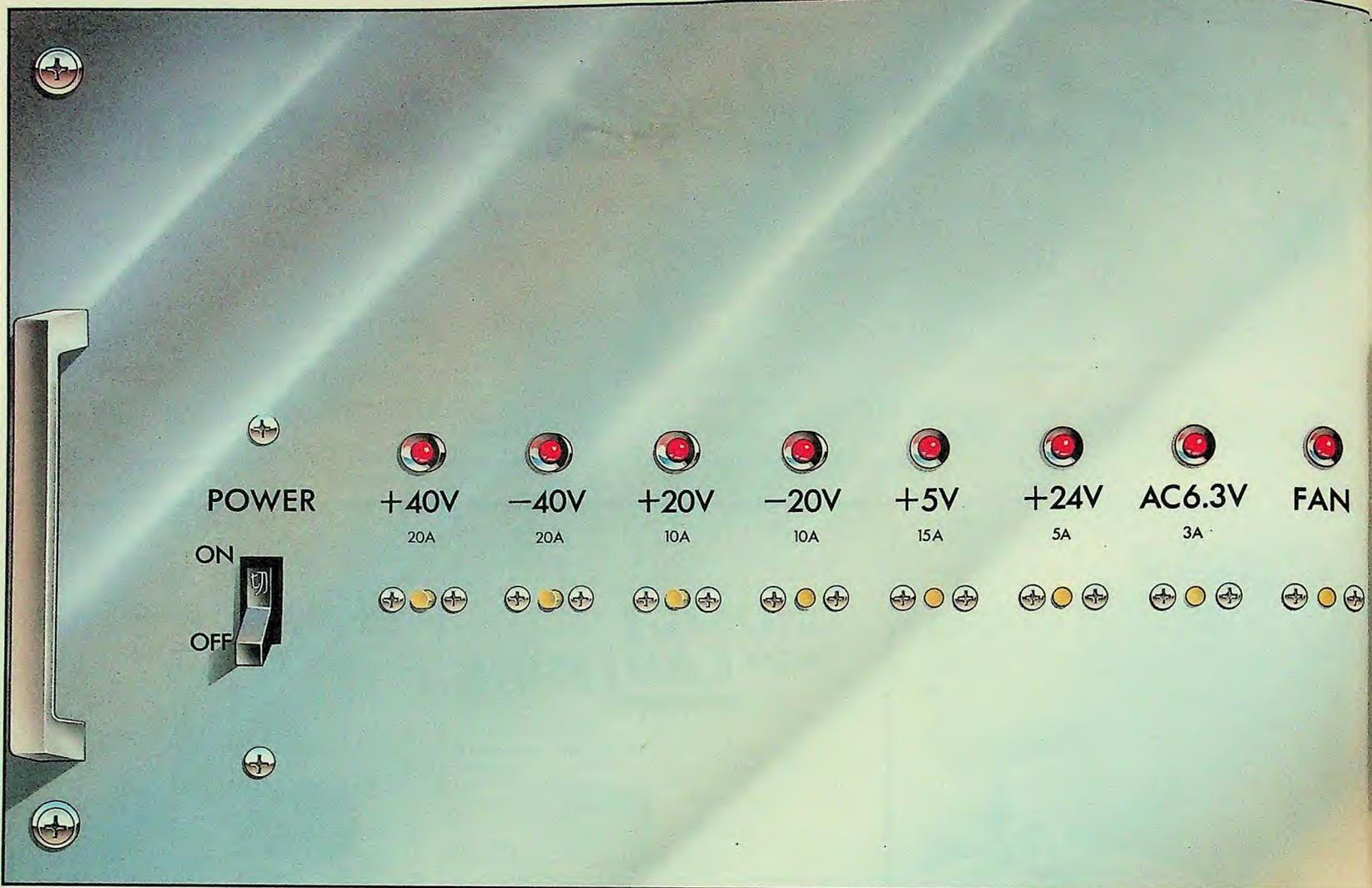


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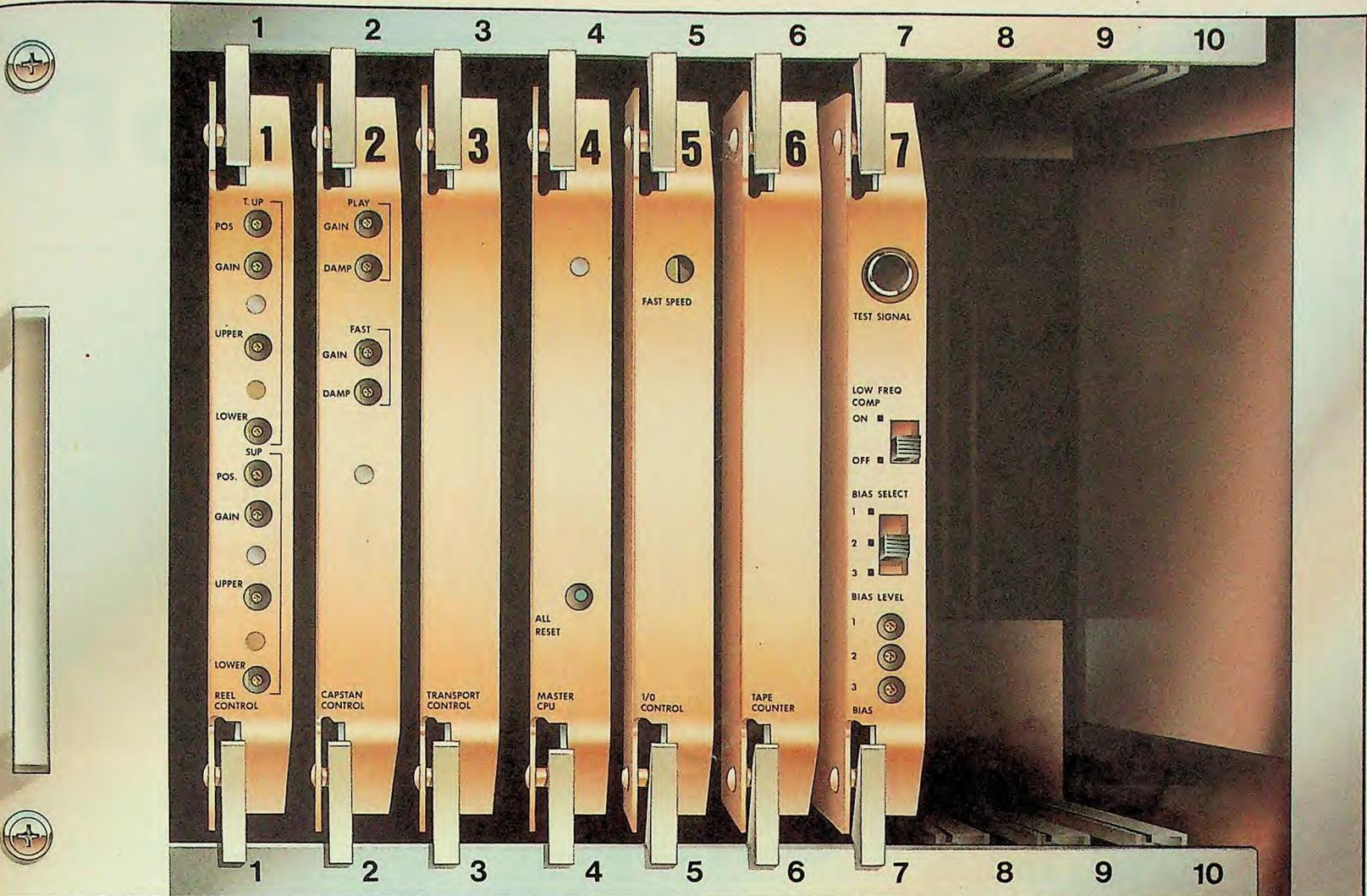
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 Stirling Audio Systems Ltd, 1 Canfield Place, London NW6 3BT. Telephone: 01-625 4515.

STUDIO  
*extra*

# How rental rates at Audio FX

## How long has Audio FX been operating?

Audio FX as such has been going for two-and-a-half years. It started with just three of us involved — Bernadette myself and one driver, and it's just grown from there. We made an original investment in a considerable amount of equipment so that we would have a strong base. We have done and do work with a couple of the other rental companies. There is obviously a good working relationship between most of the rental companies, you can't carry everything all the time.

We have grown through hardwork — 18 hours a day sometimes and every weekend. We all enjoy what we do and the people we deal with.

## How do you see things developing in the future?

The amount of foreign work that's coming into the UK at present has meant that not only have the studios got work flowing into them, but also there's a healthy expansion scheme. There's Swanyard and at least two other major studios about to open that I know of.

There's a healthy growth of talent in terms of people who know what they're doing. Financially, the studios are not making the mistakes they were six or seven years ago. It used to be a game and everyone used to enjoy being part of it because it was good fun. But now it has become more of a business. Everyone's had to learn how to deal with cash flow and other things you never thought about when I first started.

Developments in recording techniques and in the technology itself, particularly in the digital field are happening faster

*AUDIO FX is one of the UK's most rapidly expanding equipment hire companies.*

*Founder and director RICHARD GOLDBLATT outlines the company's philosophy and how it works.*

than ever. With all the changes that are going on at present, not only might we see the disappearance of the audio tape recorder, but people might find that they will have to start working in a studio in a different fashion than before.

On the digital front, it's all still very confused and mixed up, so the best alternative is to rent — so we are the ones who are taking the risks. And the studios don't have to train their technical staff to look after a new breed of machinery — we supply that expertise.

**Do you enjoy good relationships with the manufacturers?**  
The greatest thing about a rental company is that it has its ear to the ground for the manufacturer. We have two or three companies that give us pieces of equipment as prototypes. Drawmer and AMS are good examples of this. They're successful companies because they listen to feedback. We're able

to provide them with this because we're constantly seeing different people using their products and hearing their comments. It's a good sounding board.

## Does it worry you that you might get stuck with expensive equipment that doesn't hire out?

I can honestly say that over two years there is not one piece of equipment that we have bought that has sat on the shelf and never rented. There are some items that have performed less than one would have expected, and some that have not even made a hundredth of what they cost us to buy, but they're there for a service item when someone wants them. Using our judgement and client list we are able to assess whether something is a viable proposition or not.

We bought a large mixing console, a TAC Matchless for a couple of specific projects. In the beginning it didn't rent that much — but now it's booked out solidly. It's just something you can't predict.

There's always the chance that something won't rent — that's why we have to charge a reasonable amount of money and make sure we spread our risks so that if you buy something that never rents out, it's not the end of the company.

## Do you worry about the growing amount of competition?

No. We never ever give in on prices. It's an open market. Everyone's entitled to go where they want for anything. If I can't keep a customer by providing him with the very best of equipment and service, then that's my fault. I shouldn't have to drop my prices.

I obviously want to know what the competition's doing or not doing. We watch them, and if they're providing a better service than we are, then I'm really concerned. If they are doing something better, then we're doing something wrong.

A year ago, I would never have predicted that we would get the stage we're at now. It's a bit frightening at times. When you get big, a lot of people want to knock you down. But there's a long way for us to go yet.

*'I can honestly say that over two years there is not one piece of equipment that we have bought that has sat on the shelf and never rented'*

## What area do you cover?

Everywhere in the UK, the whole of Europe and beyond. We recently rented 2000 kilos of equipment to China for Wham! — at a week's notice. I've made up my mind that if someone wants it, we will do it. Our philosophy is that whatever you want you will get whenever you want it. If someone rings up and wants a £10 compressor at four in the morning, they'll get it. The service will be just the same if they wanted £400 worth of digital processing. Our service is available 24 hours a day, and the whole philosophy with Audio FX is to provide the best service possible.

## Has your business built up because the studios can't afford to invest in the ever increasing range of new technology?

It's not so much that they can't afford, but sometimes it's a bit pointless for them investing in a new device that might only be in vogue for a couple of months when there is a service that can provide it economically when you need to use it.

## Why should studios use Audio FX?

People come to us because they know if they order from us, it's going to arrive on time and it's going to work. And if it doesn't work, we will sort the problem out, replacing the faulty item immediately. Some companies are renting out equipment for 20 or 30 per cent less than we are — but they don't provide the back-up. If you are paying £70 an hour for the studio, what's the point in saving £5 a day on a rental item and running the risk of losing five hours of studio time because you get a malfunction and no-one can fix it.

Gradually, people are learning that you can't afford to provide the level of service that we do and do deals. If we did deals, even for our larger users, we'd have to do it for everybody. I can look at anyone in the music business and say we don't give discounts — but we do give the best service. And people use us because they know they can depend on us.

## How much equipment do you carry?

We now cover the complete range of outboard processing equipment. We carry things like Fairchild valve limiters, Neumann mikes, signal processing, equalisers, digital reverbs, digital delays and digital tape machines which are our biggest investment. A year ago we bought our first Sony, and now we've got the third one. This alone represents £300,000 of investment. We bought the Electric Keyboard Company seven months ago, representing a major investment in up to date keyboards. And we now offer a very wide range.



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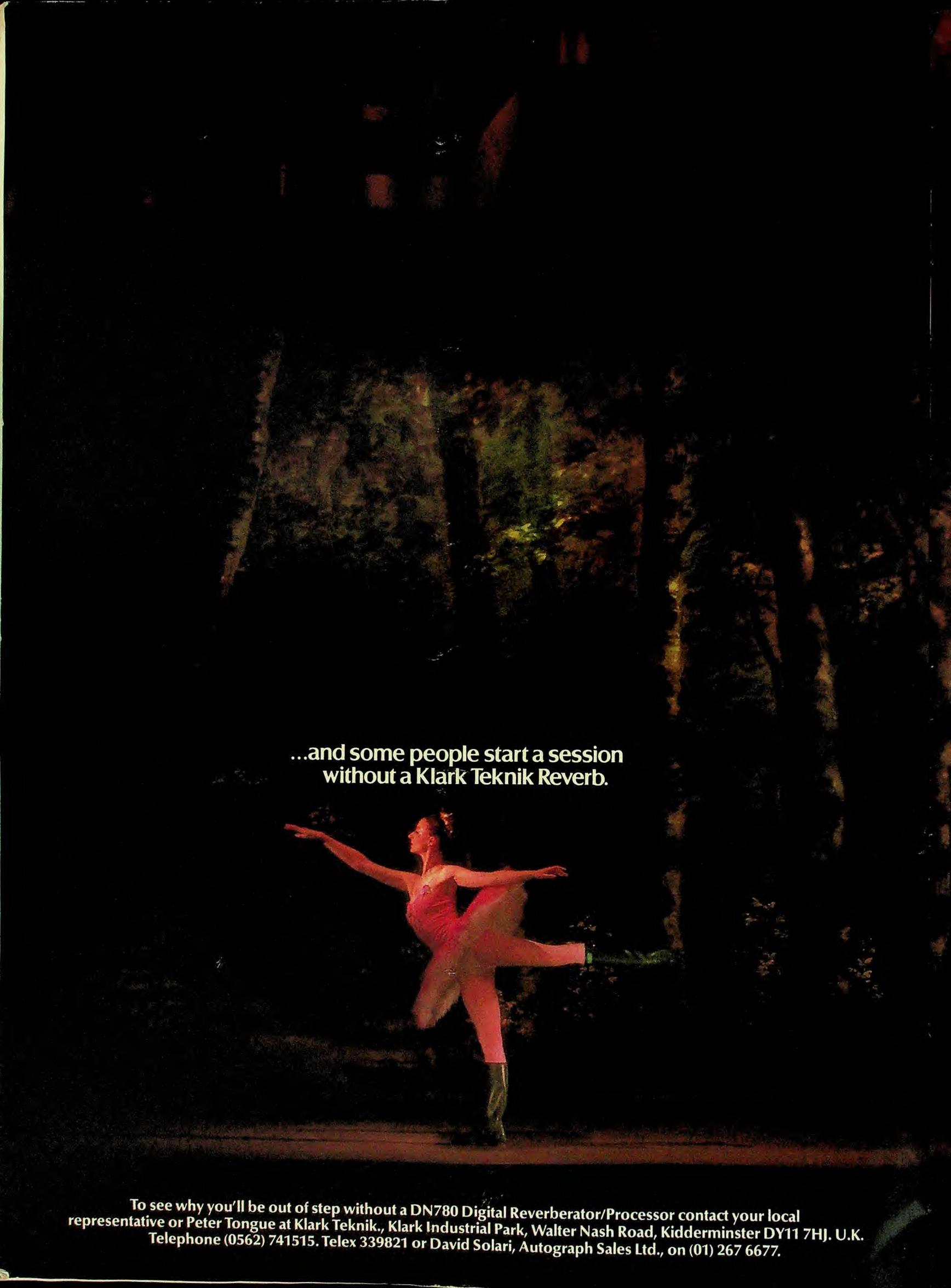
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**KLARK TEKNİK**

# STUDIO *extra*



THE NEW Studio B within the Nomis Complex and the new reception area were recently unveiled. The new studio was open in time to accommodate many of the artists on the Live Aid concert bill. Customers since then have included such diverse artists as Joan Armatrading, Wham!, Marillion and King.



AS THE second phase of its move to the new manufacturing facility in Borehamwood, Soundcraft sales and marketing departments are to relocate. This follows the successful installation of the production plant there in January.

The move to the new offices, adjoining the factory, will take place early this month, leaving only customer services and R&D at the original Soundcraft headquarters in Great Sutton Street, London EC1.

## Frazer to join Sony

AS PART of its "current policy of expansion in the professional audio field", Sony Broadcast has appointed John Frazer as a senior sales engineer. Frazer has worked previously with Ampex and Audio Kinetics. He joins the 12-strong team assembled over the last few years by Sony's professional audio sales manager Chris Hollebone.



## Insurance cover for studios

SPECIALIST INSURANCE brokers Northwood O'Neill has announced "further improvements" to its Recording Studio Policy. Says a spokesman: "The policy, which already provides the widest cover available in respect of all insurance aspects of operating a studio, now also includes inflation cover and a no claims bonus."

Details from John Silcock, Northwood O'Neill, 8a Great Chapel Street, London W1V 3AG. Tel: 01-439 8551.

### Diary Dates

#### APRS '86

Olympia 2,  
June 25-27 1986

#### AES 80th Convention

Montreux  
March 4-7 1986

#### IBC '86

Brighton Metropole  
September 19-23 1986

## OPINION

Adrian Kerridge of Lansdowne Studios writes in reply to our report on the APRS annual general meeting — an event which is still causing ripples within the industry.

I WRITE in response to the article in Studio Extra August 17 headed "AGM row splits APRS".

Your report of the AGM, and in particular as to the resolution at the meeting requiring the Chairman to be a studio representative, makes a number of references to "splits" and "conflicts of personality" and to the resolution being aimed at Mike Beville personally. As one of the sponsors of the resolution, I trust you will give me an opportunity to set the record straight.

It was very regrettable and sad that some members of the Executive took it upon themselves to view the resolution as a political device and not for what it was. It was NOT CONTRARY to its avowed objectivity, and was not "aimed personally at the Chairman".

I and other sponsors of that resolution put it forward for consideration, in a proper democratic way, by all members of APRS because we believed that an important principle was involved. APRS is after all the professional body representing recording studios. The response to the resolution BEFORE the AGM, at a meeting held by eight members of the Executive, was to restrict the chairmanship to three years. The proper arena for that should have been at the AGM to enable all members to participate.

The Chairman plays a leading role representing APRS in many ways. Under the Articles of Association of APRS, the Chairman's term of office COULD be "forever". It seemed right to us in this situation that he should be representative of a recording studio. There was no question of personalities involved at all, as far as the sponsors of the resolution were concerned — simply the principles that recording studios should have as their chief representative a "studio man". Of course, we all recognise that manufacturers also have an important part to play in APRS, and I personally regret that some of their representatives were not elected to the Committee at the AGM. But the Chairman is much more than just a member of the Committee, he is its principal representative, and surely it is not unreasonable that he should be a studio man.

The Chairman and his supporters made no attempt to meet or refute this argument. It was they who descended to personalities, who claimed that the chairmanship resolution was a personal attack on Mike Beville. Long before the resolution was even reached on the agenda of the meeting, Mike Beville launched into a lengthy personal defence of his capabilities as a Chairman. Other members of the committee then followed suit and spoke in his support, claiming that he was being "personally attacked". They again spoke at length in the same vein when the resolution was actually reached on the agenda. If there is a "split" or a "conflict of personalities" in APRS, as your report of the AGM suggests, it is the present Chairman and his supporters who have caused it. Rather than dealing with the important matter of principles raised by the resolution,

they avoided it altogether and instead tried to make out that the sponsors of the resolution were launching a "personal attack" on Mike Beville's capabilities as Chairman. Of course we all know that one of the oldest ploys at public meetings is that if you find an argument unanswerable, attack the person putting it forward or his motives for doing so!

It was only the Chairman and his supporters who brought personalities into what should have been a rational discussion of an important matter of principle for the APRS, and created the "split" and the "conflicts of personalities" to which your report refers.

All members should have the opportunity to vote on whom they wish to have on the Executive as happens with the AES and many other trade and professional bodies. This does not happen with the APRS.

It is felt by many members, that the APRS is still a gentleman's club run by the Executive for the Executive. We need positive change without the parochialism.

On the matter of proxys, the proxys I held on behalf of some members were always deemed to be general, not specific. This was clearly understood by the members whose proxys I held.

The proxys I held were in the minority. It was not my intention to see the departure of two long-standing Executive members. Had the AGM been conducted in a firm clear manner there would have been no need for it to degenerate into the debacle which occurred.

I agree with your "cause for concern" comments "sadly conflicts of personality are getting in the way of the interest of the industry".

The "legal adviser" to which you refer held my proxy so that he could speak on behalf of the proxys I held. The "legal adviser" is the Company Secretary of Lansdowne and as Secretary he had a perfect right to be at the meeting.

It is not generally known by some members and others in the industry that the APRS is a company limited by guarantee and its Executive members are governed by the same rules as directors of any company, plc, private, large or small. All members, manufacturers and studios, are in effect shareholders of the APRS.

It was the absolutely correct procedure to present the Requisition for the resolution as it was presented NOT secretly as some members of the Executive have suggested, NOR in any underhand manner as the Secretary will have for the benefit of the Executive, the records available. Nor was the resolution intended to be negative as was also stated.

It is regrettable that the ratio of studios to manufacturers is now in imbalance. It is up to the Executive, however, to look at the Association and make the necessary changes with the consent of the members, to redress this imbalance for future years. The sooner they do this, the better, if necessary by calling an Extraordinary General Meeting.

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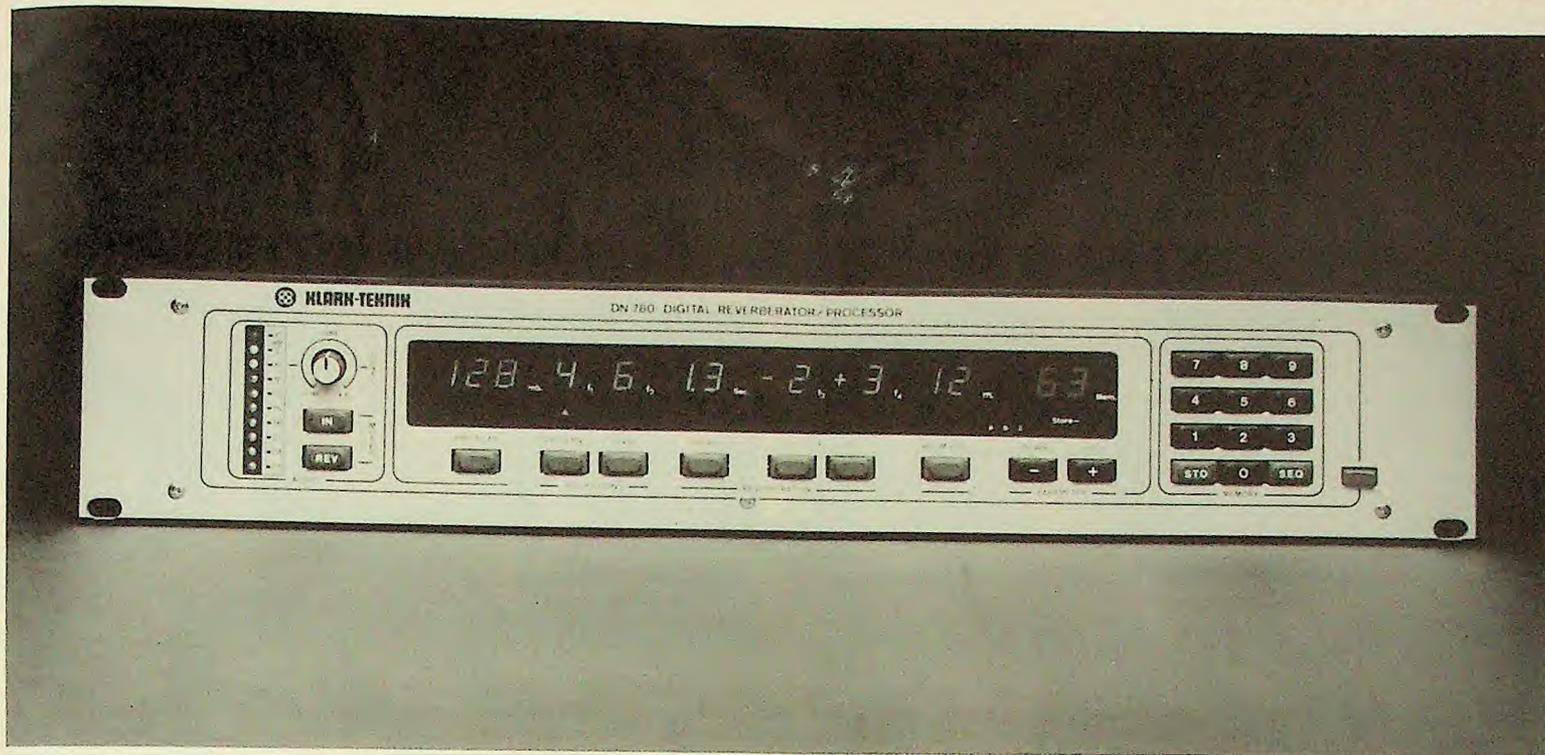
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# STUDIO

Munro Associates is a global acoustic engineering concern

# Better studios — by design

MUNRO ASSOCIATES, with projects underway from Bath to Bermuda, and from Cairo to Camden Town, London, is in the forefront of studio design. In his new offices, dangerously close to the Prospect of Whitby public house in London's Docklands, Andy Munro expounds some of his theories and plans to Jim Evans.

**How long has Munro Associates been running?**

Munro Associates came into existence in March this year, but in fact it's simply a name change. The original company, Copesound, was set up by myself in partnership, but got to the point where working in the Turnkey organisation was becoming difficult. Not because we didn't get on, but because we were doing certain types of studio, and they were supplying certain types of equipment, and the two didn't get on together.

It got to a point where we did a run of something like 10 studios, each one equipped with an SSL console and Studer tape machines, and

there wasn't a single piece of Turnkey-sold equipment in sight, and yet Turnkey were equally busy putting together Soundcraft and Otari packages. They were doing great business, we were doing great business, but doing business together didn't happen that often, and some of our more "up market" clients didn't always like the idea that Turnkey-type packages were being sold alongside SSL packages, for whatever reasons.

But one way or another, it just wasn't working, so we came to an amicable decision that as the company was a relatively separate entity, it would be easy enough to become totally independent, so I agreed to buy out Turnkey's half share in the company, and at that point we decided to change the name. The obvious thing to do was to call it Munro Associates.

**Were you a partner in the original Turnkey?**

I became one. I was a director of the Turnkey company, because our business was influential enough on their business. When I left I resigned as a director, and shortly after several other



BRONSKI: new studio in docklands

people left the company.

When the move came about, we'd already established ourselves as Turnkey 2, a well-known and fairly successful company — and I'd become a reasonably well-known designer in name, and the company had become quite established, having done about 150 studios plus hundreds of other smaller projects, clean-up projects, sorting out existing studios that had gone wrong for one reason or another. We got to the point where we were almost too well-known. Turnkey 2 was almost like a household



GABRIEL: preliminary work.

name in acoustics, and there were certain areas where we needed a slightly more architectural image if you like.

When I started the company I didn't really have much architectural background, and I think that showed in the work we did. I think acoustically, everything we did was very good, but architecturally sometimes there were a few loose edges — except when I was working with an established architect. About two years ago we started to develop our own architectural side.

Roger D'Arcy, my partner, runs the architectural side, to the point where we've almost got a self-contained architectural consultancy within the acoustics consultancy. And we can offer the two services separately or together. I can go to a studio with just my measuring equipment; Roger can go to a studio and sort out a major rebuild from the construction point of view, then I would possibly go in later and sort out the acoustics — but not necessarily, they might want to do that themselves. We try to offer as much of a package as we can.

We were going through this image problem. We felt, in a way, as if we'd designed half the studios in England, at one point. Wherever we turned there seemed to be something we'd done. We made a decision to slowly concentrate less and less on

the smaller studios, and concentrate more on the top line ones. Just out of sheer frustration in a way. We didn't want to get too stale, or too set in our ways.

It was interesting to read your residential studios feature. Most of them, at some point in their history, were clients of ours. Some of them we designed from scratch, some of them have been in existence for many years. Some had been built by other people and had had problems. And we'd been in to sort the problems out. This doesn't mean to say other people don't design studios. They do, but we seem to have quite a high profile in that type of studio. To the point now where I think people are consciously going to other people to get away from us.

**So do you design/produce a standardised studio?**

No, the last thing we do is produce a standardised studio. I defy anyone to go round any of the studios we've done and say obviously that's a Munro studio. Quite the opposite. We treat everyone as an individual. And this is where the architectural side comes in. Everything we do is different.

That, in its way, creates its own problems. Because we don't offer a formalised take-it-or-leave-it standardised package, the client doesn't know exactly what he's going to get. We like the creative freedom of doing it that way. Some clients don't like this. They want an off-the-shelf package that's going to be a set design. But if you take an absolute rigid approach to something, there's no way that particular design is going to be the most appropriate to that situation.

I've come across situations where some of the more off-the-shelf companies literally use the same plans for one studio as another — and they literally cut the corners; you can see the lines where they've been rubbed out. That to me is the

ultimate in non-design. What we will always do is start with a blank piece of paper. The first thing that goes on is the client's building, followed by our creative input.

Anything we've done before is not brought into the equation, until such time as you start checking the acoustic performance and putting in the details. That's the way we work and it means that every studio comes out as an individual project.

**This has been your policy from the start?**

I started designing professional studios in 1980, and the period immediately prior to that was dominated by the American style, wood-and-lava-rock-type studios. They've been broken down into three or four different companies, all basically doing the same thing, and all traceable back to California circa 1974, and it was already becoming a little stale.

It was getting to the point where a studio in the West End of London was beginning to look remarkably similar to a studio in Iceland, New York or wherever. It was all getting a little bit staid. We started being deliberately different, going out of our way to be different, but we never formulated our own set-piece design. We could have made a lot more money by selling the same design over and over again, but we were never happy with using the same design in another situation.

And also we were continually trying to update and improve what we were doing. Every time we did a room, we'd analyse what was wrong with it — and each little improvement that could be made was incorporated in the next set of drawings. We came up with a reasonable success rate, in fact very few studios that we have done have gone wrong. When things haven't worked out the way we expected, we've stayed around and sorted it out. We wouldn't dream of leaving someone with a duff studio.

**How many studios have you designed and built?**

If you're talking of complete studios, it runs to around 150. Our client list is enormous because we've done so much project work, measuring studios for people, checking out monitor systems, installing new monitor systems, even designing new monitor systems.

**How big a part of your business is the monitor side?**

The monitor side is a bit of a saga. I always felt that there was room for cleaner monitoring in studios. So many monitors sounded like PA

**MUSIC WEEK**

## STUDIO

### US Bands Invade Britain for superior Pro-Audio Technology

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Apart from our presence at the AES Show in New York, Music Week will be selectively mailing copies of the magazine to US Record Company A&R chiefs, plus the top American recording studios.

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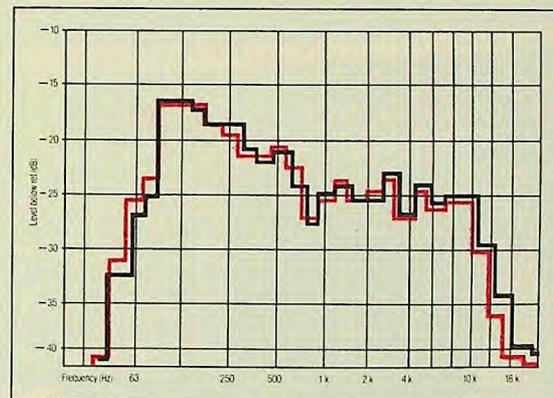
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The red line shows the master, the black line the cassette. The difference between the two is negligible.

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# STUDIO *extra*



WEST BERLIN'S Studio 54, owned by music publishers Budde KG whose artists include Alphaville, George Kranz, Veronika Fischer, The Insisters and Lake, has taken delivery of a Sony PCM-3324 DASH recorder.

Studio 54 joins Hartmann Digital of Bavaria and West Deutsche Rundfunk as the third German facility to install a PCM-3324. Pictured (l to r) are B Vornich (SBC sales engineer), studio owner R Budde and recording engineer B Balin.

## CBS seeks bigger cut

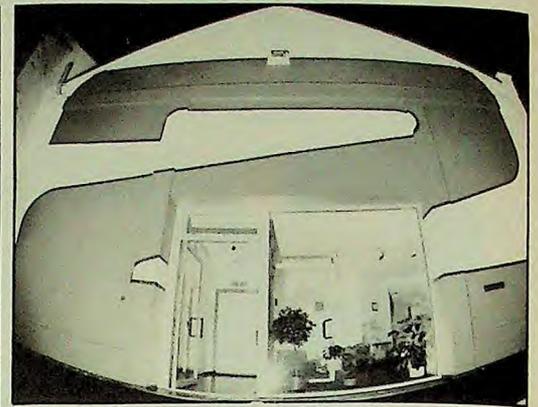
CBS STUDIOS W1 is looking to gain a bigger share of the UK mastering business by substantially increasing its disc cutting facilities and reducing its turnaround time for mastering. To support this move, the Studio has installed a second Neuman VMS80 lathe and is to introduce night-time cutting for the first time.

Cutting engineer Andy da Costa will in future work alongside Tim Young on third party client work, while a third cutting engineer is to be appointed shortly. Da Costa has been responsible for the bulk of CBS Records' mastering for the past seven years — utilising a Neuman VMS60 lathe — while Tim Young has concentrated on third party client work, using CBS Studios' original VMS80 lathe.

Says studio manager Rodger Bain: "This move reflects our commitment to the continuing development of both our technical facilities and our competitive position in the marketplace. We are currently enjoying a substantial increase in demand for mastering from third party clients and we intend to further expand our share of the business."

"We are adding a third cutting engineer in order to respond to the increased demand to shorten our turnaround time for mastering."

Bain adds that the ever-growing demands for the studio's digital facilities from all musical areas is signified by the recent purchase of a third Sony PCM 1610. He points out that the requirements of compact disc mastering have also led to the studio purchasing a Sony PQ addressor. Recent albums CD-mastered at CBS Studios include Jeff Wayne's War Of The Worlds and Dead Or Alive's Youthquake.



## Yellow's first Neve attracts Radio One

RADIO ONE has signed a 12-month contract to record at Yellow 2 Studios in Stockport (above). This follows the installation there of the first of a new series of Neve consoles.

"It was no more than a series of line drawings when we first came across it," recalls studio owner Nick Turnbull. "But if it did what Neve promised it would, then we didn't have any choice."

Radio One sessions produced at Yellow to date include Vitamin Z, Desert Wolves and Pete Haycock's Climax. Also recording at Yellow 2 recently have been Here's Johnny for RCA, Swing Out Sister (Phonogram), It's Immaterial (Siren) and A Certain Ratio (Factory). Booked in for this month are Carmel (London), Adu (Radio One) and Martin Stevenson and Virginia Astley for London Records.

Expanding the studio's A/V business, the client list includes the BBC, Channel Four, Saatchi and Saatchi, Lifestyle Television and ICI.

Future expansion plans for the studio include residential accommodation and additional video facilities to complement the existing post production facilities.

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## Brains beaten out

THE BEAT Factory in London NW1 recently opened an additional facility — The Brain Room. Says director Marijke Bergkamp: "The Brain Room houses a unique collection of keyboards, synthesizers and drum machines, including a Wavetherm, PPG Wave 2.3 and 2.2, DX7, Moog, Roland MC4, and much more."

## On a razor's edge

THE WORKHOUSE Studios in London's Old Kent Road now offer clients the use of the Mitsubishi X-80 transportable 2-track machine with razor blade editing capability. Also available is the Mitsubishi X-850 2-track digital multitrack recorder.

The Mitsubishi system complements the facilities already available at the Workhouse which include an SSL console, Quedest Monitoring and a full range of accessories and effects.

Says owner Manfred Mann: "We are very excited about the possibilities the Mitsubishi X-80 and X-850 open up, particularly the advantages of razor blade editing. For bands and producers this provides an exceptional chance to record on the most technologically advanced system available today, while still being able to work in a traditional manner."



MELBOURNE: Amidst the building rubble at the new voice production studios of Flagstaff are (l to r): Ernie Rose (manager-audio, AAV Australia), Ted Gregory (general manager, AAV) and Steve Williams (manager/engineer Flagstaff Studios). The studios will be equipped with 16-track MM1200 tape machines, Sound Workshop series 40 consoles and a full range of outboard gear. Studio construction is underway and plans are that the studio will become operative as of October 1.

## Latest House guests

MAISON ROUGE'S August/September clients include: Skin Stevens (Carey Taylor/Dave Edmunds), Sad Cafe (Nic Smith/John Macwith/Ian Wilson/Paul Young), Breathe (Will Gosling/Bob Sargeant), ELP (Tony Taverner), Queen (Mac), Mezzoforte (Geoff Calver), Dan Hartman (John Morales/Graham Dickson), Everly Brothers (Carey Taylor/Dave Edmunds), Ricardo Cocciante (Paul Buckmaster/Charles Harrowell).

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### Studio buzzes

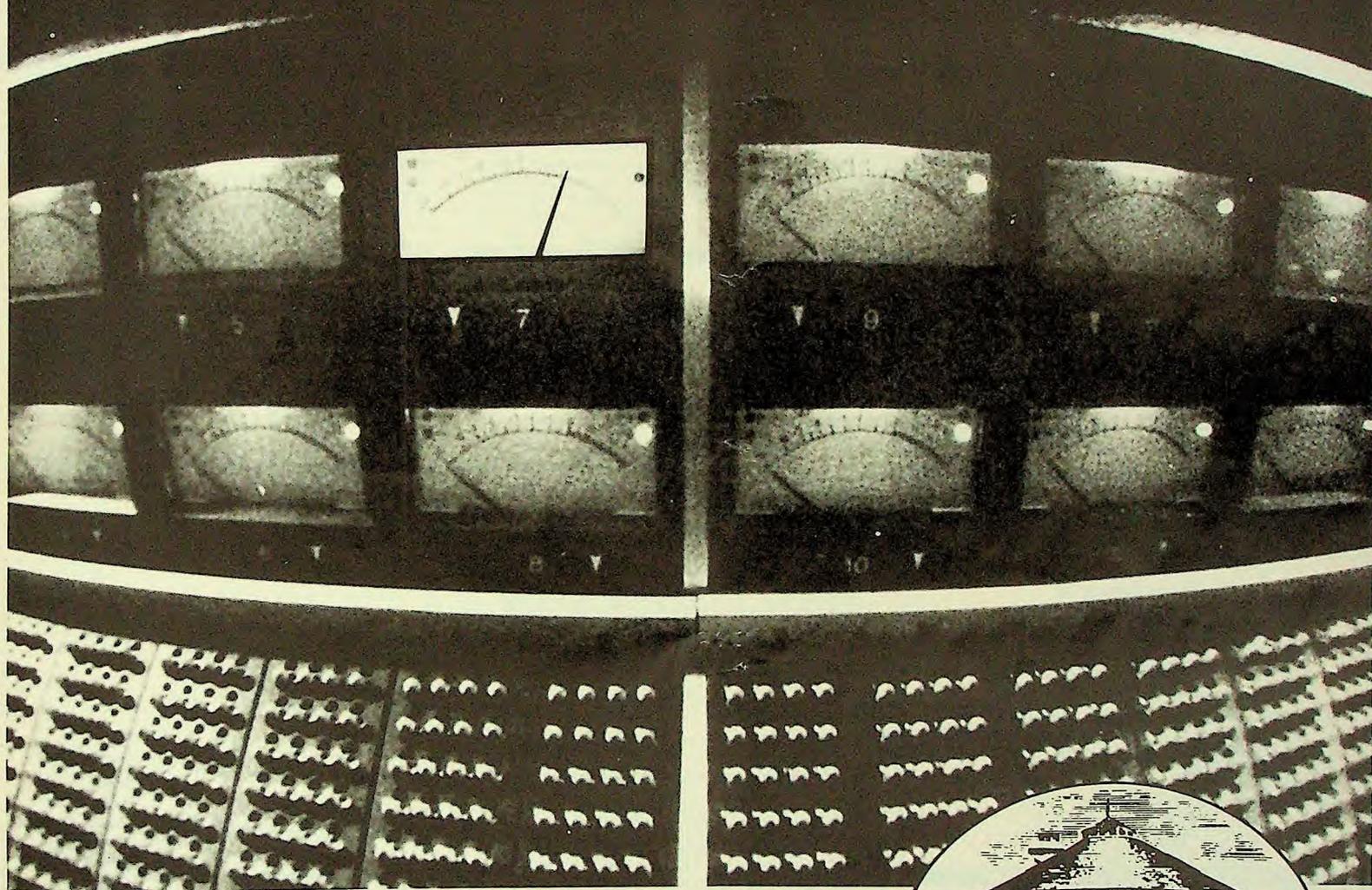
TONY ATKINS reports growing activity at his revamped Village Recorders studio complex in Dagenham. Recent studio sessions include an album project by Talk Talk's Paul Webb and Ian Carrow, album sessions by Richard Tandy and Dave Morgan of ELO fame, and Shirley Lewis (sister of Linda Lewis) who is recording her first album at the studio. As a producer, Atkins is currently finishing work on the first solo album by guitarist Geoff Whitehorn which is due for release in the autumn.

Atkins is rapidly gaining a reputation in the Hi-N-Ergy field with recent dance chart entries including Steve Rodway (Keep On Walking), Jackie Rawe (I Believe In Dreams), Malibu (Keep Walkin'), Steve Sparling (Mercy Mercy Me) and Debbie Sharpe (Zapped By Love). All these were produced and mixed by Atkins at Village Recorders.

RECENT CLIENTS at Park Gates include: Total Control for London Records, produced by Steve Harvey, engineered by John Gallen; Jonathan Gregg for Tembo Records, produced by John Ryan, engineered by Jay Burnett; Fresh for Elektra Records, produced by Steve Tompson, engineered by Mike Barberio.

Extensive refurbishment of all on-site facilities at Park Gates have now been completed, and a Lexicon 224XL has been purchased and will be offered as standard equipment on all sessions.

# A PEAK AT THE ROUNDHOUSE



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# Munro under TEF analysis

MUNRO ASSOCIATES has recently purchased a Tecron TEF 10 analyser for its newly formed measurement consultancy division. The TEF 10 is claimed to be the most powerful system currently available for dedicated acoustic measurement, enabling complex analysis of the monitor-amplifier-control room chain with resolution of micro-seconds.

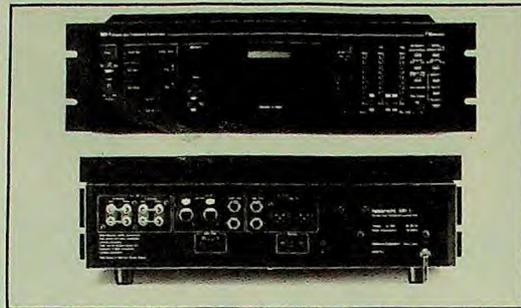
The system will be made available to any professional studio complete with an acoustics graduate operator for an all-in rate of £350 per day. This rate includes the creation of a client data file as a permanent record of the studio's performance and control room alignment. All clients will be allocated a security code so that all information will remain confidential. The measurement division will be managed by John Tricker who has recently joined Munro Associates from STC Telecommunications. Meanwhile, Munro Associates and MBI Broadcast systems have joined forces to offer what is described as "a uniquely comprehensive service to studio operators".

Says a spokesman: "Both MBI and Munro Associates offer a healthy track record of successfully completed projects, and the two companies enjoy good reputations in their respective fields. The two companies still remain separate, but by coming together to offer a combined service ranging from the architectural and acoustic design of the studios through to the technical commissioning of the equipment, MBI and Munro are able to provide facilities hitherto unavailable from a single source."

# Klotz in demand

CABLE TECHNOLOGY reports that demand for Klotz cable has completely exceeded original sales forecasts. Steve Selfe, technical director comments: "So far this year, demand for Klotz has been overwhelming. Our cables are now being specified by some very prestigious clients. Many studios are installing new consoles and re-wiring."

Recent large contracts have been to Sony Broadcast, Solid State Logic, Viewplan Broadcast, Roundhouse and Blackwing Studios.



NAKAMICHI MR-1 professional cassette deck

# Studio designed cassette decks

NAKAMICHI HAS announced the first of a new range of cassette decks designed specifically for professional studio applications.

The MR-1 is a 3-head dual-capstan cassette deck in rack-mounting form, incorporating Dolby B and C and many professional features.

Nakamichi B&W UK, UK importer for the domestic Nakamichi product range, has appointed Quested Monitoring Systems as UK distributor for the MR-series.

At the launch of the MR series in the US earlier this year, Yas Yamazaki, president of Nakamichi USA stated: "It is only natural that we offer our technology to industries responsible for the creation and transmission of music, for, without music there would be no need for our consumer products."

# Tascam month at Turnkey

SEPTEMBER IS Tascam Month at the Turnkey Shop in London's West End. Included in the 'festivities' are clinics, demonstrations, events and seminars. Hands-on demos include the new 388 reel-to-reel poststudio, while the Turnkey Doctor is on hand to demagnetise heads and adjust azimuths free of charge.

# ITA equips two media studios

AMONG ITA's recent customers for major systems are two London radio and TV commercial production studios — The Tape Gallery and Angell Sound both of which have taken delivery of Amek Angela consoles.

The new SwanYard studio in Islington is entirely Otari-equipped by ITA, with two MTR90 24-tracks and MTR12 1/2" and 1/4" mastering machines. Other studios to take delivery of Otari include Konk, Spirit Records and Molinare Video, Strongroom and Fountain TV — a new TV production facility in New Malden, Surrey.

Two members of Ultravox have had their home studios fitted out by ITA. Keyboards player Billy Currie has upgraded his home studio with an MTR90 24-track and an Amek Angela desk. Currie's studio has also been completely redesigned by Neil Grant of Discrete Research in association with ITA. Bass player Chris Allen has purchased a complete system including TAC Matchless console, Foxtex B-16 and outboard equipment. Another musician who recently purchased a complete home system was Joan Armatrading who chose a Foxtex B-16 and a Tac Scorpion Mixer.

# Kinetics gets spliced

SEVERAL NEW features have been added to Audio Kinetics MasterMix computer assisted mixing system in the form of user-selectable options. These options will allow the users to operate according to their preferences in update mode, or select an entirely new feature.

Among these new features is Splice. Using this option, two versions of a mix can be 'spliced' together at a point determined simply (on the fly) by the engineer, and the resulting mix stored in another memory on the floppy disc. The entire operation is performed quickly and easily, without any timecode manipulation necessary.

Another option allows the Solo function to be automated and recorded on the disc as part of the mix data.

● Jeff Wayne's new studio in Shenley, Herts, has had the Audio Kinetics MasterMix fitted to a new Cadac console, complete with Studer A800 analogue and Mitsubishi X80 digital machines.

# STUDIO MARKETPLACE

|   |  |  |   |
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| <h2>EQUIPMENT HIRE</h2> <p>The First Name in Sound Equipment Hire</p> <h3>FELDON AUDIO</h3> <p><b>580 4314</b></p> <p>126 Great Portland Street, London W1N 5PH. Telex: 28568 AUDIO G.</p> <ul style="list-style-type: none"> <li>* Sony PCM-3324 24-track digital recorders.</li> <li>* Sony PCM-1610 2-track digital recorders.</li> <li>* Sony F1 and 701 2-track digital recorders.</li> </ul> <p>* Plus the most comprehensive range of audio effects and ancillary equipment available.</p> <p><b>24 HOUR SERVICE RING: 0860-313-990</b></p>  | <h2>STUDIO</h2> <h3>ICC STUDIOS</h3> <p>ICC STUDIOS — "The only truly south-coastal RESIDENTIAL studios"</p> <p>Full 24-track facilities</p> <p>A REPUTATION FOR QUALITY AND RELIABILITY</p> <p>Only a stone's throw from the beach — a relaxing yet productive working atmosphere</p> <p>SPECIAL INTRODUCTORY RATES FROM £17.50 PER HOUR</p> <p>4 Regency Mews, Silverdale Road, Eastbourne, East Sussex BN20 7AB. Tel: (0323) 26134</p> <p><b>APRS</b></p>   | <h2>MEDIA MUSIC STUDIO</h2> <p>Used recently by Thames TV Int and Red Bus Music</p> <p>24-track with in-line Soundcraft TS-24 console, SONY digital mastering, Lexicon reverb, MIDI-compatible Yamaha DDL and Drawner compression/limiting gate. A selection of keyboards and drum machines inc. Mirage digital sampling Sequential Circuits, Crum Traks, Yamaha CP70 piano and Simmons kit. Our rates are £20 per hour (£18 ph for 10-hour night session). Also friendly and skilful production arrangement help available.</p> <p>01-737 7152 or 01-274 4000 ext 328</p> | <h2>SOFT OPTION 16-TRACK MOBILE RECORDING STUDIO</h2> <p>Professional 16-track mobile with experienced resident engineer, can offer location recording at home, rehearsal rooms, churches, or at your local hall, anywhere in the country.</p> <p>Its versatility also ensures quality recording of your gigs, concerts, conferences, etc. at home or abroad.</p> <p>ALL AT COMPETITIVE PRICES</p> <p>Ring Brighton 0273/682395 for details (24-hour service)</p> |
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# Better studios — by design

FROM PAGE 48

systems to me, so I got involved in various companies and we went through several generations of softdome monitor systems, some of which came very close to making it. The state of affairs now is basically we invariably use Roger Quested's systems if we're installing monitoring systems. We'll occasionally build a custom-built system if the situation dictates it.

For example, in Ireland, Windmill Lane Studios — they, for one reason or another, because they're linked to a film production company — have very good workshop facilities, and were especially keen to build their own monitor system, so I acted as a consultant on that. That was a one-off — if someone wants a good off-the-shelf system then I recommend Roger Quested. He's done a lot of the fault finding and de-bugging that was around in the previous generation of systems.

I think what nobody realised until Roger started working on it was how big the amplifier needed to be when using soft dome monitoring. Soft dome monitors are a lot less efficient than horn-loaded systems, and though you can use an amplifier that has the right power rating, if you are driving that amplifier almost flat-out all the time you generate a lot of distortion that almost negates the point of having a soft dome monitor system.

So the answer is to have very big amplifiers and just over-spec everything, and incorporate electronic limiting to protect the soft domes, and do all the things necessary to make the system workable. What you're trying to do is get something that's not really there — and you're using all the tricks of the trade to push the soft dome system to its limits.

You're talking really of drivers that are more at home in high-quality hi-fi systems — and there is a limit to how much they will take. Where Roger has succeeded, is in squeezing the last possible ounce of power out of the soft domes. And you pay a price for that — the system is expensive doing it that way. If you need a lower-powered system, you can get away with much simpler components.

**There have been changes in the approach to monitoring, how about the changes in approach to design? What's the trend now?**

There are two distinct trends. One is to larger control rooms — for the simple reason that more and more people are working in control rooms, so you have to have more space, and you have to create more space for hardware, synthesisers, programmable instruments and such.

The other trend is more phase coherent, more direct monitoring. The concept of live end/dead end control rooms has been around for a long time. To the best of my knowledge, I was the first

*'The problem is, if you absorb everything that hits the back wall, although it works beautifully in the control room, it doesn't relate to the real world in which you listen to the final product.'*

person to write about live end/dead end rooms in the UK, in 1980. The reason I started doing it was for the same reason as they were doing it in the US.

There's a course you can do in the US on sound design — and one of the things they teach you is the basic theory of the propagation of sound. What you learn very quickly is that the direct sound is basically a lot more accurate and a lot more definable if you don't have very early reflections interfering with it. If you have a direct sound and then a very early deflection, then at certain frequencies you get complete cancellation, a very strong cone-filtering effect.

It's absolutely logical when you think about it, so the obvious thing to do is start eliminating the very early reflections or attenuating them at least to the point where you hear the direct sound of the monitors, and then you gradually hear the effects of the room.

But what you hear is determined by the monitors. When we first started designing rooms that's how we thought about it. That philosophy has gradually grown in the last five years and been adopted by other people. To the point now — mainly because I've written so many articles on the subject — I get people ringing me up saying: "I'm building a live end/dead end studio in my bedroom, can you tell me what sort of acoustic materials I should use?"

It's very difficult to tell those people that they're almost certainly going to end up with something that won't work... it's a question of a little knowledge being a dangerous thing. But if you're looking for trends, then that is the trend, which is almost the complete opposite to the way control rooms used to be built — very hard reflective surfaces round the monitors and very absorbing bass traps at the back of the room.

The argument for that kind of room is a reasonably valid one. If you have a directional monitor system, you don't get a lot of reflections. The problem is, if you absorb everything that hits the back wall; although it works beautifully in the control room, it doesn't relate to the real world in which you listen to the final product. Something that sounds marvellous in the control room quite often sounds very dull and lifeless when you get it into a normal environment.

That's something you can tell, I guarantee you can tell it, if you listen to any of the stuff that was done in those early rooms and similar rooms that are used today — especially with compact discs — you can hear the difference. You can hear it on records as well, but then it's down to what pick-up cartridges you use, what hi-fi system you've got, what kind of room you're listening in. There are so many variables. The thing with a compact disc is it tends to reduce the variables.

**What are you working on now?**

Current projects run right across Europe, and a fair number in the UK. Recently completed projects include The Wool Hall for the guys from Tears For Fears which is finally all coming together in Puk Studios in Denmark. And there's another one we're doing in Copenhagen — Werner Studios which is going to have the new Neve console in. We're about to start work in the autumn on a big studio in Paris which will be the first studio we've done in France. We're about to start the revamping of Hotline Studios in Frankfurt, and we're doing some new-build projects in Egypt and Saudi Arabia. The one in Cairo is going to be interesting, because it's a multi-storey building and we're working with local architects on the building as a whole. We're about to start a studio in Bermuda, a studio called Marshall Sound.

In the UK, the biggest project we've got on board at present is the Roundhouse that is all coming together now. The whole thing will form a three-studio complex, all SSL, all inter-linked.

We're doing a studio for Bronski Beat down the river on the Isle of Dogs. We're doing another residential studio down in Godalming, called Catch 44. We've been doing some preliminary site investigations for Peter Gabriel.

**Do you see work carrying on at this pace?**

I can't see us continuing to have 10 studios on the go at once. It's nice that we do, and we can cope with it. In fact, there was a time when we were doing even more than that, because we were doing a lot of smaller projects as well. Virtually all the studios we are doing now I would call world class.

Any artist would be happy to use them — which wasn't

always the case in the past. A lot of people might argue as to what is technically world class — but what it comes down to, is sound is produced acoustically, put down on a tape machine and mixed. The difference in quality of signal path isn't that great between a desk costing £50,000 and a desk costing £150,000.

**You're confident for the future?**

We've built up a good team. The five people who work here are all experts in their field. They've got a lot of experience and are used to working in all conditions anywhere in the world. When it comes to the pre-building stage, I think we can offer the best feasibility study that you can have in a sense. For what amounts to a few hundred pounds we can cost a studio down to plus or minus 5 per cent. Some people have argued against our way of doing things because they don't know what it's going to cost or what they're going to get, but we can tell them this after five hours of preliminary investigations and design work. We don't determine how much a client spends. The client does, and we design to his budget, whether that budget be £10,000 or £1m.



**BUSINESS IS** "coming along nicely" at Nova Studios close by London's Marble Arch. In its refurbished state it has been operating under new ownership and management for the best part of a year.

Studio manager Dave Cairey, says: "We have got a good team here, the atmosphere is right, and we are attracting work across the board."

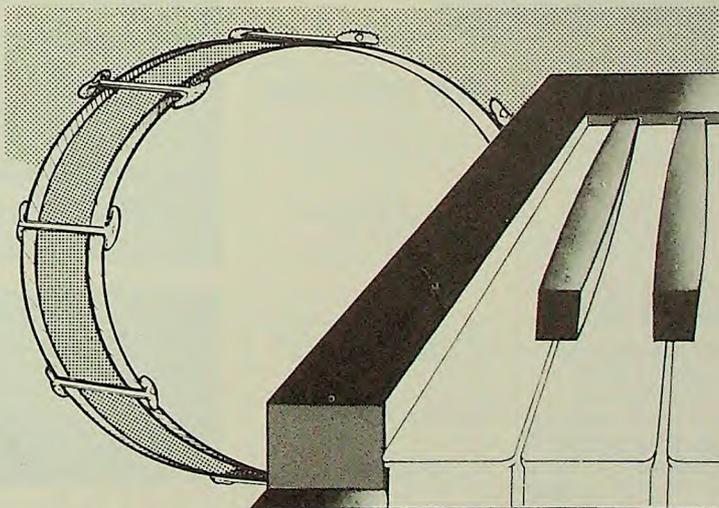
"Of course, we would always like more work — it would be nice to get some of the big film projects since we can easily accommodate up to 30 musicians."

One thing that puzzles Cairey is why their digital editing suite is not working 24 hours a day, especially in view of the increasing demand for compact disc.

Nova Studios, whose studio control room and digital editing suite are pictured here, will be fully profiled in October's Studio Extra.

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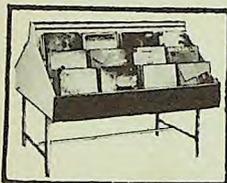
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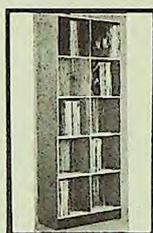
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20 Kingly Street London W1  
01-439 2306 & 734 4101  
Telex: 8951182 Geocoms G

### EURO-T-SHIRTS

for  
alternative designs  
with fast service  
01-439 8914  
95 Charing X Road,  
London WC2

### SHOP MANAGERS & ASSISTANT MANAGERS

Career minded, ambitious, lively personality, talent for organisation and dealing with all types of people.

Due to promotions as a result of our ongoing rapid expansion we have vacancies in the Midlands and North of England — particularly in Bolton, Preston, Harrogate, Kidderminster, Wigan & Warrington.

Excellent opportunities for promotion in a very successful retail company.

SILVER JUBILEE

Contact:—  
P M Ames  
Ames Records & Tapes T/A Virgin  
PO Box 72  
Preston  
PR1 5LY

25th ANNIVERSARY

### MANAGEMENT WANTED

Ambitious performer/songwriter requires dynamic professional management.

Simon 883 6395

We have...  
Hit Songs  
Major studio time  
Publishing deal.

We must have  
Management with  
current chart act.

Dave: 01-550 5199

### Songwriting duo

with major record company interest seeks  
**MANAGER**  
as hungry as we are for success. Masters available.

04252 78062

### PATHFINDERS

Opportunities in Music and films

#### Permanent Positions

|  |           |
|--|-----------|
| Assistant Financial Controller — well known label  | c £12,000 |
| PA/Sec — TV — Current Affairs                      | c £10,000 |
| Management Assistant — Chart topping Management Co | c £10,000 |
| Assistant Royalties Manager — Top label            | c £10,000 |
| PA/Sec — TV — Casting                              | c £9,000  |
| PA/Sec — Music Publisher                           | c £9,000  |
| Sec — TV Facilities                                | c £8,300  |
| Sec — Film Producer                                | c £8,000  |
| Sec — Theatrical Agent                             | c £8,000  |
| Make-Up Artist — TV Facilities                     | c £8,000  |
| Sec — Music Facilities                             | c £7,500  |
| Accounts Person — Film Co                          | c £7,500  |
| Recep — Film Production                            | c £7,000  |
| Recep — Major Record Label                         | c £6,500  |
| Recep — Video Producers                            | c £6,000  |
| Young Sec — Theatrical Chief                       | c £5,500  |

#### TEMPS

A huge selection of assignments in TV, Films, Music, Advertising etc. Call Kim or Kate on 01-629 3132 and become a Pathfinder's Temp — you'll love it!!

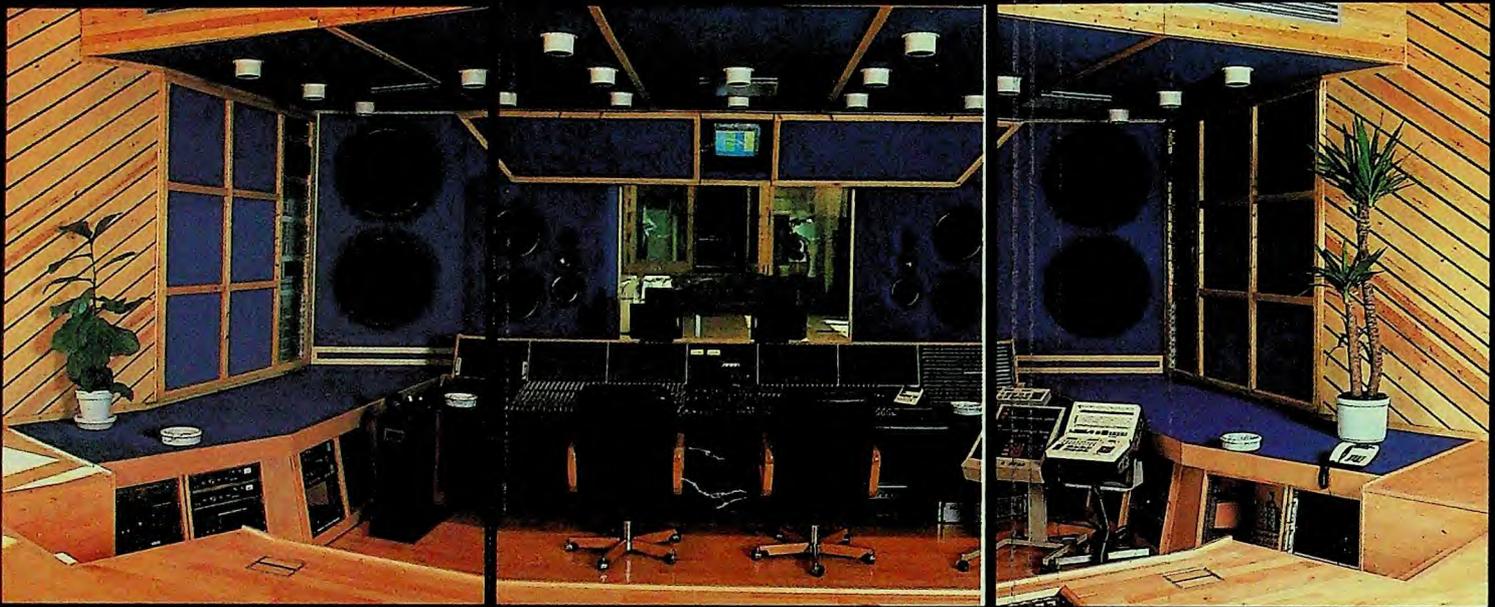
**Pathfinders**  
PERSONNEL SERVICES LTD  
32 MADDOX STREET, W1  
TEL: 629 3132

### APPOINTMENTS WANTED

Female, 25, extensive experience including record and management companies. Currently managing 24 track studio complex seeks demanding and interesting position in management company.

Phone 607 9493  
579 6520

# -if you're really into great sound...



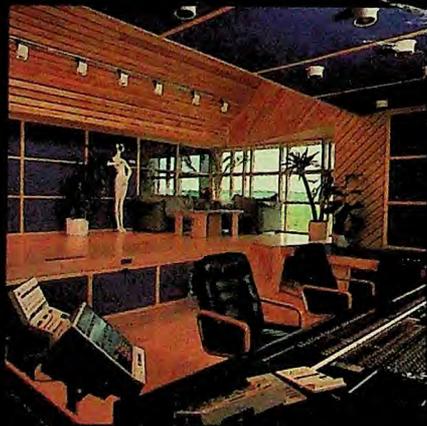
## - fasten your seat belt!

The new PUK 32 track digital recording studio is situated in beautiful rural Denmark, only 1 hour's drive from an international airport. (Flying time from London 90 min.)

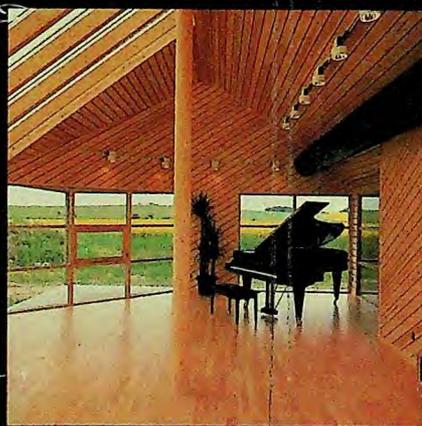
Sounding great and sounding right is what PUK Studio is all about: 80 m<sup>2</sup> LEDE control room designed by Andy Munro. 2 x 4.000 W custom built monitoring system.

Spacious recording areas. 56 input CALREC UA-8000 mixing console. MITSUBISHI X-800 digital tape machine. 2 OTARI MTR 90 analog tape machines.

All formats in mastering, including MITSUBISHI X-80. FAIRLIGHT synthesizer. 6 reverbs, AMS delays, plus a vast array of other ancillary equipment.



PUK studio is, of course, fully residential, offering excellent accommodation and catering for up to 8 persons, TV, video, etc., etc. on the premises. - At rates that are more favourable



than you might expect.

-So, if you're really into great sound, PUK STUDIO is where to get it. Call studio manager Mogens Balle now.

**puk**  
recording studios · denmark

Tel: (01045) 6-47 46 00 - Telex: 65124 puk dk

studio link-up:  
Prestel page 5335