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MUSIC WEEK



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All smiles as Dire Straits resign to Phonogram. (above) More smiles on page 35
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Tape levy this week

SUCCESS — THE record industry has won its long battle for the introduction of a levy on blank audio tapes. As *Music Week* went to press, proposals for a levy of 10 per cent on the retail price of blank tape were believed to have been included in the Government White

Paper on copyright reform published this week:

It seems unlikely the fight will stop there, though, as the Tape Manufacturers Group, representing tape suppliers, is considering a challenge under EEC law. The acceptance of the need for

a levy represents a further shift in Government thinking as this is the second time that the BPI and other music industry bodies have convinced ministers that copyright owners should be compensated for unauthorised taping of their music. ● Full details next week.

Our Price pledges autonomy

WITH CONTROL of all the UK's record retail chains now in the hands of just four companies, Gary Nesbitt, the chairman of the latest group to be bought out, Our Price, is pledging to remain an independent market force.

"We're never going to be puppets of W H Smiths," Nesbitt declares following the £46m takeover of his company. "We will be totally autonomous. Our Price will still be run by myself and Mike Isaacs; the only difference is that instead of being solely responsible to our shareholders, we will be

responsible to the board of Smiths. It will be our decision on what projects Our Price gets involved with, on what our marketing budgets will be and on what our marketing policy will be. We are a separate chain and Smiths want us to remain separate."



NESBITT AND Isaacs: their price was around £46m.

The takeover means that W H Smith now owns both Our Price and the Music Market chain. It set up its own specialist music stores, Sound FX, at the end of last year, shops which are now being converted to the Music Market format. HMV bought Revolver's 20 stores in February and, with Woolworth and Virgin, comprises the four owners of major chains in the UK. Boots still has six per cent of the record market but is widely regarded as having a declining interest in selling music.

Asked whether the concentration of ownership could lead to a lack of choice for customers, Nesbitt replied: "When Our Price

started in 1976, we did so because we had identified a gap in the market. If customers do not get the

BBC producers seek video show backing

TWO PRODUCERS from the BBC's Pebble Mill studios are due to meet BBC 1 chief Michael Grade tomorrow (Thursday) and will be trying to persuade him to give the go-ahead to a new, five-days-a-week pop video show.

roller and this is one of the things we will be talking about."

The description of the programme's format appears similar to that of Channel Four's newly-launched The Chart Show but Smith denies that his initiative is in response to the moves at C4. "We've been talking about this video show for some time now," he comments.

In a presentation to record companies, producers John King and John Smith said the programme, provisionally titled The First Sight Show, would be all-video and computer-linked with no presenter. It would go out between 5.30 and 6pm and include album tracks as well as new releases.

Smith tells *Music Week*: "We've got this idea to do it and at the moment it's got no further than that. We are due to meet the con-

● THAMES TELEVISION is to launch a new weekly networked video show aimed at young teenagers on May 2. The *Bizz* will go out every Friday at 4.50 for 10 weeks, and will be based on a balance of pop promos as well as featuring behind-the-scenes looks at the making of clips. Presenters will be Lisa Maxwell and Kelly Temple.

PRT promo team finds new home

THE FORMER PRT promotion team has been taken on by the Henry Hadaway Organisation to operate independently as the *Commando Strike Force*.

The nine-strong team was made redundant when PRT Records was wound down, but was involved in promoting hits for the likes of The

Real Thing, Phyllis Nelson and Princess.

The team will cover regional radio and rental promotion coordinated by two full-time administrators at Hadaway's office in Finchley, London. Former PRT promotion head Tilly Rutherford will also be working with the strike force on

a consultancy basis. "I felt it would be a great shame to disband a team with such a proven success record," says Hadaway. "With our newly structured organisation the strike force would benefit independent labels as well as working alongside the major companies' teams."

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Next Music Week Directory free to subscriptions current in January 1987.

MfP launches tape label

MUSIC FOR Pleasure is to launch a new tape-only label, Hour Of Pleasure, with an initial 30 titles in early May, while the MfP label has started a new Rock And Roll Greats series with seven albums including titles by Gene Vincent, Del Shannon and Pat Domino. These and other new product were previewed at the company's recent sales conference.

The new Hour Of Pleasure label features hour-long cassettes in shrink-wrapped boxes, retailing at £1.99. Artists featured in the first batch of releases include Shirley Bassey, Cliff Richard, Frankie Vaughan, St Winifred's School Choir, Vince Hill and Geoff Love. There will also be several classical

titles and various artist compilations.

Repertoire marketing manager Roger Woodhead says: "We've had a lot of success with the Trio cassettes packs, and on many of our MfP titles tape sales are outstripping LP sales, so we decided to introduce Hour Of Pleasure as a new concept in tape marketing. Initial response from the dealers has been very good."

The new Rock And Roll series on MfP will have a retailing tag of £2.49, and includes two albums, Rock And Roll Greats Vol 1 and 2, which were originally available as an EMI TV-advertisement double album, and feature many of the top names of the rock and roll era.

There will also be Eddie Cochran and Instrumental Rock compilations.

New releases on the Fame mid-price label include Gerry Rafferty's Night Owl, Cliff Richard's I'm No Hero, The Original Sex Pistols Live, Aretha Franklin's Aretha (licensed from Arista), Meat Loaf's Bad Attitude and The Groundhogs' Thank Christ For The Bomb. MfP "doubles" include The King's Singers' In Perfect Harmony and A Festival Of Welsh Male Voice Choirs, and a forthcoming release by the late Alma Cogan, With Love In Mind.

Nostalgia releases on the Golden Age label include compilations of material by Felix Mendelssohn, Mantovani and Albert Sandler.



THAT ENIGMATIC master of the overblown pop song, Pete Dinklage, returns to recording with a new single and a new label.

Sinful/I Want The Moon Other is released by MDM, via Siren on April 21. Both tracks were produced by Dinklage and Ian Ritchie and remixed by Gina X/Euro supremo Zeus B Held. A limited edition double 7-inch gatefold will also feature two extra tracks, *Sophies's Sinful* and *The Joy Of Being Boomed*, while the 12-inch version includes the 7-inch A and B side plus *Sinful (Tribal Mix)*.

TV re-promotion for Aretha LP

A FOUR-WEEK national TV advertising campaign is being mounted by Stylus to re-promote the 30-track Aretha Franklin compilation, *The First Lady Of Soul*.

The album was originally released at the end of last year. For the re-promotion, the recommended retail price has been reduced from £6.99 to £5.99. Dealer price falls from £4.86 to £4.17.

The campaign began in the Anglia region on April 14 and is due to go national from this week.



A SECOND Mercury single from Pete Shelley is being promised for early May to coincide with an eight-date UK tour beginning on April 24. An album is also due.

● PIL'S SECOND single from their Album album, Home, is being backed by a UK tour beginning on May 7. The single is released on Monday (21).

● AN HOUR-LONG compilation of 10 12-inch dance tracks is being released as a single album by Portrait. Called 10 By 12, it features James Brown, Full Force, Cherelle and Alexander O'Neal and The SOS Band.

● THE RAMONES will be promoting their new single, *Something To Believe In/Something In My Drink*, and forthcoming album on a UK tour beginning on May 4.

Street series

THE STREET group of labels is launching four new series of albums during the spring. P Funk will feature the work of George Clinton and the members of his band; Slow Jam will consist of LPs of "sensuous songs"; Gotta Go Go will feature purely Washington music and Eurobeat is the re-launching Hi-NRG series.

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Promo payments — Hurl's solution

A PAYMENT for the television use of video clips would have no effect on Top Of The Pops, says the programmes executive producer Michael Hurl, but it will stop videos being used as cheap broadcasting. Hurl believes there is a straightforward solution to the dispute over payments, a dispute on which the BPI has imposed a deadline of May 31 for settlement.

He argues: "A clip should be free while a single is going up the chart and we are helping to promote it and we should have to pay for it if we use it after that. It is a system that operates with the film companies over film clips and it works very well."

But whatever system of payment

is introduced, Hurl says it should not affect TOTP because the programme will still be committed to reflecting what is in the charts.

On the level of payment, he comments: "In Italy, it is £120 for 10 minutes. That seems fairly reasonable. If you can't afford a hundred quid for a clip then your programme shouldn't be on the air."

Keith MacMillan, co-producer of Channel Four's new, all-video The Chart Show, adds: "I can see the logic of the VPL asking for a payment for the use of tapes. It will be interesting to see what type of service the VPL give to us in return for the money we pay them."

Our Price autonomy pledge

▶ FROM PAGE ONE

choice they want, there will be another gap in the market and somebody else will move into it."

Graham Clark, the Smiths director responsible for specialist chains, adds: "What we are trying to do is satisfy the differing customers. We want to cater for all tastes. We know that some people prefer to buy their records from Smiths and some prefer to buy them from Our

Price. That's why there will be a difference between them."

The main advantage to Our Price of being taken over is that it would not otherwise have had the funds to continue its remarkable expansion. "We were heavily overdrawn and there was nothing left in the kitty," Nesbitt admits. "We would have had to either slow our expansion or go for a massive cash injection".

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EVERYTHING TO Gane: Evans and Gane put pen to paper.

Priority signs deal with RCA/Ariola

PRIORITY RECORDS, currently enjoying a hit with Tipica Irie's Hello Darling, has signed a manufacturing and distribution deal with RCA/Ariola at the completion of its contract with EMI.

Barry Evans, joint managing director of Priority, comments: "Despite the improvement of EMI's distribution services following last year's much-publicised problems, I felt it was in the best interests of

Priority to make the move to RCA/Ariola."

RCA/Ariola Operations MD Richard Gane adds: "RCA/Ariola has allocated significant increased resources to further improving its distribution activities in the UK so that we are in a position to offer a level of service second to none."

Priority had successes last year with the Cool Notes, The Alarm, Black Lace and Big Daddy.

RCA Int'l reshuffle

A REORGANISATION of RCA/Ariola's European marketing division brings Rick Blaskey to the new position of vice president European marketing and Dorus Sturm to another new post of European vice president marketing licensed labels.

Blaskey, who joined Arista in 1979 as UK artist development manager, was appointed international marketing director for the Ariola International Group in 1983 and then became international operations vice president for Arista Records in New York in 1984, will be responsible for co-ordinating all marketing, promotion and artist development activities throughout Europe for product

from the US labels of both RCA and Arista. He will be based in London, reporting to Joe Kiener, international vice president marketing and A&R for RCA/Ariola.

Sturm, who has been vice president marketing for the Ariola International Group since 1981, will be located in Munich and responsible for co-ordinating all marketing activities for RCA/Ariola European companies related to the repertoire of major licensed labels, including Chrysalis, Island and Motown.

The restructuring moves mean RCA/Ariola International's Malcolm Brown and Peter Summerfield are leaving.

Music radio conference

THE IMPLICATIONS of satellite and cable broadcasting, the significance of specialist programming for mass audience radio stations, and marketing options in the UK are three of the topics scheduled for the second UK Music Radio Conference organised by the Radio Academy in association with

Thorn EMI Ferguson on April 24 and 25 at London's South Bank.

The speakers this year have been chosen to encompass the various perspectives of national and local radio, BBC and independent, record companies, record producers and the music makers themselves.

The event opens on the evening of April 24 with The Microphone Men, a celebration of the disc jockey art over the last 30 years with exponents such as Alan Freeman, David Jacobs, David Jensen and Paul Gambaccini joining delegates. The following day technical journalist Barry Fox will talk on cable and satellite, John Peel, Stuart Colman and Peter Clayton will discuss specialist programming, and US music programming consultant Jeff Pollack will outline UK marketing opportunities. WEA MD Rob Dickens and EMI Records MD Peter Jamieson will also participate in programming discussions.

Aussie K-tel goes bust

SYDNEY: K-tel International (Australia) has gone into voluntary receivership with debts around \$A2m. The company began in 1965 as Majestic Products and dominated specialist TV marketing until the early Eighties when increasing competition and some disastrous marketing moves seriously affected its fortunes.

World BRIEFING

NEW YORK: The US music industry's continuing legislative effort to recover revenues considered lost to home-taping has produced two new proposals advanced by RIAA and the Songwriters Guild, among various others, writes Brian Chin.

First is a formula whereby approximately 80 per cent of royalties collected would be distributed on the basis of proportional airplay and sales, and a 20 per cent share reserved for those publishers, artists, songwriters, producers and labels falling in the lowest segment of the larger distribution.

Such an arrangement is meant to combat criticism that major labels would squeeze out independents from the home-taping royalty distribution as they have largely excluded them from the radio airwaves nationally.

An alternative proposal suggests that a CBS-developed anti-duplication circuit be installed in home audio hardware. Dubbing of cassettes and LPs would be prevented by a signal encoded within the music, which, when picked up by that chip, would cause interruptions in the copy.

Records would be sold in encoded and more expensive non-encoded versions to accommodate consumers willing to pay a premium to make tape copies. Similarly, tape decks without the chip would be subject to a royalty fee.

Retailers of hardware and recordings would need to stock a choice of versions, much as in the stereo/mono days, and radio stations would be required (also by legislation) to broadcast only encoded versions to prevent off-air dubbing.

CBS admits that the encoding process affects sound quality. A similar problem existed with the company's ill-fated CX-encoding system for LPs.

NEW YORK: Charly Prevost has left his post as head of Island Records US operation after two years. The resignation was due to "philosophical differences," according to Island. The company has been cutting staff since late last year in its New York office, though music publishing and production in the West Coast Island Music set-up has been diversifying in respect to Island Visual Arts' projects in film, home video and television programming.

VIENNA: The Lift company is mounting a major promotion and marketing campaign in the US this year for its range of compact disc, cassette and video tape merchandising and storage systems.

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COMPACT

disc

DIGITAL AUDIO

- 1 1 BROTHERS IN ARMS, Dire Straits
Vertigo/Phonogram
- 2 4 WHITNEY HOUSTON, Whitney Houston
Arista
- 3 — DIRTY WORK, Rolling Stones
Rolling Stones/CBS
- 4 5 BE YOURSELF TONIGHT, Eurythmics RCA
- 5 3 NO JACKET REQUIRED, Phil Collins Virgin
- 6 — RENDEZVOUS, Jean-Michel Jarre
Dreyfus/Polydor
- 7 2 WELCOME TO THE REAL WORLD, Mr Mister
RCA
- 8 — WIND AND WUTHERING, Genesis
Charisma/Virgin
- 9 6 ISLAND LIFE, Grace Jones Island
- 10 11 LOVE OVER GOLD, Dire Straits
Vertigo/Phonogram
- 11 8 WORLD MACHINE, Level 42 Polydor
- 12 18 GREATEST HITS, Queen EMI
- 13 12 ONCE UPON A TIME, Simple Minds Virgin
- 14 14 MAKING MOVIES, Dire Straits
Vertigo/Phonogram
- 15 13 HOUNDS OF LOVE, Kate Bush EMI
- 16 15 PROMISE, Sade Epic
- 17 7 THE SINGLES COLLECTION, Spandau Ballet
Chrysalis
- 18 — WHO'S ZOOMIN' WHO?, Aretha Franklin
Arista
- 19 9 KING OF AMERICA, The Costello Show RCA
- 20 20 BEST OF ELVIS COSTELLO — THE MAN,
Elvis Costello Demon

Compiled by Music Week Research
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Indie in-fighting must stop says Cartel's Scott

INDIE DISTRIBUTORS fighting each other, instead of the majors, is the only factor stopping them from competing for High Street sales on equal terms, says Richard Scott, architect of the recent consolidation of the Cartel.

Scott says that the larger independent labels such as Mute, Factory and 4AD using dual, or even three-way distribution, has led to the main

distributors savagely undercutting each others' discounts to a sometimes "suicidal" extent.

"In a shrinking vinyl market there is a lot of pressure on people to give more deals, and it's very easy for chains to play one off against the other," he says. "There is plenty of room for Pinnacle, Spartan and ourselves, but it is not being properly occupied while we're being obliged by various labels to compete with each other — and sadly several major indies lack the foresight to see that."

This in-fighting works directly at odds with the Cartel's long-held policy of giving as small a discount as possible, and is, says Scott, totally unnecessary.

"There was a strong feeling in the early days that dual distribution split the financial risk, so that if one distributor went under you could always get some money back from the other one. And there was also some feeling that it gave you saturation distribution."

"That might have been true in the late Seventies, but now independent sales structures are sufficiently sophisticated to get into all outlets, and by using two you are in fact putting

both at risk."

Scott says he looks to a future where independent labels are split between their distribution counterparts, and a joint promotion campaign built around a "healthy hatred of the majors" can begin.

He sees the consolidation of the Cartel's system of regional stocking to a central base at the start of the month, as the first stage of its plans to do something about the situation. Many future moves remain under wraps, but with a strikeforce and second regional Central Cartel office already on the cards, Scott says in six months it will be "in a position to seriously attack the majors".

"We account for about two per cent of the market at the moment, but I see no reason why we can't double that over the next 18 months and double it again in the 18 months after that. The Cartel currently has more than enough product to compete with any other company vying for a place in the marketplace. And the changes in the last three months are only the beginning."



ELTON JOHN (right) elated after receiving his award for Outstanding Contribution To British Music from Billy Connolly. More pix p.35.

Elton tops the Ivors' awards

ELTON JOHN and songwriters Graham Lyle and Terry Britten figured prominently in the BASCA/PRS Ivor Novello Awards for 1985 presented on April 7 at London's Grosvenor House Hotel.

John received the Outstanding Contribution To British Music award and shared the Best Song Musically & Lyrically honour with his lyricist Bernie Taupin for Nikita. Lyle and Britten's We Don't Need Another Hero won two categories — Best Contemporary Song and Best Film Theme Or Song.

The full list of winners was as follows. Best Contemporary Song: We Don't Need Another Hero, written by Graham Lyle & Terry Britten, published by Rondor Music (London)/Goodsingle/Warner Bros Music; Best Song Musically & Lyrically: Nikita, Elton John & Bernie Taupin, Big Pig Music; Best Theme From A TV Or Radio Production: Edge Of Darkness, Eric Clapton & Michael Kamen, EC Music/Chappell Music/Intersong Music; Best Film Theme Or Song: We Don't Need Another Hero, Graham Lyle & Terry Britten, Rondor Music (London)/Goodsingle/Warner Bros Music.

Best British Musical: Me And My Girl, Reginald Armitage (Noel Gay) & Douglas Furber, Noel Gay Music; Best Selling A Side: I Know Him So Well, Tim Rice, Bjorn Ulvaeus & Benny Andersson, Bocu Music/3 Knights Music; International Hit Of The Year: 19, Paul Hardcastle, Mike Oldfield, Bill Couturie & Jonas McCord, Oval Music/Virgin Music (Publishers); Most Performed Work: Easy Lover, Phil Collins, Philip Bailey & Nathan East, Hit & Run Music/Warner Bros Music; the Jimmy Kennedy Award: Lionel Bart; Outstanding Services To British Music: Dr Malcolm Arnold CBE; Songwriter Of The Year: Roland Orzabal (Tears For Fears), and Outstanding Contribution To British Music: Elton John.

MUSICAL

Chairs

TWO PROMOTIONS at FM-Revolver Records: Simon Picken from sales manager to label manager FM Records and Dave Roberts from A&R manager to label manager Revolver Records...Former editor of *Beat Box* Nicola Barlow has joined Richard Robson PR...Colin Smith, previously with EMI, has been appointed professional manager at Skatch Music...Gilly Pay has left the Polydor press office to join Keith Altham PR.

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Red Bus denies Grade buy-out

RED BUS managing director Eliot Cohen denied this week that his company is being bought by Lord Grade as a way back into the music industry for the former ACC owner.

However, Cohen admits: "I am having discussions with Lew who has been a friend of mine for years." He points out that there has been a Grade connection with Red Bus for many years and that Lord Grade's late brother, Leslie, was a director of the company.

It is widely felt that Lord Grade is keen to become involved with music again after selling ACC to the Bell Group in 1984.

PRS looks for tariff increase

THE PRS has filed an application to the Performing Right Tribunal seeking increases in its tariff charges for the performance of its copyright music in popular concerts and revue, variety and pantomime.

The charges, which are based on a percentage of the actual or estimated box office receipts, have been referred to the tribunal twice before in 1963 and 1966. The tribunal has statutory jurisdiction over disputes between the PRS and music users.

New Soul label

GREENSLEEVES HAS launched a new label, Unit 7 Records, which will concentrate on British soul artists and producers. First artists signed are Shara and Chris Anthony. A single from Anthony, Chances Are Gone, is due in May. Distribution is through RCA.

Directory

RECENT MOVES: Circa Records to 53 South Molton Street, London W1 (01-629 9503)...Lynne Franks PR to 6-10 Frederick Close, Stanhope Place, London W2 2HD (01-724 6777)...Greenbelt Festivals to 11 Uxbridge Street, London WB 7TA (01-229 7231).

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2	2	GODSTAR Psychic TV and The Angels of Light	Temple TDPYR 009 (P)					
3	6	XX SEX (EP) We've Got A Fuzzbox & We're Gonna Use It	Yodanis UGH 11 (U/RT)					
4	3	TRUMPTON RIOTS 1/2 Meat 1/2 Biscuit	Probe Plan TRUM 17 (TRUMP 1) (U/Prob)					
5	4	SWEETEST THING Game Loves Jezabel	Beggars Banquet BEG 156(T) (W)					
6	10	THIS DAMNATION The Godfishers	Corporate Image (CIST 020) (U/RT)					
7	12	STRIPPED Depeche Mode	Merz YBONG 18 (12" — 12BONG 10) (U/RT/SP)					
8	8	SOMEWHERE IN CHINA The Shop Assistants	S3rd & 3rd AGARR 1 (12) (U/FP)					
9	5	POGUETRY IN MOTION (EP) The Pogues	SHR BUI(T) 243 (E)					
10	11	GIVING GROUND The Sinterhood	Merch Release SIS 010 (U/RT)					
11	24	RESERVATION Terry & Gerry	Intape (IT) 22 (U/RT)					
12	9	ALL DAY LONG The Shop Assistants	Subway Organisation SUBWAY 1 (U/RT)					
13	19	ONCE MORE Wedding Present	Reception — (REC 002) (U/RT)					
14	14	HOT GIRLS IN LOVE The Cherry Bombz	Lick LIX 3(P)					
15	22	SHE GREW UP Jake Burns & The Big Wheel	Survival SRO(T) 3 (U/Backs)					
16	18	SHE SELLS SANCTUARY The Cult	Beggars Banquet BEG 133(T) (W)					

17	36	CUT THE CAKE Wallboards	The Pink Label (PINKY 2) (U/RT)
18	17	BLUE MONDAY New Order	Factory — (FAC 73) (U/RT/FP)
19	31	TINY DYNAMITE (EP) Coctus Twins	4AD — (BAD 510) (U/RT)
20	15	SEETHROUGH The Guinea Betz	I.D. Records — (EYER 2) (U/RT)
21	16	EVERYTHING'S BRILLIANT The Membranes	Intape (IT) 029 (U/RT)
22	NEW	AWAY , bebba!	Beggars Banquet BEG 158(T) (W)
23	7	SHEEP The Newmembers	Gal Discs GDD(X) 9 (P)
24	21	SUB-CULTURE New Order	Factory FAC 133(T) (U/RT/FP)
25	27	RAYMOND Reynolds	Desire WANT(X) 5 (P)
26	21	CAN YOUR PUSSY . . . The Cramps	Big Beat BS(T) 110 (U/NEW) (U/SH/SS)
27	50	ECHOES IN A SHALLOW BAY (EP) Coctus Twins	4AD (BAD 511) (U/RT)
28	25	WHISTLING IN THE DARK Easterhouse	Rough Trade — (RT 164) (U/RT)
29	29	LET THEM EAT BOGSHED Bogshed	Vinyl Drip — (DRIP 2) (U/Backs)
30	44	THERESE The Bodies	Creation CRE 078(T) (U/RT)
31	13	LIKE AN ANGEL The Mighty Lemon Drops	Dreamworld — (DREAM 005) (U/RT)
32	26	THE PERFECT KISS New Order	Factory — (FAC 123) (U/RT/FP)

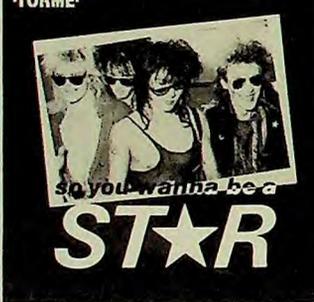
33	23	TIME IS MONEY (BASTARD) Swans	Kelvin 422 — (KDE 212) (U/RT)
34	45	LOVER AND CONFIDANTE Blue Aeroplanes	Fire FIRE 8 (U/RT)
35	11	BITTERSWEET New Model Army	Quert! QS 002 (U/RT)
36	NEW	ART OF DRUMS , Maresick	Beast! — (2RMPND 1) (P)
37	43	IT WILL COME The Woodsteps	Rough Trade RT(T) 169 (U/RT)
38	34	KICK OVER THE STATUES The Redskins	Abstract Dance/Priority AD 613
39	29	THE FILTH AND THE FURY Icons Of Filth	Mortarbate MORT 12 (U)
40	NEW	EVERYBODY KNOWS THE MONKEY , Mighty Mighty	Globe GAY 1 (U/RT)
41	41	L.A. RAIN Rosa Di Arlanche	Leeds Independent Label LIL 12 (U/RT)
42	32	UPSIDE DOWN Jesus and Mary Chain	Creation CRE 012 (U/RT)
43	49	FACES OF FREEDOM . . . T.D.A. Mia Of Power/Soma Bizzaro — (MOP 121) (U/RT)	
44	20	ONLY LOVE CAN BREAK YOUR HEART Mini Jepsen	SHR BUI(T) 241 (E)
45	28	HERE COMES THE MAN Boom Room Boom	Fun After All (12/FUN 10) (P)
46	33	BABY Chevalier Brothers	Disques Cheval DCG(T) 01 (U/RT)
47	38	DAYS LIKE THESE Billy Bragg	Gal Discs GDD(X) 8 (P)
48	47	SPRING RAIN The Go Betweens	Beggars Banquet BEG 155(T) (W)
49	46	G.I., 400 Blow/23 Skidoo	Sederal (SLS 12002) (U/RT)
50	49	BIBLE OF THE BEATS Age Of Chance	Riel Bible RIOT 2 (U/RT)

NEW RELEASES

FROM

TORMÉ

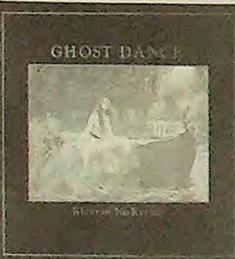
NEW 7" OR 4 TRACK 12" (12) RA 6



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FROM THE ALBUM 'BACK TO BABYLON' ZEB 6

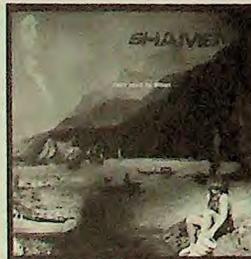
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GHOST DANCE

"RIVER OF NO RETURN"

KAR 602T 4 TRACK 12" SINGLE



THE SHAMEN

'HAPPY DAYS'

OBG 003T 3 TRACK 12" SINGLE

TOP 25 ALBUMS

THIS WEEK			LAST WEEK			WEEKS ON CHART		
1	1	BLACK CELEBRATION , Depeche Mode	Merz STUMM 26 (U/RT/SP)					
2	7	A DATE WITH ELVIS , The Cramps	Big Beat WTKA 46 (P/AM)					
3	10	BACK IN THE D.H.S.S. Half Man Half Biscuit	Probe Plan PROBE 4 (U/Prob)					
4	5	BIG COCK King Kart	SHR SEEZ 42 (E)					
5	3	MAN IN A SUITCASE Ted Chippington	Vindaloo YUS 6 (U/RT)					
6	7	RUM, SODOMY & THE LASH The Pogues	SHR SEEZ 58 (E)					
7	11	WIRE PLAY POP Wire	The Pink Label PINKY 7 (U/RT)					
8	4	PAINT YOUR WAGON Red Lorry Yellow Lorry	Red Rhino REDLP 65 (U/RT)					
9	12	LIBERTY BELLE AND THE . . . Go-Betweens	Beggars Banquet BEGA 72 (W)					
10	6	GREED Swans	K 422 KCC 2 (U/RT)					
11	10	LOW-LIFE , New Order	Factory FACT 100 (U/RT/FP)					
12	8	DAMNED BUT NOT FORGOTTEN The Damned	Dajo DOJOLP 21 (U/RT)					
13	23	LIFE'S A RIOT WITH SPY VS. SPY Billy Bragg	Gal Discs UTIL 1 (P)					
14	13	THE SINGLES 81-85 , Depeche Mode	Merz MUTE 1 (U/RT/SP)					
15	17	CIRCUSES AND BREAD Davitt Columa	Factory Banquet FBN 36 (U/RT/FP)					
16	21	HATFUL OF HOLLOW The Smiths	Rough Trade ROUGH 76 (U/RT)					
17	16	HELD DOWN TO VINYL . . . AT LAST Guinea Betz	ID Records NOSE 4 (U/RT)					
18	NEW	FLIP YOUR WIG Husker Du	SSI Records SSI 005 (P)					
19	22	TREASURE Coctus Twins	4AD CAD 412 (U/RT)					
20	15	LOVE The Cult	Beggars Banquet BEGA 45 (W)					
21	NEW	PULP BEATING (. . .) The Membranes	Criminal Damage CRMLP 130 (U/Backs)					
22	NEW	GEORGE THOROGOOD AND THE DESTROYERS Denson FLEND 55 (W/FP)						
23	NEW	SINGLES 1983-1984 The Toy Dolls	Volume VOLM 20 (U/RT)					
24	NEW	GLAD 'N' GREASY The Beat Farmers	Denson VEX 5 (W/FP)					
25	24	THE OLD AND THE NEW A Certain Ratio	Factory FACT 135 (U/RT/FP)					

MUSIC WEEK



ADVERTISEMENT

JET STAR REGGAE CHART

TOP TWENTY REGGAE DISCO 45's

1	HELLO DARLING	Tippa Irie	UK Bubblers
2	STROLLING ON	Maxi Priest	10/Virgin
3	CHANGED MAN	One Blood	Level Vibes
4	HERE I GO AGAIN	Toyin	Criminal
5	SHE LOVES ME NOW	Berres Hammond	Greensleeves
6	LEGAL WE LEGAL	King Kong	Greensleeves
7	CANT TAKE THE PRESSURE	Al Campbell	Greensleeves
8	PARTY NITE	Undivided Roots	Entente
9	HOLD TIGHT	Dennis Brown	Live + Learn
10	ITS YOU	Sandra Cross	Ariwa
11	BOOBS	Super Cat	Techniques
12	LOVE IS IN THE AIR	M. Gordon	Fine Style
13	BAD MEMORY	Peter King	Fashion
14	SWEET REGGAE MUSIC	Nitty Gritty	Unity
15	CANT HOLD WE	Al Campbell	Unity
16	LOVE TO SHARE	A. Ellis, J. Holt	Basket
17	ONE DANCE WONT DO	A. Hall	Germain
18	CANTA	A Red Rose	Fire House
19	SECRET LOVER	M. Baines, B. Floyd	Joe Frazier
20	SEND A LETTER	T. Taylor	Starlight

TOP TEN REGGAE LPS

1	YOU'RE SAFE	Maxi Priest	10/Virgin
2	TURBO CHARGE	Nitty Gritty	Greensleeves
3	FRESH	Sophia George	Winner
4	WILD FIRE	D. Brown and J. Holt	TADS
5	LITTLE NOTES	A. Hall	Germain
6	CULTURE IN CULTURE	Culture	Music Tracks
7	WHAT ONE RIDDIM CAN DO	Various	
8	RIPE MANGO	F. Paul	Scam
9	FORCE TO DEAL	Various	
10	CAPRICORN WOMAN	J. Kay	

NEW RELEASES

1	AM I THE SAME GIRL	Winsome
2	I LOVE YOU BABY	John Holt
3	NEVER GONNA GIVE YOU UP	Leroy Sibbles
4	CRY FOR THE YOUTH	Supercat
5	CANT KNOCK ME	Anthony Red Rose
6	CANTA	John Wayne
7	SAVE YOUR LOVING FOR ME	Sugar Minott

BRITISH AND PRE ALBUMS

1	AH WANT IT BACK (SOCA)	Crazy Fire
2	COMPUTER	Various Artists

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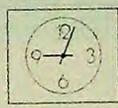
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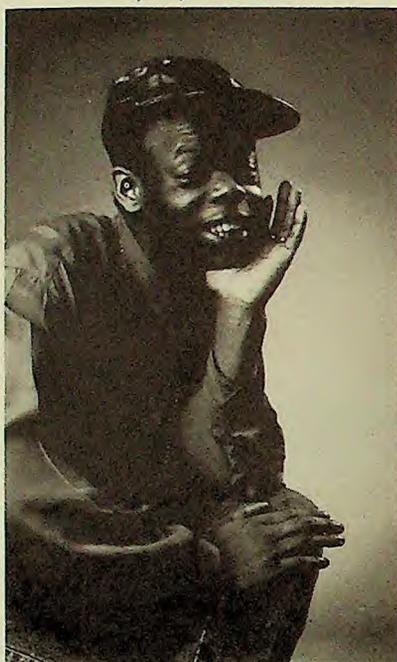
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It's the only one that rewards successful songs with bonus payments. For the life of the copyright. □ It's the only one that pays all its worldwide affiliates at the same time. Quicker than anyone else. □ It's the only one that's *always* encouraged new talent in *every* area of music. □ If you're good, it's the only one for you.

Wherever there's music, there's BMI.



TOP PRIORITY TRADE ANNOUNCEMENT



TIPPA SAY "HELLO DARLINGS"

TIPPA 4 and TIPPA T 4

PRIORITY

Have moved to RCA/ARIOLA Distribution.

So if you want to get all your
Priority's right, from now on:

Ring: RCA Telesales on: 021-525 3000.

RCA



In line with RCA/ARIOLA's expansion of and commitment to its Distribution Service, RCA/ARIOLA Operations is pleased to announce its signing of a long term distribution contract with PRIORITY RECORDS and its Associated Labels.

OTHER PRIORITY HITS COMING SOON:

THE COOL NOTES: "INTO THE MOTION" 7", AD8 12", ADT 8
Their first Single of '86 and definitely THE BIG ONE!

BLACK LACE: Their World Cup '86 Single: "Viva La Mexico" 7", LACE 4 12", 12 LACE 4.

Hit after Hit after Hit: "Superman", "Agadoo", "Do The Conga", "Hokey Cokey" and the Albums:
"Party Party" and Party Party II". 2 Million Records sold in the UK alone.

HOW DO THEY DO IT?

PRIORITY TREATMENT!

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**THE MUSCLE OF THE MAJORS
THE FLEXIBILITY OF THE INDEPENDENTS.**

TOP 75 SINGLES

TED CHIPPINGTON NEW 7" & 3-TRACK 12" SINGLE UGH 12/T SHE LOVES YOU (AND YOU KNOW THAT CAN'T BE BAD) OUT NEXT WEEK!

DISTRIBUTED BY WEA RECORDS LTD... ORDER FROM THE WEA TELE-ORDER DESK...

Chart listing for Ted Chippington's 'She Loves You' and other singles. Includes track numbers, titles, artists, and labels.

Chart listing for Patti Austin's 'The Heat of Heat' and other singles. Includes track numbers, titles, artists, and labels.

PATTI AUSTIN REMIXED 7" & 3-TRACK 12" W8798/TX THE HEAT OF HEAT OUT NOW!

DISTRIBUTED BY WEA RECORDS LTD... ORDER FROM THE WEA TELE-ORDER DESK...

Chart listing for Patti Austin's 'The Heat of Heat' and other singles. Includes track numbers, titles, artists, and labels.

PLATINUM (One million sales) GOLD (500,000 sales) SILVER (250,000 sales) Panel Sales increase over last week... Indicates a re-entry...

TITLES A-Z (WRITERS)

Table listing song titles and their writers. Includes titles like 'A Broken Heart Can Mend It', 'A Different Corner', etc.

THE NEXT 25

Chart listing for 'The Next 25' singles. Includes track numbers, titles, artists, and labels.

Panel Sales Increase over last week... -7% Top 75 chart entries to date (15 weeks) 185

Price Attack off to a flyer

THE VIRGIN retail chain and EMI Records have joined forces to promote the latter's Price Attack catalogue, writes *Chris White*. The promotion takes the form of a competition run through Virgin stores with entry conditional upon a purchase; first prize is an expensive paid trip to New York (by Virgin Atlantic, naturally) plus a helicopter flight above the city, while the second prize includes a night in London followed by a trip above the city in Capital Radio's Flying Eye. There will also be 100 consolation prizes of Price Attack albums.

To back up the promotion, all Virgin stores have been provided with full colour posters, browser cards and entry leaflets, for use in creating in-store and window displays. In addition Virgin will be discounting all Price Attack albums and cassettes to £2.99 for the six week duration of the promotion.

● Picture shows the front window display at Virgin's Oxford Street branch.



A SPECIAL award was made to Which Compact Disc? magazine by Trevor Flack and his wife Hazel of The Compact Disc Club to mark its achievement of being voted the top hi-fi magazine last year by the club's 4,500 members. Flack originally hit on the idea of selling compact discs by mail-order after realising his own record shop, The Woods in Bognor Regis, would be facing competition from the Our Price chain. Celebrating the award are: left to right, ad representative Michael Garrod, Trevor Flack, Which Compact Disc? editor Trevor Preece and Hazel Flack.

CD package brings extra flexibility

A NEW compact disc pack offering a more flexible print area than jewel cases has been launched by James Upton, of Birmingham: a major supplier of record sleeves to the industry. The Upton Disc Pack has a format resembling a double album wallet, allowing all four areas of the pack to carry high quality print with the option of inserting stapled booklets.

A James Upton spokesperson says: "The new format makes discs more easily accessible, an important point when noting the imminent arrival of in-car compact disc players."

Board and lodging

TWO DIFFERENT companies have come up with new display boards for retailers — visual aid systems supplier Magiboards has introduced a comprehensive range of dry wipe laminate boards, while Lite-Bord has announced a new blackboard which carries fluorescent messages.

The Magiboards range is manufactured from a new material, 5mm high pressure, non-magnetic laminate, designed for wall fixing. The laminate board range affords

a high quality glass writing surface ideal for all types of marker pens including dry markers.

The Lite-Bord blackboard has a black acrylic surface and special crayons ensure that the message comes over fluorescent. The specially designed and polished edges of the acrylic allow light to pass through its entire surface and to be reflected back again, eliminating any blind spots.

Prices for the Magiboard range start at £14.

Egg taster

ROUGH TRADE put a little extra marketing muscle behind some recent Easter and spring releases with a special 8-track sampler album for dealers.

Five hundred dealers were sent the golden-sleeved compilation, Here's Egg On Your Face!, which features tracks by Jonathan Richman, Camper Van Beethoven, David Thomas, Vic Goddard, Easterhouse, Youssou N'Dou, Thomas Mapfumo and The Apartments, and aims to show the wide range of music available through RT.



EMI/Virgin joint promotion for Price Attack.

THE NEW SINGLE FROM T PETROL EMOTION

IT'S A GOOD THING

PRODUCED BY HUGH JONES

12 INCH HAS EXTRA TRACK: MINE

OUT NOW ON DEMON RECORDS

DOUG SMITH AND DAVID SIMMONS
IN ASSOCIATION WITH RAY AND NICK RICHARDS

ARE PLEASED TO ANNOUNCE ON BEHALF OF



ENTERTAINMENTS CORPORATION LTD

THE LONG TERM EXCLUSIVE WORLDWIDE
AGREEMENTS WITH THE FOLLOWING ACTS

MOTORHEAD

(FIRST ALBUM PRODUCED BY BILL LAZWELL AVAILABLE JUNE 1986),

GIRLSCHOOL

(FIRST SINGLE OUT END OF APRIL),

HAWKWIND, JOHN MIKL THOR, ALGY WARD'S TANK, THE LEAGUE,

AND WILL BE ANNOUNCING FURTHER SIGNINGS SHORTLY

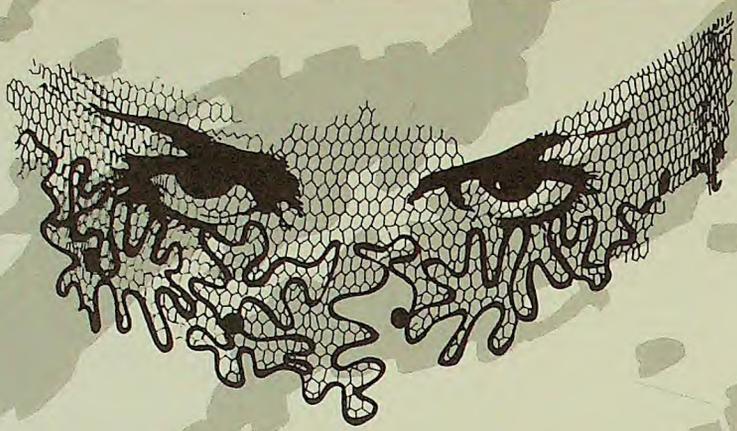
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GWR
15 GREAT WESTERN ROAD
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FIRST GWR RELEASE!
GIRLSCHOOL WITH CARY GLITTER
I'M THE LEADER OF THE GANG (I AM)
7" (GWR 1) 12" EXTENDED MIX (GWT 1)
OUT ON APRIL 21st

DAVID SIMMONS
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a Silver Disc.

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		RADIO 1 THIS LAST	RADIO 2 THIS LAST	REGIONAL THIS LAST	LAST WEEK'S CHART				
A-HA	Train Of Thought	Warner Brothers	22	11	—	—	40	38	9
AMAZULU	The Things The Lonely Do	Island	6	7	—	—	20	23	43
ART OF NOISE/DUANE EDDY	Peter Gunn	China	16	12	—	—	37	39	8
ASHFORD & SIMPSON	Time Talking	EMI	—	—	—	—	12	5	—
ATLANTIC STARR	Secret Lovers	A&M	10	3	—	—	40	40	10
AURRA	You And Me Tonight	10	5	—	—	—	—	—	—
AUSTIN, PATTI	The Heat Of Heat	Warner Bros	—	—	—	—	14	11	79
BIG AUDIO DYNAMITE	E=MC ²	CBS	26	12	—	—	35	32	11
BIG COUNTRY	Look Away	Mercury/Phonogram	15	15	—	—	33	25	18
BRONSKI BEAT	C'mon! C'mon! Forbidden Fruit	13	10	—	—	—	39	37	25
BURNS, JAKE	She Grew Up	Survival	4	4	—	—	—	—	—
CACTUS WORLD NEWS	Worlds Apart	MCA	9	—	—	—	—	—	—
CARGO	Don't Stop Your Love	WEA	—	—	—	—	10	11	—
COOKE, SAM	Wonderful World	RCA	11	11	5	—	40	39	3
CREOLE, KID	Caroline Was A Dropout	Sire	4	—	—	—	9	11	—
DICKSON, BARBARA	If You're Right	K-tel	—	—	4	—	16	16	—
DOUBLE	Your Prayer Takes Me Off	Polydor	5	—	—	—	16	24	—
FAITH BROTHERS	Whistling In The Dark	Siren	4	—	—	—	5	—	—
FALCO	Rock Me Amadeus	A&M	22	19	—	—	35	32	5
FERRY, BRYAN	Is Your Love Strong Enough	E'G	12	10	—	—	31	37	29
FINE YOUNG CANNIBALS	Funny ...	London	5	5	—	—	27	22	71
FIVE STAR	Can't Wait Another Minute	Tent	15	8	—	—	39	27	36
FLOY JOY	Friday Night	Virgin	—	—	—	—	15	10	—
FORCE M.D.'s	Tender Love	Tommy Boy/Island	9	8	—	—	33	23	52
FOX, SAMANTHA	Touch Me (I Want ...)	Jive	13	12	—	—	35	37	4
GABRIEL, PETER	Sledgehammer	Virgin	9	—	—	—	—	—	—
HAYWOOD	You'd Better Not Fool Around	CBS	—	—	—	—	17	15	93
HEAR'N AID	Stars	Vertigo/Phonogram	6	—	—	—	—	—	—
HOUSTON, WHITNEY	Greatest Love ...	Arista	7	—	4	—	38	20	46
ICEHOUSE	No Promises	Chrysalis	8	3	—	—	20	10	—
INXS	What You Need	Mercury/Phonogram	10	—	—	—	—	—	—
IRIE, TIPPA	Hello Darling	UK Bubbler	10	12	—	—	35	31	22
IT BITE	All In Red	Virgin	4	4	—	—	—	—	—
IT'S IMMATERIAL	Driving Away ...	Siren	14	13	—	—	18	6	58
JACKSON, JANET	What Have You ...	A&M	13	7	—	—	24	16	37
JACKSON, JOE	Right And Wrong	A&M	4	—	—	—	6	—	—
JOHNNY HATES JAZZ	Me And My ...	RAK	5	4	—	—	6	—	—
KATRINA & THE WAVES	Is That It?	Capitol	10	—	—	—	10	10	—
LEVEL 42	Lessons In Love	Polydor	4	—	—	—	9	—	—
LICK THE TINS	Can't Help Falling ...	Sedition	8	3	—	—	9	9	59
MADONNA	Live To Tell	Sire	13	—	—	—	30	—	—
MELLENKAMP, JOHN COUGAR	Rock In ...	Riva	5	—	—	—	—	—	—
MICHAEL, GEORGE	A Different Corner	Epic	21	14	—	3	42	41	2
MOODY BLUES	Your Wildest Dream	Threshold	—	—	—	—	18	17	—
MURDOCK, SHIRLEY	Truth Or Dare	Elektra	6	6	—	—	8	—	69
OCEAN, BILLY	There'll Be Sad Songs (...)	Jive	5	—	—	—	37	32	49
PHILLINGAMES, GREG	Behind The Mask	Planet	—	—	—	—	12	9	—
PRIEST, MAXI	Strollin' On	10	9	8	—	—	18	10	44
PRINCESS	I'll Keep On Loving You	Supreme	—	—	—	—	17	17	—
QUEEN	A Kind Of Magic	EMI	21	18	—	—	42	39	7
RAWLS, LOU	Are You With Me	Epic	—	—	—	—	13	8	—
REACTION, JUNIOR C	Better Must	Chrysalis	5	4	—	—	—	—	—
REAL THING	You To Me Are Everything	PRT	10	9	—	—	39	39	6
RICHARD/YOUNG ONES	Living Doll	WEA	18	11	—	4	39	39	1
RUSH, JENNIFER	Destiny	CBS	—	—	—	—	27	—	—
RYDER	Runner In The Night	10	—	—	—	—	13	—	—
SCOTT, MILLIE	Prisoner Of Love	4th & Broadway	7	—	—	—	17	8	62
SEGER, BOB	American Storm	Capitol	—	—	—	—	10	14	77
SHARKEY, FEARGAL	Someone To ...	Virgin	—	5	—	—	31	33	70
SHEILA E.	A Love Bizarre	Warner Brothers	5	—	—	—	6	—	—
SIMPLE MINDS	All The Things She Said	Virgin	21	7	—	—	36	23	15
SOME, BELOUIS	Some People	Parlophone	9	4	—	—	28	10	55
S.O.S. BAND, THE	The Finest	Tabu	6	8	—	—	31	25	23
SQUEEZE	King Charles Street	A&M	—	—	—	—	13	—	—
STYLE COUNCIL	Have You Ever ...	Polydor	23	13	—	—	41	39	14
TEMPTATIONS	I'm Fascinated	Motown	4	—	—	—	15	6	—
THAT PETROL EMOTION	It's A Good ...	Demon	4	—	—	—	—	—	—
THREE JOHNS	Sold Down The River	Abstract	4	—	—	—	—	—	—
TURNER, RUBY	I'm In Love	Jive	—	—	—	3	25	26	61
TYLER, BONNIE	If You Were A Woman (...)	CBS	6	—	—	—	33	31	88
VALLI, FRANKIE	The Book Of Love	Curb	—	—	—	—	20	—	—
VAN HALEN	Why Can't This Be ...	Warner Bros	—	6	—	—	20	12	54
VEGA, SUZANNE	Mardene On The Wall	A&M	12	4	—	—	26	17	40
WAX	Right Between The Eyes	RCA	14	7	—	—	21	14	75
ZZ TOP	Rough Boy	Warner Brothers	9	—	—	—	21	9	—

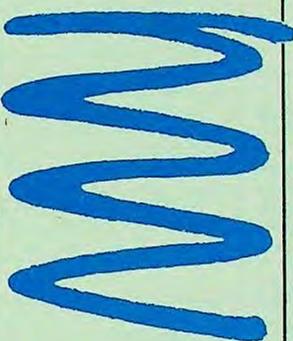
Radio 1 and Radio 2 plays are logged by Sham Tracking (01-290 0129). Regional information relates to 41 I.L.R. Stations plus Radio Luxembourg. Minimum qualification this week is either 4 plays on Radio 1 or 10 Regional playlists unless a title shows a significant decrease in airplay. Radio 1 and 2 (if 4 or more plays) and Regionals (if 5 or more playlists) are also shown on titles qualifying. N indicates new to airplay.

TOP 100 ALBUMS

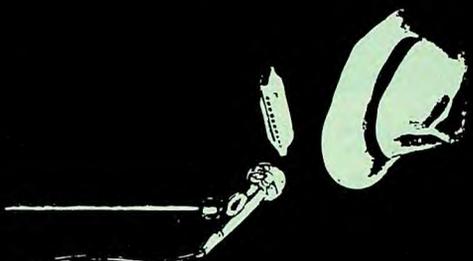
19 APRIL 1986

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK



BLUES 'N' TROUBLE



SECOND ALBUM

"NO MINOR KEYS"

OUT APRIL 21st ON L.P. & CHROME CASSETTE

FEATURES GUEST APPEARANCES BY
ROBERT GRAY AND IAN STEWART

No 1 1 **HITS 4** ★ CBS/WEA/RCA Ariola HITS 4
Various

2 **BROTHERS IN ARMS** ★★☆☆ Verigo/Phonogram VERH 25
Dire Straits

3 **HUNTING HIGH & LOW** ★ CD Warner Brothers WX 30
6 oha

4 **PLEASE** Parlophone PSB 1
3 Pet Shop Boys

5 **WHITNEY HOUSTON** ● CD Arista 206 978
5 Whitney Houston

6 **PARADE** Music From "Under The Cherry Moon" Parley Park/Warner Brothers WX39
4 Prince and the Revolution

7 **HITS FOR LOVERS** ● Epic EPC 10050
11 Various

8 **NO JACKET REQUIRED** ★★☆☆ Virgin V2345
9 Phil Collins

9 **ONCE UPON A TIME** ★ CD Virgin V 2364
13 Simple Minds

10 **WELCOME TO THE REAL WORLD** ● CD RCA PL 89647
7 Mr. Mister

11 **RENDEZ-VOUS** CD Dreyfus/Polidor POLH 27
16 Jean-Michel Jarre

12 **THE GREATEST HITS** ○ Syllus SMR 8015
30 Shalamar

13 **HEART TO HEART — 24 LOVE SONG DUETS** ○ K-tel NE 1318
43 Various

14 **DIRTY WORK** ○ CD Rolling Stones/CBS 86321
8 Rolling Stones

15 **ORIGINAL SOUNDTRACK FROM 'ROCKY IV'** ● Scotti Brothers SCT 70272
12 Various

16 **5150** Warner Brothers WS150
18 Van Halen

17 **BE YOURSELF TONIGHT** ★★☆☆ RCA PL 70711
14 Eurhythms

18 **BLACK CELEBRATION** ○ CD Aude STJUMA 26
15 Despete Mode

19 **THE T.V. HITS ALBUM TWO — 16 ORIGINAL HIT-TV THEMES** Towerball TWP 10
36 Various

20 **ORIGINAL SOUNDTRACK 'ABSOLUTE BEGINNERS'** ○ CD Virgin V 2386
21 Various

59 **MAKING MOVIES** ★★☆☆ Verigo/Phonogram 6359 034
68 Dire Straits

60 **FINE YOUNG CANNIBALS** ● CD London LONLP 16
52 Fine Young Cannibals

61 **NOW, THAT'S WHAT I CALL MUSIC 6** ★★☆☆ Virgin/EMI NOW 6
48 Various

62 **SPARKLE IN THE RAIN** ● CD Virgin V 2300
58 Simple Minds

63 **ROCK A LITTLE** CD Parlophone PCS 7300
51 Stevie Nicks

64 **ROCK ME TONIGHT** ○ CD Capitol FRED 1
44 Freddie Jackson

65 **SPORTS** ● CD Chrysalis CHR 1412
61 Huey Lewis And The News

66 **CUTS LIKE A KNIFE** CD A&M AMLH 64919
37 Bryan Adams

67 **HELLO, I MUST BE GOING!** ★★☆☆ Virgin V2252
87 Phil Collins

68 **RUMOURS** ★★☆☆ Warner Brothers K 56344
59 Fleetwood Mac

69 **DIFFERENT LIGHT** CBS 26659
45 Bongles

70 **FEARGAL SHARKY** ● CD Virgin V 2360
NEW Feargal Sharky

71 **CHILDREN OF THE NIGHT** CD 10/Virgin DIX 25
NEW 2nd Street

72 **RECKLESS** ★☆☆ A&M AMA 5013
50 Bryan Adams

73 **PICTURE BOOK** ○ CD Elektra EKT 27
96 Simply Red

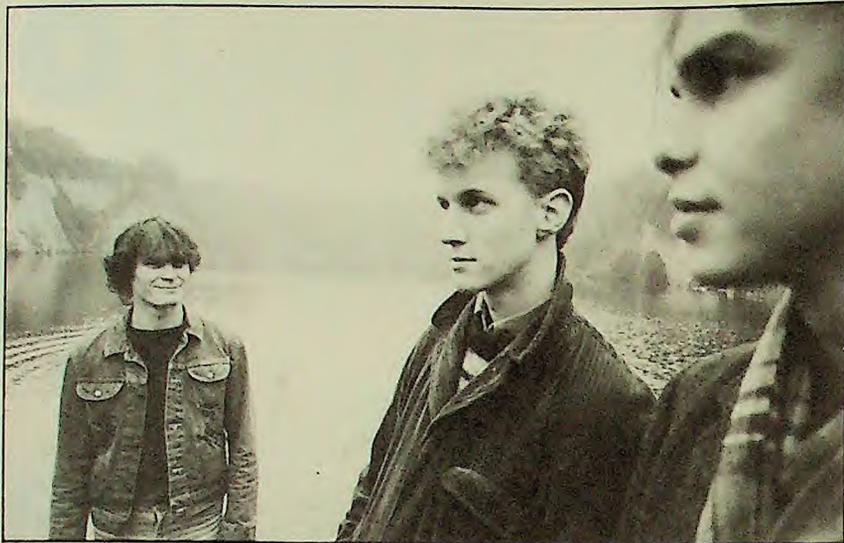
74 **U2 LIVE "UNDER A BLOOD RED SKY"** ★★☆☆ Island IMA 3
55 U2

75 **ALONE** ○ CD Phillips/Phonogram PHH 3
35 Nana Mouskouri

76 **THE TV HITS ALBUM** ○ Telcel/Towerball TWP 3
NEW Various

77 **BEST OF INCANTATION: MUSIC OF THE ANDES** ○ CD West E 3 CDDA 19
63 Incantation

78 **PRIVATE DANGER** ★★☆☆ Capitol TMA 1
77 Tom Tomato



FREIGHT TRAIN: they're getting there ...

Love on board

by Duncan Holland

JUST OCCASIONALLY a single comes along that you simply have to find out more about. One such example of this rarity is Freight Train's Man's Laughter (Bam Caruso NRICO 31, via Making Waves).

A glorious dash of Eighties psychedelia, spiralling harmony, a dead sound melody, and within its brief 2.43 mins Man's Laughter creates as much impact as Perfect Skin did two years ago. But unlike that long-gone snatch at genius, Freight Train's debut suggests more of an evolving sound, rather than Lloyd Cole's precocious stab at stardom.

Currently, the band comprises Donald Ross Skinner, guitar and author of the recorded work; bassist Barry Douce; and Joss Copeland, keyboards, specifically organ. Copeland? Now that has connotations, and indeed Joss turns out to be Teardrop Julian's little brother. Could this cause problems in the preconception/expectation department? Donald Ross Skinner explains: "Not really, it's not as if Joss is a front man or anything. It'll die down in time."

But surely Julian has some involvement? "Julian has been a great help. He acts as a sort of middleman between us and the record companies. He's almost a translator, explaining what's coming from the company and putting it in terms we understand."

And to repay the service in kind, Skinner has recently been touring with Julian in Italy. But back to Freight Train ... "We formed about two years ago, with Joss joining last year," says Skinner. "Coming from Tamworth we realised we had to move, so now we're in Liverpool, where there's a better attitude to live music. Perhaps one day we'll come down to London, but at the moment we're doing as many gigs as possible, to become sure of ourselves. Y'now, become a killer live band."

Bam Caruso being, fundamentally, a psychedelic label,

does Skinner wish to be seen as part of that genre? "From our influences this could be said, I like Sixties music: 13th Floor Elevators, The Seeds, Doors, Velvet Underground, but we're not a psychedelic band. I'm not going to be lumped into all that, all that on-going mod thing."

Man's Laughter has sold about 1,500 copies, the band has broken even, the next single is being prepared, again for indie release, and the songs are available for an LP, a major deal in mind. Any remaining problems? "It's the puns on our name. We've had 'em all."

So, if Freight Train can get on the right track, they'll keep on rolling. Catch them if you can.



Sunset rising

THE PHIL COLLINS and Marilyn Martin of the smart under-30s? Something Special (Ten Records) is the result of a liaison between one of our very own hottest pop properties, Stephen Duffy, and Sandii, singer with Japan's Sunsetz, whose 15 minutes of fame have been well overdue since her group appeared on Japan (the group's farewell UK tour.

The result is pure pop schmaltz: Duffy's fey crooning superbly highlighted by Sandii's trilling. In fact it sounds as good as they look.

A happening Production, it is produced by Guy Pratt, who is pictured above with the winsome twosome.



High Five: green light for No-Go

FOR A band who've always let their music do the talking, it speaks volumes that after a noticeable lack of releases The High Five are still very much in demand.

With a new deal, new single, new album and a tour with The Blow Monkeys at hand, the band will be repaying the faith shown in them by many a "name" critic with some gritty, passionate pop songs.

So just why has the release taken so long? "IDS and Dave Fagence originally put up the money for the album [Down In The No-Go], EMI bought the tapes, but after that we had a hard time and there was an on-off situation with the release," says Rob Jones, drummer and chief songwriter with the group, which only recently boosted its ranks to five from a more contrary (in view of the name) foursome.

Luckily, their time spent wandering the corridors of power at EMI has done nothing to dampen their enthusiasm and the LP and attendant single, Cold Steel Gang, are released on their own No-Go label via Rainbow, in turn distributed by EMI. Which is how five no-nonsense lads from Liverpool came to be the unlikely labelmates of Su Pollard.

This is good, old-fashioned, gutsy pop we're talking about here: real words with real tunes that daytime jocks and their trendier evening counterparts can embrace without fear of ridicule.

"Because we're not flavour-of-the-month we're not a here today,

gone tomorrow band," says Jones, with no little understatement. "The songs are more relevant now than when they were written — it's a relevant album of its time."

Definitely not for The High Five are the fripperies of designer marketing: "We write songs on the basis of whether it's a good tune or not," states singer Asa. "We've had lots of help from journalists and radio, but if we don't sell it wouldn't stop us."

For now it will be interesting to see what fans of the newly (and deservedly) famous Blow Monkeys make of this other breed of pop for realists. Their London date (April 28 at Kentish Town's Town & Country Club) will be followed by a spot on Saturday Live, which, suitably for a Merseyside band whose footballing allegiances are split between Everton and Liverpool, will be screened on Cup Final Day.

Time for some serious fun

by Danny Van Emden

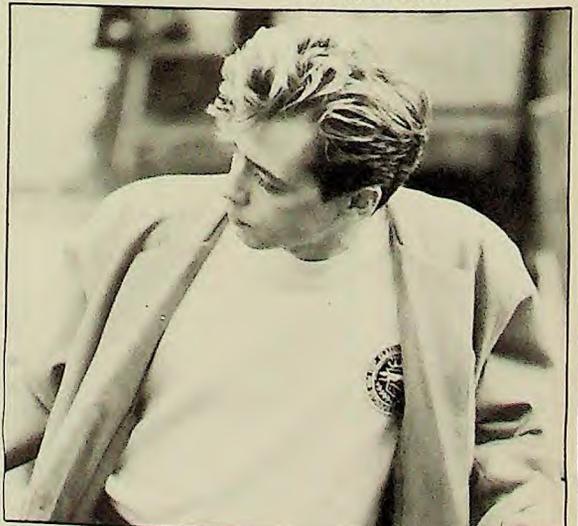
LIKE THE Cheshire Cat, the image of Nick Heyward's grin remained long after his disappearance — in this case from the charts. But, after a string of disappointing singles and a "year-off" this endearingly optimistic and laid back singer could resurface on a radio near you with his new Arista single, Over The Weekend.

The time off has certainly worked wonders with Heyward (below) approaching the release ("I've been involved with everything about it!") with enthusiasm unmatched since the Haircut days.

"After a year you feel the same as when you started out," he muses. "I went to the premiere of Absolute Beginners the other night and when I got out of the car people started screaming. It was really weird that people still think of me in that way."

While he admits staying fresh in this business isn't exactly easy, Heyward still oozes optimism: "It's my bad point," he laughs. "Some musicians who reach this point in their

NICK HEYWARD: year off has paid off, he reckons.



careers start worrying. I think why panic? There's no need to be embarrassed about making pop rather than something more serious.

"I can stay optimistic because I have the ability to step outside of things and become a member of the world listening to something for the first time.

"Music isn't a career, it's a feeling. That's why my records don't follow each other. Music was such a thing when I was at school. Youth culture has got to make a comeback because it's getting so establishment there'll soon be O Levels in pop.

"The only people who should sit O Levels in pop are the A&R men."

As Arista has stuck to Heyward, he has also been an observer of changes there — and in the music business in general: "I think I've been at Arista longer than anyone else in the building! There was a great A&R scene generally a few years ago, but there's not much happening now. Young bands don't get to see the light of day — they join a record company too early and they're put in a studio by A&R people. Record companies should be kept at a distance."

Although there's no band in evidence nowadays ("I sometimes play with the Haircuts for fun these days"), Heyward still balks at the "solo artist" tag: "What a horrible term! I don't see myself in the same bracket as Leo Sayer. Though I'm seen as a songwriter, I think the performance is as important as the song.

"I still sometimes put somebody else's album on and imagine it's one of my singles — put the blinds down — and start jiggling around."

Night to remember

WITH HEROIN in the headlines more and more as the extent of young Britain's escape into drugs becomes apparent, First Night, a new musical about Merseyside's particular problem had extended its run due to public demand.

First Night, the brainchild of local duo Alternative Radio — brothers Rob and Alan Fennah — will now run for an extra six nights, from 5-10 May at The Wirral Youth Theatre.

Plans are also afoot to transfer the show, which has produced a single and album on the indie Coldharbour label (via Probe/Carrel), to London.

'Rivals' join forces in consortium

MUSIC PUBLISHERS are all rivals in the marketplace, of course, and in some cases hate each other's guts into the bargain. But there is also some co-operation to be found, as recently proved by a consortium organised by Hein van der Ree, MD of Island Music UK, with the blessing and support of Island Music president Lionel Conway.

"Smaller publishers on their own cannot hope to match the big multi-nationals when bidding for acts and writers," Van der Ree explains. "Also American lawyers, for example, prefer to do one contract for the world rather than 10 or more individual ones. So I've put together what I call the Publishing Consortium."

This comprises Island Music here and in the US, Island Panache (France), Melodie der Welt (Germany), Ricordi (Italy), Hans Kusters Music (Belgium), Nada Music (Holland), Taiyo Music (Japan), Sonet Music (Sweden), and Festival Music (Australia). "These companies still do individual deals," says van der Ree, "but if an international agreement is wanted, the consortium comes in. This spreads the risk of the advances paid, and writers and

artists and their lawyers know that they are dealing with well-established and reputable companies. None of the consortium is obliged to participate in a deal just because some of the others are. In that case, separate arrangements can be made for the territory whose consortium member isn't interested.

"We can't compete directly with the multi-nationals because we're not a bank. But we are offering professional service and promotion from a chain of independent, well-known publishers with great experience."



MATTHEW SELIGMAN (above) has been signed to an exclusive worldwide publishing deal by Dejamus, the new publishing division of the Dick James Organisation. Seligman, a past collaborator with Thomas Dolby and The Thompson Twins and a performer in Live Aid (with David Bowie) and in Absolute Beginners, has been writing for and rehearsing his new Playpen band, whose recording plans will be announced soon.

Reviewed by Jerry Smith

MADONNA: Live To Let (Sire W 8717(T), WEA). Madonna takes time off from filming to release this number from her husband, Sean Penn's latest film At Close Range. Written and produced in collaboration with Pat Leonard it is in marked contrast to her previous, ecstatically energetic singles but, as a moody, swaying ballad it is sure to be another big hit.

SQUEEZE: King George Street (A&M AM(Y) 306, PolyGram). Another excellent bitter-sweet Chris Difford/Glenn Tilbrook composition from the Cosi Fan Tutti Frutti album. Their stunningly concise, intelligent pop singles never seem to get the chart recognition they deserve these days, but maybe this one can reverse the trend.



STOCK IT

JOE JACKSON: Right And Wrong (A&M AM(Y), 312, PolyGram). Deciding to record his latest album live (and that's real live, no extra mixes, direct to tape), has paid off as this single shows, adding a crisp vibrant feel that ought to revive his chart ambitions.

THE TEMPTATIONS: I'm Fascinated (Motown ZB 40621 (ZT 40622), RCA). Legendary band issue this specially remixed track from their Touch Me album. With their exceptional vocal talents it forms a fine flowing soul number that could give them yet another hit to coincide with their forthcoming UK tour.

GEORGE CLINTON: Do Fries Go With That Shake (Capitol (12)CL 402, EMI). The eccentric grand master of P-funk produces another bizarre groove thing that bubbles along with obligatory suggestive vocal. As always, intriguing and deserves exposure from more than just adventurous DJs.



STOCK IT

EVELYN "CHAMPAGNE" KING: Give It Up (Private I/Epic (T)A 6671, CBS). A rousing dance track taken from the soundtrack to the film Fight Night. The heavy beat and Evelyn King's deep soulful voice within a state-of-the-art production should give her her second chart single in nearly as many weeks.

THE ALARM: Knife Edge (I.R.S./MCA IRM(T) 112, PolyGram). Another sub-Clash rebel stomp including valiant vocal, that is taken from their latest LP Strength. Trips along inoffensively enough, but otherwise it's not a particularly inspired rock song.

HEAR 'N AID: Stars (Vertigo/Phonogram HEAR 1(12), PolyGram). A catchy hard rock number from the heavy metal Band Aid that features a wide range of stars from Journey through to Twisted Sister as well as better known acts such as Blue Oyster Cult, Judas Priest and Iron Maiden. Produced and arranged by Ronnie James Dio, it will raise some more much needed A&M for the cause.

JAKKO: Learning To Cry (MDM MDM 4(12), EMI). Hopefully the



PHRANC: sensitive cover

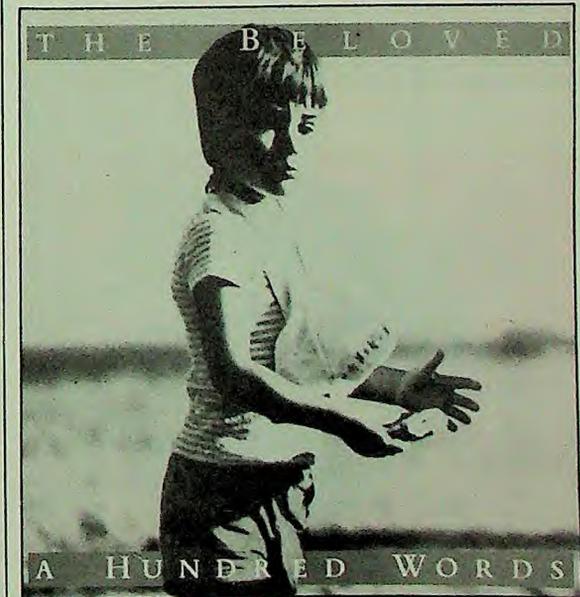
move from Stiff will be beneficial as this well known session musician has come up with a dramatic and engaging number that builds well and proves to be unforgettable with its dynamic production.

THE BELOVED: A Hundred Words (Flim Flam-(HARP 2T), Pinnacle). A promising debut with its stark brittle songs shining through the obvious New Order influence to generate interest. Shows a good sense of dynamics and some sparkling guitar for a band you are sure to hear more of.

THE APARTMENTS: All You Wanted (Rough Trade RT(T) 188, Rough Trade/Cartel). This critically-acclaimed Anglo Australian band follow up their The Evening Visits LP at last year with this pleasant, engaging number. Gentle guitar and sweet harmonies should help their steadily growing reputation.

KATRINA AND THE WAVES: Is That It? (Capitol (12)CL 398, EMI). This bright lively rocker is already doing well in the US so it must be a contender although it does sound rather flat. Features all the right R&B fills and flourishes, but nothing that places it out of the ordinary.

THE FIRM: All The Kings Horses (Atlantic A 9458, WEA). There seems to be no reason for Jimmy Page, Paul Rodgers and friends to bother issuing this pomp rock dirge as it can only be of interest to true fans and they must surely have Mean Business, the album from which it is taken.



PHRANC: The Lonesome Death Of Hattie Carroll (Stiff BUY 247, EMI). A sensitive version of the Bob Dylan classic that's true to the original but is unlikely to interest more than those already fans of this Jewish, lesbian folk singer's acoustic ballads.



STOCK IT

JOHNNY HATES JAZZ: Me And My Foolish Heart (RAK (12)RAK 388, EMI). An intriguing name that doesn't live up to its expected amphetamine roar, but instead delivers a polished pop tune. It drives along helped by a dynamic production and a strong vocal that is well underpinned by dramatic piano. Could well be an unexpected hit if given the necessary exposure.

INTIMATE STRANGERS: Raise The Dragon (I.R.S./MCA IRM 110(IRT 110), PolyGram). A polished debut single that is well suited to radio play with its crisp production and bubbling rhythm. Plenty of percussion and a smooth sax line completes a punchy pop tune that has all the ingredients to do well.

NILS LOFGREN: Anytime At All (Towerbell TOW 86, EMI). These days Nils Lofgren is better known as Bruce Springsteen's guitarist, but here he continues his solo career with his sprightly version of the old Beatles classic. Taken from his live album, Code Of The Road, it's of exceptional clarity for a live track.

JOHN THEMIS: Final Cruise (Coda CODS 17, Pinnacle/WEA). The second new single from Coda and it's a good advert for this new genre with an atmospheric and evocative mood created by acoustic and electric guitars blending over a warm synth backing. Should boost sales of the Atmospheric Conditions album from which it is taken.

THE BELOVED: we'll be hearing more of them

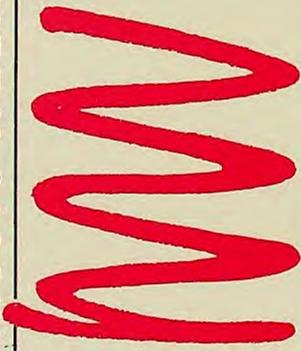
EUROPARADE

This Week	Last Week	Wk on Chart	Title	Artist	Country
1	2	11	WHEN THE GOING GETS TOUGH	Billy Ocean	A/B/C/D/E/F/G/H/I
2	1	10	BURNING HEART	Saravali	A/B/C/D/E/F/G/H/I
3	3	5	ABSOLUTE BEGINNERS	David Bowie	B/D/E/G/H/I/R/N/L
4	17	25	LIVING DOLL	Chr. Richard & The Young Ones	Belgium, France, West Germany, Denmark, Spain, France
5	New		IN A DIFFERENT CORNER	George Michael	G/B/I/R/N/L
6	8	7	JEANNY	Falco	B/C/H/I/N/L
7	5	4	BROTHER LOUIE	Madonna Talking	A/B/C/D/E/F/G/H/I
8	7	6	THE PROMISE YOU MADE	Cock Robin	B/I/D/N/L
9	11	8	OHNE DICH	Muschaer Freiheit	A/C/H
10	13	15	ADESSO TU	Eros Ramazzotti	C/R/I
11	4	3	KYRIE	Mr Mister	A/B/C/D/E/R
12	15	20	KISS	Prison and The Revolution	B/D/N/L
13	34	37	TOUCH ME (I WANT YOUR BODY)	Samantha Fox	G/B/I/R
14	16	16	RUSSIANS	Sing	E/R
15	12	9	BORDERLINE	Madonna	B/D/C/N/L
16	New		WONDERFUL WORLD	Sara Cooke	G/E/R
17	6	12	MANIC MONDAY	Benjamins	A/C/D/E/R
18	New		A KIND OF MAGIC	Queen	G/B/I/R/N/L
19	21	21	SAY YOU SAY ME	Lionel Richie	E/R
20	9	14	HARLEM SHUFFLE	Rolling Stones	B/I/D/N/L
21	14	18	MOVE AWAY	Culture Club	B/D/C/R
22	32	—	(NOTHING SERIOUS) JUST BUGGIN'	Whitie	B/N/L
23	38	30	CONGA	Miami Sound Machine	B/N/L
24	18	13	THAT'S WHAT FRIENDS ARE FOR	Dionne Warwick & Friends	E/R
25	New		PETER GUNN	The Art Of Noise	G/B/I/R
26	27	29	THE CAPTAIN OF HER HEART	Double	E/R
27	10	11	CHAIN REACTION	Diana Ross	D/G/E/R
28	24	17	WEST END GIRLS	Pet Shop Boys	C/H/D/E
29	35	38	A LOVE BIZARRE	Sheela E	D/N/L
30	29	—	SI TU ERES MI HOMBRE Y YO TU MUJER	Jennifer Rush	E
31	28	28	DER MAERCHENPRINZ	1st Ally Veronickens	A
32	25	27	GELL	Bruce & Bongos	D
33	New		CAPITAINE ABANDONNE	Gold	F
34	33	32	LES RESTOS DU COEUR	J.J. Golden & Auteurs	I
35	New		VIL DU MED	Birthe Kjær	DK
36	23	26	HIT THAT PERFECT BEAT	Brenski	A/C/N/L
37	New		THE PLAGUE	Danielle Devore	DK
38	37	36	EME SEXE	Indochine	I
39	New		VILD MED EVENTYR	Fenders	DK
40	19	19	STRIPPED	Dischase Mode	C/H/D

TOP 75 SINGLES



MUSIC WEEK



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

No 1	A DIFFERENT CORNER ○ George Michael	Epic (T) A 7033
2	LIVING DOLL ○ Cliff Richard and The Young Ones featuring Hank Marvin	WEA YZ 65(T)
3	ROCK ME AMADEUS (The American Edit) ○ Folco	A&M AM (Y) 278
4	A KIND OF MAGIC ○ Queen	EMI (12)QUEEN 7
5	TOUCH ME (I WANT YOUR BODY) ○ Samantha Fox	Jive FOX(T) 1
6	WONDERFUL WORLD ○ Sam Cooke	RCA PB 49871 (12" —PT 49872)
7	YOU TO ME ARE EVERYTHING (THE DECADE REMIX '76-'86) ○ Real Thing	PRT 7P 349 (12" —12P 349)
8	TRAIN OF THOUGHT (REMIX) ○ A-Ha	Warner Brothers W8736(T)
9	ALL THE THINGS SHE SAID ○ Simple Minds	Virgin VS 860 (12)
10	LOOK AWAY ○ Big Country	Mercury/Phonogram BIG(X) 1
11	SECRET LOVERS ○ Allanitic Starr	A&M AM(Y) 307
12	PETER GUNN ○ The Art Of Noise featuring Duane Eddy	China WOK(X) 6
13	E = MC² ○ Big Audio Dynamite	CBS (TA) 6963
14	CAN'T WAIT ANOTHER MINUTE ○ Five Star	Tem/IRCA PB 40697 (12" —PT 40698)
15	HAVE YOU EVER HAD IT BLUE ○ The Style Council	Polydor CINE(X) 1
16	WHAT HAVE YOU DONE FOR ME LATELY ○ Janet Jackson	A&M AM(Y) 308
17	THE FINEST ○ The S.O.S. Band	Tabu (TA) 6997
18	CHAIN REACTION ○ Diana Ross	Capitol (12)CL 386
19	HI HO SILVER ○ Jim Diamond	A&M AM(Y) 296
20	C'MON! C'MON! ○ Bronski Beat	Forbidden Fruit/London BITE(X) 7

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

53	SERIOUS ○ Serious Intention	Pow Wow/London LON(X) 93
54	THE HONEYTHIEF ○ Hipsway	Mercury/Phonogram MER(X) 212
55	PRISONER OF LOVE ○ Millie Scott	Fourth & Broadway/Island (12)BRW 45
56	(NOTHING SERIOUS) JUST BUGGIN' ○ Whistle	Champion CHAMP 12(12)
57	LOVE MISSILE F1-11 ○ Sigue Sigue Sputnik	Parlophone (12) SSS 1
58	ROCK ME TONIGHT (For Old Times Sake) ○ Freddie Jackson	Capitol (12) CL 358
59	FUNNY HOW LOVE IS ○ Fine Young Cannibals	London LON(X) 88
60	TRUTH OR DARE ○ Shirley Murdock	Elektra EKR 36(T)
61	NO ONE IS TO BLAME ○ Howard Jones	WEA HOW 9(T)
62	WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING ○ Billy Ocean	Jive JIVE(T) 114
63	I'M IN LOVE ○ Ruby Turner	Jive JIVE(T) 118
64	SOMEONE TO SOMEBODY ○ Feargal Sharkey	Virgin VS 828(12)
65	A BROKEN HEART CAN MEND ○ Alexander O'Neal	Tabu (TA) 6244
66	DARE TO DREAM/BOTH SIDES NOW ○ Viola Wills	Streetwave (MK)HAN 66
67	THEME FROM NEW YORK, NEW YORK ○ Frank Sinatra	Reprise K14502(T)
68	THESE DREAMS ○ Heart	Capitol (12) CL 394
69	HEAVEN MUST BE MISSING AN ANGEL ○ Tavares	Capitol (12)TAV 1
70	BACK WITH THE BOYS AGAIN/GET IT RIGHT ○ Joe Fagin	Towerbell TOW (T) 84
71	RIGHT BETWEEN THE EYES ○ Wax	RCA RITE(T) 1
72	ELOISE ○ Dannied	WEA HOW 9(T)



STUDIO WEEK



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Stewart jets in

PRODUCER DAVE Stewart jetted in to this year's European AES Convention in Montreux to confirm his order for the first Soundcraft Saturn analogue multitrack tape machine to roll off the production

line. Stewart, pictured shaking hands with Soundcraft's managing director Phil Dudderidge, puts a lot of store in Soundcraft equipment and is particularly impressed with the Saturn which was unveiled for the first time in Montreux. For full details see page 6.

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- Sawmills re-designed 3
- Latest hot gossip 3
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 Top producers, top studios in the new, unique recording charts 14, 15
 People like Maurice Jarre (below) rely on good studios for the audio-visual link: focus 17-20



Comment and the inside track on Dolby SR 22, 23
 Equipment update 24, 25

Analogue fights back with Dolby

ANALOGUE RECORDING received a much-needed shot in the arm at the AES Convention in Montreux when Dolby introduced a totally new professional recording process designed to combine the most important advantages of digital and analogue recording.

Dolby Spectral Recording — or Dolby SR, as it will be known — takes advantage of a previously unused mechanism to improve the information capacity of analogue recording.

Dolby claims that with SR, modulation noise and other effects introduced by analogue recording are suppressed to well below audible level and that signal purity is achieved at all levels with no hard clipping.

To demonstrate the system, Dolby used a wide selection of recordings made using SR and given the difficulties of demonstrating in an acoustically bad hotel reception room, the system managed to im-

press all those who heard it and rapidly became the talking point of the Convention.

Dolby SR will be available in the form of single-channel plug-in modules which will fit into existing and new Dolby noise reduction frames. The first of the modules will be available in May and will cost about \$750 per channel. A second module designed to fit multitrack noise reduction systems should be on the market by the Autumn, costing slightly more.

Dolby has called its new system Spectral Recording because great effort is placed on analysing the spectral content of the signal and adjusting the parameters accordingly to give a clean, clear reproduction of the wanted signal without introducing any bad effects. It works by exploiting the spectral diversity of audio signals so that the information carrying capacity of analogue recording is improved.

● Details, comment 22, 23.

ENQUIRY SERVICE

THIS ISSUE of *Studio Week* includes a reader enquiry service for the first time, enabling you to get the further details you might need on the products and services featured in the paper.

By using the numbers printed on each advertisement and at the end of the editorial news profiles, you should complete the postage paid Express Reader Inquiry Card stitched in the magazine and send it off — it's that simple.

Ezee refused

GRAHAM OAKES, managing director of Ezee Studios, Islington, has lost his battle with the Inland Revenue to approve an expansion loan under the Government's new Business Expansion scheme (see *Studio Week*, April).

Despite enlisting the help of his local MP, Chris Smith, who wrote to Chancellor Nigel Lawson on Oakes' behalf, the Inland Revenue has refused to allow the loan on the grounds that Ezee is a leasing operation rather than a manufacturing one, and is therefore excluded from the scheme.

Oakes says: "I am very bitter about this. We sought the opinion of a QC who stated that the business does qualify and should not be ruled out, but the Inland Revenue just refuse to discuss the case.

"It makes me particularly sick because loans have been granted to enterprises which are totally against the spirit of the scheme, yet the Revenue will not allow our loan to go through even though it is perfectly entitled to. We asked for a meeting to talk about this and

were refused — I believe because the case is inarguable and they know we are right."

Financiers Hoare Octagon had approved Ezee's plans and agreement in principle was given for the expansion loan of £350,000. Ezee needs the money to expand its studio space so that it can give clients, which include Band Aid and numerous young, up-and-coming bands, better facilities and so de-

TURN TO PAGE 3 ▶

£2½/2m plans

PLANS ARE underway to build a new recording studio in Croydon with the aim of providing the largest facility of its kind in the UK.

The Andy Munro designed studio will house £2½/2m worth of equipment, including an SSL desk, and according to owner and backer Michael Deeb it will be "the most advanced all-purpose facility in the world". Deeb intends to achieve this by using his nine years of expertise in the computer industry.

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West Side story

WEST SIDE Studios has invested over £200,000 in digital equipment and a new Bosendorfer grand piano rather than spending the money on another mix room, which had been its original plan.

Producer and West Side co-owner Alan Winstanley says: "We opened the studio in June 1984, and followed that with the opening of studio two exactly a year later. But this year we decided to spend our money on digital equipment rather than a second mix room because we felt it would be a better investment. We are also looking for another premises where we can build an additional studio to work in conjunction with the two we already have."

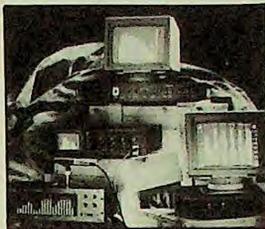
West Side has opted for Sony digital with the acquisition of two PCM 3324 digital 24-tracks and a PCM 1630 digital stereo system to fit alongside the existing SSL, Studer

and Quedsted facilities.

Having watched Sony being used at the Studio on the Asia album and the recently Sique Sique Sputnik single and after his own use of Sony digital, Winstanley says: "With two 3324s and a 1630 system we have total versatility; electronic and razor editing; digital-to-digital transfer and inbuilt synchronisation for 48-track plus interface to our SSL desks. One couldn't ask for more."

Producer and co-owner Clive Langer adds: "The Sony system will complement our productions perfectly. Once you work without tape hiss and tape wear it's hard to go back to them."

West Side's other acquisition — the Bosendorfer piano — is now installed in Studio Two. Winstanley says: "We already had a Bosendorfer in Studio One and we found that our clients preferred it to anything else so we bought a second one."



● **AUDIOSCOPE HAS** appointed Michael Stevens & Partners as North European distributors for the range of product it had on display at the recent AES Convention.

This range of equipment includes three audio spectrum analysers (above) and a technically advanced multichannel audio level display unit.

● **THE RECENTLY** re-opened Sawmills Studios, based in Golant, Cornwall, has now been re-designed to incorporate Quedsted monitoring and PCM 701 digital stereo.

The Studio is now back in business after spending four years as a production studio.

STUDIO WEEK

Studio

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Expanding Terminal

TERMINAL 24 Studios, based at the Elephant and Castle, has opened a digital editing suite which is available as a separate facility from the rest of the 24-track studio.

The suite houses a Mitsubishi X-80 1/4in two-track machine and a Sony F1 enabling cheap editing of Betamax digital recordings by transferring them to 1/4in digital tape and razor editing on the Mitsubishi. The edited tape can, if necessary, be transferred back to Betamax with no loss of quality.

Terminal 24, which has been open for 18 months and includes Manfred Mann, The Pet Shop Boys, Redskins, Erosure and Captain

Sensible among its client list, is also offering a 24-track digital package.

Director Charlie Barrett says: "We recently recorded the new Bucks Fizz album with producer Andy Hill and for that a Sony PCM 3324 24-track digital machine was hired in saving a lot of money at the recording stage. Due to a very favourable deal with a hire company we can now lay our hands on the PCM 3324 and offer it with the studio for £750 a day lock-out.

"We feel this will mean considerable savings at the recording stage where an SSL desk is obviously not necessary."

Analogue

► FROM PAGE 1

velop the business.

As a result of the Inland Revenue's decision, Oakes now has to find other backers and raise the money through different channels. He adds: "This whole business has cost us a lot of money. Not only have we lost £350,000, but it has cost us about £20,000 to fight the

case. On top of that we had negotiated with equipment manufacturers to buy equipment at pre-price increase prices. Now, because it will take at least three months to find money from elsewhere, the prices of the equipment we wanted to buy will have gone up and that will add about £20-40,000 more to our final bill."

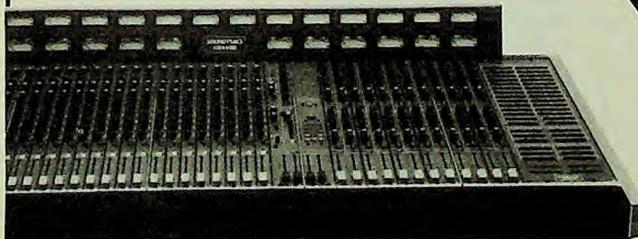
Had the loan been approved, Ezee would have been able to employ 10 more staff immediately and many more over the next few years.

Wow and Flutter

WOW: A million thanks for all the nice things you've said and written about the new-look *Studio Week*. We'll try to live up to the praise and we also welcome suggestions for aspects of the business you would like to see covered — keep 'em coming. One light-hearted suggestion (at least we think it was light-hearted!) from West 3 Studios is for a problem client/artist award — nominations unattributable, of course ... This year's APRS exhibition — set for Olympia 2 from June 25 to 27 — will be "40 per cent bigger than last year's show", according to APRS secretary Edward Masek. And if you're still thinking of taking part, you'd better hurry for, at the last count, there was only two per cent of stand space not booked and confirmed. It's at Olympia for the first time and most of the expansion is taken up by regulars taking bigger stands, but there should be one or two fresh faces, particularly among several hundred overseas visitors invited ... With APRS expanding and AES coming to London next year, is there a battle of the exhibitions in prospect? APRS wouldn't mind working together with AES, it seems, but the AES organisation has scotched that notion, believing that it has achieved sufficient stature and importance to operate on its own, thank you very much ... By the way, hands up all those who enjoyed AES this year — well, at least admit it was worthwhile. *Studio Week's* publisher Andrew Brain was embarrassed when he held up a plane load of AES delegates after the captain called him forward as the aircraft sat at Heathrow. No big scare — just that his wife needed the car and he'd gone off with the keys in his pocket ...

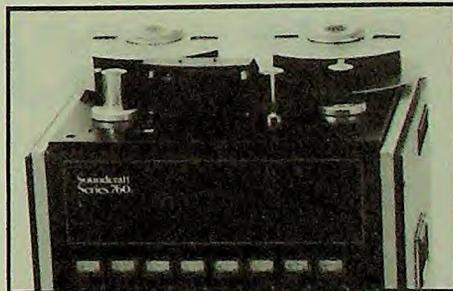
FLUTTER: Steve Levine's new studio is set to open on May 1 and will be all-digital 48-track. It will be mostly for his own use and one of the first projects will be Deneice Williams ... Incidentally, Steve's wife Karen is going into production in her own right — the couple are expecting a baby ... BASF is marking the launch of its Studio Master 911 professional analogue tape with a competition which could earn the winner a weekend away in a top UK hotel with a Porsche 911 thrown in for the duration (as if you didn't have one already) ... Nice to see such a concentration of publishing talent under one roof, with *Studio Sound*, *Pro Sound News*, and, of course, *Studio Week* all under the United banner, with healthy competition and a broad spread of all industry topics guaranteed ... Have you ever thought there should be some coming together among budget 24 track and top class 16 track studios to discuss things like standardisation of rates, quality and credit control and so on? David Ratcliff at London's Addis Ababa thinks so and would like studio managers to contact him to take it further ... Few really good April Fools this year but I must admit to being tickled by Akai's "launch" of their new sampling Drum Six with true Macdonald E-I-E-I-O compatibility. And (own up Bill Foster) there was a document entitled Plan For a More Profitable Studio published on April 1 which provided the startling conclusion that APRS members should discourage clients from booking time, thus providing more freedom to develop technical facilities, maintain equipment and train staff.

Don Larking



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Montreux wins the exhibitors over

DESPITE INITIAL criticisms about the choice of Montreux as a venue, the 1986 AES Convention which took place last month proved to be a success for both exhibitors and organisers.

At a press conference held during the event, it was reported that 220 manufacturers from 20 countries were represented at the exhibition which consisted of 160 stands and 12 demonstration rooms.

This year's European Convention, held in Montreux for the second time in four years, featured a total of 60 technical papers — including, for the first time, four invited ones — plus two workshops, two panel discussions and several technical visits. One of the invited papers on acoustics and computer science had to be presented on video and discussed on

a direct audio line across the Atlantic as its author, Professor Manfred Schroder, was unable to leave his work at the Bell Laboratories in New Jersey.

The exhibition also attracted a large number of visitors. 4,000 people passed through the doors — 10 per cent more than last year and a total only exceeded by the 1984 European Convention held in Paris.

The exhibition organisers had been criticised for the choice of venue because many people attending felt Montreux was both difficult to get to and expensive in terms of hotel accommodation. In defence of Montreux it was said that it would make no sense to hold the exhibition in the same venue every year and that, with the Geneva airport only 40 minutes away, Montreux was as easy to reach as central London which is

where the 1987 European Convention will be held.

Some UK exhibitors are already worried about that choice of venue because it will take place only 12 weeks before the next APRS Exhibition, raising questions of both practicality and the costs involved in attending both shows.

Larry Frandsen, of the AES organising committee, says: "With the two shows being held in London there is bound to be some overlap, but I believe people will attend both because really they cover different areas."

One critic of the choice of next year's AES venue is John Penn, of AMEK, who says: "It doesn't make sense to have two shows within three months of each other in the same city. We all want to sell to the widest possible market and I don't believe people will come to both. The best idea would be to have a joint show. I would be prepared to pay more so that both organisations could make a profit rather than attend two shows with all the additional costs that entails, such as setting up the stand twice in so short a space of time and in the

same place."

However, Penn was pleased with the results of this year's exhibition. He says: "We have had a lot of interest in the APC 1000 which has overshadowed everything else. Montreux is a good venue, even if it is a bit far from the nearest airport."

David Bissett-Powell of Tannoy was also pleased with the venue. He says: "I was initially sceptical because last time the exhibition was held in Montreux we did not get the quantity or quality of people we have had this year. But my doubts were totally unjustified — it has been fantastic. I would say this has been the best European convention yet for us."

His sentiments were echoed by studio designer Andy Munro, who was sharing stand space at the exhibition with hire specialists HHH. He says: "It has been a good show. I came with the intention of sorting out European agencies and have been successful."

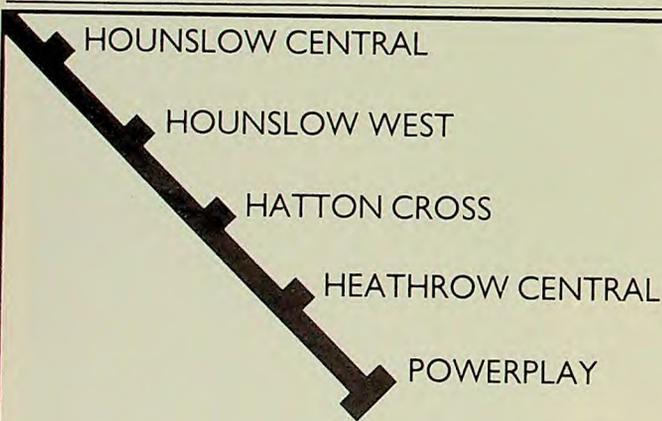
Stuart Nevison, of AMs, felt the show had got off to a slow start but

that it picked up rapidly. He says: "There did not seem to be very many UK visitors but there were plenty of Italians and Scandinavians. While in Montreux we managed to appoint new dealers in Turkey and Iceland."

Chris Hollebome, of Sony, also felt the show had been light on UK visitors but added: "This year was much better than the previous convention held in Montreux, but although we have had a fair amount of success, I still think the Paris and Hamburg shows were better."

'I was initially sceptical but it has been the best European convention yet for us'

4,000 people passed through the doors — 10 per cent more than last year



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A 807

Studer: decidedly digital

THE STUDER stand at the 80th AES Convention in Montreux had a decidedly digital feel about it as the company confirmed its commitment to the DASH format by showing two pre-production models of the digital two-channel recorders it plans to have on sale by the summer.

For the first time digital tape



DB 20X

compatibility between two professional recorder manufacturers was achieved with 1/4in digital tapes interchanged between the 15 IPS twin-DASH recorders of Sony and Studer.

Studer showed the CD master-tape applications of the two-channel digital recorder by demonstrating a production system which included the Studer D820X and the Philips CD-subcode editor LHH 0425. The system, which allows the generation and editing of CD-subcode, results in a complete CD master-tape complete with table of contents.

Also at the show, Studer introduced the A812 broadcast recorder designed for a wide range of broadcast, video post-production and general recording studio applications. The recorder, which has digitally controlled phase compensated audio electronics, is avail-

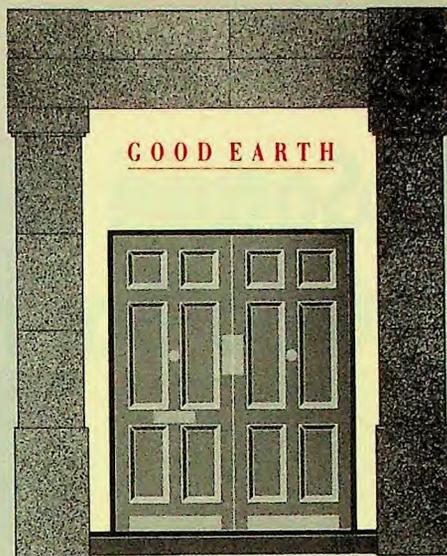


A 812

able in all common 1/4in formats.

Studer has also introduced a new low-cost broadcast recorder — the A807 — which offers all the proven techniques at a budget price. It features three tape speeds and can handle reels with a diameter of up to 11.1in. The A807 is available in portable formats, 19in rack-mounted formats and console-mounted models.

Other new product from Studer included a new line of compact mixing consoles, the 961/962, designed for video editing, remote video production, radio production and remote recording; two new special tape recorders for film dubbing and two new synchroniser control systems for audio for film and video.



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THE VERSATILE DTR-900

Premiere for Otari's DTR 900

THE FIRST model of Otari's DTR-900 1 in 32-channel digital tape recorder based on the PD format went on show for the first time at the 80th AES Convention.

The DTR-900 is available in two configurations: 1 in 32-channel and 1 in 24/32 — 24-channel expandable up to 32. Otari hopes to have the machines on the market by the summer and it will be introducing a 16-channel version during the autumn.

Otari claims its experience in manufacturing high-performance, high-reliability analogue tape recorders has been successfully utilised in the new generation of digital multichannel machines. The DTR-900 boasts the following features: powerful CRC (cyclical redundancy check) and RSC (Reed Solomon Code) error detection and correction circuits; razor blade and electronic editing; gapless, seamless punch-in/out; Ferrite heads with ultrasmooth finish for long headlife and gentle tape con-

tact; two auxiliary data channels for console automation data or additional audio; two analogue audio channels for reference when cut/splice editing and storing other clock or synchronisation data; switchable 48/44.1 kHz sampling rate and the inherent advantage of fixed-head digital recording.

The DTR-900 has standard functions of 18 element-per-channel peak recording meter, pre-emphasis control, built-in time code generator, overdubbing and 'ping pong' recording, parallel or serial interface, active balance line inputs and outputs; user-assignable transport control switches and 100 cue-memory autolocator which makes it versatile both in studios and broadcasting recordings.

Alongside the DTR-900, Otari was also showing the MTR-90 2in 24-channel recorder, MTR-20, MTR-12, MX5050, DP-4050 and 80 Series, all of which are familiar products from the company.

201

Saturn brings them into Soundcraft orbit

THREE YEARS of intensive research and development came to a head at the Montreux AES when Soundcraft Magnetics unveiled for the first time its latest analogue multitrack tape machine — the Soundcraft Saturn.

With controversy still rife over digital recording formats, the Saturn was developed to achieve the best audio quality possible in the analogue format by exploiting the fullest potential of digital control technology.

The machine's most innovative feature is the Total Remote unit. By clever use of micro-processor technology, the Saturn makes it possible to align the signal electronics by just pushing buttons and allowing the alignments to be stored in a memory for later recall.

This facility can also be removed from the machine on the Total Remote unit. The addition of a full set of VU meters in the same unit gives Total Remote control of the signal electronics alignment. The autolocator controlling the transport is a standard feature which contains four programmable function keys. These keys not only permit the storage of commonly-used complex transport function sequences, but monitor switching may also be included.



STEWART: spreading Saturn from LA to Dundee.

Soundcraft's first order for the Saturn came from Dave Stewart, who paid a flying visit to the company's stand at the AES to confirm the order. Stewart has long associations with Soundcraft — he recorded the Eurythmics album Sweet Dreams in eight-track using a Soundcraft board and with the proceeds from that he bought a

24-track machine for The Church studios.

He says: "I have been using Soundcraft equipment for some time now and not only is it easy to operate and cost-efficient, but it gives a crystal-clear sound without hard EQs. For me the most important thing is to be able to capture spontaneous sound quickly and our success with Soundcraft proves that you don't need to have the most expensive equipment to get a good sound."

Stewart is presently buying four more Soundcraft systems — two for use in his own Studios, one for Bob Dylan's studio in Los Angeles and another for a new studio being built in Dundee.

"I am particularly impressed with the Saturn," he adds, "because it is a powerful machine — and I like the separate meter panel."

At the AES convention Soundcraft was also showing the SA range of power amplifiers, the Series 200B — a compact mixer aimed at live PA, four- or eight-track recording in studio, video/audio post-production, radio and broadcasting, the Series 600 — an 8/16-track recording console, and the TS24 — a 40-channel version of Soundcraft's most sophisticated in-line console.

202

Sony makes you an expert

AS YOU might expect from Sony Broadcast, the company was out in force at the recent AES Convention in Montreux showing a wide range of products from new equipment for CD processing to a compact mixing console aimed at the broadcast and post-production market.

But one of the biggest crowd-pullers at the Sony stand was the Inter-Active Expert System — a novel concept aimed at keeping broadcast engineers up to date with the latest skills.

The Inter-Active Expert System, on show for the first time in Montreux, consists of a very large video database, stored on a laser disc in an instantly accessible form. It does not use simulation and it includes the real operative equipment which is part of the set-up and it is self-explanatory and simple to use — the operator does not even have to have keyboard skills.

On the stand, Sony was showing the system dedicated to the PCM-3324 DASH audio recorder. The company claims its main advantage is the confidence it brings to the user who carries out real alignment, on real equipment and is constantly made aware of the results.

The system is built around a BBC Model B computer with touch-sensitive screen and a specially-designed interface to control the Sony LDP-180 laser disc player and the Tektronix 2430 digital storage scope. The user interfaces with the system through the touch-sensitive screen.

Sales manager Chris Holleb, says: "The more expensive the machine, the more scary it becomes to effect even simple repairs. This system, which is designed for the service and distribution network, is really an idiot guide in how to make those repairs."

Also on show on the Sony stand was the well-established PCM-3324 24-channel digital audio stationary head recorder. Two machines were linked together in synchronism forming a 48-channel system using newly-developed software.

On the CD format, Sony showed two new rotary head digital audio recorders which are now in production — the DMR-2000 and the DMR-4000, both of which have built-in time code generator/readers and built-in head cleaners.

Sony's new mixing console — the MXP-200 — has now entered the production phase and was demonstrated in Montreux with the emphasis on the ease with which it can be operated. It is a modular audio console which may be configured with 12 input channels with group modules or 16 input channels without group modules.

Other products on show from Sony included the new BVR-90 Chase Synchroniser; two new high-performance condenser microphones — the C-535P and C-536P; two examples from Sony's APR-5000 series of analogue tape recorders — the APR-5002 3/4in two-channel and the APR-5003 3/4in two-channel with centre time code track; the PCM-3102 and the PCM-3202 two-channel DASH recorders.

203

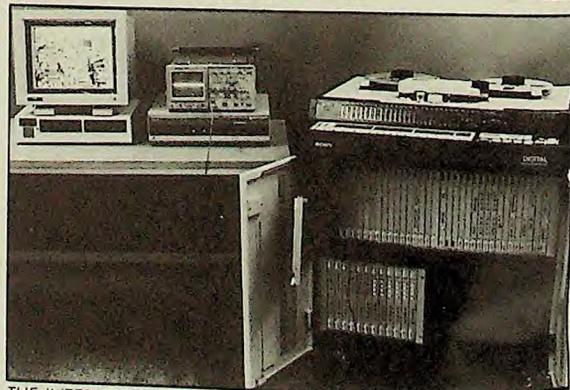
SANGER ELECTRONICS

SOUND STUDIO

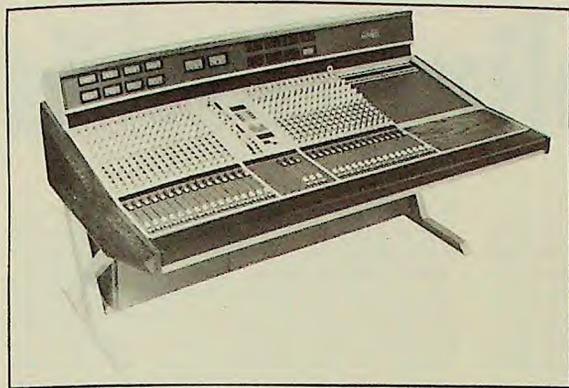
'In control of
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AMEK APC 1000

Amek revolution

AMEK SYSTEMS And Controls took the European AES by storm this year with the launch of the new APC1000 — Assignable Production Console, the culmination of an intense period of activity for the company in its quest to come up with a different approach to console manufacture.

A prototype of the APC1000 was built and displayed at a number of exhibitions during 1985, and as a result of the feedback from engineers who saw it, changes were made to the format, features and cosmetics resulting in the present model.

The console is revolutionary in that it has no tape monitor on the channel or separate monitor channel. Instead it consists purely of channels which the operator can dedicate to whatever functions are required. Because of this flexibility the console's range of applications is virtually limitless. The model on show at Montreux was a 32-input version, but the console is designed on a building block system with up to 128 inputs possible. AMEK's John Penn says: "The advantage of having a building block system is that each studio can decide exactly what they want within their budgets, configured to suit whatever application they want it for."

The main features of the APC1000 are as follows: all input channel switch functions are centrally assignable from a control keyboard and stored on RAM; the switch settings for the whole console are stored as a single page of RAM with the option of extending this memory to 99 pages; the standard console is fitted with VCA faders which can be interfaced with the Audio Kinetics Mastermix Computer to allow digital grouping and fader, level storage. As an alternative the console can be fitted with George Massenburg Laboratories' moving fader system which also expands other control aspects including the up-dating of switch set-ups from marks on SMPTE time code.

The basic format of the APC1000 is configured with eight mono and four stereo busses available from each input, but it is possible to have a total of 64 output busses from each input module. An optional recall system can also be fitted with allows knob positions to be stored and manually reset.

Penn adds: "When we were designing this console we felt two things were important — it had to be affordable and it had to be easy to repair. We have aimed to keep it relatively simple both

operate and to maintain."

The console will be ready for delivery by July and prices start at under £100,000 for a 48-channel version, going up to £300,000 for a 128-input version with full automation.

Alongside the APC1000, AMEK was also showing a number of other new products including the BCII broadcast console. This console has undergone slight changes since the prototype was shown last year and on display were two models, an 8-4-2 plinth version and a 24-4-2 console model with jackfield, dynamic selection and meterbridge. AMEK has already received a number of orders for the BCII, including one from the BBC.

The AMEK Angela has also undergone changes and on show was an Angela with a new stereo line input module featuring two independent line inputs with four mono summing auxiliary sends, one stereo send, three-band EQ comprising swept mid-range and four switch-selectable centre frequencies, high- and low-pass filters and an image control which will reverse left and right in the stereo image.

Angela now offers two alternative types of automation package — the standard with DC sub-grouping and the new package with digital grouping where sub-grouping takes place within the Mastermix computer.

A recent addition to the AMEK staff is Simeo Skalfeld who has joined the company as sales executive. 204

Hilton's UK first

HILTON SOUND is the first UK company to order Mitsubishi Pro-Audio Group's new X-86 PD format two-track digital mastering machine which was unveiled for the first time at AES.

The prototype of the machine was on show on the Mitsubishi stand and the first orders from Europe were announced to coincide with the launch. Andy Hilton, managing director of Hilton Sound, has ordered two X-86s and expects delivery in August. This latest order will give the hire company the most extensive stable of Mitsubishi equipment in the world.

The X-86 is the first machine to be produced since the PD format was officially launched by Mitsubishi, Otari and AEG-Telefunken at the New York AES Convention last

Turbo-charged integration

FOLLOWING ON from its success with the TMS full-range series, sound reinforcement specialists Turbosound has introduced the TSE Integrated series of separate bass and mid/high enclosures to its range of products.

The TSE series, which was on display at the AES convention in Montreux, uses the proven components of the TMS-4 in a highly flexible way, eliminating many of the constraints of conventional loudspeakers.

As a result of their compact size, tightly-controlled directivity, natural acoustic balance and hi-fi-like sound quality — all of which is achieved without compensating electronics — the TSE series can be used in a wide variety of situations. Turbosound feels the series is most useful in permanent installations such as theatres, concert halls, discos and clubs, for live reinforcement in small to medium-size venues and for use with professional video/audio visual playback systems.

Turbosound's Tim Chapman says: "The TSE series is fully compatible with the TMS series, allowing for more flexibility which is very

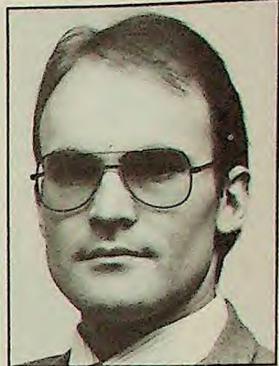
useful for venues such as clubs and discos. Because it is a directional system you can angle the sound to go wherever you want it to."

The TSE Series includes the TSE-111, a mid/high pack which is a two-way unit incorporating Turbosound's patent design concepts, the TSE-118 bass enclosure and the TSE-218, a bass enclosure fitted with two custom-built bass drivers both loaded with TurboBass devices.

The Series is used with the PA-111, a multi-directional stand used to mount the loudspeakers at the best possible height.

Turbosound recently won a major contract victory, fought against stiff international opposition, to replace the existing equipment in Italy's 50,000 seat Udine Stadium at Udine.

The Stadium, used for athletics and football, needed a system that would give high quality sound with excellent definition to all spectators no matter where they were in the ground. The administrators chose Turbosound's TMS-4 full-range enclosures because they achieved the desired results and a total of 18 have been used. 205



DAVID BEARMAN: new sales manager

TMS-4's have also been installed at The Metropole, Vienna, where live music, international cabaret and television broadcasts created a need for a flexible, high-quality sound reinforcement system which could cater for all these needs. Turbosound won the contract after other systems were tested and rejected.

David Bearman has recently joined the Turbosound team as UK sales manager. He was previously with Beam Electronics and his new responsibilities include looking after the company's UK market and appointing an eight-strong team of UK dealers.

Two dealers have already been appointed — they are JSJ, based in Bingley, West Yorkshire, who will look after Northern England and DRV in Newquay, who will look after the South-West. 205

Tannoy's 60th anniversary

MONITOR LOUDSPEAKER manufacturer Tannoy celebrates its 60th



SUPER GOLD monitor

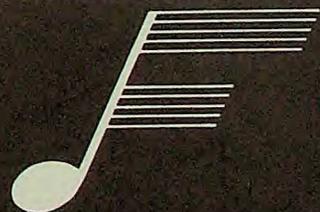
anniversary this year and to mark the occasion the company has had a limited number of Wedgwood dishes made, which will be presented to important industry people.

The first two dishes were handed over at the AES convention in Montreux to mastering engineers Randy Kling and Bernie Brundman, who between them have accumulated over 500 gold and platinum awards and are firm supporters of Tannoy's product range.

At the convention Tannoy was showing its new Super Gold Monitor series which implements a form of crossover design that Tannoy claim is unique in the distribution of high-peak currents. Printed circuit boards and layouts have been dis-

carded and contacts between potentially dissimilar metals have been eliminated in the new series. Externally the loudspeakers have hardly changed at all from the original SRM series of Dual Concentric monitors, but Tannoy says the SGM series is a major step forward.

Also on show at the Tannoy stand was the DTM-8, a small and compact desk-top monitor for close-range monitoring; the FSM Studio Monitor which uses a 1.5in dual concentric with an additional 1.5in bass unit; a selection of the Wildcats live must PA loudspeakers and the Tannoy SR840 power amplifier which can deliver in excess of 1.2kw into 4ohms. 207



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Syco Systems Fairlight

Sampling — is

by Richard Dean

MUSICAL INSTRUMENTS may come and go, especially in electronics. But there's one piece of musical technology that seems assured of a lasting place in contemporary music — the sampler. Unlike synthesisers, which by one means or another combine frequencies to simulate a natural instrument or produce a particular effect, samplers store the actual sound in digital form.

The best-known are probably the keyboard samplers like a Fairlight or Synclavier, which can accurately transpose a sample across the whole keyboard, or more commonly use several to offer a more accurate tonal progression. Indeed the top Fairlight

distributed by Syco Systems can store several samples for every note, to accommodate different rates of key depression (or velocity) by the operator.

With all the software updates, including an on-board sequencer and 140MBytes of hard disk storage, these remarkable systems can cost in excess of £60,000. More recently cheap non-sequencing models like the Ensonic Mirage and the single-sample Akai at under £1,000 have entered the market, and various add-on packages have also been devised for personal micros like the Apple II, a trend that seems likely to continue down to the home computer market. Though these machines cannot be compared to the 16-bit full-bandwidth quality and performance of top machines, sampling has nevertheless ceased to be a luxury of the megastars.

The other type work on a single sample that is triggered by another sound or more typically a switch. This could include a keyboard connected via MIDI, the Musical Instrument Digital Interface. The best-known brand here is AMS, and the effect is dramatically characterised on Paul Hardcastle's 19 single. Such samplers are used liberally in advertising, as with the current TV campaign from clothing manufacturers New Man and Capital Radio's jingles, to name just two examples.

'The existing copyright legislation of 1956 doesn't even mention computers'

Each type is basically a computer which first converts the sound to digital for storage in memory. This sample data is retrieved each time a key is depressed, converted back to analogue, and played. In simple terms it could all be likened to a sort of digital mellotron which operates on the same principle as compact disc — and indeed there is even talk of storing vast libraries of popular samples on CD-ROM, the computer storage format agreed for CD.

CD-ROM will undoubtedly tidy up the storage of data in a music recording industry that has become increasingly dependent on computers — particularly if the high-speed, high-density medium is used for other software such as voices for synthesisers like the Yamaha DX7 for instance.

But of course the real bonus of samplers will remain that capability to record the precise sample required for the job. After all, why gather together a band of top-rate musicians and book them into the studio with the best brass sound to recreate all the energy and expression of Earth, Wind and Fire, when you can take samples of the real thing?

One Fairlight programmer of my acquaintance soon discovered that his part-time business of hiring out PA equipment could supply a rich source of new and unusual samples, for which there is a steady and profitable demand. During the soundcheck, he would simply ask one or more musicians to give him a certain note at various intensities — a normal procedure for testing the various equalisers and compressors in the chain. What they didn't know was that a hidden cassette recorder was capturing the sound on tape for subsequent loading into a sampler.

Extra software on virtually all of the keyboard samplers costing more than £1,000 even allows you to call up the sound graphically on a VDU, so that unwanted sounds or background noise can be 'painted out' with a lightpen. The result is a pristine digital recording that may be better in certain technical respects than the original.

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it theft?

But some engineers are wondering whether it's right for a distinctive sound they may have created through a multitude of electronic treatments and painstaking recording technique to be 'lifted' in this way. The question is, does the existing copyright legislation offer any protection?

"It's a grey area," says Mike Hill of the Mechanical Copyright Protection Society (MCPS). "The law at present covers music and its mechanical reproduction, and claims of plagiarism are not judged on the length of the alleged 'lift' as many people believe, but on whether the passage is recognisable, and the importance of that section to the song. Theoretically a case could be brought on the basis of a single note but there's no precedent."

"The courts would probably look at the issue in a historical context. Piano makers have never retained copyright on the sound of the notes for example. It's only the use of a certain pattern of those notes which can be protected."

According to BPI legal expert Patrick Isherwood, there's also the question of creative skill. "People like Paul Hardcastle for instance might use sounds produced by somebody else, but what he does with them involves skilled manipulation," he says.

"Even where a composite sound involving unison or harmony in a particular balance is concerned," says Mike Hill, quoting the heavily-used orchestral flourish or crescendo as an example, "it's basically very difficult to protect a single note or sound."

Some would argue that a more cut-and-dried case of theft is the sampling of a synthesiser voice. Manufacturers and software houses go to great lengths to protect their data, principally by burning the information on to ROM chips with ultra-violet light, in favour of using more accessible media such as cassette or disc. The technique works — without highly specialised bit-counting and scanning equipment, data from a plug-in cartridge is virtually impossible to retrieve.

But the actual sound made by the instrument as a result is easily captured with a high-grade keyboard sampler. Some of the nuances between notes are inevitably lost on the cheap samplers which transpose a single sample across several notes, the quality dropping with the pitch. The key velocity and other characteristics would also be missed. But even on amateur equipment the likeness could be quite convincing across a limited range.

'Some engineers are wondering whether it's right for a distinctive sound to be lifted'

So far as patterns go, the widespread use of MIDI sequencers opens up another can of copyright worms. JVC now has an add-on unit aimed primarily at the consumer market which, among other things, will draw a musical manuscript on the screen, corresponding to the tune played into it. In this way virtually any song could be converted into MIDI data, edited, and subsequently played back on the MIDI device chosen by the user — who may or may not be able to play an instrument.

The whole process is made much simpler on all-electronic productions for those with access to the data used to drive the original instruments or drum machine. For this reason some musicians make a point of clearing the memory of hired MIDI recorders such as the Yamaha QX1 before leaving the studio, after saving their own copy on cassette.

The existing copyright legislation of 1956 doesn't even mention computers, let alone protect computer data. The same is true with other areas of technology

such as video. Anton Piller and other powers were strengthened in 1983, but to start proceedings distributors have to rely on the picture content existing on film, because that's the only medium for a moving picture mentioned in the Act.

The Copyright Reform Group, the ginger body formed by MCPS, the BPI, and other vested interests, is now hoping that the Government's White Paper on copyright expected in April will clarify some of the uncertainties surrounding the use of electronics in music. Certainly it will cover computer software. But the industry will probably have to wait for a test case before the issue of sampled sounds and 'borrowed' MIDI patterns is resolved.

'Even where a composite sound is concerned, it's very difficult to protect a single note or sound'

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THERE'S SOMETHING romantic about the idea of a complete sound control room on wheels, careering down the highway to the next famous venue or some dreamworld superstar mansion. But sound mobiles have had to weave through more than just traffic over the last few years.

The spread of top recording studios around the world has brought SSL-standard facilities to the doorstep of even the most exotic locations. Changes in recording styles and falling costs in music and recording electronics has fuelled an even greater boom in low-cost demo and domestic studios, so blocking another exit lower down on the weigh-bridge scales. The final element trapping the sound truck in an ambush of almost military precision has been the drastic fall-off in live gigs.

Those who have survived have done so by adapting to markets unimagined in what some describe as the heyday of the record business in the late Seventies. "We used to do a lot of location work in France and around Europe, and follow bands on their tours to record live albums," says RAK's Trisha Wegg. Then there was the time when Paul McCartney hired the truck to record an album at home.

"Now most of our work is in television light entertainments such as the BAFTA Awards and independent productions for cable and broadcast TV, including a contract with LWT," she says. "We used to do some radio work for the BBC, who've since built up a large fleet of their own." The most spectacular of these is the recently-commissioned truck with sides which expand on location built by CMA Coachbuilders to house a Neve DSP (Digital Signal Processor) console, used for the evergreen Christmas Carols from Cambridge pageant last year. "We still handle some of Capital Radio's location work," adds Trisha, "but don't record live albums anymore."

"I think the record business is more disciplined than it used to be," she reflects. "The budgets won't allow artists the same level of indulgence as in the Seventies. But in many ways the work we do now is much less hassle than following a band halfway round the country and wondering if you're going to make it."

Mobiles are expensive to build and maintain, says Trisha. "To build a state-of-the-art mobile now would cost about £34m, and you could build a nice little studio for that. We're waiting to see how the market goes. There's enough room to add a rehearsal room, if we ever decided to strip the truck."

The RAK mobile uses an API (Automated Processes Inc) desk, as do two of the three studios at RAK's headquarters in St John's Wood including the biggest. API seems to be highly regarded by RAK's clientele; despite the fact that the third studio is equipped with the ubiquitous SSL console, nobody seems to want the API desks to be replaced. Two 3M79A 24-track recorders are also carried by the rigid-chassis Ford truck, along with Tannoy Super Red monitors fed by Crown DC150 amps.

Meanwhile back at the Manor, Virgin has just finished re-furbishing its mobile, built around an articulated Volvo by coachbuilders MVC Hudsons. "It's based on a standard 20ft container which bolts

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STUCK INSIDE of Mobile? No problem with Zipper's well-furnished interior

◀ FROM PAGE 11

on to the trailer," says Manor and Manormobile technical manager Paul Ward. "This can easily be detached and sent as conventional freight or even by air for work abroad, with a hired tractor and trailer. The configuration also means that if the tractor fails we can always unlike with a fixed wheelbase."

Ward agrees that the days of using a mobile to record an album are over, recalling an instance when the truck followed Queen for three months on a tour around Europe in the

Seventies. "It's not only the cost, but the limited facilities," he says, at a time when The Manor has just been fitted out with an eight-channel MIDI (Musical Instrument Digital Interface) routing system — something unlikely to find its way into a mobile. "A mobile is inevitably less sophisticated than a fixed studio."

Seven or eight years ago Vargin operated two mobiles, with one stationed on a virtually permanent basis for demos and rehearsal recordings at Farmyard Studios. "In the end it was cheaper to use a fixed

studio than hire a mobile, so we stripped it and added the best bits to the bigger of the two," he says.

Now the Manormobile has been re-equipped with two 24-track Otari MTR90 recorders and Westlake close-field monitoring, along with the versatile Rev7 reverb/effects unit from Yamaha. It's excellent value," says Ward, "and its range of user-programmable presets are ideal on the road, where you want things to be kept as simple to operate as possible."

Despite these enhancements,

the Manormobiles' customised 40-input Helios desk has been retained. "It has a separate monitoring section — the so-called European configuration — which at the time was the preferred way of doing things," says Ward. "Since the early Seventies the vast majority of studios and manufacturers have gone over to the US in-line principle. But despite the fact that separate monitoring involves more bulk — something a mobile can well do without — it's a far more flexible way of supplying several feeds while broadcasting live and recording simultaneously for instance."

Apart from more traditional live show and concert recording work, the truck's assignments have diversified to include work with video facilities such as Trilion and the massive Visions OB truck. Capital Radio is another customer from time to time, and recently the Manormobile broadcast a live satellite link from London's Marquee club in Wardour Street to a US radio station. "We also get some classical work around London, either mixing straight to digital stereo or on digital multitrack. With Sony 3324 we can simply replace the Otari's, but for the Mitsubishi 32-track format we need another vehicle."

"It used to be all straight multitrack recording," says Ward of an evidently changing business, "but now it could be straight to stereo, live, multitrack, linking to video, or a combination of each."

Indeed it could even be speech. Jeffrey Zipper of the Zipper Mobile was asked by MCA recently to record Ben Elton, who is of course neither a singer or a musician, but a comedian. Which means that using 24 tracks of Soundcraft — albeit just one machine rather than the customary two — might sound a little over the

'Virtually all of our work now is for record companies'

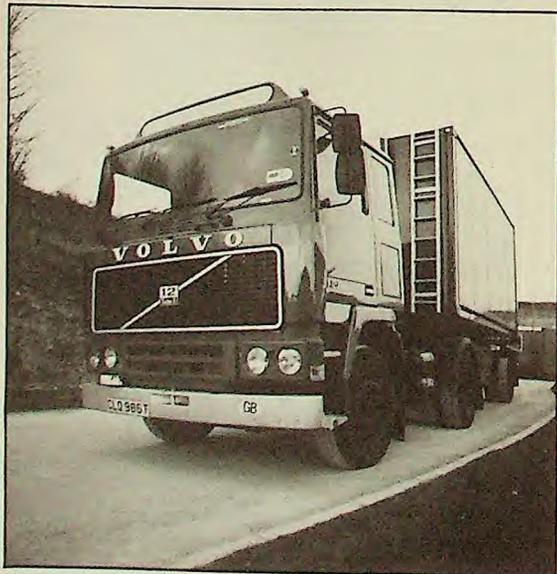
top even by Ben Elton standards. Zipper managed nonetheless to apply the hardware, which includes a matching 32-input desk, to advantage.

"Ben did three half-hour pieces in a solo spot at the Latchmere Theatre in Battersea," he recalls. "We used four mics on the audience and one on Elton, each on separate tracks with one spare for each pass, which saved a lot of tape." The tiny theatre, which sits on top of the Latchmere pub formerly owned by Dai Davies of Albion Records, has a height-restricted access. "We had to let the tyres down on our Luton van," quips Zipper, "and get half a dozen blokes to stand in the back to get through."

Zipper's mobile was built five years ago by Maison Rouge ex-engineer Peter Smith, and its conversion from 16-track two years ago and a new partnership with musician Dave Lorenz has radically changed the clientele. "We used to make demos or private albums for bands and individual musicians to sell at gigs," says Zipper. "But virtually all of our work now is for record companies with some video and film work to timecode." Past clients have included Dublin stars U2 and breakfast broadcasters TV-am, but as I write the truck is off to Oxford on a 10pm-10am overnight stint to record a single for Milk Cup Finalists Oxford United FC.

Which leads us in this brief glimpse to the opposite end of the scale — the 12-ton Pumacreat mobile operated by London studio Advision. Based on

TO PAGE 14 ▶



FROM THE Manor borne ...

'It used to be all straight multitrack recording, but now it could be stereo, live, multitrack, linking to video or a combination of each'



... dispatched by conventional freight or even by air



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STUCK INSIDE of Mo

◀ FROM PAGE 11

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... despatched by conventional freight or even by air



PUMACREST

MOBILE

PRINCE THE TUBE FOREIGNER HOWARD JONES PAT METHENEY
KISS RICK SPRINGFIELD ROYAL PHILHARMONIC ORCHESTRA
U2 PALOMA SAN BASILIO JUAN PARDO DAVID CASSIDY STARLIGHT EXPRESS
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THE PUMACREST MOBILE-ADVISION & FELDON ARE MEMBERS OF THE ADDAX GROUP PLC

◀ FROM PAGE 12

a rigid 11m Leyland Boxer chassis, the mobile uses two 3M79 multitracks as standard but can accommodate up to four of Advision's Sony 3324 digital 24-track recorders.

"It's the old Island mobile with the Helios mixer extended to 62-inputs," says studio manager Doug Hopkins, who claims that the mobile is the most comprehensive in the UK. "Last year was the best for four or five years and moves are afoot to build another," he adds with bristling enthusiasm. Hopkins built the TEAM (Trans European Audio Mobile) many years ago, and stayed with it when the mobile was sold to RAK as Mickie Most's first in-

'It's not that mobile recording has changed just that the type of work is changing'

vestment in recording hardware.

Having designed most of the fixed studios that followed at RAK, Hopkins moved on to build and operate a mobile for Island and ended up taking that with him when he left to buy Advision with accountant Geoff Trendle. Roger Cameron has of course since left Advision to work for Neve, so Hopkins is sole rather than co-manager at the newly re-equipped complex.

"I think you need a studio behind a mobile if it's going to be run as a business," he says. "With Advision in the same group, we can generate a lot of spin-off work with the Pumacrest mobile on a project which otherwise might not be very worthwhile for us." This often occurs in the business of TV co-productions, where a freshly edited and mixed version is needed for overseas sales after the mono UK soundtrack has been produced. The BBC do a lot of work of this nature with the Royal Opera House, in association with the National Video Corporation.

There's a lot of work outside the UK," says Hopkins. For whatever reason business is booming in Spain at the moment, and Advision recently formed a partnership with a studio in Madrid. "We recently

recorded the music on location for the new Prince film in the south of France, using the film-synchronisation techniques we developed with Audio Kinetics on Give My Regards To Broad Street," he adds. Meanwhile Pumacrest has recorded a total of three Aid concerts in Britain — the original Band Aid at the Albert Hall, Carol Aid and U2's

Job Aid.

Like virtually everything else in music, mobile audio is becoming increasingly entwined with video, and Hopkins quotes Pumacrest's work with Tyne Tees' The Tube production for Channel 4 as an example of a particularly successful fusion between the two media. Cable TV like Rupert Murdoch's Sky

Channel and Thorn EMI's Music Box could create further opportunities as and when production budgets are made available — at present the stations use a combination of supplied promos and simple studio links. "It's not that Mobile recording has declined, just that the type of work is changing," says Hopkins.



TIMES HAVE changed since the mobile was a one-man-and-his-dog operation... Ronnie Lane with the LMS

TOP 20 PRODUCERS ● TOP 10 STUDIOS

- 1 Barry Gibb/Karl Richardson/Albhy Galuten
- 2 Wayne Brathwaite/Barry Eastmond
- 3 Stuart Colman
- 4 Alan Tarney
- 5 Narada Michael Walden
- 6 Stephen Hague
- 7 David Kahne
- 8 Mark Knopfler/Neil Dorfsman
- 9 Bill Kimber
- 10 Paul DeVilliers/Mr. Mister

- 11 Reggie Lucas
- 12 Andre Chapelle/Vladimir Cosma
- 13 David A. Stewart
- 14 Billy Livsey
- 15 Jon Kelly
- 16 Frankie Sullivan/Jim Peterik
- 17 David Bowie/Clive Langer/Alan Winstanley
- 18 Giorgio Moroder
- 19 Jim Diamond
- 20 Dan Hartman

- 1 Battery, London
- 2 Mayfair, London
- 3 Music Works, London
- 4 West Side, London
- 5 Ocean Way, Los Angeles
- 6 Automatt, San Francisco
- 7 Media Sound, New York
- 8 Creation Audio, Minneapolis
- 9 Sigma Sound, Philadelphia
- 10 Plant, Sausalito

● The charts used in Studio Week were prepared on the following basis:

Period covered January 1, 1986 to March 31, 1986. The Top 50 is based on sales statistics provided by Gallup. The Producers Top 20 and Recording Studio Top 10 are based on Gallup sales statistics and collated by Studio Week Research Department.

Key to Top 50 Recording Chart

TITLE Artist Label

Producer (Engineer) Studio

Studio information supplied by record companies.

RECORDING CHART

TOP 50 SINGLES

1	CHAIN REACTION Diana Ross Gibb/Richardson/Galuten (Pug/Richardson) Middle Ear/Sound Suite, U.S.A.	Capitol
2	WHEN THE GOING GETS TOUGH . . . Billy Ocean Brathwaite/Eastmond (Various) Battery, London	Ive
3	LIVING DOLL Cliff Richard & The Young Ones featuring Hank Marvin Skart Colman (Damon Asker-Brown) Master Rock, London	WEA
4	THE SUN ALWAYS SHINES ON T.V. . . A-Ha Alan Tarney (John Hudson) Mayfair, London	Warner Brothers
5	MANIC MONDAY The Bangles David Kahne (Ichad Blake/Peggy McLeonard) Sunset Sound Factory, LA, U.S.A.	CBS
6	STARTING TOGETHER Si Pollard Bill Kimber (Tom Fredenske) Music Works, London	Rainbow
7	WALK OF LIFE Dire Straits Knopfler/Dorfman (Dorfman) Air, Montserrat	Vertigo/Phonogram
8	BORDERLINE Madonna Lucas (Dougherty) Sigma Sound, New York	Sire
9	ONLY LOVE Nana Mouskouri Chapelle/Cosma (Ermelin) Guillaume Tell, Paris	Carrere/Philips
10	HOW WILL I KNOW Whitney Houston Narada Michael Walden (Dave Frazer) Automatt, S.F./Media Sound, NY, U.S.A.	Arista
11	SYSTEM ADDICT Five Star Billy Livsey (John Hudson) Mayfair, London	Tent/RCA
12	ELOISE Danned Jon Kelly (Jon Kelly) Music Works, London/Eel Pie, London	MCA
13	WEST END GIRLS The Shop Boys Stephen Hague (David Jacob) Advision, London	Parlophone
14	BURNING HEART Survivor Frankie Sullivan/Jim Peterik (Bonanno/Clark) Rumba Recorders, LA, U.S.A.	Scam Brothers
15	ABSOLUTE BEGINNERS David Bowie David Bowie/Clive Langer/Alan Winstanley (Sounders) West Side, London	Virgin
16	LOVE MISSILE FT-11 Sigge Sigge Sputnik Georgia Moroder (Brian Reeves) West Side, London	Parlophone
17	HI HO SILVER Jim Diamond Jim Diamond (Pete Schweit) Maison Rouge, London	A&M

18	LIVING IN AMERICA James Brown Dan Hartman (Chris Lord-Alge) Unique, NY	Scott Brothers
19	BROKEN WINGS Mr. Mister Paul DeVilliers/Mr. Mister (De Villiers/L. Ok) Ocean Way, LA, U.S.A.	RCA
20	DO YOU BELIEVE IN LOVE? . . . Huey Lewis & The News Huey Lewis & The News (Gaines/Norman) Automatt, S.F./Plant/Sausalito	Chrysalis
21	SATURDAY LOVE Cherelle with Alexander O'Neal Jimmy Jam/Terry Lewis (Weiss/Lewis/Jam) Flight Control/Creation, U.S.A.	Tabu
22	DON'T WASTE MY TIME Paul Hardcastle Paul Hardcastle (Clark/Bodger) Sound Suite, London	Chrysalis
23	TOUCH ME (I WANT YOUR BODY) Samantha Fox Jon Astrop/Pete Q. Harris (Terry Peel) Battery, London	MCA
24	THEME FROM NEW YORK, NEW YORK Frank Sinatra Sonny Burke (Information not available)	Reprise
25	YOU LITTLE THIEF Feargal Sharkey David A. Stewart (Bavin/Schumann) The Church, London	Virgin
26	WONDERFUL WORLD Sam Cooke (Information not available)	RCA
27	HIT THAT PERFECT BEAT Bronski Beat Adam Williams (Pugley/Bahannon) Berry S/Livingston, London	Forbidden Fruit/London
28	THE PHANTOM OF THE OPERA Sarah Brightman & Steve Harley Mike Batt (Mott Butler) Air, London	Polydor
29	SUSPICIOUS MINDS Fine Young Cannibals Robin Millar (Mike Pelaj) Power Plant, London	London
30	YOU TO ME ARE EVERYTHING Seal Ken Gold (Ashley Howe) Roundhouse, London	PRT
31	RISE Public Image Ltd Bill Laswell (Steve Boyer) Power Station, NY, U.S.A.	Virgin
32	(NOTHING SERIOUS) JUST BUZZIN' Whistle The Kangel Kid/Howie Tee (Quasar Welsh) Brooklyn Heights, NY, U.S.A.	Champion
33	KISS Prince and The Revolution Prince and The Revolution (Susan Rogers) Park/Sunset Sound, A., U.S.A.	Panley Park/Warner Brothers
34	THE CAPTAIN OF HER HEART Double Double (Camen/Tenier) Can, Cologne/Picar, Switzerland	Polydor

35	KYRIE Mr. Mister Mr. Mister/Paul DeVilliers (DeVilliers/L.O.) Ocean Way, LA, U.S.A.	RCA
36	LA VIE EN ROSE/PULL UP TO THE BUMPER Gloria Jones Blackwell/Sadkin/Moulton (Stoppel/Mar/Sadkin) Sigma/Compass Point, Bahamas	Island
37	ALICE, I WANT YOU JUST FOR ME Full Force Full Force/Moore/Ford (Olen Rothenstein) Sigma Sound, Philadelphia	CBS
38	MOVE AWAY Culture Club Lew Hahn/Arif Mardin (Richard/O'Reilly) Mountain, Montreux, Switzerland	Virgin
39	DIGGING YOUR SCENE The Blow Monkeys Peter Wilson (Adam Maseley) Trident, London	RCA
40	IF YOU WERE HERE TONIGHT (Remix) Alexander O'Neal Monte Moir (Steve Wise) Creation Audio, Minneapolis, U.S.A.	Tabu
41	IT'S ALRIGHT (BABY'S COMING BACK) Eurythmics David A. Stewart (Williams) Studio Parisienne, Paris	RCA
42	IMAGINATION Belouis Some Thompson/Barbiero (Barbiero) Media Sound, U.S.A.	Parlophone
43	SAVING ALL MY LOVE FOR YOU Whitney Houston Michael Masser (Masser/Schmidt) Devonshire Sound, U.S.A.	Arista
44	WHO'S ZOOMIN' WHO Aretha Franklin Narada Michael Walden (Dr. Dave Frazer) Automatt, S.F./Plant, Sausalito, USA	Arista
45	LIFE'S WHAT YOU MAKE IT Talk Talk Ten Friese-Greene (Peter Woolkoff) Battery, London	EMI
46	SANCTIFY YOURSELF Simple Minds Bob Clearmountain/Jimmy Lovine (Marquis/McKenna) Townhouse, London	Virgin
47	HEAVEN MUST BE MISSING AN ANGEL Tavares Freddie Perren (Larry Miles) Sound Labs, LA, U.S.A.	Capitol
48	PETER GUNN The Art Of Noise featuring Duane Eddy The Art Of Noise (Gary Longan/Roger Dudley) Roger Dudley's Studio, Herts.	China
49	ONE DANCE WON'T DO Audrey Hall Germain (Thomas/Smart) Dynamic, W/H.C.F., NY, U.S.A.	German
50	GIRLIE GIRLIE Sophia George Ronald Chung (David Rowe) Music Mountain, Jamaica	Winter
	KEY TITLE Artist Producer (Engineer) Studio	Label

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STUDIO A-Z

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Sound Suite, U.S.A.	1
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AS UK recording studios compete for record company business, more and more studios are broadening their client base by getting involved in sound for film, video and television.

Film soundtracks are a good source of income for some studios and there has also been an increase in work from independent television companies, mainly Channel Four, and from the growing video industry.

As a result, many studios are investing in video synchronising equipment and taking on a wide variety of audio/video work.

CTS Studios, Wembley, was set up 25 years ago as a purpose-built facility for film scoring and its recent achievements include *A Passage To India*, *A View To A Kill* and *The Emerald Forest*. It has four recording studios, all with facilities for working to picture and with one studio big enough to take 130 musicians for the larger orchestral scores.

It also has direct projection facilities, telecine, magnetic film recording facilities and a magnetic film transfer service, a cutting room, a video transfer service and video facilities including synchronisers and time-code equipment. Recently CTS added digital to its film scoring activity and on the video



MERYL STREEP'S *Plenty* is scored at Abbey Road's number one studio.

Leading scorers

front it has now opened Studio Four — a synthesiser studio with full video facilities built-in.

Peter Harris, managing director of CTS, says: "As more studios jump onto the bandwagon of film scor-

ing, it becomes obvious that a little knowledge is a dangerous thing. There is always a danger that the product will not be compatible with the user's requirements — a disaster that can be averted if there is a basic knowledge of dubbing formats, for example."

CBS Studios, based in Soho, is cashing in on its location to build up its film scoring business. As a result of the increase in work CBS is extending Studio One — capable of taking up to 100 musicians — and is investing in new equipment including a sprocketed tape recorder.

Studio manager Rodger Bain says: "When we decided to move into the soundtrack business we put in a Q-lock synchroniser, U-matic video and Sony Profeel monitors. Film directors get their films telecined to video and we work from that. To date we have completed six movies including *Rambo* and *Legend*, four made for TV movies and various TV soundtrack projects."

Odissey Studios, also in the West End, has been building up its soundtrack recording business since 1984 and has handled a wide variety of projects for film and television including *Jewel Of The Nile*, *Half Moon Street*, *The Falcon And The Snowman* and most recently *Labyrinth*.

The triple studio complex can deal with anything from recording a 50-piece orchestra to a variety of synclavier or other sampling-based productions. Director of operations, Tim Blackmore, says: "We are seeking to provide facilities for an ever-widening but compatible range of customers. We have first-class engineers, an excellent maintenance team and a unique range of other services and skills that we can offer clients."

At Abbey Road Studios, the emphasis is again on service and quality with three specialist members of staff looking after the music-to-picture business.

Allan Rouse works with Eric Tomlinson on the film sound side

while Chris Blair and Peter Mew handle sound for video processes in the studio's new audio sweetening facility.

These days film music masters usually end up on 35mm magnetic film machine. Abbey Road has recently installed an Albrecht recorder in its film transfer suite. "They are generally regarded as the Rolls Royce of film recorders," says Rouse. "Very often major orchestral film projects at Abbey Road are recorded direct to mag film with conventional multitrack as a back-up only."

Much of the studio's film work revolves around the transfer facility where source material in any audio format can be transferred to any of the commercial film media. On the video front, the backbone of the work in the Studio's new facility is standards conversion and transfers, audio sweetening and re-synchronisation and the building up of entire programmes from a wide variety of audio sources.

Abbey Road handles a lot of music video work with the emphasis on high-quality audio. But both Blair and Mew are frustrated at video producers' cost cutting when,

for a little extra cash, digital or separately-sourced audio could result in much better quality sound.

One newcomer to the music-to-picture business is Simon Heyworth who recently set up Filmtrax, based in Camden, which deals with all aspects of sound for film.

Heyworth, a former music industry producer, likes to work as part of the film team, getting involved in the soundtrack from the early stages of production. His most recent project was the soundtrack for *Zina*, a film which opens in London in May. He says: "The producers wanted a very special soundtrack but had no idea how to go about it. Filmtrax was called in and we combined romantic melodies composed by Barrie Giard with weird sounds composed by David Cunningham of *The Flying Lizards* to create a soundtrack that enhances the film and is a complete concept in its own right."

Heyworth believes film music is a neglected art and in a bid to alter this he recently put together a soundtrack album representing 24 films to mark British Film Year.

On the video front, one of the best-known audio studios dealing with sound to picture is Molinare which began as an audio facility in 1973 before expanding into video post-production in the late Seventies.

Molinare has three stereo studios recording directly on to 1/4in tape for the production of com-

TO PAGE 18 ►

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CTS STUDIO Four

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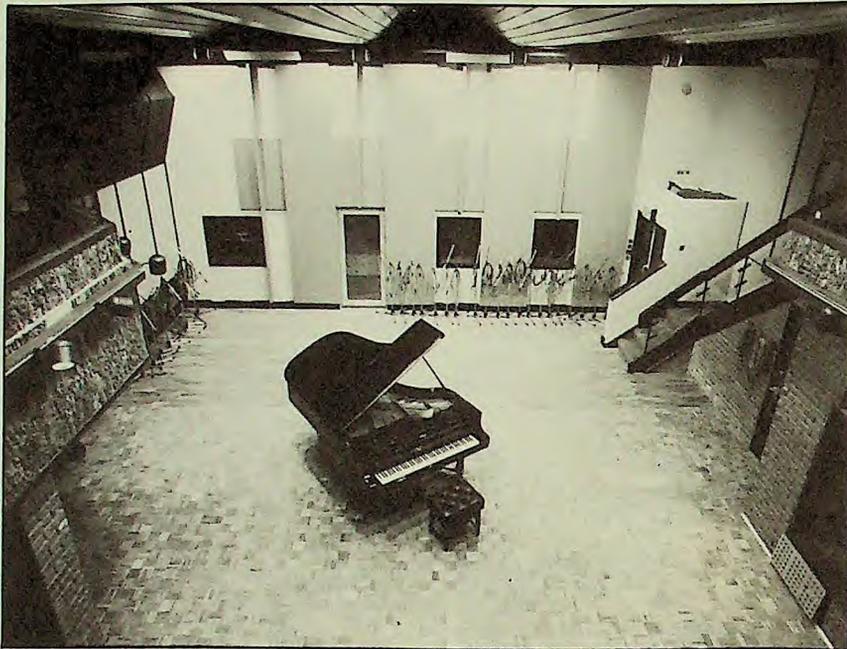


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EXPRESS ENQUIRY 115



ODYSSEY: RECENT soundtracks include *Jewel Of The Nile* and *The Falcon And The Snowman*

◀ FROM PAGE 16

mentaries, commercials and soundtracks. Two of the studios are multitrack and set up for time-coded synchronised dubbing to video picture using 16- and 24-track recorders respectively. Molinare also offers synchronised 1/4in and PCM-F1 digital audio facilities. As for sound effects, Molinare

has over 5,000 titles on instant cue broadcast NAB stereo cartridges, over 10,000 effects on tape and disc and a music library of over 40,000 tracks. In-house composers Rod Anderson and Mike Wilkie will also compose, perform and record original music to fit the client's brief. Taking a different approach to

sound for video is Eel Pie Studios in

Twickenham, owned by Pete Townshend.

In 1984 the studio was redesigned to provide simultaneous audio and video recording and was initially used for Townshend's own productions, although it is now concentrating on building up its video business from outside sources.

Eel Pie's main audio control room has an SSL 4048E desk capable of 48-track recording, while its video control room has a Cox Broadcast T-16 vision mixer which can generate a whole host of special effects. Instant playback and live monitoring is achieved using Sony video projectors and large video screens. The five cameras in the studio are remotely controlled through the vision mixer.

Eel Pie offers film makers the facility to dub sound direct on to 1in video master from SSL computer-controlled audio master tapes. It also offers video logging of audio recording sessions — useful for musicians when it comes to overdubbing because they can visually recall the original mood of the previously-recorded tracks.

Russ Schlagbaum, studio manager, says: "We made a lot of design mistakes when we first set up, but these have now been resolved and the money we invested has been recouped through the work we did on Townshend's *White City* video and album. I believe we are at least a year ahead of any other studio thinking of trying something similar."

Combining experience with careful investment is how Dennis Weinreich describes his company, Videosonics, which aims to apply the music industry's technology to the video post-production business.

Videosonics, based in Camden, started small but has grown to a three-studio complex all designed to fit different clients. The largest — Studio One — has an SSL 6056

'Expertise is essential in this business'

48-track desk and is dedicated to video production; Studio Two has a 24-track Harrison console and is the studio used for laying down sound effects and preparing TV and industrial programming; Studio Three is quite small and is used for non-multitrack work such as preparing pop promo videos prior to shooting.

Weinreich adds: "Expertise is essential in this business. You can't take a recording, add a synchroniser and say you are in the video business because there is more to it than that."

Adrian Kerridge of Lansdowne Studios, based in West London, agrees that experience is the key to success when moving from audio to audio for video. Initially Lansdowne invested in Q-lock synchronisation with tape projection in the control room and monitors on the studio floor, putting together a simple and fast system which fitted composers' requirements.

Lansdowne deals with all types of work from film scores to TV commercials. Kerridge is presently installing an Albrecht 35mm 16mm film scanner running at 24-25 frames per second which means the studio will be able to seam and punch in video format, marrying film and video together in a speedy and cost-effective way.

TO PAGE 20 ▶

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◀ FROM PAGE 18

'One point we are pushing is getting clients to transfer off digital direct to 16mm so that the sound quality is improved'

The newly-opened West Heath Studios in Hampstead is dedicated to music for film and television and so far it has undertaken projects for the BBC, KPM, EMI and Channel Four.

The studio is large enough to take 25 musicians and the control room can take several synthesizers mounted on top of the effects rack. Synchronisation is achieved with a Fostex 4030/4035 and the studio has U-matic recorders and Sony Profeel monitor.

"We aim to provide TV companies with facilities to record music with picture synchronisation," says director Andrew Barnard. "One point we are pushing is getting clients to transfer off digital direct to 16mm so that the sound quality is improved."

At Mayfair Recording Studios, mixing to video is achieved using an SSL 6000E series stereo video system, capable of up to 48-track analogue or digital. One of the projects recently carried out at Mayfair was to remix a single track to an existing video and enhance the soundtrack to fit the pictures — for A-ha on *The Train Of Thought* video, their latest release.

Mayfair was also responsible for the award-winning Tina Turner Private Dancer Tour video which was mixed direct to F1 digital for transfer direct to video master, saving several generations of copies, winning Mayfair's John Hudson a nomination for a 1986 British



AUDIO RADIO studio

Academy Award in the Film and TV Sound category.

Many recording studios moving into the video area are pulling their clients from the world of TV commercials. Sam Therapy, based in West London, has produced a large number of advertising jingles for TV and it is now pushing its low-cost Fostex synchroniser locking system which was installed last October.

Another studio investing heavily in video post-production equipment is Soho Studios which caters for 24/48-track work for record companies as well as TV soundtracks, commercials and radio jingles.

Soho is proposing a major launch into picture work over the next few months with the purchase of either a BTX shadow with soft touch or a Q-lock synchroniser and a wide range of other equipment. Managing director Mark Teverson says: "The sound-to-picture market is presently well over-priced and we propose to change that by offering our facilities at an hourly rate which is 30 per cent cheaper than the typical eight-track A/V studios."

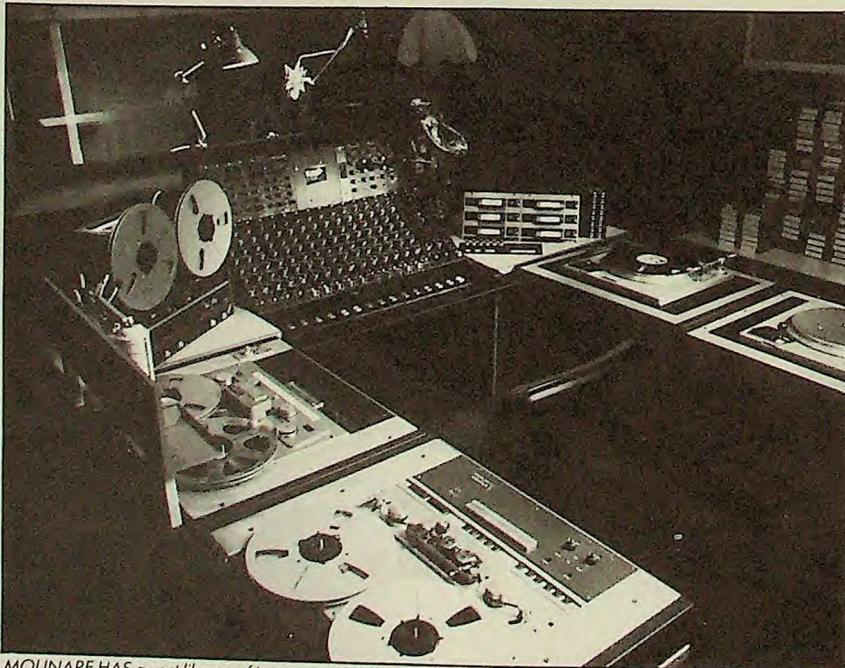
At Milo Music, clients are offered

adjacent off-line U-matic facilities, operated by VCL, which provide a number of optional in-house synchronisation formats including layback to BVU.

As much audio as possible is run through the Sony F1 to save generation loss and Milo's main client to date is Wadham Film whose series *Live At Ronnie Scott's* is presently mid-way through production.

Overall, it seems studios prepared to plunge into film and video are reaping the benefits, provided they have capable staff who know all about the equipment needed for this field and how to deal with the problems that do crop up.

Alongside the technical problems, some studios — particularly those in the broadcast field — have run up against difficulties with the broadcast unions. However, many have resolved this by becoming ACTT-recognised studios through employing ACTT engineers — a move which greatly increases their chances of pulling in work from the independent TV sector.



MOLINARE HAS a vast library of instant cue cartridges, effects and music.

SSL's eastern promise

THE EASTERN European pro-audio market is opening up to Western influence with the sale of two Solid State Logic 4000 E Series Master Studio Systems to Opus Studios in Bratislava, Czechoslovakia.

Opus Studios is a five-room facility handling all recording assignments for the Slovak Philharmonic Orchestra which is based in Bratislava. Studio One will now be equipped with a 32-mainframe, 24-channel 4000 E with Studio Computer, while Studio Two is to be fitted with a 40-channel, 48-mainframe console with Studio Computer and Total Recall.

The newly-built SSL studios will be used for a variety of projects including rock, chamber music and Czechoslovakian folk orchestras. Along with the new consoles both studios will also be fitted with Sony 3324 multitrack digital recorders.

Eugen Takacs, chief engineer at Opus, says: "Opus is noted for its wide range of projects. We record everything from vinyl records to CDs, film projects and some post-production projects for video and film. We needed a flexible console like the SSL to satisfy these varied requirements."

Although Prague is still the country's leading recording centre, the recent upgrades at Opus have turned Bratislava into the premiere

technical centre. The Studios have now been in operation since 1970 and currently produce 30 records a year, a third of which are rock and pop.

"It was the dream of my colleagues to have an SSL," adds Takacs. "We record all kinds of music at all times of day and night. We change crews in the studios frequently and we need a console that can memorise its settings which is why the 4000 E console is our dream come true."

Opus hopes that its recent upgrade will attract world-class recording artists to the Studios — it already handles a large number of album projects for leading German labels and independent producers. Takacs adds that by attracting foreign artists the country will gain exposure for its own domestic artists.

One further benefit for SSL is that Opus is now receiving visitors from all over the Eastern bloc who want to see the consoles in operation.

Takacs says: "People in this part of the world can now see a studio operating with the most modern equipment available. For many of them it is their first exposure to the recording quality made possible by SSL console automation. So far, everyone has liked what they have heard."

Grammy sound

FOR THE second year running, Soundcraft USA, in conjunction with Audiotek of Burbank, California provided the sound for the annual Grammy Awards programme which this year pulled an audience of over 50m.

Five Soundcraft consoles were used for the programme; one 40-channel 800B used for the house mix, one 32-channel 800B for the monitor mix, a 24-channel 200B for monitors and two 200Bs were used in mobile vehicles for submixing.

One of the mobiles used the

200B for submixing of the orchestra to live broadcast feeds, the other submixing pre-recorded carts, also to the live broadcast feeds.

Audiotek owner Jim Showker, who mixed the house sound at the event, says: "With an audience of 50m it is the hardest PA show in the world to mix. We know we can count on our Soundcraft consoles to be reliable and sound good. With such a complex show, we appreciate the ease with which the Soundcraft consoles interface with the other systems."

Exclusive rights for AKG Acoustics

MUNICH-BASED AKG Acoustics has been given exclusive distribution rights for the entire range of Soundcraft products for the West German market.

The company has been a Soundcraft dealer since 1984, looking after the smaller products up to and including the Series 800B.

The appointment rationalises Soundcraft's marketing policy in

West Germany and AKG, with its background knowledge of the German market, will eventually set up its own dealer network to carry Soundcraft product.

Soundcraft feels that the appointment will strengthen its position in Germany and with the whole marketing effort channelled through AKG, service and support to the country will become far more effective.

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Start of the analogue comeback

by Richard Elen

FOR SOME time it's looked as though the only possible way the recording industry could go is into digital audio — initially for recording, and ultimately for signal processing. Such great strides have been taken in the field over the last few years that some people have regarded digitalisation much as Margaret Thatcher regards unemployment — There Is No Alternative. Digital technology continues to develop and improve at an alarming rate while analogue recording has reached the point where improvements are generally both subtle and expensive.

Well, like Thatcher, it looks as if the all-digital pundits might be wrong. An analogue recording process has appeared which, while it will not affect the final preparation of a CD master tape — which must, by definition, be digital — could well influence the way in which that is recorded.

The process — from the original noise reduction company, Dolby Laboratories — is called Spectral Recording, and it may well cause a great deal of interest in studios, particularly the smaller ones who cannot presently contemplate digital multitrack or even, perhaps, digital stereo.

'It looks as if the all-digital pundits were wrong. An analogue process has appeared which could well influence the way in which that tape is recorded'

Dolby SR aims to enable a typical analogue recorder to produce results, which, in the words of Dolby's discussion on the topic, will offer "masters audibly equal or superior to 16-bit PCM." And the circuitry fits on a card that'll go straight into the obligatory Dolby rack.

Dolby's initial approach to noise reduction, two decades ago, was the familiar Dolby A system. Over 80,000 Cat 22 cards have been installed in studios throughout the world since that time and it is the acknowledged standard.

Both dbx and telcom — Dolby's noise-reduction competitors — suffered from arriving in the marketplace after Dolby had taken hold of it. One result was that all three manufacturers make noise reduction cards which fit into the same rack — they're all plug-compatible with the Dolby Cat 22. So Dolby's SR is assured of success if it performs better than its predecessors, is cost-effective, and is pin-compatible with a Cat 22. It looks very much as if Spectral Recording does all that and more — it enables a studio to get digital quality without changing the way it works.

The key to Dolby SR is a powerful new complementary signal processing algorithm which responds to changes in amplitude of various parts of the frequency spectrum rather than to changes in the overall waveform like previous Dolby approaches, there is a main signal path and a side-chain: the side-chain signal is added to the main signal in encoding, and subtracted from quite a resemblance to the Dolby C consumer system, but with a much higher level of sophistication for the professional marketplace.

In the record mode, the main activity of the new Cat 280 card is to add gain to those areas in the Frequency spectrum of a signal which contain low and medium-level components. On playback, exactly complementary degrees of attenuation are applied to these areas. Dolby likens the SR system

to a computer programmed with data on human hearing and the properties of analogue recording, adapting to the spectral content of the signal, and indeed there appear to be ways in which the system mirrors the action of the human hearing system. Dolby SR reacts to frequency and the amplitudes of a signal as it changes in time.

The SR system goes to great lengths to minimise the amount of processing on a signal such that only the amount of processing required is applied. This manifests itself in the way in which the signal path is treated.

The input signal first passes through a low- and high-frequency spectral skewing system. As in Dolby C, this reduces the problems caused by signal components at the extreme edges of the audio band, where tape machine response may also be uncertain. The skewing is compensated for in the decode stage. There then follow three separate side-chains, dealing with high level, medium-level and low-level signals, the output of each being summed into the main path. The signal is handled in five frequency bands, which each have both sliding and fixed band dynamic control — whichever is the most effective being used at any one time (Dolby calls this "Action substitution").

There are three thresholds, -30, -48 and -62dB. As the signal level drops below each of these, a separate gain-control stage is brought into play, a process Dolby calls "Action staggering". The high- and medium-level side-chains operate in separate high and low-frequency sections, while the low-level stage operates at HF only.

The overall process owes a great deal to previous Dolby developments. But what is new is the consideration of the job of a noise reduction system for analogue tape recording. In simple terms, Dolby SR treats the task as handling those areas of the frequency spectrum not occupied by the sig-

nal — and therefore not subject to masking — in such a way as to protect the signal from noise and non-linearity. The signal is enveloped in a protective 'gain surface', says Dolby, in a three-dimensional space defined by frequency, amplitude and time.

The result is a typical dynamic range of 105 dB, considerable extension of headroom at high levels: (there is also anti-saturation circuitry to protect against transient overloads), sub-audible modulation noise, and non-critical alignment.

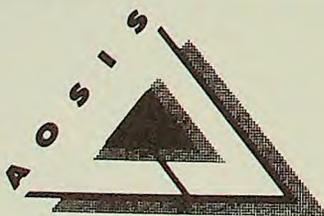
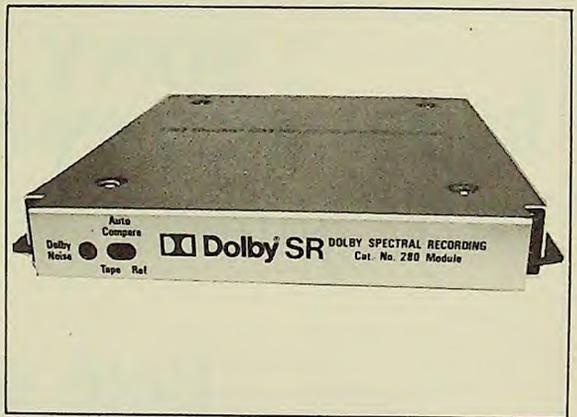
Dolby do not claim that the Spectral Recording system necessarily equals 16-bit digital performance: what they do suggest, however, is that it sounds at least as good. And that's going to be quite good enough for a great many people who use their ears rather than measurements. It will also make economic sense for many studios and operational sense for a good many more.

At the very least, Dolby SR will appreciably lengthen the life of analogue recording techniques, especially in the lower-budget studios. It will also give some of the bigger studios pause for thought: if they're uncertain which digital machine they ought to buy, or

want to pressure the manufacturers into agreeing on a single unified standard before they buy, all they need do is update their Dolby racks and wait.

The failure of the digital manufacturers to agree a single standard may well result in an appreciable part of their marketplace going somewhere else for some years — and serve them right.

'The failure of the digital manufacturers to agree a single standard may well result in an acceptable part of their marketplace going somewhere else.'



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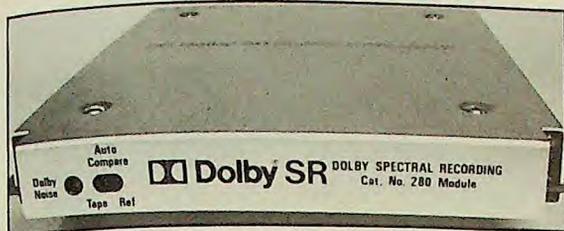
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Dolby SR is set to solve a dilemma

WITH THE recording industry still in confusion over the digital revolution, Dolby's timely introduction of a new professional recording device designed to improve the quality of analogue could be just what is needed to solve the dilemma.

Leaving aside the complex issues of which digital recording format to opt for, many UK studios are still sticking with analogue for the simple reason that they cannot afford the investment in digital. Some of the larger studios have decided to stick their necks out and make that investment, but for some of the smaller ones the cost is just too prohibitive.

This is one of the reasons why Dolby's introduction of Spectral Recording — or Dolby SR, as it will be known — was greeted with such enthusiasm by all those who attended the company's demonstration in Montreux.

Dolby has spent six years developing SR which is intended to be used with professional analogue tape recorders running at any standard speed. So far the system is still in its infancy — it has to be tested out in the field by studio engineers — but the com-

pany claims that SR can improve the information capacity of analogue recording giving an extremely large usable dynamic range, equal to or greater than that of a 16-bit digital recording system.

And the cost is not prohibitive either. Most studios already have Dolby A noise-reduction systems and the new SR modules are designed to fit existing noise reduction frames. The first modules will be on the market by May and will cost about \$750 per channel — about 25 per cent more than Dolby A.

With Dolby claiming that it can now make analogue sound just as good as digital but for a fraction of the cost, studios that have not already installed digital equipment must be wondering if it is really necessary. If nothing else, Dolby SR certainly puts off that decision giving studios more time to decide which digital format to use and to find the money to pay for it.

Dolby itself does not see SR as anti-digital, more as a move to further analogue technology. Ian Allen, the company's vice-president, advanced marketing, says:

"We are not trying to stamp out digital, we just think SR is a better way of doing original recordings. It is a question of horses for courses. Analogue is much simpler to use and many producers still prefer that method so with Dolby SR they can continue using analogue with the benefit of improved sound quality."

However Allen expects digital equipment manufacturers to sit up and take notice. He says: "The question of which digital format to use is still giving a lot of people headaches. I don't really think any of the formats available is totally right and I suspect a lot of recording studios have not gone digital because they are unsure of the formats."

One company which is delighted with the Dolby SR announcement is Soundcraft. Soundcraft had used the AES platform to launch the Saturn, an analogue multitrack tape machine complete with Total Remote unit.

Phil Dudderidge, the company's managing director, says: "The Dolby announcement could not have come at a better time for us. We had no idea Dolby had anything

like this up its sleeve. Before we heard Dolby's news we had estimated that the Saturn would have an effective lifespan of about five years. Now we can double that."

"I think Dolby SR further undermines the digital conspiracy and it may well cause the industry to reappraise digital altogether. It will be interesting to see if studios end up preferring SR — a lot of studios are still resisting digital because they don't want to be stuck with a lot of expensive equipment."

Dudderidge admits that when Soundcraft started developing the Saturn it considered making a digital multitrack machine but quickly dismissed the idea on the grounds of cost. "First of all there was the format problem to overcome," he says, "and on top of that there was the development budget which would have been very high. It requires the unlimited resources of a company the size of Sony or Mitsubishi to do the research and applications development — a company of our size just does not have those resources available."

"We have been watching Sony and Mitsubishi very closely as both are offering their formats on li-

cence, but in the end we decided to stick with analogue because even by using one of their formats on licence it would have cost us a lot of money in research to develop our machine."

Dudderidge feels that Dolby SR still has its work cut out proving itself in the marketplace. He says: "It is going to be a question of quality and a question of cost. A producer will judge SR in these terms and so will studios. If they buy SR they will want an immediate return on their investment."

Although the AES Convention was not the place to take orders, Dolby reports huge interest from those who saw its demonstration with potential orders voiced for over 300 tracks of SR. The company is currently building up its production of the modules to full speed, ready for the May launch.

'We are not trying to stamp out digital'

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Audio FX adds on new dimension

AUDIO FX Ltd has set up a new division — ARC Audio — to market a number of add-on devices to the Sony range of digital machines.

With its experience in how studios use the Sony equipment, Audio FX and ARC Audio have developed the following products: The AR 1000 which interfaces between any SSL console and the Sony 3324 digital multitrack machine, giving the console information about tach and direction. The logic within the unit is powered by the tape machine and by adding an external (or optional internal) 24V power supply the transport lamps on the transport control buttons can be illuminated.

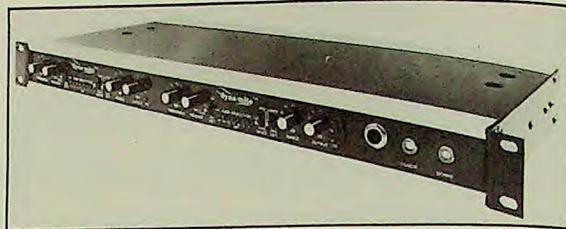
The AR 2000, a unit which does the same job as the AR 1000 but

also provides remote control of the 24 digital audio tracks from the SSL console with the possibility of both front panel and/or remote control from the console for time-code and analogue audio tracks. Its front panel controls also provide the following features: mastersafe, all-in, all-repro and a true auto line-in function. The micro-processor-based unit talks to the Sony 3324 through the remote two connector which means the machine can also be controlled by a synchroniser and be operated at the deck.

Another new product is the AR 1-0 (Input Output Interface) which ties in with recent UK trends to mix on to two free tracks of the 3324 24-track or 48-track lock-up

mode. Using this new unit a client can digitally transfer the album on to a 1610 or 1630, saving money on renting the two-track. The AR 1-0 provides four channels from 24-track to two-track format and four channels to reverse the process.

Audio FX is presently putting the finishing touches to a multitrack PPM and another new product currently being developed is the AR MS (Matrix Switching unit). This 32 by 32 cross point switch unit can be used to switch both RS422 controlled machines to a variety of remote control units and digital audio tracks when track bouncing. The company expect this unit to incorporate the AR 1-0 unit and a midi version will also follow. **208**



THE RE-PACKAGED Dyna-Mite effects unit.

Paris trip for Saje winner

ROLL UP, roll up for the Orient Express — Stirling Audio Systems is offering a trip to Paris on this stylish train to the first UK purchaser of a Saje ULN mixer so that they can personally hand their order in at the company's head office.

Stirling recently signed a deal with Saje, the French manufacturer of broadcast mixers, to sell its top-line products exclusively in the UK. Saje's computer-controlled consoles are already popular with French TV and radio broadcasters and the company is now moving into the international market aiming at video post-production suites and music recording studios.

The ULN mixer offers engineers and producers a competitively-priced alternative. It incorporates many features normally found in custom-built consoles in terms of facilities, design ergonomics and cosmetics.

Along with the recent Saje signing, Stirling has also added two other manufacturers to its range of professional equipment for the au-

dio industry.

The company is now marketing all Valley People products exclusively in the UK and its other exclusive new product range is the Lynx System — the first product from Time-Line — which was the talk of the show at the 1985 NY AES.

Valley People products to be handled by Stirling include the Gain Brain II Limiter/Compressor and the Kepex II Noisegate. The company will also re-introduce the successful repackaged Dyna-Mite. Valley People has now designed a new range of medium-priced products which will be marketed under the name of US Audio. Stirling will launch the range in the UK with the first two products from the company — the Gate-X four gates in one unit, and the Gain-Lever Stereo limiter.

The appeal of the Lynx System is its wide range of functions. It can synchronise a wide variety of audio and video recording equipment and can work with up to 32 machines at once. **211**

Court's new Signature debuts

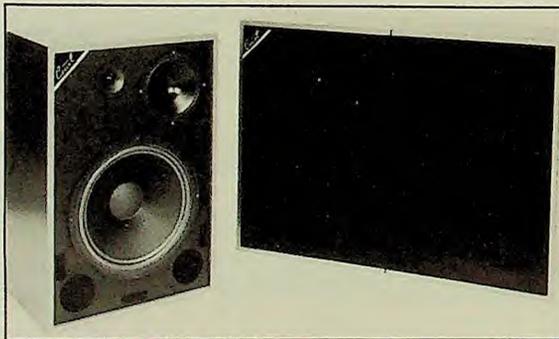
STEPHEN COURT, formerly of Court Acoustics Sales Ltd, has launched a whole series of new product which will be marketed as the Court Signature Series.

For the past two years Court has been working on the range which includes the SM300 and SM600 Soft Dome Studio Monitors. The basic monitor is an efficient three-way system with a power handling of 200 watts, but by adding an extension unit and with a single front grill convertor, the unit can be converted to a 400 plus 400W biamp monitor capable of high SPLs. It can also be bought as a double unit in the form of the SM600.

Also in the new range is the System 1000 for sound reinforcement, a complete range of electronics including graphic EQs, electronic crossovers, mixers and amps and a new range of speakers designed for use in pubs, clubs, theatres and discos. These highly compact speakers come in a variety of colours and include the Hi-flex full range speaker, the Lo-flex and the Mini-flex.

Court, who was at the AES convention in Montreux sorting out the marketing for the new range, was anxious to point out that he no longer has any involvement with Court Acoustic Sales Ltd although the company still bears his name.

He says: "I resigned from the company at the beginning of this year as a result of various management problems. Court Acoustics Sales Ltd has now been sold to Bill Kelsey, formerly of Kelsey Acoustics, and it is still producing all the old lines including Black Box and Proflex. I am now hoping the confusion has been sorted out and I shall be concentrating my energies on marketing the new Signature Series." **209**



COURT SIGNATURE series monitors.

Syco's LA deal

SYCO SYSTEMS has recently signed a deal with Los Angeles-based George Massenburg Labs, which makes Syco UK representatives for GML's Parametric EQ and Microphone Preamp.

Syco sees this deal as particularly important in its bid to increase its share of the studio market which currently accounts for only 10 per cent of its sales. For GML, the deal will bring product exposure outside the normal studio marketplace.

George Massenburg was the inventor of the parametric EQ which claims for greater control and purity of sound than alternative forms of EQ. The 8200 Parametric EQ and the 8300 Mic Preamp have been derived from the input module of Massenburg's Master Recording Console and, as with all Massenburg products, they are hand-built in limited quantities using discreet components which are hand-selected and calibrated.

Syco has also announced full production availability of the Voicetracker, the new pitch con-

troller from Fairlight, which the manufacturer claims is a major breakthrough in the control of analogue and digital synthesis by instruments other than the keyboard.

The Voicetracker accepts any monophonic instrument, including the human voice, as an input signal and after analysing it for pitch, dynamics and timbre, it converts it for output as either Midi information or an analogue signal. Fairlight claims the Voicetracker provides an essential link between monophonic sound and the benefits of synthesis and sequencing, allowing full monophonic control of a chosen synthesised voice and giving access to the full range of Midi sequencing benefits.

Using the Voicetracker, the vocalist or instrumentalist had access to all the benefits of digital technology previously restricted to the keyboard player.

For keyboard players, Syco Systems is introducing into the UK the Midi-Mod from Forte Music. **210**

Names use Sanken

WHAT DO Stevie Wonder, Boy George, Olivia Newton-John and The Beach Boys have in common? The answer is Sanken microphones — in particular the CU-41, which is enjoying great popularity among top recording stars.

Sanken is a Japanese company which was founded in 1925 by prolific inventor Rihei Takeuchi. Over the past 60 years the company has been at the forefront of microphone technology culminating in its present best-seller, the CU-41.

The company's president, Masao Konomi, who was at the recent AES convention in Montreux, says Sanken realised in 1978 that a result of the introduction of digital audio equipment two important areas would be found lacking — microphones and speakers.

Sanken, in conjunction with NHK, launched a joint development programme for the CU-41 uni-directional double condenser microphone with the intention of coming up with a microphone which would live up to the engineering specifications achieved by digital technology which is almost entirely based on electronics. To do this the companies felt the microphone would have to sound as transparent as possible.

Sanken's definition of transparent is a microphone that converts sound to electrical signals with the least distortion of the targeted sound.

Konomi explains: "What was needed was a microphone with a wide frequency response and a wide dynamic range, but this presented a problem in design as it is impossible to cover both aspects in one capsule. So we came up with the idea of having two capsules which seems to solve the problem."

The microphone has a small capsule handling higher frequencies which is mounted above a larger capsule handling lower frequencies with both outputs combined electronically to produce one output.

"Another difference with the CU-41," adds Konomi, "is that it is fitted with a titanium diaphragm instead of the usual plastic-coated metal type. This does not absorb moisture which can spoil a performance, and it is corrosion-free. But it does mean our microphones are more expensive because of the cost of the titanium and the craftsmanship involved."

The CU-41, which is solely distributed in the UK by Stirling Audio Systems, is already a firm favorite with top recording studios because its performance is predictable. **212**

Multitrack goes for Mitsubishi

MULTITRACK HIRE Ltd has bought a Mitsubishi X-850 digital multitrack recorder, becoming the seventh UK customer for this machine.

The company, which pioneered the rental of multitrack recorders to the studio and broadcast industries, has chosen the X-850 as a natural addition to its existing catalogue. In the past Multitrack Hire has rented digital multitrack machines, but the X-850 is the first digital recorder to be added to its stock on a permanent basis.

Nigel Taylor, managing director of Multitrack Hire, says: "We felt time had come to invest in our own machine due to the growing demand for digital recording. I am sure that, with the Mitsubishi 32-track complementing our analogue 24-tracks, we will be providing a most comprehensive service to our customers."

The X-850 32-channel digital recorder is the only 32-channel digital multitrack machine which can be cut-and-splice edited and then overdubbed over the mechanical splice. It also has an error correction system. Up to eight tracks could be lost due to tape drop-outs, head damage or even clogged heads before there would be any noticeable loss in audio quality.

213

Sony processor blitzes Europe

SONY BROADCAST'S PCM 1630 digital audio processor is going from strength to strength, despite the company's low-key launch of the unit at the end of last year when it was originally billed as a straight replacement for the 1610.

Sony reports that just two months after introducing the unit 40 were sold in Europe alone including 11 in Germany, 11 in the UK, eight in France, six in Holland, one in Denmark and one in Sweden.

One of the latest UK buyers of the PCM 1630 is broadcast facilities specialist Trilion which is using its machine in its video post-production facility — the first British company in its field to buy a professional processor. In the past Trilion hired in 1610 machines for this purpose.

Two other UK 1630 buyers are Utopia Recording Village and HHB, pro-audio hire and sales specialists. Within seven weeks of taking delivery of its 1630, HHB had hired it out for seven different sessions, including a stint over Christmas with Art Garfunkle in Montserrat where it was used in conjunction with Sony's PCM 3324 DASH recorder. Another rental company

to take the PCM 1630 in the UK is Music Lab Hire, where Paul Eastwood has also taken delivery of the DAE 1100 editor and a DMR 2000 U-Matic recorder.

Sony's success with the 1610 is one of the reasons why it took such a softly-softly approach with the launch of the 1630. The 1610 was gradually accepted as a world standard for compact disc mastering right from the early days of CD. Whatever the digital format used in the recording studio the recording invariably had to be mastered on to a 1610 before it could be transferred on to compact disc. Sony always stated that any replacement for the 1610 would be completely compatible with it, but it knew the 1610 was going to be a tough act to follow. Happily for Sony, new 1630 customers are delighted with the machine, not only because it is totally compatible with the 1610 and 1610-originated recordings, but also because it has a wide range of benefits not found with the older machine.

Of the 40 new machines sold in Europe, five have been bought by Philips/Polygram — Sony's co-



SONY'S CD mastering studio.

developers of CD technology. MPO in Normandy, a disc pressing plant, has also bought a unit and a second French company, Translab, which does the bulk of CD mastering in France has also bought its own 1630.

In the world-wide market the 1630 has already seen some testing assignments. The most impressive was a series of live satellite transmissions to commemorate the 10th anniversary of FM Tokyo, Japan's leading classical music station. There were three transmissions which used both the PCM 1610 and the PCM 1630 as the up-and-down link for the satellite. The transmissions were broadcast live with excellent results and features the Boston Symphony Orchestra conducted by Seiji Ozawa, the Czechoslovakian Sym-

phony Orchestra conducted by Vladimir Luvallac and the Berlin Philharmonic conducted by Zubin Mehta.

The PCM 1630 is much smaller than its predecessor and weighs about half the amount, making it more suitable for moving between studios or for the use on the road. Its extra benefits and features make it more flexible and users have also complimented its overall ergonomics, especially in metering. Another important benefit is its reduced power consumption brought about by more extensive use of LSIs.

Sony is particularly pleased that some studio engineers have identified an improved audio performance with the 1630. It has a smoother overall sound.

214

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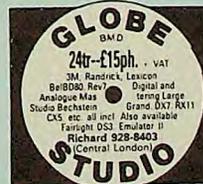
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Husker do!

OF COURSE, it was inevitable. Months of press praise, then the backlash. Despite the whinging, though, **Husker Du** are still a great band, an evolving band maybe, as witnessed on the recent WEA Candy Apple Gray LP, but live they remain as hard as ever.

The atmosphere at Camden's **Electric Ballroom** was already fired by the unparalleled aggression of the Shock Headed Peters — all noise and fisticuffs, but order through cacophony.

Husker Du are so damn normal: no edge, no graces, it's purely down to enjoyment. You don't even have to care about them, just experience their sound. And they threw it all in, no let ups, one song straight into the next, encores up to three, sometimes nothing more than feedback and a beat. It all fitted perfectly. Spot on.

DUNCAN HOLLAND



VOODOO CHILDREN

Voodoo gurus

THE REBIRTH of American music as a meaningful commodity is often attributed to acts such as REM and the Long Ryders etc, but spare a thought for Los Angeles' **Wall of Voodoo**, who were recording seven years ago. Despite losing original vocalist Stan Ridgway (considered by many as the notable aspect of the group), their new IRS single, *Far Side Of Crazy*, is even getting daytime radio play, with new singer Andy Priebow (allegedly an ex-mortuary caretaker — to guard against body snatchers?) leading the band in a superbly animated and demonstra-

five manner redolent of Iggy Pop at his most eloquent.

A packed **Dingwalls** — entirely too small a venue for such an obviously popular act — kept the quintet on stage for about 80 minutes with enthusiastic applause, enjoying equally the industrial rhythms of Chas T Gray's keyboards and the better known items like that minor classic, Mexican Radio and a berserk Ring Of Fire (with Carlene Carter making a guest appearance — appropriate, as her mum, June Carter co-wrote the song for her step father, Johnny Cash).

They're back in May to promote the new IRS album, *Seven Days In Sammystown*, hopefully at a more appropriate venue.

JOHN TOBLER

Time limits

AFTER A publicity campaign which has surpassed any for a West End stage production, Dave Clark's musical **Time** finally opened at the Dominion Theatre.

Any production which has been the subject of such media "hype" is setting itself up to be knocked down by the critics, but Clark can rest easy in the knowledge that his creation has taken the concept of stage theatre into new realms.

The sound, staging and lighting effects are nothing short of stunning. The "appearance" of Laurence Olivier brought gasps from the audience, and there are other moments when the visual presentation literally takes the breath away.

Musically though, **Time** does leave a lot to be desired — Clark himself has gone on record as saying he wanted to produce a musical where people left the theatre remembering several of the songs.

Cliff Richard's *She's So Beautiful* and *It's In Every One Of Us* are probably the most memorable (and have both been hit singles) and it will certainly be interesting to see how the all-star double album soon to be released by EMI stands up musically.

There's no doubt though that the stage version of **Time** will pull in the crowds. And what is gratifying is that it isn't just a vehicle for Cliff Richard's talents. Those fans going along expecting to see the *Cliff Richard Show* will be disappointed.

CHRIS WHITE

GENERAL

THE ART OF NOISE: In *Visible Silence*. China. WOL2. Since flying the ZTT nest AON have struggled hard to maintain The Enigma, shuffling an increasingly dog-eared pack of technocleverness (as distinct from intelligence) and finally owning up to being a latterday Flying Lizards with Peter Gunn, the closest thing to a real song structure found herein, which is (commercially) fine this time, but one can't help thinking that *this* will be the last time, as they say.

SILOUSIE & THE BANSHIES: *Pindroxx*. Polydor SHEL3. **Producer:** Steve Churchyard. While Siouxsie still reigns as the undisputed queen of goths, the old mystic imagery is wearing a bit thin these days — who'd have thought The Banshees would still be with us in '86? It's a formula that still works though — witness the success of the last two singles, *Candyman* and *Cities In Dust*, both included here. Of all the tracks, only the latter shows any glimmer of progress of the magic that The Banshees aim for.

PAUL BRADY: *Back To The Centre*. Mercury MERH (C) 88. **Producer:** various. For some time predicted as the next big thing, Irish ex-folkie Brady has achieved most fame from his songs themselves which have been covered by the likes of Tina Turner (*Private Dancer*), Dave Edmunds and Santana. Now with his fourth label in four albums, this as yet unrecognized genius may have cracked it. Particularly notable are *Airwaves* and the quite superb *The Island*, although early attention is grabbed by the first single included here, *Deep In Your Heart*, as it involves Eric Clapton. This could be the breakthrough which will make *Hard Station* on WEA and *True For You* on Polydor start selling, but reject all previous classifications, and *don't* file under folk.

STOCK IT

JUDAS PRIEST: *Turbo*. CBS 26641. **Producer:** Tom Allom. After three albums of undiluted metal, *Turbo* is a return to the more AOR style of *Killing Machine*. This, Priest's eighth album, is mellow and stylish enough to appeal to more than just their hardcore fans.

DANCE

52ND STREET: *Children Of The Night*. 10 Records DIX 25. Their debut album it may be, but the Manchester outfit have played so many of the major support slots on shows by top US acts that much of this will already be known, especially to London buyers, and they've come very close with three of its tracks, *Tell Me (How It Feels)*, *I Can't Let You Go* and *You're My Last Chance*. A slightly more individual sound would certainly result if producer Nick Martinelli didn't insist on borrowing his own *Loose Ends* sound, but this is still a confident set.

JUICY: *It Takes Two*. Epic EPC 26886. Brother and sister Katreese and Jerry Barnes were unlucky to see their slinky Mtume/Cameo concoction *Sugar Free* miss the Top 40 by a handful of places recently. It's the standout here along with their previous, now reactivated, *Bad Boy* and several highly competent soul shakers and ballads at the pop end of the range. Produced, like falling off a log, by Eumir Deodato.

TAVARES: *The Very Best Of ... Capital*, EMS 1165. Nostalgia for popular Seventies soul seems to be at a premium right now, what with *The Real Thing* and these superior items. And while remixing nuggets of perfection such as *Heaven Must Be ...* and *Whodunit* (along with the lesser *More Than A Woman* and *Don't Take Away The Music*) is undoubtedly playing with fire, they survive to stand head and shoulders above the paler copies, slushy ballads and utterly misguided cover of Hall & Oates *She's Gone*, that make up the balance of the Tavares package.

JOE SIMON: *Mr Right*. Complaint CLTLP 354. **Distribution:** PRT. One of the year's pleasant surprises, the return of the Louisiana soul veteran who scored more than 30 crossover appearances in the States between the mid-Sixties and mid-Seventies. Here he teams with an old hand at the production game, Skip Scarborough, and the results are surprisingly good, especially on Skip's own *My Best Was Good Enough*.

VARIOUS: 10 *Dance Records 1*. 10 TDRI. 10's new series designed to round up their recent floorfilling singles is better in theory than practice, because too many of the contributions are distinctly pedestrian (Jermaine Stewart, PP Arnold and the Conway Brothers' *Raise*

The Roof). Frankie Kelly's Marvin Gaye tribute *Ain't That The Truth* and Lonnie Hill's *Galveston Bay* are outstanding but there's too much ballast besides.

ALEM FEATURING LEROY BURGESS: *Casually Formal*. Atlantic 781 622-1. New York trio, including twin brothers Aleem and Leroy Burgess, known thus far for, among others, the fine dance cut *Get Loose*, which appeared here on *Streetwave*. Here the grooves wear a little thin and Leroy's energetic vocal style eventually becomes tiresome, but the import hit *Love's On Fire* at least keeps things simmering.

INDIES



STOCK IT

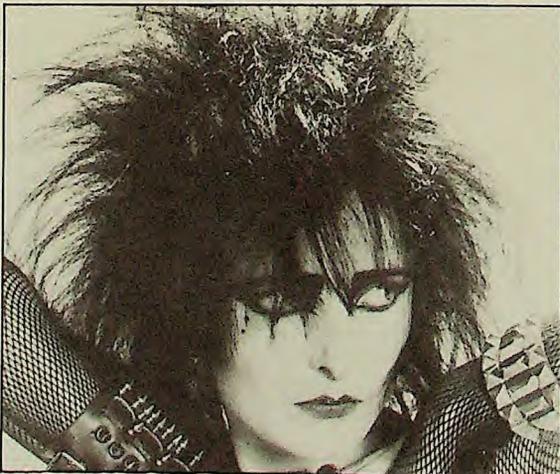
VARIOUS: *Gunfire & Pianos*. *Zigzag/Situation Two*. SITU 17. A sometimes inspired and always interesting compilation from those nice people at Beggars and the tastefully upwardly mobile mag *Zigzag*. Most contributors have hyperbolic press at some stage — Ago Of Chance, All About Eve, Finish The Story, The Pastels, Very Things, Membranes, Jazz Butcher — and this is just the right place for the curious to find out which ones they think deserve it, for completists to get the odd oddity, and for tasty complete unknowns such as *Baby Brave* and *Zooey* to get their first breaks.



TEST DEPT: chilling

TEST DEPT: *The Unacceptable Face Of Freedom*. Ministry Of Power/Some Bizzare. MOP2. A record of such controlled, punishing power that it is truly despicable in demanding its own importance. This time TD really go for it — hammer, tongs and even the odd bagpipe — from the impressively stomach-churning Malcolm Poynter sleeve (the multi-fold-out like of which has not been seen since Emerson Lake & Palmer's *Salad Surgery*, so I'm told) to the truly chilling Statement read by an NUM member over the most assaulting TD battery yet. A too ugly version of the truth for most people but a lonely pinnacle of its type.

PETER HAMMILL: *Skin*. Foundry/Virgin FOND1 3. The master of melancholy breaks a long silence with a surprisingly uplifting LP. Despite the updated approach, Hammill's quirky charm is prevalent throughout yet another very fine set of songs. And although it will probably only sell as many as his last record, and the one before that (ie it won't make the national chart), *Skin* deserves to bring him wider acceptance. The single, *Painting By Numbers* (with *After The Show* and *Skin* being two other candidates), might well open a few ears and banish certain preconceptions. He's touring during this month and May.



SILOUSIE: the magic's missing

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BLACKWING

THE RECORDING STUDIO

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By John Best

EXPECT THE new **Cramps'** single, What's Inside A Girl, taken off their indie chart-topping Date With Elvis, from Big Beat on April 28. The seven-inch comes on purple vinyl backed with Give Me A Woman, while the more traditionally black foot-across version carries the extra track Get Off The Road. Meanwhile A Date With Elvis itself should be out on CD this week ...

A BUSY time ahead for the erstwhile Creation label, set to kick off in a week or so with Cold Hearts, the new single from **The Jasmine Minks**. Thereafter, expect a two-track seven-inch/four-



JASMINE MINKS: Cold Hearts new single

track 12-inch from the ever-popular **Felt** entitled The Ballad Of The Band; the new **Primal Scream** single, Crystal Crescent, which carries the obligatory extra track on the bigger-sized version; and the debut single from **The Weather Prophets**, which will be entitled I Almost Prayed, as taken from the Janice Long session, and will come as a seven-inch and four-track 12-inch, with a seven-inch double-pack featuring still other material to follow at a later date.

COMPACT KICKS off its new distribution deal with Making Waves with the black humour of dialogue taken from Alan Bleasdale's new film No Surrender ... Having rekindled interest with his Working Week collaboration T.R.O.U.B.L.E. (LP out last week on Rough Trade), **Vic Godard** has gone off at another tangent and teamed up with **Paul Cook** (the Paul Cook) and original Subway Sect member **Paul Myers** for forthcoming dates and vinyl

... The US's **Beat Farmers** have a new six-track mini-LP, Glad 'N' Greasy, out on Demon which includes contributions from Loudon Wainwright III and various Green On Reds and Blasters. Distribution is by Making Waves.

EX-NIGHTINGALES drummer Paul Apperley has joined **Green Outdoors** and will be playing with the band on a series of dates to support their new LP, Making Allowances For The Jargon, and single, Bird In The Hand, just out on Upright (via Cartel) ... Also from Upright comes a new **Benjamin Zephaniah** 12-inch, Free South Africa/Stop The War

... **The Ramones** have a new single, Something In My Drink/ Something To Believe In, released as a double A-side by Beggars on April 28. The 12-inch will carry the extra track Can't Say Anything Nice, which won't be on their as yet untitled May LP, which has been produced by Plasmatic Jean Beauvoir.

ALSO OUT on Beggars around now should be its first CDs, **Bauhaus** '79-'83 Vol 1 and **Love & Rockets'** Seventh Dream Of A Teenage Heaven. The Bauhaus CD is half the double album of the same name that surfaced before Christmas, with three extra tracks. It will be followed in a month by Vol 2, which will feature five extra tracks. Both will be severely limited editions. Love & Rockets' CD also contains three extra tracks. Forthcoming Beggars CDs include **The Cult's** Love, the new **Go-Between** LP and the new **Gene Loves Jexel** and **Peter Murphy** LPs when they appear next month ... **Shop Assistants**, **June Brides**, **Revolving Paint Deam**, **Biff Bang Pow**, **Swell Maps** and a whole host of others contribute demo/live/alternative versions of various tracks to a promising cassette-only release, A Tribute To Tricky Ricky, out on Rouska through Red Rhino.

AT THE moment a French import-only, Anton Fier's "new wave supergroup" **The Golden Palominos'** album Visions Of Excess is certainly one worth watching featuring as it does contributions from REM mumbler **Michael Stipe**, **Richard Thompson**, **Chrissie Hynde** and one **John Lydon**. It's available through Making Waves.



WEATHER PROPHETS: outlook fair

AGAIN VIA Making Waves comes another cult fave in the making in the shape of the original soundtrack from The Prisoner TV series on the enigmatic Bam Caruso label ... **That Petrol Emotion** precede their debut LP, Manic Pop Thrill — set for May 2 release — with a single, It's A Good Thing, this Friday (18), both via one-off deals with Demon ... Psychedelic trash chaps **The Psylons** should do alright with their Run To A Stranger single on Crystal, in view of its recent premature status as **NME** single of the week. Distribution is through Revolver ... And Revolver has also just taken over the distribution of new Illuminated releases: **Secrets Of Power**, a live recording of conspiracy theory author **Robert Anton Wilson**; **Delirium**, a second LP collaboration between **Youth** (Brilliant), **Ben Watkins** (Flowerpot Men) and various **Dream Academics** as **MT Quarter**; and a new LP from Keven Ayres.

4AD sleeve artists **23 Envelope** have a series of 15 posters of some of said sleeves out through the Cartel/Pinnacle this Monday (21), with a set of postcards to follow next month.



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SITU 17
A RECORD/A CASSETTE



ZIGZAG / SITUATION TWO

- 21 **NEW** **ANIMAL MAGIC** CD RCA PL 70910
The Blow Monkeys
- 22 **STREET SOUNDS EDITION 16** Street Sounds STSND 16
Various
- 23 **HOUNDS OF LOVE** ★ CD EMI IAB 1
Katie Bush
- 24 **THE COLOUR OF SPRING** ○ CD EMI EMC 3506
Talk Talk
- 25 **FROM LUXURY TO HEARTACHE** ○ Virgin V 2380
Culture Club
- 26 **LIKE A VIRGIN** ★★★ CD Sire WX 20
Madonna
- 27 **THIS IS BIG AUDIO DYNAMITE** CBS 26714
Big Audio Dynamite
- 28 **QUEEN GREATEST HITS** ★★★ CD EMI ENTY 30
Queen
- 29 **GO WEST** ★ CD Chrysler CHR 1495
Go West
- 30 **NEW YORK, NEW YORK (HIS GREATEST HITS)** ○ Reprise WY32
Frank Sinatra
- 31 **WORLD MACHINE** ★ CD Polydor POLH 25
Level 42
- 32 **THE DREAM OF THE BLUE TURTLES** ★ CD A&M DREAM 1
Sing
- 33 **NEW TURBO** CBS 26641
Judee Sill
- 34 **LITTLE CREATURES** ● CD EMI IAH 2
Talking Heads
- 35 **SONGS FROM THE BIG CHAIR** ★★★ CD Mercury/Phonogram MERH 58
Tears For Fears
- 36 **EATEN ALIVE** CD Capitol KOSS 2
Dionne Cox
- 37 **ISLAND LIFE** ● CD Island G11
Grace Jones
- 38 **SUZANNE VEGA** CD A&M AMA 5072
Suzanne Vega
- 39 **THE HYMNS ALBUM** CD HWY ENTY 40
Huddersfield Choral Society conductor: Owain Arwel Hughes
- 40 **ALEXANDER O'NEAL** ○ Toto TBU 26485
Alexander O'Neal
- 41 **LUXURY OF LIFE** ● CD Teal/RCA PL 70735
Five Star
- 42 **BOYS AND GIRLS** ★ CD E8/Polydor E8LP 62
Bryan Ferry

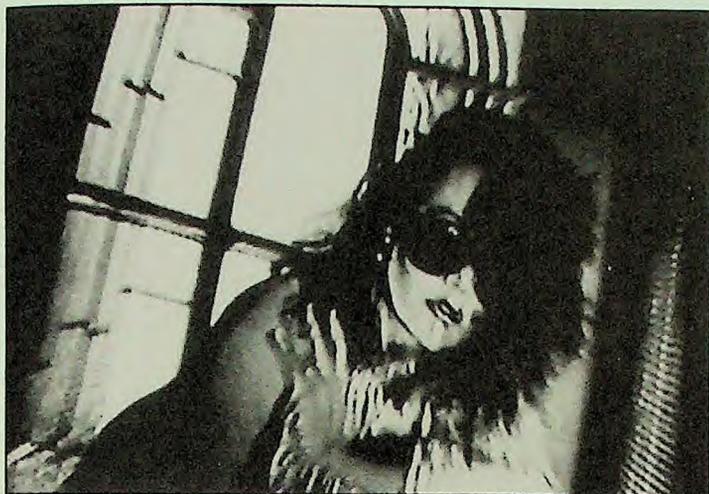
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- 44 **THE CINEMA HITS ALBUM** ● Towerbell TMLP 9
Various
- 45 **THE BROADWAY ALBUM** ● CD CBS 86322
Barbra Streisand
- 46 **NEW** **ROCK ANTHEMS — VOLUME 2** ○ CD K-tel HE 1319
Various
- 47 **BALANCE OF POWER** ○ Epic EPC 26467
Electric Light Orchestra
- 48 **SUDDENLY** ● CD Jive HIP 12
Billy Ocean
- 49 **ALCHEMY — DIRE STRAITS LIVE** ★ CD Verigo/Phonogram VERY 11
Dire Straits
- 50 **MATT BLANCO** CD WEA WX 55
Matt Bianco
- 51 **THE UNFORGETTABLE FIRE** ★ CD Island U2 5
U2
- 52 **LOVE OVER GOLD** ★★ CD Verigo/Phonogram 6359 109
Dire Straits
- 53 **BIG WORLD** CD A&M JWA 3
Joe Jackson
- 54 **PROMISE** ★★★ CD Epic EPC 86318
Sade
- 55 **THE FIRST ALBUM** ★ CD Sire WX 22
Madonna
- 56 **FACE VALUE** ★★ CD Virgin V 2185
Phil Collins
- 57 **HEART** CD Capitol LOVE 1
Heart
- 58 **BORN IN THE U.S.A.** ★★ CD CBS 86304
Bruce Springsteen

- 79 **STREET SOUNDS HIP-HOP ELECTRO 11** Street Sounds ELCT 11
Various
- 80 **AMERICAN DREAMS** Starline SLTD 12
Various
- 81 **DIAMOND LIFE** ★★★ CD Epic EPC 26404
Sade
- 82 **MEAN BUSINESS** Atlantic WX 43
The Firm
- 83 **CAN'T SLOW DOWN** ★★★ CD Motown STMA 8041
Lionel Richie
- 84 **THE DANCE HITS ALBUM** ● Towerbell TMLP 8
Various
- 85 **NIGHT BEAT II** ○ Syrus SAR 8613
Various
- 86 **GREATEST HITS VOLUME 1 AND VOLUME 11** ★ CD CBS 88666
Billy Joel
- 87 **JONATHAN KING'S ENTERTAINMENT FROM THE U.S.A.** ● Syrus SAR 8612
Various
- 88 **THE BEST OF BLONDIE** ★ CD Chrysler CDLTV 1
Blondie
- 89 **JENNIFER RUSH** CD CBS 26488
Jennifer Rush
- 90 **MISPLACED CHILDHOOD** ★ CD EMI MRL 2
Manilow
- 91 **HITS 3** ★★ CBS/WEA HITS 3
Various
- 92 **LIVES IN THE BALANCE** Asylum EXT 31
Jackson Browne
- 93 **CARS GREATEST HITS** ○ CD Elektra EKT 25
The Cars
- 94 **THE JAZZ SINGER** ★ CD Capitol EAST 12120
Neil Diamond
- 95 **DIRE STRAITS** ★★ CD Verigo/Phonogram 9102021
Dire Straits
- 96 **THE ULTIMATE SIN** ○ Epic EPC 26404
Ozzy Osbourne
- 97 **THE WORKS** ★ CD EMI WORK 1
Queen
- 98 **KING OF AMERICA** ○ CD F. Beat/RCA JL 70946
The Contello Show
- 99 **VOICES FROM THE HOLY LAND** ○ BRC REC 54
BRC Welsh Chorus/Aled Jones
- 100 **AFTERBURNER** ● CD Warner Brothers WX 27
ZZ Top

CD: Released on Compact Disc
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SCREEN STILLS of Karen Bentham, Jettisoundz director of promos, during a cameo video appearance

Indie pockets of resistance

TRUE TO what you probably believe, the UK music video industry is run and controlled by a tight clique of London-based production companies where money talks and you have to shout to be heard. But there are pockets of resistance, growing pockets with the shared

goal of making an inexpensive alternative a reality and the stubborn belief that video should expand the scope of artistic expression rather than remain the province of a successful few, writes John Best.

Up in Stockport Steve Bingham has recently set up Montage, a

new independent video production company, to tap the "unfished pool" of freelance technical talent in the North West and provide "creative ideas without mega-budgets".

Bingham's background lies in network TV, working as a film cameraman on such programmes as Coronation Street and World In Action, as well as shooting documentary footage on acts like The Stones and Alison Moyet. He's also recently found a London base working through the well established production company Mid-night Films.

Heaven Help You Now single, and more recently with Eighties R&B combo Blues'N'Trouble.

For the future, Blyth says he intends to see Channel 5 move onto bigger broadcast-standard projects, while maintaining the "struggle to decentralise the music industry" and keeping his promise that "for the money no-one else in the country can produce what Channel 5 can".

Lastly, but certainly not finally, relative veteran of five year's experience Lancashire's Jettisoundz is expanding its involvement in promos after already having delivered up some 50 long-forms.

At the heart of Jettisoundz operation is a fundamental belief in "new television", and its potential ability to close the gap between indies and majors that has ironically already been widened by video. "With a promo mastered on 3/4-inch an indie label could have ac-

cess for promotion via 1,000 video jukeboxes (just in the UK), videopools, record shops, clubs with video systems, Sky Channel, Music Box, use on home video and satellite and cable throughout the rest of the planet," says company head John Bentham.

Jettisoundz berates UK television's "restrictive regulations" arguing that to "the punter" their material is "virtually indistinguishable" from its broadcast counterpart, and says that now "the record's days are numbered", a change is going to come.

● Montage Productions, 28 Lake Street, Great Moor, Stockport, Cheshire. Tel: 061-456 0725.

● Channel 5, 54 Shandwick Place, Edinburgh EH2 4RT. Tel: 031-226 2915.

● Jettisoundz, 28-30 The Square, St Annes-on-Sea, Lancashire FY8 1RF. Tel: 0253 712453.

MUSIC VIDEO

Rank	Artist	Description (tracks)	Timings/Recommended Retail Price
1	60	DIRE STRAITS: Alchemy Live	Channel 5 Live (19 tracks)/1hr 20min/£9.99
2	2	DIANA ROSS: The Visions of Diana Ross	PMI Compilation (8 tracks)/20min/£9.99
3	3	THE HITS 4 VIDEO SELECTION	RCA/Columbia Compilation (14 tracks)/55 min/£9.99
4	4	TALKING HEADS: Stop Making Sense	Palace/PMI Live (19 tracks)/1hr 35min/£19.95
5	7	KATE BUSH: The Single File	PMI Compilation (12 tracks)/50 min/£14.99
6	6	VIDEO HITS 2	Wienerworld/Video Collection Compilation (14 tracks)/56 min/£8.99
7	5	MADONNA: The Virgin Tour	WEA Music Live (10 tracks)/20min/£19.95
8	3	DURAN DURAN: The Making Of Arena	PMI Behind The Scenes/52 min/£14.95
9	13	QUEEN: Live In Rio	PMI Live (16 tracks)/1hr/£14.99
10	16	DIO: Live In Concert	Channel 5 Live (8 tracks)/1hr/£9.99
11	12	WHAM!: Wham '85	CBS/Fox EP (2 tracks)/19 min/£9.99
12	18	U2: The Unforgettable Fire	Island/Lightning Compilation (5 tracks)/51 min/£19.99
13	10	ROXY MUSIC: The High Road	Channel 5 Live (14 tracks)/1hr 15 min/£9.99
14	19	IRON MAIDEN: Live After Death	PMI Live (14 tracks)/1hr 30min/£16.95
15	26	THE DOORS: Dance On Fire	CIC Compilation (16 tracks)/1hr 5min/£19.99
16	11	JOHN LENNON: Live In New York City	PMI Live (14 tracks)/55 min/£14.95
17	14	FLEETWOOD MAC: Mirage Tour	Channel 5 Live (13 tracks)/70 min/£9.99
18	17	BIG COUNTRY: Live	Channel 5 Live (15 tracks)/1hr 15 min/£9.99
19	21	WHAM!: The Video	CBS/Fox EP (5 tracks)/27 min/£14.99
20	20	QUEEN: Greatest Hits	PMI Compilation (17 tracks)/60min/£4.99
21	15	U2: Live "Under A Blood Red Sky"	Virgin/PVG Live (12 tracks)/61min/£19.95
22	9	THE STYLE COUNCIL: The Video Singles	Channel 5 Compilation (4 tracks)/16 min/£7.99
23	24	TINA TURNER: Private Dancer Tour	PMI Live (13 tracks)/55min/£14.99
24	-	ERIC CLAPTON: Live 85	PolyGram Live (14 tracks)/1hr 20min/£19.95
25	25	PAUL McCARTNEY: Rupert & The Frog Song	Virgin Album (3 tracks)/27 min/£9.95
26	-	AC/DC: Let There Be Rock	WHV Live (13 tracks)/1hr 30min/£19.95
27	-	BRONSKI BEAT: The First Chapter	Channel 5 Live (4 tracks)/20min/£7.99
28	28	LED ZEPPELIN: The Song Remains The Same	WHV Live (9 tracks)/76 min/£19.95
29	27	STATUS QUO: Live At The N.E.C.	Channel 5 Live (14 tracks)/1hr 20min/£9.99
30	-	MARILLION: Recital Of The Script	PMI Live (9 tracks)/55min/£15.99

Compiled by Music Week Research © 1986

With Montage, Bingham works from the view-point that "just because something is "alternative" it doesn't have to be low-band, non-broadcast material.

"Essentially what we're looking for at Montage is modest budget stuff with more than a little creative license to play around with," says Bingham. "We want to keep the bullshit down to a minimum, there's already more than enough of that in this industry."

Meanwhile, further North in Edinburgh Channel 5 Televisual Communications (no relation) is celebrating its first month in existence as (probably) the only pop video production company in Scotland.

Set up by Paul Blyth and Nigel Robertson, Channel 5 has similar aims to Montage in looking to provide a "high quality, low-cost" creative alternative to the big money. And Blyth has an impressive background in this area, having had the distinction of releasing the first ever video single with his band Strutz as far back as 1981.

Now as Channel 5, he and Robertson are offering bands the chance to make promos for as little as £150 which, they say, can then be used as both demo tape complements and for potential plays in clubs.

So far as Channel 5 they have worked with successful indie crooner Paul Haig on his recent

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TOP · 75 · SINGLES

Disco AND DANCE

THIS WEEK			LAST WEEK			WEEKS ON CHART		
1	1	THE FINEST	The S.O.S. Band	Toto	(TIA 6997) (C)			
2	3	SECRET LOVERS	Atlantic Starr	ARM AMY	307 (F)			
3	2	WONDERFUL WORLD	Sam Cooke	RCA PB 49874 (12) — PT 49872 (R)				
4	4	YOU TO ME ARE EVERYTHING	Real Thing	FRT 77 349 (12) — 12P 349 (A)				
5	7	WHAT HAVE YOU DONE FOR . . .	Janet Jackson	ARM AMY	308 (F)			
6	4	SERIOUS	Serious Jaminton	Pew New/London LON (R) 93 (F)				
7	5	HELLO DARLING	Tippa Iwe	UK Babbles/Green/Leaves/Priority TIPPA(T) 4 (E)				
8	9	TOUCH ME (I WANT YOUR BODY)	Samantha Fox	Jive FOX(T) 1 (A)				
9	74	PRISONER OF LOVE	Millie Scott	Fourth & Broadway/Island (12) BRW 45 (E)				
10	8	DARE TO DREAM/BOTH SIDES NOW	Viola Wills	Streetwave (M)XAN 66 (A)				
11	12	A BROKEN HEART CAN MEND	Alexander O'Neal	Toto TTA 6244 (C)				
12	18	GOTTA FIND A WAY	Ram Brown	10/Virgin TEN(T) 122 (E)				
13	51	TENDER LOVE	Force M.D.'s	Tommy Boy/Island (12) IS 219 (F)				
14	29	STROLLIN' ON	Man Frier	10/Virgin TEN 84.12 (E)				
15	46	THE HEAT OF HEAT	Patti Austin	Owest WB798(T) (W)				
16	20	ALL AND ALL	Jayne Sims	London LON(X) 94 (F)				

17	17	I'LL KEEP ON LOVING YOU	Primes	Suprema SUP(EIT) 105 (A)
18	16	OVERJOYED	Stevie Wonder	Motown ZB 40567 (12) — ZT 40568 (R)
19	11	HIGH HORSE	Evelyn "Champagne" King	RCA PB 49891 (12) — PT 49892 (R)
20	NEW	CAN'T WAIT ANOTHER MINUTE	Five Star	Test/RCA PB 40697 (12) — PT 40698 (R)
21	10	GALVESTON BAY	Lenne Hill	10/Virgin TEN 111.12 (E)
22	13	CHAIN REACTION	Diane Ross	Capitol (12) CL 386 (E)
23	NEW	GREATEST LOVE OF ALL	Whitney Houston	Arista ARIST (12) 658 (F)
24	14	ROCK ME TONIGHT (For . . .)	Freddie Jackson	Capitol (12) CL 358 (E)
25	15	SAY YOU LOVE ME AGAIN	Lenne Linton Smith	London LON(X) 94 (F)
26	27	YOU CAN DO IT (IT'S SO EASY)	Dino Terrill	Lovebeat Int (LOVIT) 3 (A)
27	33	YOU'D BETER NOT FOOL AROUND	Haywood	CBS (T)A6743 (C)
28	35	TRUTH OR DARE	Shirley Marlock	Elektra EKR 346(T) (W)
29	15	KISS	Primes and The Revolution	Panley Park/Warner Brothers WB515(T) (W)
30	26	A GOODBYE	Cameo	Club/Photogram JAB(X) 28 (F)
31	19	LOVE'S GONNA GET YOU	Jocelyn Brown	Warner Brothers WB899(T) (W)
32	NEW	GIVE IT UP FOR LOVE	Stevie Nicks	Columbia/Chrysalis COOL (X) 118 (F)
33	23	(NOTHING SERIOUS) JUST BUGGIN'	Whistle	Champion CHAMP (12) 12 (A)
34	36	RHYTHM OF YOUR LOVE	Isabel Roberts	Hot Vinyl HV(T) 18 (E)JS
35	47	SO MACHO	Selma	Fanfare (12) FAN 7 (A)
36	NEW	THERE'LL BE SAD SONGS (TO MAKE . . .)	Billy Ocean	Jive JIVE (T) 17 (A)
37	42	I CAN'T WAIT	Shaz	Arista (Impor)
38	22	IF YOU WERE HERE TONIGHT	Alexander O'Neal	Toto (OTA) 6391 (C)
39	24	I'M IN LOVE	Ruby Turner	Jive JIVE (T) 118 (A)
40	67	MAKE ME THE ONE	Crown Heights Affair	Release RMR 12123 (Impor)
41	NEW	MYSTERY OF LOVE	Fingers Inc.	DJ International DJ 892 (Impor)
42	48	YOU CAN'T BLAME LOVE	Thomas & Taylor	THOM TAY (T) 1027 (Impor)
43	25	STAY WITH ME	The Controllers	MCA MCA(T) 1052 (F)
44	31	LOVE'S GONE MAD	Seventh Avenue	Record Shack SOH(T) 56 (DMS/R)
45	37	PERSONAL COLUMN	Atriofloor	Elite — (DAZZ 47) (A)
46	45	GET RIGHT NEXT TO YOU	Shady	Funkin' Marvellous 7MAY 4 (12)MAY 4 (A)
47	NEW	ART OF DRUMS	Maccabek	Baoli — (12)PND 1 (P)
48	28	I CAN'T LET YOU GO	52nd Street	10/Virgin TEN 114.12 (E)
49	40	PARTY FREAK	Cash Flow	Mercury 884454(T) (Impor)
50	NEW	DON'T STOP YOUR LOVE	Congo	WEA YZ 66 (T) (W)
51	69	NEVER AS GOOD AS THE FIRST TIME	Sade	Epic (T)A 7064 (C)
52	32	SUGAR FREE (Remix)	Juicy	Private U/Epic (T)A 6917 (C)
53	30	ANOTHER NIGHT	Aretha Franklin	Arista ARIST (12) 655 (R)
54	NEW	ON MY OWN	Patti LaBelle & Michael McDonald	MCA MCA(T) 1045 (F)
55	61	JUST ANOTHER LOVER	Johany Kemp	Columbia 4405368 (Impor)
56	53	STRUNG OUT	Paul Laurence	Capitol (12) CL 393 (E)
57	39	WILL YOU SATISFY?	Cherelle	Toto (T)A 6922 (C)

58	57	CLOSE TO YOU	David Grant	Chrysalis GRAN(X) 8 (F)
59	60	DO YOU LOVE ME	Darell Coleman	Fourth & Broadway/Island (12) BRW 42 (E)
60	NEW	YOU AND ME TONIGHT	Aurra	10/Virgin TEN 71.12 (E)
61	71	LOVE'S GONNA GET YOU	Mickie Ripston/Larry Woo	Heat Picture NP 5040 (Imp)
62	NEW	TAKE A PIECE OF ME	Booker Newbury	Danni DPA620 (Impor)
63	40	TURN YOUR LOVE (RIGHT AROUND)	Projection	Elite DAZZ 48 (A)
64	44	CAUGHT IN THE MIDDLE	James Cobbin	Turkwood TW 102 (Impor)
65	50	THE THINGS THE LONELY DO	Amazulu	Island (15) IS 267 (E)
66	58	FIRE STARTER	Tease	Epic 4953399 (Impor)
67	54	WHEN THE GOING GETS TOUGH . . .	Billy Ocean	Jive JIVE(T) 114 (A)
68	72	DO ME BABY	Melva Morgan	Capitol (12) CL 385 (E)
69	68	ROCK THE BELLS	L.L. Cool J.	Daf Jam/CBS (T)A 7003 (C)
70	NEW	BROOKLYN'S IN THE HOUSE	(w/ Master DC	Zakia ZK 011 (Impor)
71	41	I THINK IT'S LOVE	Heronette Jackson	Arista (12) 655 (R)
72	34	HEAVEN MUST BE MISSING AN ANGEL	Tavares	Capitol (12) CL 381 (E)
73	36	IF YOU WANT LOVE	Tullulah Moon	Total Control (12) TCO 7 (E)
74	59	COMPUTER LOVES	Zapp	Warner Brothers 20440 (Impor)
75	70	LADIES	Matronix	10/Virgin TEN 116.12 (E)

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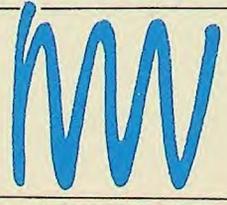
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C O L U M N

RATHER GRATIFYINGLY after my somewhat stream of consciousness outpouring two weeks ago about the treatment here of Alexander O'Neal by CBS, several radio DJs joined in with their own on-air criticism, and record shops rang me in support. This, however, did not prevent his current single slipping slightly in the chart, despite being flipped on 12-inch by the remix of What's Missing which was our main bone of contention, as the song deserves to be an A-side.

Although the CBS marketing department declares that there were sufficient supplies to service demand, one shop reported the record had been "deleted" temporarily (denied by CBS), which would not seem so unlikely considering the way in which O'Neal's LP has already been deleted twice at tactical moments to mould consumer demand.

Incidentally, following on from last week's column, completists should note that a final 20th edition of *The Street Scene* appeared four days late, the printers seeing no reason not to collect money for work prepared before Easter.

Right, onto the newies! There's nothing necessarily major on import at time of writing but what there is is nice: **Choice Reunion's** *Free And Easy* (Les-Wes L/W 12001), excellent Temptations-ish traditional vocal group soul; **Janet Jackson's** *Nasty* (A&M SP-12178), extended mix of her Vanity 6-ish album track; **Beastie Boys' Hold It, Now Hit It** (Def Jam 44-05369), white punk rappers in genuinely hip hop mood over scratched "break beat" oldies; **Ivy's Tell Me** (Heat HS12-2032), Betty Wright-style superb scolding slowie.

The major release is on UK 12-inch, **Patti LaBelle and Michael McDonald's** *On My Own* (MCA Records MCA 1045), an exquisite lush duet that seems likely to follow *Saving All My Love For You* right the way to the top! Others out here include **William Bell's** *Headline News*

(Absolute Records 12LUTE 1, via Pinnacle), eagerly awaited sensuous jogger probably of more specialist than crossover appeal as it's all soulful atmosphere and repeated title line with little actual song (even less now it's been extended!); **The Winans' Very Real Way** (Qwest W8744T), gospel group's previously EWF-ish album track subtly remixed into a gentler taut bubbly sparse loper; **Sade's Never As Good As The First Time** (Epic TA 7061), typical lethargic breathy burler; **Precious Wilson's The Jewel Of The Nile** (Jive JIVET 115), pop pitched slow atmospheric movie song flipped by (yawn!) yet another remix of I'll Be Your Friend; **The Cool Notes' Into The Motion** (Abstract Dance ADT 8, via RCA), disappointingly derivative plodder produced in Philadelphia by Bobby Eli; **Wally Badarou's** *Novela Das Nove* (Spider Woman) (Fourth & Broadway 12BRW 44), skittery Latin-jazz instrumental which may prove a bit specialist; **Ken Kendrick's** *Feels So Good* (Elite DAZZ 51), pleasant pent-up sinuous little wriggler; **Marc Reed's One Body** (20/20 records MOR 001, via Jet Star), Kashif-ish debut release from Phil's brothers Lenny and Paul Fearon's own label (based in the family's Kensal Rise kitchen!); **Oliver Cheatham's** *S.O.S.* (Champion CHAMP 12-11), soulfully sung canterer somewhat lost amid John Morales' typically percussive mix; **Ish's** *You're My Only Lover* (Geffen Records TA 7029), Marvin Gaye-ish ethereal tapper; **Lou Rawls' Are You With Me** (Epic TA 6966), pleasant typical swaying jogger with two classic oldies as flip; **Vanity's Under The Influence** (Motown ZT 40610), unobtrusive cooing burler; **Philip Bailey's** *State Of The Heart* (CBS TA 7086), Nile Rodgers-produced dull lurcher; **Juicy's** *Bad Boy* (Epic TA 6470), puzzling re-issue of a nagging pusher which was also included on the 12-inch of their recent hit.

BRIEFS

● RECENTLY IN London on a fact-finding mission around the dance end of the UK industry was New York-based producer/mixer/engineer **Tom Roberts**, whose recent work has paired him with the likes of Tramaine, Aurra, Roy Ayers, John Cale and our own Chas Jankel.

With a varied background which also encompassed concert sound engineering and radio DJ-ing — "the wide experience which is the greatest asset for a producer or remixer today — I know what sounds good on radio, and I'm an engineer who knows how to target sounds to audiences" — Roberts is keen to work with UK acts and studios.

He returns here in May, but interested parties whom he missed can still contact him via Jane Scobie on 01-740 6968.

● LATEST 12-inch release from Elite, out on April 21, is *Feels So Good* (DAZZ 51) by **Ken Kendrick**, a former member of The Blackstones, well-known on the reggae circuit.

Kendricks, whose vocal style is in the classic Marvin Gaye/Smokey Robinson sweet soul tradition, has been doing session work with the likes of David Grant and Sugar Minott, and *Feels So Good* is his first solo effort on vinyl.

Elite is still currently in the process of relocation and reorganisation, and can be contacted on the temporary phone number 01-903 0305.

● ARISTA HAS re-issued **Aretha Franklin's** *Freeway Of Love*, the debut single from her *Who's Zoomin' Who* album which fared considerably less well in the UK than the US first time around.

The latest release, however, features the 7.38 *Pink Cadillac Mix* by DMC's Alan "The Judge" Coulthard, incorporating the blistering sax solo from Springsteen sideman Clarence Clemons, and is appropriately pressed on 12-inch (ARIST 22624) on translucent pink vinyl. The B-side couples *Until You Say You Love Me* (also from the *Zoomin'* album), with the earlier 6.40 *Jump To It*, from the LP of the same title.

● THE GOSPEL dancer which won't go away, **The Winans' Let My People Go**, is back in yet more

variations on the flipside of the group's new Qwest 12-inch *Very Real Way* (W 8744T).

People is now in New Club Mix (by Morales and Munzibai) and Breakdown Reprise versions, while the topside of the four-track release has a Ray Smith remix and a Dub Version of *Very Real Way*. The original versions (remember them?) of both songs are still to be had, of course, on the album *Let My People Go* (Qwest 925 344-1).

● THE MUCH delayed Best Of **The Gap Band** LP is released on April 25 (JABH 15) on Phonogram's Club label — home of Cameo, Kurtis Blow, Renee & Renato etc. The album runs to around 25 minutes each side and, wherever possible, 12-inch version have been used. The nine tracks have been culled from the band's first five albums.



ANOTHER REMIX by Alan Coulthard which is now just on to official vinyl release after having been around for some weeks in the clubs via a DJ-only promo, is the *Haywoode Megamix* on CBS, included as a bonus on the B-side of her latest 12-inch release *You'd Better Not Fool Around* (TX 6743).

TO PAGE 28 ►

DISCO TOP ALBUM

- 1 1 2 VARIOUS: *Street Sounds: Edition 16* Street Sounds STSMD 16 (A)
- 2 2 8 JANET JACKSON: *Control* A&M AMA 5106 (F)
- 3 7 5 ALEXANDER O'NEAL: *Alexander O'Neal* Tabou TBU 26485 (C)
- 4 5 3 ANITA BAKER: *Rapture* Elektra 960 444-1 (W)
- 5 4 8 FREDDIE JACKSON: *Rock Me Tonight* Capitol FRED 1 (D)
- 6 11 3 CASHFLOW: *Cashflow* Atlanta Artists 826 028-1 M-1 (Import)
- 7 8 2 GUINN: *Guinn* Motown 6148M (Import)
- 8 NEW PRINCE AND THE REVOLUTION: *Parade* Paisley Park/WEA WX 39 (W)
- 9 18 2 ALEM FEATURING LEROY BURGESS: *Casualty Formal* Atlantic 781 822-1 (W)
- 10 10 19 WHITNEY HOUSTON: *Whitney Houston* Arista 206 978 (R)
- 11 3 3 VARIOUS: *Street Sounds: Hip Hop Edition 11* Street Sounds ELST 11 (A)
- 12 14 2 VARIOUS: *10 Discs Records Volume 1* 10/Virgin TDR 1 (R)
- 13 6 10 MELISSA MORGAN: *De Me Baby* Capitol EST 2008 (E)
- 14 9 14 MANTRONIX: *The Album* 10/Virgin DDX 37 (E)
- 15 NEW 52nd STREET: *Children Of The Night* 10/Virgin DDX 25 (E)
- 16 12 31 WILLIAM BELL: *Person* Wilbe WIL 3001 (Import)
- 17 NEW QUINCY JONES/ISLEY BROTHERS/ISLEY JASPER ISLEY: *The Artists — 4* Street Sounds ARTIS 4 (A)
- 18 15 9 JUICY: *It Takes Two* Epic EPC 26886 (C)
- 19 16 14 SHIRLEY MURDOCK: *Shirley Murdock* Elektra EST 32 (W)
- 20 13 4 PAUL LAURENCE: *Have I You Heard* Capitol EST 2005 (E)

Compiled by MRIB

RADIO LONDON

A LIST

AURRA: <i>You And Me Tonight</i>	10/Virgin
ATLANTIC STARR: <i>Sweet Lovers</i>	A&M
PATTI AUSTIN: <i>The Heat Of The Moment</i>	Qwest
FORCE M.D.'S: <i>Tender Love</i>	Fourth & Broadway/Island
WHITNEY HOUSTON: <i>Greatest Love Of All</i>	Arista
JANET JACKSON: <i>What Have You Done For Me Lately</i>	A&M
MAXI PRIEST: <i>Serious</i> On	10/Virgin
MILLIE SCOTT: <i>Prisoner Of Love</i>	Fourth & Broadway/Island
SERIOUS INTENTION: <i>Serious</i>	London
THE S.O.S. BAND: <i>The Finest</i>	Tabu

C L I M B E R S

PHILIP BAILEY: <i>State Of The Heart</i>	CBS
ANITA BAKER: <i>Mystery</i>	Elektra
OLIVER CHEATHAM: <i>S.O.S.</i>	Champion
EASTENDAH: <i>Sergius & Herbie</i>	Yellow Belton
JULIAN HERNANDEZ: <i>I Need To Be With You</i>	Elektra
JANET JACKSON: <i>Nasty</i>	US Import A&M
KEN KENDRICKS: <i>Feels So Good</i>	Elite
MARC REED: <i>One Body</i>	White Label
RENE & ANGELA: <i>Four Smile</i>	Club/Phonogram
ZUSHII: <i>Suspense Suspense</i>	Debut

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TOP 100 ALBUMS



1	4	HITS 4 ★ Various (Various)	CBS/WEA/RCA Ariola HITS 4 (W) C HITS 4
2	48	BROTHERS IN ARMS ★★★ Dire Straits (Mark Knopfler/Neil Dornan)	Virgin/Phonogram VERN 25 (F) C YERHC 25 (C) \$24,499-2
▲ 3	64	HUNTING HIGH AND LOW ★ a-ha (T. Marshall/7/A. Teray/7/J. Rantala/a-ha (1))	Warner Brothers WX 30 (W) C JRC 30 (C) \$25,300-2
4	3	PLEASE Pat Sharp (Stephen Hague)	Parlophone PSB 1 (E) C TC P5B 1
5	19	WHITNEY HOUSTON • W. Houston (J. Jackson/3/Kashif/2/M. Moser/4/N. M. Walden (1))	Arista 206 978 (R) C 406 978 C 610 359
6	4	PARADE Music from "Under the Cherry Moon" Prince and the New Power Generation (Prince and the New Power Generation)	Paisley Park/Warner Bros. W239/W X239F
▲ 7	11	HITS FOR LOVERS • Various (Various)	Epic LPC 10050 (D) C 40-10050
8	60	NO JACKET REQUIRED ★★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345 (E) C TCY 2345 (C) CDV 2345
▲ 9	13	ONCE UPON A TIME ★ Simple Minds (J. Irvine/B. Clemons)	C TCY 2384 (C) CDV 2384
10	7	WELCOME TO THE REAL WORLD • Mr. Mister (Paul DeVilliers/Mr. Mister)	RCA PL 8947 (R) C PK 8947 (C) PD 8947
▲ 11	16	RENDEZ-VOUS Jocelyne Béro (Jean-Michel Jarre)	Dreyfus/Polydor POLH 27 (F) C POLHC 27 (C) \$29,125-2
▲ 12	30	THE GREATEST HITS ○ Heart (Leon Snyers/Various)	Sylva SMR 8615 (STY) C 8615
▲ 13	43	HEART TO HEART ○ Various (Various)	K-tel HE 1318 (K) C CE 12318
14	8	DIRTY WORK ○ Rolling Stones (Steve Lillywhite/The Glimmer Twins)	Rolling Stones/CBS 86321 (C) C 40-86321 (C) 86321
15	12	ORIGINAL SOUNDTRACK "ROCKY IV" • Various (Various)	Sony Brothers SCT 7072 (C) C 40-7072
16	18	5150 Van Halen (Van Halen/Mick Jones/Donna Landee)	Warner Brothers W5150 (W) C W5150K
17	50	BE YOURSELF TONIGHT ★★ Lynyrd Skynyrd (David A. Stewart)	RCA PL 70711 (R) C PK 70711 (C) PD 70711
18	15	BLACK CELEBRATION ○ Depeche Mode (Depeche Mode/Gareth Jones/Daniel Miller)	Mute STUMM 26 (1RT/SP) C STUMM 26 (C) CD STUMM 26
▲ 19	36	THE T.V. HITS ALBUM TWO Various (Various)	Towerbell TYP 10 (E) C ZCTY 10
20	21	ORIGINAL SOUNDTRACK "ABSOLUTE BEGINNERS" ○ Various (Langer/Winstanley et al./D. Bowie/2)	Virgin V 2386 (E) TCY 2386 (C) Y3286
▲ 21	NEW	ANIMAL MAGIC The Blow Monkeys (Peter Wilson (10)/Michael Baker/D.R. Robert/Adam Mosley (1))	RCA PL 70910 (R) C PK 70910
22	3	STREET SOUNDS EDITION 16 Various (Various)	Street Sounds STSND 16 (A) C ZC15 16
23	30	HOUNDS OF LOVE ★ Kate Bush (Kate Bush)	EMI KAB 1 (E) C TC KAB 1 (C) CDP 746 164-2
24	25	THE COLOUR OF SPRING ○ Talk Talk (Tim Friese-Greene)	EMI LMC 3506 (E) C TC LMC 3506 (C) CDP 746 298-2
25	10	FROM LUXURY TO HEARTACHE ○ Culture Club (Neil Mardor/Lew Nahn)	Virgin Y2380 (E) C TCY 2380
26	74	LIKE A VIRGIN ★★★ Madonna (Nile Rodgers (9)/Madonna/Steve Brice (1))	Sire WX 20 (W) C WX22 (C) CD 925 181-2
27	33	THIS IS BIG AUDIO DYNAMITE Big Audio Dynamite (Mick Jones)	CBS 26714 (C) C 40-26714
▲ 28	53	QUEEN GREATEST HITS ★★★ Queen (Various)	EMI EMY 30 (E) C TC EMY 30 (C) CD 746 033-2
29	54	GO WEST ★ Go West (Gary Stevenson)	Chrysalis CHR 1495 (F) C ZCHR 1495 (C) CDD 1495
30	5	NEW YORK, NEW YORK (HIS GREATEST HITS) ○ Frank Sinatra (Various)	Reprise W22 (W) C W2 22C
31	26	WORLD MACHINE ★ Level 42 (Wally Badarone/Level 42)	Polydor POLH 25 (F) C POLHC 25 (C) 82748-7
32	43	THE DREAM OF THE BLUE TURTLES ★ Sling (Sling/Fred Smith)	A&M DREAM 1 (F) C DREAM 1 (C) DREAM 1
▲ 33	NEW	TURBO Judas Priest (Tom Allan)	CBS 26461 (C) C 40-26461
34	43	LITTLE CREATURES • Talking Heads (Talking Heads)	EMI TAH 2 (E) C TAHYC 2 (C) CDP 746 158-2
35	59	SONGS FROM THE BIG CHAIR ★★★ Teens For Peace (Chris Hughes)	Mercury MERH 58 (F) C MERHC 58 (C) 824 300-2
36	7	EATEN ALIVE D. Ross (B. Gabor/Rohdhorst/A. Gelatin (AB) Tracks/M. Jackson (1) Track)	Capitol ROSS 2 (E) C TC ROSS 2 (C) CD 746 184-2
37	19	ISLAND LIFE • Grace Jones (Chris Blackwell/Alex Sedkin (6)/Tom Moulton (3)/Favor Horn (1))	Island GJ 1 (E) C GJ 1 (C) CD 132
▲ 38	74	SUZANNE VEGA Suzanne Vega (Suzanne Vega/Larry Kram/Steve Addabbo)	A&M AMA 5072 (F) C AMC 5072 (C) CDA 5072
39	17	HYMNS ALBUM Huddersfield Choral Society (and Owen Arner/Hughes/Andrew Kenner)	HMV LHTY 40 (C) TC LHTY 40 (C) CD 746 202-2 (E)
40	32	ALEXANDER O'HEAL ○ Alexander O'Neal (Jimmy Jam/Terry Lewis)	Telco TBU 26485 (C) C 40-26485

▲ 41	80	LUXURY OF LIFE • Five Star (Nick Martinelli (5)/Steve Harvey (2)/Various)	Telco/RCA PL 70735 (R) C PK 70735 C PD 70735
▲ 42	88	BOYS AND GIRLS ★ Bryan Ferry (Peter Dinklage/Bryan Ferry)	EG/Poljda EGIP 44 (F) C EGHC 42 (C) \$25,659-2
▲ 43	NEW	HIPSWAY Hipsway (O Duff/Hipsway (6)/Langan (2)/Langan/O Duff (1))	Mercury/Phonogram MERH 85 C MERHC 85 (F) (C) 826 821-2
44	49	THE CINEMA HITS ALBUM • Various (Various)	Towerbell TYP 9 (E) C ZCTY 9
45	38	THE BROADWAY ALBUM • B. Stewart (B. Stewart/P. Metz (6) B. Stewart/Oliver (2) R. Bookin (2)/D. Foster (1))	CBS 86322 (C) C 40-86322 (C) 86322
▲ 46	NEW	ROCK ANTHEMS — VOLUME 2 ○ Various (Various)	K-tel NE 1319 (K) C CE 12319
47	34	BALANCE OF POWER ○ Electric Light Orchestra (Jeff Lynne)	Epic EPC 26467 (C) C 40-26467
48	66	SUDDENLY • Billy Ocean (Keith Diamond)	Jive HIP 12 (A) C HIPC 12 (C) CHP 12
49	39	ALCHEMY — DIRE STRAITS LIVE ★ Dire Straits (Mark Knopfler)	C 818 243-2 Virgin/Phonogram VERT 11 (F) C VERIC 11
50	47	MATT BIANCO Matt Bianco (M. Kelly/M. Fisher/P. Harding (B) M. Kelly/P. Harding (2))	WEA WE 35 (W) C WE 35C (C) 240 880-2
51	70	THE UNFORGETTABLE FIRE ★ U2 (Brian Eno/Daniel Lanois)	Island U2 5 (E) C UC25 (C) CD 102
52	62	LOVE OVER GOLD ★★ Dire Straits (Mark Knopfler)	Virgin/Phonogram 6359 10 (F) C 7150 034 (C) 800 050-2
53	54	BIG WORLD Joe Jackson (Joe Jackson/David Kennerbaum)	A&M JWA 3 (F) C JWC 3 (C) JWD 3
54	46	PROMISE ★★ Sade (R. Miller (7)/R. Miller/B. Rogan/M. Pater/Sade (1))	Epic EPC 86318 (C) C 40-86318 C 86318
55	40	THE FIRST ALBUM ★ Madonna (Roger Loman)	Sire WX 22 (W) C WX 22C (C) 923 867-2
56	67	FACE VALUE ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (F) C TCY 2185 (C) CDV 2185
57	73	HEART Heart (Rae Newton)	Capitol HE 1 (E) C C TC HE 1 (C) CD 746 157-2
58	69	BORN IN THE U.S.A. ★★★ B. Springsteen (B. Springsteen/L. London/C. Pickett/S. Van Zandt (C) 40-86304 (C) 86304	CBS 86304 (C) C 40-86304 (C) 86304
59	68	MAKING MOVIES ★★ Dire Straits (Jimmy Iovine/Mark Knopfler)	Virgin/Phonogram 6359 04 (F) C 7150 034 (C) 800 050-2
60	52	FINE YOUNG CANNIBALS • Fine Young Cannibals (Gift/Cas/Steve/Miller/Pala)	London LONF 16 (F) C LONC 16 (C) 878 004-2

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

▲ Panel Sales Increase 50% or more over previous week.

ARTISTS' A-Z

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a-ha	3	MR. MISTER	10
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JACKSON, Freddie	54	ZZ TOP	100
JACKSON, Joe	63	* Various Artists	80
* JARRE, Jean-Michel	11	Year To Date Album (Chart New Entries (15 weeks))	7
JOEL, Billy	86	Panel Percentage on last week	+7%
* JONATHAN KING'S ENTERTAINMENT	87	Cassette Percentage of Panel Sales	42%
FROM THE U.S.A.	86	Titles on CD	68
JONES, Alfred	99		
JONES, Grace	37		
JUDAS PRIEST	33		
LEVEL 42	31		
LEWIS AND THE NEWS, Huey	65		
MADONNA	26, 55		
MARILLION	90		
MATT BIANCO	50		

DISTRIBUTORS' CODE — SEE ALBUM RELEASES PAGE
Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 350 conventional record outlets. To qualify for a chart position albums and cassettes must have a dealer price of £1.82 or more.

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61	48	NOW, THAT'S WHAT I CALL MUSIC 6 ★★ Various (Various)	Virgin/EMI NOW 6 (E) C TC NOW 6
62	58	SPARKLE IN THE RAIN • Simple Minds (Steve Lillywhite)	Virgin V 2300 (E) C TCY 2300 (C) CDY 2300
63	51	ROCK A LITTLE Simple Minds (Jerry Lawler)	Parlophone PCS 700 (E) C TC PCS 700 (C) DP 746 201-2
64	44	ROCK ME TONIGHT ○ Freddie Jackson (Barry Eastman)	Capitol FRED 1 (E) C TC FRED 1 (C) CD 746 170-2
65	61	SPORTS • Huey Lewis & The News (Huey Lewis & The News)	Capitol CHR 1412 (F) C ZCHR 1412 (C) ACDD 1412
66	37	CUTS LIKE A KNIFE Bryan Adams (Bryan Adams/Bob Clemons)	A&M AMLH 6419 (F) C CAM 6419 (C) CDA 6419
67	87	HELLO, I MUST BE GOING! ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2252 (E) C TCY 2252 (C) CDY 2252
68	59	RUMOURS ★★ Fleetwood Mac (Fleetwood Mac/Richard Dashut/Van Gelder)	Warner Brothers K 5634 (W) C K 5634 C K 5634
69	45	DIFFERENT LIGHT Bonnie Raitt (Bonnie Raitt)	CBS 26459 (F) C 40-26459
▲ 70	NEW	FEARFUL SHARKEY • Fearful Sharkey (David A. Stewart)	Virgin V 2340 (E) C TCY 2340 (C) CDV 2340
▲ 71	NEW	CHILDREN OF THE NIGHT S'bad Street (Nick Hornby)	Island VDN 25 (E) C CDV 25 (C) CDV 25
72	50	RECKLESS ★ Bryan Adams (Bryan Adams/Bob Clemons)	A&M AML 5013 (F) C AMC 5013 (C) CDA 5013
73	96	PICTURE BOOK ○ Simply Red (Stewart Larnell)	Elektra EST 27 (W) C EKT 27C (C) 960 452-2
74	55	U2 LIVE "UNDER A BLOOD RED SKY" ★★ U2 (Larry Lawler)	Island UMA 3 (E) C BMC 3
75	35	U2 ALONE ○ New Musik (Andre Chapelle)	Philips/Phonogram PHM 3 (F) C PHM 3 (C) 820 432-2
▲ 76	NEW	THE TV HITS ALBUM ○ Various (Various)	Towerbell TYP 3 (E) C ZCTY 3
77	63	THE BEST OF INCANTATION ○ Incantation (Incantation/A. O. Duffy/N. Sykes)	Wend FIVE CD 19 (A) C ZC CD 19 (C) CD 746041-2
78	77	PRIVATE DANCER ★★ Fine (Tina Turner)	Capitol TINA 1 (E) C TC TINA 1 (C) CD 746041-2
79	41	STREET SOUNDS HIP-HOP ELECTRO 11 Various (Various)	Street Sounds ELCT 11 C ZCEC 11 (A)
▲ 80	NEW	AMERICAN DREAMS Various (Various)	Starline SLTD 12 (A) C SLTK 12
81	79	DIAMOND LIFE ★★ Sade (Robin Millar)	Epic EPC 8624 (C) C 40-26244 (C) 26244
82	64	MEAN BUSINESS The Firm (Jimmy Page/Paul Rodgers/Juan Mendelsohn)	Arista WX 43 (W) C WX43C
83	78	CAN'T SLOW DOWN ★★ Lionel Richie (L. Richie/A. Carmichael)	Motown SM 8041 (R) C CSTMA 8041 (C) MCD 0859
84	57	THE DANCE HITS ALBUM ○ Various (Various)	Towerbell TYP 8 (E) C ZCTY 8
85	56	NIGHT BEAT II ○ Various (Various)	Sylva SMR 8613 (STY) C 8613
86	93	GREATEST HITS VOLUME I AND VOLUME II ★ Billy Joel (Various)	C 40-88666 (C) 88666
87	72	JONATHAN KING'S ENTERTAINMENT U.S.A. Jonathan King (Various)	C SMC 8612 C SMC 8612-2
▲ 88	NEW	THE BEST OF BLONDIE ★ Blondie	Chrysalis CDLY 1 (F) C ZCDLY 1 (C) CD 1371
▲ 89	NEW	JENNIFER RUSH ★ Jennifer Rush (Guthrie Macdonald/Carole de Rouge)	CBS 26488 (C) C 40-26488 (C) CD 85 26488
90	NEW	MISPLACED CHILDHOOD ★ Marilyn (Chris Kaiser)	EMI MLR 2 (E) C TC MLR 2 (C) CD 746 140-2
91	86	HITS 3 ★★ Various (Various)	CBS/WEA HITS 3 (W) C HITS3 3
92	85	LIVES IN THE BALANCE Jackson Browne (Jackson Browne)	Asylum EKT 31 (C) C EKT 31C
▲ 93	NEW	CARS GREATEST HITS The Cars (Roy Baker/D.R. Robert/M. Langan/The Cars/Shelby (1))	Elektra EKT 25 (C) C 40-25C (C) 960 464-2 (W)
▲ 94	NEW	THE JAZZ SINGER ★ Neil Diamond (Bob Gaudio)	Capitol EAST 1210 (E) C TC EAST 1210 (C) CD 746 062-2
95	90	DIRE STRAITS ★★ Dire Straits (Neil Martinwood)	Virgin/Phonogram 912023 (F) C 7231015 (C) 820051-2
96	76	THE ULTIMATE SIN ○ Ozzy Osbourne (Ron Nease)	Epic EPC 26404 (C) C 40-26404
97	98	THE WORKS ★ Queen (Queen/Mick)	EMI WQRL 1 (E) C TC WQRL 1 (C) CD 746 016-2
98	71	KING OF AMERICA ○ The Contino Show (T. Bone Burnett/Danai Manawan with Larry Nusch)	F. Burt/RCA ZL 70946 (K) C ZK 70946 (C) ZD 70946
99	89	VOICES FROM THE HOLY LAND ○ BBC Welsh Chorus/Aled Jones conductor/J. H. Thomas (H. Owen/B. Cole)	BBC REC 554 (A) C ZCM 554
100	NEW	AFTERBURNER • ZZ Top (Bill Ham)	Warner Brothers WX 27 (W) C WE 27 (C) 925 342-2

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*Source: ABC July to December 1985 compared with January to June 1985.

SOS: loud and clear

by Barry Lazell

THE SOS BAND have had their share of UK crossover chart success in the past, notably with 1984's Top 20 pop classic *Just Be Good To Me*, but the immediate impact made by their latest single *The Finest* sets the seal on their arrival in the major league of black record sellers.

Apart from debuting on the pop chart at 23, *The Finest* also crashed immediately in at number one last week on the disco/dance chart — to our money, only the fourth single to achieve this feat during the chart's eight-year existence, and putting the SOS Band in the exclu-



SOS Band: joining the big league with *The Finest*

sive company of Stevie Wonder, *Odyssey* and *Boney M!*

The Finest is taken from the new SOS Band album *Of Time* (Tabu TBU 26863), due for release in the first week of May, but quite likely to be rushed forward. The tracks are the cream of the crop of their most recent studio sessions, and include material penned both by the band and Jam & Lewis.

I spoke briefly by transatlantic phone to lead singer Mary Davis immediately before the single's UK release, when it was already generating tremendous club reaction here through upfront white label play.

Davis, buoyant about good early radio and sales reaction in the US, was a little surprised, though delighted, to find that the single

had hit the UK already.

Having established a hit streak here via *Cherelle* and then *Alexander O'Neil*, it seems that CBS/Tabu was not wasting the opportunity to make it three in a hit row via the SOS Band — and Davis agrees.

"I guess that's right," she says. "One of the nice things about Tabu is the family atmosphere that exists towards the acts. They do work hard to push the entire concept of the Tabu roster, so any other success helps us along, too."

They clearly pursue this policy to the cross-fertilisation of acts on each others' records, and it has already proved successful via the *Cherelle/O'Neal* duet hit. *Alexander* also guests on *The Finest*, so how did that come about?

"He was in the studios at the

time, and our producers Jimmy Jam and Terry Lewis felt his voice would add something to the track, so he came on in and did it and it worked perfectly. Again, that's the way things can happen at Tabu."

The band moved through a variety of producers through the early Eighties, but have settled into what is clearly a successful groove with Jam & Lewis for their last three or four releases. What are the wizard hitmakers like to work with? "They're great, both in terms of the ideas they have in the studio and the material they come up with. They know how to make the best use of an artist's input."

Groups with large line-ups bustling with individual creative ideas can sometimes fall apart because too many members try to tug in too many different directions at once, but this doesn't seem to apply to the SOS Band... "No. The fact that we're a large group just makes for more strong ingredients. And the producers are there to tie all the good ideas together."

Davis confirms that the band are keen to get over here, and hoped something would materialise around June, "when it's warm." Nonetheless, the success of *The Finest* has subsequently hurried things along — the band are now set to play London dates on April 24 and 25.

It was also amusing to discover that Davis had not even heard the alternative instrumental/acapella version of *The Finest* which makes up the bonus track on the UK 12-inch. "It'll be the producers' creation. Jimmy and Terry are artists in their own right!"

ROCKPOOL

1	PUBLIC IMAGE LTD: <i>Rise</i>	Elektra
2	PRINCE AND THE REVOLUTION: <i>Kiss</i>	Paisley Park/Warner Bros
3	PET SHOP BOYS: <i>West End Girls</i>	EMI
4	NEW ORDER: <i>Shellshock</i>	A&M
5	BIG AUDIO DYNAMITE: <i>The Medicine Show</i>	Columbia/CBS
6	ERASURE: <i>Who Needs Love Like That?</i>	Sire
7	BRONSKI BEAT: <i>Hi! That Perfect Beat</i>	MCA
8	FALCO: <i>Rock Me Amadeus/Vienna Calling</i>	A&M
9	CULT: <i>Rain/She Sells Sanctuary</i>	Sire
10	JANET JACKSON: <i>What Have You Done For Me Lately</i>	A&M
11	TALK TALK: <i>Life Is What You Make It</i>	EMI
12	MINISTRY: <i>Twitch (LP)</i>	Sire
13	DEPECHE MODE: <i>Bat Out Tonight/Stripped</i>	Mute (UK)
14	ROLLING STONES: <i>Harlem Shuffle</i>	Rolling Stones
15	NU SHOOUZ: <i>I Can't Wait</i>	Affairtic
16	INDXS: <i>What You Need</i>	Affairtic
17	COLONEL ABRAMS: <i>I'm Not Gonna Let You</i>	MCA
18	JOHNNY DYNELL: <i>Rhythm Of Love</i>	Power Wow
19	L.L. COOL J.: <i>Rock The Bells</i>	Columbia/Def Jam
20	GENE LOVES JEZEBEL: <i>Desire (LP)</i>	Relativity

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THE SUPERSTARS

A-Ha	Genesis
Billy Ocean	Joe Jackson
Big Country	Lone Justice
Culture Club	Patti Labelle
Eighth Wonder	Paul Hardcastle
Electric Light Orchestra	Queen
Elvis Costello	Roger Daltrey
Eurythmics	Spandau Ballet
Five Star	Thompson Twins
Frankie Goes To Hollywood	Whitney Houston
Freddie Jackson	Julian Lennon

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Cock Robin (USA/Scotland)	Simply Red (U.K.)
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Double (Switzerland)	
Marilyn Martin (USA)	
Propaganda (Germany)	
Ready For The World (USA)	

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Chris Rea (U.K.)

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Adler Video	Flying Dutchman (Holland)	RCA Records
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Antenne 2 (France)	IMZ (Austria)	Rockamerica
Arista	Limelight	Rockpool Promotions
Atlantic Records	MCA	RTBF (Belgium)
Avi Records & Tapes (USA)	MTV	RTL (France)
Baby Records (Italy)	Muchmusic Network	RTL (U.K.)
Bayerischen Rundfunk (Germany)	Music Channel/Music Box	Schafer/Thurling (Canada)
BBC Radio	New On The Charts	SDR Stuttgart (Germany)
BBC TV	Nota Bene (Italy)	Second Vision (USA)
Billboard	NRJ (France)	SER (Spain)
Black Entertainment Television	OE3 (Austria)	Sky Channel
Capital Radio (U.K.)	Optic Music	Sonet (Sweden)
Carrere	Overseas Music Services	SWF Baden Baden (Germany)
CBS International	Philips (Holland)	Swiss TV
CGD (Italy)	Phonogram International	Television/Radio AGE
Channel Four (U.K.)	Piccadilly Radio (U.K.)	Toccatà (Spain)
Chrysalis	Polydor International	Vara (Holland)
CNR (Holland)	Radio & Records	Videomusic (Italy)
Herb Cohen Management (USA)	Radio Caroline	WDR (Germany)
Cream Cheese Productions	Radio NRK (Norway)	WEA
Creative Planners (U.K.)	Radio Veronica (Holland)	Westwood One
Deejay Television (Italy)	Radio Viborg (Sweden)	Wienerworld (U.K.)
Electronic Media	Radiovision International	David Zard Promotions (Italy)
ESP Management	(USA)	ZDF (Germany)
Europa TV	RAI (Italy)	Zomba/Jive
Europe 1	RCA/Ariola	

THE MUSIC VIDEOS

A-Ha "Hunting High And Low"	Madonna Live "The Virgin Tour"
Artists United Against Apartheid "Sun City"	Mick Jagger "Hard Woman"
Blue Suede Shoes "A Rockabilly Session"	Movieland "Postcard To New York"
British Rock "The First Wave"	Mr. Mister "Kyrie"
Bruce Springsteen "Glory Days"	Paul Winter "Canyon Consort"
The Cars "Tonight She Comes"	Pointer Sisters "Back In My Arms"
Clarence Clemons "You're A Friend Of Mine"	Rochester Philharmonic Orchestra
Dire Straits "Brothers In Arms"	"March To The Scaffold"
Fat Boys "Hard Core Reggae"	Talking Heads "Road To Nowhere"
Gemini "Just Like That"	"Till Tuesday "Voices Carry"
Howard Jones	Tina Turner "Private Dancer"
"Like To Get To Know You Well"	USA For Africa "We Are The World"
James Brown "Living In America"	X "Burning House Of Love"
Jeff Beck "People Get Ready"	ZZ Top "Rough Boy"
Kidsongs "Cars Boats Trains And Planes"	
Larry Gowan "A Criminal Mind"	



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TOP US SINGLES

Rank	Artist	Label
1*	KISS , Prince and The Revolution	Paisley Park
2*	MANIC MONDAY , Bangles	Col/CBS
3*	ADDED TO LOVE , Robert Palmer	Island
4	ROCK ME AMADEUS , Falco	A&M
5*	WEST END GIRLS , Pet Shop Boys	EMI America
6	WHAT YOU NEED , Inxs	Atlantic
7	LET'S GO ALL THE WAY , Sly Fox	Capitol
8*	HARLEM SHUFFLE , Rolling Stones	Rolling Stones
9*	WHY CAN'T THIS BE LOVE , Baltimore	Manhattan
10	TENDER LOVE , Force M.D.'s	Warner Bros/Tommy Boy
11	R.O.C.K. IN THE USA (...), John Cougar Mellencamp	Riva
12*	WHAT HAVE YOU DONE FOR ME LATELY , Janet Jackson	A&M
13*	YOUR LOVE , The Outfield	Col/CBS
14*	TAKE ME HOME , Phil Collins	Atlantic
15*	AMERICAN STORM , Bob Seger & The Silver Bullet Band	Capitol
16	I CAN'T WAIT , Stevie Nicks	Modern
17*	I THINK IT'S LOVE , Jermaine Jackson	Arista
18*	BAD BOY , Miami Sound Machine	Epic
19	SECRET LOVERS , Atlantic Starr	A&M
20*	IF YOU LEAVE , Orchestral Manoeuvres In The Dark	A&M
21*	SO FAR AWAY , Dire Straits	Warner Brothers
22*	GREATEST LOVE OF ALL , Whitney Houston	Arista
23	THESE DREAMS , Heart	Capitol
24	OVERJOYED , Stevie Wonder	Tamla
25*	I DO WHAT I DO (...), John Taylor	Capitol
26*	SATURDAY LOVE , Cherelle with Alexander O'Neal	Tabu
27*	SOMETHING ABOUT YOU , Level 42	Polydor
28*	I CAN'T WAIT , Nu Shooz	Atlantic
29*	ALL I NEED IS A MIRACLE , Mike & The Mechanics	Atlantic
30	FOR AMERICA , Jackson Browne	Asylum
31*	ON MY OWN , Patii Labelle & Michael McDonald	MCA
32	NIKIYA , Elton John	Geffen
33*	IS IT LOVE , Mr. Mister	RCA
34	THIS COULD BE THE NIGHT , Loverboy	Col/CBS
35*	LIVE TO TELL , Madonna	Sire
36*	ROUGH BOY , ZZ Top	Warner Brothers
37*	NEVER AS GOOD AS THE FIRST TIME , Sade	Portrait
38	A LITTLE BIT OF LOVE (...), New Edition	MCA
39*	BE GOOD TO YOURSELF , Journey	Col/CBS
40*	MOVE AWAY , Culture Club	Virgin/Epic

BULLETS 41-100

43*	FEEL IT AGAIN , Honeymoon Suite	Warner Brothers
44*	STICK AROUND , Julian Lennon	Atlantic
45*	TOMORROW DOESN'T MATTER TONIGHT , Starship	Grunt
49*	RESTLESS , Starpoint	Elektra
52*	RIGHT BETWEEN THE EYES , Wax	RCA
53*	MOTHERS TALK , Tears For Fears	Mercury
55*	ALL THE THINGS SHE SAID , Simple Minds	A&M/Virgin
56*	CALL ME , Dennis De Young	A&M
57*	WHERE DO THE CHILDREN GO , The Hooters	Columbia/CBS
59*	NO ONE IS TO BLAME , Howard Jones	Elektra
60*	ABSOLUTE BEGINNERS , David Bowie	EMI America
61*	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) , Billy Ocean	Jive
63*	CRUSH ON YOU , The Jets	MCA
65*	NO THING AT ALL , Heart	Capitol
66*	HOLDING BACK THE YEARS , Simply Red	Elektra
67*	I WANNA BE A COWBOY , Boys Don't Cry	Profile
72*	SHOT IN THE DARK , Ozzy Osbourne	CBS Associated
76*	PRETTY IN PINK , Psychedelic Furs	A&M
80*	HANDS ACROSS AMERICA , Voices Of America	EMI America
87*	MUTUAL SURRENDER (WHAT A WONDERFUL WORLD) , Bourgeois Tagg	Island
88*	UNDER THE INFLUENCE , Vanity	Motown
89*	IF YOU WERE A WOMAN (AND I WAS A MAN) , Bonnie Tyler	Columbia/CBS
91*	THE LOVE PARADE , Dream Academy	Reprise
92*	ONCE IN A LIFETIME , Talking Heads	Sire
94*	TUFF ENUFF , Fabulous Thunderbirds	CBS Associated
95*	HOUR WILDEST DREAMS , Moody Blues	Polydor
97*	IF YOUR HEART ISN'T IN IT , Atlantic Starr	A&M

*Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
Chart courtesy Billboard April 19th 1986

NEWS SINGLES

Artist	A-Side/B-Side	Label	7"; 12" Number	(Distributor)
ACADEMY	KEEP ON PUSHING/Turn It Up	RCA	PB 40647	Pic. Bag (R)
ADRIANTYNOS	Love Kind Words And A Real Good Heart/Figure Of Speech	A&M	AM 315/AMY 315 12" (F)	
ARRINGTON	Steve THE JAMMIN' NATURAL ANTHEM/Reed Jammin'	Atlantic	A9428/A9428 12" (W)	
ARROWSMITH	Eugenie PROMISES TRY/10 Virgin TEN 107	Pic. Bag	TENY 107 12" (P)	Pic. Bag (E)
BAILEY	Phil STATE OF THE HEART/Take This With You	CBS	A7086	Pic. Bag, TA7086 12" (P)
BANGLES	SHE SNEAK WHAT SHE WANTS/Angels Don't Fall In Love In Double pack WITH HERO TAKES A FALL/James	CBS	DA 7062	Gatefold Sleeve Limited Edition (C)
BARAK	Andy JUST CAN'T SEEM TO FORGET/Vocal Edits/Inst. Expand	EXPAND	2 12" (A)	
BEANLO	Andrew DREAD HEROES/Wall And Sheep	Mega	MG 001 12" (J)	
BLOK MONKEYS	The WICKED WAYS/Walking The Blueback	RCA	PB 40703	Pic. Bag, PT 40704 12" (P)
BRAND	Patty RED LIGHT/Inst. Spartan SP 137	Pic. Bag	12SP 137 12" (P)	Pic. Bag (SP)
BROWN	James SOUT POWER (PART 1)/IT'S A MAN'S WORLD (Double A)	Boiling Point/Polydor	POSP 783/POSPX 783 12"	inc extra tracks King Heroin/Don't Tell II (F)
BUSH	Kate THE BIG SKY (SINGLE MIX)/Not This Time	EMI	KB 4	Pic. Bag, 12KB 4 12" (P)
CARS	TM NOT THE ONE (REMIX)/Sine You're Gone	Elektra	EKR 387 12"	inc extra track Shake It Up (W)
CHAT SHOW	RED SKIES/Inst. TANZ 4 12" (U/R)			
CHURCH	THE TANTALIZED/The View	EMI	5557	12" inc extra track As You Will (E)
COCKER	Joe DON'T YOU LOVE ME ANYMORE/Tell Me There's A Way	Capitol	CL 404	Pic. Bag, 12CL 404 12" (P)
CURE	THE BOY'S DON'T CRY (New Voice, New Mix)/Phil Bar Tales Fiction/Polyd	FICS	24/FICSX 24 12"	Pic. Bag inc extra track Do The Hansa (F)
DERVYK	John DON'T CLOSE YOUR EYES/Wild Heart Looking For Home	RCA	PB 49961	Pic. Bag (R)
DIAMOND	Jim DISCOVER/ALB AM 314	Pic. Bag	AMY 314 12" (P)	Pic. Bag (F)
DICKSON	Barbara IF YOU'RE RIGHT/Rivals K Tel	ONS	0008	Pic. Bag (K)
EASTERHORN	INSPIRATION/Johany I Hardly Knew You	Rough Trade	RT 174/RT 174 12"	inc extra tracks Easter Rising 1969 (U/R)
EAST WALL	APPEARING IN PERSONS/Selfish Heart (A Hard Time)	Regent	REG 1 R	12" (MIS/E)
ELLIS	Alton I DON'T KNOW WHY/Iron Rock Special All Tone	AT 004	12" (J)	
ENGLAND SUPPORTERS	The OH SWEET ENGLAND/Inst. Peak PRIDE 1	Picture Disc plus package inc badge/rosette etc. (MIS/E)		
ESQUIRE	OH LAZARUS/Inst. Down The Line	MUTE	45 12" (P)	Pic. Bag inc extra track Gimmie! Gimmie! (U/R/SP)
EXPOSE	EXPOSED TO LOVE/Dub	Arista	ARIST 12659 12" (R)	
FIRE	NEXT TIME BENEATH THE HAMMERS/Chains	SHIF	248 (E)	
FLAMING MUSSOLINI	MASKA DAN/Secret Garden Portrait	A7105	12" (P)	Pic. Bag (C)
FOX	SHY LET'S GO ALL THE WAY/Como Tu Te Llama (What Is Your Name/Reduced Remit)	Capitol	CL 403	Pic. Bag, 12CL 403 12" (P)
FRAMPTON	Peter ALL EYES ON YOU/Inst. Virgin	VS 847	Pic. Bag, 12CL 403 12" (P)	Pic. Bag (E)
FURNITURE	BRIANT MIND/Inst. SHIF BUY 241/SHIF 241 12" (E)			
GE	Norman ROLL THE DIE/STRIKER BANTON: It's A Must	Geniesounds	655 003D 12" (J)	
GEORGE	Sonia LAZY BODY/Inst. Winner WIN 03	WINIT	03 12" (J)	
GRAHAM	Jaki SET ME FREE/Stop The World	EMI	JAKI 7	Pic. Bag, 12JAKI 7 12" (P)
HARTLEY	Trevor CAN YOU FEEL THE LOVE/Inst. Sir	George	SG 033 12" (J)	
HEAVEN 17	THE FOOLISH THING TO DO/My Sensitivity	Virgin	VS 859/VS 859-12 12" (E)	
HOLT	John I LOVE YOU BABY/ Love Music	Natty Congo	NCOM 032 12" (J)	
HOOBART	BOYS BLOOM/Inst. HOW THE WEST WAS WON/Inst. I Love Me, I Love Me	Pressgang	RUM 001	Pic. Bag (U/J)
HOT	CUISINE ONE/NIGHT STAND/Inst. Supply	HQ	1 12" (C)	
HYLAND	Brian TITSY BITSY TEENY WEENY YELLOW POLKA DOT BIKINI/ROBIN LUKE: Susie Darlin'	Old Gold	OG 9598	(LIG/CP/SP)
JOURNEY	BE GOOD TO YOURSELF/Only The Young	CBS	TA 7095 12"	Pic. Bag inc 3 extra tracks Anyway You Want It/Stone In Love/Separate Ways, DA 7095 Limited Edition in double pack with AFTER THE FALL/UR
JUNE BRIDES	THIS TOWN/Inst. TAPE/Inst. Intep	IT 30	IT 30 12" (U/R)	
KENNY	Ken FEELS SO GOOD/Inst. SHIF DIZ 4 12" (A)			
KING SOUNDS	BLACK AND WHITE/Version King And I	KSIDM	006 12" (J)	
LABELLE	Patti/Michael McDONALD ON MY OWN/Inst. It Up	MCA	1045	Pic. Bag, MCAT 1045 12" (P)
LANE	Patricia I DREAMED A DREAM/ Know Carrera	CAR	389/CAR 389 12" (A)	
LARKINS	Percy MUSIC OF PASSION/Inst. Move	MSS	1 (CH)	
LAURENCE	Sherie L'AMOUR DE MA VIE/L'Amour De Ma Vie	Arista	108175 (R)	Remastered Eurovision entry
LIMAH	LOVE IN YOUR EYES/Inst. Will Tear The Soul	EMI	5558	Pic. Bag, 12EMI 5558 12" (P)
LITTLE BROTHER	NO RELATION/Inst. Rouska	COME	4 (U/R)	
LOGAN	STAB IN THE BACK/Sora Smile A.L. LOG 1	Pic. Bag	12LOG 1 12" (P)	Pic. Bag (SP) (Rescheduled)
LOVE AND MONEY	THE CANDYBAR EXPRESS/Inst. Love And Money (Dub)	Mercury	MONEY 12 12" (F)	
MATCHROOM MOB	with CHAS & DAVE SNOOKER LOOPY/Wallop (Snookered)	Rockney/Towerbell	POT 1	Pic. Bag (E)
MIAMI SOUND MACHINE	BAD SONG/Movies	Epic	A6537	Pic. Bag, TA6537 12" (C)
MODERN MIQUE	LOVE'S GONNA GET YOU/Inst. 10/Virgin	TEN	123/TEN 123 12" (J)	
MURPHY	CALLS LET'S GO/Inst. I'll Kiss You In The Desert	Genie	A7088, TA 7088 (C)	12" (Rescheduled)
MUSICAL	YOUTH PASS THE DUTCH/Inst. Genie Give You Top	Old Gold	OG 9597	(LIG/CP/SP)
NITTY GRITTY	MAN IN A HOUSE/Inst. Alarm	Greensleeves	GREED 195 12" (J)	
ORCHESTRAL MANOEUVRES IN THE DARK	IF YOU LEAVE/88 Seconds	Greenboro	Virgin	VS 843/VS 843-12 12" (E)
PAIGE	Elaine NOBODIES SIDE/Embassy Lament	RCA	CHESS 7	Pic. Bag, CHESS 7 12" (P)
PALLAS	WH OR LOSE/Just A Memory	EMI	PLS 5	Pic. Bag, 12PLS 5 12" (P)
PARK ORCHESTRA	SIMON EYE LEVEL/BRIGHTNESS & RASTRICK BRASS BAND: The Floral Dance	Old Gold	OG 9600	(LIG/CP/SP)
PEE BEE SQUAD	SCARS AND STRIPES/DJ Talking Blues (Part 2) Legacy	LVG	50	Pic. Bag, LVGT 50 12" (inc extra track (Main Event Mix))
PHYSICAL	BURNING DAY OF GLORY/Inst. MTG	MTG	1 (MIS/E)	
PLAY DEAD	RUDE DOWN/Inst. TANZ 2 12" (U/R)			
PLUMMER	Paul LOVE REVOLUTION/Version New Jerusalem (No Cat No)	12" (A)		
PRECIOUS WILSON	JEWEL OF THE HILE/Don't Take It Away	Jive	115	JIVE 115 12" (A)
PRECIOUS WILSON	JEWEL OF THE HILE/Don't Take It Away	Jive	115	JIVE 115 12" (A)
PUBLIC IMAGE	LIED TO/Inst. YES YES YES	Pic. Bag	855-12 12" (E)	
RAMONES	SOMETHING TO BELIEVE IN/CRUMMY STUFF (Double A) Baggers Banquet	BEG	157/BEG 157 12" (W)	
RANKING	Ricky DIGITAL ROCK/Dub Version	Conqueror	DHD 008 12" (J)	
RED ROSE	Anthony CAN'T KNOCK ME/Gwan Talk	Firehouse	FH 101 12" (J)	
REID	Sandra DON'T LET IT GO/Rave On	Sir	George	SG 035 12" (J)
RILEY	Marr & THE CREEPERS BABY'S ON FIRE/Inst. Intep	IT 33	IT 33 12" (U/R)	
ROBINSON	Lloyd MIDAS TOUCH/Midas Touchings	Paradise	PROF 518 12" (J)	
ROSS	Diana EXPERIENCE/Teacher	Capitol	CL 400	Pic. Bag, 12CL 400 12" (P)
ROSS	Diana & THE SUPREMES YOU KEEP ME HANGIN' ON/Inst. Come See About Me	Motown	ZB 40709	Pic. Bag, ZT 40710 12" (P)
ROSS	T.T. HE IS MINE/Inst. Version	Dione	DIO 004 12" (J)	
ROYALTY DELITE	SPEND A LITTLE TIME/Inst. Streetwave	KHAN	60	MKXAN 60 12" (A)
RUSH	Jennifer DESTINY/Right Time/Come Now	CBS	QA 6574	Limited Edition Poster Bag (C)
RYDER	RUNNER IN THE NIGHT/Ballad	10/Virgin	TEN 11	Pic. Bag (E) (Eurovision entry)
SEALS	Dan BOP/Inst. San Antonio	EMI America	EA 214	Pic. Bag (E)
SEATON	B.B. I'LL NEVER RUN AROUND/Inst. Bubbling Around	BU/BI	B1004 12" (J)	
SERENADERS	SWEET LOVING/Version	Brown	BR 007 12" (J)	
SIBBLES	Leory NEVER GONNA GIVE YOU UP/Dub Version	Rhythms	GITS	LS 005 12" (J)
SILVER	Mich IT'S TRUE/Inst. Life In The Shade	Legacy	LEGY 41	LEGY 41 12" (A)
SISTER VERNA	UP FRONT/Inst. Dub Version	Photographer	P 001 12" (J)	
SOUP DRAGONS	WHOLE WIDE WORLD/Inst. How To Fly	Subway	4-SUBWAY AT 12" (U/R)	
STAR TURN	STAR TURN FOR EUROPE (REMIX)/Star Turn On 45	Pints Star Turn	UEZS 6001 (A)	
STATE OF PLAY	NATURAL COLOURS/Inst. Lost Souls	Virgin	VS 850	Pic. Bag, VS 850-12 12" (E)
SUPERCAT	CRY FOR THE YOUTH/Boops	Techniques	WRT 02 12" (J)	
TAD & MARY ANNE	FOLLOW METAD AND MICKY: EZUNGZENG	JayDee	JD 016 12" (J)	
TAMS	The HEY GIRL DON'T BOTHER/JASON KNIGHT: Our Love Is Getting Stronger	Cosmo	CLASSIC 12 (A)	
TEASE	FIRE STARTER/Inst. A Minute/More Than A Woman	Capitol	TAV 2	Pic. Bag, 12TAV 2 12" (P)
TEASE	FIRE STARTER/Inst. A Minute/More Than A Woman	Capitol	TAV 2	Pic. Bag, 12TAV 2 12" (P)
THIRD CIRCLE	LAST NIGHT WAS THE BEST NIGHT OF MY LIFE/Inst. Rouska	COME	3 (U/R)	
THOMAS	Louise REFLEX ACTION/Inst. R&B/Red Bus	RBS	1803	Pic. Bag, RBL 1803 12" (P)
TOUCHDOWN	THE ENDZONE/Inst. Debut	DEBTX	3004 12" (A)	
TOWNSHEND	Pete GIVE BLOOD (EDIT)/Inst. Magic	Bis (Live At Brixton)	Alto	U8744/U8744 12" (inc extra track Won't Get Fooled Again (Live At Brixton) (W) (Rescheduled)
TWISTED SISTER	YOU WANT WHAT WE GOT/Stay Hungry	Warner	Bros	A9435/A9435 12" (inc extra tracks We're Not Gonna Take It/King Of The Fools (W) (U/R)
VEIL HEAVY	HEART/Inst. This Sin (Watching The Nile World Work)	Andusia	INTERNATIONAL AIR 001 12" (U/R)	
WALSH	Joe ROCKY MOUNTAIN WAY/POCO: Rose Of Cimarron	Old Gold	OG 9599	(LIG/CP/SP)
WAYNE	John CANTA/INNER VIBES: Mix Up Blender	Firehouse	FH 004 12" (J)	
WIN SHAMPOO	TEARS SUPREME/Holsters	London	LOS 85	12" inc extra track The Slider (F)
WISDOME AM I	THE SAME GIRL/Soulful Melody	Five Steps	FS 002 12" (J)	
WORLD FAMOUS SUPREME TEAM	HEY DJ/Hey DJ	Virgin	TEAM 1	TEAM 1-12 12" (E)
W.Q.B.C.	LOVE ME ANYWAY/Inst. Be Loving You	Expansion	EXPAND 1 12" (A)	
WYLLIE	Pete SINFUL/Inst. The Moon Mother	MDM/Virgin	MDM 7	Pic. Bag, MDM 7-12 12" (J)
ZAPATA	Zola DON'T TURN ME DOWN/Inst. My Love Juice	AA4	Pic. Bag	12AA 4 12" (P)
ZAPP	COMPUTER LOVE (PART 1)/Inst. Warner	Bros	WB805/WB805 12"	inc extra track Computer Love (Inst) (W)

* previously listed in alternative format

All Eyes On You	F
Am I The Same Girl	W
Appearing In Person	E
Baby's On Fire	R
Bad Song	M
Be Good To Yourself	J
Beneath The Hammer	M
Black And White	K
Boo	S
Boy's Don't Cry	C
Brilliant Mind	F
Burning Down	P
Can You Feel The Love	H
Can't Knock Me	R
Can't	W
Computer Love	W
Crummy Stuff	R
Cry For The Youth	S
Day Of Glory	P
Desire	D
Digital Rock	R
Don't Close Your Eyes	D
Don't Let It Go	R
Don't Turn Me Down	Z
Don't You Love Me	Z
Anyone	C
Exposed To Love	E
Eye Level	P
Feels So Good	K
Fire Starter	K
Follow Me	T
Give Blood	T
He Is Mine	R
Hero's Heart	R
Hey	B
Hey DJ	W
Hey Girl Don't Bother Me	T
Home	P
I Don't Know What's Wrong	H
I'm Not The One	E
I Dreamed A Dream	L
I Engineer	A
I Love You Baby	H
If You Leave	O
If You're Right	D
I'll Never Run Around	S
I'm Not The One	C
Inspiration	E
It Only Takes A Minute	T
It's A Man's World	B
It's True	S
Jive! Jive! Teeny Yellow	F
Polka Dot Bikini	H
Isvel Of The Nile	P
Just Can't Seem To Forget	B
Keep On Pushing	A
Kind Words (And A Real Good Heart)	A
L'Amour De Ma Vie	L
Last Night Was The Best	T
Night Of My Life	G
Lazy Boy	G
Let's Go All The Way	F
Let's Go	M
Love In Your Eyes	L
Love Me Anyway	W
Love Revolution	P
Love's Gonna Get You	M
Man In A House	N
Maska Dan	F
Midas Touch	R
Music Of Passion	L
Natural Colours	S
Never Gonna Give You Up	S
No Relation	N
Nobodys Side	P
Oh I Love	E
Oh My Own	D
On Sweet England	E
One Night Stand	H
Pass The Dutchie	M
Promises	A
Red Light	B
Red Skies	C
Reflex Action	T
Rocky Mountain Way	W
Run To The Stranger	G
Run To The Stranger	P
Runner In The Night	R
Scars And Stripes	P
Set Me Free	G
Shampoo Tears	W
She Knew What She Wants	B
Sinful	W
Snooker Loopy	M
Something To Believe In	R
Soft Power	B
Spend A Little Time	R
Slab In The Back	L
Star Turn For Europe	S
State Of The Heart	B
Sweet Lovin'	C
Tantalized	S
The Big Sky	B
The Endzone	T
The Endzone	T
The Foolish Thing To Do	H
The Jammie' Natural	A
This Town	J
Up Front Love	N
Welcome To Your TV	N
Whole Wide World	S
Wicked Ways	B
Win Or Lose	P
You Keep Me Hangin' On	R
You Want What We Got	T

Mon 21-Fri 25 April Single Releases: 107

Year To Date (17 weeks to 25 April 1986) Single Releases: 1,383

See New Albums for Distributors Codes

NEW ALBUMS

Distributor Codes

A—PRT 01-440 3344
 ADS—Advance 01-771 3904
 BK—Bucks 0603 626221
 BM—B.B. Magnetics 01-575 7117
 BU—Bullfinch 08894 76316
 C—CBS 01-960 2155
 CA—Capitol 01-836 3646
 CAS—Cassette 01-871 1419
 CH—Charly 01-639 6003
 CM—Celtic Music 0423 888979
 CON—Conifer 0895 441 422
 C P—Counterpoint 01-555 4321
 DIS—Discovery 067 285 406
 DMS—Dynamic Marketing Systems 01-730 7291
 DS—D. Sharp 0689 39329
 E—EMI 01-561 8722
 F—PolyGram 01-590 6044
 FA—Falling A 0255 74730
 FO—Folsom 0203 711935
 FP—Fooly 01-727 0734
 FFS—77-45512
 GI—Gypsy 01-994 8048
 GR—Geoff's Records International 01-804 8100
 GY—Greyhound 01-385 8146
 H—HR Taylor 021-622 2377
 HS—Hansel 0532 742106
 I—Carnel (Back, Rough Trade) and Fast Forward 031 225 9297
 Probe—051 236 6591
 Nine Mile—0926 881 2927
 881 1293
 Red Rhino (NH) 0904 641 415
 Revolver—0272 541291
 KI—01-381 2287
 IMP—Impex Musik 01-229 5454
 IMS—Impact Music Services (via PolyGram) 01-590 6044
 INV—Invicta Audiovisuals 0533 717211
 IRS—Independent Record Sales 01-850 3161
 (Chris Wildard)
 JETZ—Jehisoundz 0253 712453
 J—Jangle 01-359 9161
 JS—Jester 01-961 5818
 K—K-tel 01-992 8000
 KS—Kingdom 01-836 4763
 LIC—Lightning 01-969 8344
 LO—London 01-572 2936
 M—MSD 01-961 5646
 MMG—Magnum Music Group 0784-65333
 MIS—Music Industry Services 01-519 9715
 MK—0292 521241
 ML—Mainline 01-683 0330
 MO—Mole Jazz 01-778 0703
 MW—Making Waves 01-481 0593
 N—Neon 0785 41311
 NM—Nine Mile (see I)
 O—Outlet 0232 227826
 OR—Orbitone 01-965 8292
 P—Pinnacle 0689 73146
 PAC—Pacific 01-267 291778
 PID—Private Independent Distributor
 PK—Pickwick 01-700 7000
 PR—President 01-839 4672
 PROJ—Projection 0702 72281
 PVL—Palace Virgin and Guild 01-539 5566
 R—RCA 021-525 3000
 RA—Rainbow 01-589 3254
 RC—Rollercoaster 01-390 3711/0453)
 886252
 RE—Revolver 0272-541291
 REC—Recommended 01-622 8834
 RH—Rhino 01-965 9223
 RL—Red Lightnin' 037-988 693
 RM—Records Merchandisers 01-848 7511
 ROSS—Ross 08886 2403
 RR—Red Rhino (see I)
 RT—Rough Trade 01-833 2133
 SIL—Silva Screen 01-430 1317
 SM—Star Marketing Systems 01-891 6487
 SO—Stage One 0478 4001
 SOL—Soloman & Pares 0474-32711
 SP—Spartan 01-903 8223
 SI—Shado Import 01-580 34389
 SY—Sybil 01-453 0886
 SW—Swift 0474 220078
 T—Trojan 935-8323
 TB—Terry Blood 0782 620321
 TE—Tem 0708 751881
 TR—Triple Earth 01-995 7059
 V—Vato Souds 01-953 1661
 VFM—VFM Cassette Distributors 08447 731/0296 37307
 W—WEA 01-998 5929
 WRD—Worldwide Records Distributors 01-636 3925
 X—Clyde Factors 041-221 9844
 Y—Relay 01-579 6125

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

ACCEPT RUSSIAN ROULETTE Portrait PRT 26893/40-26893 (C)
 ADDERLEY, Cannonball ACCENT ON AFRICA Affinity TCAFF 148 54 22 (CH)
 ARMSTRONG, Louis STRUTTIN' WITH SOME BARBECUE Affinity AFF 10244—£4.22 (CH)
 BAKER, Anita RAPTURE Elektra 960 444-17960 444-4 (W)
 BLACK SABBATH LIVE EVIL Vertigo/Phonogram PRID 11/PRID 11 (2LP) £3.79 (F)
 BLOOD ON THE SADDLE POISON LOVE Galer OI Heaven/SHI PETE 1—£1
 BOWENS, Bobby AND The Shades Of Magic GOTTA KEEP REACHING FOR THE TOP Move MVLP 161—£3.67 (CH)
 "BURBECK QUARTET, Dave NEAR-MYTH Original Jazz Classics/fantasy (USA) OJC 2364—£3.95 (IMS)
 "BURRELL, Kenny/Jimmy RANEY TWO GUITARS Fantasy (USA) OJC 2161—£3.95 (IMS)
 BUTLER, Jerry WHATEVER YOU WANT Charly CRB 11118—£4.22 (CH)
 BUTTHOLE SURFERS REMBRANT PUSSY HOUSE Red Rhino Europe RREL 21—(1RR)
 CALVERT, Robert TEST TUBE CONCEIVED Demi Monde DMPL 1010—£3.45 (URT)
 CAMPBELL, Jo Ann MISS BETTIE Charly CR 30248—£4.22 (CH)
 CAMPER VAN BETHOVEN TELEPHONE FREE LANDSLIDE VICTORY Rough Trade ROUGH 96—(URT)
 CARROLL, Johnny & Judy LINDSEY SHADES OF VINCENT Charly CR 30249—£4.22 (CH)
 CHAINSAW HELL'S BURNING UP BoneBreaker (Germany) BOME 21—£3.69 (IMS)
 "COBB, Arnett PART TIME Fantasy (USA) OJC 2191—£3.95 (IMS)
 COLLINS, William "Bootsy" WHERE YOU GONNA BE TONIGHT Capitol EST 2012—(F)
 COTTON, James LIVE FROM CHICAGO Annapolis/Sonet SMTF 959—£3.30 (A)
 DAY, Doris THE UNCOLLECTED Hindsight HUK 2001—£2.00 (CH/SW)
 DICKENSON ALL STARS, Vic YACHT CLUB SWING 1964-65 Harlequin HUK 2045—(H/H/S/R/S/MW/SW)
 DOLE SPEED OF HOPE Play It Again Sam! BIAS 271—(1RR)
 DOSEY, Jimmy THE UNCOLLECTED Hindsight HUK 2031—£2.00 (CH/SW)
 FENNER, Freddy THE EARLY YEARS 1959-63 Krazy Kat KK 7437—(H/H/S/R/S/MW/SW)
 FIREWATER BRAND NEW VINTAGE Sundown SDLP 031/SDC 031 £3.75 (SP)
 "FISCHER CHOIR, The 40 YEARS OF THE FISCHER CHOIR Polydor (Germany) 827 474-1/827 474-4 £2.85 (IMS)
 FOREVER FOREVER AND EVER Heavy Metal America HMUSA 66—(E)
 GAP BAND BEST OF THE GAP Band Club/Phonogram JABH 15/JABHC 15 £3.69 (F)
 GARDNER, Jan THE UNCOLLECTED Hindsight HUK 204—£2.00 (CH/SW)
 "GERMAN FOLK MUSIC SUPER HIT PARADE Polydor (Germany) 819 392-2/819 392-4 £2.85 (IMS)
 "GILLESPIE, Steve ON THE LOOSE Magnum Force MLP 0411—£3.75 (SP)
 "GHARALDI TRIO, Vince A FLOWER A LOVE SOME THING Original Jazz Classics/fantasy (USA) OJC 2351—£3.95 (IMS)
 HARDING, Mike TAKE YOUR FINGERS OFF IT Moonraker MOO 1/MOOC 2 £3.45 (IMS)
 HARDING, Mike ROOTED Moonraker MOO 2/MOOC 2 £3.45 (IMS)
 HARDING, Mike BOMBERS MOON Moonraker MOO 3/MOOC 3 £3.69 (IMS)
 HARDING, Mike ROLL OVER ECIL SHARP Moonraker MOO 7/MOOC 7 £3.45 (IMS)
 HARLEM SPIRIT, SUSSER Fusion FU 0011—£3.49 (IS)
 ICHIKO CHIKO Pan East NEW LP 101 (Cassette inc extra track) £3.65 (I/M)
 IDOLS, THE AGRO CULTURE Upright UPLP 91—£3.45 (URT)
 JACKSON, BANTON, EVANS GENTLEMAN PREFER BLUES Demi Monde DMPL 1011—£3.45 (URT)
 "JACKSON, Mui & WES MONTGOMERY BAGS WESEI Original Jazz Classics/fantasy (USA) OJC 2341—£3.95 (IMS)
 JACKSON, Willis COOL GATOR Fantasy (USA) OJC 2201—£3.95 (IMS)
 JAMES, Harry THE UNCOLLECTED Hindsight HUK 1501—£2.00 (CH/SW)
 JONES, Spike THE UNCOLLECTED Hindsight HUK 1851—£2.00 (CH/SW)
 KENTON, Stan THE UNCOLLECTED Hindsight HUK 1951—£2.00 (CH/SW)
 KIDS IN THE KITCHEN KIDS IN THE KITCHEN Sine 925 377-1/925 377-4 (W)
 KITARO TOWARDS THE WEST Polydor 829 006-1/829 006-4 £3.69 (F)
 KROKUS CHANGE OF ADDRESS Arista 207 647/407 647 (R)
 LAMINE, Frank THE UNCOLLECTED Hindsight HUK 1981—£2.00 (CH/SW)
 LANCE, Major LIVE AT HINXLEY Torch TORL 1—(CH)
 LIVING DEAD METAL REVOLUTION EarthShake (Germany) ES 40121—£3.69 (IMS)
 LOMBARDO, Guy THE UNCOLLECTED Hindsight HUK 187—£2.00 (CH/SW)
 MARINO THE BAND WANNA KEEP YOU SATISFIED L.R.M. Records L.R.M. 1001—(SP) Re-issued
 MARTIN, Mel And The Listen SHE WHO LISTENS Move MVLP 151—£3.67 (CH)
 MCVEA QUINTET, Jack NOTHIN' BUT JAZZ 1962 Harlequin HUK 2046—(H/H/S/R/S/MW/SW)
 "MINTAL AS ANYTHING FUNDAMENTAL Epic EPC 26836/40-26836 (C)
 "MINGAS, Charles RIGHT NOW LIVE AT THE WORKSHOP Original Jazz Classics/fantasy (USA) OJC 2371—£3.95 (IMS)
 "MONK, Thelonious THELONIOUS ALONE IN SAN FRANCISCO Fantasy (USA) OJC 2311—£3.95 (IMS)
 "MONTGOMERY, Wes SO MUCH GUITARI Original Jazz Classics/fantasy (USA) OJC 2331—£3.95 (IMS)
 MOODY BLUES, THE OTHER SIDE OF LIFE Polydor POLD 5189/POLDC 5189 £3.69 (F)
 NELSON, Bill GETTING THE HOLY GHOST ACROSS Portrait PRT 26402/40-26402 (C)
 NELSON, Willie THE PROMISED LAND CBS 26852/40-26852 (C)
 NEW YORK DOLLS THE NEW YORK DOLLS Princes PRID/PRDC 12 (2LP) £3.79 (F)
 ONENESS OF JUJU ELECTRIC JUJU NATION Move MVLP 141—£3.67 (CH)
 "ORIGINAL SOUNDTRACK HATARI (HENRY MANCINI) Vmlilo (Spain) VINILO 43595 (SIL)
 "ORIGINAL SOUNDTRACK SODOM & GOMORRAH (MIKLOS ROZSA) Vmlilo (Spain) VINILO 43755—(SIL)
 "ORIGINAL SOUNDTRACK THE CARDINAL (JEROME MOROSI) Vmlilo (Spain) VINILO 43754 (SIL)
 "ORIGINAL SOUNDTRACK 1960 (ENNIO MORRICONE) Vmlilo (Spain) VINILO 43758 (SIL)
 RAY, Low CLASSIC BLUE Moon BHM 905—£2.99 (SP)
 RUSH, Jennifer MOVIN' CBS 26710/40-26710 (C)
 SECOMBE, Harry IF I RULED THE WORLD Philips/Phonogram TIME 14/7TIME 14 £2.12 (F)
 SEIGEN SEIGEN Pan East NEW LP 100/NEWMC 100 (Cassette inc extra track) £3.65 (I/M)
 SHAW, Arnie THE UNCOLLECTED Hindsight HUK 1761—£2.00 (CH/SW)
 SHERW KINGS SAD BUT TRUE Thin Sliced SLICE 107—£2.43 (URT)
 SHREVE, Peter ASHLEY Phonogram TIME 15/TIMEC 15 £2.12 (F)
 SURVIVOR VITAL SIGNS Scotti Brothers SCT 26126/40-26126 (C)
 UT CONVICTION Out OUTRO 31—£3.45 (URT)
 VARIOUS BLACK BANDS ON FILM 1928-35 (Inc Chick Webb, Noble Sissle) Harlequin HUK 2038—(H/H/S/R/S/MW/SW)
 VARIOUS CUTTIN' A GROOVE Vinyl Mania HQLP 11—£3.67 (CH)
 VARIOUS ELECTRO 12 Street Sounds ELST 12/2C ELC 12 (A)
 VARIOUS EUROBEAT Street Sounds EBAT 1/2C BET 1 (A)
 VARIOUS JAZZ & HOT DANCE CANADA 1914 (Inc Duke Peterson, Myrie Sultan) Harlequin HUK 20231—(H/H/S/R/S/MW/SW)
 VARIOUS JAZZ & HOT DANCE IN THE NETHERLANDS 1910-50 (Inc AVRO Band, Fran Wauters) Harlequin HUK 20221—(H/H/S/R/S/MW/SW)
 VARIOUS MAGNETIC NORTH (incl. Cabaret Voltaire, Residents, Einsturzende Neubauten, plus Full Colour book) Touch T5. (Cassette) £9.99 (URT)
 VARIOUS MOVE INTO SOUL PART 6 Move MVLP 131—£3.67 (CH)
 VARIOUS STREET SOUNDS GOTA GO-GO Street Sounds SSGO 1/2CGO 1 (A)
 VARIOUS THE NORTHERN SOUL STORY VOL 1 Soul Supply LPSD 107—(2LP) £4.68 (CH)
 VARIOUS THE BEST OF THE SWET BANDS Hindsight HUK 31 £2.00 (CH/SW)
 WAINFRIED, Richard MEGATONE Thunderbolt THBL 0311—£3.75 (SP)
 WALLER, Fats HONEY ON THE MOON Meteor MTM 0091—£2.99 (SP)
 YEH YEH NO FUN ON THE LAWN LAWN LAWN Buggum Records BADD 21—£2.43 (1RR)
 5 RED CAPS VOLUME 2 Krazy Kat KK 7991—(H/H/S/R/S/MW/SW)

COMPACT DISCS

"BRADY, Paul BACK TO THE CENTRE Mercury/Phonogram 826 809-2 (Compact Disc) £6.79 (F)
 "COLTRANE, John COLTRANE Fantasy (USA) FCD 6357105 (Compact Disc) £8.95 (IMS)
 "COSTELLO, Elvis 10 BLOODY MARY'S & 10 HOW'S YOUR FATHERS Demon FIEND CD 27 (Compact Disc) £7.29 (MW/F)
 "DAVIS, Miles COOKIN' WITH THE MILES DAVIS QUINTET Fantasy (USA) FCD 6367094 (Compact Disc) £8.95 (IMS)
 "DEPECHE MODE BLACK CELEBRATION Mute CD STUMM 26 (Compact Disc) £6.08 (URT/SP)
 "DREW YEO, Kenny KENNY DREW TRIO Fantasy (USA) FCD 631224 (Compact Disc) £8.95 (IMS)
 "EVANS, TRIO, Bill EVERYBODY DIGGS BILL EVANS Fantasy (USA) FCD 6431129 (Compact Disc) £8.95 (IMS)
 "EVANS, TRIO, Bill PORTRAIT IN JAZZ Fantasy (USA) FCD 6301162 (Compact Disc) £8.95 (IMS)
 "FERRY, Bryan/ROXY MUSIC STREET LIFE EG/Polydor 829 136-2 (Compact Disc) £6.79 (F)
 "52nd STREET CHILDREN OF THE NIGHT 10/Virgin DIDCD 25 (Compact Disc) £6.70 (E)
 "ICHIKO CHIKO Pan East NEW CD 101 (Compact Disc) £7.05 (Nine Mile)
 "JACKSON, JERMAINE MONK'S MUSIC Fantasy (USA) FCD 631224 (Compact Disc) £8.95 (IMS)
 "KELLY TRIO/SEXTET, Wynton KELLY BLUE Fantasy (USA) FCD 6331142 (Compact Disc) £8.95 (IMS)
 "MARTYN, John PIECE BY PIECE Island CID 9807 (Compact Disc) £6.95 (E)
 "MODERN JAZZ QUARTET DJANGO Fantasy (USA) FCD 6397057 (Compact Disc) £8.95 (IMS)
 "MONTGOMERY, Wes FULL HOUSE Fantasy (USA) FCD 632 943 4 (Compact Disc) £8.95 (IMS)
 "MONTGOMERY, Wes CALIFORNIA DREAMING Polydor 827 842-2 (Compact Disc) £6.79 (F)
 "MONK, Thelonious WITH JOHN COLTRANE THELONIOUS MONK WITH JOHN COLTRANE Fantasy (USA) FCD 634946 (Compact Disc) £8.95 (IMS)
 "O.B.D. ORGANIZATION Virgin DIDCD 6 (Compact Disc) £6.70 (E)
 "RAINBOW FINAL VINYL Polydor 827 987-2 (Compact Disc) £6.79 (F)
 "SAKUMA, Masahide USA Pan East NEW CD 102 (Compact Disc) £7.05 (Nine Mile)
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Jazz

Jazz

Jazz

R&B

Jazz

Jazz

Country

MOR

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Folk

Folk

New Age

Jazz

Country

Country

MOR

New Age

Jazz

MOR

Jazz

Cassette

Jazz

New Age

Jazz

Jazz

Jazz

New Age

New Age

Jazz

TOP US ALBUMS

1*	1	WHITNEY HOUSTON, Whitney Houston	Arista
2	2	HEART, Heart	Capitol
3*	13	5150, Van Halen	Warner Bros.
4	3	PROMISE, Sade	Portrait
5*	5	FALCO 3, Falco	A&M
6*	8	PRETTY IN PINK, Soundtrack	A&M
7	6	THE ULTIMATE SIN, Ozzy Osbourne	CBS Associated
8	4	SCARECROW, John Cougar Mellencamp	Riva
9*	21	DIRTY WORK, Rolling Stones	Columbia/CBS
10	7	BROTHERS IN ARMS, Dire Straits	Warner Bros
11	9	WELCOME TO THE REAL WORLD, Mr Mister	RCA
12*	14	DIFFERENT LIGHT, Bangles	Columbia/CBS
13	11	LISTEN LIKE THIEVES, INXS	Atlantic
14*	N	PARADE, Prince & The Revolution	Paisley Park
15*	18	RIPTIDE, Bob Palmer	Island
16	10	THE BROADWAY ALBUM, Barbra Streisand	Columbia/CBS
17	15	NO JACKET REQUIRED, Phil Collins	Atlantic
18	12	KNEE DEEP IN THE HOOPLA, Starship	Grunt
19*	22	PLAY DEEP, The Outfield	Columbia/CBS
20*	50	TURBO, Judas Priest	Columbia/CBS
21	16	PICTURES FOR PLEASURE, Charlie Sexton	MCA
22	19	AS THE BAND TURNS, Atlantic Starr	A&M
23	23	LIVES IN THE BALANCE, Jackson Browne	Asylum
24	24	GREATEST HITS, Alabama	RCA
25	26	CONTROL, Janet Jackson	A&M
26	20	NERVOUS NIGHT, The Hooters	Columbia/CBS
27	17	AFTERBURNER, ZZ Top	Warner Bros
28	27	IN SQUARE CIRCLE, Stevie Wonder	Tamla
29	25	ONCE UPON A TIME, Simple Minds	A&M/Virgin
30*	31	PRIMITIVE LOVE, Miami Sound Machine	Epic
31*	34	MASTER OF PUPPETS, Metallica	Elektra
32	33	ALL FOR LOVE, New Edition	MCA
33	30	MIKE & THE MECHANICS, Mike & The Mechanics	Atlantic
34*	57	THE SECRET VALUE OF DAYDREAMING, Julian Lennon	Atlantic
35	29	BORN IN THE U.S.A., Bruce Springsteen	Columbia/CBS
36	36	HIGH PRIORITY, Cherrelle	TABU
37	38	SONGS FROM THE BIG CHAIR, Tears For Fears	Mercury
38*	N	PLEASE, Pet Shop Boys	EMI-America
39	39	KING OF AMERICA, The Castella Show	Columbia/CBS
40	40	HOW TO BE A ZILLIONAIRE, ABC	Mercury

BULLETS 41-100

41*	43	LET'S GO ALL THE WAY, Sly Fox	Capitol
46*	47	TUFF ENUFF, The Fabulous Thunderbirds	CBS Associated
47*	N	LIKE A ROCK, Bob Seger & The Silver Bullet Band	Capitol
48*	56	OUT OF AFRICA, Soundtrack	MCA
53*	53	THE KNIFE FEELS LIKE JUSTICE, Brian Setzer	EMI-America
54*	55	PRECIOUS MOMENTS, Jermaine Jackson	Arista
63*	72	FINE YOUNG CANNIBALS, Fine Young Cannibals	I.R.S.
64*	65	UP AND DOWN, Opus	Polydor
65*	70	THE COLOUR OF SPRING, Talk Talk	EMI-America
69*	N	BIG WORLD, Joe Jackson	Capitol
70*	76	DOWN AND OUT IN BEVERLY HILLS, Soundtrack	MCA
73*	78	9 1/2 WEEKS, Soundtrack	Capitol
76*	84	LITTLE MISS DANGEROUS, Ted Nugent	Atlantic
80*	195	KATRINA AND THE WAVES, Katrina And The Waves	Capitol
83*	93	THE BIG PRIZE, Honeymoon Suite	Warner Bros
88*	94	SKIN ON SKIN, Vanity	Malown
95*	177	ABSOLUTE BEGINNERS, Soundtrack	EMI-America
97*	125	THE JETS, The Jets	MCA

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.

Chart courtesy Billboard April 19th 1986

Mon 21-Fri 25 April 1986 Album Releases: 94 Compact Discs: 26
 Year to Date (17 weeks to 25 April 1986) Album Releases: 1516 Compact Discs: 229

Muti signs for operatic works

EMI, LA Scala Milan, and the large Italian commercial group ENI have agreed a five year sponsorship collaboration with the conductor Riccardo Muti to cover four large-scale operatic recordings and Verdi's Requiem.

Though financial details have not been disclosed, it has been revealed that Verdi's La Forza del Destino, currently in production at

La Scala, will be the first work to be recorded — the sessions take place in July — followed by the Requiem.

This will be recorded in San Marco itself — the site of the premiere performance — and, feels Muti (who has recorded the work before) will prove a worthwhile addition to the catalogue, despite the numbers of recordings of the work already available.



RICCARDO MUTI: operas pending.

Historic recordings out on Pearl

ONE OF the most significant historical releases of this year is to come from Pearl Records next month heading a list which also includes the second record from former BBC Young Musician Of The Year winner, oboist Nicholas Daniels.

The historical release is a nine-LP box set titled Pupils Of Clara Schumann, and it comprises an enterprising compilation of recordings from three pianists, Fanny Davies, Ilona Eibenschutz and Adelina de Lara.

What is so important about the set, explains Pearl director John Waite, is that it documents a style of piano playing that was established shortly after Beethoven — yet the recordings themselves were actually made at the beginning of

the LP era.

For Clara Schumann, widow of the composer, taught well into the latter part of the 19th century, and both Ilona Eibenschutz and Adelina de Lara were still actively playing in their eighties — and were thus able to make these historical recordings.

They play music by Schumann, Beethoven and Chopin "reproducing more or less closely a musical outlook nearly contemporary with Beethoven," and represent, claims Waite, the "earliest school of piano playing preserved by the gramophone."

The set (CLA 1000, with extensive notes by the scholar Jerrold Northrop Moore) will be of particular interest to record libraries as well as private collectors.

Nicholas Daniel's new record is called The Virtuoso Oboe, but will also be of more specialist appeal, as it contains three 20th century works by English composers. Paul Patterson's Duologue. Finzi's Interlude, and the recently-discovered Oboe Sonata by Herbert Howells.

Daniel plays with the pianist Julius Drake, and can expect some spin-off from the BBC Young Musician Of The Year programme currently running on BBC TV. The works, incidentally, are all receiving their premiere recordings (SHE 591).

Vocal collectors will be interested in the first solo recital of the soprano Valerie Masterson, best known, perhaps, for her opera recordings with the English National Opera.

Hyperion expansion for CD catalogue

TWELVE OF the 20 additions to Hyperion's CD catalogue originally planned for release this month are now available.

Among them is Echoes Of A Waterfall, Romantic Harp Music Of The 19th Century played by Susan Drake (CDA66038), one of Hyperion's best-sellers; and the volume of choral music by Victoria sung by the Choir Of Westminster Cathedral which won the Gramophone Award for Renaissance Music last year (CDA66114).

The subsequent Choir Of Westminster release, Treasure Of The Spanish Renaissance, which con-

tains some searingly beautiful vocal music is also now available on CD (CDA66168), as is the collection of 20th Century Organ Fireworks played by Christopher Herrick on the organ of Westminster Abbey (CDA66121).

Saydisc's Amon Ra early music label has also been catching up with back catalogue CD transfers — the satisfying Bach Lute Music played by Nigel North (CD SAR23) and the Flute Collection (CD SAR19) are both now available, the unusual volume of Chinese music Like Waves Against The Sand (CD SDL 325).

New label launched for NW musicians

A NEW label based on musicians active in the North West has released its first three titles — on tape only. Called Musette, it is the brainchild of Laurence Perkins — the bassoonist who has recorded for Hyperion in the past — and administrator John Whibley.

"Almost every major record company is London based with the exception of Nimbus, and we think that is a bit unbalanced," says Per-

kins.

The first three releases are based on popular repertoire, and comprise Serenade For Strings (MST/C 1001) with works by Tchaikovsky, Mozart and Rossini played by the Goldberg Ensemble; Tchaikovsky's Souvenir de Florence and Arensky Variations (MST/C1002); and Serenades From Old Vienna, (MST/C1003). Distributed by H R Taylor.

Tape angel for Sequence releases

THE SECOND release from Derek Lawson's new classical label Sequence comes this month with three new recordings and a selection of reissues from deleted catalogues — but with the emphasis on tapes rather than LPs.

The new titles all involve unusual music. The violinist Mischa Lefkowitz plays Mozart's Violin Concerto No. 5 with the English Chamber Orchestra conducted by Boris Brott, but the main attraction will be its coupling — the world premiere recording of Giardini's Violin Concerto in A major. This is available on LP and tape, on SEQ 11504.

The other two new titles are both tape-only releases. Musiqua Antiqua directed by Michael Uridge plays James Hook's Pleasure Gardens — music by the 18th century director of music at Vauxhall (ZC SEQ 11503), and the Clara Wieck Trio play music by Schumann's wife, Clara Wieck (ZCSEQ 31501).

All Sequence's top-price product has an rrp of £5.98, and is distributed by PRT.

There are seven re-releases from the Oryx label, including a volume of popular Chopin pieces played by the English pianist Anthony Goldstone (ZCSEQ 22505).

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BBC funds for country TV series

THE BBC is co-funding a country music series produced by the independent Diverse Production company, writes Chris White. The Corporation is to pick up a "substantial" slice of the budget for the six-part series Country Stations devised by Graham Walker of Diverse, leaving the company to fund the rest overseas.

Diverse's Jed Leventhall says: "We are looking to areas of Europe where country music has an established or growing audience, such as Holland where record sales are high. We'd like to co-produce or finance in Europe but we don't discount US involvement."

John Reynolds, the BBC's General Manager of Co-Productions, says: "This is one of the ways in which we hope to work increasingly with the independent sector in the UK. It's a good idea which arrived at the right time for us."

Begley to head music festival

MORE THAN 20 country acts have been booked for the All British Country Music Festival which takes place in Worthing over the August Bank Holiday weekend, among them Northern Ireland's Philomena Begley and the Raymond Froggatt Band. Bluegrass By The Shore will be the Saturday afternoon theme and will feature Tom Travis' Bluegrass Band. Joining Begley on the Saturday evening will be CJ Cody, founder of Country Talent Contest winning band Whitewater, and the winning band from the 1986 All British Country Music Talent Contest.

Bobby Bare set for UK tour

BOBBY BARE returns to the UK next month for a 23-date nationwide tour with Billie Jo Spears, and it's preceded by a 20-track compilation, The Best Of Bobby Bare, on Nightlite Records, the label recently set up by ex-Magnum Music

Group managing director Adrian Owllett and distributed through Charly. Two other new compilations which have recently hit the market are Castle Communications' You'll Never Walk Alone featuring Oakridge Boys material, and Big Town featuring Conway Twitty.

Firewater signs with Magnum

THE MAGNUM Music Group have signed Firewater, the UK contemporary country band who have received numerous awards over the last year. Their first LP, Brand New Vintage, has been recorded in London, and they'll be doing a 50-date tour to support its release. A single Crazy was released last week, and MMG managing director Nigel Molden believes that they could be the first UK country band to establish themselves in the chart.



CONWAY TWITTY: Big Town compilation

Tucker time

TANYA TUCKER has been picking up airplay with her first single for Capitol Records, One Love At A Time which is taken from her soon-to-be-released album Girls Like Me. The number has been co-written by Paul Davis whose credits include Marie Osmond's number one country single Meet Me In Montana, with Paul Overstreet.



BILLY JO SPEARS: touring with Bobby Bare

TOP 30 COUNTRY MUSIC ALBUMS

19 April, 1986



- 1 **THE BEST OF EAGLES**
The Eagles Asylum EKTS (W)
- 2 **THE KENNY ROGERS STORY**
Kenny Rogers Liberty EMTV 39 (E)
- 3 **HOTEL CALIFORNIA**
The Eagles Asylum K 53051 (W)
- 4 **NEW MOVES**
Don Williams Capitol EST 2004 (E)
- 5 **SWEET DREAMS**
Patsy Cline MCA MCG 6003 (F)
- 6 **20 OF THE BEST**
Jim Reeves RCA International NL 89852 (R)
- 7 **THEIR GREATEST HITS 71-75**
The Eagles Asylum K 53017 (W)
- 8 **DR HOOK'S GREATEST HITS**
Dr Hook Capitol EST26037 (E)
- 9 **BOXCAR WILLIE**
Boxcar Willie MCA MCF 3309 (F)
- 10 **FOUR STAR COUNTRY**
J. Cash/M. Haggard/W. Nelson/W. K. Kristofferson K-Tel NE 1278 (K)
- 11 **RHYTHM AND ROMANCE**
Rosanne Cash CBS CBS 26366 (C)
- 12 **LIVE IN LONDON**
Ricky Skaggs Epic EPC 26618(C)
- 13 **WILL THE WOLF SURVIVE**
Waylon Jennings MCA MCF 3308 (F)
- 14 **DOLLY PARTON'S GREATEST HITS**
Dolly Parton RCA PL 84422 (R)

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Brenda Lee MCA LETV 1 (F)
- 16 **THE VERY BEST OF DON WILLIAMS**
Don Williams MCA MCG 4014 (F)
- 17 **OLD WAYS**
Neil Young Geffen GEF 26377 (W)
- 18 **WAYLON AND WILLIE**
Waylon Jennings/Willie Nelson RCA International NL 85134 (R)
- 19 **ONE OF THESE NIGHTS**
The Eagles Asylum K 53014 (W)
- 20 **SOMETHING SPECIAL**
George Strait MCA MCF 3306 (F)
- 21 **COUNTRY'S GREATEST HITS**
Various Atlantic Gap Island CDH 1 (E)
- 22 **DESPERADO**
The Eagles Asylum K 53008 (W)
- 23 **20 OF THE BEST**
Charley Pride RCA International NL 89848 (R)
- 24 **THE VERY BEST OF THE EVERLY BROTHERS**
The Everly Brothers Warner Bros K 46008 (W)
- 25 **BOXCAR WILLIE COLLECTION**
Boxcar Willie Spartan SPLP 005 (SP)
- 26 **ROCKIN' WITH THE RHYTHM**
The Judds RCA PL 87042 (R)
- 27 **THE CRYSTAL GAYLE SINGLES ALBUM**
Crystal Gayle United Artists UA9 30287 (E)
- 28 **SECOND HAND HEART**
Gary Morris Warner Bros 9253921 (W)
- 29 **THE TROUBLEMAKER**
Willie Nelson CBS CBS 32770 (C)
- 30 **IN CONCERT**
Tom T. Hall RCA International NL 84749 (R)

Dooley's

D I A R Y

TOP OF The Pops executive producer **Michael Hurll** is remaining remarkably sanguine amidst the great flurry of other music activity on the box, reasoning that with 10 1/2m viewers — the best figure for four years — TOTP has little reason to worry... Honeymoon periods don't last long in the music business, do they? Talk of the **Bell Group** selling off PRT is resurfacing already, with three companies said to be in the running... EMI spent last week setting the world to rights when more than eighty top executives from all territories descended upon the picturesque Gleneagles Hotel in Scotland, with chairman **Bhaskar Menon** painting a tough, realistic, yet positive picture of the future of the music industry. More details of that, tales of lost underpants and other blackmail evidence in next week's issue... Expect changes at the **Bron Agency**... **Chrysalis** firmly denies any interest in buying Spartan distribution... The Ivor Novello Awards were, as always, splendidly organised by **Wayne Bickerton**. In picking up one of two awards, **Elton John** made what seemed to be a warm tribute to the late Dick James, his recent court adversary. But son **Stephen James** is not happy with John's public disclaimer that what happened in court was "just business" and insists: "I hope it remains on Elton John's conscience for the rest of his life"... What do you think so far of Radio Two's shift towards easy listening, spearheaded by the introduction of **Derek Jameson** with only 20 per cent of output comprising current singles? Do they mean MOR? they surely do, and if you were in any doubt about the shift away from Radio One's pop, Dooley can reveal that a new senior Radio Two exec enquired "Who's Midge Ure?" at the Ivor Novello Awards... With a version of **Frank Sinatra's** "new" single **Strangers In The Night** on the Beeb's non-PPL play list, it seems a fair bet that **Ole Blue Eyes** is set for another hit...

WHAT A fuss over whose idea the musical Time really was — Smells rather like a **Peter Thompson** PR scam to take attention off the unflattering notices. **Dave Clark** should worry — the show already has £1m-worth of advance bookings... And EMI's "first" claim for Time's hologram sleeve is scoffed at by Dep International which reckons that UB40 sported an expensive hologram on their UB44 LP four years ago... BMI London rep **Bob Musel** is bemused by the unfortunate timing of ASCAP's announcement of record earnings at a time when both organisations are fighting moves in Washington to end blanket licensing of US TV's use of music... Also in the US, rival media giants CBS and NBC have been slugging it out following an NBC report that CBS Records group head **Walter Yetnikoff** was involved in vetoing an industry investigation into record promotion practices... Welsh specialist label **Sain** (where Aled Jones started his career) is facing fines or even imprisonment of its directors for their refusal to submit accounts in anything but Welsh.



ELTON JOHN and Bernie Taupin receive their Ivors for the Best Song Musically & Lyrically winner **Nikita** from Rolling Stone **Bill Wyman**.



LIONEL BART is greeted by actor **Ron Moody**, who presented him with the **Jimmy Kennedy Award**.



ROLAND ORZABAL of **Tears For Fears** acknowledges the applause for his award as **Songwriter Of The Year**.



A HAPPY **Tim Rice** receives his award for **I Know Him So Well**, the Best Selling A Side, from **Sarah Greene**. **Bocu Music's Carole Broughton** is the smile in between.



ERIC CLAPTON (left) gets a handshake and an award from **Radio One Controller Johnny Beerling** on behalf of **Phil Collins** (touring overseas) for the **Most Performed Work, Easy Lover**.

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COMMENT

Let the talent talk



Whatever the outcome of the blank tape levy issue — and the latest signs were of good news for the record industry — now is the time to set such lofty thoughts to one side for a time in order to concentrate on consolidating the UK industry's remarkable position as a pre-eminent talent source.

Let the talent do the talking and the UK industry could capitalise on the terrific inroads made into the massive US market, now providing our highest profile since the Sixties. These things tend to be cyclical and the UK could very quickly lose its impetus and influence. Yet interestingly enough the greatest challenge to the UK's talent strength may not come from the US this time.

The biggest danger is that British music could be swallowed up in a general trend towards pan-European pop which doesn't necessarily have to break out first in this market. There is an opening for Euro pop whose first language just happens to be English simply because it's a prerequisite for breaking into the all-important US market, and the UK could become

regarded as just one component of the pan-European territory.

As the stakes get higher for breaking into the UK chart, companies will start to look elsewhere to develop and break new talent. There's only one way to prevent that — make sure the consistent level of new talent in this country remains so high and in sufficient quantity that nobody would think of looking anywhere else.

It's not meant to sound merely jingoistic when I point out that while other areas of manufacturing are becoming increasingly eroded, we're still very good at making hit records, so let's stick with it.

David Dalton



ARISTA EXECUTIVES line up with **Steve Howe** and **Steve Hackett**, the nucleus of new signings **GTR**. Standing are product manager **Chrisse Harwood** and band manager **Brian Lane**. Seated are Arista MD **Brian Yates**, **Howe**, **Hackett** and A&R director **Jeff Gilbert**.



OUTSTANDING IN their fjord: Norwegian trio **A-Ha** look forward to their world tour with manager **Terry Slater** (second left) and promoter **Mel Bush** (second right).

Max Needham

YOU WILL find **Waxie Maxie**, who died last week, listed in several categories of the **Music Week Directory** — he liked to put himself about. But with his winkle pickers, his withered quiff and his love of rock 'n' roll, he was a bit like **Dr Who** — a likeable character out of his time, writes **David Dalton**.

He was always full of ideas — his "rent-a-Ted" to be sick on your carpet and rough up your party guests" was one of the more bizarre — but sadly few people with money were in step with his way of thinking, and he eked out a living doing PR and writing about his beloved rock 'n' roll heroes, sup-

plemented in recent years by the odd salacious piece in girlie mags.

He would always get you to the phone by announcing himself as the MD of CBS, EMI, or whatever and when you picked up the call, he would giggle: "Hello, Max here..."



STAND STILL you 'orrible lot: The **Young Ones** celebrate (if that's the right word) their gold single success for **Living Doll** with **Cliff Richard**, **WEA execs** and producer **Stuart Colman**.

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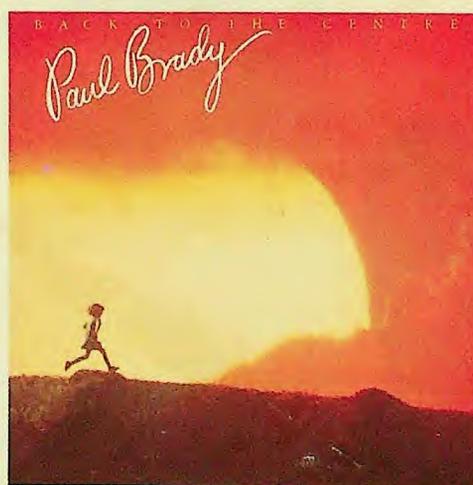
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