

2)

# MUSIC WEEK



£1.50 U.S.\$5

ISSN 0265-1548

RCA's New Product plus an indie's soccer scoop 3  
Montreux: Capital Radio's Tony Hale (below) attacks the music industry 4



Cartel puts a face to The Chain With No Name 6  
Indie chart 9

## INSIDE

Classical: reviews of the latest releases 10  
Albums, singles charts 11, 14  
A&R: Flesh (right), Woodentops, The Bible, plus folk chart and reviews Starts 12  
Disco: chart, news plus James Hamilton Starts 20  
Country: news and reviews plus chart 23  
Retailing: another concert ticket link-up 26



Music On Video: noisy pictures plus chart 26  
Go for gold 27  
Who's Dooleying who? 27  
Comment: smart lad wanted; apply within 27

## EMI's Swindon CD plant on-line

THIS IS the sharp end of EMI's new CD operation, the first manufacturing facility to be established in the UK by a major record company. Officially opened tomorrow (Thursday), the plant has been producing discs at around 15 per cent capacity for several weeks. EMI is now anxious to introduce 24-hours-a-day working and attain its

12m-discs-a-year capacity as quickly as possible.

The factory is based alongside video disc production facilities at Swindon and has been built using standard equipment from Toshiba-EMI in Japan, a company Thorn EMI has a stake in.

Automation is such that less than 100 jobs are being created at the plant.

● ALSDORF: WEA is setting up a compact disc production test line in its factory here next month on an experimental basis. The objective is to establish a CD production facility by September and attain an

annual capacity of 2-4m CDs with effect from 1987.



# Amstrad case 'to go to House of Lords'

A DECISION on whether Amstrad has broken the law with the marketing of its twin-cassette systems is likely to be made by the highest court in the UK, the House of Lords.

The BPI is confident that its agile legal footwork in a court hearing on Thursday of last week will mean that it has secured a hearing on both the civil and criminal aspects of the case before the Law Lords.

Says legal adviser Patrick Isherwood: "Our success on Thursday in obtaining permission to amend our claim against Amstrad means that the whole matter is opened up again. There is now a realistic prospect that it can go to the House of Lords on all points both civil and criminal.

"Our only aim from the outset has been to resolve this matter but it has become procedurally very complicated. However, the issues are of considerable importance even outside the sphere of home-taping. There are serious implications for all copyright owners in a case which involves the manufacture of a machine which can be used to infringe someone's rights and the marketing of that machine

in a way which draws attention to the fact that it has this facility."

The action against Amstrad is for injunctions and damages and the named plaintiffs are CBS, EMI and Chrysalis as representatives of the BPI and MRS memberships. The action's route to the House of Lords is through a legal device based on

the amendment of the claim and is a short cut through normal legal processes.

As well as granting permission for the claim to be altered, Mr Justice Whitford on Thursday also refused to grant Amstrad's applica-

TO PAGE FOUR ►

## Fall-out threat hits US acts

AMERICAN ACTS planning tours in the UK are more worried about the Chernobyl nuclear accident than they were about the Libya crisis.

That is the consensus from concert promoters who are dismissing national press stories about the effects of the raid on Tripoli leading to a mass of cancellations as sensationalism.

"They are more worried about fall-out than about bombs," says MCP director Maurice Jones. "The Libyan thing was not a problem for us and it's not affected crowds. It didn't stop anybody going to the cup final on Saturday so why should it stop anybody going to a show."

Jones, who currently has American Ronnie James Dio on tour in the UK, adds: "These stories were just something for the press to write about."

Asgard managing director Paul Fenn says: "Some of the American bands are scared stiff about Chernobyl. Every TV programme in the US makes out that we're living under a cloud of radio-active dust."

"Those bands that are reasonably politically aware or who have been here before are all right but the others are scared. If they've already signed up to play, they will honour the contract but it's not a good time to start ringing people and asking them if they want to tour in September."

## All-night Music TV

WITH ALL-NIGHT music television set to become a UK reality when Yorkshire TV begins showing Music Box next month, the avenues of exploitation for record companies, national retail chains and local independents alike are set to be thrown wide open.

Although an initial wait-and-see response is anticipated, while viewing figures and sales reaction to videos shown are assessed, if the remaining ITV companies come into line within the "four or five months" anticipated, the shape of promo exploitation and product advertising could be radically altered by the autumn.

"All-night music television will be of benefit to the record industry as a whole," said Music Box majority shareholder and Virgin Group chairman Richard Branson. "All the people we've spoken to in the record industry have been very excited about it. More money is going to be earned by everybody."

Yorkshire, which along with Granada owns the remainder of Music Box shares, has been granted an initial three month experimental transmission period by the IBA. But speaking at a press conference on

his Little Venice houseboat, Branson said he felt confident it would then be extended indefinitely.

In addition to the potential 6m viewers provided by the Yorkshire region, Music Box is hopeful that it will also be reaching the 20m-strong Thames region when transmissions begin in June. The satellite station's programming will be rebroadcast seven days a week between close-down at around midnight and when TV-am goes on the air at 6.15am.

## It's Ambrose

MCA HAS ended its long search for a UK managing director with the appointment of Dave Ambrose, director of A&R at EMI. And at the same time Lou Cook, who has been caretaking the post, will take up the permanent position of chairman of the UK company in addition to his role as president of international.

This means that the international division will be centred on London, with Stuart Watson moving up to vice president of international in charge of MCA's relationship with WEA International.

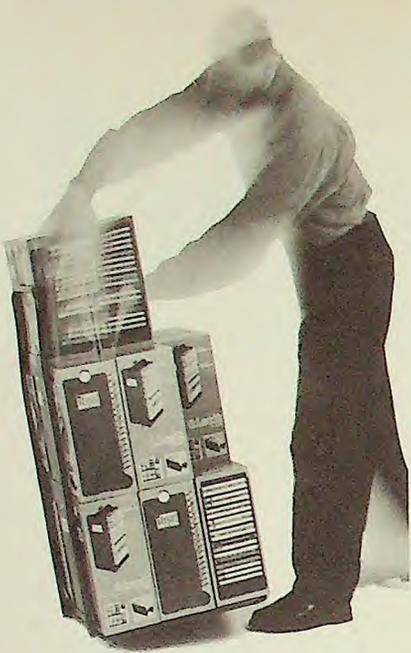
# ROD STEWART • LOVE TOUCH

THE NEW SINGLE - OUT NOW! • W8668/T

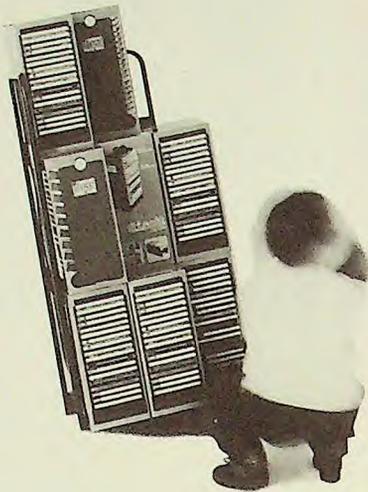


DISTRIBUTED BY WEA RECORDS LTD. A WARNER COMMUNICATIONS COMPANY. ORDER FROM THE WEA TELE-ORDER DESK 01-998 5929 OR FROM YOUR WEA SALESMAN/TELE-SALES PERSON.

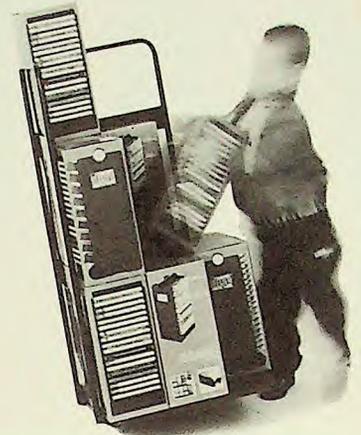
# The Oblique Tower...



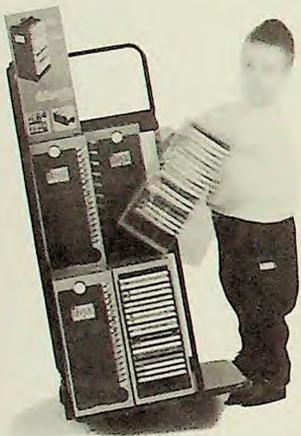
is a striking and cost effective "salesman"



needs a space of just 2.25 sq.ft.



is mobile on 3 castors



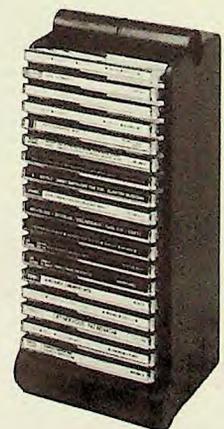
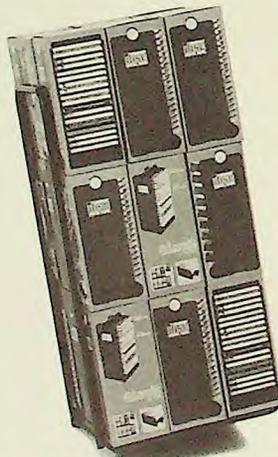
makes discit very effective



is selling discits like hot cakes



looks well even when almost empty



Become a discit dealer and we send you a "salesman" absolutely free. Please, call us on 0753 888120

Lift (UK) Ltd, Finlandia Centre, Oxford Road, Gerrards Cross, Bucks. SL9 7RH. Telephone: (0753) 888120, Telex: 849041 sharet g

**LIFT**  
systems with future



A Morgan-Grampian plc publication, incorporating Record & Tape Retailer and Record Business.

Greater London House, Hampstead Road, London NW1 7QZ. Tel: 01-387 6611 Telex: 299485 MUSIC G

Editor: David Dalton. Deputy Editor (Music Publishing, International): Nigel Hunter. News Editor: Jeff Clark-Meads. A&R Team: Danny Van Emden (Head), John Best, Jeff Clark-Meads, David Dalton, Duncan Holland, Nigel Hunter, Karen Faux, Chris White. Features/Retailing: Chris White. Music on Video/Independent Labels: John Best. Sub Editor: Duncan Holland. Special Projects Editor: Karen Faux. Contributors: James Hamilton and Barry Lazell (Disco & Dance), Jerry Smith (Singles), Nicolas Soames (Classical). US Correspondent: Ira Mayer, c/o Presentation Consultants Inc, 2 West 45th St, Suite 1703, NYC, NY 10036 (Tel: 212-719 4822). Research: Tony Adler (manager), Lynn Facey (assistant manager), Janet Yeo, Gareth Thompson. Advertisement Manager: Kathy Leppard. Senior Advertisement Executive: Phil Graham. Ad Executive: Tony Evans. Classified: Cathy Murphy (manager), Jane Norford. Ad Production Manager: Karen Denham. Promotions Executive: Use Barry. Managing Director: Jack Hutton. Publishing Director: Mike Sharnan. Publisher: Andrew Brain.

Music Week is sold on condition that the pages containing charts will not be displayed in such a way as to conceal any part of such pages and it may not be resold without the same condition being imposed on any subsequent purchaser. Printed for the publishers by Pensord Press Ltd, Gwent. Registered at the Post Office as a newspaper. Member of the Periodical Publishers Association and the Audit Bureau of Circulations. All material © copyright 1986 Music Week Ltd.

Subscription rates: UK £45. Eire £15.57. Europe \$108. Middle East, North Africa \$143. US, S America, Canada, India, Pakistan \$168. Australia, Far East, Japan \$190.

Subscription/Directory enquiries: Jeanne Henderson, Royal Sovereign House, 40 Bessford Street, London SE18 6BQ. Tel: 01-854 2200.

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

## Eurythmics head new RCA product

NEW PRODUCT from Eurythmics, the Pointer Sisters, Lou Reed, Tom Robinson and Barry Manilow highlighted the first RCA/Ariola mid-term conference. Several new signings to the labels also had their wares displayed.

Eurythmics' new album *Revenge*, the follow-up to the platinum *Be Yourself Tonight*, will be released next month prior to Annie and David starting an eight month world tour. Dave Stewart has also produced Daryl Hall's solo album which will be preceded by a single next month.

Tom Robinson's next as-yet untitled album will feature Kiki Dee, Junior Giscombe and Chas Jenkel among the guest musicians, and will be preceded by a single *The Real Thing*. RCA has also signed Southside Johnny and the Asbury Jukes and a first single is out in June with an album to follow.

Barry Manilow's next single will

be *I'm Your Man*. A new signing is Bruce Hornby who has previously worked with Huey Lewis, and whose debut album will be released soon. Other artists making their debut include Steve Carlton, Nikki Leeger and the Impossible Dreamers.

On Motown, Sam Harris has a new album *Sam-I-Am* and single



TOM ROBINSON: new product pending

*I'd Do It All Again*, while El DeBarge of the group DeBarge has a solo single, *Who's Johnny*. Lionel Richie's next single *Dancing On The Ceiling*, released next Monday (19), features Eric Clapton and his long-awaited album should be out soon. The label will be running a major back-catalogue campaign throughout summer which will include new mid-price compilations by The Supremes and The Temptations.

The current Sam Cooke double-album, *The Man And His Music*, is being TV-test marketed in the Harlech region via 10 and 30-second commercials on ITV and Channel Four. There will be 12 new jazz titles including music from Louis Armstrong, Shorty Rogers and a compilation, *Jazz For Absolute Beginners*. On the classical side, RCA will be releasing a series of 10 digital or digitally remastered recordings from Albinoni to Rossini.

## WEA ads for Rod, AC/DC

WEA IS mounting press and poster advertising campaigns in support of the new singles from Rod Stewart and AC/DC.

Colour space has been bought in the pop consumer press to back Stewart's *Love Touch* and AC/DC's *Who Made Who*, the title song from Stephen King's *Maximum Overdrive* film, due out in the UK later in the year. Billboard and flyposting promotions are also being organised.

In addition, the campaigns will feature Stewart's new album — due out in mid-June — and the *Maximum Overdrive* soundtrack.

## More Old Gold

OLD GOLD Records is releasing a further 15 titles in its Decades tape-only series, following the success of the first 10. The double-sided tapes each feature five major pop hits, and cover the Fifties, Sixties and Seventies pop eras. Artists featured include Buddy Holly, Little Richard, Petula Clark, Tom Jones, the Moody Blues, the Beach Boys and Gerry and the Pacemakers. Dealer price is £1.25 with a recommended retail price of £1.99, and promotion includes point-of-sale material and 100,000 leaflets. Old Gold's Keith Yershon comments: "The series is aimed at the impulse buyer as well as the nostalgia fans."

## MMG scores World Cup LP

A UK indie has scooped the majors in picking up the rights to the official World Cup album. The Magnum Music Group will be rush-releasing *Mexico '86* later this month after receiving the endorsement of FIFA.

The album will be on MMG's Meteor label distributed by Spartan and will be featured on BBC Television during the broadcast of

the various games and ceremonies. It will contain original compositions for each of the major teams taking part in the games, in addition to the official theme song, *Mexico '86*, all performed by the Cosmopolitan Orchestra.

MMG's Nigel Molden says: "It will be a mid-price release and we'll be backing it with full in-store promotion".

● SALES OF Dionne Warwick's current *Arista* album and single — *Friends and Whisper In The Dark* — should be helped by the TV screening of her 1985 charity performance at the Royal Albert Hall. The show, which will be broadcast nationwide by Central TV on May 24, features special guests Frankie Beverly and Maze, plus Rita Coolidge and Joe Cocker, and all proceeds went to the USA For Africa fund.

# GET YOURSELF SOME STAR QUALITY

## TALK TO COPS

THE STARS  
THE QUALITY

From ELTON JOHN to THE YOUNG ONES,  
CHARLES AZNAVOUR and STEVIE NICKS

LESS THAN HALF of ONE PERCENT RETURNS

YOU could be talking about QUALITY MANUFACTURING  
and SUBSTANTIAL CAPACITY now

RING 01-778 8556



PRESSINGS & LABELS · SLEEVES · CASSETTE DUPLICATION · COMPACT DISCS · PICTURE & SHAPED DISCS · FLEXIS

The Studio · Kent House Station Approach · Barnmead Road · Beckenham · Kent BR3 1JD · Telex 916572 COPS G

## COMPACT

## disc

DIGITAL AUDIO

- 1 STREET LIFE, Bryan Ferry/Roxy Music EG/Polydor
- 2 BROTHERS IN ARMS, Dire Straits Vertigo/Phonogram
- 3 NO JACKET REQUIRED, Phil Collins Virgin
- 4 RENDEZ-VOUS, Jean-Michel Jarre Dreyfus/Polydor
- 5 WHITNEY HOUSTON, Whitney Houston Arista
- 6 WORLD MACHINE, Level 42 Polydor
- 7 ONCE UPON A TIME, Simple Minds Virgin
- 8 LOVE OVER GOLD, Dire Straits Vertigo/Phonogram
- 9 THE OTHER SIDE OF LIFE, The Moody Blues Threshold/Polydor
- 10 HOUNDS OF LOVE, Kate Bush EMI
- 11 DIRTY WORK, Rolling Stones Rolling Stones/CBS
- 12 ISLAND LIFE, Grace Jones Island
- 13 BE YOURSELF TONIGHT, Eurythmics RCA
- 14 MAKING MOVIES, Dire Straits Vertigo/Phonogram
- 15 SUZANNE VEGA, Suzanne Vega A&M
- 16 TINDERBOX, Siouxsie and the Banshees Wonderland/Polydor
- 17 GREATEST HITS, Queen EMI
- 18 THE COLOUR OF SPRING, Talk Talk EMI
- 19 WELCOME TO THE REAL WORLD, Mr Mister RCA
- 20 BORN IN THE U.S.A., Bruce Springsteen CBS

Compiled by Music Week Research  
© 1986

# Hale slams industry over 'penal payments' to PPL

MONTREUX: A blistering attack on the attitude of the British record industry towards the UK's broadcasters was made by Tony Hale, Capital Radio head of music, at the first international Music And Media Conference (IMMC).

Hale was speaking at a seminar on the relationship between the broadcasting media and the music industry entitled Who's Serving Who? He regarded the title as an incorrect supposition.

"The music media are there to serve their listeners and viewers," he declared. "They are deliberately prevented from doing so by the music industry. The latter is represented by PPL, and restrictive practices abound."

Hale cited "penal payments" exacted by PPL and PRS for broadcasting music. Capital Radio, the largest independent UK radio station, pays £1.05m to the PRS and £1.17m to PPL annually. PPL payments average £35 per record played, and the commercial stations are also limited to nine hours of needletime a day.

"Three independent radio stations went broke last year," Hale pointed out, "It was partly because of these penal payments."

Jane Kelly, Music Box programme chief, believes it's a two-way arrangement between the music media and the music industry. Research shows that Music Box, whose programmes are seen in 11 European countries, is important in influencing 40 per cent of its viewers in their record-buying decisions.

"I find it very irritating when we promote an act across Europe to find that a video clip featuring that act is then made exclusive to one TV station in one country."

Chrysalis international director

Mike Allen stated that the interests of the media and the music industry are very different, but they relied on each other. Referring to technological advances and looking ahead, Allen wondered: "Is radio going to make redundant the need to go out and buy any music in the first place?"

Allan McDougall, BMI West Coast writer/publisher relations executive, said the music industry and the media served each other. He is concerned that songwriters and publishers should get their just rewards.

## Legend makes first moves

MIKE HEAP, who announced the formation of his Legend Music Group around Midem time, has made his first foray into the acquisition market using his Prestwich Holdings backing to absorb R&R Music and R4 Records.

R&R/R4 directors Ron McCreight and Robert Lemon become joint general managers of Legend, while their PA Sue Foster also joins the company.

Pleased to be able to instantly beef up his management team via the acquisition, Heap adds: "I am particularly delighted to be working with artists of the calibre of Snowy White, H<sub>2</sub>O and Pure Glass, as well as the other R4 artists."

The acquired company's interests range through management, publishing and recording.



LEGENDS IN their own lunchtime: pictured celebrating the deal for R&R/R4 are (left to right) new Legend Music Group joint general managers Ron McCreight, Robert Lemon and managing director Mike Heap.

## Amstrad case to 'go to House of Lords'

► FROM PAGE ONE

tion to have the action struck out. Amstrad's solicitor, Tony Willoughby, maintains that the BPI will have to go to Court Of Appeal as a next step and that there is no guarantee that the court will allow the case to progress to the House of Lords. He adds that there is also no guarantee that the matter will be accepted by the Law Lords.

But wherever the case is finally heard, Willoughby is optimistic of success. "We have been 100 per cent confident all the way down the line. We had a series of reversals in the first instance but they have been put right in the Court Of Appeal."

● ANDY MURRAY has left Polydor to replace Carl Gant as marketing manager at WEA. Ray Still, previously general manager at Parlophone, has been appointed Warner Brothers international director. Jill Wall has replaced Still at Parlophone.

## Pioneer's ads may provoke action on 8mm tape levy

A PRESS advertising campaign by Pioneer to promote the audio capabilities of its 8mm video recorder may be the lever the BPI needs to persuade the Government to extend levy legislation to cover 8mm video tapes.

Without saying so officially, the BPI believes that provisions in the recently-published levy White Paper to cover advances in technology will be sufficient to see 8mm tape manufacturers paying a royalty. The White Paper contains no proposal for a levy on the current VHS or Beta video tapes. Pioneer's advertising states: "Just switch to audio and the same 8mm (video) tape will record sound on all six tracks. On a two-hour tape that's up to 24 hours of digital stereo with the sort of sound you only hear on compact discs."

Pioneer product executive Doug Randall comments: "The equipment does have a music function but no more than an ordinary video. I do not think that it will be seen by the BPI as a method of pirating audio material."

## World BRIEFING

KILLARNEY: PolyGram made a record profit of \$80m during 1985 from worldwide sales worth \$850m, a four-day meeting of senior executives here was told by international president Jan Timmer.

Timmer said that 1985 was the year of the turnaround after a prolonged period of adversity. "This recovery is the result of an intensive period of reorganisation and rationalisation and of divestment of unprofitable interests. It includes, of course, the rewards for the early recognition of the enormous potential of the compact disc."

"The company's new-found self-confidence and financial strength will be put to good use in placing ever-greater emphasis on talent."

NEW YORK: The American Film Institute has announced two grants open to promising video directors. The Mike Nesmith Award offers a cash production grant, access to the AFI's video facilities and advisory support to a director/musician team.

The Warner Bros Records Award In Music Video offers the same benefits to a new music video director, judged on the basis of original video concepts for one of six Warner label music tracks to be announced.

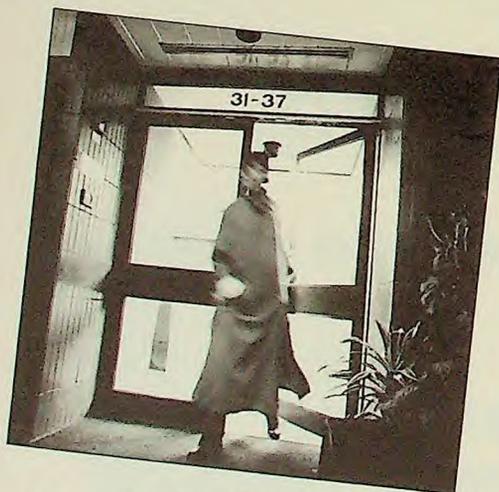
TOKYO: Matsushita Electric is set to become Japan's largest manufacturer of CD players, with output rising by one third from July this year to 200,000 units monthly. Currently only Sony and Tokyo Sanyo are producing more CD machines than Matsushita. The company's production is presently centred at its Mooka and Moriguchi plants, but under the expansion plan the Fukushima factory, which now makes stereo equipment, will also begin producing CD players.

NEW YORK: The Vanguard Recording Society seems in line to be acquired by MCA. The company's large folk and classical repertoire, including the bulk of Joan Baez's recorded work, are logical attractions as MCA is gearing up a number of reissue lines.

Vanguard declined comment on the rumours. In the pop category, its primary releases have included dance-orientated 12-inch singles such as Alisha's Baby Talk.

NEW YORK: JVC plans to build a compact disc plant in Tuscaloosa, Alabama, the fifth US project slated for construction this year. Annual capacity at its scheduled opening in January 1987 is projected at 10m discs.

## CBS STUDIOS LONDON W1



• MAKE IT AT CBS STUDIOS W1 •  
PAUL HARDCASTLE • BILL NELSON  
DEPECHE MODE • ELVIS COSTELLO  
PREFAB SPROUT & KING DID!

31-37 WHITFIELD STREET LONDON W1P 5RE  
TELEPHONE - 01 - 636 3434

35A

HPS

36



ISLAND RECORDS *Welcome* JULIAN COPE  
Management: Cally at Outlaw 379 3212





CHAIN WITH No Name display streamer, just part of the striking orange promotional material that also includes a pair of matching posters and "belly bands" — as usually found around import albums — all featuring the campaign's 60 discounted albums, including *The Smiths* and *The Triffids*.

# Cartel boosts profile with Street cred promo

HAVING STEPPED up its efficiency with a move to centralised shipping six weeks ago, the Cartel is again looking to increase its High Street profile with *The Chain With No Name*, a campaign to highlight its labels' releases which is being run through 70 independent shops nationwide.

The Chain was introduced in October with a brief low-key poster and advertising campaign, but it is with the current four-week promotion of 60 reduced-price albums that the concept has fully taken shape.

Says Simon Edwards, architect of the campaign, "The reason *The Chain With No Name* came about

was because we suddenly found some of the bigger labels in the indie sector were becoming involved in cooperative advertising with the major chains, which meant the big chains were able to cream success off bands the Cartel had established."

Without the depth of budget, however, there is no point in *The Chain* merely trying to emulate the multiples' approach, says Edwards.

"In any town you are going to be in competition with HMV, Our Price, Virgin, etc, and an album like *The Triffids* or *Sonic Youth* is unlikely to get their joint advertising support. So what *The Chain With No Name* is trying to do is put as much

emphasis as possible on things that won't be in direct competition."

As a result, individual campaigns to promote forthcoming releases from *The Smiths*, *Woodentops*, *The Triffids* and *Sonic Youth* are all being planned. More deals along the lines of the recent exclusive availability of a set of 4AD Records' posters will be arranged.

The campaign is funded by indie labels paying a fee of around £165 to be featured on the full range of Chain promotional material. Edwards points out that in this way small labels are able to participate in a much larger campaign with far more impact than they ever could individually.

# New pressing company

FORMER MAGNUM Music Group managing director Adrian Owlett and Len Hawkes, lead singer with *The Tremeloes*, have teamed up to buy the former Linguaphone record pressing plant in Slough. Their new company, Adrenalin Records, takes over this week with the aim of "bringing back to the UK the pressing business which is currently going abroad".

Adrenalin will initially have a pressing capacity of around 200,000 seven and 12-inch units per week. Owlett, who has his own label Nightfite Records, says: "UK based agents for foreign pressing plants have done a great marketing job, but I know from experience that sometimes pressing in Europe can wreck the chances of a successful record. At Adrenalin we have 16 presses, capable of doing seven, 10 and 12-inch records as well as picture discs, and we will be offering a full production service."

Hawkes adds: "A lot of record pressing that could be done in the UK is going abroad, and we want to bring that business back here. Linguaphone is well-known for its language courses but is now concentrating on just cassette releases. Not many people realise that it has its own commercial manufacturing division."

Owlett and Hawkes are currently negotiating with several UK labels and also plan to encourage business from small labels by offering special terms.

Adrenalin Records, 252/253 Argyll Avenue Trading Estate, Slough, Berks SL1 4HA (0753 23200).



NEW BUSINESS partners: Len Hawkes and Adrian Owlett who have bought the Linguaphone record pressing plant in Slough.

# Chalmers dismissal ruled as 'unfair'

AN INDUSTRIAL tribunal has ruled that Complete Music acted unfairly in dismissing joint managing director Theo Chalmers.

In granting Chalmers' application for unfair dismissal, the tribunal declared: "Where the evidence conflicts, we prefer the evidence of the applicant to that of (Complete chairman) Mr Iain McNay. We find that the applicant did not contribute to his own dismissal."

The matter of compensation will be settled at a separate hearing on June 3.

COLOURBOX COLOURBOX

1

2

7"AD 604 • 12"BAD 604

7"AD 605 • 12"BAD 605

BABY I LOVE YOU SO *f* FEATURING LORITA GRAHAME

THE OFFICIAL COLOURBOX WORLD CUP THEME

4AD



# NEW SINGLES

## TOP US SINGLES

Rank	Artist	Title	Label
1*	3	WEST END GIRLS, Whitney Houston	Arista
2	1	WHY CAN'T THIS BE LOVE, Pet Shop Boys	EMI America
3	4	WHAT HAVE YOU DONE FOR ME LATELY, Janet Jackson	A&M
4	11	LIVE TO TELL, Madonna	Sire
5*	6	YOUR LOVE, The Outfield	Col/CBS
6	7	TAKE ME HOME, Phil Collins	Atlantic
8*	8	BAD BOY, Miami Sound Machine	Epic
9*	10	IF YOU LEAVE, Orchestral Manoeuvres In The Dark	A&M
10	2	ADDICTED TO LOVE, Robert Palmer	Island
11*	13	ON MY OWN, Patii Labelle & Michael McDonald	MCA
12*	14	I CAN'T WAIT, Nu Shooz	Atlantic
13*	15	SOMETHING ABOUT YOU, Level 42	Polydora
14*	17	ALL I NEED IS A MIRACLE, Mike & The Mechanics	Atlantic
15*	19	IS IT LOVE, Mr. Mister	RCA
16*	20	BE GOOD TO YOURSELF, Journey	Col/CBS
17	12	KISS, Prince and The New Power Generation	Paisley Park
18*	21	MOVE AWAY, Culture Club	Virgin/Epic
19	9	HARLEM SHUFFLE, Rolling Stones	Rolling Stones
20*	22	NEVER AS GOOD AS THE FIRST TIME, Sade	Portrait
21*	25	CRUSH ON YOU, The Jets	MCA
22*	23	ROUGH BOY, ZZ Top	Warner Brothers
23	28	THERE'LL BE SAD SONGS (...), Billy Ocean	Jive
24	16	AMERICAN STORM, Bob Seger & The Silver Bullet Band	Capitol
25*	33	NOTHING AT ALL, Heart	Capitol
26*	37	A DIFFERENT CORNER, George Michael	Columbia/CBS
27*	31	NO ONE IS TO BLAME, Howard Jones	Elektra
28*	30	TOMORROW DOESN'T MATTER TONIGHT, Starship	Grant
29	18	MANIC MONDAY, Bangles	Col/CBS
30*	35	MOTHERS TALK, Tears For Fears	Mercury
31*	36	ALL THE THINGS SHE SAID, Simple Minds	A&M/Virgin
32*	40	HOLDING BACK THE YEARS, Simply Red	Elektra
33*	42	I WANNA BE A COWBOY, Boys Don't Cry	Profile
34	32	STICK AROUND, Julian Lennon	Atlantic
35	27	LET'S GO ALL THE WAY, Sly Fox	Capitol
36	24	ROCK ME AMAREFUS, Falco	A&M
37*	45	RAIN ON THE SCARECROW, John Cougar Mellencamp	Riva
38*	47	VIENNA CALLING, Foko	A&M
39	26	WHAT YOU WANT, INXS	Atlantic
40*	50	WHO'S YOUR JOHNNY ("SHORT CIRCUIT" THEME), El DeBarge	Gordy

## BULLETS 41-100

41*	44	WHERE DO THE CHILDREN GO, The Hooters	Columbia/CBS
43*	43	RIGHT BETWEEN THE EYES, Wax	RCA
44*	53	TUFF ENUFF, The Fabulous Thunderbirds	CBS Associated
45*	49	PRETTY IN PINK, Psychedelic Furs	A&M
46*	56	LIKE NO OTHER NIGHT, 38 Special	A&M
48*	54	THE LOVE PARADE, The Dream Academy	Reprise
49*	57	YOUR WILDEST DREAMS, The Moody Blues	Polydora
53*	74	WHEN THE HEART RULES THE MIND, GTR	Arista
54*	65	OUT OF MIND OUT OF SIGHT, Models	Geffen
55*	52	RESTLESS, Starpoint	Elektra
56*	60	UNDER THE INFLUENCE, Vanity	Motown
58*	61	IF YOUR HEART ISN'T IN IT, Atlantic Stars	A&M
60*	85	DANGER ZONE, Kenny Loggins	Columbia/CBS
61*	72	THE HEAT OF HEAT, Patii Austin	Quest
63*	80	IS SHE KNEW WHAT SHE WANTS, Bangles	Columbia/CBS
64*	81	DIGGING YOUR SCENE, The Blow Monkeys	RCA
67*	75	CHAIN REACTION, Diana Ross	RCA
68*	76	LEAD A DOUBLE LIFE, Loverboy	Columbia/CBS
69*	79	I MUST BE DREAMING, Gluffria	Camel/MCA
71*	N	ONE HIT (TO THE BODY), Rolling Stones	Rolling Stones
74*	N	NASTY, Janet Jackson	A&M
75*	82	DON QUICHOTTE, Magazine 60	Baja
76*	89	SLEDGEHAMMER, Peter Gabriel	Geffen
78*	92	LISTEN LIKE THIEVES, INXS	Atlantic
79*	90	LIVING ON VIDEO, Trans-X	Atco
80*	N	HAS ANYONE EVER WRITTEN ANYTHING FOR YOU, Stevie Nicks	Modern
82*	N	THE FINEST, The S.O.S. Band	Tubu
86*	N	MAD ABOUT YOU, Belinda Carlisle	I.R.S.
87*	N	I WANT YOU, Animation	Casablanca
88*	N	PETER GUNN, The Art Of Noise featuring Duane Eddy	China
89*	N	FIRE WITH FIRE, Wild Blue	Chrysalis
90*	N	WE DON'T HAVE TO TAKE OUR CLOTHES OFF, Jermaine Stewart	Arista
92*	N	VANITY KILLS, ABC	Mercury

\* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.  
Chart courtesy Billboard May 17th, 1986

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

ARACUSH SUNSHINE ISLAND/Sunshine Version Abacus AB 003 12" (JS)
ADMIRAL TEBET LEAVE PEOPLE BUSINESS ALONE/Gone Man Lyric Technique WRT 03 12" (JS)
ASH, Leslie DON'T CALL ME BABY (I'M A WOMAN)/ba Jive JIVE 108 Pic Bag; JIVE T 109 12" Pic Bag (A)
**B 52's ROCK LOBSTER/Planet Claire Island BFL 10 12" Pic Bag (F)
BANANARAMA VENUS/Working Train London NANA 10 Pic Bag; NANA X 10 12" (W)
BARNES, Jimmy WORKING CLASS MAN (REMIX)/Boys Cry Out For War Geffen GEF 3; GEF 3 12" (W)
BARNES, Jimmy WORKING CLASS MAN (REMIX)/Boys Cry Out For War Geffen GEF 3; GEF 3 12" (W)
BELL, Ritchie YOUR LOVE IS ECSTASY/(Dub) Somar SOMAR 211011 (Essex Record Distributors - (02774) 56196)
BENATAR, Pat HIT ME WITH YOUR BEST SHOT/ha Chrysalis PAT 5; PAT 5 12" (F)
BENTLEY, Earlene POINT OF NO RETURN/(Dub Mix) Champion CHAMP 13 Pic Bag; CHAMP 1213 12" (A)
BIG SUPREME, THE LET'S TURN OUR LOVE AROUND/He'll Deceive Polydor POSP 791; POSP 791 12" Pic Bag (F)
BOOK OF LOVE I TOUCH ROSES (REMIX)/Lost Souls Sire W8673; W8673T (W)
BROWN, Carol COME LOVE ME/Version Love Rhythm Gits LS 006 12" (JS)
BROWN, Dennis DEEPEST LOVE/Deep Music Narty NCDN 034 12" (JS)
CAMPBELL, AI TRY MY LOVE/Official Fashion Fashion FAD 039 12" only (I/R/E/JS)
CAMPBELL, AI I CAN'T STOP LOVING YOU/(Version) Hands And Hearts HHD 001 12" (JS)
**CARMEL SALLY/Hymn Of Love London LON 90; LONX 90 12" (F) (Rescheduled)
CAST, The HOME (Theme From 'Bread')/Red Bricks BBC RESL 186 Pic Bag (E)
CHILTON, Alex NO SEX/No New Rose 12NEW 068 12" only (W/R/T)
CULTURE CLUB GOD THANK YOU WOMAN/From Luxury To Heartache Virgin VS 861 Pic Bag; VS 861-12 12" Pic Bag (E)
DEAN, Peter I CAN'T GET A TICKET FOR THE WORLD CUP/Right Fine, Don't Panic Portrait PRT A7150 Pic Bag (C)
DEBARGE, El WHO'S JOHNNY (SHORT CIRCUIT THEME)/Love Me In A Special Way Motown ELD 1; ELD 1 12" (R) Rescheduled
DENDY, John SECRET LOVER/(Inst) Mainfeature MAIN 001; MAINX 001 12" (S. Gold - 01-539 3600)
DIO HIDING THE RAINBOW/Living For Heaven/Shome On The Night/Egypt (The Chams Are On) Vertigo/Phonogram DIOP 710 12" Picture Disc (F)
DO RE MI MAN OVERBOARD/Warming Moving Clockwise Virgin VS 802 Pic Bag; VS 802-12 12" Pic Bag inc extra track Idiot Grin/Fish Tank (E)
DORIS LOVE IS FIRE/Zeljo Moja Sonet SON 2307 Pic Bag (A)
D.S.M. DESTINY/Destination Elite DAZZ 527 Pic Bag; DAZZ 52 12" Pic Bag (A)
EARL SIXTEEN WISH IT WAS LOVE/You're My Love Original Int. OS 005 12" (JS)
FABULOUS THUNDERBIRDS TUFF ENUFF/Look At That, Look At That Epic A6967 Pic Bag (C)
FELT, THE BALLAD OF THE BAND/Didn't Mean To Hurt You Creation CRE 027; CRE 027T 12" inc extra track Condes In A Church/Ferdinand (Mogellan) (I/R/T)
FLAG OF CONVIENCE NEW HOUSE/ha MCM MCM 186 (P)
FOSTER & ALLEN WHEN I DREAM/The Green Fields Round Ferbane in doublepack with MAGGIE/I Will Love You All Of My Life Ritz RITZD 126 Gatefold Sleeve (SP)
FRANCIS, Winston A GROOVY KIND OF LOVE/Inna De Groove Falcon FAL 003 12" (JS)
GENESIS INVISIBLE TOUCH/The Last Domino Virgin GENS 1 Pic Bag; GENS 1-12 12" Pic Bag (E)
GHOST TRAIN, THE HOPE & GLORY/Killing Time (Double A) Kingdoms Com KCR 1 (I)
GREENBAUM, Norman SPIRIT IN THE SKY/Milk Cow Old Gold OG 9550 (P/LIG/SP)
GTR WHEN THE HEART RULES THE MIND/Reach Out (Never Say No) Arista GTR 1; GTR 121 12" inc extra tracks Sketches In The Sun/Hocket To Bits (R)
HILL, Lonnie COULD IT BE LOVE/Step On Out 10/Virgin Ten 117; TENT 117 12" (E)
HONEY BOY WHAT'S YOUR NAME/Rock Me Baby World Records WIR 120509 12" (JS)
HOWARD BROTHERS, Dave PLEASURE OF PAIN/SHAKIN' ALL OVER/HOW WAS I TO KNOW/ROAD WARRIOR (Double A) Hallelujah HAL 92-T 12" (I/R/T)
IMMORTALS, THE NO TURNING BACK/Chocks Away Mix) MCA 1057; MCAT 1057 12" (F)
JACKSON, Jermaine DO YOU REMEMBER ME/ba Arista ARIST 664; ARIST 12664 12" (R)
JAMAICA BOYS, THE PALM OF YOUR HAND/ha Coltempo/Chrysalis COOL 122; COOL 122 12" (F)
JEFFRIES, Michael & James NEWTON HOWARD RAZZLE DAZZLE/HALF TIME (INST) (Double A) Warner Brothers W8681; W8681T 12" (W)
JUDAS PRIEST LOCKED IN/Reckless CBS TA 7144 12" Pic Bag; QTA 7144 12" Poster Bag (C)
KELLY, Dave LONESOME MAN BLUES/Long Hot Summer BBC RSL 188 Pic Bag; RSL 188 12" Pic Bag (E)
**KING, Peter SOMETHING WICKED/Young Blood Spirit Fire 10; FIRE 10 12" Pic Bag (A)
LEATHER NUN GIMME GIMME GIMME (A MAN AFTER MIDNIGHT)/Lollipop Wire WRS 009 Pic Bag; WRMS 009 12" Pic Bag inc extra track (Chopper Mix) (I/NM)
LEE, Dee C HOLD ON/Welcome CBS A 7179 Pic Bag; TA 7179 12" Pic Bag (C)
LITTLE RICHARD GREAT GOSH A'MIGHTY/CHARLIE MIDNIGHT: The Ride MCA MCA 1049; MCAT 1049 12" inc extra track ANDY SUMMERS: Down And Out In Beverly Hills (F)
LOOSE ENDS STAY A LITTLE WHILE CHILD/Gonna Make You Mine Virgin VS 819 Pic Bag; VS 819-12 12" Pic Bag (E)
LOVEBUG STARS AMITYVILLE (House On The Hill)/(Dub Mix) Def Jam/Epic A 7182; TA 7812 (C)
LUV BUG YOU CAN COUNT ON ME/You Can't Have It Roxy! TEASE 2 Pic Bag (SP)
MARTIN, Horace TALKIN' BOUT BOOPS/Man Fi You Reggae City RCD 002 12" (JS)
MARTIN, Horace HYPOCRITES/Diplomatic Don Fashion FAD 041 12" (JS)
MARTIN, Marilyn NIGHT MOVES/Widest Dreams Atlantic A9465; A9465T 12" (W) Correction to previous listing
MASQUERADE (SOLUTION TO) THE PROBLEM/ha Streetwave KHAN 67; MKHAN 67 12" (A)
MONTY TOTTENHAM/Tribute Forest MOT 01 12" (JS)
MTUME BREATHELESS/Theme For The Theatre Of The Mind Epic EPC A 7159; TA 7159 12" (C)
NEW YORK SKYY GIVIN' IT (TO YOU)/(Dub)/(Remix) Capitol 12CL 401 12" Pic Bag (E)
OSMAN, Sophia WITH ALL MY HEART/A Heavy Heart Fresh CN 001 (JS)
OUBA THE BEST IS YET TO COME/Storm Before The Calm Capitol CL 405 (E)
OUTFIELD, THE YOUR LOVE/61 Seconds/Mystery Man CBS TA 6942 12" Pic Bag (C)
PALMER, Wayne COME SEE ME YA/Suzie Firehouse FH 007 12" (JS)
PAUL, Chris EXPANSIONS 86 (EXPAND YOUR MIND)/Broadway Boulevard Fourth & Broadway/Island BRW 48; 12BRW 48 12" (E)
POINTER SISTERS BACK IN MY ARMS/Dante Electric Planet PB 49865; PT 49866 12" inc extra track Dare Me (Remix) (R) Re-scheduled
PRIMAL SCREAM CRYSTAL CRESCENT/Velocity Girl Creation CRE 026; CRE 026T 12" inc extra track Spree-x (I/R/T)
**PRINCESS I'LL KEEP ON LOVING YOU (Regular 12" Mix)/Miami Bruce (Forest Mix)/US Remix) Supreme SUPETP 105 12" (A)
PSEUDO ECHO LOVE AND ADVENTURE (ALL TIED UP)/ba EMI 5550; 12EMI 5550 12" (E)
PURPLE THINGS OUT OF THE DEEP (3 track) Media Burn MB 7 12" (I/R/T)
RAZORCUTS, THE I'LL STILL BE THERE/BIG PINK CAKE (Double A) Subway SUBWAY 5 (I/R/E)
REA, Chris ON THE BEACH/ha in doublepack with ONE GOLDEN RULE (LIVE)/Midnight (Live) Magnet MAG 294D; MAGT 294 12" (R)
REAL THING, THE CAN'T GET BY WITHOUT YOU (The 2nd Decade Remix)/She's A Groovy Freak PRT 7P 352 Pic Bag; 12P 352 12" Pic Bag inc extra track You'll Never Know What You're Missing (A)
RED BEARDS FROM TEXAS I SAW HER STANDING THERE/Poker With The Boys Receiver RRS 1000 (P)
RED ROSE, Anthony BANG AROUND/Elegant Lover Firehouse FH 003 12" (JS)
RED, Marc ONE BODY/(Remix) 20/20 MIX 1 Pic Bag; MRT 1 12" Pic Bag (JS)
RESTLESS SOMEBODY TOLD ME/HOW Can I Find You ABC ABCS 010 Pic Bag; ABCS 010T 12" inc extra track The Deep (P)
ROLLING STONES, THE ONE HIT TO THE BODY/Fight Rolling Stones/CBS A 7160 Pic Bag; TA 7160 12" Pic Bag (C)
ROSE OF AVALANCHE TOO MANY CASTLES IN THE SKY/Assassin Fire BLAZE 95 Pic Bag; BLAZE 9 12" Pic Bag inc extra track Dizzy Miss Lizzy (I/NM)
RIFREX IN THE TRAPS/Lenders Of The Last Resort Kasper/Shiff KAS 3; 12KAS 3 12" inc extra track In The Tracks (Inst) (E)
SIMONE RED LIGHT SPELLS DANGER (REMIX)/Heart & Soul Spirit FIRE 8 Pic Bag; FIRE 8 12" Pic Bag (A)
SMITHS, THE THE BIGMOUTH STRIKES AGAIN/Money Changes Everything Rough Trade RT 192 Pic Bag; RTT 192 12" Pic Bag inc extra track Unloveable (I/R/T)
SPINNERS, THE LIVERPOOL LOU/GOING TO THE ZOO/Island In The Sun (Double A) PRT 7P 353 Pic Bag (A)
SPK IN FLAGRANT DELICTO Side Effects SFX 01 12" only (I/R/T)
STATION, Candi YOUR HEARTS RUN FREE/M&M '86 Remix) Warner Brothers W8680 Pic Bag; W8680T 12" (W)
STEEL PULSE LOVE WALKS OUT/Kick That Habit (Cold Turkey) Elektra EKR 34 Pic Bag; EKT 34T 12" inc extra track Save Black Music (W)
STEWART, Rod LOVE TOUCH/Heart Is On The Line Warner Brothers W8668 Pic Bag; W8668T 12" Pic Bag inc extra track Hard Lesson To Learn (W)
SWING OUT SISTER BLUE MOOD/Wake Me When It's Over Mercury/Phonogram MER 207; MERXR 207 12" (F)
VALENTINE ROCKY VALLEY FESTIVAL SONG/(Inst) Valentine VALS 125 Pic Bag (A)
**VEE VV BOOM SLUM EP Vinyl Drip VD 044 (I/Backs) (Correction to previous listing)
WANSELL, Dexter featuring THE JONES GIRLS CAPTURED/Conversation 10/Virgin TEN 90; TEN 80-12 12" (E)
W.A.S.P. WILD CHILD/Mississippi Queen Capitol CL 388 Pic Bag; CLD 388 WILD CHILD/Miss Queen in doublepack with ON YOUR KNEES/Hellion (Limited Edition in Gatefold Bag) (E)
WHODINI FUNKY BEAT/ha Jive JIVE 119; JIVE T 119 12" (A)
WILLEDEN DODGERS NOT THIS PRESIDENT/ha Jive JIVE T 121 12" (A)
WOLACK, Bobby GIPSY WOMAN/Whatever Happened To The Times MCA MCA 1050; MCAT 1050 12" (F)
WOOFER, Rita MY BEAUTIFUL LAUNDERETTE/(Dangerous Mix) Stiff BUY 249; BUYIT 249 12" inc extra track Take One Look (E)
YOUNG, Bob MEAN GIRL/Living On An Island Making Waves/Priority SURF 115 (E)

\*\* previously listed in alternative format

Mon 19-Fri 23 May, Single Releases: 91  
Year to Date: (21 weeks to 23 May 1986) Single Releases: 1,770

A Groovy Kind Of Love.....	F
Amityville.....	L
Back In My Arms.....	P
Ballad Of The Band.....	F
Bang Around.....	R
Big Pink Cake.....	R
Bigmouth Strikes Again.....	S
Blue Moon.....	EP
Boom Slump.....	EP
Breathless.....	M
Can't Get By Without You.....	M
Captured.....	W
Come Love Me.....	B
Come See Me Ya.....	P
Could It Be Love.....	H
Crysalis Present.....	P
Destiny.....	B
Desire.....	B
Do You Remember Me.....	D
Don't Call Me Baby.....	J
Expansions.....	P
Funky Beat.....	W
Gimme Gimme Gimme (A.....	A)
Ma After Midnight.....	L
Gipsy Woman.....	L
Givin' It (To You).....	N
God Thank You Woman.....	C
Great Gosh A Mighty.....	L
Hiding The Rainbow.....	D
Hit Me With Your Best Shot.....	B
Hold On.....	L
Home.....	C
Hope And Glory.....	G
Hypocrites.....	M
I Can't Get A Ticket For.....	D
The World Cup.....	D
I Can't Stop Loving You.....	C
I Touch Roses.....	B
I'll Keep On Loving You.....	P
I'll Still Be There.....	R
In Flagrante Delicto.....	S
In The Traps.....	R
Invisible Touch.....	G
Love Peoples Business.....	M
Alone.....	A
Let's Turn Our Love.....	A
Around.....	B
Liverpool Lou.....	S
Locked In.....	J
Lonesome Man Blues.....	K
Love And Adventure (All.....	L)
Tied Up).....	P
Love Is Fire.....	B
Love Touch.....	S
Love Walks Out.....	S
Man Overboard.....	D
Mean Girl.....	Y
My Beautiful Launderette.....	W
New House.....	F
Night Moves.....	F
No Sex.....	C
No Turning Back.....	J
Not This President.....	W
On The Beach.....	R
One Body.....	P
One Hit To The Body.....	R
Out Of The Deep.....	P
Palm Of Your Hand.....	J
Pleasure Of Pain.....	H
Point Of No Return.....	B
Razzle Dazzle.....	J
Red Light Spells Danger.....	S
Rock Lobster.....	B
Rocky Valley.....	B
Sally.....	C
Secret Lover.....	D
(Solution To) The Problem.....	M
Somebody Told Me.....	R
Something Wicked.....	K
Spirit In The Sky.....	G
Stay A Little While Child.....	L
Sunshine Island.....	A
Talkin' Bout Boops.....	M
The Best Is Yet To Come.....	O
Too Many Castles In The.....	R)
Sky.....	R
Tottenham.....	M
Try My Love.....	C
Tuff Enuff.....	F
Venus.....	B
What's Your Name.....	H
When I Dream.....	F
When The Heart Rules The.....	E)
Mid.....	G
Who's Johnny.....	E
Wild Child.....	W
With It Was Love.....	E
With All My Heart.....	O
Working Class Man.....	B
You Can Count On Me.....	L
Your Hearts Run Free.....	S
Young Love Is Ecstasy.....	B
Your Love.....	O

See New Albums for Distributors Codes

# TOP 50 SINGLES

# INDIES

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	11	<b>RULES &amp; REGULATIONS (EP)</b> Fuzzbox	Vindaloo UGH 11 (U/R)
2	2	<b>A QUESTION OF LUST</b> Depeche Mode	Merz 780NG 11 (12) — 1280NG 11 (U/R/SP)
3	13	<b>WHAT'S INSIDE A GIRL</b> Cramps	Big Beat NS(1) 115 (P/W/M/J/S/W/S)
4	46	<b>SOMETHING TO BELIEVE IN</b> The Remonies	Beggars Banquet BEG 157 (1) (W)
5	3	<b>GODSTAR</b> Psychic TV and The Angels of Light	Temple TOP(1) (N) 029 (P)
6	<b>NEW</b>	<b>GOOD THING</b> The Woodentops	Rough Trade RT(1) 177 (U/R)
7	5	<b>20 MANY CASTLES IN THE SKY</b> Rose of Avalonche	Fine BLAZE 95(BLAZE 9) (W/M)
8	12	<b>TOO MANY NO RETURN</b> Ghost Dance	Karbox—(KAR 6027) (P)
9	4	<b>TRUMPTON RIOTS</b> Half Man Half Biscuit	Probe Plus TRUM 17 (12) — TRUMP 1 (U/Probe)
10	6	<b>IT'S A GOOD THING</b> That Patrol Emotion	Demon D 1042 (1) (W/M/P)
11	8	<b>STATE OF MIND</b> Chumba Wamba	Agit Master AGIT 2 (U/R)
12	7	<b>SHELLSHOCK</b> New Order	Factory FAC 143 (U/R/P)
13	22	<b>COLD HEART</b> Jasmine Minks	Creation CRE 025 (1) (U/R)
14	9	<b>LIKE AN ANGEL</b> The Mighty Lemon Drops	Dreamworld—(DREAM 005) (U/R)
15	162	<b>BLUE MONDAY</b> New Order	Factory—(FAC 73) (U/R/P)
16	<b>NEW</b>	<b>INSPIRATION</b> Earthshave	Rough Trade RT(1) 174 (U/R)

33	44	<b>EVERYTHING'S BRILLIANT</b> The Membranes	Intape IT(1) 029 (U/R)
34	40	<b>IN THE CLOUDS</b> All About Eve	Edon—(EEDN) (U/R)
35	45	<b>CROCODILE TEARS (EP)</b> Barkish Bears	Barkish Incorporated—(USS 145) (U/R)
36	34	<b>A GUITAR IN YOUR BATH (EP)</b> Chesterfields	Subway SUBWAY 3 (U/R)
37	19	<b>THERESE</b> The Bodines	Creation CRE 028 (1) (U/R)
38	<b>NEW</b>	<b>NO PLACE TO GO</b> My Bloody Valentine	Fraser—(FEV 5) (U/M)
39	24	<b>ECHOES IN A SHALLOW BAY (EP)</b> Cocteau Twins	4AD—(BAD 511) (U/R/RT)
40	27	<b>POGUETRY IN MOTION (EP)</b> The Pogues	Sniff SNIFF(1) 243 (E)
41	12	<b>STRIPPED</b> Depeche Mode	Merz 780NG 10(12) — 1280NG 10 (U/R/SP)
42	33	<b>5 AWAY</b> Bakshi	Beggars Banquet BEG 156 (1) (W)
43	28	<b>LOVE'S GOING OUT OF FASHION</b> Bill Bang Pow	Creation CRE 024 (1) (U/R)
44	31	<b>FACES OF FREEDOM</b> Test Dept.	Ministry Of Power/Some Bizzare—(MOP 121) (U/R)
45	29	<b>SHE SELLS SANCTUARY</b> The Cult	Beggars Banquet BEG 135 (1) (W)
46	37	<b>IT WILL COME</b> The Woodentops	Rough Trade RT(1) 169 (U/R)
47	41	<b>REVOLUTION</b> Chumba Wamba	Agitmaster AGIT 1 (U/R)
48	39	<b>RED SKIES</b> Clot Show	Tanz TANZ 4 (U/R)
49	43	<b>CRANKING UP RELIGION</b> Dig Vix Drill	Native—(NTV 5) (U/R)
50	42	<b>SEETHROUGH</b> The Gunz Bats	I.D. Records—(EVE 4) (U/R)

17	35	<b>ON L'AMOUR</b> Erasure	Merz (12)MUTE 45 (U/R/SP)
18	11	<b>SOMEWHERE IN CHINA</b> The Shop Assistants	S3rd & 3rd AGARR 1 (12) (U/R)
19	<b>NEW</b>	<b>THIS TOWN</b> Juice Bricks	Intape IT(1) 20 (U/R)
20	15	<b>ALL DAY LONG</b> The Shop Assistants	Subway Organization SUBWAY 1 (U/R)
21	21	<b>THIS DAMNATION</b> The Goatslayers	Corporate Image (GIST 020) (U/R)
22	26	<b>PUMP IT UP</b> Madix Time	Countdown/SHIF (12)WAIN 5 (E)
23	36	<b>IN THE RAIN</b> The Juice Bricks	The Pink Label—(PINKY 9) (U/R)
24	14	<b>SOLD DOWN THE RIVER</b> The Three Johns	Abstron 12(AB5 040) (P)
25	20	<b>ONCE MORE</b> Wedding Present	Reaction—(REC 002) (U/R)
26	16	<b>GIVING GROUND</b> The Sisterhood	Merz(1) Release SIS 010 (U/R)
27	10	<b>SWEETEST THING</b> Gene Lovet Jerebel	Beggars Banquet BEG 156 (1) (W)
28	17	<b>A HUNDRED WORDS</b> The Beloved	Film Flam—(HARP 21) (P)
29	23	<b>TINY DYNAMITE (EP)</b> Cocteau Twins	4AD—(BAD 510) (U/R/RT)
30	<b>NEW</b>	<b>DRAC'S BACK</b> The Ballak Brothers	Charly BOLL 7 (12) — BOLL 6 (U/R)
31	25	<b>RESERVATION</b> Terry & Gerry	Intape IT(1) 22 (U/R)
32	30	<b>GOOD TO BE KING</b> The Janitors	Intape IT 031 (U/R)

## TOP 25 ALBUMS

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	1	<b>VICTORIALAND</b> Cocteau Twins	4AD CAD 602 (U/R/P)
2	<b>NEW</b>	<b>MANIC POP THRILL</b> That Patrol Emotion	Demon FEND 70 (W/M/P)
3	<b>NEW</b>	<b>WORLD BY STORM</b> The Three Johns	Abstron ABI 012 (P)
4	2	<b>BLACK CELEBRATION</b> , Depeche Mode	Merz STUMM 26 (U/R/SP)
5	5	<b>A DATE WITH ELVIS</b> , The Cramps	Big Beat WICK 44 (P/W/M/J/S/W/S)
6	9	<b>REMBRANDT PUSSY HORSE</b> Bathsheba Surfets	Red Rhino Europe RREL 2 (U/R)
7	3	<b>BACK IN THE D.H.S.S.</b> Half Man Half Biscuit	Probe Plus PROBE 4 (U/Probe)
8	4	<b>THE UNACCEPTABLE</b> . . . Test Department	Ministry Of Power/Some Bizzare MOP 2 (U/R)
9	6	<b>MAN IN A SUITCASE</b> Ted Chappington	Vindaloo YUS 4 (U/R)
10	7	<b>WIRE PLAY POP</b> Wire	The Pink Label PINKY 7 (U/R)
11	<b>NEW</b>	<b>DEAD BY CHRISTMAS</b> Honoi Rocks	Rawpower RAWLP 016 (P)
12	18	<b>FIRST AVALANCHE</b> Rose of Avalonche	Leeds Independent Label LIL EP 3 (U/R)
13	11	<b>RUM, SODOMY &amp; THE LASH</b> The Pogues	Sniff SNEZ 58 (E)
14	12	<b>BIG COCK</b> King Kurt	Sniff SNEZ 67 (E)
15	13	<b>T.R.O.U.B.L.E.</b> Vic Godard	Rough Trade ROUGH 86 (U/R)
16	17	<b>TREASURE</b> Cocteau Twins	4AD CAD 412 (U/R/P)
17	20	<b>THE OLD AND THE NEW</b> A Certain Ratio	Factory FACT 135 (U/R/P)
18	15	<b>GARLANDS</b> Cocteau Twins	4AD CAD 211 (U/R/P)
19	8	<b>LOW-LIFE</b> , New Order	Factory FACT 100 (U/R/SP)
20	10	<b>THE SINGLES 81-85</b> , Depeche Mode	Merz MUTE 1 (U/R/SP)
21	19	<b>PAINT YOUR WAGON</b> Red Lorry Yellow Lorry	Red Rhino REDLP 65 (U/R)
22	14	<b>CIRCUSES AND BREAD</b> Duran Duran	Factory Benelux FEM 36 (U/R/P)
23	16	<b>GREED</b> Swans	Kelvin 422 KCC 2 (U/R)
24	24	<b>DAMNED BUT NOT FORGOTTEN</b> The Damned	Doga DOGUP 21 (W/M)
25	22	<b>LIBERTY BELLE AND THE</b> . . . Go-Betweens	Beggars Banquet BEGA 72 (W)

## ADVERTISEMENT JET STAR REGGAE CHART

TOP 20 DISCO 12"

1	<b>BOOPS</b> Supastar	Techniques
2	<b>IT'S YOU</b> Sandra Cross	Ariva
3	<b>STROLLIN' ON</b> Maxi Priest	Ten Records
4	<b>HERE I GO AGAIN</b> Tanya	Criminal Records
5	<b>HELLO DARLING</b> Tippa Irie	UK Babbles
6	<b>HOLD TIGHT</b> Dennis Brown	Live + Learn
7	<b>AM I THE SAME GIRL</b> Wiseman	Firestone
8	<b>SHE LOVES ME NOW</b> Beres Hammond	GreenIsles
9	<b>JUST CAN'T FIGURE OUT</b> Mighty Diamonds	Trojan
10	<b>LEGAL</b> King Kong	GreenIsles
11	<b>I'M A CHANGED MAN/IT'S A ROMANCE</b> One Blood	Level Vibes
12	<b>MAN IN A HOUSE</b> Nitty Gritty	GreenIsles
13	<b>CAN'T TAKE THE PRESSURE</b> Al Campbell	GreenIsles
14	<b>PARTY NITE</b> Undivided Roots	Echste
15	<b>LOSING WEIGHT</b> G. Iwan	Blue Mountain
16	<b>LOVE SICK</b> Super Black	Unity
17	<b>GREAT TRAIN ROBBERY</b> Black Uhuru	Ras
18	<b>SECRET THUNDERBIRD DRINKER</b> Proto B	UK Babbles
19	<b>BUBBLE WITH I</b> A Senator	Fashion
20	<b>LAZY BODY</b> Sophia George	Winnar

TOP 10 REGGAE ALBUMS

1	<b>TURBO CHARGE</b> Nitty Gritty	GreenIsles
2	<b>YOU'RE SAFE</b> Maxi Priest	Ten Records
3	<b>WILDFIRE</b> Dennis Brown/John Holt	Tal's Records
4	<b>WHAT ONE RIDDIM CAN DO</b> Various Artists	GreenIsles
5	<b>SLENG TENG</b> Wayne Smith	GreenIsles
6	<b>RIISING SUN</b> Augustus Pablo	Ras
7	<b>FRESH</b> Sophia George	Winnar
8	<b>COMPUTERISED DUB</b> Prince Jammy	GreenIsles
9	<b>ARE YOU READY</b> Bloodline	Synergy
10	<b>EIGHT LITTLE NOTES</b> Audrey Hall	GreenIsles

**HOT NEW RELEASES THIS WEEK INCLUDE**

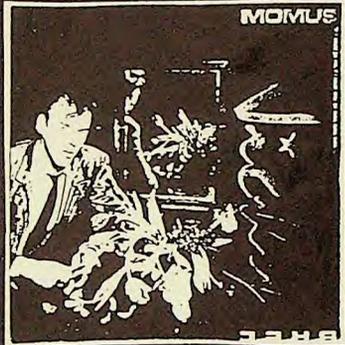
HAUL + PULL UP Awad 12"  
 BANGORANG A.R. Bays 12"  
 DEEPEST LOVE Dennis Brown 12"  
 TEARS IN YOUR EYES Bunny Wailer 12"  
 TALKING BOUT BOOPS Horse Martin 12"

**NEW ALBUMS**

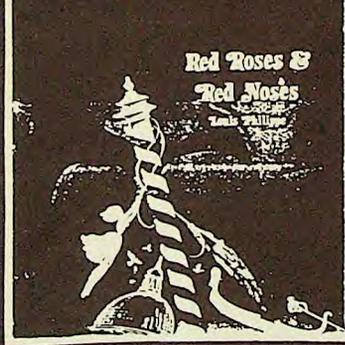
BRUTAL (Includes Single Great Train Robbery) Black Uhuru Import  
 SHOWDOWN VOL. B (Hit Bound) Frankie Paul + Cox Tee LP  
 THE GLADIATORS LP

FOR ORDERS RING THE JETSTAR HOTLINE,  
 ACCOUNTS CAN EASILY BE ARRANGED  
 78 CRAVEN ROAD, LONDON NW104AE, Ring 01-961 5818

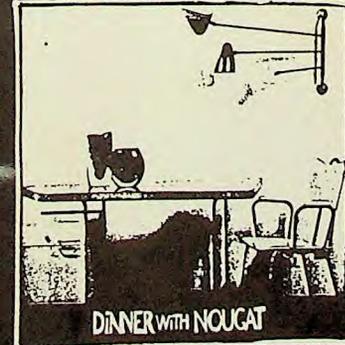
SUCCESSFULLY DISTRIBUTED BY PINNACLE 0689 731144



MOMUS "NICKY" GPO 9T



Red Roses & Red Noses GPO 6T

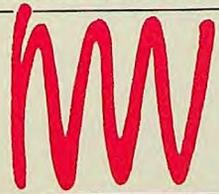


DINNER WITH NOUGAT GPO 8T

if I could be me, if I could only be cute, cute, cute...

éL

MUSIC WEEK



Compiled by Music Week Research from a nationwide panel of 50 specialist shops

## REVIEWS



NEEME JARVI: two new recordings with the Scottish National Orchestra

Six Trumpet Concertos, Haydn, Telemann etc. Crispian Steele-Perkins, trumpet, ECO, Anthony Halstead. IMP Red Label PCD 821. Italian Madrigals, The Amaryllis Consort. IMP Red Label PCD 822. Organ Spectacular, David Hill. IMP Red Label PCD 823.

These are three of the most recent releases on Pickwick's unique mid-price CD series. All offer good value for money with reliable performances of attractive and popular music, though the choice is not always the most obvious. For example, to find the collection of Italian madrigals side by side with

the organ compilation headed by Bach's Toccata and Fugue in D minor means that a musician, not an accountant, is in charge of operations. I am glad, also, to be able to report that the signs of slapdash final touches evident in some of the earlier recordings on Pickwick are not noticeable here. Standard CD stock for all retailers.

Reviews by  
Nicolas Soames

Raymonda, Galzunov. Scottish National Orchestra, Neeme Jarvi. Chandos CHAN 8447.

Neeme Jarvi has determinedly championed the music of Alexander Glazunov (1865-1936) on record, first of all with the Bavarian Radio Symphony Orchestra on Orfeo, and now with the SNO on Chandos. Jarvi's temperament suits the unrestrained romanticism of the music, with its spatial melodies and attractive dances. It may appear specialist music, but it has the un-failing immediacy of Tchaikovsky.

Symphony No 5/Three Waltzes, Prokofiev, Scottish National Orchestra, Neeme Jarvi. Chandos CHAN 8450.

This is the last issue of Jarvi's cycle of Prokofiev's Six Symphonies made with the SNO, and it is the only one to have competition in the CD medium — Bernstein on CBS and Slatkin on RCA. However, the clear Chandos digital recording and the stylistic depth estab-

lished by Jarvi over the past few years, and the sales impetus created by the series, supported by a Gramophone cover, will make this the automatic first choice, especially as it offers the coupling of the Three Waltzes. A compelling orchestral disc, with some thrilling brass moments beautifully captured on CD.

Clarinets Concertos, Crusell. Thea King, LSO, Francis. Hyperion CDA66055. Distribution: PRT.

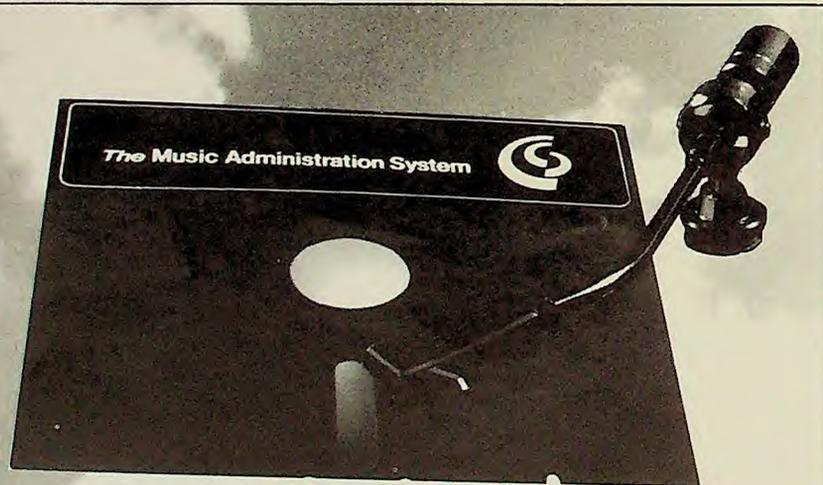
The LP sales of these concertos have not quite matched the figures achieved by the Second Concerto — boosted by the BBC Young Musicians Award two years ago — but nevertheless they have done remarkably well, and it is likely to be matched on CD. These concertos are scarcely less charming than No 2, and played with character by King. Pleasing minor repertoire — order while stocks last.

Echoes Of A Waterfall, Romantic Harp Music Of The 19th Century. Susan Drake, harp. Hyperion CDA 66038.

Since this was first released on LP four years ago, it has been a surprising success, achieved by a real cross-over pattern. As its title suggests it is soothing and dreamy stuff — for all tastes. It is a recording of notable clarity, enabling the nuances Drake draws from her instrument to be appreciated far more readily on CD than conventional formats.

# AIR PLAY

	RADIO 1 w/c 5.5	RADIO 1 w/c 28.4	RADIO 1 w/c 12.5	REGIONAL w/c 12.5	LAST WEEK'S CHART
ALTERNATIVE RADIO First Night Cold Harbour	10	—	P	C	—
ANDERSON, LAURIE Language ... Warner Bros.	10	—	P	C	—
ANIMATION I Engineer Philips	4	6	C	—	11 13
ARMATRADING, JOAN Kind Words A&M	10	7	P	C	11 8
ATLANTIC STARR If You're Heart Isn't In It A&M	7	—	P	C	21
AURRA You And Me Tonight	14	10	P	P	30 36
BANGLES If She Knew What She Wants CBS	10	12	P	P	34 33
BS2's Rock Lobster/Planet Claire Island	6	—	—	—	13
BELLE STARS, THE World Domination Stiff	—	—	—	—	12
BLACK UHURU The Great Train ... R.A.S.	11	5	P	C	—
BLANCHANGE I Can See It London	8	9	P	P	27 26
BLOW MONKEYS, THE Wicked Ways RCA	7	10	—	P	30 31
BUSH, KATE The Big Sky EMI	13	15	P	P	34 23
CHIPPINGTON, TED She Loves You Vindaloo	—	7	—	—	15 13
COCK ROBIN The Promise You Made CBS	4	—	—	—	13
COLOURBOX/GRANAME Baby I Love You 4AD	5	—	—	—	—
COLOURBOX The Official Colour box ... 4AD	4	—	—	—	—
COMMUNARDS Disenchanted London	4	—	C	—	—
COOKE, SAM Another Saturday ... RCA Victor	—	—	—	—	26 17
COOL NOTES Into The Motion Abstract Dance	—	—	—	—	12
CURE, THE Boy's Don't Cry Fiction	16	9	P	P	25 20
DAVIES, RAY Quiet Life Virgin	6	4	—	—	19
DEAN, HAZEL E.S.P. EMI	—	—	—	—	13 10
DE BURGH, CHRIS Fire On The Water A&M	4	—	—	—	15 13
DIRE STRAITS Your Latest Trick Vertigo	8	9	P	—	41 39
DR. & THE MEDICS Spirit In The Sky I.R.S.	6	—	—	—	21 6
ERASURE Oh L'Amour Mute	—	4	—	—	21 20
FALCO Rock Me Amadeus A&M	18	16	P	P	35 35
FIVE STAR Can't Wait Another Minute Tent	9	14	P	P	40 39
FORCE M.D.'S Tender Love Tommy Boy	9	16	—	P	34 31
FRANKLIN, ARETHA Freeway Of Love Arista	10	14	P	P	25 21
GABRIEL, PETER Sledgehammer Charisma	16	15	P	P	37 34
GAYE, MARVIN I Heard It ... Tamla Motown	7	7	—	—	40 37
GRAHAM, JONI Set Me Free EMI	11	11	P	P	29 21
HEYWARD, NICK Over The Weekend Arista	12	12	P	P	32 24
HIPSWAY Ask The Lord Mercury	12	12	P	P	25 9
HOUSTON, WHITNEY Greatest Love ... Arista	8	13	P	P	39 42
IMAGINATION Sunshine R&B/Red Bus	5	4	—	—	22 19
INXS What You Need Mercury	9	12	P	P	7 8
JACKSON, JANET What Have You ... A&M	9	16	P	P	39 35
LA BELLE/McDONALD On My Own MCA	17	21	P	P	41 39
LEVEL 42 Lessons In Love Polydor	16	19	P	P	42 40
LEWIS, HUEY Heart Of Rock And Roll Chrysalis	13	15	P	P	37 26
LIMAH Love In Your Eyes EMI	9	7	—	P	23 23
LOVE AND MONEY Candybar Express Mercury	5	6	—	—	9 7
MADONNA Live To Tell Sire	12	18	P	P	42 40
MELLENCAMP, JOHN COUGAR R.O.C.K. ... Riva	13	13	P	P	23 22
MERCURY, FREDDIE Time EMI	4	—	C	—	11
MIAMI SOUND MACHINE Bad Boy Epic	11	9	P	P	22 18
MIKE + THE MECHANICS All I Need ... WEA	6	—	C	—	31 17
MITCHELL, JONI Shiny Toys Geffen	7	—	—	—	11 9
MR MISTER Is It Love RCA	9	4	P	C	32 23
OLDFIELD/ANDERSON Shine Virgin	—	—	—	—	17 17
OMD If You Leave Virgin	9	14	P	P	32 31
OUTBAR When The Bad Men Come EMI	4	—	—	—	—
OUTFIELD, THE Your Love CBS	—	—	C	—	15 8
PALMER, ROBERT Addicted To Love Island	14	7	P	C	28 20
PAUL, OWEN My Favourite Waste Of ... Epic	—	—	C	—	15
PRINCESS I'll Keep On Loving You Supreme	10	8	P	P	39 37
REDSKINS It Can Be Done Decca	12	6	P	C	—
RICHARD, CLIFF Born To Rock 'N' Roll EMI	—	—	—	—	16
ROSS, DIANA Experience Capitol	—	5	—	—	38 39
RUSH, JENNIFER Destiny CBS	—	9	—	—	16 19
SEALS, DAN Bop EMI America	—	—	—	—	11 10
SHAW, SANDIE Are You Ready To ... Polydor	7	—	C	—	5
SIMPLY RED Holding Back The Years WEA	11	—	P	C	22
SIMS, JOYCE All And All London	—	5	—	—	27 13
SLY FOX Let's Go All The Way Capitol	7	—	P	C	7 6
SPITTING IMAGE The Chicken Song Virgin	8	10	—	—	30 10
STATUS QUO Rollin' Home Vertigo	5	4	P	—	26 15
TALK TALK Give It Up Parlophone	6	6	C	—	10
TAVARES It Only Takes A Minute Capitol	—	4	—	—	26 25
TOTAL CONTRAST Whatcha Gonna ... London	—	—	—	—	12 7
VAN HALEN Why Can't This ... Warner Bros.	13	18	P	P	31 25
WYLLIE, PETE Sinful MDM	10	17	P	P	20 14



## Hi-Fi for High Finance

With our compact disks and powerful little IBM system 36 disk player you have the finest financial playback possible. It is music to your fiscal years. This comprehensive suite of music administration programs can handle all your accounting needs — including complex royalty deals, artist P&Ls, sales reports and more. We have

supplied systems to most of the major record companies, and music publishers and now are offering low-cost systems for independents. To get the most out of your records, contact Ron Newman or Mick Hidalgo at CCS for a demo.



23 Ridgmount Street, London WC1E 7AH Tel: 01-631 4205

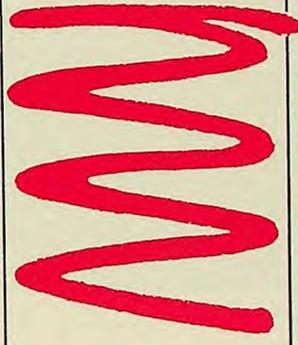
• Plays logged by Sham Tracking (01-290 0129) — Excludes Holiday Monday  
 • KEY C indicates Radio 1 CHARTBUSTER • KEY P indicates Radio 1 PLAYLIST  
 • KEY N indicates NEW ENTRY • Radio 2 plays now excluded, plays total less than 4 on all hits listed above

# TOP 100 ALBUMS

17 MAY 1986

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK



**No 1** **STREET LIFE — 20 GREAT HITS** ★ (CD)  
 Bryan Ferry Roy Music  
 EG/Polydor EGT 1

**2** **NEW LOVE ZONE** ●  
 Billy Ocean  
 Jive HIP 35

**3** **WHITNEY HOUSTON** ★ (CD)  
 Whitney Houston  
 Arista 206 978

**4** **BROTHERS IN ARMS** ★★ ★ (CD)  
 Dire Straits  
 Vertigo/Phonogram VERB 25

**5** **THE COLLECTION/24 ESSENTIAL HITS** ●  
 Earth Wind & Fire  
 K-tel/CBS HE 13222

**6** **THE GREATEST HITS** ●  
 Shalamar  
 Syllux SMR 8615

**7** **HITS 4** ★  
 Various  
 CBS/WEA/RCA/Aniolo HITS 4

**8** **NEW HOME AND ABROAD** ○ (CD)  
 The Style Council  
 Polydor 15CLD 3

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

**10** **WORLD MACHINE** ★ (CD)  
 Level 42  
 Polydor POLH 25

**11** **HUNTING HIGH & LOW** ★ (CD)  
 A-ha  
 Warner Brothers WX 30

**12** **COMIC RELIEF Presents UTTERLY UTTERLY LIVE!**  
 Original TV Soundtrack  
 Comic Relief/WEA WXS1

**13** **THE MAN AND HIS MUSIC** ○  
 Sam Cooke  
 RCA PL 87127

**14** **NO JACKET REQUIRED** ★ ★ ★ (CD)  
 Phil Collins  
 Virgin V2345

**15** **NEW SANDS OF TIME**  
 The S.O.S. Band  
 T-bow TBU 26863

**16** **HEART TO HEART — 24 LOVE SONG DUETS** ○  
 Various  
 K-tel HE 1318

**17** **NEW PRINCESS**  
 Princess  
 Supreme SU 1

**18** **PLEASE** ●  
 Pet Shop Boys  
 Polyphone P58 1

**19** **SUZANNE VEGA** ○ (CD)  
 Suzanne Vega  
 A&M AMA 5072

## THE ALBUM!

**Utterly Utterly Live!**  
 AT THE SHAFTSBUURY THEATRE

# COMIC RELIEF

FEATURING

AFRODIZIAK · ROWAN ATKINSON

FRANK BRUNO · KATE BUSH · BILLY CONNOLLY

ANGUS DEAYTON · BEN ELTON · FRENCH & SAUNDERS

STEPHEN FRY · BOB GELDOF · LENNY HENRY

HOWARD JONES · CLIFF RICHARD · SPITTING IMAGE

MIDGE URE · THE YOUNG ONES

PRODUCED BY STUART COLMAN AND GEOFFREY PERKINS.

**ORDER YOUR COPY NOW**

CASSETTE FEATURES EXTRA TRACK -

**59** **24 THE OTHER SIDE OF LIFE** (CD)  
 The Moody Blues  
 Threshold/Polydor POLD 5190

**60** **69 THE FIRST ALBUM** ★ (CD)  
 Madonna  
 Sire WX 22

**61** **30 IN VISIBLE SILENCE** (CD)  
 The Art Of Noise  
 China/Citysolis WOL 2

**62** **RE BLUE SKIES** ● (CD)  
 Kiri Te Kanawa/Nelson Riddle & His Orchestra  
 London KIT 1

**63** **57 THE DREAM OF THE BLUE TURTLES** ★ (CD)  
 Sting  
 A&M DREAM 1

**64** **49 RUMOURS** ★★ ★ (CD)  
 Fleetwood Mac  
 Warner Brothers K 5534

**65** **62 U2 LIVE "UNDER A BLOOD RED SKY"** ★ ★ ★  
 U2  
 Island IMA 3

**66** **45 ORIGINAL SOUNDTRACK FROM "ROCKY IV"** ●  
 Various  
 Scotti Brothers SCT 70272

**67** **76 RECKLESS** ★ (CD)  
 Bryan Adams  
 A&M AMA 5013

**68** **35 BLACK CELEBRATION** ○ (CD)  
 Depeche Mode  
 Mute STUMM 26

**69** **72 FACE VALUE** ★ ★ ★ (CD)  
 Phil Collins  
 Virgin V 2185

**70** **47 LIKE A ROCK**  
 Bob Seger & The Silver Bullet Band  
 Capitol EST 2011

**71** **67 LOVE OVER GOLD** ★ ★ ★ (CD)  
 Dire Straits  
 Vertigo/Phonogram 6359 109

**72** **RE LEGEND (Music from Robin of Sherwood)** ● (CD)  
 Clannad  
 RCA PL 70188

**73** **61 NEW YORK, NEW YORK (HIS GREATEST HITS)** ○  
 Frank Sinatra  
 Reprise WX32

**74** **56 RAPTURE**  
 Anita Baker  
 Elektra EKT 37

**75** **59 DIRTY WORK** ● (CD)  
 Rolling Stones  
 Rolling Stones/CBS 86321

**76** **51 PORTRAIT** ● (CD)  
 Diana Ross  
 Talsior STAR 2238

**77** **94 STOP MAKING SENSE** ● (CD)  
 Talking Heads  
 EMI TAH 1

**78** **88 DIAMOND LIFE** ★ ★ ★ (CD)  
 Various  
 Epic EPC 2424



WOODENTOPS: success, no strings attached

# A Giant step for pop?

by Danny Van Emden

"THE THING that people won't be expecting is the album we're about to deliver because it's a lot more advanced and original that they probably ever thought we'd come up with."

The speaker is Rolo McGinty, singer, guitarist and chief Woodentop, and the album is *Giant*, their long-awaited debut for Rough Trade. But actually he's wrong. After a string of steadily improving melodic pop charmers missing out on the singles chart, the latest, the eminently hummable *Good Thing*, is attracting the sort of reviews that usually indicate a hit.

Rolo's already got his eye on the next album, though: "I reckon I've probably put on about two years in the space of a month. But, to be honest, I'd go and make another one right now instead of

touring because I've never really discovered long lengths of time in the studio before and it was great.

"I get a kick out of performing live, but it's only 45 minutes. If you're doing an album it's all day every day. If you're in love with what you're doing there's nothing to stop you," he fizzes.

The man charged with actually capturing this passion — and producing the album — was Bob Sargeant and it was, apparently, a marriage made in heaven: "We've got this rhythmic sensibility that's suited to what he's worked with before in bands like The Beat, who I always loved, and at the same time he's got this melodic thing that he had with the Haircuts. It was absolutely perfect." This from a man who admits that he previously "wrecked" studios to get the sound he wanted.

Snappy, happy, but shambolic may be how people have viewed the Woodentops, but times are changing according to the disarming Rolo: "I flip from being one of the most professional people around to being the least professional. But I'm aware that people spend money coming to see us and we owe it to them to be good. Also, if we blow it, RT is going to lose a hell of a lot of money and we have a very human kind of responsibility. If we were signed to a major and lost a lot of money it wouldn't matter as much; with RT it does, and I really love that organisation."

When Rolo bumps into RT big-

wig Scott Piering and later sees Mayo Thompson in the street it's obvious that his admiration for the set-up at RT is personal as well as professional.

The Woodentops followed The Smiths as one of the few bands signed to a major deal at RT, a move that led to much speculation and scrutiny of their progress early on. "Lots of people can't say things like 'I really trust my record company, but I really can say that and that's something I wanted to be saying in more than one or two years from signing with them.'"

But now that all the hoo-ha after the deal and the first few singles has died down, The Woodentops seem to really be getting to grips with a sound that's evolving from cute and charming to seriously impressive, alone in its field, but a first cousin of James and The Jazz Butcher. And when Rolo talks about being famous it's not "if", it's "when".

"If the music ever stopped exciting me I'd have a break or do something else. As it is, at the moment there's too much music and not enough time."

"I get these letters now which are the sort you get when you know you're about to happen and I think we might just be lucky enough to be naturally commercial."

"If I still find a joy in writing songs — which I do now — I think we'll be alright."

The Woodentops' imminent success should be less of a surprise than he imagines.

# Flesh — body and soul

IS IT pop or is it soul? Who cares, *Flesh* (below) sound great whatever they are, and whatever the reason, it's baffling that their tunes are not yet belting out of a radio near you, writes Danny Van Emden.

Supplying the muscle is London Records — the group's two songwriters Stephen Lironi and Douglas MacIntyre being of the opinion that if you want to reach a big market it takes more clout than most indie can muster.

While their roots lie with Scots pop legends up in (yawn) Glasgow, Coral Gordon and Janice Hoyte, between them responsible for some of the finest of feisty voices and heavenly harmonies yet to make the charts, began their careers in church choirs.



"We'd been searching for singers for a while," says guitarist MacIntyre, "when we saw Coral and Janice in a show at the Piccadilly Theatre. There was a bolt of lightning and we'd found our saviours. There was more chance of it not working, but it worked beyond our wildest dreams."

If it all sounds a bit twee: black girls singing white boys' words, take a listen to some of the lyrics: "We write lyrics that they can sing with conviction," says Lironi, a former Altered Image and Jimmy Smith-style keyboard man "They liked the differentness of *Flesh*, the interesting lyrics — not just 'Baby come back to me'."

"We are influenced by good soul like Sly or Prince, but we're not part of the soul scene — so much soul is insipid now."

But that's precisely the sort of sound which is making the charts — via the all-important Radio One airplay, isn't it? Lironi and MacIntyre feel that a top 75 playlist could improve things dramatically and bring some fresh *Flesh* and blood to charts.

"Charts are important. We write songs because we are a pop group — and the definition of that is a group that's in the chart," MacIntyre reasons.

Last year's single, the impressively strident (*You Can't Help*) Sentimental Sunday wasn't helped by anyone and stifled. Second Choice, their latest, and another intelligent, inspiring song, deserves to be a hit. Until then, and an album release, *Flesh* will be putting body and soul into live performances until someone notices.

# Testament of youth

EVERY SO often a debut album comes along whose joyful originality and quality sweep aside the cynicism of even the most hardened reviewer.

Patti Smith's *Horses*, Television's *Marquee Moon*... now add to the list of greats *Walking The Ghost Back Home* by The Bible! a little combo you will be hearing a lot of, tucked away on the East Anglian indie Backs Records.

This is an album that truly stretches the frontiers of what people might expect from a tiny indie: sumptuous jazz themes awash with sophistication, gentler *gauche* acoustic numbers, but mostly it's the melodies that hit home right between the eyes.

"It was made very cheaply," says Boo Hewerdine, a lanky, self-effacing former member of the Great Divide and one half of the Bible story. "All we wanted to

achieve was to get people to like us — it's gone down much better than we thought. It sold about 600 in the first week, which probably doesn't sound a lot, but..."

Hewerdine's voice trails off, as it often does, for this is not a man used to selling his sound, nor will he have to.

Hewerdine's partner, and the man who adds that piquant jazziness to so much of the album is Tony Shepherd. Making up the studio line-up were Kevin Flanagan (sax), Dave Barcombe (drums) and Clive Lawson (bass).

Variety is apparently the spice of life. Hewerdine: "Each song is written differently — some start on a tin can. Tony and I both have strong ideas of what we want to achieve — we've got 100s of songs."

"It sounds clichéd to day we're trying to do something different. We've had this sound in our heads for ages, we were worried that people would dismiss it immediately, it seems astonishingly unfashionable."

Achievement is a word Hewerdine goes back to time and again. But he can't fail to notice that his album is already making people sit up: *Melody Maker* has already run a feature, another is planned at the *NME* and John Peel, that champion of so many timeless treasures, is soon to espouse the cause.

As if this wasn't enough to digest, sit back and enjoy for the moment, another album is already in the pipeline: "It's going to be a bit tougher, a bit sparser. A bit more money will be spent, but not on thousands of overdubs or anything!"

While everything points to a big deal ahead, Hewerdine is still cagey: "We want to keep our freedom", something he apparently doesn't feel The Bible! would enjoy at a major "unless we were very lucky. I like the buffer zone that Backs gives us."

There's no need to say a little prayer though, The Bible! are on their way. For further revelations, just listen.

# UK outlet for banned SA releases

REBEL SOUTH AFRICAN label, Shifty Records, whose entire catalogue has been banned by State TV and radio, has set up a London base through which what promises to be a unique stream of releases will be made available.

As most material deals with the country's political and racial strife, it is not surprisingly absent from the catalogues of SA majors and distribution at home is also difficult as many shops refuse to stock their product.

Current titles are *Sound Future* by The Happy Ships; *Own Affairs* by the Kalahari Surfers; *A Naartjie In Our Sossatie* (various); *Sankamoto*; *Who Is Bernardus Niemand* (Niemand); *FOSATU Workers' Choir*; *Cherry Faced Lurchers Live At Jameson's Bar*; *Voice Of Noot!* / *Corporal Punishment And Illegal Gathering* (tape only) and *The End Conscription Album* (various).

● Contact Andrew Asbury, Shifty Records at 48 Gloucester Place, London W1H 3HJ.



## Resounding reception for Home Service

by Duncan Holland

FOLK CIRCLES don't exactly buzz, more they purr in gentle expectation. And amid such purring emerges the new Home Service LP, *Alright Jack*, on Making Waves.

Seen as a vindication of early promise and developing talents, as witnessed on the music performed for the National Theatre's presentation of *The Mysteries*, band leader/director John Tams feels the LP comes close to the ideal (idyll) of composing music "as English rock borrowing from the English tradition of popular music".

Perhaps in that long-running "what is folk?" debate, this LP comes as near as you can get. Says Tams: "It's a vernacular music turned into a classical form. It represents a working class view, what the establishment called peasant music, but colliding it with a classical style. Obviously it has a left wing stance as it is working class, but it's a stance more humanist than partisan."

"Popular music didn't start in 1955 with Bill Haley, there's always been a tradition of popular, industrial music."

Tams and Home Service deserve attention and already this is occurring as the LP enters the *Folk & Roots* chart at a highly respectable number six.

## Jazzateers: everything but the deal

THE SONGS, the style, the pedigree — The Jazzateers (above) must be wondering what else you need to get a deal these days.

After the astonishing underachievement of *Bourgie Bourgie* — The Jazzateer's antecedents and the greatest band that never was — the line-up has been boiled down to three, but the shambolic spirit, raffish vocals, and slippery slide guitar are as endearing as ever. Pressing On, their single for Stampeded wowed discerning critics last year, but a major deal is now called for.

# Gabba Gabba why?

WHILST DEFENDING wholeheartedly the right of the individual to wear a pot belly, such an accoutrement a Ramone does not become. Thus the previously polemic Joey lent yet another air of comedy to the increasingly comic Ramones.

Ten-odd years ago The Ramones' minimalist burst was at once vital and invigorating, but now it tends towards burlesque. After all, where can a band that started at dawn near nothingness go next? Not actually playing one supposes, which nearly occurred as a capacity Hammersmith Palais was kept waiting an inexcusable period.



But they were fun as they rushed through their hits with a fervour of a labourer paid on piece-work. Familiarity remained the key, no let-up the theme, each song ferociously played and furiously enjoyed. The sight of Joey with the Gabba Gabba Hey sign, while not dispelling the question Gabba Gabba Why? was wonderfully nostalgic and reminded one that however silly this actually was, there must remain a place for The Brothers: if only to stop others changing their hand at it. But it must never be overlooked, amongst all this frivolity, that the Ramones still sell records, as their new *Beggars LP* will no doubt testify.

As they encoored with The Heartbreakers chaotic anthem, Chinese Rock, a strange acid gas appeared to escape from around the exit. Why and what this was remained unclear, but stumbling into the street, coughing and wheezing, seemed a fitting conclusion to an evening with The Ramones.

DUNCAN HOLLAND

The Shamen were once Alone Again Or — peddlers of sub-standard synthesized pap. Now shed of electronic gadgetry, save for a vestigial Yamaha keyboard, they opt for a much tougher guitar-based sound with its roots in the late Sixties, but with plenty of original touches.

Theirs is a powerful formula, but the poor sound mix prevented them from realising some of the more ethereal moments of their fine debut single on One Big Guitar.

Next on were the much-improved heads down, not-so-mindless boogie band, The Wolfhounds. Their playing is tighter and more confident than ever, but thankfully it's not at the expense of their youthful enthusiasm. However, they still look like a 6th form band and sound like the early Fall, which is bound to ensure continued indie chart success but nothing more.

By contrast headliners, The Mighty Lemon Drops, must be the band most likely to follow The Smiths from indie favour to Top of the Pops stardom.

They are unashamedly a rock band, but thankfully steer clear of the posturing of Simple Minds, or the theatrics of U2. Their biggest single influence has to be Echo & The Bunnymen, but the strength, catchiness and variety of their songs and the power of their performance elevates The Mighty Lemon Drops way above being mere plagiarists.

By coincidence, The Bunnymen were packing them in at the Albert Hall just as Wolverhampton's finest were thrilling a smaller congregation in less salubrious surroundings a few miles down the road. Surely the Mighty Lemon Drops are a band ripe for the picking.

ANDREW BEEVERS

## Parade go marching on

COLENSO PARADE are one of the most promising bands to have emerged along with the current crop of Irish bands.

But not for them is the hasty scramble for that elusive big recording deal or the rash move of buying themselves on to that make or break support on a major tour. They have gone for that tried and tested route of actually going out on the road and gigging.

Each outing has seen them growing in confidence and they have shown that they can do it on record too with three excellent indie singles.

The Rock Garden is not one of the most salubrious venues in London and on this occasion it seemed to be filled with more lost tourists than fans of the band, but this did not deter them from putting on a sterling performance.

Their strong anthems burst with vitality, propelled by a swirling background of melodic, driving bass and full, dramatic keyboards. Their set is chock full of excellent songs from the epic *Down By The Border* through to their latest single *Hallelujah Chorus* and its powerhouse b-side the dynamic *Too Late For Anything*.

The ultimate test has to be that they converted an uninterested audience into a cavorting mob who couldn't get enough of their imaginative and dynamic Celtic rock.

Coleenso Parade have slowly but surely brought themselves to the point where their massive potential will soon be realised.

JERRY SMITH



## Dio's Sacred Heart attack

THE WORLD'S largest and — as officially pronounced by the US pundits — greatest stage show made its UK debut on Wednesday when Dio brought the Sacred Heart tour to the NEC.

Very few venues in this country are large enough to accommodate the sprawling, castle ruin set, the holographic wizard, the 12-foot high dragon, the robot knight, the floating crystal ball and the battery of lasers and only the NEC has seen the full-scale version.

But even the slightly contracted show that has been touring this week was large and impressive enough to be in danger of swamping the music that it was intended to enhance. Fortunately, at the NEC at least, the power of Heaven And Hell, Last In Line, Man On The Silver Mountain And Stand Up And Shout was sufficient to stave off the threat.

There's a nice bonus all round if the other 80,000 album-buyers who've seen the show this week feel the same way.

JEFF CLARK-MEADS



## Something in the way she moves

CELEBRATING HER latest chart single and her 30th anniversary as a recording artist (her first single *Burn My Candle* was in 1956) Shirley Bassey packed out the Royal Albert Hall for several nights, for the conclusion of the UK leg of her current world tour.

On stage she is now inclined to take herself less seriously than ever — at one time it would have been unthinkable for her to do a send-up of another woman performer (Tina Turner) in her act.

The set, as usual, was well-balanced — ballads like *I Who Have Nothing* and *Something*, along with a New York New York medley, and several songs from the pen of her long-time producer Norman Newell. She even threw in a new song by Lynsey de Paul and Gerard Kenny, although surprisingly her *Towerbell* single *To All The Men I've Loved Before* was missing.

CHRIS WHITE

## FOLK & ROOTS ALBUMS

TITLE, Artist	Label/Catalogue No (Distributor)
1 (10) SUZANNE VEGA, Suzanne Vega	A&M AMA 5072 (F)
2 (2) MACALLA, Clannad	RCA PL 70894 (R)
3 (4) WHO KNOWS WHERE THE TIME GOES, Sandy Denny	Island SDS 100 (E)
4 (6) NOBODY'S FAULT BUT MINE, Martin Simpson	Dambuster DAM 013 (CM/MW/PROJ)
5 (11) DOWN HOME VOL. 1, Various Artists	Lisamor LIFL 7011 (CA/CM/H/RM/ROSS)
6 (-) ALRIGHT JACK, Home Service	Making Waves SPIN 119 (MW)
7 (8) ON THE RISE, The Battlefield Band	Temple TP 021 (CM/MW/PROJ)
8 (5) HEARTLAND, Run Rig	Ridge RR 005 (CM/MW)
9 (11) DOWN HOME VOL. 2, Various Artists	Lisamor LIFL 7012 (CA/CM/H/RM/ROSS)
10 (1) KING OF AMERICA, The Costello Show	F. Beat/RCA ZL 70946 (R)
11 (3) THE STORM, Moving Hearts	Tara TARA 3014 (CA/MW/PROJ)
12 (13) RUM, SODOMY & THE LASH, The Pogues	Shiff SEEZ 58 (E)
13 (14) CHANCE OR DESIGN, The Easy Club	REL RELS 479 (CM/MW/PROJ)
14 (7) SHOWDOWN, Albert Collins/Robert Cray/Johnny Copeland	Sanet SNTF 954 (A/H/S/MW)
15 (22) WELCOMING PADDY HOME, The Boys Of The Lough	Lough 001 (CM/MW/PROJ)
16 (19) WITHOUT THE FANFARE, Mary Black	Dara DARA 016 (CM/MW/PROJ)
17 (9) ORDINARY MAN, Christy Moore	WEA Ireland 240-706-1 (CM)
18 (-) GOLDEN, GOLDEN, Silly Wizard	REL RELS 478 (CM/MW/PROJ)
19 (-) THE NEW STRUNG HARP, Maire Ni Chathasaigh	Temple TP019 (CM/MW/PROJ)
20 (20) FALSE ACCUSATIONS, The Robert Cray Band	Demon FIEND 43 (MW/P)
21 (-) ON KIELDERSIDE, Kathryn Tickell	Saydisc SDL 343 (CM/MW/PROJ)
22 (Re) MAGICAL RING, Clannad	RCA PL 6072 (R)
23 (30) THE PENGUIN BOOK OF ENGLISH FOLK SONGS, Various Artists	Feltside FE 047 (CM/PROJ)
24 (16) SPIRIT OF FREEDOM, Christy Moore	WEA Ireland IR 0840 (CM)
25 (Re) RED ROSES FOR ME, The Pogues	Shiff SEEZ 55 (E)
26 (73) IN THE ROUND, Pentangle	Making Waves SPIN 120 (MW)
27 (18) GLADYS' LEAP, Fairport Convention	Woodworm WR 007 (CM/MW/PROJ)
28 (17) THE WISHING CHAIR, 10,000 Maniacs	Elektra EKT 14 (W)
29 (-) IZIBANI ZOMQASHIYO, The Mahotella Queens	Earthworks EMW 5504 (MW)
30 (26) NINE MAIDENS, John Renbourn	Making Waves SPIN 103 (MW)

Compiled by Folk Roots Magazine (0252) 724638 from a national panel of specialist and general dealers

# Lemon-aid

IT'S DOUBTFUL if any late evening travellers on the Westway have been aware of the excitement going on beneath their wheels over the past few months. But in an A40 archway in Ladroke Grove, Bay 63 has been showcasing the pick of the indie crop with some excellent triple bills.

# TOP 75 SINGLES

17 MAY 1986



## MUSIC WEEK

# W

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

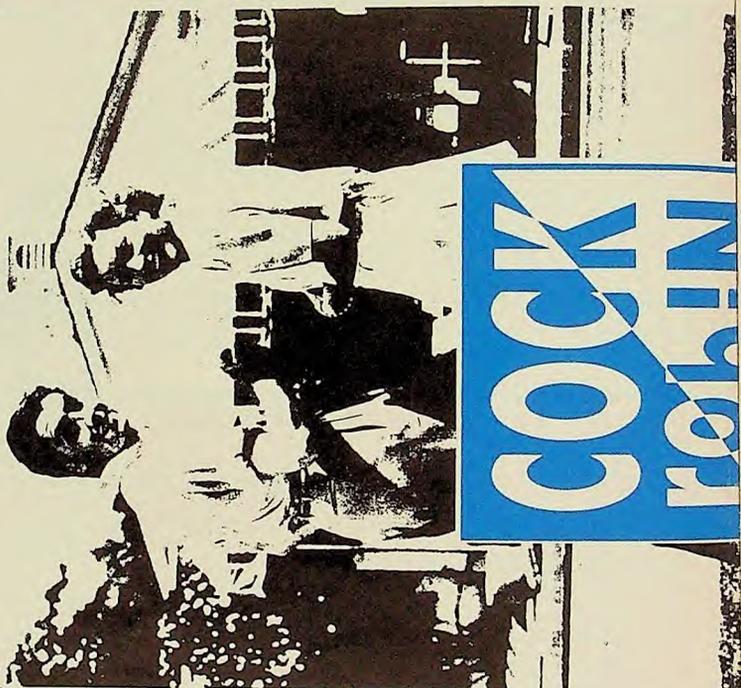
<b>1</b>	<b>THE CHICKEN SONG</b> 11 Spinning Image	Virgin SPIT 112
<b>2</b>	<b>ON MY OWN</b> Patti LaBelle and Michael McDonald	MCA/MCA(T) 1045
<b>3</b>	<b>LESSONS IN LOVE</b> 3 Level 42	Polydor POSPX 790
<b>4</b>	<b>ROCK ME AMADEUS (The American Edit)</b> 4 Falco	A&M AM(Y) 278
<b>5</b>	<b>LIVE TO TELL</b> 5 Madonna	Sire W 877(T)
<b>6</b>	<b>WHAT HAVE YOU DONE FOR ME LATELY</b> 6 Janet Jackson	A&M AM(Y) 308
<b>7</b>	<b>SLEDGEHAMMER</b> 15 Peter Gabriel	Charisma/Virgin PGS 112
<b>8</b>	<b>GREATEST LOVE OF ALL</b> 10 Whitney Houston	Arista ARIST 121658
<b>9</b>	<b>I HEARD IT THROUGH THE GRAPEVINE</b> 8 Marvin Gaye	Tamla Motown ZB 40701 (12" —ZI 40702)
<b>10</b>	<b>CAN'T WAIT ANOTHER MINUTE</b> 7 Five Star	Tem/RCMA PB 40697 (12" —PT 40698)
<b>11</b>	<b>SNOOKER LOOPY</b> 37 The Matchroom Mob with Chris & Dave	Rocknery/Towerbell POT 1(47)
<b>12</b>	<b>A DIFFERENT CORNER</b> 6 George Michael	Epic (T) A 7033
<b>13</b>	<b>WHY CAN'T THIS BE LOVE</b> 22 Van Halen	Warner Brothers W8740(T)
<b>14</b>	<b>THERE'LL BE SAD SONGS (TO MAKE YOU CRY)</b> 27 Billy Ocean	Jive JIVE (T) 117
<b>15</b>	<b>A KIND OF MAGIC</b> 9 Queen	EMI 12/QUEEN 7
<b>16</b>	<b>ALL AND ALL</b> 18 Joyce Sims	London LON(X) 94
<b>17</b>	<b>SPIRIT IN THE SKY</b> 40 Dr And The Medics	I.R.S./MCA IRM(T) 113
<b>18</b>	<b>YOU AND ME TONIGHT</b> 13 Aura	10/Virgin TEN 71 (12)
<b>19</b>	<b>I'LL KEEP ON LOVING YOU</b> 16 Princess	Supreme SUPE(T) 105
<b>20</b>	<b>ROCK LOBSTER/PLANET CLAIRE</b> 35 B 52's	Island 12/BFT 1

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



<b>53</b>	<b>BASSLINE</b> NEW Mantronix	10/Virgin TEN 118(12)
<b>54</b>	<b>ASK THE LORD</b> 57 Hipsway	Mercury/Phonogram LORD(X) 1
<b>55</b>	<b>HOLDING BACK THE YEARS</b> NEW Simply Red	WEA YZ 70(T)
<b>56</b>	<b>IT ONLY TAKES A MINUTE</b> 46 Tavares	Capitol 12(JAY 2
<b>57</b>	<b>WHAT YOU NEED</b> 51 INXS	Mercury/Phonogram INXS 5(12)
<b>58</b>	<b>EXPERIENCE</b> 47 Diana Ross	Capitol 12(CL 400(E)
<b>59</b>	<b>BACK WITH THE BOYS AGAIN/GET IT RIGHT</b> 54 Joe Fagin	Towerbell TOW (T) 84
<b>60</b>	<b>YOU CAN'T BLAME LOVE</b> NEW Thomas + Taylor	Cooltempo/Chrysalis COOL(X) 123
<b>61</b>	<b>WICKED WAYS</b> NEW The Blow Monkeys	RCA MONK(T) 2
<b>62</b>	<b>HUNGRY FOR HEAVEN</b> NEW Dio	Vertigo/Phonogram DIO 7(12)
<b>63</b>	<b>WHAT YOU GONNA DO ABOUT IT</b> 68 Total Contrast	London LON(X) 95
<b>64</b>	<b>E = MC<sup>2</sup></b> 44 Big Audio Dynamite	CBS (TJA 6963
<b>65</b>	<b>BAD BOY</b> NEW Miami Sound Machine	Epic (T)A6537
<b>66</b>	<b>INTO THE MOTION</b> NEW The Cool Nites	Abstract Dance/Priority AD(T) 8
<b>67</b>	<b>R.O.C.K. IN THE U.S.A.</b> 72 John Cougar Mellencamp	Riva/Phonogram/LM(X) 6
<b>68</b>	<b>SO MACHO/CRUISING</b> 59 Shitna	Fanfare 12/FAN 7
<b>69</b>	<b>THE QUEEN'S BIRTHDAY SONG</b> 62 St. John's College School Choir & The Band Of The Grenadier Guards	Columbia 01
<b>70</b>	<b>PETER GUNN</b> 52 The Art Of Noise featuring Duane Eddy	China WOK(X) 6
<b>71</b>	<b>I CAN SEE IT</b> 71 Blancmange	London BLANC 11 (12" —BLANK 11)
<b>72</b>	<b>CAN'T HELP FALLING IN LOVE</b> 48 Lick The Tits	Sedition EDIT(L) 3308
<b>73</b>	<b>CHAIN REACTION</b> 61	

'..the promise,  
you made..'



# STUDIO WEEK

# Studio

£1.50 U.S.\$5

## City funds £5½m studio—Sans Souci

ANDY MUNRO, of Munro Associates, has been appointed to design a brand new studio complex in Croydon which will cost over £5½m to build and equip. This massive undertaking — exclusively predicted in the last issue of *Studio Week* — is being funded by big City financial sources.

The studios, to be called Sans Souci — French for "without a doubt" — is being set up by owner Michael Deeb as a facility aiming to offer the serious user the best in terms of equipment and technology. Clients will be given the maximum degree of control over production projects and the studios will be able to handle work right up to broadcast standard.

Sans Souci will handle both digital and analogue recording and will be able to transfer to any format, audio or visual, in any of its three studios. The complex will include 48 track and one 24 track studios between them offering 2,800 sq ft of control rooms and 3,300 sq ft of recording area. There will also be a 3,000 sq ft

video staging studio with an 800 sq ft video control room, post production and editing suites, make-up and hair studios, dressing rooms, line and rehearsal rooms, keyboard programming room, isolation room for sampling and Fairlight.

All of the recording studios will be fitted with the SSL 6000E Series desks with Total Recall and each studio will also have a full complement of onboard effect racks.

Deeb says: "To command a share of today's demanding market, we believe you have to meet

both the functional and financial requirements of the client base. Sans Souci, City conceived, has both objectives firmly in mind.

"We wanted the best without pricing ourselves out of the market. Hence, the entry point demanded serious consideration. The only viable way was to use synergy — 2+2=5 — so the concept of 'synchronised reciprocal resources; without compromise or degradation to the dedication of any function offered' was the brief we gave to Munro Associates."

### AMS: third Queen's Award

THREE PRO-AUDIO equipment manufacturers have won the Queen's Award for Export Achievement 1986, including AMS which has now won the Award for the third time running.

The other two pro-audio winners were AMEK, winning for the second consecutive time, and Klark Teknik.

The Queen's Award for Export

TO PAGE 4 ▶

## INSIDE



Neve launches a new analogue console **3**  
 Tubbs goes Universal **3**  
 Latest hot gossip **3**  
 Wool Hall is back **4**  
 CD becomes a Gray area for EMI (above) **4**

Much more news **6-10**  
 Mitsubishi marches on **6**  
 Good Earth plans **6**  
 Time for Abbey Road **8**  
 A broader Church **9**  
 International news: SSL going for its best year yet; Soundcraft kits out Tamco **10**

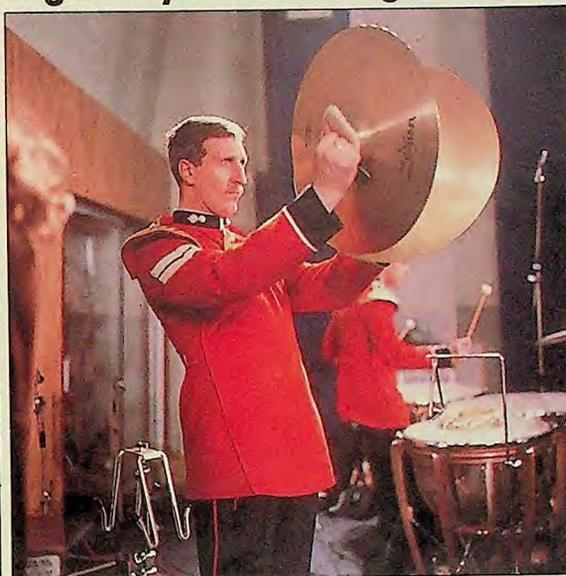
Digital update: a special focus on the latest technical and studio developments **12,14,19**  
 Top producers, top studios in the recording charts **17,18**  
 Comment on radio **18**

A special focus on Music Works and Jo Julian (below) **20-24**  
 Beat Factory profile **25**  
 Equipment update **26,27,30**  
 WEA's Max Hole is the first subject in *Studio Week's* new series of A&R profiles **31**



● *STUDIO WEEK* will be flying the flag at APRS and to be certain we also fly the flag for you, make sure you provide us with details of your presence at the exhibition for our comprehensive guide. Send details to Sue Sillitoe or contact Phil Graham at *Studio Week* for more information.

### Right royal recording at CTS



RECORDING The Queen's birthday song at CTS Studios.

CTS STUDIOS, Wembley, hosted an unusual recording session recently when the Band of the Grenadier Guards invaded Studio One to record The Queen's Birthday Song in celebration of the Queen's 60th birthday on April 21.

The single, which has now been released by EMI Records, was mixed and recorded digitally using the digital console in Studio One. Even the huge arena of CTS's main studio was pressed to accommodate 43 Grenadier Guards, 24 session musicians and 38 children making up the choir of St John's College School.

On top of that the event was also videotaped which meant the studio also had to squeeze in four video cameras and two ceiling-

high banks of lighting — 160kW in total.

The single was produced by Tony Macaulay who also co-wrote the song with Christopher Logue. It was engineered by CTS's Paul Hulme.

### Future World job scheme

AN ENTIRELY new approach to discovering talented young musicians is being tried in Glasgow with the June 1 opening of Future World Recording Studios — a £400,000 venture which will create 40 jobs in

TO PAGE 4 ▶

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

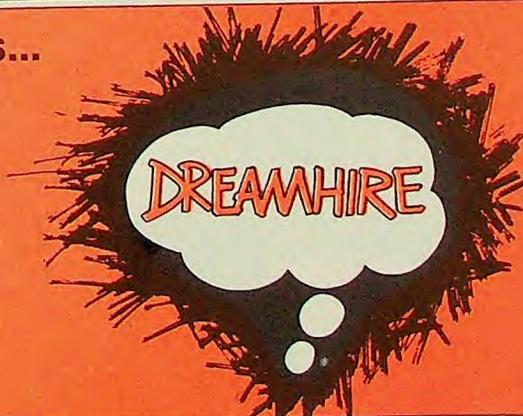
ONLY DREAMHIRE IS OFFERING THE KIND OF SERVICE WITH TOTAL 24-HOUR EFFICIENCY YOU'VE BEEN DREAMING OF.

EXTREMELY COMPETITIVE RATES.

NO DELIVERY CHARGES IN GREATER LONDON.

CALL 01-451 6161 OR 451 6464 FOR YOUR COPY OF THE DREAMHIRE RATECARD. 6.30PM TO 10AM WEEKDAYS AND ALL DAY WEEKENDS AND HOLIDAYS CALL 01-840 7000. QUOTE PAGER NUMBER 4355073 AND LEAVE A MESSAGE INCLUDING YOUR NAME AND PHONE NUMBER. WE WILL CALL YOU BACK WITHIN MINUTES TO CHECK YOUR REQUIREMENTS.

DREAMHIRE: 14/16 CHAPLIN ROAD, LONDON NW2 5PN.



*Sans  
Souci*

# Neve launches new V Series console

NEVE ELECTRONICS has launched a new analogue, multi-track console — the V Series — which has been specially designed to give maximum flexibility, efficient maintenance and to be easy to install.

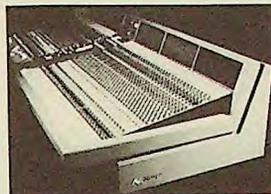
With worldwide orders for the desk already coming in, Neve's managing director Laci Nester-Smith says: "We are all very excited by the success of the new console so far. From the beginning we set out to design a desk for the digital era, with an unrivalled cleanliness of signal path and excellence of headroom."

The 48 bus multi-track desk is available in 36, 48 or 60 channel sizes. It can be fitted with NECAM 96, Neve's computer assisted mix-

down automation system. Other features include high input headroom, Neve Formant Spectrum Equalisation, 8 mono/4 stereo auxiliaries to give more effects paths, an advanced mixed cue system allowing artists to hear the full mix and the engineer to manage the monitor mix without affecting cue balance, centrally positioned monitor path status indication, a choice of metering options and a structural design enabling break up for easy installation.

The desk comprises a completely integrated 12 channel section, plus an 8 channel wide monitor unit. A simple connection job can create a 36 channel desk with the option of extending it to 48 or 60 channels as demand grows.

The first console went to Yellow Two Studios in Stockport and so far



NEVE'S NEW console. 232

it has been used for music recording sessions, radio commercials and AV post production.

Among the other orders which have come in are ones from Air Studios, London, and Angel Studios which have both opted for 48 channel versions with NECAM 96, FM Tokyo broadcast station, Philippe Sarda's Paris studio, KRS in Tokyo and Taihei Studios in Japan.

## Wow and Flutter

WOW: A Queen's Award three years running — a splendid achievement by AMS. The Queen's Award office tells companies not to bother entering a second time unless they have an exceptionally strong case and three in a row has been matched only once before, so well done you chaps from Bradford, that's done a reet good job. Let's not forget Amek and Klark Teknik for between them the three companies have done much to raise the profile of UK pro-audio companies on an international level... Are you one of the hundreds of readers who have made use of the reader enquiry service? If not, check it out, it really works... Producer Phil Ramone goes down in the record books as the first to use the new Dolby spectral recording process for real in a studio. Working at the Power Station in New York, Ramone used some of the first production Dolby SR modules to prepare master stereo music tracks for upcoming movie *Ruthless People* from a 32-track digital original. Ramone first heard the system when its designer Ray Dolby and some Dolby engineers were playing a demo tape for engineers from Power Station. Ramone stepped in to listen and was so taken by it he spent most of the night with the Dolby crew doing A-B tests with the new process against the digital tape of the soundtrack on track after track, with increasing enthusiasm...

FLUTTER: Expert word from accountancy boffins is that Ezee Studios in London, which has had approval of its expansion loan under the Government's scheme blocked by the Inland Revenue, would have had a much smoother ride if the original application had been framed differently. Other studio owners take note... Steve Levine had a good turnout for his studio opening party but with the amount of keyboard and other electronic gear perched neatly on shelves (with no unsightly wires and cables to trip over) most guests thought they had walked into an equipment hire showroom by mistake... Also partying recently was Keyboard Hire, celebrating the move to bigger and brighter premises at 6 Erskine Road, Primrose Hill, London NW3 (Tel: 01-833 1614)... US pro-audio equipment company Lexicon has issued a statement from its directors to allay concern among shareholders and customers caused by the suspension of trading in its shares just three months after the flotation of the company on the London stock market.

### STUDIO WEEK

# Studio

An associate publication of Music Week, a Morgan-Grampian plc publication.  
Greater London House, Hampstead Road, London NW1 70Z. Tel: 01-387 6611. Telex: 299485

MUSIC G:  
Editor: David Dalton, News: Sue Sillitoe, Special Projects Editor: Karen Faux, Research: Tony Adler (manager), Contributors: Richard Dean, Mark Jenkins, Richard Elen, Senior Ad Executive: Phil Graham, Classified: Jane Norford, Ad Production Manager: Karen Denham, Promotions Executive: Lisa Barry, Managing Director: Jack Hutton, Publishing Director: Mike Sharma, Publisher: Andrew Brain.

Printed for the publishers by Pensord Press Ltd, Gwent, Music Week is registered at the Post Office as a newspaper. Member of the Periodical Publishers Association and the Audit Bureau of Circulations. All material copyright 1986 Music Week Ltd.

Studio Week is published monthly and distributed free of charge to producers, engineers, studio managers, artists, artist managers, record company A&R executives, and record production company executives, pro-audio marketing and publicity personnel and others in qualifying record companies, recording and broadcast studios, audio-visual facilities, pro-audio equipment manufacturers, distributors and hire companies. Studio Week is also published as a free supplement to qualifying subscribers of Music Week.



WRITER AND producer Pierre Tubbs has opened a 24 track studio — Universal Studios — in Sidcup, Kent, which since its opening in April has already played host to BBC TV and a number of country artists.

The studio is fitted with a 48 channel computer controlled Soundcraft desk, a 24 track Soundcraft recorder and Sony and Otari mastering. Tubbs has also equipped Universal with a wide range of instruments including 20 classic guitars which he has accumulated.

Work which has taken place at Universal to date includes recording the soundtrack for BBC TV's *Coast To Coast* featuring Lenny Henry.

## AES: no link with APRS?

DESPITE COMPLAINTS from some quarters that holding the 1987 AES Convention and APRS Exhibition in London just 12 weeks apart will cause financial problems for exhibitors, it seems unlikely that the organisers of the two shows will combine forces in a joint venture.

Edward Masek, APRS secretary, says his organisation is in favour of a joint show and that lengthy talks have been held with the AES about this.

"We have made the offer of a joint show," he says, "but the AES won't countenance this because it feels the two events cover different areas of the industry. However, the offer is still open if the AES wants to change its mind."

But Roger Furness, AES Convention chairman for 1987, says: "The AES is a convention, not just an exhibition, and alongside the exhibitors we also run workshops, demonstrations, lectures and a full social programme. Even if we did agree to combine the two, the problem of what venue to use would still remain."

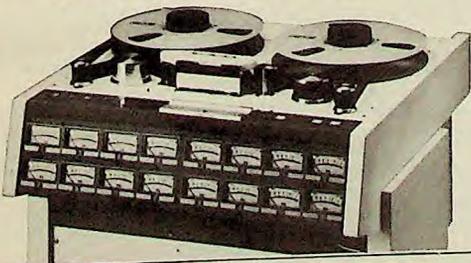
## ENQUIRY SERVICE

THIS ISSUE of *Studio Week* includes a reader enquiry service 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 Enquiry Card stitched in the magazine and send it off — it's that simple.

# MULTITRACK SYSTEMS FROM UNDER £5,000

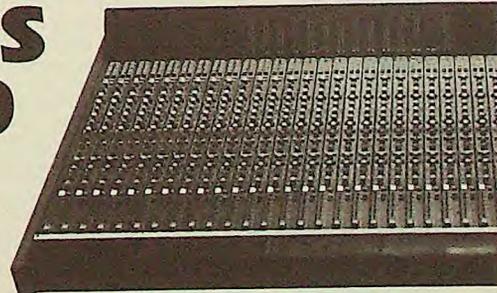
(THIS ONE'S A BIT MORE)



The Otari MX70 16-TK recorder and the TAC Matchless in-line console make a perfect pair. A versatile, state-of-the-art system from ITA, at a sensible price. Just one of our many studio

systems, starting at under £5K.

ITA — the systems specialist.



OTARI + TAC from

INDUSTRIAL TAPE APPLICATIONS  
PROFESSIONAL PRODUCTS DIVISION

1 Felgate Mews, Studland St, London W6 9JT. Tel: 01-748 9009

**KBH  
KEYBOARDS**

**KBH  
OUTBOARDS**

**KBH  
BACKLINE**

**KBH  
PERCUSSION**

**KBH  
GUITARS**

**KBH  
YOUNAMEIT**

**We've  
taken on  
so much,  
we're  
taking  
off...**

KBH is taking off for a bigger place to park itself. Regent's Park. And KBH has taken on a new number — 586 8 586 — for you to ring whenever you need a hire, advice, or a chat about what's new.

Whenever you call, you'll get a friendly voice (no recorded messages) all day, every day, and all through the night.



**KEYBOARD HIRE**

**586-8-586**

6 Erskine Road,  
London NW3 3AJ.

Your biggest choice of keyboards, outboards, backline, percussion, guitars and plenty more.

# Studio NEWS

## Wool Hall — equipped and ready for action

WOOL HALL Studios, near Bath, is now fully operational again after installing a new Solid State Logic console and rebuilding the Elizabethan farmhouse next door to provide accommodation.

Based at Beckington, Somerset, the studio was set up two years ago by directors Peter Dolan, Chris Hughes, producer of Tears For Fears and two Tears For Fears members Ian Stanley and Roland Orzabal.

Dolan says: "Although two members of Tears For Fears are directors we are keen to point out that this is a commercial studio and not a private one."

When it was initially set up, a great deal of building work was required to convert the old Wool Hall — where local farmers used to buy and sell wool — into a recording studio. The original Soundcraft console was used with an Otari MTR-90 and various outboard gear and the client list included Peter Gabriel, The Associates, The Cocteau Twins, Ric Ocasek and

Red Box.

Since the installation of the SSL 6000E 56 channel console at the beginning of this year, the studio has been used by Ben Orr, of the Cars, who has been recording a solo album with producers Mike Shipley and Larry Klien.

"We have one studio plus other work areas including a pre-production programming room which is linked to the control room," adds Dolan. "As well as the new console, we have also installed another MTR-90 so that we can now do 48 track recording; 24 Dolby XP24 Series noise reduction systems; an EMT 140 stereo valve plate and the new Otari chase card to synchronise the two MTR-90s."

Work on the accommodation was completed quickly so that it could be used by Orr while he was working at Wool Hall. It comprises six double bedrooms, two bathrooms, a lounge and a dining room.

"We have an unbelievable

cook," says Dolan, "and she specialises in curry and Japanese food, although she will also cater for other tastes. On the recreational side we can offer clients hot air ballooning, horse riding, a full size snooker table and various other activities."

Wool Hall has recently acquired a tithe-barn and seven acres of land adjoining the premises for future development. Dolan expects this development to take place over the next two years, possibly with the addition of a larger Studio Two.

Wool Hall also offers clients an extensive range of keyboards including Synclavier and Fairlight, which are not included in the cost of hiring the studio but, if required, can be laid on with an operator. For clients wanting digital facilities, Wool Hall will hire in the necessary equipment. "We recently hired in a Mitsubishi X850 which Tears For Fears used to record from scratch a new version of Mothers Talk for the US," says Dolan.



RETIREMENT DINNER for Balla.

## Balla retires

CBS STUDIOS is losing its chief engineer and technical manager George Balla, who is retiring after 22 years with the Soho-based Studios.

Balla is pictured above with David Meakins, CBS senior director, Tony Woolcott, CBS deputy managing director, Rodger Bain, studio manager and Jack Florey, CBS commercial director, during a special lunch to mark his retirement.

He began his career in 1956 when he left his native Hungary for South Africa where he worked in the fledgling studio business before coming to the UK to join the old Oriole Studios in New Bond Street. CBS Records took over Oriole in 1965 and that marked the start of Balla's long and successful stay with the company.



MANAGEMENT WORKS. And just to prove it, Music Works boss Jo Julian has signed personal and business affairs management contracts with the Smallwood Taylor Group. Julian is pictured signing the deal (seated, left) with the group's chairman A J Taylor, and looking on are (left to right) Smallwood Taylor's Steve Andrews, Steve Pennington and William Taylor. ● For the full story on Music Works, see p20-24.

## Future World

◀ FROM PAGE 1

one of the UK's worst unemployment blackspots.

Future World Studios, which has the backing of the Royal Bank of Scotland, is the brainchild of Kathleen Waldman who came up with the idea as a means of providing jobs for her own four children.

The 14,000 sq ft studio complex in Union Street, Glasgow, houses five 16 track studios, one 24 track studio and a five camera low band U-matic video studio. There is also a Midi room equipped with outboard gear and in which Waldman hopes to install a Fairlight III. The studios incorporate the Get Found Café where bands using the complex can meet and swap ideas and computer facilities have been included to keep track of results and enquiries from record companies.

Future World, aims to be a "demo factory" where undiscovered bands from Scotland and

the North of England can come to make properly produced demo videos which the studios will send out to record companies all over the world. New bands are being offered a package deal costing about £500 which can be spread over a period of time using the studios' low deposit easy payment scheme.

For bands especially short of cash, Waldman has arranged sponsorship with a number of major companies. The Abbey Life insurance company, in conjunction with Executive Benefits Services UK have agreed to give £250 a month for the first four months and possibly more after that; Albany Re-prographics is sponsoring to the tune of £1,200 a year and Novatec is offering £800.

Bands are taken on for an eight week period during which time they complete a 12 hour session in a 16 track studio recording a demo. The tape is scrutinised by a listening panel of 20 local school-

## For supplies out of town

STUDIO MEGASTORE — a pro-audio equipment shop with a difference — is all set to open in August catering for the needs of studios outside London.

Owner David Richardson came up with the idea of setting up Studio Megastore, which is located between the M40 and M4 near Slough, so that countryside studios needing equipment could avoid the problems of negotiating London traffic in order to get supplies.

Apart from its location, Studio Megastore is unusual because it will be set up as a working control room where customers can try out pieces of equipment in situ.

Richardson says: "We are presently negotiating with manufacturers and distributors."

children who make comments on how they think it could be improved. Once the band has ironed out the rough edges they record a final master in the 24 track studio and use the video studio to make a video demo which, along with the tape, is sent out to record companies.

"Our aim is to find talent and help it get found by putting the bands across in a professional way," says Waldman. "Future World will act as caretaker manager until the bands are signed by another manager or a record company."

Waldman hopes that once the studio is established record companies will feed it demo work. It will also offer its facilities to advertising agencies for jingles. Plans are underway to acquire space in an adjacent building where a cassette duplicating facility and an associated publishing company — Get Found Music — will be located.

## International role for Gray

MICHAEL GRAY, formerly manager of classical operations for EMI Records at Abbey Road Studios, has now been appointed to the international position of CD technical co-ordinator and quality assurance manager for EMI Music.

As a result of the steady growth in sales of CD discs, EMI is building two CD manufacturing facilities at Swindon and Jacksonville in the US. The plant at Swindon has now reached the stage where trial discs have been manufactured. Abbey Road will continue to supply PQ edited tapes to various plants worldwide.

## Export

◀ FROM PAGE 1

Award but also for three previous years.

"AMS is naturally delighted to have won and I am told that to win three consecutive Awards is an exceptional achievement which only one other company has ever done — I believe that company was Jaguar."

Nick Franks, managing director of AMEK, says: "We are extremely pleased to win this Award for the second year in succession. This is a very unusual achievement of which we feel justifiably proud."

Franks feels there are many factors which contribute to his company's success in the export market including a wide range of mixers, flexibility towards the customer's wishes, service and reasonable prices.

For Klark Teknik, marketing manager Gaston Goossens says the company's successful year's overseas trading has been made possible by the addition of new products to its range, particularly the DN780 reverb unit launched last year.

# WHEN YOU HIRE AUDIO EQUIPMENT REMEMBER TO LOOK BEHIND IT



Almost anyone can go out, buy equipment, rent it out and call themselves a rental company.

Almost anyone can offer you great 'deals' on the rental.

Almost **no-one** can provide the degree of skill and expertise that Audio FX can.

With our team of technical engineers, our clients have access to their knowledge of digital recording, signal processing and keyboards 24 hours a day.

With the security of knowing that if you're in the studio you can call on us to provide not only the widest range of equipment but also the people and experience to back it up.

That's what's behind our equipment — and that's what's behind our success!



**Our reputation's built on success**

15 Elizabeth Mews, London NW3 4UH  
Telephone 01-586 9592 (24 hours)

# Studio

## Going for Mitsubishi

THE MITSUBISHI Pro-Audio Group has sold two more X-850 digital multitrack machines — this time to Battery Studios, Willesden, and Konk Studios in North London.

Battery's machine, which was first tried and tested by Samantha Fox, will work in a dual role at the four-studio complex and also as part of the rental catalogue of Dreamhire, Battery's equipment hire company.

Chris Dunn, manager at Battery, says: "The time had come to experiment with digital. We thought that the best route was to get a machine in-house and at the same time expand our rental capability up to multitrack machines."

Battery's clients, which include

Billy Ocean, Ruby Turner and Samantha Fox, will now be able to take advantage of the digital facilities.

At Konk Studios work is underway to build a second studio to meet demand. The X-850 multitrack will be patchable between the two studios when the second room is completed this summer, although it is currently in use on one of the Kinks' own projects.

Dave Powell, Konk's house engineer, says: "Track for track, the Mitsubishi was better value than anything else on the digital market. But, most importantly, we thought it looked a good prospect in terms of the service and back-up offered. It also scores in its inherent reliability

of design — the method of putting the data to tape seems much more secure."

Both Dunn and Powell were impressed with the razor blade editing facilities which is of particular importance since a large part of any studio's work is the facility to edit masters.

The first pop recordings to be made using the new Mitsubishi digital machines are now starting to appear in the charts and include Peter Gabriel's Sledgehammer, Bryan Ferry's Is Your Love Strong Enough and Icehouses No Promise — all of which were recorded and/or mastered on Mitsubishi product.

200

## Audio FX: busy on the digital front

AUDIO FX's Sony 3324 digital machines have been fully occupied over recent weeks with projects ranging from Frankie Goes To Hollywood, Howard Jones, Plácido Domingo, Dave Clark's Time project, Esquire, The Spinners, Acker Bilk and Sigur Sigur Spunrik.

The company has also added a number of new items to its stocks including a complete range of EMT reverbs — the 251, 245 and the new 256 which has the old EMT 250 programme — the Yamaha SPX90 multi effects processor and George Massenburg GML EQs and MIC amps.

Audio FX has now modified most of its AMS 15-805 DDLs so that there is a 9.5 second delay on channel A, 6.5 on channel B and the new version of software which allows faster triggering of samples, reverse playback of loops and completely independent operation of each channel's loop editing and pitch changing facilities.

On the keyboard front, the company has added another Emulator II and a Kurzweil K250 to its stock.

Audio FX has recently been appointed dealers for the Macintosh based Total Music Program by Southworth Music Systems. This offers extensive Midi sequencing capabilities and the ability to display, edit and print in any standard music notation.

203

## Now better reverb from Klark Teknik

KLARK TEKNIK has substantially improved the performance of its DN780 Digital Reverberation System with the introduction of new second-generation software which is being sent out free to all current Klark Teknik reverb users.

The company claims that the introduction of the new software will place the DN780 at the top end of the professional reverberation market with an unmatched price/performance ratio.

Klark Teknik carried out extensive market research to discover the character and quality of reverberation currently in demand by leading recording professionals in the audio industry and combined its findings with the development of entirely new algorithms.

The result is a full range of reverberation styles, all featuring low coloration and wide stereo image, while maintaining full mono compatibility. The new software can also reproduce a rich, reverberant sound which the company says gives body and fullness to the sonic stature of both vocal and instrumental performances.

The new software has also enhanced the reverberation components of the Alive, Non Lin, Reverse and Infinite room programmes.

Klark Teknik will be showing the second generation software at the APRS exhibition in June and is requesting all current UK based DN780 users to contact the company for its free software update.

204

We've taken on so much,

**WE'RE TAKING OFF...**

Next time you want to hire studio equipment, you'll find us — and all the equipment you need — on a new number.

**586-8-586**

Keyboards, outboards, backline, percussion, guitars and plenty more...



**KEYBOARD HIRE**

6 Erskine Road, London NW3 3AJ.



TONY VISCONTI at work in Good Earth Studios.



STEPHEN BENTINCK-BUDD

## The man who fell to Earth

TONY VISCONTI's Good Earth Studios has appointed a new studio manager in the form of Stephen Bentinck-Budd.

Bentinck-Budd, who has previously managed a number of bands including The Big Sound Authority and Sally Oldfield, has been brought in to Good Earth to implement a marketing programme.

The studios has recently reopened following a long stretch on lock-out with the Moody Blues and

Elaine Page. It has also been totally refurbished and redecorated with an update of the SSL desk to 48-track.

Since re-opening recent clients at the studios have included The Blow Monkeys recording on album with producer Pete Wilson, Carol Thompson recording several dance tracks with producer Steve Harvey, Zerra One with producer David Bascombe, Power with Raef McKenna engineering, Act Fueseli with Tony Visconti producing and Virgin France's new act Rita Mitsouko, whose first single sold over four million copies.

Speaking about his new role at Good Earth, in Dean Street, Soho, Bentinck-Budd says: "My aim is to make people aware of the studios. We have lots of new clients coming in at the moment and we are concentrating on our marketing with the emphasis on our atmosphere and the friendliness of our staff."

"At the moment it is a great advantage being in Soho because a lot of people want to work in this area. Soho is going through a lot of changes and we are attempting to link ourselves with that."

Good Earth is now running a series of visits for producers so that they can see the studios in operation and judge for themselves the

facilities on offer. Following the long period on lock-out, Good Earth took a new look at the business and carried out a marketing survey which showed that producers and artists were more interested in the atmosphere of the studio than the equipment on offer. Another point revealed by the survey is that clients put easy parking at the top of their list. As a result of this, Good Earth has now arranged to have a number of parking spaces available for clients at a nearby car park.

201

## Utopia — two Otari machines

UTOPIA STUDIOS, Camden, has installed two Otari MTR 90 24-track machines — one in Studio One and the other in the Remix room, both of which are fitted with SSL consoles.

Utopia, whose recent clients have included ABC, The Flamingo Mussolinis with Tim Palmer producing, Drum Theatre and Tears For Fears, has also installed a Sony 1630 digital machine in its cutting room.

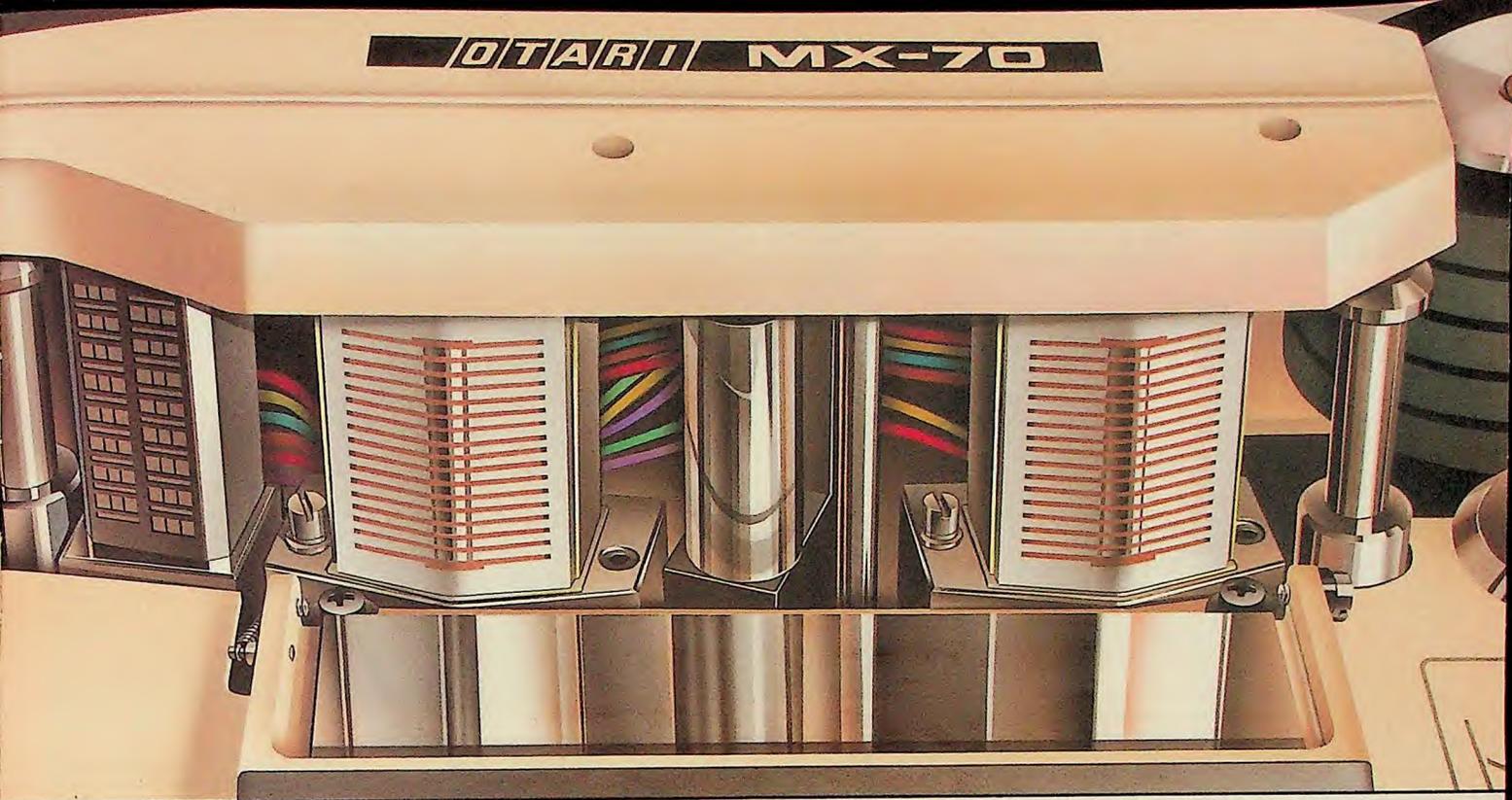
202

## New role for Curtis

ADRIAN CURTIS, who has spent the past two years as senior engineer in Soundcraft Technical Services, has been appointed senior sales engineer to Soundcraft Electronics Ltd.

His responsibilities will include providing technical sales support to both international and direct UK customers, particularly in the areas of specialist applications and complex systems.

OTARI MX-70



## IT MAKES TAPE MORE FLEXIBLE

Otari would like to draw your attention to a remarkable new recorder. The MX70.

The MX70's microprocessor-controlled tape transport, closed-loop tension control and real-time tape counters give you instant, accurate tape control. And that gives you more time to do a better job.

The MX70 is designed for ease of use with machine controllers and synchronisers, meeting a variety of standards, including SMPTE. This makes it as valuable in video

post-production and broadcast studios as it is in audio recording.

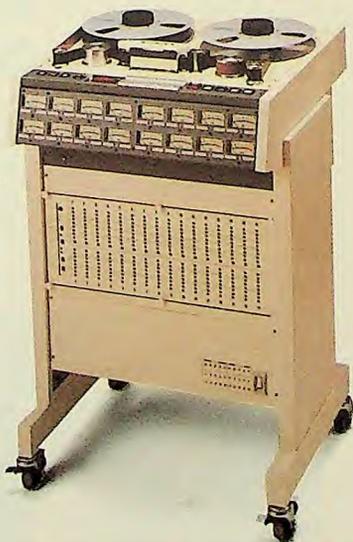
Features like these, and many others, make the MX70 one of the most flexible tools any growing studio could wish for.

But there's one area where Otari's MX70 really does offer the kind of flexibility that no other machine can match. In formats.

The MX70's option list lets you choose between 1" 8-track and 1" 16-track formats. Convert to 1/2" 8-track. Or even switch between all three options on the same machine.

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

They haven't budged an inch on quality.



**OTARI**®

For more information on the MX70 or other Otari products, contact  
Industrial Tape Applications, 1 Felgate Mews, Studland Street, London W6 9JT Telephone: 01748 9009  
Stirling Audio Systems Ltd., 1 Canfield Place, London NW6 3BT Telephone: 01-625 4515

EXPRESS ENQUIRY 114

Otari Corporation  
2 Davis Drive,  
Belmont, California 94002  
Telephone: (415) 592-8311  
Telefax: (415) 591-3377  
Telex: 910-376-4890 OTARICORP BLMT

Otari Electric Co. Ltd.  
4-29-18 Minami-Ogikubo,  
Suginami-ku,  
Tokyo 167  
Telephone: (03) 333-9631  
Telefax: (03) 331-5802  
Telex: J26604 OTRDENKI

Otari Singapore Pte Ltd.,  
625 Aljunied Road,  
07-05 Aljunied Ind.,  
Complex Singapore 1438  
Telephone: 743-7711  
Telefax: (743) 6430  
Telex: RS36935 OTARI

Otari Electric Deutschland GmbH  
Gielen Strasse 9,  
4040 Neuss 1  
Telephone: 02101-274011  
Telefax: (02101) 222478  
Telex: 8517691 OTEL D

## Abbey Road takes Time out

ABBEY ROAD Studios can take much of the credit for mixing the EMI Records concept album on the Time label which was released to coincide with the opening of the musical Time, now playing at London's Dominion Theatre.

The show, which has been described as "one of the most exciting stage musicals of the decade", stars Cliff Richard and an all star international cast with a unique portrayal by Sir Laurence Olivier.

Time was devised, created and co-written by legendary producer and artist Dave Clark — the man behind top British act of the Sixties, the Dave Clark Five, whose music sold over 50m records and achieved 14 consecutive US Top tens in two years.

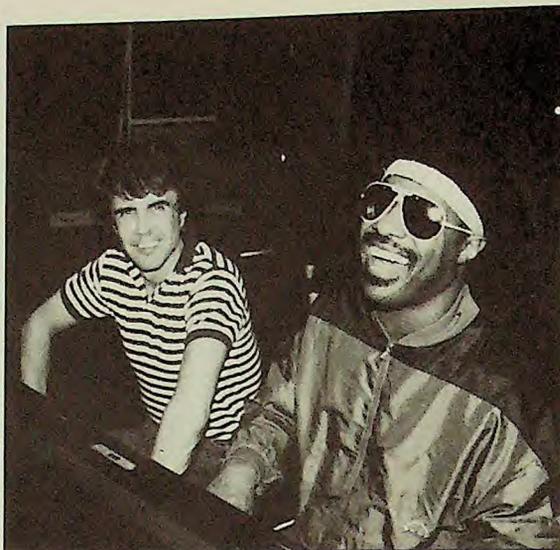
The concept album contains 12 tracks linked with a narration by Sir Laurence Olivier and was performed by Cliff Richard, Stevie Wonder, Julian Lennon, Freddie Mercury, Leo Sayer, Ashford & Simpson, Murray Head, Dionne Warwick and Burt Bacharach.

Although the album was recorded at studios all over the world, the project was completed, mixed, assembled and cut at Abbey Road. Three engineers

were involved in the project, including Ashley Howe. He says: "Virtually all the mixing was done at Abbey Road and a great many overdubs, including Stevie Wonder's vocal on one of the tracks. We mainly used Studio Two, but some work was done in the Penthouse studio and Studio One."

Ashley mixed both analogue and digital masters and supervised the DMM (Direct Metal Mastering) cut by Steve Rooke, and Peter Vince's CD master preparation. "Coming back to England and working at Abbey Road has been a great treat," he adds. "I find everybody here very pleasant to work with, good fun, and very efficient. Maintenance and bookings have always been top-notch; hire equipment has always been here when it is supposed to be; sessions have started on time — it's been great."

Dave Clark spent five years working on the Time project, but the bulk of the recording was done over the past year or so. "I loved working at Abbey Road," he says. "I never worked there with the DC5, but we always cut there. I find it one of the most professional studios I've worked in." **205**



DAVE CLARK with Stevie Wonder at Abbey Road Studios.

## Anyone can Link-Up

STUDIO LINK-UP, the Prestel booking service operated by Gwynn Williams Viewdata, is now more accessible to producers, production companies and film and television companies following an APRS decision to relax the rules about who should have access to the service.

Studio Link-Up, which carries details of the equipment, facilities and

availability of 75 APRS recording studios, was previously run on a Prestel closed user group with only BPI record companies having access. But the APRS agreed to relax these rules after research showed that many studio bookings come through producers rather than through record companies.

Richard Gwynn, of GWV, says: "At present 45 people have access to the service but we have had a lot of applications from non BPI members, and now they will be allowed to join we expect the numbers to rise considerably."

"By relaxing the rules, the APRS has opened up another field for marketing. Access to Studio Link-Up is open to anyone who is a bona fide member of the music industry and is prepared to pay the £200 fee."

Gwynn adds that the booking service is running very well and that a number of record companies are installing extra Prestel sets in their A&R departments. Studios joining the service can publish any information about themselves along with their availability, and the advantage is that any information can be instantly updated. **206**

## O'Duffy back at Jacobs

PRODUCER PAUL O'Duffy is back at Jacobs Studios, Surrey, recording part of an album with Strangers And Brothers, signed to Magnet.

O'Duffy used Jacobs Studios at the end of 1985 to record the Hipsway album which is currently enjoying chart success.

Other recent Jacobs clients include Liam Henschell producing a single for an Australian band Doe Ray Me, and Snowy White who is recording a new album.

Jacobs has now completed work on its Court Studio which included upgrading the SSL console to include Total Recall, bringing it in line with the facilities on offer in the Pool Studio. This improvement, alongside the addition of eight more channels, means that Jacobs can now push the studio as a 48 track mix-overdub facility. **207**

## Soundcraft used for Eurovision Song Contest

SOUNDCRAFT EQUIPMENT was used to provide the sound for the 1986 Eurovision Song Contest, which was held in Norway, winners of last year's event.

The contest was held in the Greek Hall in Bergen and the sound system was organised by NRK, the Norwegian national broadcasting organisation, which used a whole complement of Soundcraft's mixers. The complete system was set up by Lydromnet, Soundcraft's Norwegian distributor.

The front of the house PA system comprised a 32 channel Series 800 and two 24 channel Series 400Bs, with stage monitors comprising a 40 channel Series 800B and a 24 channel Series 400B console.

Cruising Audio Concepts, a Norwegian PA company, was responsible for mixing the house sound. The company is probably best known for its sound mixing on Tears For Fears, recent world tour and the word is that the company will only use Soundcraft equipment.

NRK also used Soundcraft for its live broadcasting of the Contest using a Series 800B 24 channel, a Series 400B 24 channel, a Series 400B 16 channel and a Series 500 24 channel. Also for the Eurovision Song Contest, Turkish Radio and Television purchased a 32 channel Series 800B and two Series 200 8 channel mixing consoles so that the show could be broadcast live. **208**

## Britannia Row updates Oldfield

BRITANNIA ROW Equipment, exclusive UK and European distributors for Westlake Audio, has supplied an update kit to Mike Oldfield for the HR-1 monitor system currently in use in his own studio.

The company has also installed and commissioned HR-1 systems in the new Townhouse 4 studio, Genesis' studios — designed by Sam Toyoshima — and Andy Hill's studio, Comfort's Place, designed by Eastlake Audio.

They have also supplied BBSM near field monitors to Muff Lange, Andy Hill, Alan Tarney, The Manor Mobile, Nick Mason, Derek Bramble, Britannia Row Studios and Ultravox among many others.

Westlake has now appointed Stirling Audio Systems Ltd and Professional Audio Ltd as UK agents, with Stage Theater en Studio Techniek, based in Holland, as its exclusive agent for Benelux. In Spain, Fading SA in Madrid remains Westlake's exclusive agent and the company will be announcing other European agents soon. **209**

AKG  
ACOUSTICS

## The C535 EB

The microphone that breaks the rules.

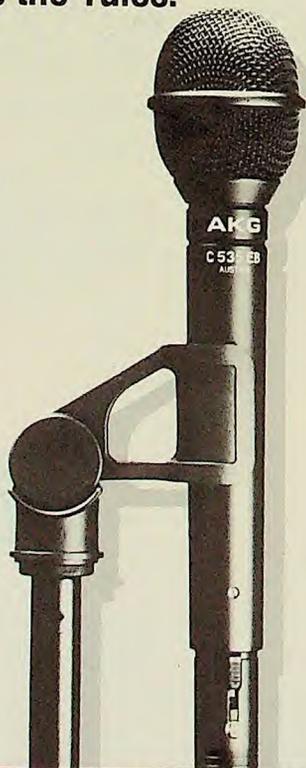
Sound engineers know that condenser microphones make the ideal recording and broadcast quality sound, but unfortunately their design makes them too delicate for stage work.

Not the AKG C535 EB, so ruggedly built that it is being used on stage by famous name hard working singers and musicians, night after night, without failing to deliver studio sound quality. Even equipment hire companies are using them for international artist tours, always a tough time for microphones.

The C535 EB isn't cheap. Nothing good is. But its sheer sound quality and reliability is uncompromising.

Sounds like studio sound has come alive at last.

AKG Acoustics Ltd, Vienna Court, Colindale, Watford  
Cathedral Lane, Goddington, Surrey GU11 7JG  
Tel: (0494) 251702



Please use BLOCK CAPITALS

JUNE 1986

Initials Name \_\_\_\_\_

Job Title \_\_\_\_\_ Tele No \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

Postcode \_\_\_\_\_

Products manufactured or service provided \_\_\_\_\_

No. of employees at this address \_\_\_\_\_

FOR FURTHER INFORMATION ON ITEMS (ADVERTISING OR EDITORIAL) PLEASE ENTER THE ENQUIRY NO. OF EACH ITEM IN ONE OF THE BOXES BELOW.


JUNE 1986

PLEASE TICK ONE OF EACH

TYPE OF BUSINESS

JOB FUNCTION

COMPANY PURCHASING BUDGET PER ANNUM

- 01. Record Company
- 02. Recording Studio 24 track or more
- 03. Recording Studio 16 track or less
- 04. Broadcast Studio (Radio)
- 05. Broadcast Studio (TV)
- 06. Record Production
- 07. A/V Facility
- 08. Artist
- 09. Pro-audio Equipment Manufacturer/Distributor
- 10. Pro-audio Equipment Hire
- 11. Other (please state): \_\_\_\_\_

- 01. Producer
- 02. Engineer
- 03. Studio Manager
- 04. Artist
- 05. Artist Manager
- 06. Record Company A&R Executive
- 07. Marketing/Publicity (pro-audio)
- 08. Other (please state): \_\_\_\_\_

- 01. Less than £10,000
- 02. £10,000 - £50,000
- 03. £50,000 - £100,000
- 04. £100,000 - £250,000
- 05. £250,000 +

VALID OF THE ISSUE JUNE 1986

# Eurythmic's studio is forced to expand

THE CHURCH Studios, owned by the Eurythmics, is undergoing major construction work to incorporate another 24 track studio needed to deal with the increasing amount of production work being carried out by Dave Stewart.

The existing 24 track studio, built into a converted church in North London, is currently equipped with a Soundcraft Series 2400 24/24 VU mixing console and a Soundcraft SMC 762 Mark III 24 track tape machine. This is soon to be upgraded to a TS24 56 channel in-line console and the new Soundcraft SMC Saturn 24 track tape machine. This is, in fact, the first order for the Saturn which was confirmed by Stewart at the recent AES Convention in Montreux where the machine was launched.

The new 24 track studio will also be equipped with a Soundcraft package comprising a 48 channel TS24 in-line console, an SMC Saturn 24 track tape machine, SA150 and SA1000 Power Amplifiers and an SMC Series 20 2 track mastering machine.

Since its formation, the Church has proved to be the centre of enormous success for both the Eurythmics and Soundcraft which culminated at the recent British Record Industry Awards where Stewart was voted Best British Producer and Annie Lennox was awarded Best Female Vocalist. Soundcraft is in the enviable position to claim that all the work emanating from the Church was recorded on its equipment.

The Church has not only been instrumental in the success of the Eurythmics, whose two albums Touch and Be Yourself Tonight went platinum, but also for other major artists including Bob Dylan, Darryl Hall, Feargal Sharkey and Kiki Dee. Sharkey's album — Feargal Sharkey — was produced by Stewart and certainly contributed to the accolade he received at the British Record Industry awards. The album went straight to Gold and is now well on its way to receiving a platinum. Stewart has also produced the latest album by Kiki Dee.

210

## Studio is an extra treat

EDINBURGH SCHOOLGIRL Molly Hartley paid a flying visit to Townhouse Recording Studios recently after winning first prize in a competition run by Barr's Soft Drinks.

Hartley, pictured below with studio manager Penny Robinson, told the competition organisers that she had always wanted to see how a recording studio worked. Although the trip was not part of the prize,

the organisers arranged the visit as an extra treat.

Fourteen-year-old Molly won the competition after designing a "Wild" monster to promote a new fizzy drink. Her design was turned into a seven foot walking model which accompanied her on a day out in London. Her main prize is a US holiday for four at the Wet 'n' Wild Park in Florida.

211



FOURTEEN YEAR old Molly Hartley meets Townhouse Studio's manager Penny Robinson after winning a Barr's Soft Drinks contest.



EUROPE'S NUMBER 1 DIGITAL HIRE · C9

FELDON AUDIO (HIRE) LIMITED · 126 GREAT PORTLAND STREET  
LONDON W1N 5PH · TELEPHONE 01 580 4314 · TELEX 28668 ADDAX G

# Studios Abbey takes

BUSINESS REPLY SERVICE  
Licence No SE 2949

2

**STUDIO WEEK**  
**Royal Sovereign House**  
**40 Beresford Street**  
**London SE18 6BR**

ABBEY ROAD Studios much of the credit for EMI Records concept all Time label which was coincided with the open musical Time, now playing at the Dominion Theatre.

The show, which has been described as "one of the finest stage musicals of the 1970s" stars Cliff Richard and international cast with a portrayal by Sir Laurence Olivier.

Time was devised, co-written by legendary producer and artist Dave Clark — the man behind top British act of the Sixties, the Dave Clark Five, whose music sold over 50m records and achieved 14 consecutive US Top tens in two years.

The concept album contains 12 tracks linked with a narration by Sir Laurence Olivier and was performed by Cliff Richard, Stevie Wonder, Julian Lennon, Freddie Mercury, Leo Sayer, Ashford & Simpson, Murray Head, Dionne Warwick and Burt Bacharach.

Although the album was recorded at studios all over the world, the project was completed, mixed, assembled and cut at Abbey Road. Three engineers

"Coming back to England and working at Abbey Road has been a great treat," he adds. "I find everybody here very pleasant to work with, good fun, and very efficient. Maintenance and bookings have always been top-notch; hire equipment has always been here when it is supposed to be; sessions have started on time — it's been great."

Dave Clark spent five years working on the Time project, but the bulk of the recording was done over the past year or so. "I loved working at Abbey Road," he says. "I never worked there with the DC5, but we always cut there. I find it one of the most professional studios I've worked in." **205**

DAVE CLARK with Stevie Wonder at Abbey Road Studios.

## Anyone can Link-Up

STUDIO LINK-UP, the Prestel booking service operated by Gwynn Williams Viewdata, is now more accessible to producers, production companies and film and television companies following an APRS decision to relax the rules about who should have access to the service.

Studio Link-Up, which carries details of the equipment, facilities and

availability of 75 APRS recording studios, was previously run on a Prestel closed user group with only BPI record companies having access. But the APRS agreed to relax these rules after research showed that many studio bookings come through producers rather than through record companies.

Richard Gwynn, of GWV, says: "At present 45 people have access to the service but we have had a lot of applications from non BPI members, and now they will be allowed to join we expect the numbers to rise considerably."

"By relaxing the rules, the APRS has opened up another field for marketing. Access to Studio Link-Up is open to anyone who is a bona fide member of the music industry and is prepared to pay the £200 fee."

Gwynn adds that the booking service is running very well and that a number of record companies are installing extra Prestel sets in their A&R departments. Studios joining the service can publish any information about themselves along with their availability, and the advantage is that any information can be instantly updated. **206**

## O'Duffy back at Jacobs

PRODUCER PAUL O'Duffy is back at Jacobs Studios, Surrey, recording part of an album with Strangers And Brothers, signed to Magnet.

O'Duffy used Jacobs Studios at the end of 1985 to record the Hipsway album which is currently enjoying chart success.

Other recent Jacobs clients include Liam Henschell producing a single for an Australian band Doe Ray Me, and Snowy White who is recording a new album.

Jacobs has now completed work on its Court Studio which included upgrading the SSL console to include Total Recall, bringing it in line with the facilities on offer in the Pool Studio. This improvement, alongside the addition of eight more channels, means that Jacobs can now push the studio as a 48 track mix-overdub facility. **207**

broadcasting organisation, which used a whole complement of Soundcraft's mixers. The complete system was set up by Lydromnet, Soundcraft's Norwegian distributor.

The front of the house PA system comprised a 32 channel Series 800 and two 24 channel Series 400Bs, with stage monitors comprising a 40 channel Series 800B and a 24 channel Series 400B console.

Cruising Audio Concepts, a Norwegian PA company, was responsible for mixing the house sound. The company is probably best known for its sound mixing on Tears For Fears, recent world tour and the word is that the company will only use Soundcraft equipment.

NRK also used Soundcraft for its live broadcasting of the Contest using a Series 800B 24 channel, a Series 400B 24 channel, a Series 400B 16 channel and a Series 500 24 channel. Also for the Eurovision Song Contest, Turkish Radio and Television purchased a 32 channel Series 800B and two Series 200 8 channel mixing consoles so that the show could be broadcast live. **208**

## Britannia Row updates Oldfield

BRITANNIA ROW Equipment, exclusive UK and European distributors for Westlake Audio, has supplied an update kit to Mike Oldfield for the HR-1 monitor system currently in use in his own studio.

The company has also installed and commissioned HR-1 systems in the new Townhouse 4 studio, Genesis studios — designed by Sam Toyoshima — and Andy Hill's studio, Comfort's Place, designed by Eastlake Audio.

They have also supplied BBSM near field monitors to Muff Lange, Andy Hill, Alan Tarney, The Manor Mobile, Nick Mason, Derek Bramble, Britannia Row Studios and Ultravox among many others.

Westlake has now appointed Stirling Audio Systems Ltd and Professional Audio Ltd as UK agents, with Stage Theater in Studio Techniek, based in Holland, as its exclusive agent for Benelux. In Spain, Fading SA in Madrid remains Westlake's exclusive agent and the company will be announcing other European agents soon. **209**

AKG  
ACOUSTICS

# The C535 EB

The microphone that breaks the rules.

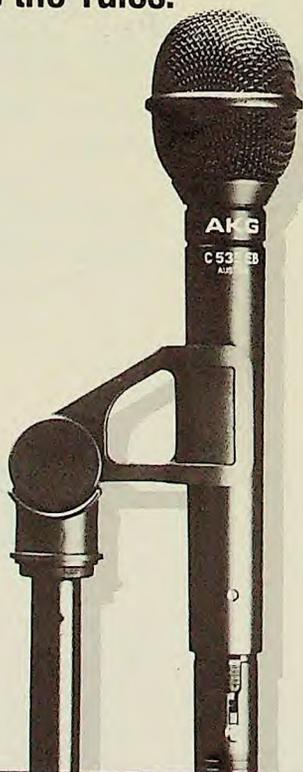
Sound engineers know that condenser microphones make the ideal recording and broadcast quality sound, but unfortunately their design makes them too delicate for stage work.

Not the AKG C535 EB, so ruggedly built that it is being used on stage by famous name hard working singers and musicians, night after night, without failing to deliver studio sound quality. Even equipment hire companies are using them for international artist tours, always a tough time for microphones.

The C535 EB isn't cheap. Nothing good is. But its sheer sound quality and reliability is uncompromising.

Sounds like studio sound  
has come alive at last.

AKG Acoustics Ltd, Vienna, Austria  
Caterham, Surrey, UK  
Tel: 0416 221100





DAVE STEWART with his BPI award on the Soundcraft stand at AES.

## Eurythmic's studio is forced to expand

THE CHURCH Studios, owned by the Eurythmics, is undergoing major construction work to incorporate another 24 track studio needed to deal with the increasing amount of production work being carried out by Dave Stewart.

The existing 24 track studio, built into a converted church in North London, is currently equipped with a Soundcraft Series 2400 24/24 VU mixing console and a Soundcraft SMC 762 Mark III 24 track tape machine. This is soon to be upgraded to a TS24 56 channel in-line console and the new Soundcraft SMC Saturn 24 track tape machine. This is, in fact, the first order for the Saturn which was confirmed by Stewart at the recent AES Convention in Montreux where the machine was launched.

The new 24 track studio will also be equipped with a Soundcraft package comprising a 48 channel TS24 in-line console, an SMC Saturn 24 track tape machine, SA150 and SA1000 Power Amplifiers and an SMC Series 20 2 track mastering machine.

Since its formation, the Church has proved to be the centre of enormous success for both the Eurythmics and Soundcraft which culminated at the recent British Record Industry Awards where Stewart was voted Best British Producer and Annie Lennox was awarded Best Female Vocalist. Soundcraft is in the enviable position to claim that all the work emanating from the Church was recorded on its equipment.

The Church has not only been instrumental in the success of the Eurythmics, whose two albums *Touch* and *Be Yourself Tonight* went platinum, but also for other major artists including Bob Dylan, Darryl Hall, Feargal Sharkey and Kiki Dee. Sharkey's album — *Feargal Sharkey* — was produced by Stewart and certainly contributed to the accolade he received at the British Record Industry awards. The album went straight to Gold and is now well on its way to receiving a platinum. Stewart has also produced the latest album by Kiki Dee.

210

## Studio is an extra treat

EDINBURGH SCHOOLGIRL Molly Hartley paid a flying visit to Townhouse Recording Studios recently after winning first prize in a competition run by Barr's Soft Drinks.

Hartley, pictured below with studio manager Penny Robinson, told the competition organisers that she had always wanted to see how a recording studio worked. Although the trip was not part of the prize,

the organisers arranged the visit as an extra treat.

Fourteen-year-old Molly won the competition after designing a "Wild" monster to promote a new fizzy drink. Her design was turned into a seven foot walking model which accompanied her on a day out in London. Her main prize is a US holiday for four at the Wet 'n' Wild Park in Florida.

211



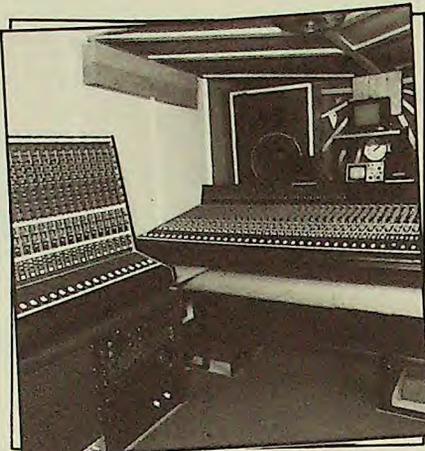
FOURTEEN YEAR old Molly Hartley meets Townhouse Studio's manager Penny Robinson after winning a Barr's Soft Drinks contest.

STUDIO WEEK JUNE, 1986



EUROPE'S NUMBER 1 DIGITAL HIRE · C9

FELDON AUDIO (HIRE) LIMITED · 126 GREAT PORTLAND STREET  
LONDON W1N 5PH · TELEPHONE 01 580 4314 · TELEX 28668 ADDAX G



TAMCO'S MOBILE on the road in Japan and the customised Soundcraft TV24 inside.

## Soundcraft console for Tamco

IN ITS most prestigious deal to date, Soundcraft Japan has installed a customised 56 channel TV24 broadcast console into a mobile recording studio for Tamco, one of Japan's largest recording facilities.

This is the first TV24 console to be commissioned and is also the largest console to be built by Soundcraft.

Tamco needed a console with at least 56 inputs but this posed a number of problems with the space limitations of a mobile. Soundcraft solved the problem by designing the console in two halves and

hanging one of these halves on the side wall of the vehicle.

Soundcraft believes the TV24 was an ideal choice for the mobile as it allows simultaneous multi-track recording and stereo mix-down as well as true stereo audio subgrouping instead of VCA's, which Tamco felt would lessen the sound quality for this type of operation.

Tamco is one of the most influential mobile and recording companies in Japan. It now owns a recording studio, a video post-production sweetening facility and

three mobiles. Tamco specialises in audio for TV, radio and video and has a close relationship with TBS, the biggest independent broadcast station.

Tamco is currently the only company in Japan with a professional mobile facility for 24 track recording and subsequently most Japanese recording companies and broadcasting stations, including NHK, will use this new OBV. The new mobile has already been used for the recording of the London Philharmonic Orchestra, at Osaka.

212

## SSL snaps up broadcast deal

SOLID STATE Logic is predicting that 1986 will be its best year yet in terms of sales for its SL 6000 E series stereo video system, which has already won major orders from broadcast stations worldwide.

As demand for stereo-capable television production and post-production facilities grows, particularly in the US where plans to initiate a stereo TV service are moving forward fast, SSL is rapidly cornering the market with its system, which was first introduced in 1982.

SSL's 6000 E series really took off last year when NBC TV began converting the first eight of its major studios and stages to the SSL stereo video system. Two of NBC's studios are now running and the other six will come on line later this year. SSL is obviously delighted with the NBC contract which is estimated to be worth over £2.2m.

The NBC order may have been the largest SSL has taken for the 6000 E, but it is by no means the only one. Seventy five of the systems which cost between £70,000 and £200,000 are now operating around the world, with 40 of them installed in the last year. The company now seems to be well on the way to duplicating the massive success it had with its 4000 E series master studio system which can now be found in recording studios worldwide.

One of its latest orders for the 6000 E comes from the Japan Broadcasting Company (NHK) which resisted pressure to buy Japanese when it awarded its first contract to SSL. The 48-channel E Series console is being fitted into a new television mobile and interfaced with two Sony 3324 digital multitracks.

With the introduction of the new SL 5000 M Series Audio Produc-

tion System, SSL is now poised to serve a far greater variety of stereo broadcast needs. The system can be used in simple edit suites through to complex live and multitrack stereo television control rooms.

The first of the new SL 5000 M Series systems are going to BBC TV. Two will replace older equipment in BBC Continuity Suites M and Q while another pair will equip the new "Sypher" post-production suites at the BBC's White City Television Centre.

ABC-TV in the US has also ordered an SL 5000 M Series to be installed in a new outside broadcast vehicle which is being built to handle international stereo audio feeds for the 1988 Olympic Games telecast.

213



AUSTRALIAN ENGINEER and producer Spencer Lee (above right) has joined forces with former MI-SEX guitarist and keyboard player Kevin Stanton in a trip to the UK to programme the new Fairlight Series III for British musicians and producers.

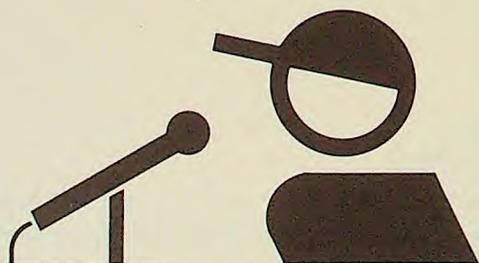
Operating as Stanlee Music, the pair — complete with Fairlight — will be in the country for some months and while they are here they will also be producing a number of albums and soundtracks.

Both Stanton and Lee have been working with Fairlight in Sydney and have developed a substantial amount of the upcoming sampled sound library.

214

# STRONGROOM

STUDIO



IF THERE'S ANYTHING YOU DON'T KNOW ABOUT STRONGROOM RING SHELLEY

01-729 6165

The Bank, 120 Curtain Road, London EC2A 3PJ  
Telex: 28861 IMAGES G

## Unique recordings on digital 24 track

TWO SONY PCM 3324 digital 24 track recorders for 24 and 48 track recording have been installed at Unique Studios, New York, which has also updated its Fairlight IIX to a Fairlight III.

One of Unique's recent clients has been Debbie Harry who was cutting tracks for her soon to be released solo album, produced by Seth Justman.

Other clients have included Chaka Khan recording an album with producers Arif Mardin, Russ Titeelman, Phillippe Saisse and Reggie Griffin; The The, from the UK, programming and recording their next album with producers Roland Moseman and Matt Johnson; General Public, producing new material for their next release with producer Michael O'Brien; Freddy Jackson remixing Love Is Just A Touch Away with producer Zach

Vaz; The Screaming Blue Messiahs mixing their album with engineer Chris Lord-Alge producing — he is also engineering and producing Michael Seven's debut release.

Clash guitarist Mick Jones has also been at Unique recording and mixing his new band Big Audio Dynamite for Def Jam Records with executive producer Rick Rubin. So too have former Temptations members David Ruffin and Eddie Kendrix, recording tracks for their next release with Arthur Baker producing. Last on the list is The Jones Girls who were at Unique mixing tracks for their next release with Reggie Griffin producing.

Unique Recordings recently hosted the New York debut of the British built Synthaxe Midi guitar controller. Many New York based guitarists attended, including Stevie Stevens.

215

# SONY®

*most*  
**The popular  
four letter word used  
by the audio industry**



**Sony Broadcast Ltd.**

Belgrave House  
Basing View, Basingstoke  
Hampshire RG21 2LA  
United Kingdom

Telephone (0256) 55 0 11  
International +44 256 55 0 11  
Telex 85 84 24  
Fax G2/G3 (0256) 4745 85

# PD — the head to head battle

**Although digital recording is destined to become standard practice, the chances of an internationally agreed equipment standard still seems far off. Richard Dean unravels the complexities which beset manufacturers in their struggle for supremacy.**

**T**HERE CAN be little doubt that sooner or later digital recording will become standard practice in the music business. But the chances of an internationally agreed equipment standard is another thing.

Manufacturers are locked into a battle for supremacy over the next generation of tape machines. New links have been forged between allies, and boundaries reinstated between old enemies. Studios and ultimately record companies are unfortunately caught up in the crossfire.

The struggle centres around digital recorders with a stationary head as opposed to the modified video machines that have allowed digital recordings to be made so far. On the one hand are stereo mastering machines which could directly replace video-based systems. On the other are related models that take the process all the way up to digital multitrack recording.

The same two groups compete in each case — DASH

(Digital Audio Stationary Head) and PD (Professional Digital). DASH is backed by Sony, Studer, Matsushita (Panasonic/Technics) whose principal input is head development, and Teac. PD was developed by Mitsubishi and is supported by Otari, AEG in Germany, and Soundcraft of the UK.

### Why fixed head?

The strongest argument is for digital multitrack — currently it's the only practical and reliable way to record it. Other techniques such as linking several rotary machines together with a vast synchroniser would not only mean a dozen separate cassettes even for mere 24-track, but tiny errors in lock would cause disturbing phase errors between mics sharing the same soundfield.

Not that this will always be the case, according to some supporters of R-DAT (Rotary

Digital Audio Taperecorder), the new format originally designed as the digital answer to the common-or-garden Compact Cassette but also attracting interest from professional equipment manufacturers.

According to Sony product manager Richard Salter the tiny mechanism has such a low mass that so-called phase lock between tandem R-DAT machines will be perfectly feasible. Indeed the company is developing just such a master synchroniser and time base corrector for the purpose.

This might be more trouble than it's worth for studios, but it could be the answer to a maiden's prayer in the film soundtrack business where the ability to change the relative position of tracks is vitally important. Hence its steadfast resistance to multitrack in favour of age-old techniques with sprocketed film coated with tape oxide.

A recent exception to this was the soundtrack of *Back To The Future*, where Steven

Spielberg used three Mitsubishi multitracks. Certainly the will to go digital is there — Lucasfilms, the company whose *Star Wars* movie achieved such fame that an entire defence policy was named after it, has developed a hard-disk system called SoundDroid with manufacturers Convergence Corporation, at vast expense.

Meanwhile back among the digital tapes, Mitsubishi is producing a 32-track PD machine using one-inch tape and a 16-track version on 1/2-inch tape. Both run at 30ips. However Otari is sticking with one-inch tape throughout its range of 16-, 24-, and 32-track recorders. The 16- and 24-track machines can be expanded upwards and their tapes will play on machines with an equal or greater trackage. About 10 PD multitracks are currently in use in the UK.

The DASH multitrack, which is more established in Europe, offers 24-tracks on 1/2-inch tape, also running at about 30ips. The precise speed de-

TO PAGE 14 ▶

RENDERING FLAT • TENNIS COURT • SWIMMING POOL • GOURMET CUISINE • PRODUCERS COTTAGE • TWO S.S.I. STUDIOS • LARGE LIVE ROOM

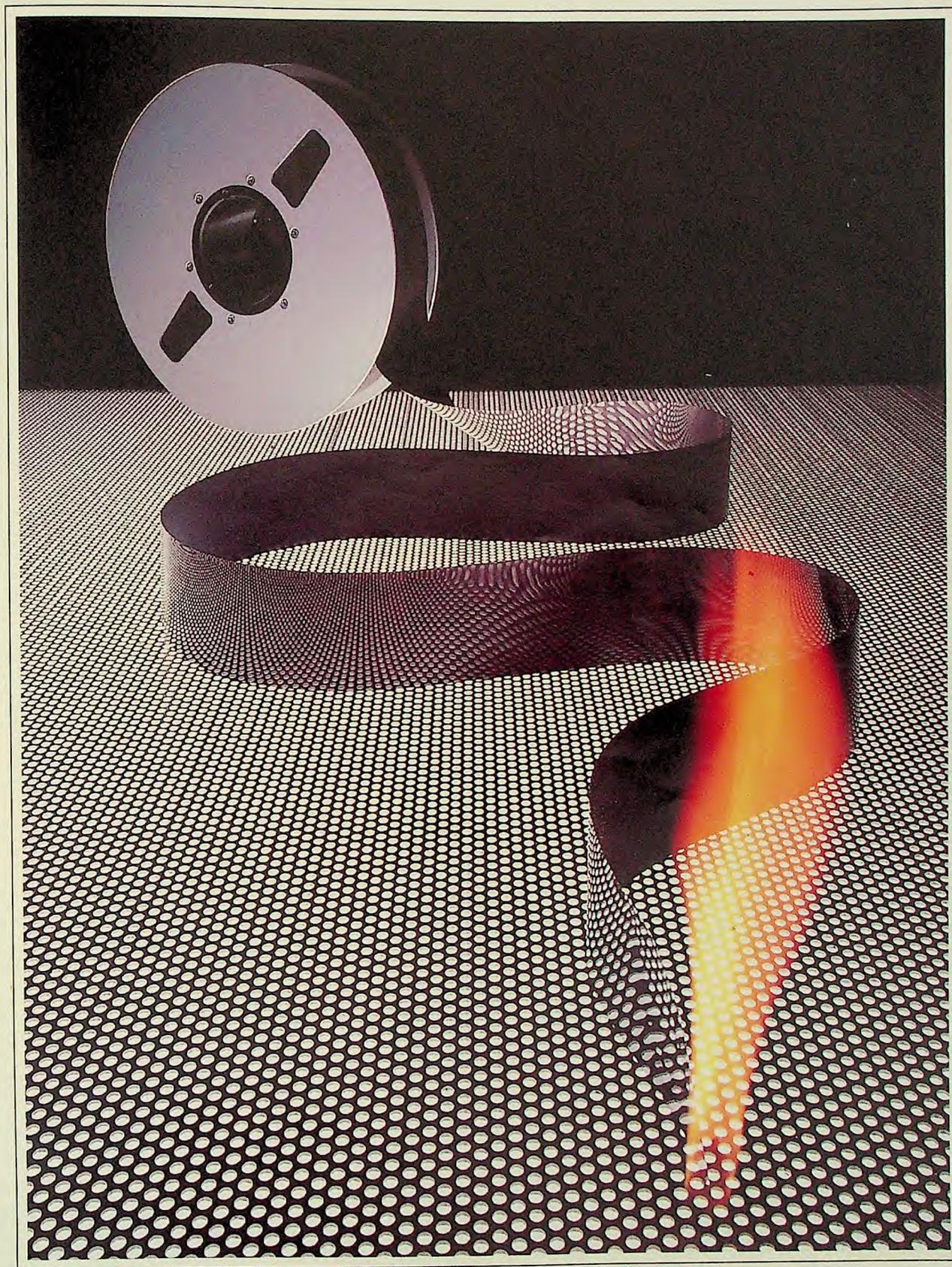
RENDERING FLAT • TENNIS COURT • SWIMMING POOL • GOURMET CUISINE • PRODUCERS COTTAGE • TWO S.S.I. STUDIOS • LARGE LIVE ROOM



# JACOBS STUDIOS

## Mitsubishi X850 32 track Digital

Do you know about our First Studio with its Mitsubishi X850 32 track Digital facility... but are you aware that our second S.S.I. in The Court Studio has just been upgraded to full 48 track input with Total Recall? For rates you can't beat call Quita on (0253) 715540/723519 Telex: 858623/858393



The Synclavier Direct To Disk Multitrack Recording System.  
Tomorrow Belongs To Us.

*For more information on the Synclavier System contact Dave Whittaker at Turnkey on 01 202 4366*

◀ FROM PAGE 12

depends on the sampling rate used — as with PD there's a choice between CD's 44.1kHz and the 48kHz historically preferred by broadcasters. Future thin-film head techniques could double the track capacity, but Studer has already stated that it would use the extra storage to create 32 channels with improved error correction.

So much for multitrack — why do we need a new stationary head format for mastering if everybody is perfectly happy with the video-based systems they've got already? The question is more difficult to answer now than it ever was when research on 1/4-inch versions of the digital multitracks first began — mainly because the video-based systems have been so successful.

## Video rules in CD

Sony's 1610, the system that records digital data as fields and frames on a U-Matic video recorder has now become the world standard format for CD tape masters, for want of anything better being around at the beginning. Even Sony, with

its own DASH mastering machine, admits that it will be difficult for any open-reel format to take over from 1610 for the next five years at the least.

Where 1610 could be challenged sooner is in broadcast and video markets. Broadcasters have traditionally supported fixed-head proposals because of the longer running time and ease of cueing. Rotary systems are difficult to cue because the electronics take time to settle down when they start playing.

Also both 1610 and the compatible upgrade 1630 — which Sony claims can actually improve the sound of a 1610 recording, through superior error management — work to NTSC, the TV standard used in the US and Japan. Sony wanted a single standard and NTSC is a bigger market than Europe's PAL. The only problem is that this makes it extremely difficult to synchronise 1610 soundtracks to PAL video.

That's why other digital cassettes like the JVC system using VHS, and in particular Sony's PCM F1 — which was originally designed for Betamax but is commonly linked to the more rugged U-Matic transport —

are so popular with video facilities. Both come in PAL and NTSC versions because each started life as an add-on to existing consumer products. While this might cut against the spirit of international compatibility, it solves PAL synchronising problems at a stroke. Even when the original master is supplied on 1610, it can simply be copied onto F1 for dubbing.

A number of studios also find the PCM F1 format — which is virtually up to full CD specification but with less error protection and no room for track information sub-coding — useful for "stretching" the backing tracks of a single for 12-inch release. They might use it for dubbing pop promo soundtracks, but a re-mix from multitrack is as likely.

Meanwhile Sony says that it has at last found an answer to 1610's problems with a new PAL synchroniser which should be ready to unveil soon after the APRS show in June. This adds more power to the "why fixed-head digital mastering?" rhetoric.

## Editing

One of the most popular argu-

ments put forward in favour of fixed-head formats generally is razor-compatibility. As might be expected from a technology born out of video, digital cassettes have to use similar techniques for editing. Conventional splicing tape (or any other type for that matter) cannot be used — tapes are edited by copying selectively from the original onto a compiled master through an editor.

Video editors can't resolve less than a frame — 1/25th of a second in PAL — and even then a valid edit can only be made every four frames so that the interlacing fields don't get reversed. Overall they're useless for sound so a special unit such as the Sony DAE1100 must be used to pull a sequence off-tape, hold it in a memory which can be scanned at variable speed (like inching a tape), and dump it back after the edit point has been specified.

Unlike video the quality isn't affected because the signal stays in the digital domain, and some engineers have adapted effortlessly to this different way of working. But a significant number don't seem to like it.

In contrast you can quite happily wield the time-honoured Ever Ready editing blade on either of the open-reel formats (always making a vertical cut) with compunction — in theory at least. In practice, like video tape, digital open-reel tape is extremely thin and rather difficult to handle. Also the tolerance to sticky gaps in the tape, odd dabs of finger grease and other handling damage varies with the format.

Both PD and DASH spread data for each audio track across several tracks on the 1/4-inch tape, and use error protection techniques such as CD's Reed-Solomon Code, to cope with the abrupt truncation caused by a physical cut. Each camp also plans to offer both 15ips and 7 1/2ips machines. Unlike analogue this won't make any difference to the basic sound quality; the extra speed is used purely to improve error performance.

Put more bluntly the slower versions will be less robust. That means the chances of the electronics moving into the second stage of data recovery — "error concealment" — where a guess is made on what the missing data sounds like, will be greater. In practice concealment can turn out to be an arbitrary squeak.

As sales of 1610 and 1530 machines continues to beat targets and engineers get used to electronic editing, the major benefits of fixed-head mastering are dwindling to longer playing time and instant cueing — neither of which seem likely to mean an awful lot to most recording studios.

**One of the most popular arguments put forward in favour of fixed-head formats generally is razor-compatibility. As might be expected from a technology born out of video, digital cassettes have to use similar techniques for editing**



OTARI'S 32-track DTR-900 PD format recorder: about 10 PD multitracks are currently in use in the UK.

**The struggle centres around digital recorders with a stationary head as opposed to the modified video machines that have allowed digital recordings to be made so far**

TO PAGE 19 ▶

# Mitsubishi X-850.

32 Channel Digital  
45 Tracks  
Cut-and-Splice Edit  
Fully Compatible  
RS-232 / RS-422 / Parallel Interface  
Sync to 9.6/8 kHz • 60/50/59.94 Hz  
Composite Video  
SMPTE / EBU Non-drop / Drop  
Varispeed



*For  
World-Class  
Studios.*

**MITSUBISHI PRO AUDIO GROUP**

DIGITAL ENTERTAINMENT CORPORATION

Headquarters: 225 Parkside Drive, San Fernando, CA 91340 • Phone (818) 898-2341 • Telex 311786  
New York: Suite 1530, 555 W. 57th Street, New York, NY 10019 • Phone (212) 713-1600 • Telex 703547  
Nashville: 2200 Hillsboro Road, Nashville, TN 37212 • Phone (615) 298-6613  
Canada: 363 Adelaide Street E., Toronto, ONT. M5A 1N3 • Phone (416) 865-1899  
United Kingdom: 1 Fairway Drive, Greenford, MIDDX UB6 8PW • Phone (01) 578-0957 • Telex 923003

# Did You Know...

The biggest ever selling album by a 'rap' group ("Escape" by Whodini) was recorded in the same London studio as one of the biggest ever selling hard-rock albums ("Pyromania" by Def Leppard)!

But, 'rap' and hard-rock are not all we're known for...

Ask our regular clients like Bryan Adams, The Alarm,  
The Cars, Billy Ocean, and Talk Talk

## Battery Studios

The very best all-round studio complex in London

Now featuring:

- **Four** rooms with SSL Desks including the SSL 6000 series with 24 and 48-track capability
- 32-track Mitsubishi Digital Recording facility
- Innovative and hard-working engineers
- Two resident Fairlight and other synthesiser/keyboard programmers using the latest available technology including the new Fairlight Series III

If you want the best in recording, engineering, programming, customer service and results  
Phone CHRIS DUNN or HELEN TYLER at 459-8899 for bookings & more details



# RECORDING CHART

## TOP 50 SINGLES

<b>1</b>	<b>A DIFFERENT CORNER</b> George Michael George Michael (Chris Porter) Marcadet, Paris	Epic
<b>2</b>	<b>ROCK ME AMADEUS (The American Edit)</b> Falco Rob & Ferdi Bolland (Oktie Mustens/Robin Freeman) Red Bull, Holland	A&M
<b>3</b>	<b>LIVING DOLL</b> Cliff Richard & The Young Ones featuring Hank Marvin Shaun Colman (Damian Asker-Browne) Master Rock, London	WFA
<b>4</b>	<b>A KIND OF MAGIC</b> Queen Queen/David Richards (David Richards) Townhouse, London	EMI
<b>5</b>	<b>TOUCH ME (I WANT YOUR BODY)</b> Samantha Fox Jon Astrop/Pete Q. Harris (Jerry Peal) Battery, London	Jive
<b>6</b>	<b>WONDERFUL WORLD</b> Sam Cooke Information not available	RCA
<b>7</b>	<b>YOU TO ME ARE . . . (Decade Remix '76-'86)</b> Ken Gold Ken Gold (Ashley Howe) Roundhouse, London	PRT
<b>8</b>	<b>LOOK AWAY</b> Big Country Robin Millar (Will Gosling) Power Plant, London	Mercury
<b>9</b>	<b>WHAT HAVE YOU DONE FOR ME LATELY</b> Janet Jackson Janet Jackson (Lewis/Hodge) Flyin' Tyme, Minneapolis, USA	A&M
<b>10</b>	<b>TRAIN OF THOUGHT</b> A-Ha Tony Mansfield (John Hudson) Mayfair, London	Warner Brothers
<b>11</b>	<b>ALL THE THINGS SHE SAID</b> Simple Minds Irvine/Clearmountain (Bob Clearmountain) Townhouse, London	Virgin
<b>12</b>	<b>SECRET LOVERS</b> Atlantic Starr David & Wayne Lewis (Roy Young) Golden Apple Media, NY, USA	A&M
<b>13</b>	<b>CAN'T WAIT ANOTHER MINUTE</b> Five Star Richard James Burgess (Frank Roczak) Larrabee Sound, LA, USA	Tent/RCA
<b>14</b>	<b>JUST SAY NO</b> Grange Hill Cast Alison Taylor (Mike Felton) BBC TV Music Studios, Lime Grove, London	BBC
<b>15</b>	<b>PETER GUNN</b> The Art Of Noise featuring Duane Eddy The Art Of Noise (Gary Langon/Roger Dudley) Roger Dudley's Studio, Herts.	China
<b>16</b>	<b>LIVE TO TELL</b> Madonna Madonna/Phil Leonard (Michael Verdick) Info not available	Sire
<b>17</b>	<b>E=MC<sup>2</sup></b> Big Audio Dynamite Mick Jones (Paul 'Groucho' Smythe) Sarm West/Redon London	CBS
<b>18</b>	<b>THE FINEST</b> The S.O.S. Band Jimmy Jam/Terry Lewis (Lam/Lewis) Flyte Tyme, Minneapolis, USA	Tabu
<b>19</b>	<b>GREATEST LOVE OF ALL</b> Whitney Houston Michael Masser (Michael Mancini) Devonshire, LA, USA	Arista
<b>20</b>	<b>HAVE YOU EVER HAD IT BLUE</b> The Style Council (Brian Robson) Solid Bond, London	Polydor
<b>21</b>	<b>CHAIN REACTION</b> Diana Ross Gibby/Richardson/Galuten (Pug/Richardson) Middle Ear/Sound Sale, USA	Capitol
<b>22</b>	<b>ABSOLUTE BEGINNERS</b> David Bowie Bowie/Langer/Winstanley (Saunders) West Side, London	Virgin
<b>23</b>	<b>HI HO SILVER</b> Jim Diamond Jim Diamond (Pete Scherer) Maison Rouge, London	A&M
<b>24</b>	<b>DRIVING AWAY FROM HOME</b> It's Immaterial Dave Bascombe (Felix Kendall) Power Plant London	Siren
<b>25</b>	<b>C'MON! C'MON!</b> Branki Beat Adam Williams (Frederic/Juhan) Music Works, London	Forbidden Fruit/London
<b>26</b>	<b>MARLENE ON THE WALL</b> Suzanne Vega Lenny Kaye/Steve Addabbo (Steve Addabbo) Celestial, NY, USA	A&M
<b>27</b>	<b>YOU AND ME TONIGHT</b> Aura Jim Randolph/Eban Kelly (Alex Haas) Media Sound, NY, USA	10/Virgin
<b>28</b>	<b>LESSONS IN LOVE</b> Level 42 Wally Badarou/Level 42 (Nick Froome) Maison Rouge, London	Polydor
<b>29</b>	<b>I HEARD IT THROUGH THE GRAPEVINE</b> Marvin Gaye Whitfield/Strong (Info not available) Hivville, Detroit	Marvin Gaye
<b>30</b>	<b>IS YOUR LOVE STRONG ENOUGH</b> Bryan Ferry Rhett Davies/Bryan Ferry (Rhett Davies) White House/Air both London	EG/Polydor
<b>31</b>	<b>HELLO DARLING</b> Tippa linc Chris Cracknell/Patrick Donegan (Lindel Lewis) UK Bubbler/Greenleaves/Phonity	Mr. Mister
<b>32</b>	<b>KYRIE</b> Mr. Mister Mr. Mister/Paul DeVilliers (DeVilliers/L.O.) Ocean Way, USA	RCA
<b>33</b>	<b>OVERJOYED</b> Stevie Wonder Stevie Wonder (Gory Olazaball) Wonderland, LA, USA	Motown
<b>34</b>	<b>I'LL KEEP ON LOVING YOU</b> Princess Stock/Arten/Waterman (Rob Waldron) PVL Studios, London	Supreme
<b>35</b>	<b>LOVE COMES QUICKLY</b> Pat Sharp Boys Stephen Hague (David Jozak) Advision, London	Parlophone
<b>36</b>	<b>DIGGING YOUR SCENE</b> The Blow Monkeys Peter Wilson (Adam Masteley) Trident, London	RCA
<b>37</b>	<b>KISS</b> Prince and The Revolution Prince and The Revolution (Susan Rogers) Paisley Park/Sunset Sound, LA, USA	Paisley Park/Warner Brothers
<b>38</b>	<b>STROLLIN' ON</b> Maxi Priest Paul Robinson (Jo Julian) Music Works, London	10/Virgin
<b>39</b>	<b>MANIC MONDAY</b> Bongles David Kahne (Tchad Blake/Peggy McLeonard) Sunset Sound Factory, LA, USA	CBS
<b>40</b>	<b>THERE'LL BE SAD SONGS (To Make You Cry)</b> Billy Ocean Brothwaite/Eastmond (Steve Power/Bryan New) Battery, London	Jive
<b>41</b>	<b>STARS</b> Hear'n Aid Ronnie James Dio (Angelo Arcuri) A&M Studios, LA, USA	Ventura/Phonogram
<b>42</b>	<b>WHY CAN'T THIS BE LOVE</b> Van Halen Van Halen/Mick Jones/Donn Landee (Donn Landee) Studio 5150, LA, USA	Warner Brothers
<b>43</b>	<b>SOME PEOPLE</b> Belouis Some Thompson/Barbiero/Schweir (Barbiero/Schweir) Media Sound, NY, USA	Parlophone
<b>44</b>	<b>THIS IS LOVE</b> Gary Numan Gary Numan/Wave Team (Tim Summerhayes) Rock City, Shepperton, UK	Numa
<b>45</b>	<b>ALL AND ALL</b> Joyce Smt Mantronik/Robbie Watson (Robbie Watson) I.N.S., New York, USA	London
<b>46</b>	<b>TENDER LOVE</b> Force M.D.'s Jimmy Jam/Terry Lewis (Eric Colv) Flyte Tyme, Minneapolis, USA	Tommy Boy/Island
<b>47</b>	<b>Do You Believe . . . /POWER</b> Huey Lewis And The News Huey Lewis And The News (Garnes/Norman) Automatt, St. Paul, Sausalito	Chrysalis
<b>48</b>	<b>MOVE AWAY</b> Culture Club Lew Hahn/Arif Mardin (Richard/O'Reilly) Mountain, Montreux, Switzerland	Virgin
<b>49</b>	<b>A QUESTION OF LUST</b> Depeche Mode Depeche Mode/Gareth Jones/Daniel Miller (Gareth Jones) West Side, London	Mute
<b>50</b>	<b>CAN'T HELP FALLING IN LOVE</b> Lick The Tins Pat Collier (Pat Collier) Alaska, London	Sedkan

**KEY**

## PRODUCERS A-Z STUDIO A-Z

The Art Of Noise	15	Lenny Kaye/Steve Addabbo	26	A&M Studios, Los Angeles, USA	41	Music Works, London	25, 38
Jon Astrop/Pete Q.Harris	5	David & Wayne Lewis	12	Advision, London	35	Ocean Way, USA	32
Wally Badarou/Level 42	28	Huey Lewis & The News	46	Air, London	30	Paisley Park, Los Angeles, USA	37
Dave Bascombe	24	Madonna/Phil Leonard	16	Alaska, London	50	Plant, Sausalito, USA	47
Rob & Ferdi Bolland	2	Tony Mansfield	10	Automatt, San Francisco, USA	47	Power Plant, London	8, 24
David Bowie/Clive Langer/Alan Winstanley	22	Mantronik/Robbie Watson	45	Battery, London	5, 40	PWL Studios, London	34
Wayne Braithwaite/Barry Eastmond	40	Michael Masser	19	BBC TV Music Studios, Lime Grove, London	14	Red Bull Studios, Hilversum	2
Richard James Burgess	13	George Michael	1	Celestial, New York, USA	26	Redan, London	17
Pat Collier	50	Robin Millar	8	Devonshire, Los Angeles, USA	19	Rock City, Shepperton, UK	44
Stuart Colman	3	Mr. Mister/Paul DeVilliers	32	Flyte Tyme, Minneapolis, USA	9, 18, 46	Roger Dudley's Studio, Herts, UK	15
Chris Cracknell/Patrick Donegan	31	Gary Numan/Wave Team	44	Golden Apple Media, New York, USA	12	Roundhouse, London	7
Rhett Davies/Bryan Ferry	30	Prince and The Revolution	37	Hitsville, Detroit, USA	29	Sarm West, London	17
Depeche Mode/Gareth Jones/Daniel Miller	49	Queen/David Richards	4	I.N.S., New York, USA	45	Solid Bond, London	20
Jim Diamond	23	Jim Randolph/Eban Kelly	27	Larrabee Sound, Los Angeles, USA	13	Sound Suite, USA	21
Ronnie James Dio	41	Paul Robinson	38	Maison Rouge, London	23, 28	Studio 5150, Los Angeles, USA	42
Barry Gibb/Karl Richardson/Albhy Galuten	21	Mike Stock/Matt Aitken/Peter Waterman	34	Marcadet, Paris	1	Sunset Sound, Los Angeles, USA	37
Ken Gold	7	Thompson/Barbiero/Schweir	43	Mark Angelo's, London	31	Sunset Sound Factory, Los Angeles, USA	39
Stephen Hague	35	Van Halen/Mick Jones/Donn Landee	42	Master Rock, London	3	Townhouse, London	4, 11
Lew Hahn/Arif Mardin	48	Norman Whitfield/Barrett Strong	29	Mayfair, London	10	Trident, London	36
Jimmy Iovine/Bob Clearmountain	11	Adam Williams	25	Media Sound, New York, USA	27, 43	West Side, London	22, 49
Jimmy Jam/Terry Lewis	18, 46	Peter Wilson	36	Middle Ear, USA	21	White House, London	30
Jimmy Jam/Terry Lewis/Janet Jackson	9	Stevie Wonder	33	Mountain, Montreux, Switzerland	48	Wonderland, Los Angeles, USA	33
Mick Jones	17	Information not available	6, 20			Information not available	2, 6, 16

**MITSUBISHI 32 TRACK X850 DIGITAL.**  
**WE HAVE IT NOW**

**CALL JOYCE MOORE FOR DETAILS**

**WESSEX**



**WESSEX STUDIOS · (01 359 0051) 106 Highbury New Park London N5 2DW**

A Member of the **Chrysalis** Chrysalis Group of Companies

- 1 Jimmy Jam/Terry Lewis
- 2 George Michael
- 3 Rob & Ferdi Bolland
- 4 Queen/David Richards
- 5 Jon Astrop/Pete Q. Harris
- 6 Ken Gold
- 7 Robin Millar
- 8 Tony Mansfield
- 9 Jimmy Iovine/Bob Clearmountain
- 10 David & Wayne Lewis
- 11 Richard James Burgess
- 12 Alison Taylor
- 13 The Art Of Noise
- 14 Madonna/Phil Leonard
- 15 Mick Jones
- 16 Michael Masser
- 17 Barry Gibb/Karl Richardson/Albhy Galuten
- 18 David Bowie/Clive Langer/Alan Winstanley
- 19 Jim Diamond
- 20 Dave Bascombe

Criteria:  
Sales during the month of April, 1986, as calculated by Gallup and collated by Studio Week Research Department.

### TOP 10 STUDIOS

- 1 Marcadet, Paris
- 2 Townhouse, London
- 3 Red Bullet, Holland
- 4 Master Rock, London
- 5 Flyte Tyme, Minneapolis, USA
- 6 Battery, London
- 7 Power Plant, London
- 8 Maison Rouge, London
- 9 Music Works, London
- 10 West Side, London

Criteria:  
Sales during the month of April, 1986, as calculated by Gallup and collated by Studio Week Research Department.

## Time to open up the airwaves

By Richard Elen

THE CURIOUS thing about UK broadcasting, as Kenny Everett once said, is that the UK is the only country to have had commercial radio *after* it had commercial television. When he made the comment, around a dozen years ago, when the first ILR stations began transmission, radio broadcasting in the UK was sadly underexplored. Today, regrettably, things are much the same. While we have four TV channels virtually anywhere in the country, London is lucky to have a little over half a dozen legitimate (ie legal) radio stations. Most places in the country are considerably worse off.

It is no coincidence, it seems to me, that the time of major growth in the UK music industry, when it has been at its most successful internationally, have come along at the same time as the appearance of important new developments in radio broadcasting. A notable example is the Sixties, when few can doubt the influence of the off-shore stations in stimulating the music business by exposing the record-buying public to a far wider selection of artists than had previously been the case.

Things opened up again — to a lesser extent — in the mid-Seventies, as the commercial stations began to get established.

There can similarly be little doubt that more exposure for artists via not only the retail side of the industry but also the recording side — a strong home market is bound to encourage more people to make more records and sign more acts, and it makes sense to record those discs here in the UK, where we have an outstanding combination of studios, producers and studio staff.

Yet to anyone who has any experience of broadcasting in North America, a major city the size of London offering no more than half-a-dozen radio stations is simply ludicrous.

On the one hand we have the excellent BBC national networks, each largely specialised: Top 40, MOR, classical, drama and current affairs. Then we have the BBC local stations — BBC Radio London in the case of the London area — which largely speaking have little impact as far as music programming is concerned, although all of them do an incredible amount of work with limited resources. The same is true of LBC — a superb news and information station,

Finally we have Capital Radio, flagship station of the ILR system. Aside from Radio One, the ILR stations (excluding LBC) have the greatest influence on record sales as a result of airplay. Stations such as Capital do an excellent job, but they are severely limited in one very important way. In any area there is only one of them. They must be all things to all listeners — an impossibility.

In practice, this means simply changing the types of music played during the day.

At its best, this format means playing safe, and offending the minimum number of people. At worst, it means that the station has no musical identity. The result is that airplay will by and large go preferentially to temporarily fashionable, bland music — there is no other choice if the station is to make a profit. Record companies are encouraged thereby to make records that fit into this scheme, and the circle completes itself. The charts are evidence enough of this tendency. Radio One, to justify its existence, must compete on generally similar terms.

Meanwhile, there is a further tendency for presenters to become the important programme element: the music is little different, so the presenters need to establish their own following. As a result, they talk too much.

One thing that does not need to be sold is a station identity: there is no choice. Tune to the local ILR station in any area, and you'll hear the same thing. Only the DJ's names are changed to protect the guilty. In any area there is only the one station, so there's little in the way of competition. There's no need, no incentive, and no way of being different. It should be emphasised here that the stations themselves deserve no blame. They are doing their best. Unfortunately, the system prevents them doing anything better.

Recently, Capital Radio began an experimental splitting of AM and FM services, every Sunday. The experiment is one that has been arranged on a trial basis with the agreement of the Home Office, in whose hands the broadcast spectrum in the UK has long since been placed. The idea appears to be to offer a basically hit radio format on AM, with older audiences (25-40, if I remember correctly) being catered for on FM, with a curious mixture of rock, "new age" and oldies.

Despite said curious mixture, Nicky Horne was not wrong when, on his first CFM programme, he declared the FM service as the beginning of a new era. Unfortunately, it doesn't go nearly far enough.

For a start, the frequencies should be split all the time. For all ILR stations. They could even be franchised separately. We do not

need duplication: we've got too much of it already.

The argument against more stations has always been couched in technical terms, as a matter of finding space in crowded wavebands. But how the argument can be sustained when time and time again political considerations (eg the setting up of ILR, and now the forthcoming "community stations") have miraculously conjured new frequencies out of the allegedly full spectrum, and when anyone (including pirate stations) can find blank spaces wherever they care to look, I know not.

If London has limited airspace because of its nearness to Europe, why doesn't New York have limited airspace because of its nearness to the rest of the US and Canada? Somehow, someone managed to find room for 10 times as many stations there as here.

With the opening up of radio broadcasting would come a huge range of attendant benefits to the music and recording industry and to business in the UK in general. But small community stations, limited by massive technical restrictions, will not serve that function. What is needed is deregulation.

This Government is supposed to be in favour of such things: it can only be a desire — in keeping with that of previous Governments of all colours — to keep the airwaves in their sticky hands that prevents it.

What is needed is a body whose sole task is to allocate frequencies to applicants, specify their coverage area, and make sure they keep to it. It could also ensure that companies could only own a certain number of stations, and impose certain other conditions.

But the main point would be that if you felt like setting up a rock station, you could. You'd buy the transmitter, rent the site, set up the studios, finance yourself. If the public liked what you were doing, you'd survive. If not, you'd go down the tubes. There would be competition, but competition in which the public — and industry — would be the winners every time.

It would be in the industry's interest to campaign for the opening up of UK radio. Now is the time to start.

**'With the opening up of radio broadcasting would come a huge range of attendant benefits to the music and recording industry and to business in the UK in general'**

◀ FROM PAGE 14



THE NEVE DSP AT CTS. The studio's Peter Harris has recently been trying out a Mitsubishi multitrack.

## Digits face to face

**M**OST PEOPLE can just about grasp or at least grapple with the notion of analogue signals being a kind of electronic model of real sound. And that if a tape has been strongly magnetised at one point it's likely to correspond with a loud section of music, writes Richard Dean.

But the idea of digital numbers flying down cables and being put on tape, only to come back as a virtual duplicate of the original sound is enough to make a lot of people give up trying. Millions have done so in the past, and it's a dead cert that many millions more will eagerly be using technology they can't even begin to comprehend in the future, as CD ultimately replaces the relatively simple black vinyl disc.

The knock-on effect is that a "digital multitrack" claim will add an increasing amount of kudos to studios over the next few years, until it will seem odd to offer anything different. It all adds up to more commercial pressure on studio managers to upgrade to digital

recording, whether they've had time to fully explore the format options or not. Considering that the entire function of a recording studio can be expressed in strips of tape, it's not a decision to be taken lightly.

A lot of debate has centred around editing robustness (see update on equipment). At the conference last year organised by the APRS in an attempt to settle the DASH mastering format Roger Lagadec, then working for Studer but since poached by Sony, made it clear that his company supported the twin-DASH option running at 15ips — double the speed originally proposed — simply in order to allow razor editing. It seemed that SPARS, the equivalent to the APRS in the US, agreed.

But as far as John Hudson of Mayfair Studios is concerned, the future lies not with physical splicing, but electronic editing — the technique long established in video companies and broadcast TV. Based near Regents Park, Mayfair has two Sony 3324 digital multitracks, an arrangement which allows

syncing together for 48-track as well as electronic editing. Two 3324s generate quite a bit of noise, not to mention heat, so the suites have their own sliding-glass equipment areas, where the relatively cool and silent original Studer analogue machines now also reside.

"You can't splice back in digital," he claims. "You have to make a copy; which if you're going to have to do anyway, may as well be a fresh edit master with no cuts to the original." Hudson simply uses locations on the Adam-Smith synchroniser integral to each of his 48-channel 6048E series SSL consoles to specify edit points, although Sony is supposed to be bringing out a full video-style controller soon.

"Digital recording is the future, with as much importance as stereo was to mono," asserts Hudson. As he sees it, musicians who claim that they don't like "the digital sound" have simply never heard themselves live before. "While we were recording Tina Turner's Private Dancer the producer Terry Britten

coughed at the start of one of the tracks," he reveals. "It stayed there for quite a while, and each time it came up everybody in the control room would look up, expecting to find him in the studio! It got wiped eventually."

As well as being synced to each other, the multitracks can follow U-Matic video for mixing to picture, a PCM F1 digital sound master (using a U-Matic transport), or 1610. Despite 1610's enhanced error correction, Hudson doesn't see much difference between them in quality terms. "The main advantage is editing on the 1610 using the Sony DAE1100," he says. Both formats can be used not only for the familiar 12 inch single stretch, but as a digital backing track master for future vocal remixes.

"Most clients who book a remix are primarily concerned with the vocals," says Hudson, "and to have a master of the backing mix saves us all a lot of time." Although the Total Recall and mix automation on the SSLs would assist the process of remixing from scratch, this wouldn't take account of the configuration and set-positions of Mayfair's extensive range of out-board equipment. The studio recently hired a Mitsubishi multitrack for a Wham! session but most digital clients use the in-house pair of Sonys.

Meanwhile Peter Harris at CTS, the Wembley-based film sound-track specialists, has been trying out a Mitsubishi multitrack recently with its all-digital Neve DSP (Digital Signal Processor) desk. "There isn't an AES/EBU digital interface for this machine at the moment," he says, "so we've had to go via analogue between the desk and the recorder. We've been trying the usual things like drop-ins, sound performance and overall handling."

Harris laments the existence of two major camps in fixed-head digital recording and doesn't think there's any difference in quality. He's already ordered a second Sony 3324 to run as an edit/tandem pair with the existing DASH multitrack at CTS. "But if customers started insisting on a Mitsubishi we'd have to consider getting one." So far there are about 100 PD multitracks worldwide, compared to around four times the number in DASH. The point may soon be reached where international studios need to have both. In the meantime hire companies report good business with each. "We're also interested in looking at the promised 48-track version of

DASH that uses thin-film heads when one becomes available," adds Harris.

Naturally CTS masters on the 1610 format for CD. But when Neve designed the DSP they chose the 48kHz rate preferred by broadcasters instead of CD's 44.1kHz. The higher the sampling rate the better the frequency response — in fact the two are directly related by 2:1 according to theory developed by a chap called Niquist. The upshot is that CTS has to use a Studer sampling rate converter during mixdown.

**E**ither of the fixed-head formats would allow the higher sampling rate to be carried right through to mastering. This might appeal to broadcasters because the new CCIR 601 digital video format has a 48kHz-sampled soundtrack. But there wouldn't be much point for CD.

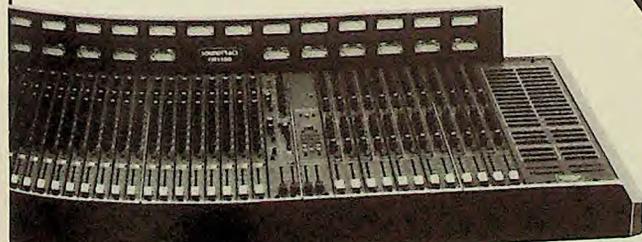
"We haven't upgraded our 1610 mastering to 1630 because most of the improvement centres around the analogue-to-digital conversion circuitry," says Harris, "which of course doesn't concern us because we stay in the digital domain during mixdown."

"I think editing may well split off into a separate area divorced from the actual storage of sound," he muses. "Tape takes time to spool whether you're using razors or electronic techniques. I've seen some digital sound systems like the AMS Audiofile, which as far as I can gather is designed principally for retrieving sound effects, and a system designed more specifically for editing by Dr Geoffrey Bloom of the North London Polytechnic. Both use Winchester disks which offer extremely fast access to different sections of sound data."

London facilities house Trilon uses an F1 to dub video soundtracks, and other units have been delivered to the BBC and ITV contractors TVS.

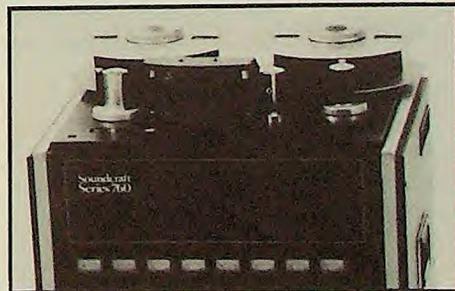
According to Harris, the new R-DAT format, originally designed for consumers and expected to emerge in the UK early next year, may become a serious contender for both professional mastering and editing. "Although it uses a rotary head like U-Matic the drum revolves at some 2,000rpm, which means that the tape can travel much slower," he says. "The result is a spooling time of only about 10 seconds from one end of a 60-minute tape to the other — in other words fast access to any part of a recording."

### Don Larking



Soundtracs CM4400

Soundcraft SCM762



for all your audio needs

An automated system for less than you think. Call us now. (0582) 450066.

# Music Works Chose

# AMEK

... twice.



Music Works, Music Studios, 23 Benwell Road, London N7. Tel: 01-607 9495

*Music Works*

# AMEK

Head Office and Factory  
AMEK SYSTEMS AND CONTROLS LTD  
Islington Mill, James Street  
Salford M3 5HW, England  
tel: 061 834 6747  
telex: 668127

In the USA  
AMEK CONSOLES INC.  
10815 Burbank Blvd.  
North Hollywood, CA 91601  
tel: 818 508 9788  
telex: 662526





PRODUCER JO Julian at work in the studio: "... Even though I'm an engineer, I like to work from a musical point of view ..."

**P**ROBABLY THE overriding impression of a recording studio is of some subterranean dungeon with a team of mad professors creating peculiar noises out of thin air. There are indeed many studios which seem to conform to that unpleasant stereotype, so it was quite a surprise to negotiate the Holloway rush hour grime, pass through an arch and arrive at Music Works.

A London studio celebrating its tenth anniversary this year, it is one where a number of substantial hits have been made — in the *Studio Week* chart relating to the first quarter of 1986, Music Works rated third studio overall and placed two singles in the Top 20 of the period; Starting Together by Su Pollard (engineered by Tom Frederikse, who has now left the studio and gone to live in Swaziland) and Eloise by The Damned.

It's a roomy, airy substantial establishment, quite unlike its somewhat down at heel external environment which can be seen through the large windows (the only drawback to lots of natural light, as can be found here, is that the urban sprawl is inevitably visible as far as the eye can see, although rooftops are the main

## Perfect harmony at Music Works

subject, the studio being above ground level).

There is a genuine feeling of reaching some haven of sanity in a sea of madness, and the man responsible is Los Angelean Joseph (Jo) Julian, whose biography prior to launching Music Works in '76 makes fascinating reading. For example, would you expect to meet the erstwhile bass player with the Righteous Brothers, who was present at the recording of You've Lost That Lovin' Feelin', less than a quarter of a mile from Holloway Road tube station?

Julian is modest to a fault, but is a man who was a house musician at Gold Star studios in Hollywood during his teenage years, worked with Phil Spector, was part of a rhythm section with that doyen of drummers, Hal Blaine, was for some time a member of the cele-

brated Don Ellis Orchestra, an early jazz/rock group and as part of it worked on the soundtrack of *The French Connection*. He also produced both Young Parisiens and Deutscher Girls for Adam And The Ants, engineered the mega Hand Cut album for Bucks Fizz, and as recently as the morning he submitted to a grilling, had engineered the remix of a soon to be released single by Suzanne Vega, *Left Of Centre*, which was recorded live in London. The obvious question must relate to how he found the time to launch a well regarded studio in London in the first place.

"I decided to take a year off engineering and production in LA back in 1976. I travelled around, stayed with the celebrated composer Cornelius Cardew, who is now deceased, and got the flavour of Britain and the British music scene."

He neglects to mention that he had a musical degree from the University of California, and had worked with many of the greatest names in production and engineering on the West Coast ... "I was looking for different ways of working and for exceptional British musicians, which I found — even though I'm an engineer, I like to work from a musical point of view — and had the idea to look for a building which I could make into a studio. After a year and a half of searching, I found this place, which was a deserted factory and perfect for my plans, because the studio could be designed using the empty shell."

One remarkable feature of Music Works is that Julian has sufficient belief in the results which the studio can produce that he rarely feels the need

TO PAGE 22

**MUSIC WORKS, a London studio which has its tenth birthday this year, has every reason to feel celebratory. Already in '86 it has notched up a number of chart hits and is all set to be the first UK studio to purchase an AMEK APC1000 desk, which has the advantage of being able to deal with both analogue and digital inputs. John Tobler battled with Holloway rush hour traffic to pay a visit and found the effort was well rewarded.**

◀ FROM PAGE 21

to advertise its successes, or even that it exists: "We rely on exposure by word of mouth, and not surprisingly, the first year was very quiet in comparison with the activity which occurs today".

Apart from what has already been logged, what other notable work kept things moving — obviously, Bucks Fizz were having a lot of hits — but what was the big breakthrough?

"I think that the biggest thing apart from Bucks Fizz was when Depeche Mode came here and made Master And Servant, which was a hit single, and their Some Great Reward LP, which made the Top 3. They had been looking for a studio which could accommodate their vast keyboard set up which has 30 instruments, and this was the largest control room they could find. We actually set up the instruments in the control room, and they performed and recorded the album that way, which spurred us on to further develop the studio and build our Studio Two".

Somewhat before the Depeche Mode triumph, Julian himself took a sabbatical year in 1979/80, during which he returned to LA and helped to form and became an original

member of the group Berlin, who although next to unknown in the UK, caused a major sensation in the US with their MTV-exposed hits such as Sex (I'm A ...) and the Information LP.

Says Julian, "Their 1981 LP, Pleasant Victim, spent over 30 weeks in the US Top 40, and after that I left the group, for which I played synthesiser, and came back here."

Among the projects he has subsequently worked on are albums by both Aswad and King Sunny Ade released by Island, records by those alphabetic rivals PTL and OMD and items by Maxi Priest (he engineered the current hit, Strollin' On) and Bronski Beat (Julian helped to engineer their forthcoming LP which has been recorded at Music Works).

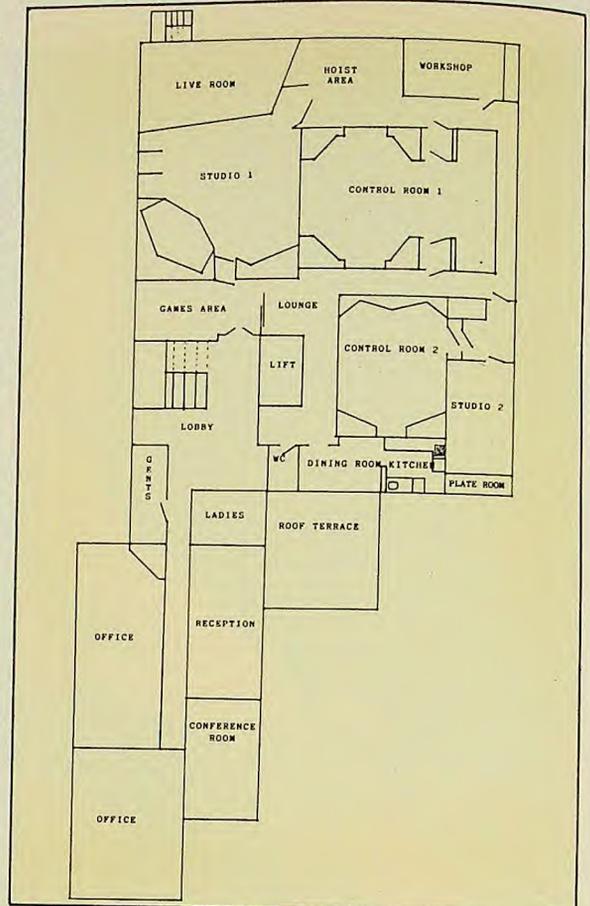
So why do these people and so many others choose Music Works? It certainly isn't due to the chic area... "I like to believe that we provide a personal service here, a homely atmosphere — we have a cook who prepares evening meals — and all the engineers at the studio are professionally qualified both as engineers and musicians. I'm proud that we haven't cut any technical corners here — the aim is for a high technical standard but

with a warm atmosphere as far as the decor goes."

As may have become clear, Jo Julian is probably the worst PR for his own activities, but there is an undeniable family aura among the half dozen staff who are employed at Music Works. They all have different ways of saying that they enjoy working there and that it's better than anywhere else they've encountered.

**K**eyboard programmer Steve Pigott, who helps groups to realise the sounds they have conceived in their heads (and has been doing more or less that with an as yet unnamed Chrysalis act for over a year) says: "It's a good laugh working here. We all take the mickey out of Jo, but he doesn't seem to mind. When you've been working on the same project for a year, the atmosphere has to be good, and it is. Another good thing which people might not consider is that it's quite easy to park your car here, which for this part of London is remarkable."

Pigot provides part of the total service offered by Music Works — after a period working with him on pre-production, the project can then be moved upstairs to the



**SMALLWOOD TAYLOR ENTERPRISES  
AND  
BUSINESS AFFAIRS INTERNATIONAL  
are proud to represent  
JO JULIAN  
and  
MUSIC WORKS STUDIO**



**SMALLWOOD  
TAYLOR  
ENTERPRISES  
LIMITED**

Members of the Smallwood Taylor Group  
12 Ogle Street, London W1P 7LG. Telephone 01-631 3929

studios proper to be realised. Pigott is one of what Julian calls "his dedicated staff" — the accuracy of this epithet became more clear after meeting several more. But are the rewards commensurate with the dedication? "Certainly," says Pigott, "or we wouldn't be here, but that isn't to say that this is an expensive studio". Notes Julian: "As we don't advertise as much as many other studios, I try to pass the savings on to the people who book time here."

Gerard Johnson, one of the two resident engineers apart from Julian himself, says "What I like about this place is that there isn't a hierarchy — everyone mucks in to do whatever needs doing, and that includes Jo making the tea if everyone else has something of greater priority. There's an air of contentment here which helps us to avoid getting frustrated, and because we're all quite academic in the way we've been trained, we all understand what has to be done and the way in which things are done, so that we can deputise for each other if necessary. I've been offered several other jobs, but I've never yet been tempted to move because I like it here too much."

Newest recruit James Cassidy, still completing his Masters Degree, decided to apply for the position left vacant when Tom Frederikse moved to Africa. "I came in for an informal chat first and I was impressed particularly by the relaxed atmosphere and the lack of hierarchy. It's very encouraging for a new member of the staff to immediately feel part of the team."

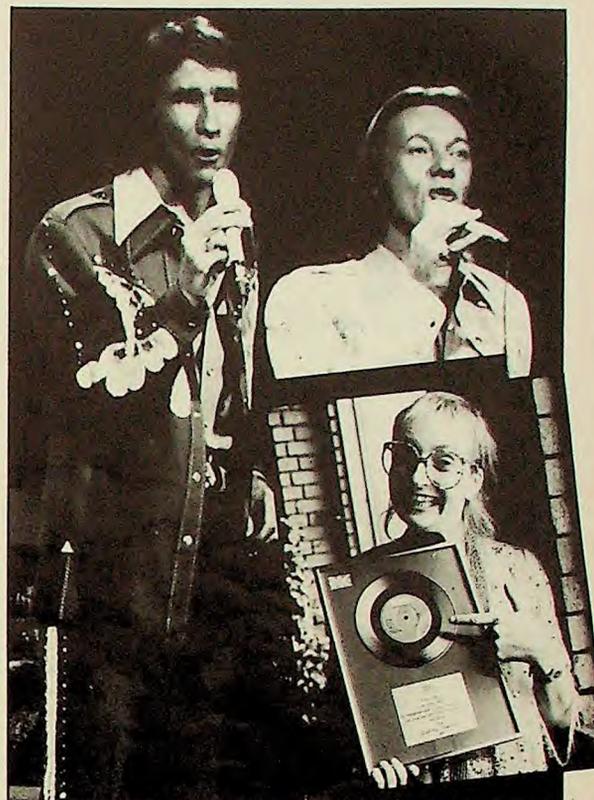
Happy staff equals good results — and on the technical side of things, aside from an array of hardware which must surely be the envy of the vast majority of more geographically trendy studios, Julian and his lads are excited about the imminent purchase of an AMEK APC1000 desk, the advantage of which, according to Julian, is that it can deal with both analogue and digital inputs.

In addition to this innovation (Music Works will have the first desk of this type in the UK), Julian is pleased to report that Music Works has made an arrangement with the Smallwood-Taylor organisation which will look after their business arrangements in future and also personally manage Julian, who final word is this: "I'm very happy with the way things are going here —

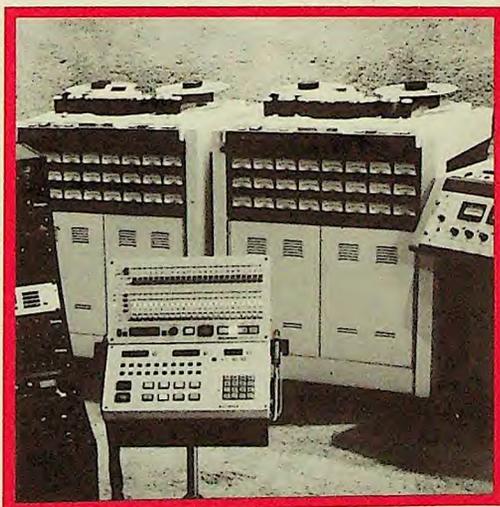
this is exactly what I've always wanted as a building, and of course we shall continue to update the hardware here as we feel appropriate."

From this writer's point of view, there must be extremely few, if any, such contented, technologically superb and approachable studio organisations as Music Works not only in the UK or Europe, but surely in the entire world.

**'I'm very happy with the way things are going here — this is exactly what I've always wanted as a building, and of course we shall continue to update the hardware here as we feel appropriate'**



JO JULIAN'S career has taken him from involvement with The Righteous Brothers to Su Pollard, the latter of whom recorded her hit single *Starting Together* at Music Works.



**48 TRACKS**

**FROM 19 INCHES**

**TO**

**Stirling**  
AUDIO SYSTEMS LTD

1 Canfield Place London NW6 3BT Tel. 01-625 4515  
Telex 946240 CWEASY G Ref No. 190 14280

237 Benwell Road,  
London N7 7BW

For Bookings or  
Further information  
Contact Emma on  
01-607 9495

## Studio one

Amek M2500 32 channel in-line desk with parametric EQ  
Eastlake Tm3 JBL/TAD  
H&H Mos Fet Amps  
Auratones  
AR 18's  
Yamaha NS 10's  
Lyrec 1/4", 1/2", 2 track  
Aiwa 3800 cassette  
Sony F1 Digital  
Otari MTR90 24 track recorder  
Roland SDE 3000 Digital Delay  
Aphex Aural Exciter  
224 XL with Larc  
Lexicon 224  
EMT Goldfoil  
Digital and Analogue delays  
6 Drawmer Gates  
Neumanns, Shure, AkG Valve, Sennheiser, Calrec, Electrovoice  
PZM Microphones  
Kawai Grand Piano, Roland JX 3P Synthesizer and Fender amps available  
Studio Area, 22'x22', Live Room 22'x16', height 20', Control Room 20'x18', Room adjoining 22'x10'

## Studio Two

Amek M2500 32 channel in-line desk with parametric EQ,  
Eastlake TM3 Fet Amps  
Auratones  
AR 18's  
Otari 24 track  
Lyrec 1/4", 1/2", 2 track  
Aiwa 3800 cassette  
Sony F1 Digital  
4 Drawmer Gates  
Lexicon 224  
EMT Goldfoil  
Digital and Analogue delays  
Eventide Harmoniser  
EAR Valve Equalizers  
Rebis Parametric EQ  
Urei 1178  
Drawmer Compressor/Limiter  
Mic Mix Phaser/Flanger  
Neumanns, Shure, AKG Valve, Sennheiser, Calrec, Electrovoice, PZM phones  
Studio Area 26'x11', (9'x11' and 17'x11'). Control Room 20'x16'

There is daylight in both Studios and they are fully air-conditioned. There is a fitted kitchen, which is stocked at all times, dining area, parking facilities, a full size pool table and computer games.

Recent singles that have been recorded here include, Su Pollard Starting Together, The Damned Eloise, Maxi Priest Strollin' On and Bronski Beat C'mon C'mon.

Bronski Beat then returned to record their album, and we are currently recording Su Pollard's album. Brian Spence who is signed with Polydor has just finished his album.

Jo Julian has now acquired an Emulator II with sound library of 100 Discs. Also on the first floor we have set up a keyboard Programming Suite.

**CONGRATULATIONS  
ON YOUR 1ST TEN YEARS  
JOE!**

**LOOKING FORWARD  
TO THE NEXT TEN YEARS**

FROM

**RAINBOW  
RECORDS**

AND

**ANGEL · ATOMAGE · TESSA NILES · SU POLLARD**

Please use BLOCK CAPITALS

Initials Name \_\_\_\_\_  
 Job Title \_\_\_\_\_ Tele No \_\_\_\_\_  
 Company \_\_\_\_\_  
 Address \_\_\_\_\_  
 Postcode \_\_\_\_\_  
 Products manufactured or service provided \_\_\_\_\_  
 No. of employees at this address \_\_\_\_\_

JUNE 1986

FOR FURTHER INFORMATION ON ITEMS (ADVERTISING OR EDITORIAL) PLEASE ENTER THE ENQUIRY NO. OF EACH ITEM IN ONE OF THE BOXES BELOW.


high-  
 isters at a  
 le price,  
 sed studio  
 actory is  
 ooking to  
 certain  
 g' extra.  
 cins

TYPE OF BUSINESS

PLEASE TICK ONE OF EACH

JOB FUNCTION

COMPANY PURCHASING BUDGET PER ANNUM

- 01. Record Company
- 02. Recording Studio 24 track or more
- 03. Recording Studio 16 track or less
- 04. Broadcast Studio (Radio)
- 05. Broadcast Studio (TV)
- 06. Record Production
- 07. A/V Facility
- 08. Artist
- 09. Pro-audio Equipment Manufacturer/Distributor
- 10. Pro-audio Equipment Hire
- 11. Other (please state): \_\_\_\_\_

- 01. Producer
- 02. Engineer
- 03. Studio Manager
- 04. Artist
- 05. Artist Manager
- 06. Record Company A&R Executive
- 07. Marketing/Publicity (pro-audio)
- 08. Other (please state): \_\_\_\_\_

- 01. Less than £10,000
- 02. £10,000 - £50,000
- 03. £50,000 - £100,000
- 04. £100,000 - £250,000
- 05. £250,000 +

VALID FOR ISSUE JUNE 1986

of electronics and acoustics to know exactly what he wanted from a new studio, and Peter Henson of Alloway Acoustics carried out the acoustic design and installation.

Since that time several improvements have been made to the studio, notably in the unusual acoustic panels which have been installed. Rather than moving about freely, these are hinged and fixed to the wall at each side, with one face wood-finished and the other covered with rockwool. The panels neatly divide The Beat Factory's studio floor into two parts, one dead side provided with a Chapell piano and one live side for drums and vocals.

No charge is made for use of the instruments in this area, which includes six and 12-string guitars, a John Brough acoustic, basses, an autoharp, a Pearl drum kit and Klone electronic kit, combo amps, hand percussion and the piano. On the microphone side there's a good selection of Neumanns, Beyers, Sennheisers, AKG'S, Audio Technicas, SM57's and Sony mikes, plus a pair of PZM mikes for ambience which are currently attached to the acoustic screens.

"The drum kits don't get used much nowadays because we have a Linn in the programming room," says Holdaway, "but a lot of keyboard-based studios have only vestigial live rooms whereas we've got the best of both worlds. We can fit in a five or six piece band easily, and recently we had Stuart

Warren Can producing Duffo, The Lost Boys (MCA), Kenny Charles, the disco-soul band Life Size, reggae act King Sounds and various electronic bands for London Records. "We get a lot of disco and reggae work," says Holdaway, "but we can handle almost anything and there's great variety in the work we do here — we even did a string quartet recently."

Spaces above the studio are expected to be used for acoustic treatment eventually and the floor may be re-surfaced with wooden tiles. There are 48 MIC runs from the studio into the control room, which in keeping with the studio's general air of efficiency is known as The Command Centre. This has an unusual triangular shape. "We added our own dividing walls when we took over the building and had the choice of a square control room which didn't have a view of the whole studio floor, or the present shape which more or less does. So the whole building is now designed around the shape of the Command Centre, which has a very clear stereo axis for monitoring. Recently we changed over from Tannoy to JBL monitors, and we have Crown and Quad amplification and small Visonik monitors."

The Beat Factory's desk is an unusual one — an Alectron with 28 mike inputs. Holdaway says "It's a very flexible desk, with four-band

ever-recs, and there's an insert facility on every group so you can use all the effects in the studio simultaneously. We like to use a lot of reverbs..."

In fact the outboard facilities are quite extensive, with AMS RX16, Lexicon PCM 60 and Yamaha R1000 reverbs, Roland SDE2000 and 3000 and ADA digital delays, an MXR Flanger/Doubler, the very powerful Moog 12-Stage Phaser, two Drawmer Dual Gates and Compressors, two dual MXR Limiters ("for Sixties bass sounds"), an MXR dual 2/3 octave graphic and four EXR Aural Exciters. "The Exciters add a lot to vocal sounds," Holdaway points out, "and if they're used sparingly they can help something low down in the mix to sound much clearer. Because we haven't got an SSL desk here we have to compete purely in terms of sound, and I think we've sidestepped a lot of the dictates of fashion by doing just that."

The Command Centre is also equipped with a Lyrec tape machine, MCI mastering machine Revok B77 and Aiwa cassette deck, and there are plans to install digital mastering. Also available is a small but powerful selection of keyboard including an MTI Synergy, ARP Pro Soloist and an Oberheim OB4 "For monster bass sounds."

But the main keyboard set-up is next door in The Brain Room, a converted tape store virtually wallpapered with high-tech equip-

ment and arranged on long wire collector of synthesizers. The Brain Room's equipment roster covers every stage of synthesizer development, including a small Moog Modular system, Roland modules, a Moog Prodigy, SCI Pro One, OSC OSCar, Oberheim OB4, Roland Jupiter 8 and Vocoder, Simmons drum module, Yamaha DX7 and CX5 computer, PPG Wave 2.2, PPG Wave 2.3 with Waveterm, a Portastudio, 24-channel desk and various effects. Also included are digital and MIDI sequencers and a range of converters which allow almost any keyboard to be linked to any other.

McLaughlin is on hand to help program all these instruments if desired, and The Brain Room can either open onto the main studio area or be used completely separately. While it's not in use, McLaughlin spends time expanding his vast library of PPG samples, and any pieces prepared in the Brain Room can be quickly transferred to tape in the main studio.

The Beat Factory has another useful facility, a production company called The Music Method. The brainchild of Studio Manager Marijke Bergkamp, it combines her administrative skill with the facilities of The Beat Factory and the production skills of Graeme Holdaway, Fran Ashcroft and Richard Ashley.

"The Music Method will quote for a particular project and guarantee to finish that project

at of the quote,"  
 We can carry out  
 the finished product  
 around record companies, educate the client about his real needs, and add imagination as well as a guaranteed budget. That can add up to a very attractive package."

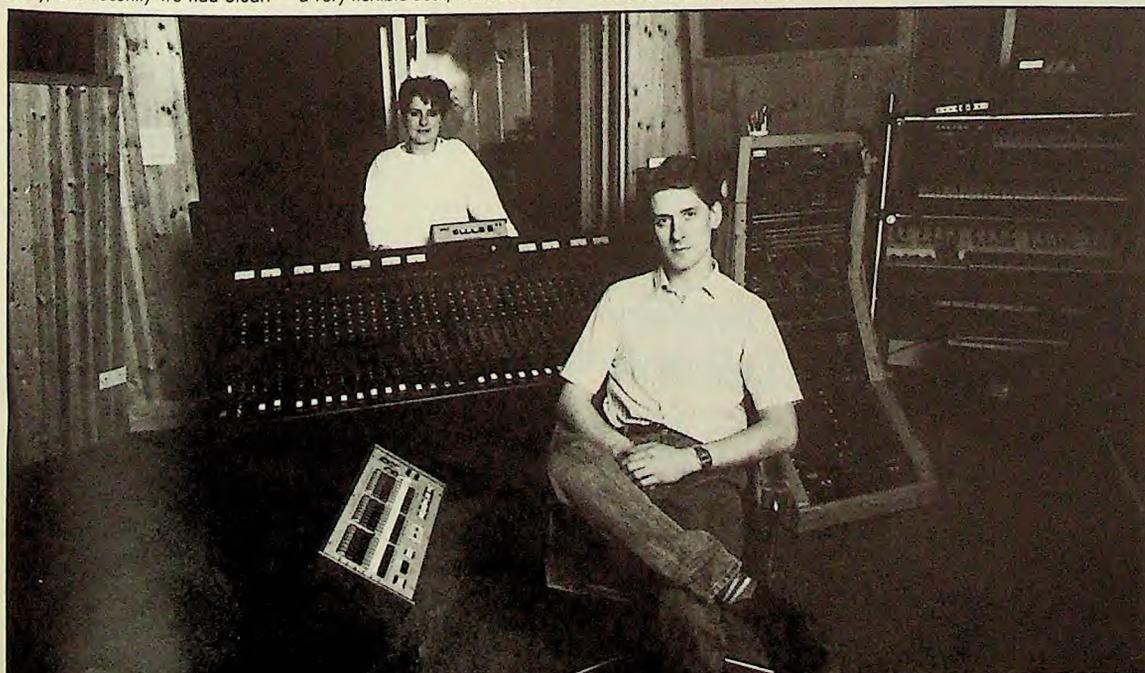
Certainly The Beat Factory seems to be a comfortable and efficient environment for any kind of work, although bookings of less than a week are the norm. A small kitchen and sitting room with TV and hi-fi are available, and the studio's very convenient central location with easy parking is a massive bonus.

In the near future The Beat Factory plans to add digital mastering and SMPTE for visuals, and to increase the amount of their own production work in addition to commercial work. The Music Method has got off to a flying start too, although Bergkamp adds "We need a hit, but until we get one we'll be charging commensurate rates." Both production company and studio seem to be run along very much the same lines — as Graeme Holdaway says, "We try to think of everything."

Rates: Studio £350 pd plus VAT including engineer.

Brain Room £200 pd plus VAT including programmer.

The Beat Factory, One Christopher Place, Chalton Street, London NW1 1JF. Telephone: 01-388 7826.



CHIEF ENGINEER and co-director Graeme Holdaway with studio manager Marijke Bergkamp in The Beat Factory's Command Centre.



BUSINESS REPLY SERVICE  
Licence No SE 2949

2

237 Be  
London

**STUDIO WEEK**  
**Royal Sovereign House**  
**40 Beresford Street**  
**London SE18 6BR**

### Studio

Amek M2500 3  
EQ  
Eastlake Tm3 JB  
H&H Mos Fet A  
Auratones  
AR 18's  
Yamaha NS 10  
Lyrec 1/4", 1/2", 2 track  
Aiwa 3800 cassette  
Sony F1 Digital  
Otari MTR90 24 track recorder  
Roland SDE 3000 Digital Delay  
Aphex Aural Exciter  
224 XL with Larc  
Lexicon 224  
EMT Goldfoil  
Digital and Analogue delays  
6 Drawmer Gates  
Neumanns, Shure, AkG Valve, Sennheiser, Calrec, Electrovoice  
PZM Microphones  
Kawai Grand Piano, Roland JX 3P Synthesizer and Fender amps available  
Studio Area, 22'x22', Live Room 22'x16', height 20', Control Room 20'x18', Room adjoining 22'x10'

Otari 24 track  
Lyrec 1/4", 1/2", 2 track  
Aiwa 3800 cassette  
Sony F1 Digital  
4 Drawmer Gates  
Lexicon 224  
EMT Goldfoil  
Digital and Analogue delays  
Eventide Harmoniser  
EAR Valve Equalizers  
Rebis Parametric EQ  
Urei 1178  
Drawmer Compressor/Limiter  
Mic Mix Phaser/Flanger  
Neumanns, Shure, AKG Valve, Sennheiser, Calrec, Electrovoice, PZM phones  
Studio Area 26'x11', (9'x11' and 17'x11'). Control Room 20'x16'

stocked at all times, dining area, parking facilities, a full size pool table and computer games.

Recent singles that have been recorded here include, Su Pollard Starting Together, The Damned Eloise, Maxi Priest Strollin' On and Bronski Beat C'mon C'mon.

Bronski Beat then returned to record their album, and we are currently recording Su Pollard's album. Brian Spence who is signed with Polydor has just finished his album.

Jo Julian has now acquired an Emulator II with sound library of 100 Discs. Also on the first floor we have set up a keyboard Programming Suite.

# CONGRATULATIONS ON YOUR 1ST TEN YEARS JOE!

## LOOKING FORWARD TO THE NEXT TEN YEARS

FROM

**RAINBOW  
RECORDS**

AND

**ANGEL · ATOMAGE · TESSA NILES · SU POLLARD**

# Trying to think of everything at The Beat Factory

**Apart from producing high-quality masters at a reasonable price, Euston based studio The Beat Factory is always looking to provide a certain 'something' extra. Mark Jenkins reports**

**L**IKE DR Who's time machine, The Beat Factory is larger inside than outside. Located in a small courtyard near Euston, the studio has been established for just over a year, during which time it has been updated with the addition of a tiny but well-equipped programming room.

Chief engineer and co-director Graeme Holdaway explains that the studio's main aim is to produce high-quality masters at a reasonable price, and perhaps to add that certain something which may be lacking...

The Beat Factory was born when the Phoenix eight-track closed just after having gained planning permission for a new studio. Holdaway, an engineer of 10 years' standing, including five years at Decibel, had enough experience of electronics and acoustics to know exactly what he wanted from a new studio, and Peter Henson of Alloway Acoustics carried out the acoustic design and installation.

Since that time several improvements have been made to the studio, notably in the unusual acoustic panels which have been installed. Rather than moving about freely, these are hinged and fixed to the wall at each side, with one face wood-finished and the other covered with rockwool. The panels neatly divide The Beat Factory's studio floor into two parts, one dead side provided with a Chapel piano and one live side for drums and vocals.

No charge is made for use of the instruments in this area, which includes six and 12-string guitars, a John Brough acoustic, basses, an autoharp, a Pearl drum kit and Klone electronic kit, combo amps, hand percussion and the piano. On the microphone side there's a good selection of Neumanns, Beyers, Sennheisers, AKG's, Audio Technicas, SM57's and Sony mikes, plus a pair of PZM mikes for ambience which are currently attached to the acoustic screens.

"The drum kits don't get used much nowadays because we have a Linn in the programming room," says Holdaway, "but a lot of keyboard-based studios have only vestigial live rooms whereas we've got the best of both worlds. We can fit in a five or six piece band easily, and recently we had Stuart

Elliott doing some drum overdubs for Roger Daltrey using the PZM's for a live, ambient sound."

Other clients have included Warren Can producing Duffo, The Lost Boys (MCA), Kenny Charles, the disco-soul band Life Size, reggae act King Sounds and various electronic bands for London Records. "We get a lot of disco and reggae work," says Holdaway, "but we can handle almost anything and there's great variety in the work we do here — we even did a string quartet recently."

Spaces above the studio are expected to be used for acoustic treatment eventually and the floor may be re-surfaced with wooden tiles. There are 48 MIC runs from the studio into the control room, which in keeping with the studio's general air of efficiency is known as The Command Centre. This has an unusual triangular shape. "We added our own dividing walls when we took over the building and had the choice of a square control room which didn't have a view of the whole studio floor, or the present shape which more or less does. So the whole building is now designed around the shape of the Command Centre, which has a very clear stereo axis for monitoring. Recently we changed over from Tannoy to JBL monitors, and we have Crown and Quad amplification and small Visonik monitors."

The Beat Factory's desk is an unusual one — an Alecron with 28 mike inputs. Holdaway says "It's a very flexible desk, with four-band

parametric EQ giving 16dB of boost and cut. It's the best EQ I've ever heard, and there's an insert facility on every group so you can use all the effects in the studio simultaneously. We like to use a lot of reverbs..."

In fact the outboard facilities are quite extensive, with AMS RX1.6, Lexicon PCM 60 and Yamaha R1000 reverbs, Roland SDE2000 and 3000 and ADA digital delays, an MXR Flanger/Doubler, the very powerful Moog 12-Stage Phaser, two Drawmer Dual Gates and Compressors, two dual MXR Limiters ("for Sixties bass sounds"), an MXR dual 2/3 octave graphic and four EXR Aural Exciters. "The Exciters add a lot to vocal sounds," Holdaway points out, "and if they're used sparingly they can help something low down in the mix to sound much clearer. Because we haven't got an SSL desk here we have to compete purely in terms of sound, and I think we've sidestepped a lot of the dictates of fashion by doing just that."

The Command Centre is also equipped with a Lyrec tape machine, MCI mastering machine Revok B77 and Aiwa cassette deck, and there are plans to install digital mastering. Also available is a small but powerful selection of keyboard including an MTI Synergy, ARP Pro Soloist and an Oberheim OB4 "For monster bass sounds."

But the main keyboard set-up is next door in The Brain Room, a converted tape store virtually wallpapered with high-tech equip-

ment. In charge here is Tom McLaughlin, an experienced composer and arranger and long-time collector of synthesizers. The Brain Room's equipment roster covers every stage of synthesizer development, including a small Moog Modular system, Roland modules, a Moog Prodigy, SCI Pro One, OSC OSCar, Oberheim OB4, Roland Jupiter 8 and Vocoder, Simmons drum module, Yamaha DX7 and CX5 computer, PPG Wave 2.2, PPG Wave 2.3 with Waveterm, a Portastudio, 24-channel desk and various effects. Also included are digital and MIDI sequencers and a range of converters which allow almost any keyboard to be linked to any other.

McLaughlin is on hand to help program all these instruments if desired, and The Brain Room can either open onto the main studio area or be used completely separately. While it's not in use, McLaughlin spends time expanding his vast library of PPG samples, and any pieces prepared in the Brain Room can be quickly transferred to tape in the main studio.

The Beat Factory has another useful facility, a production company called The Music Method. The brainchild of Studio Manager Marijke Bergkamp, it combines her administrative skill with the facilities of The Beat Factory and the production skills of Graeme Holdaway, Fran Ashcroft and Richard Ashley.

"The Music Method will quote for a particular project and guarantee to finish that project

within 10 per cent of the quote," says Bergkamp. "We can carry out promotion of the finished product around record companies, educate the client about his real needs, and add imagination as well as a guaranteed budget. That can add up to a very attractive package."

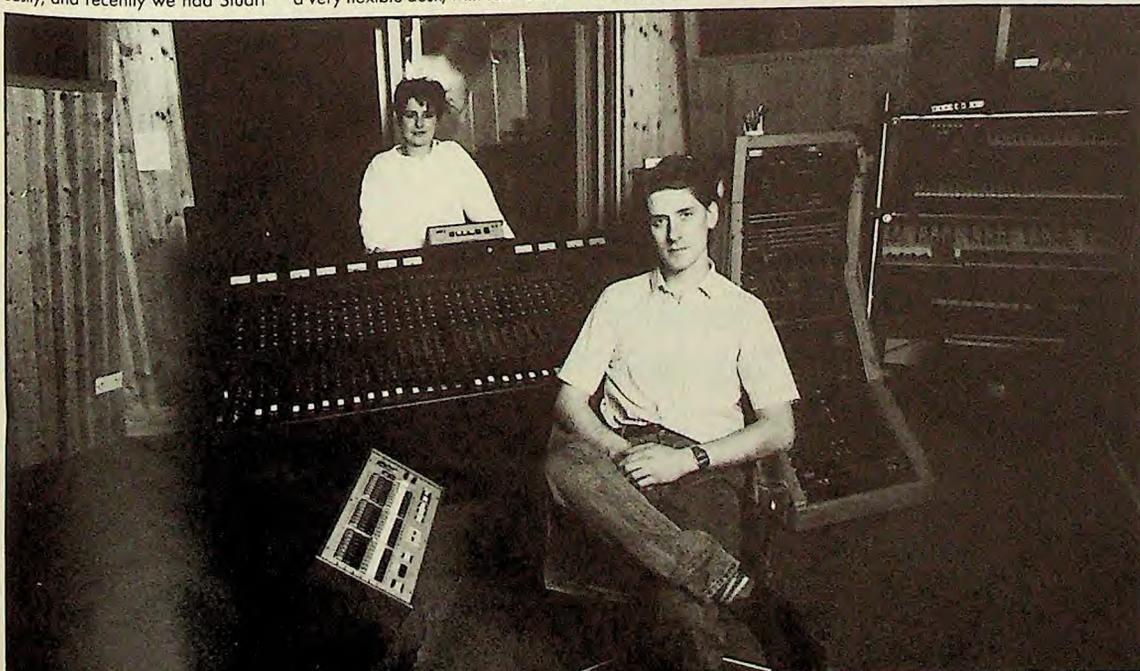
Certainly The Beat Factory seems to be a comfortable and efficient environment for any kind of work, although bookings of less than a week are the norm. A small kitchen and sitting room with TV and hi-fi are available, and the studio's very convenient central location with easy parking is a massive bonus.

In the near future The Beat Factory plans to add digital mastering and SMPTE for visuals, and to increase the amount of their own production work in addition to commercial work. The Music Method has got off to a flying start too, although Bergkamp adds "We need a hit, but until we get one we'll be charging commensurate rates." Both production company and studio seem to be run along very much the same lines — as Graeme Holdaway says, "We try to think of everything."

Rates: Studio £350 pd plus VAT including engineer.

Brain Room £200 pd plus VAT including programmer.

The Beat Factory, One Christopher Place, Chalton Street, London NW1 1JF. Telephone: 01-388 7826.



CHIEF ENGINEER and co-director Graeme Holdaway with studio manager Marijke Bergkamp in The Beat Factory's Command Centre.

# MUSIC LAB HIRE

leading the way

Full range of Analogue & Digital tape machines including Mitsubishi X850 & X80, Otari MTR90, MTR12, MTR20, Tascam, Fostex, UHER & Sony. Also, Dolby Systems, Q-Lock synchronisers, outboard equipment including AMS, Lexicon, Klark Teknik, dbx, Drawmer, Aphex, Yamaha etc. Extensive stock of all leading Microphones, Studio Monitors, PA systems, Mixing consoles & Musical instruments.

76 EVERSOLT STREET, LONDON NW1 1BY  
TELEX: 28159 MUSLAB G  
TEL: 01-387 9356 24 HOURS

EXPRESS ENQUIRY 102

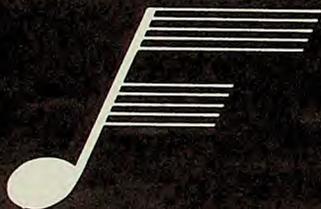
SOHO STUDIOS



COOL MAGIC

SOHO STUDIOS  
187 WARDOUR STREET, LONDON W1  
SOUND RECORDING IN THE WEST END  
24/48 TRACK AUDIO  
VIDEO PRE/POST-PRODUCTION  
RATES £50 PER HOUR  
INFORMATION: MAGGIE 01-437 2394 & 01-437 2073

EXPRESS ENQUIRY 116



FRIARMERE RESIDENTIAL STUDIOS

24 TRACK PRIVATE AND PEACEFUL RECORDING

TELEPHONE: SADDLEWORTH 04577 71239/4419

EXPRESS ENQUIRY 108

# YOUR EQUIPMENT HIRE HELPLINE

586-8-586

We know what to do, because we've been doing it longer — and we've more equipment to do it with!

KEYBOARD HIRE

6 Erksine Road, London NW3 3AJ



EXPRESS ENQUIRY 115

# Studio

## EQUIPMENT UPDATE



FELDON (AUDIO) Hire set to cater for market that requires quality recordings.

## Top range image for Feldon

FELDON AUDIO (Hire) Ltd, which came into being in 1984 as an off-shoot from Feldon Audio, is about to re-launch with a new image — as top-of-the-range professional digital specialists.

Since 1984, when the company became the owners of the first Sony PCM 3324 in the UK, directors Doug Hopkins and Jeff Trendell have been investing heavily in the latest state-of-the-art equipment. Feldon Audio (Hire) now owns for PCM 3324s and it is aiming to corner the "top end" of the recording studio market.

"We are specifically aiming at

the high technology end of the market," says Hopkins. "The top of the range equipment we now have is for use by the 'top end' of the recording world. We specialise in digital equipment as we feel that digital recording is the inevitable way for the industry to progress."

To date Feldon Audio (Hire) has attracted work from EMI, CBS Masterworks, CBS Records and Air Studios among many others. Artists recorded by Feldon include Culture Club, Pet Shop Boys, Asia, Art Garfunkel, The London Symphony Orchestra, Andrew Lloyd Webber, and Frank Zappa.

"Our digital equipment has particular application to the recording of music which will be released on compact disc," adds Hopkins. "We intend to continue to provide a service for a market which demands excellent quality recordings."

The company hopes to increase the amount of film soundtrack work it undertakes and to move into the video post production area.

As well as the 24 track PCM 3324, the mainstay of the company's work is the Sony PCM 1630 digital processor and IMR 2000 U-matic.

221

## Now Sam Therapy upgrades equipment

PAUL SAMUELSON'S Sam Therapy Studios has recently been upgrading its equipment with the installation of the latest AMR24 console from DDA and the new Fairlight.

The console, supplied by UK dealers Turnkey, is now operation-

al and is being used in conjunction with the Fairlight Series III.

"The new desk is so quiet that you can hear the smallest amount of background noise, so we will have to re-soundproof parts of the studio to avoid any problems," says Samuelson.

Sam Therapy, currently located in Kensall Road, W10, is soon moving to larger premises in Notting Hill Gate where one of the most noticeable benefits to clients will be an inside toilet!

"Our facilities here are good but the new place will be much better," adds Samuelson. "However, we hope to retain the relaxed atmosphere of our present control room because clients like it so much."

Recent clients at the studio have included Andrew Caine and producer Trevor Valance. Samuelson has now confirmed his first major project for the new Fairlight — a four week stint with Go West working on a new album.

223

## DDA supplies the Colliseum

CONSOLE MANUFACTURERS DDA has recently supplied D Series desks through Merseyside Audio Consultants in Altrincham to a number of musical shows as well as to the Colliseum, home of the English National Opera.

Two desks which can be linked to form a 56 input console have been installed in the Palladium for La Cage Aux Folles.

## Pacer is all ready to go

AUDIO KINETICS has introduced Pacer — a low cost Chase synchroniser with integral timecode generator and resolve capability.

Pacer is a 10 rack mounting unit containing all the electronics to interface one slave machine to a Master. It has an optional control unit — the Pacer Pad — which gives extra facilities such as Go To command and multi-function display.

All Pacer machine cables are supplied "ready to go" with the appropriate connections already fitted and cables can be supplied for most popular VTRs and ATRs. A wide range of interfaces will be available for all popular machines.

Pacer also features a serial control input which may be used in conjunction with an external computer or console automation system. All transport functions of the slave machines may be accessed through this serial port.

The Pacer is list priced at about £2,000 and the Pacer Pad will cost about £500.

224

## MasterMix — an accepted standard?

AS MORE and more studios around the world opt for Audio Kinetics' MasterMix Computer Assisted Mixing System, the company feels it has achieved its aim to have MasterMix accepted as a standard automation system for almost any console.

Over 100 systems are now installed including three in China and others in Japan, Thailand, Australia, France, Switzerland, Germany, Scandinavia, the UK and the US.

Recent UK installations include Alan Parsons Studio, The Tape Gallery and Tyne Tees Television.

The system has been fitted to a number of consoles including Studer 900; Harrison MR2, MR3, MR4,

and Raven; AMEK 2500 and Angela; Soundcraft TS24 and 2400; Neotec Elite and Series 3; Estec; Calrec; Audiotronics; Raindirk and Ward Beck. Consoles can also be fitted with Audio Kinetics VCA fader together with the MasterMix.

Audio Kinetics has recently appointed six new agents to its worldwide distribution network. They are J-Mar Electronics, Toronto, and Sonotechnique, Montreal, which will increase coverage in Canada, KEM Electronics, Attica, which will cover Greece, Acesonic which will represent the company in Taiwan, VICOMM Systems which will handle Q Lock and Eclipse in New Zealand and BFE which will cover West Germany.

225

## Digital at Sarm West

SARM EAST is being equipped with a Sony PCM 3324 digital multitrack machine, bringing it in line with Sarm West which already has two of the machines and is about to acquire a third.

Sarm West's Synclavier room, which became operational in March, has been busy since its opening with a number of clients including Yes and Frankie Goes To

Hollywood. The new 8-track room, which was also opened in March, is proving popular with musicians who want it as a programming room before moving into one of the larger studios.

Sarm West is currently considering moving more into the sound to picture field and is investigating what equipment it will need.

226

## Synclavier going cheap

TAPE GALLERY Studios, which pulls most of its clients from the world of radio and television commercials, is offering musicians the chance to use its Synclavier at a cheap rate during the evenings when the studios is not in use.

Lloyd Billing, Tape Gallery chairman, says: "The Synclavier will be rented out as part of a programming suite which will also include a 24 track Otari MTR-90, a 28 channel Amek Angela desk and Westlake monitoring. We have not fixed the final price yet but it will be in

the region of £100 an hour."

Billing adds that Tape Gallery's Synclavier is the first with stereo sampling and comes with four 140 megabyte Winchester drives, 160 megabytes of RAM and numerous sampling voices. It also has SMPTE lock enabling it to lock to video for picture scoring, with a locking time of under half a second.

"I believe ours is the biggest Synclavier system available anywhere," Billing adds. "Most studios buying this keyboard have gone for the minimal system, but we

went for the biggest because we wanted to give clients the widest possible number of options as quickly as we could. It takes a long time to load the Winchester drives, so by having as many as possible we have cut down the time factor involved."

Tape Gallery came up with the idea of hiring out the Synclavier out of hours as a means of recouping some of the money it spent installing the system. The programming suite should be available by the end of May.

228

## I Major duo record on Soundcraft system

BROTHER AND sister duo, Sophie and Peter Johnston, are recording their first single which will be released by I Major on a Soundcraft 1600 Series 24 track desk installed in a private house in London specially for the couple.

Sue Hagen, of I Major, says: "Peter is the songwriter and he was very keen to work this way rather than using a conventional studio because he liked the idea of keeping overall control of what was being recorded."

Peter Johnston has been in the music business for two years and released one single, recorded on 8-track, by mail order. This was well received by the radio stations — in particular by John Peel — and resulted in the couple signing to I Major with WEA distributing their next release.

"We chose to use a Soundcraft desk because our budget is limited and they give good value for money," he says.

227

## Stewart to use Mark Angelo

INDEPENDENT PRODUCER and engineer Paul "Doc" Stewart is planning to use the 24 track facilities at the London-based Mark Angelo Studios on a regular basis and is installing his Yamaha/Digital Music Systems based programming suite there.

Stewart, who has previously worked with Rick Wakeman and the New Seekers, will be recording tracks by Birmingham based Rockabilly band the Sidewinders for a forthcoming compilation album on Nervous Records. He will also be completing a single by former punk rocker Rikki Sylvan for Media Clone Records.

229

### VIDEOSONICS RECORDING STUDIOS

#### NOT JUST VIDEO POST-PRODUCTION

As recent clients Talk Talk (Album), Wang Chung (Album), Duran Duran (Film Soundtrack), Jim Steinman (Soundtrack), Genesis (Film Soundtrack), The Cure (Soundtrack) and others have found out.

#### EQUIPMENT:

SSL 6056E-Series Console with "Total Recall", Otari MIR90 Multitracks, Urei Monitors, BTX Synchronisers, Sony 1" C-Format VTR. Extensive digital and valve outboard equipment and more.

55 sq. metre Control Room,  
72 sq. metre Studio.

Videosonics in Camden Lock.

Call Peter or Dennis

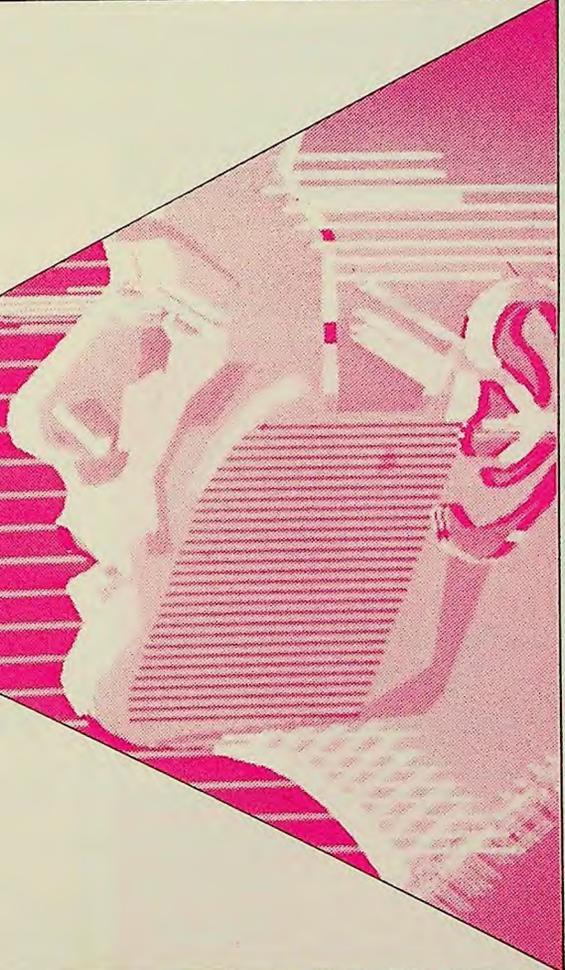
on

482 2855

VIDEOSONICS

13 HAWLEY CRESCENT LONDON NW1 6NP TELEPHONE 01-482 2855 TELEX 764353

VIDEOSONICS



EXPRESS ENQUIRY 123

PAGE 27



## STUDIO FOR SALE

### RECORDING STUDIO FREEHOLD

#### FOR SALE

Fully equipped

Contact: Eddie Grossman

**MARTIN GREENE**  
CHARTERED ACCOUNTANTS  
01-486 2811

EXPRESS ENQUIRY 347

### STUDIO FOR SALE (MIDLANDS, 24 TRACK, APRS)

or partner/Chief Engineer wanted.

£90,000/£30,000 respectively.

Further details from:

53 Booths Lane, Birmingham B42 2RG.

EXPRESS ENQUIRY 348

**To advertise in  
Studio Marketplace  
please phone  
Jane Norford on  
01-387 6611**

## WANTED

### Successful Management Co.

seeks fully equipped

### 24 TRACK STUDIO

in the South East/London area to  
house a production company.

Replies — principals only to

Box No MW1421

## SERVICES



**TS SOUND  
SYSTEMS**  
Country End,  
High Street,  
Lees, Oldham

Specialist suppliers (hire or sale) of  
Instruments, Effects, Backline, PA, etc.

For Professional Tours and Recording Sessions

**061 624 7087**

EXPRESS ENQUIRY 349

## SERVICES

### CHANNEL 5 AUDIO LTD

★ High speed or real time ★ From 1/4" or  
PCM digital or cassette master tape ★ A fast,  
professional service ★ While you wait on small  
runs ★ Custom wound blanks

For price list and information ring 01-441 5170  
Unit 3, Brakeshear House, 164 High Street,  
Barnet, Herts

Open 6 days a week 9-6.30

EXPRESS ENQUIRY 350



### BERLITE LTD

Recording & Video Studios  
Design & Construction  
Sound Proofing Specialists

Tel: 01-749 3536

EXPRESS ENQUIRY 351

AA Tape  
Winders

**03744-65010**

For rapid supply of  
exact length Audio  
Cassette +  
Tape Duplicating

EXPRESS ENQUIRY 352

### WHY PAY LONDON RATES?

Professional Disc Mastering  
operation offering top quality  
with over 20 years experience.  
Contact Brian East,  
"Sunccliffe", 43 Sandgate Hill,  
Folkestone, Kent.

**SPECTRUM SOUND**  
0303 38752

EXPRESS ENQUIRY 353

# Career Opportunities with Solid State Logic

Solid State Logic, the world's leading manufacturer of audio mixing consoles and studio computers, is relocating in June to new Headquarters near Oxford. An independent, free-thinking UK company, SSL is a major exporter with dealings in more

than 70 countries worldwide in areas including music recording, radio and television broadcasting, and film and video post-production.

Our continuing expansion has created several new positions to be filled immediately. All of them offer comprehensive benefits, superb working conditions, challenging goals and considerable potential for career advancement.

### BROADCAST SALES ENGINEER

This key position involves working with prospective clients to identify their systems requirements and liaison with SSL Project Engineers to translate these into specifications for production. An in-depth knowledge of broadcast audio practices, direct experience in broadcast operations and strong communications skills are essential. A technical background and knowledge of advanced post-production procedures would be a plus.

### EUROPEAN SALES ENGINEER

Working with our European Sales Manager, this position involves selling and specifying SSL systems for music studios, film and video production facilities and broadcasters. The position requires detailed understanding of audio mixing systems and procedures plus foreign languages, preferably French and German. A background in both audio operations and manufacturing would be ideal. The position offers extensive travel throughout Europe, and a rewarding challenge for the right applicant.

### PROJECT ENGINEER

As a member of the SSL Project Engineering team, you will provide technical support and liaison between our sales engineers, clients, production staff and installation teams. This position involves both console systems and complete project specification and execution. You must possess a keen understanding of audio production requirements, a background in practical audio electronics, and an eye for detail.

### FIELD SERVICE ENGINEER

As a member of the SSL Field Service team, you will install and maintain SSL systems in leading audio facilities throughout the UK, with occasional travel abroad. This position requires some knowledge of audio production methods, practical experience with audio electronics and a knack for rapid troubleshooting. Some understanding of computer technology is important together with a keen interest in the music industry. Additional training will be provided.

### CREATIVE WRITER/PRESS ASSISTANT

Our Advertising and Publications Department requires an individual with excellent writing skills and a keen graphics sensibility. Your work with our creative team will involve responsibility for projects including press releases, feature stories, audio-visual presentations and product brochures. A broad interest in the audio world and proven writing ability are essential. A background in corporate communications, journalism and/or print design and production are desirable.

If you feel that your abilities, experience and ambitions make you exceptionally suitable for any of these positions, we would like to hear from you. Of course, all enquiries will be handled in strictest confidence. To apply, please ring Jean Green on (099 389) 8282.

# Solid State Logic

Oxford • New York • Los Angeles

## Abbey Road tests Westar's Quad Eight

ABBEY ROAD Studios has taken delivery of a Quad Eight Westar console which is being leased to the studios by the Mitsubishi Pro-Audio Group, providing an interesting variation on the normal practice of equipment hire.

Abbey Road's Studio Three has been earmarked for refurbishment but a final decision on the console has yet to be made which is why the studio has leased the 36 input, 24 bus, VCA equipped Westar console.

The long-term rental agreement has proved mutually attractive to both Abbey Road and Mitsubishi, giving the Pro-Audio Group a much needed introductory user site in the UK for the new Westar desk and allowing Abbey Road a chance to test the console in a real working environment. The studio has already sold its old Neve console to a US buyer.

Adrian Bailey, sales and marketing director for the Pro-Audio Group, says: "Such a practice of long-term rental of major items could dramatically affect the studio business, both for owners and manufacturers alike."

"But, apart from the long-term possibilities, we will be watching the Abbey Road rental with great interest as it gives us the opportunity to evaluate the British response to this relatively unknown console."

The Quad Eight Westar is claimed to be exceptionally flexible and was designed and built with the intention of giving the best possible noise performance, making it an ideal companion to the Mitsubishi range of digital recorders as well as for conventional analogue recorders.

The Westar offers a wide range of options including three types of plug-in equalisers, 4-band frequency selectable, 4-band fully parametric (as in the Abbey Road console) and 10-band graphic. VCA faders and sub groups are available, as are conventional faders, the standard automated fader or the new Intelligent Digital fader.

Automation is a feature of the Westar — as one might expect from Quad Eight, the company which introduced the world's first automation system. The console can be supplied automation ready, or fitted with the Westar tape-based automation system. Alternatively, it can be supplied with the latest Compumix IV system which is based around a 68000 32 bit microprocessor and featuring a touch sensitive flat screen VDU, electronic editing and the ability to access up to four mixes from hard disc in real time. Compumix IV is fitted to Quad Eight's top-line Superstar console system.

In addition to these features, there are optional transformer or transformerless mic amps, two independent stereo mixes, direct output from each module, 8 aux sends per module and a choice of metering. The VCA cards are plug-in so the customer can have an exact choice in this area.

Since its installation at Abbey Road Studios, the Westar has been used by engineer Haydn Bendall for an album with London band Shelleyan Orphan, due for release through Rough Trade.

216



JOHN LENNON clutches a Guild guitar while Mark Dronge (right) smiles on.

## Guild guitars set for a UK come-back

BRITISH MUSICIANS will soon be able to buy Guild guitars again thanks to the company's new UK distributor Blue Suede Music which is planning a massive relaunch of the Guild line in the UK.

The American Guild guitar company has always jealously guarded its integrity and reputation as a genuine US builder by refusing to import guitar parts from

the East. As a result it claims to be the sole remaining major, all American guitar company.

The Guild tradition goes back to 1952 when Alfred Dronge, father of the company's current managing director Mark Dronge, formed Guild in New York City with the intention of hand crafting arched-top jazz guitars.

By the late Fifties the company moved to New Jersey in order to expand and at the same time elec-

trify its guitars. It entered the acoustic instrument market in the early sixties, capturing the imagination of a number of top recording artists including John Lennon.

Blue Suede Music, which is delighted with the Guild distributorship, plans to make the acoustic and jazz guitars and the solid body electric guitars and basses available in the UK by June. It will also be showing Guild product at the British Music Fair.

219

## Stirling on professional track

SPECIFIC PRODUCTS from the Trident range of consoles are now being sold by Stirling Audio Systems as part of Stirling's drive towards the professional 16, 24 and 48 track area of the audio industry.

Now that Stirling has expanded its range of consoles for the professional audio market, it will offer a choice of design in both in-line and split consoles.

The first two Trident desks to be sold by the company will be the 65 and 75 Series which made their first public appearance at the APRS show last year. Attention was

immediately drawn to their quality of construction and design — particularly with wiring looms and jack fields which have been a recognised weak point on many mixers.

The Trident 75 Series console is aimed at 24 and 48 track operation, but it will have an ideal field of application with the possible launch of 32 track two inch tape machines later this year and with the increasing use of synchronisers alongside two 16 track machines.

Andrew Stirling, director of Stirling Audio Systems, says: "As part of our evaluation we have had

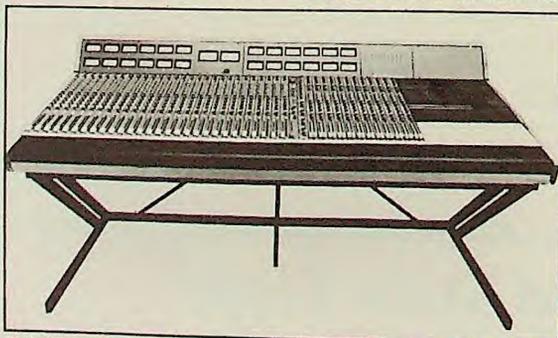
independent tests made on these desks and, in certain areas, they have far exceeded the original manufacturers specification.

"These desks have been designed, built and marketed by engineers which has helped to give them very high performance levels but, so far, they have been underestimated for exactly the same reasons. For example, there are few people who are aware that we have recently installed a Trident 65 at the TSI Video post production suite, where it will be used with an Otari MTR-90, and also a Trident 75 in Simon Clarke's home studio where he will use it for 24 track work as part of his songwriting.

"As far as studios are concerned, the Trident 75 series in particular helps sell studio time, giving a really impressive rate of return for initial investment."

Meanwhile, Trident is about to deliver a 60 input 24 group TSM console intended for film production work to PSB Studios in Paris, for whom it has been specially designed. The console, which Trident claims is one of the largest ever built, is 4.6 metres long without the remote patchfield which is over a metre wide.

218



THE TRIDENT Series 75 from Stirling Audio Systems.

## Q-Lock installed for promos

THE ONE thousandth Q-Lock synchroniser to be made by Audio Kinetics has now been installed in Abbey Road Studio's new Video Layback Suite used for the compilation of pop promo videos.

Abbey Road now has four Q-Lock systems — one in Studio One, another in Studio Two, the new one in the Video Suite and a fourth used as a floating rack in the other studios.

Production of Q-Lock began in 1979 with the Q-Lock 2.10, a two machine unit. Fifty of these units were produced before the three-machine 3.10 was developed. Over 150 3.10s were supplied and 600 of the compact 3.10C. The current model, the 4.10, can be used with the Alpha controller and the new intelligent multi-machine Audio Editing System, the Eclipse.

Client demand for Q-Lock facilities — it can be used with equipment such as Studer A80 VU and A800 and Sony 5850 video recorders — means that many customers are coming back for another system. Audio Kinetics says some clients now have as many as 18 Q-Lock systems in operation.

219

## Next in M Series

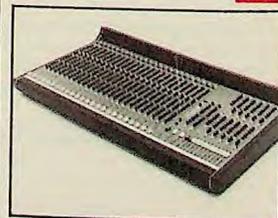
FIELD RESEARCH and development by Soundtracs has resulted in a new mixer — the MC Monitor Console — which is an addition to the successful M Series sound reinforcement console and has been designed for all monitoring applications.

The console is available in two mainframe sizes, 32-10+2 and 24-10+2, and includes a number of special features. It has 10 monitor outputs plus two auxiliary outputs, all with full parametric EQ and variable Q and a variety of pre/post fade selections.

Comprehensive talk back facilities include an indicator for external communication with the front of house desk or intercom systems and its individual LED meters on each input channel provide comprehensive visual monitoring when used in conjunction with the signal present indicator.

The MC console is designed to be rugged to withstand rough handling on the road and it comes with a 19 inch PSU and PVC dust cover.

220



SOUNDTRACS' new mixer — the MC Monitor Console.

**MAX HOLE, the man in the A&R hot seat at WEA, kicks off Studio Week's series of profiles and tells Mark Jenkins how his role has taken him into new areas of complete artist development**



MAX HOLE maintains that choosing a producer for a band is like arranging a marriage.

## Max Hole — hero of the hit

**I**F THE modern studio owner is to keep in touch with the record business, he must have some insight into the personalities working in that business. The A&R department in particular is a vital link between artist, producer and recording studio, and for the first of our series on A&R men we've chosen WEA's Max Hole, whose background over the last 15 years or so takes in many varied aspects of the music business.

Hole firmly dates his career from university days — he was social secretary at Kent before managing UK jazz-rock group Spyrogyra. This led to the formation of Gemini Artists, which handled Mungo Jerry, Camel and Barclay James Harvest, with Richard Thomas (now managing director of CBS songs) and Geoff Jukes. Hole worked with Camel for 10 years, and with The Inmates, Kit Hain, and producer Chris Hughes, as well as running an independent label, Criminal Records. So how did he find the transition from management to A&R?

"As a manager I was obsessed with all the fine details of just one band at a time, but that's a good grounding for work at a record company. There you're trying to resolve problems between the company and several bands, but you're less microscopically involved with each band than a manager who deals with every detail of producer, songs and studio."

Hole has been with WEA for three-and-a-half years now, and says he's still looking for the same qualities in a band. "Fashions change and production techniques change, but I'm still looking for something unique, something which moves you in some respect. The A&R business is very subject-

ive, and what moves me may not appeal to four other A&R men, but you still need a good song, and then you have to find out whether the band can play live, whether they look commercial or not."

Changing trends in broadcasting and recording have made the A&R man's job more difficult in some ways. "When I started out, bands got signed up by playing gigs, but now a couple of faceless guys from Scunthorpe who have put some money in Mr Casio's pocket can produce a good song. But you have to find out if these people are any good on TV, because that's so important now."

Marketing is very much geared towards Top 40 airplay and a Top Of The Pop-breaker — "That's what we all work for, there's much rejoicing in the office if we get on TOTP, and once you've achieved that, the song should be able to stand up for itself. I get hold of every single that goes into the charts, compile a tape and listen to it over the weekend, not to look for acts to sign — you should worry about the ones you've already got — but to hear the latest production techniques and fashions."

Choosing a producer for a band, Hole says, is like arranging a marriage. "It's incredibly important to meet a producer, to see what he's like as a person and what his strengths are. Some artists need a tough producer, if neither knows what they want you may end up with a nine month album. A brilliant artist can get away with just an engineer, but in some cases you need to inject someone who's a musician as well — Mutt Lange, Chris Hughes or Trevor Horn could make your whole album for you. But you wouldn't use them for the band like Simply Red, who just need a producer who'll get the

arrangements right in rehearsal and record the album very quickly."

"Contrary to popular opinion, you can't make an artist use a producer he doesn't like, but most artists appreciate that a really good producer will open doors for them. Red Box, Strawberry Switchblade and similar bands need a producer who will do a lot of drum programming and keyboard playing for them."

**H**ow important is it to keep an eye on the development of a studio project — isn't it tempting to overlap with the role of the producer? "It's always difficult to stop people resenting your involvement unless you've got a good rapport with them. They want a little bit of feedback, although sometimes it's important not to say what you think if things are at a delicate stage! But if you stay in touch with a project it's easier not to put people's noses out of joint. The A&R man has to remember that he's not the producer, he must encourage, but remain slightly removed so everyone listens to what he has to say."

"We keep an updated list of production credits here, and I often check out who'd produced a particular single. The producer has become incredibly important now, and it's the producer who chooses the studio — within the limits of the budget we set. If you've made the marriage between producer and band successfully, you don't want the producer hustled into a studio he doesn't like. We won't use a £1,200 per day SSL studio if the producer's going to do a lot of Fairlight or Prophet 200 programming at first, so we'd go for the Strong Room or The Jam at around

£400 per day, then mix on SSL.

"For larger bands we often use Air Studios — although the amount of space available is less important in modern recording, it can be a factor in choosing a studio, along with the overall cost. We go for SSL mixdowns because it's the best recall system, and if you want to change a snare drum at the last minute it can be done very quickly even if the mix took three days."

"Recently we've used Eden Studio, The Town House, SARM East and West, PWL (Pete Waterman, Mike Stock and Maz Aitken are producing three artists for WEA and prefer to use their own studio) — in fact most of the major studios. You can't complain about studio costs when you consider the investment that's involved in these places, although if you're that worried about cost there are ways around it. Chris Hughes produced Songs From The Big Chair with

Tears For Fears on a 24-track in the keyboard player's house, and then mixed on SSL. It took a long time, but the album has very high production standards and came in very cheaply.

"With modern technology and programming facilities a lot of financial problems can disappear because songs can be much more advanced before you enter the studio. Artists using something like the Akai MG1212 recorder can make a demo which is a good picture of the final song, and you can even sample sections for the finished product off the demo tape."

How does Hole feel that his work, and the role of the A&R man in general, has changed over the last few years?

"It's become much more selective, and personally I've moved from just getting an artist involved with a company, to complete artist development including the demo, producer, recording, single, sleeve, videos and so on. It's a team thing, but at the end of the day the A&R man is the hero if we have a hit — and you also get to keep your job! Personally my hope would be to have enough commercial success to be able to sign a few more left-field bands. With a few stars you can balance the business attitude with the more creative side."

Hole emphasises that studios aiming to appeal to companies such as WEA have to keep the information coming. "We have a studio administrator here who looks at brochures and who can let the producer know what outboard equipment is available and suggest possibilities. Everything we receive from studios goes on file, so a good brochure is still important, but a studio's best advert is a client who wants to go back!"



STUDIOS SHOULD keep the information coming, says Max Hole.

The closer you look the better they sound...



## STUDIO ONE

### Console

SSL 4056E/48 with Total Recall

### Multitracks

SONY PCM-3324 - 24 track Digital  
STUDER A800 - 24 track (16 track headblock available)

STUDER A80 - 24 track 48 track locking to A800  
or Sony PCM-3324

### Synchroniser

STUDER TLS 2000

### 2 tracks

2 x STUDER A80-RC, 1" or 1/2"  
2 x AIWA cassette decks  
1 x SONY PCM 701 ES

**DOLBY or DBX on all analogue machines**

### Foldback

8 channel cue mixers, plus 2 stereo cues

### Reverbs

2 x EMT 140 Stereo Valve Plates  
2 x EMT 240 Goldfoil Plates  
1 x AMS Digital Reverb

### Monitors

Eastlake Audio

### Aux Speakers

Yamaha NS10, Auratones, ROR, Tannoy

## STUDIO TWO

### Console

SSL 4056E/48 with Total Recall

### Multitracks

SONY PCM-3324 - 24 track Digital  
STUDER A800 - 24 track (16 track headblock available)

OTARI MTR 90 24 track

### Synchroniser

ADAMS - SMITH for locking to analogue, digital or video masters

### 2 tracks

2 x STUDER A80-RC, 1" or 1/2"  
2 x AIWA cassette decks  
1 x SONY PCM 701 ES

### Noise Reduction

DOLBY or DBX on all analogue machines

### Foldback

8 channel cue mixers, plus stereo cue

### Reverbs

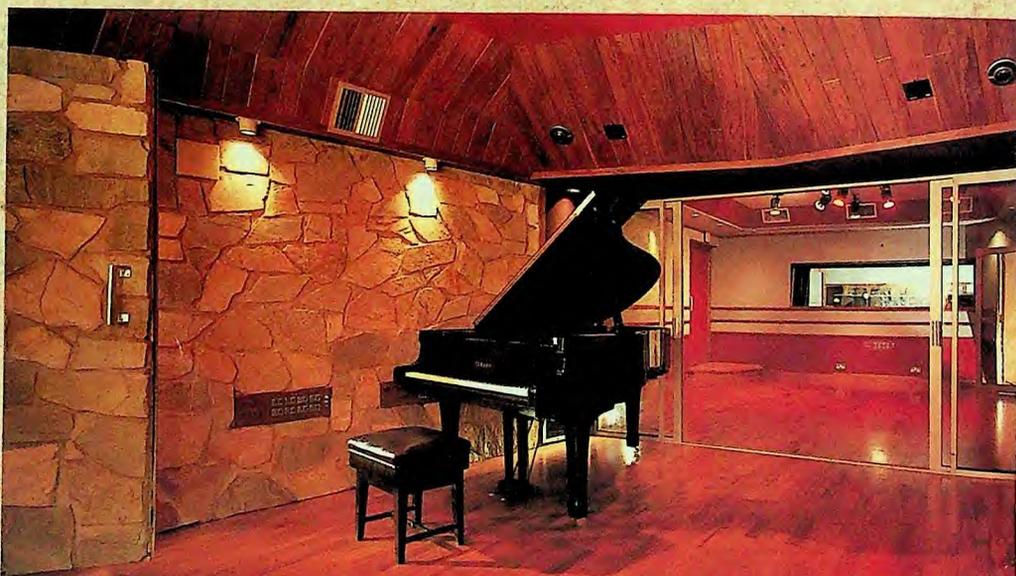
1 x EMT 140 Stereo Valve Plate  
1 x EMT 240 Goldfoil Plate  
1 x AMS Digital Reverb

### Monitors

Eastlake Audio

### Aux Speakers

Yamaha NS10, Auratones, ROR, Tannoy



# MARCUS RECORDING STUDIOS

Telephone: 01 221 0612

Marcus Music UK,  
49-53 Kensington Gardens Square,  
London W2 4BA.

**74 53 A NIGHT TO REMEMBER (The M&M Mix)**  
Shalamar

**75 GIVE IT UP**  
Talk Talk

Solar/MCA SHA(1) 3  
Parlophone (12)R 6131

The British Record Industry Charts © Social Surveys (Gallup Poll) Ltd 1986  
Publication rights licensed exclusively to Music Week, broadcasting rights to the BBC. All rights reserved.

**T W E L V E • I N C H**

- |    |       |   |    |       |  |
|----|-------|---|----|-------|--|
| 1  | (2)   | LESSONS IN LOVE, Level 42                       | 13 | (13)  | A KIND OF MAGIC, Queen   |
| 2  | (1)   | ROCK ME AMAREUS, Felo                           | 21 | (New) | ROLLIN' HOME, Stars Quo  |
| 3  | (3)   | ON MY OWN, Patti LaBelle and Michael McDonald   | 22 | (26)  | SET ME FREE, Jaki Graham   |
| 4  | (9)   | SLIDESHAMMER, Peter Gabriel                     | 24 | (14)  | A QUESTION OF LUST, Depeche Mode                                       |
| 5  | (New) | THE CHICKEN SONG, Spitting Image                | 25 | (18)  | THERE'LL BE SAD SONGS, Billy Ocean                                     |
| 6  | (6)   | LIVETO TELL, Madonna                            | 26 | (27)  | ROUGH ROY, ZZ Top  |
| 7  | (8)   | ALL AND ALL, Joyles Sims                        | 27 | (New) | YOU CAN'T BLAME LOVE, Thomas-Taylor                                    |
| 8  | (4)   | WHAT HAVE YOU DONE FOR ME LATELY, Janet Jackson | 28 | (9)   | STROLLIN' ON, Miki Post  |
| 9  | (5)   | YOU AND ME TONIGHT, Aura                        | 30 | (17)  | SECRET LOVERS, Atlantic Starr  |
| 10 | (7)   | CAN'T WAIT ANOTHER MINUTE, Five Star            | 31 | (31)  | GREATEST LOVE OF ALL, Whitney Houston                                  |
| 11 | (10)  | I HEARD IT THROUGH THE GRAPES, Monie Gramms     | 32 | (24)  | STARS, Heavy A&J   |
| 12 | (12)  | I'LL KEEP ON LOVING YOU, Princess               | 33 | (New) | ADDICTED TO LOVE, Rickie Palmer  |
| 13 | (21)  | SPIRIT IN THE SKY, Dr. & The Medics             | 34 | (25)  | RULES AND REGULATIONS (EP), We've Got A Fuzzbox and We're Gonna Use It |
| 14 | (11)  | THE FINEST, The S.O.S. Band                     | 35 | (20)  | THE BIG SKY, Kate Bush   |
| 15 | (22)  | ROCK LOBSTER/PLANT CLARE, B 52's                | 36 | (29)  | YOUR LATEST TRICK, Dire Straits  |
| 16 | (16)  | BOYS DON'T GET, The Cars                        | 37 | (33)  | FREWAY OF LOVE, Aretha Franklin  |
| 17 | (60)  | WHY CAN'T THIS BE LOVE, Van Halen               | 38 | (36)  | WHAT YOU GONNA DO ABOUT IT, Total Concept                              |
| 18 | (23)  | TENDER LOVE, Faye Adams                         | 39 | (New) | INTO THE MOTION, The Cool Nikes  |
| 19 | (15)  | ALL THE THINGS SHE SAID, Simple Minds           | 40 | (38)  | LOVE'S GONNA GET YOU, Modern-nique                                     |
| 20 | (New) | BASSLINE, Mainmix                               |    |       | featuring Larry Wood   |

**7-20-11**

**A SINGLE ON 7" AND PARAMOUNT 12"**



A 6764  
TA 6764

As seen on "Montreux Golden Rose Gala."

- |    |     |   |                                 |
|----|-----|---|---------------------------------|
| 34 | 63  | <b>ADDICTED TO LOVE</b><br>Robert Palmer  | Island (12)S 270                |
| 35 | 45  | <b>SET ME FREE</b><br>Jaki Graham   | EMI (12)JAK1 7                  |
| 36 | 43  | <b>IF SHE KNEW WHAT SHE WANTS</b><br>Bongles                                    | CBS (1A)7062                    |
| 37 | 39  | <b>THE BIG SKY (Single Mix)</b><br>Kate Bush                                    | EMI (12)KB 4                    |
| 38 | 29  | <b>STARS</b><br>Hear 'n Aid   | Vertigo/Phonogram HEAR 1(2)     |
| 39 | 49  | <b>SINFUL</b><br>Pete Dinklage  | MDM/Virgin MDM 7(12)            |
| 40 | 32  | <b>DRIVING AWAY FROM HOME</b><br>It's Immaterial                                | Siren SIREN 15(12)              |
| 41 | 30  | <b>A QUESTION OF LUST</b><br>Depeche Mode                                       | Mute 78ONG 11 (12" — 128ONG 11) |
| 42 | 36  | <b>TRAIN OF THOUGHT (REMIX)</b><br>A-Ha   | Warner Brothers W8736(T)        |
| 43 | 28  | <b>YOU TO ME ARE EVERYTHING (The Decade Remix '76-'86)</b><br>Real Thing        | 10/Virgin TEN 84(12)            |
| 44 | 33  | <b>STROLLIN' ON</b><br>Maxi Priest  | Virgin VS 843(12) (E)           |
| 45 | 42  | <b>RULES AND REGULATIONS (EP)</b><br>We've Got A Fuzzbox and We're Gonna Use It | Chrysalis HUEY(X) 4             |
| 46 | 31  | <b>MARLENE ON THE WALL</b><br>Suzanne Vega                                      | Columbia DB 9116                |
| 47 | 66  | <b>OVER THE WEEKEND</b><br>Nick Heyward   | A&M AM(Y) 309                   |
| 48 | 50  | <b>IF YOU LEAVE</b><br>Orchestral Manoeuvres in The Dark                        | Arista ARIST HEY (12)9          |
| 49 | 56  | <b>THE HEART OF ROCK AND ROLL</b><br>Huey Lewis and The News                    | Virgin VS 843(12) (E)           |
| 50 | NEW | <b>SITTING ON TOP OF THE WORLD</b><br>Liverpool Football Team 1986              | Chrysalis HUEY(X) 4             |
| 51 | 60  | <b>FREWAY OF LOVE</b><br>Aretha Franklin  | Arista ARIST (12) 624           |
| 52 | 41  | <b>SOME PEOPLE</b><br>Belouis Some  | Parlophone (12)R 6130           |

- |    |     |  |                               |
|----|-----|--|-------------------------------|
| 21 | 14  | Big Country  | Mercury/Phonogram BIG(X) 1    |
| 22 | 23  | <b>BOYS DON'T CRY</b><br>The Cure  | Fridam/Polydor FICS(X) 24     |
| 23 | 34  | <b>TENDER LOVE</b><br>Force M.D.'s   | Tommy Boy/Island (12)S 269    |
| 24 | 17  | <b>SECRET LOVERS</b><br>Atlantic Starr                                       | A&M AM(Y) 307                 |
| 25 | NEW | <b>ROLLIN' HOME</b><br>Status Quo  | Vertigo/Phonogram QUO 18(12)  |
| 26 | 26  | <b>YOUR LATEST TRICK</b><br>Dire Straits                                     | Vertigo/Phonogram DSTR 13(12) |
| 27 | 12  | <b>JUST SAY NO</b><br>Grange Hill Cast                                       | BBC RESL 183                  |
| 28 | 19  | <b>THE FINEST</b><br>The S.O.S. Band   | Tabu (1A) 6997                |
| 29 | 38  | <b>ROUGH BOY</b><br>ZZ Top   | Warner Brothers W 2003(T)     |
| 30 | 20  | <b>ALL THE THINGS SHE SAID</b><br>Simple Minds                               | Virgin VS 860 (12)            |
| 31 | 21  | <b>LIVING DOLL</b><br>Cliff Richard and The Young Ones featuring Hank Marvin | WEA YZ 65(T)                  |
| 32 | 25  | <b>WONDERFUL WORLD</b><br>Sam Cooke  | RCA PB 49871 (12" — PT 49872) |
| 33 | 24  | <b>TOUCH ME (I WANT YOUR BODY)</b><br>Samantha Fox                           | Jive FOXY(T) 1                |

**SAM HARRIS**  
HIS NEW SINGLE  
**'I'D DO IT ALL AGAIN'**

AS SEEN ON THE WOGAN SHOW  
AND AT THE MONTREUX FESTIVAL

ON DEEP CUT 12 inch AND 7 inch  
**AVAILABLE NOW**

ORDER FROM: RCA/ARJOLA, LIVING LANE, WEST BROMWICH, WEST MIDLANDS B70 7ST. TELEPHONE: 021-525 3000

**Terna Niles**

NEW SINGLE  
**T O U G H**  
**G I R L S**  
7" - RBR 6.12" - RBRT6

AVAILABLE NOW ON  
**RAINBOW RECORDS**

MANUFACTURED AND DISTRIBUTED BY EMI RECORDS LTD.

NEW SINGLE  
BY **Leo Sayer**  
**REAL LIFE**

Chrysalis  
LEO 4

## INDIES



**T-REX: The Collection.** The Collectors' Series CCSLP 136. Distribution: Pinnacle. More accurately, this elfin be-bop largely hails from the dippy days of Tyrannosaurus Rex. These four sides contain what with hindsight the touchingly naive imagery and alliteration which inspired a generation of copyists and will probably sell more than they did originally (late Sixties). The cover, showing Bolan sun-crowned and be-dungareed, posing with his guitar in a meadow says it all. Still magical and undoubtedly the gem in a series which will also feature The Nice, Small Faces, The Kinks, Thin Lizzy, Bowie and Procul Harum. Catalogue must.

**BEAT FARMERS: Glad 'n' Greasy.** Demon VEX5. Producers: Colin Fairley/Bob Andrews. Six-track, mini-LP, which, from the opening crashing chords of Neil Young's Powderfinger to the tongue-in-cheek country thrash of Big Rock Candy Mountain, is geetar music in the tradition of every all-American style the Farmers could lay their hands on. Not big news, The Beat Farmers are no small fry either.

**THE BUTTHOLE SURFERS: Rembrandt Pussyhole.** Red Rhino Europe. RRE LP2. "One of the six most important (white) American groups" says their PR, but would you guess if you weren't told? Let's just say the Surfers are very interesting, playing around with all sorts of backward vices, mounting radio fuzz, bubbling mud noises, menacingly tremoloed guitars and bizarre violins. They've nary a tune to their name, but they're masters of the power of repetition. Pompous, discordant and occasionally mesmerising. Indie chart.

**STITCHED-BACK FOOT AIRMAN: Seven Egg Timing Greats.** Very Mouth EAT 9. Distribution: Rough Trade. A far more attractive proposition than their name suggests. A cheap (£3.99), eight track mini, chocked with spiky little tunes and an engaging sense of fun. A rough little nuggets in a largely grey indie seam.



**IVOR CUTLER: Gruts.** Rough Trade. ROUGH 98. Times change, but Ivor Cutler doesn't. And the fact that these pearls of anti-wisdom are now around 25 years old matters not a jot, operating as they do independently of everything outside his wantonly charismatic imagination. Book, tour, Midsummer Night's Tube and South Of Watford all to coincide, which together cannot fail to attract a whole new rash of devotees.

**THE CRAWLING CHAOS: WAQQAZ.** Foetus Products. Distribution: Rough Trade. An odd one. The wit in titles such as Fatso Died And Liked It and Curling Sandwiches finds its way into the actual vinyl in the rather refracted form of lop-sided not-quite-melodies the like of which trip abstractedly through the minds of those who've had all their upstairs furniture knocked over. If I said Severed Heads would it help?

**VARIOUS: Reggae Replay.** Action Replay Records ARLP 107. Distribution: PRT. Everything you'd expect from a reggae compilation — the obligatory Israelites, Double Barrel, Monkey Man — the trouble is that many are making their nth appearance on albums such as this one. Still, songs like Ken Boothe's unforgettable Crying Over You and Jimmy Cliff's Many Rivers To Cross make this a worthwhile enough catalogue item.

**ED KUEPPER: Electrical Storm.** Hot HOT LP 1020. Distribution: Rough Trade. First solo LP from former Saint and Laughing Clown, and intermittently rather fine it is too. There are some feisty tunes and harshly tender lyrics (Go-Betweens/Smiths) here, even if they do have a fight on their hands with Kuepper's non-singing voice and a flat production.

**PERFECT VISION: Tongues Out.** Backs. NCHMLP9. Seven-track mini of sourly-sweet pop from Cambridge foursome somewhere twixt the more experimental moments of Dep Mode, pre-split Human League (Philip Oakey vocal) and the Euro-pulse of DAF. A bit stripped (hal) for crossover, but promising for sure.

## CD

by John Tobler  
**BOB DYLAN: Biograph**  
CDCBS 66509. (three CD boxed set)

Dylanophiles obviously know what this is, and many have probably already shelled out over £20 for either the LP or 3 cassette boxes, which in these inflationary days are indeed a bargain, not just for the 18 previously unreleased (officially) tracks, but also for the magnificent pair of booklets which seem at least as valuable as the music at times. For anyone who has a CD player, enjoys Dylan and hasn't yet bought a conventional box, CBS has provided the answer with one relatively minor caveat. The LP-sized box contains three CDs and both the booklets and considering the sometimes dubious remixing which is undertaken with some CDs, sounds quite splendid. Of course, as 18 of the 53 tracks are at least theoretically unfamiliar, there is nothing with which they can be compared... The other 35 provide a well-chosen cross section of Dylan's work (and also include three tracks justly described as "rare", which have only been officially released before as singles). Obviously the CDs cast rather more than the vinyl/tape equivalents, and this is also where the caveat comes in — if, as a CD buff, you've built new shelves to hold your growing collection, the box simply won't fit them, but such a minor irritation should be more than cancelled out by the quality of the artefact. Stock it.

## GENERAL



**PHILIP GLASS: Songs From Liquid Days.** CBS EM39564. Producer: Kurt Munkacs. The rising peaks and racing rhythms identify this instantly as Glass territory, straddling the worlds of pop and classical in one mighty sweep. But what's this — words? A new dimension has been added with lyrics by the cream of smart American songwriters — David Byrne, Laurie Anderson, Suzanne Vega and Paul Simon — and interpreted by Linda Ronstadt, the wonderful Roches, Janice Pendarvis (who's worked with Sting), Bernard Fowler (H Hancock/Pil) and Douglas Perry. And the good news is that, against all odds, it works beautifully, and occasionally eerily, well. The answer to all those who wondered where minimalist music could go. Plenty of media coverage (Glass — below — is due over this spring) and this could chart.



**JIMMY McGRIFF: Blues For Mr Jimmy.** Stateside SSL 6005. One for the collectors: the legendary Hammond organist gets a first ever UK release for his original Sue album (it reached 130 on *Billboard's* LP charts in '65, research shows!) and it's a terrific introduction for a new generation to the music that was an inspiration to mods more than two decades ago as well as to British imitators like George Fame and Zoot Money.

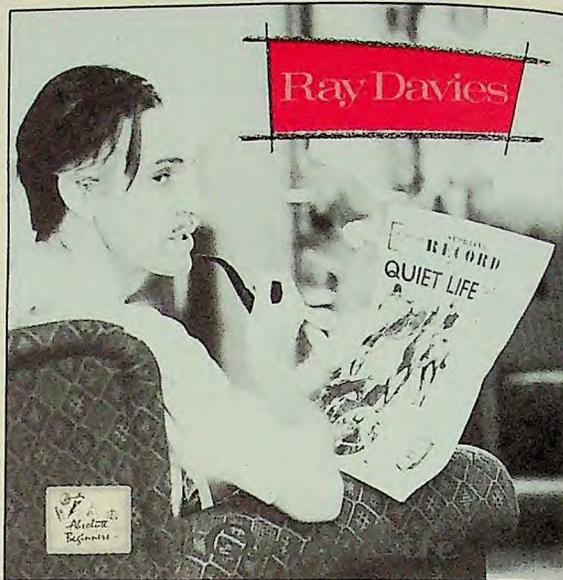
**KLEER: Kleer Winners — The Best Of Kleer.** Atlantic WX 42. Dependable dance group are granted a best-of, and although it unforgivably omits their superb '84 single Next Time It's For Real this remains a value package of strong club faves, from the early and now-dated Keep Your Body Working and Get Tough to the more recent and more distinguished Intimate Connection.

## BUDGET

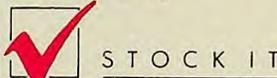
**FATS WALLER: Honey On The Moon.** Meteor MTM 009. A Collectors Edition album, comprising mid-to-late-Thirties recordings which would have benefited considerably from sleeve information, although the band personnel is listed. Featured Dinah, Alligator Crawl and the unlikely-titled You're Not The Only Oyster In My Stew.  
**FATS DOMINO: The Fat Man Live.** Magnum Records MFM 023. Domino classics like Blueberry Hill, I'm In Love Again and Be My Guest performed live. He's recently been in the UK for two concerts at the Royal Albert Hall which should focus interest on this new album.

## SINGLES

by Jerry Smith



DAVIES: engaging; and Colourbox (above): scoring.



**COLOURBOX: Baby I Love You So** (4AD (B)AD 604, Rough Trade/Pinnacle/Cartel); **The Official Colourbox World Cup Theme** (4AD (B)AD 605, Rough Trade/Pinnacle/Cartel). In typical eccentric 4AD style Colourbox release two of the best, and completely different, singles of the year on the same day. First you get a glorious soulful reggae track that is a version of the dub number King Tubby Meets The Rockers Uptown. Secondly you get a bright, sporty insistently catchy instrumental. Both deserve massive success.

**EASTERHOUSE: Inspiration** (Rough Trade RT(T) 174, Rough Trade/Cartel). Rousing Manchester band tackle the problems of Northern Ireland over the four tracks here without providing any solutions. The songs are full of power and venom, but lack the spirit of their last single the excellent Whistling In The Dark.

**PETER SHELLEY: On Your Own** (Mercury/Phonogram MER(X) 221, PolyGram). Yet another piece of perfect pop from this former Buzzcock supremo. Sadly he doesn't seem to get the recognition he deserves, but this has hit stamped all over it so his luck should change just in time for his long-awaited new album Heaven And The Sea.

**RAY DAVIES: Quiet Life** (Virgin VS 865(12), EMI). The Absolute Beginners soundtrack spawns another single and this typically English piece of Ray Davies whimsy proves to be very engaging.

**BEASTIE BOYS: Hold It, Now Hit It** (Def Jam/CBS (T)A 7055, CBS). The much-overrated Def Jam label issues a rather predictable number, with a ponderous beat box rhythm, from the brat pack of New York rap groups. It is in a very much overused format and with its whining lyrics it really does drag on.

● Send singles direct to Jerry Smith at 7 Raneleg Garden Mansions, Raneleg Gardens, London SW6 3VG.



**WIRE TRAIN: Skills Of Summer** (CBS (T)A 7163, CBS). This light, summery rock number should do much to bring this excellent Californian band and their LP Between Two Words some much-deserved attention as its chiming guitars and catchy melodies are irresistible.

**THE UNDERTONES Featuring FEARGAL SHARKEY: Save Me** (Ardeck (12)ARDS 14, EMI). This old number is re-released to cash in on Feargal Sharkey's recent successes. Taken from a new compilation Cher O'Bowlies purporting to be The Pick Of The Undertones it is not their most endearing number and more worthy of attention is the new That Petrol Emotion single.

**PRIMAL SCREAM: Crystal Crescent** (Creation CRE 026(T), Rough Trade/Cartel). Sometime The Jesus And Mary Chain drummer Bobby Gillespie leads his own outfit along more conventional lines with this lilting number. That should make an impression on the indie charts.



**FELT: Ballad Of The Band** (Creation CRE 027T, Rough Trade/Cartel). Respected indie band issue an EP of diverse sides. Side 1 features two Lou Reed-ish numbers while the flip features two dreamy piano pieces. All have a warmth that should prove successful.

## T R A C K I N G



C CAT TRANCE: sheeking some action on Ink Records

by John Best

FOOD RECORDS is releasing *Imminent 2* and *3* as mid-price showcases for "ascendant indies", featuring around a dozen tracks each from such bands as **Zodiac Mindwarp**, **Hula**, **Shock-Headed Peters** (2) and **Bunnydrums**, **Corpses As Bedmates**, **Executive Slacks** (3). Last summer's *Imminent 1* has also been repackaged. Distribution by RT ... The Cartel has picked up distribution of the very highly-regarded Recommended label and will shortly be re-releasing back-catalogue items from **Faust**, **Slapp Happy**, **Henry Cow**, **David Thomas** and others. But first they're getting behind the label's two new releases, *Living In The Heart Of The Beast* by banned South African political/experimental outfit, **The Kalahari Surfers** (the Cartel's only dealing with the country) and *Letters Home* by **News From Babel**, who feature **Robert Wyatt**, **Dagmar Krause**, **Chris Cutler**, **Lindsay Cooper** and more.

NEW FROM Red Rhino this week: *Belting Out A Tuna* — **Pink Peg Slax** LP (Half Cut); *Fun On The Lawn Lawn* — **Yeah Yeah Noh** LP of 13 Peel tracks (Buggum); *Paris In Between* — LP of "musical poetry" from Dutch band **Trespassers** **W** which includes version of *Blitzkrieg Bop*; *Only Stupid Bastards Help EMI* — **Conflict** live US album (Model Army Records); *Hidden Secret* — LP of US

psychedelic trash from **Secret Syde** (Hose Head); *Century Ho!* — Canadian goth disco from **The Sturm Group** (Green Fuse).

AND IN the next couple of weeks from Red Rhino: **Play Dead's** swansong single *Burning Down* (Tanz); **Executive Slacks' Fire & Ice** LP (Fundamental); a 12-inch comprising both **Age Of Chance** singles, *Motor City* and *Bible Of The Beats*, entitled *The Twilight World Of Sonic Disco*, which will come in quantities of 500 on yellow vinyl and 1,500 on pink from Riot Bible; the new **Mekons** LP, *The Edge Of The World*, and a seven-inch, *Hello Cruel World*, to go with it (Sin Records); the **Party Day** LP, *It's All Simplicity*, on their own label; a solo LP from Shock-ably's **Eugene Chadbourne** made with two members of the **Violent Femmes** entitled *The Corpses Of Nuclear War* on Fundamental; and finally, two 12-inches from LIL Records, a version of *I Will Survive* by **Martin Howard** and *Touch* by **Dorian Gray** ... Phew!

IT WOULD be nice to have a breather, but too much copy and too little space won't allow. So deep breaths ... Castle Communications is putting out *Collectors Series* double albums from: **T-Rex**, **The Move**, **John Mayall** and (can I say these in *Tracking?*) **Mantovani**, plus *Metal Killers Volume II* and *Your 100 Best Tunes* (!), all through Pinnacle ... The fab new **C Cat Trance** single, *Shake The Mind*, is out on Ink on Monday (19) through *Nine Mile* ... Others from the distributor on the same day are: **The Blue Aeroplanes'** new studio LP, *Tolerance*, on Fire; a new **Pulp** five-track 12-inch, *Dogs Are Everywhere*, again on Fire; the first **Colin Newman** LP for ages, *Commercial Suicide*, on Crammed; and a couple from Ron Johnson, **The Shrubs'** first release a mini-LP of "crazed scartched pop" called *Don't Collaborate*, and a double seven-inch from Dutch anarchists **The Ex** entitled *No Parasas* ... **Kalima's** LP, *Night-time Shadows*, is out on Factory, and the band are playing round and about as a result. Also fresh out on Factory is **The Royal Family & The Poor's** second LP, *We Love The Moon*, not to be confused with their seven-inch plc disc of the same name.

PLASTIC HEAD Records releases a "high-tech electro" single, *Billy Hart* by **Bamboola** (not vice versa) through Backs ... **Beki's** back! Yes, *Ms Bondage's* second solo single, *Out Of The Darkness*, is just emerging into the light from *Communique* via the Cartel. She'll be undertaking a *Launch The Raunch* tour with her band **The Bombshells** next month ... **Thomas Mapfumo & The Blacks Unlimited** have a new single, *Hupenyu Wagu* (All My Life), out now on *Rough Trade* ... Sweden's **Watermelon Men** are playing a few UK to promote their first single, *Seven Years*, on the *What Goes On* label. While down in Australia, **The New Christs** (members of *Radio Birdmen/Screaming Tribesmen/Hoodoo Gurus/Celibate Rifles*) have their second and last single, *Born Out Of Time*, on *Sonics Records*.

OVER IN the US **Naked Raygun** have their third LP, *All Rise on Homestead*, which is also the source of a seven-inch from **Dinosaur** entitled *Repulsion*. All these last four are available in the UK through *Shigaku/Cartel* ... *Railway enthusiasts* **Blyth Power** have their second single, *Junction Signal*, out this week on the *All The Madmen* label (through Cartel). It follows their acclaimed debut *Chevy Chase*, and comes as a four track 12-inch only. Dates through the month have been lined up.

UK BLUES outfit made good in the US, **The Mighty Flyers**, release an album, *From The Start To The Finish*, on Red Lightnin' through *Swift, Hotshot, Cadillac and Making Waves* ... Light relief! Following last week's revelation that *El* recording artiste **Anthony Adverse** is not *Bid*, we can now reveal that she is the star of *ITV's Home To Roost* sitcom, while labelmate **The King Of Luxembourg** has just provided the soundtrack to *Caravaggio* under his more usual monicker **Simon Turner** ... **Furniture** have signed to *Stiff* and have a single, *Brilliant Mind*, out now. On the same label comes an album, *Poison Love* by US cowpunk **Blood On The Saddle** ... "50 minutes of pure speed metal" comes courtesy of *Speed Kills II*, a £3.99 compilation on *Under One Flag*, via *Pinnacle*.

TONY BIGGIN'S EPIC CHORAL NARRATIVE · NOW ON RECORD

## the Gates of Greenham

SHEILA HANCOCK · BARRY WILSHER

LONDON PHILHARMONIC ORCHESTRA  
QUAKER FESTIVAL CHORUS

Conductor: JOHN HYWEL

EIDDIVEN HARBHY  
MARGARET GABLE  
WYNFORD EVANS  
HENRY HERFORD

Commissioned by the Leavers for U.N. International Year of Peace

## Some people's idea of Paradise:

OTARI MTR 90 MK11, AMEK ANGELA CONSOLE, MONITORING BY ANDY MUNRO, CHOICE OF DIGITAL & ANALOGUE MASTERING, AMS, YAMAHA REV 1, BEL BD80, NEUMANN, AKG, SENNHEISER, SRC, KLARK TECHNICS, DRAWMER.

## Our idea of Paradise:

ALL THE ABOVE — PLUS:

FAIRLIGHT CMI MK11, PPG WAVE 2.3, PPG WAVETERM B., PROPHET V (MIDI), YAMAHA DX7 + TX7 EXPANDER, ROLAND JX3P, ROLAND MSQ 700, SIMMONS SDS7, DRUMULATOR, MINIMOOG, KORK MS20.

AT £40 PER HOUR MAXIMUM

01-747 1687

... PARADISE FOUND

# THE GO-BETWEENS

THE NEW SINGLE OUT NEXT WEEK

## HEAD FULL OF STEAM

FORSTER · McLENNAN · MORRISON · VICKERS

REMIXED FROM THE ALBUM BY MIKE PELA

LIBERTY BELLE AND THE  
BLACK DIAMOND EXPRESS

BEGA 72

BEGGARS@BANQUET

- 21** **NEW** **DAVE CLARK'S TIME THE ALBUM** EM AMPM 1  
Various
- 22** **5150** CD Warner Brothers W5150  
20 Van Halen
- 23** **LUXURY OF LIFE** ● CD Teni/RCA PL 70735  
19 Five Star
- 24** **NEW** **SECRET DREAMS AND FORBIDDEN FIRE** CD CBS 86319  
Bonnie Tyler
- 25** **QUEEN GREATEST HITS** ★★ CD EMI ENT 30  
26 Queen
- 26** **ON THE BEACH** ○ CD Magnet MAGL 5069  
16 Chris Rea
- 27** **NEW** **LET'S HEAR IT FROM THE GIRLS** ○ Stylus SMK 8614  
Various
- 28** **HOUNDS OF LOVE** ★ CD EMI KAB 1  
29 Kie Bush
- 29** **WELCOME TO THE REAL WORLD** ● CD RCA PL 89647  
21 Mr. Mister
- 30** **PARADE** Music From "Under The Cherry Moon" ○  
23 Prince and the New Power Generation/Polygram/Warner Brothers W639
- 31** **BE YOURSELF TONIGHT** ★★ CD RCA PL 70711  
28 Eurythmics
- 32** **TRUTHDARE DOUBLEDARE** CD Forbidden Fruit/London BTLFP 3  
18 Bronski Beat
- 33** **ANIMAL MAGIC** RCA PL 70910  
27 The Blow Monkeys
- 34** **GO WEST** ★ CD Chrysalis CHR 1495  
40 Go West
- 35** **HITS FOR LOVERS** ● Epic EPC 10050  
22 Various
- 36** **LITTLE CREATURES** ● CD EMI TAH 2  
46 Talking Heads
- 37** **THE COLOUR OF SPRING** ○ CD EMI EMC 3506  
43 Talk Talk
- 38** **ORIGINAL SOUNDTRACK 'ABSOLUTE BEGINNERS'** ○ CD  
33 Various Virgin V 2386/ND 2514
- 39** **LIKE A VIRGIN** ★★ CD Sire WX 20  
25 Madonna
- 40** **ALCHEMY — DIRE STRAITS LIVE** ★ CD Vertigo/Phonogram VERY 11  
39 Dire Straits
- 41** **GREATEST HITS** ● CD Telstar STAR 2234  
90 Moray Gage
- 42** **BALANCE OF POWER** ○ Epic EPC 26467  
38 Electric Light Orchestra

- 43** **THE T.V. HITS ALBUM TWO — 16 ORIGINAL HIT-TV THEMES** Towerbell TPLP 10  
36 Various
- 44** **SONGS FROM THE BIG CHAIR** ★★ CD Mercury/Phonogram MERR 58  
58 Tears For Fears
- 45** **NEW** **SISTERS ARE DOIN' IT** Towerbell TPLP 11  
Various
- 46** **DIFFERENT LIGHT** CBS 26659  
62 Bongles
- 47** **MOVIN'** CBS 26710  
32 Jennifer Rush
- 48** **TINDERBOX** CD Wonderland/Polygram SHELP 3  
34 Siouxsie And the Banshees
- 49** **THIS IS BIG AUDIO DYNAMITE** ○ CBS 26714  
37 Big Audio Dynamite
- 50** **PICTURE BOOK** ○ CD Elektra EKT 27  
91 Simply Red
- 51** **AFTERBURNER** ● CD Warner Brothers WX 27  
41 ZZ Top
- 52** **ROCK ANTHEMS II** ○ K-tel NE 1319  
44 Various
- 53** **VICTORIALAND** 4AD CAD 602  
31 Cocteau Twins
- 54** **ISLAND LIFE** ● CD Island GI 1  
52 Grace Jones
- 55** **MAKING MOVIES** ★★ CD Vertigo/Phonogram 6359 034  
68 Dire Straits
- 56** **HIPSWAY** CD Mercury/Phonogram MERR 65  
42 Hipsway
- 57** **EATEN ALIVE** CD Capitol ROSS 2  
55 Diana Ross
- 58** **CONTROL** CD A&M AMA 5106  
48 Janet Jackson

**COMIC RELIEF**  
AT THE SHAFTSBUARY THEATRE

**UTTERLY UTTERLY LIVE!**

**OUT NOW!**

W&A 51  
WX 51C

DISTRIBUTED BY **wea** RECORDS LTD. A WARNER COMMUNICATIONS COMPANY.  
ORDER FROM THE **wea** TELE-ORDER DESK 01-998 5929 OR FROM YOUR **wea** SALESMAN/TELE-SALES PERSON

- 79** **FALCO 3** A&M AMA 5105  
80 Falco
- 80** **WEST SIDE STORY (HIGHLIGHTS)** ○ CD Deutsche Grammophon 415963-1  
75 Leonard Bernstein/Kim Le Kanow/Various
- 81** **BORN IN THE U.S.A.** ★★ CD CBS 86304  
66 Bruce Springsteen
- 82** **PROMISE** ★★ CD Epic EPC 86318  
60 Sade
- 83** **NEW** **THE FINAL FRONTIER** CD Vertigo/Phonogram VERY 33  
83 Keel
- 84** **SPARKLE IN THE RAIN** ● CD Virgin V 2300  
77 Simple Minds
- 85** **HEART** CD Capitol LOVE 1  
50 Heart
- 86** **NOW, THAT'S WHAT I CALL MUSIC 6** ★★ ★★ Virgin/EMI NOW 6  
92 Various
- 87** **THE UNFORGETTABLE FIRE** ★ CD Island U2 5  
64 U2
- 88** **NEW** **BACK IN THE D.H.S.S.** Probe Plus PROBE 4  
88 Hall Man Half Biscuit
- 89** **ALEXANDER O'NEAL** ○ Tabu TBU 26485  
65 Alexander O'Neal
- 90** **NEW** **GUN-SHY** WEA WX 41  
90 The Screaming Blue Messinks
- 91** **MANIC POP THRILL** Demon FEND 70  
84 The Petrol Emotion
- 92** **NEW** **HELLO, I MUST BE GOING!** ★★ CD Virgin V2252  
92 Phil Collins
- 93** **CAN'T SLOW DOWN** ★★ CD Motown STAA 8041  
95 Lionel Richie
- 94** **STREET SOUNDS EDITION 16** Sireel Sounds STSND 16  
71 Various
- 95** **JENNIFER RUSH** ★ CD CBS 26488  
53 Jennifer Rush
- 96** **ELIMINATOR** ★★ CD Warner Brothers W3774  
82 ZZ Top
- 97** **FINE YOUNG CANNIBALS** ● CD London LDNLP 16  
54 Fine Young Cannibals
- 98** **SUDDENLY** ● CD Jive HIP 12  
73 Billy Ocean
- 99** **NEW** **BOAT TO BOLIVIA** Kitchenware/London MWLP 5  
99 Martin Stephenson and The Dames
- 100** **NEW** **LEGEND** ★★ CD Island BMW 1  
100 Bob Marley & The Wailers

CD: Released on Compact Disc  
The British Record Industry Chart © Social Surveys (Gallup Poll) Ltd 1986. Publication rights licensed exclusively to Music Week. Broadcasting rights to the BBC. All rights reserved.

# NEW ALBUMS

## Distributor Codes

A—PRT 01-640 3344  
 ACD—ACD 01-451 4494  
 ARAB—Arabesque 01-995 3023  
 BK—Backs 0603 626221  
 BU—Buller 08894 76316  
 C—CBS 01-960 2155  
 CA—Cadillac 01-836 3646  
 CH—Charly 01-639 8603  
 CM—Celtic Music 0423 888979  
 CN—Conifer 0895 441 422  
 COP—Counterpoint 01-555 4321  
 DIS—Discovery 067 285 406  
 DMS—Dynamic Marketing Systems 01-730 7291  
 DS—D Sharp 0689 39239  
 E—EMI 01-561 8722  
 F—PolyGram 01-590 6044  
 FA—Falling A 0255 74730  
 FF—Fast Forward (see I)  
 FOI—Folksource 0203 711 935  
 FP—Fooly 01-727 0734  
 FPS—77-45512  
 GI—Gypsy 01-994 8048  
 GRI—Geoff's Records International 01-804 8100  
 GR—Greyhound 01-385 8146  
 H—HR Taylor 021 622 2377  
 HAVA—(0634 43952)  
 HS—Hathor 0532 742106  
 I—Caret (Backs, Rough Trade) and Fast Forward 031 225 9297  
 Probe—051 236 6591  
 Nine Mile—0926 881292/  
 8811293  
 Red Rhino (Nth) 0904 641415  
 Revolver—0272 541291  
 IFE—01-381 2287  
 IMP—Impex Musik 01-229 5454  
 IMS—Import Music Services (via PolyGram) 01-590 6044  
 INV—Invicta Audiovisuals 0533 712711  
 IRS—Independent Record Sales 01-850 3161  
 (Chris Wallara)  
 JETZ—Jettasoundz 0253 712453  
 J—Jungle 01-359 9161  
 JS—Jester 01-961 5818  
 K—K-tel 01-992 8000  
 KS—Kingdom 01-836 4763  
 LG—Lightning 01-969 8344  
 LO—Londisc 01-522 2936  
 M—MSD 01-961 5646  
 MMG—Magnum Music Group 0784-65333  
 MI—Music Industry Services 01-519 2125  
 MK—0292 521241  
 ML—Mainline 01-683 0330  
 MO—Mole Jazz 01-278 0703  
 MW—Making Waves 01-481 0593  
 NM—Nine Mile (see I)  
 O—Outlet 0232 222826  
 OR—Orbitone 01-965 8292  
 P—Pinnacle 0689 37122  
 PAC—Pacific 01-267 2917/8  
 PID—Private Independent Distributor  
 PK—Pickwick 01-200 7000  
 PR—President 01-839 4672  
 PROJ—Projection 0702 72281  
 PVG—Palace Virgin and Gold 01-539 5566  
 R—RCA 021-525 3000  
 RA—Rainbow 01-589 3254  
 RC—Rollercoaster 01-390 3711/(0453)  
 886252  
 RE—Revolver 0272-541 291  
 REC—Recommended 01-622 8834  
 RH—Rhino 01-965 9223  
 RL—Red Lightning 037-988 693  
 RM—Record Merchandisers 01-846 7511  
 ROSS—Ross 08886 2403  
 RR—Red Rhino (see I)  
 RT—Rough Trade 01-833 2133  
 S—Sire 01-998 5229  
 SA—Star Marketing Services 01-891 6487  
 SO—Stage One 0428 4001  
 SOL—Soloman & Peres 0494-32711  
 SP—Spartan 01-903 8223  
 ST—Studio Import 01-580 2438/9  
 STY—Slyus 01-453 0886  
 SW—Swift 0424 220028  
 T—Trojan 935-8323  
 TB—Terry Blood 0782 620321  
 TR—Triple Earth 01-995 7059  
 V—Vista Sands 01-953 1661  
 VFM—VFM Cassette Distributors 08447 731/0296 37307  
 W—WEA 01-998 5229  
 WRD—Worldwide Record Distributors 01-636 3925

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

ADDERLEY, Cannonball SPONTANEOUS COMBUSTION RCA WL 70531(2)/WK 70731 (2LP) (R)  
 AGNOSTIC FRONT A CAUSE FOR ALARM Music For Nations JUST 31— £3.25 (P)  
 ANKERMAN, Jan CAN'T STAND NOISE Charly CR 30250/— £4.2 (CH)  
 ANGEL WITCH FRONTAL ASSAULT Killerwhit KILP 4003/— £3.45 (P)  
 ARMSTRONG, Louis LOUIS LOVE SONGS MCA MCL 1822/MCLC 1822 (F)  
 BANKS, Tony SOUNDTRACKS Charisma/MCA CAS 1173/CASMC 1173 (E)  
 BECHT, Sidney BECHT & THE 30'S AFFINITY AFS 1025/— £4.22 (CH)  
 BRIMMER, Charles BRIMFUL OF SOUL Charly CRB 1123/— £4.72 (CH)  
 BURRELL, Kenny AT THE FIVE SPOT VOL 1 Blue Note BST 84021/— £3.75 (E)  
 BUSH TWANGERS HERE WE GO AGAIN Amigo AMLP 2008/— £3.45 (I/R/R)  
 BYRD, Donald AT THE HALF NOTE VOL 1 Blue Note BST 84060/— £3.75 (E)  
 CALLOWAY, Cab THE CAB CALLOWAY COLLECTION Deja Vu DVLP 2056/DVMC 2056 £1.50 (CP)  
 CARMICHAEL, Hoagy BALLADS FOR DANCING MCA MCL 1819/MCLC 1819 (F)  
 CARNEGIE MAY THE FARBE BE WITH YOU Creative Reality REAL 17/— £2.70 (I/R/T)  
 CLAIR OBSCUR THE PILGRIM'S PROGRESS All The Madmen MAD 10/— £2.43 (I/R/T)  
 COLEMAN, Ornette SOMETHING ELSE!!! Contemporary COP 024/— £4.22 (CH)  
 CONDON, Eddie AT THE JAZZBALL BALL Affinity AFS 1021/— £4.22 (CH)  
 CRAYTON, Pee Wee MEMORIAL ALBUM Ace CHD 1777/— £3.95 (MW/P)  
 CROSBY, Bing IN DEMAND MCA MCG 6004/MCG 6004 (F)  
 CRUSADERS, The STREET LIFE MCA MCL 1815/MCLC 1815 (F)  
 CURE, THE STANDING ON A BEACH Fiction FIM 12/FIMMC 12 £3.89 (F)  
 CURRENT 93 IN MENSTRUAL NIGHT Maldoror UDO 22M/— Pic. Disc £4.89 (I/R/T)  
 DOLE THE SPEED OF HOPE Play It Again Sam BIAS 271/— £3.45 (I/R/R)  
 DORHAM, Kenny ROUND MIDNIGHT AT THE CAFE BOHEMIA Blue Note BST 81524/— £3.75 (E)  
 DORSEY, Tommy INDISPENSIBLE RCA NL 89757(2)/NK 89757 2LP (R)  
 DROOGS, The STONE COLD WORLD Making Waves SPIN 302/— (MW)  
 DUBNOV, Deanna SONGS OF THE SILVER SCREEN MCA MCG 6007/MCG 6007 (F)  
 ELLINGTON, Duke THE 1953 PASADENA CONCERT PRT MCP 708/ZCNCP 708 (A)  
 ELLINGTON, Duke DUKE—CLASSIC TRANSCRIPTIONS Affinity AFS 1032/— (2LP) £4.22 (CH)  
 EXPLODING WHITE MICE IN A NEST OF VIPERS Big Time BTA 010/— £3.75 (E)  
 FIESTA, The OH SO FINE Ace CH 173/— £3.45 (MW/P)  
 FITZGERALD, Ella ELLA SINGS GERSHWIN MCA MCL 1820/MCLC 1820 (F)  
 GABRIEL, Peter SO Charisma PG 5/PGMG 5 (Chroma) (E)  
 GAINES, Roy GAINELING Red Lightnin' RL 0035/— (CAHS/MW/SW)  
 GARLAND, Judy THE MAGIC OF JUDY GARLAND MCA MCL 1821/MCLC 1821 (F)  
 GO WEST BANGS AND CRASHES Chrysalis CHR 1495/ZCHR 1495 (F)  
 GORDON, Dexter OUR MAN IN PARIS Blue Note BST 84146/— £3.75 (E)  
 HANCOCK, Herbie TALKIN' OF... Blue Note BST 81409/— £3.75 (E)  
 HAWES, Hampton FOUR! Contemporary COP 022/— £3.45 (MW/P)  
 HINES, Earl THE EARL HINES SUPERMAN Deja Vu DVLP 2057/DVMC 2057 £1.50 (CP)  
 ICEHOUSE MEASURE FOR MEASURE Chrysalis CHR 1527/ZCHR 1527 (F)  
 JACKSON, Minn OPIUS DE JAZZ RCA WL 70501/MK 70501 (R)  
 JAZZ MESSENGERS, The AT THE CAFE BOHEMIA VOL 2 Blue Note BST 81508/— £3.75 (E)  
 JOPLIN, Scott THE SCOTT JOPLIN COLLECTION Deja Vu DVLP 2060/DVMC 2060 £1.50 (CP)  
 KALAHARI SURFERS LIVING IN THE HEART OF THE BEAST Recommended RRC 24/— £3.89 (I/R/T)  
 KALINA NIGHT-THE SHADROX Factory FACT 155/— £3.45 (I/P)  
 KELLY, Dave (LONESOME MAN BEGS 12RSL 188/ZRSL 188 (A)  
 KELLY, Winton WRINKLES Affinity AFS 151/— £4.22 (CH)  
 KIDS IN THE KITCHEN KIDS IN THE KITCHEN Gelfen GER 9253771/— (C)  
 LEE, Brenda THE VERY BEST OF MCA LETV 1/— (F)  
 MAYALL, John BEHIND THE IRON CURTAIN PRT MCP 709/ZCNCP 709 (A)  
 MCLEAN, Jackie LET FREEDOM RING Blue Note BST 84106/— £3.75 (E)  
 METEORS, The THEE METEORS FROM OUTER SPACE Big Time BTA 471/— £3.65 (MW/P)  
 MIGHTY FLYERS FROM THE START TO THE FINISH Red Lightnin' RL 0066/— (CAHS/MW/SW)  
 MILSAP, Ronnie LOST IN 50 FIFTHS RCA PL 87194/PK 87194 (R)  
 MUMMS, Garnet ROLL WITH THE PUNCHES Charly CRB 1121/— £4.22 (CH)  
 NEON JUDGEMENT MAFU CAGE Play It Again Sam BIAS 28/— £3.45 (I/R/R)  
 NEWS FROM BABEL LETTERS FROM HOME Recommended RRC 14/— £3.89 (I/R/T)  
 NILES, Albert THIS IS JAZZ VOL 2 Storyville SV 4068/— £3.50 (SW)  
 OCEAN, Billy BILLY OCEAN IN MOTION Trax MOMENT 102/— (E)  
 PASSION FODDER HARD WORDS FROM A SOFT MOUTH Upright UPL 10/— £3.45 (I/R)  
 PEPPER, Art GETTIN' TOGETHER Contemporary COP 023/— £3.45 (MW/P)  
 PETTY, Tom & The Heartbreakers HARD PROMISES MCA MCL 1817/MCLC 1817 (F)  
 PETTY, Tom & The Heartbreakers LONG AFTER DARK MCA MCL 1818/MCLC 1818 (F)  
 PLAYS, The THE PLAYS OUT A TUNA Half Cut Inc 61/— £3.25 (I/R/R)  
 PLATTERS, Jackie PLATTERS COLLECTION Deja Vu DVLP 2055/DVMC 2055 £1.50 (CP)  
 POLO PRAXIS MUSIC FOR FIREWORKS Scarface FACE 18/— £3.45 (I/R/R)  
 RABBITT, Eddie RABBIT TRAX RCA PL 87041/PK 87041 (R)  
 RAMONES ANIMAL BOY Beggars Banquet BEGA 70/BEGC 70 (W)  
 REED, Lou HISTORICAL RCA PL 87190/PK 87190 (R)  
 REED, Lou MAGIC MOMENTS RCA NK 89895 (Cassette) (E)  
 RODGERS, Ginger THE GINGER RODGERS COLLECTION Deja Vu DVLP 2058/DVMC 2058 £1.50 (CP)  
 ROLLINS, Sonny A NIGHT AT THE VILLAGE VANGUARD Blue Note BST 81581/— £3.75 (E)  
 ROYAL SCOTS DRAGOON GUARDS MAGIC MOMENTS RCA NK 71023 (Cassette) (R)  
 SCOTT, Jack GRIZZLY BEAR Charly CDX 12/— £3.38 (CH)  
 SCRATCH ACID SCRATCH ACID (Mini LP) Fundamental HOLY 1/— (I/R/R)  
 SILVER QUINTE, Horace FINGER POPPIN' Blue Note BST 84008/— £3.75 (E)  
 SIMONS, Nine MAGIC MOMENTS RCA NK 89896 (Cassette) (R)  
 SINATRA, Frank THE DUETS (Inc Peaty Bailey, Jane Russell) Deja Vu DVLP 2051/DVMC 2051 £1.50 (CP)  
 SOFT VERDICT FOR AMUSEMENT ONLY Crepuscule TWI 049/— £3.65 (I/R/T)  
 STEELE SPAN BACK IN LINE Flutterby FLUT 2/— £3.45 (P)  
 STEELY DAN GAUCHO MCA MCL 1814/MCLC 1814 (F)  
 SUICIDE TWINS SILVER MISSILES AND HAND GRENADES Lick LICK 9/LICK 9 £3.45 (A)  
 SUPERMAN AND SPIDERMAN SUPERMAN AND SPIDERMAN Kingdom KVL 9025/— (US)  
 SURFACE RACE THE NIGHT Killerwhit KILP 4002/— £3.45 (P)  
 TURBINES, THE THE LAST DANCE BEFORE THE HIGHWAY Big Time BTA 007/— (MW)  
 TWITTY, Conway & Loretta LYNN THE BEST OF CONWAY AND LORETTA MCA MCL 1823/MCLC 1823 (F)  
 TYNER, McCoy TRY FOR TYNER Blue Note BST 84307/— £3.75 (E)  
 UK 50'S HUNTINGDON BEACH UK Subs RBFA 1/— £3.25 (E)  
 VARIOUS THE SONG IS... RICHARD RODGERS AND LORENZ HART ASV Living Era AJA 5041/ZCAJA 5041 (A)  
 VARIOUS IMMINENT VOL 2 (Inc Hule, 400 Blues, Sinagra) Food BITE 2/— £2.70 (I/R/T)  
 VARIOUS IMMINENT VOL 1 (Inc Terry & Gerry, June Brides, Brilliant) Food BITE 1/— £2.70 (I/R/T)  
 VARIOUS SPEED KILLS VOL 1 (Inc Razor, Destructor) Under One Flag FLAG 2/FLAG 2 £2.43 (P)  
 VARIOUS SOME FASCINATING THINGS Crepuscule TWI 082/— £3.65 (I/R/T)  
 VARIOUS THE JAZZ COLLECTION (Inc Louis Armstrong, Woody Herman) Deja Vu DVLP 2052/DVMC 2052 £1.50 (CP)  
 VARIOUS LYONS AVENUE JIVE Big Beat CHD 171/— £3.95 (MW/P)  
 VARIOUS METAL CONCUSSION Killerwhit KILP 4011/— £3.45 (P)  
 VARIOUS THE ROCK 'N' ROLL COLLECTION (Inc Bill Haley, Jerry Lee Lewis) Deja Vu DVLP 2053/DVMC 2053 £1.50 (CP)  
 VARIOUS THE MOVIE COLLECTION (Inc Gene Kelly, Judy Garland) Deja Vu DVLP 2054/DVMC 2054 £1.50 (CP)  
 VARIOUS ROCK 'N' ROLL PARTY VOL 6 Ace CH 175/— £3.45 (MW/P)  
 VARIOUS HITS AND CORRUPTION (Inc Sonic Youth, Bog Shed) Skin And Bone HAC 1/— £3.85 Inc Fanzine: First 1,000 inc free cassette (I/R/T)  
 VARIOUS LET FLATT GET IT Charly CR 30253/— £4.22 (CH)  
 VARIOUS IMMINENT VOL 3 (Inc Eugene Chadbourne, Bunyardians) Food BITE 3/— £2.70 (I/R/T)  
 VARIOUS HILLYBILLY HOP Charly CR 30254/— £4.22 (CH)  
 VARIOUS HIP HOP ELECTRO 12 StreetSounds ELST 12/ZCEL 12 (A)  
 VARIOUS OLD TIME ROCK 'N' ROLL Charly CR 30252/— £4.22 (CH)  
 VARIOUS THE BEST OF BLUE NOTE VOL 2 Blue Note BST 2 84433/— £3.75 (E)  
 VAUGHN, Ben MANY MOODS OF BEN VAUGHN Making Waves SPIN 210/— (MW)  
 VOI YOB XROO00AARRR Noise NOD 40/— £3.95 (I/R/E)  
 WALLER, Fats MAGIC MOMENTS RCA NK 89897 (Cassette) (R)  
 WALLER, Fats THE FATS WALLER COLLECTION Deja Vu DVLP 2059/DVMC 2059 £1.50 (CP)  
 WEBBER, Andrew Lloyd VARIATIONS MCA MCL 1616/MCLC 1616 (F)  
 WILLIAMS, Coote ECHOES OF HARLEM Affinity AFS 1031/— £4.22 (CH)  
 WILLIAMS, Hank MORE RARE RADIO PROGRAMMES 1949 Jambalaya SW 202/— £3.00 (SW)  
 WILSON, Jackie HIGHER AND HIGHER Ken COKEN 901 (Compact Disc) £7.30 (MW/P)  
 WILSON, Jackie REET PETITE Ace CDCH 902 (Compact Disc) £7.30 (MW/P)  
 YETTES, The THE YETTES ASV ALA 3007/ZCALA 3007 (A)

## COMPACT DISCS

\*\*ANIMATION STRANGE BEHAVIOUR Mercury/Phonogram MERH 826 691-2 (Compact Disc) £6.99 (F)  
 \*\*ARMATRADING, Joan SLEIGHT OF HAND A&M CDA 5130 (Compact Disc) £7.29 (F)  
 \*\*ART OF NOISE IN VISIBLE SILENCE Chrysalis/Chrysalis CDD 1528 (Compact Disc) £7.29 (F)  
 \*\*COSTELLO AND THE ATTRITONS EARS GET HAPPY Demon FIEND CD 24 (Compact Disc) (MW/P)  
 \*\*CUT, THE LOVE Beggars Banquet BEGA 65CD (Compact Disc) £6.50 (W)  
 \*\*DION & DION & THE BELMONT'S HITS Ace CDCH 176 (Compact Disc) £7.30 (MW/P)  
 \*\*EVERLY BROTHERS, THE THE GREATEST RECORDINGS Ace CDCH 903 (Compact Disc) £7.30 (MW/P)  
 \*\*GABRIEL, Peter SO Virgin PGCD 1 (Compact Disc) £6.70 (E)  
 \*\*GO-BETWEENS, THE THE LIBERTY BELLE & THE BLACK DIAMOND EXPRESS Beggars Banquet BEGA 72CD (Compact Disc) £6.50 (W)  
 \*\*WILSON, Jackie HIGHER AND HIGHER Ken COKEN 901 (Compact Disc) £7.30 (MW/P)  
 \*\*WILSON, Jackie REET PETITE Ace CDCH 902 (Compact Disc) £7.30 (MW/P)

Mon 19-Fri 23 May Album Releases: 114 Compact Discs: 9

Year to Date: (20 weeks to 23 May 1986) Album Releases: 1,941 Compact Discs: 285

# TOP US ALBUMS

1	2	WHITNEY HOUSTON, Whitney Houston	Arista
2	1	5150, Van Halen	Warner Bros
3	3	PARADE, Prince & The Revolution	Paisley Park
4*	6	LIKE A ROCK, Bob Seger & The Silver Bullet Band	Capitol
5	5	PRETTY IN PINK, Soundtrack	A&M
6	4	DIRTY WORK, Rolling Stones	Columbia/CBS
7*	11	CONTROL, Janet Jackson	A&M
8	9	RIP TIDE, Robert Palmer	Island
9*	23	RAISED ON RADIO, Journey	Columbia/CBS
10*	10	PLAY DEEP, The Outfield	Columbia/CBS
11	7	HEART, Heart	Capitol
12*	12	PLEASE, Pat Shop Boys	EMI-America
13	8	FALCO 3, Falco	A&M
14	13	PROMISE, Sade	Portrait
15	15	BROTHERS IN ARMS, Dire Straits	Warner Bros
16	18	SCARECROW, John Cougar Mellencamp	Riva
17	14	THE ULTIMATE SIM, Ozzy Osbourne	CBS Associated
18	19	TURBO, Judas Priest	Columbia/CBS
19	16	DIFFERENT LIGHT, Bangles	Columbia/CBS
20	17	NO JACKET REQUIRED, Phil Collins	Atlantic
21	20	WELCOME TO THE REAL WORLD, Mr Mister	RCA
22	22	AFTERBURNER, ZZ Top	Warner Bros
23*	24	PRIMITIVE LOVE, Miami Sound Machine	Epic
24*	25	TUFF ENUFF, The Fabulous Thunderbirds	CBS Associated
25*	21	LISTEN LIKE THIEVES, INXS	Atlantic
26*	28	MIKE & THE MECHANICS, Mike & The Mechanics	Atlantic
27*	30	NERVOUS NIGHT, The Howlers	Columbia/CBS
28*	34	GREATEST HITS, Alabama	RCA
29	29	MASTER OF PUPPETS, Metallica	Elektra
30	26	KNEE DEEP IN THE HOOPLA, Starship	Grunt
31	31	LET'S GO ALL THE WAY, Sly Fox	Capitol
32*	35	WORLD MACHINE, Level 42	Polydor
33	27	AS THE BAND TURNS, Atlantic Starr	A&M
34*	43	THE JETS, The Jets	MCA
35*	36	FROM LUXURY TO HEARTACHE, Culture Club	Virgin/Epic
36*	37	BIG WORLD, Joe Jackson	A&M
37	32	THE SECRET VALUE OF DAYDREAMING, Julian Lennon	Atlantic
38	33	LIVES IN THE BALANCE, Jackson Browne	A&M
39*	N	THE OTHER SIDE OF LIFE, The Moody Blues	Polydor
40	41	ONCE UPON A TIME, Simple Minds	A&M/Virgin

## BULLETS 41-100

41*	47	ROCK A LITTLE, Steve Nicks	Modern
48*	N	LOVE ZONE, Billy Ocean	Jive
52*	53	STEPHANIE MILLS, Stephanie Mills	MCA
53*	65	ACTION REPLAY, Howard Jones	Elektra
55*	N	STRENGTH IN NUMBERS, 38 Special	A&M
57*	60	THE FINAL FRONTIER, Keel	MCA
60*	69	CHANGE OF ADDRESS, Krokus	Arista
63*	77	RENDEZ-VOUS, Jean Michel Jarre	Polydor/Dreyfus
65*	72	IN VISIBLE SILENCE, The Art Of Noise	Chrysalis
72*	76	ROCKIN' WITH THE RHYTHM, The Judds	RCA/Curb
74*	N	GTR, GTR	Arista
77*	80	RAPTURE, Anita Baker	Elektra
78*	89	COLONEL ABRAMS, Colonel Abrams	MCA
86*	90	GUITARS, CADILLACS, ETC., Dwight Yoakam	Reprise
88*	109	CROSSROADS, Soundtrack	Warner Bros
90*	93	BLACK CELEBRATION, Depeche Mode	Sire
98*	100	CLASSICS LIVE, Aerosmith	Columbia/CBS

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

Chart courtesy Billboard May 17th, 1986

# TOP · 75 · SINGLES

# Disco AND DANCE

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	5	<b>ON MY OWN</b>	Porti La Belle & Michael McDonald	MCA (MCA/T) 1045 (F)
2	5	<b>YOU AND ME TONIGHT</b>	Aena	10/Virgin TEN 7112 (E)
3	12	<b>ALL AND ALL</b>	Joyce Sims	London LON 45 94 (F)
4	7	<b>THE FINEST</b>	The S.O.S. Band	Tabu (T/A) 6997 (C)
5	13	<b>WHAT HAVE YOU DONE FOR</b>	Janet Jackson	A&M AM/T 308 (F)
6	7	<b>LESSONS IN LOVE</b>	Level 42	Polydor POSP(X) 290 (F)
7	6	<b>I'LL KEEP ON LOVING YOU</b>	Primitives	Supreme SUP(T) 105 (A)
8	18	<b>LOVE'S GONNA GET YOU</b>	Modern elegie featuring Leroy Woo	10/Virgin TEN(T) 123 (E)
9	13	<b>A NIGHT TO REMEMBER (The M&amp;M Mix)</b>	Shelamar	Solar/MCA SHAL(T) 3 (F)
10	9	<b>STAY WITH ME</b>	The Contenders	MCA (MCA/T) 1052 (F)
11	8	<b>HEADLINE NEWS</b>	William Bell	Tand Ensemble (T)ZLUTE 1 (P)
12	12	<b>I HEARD IT THROUGH THE GRAPEVINE</b>	Marvin Gaye	Tommy Motown ZB 40701 (12" - 40702) (R)
13	11	<b>CAN'T WAIT ANOTHER MINUTE</b>	Five Star	Test/RCA PB 40697 (12" - PT 40698) (R)
14	24	<b>SET ME FREE</b>	Jaki Graham	EMI (12)JAKI 7 (E)
15	21	<b>IT ONLY TAKES A MINUTE</b>	Towers	Capitol (12)TAV 2 (E)
16	10	<b>DO FRIES GO WITH THAT SHAKE</b>	George Clinton	Capitol (12)CL 402 (E)

58	59	3	<b>YOU KEEP ME HANGIN' ON</b>	Diana Ross & The Supremes	Tommy Motown ZB 40709 (12" - 40710) (R)
59	62	2	<b>THE GREAT TRAIN ROBBERY</b>	Black Uhuru	R.A.S./Greenleaves RAS(T) 7018 (DMS/R)
60	47	5	<b>GIVE IT UP FOR LOVE</b>	Sleena Datta	Cooltempo/Chrysalis COOL(X) 118 (F)
61	NEW		<b>THE JEWEL IN THE MILE</b>	Precious Wilson	Jive JIVE (T) 115 (A)
62	64	2	<b>JUST ANOTHER LOVER</b>	Johnny Kemp	Columbia 44 05368 (Import)
63	NEW		<b>LOVE ITCH</b>	Rachelle Fleming	Streetwise ZSLN 1 (12" - SLN 1) (A)
64	48	4	<b>I'M FASCINATED</b>	Temptations	Motown ZB 45621 (12" - 40622) (R)
65	25	3	<b>HE'LL NEVER LOVE YOU (Like I Do)</b>	Freddie Jackson	Capitol (12)CL 387 (E)
66	55	2	<b>THE JAMMIN' NATIONAL ANTHEM</b>	Stevie Arrington	Atlantic A9428(T) (W)
67	NEW		<b>DIAL MY NUMBER</b>	Paul Carman	Columbia 44 05373 (Import)
68	44	5	<b>MYSTERY OF LOVE</b>	Fingers Inc.	DJ International DJ 892 (Import)
69	53	2	<b>THE SECOND CHOICE</b>	Flesh	London LON(X) 87 (F)
70	58	4	<b>FREAK IN ME</b>	Dante	Bluebird/10 BKT 21 (E)
71	NEW		<b>LATIN LOVER</b>	O'Pid	Sunny View SUN 434 (Import)
72	73	3	<b>FEELS SO GOOD</b>	Ken Kendrick	Elite DAZZ 51 (A)
73	NEW		<b>DESTINY</b>	D.S.M.	Elite DAZZ 52 (A)
74	49	3	<b>EXPERIENCE</b>	Canna	Sunny View SUN 438 (Import)
75	75	8	<b>COMPUTER LOVES</b>	Zapp	Warner Brothers WB8501 (W)

17	43	2	<b>WHAT YOU GONNA DO ABOUT IT?</b>	Total Contact	London LON(X) 94 (F)
18	16	5	<b>GREATEST LOVE OF ALL</b>	Whitney Houston	Arista ARIST (12)658 (F)
19	17	6	<b>TENDER LOVE</b>	Forie M. D.'s	Tommy Boy/Island (12) IS 269 (E)
20	15	4	<b>NOVELA DAS NOVE</b>	Wally Badarou	Fourth & Broadway/Island (12) BRW 44 (E)
21	14	10	<b>SECRET LOVERS</b>	Atlantic Starr	A&M AM/T 307 (F)
22	22	4	<b>LET'S MAKE LOVE</b>	T.C. Curtis	Hot Mel/Virgin (12)TC 005 (E)
23	37	6	<b>I CAN'T WAIT</b>	No Shooz	Atlantic A9446 (W)
24	19	10	<b>PRISONER OF LOVE</b>	Willie Sant	Fourth & Broadway/Island (12) BRW 45 (E)
25	28	2	<b>THE FOOLISH THING TO DO</b>	Heaven 17 featuring Jimmy Riffin	Virgin VS 85912 (E)
26	27	3	<b>SOUL POWER/IT'S A MAN'S WORLD</b>	Brian Brown	Baking Point/Polydor POSP(X) 283 (F)
27	46	9	<b>CAUGHT IN THE MIDDLE</b>	James Cobbin & Prime Cut	Lovebeat International LOV(T) 51A
28	23	7	<b>SERIOUS</b>	Serious Intention	Pow Wow/London LON (X) 93 (F)
29	30	2	<b>BROOKLYN'S IN THE HOUSE</b>	Calmeister D.C.	Zelus ZK 013 (Import)
30	42	2	<b>TAKE A PIECE OF ME</b>	Booker Newberry	Ormal (12)DAMI 1 (P)
31	NEW		<b>FREEWAY OF LOVE</b>	Azetha Franklin	Arista ARIST (12)242 (R)
32	26	6	<b>THE HEAT OF HEAT</b>	Parti Astria	Dwesi WB798(T) (W)
33	40	5	<b>THERE'LL BE SAD SONGS (TO MAKE . . .)</b>	Billy Ocean	Jive JIVE (T) 17 (A)
34	31	9	<b>FIRE STARTER</b>	Tesse	Epic 47084 (C)
35	NEW		<b>YOUR SMILE</b>	Rena & Angela	Club/Phonogram JAB(X) 24 (F)
36	45	2	<b>GIVIN' IT (TO YOU)</b>	Skyy	Capitol V15226 (Import)
37	NEW		<b>AMITYVILLE</b>	Love Bug Sterns	Epic (T/A) 7182 (C)
38	34	3	<b>RECONSIDER</b>	The Main Attraction	RCA Victor PW 14322 (Import)
39	NEW		<b>E.S.P.</b>	Hazell Devo	EMI (12)EMI 5560 (E)
40	33	10	<b>YOU TO ME ARE EVERYTHING</b>	Real Thing	PRT 77 349 (12" - 12P 349) (A)
41	20	3	<b>JUMP BACK (Set Me Free)</b>	Dhar Braston	Fourth & Broadway/Island (12) BRW 47 (E)
42	32	8	<b>YOU CAN'T BLAME LOVE</b>	Thomas & Taylor	Cooltempo/Chrysalis COOL(X) 123 (F)
43	NEW		<b>SUNSHINE</b>	Imagination	R&B/Red Bus RBS 1804 (12" - RBL 1804) (A)
44	NEW		<b>BAD BOY</b>	Miami Sound Machine	Epic (T/A) 6537 (C)
45	51	2	<b>EXPERIENCE</b>	Diana Ross	Capitol (12)CL 400 (E)
46	36	7	<b>A BROKEN HEART CAN MEND</b>	Alexander O'Neal	Tabu (T/A) 6244 (C)
47	39	7	<b>STROLLIN' ON</b>	Massi Piersi	10/Virgin TEN 8412 (E)
48	NEW		<b>ANOTHER SATURDAY NIGHT</b>	Sam Cooke	RCA Victor PB 49849 (12" - PT 49850) (R)
49	NEW		<b>S.O.S.</b>	Oliver Cheatham	Champion CHAMP (12)11 (A)
50	29	8	<b>WONDERFUL WORLD</b>	Sam Cooke	RCA PB 49871 (12" - PT 49872) (R)
51	NEW		<b>REFLEX ACTION</b>	Louise Thomas	R&B/Red Bus RBS 1803 (12" - RBL 1803) (A)
52	50	13	<b>GOTTA FIND A WAY</b>	Ruti Brown	10/Virgin TEN(T) 122 (E)
53	41	3	<b>GO GO GADGET</b>	Louise Olay	Cooltempo/Chrysalis COOL(X) 121 (F)
54	38	5	<b>ART OF DRUMS</b>	Mazetruk	Board/Cherry Red - (12)HPND 1 (P)
55	35	8	<b>HELLO DARLING</b>	Tippa Tine	UK Bubbler/Greenleaves/Priority TIPPA(T) 4 (E)
56	57	2	<b>NEVER AS GOOD AS THE FIRST TIME</b>	Sade	Epic (T/A) 7061 (C)
57	54	3	<b>A LITTLE BIT OF LOVE (Is All It Takes)</b>	New Edition	MCA (MCA/T) 1032 (F)

★ ★ ★ ★ ★ ★

# GUINN

Open  
Your  
Door

THE SINGLE  
7&12

AVAILABLE NOW

TAKEN FROM THEIR RUSH  
RELEASED DEBUT ALBUM 'GUINN'

FILLING THE FLOOR FROM MOTOWN RECORDS & TAPES

Like sounds better to music.

MUSIC WEEK

Compiled by MRIB from a nationwide panel of 50 specialist shops

mine all mine  
& party freak

ON BRITISH RELEASE  
2 DANCE FLOOR SMASHES

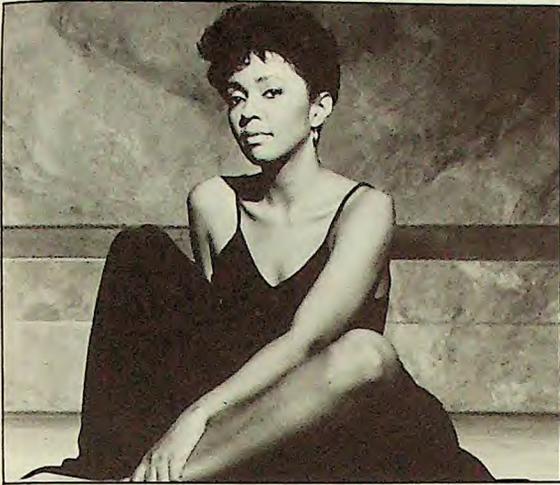
7 JAB 30 mine all mine & party freak  
3 TRACK 12" JABX 30 mine all mine  
party freak (LATIN RASCAL EDIT)  
it's just a dream

4 TRACK 12" JABX 30 THE REMIXES!  
specially for dancers  
3 different mixes (by MARK BERRY)  
of mine all mine  
plus party freak (LATIN RASCAL EDIT)

PRODUCED by Larry Blackmon for atlanta artists

IN CASHFLOW WE TRUST

ORDER FROM POLYGRAM RECORD OPERATIONS 01-590 6044



## In Raptures

by Barry Lazell

ANITA BAKER (above) is suddenly the name upon everybody's lips. There may have been a few raised eyebrows when her new album *Rapture* immediately hit the national Top 60 within days of UK release, but for those who had heard the word, or had listened to tracks from, or had read the rave reviews of, the album, the immediate flood of sales was merely the next stage in the building excitement.

*Rapture* is a timeless soul collection with all the hallmarks of having been crafted with tender, loving care. Few have failed to be impressed by the sheer quality of its performance, and in fact the only person registering any sort of surprise about the reaction is Anita Baker herself.

She has been stunned by the instant UK chart success, and simply hadn't realised the magnitude of the upfront buzz here. What she is clear about, though, is her own complete personal satisfaction with what she has achieved on the record.

"This album, from the outset, was to be something special," she says, "I wanted to do what I called 'fireside love songs with jazz overtones'. I wanted to make music which would show my own diversity, to bring in all my roots, to put together songs where people would hear jazz, R&B, gospel, Top 40... it had to be a special album. Luckily, I found the people who would allow me to do it my way, and go for exactly the concept that I envisioned."

The "people" were Elektra Records, to which Baker signed in 1985 after a period of litigation with her former label Beverly Glen

(which released her debut solo effort *The Songstress* in 1983) and kept her from recording for some time.

She and her manager tackled the whole project from scratch, going to publishers to find precisely the right kind of songs (although she also wrote three of them herself), and then deciding on a producer who could best execute them.

After toying with a couple of major names, they settled on Michael Powell because "he has the technical ability, and I also trust his instinct about the music — and he trusts mine. The musicians we got together were all great too. I think the way we were working communicated, because they all contributed so positively. I'm so proud of everything that went into it, and everything that came out."



## Dexter Captured

DEXTER WANSEL returns to record in a couple of weeks time with a single, *Captured* (10 Records) which also features fellow erstwhile hitmakers The Jones Girls and is the title track of a new album set for June release.

Wansel's first recorded product for some considerable time, the album was clearly a labour of love: "It took about eight months to create and record in all, from May until December last year. I see it as a move into new musical territories for me: what I like most in music is diversification."

"I've never been able to fall into one musical bag and stay there. I have a love for all kinds of music, from classical (he began as an orchestral cellist) to jazz-funk, and this new album was made entirely on my own terms, so there's probably a little of all of it in there. I think that in the past people have heard certain parts of my work on previous albums and perhaps pigeonholed me in this style or that. When that happens, it tends to limit your audience, but I feel the appeal of the new album is as wide as it could be."

The original title of the set was *East Meets West*, and there is also a track by this title which has a strong Indian/Oriental flavour. Elsewhere there are gospelly sounds, and a soul-searing vocal by Bunny Sigler on *Nam (I Can't Sleep At Night)*.

On the other hand, there are also moments of sheer romantic musical beauty: Wansel covered the Year Of Living Dangerously *Love Theme* "because it was a beautiful melody which captivated me when I heard it, and I knew I just had to record it myself".

Captured itself is a commercial dance track which should have no trouble re-establishing Wansel to club dancefloors. The album, though, should surprise and delight a still wider audience.

# James Hamilton

C O L U M N

AT THE risk of getting repetitive, this column yet again returns to a previous topic. Earlier suspicions that CBS had allowed supplies of *A Broken Heart Can Mend to Dry* up appear well-founded, as now — guess what? — it has finally taken its 12-inch coupling to make for the first time here an A-side out of **Alexander O'Neal's** *What's Missing* (Tabu TA 7191).

Unfortunately it's the inferior US remix version ("A whole year and they've still got it wrong!", to quote one shop owner), but at last the soul media's campaigning has brought about this overdue acknowledgement of the song's hit potential — hopefully not too late for radio to recognise its strength and spread its audience, as by now most soul fans must already have bought it on either LP or 12-inch B-side. At least a large number of their listeners will already know and love the song, should any doubling radio programmers need convincing, so go for it!

This week there are a lot of hot imports on 12-inch, including (by decreasing order of already proven sales impact) **Blue Moderne's** *Through The Night* (Roll Records SUN 440, via Sunnyview), sprightly girlie groove soul with the *Set It Off* beat (incidentally the original **Harlequin Four's** *Set It Off* seems to have been picked up here at last by **Champion Records**); **Shot** featuring **Kim Marsh's** *Main Thing* (Easy Street EZS-7523), powerfully-wailed burblingly rolling tense tigger; **Run-DMC's** *My Adidas* (Profile PRO-7102), typically stark rap'n'scratch for hip hop fans;

**Chuck Brown & The Soul Searchers'** *Go-Go Swing* (Future F 0007), lazily rambling live jam medleying jazzily through Lionel Hampton's *Midnight Sun*, King Pleasure's *Moody's Mood For Love* and the Woody Woodpecker theme to make much better listening than most go-go; **Shawn Christopher's** *People Of All Nations* (DJ International Records DJ-778), another hot "garage" groove from Chicago for disco trendies (it's like a female Colonel Abrams);

**Hanson & Davis's** *I'll Take You On* (Fresh FRE-5EP), good value five track/three song EP covering hip hop, garage and ballad styles very well; **Spyder-D's** *I Can't Wait* (To Rock The Mike) (Profile PRO-7103), purposefully tempoed catchy rap; **Ghetto Style with 2 Live Crew's** *I'll Take You On* (Luke Skyy Walker GR 100), sizzling cut, scratch'n'rap using famous break beats; **Point Blank MC's** *What The Party Needs* (Beauty and The Beat BAB 105), all happening nery rap'n'scratch; **White Knight's** *Never Give Up* (DJ International Records DJ-889), Russ Brown meets Colonel Abrams, Whistle and a gospel choir at Paradise

Garage **Whistle's** *Just Buggin'* (Minimax Injection 234.746), Dutch remixes amusingly different enough to put some new life in the played out hit; **Terry M's** *I Love Music* (Magnetic Records 1565106), French-released O'Jays remake (due here on MCA) to continue the current Seventies disco revival; **Skipworth & Turner's** *Can't Give Her Up* (Beat Box BB 8071), Swedish-released reread of their hit formula.

On import LP are **Midnight Star's** *Headlines* (Solar TSR 330202), typically tight solid set from the superstar act with the title track sounding like the first obvious hit of several; **Linda Tilley's** *Secrets* (411 Records BLF 736, via Redwood Records), excellent sophisticated soul-jazz more exuberantly outgoing but deserving comparison with Anita Baker (possibly in short supply at the moment); **Johnny Kemp's** *Johnny Kemp* (US Columbia BFC 40192), routine Kashif lurchers.

UK LPs include **Philip Bailey's** *Inside Out* (CBS 26903), Nile Rodgers-produced slick set not really aimed at the current disco market, out of which he's generally perceived to have stopped, although the slowies are pleasant; **Steve Arrington's** *The Jammin' National Anthem* (Atlantic WX58), even more disappointing than its title track single, although Teenage Jazz have some takers; **Pax's** *Always There* (Coda CODA 21), specialist jazz.

On UK 12-inch are **Nu Shooz'** *Can't Wait* (Atlantic A9446T), extremely sneaky downbeat little nagger steadily climbing while on import thanks to its appealing chipmunk-like emulatur hooks; **Grandmaster Flash's** *Style* (Peter Gunn Theme) (Elektra EKR 39T), scratching stark rapper decking with *The Art Of Noise* but big recently in hip hop circles although maybe too late now; **Hamilton Bohannon's** *Let's Start It Dance Again* (Domino Records DOM 3T, via Charly), the hit 1982 remix of his 1978 classic picked up and reissued by a plucky Portsmouth record shop's own label to meet evident demand;

**Sylvester's** *Living For The City* (Creole CRT 90), whinnying Stevie Wonder remake may slot into the Seventies revival despite being unremarkable; **Pointer Sisters'** *Back In My Arms* (RCA PT 49866), lacklustre swayer more for radio; **Ian Foster's** *Tell Me It's True* (MCA Records MCAT 1025), lethargic meanderer in the current mannered soul style; **Juice's** *Curiosity* (Def Jam/CBS TA 7056), dreary plodder made UK A-side early of the here flipped wispier *Miracles-style* *You Can't Hide From Love*; **Chris Anthony's** *Chances Are Gone* (Unit 7 Records UNST 2, via 01-749 3277), basic juddery backed London soul; **Lionie Hill's** *Could It Be Love* (10 Records Ten T 117), dreamy drifter but not another Galveston Bay; **Linda Di Franco's** *My Boss* (Korova YZ68T), Sade meets Eartha Kitt, soporifically; **Eugene Wilde's** *Diana* (MCA Records MCAT 1046), Richiesque slow slush; **Viola Wills'** *You Are The Reason Why* (Streetwave MKHAN 70), well sung though impact lacking.

Finally, **Atlantic** has gathered classics by **Arthur Conley/Wilson Pickett/Solomon Burke/Aretha Franklin/Booker T & The MG's/King Curtis** for a 6 of the 60's 12-inch EP (Atlantic A9410T) that can only help start a Sixties revival tool

## DISCO TOP ALBUM

- 1 3 THE S.O.S. BAND: *Sands Of Time* Tabu TBU 26863 (C)
- 2 2 ANITA BAKER: *Rapture* Elektra EKT 37 (W)
- 3 12 JANET JACKSON: *Control* A&M AMA 5106 (F)
- 4 7 THE CONTROLLERS: *Stay* MCA 5681 (Import)
- 5 NEW WILLIE COLLINS: *Where You Gonna Be Tonight?* Capitol ST 12442 (Import)
- 6 4 SHALAMAR: *The Greatest Hits* Styfus SMR 8615 (STY)
- 7 4 SAM COOKE: *The Man And His Music* RCA PL 87127 (R)
- 8 23 WHITNEY HOUSTON: *Whitney Houston* Arista 206 978 (R)
- 9 10 MELISSA MORGAN: *Do Me Baby* Capitol EST 2008 (E)
- 10 5 CASHFLOW: *Cashflow* Atlanta Artists 826 028-1 M-1 (Import)
- 11 5 GUINN: *Guinn* Motown XL 72418 (R)
- 12 19 LEVEL 42: *World Machine* Polydor POLN 25 (F)
- 13 NEW PATI LA BELLE: *Winner In You* MCA 5737 (Import)
- 14 12 GEORGE CLINTON: *R & B Shazones in the Closet* Capitol ST 12440 (Import)
- 15 NEW EARTH WIND & FIRE: *The Collection* K-tel/CBS NE 1332 (K)
- 16 9 ALEM FEATURING LEROY BURGESS: *Cavalry Forward* Atlantic 781 622-1 (W)
- 17 NEW VARIOUS: *Eurobeat* Street Sounds EBAT 1
- 18 16 KLEER: *Kleer Winners* — The Best Of Kleer Atlantic WX 42 (W)
- 19 NEW PRINCESS: *Princess* Supreme SU 1 (4)
- 20 11 ALEXANDER O'NEAL: *Alexander O'Neal* Tabu TBU 26845 (C)

Compiled by MRIB

## RADIO LONDON

### A LIST

- ATLANTIC STARR: *If Your Heart Isn't In It* A&M  
 OLIVER CHEATHAM: *S.O.S.* Champion  
 MARVIN GAYE: *I Heard It Through The Grapevine* Tamla Motown  
 JAKI GRAHAM: *Set Me Free* EMI  
 PATI LA BELLE AND MICHAEL McDONALD: *Do My Own* MCA  
 PRINCESS: *I'll Keep On Loving You* Supreme  
 JOYCE SIMS: *All And All* London  
 TAVARES: *It Only Takes A Minute* Capitol  
 THOMAS + TAYLOR: *You Can't Blame* Cooltemp/Chrysalis  
 TOTAL CONTRAST: *Whatcha Gonna Do About It?* London

### CLIMBERS

- JEAN CARNE: *Clover Than Clove* (US Import-Omn)  
 GRANDMASTER FLASH: *Style* (Peter Gunn Theme) Elektra  
 INERTIA: *Your Love's So Good* (White Label)  
 RICK JAMES: *Sweet And Sexy Thing* Gordy  
 MTUME: *Breathless* Epic  
 NU SHOOZ: *I Can't Wait* Atlantic  
 SHOT FEATURING KIM MARSH: *Main Thing* (US Import-Easy Street)  
 SPYDER-D FEATURING DJ DOC: *I Can't Wait* (To Rock The Mike) (US Import-Profile)  
 JIMMY SCOTT: *The Hunt* Move  
 VIOLA WILLS: *You Are The Reason Why* Streetwave

As featured on the TONY BLACKBURN Show, Radio London from 12 noon Monday-Friday (106fm/94.9 VHF)

# TOP 100 ALBUMS

SMR 8615 SMC 8615 **ORDER NOW**



**SHALAMAR**  
THE GREATEST HITS

1	1	<b>STREET LIFE — 20 GREAT HITS</b> ★	EG/Polydor EGTV 1 (F) Bryan Ferry/Roxy Music (Various) C. EGMV 1, CD. 829 136-2
2	NEW	<b>LOVE ZONE</b> ○	Jive HIP 35 (A) Billy Ocean (Wayne Braithwaite/Berry J. Eastmond) C. HIPC 35
3	3	<b>WHITNEY HOUSTON</b> ★	Anita 206 978 (R), C. 406 978, CD. 610359 Wh. Houston (J. Jackson (3)/Kashif (2)/M. Masser (4)/N. M. Weldon (1))
4	2	<b>BROTHERS IN ARMS</b> ★★	Ventigo/Phonogram VERH 25 (F) Dire Straits (Mark Knopfler/Neil Dornan) C. VERH 25, CD. 824 499-2
5	8	<b>THE COLLECTION</b> ○	K-tel CBS NE 1322 (K) Earth Wind & Fire (Maurice White) C. CE 2372
6	5	<b>THE GREATEST HITS</b> ○	Stylus SMR 8615 (ST) Shalamar (Leon Sylvers/Various) C. SMC 8615
7	4	<b>HITS 4</b> ★	CBS/WEA/RCA/Anala Hits 4 (M) Various (Various) C. HITS 4
8	NEW	<b>HOME AND ABROAD</b> ○	Polydor/TSCLP 3 (F) The Style Council (Peter Wilson) C. TSCM 3, CD. 239 143-2
9	7	<b>ONCE UPON A TIME</b> ★	Virgin V 2364 (E) Simple Minds (J. Invernie/B. Clearmountain) C. TVC 2364, CD. CDV 2364
10	9	<b>WORLD MACHINE</b> ★	Polydor/POH 25 (F) Level 42 (Wally Badarou/Level 42) C. POH 25, CD. 827 487-2
11	6	<b>HUNTING HIGH AND LOW</b> ★	Warner Bros. WX 30 (W), C. WX 30C, A. Ha (T. Mansfield (7)/A. Torney (2)/J. Ratchiff/A. Ha (1)) C. CD. 925 300-2
12	10	<b>UTTERLY UTTERLY LIVE!</b> ○	Comic Relief (WEA WX51 (W) Various — Comic Relief (Suart Colman/Geoffrey Perkins) C. WX 51 C
13	12	<b>THE MAN AND HIS MUSIC</b> ○	RCA PL 87127 (R) Sam Cooke (Various) C. PK 87127
14	13	<b>NO JACKET REQUIRED</b> ★★	Virgin V 2345 (E) Phil Collins (Phil Collins/Hugh Padgham) C. TVC 2345, CD. CDV 2345
15	NEW	<b>SANDS OF TIME</b> ○	Tabu TBU 26863 (C) The S.O.S. Band (Jimmy Jam/Terry Lewis (7) The S.O.S. Band (2)) C. 40-26863
16	11	<b>HEART TO HEART</b> ○	K-tel NE 1318 (K) Various (Various) C. CE 2318
17	NEW	<b>PRINCESS</b> ○	Supreme SU 1 (A) Princess (Stock/Aiken/Waterman) C. ZSU 1
18	14	<b>PLEASE</b> ○	Parlophone PSB 1 (E) Pet Shop Boys (Stephen Hague) C. TC PSB 1
19	17	<b>SUZANNE VEGA</b> ○	A&M/A&M 5072 (F) Suzanne Vega (Lenny Kaye/Steve Addabbo) C. AMC 5072, CD. CDA 5072
20	15	<b>RENDEZ-VOUS</b> ○	Dreyfus/Polydor POLH 27 (F) Jean-Michel Jarre (Jean-Michel Jarre) C. POLHC 27, CD. 829 125-2
21	NEW	<b>DAVE CLARK'S TIME</b> ○	EMI AMPM 1 (E), C. TC AMPM 1 Various — Dave Clark/Freddie Mercury/Pete Collins/Various
22	20	<b>5150</b> ○	Warner-Brothers WS150 (W) Van Halen (Van Halen/Mick Jones/Dann Londee) C. WS150 CD. 925374-2
23	19	<b>LUXURY LIFE</b> ○	Test/RCA PL 70735 (R), C. PK 70735 Five Star (Nick Martinelli (5)/Steve Harvey (3)/Various) CD. PD 70735
24	NEW	<b>SECRET DREAMS AND FORBIDDEN FIRE</b> ○	CBS 86319 (C) Bonnie Tyler (Jim Steinman) C. 80 86319
25	14	<b>QUEEN GREATEST HITS</b> ★★	EMI EMV 20 (E) Queen (Various) C. TC EMV 20, CD. CDP 746 033-2
26	16	<b>ON THE BEACH</b> ○	Magnet MAGL 5059 (R) Chris Rea (Chris Rea/Dave Richards) C. ZC MAG 5059, CD. CD. MAG 5059
27	NEW	<b>LET'S HEAR IT FROM THE GIRLS</b> ○	Stylus SMR 8614 (ST) Various (Various) C. SMC 8614
28	30	<b>HOUNDS OF LOVE</b> ★	EMI KAB 1 (E) Kate Bush (Kate Bush) C. TC KAB 1, CD. CDP 746 164-2
29	21	<b>WELCOME TO THE REAL WORLD</b> ○	RCA PL 89647 (R) Mr. Mister (Paul DeVilliers/Mr. Mister) C. PK 89647, CD. PD 89647
30	23	<b>PARADE Music from Under The Cherry Moon</b> ○	CD Prince Revolution (Prince and Revolution) Paisley Park/Warner WX39(W) WX39C
31	25	<b>BE YOURSELF TONIGHT</b> ★★	RCA PL 70711 (R) Eurythmics (David A. Stewart) C. PK 70711, CD. PD 70711
32	18	<b>TRUTHDARE DOUBLEDARE</b> ○	Forbidden Fruit/London BILP 3 (F) Beats Beat (Adam Williams) C. BITM 3, CD. B78 010-2
33	27	<b>ANIMAL MAGIC</b> ○	RCA PL 70910 (R), C. PK 70910 The Blow Monkeys (Peter Wilson (10), Michael Baker (8), Robert Adam Moseley (1))
34	40	<b>GO WEST</b> ★	Chrysalis CHR 1495 (F) Go West (Gary Stevenson) C. ZCHR 1495, CD. CDD 1495
35	22	<b>HITS FOR LOVERS</b> ○	Epic EPC 10050 (C) Various (Various) C. 40-10050
36	46	<b>LITTLE CREATURES</b> ○	EMI TAH 2 (E) Talking Heads (Talking Heads) C. TAHC 2, CD. CDP 746 158-2
37	43	<b>THE COLOUR OF SPRING</b> ○	EMI EMC 3506 (E) Tina Turner (Tina Turner/Chris Brown) C. TC EMC 3506, CD. CDP 746 228-2
38	33	<b>ORIGINAL SOUNDTRACK "ABSOLUTE BEGINNERS"</b> ○	Virgin V 2386 (E), C. CDV 2386 Various (Original Soundtrack (J. D. Brown (2)) Virgin V 2386 (E), C. CDV 2386
39	29	<b>LIKE A VIRGIN</b> ★★	Sire WX 70 (W) Madonna (Irina Rodgers (9), Madonna/Steve Bray (1)) C. WX70 C. CD. 925 181-2
40	39	<b>ALCHEMY — DIRE STRAITS LIVE</b> ★	EMI 818 243-2 Dire Straits (Mark Knopfler) Ventigo/Phonogram VERY 11 (F), C. VEKY 11

41	90	<b>GREATEST HITS</b> ○	Telstar STAR 2234 (R) Marris/Gaye (Various) C. STAR 2234, T. CD 2234
42	38	<b>BALANCE OF POWER</b> ○	Epic EPC 26467 (C) Electric Light Orchestra (Jeff Lynne) C. 40-26467, CD 26467
43	36	<b>THE T.V. HITS ALBUM TWO</b> ○	Towerbell TVLP 10 (E) Various (Various) C. 2CTV 10
44	58	<b>SONGS FROM THE BIG CHAIR</b> ★★	Mercury MERH 58 (F) Tears For Fears (Chris Hughes) C. MERH 58, CD. 824 300-2
45	NEW	<b>SISTERS ARE DOIN' IT</b> ○	Towerbell TVLP 11 (E) Various (Various) C. 2CTV 11
46	62	<b>DIFFERENT LIGHT</b> ○	CBS 26659 (C) Bangles (David Kahne) C. 40-26659
47	32	<b>MOVIN'</b> ○	CBS 26710 Jennifer Rush (Gunter Mendel/Condy de Rouge) C. 40-26710
48	34	<b>TINDERBOX</b> ○	Wanderland/Polydor SHEP 3 (F), C. SMCHEM 3 Sloouise And The Boshies (Sloouise And The Boshies) C. 829 145-2
49	37	<b>THIS IS BIG AUDIO DYNAMITE</b> ○	CBS 26714 (C) Big Audio Dynamite (Mick Jones) C. 40-26714
50	91	<b>PICTURE BOOK</b> ○	Elektra EKT 27 (W) Smily Red (Stewart Levine) C. EKT 27C, CD. 960 452-2
51	41	<b>AFTERBURNER</b> ○	Warner Brothers WX 27 (W) ZZ Top (Bill Ham) C. WX 27C, CD. 925 342-2
52	44	<b>ROCK ANTHEMS 2</b> ○	K-tel NE 1319 (K) Various (Various) C. CE 2319
53	41	<b>VICTORIALAND</b> ○	4AD CAD 602 (JP/RP), C. CADC 602 Cocteau Twins (Cocteau Twins)
54	52	<b>ISLAND LIFE</b> ○	Island GI 1 (E), C. GIC 1, CD. CID 132 Gracie Jones (Chris Blackwell/Alex Sadwin (6)/Tom Moulton (3)/Trevor Horn (1))
55	68	<b>MAKING MOVIES</b> ★★	Ventigo/Phonogram 6359 034 (F) Dire Straits (Jimmy Iovine/Mark Knopfler) C. 7150 034 CD. 800 050-2
56	42	<b>HIPSWAY</b> ○	Mercury/Phonogram MERH 85 C. MERH 85 (F) Hipsway (O'Duffy/Hipsway (6)/Langan (2)/Langan (O'Duffy) (1)) C. CD. 826 821-1
57	55	<b>EATEN ALIVE</b> ○	Capitol ROSS 2 (E), C. TC ROSS 2, CD. CDP 746 184-2 D. Ross (B. Gibb/K. Richardson/A. Galuten (all tracks)/M. Jackson (1 track))
58	48	<b>CONTROL</b> ○	A&M/A&M 5106 (F) Janet Jackson (Jimmy Jam/Terry Lewis) C. AMC 5106
59	24	<b>THE OTHER SIDE OF LIFE</b> ○	Threshold/Polydor POLD 5190 (F) The Moody Blues (Tony Visconti) C. POLD C 5190, CD. 829 179-2
60	69	<b>THE FIRST ALBUM</b> ○	Sire WX 22 (W) Madonna (Various) C. WX 22C, CD. 923867-2

\*\*\* TRIPLE PLATINUM (900,000 units) \*\* DOUBLE PLATINUM (600,000 units)  
\* PLATINUM (300,000 units) ● GOLD (100,000 units) ○ SILVER (50,000 units)  
NEW = NEW ENTRY RE-ENTRY Panel Sales Increase 50% or more over previous week.

## ARTISTS' A-Z

ABSOLUTE BEGINNERS (Soundtrack)	38	OCEAN, Billy	2, 98
A-Ha	61	O'NEAL, Alexander	89
ADAMS, Bryan	77	PET SHOP BOYS	18
ART OF NOISE, The	61	PRINCE AND THE NEW POWER GENERATION	30
BAKER, Anita	74	PRINCESS	17
BANGLES	46	QUEEN	26
BERNSTEIN, Leonard	80	REA, Chris	75
BIG AUDIO DYNAMITE	49	RICHIE, Lionel	93
BLOW MONKEYS, The	33	"ROCK ANTHEMS II"	52
BRONSKI BEAT	38	"ROCKY IV (Soundtrack)"	66
BUSH, Kate	72	ROLLING STONES	75
CLANNAD	72	ROSS, Diana	57, 76
CLARK, Dave	21	ROYAL MUSIC	1
COCTEAU TWINS	53	RUSH, Jennifer	47, 95
"COMIC RELIEF"	12	SADE	78, 82
COOKE, Sam	13	SCREAMING BLUE MESSEIERS	90
COLLINS, Phil	14, 69, 92	SEGER, Bob & The Silver Bullet Band	70
DAVE CLARK'S TIME	21	SHALAMAR	6
DEPECHE MODE	68	SIMPLE MINDS	9, 84
DIRE STRAITS	42	SIMPLY RED	50
EARTH WIND & FIRE	4, 40, 55, 71	SINATRA, Frank	73
ELECTRIC LIGHT ORCHESTRA	42	SLOUISOUSE AND THE BANSHIES	48
EURYTHMICS	31	"SISTERS ARE DOIN' IT"	45
FALCO 3	79	S.O.S. BAND, The	15
FERRY, Bryan	7	SOUNDTRACKS etc.	12, 21, 30, 38, 66, 80
FINE YOUNG CANNIBALS	9	SPRINGSTEEN, Bruce	81
FIVE STAR	23	STEPHENSON, Morris and The Daintees	99
FLEETWOOD MAC	97	"STREET SOUNDS EDITION 16"	94
GAYE, Marvin	41	STING	8
GO WEST	34	STYLE COUNCIL, The	63
HALF MAN HALF BISCUIT	88	TALK TALK	37
HEART	85	TALKING HEADS	36, 77
HEART TO HEART	56	TEARS FOR FEARS	41
HIPSWAY	49	THE PETROL MOTION	94
"HITS 4"	7	"T.V. HITS ALBUM TWO, The"	43
"HITS FOR LOVERS"	35	TYLER, Bonnie	27
HOUSTON, Whitney	3	U2	65, 87
JACKSON, Janet	58	VAN HALEN	22
JARRE, Jean-Michel	20	VARIOUS	7, 12, 16, 21, 27, 32, 38, 94
JONES, Grace	54	VEGA, Suzanne	19
KANAWA, Kiri te	62, 80	WEST SIDE STORY (Highlights)	80
KEEL	83	ZZ TOP	51, 96
LEVEL 42	27		
MADONNA	39, 60		
MARLEY, Bob & The Wailers	100		
MOODY BLUES, The	59		
MR. MISTER	29		
"NOW, THAT'S WHAT I CALL MUSIC 6"	86		

DISTRIBUTORS' CODE — SEE ALBUM RELEASES PAGE  
Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 150 conventional record outlets. To qualify for a chart position albums and cassettes must have a dealer price of £1.82 or more.

SMR 8614 SMC 8614 **OUT NOW**



**LET'S HEAR IT FROM THE GIRLS**  
28 FEMALE SUPERSTARS

61	30	<b>IN VISIBLE SILENCE</b> ○	China/Chrysalis WOL 2 (F) The Art Of Noise (The Art Of Noise) C. ZWOL 2, CD. CD. 1528
62	NEW	<b>BLUE SKIES</b> ○	London KKT 1 (F), KTKC 1, CD. 414 666-2 Kin te Konawa/Nelson Riddle & His Orchestra (Paul Myer)
63	57	<b>THE DREAM OF THE BLUE TURTLES</b> ★	A&M DREAM 1 (F) Sing (Sing/Pete Smith) C. DREAM 1, CD. DREAM 1
64	49	<b>RUMOURS</b> ★★	Warner Brothers K 456344 (W), C. K 456344, Fleetwood Mac (Fleetwood Mac/Richard Dashut/Ken Caillat) CD. K 756344
65	62	<b>U2 LIVE "UNDER A BLOOD RED SKY"</b> ★★	Island IMA 3 (E) U2 (Jimmy Iovine) C. IMA 3
66	45	<b>ORIGINAL SOUNDTRACK "ROCKY IV"</b> ○	Scotti Brothers SGT 70272 (C), C. 40-70272 Various (Various)
67	76	<b>RECKLESS</b> ○	A&M AMA 5013 Bryan Adams A&M AMC 5013, CD. CD. 5013
68	35	<b>BLACK CELEBRATION</b> ○	Mure STUMM 26 (R/RT/SP), CD. CD. STUMM 26 Depeche Mode (Depeche Mode/Gareth Jones/Daniel Miller) C. STUMM 26
69	72	<b>FACE VALUE</b> ★★	Virgin V 2185 (E) Phil Collins (Phil Collins/Hugh Padgham) C. TVC 2185, CD. CDV 2185
70	47	<b>LIKE A ROCK</b> ○	Capitol EST 2011 (E) Bob Seger & The Silver Bullet Band (Bob Seger/Punch) C. TC EST 2011
71	67	<b>LOVE OVER GOLD</b> ★★	Ventigo/Phonogram 6359 109 (F) Dire Straits (Mark Knopfler) C. 7150 109 CD. 800 080-2
72	NEW	<b>LEGEND (MUSIC FROM ROBIN OF SHERWOOD)</b> ○	RCA PL 70188 (R), C. PK 70188, CD. PD 70188 Clannad (Tony Clarke)
73	61	<b>NEW YORK, NEW YORK (HIS GREATEST HITS)</b> ○	Reprise WK32 (W), C. WX 32C Frank Sinatra (Various)
74	56	<b>RAPTURE</b> ○	Elektra EKT 37 (W) Anita Baker, (Michael J. Powell (7), Mari Sharron/Gary Skordina (1)) C. EKT 37C
75	59	<b>DIRTY WORK</b> ○	Rolling Stones/CBS 86321 (C) Rolling Stones (Steve Lillywhite/The Glimmer Twins) C. 40-86321, CD. 86321
76	51	<b>PORTRAIT</b> ○	Telstar STAR 2238 (R) Diana Ross (Various) C. STAR 2238, T. CD 2238A/T. CD 2238B
77	94	<b>STOP MAKING SENSE</b> ○	EMI TAH 1 (E) Talking Heads (Talking Heads) C. TAHC 1, CD. CDP 746 064-2
78	88	<b>DIAMOND LIFE</b> ★★	Epic EPC 26044 (C) Fado (Robin Millar) C. 40-26044, CD. 26044
79	80	<b>FALCO 3</b> ○	A&M/A&M 5105 (F) Falco (Rob & Ferdi Bolland/Falco) C. AMC 5105
80	75	<b>WEST SIDE STORY (Highlights)</b> ○	DG, 415963-1 (E), C. 415 963-4 L. Bernstein/Kin te Konawa/J. Carreras/T. Troyanos (J. McClure) CD. 415 963-2
81	60	<b>BORN IN THE U.S.A.</b> ★★	CBS 86304 (C), C. 40-86304, B. Springsteen (B. Springsteen/J. Landau/C. Plakos/S. Van Zant) CD. 86304
82	60	<b>PRODE</b> ★★	Epic EPC 86318 (C), C. 40-86318, B. Springsteen (B. Springsteen/J. Landau/C. Plakos/S. Van Zant) CD. 86318
83	NEW	<b>THE FINAL FRONTIER</b> ○	Ventigo/Phonogram VERH 33 (F) Keel (Gene Simmons) C. VERH 33, CD. 826 815-2
84	77	<b>SPARKLE IN THE RAIN</b> ○	Virgin V 2300 (E) Simple Minds (Steve Lillywhite) C. TVC 2300, CD. CDV 2300
85	50	<b>HEART</b> ○	Capitol LOVE 1 (E) Heart (Ron Nevison) C. TC LOVE 1, CD. CDP 746 157-2
86	92	<b>NOW, THAT'S WHAT I CALL MUSIC 6</b> ★★	Virgin EM NOW 6 (E), C. TC NOW 6 Various (Various)
87	64	<b>THE UNFORGETTABLE FIRE</b> ★	Island U2 5 (E) U2 (Brian Eno/Daniel Lanois) C. UC25, CD. CD 102
88	NEW	<b>BACK IN THE D.H.S.S.</b> ○	Probe Plus PROBE 4 (I), C. PROBE 4C Half Man Half Biscuit (done by Dave Treble)
89	65	<b>ALEXANDER O'NEAL</b> ○	Tabu TBU 26485 (C) Alexander O'Neal (Jimmy Jam/Terry Lewis) C. 40-26485
90	NEW	<b>GUN-SHY</b> ○	WEA WX 41 (W), C. WX 41C The Screaming Blue Messiahs (V. Malle (5)/H. Gray (4)/H. Gray/Pat Collier (1))
91	84	<b>MANIC POP THRILL</b> ○	Demon FIEND 70 (M/W/F) The Petrol Motion (Hugh Jones) C. FIEND 70, CD. FIEND 70
92	NEW	<b>HELLO, I MUST BE GOING!</b> ★★	Virgin V2252 (E) Phil Collins (Phil Collins/Hugh Padgham) C. TVC 2252, CD. CDV 2252
93	134	<b>CAN'T SLOW DOWN</b> ★★	Madonna STMA 8041 (R) Lionel Richie (L. Richie/J. A. Carmichael) C. CSTMA 8041, CD. MCD 06059
94	71	<b>STREET SOUNDS EDITION 16</b> ○	Special Sounds STSND 16 (A) Various (Various) C. ZS15 16
95	53	<b>JENNIFER RUSH</b> ★	CBS 26468 (C) Jennifer Rush (Gunter Mendel/Condy de Rouge) C. 40-26468, CD. CDBS 26468
96	82	<b>ZIMMORTAL</b> ★★	Warner Brothers W 3774 (M) ZZ Top (Bill Ham) C. W3774-4, CD. W3774-2
97	54	<b>FINE YOUNG CANNIBALS</b> ○	London LONLP 16 (F) Fine Young Cannibals (Gibb/Cook/Sleater/McCar-Peak) C. LONC 16, CD. 828 004-2
98	73	<b>SUDDENLY</b> ○	Jive HIP 12 (A) Billy Ocean (Keith Diamond) C. HIPC 12, CD. CHP 12
99	NEW	<b>BOAT TO BOLIVIA</b> ○	Ketchum/London KWP 5 (F) Martin Stephenson and The Daintees (Gill Norton) C. KWP 5
100	NEW	<b>LEGEND</b> ★★	Island BMW 1 (E), C. BMWC 1, CD. CD 103 Bob Marley & The Wailers (B. Marley/The Wailers/C. Blackwell/S. Smith)

17 May, 1986

## Country holds strong

THE NUMBER of US and Canadian radio stations playing eight or more hours of country music a day has remained essentially steady within the last year.

This is the finding of a Country Music Association survey taking in 2,275 radio stations, and is an indication, says the CMA, that "country's popularity has not receded dramatically from the levels experienced in the faddish Urban Cowboy boom."

## Bobby Bare EMI debut: plus tour

COINCIDING WITH his UK tour with Billie Jo Spears, EMI America has released Bobby Bare's debut single for the label, *Better Not Look Down*, written by Waylon Jennings and Joe Sample, and originally covered by B B King. He's also got a new album out on the Colt label through Nightflite Records — *The Best Of Bobby Bare* featuring newly-recorded versions of some of his best-known numbers.

## REVIEWS

**WILLIE NELSON:** *The Promiseland* (CBS (40-)26852). **Producer:** Artist. Recently one of the most prolific releasers of albums of varied quality, the uncrowned king of Austin, Texas, here returns to his roots for one of his more pleasing outings of this decade. No outlaw posturing, a selection of good songs (largely by little known writers), even versions of Basin Street Blues and Bach's Minuet In G (the latter performed a la Zorba's Dance). Nelson has the great gift of making Jim Reeves-styled material credible in the same way as



**MERLE HAGGARD:** *Sixties fodder, but no more*

George Strait or Dwight Yoakam, and his voice is utterly appropriate for nostalgic material as is found here. Undemanding but enjoyable, and worth stocking more than much of his recent output.

**MERLE HAGGARD & THE STRANGERS:** *Swinging Doors (See For Miles)*. **Producer:** Ken Nelson & Fuzzy Owen. While it would be insulting to longtime country fans to criticise this 20 year old LP released here for the first time, it has to be said that it is in many ways symptomatic of why country music seemed irrelevant to rock fans in the Sixties. Some good songs, like the title track and *The Bottle Let Me Down*, but too many tracks which leave very little impression on the listener — this should please old timers, but will hardly convert Dwight Yoakham fans.

**SLIM WHITMAN:** *Birmingham Jail*. Camden CDM 1018. A budget album from Pickwick which was originally released by RCA in 1969. Although it doesn't feature any of Whitman's best-known hits, it does include favourites like *I'll Never Pass This Way Again* and *Wabash Waltz*.

**BOBBY BARE:** *The Best Of*. Colt Records COLT 2001. **Distribution:** Charly. Could be a considerable seller as Bare has just started an extensive UK tour with Billie Jo Spears which takes in 23 dates. Colt is Nightflite Records' country label, and this album has newly-recorded versions of hits like *Detroit City*, *500 Miles*, *Green Green Grass Of Home* and *Streets Of Baltimore*.



AMERICAN COUNTRY artists Jerry Jeff Walker and Guy Clark recently completed a mini-tour of the UK, taking in Newcastle, Manchester, Wembley, London, Oxford and Brighton. The final gig was played at Matlock Pavilion where they were joined by the UK's own rising country star Mick Conlin, who himself has another important date coming up, guesting for Joe Sun in Darlington on May 23. Pictured, left to right: Walker, Conlin and Clark.

MUSIC WEEK



1 2	<b>HOTEL CALIFORNIA</b> The Eagles	Asylum K 53051 (W)
2 1	<b>THE BEST OF EAGLES</b> The Eagles	Asylum EKT5 (W)
3 3	<b>THE KENNY ROGERS STORY</b> Kenny Rogers	Liberty EMTV 39 (E)
4 New	<b>LONE JUSTICE</b> Lone Justice	Geffen GEF 32784 (W)
5 13	<b>THEIR GREATEST HITS 71-75</b> The Eagles	Asylum K 53017 (W)
6 5	<b>NEW MOVES</b> Don Williams	Capitol EST 2004 (E)
7 10	<b>DR HOOK'S GREATEST HITS</b> Dr Hook	Capitol EST 26037 (E)
8 New	<b>PROMISELAND</b> Willie Nelson	CBS 26852 (C)
9 18	<b>WILL THE WOLF SURVIVE</b> Waylon Jennings	MCA MCF 3308 (F)
10 12	<b>DOLLY PARTON'S GREATEST HITS</b> Dolly Parton	RCA PL 84422 (R)
11 14	<b>GUITARS CADILLACS ETC ETC</b> Dwight Yoakam	Reprise 92 53721 (W)
12 9	<b>FOUR STAR COUNTRY</b> J. Cash/M. Haggard/W. Nelson/W. K. Kristofferson	K-tel NE 1278 (K)
13 17	<b>THE VERY BEST OF THE EVERLY BROTHERS</b> The Everly Brothers	Warner Bros K 46008 (W)
14 New	<b>SOMETHING TO TALK ABOUT</b> Anne Murray	Capitol EST 2002 (E)

OUT NOW

## THE DEBUT ALBUM



CURRENTLY ON TOUR



Available from all good record shops or directly from The Magnum Music group, Magnum House, Drake Avenue, Staines, Middx TW18 2AW (£6.50 incl. p & p).

# Merle Haggard



## Amber Waves Of Grain

THE NEW ALBUM

EPC 26811 Epic 40-26811

15 Re	<b>GOLDEN GREATS</b> Patsy Cline	MCA MCA 5008 (F)
16 26	<b>LIVE IN LONDON</b> Ricky Skaggs	Epic EPC 26618 (C)
17 7	<b>SWEET DREAMS</b> Patsy Cline	MCA MCG 6003 (F)
18 Re	<b>VERY BEST OF ANNE MURRAY</b> Anne Murray	Capitol EMTV 31 (E)
19 21	<b>THE VERY BEST OF DON WILLIAMS</b> Don Williams	MCA MCG 4014 (F)
20 Re	<b>VERY BEST OF JIM REEVES</b> Jim Reeves	RCA International NL 89852 (R)
21 11	<b>ONE OF THESE NIGHTS</b> The Eagles	Asylum K 53014 (W)
22 20	<b>20 OF THE BEST</b> Jim Reeves	RCA International NL 89852 (R)
23 28	<b>COUNTRY BOY</b> Ricky Skaggs	Epic EPC 26170 (C)
24 15	<b>BOXCAR WILLIE</b> Boxcar Willie	MCA MCF 3309 (F)
25 16	<b>VERY BEST OF DOLLY PARTON</b> Dolly Parton	RCA PL 89007 (R)
26 Re	<b>HALF NELSON</b> Willie Nelson	CBS 26596 (C)
27 4	<b>BOXCAR WILLIE COLLECTION</b> Boxcar Willie	Spartan SPLP 005 (SP)
28 Re	<b>CENTREFIELD</b> John Fogerty	Warner Brothers 925 203-1 (W)
29 Re	<b>RHYTHM AND ROMANCE</b> Rosanne Cash	CBS 26366 (C)
30 23	<b>SOMETHING SPECIAL</b> George Strait	MCA MCF 3306 (F)

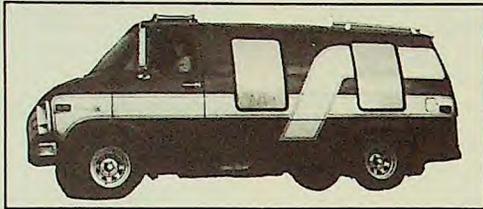
# MARKETPLACE

## TRAVEL

### TIRED OF VAN ORDINAIRE? SPECIALISED VEHICLE HIRE

You've probably seen the Bedfords, Transits, V.W.'s but are you aware that for a similar price you can now rent REAL LUXURY for your next tour, convention, P.A., I.L.R. (promo/radio) tour, location shoot or dirty weekend with our Customised Chevrolet 4.2 Litre vehicles.

- Automatic with 4.2 Litre Engine
- Air Ride Suspension
- Stereo Video and T.V.
- Captain's Chairs (Seats 9)
- Onboard 240 Volts A.C.
- C.B. Radio
- Large Bay Windows
- Luxury Pile Fitted Carpet
- Cellnet Telephone
- Superior Hi-Fi with personal Headphone outputs
- Full U.K. & European back Up service
- Power Steering & Brakes
- Central Locking
- No Mileage charges
- No European Surcharges



Call JOHN TAYLOR on 01-368-0340  
Telex 298951 Bilway G. REF S.V.H.

PETER WALMSLEY on 01-727-1046.

## MERCHANDISING



### THE BEST

Designs — Over 400 Titles  
Delivery — Fast Service  
Decision — You've Made!!

The largest range of officially licensed pop/rock T shirts in Europe  
Leading Trade Suppliers.

OUTER LIMITS  
20 Kingly Street London W1  
01-439 2306 & 734 4101  
Telex. 8951182 Gecoms G

THE PRICE IS RIGHT WITH  
MISTER TEE!!

Mister Tee Promotions for Button Badges, Crystals, Patches, Studs, Oils, T-shirts and all the latest in rock paraphernalia.

Contact Mister Tee on (0562) 515291 or 68457 today! Mister Tee Promotions, 66 Blackwell Street, Kidderminster.

## BUSINESS FOR SALE

### FOR SALE

25%-40% interest in new 24-track studio in N.W. London.

Investment required  
£7,500-£12,000  
Box No 1422

## EQUIPMENT

A VERY SPECIAL  
OFFER!

BROWSER DIVIDERS  
FOR ONLY

60p EACH NETT

— AND THEY'RE BOOTIFUL!

BUT HURRY — LIMITED STOCKS ONLY — PHONE NOW!

SIGNS FAMILIAR LTD.

HOWDALE, DOWNHAM MARKET, NORFOLK

TEL: 0366 382511 OR 01-543 3400

## DISCS



Looking for an  
extra line with  
no outlay?

If you are located in the shaded area, write or ring Anthony or Jack Lewis for details of our Oldie Records Racking Services, where we leave a selection of Oldie singles at your premises on sale or return.  
Further areas will come on stream in due course.

OLDIES UNLIMITED  
(Dept Y), Dukes Way,  
St Georges, TELFORD,  
Shrops TF2 9NQ  
Tel: TELFORD (0952) 616911

## Midland Record Company

Chase Road, Brownhills,  
West Midlands WS8 6JT

Tel: 0543 378222

MAY CATALOGUE  
NOW AVAILABLE

Records/Cassettes/Racks  
Computer software/  
12" poly covers  
Write or phone for details



Have England's largest selection of  
RARE AND DELETED  
RECORDS

If you are trying to find that elusive  
'oldie' call us!  
Beans — the record dealer  
27 Surrey Street, Croydon, CR0 1RR  
01-680 1202

CHEAP! CHEAP! CHEAP!  
We Undersell All  
Importers  
See For Yourself  
Send For Our Lists  
TO-DAY

GLOBAL RECORD SALES  
3 Chepstow St.,  
Manchester  
(061-236 5369)

## OFFICE TO LET

### OFFICE SPACE — W11 AREA

Part, recently refurbished  
mews house.

Suit music or related  
company. All facilities  
inc. tlx, phones, copier  
etc. Could be fully fur-  
nished or serviced if  
required.

Approx 500 sq ft plus use  
of reception.  
£500 pcm.  
Tel: Anna  
(01) 221 7799

## FOR SALE

## THE SMITHS

The new single  
BIGMOUTH STRIKES AGAIN

on Rough Trade Records  
RT (T) 192 7"/12" (Extra Track)

Official Release Date May 22nd

DISTRIBUTED BY THE CARTEL

"...now I know how  
Joan of Arc felt."

### 1956 ROCK-OLA JUKEBOX

(on cover of  
Gene Vincent  
Greatest LP)  
Great sound  
and looks

£1,000

01-397 8957

## WANTED

### WANTED

Albums, Cassettes,  
Compact Discs and  
Video films.

Cash paid.

Any  
amount considered  
Telephone Tom or Jim  
on  
01-229 6776 or  
01-229 2813

## POSTING RECORDS?

\* Envelopes and  
cardboard boxes to post  
LPs, singles and cassettes  
\* Postal tubes and jiffy bags

COMPETITIVE PRICES AND  
QUICK DELIVERY

Contact: Kristina 01-341 7070 (6 lines)  
Stanhope House, 4/8 Highgate High Street, London N6 5JL

## PROTECTIT

QUALITY CLEAR  
PVC RECORD  
ALBUM COVERS

AT COMPETITIVE PRICES

Made to suit 12" LP, 7" E.P. & Double Albums in 500 gauge, glass clear, flexible PVC for harder wearing. 12" LP Covers also available in 600 & 800 gauge PVC and 400 gauge high density polythene.

VIDEO CASSETTE LIBRARY CASES

Tri-format video cassette library cases available to accommodate VHS, Betamax, and V-2000 cassette formats in a variety of colours plus standard black.

For further details, prices and samples please apply to:—  
PANMER LIMITED, Unit 12, Woodside Place, Woodside Avenue, Alperton, Middlesex HA0 1UW. Tel: 01-903 7733.

## LOCATIONS

WIMBLEDON  
THEATRE  
THE BROADWAY  
LONDON SW19

Available for Hire May —  
September for Video  
location or Studio Work,  
Band Rehearsals etc.

PHONE:  
01-543 4549

## BROWSER DIVIDERS

For LPs and Singles  
in Plastic and  
Fibre board, also  
DISPLAY  
TITLES

FREE SAMPLES FROM  
01-640 74078  
HUNTLEIGH UNIT 1A MENIN WORKS  
BOND RD MITCHAM SURREY CR4 3RD

LOW PRICES

## APPOINTMENTS WANTED

Enthusiastic, energetic &  
self-motivated  
YOUNG MAN  
2½ years retail experience in  
record industry seeks  
interesting position —  
retail/sales/distribution etc.  
Clean driving licence.  
Excellent music knowledge  
Anywhere in UK considered  
Ian (08444) 6114  
evenings

## APPOINTMENTS

# SOUNDS

## ADVERTISEMENT REPRESENTATIVE

SOUNDS, the UK's leading rock music weekly, is looking for an experienced Advertisement Representative to handle clients and agencies at all levels.

This is a key appointment demanding great enthusiasm, a strong commitment, a proven track record and an interest in contemporary music and youth lifestyle.

The position offers an excellent salary, commission and a car together with the usual benefits of a major publishing company.

Applications with CV to:

**Jon Newey**  
Advertisement Manager  
**SOUNDS**  
Spotlight Publications Ltd  
Greater London House, Hampstead Road  
London NW1 7QZ

## OPPORTUNITIES AT PATHFINDERS

**TV Production — Assistant**  
Sharp, career-minded person with an inquiring mind and an interest in and some knowledge of design and TV Production. **circa £9,000**

**Receptionist — Interior Design**  
This image-conscious Design Group needs an experienced, effervescent Receptionist to provide a charming welcome for important Clients constantly visiting their superb offices. **circa £9,000**

**Receptionist — Advertising**  
Prestigious Ad. Agency needs a sophisticated, charming receptionist loaded with skills and personality. **circa £9,000**

**Video — Secretary**  
International video Production Group has an opening for a smart, career-minded secretary who can communicate at all levels and liaise internationally with Producers etc. **circa £8,750**

**Top Music Label — Secretary**  
This chart-topping label needs a professional secretary who can cope with admin, campaigns, press, etc., etc. **circa £8,500**

**Films — Production Secretary**  
Golden opportunity for a clever secretary with a working background in television to assist this busy animation producer. **circa £8,250**

**Secretary — Music**  
This well-known international Record Label needs a very together secretary with good sec/WP skills. **circa £8,000+**

**Admin Secretary — TV**  
Chance for a young, methodical Secretary to use your organisational talents in this top Ad. Agency's TV dept. **circa £8,000**

**Secretary — Music Publisher**  
Young, enthusiastic sec. to join this chart-topping Company on the business side. **circa £8,000**

**Secretary — Theatrical Agent**  
Ideal for someone with a love of theatre and film who can efficiently liaise with Producers, Directors, Composers, etc. **circa £7,500**

**Secretary — Film Producers**  
This exciting successful TV and feature film production team needs a casual but stylish, eloquent, cheerful secretary to organise and control the office. **£7,000**

**Studio Secretary**  
Energetic, articulate person to take control at this top audio/visual studio. Liaise with Producers etc. **circa £6,500**

**Receptionist — Film Company**  
International film/video Company needs a young, intelligent receptionist. **circa £6,500**

**TEMPS — NEW SUMMER RATES**  
Secretaries, Word Processor Ops, Receptionists, Typists  
A huge selection of assignments in TV, films, music, advertising, theatre, video, etc. Call Kim or Kate on 01-629 3132 and become a Pathfinder Temp — you'll love it!!



£22,500 + Car + Benefits Music Industry

## Financial Controller

Our client, a well established manager of artists in the popular music world is seeking a commercially aware professional accountant to assume responsibility for all aspects of its financial management and contribute towards its development.

The Financial Controller will be expected to supervise the activities of the accounting department which includes cash and credit control, management and financial accounting and regular accounting to artists. In addition, the Financial Controller will assist in the introduction of computerised systems and be required to advise on new business projects as they arise. The appointee will be an integral member of the company's management team and will report in the first instance to the Managing Director.

Candidates for the position, ideally in the age range 27-35, will possess a professional accounting qualification and have practical experience of financial management, ideally within the entertainment industry. Experience of working with computerised systems is desirable. The personal qualities required of candidates are the ability to communicate authoritatively on financial matters and the drive and the enthusiasm to work hard in an exciting but demanding environment.

Apart from an initial basic salary of circa £22,500 and company car, benefits include private health insurance and 4 weeks annual leave. Success in the role will be recognised with appropriate financial rewards.

Applications, giving full personal and career details should be submitted quoting reference S802/1 to: Dr Geoffrey M Seef, FCA, Stoy Hayward Associates, Management Consultants, Executive Recruitment Division, 8 Baker Street, London W1M 1DA.



**THE SPECIALISTS**  
in the  
**MUSIC WORLD**

**Handle Recruitment**  
Permanent and Temporary Secretarial Consultants to the Communications Industry  
**01-493 1184**

## PINNACLE RECORDS

The UK's Leading Independent Distributor requires

### A Telephone Salesperson

Based in Orpington.

Applicants should have a keen interest in Music and preferably a good knowledge of Independent Product.

For further details please write to:

**LIZ BALE**  
Pinnacle Records, Unit 2,  
Orpington Trading Estate,  
Sevenoaks Way, Orpington, Kent.

## SALES MANAGER

required by

### IMMEDIATE SOUND SERVICES LTD

Total income circa £24,000 p.a.

An immediate vacancy exists for a Sales Manager to promote and develop the company's manufacturing and packaging business. In addition to the substantial basic salary and car the successful applicant will earn commission and profit participation which could make the total package worth in excess of £24,000 per annum.

Applicants, male or female, should have an outgoing personality, a sound knowledge of the U.K record and cassette industry and be able to communicate with commercial and decision making executives.

Experience within the industry in a similar role will be a distinct advantage but is not a necessity.

If you are interested in this position then write to me with full details of your career to date or phone me:

**Mike Lambert, Managing Director,**  
Immediate Sound Services Ltd.,  
6 Orsman Road, London N1 5JQ.  
Tel: 01-739 9674

## BUSINESS FOR SALE

### Successful Export/ Import Record, Cassette and Accessory Wholesaler For Sale

Established outlets worldwide,  
7 figure turnover per annum—good profits.

Interested parties please reply to:  
**Box No. MW 1418**

## ACCOUNTANT FOR CLASSICAL RECORD COMPANY

Qualified Accountant/Book-keeper required to run the Accounts Department of a Classical Record Company.

Experience essential.

Prospects of position of Financial Director. Islington area. Salary negotiable.

**Telephone: 01-359 8186**

## PRODUCTION PLANNER

Mayking Records require a further production person to assist in co-ordinating production of Records/Cassettes/Compact Discs and associated print/repro. Previous experience, some French and a lively and pragmatic approach a definite asset. Retail experience will be considered. Good salary for the right person.

Contact: **Brian Bonnar** on (01) 727 2614 Now!



57 Portobello Road, London W11 3DB



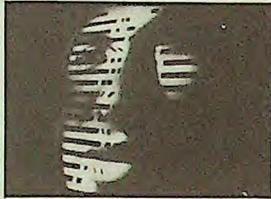
**CHARLY RECORDS LTD.**, 156-166 ILDERTON ROAD, LONDON SE15  
Charly Records Ltd require a person in their Copyright Department with previous experience of Artist and Mechanical Royalty Accounting. Additional duties will include Data input of Royalty and Financial accounting information and assistance with the daily accounting procedures of the company. Please send CV in the first instance to the Company Secretary at the above address.

# Noisy pictures

MOLINARE IS launching what is claimed to be a new era in show-reels with Noise Into Pictures, a svelte film noir-ish affair that aims to balance complex video trickery with a conceptually powerful story-board, writes John Best.

Designed by Kevin Moloney and Steve Lowe, and directed by Moloney with Marc Caplan, Noise Into Pictures highlights all of Molinare's resources — audio, editing, graphics, studio, teletext and video rostrum — and ties them up with some rather high falutin' concepts,

which are a hoot to read if nothing else. The video itself, however, is nothing short of entrancing.



## R E V I E W

**DIRE STRAITS: Brothers In Arms — The Videosingles.** PolyGram. 041 370 2. Dealer price: £6.95. Track listing: Money For Nothing, So Far Away, Walk Of Life, Brothers In Arms.

**Comment:** Money For Nothing was one of the smartest videos of last year, and surely instrumental in making a visually dull (music aside) act into the biggest band in the world.

Viv Scott's animation over the performing band and Ian Pearson's computer generated removal men, made neat surrogates for a charismatic band member, which is

where So Far Away falls down. Left to their own devices Dire Straits really are crushingly earnest. Walk Of Life is a pedestrian bar-room song, chived up by "humorous" sporting clips from the US (these boys know which side their bread's buttered).

And the title track itself makes a neat book-end to pair Money... being the other "famous" clip, although to these eyes it seems like a lot of cleverness and cash to make something that looks like it was produced on a photo-copier.

**Sales forecast:** You know as well as I do. JB

# Ticketmaster endorsed by similar company

THE RECENT *Music Week* news story that Our Price are to begin the sale of concert tickets in a computerised link-up with the Ticketmaster ticketing (MW, April 5) brought a response from North of England pop concert ticket and travel agency Bankhouse Concerts, who say: "We'd like to be the first to assure Our Price that they are entering into a very interesting area."

Bankhouse Concerts, which is a division of Holmfirth agency Bankhouse Entertainments, channelled an arm of the company specifically into the concert tickets via record outlets market two years ago. Bill Wright, a director of Bankhouse, says: "We hand-picked record shops in prime sites in every major Yorkshire town and city in 1984, initially offering a ticket only sales operation backed up by extensive

local newspaper and TV advertising."

Bankhouse now operates a fully computerised ticket booking system and ticket print-out service from their offices. Retail outlets are informed daily of ticket and ticket-and-travel availability via a computer read-out, while newspaper readers are offered a comprehensive 24-hour telephone booking service.



# Classical listings

VIRGIN RETAILING is backing a new comprehensive London listings guide to classical music, opera and dance which appears fortnightly and is available free from a multitude of outlets through the capital. Titled *The Virgin Guide To Music, Opera And Dance In London*, it is described as "part of Virgin's drive to promote their commitment to classical music in all pre-recorded formats".

# MUSIC VIDEO

The week	Week on chart	Description (tracks)	Timings/Recommended	Retail Price
1	64	DIRE STRAITS: Alchemy Live Live 12 tracks/1hr 20min/£9.99	Channel 5 CFV 00222	
2	2	PHIL COLLINS: No Jacket Required Live 15 tracks/1hr 27min/£18.95	WEA Music 257 411-3	
3	7	KATE BUSH: The Single File Compilation 12 tracks/59 min/£14.99	PMI MWP 99 1031-2	
4	3	DIANA ROSS: The Visions of Diana Ross Compilation 14 tracks/26min/£9.99	PMI MWP 99 0549-2	
5	6	TALKING HEADS: Stop Making Sense Live 19 tracks/1hr 25min/£14.95	Palace/PMI PFC 50106	
6	5	QUEEN: Greatest Fliz Compilation 12 tracks/60min/£14.99	PMI MWP 99 1011-2	
7	4	QUEEN: Live In Rio Live 16 tracks/1hr 14.99	PMI MWP 99 1029-2	
8	11	ROXY MUSIC: The High Road Live 14 tracks/1hr 15 min/£9.99	Channel 5 CFV 00012	
9	12	FLEETWOOD MAC: Mirage Tour Live 12 tracks/30 min/£9.99	Channel 5 CFV 00022	
10	14	MADONNA: The Virgin Tour Live 18 tracks/26min/£14.99	WEA Music K 578195-3	
11	18	TOM PETTY & THE HEARTBREAKERS: Pack Up The Plantation Live 14 tracks/1hr 20min/£14.95	Virgin/PVG VPO 119	
12	17	TINA TURNER: Private Dancer Tour Live 13 tracks/55min/£14.99	PMI MWP 99 1085-2	
13	8	THE HITS 4 VIDEO SELECTION Compilation 14 songs/15 min/£9.99	RCA/Columbia RVT 12019	
14	24	ABBA: The Story Of Abba Compilation 12 songs/54min/£14.95	MGM/UA UMV 10278	
15	10	BIG COUNTRY: Live Live 15 tracks/1hr 15 min/£9.99	Channel 5 CFV 00232	
16	25	JAMES BROWN: Live In London Live 12 tracks/1hr 14.95	Virgin/PVG VPO 117	
17	16	U2: Live "Under A Blood Red Sky" Live 12 tracks/55min/£14.95	Virgin/PVG VPO 145	
18	—	GENESIS: Live — The Mama Tour Live 18 tracks/1hr 47min/£14.95	Virgin/PVG VPO 090	
19	9	IRON MAIDEN: Live After Death Live 14 tracks/1hr 30min/£14.95	PMI MWP 99 1054-2	
20	20	VIDEO HITS 2 Compilation 14 tracks/56 min/£9.99	Wienerworld/Video Collection VC 4007	
21	30	U2: The Unforgettable Fire Collection Compilation 12 tracks/51 min/£18.99	Island/Lightning IK 4007	
22	19	THE DOORS: Dance On Fire Compilation 14 tracks/1hr 50min/£18.99	CIC VTR 1185	
23	23	THE SCORPIONS: World Wide Live Live 15 tracks/1hr 14.95	PMI MWP 99 1113-2	
24	21	STATUS QUO: Live At The N.E.C. Live 14 tracks/1hr 20min/£14.99	Channel 5 CFV 00057	
25	15	WHAM!: The Video EP 5 tracks/21min/£14.99	CBS/Fox 3048 50	
26	13	YES: 9012 Live Live 9 tracks/1hr 14min/£14.95	PolyGram 041 352-2	
27	22	MARILLION: Recital Of The Script Live 16 tracks/55min/£13.99	PMI MWP 99 1036-2	
28	7	AC/DC: Let There Be Rock Live 13 tracks/1hr 34min/£14.95	WHV FIC 54073	
29	—	DIO: Live In Concert Live 8 tracks/1hr 19.99	Channel 5 CFV 00142	
30	—	PHIL COLLINS: No Jacket Required EP 5 tracks/30 min/£14.95	Virgin/PVG VPE 015	

Compiled by Music Week Research © 1986

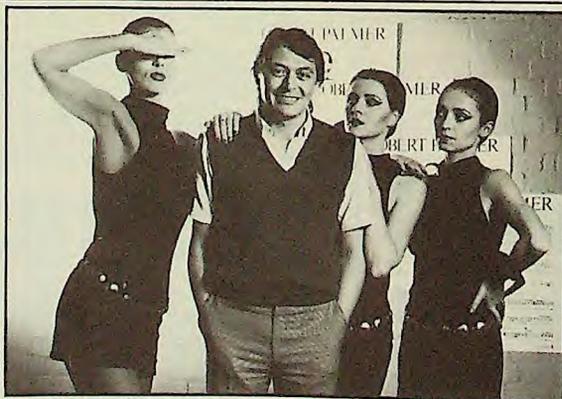
# Re-writing Virgin's megastore LPs

KROY (EUROPE), the lettering machine manufacturer, recently had one of its biggest record retailing commissions via Virgin Retail. Using two of the company's top of the range Keyboard Editors, Virgin's Megastore branch in Oxford Street has totally re-labelled every one of the 25,000 record and cassette dividers in the store.

The initial re-labelling task was carried out at Virgin's warehouse. The task of labelling the 300/400 new records and cassettes each week is also carried out on a Keyboard Editor while a smaller

Kroy 80 Electric is used at the Megastore for back-up and updating.

Kroy has now been manufacturing lettering machines for 12 years. Lettering sizes range from 2mm to 5cm with over 30 typestyles, and there is a variety of tapes for many different uses to produce artwork, charts, drawings, newsletters, overheads, presentations and reports. Apart from the Oxford Street Megastore, Virgin has also re-labelled its record and tape dividers in another 13 High Street branches.



ISLAND RECORDS sales manager Nick Wenham introduces an advance battalion of the Robert Palmer Hit Squad who are visiting dozens of record shops throughout the country, their mission to award prizes for the best displays promoting Robert Palmer's Addicted To Love single. (Although there's a catch — the shop has to be playing the record when one of the Hit Squad walk in). The two best shops in each of the regions will win the top prize of a candlelit dinner for two, and runner-up prizes will be wine vouchers. Addicted To Love is Palmer's biggest-ever US hit.



BUDGET LABEL Music For Pleasure is providing dealers with special in-store browser bins for its new tape-only range Hour Of Pleasure, launched this month with an initial 30 titles. The 60-minute tapes, retailing at £1.99 and in shrink-wrapped boxes, cover a wide spectrum of MOR artists. MIP repertoire marketing manager Roger Woodhead reports an initial "very good response" from retailers.

# Telscan boost

A NEW system allowing electronic point-of-sale displays, situated in record and other retail outlets, to carry current news and information can boost sales by up to 15 per cent, claims manufacturing company IGG Electronics of Cosham, Hants. Called Telscan, the new equipment can be linked to certain existing LED or bulb displays which are governed by microprocessor control.

# Doolery's

## D I A R Y

CAN IT really be true that there are more than 2m unaccounted for albums washing around the system somewhere as a result of the VAT; juggling activities which recently came to light? ... What a pity for the industry that the **Prince's Trust Birthday Party**, with its top quality "cast of thousands", will not be televised ... Still on a charitable note, expect another smash for the reworked **Everybody Wants To Run The World**, while **Band Aid's Marsha Hunt** wants to hear from record companies and others wanting to enter a team for a Sport Aid sponsored run. **Radio One's Dave Price** is already looking for a team ... Word is that **Muff Winwood** was offered a telephone number salary (with the international dialling code lacked on) to join **MCA** ... Expect imminent details of **W H Smith's** future record retailing structure ... **MCA's Irving Azoff** becomes further entrenched within the company following the acquisition of his own management, recording and merchandising companies ... Stand aside young upstarts **Tim Rice** and **Andrew Lloyd Webber**, **Annie Get Your Gun** from **Irving Berlin** (a mere 98-years-old last Sunday), this time starring **Suzi Quatro**, is about to transfer to the West End ...

**MTV's Les Garland** in his **IM&MC** keynote speech reckons music video is a new art form but still in its infancy ... **Panellist Roger Daltrey** is mystified by the fact he claims that **A-ha** have never done a live gig. He also says the last person to ask about getting a record hit is someone working for a record company ... **Music & Media chief Theo Roos**, main organiser of the first **IM&MC**, advanced a theory for the cancellation of American delegates to the event by wondering whether they expected to be confronted by panels of irradiated Libyans ... At least one highly placed record company exec is closely monitoring **Radio One's** avowed intention to make room for more new music after noticing that a couple of playlist titles were moving down in the chart ... **Music Week's** former research manager **Mark Lewiso** has had his first book published by Pavilion. The **Beatles Live!** lists every single appearance the Fab Four ever made between 1957 and 1966 (a total of 1,430 gigs for our trivia fans) ... Which successful record boss — at least, he's got a top 40 hit — said: "I'm never going to employ an A&R man. I don't care if I never see another one"? ... It wasn't anyone at **RCA**, though they have said goodbye to **Jeff Chegwin** ... **Michael Jackson** appeared briefly at the Stateside Pepsi-cola press conference announcing his \$1.5m contract to appear in two commercials and make a third under his "creative" control. It was hoped he might say something about his movie, his album, or a solo tour, but he only murmured how pleased he was to be associated with Pepsi — he doesn't drink it, being a Jehovah's Witness. He is rumoured to be considering an image change for the butch-er, but was in his usual pomaded regalia for this appearance.



**EVEN WITHOUT** the aid of a Labrador puppy, **Zomba's** Ralph Simon and manager **Andy Taylor** manage to show the amount of paperwork involved when a band the size of **Iron Maiden** sign a new long-term publishing deal.



**GOLD GOLD** disc: **Barbara Dickson** gets her reward for sales of her Gold album from **K-tel** director **Peter Morris**.



**MEMBERS OF** the **RCA/Ariola** southern sales team won tickets to **Copenhagen** to mark their highest sales achievement during the last year.



**LARGE SILVER** thing: **Suzanne Vega** with **A&M** executives and a silver disc for her debut album.



**STYLUS MUSIC** says thanks to **RCA** and **Bullet** with gold discs for their help with **Jonathan King** Presents **The Very Best Of Entertainment From The USA**.



**MEET THE** new boys: **WEA's** **Paul Conroy** (left) and **Rob Dickens** (right) with new staff **Andy Murray** and **Ray Still**.

contract administration admirable with  
**HARMONY**  
Copyright & Contract Administration system  
**COMPUTER EXPRESS**  
69 Carter Lane ECAV SE0  
01-248 5218

## COMMENT

### Bright lad wanted — top prospects

Do you remember reading a classified ad in **Music Week** that read something like this? "Wanted — strong personality with leadership qualities to chair industry organisation. Ability to draw together disparate, often conflicting interests and cope with equally strong personalities essential. Must have proven track record in the record industry at the highest level and also desirable is the ability to project the interests of the industry to politicians and others."

Maybe you don't. The **BPI** chairmanship doesn't work quite like that. It's more akin to a papal acclamation, with director general **John Deacon** canvassing opinion and asking people if they would be willing to stand, before the decisive council meeting after which one might almost expect three puffs of white smoke from the chimney at **Roxburghe House** to declare the winner.

In replacing **Maurice Oberstein**, who would always be guaranteed

a place on the shortlist going by the criteria listed above, the pool of talent from which to draw is not limitless but there are enough strong candidates to make it interesting. Far be it from me to even presume to suggest who should be the next **BPI** chairman. All I would suggest, however, is that company allegiances (past and present) should be set to one side, personal interest and personality prejudices should be dismissed from the calculations. I suppose it would help, but I don't think you even need to like the new **BPI** chairman — just respect him enough to listen to his counsel and back him when necessary. Good luck to whoever it is.

Another job that needs filling but has never appeared in the **Sits Vac** columns is the managing directorship of **MCA Records UK** which has been open now for an astonishing five months. As **Brewer Street** holds its breath for the imminent announcement, I think that **MCA**, and **Lou Cook** in particular, deserve congratulations for sticking to the original intention not to rush into any decision but to wait for the right man to say yes.

*David Dalton*



**GENESIS' NEW** line-up? Well, not exactly. **Genesis** person and **Mechanics** mainman **Mike Rutherford** (centre) met two heroes, **Roy Kinnear** and **Victor Spinetti**, during the video shoot for **Mike & The Mechanics' single All I Need Is A Miracle**.



**FLYING V's:** The centrepiece of **HMV's** **Dire Straits** campaign in **Oxford Street**.



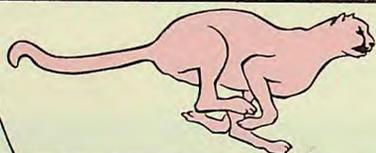
**QUIDS IN.** **Arista** executives pose with **Dollar** after signing the re-formed duo to the label.

**MUSIC WEEK**  
**MW** Coming Soon!

- Record Distribution + Wholesaling  
May 31st Issue  
May 19th Advertising Deadline
- MOR/Easy Listening  
June 14th Issue  
June 4th Advertising Deadline
- On the Road — Our guide to Touring  
June 21st Issue  
June 11th Advertising Deadline

**FOR FURTHER INFORMATION**  
**CONTACT TONY EVANS 01-387 6611**

# UP



# FRONT



## THE NEW DANCE COMPILATION SERIES

- Double Album or Extended Cassette ● 10 Up Front Dance Tracks
- 4 Serious Hip Hop Sounds ● full Length 12" or Remixed versions

ARTISTS INCLUDE:-

- Princess ● George Clinton ● T.C Curtis ● William Bell
- Crown Heights Affair ● M.C Boob ● Ice T. ● Cutmaster D.C.'s.

RELEASE DATE 26th MAY. DEALER PRICE £3.75



ORDERS TO PRECISION RECORDS & TAPES LIMITED, 105 BOND STREET, MICHAM, SURREY, CR4 3UT  
TELEPHONE 01- 640-3344

UP FT 1

*Serious Records*

ZC UP FT 1