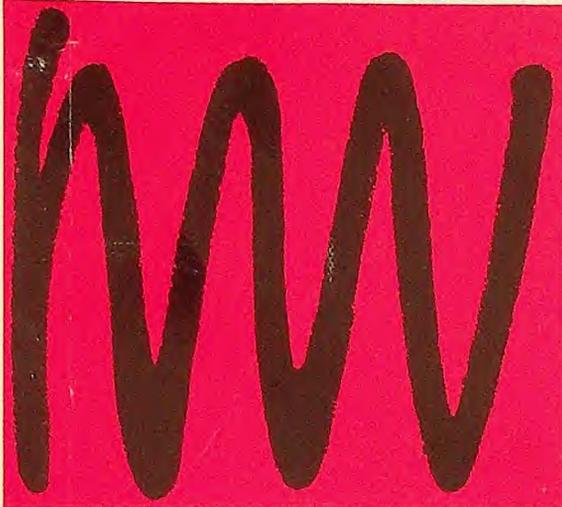
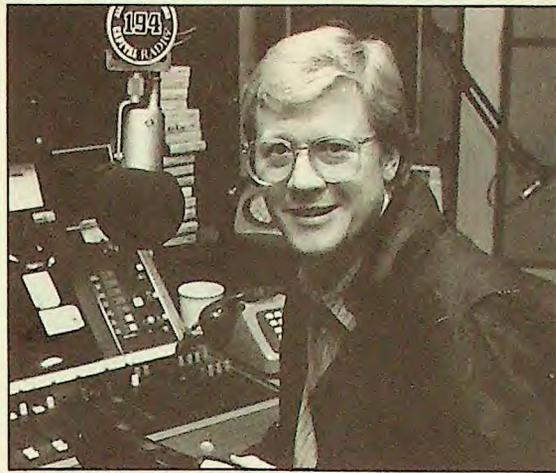


MUSIC WEEK



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DAVID JENSEN: rumoured host for new chart show.

Chart show for summer?

RUMOURS THAT a network ITV chart show is to be launched during the summer gained in strength again this week, although Tyne

Tees — the company said to be most likely to produce the show — says no new moves are being made.

Sources in London suggest that David Jensen will host the show which will be made in the capital by an independent production company. The names of Royston Mayo and Alastair Pirie or former TOP producer Phil Bishop are being put forward as possible producers of the programme.

It is also felt that the show would be broadcast on Friday evenings in the slot vacated by The Tube during the summer and that the timing of the chart would be altered to accommodate it.

A spokesman for Tyne Tees said, though, that while the company was always interested in a network chart show, no new initiatives were being taken.

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20 jobs go at PRT — company for sale

ACC MADE redundant the entire staff of 20 at PRT's record division on Friday at the same time as confirming that negotiations are taking place for the sale of both the record and distribution operations.

The staff, given immediate notice to quit, were left angry and upset by the decision which was described by former director of A&R

and marketing Robin Blanchflower as "ludicrous".

Record division managing director Julian Appleson revealed in an interview with MW on Tuesday of last week that French company Musidisc was negotiating to buy the whole of PRT. He said: "So far as I know, we will continue to operate as part of ACC until a decision to the contrary is made.

We are still getting out product. A decision on expansion or contraction can be made only when the discussions with Musidisc are completed."

On Friday, ACC issued a statement saying that because of "poor performance", staff reductions would have to be made. The company gave an assurance, though, that PRT would continue as a label, based at the distribution depot in Mitcham.

The company also claimed that there would be an expansion initiative on the distribution side, despite the loss of the BBC Records contract. However, several labels are known to be lining up alternative distribution deals.

After the announcement, Blanchflower said: "I cannot see how they can possibly say that the reason for closing is because of poor performance. It has only been two months since the restructuring of the company and it's only in that time that we have had the staff to carry out a proper job. How can one judge performance in this short space of time?"

Cartel centres despatch

LOOKING TO match the service of the majors, the Cartel independent distribution network is centralising its existing system of regional despatch in London.

The changes begin this week with all orders from Rough Trade, Revolver (Bristol) and Nine Mile (Leamington Spa) being dealt with directly from Rough Trade's King's Cross warehouse. The Central Cartel Company says this will free the regional members to concentrate on selling records "aggressively" rather than "passively".

The remaining Cartel companies

— Red Rhino (York), Fast Forward (Edinburgh) and Backs (Norwich) — are scheduled to join the streamlined system by April 1.

Architect of the new structure Richard Scott comments: "The Cartel's role, historically, has been one of discovering and developing new talent and record labels through independent distribution with a high percentage of these achieving success.

"We now feel we are structured to be competitive with the majors as a parallel — not 'alternative' — sales force."

Bronze is liquidated

BRONZE RECORDS has been put into liquidation with unsecured debts of £1.16m, a meeting of creditors was told on Friday.

A representative from accountants Stoy Hayward said that Zebra Productions and Computer Animation were also in liquidation and that the Bronze Organisation and Sydney Bron Music would be put into receivership during March. When asked which companies in the group were still trading, he replied: "Hit Record Productions and a lengthy string of publishing companies."

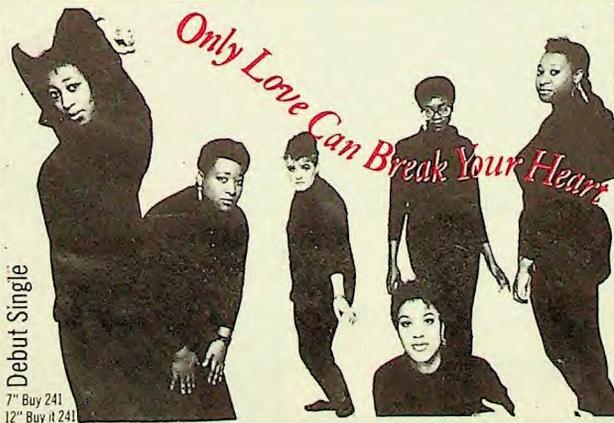
The meeting heard that negotiations for the takeover of Bronze Records had been conducted and that discussions on new ownership of the studio were continuing.

Creditors also heard that Bronze had been caught in a "vicious circle", getting deeper into debt by borrowing money to promote artists who then did not achieve international success.

Figures circulated at the meeting showed that Bronze made a profit until 1983 but that turnover dropped from £1.7m in 1982 to £228,000 in the last seven months. Main creditors include PolyGram (£10,584), Motorhead (£10,051) and Leigh Carr and Partners (£14,950).

● NICK PEEL, head of Bron Agency, points out that his company is run autonomously of the Bron Organisation and is not affected by the liquidations.

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US radio break

From Brian Chin

NEW YORK: The already bright US outlook for UK and overseas artists is getting even brighter at the local radio level here.

Long Island's WLIR continues to break imports with regularity: the current UK singles by Floy Joy, The Cult, Depeche Mode, Danse Society, Fine Young Cannibals, the Flaming Mussolinis and Elvis Costello, among others, are all on the playlist.

WLIR programming vice president Denis McNamara explains that, surrounded by New York's far more powerful traditional album-rock stations, "the only way for us to achieve notoriety is to be unique."

Optimum situation for WLIR, says McNamara, is for domestic release to follow import play by

two weeks. "It's hard to continue the momentum for six weeks or more, unless (as in the case of Big Audio Dynamite), the material is really strong."

The opportunity to test market music in pre-release through WLIR and like-minded US stations (including Los Angeles' KROQ, Washington's WHPS and Boston's WFNX) should not escape label people. McNamara says: "It's like building the basement of a large mansion."

In the last month New York urban contemporary outlet WBLS-FM has placed five imports by Level 42, Precious Wilson, O'Chi Brown, BBQ Band and Nu Shooz into rotation. Competitor WRKS also gave Nu Shooz pre-release play. The latter two are in fact US productions released first overseas.



PAUL YOUNG: leading the UK in Japan

Japan UK boost

TOKYO: UK product is set for a boost here as CBS Records UK and Epic/Sony of Japan combine forces, for the second year running, for a UK Now promotion campaign this month. It ties in with a Paul Young concert tour, with dates in Fukuoka (March 8), Hiroshima (10), Osaka (11), Tokyo (17), Nagaya (19), Sendai (20) and Sapporo (22).

CBS UK A&R senior director Muff Winwood and international marketing director Alan Stephens will take part in the promotion. The campaign includes a 30-minute video presentation during which CBS UK MD Paul Russell is interviewed and DJ Paul Gambaccini explains the UK music industry and its background, emphasising it as a fertile source of world-class talent.

Odyssey for hi-tech boom

A NEW corporate identity, the Odyssey Group, has been assumed by the group of music and media-based companies headed by Wayne Bickerton and previously known as the State group.

With a 1985 profit surpassing the previous year's achievement, Bickerton says: "Record production and music publishing will remain an integral part of our business. However, I am increasingly mindful of the need for a continuing response to the demands of technological change. The launch of Odyssey Broadcast & Cable and last year's acquisition of Reliable Source have already proved that a fully integrated range of activities is the best way to build on the success of our studio operations."

Bickerton also announces the completion of a six-hour radio series entitled *In Other Words* — David Bowie, the first of a new series profiling British music makers.

Promo company

FORMER ARISTA Records promotions manager Jackie Burns has started her own independent promotions company, JMB, aimed at London based radio and TV stations, and based at Loose Records, 296 Chiswick High Road, W4 1PA (01-995 6814). Burns who was at Arista for several years worked on promotion for many of the label's top UK and US acts.

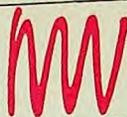
Music/media conference

THE FIRST International Music & Media Conference will be held in Montreux on May 7-10, concurrent with the Golden Rose of Montreux international TV festival. The conference is a joint venture between the Rose festival and European Music Report, publisher of *Eurotipsheet (Music & Media)*, and participants will have access to all the Golden Rose screenings.

A successor to the now defunct *Billboard* IMIC seminars, the IMMC

will concentrate on the role of music in the rapidly expanding media of radio and television. Panellists will be selected on a worldwide basis, including leading experts from the industry, and simultaneous translation will be provided in the main European languages.

Billboard European managing director Mike Hennessey is the IMMC programme consultant.



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You're about to be struck.

The Video Collection, Britain's biggest selling video label has joined with Lightning to hit you in a big way. Watch out! Details next week.





CARL PERKINS. vintage rocker.

TV ads set for Perkins reissue

A SPECIALIST reggae label Culture Press is widening its musical scope with a vintage album by rock and roller Carl Perkins (above) which will be TV test-marketed. Culture Press managing director Enzo Hamilton has released Perkins' Turn Around, originally released in the Sixties and which has since become a sought-after album.

TV advertising time has been booked in the Midlands and North of England, and the campaign will be spread to London in April. The album will be additionally promoted by full colour posters, window streamers, fly-posting, DJ mailings and a limited number of life-size cut-outs of Carl Perkins will be used in major specialist shops.

Pinnacle product previewed

VARIOUS UK labels previewed a broad range of product at the Pinnacle winter sales conference. Highlights included:

● **CASTLE COMMUNICATIONS** — A "best of" compilation of Hanoi Rocks material with a limited-edition flexi-disc, Metal Killers Vol. 2 in the Collector series, and the company's first single, Barracades by Hell's Belles.

● **THAT'S ENTERTAINMENT RECORDS** — Original soundtrack album of Spies Like Us, plus an album featuring music from the TV mini-series, Mountbatten — The Last Viceroy.

● **VOLUME RECORDS** — A single Working My Fingers To The Bone by 7-piece band Watt Government? plus the debut single from North East band The Edge. A Toy Dolls single and album will be released in spring.

● **ACE/KENT** — An album of Rockin' Sydney material, a compilation Memphis Rockabilly, plus singles from The Cramps and The Tallboys.

● **AURA RECORDS** — A single from Steve Gibbons, described as having "a big closet audience" and the release on cassette of recent albums by Steve Marriott and Nico.

● **POWERSTATION** — A Chrome Molly single, plus an album And God Gave Us Max from Max & The Broadway Metal

Choir. The York label has made its first overseas signing with Swiss band Sargeant who debut with an LP, Streetwise, the first of a four-album deal.

● **CHERRY RED** — Alien Sex Fiend single plus albums from Wendy O'Williams, Mono-chrome Set, The Sweet and new signing The Meteors. A new label announced, Baad Records, featuring dance/go-go music.

● **MUSIC FOR NATIONS** — An album and single from Swiss band The Vyllies plus product from Exciter who are currently touring Europe with Motorhead, and have their own UK dates lined up, Metallica, Anthrax and Baby Tuckoo.

● **STYLUS** — Telly Hits Vol. 2, a Dallas cast album, plus a Shalamar compilation. The company is also TV advertising Night Beat 2, a double-album of funk and soul hits, which includes the recent Billy Ocean chart topper.

● **STRANGE FRUIT** — The new Clive Selwood label will be releasing an ongoing series of 12-inch "collectable" singles featuring archive recordings from John Peel's Radio One show. The first four releases later this month.

● **CERTAIN RECORDS** — A Slave album, Unchained At Last, plus a 12-inch single Thrill Me, and singles from Desi (I Want To Be With You), Spectra (Digital Love),

Peter Cannon (The Way That Things Used To Be) and Another Language (All Of The Time).

● **FIRST NIGHT RECORDS/SAFARI** — A second single from the Les Miserables double album cast recording, On My Own by Frances Ruffelle. A special dealer promotion this month for back catalogue theatre albums Singing' In The Rain, Gigi, Kern Goes To Hollywood, Are You Lonesome Tonight, Who Plays Wins and Les Miserables French Highlights.

● **FLIM-FLAM RECORDS** — A 3-track 12-inch single One Hundred Words by The Beloved, plus a 6-track 10-inch mini-album The Big Ship Sails by The Band Of Holy Joy.

● **SEE-FOR-MILES** — Four new compilations, The Very Best Of Commander Cody, The British Psychedelic Trip, Dan Hicks And His Hot Licks and The Best Of British R'n'B 1962-1968.

● **RAZOR RECORDS** — A Diamond Head album, originally recorded for their own label and only available previously through their fan club. A Doc Holliday LP plus a new Purple Hearts studio album. There will also be a 14-track compilation album by Seventies band The Saints.

● **CLAY RECORDS** — A single Wish I Was Free Again by The Performance, a Demon 5-track 12-inch single featuring five tracks

taken from their last three albums including The Plague and British Standard Approved, and the first new Discharge album for three years, Grave New World.

● **NEAT RECORDS** — Album releases include Tyson Dog's Crimes Of Insanity, War Machine's Unknown Soldier, Backwater's Main Strike and an untitled Deaf Dealer LP. There will be a tape-only compilation, Power Trax, including Venom and Artillery while the Venom album Black Metal is being issued as a picture disc. New 12-singles include Warfare's You Really.

● **PRISM/LAMBS TO THE SLAUGHTER** — A single Waaaargh Woowoo Baby from Hubert The Tree who picked up airplay with his last LTTS single Dig Me Up plus a single We Hold On from dance band QAX on the Recoil label. The latest Gents single Give It To Me is currently just outside the top 100, less than two weeks after release.

● **JETTISOUNDZ** — The video label will be releasing a new Hawkwind video, filmed at the Hammersmith Odeon.

● **ROADRUNNER** — A new King Diamond album, described as a "priority" release plus new product from New York heavy metal band Whiplash, The Zulus and Blessed Death.

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Swan aims racks at older buyers

CLIVE SWAN, who until Friday was PolyGram's managing director of record operations, set up in business on Monday as the head of a record merchandising company.

In partnership with wholesaler Soto Sound, he is to run Audio Merchandisers Ltd which will aim to place product in supermarkets and other non-specialist outlets.

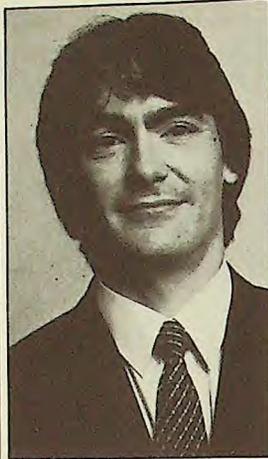
He says: "We will be aiming at outlets who are struggling to get into the business or who are finding it hard to achieve returns."

"Typically, and this will vary, we will be trying to sell records to people who are non-specialist re-

cord buyers, exactly the people the BPI generic ad campaign is aimed at."

Swan intends the company to be a one-stop which will specialise in making product readily accessible to older buyers. He points to the Walkman Classics series of cassettes which, he feels, took much of the mystique out of buying classical music and says that he hopes to bring a similar marketing technique to other styles of product.

He argues that the operation will not affect specialist record outlets as Audio Merchandisers will be aiming at the marginal, non-committed buyer.



PolyGram boost

POLYGRAM'S RETAIL TV merchandising, market research and strategic marketing gets a boost with the appointment of Brian Berg as commercial marketing consultant.

Berg ran EMI's TV album division before joining Tellydisc where he has spent the last four years as managing director. He will be retained as a direct marketing and media consultant at Tellydisc which is promoting Chris Black to general manager. Black was marketing and repertoire manager and now takes on responsibilities for production and distribution.

James legal costs to be paid by John

ELTON JOHN will pay the legal costs of the late Dick James incurred during last year's prolonged High Court battle over royalties and copyrights.

At a High Court hearing last week following the November ruling, Mark Littman QC, counsel for Elton John and his lyricist Bernie Taupin, told Lord Justice Nicholls that the duo had readily acknowledged during the trial the contribution made by Dick James to the music industry as well as the

important role he played in developing their own careers.

Because all personal claims against James had been dismissed, John and Taupin had agreed to pay James' legal costs to his estate.

The hearing is continuing with regard to outstanding matters of dispute between the parties, including how much interest should be paid on the money due to the songwriters and whether Dick James Music was entitled to tax deductions.

Audley Group establishes business expansion scheme

A BUSINESS expansion scheme tailored to provide investment in leisure and communications based companies has been set up by the Audley Group, a corporate finance company headed by music industry accountants Stephen Goldberg and David Radden.

Music companies which derive their income from royalties do not at present qualify for business expansion investment under Government regulations, though companies currently under consideration for investment under the Au-

dley scheme include a record company looking to expand its recording facilities and a video production outfit.

The scheme has been set up in association with the London based subsidiary of a substantial Swedish banking group headed by PKBanken and is designed to give investors tax relief in the current tax year. The minimum subscription in the scheme is £500 and potential investors or companies seeking investment should contact Anthony Lascelle on 01-408 1234.

UA relaunch

NEW YORK: The United Artists label is being resurrected here in May, headed by Jerry Greenberg. CBS will press and distribute for UA.

Greenberg leaves behind his Mirage Records roster including Shannon and the System, to be absorbed into the US distributor Atlantic.

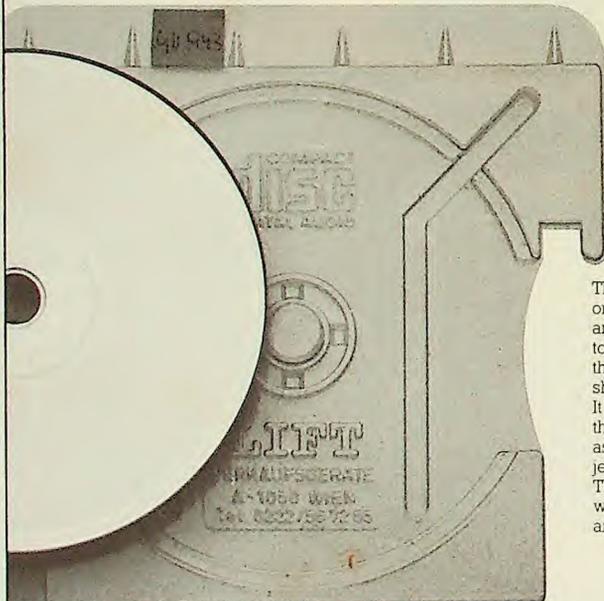
The new United Artists label has no tie-in with the previous one, part of Capitol/EMI.

Payola scare

NEW YORK: The payola scandals of the Fifties could loom again in the US record business, as federal authorities may soon attempt to prove ties between independent local record promotion and organised crime.

U.S. attorney Rudolph Guliania is expected to try to establish direct involvement of labels with mobsters. Already, one network has broadcast news on figures alleged to link the two businesses.

The heart of the system



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Second video hits due out now

THE SECOND edition of The Video Hits Collection, a music video compilation with a retail tag of £6.99, is being made available to independent retailers this month.

The first tape sold about 25,000 — but through Woolworth only. Now distributor Future Vision is setting its sights on 60,000-plus by making the tape more widely available through wholesaler

Lightning. This latest compilation is also more current than the first, featuring recent chart toppers by Billy Ocean and Su Pollard, plus the latest Elton John single Cry To Heaven.

Vangelis wins £1¼ damages

DAMAGES OF £1¼m were awarded to Vangelis and two other musicians by the High Court on Friday after the illegal release of some of their work.

At an earlier hearing, Pye Records admitted that in 1978 it obtained forged title documents and released music which Vangelis regarded as "inferior". Damages will be paid to Vangelis, Brian Odgers and Tony Oxley who made the recordings in 1971.

Aussie Virgin —no walk out

NOW THAT Virgin International chief Ken Berry has travelled to Australia to explain future developments there, nobody has resigned from Virgin Australia, contrary to the story in last week's issue.

A further announcement concerning an expansion of Virgin's international activities in the Far East can be expected next week.

COMPACT disc

DIGITAL AUDIO

- 1 1 BROTHERS IN ARMS, Dire Straits
Vertigo/Phonogram
- 2 2 NO JACKET REQUIRED, Phil Collins
Virgin
- 3 3 BE YOURSELF TONIGHT, Eurythmics
RCA
- 4 7 WORLD MACHINE, Level 42
Polydor
- 5 4 WHITNEY HOUSTON, Whitney Houston
Arista
- 6 9 ISLAND LIFE, Grace Jones
Island
- 7 16 LOVE OVER GOLD, Dire Straits
Vertigo/Phonogram
- 8 13 SONGS FROM THE BIG CHAIR,
Tears For Fears
Mercury/Phonogram
- 9 — GO WEST, Go West
Chrysalis
- 10 5 HOUNDS OF LOVE, Kato Bush
EMI
- 11 14 ONCE UPON A TIME, Simple Minds
Virgin
- 12 8 THE DREAM OF BLUE TURTLES, Sling
A&M
- 13 10 THE BROADWAY ALBUM, Barbra Streisand
CBS
- 14 6 HUNTING HIGH AND LOW, a-ha
Warner Brothers
- 15 11 PROMISE, Soda
Epic
- 16 — FACE VALUE, Phil Collins
Virgin
- 17 — MAKING MOVIES, Dire Straits
Vertigo/Phonogram
- 18 — HELLO, I MUST BE GOING, Phil Collins
Virgin
- 19 15 LIKE A VIRGIN, Madonna
Sire
- 20 12 ROCK A LITTLE, Stevie Nicks
Parlophone

Compiled by Music Week Research

High Court authorises destruction of tapes

MORE THAN three tons of tapes and duplicating equipment seized in a raid on a counterfeiter two years ago are to be sold or destroyed, by permission of the High Court.

The BPI was originally required to keep the material in safe custody but was released from the undertaking by Mr Justice Knox who heard that the lease on the premises used to store the goods was about to expire.

The material includes 18,000 counterfeit cassettes, 19,000 blank tapes, 9,000 library boxes and 300,000 sets of printwork. There are also eight high-speed copiers and one bulk tape eraser. The BPI says it will sell anything in sufficiently good condition but will destroy all the tapes and artwork.

The goods were seized in an action against Costas Manoli who was eventually ordered to pay £1.5m in costs and damages. The BPI's solicitor told Mr Justice Knox that they could not be returned to him because he had "persisted in saying that he knew nothing about the goods".



PHIL COLLINS: yet more awards

Collins matches BPI success at Grammys

NEW YORK: Phil Collins repeated both his BPI wins at the American Grammy Awards last week, winning best album and pop male vocalist awards for No Jacket Required. In addition, Collins along with Hugh Padgham was named producer of the year.

The other key pop Grammy winner, not surprisingly, was USA For Africa's We Are The World, single record of the year, best pop group vocal and song of the year, the latter award going to Michael Jackson and Lionel Richie — Richie's first win after six best song nominations.

Other UK winners this year are Sade, cited as best new artist; Dire Straits, best rock group vocal for Money For Nothing; Mark Knopfler with Chet Atkins, best country

instrumental, for Cosmic Square Dance, and in the classical category, Andrew Lloyd Webber's Requiem for best contemporary composition.

Manhattan Transfer's Vocalesse album gathered up three awards for its 12 nominations (more than one in each of four jazz and arranging categories).

Jan Hammer took two awards for his Miami Vice Theme; Freeway Of Love won awards for Aretha Franklin and writers Narada Michael Walden and Jeffrey Cohen in the R&B category; new light Whitney Houston received best pop female vocal award for Saving All My Love For You — from the hand of her cousin, Dionne Warwick.

Indie association launch discussed

INDIE LABELS were meeting in London last night (4) to discuss the structure and role of an association to represent their interests.

Some 40 representatives were expected to attend to consider the recommendations of a committee as to the name, format and rules of eligibility for the proposed organisation.

Also on the agenda were radio and television, charts and distribution. A questionnaire about distribution has been circulated to the labels by the committee.

If an organisation is set up, it is likely to be highly political in that it will be fighting for the indie ethic and not just on behalf of labels

who qualify for indie status.

The committee has already indicated its stance by not advertising last night's meeting. One committee member commented: "We didn't want a load of EMI-distributed labels turning up."

Directory

RECENT MOVES: New Model Army and Joolz management company, **Totally Obnoxious Management**, to The Front Unit, Second Floor, 87 Great Eastern Street, London EC2 (01-739 1351) ... **Catalyst** and **Global Music** to temporary accommodation at Bright Music, Second Floor, 34/36 Maddox Street, London W1R 9PD (01-408 0288) ... **Aura Records** telephone number is 01-741 3197 ... **Rainbow Records** telephone number is 01-379 3212 ... **PSA Public Relations** to 3 Grosvenor Gardens, Victoria, London SW1W 0BD (01-630 9082) ... **Chris Coates** and **Hobsons Choice Music** to 176 Ribblesdale Road, London SW16 6QY (01-769 2175).

Andy's — no sale

THE OWNER of Andy's Records has reacted to rumours that his 10 shops are about to be bought by Virgin with: "I haven't received a formal offer from anybody."

Andy Gray, who runs the indie chain from Cambridge, added: "I might not want to sell. I'm quite enjoying doing what I'm doing."

Rumours have been rife that Virgin wanted to buy the chain to impress potential investors before a share issue.

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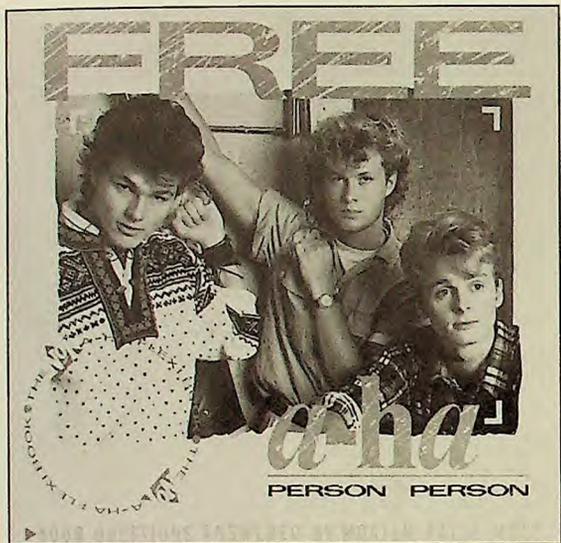
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And these few stars, as the editor of No.1 Magazine will tell you, are all about to be stuck to the cover of; folded and tucked inside of; attached to or given out with, the next few issues of No.1 Magazine.

Yes, we're raising an assault on the youth market over a period of five weeks (commencing with our March 22 issue) the like of which has never been perpetrated before.



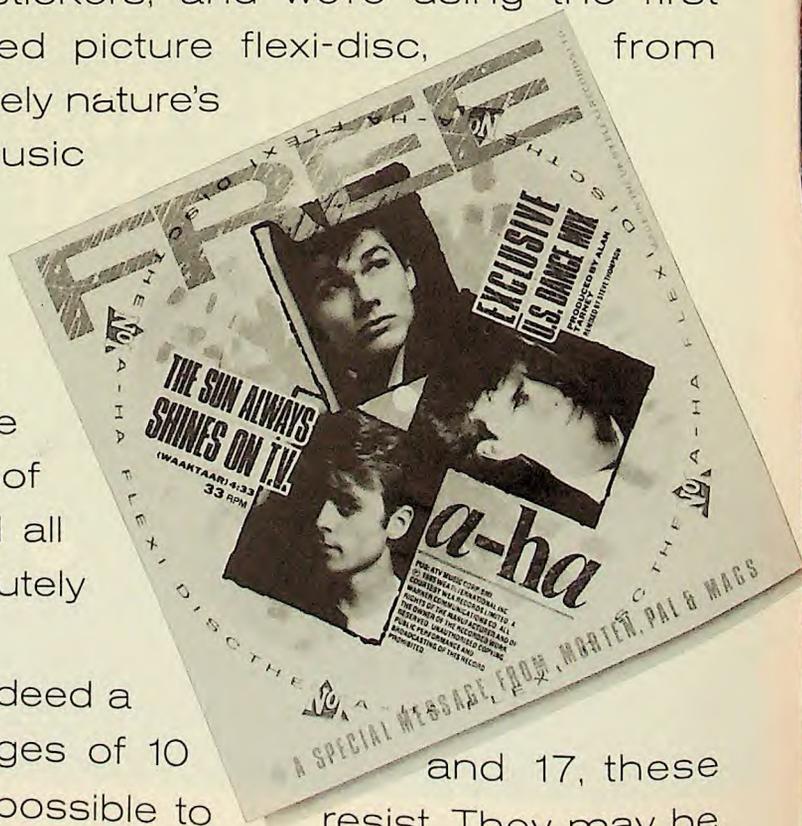
We're using booklets crammed with pop idols and other delicious morsels.

We're using posters of all their favourite stars.

We're using stickers, and we're using the first ever cover mounted picture flexi-disc, from that band that is surely nature's gift to the pop music promoter, A-Ha.

All of the mouth-watering items are going to come with these special five issues of No.1 Magazine, and all of them will be absolutely free.

To a boy, or indeed a girl, between the ages of 10 things will prove impossible to



and 17, these resist. They may be

MADONNA, GEORGE MICHAEL ING FOR N°1 MAGAZINE.



the **N°1** Hall of Fame the poster YOU design for yourself

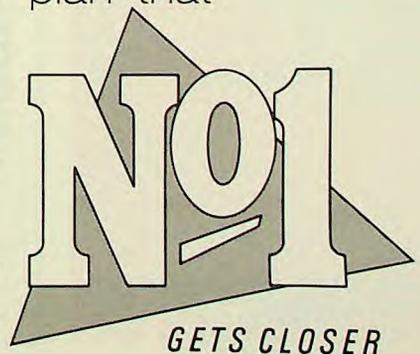
cover mounted flexi-discs and folded insert incentives to us media experts. But to the kids they are gifts straight from the big disc-jockey in the sky.

And talking of disc-jockeys, we are also going to put out another burst of national radio advertising to back the freebies. Radio advertising which will no doubt be as successful as it was last time.

Actually, we're so confident about our plan that we're going to predict a massive 40% increase in our sales over those 5 weeks.

If all this sounds irresistible to you, resist no longer.

'Phone David Flavell at No.1 Magazine on 01-829 7736 and ask him to sell you some space in the special 5 issues. Now, HOLBORN PUBLISHING GROUP, COMMONWEALTH HOUSE, 1-19 NEW OXFORD STREET, LONDON WC1A 1NG.



GETS CLOSER

NEW SINGLES

TOP US SINGLES

Rank	Artist	Label
1*	KYRIE, Mr. Mister	RCA
2*	SARA, Starship	Grunt
3	HOW WILL I KNOW, Whitney Houston	Arista
4*	THESE DREAMS, Heart	Capitol
5*	SECRET LOVERS, Atlantic Starr	A&M
6	SILENT RUNNING, Mike & The Mechanics	Atlantic
7	THE SWEETEST TABOO, Sade	Portrait
8	LIVING IN AMERICA, James Brown	Scotti Brothers
9	LIFE IN A NORTHERN TOWN, Dream Academy	Warner Bros
10*	KING FOR A DAY, Thompson Twins	Arista
11*	R.O.C.K. IN THE USA, John Cougar Mellencamp	Riva
12	WHEN THE GOING GETS TOUGH... Billy Ocean	Jive
13*	NIKITA, Elton John	Geffen
14*	ROCK ME AMADEUS, Falco	A&M
15	TARZAN BOY, Baltimora	Manhattan
16	RUSSIAN, Sting	A&M
17*	WHAT YOU NEED, INXS	Atlantic
18	DAY BY DAY, The Hooters	Columbia/CBS
19*	THIS COULD BE THE NIGHT, Loverboy	Col/CBS
20*	SANCTIFY YOURSELF, Simple Minds	A&M/Virgin
21*	STAGES, ZZ Top	Warner Bros.
22	A LOVE BIZARRE, Sheila E	Paisley Park
23*	BEAT'S SO LONELY, Charlie Sexton	MCA
24*	LET'S GO ALL THE WAY, Sly Fox	Capitol
25*	HOW TO BE A MILLIONAIRE, ABC	Mercury
26*	MANIC MONDAY, Bangles	Col/CBS
27*	ANOTHER NIGHT, Aretha Franklin	Arista
28*	KISS, Prince and The New Power Generation	Paisley Park
29	THAT'S WHAT FRIENDS... D. Warwick/Friends	Arista
30	CONGA, Miami Sound Machine	Epic
31*	NIGHT MOVES, Marilyn Martin	Allantic
32*	TENDER LOVE, Force M.D.'s	Warner Bros/Tommy Boy
33*	GOODBYE IS FOREVER, Arcadia	Capitol
34	BURNING HEART, Survivor	Scotti Brothers
35*	NO EASY WAY OUT, Robert Tepper	Scotti Brothers
36*	CALLING AMERICA, Electric Light Orchestra	CBS Associated
37	NEEDLES AND PINS, Pety/Hearbreakers/Nicks	MCA
38*	ADDICTED TO LOVE, Robert Palmer	Island
39*	I'M NOT THE ONE, The Cars	Elektra
40*	I CAN'T WAIT, Stevie Nicks	Modern

BULLETS 41-100

44*	LIVE IS LIFE, Opus	Polydor
45*	I THINK IT'S LOVE, Jermaine Jackson	Arista
47*	DO ME BABY, Meli'sa Morgan	Capitol
48*	YOUR LOVE, The Outfield	Columbia/CBS
49*	ALIVE AND KICKING, Simple Minds	A&M/Virgin
50*	WEST END GIRLS, Pet Shop Boys	EMI America
51*	OVERJOYED, Stevie Wonder	Tamla
52*	FOR AMERICA, Jackson Browne	Asylum
54*	LE BEL AGE (THE BEST YEARS), Pat Benatar	Chrysalis
57*	SATURDAY LOVE, Cherelle with Alexander O'Neal	Tabu
60*	WHAT HAVE YOU DONE FOR ME LATELY, Janet Jackson	A&M
62*	SOMETHING ABOUT YOU, Level 42	Polydor
64*	THE POWER OF LOVE, Jennifer Rush	Epic
68*	ALL THE KINGS HORSES, The Firm	Atlantic
71*	A LITTLE BIT OF LOVE (IS ALL IT TAKES), New Edition	MCA
73*	I DO WHAT I DO... (THEME FROM 9½ WEEKS), John Taylor	Capitol
76*	N BAD BOY, Miami Sound Machine	Epic
80*	HEART'S ON FIRE, John Caffery	Scotti Brothers
81*	N IF YOU LEAVE, Orchestral Manoeuvres In The Dark	A&M
82*	THE MEN ALL PAUSE, Klymaxx	MCA/Constellation
85*	90 IN MY DREAMS, Dokken	Elektra
86*	N FEEL IT AGAIN, Honey Moon Suite	Warner Brothers
88*	93 TWIST MY ARM, Pointer Sisters	RCA
90*	95 WHERE ARE YOU NOW, Synchrony	Col/CBS
92*	N I CAN'T WAIT, Nu Shooz	Atlantic
95*	N SHELTER ME, Joe Cocker	Capitol
97*	N GREAT GOSH A'MIGHTY, Little Richard	MCA
87*	N I ENGINEER, Amination	Casablanca

Artist A-Side/B-Side Label 7", 12" Number (Distributor)

****AMAZULU** THE THINGS THE LADY DO/Sez Who Island ISP 267 Square Shaped Picture Disc (Limited Edition of 5,000) (E)
ART OF NOISE PETER GUNN/Somebody Always Happens China WOK 6 12" (F)
AXEMAN NO SKIN UP/Iba Fashion FAD 037 12" only (I/RE)
BIG AUDIO DYNAMITE E=MC/This Is Big Audio Dynamite CBS A6933 Pic Bag/TA 6933 12" Pic Bag (C)
BIG FLAME POPSTARS/Iba Ron Johnson ZRON 7 (I/NNM)
BLUE AEROPLANES LOVER AND CONFIDANTE/Iba Fire FIRE 8 12" only (I/NNM)
BONEY M YOUNG FREE & SINGLE/Chica Da Silva Carrere CAR 384 Pic Bag/CART 384 12" Pic Bag (A)
BREEN, Ann PAL OF MY CRADLE DAYS/Love Is Teasin' Homespun HS 052 (O/SP)
BRONSKI BEAT COME ON, COME ON/Somebody Special Forbidden Fruit/London BITE 7;BITE X 7 12" (F)
BROWN, James BRING IT ON...BRING IT ON/The Night Time Is The Right Time Sonet SON 2258 Pic Bag;SONL 2258 12" (A)
BROWN, Maxine IT'S TORTURE/I Got Love Kent TOWN 110 (P/I/MW)
BUCK, Bobby/Ian Botham/Poacher TAKE TIME TO CARE/Ion, Viv And Me Spartan BOTH 1 Pic Bag (SP) (All A-side Royalties to Luakaemia Research)
CAFFERTY, John & The Beaver Brown Band HEARTS ON FIRE/Iba Scotti Brothers A6702 (C)
CAMPBELL, AL CAN'T TAKE THE PRESSURE/PETER METRO: Police In England/(Computerized Versions) Greensleeves GRED 197 12" (JS/SP)
****COOL RUNNERS** I SHOULD 'AVE LOVED YOU/Iba Streetwave KHAN 65 (A)
CRUISIN' GANG AMERICA/(Radio/Inst) ZYX 5380 12" (GY) Import
DEBORAH DANGER FOR LOVE/(Remix/Inst) ZYX 5392 12" (GY) Import
DELGARDO, Junior IT TAKES TWO TO TANGO/Iba Fashion FAD 040 12" only (I/RE)
DISCO CONNECTION ROCK YOUR BABY/(Inst) ZYX 5007 12" (GY) Import
EDGE, The LITTLE GIRL BLUE/Iba Volume VOL 19;VOLT 19 12" (I/RR/P)
FALCO ROCK ME AMADEUS (US EDIT)/Urban Tropical A&M AM 278 Pic Bag;AMYE 278 12" Pic Bag inc extra track Rock Me Amadeus (Salien Mix) (F) (Re-release)
FOX, Samantha TOUCH ME (I WANT YOUR BODY)/Tonight's The Night Jive FOXY 1 Pic Bag inc Limited Edition Poster;FOXYT 1 12" Pic Bag inc Limited Edition Poster (A)
GEMINI JUST LIKE THAT/Live On The Love Polydor POSP 782;POSPX 782 12" (C)
GODFATHERS, THE THIS DAMNATION/Iba Corporate Image GRST 020 12" (I/RR)
HALF MAN HALF BISCUIT TRUMPTION RIOTS/Ducla Prague Away Kit Probe Plus TRUM 17;TRUMP 1 12" inc extra tracks Architecture Morality/Ted And Alice/1966 And All That/Albert Hammond Bootleg (I/Probe Plus)
HAMMOND, Beres SHE LOVES ME NOW/(Dub) Greensleeves GRED 196 12" (JS/SP)
HILL, Lonnie GALVESTON BAY/My Sweet Love 10/Virgin TEN 111 Pic Bag;TEN 111-12 12" Pic Bag (E)
HONEYMOON SUITE FEEL IT AGAIN/One By One WEA U8715;U8715T 12" (W)
HOPKINS, Barry ANYTIME YOU WANT ME/I Could Live On Your Street Good MSGL 100 Pic Bag (MIS/E)
IN THE SHAPES STRANGERS RAISE THE DRAGON/Worlds Apart I.R.S./MCA IRM 110;IRMT 110 12" (F)
****IRIE, Tippa** HELLO DARLING/(Sax Mix) Greensleeves/Priority TIPPA 4;TIPPAT4 12" (E) Change of distributor
KANCHAN KUCHI GABDAD HAI/Chuk Chuk Gadi Chali Sunburn SBD 52 12" (JS/OR)
KING, Evelyn "Champagne" HIGH HORSE/Take A Chance RCA PB 49891;PT 49892 12" inc extra tracks High Horse (Remix)/Shame (R)
KING KONG LEGAL/Mix Up Greensleeves GRED 198 12" (JS/SP)
LATIN QUARTER MODERN TIMES/Thin White Duke Rockin' Horse/Arista RH 108;RHT 108 12" (R)
LICK THE TINS CAN'T HELP FALLING IN LOVE/Dad Dreams Sedition EDIT 3308;EDITL 3308 12" inc extra track Can't Help Falling In Love (Inst) (A)
LL COOL J ROCK THE BELLS/EI Shabazz Def Jam/CBS A7003;TA7003 12" (C)
LOVE BUG STARSKI HOUSE ROCKER/(Dub) CBS TA 6952 12" (C)
LULU KISS ME DEAD SPEAK TO ME/Iba Big Fish CARP 001 12" (I/RR)
MACDONALD, Ralph YOU NEED MORE CALYPSO/In The Name Of Love London LON 91;LONX 91 12" (F)
MANFRED PANN DO ANYTHING YOU WANNA DO/Crossfire 10/Virgin TEN 115 Pic Bag;TEN 115-12 12" Pic Bag (E)
MARCUS, P. J. FOR YOUR SWEET INFORMATION/Inst) ZYX 5383 12" (GY) Import
MAY ORCHESTRA, Simon THE HOLIDAY SUITE/Holiday Tracks BBC RESL 181 Pic Bag;12RSL 181 12" Pic Bag inc extra track Holiday Club (A)
MCKENZIES NEW BREED/Iba Ron Johnson ZRON 8 (I/NNM)
MENTAL AS ANYTHING LIVE IT UP/Good Friday Epic WA 6797 Shaped Picture Disc (C)
MURPHY, Elliot TEXAS/Out For The Killing Closer CL 0758;CL 1256 12" (I/NNM)
NATURE'S CREATION (featuring Donald Banks) FREAK UNIQUE/Inst) Capitol City CCR 123 12" (GY) Import
NATURE'S CREATION (featuring Donald Banks) LET'S FIRE IT UP/Inst) Sound Makers SM 3008 12" (GY) Import
NO HAT MOON I LOVE TODAY/Iba Towerbell TOW 85 Pic Bag (E)
O'CONNOR, Hazel TODAY COULD BE SO GOOD/We Tired Red Bus RBUS 2209 (A)
PAUL, Frankie KEEP ON DANCING/Dancing Dub Greensleeves GRED 194 12" (JS/SP)
PILKINGTON, Foster IN THE TOWN OF THE FORGOTTEN TALENT/Last Tango Rockin' Horse/Arista RH 106;RHT 106 12" (R)
PRAM, The BLACK SHEEP/Classic Quotes (No label/Cat No) (I/RR)
PRICE, Alan PAPERS/Frozen Moments Trojan TRO 9083 Pic Bag (A)
PRISONERS WHENEVER I'M GONE/Promised Land Countdown/Stiff VAIN 4 Pic Bag;12VAIN 4 12" Pic Bag inc extra track Graveyard (E)
PURE ENERGY LOVE GAME (REMIX)/(Original Mix) ZYX 5395 12" (GY) Import
QUEEN A KIND OF MAGIC/Don't Lose Your Head EMI QUEEN 7 Pic Bag;12QUEEN 7 12" Pic Bag (E)
RARE MOODS DANCIN' THRU THE NIGHT/(Dub) Creole CR 89;CRT 89 12" (A)
RICHARD, Cliff & THE YOUNG ONES LIVING DOLL/(All The Little Flowers Are) Happy WEA YZ65;YZ65T inc extra track The Disco Funk Get Up Get Down (And Go To The Lavatory Mix) 12" (W)
ROBERTS, Isobel RHYTHM OF YOUR LOVE/Inst) Hot Vinyl HVT 18 12" Pic Bag (JS/SP)
****ROLLING STONES, THE** THE HARLEM SHUFFLE/Had It With You CBS TA 6864 12" (C)
SHADY GET RIGHT NEXT TO YOU/Iba Funkin' Marvellous/Steinar 7MARV 2;12MARV 2 12" (A)
SOHO WALKING IN THE SAND/Rock Solid Lover Big Red BED 1 Pic Bag;12BED 1 12" Pic Bag inc extra track What Is It Like To Be A Girl (A)
****STREISAND, Barbra** SEND IN THE CLOWNS/Iba in double pack with Somewhere/Iba CBS DA6988 (C)
TALL BOYS BRAND NEW GUN/Last House On The Left/Took A Long Time Big Beat NST 114 12" (P/I/MW)
TANTARA I.D.O./Rumours President PT 543;PT 12-543 12" (PR/SP)
TAYLOR, James EVERYDAY/Limousine Driver CBS A6683 (C)
****TAYLOR, John** I DO WHAT I DO (FILM MIX)/Jazz (Inst) I Do What I Do Parlophone 12R 6125 12" Pic Bag (E)
T.D.A. (TEST DEPARTMENT) FACES OF FREEDOM, 1, 2 AND 3/Iba Some Bizarre MOP 121 12" only (I/RT)
TERRELL, Dino YOU CAN DO IT/Inst) Lovebeat International LOVE 3;LOVT 3 12" inc extra track Acal-Poco (Dub) (A)
THEN JERICHO MUSCLE DEEP/Clank (Countdown To Oblivion) London LON 86;LONX 86 12" (F)
13 MOONS A TRUE STORY/Iba Wire WRMS 008 12" only (I/NNM)
TULIO DE PISCOPO PRIMAVERA (STOP BAJON)/Inst) ZYX 5139 12" (GY) Import
TYLER, Bonnie IF YOU WERE A WOMAN/Under Suspicion CBS A6867 (C)
VARIOUS ITALO BOOT MIX VOLUME 5 ZYX 5397 12" (GY) Import
VOLTI CORAZON MONEY/Bucks Cram CRAM 046 12" (I/NNM)
WALL OF VOODOO FAR SIDE OF CRAZY/The Wrong Way To Hollywood I.R.S./MCA IRM 111;IRMT 111 12" (F)
WATT GOVERNMENT WORKING MY FINGERS TO THE BONE/Iba Volume VOL 18 (I/RR/P)
WATTS, Sammy SOCO LOVER/Use Me Up Sunburn SBS 517; SBD 53 12" (JS/OR)
WOLFHOOUNDS CUT THE CAKE/Iba Pink PINKY 8 12" only (I/RT)
WORKING CLASS, THE GOTTA GO GO/Your Love Is Mine President PT 541;PT 12-541 12" (PR/SP)

* previously listed in alternative format

A Kind Of Magic	Q
A True Story	T
America	C
Anytime You Want Me	H
Black Sheep	P
Brand New Gun	T
Bring It On	B
Bring It On	B
Can't Help Falling In Love	L
Can't Take The Pressure	C
Come On, Come On	B
Corazon Money	V
Cut The Cake	W
Dancin' Thru The Night	R
Danger For Love	D
Do Anything You Want Me	M
Everyday	T
E=MC	B
Faces Of Freedom	T
For Side Of Crazy	W
Feel It Again	H
For Your Sweet Information	M



JOHN TAYLOR

Freak Unique	N
Galveston Bay	H
Get Right Next To You	S
Gotta Go Go	W
Hearts On Fire	J
Hello Darling	I
High Horse	K
House Rocker	L
I Do What I Do	L
I Love Today	N
I Should 'Ave Loved You	C
I.D.O.	T
If You Were A Woman	T
In The Town Of The Forgotten Talent	P
It Takes Two To Tango	D
Italo Boot Mix Vol 5	W
It's Torture	B
Just Like That	P
Keep On Dancing	P
Kuchi Gabbad Hai	K
Legal	K
Let's Fire It	N
Little Girl Blue	E
Live It Up	M
Living Doll	M
Love Game	P
Love And Confidante	B
Modern Times	L



HAZEL O'CONNOR

Muscle Deep	T
New Breed	M
No Skin Up	A
Pal Of My Cradle Days	B
Papers	P
Peter Gunn	A
Popstars	B
Primavera	T
Raise The Dragon	T
Rhythm Of Your Love	R
Rock Me Amadeus	F
Rock The Bells	L
Rock Your Baby	L
Send In The Clowns	S
She Loves Me Now	H
Soco Lover	W
Speak To Me	L
Take Time To Care	B
Texas	M
The Harlem Shuffle	R
The Holiday Suite	M
The Things The Lady Do	A
This Damnation	G
Today Could Be So Good	O
Touch Me (I Want Your Body)	F
Trumpton Riots	H
Walking In The Sand	S
Whenever I'm Gone	P
Working My Fingers To The Bone	W
You Can Do It	T
You Need More Calypso	M
Young Free And Single	B

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
 Chart courtesy Billboard March 8, 1986.

Mon 10-Fri, 14 March Single Releases: 75

Year to Date (11 weeks to 14 March, 1986) Single Releases: 836

See New Albums for Distributors Codes

NEW SINGLES

TOP US SINGLES

Rank	Artist	Label
1*	KYRIE, Mr. Mister	RCA
2*	SARA, Starship	Grunt
3	HOW WILL I KNOW, Whitney Houston	Arista
4*	THESE DREAMS, Heart	Capitol
5*	SECRET LOVERS, Atlantic Starr	A&M
6	SILENT RUNNING, Mike & The Mechanics	Atlantic
7	THE SWEETEST TABOO, Sade	Portrait
8	LIVING IN AMERICA, James Brown	Scotti Brothers
9	LIFE IN A NORTHERN TOWN, Dream Academy	Warner Bros
10*	KING FOR A DAY, Thompson Twins	Arista
11*	R.O.C.K. IN THE USA, John Cougar Mellencamp	Riva
12	WHEN THE GOING GETS TOUGH... Billy Ocean	Jive
13*	NIKITA, Elton John	Geffen
14*	ROCK ME AMADEUS, Falco	A&M
15	TARZAN BOY, Baltimore	Manhattan
16	RUSSIANS, Sing	A&M
17*	WHAT YOU NEED, Inxs	Atlantic
18	DAY BY DAY, The Hooters	Columbia/CBS
19*	THIS COULD BE THE NIGHT, Loverboy	Col/CBS
20*	SANCTIFY YOURSELF, Simple Minds	A&M/Virgin
21*	STAGES, ZZ Top	Warner Bros.
22	A LOVE BIZARRE, Sheila E	Paisley Park
23*	BEAT'S SO LONELY, Charlie Sexton	MCA
24*	LET'S GO ALL THE WAY, Sly Fox	Capitol
25*	(HOW TO BE A) MILLIONAIRE, ABC	Mercury
26*	MUSIC MONDAY, Bangles	Col/CBS
27*	ANOTHER NIGHT, Aretha Franklin	Arista
28*	KISS, Prince and The New Power Generation	Paisley Park
29	THAT'S WHAT FRIENDS... D. Warwick/Friends	Arista
30	CONGA, Miami Sound Machine	Epic
31*	NIGHT MOVES, Marilyn Martin	Allantic
32*	TENDER LOVE, Force M.D.'s	Warner Bros/Tammy Boy
33*	GOODBYE IS FOREVER, Arcadia	Capitol
34	BURNING HEART, Survivor	Scotti Brothers
35*	NO EASY WAY OUT, Robert Tepper	Scotti Brothers
36*	CALLING AMERICA, Electric Light Orchestra	CBS Associated
37	NEEDLES AND PINS, Paty/Hearbreakers/Nicks	MCA
38*	ADDICTED TO LOVE, Robert Palmer	Island
39*	I'M NOT THE ONE, The Cars	Elektra
40*	I CAN'T WAIT, Stevie Nicks	Modern

BULLETS 41-100

44*	LIVE IS LIFE, Opus	Polydor
45*	I THINK IT'S LOVE, Jermaine Jackson	Arista
47*	DO ME BABY, Meli's Morgan	Capitol
48*	YOUR LOVE, The Outfield	Columbia/CBS
49*	ALIVE AND KICKING, Simple Minds	A&M/Virgin
50*	WEST END GIRLS, Pet Shop Boys	EMI America
51*	OVERJOYED, Stevie Wonder	Tamla
52*	FOR AMERICA, Jackson Browne	Asylum
54*	LE BEL AGE (THE BEST YEARS), Pat Benatar	Chrysalis
57*	SATURDAY LOVE, Cherrelle with Alexander O'Neal	Tabu
60*	WHAT HAVE YOU DONE FOR ME LATELY, Janet Jackson	A&M
62*	SOMETHING ABOUT YOU, Level 42	Polydor
64*	THE POWER OF LOVE, Jennifer Rush	Epic
68*	ALL THE KINGS HORSES, The Firm	Atlantic
71*	A LITTLE BIT OF LOVE (IS ALL IT TAKES), New Edition	MCA
73*	I DO WHAT I DO... (THEME FROM 9½ WEEKS), John Taylor	Capitol
76*	N BAD BOY, Miami Sound Machine	Epic
80*	HEART'S ON FIRE, John Cafferty	Scotti Brothers
81*	N IF YOU LEAVE, Orchestral Manoeuvres In The Dark	A&M
82*	THE MEN ALL PAUSE, Klymaxx	MCA/Constellation
85*	90 IN MY DREAMS, Dokken	Elektra
86*	N FEEL IT AGAIN, Honeymoon Suite	Warner Brothers
88*	93 TWIST MY ARM, Pointer Sisters	RCA
90*	95 WHERE ARE YOU NOW, Synchrony	Col/CBS
92*	N I CAN'T WAIT, Nu Shooz	Atlantic
95*	N SHELTER ME, Joe Cocker	Capitol
87*	N GREAT GOSH A'MIGHTY, Little Richard	MCA
98*	N I ENGINEER, Amination	Casablanca

Artist A-Side/B-Side Label 7", 12" Number

AMAZULU THE THINGS THE LADY DO/Sez Who Island ISP 267 Square Shaped P
ART OF NOISE PETER GUNN/Somehing Always Happens China WOK 6;WOK
AXEMAN NO SKIN UP/Iba Fashion FAD 037 12" only (I/RE)
BIG AUDIO DYNAMITE E=MC/This Is Big Audio Dynamite CBS A6933 Pic Bag;T
BIG FLAME POPSTARS/Iba Ron Johnson ZRON 7 (I/NM)
BLUE AEROPLANES LOVER AND CONFIDANTE/Iba Fire FIRE 8 12" only (I/NM)
BONEY M YOUNG FREE & SINGLE/Chico Da Silva Carrere CAR 384 Pic Bag;CA
BREEN, Ann PAL OF MY CRADLE DAYS/Love Is Teasin' Homespun HS 052 (O/I)
BRONSKI BEAT COME ON, COME ON/Somehing Special Forbidden Fruit/Lon
BROWN, James BRING IT ON...BRING IT ON/The Night Time Is The Right Time Some
BROWN, Maxine IT'S TORTURE/I Got Love Kent TOWN 110 (P/I/MW)
BUCK, Bobby/Ian Botham/Poacher TAKE TIME TO CARE/Ian, Viv And Me Sp
 Royalties to Leukaemia Research
CAFFERTY, John & The Beaver Brown Band HEARTS ON FIRE/Iba Scotti I
CAMPBELL, AL CANT TAKE THE PRESSURE/PETER METRO: Police In England/
 GRED 197 12" (JS/SP)
COOL RUNNERS I SHOULD 'AVE LOVED YOU/Iba Streetwave KHAN 65 (A)
CRUISIN' GANG AMERICA/(Radio/Inst) ZYX 5380 12" (GY) Import
DEBORAH DANGER FOR LOVE/(Remix/Inst) ZYX 5392 12" (GY) Import
DELGARDO, Junior IT TAKES TWO TO TANGO/Iba Fashion FAD 040 12" only
DISCO CONNECTION ROCK YOUR BABY/(Inst) ZYX 5007 12" (GY) Import
EDGE, The LITTLE GIRL BLUE/Iba Volume VOL 19;VOLT 19 12" (I/RR/P)
FALCO ROCK ME AMADEUS (US EDIT)/Urban Tropical A&M AM 278 Pic Bag;AMYI
 Me Amadeus (Salien Mix) (F) (Re-release)
FOX, Samantha TOUCH ME (I WANT YOUR BODY)/Tonight's The Night Jive
 Poster;FOXYT 1 12" Pic Bag inc Limited Edition Poster (A)
GEMINI JUST LIKE THAT/Live On The Love Polydor POSP 782;POSPX 782 12" I
GODFATHERS, The THIS DAMNATION/Iba Corporate Image GRST 020 12" (I
HALF MAN HALF BISCUIT TRUMPTON RIOTS/Ducla Prague Away Kit Probe Pl
 tracks Architecture Morality/Ted And Alice/1966 And All That/Albert Hammond
HAMMOND, Beres SHE LOVES ME NOW/Chick Greensleeves GRED 196 12" (JS/SP)
HILL, Lonnie GALVESTON BAY/My Sweet Love 10/VIRGIN TEN 111-12 12" Pic Bag (E)
HONEYMOON SUITE FEEL IT AGAIN/One By One WEA U8715;U8715T 12" (W)
HOPKINS, Barry ANYTIME YOU WANT ME/I I Could Live On Your Street Good MSGL 100 Pic Bag (MIS/E)
INTIMATE STRANGERS RAISE THE DRAGON/Worlds Apart I.R.S./MCA IRM 110;IRMT 110 12" (F)
IRIE, Tippa HELLO DARLING/(Sax Mix) Greensleeves/Priority TIPPA 4;TIPPAT4 12" (E) Change of distributor
KANCHAN KUCHH GABDAD HAI/Chuk Chuk Gadi Chali Sunburn SBD 52 12" (JS/OR)
KING, Evelyn "Champagne" HIGH HORSE/Take A Chance RCA PB 49891;PT 49892 12" inc extra tracks High Horse
 (Remix/Shame) (R)
KING KONG LEGAL/Mix Up Greensleeves GRED 198 12" (JS/SP)
LATIN QUARTER MODERN TIMES/Thin White Duke Rockin' Horse/Arista RH 108;RHT 108 12" (R)
LICK THE TINS CANT HELP FALLING IN LOVE/Bad Dreams Sedition EDIT 3308;EDITL 3308 12" inc extra track Can't
 Help Falling In Love (Inst) (A)
LL COOL J ROCK THE BELLS/El Shabazz Def Jam/CBS A7003;TA7003 12" (C)
LOVE BUG STARSKI HOUSE ROCKER/(Dub) CBS TA 6952 12" (C)
LULU KISS ME DEAD SPEAK TO ME/Iba Big Fish CARP 001 12" (I/RR)
MACDONALD, Ralph YOU NEED MORE CALYPSO/In The Name Of Love London LON 91;LONX 91 12" (F)
MANFRED MANN DO ANYTHING YOU WANNA DO/Crossfire 10/Virgin TEN 115 Pic Bag;TEN 115-12 12" Pic Bag (E)
MARCUS, P. J. FOR YOUR SWEET INFORMATION/(Inst) ZYX 5383 12" (GY) Import
MAY ORCHESTRA, Simon THE HOLIDAY SUITE/Holiday Tracks BBC RESL 181 Pic Bag;12RSL 181 12" Pic Bag inc extra
 track Holiday Club (A)
McKENZIES NEW BREED/Iba Ron Johnson ZRON 8 (I/NM)
MENTAL AS ANYTHING LIVE IT UP/Good Friday Epic WA 6797 Shaped Picture Disc (C)
MURPHY, Elliot TEXAS/Out For The Killing Closer CL 0758;CL 1256 12" (I/NM)
NATURE'S CREATION (featuring Donald Banks) FREAK UNIQUE/(Inst) Capitol City CCR 123 12" (GY) Import
NATURE'S CREATION (featuring Donald Banks) LET'S FIRE IT UP/(Inst) Sound Makers SM 3008 12" (GY) Import
NO HAT MOON I LOVE TODAY/Iba Towerbell TOW 85 Pic Bag (E)
O'CONNOR, Hazel TODAY SHOULD BE SO GOOD/We Tried Red Bus RBUS 2209 (A)
PAUL, Frankie KEEP ON DANCING/Dancing Dub Greensleeves GRED 194 12" (JS/SP)
PILKINGTON, Foster IN THE TOWN OF THE FORGOTTEN TALENT/Last Tango Rockin' Horse/Arista RH 106;RHT 106
 12" (R)
PRAM, The BLACK SHEEP/Classic Quotes (No label/Cat No) (I/RR)
PRICE, Alan PAPERS/Frozen Moments Trojan TRO 9083 Pic Bag (A)
PRISONERS WHENEVER I'M GONE/Promised Land Countdown/Stiff VAIN 4 Pic Bag;12VAIN 4 12" Pic Bag inc extra
 track Gravedigger (E)
PURE ENERGY LOVE GAME (REMIX)/(Original Mix) ZYX 5395 12" (GY) Import
QUEEN A KIND OF MAGIC/Don't Lose Your Head EMI QUEEN 7 Pic Bag;12QUEEN 7 12" Pic Bag (E)
RARE MOODS DANCIN' THRU THE NIGHT/(Dub) Creole CR 89;CRT 89 12" (A)
RICHARD, Cliff & THE YOUNG ONES LIVING DOLL/(All The Little Flowers Are) Happy WEA YZ65;YZ65T inc extra track
 The Disco Funk Get Up Get Down (And Go To The Lavatory Mix) 12" (W)
ROBERTS, Isobel RHYTHM OF YOUR LOVE/(Inst) Hot Vinyl 18 12" Pic Bag (JS/SP)
ROLLING STONES, The THE HARLEM SHUFFLE/Had It With You CBS TA 6864 12" (C)
SHADY GET RIGHT NEXT TO YOU/Iba FunKin' Marvellous/Steinar 7MARV 2;12MARV 2 12" (A)
SOHO WALKING IN THE SAND/Rock Solid Lover Big Red BED 1 Pic Bag;12BED 1 12" Pic Bag inc extra track What Is It Like
 To Be A Girl (A)
STREISAND, Barbra SEND IN THE CLOWNS/Iba in double pack with Somewhere/Iba CBS DA6988 (C)
TALL BOYS BRAND NEW GUN/Last House On The Left/Took A Long Time Big Beat NST 114 12" (P/I/MW)
TANTARA I.D.O./Rumours President PT 543;PT 12-543 12" (PR/SP)
TAYLOR, James EVERYDAY/Limousine Driver CBS A6683 (C)
TAYLOR, John I DO WHAT I DO (FILM MIX)/Jazz (Inst)/I Do What I Do Parlophone 12R 6125 12" Pic Bag (E)
T.D.A. (TEST DEPARTMENT) FACES OF FREEDOM, 1, 2 AND 3/Iba Some Bizarre MOP 121 12" only (I/RT)
TERRELL, Dino YOU CAN DO IT/(Inst) Lovebeat International LOVE 3;LOVT 3 12" inc extra track Acal-Poco (Dub) (A)
THEN JERICHO MUSCLE DEEP/Clank (Countdown To Oblivion) London LON 86;LONX 86 12" (F)
13 MOONS A TRUE STORY/Iba Wire WRMS 008 12" only (I/NM)
TULIO DE PISCOPO PRIMAVERA (STOP BAJON)/(Inst) ZYX 5139 12" (GY) Import
TYLER, Bonnie IF YOU WERE A WOMAN/Under Suspicion CBS A6867 (C)
VARIOUS ITALO BOOT MIX VOLUME 5 ZYX 5397 12" (GY) Import
VOLTI CORAZON MONEY/Bucks Cram CRAM 046 12" (I/NM)
WALL OF VOODOO FAR SIDE OF CRAZY/The Wrong Way To Hollywood I.R.S./MCA IRM 111;IRMT 111 12" (F)
WATT GOVERNMENT WORKING MY FINGERS TO THE BONE/Iba Volume VOL 18 (I/RR/P)
WATTS, Sammy SOCO LOVER/Use Me Up Sunburn SBS 517; SBD 53 12" (JS/OR)
WOLFHOOUNDS CUT THE CAKE/Iba Pink PINKY 8 12" only (I/RT)
WORKING CLASS, The GOTTA GO GO/Your Love Is Mine President PT 541;PT 12-541 12" (PR/SP)

* previously listed in alternative format

Galveston Bay... H
 Get Right Next To You... S
 Gotta Go Go... W
 Hearts On Fire... C
 Hello Darling... T
 High Horse... K
 House Rocker... L
 I Do What I Do... L
 I Love Today... N
 I Should 'Ave Loved You... C
 I.D.O... T
 If You Were A Woman... T
 In The Town Of The...
 Forgotten Talent... P
 It Takes Two To Tango... D
 Kuchh Gabbad Hai... W
 It's Torture... B
 Just Like That... G
 Keep On Dancing... P
 Kuchh Gabbad Hai... K
 Legal... K
 Let's Fire It... N
 Little Girl Blue... E
 Live It Up... M
 Living Doll... P
 Love Game... P
 Lover And Confidante... B
 Modern Times... L



HAZEL O'CONNOR

Muscle Deep... T
 New Breed... M
 No Skin Up... A
 Pal Of My... A
 Cradle Days... B
 Papers... P
 Peter Gunn... A
 Poptons... B
 Primavera... T
 Raise The Dragon... T
 Rhythm Of Your Love... R
 Rock Me Amadeus... F
 Rock The Bells... L
 Rock Your Baby... D
 Send In The Clowns... S
 She Loves Me Now... H
 Soco Lover... W
 Speak To Me... L
 Take Time To Care... B
 Texas... M
 The Harlem Shuffle... R
 The Holiday Suite... M
 The Things The Lady Do... A
 This Damnation... G
 Today Could Be So... O
 Good... O
 Touch Me (I Want... F
 Your Body)... H
 Trampin' Rick... H
 Walking In The Sand... S
 Whenever I'm Gone... P
 Working My Fingers... T
 To The Bone... W
 You Can Do It... T
 You Need More Calypso... M
 Young Free And Single... B

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
 Chart courtesy Billboard March 8, 1986

Mon 10-Fri, 14 March Single Releases: 75
 Year to Date (11 weeks to 14 March, 1986) Single Releases: 836

See New Albums for Distributors Codes

TOP US ALBUMS

Distributor Codes

A—PRT 01.640 3344
 ADS—Advance 01.771 3904
 BK—Bucks 0603 76221
 BM—Bib Magnetics
 01.575 7117
 BU—Bullseye 0899 76316
 C—CBS 01.960 7155
 CA—Caddis 01.836 3646
 CAS—Castle 01.871 1419
 CH—Charly 01.639 8603
 CM—Celtic Music 0423 888979
 CON—Conifer 0895 441 422
 CP—Counterpoint
 01.595 4321
 DIS—Discovery 067 285 406
 DS—D Sharp 0689 39379
 E—EMI 01.561 8722
 ERT—Earthworks 01.833 3952
 F—PolyGram 01.590 6044
 FAL—Falling A 0255 7430
 FOL—Folsound 0703 711935
 FF—Faully 01.727 0734
 FFS—77-45512
 GI—Gypsy 01.994 8048
 GRI—Geoff's Records
 International 01.804 8100
 GR—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
 Probs—051 286 6591
 New—Mile—0976 861 2927
 8811 2923
 Red Rhino (Nth)
 0904 641415
 Revolver—0772 541291
 IK—01.381 2787
 IMP—Impex Music
 01.229 5454
 IMS—Impact Music Services (via
 PolyGram) 01.590 6044
 INW—Innote Audiovisions 0533
 71 7211
 IRS—Independent Record Sales
 01.850 3161
 (Chris Wellard)
 JETZ—Jettasound
 0253 712453
 J—Jungle 01.359 9161
 JS—Jestlar 01.961 5818
 JSU—Jazz Services Unlimited
 0422 64773
 K—K-tel 01.992 8000
 KS—Kingdom 01.836 4763
 LG—Lightning 01.969 8344
 LO—Londis 01.522 2936
 M—MSD 01.961 5646
 MMG—Magnum Music
 Group 0784-65333
 MIS—Music Industry Services 01-
 519 1215
 MO—Moanine 01.683 0330
 MO—Mole Jazz 01.278 0703
 MW—Making Waves
 01.481 0593
 N—Neon 0785 41311
 NM—Nine Mile (see I)
 O—Outlet 0232 222826
 OR—Orbitone 01.965 8297
 P—Private 0689 73146
 PAC—Pacific 01.267 9178
 PID—Private Independent
 Distributor
 PK—Pickwick 01.200 7000
 PR—President 01.839 4672
 PROJ—Projection 0702 72781
 PV—Palace Virgin and Gold
 01.539 5566
 R—RCA 021.525 3000
 RB—Rainbow 01.589 3254
 RC—Rollercoaster
 01.390 3711(0453)
 886252
 RE—Revolver 0272-541291
 RE—Recommended 01-672
 8834
 RH—Rhino 01.965 9223
 RL—Red Lightnin' 037-988 693
 RM—Record Merchandisers 01-
 848 7511
 ROSS—Ross 08886 7403
 RP—Red Rhino (see I)
 RT—Rough Trade 01.833 2133
 SIL—Silva Screen 01-430 1317
 SM—Star Marketing Services 01-
 891 6487
 SO—Stage One 0428 4001
 SOL—Soloman & Pires
 0494 32711
 SP—Spartan 01.903 8223
 ST—Studio Import
 01.580 3438-9
 STY—Stylus 01.453 0886
 SW—Swift 0474 270028
 T—Tigon 935-8323
 TB—Terry Blood 0787 620321
 TE—Tent 0708 751881
 TR—Triple Earth 01.995 7059
 V—Vista Sands 01.953 1661
 VFM—VFM Cassette Distributors
 08447 731/0796 37307
 W—WEA 01.998 5929
 WRD—Worldwide Record
 Distributors 01.636 3925
 X—Clyde Factors 041.271 9844
 Y—Relay 01.579 6175

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

A FLOCK OF SEAGULLS DREAM COME TRUE Hip 32/HIP 32 (A)
ADAMS, Bryan CUTS LIKE A KNIFE A&M AMLH 64919/CAM 64919 £3.89 (F) Re-packaged
ALABAMA GREATEST HITS RCA PL 8710/PK 8710 (R)
ANDERSON, Lynn GREATEST HITS CBS 32771/40-32771 (C)
ARMSTRONG, Louis LOUIS ARMSTRONG ALL STARS Dito DTD 10234 (PK)
ARMY ROCKY ROLLS Limor Folk 7013—£2.75 (CA/CM/H/RM/Ross)
BARRY, John MUSIC FROM THE BIG GREEN Dito DTD 10229 (PK)
BAXTERS, The ERA BUFFET Press P44011/P44011 £3.65 (I/NM)
BLADE RUNNER WARRIORS OF ROCK Ebony EBON 35—£3.25 (I/NM)
BOWLBY, Al GOODNIGHT SWEETHEART EMI Retrospect Series SH 5027C-SH 502 £2.43 (E)
BOX CAR WILLIE BOX CAR WILLIE MCA MCF 3309/MCF 3309 £3.69 (F)
BROOKS, Elkie THE VERY BEST OF ELKIE BROOKS A&M ELK 1968/CLK 1968 £3.89 (F)
BROWN, James DEAD ON THE HEAVY FUNK Polydor 8274391/8274394 £2.12 (F)
CAMBERWELL NOW, The THE GHOST TRAIN Ink Ink 191—£3.45 (I/NM)
CARTER, Benny JAZZ GIANT Contemporary COP 015—£3.45 (HS/P/MW)
CASH, Johnny GREATEST HITS VOL 2 CBS 32766/40-32766 (C)
CHOC STARS, The CHOC SHOCK CHOC Globestyle ORB 009—£3.45 (HS/P/MW)
CRUZADOS CRUZADOS Artists 207106/407106 (R)
DALTON, Lucy J HARD TIMES CBS 32769/40-32769 (C)
DAMNED, The STRAWBERRIES Legacy LLM 3000/LLMK 3000 £2.75 Red Vinyl (A)
DIRECT HITS THE HOUSE OF SECRETS Fire MAKE 1—£3.25 (I/NM)
ELLIINGTON, Duke ALL STAR ROAD BAND Dr. Jazz ASLJ 853/2CAS 853 £4.08 (A)
ENO, Brian MORE BLANK THAN FRANK EG BLP 6576MC 65 £3.69 (F)
FLAUNTING MUSLIMINS, The WATCHING THE FILM BY CAS 32775/40-32775 (C)
FOX, Charlie & Inez FOX MOCKING BIRD — THE BEST OF CHARLIE & INEZ FOX Stateside SSL 6000/TC-SSL 6000 (E)
FRICKE, Jamie LOVE NOTES CBS 32768/40-32768 (C)
FUGS NO MORE SLAVERY New Rose ROSE 79—£3.65 (I/RT)
FURY, Billy BILLY FURY Spot SPC 8573 (PK)
GROUNDHOGS GREATEST HITS Spot SPC 8576 (PK)
GATLE, Crystal MISS THE MISSISSIPPI CBS 32767/40-32767 (C)
GO-BETWEENS, The LIBERTY BELLE AND THE BLACK DIAMOND EXPRESS Beggars Banquet BEGA 72/BEG 72 (M)
GRAY, Mark THAT FEELING INSIDE CBS 26694/40-26694 (C)
GRENADEIER GUARDS TERCENTENARY GALA CONCERT Polyphonic PRM 105D/PRM 105D £2.89 (H/Self — 01.459 6194/5)
GROUNDHOGS, The THE SPILL LIBERTY TC-LBK 1017 £2.43 (E)
KEY SET (G) BANANAS George GEORGE HAMILTON MCA MCF 3314/MCF 3314 £3.69 (F)
HAWES, Hampton VOLUME 1 THE TRIO Contemporary COP 020—£3.45 (HS/P/MW)
HYLTON, Jack & His Orchestra I'M IN A DANCING MOOD EMI Retrospect Series SH 5057C-SH 505 £2.43 (E)
ISLEY BROTHERS LET'S GO Stateside SSL 6001/TC-SSL 6001 (E)
J. David DAVID J ON GLASS Glass GLAP 017/GLAM 017 £3.45 (I/NM)
JARMEIS, The THE COMPLETE JARMEIS Arc K 174—£3.45 (HS/P/MW)
JET SET (G) BANANAS George GEORGE HAMILTON MCA MCF 3314/MCF 3314 £3.69 (F)
JONES, George 20 GOLDEN PIECES OF GEORGE JONES Bulldog BDL 2035—£1.82 (SP)
JONES, George MY VERY SPECIAL GUESTS Epic EPIC 32773/40-32773 (C)
JOSHUA SURRENDER FM Records WK FMLP 64— (E)
JUDDS, The ROCKIN' WITH THE RHYTHM RCA PL 870421/PK 870421 (R)
KELSON, Ron HUNGRY FOR BLOOD Ebony EBON 34—£3.25 (I/NM)
KRISTOFERSON, Rex & The Woodchoppers Rex & The Woodchoppers CBS 32775/40-32775 (C)
LAND, Harold THE FOX Contemporary COP 014—£3.45 (HS/P/MW)
LAST, James VIVA VIVALDI Polydor POLD 5185/POLD 5185 £3.69 (F)
LAURENCE, Paul HAVENT YOU HEARD Capitol EST 2005—£3.75 (E)
LUCIN SMITH, Lonnie REJUVENATION Dr. Jazz ASLP 810/ZCAS 810 £3.60 (A)
LUCKY NESS MONSTER INDUSTRIAL POPPIES Hamster HAM 17—£2.70 (I/BACKS)
LURIE, John STRANGER THAN PARADISE Measure To Measure TIM 7—£3.45 (I/NM)
MACCALLUM, Hugh THE WORLD'S GREATEST PIPERS VOL 2 Limor 5147—£2.75 (CA/CM/H/RM/Ross)
MANTRONIX THE ALBUM 10/Virgin DIX 37/CDX 37 £3.65 (E)
MANUAL SCAN MANUAL SCAN Hi-Lo 10 5—£3.25 (I/NM)
MARTIN, Marilyn MARILYN MARTIN Atlantic WX33— (M)
MASSSED BANDS OF THE ROYAL AIR FORCE VOLUME 3314/MCF 3314 £3.69 (F)
MATT BIANCO MATT BIANCO VEA WX35/WX35 (M)
McKELLAR, Kenneth SCOTLAND THE BRAVE DITO DTD 10232 (PK)
MEYERS, Augie AUGIE'S BACK SNET SNT 955—£3.30 (A)
MENT THE WORK GETS DONE Rome RAVE 1—£2.70 (I/BACKS)
MORGAN, Mel SA DO ME BABY Capitol EST 2008—£3.75 (E)
MORNING, Shirley SHIRLEY MORNING Elektra EST 32— (M)
NELSON, Willie THE TROUBLEMAKERS CBS 32770/40-32770 (C)
NICHOLAS, Nick HONKY TONK FAVORITES DITO DTD 10231 (PK)
ORIGINAL SOUNDTRACK 9 1/2 WEEKS Capitol EST 2003/TC-EST 2003 (XDR Tape) £3.75 (E)
ORIGINAL SOUNDTRACK ABWARTS — OUT OF ORDER (Music by Jacques Zwart) RG (West Germany) RG 1018— (SIL)
ORIGINAL SOUNDTRACK COPILLER (Music by Ennio Morricone) Capitol Music (France) 803074/804074 (SIL)
ORIGINAL SOUNDTRACK THE PROSELYTISERS Bus BLP 1011/ZCB 1011 £3.60 (A)
ORIGINAL SOUNDTRACK OUT OF AFRICA MCA MCF 3310/MCF 3310 £3.69 (F)
ORIGINAL SOUNDTRACK YOUNG SHERLOCK HOLMES MCA MCF 3311/MCF 3311 £3.69 (F)
PEPPER, Art NO LIMIT Contemporary COP 019—£3.45 (HS/P/MW)
PERKINS, Carl CARL PERKINS MCA MCF 3315/MCF 3315 £3.69 (F)
PHILLIPS, Gene & His Rhythm Aces VOLUME 1 Ace CHD 169—£3.95 (HS/P/MW)
PRINCE & THE NEW POWER GENERATION ROSE BOLA £3.65 (E)
PRO ARTE ORCHESTRA TRIBUTE TO ERIC COATES PRT NCP 705/ZCNC 705 £1.95 (A)
PROFESSOR LONGHAIR LIVE ON THE QUEEN MARY Stateside SSL 6004/TC-SSL 6004 (E)
RAVEN THE PACK IS BACK Atlantic 781629— (M)
RAWICZ & LANDAUER THE MAGIC PIANOS OF RAWICZ & LANDAUER Dito DTD 10233 (PK)
ROBBINS, Marty SOME MEMORIES JUST WON'T DIE Spot SPC 8577 (PK)
ROBINSON, Smokey SMOKEY SIGNALS Motown TL 7294/ZK 7294 (R)
ROCKIN' SIDNEY MY TOOT TOOT Ace CH 160—£3.45 (HS/P/MW)
ROLLING STONES, The THE DIRTY WORK CBS 86321/40-86321 (C)
ROYAL HIGHLAND FUSILIERS, The THE PROUD HERITAGE Limor 5146—£2.75 (CA/CM/H/RM/Ross)
SEBESKY, Don MOVING LINES Dr. Jazz ASLP 811/ZCAS 811 £3.60 (A)
SIMON, J. MR RIGHT Compical (CLIP 35)/ZCC 35 £3.60 (A)
SQUIRE GET SMART Hi-Lo 10 2—£3.25 (I/NM)
SQUIRE SINGLES LP Hi-Lo 10 3—£3.25 (I/NM)
STEVENS, Cat CAT STEVENS Spot SPC 8574 (PK)
STRAIT, George SOMETHING SPECIAL MCA MCF 3306/MCF 3306 £3.69 (F)
STRANGE WAYS STRANGE WAYS Arista 207648/407648 (R)
TAKA BOOM IN THE MIDDLE OF THE NIGHT Polygram 8276131/8276134 £3.69 (F)
TOUCHED DEATH ROW Ebony EBON 33—£3.25 (I/NM)
TURNING CURIOUS SOUL LIGHT SEASON Closer CL 0062— (Mini LP) £2.70 (I/NM)
TWILIGHT TWILIGHT Limor Folk 7014—£2.75 (CA/CM/H/RM/Ross)
VARIOUS COOKIN' WITH KENT Kent KENT 053—£3.45 (HS/P/MW)
VARIOUS DOWN HOME VOL 1 (Music From Channel 4 TV Series) Limor Folk 7011—£2.75 (CA/CM/H/RM/Ross)
VARIOUS DOWN HOME VOL 2 (Music From Channel 4 TV Series) Limor Folk 7012—£2.75 (CA/CM/H/RM/Ross)
VARIOUS GOLDEN GREATS OF THE 40s MCA MCM 5031/MCM 5031 £2.43 (F)
VARIOUS GOLDEN GREATS OF THE 50s MCA MCM 5032/MCM 5032 £2.43 (F)
VARIOUS GOLDEN GREATS OF THE 60s VOL 1 MCA MCM 5033/MCM 5033 £2.43 (F)
VARIOUS GOLDEN GREATS OF THE 60s VOL 2 MCA MCM 5034/MCM 5034 £2.43 (F)
VARIOUS GOLDEN GREATS OF THE 70s MCA MCM 5035/MCM 5035 £2.43 (F)
VARIOUS JUMPIN' THE BLUES VOL 3 Ace CH 162—£3.45 (HS/P/MW)
VARIOUS MEMPHIS ROCKABILLY Ace CH 167—£3.45 (HS/P/MW)
VARIOUS SMART! Kent KENT 052—£3.45 (HS/P/MW)
VARIOUS THE CINEMA HITS ALBUM (Inc Duran Duran/Irene Cara/Eurythmics) Towerbell TVLP 9/ZCTV 9 (A)
VARIOUS THEY PLAYED THE PALLADIUM Dito DTD 10213 (PK)
VARIOUS WAR WAR BEYOND THE FREEDOM TO ROCK War WARLP 8621/ZCWAR 8621 £1.82 (A)
WHITMAN, Slim SONGS TO LEARN AND SING Epic EPIC 32774/40-32774 (C)
WIEDLIN, Jane JANE WIEDLIN MCA MCF 1005/MCF 1005 £3.69 (F)
WILLIAMS, Paul CLASSICS Spot SPC 8576 (PK)
WIRE WIRE PLAY POP The Pink Label PINKY 7—£2.10 (I/RT)
WYNETTE, Tammy STAND BY YOUR MAN Epic EPIC 32772/40-32772 (C)
WYNETTE, Tammy ONLY LONELY SOMETIMES Spot SPC 8578 (PK)
ZENO ZENO Parlophone PCSD 1027C-PCSD 102 (XDR Tape) (E)

COMPACT DISCS

**ALABAMA, The STRENGTH IRS/MCA DMIRF 1004 (Compact Disc) £7.29 (F)
 **BENATAR, Pat SEVEN THE HARD WAY Chrysalis ACD 1507 (Compact Disc) £7.29 (F)
 **BLIND FAITH BLIND FAITH Polydor 825 094-2 (Compact Disc) £6.79 (F)
 **COSTELLO, Elvis GOODYBYE CRUEL WORLD F.Beat/RCA ZD 70317 (Compact Disc) £7.29 (R)
 **COSTELLO SHOW, The KING OF AMERICA F.Beat/RCA ZD 70946 (Compact Disc) £7.29 (R)
 **FITZGERALD, Ella ELLA IN BERLIN Polydor 825 670-2 (Compact Disc) £6.79 (F)
 **GETZ, Stan JAZZ SAMBA ENCORE Polydor 823 613-2 (Compact Disc) £6.79 (F)
 **HEERIK, Jimi THE SINGLES ALBUM Polydor 827 348-2 (Compact Disc) £6.79 (F)
 **JETHRO TULL REPEAT Chrysalis CCD 1135 (Compact Disc) £6.79 (F)
 **JUNIOR ACQUIRED TASTE London 828 001-2 (Compact Disc) £6.79 (F)
 **NEWTON-JOHN, Olivia SOUL KISS Mercury/Phonogram 826 169-2 (Compact Disc) £6.79 (F)
 **SPANDAU BALLET THE SINGLES COLLECTION Chrysalis CCD 1498 (Compact Disc) £7.29 (F)
 **VIOLENT FEMMES THE BLIND LEADING THE NAKED Slash/London 828 006-2 (Compact Disc) £6.79 (F)

* Import
 ** Compact Disc

TOP US ALBUMS

1*	3	WHITNEY HOUSTON, Whitney Houston	Arista
2	2	PROMISE, Sade	Portrait
3	1	WELCOME TO THE REAL WORLD, Mr Mister	RCA
4	4	THE BROADWAY ALBUM, Barbra Streisand	Columbia/CBS
5*	6	HEART, Heart	Capitol
6	5	SCARECROW, John Cougar Mellencamp	Riva
7	7	KNEE DEEP IN THE HOOPLA, Starship	Grunt
8	8	BROTHERS IN ARMS, Dire Straits	Warner Bros
9*	13	THE ULTIMATE SIN, Ozzy Osbourne	CBS Associated
10	10	ONCE UPON A TIME, Simple Minds	A&M/Virgin
11	11	ROCKY IV, Soundtrack	Scotti Brothers
12	12	FRIENDS, Dionne Warwick	Arista
13	9	AFTERBURNER, ZZ Top	Warner Bros
14	14	ROCK A LITTLE, Stevie Nicks	Modern
15	15	BORN IN THE U.S.A., Bruce Springsteen	Columbia/CBS
16*	20	NORVON NIGHT, The Howlers	Columbia/CBS
17	16	IN SQUARE CIRCLE, Stevie Wonder	Tamla
18	18	MEETING IN THE LADIES... Klymaxx	MCA/Constellation
19	17	SONGS FROM THE BIG CHAIR, Tears For Fears	Mercury
20	21	THE DREAM ACADEMY, The Dream Academy	Warner Bros
21*	33	LISTEN LIKE THIEVES, INXS	Atlantic
22	22	PACK UP THE PLANTATION — LIVE, Tom Petty	MCA
23*	35	PICTURES FOR PLEASURE, Charlie Sexton	MCA
24	24	WHO'S ZOOMIN' WHO, Aretha Franklin	Arista
25	25	AS THE BAND TURNS, Atlantic Starr	A&M
26	26	THE DREAM OF THE BLUE TURTLES, Sting	A&M
27*	28	MIKE & THE MECHANICS, Mike & The Mechanics	Atlantic
28	23	READY FOR THE WORLD, Ready For The World	MCA
29*	29	HER'S TO FUTURE DAYS, Thompson Twins	Arista
30	19	MIAMI VICE, Soundtrack	MCA
31*	34	PRIMITIVE LOVE, Miami Sound Machine	Epic
32*	38	MEAN BUSINESS, The Firm	Atlantic
33	31	HUNTING HIGH AND LOW, A-Ha	Warner Bros
34*	46	DIFFERENT LIGHT, Bangles	Columbia/CBS
35*	64	GREATEST HITS, Alabama	RCA
36*	41	LOVIN' EVERY MINUTE OF IT, Loverboy	Columbia/CBS
37	27	WHITE CITY — A NOVEL, Pete Townshend	Atco
38	30	GREATEST HITS, The Cars	Elektra
39	36	ROCK ME TONIGHT, Freddie Jackson	Capitol
40*	42	HOW TO BE A ZILLIONAIRE, ABC	Mercury

BULLETS 41-100

48*	50	RADIO, LL Cool J	Columbia/CBS
51*	60	LIVING IN THE BACKGROUND, Baltimore	Manhattan
52*	98	FALCO 3, Falco	A&M
53*	69	DO ME BABY, Meli'sa Morgan	Capitol
56*	68	HIGH PRIORITY, Cherrelle	Tabu
57*	58	LUXURY OF LIFE, Five Star	RCA
59*	73	PLAY DEEP, The Outfield	Columbia/CBS
62*	76	IRON EAGLE, Soundtrack	Capitol
63*	88	WOIN'T BE BLUE ANYMORE, Dan Seals	EMI America
64*	67	ICE ON FIRE, Elton John	Geffen
65*	66	STREET CALLED DESIRE, Rene & Angela	Mercury
66*	118	PRETTY IN PINK, Soundtrack	A&M
70*	82	RIPTIDE, Robert Palmer	Island
73*	81	SAM I-AM, Sam Harris	Malown
77*	128	BALANCE OF POWER, Electric Light Orchestra	CBS Associated
81*	105	CLUB NINJA, Blue Oyster Cult	Columbia/CBS
82*	87	PREMONITION, Peter Frampton	Atlantic
83*	101	MARILYN MARTIN, Marilyn Martin	Atlantic
84*	N	CONTROL, Janet Jackson	A&M
86*	100	BORN YESTERDAY, Everly Brothers	Mercury
92*	96	SEVENTH STAR, Black Sabbath feat. Tony Iommi	Warner Bros
97*	102	THE BLIND LEADING THE NAKED, Violent Femmes	Slash/WB
98*	104	SOMETHING TO TALK ABOUT, Anne Murray	Capitol

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
 Chart courtesy Billboard March 8, 1986

Mon 10-Fri 14, March, 1986 Album Releases: 115 Compact Discs: 120
 Year to Date (11 weeks to 14 March 1986) Album Releases: 875

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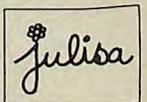
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CARRERE



Classics for under a quid

By Nicolas Soames

SALES FIGURES of over 50,000 for the sampler of Deutsche Grammophon's new mid-price series Galleria have been recorded following a strong response from major chains of Our Price, HMV, WH Smith and Virgin.

The sampler, which previews the digital re-mastered series, contains such popular items as Ravel's Bolero, and Tchaikovsky's 1812,

and, with a dealer price of 60p, can retail for as little as 99p.

But DG classical manager Bill Holland warned that it is a promotional sampler, sold in batches of 25, and once initial orders have been received, there will be no re-ordering.

However, the response has been so positive, that he has asked DG's Hanover presses to be ready for an extra-capacity demand. "I feel it is unfair to dealers if we are

unable to satisfy initial orders — but we may have to go over the planned run of 100,000 units to do that."

● I incorrectly described Galleria as the first mid-price series with digital re-mastering as a major feature in my introductory article on February 22. EMI points out that its HMV Master Series, launched in the spring of 1985, features digital mastering.

Requiem rivalry

THE CONIFER recording of Faure's Requiem, which has remained in the classical CD charts since its release, now has a rival. A new recording has been issued by Philips with Lucia Popp and Simon Estes, the Radio Chorus Leipzig and the Dresden State Orchestra, conducted by Sir Colin Davis (412 743, LP/tape/CD).

R E V I E W S

Field Mass, Martinu/Cantata Amarus, Janacek. Czech soloists, Czech Philharmonic Orchestra and Chorus, Sir Charles Mackerras. Supraphon 33C37-7735. Distribution: Counterpoint.

Just how totally unpredictable the CD releases can be is seen by this imaginative Supraphon issue — two little-known choral works by 20th century Czech composers. On the face of it, they would scarcely seem to be CD priorities, but they prove to be works which, with their strongly nationalistic flavour, have a striking vigour, helped by the characteristically raw orchestration. Mackerras, the Czech specialist who conducted Decca's award-winning Janacek opera series, directs with customary authority.

Symphony No 40, Mozart/Symphony No 1, Beethoven. Orchestra of the 18th Century, Frans Bruggen. Philips 416 329-1 Philips has trailed behind other companies in the recording of 18th century symphonies on period instruments, but it has struck gold with this issue of two live recordings made last year under the direction of the virtuoso recorder player Frans Bruggen. He takes fast tempo, but manages to sustain the detail, and especially the poise, and enriches Mozart's lines particularly with a bright but deeply musical balance between the strings and woodwind. There is the occasional wobbly spot, as one would expect from a live recording, but the sheer life in both symphonies is captivating.

Inventions and Sinfonias, Bach. Huguette Dreyfus, harpsichord. Denon 33C37-7566.

The instrumental CD catalogue of Bach is quite handsomely served, yet neither the Inventions nor the Sinfonias are represented as sets as presented here by Denon. The clear recording is recommendable, with unfussed and reliable performances from Dreyfus.

Requiem, Dvorak. Benackova-Capova, Fassbaender, Czech Philharmonic Chorus and Orchestra, Sawallisch. Supraphon 1112 4241-42. Distribution: Counterpoint.

Dvorak's Requiem has never achieved the popularity of similar works by Mozart, Verdi or Faure, yet it is difficult to see why. Despite its extended length — this is a 2LP set — it was written in 1890 when the composer was at the height of his powers, and is as dramatic and as moving as any of the others. However, there is only one other recording in the catalogue — on Erato conducted by Jordan — which is likely to be eclipsed by this issue, featuring, as it does, the top Czech soprano in Benackova-Capova. This set is a companion to Dvorak's Stabat Mater which also comes in a 2LP box set conducted so idiomatically by Sawallisch.



CHARLES MACKERRAS: Czech specialist



A VIRGIN Megastore staff member takes a relaxing lunchtime break at the Oxford Street branch, presumably imagining how he'll be spending his holiday this year, using the £50 discount voucher which is available to all customers who spend £10 or more at any Virgin shop on goods (with the exception of concert or theatre tickets).

Revolver sale sets retail revolution

By Chris White

LAST WEEK'S news that HMV has bought the 12-shop Revolver group in the Midlands has been described as "a landmark" in record retailing. But HMV managing director Ian Duffell couches its effect in even stronger language: "The industry will never be the same again".

Certainly the acquisition of Revolver is the most significant in HMV's long history and while assurances have been given that the Revolver name and format will remain, and that there will be no change in style, many indie dealers will be keeping a close eye on the situation.

Duffell reckons that stores based on distinct formats are the retailing future. "The old style of rough and ready shops with animals behind the counter is not going to turn anybody on — the growth of the industry is stemming from concepts that turn customers on," he claims.

Duffell argues that the "shopping experience" is becoming increasingly important. He believes that different styles of stores sporting distinct formats are the future, and amalgamations like HMV's "marriage" to Revolver will not inhibit that. He points to the Burton group of clothing shops which runs several chains of shops, each with its own identity, and maintains that this creates variety and interest.

"We are interested in putting into record retailing the same concept as applies in fashion retailing.

There is a dormant sector of the market which, with the right approach and the right investment, could be attracted into record stores."

Duffell adds: "It's been a fairly dormant market until quite recently but now the competition out there is tough. There is increasing pressure and it is inevitable that at the end of the day the stronger business will survive it. The smaller the business, the less likely it is to be resilient."

But where does that leave family run indie stores? "We're not talking about the might of Thorn EMI (HMV's parent company) squashing the indie. We just want to run a good business that is growing. All we are doing is trying to do a good job."

The Revolver chain was started in 1978 and has 100 employees; a further three outlets are scheduled to open this year. The prediction is that the acquisition of the chain will increase the annual turnover of the HMV Shops operation by 20 per cent, and bring its total market share to 12 per cent.

"In view of the reputation which Revolver has established in its own right, there are no plans to change either its name or its policy," says Ian Duffell. "A separate team will be set up within the HMV Shops operation to run the new business."

● Well, do indie dealers agree with Duffell's vision of the retailing future? Write or contact Retailing editor Chris White with your views.

CLASSICAL COMPACT

disc

DIGITAL AUDIO

- ELGAR: N. Kennedy/LPO/Handley
EMI CDC 747210-2
VIOLIN CONCERTO
- SUPPÉ: Montreal SO/Dutoit
Decca 414 408-2
OVERTURES
- MENDELSSOHN: LSO/Abbado
Deutsche Grammophon 415353-2
5 SYMPHONIES
- KIRI TE KANAWA: ???
London 414666-2
BLUE SKIES
- FAURE: City Of London Sinfonia/Rutter
Coiler COCLA 122
REQUIEM
- HAYDN: Amsterdam Concertgebouw/
C. Davis
Philips 412871-2
SYMPHONIES 93, 94 & 96
- MOZART: Pay/Pique/AAW/Hagwood
L'Oiseau Lyre/Decca 414339-2
CLARINET AND OBOE CONCERTOS
- HOROVITZ: ???
Deutsche Grammophon 419045-2
PLAYS BACH/BUSONI, CHOPIN, LISZT,
SCHUBERT, etc.
- RACHMANINOV: C. Lucad/Chicago SO/
Abbado
CBS MK 38472
PIANO CONCERTO 2
- ROSSINI: Ricciarelli/COE/Abbado
Deutsche Grammophon 415498-2
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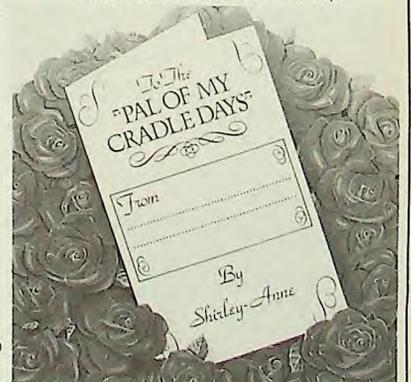
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8 MARCH 1986

MUSIC WEEK

W

- No 1** **BROTHERS IN ARMS** ★★ ★★ CD Dire Straits Verigo/Phonogram VERH 25
- 2** **WHITNEY HOUSTON** ● CD Aniso 206 978
- 3** **NO JACKET REQUIRED** ★★ ★★ CD Phil Collins Virgin V2345
- 4** **ORIGINAL SOUNDTRACK FROM 'ROCKY IV'** Various Scott Brothers SCT 70272
- 5** **BE YOURSELF TONIGHT** ★★ CD Eurythmics RCA PL 70711
- 6** **JONATHAN KING'S ENTERTAINMENT FROM THE U.S.A.** ● Various Stylus SMR 6612
- 7** **HITS FOR LOVERS** Various Epic EPC 10050
- 8** **GO WEST** ★ CD Go West Chrysalis CHR 1495
- 9** **HOUNDS OF LOVE** ★ CD Kate Bush EMI KAB 1
- 10** **HUNTING HIGH & LOW** ★ CD a-ha Warner Brothers WX 30
- 11** **KING OF AMERICA** The Costello Show F. Beal/RCA ZL 70946
- 12** **ONCE UPON A TIME** ★ CD Simple Minds Virgin V 2364
- 13** **THE COLOUR OF SPRING** Talk Talk EMI EMC 3506
- 14** **LITTLE CREATURES** ● CD Talking Heads EMI TAH 2
- 15** **ISLAND LIFE** ● CD Grace Jones Island GI 1
- 16** **THE DREAM OF THE BLUE TURTLES** ★ CD Sing A&M DREAM 1
- 17** **THE DANCE HITS ALBUM** ● Various Towerbell TVLP 8
- 18** **THE BROADWAY ALBUM** ● CD Barbra Streisand CBS 86322
- 19** **WORLD MACHINE** ★ CD Level 42 Polydor POLH 25

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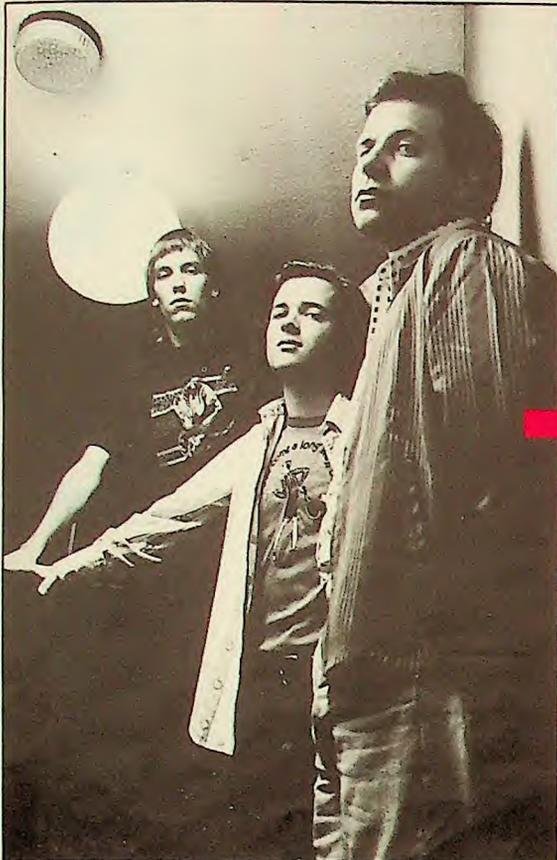
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- 60** **ROCK ME TONIGHT** CD Freddie Jackson Capitol FRED 1
- 61** **LOVE OVER GOLD** ★★ CD Dire Straits Verigo/Phonogram 6359 109
- 62** **THE CLASSIC TOUCH** ● CD Richard Clayderman Decca/Delphine SKL 5343
- 63** **THE JAZZ SINGER** ★ CD Neil Diamond Capitol EAST 12120
- 64** **GREATEST HITS VOLUME I AND VOLUME II** ★ CD Billy Joel CBS 88666
- 65** **MACALLA** ○ CD Glenn RCA PL 70894
- 66** **SOUL KISS** CD Olivia Newton John Mercury/Phonogram MERH 77
- 66** **TOTAL CONTRAST** CD Total Contrast London/LONLP 15
- 68** **ATERBURNER** ● CD ZZ Top Warner Brothers WX 27
- 69** **BLUE** CD Double Polydor POLD 5187
- 70** **THE LOVE SONGS** ★★ George Benson K-tel/WEA NE 1308
- 71** **EASY PIECES** ● CD Loyd Cole And The Combinations Polydor LCLP 2
- 72** **ROCK A LITTLE** CD Stevie Nicks Parlophone PCS 7300
- 73** **DIRE STRAITS** ★★ CD Dire Straits Verigo/Phonogram 9102021
- 74** **BACK IN THE D.H.S.S.** Hoff Man Hoff Biscuit Probe Plus PROBE 4
- 75** **THE SINGLES COLLECTION** ★★ CD Spandau Bellel Chrysalis SBTV 1
- 76** **STOP MAKING SENSE** ● CD Talking Heads EMI TAH 1
- 77** **MAKING MOVIES** ★★ CD Dire Straits Verigo/Phonogram 6359 034



VIOLENT FEMMES: what made Milwaukee famous?

Violent Femmes fatales

By Danny Van Emden

GORDAN GANO, singer, songwriter and prime mover in The Violent Femmes, looks unnervingly normal. Unnervingly because his is the band that has attracted labels as wide-ranging and probably appropriate as "a family band" and "potential axe murderers".

Nobody knows quite how to interpret The Femmes' literally unique punk, skiffle: Innocent enough music masking darker lyrics on religion, teenage torpor, murder, sex and salvation. With their latest album, *The Blind Leading The Naked*, and its attendant single, a cover of Bolan's *Children Of The Revolution* out on London, the band recently flew in from the US to do what they do best — play live.

"It's the best way to experience the band," says Gano, looking perfectly cherubic and the antithesis of a rock star — only the impish blue eyes giving any hint of the wit that has been responsible for some of the most apposite lyrics around. "We never have a set list. Brian (Ritchie, the virtuoso bassist) tries to gauge the set as it progresses to suit the audience — and our whims. Sometimes we play the same place two nights in a row

encapsulation of what being a teenager means that rock and roll has produced in the last 10 years.

"They weren't exactly pages out of my diary," Gano muses in a speaking voice not a million miles from the nasal whine that elevates the whole Femmes' sound. "But there is, of course, a lot of personal experience there. I don't consider these songs the Blues, but they're in the same spirit."

The story of Gano's eventual departure from highschool — it would make perfect teen cinema: Gano being literally ejected after playing the quintessential Femmes' song, *The Manic Gimme The Car*, in front of the assembled school — is well-documented, but the trio's antics are still the stuff that movies

The Femmes introduced themselves to the UK as a band pretty well divorced from everything else

— and, occasionally, record company nightmares — are made of, but The Femmes count themselves lucky on that score, dealing with Slash/Warner's in the US and Rough Trade first and now London over here.

This is a band determined to go its own way and their record companies have obviously sensed this and allowed the band to develop without undue pressure. "They do the best thing and give us complete autonomy," says Ritchie.

While they're still maybe too weird for mass consumption here (and they really can be *wild* live), the boys reckon they're pretty famous at home in the US, though still lagging behind the likes of REM.

But while REM have made their mark here (in the press at least, if not the charts), it's still a developing market for The Femmes. Their releases are guaranteed to attract magazine and TV interest, if not straight sales, and, for the moment, it seems to be a situation that everybody's happy with.

The word is spreading too. The Femmes are by no means hung up on being stars ... but they love being loved.

"We didn't really know what we wanted when we started," says DeLorenzo. "But over the last few months I've felt a growing satisfaction with what we do and I'm proud of that."

Gano: "What keeps me going are those few, rare individuals who are really getting something other than simple entertainment out of what we do. Something that really matters or helps someone."

Do The Femmes have a message or meaning? Is it in Gano's religious preoccupations, politics or simply their love of fun and sharing and enjoying their music with their fans? It's probably the latter and in the process they're producing the sort of wild and passionate music that everyone — families and axe murderers alike — can thrill to, or so the story goes.

● Live review next week.

A stab at the satire concept

By John Best

SATIRE — alive and well and available in eight different formats from blanco y negro. From the title down, Sudden Sway's *Sing Song* is a finely-honed piss-take on all aspects of the biz — the bureaucracy, the half-baked lyrical concepts, the endless remixing and remodelling that passes for innovation — the whole damn caboodle in fact. And to make it a perfect parody, *Sing Song* actually has a tune strong enough to make it work on the level of the pop it's parodying.

But there's no need for us to examine it, because, of course, Sudden Sway (or rather Finepro the presentation people for Conceptal, of which Sudden Sway is but Project FPRO-03-a-Wb) do it for us with their "Basic Introductory Material (Media)".

"We read somewhere, right, in a book sometime, that there's eight things to do with an atom; there's eight sort of element things; er, eight comes into evolution; and er, some religion has eight in it somewhere as well."

Cosmic coincidences aside, Sudden Sway are at pains to point out that all eight versions of *Sing Song* were separately performed, recorded and produced, and provide "a nice compact set of emotions you can just file away and play with anytime you like".

There's also Promo Pack PK-SS-19 (Retail) which is there to tell the trade in Radio One-style just how eight versions of *Sing Song* are going to establish "a strong initial

sales base" and "stimulate a basic urge to acquire" which will "produce a high retail awareness".

The music itself is intentionally innocuous, midway between Stephen Duffy and a computer ad jingle, with a constant refrain urging us to "harmonise with the singalong sound", but reminding us "over and over and over again, there's no bloody point to these voices".

Priceless.

'Sensational' Scots make bid for the top

STARDOM ISN'T all the life of Reilly, as many could testify, but two particular Reillys, Charles and Jack, guitarist, singer and driving force behind Strangers & Brothers, have high hopes.

The title of their debut single, *Sensational*, reflects the optimism behind their sleek, polished sound. And it's one of those rare commodities: tuneful enough for daytime radio and suave enough for the more discerning clubber, falling someway between Thomas Leer and David Sylvian — without the latter's posturing.

While the pair (Pictured below) are happy to gloss over the usual pedigree much vaunted by Glasgow bands (no hip names, no pack drill), given the chance they will talk till the cows come home about their faith in the band — bassist Brendan Moon, keyboardman Andrew Alston and drummer John Wilson — their happy relationship with Magnet ("the hardest thing for



any young band is finance; being on the dole doesn't inspire you") and their hopes for the future.

The future begins this week with the single's release on Magnet, forthcoming sessions with Andy Peebles and Saturday Live for Radio One, plus lots more live dates.

One of the least conspicuously hip members of the Glasgow school of '86, Strangers & Brothers could be making friends and influencing people while the rest are still perfecting their haircuts.

Violets' femme fatale



REMEMBER THAT series of great Blondie singles at the back end of the Seventies? So do The March Violets, once in the same black bag as your Sisters Of Mercys and Southern Death Cults, but now in search of elusive pure pop with a darker edge.

Their first major label single, Look To The Sky (London Records), is not Hanging On The Telephone, but the thought's there. And in new-ish vocalist Cleo (above), they have a pair of eyebrows to match Debbie Harry's lips any day.

Red Guitars in the pink

WHO'D HAVE thought that Hull could be the latest hotbed for homegrown talent? Humberbeat? Maybe not, but along with The Housemartins, The Red Guitars are making their mark. After a hiatus last year when frontman Jerry Kidd quit the group, the Guitars are back with a new single, National Avenue, released last week (24 February) on Virgin.

A smooth and west-coastish mellifluous number, reminiscent of the late great Friends Again, National Avenue will be followed by a national tour, scheduled for April, while the country had a taste of things to come with the group's appearance on BBC-2's Red Herring series (27).

Capital seeks Fringe artists

LOOKING AHEAD to summer, and its Fringe event which runs alongside the established Music Festival, Capital Radio wants to hear from performers and venues who would like to take part and live up what is a traditionally quiet period.

Last year's Fringe attracted more than 3,000 artists to London, including George Melly and Kenny Ball. This year, the ball will once again start rolling with an open air concert and draw to a close with a Pick Of The Fringe show at the Duke Of York's Theatre.

● Contact Julian Sluggett at Capital Radio on 01-388 1288.

Natural optimists

EXECUTING A neat *coup d'état* on Brilliant's Love Is War hi-tech funk are State Of Play, with an optimistic alternative to combat embodied in the memorable chant: "Good is anything that brings people together, bad is anything that keeps them apart", on their debut single Natural Colour out this week on Virgin.

The foursome are managed by Kenny Smith, who's also responsible for Eurythmics, and have just finished recording a debut LP for May release in their home studio in North London.

Feargal — worth waiting for

AFTER WONDERING whether a trip to Hammersmith Odeon on a bitterly cold night was going to be worth the effort, it came as a pleasant surprise to discover that, far from simply being the most visible relic of The Undertones, Feargal Sharkey had worked very hard to provide one of the most entertaining shows of recent years.

Scottish support act Fruits Of Passion, fronted by impressive vocalist Sharon Dunleavy, a rose among five anonymous thorns, toiled for those not queuing in the bar, and drew a reasonable response — comparisons with Clare Grogan (Altered Images) and Annie Lennox, while understandable due to her broad accent, seem slightly misleading, as a more accurate parallel is with Lulu and the Luvvers' powerpop offering, as can be heard on the group's latest single Love's Glory (Siren), produced by Eloise man Jon Kelly.

The theatre had filled for Sharkey, who fronted a 10-piece band, the members of whom were less than household names. Unsurprisingly, most of the material came from his eponymous LP on Virgin, which is already — and deservedly — gold; aside from the two hit singles, another potential single seems to be the Chrissie Hynde-penned Made To Measure, although one of the two new songs featured, Please Don't Believe In Me, could be a candidate.

Although it must be said that Sharkey is not yet a great songsmith, the constant movement of the musicians (special praise here for the two backing singers) and good lighting effects held the attention and Listen To Your Father, a superb When A Man Loves A Woman (another potential hit?) and a rave-up Harlem Shuffle (apparently the new single by The Rolling Stones) provided the necessary lifts.

Altogether, an unexpectedly excellent evening, which will do Feargal Sharkey's reputation and sales no harm at all.

JOHN TOBLER

Ozzy Osbourne: good, bad or ugly?

THE GREATEST commendation of an artist's talent comes when, even though he hasn't performed well, the packed crowd are still refusing to leave two minutes after the house lights have been turned on.

To the pundits, Ozzy Osbourne's shows at Hammersmith Odeon were terse and flat. To the paying punters — four full houses of them — they were brilliant entertainment.

Ozzy achieves the effect with a chunk from his new album, The Ultimate Sin, a selection of standards from his solo career and the crowning glory of Iron Man and, as a one-song encore, Paranoid. How he does it, though, is anybody's guess.

His voice lacks power, his movements lack dynamism and his delivery lacks direction — but the fans

can't get enough, and probably weren't offered enough on Ozzy's short set.

However, that is probably a sharp tactic: leave them wanting more so that they are more likely to turn up to see his headlining set at this year's Donington Rock festival.

JEFF CLARK-MEADS

Christy Moore tops — bar none

ONLY CHRISTY MOORE could shut the bars at Kilburn's National ... and get away with it. So the squat Irishman did it again, two-and-a-half hours, no let up, never a foot wrong. Moore the performer came over strongest this time, the pacing of the pithos with the politic, the humour with the heartache.

More Irish than Ireland itself, the National reeled, packed and steamy on the bitterest of February nights. Closing the bars might seem small potato to some, but this most stringent of impositions is damn near heresy in Kilburn. Is it arrogance on the part of the artist to expect this? Or is it simply that he wants the best conditions for his music? Certainly, by reaction it was the latter, with people quietening down the odd rowdy element at the back of the hall.

Moore's latest LP, Ordinary Man (WEA) saw a developing, expansive sound, but live it was still just yer man and the guitar, totally filling the hall and ending, as ever, with a rousing Lisdoonvarna. Then the bars opened.

DUNCAN HOLLAND

Bright new name in Mr Mister?

IT IS an indictment of the whole music industry when a record company feels that it has to present a chart band on stage just to prove they can actually play.

However, RCA was determined to show the world Mr Mister's talents on the basis that a hit single is not evidence enough of their abilities. The band duly obliged, laying out the goods at the Marquee with the confidence of a group about to start a world tour.

Mr Mister instantly had the packed crowd on their side, winning them over with their warming, melodic, lightweight rock. But now and again the tempo was broken by a very familiar chord or phrase, most of which sounded as though The Police or Queen had thought of them first.

The other side of the coin, though, was the thoughtful and interesting Broken Wings and the Marquee's massive reaction to it.

If Mr Mister can stay from musical areas that have already been trampled barren, they could be the closest thing yet to the bright new talent the industry is crying out for.

JEFF CLARK-MEADS

Crue outclassed by Cheap Trick

THERE'S A very disturbing feeling that manifests when, from all angles, a bill looks as though it's upside down. It's a horrible realisation to discover that the shiny-bright and thoroughly entertaining Cheap Trick appear beneath the

dull, ponderous and predictable Mötley Crüe.

It is impossible to deny that Crüe are effective; at Hammersmith Odeon they achieved comprehensive headbanging in very short order. However, the main tool of their trade is overkill. They rely on a massive lighting gantry, a massively expensive stage set and huge amounts of make-up to disguise the fact that musically they're as exciting as last week's news.

In total contrast, Cheap Trick use no artificial aids on stage, finding that brilliant songs and a good deal of talent are better weapons. At Hammersmith, vocalist Robin Zander was in particularly excellent form, bringing class and power to everything he did. His soaring counterpoint to Rick Neilson's guitar on Tonight It's You was proof on its own that there is no justice while Cheap Trick are not included in rock's first division.

JEFF CLARK-MEADS



Arrowsmith long shot

EUGENIE ARROWSMITH (above) looks every inch the star that 10 Records want her to be. Unfortunately, she doesn't yet sound like it.

Visibly nervous — and who can blame her? — before a crowd of media people at 10's launch evening at the Kensington Roof Gardens, she battled with a set of very ordinary Alf-style songs, which she failed to make interesting.

And while her band of anonymous-looking individuals hammed it up on some unsympathetic guitar solos, Arrowsmith, already something of a media starlet via masses of publicity and obviously made to be adored, struggled to find the right pitch for her voice, which seemed most comfortable at a deepish, husky level. Only her single, Dancing In My Heart, was in any way memorable.

Right now, she needs plenty of time to train her voice and get a batch of decent songs together, but when she mentioned her forthcoming album at the Roof Gardens it seemed as though somebody, somewhere is trying to make it all happen too soon.

DANNY VAN EMDEN



STATE OF PLAY: kick-off on Virgin

TOP 75 SINGLES



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

1	CHAIN REACTION Diana Ross	Capitol (1) 2CL 386
2	WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING ● Billy Ocean	Jive (J) VET 114
3	LOVE MISSILE FI-11 Sigue Sigue Sputnik	Parlophone (1) 2R SSS 1
4	MANIC MONDAY Bangles	CBS A 6796 (1) 2 — TX 6796
5	STARTING TOGETHER ○ Su Pollard	Rainbow RBR 4
6	BURNING HEART Survivor	Scotti Brothers A6708 (1) 2 — TX 6708
7	HOW WILL I KNOW Whitney Houston	Arista ARIST (1) 2 656
8	ELOISE Damned	MCA GRIM (1) 4
9	DON'T WASTE MY TIME Paul Hardcastle	Chrysalis PAUL(X) 1
10	THEME FROM NEW YORK, NEW YORK ● Frank Sinatra	Repnse K1 4502 (1)
11	POWER OF LOVE/DO YOU BELIEVE IN LOVE ○ Huey Lewis and The News	Chrysalis HUEY(X) 3
12	HEAVEN MUST BE MISSING AN ANGEL ● Tavares	Capitol (1) 2 JAV 1
13	IF YOU WERE HERE TONIGHT (Remix) ● Alexander O'Neal	Tabu (O) TA 6391
14	(NOTHING SERIOUS) JUST BUGGIN' ● Whistle	Champion CHAMP 1 (2) 2
15	RISE Public Image Ltd	Label/Virgin VS 84 (1) 2
16	HI HO SILVER ● Jim Diamond	A&M AM (1) 296
17	AND SHE WAS Talking Heads	EMI (1) 2 EM 5543
18	HOUNDS OF LOVE ● Kate Bush	EMI (1) 2 KB 3
19	LIVING IN AMERICA James Brown	Scotti Brothers (1) A 6701
20	ONE DANCE WON'T DO Audrey Hall	German DG (1) 7
21	SYSTEM ADDICT Five Star	Ten/Ten/RCA PB 40515 (1) 2 — PT 40516
22	STRIPPED Despche Mode	Mute 780NG 10 (1) 2 — 1280NG 10
23	BORDERLINE ○ Madonna	Sire W 97 60 (1)

MUSIC WEEK



8 MARCH 1986

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61	PAIN Betsy Wright	Cooltempo/Chrysalis COOL(X) 117
62	NEW I CAN'T LET YOU GO 52nd Street	10/Virgin TEN 11 4 (1) 2
63	LADIES Montironix	10/Virgin TEN 11 6 (1) 2
64	SHOT IN THE DARK Oszy Osborne	Epic (1) A 6859
65	NEW UNDER A RAGING MOON Roger Daltrey	10/Virgin TEN 8 (1) 2
66	JUST CAN'T STAND IT Matt Bianco	WEA YZ 62 (1)
67	MY MAGIC MAN Rochelle	Warner Brothers W 8838 (1)
68	FEMALE INTUITION Mai-Tai	Hot Mel/Virgin VS 84 (1) 2
69	MOON OVER BOURBON STREET Sing	A&M AM (1) 305
70	SATURDAY LOVE Cherrelle With Alexander O'Neal	Tabu (1) A 6829
71	IF I RULED THE WORLD Kurtis Blow	Club/Phonogram LAB(X) 26
72	ANOTHER NIGHT Ariella Franklin	Arista ARIST (1) 2 657
73	SUSPICIOUS MINDS Fine Young Cannibals	London LON(X) 82
74	NEW HERE COMES THE MAN Boom Boom Room	Fun After All (1) 2 (JUN) 101
75	NEW COME HELL OR WATERS HIGH Dee C. Lee	CBS (1) A 6869

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

THE NEXT 25

76	(82) HEARTACHE NO. 9, Hot Chocolate	RAK (1) 2 RAK 386
77	(80) DON'T TELL ME LIES, Brexite	Sire SPEN 1 (1) 2
78	(64) DON'T YOU FORGET ABOUT ME, Simple Minds	Virgin VS 749 (1) 2
79	(59) THE POWER IS YOURS, Redskins	Decca RR 13
80	(76) ONE STEP, Kissing The Pink	Magnet (1) 2 KIP 8
81	(—) SECRET LOVERS, Atomic Starr	A&M AM (1) 307
82	(—) RHYTHM OF YOUR LOVE, Label Roberts	Hot Vinyl HV (1) 18
83	(—) DO YOU LOVE ME, Dorel Coleman	Fourth & Broadway/Island (1) 2 BRW 42
84	(81) MADONNA'S SEXES, Jennifer Rush	CBS (1) A 6910
85	(—) LOVE IS WAR, Brilliant	Food/WEA FOOD 6 (1)
86	(—) BACK WITH THE BOYS AGAIN/GET IT RIGHT, Joe Fagan	Towerbell TOW 84
87	(—) STUNNING OUT, Paul Laurence	Capitol (1) 2 CL 393
88	(—) ONLY LOVE CAN BREAK YOUR HEART, Auri Juleps	Sire BUY (1) 241
89	(—) HOLD ON TO WHAT YOU'VE GOT, The Dance Society	Probe/Arise SOC 1 (2) 9
90	(—) THE TRUMPHANT BOYS (EP), Hot Man Hot Beat	Sire W 97 60 (1)
91	(—) TURN TO THE LEFT, Alannah Myles	Probe Plus—(1) 2—RUMAP 11 (1) Probe Plus

STUDIO WEEK

Studio

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Group identity for Odyssey operations

WAYNE BICKERTON, owner of Odyssey Studios and a host of other music and media-based companies, has set up the Odyssey Group to provide a corporate identity for all Odyssey Studios based activities.

The changes, which give both a new name and a new emphasis to Bickerton's State group of companies, came into effect during February. New logos and letterheads based on the familiar spectrum theme have been introduced.

Bickerton believes the changes were necessary to allow further

development of the facilities and services side of his operation. They come hot on the heels of Odyssey's best ever year, with a 1985 profit far exceeding that of 1984 — the company's previous best.

He says: "Record production and music publishing will remain an integral part of our business. However, I am increasingly mindful of the need for a continuing response to the demands of technological change. The launch of Odyssey Broadcast and Cable, and last year's acquisition of Reliable Source, have already proved that a fully integrated range of activities is the best way to build on the success of our studio operations."

Eight companies will now come under the Odyssey Group banner, which will act as a holding company for all.

Meanwhile, Odyssey Studios has been busy recording a six-hour radio profile *In Other Words* — David Bowie, which is the first of a series on UK music makers. Angie Bowie narrates the Bowie profile, which will be available for airing in six one-hour segments or customised for other formats.



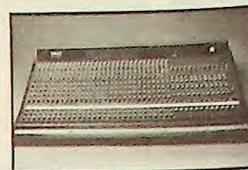
WAYNE BICKERTON

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Tax man threatens studio expansion

ISLINGTON-BASED Ezee Studios has enlisted the help of its local Member of Parliament, Chris Smith, in a bid to stop the Inland Revenue blocking its plans for expansion. The case could have serious repercussions for studios all over the country.

Graham Oakes, managing director of Ezee, approached Islington South and Finsbury MP Smith at the beginning of this year, after the Inland Revenue refused to approve an expansion loan under the Government's new business expansion scheme. The Inland Revenue said Ezee was a leasing operation rather than a manufacturing one and was therefore excluded from the scheme.

Ezee, which includes Band Aid and numerous young, up and coming bands among its clients, de-

cidated at the end of 1985 that if it expanded its studio space it would be able to provide better facilities and develop the business. Financiers Hoare Octagon approved Ezee's plans, and agreement in principle was given for the expansion loan.

After the Inland Revenue refused its approval, Ezee sought the opinion of a QC, who stated that the business does qualify and should not be ruled out.

Smith has now appealed to Chancellor Nigel Lawson on behalf of Ezee, asking him to intervene on its behalf. He says: "This is a thriving business, bringing in foreign earnings to Britain and employment opportunities to Islington. I fully support their aim to expand and hope the Chancellor will see reason. If the expansion does go ahead they will be able to take on 10 more staff immediately and more in the years to come."



TAKING a firm grip at Abbey Road: interviewer Dan Neer with Paul Rodgers (left) and Jimmy Page from The Firm.

SW at AES

MONTREUX: Several companies among more than 200 exhibitors at this year's AES — one of the biggest ever — have new products and services up their sleeves. The low-down on some of these is featured on p16, while looking back at the recent Musik Messe in Frankfurt, there is a special report on p22.

Studio Week also has its biggest presence ever at AES — Sue Sillitoe (news) and Phil Graham (ads) can be contacted at the *Studio Week* stand (N8 in Hall 100, right by the central bar).

Transatlantic Abbey Road

WHAT HAVE Sting and The Firm got in common? Answer: they have both been involved in recent transatlantic radio shows produced at London's Abbey Road studios.

An hour-long satellite programme from studio three featured Paul Rodgers and Jimmy Page from The Firm, talking about their forthcoming US tour interspersed with six

tracks from the Mean Business album. Interviewer Dan Neer handled calls from listeners as far away as New Orleans, Chicago, California and New York for NBC Radio Entertainment and Abbey Road engineer Peter James was at the controls.

● For full details of the Sting broadcast, see p14.

STUDIO EFFECTS... KEYBOARD INSTRUMENTS... DRUM MACHINES... YOU NAME IT...

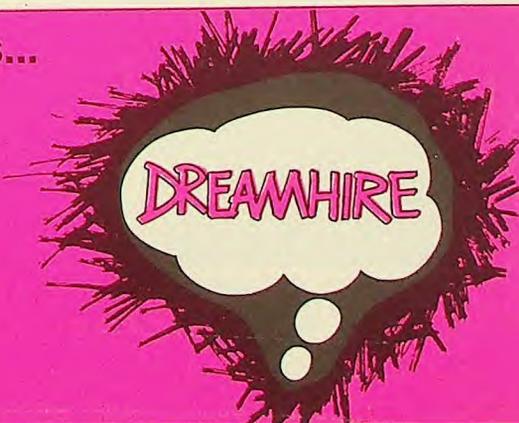
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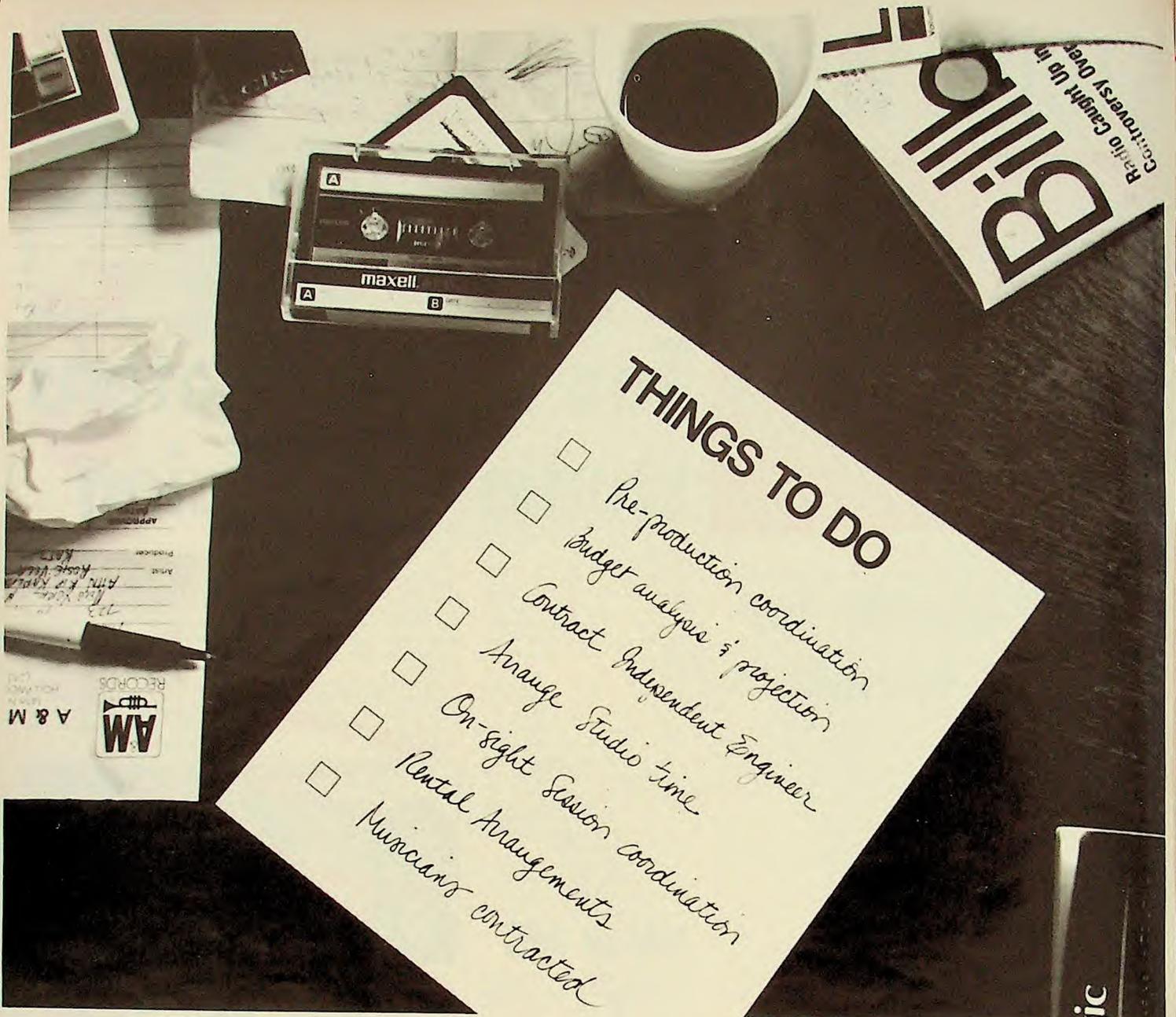


Photo by Karin Willis

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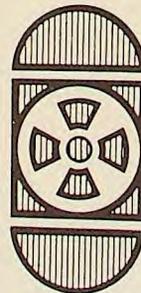
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Klark Teknik buys into the mixing market

KLARK TEKNIK has launched into the mixing console business by buying Dearden Davies Associates, the audio mixer manufacturers.

The deal is designed around DDA's achieving pre-tax profits of £500,000 by the end of March, 1987. If it achieves that, the value of the acquisition at today's share prices would be in the region of £2½m.

According to the agreement DDA becomes a wholly-owned subsidiary of Klark Teknik. It will continue to operate from Isleworth, Middlesex, under the DDA banner, with all existing lines continuing production. Apart from a few minor modifications no changes are planned for the console pro-

ducts.

Philip Clarke, chairman and managing director of Klark Teknik, says: "This move increases Klark Teknik's spread of product lines and brings us into the mixing console industry, where we can use both our technical expertise and our distribution network to good effect."

"We expect the deal to be of mutual benefit to both companies. Klark Teknik is already well estab-

lished in the digital field, whereas DDA is not — so they will benefit from our knowledge."

"DDA is a financially successful company, with products that are proven and popular in the marketplace. We will be earning mutual benefits in technological terms."

David Dearden and Gareth Davies will be working closely with the Klark Teknik team on future R&D projects. Dearden is joining the Klark Teknik board of directors.

Syco rides crest of digital revolution

SYCO SYSTEMS is about to open its newly refurbished London premises. It claims it will provide a level of service and personal attention that will go further than anything in the industry to date.

New facilities include an additional demonstration suite, a new reception area, a cafe for staff and guests and a multi-purpose gallery — all of which have cost the Paddington-based company about £100,000.

Syco's Michael Kelly says: "We realised people were imitating our approach so we felt it was time to take a giant leap forward and go as far up-market as we could. All of the investment has gone towards improving facilities for clients — not on offices or new boardrooms."

"In the final analysis the most important thing is the relationship between the supplier and the client — something which is not always easy in this industry."

Syco was formed in 1979 to market the Computer Musical Instrument from Fairlight. The resulting digital revolution in the music industry has seen the company go from strength to strength and it now markets equipment for a wide range of companies, including Digi Design, Quantec and Linn.

Alongside improvements to the company's facilities is development of its engineering resources. It now employs seven qualified engineers and has added a customer services department offering round-the-clock technical support.

Bridge the gap

RECOGNISING THE need for Midi-based interface equipment, Sycologic launched the M16 Digital Midi Matrix at the recent Frankfurt Musik Messe.

As the research and development arm of Syco Systems, Sycologic first recognised the need to bridge the analogue-to-Midi generation gap more than 18 months ago. It believes this latest product — a 16 by 16 way midi matrix — also responds to customers' needs.



SYCOLOGIC'S M16: more control for £599 plus VAT (seen here with two expanders).

The equipment's main strength is the ability to store and recall up to 32 patches or matrix configurations.

Wow and Flutter

Wow: here it is, the new-look *Studio Week*, that's now being seen by many more people each month than ever before. And you've stumbled right into the heart of **Wow and Flutter**, the liveliest grapevine of juicy news tidbits, wild claims and just plain gossip in the whole of the studio and pro-audio scene... For instance, have you heard that **Sarm (West)** is going to be... (but more of that next month)... And did you know that **SSL** is developing a desk which has a phenomenal... (hush my mouth, that would be giving the game away)... But seriously, welcome to the latest stage in the steady and exciting expansion of *Music Week's* coverage of the studio scene in *Studio Week*, the only pro-audio magazine written for the music industry... *Studio Week* will be first with the news, in tune with the views and up front with the previews of all the exciting developments coming through in this rapidly developing industry... You may be wondering how a monthly magazine gets to be called *Studio Week*, rather than *Studio Month*. Well, *Studio Week* is proud of its association with *Music Week* — the only UK trade publication for the music industry — and is keen to maintain that corporate identity, but also we want you to feel that there is a special week in each month when *Studio Week* will be updating you on everything you need to know to help you do your job more efficiently.

One-day mastering

CBS STUDIOS in the West End of London is introducing a maximum 24-hour turnaround time for disc mastering, cassette duplication and CD mastering. Most jobs should be completed within this time limit.

Studio manager Rodger Bain says CBS has recently installed a second VMS 80 cutting lathe, replacing the VMS 60 lathe which had been used mainly for in-house work.

He explains: "We have had one VMS 80 for some years and that is operated by Tim Young who does only client work. With the installation of our second lathe, operated by Andy Ba Costa, we will now be able to carry out more client work. The room is being re-designed by Keith Slaughter to improve the acoustics and make it more client orientated and we are taking on a third engineer to look after the in-house work."

The three engineers will work a

staggered shift system so that a normal working day will be 17 hours long. CBS is also increasing its CD mastering facilities and cassette mastering — an area which already successfully works a 17 hour day.

Bain adds: "Because of the nature of this business, mastering is always the last stage in the process and therefore it is often the stage which comes under pressure if recording takes longer than expected and the release date gets imminent."

"With mastering, the picture is so dynamic and fluid that things can change in a matter of hours, so it was essential to be able to respond quickly to changes. We also feel that it is no good just offering a fast service — you also have to offer quality. That is why we have invested in the best possible equipment."

STUDIO WEEK

Studio

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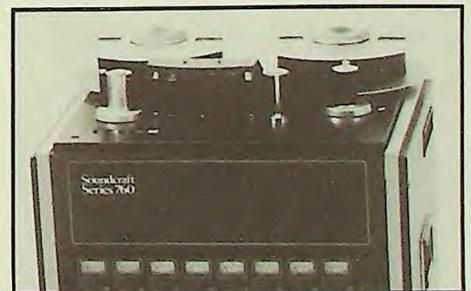
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DEC appointments boost sales drive

ADRIAN BAILEY is the new sales marketing director of DEC Ltd — more commonly known as the Mitsubishi Pro-Audio Group.

Bailey joined the company six months ago to spearhead its marketing drive. He has 16 years experience of the pro-audio industry which includes a long spell at Neve International.

As sales and marketing director, Bailey will be responsible for all the Group's sales operations including Mitsubishi recorders, Quad Eight consoles and Westrex film equipment to the UK, Europe, the Middle East and India.

Other recent Mitsubishi appointments include Karl Walters who is now manager of the technical services division. Formerly a technical service engineer at Neve International, he specialises in the maintenance of the NECAM automation system and the 8108 audio mixing console. His responsibilities include installation, acceptance testing and servicing.

Simon Bradbury, formerly with Rank Film Laboratories and Jacobs Studios, has also joined the technical services team and the final appointment is Karl Chapman who, as sales engineer for the Group, will be responsible for the sales of pro-audio products across the UK and Europe.



Bailey — 16 years in pro-audio.

Munich venue for engineers

THE 14th Tonmeisterstagung München 86 — a sound engineers' conference — will take place in Munich this year between November 19 and 22 in the Congress Building of the Deutsche Museum.

The conference, now in its 35th year, offers a platform for the exchange of ideas and experience between sound engineers from all areas of the recording industry.

There will be an extensive lecture programme — reinforced by workshops and an exhibition.

Extra stands for APRS

APRS SECRETARY Edward Masek is working hard to gain extra space for latecomers wanting stands at the APRS 86 Exhibition taking place at Olympia 2 in August — its first year at this venue.

Masek is now putting companies which have not already applied on notice that if they don't act fast they could lose out. "Move quickly if you want to be assured of one of the extra 17 stands now made available by using a part of Olympia 2 intended as space for the 1987 show," he says.

The Exhibition has already grown by 35 per cent in area and was a sell-out within three hours on the day of the ballot for stands. This

year the ballot for space and position was held under a new system which, despite some initial misunderstandings, resulted in contented exhibitors who reported that the new scheme was both workable and satisfactory.

With the move to Olympia 2, many exhibitors have taken the opportunity to book bigger stands. So far some 120 companies have been fitted in and the total is certain to rise. Many exhibitors are old hands at APRS exhibitions, but this year's event has also attracted some new faces including Armon Electronics, MTR, Strudwick Research, Mitsubishi, Munro Associates, Akai, Turbosound, Anders

Electronics, Tracsystems and DW Labs.

The show, which will be officially opened by Peter Brooke, Minister of State at Treasury Chambers, will feature a sound village of specially constructed demonstration suites which are being bought by APRS for use at this and future shows. The demonstration booths measure 3m by 5m and have spring closed doors. They will also be fitted with push/pull double ventilation systems.

Apart from the sound village the rest of the show will remain 'silent' at the request of 90 per cent of the exhibitors who wish to talk business uninterrupted.

More power for Power Plant

BIG COUNTRY and Sade are among the artists who have been keeping Power Plant Studios busy during the first part of this year, making the most of recent changes there.

Designed by Andy Munro, Studio Two has a 36-channel SSL 4000E desk with new EQ cards and Total Recall. Studio Three (The Gallery) has a Harrison MR3 44-channel console with Mastermix.

Studio One has also undergone changes. The control room housing the Harrison series 24/36-channel console has been rebuilt, again

designed by Munro, who has installed live ambience mirrors in the large recording room.

Callie Mather, ex-Phonogram A&R, has joined Power Plant as studio manager. She is also managing freelance producer/engineer Mike Pela, currently producing Midnight Pela's recent co-production credits include Fine Young Cannibals and Sade, who re-mixed her new single with Pela, following the completion of her second album Promise, which was also recorded at Power Plant.

Big Country have been record-

ing and mixing their new album with producer Robin Millar and engineer Will Gosling. Millar has also been re-mixing the new Style Council single.

Other recent visitors include The Coolnotes, recording their new single with US producer Bobby Eli and engineers Pete Brown and John Gallen; producer Bob Sargeant with Breath and The Monroes; producer Steve Harvey with Dante, Flesh and Total Contrast; and producer Gary Lyons mixing the Gene Loves Jezebel album with engineer Peter Brown.

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Amazon Studios



Above, control room of Studio Two, with its 48-frame, 32-channel console. Right, control room of Studio One — "a host of state-of-the-art equipment"



AMAZON STUDIOS 1986 is a far cry from those heady days back in 1974 when founder and owner Jeremy Lewis started out in a rented building with just his Jolly Green Giant for company.

Lewis' Jolly Green Giant was in fact a signal data machine from NASA in the US which had been converted into an eight-track recording machine. But the eight feet tall, green, valve-driven monster had another function — it kept the studio warm.

"I used to come in on a cold winter morning, switch the thing on and warm my hands in front of it because it gave off so much heat," says Lewis nostalgically.

Twelve years on nostalgia is a luxury he can afford, as Liverpool-based Amazon is now the largest commercial studio complex in the UK, outside

London, with two SSL studios and a 16-track demonstration studio.

The achievement follows a period of rapid growth over the past 18 months which has put Amazon on the map as a major force in the UK recording scene at a cost of £500,000.

The amazing Amazon re-vamp began when Lewis bought the building he had been leasing at Stop Gate Lane, Simonswood, and built on an extension to house new offices and a games room, bringing the total floor area to 6,000 sq ft. Once that was completed, Eastlake Audio was commissioned to build a mix room and overdub studio, complete with a 48-frame, 40-channel SSL 4000E console with total recall.

Lewis says: "We were finding that people were

coming here to record and then going elsewhere to mix. Our aim was to encourage artists to mix out of London, so we set about building something special to attract them." The result is Studio One — the only SSL mix room outside London.

In October 1984 the studio was opened. Alongside the SSL console is a whole host of the latest state-of-the-art equipment, including Eastlake TM3 monitoring, Otari MTR 90 recording machines with Studer, and MCI Stereo 1/4- and 1/2-inch machines, Sony PCM digital mastering and Aiwa cassettes.

Reverberation and delay are provided by five AMS units — one AMS 1580 S with de-gitch and remote on the console, one AMS 1580 remoted to the console, one AMS RMX16 reverb with remote,

continued on page 6

*Well Done, Jeremy!
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Northern England's two finest studios.*

Solid State Logic



Studio Two — it houses a Steinway grand.

continued from page 5

one AMS keyboard controller operated by a Roland 101 synth and one AMS phaser flanger. There is also a Lexicon 224X with LARC remote and an EMT valve plate.

The mix room also has a wide range of outboard gear, including an Eventide 949 harmonizer, a Mar-

shall time modulator, a Bell BD80, an Aphex aural exciter, an Aphex compeller, a pan scan, two MXR 30-band graphic equalisers and a twin-channel Orban de-esser, plus Urei compressors and Drawmer gates.

Lewis is justifiably proud of Studio One, but like all perfectionists he still has plans up his sleeve. "We

have some extra land and I think it's on the cards that we'll build another studio there to work in conjunction with the mix room," he says.

We're also looking at the Mitsubishi digital multi-track machine and, as we already do a lot of 48-track work, we're considering filling up the spare eight channels on our SSL console. At present we hire in extra equipment for 48-track, which works out as a good deal for clients because we only charge 24-track rates plus the cost to us of the hire and link-up."

Re-fitting Amazon's Studio Two was a natural progression once Studio One was completed. "This is quite a different environment," explains Lewis. "It's a large control room and large recording area, with two ISO rooms — one dead and one live — and hardwood and carpeted floor area which houses a Steinway grand piano.

It's already a firm favourite — advance bookings include Icicle Works, OMD, Echo and the Bunnymen, and China Crisis. In fact Studio Two is almost fully booked until June."

Studio Two has a 48-frame, 32-channel SSL 4000E console, plus Otari and MTR 90 recording machines with Studer and MCI stereo machines. The outboard list is equally impressive and includes AMS RMX 16 and 1580s, an AMX keyboard controller, EMT plates, Yamaha reverbs, Urei, Drawmer and Audio and Design compressors, a Bell flanger, Drawmer gates and JBL 4350 monitoring.

Having completed Studios One and Two, Lewis is now planning to tackle Studio Three — the 16-track demo facility. He says: "This is very popular with local bands and we've seen many a band get a recording deal on the strength of demos made here."

The equipment is simple but effective — comprising a Soundcraft 16 series desk, Teac 16-track recorder with DBX, Ampex stereo with Ibariez har-

Congratulations to everyone at Amazon Studios from all of us at Stirling Audio Systems. It's been great to be a part of your success!

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AMAZON STUDIOS

monizer, Urei compressors, and Mayer and Drawmer gates.

"Although we usually use Studio Three for demos and radio jingle work, we've also done excellent masters in there, including some of the mastering for the first China Crisis album. But mainly it's used by independent record labels and new bands, while major recording companies stick to Studios One and Two," Lewis says.

Despite the highly technical facilities on offer at Amazon, Lewis believes the main reason artists and producers keep coming back — and they do — is the atmosphere. "Amazon is right on the edge of Liverpool — in fact we're surrounded by countryside," explains Lewis, "so we make sure every need is catered for in-house."

"Apart from the games room, the studios have a TV lounge and cafe. Our rates for Studios One and Two include accommodation: we can sleep up to seven in our cottage and six in the adjacent farmhouse. We do our best to promote a friendly and efficient atmosphere. People say that's what keeps them coming back — they feel happy here and get a lot of work done too."

Lewis believes success is not just a matter of cheap rates. He adds: "We're cheaper than equivalent London studios but our rates have doubled over the last two years and we're now busier than ever. We're also attracting a lot of bookings from US producers, including Lenny Kaye and Craig Leon, who are both coming in soon. I'm not sure why this is the case but I suspect it's due to a combination of our rates, our equipment and our atmosphere, which all result in success."

That success has led to numerous chart hits for Amazon, plus seven gold discs and six silver discs, and it is also in line for four Amphax Golden Reel awards during 1985.

The team running Amazon on a day-to-day basis,



Studio One — the UK's only SSL mix room outside London.

leaving Lewis free to look after the in-house record label Inevitable Records, can take their share of the credit.

Studio manager is Geoff Higgins, who is backed-up by general manager Anne Lewis, secretary Caroline O'Connell, maintenance men Peter and Andrew Coghlan, who provide round-the-clock cover, and tape operators Mark Crellin and Paul Sinkinson — also renowned for his culinary skills.

"In the end," says Lewis, "it's success that counts. No matter how good a sound you produce, without chart success it's meaningless. At Amazon we manage to achieve both and that's why we're at the top."

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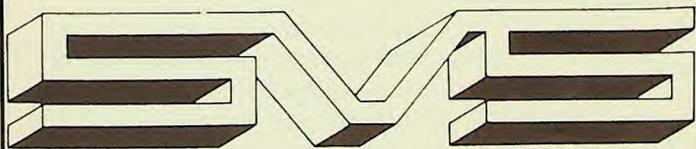
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Battery installs its fourth SSL console

BATTERY STUDIOS has added another Solid State Logic console to its equipment list. It claims it is the first studio complex in Europe to have four SSL desks in operation.

The latest addition is a 56-channel SSL 6000, which has been installed in Studio One. The 40-channel SSL 4000 that had been in Studio One is now in Studio Three, where Quested monitors have also been installed.

Other new equipment installed during a recent update includes two Studio A-820 two-track machines with centre time code facilities and a Fairlight CMI Series III.

Battery Studios is currently enjoying its share of chart success with Billy Ocean's *When The Going Gets Tough* at number one for three weeks and Talk Talk and Ruby Turner with Jonathan Butler both sporting top 30 singles.



Battery's 56-channel SSL.

Second digital seminar planned

FOLLOWING ON from the success of the first Digital Information Exchange seminar series last December, co-sponsors Sony Broadcast and specialist hire and sales company HHB have agreed in principle to hold another seminar series towards the end of this year.

The last three-day event drew over 230 users of digital audio technology from both the recording industry and the commercial sector.

During the seminars delegates were asked to fill out a form suggesting other topics and issues of interest that might be covered and this response is now being evaluated for the next event.

The last series was divided into

three separate events with record company audiences attending the first day, studio and post production engineers attending the second day and research scientists and engineers working in industry and academic institutions attending the third day which was mainly discussion based.

The organisers were disappointed with the response from the record companies, but delighted with the turn-out from the studios when over 140 delegates attended.

Chris Hollebome, sales manager of Sony Broadcast, says that the series was successful overall and taught everyone some useful lessons. "It has proved an extremely

valuable experience for us, although we may have to adopt a different approach to the record company audience this year."

For HHB, managing director Ian Jones says: "The phenomenal response, particularly from the studio engineering fraternity, proved that there is a tremendous desire on the part of the industry in Britain to stay ahead in all areas of studio production and post production."

Digital Information Exchange 86 is likely to take place at the same London venue — the Private Members Suite at London Zoo, Regents Park. Both Sony and HHB are keen to hear from potential speakers and to consider new topics for the 86 programme.

Village site for live-in rehearsal complex

AN OUT of town rehearsal studio which combines low cost rates with top quality facilities — including residential — will be opening for business this summer and already the bookings are pouring in.

Star Hall Rehearsal Studio, based in Kettering, Northants, was the brain child of proprietor Tim Oakes who realised there was a demand from musicians for a rehearsal studio with accommodation where they could write and arrange new material without paying recording studio prices.

A&R departments, concert promoters, managers and agents have all contributed to the initial plans. They were keen to see Star Hall developed as a specialist, relaxed location for evaluating possible future signings.

Oakes says: "Star Hall is a far cry from the remote, badly maintained ill-lit and fuggy dungeons that are touted as rehearsal studios. We hope to be open by June but we are already taking plenty of bookings which shows how much of a demand there is for this sort of facility."

Star Hall, previously a 19th century Temperance Institute and surrounded by at least five pubs, is set on the edge of a quiet country village just 53 minutes from central

London. The building has been fully modernised with six bedrooms and a bathroom complete with shower and sauna. The residential accommodation is sealed off from the rest of the complex so that only residents will have access. There is also a lounge, equipped with TV, video and hi-fi, a fully stocked kitchen and a dining room.

The studio area is 50' by 30' with an acoustically critical ceiling, soundproofed and with specialist sound damping facilities. At one end of the studio is the stage which measures 25' by 12' and with a depth of eight feet, the same size as most festival and US stadium stages. Beneath the stage are facilities for constructing soundproof booths for drum separation or for building a multi-track recording system. A special deal for hiring equipment has been arranged so that 8, 16 and 24 track recording packages are available on a weekly basis. This means that musicians can spend some time rehearsing and then, if they want to, they can record sketchbook tracks ready for the recording studio.

Star Hall is running an opening offer which works out at £300 per week. Anyone wanting to book should contact Oakes on 0536 81219.

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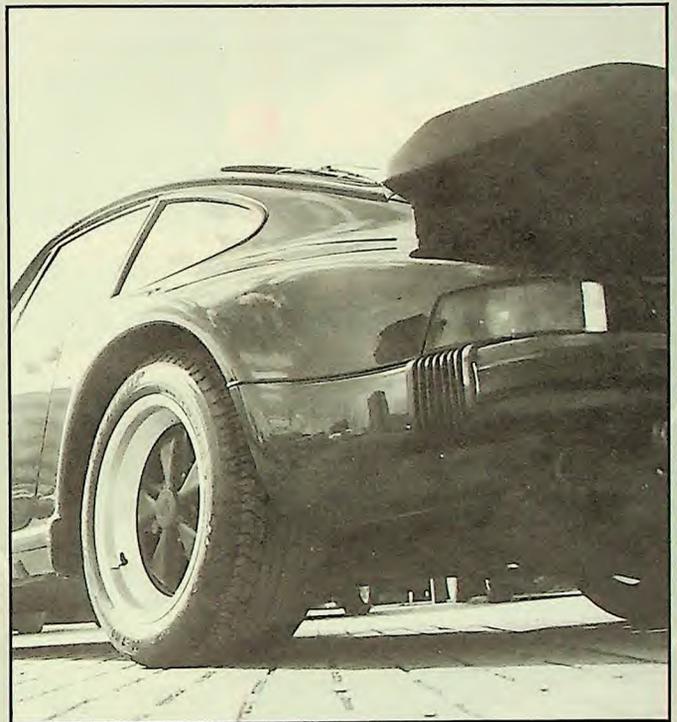
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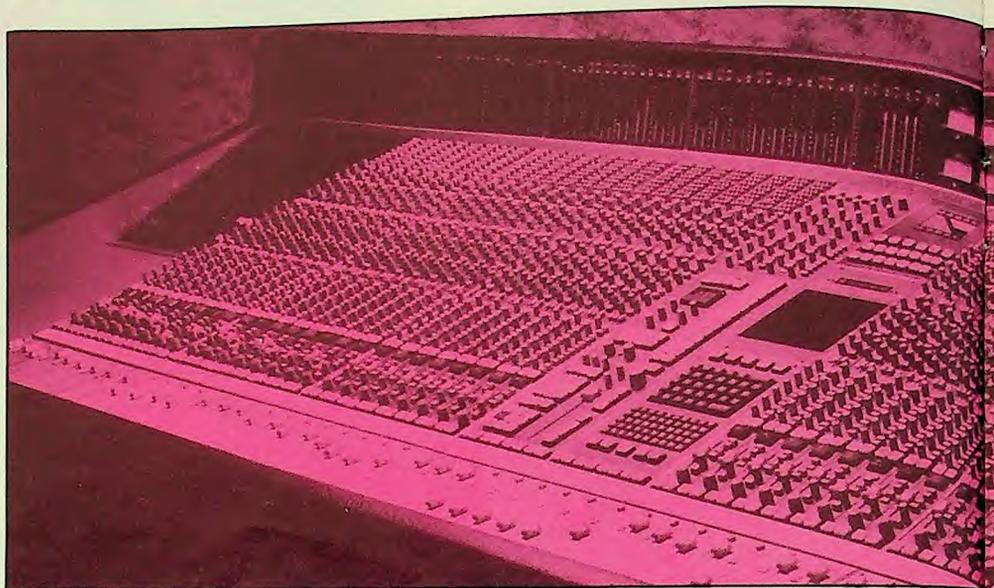


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Can we bid a fond farewell to analogue desks soon, or are stories of their demise greatly exaggerated? In a special focus on consoles *Studio Week* looks at the advances in digital technology and assesses the solid state of the art.



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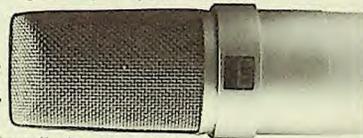
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digitally controlled



Bringing the dream of automating every control that much closer

the automation is doing. Then there is the problem of how to override during automated playback, particularly when a knob happens to be near the limit of its travel.

One solution is to motorise every button and

WHEN NEVE first announced its decision to develop an all-digital mixing console, it looked for a while as if all the other manufacturers would feel compelled to go the same way. Analogue desks would soon disappear entirely from the top echelons of the recording world, according to some.

In practice that day may be further away than the optimists imagined. Although some firms, such as Enertec-Schlumberger, the mighty Thomson organisation in France, and film industry specialists The Droid Works, have steered a course down the all-digital trail, many of the top names in recording consoles see digital technology as an addition to conventional analogue rather than a complete replacement.

With this technological hybrid, known as digitally controlled analogue (DCA), all the sound signals are processed by high-quality analogue electronics but controlled by digital instructions from the console panel. Indeed the sound need never reach the desk, remaining instead within the confines of a remote rack. This is all very neat but a clue to the true benefit of DCA is revealed in the name of one such system promised later this year — the Audix Assignable Mixing System.

With assignable mixing, one set of controls can be addressed to several channels, instead of having dedicated controls on each. It first appeared on the all-digital DSP. Once again the obvious savings in the number of knobs and the amount of space needed for the control surface is not the main benefit. In fact many engineers are convinced they will always prefer to reach instinctively across to the right knob on the desk, though few have yet had the chance to find out.

But despite the major shift in operational practice involved in "calling up" a channel before making adjustments, assignability brings the dream of automating every control on the console in real-time that much closer. It is difficult to achieve with dedicated controls because these can't show the engineer what

Despite its complexity, digitally controlled analogue represents known technology

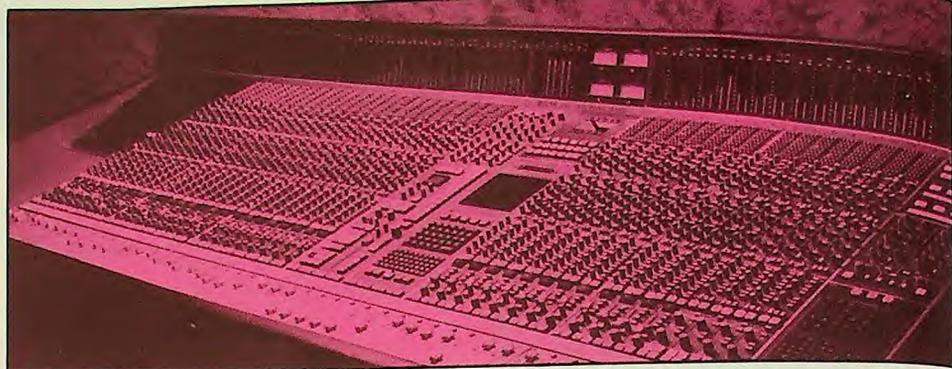
demo to digital

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switch, just as Neve motorised its faders to evolve the NeCAM (Neve computer-assisted mixing) system. An approach used for fader automation is to set a datum position from which a boost or cut can be made. With the third and most popular approach, the fader

comes into play when a null point — corresponding to the original position — is crossed. But none of these schemes is practical for automating the hundreds of controls clustered above the faders.

Assignable desks get round these problems by using endlessly turning posts, without pointers and non-locking buttons, on the central controls. The value or status for each channel is displayed on a VDU.

Total real-time automation has always been promised for the Neve DSP. But, so far, CTS — the only recording studio with a DSP — has only a basic snapshot system, which does not even allow normal real-time automation of the motorised faders. Neve hopes the long-overdue software will be running in April.

PROBABLY the first company to go some way towards channel automation was recording a console market leaders SSL of Oxford a few years ago, when it introduced Total Recall to its 4000 and 6000 desks. As well as a central computer displaying track data on the characteristic inset VDU, and writing to disk, Total Recall desks use another to store "snapshots" of the channel control positions during a session. These are displayed along with the current position, and the control is adjusted until the two match.

This system has proved very popular as a way to avoid expensive lock-outs when work on a project is interrupted. The company has since developed "Instant Reset" on its 5000 series broadcast desks. This adds storage and provides automatic reset of up to 48 sets of switch positions.

The most advanced DCA desk shown so far is the Harrison Series 10 from Harrison Systems. This US firm, which is 10 years' old this year, has pioneered some important developments in console design, such as tape-track automation, voltage-controlled amplifiers (VCAs) and the inline channel-monitor concept. Now it has devised a digital control system that uses a 20 Mbyte Winchester disk to store and reset every console parameter — and the routing configuration — all in real time.

Harrison opted for the same motorised faders on the Series 10 as Neve uses for the DSP and analogue NeCAM. But, according to the distributors FWO Bauch, Series 10 faders send commands to digitally controlled amplifiers. This follows years of using VCAs, which respond to voltages instead of digital pulses, and contrasts with NeCAM desks, where the sound is attenuated directly by the fader.

So far Marquee Studios has confirmed an order for the 48-channel desk and Red Bus is said to be strongly interested. Other takers for the desk, which was first shown at last year's AES in New York, are likely to emerge at this year's show.

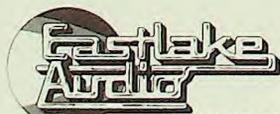
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Will automation ever cover all the outboard effects attached to the console?

'We are working to a performance specification that will satisfy the most critical listener'

Several other firms, such as Alice in the UK and Amek in the US, are also pursuing DCA to an assignable conclusion, with the Silk series desk and the Assignable Production Console respectively.

Despite its complexity, DCA represents known technology, which is substantially cheaper to produce than an all-digital mainframe computer console system such as Neve's DSP. Incidentally, at 32 Amps, the desk at CTS consumes about three times as much mains power as a corresponding analogue desk and reads its own separate air-conditioning system.

Nevertheless, as SSL revealed at last year's AES, one reason for the firm's move from Stonesfield, Oxfordshire, to new 62,000 sq ft premises in nearby Woodstock was to expand dramatically work on digital console research and development.

According to founder and managing director Colin Sanders, a 24-bit processor will be used in a future digital console, which he claims will be "one of the most powerful computers ever built", with tapeless audio storage and editing integral to the system.

"We are not working to a specific date or price," says Sanders. "We are working to a performance specification that will satisfy the most critical listener." Meanwhile, the company has produced a 40-page booklet entitled *The Future Of Audio Console Design - Establishing a Dialogue*. Co-authored by planning executive Doug Dickey, development manager Chris Jenkins and Colin Sanders, it is available on request.

One of the problems facing both analogue and digital desk manufacturers is how automation can be extended to cover all the outboard processors and effects attached to the console. As CTS chief engineer Henry Edwards points out, many producers using digital multitrack are inclined to dump an instrumental mix back on to tape in anticipation of vocal remixing or overdubs, rather than depend on automation to re-create the final mix. But even the best systems cannot store data relating to the all-important ancillary equipment. Another technique is to use timecoded digital cassettes to store backing tracks, instead of the original multitrack.

One suggestion is to standardise on MIDI (musical instrument digital interface) — the protocol hammered out by instrument manufacturers to allow synchronised playing and sequenced playback. Several manufacturers are starting to produce MIDI-operated equipment, such as Lexicon's PCM 70, which offers reverb effects under MIDI control. These in turn can be linked to SMPTE timecode on tape.

Another suggestion is that parts of a digital desk could be configured to emulate virtually any of the digital and many of the analogue effects in current use, from time-domain processing such as reverb and compression, to a channel of EQ. As part of the main console, the effect could be controlled directly and

could even be re-configured into a different one at any time. But this would require some gifted programming and, if past experience is anything to go by, this means that this particular digital dream is a good few years from becoming reality.

Digital Mastering Rentals.

HHB are pleased to announce that they've re-equipped their digital rental service with the new Sony PCM 1630 processor and the purpose-built DMR 2000 recorders.

The PCM 1630 is the successor to the PCM 1610 and maintains the CD format compatibility which has made Sony the undisputed digital masters.

The PCM 1630 employs a superior 'oversampling' technique, resulting in even greater sonic accuracy, and the metering has been improved now giving essential 'over' and 'peak-hold' indication.

The DMR 2000 is the first U-matic recorder specifically designed for digital audio. Among other advantages of this machine are an integral fast-reading time-code generator/reader, which allows assembly of a continuous stripe, and self-cleaning heads.

the uncertainties of the older systems.

These new machines, with the DAE 1100, form the heart of the digital mastering service that has made HHB leaders in the field.

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By the way, it is not just our rental service that has expanded — we are now authorised Sony Broadcast dealers, handling their full range of digital and analogue products, as well as the lower cost processors.

And don't forget that we can also supply full studio installations, multitracks, consoles, video systems, signal processors, amplifiers, monitors..... in fact anything you need

For digital rentals, contact Richard Kershaw on 01-961 3295.



Another new service — often free of charge — is the use of Sony's tape analyser DTA 2000. This employs the status port of the PCM 1630 to provide a print-out of errors vs. time, thereby removing one of

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Recorded hits can compete in Tokyo festival

SONG WRITERS entering this year's World Popular Song Festival, which takes place in Tokyo in October and is sponsored by the Yamaha Music Foundation, will find the entry restrictions have been eased to encourage more competitors.

Previously the competition was only open to songs which had not been published, but this year songs released on or after August 1, 1986 are also eligible. In addition the line-up of semi-finalists will be announced in July — a month earlier than usual.

Yamaha is also stepping up its promotion of songs and artists entering the event, with extra benefits for winning entries.

The Song Festival is open to both new and established performers and Yamaha, which has sponsored the previous 16 events, will be making sure that songs with market potential get full support. The only criteria is that entries are marketable and have world-wide appeal.

Entry deadline is June 30 and once the semi-finalists are announced they will be taken to Tokyo at Yamaha's expense between October 21-27 to perform in the two-day festival held on October 25 and 26 at the Budokan Hall. The finals will be covered by Japan's Fuji TV network.



Sting interview — by satellite from Abbey Road.

Three satellites take Sting west

ABBEY ROAD Studios recently undertook its most sophisticated live satellite broadcast yet when Lisa Robinson interviewed Sting about his songs, his image and his music for the US music radio network DIR Broadcasting.

The studio has now firmly established itself as an important venue for live satellite transmission from London. With its permanent land lines to the British Telecom Tower — and then on to BT's satellite uplink station in Suffolk — Abbey Road is used by all major US broadcasters for live programming from the UK.

The Sting interview was especially complex with the transatlan-

tic satellite feed downlinked to ABC Master Control in New York and then transmitted to again across North America to IDB in Los Angeles via Westar, with a final uplink to the DIR Network via Satcom.

As well as the interview material, Abbey Road engineers Peter James and Jim Jones looked after the balancing and playing-in music from Sting and The Police. They were also responsible for the network commercial spots and for handling live phone calls from all over the US with listeners putting their questions live to Sting at Abbey Road.

The DIR Broadcasting produc-

INTERNATIONAL

Stars flock to Florida's New River Studios

CBS INTERNATIONAL artist Jose Luis Rodriguez has been working at New River Studios in Fort Lauderdale, Florida, mixing dance mixes for a 12" single to be released soon. The record is produced by Pablo Flores with engineer Eric Schilling.

Also at the studios is Glenn Frey, who has been recording vocals for a new Pepsi commercial for the BBDO advertising agency. It features Frey and Miami Vice star Don Johnson, and is produced by Bob Kirshen and engineered by Elliott Schiener.

Music A La Carte has produced there for Colgate toothpaste; Cinema East has recorded a commercial for Miami Jai Alai; and Latin recording artist and actor Palito has recorded and mixed his next album with producer Giacomo Tosti and engineer Ted Stein.

tion, produced by Richard Robinson, was relayed to stations all over the US from Honolulu, Hawaii to Syracuse in New York State. Lisa Robinson, who hosts DIR Broadcastings programme Sassy Stars of Rock & Roll which featured the interview, is widely regarded as one of the top music interviewers in the US with her work regularly appearing in the *New York Post*.

Sting answered questions on a wide range of topics including his work from Abbey Road on the soundtrack for *Brimstone And Treacle* and his early influences which, fittingly, turned out to be Lennon and McCartney.

Updated studio will meet digital needs

NATIONAL VIDEO Centre/Recording Studios has renovated its Edison Hall Studio to include an SSL Stereo Video System.

The studio has a rich heritage dating right back to the early days of the recording industry. Over the last 20 years it has been used by top acts ranging from Duke Ellington to the Rolling Stones and it has recently featured in National's film projects such as *Tootsie* and *Woody Allen's Zelig*.

When National decided to put the 60 staff studio back on the map close attention was paid to the room's special history and multimedia success. National's owners Irving Kaufman and Hal Lustig wanted to meet the demands of both record producers and the extensive audio for video needs of other clients, so they chose the SSL SL 6000E Series Stereo Video System which is equipped with 56 mic inputs and 112 line inputs. 32 multitrack output groups are fitted, along with three stereo mix groups

and a main stereo programme output.

The studio is also equipped with SSL's Studio Computer with Total Recall which allows clients to re-create the most complex console set-ups if they want to resume work at a later date.

As well as equipping the studio with SSL, National also commissioned designer Tom Hidley to renovate the acoustics which involved de-coupling the sound rooms from the main structure of the building, allowing the facility to handle digital recording.

Edison Hall is now open for business and although some elements have changed, Lustig is quick to point out that the traditional approach to personal service is the same as ever.

He says: "In addition to our history, we have a reputation for keeping pace with the times. Even though the room has a new look and sound, our clients can count on feeling at home there."

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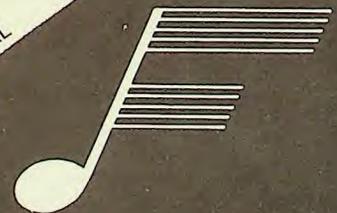
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Sawmills makes a special offer

SAWMILLS STUDIOS, popular in the Seventies with bands such as Sod Cafe, Steeleye Span, The Movies and Secret Affair, is now open again for commercial business after spending the last four years as a production studio.

Sawmills, based in the quiet village of Golant, Cornwall, has moved positively into the Eighties with its own digital sampling and interfacing developments.

The studios are in a converted watermill on the banks of the River Fowey, surrounded by half a mile of woodlands. They offer seclusion and privacy — providing, says the management, a sympathetic atmosphere. Yet they are only a short drive away from the sea.

Equipment includes a Trident Series 80 console, with extra TSM EQ and 56 EQ channels on re-mix. There is also an Ampex 24 track recorder, Studer mastering, 2X Revox, Quad, Tannoy and Auratone

monitoring, FMT stereo reverb, AMS DMX 15-80S, Lexicon reverb, 2X Yamaha digital Reverb, Roland Vocoder, Roland stereo flanger, MXR doubler, 3X digital delay lines, 2X Drawmer dual gates, Drawmer limiters and compressors, Fairchild (copy) limiters, various outboard EQ, pedal boxes and Aiwa computer cassettes.

Director Simon Fraser adds that Sawmills has accounts with leading London hire services and that extra outboard equipment can be brought in on a cost-per-day basis.

To mark its re-opening, Sawmills is offering its facilities at a special introductory price of £340 a day or £2,300 a week, plus VAT. These prices include engineers and accommodation with full catering.

The accommodation comprises two self-contained cabins with showers, toilets and TV. Shops, post office and pubs are a 10-minute walk from the studios.

Soundcraft hits jackpot in China

CONSOLE MANUFACTURER Soundcraft is cashing in on the market potential of China with the help of its Hong Kong-based distributor — the Audio Consultants Company.

Sales of pre-audio products to China have increased significantly over the past three years and during this time Audio Consultants has increased its sales of Soundcraft equipment seven-fold, making China and the Far East one of the company's top 10 markets.

Although the Chinese Government is still keeping a watchful eye and strict controls on the development of business initiatives and competitive selling, the increased presence of Soundcraft equipment in the Far East has made it much easier for the company to market and sell in China.

China now feels that one of its priorities must be to upgrade and provide new broadcast and recording facilities. To this end

Soundcraft has recently installed a 32-channel TS24 in-line mixing console at China Records, Beijing — the country's largest recording company.

This latest sale is special for another reason — not only is it the first TS24 in China, but it is also the first TS24 to be fitted with an Optimix automation system. Similar systems have recently been fitted to several Series 1600 and Series 2400 consoles in studios around the world, including Belgium, France, Germany and Switzerland.

This means that a choice of automation systems can now be offered for both TS24 and Series 2400 consoles. Either may be fitted with the specially interfaced and highly sophisticated Master-Mix system.

This latest development also offers the more economic option of the tape-based Optimix, which may be upgraded to disc storage by adding the Optifile computer.

More staff as Jacobs goes 24 hours per day

JACOBS STUDIOS has expanded its maintenance department from one person to three — enabling the studios to be permanently staffed 24 hours a day.

Another new recruit is Quito Earl, who joins Jacobs from ZIT Records to look after bookings and public relations.

Studio owner Andy Fernbach says Jacobs, which is set in an idyllic countryside location near Farnham, Surrey, has been enjoying a busy start to 1986. Recent visitors to the studios include Nils Lofgren,

Any Day Now, Hoi Chocolate and Immaculate Fools.

Fernbach says: "Most of the artists who record here tend to want to come back, not only because of our recording facilities — we are the only residential studio apart from Comforts Place to offer digital — but also for the atmosphere which we try to make as relaxed as possible.

"We are just about to add eight more channels to the Court Studio to make it 48 track and we will also be adding Total Recall."



TOP PRODUCER: Phil Collins.



WINNER: Sarm's Jill Sinclair.

Yet another award for Phil Collins and Hugh Padgham

PHIL COLLINS must be used to picking up awards by now. Along with Hugh Padgham, he was top producer — albums in the recent *Music Week* Awards, followed by Mark Knopfler/Neil Dorfsman in second place and Bruce

Springsteen/Jon Landau/Chuck Plotkin/Steve Van Zandt in third place. Top producer in the singles category was Nile Rodgers, followed by Richard James Burgess and David A Stewart.

Top studio — and another clear

winner — was Sarm (West) with managing director Jill Sinclair picking up the award. Joint third place in top *Music Week* advertisement section for a colour ad went to Miller Associates for the company's ad for Klark Teknik Reverb.

Bendall will run upgraded Abbey

THE UPGRADING of Studio Three — one of the major projects planned this year in Abbey Road's continuing programme of improvements — is centred around a new mixing console.

The final console choice will be made later in the year but the existing Neve console, which has gone to the US, will be replaced by a 36-input, 24-bus Quad Eight Westar console leased from Mitsubishi Pro-Audio Group for an unspecified period.

The console has advanced low-noise mic amps and mixing circuitry, making it fully compatible with modern digital recorders as well as conventional analogue equipment.

It will be fitted with VCA subgroups and parametric equaliser modules.

The Westar will be delivered on March 10. Two weeks will be spent installing it into Studio Three's control room and training Abbey Road's maintenance and operational staff.

The initial set of sessions at Studio Three have already been booked — an album project with German act Shelleyn Orphan beginning on March 24.

This first series of recordings on the new console will be in the hands of Haydn Bendall — recently the recipient of a platinum disc for his work on Kate Bush's top-selling album *Hounds of Love*.

No more squares at Britannia Row

BRITANNIA ROW Studios, which has been fully booked since it reopened at the end of 1985, has been playing host to a wide variety of artists over the past month, including Johnny Logan, Five TA and Moon Twist — doing work for the BBC — and Dr And The Medics.

Studio manager Kate Koumi comments that, with the studios under new management, the emphasis is now on state-of-the-art equipment and providing a good working atmosphere. She says: "The artists working here are pleasantly surprised by the decor and find it a comfortable and relaxing environment — a great help

in a stressful profession. Technically it meets the highest demands and produces just the sound we had hoped for."

For last year's re-fit, which involved putting in an SSL mixing desk, owner Nick Mason brought in Westlake Audio and architects Hutchinson Partners Collins Leyland and White to create an easy, unfussy acoustic environment that gets well away from the soft, absorbent West Coast style fashionable for so long. The result is an innovative studio that gives a sense of spaciousness. Nothing in the room is square — a style that could well set a trend for the future.

Recording at £30 an hour

MIKE VERNON, Peter Wingfield, Bob Barratt and Vic Emerson have been among the recent visitors to Purley-based Jigsaw studios.

Jigsaw, owned by producer Dave Williams, has been gaining a reputation for high quality recording at realistic prices — with 24-track recording working out at a

competitive £30 an hour.

A recent upgrade of equipment has just been completed and in addition the Studio can now offer Q-Lock facilities linking its two MCI 16 track and 24 track machines. As well as equipment, the Studio also boasts a team of experienced engineers.

Sony's choice

DR ROGER Lagadec has been appointed general manager of the Sony Corporation's technical management, Communication Products Group.

Lagadec, who will be based in Japan from May, will be responsible for forming engineering relationships, developing industrial standards, standardisation and some direct research and development work concerning pro audio, video and related products.

Swiss-born Lagadec has spent the past six years as product manager, Digital Audio, at Willi Studer AG where he was responsible for several inventions and some of Studer's company patents in digital audio.

TVC's award

THE VISUAL Connection has won the annual Molinare award for Best Audio Visual Soundtrack at Images 85, which was held recently at the Barbican.

The award, now in its third year, is given to the programme which reflects the most creative and relevant use of a soundtrack. It encompasses the work of the A/V programmer and video editor as well as the producer/director and audio engineer.

TVC won the award for *The Style Of The Eighties*, a six minute, nine projector programme made for Watney, Mann and Truman Brewers Ltd.

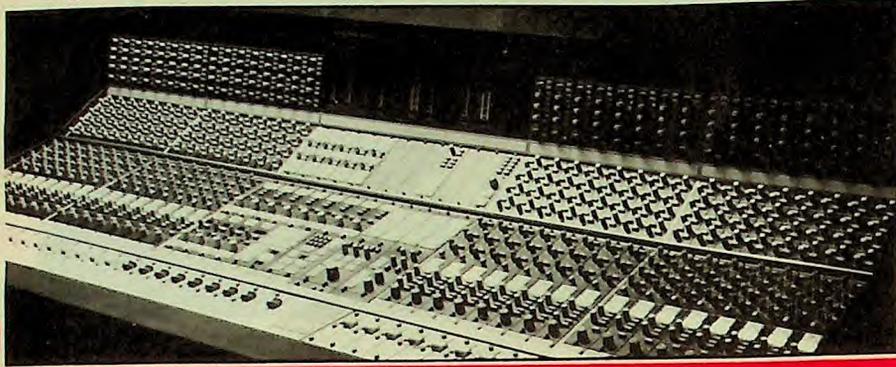
David Bennett, of Molinare (one of Europe's leading audio and video facilities companies) and one of the judges, says: "This year's winner produced a soundtrack which clearly reflected the style and the content of the programme. This was enhanced by excellent rostrum photography and skilful programming."

The winners will be given a free day in Molinare's audio studio.

Harada in UK

TERRY HARADA has joined the engineering staff of Otari UK, where he will offer general engineering support, specialising in tape duplicators and video loaders.

Harada spent six months working for Otari in the UK in 1984 but returned to Japan to get married and to work in Otari's factory.



Solid State Logic's SL5000M — for stereo broadcasts.

Over 200 firms at the Montreux AES

OVER 50 UK pro-audio manufacturers have taken their representatives to this year's Audio Engineering Society exhibition in Montreux, Switzerland, which the organisers claim will be one of the biggest yet. It runs from March 3 to 7.

There are 210 manufacturers present from all over the world, with 155 booths and 12 demonstration rooms in operation, and *Music Week* has a stand there.

AES Montreux promises a wide variety of workshops, technical papers and presentations in what is meant as an educational event rather than a platform for sales.

UK manufacturers attending include AMS, Audio Design Calrec, Audix, Connectronics, Fane Acoustics, HHB Hire and Sales, Klark Teknik, Neve Electronics International, Quad, Solid State Logic, Soundcraft, Soundtracs, Total Audio Concept, AMEK Systems and Control, and Turbosound.

Several exhibitors have promised to unveil new products, including Soundcraft, which is premiering an addition to its range at a champagne launch.

Technical Projects, based on the Isle of Wight, is exhibiting the MJS401D audio measuring system, with a first showing of several new options, including a wow and flutter/drift/rumble measurement option that allows these parameters to be measured on reel-to-reel, cassette and video recorders; the IEEE bus control, which can be used with any control computer; a

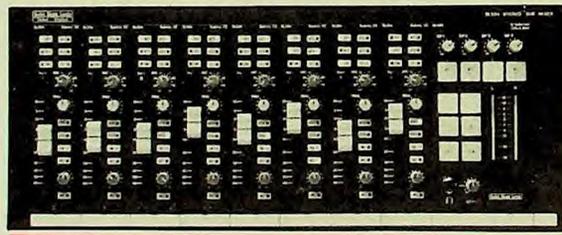
prototype software package for the BBC and IBM personal computers, which allows complete test procedures to be written without programming; and the IMD 2/3 option, which allows twin-tone measurement to SMPTE, DIN or CCIF.

Solid State Logic's range includes new software and hardware options for the SSL 4000E series master studio system and SSL 6000E series stereo video system. SSL is also showing extra audio and control cassettes for the modu-

television and outside broadcast applications.

Another UK company at this 80th AES exhibition is HHB Hire and Sales, which is exhibiting the Sony range of low-cost PCM digital audio processors, including the new Sony SLHF950 Betamax VCR. Throughout the show HHB is demonstrating CLUE — the computer, logging unit and editor — for which new interfaces are now available.

HHB is sharing its stand with Munro Associates and representa-



Solid State Logic's sub-mixer for the SL5000M.

lar SSL 5000M series stereo broadcast console range, including a new stereo submixer.

The company is backing up its new product display with a range of audio mixing systems, studio computer systems and machine control systems for multi-track music recording, audio for video post production, motion picture scoring, radio, multi-channel stereo

lives from the company are on hand to discuss its acoustic design and consultancy service.

Klark Teknik's recent acquisition of console manufacturers Dearden Davies Associates means that DDA products are on show in Montreux for the first time under the Klark Teknik banner, along with a wide variety of Klark Teknik's own products.

Technical Products' audio measuring system — several new options.



Joint effort on digital format Sony focus on compact discs

A NEW breed of digital audio recorders which conform to the PD/Prologi format standard announced at last year's New York AES Convention will be shown by Otari at the 1986 AES in Montreux.

The PD/Prologi format was announced jointly by Otari, AEG Aktiengesellschaft and Mitsubishi. The three companies co-operated in developing the format for recording digital audio on fixed head magnetic tape recorder, claiming advantages in sonic performance, reliability of error correction and more flexibility over previous formats attempted by other companies.

Otari's PD format machine will feature 32 channels on 1" tape with 24 channel and 16 channel versions expandable to 32 channel. Also included in the product series is a 2-channel version which includes a time code track and up to two hours recording time. Production is scheduled for July 1986.

Otari had hoped to see the emergence of a single format but with the market still in a state of flux, the company decided to manufacture PD format machines as a result of customer demands for reliability and sonic performance.

The format will ensure that tape can be exchanged between any PD machines and that digital-to-digital transfers will be plug-compatible.

Soundcraft has show launch

SOUNDCRAFT IS to unveil a new addition to its existing range of products at AES Montreux this month — but it is keeping the industry in suspense by refusing to give any further details at this stage.

However, the company will be showing a number of other products as well, including the Series 200B, the Series 600, the TS24 and the SA range of power amplifiers.

The 200B is a recent addition to Soundcraft's range. It is a versatile small mixer available with 8, 16 or 24 inputs, 4 group and two main outputs. Input module options mean it can be used for live PA, 4 or 8 track recording, video/audio post production and radio and TV broadcasting.

The Series 600 is a mid-range S/16 track recording console aimed at the small format tape machine market. It can also be used with 2" professional studio standards, 1/4" and 1/2" 8 track and 1/2" 16 track machines.

The TS24 is Soundcraft's largest recording console and it offers a central STATUS control which enables the entire console to be re-configured for recording or mix down at the touch of a button.

The SA range of power amplifiers consists of four models which feature some radical new design concepts to improve standards. They combine the advantages of both Mosfet and Bipolar devices and as well as being compact and serviceable, they offer high quality sound which will satisfy the demands of digital studios.

EQUIPMENT FOR the production of compact discs will be among the products on display at the Sony Pro Audio stand at this year's AES in Montreux.

With more and more record manufacturers turning to CD processing, Sony intends to exploit its position as sole manufacturer of equipment for this purpose and has recently introduced new equipment to its product range.

Two new rotary head digital audio recorders are now in production — the DMR 2000 and the DMR 4000. Both machines are fully compatible with the PCM 1630, a new and more compact processor unit which has replaced the PCM 1610. As an optional extra a printed circuit board can be added to the processor which, when used with the DMR 4000, allows Read after Read and Read after Write facilities.

Both DMR 4000 and DMR 2000 have built-in time code generator/readers, head cleaners and interface with the DAE 1100 series Editors. Sony will be demonstrating them using a complete CD mastering system.

The company will also show the PCM 3324 24-channel digital audio stationary head recorder and will operate two machines together to form a 48 channel system. The PC, 3102 and PCM 3202 two channel DASH recorders will complete the digital equipment line-up.

Sony is also showing two APR 5000 series analogue tape recorders which have been well-received around the world and can be used in conjunction with other machines operating on standard EBU/SMPTE Time Codes.

Other equipment lined-up for AES includes the new compact mixing console MXP 2000 which is now entering the production stage, the new BVR 90 Chase Synchroniser which contains a variety of features such as synchronising both audio and video tape recorders and two new high performance condenser microphones — the C 535P and the C 536P.

To assist customers Sony is taking a team of specialist engineers to Montreux to answer questions on its range of products.



Stop this man if you see him in Montreux as he may be able to tell you something to your advantage. He's Phil Graham and can be contacted at the *Studio Week* stand — N8 in Hall 100, right by the central bar.

RECORDING CHART

PRODUCERS A-Z STUDIO A-Z

John Altman	41
Wally Badarou/Level 42	32
Mike Batt	14
Chris Blackwell/Alex Sadkin	19
Kurtis Blow	34
Wayne Braithwaite/Barry Eastmond	2
Andre Chapelle/Vladimir Cosma	5
Bob Clearmountain/Jimmy Iovine	30
Paul DeVilliers/Mr. Mister	8
Gus Dudgeon	40
Dave Edmunds	35, 44
Tim Friese-Greene	27
Full Force/Moore/Ford	17
Germain	50
Barry Gibb/Karl Richardson/Albhy Galuten	20
Nigel Gray	42
Stephen Hague	6
Paul Hardcastle	43
Dan Hartman	13
Gary Henry/Ted Currier	46
Mike Howlett	47
Jimmy Jam/Terry Lewis	9
Jon Kelly	16

Bill Kimber	15
Mark Knopfler/Neil Dorfsman	3
Bill Laswell	29
Billy Livesey	7
Reggie Lucas/John 'Jellybean' Benitez	4
Double	24
Arif Mardin/Hugh Padgham/Phil Collins	37
Michael Masser	23
Gunther Mende/Candy de Rouge	33
George Michael	45
Robin Millar	12
Tom Moulton	19
Ron Nevison	36
Steve Nye	38
Billy Ocean	48
Nile Rodgers	39
Pete Smith/Sting	26
David A. Stewart	10, 21
Frankie Sullivan/Jim Peterik	28
Alan Tarney	1
S. Thompson/M. Barbiero	31
Narada Michael Walden	18, 22
Adam Williams	11
Peter Wolf/Jeremy Smith	49

Advison, London	6, 41
Air, London	14
Air, Montserrat	3
Battery, London	2, 27, 48
Berry Street, London	11
Blue Wave, Barbados	26
Can, Cologne, W. Germany	24
Church, London	10
Creation, U.S.A.	9
Davout, Paris	36
Devonshire Sound, U.S.A.	23
Dynamic, Jamaica	50
Eel Pie, London	16
Europa, Friedrichsdorf, W. Germany	33
Flight Control, U.S.A.	9
H.C. & F., Long Island, U.S.A.	50
R.G. Jones, London	1
Livingston, London	11
Maison Rouge, London	32, 35, 44
Marcus, London	47
Mayfair, London	7, 37
Media Sound, New York, U.S.A.	31
Middle Ear, U.S.A.	20

Music Grinder, Los Angeles, U.S.A.	49
Music Mountain, Jamaica	25
Music Works, London	15, 16
Ocean Way, U.S.A.	8
Picar, Switzerland	24
Power Plant, London	12
Power Station, New York, U.S.A.	29, 34
Record Plant, Sausalito, U.S.A.	49
Rumbo Recorders, Los Angeles, U.S.A.	28
Sarm West, London	45
Sigma Sound, New York, U.S.A.	4, 39
Sigma Sound, Philadelphia, U.S.A.	19
Sol, Berkshire	40
Sound Suite, London	43
Studio 55, U.S.A.	20
Studio Parisienne, Paris, France	21
Surrey Sound, Leatherhead, Surrey	42
Guillaume Tell, Paris, France	5
Town House, London	30, 36
Unique, New York, U.S.A.	13, 46
Windmill Lane, Dublin	38
Info not available	17, 18, 22

TOP 50 SINGLES

1	THE SUN ALWAYS SHINES ON T.V. A Ha Alan Tarney (Gerry Kitchenham) RG Jones	Warner Brothers
2	WHEN THE GOOD GETS TOUGH . . . Billy Ocean Braithwaite/Eastmond (Various) Battery	Jive
3	WALK OF LIFE Dina Shraib Knopfler/Dorfman (Dorfman) Air, Montserrat	Veriga/Phonogram
4	BORDERLINE Madonna Lucas/Benitez (Dougherty) Sigma Sound, New York	Sire
5	ONLY LOVE Nana Mouskouri Chapelle/Cosma (Ermelin) Guillaume Tell, Paris	Carrere/Philips
6	WEST END GIRLS Pel Shop Boys Stephen Hague (David Jacobs) Advison	Parlophone
7	SYSTEM ADDICT Five Star Billy Livesey (John Hudson) Mayfair	Tent/PCA
8	BROKEN WINGS Mr Mister Paul De Villiers/Mr. Mister (In/a) Ocean Way, USA	RCA
9	SATURDAY LOVE Cherelle/Alexander O'Neal Jimmy Jam/Terry Lewis (Wesley Lewis/Jam) Flight Control/Creation	Tabu
10	YOU LITTLE THIEF Feargal Sharkey David A. Stewart (Bavin/Schumann) The Church	Virgin
11	HIT THAT PERFECT BEAT Bronski Beat Adam Williams (Pugliese/Bahannon) Berry St/Livingston	London
12	SUSPICIOUS MINDS Fine Young Cannibals Robin Millar (Mike Pela) Power Plant	London
13	LIVING IN AMERICA James Brown Dan Hartman (Chris Lord-Alge) Unique, New York	Scott Brothers
14	THE PHANTOM OF THE OPERA Sarah Brightman & Steve Harley Mike Batt (Matt Butler) Air, London	Polydor
15	STARTING TOGETHER Su Pollard Bill Kimber (Tom Fredensike) Music Works	Rainbow
16	ELOISE Damned Jon Kelly (Jon Kelly) Music Works/Eel Pie	MCA
17	ALICE, I WANT YOU JUST FOR ME Full Force Full Force/Moore/Ford (Moore/Ford) — (USA)	CBS

18	HOW WILL I KNOW Whitney Houston N. M. Walden	Arista
19	LA VIE EN ROSE/PULL UP TO BUMPER Grace Jones Blackwell/Sadkin/Moulton (Dioppel/Mark/Sigma Sound/Sadkin) US	Island
20	CHAIN REACTION Diana Ross Gibb/Richardson/Galuten (Pug/Richardson) Middle Ear/Sound Suite	Capitol
21	IT'S ALRIGHT (BABY'S COMING BACK) Eurythmics David A. Stewart (Williams) Studio Parfonseme, Paris	RCA
22	WHO'S ZOOMIN' WHO Aretha Franklin N. M. Walden	Arista
23	SAVING ALL MY LOVE FOR YOU Whitney Houston Michael Masser (Masser/Schmidt) Devonshire Sd. USA	Arista
24	THE CAPTAIN OF HER HEART Double Double (Carmen/Tinner) Can, Cologne/Picar, Switz.	Polydor
25	GIRLIE GIRLIE Sophia George Ronald Chung (In/a) Music Mountain, Jamaica	Winner
26	RUSSIANS Sting Pete Smith/Sting (Smith/Scott) Blue Wave, Barbados	A&M
27	LIFE'S WHAT YOU MAKE IT Talk Talk Tim Friese-Greene (Peter Woodcraft) Battery	EAI
28	BURNING HEART Survivor Frankie Sullivan/Jim Peterik (Bonanno/Chik) Rumba, Recorders L.A.	Scott Brothers
29	RISE Public Image Ltd Bill Laswell (Steve Boyer) Power Station, New York	Virgin
30	SANCTIFY YOURSELF Simple Minds Bob Clearmountain/Jimmy Iovine (Marquis/McKenna) Townhouse	Virgin
31	IMAGINATION Melissa Sane Thompson/Barbiero (Barbiero) Media Sound, USA	Parlophone
32	LEAVING ME NOW Level 42 Wally Badarou/Level 42 (Mendelssohn) Maison Rouge	Polydor
33	RING OF ICE Jennifer Rush Gunther Mende/Candy de Rouge (Bastmann) Europa WG	CBS
34	IF I RULED THE WORLD Kurtis Blow Kurtis Blow (David Ogden) Power Station, New York	Club/Phonogram

35	MERRY CHRISTMAS EVERYONE Shakin' Stevens Dave Edmunds (Carey Taylor) Maison Rouge	Epic
36	SHOT IN THE DARK Ozzy Osbourne Ron Nevison (Ron Nevison) Townhouse/Davout (Paris)	Epic
37	SEPARATE LIVES Phil Collins/Marilyn Martin Mardin/Podgham/Collins (Podgham/Tench/Sullivan) Mayfair	Virgin
38	IN A LIFETIME Classed Additional vocals Bono Steve Nye (Kevin Maloney) Windmill Lane, Dublin	RCA
39	DRESS YOU UP Madonna Nile Rodgers (Michael Hutchinson) Sigma Sound, New York	Sire
40	WRAP HER UP Elton John Gus Dudgeon (Shart Epps) The Sol, Berkshire	Racket/Phonogram
41	WALKING IN THE AIR Aled Jones John Altman (Graff Young) Advison	EMI
42	RADIO AFRICA Lahn Quarter Nigel Gray (Jim Eboon) Surrey Sound	Rockin' Horse/Arista
43	DON'T WASTE MY TIME Paul Hardcastle Paul Hardcastle (Clark/Badger) Sound Suite, London	Chrysalis
44	TURNING AWAY Shakin' Stevens Dave Edmunds (Carey Taylor) Maison Rouge	Epic
45	I'M YOUR MAN Wham! George Michael (Chris Porter) Sarm West	Epic
46	MY MAGIC MAN Rochelle Ted Currier/Gary Henry (In/a) Unique Recordings, New York	Warner Brothers
47	SPIRIT OF 76 The Alarm Mike Howlett (Mike Howlett) Marcus	I.R.S./MCA
48	IF YOU'RE READY Ruby Turner featuring Jonathan Butler Billy Ocean (Gerry Peel) Battery	Jive
49	WE BUILT THIS CITY Shinkin' Wolf/Smith (Smith/Ericksen) Record Plant/Music Grinder, USA	RCA
50	ONE DANCE WON'T DO Audrey Hall Germain (Thomas/Smart) Dynamic, W/H&C&F, New York	German

KEY TITLE Arista
Producer (Engineer) Studio
Label

POWER PLANT

MUSIC AND RECORDING

MIKE PELA

PRODUCTION/ENGINEERING/MIXING

CONGRATULATIONS ON TWO GREAT YEARS

TEN TOP FORTY U.K. SINGLES

EIGHT CONSECUTIVE TOP TWENTY U.K. ALBUMS

TWO U.S. TOP TEN ALBUMS

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Signing on the dotted line: Osamu Tamura, general manager, Sony Broadcast pro-audio department; Chris Hollebhone, sales manager, Sony Broadcast, and Ian Jones, managing director HHB.

Pro-audio customers to get Sony off the shelf

NORTH-LONDON-based HHB is the first dealer to be appointed by Sony Broadcast in a new third-party marketing plan that aims to offer pro-audio customers a broader choice of supply.

As part of the new deal, HHB — a hire and sales company — is offering off-the-shelf service for a large range of Sony's pro-audio products, from microphones to analogue mixers, tape machines and full compact disc mastering systems.

The company is already an appointed Sony UK dealer handling its consumer product range, so this latest move probably makes HHB the most comprehensive supplier of Sony audio products in the UK.

Chris Hollebhone, Sony's audio sales manager, who arranged the deal with HHB's Ian Jones, sees the third-party marketing strategy as a logical extension of its business activity in the UK. "Major suppliers to the professional industry such as Sony know the importance of speedy service, advice and all round technical support," he says.

"With our business expanding so rapidly in the UK, we felt it was time to supplement our own strengths and try to expand our customer base."

Hollebhone believes there is a need to look beyond Sony Broadcast's usual studio and broadcast customers, especially with the growth in digital technology, and he adds that HHB can offer a

broader choice of Sony and other manufacturers' products, which is important for customers needing a turnkey package.

"We may see other dealers appointed in the future," he adds, "but the product line will be allocated according to the dealer's proven expertise."

HHB sees the deal as a natural progression for the company, which has an enviable reputation, particularly in the field of digital audio technology.

The arrangement with HHB will allow Sony Broadcast to put more of its own resources behind the PCM 3324 DASH format multi-track recorder, over which Sony will continue to retain exclusive sales, marketing and service con-

trol.

Commenting on the deal HHB's managing director Ian Jones says: "For some years we have made it a company objective to offer everything the pro-audio customer could want under one roof."

"Sony have continued to maintain a technology lead in our industry, on a number of fronts, so it has not been surprising that over the last 18 months our business with them has evolved considerably."

"Even so, we will continue to stock a range of products from other leading manufacturers. Diversity has played a key role in our success to date and we would not wish to change that in any way."

A quick victory in Battle

RECENTLY RE-OPENED Park Gates Studio in Battle, East Sussex, has got off to such a busy start that it has had to turn away some prospective clients because it is almost fully booked.

The studio began work with a lot of mixing projects for producers Paul O'Duffy, Don Was, Phil Brown, Nicki Tesco and Jeremy Allom. It has now progressed to singles and album projects and is attracting a lot of interest from foreign companies.

Park Gates is a residential studio in a large manor house with plenty of land. It has been carefully decorated to preserve its original character. On the premises are telephones, TV, video games, washing machines and an excellent chef — Claude.

The recording room is very large, with 30ft high ceiling, a stone room and glass isolation booth. The control room, designed by Sam Toyashima from Japan, blends wooden and marble flooring and has a spacious atmosphere.

The equipment includes a 56-channel SSL 4000E with Total Recall, two Studer A800 24-track machines, Studer mastering machines and an impressive range of outboard gear, including Lexicon, AMS, Yamaha, Orban and Drawmer gates.

More gen on labels

TAPE ONE Studios has introduced a different logo to be used on digital tape boxes and cassettes to differentiate between analogue and digital copies.

With the coming of reel-to-reel digital formats such as Mitsubishi's it was felt that non-technical people might have problems distinguishing digital from analogue. To prevent this Tape One has taken its old logo, which has been in operation since 1979, and added "digital" in bold lettering.

The logo is also being used on new style labels for 1610 U-matic and F1 Beta cassettes, which have been designed with the help of Tape One's engineers and cassette and CD plant experts from around the world. The new labels include a great deal more information to reduce problems when cassettes are sent out.

Free services

NEW YORK-based Time Capsule Brokerage has set up a London office to match recording projects with studio profiles. The company was started three years ago by former manager of Right Track Recording Kip Kaplan and makes no charge to clients. Further details from Mick Rossi, associate broker on 01-609 6210.

Installation of 36-channel Neve doubles business at Yellow Two

YELLOW TWO Studios, based in Stockport, will soon be able to offer residential facilities following studio owner Nick Turnbull's purchase of an adjacent building which he plans to convert into offices, video post production facilities and residential suites.

The studio is already reporting a 100 per cent increase in business since the installation of a 36 channel custom built Neve console with NECAM automation. Turnbull hopes that the addition of residential facilities will encourage more

European clients to Yellow Two, which is just 10 minutes away from Manchester airport with its direct links to many European capital cities.

Recent visitors to the Studios include Danish band Johnny And The Deacons, Vitamin Z, Desert Wolves, Vince Clarke's Erasure, Hank Wangford, Graham Gouldman and Andrew Gold, Tubby Turner and The Shooting Party. The studios also has a 12 month contract with Radio One to produce two sessions a week for the Andy

Kershaw show and the Anne Marie Grey Saturday evening show.

After going digital at the end of last year Yellow Two was booked by Factory band New Order and New York producer John Robie to record the sound track for Harry Dean Stanton's movie *Pretty In Pink* which will be released this year by A&M Films through Paramount. The sound track will include the track *Elegia* from the *Lowlife* album.

In a bid to encourage new

bands, Yellow Two has introduced the Standby Deal — a short notice, late booking arrangement starting at 7.30pm for an eight hour session — which is only available to bands without a current recording contract.

A new addition to the Yellow Two staff is Chris Nagle whose engineering and production credits include *The Colourfield*, *Echo And The Bunnymen*, *The Smiths*, *Killing Joke*, *Sisters Of Mercy* and many more. Nagle joins Yellow Two from Strawberry Studios.

Spirit in the digital world

RESEARCH SEEMS to indicate that producers choose studios on two primary criteria: the atmosphere (sensible) and ease of parking (not so stupid either). But a good lump of hardware still carries some clout, so a lot of people are looking around at the moment to see what they ought to be investing in next.

The answer is digital multitrack — and it's this area that I expect to see take off dramatically over the next few months. It's sensible in its way, too: the last thing we all want for was a console with excellent facilities all round, and the ability to act as a central control station for the session. The Solid State Logic 4000 and 6000 console series offered all that: a distinct and quantifiable improvement in the state of the art.

Digital multitrack will do exactly the same thing.

Obviously, digital is the industry's continuing buzzword. With compact disc taking-off the way it has, things could hardly be otherwise. And most studios which don't own or have access to digital stereo systems like the Sony or JVC video-based processors have got F1 or 701 so-called "semi-pro" systems, thanks to the efforts of people like HHC in keeping the supplies coming in. So digital stereo is with us, and an accepted part of the studio regime.

After digital stereo, there are two ways to go. Either digital multitrack or digital console consoles. Well, 10 years ago you could have converted a building and put a couple of state-of-the-art studios in it for about the same price of a digital console today — they're out of reach of most people. They will obviously come, but they will also have to get

'Digital stereo is with us, and an accepted part of the studio regime'

cheaper. And there is still a fair amount of debate about the improvement in audio quality. Overall, the consensus appears to be that there is an improvement, but that it isn't currently worth the extra expense.

Digital multitrack is another matter. If you thought digital stereo made a difference, try renting in a digital multitrack for your next album. It's a big improvement. You get out what you put in: digital is truly a recording medium rather than a sound-mangling one. The

nearest you'll get otherwise is a top-quality analogue multitrack with telcom noise reduction — close but no cigar.

So how do you choose one? First in the field, the 3M 32-track system, has now ceased to be, so we are faced with two straightforward alternatives: the Sony 3324 and the Mitsubishi X-850. DASH versus Pro-Digi. 24 versus 32. 80,000 or 110,000. Actually, the number of tracks is the key. There are plenty of good reasons for going for a 24-track machine. In the old days we used to like 16-track: not just because 16 tracks across 2" tape sound good, but because it forced producers to make up their minds at the right time. You could do a couple of takes of the lead vocal and then you had to wipe one. Along came 24-track and you had 10.

Today, with an increasing level of sophistication of instrumentation and arrangement, the same argument, perhaps, applies to 24-track, certainly, the quality isn't a problem (in either digital case) and the number of tracks might be just right. If you want to do master/slave work, sync two together and you can copy across with no degradation.

But then there are good reasons for 32. Why use two machines when you could use one? And why not put down all your stereo effects at the same time, and build up a "virtual mix" as you go along, with everything there coming out of the monitors? 32-track might be "just right", too.

Different engineers and producers will have different reasons for going for one or the other, and it's right that they should have the choice. No doubt in time the larger number will win, but in the meantime, 24-track machines will have a good and useful life and pay for themselves. Sony doesn't have to do another 24-track next time.

In the quality stakes there should — at least in theory — be little to choose between them. Mitsubishi set great store by its error-correction, and happily jump up and down on masters and poke holes in them; Sony claims to have the edge in the converters and their associated circuitry. Luckily, if you're about to spend £100,000, you'll do more than listen to the sales talk: you will play with both of the machines yourself and see which you like — and if you feel that there's a difference, it'll modify your decision. The fact is that — if you can afford it — either machine is quite likely to be a good investment.

If you're convinced on that front, you might be swayed into looking back at digital stereo again. Think how nice it would be if you had digital stereo machines that pretended to behave like friendly old analogue ones — tapes you could edit with a razor

blade, on reels rather than those nasty U-Matic cassettes in their clattering video recorders and the associated editing suites...

Stop at this point and go no further. For while there is good reason for DASH and Pro-Digi multitrack machines to exist in the marketplace at this time, the same is certainly not true of open-reel stereo machines. Stereo is just that — two tracks (well, 12 actually, including the data tracks, the timecode track, the cue tracks, the auxiliary data tracks and so on). A couple of years ago the US studio organisation, SPARS, made some sensible recommendations about what they wanted to see from the manufacturers in terms of facilities: the results were the Pro-Digi stereo format (as exemplified by the new Mitsubishi X-861 and the Twin-DASH format (as in the Studer D-820). They offer the same facilities, yet are not the same. Not even compatible despite the fact that there are great similarities.

What we do *not* want is a VHS/

Betamax style format war. What we *do* want is a single format, so all our digital stereo tapes are compatible with each other, all over the world. At the moment, they are — it's called the 1610 format.

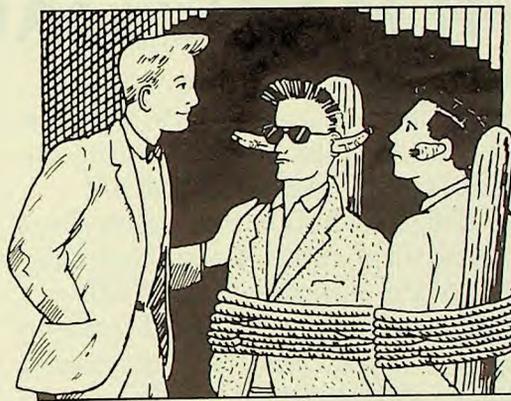
The answer is the following compromise (unless you can think of a better one): adopt the Twin-DASH format for stereo, and the Pro-Digi format for 32-track. It is not too late to move in that direction — and towards international unification — if talks are started now. No-one will suffer serious loss of face, and both sides will gain immeasurably in sales. The industry as a whole will gain a great deal more.

All the marketplace ever decided was a mess: sitting down and agreeing something on behalf of the industry as a whole at least stands a chance of giving us what we want — and need for the future. The Montreux AES is the place to begin.

The one thing the marketplace

can decide is to stay out of the way until both sides see sense. If you're thinking of buying digital stereo, look at the video-based machines. Roger Lagadec, what say you now?

'What we want is a single format, so all our digital stereo tapes are compatible'



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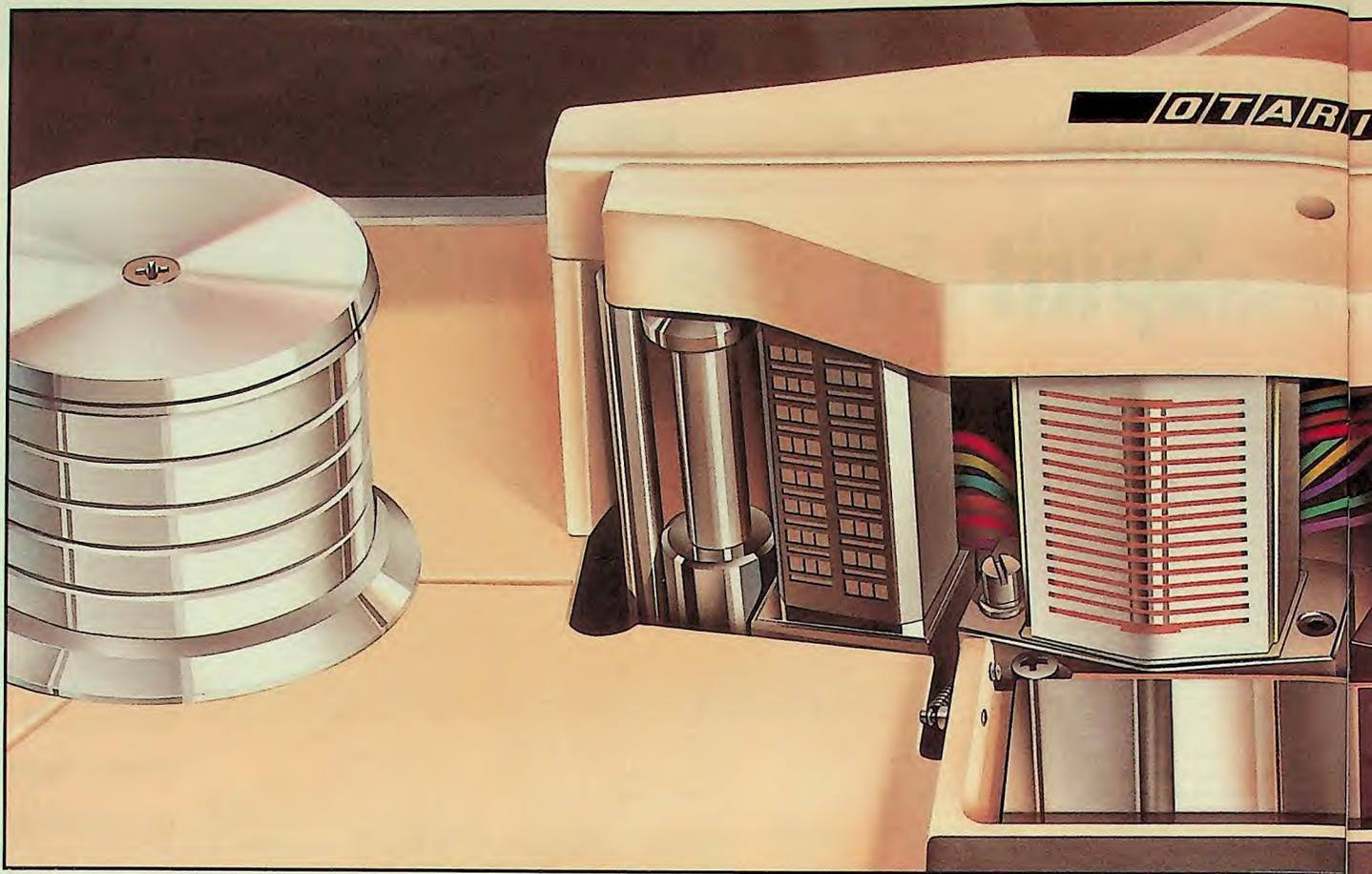
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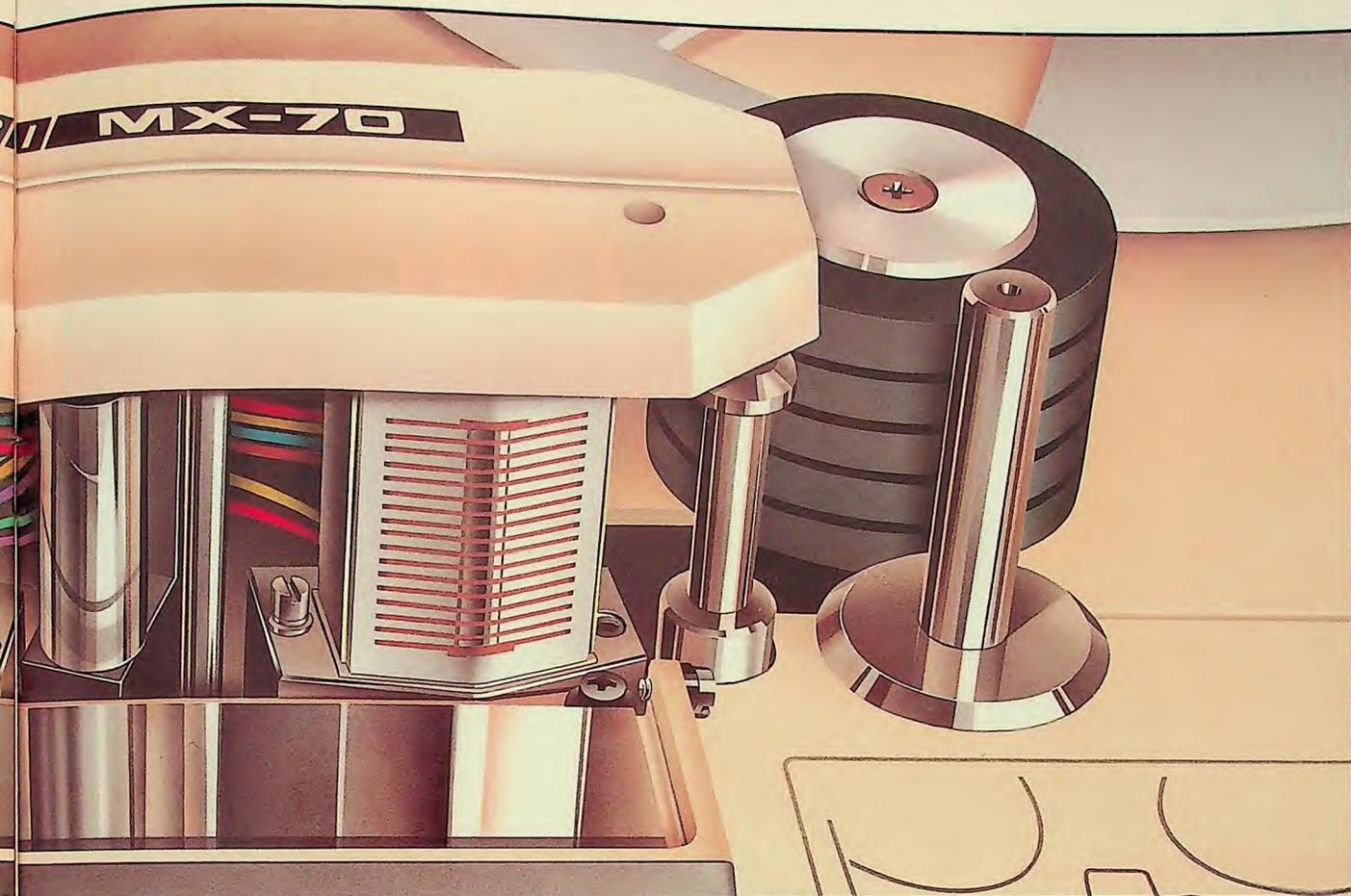
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But while the MX70 sets new standards for flexibility, the men at Otari have stuck rigidly to tradition.

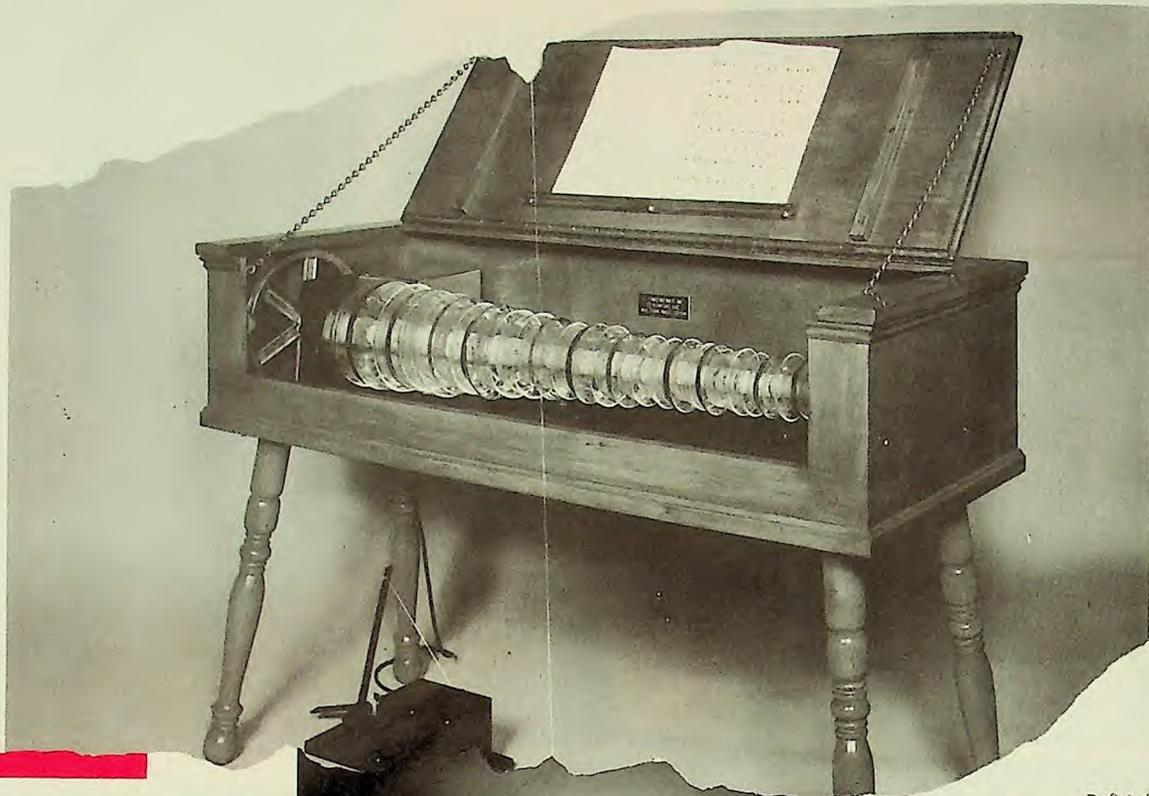
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The recent Musik Messe in Frankfurt was as usual dominated by the latest in musical instrument technology. However, pro-audio formed a small but important section at this massive event and the UK participants found the trip worthwhile, as Sue Sillitoe reports.



Definitely low-tech: Benjamin Franklin's glass harmonica.

UK success at Frankfurt

UK PRO-AUDIO companies at this year's Frankfurt Musik Messe report success all round, culminating in large orders for their products.

But by far the most successful stand at the show was that of newcomer to Frankfurt SynthAxe, which was so swamped with enquiries for its product that at times it was impossible to get inside the demonstration booth.

SynthAxe is a guitar-shaped piece of technology for guitar players who want to play synthesizer. It was invented by Bill Aitken, Mike Dixon and Tony Sedivy. Aitken, who was at the show giving demonstrations every hour, says: "It was great. This was our first time at Frankfurt and it totally exceeded our expectations. It seemed everyone wanted to know about us. Some people were so amazed they were literally speechless."

"What pleased us most is that even representatives from other companies, such as Yamaha, came over and praised the SynthAxe, which did our credibility a lot of good."

Aitken adds that the company's main aim at Frankfurt was to set up a chain of European dealers and to this end he has fixed up outlets in Italy, Germany, France, Switzerland and Scandinavia.

"We couldn't believe the crowds we were pulling," he says. "Our stand was glazed and most of the time not only was it impossible to get inside but we had people

pushing up against the windows to get a view of us demonstrating from outside. It really was fantastic."

Another UK company inundated with enquiries was Klark Teknik. Gaston Goossens, marketing director who was on hand to deal with enquiries, found himself in great demand, giving information on prototype software for the DN780 and on a new product that the company was showing for the first time — a state of the art 16-bit linear 1 in 3 out delay line.

He also intimated, without giving too much away, that Klark Teknik has several other new digital products on the cards that will be well worth keeping an eye on.

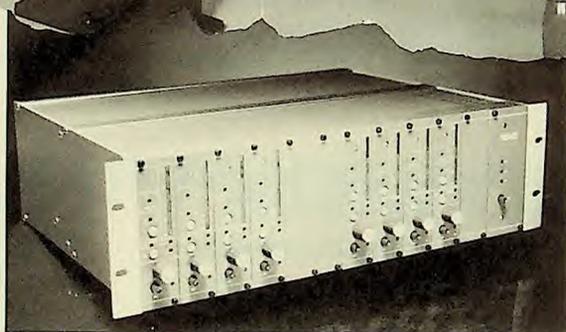
Other UK companies at the show included Harrison, Platinum, Soundtracs, Studiomaster, Turnkey, Connectronics, Total Audio Concepts and Turbosound.

Nearly all the companies had new products on show and reported not just interest but orders too.

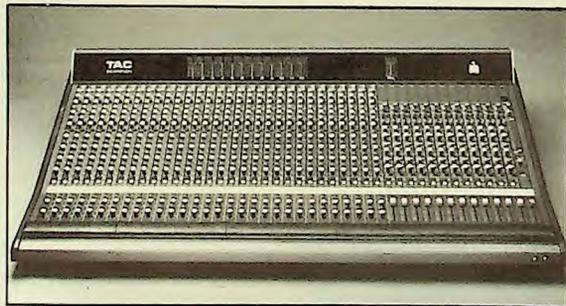
TAC, which exhibited examples from its range of audio mixing consoles, included among its new products extra models to the Scorpion series and a Matchless console with improved features, such as monitor mute, PFL and EQ monitor switching.

Also on display for the first time at Frankfurt was the TAC TX10 modular electronic crossover system which has a separate module for each frequency band.

John Penn, TAC's sales director,



Definitely high-tech: Above TAC's TX10 modular crossover system and, below, an addition to its Scorpion range — the Foldback.



says: "This year the show exceeded all our expectations. It was very busy and we took a lot of orders. But more importantly we found the emphasis of the show had changed from being a European event to becoming a much wider International event."

"We are now concluding talks with a number of new dealers in parts of the world where we were previously unrepresented or where it had been a bit hit and miss."

Other UK products to be seen around the huge exhibition hall included three new graphic equalisers with built-in LS and RF cuts, notch filters and fail-safe bypass systems from Harrison. The company also exhibited two new digital switch mode amps and its latest crossover, plus a disco mixer with seven channels, touch sensi-

five Q switches and a built-in power supply.

New products from Turnkey included the latest Seck 1282 and 242 desks, while Studiomaster showed the Studiomaster Monitor console 12m, which is intended to fill a gap in the market for a reasonably priced product with professional features, and the Mosfet 200 amplifier with a 1000-watt output channel, designed to meet the needs of small rental firms looking for maximum power in a small space.

One visitor to the show, Andrew Stirling, of Stirling Audio Systems, found the French had come up with a new console that immediately appealed to him. This is the SAJE ULN Mk II, which is a re-design of the SAJE ULN first

seen two years ago. The 32-track machine can be linked up to 64-track and has compressor noise gates, four-band para EQs, eight auxiliary SENDS channels and eight stereo echo returns.

SAJE president, Patrick Aufour, said: "We are in Frankfurt to introduce this console to the German market. Our marketing target is to fill the gap between the SSLs and Harrison's and the lower priced consoles. We hope to see this SAJE console taking up residence in many B studios where there is already an SSL in studio A."

Overall, Frankfurt 1986 had the feel of a show where a lot of people were doing a lot of work as fast as possible. Pro-audio formed a small but important section of the event, which was naturally dominated by the latest in musical instrument technology.

But among all the high-tech, digital, MIDI equipment was one little gem — the Benjamin Franklin glass harmonica, which was last seen when the likes of Mozart and Beethoven were in Frankfurt — well before anyone thought of holding a Musik Messe.

The instrument, once thought to cause women to faint and dogs to foam, produces a sound by rubbing wet fingers on glass cups arranged on a central rod turned by a small motor. It might not catch on in today's state of the art recording studios but isn't it nice to know that there is still a place for the simple things in life among all the high tech?

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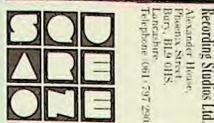
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Trident has spent £650,000 on studio improvement and re-equipment. Its three directors are out to recapture the spirit of 1971 — the year when Barry Sheffield set up the UK's first 8-track studio



We're getting there, says Trident's Illesco



Above, the 40-channel 24-track SSL desk in Studio T1. Top, Studio T2, which now has a 56-frame 48-channel SSL with total recall.

TRIDENT STUDIOS, formed 15 years ago by engineer Barry Sheffield as the first 8-track studio in the UK, is now set for a year of expansion following an ambitious refurbishment and re-equipment programme.

During the early weeks of this year, the studio spent £650,000 putting Trident back at the top in terms of recording facilities. The three directors who now run the operation — Stephen Stewart-Short, Rusty Egan and Jean Philippe Illesco — have the combined talent, experience and determination to make Trident 86 a force to be reckoned with.

The refurbishment has involved re-equipping Trident 1 with a 40 channel 24 track SSL desk with primary computer, while the studio area has been completely redesigned to accommodate a spectrum of sounds from electronics to live acoustics.

The re-mix room has been updated and re-equipped to provide excellent facilities for keyboards and overdubs. A custom-built Trident desk has been installed, with Series 80 and TSM Eqs on each channel, plus Roger Quedsted monitors.

The whole complex at St Anne's Court has been revamped to provide new reception and recreation areas. And while the old flavour is still there with the atmosphere retained, the decor and service has been improved.

Trident 2, tucked away in a side

street near Victoria, has operated as a separate and self contained unit for some time now offering facilities for mixing and overdubbing. Trident 2's desk has been updated to a 56 frame SSL 48 channel model with total recall. Other improvements here include the addition of an extensive range of outboard gear and updating of the amenities and facilities.

"Since we bought Trident, the three of us have tried to make it work and bring it back to its former glories, says Illesco. "We knew it would be difficult, but I think that after four years of struggle and hard work we have succeeded.

"With all the transformation that has taken place, the equipment we have bought in and the quality of the team we have got together, we are getting there. We are once again attracting the top producers and acts from the US. The transformation plans are not quite complete but we're approaching the level we want."

The Trident directors are agreed on one point — that the business is as much about people as technology and that a first class team with a first class studio will always attract clients.

The redesigning was the combined effort of all three directors. Illesco says: "With regard to the refurbishment of the studio our attitude was that with our combined experience we should be able to come up with a studio design that was different from any other stu-

Audio FX buys more Sony multi-tracks

NEWS FROM the US that studios are investing more and more in all areas of digital audio technology has worried Audio FX, one of the UK's top-audio hire specialists. It warns that UK recording studios must make 1986 the year of the multi-track digital recorder if they want to keep their world-leading reputation.

US studios have been investing hard following a compact disc sales explosion in north America during 1985. Despite encouraging industry reports that nearly 80 per cent of UK studios now have practical experience of digital recording Audio FX chairman Richard Goldblatt feels the figures are deceptive because they represent experience of two track digital machines and not the multi-track hardware that is the essence of large-scale professional use.

Goldblatt, who has recently returned from a visit to the US says: "There is still a major role for two track digital, both for demos and in allowing engineers and musicians to have a low cost entry into the world of digital recording. But it's no longer credible for studios to claim digital facilities on the strength of a single two-track processor and a half-inch VCR."

Goldblatt's views were reinforced at the recent Digital Information Exchange in London where delegates heard that multi-track technology is the only way to get real benefits from digital recording.

These include electronic editing accurate within one sample, track to track bouncing with no signal degradation, digital to digital track movement as well as the ability to generate perfect copies with no additional noise.

"With DASH formats offering the engineer the option of razor-blade editing, the reticence of even the most traditional engineer must now be a thing of the past," he adds.

Audio FX is putting its money where its mouth is and has invested in two more Sony PCM 3324 multi-track machines bringing the total to five. The purchase of the additional machines comes as a result of increased demand both in the UK and abroad. All five

machines have been in constant use recently on a number of projects including the latest Elton John *Album Ice On Fire*, Dire Straits *Live*, Wham's recent chart topping single and on a new album from Frankie Goes to Hollywood, due for release soon.

The company opted for Sony's DASH rather than the new PD stationary head system after looking at Sony's track record, its success at marketing its technology worldwide and its commitment to making digital recording accessible to a wider range of studio engineers. More importantly it polled its 150 recording studio clients to see what they wanted.

Goldblatt found the biggest debate among clients revolved around the number of tracks available on the PCM 3324. Most studios demand 48 track limitation of the 3324. But Goldblatt points out that there is always the option of linking two machines together to make a single 48 tracks unit with copying facilities.

"We also have a fundamental belief in the upwards compatibility of the 3324 with its own RM3310 synchroniser/auto-locator and other digital production hardware," he adds.

"We have to be straight with our customers and on reflection, Sony has always been fairly open with us about what can and cannot be done on the 3324. At the end of the day the cans are significant, whereas the cans are pretty trivial in comparison."

Audio FX is now looking forward to a busy 1986, following on from its successes last year which it partly attributed to the growth of compact disc in all major markets. Goldblatt says: "We still believe the industry is at the very beginning of a massive growth curve and Audio FX wants to play an important role in helping new technology to be assimilated by the industry as a whole.

"Where possible we will look at ways in which we can make our digital multi-track stock more accessible to a wider range of studios. With our inventory capacity on the increase we also intend to make the 48 track link-up even more economic to customers."

'We didn't want a design that had already been used — so we took a chance'

dio, but without needing the help of specialist designers.

"We didn't want a design that had already been used, so we took a chance and designed a room which is actually a unique Trident design. And the reaction so far has been excellent."

Illesco adds that as well as the developments at St Anne's Court, Trident offers disc-cutting and tape copying facilities. They can also tailor prices to meet the needs of all bands: from top acts with unlimited

budgets down to young bands with less to spend.

In all, Trident is determined that 1986 is going to be its year. When it was first opened, the studio was seen as a pioneering establishment frequented by such innovating figures as Tony Visconti, Bowie, Elton John, and The Beatles — it also responsible for the discovery and subsequent success of Queen. Now the three directors running Trident are out to recapture the spirit of 71 in a big way.



Technics digital piano — it remembers timbre changes.

Electronic piano can give the true sound

BY USING the latest in PCM digital technology, Japanese firm Matsushita Electrical Industrial has come up with an electronic piano that it claims sounds as natural as an acoustic piano.

The SX-PX1 digital piano reproduces the subtle changes in timbre that occur when the keys of an acoustic piano are struck with force. The waveform of notes struck with varying force are digitally encoded and stored in its memory. When a key is struck the corresponding waveform is retrieved to produce a sound that is practically indistinguishable from the acoustic piano.

The SX-PX1 also has a play sequencer that can store complete performances and can change the tempo and sound on playback. It is equipped with two channels, so it is possible to record two parts of a tune separately and play them back simultaneously.

MIDI terminals and a MIDI conductor enable the piano to be used with other MIDI equipped instruments, giving the SX-PX1 many master keyboard functions for professional stage use.

Retailing at £3,599, the piano will be available from April through selected Technics music specialist outlets.

An acoustics test kit

STUDIO DESIGNERS could benefit from a new instrument system launched by Bruel & Kjaer (UK) which can predict the degree of transmitted speech intelligibility at any location by taking a few simple measurements.

The 3361 RASTI system is mainly aimed at those concerned with the acoustic conditions on speech at public meetings, lectures, or public announcements in railways, airports etc. But the 3361 can also be used by anyone building acoustics at the design stage.

The system comprises a transmitter and a receiver which make use of a new method which is in the course of IEC standardisation to rapidly assess the speech transmission index — hence the name RASTI. Using this system it is possible to

assess intelligibility by placing the transmitter where the speaker would stand and the receiver where the listener would be. Intelligibility is measured on a scale between 0 and 1, with 0.9 being excellent and 0.3 no good at all.

Using this system it is possible to map out the entire listening area to see where the acoustics are best and to take action in places where they are not so good.

It only takes a few seconds to make each reading which is measured in terms of the change in modulation of the speech envelope by background noise and reverberation near the speaker. The system is easy to use because once the transmitter is in place, only the receiver need be moved to each location in the room.

Hilton gets its second Mitsubishi multi-track

HILTON SOUND, sole UK agent for Mitsubishi hire, has now bought its second X-850 multi-track and is operating the majority of the Mitsubishi machines in the country.

The company is also working with Mitsubishi on a practical users' guide which can be easily understood by both producers and engineers.

Mitsubishi's launch into the European digital market came relatively late because the company wanted to be sure it had got everything right. Its new PD format is already winning fans among top artists including Peter Gabriel, Pete Townshend, Tears For Fears, Bryan Ferry and Icehouse who recently completed a new album, Measure For Measure, at Tape One Studios using a Mitsubishi 2 track together with a Neve DSP console making it the first album to be recorded digitally on Mitsubishi in the UK.

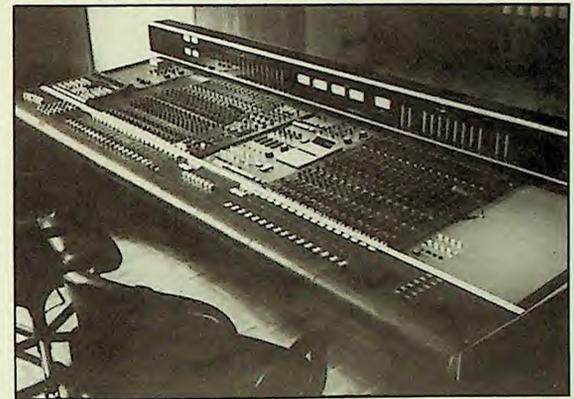
Hilton Sound, based in London, is committed to the future of digital and is the first hire company to receive the new X-400 16 track digital machine together with two of the X-86 PD format, 2 track tape recorders which will augment the existing X-80 2 track machines.

It has also recently acquired a Quad Eight Westar mixing console which is intended to work with the Mitsubishi digital multitracks for live recording or any other use outside the normal studio environment.

Quad Eight, a subsidiary of the Mitsubishi Pro Audio Group, has been designed with digital recording in mind. Noise and distortion have been kept to a minimum and metering is via Quad Eight's new high resolution 60 segment LED bar graph system.



Hilton's Rhett Davies — with the Mitsubishi X-850.



Quad Eight Westar — available for hire.

More equipment from the US

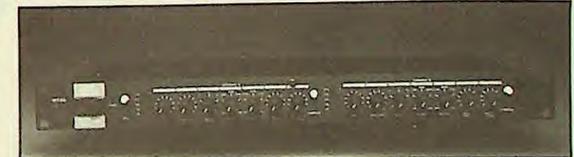
US MANUFACTURER Audio Logic has introduced the MT 66 stereo compressor-limiter, which provides dynamic range compression from 1:1 to infinity:1, accompanied by its own noise gate to ensure it remains quiet when no signal is present.

Included on the front panel are: a link switch to join both compressors for stereo tracking, a five LED bar graph indicating gain, reduction, gate, threshold, ratio and attack and release controls, plus input and output controls and compress to activate the compressor.

At the back of the machine are balanced and unbalanced inputs and outputs and side chain inputs and outputs that can be used to change the compression characteristics or as a de-esser.

Another new piece of equipment from Audio Logic is the X324 stereo crossover, which can be used in either a stereo three-way or mono four-way capacity for precise frequency splitting. The X324 has balanced inputs and outputs with phase inversion on all six outputs.

The X324 is priced at £363.81; the MT66 at £289.



Audio Logic compressor limiter — it keeps quiet.

Barbican buys Soundcraft

LONDON'S BARBICAN Centre, internationally famous as an arts and conference arena, has recently installed a Soundcraft Series 800B 32 channel PA desk as part of the continuing development of its sound system.

The centre is also the London home of the Royal Shakespeare Company, which has itself recently bought three of Soundcraft's new Series 200B mixing consoles. A 24-channel version is being used as the company's main national touring desk and is presently in operation in The Taming Of The Shrew and the Brecht/Weill musical Happy End which is on a 10-month tour of the UK.

The other two consoles owned by the RSC are 16-channel versions and are permanently installed in the Pit Theatre at the Barbican and The Other Place Theatre, Stratford.

● Soundcraft has also recently expanded its international base by appointing JBL Professional to distribute its products in the US and Mexico.

A new division of JBL Professional known as Soundcraft USA will operate from Santa Monica, California where Soundcraft already has offices. It will be under the direction of Ron Means, president of JBL and the sales and marketing team will be headed by Wayne Freeman.



Speech transmission meter — it tells designers if acoustics work.

With Tom Hidley back in Europe and domiciled in Switzerland once again, the trend of his new design accelerates...



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• Masterfonics	Nashville (20Hz)
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SEPARATE LIVES: Phil Collins & Marilyn Martin
 I'M NOT GONNA LET YOU
 24

24	29	I'M NOT GONNA LET YOU Colonel Abrams	MCA/MCA(T) 1031
25	39	SILENT RUNNING (ON DANGEROUS GROUND) Mike + The Mechanics	WEA U8908(T)
26	17	THE CAPTAIN OF HER HEART Double	Polydor/POSPX/779
27	KISS Prince And The Revolution	Paisley Park/Warner-Brothers W8751(T)	
28	16	TURNING AWAY Shakin' Stevens	Epic (T)A.6819
29	50	KYRIE Mr. Mister	RCA PB 49927 (12" —PT. 49928)
30	20	IMAGINATION Belouis Some	Parlophone (12)R.1986
31	45	THE HONETHIEF Hipswoy	Mercury/Phonogram MEXX/212
32	48	DIGGING YOUR SCENE The Blow Monkeys	RCA-MONK(T) 1
33	23	WALK OF LIFE Dire Straits	Vertigo/Phonogram DSTR.12(12)
34	14	ONLY LOVE Nana Mouskouri	Carrere CART(T) 37.6/Philips PH.38
35	43	LOVE IS THE DRUG Grace Jones	Island (12)IS.266
36	41	ROCK ME TONIGHT (For Old Times Sake) Freddie Jackson	Capitol (12)CL.358
37	21	RADIO AFRICA Latin Quarter	Rockin' Horse/Arbita RH(T) 102
38	POQUETRY IN MOTION The Pogues	SHF-BUY(T) 243	

Hear what happened to Peter Gunn when the Art of Noise met Duane Eddy.

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95	(8)	DRESS YOU UP Madonna	Sire W.884(BT)
96	(1)	FIELD WORK Ryuchi Sakamoto featuring Thomas Dolby	10/Virgin TEN.11(212)
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1	(2)	LOVE MUFFLE IT Sigue Sigue Sputnik	21	(New)	THEME FROM NEW YORK Frank Sinatra
2	(3)	CHAIN REACTION Diana Ross	22	(26)	ROCK ME TONIGHT (For Old Times Sake) Freddie Jackson
3	(1)	WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING Billy Ocean	23	(New)	THE HONETHIEF Hipswoy
4	(5)	DON'T WASTE MY TIME Paul Hardcastle	24	(33)	THE RIVAL Tina Turner
5	(9)	(NOTHING SERIOUS) JUST BUGGIN' Whistle	25	(37)	GET UP I FEEL LIKE BEING A SEX MACHINE C.N.Eat
6	(10)	IF YOU WERE HERE TONIGHT Alexander	26	(22)	THE BLOW The Pogues
7	(11)	HEAVEN MUST BE MISSING AN ANGEL Tavares	27	(New)	POQUETRY IN MOTION The Pogues
8	(4)	EDGE Dommed	28	(New)	YOU TO ME ARE EVERYTHING (THE DECADE REMIX '76-'86) Randy 76-'86
9	(6)	HOW WILL I KNOW Whitney Houston	29	(New)	CANDYMAN Slave And The Bonshies
10	(7)	BURNING HEART Survivor	30	(New)	LOVE IS THE DRUG Grace Jones
11	(13)	ONE DANCE FROM YOU Audrey Hall	31	(17)	IMAGINATION Belouis Some
12	(28)	PAINK CHORDS Bangles	32	(37)	DIGGING YOUR SCENE The Blow Monkeys
13	(20)	IN MY GONNA LET YOU Colonel Abrams	33	(New)	I CAN'T LET YOU GO 2nd Street
14	(New)	KISS Prince And The New Power Generation	34	(23)	LADIES Montronic
15	(31)	POWER OF LOVE Diana Ross	35	(18)	THE CAPTAIN OF HER HEART Double
16	(8)	LYING IN AMERICA James Brown	36	(New)	SO MACHO/CRUISING Smitla
17	(12)	STRIPPED Discotheque Made	37	(24)	RADIO AFRICA Latin Quarter
18	(16)	SUGAR FREE Beverly Sills	38	(New)	SLEEP The Housemartins
19	(14)	HOUNDS OF LOVE Kate Bush	39	(New)	KYRIE Mr. Mister
20	(13)	RISE Public Image Ltd	40	(New)	SILENT RUNNING (ON DANGEROUS GROUND) Mike + The Mechanics

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41	22	THE SUN ALWAYS SHINES ON T.V. o-h-a	Warner Brothers W8846(T)
42	30	THE PHANTOM OF THE OPERA Sarah Brightman & Steve Harley	Polydor/POSPX/800
43	33	LIFE'S WHAT YOU MAKE IT Talk Talk	EMI (12)EMI.5540
44	67	THE RIVER Total Contrast	London LON(X) 83
45	46	SUGAR FREE (Remix) Juicy	Private V/Epic (T)A.6917
46	51	GET UP I FEEL LIKE BEING A SEX MACHINE James Brown	Polydor/POSPX/751
47	53	CRY TO HEAVEN Elton John	Rocket/Phonogram EJS.11(12)
48	36	BROKEN WINGS Mr. Mister	RCA PB.49945 (12" —PT. 49946)
49	31	SANCTIFY YOURSELF Simple Minds	Virgin SM.1(12)
50	58	THIS TIME Bryan Adams	A&M AM(T)
51	32	LA VIE EN ROSE/PULL UP TO THE BUMPER Grace Jones	Island (12)IS.240
52	LOVE COMES QUICKLY Pat Sharp/Boys	Parlophone (12)R.6116	
53	47	IF YOU'RE READY (COME GO WITH ME) Ruby Turner featuring Jonathan Butler	Jive JIVE(T) 109
54	YOU TO ME ARE EVERYTHING (THE DECADE REMIX '76-'86) Real Thing	PRT.7P.349 (12" —12P.349)	
54	OVERJOYED Steve Wonder	Motown ZB.40567 (12" —ZT.40568)	
54	SHEEP The Housemartins	Go! Discs GODM/9	
57	68	WILL YOU SATISFY? Cherelle	Tabu (T)A.6927
58	35	SWEETEST GIRL Madness	Zanzazz/Virgin JAZZ.8(12)
59	SO MACHO/CRUISING Smitla	Fonfare (12)FAN.7	
60	JERICHO Simply Red	WEA Y265(T)	

GENERAL

JOHN MARTYN: Piece By Piece. Island ILPS 9807.

Philentropy. Dojo LP 26. Distribution: Nine Mile/Cartel. Piece By Piece, Martyn's latest, finds him in typically languid mood, more harmonious and romantic than of late. Everything is executed with taste: the production, the packaging, and above all the music. The sleeve alone deserves in-store display. Philentropy, meanwhile, is a reissue of the 1983 live LP and is somewhat subdued in comparison to his often electrifying live work. As he's currently touring people may buy it as a reminder of the concert, but overall sales are unlikely to be huge.



JOHN MARTYN: languid

KING KURT: Second Album. Stiff SEEZ 62. AKA Big Cock, sees the joke run flat. Musically it's still the big drum beat and jungle rhythms, but unlike, say, The Pogues, King Kurt haven't really developed from their early notoriety and allowed their music to mature. There are King Kurt fans around, but beyond that, forget it.

JIMI HENDRIX: Jimi Plays Monterey. Polydor. 827 990-1. Of the classic concert, from the classic film. Unreleased material, sterling renditions of faves (Hey Joe, Foxey Lady) and Jimi in exemplary form. People like Hendrix and will want this.

FRANK ZAPPA: Frank Zappa Meets The Mothers Of Prevention. EMI EMC 3507. Producer: Frank Zappa. Doesn't pander to the pop audience he cultivated at the beginning of the Eighties and is full his usual wry humour, blended with instrumental virtuosity. Backed up by a back catalogue promotion.

KIRI TE KANAWA/LONDON PHILHARMONIC ORCHESTRA: A Room With A View. Filmtrax MOMENT 101. Distribution: EMI. Soundtrack to forthcoming Merchant-Ivory film of EM Forster's novel starring Maggie Smith and Denholm Elliott plus Daniel Day Lewis of My Beautiful Laundrette fame; royal premiere on April 10 in front of Queen Mum, film released following day; this record (music by Richard Robbins) out on March 14, and bearing in mind the country's current infatuation with classic pops and costume dramas, it can't fail.

DANCE

By Paul Sexton

LL COOL J: Radio. Def Jam/CBS 26745. Much-name-dropped 17-year-old New Yorker's debut album for the hip Def Jam label in its new deal with CBS. Nimble and uncompromising rap without the gimmicks of a Doug E Fresh that they would need to really cross over, but popularity within the specialised rap market is assured.



STOCK IT

ORIGINAL SOUNDTRACK: Krush Groove. Warner Bros 925 295-1. At the time of writing, a decision had yet to be taken about the release of the hip-hop movie of which this is the soundtrack, and taken out of the original context and country, this is less certain of success. But with Kurtis Blow and Sheila E bolstering some less UK-established names like the Fat Boys, LL Cool J and Run-DMC, attention will be great and if the film (a good fun, unpretentious modern musical) does make it here, that will only increase.

PRIME TIME: Confess It Baby. Total Experience FL85712. Underrated US soulsters occasionally borrow from the Gap Band but have plenty of style of their own, with their original of Guilty, covered by Yarbrough and Peoples, and delightful smoocher What's That You Slipped Into My Wine. Lack of hit material will make sales heavy weather, but a band to watch.

TOTAL CONTRAST: Total Contrast. London LONLP 15. Robin Achampong and Delroy Murray got lucky early in the game with Takes A Little Time last year, but couldn't sustain it with the follow-up Hit And Run and find the same problem on their debut album. Undeniably well-played and made, but in the shadow of their obvious heroes, most notably Luther Vandross on Where Is Love.

YARBROUGH & PEOPLES: Guilty. Total Experience FL85715. The customary pattern from Cavin and Alisa repeated again: one dominating dance hit (in this case the title song) then a game of spot-the-steal. Generally the production sound is pure Jam and Lewis with Y&P effecting an SOS Band sound, but in addition there's the Loose Ends percussion hook from Hanging On A String in Wrapped Around Your Finger, and A Closer Love Affair is the Reunited ballad reborn. Very unoriginal, but some of the borrowed style sticks.

SLAVE: Unchained At Last. Certain LPACERT 1. From the Dayton, Ohio outfit that first brought Steve Arrington to prominence, a typical slab of driving funk with a couple of token ballads. The dated delivery and lack of any real killer material means they're unlikely to regain their earlier prominence, though.

JAZZ



STOCK IT

CHARLIE PARKER: Charlie Parker At Storyville. Blue Note BT

85108. Producer: Bob Porter. An important release — and not just for Parker freaks. Important as much as because both sessions — emanating from two different 1953 broadcasts, transmitted live by WHDH, from Boston's Storyville Club — appear on record for the first time. Chronologically, the first date finds the alto-sax genius fronting a solid quartet (including a youthful Red Garland) and sounding relaxed and committed during versions of Bird classics like Moose the Mooche and Out of Nowhere. Side 2, with local trumpeter Herb Pomeroy as Parker's front-line partner and with excellent pianistic support from Sir Charles Thompson, has perhaps even finer Parker. Nowhere better illustrated than during Cool Blues and Groovin' High. Excellent sound reproduction is a bonus.

KENNY BURRELL: Live At The Vanguard. Argo ARC 500. A timely release as this estimable guitarist is soon to make a long-overdue appearance at Ronnie Scott's. A superior collection by one of the greatest living jazz performers on his chosen instrument. This welcome LP finds Burrell fronting his very first New York-based trio, assisted by Richard Davies, bass, and Roy Haynes, drums, in absolutely faultless style. The fact that this is an in-person series of performances adds a vital edge to the playing of Burrell & Co. Accordingly, each number receives impeccable treatment — the admirable interaction of the trio amply displayed on such as Burrell's own All Night Long and Ellington-Strayhorn's Just a-Settin' & a-Rockin'.

ELVIN JONES: Poly-Currents. Blue Notes BST 84331. Producer: Francis Wolff. An especially invigorating set, recorded in 1969 and happily available once more. The great drummer is in charge here of an impressive outfit, with the accent firmly on strong saxophone work from tenorist George Coleman, baritonist Pepper Adams, and the recently-late Joe Farrell, who also makes his presence felt on flute, bass-flute and English horn. Material is all-original, including Mr Jones, a beguiling minor theme composed by the leader's wife Keiko, and the attractive Yes, with composer Fred Tompkins added on flute. As fine as his colleagues perform, nevertheless it is the constantly-stimulating Mr Jones whose extraordinary percussionist remain longest in the memory.



STOCK IT

LIONEL HAMPTON: Newport Uproar! RCANL89590. Reissue. Producer: Jean Paul Guiter. The archetypal Hampton big band rave-up, this long-awaited reissue contains some of the most all-round magnificent, overly exciting music even the veteran vibist-pianist-drummer-catalyst has committed to record over the almost-45 years he has spent leading his own jazz orchestras. Recorded in front of an obviously appreciative-plus audience at the 1967 Newport Jazz Festival, this roaring, star-studded pick-up outfit turns in a series of heart-stopping performances — including such as Turn Me Loose, Meet Benny Bailey, Greasy Greens (present in two versions), and the obligatory Flying Home —

with the leader's own galvanic solo work complemented handsomely by the individual efforts of such as Joe Newman, Al Grey, Alan Dawson, and Illinois Jacquet. Expect encouraging, steady sales for this one.

INDIES

HECTOR ZAZOU: Reivax Au Bongo. Crammed Discs. MTM 2. **MIKEL ROUSE BROKEN CONSORT: A Walk In The Woods.** Crammed Discs. MTM 6. Distribution: Nine Mile/Cartel. Just when Zazou-Bikaye's self-consciously clever musical attempts to marry European gentility with African tradition were getting tedious, along comes Reivax Au Bongo, an album that with its classical feel, soft tribal chants and a million-and-one other elements, does just that — and does it beautifully. New Age, pah!

Walk In The Woods is more easily defined (systems music) and sets all its targets well within the accepted confines of the form, using traditional orchestral instruments to interesting, if not groundbreaking, effect.

LOWLIFE: Rain. Nightshift. LOLIF 1. Distribution: Fast Forward/Cartel. Group name pilfered from New Order; maybe they should've just kept their plagiarism to Low, because that's what the sleeve sticker saying "ex-members of Coteaux Twins" is, when the music inside sounds nothing like them, and is bereft of "life" to boot.

SHARK TABOO: Seeds Of A Lunatic. Crisis Records. CSS3. Distribution: Red Rhino/Cartel. More post-Siouxie ever-decreasing musical circles with simplified Poison Girls-style anti-establishment lyrics, that should do the intended job of alienating its targets and reaching only the converted. Hard work, but somehow a more than residual demand for this kind of thing still exists.



STOCK IT

THE GO-BETWEENS: Liberty Belle And The Black Diamond Express. Beggars Banquet. BEGA 72. The latest in an ongoing series of classical collections of songs from Australia's Go-Betweens, the difference here

being that with a new deal and mounting media interest they could at last be going the opposite way down The Talking Heads' Road To Nowhere to a *ped à terre* in Charlottesville. Solid Core of indie sales whatever.

METAL



STOCK IT

GIRLSCHOOL: Race With The Devil. Raw Power RAW LP013. Distribution: Pinnacle. A four-sided "best-of" compilation of material originally recorded for Bronze. Included are all the stars of the live sets: Play Dirty, Yeah Right, Take It All Away and Kick It Down. Should appeal to the band's less-committed followers as well as the dedicated.

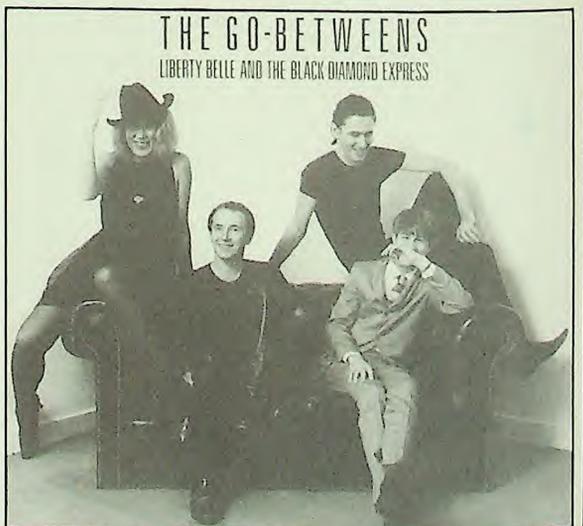
IMPORT

LEE RITENOUR: Rio. GRP 91017. Distribution: IMS. A slightly misleading title as only Rainbow and Sempicadad were actually recorded there with a Brazilian percussion team. However, there's some Latin lacing on the New York and Californian sessions, and Leo Ritenour's acoustic jazz-rock guitar playing is first-class in all respects.

MOR

JAMES LAST: Viva Vivaldi. Polydor POLD 5185. A left-field lobe from Hansi, presenting extracts from Vivaldi's works including the inevitable Four Seasons played mostly by the Last strings over a strong beat. Not the instant sales proposition commanded by his pop albums, but immaculately done and superbly sound-engineered as every by Peter Klemt. Well worth stocking in view of Last's steadfast army of fans, and also available in cassette and CD formats.

NAT KING COLE: Love Is The Thing. Capitol EMS 1104. Another fine Cole re-issue from the Capitol vaults (the latest in a projected series of 18 albums covering his career) and this must rank as one of his all-time best. It includes classic renditions of When I Fall In Love, Stardust and Love Letters plus other Cole favourites, all digitally re-mastered.



Zomba buys Stiff hits via Street deal

By Nigel Hunter

ZOMBA MUSIC Publishers has acquired all the shares of Street Music from the latter's founders, Dave Robinson, Clive Calder and Jake Riviera. Street was launched eight years ago as the original music publishing arm of Stiff Records, and has scored many hits over the years with such respected artists as Elvis Costello, Thomas Dolby, Lene Lovich, Graham Parker and Jona Lewie, among others. "Although Street was very successful in its early years, its writer signing policy had been neglected of late with Dave Robinson's efforts concentrated on the Stiff/Island record companies and mine on the worldwide Zomba group," says Calder. "Therefore we decided to call it a day, and as Zomba is now active in the catalogue acquisition area, it made sense for Zomba to acquire the company."

Zomba Music has also renewed its deal with Delphine Music of France, whose managing director Olivier Toussaint has been a dominant influence behind the international success of pianist Richard Clayderman. Hit songwriters Brian Fairweather and Martin Page have also renewed their agreements with Zomba.

Another recent addition to the fold is Wayne Brathwaite, co-writer of Billy Ocean's No 1 single When The Going Gets Tough, The Tough Get Going, Show Me by Glen Jones, and writer-producer for Kenny G (Arista), Warren Mills (Jive) and Kashif (Arista). Brathwaite is currently co-writing and co-producing the next Ocean LP.

The company has also signed UK hard rock band Rogue Male, who recently signed a recording deal with Elektra for America. The states was a fertile area for the company last year, where it finished as No 3 pop publisher and No 2 black music publisher. "The black music result is quite remarkable for a British publisher," comments Zomba Music director Steven Howard.



Chrysalis scales Dizzy Heights

A LONG-TERM agreement has been signed between Chrysalis Music and Dizzy Heights Music, headed by Nigel Grainge and Chris Hill. It covers the world except for Germany, Austria, Switzerland and France, and the Dizzy Heights roster includes the much-praised Waterboys, Sinead O'Connor (currently working with U2's The Edge on a soundtrack album before recording her own LP), Barry Flynn/The Big Supreme (recently signed to Polydor), and Boo Hewerdine (formerly lead singer with The Great Divide). Seen celebrating the deal are, from left, Chrysalis Music general manager Jill Stean, president Bruno Kretschmar, and Nigel Grainge of Dizzy Heights Music.

MUSIC WEEK 8 MARCH, 1986

by Jerry Smith



STOCK IT

SIOUXSIE AND THE BAN-SHEES: Candyman (Wonderland/Polydor) SHE (X) 10, PolyGram). The Banshees top even their own high standards with this mesmerising number that shows off Siouxsie's haunting voice so well as it soars over the magical backing. Following on in a similar style to the epic Cities In Dust, it should reach a high chart position and heighten the anticipation for their long-awaited new album, from which this single is taken, Tin-diebox.

PETE SHELLEY: Waiting For Love (Mercury/Phonogram) MER(X) 215, PolyGram). Bouncing back into the fray with a brand new major recording deal, this infectious number marks former Buzzcock Shelley's return to the immaculate guitar hook, in grand style, and with it his first promising shot at the charts since those glorious days when the Buzzcocks were at their peak.

DEE C. LEE: Come Hell Or Waters High (CBS (T)A6869, CBS). Another wonderful ballad from the prettiest Style Councilor that should have no trouble following See The Day into the Top 10. Her sweet soulful vocals are well complemented by the understated arrangement, and although it might take a while to catch on, like her previous hit, it is a polished number with excellent potential.

PET SHOP BOYS: Love Comes Quickly (Parlophone (12)R 6116, EMI). An innocuous little tune that, although competently done, lacks the dramatics that made West End Girls so memorable. They'll have to write better songs if they want to lose the one-hit wonder tag, and shouldn't rely on production techniques.



STOCK IT

THE POGUES: Poguetry In Motion EP (Stiff BUY(IT) 243, EMI). Four brand new tracks are featured on this EP that contains some of Shane MacGowan's most accessible material to date, while still displaying the raucous Irish spirit that marks The Pogues' definitive sound. With the lively London Girl and the melancholy ballad A Rainy Night In Soho, it could well become their biggest hit so far.

THE HOUSEMARTINS: Sheep (Go! Discs GOD(X) 9, PolyGram). This entertaining EP contains a couple of energetic pop tunes plus a moving acappella version of the Curtis Mayfield standard People Get Ready and a rousing gospel-style rendition of I'll Be Your Shelter; and that's before you even consider the snappy, finger poppin' number that is the title track and should place this self-effacing little combo on the way to bigger things.

KING DREAM CHORUS & THE HOLIDAY CREW: King Holiday (Club/Phonogram JAB(X) 29, PolyGram). It most certainly



STOCK IT

HÜSKER DÜ: Don't You Want To Know If You Are Lonely (Warner Brothers W 8746(T), WEA). Critically-acclaimed American hardcore outfit issue this single from their forthcoming LP, Candy Apple Grey. With its raging wall of guitars and surprisingly melodic vocals, it should win them many new fans as it's well-suited to radio play and could see them breaking out from the confines of their cult tag.

Strangers & Brothers

DUE TO a mix-up at production stage, last week's Strangers & Brothers review appeared under the wrong heading. It should, of course, been run after a Stock It symbol, and we apologise for any embarrassment that may have been caused.



PET SHOP BOYS: innocuous



HOUSEMARTINS: energetic

started off as a great idea, commemorating Martin Luther King Day by gathering together a collection of well-known soul singers (including Whitney Houston, El DeBarge and Lisa, Lisa with Full Force) with a number of well-respected rappers (including Kurtis Blow, Grandmaster Melle Mel and Run DMC), but it seems to have lost something in the execution and as a result remains a fair dance track with crossover appeal, mainly due to the names involved.

THE MARCH VIOLETS: Turn To The Sky (Rebirth/London VRB(X) 27, PolyGram). There have been long gaps between indie releases for The March Violets, but the wait has always been worthwhile and now that they've got a major deal we will hopefully be treated to their powerful, guitar based songs on a much more regular basis. This new anthem certainly benefits from its crisp production and sparkling guitar work to give their most striking, irresistible single to date.

EUROPARADE

This Week	Last Week	Wks on Chart	Country	Artist	Chart
1	1	5		WHEN THE GOING GETS TOUGH, THE TOUGH	B/C/D/G/IR/NL
2	5	4		BURNING HEART	B/C/D/G/IR/NL
3	2	7		THE SUN ALWAYS SHINES ON TV	A/B/C/D/DK/NL
4	4	14		SAY YOU, SAY ME	A/C/D/E/F/I
5	6	9		JEANNY	A/C/D/NL
6	3	10		WEST END GIRLS	A/B/C/D/CK
7	10	8		HIT THAT PERFECT BEAT	A/C/D/I
8	New			BROTHER LOUIE	CH/D/DK
9	9	4		BORDERLINE	GB/IR/NL
10	7	18		NIKIYA	B/C/D/E/F/NL
11	14	2		CHAIN REACTION	GB/IR
12	8	3		LIVING IN AMERICA	B/C/D/G/IR/NL
13	16	2		ELOISE	GB/IR
14	17	2		HOW WILL I KNOW	GB/IR
15	15	3		(I'LL NEVER BE) MARIA MAGDALENA	E/F
16	12	20		TAKE ON ME	DK/F/I
17	24	15		I'M YOUR MAN	A/I
18	11	5		PICTURES IN THE DARK	A/C/D
19	New			I'M A LOVER	B/F/NL
20	18	2		THE CAPTAIN OF HER HEART	A/IR
21	38	25		PART-TIME LOVER	E/I
22	23	9		RUSSIANS	CH/F
23	32	4		MEI POTSCHERTES LEB'N	A
24	31	4		DIAMOND	I
25	26	4		L'AZIZA	F
26	25	7		OP PA FAR'S HAT	DK
27	19	4		GIRLIE GIRLIE	B/NL
28	New			SYSTEM ADDICT	GB/IR
29	30	8		PAPA CHANTEUR	F
30	29	6		OHNE DICH	D
31	New			KYRIE	D/NL
32	27	4		JANEY, DON'T YOU LOSE HEART	E
33	34	2		STARTING TOGETHER	GB
34	New			HALLI HALLI HALLO	DK
35	33	3		BABY TALK	B
36	New			JE TE DONNE	NL
37	New			ALICE, I WANT YOU JUST FOR ME!	F
38	New			QUE TE QUIERO	E
39	36	4		SANCTIFY YOURSELF	B
40	28	7		P: MACHINERY	E

Key: A—Austria, B—Belgium, CH—Switzerland, D—West Germany, DK—Denmark, E—Spain, F—France, GB—United Kingdom, I—Italy, NL—Netherlands, IR—Ireland, Complied from 11 national charts by Topo-Radio, Hilversum, Holland.

- 21 **WELCOME TO THE REAL WORLD** RCA PL 89647
Mr. Mister
- 22 **ALONE** CD Philips/Phonogram PHH 3
Nano Mouskouri
- 23 **LUXURY OF LIFE** ● CD Teal/RCA PL 70735
Five Star
- 24 **THE ULTIMATE SIN** Epic EPC 26404
Ozzy Osbourne
- 25 **THE FIRST ALBUM** ★ CD Sire WX 22
Madonna
- 26 **SONGS FROM THE BIG CHAIR** ★★☆☆ CD Mercury/Phonogram MERH 58
Tears For Fears
- 27 **PRECIOUS MEMORIES** Emerald Gem ERTV 1
Ann Williamson
- 28 **PIECE BY PIECE** Island LIPS 9807
John Martyn
- 29 **SUDDENLY** ● CD Jive HIP 12
Billy Ocean
- 30 **PROMISE** ★★ CD Epic EPC 86318
Sade
- 31 **FINYL VINYL** Polydor PDDV 8
Rainbow
- 32 **ALCHEMY — DIRE STRAITS LIVE** ★ CD Vertigo/Phonogram VERY 11
Dire Straits
- 33 **NOW, THAT'S WHAT I CALL MUSIC 6** ★★☆☆ Virgin EMI NOW 6
Various
- 34 **FEARFUL SHARKEY** ● CD Virgin V2360
Feargal Sharkey
- 35 **ALBUM/CASSETTE** Virgin V2366
Public Image Limited
- 36 **LIVES IN THE BALANCE** Asylum EKT 31
Jackson Browne
- 37 **FINE YOUNG CANNIBALS** ● CD London LONLP 16
Fine Young Cannibals
- 38 **JENNIFER RUSH** ★ CD CBS 26488
Jennifer Rush
- 39 **NIGHT BEAT II** Stylus SMR 8613
Various
- 40 **SPORTS** ○ CD Chrysalis CHR 1412
Huey Lewis And The News
- 41 **SEVENTH STAR** Vertigo/Phonogram VERH 29
Black Sabbath featuring Tony Iommi
- 42 **FACE VALUE** ★★ CD Virgin V2185
Phil Collins

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



Chrome Cassette LONC14

FEATURES

- Somebody
- Do You Really Want My Love
- Oh Louise
- Come On Over

Order from Polygram 01590 6044

- 43 **ICE ON FIRE** ★ CD Rocket/Phonogram HISP 26
Elton John
- 44 **SPARKLE IN THE RAIN** ● CD Virgin V2300
Simple Minds
- 45 **PRIVATE DANCER** ★★ CD Capitol TINA 1
Tina Turner
- 46 **EATEN ALIVE** CD Capitol ROSS 2
Diana Ross
- 47 **U2 LIVE "UNDER A BLOOD RED SKY"** ★★ Island IMA 3
U2
- 48 **THE UNFORGETTABLE FIRE** ★ CD Island U2 5
U2
- 49 **HITS 3** ★★ CBS/WEA HITS 3
Various
- 50 **BIG COCK** Siff SEFZ 62
King Kurt
- 51 **RUMOURS** ★★ CD Warner Brothers K 56344
Fleetwood Mac
- 52 **RECKLESS** ★ CD A&M AMA 5013
Bryan Adams
- 53 **QUEEN GREATEST HITS** ★★ CD EMI EMTV 30
Queen
- 54 **DIAMOND LIFE** ★★ CD Epic EPC 26044
Sade
- 55 **JOHN LENNON LIVE IN NEW YORK CITY** Parlophone PCS 7301
John Lennon
- 56 **WHERE EER YOU WALK** 10/Virgin DIX 21
Aled Jones
- 57 **BORN IN THE U.S.A.** ★★ CD CBS 86304
Bruce Springsteen
- 58 **A DATE WITH ELVIS** Big Beat WKA 46
The Cramps

- 79 **ALL THROUGH THE NIGHT** ● BBC RH 569
Aled Jones with BBC Welsh Symphony Orchestra & Chorus
- 80 **THE GREATEST HITS OF 1985** ★ Telstar STAR 2269
Various
- 81 **NEW GOLD DREAM (81, 82, 83, 84)** ● CD Virgin V2230
Simple Minds
- 82 **WHO'S ZOOMIN' WHO?** CD Arista 207 202
Aethel Franklin
- 83 **HELLO, I MUST BE GOING!** ★★ CD Virgin V2252
Phil Collins
- 84 **CAV'T SLOW DOWN** ★★ CD Motown STMA 8041
Lionel Richie
- 85 **THE LOVE ALBUM — 16 CLASSIC LOVE SONGS** ★ Telstar STAR 2268
Various
- 86 **HIGH PRIORITY** Tobu TBU 26699
Cherelle
- 87 **SPEAKING IN TONGUES** CD Sire 923 883-1
Talking Heads
- 88 **ALF** ★★ CD CBS 26229
Alison Moyet
- 89 **THE CARS GREATEST HITS** ○ CD Elektra EKT 25
The Cars
- 90 **MISPLACED CHILDHOOD** ★ CD EMI MRL 2
Morillion
- 91 **MODERN TIMES** CD Rockin' Horse/Arista RHLP 1
Latin Quarter
- 92 **THE SECRET OF ASSOCIATION** ★★ CD CBS 26234
Paul Young
- 93 **WAR** ★ CD Island LIPS 9733
U2
- 94 **STEVE McQUEEN** ● CD Kitchenware/CBS KWP 3
Prefab Sprout
- 95 **LOVE** ● The Cull Beggars Banquet BEGA 65
- 96 **COMMUNIQUE** ★ CD Vertigo/Phonogram 9102 031
Dire Straits
- 97 **ELIMINATOR** ★★ CD Warner Brothers W 3774
ZZ Top
- 98 **BEST OF INCANTATION: MUSIC OF THE ANDS** ○ CD West Five CODA 19
Incantation
- 99 **THE SINGLES 81-85** ● CD Mute MUEL 1
Depeche Mode
- 100 **PAUL HARDCASTLE** ○ Chrysalis CHR 1517
Paul Hardcastle

CD - Released on Compact Disc
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Fewer & better promo warning

THE RECORD industry would be far better advised to look at making fewer, better promo videos, says John Cummins, commissioning editor youth programmes at Channel Four. There is no point in continuing to churn out product that has no chance of being helpful even in a promotional and marketing sense, he warns.

Cummins — the man in charge of The Tube, Soul Train, ECT and Max Headroom — was speaking at a workshop organised by the Association Of Independent Producers to discuss the business side of promo production.

It was the continual complaint of record companies, he said, that C4 was not showing their videos, and yet in private those same record companies would admit they had only made the clips in the first place to "shut up the artists".

Inevitably this view encountered resistance, being dubbed "frivolous and facetious" by Chrysalis Group head of business affairs John Benedict.

Nobody would even look at a new band unless there was a video to promote them, said Benedict, as part of his contribution to the argument over whether UK television networks should come into line with much of the rest of Europe and pay for the use of clips as programming.

"In today's market in order to sell records in Spain, Italy or worldwide, for any new artist we have to make a music video. Cable channels around the world are making lots of money out of music videos. And I see no reason at all why you [C4] can't contribute to what is essentially, from your point of view, very cheap material," he said.

But while this drew the odd call of "Hear, hear", John Cummins had already explained why in his view it was not as simple as all that.

"A tiny clue as to why broadcasters get very huffy and beleaguered whenever people come up to them and say, 'Give me some money because we want to give you this video: one of the main reasons they will point out is that to make these videos any help at all in terms of being able to move units, they have to pay a phenomenal amount of money to create an attractive programme environment in which the video can be shown."

"Rob Dickens says television companies should be happy to just slap out video after video for as many minutes as we had free; fork out the meagre amounts he is asking, which as he pointed out are not to make money but to satisfy

the corporate ego of the record industry. And this is all one needs: this is good programming.

"But at a creative level I'd of course never be party to that. Good television, as we've seen with Max Headroom, is an enormously creative and also very expensive device, which gains the imagination of the audience."

The main differences between Europe and the UK, explained Cummins, are firstly that the UK has most of its artists on its doorstep and therefore need not rely on promos when the real thing is available. And secondly European broadcasters by and large do not have the funds to generate original high quality programming, and so might as well spend what little they do have paying the tariffs on music video material.

"When I look at people like MTV I'm not surprised at how much they pay, I'm surprised at how little they pay. What music videos and record companies are doing is providing the basic, and in some cases only, raw material for the generation of those industries advertising revenue.

"They do not invest anything in music video in terms of original



JOHN CUMMINS of Channel Four

"When I Look at people like MTV I'm not surprised at how much they pay, I'm surprised at how little"

production — ploughing money back in programming that separately sells records, as we do. They simply take from the record industry and I think it's wholly right and morally proper that they should pay for that material."

			RADIO 1 THIS LAST	RADIO 2 THIS LAST	REGIONAL THIS LAST	LAST WEEK'S CHART
ABRAMS, COLONEL I'm Not Gonna ...	MCA	11	10	—	28 34	29
ADAMS, BRYAN This Time	A&M	7	10	—	33 29	58
AMAZULU Things Things The Lady Do	Island	10	N	—	20 N	—
ATLANTIC STARR Secret Lovers	A&M	—	—	—	17	—
BANGLES Manic Monday	CBS	25	17	—	41 42	10
BLOW MONKEYS Digging Your Scene	RCA	15	7	—	32 23	48
BOOM BOOM BOOM Here ...	Fun after all	5	8	—	11 10	76
BOWIE, DAVID Absolute Beginners	Virgin	12	N	—	—	—
BRILLIANT Love Is War	Food	7	5	—	15 9	—
BUSH, KATE Hounds Of Love	EMI	19	13	—	38 28	26
CASH, ROSANNE I Don't Know Why	CBS	—	—	—	13 N	—
CHERRELLE Will You Satisfy?	Tabu	—	—	—	20 19	68
CLANNAD Closer To Your Heart	RCA	—	—	—	13 N	—
CULTURE CLUB Move Away	Virgin	14	N	—	30 N	—
DALTREY, ROGER Under A Raging Moon	Ten	9	9	—	8 N	—
DAMMED Eloise	MCA	11	20	—	37 38	4
DEL FUEGOS I Still Want You	Slash	6	6	—	—	—
DEPECHE MODE Stripped	Mute	12	13	—	32 30	15
DIAMOND, JIM Hi Ho Silver	A&M	5	N	—	34 28	37
ELO Calling America	Epic	10	11	—	37 33	42
FAR CORPORATION You Are ...	Arista	—	—	—	19 22	—
FLAMING MUSSOLINI My Cleopatra	Portrait	—	—	—	11 14	79
FRA LIPPO LIPPI Shouldn't ...	Virgin	—	5	—	12 11	86
HALL, AUDREY One Dance ...	Germain	4	7	—	27 22	27
HARDCASTLE, PAUL Don't Waste ...	Chrysalis	19	20	—	41 39	8
HEART These Dreams	Capitol	—	—	—	12 N	—
HIPSWAY The Honeythief	Mercury	17	12	—	19 18	45
HOT CHOCOLATE Heartache No. 9	Rak	6	7	—	32 26	82
HOUSEMARTINS Sheep	Go! Discs	9	9	—	—	—
HOUSTON, WHITNEY How Will I Know	Arista	11	15	—	41 40	6
JACKSON DO Don't Want To ...	Warner Brothers	4	N	—	—	—
JACKSON, FREDDIE Rock Me Tonight	Capitol	7	N	—	37 24	41
JOHN, ELTON Cry To Heaven	Rocket	11	11	5 N	38 34	53
JONES, GRACE Love Is The Drug	Island	6	N	—	34 N	43
JONES, HOWARD No One Is To Blame	WEA	10	N	—	29 N	—
JUICY Sugar Free (Remix)	Private I	—	—	—	13 10	—
LEE, D.C. Come Hell Or Waters High	CBS	—	—	—	29 N	—
LEWIS, HUEY Power Of Love	Chrysalis	10	10	—	37 25	18
MARCHIONI Ladies	Ten	4	Re	—	—	—
MANTRAVIOLETS Turn To ...	Rebirth/London	10	N	—	—	—
MATT BIANCO Just Can't Stand It	WEA	6	5	—	33 32	75
MENTAL AS ANYTHING Live It Up	Epic	5	N	—	18 12	—
MIKE & THE MECHANICS Silent Running	WEA	14	13	—	37 37	39
MINT JULEPS Only Love Can	Stiff	5	4	—	14 12	—
MR MISTER Kyrie	RCA	11	11	—	39 33	50
NEW EDITION A Little Bit Of Love	MCA	—	—	—	12 13	—
NICOLE Don't You Want My Love	Portrait	5	N	—	9 N	—
OCEAN, BILLY When The Going Gets Tough	Jive	18	21	—	41 42	1
O'NEAL, ALEXANDER If You Were Here ...	Tabu	10	9	—	41 39	24
PERILS OF PLASTIC Ring A Ding Ding	WEA	5	N	—	—	—
PET SHOP BOYS Love Comes ...	Parlophone	8	6	—	29 N	—
POLLARD, SU Starting Together	Rainbow	—	—	5 8	37 38	3
PRINCE/REVOLUTION Kiss	Paisley Park	16	11	—	22 11	—
PUBLIC IMAGE LTD Rise	Virgin	15	12	—	15 15	12
REDSKINS The Power Is Yours	Decca	6	8	—	5 6	59
ROLLING STONES The Harlem Shuffle	CBS	13	N	—	—	—
ROSS, DIANA Chain Reaction	Capitol	20	22	—	41 42	2
RUSH, JENNIFER Madonna's Eyes	CBS	—	—	—	37 31	91
SIGUE SIGUE SPUTNIK Love Missile	Parlophone	16	8	—	17 6	7
SIMPLY RED Jericho	WEA	10	8	—	24 26	—
SINATRA, FRANK Theme From NY, NY	Reprise	5	N	—	36 29	28
SILOUSKIE & THE ... Candyman	Wonderland	5	N	—	—	—
SPRINGSTEEN, BRUCE Born To Run	CBS	—	—	—	21 23	—
STORM, REBECCA Mr Love	Columbia	—	—	—	11 12	—
SUPERTRAM Cannonball	A&M	6	N	—	—	—
SURVIVOR Burning Heart	Scotti Brothers	13	12	—	39 41	5
TALK TALK Living In Another World	EMI	13	N	—	—	—
TALKING HEADS And She Was	EMI	16	19	—	38 40	19
TAVARES Heaven Must Be ...	Capitol	12	7	—	39 33	25
10,000 MANIACS Scorpio Rising	Elektra	4	N	—	—	—
WALKERS Hey! Don't Waste My Time ...	Club	5	N	—	—	—
WHISTLE (Nothing Serious) ...	Champion	8	N	—	15 N	34
WHITTAKER, ROGER Genius Of Love	Tembo	—	—	4 N	10 N	—
WILLS, VIOLA Dare To Dream	Streetwave	—	—	—	14 13	—
WONDER, STEVE Overjoyed	Motown	8	5	4 N	34 5	—

"Record companies admit they only made the clips in the first place to 'shut up the artist'"

MUSIC VIDEO

This week	Last week	Description (tracks)	Timings/Recommended Retail Price
1	1	TALKING HEADS: Stop Making Sense Live (19 tracks) 1hr 39min £19.95	Palace/PMI PVC 3016M
2	2	MADONNA: The Virgin Tour Live (10 tracks) 50min £19.95	WEA Music K 331203
3	4	WHAM!: Wham '85 EP (3 tracks) 12 min £2.95	CBS/Fox 3075 50
4	5	U2: The Unforgettable Fire Compilation (12 tracks) 51 min £19.95	Island Pictures/Lightning UV2
5	11	KATE BUSH: The Single File Compilation (12 tracks) 30 min £14.99	PMI MVP 99 1031 2
6	6	IRON MAIDEN: Live After Death Live (14 tracks) 1hr 20min £16.95	PMI MVN 99 1094 2
7	14	WHAM!: The Videos EP (5 tracks) 21 min £14.99	CBS/Fox 3048 50
8	3	ELVIS PRESLEY: Aloha In Hawaii Live (25 songs) 1hr 15min £19.95	Virgin/PVG VVO 052
9	26	HALL & OATES: Live At The Apollo Live (12 tracks) 30 min £10.95	RCA/Columbia KVT 10872
10	13	U2: Live "Under A Blood Red Sky" Live (12 tracks) 61 min £19.95	Virgin/PVG VVO 045 PVG
11	15	DURAN DURAN: Arena Music Concept Video (10 tracks) 60min £14.95	PMI MXP 99109 2
12	12	THE DOORS: Dance On Fire Compilation (16 tracks) 1hr 35min £19.99	CIC VHR 1102
13	7	DIRE STRAITS: Alchemy Live Live (13 tracks) 1hr 20min £19.99	PolyGram 99283 2
14	8	QUEEN: Greatest Hits Compilation (12 tracks) 60min £14.99	PMI MVP 99 1011 2
15	10	QUEEN: Live In Rio Live (16 tracks) 1hr £14.99	PMI MVP 99 1075 2
16	18	PHIL COLLINS: No Jacket Required EP (5 tracks) 30 min £11.95	Virgin/PVG VVC 055
17	NEW	CHESS MOVES 5 Promo Videos 26min £10.95	RCA/Columbia KVT 10292
18	9	PAUL McCARTNEY: Rupert & The Frog Song Animation (2 tracks) 26 min £9.95	Virgin VVC 059
19	17	THE STYLE COUNCIL: What We Did The Following Year Compilation (7 tracks) 30 min £14.95	PolyGram 041 322 2
20	25	TINA TURNER: Private Dancer Tour Live (13 tracks) 55min £14.99	PMI MVP 99 1085 2
21	NEW	URIAH HEEP: EASY LIVIN' — A HISTORY Anthology (16 tracks) 1hr £19.95	Virgin/PVG VVO 061
22	24	MADONNA: The Video EP EP (4 tracks) 1hr 26 min £19.95	Warner Music MVP 3
23	12	TEARS FOR FEARS: Scenes From The Big Chair Observatory (12 tracks) 30 min £19.95	PolyGram 041 322 2
24	6	THE SCORPIONS: World Wide Live Live (11 tracks) 60min £14.95	PMI MVP 99 1113 2
25	29	LED ZEPPELIN: The Song Remains The Same Live (9 tracks) 2hr 20min £19.95	WHV FEV 0389
26	30	PHIL COLLINS: Live At Perkin's Palace Live (10 tracks) 1hr £14.95	PMI MVP 99 1042 2
27	19	GENESIS: Live — The Mama Tour Live (10 tracks) 1hr 42min £19.95	Virgin/PVG VVO 190
28	20	FRANK SINATRA: Portrait Of An Album Video Album (10 tracks) 1hr 50min £19.95	MGM/UA UMV 10648
29	16	MARILLION: Rectal Of The Script Live (6 tracks) 55 min £15.99	PMI MVP 99 1036 2
30	21	DEPECHE MODE: Some Great Videos Compilation (10 tracks) 40min £19.99	Virgin/PVG VVO 103

Compiled by Music Week Research © 1986

Radio 1 and Radio 2 are compiled by Sham Tracking Regional information relates to total current LLR playlists Minimum qualification for inclusion is 4 plays on Radio 1 and/or 10 playings on Regional Stations Excludes titles with significant decrease in airplay Regionals and Radio 2 are shown on titles qualifying for 5 or more plays/playings! ▲ indicates increased airplay

TOP 100 ALBUMS

SOPHIA GEORGE

New ten track LP featuring the hit single

"GIRLE GIRLIE"



WIN LP1
Jet Star/EMI Distribution

1	42	BROTHERS IN ARMS ***	Vertigo/Phonogram VERH 25 (F) Dre Stark (Mark Knopfer/Nel Dorfman)
2	13	WHITNEY HOUSTON •	Ampa 206 978 (R); C 406 978 W Houston (J) Jackson (3) Kash (2) M. Messer (4) N. M. Walden (1) CD 610 359
3	54	NO JACKET REQUIRED ***	Virgin V 2345 (E) Phil Collins (Phil Collins/Hugh Padgham)
4	3	ORIGINAL SOUNDTRACK 'ROCKY IV'	Various (Various) Scotti Brothers SCT 70272 (C) C 40-70272
5	44	BE YOURSELF TONIGHT **	RCA PL 70711 (R) Eurythmics (David A Stewart)
6	7	JONATHAN KING'S ENTERTAINMENT U.S.A. •	C.S.M.C 8612 Various (Various)
7	NEW	HITS FOR LOVERS	Various (Various) Epic EPC 10050 (C) C 40-10050
8	48	GO WEST *	Chrysalis CHR 1495 (F) Go West (Gary Stevenson)
9	24	HOUNDS OF LOVE *	EMI KAB 1 (E) Kate Bush (Kate Bush)
10	18	HUNTING HIGH AND LOW *	Warner Brothers WX 30 (W) a-ha (I) Mansfield (7) A. Tarney (2) J. Rankin (4) a-ha (1) C. WX 30C, CD 925 300-2
11	11	KING OF AMERICA	F. Beat/RCA ZL 70946 (R) C. ZK 70946 The Castella Show (T. Bone Burnett/Declan MacManus with Larry Hirsch)
12	13	ONCE UPON A TIME *	Virgin V 2364 (E) Simple Minds (J. Levine/B. Cleamontain)
13	8	THE COLOUR OF SPRING	EMI EMC 3506 (E) Talk Talk (Tim Fries-Greene)
14	20	LITTLE CREATURES •	EMI TAH 2 (E) Talking Heads (Talking Heads)
15	12	ISLAND LIFE •	Island GI 1 (E); C. GI C 1D CD 132 Grace Jones (Chris Blackwell/Alex Spink (6) Tom Moulton (3) Trevor Horn (1))
16	16	THE DREAM OF THE BLUE TURTLES *	ASB DREAM 1 (F) Sling (Sling Pete Smith)
17	18	THE DANCE HITS ALBUM •	Towerbell TVLP B (E) Various (Various)
18	10	THE BROADWAY ALBUM •	CBS 86322 (C) C 40-86322 CD 86322 B. Sheppard (B. Sheppard/P. Matz (6) B. Sheppard/Others (2) R. Basin (7) D. Foster (1))
19	17	WORLD MACHINE *	Polydor POLH 25 (F) Level 42 (Wally Badarou/Level 42)
20	19	LIKE A VIRGIN ***	Sire WX20 (W) Madonna (Mike Rodden (9) Madonna/Steve Bracey (1)) C. WX20 C CD 925181-2
21	28	WELCOME TO THE REAL WORLD	RCA PL 87647 (R) M. Miller (Paul DeLoraine/Mr. Mister)
22	22	ALONE	Philips/Phonogram PHM 3 (F) Nana Mouskouri (Andre Chappelle)
23	15	LUXURY OF LIFE •	Tenri/RCA PL 70735 (R) C. PK 70735 Five Star (Nick Matthell (5) Steve Harvey (3) Various)
24	21	THE ULTIMATE SIN	Epic EPC 26404 (C) Ozzy Osbourne (Ron Nevison)
25	24	THE FIRST ALBUM *	Sire WX 22 (W) Madonna (Reggie Lucas)
26	23	SONGS FROM THE BIG CHAIR ***	Mercury MERY 58 (F) Tein For Fears (Chris Hughes)
27	29	PRECIOUS MEMORIES	Emerald Gem ERTV 1 (A) Ann Wilsonson (George Doherty/John Anderson)
28	NEW	PIECE BY PIECE	Island ILPS 9807 (E) John Martyn (John Martyn)
29	36	SUDDENLY •	Live HIP 12 (A) Billy Ocean (Keith Diamond)
30	26	PROMISE **	Epic EPC 86318 (C) C 40 86318 Suze R. Miller (7) R. Miller/B. Rogers/M. Pado-Sala (1) CD 86318
31	NEW	FINYL VINYL	Polydor PDDV 8 (F) Various (Roger Glover)
32	32	ALCHEMY — DIRE STRAITS LIVE *	CD 818243-2 Dire Straits (Mark Knopfer)
33	14	NOW, THAT'S WHAT I CALL MUSIC 6 ***	Various (Various) Virgin EMI NOW 6 (E) C. TC NOW 6
34	30	FEARGAL SHARKEY •	Virgin V 2360 (E) Feargal Sharkey (David A Stewart)
35	25	ALBUM/CASSETTE	Public Image Limited (Bill Laswell/John Lydon) C. TCV 2366
36	NEW	LIVES IN THE BALANCE	Asylum EKI 31 (W) Jackson Browne (Jackson Browne)
37	31	FINE YOUNG CANNIBALS •	London LONP 12 (F) C. LONC 14, CD 828 0042
38	41	JENNIFER RUSH *	CBS 26488 (C) Jennifer Rush (Scotty Menville/Candy de Rouge)
39	NEW	NIGHT BEAT II	Sire SMR 8613 (ST) Various (Various)
40	58	SPORTS •	Chrysalis CHR 1412 (F) Huey Lewis & The News (H. Lewis & The News)

41	27	SEVENTH STAR	Virgin/Phonogram VERH 29 (F) Black Sabbath (featuring Tony Iommi (Jeff Glixman))
42	39	FACE VALUE **	Virgin V 2185 (E) Phil Collins (Phil Collins/Hugh Padgham)
43	50	ICE ON FIRE *	Rocket Phonogram HSPD 26 (F) Elton John (Gus Dudgeon)
44	45	SPARKLE IN THE RAIN •	Virgin V 2300 (E) Simple Minds (Steve Lillywhite)
45	40	PRIVATE DANCER **	Capitol TINA 1 (E) Tina Turner (Various)
46	71	EATEN ALIVE	Capitol ROSS 2 (E) C. TC ROSS, CD CDP 746 184-2 D. Ross (B. Gibb/K. Richardson/A. Cucklin (AF Tracks)/M. Jackson (1 track))
47	35	U2 LIVE "UNDER A BLOOD RED SKY" **	Island IMA 3 (E) U2 (Jimmy Iovine)
48	43	THE UNFORGETTABLE FIRE *	Island U2 5 (E) U2 (Brian Eno/Daniel Lanois)
49	38	HITS 3 **	CBS/WEA HITS 3 (W) Various (Various)
50	NEW	BIG COCK	SHR SEZ 62 (E) King Kurt (Pat Collier/David Baskbaker)
51	2	RUMOURS **	Warner Brothers K 56344 (W) C. K 456344 Fleetwood Mac (Fleetwood Mac/Richard Dashut/Ken Caillat) CD K 756344
52	49	RECKLESS **	AMC 5013 (C) Bryan Adams (Bryan Adams/Bob Clearmountain)
53	37	QUEEN GREATEST HITS ***	EMI EMY 30 (E) Queen (Various)
54	62	DIAMOND LIFE ***	Epic EPC 26044 (C) Sade (Robin Millar)
55	NEW	JOHN LENNON LIVE IN NEW YORK CITY	Parlophone PCS 7301 (E) John Lennon (Yoko Ono)
56	55	WHERE'E R YOU WALK	10 Virgin DX 21 (E) Aled Jones (Hefi Ed)
57	44	BORN IN THE U.S.A. **	CBS 86304 (C) B. Springsteen (B. Springsteen/J. Landau/C. Plunkin/S. Van Zandt) C 40-86304 CD 86304
58	34	A DATE WITH ELVIS	Big Beat WMA 46 (F) The Cramps (The Cramps)
59	NEW	PICTURE BOOK •	Elektra EKT 27 (W) Simply Red (Steve Levine)
60	68	ROCK ME TONIGHT	Capitol FRED 1 (E) Freddie Jackson (Barry Eastmond)
61	54	LOVE OVER GOLD **	Vertigo/Phonogram 6359 109 (F) Dire Straits (Mark Knopfer)
62	51	THE CLASSIC TALK •	Decca Delphne SML 5343 (F) Richard Claydon (J. Touchant/G. Sallieres)
63	56	THE JAZZ SINGER *	Capitol EAST 12120 (E) Neil Diamond (Bob Gaudio)
64	53	GREATEST HITS VOLUME I AND VOLUME II *	CBS 88666 (C) Billy Joel (Various)
65	46	MACALLA •	RCA PL 70894 (R) Clannad (Steve Nile)
66	NEW	SOUL KISS	Mercury/Phonogram MERH 77 (F) Olivia Newton John (John Farrar)
67	NEW	TOTAL CONTRAST	London LONP 15 (F) C. LONC 15, CD 828 002-2 Total Contrast (Steve Harvey (6) Neal Martinez (1) Total Contrast/John Gallen (1))
68	42	AFTERBURNER •	Warner Brothers WX 27 (W) ZZ Top (Bill Ham)
69	NEW	BLUE	Polydor POLD 5187 (F) Double (Double)
70	21	THE LOVE SONGS **	Kel-Amc 1308 (R) George Benson (Various)
71	60	EASY PIECES •	Polydor ICLP 2 (F) Lloyd Cole And The Commotions (C. Langer/A. Winstanley)
72	59	ROCK A LITTLE	Parlophone PCS 7300 (E) Stevie Nicks (Jimmy Iovine)
73	80	DIRE STRAITS **	Vertigo/Phonogram 91 02001-2 Dire Straits (Muff Winwood)
74	72	BACK IN THE D.H.S.S.	Probe Plus PROBE 4 (F/Probe) Half Man Half Biscuit (done by Dave Treble)
75	48	THE SINGLES COLLECTION **	Chrysalis SBTV 1 (F) C. ZSBTV 1 Spondau Ballet (Swaan/Jaffey/Spondau (8) Burgess (6) Burgess/Horn (1)) CD 1498
76	63	STOP MAKING SENSE •	EMI TAH 1 (E) Talking Heads (Talking Heads)
77	66	MAKING MOVIES **	Vertigo/Phonogram 6359 034 (F) Dire Straits (Jimmy Iovine/Mark Knopfer)
78	52	SEVEN SINGLES DEEP	Beggars Banquet BEGA 71 (W) C. BECC 71 The Locke Works (Hugh Jones (3) Wally Brie (2) Pat Moran (1) G. Marlocke/Walks (1))
79	90	ALL THROUGH THE NIGHT •	BBC PEH 569 (A) C. ZCR 569 Aled Jones with BBC Welsh Symphony Orchestra & Chorus (B. Coles/H. Owen)
80	88	THE GREATEST HITS OF 1985 *	Telstar STAR 2269 (F) Various (Various)
81	86	NEW GOLD DREAM (81, 82, 83, 84) •	Virgin V 2320 (E) Simple Minds (Peter Walsh)
82	70	WHO'S ZOOMIN' WHO?	Ampa 207 202 (R) Aretha Franklin (Planiola Michael Walden)

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"Rhythm Of Our Love"

Distribution: JET STAR/EMI
HVT18(12") HV18(7")



JET STAR

83	65	HELLO, I MUST BE GOING! **	Virgin V 2252 (E) Phil Collins (Phil Collins/Hugh Padgham)
84	64	CAN'T SLOW DOWN ***	Melown STMA 8041 (R) Lionel Richie (L. Richie/A. Cornhauser)
85	17	THE LOVE ALBUM *	Telstar STAR 268 (R) Various (Various)
86	57	HIGH PRIORITY	Tabu TRU 26699 (C) Cherelle (Jimmy Jam/Terry Lewis)
87	2	TALKING IN TONGUES	Sire 923 8834 (W) Talking Heads (Talking Heads)
88	12	ALF ***	CBS 26229 (C) Alton Meyer (Tony Swain/Steve Jolley)
89	62	CARS GREATEST HITS •	Elektra EKT 25 (M) C. EKT 25C, CD 94044-2 The Cars (Roy Baker (8) Robert 'Murr' Lange/The Cars (4) The Cars/Shipley (1))
90	37	MISPLACED CHILDHOOD *	EMI MRL 2 (E) Marillion (Chris Kinsey)
91	5	MODERN TIMES	Rockin' Horse/Anata PHLP 1 (R) C. RHM 1, CD 610 494 John Cooper (P. Hammond/Lain Quater (1) N. Gray (1))
92	74	THE SECRET OF ASSOCIATION **	CBS 26234 (C) Paul Young (Laune Latham)
93	76	WAR *	Island ILPS 9733 (E) U2 (Steve Lillywhite)
94	5	STEVE MCQUEEN •	Kitchenware/CBS KWLP 3 (C) Prefabs Sprout (Thomas Dalby (1) Phil Thornalley (1))
95	20	LOVE •	Beggars Banquet BEGA 65 (W) The Cult (Steve Brown)
96	93	COMMUNIQUE *	Vertigo/Phonogram 91 021 031 (F) Dire Straits (J. Weisler/B. Beckel)
97	73	ELIMINATOR **	Warner Brothers W 3774 (W) C. W3774-A, CD W3774-B
98	11	THE BEST OF INCANTATION •	West Five CODA 19 (A) Incantation (Incantation/A. O'Duffy/N. Sykes)
99	29	THE SINGLES 81-85 •	Mute MUTE 1 (U) (9) SP: C. CMUTE 1 Despche Mode (I. Miller/Despche Mode (all tracks) G. Jones (3)) CD. CD/MUTE 1
100	NEW	PAUL HARDCASTLE •	Chrysalis CHR 1517 (F) Paul Hardcastle (Paul Hardcastle)

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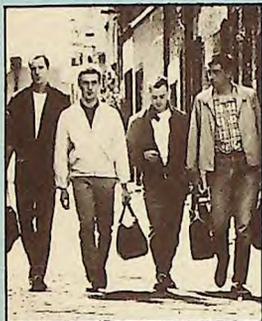
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Year To Date Album Chart New Entries
Panel Percentage on last week
Cassettes Percentage of Panel Sales
Units on CD
DISTRIBUTORS' CODE — SEE ALBUM RELEASES PAGE
Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 250 conventional record outlets. To qualify for a chart position albums and cassettes must have a dealer price of £1.80 or more.

*** TRIPLE PLATINUM (900,000 units) ** DOUBLE PLATINUM (600,000 units) * PLATINUM (300,000 units) • GOLD (100,000 units) • SILVER (60,000 units)
NEW ENTRY RE-ENTRY Panel Sales Increase 5% or more over previous week.

T R A C K I N G

FRESH FROM scaring the er, living daylights out of the assembled punters at London's George Robey pub by loosing off a few pounds of blanks from a hired sub-machine gun on Saint Valentine's Day, **The Godfather's** have a new three track 12-inch, *This Damn Nation/Can't Leave Her Alone/John Barry*, out on their own Corporate Image label, writes *John Best*. The band will be promoting the release with a series of club and college dates throughout the month ... **The Apartments** have a seven-inch single, *All You Wanted*, previously only available on Hot in Australia, out now on Rough Trade with a new B-side, *Sunset Hotel*, taken from their *The Evening Visits LP*.



PAUL CLEARY & THE BLADES

THE JOINT **Vic Godard/Working Week** album, *Trouble*, is here (or so Rough Trade tells us, although we haven't seen one personally) ... **Paul Cleary & The Blades** (otherwise just The Blades) have a dozen of their finest moments from the first half of the decade collected together to form *Raytown Revisited*, a new album out now on Reekus, through RT/Cartel. The album is already ensconced inside the Irish Top 10, in the wake of Cleary's number one contribution to Ethiopian Famine Relief, *Show Some Concern*, which last year became one of the biggest-selling Irish singles ever.



DURUTTI COLUMN: LP, CD

THE **Chevalier Brothers** tempt fate with their new single, *I Hope I Die Before I Go Bald*, out on March 14 through RT/Cartel. The seven-inch is backed with *Baby You're Something Else*, while the larger carries the extra track *Big Bad Betty* ... Chart-topping hit pop act **Half Man Half Biscuit** look to consolidate their soar-away overnight success with the release of a new 30cm disc, *Trumpton Riots*, out now on Probe Plus, through the Cartel. The single comes with three



ROSE OF AVALANCHE: imminent single

tracks on the flip, *Architecture Morality Red And Alice, 1966 And All That* and *Albert Hammond Bootleg* (how long can they keep this up?), with a seven-inch (don't know what that is in cms) backed with *Dukla Prague Away Kit* to follow in a couple of weeks ... **Easterhouse's** new Irish EP is all but upon us. Tracks are *1969, Easter Rising, Inspiration* and *Jonny I Hardly Knew You*, and as with *Whistling In The Dark*, it's on Rough Trade.

IN THE wake of interest surrounding **Ruefref's** *Wild Colonial Boy* single, the group's previous singles, *Paid In Kind* and *Capital Letters* are available again through RT/Cartel ... **New**



BLUE AEROPLANES: 4-track 12-inch

Order will be on The Tube on March 21 to promote their forthcoming *Shell Shock* single ... The new **Durutti Column** album *Circuses And Bread*, set for release by Factory Benelux next month will also be available on plain ordinary Factory as a compact disc. This follows the successful release of the band's CD-only *Domo Arigato* which sold out of its initial pressing on the first day and is now being repressed. Also coming soon is a film of the 70-minute Japanese performance that makes up *Domo Arigato*, and live dates around the UK featuring "a new-look Durutti Column."

JESUS & Mary Chain support act (now there's a job!) Belgium's **La Muerte**, have a five song 12-inch, *Peepshow*, out on Soundwork. Included is a cover of Syd Barrett's *Lucifer Sam*, and distribution is by RT/Cartel ... New Fire signings **The Rose Of Avalanche** have dismissed their new *First Avalanche* collection just out on LIL (through Red Rhino) as "not worth buying", urging people to steal them and burn them, so don't say you haven't been warned. Their first single for Fire, *Too Many Castles In The Sky*, is imminent ... From the same stable as the priceless *Shop Assistants*, the 53rd & 3rd label, look

out for **The Househunters** and **The BMX Bandits** very, very soon ... Still on Fire (as they say), the label has just released *Belief And Other Propaganda*, the first single from Blackpool's **Sign Language**. They are claimed to be "everything The Cult should be", and the single — a four track 12-inch — has been produced by Membrane John Robb and Johnny Waller.

ALSO ON Fire is an album, *Elevator To Eden*, from "reluctant electro-pop urban guerillas" **Lives Of Angels**; and *Lover & Confidante Plus Other Stripes Of Travel Religion & Heartbreak*, a four-track 12-inch from Bristol's well-rated **Blue Aeroplanes**, which includes a version of Tom Verlaine's *Breakin' In My Heart*. Distribution is by Nine Mile ... **The Cravats** follow their *Colossal Tunes Out LP* with a new single, *In The Land Of The Giants*, out this week on Reflex (via RT).

JOHN MARTYN'S *Philentropy LP* repackaged and released at mid-price this week by Dojo (Nine Mile).

THE Golden Horde marry The Banana Splits, Beach Boys and Ramones on their mini-album, *The Chocolate Biscuit Conspiracy*, out on I-D ... "The Barron Knights of alternative music", **Wild & Wandering**, have their first single, *2,000 Light Ales From Home*, out on Iguana (through Spartan) ... **Ex-Book, Associate** and partner of Peter Murphy, **Howard Hughes** launches his new band **The Western Approaches** with their single *West Of The Pecos*, out now on Abstract.



THE WOLFHOUSES: in the Pink

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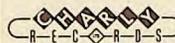
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C O L U M N

AS PREDICTED, the finals last week at London's Hippodrome of the Disco Mix Club-organised Technics UK DJ Mixing Championships were exciting to watch as well as hear, winner Chad Jackson from Manchester scratching one record over another with his back to the mixing console, then using his elbow, chin and finally bare foot to manipulate the vinyl! However, flashy showmanship apart, the best actual mixing musically was by the runners-up Jon Davis (from Bude in Cornwall) and John Robinson (who globetrotts for the Juliana's disco chain), both of whom weren't short of visual excitement either.

As the standard of all the finalists was high to have got that far in the first place, it seems only fair to mention the other unlucky three, Birmingham's Des Mitchell, Hull's Paul Dakeyne, and Glasgow's George Little. It's also worth noting that four of these six used the oddly spelt *Harlequin Four's* Set It Off in their mixes: as observed in my look-back at 1985, this has been the most predominant rhythm in many discos since last summer yet this original version remains unreleased here.

From one classic import to another potential monster: *Michael Scott's Prisoner Of Love* (4th + B'way BWAY-421) is a Detroit-recorded happy jumper in Jocelyn Brown's exuberant old style which is making immediate impact in both soul and gay clubs, with wide crossover appeal. Others on 12-inch import include *Aleem featuring Leroy Burgess's Love's On Fire* (Atlantic 0-86825), slightly more like Colonel Abrams than was their long lasting "sleeper" *Get Loose*, and sure to do well in London where Leroy as previously noted is a cult star in black clubs; *James Cobbin & Prime Cut's Caught In The Middle* (Tuckwood TW 102), soulfully sung good jiggly tigger with modern backing behind a timeless vocal; *Ruth Dawes' I Love Only You* (Profile PRO-7095), nice insistent soulful chugger with traditional values although possibly limited appeal; *Original Concept's Can You Feel It?* (Def Jam 44-05342), excellent specialist "cut up" scratcher using the Mahawks' 1968 oldie *The Champ* with interjections from Bobby Byrd and (reputedly) a live Jacksons concert scratched into the stark beat box rhythm.

On import LP, from Germany, *"D" Train's The Very Best Of "D" Train* — 47 Minutes Of Nonstop Dancing (Prelude 260.07.083) has two side-long medleys of their hits, which may interest some DJs, while from the US, *94 East's Minneapolis Genius* (Hot Pink HPL-3223) resurrects and remixes some rambling instrumentals (best being *Games*) from 1976/7 by an embryo group containing Prince — whose own UK 12-inch, *Kiss* (Warner Bros/Paisley Park W87511), is a welcome return to his squeaky pent-up soul style of

five years ago. On UK LP at last is *Total Contrast's* eponymous debut set (London LONLP 15), while *StreetSounds' Artists 4* (ARTIS 4) combines well known hits by Quincy Jones, The Isley Brothers (including their classic *Shout* from 1959), and Isley Jasper Isley (just *Caravan Of Love*), all on a single album this edition, another from *StreetSounds* being the latest slightly retitled *Electro/Hip Hop 11* (ELCST 11).

This week's domestic 12-inch releases don't seem terribly exciting, apart from Prince, although they'll obviously do specialist business: *Evelyn "Champagne" King's High Horse* (RCA PT49892), jerkily wriggling remix of a popular if unexceptional album track likely to sell more for the flip's inclusion of her old *Shame*; *Janet Jackson's What Have You Done For Me Lately* (A&M AMY 308), good taut strutter now overshadowed by even better tracks from her import LP; *Paz featuring Marianne Davidson's Always There* (Coda CODS 161), pleasant jazzy loping swayer (a new song); *Junior C. Reaction's Better Must Come* (Cooltempo COOLX 120), tension filled oddball reggae full of quotes from familiar oldies; *Jocelyn Brown's Love's Gonna Get You* (Warner Bros W88897), drastically over-late UK release of a somewhat lifeless Jellybean Benitez production which may now have a short sharp sales peak; *Sinamon's I Need You Now* (Jive T 36), reissued black club "sleeper" from three years ago; *Michell Wallace's You Ought To Know* (Lovebeat International LOVT2), discordant think skitterer which stutters and scratching can't help; *Dynasty & Mimi's Dynasty Rap* (Jive T 116), surprisingly limp rap produced by Kurtis Blow's scratching sidekick Davey DMX; *Nicole's Don't You Want My Love?* (Portrait TA6933), dreadful clumsy crasher which even HI-NRG clubs dropped fast.

Atlantic Starr's Secret Lovers (A&M AMY 307) is a slushy sweet radio ballad, while another untypical slowie — not due fully until next week although already on widely serviced "Promo Only — Not For Resale" advance copies in Phonogram's usual style — *Cameo's A Goodbye* (Club JABX 28) will include among its formats a 12-inch twin-pack loaded with vintage oldies to help boost it in more tradition-rooted quarters.

Finally, although it's now been withdrawn, a version of (*Nothing Serious*) *Just Buggin'* which appeared on a supposedly French originated *Hip Hop Juice* 12-inch (distributed by PRT, in France? — c'mon!) but without any artist's name being mentioned on either label or sleeve, would have been credited to *Tin Tin* on *StreetSounds Electro/Hip Hop 11* had it not now been withdrawn from that too. It's too tedious to detail at this stage what went on, but you can speculate among yourselves!

Alexander the great performer

By Barry Lazell

AS THE remix of *If You Were Here Tonight*, from his debut album, soars up the pop charts, Alexander O'Neal (below) has just completed a clutch of sold-out dates at London's Hammersmith Odeon, along with Tabu labelmate Cherelle, with whom he duetted on the recent smash *Saturday Love*.

In London last week prior to the shows, O'Neal cited the late Otis Redding as his major inspiration: "He was a big beefy guy who had incredible energy to use on stage, but when he turned to a ballad, he could hold the whole audience intimately."

The same strength is evident from this latter-day beefy soul balladeer, and indeed he admitted to *Music Week* that the smaller, closer, and more tightly in-tune the audience, the better he feels he can perform to them. "When you're playing to many thousands, it's harder to relate to them personally; then all you can do is give it your all."

Live performance is his abiding love, above recording and way above songwriting, though he is no mean tunesmith and has a cache of material "on hold — some of it for me, some maybe for other artists". We should hear at least a few of these songs on O'Neal's second album, for which a couple of tracks are already in the can, and on which he will continue work when he returns to the US — and when producers Jimmy Jam and Terry Lewis "finish working with the Human League".



ALEXANDER O'NEAL: beefy soul balladeer



PRINCE CHARLES & The City Beat Band

UK happening for Prince Charles

PRINCE CHARLES and the City Beat Band (above) are still a familiar name to the UK disco/dance scene via a couple of strongly-selling 12-inchers and the LPs *Gang War* and *Stone Killers* back in 1983/4.

Since Christmas they have resurfaced with good import sales and strong club reaction on *We Can Make It Happen*, recorded for the US Electric Ice label. Rights to this were acquired by PRT, and a UK 12-inch pressing on the distributor's own label (12P 348) was rushed into the shops on February 10.

Like the US import, the British release is a four-tracker offering variations on the straightforward but infectious tricky-funky vocal *A-side*. As yet, there's no news of a visit here by the Bostonian group, who scored quite impressively live on their UK trip at the time of their *Cash Money* and *In The Street* chart hits.

Surprize, Surprize

RALPH MACDONALD, the percussionist for whose services so many major black US names vie on their album sessions, achieved more than a modicum of pop cross-over success around 18 months ago both here and in the US, with the title track of his *Universal Rhythm* album, and more particularly with that LP's standout cut, *In The Name Of Love*, which boasted a vocal by Bill Withers.

A subsequent MacDonald album, *Surprize*, was released in the US last autumn on Polydor, and a *Mark Berry* remix of the standout track on that set was issued there last month on 12-inch. The title is *You Need More Calypso*, which highlights the vocals of Dennis Collins, and the 4-track, 12-inch offer an extended club and a dub mix, as well as the album version. The fourth track is *Surprize*.

London here has circulated the American disc to club DJs who may have previously overlooked the import album, and to introduce them to the harder, dancefloor-aimed *Mark Berry* remix. Full UK release to shops on London will be on March 14 (LONX 91), but, as with the recent *Total Contrast* disc, where a US pressing was used as an initial trailer, there will be a track switch.

The UK release will retain the club and dub mixes of *Calypso*, but in place of the LP version will instead offer a reprise of the Bill Withers-sung *In The Name Of Love*. This could well find itself stealing some smooth spot club play in its own right.

DISCO TOP ALBUM

- 1 1 5 **PASSION:** William Bell
Wibe WIL 3001 (Import)
- 2 2 13 **WHITNEY HOUSTON:** Whitney Houston
Arista 206 978 (R)
- 3 12 7 **CONTROL:** Janet Jackson
A&M SP 5106 (Import)
- 4 5 4 **DO ME BABY:** Mel'sha Morgan
Capitol ST 12434 (Import)
- 5 4 42 **ROCK ME TONIGHT:** Freddie Jackson
Capitol FRED 1 (I)
- 6 3 14 **HIGH PRIORITY:** Cherelle
Tabu TBU 26699 (C)
- 7 6 11 **ISLAND LIFE:** Grace Jones
Island GI 1 (I)
- 8 8 13 **IT TAKES TWO:** Jody
Private 1 BP2 40098 (Import)
- 9 NEW **TOTAL CONTRAST:** Total Contrast
London LONLP 15 (I)
- 10 12 8 **MANTRONIX:** Mantronix
Sleeping Bag TLX 6 (Import)
- 11 11 7 **LUXURY OF LIFE:** Five Star
Tent/RCA FL 70735 (R)
- 12 17 12 **THIS LOVE'S FOR REAL:** Chapter 8
Beverly Glen BG 10007 (Import)
- 13 19 7 **PEACE WITH WOMAN:** Jones Girls
Philadelphia International PZ 36767 (Import)
- 14 9 11 **COLONEL ABRAMS:** Colonel Abrams
MCA MCG 6001 (I)
- 15 81 **CARAVAN OF LOVE:** Isley Jasper Isley
Epic EPC 26656 (C)
- 16 14 8 **WORLD MACHINE:** Level 42
Polydor POLN 25 (I)
- 17 20 2 **PROMISE:** Sade
Epic EPC 86318 (C)
- 18 81 **GUILTY:** Yarbrough & Peoples
Total Experience/RCA FL 85715 (R)
- 19 10 3 **THE DANCE HITS ALBUM:** Various
Towerbell TVLP 8 (I)
- 20 15 10 **WHO'S ZOOMIN' WHO:** Aretha Franklin
Arista 207 202 (I)

Compiled By MRIB

RADIO LONDON

A LIST

- COLONEL ABRAMS: *I'm Not Gonna Let You* MCA
- JAMES BROWN: *Get Up! Feel Like Being A Sex Machine* Polydor
- CHERELLE: *Will You Satisfy?* Tabu
- FREDDIE JACKSON: *ROCK ME TONIGHT* (For Old Times Sake) Capitol
- JUCY: *Sugar Free* (Remix) Private/Epic
- ALEXANDER O'NEAL: *If You Were Here Tonight* (Remix) Tabu
- DIANA ROSS: *Chain Reaction* Capitol
- TAVARES: *Heaven Must Be Missing An Angel* Capitol
- TOTAL CONTRAST: *The River* London
- WHISTLE: (*Nothing Serious*) *Just Buggin'* Champion

CLIMBERS

- JOCELYN BROWN: *Love's Gonna Get You* Warner Brothers
- JAMES COBBIN & PRIME CUT: *Caught In The Middle* (US Import-Tuckwood)
- RUTH DAWES: *I Love Only You* (US Import-Profile)
- DONALD DEE: *Don't Cha Go Nowhere* (US Import-Satrol)
- JULIAN HERNANDEZ: *I Need To Be With You* (US Import-Electra)
- LONNIE HILL: *Galveston Bay* 10/Virgin
- EVELYN "CHAMPAGNE" KING: *High Horse* RCA
- SYLVESTER: *Living For The City* (US Import-Megatone)
- TEMPTATIONS: *Touch Me* (US Import-Godny)
- ZAPP: *Computer Love* (US Import-Warner Brothers)

As featured on the *Tony Blackburn Show Radio London 9am-12 noon Monday-Friday* (206m/94.9 VHF)

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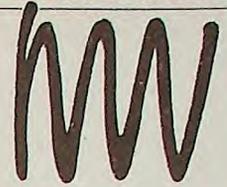
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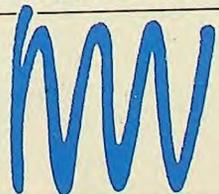
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4	7	3	17	19	30	26	28	22	43	NEW	24	27	31	32	29	42	34	NEW	47	NEW	37	41	NEW	NEW	60	39	NEW	46	36	53	15	NEW	62	49
PARTY FREAK	IF YOU'RE READY (. . .)	GET TO FIND A WAY	PAIN	SATURDAY LOVE	UNSELFISH LOVER	SKIPS A BEAT	INSATIABLE WOMAN	HOW TO WIN YOUR LOVE	DOUBLE DEFRESH	LOVE'S ON FIRE	BORDERLINE	SIDEWALK TALK	YOU CAN DO IT EASY	FUNKY SENSATION	BABY LOVE	FEMALE INTUITION	LA VIE EN ROSE/PULL UP TO . . .	TURN YOUR LOVE (RIGHT AROUND)	DON'T STOP THAT GO GO BEAT	LET MY PEOPLE GO	HOLD ME	IT DOESN'T REALLY MATTER	KISS	LOVE IS THE DRUG	WHAT HAVE YOU DONE FOR . . .	NEW YORK EYES	LOVE MONEY (Remix '86)	LOVE ITCH	RADIO AFRICA	ALICE, I WANT YOU JUST FOR ME!	AFTER YOU	ALL AND ALL	COLDER ARE MY NIGHTS	
Cash Flow	Ruby Turner feat Jonathan Butler	Ross Brown	Betty Wright	Cherrelle with Alexander O'Neal	Full Force	Warp 9	Isley Jasper Isley	Spencer Jones	Hard Rock Soul Movement	Aleem feat. Leroy Burgess	Madonna	Jellybean	Dino Terrell	Ladies Choice	Regina	Mai Tai	Grace Jones	Projection	Eflection	Winans	Teddy Pendergrass with Whitney Houston	Zapp	Prince and The New Power Generation	Grace Jones	Janet Jackson	Nicole with Timmy Thomas	Funkmasters	Rochelle Fleming	Latin Quarter	Full Force	Bernard Wright	Joyce Sims	The Isley Brothers	
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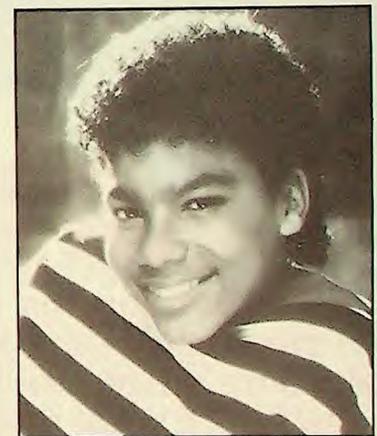
MUSIC WEEK



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Disco

AND DANCE

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	9	5	(NOTHING . . .) JUST BUGGIN'	Whistle	Champion CHAMP (12)12 (A)
2	3	6	SUGAR FREE (Remix)	Juicy	Private/Epic (T)A 6917 (C)
3	1	4	LADIES	Mantronix	10/Virgin TEN 116 (12) (E)
4	4	4	IF YOU WERE . . . (Remix)	Alexander O'Neal	Tabu (G)TA 6391 (C)
5	7	7	CHAIN REACTION	Diana Ross	Capitol (12)CL 386 (E)
6	5	5	DON'T WASTE MY TIME	Paul Hardcastle	Chryslis PAUL(X) 1 (F)
7	2	8	WHEN THE GOING GETS TOUGH . . .	Billy Ocean	Jive JIVE(T) 114 (A)
8	12	3	HEAVEN MUST BE MISSING AN ANGEL	Tovares	Capitol (12)TAV 1 (E)
9	11	3	WILL YOU SATISFY?	Cherelle	Tabu (T)A 6927 (C)
10	16	5	ROCK ME TONIGHT (For . . .)	Freddie Jackson	Capitol (12)CL 358 (E)
11	8	6	HOW WILL I KNOW	Whitney Houston	Arista ARIST (12)656 (R)
12	10	7	WE CAN MAKE . . .	Pnncce Charles/City Beat Band	PRT 7P 348 (12P 348) (A)
13	50	3	THE RIVER	Total Contrast	London (LON)(X) 83 (F)
14	6	9	LIVING IN AMERICA	James Brown	Scotti Brothers (T)A 6701 (C)
15	21	2	ANOTHER NIGHT	Aretha Franklin	Arista ARIST (12)657 (R)
16	14	6	ONE DANCE WON'T DO	Audrey Hall	Germain DG(T) 7 (J)S(E)

17	13	13	MY MAGIC MAN	Rochelle	Warner Brothers W8838(T) (W)
18	15	4	I'M NOT GONNA LET YOU	Colonel Abrams	MCA MCA(T) 1031 (F)
19	35	2	DO YOU LOVE ME	Durell Coleman	4th & Broadway/Island (12)BRW 42 (E)
20	NEW		GET UP I FEEL LIKE BEING A . . .	James Brown	Polydar POSP(X) 751 (F)
21	20	8	SYSTEM ADDICT	Five Star	Tent/RCA PB 4051 5 (12) -- PT 40516 (R)
22	38	8	ALL I WANT IS MY BABY	Roberta Gillam	Warner Brothers W8828(T) (W)
23	18	8	IF I RULED THE WORLD	Kurtis Blow	Club/Phonogram JAB(X) 26 (F)
24	25	4	PARTY FREAK	Cash Flow	Mercury 884454/1 (Import)
25	23	7	IF YOU'RE READY (. . .)	Ruby Turner feat Jonathan Butler	Jive JIVE(T) 109 (A)
26	57	3	GOT TO FIND A WAY	Ross Brown	Jump Street JS 1001 (Import)
27	17	7	PAIN	Betty Wright	Cooltempo/Chryslis COOL(X) 117 (F)
28	19	8	SATURDAY LOVE	Cherelle with Alexander O'Neal	Tabu (T)A 6829 (C)
29	30	2	UNSELFISH LOVER	Full Force	CBS A 6929 (C)
30	26	7	SKIPS A BEAT	Warp 9	Motown ZB 40503 (ZT 40504) (R)
31	28	3	INSATIABLE WOMAN	Iseley Jasper Iseley	Epic (T)A 6861 (C)
32	22	8	HOW TO WIN YOUR LOVE	Spencer Jones	Champion CHAMP (12)10 (A)
33	43	3	DOUBLE DEFRESH	Hard Rock Soul Movement	Eite DAZZ 46 (A)
34	NEW		LOVE'S ON FIRE	Aleem feat. Leroy Burgess	Atlantic 0-86825 (Import)
35	24	6	BORDERLINE	Madonna	Sire W 9260(T) (W)
36	27	5	SIDEWALK TALK	Jellybean	EMI America(12)EA 210 (E)
37	31	3	YOU CAN DO IT EASY	Dino Terrell	Lovebeat International LOVE 3(L)OVT 3 (A)
38	32	9	FUNKY SENSATION	Ladies Choice	Sure Delight SD(T) 01 (J)S(E)
39	29	8	BABY LOVE	Regina	Funkin' Marvelous/Stenor 7(MARV) 1 (2)MAY 11 (A)
40	42	3	FEMALE INTUITION	Mai Tai	Hai Meli/Virgin VS 844(12) (E)
41	34	7	LA VIE EN ROSE/PULL UP TO . . .	Grace Jones	Island (12)JS 240 (E)
42	NEW		TURN YOUR LOVE (RIGHT AROUND)	Proyection	Eite DAZZ 48 (A)
43	47	2	DON'T STOP THAT GO GO BEAT	Electron	MDM MDM 512 (E)
44	NEW		LET MY PEOPLE GO	Winans	Qwest W8874(T) (W)
45	37	6	HOLD ME	Teddy Pendergrass with Whitney Houston	Elektra EKR 32(T) (W)
46	41	7	IT DOESN'T REALLY MATTER	Zopp	Warner Brothers W8879(T) (W)
47	NEW		KISS	Prince and The Revolution	Paisley Park/Warner Bros W8751(T) (W)
48	NEW		LOVE IS THE DRUG	Grace Jones	Island (12)JS 266 (E)
49	60	3	WHAT HAVE YOU DONE FOR . . .	Janet Jackson	A&M AM(Y) 308 (F)
50	39	10	NEW YORK EYES	Nicole with Timmy Thomas	Portrait A 6805 (TX 6805) (C)
51	NEW		LOVE MONEY (Remix '86)	Funkmasters	Tai Wan TWD 1950 (01-673 1189)
52	46	5	LOVE ITCH	Rochelle Fleming	Prelude PRLD 700 (Import)
53	36	5	RADIO AFRICA	Latin Quarter	Rockin' Horse RH(T) 102 (F)
54	53	15	ALICE, I WANT YOU JUST FOR ME!	Full Force	CBS (T)A 6640 (C)
55	NEW		AFTER YOU	Bernard Wright	Manhattan 50024 (Import)
56	62	2	ALL AND ALL	Joyce Sims	Sleeping Bag SLX 17 (Import)
57	49	5	COLDER ARE MY NIGHTS	The Isley Brothers	Warner Brothers W8860(T) (W)

58	65	18	100%	Caprice	Lovebeat International LOV 1(T) (G)S(P)
59	40	4	YOU BLEW MY MIND	Milton Smith	Roylette RD 2016 (Import)
60	NEW		STRUNG OUT	Paul Laurence	Capitol (12)CL 393 (E)
61	33	4	I MISS YOU	Klymaxx	MCA MCA(T) 1033 (F)
62	NEW		HEY BOY	Teamy Lucas	Supertramps SY 001 (Import)
63	52	4	IN THE MIDDLE OF . . .	Taka Boom	Bolton Paint/Polydar POSP(X) 743 (F)
64	60	7	I'LL BE YOUR FRIEND	Precious Wilson	Jive JIVE(T) 105 (A)
65	45	6	BABY TALK	Alsha	Total Control (12)TOCO 6 (E)
66	75	6	IF YOU SHOULD EVER . . .	Val Young	Gordy ZB 40577 (12) -- Z1 40578 (R)
67	NEW		HEARTACHE NO. 9	Hot Chocolate	RAK (12)RAK 386 (E)
68	84	11	ONE NATION	Masquarade	Streetwave (M)KHAM 59 (A)
69	48	6	I CAN'T LIVE WITHOUT MY RADIO	L. L. Cool J	Def Jam/CBS (T)A 6684 (C)
70	51	5	A LOVE BIZARRE	Sheila E	Warner Brothers W8890(T) (W)
71	54	7	BOTH SIDES NOW	Viola Wills	Wide Angle ITW 8563 (Import)
72	44	5	COLD SHOULDER	Evelyn Thomas	Record Shack SOHO(T) 60 (A)
73	55	3	BEST FRIENDS	Eddie Townes	Total Experience TED 1-2631 (Import)
74	58	3	CAN'T GET CLOSE TO YOU	Nicci	Debut/Passion DEBT(X) 3002 (A)
75	72	10	DO ME BABY	Mel'ia Morgan	Capitol (12)CL 385 (E)

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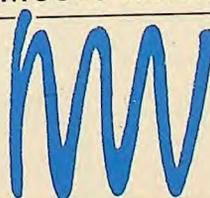
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TOP 50 SINGLES

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	2	STRIPPED	Depeche Mode	Mute 7BONG 10 (12" — 12BONG 10) (V/R/SP)	
2	3	GIVING GROUND	The Sisterhood	Merciful Release SIS 010 (V/R)	
3	NEW 4	SEETHROUGH	The Guano Bats	I.D. Records —(FRET 6) (V/R)	
4	2	SOMEWHERE IN CHINA	The Shop Assistants	53rd & 3rd AGARR 1(12) (V/FF)	
5	4	HOT GIRLS IN LOVE	The Cherry Bombz	Luck LUX 3(P)	
6	7	WHISTLING IN THE DARK	Easterhouse	Rough Trade —(RTT 164) (V/R)	
7	22	ALL DAY LONG	The Shop Assistants	Subway Organization SUBWAY 1 (V/R)	
8	7	TIME IS MONEY (BASTARD)	Swans	Kelvin 422 —(KDE 212) (V/R)	
9	2	SPRING RAIN	The Go Betweens	Beggars Banquet BEG 155(T) (V)	
10	12	SHE SELLS SANCTUARY	The Cult	Beggars Banquet BEG 135(T) (V)	
11	10	DAYS LIKE THESE	Billy Bragg	Gol Discs GOD(X) 8 (F)	
12	27	KICK OVER THE STATUES	The Redskins	Abstract Dance/Priority AD 6(E)	
13	NEW 11	HARD	The Jazz Butcher	Glass (12)046 (V/NM)	
14	NEW 16	GIVE IT TO ME	The Genes	Prison GN 11(T) (P)	
15	16	CAN YOUR PUSSY The Cramps	Big Beat N5(T) 1(P) (M/W/J/S/W/S)	
16	35	HOW I LEARNED TV Personalities	Dreamworld —(DREAM 004) (V/R)	

INDIES

17	17	4	ONCE MORE	Wedding Present	Reception —(REC 002) (V/R)
18	15	14	TINY DYNAMITE (EP)	Cocoteau Twins	4AD —(BAD 510) (V/P/R)
19	18	3	HERE COMES THE MAN	Boom Boom Room	Fun After All (12)FUN 101 (P)
20	5	8	LIKE AN ANGEL	The Mighty Lemon Drops	Dreamworld —(DREAM 005) (V/R)
21	8	5	KOOL MOH	Aswad	Simba —(SIM 102) (US/E)
22	13	5	RELIGIOUS PERSUASION	Andy White	Self BUY 234 (E)
23	11	152	BLUE MONDAY	New Order	Factory —(FAC 73) (V/R/P)
24	NEW 15	THE WILD COLONIAL BOY	Reeflex	Kaiser/Self (12)KAS 2 (E)	
25	31	16	FLAG DAY	The Housemartins	Gol Discs GOD(X) 7 (F)
26	23	12	ECHOES IN A SHALLOW BAY	Cocoteau Twins	4AD —(BAD 511) (V/P/R)
27	49	18	RAIN	The Cult	Beggars Banquet BEG 147(T) (V)
28	24	17	THE BATTLE CONTINUES (EP)	Conflict	Martarbate —(MORT 15) (V)
29	29	5	BIBLE OF THE BEATS	Age Of Chance	Riot Bible RIOT 2 (V/R)
30	NEW 29	THERESE	The Bodines	Creation CRE 028(T) (V/R)	
31	28	15	SUB-CULTURE	New Order	Factory FAC 133(T) (V/R/P)
32	RE 32	MAKES NO SENSE AT ALL	Husker Du	SST SST 051 (P)	

33	14	34	REVOLUTION	Chumba Wumba	Ag'tpop AGT 1 (V/R)
34	46	14	IT WILL COME	The Woodentops	Rough Trade RT(T) 169 (V/R)
35	33	17	V2	The Petrol Emotion	Noise A Noise NAN 1(T) (V/R)
36	21	16	LET THEM EAT BOGSHED	Bogshed	Vinyl Drip —(DRIP 2) (V/Backs)
37	25	7	L.A. RAIN	Rose Of Avalanche	Leeds Independent Label LIL 12 (V/R)
38	39	4	SOME VELVET MORNING	R. S. Howard & L. Lunch	4AD —(BAD 210) (V/R/P)
39	20	4	OUT FROM THE VOID	Antisept	Endangered Musik EDR 4 (V/R)
40	NEW 40	XXSEX (EP)	We've Got A Fuzzbox & We're Gonna Use It	Vindaloo UGH 11 (V/R)	
41	RE 41	RISE	Into The Circle	Arcadia —(ARC 001) (V/R)	
42	NEW 42	TOMORROW	Durutti Column	Factory Benelux 7FBN 51 (12" — 12FBN 51) (P)	
43	32	5	FLOWER	Sonic Youth	Blasfemy —(BFFP 3) (V/R)
44	40	5	INCUBUS SUCCUBUS	X-Mal Deutschland	4AD —(BAD 311) (V/P/R)
45	37	2	DESOLATION AVE.	Leather Nun	Wire WRS 007 (12" — WRS 007) (V/NM)
46	19	5	BITTERSWEET	New Model Army	Quasi QS 002 (V/NM)
47	26	58	SPIRITWALKER	The Cult	Situation Two SIT 35(T) (V/P)
48	30	4	OUR VOICE IS TOMORROW'S HOPE	Liberty	Martarbate MORT 19 (V)
49	45	2	NO DEVOTION	Revolting Cocks	Beauty & Beast —(WAXU 011) (P)
50	48	17	UPSIDE DOWN	Jesus and Mary Chain	Creation CRE 012 (V/R)

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REGGAE CHART

TOP TWENTY REGGAE DISCO 45'S

1	ONE DANCE WON'T DO	Audrey Hall	Germain DGT7
2	SWEET REGGAE MUSIC	Unity	UN009
3	PARTY NIGHT	Undivided Roots	Entel ENT001
4	KOOL MOH	Aswad	Simba 12SIM102
5	TIME FOR LOVE	Ruddy Thomas/June Lodge	Greensleaves GRED184
6	SELECTOR HIM GOOD	Little Clarkei	Jah Tubby's JTO15
7	CLARKS BOOTY	Little John	Unity
8	SAVING ALL MY LOVE	Pauline Thomas	NK Records
9	GIRLIE GIRLIE	Sophia George	Winner Records WIN701
10	GIMME SOME OF YOUR SOMETHING	Nitty Gritty	Greensleaves
11	I'M A CHANGED MAN	One Blood	Level Vibes LV10
12	UNDER COVER LOVER	Josely Wales	S.C.O.M.
13	WHAT ONE DANCER CAN DO	Beres Hammond	Revue REV
14	THE USER	Horace Andy	Music Hawks
15	HOT STUFF	Junior Delgado	Fashion Records
16	I'M IN LOVE	Carol Campbell	Sea View SV10
17	DANCING TIME	Aisher	Ariwa ARI48
18	CONVICTION OR FINE	Black Uhuru	RAS Records
19	GET UP STAND UP	Barrington Levy	MGR Records
20	PAIN	Jean Adebambo	Now Generation

TOP TEN REGGAE ALBUMS

1	WILDFIRE RECORDS	Dennis Brown/John Holt	Tods Records
2	RIPE MANGO	Frankie Paul	S.C.O.M. BDLPO01
3	HERE I COME	Barrington Levy	Time TRLP003
4	TURBO CHARGE	Nitty Gritty	Greensleaves GREL 93
5	STRUGGLING MIGHTY DIAMONDS		Live + Learn LLLP015
6	EIGHT LITTLE NOTES	Audrey Hall	Germain DGLP1
7	CULTURE IN CULTURE	Culture	
8	FRESH	Sophia George	Winner Records WINLP1
9	RISING SUN	Augustus Pablo	Greensleaves GREL90
10	FEVER	Tenor Saw	Blue Mountain BMLP013

NEW RELEASES (12")

SOCA LOVER	Sammy Watts	Sun Burn SBD53
KUCHH GABAD HAI	Kanchan	Sun Burn SBD52
SHE LOVES ME NOW	Beres Hammond	Greensleaves GRED196
KEEP ON DANCING	Frankie Paul	Greensleaves GRED194

EP

TIPPA AND PATO DANCEHALL MOVE	Tippa/Pato	UK Bubblers UKPEP101 XF
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TOP 25 ALBUMS

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	NEW 1	A DATE WITH ELVIS	The Cramps	Big Beat WKA 46 (P/P)	
2	1	10	BACK IN THE D.N.S.S.	Half Man Half Biscuit	Probe Plus PROBE 4 (V/Probe)
3	NEW 3	SEVEN SINGLES DEEP	The Icicle Works	Beggars Banquet BEGA 71 (V)	
4	2	5	DAMNED BUT NOT FORGOTTEN	The Damned	Dojo DOJOLP 21 (V/NM)
5	3	17	LOVE	The Cult	Beggars Banquet BEGA 65 (V)
6	RE 6	THE SINGLES 81-85	Depeche Mode	Mute MUTE 1 (V/R/SP)	
7	4	2	FIRST AVALANCHE	Rose Of Avalanche	Leeds Independent Label LIL LP 3 (V/R)
8	RE 8	HELD DOWN TO ... AT LAST!	The Guano Bats	ID Records NOSE 4 (V/R)	
9	12	3	KALEIDOSCOPE WORLD	Chills	Creation CRELP 008 (V/R)
10	20	25	RUM, SODOMY & THE LASH	The Pogues	Self SEEZ 58 (E)
11	8	25	DREAMTIME	The Cult	Beggars Banquet BEGA 57 (V)
12	NEW 12	MIDNIGHT, MADNESS AND BEYOND	G. B. H.	Rough Justice JUST 2 (P)	
13	6	5	THE OLD AND THE NEW	A Certain Ratio	Factory FACT 135 (V/R/P)
14	5	2	THIS IS O!	Various	Oz Records OZR 004 (V/R)
15	23	65	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (V/R)
16	9	5	LIVE 2 — HORRIBLE MUSIC The Meteors	Dojo DOJOLP 22 (V/NM)
17	15	8	LIFE'S A RIOT WITH SPY VS. SPY	Billy Bragg	Gol Discs UTIL 1 (P)
18	11	16	LOW-LIFE	New Order	Factory FACT 100 (V/R/P)
19	7	4	WORLDS APART	Subhumans	Blurgh FISH 12 (V/R)
20	21	13	1979-1983	Bauhaus	Beggars Banquet BEGA 64 (V)
21	17	11	TREASURE	Cocoteau Twins	4AD CAD 4/2 (V/P/R)
22	18	8	THIS NATION'S SAVING GRACE	The Fall	Beggars Banquet BEGA 67 (V)
23	RE 23	CLOSER	Jay Division	Factory FACT 25 (V/R/P)	
24	24	8	NIGHT OF A The Men They Couldn't Hang	Imp/Demon FIEND 50 (M/W/P)
25	16	2	FLIP YOUR WIG	Husker Du	SST Records SST 055 (P)

MUSIC WEEK



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FIRST ALBUM

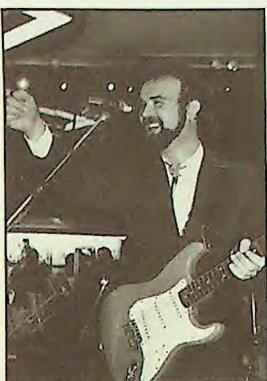
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D I A R Y

TALK OF a TV network chart show (see p1) is sparking all sorts of predictions of more music on the box. Among the more likely happenings are **Whistle Test** to get a late night Friday repeat slot, the **BBC** and/or **Channel Four** to get all-video shows, and more big concerts... Has CBS UK MD **Paul Russell** got an up-to-date US work permit, and might he need it following the departure of Epic boss **Don Dempsey**?... Staff who left **PRT** last week can be contacted via Chess Creative Services on 01-723 8233, or Janice Hague on 01-451 3891... **Gerry Bron** maintained an impressive mask of dignity at the Bronze creditors meeting in the face of some barbed questioning... **Clive Swan**, asked if he was planning to compete with Record Merchandisers (see p4), replied: "We would love to be regarded as serious competition by RM"... It seems Swan is not to be directly replaced at PolyGram with his work being shared and, to some extent, taken up by Ian Groves... EMI's CD plant in Swindon is set for a May 15 opening by an industry minister and a suitably famous artist... It appears that **PolyGram** is on the move, but not to Victoria. The companies will be in one building, but West End/Mayfair-ish... Shame on you if you don't read **James Hamilton's** disco column. Apart from being totally knowledgeable, he also has a certain way with words in describing the discs he mentions. This week's gem (see p24): "Discordant think skitter"...

IN THE wake of PRT's move, **Record Shack** has switched distribution to **Tony Calder's** Dynamic Marketing Services in time for Eartha Kitt's *This Is My Life*... Could the lady-not-for-turning be about to break her golden rule? There are suggestions that Trade and Industry Secretary **Paul Channon** and Tory party chairman **Norman Tebbit** have persuaded **Mrs Thatcher** that the injury suffered by copyright owners for outwights fears that a blank tape levy could be a vote loser... An Amnesty International concert planned for New York's Giants Stadium on June 15, with **U2** and **Sting** among likely participants... Jobete Music US veteran **Jay Lowy** has departed as part of the restructuring being implemented by new Jobete president **Lester Sill**... Sorry to **Paul Yates**, new managing editor of *The Street* for turning him into Paula... Also suffering from confusion are Bristol-based Cartel member **Revolver Distribution** which is in no way connected with the Midlands-based Revolver chain of shops just bought by HMV, and **Nomis** studios which no longer have any connection with the Simon Napier Bell/Jazz Summers management company in the news last week over the split with George Michael... There's a nice warm glow about the decision of **Ethon John** and **Bernie Taupin** to pay the legal costs of the late Dick James... BASCA president **David Heneker** celebrates his eightieth birthday... Why did a company request Gallup to withdraw its record from the chart? — more next week.



JOHN MARTYN gives a new angle on the old PA theme with a live performance in the Virgin Megastore in Oxford Street.



THE DAMNED show their delight at receiving silver discs for their Phantasmagoria album from MCA A&R manager Steve Kutner Snr.



POLYGRAM CHAIRMAN Maurice Oberstein presents a platinum disc to field promotion man of the year Steve Horner, who covers Yorkshire and north-east England.

COMMENT

The future of PRT at least seems a little clearer — if a lot bleaker — this week, following ACC's axing of the record company staff and its declared availability for sale. Its prospects have been the subject of substantial and almost continuous speculation — in truth, way out of proportion to the company's importance in the music business — ever since Robert Holmes a Court acquired parent company ACC.

It brings into question the whole idea of investment by overseas interests in UK record companies. Don't get me wrong — I'm no Michael Heseltine trying to wave the Union Jack or press for a European solution. The UK record industry has long worked hand in hand very successfully with American partners, for instance. It's just that almost from the start of the Australian connection there was an uneasy feeling that the company wasn't really sure what to do with this strange animal which made and distributed music.

There has been a troubled atmosphere surrounding PRT for some time and even when grand plans for beefing up the company under the watchful financial control of new man Julian Appleson were announced, some cynics merely wrote off the whole exercise as a move to fatten the turkey before taking it to market. If PRT has failed to meet its goals, then it seems strange that this wasn't apparent just a short while ago when the expansion of the company was undertaken.



The persistent speculation surrounding the future of PRT certainly cannot have helped the company and its executives operate with confidence and assurance, but the air of uncertainty can't be blamed on a morbidly curious trade press. ACC has never been very forward in wanting to clarify the long term future of its UK record operation and there have been more potential buyers lining up for PRT over the past couple of years than wait outside Harrods for the start of the summer sale, never discouraged, it would seem, by any firm "hands off" declaration. If entrepreneurs want to buy a music company as an asset, then sell it, likewise as an asset — fine. That's business. But to most people in music, it is more than just a business.

David Dalton



WAYNE BRATHWAITE, signs an exclusive publishing and management deal with the Zomba group.

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SAMANTHA FOX pictured at Jive to record her Touch Me (I Want Your Body) single. With her are A&R director Steven Howard and general manager Bob Nolan.



PINNACLE SALESMAN of the year Andy Stephenson receives a gold disc from owner Steve Mason (left) and MD Trevor Eyles (centre).



OZZY OSBOURNE, assisted by CBS managing director Paul Russell and wife and manager Sharon Osbourne, prepares to get his teeth into a caricature.

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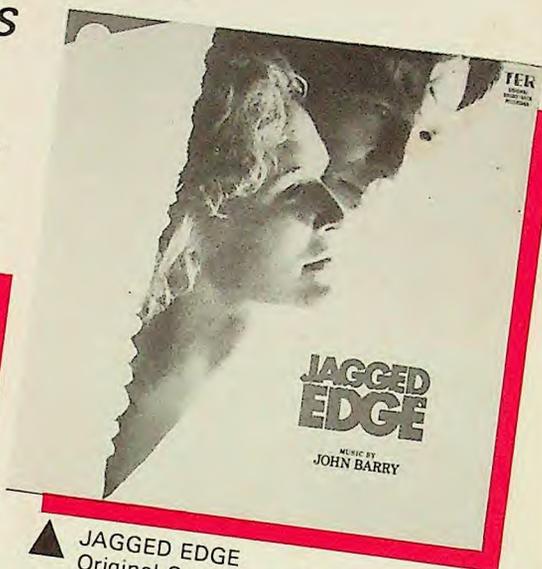
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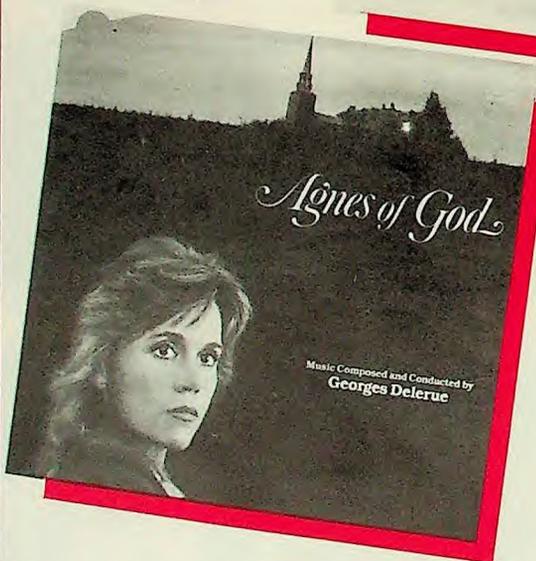
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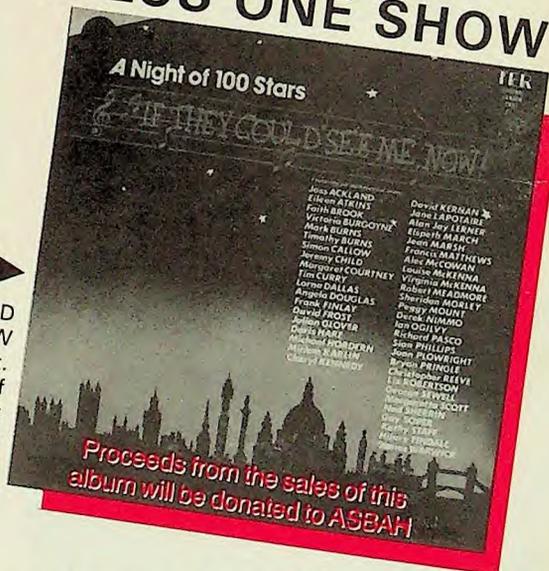
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