

# MUSIC WEEK



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## TV producer in 'stolen LPs' row

TELEVISION MUSIC producer Jill Sinclair is striving to clear her name after being accused of stealing 300 albums — records that were sent to her by record company promotion departments.

Sinclair has been told by her former employer, Video Visuals, that she should return the albums to the company's offices or the matter may be put into the hands of the

police. She declines to do so, maintaining that they were addressed to her personally and are, therefore, hers to dispose of as she pleases.

The records were supplied when Sinclair was working of Video Visuals on Channel Four's The Chart Show. At the end of the first series — and the end of her involvement with the programme — she cleared her desk and removed all the records that had been addressed to her.

After her departure, she received a letter from Video Visuals' Keith Macmillan saying that the albums had been supplied to the show and should remain the property of the producing company. Four months later, in February, solicitor Anthony Fiducia wrote to Sinclair to re-state Macmillan's case.

Sinclair responded that the albums had been intended for her, not the company. Fiducia wrote again to demand that they be returned forthwith or criminal pro-

ceedings may result. That was in March, since when Sinclair has been on strike.

Questioned by *MUSIC WEEK*, Sinclair says he has had no instructions on the matter since sending his last letter and that the issue is presently in abeyance. He believes that Video Visuals owns the records but comments: "The legal position should be that the record company hands out discs to a stated individual who then owns them on the terms that they cannot sell them on."

Sinclair is adamant that, unlike many of her colleagues in television and journalism, she does not sell records. She keeps a minority of those she is sent and the rest are given to Oxfam. The records she removed from Video Visuals are all still at her home, she says.

She goes on: "They are all addressed to me. I have never been in any doubt that the records were mine in the same way that the gold disc with my name on it is mine."

## Industry gets summer cheer in BPI report

A CATALOGUE of reasons to be cheerful is to be laid before the music industry today (Wednesday) when record company heads will be told that trade deliveries are up, piracy is under control and copyright reform is on its way.

In his report to the BPI's annual meeting, director general John Deacon will also detail the industry's substantial contribution to the

UK's balance of trade and the extent to which rights are being exploited through television. But he will warn that, despite new copyright legislation, it is imperative that record companies remain vigilant on home taping.

Deacon opens his report by saying that the value of trade deliveries is currently around 20 per cent up on this time last year with the main impetus coming from compact discs and cassettes. He goes on: "Sales internationally have also been good and although the value of physical exports of finished product at a mere £75m might be regarded as modest, the real export achievement is in the extent of invisible earnings. The Policy Studies Institute recently put the industry's foreign royalty and fee earnings at just under £400m for 1985."

Deacon says the BPI's lobbying for new law to protect intellectual property was not interrupted by the election and he welcomes the news that the Copyright Bill is to be debated in the life of the current Parliament.

He also welcomes the increasing use of videos by television on late-



**JOHN DEACON:** giving the industry some reasons to be cheerful.

night broadcasting, saying: "The role of the BPI in developing this secondary income is increasing rapidly and it is additional to the various dubbing permissions which have been concluded on behalf of BPI members, now generating in excess of £15m a year."

Of piracy, Deacon says: "The

## Thumbs up for tape levy

NEWS THAT the Government is planning to reform copyright law in the current session in Parliament is being warmly welcomed by the music industry, and the hope now is that new legislation will come into force before digital audio tape is launched.

The BPI believes a new Copyright Act could take effect in around 12 months and provisions it is likely

to include are a 10 per cent levy on blank tape and the abolition of statutory record royalty rates.

The proposals are the same as those in the Copyright White Paper which the Government abandoned last year because of lack of Parliamentary time.

The new Copyright Bill will be introduced first in the House of Lords.

## WEA stunned as Ertegun resigns

NESUHI ERTEGUN, founder chairman and co-chief executive officer of WEA International, has resigned after 16 years. It is succeeded today (July 1) as chairman by his fellow co-CEO, Ramon Lopez.

The announcement was made at WEA International's annual world-wide managing directors meeting

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## Retailers' day for giving

INDEPENDENT AND major record retailing outlets throughout the UK are being urged to support a special Record Retailers' Day which will help raise money for one of the industry's charities, Music Therapy. Tower Records is setting the ball rolling by pledging a 25p donation for every album,

cassette, compact disc and video sold in its two London stores on Saturday, October 31.

The new fund raising effort was announced at last Thursday's annual Silver Clef lunch in London which raised a record £155,000 for the National Robbers Music

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see page 7....

# DAT/CD price parity could stop cloning says Levine

PRODUCER STEVE Levine has put forward what he sees as a solution for protecting copyrights from the threat of digital audio tape without having to resort to electronic remedies such as Copycode.

Levine believes that simply pricing blank DAT cassettes at about the same level as compact discs would prevent the mass cloning of CDs that the music industry fears.

He argues that the revenue col-

lected over and above the normal profit margins should be distributed to copyright holders in proportion with airplay and royalty payments from other sources. In addition, a sum should be set aside to fight attempts by organized pirates to produce illicit DAT recordings. Under his system, a consumer would have the right to copy his or her own CDs onto DAT for personal use.

Levine feels that Copycode would be unworkable, saying: "Organised crime is going to find some computer guy to get rid of it. Look at all those computer discs which break the code on supposedly protected software. As soon as organised crime is involved, they'll sit somebody down for a month and give them some money to work out how to get through the code and they'll do it."

# New routes open up for folk and ethnic

A NEW distribution company has been created within the Cartel, specialising in African, jazz, folk, blues and country music. Called New Routes, the company will concentrate on providing attention and wider distribution for various roots and ethnic labels left largely in a void following the demise of Making Waves last year.

New Routes has its own show accounts, personnel and labels and will evolve from being just the "folk" department of The Cartel

into a separate entity where a variety of labels will gain national distribution under the New Routes banner, with the support of Cartel central services.

Labels included are Cooking Vinyl, Disc Afrique, World Circuit, Rogue, Squeezer, Special Delivery, Celluloid, Rounder and Rhino, with the last three being the subject of a recent US licensing deal. Forthcoming product includes LPs from The Bhundu Boys, The Neville Brothers and John Kirkpatrick.

# CD quality awards at Midem

AWARDS for the technical quality of compact discs and cassettes are to be introduced at Midem '88 by the International Audio And Music Association (Interama).

The organisation is an association of individuals and music professionals dedicated to preserving sound quality and it intends to honour both record companies and manufacturers of tapes and CDs.

Interama president Michael Jones comments: "Our scrutiny of products will be as objective as possible. This is why we are not dealing with vinyl because you cannot make it objective."



DAMONT MANAGING director Nick Flower (left) signs a direct metal mastering licence deal with Teldec's UK agent Werner Wahl. Damont staff are in Germany this week undergoing technical training and Flower says the process will be in use at Damont later this month.

# Sponsorship company formed

THE ENTERTAINMENT Connection, a company specialising in music and entertainment sponsorship and product endorsement, has been formed by Robin Blanchflower and Peter Summerfield.

Backed financially by 3i (Investors In Industry), TEC will "marry artists and acts with brand sponsorship and endorsement," in the words of Blanchflower, enabling its commercial clients to reach a specific targeted audience and use

their marketing budgets in an alternative and effective manner.

He states that the potential of music marketing could rival the spend devoted to sports sponsorship. The latter reached £120m in 1985, while only £14m was spent on music sponsorship that year.

The Entertainment Connection is based at Old Barn House, 59-61 Aylesbury End, Beaconsfield, Bucks HP9 1JU (04946 78572).

- FORMER EMI Records senior A&R manager Hugh Stanley Clarke has teamed up with another former EMI employee Crispin Gell, and independent publicity and promotion consultant Judy Tarring, to form Made In Plastic, a management company for session musicians.
- Made In Plastic, Unit 4, 7 Coleonian Road, London N1 9DX (01-833 1618/9).

- SHREWSBURY AND Telford are to start receiving their own LR broadcasts from July 14 when Beacon Shropshire comes on air. Listeners will hear Beacon's Wolverhampton-produced programmes together with locally-made shows and information.

- BEGGARS BANQUET offshoot label Situation Two has switched to exclusive distribution via the Cartel.

# DEMON RECORDS NEW RELEASES



**HUBERT SUMLIN**  
Hubert Sumlin's Blues Party  
FIEND 94



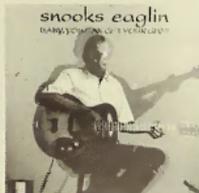
**O.V. WRIGHT**  
The Wrights Stuff  
HIUKLP414



**HEAD**  
A Snag On The Rocks  
FIEND 95



**THE WHITSTEIN BROTHERS**  
Trouble Ain't Nothin' But The Blues  
Rounder Europa REU 1020



**SNOOKS EAGLIN**  
Baby, You Can Get Your Gum  
FIEND 96



**BRUCE DAIGREPONT**  
Sir Up The Road  
Rounder Europa REU 1026

ORDER FROM PINNACLE 0689 73144  
DEMON RECORDS 01-487 3481; TELEX: 894666  
FAX: 01-568 8223

## COMPACT

## DIGITAL AUDIO

- 1 **WORTHY**, Wilbury Brothers *Arista*
- 2 **SO! PEPPER'S LONELY HEARTS CLUB BAND**, *in Berlin*, Polygram
- 3 **THE JOSHUA TREE**, U2 *Island*
- 4 **LIVE IN THE CITY OF LIGHT**, Simple Minds *Virgin*
- 5 **SOLITUDE STANDING**, Suzanne Vega *A&A*
- 6 **KEEP YOUR DISTANCE**, Catelyn Killen *The Gap*
- 7 **RADIO K.A.O.S.**, Roger Waters *EMI*
- 8 **IT'S BETTER TO TRAVEL**, *Being Gae Sater*, Mercury/Phonogram
- 9 **TANGO IN THE NIGHT**, *Hatched*, RCA
- 10 **RANDY RANDBERG**, Alan Reed *CBS*
- 11 **INVISIBLE TOWN**, *General*, Virgin
- 12 **BROTHERS IN ARMS**, *Die Straits*, Virgin/Phonogram
- 13 **THE RETURN OF BRUNO**, *Boyz n the City*, Motown
- 14 **REUNITING IN THE FAMILY**, *Level 42*, Polydor
- 15 **ATLANTIC SOUL CLASSICS**, Various *Atlantic*
- 16 **GRACELAND**, Paul Simon *Warner Brothers*
- 17 **14 50**, Peter Gabriel *Virgin*
- 18 **ORCA**, Erasure *Mute*
- 19 **MEN AND WOMEN**, Simply Red *WEA*
- 20 **14 BAD ANIMALS**, *Heart*, Capitol

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## MUSIC WEEK



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Next Issue: World Directory free at subscription, closes in January 1987.

# TV ads for Island —the whole story

TELEVISION ADVERTISING in support of the Island Story, a 31-track double album celebrating the label's 25 years, begins on Monday (6) and will be supplemented by radio commercials and spots in the music consumer press.

The TV campaign breaks in London, Central and Granada, and radio advertising will be heard initially on Capital, BRMB, Piccadilly,

City and in Scotland. Featured also in the advertising will be a video version of The Island Story, released by PNV/Channel Five.

The album features Island's first number one, Millie's My Boy Lollipop — which is being re-released — U2, Bob Marley, Robert Palmer, Grace Jones, Steve Winwood, Bryan Ferry and Kid Creole. Dealer price is £5.25.



POSTCARDS from Paradise, *Flesh For LuLu's new single* on Beggars Banquet, is being promoted with a competition for a £750 holiday. The first 15,000 pressings will carry entry forms.

● TWO NEW 12-inches on the FM Dance label are to be backed with advertising in the consumer press and club promotion. The records, released on Monday (6), are *Feels So Good* by Remote and *Party Rock* by DJ Munch.

● BARRENCE WHITFIELD & The Savages are touring to support a new mini-LP on Demon, *Call Of The APPL*.

● APPLE MOSAIC's debut single for 10, *Honey II*, will be promoted on seven UK dates the band are playing during July.

● PRESS, POSTER and radio advertising has been organised by China Records to support the new single from Art Of Noise, *Dragnet*. The song is the theme from a new film starring Dan Ackroyd.

● PRESS ADVERTISING and flyposting have been bought by RCA to support The Silencers' new single, *I Can't Cry*.



ARISTA is backing Funkwreck's debut single, *Gotta Be Strong*, with advertising in *Melody Maker*, *Nip*, *1*, *Smash Hits* and *MW* and a national flyposting campaign. In-store material will also be available and the band are undertaking a regional promotional tour.



WHERE *The Action Is*, the theme from the new ITV series *Hold Tight*, is released as a single by RCA on July 13. The song, by Westworld, will be backed with advertising in the music consumer press and in-store displays.

## HM Records presses on

SPECIALIST ROCK press advertising has been bought by Heavy Metal Records to support *Die Pretty*, *Die Young*, the new album from Torme, and Kublai Khan's debut *Annihilation*. Torme will be touring to support their album's release.

## Jumping Jive joins Adidas

JIVE RECORDS has linked with sportswear manufacturer Adidas with the result that the company's new compilation album, *Soul Searching*, will be promoted in sports goods shops. Joint competitors are also being planned.

# HERE'S KIDD LOOKING AT YOU (AND OSCAR AND VERNON AND ARTHUR AND BEN AND FRED....)

♪ Nice Work is the title of Carol Kidd's third album in which she does Messrs Gershwin, Hammerstein and Duke proud. Not to mention Messrs Schwartz, Oakland, Tobias,...

♪ Ronnie Scott calls her one of the best singers he's heard. No small accolade. And not earned simply by having one of the finest voices in Britain. ♪ Paying lip service has never been one of Carol's strengths. Her fascination with lyrics takes her to the heart of a song every time. ♪ It's an overall combination that explains a lot. ♪ Her concerts always sell out. Her popularity doubles with the release of each new album. ♪ Nice Work if you can get it. And you can get it without much effort at all. Ralph and Leo and Vladimir and... ♪

If you are interested in stocking Nice Work contact: Chris Wellard, Independent Record Sales, 110 Eltham Hill, Eltham, London SE9 5EF. Tel: 01-850 3161. Jazz Music (Manchester), 12 Regent Street, Haslingden, Lancs. BB4 5HQ. Tel: 0706 228 722.

## Now S-DAT enters the tape debate

WHILE RECORD companies in the West still work out what to do about digital audio tape, the Japanese have developed another DAT format S-DAT. Using a fixed (stationary) head as opposed to the rotary head of R-DAT, the new system uses a much smaller mechanism and offers up to 90 minutes playing time on a double-sided cassette marginally smaller than that for R-DAT.

Two Japanese companies, Sharp and Sony, demonstrated working models powered prototypes of the AES regional convention in Tokyo, with Sony promising that a Walkman-style machine was not only feasible, but under development. Because of battery life, however, this was likely to emulate the original cassette players and initially be replay only. No launch dates have been set.

## retailers

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Therapy Centre, Andrew Miller, chairman of the Nordoff-Robbins Fund Raising Committee, told *Music Week* afterwards: "This is a fantastic gesture from the retailing sector, and the indications are that several other major retailers are going to fall in with the fund-raising project, and hopefully independent dealers will also want to be involved. It's going to be a great boost for Music Therapy and will hasten the opening of our new centre in North London."

Tower Records' director of European operations Steve Smith adds: "We don't want people to think of this as a Tower Records promotion — it's a Record Retailers Day to raise money for Music Therapy, and hopefully it will become an annual event. Already there has been a lot of support and interest, and we're hoping that the media will become involved by offering advertising space to promote the day."

"All we need is for everybody else to stand up and say 'Let's do it' — after all that's one trading day out of the year. Hopefully at least £125,000 will be raised on October 31."

Further information can be obtained from Mike McCraith of The Complete Works, Studio 3, 39 Tolema Road, London SW10 (01-376-2504) who is co-ordinating the day.

David Bowie was presented with the annual Silver Clef Award for outstanding achievements in the world of British music by the guest of honour, the Duchess of York. Picture — p.43.

## EMI takes firm stand against Beatle imports

EMI IS reading the riot act to anybody considering chipping in on its launch of Beatles compact discs by selling imported Japanese compilation CDs.

The Beatles are now out of copyright in Japan and a variety of collections of the band's work are now beginning to emerge. AEM's request, the Mechanical Copyright Protection Society has banned any importation, but the company goes on: "EMI also makes clear its intention to take whatever legal action is necessary against importers, wholesalers or retailers."

## BPI report

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existence of any illegal product in street markets and elsewhere is a cause for concern, but it is felt that the situation is under control."

But, in the field of home taping, he warns: "In the event that Government legislation eventually grants blanket licence to copy, in exchange for royalties of some form, it will be vital that record companies are able to ensure the rental of their products to control their copyrights are not abused commercially. CD is becoming a popular item for rental, especially in video shops, or a direct result of the inability of record companies to exercise any control after first sale."



ALL SMILES in Venice after the resignation of Nesuhi Ertegun (right) as WEA International chairman had been announced. On the left is his successor Ramon Lopez, with WCI executive VP Robert Morgado in the centre.

## Ertegun

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In Venice by Warner Communications executive vice president Robert Morgado.

Ertegun is not retiring, however, and has signed a five-year contract with WCI to take charge of special projects within its Record Group. He will be producing records, investigating prospects for launching a new record label, and assisting in exploring the WCI Record group's back catalogue.

He will also be assessing possibilities for extending WEA interna-

tional activities into territories where it is not yet represented, and participating in improving the group's relations with the US Government. Ertegun will also continue his presidency of the IFPI.

WEA International MDs were stunned by the announcement in Venice, although there have been strong in the wind that Ertegun was contemplating an alteration of his WCI functions.

When Ramon Lopez joined WEA International as vice chairman and co-chief executive officer in April 1985, there was some speculation that his appointment might be a prelude to succeeding Ertegun eventually.

## Pinnacle pushes on with imports base

PINNACLE RECORDS' expansion programme continues with the launch of a new imports division early next month. The operation, Pinnacle imports, is being headed by Andy Stephenson, the company's former national accounts manager and will be based in Orpington.

Pinnacle chairman Steve Mason says: "It's a natural progression for the company which itself is part of the international Windsong group. With the international connections of our group, and our current customer file, the ability to offer these customers global rather than just UK product was a logical step."

## EEC offers copyright hope

THE EUROPEAN Commission's commitment to protecting copyright holders in the face of digital audio tape has been outlined to the IFPI.

A delegation of music industry executives met commission officials to be told that the forthcoming

Green Paper on copyright would evaluate all systems for copyright protection.

The commission also indicated that it would feel it was unfortunate if DAT was introduced into Europe while these systems were still being assessed.

## World BRIEFING

WEST BERLIN: A rise in the per cent to £197m of GEMA, the West German authors society, has been partly attributed to home-taping royalties by GEMA president Prof Dr Erich Schulte.

He adds that a "substantial" home-taping royalty is the most effective way for record producers, artists, composers and publishers to defend their copyrights, and believes the present German levy should be doubled. He dismisses spoiler devices such as the CBS Copy-code as "nonsense".

NEW YORK: Cassettes accounted for 56 per cent of recorded music sales in 1986, according to a NARM survey. Compact disc dollar volume overtook that of vinyl LPs by one per cent at 19 per cent, and CD sales more than doubled their 1985 eight per cent share of the market.

Singles notched up seven per cent of dollar sales. The NARM survey also shows that American consumers spend slightly more on full-price catalogue product (38 per cent) than on current best-selling release (35 per cent).

MOSCOW: Melodija, the state-owned record company, has introduced the Soviet Union's first singles and album sales charts. Compiled from data gathered by the Tass news agency in over 100 cities, they give top 10 placings in both categories. Veteran singer Alita Pugatchova dominates the first listings with three top 10 singles and a best-selling album.

NEW YORK: The sales decline of the single has been underlined here by the gold disc certification of Leon On Me by Club Nouveau, the first single to sell 1m copies this year after six months.

The 7-inch version has sold 600,000, and the 12-inch and maxi-cassette formats sold a further 200,000.

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To its family of distributed labels



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THE WINNING TEAM

## Direct display pays

by Chris White

**BARRY JOHNSON**, one of the UK's leading suppliers of video and audio merchandising systems, has moved into new premises in the first step of a major expansion programme. The company has established itself as one of the country's leading specialists in point-of-sale systems for the video trade with growing emphasis on the design, manufacture and installation of complete shop-fitting

contracts. Managing director Barry Johnson says: "The video industry is becoming more and more aware of the need for effective in-store display, and our move comes as a direct response to the increasing demand for full shop-fitting services."

The company also manufactures and distributes a full range of purpose-designed racking systems for video cassettes, audio cassettes,

albums and compact discs. The Barry Johnson range includes free-standing and wall-mounted units in metal, injection-moulded or vacuum-formed plastic construction, providing a full series of options for clear display in a wide range of in-store situations.

The new move has taken the company to a modern self-contained warehouse and manufacturing unit in nearby Loughborough.



CHRISTY MOORE, who plays the Royal Albert Hall next week (10) and has his new WEA album, *Unfinished Revolution*, the subject of a window display at HMV's Oxford Street shop.

## B O O K R E V I E W S

**FOREVER TRAPPED** in a Spandau of a Scotch sitting room, tormented by the terrifying drone of a bass concertina, Ivor Cutler has long spun stories of small life, half life—or in the words of the book's dedication, "the limid—the truly and constantly courageous".

His autobiographic world—choleic, misunderstood, hilarious but pitiable—has won a folk association with the music world through John Peel and various Virgin and Rough Trade LPs, but he remains essentially a radio star that video couldn't really work up the energy to kill. *Fremley* is another collection of his short stories, dialogues and points of nonsense containing the Posh-Kidney, The Aggressive Union-Vendor and prospective purchaser of a music instrument who learns "I'm afraid your choice is unfortunate. That is a spiral staircase." The humour is, as always, a ludicrous look at a hidden world, where pearls of wisdom are punctuated by ominous observations and suggestions of a Grimm-like violence. This slightly

evil aspect is brought out by the distorted cartoon style of Martin Hoberkett, more familiar for his bulbous drawings in *Private Eye*.

It's virtually impossible to read a Cutler text without imagining the peculiar Scottish enunciation, so the written word works surprisingly well for a strongly oral artist. A liver might seem a little steep for under a 100 pages, but it's the sort of book you return to, even if you don't really want to.

*Fremley*: Ivor Cutler. Methuen. £4.95.

DH

IT'S A pleasant change to come across a music biz autobiography that isn't just a cheap kiss-and-tell affair, but actually recalls the joy as well as the pain. So it is with *Dreamgirl: My Life As A Supreme* in which Mary Wilson delivers a fair and fascinating account of the ups and the downs of life in the world's leading female group of the Sixties. "Mary books have been written about the Supremes

and Diana Ross from the outside looking in, but this is from someone on the inside," Mary says, and from her diaries comes the detailed story of their rise, the squabbles, Barry Gordy's siding with "Diane", the alcoholic demise of Florence Ballard, Mary's affair with Duke Fakir of the Four Tops, Lo Ross's departure from the group and Gordy's subsequent indifference to the remaining Supremes, who nevertheless went on to have several more hits.

Wilson's new UK record deal on Lon Levin's Nightmare label has produced a single called Don't Get Mad, Get Even, but the book doesn't echo that attitude; it's written not of spite, but out of a desire for an accurate appraisal of the Supremes fairy tale, and it celebrates their success rather than knocks it. "It was fabulous," Mary says. "After all how many people are lucky enough to be a Beetle or a Supreme!"

*Dreamgirl: My Life As A Supreme: Mary Wilson, Sigdig & Jackson*. £12.95.

PS



**THIS NEW self-adhesive security label can be used to protect articles such as compact discs, records, hardware items or packages against theft in shops and supermarkets. Designed to meet the need for a small cheap one-way security tag, it is claimed to be the only electronic label which can be safely used to protect CDs.**

The new label has been introduced as a further accessory to the Stockguard EAS electronic article surveillance system by security specialists Volumatic of Coventry. The label is bar-coded printed as standard, and once stuck to an article is virtually impossible to remove.

## MUSIC VIDEO

Rank	Artist	Description (track)	Format	Recommended Retail Price
1	U2	"Under A Blood Red Sky"	VHS	£10.95
2	GENESIS	Visible Touch	VHS	£12.95
3	NEW	REALISE: Live At The Seaside	VHS	£12.95
4	JUDAS PREST	Live	VHS	£12.95
5	THE MISSION	Crescend	Channel 5	£12.95
6	LEVEL 42	Live At Wembley	Channel 5	£12.95
7	TINA TURNER	Break Every Rule	PMI	£12.95
8	QUEEN	We Will Rock You	VHS	£12.95
9	QUEEN	We Will Rock You	VHS	£12.95
10	NEW	QUEEN: Greatest Hits	VHS	£12.95
11	IRON MAIDEN	Live At Death	PMI	£12.95
12	JANET JACKSON	Control	ABA	£12.95
13	NEW	HOT CHOCOLATE: The Very Best Of Hot Chocolate	PMI	£12.95
14	QUEEN	Live In Budapest	VHS	£12.95
15	DIRE STRAITS	Brothers In Arms	Channel 5	£12.95
16	SON JOVI	Breakout	Channel 5	£12.95
17	JIMI HENDRIX	Jim Plays Monterey	VHS	£12.95
18	FIVE STAR	Lovers Of Life	VHS	£12.95
19	MADONNA	Virgin Tour EP	WEA	£12.95
20	WHITNEY HOUSTON	No. 1 Video Mix	RCA/Arbore	£12.95
21	DIRE STRAITS	Alchemy Live	Channel 5	£12.95
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## A & R INDIES

## T R A C K I N G

by Dave Henderson  
IT'S A funny old time in the land of *Tracking*... and the selected releases that have snook through the Greater London door, make it look like this summer will be even funnier. First news of **The Beloved** on Film Flam who've managed to produce their best single to date and **Threeter** is all with a semi-porno pic of themselves to go with it. Don't be put off, world: these men need your support. Oh, yes, the single is called, er, well it's jolly loud and good anyway and it's through Pinnacle who probably has the negatives of this rather dodgy pic too. Further news from Film regards the release of both **Band Of Holy Jive** semi LPs on CD. Yes, their LP proper, *More Tales From The City*, and their previous mini-album, *The Big Ship Sails*, will both be available dead soon on CD.

REMEMBER THOSE art chaps... **Touch?** Well, they've wormed their way from the woodwork again and have a brace of new things to give us as we scurrier into Christmas and all that shopping gear. To join their recently released and quite excellent **Street For Rebellion** LP, **Santo Maria**, there's a mini album from **AM Mackenzie of The Hatler** **TR** entitled *Protection*, while **Soliman Gamil** presents an album called *The Egyptian Music*. Finally, the label will release what it's best known for, splendiferous cassette-only fodder. This time it'll be called *Language*, a compilation of arty and artefacts in sound and vision for later in the year. **The Beattie Boys** will not be appearing.

EVEN WHEN things are out of the way they should... well, this post Glastonbury haze seems to have set a few heads reeling, and the word for this week's most reelingest dome must head off to **Pistacidan** whose **Enigma/Pink Dust** album, *Salon*, must be taken with a grain of salt and two handfuls of wild poppies. Weird haircuts lead to weird outlooks and the **Pissies** are no exception. You'll find their strange squint through *Rough Trade* and the **Cartel**, while a **Sway** story goes for **Sudden Simley** who are on RT itself. They are decling and spelling around the country on their **Jargon And Formica** "tour" while penning a rock opera for autumn release.

RECORDS NOW from RT... well, let's see... apart from the huge mound of Celluloid mate-



SHOCKING STUFF from *The Beloved*, but still their best to date

rial, there's a **Snafflebag of Youssou N'Dour** stuff, which is also available on Celluloid. First off, the **Cartel** will be handling limited quantities of his **Immigres** LP of last year while also attempting to further develop the man's career with his new **Incites** 84-85 set. So, don't miss out. At **Revolver** the Woodstock festival occasionally rears its head to ask "what's Glastonbury all about?" and, to celebrate this time of year, **Bam Caruso** has the latest its limited edition seven inch series highlighting (this time) **The Poets and The Ghost**. Just 500 copies, and guaranteed to be pretty rare, pretty soon.

RED RHINO are wacky guys. Ain't they? They do **Kula**, **The Lorries** and **Soviet France**, then all of a sudden they get to grips with **Brendan Croker** — that northern son of a Tex-Mex cowpokes, and now! Well, many have tried with **The Residents**, but few have grasped at the tactile fleshy finger of their compadre **gastrolist Snakefinger**. Still, the Rhino's throw all to the wind with an album, cassette and CD release of the man's **Night Of Desirable Objects**, while **Dutch label Tone** (through **Rough Trade** here) will be battling with a new **Residents' CD** and **Hendrix**, who recently brought you the just departed **Band and Kennedy's** live on vid! has a set featuring the **Residents' best** clips. The **Kennedys** here their pairing shot as an explosive LP **Give Me Convenience Or Give Me Death**, out now on **Alternative Tentacles**.

SAY IT loud... we're from **Noise Records** and we're a little pissed off. Actually, they're not, but it sounds quite intriguing when it's put like that... don't you think? Latest from the label with "no ears", is **Coroner's RIP** LP. It includes influences as diverse as classical and jazz and wags a finger in the death metal dept. **Rage** offer the world *Execution Guaranteed* on the very same label and that's the third helping of German thrash speed metal they've served up. Topics covered in the LPs many magic sentiments include the mafia's role on politics. Uh, hah, Louder still? Well, still with **Revolver** and the **Cartel**, the **Kunkuler** label offers the world **Choke On This From The Rhythm Pigs** which is produced by **Spot of Husker Du** fame.

THE DU's former label, **SST Records**, is making quite a few of its recent US releases available over here through a new deal with **Pinnacle** and those definitely worth cocking a snoot (or whatever the terminology might be) at are **Swa's XCII** and **Black Flag's** live opus **Who's Got The 10's**, which are soon to be followed by **Blind Idiot's God's** self titled debut, **Dinosaur's** *You're Living All Over Me LP*, **Blast's** *It's In My Blood*, **Sleazy's** *Ragga* plus a brace of **Zoogs Riff's** album's including **Amputees** in **Limbo**, **Interim Reurgence** and **The Island Of Living Fuke**. Don't miss these or your local spiky brigade will never forgive you.



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The Soxy Dragons Now TV Products RTV (12) 3 (1/FF)
- 4** FIVE GET OVER EXCITED  
The Housemartins Gal Discs GODX (18) (F)
- 5** LIL' DEVIL  
The Cooky Beggars Banquet BEG 188 (T) (W)
- 6** COOKYPUSS (EP)  
Beastie Boys Reti Cogs —(MORT 26) (PAC)
- 7** THE PEEL SESSION (27.3.83)  
Billy Bragg Strangelove —(SFFS 022) (P)
- 8** LOVE MISSILE F1-1  
Fop Will Eat Itself Chapter 22 (12)CHAP 13 (1/NM)
- 9** ROCK THIS HOUSE  
Hotline Rhythm King/Mute —(LEF1 10) (1/RT)
- 10** STRANGELOVE  
Despeche Mode Mute (12)BONG 13 (1/RT/SP)
- 11** LIKE A HURRICANE/GARDEN OF DELIGHT  
The Mission Chapter 22 (12)CHAP 7 (1/NM)
- 12** THE PEEL SESSION (27.11.78)  
The Fall Strongo Fruit —(SFFS 028) (P)
- 13** THERE'S A GHOST IN MY HOUSE  
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- 14** NOSEDIVA KARMA  
Goye Bykers On Acid Intape II (T)46 (1/RR)
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Guano Boiz I.D. EYE 13 (1/RE)
- 29** THE SECRET GOLDFISH  
Baby Lemonade Narodnik NRK 4 (1/FF)
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Erasure Mute MUTE 045 (1/RT/SP)
- 31** PREACHER MAN  
Fields Of The Nephilim Situation Two SIT 46 (T) (1/RT/P)
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Crazyhead Food —(SNAK 8) (1/RT)
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The Lorries Red Rhino RED (7) 74 (1/RR)

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Girls At Our Best Strongo Fruit —(SFFS 029) (P)
- 41** SIGN ON THE LINE  
The Jack Rabbits Narodnik NRK 003 (1/FF)
- 42** SNOWBALL DOWN/Y.O.U.  
A House RIP ARK 002 (1/RR)
- 43** THE BEST PROTECTION  
The Folk Devils Situation Two —(SIT 47) (T)
- 44** LUCKY CHARM  
Hard Corps Tromplough/Mute TYPE 3 (T) (1/RT)
- 45** BE WITH YOU  
The Jack Rabbits Idea —(IDT 094) (P)
- 46** THE WAKE UP (EP)  
Various Wake Up —(WOMBLE 1) (1/RR)
- 47** LOVE'S GOT ME ON A MERRY GO ROUND  
T. C. Curtis Vinyl Mail (12)C 01 (1/RT)
- 48** JACKO  
T. Jam Hot Mail —(12TC 009) (P)
- 49** POWER  
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- 50** EVERY CHILD IN HEAVEN  
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- 4** LOUDER THAN BOMBS  
The Smiths Rough Trade ROUGH 225 (1/RT)
- 5** JACKBEAT 2  
Various Rhythm King/Mute LEF1 2 (1/RT)
- 6** DAWNRAZOR  
Fields Of The Nephilim Situation Two SITUP 18 (1/RT/P)
- 7** SISTER  
Sonic Youth Blastfirst/Mute BFFP20 (1/RT)
- 8** LIVE OVER LONDON  
Guano Boiz I.D. NOSE 14 (1/RE)
- 9** WONDERLAND  
Erasure Mute STUMM 25 (1/RT/SP)
- 10** RUM SODOMY AND THE LASH  
The Pogues Sire SEE2 58 (E)
- 11** LOVE  
The Cult Beggars Banquet BEGA 65 (W)
- 12** LONDON O' HULL 4  
The Housemartins Gal Discs AGOLP 7 (P)
- 13** THE WORLD WON'T LISTEN  
The Smiths Rough Trade ROUGH 101 (1/RT)
- 14** SATURDAY NIGHT  
Schandylay Rhythm King/Mute MELTP 2 (1/RT)
- 15** FALSE ACCUSATIONS  
Robert Cray Band Demon FIEND 43 (P)
- 16** TALULAH  
Go-Betweens Beggars Banquet BEGA 81 (W)
- 17** KETTLE  
Cherfields Subway SUB ORG 3 (1/RE)
- 18** NEVER MIND THE BALLOTS  
Chumbawamba Agri Prep BPPO 002 (1/RR)
- 19** ROCKIN AND REELIN IN AUCKLAND NZ  
C'ramps Vengeance C669 (P)
- 20** HIGH PRIEST OF LOVE  
Zodiac Mindwarp & The Love Reaction Food WARP 1 (1)
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Domestic Dan Awesome AOR 13 (1/RT)
- 22** FINEST SOUL  
Jennifer K Supreme EDITION 87-4 (1/FF)
- 23** THE TEXAS CAMPFIRE TAPES  
Michelle-Shocked Cooking Vinyl COOK 02 (1/NM)
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Irenea McGeeray Gemini
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# Deciphering an estate of independence

by Nigel Hunter

ONY HALL, who freely confesses to being 59 and describes himself as a "British music business veteran", is celebrating 20 years of independence in that business this very year.

He left Decca in 1967 after 13 years as Capitol and Carol label manager, the youngest and highest-paid promotion manager in the history of the Decca group, producer of 15 albums for the Tempo jazz label, Blue Note's British representative, one of the instigators of the Deram label, and Atlantic label manager during its soulful heydays with Otis Redding, Wilson Pickett and others.

During the early Sixties, Hall was also a part-time disc jockey championing American soul records and recording number four in a *Melody Maker* DJ popularity poll, a jazz columnist for *Record Mirror*, and co-host of Jack Good's famous *Oh Boy!* TV series.

In 1967 Hall set up what he believes to be Britain's first independent promotion company (Tony Hall Enterprises), claiming an 84 per cent success rate, mainly in breaking new progressive rock acts, some members of whom became the solo superstars of the Seventies.

Hall started searching for new talent and fixing record deals, and among those who benefitted were Joe Cocker, Black Sabbath and The

Real Thing, whom he rates as "the first British black crossover act", selling over 2m records in three years. The Real Thing and rock arranger Paul Buckmaster are still with Hall's 5 years on.

Towards the end of the Seventies, Hall became actively interested in music publishing, founding Brampton Music which specialises in his own uncompromising music tastes of soul, jazz and funk. Americans represented by Brampton include Anita Baker, Reggie Lucas, Aluma, Kleeer, Tania Maria and Lew Kirton, and the company won an Ivor Novello Award in 1980 for *Fam Kinney's* number one hit *Together We Are Beautiful*, which also became its first gold record.

Recent Brampton successes in the US R&B charts were *Happy by Surface* (CBS), *You Can't Stop The Rain* by Loose Ends (MCA) and the Phyllis Hymon cover of *Loose Ends' Ain't You Had Enough Love* (EMI America). Hall has resigned to Brampton Steve Pigott, co-writer of the *Living In A Box* hit, who has co-penned five tracks on the band's debut *Chrysalis* album.

In the US, the British music business veteran achieved a lifelong ambition by topping the R&B chart with a black British band, Loose Ends. In fact, they've had two chart toppers over there within 18 months with *Hangin' On A String* and *Slow Down*. The band's latest LP *Zogoro*

**'I've seen and heard yesterday ... it's the music of today and tomorrow that interests me most'**

is also charting well, and has sold over 400,000 units. Brampton Music represents two of the band's three writers.

Hall's Mantra Management company guides the careers of Loose Ends and several other young British black artists. He's signed a new funk group called *Sahara* to MCA in the US and one of his Brampton writers, Ian Foster (whose *Let Me Be The One* was a big American success for Five Star), also to MCA, with a debut LP due this month.

Hall sees the music business as "dominated by youth and change", but keeps ahead of the game in his specialist areas.

"I've seen and heard yesterday", he says. "It's the music and musicians of today and especially tomorrow that interest me most. The young artists in our office at the moment are possibly the most creative we've ever had, and I'm looking for even younger ones!"



GILLIAN BRUNDE and Terry Newby from *Morlings* music retailers of Lowestoft are flanked by Music Sales sales director Ian Morgan (left) and Roy Mansell, manager of *Her Majesty's Theatre* as they receive their tickets for a performance of *The Phantom Of The Opera* as the prize for the best window display in the nationwide competition organised by Music Sales in conjunction with *The Really Useful Group*.

# Healy following up Logan's run

DUBLIN: One man who has been reveling in the Johnny Logan Song Contest success of Johnny Logan is Irish songwriter Shay Healy, who also runs his own music publishing enterprise called *Choir Music*.

Healy penned Logan's first Eurovision success in 1980 entitled *What's Another Year*. He's also the co-writer of *Living A Lie*, the Flipside of Logan's 1987 Euro triumph *Hold Me Now*. He admits things have been quiet since 1980.

"When Johnny's star went slightly on the wane after the 1980 Eurovision, I went down the tubes with him", says Healy. "It wasn't that the songs were getting worse or anything like that. I lost my main platform, and if truth be told, I spent a year making expensive demos without trying to find a market for the songs."

Healy's *Choir Music* has "piggy-backed", to use his verb, on Logan's publishing deals across Europe. In Britain the pact is with MCA Music. "It seemed the sensible thing to do, especially as in the present case it's a B side. But Johnny and I are currently writing together, and I'm keeping my options open for the future. *What's Another Year* will be included on his album, and hopefully by the time the two songs, I will have re-established my credentials as a songwriter."

Healy is also busy in other directions, and is working as anchor-man

in RTE TV's *Evening Extra* magazine programme after spending three months in New York drumming up some interest in his space age rock opera *Edge Of The Universe*.

He's co-writing with his recording engineer Sean Davitt, and is producing an album this month with leading Irish classical guitarist John Feeley. Next month Davitt and Healy are working on an album of Irish-Australian folk songs aimed at the bicentennial anniversary of Australia's foundation, and as Healy puts it, "that album will be up for grabs when we finish it."



SHAY HEALY: All go again with Johnny Logan

# Bruton's magnificent seven CDs

BRUTON MUSIC, a leading music production library, has released its first seven compact discs, with a further seven planned later in the summer.

The initial seven contain 166 track selections, and include three compilations of some of the widely requested material from Bruton's existing catalogue, plus new full orchestral recordings by prominent composers Johnny Pearson and John Cameron and two new names in the contemporary music field —

Warren Bennett and Mark Shreeve.

Now part of the Zomba Group, Bruton is able to utilise Zomba's Battery Studios complex, fully equipped with Studer analogue and Mitsubishi digital multi-track and mix-down facilities.

"It's our intention that many of the new recordings will be done on multi-track digital and all will be mixed digitally," comments Bruton general manager Jonathan Channon. "So Bruton Music is now able to offer the very foremost in sound

quality."

Channon believes 1987 is the year when CD finally asserts itself with the users of library music. Its advantage over black vinyl is the ease of locating specific tracks, indexing locally, compact size for storage convenience, increased playing time and master quality.

"However, we're not neglecting black vinyl," Channon adds, "and have upgraded recent releases with 'new look' artwork and direct metal mastering for selected items."

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## COUNTRY

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| 1  | 2   | TRIO<br>Dolly Parton/Linda Ronstadt/Emmy Harris        | Warner Brothers WX99 (W) C: WX99-2<br>CD: 925 491-2         |
| 2  | 1   | HILLBILLY DELUXE<br>Dwight Yoakam                      | Reprise WX 106 (W)<br>C: WX 106/CD: 925 567-2               |
| 3  | 6   | GUITAR TOWN<br>Steve Earle                             | MCA MCF 3335 (F)<br>C: MCF 3335/CD: MCF 3335                |
| 4  | 3   | ALWAYS AND FOREVER<br>Randy Travis                     | King Jay/Warner Brothers WX 107 (W)<br>C: WX 107/CD: C: 107 |
| 5  | 7   | GUITARS, CADILLACS, ETC. ETC.<br>Dwight Yoakam         | Reprise 9253721 (W)<br>C: 9253724/CD: 925 372-2             |
| 6  | 5   | I NEED YOU<br>Daniel O'Donnell                         | Ritz RITZLP 0038 (SP)<br>C: RITZLP 0038/CD: RITZCD 104      |
| 7  | 10  | LONE STAR STATE OF MIND<br>Nanci Griffith              | MCA MCF 3364 (F)<br>C: MCF 3364                             |
| 8  | NEW | AFTER ALL THIS TIME<br>Charley Pride                   | Ritz RITZLP 0042 (SP)<br>C: RITZLP 0042                     |
| 9  | 8   | SWEET DREAMS<br>Patsy Cline                            | MCA MCG 6003 (F)<br>C: MCG 6003/CD: MCG 6149                |
| 10 | 9   | THEY DON'T MAKE THEM LIKE THEY USED TO<br>Kenny Rogers | RCA PL 85633; C: PK 85633/CD: PD 85633 (R)                  |
| 11 | 4   | GIVE A LITTLE LOVE<br>The Judds                        | RCA PL 90011 (W)<br>C: PK 90011/CD: PD 90011                |
| 12 | 13  | LOVERS AND BEST FRIENDS<br>Don Williams                | MCA MCF 3357 (F)<br>C: MCF 3357                             |
| 13 | 11  | THIRTEEN<br>Emmy Harris                                | Warner Brothers K 925 352-1 (W)<br>C: 925 352-4             |
| 14 | 15  | REPOSSSESSED<br>Kris Kristofferson                     | Mercury/Phonogram MSR 103 (F)<br>C: MERCH 103/CD: B30 406-2 |
| 15 | 18  | STORMS OF LIFE<br>Randy Travis                         | Warner Bros 9254351 (W)<br>C: 9254354/CD: 9254352           |
| 16 | 16  | THE COUNTRY MAN<br>Charley Pride                       | RCA NL 89977 (R)<br>C: NK 89977                             |
| 17 | NEW | YOU'RE IN MY HEART<br>Phylomena Bagley                 | Ritz RITZLP 415 (SP)<br>C: RITZSC 415                       |
| 18 | 12  | MR ENTERTAINER<br>Johnny Russell                       | RCA NL 90000 (W)<br>C: NK 90000                             |
| 19 | 17  | HANGIN' TOUGH<br>Waylon Jennings                       | MCA MCF 3360 (F)<br>C: MCF 3360/CD: DMCF 3360               |
| 20 | NEW | JOHNNY CASH IS COMING TO TOWN<br>Johnny Cash           | Mercury MEH 108 (F) C: MEHC 108/CD: 832 031-2               |

Compiled by Gallup for the Country Music Association © 1987.

## Cash in for Bank Holiday

By John Tobler

AUGUST BANK Holiday weekend will see the finest line up of notable country music stars ever to appear in Britain outside Mervyn Conn's Wembley Festival. Promoted by Jeffrey Kruger, the Peterborough Festival boasts an excitingly adventurous bill, including such superstar bill toppers as Johnny Cash, Kris Kristofferson, Hoyt Axton, Billie Jo Spears and the Nitty Gritty Dirt Band, while support acts include rising Irish country star Daniel O'Donnell, the first UK appearance of the superb Nanci Griffith, New Country stars Don Seals, Lacy J Dalton and Steve Warner, plus many more.

Friday's all British bill is the Country Music Round Up Award Winners Show, headed by Raymond Froggatt, Poacher and Tommy Linn, while the 20 odd American acts play at various times on one of the following three days. Further attractions include hot air balloons, heavy festival coverage from nearby IIR station Radio Hereward, a 10 acre comp site and the possible reintroduction of a Stars Autograph Booth (no doubt along the lines of the Nashville Fan Fairs, where punters can meet their favourite stars and acquire autographs).

With many of the headlines having released their best albums in some years, particularly Cash and Kristofferson, the Peterborough Festival (running from August 28-31), which has been plagued in the past by administrative aggravation, should well and truly establish itself in the country calendar in the same way as the Wembley Festival of Easter.

## REVIEWS

LACY J DALTON: Blue Eyed Blues. CBS 450871-1. Producer: Billy Sherrill.  
JANIE FRICKIE: After Midnight. CBS 450486-1. Producer: Norro Wilson.

TWO COUNTRY gods signed to CBS for some time, and both proving that while they are no slouches vocally, they need better material than they're generally given to attract more attention. Dalton's compilation comes from the entire current decade, and includes several duets — Dyan Galt: Serve Somebody with David Allan Coe, comes across as a pretty good gospel rave up, and That's Good — That's Bad with George Jones is a minor classic. Better though is the inspired title track, with bluesy harmonica from an unnamed player. Frickie was of Wembley at Easter, and fared reasonably, while here a number of country rock players like John Ware, Tom Brumley, Michael Bowden and Jim Horn help with the backings. Standout track I Don't Lie Being Lonely, which has a more memorable melody than most, but a distressing tendency to sound like Dorothy Sayers as if I Didn't Care sounds the danger signals. Neither album is disastrous, but neither is particularly notable — Dalton's material just edges out Frickie, but stronger songs are vital if progress is required in either case. **JT**

STARBLEND'S EXCELLENT Country Store series now includes six new releases, all with the title The Very Best Of. Apart from the already reviewed Ricky Skaggs album, the new batch includes collections featuring Kenny Rogers (hard to see a Very Best Of coming Lucille etc.), Tanya Tucker (mid-Seventies CBS material), Jerry Lee Lewis (mostly country material from the Sixties), Reba McEntire (a first UK release for pre-MCA material, and recommended) and a splendid Nitty Gritty Dirt Band compilation which should be heard by many more than the group's British cut following. The recent major personnel change in the band, with founder member John



BERNIE LEADON: back with the Nitty Gritty's but last sighted as an Eagle

McEntire replaced by ex-Eagle Bernie Leadon, may provide a change of direction for the world's oldest country/rock band (formed in 1966) and always one of the genre's top three acts. The first chance to see the new line up will be at Peterborough on August 29 (see separate story). The latest half dozen in Starblend's series are all most worthwhile, with the possible exception of Rogers. **JT**

## TOP 10 COMPILATIONS

- |    |  |                 |                           |
|----|--|-----------------|---------------------------|
| 1  | ANNIVERSARY — 20 YEARS OF HITS         | Kenny Wyatt     | Epic 450 3423-1 (CD)      |
| 2  | THE KENNY ROGERS STORY                 | Lonny (MCA 29)  | Lonny (MCA 29)            |
| 3  | THE VERY BEST OF DON WILLIAMS          | Don Williams    | MCA MCG 4014 (R)          |
| 4  | THE GAIN CAMPBELL COLLECTION           | Gain Campbell   | Capitol NE 1341 (R)       |
| 5  | THE COLLECTION: Galt: Collector Series | Boyz Willie     | CDLP 139 (R)              |
| 6  | THE VERY BEST OF SLIM WHITMAN          | Slm Whitman     | Capitol A&R LMS 2928 (R)  |
| 7  | BOLLY PATTON'S GREATEST HITS           | Boolly Patton   | RCA RB 8422 (R)           |
| 8  | THE COLLECTION: Galt: Collector Series | Waylon Jennings | CDSP 111 (R)              |
| 9  | WILLIE NELSON AT THE COUNTRY STORE     | Willie Nelson   | Country Store CSF 072 (R) |
| 10 | THE VERY BEST OF JIM REEVES            | Jim Reeves      | RCA FL 6901 (R)           |

## JOHN HARTFORD



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# Hornoy, challenging the cellists' elite

**Otra Hornoy, just 22 and already the subject of 20 recordings, including, at the age of 18, her native Canada's second highest selling classical album. Nicolas Seamas talks to the young cellist about her extraordinary career and discovers that although she's dedicated to her art, she also realizes that a life beyond music must exist.**



**OTRA HARNROY:** big push for the developing talent

THE CANADIAN cellist Otra Hornoy first made an impact in the UK last year with the release of the world premiere recording of Offenbach's Cello Concerto — the roles of which were helped considerably by a Gramophone front cover.

But although she tours in Europe and the Far East on a regular basis, she is not seen frequently in the States, where, of course, she encounters stiff home-grown opposition from Julian Lloyd Webber, Robert Cohen, Raphael Wallfisch and growing talents such as Stephen Isserlis. In addition, of course, there are the better-known cellists from PolyGram's classical labels, as well as Yo Yo Ma on CBS.

In an attempt to redress this balance, RCA, clearly intent on building Hornoy into an established company figure, heavily promoted her June concert at the Canonod High Commission.

But bringing her to a wider audience should not be a particularly difficult job. Hornoy is 22 and possesses a vivacious temperament (even when jet-lagged) that matches the playing personality evident in both the Offenbach recording and her latest release — Brahms' Cello Sonatas (see RD 71255) on LP tape.

She certainly has had an extraordinary career despite her apparent youthfulness. She made her first recordings for Discepolo

in Canada, and with her second was a critics choice; while her third recording, of cello encores, became the second highest selling classical disc in Canada — not bad, all before her 18th birthday. She has, in fact, made 20 recordings to date — for a variety of companies. Both the Offenbach and Brahms recordings were made for Ira Moss's Moss Music Group originally and licensed to RCA, so they are three or four years old — but Hornoy doesn't feel that makes them any less valid.

"I change things every time I perform a work, but I don't feel that the performance becomes better — just different," she comments.

er response to music and performance is very much an emotional one.

"I feed off my audience in concerts — I need to feel their response, to develop a two-way communication," she says.

"That was why I found it very difficult at first playing to a microphone, which records all the mistakes but doesn't give anything back. Now, when I make a record, I get a few of my close friends to sit in the studio, and I play to them."

Born in Inveral of Lathium ancestry — Otra means Doe — her father is a research scientist with a passion for musicology. Whenever possible, he accompanies her on her tours and while she is rehearsing or practicing, immerses himself in libraries or music shops, searching for unusual or masterful recordings for his daughter.

He is clearly an important influence. Her RCA catalogue contains mainly well-known works at present — Tchaikovsky's *Rococo Variations*, Haydn's *Cello Concertos Nos 1 and 2*, Beethoven's *Triple Concerto* — but her concert work shows a much wider interest. For example, it was Hornoy who gave the North American premiere of Sir Arthur Bliss' *Cello Concerto*, and her next major recording project for RCA shows a further departure from well-trod paths.

"I am going to record all Vivaldi's cello concertos, in five volumes," though largely overlooked by cellists — over half of the 25 concer-

ts remained unrecorded — Hornoy has included Vivaldi in her repertoire for some time now, adding a concerto to two or as an addition to one of the Haydn Concertos, for example.

"I have never really understood why other cellists do not play Vivaldi very often — perhaps they feel that the concertos do not display their virtuosity enough," she muses. The Concertos — being recorded with musicians from the Toronto Symphony Orchestra — will be released over the next few years with the first issue coming early next year, but it will be interspersed with other, more mainstream projects.

Among them is Schubert's *Arpeggione Sonata* and Prokofiev's *Cello Sonata*, to be recorded in September. At some point, she will have to address herself to other popular works including Dvorak's *Cello Concerto*, and Bach's *Cello Suites*, but in an admirable way, she declares she is not in a hurry.

And of 22, she has time. Touring for eight months of the year, she keeps herself in trim by a rigorous schedule of early morning exercises and cello practice. The day has not started until she has done that slim, back to back.

"I also find it very important to have a rounded existence in other ways — as normal a life as is possible for a soloist," she explains. Wherever she is in the world, she maintains her interest in films and theatre, is an avid bookworm, and escapes to the great Canadian outdoors when she can. "I cannot live just in music, although I know some musicians do," she admits, who she confesses that wherever she is, there is music — from classical and rock to jazz.

Despite her wide interests, she is relatively cautious about RCA's propensity for turning its artists into cross-over figures — though her youth and appeal would appear to admirably suit such a role. "I am still too young to risk the criticisms of the academics who would say that I am just taking the popular route," she remarks. Clearly, above all, she aims to be taken seriously as a musician.

KEY A	Radio 1	Radio 2	Radio 3	Radio 4	Radio 5	RADIO 1		RADIO 2		RADIO 3		RADIO 4		RADIO 5	
						ACTUAL	PLANNED								
ARC Wren Soling Stage							19	22	A	A	C	39	41	12	
A-Is the Smiling Dragon															
ALFRED, HERB STARRS															
ATLANTIC STAR Always															
BANANARAMA I Heard A Rumour															
BASHA New Day For You															
BELLE EGUNGA Show Me The Way															
BLACK Scaevola Smile															
BOOGIE BOX BOB Joe Taylor															
BOWIE, DAVID The Well Cured															
BREAKFAST CLUB Right On Track															
BRENEN JENSEN, GARY On Young															
BROOKS, ELKEI Whines Got Toughest															
BROWN, ERIC, Pasovale Teach															
CHRISTIAN, THE Heavens (And They...)															
CLAIFTON/TUNNER Teasing Us Apart															
COMMODORE United in Love															
CRAY BARD, ROBERT Right Near Door															
CROWDHOUSE Don't Dream It's Over															
CURE, THE Cash															
CURIOUSITY Killed The CAT (Midi)															
DALTREY, ROGER Heart Of Fire															
D'ARBY, TERENCE FEINT Working Well															
DEACON BLUE Ladies															
DIAMOND, JIM Shut It Out															
EDWARDS, DENNIS Don't Look Any Further															
FARINAH, JOHN You're The Voice															
FIRM, THE Star Trekker															
FLEETWOOD MAC, Seven Wonders															
FRENZ Like An Angel															
FOX, SAMANTHA Gonna Get Me Now															
FRANKLIN, ARTHA Rockers															
G. KENNY Sounded															
GABRIEL, PETER Red Rain															
GENESS, THEING All Away															
GEORGE, CAE The End															
HORNERS, BRUCE Every Little Kiss (Remix)															
HOLSTON, WHITNEY (Woman Drive) W.A.															
HUE & CITY Labour Of Love															
HOOL, BILL Sweet Stories															
JACKSON, JAMES (Honey Pringle) Pringle															
JONES, TOM, I'm Not Unusual															
KANG GANG Makin' Moves															
KING, BEN E See The Lead Horse For Me															
KING, SUE D'AMORE Hey Love															
LIVING IN A BOX Stars Of Justice															
LOGG, GARY (Honey) Honey															
MAGREGOR, FREDRICK Just Don't Want To Be															
MEL & KIM FLAM															
MENTAL ANTS ANYTHING Let's Go To Paradise															
NEVEL, ROBBIE Wanta's To Ya															
ONICAL, ALEXANDER Fake															
OPINIAL, ALEXANDER Fake															
PEE SHORTER'S IS A SH															
POP, LOGG Honey															
PRINCE I'm Your Girlchild															
PRINCESS Red Hot															
REA, CHRIS Let's Dance															
RICHARD, CLIFF My Pretty One															
ROCKSTAR BOB I'm Sounded Out There															
SUNSHINE Haines Of Paradise															
SEIGER, BOB Shake Down															
SIMAS, JUDICE Lifetime Love															
SIMPLE MINDS Papered You A Minute															
STEVENS, SHAWN I Love Boy's Whistle...															
STRONG GUSTAFSON For A Little															
THAT PETROL EMOTION Swampy Days Year...															
TEN JERICO The Movie															
TERRAPLANE Warm Of Frosty															
TROUBLE FUNG Woman Of Gatsby Fourth & Broadway															
TURKISH BERRY Let's Fly															
U2 (The Show) Fear What's Looking For															
VANDOLIS, LUTHER I Really Didn't Mean It															
WARREN, JENNIFER Fire We Take Mountains															
WATLEY, JODY Looking For A New Love															
WHITESNAKE I'm In Love															
WILLIE NELSON (The) Backbeat															
WILSON JACKIE (Honey Love) Longing Me...															

Records are eligible for the grid if they are on the current Radio 1 playlist (A list & Charburtons), or (b) had 4 or more plays on Radio 1 last week as tracked by Sound Tracking, or (c) on 11 or more current UK playlists (A & B lists).

Bubbling under, with less than 11 recordings: Ray Braddy (5), Oliver Cheatham (5), Hong Kong Synchro (5), Karen Karmali (5), Spho Moushu (7), Small Town Elephants (8). There was no playlist from SOUTHERN SOUND or REACTION RADIO this week.

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# TOP DANCE SINGLES

NO.	WEEK LAST	CHART	WEEKS ON CHART	ARTIST	RECORD LABEL
1	1	LIFETIME LOVE	1	Joyce Sims	London LON(X) 137 (F)
2	1	I WANNA DANCE WITH SOMEBODY	1	Whitney Houston	Arista RIST(1) 1 (R)
3	6	I BELIEVE IN MIRACLES	1	Jacksons Five	Urban/Polygram URB(X) 4 (F)
4	3	I WANT YOUR SEX RHYTHM 1	1	Luft	Elek LUST(1) 1 (C)
5	3	NO WAY BACK/DO IT PROPERLY	1	Adonis feat. 2 Puerto Ricans, A Dominican and A Dominican	London LON(D) 134 (F)
6	6	I KNOW YOU GOT SOUL	1	Eric B. and Rakim	Cooltempo/Chrysalis COOL(X) 146 (F)
7	4	DIAMONDS	1	Herb Alpert	Breakout/A&M USA(T) 605 (F)
8	9	PLEASEMENTS	1	Janet Jackson	Breakout/A&M USA(T) 604 (F)
9	1	WISHING WELL	1	Terence Trent D'Arby	CBS TRENT(T) 12 (C)
10	14	ALWAYS	1	Atlantic Starr	Warner Brothers WB455(T) 1 (W)
11	12	IF I WAS YOUR GIRLFRIEND	1	Prince	Paisley Park Warner Brothers WB334(T) 1 (C)
12	8	FAKE	1	Alexander O'Neal	Tabu 650891 7(12) — 650891 6 (C)
13	9	LOOKING FOR A NEW LOVE	1	Jody Watley	MCA MCA(T) 1197 (F)
14	21	UNDER THE BOARDWALK	1	Bruce Willis	Motown ZB 41349 (2T) — 41350 (R)
15	16	WOMAN OF PRINCIPLE	1	Trouble Funk	Fourth & Broadway/Island (I) 218(W) 15 (S)

16	29	DON'T LOOK ANY FURTHER	1	Dennis Edwards featuring Stevie Nicks	Gordy TMC(T) 1334 (R)
17	35	LAD NIGHT	1	Kid 'n Play	Select FMS 62289 (Impart)
18	14	WHEN SMOKEY SINGS	1	ABC	Neutron/Photogram NT(X) 111 (F)
19	13	DO IT PROPERLY	1	Chico Rivera, A Blackman & A Dominican	Cooltempo/Chrysalis COOL(X) 144 (F)
20	23	ROCK THE HOUSE	1	Hollie	Rhythm King/Mute LEFT 9(T) (UR)
21	4	WOMAN OF PRINCIPLE	1	PLEASE CHECK ON THIS AS IT'S ALSO NUMBER 15	
22	26	3'LL RETURN	1	52nd Street	10/Virgin TEN(T) 136 (E)
23	4	JUST GIVE THE DJ A BREAK	1	Dynamix featuring Top Tuff Tee	Base Station BS 605 (Impart)
24	31	RED HOT	1	Princess	Polydor POSP(X) 868 (F)
25	37	SCREAM (PRIMAL SCREAM)	1	Mantronix	10/Virgin TEN(T) 169 (E)
26	24	ROCK STEADY	1	Whispers	Solar/MCA MCA(T) 1152 (F)
27	32	OUTLAW	1	Breakout/A&M USA(T) 606 (F)	
28	15	SERIOUS	1	Danna Allen	Portrait 650744 7(12) — 650744 6 (C)
29	17	SCALES OF JUSTICE	1	Living In A Box	Chrysalis LIB(X) 2 (F)
30	20	THIS BRUTAL HOUSE	1	Cooltempo/Chrysalis COOL(X) 142 (F)	
31	43	LET NO MAN PUT ASUNDER	1	First Choice	Serious 70US 31(2) — 120US 31 (A)
32	27	SHE'S SO FAR AWAY	1	J.M. Silk	RCA PB 49713 (12) — PT 49714 (R)
33	27	THIGH RIDE	1	Tawafat	Epic 650927 7(12) — 650927 6 (C)
34	28	I'M BAD	1	L.L. Cool J	Def Jam 650856 7(12) — 650856 6 (C)
35	25	JACK MIX II	1	Mirage	Debut/Passion DEBT(X) 3022 (A)
36	29	PICKS ME UP (YOUR LOVE)	1	Point 3 FM	Hardcore HAK(T) 1 (A)
37	71	JUST DON'T WANT TO BE LONELY	1	Freddie McGregor	German DG(T) 24 (15) (E)
38	NEW	HAVE A NICE DAY	1	Scarface	Cold Chillin' CC 105 (Impart)
39	26	I AIN'T INTO THAT	1	The Rappin' Reverend" C. Deater Wise III feat. The Haydens	Cooltempo COOL(X) 145 (F)
40	32	HAPPY	1	Camelot II	Jam Kru. JK 1719 (Impart)
41	31	GOODBYE STRANGER	1	Pepsi & Shirie	Polydor POSP(X) 865 (F)
42	11	JACK MIX III	1	Mirage	Debut/Passion — DEBT(R) 3023 (A)
43	33	AM I THE SAME GIRL	1	Barbara Adkins	Debut/Passion DEBT(X) 3024 (A)
44	NEW	SHOW ME THE WAY	1	Regina Belle	CBS 650938 7(12) — 650938 6 (C)
45	22	IT'S TRICKY	1	Rup. D. Mc. C.	London LON(X) 120 (F)
46	61	WOMAN IN YOU	1	Mo'Nique	10/Virgin TEN(T) 175 (E)
47	50	I'M IN LOVE	1	Lillo Thomas	Capitol (I) 21CL 450 (E)
48	20	NO SLEEP TILL BROOKLYN	1	Beehive Boys	Def Jam BEAST(T) 1 (C)
49	4	THE JACK THAT HOUSE BUILT	1	Jack (J. Chi)	One/10/Virgin TEN(T) 174 (E)
50	50	TELL JACK (JACK THE HOUSE)	1	Denise Motta	Rhythm King/Mute LEFT 9(T) (UR)
51	77	DIRTY LOOKS	1	Diana Ross	EMI (12)EM 2 (E)
52	42	BOOM BOOM (LET'S GO BACK TO MY ROOM)	1	Paul Leakeis	Champion CHAMP (12)43 (R)
53	41	WANNA BE YOUR LOVER	1	Millie Jackson	Jive JIVE(T) 142 (R)
54	38	COME ON OVER	1	Aley Charles	New York ACT 1 (15)
55	34	DANCING IN THE NIGHT	1	Lenier & Co.	Syncope/EMI (12)SYN 3 (E)
56	48	LOVE GOT ME ON A MERRY-GO-ROUND	1	T.C. Curtis	Hot Melb — (12)C011 (P)
57	46	SAME OLE LOVE	1	Actis Baker	Elektra EKR 57 (T) 1 (W)
58	53	CROSS THE TRACK (WE BETTER GO BACK)	1	Mecco & The Macks	Urban/Polygram URB(X) 3 (F)
59	62	WHAT YOU WON'T DO FOR LOVE	1	Bobby Caldwell	Magnetic Dance MAGD(T) 5 (R)

60	NEW	OUT FOR THE COUNT	1	Jon Foster	MCA 23741 (Impart)
61	NEW	PERSONAL TOUCH	1	Enrol Brown	WEA YZ 130(T) (W)
62	37	EVERYTHING BAMBOO	1	Lenny D. & Tommy Musto	Magnetic Dance MAGD(T) 2 (R)
63	NEW	HEY LOVE	1	King Sun-D'Moet Flame/Rhythm King/Priority MELT 5(T) (R)	
64	65	CAN U DANCE	1	Kenya "Jammin'" Jason & "Foxy" Eddie Smith	Champion CHAMP (12)41 (R)
65	69	ROCK THE BEAT	1	Dance B	Music Of Life — (NOTE 3) (P)
66	4	SWEETHEARTS/U + M (Einstein Mix)	1	Jee Prentiss Funkin' Marvellous/Priority (12)MARR 7 (R)	
67	NEW	HOW COULD YOU BREAK MY HEART	1	Bobby Womack	Arista RIST(1) 17 (E)
68	60	TURNTABLE TERROR TRAX VOL. 2	1	Sir Stephan	Bluebird — (BRT 42) (E)
69	NEW	SAVE THE LAST DANCE FOR ME	1	Manhattan/EMI (12)MANT 25 (E)	
70	49	JACKO	1	J. Jam	Hot Melb (12)TC 009 (P)
71	NEW	REALLY DIDN'T MEAN IT	1	Luther Vandross	Epic LUTH (1) 3 (C)
72	73	HAVE YOU SEEN DAVY	1	Davy D	Def Jam 650860 7(12) — 650860 6 (C)
73	75	SHY GIRL	1	Lisa Chandra	Syncope/EMI (12)SYN 2 (E)
74	NEW	ALWAYS DOESN'T MEAN FOREVER	1	Rhizell Dean	EMI (12)EM 8 (E)
75	60	THIS IS THE NIGHT	1	Sweet Heat	Champion — (CHAMP 1248) (R)



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# What's Hot

C O L U M N

FURTHER TO last week's revelation that the supposed "rare groove" idios called Roadblock is in fact a very calculated new recording by **STOCK AITKEN WATERMAN**, it turns out that the single has been signed to **A&M's** subsidiary dance label **Breakout** all along, and the whole scam was dreamt up by the label's **Mike Sifton** with **Pete Waterman**, shipping in just 500 import pressings (with no artist credited) to create the initial buzz. I could also reveal the identities of certain DJs who, prior to this being discovered, swore that they of course had had the (obviously non-existent) "original seven-inch" since 1973! What's my silence worth, guys?

Another current talking point is the one in which **London DJ STEVE WALSH** has had the front actually to replace **Fatback** on their enduring disco anthems, substituting his own rumbly rousing though inexact vocal on 'I Found Love' (A1 Records 12A 1229), to signalling reaction from his fellow London jocks although provincial DJs may find it a useful enough alternative to help chart if they really naturally in this version than the far more deserving original ever reached. Had **Fatback's** sales over the four years been concentrated in just one month, they would surely have had a Top 10 smash — witness the way their recording, keeps popping in and out of the Breakers, even now. In fact the group has a brand new UK release, **FATBACK BAND** (Feel The Rhythm Of The Night (Groove & Move GMT 12 002), reviewed last week.

Brand new on import 12-inch are **THE VENTURE BROTHERS** No Better Love (EMI America V-19225), once classically derivative small-strolling soul singer, **NEWCLUIS** Hustable House Party (Super Power HR 1232), jaunty go-goish rap, about a new dance that they're inspired by TV's Bill Cosby Show (about the "Hustable" family), **SALT-N-PEPA** Tramp (Next Plateau NP50063), endearing girls rapped rewrap and scratch-in of **Dixie & Carl's** classic, revived from their LP and due here (imminently, if you can believe it) on Champion; **THE CASTLE** Beat (Columbia, Tomorrow And Forever (Kama Records RR 101), strange reggae-ish instrumental flipped by the record and loosely swinging You Turn Me On, possibly a sleeper. Oh import LP is **NATALIE COLE** Everlasting (Manhattan SK 53051), the slowies being strongest listening and likely to be her renewed attention.

Out here on 12-inch are **KID 'N PLAY** Last Night (Columbia COOLX 148), jazzy Jeff & Fresh Prince-style excellent rap + scratch using tracks by Chaka Khan, Esther Williams, Brothers Johnson; **ARTHUR CONLEY** Sweet Soul Music (Atlantic Y2 1207), dished disco soul classic from 1967 still filling even the most fashionable floors; **MIKE STEVENS** Control Love Without Your Love (J&M Today 12KST 1), via PRTI, revived commendable UK attempt at the Alexander O'Neal/Freddie Jackson sultry soul style; **RUSS BROWN** Take My Love (10 Records TENT 1181), moaning new garage loper flipped probably more

strongly by a remix of last year's Set It Off-ah, Gotta Find A Way, an underground club classic; **TROUBLE** Trouble In My Life (10 Records/MDM Records ADM 19 12), very bright bouncily commercial hip hop; **PUBLIC ENEMY** You're Gonna Get Yours (Def Jam 65975 6), maniaculous specialist rap with however a trendy following; **T.L.A. ROCK** The Best Kicks (10 Records TENT 179), Chad Jackson-remixed shiftery stork rap scratcher; **RUTHLESS RAP ASSASSINS** <Kiss AMCs> (Murderhouse AMC 001), young girls and guys rapped amateurish home-grown hip hop; **HOUSE HUSTLERS** Show U How To Jack (Cooltempo COOLX 147), Hammen-M created basic jack track; **SWING OUT SISTER** Fooled By A Smile (Ralph Mix) (Mercury SWING 512), interminably introed party rap-soul posturing for sypplies (love the emperor's new clothes been seen for what they are?); **BASIA** New Day For You (Parade BASH 721) Matt Bianco-styled lightly ambient jazzy samba; **RUBY TURNER** In My Life (Live RTS T 3), subtlety tripping impassioned; **ROBERT BROOKINS** Our Lives (MCA Records MCAT 1131), huskily wailed though monotonous chugger; **MARYTIMES** Never Give Into Love (ESP Records EP 3, via Supreme), Jackson-esque juvenily impassioned & Kelly-popping Britfunk; **MARY MARTIN** Folling For You (Delouach TWELVE 002), rather one-dimensional small-voiced tight little popper (no relation to Larry Hogan); **SHELLA E** Koo Koo (Paisley Park WB345T), not particularly danceable jilting sparse semi-instrumental.

Probably worth punting to pop-orientated customers are **Ony Electrica** Sola (Sonet SONI 2323), an ancient news this as it's been simply massive in Scotland, A-falco-esque haunting Euro swayer; **SONYA GRIER** Love Flight 109 (RCA P 4732), excellent recreation of the Malowin sound circa 1965 (Martha Reeves backed by the Four Tops); **KIM WESTON** Signal Your Intention (Nightmare MARE 26, via PRT), similarly vintage styled chamber valentine the **CHURCH** who's the **Block B** back beat; **THE MICHAEL ZAGER BAND** Let's All Chant (Domino Records DOM 61, via Charly), faithful modern remake of their 1974 disco classic; **CONZALEX** Heaven's Dropped Dancing Yet (Max Records DANCE 112, via Back2The Cabaret) revived 1979's frantic disco popper. Scratching DJs should note the UK release of **FAB 5** **FREDDY** Change The Beat (Columbia CEL 156, via Rough Trade), the B-side of which ends with the much-scratched "I'm really fat".

No room this week to review any more UK-released LPs than **GEORGE BENSON** & **THE KLUK** various series on the **Serious Records** label, plus his new **Needle Records** division, while **Damen D'Crex** is about to weigh in with his **Jack Trax** label. All releases for consideration in this column must reach James Hamilton at his home address the Thursday morning prior to publication. Do not trust the mail to get there by then!

DAVID NEWS/ALBUMS  
CHARTRADIO LONDON ▶▶  
P25

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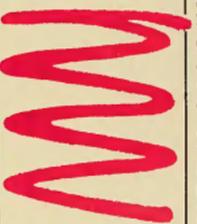
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**2** CLUTCHING AT STRAWS •

EMI DM2 1022

**3** **2** THE JOSHUA TREE • • CD

Reprise U2S

**4** **4** KEEP YOUR DISTANCE • CD  
Carolely Killed the Cat

Mercury/Phonogram CAL191

**5** **3** LIVE IN THE CITY OF LIGHT • CD

Virgin SMO 1

**6** **6** THE RETURN OF BRUNO • CD  
Bruce Willis

Mercury 2179291

**7** **5** SOLITUDE STANDING • CD  
Susanne Vega

A&amp;M S2712

**8** **9** INVISIBLE TOUCH • • CD  
Genesis

Virgin GDR12

**9** **11** ATLANTIC SOUL CLASSICS • CD  
Various

Atlantic WJ 85

**10** **8** IT'S BETTER TO TRAVEL • CD  
Swing Out Sister

Mercury/Phonogram OUT191

**11** **26** HITS REVIVAL  
Various

K&amp;L NE 1263

**12** **14** THE CIRCUS • CD  
Ensemble

MCA STUMW 35

**13** **12** LICENSED TO ILL • CD  
Beastie Boys

DeLuxe CDS 451641

**14** **22** NEVER LET ME DOWN • CD  
David Bowie

EMI America AMCS 317

**15** **13** FRIENDS AND LOVERS • CD  
Various

K&amp;L NE 1252

**16** **10** RAINDANCING • CD  
Alison Moyet

CBS 461 1511

**17** **40** THE HOLIDAY ALBUM  
Various

CBS MO002

**18** **7** SGT. PEPPER'S LONELY HEARTS CLUB BAND • CD  
The Beatles

Polygram CD CDF 741412

**19** **17** TANGO IN THE NIGHT • CD  
Fleetwood Mac

Warner Brothers WBS

**20** **19** NOW, THAT'S WHAT I CALL MUSIC 9 • • •  
Various

Capitol WUN9

# TANGERINE DREAM

NEW STUDIO ALBUM

**59** **50** THE VERY BEST OF HOT CHOCOLATE • CD  
Hot Chocolate

RCA EMI 42

**60** THE BEST OF HOUSE VOLUME 1  
Various

Siremo B1901

**61** **54** BIGGER AND DEFFER  
LL Cool J

DeLuxe CDS 693151

**62** **63** RAISING HELL • CD  
Ram D.M.C.

Profile/London LDM271

**63** PAUL JOHNSON  
Paul Johnson

CBS 593 681

**64** **48** ELECTRIC • CD  
The Chi

Bignou/Bignou BT004 89

**65** **44** MATADOR • CD  
Various featuring Tom Jones

Epic WVA1

**66** PLEASE • CD  
The Fat Ship Boys

Polygram P81

**67** **60** DANCING ON THE COUCH • CD  
Go West

Orion CD 1329

**68** **62** THE FINAL COUNTDOWN • CD  
Europe

Epic EPC 2488

**69** **49** THE UNFORGETTABLE FIRE • • CD  
U2

Island US2

**70** **55** LIVE MAGIC • CD  
Queen

EMI EMC 319

**71** LIFE  
Neil Young & Crazy Horse

Globe WJ109

**72** **70** THE WHOLE STORY • • CD  
Kote Bush

EMI K81V1

**73** **75** RUNOURS \*\*\*\*\* CD  
Fleetwood Mac

Warner Brothers WBS14

**74** **57** MOVE CLOSER • CD  
Various

CBS MO0001

**75** **45** ANNIVERSARY — 20 YEARS OF HITS • CD  
Tammy Wynette

Epic 6593131

**76** **58** BACK TO BASICS • CD  
Billy Bragg

G&amp;D Discs AG009 8

**77** EXIT O • CD  
Steve Nouri

MCA MC2379

**78** **95** THE WAY IT IS • CD  
Bruce Hornsby and the Range

RCA 11 8901



# In with the in-Crowd

by Julian Henry

THE ARRIVAL of Crowded House in the UK charts with their debut single, Don't Say It's Over (Capitol), comes three years after the demise of one of Australia's most popular post-punk combos. Spent,ENZ, two-thirds of Crowded House—guitarist/singer Neil Finn and drummer Paul Hester—played with Split Enz before teaming up with bassist Nick Seymour to start recording new material in the crowded house (hence the name) that was their studio headquarters in Hollywood in late 1985.

Don't Say It's Over reached number two in the American chart, and the follow-up is already surging up the Top 20, so it's not surprising to find Nick Seymour in good spirits when he is finally located at the end of a telephone

line because they're not copying anyone else in their approach."

The next time that we'll have the opportunity to see Crowded House will be in September, as part of a European tour. Before then, a new single will be released, and judging by the quality of the songs on the group's self-titled first album, it will have no difficulty in equaling the success of Don't Say It's Over.

# Dance society

by Jerry Smith

YOU KNOW the story: a band makes ripples across Europe and the States, are hailed as the second coming while putting on impressive stage shows that draw thousands to see them, and yet seem to be wholly ignored by the media at home.

Slightly understandable, maybe, if they were some obscure arty outfit, but this is a band who turn out powerful, ambitious and adventurous pop songs laden with catchy hooks and a distinctly commercial edge.

Even slurs like playing on top of the roof of HMV in Oxford Street for the video to their latest single go by without incident or complaint.

This band are The Bolshoi!—no, nothing to do with ballet and not embittered Goths as some would have it. In fact all tags are wholly inappropriate for a band of such depth and diversity.

In the past couple of years The Bolshoi! have grown from an unknown and inexperienced bunch to an assured and very capable performing group that now manages to fill out the larger venues,

such as the Town & Country Club. The four of them, Trevor Tanner (vocals/guitar), Nick Chown (bass), Jon Kalkick (drums) and Paul Clark (keyboards), have achieved this strong live following in the traditional, down-paying way of their hard work, slugging constantly around the country, winning fans over with their ingenious shows, made spectacular through inspiration and imagination despite the low budget.

Nick Chown explains their philosophy: "It's all down to hard touring—that's what got us this far. We're always trying to improve the show and don't want to end up doing the old rock 'n' roll thing. Our shows have certainly got more varied and more polished mainly because we've spent virtually the past year on the road."

Not surprisingly, their shows revolve around the antics of charismatic frontman, Trevor Tanner, who manages to manipulate the audience and the band with audacious theatrical flourishes and much spiky wit.

A true star, he has even been approached to appear in movies, but then things must be kept in perspective. "A lot does rest on Trevor, he is a very visual person but then we all have our parts to play and we all contribute. We are not a one-man band."

Over here even their mini-epic single, Away, barely dented the playlists, but abroad it's a very different story. Many weeks spent touring Europe and the States is all last beginning to pay off.

"We get quite incredible support elsewhere in Europe. Our Friends album went to number one on the national charts in Spain where we can play 5,000-seater stadiums as in Germany and Italy. Even in America, the College Radio Rock-pool charts voted Away as the second best single of last year."

At the moment The Bolshoi! are in the studio recording their second full length LP, one which, surprisingly for a band at the relative beginning of their career, they are producing themselves. Isn't this a bit of a risk? "No, not really. We

learned a lot from Mick Glossop when we recorded Friends, especially about song structures and arrangements, but we just want to do it ourselves this time. We never like to put limits on ourselves and the more aspects of the business we can control the better."

So The Bolshoi continue their slow and inexorable rise upwards in the knowledge that while the rest of the world embraces their dynamic and atmospheric English rock, the all-important break at home cannot be far off.

The Bolshoi might not fit into any particular fashion, but they have the style and ability to outlast their flourish-of-the-month contemporaries.

# What's the big Idea?

by Danny Van Emden



THE FUTURE of rock 'n' roll in the publishing industry? Well, not exactly, but as UK publishers—battered by

turn their attention to redressing a poor public image, at least two of the fraternity are taking positive action.

Paul Jenkins and Chas de Whalley, general managers of Chappeils and Intersong, companies already responsible for spotting Billy Bragg, The Icicle Works and Andy White before anyone else, are launching Idea Records, an indie label offering what they call a "no strings-high finance deal" for new bands.

"Bands can only gain from association with us," they say, backing the claim with details of a package that will include press, promotion and the time-consuming care that they feel majors just cannot afford.

But, the big plus, they say, is that idea will not be so much of a profit-making business as a profit-building one.

"Our overheads will be nothing," says De Whalley, who likens his relationship with Jenkins to that of the two Davids — "except we're going to win." "They're already borne by our function as publishers."

Idea will not rely on an act's future to make sense of its initial investment. There are no options on future products. If majors offer acts deals we can happily let them have them."

As they see things, with the majors low preoccupied in the costly business of deregulating chart trends and indies too bogged



PLAYING AT TRAINS: slowly building

down in double-heavy schedules, chasing a revolving amount of consumers' cash, Jenkins and De Whalley reckon they're ideally placed to help artists make the records that are so much better at opening doors than tapes.

"Indie bands need to put records out every three months just to stay visible," he says. "And that's very expensive for a self-financing act."

"The difference between a good demo and an indie record is often that one's on tape and one's on record. It's all down to the character of it. As you're just trying to emulate standard styles, it's expensive. If a band's got character you can afford to do things much more cheaply."

"Playing At Trains is a perfect example of a slowly building act. "We don't need ready-made bands at all."

Jenkins: "The cost of putting out records is going to be around £1,000-£1,500 including manufacturing, sleeves, photographs and ads. So when a band gets a deal it's not a major hurdle for them."

All distribution will be via Pinnoke and completing the in-house service to bands will be Jabel manager Charlie Gladstone, with Phil Hall doing press and radio promotion by Tony Baines.

First releases include singles by Playing At Trains; the Chain Gang, who are produced by the Icicle Works; Ian McNabb; left field comedian John Shuttleworth; the much-lipped Jack Rubies; The Whiffers and The Moss Poles.

● Contact Idea Records at 129 Park St, London W1Y 3FA tel: 01-629 7600.



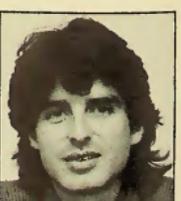
IDEA LABEL manager Charlie Gladstone



BOLSHOI! "We get quite incredible support in Europe"



IDEAS MEN: Chas de Whalley (left) and Paul Jenkins: offering bands a 'substantial future'





ELVIS: stunning

## Farm-aid

WITH NO Knutson or Milton Keynes, around 70,000 fans packed in to the national Summer Amphitheatre at Worthy Farm to witness a weekend of music, theatre and mud, at the annual **Glastonbury Festival**.

Friday opens **World Party** took the stage in dizzle and the crowd by the neck. The unusually dark rockers took their audience with bold modern guitars and determined lyrics. A band in the ascension despite the weather. A leading talent, **Robert Cray's** bristling one hour pop/blues set was one more step toward thoroughly deserved international freedom. The US-based guitarist's **Because Of Me** single was a well received highlight.

Meanwhile, **Julian Cope** turned in a vicious rock and roll performance yet once again fell victim to his own microphone stand... he fell over. The four piece Latin vocal group **The Jazz Defectors** took stage 2 by storm, infusing a drenched and shimmering marquee crowd with a furiously vibrant set.

Friday headlines **New Order** saw hi tech means happy and the lasers went turning in a pulsating 90-minute pop set that had the crowd calling for more. **New Order** satisfied both the white VW convertible brigade and won grudging acknowledgment from traditional hippies who came back to their tents with a spring in their wallets.

Saturday, and country folk singer **Michelle Shocked** couldn't put a foot wrong on the famed WOMAD stage. Warm, and very funny, Michelle's round-the-fire story telling captured the day's atmosphere perfectly in a refreshingly off-beat manner.

Newcomer **Jarkie Evans** on the acoustic stage obviously listened to a lot of John Martyn albums, which didn't seem to worry by the now shell-shocked and wandering crowd. But **Sheraby** Warfield and highlight **John Martyn** & **Staxelle**, who opened with a gritty hour-long solo acoustic set before exploring into aggressive action with backing band **The Attractions**. During a stunning performance **Elvis** was taking no prisoners with a set sprinkled with gobs taken from the whole of his career.

Costello's lack in witheringly effective form, now left see him back in the charts.

Sunday's **Gaspar Lavall** was a real treat. A regular on the London circuit, his supple trompet-playing backed

by traditional Nigerian rhythm section had over 1,000 Stage 2 tent dwellers dancing to the pulsing waltz 2nd. **Omara Portuondo's Billy Bragg** followed by **Colin's Live Aid** and **Spencer** who performed four times over.

Both solo and fitting in with the likes of **Country Doctor** **Mark Wessford** busking to anyone who'd listen as he strolled through the crowd. **Bragg** enjoyed his moment on stage, the other warped posse play a movie about with wild man **Oliver Reed** and given the right breaks could be catapolted chairward.

Sunday headliner **Van Morrison** was well below. A perfect choice of festival closer, the cantankerous Irishman soothed those hardies who hadn't already left or knifed over.

But as **Costello** and **The Communards** — whose **Jim Somerville** suffered a lost voice three numbers into a promising set — failed to deliver for expenses only in a bid to sweeten the deal, did **Van Morrison** really end on a **CD-ROM**?

With some 250 plus groups appearing over the three days and the added TV, radio, comedy, theatre, cabaret, cinema, radio station and a host of legal and otherwise stalls and marquees it's impossible to see every band you intend to without missing something equally inviting elsewhere. A whole lot more than a Worthy cause.

NICK GIBSON

## Heroes

THE KNIVES have been out for **David Bowie** for some time now, all part of the usual swagings and roundabouts of the media circus, but he has certainly had no trouble in selling out shows for his current **Glass Spider** World Tour.

In fact, droppointed, ticketless fans have even caused riots on a number of European dates, with Bowie and the band having to perform through clouds of tear gas in Rome, and venues in the States breaking all records.

And so it was that the hordes descended upon **Wembley Stadium**, determined that the dismal English summer was not going to put a damper on Bowie's most spectacular show since the famed **Diamond Dogs** Tour.

An exhilarating spectacle it was too, fully expressing his love of the theatrical, with special set pieces for each song using six energetic, strikingly dull dancers. But, sadly, many of these theatrics were lost due to viewing from the top of a vast stadium, a frustrating experience that was not helped by some of the distinctly dated, arch choreography of **'I Wanna Be Like You'** as a.

But as for the celebrated 50th spider that straddles the stage, it looked fairly ridiculous for most of the time, only coming into its own when the sun had gone down and its own internal array of flashing lights and glowing neon could par-

tially support reality.

These are minor points when set against the rest of the performance, with everything so expertly — and from the dramatic opening — at **lowers** from the belly of the spider in a fabulous blood red suit. He manipulated the audience with such authority that half the time they simply stood, mouths open, in awe, the other half in ecstasy, wildly acclaiming favourites like **Heroes** and **Let's Dance**.

The set was a fine extension from his previous **Series Moonlighting** shows, adding some previously missed oldies, with a striking **All The Madmen**, an epic **Big Brother** on biggest surprise of all, the moody **Sons Of The Silent Age**. Things were brought up to date with much of the excellent new album, including the evocative live track, **Never Let Me Down**, and my personal fave, **Time Will Crawl** plus much from the intervening period including **Absolute Beginners** and **Love You Like Me**.

As ever, **Carlos Alomar** superbly played the piano, and **David Byrne** as **John Lennon** was a highlight.



BOWIE, still the cracked actor

control the very slick band, who remain particularly unobtrusive despite the presence of many household names and Bowie protege, multi-instrumentalist **Errol Kazanjian**. Thankfully, somehow, they even managed to keep **Peter Frampton** in check most of the time, although they could have done something about his awful haircut! It's a spectacular and very ambitious show, even for someone of Bowie's stature, demanding more than one viewing to catch its subtle and myriad intricacies. And though partly let down by the props, it's an overwhelming spectacular success, yet again won by the man and his music.

JERRY SMITH

## Husker don't

FROM BEHIND this impressive rock, **World Domination Enterprises** have been performing well at the **Town And Country Club** was not convinced.

A spot of well timed peltance is cheerily welcomed as a young bass player who chooses to adhere to the **Sid Vicious** academy rather than, say, that of **Mark King**. Yet the audience remained unmoved, shocked only by a cheekily inappropriate encore. Perhaps it was because the band mockingly apologized for the tremendous feedback they generated, or on an aspect that had previously seemed fairly crucial to their manifesto, or perhaps it was their ironic anger that confused. Or maybe it was that it was because they were presented prior to the acknowledged masters of selective noise, **Husker Du**.

Looking still more like a trio of Telecom engineers, Husker Du

served up a clinical, precise performance, one in which that rampant beast of a sound was never finally allowed to jump out and roam around uncontrollably.

But then them dearly, as many do, but if this was the first time the experience it would be understandable if some felt a little short-changed. For a music which has the ability to completely overpower, to totally reduce everything to the simplest and most profound basics, this evening was a mere shadow. Their genius is their simplicity, but such a skill should never be allowed to disguise a greater ability. **Husker Du**, in short, played safe.

The feeling of emptiness and resignation which comes at the end of a **Husker** concert is a peculiar joy. This evening was different, it was as if there was still something to say, still something to achieve. This year's **WEA LP Warehouse**... **Songs And Stories** indicated over its four very full sides that there is no poverty of ideas in the band. This performance indicated that there is a slight blemish on their live work. Approximations of greatness, not quite the real thing.

DUNCAN HOLLAND

## Blind-aid

TOURING IN support of his country, including the evocative live track, **Never Let Me Down**, and my personal fave, **Time Will Crawl** plus much from the intervening period including **Absolute Beginners** and **Love You Like Me**.

Since making the album, he's recruited a virtually new band, with only his, lonesome fiddler **Bruce**, **Keane** remaining from the last time. Naturally, they played songs predominantly from the two albums, although this was largely a medium-paced show, which led to some interesting covers saved the day — **Big Boss Man**, **George Jones' The Grand Tour** and for an encore, **I Washed My Hands In Muddy Water**.

The great originals (if **Wo! Wo! Hurt**, **South Of Cincinnati** and so on) remained highlights, but once or twice the pseudo-Prestley poses seemed rather reminiscent of early **Ricky Nelson**, especially on **Buckley's Got A Hole In It**, an early **Nelson** or **Dwight Dennen** **Little Siter**, though, didn't cut it any more on stage than on record.

It would be wrong to call this show bad, it just seemed a little lame, a disappointing thing to say (which also applied to the new LP), but the audience seemed fairly enthusiastic and good-humoured. **Prestley** was the epitome of adventure, danger and sexuality in his young days, but even **Yaknom's Milk Cow Blues** type taken off in **Monty Python's** **Monty Python's Conceiving — a Nudie jacket and torn jeans** are about as rebellious as smoking on the tube, and this was all too close to a bland out for comfort.

JOHN TOBLER

## Gun ore

GUNS 'N' ROSES come to **The Marquee** with a reputation for being nastier than **The Beastie Boys**, how intriguing, then, that these self-styled hard men could put off a crowd of young, flying plastic and enthusiastic mush.

After two numbers, singer **Axl Rose** threatened a walkout if people didn't stop tossing their empty plastic pint pots in his direction and add to that the fact that half the sound system died towards the end of the set. In all, it wasn't the easiest UK debut for the Americans.

But, despite all the difficulties, the music show through. It's a brand of ragged rock that is not quite heavy enough to be metal, but still has enough drive and sweat to get headbangers into a death. It also carries a frenetic guitar which appeals to the post-punk element and serves to set them apart from mainstream rockers.

The quality was undeniable even on that troublesome night. Bigger venues and better facilities on future tours should see the band growing stronger yet.

JEFF CLARK-MEADS

## Ebb and flow

THE BATHERS at **Dingwalls** nearly midnight and still more punters buzzing round the bar than the front of the stage. If there ever was a case of warm air, wrong time, then this was it.

Of all the **Go Discs** artists, **Chris Thomson**, singer, writer and creator of **The Bathers**, has arguably the most talent, the lowest profile and the least "angle" — he's a shy, restrained figure, always side-labellated **The Housemartins** and **Billy Bragg**, although he has the fare and energy of a star. But his classic white funk, with arrangements worthy of **Talking Heads**, calls for grander setting than either a shamefully uninterested **Dingwalls** crowd or his rocky three



CHRIS THOMSON: the face and voice of a star

piece backing band allowed, and the result, apart from Thomson's big Bowisque purr, was a spinny sound, belying the desire and warmth of the forthcoming LP.

When he allowed himself to relax and really get inside his songs — as on a dramatic version of **Brooklands** — then things really began to move and the full potential of Thomson as a real find, much more deserving of media attention than, say, **James Grant**, his former colleague in **Friends Again** and now frontman of the overstated **Love & Money**, was obvious.

Most importantly, the songs are great, but at the moment they bear the burden of being the be-all and end-all of **The Bathers** as there's no other real points of interest or embeddability to them.

Chris Thomson needs a sleeker sound to match the unassuming sophistication of his music plus the big sign of confidence a hit single would bring; he's got the material, maybe it's down to **Go Discs** to make sure it happens, while the straining of something very good are still there.

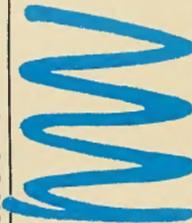
DANNY VAN EMDEN

WORLD PARTY'S Karl Wallinger: determined

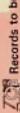
# TOP 75 SINGLES

4 JULY 1987

## MUSIC WEEK



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



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

- |             |  |                        |                                       |
|-------------|--|------------------------|---------------------------------------|
| <b>No 1</b> | IT'S A SIN                                 | Pat Shop Boys          | Telephone (128) 458                   |
| <b>2</b>    | STAR TREK'IN'                              | The Firm               | Black (13) 18E1                       |
| <b>3</b>    | UNDER THE BOARDWALK                        | Breake Witls           | Melton 28 (119) 712 — 21 4150         |
| <b>4</b>    | I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) | Whitney Houston        | Amica (85) 11                         |
| <b>5</b>    | WISHING WELL                               | Terence Trent D'Arby   | CR1 1211 (12)                         |
| <b>6</b>    | YOU'RE THE VOICE                           | John Farnham           | Whitlady (KCA) PB 1103 (12) — 21 4150 |
| <b>7</b>    | MISFIT                                     | Caronzi/Killed The Cat | Mercury (Phonogram) CATX 4            |
| <b>8</b>    | I WANT YOUR SEX RHYTHM 1 LUST              | George Michael         | Epit (US) 111                         |
| <b>9</b>    | IS THIS LOVE                               | Whitesnake             | EMI (2) 260                           |
| <b>10</b>   | MY PRETTY ONE                              | Cliff Richard          | EMI (12) 26 4                         |
| <b>11</b>   | WHEN SMOKEY SINGS                          | ABC                    | Neutron (Phonogram) NTRX 111          |
| <b>12</b>   | LET'S DANCE                                | China Blue             | Magnet (MAG) 11 299                   |
| <b>13</b>   | HOLD ME NOW                                | Johnny Logan           | Epit (LOC) 1                          |
| <b>14</b>   | NOTHING'S GONNA STOP ME NOW                | Samantha Fox           | J&M (FOXT) 5                          |
| <b>15</b>   | NOTHING'S GONNA STOP US NOW                | Starship               | Comet (KCA) PB 4037 (12) — 21 4758    |
| <b>16</b>   | ALWAYS                                     | Atlantic Starr         | Warner Brothers (WB) 5011             |
| <b>17</b>   | THE LIVING DAYLIGHTS                       | Alia                   | Warner Brothers (WB) 5010             |
| <b>18</b>   | COMIN' ON STRONG                           | Broken English         | Warner Brothers (WB) 5010             |
| <b>19</b>   | PROMISED YOU A MIRACLE                     | Simple Minds           | EMI (2) 26 5                          |
| <b>20</b>   | IF I WAS YOUR GIRLFRIEND                   | Prince                 | Vevo (SM) 10                          |
| <b>21</b>   | I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR | U2                     | Polygram (Polygram) WBS247            |

- |           |                                    |  |   |
|-----------|------------------------------------|--|---|
| <b>53</b> | SERIOUS                            | Damon Allen  | Parovoz (Parovoz) 65247 (12) — 65246 6  |
| <b>54</b> | RIGHT ON TRACK                     | Breakfast Club   | MCA (MCA) 01 114                        |
| <b>55</b> | DON'T LOOK ANY FURTHER             | Dennis Edwards featuring Sadeah Garrett                        | Goody (MG) 134                          |
| <b>56</b> | MOTORTOWN                          | The Kane Gang  | Rickshaw (London) 5K 01 30              |
| <b>57</b> | MURPHY AND THE BRICKS              | Neel Murphy  | Murphy's STACK 1                        |
| <b>58</b> | RED HOT                            | Princess   | Polygram (Polygram) 688                 |
| <b>59</b> | HEARTS ON FIRE                     | Byron Adams  | AIM (AIM) 312                           |
| <b>60</b> | THE GAMES                          | Ezio & The Bumpkin   | WEA (12) 1401                           |
| <b>61</b> | TEARING US APART                   | Eric Clapton with Tina Turner                                  | Duck Warner Brothers (WB) 5011          |
| <b>62</b> | CAN'T BE WITH YOU TONIGHT          | Judy Boucher   | Oxbow (OXB) 112 — OR (12)               |
| <b>63</b> | SCREAM (Primal Scream)             | Marronix   | 10 (High) (EM) 119                      |
| <b>64</b> | THE JACK THAT HOUSE BUILT          | Jade & Chill   | Quid (10) 616 (EM) 114                  |
| <b>65</b> | WOMAN OF PRINCIPLE                 | Troubadour Frank   | Fourth — Broadway (Island) (12) 889 26  |
| <b>66</b> | A BOY FROM NOWHERE                 | Tom Jones  | Epit (OXB) 1                            |
| <b>67</b> | PERSONAL TOUCH                     | Erol Brown   | WEA (12) 1301                           |
| <b>68</b> | YOU CAUGHT MY EYE                  | Judy Boucher (Sanny Roberts)                                   | Columbia (CB) 722 (12) — OR (12) (5) 51 |
| <b>69</b> | SAVE THE LAST DANCE FOR ME         | Ben E. King  | Nonchalant (EM) (12) 4125               |
| <b>70</b> | FLAMES OF PARADISE                 | Jennifer Rush (Duet With Elton John)                           | CBS (68) 65 (12) — 68685 6              |
| <b>71</b> | I'M BAD                            | L.L. Cool J.   | Del (Del) 65853 (12) — 65854 4          |
| <b>72</b> | NO WAY BACK/DO IT PROPERLY         | Adonis (featuring 2 Puerto Ricans, A Blockman And A Dominican) | Island (ON) 156                         |
| <b>73</b> | WHEN YOUR OLD WEDDING RING WAS NEW | Jimmy Rowell   | First Night (SCORE) 9                   |

IF IT'S OUT IT'S IN!

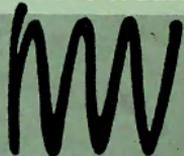
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87  
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**PRESIDENT**



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PEAN SUMMER

- |           |  |  |
|-----------|--|--|
| <b>43</b> | <b>NO SLEEP TILL BROOKLYN</b><br>Boyz n the B                        | <b>Dad Juv Beast (1)</b>                           |
| <b>44</b> | <b>A LITTLE BOOGIE WOOGIE (IN THE BACK OF...)</b><br>Shakin' Stevens | <b>Eric Sharkey (2)</b>                            |
| <b>45</b> | <b>INDIANS</b><br>Anitra   | <b>Isabel (1) (15) (25)</b>                        |
| <b>46</b> | <b>LUKA</b><br>Suzanne Vega  | <b>JAM VEGA (1)</b>                                |
| <b>47</b> | <b>LABOUR OF LOVE</b><br>Hue & Cry                                   | <b>Clare (1) (10) (11) (4)</b>                     |
| <b>48</b> | <b>FAKE</b><br>Alexander O'Neal                                      | <b>Tolu (6) (8) (11) (12) (—) (8) (14)</b>         |
| <b>49</b> | <b>I NEED A MAN/ENERGY'S EUROBEAT</b><br>Man To Man                  | <b>Balls (8) (15) (21)</b>                         |
| <b>50</b> | <b>SONGBIRD</b><br>Kenny G   | <b>Arnie (8) (11) (8)</b>                          |
| <b>51</b> | <b>RIGHT NEXT DOOR (BECAUSE OF ME)</b><br>The Robert Cray Band       | <b>Alc. (1) (10) (15) (20) (25) (30) (32) (37)</b> |
| <b>52</b> | <b>JUST DON'T WANT TO BE LONELY</b><br>Freddie McGregor              | <b>Genesta (1) (11) (24)</b>                       |

- |           |   |  |
|-----------|---|--|
| <b>22</b> | <b>VICTIM OF LOVE</b><br>Erasure              | <b>Male (1) (10) (16) (6)</b>                  |
| <b>23</b> | <b>SWEET SIXTEEN</b><br>Billy Idol            | <b>Chrysalis (1) (10) (11) (10)</b>            |
| <b>24</b> | <b>LOOKING FOR A NEW LOVE</b><br>Joey Vaday   | <b>MCA (1) (11) (17) (7)</b>                   |
| <b>25</b> | <b>IT'S NOT UNUSUAL</b><br>Tom Jones          | <b>Decca (1) (10) (11) (12) (10)</b>           |
| <b>26</b> | <b>SWEETEST SMILE</b><br>Black                | <b>ARM (1) (11) (14) (18)</b>                  |
| <b>27</b> | <b>DON'T DREAM IT'S OVER</b><br>Crowded House | <b>Capitol (1) (11) (12) (13) (18)</b>         |
| <b>28</b> | <b>ALONE</b><br>Heart                         | <b>Capitol (1) (12) (13) (14) (18)</b>         |
| <b>29</b> | <b>GOODYE STRANGER</b><br>Fogel & Shilite     | <b>Polylux (1) (10) (11) (16) (17)</b>         |
| <b>30</b> | <b>JACK MIX II/III</b><br>Mirage              | <b>Decca (1) (10) (11) (12) (13) (17) (22)</b> |
| <b>31</b> | <b>SCALES OF JUSTICE</b><br>Living In A Box   | <b>Chrysalis (1) (10) (11) (2)</b>             |
| <b>32</b> | <b>THROWING IT ALL AWAY</b><br>Genesis        | <b>Virgin (1) (10) (11) (12) (17)</b>          |
| <b>33</b> | <b>TIME WILL CRAWL</b><br>David Bowie         | <b>EMI America (1) (12) (14) (27)</b>          |

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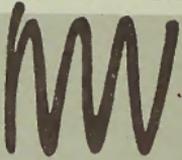
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## MUSIC WEEK



22	VICTIM OF LOVE	Max (17)MUTE 61
23	SWEET SIXTEEN	Billy Idol
24	LOOKING FOR A NEW LOVE	Chrysalis (DOLBY) 10
25	IT'S NOT UNUSUAL	MCA/MCA(T) 1107
26	SWEETEST SMILE	Decca (London) FX 102
27	DON'T DREAM IT'S OVER	AAJ-AMITY 194
28	ALONE	Capitol (17)CA 438
29	GOODBYE STRANGER	Capitol (17)CA 448
30	JACK MIX II/III	Polygram/POP/PE 845
31	SCALES OF JUSTICE	Dubai/Panini (DFF) R 2022
32	THROWING IT ALL AWAY	Chrysalis (LBY) 2
33	TIME WILL CRAWL	Virgin (GENS) 129
		EMI America (17)EA 237

the **Art of Noise** new single **DRAGNET**

CHRYSLIS

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 CASSETTE SINGLE  
 ZWOK 14

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## PEAN SUMMER



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## PEAN SUMMER

43	NO SLEEP TILL BROOKLYN	Del Jam (BAST) 11
	Beatnik Boys	
44	A LITTLE BOOGIE WOOGIE (IN THE BACK OF ...)	Del Jam (BAST) 11
	Shokin' Stevens	Exc. SHAK(T) 13
45	INDIANS	Island (17)IS 235
	Anthrax	
46	LUNA	AAJ-AMITY 129
	Suzanna Vega	
47	LABOUR OF LOVE	Chrysalis (LBY) 4
	Hier & Cry	
48	FAKE	Telex (65)RT 117 - (65)RL 4
	Alexander O'Neal	
49	I NEED A MAN/ENERGY'S EUROBEAT	Telex (65)RT 117 - (65)RL 4
	Man To Man	
50	SONGBIRD	Bola BOLO (17) 2
	Kenny G	
51	RIGHT NEXT DOOR (BECAUSE OF ME)	Atlantic (17)AT 18
	The Robert Cray Band	
52	JUST DON'T WANT TO BE LONELY	Mercury/Polygram (CAX) 129
	Freddie McGeoghegan	

# TOP 75 SINGLES

## MUSIC WEEK



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



- 53** SERIOUS  
Duran Duran  
Penthouse 697147 112 — ASD2446
- 54** RIGHT ON TRACK  
Breakfast Club  
MCA/MCA 11116
- 55** DON'T LOOK ANY FURTHER  
Dennis Edwards featuring Shedah Garrett  
Gony/HQ/11 124
- 56** MOTORTOWN  
The Kame Kame Gang  
Kildware/London SK 01 30

Compiled by Gallup for the BBC, Music Week and BBC, based on a sample of 150 record outlets.

<b>No1</b>	IT'S A SIN	Pat Sharp Boys	Telephone 1728 8158
<b>2</b>	STAR TREK'IN'	The Firm	Beak 1121 TREK 1
<b>3</b>	UNDER THE BOARDWALK	Brecca Willis	Mosson 78 1129 112 — 27 41250
<b>4</b>	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)	Asia	ASIA 85111
<b>5</b>	WISHING WELL	Terence Trent D'Arby	CKT TRENT 112
<b>6</b>	YOU'RE THE VOICE	John Farnham	Whitely/MCA PR 103112 — 27 41260
<b>7</b>	MISFIT	Caro	Mercury/Phonogram GAT 74
<b>8</b>	I WANT YOUR SEX RHYTHM 1	George Michael	Epel 103111
<b>9</b>	IS THIS LOVE	Whitesnake	EMI 1125240
<b>10</b>	MY PRETTY ONE	Chiff Richard	EMI 112768 4
<b>11</b>	WHEN SMOKEY SINGS	Alice	Mercury/Phonogram NIT 111
<b>12</b>	LET'S DANCE	Cher	Mercury 112 299
<b>13</b>	HOLD ME NOW	Johnny Logan	694 1001
<b>14</b>	NOTHING'S GONNA STOP ME NOW	Scanniffa Fox	See FOOT 15
<b>15</b>	NOTHING'S GONNA STOP US NOW	Starslip	Grant/MCA PR 103112 — 27 41258
<b>16</b>	ALWAYS	Atlantic Starr	Warner Bros/Warner WB 85511
<b>17</b>	THE LIVING DAYLIGHTS	A-ha	Mercury/Phonogram W 85211
<b>18</b>	COMIN' ON STRONG	Broken English	Mercury/Phonogram W 85211
<b>19</b>	PROMISED YOU A MIRACLE	Simple Minds	EMI 112581 5
<b>20</b>	IF I WAS YOUR GIRLFRIEND	Prince	See FOOT 15
<b>21</b>	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	U2	Virgin SM 110

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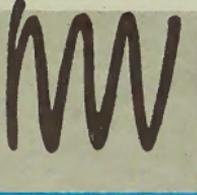
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- Record Producer/Engineer (Individual) 09
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## MUSIC WEEK



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**T W E L V E . I N C H**

- 1 **IT'S A SIN** The Chantays
- 2 **PUTS THE BOMB AWAY** The Four Seasons
- 3 **WISHING WELL** James Earl Ray/D.A. Roberts
- 4 **I WANT YOUR LOVE** The Supremes
- 5 **WISH YOU WERE HERE** Cilla Black
- 6 **WISH YOU WERE HERE** Cilla Black
- 7 **WISH YOU WERE HERE** Cilla Black
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- 59 **WISH YOU WERE HERE** Cilla Black
- 60 **WISH YOU WERE HERE** Cilla Black

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- 34 **IT'S TRICKY**  
Ruts/D.A.C.  
London LONU1137
- 35 **PLEASEUR PRINCIPLE REMIX (The Sheep Penitence Mix)**  
Jenny Holmwood  
Eurodisc/EMI U2U1284
- 36 **DIAMONDS**  
Herb Alpert  
Prestige/AM USA 17465
- 37 **LIFETIME LOVE**  
Joyce Sims  
London LONU1137
- 38 **HOOVERVILLE (And They Promised Us The World)**  
The Christians  
Island 1202126
- 39 **YOUR LOVEKEEPS LIFTING ME) HIGHER AND HIGHER**  
Jackie Wilson  
SWP 58M1210
- 40 **WISHING I WAS LUCKY**  
Wee Wee Wet  
The Precious Organisation/Photogram BEVEL1129
- 41 **CATCH**  
The Cure  
Fenson/Polystyle ICSU125
- 42 **SHATTERED DREAMS**  
Johnny Hates Jazz  
Vinga V994612
- 43 **NO SLEEP TILL BROOKLYN**  
Beastie Boys  
Del Jan BEAST111
- 44 **A LITTLE BOOGIE WOOGIE (IN THE BACK OF ...)**  
Shokan Stevens  
Eps SHAKY113
- 45 **INDIANS**  
Anthrax  
Island 1202126
- 46 **LUKA**  
Suzanne Vega  
A&M VEGAL129
- 47 **LABOUR OF LOVE**  
Hair & City  
Cres/Virgin VU14
- 48 **FAKE**  
Alexander O'Neal  
Telco 659871715-659814
- 49 **I NEED A MAN/MAN/ENERGY'S EUROBEAT**  
Man To Man  
Epic BOW15127
- 50 **SONGBIRD**  
Kenny G  
Arista B151118
- 51 **RIGHT NEXT DOOR (BECAUSE OF ME)**  
The Robert Cray Band  
Mercury/Phonogram CRYX1129
- 52 **JUST DON'T WANT TO BE LONELY**  
Freddie McGeer  
Gennep/DG1124

- 22 **VICTIM OF LOVE**  
Enroute  
Mink 121MUTL61
- 23 **SWEET SIXTEEN**  
Billy Idol  
Chrysalis/DOUJ 10
- 24 **LOOKING FOR A NEW LOVE**  
Joey Weisley  
MCA/MCA11107
- 25 **IT'S NOT UNUSUAL**  
Tom Jones  
Decca/London TEL 112
- 26 **SWEETEST SMILE**  
Black  
A&M AM113M
- 27 **DON'T DREAM IT'S OVER**  
Crowded House  
Capitol 1202148
- 28 **ALONE**  
Heart  
Capitol 1202148
- 29 **GOODBYE STRANGER**  
Patrizia Pravo  
Polygram POPPR185
- 30 **JACK MIX II/III**  
Allrange  
Debut/Pronis 6517R 222
- 31 **SAGES OF JUSTICE**  
Living in A Box  
Chrysalis 18911
- 32 **THROWING IT ALL AWAY**  
Genesis  
Virgin GEN1212
- 33 **TIME WILL CRAWL**  
David Bowie  
EMI America 12RAX27

the **Art** of Noise  
new single  
DRAGNET

CATALOGUE NUMBERS  
WOK 14 77  
WOKX 14 127  
CASSETTE SINGLE  
ZWOK 14

Chrysalis

**We've Got Tonight**

4 TRACK SINGLE  
AVAILABLE NOW

LM19

**ELKIE BROOKS**

## GENERAL

**BASIA: Time And Tide.** Portrait 4502631. The former Matt Bianco vocalist has been singing plaudits for her recent two west coast at Ronnie Scott's so it's good to report that her debut solo album is equally as stunning as her live show. *Time And Tide* is tailor-made for summer — Basia and former Matt Bianco colleague Danny White have come up with a selection of songs that have a lot of influences including salsa, samba and shades of bossa nova, but the overall effect is not too lightweight. **CW**

**SIPHO MABUSE: Siphon Mabuse.** Virgin W245. Producer: artist. The doors opened by Paul Simon now open for Siphon Mabuse, a local hero and big star in his hometown Soweto and an artist squarely to the pop end of the African spectrum. Occasionally too staid and sweet, but with moments of heartfelt inspiration. Could suffer from being too pop for the UK and too African for chart buyers though. **DVE**

## STOCK IT

**YELLO: One Second. Mercury — MERCH 100.** One Second is an eclectic extravaganza of engineered brilliance as expected from the masters of electro-pop. Yello. While multiple layers of drums and keyboards create a complex weave of sound, mysterious and surprising. Dieter Meier's vocals cut through as powerfully as ever — sometimes with even a touch of sweetness, as on *Call It Love*. Among an array of guesting vocalists are Shirley Bassey and Billy Mackenzie, but far from detracting from the individuality of Yello, they add to the completeness of what is a superb, though possibly slightly over-produced, album. **KH**

## STOCK IT

**LUTHER VANDROSS: Forever, For Always, For Love.** Epic EPC 25013. Five years have passed since this album came out in America, now went platinum, and now it gets a British release for the first time to coincide with Luther's seven Wembley Arena appearances in July and you have to observe that his blend of stylish soul hasn't changed much. This earlier instalment (the didn't make his UK album chart debut until '84) include *Bad Boy/Having A Party*, *Shine A Little My Baby* and the particularly tender title track. A sensible release, though: seven times 8,000 Arena fans wanting to catch up on Vandross history equals a lot of sales potential. **PS**

**THE LONG RYDERS: Two Fisted Tots.** Island LPs 9869. Producer: Ed Stasium. More than a year and a half since *Stole Of Your Heart*, their debut major label LP, this LA-based quartet seems to have improved its playing abilities, in particular with the excellent post-work of Steely Dan's *Carly*, but only about half the songs here seem to be in any way memorable. Some, like *Harriet Tubman's Gonna Carry Me Home*, are only notable because of the title, yet *For The Rest Of My Days*, with its strac-

cato riffing leading into an orchestral chorus, shows the group is capable of some originality. Vocally, there is little encouragement to follow the story lines, although shades of other Californian bands (Long Story Short's instrumental) occasionally suggests John Cipollina. A *Silch* in Time resembles Love's *Signed Dr. Wilson* keep this quite interesting. Neither a most piece nor a disaster. **JT**

**JENNIFER WARNES: Famous Blue Raincoat.** RCA PL90048. The voice that stood to attention alongside Joe Cocker on *Up Where We Belong* returns swaddled in seasonal rain wear clutching nine new recordings of Leonard Cohen songs. Avoiding the safety close of going for the more formal Cohens, she scores high on the taste and presentation claspometer, but falls down a step or two when trying to hold one's attention over two sides. This would appear to be a case of a successful career move, finding her a unified body of work rather than a gaggle of unrelated songs, but the next move must be to find a stronger identity of her own. Until then, this'll do. **DH**

**THE MISSION: The First Chapter.** Phonogram M15H 1. From when the Mission were more a casual idea than a serious crusade, this brings together a few older tracks — presumably of limited appeal — but tracks we acknowledge one of limited appeal. Not really for the fans, for those who enjoy the band's firm grip on rock's mythology. There's nothing here which will alter anybody's opinion of the band, right down to two versions of Neil Young's *Like A Hurricane* and it's all very much as expected, so bung it in the icebox and wait for the Eskimos to trundle in. **DH**

**VARIOUS ARTISTS: On The Dotted Line... (Here).** EMI EE 3530. When is an indie not an indie? When EMI releases a live recording of 12 of them. On *The Dotted Line* (such an apt title) contains the highlights of last year's ICA *Rock Week* — the one almost destroyed by dispute — when several bands withdrew because of EMI's plans to record the event. Con-



## STOCK IT

**THE KANE GANG: Miracle.** Mercury W245. Produced by Lon Don Records. Back after a long break, the Kang Gang edge even closer to heaven with a slicker and less inventive, maybe, but as the Motown single from this LP shows, bristling with hooks and high programs to please radio programmers and album aficionados alike. Long-time fans and put some heart into modern soul. Shades of Steely Dan in places... and spiced enough to prick up ears in high places on both sides of the Atlantic. Recommended. **DVE**



FELT: slow paced melancholic affair

quently, the final product is merely a selection of the remnants. As for the music, there are interesting cuts from the Jack Rubies, the Dave Howard Singers — whose allotted two tracks does indicate a lack of available material, the Brilliant Corners and We Free Kings. But that's about it, for the record of the event that could have been so much better. **GDC**

**NORWOOD: I Can't Let You Go.** MCA MCF 374. The number of emergent soul artists who sound just like a combination of all the ones who've gone before (Jeddy, Freddie et al) is a bit worrying, but this fella has the lyrics to make an individual mark even if he is named after a South London suburb. It's the usual collection of heart-rending and foot-stomping, respectable for a first time but in need of more original songs. **PS**

**PAUL JOHNSON: Paul Johnson.** CBS 450640 1. Britain's great black blues he may be, and Junior Giscombe's production certainly lets the flavour of Johnson's voice come flooding through, but as a first album this is no more than a stepping stone. When *When We're Calling and Half a World Away* (both deserved better as singles, but the covers of Every Kinda People and Heaven Is 10 Zillion Light Years into a top live UK anywhere) and the lasting memory is of a particularly annoying and affected vocal trill he pulls off on almost every song. Johnson's potentially a very exciting talent, but it's going to take a while longer to flower. **PS**

## INDIES

### STOCK IT

**AC TEMPLE: Songs Of Praise.** Rough Records FU 1. Distribution: Rough Trade and the Cartel. Debut mini-album from the first and the school of Sonic Youth) and group. Not an immediate groover but a definite cut classic from a band who could easily develop into a top live UK act and influential collection of stylists. Their youth and inexperience may inhibit initial huge unit juggling, but this is a great way to score the cat. **DEH**

**JOHN MARTYN: Live At Leeds.** Capophony SKC001. Distribution: Nine Mile/Cartel. At last, everybody who missed the opportunity of buying this mail-order-only oddity from 1976 gets the chance to buy it over the counter. And indeed they will. This is Martyn at his arguable best, the man, the guitar and the effects, plus symphonic drums and bass. His extraordinary talent forced greatest

when given the freedom to explore a theme, investigate a simple melody and build it into an explosion. He slurs and grunts through a music as beautiful as any has produced and only the very real temptation to sit down crossed-legged and talk about the meaning of life will prevent this from being recognised as the work of an artist at his pinnacle. **DH**

## STOCK IT

**VARIOUS: Young Popular & Sexy.** Factory FAC US 17. Distribution: Pinnacle/RT. An import that might have been born in the US, but certainly wasn't conceived there. This compilation does much to diminish the notion of a door factory sound — and, as the logo proclaims, label manstays New Order aren't even included here. As well as contributions from actual stars Durutti Column and AC/DC, Factory shows the A&R world how to get things right with impressive and overlooked tracks like *99 Mondays*, *The Railway Children* (indies no longer, they've signed to Virgin) and the greatly underrated *The Wake*. Also, *Milow*, *Kalina*, *Stanton Miranda*, *Stockholm Monsters* and *Shork Vegas* catch attention — though the ghostly anonymous *Scene* won't help. **DVE**

**VARIOUS ARTISTS: Zareh Leander's Greatest Hits.** Rouska CONCORD 18CD. Distribution: Red Rhino and the Cartel. *Weird* title but a stimulating CD release from independent artists. Zareh Rouska who learned their first cuts — culled from their brief history — onto this reasonably priced, and well presented, CD package. Stand-out tracks come from *Cassandra Complex*, who're pretty popular in Europe and about to take the US by storm with their odd brand of electro-punk, and *Of Sam*, whose Bowie-plays-hop dance music is highly recommended, plus the perky pop of *The Circle*. A recommended collection for techno, who've already got bored with *When I'm 64*. **DEH**

**EUGENE CHADBOURNE: Victim Of The Blues.** Fundamental SAIVE 18. Distribution: Red Rhino and the Cartel. Ex-Stockholm, and latter-day lover of the count-down sensation, Eugene Chadbourne turns in yet another new album. This one somewhat forestalls his Johnny Paycheck (except for a turned up John. In league with Evan Johns and The H Bombs, the style and sound is just as mad and dangerous as ever, the lyrics are still as cutting and the resemblance to Dylan with a red nose on an elastic band can't be denied. Good for your health. **DEH**

## STOCK IT

**MOVING HEARTS: The Storm.** Tara 3014. Distribution: the Cartel. Given an extra show and coinciding with a rare Heartbeat tour, this glorious instrumental LP has long been a Folk Roots charter and will suffer no harm from being made more available. Almost certainly for their native Ireland, they've travelled on from being an agit-prop collective featuring the very wonderful Christy Moore to prime exponents of traditional Irish music presented within the rock idiom. This has enormous appeal, a ready audience and now the extra push. Two years late, but who cares as long as it's actually there. **DH**

**BIF BANG POW: Oblivion.** Creation CRELP 020. Biff Bang Pow has suddenly been promoted from being a very occasional diversion for Creation boss Alan McGe. Now they are working overdrive, regularly playing live and releasing this, their second LP in less than six months. But while their level of activity has changed dramatically, their Sixties fixation remains the same. So too does the variable quality of their recordings: Oblivion's boat-orientated first side is much better than side two, which apart from *Baby Sister*, suggests they are releasing too much too quickly. **AB**

**FELT: Poem of the River.** Creation CRELP 017. Since signing to Creation, Felt's organ-led Dylan-Red-influenced delicacies have been coming faster than ever. This latest mini LP is a slow-paced melancholic affair sympathetically produced by Aloys Thompson of Red Crayola fame. None of the record's six songs really grab the attention, but they are a pleasant listen that will satisfy current Felt followers. **AB**



CRAZY LINE: singing on the Dotted Line (see General)

**THE YOUNG GODS: The Young Gods.** Product Inc 33PR0016. Distribution: Cartel. On the sleeve of *Envoys*, our first encounter with this trio of Swiss sonic architects, "the Young Gods" was carved in flesh, now they choose to have the words in rock. Both images are right at the very essence of their sound. The minimalist edifice they construct are cold, compelling and uniquely aggressive. On the ferociously clean and entirely unfeathered by any sense of doubt or humanity. Intimidating, but at the same time supremely glamorous, they almost alone, are not missing about and for that, itself, they are going to be important. **DVE**

**REVIEWED BY Andrew Beevers, Dave E Henderson, Duncan Holland, Kate Holmes, Gary Osborn, Clark Paul Sexton, John Tabler, Danny Van Emden, Chris White**

# SINGLES

Reviewed by Jerry Smith

**THE BODINES:** Skankin Queens 1000 Times (Pop BODIT) 2) Manchesters' answer to the Monkees (on acid) delivers a scintillating slice of summery, effervescent pop, whose jangly guitars and insistent hooks should surf up the charts!

## STOCK IT

**FLESH FOR LULU:** Postcards From Paradise (Beggars Banquet) 193 (T). More groovy summer fun with this excellent track from the Lulus' new Long Live The New Fresh LP, and its polished production should widen their exposure. Fizzled, fans will thrill to their versions of the Kinks' I'm Not Like Everybody Else and the Standells' Sometimes Good Guys Don't Wear White.

**THE B-52's:** Wig (Island) 12(BF2) 2) Wacky American funksters return with this typically wacky number, produced by Tony Mansfield, and taken from their forthcoming album, Bouncing Off The Satellites.

**THE FORTES ALL-NUDE REVUE:** Bedrock (Self Immolations/Some Bizzare WOMB Fan) 13H Clint Nra climbs back on board the bucking FORTES machine with this epic 29-minute EP and its sleazy, pumping life track. It has nothing to lose to your nerves!

## STOCK IT

**SALLY TIMMS & THE DRIFTING COWGIRLS:** This House Is A House Of Trouble (T.J.M.) 12(NOT 6) A superb version of this excellent and previously unrecorded Marc Almond number, with Marc questing on vocals as one half of this embittered household. Could be a surprise hit.

**SWING OUT POSITION:** Fooled By A Smile (Mercury/Phonogram) 193 (S) 12) Another stylish and well-polished track from their massive It's Better To Travel album, distinguished by Corrine Drewry's smooth voice, and yet another hit.

**J. M. SILK:** She's So Far Away (RCA BF 49713 (PT 49714)) Moving along everybody by surprise with the ground-breaking Jack Your Body, Steve Hurley and Keith Nunnally go for a strong, up-

tempo ballad from their new LP, Hold On To Your Dream.

**THE SYSTEM:** Don't Disturb This Groove (Atlantic A 9241(T)) A much under-rated over here, this is the title track from this excellent duo's latest LP, and it's currently heading for the US. Top 10 A moodily, loving ballad that deserves attention.

## STOCK IT

**JACK THE BEAR:** Skin And Bone (Backs NCH 113) From the home of The Bible comes another band with roots in the near legendary The Great Divide and similarly this is an impressive debut with its own evocative and unique sound. A band to watch.

**RAZORCUTS:** I Heard You The First Time (Flying Nun FNUK 9(T)) This bright, roller coaster pop number, all chiming guitars and lush Saxites feel, should boost the Razorcuts' already burgeoning reputation.

**JOHN HIATT:** Thank You Girl (Demon D 1050) The venerable Hiatt returns with this solid number, featuring by Cooder and Nick Lowe, as a preview to his new album, Bring The Family. Also, don't miss the excellent b-side duet with Loudon Wainwright on the classic My Girl.

**BASIA:** New Day For You (Parrot BASHIT) 2) Another slick single from this former Mott Bianco singer, written and produced with former colleague Danny White, but in many ways too smooth and polished to make much impression here.

**ROBBIE NEVIL:** Waf's It To Ya (Manhattan 12(MT 24)) Yet another irritatingly catchy and totally vacuous number taken from Nevil's debut album, C'est Le Vie. Sure to gain mass radio play.

## STOCK IT

**IN EMBRACE:** What's Got Into Me? (Glass GLAEP 106) This beguiling indie pop number is totally engaging with its warm, all-enveloping arrangement and deserves wider exposure than just the indie charts.

**THE SMALL TOWN ELEPHANTS:** Walking On Ice (Polydor POSPIK 873) This is a rather impressive and catchy song for a debut single, but it is sadly let down by the unimaginative arrangement and blatant Simple Minds sound-alike style.

**BIG BLACK:** Headache (Blast First BFFP 4(T)) Brain-crushing Americans deliver seven migraine-inducing numbers across a combined 7&1/2-inch, that even includes a manic version of The Wire golden aide, Heartbeat.

**THE CLEANERS FROM VENUS:** Living With Victoria Grey (Ammunition/Jangle 27(P)) A curious name for a curious, if catchy record that manages to conjure up sketches of the Move and Love in its whimsical folk-rock style.

**ROGER DALTRY:** Hearts of Fire (10 TEN(T) 147) Roger Daltry re-appears with another, typically breast-beating rock number, written by Russ Ballard and produced by Alan Shuckoff, but unlikely to set the charts alight.

**TOYAH:** Moonlight Dancing (EG/Virgin EGO(X) 35) A definite improvement on her version of Echo Beach, but this loping, atmospheric number is an odd choice for a single and will need plenty of airplay to succeed.

**COLLAGE:** Get In Touch With Me (Solar/MCA MCA(T) 1128) An old but excellent bubbling track from the recent Solar Compilation album that certainly deserves attention this time around especially for its smooth, soulful vocals.

**GEOFFREY MOORE:** Sleep With Me (Tonight) (Hit Or Miss/EMI 12(HOM 2) Roger Moore's son release his debut single and as a particularly mouthful ballad, it could only make it because of who he is, not on its own merit.

**HEART INDUSTRY:** Dreaming (1-5) Different Class HNC 1) As a result of a Music Management course, where the budding moguls set up their own label and discovered their own band, this is a highly accomplished single with a powerful and very promising band, the only minus point being sleeve, which is awful even for a low budget.



# SOS rescues lost soul

JOHN HOGARTY of Minder Music has joined forces with Keith Yerston and Brian Gibbon on Old Gold to launch of SOS Records, a label which will be devoted exclusively to dance, soul and funk music.

SOS will be distributed through PRT, and its Old Gold connection does not mean that it is to be an outlet for classics. In fact, the first product to be a live album by Fatback, most of whose publishing is already controlled by Minder.

The band's first-ever live recording, the LP is taken from one of their Hammersmith Odeon concerts in 1986, originally taped by BBC Radio London. Most of their hits and best-known tracks from the last decade or so are included in the set, including a version of the long-time (and still selling) Fatback "anthem", I Found Lovin'.

The release has been timed to coincide with Fatback's recent live dates in this country, which included Hammersmith Odeon gigs plus appearances in Birmingham, Peterborough and Gillingham (Kent), and a Channel Four TV Soul Soul spot.

Further SOS releases are still in the planning stages at the moment, but will include 12-inch singles as well as albums. Fogarty also hopes

# Dance AND DISCO

to be able to put out the next Fatback studio album on the label, which they expect to be contracted on (S) 289 7281.

# Cult grooves

BIRMINGHAM'S Kool Kat single has released a record which may well be unique as a 7-inch single whose 12-inch equivalent has so many tracks that it qualifies as an album under Gallup chart rules.

The 12-inch, bearing the overall title of 5100 Worth Of Original Rare Grooves For The Price Of A 12-inch single, has 11 tracks, all of them Detroit recordings from the Swintos for which huge demand has built up in Midlands and Northern "rare grooves" — featuring clubs, including circulation of rare acetates. Only two of the tracks have ever been on an official release anywhere in the world, so the cut following for this release is considerable.

The first track on the 12-inch (and A-side of the 7-inch) is Hurtin' by Eric & The Vikings, while also on the smaller format are My Baby Ain't No Playin' by Willie Willie and Tony Hester, and the Detroit Strings. Hurtin' is a song by a familiar pair of veteran black music names, Richard "Popcorn" Willie and Tony Hester, and the record in fact uses the same backing track as an earlier Northern Soul favourite, Sweet Darling by Jimmy "Soul" Clarke.

Kool Kat's new offering by Stewart Ames is the final track on the 7-inch. This along with his 12-inch featured Angelina, Angelina, are the only two promises in Birmingham. Other acts on the 12-inch include F. J. Barnos, the Buena Vistas, and Denise & The Devoations.

The distribution is by PRT and the 12-inch number is KOOL 15, with the 7-inch being on KOOL 5. Kool Kat Records is an (021) 643 6584.



THE BODINES: scintillating pop heads chartwads

# RADIO LONDON

A LIST		
1	ATLANTIC STAR: Always	Werner Brothers
2	KENNY C: Stayed In	Arise
3	KODIE CHIP: Rock On! (Pt. 1 & 2)	Bandwidth/Blues
4	LANNER A.C.O. (Dancing In The Night)	Spangola/W&M
5	FRANCE Mc GREGOR	German
6	PRINCE: If I Was Your Girlfriend	Arise
7	PRINCE & NEW POWER GENERATION: Love Symbol Two	Arise
8	PRINCE & NEW POWER GENERATION: Love Symbol One	Arise
9	PRINCE & NEW POWER GENERATION: Love Symbol Three	Arise
10	PRINCE & NEW POWER GENERATION: Love Symbol Four	Arise
11	PRINCE & NEW POWER GENERATION: Love Symbol Five	Arise
12	PRINCE & NEW POWER GENERATION: Love Symbol Six	Arise
13	PRINCE & NEW POWER GENERATION: Love Symbol Seven	Arise
14	PRINCE & NEW POWER GENERATION: Love Symbol Eight	Arise
15	PRINCE & NEW POWER GENERATION: Love Symbol Nine	Arise
16	PRINCE & NEW POWER GENERATION: Love Symbol Ten	Arise
17	PRINCE & NEW POWER GENERATION: Love Symbol Eleven	Arise
18	PRINCE & NEW POWER GENERATION: Love Symbol Twelve	Arise
19	PRINCE & NEW POWER GENERATION: Love Symbol Thirteen	Arise
20	PRINCE & NEW POWER GENERATION: Love Symbol Fourteen	Arise
21	PRINCE & NEW POWER GENERATION: Love Symbol Fifteen	Arise
22	PRINCE & NEW POWER GENERATION: Love Symbol Sixteen	Arise
23	PRINCE & NEW POWER GENERATION: Love Symbol Seventeen	Arise
24	PRINCE & NEW POWER GENERATION: Love Symbol Eighteen	Arise
25	PRINCE & NEW POWER GENERATION: Love Symbol Nineteen	Arise
26	PRINCE & NEW POWER GENERATION: Love Symbol Twenty	Arise
27	PRINCE & NEW POWER GENERATION: Love Symbol Twenty One	Arise
28	PRINCE & NEW POWER GENERATION: Love Symbol Twenty Two	Arise
29	PRINCE & NEW POWER GENERATION: Love Symbol Twenty Three	Arise
30	PRINCE & NEW POWER GENERATION: Love Symbol Twenty Four	Arise
31	PRINCE & NEW POWER GENERATION: Love Symbol Twenty Five	Arise
32	PRINCE & NEW POWER GENERATION: Love Symbol Twenty Six	Arise
33	PRINCE & NEW POWER GENERATION: Love Symbol Twenty Seven	Arise
34	PRINCE & NEW POWER GENERATION: Love Symbol Twenty Eight	Arise
35	PRINCE & NEW POWER GENERATION: Love Symbol Twenty Nine	Arise
36	PRINCE & NEW POWER GENERATION: Love Symbol Thirty	Arise
37	PRINCE & NEW POWER GENERATION: Love Symbol Thirty One	Arise
38	PRINCE & NEW POWER GENERATION: Love Symbol Thirty Two	Arise
39	PRINCE & NEW POWER GENERATION: Love Symbol Thirty Three	Arise
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43	PRINCE & NEW POWER GENERATION: Love Symbol Thirty Seven	Arise
44	PRINCE & NEW POWER GENERATION: Love Symbol Thirty Eight	Arise
45	PRINCE & NEW POWER GENERATION: Love Symbol Thirty Nine	Arise
46	PRINCE & NEW POWER GENERATION: Love Symbol Forty	Arise
47	PRINCE & NEW POWER GENERATION: Love Symbol Forty One	Arise
48	PRINCE & NEW POWER GENERATION: Love Symbol Forty Two	Arise
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54	PRINCE & NEW POWER GENERATION: Love Symbol Forty Eight	Arise
55	PRINCE & NEW POWER GENERATION: Love Symbol Forty Nine	Arise
56	PRINCE & NEW POWER GENERATION: Love Symbol Fifty	Arise
57	PRINCE & NEW POWER GENERATION: Love Symbol Fifty One	Arise
58	PRINCE & NEW POWER GENERATION: Love Symbol Fifty Two	Arise
59	PRINCE & NEW POWER GENERATION: Love Symbol Fifty Three	Arise
60	PRINCE & NEW POWER GENERATION: Love Symbol Fifty Four	Arise
61	PRINCE & NEW POWER GENERATION: Love Symbol Fifty Five	Arise
62	PRINCE & NEW POWER GENERATION: Love Symbol Fifty Six	Arise
63	PRINCE & NEW POWER GENERATION: Love Symbol Fifty Seven	Arise
64	PRINCE & NEW POWER GENERATION: Love Symbol Fifty Eight	Arise
65	PRINCE & NEW POWER GENERATION: Love Symbol Fifty Nine	Arise
66	PRINCE & NEW POWER GENERATION: Love Symbol Sixty	Arise
67	PRINCE & NEW POWER GENERATION: Love Symbol Sixty One	Arise
68	PRINCE & NEW POWER GENERATION: Love Symbol Sixty Two	Arise
69	PRINCE & NEW POWER GENERATION: Love Symbol Sixty Three	Arise
70	PRINCE & NEW POWER GENERATION: Love Symbol Sixty Four	Arise
71	PRINCE & NEW POWER GENERATION: Love Symbol Sixty Five	Arise
72	PRINCE & NEW POWER GENERATION: Love Symbol Sixty Six	Arise
73	PRINCE & NEW POWER GENERATION: Love Symbol Sixty Seven	Arise
74	PRINCE & NEW POWER GENERATION: Love Symbol Sixty Eight	Arise
75	PRINCE & NEW POWER GENERATION: Love Symbol Sixty Nine	Arise
76	PRINCE & NEW POWER GENERATION: Love Symbol Seventy	Arise
77	PRINCE & NEW POWER GENERATION: Love Symbol Seventy One	Arise
78	PRINCE & NEW POWER GENERATION: Love Symbol Seventy Two	Arise
79	PRINCE & NEW POWER GENERATION: Love Symbol Seventy Three	Arise
80	PRINCE & NEW POWER GENERATION: Love Symbol Seventy Four	Arise
81	PRINCE & NEW POWER GENERATION: Love Symbol Seventy Five	Arise
82	PRINCE & NEW POWER GENERATION: Love Symbol Seventy Six	Arise
83	PRINCE & NEW POWER GENERATION: Love Symbol Seventy Seven	Arise
84	PRINCE & NEW POWER GENERATION: Love Symbol Seventy Eight	Arise
85	PRINCE & NEW POWER GENERATION: Love Symbol Seventy Nine	Arise
86	PRINCE & NEW POWER GENERATION: Love Symbol Eighty	Arise
87	PRINCE & NEW POWER GENERATION: Love Symbol Eighty One	Arise
88	PRINCE & NEW POWER GENERATION: Love Symbol Eighty Two	Arise
89	PRINCE & NEW POWER GENERATION: Love Symbol Eighty Three	Arise
90	PRINCE & NEW POWER GENERATION: Love Symbol Eighty Four	Arise
91	PRINCE & NEW POWER GENERATION: Love Symbol Eighty Five	Arise
92	PRINCE & NEW POWER GENERATION: Love Symbol Eighty Six	Arise
93	PRINCE & NEW POWER GENERATION: Love Symbol Eighty Seven	Arise
94	PRINCE & NEW POWER GENERATION: Love Symbol Eighty Eight	Arise
95	PRINCE & NEW POWER GENERATION: Love Symbol Eighty Nine	Arise
96	PRINCE & NEW POWER GENERATION: Love Symbol Ninety	Arise
97	PRINCE & NEW POWER GENERATION: Love Symbol Ninety One	Arise
98	PRINCE & NEW POWER GENERATION: Love Symbol Ninety Two	Arise
99	PRINCE & NEW POWER GENERATION: Love Symbol Ninety Three	Arise
100	PRINCE & NEW POWER GENERATION: Love Symbol Ninety Four	Arise

As featured on the TONY BLACKBURN Show, Radio London 960-12 noon Monday-Friday (10.00A & 9 AM)

- 21** RUNNING IN THE FAMILY \* CD     Polygram PCH42  
Level 42
- 22** BAD ANIMALS CD     Capitol ESTV 2022
- 23** SIGN "O" THE TIMES CD     Polygram/Phonogram Brothers WK18  
Heard
- 24** WHITESNAKE 1987 CD     EMI BNC 5328  
Whitesnake
- 25** F.L.M. ● CD     Scepter 502  
Mad & Kim
- 26** SO... ● CD     Virgin 655  
Peter Gabriel
- 27** MEN AND WOMEN \* CD     WEA/WKES  
Simply Red
- 28** GRACELAND \*\*\*\* CD     Warner Brothers WK52  
Paul Simon
- 29** TRUE BLUE \*\*\*\*\* CD     Sire WK54  
Madonna
- 30** HIS FINEST COLLECTION CD     Tamla/PolyGram RW11  
Roger Whitfield
- 31** CONTROL \* CD     A&M A&M 5104  
Janet Jackson
- 32** ORIGINAL CAST 'PHANTOM OF THE OPERA' \* CD     Vinton — MCA/Commod, Sarah Brightman & Cast Polygram RW39  
Various
- 33** THE GREATEST HITS CD     Telstar STAB 2786  
Tom Jones
- 34** SILK AND STEEL \*\*\*\*\* CD     Tenor/CAIR 71100  
Five Star
- 35** THE FIRST CHAPTER     Mercury/Phonogram MSH 1  
The Mission
- 36** FOREVER, FOR ALWAYS, FOR LOVE     Epic/EPC 25013  
Luther Vandross
- 37** STRONG PERSUADER CD     Mercury/Phonogram MSH 9  
The Robert-Croley Band
- 38** RADIO K.A.O.S. CD     EMI KAO 51  
Rogers Waters
- 39** LIVING IN A BOX CD     Capricorn COL 194  
Living In A Box
- 40** BROTHERS IN ARMS \*\*\*\*\* CD     Virgin/Phonogram VEM 15  
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- 41** KISS ME KISS ME KISS ME ● CD     Federal FRH 13  
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# Music for the masses?

**EVERYONE SEEMS to have heard the term new age without necessarily knowing what it is. Johnny Black investigates the music's many facets and its commercial potential, while dispelling the myth that it's merely for the muesli set.**

"I suppose the first new age record was really Mike Oldfield's *Tubular Bells* back in 1973," suggests Frank Rodgers, marketing manager of Filmtrex Records, "but nobody realised it then because the name didn't exist."

Filmtrex was originally a music publisher, but it has found very little difficulty in having its *Colours* series of modern instrumental compositions accepted by a worldwide market. It's one of a growing number of small record labels which moved into the new age arena, largely unexplored by the majors, and found a huge untapped market.

Now there's a strong conviction, even among the majors, that new age is ripe for exploitation and mass market acceptance. Unfortunately there's an equally strong feeling that nobody knows exactly what it is.

Editions EG claims it's not new age. Jean-Michel Jarre claims he is. Coda Records says it's just a convenient marketing term. Windham Hill Records calls it meaningless.

There's no denying, however, that there now exists a large body of commercial music for musicians which tends to be packaged in stylish "art" sleeves, and is usually beautifully played and recorded.

In the absence of any better description, we'll call it new age.

## What is new age music?

The term covers a range of modern instrumental compositions which takes elements of jazz, folk, ethnic, classical, rock and avant garde techniques, and fuses them together into something new.

A rather more cynical sales assistant in London's Tower Records dismissed it as "music for the muesli set with a positive inisher in the corner who look at their Habitat 67 when they pay off the mortgage on their hi-fi."

Windham Hill's founder, Will Ackerman, naturally defends his product. "New age is a meaningless term. I think of this music as an expression of the heart, a very important emotional release. We strive for virtuosity, but not at the expense of expression."

Whatever Ackerman may think, his is the label most people identify with the term new age. Indeed, so many do, it's enough that customers in American record stores often ask for a "Windham Hill record", meaning a new age record, much as they would ask for Selloppote, meaning sticky tape.

New age is actually an umbrella term which can incorporate a number of other styles of music. Brian Eno's ambient music, John McLaughlin's systems music, much of the ECM label's avant garde jazz material, and even such oddities as the electronic realisations of classical music by Tomita or Walter Carlos, would be considered acceptable to many new age consumers.

Brian Eno, currently feted as the



NEW AGE incorporates Philip Glass's system music and Brian Eno's ambient meanderings.

producer of U2's mega-selling *Joshua Tree* album, is probably also the single most influential composer of modern instrumental music. He would not thank me for linking his name with the new age composers, although he shores not only much of their audience, but also their indignation at having their compositions described as "yuppie muzak".

One vital difference between muzak and new age, he would argue, lies in the fact that muzak is intended solely as undemanding background, and does not bear closer listening.

"I think of my music as creating a landscape with the listener inside it," declares Eno. "Or think of it as a forest. Seen from the air it is complex and interesting. If you land and look at one tree, it is complicated and interesting. One leaf, or even one molecule looked at through a microscope is endlessly fascinating. There's no level of which it stops being interesting."

## Where did it come from?

One can go back a long way to find the germ of the ideas that grew into new age music.

Way back in 1929, the revered classical conductor Leopold Stokowski predicted "It is only a few years before we shall have entirely new methods of tone production by electrical means... thus will begin a new era in music."

Almost 50 years passed before

the electronic music he predicted so clearly could be sold to the public in large numbers, in the shape of such albums as *Paeira* (1974) by Tangerine Dream. Like Oldfield's *Tubular Bells* it was a long, slowly unfolding, mesmerising work which seemed to owe as much to classical composition as it did to rock music.

Between them, those two albums paved the way for the notion that there might be a market for something that didn't obey the existing rules for successful music.

Not that those two were the first attempts. Brian Eno and Robert Fripp, Terry Riley, Tonto's Expanding Head Band, Beaver And Krause, Alan Silwell, David Axelrod and many others had been experimenting with modern instrumental compositions, but none had reached more than a cult audience.

In the wake of Oldfield and Tangerine Dream, however, there was increasing interest among young composers in exploring the possibilities of the new electronic instruments, and in creating longer instrumental works.

The audience was relentlessly long-haired and hippy, and the music was considered especially good for meditation and for falling asleep. To Robert Fripp has pointed out, rightly, that this is not an insult, because from the earliest times Celtic harpists were considered to have reached the peak of their art when they could make the listener

dance, cry and fall asleep.

Although it was primarily the electronic synthesiser which opened the way for this new burst of modern composition, it also resulted in a return to composing for traditional instruments by artists such as Japan's Seigen Ono, England's Simon Jeffes of Penguin Cafe Orchestra, and America's Philip Glass.

The reason why it is simple. The synthesiser enabled composers to create works of orchestral scope, using synthesised copies of string and horn sounds. Not surprisingly, this led to a re-awakening of interest in the original acoustic instruments which were being copied.

## Who are the major artists?

One is Jean-Michel Jarre, the French electronic keyboard maestro who last year performed an astonishing outdoor concert to almost two million Texans, and who has sold over 21 million albums to date.

The day after the Texas event, I asked if he was a new age musician. "I always felt I fitted that concept even before it was invented, but I also felt we are just at the beginning. I mean, what's the difference between an Elvis Presley concert and a Bruce Springsteen concert? It's still rock music, performed the same way, just different clothes. The technology now exists to create something quite diffe-

rent."

Apart from Jarre, the other elder statesman of new age is Vangelis, whose *Chariots Of Fire* theme was enormously successful. Hot on their heels come such unlikely stars as the Swiss electronic keyboard Andress "Don't call me new age" Vollenweider who has shifted four million albums in the US, and the Japanese mystic synthesizer player Kiara who can attract television audiences of 16m people.

Also, many pop musicians, in recent years, have included a certain amount of new age type music in their output. David Bowie; Peter Gabriel; guitarist Bill Nelson; Will Sargeant of Echo And The Bunnymen; David Sylvian, singer of the now defunct Japan; Yes keyboardist Rick Wakeman and Andy Summers of Police have all created instrumental works which can fall into the new age net.

## Who buys it?

The bulk of the audience is in a reasonably high income bracket. Yuppies, guppies and laffys, to be precise.

Yuppies, you know about. Guppies are ecologically aware yuppies (green + yuppie), while laffys are technologically aware families (mums and dads with home computers, CD players, videos etc).

A&M's Howard Barman defines them as "mostly between 25 and 44, professional people, with a better than average education." This lies in well with Will Ackerman's description of Windham Hill buyers as "the generation that grew up with The Beatles, but which the record companies forgot about as they grew older a sort of disenfranchised mainstream."

Based on response to questionnaires enclosed in album sleeves, Nick Stewart at Editions EG sees the buyers as "A little older, more sophisticated than pop buyers. Mostly male, they read *The Guardian*, *The Independent*, *The Listener*."

Similarly, Nick Austin of Coda has found himself able to identify the audience more clearly as a result of a recent series of 20 live concerts. "The surprise was that the audiences around the country included everything from spiky-haired 14 year olds to yuppies and mums and dads, but the majority were very much middle class, sales road, mass market type people."

Such a diverse audience, Austin confirms, can make marketing a major headache. "The record company you have to realise it's a minimum five year haul. You have to expect to lose money for three years at least."

On a more favourable note, response to recent market research carried out for Windham Hill in the US suggests that, having made an initial purchase, buyers become unusually loyal. In fact, "40 per cent of the sample owned more than 10 Windham Hill records, and a further 36 per cent had between five and nine," says Howard Barman.

Similar results have been obtained by Editions EG and Coda, and Nick Austin cites Incantation's album, *Pan Pipes Of The Andes*, as typical of the sales pattern that can be expected. "It came out in 1982, and we're still selling as many as we did six months after its release. It doesn't date, it goes on selling."

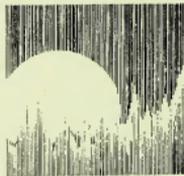
# WINDHAM HILL

In 1976, 60 people in the USA paid \$5 each to order an album that hadn't yet been recorded: Will Ackerman's debut on what was to become his own label - Windham Hill Records.

The objective and purpose of this artist-owned company was to release instrumental music, a hybrid of contemporary folk, jazz and classical styles.

The phenomenal success that the label now enjoys has spawned countless imitators of both its musical and graphic styles.

But this is a music that defies both imitation and categorisation. As literally millions of people in many different countries have found out, the music speaks eloquently for itself. That voice is now being heard by an ever-increasing number of people in the UK.



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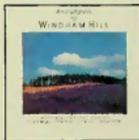
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**'New age is a meaningless term. I think of this music as an expression of the heart, a very important emotional release. We strive for virtuosity, but not at the expense of expression'**

► FROM PAGE 28

**Why do they buy it?**

People buy new age for a variety of reasons, but often they have a specific use for it. Brian Eno feels that "There's no reason why this sort of music shouldn't be used in the same way that people use lighting or furnishings to create an atmosphere in their living environment."

Nick Austin cites the timeless values of a "good tune, beautifully played" as the unifying factor among Coda buyers. At New World Cassettes, owner Colin Wilcox has no doubt that many buyers still use the music as an aid to relaxation or meditation.

New World Cassettes is an extraordinary venture, successfully marketing such tapes as Plant Music (described as a "deeply moving, mysterious and careful recording produced entirely by plants") alongside music tapes designed to enhance such activities as meditation, massage and even making love.

Berman acknowledges that "Probably some people even use Windham Hill in that way, but if the music had no meat of it, then it wouldn't keep selling the way it does." Echoing Nick Austin, he adds, "Windham Hill albums sell better now than they did when they were first released. If you look at the sales graph you'll see we haven't reached a toll-off point yet."

**How is it marketed?**

Windham Hill, again, provides the classic marketing pattern. "Compared to most record companies, a very small percentage of the marketing budget is spent on above the line advertising," says Berman. "When Windham Hill started out in 1976, the major financial effort went into making the sleeves look good, and getting the quality of recordings right."

Because it was difficult for such a small label to penetrate the major record retail outlets, Ackerman took a different route. Reasoning that his potential customers would frequent the same sort of places that he did, he sold his records through bookstores, health food shops, and similarly unconventional outlets.

Sales built slowly by word of mouth. There was initially no radio play to speak of, but gradually a few jazz and college stations began to pick up on Windham Hill. Audience response was unusually



TANGERINE DREAM, their album *Phaedra* revealed how popular mesmerizing, electronic music could be.

high, and sales built to a point where Ackerman was able to put the product into major chains such as Tower Records.

Last year, Windham Hill sold five million albums worldwide, and turnover was said to be in the region of \$20m. Not bad for an outfit which started when Ackerman was advanced \$5 each by 60 friends to finance his first album.

Launching the label in the UK, obviously the same techniques could not apply. "The label was some way down the road, so the grassroots approach was inappropriate. Besides, the social demographics that applied in America don't apply here," says Berman. "This kind of music needs a subtler approach than most, because the buyers are sophisticated people. If they feel they're being heavily sold to, they'll back off. They're not traditional record buyers, so we have to find ways to entice them into the shops."

New World Cassettes, however, has successfully launched itself in the UK using almost identical strategies to early Windham Hill. "You'll find our stuff in bookstores, especially those with a philosophical bent, and wholefood shops," says Colin Wilcox. "We also frequent annual events like The Festival Of Mind And Body, where our artists play live, and we find that results in significant sales."

Indeed, New World material does not, as yet, turn up in record shops at all, but Wilcox still manages up to 10,000 sales per album through a combination of unorthodox outlets and mail order.

At first, radio was a blind spot for new age, but the introduction of the Capital FM weekend slot, with its emphasis on CD quality, changed things in London, while

Jahny Walker's revived Radio One show has also started to pick up on new age material. Regionally, Mark Radcliffe at Piccadilly is typical of a number of jocks who are prepared to take a chance on expanding the format to include some new age material.

"In Canada," says Nick Austin, "Sunday has developed into new age day on the radio, and I wouldn't be surprised to see something like that happening here."

One delightful theory holds that A&M cunningly simulated a word of mouth campaign by paying London cabbies to play Windham Hill records to their fares. If asked about the music, they had leaflets and catalogues conveniently to hand. Sadly, according to Berman, it's no more than a myth. "One cabbie started playing it off his own bat, then rang us up to ask for leaflets because so many people asked about it and he was bored trying to explain it to them. We supplied catalogues and, as far as I know, he still uses them."

An essential marketing plug, common to almost all new age labels, is the use of generic sleeve designs to establish label identity and re-inforce customer loyalty. Windham Hill and Coda go for plain borders with a central land-

scape shot, topped and tailed with the name of the artist and album title. Editions EG currently seems to prefer abstracts by artist Russell Mills, while New World Cassettes employs a team of six artists to whip up covers which complement the themes of the music.

Nick Austin explains the philosophy thus. "Look at Mills and Boon in the book world. They sell millions of books, all of which have virtually identical covers. I won't have any marketing man tell me I can't sell my stuff because all the covers look alike. The fans can tell the difference even if the marketing man can't."

**How do you sell it?**

"It is essential that dealers make full use of point-of-sale material," argues Berman. "They also shouldn't expect instant returns, because what we have here is a catalogue which will sell slowly but surely over a period of years, rather than a pop record with a quick sale which then drops away completely."

As Nick Austin points out, "If you're a small specialist shop dealing in rockabilly or reggae then new age won't suit you, but if your customers are more in the Dire

Straits-Springsteen mainstream rock area, then this is for you. In many ways, Dire Straits is a new age act with vocals... beautifully played and recorded, inoffensive, sells well on CD."

He further suggests that a cautious dealer would do well to start with a few compilations and, if those go well, branch out into the individual acts.

**'Dire Straits is a new age act with vocals... beautifully played and recorded, inoffensive, sells well on CD'**

In-store play too is picked out as a key way to sell new age. Tower Records in the US was vital to the mass-market launch of Windham Hill, via in-store play. According to Austin, "They felt it created the right atmosphere for selling records generally, because a soul fan might be put off by hearing heavy metal and vice versa, but new age sits in the middle, appealing to everybody to some extent. Then, to their surprise, people started asking if they could buy the music that was playing."

Everyone I spoke to was convinced that CD is the perfect medium for new age. CBS acknowledged that its campaign for Andreas Vollenweider is aimed mainly at the CD buyer, while Coda and Editions EG confirmed that CD sales often outstrip vinyl. In Windham Hill's case, although CD and vinyl sales currently run almost parallel, Berman feels that "the ultimate emphasis is moving towards CD."

Even New World Cassettes has made the move to CD. "We decided to skip vinyl entirely," admits Wilcox, "and our first batch of CDs should be available in regular record shops by the end of August, although I won't be abandoning my normal outlets."

**What kind of sales can be expected?**

The music number at the moment seems to be 10,000 per album per year in the UK, although Nick Austin claims to have sold over 3,000 each in the major territories (UK, Germany, Canada, Australia, Japan) plus 500,000 in the remainder of the 40 territories in which his material is released. "It won't happen in a month," he stresses. "It can take a year to two years, but after that we're talking about a steady selling catalogue."

Editions EG's recent *Angels In The Architecture* budget price sampler, has already sold 20,000 copies in the UK, alone with a 60 per cent drop towards CD.

On the international front, it's worth repeating that Jean-Michel Jarre has sold over 21m albums, Andreas Vollenweider has sold over 4m albums worldwide, and pianist George Winston has sold over 3.5m albums for Windham Hill.

**'I think of my music as creating a landscape with the listener inside it, or think of it as a forest. Seen from the air it is complex and interesting'**



EX JAPAN vocalist David Sylvian falls into a new age niche.

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NAGE 9 (830 509-1/4/2)

Anyone who lives in the country knows the special relationship between the earth and the sky. Most pronounced between dawn and dusk, the union of the two can sometimes be seen but never touched. Eddie Hardin, keyboard-player with the Spencer Davis Group, plays solo piano and captures the emotions of these special moments.



NAGE 2 (830 502-1/4/2)

Hailed by the Americans as "the creative genius who produced 'Tubular Bells'", Tom Newman undertakes a moody but enthralling musical journey through the swamp lands of the Everglades and Mississippi delta, capturing the spirit of the ancient and powerful magic ever present in this unique corner of our planet. Describing it, "New Musical Express" said: "American, Indian, country, blues, Inca, and reggae all make an appearance with the aid of steel guitar, harmonica, Jew's harp, flute and sparse percussion which, at the very best, achieves the kind of atmosphere magic that Ry Cooder wove on his soundtrack of 'Paris Texas'."



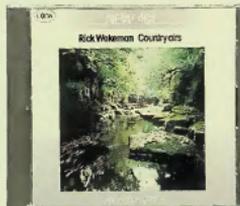
NAGE 4 (830 504-1/4/2)

"Songs Without Words" has been called "perfect dinner-party music" and was described by "New Musical Express" as "a series of piano solos which appear to draw most of their influence from Keith Jarrett with a dash of Ravel and Chopin tossed in to taste." That's the sort of party we don't mind being associated with - a must for all New Age collections.



NAGE 1 (830 501-1/4/2)

The first New Age album to be issued by Coda in the U.K. reached number three in the U.K. New Age chart. John Themis plays acoustic and electric guitars in a unique style that makes this one of Coda's best catalogue albums. Moody but consistently melodic, it appeals to those looking for music to relax but still occupy the mind.



NAGE 10 (830 510-1/4/2)

The first Coda record to reach number one in the British New Age chart. It was born out of the idea to record a piano interpretation of a walk in the country. Expressing emotion through the use of a keyboard alone, this is the essence of what has captured the New Age heart in America: peace - in mind and soul. What more can we say? The chart position speaks for itself.

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## NEW AGE



NAGE 7

(830 507-1/4/2)

New Age music expert Trevor Dann – a much respected producer of the BBC television show "Old Grey Whistle Test," called New Age music "very serious" in an article for the "Sunday Telegraph" when few knew or could grasp the concept. "Aspects" is like all Tom Newman's work – for the serious-minded New-Ager. Each track was written to portray the mood and detail of a famous painting – now compiled as a video series of which the first ten are available on video cassette.



NAGE 5

(830 505-1/4/2)

"Standing Stones," a compilation of tracks taken from the first New Age albums released on the Coda Landscape label, reached number one in the British New Age chart in October 1986. A standing stone can be viewed alone and although alone it will weather the centuries without effort or intimidation. Yet it may be viewed with others, which in their turn add to the timeless mysteries.



NAGE 6

(830 506-1/4/2)

Stephen Caudel plays acoustic and electric guitar to his own mammoth orchestral score, recording more than 70 instruments himself over many months. Describing this album "IraX" magazine said: "Constantly changing pace and atmosphere, the LP has the potential to become a cult album in the vein of 'Tubular Bells' – by coincidence engineered and produced by Tom Newman who engineered and produced, 'Wine Dark Sea.'" In Stephen's own words, this is "the story of man's efforts to discover his own destiny."



NAGE 3

(830 503-1/4/2)

New Age music never promised to be all things to all men. However one thing is certain – the ability to interpret and perform will always be appreciated. Tim Cross interprets and performs nine favourite classical pieces playing all the instruments himself, using modern multi-tracking studio techniques on synthesizer. Designed for those who like good classical music but who also live in the modern world.



NAGE 8

(830 508-1/4/2)

One of the most exciting and innovative Coda albums to date. The concept: to record an album without instruments or musicians, using just the sounds generated by the human voice, capturing the essence of spring, summer, autumn, and winter. This is a modern album using digital sampling techniques and featuring tracks used in the BBC TV series "Doomsday." Mind-stretching – yet in parts ethereal.

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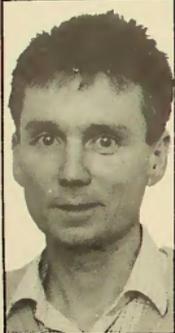
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**Where to next?**

Not surprisingly, given the sales that some new age artists have attained, the major labels are finally trying to align themselves with the new labels or else pick up new age composers of their own. Japan's Kiara recently signed a major deal with WEA while New York's Private Music is being courted by RCA.

CBS has an album by Japan's Ryuichi Sakamoto due in September, and Capitol Records has a batch of four new age albums licensed from America ready to roll out this summer.

Virgin, as well as continuing to



COLIN WILCOX: new age sales climbing.

distribute Editions EG, will shortly launch its own Venture label, with material from Hans Joachim Roedelius among others. Naturally, label manager Declan Coglan denies that Venture has anything to do with new age, although he concedes that new age buyers might find it interesting. However, that the album sleeves will be of generic design, and feels that CD will be an important market.

Proof, if any were needed, that everything changes but everything else stays the same.

**'When Windham Hill started out in 1976, the major financial effort went into making the sleeves look good, and getting the quality of recording right'**

# The US: instrumental in pioneering new age

**JIM BESSMAN explains where new age has yet to go in the country that coined the term**

**L**EADING PURVEYORS of new age music, who typically cringe at being lumped under the rubric, see the genre verging on a major breakthrough.

To begin with, they cite a stylistic expansion beyond the meditative and frequently solo acoustic aspects generally ascribed to new age, to include electronic and ensemble playing as well as an internationally influenced instrumental sound. At the same time, established new age labels are seen not only as diversifying into these new areas, but developing marketing strategies focusing on specific artists as opposed to generic label identities.

Meanwhile, the recent and immensely successful shift in format and name from Los Angeles album-oriented rock station KMET-FM to new age station KTWV-FM/The Wave is regarded as arguing an "explosive" period in growth and acceptance of what has thus far been a rather marginal music category. But just as the major labels have entered the new age marketplace, some established manufacturers perceive a glut of inferior product, causing confusion to both retailer and consumer and portending an eventual retrenchment comparable to that which

marked the disco era.

"What all agree on, however, is that the "new age" label, whether they like it or not, has made it possible for the record industry to get a handle on contemporary instrumental music.

"Nobody likes the term because it connotes the creation of music for holistic healing or spirituality, meditation or environmental ends, instead of an artist creating music as an end in and of itself," says Steve Backer, the series director of the RCA Novus labels and executive producer of its recently reactivated Bluebird jazz line. "It's just the music industry's normal need for categorizing."

Even so, Wesley Van Linda, vice president of the Narada new age labels and Mucis Design independent distributorship specializing in new age, credits the application with establishing the genre as an identifiable music format.

"Now there are new age bins everywhere, so people who are trying to change it are shooting themselves in the foot," he says. "Besides, you don't define it by the style of music or the perception of where it comes from but by where it seems to be going."

For Denny Somach, president of Cinema Records, a custom label of Capitol in the US, and EMI elsewhere which launched here on June 23 with ex-Camel keyboardist Pete Bardens' Seen On Earth and Moody Blues' keyboardist Patrick Moraz' Human Interface albums, "new progressive" better describes the direction in which Cinema, at least, is tak-

ing new age.

"It's not really new age because it's rooted in the English progressive/art rock movement of the late Sixties and early Seventies," says Somach, whose roster also includes Tony Kaye, Michael Hoening, and Amin Bhatia. These artists and forthcoming signings, he adds, embody the "next level of new age," one targeted toward the 25-35 demographic which grew up on the post-"Sergeant Pepper" sounds of Genesis, Pink Floyd, Yes, ELP, and the like.

Similarly, Private Music's president Ran Goldstein points to his label's ultra-modern look and its "rock base" of artists including Patrick O'Hearn, Eddie Jobson, Leo Kottke, and Carlos Klamor as "widening the scope" of new age.

"You need records with artists and personalities and music that is rhythmic and melodic to a degree," says Goldstein. "What we have called 'new age,' while it won't go away, it will have a more limited audience, settling into something in the manner of say, mainstream jazz."

Clearly, new age music has developed to a point well beyond its origin as a "narrow area of music and small cadre of performers," to use the words of Sam Sutherland, vice president, managing director of Windham Hill Records. In those days, he notes, Windham Hill sold mainly to the small mom-and-pop boutique businesses, health food stores, and other non-traditional record retail outlets where the people who liked its

"gentler stream of instrumental music" liked to shop. He observes that even two years ago, his label was the only company with a "substantial" new age reputation and distribution; now, however, "there's a host of distributed labels, production deals, and major label signings, which tells you that something is happening with this music."

RCA's Backer sees the current state of new age music as being big enough to break down into three distinct levels of commercial success, topped by the "superstar, seven-figure artists" George Winston and Andreas Vollenweider. Below them are the "six-figure stars" like Liz Storer, Alex De Grassi, Shadowfax, Mark Isham, and Michael Hedges. Finally, there are numerous new age artists selling in the five figures.

Of greater significance to Backer, however, is what he sees as the stylistic expansion in new age that, as has been seen at Cinema and Private, is now starting to take place. At RCA, Backer is taking a broadly defined, "three-tiered approach" to the music, releasing new jazz recordings through the Novus Red line, classic jazz through the reactivated Bluebird label, and "contemporary instrumental recordings" via Novus Blue.

This third category, he says, is "very diverse and eclectic" and consists of new age, "cross-cultural music," crossover jazz, and classical.

"Philosophically, we're trying to knock down the bar-

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RICK WAKEMAN: a pop musician whose instrumental works fall in the new age category.



Jean Michel Jarre: using technology to create something different.

# THE NEW and THE AGELESS

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## ► FROM PAGE 34

riers between contemporary instrumental music," Backer continues. "I already see this happening on the street level, with a lot of crossover records and fusion records — using 'fusion' in the truest sense of the word. It's getting to the point where all sorts of cultural effects are being incorporated into what you might call 'world music,' and I want to be in the forefront in documenting what's happening on the recording level."

While such internationalism has surfaced in new age records showing heavy Eastern music influence, Windham Hill's Sutherland, noting a forthcoming electronic synthesis of modern and ethnic South American music by Bernardo Rubajo of Argentina and Cesar Hernandez of Mexico as one example, points to Windham Hill's increasing involvement in "internationally flavoured modern instrumental music."

"We've been seen as basically guitar and piano records, solo artist in particular," says

**'We've been seen as basically guitar and piano records, solo artist in particular, but this year we'll release as many electronic projects as albums of any other school'**

Sutherland, "but this year we'll release as many electronic projects as albums of any other school."

Narada's Van Linda similarly notes that its new MCA-distributed Narada Equinox label is broadening the boundaries of new age. "It's more pop, rhythmic, and ensemble in nature, more like Vollenweider," she says. "It's more performance-artist-oriented than solo acoustic."

Such diversification, both feel, is a natural progression for new age labels as roster artists step out more into their own as individuals and performers.

"While it's important to have a strong label identity, it's also important to have a strong artist identity," says Van Linda. Now artists want to break out individually, especially with the potential of reaching a wider market through increased distribution with major labels. But the only way to do this is by working the artist."

Goldstein agrees that it's time for new age labels to start



VANGELIS IS considered one of the elder statesmen of the genre.

breaking artists, and says that Private Music is beginning to use pop record promotional techniques aimed at doing so. "Because of album radio response to Forever The Optimist from Patrick O'Hearn's Between Two Worlds album, we've released our first seven-inch single to A/C and Top 40 and have three independents working it," he says. "We've also issued a personality poster of him instead of just an album cover poster, since the idea is to develop the artist."

"We're doing the same thing for Carlos Alomar, since it's also important for him to have an identity. We've stickered his album to note that he's Bowie's guitarist and music director, and have released *Insonic* as our first commercial 12-inch."

Lucia Hwang's second album for the label, continues Goldstein, will be the first release to feature a photo of the artist on the cover. "We're handling a lot of things here the way we would if they were pop artists."

At Gramavision Records, where label head Jonathan Rose says that the four new age-type artists on his roster — Kitaro, Steven Halpern, Terry Riley, and La Monte Young — sell some 300,000 combined units annually, each is merchandised and marketed individually, with Kitaro getting a poster and discount scheme, Halpern an in-store dump bin, and Young a special display featuring prominent quotes lauding his new five-record set *The Well-Tuned Piano*.

Such promotional tactics are needed to stem what is widely perceived to be a glut of new age product causing utter confusion for consumer and retailer alike.

"Now everyone has picked up on new age and is pushing it out there," says Van Linda. "But a lot of record people without proper background or understanding have jumped on the bandwagon, leading to confusion in the marketplace. And so many retailers are pop



MIKE OLDFIELD: the man who started it all

**'We see new age as part of a larger instrumental music that's now coming into its own, with the success of Kenny G being not that far removed from George Winston'**

or rock-oriented, since the Top 200 is their bread and butter. They merchandise to that younger demo and when they get new age, the kids working in the stores neither like it nor understand the market for it and miss sales.

"So we still sell to a lot of bookstores in the US and Europe. And if record retailers

continue to market to the shrinking baby boomer generation and don't take genres like new age much more seriously when the baby boomers still make up over half the market, sales to bookstores will jump because the bookstore buyer is in the baby boom bracket and doesn't like the abusive environment of the record store."

Gramavision's Rose sees a surfeit of inferior new age releases threatening to "destroy the market" for quality product. "I would just hope that record companies have the discipline to find the deepest and best music, and that retailers in turn have the discipline not to buy all junk but music that matters. Otherwise there will ultimately be a great fallout, because retailers and consumers will be overwhelmed and give up in disgust."

Windham Hill's Sutherland also cautions against the "boom and bust cycle" which so often accompanies newly popular music styles.

"It's in danger of being just a fad," he says, adding that

"since new age started to generate dollars suddenly everyone has crowded into the market with lowest common denominator standards in trying to achieve pop success." Likening the situation to earlier ones faced by fusion, country, and disco, he wonders whether new age shouldn't follow disco's lead.

"The people who really liked it declared it dead, jettisoned the name, and took it back to the street," he says. "Now it's stronger than ever, and dance music is big on the radio everywhere."

Not coincidentally, radio is regarded by Sutherland and others as being the key factor in the future of new age. Lead-

**'Since new age started to generate dollars, suddenly everyone has crowded into the market with lowest common denominator standards in trying to achieve pop success'**

ing the way is KTWV-FM/The Wave in Los Angeles, formerly the rock powerhouse KMET-FM before it switched in February to its innovative blend of soft rock, light jazz, and melodic new age and established itself as the market's third biggest station.

"This could have a real domino effect, with every major market in the country having a station with a new age or similarly mixed format playing 50 to 50 per cent instrumental music," says Van Linda. "Then there won't be such a glut at retail, because everyone will know what's going on."

Cinema's Somach predicts that the new age genre will "explode" with the proliferation of Wave-type formats which he feels will total as high as 40 by the end of the year. "As soon as radio kicks in, new age will be perceived the same as the San Francisco scene of the Sixties," he says.

Concludes Sutherland, "We see new age as part of a larger instrumental music that's now coming into its own, with the success of someone like Kenny G being that far removed from George Winston. For the last 30 years, the pop market has been swallowed whole by vocal records. We've forgotten that in the decades prior, various instrumental styles were more prevalent."

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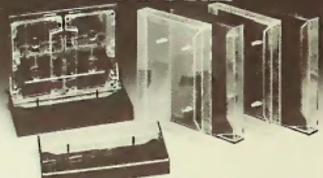
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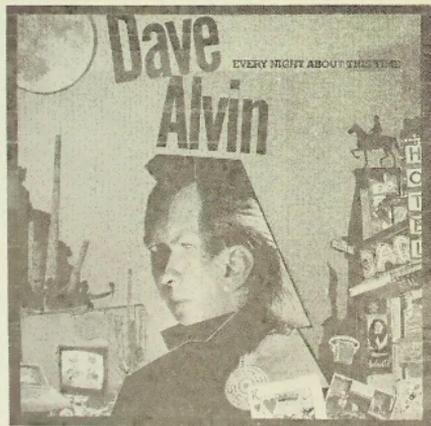


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# Women's

## D I A R Y

THE GALA dinner which concluded the WEA International worldwide managing directors meeting in Venice was inevitably an emotional one, following the resignation of chairman **Nesuhi Ertegun** after 16 years (story page 1). Held in the sumptuous Palazzo Pisani, it was an evening of warm tributes and some surprises for Ertegun. The surprises included the arrival of some mystery guests by gondola, all wearing traditional Venetian masks to hide their identities, which Ertegun had to guess. Among them were past or present colleagues of his WEA International days such as **Daniel Filipacchi** (France), **Bengt Fabricius** (Denmark) and **Abidin Dino** (Turkey), and a gentleman who confirmed Ertegun's suspicions as to whom he was by playing a couple of piano chords. He was **John Lewis**, pianist of the Modern Jazz Quartet who all attended to pay tribute to their old producer even though they had to depart promptly afterwards for a Carnegie Hall concert. Spice was added to the occasion by a loud altercation outside as other gondoliers loudly protested that the WEA craft were jamming the canal and expressed their feelings as ripely and unequivocally as their New York or London taxi-driving counterparts... An interesting and fairly logical progression can be seen in the activities of Virgin chief **Richard Branson**, ranging from anti-liter through balloons to cut-price condoms... Quote from a notorious music industry late payer: "I know you have to sue me occasionally but it serves to jog my memory".

MUSIC THERAPY's **Sybil Beresford-Peirce** was at her indefatigable best as always at the Silver Clef luncheon, and is one of the most eloquent advocates of the principle if you don't ask, you don't get. She explained that the Centre has now outgrown its present premises, is in urgent need of larger accommodation, and that a suitable site has been found and is available. The luncheon showed she's unlikely to be disappointed as well-heeled members of the music biz dug deep into their pockets for the auction prizes. Among the bidders was **Rocker's John Reid** who forked out £12,000 for an *Alla Romeo 33*, even though he can hardly have worn out the motor he bought at last year's event. **Tony Prince** will now be pristine for *Christine* after successfully offering £2,500 for a *pizzu*. **Damage Management's Ed Bicknell** paid £7,000 to write the *MW* Comment column for one week, and **Roger Waters** is now the owner of **Gerald Scarfe's** pen-and-ink signed drawing of the *Music Therapy* event *A Night At The Dogs* for £5,000... *Aristo* US president **Clive Davis** has signed a two-year film development deal with *Tri-Star Pictures* separate from his *Aristo* role. He's believed to be keen on a film vehicle for **Whitney Houston**, although *Aristo* will not automatically get the soundtrack album from this or any other project... *Cherry Red* says its CD of *A Distant Shore* by **Tracey Thorn** was recorded for just £138, and challenges anyone to beat that for CD recording economy.



**PAVEMENT ARTIST:** Whitney Houston gets close to the streets with this window display at the Virgin Megastore.



**TOKEN GESTURE:** Mercia Sound's Paul Robinson receives the Record Tokens' top breakfast DJ award from company general manager John Maw.



**UNCOMMON HONOUR:** David Risner, head of BBC home entertainment, stands with Leon Jones at the launch of the harpist's album *The Uncommon Harp*, in the House of Commons.



**BUY GEORGE:** Two young fans present copies of *Sold* to be signed by Boy George at HMV Oxford Circus.

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## Scenes at the Silver Clef...



**DAVID BOWIE** receives his Silver Clef award for outstanding achievements in British music from the Duchess of York.



**MASTER OF** ceremonies Dave Dee with an attentive audience which includes Roger Waters, Labi Siffre, Curt Smith, John Parr, Mike Reid, Errol Brown, the Duchess of York and Music Therapy chairman Andrew Miller



**CLUB OWNER** Peter Stringfellow and Theo Fennell holding the silver and gold model of Phil Collins' drum kit, made by Fennell and bought by Stringfellow for £14,000 in the charity auction.



**SARAH ROBERTSON**, daughter of rock industry insurance broker Willie, presents a bouquet to the guest of honour.



**TOWER RECORDS'** director of European operations Steve Smith and Music Therapy's Andrew Miller, anticipating that October's Record Retailers Day will considerably swell Music Therapy's funds.

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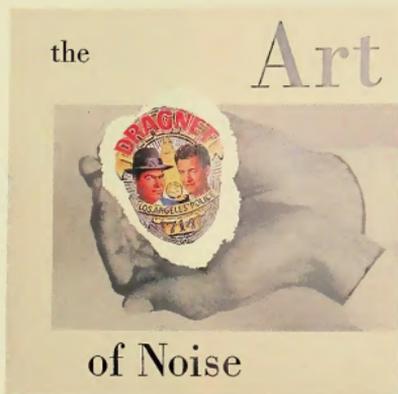
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## STUDIO WEEK

## Studio

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## Pro-audio professionals plead: 'hands off CD'

WHILE the music industry is rallying to the anti-DAT cause in order to protect the investment in CD and prevent high-grade home taping, some leading pro-audio names have reacted in horror to the prospect of compact discs being Copycoded.

The advocates of Copycode are described as "daff" and the scheme itself is dismissed as "a complete waste of time".

The Copycode system, devised by CBS, involves a small notch of sound taken from the upper-middle portion of the audible sound spectrum being removed intermittently from the master tape. A

chip incorporated into digital audio tape hardware would act as a Copycode scanner, switching off the recording function for periods of 25 seconds each time it traces the notch.

CBS, which is pressing ahead with plans to encode all CDs from the third quarter of the year, claims that "even professional studio listeners have been unable to detect the presence or absence of the Copycode notch in carefully-controlled listening tests".

At a recent London demonstration of the system this claim was backed up by eminent producer George Martin who, when ques-

## Windmill acquires Munro

THE DUBLIN based Windmill Lane Group has acquired a controlling interest in acoustic and studio design company Munro Associates and has formed Windmill Munro Design — a company offering a total design package for TV and

TO PAGE 3 ►

STUDIO WEEK will be at the APRS show in force, hosting a drinks party, launching a brand new award to recognise achievement by UK studios and spreading the good news about our circulation figures. Come and see us at Olympia on stand SB1.0. Come and see us also in New York at the New Music Seminar where we will be flying the flag.



RODGER BAIN hits the roof at CBS, central London.

## CBS attacks market on three fronts

CBS STUDIOS is to undergo an ambitious renovation programme in a bid to strengthen its position in the rock and pop arena.

A six-figure sum will be spent on the project, representing the largest single investment in the studio complex since it was opened nearly 15 years ago.

Studio manager Rodger Bain says: "These new developments will enable us to launch a concerted three-pronged attack on the UK pro-audio marketplace.

"We recognise that there are two distinct markets in the pop field and this new move will enable us to attack both of them aggressively."

The work includes re-building studio 3 which will be turned into a self-contained rock and pop studio occupying the whole of the third floor. It will have a large control room equipped with an automated computer-driven console and a

studio area capable of holding up to 50 musicians.

Studio 2 is being renovated and modernised, while studio one — already the largest in London — is being extended with extra acoustic booths. CBS is also investing in in-house digital multitrack facilities for studio 1.

The mastering and post-production facilities will also be expanded and a CD mastering room will be added.

Tim Bowen, CBS Records' senior director, administration and commercial operations, says: "This new programme of investment is designed to enable the studio to become an even stronger force in rock and pop recording."

Studio 3 is expected to be operational by the end of the year and the project, which gets underway immediately, should be completed by the start of 1988.

426

TO PAGE 3 ►

Cole launches new company, Windmill acquires Munro, CBS Studios limbers up.

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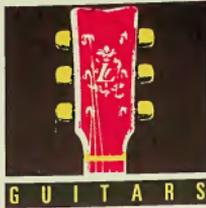
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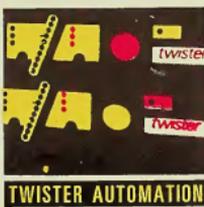
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## THE SYNTHESIZER COMPANY

## Cole launches TSC as 'hi-tech barrow boys'

SYCO'S FORMER sales director Jonathan Cole has launched his new company TSC — The Synthetiser Company — which aims to provide any piece of equipment anyone could ask for.

Cole says: "We see ourselves as the barrow boys of the hi-tech industry, with a product range covering all price ranges."

His new Hatton Street premises has three demonstration studios, including one set up as a permanent 24-track facility which he will occasionally let to clients testing TSC equipment on their own projects.

TSC has already installed a complete recording studio for Culture

Club's Jon Moss and delivered a couple of BMX 1400 monitors to producer Derek Bramble after arranging to have them specially made.

Cole's company has also gone into partnership with Rod Duggan of Total Systems, the studio design company so that clients can be offered a complete service.

Cole adds: "We offer a no-nonsense approach to purchasing synthesizers and recording equipment. TSC's expert team is at client's disposal 24 hours a day, providing a one-stop service with the facility to supply just about anything."

C27

## Munro

► FROM PAGE 1

video facilities.

Major Associates will continue to exist as a trading name with all acoustic/music studio projects being co-ordinated by WMD which will operate from 26 Soho Square — a building which already houses a number of independent and related companies covering everything from rock band management to film and video financing.

As a result of the merger, E/Vam has been made available for directors Andy Munro and Jim Butler to establish the Soho Square head office and to finance the marketing and development of the company. Munro's riverside premises in

Wapping is now being used to house the company's electro acoustic division headed up by Nick Whitaker, while the Westmill Group's £5m video set-up in Dublin will be used by WMD to lend video systems.

Explaining the reasons for the merger, Munro says: "We began designing TV and video facilities as a joint venture with Windmill Lane last year, but we soon realised the only way to expand in this area was to form a much bigger company because of the capital costs of the projects we were undertaking. In the audio field projects cost anything up to £1m, while in the video and TV field the costs were running from £5m to £10m and we needed a company structure which could cope with those sorts of figures."

C28

## Pro-audio

► FROM PAGE 1

messing about with all these meetings and just forget it.

"Apart from what it does to the sound quality — and despite what record companies think the average CD buyer is not a cloth-eared plab — the code is put on a chip which someone will eventually be able to find a way round."

Levine concedes that copyright should be protected but suggests: "The best way to do that is to make a blank R-DAT tape more expensive than CD so that whoever buys it has already paid for the privilege of taping their CD."

Ion Jones, head of pro-audio equipment distributor HBB which stocks CD equipment, says: "I think the leading people in the pro-audio industry should firmly reject this and make damn sure it never happens."

Confident that today's sophisticated consumer will be able to hear the difference Copycode makes, Jones adds: "When you consider all the care artists, producers and engineers take over the sound quality of their recordings, it makes CBS's proposals seem totally unbelievable."

"It certainly proves that some senior people in the pro-audio industry — and one in particular — are deaf. In fact the whole industry must be both deaf and deaf to allow this to happen. If we are going to start messing around with sound quality in this way, we may as well go back to wax cylinders."

Audio consultant Geoffrey Horn attended a Copycode demonstration and concludes: "From various documents and technical data we were led to believe the spoiler was inaudible."

In practice this was simply not the case. The music took on a hard, unattractive edge and made what was an expensive hi-fi system sound like a cheap one. I suppose this may not matter that much with some popular titles but it sounded catastrophic with classical music."

Another witness at the demonstration, classical producer Tony Faulkner, reckons that Copycode is "ill-conceived, sounds awful and frankly is a complete waste of time. Much of the efforts of producers and musicians alike to achieve excellence in the studio will be ruined by the spoiler."

The IFPI, the BPI in the UK and the RIAA in the US are continuing to press for mandatory inclusion of the Copycode system in DAT hardware on behalf of copyright holders.

● **THIEVES HAVE** stolen £30,000 worth of recording equipment from Sparrow Studios, Cambridge, after forcing their way into the control room with a crowbar.

Office manager Rachel Garvey says they ran off after finding engineer Patrick Scott asleep in an adjacent bedroom, but still managed to clear out the mike cupboard and most of his outboard gear. Any news on its whereabouts would be gratefully received.

## STUDIO WEEK

### Studio

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*Flutter and Dunderidge*

WOW: So Harman has bought Randy — alias *Turkey* — and is retaining the services of directors Andy Barzee and Ivor Taylor. And Alan Winstanley is less than happy with re-established Morgan Khan who has opened a studio with the same name. "It was bad enough when he started West Side Records," says a disgruntled Winstanley, "but the time we are taking sociologists' advice". Pete Townshend has been raising the profile of the unemployed by opening a studio for them in Liverpool. Its main use will be as an education facility... Brian Molloy, of Westland Studio, Dublin, reports plenty of work flooding into the Emerald Isle — "mainly thanks to U2" — and also Johnny Logan who recorded his Euro hit here, he says... Young John Rooke, of Stanley Productions, has finally made granddad status, but is still behaving like a schoolboy says his friends...

FLUTTER: APRS kicks off this month and *Studio Week* will be there supplying a few bevies on our stand during Thursday's lunch break. And we'll be announcing something really fantastic — so be there or be square... Talking about APRS, Tony has taken over the car park and turned it into part of his stand. Ironically, considering all the fuss made over the AES actually doing the same thing for its exhibitors... Soundcraft is pushing its Saturn to selected studios by letting them borrow a machine free for two weeks. "I'm convinced that once people try it they won't want to give it back," says company chairman Phil Dunderidge.

## THE SMOKE HOUSE

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## Automation system now in the Air

AIR STUDIOS has become the first European recording facility to install the George Massenburg moving fader automation system, fitting it to its custom Neve V-series console in studio three.

Massenburg came over from the US to make sure the installation went smoothly, working alongside his own engineer Mike Novich. Air's studio manager Malcolm Atkin says: "It only took a day to install and is now working very well indeed."

"On one level it is very simple because it only deals with faders and cuts in much the same way as the SSL and NECA systems do. But, methods of editing and fader control, are very sophisticated."

The automation system is configured for 48 channels faders, two mix faders and six group master faders. In addition there is a simple set of controls in the centre of the console and full keyboard and monitor for more complex procedures.

The system incorporates Massenburg's own design of moving fader which features a very fast motor capable of fullscale in 1/20 sec with 10 but resolution giving greatly improved accuracy. The system is designed to be user friendly.

Studio three at Air has recently been revamped and enlarged with an overdub booth/TV lounge added as well. **420**



MASSENBURG demonstrating his system to George Martin at Air.

## Designs on studios

TWO FORMER members of the Munro Associates team, Bob D'Arcy and Hugh Flynn, have set up a new venture Recording Architecture to plan, design and project manage the building of recording studios.

The company, currently operating from premises in Greenwich Market, has already lined up a number of projects including working with Munro Associates on phase two of Great Linford Manor studios. This will involve a live studio and control room with seating for up to 200 people.

Explaining why he and Flynn decided to go it alone, D'Arcy says: "There is no animosity between Munro's and Recording Architecture — in fact we will be working together on future projects, for example Great Linford."

D'Arcy adds the new company will not restrict itself to designing recording studios. It will undertake related architectural work such as designing relaxation areas. **423**



PAUL Samuelson, Sam Therapy and Stephen Paine (right) Syca.

## Therapy on line

DIRECTOR OF Sam Therapy Studios — which recently moved to new Munro-designed premises in Kensall Road, Paul Samuelson has placed an order with Syco for a 52-channel Massenburg Moving Fader Automation System.

The system will be fitted to the studio's DDA AMR24 console — the first time this type of automation has been fitted to a DDA — retaining the full quality of the audio without the need for in-line VCA's. **422**

recording projects are from this area, with the occasional single or album project.

One recent client was Hugh Pugham, working with Dream Academy, and he was particularly impressed with Lillie Yard's DDA AMR24 desk which was installed during last year's refit. "He was so impressed," says Zimmer, "that he asked DDA if they could make him a special box containing a few AMR24 modules which he could carry around from studio to studio." **424**

## Now the gate is open

GATEWAY SCHOOL of Recording Technology, currently based in Battersea, is moving at the end of this year when the lease on its building runs out.

Although no suitable premises has been found, director Dave Ward says he hopes to find somewhere with more usable space as he plans to dramatically increase the educational facilities.

"We are considering a number of options and we would much rather buy than lease somewhere else," he says. "My aim is to have a pre-production studio which is also a teaching area and two other large teaching areas. We will also build small practice rooms where student engineers who have been on our courses can come and build up some experience."

He is hoping manufacturers will use the new facilities to test our prototype pieces of equipment.

Currently, Gateway is interviewing students for its new part time course which kicks off in September and will involve one weekend and one evening of study a month throughout the year.

Says Ward: "We can only take a limited number of people on this course, so the first people to commit themselves to it — if we consider the training programme is appropriate for them — will be accepted." **425**

## High praise

CO-OWNER of Lillie Yard Studios, Stanley Myers, has been presented with a special award for Best Artistic Contribution at the Cannes Film Festival for his music for both Prick Up Your Ears and Wish You Were Here.

Because of Myers', and co-director Hans Zimmer's, involvement with film score work, Lillie Yard in Fulham finds that most of its

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## THEY SAY TALK IS CHEAP. BUT A CONVERSATION HAS JUST COST US A FORTUNE.

Every year at the APRS show, there are hundreds of discussions about the state of the pro-audio business.

About what's wrong with it and what should be done about it.

About who's doing well, who's

We agreed that a combination of Harman's world-wide manufacturing and marketing strengths, and the well-established inventiveness and expertise of Turnkey, would create such an alternative.

Bandive needed access to overseas markets. Harman has a supremely effective sales network to more than sixty countries.

Together, we are a classic example of the whole being even greater than



doing badly and who's doing who. Most of them end along with the exhibition.

But at the APRS last June, some senior Harman International people struck up a conversation with the people who run Turnkey, that has gone on ever since.

We shared a view that the current blurring of traditional distributors and dealers roles presents a genuine opportunity for a company capable of offering a powerful and sharply focussed alternative:

And so it was that, in May, Harman bought Bandive, the company which controls Turnkey direct and retail sales, Atlantex distribution and Seck manufacturing.

It's a deal that makes beautiful sense. For both our companies and for the industry as a whole.

Harman has been looking for a greater presence in the UK. Bandive has involvement in a broad spread of activities and products, with special experience across the whole field of multi-track.

the sum of its parts.

With the resources, financial and human, to carry out the plans we have been nurturing.

And a fund of knowledge and a servicing capacity which will obviously benefit, not just ourselves, but everyone we work with - direct customers, pro-audio dealers and manufacturers.

A subject we look forward to enlarging upon over the three days of this year's APRS.

And the next two pages.

Harman UK, Brent View Road, London NW9 7EL. Tel: 01-202 4366.

Harman UK 

## Burg cuts ice in audio industry

GESELA BURG, head of Expositus Ltd, has been awarded an honorary CBE for her outstanding contribution to British exports. The presentation was made by Paul Channon, Secretary of State for Trade and Industry.

Burg came to the UK from West Germany in 1959 and, while working as a bilingual secretary for a loudspeaker component importing company, she realised the potential for export for British audio equipment companies.

She founded Expositus in 1968, which now handles overseas marketing for seven UK audio manufacturers.

Apart from her business achievements, Burg is a former chairman of the Federation of British Audio and was the first woman member of the British Overseas Trade Board. She now co-chairs its Small Firms committee.

She says: "There are still many companies which should be exporting and which are not. The major problem is one of attitude. People think it is too difficult. But there is a tremendous amount of support available from the BOTB and other organisations."

Expositus now exports to 50 countries world-wide, in particular the

Far East which Burg has made her "personal policy". She still spends a third of her time on overseas trips, but adds that all the sees of each country is airports, exhibition halls and offices!

### From Paris to Soho

WHILE CONTINUING its work on the marvellous Les Audiotrons De Joinville film complex in Paris, Eastlake Audio has been keeping busy in the UK by designing and building a video dubbing theatre for Malcolm Bristow Studios, Soho Square.

Bristow's specialise in sound dubbing of commercials for broadcast TV and cinema. The new theatre was completed in just six weeks.

Eastlake has also been continuing its work in Spain where the team are enlarging the studio facilities at Madrid-based Mutagrama Studios. Work is about to start on a post production music recording facility in Madrid for K2000 SA, the Bilbao-based production house.

Other Eastlake projects on the go include designing a sound control room for Yorkshire Television in Leeds and building a live studio for Studio Soundtracks, London. **418**

### New AV Course

STUDENTS FROM as far afield as Australia, the US, Canada and Europe are already looking for places on a new course being introduced in September by Salford College of Technology dealing with audio and video systems.

The two-year course is believed to be unique because it offers across the board training for all types of work in an expanding industry. Students completing the course will get an HND leading to jobs in manufacture, commissioning, distribution and servicing of audio and video equipment.

College co-ordinator Ron Hall says: "This is the first in the country; no other public college offers such a wide range of study."

The course, which is currently waiting for BTEC validation, is an extension of the college's successful OND in music recording technology. It was introduced after the boom in the audio and video market led to a shortage of technically skilled people.

### 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 pages.

By using the numbers printed on each advertisement and at the top of the editorial news profiles, you should complete the postage and send it off — it's that simple. Don't forget, it's red numbers for editorial and black for advertisers.

## Digital Technology At Zoo

LONDON ZOO'S Private Member's suite is once again the venue for the Digital Information Exchange — the third so far — which kicks off on November 23 and this year runs for four days.

HBB and Sony Broadcast are among the sponsors for the event which, say the organisers, will involve an even wider selection of speakers this year. An extra day has been added to the schedule to cover the multitude of digital audio ap-

## Incredible Suzi!



PLANNING her departure from FORMER STUDIO manager at Master Rock Studios, Suzi Wilson, has gone to work for Rock Masters management company — although rumour has it that she's really working for a Korean gents hairdressing salon.

To make her departure something she isn't likely to forget, producer Paul O'Duffy and Master Rock colleagues arranged this incredible hulk to whisk her off.

In retaliation, new studio man-

ager Robyne Sansone, arranged for an even more tasteful treat for O'Duffy to celebrate Swing Out Sister's album reaching number one in fact, the extra large lady who covered him in kisses is just too rounchy for us to print here!

Says Robyne, formerly with Greene Street Studios in New York: "After what happened to poor Suzi we felt Paul deserved a taste of his own medicine."

### Studio Hire Experts

ENTERTAINMENT INDUSTRY insurance brokers Robertson Taylor has set up a specialist department to look after recording studios and hire companies.

Although the company has been dealing with both industries for over 10 years, it has recently put together a package style policy offering wider coverage and at the same time making it simpler for the client.

The package has been compiled with John Silcock who is heading up the new department. Silcock has worked with the APRS helping to design its original studio insurance package.

Marion Goebbels, manager of Robertson Taylor's entertainment insurance department, says: "Other insurance brokers claim to offer special policies in particular areas but no-one can boast specialists in every area as we can, from day cancellation through bands and stage shows, conferences, exhibitions, video and films and now recording studios and hire companies. Nowadays, with each area operating so closely, we feel it is vital as a broker to be able to handle every aspect, which we have now achieved with John's arrival." **415**

● THE APRS is entering the DAT debate with a special forum on the implications of DAT for the professional recording industry.

The forum takes place at 7pm on July 6 at the Royal National Hotel, London, and is open to all APRS members.



PAUL CHANNON congratulates Gesela Burg.

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## WHAT THE ASTRONAUTS HAVE TAUGHT US ABOUT THE PRO-AUDIO BUSINESS.

When NASA is training new people for its space programme, one of the first things they do is set a little test.

A hypothetical situation is given, in which trainees are stranded on the moon, miles from the mothership, with a broken-down moon buggy and a collection of items ranging from a ball of string and a compass to a short-wave radio.

The trainees must list the items according to the contribution they would make to a safe return.

First as individuals, and afterwards in groups.

These results are then compared to the "perfect" answer.

With the group efforts always triumphant.

So demonstrating that diverse backgrounds and skills working as a team are much more effective than individuals, however bright they may be.

It's a lesson we hold close to our hearts. And one which we are putting into practice with our new operation.

Among our senior management, we have a formidable depth and breadth of experience in technology

and manufacturing, in marketing and distribution (both nationally and internationally), and in different product areas.

Walter Goodman, our International President, has been a central figure in

Andy Bereza and Ivor Taylor, the founding partners of Bandive, and Andy Szeliga, from Harman, are our Marketing, Technical and Sales Directors respectively.

Backed up by a team of people such as David Whittaker who, after five years work with the Synclavier, is as expert in the product as the people who make it.

It's a team which puts the emphasis on masters of one trade, rather than jacks of them all.

Our industry and its attendant technology are now so sophisticated, it's the only policy that can make sense.

You can't ask someone to be fully immersed in something as complex as the Synclavier, and at the same time develop total understanding of every aspect of state-of-the-art transducers.

Or be out and about talking to studios, while trying to organize comprehensive support for dealers.

Any more than you would ask a NASA computer programmer to take over the pilot's seat.



Harman's growth and prosperity over the last twenty years. Although based in the United States, he will play an equally significant role in the future of Harman UK.

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Harman UK



## Soundtracks' high-tech investment

SOUNDTRACKS HAS expanded its R&D department and invested in some high-tech equipment which it hopes will maintain its position as a market leader and allow it to offer the latest circuit design and software at a reasonable price.

The department, under the management of John Studius, technical director, designs up to six new products every year. The new equipment now being employed to assist the task includes additional CAD design and plotting stations, ATE stations for the evaluation of new circuit designs and computer hardware for the development of digital control systems. **404**

## Necam flexibility

NEVE'S NECAM 96 automation system is now being made to fit non Neve consoles in a move which represents a major policy switch for the company which pioneered moving fader systems in the Seventies.

Until now the company's in house developed 'intuitive update touch sensitive' fader automation system was restricted to Neve consoles.

Explaining the policy changes, Neve's sales and marketing director John Andrews says: "Due to the growing popularity of moving fader systems we have come under increasing pressure to sell Necam for fitting to other manufacturer's consoles."

"Necam 96 is a fantastic enhancement to any console, so why should we deny studio engineers the pleasure of using the world's best fader automation system even if they have not got the world's best console?"

● KITCHEN Recording Studios, Norwich, has undergone an extensive re-fit including the installation of a new console — a TAC 42-channel Scorpion — and Sony PCM 701 digital mastering. The first clients to sample the new look recording and rehearsal studios are EMG signing Pendragon, opening their fourth album for Awareness Records. **405**



NEW LOOK: Gooseberry Studios' recording area now boasts a Yamaha grand piano.

## Gooseberry is back on track with SSL 6000 Series console

SOUTH LONDON-based Gooseberry Studios is now up and running again with a new SSL 6000 Series console following a two-month closure when the studio was totally transformed.

The control room has been re-built and is now capable of accommodating an extensive keyboard set-up. Complementing this is the Yamaha grand piano in the recording area. **406**

Gooseberry has also added a separate machine room, refurbished the recreation area with drinks and snacks and opened a garden terrace.

Other equipment at the studio includes an Otari MTR-90, MCJ and Otari analogue mastering and Sony digital mastering, the Custom Goush/JBL monitoring system and Yamaha NS10s and Auratones. **406**

## Marquee speeds the pace

MARQUEE STUDIOS is now getting to grips with its new Horizon Series JO console — the first to be installed in a commercial UK studio.

Studio manager Larry Bartlett says the clients who have already tried it out — including Tigers Of Pan Tang, the first band to give it a proper run through — have been delighted with the results. "It is so quick and easy to use," says Bartlett. "A console like this may not be

cheap to start with, but we see it as our commitment to the future and just part of the long-term plans for Marquee Studios.

"Because the Horizon Series 10 is so fast, it will ultimately cut down the amount of time the client has to be in the studio. Our only problem at the moment is the number of people who can't wait to get in the studio to have a go at putting the desk through its paces."

To accommodate the new desk,

Marquee Studios has changed the lay-out of the control room at its Broadwick premises — the old Eel Pie Studios which Marquee will be using for the next couple of years until its new studio complex is built.

The control room can now be extended to make more room for keyboards, reflecting the current trend amongst bands to work more in the control room and less in the recording area.

Marquee managing director

Simon White says: "Plans for our new studio have now been accepted, but it is still two years off. In the meantime we are concentrating on this facility which is very exciting, especially now we have the Horizon up and running. It has taken a long time to get the desk — I first began talking to Horizon about it at the Paris AES three years ago when it was still being developed. But it has been worth the wait." **407**

## Amazon Studio One gets a 'lively' transformation

AMAZON'S STUDIO One has been transformed from a remix room into a new recording studio incorporating a stone live room and a wood hard floor.

The new studio has a live feel and features adjacent walls of handmade brick with a ceiling height of 14 ft and natural day light. A Yamaha baby grand piano and MIDI wiring have also been installed.

Studio One's control room has also been re-built to enlarge the

available area by providing a separate machine room, extra seats and more room for synthesizers at the front. New soft dome monitoring has also been added, along with a Lexicon 480L digital effects processor, Yamaha SBX90s and Symtrecx Noise Reduction.

Studio Two has also been going through some changes with a new soft dome monitoring system installed, built specially for the studio by ATC. Other additions include a Lexicon 224XL, symtrecx noise re-

duction and a Hammond C3 with two Leslie cabinets.

Both studio one and two are equipped with SSL consoles, while the small 16-track studio three has a Soundtrack desk and TEAC 1-inch machine.

Amazon, hailed by its managing director Jeremy Lewis as the largest and best equipped facility of its type outside London, is based in Liverpool and offers bed and breakfast facilities at the nearby Abrams Farm. **402**

## Complex re-equips with DDA

THE NOMIS Complex has purchased two DDA 24/8 S Series monitor consoles, destined for two of the complex's smaller rehearsal rooms which are being re-equipped.

Other recent orders received by DDA include a fourth D Series console for Abbey Road which is using it for mobile stereo recording and a customised D Series for Fountain Television's studio control room. Tape One studio has placed an order for a third small S Series console for mastering use. **406**

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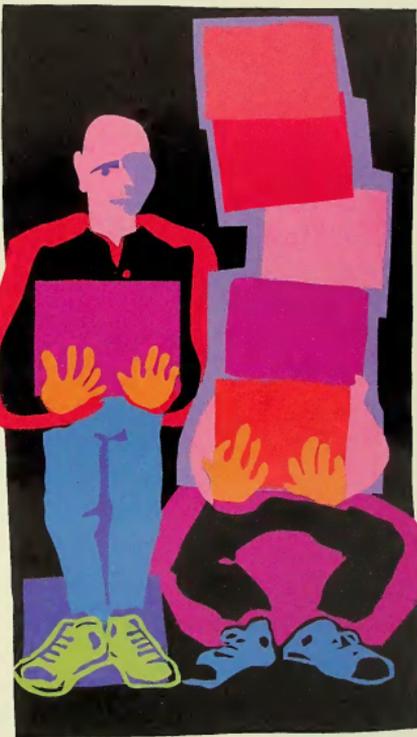
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## Raven's rentals

NORFOLK-BASED Raven Recording has become the first studio in the UK to buy a Staccato Mg bass guitar (above) with the intention of hiring it out to clients who want to give it a try.

The bass has already been used for studio work by Mick Jagger and Dave Stewart who used it on the Ruthless People title track employing bassist T Bone Walk — normally a dedicated Fender user — to try it out.

Raven director Howard Turner says: "We have tried ours out in the studio and it sounds great. Because it is possible to change the body shape of the guitar by bolting bits on it can be all things to all people." **406**

## Soundtracs invest

SOUNDTRACS HAS expanded its R&D department and invested in some high-tech equipment which it hopes will maintain its position as a market leader and allow it to offer the latest circuit design and software at a reasonable price.

The department, under the management of John Stadius, technical

director, designs up to six new products every year. The new equipment now being employed to assist the task includes additional CAD design and plotting stations, ATE stations for the evaluation of new circuit designs and computer hardware for the development of digital control systems. **407**

## Voise extends choice

AN EXOTIC new magnet material — a neodymium-based alloy — has allowed Electro Voice to rethink its approach to microphone design and come up with a totally new range.

The N/D Series contains a smaller magnet made from the alloy which Electro Voice calls N/DYM. The surrounding magnet structure is shorter and wider than most

magnetic assemblies which means the voice coils and diaphragms can be larger.

Electro Voice claims the new microphone range is more sensitive, has better signal-to-noise ratios, lower feedback and is designed to prevent feedback. The Series includes four vocal mikes and two instrumental mikes. **408**

## Crest opts for UK

CREST AUDIO has set up its new European headquarters in the UK and has appointed Jerry Mead, ex-founder of Rauch Precision, as general manager.

The company, which manufactures amplifiers, has been rapidly increasing its European sales over the past year. In support of the company's growing dealer and

distributor network in Europe, an inventory of Crest amps and spare parts is now available in the UK. The company is also appointing more dealers and offering marketing, sales and after sales support to its customers. **409**

## MUSICAL

# Choirs



Chandler

TWO MORE engineers have joined Mitsubishi's service department effectively doubling its size. Dave Ward, formerly with Philip Drake Electronics, and Toshio Fujisawa, previously at Mitsubishi's PCM factory in Osaka, have joined Karl Walters and Simon Bradbury. Ward is technical operations manager while Fujisawa will liaise with the Japanese factory and co-



Paige

ordinate PCM support ... Syco has appointed Mike Paige as director of technical services with responsibility for service, installation and custom engineering. He heads up a team of five in-house engineers and other sub-contractors

... Stan Spiegel, former director of a Cambridge company, has joined Focusrite as general manager with the job of expanding and improving production plus general administration. Focusrite has also added Kim Templeman-Holmes to the team as international sales manager — he was formerly studio systems sales manager with Nere International and Turnkey ...

Keiran Chandler, formerly with Thorn EMI Business Communications, has joined Bell & Howell as marketing manager for its visual communications division and George Aubele has joined as sales and marketing director — he was previously with AP/Dow Jones Telelate, Germany ... Barry Carter has joined Tannoy as marketing manager looking after the company's specialist systems design service. He was previously with Europlex, Plessey and Coscor.

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MYSTERIOUS DROPOUTS AND SYNC PROBLEMS JUST DON'T OCCUR HERE. IN FACT, AT MAYFAIR YOU'LL WORK WITH ENGINEERS WHO'VE ACTUALLY CONTRIBUTED TO THE DEVELOPMENT OF DIGITAL RECORDING TECHNOLOGY. HARDLY SURPRISING THEN THAT WE'RE OFTEN ASKED TO RESCUE DISASTERS FROM OTHER STUDIOS. AT MAYFAIR WE TALK STRAIGHT. TAKE SYNCING A LIVE VIDEO TO A DIGITAL MULTI-TRACK, FOR INSTANCE. OTHERS MAY TELL YOU IT'S SIMPLE, JUST TO GET YOUR BUSINESS THROUGH THE DOOR. BUT IF THEY SAY THAT, THEY MAY NOT BE AWARE OF THE PROBLEMS. WE KNOW THE POTENTIAL PITFALLS AND HOW TO AVOID THEM. SO WHETHER YOU WANT TO RECORD AN ALBUM DIGITALLY, EDIT AND COMPILE A C.D. MASTER OR SYNC A LIVE VIDEO TO A DIGITAL MULTITRACK, TALK TO US FIRST. AFTER ALL, WE WERE VOTED BEST BRITISH RECORDING STUDIO OF 1987 IN THE MUSIC WEEK AWARDS. WE'RE THE PEOPLE WHO DON'T FART ABOUT. PERHAPS THAT'S WHY AT MAYFAIR THERE'S ALWAYS SUCH A GOOD ATMOSPHERE.

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EXPRESS ENQUIRY 111



### Bigger and better

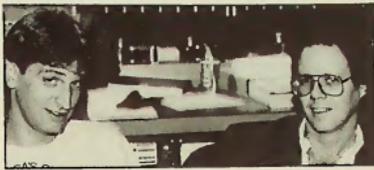
**LAVAGNA:** Scacco Matto Studios reopens next month after a three-month closure to re-build the control room and install a new DDA AMR24 console with Mastermix automation.

The studio was set up three years ago by Alberto Parodi as a 16-track facility, but it has now been upgraded to 48-track with two M24 24-track tape machines.

During this revamp the control room was enlarged to allow more room for keyboards and to bring it in line with the demands of today's recording artists.

With residential facilities for seven people and the attractions of the Italian coast just a few miles away, Scacco Matto is planning to increase its profile by offering a re-opening deal of 500 hours of free studio time for every three weeks booked.

The studio can be contacted at Via Cesare Battisti 16, Lavagna, Genoa, Italy.



**PETER HEFTER** (left) with **Michael James Jackson** (right) mixing portions of Larabee Sound.

Rodriguez, working on his next album with producer Albert Hammond; Jennifer Holiday, completing her latest album for Geffen Records which she is producing herself with co-producer Rene Moore; Hiroshima, overdubbing their self produced album project for Warner Brothers and, using both studio two and three. The Jets, working on their next album with producer Don Powell.

### Fur of many clients

**SAN FRANCISCO:** The Club Foot Orchestra has been working on its second album with producer Richard Moriotti at Different Fur Studios, using Howard Johnston to engineer.

Other clients at the studios have included Tramaine Hawkins, tracking and mixing an album with Loris Holland producing and Tom Roberts co-producing and engineering; Mike Marshall recording and producing his modern mandolin quartet with Howard Johnston engineering; Patrick Gleason working with engineer Howard Johnston on a digital

album project called Slide; Michael Pluznick recording an album with Pete Scatero and George McMahon producing vocalist Jeannie Tracy.

### Big screen sounds

**LOS ANGELES:** MCA's vice president Loui Silas Jr has been working at Larabee Studios with Andre Cymone on two projects — remixing Jody Watley's Still A Thrill and, with Cymone producing, working on the Peebles song Love/Hate for the Beverly Hills Cop II soundtrack.

Also at Larabee, Michael James Jackson is mixing the last tracks for the latter soundtrack album.

Other projects include Jellybean Benitez mixing The Spinners for the movie Spaceballs and Silas remixing Klymaxx's song Divas Need Love Too.

● **FRANKFURT:** Broadcast '87 trade fair, scheduled for October 14-17, will be looking at both the audio and visual side of the industry with a special programme of audio workshops looking at sound production.

### Punch and clarity

**PHILADELPHIA:** Sigma Sound Studios has now finished upgrading Studio One which has been equipped with a 52-input Neve 8078 recording console — one of only three of its type ever built.

The desk features six additional effect sends and 84 input mixing capability and has been fitted with a Massenburg automation system.

Studio One has also been equipped with a Mitsubishi 32-track digital recorder and 2-track digital machine, making Sigma the only 32-track digital studio in the area.

Joe Tarsia, Sigma president, says: "Clients such as Gamble and Huff, Nick Martinelli and Grover Washington Jr have been particularly impressed with the punch, clarity and faithful reproduction of recordings made in the new facility."

### Stars in sunset

**LOS ANGELES:** Sunset Sound Studios has been attracting some diverse clients ranging from Bob Dylan — working on overdubs and mixes in studio two — to Wang Chung — also using studio two to produce and mix live material recorded at the Roxy for Westwood One.

Other clients have included Yes, mixing their latest album with producer Paul DeVilliers; Jose Luis



**ARE YOU Shure of your mike?** Chris Rea certainly is, having just signed an endorsement arrangement with Shure Bros. Pictured here with Neville Wake (left) of Shure's distributor H W International, Rea took time out from recording his next album to tell the world "I never use anything else".

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## Soundcraft Series 200 branches out

SOUNDCRAFT HAS launched its Series 200 BVE console which is intended to interface with the Sony BVE 9000 video editor and is based on the existing Series 200 B.

The console has optional linear cross fade depth control and aims to bring together top quality audio with comprehensive flexible facilities.

When used with the Sony editor, which mixes two video sources on to one master, the console allows the operator to cross-fade between two groups of synchronised or spot effects. It also brings the video sources together under the control of one fader, allowing cross fades for audio-follow-video

applications in a very low-cost format.

With a choice of three types of input modules and frame sizes ranging from eight to 32 channels, the console also features a powerful post-return SUB facility on each output group.

Technical director Graham Blyth says: "The quality of the Series 200 BVE's signal path is impeccable because the same philosophy that created our top range consoles has produced an outstanding acoustic transparency from input to output. Our sonic and technical standards will continue to perform consistently for many years to come."

269

## Gabriel grabs Cougar

PETER GABRIEL will be the first person in the UK to get hold of the new Cougar Audio Technology Ibanez SDR1000+ with improved software which increases the memory size of both the factory presets and the user presets.

The upgraded software also increases the pre-delay and early reflection times, incorporating two more modes, adding a digital delay to the autopanor mode and

incorporating a real-time MIDI operation.

The earlier SDR1000 has already been well-received by studios with artists and producers such as Jon Hammer, Lance Quinn, O B O'Brien and Ian Eeles all using them.

Gabriel will be using four of the new ones on his UK and European tour.

270



## Soundtracs interface available

SOUNDTRACS' NEW CMS3 MIDI/SMPT/EBU timecode generator is now available, allowing the update of CM4400/CMS2 and CP6800 console automation to include the control of external MIDI equipment.

The features include MIDI clock generation in sync with either external or internal timecode sources; the generating of SMPT/EBU timecode from a video signal; SMPT/EBU timecode generation at 24/25/30 frames per second; and respicing of timecode.

271

## Audio Digital joins Shuttlesound for UK

AUDIO DIGITAL, a US company making digital audio products for the pro-audio and sound reinforcement markets, has joined the Shuttlesound stable for UK distribution.

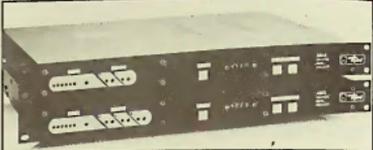
The products Shuttlesound is handling include the ADD-2 and ADD-3, one in two out and one in three out digital delays offering long delay settings, ultra-low noise operation and set-up security. Both

are one-unit packages with minimal front control.

Also in the line-up is the 490MS delay range and the fully modular delay system, the ADX 2000 with RS 232 interface.

This offers up to six inputs routed to 40 outputs via optional digital gain control in a single frame. Additional frames can be interfaced for any permutation of inputs and outputs.

272



The ADD-2 and ADD-3

## Trident develops compact '65'

IN RESPONSE to the development of lower cost 24-track recorders from manufacturers such as Otari and Tascam, Trident Audio has been developing its Series 65 recording console.

The company has now introduced a compact version which features full 24-group outputs, eight auxiliary sends, monitor equalisation and the option of a professional bantam patchbay.

The standard 28-input 24 group configuration provides up to 56-line inputs during mixdown.

Trident is aiming the new look Series 65 at smaller recording studios, to 24-track.

273

# ast of the Line

Due to the spectacular success of the new STUDER A820 multitrack recorder, the industry standard A80 VU is now available in limited quantities at an unprecedentedly low price.

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# AMEK

## G 2520

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AMEK G2520 uses an advanced dual-signal path i/o module with phenomenal signal flow permutations. 40 and 56 input chassis are currently offered, with 24- or 48-track monitoring options in some versions. Master Status switching, 8 auxiliary sends, parametric equalization, correctly-designed balanced bussing, VCA faders equipped with digital subgrouping, and plasma meters are standard equipment. The Audio Kinetics 'Mastermix' computer can be directly interfaced.

The GML Moving Fader System manufactured under license by AMEK is also offered on the G2520. GML stands alone amongst automation systems when measured for speed, accuracy, power and ease of operation. GML's Mix Edit Utility resource gives an unparalleled creative advantage to the ambitious producer, with unique facilities for merging, splicing, editing and time-shifting.

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# AMEK

GEORGE MASSENBERG LABS

## The drum rolls for APRS!

THIS YEAR'S APRS show looks set to be dominated once again by innovations in top-of-the-line mixing consoles. Last year's unveiling of the Trident Di-An and Harrison Series 10 desks may well be emulated with new releases from DDA and several other respected manufacturers.

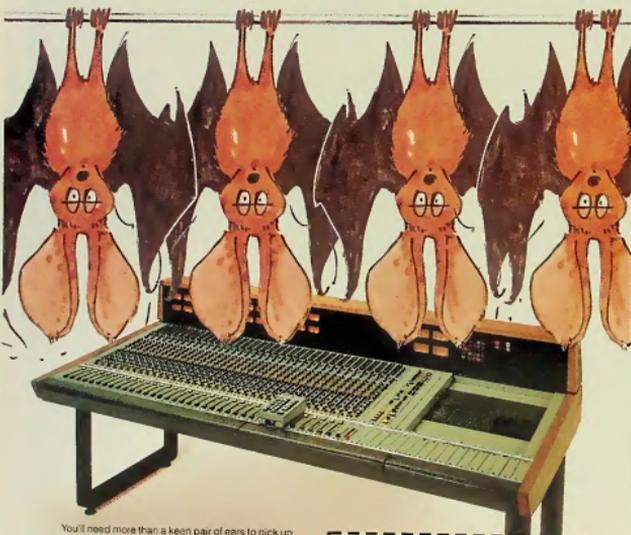
Andy Stirling, newly appointed distributor for the DDA series desks, believes the company's new products will be "this year's star attraction". The new console, un-named at the time of writing, is an in-line design featuring up to 56 inputs, each with dual signal architecture offering up to 112 inputs on mixdown. There are 32 output busses to take advantage of the latest digital multitrack machines and full patching for two multitrack tape machines or a combination of tape machines and Fairlight or Synclavier.

The DDA desk features no fewer than 10 auxiliary busses and the short faders can be used as an extra send during mixdown to any of the 32 output busses. The equaliser sections can be split to either channel or mix paths and all centrally controlled functions can be stored and recalled manually or using SMPTE time codes.

Sony, which will exhibit in a giant marquee in the parking area, will show a 36-channel studio mixer, the MXP-3000, while Soundcraft is moving into new fields with a 16-bit audio editor and processor called Digitor. But on the more affordable front, Yamaha has the new MK II version of its SPX-90 multi-effects unit, and Edge Technology has a powerful noise gate with MIDI.

Mark Jenkins outlines what else is new from those companies prepared to let the cat out of the bag.

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**SONY**  
THE LEADER IN DIGITAL AUDIO

### Adams-Smith

A complete range of synchroniser equipment including the Zets Three previewed at the AES Show. **223**

### Audio & Design

Now taking orders for the new Soundstreamer hard-disk recording system, A&D will be showing a new professional conversion for the PCM601 plus existing PCM701 conversions and interfaces. The AMMDX digital fader and the ANT Telcom noise reduction system, Davis studio monitors, Eala Audio Reparatophones and mixers, the HOWEtech Phase-Chaser and RTW Lightmeters will all be on stand G23-24, and A&D will also be showing the SCAMP Post-production system and Filmex noise eliminator, Superdynamic Studio/Broadcast Limiter, Complex 2 Limiter/Compressor/Expander/Gate, Ambisonic Surround-Sound processor, and the Little Boxes range. **224**

### AKG

A complete range of microphones and accessories for vocal, instrument and PA use including headset units. **225**

### Amek/IAC

Lots of goodies from Amek this year including an updated Angelo desk, the G2520 production console, the BCI system for broadcast and post-production, and the recently introduced Classic broadcast console. **226**

### Akai

Akai continues its excursion into the world of pro audio with a new patchbay system incorporating the DP2000 audio/video digital matrix and DP3200 audio digital matrix patchbays. The system simplifies patching for editing, recording or live performance and can be used with the MG1212 and MG1214 multitrack recorders.

New rack mount effects include a Digital Delay, Compressor/Gate/Noise Reduction, Enhancer and Parametric EQ, and these are ideal for use with the MG614 cassette multitracker. **227**

### AMS Calrec

AMS will be featuring its Audiofile digital recorder with its latest software updates including a cut-and-paste editing page, sync recording, punch in and out and direct machine control. Audiofile can be configured as a mono, stereo or multitrack digital recorder and incorporates a SMPTE/EBU time code reader/generator; it interfaces with PCM recorders for direct transfer of digital material.

Also on show from AMS will be the complete range of digital reverbs and delays.

On the Calrec side the new UA8000 recording console will be on show fitted with AMS automation, 32-way routing, VU and bar graph metering, 9 VCA master faders, 24-way auxiliary busses and a "comprehensive" dynamics section. **228**

### Brittania Row

The Sonosox SX-T is also new - it's a portable mixer with 24 channels, the largest in the range, and the Electroscop EX1, a multi-purpose limiter/compressor/expander/gate will also be launched. **229**

### Bruel & Kjaer

Microphones for test applications as well as the relatively new range of studio mics, which are rapidly establishing a reputation in instrumental and vocal recording and high-quality sound sampling. **230**

### CB Electronics

A new range of timecode products including a Video Streamer reader/generator/inserter with a cue list editor to insert wipes and flash frames for up to 500 cue points, a video wipe inserter called Video Cue, a bi-phase to timecode converter called Filmcode and various other products will be on the stands of Applied Microsystems, ASC and Branch & Appleby. **231**



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**2**

# What does it take to pro-audio centre

*It takes more than a warehouse full of the best audio equipment.*

*We've got that of course.*

*Names like Amcron – we have every*

*Our directors started out building sound systems for rising stars, and the staff all have very similar backgrounds.*

*We've found that customers from way back are still regulars – like Phil Collins, who we knew when he was just a drummer.*



**WELCOME**

*model. Yamaha – we're the biggest pro-audio stockist in the UK. Sony – we launched low-cost digital in this country.*

*It also takes experience: at HHB you won't find slick salesmen, just a team that knows its business inside out.*

*You'll also find everyone at HHB has a one-track mind. (Or 24 track if you want to see our range of Amek TAC consoles and Sony recorders!)*



*It takes space for facilities: while you're exploring our demo room, you can be sure that our service and hire*

# be the best equipped in the country?

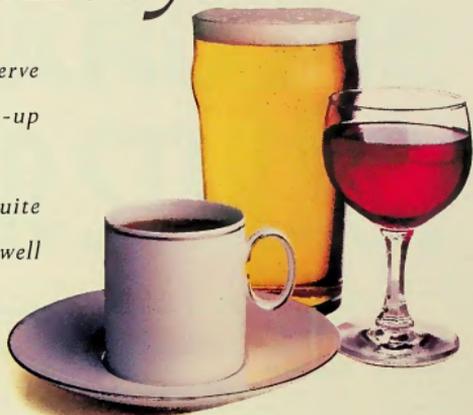
departments are hard at it to preserve our reputation for the best back-up in the business.

Our enlarged digital editing suite now includes AMS Audiofile, as well



as Sony CD mastering.

It takes comfort: we realised that the hair shirt was out of fashion



and so in our new premises you'll find a high level of comfort that extends throughout the building.

And of course to make your visit more palatable we're always happy to offer you suitable refreshments.

We feel that, with our unmatched technical expertise, approachability and reputation – and our new premises – we've earned the right to call ourselves the first pro-audio centre in the country.



▶ FROM PAGE 16

### Cougar Audio Technology

Although listed as an exhibitor Cougar is likely to withdraw from the APRS due to the late arrival of their new Ibanez models. However, the SDR-1000 Plus dual digital reverb which now features expanded memories and performance MIDI is well worth checking out and will be seen at the British Music Fair in July. **242**

### DDA

While Stirling/ITA are hoping to show the new DDA assignable console, DDA themselves will have the existing Series SPA consoles on show as well as the Series S monitor console which has not previously been seen in the UK.

A new Series D style frame will also be seen and the AMR24, which DDA claim is now well-established world-wide, will be there. The new, unnamed console is a 32-bus design with a unique EQ configuration and reset/storage facilities previously available only on 'more complex and expensive consoles'. **243**

### Dolby

Dolby Labs now boast plug-in and stand-alone signal processing and noise reduction units for all professional audio recorders and most popular broadcast standard VTR's, and will be showing modules for

the Dolby SR (Spectral Recording) process including the 431 module for multitrack use in XP and SP interfaces.

The XP24 SR complete multitrack unit is now available, and comprises 24 431 modules with silent drop-in/drop-out switching, LED meter and rapid calibration feature. The early M series multitrack interfaces are suitable for use with the 280 SR module which is already being delivered. **244**

### Edge

Edgetech's subsidiaries BSS Audio and Turbosound have several new products for the show as well as some already seen at the AES. New for the APRS is the DPR-502 Noise Gate from BSS; this is a MIDI-equipped unit which uses a new system called Accelerated Dynamic Envelope to preserve leading edge information. BSS showed their MSR-604 mike splitter at the AES show and this will be seen, along with the established Turbosound TSE Series of Mid/High and Bass Enclosures.

New for the APRS are the TSE-260 HF enclosure, TSE211 Mid/High enclosure, and TSE-115 and -215 Bass enclosures, which will be shown on the TSE Flying Bar system. A production version of the TFM-2 Turbo-Concentric floor monitor will also be on show. **245**

### Film Tech

Studios using video equipment will want to know about the new VIM 800 audio mixer designed for use

in video edit suites and featuring eight inputs controlled via two faders, monitor outputs, PPM's, and styling to match Sony edit equipment. Also on show will be the exciting range of 'compact' portable mixers for location recording, and new for the show is the PAM 42, a portable four-input stereo location recorder.

Film Tech is now supplying complete studio and PA systems and offering servicing, hire and installation facilities. **246**

### Paul Farrah Sound

Lines exclusive to this company include NEXO speakers and C-Audio power amps. The NEXO units are modular PA speakers using computer design and compact enclosures.

The Integrated and Mini Integrated systems for larger applications combine with the PC Line series for when limited space is available. The C Audio SR power amps include four models up to the 2x850W SR808 model, which can also be used as a 2.5kW bridged mono unit.

Paul Farrah will also be premiering the RCH range of communications devices including broadcast intercoms, modular audio systems, buffer modules and audio line modules with built-in bridging switches and VU/PPM metering. Martin Audio CX compact full-range speakers will also be on show, as well as Anchor Audio portable self-powered speakers. **247**

### HHB

Ian Jones, Richard Kershaw, Mike Silverston, Martin Westwood, Mike Bradley and Caroline Jones will be on hand to discuss HHB's exclusive lines from Amcron and Technon, Apogee anti-aliasing filters for the Sony PCM machines, CLUE, Electric Valve Company, GUS, RTW and Sony, plus their non-exclusive products from AMS, Amek, Akai Professional, Sony, TAC, BBS, Dolby, Drawmer, Lexicon, Urei and Yamaha. **248**

### HH Electronics

Six new drivers will be launched at the APRS and these include models for guitar, bass and bass PA and general purposes. The new models outperform the existing 1200 and 1500 speakers and all have 250W rating.

There's a new bullet radiator, the HF201, which supercedes the HF200, and a complete range of HH speakers and accessories. **249**

### Martin Audio

Stand No. 5837 features Martin Audio's product displays and demo while SB36 will be used for hospitality and meetings. The new F2 Modular Flying System is based on the existing F1 system and is basically a two-box system with a 1000W bass bin with a Martin 2x15" hyperbolic horn loaded speaker and a mid/hi cabinet with a flexible driver array.

A modular design similar to an

amp rack allows the cabinet's outer shell to accommodate the insertion of any permutation of mid, high or super-high drivers. **250**

### Mitsubishi

Digital audio recorders for the recording, broadcast and film industries will be featured, and the newest product to be featured, though designed in late 1985 on the output assignment switcher for the Superstar console, is the ACS series audio crossbar router/mixing switcher. Stereo and mono versions are available.

Also on show will be the X-86 two-track mastering machine in the PD format and the well-established X-850 32-track digital recorder. Newly introduced is the X-400 16-track digital recorder which offers the same cut-and-splice editing possibilities and a full range of interfaces for synchronised VR operation.

Mitsubishi will also be showing a new-look Westar mixer with 20, 28, 36, 44 and 52 input/output channels available and the option of placing the control section to the left, right or centre of the mixer.

Mitsubishi will be operating a system known as Diamond Finance until September and this will enable more studios to afford their upmarket equipment. In attendance at the show will be Adrian Bailey, Sales and Marketing Director, Mike Blackburn, European Sales Manager, and Tore Nordahl, President, Mitsubishi USA. **251**

TO PAGE 25 ▶

# IT'S IN THE WORKS

- CMI FAIRLIGHT SERIES 3
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1 Lexicon 480L reverb £ 120

1 AMS 15-80 delay line £ 100

1 IM90 Publison digital sampler £ 120

1 SRC £ 50

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1 IM90 Publison digital sampler

1 SRC

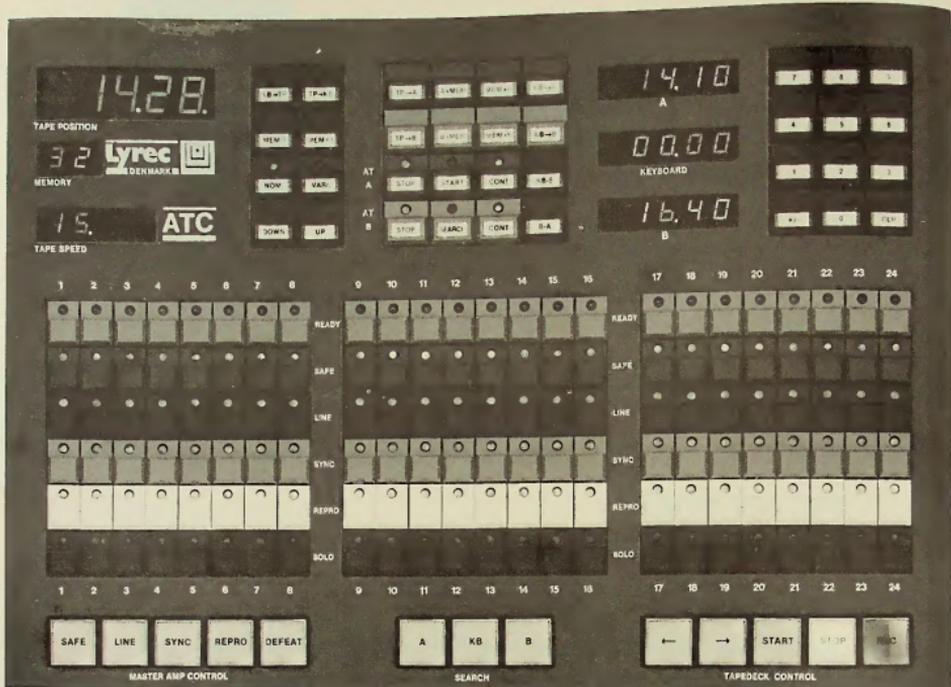
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EXPRESS ENQUIRY 121



## best in the business

The Lyrec ATC is the heart of the TR533's easy and flexible operation and, in spite of its' small size, offers the engineer more than 250 remote control functions, some of which, like the solo function, are unique to Lyrec. A balance engineer sometimes works under stressed conditions that do not allow for long sequences of commands, and therefore it was designed around the one button - one function philosophy; an important feature being the direct search to three tape positions.

It is impossible to outline all the virtues of the TR533 in a small ad; **PLEASE send for our booklet.**

You'll be amazed at what the competition **cannot** offer!



# Lyrec

OF DENMARK



Lyrec (U.K.) Ltd.  
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Telephone: (04946) 4425  
Telex: 838725 LYREC G

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modular signal pro-  
so be on display as  
26 Digital Sampler  
ly used in broadcast  
ex dubbing and line  
302 Dual Compress-  
I RA402 Dual Parer-  
er will also be seen.  
**255**

at this year's APRS  
as large as last year's  
ide the Boss micro-  
he DEP-3 and DEP-5  
nd the SBX-80 sync

nd is the D50 synthe-  
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Guitar Processor in-  
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128 patches can be  
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Voice processor is a  
fier with a MIDI out-  
synthesizers from  
and other mon-  
ments. Alan Town-  
mpson, Jay Stapley  
ny will be on hand  
in and other Roland  
techs.  
**257**

## raft

unched TS12 in-line  
console, now fully  
in a disc-based sys-  
faced to the Saturn  
Total Remote will be  
will the brand new  
16-bit digital audio  
QWERTY keyboard,  
RAM pack, and is  
being useful for many  
rom studios to news-

r allows program  
be played forwards,  
aster or slower, and  
will randomly access any part of  
the program from the screen dis-  
play, defining zero crossing points  
for clean splices and recording up  
to five minutes of stereo signal.

Also on show will be the Series  
8000 desk now with channel VCA  
routing to give stereo subgroups;  
an LED bar graph on each channel  
to monitor pre- or post-fader is  
optional. The Series 500 motor  
console, the Series 4 tour desk, and  
the 200B series PA/studio mixer  
will all be on show, and principal  
personnel present will include  
Chairman Phil Duddendge, Tech-  
nical Director Graham Blyth, Sales  
Manager Charlie Day, Product  
Manager Alan Archer and UK  
Sales Manager Steve Gunn.  
**258**

## Stirling/ITA

Recently appointed distributors for  
DDA products, Stirling/ITA will be  
featuring on as-yet unnamed new  
desk with up to 56 inputs each with  
dual signal architecture for 112  
inputs in mixdown. 32 output buses  
for digital multitrack, patching for  
two multitrack tape machines  
plus Fairlight or Synclavier, and 10  
auxiliary buses are also featured.

The desk's short faders can be

TO PAGE 26 ▶



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THE STUDIO MAGAZINE READ BY THE MUSIC INDUSTRY

designed for the preparation of  
master tapes for CDs, the DTC-1  
has found many other applications  
both in broadcast and studio situa-  
tions.

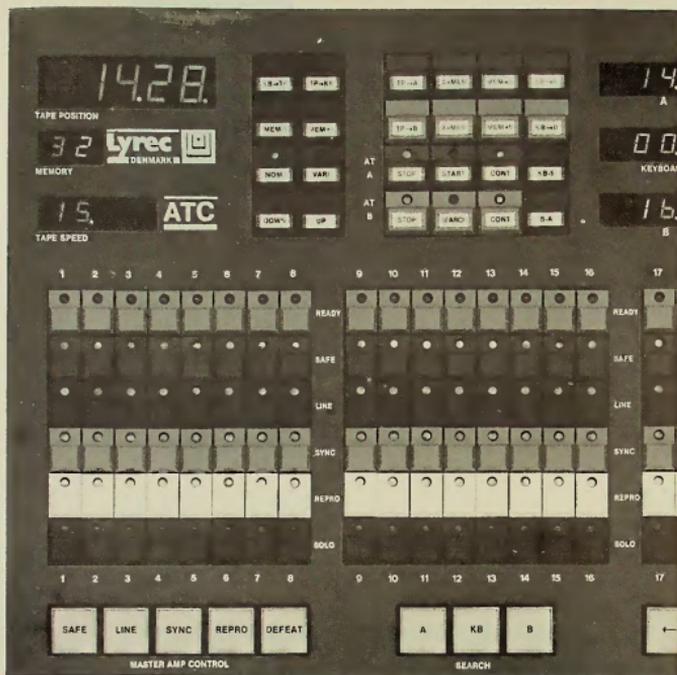
The DTC was developed from  
Nerve DSP technology and has in-  
stant snapshot recall of all param-  
eters under SMPTE or manual  
control. 250 memories can be in-  
stantly accessed or stored on floppy  
disc and the two stereo digital  
audio inputs are compatible with  
both PCM1610 and AES/EBU  
standards and 44.1Hz or 48.0kHz  
sampling.

A new four-band eq section is  
provided which is specially tailored  
for mastering applications, and the  
console includes a limiter/com-  
pressor/noise gate/expander sec-  
tion with built-in delay for "zero  
attack time" limiting.

Also on show will be the V Series  
analog multitrack console in 36,  
48 or 60 channel frame sizes. Most  
of the desks already in operation  
are fitted with NECAAM 96 automa-  
tion systems and a 48-channel  
system will be at the exhibition in a  
TV post-production demo.  
**255**

## Rebis

Launched at last year's APRS, the  
RA710 MIDI-equipped Noise gate  
has now been joined by a dual



## best in the business

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◀ FROM PAGE 20

**MTR**

A wide range of MTR and Aries desks for semi-pro studios and keyboard workshops, PA and sound reinforcement applications, plus effects units, studio equipment and accessories such as rack mounts, and a new range of powerful own-brand power amplifiers. **252**

**Marquee**

Adams Smith and Eventide equipment will be shown alongside newcomers Nemesis Electronics. Launched at the AES show with a parametric eq and a studio foldback system, Nemesis will be accompanied by Jones Speakers with a high power compact monitor system.

Adams Smith will have its new affordable Zeta Three synchroniser and Eventide promise a "new, innovative audio product" after a period of concentration on computer peripheral products. Also on show will be equipment from JBL, Otari, Tannoy, Entec and Soundtracs. **253**

**Munro Associates**

Andy Munro's company will be showing the JADE [Joint Acoustic Development Enterprise] monitor created with the help of Klark Acoustic, the monitor division of Klark Teknik. The JADE 1 was launched last year and the JADE 2 shown this year, a high-power integrated three-way mid-field monitor, is intended to fill the gap between large studio monitors and small reference speakers. Windmill Munro Design, recently set up by The Windmill Lane Group and Munro Associates, will be discussing their work in designing video and TV facilities based on a custom computer assisted design package. **264**

**Neve**

Neve will be showing their DTC-1 Digital Audio Transfer console for the first time at the APRS; originally designed for the preparation of master tapes for CDs, the DTC-1 has found many other applications both in broadcast and studio situations.

The DTC was developed from Neve DSP technology and has its own snapshot recall of all parameters under SMPTE or manual control. 250 memories can be instantly accessed or stored on floppy. The two stereo digital audio inputs are compatible with both PCM1610 and AES/EBU standards and 44.1Hz or 48kHz sampling.

A new four-band eq section is provided which is specially tailored for mastering applications, and the console includes a limiter/compressor/limit gate/expander section with built-in delay for "zero attack time" limiting.

Also on show will be the V Series analog multitrack console in 36, 48 or 60 channel frame sizes. Most of the desks already in operation are fitted with NECA 96 automation systems and a 48-channel system will be at the exhibition in a TV post-production demo. **265**

**Rebels**

Launched at last year's APRS, the RA710 MIDI-equipped Noise gate has now been joined by a dual

compressor-limiter and a four-channel frequency-conscious noise gate.

The RA200 modular signal processors will also be on display as will the RA226 Digital Sampler which is widely used in broadcast for sound effects dubbing and lineidents. The RA302 Dual Compressor/Limiter and RA402 Dual Parametric Equaliser will also be seen. **266**

**Roland**

Roland's stand at this year's APRS is three times as large as last year's and will include the Boss micro-studio range, the DEP-3 and DEP-5 Multi-Effects and the SBX-80 sync box.

Just launched is the D50 synthesiser which uses the new Linear Algorithmic Synthesis method to produce a wide variety of outstanding sounds. Parametric EQ, chorus and DDL are all built-in.

The GP-8 Guitar Processor incorporates eight effects including ddi, chorus, eq, distortion, overdrive, phaser, compressor and dynamic filter. 128 patches can be stored in memory and recalled via the front panel, MIDI or a foot controller.

The VP-70 Voice processor is a quad pitch shifter with a MIDI output to drive synthesizers from voices, wind and other monophonic instruments. Alan Townsend, Chris Simpson, Jay Stapley and David Kenny will be on hand to discuss these and other Roland and Boss products. **267**

**Soundcraft**

The recently-launched TS12 in-line production console, now fully automated with a disc-based system and interfaced to the Saturn multitrack with Total Remote will be featured, as will the brand new Digitor. This is a 16-bit digital audio excisioning a QWERTY keyboard, monitor and RAM pack, and is described as being useful for many applications from studios to newsroom editing.

The Digitor allows program material to be played forwards, backwards, faster or slower, and will randomly access any part of the program from the screen display, defining zero crossing points for clean splices and recording up to five minutes of stereo signal.

Also on show will be the Series 8000 desk now with channel VCA routing to give stereo subgroups; an LED bar graph on each channel to monitor pre- or post-fader is optional. The Series 500 monitor console, the Series 4 tour desk, and the 2008 series PA/studio mixer will all be on show, and principal personnel present will include Chairman Phil Duddingham, Technical Director Graham Blyth, Sales Manager Charlie Day, Product Manager Alan Archer and UK Sales Manager Steve Gunn. **268**

**Stirling/ITA**

Recently appointed distributors for DDA products, Stirling/ITA will be featuring an 80-ryt new digital desk with up to 56 inputs each with dual signal architecture for 112 inputs on mixdown. 32 output buses for digital multitrack, patching for two multitrack tape machines plus Fairlight or Synclavier, and 10 auxiliary buses are also featured.

The desk's short faders can be

TO PAGE 26 ▶



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### ► FROM PAGE 25

used as extra sends during mix-down and the eq sections can be split to either channel or mix paths. A centrally controlled functions can be stored and recalled manually or using SMPTE time codes, and these "snapshots" can be saved to floppy disk and recalled using an integral video display. Fader automation on the new desks can be easily fitted, with a K/EDA system under development at the moment being one option.

Also on show will be equipment from Otari including the MX80 24 or 32-track recorder, the MTR90 24-track machine, and the new Sirling/ITA Dolby Overbridge for the MTR90.

Alpha Automation's The Bass audio editing system will also be seen as will TimeLine's LYN synchroniser, Lexicon's 480L and PCM70 reverbs, Valley People products including their frequency-selectable gate, and Sanken mikes including the CM57 used by the BBC. **269**

### Sound Technology

A full range of Alesis digital reverbs including the MIDIverb II and Microverb, synthesizers and accessories from Oberheim, and studio effects and signal processors from a wide range of US companies. **268**

### Soundtracs

Soundtracs and their distributors SED have three stands on the first floor of the show and will be showing a new 24-bus multitrack console for recording, video and broadcast post-production. The console will have a high degree of digital control and will be automation-ready.

Also seen in the UK for the first time will be the FME series console in 22 and 30 module versions for sound reinforcement, 4/8 track recording, video post-production, stage monitoring, broadcast and local radio.

The MRX series of 16-track consoles is also new as is the PC MIDI Series which will be shown in a complete MIDI environment. With 16 or 24 inputs, the desk offers 40 or 56 inputs on mixdown.

Established products include the CP6800 series with digital control, the M series sound reinforcement and MC Series Stage Monitor mixers. The rack-mounted FM and FXM series will also be shown as

will the T-Series budget desks especially from 16- to 32-8-2 format for 4/8-track recording. **261**

### Syco Systems

Syco Systems will be featuring several analog recording products recently chosen to add to their high-quality range. Featured are the Bruel & Kjaer mikes in the 4000 range, designed for studio recording and sampling. George Massenburg Labs' microphone pre-amps and parametric eq's will be on show, as will a new nearfield monitoring system which makes its debut at the APRS.

The Boulder 500 amp and Syco NGN monitors have been designed largely for private recording installations and the power amp by Deane Jensen 990 op-amp circuitry which it's claimed offers lower distortion and higher slew rate output power and gain bandwidth than conventional IC op-amps. The speakers, designed by Neil Grant of Discrete Research, use proprietary drive units and deliver extremely high sound pressure levels.

Also on show will be the Series III forthright with the latest software and hardware additions, and some new digital audio and computer-based products. **262**

### Sony

Banished to a marquee in the APRS car park for wanting to show its largest ever range of professional products, Sony will be featuring the MXP-3000, a 32-channel console which is the larger brother of the MXP-2000, already available in 12- and 16-channel models and now to be expanded up to 40 slots. Four metering options and interfaces to the latest range of Sony video editors are offered and there's even a new range of matching studio furniture to go with the consoles.

Sony is now at the prototype stage with an interactive video disk unit, the Interactive Knowledge System, to help in complex servicing and problem-solving tasks, the system having been previewed at Montreux last year, at the APRS it will be set up to help out with three Sony PCM-3324 recorders, of which more than 300 units have now been sold.

The DA-100 Digital Limiter for CD mastering receives its world premier at the APRS as does the CDK 006 CD auto-changer for playback of digital sound effects.

The first set of BBC sound effects is now available on CD and the current system is a considerable development from that seen at the AES show.

Sony's DAT machines are also likely to put in an appearance of some kind! **263**

### Michael Stevens

Apart from acting as distributors for many world-famous lines, Michael Stevens also design and manufacturer several lines of specialist audio and video equipment. The Rogers monitor speakers including the new Studio 1A and LS71 systems plus powered speaker systems will be on show, as will Ramco power amps, compact PA speakers and mikes and Audio-science audio level display and analysis equipment including the newly-launched Model 9000 modular audio measurement set.

New to the UK is the Hileron range of power amps and outboard equipment and the projects Division which provides a design and installation service for studio, theatre, broadcast and PA applications will be on hand to discuss aspects of their work. **264**

### Total Audio Concepts

TAC will be showing a range of recording and PA consoles including the new S/9000 live console. The Scorpion series has recently been extended with the addition of an enlarged frame size, and on show will be the 40-B-2 Sr version and the XPB Scorpion with Patch-bay. The Matchless multitrack console will also be on show. **265**

### TOA

TOA promise new versions of their ME range of reference monitors for use with audio-visual equipment, in 3-way 135W (312AV) and 90W (280AV) and 2-way 75W (265AV) formats.

The stereo P-Series power amps, K-Series condenser mikes, J-Series cardioid mikes and HY1/HY2 headset mikes will also be on display together with the full range of TOA PA accessories. **266**

### Turnkey

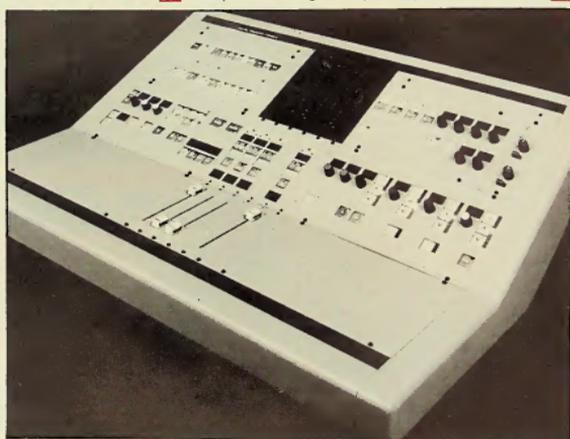
Products from Festek, ART and many others including the budget

ProVerb which features MIDI, reverb, delay and chorus modes. **267**

### Yamaha-Kemble

Yamaha's DMP-7 Digital Mixing Processor made its UK debut at the AMRS show and is an 8-2 automated mixer with three built-in multi-effects units similar to the existing SPX90. It has motorised faders and also full MIDI implementation.

Also on show will be the SPX90MkII effects unit which has increased sampling and delay times as compared to the MkI. The MU802 rack-mount mixer with external VCA control, the KM602 keyboard submixer and the Fogship PM3000 sound reinforcement mixer will be seen, as well as various other mixers from the large range manufactured by Yamaha. PA units are represented by the PD2500 power amp (1KW 4 Ohm or 2x250W 8 Ohm in a 2-unit package); the NS10M studio monitors and the 5500 professional three-way PA cabinets. These will be demonstrated using the DX7MkII and IX81Z synthesizers and the RX5 drum machine, and more new introductions are also likely. **268**



NEVE's Digital Transfer Console.

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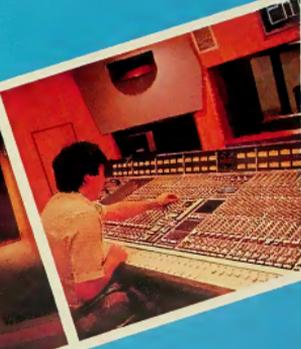
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# Bramble gets on the right path



DEREK BRAMBLE: too busy improving to rest on his laurels.

**A**T THE tender age of eight Derek Bramble used to come home from school in Slough, open the front room windows and sing along at the top of his voice to the latest Jackson Five hits — much to the delight of the little girls who sat on his front lawn being entertained.

By the time he was 12 Bramble had progressed from the front room to the reggae and soul circuit where he was selling his heart out with the VIPs and the Groovetrans in clubs packed to the hilt — and loving every minute of it.

And it didn't stop there. On his 17th birthday he packed up a bag and flew off alone to the US to join the already successful band Heatwave. "I heard from my sister's boyfriend that the band was looking for a bass player and, fortunately for me, I had picked up the bass 14 months before," he explains. "I've always been pretty practical and I thought, right, this is it. I flew over and joined Heatwave — they were doing the American music awards which was my first TV show with them — and for the next four years I had the time of my life, living in the States and touring all over the world with the band."

Bramble is now 26 and, following a string of chart hits with top artists such as David Bowie, David Grant and Jaki Graham, he is firmly established as one of the UK's most prolific and talented writer/producers. He has his own 24-

**MUSICIAN TURNED producer Derek Bramble has established his reputation as a top notch producer in a relatively short period of time through his work with David Bowie, Jaki Graham and David Grant. Sue Sillitoe tracked him down**

track studio at his home in Windsor where he does most of his work and he is currently hunting for new talent with his manager Brian Freshwater to sign up to their recently launched record label Heart Beat Records.

Studio Week caught up with Bramble in London to find out more about the man whose first two attempts at production for Jaki Graham so impressed Bowie that he invited him to co-produce the Tonight album — an offer which even a cool customer like Bramble found too tempting to refuse.

He explains: "I left Heatwave in 1982 by which time I had met songwriter Rod Temperton who was encouraging me to write songs. He showed a lot of faith in my early attempts and made me believe I could really make a go of it as a writer."

"Also, by the time I left Heatwave I was beginning to ques-

tion whether I should rely on six other people to make me successful or whether I should get out and have a go on my own. I decided to try going it alone thinking, well, it'll fall but at least this way it'll up to me."

Bramble didn't have to wait long to discover he had made the right move. Just a few months later he wrote his first hit record for David Grant — "Watching You Watching Me."

While working with David Grant, Bramble was approached by Freshwater to write material for Jaki Graham. It was this collaboration which led him into production.

"Because I was writing I had set up a little home studio — it started out as a four-track — and I came up with some really good demos for her. I figured that if the song could stand up under that kind of treatment it could stand up anywhere and when her record company

asked me if I wanted to try producing the tracks I jumped at the chance.

"I wasn't intimidated by a full 48-track studio because I had worked in those kind of places with Heatwave and I used to it. The technical side I learnt as I went along. Eventually I set up my own studio at home — I've got an Amek desk and all sorts of bits of outboard gear but when I move house I plan to upgrade possibly with a DDA or Neve. By having my own studio I effectively pushed myself into a position where I had to learn."

Bramble admits he was surprised when, after producing only two tracks for Jaki Graham, he got a call out of the blue from Bowie who had heard the Graham demos.

"He phoned me up and asked if I fancied doing an album with him, so I proceeded to say no, I had other things to do," jokes Bramble. "I wasn't overawed because I wasn't a big Bowie fan but it was very flattering. We recorded the album in Quebec and we had a great time — four weeks returning to nature because the studio was surrounded by nothing but lakes and fields. No, really it was good fun. Bowie is one of the world's really nice guys. He was great to work with, letting me do pretty much what I wanted and I learnt a lot during that project. I'm really glad to have had the chance to do it."

Since the Bowie project Bramble's career as a producer has bounded along and he is now in great demand. He says: "I don't work to any sort of system but I'm constantly looking to see how I can improve and not resting on any laurels."

"I think it helps that I am also a performer — the two seem to complement each other. Because I sing and play I immediately know how to get the best from whoever I'm working with. Working with Bowie taught me discipline — what to look for, what to go with and when to knock it on the head. Producing isn't about what you know and technicalities, it's about what you feel at that moment. It doesn't matter what anybody says, if the mood's not right it's just another electric record no matter what equipment you use."

"I came up through the musical side and learned the technicalities as I went along — I'm not always right but I try and experiment because that's the only way to learn."

Bramble is now concentrating on a number of projects

**'I wasn't intimidated by a full 48-track studio because I had worked in those kind of places with Heatwave and was used to it. The first technical side I learnt as I went along'**

including the development of Heart Beat Records. Explaining the philosophy behind the label Bramble says: "It seemed to Brian and myself that we could offer young artists, engineers and producers a proper studio facility — my home studio — where they could cut their teeth. Commercial studios are very expensive and for most newcomers that's the big draw back, they have nowhere to practice, the whole going cap in hand to record companies asking for money to show how good a project can be. This way we can go ahead and do the project then present them with the finished product. It gives us more control."

"We believe in being selective about who we take on, concentrating on building long term careers not churning out one hit wonders. The problem with the British record industry is it has become too keen on marketing things which are already successful and not taking chances with something new."

"We have already signed up one writer and we have a couple artists we are considering but it's too soon to mention any names."

Despite his busy production schedule — he is currently working on a new album with Jaki Graham for a new band called 7th Heaven and his own album which will come out under the Heart Beat label — Bramble still hankers to get back on stage and is considering going on tour with Graham later this year.

With so many irons in the fire one might think he is taking too much. Not so, he says. "I guess you can either cut yourself as a small fish or a big fish. I try to cover music wholeheartedly as a business, as an enjoyment facility, as an outlet for songs — I try to encompass all of the things that music is about. Luckily I have the ability to do it. I'm going to fall flat on my face one day somewhere along the line, but you don't go for it if you just don't know."

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## Syco's solid logic

*Times they are a-changing at Syco but Sue Sillitoe discovers that its unconventional image still rools OK ...*

FOLLOWING MIKE Kelly's announcement last month that he was leaving Syco to run pianoforte distributor Cristofori, there was immediate speculation about the effect this would have on the company.

Kelly's reasons for leaving came in for some speculation too — he is continuing to advise on

marketing and corporate image — but what everyone wanted to know was how managing director Stephen Paine would tackle Kelly's role as front man and what direction Syco — renowned for being unconventional — would take now?

While asking itself these questions, perhaps the industry should remember just who started Syco in the first place, and why.

Although Kelly was often mistaken as Syco's founder, that distinction actually goes to Paine who formed the company eight years ago when he was only 19. At the time this synthesizer whiz-kid had been working with Peter Gabriel in Bath when he was asked if he wanted to handle the Fairlight distribution in the UK.

Not only did Paine know a thing or two about synthesises, he also knew how to sell and Fairlight, with a product so much more advanced and expensive than any other similar product on the market, needed a distributor with a different approach to selling.

The result was Syco — a company which, in Paine's own words, "specialised in this new type of technology marketed differently to a new type of customer."

At the time the only drawback for Paine was his age — even for the music business he was too young to initially be taken seriously because people assumed he had no experience. But that problem was resolved six months later when Kelly became a director of Syco, bringing with him both age and marketing experience.

Paine says: "I was quite young and regardless of one's ability to conceive ideas and to plan you are not necessarily taken seriously because of your age. It was a little difficult."

With Kelly as spokesman, Paine concentrated on the company's financial and strategic planning, identifying growth areas and deciding where to invest and allocate resources.

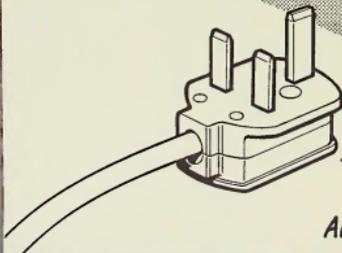
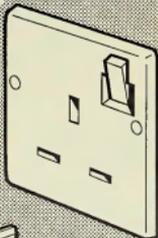
Speaking about how he feels his own role at Syco is going to change he says: "The main difference in my role is that I will be the front man which wasn't a role that I played before. There isn't really going to be a lot of difference internally because I'm still doing the same job."

"It seems to me that there are three viewpoints — the customer's, the manufacturer's and the trade's. Obviously the place where these changes are going to cause the most speculation is the trade. The customers and manufacturers are interested in getting out of the company the product, the sales and the services they want. These are hardly going to be affected at all."

"Inevitably there are going to be some changes and the most noticeable initially will be the piano business moving out of these premises to the piano workshop in Kentish Town, making it one unit."

"But Syco will continue to maintain its role in the marketplace and I don't think we can expect any change in other people's perception of the company. What we are not going to do is become an ordinary company. We have spent the last six years identifying

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our strengths and our weaknesses and we are going to build on our strengths and correct the weaknesses.

While Paine may have no problems with the public's perception of Syco as still off-beat, he might find confusion reigns over its direction especially when you look at some of the recent additions to its range where the list of studio products is growing all the time. Could this mean that Paine is taking on the likes of Stirling and Hilde?

The question drew an emphatic no from Paine. He says: "We have been traditionally associated with the esoteric end of the electronic keyboard market. That area of technology and studio technology, which has traditionally been analogue, are coming together. You don't tend to find one without the other these days.

"As an extension to where we are now and where we are going, Syco will inevitably become involved with studio equipment. What we are not going to do is sell all the equipment that everybody else sells. This industry does not need another studio equipment distributor any more than it needs another electronic keyboard outlet — there are too many already.

"It is true that we are selling specialised pieces of studio equipment, such as B&K mikes and Massenburg, but we started off by being perceived as an exclusive synthesiser Shop. As synthesisers changed and became music production devices we became known as suppliers of music production technology. As this technology goes towards the next stage where it becomes integrated with the recording process we will be seen as suppliers of recording environments."

It is this image as a supplier of recording environments — tapeless, of course — that Paine intends to promote for the company. He is convinced that the recording industry as we see it now is about to undergo quite a few changes, and he intends to move Syco firmly along with it. Although he won't be drawn on the details, Paine says that a number of new product lines will be joining the company's list between now and Christmas.

"I think there is a very valid place for somebody concentrating on the new type of studio," he explains. "I'm not saying it will replace the existing type — it will just be used for a different sort of music production."

The sort of applications Paine has in mind for Syco's recording environments is the artist wanting a private studio, or post production facilities where you are not necessarily recording a lot of multitrack work. He stresses that he is not really talking about the MIDI studio which he describes as "more where we are and less where we're going."

He adds: "I think the industry is going to see a big influx of people buying their own recording gear.

The Japanese are making a concerted effort to consumerise music technology. If you have large manufacturing capabilities and lots of money and you want to find growing market areas, one of the best things you can do is look at what is essentially a leisure activity but currently a specialist process and de-specialise and consumerise it. That is exactly what happened with cameras and it is now happening with music recording technology.

"But having said that, it doesn't mean the process of making records becomes consumerised. You can't get away from having to record vocals, for example, and there are going to be good ways and bad ways of recording vocals going past a point where machines can be of any use.

"Because of this I think we will get a situation where artists work at home for a part of the project then go to specialists to finish it off and package it." Paine sees Syco's role in this great cauldron of change as being at the forefront of tapeless — although he would prefer the term solid state — studio technology. He is adamant that Syco will not be selling this sort of technology to existing studios because the good ones will be needed just as they

are, while the less able ones will fall by the wayside as part of the weeding out process.

He believes the Syco view of the studio of tomorrow will certainly incorporate aspects of traditional recording equipment such as mikes which are essential to get any sort of live sound recorded onto whatever recording medium — tape or disc.

"As the quality of the recording medium improves, so the quality of what you are recording with also has to improve," he says. "It is devices like B&K mikes and Massenburg which will allow people to get sound to the recording medium as cleanly as possible.

"That is why taking on product lines such as B&K and Massenburg is totally in line with where we are going. Although at the moment it may look as if what we are doing is becoming another studio supplier, it certainly isn't the case.

"We are going to continue as a specialist company. I think what Syco will ultimately do is find a lot of specialist areas which all contribute to the company's overall growth. In this way we will be utilising our expertise in one area of technology and applying it to others."

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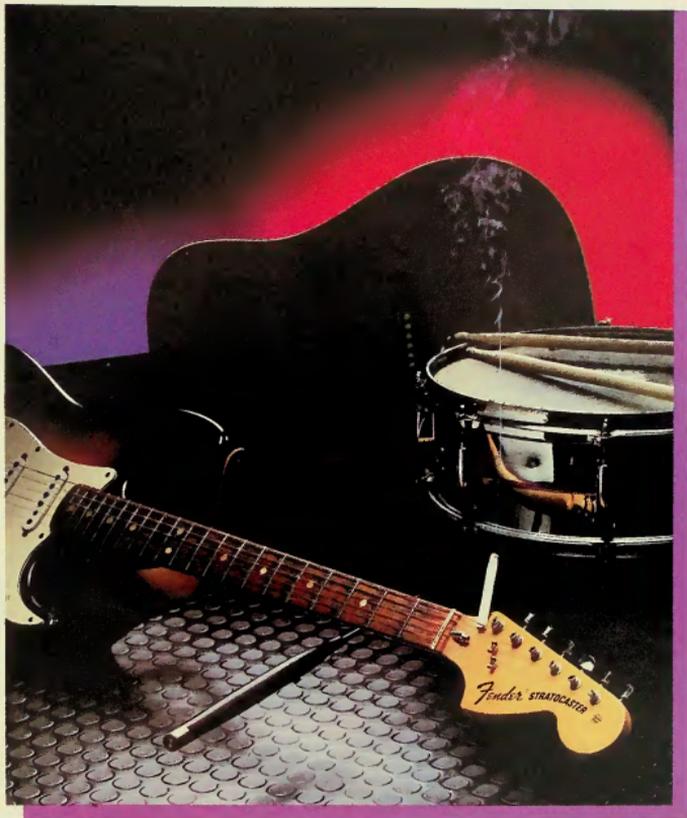
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**M**oving away from vocals, I asked Steve about his approach to recording another potentially fraught sound source — drums.

"Because of the incredible fidelity of digital recording I find that I tend to record each separate drum and cymbal on an individual track. It's not a procedure that I'd recommend when working analogue, but it works well with digital. Over the years I've, again, fine-tuned my choices down to a set of mikes which for my own studio and the drum kit that I have here and several others that I've used, is now down to a fairly fine art. For the tom toms I tend to use the new Shure condenser mikes — the SM98s, which are very tiny mikes which attach directly to the drums — they're superb and they need very little, if any, EQ.

"For snare I very often use a B&K, which will handle a very great amount of level, but that depends on the kit in question. If I can't get the B&K in, which is quite a long time, then I might use a Shure there, as well, or, perhaps a Sanken. If it's a three-piece kit, for example, then the Sanken's no problem but it's quite a large mike, so if it's a complex kit I can't really use the Sanken there.

"For overhead kit mixing I use two CU41s, for the hi-hat I use a Schoeps Collette series with a cardioid response and that's very good for both overhead and hi-hat work. And you, there are other times when I'll use the Schoeps for



**MILLER ON Sade:** "I want to understand what a singer's voice really sounds like before starting to think about how to mike and record them."

the overhead and something else for the hi-hat, it all depends on the kit and the player in question.

"In the end if it all comes down to the type of sound you're going for. For example, even though it's not a particularly high quality mike, I've found that the new ADG D112 is very good for an instant, quick, bass drum sound — but I have noticed that there's not very much high top on that mike [in fact, with this mike I've often found that the bass drum sounds like a drum machine]. Accordingly, if I'm going for a more hi-fi sound I try and use the B&K but, again, that depends

on how close you can get it to the bass drum.

"When I did my sampling for Simmons, for their new SDX system, I used a combination of these two. Sometimes I used the AKG, sometimes the B&K — they're very different sounds."

Steve, occasionally also uses a stereo ambience miking technique on drums in which case, as he outlines, he might be employing boundary effect mikes.

"If I do that I'll tend to use, again, a Sanken stereo mike or two Schoeps PZMs on the two mirrors that I have in the studio — in fact that's what I use most of the time, because they seem to give a nice ambient sound."

Levine, unlike some producers, has very definite objections about using dynamic mikes.

"I hate using them," he says. "Unfortunately a lot of people use them on tom toms, for example, but I really don't see why, especially as those Shure condensers (even though they're about £300 each) really are so good. In fact about the only dynamic mike I've got is that AKG that I sometimes use on bass drums, but I always avoid using that if I can."

"I never understand, for example, why people use the cheaper dynamic mikes on drums. After all, you get what you pay for and if a Shure SM57 costs X and a Sanken costs you £1,300 there's a reason why and it's pretty obvious."

This policy of using only the quietest and most accurate mikes does have its exceptions, however, either when Steve's after a deliber-



**LEVINE ON Culture Club:** "All the acoustic guitar parts were done with the Tube."

ate special effect or for a special purpose.

"I'll certainly use silly mikes now and then for special jobs. I've got one of those Shure Green Bullet which I use for harmonics, for example, and I also used it once on a vocal track where I wanted the effect of a voice on a telephone.

"There are other areas where I'll compromise about using only the best condensers too, for example on acoustic guitar where you don't need the full high-fidelity range I've often used AKG's Tube. All of the Culture Club acoustic guitar parts were done with the Tube and on the new Denise Williams album, one of the tracks there has

the acoustic guitars recorded with one."

In fact, the very lack of absolute top end response can be helpful. "When recording acoustic guitars for rhythm tracks, I've found that having too much top brings the sound into conflict with the hi-hat, which is often playing a very similar type of rhythm. This makes for a very confusing sound, so the mellow quality of the Tube helps the acoustic guitar blend in better."

Between them, Robin Miller and Steve Levine illustrate both the wide variety of mikes needed to represent a full studio complement and the sort of care and attention — above all, perhaps, the "ears" — needed to make the best selection and optimum placement. Some of the differences between their approaches may, as Levine implies, be because he is recording on digital equipment exclusively whereas Miller largely uses analogue. But there's more to it than that, I believe. Selecting the ideal mike for the job is very much a part of the producer's creative process, equally as important as, say, his use of effects, EQ techniques and so on.

If all this makes the subject seem more complex than it did before, well, maybe that's no bad thing. There's a tendency (certainly among the non-technical sides of the recording industry) for microphones and the way they're used to be under regarded, almost an afterthought. Considering the important role they play, both in terms of their fidelity and creative applications, perhaps it's time this attitude was changed.

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# Summer in the city? No thanks . . .

**Sue Sillitoe examines the multiple options for getting away from it all creatively in this 14-page alphabetical guide to making out-of-town music**

**W**HEN ROCKFIELD Studios in South Wales first opened its doors 21 years ago, it introduced a totally new concept in UK recording — the residential recording facility.

Suddenly, bands had the option of working all night and sleeping all day without having to go home in the meantime. They could lock themselves up in total seclusion — or, in some cases, be locked up out of harm's way by their record company — and be treated like royalty while getting on with their work.

As more and more people realised what a brilliant idea the residential concept was, the rush to find suitable country houses — pre-

ferably with a bit of ground, room for a swimming pool and enough history to attract the Americans — hotted up. The Manor Studios, owned by the Virgin group, was in business by 1971 and since then another 20-odd studios have come on-line offering bed, breakfast and boogie.

Competition in the residential sector is now particularly fierce, mainly because studios are competing hard for album projects which guarantee work for a month or so at a time and for overseas visitors who are naturally attracted to anything that isn't a hotel. Because of this residentialers are not just well-equipped, they are also very aware that it takes more than

just a state-of-the-art console to make people want to come back. The emphasis is as much on good food, good service and a comfortable environment as it is on the latest digital delay line.

Of course, there are some A&R people who go red in the face and start spouting expletives at the mere mention of residentials, considering them to be a total cop-out where bands get spoilt, do not work and cost the record company a fortune in the bargain.

But the vast majority know that this just isn't the case. The studio out in the wilds can have the wonderful effect of concentrating the mind and at least it keeps the band in one place where the producer

doesn't have to worry about them.

As for the cost, there are now so many differing types of residential on the market — from the 16-track pre-production, get-away-from-it-all writing studio to the luxurious no-expense-spared 48-track inhabited by the successful few — that record companies can happily pick something that fits in with the band's budget.

To help with the choice, *Studio Week* has rounded up the UK's residential contenders and even drawn a map to pinpoint where they all are.

Let's face it, given the choice between summer in the city and a breath of fresh air, where would your band rather be?



FARMYARD

## Brook House

**BROOK HOUSE** Studios, opened in January by producer John Eden, has added a games room to the recreational activities available on site which also includes a heated swimming pool.

Eden says: "The room has a pool table and a fruit machine, but the star attraction is a Sixties Wurlitzer jukebox which was a real find — it

had been sitting in someone's garage for years."

Other innovations at Suffolk-based Brook House include the addition of an Otari 1/2-inch tape machine and Akai S900 sampler to the equipment list along with a Fairlight II which is available for hire if the client wants it.

Eden adds: "The studio has now been open for five months and we have been virtually booked solid during that time. Our first band in

was Power, from Sweden, and they were followed by two girls from Montreal who call themselves Crystalize."

"Both bands kept me busy as I was doing the production. Following Crystalize I also produced a single for Daniel Lavoie. But, now that project has finished, I am going back to administration for a few weeks."

Other clients have included Glory for Riva and Bolshoi. Eden

adds that the studio, has now come to an arrangement with a local country hotel to provide extra accommodation for bands if it is needed. **200**

## Chipping Norton

IT HAS now been well over a year since Chipping Norton Studios totally gutted and rebuilt its control room and since then it has fol-

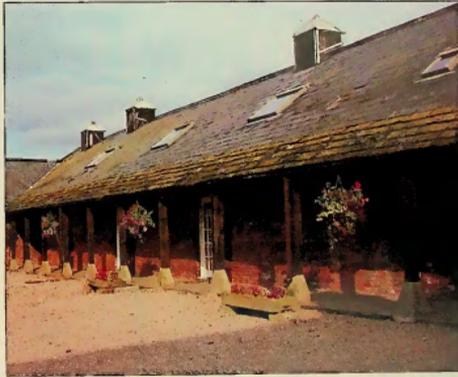
lowed on with phase two of its refurbishment programme by tackling the accommodation.

The complex now boasts 13 double bedrooms — five in the main studio block and the rest in the four cottages which also have their own lounges complete with TV and Hi-Fi.

Director Richard Vernon says: "We can now say that our accom-

modation and food is of the high-

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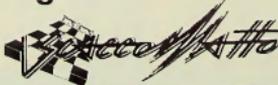


ROCKFIELD

Large refurbished control room  
DDA AMR 24 44/24 with Mastermix automation  
Extensive range of outbound equipment  
Residential facility

**SUPERB INTRODUCTORY OFFER**

Ring for details on (010-39) 10 30 50 98



RECORDING STUDIOS

Di Alberto Parodi, Via Cesare Battisti 16  
16033 Lavagna.  
Tel: 0185/321379. Pl: 02371460102.



# GRAPE



We supplied our first DDA AMR24 to David Dundas, seen here taking delivery of the console from Garry Robson

## WE ADD DDA CONSOLES

The UK dealership for DDA Mixing Consoles has been added to our list of agencies.

We have been particularly impressed with DDA's design philosophy and product range — especially the about to be announced in-line console — and are sure that you will be equally as excited about the wider choice offered by this addition to our range of products.

### AMR24

This split format console from DDA has such remarkable sound qualities because DDA pay a great deal of attention to every stage in the signal path.

Not only are the input and outputs balanced but the mix buses are balanced as well. This reduces adjacent track crosstalk to negligible proportions.

With digital tape machines eliminating the crosstalk suffered by analog machines, the low crosstalk figures of the DDA AMR24 are especially important.

The remarkable 100dB of dynamic range also lowers the noise floor, increases headroom and virtually eliminates 'desk colouration' on digital recording.

Continued on page 2

## AND LEXICON

From August 1 we will also be the UK sales and service distributor for the renowned range of reverbs and effects processors from Lexicon.

These products have revolutionised the use of digital reverb and are more than just plain reverb units.

The 480L, for instance is a very powerful computer using complex algorithms that provide extremely pure reverbs, while the Lexicon 2400 Time Compressor is a superb post-production aid.



THE STIRLING ITA NEWSLETTER

# VINE

SUMMER '87

Stirring is published by:  
STIRLING/ITA, 1 Canfield Place  
Swiss Cottage, London NW6 3BT, England  
Telephone: 01 625 4515. Fax: 01 372 6370  
Telex: 946420 CWEASY G Ref: 1904280

The PCM70 is a well respected product with some amazing effects programmes and pure reverb within a package that is equally suited to the professional and home studios. We shall be appointing key dealers throughout the country to handle the Lexicon PCM70. Contact Kevin Walker for more information on the PCM70.

Continued on page 3

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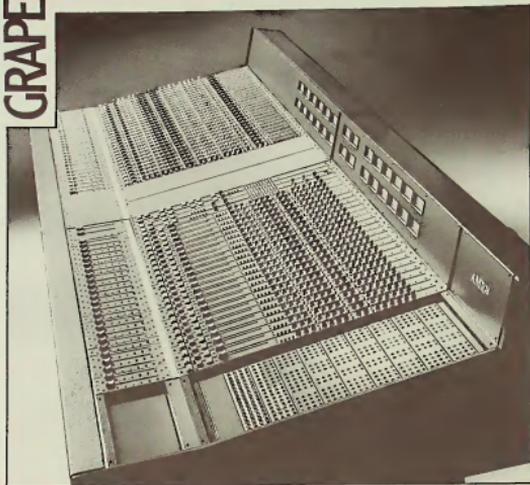
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**GREAT LINFORD MANOR STUDIOS**  
 Great Linford Manor, Milton Keynes MK14 3AX. Telephone: 0708 622222.  
 Equipment includes an SSL 4024 console, Studer A820 and M1000 2400 tape machines, Jander two track and Amalitha monitoring. Standard facilities include accommodation for up to 10 people, satellite TV, monitor and table tennis.

## GRAPEVINE



### AMR24

The signal to noise ratio of the DDA AMR24 is so good one well known producer was moved to remark that for the first time ever he was aware of noise from a microphone!

With up to 60 channels available, AMR24 mainframes can accommodate up to 36 inputs. Due to the careful design of the console the sound stays clear and un-muddy, no matter how many faders are routed to the group. Master console status switching between

mic/line inputs allows instant overdubs and remixes to be accomplished with ease.

The monitor section can also be instantly switched to record or mix to two 24 track tape machine, or a multitrack machine and a Fairlight for example.

The AMR 24 has been designed for compatibility with the Audio Kinetics MasterMix automation system, which we can integrate into your console.

Call us for full details on this outstanding console from DDA.

### Inline On Way

Soon to be announced is a new inline console from DDA that will feature central control of the majority of module functions.

Unlike other centrally controlled consoles, however, each channel module on the new DDA has LEDs to permanently display the current channel status, a major improvement over having to interrogate each channel individually as on other centrally controlled consoles.

Other features of the new inline console from DDA are:

Up to 56 inputs with dual signal architecture providing 1/2 inputs in mondown.

32 Output buses to take maximum advantage of the latest digital multitracks and analog machines.

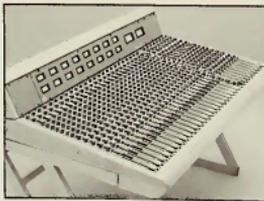
Full patching and Master/Individual input selection of 2 multitrack machines or combination of multitrack and Fairlight or MIDI systems.

We are sure this new console is going to be really something, call **Garry Robson** for further details.

## LOL'S PACKAGE

Lol Creme, of Godley and Creme promo video fame, came to us for an update to his home studio in his Surrey mansion. To replace his old Cadac desk, Lol has chosen a Trident Series 65 24x16 desk.

Also in the package that we supplied and installed are a number of effects such as the Yamaha SPX90 Multi Effects Processor, the amazing Akai 5900 sampler together with a number of library discs and the Drawmer DL221 Compressor.



**THE MANOR STUDIOS**  
 Shipston-on-Chavon, Leicestershire, OX4 1X. Telephone: 0533 622222.  
 Equipment includes an SSL 4024 console with Primary and Tally. Also a Studer A820 24 track tape machine and Amalitha monitoring. Standard facilities include accommodation for up to 10 people, satellite TV, monitor and table tennis.

**PICNIC**  
 Court Lodge  
 Armitage Drive  
 Equipment includes an SSL 4024 console with Primary and Tally. Also a Studer A820 24 track tape machine and Amalitha monitoring. Standard facilities include accommodation for up to 10 people, satellite TV, monitor and table tennis.

**WOOD**  
 Brecknere & Brecknere  
 Equipment includes an SSL 4024 console with Primary and Tally. Also a Studer A820 24 track tape machine and Amalitha monitoring. Standard facilities include accommodation for up to 10 people, satellite TV, monitor and table tennis.

**SOUND**  
 Alford  
 Equipment includes an SSL 4024 console with Primary and Tally. Also a Studer A820 24 track tape machine and Amalitha monitoring. Standard facilities include accommodation for up to 10 people, satellite TV, monitor and table tennis.

**COMFO**  
 Convent  
 Equipment includes an SSL 4024 console with Primary and Tally. Also a Studer A820 24 track tape machine and Amalitha monitoring. Standard facilities include accommodation for up to 10 people, satellite TV, monitor and table tennis.

**CHIPPIL**  
 New Street  
 Equipment includes an SSL 4024 console with Primary and Tally. Also a Studer A820 24 track tape machine and Amalitha monitoring. Standard facilities include accommodation for up to 10 people, satellite TV, monitor and table tennis.

## THE BOSS

Phil De Santis of Gexco International describes the Alpha Automation BOSS as, "A very complex machine that makes the job easy."

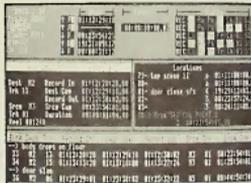
"We can't think of a better description than that, for what is probably the most sophisticated aid currently available to audio editing.

As Phil puts it, "Normally you have to relay to offsets, machine locations, positions — you need to be half a mechanic to do audio editing. You don't with the BOSS, you say 'This is the source, this is the destination, do it', and it happens."

The power to make it happen comes from the BOSS Master Processing Unit, a 16 bit processor that provides the intelligence to control practically every other device in your studio including synchronisers, tape transports and samplers.

And with a standard 256Kb of RAM, expandable to 1Mb, plus 2 320 Kb disc drives as standard and an optional 8" external drive expandable to 40Mb. The BOSS has the memory to be able to do it again and again and again!

You don't have to be a computer genius to take full advantage of that capability either. Through the BOSS's dedicated, fully labelled, QWERTY keyboard, with a few simple keystrokes you can command up to 999 audio decisions immediately. And not just for sound, because the BOSS works equally well with audio or audio for video.



The BOSS's colour monitor screen keeps you in touch every step of the way, because the screen layout was designed by audio engineers who understand exactly the sort of information you need to carry out your job effectively.

Detailed information on every machine the BOSS controls is displayed, including their current status and timecodes, plus your editing script, operational changes, even your recording media. You see exactly what you have done, what you are doing and what you will do.

The BOSS is a truly amazing machine that will transform your editing processes. We recommend you try it today, call **Garry Robson** to book a demonstration.

## PORTABLE EQ

Producer **Dave Bascombe** thinks so highly of the Amek EQ that he will use nothing else.

We supplied him with the Amek EQ modules made up into a special flight case, which he carries around with him.

"Now Dave can be assured of having the best equalisation in whatever studio he is working."

## LEXICON — A GENERATION BEYOND

The 480L digital effects system from Lexicon goes way beyond other digital processors, and not just in providing more accurate room simulation.

With hardware and software that allows innovative combinations of plate, gated and ambient reverbs, unique cascaded time-based effects and sampling, the creative possibilities are almost endless.

Once you have created your effects, the settings can be stored on RAM cartridges and transported to any other Lexicon 480L equipped studio.

SHAPE and SPREAD parameters, adjustable through the 480L's remote control (LARC) allow the complex profile of natural reverb to be more closely reproduced than with conventional digital reverbs.

SHAPE affects the reverb contour, while SPREAD controls the time factor for that contour. When balanced with SIZE (reverb



density) and RT60 MID, a realistic ambience is created with a uniquely natural pre-delay.

The 480L uses 18 bit technology to provide a signal to noise ratio of 98 dB allowing you to add reverb without adding noise.

The Lexicon 480L is the answer to your reverb and effects processing needs, not just for now but in the future as well. The computer architecture is designed to run the present software with ease and to allow for future software and hardware additions.

To make your investment in the best digital

effects processors around call **Kevin Walker**.

### Time Machine

The Lexicon 2400 Time Compressor is the answer to a post-production engineer's dream. When faced with a soundtrack that doesn't fit the film running time, the 2400 allows you to digitally process the sound and 'stretch' or 'shrink' it to fit.

Individual words can also be dubbed in to suit the available time slot, without changing the pitch.



### Dynamic Processing

The PCM70 is a digital effects processor that has something extra, a pioneering development from Lexicon called **Dynamic MIDI**.

Dynamic MIDI allows you to alter any of the PCM70's parameters through a MIDI keyboard while you're actually playing.

You can vary the mix with finger pressure on the keys or by using other controls such as the modulation wheel. You can even interface the PCM70 to a computer for the ultimate level of control.

In addition, the PCM70 allows you to use the same Lexicon digital effects used by many of the

world's leading artists and studios. While variable parameters enable you to create and store your own personalised effects programs.

Apart from that, the PCM70 is also a digital reverb with a complete selection of Lexicon reverb programmes.

All of this high technology is available at a price that makes the PCM70 a viable proposition for even the home recordist.

The PCM70 will soon be available at **Key Dealers** around the country. But if you can't find a local stockist, then call **Kevin Walker** after August 1.

## BIG BASS WESTLAKE

The new **Westlake BBSM-15** monitors were seen for the first time in the UK at the AES London in March.

Capable of handling high power inputs (300 watts of continuous sine wave up to 350Hz is quoted) and extremely efficient at 99dB for 1W @ 1m, the BBSM-15s are definitely the monitor for, shall we say, the larger control room.

Two 15" bass drivers are fitted in a substantial ported cabinet, with the midrange handled by a 10" driver in a separate, sealed, non-resonant enclosure. A 2" diaphragm, horn loaded compression driver covers the frequency band above 1.6kHz.

With a frequency response from 34Hz to 15kHz ( $\pm 3$  dB) when flush mounted in a typical control room, the BBSM-15 has to be worth a listen if you're in the market for a high power studio monitor.



## LATE NEWS



We have just added the **BSS** range of effects controllers to our line-up.

**BSS** products include the **DPRS02** dual channel gate with MIDI control, **Auto Threshold** and **Auto Attack**, and the very successful

## WHAT'S R-DAT?

You've heard about this new digital cassette tape format from Japan.

You've heard how its sound quality is supposed to rival that of the Compact Disc. Do you believe that?

We have one of the first **R-DAT** machines in the country, the **Sony DTC-1000ES**, together with some tapes. Why not come and have a play around with it and see what you think?

**DPR402** dynamics processor which combines a compressor limiter, de-esser and peak limiter in one package. Full details will be in the next edition of *Grapevine* or see these **BSS** products on our stand at **APRS**.

# GRAPE

# VINE

people's favourite and recreation facilities include TV, a roof room and pool table.

AREA 4 P. 123

WALKER

AREA 6 123

people's favourite for up to 14 people with 14 vintage and modern titles.

AREA 6 123

people's favourite for up to 14 people, Lexicon's latest monitors, BSS products and the very successful APRS.

AREA 6 123

THE OIL

1 First Office  
0900 830059  
1400 830059  
24 track tape  
up to 16 pro

FRIARI

37 handles  
24 track pro  
and analog

RIDGE

144 Vols  
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turning)

CREK

144 Vols  
Combiner  
AES10 MA  
Overland (re  
turning)

WOOL

144 Vols  
Combiner  
AES10 MA  
Overland (re  
turning)

SAWM

144 Vols  
Combiner  
AES10 MA  
Overland (re  
turning)

includes listing on the Rear Entry.

## NEW DIGITAL PROCESSOR

We have another new product on our list, the **TC2290** from **TC Electronics** of Denmark, which is certainly the **Flavour of the Month** at **Canfield Place**.

The **TC2290** is a programmable sampling delay line which does everything that a normal delay line does, and then some!

Following the Danish tradition of good design, the **TC2290** has a wonderfully ergonomic front panel that makes it particularly easy to use.

Apart from an incredibly clean sound the **TC2290** also has some unusual features, as **Mick Boggs** explains.

"You can programme the dynamic features so that it will go completely dry, cut the echoes off stone dead, in the absence of any signal. But you can also reverse that, so that it does it the other way round and then the signal doesn't get cluttered up by echo while it's actually there. When the signal stops, the echo then goes to its full length and you hear it disappearing into the distance — Great idea!"

Mick's obviously not the only one who thinks the **TC2290** is a great idea as we have already supplied **Aztec Studios**, **AudioFX**, **Hollywood Studios** and **De Leppard** with one each.



## HALF INCHED OTARIS

No we haven't got some that fell of the back of a lorry!

What we mean is that we have supplied quite a lot of 1/2" Otari MTR12s just lately. Obviously, although there is a lot of digital mastering going on, many people still like the sound of 1/2" analog.

Among the studios who have taken an MTR12 are:

**Torch Force**, this one complete with autolocator.

**John Eden** at **Brook House Studios**

**Adrian Seal** at **Studio Soundtracks**

Also available from **STIRLING/ITA** now, is the **Otari MTR12 1/2"** machine with time code.

Phone for details and prices.

## NEW LYNX SOFTWARE

Yet more software updates are available for the **LYNX** from **TimeLine**, including:

**Improved sync point indication**, **generation jam indication**, **slave resolve** enabling slave to stay resolved to master speed even if master time code jumps.

**Time lifting** is now available in three modes: **lifers never drop**, **lifers under control of LYNX** or **lifers always in**. The last mode is for reading

high speed code when the tape transport is equipped for this.

More studios and hire companies are making the **LYNX** part of their standard studio equipment. Among the latest studios to equip with **LYNX** are **Sarm**, **Wessex**, **Livingston** and **Orinoco**, while **Music Labs**, **Dreamshire** and **Hilton Sound** have added more **LYNX** modules to their hire stock.

## JINGLE PACKAGE

Lots of jingle writers find our packages a very cost-effective way of equipping a home studio and the latest to come to us is **Ronnie Bond**.

Ronnie's package for his home studio centres around a **Soundcraft 2400 28x24** fitted as a 24x24, with a **Soundcraft 762 24** track tape machine.

He has also chosen a number of effects machines such as the incredible **Lexicon PCM70** digital effects processor with dynamic MIDI, the **Yamaha SPX90** multi effects processor, a number of **Shure** microphones, **Drawmer**, **Alesis** etc., etc.

Oh, and a pair of **Yamaha NS10** monitors to listen to all those effects.

## INTELLIGENT DE-ESSING

A number of cutting rooms have recently shown an interest in the **Valley People DSP 415 De-Esser**, with orders from **Townhouse** and **The Exchange (Sound Clinic)**.

Cutting engineers like the **Valley People 415** because, in comparison to other **De-Essers**, the **415** doesn't compress the signal at any particular frequency to get rid of sibilance, as **Kevin Walker** explains:

"With conventional de-essers you could end up with 'holes' in the signal at certain

frequencies. The **415** is a very intelligent machine which 'looks' for and removes the sibilant 'whistles' at the selected frequency, but leaves the actual programme material intact."

Other recent purchasers of the **415** are **AudioFX**, **Phil Fearon's FJR Studios** and **The Coteau Twins**.

To avoid holes in your programme material give **Kevin** a call and talk about the **Valley People DSP 415**.

## OVERBRIDGE TO WALES

Our new **STIRLING/ITA Dolby Overbridge** for the **Otari MTR90** announced at the **AES** in **March** attracted considerable interest and quickly made its first two sales — to the same company but via different routes!

**HTV** were the company who purchased one **STIRLING/ITA Overbridge** for their studios in **Cardiff** and another for use in their **Bristol** studios.

Confusion reigned temporarily in **Canfield Place**, with one order coming direct and the other through **Elliott Bros. of Oxford**.



## STOP PRESS ORDERS

We have recently supplied the following: **A Valley People 440** to **The Lodge Studios** **Hilton Sound** with an **Otari MTR90** for their hire stock.

Another **Otari MTR90** to **Sam Therapy Chapel Music** with a **Valley People Dynamite Rediffusion** with an **Otari MTR12** specially modified for use in the production of tapes for their background music systems.

An **Otari MTR12 1/2"** 2 track machine to **Stroring Room Studios**

A pair of **Westlake BBSM5s** to **Scratch Music** **Give Sounds** with a **Valley People Dynamite**.

Produced for **STIRLING/ITA** by **Peter Osborne**. Printed in England.

### GREAT LINFORD MANOR STUDIOS

Great Linford, Milton Keynes MK14 3AX. Telephone: 0708 522222. Fax: 0708 522223. Equipment available on SSL, A202, console, Sapiex A270, and

### HIGHLAND RECORDING STUDIO

Canfield, Inverness, Telephone: 0509 25204. Contact David

### THE MANOR STUDIOS

Staplehurst, Chertsey, Middlesex, Oxford OX3 1L. Telephone: 0753 822222. Fax: 0753 822223. Equipment available on SSL, EGEE console with Priority and EMI

### PICNIC

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Jennifer D  
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monitoring  
people in!

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for people.

### SOUND

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### COMIX

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est standard. Not only do we supply a full English breakfast and evening meal with wine, but we also have Hook Norton best bitter on tap, an American pool room with hi-fi and a video library. Clients get instant membership to the squash club next door which has a sauna, jacuzzi and solarium."

Since re-vamping its control room to make it larger and brighter, Vernon says the studio has had its busiest year yet. Clients have included Status Quo, Paul Nicholas, Cutting Crew — number one in the US with I Just Died In Your Arms — Barbara Dickson, The Kane Gang, The Bluebells, Dr Feelgood, Barclay James Harvest, IQ, X-MAL Deutschland and Pepsi & Shirlie.

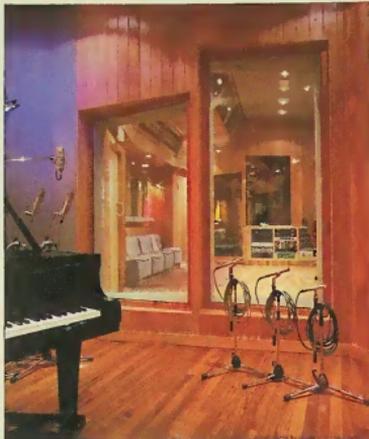
Despite rumblings that Vernon was considering changing Chipmunk Norton's console, he has so far resisted the temptation and stuck with the Trident TCM 32 in 24 out desk. As one of the few UK residential not to have jumped in with an SSL he feels he now has a definite advantage.

He adds: "We have made no major technical improvements since the refit, but we have been steadily adding to our outboard equipment and microphone supply."

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## Comforts Place

COMFORTS PLACE, the attractive rural studio owned by Big Note Music, is about to add another three bedrooms to its current residential facilities.



CHIPMUNK NORTON

The accommodation already comprises three double bedrooms which are housed in a magnificent old building joining on to the main house which dates back to the 16th century.

Studio manager Sandie Reid says: "The new bedrooms were,

until recently, the caretaker's living accommodation. But the caretaker has now moved out and we are transforming them into extra rooms for artists."

Recent clients at the studio have included Matt Bianco, Gerry Rafferty, Sisters Of Mercy, The The,

Mike Batt working on the Hunting Of The Snark, and Go West.

Comfort's place is now just two years old and was built to the specifications of producers Andy Hill and Brian Topp. The aim behind the facility is to offer the best equipment and the most comfortable service at the right price.

Hill says: "We are in the lovely rural setting which is really relaxing and yet we are only an hour from the most away from London. At Comforts Place, artists can get on with their work in peace, knowing they won't be disturbed, and they can also be sure that all of our facilities are first-rate."

The control room, built in a converted barn, is equipped with a 56-channel SSL console with eight stereo channels, a Sony PCM 3324 digital multitrack and 1610 digital stereo mastering. There is also a Studer A800 analogue 24-track which can be linked to the digital machine for 48-track work. The control room features a permanent keyboard set-up hard wired through to the desk with MIDI cables via Quark MIDI switchee.

Reid adds: "We have a permanent staff with a full-time engineer and full-time keyboard programmer. When you are out in the country, as we are, you can't take chances with the equipment and having someone around all the time who can look after any faults is vital."

Apart from the studio facilities, Comforts Place also has a swimming pool, a tennis court and a croquet lawn. Other activities such as riding can be arranged on request.

"The pool is very popular during the summer," adds Reid, "and we tend to find that most bands are happy with the facilities we have on site. We are often asked to arrange extra activities but, when it boils down to it, the artists just don't want to leave the studio."

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## Crescent

PRODUCER DAVID Lord is now back at Crescent Studios in Bath after a trip to Australia with Icehouse who were recording their next album. Lord is now mixing the album at Crescent, the studio he set up seven years ago.

The influx of foreign artists, particularly from Japan, still continues following the studio's decision to offer accommodation. Crescent can sleep up to 10 people in a six-bedroomed maisonette in the same building as the studio. Two of the bedrooms have en-suite bathrooms and there is also a kitchen and lounge with TV and videos.

The studio is equipped with an SSL console and Lord has recently

added a Mitsubishi X80 stereo digital machine to the facilities. He has also invested in a GEM synchroniser from Australia.

The studio area, on the ground floor of the 18th century building, has recently been rebuilt to give it a live ambience. Crescent can now offer different areas with varying acoustics. Other advantages include natural daylight and the charming location.

Lord, whose credits include Peter Gabriel, XTC, Echo And The Bunnymen and many more, says: "We have been considering moving for some time now because the local authority wants to put a road through our premises, which would mean a compulsory purchase order. Because of that we have been reluctant to invest large amounts of money in re-building, but now the authority seems to have run out of money and it looks as if the road project might not happen. We are hoping it won't be too long before we hear our final fate."

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## Ebony

EBONY STUDIOS which officially opened its doors for commercial work in the new year has been attracting work from the US and Sweden as well as UK projects.

Work undertaken includes the theme music for the new Channel Four series *Brand and Projects* for Bill Nelson and producer John Leckie who has just completed work for the *Thirst*, currently in the Top 20 charts.

Ebony Studios is set in the impressive surroundings of Hemingbrough Hall, Hemingbrough, North Yorkshire which is surrounded by seven acres of its own land, and its residential facilities are in keeping with the spirit of the building.

Four-poster beds are the order of the day and the Gothic entrance hall is guarded by a full-size armoured knight on horseback. Director Dorry Johnston adds that the home is also occupied by two friendly but non-disruptive ghosts.

The studio facilities are spacious with the emphasis on comfort. There is plenty of room for engineers, bands and producers plus all of their equipment such as keyboards or guitars with helmes easily accessible for DI work.

The control room has natural daylight and magnificent views over the surrounding countryside.

The playing area has been built to allow different acoustic environments with a series of individually-hinged sound traps on the upper part of the studio that can be ad-

TO PAGE 40 ▶

*On a farm...  
In the peaceful Berkshire countryside  
Only just west of London  
You'll find  
One of the best value  
24-track studio facilities  
Anywhere.*

# WoodcraY Studio

QUALITY — AND ALL THAT SHOULD GO WITH IT. AT A SENSIBLE PRICE.

AUTOMATED MCI DESK, OTARI MTR90, MTR 12, STUDER, LEXICON, EMT, TANNAY...

PACKAGES WITH OR WITHOUT RESIDENTIAL ACCOMMODATION. FOR FURTHER INFORMATION RING CHARLIE MARLING ON

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COMFORTS PLACE

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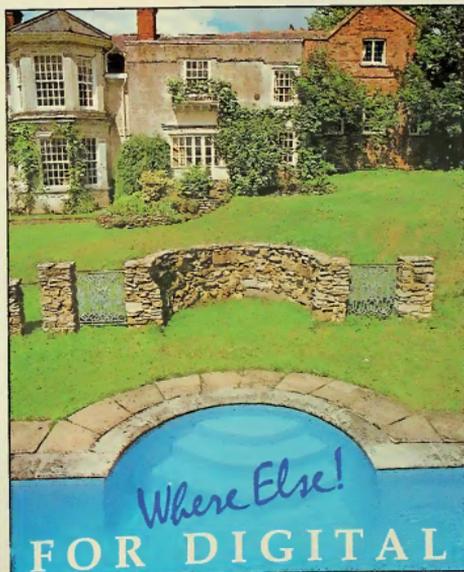
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justed to alter the sound of the room.

On the equipment front, Ebony has a custom Trident TSM mixer built specially for the studio with LED meters on all channels, upgraded CX, an improved patchbay and an extended mainframe for the integral rack so that the more used ancillary equipment can be on hand. There is also a Lyrec 24-track and a Custom valve 24-track, plus Studer and Sony digital mastering. A wide range of outboard equipment completes the list.

As well as the obvious attractions of a secluded country environment, Ebony has a rest room-cum-games room with a jukebox, video library and TV. For those who prefer the nightlife, York and all its attractions is only a short drive away. **204**

## Farmyard

FARMYARD STUDIOS has opted to stay out of the digital multitrack battlefield by installing Dolby SR — the professional recording process which Dolby claims is as good as 16-bit digital, if not better.

Studio manager Graham Hutchison says Farmyard has just taken delivery of a Studer AB20 24-track tape machine with 24 channels of Dolby SR to go with it. "We have been running our AB20 two-track with Dolby SR since January," he says, "and we've been so impressed by the new Dolby that we had no hesitation in installing it on multitrack recording too."

Hutchison adds that the studio's clients have also been impressed with the sound. "No one has ever asked us for digital facilities because it works out so expensive. If a client wanted digital we would

be able to hire in the equipment without any difficulties, but we have no intention of buying.

So far we are much too impressed with the Dolby SR to even consider digital. I believe the only way to judge is by the sound and it is certainly as good as digital, in some cases it sounds even better."

On the client front, Farmyard — which is part-owned by producer Rupert Hine — has been attracting some top names including Bob Geldof, recording his Deep in the Heart Of Nowhere album; The Thompson Twins, recording their album Close To The Bone; Public Image Ltd, recording tracks for their next album; Crazy House, mixing their first album; Geoffrey Moore — son of Roger — recording a single with Chris Neil producing; Frozen Ghost, mixing their debut album which is currently doing well in the US charts and Underworld, the debut album for Sir,

produced by Rupert Hine.

Farmyard Studio is based in Little Chalfont, Buckinghamshire, and benefits from a beautiful rural setting which is still so close to central London that it is actually on the tube. Both the recording facility, which boasts an SSL 4000E console, and the residential facilities — eight bedrooms with room for up to 14 people — are located in the Elizabethan manor house.

The studio prides itself in being a working facility with the emphasis on getting the job done rather than offering distractions such as swimming pools and tennis courts. However, for those moments when clients do want to relax, Farmyard has TV, video and snooker to keep them happy. **205**

## Great Linford

PHASE TWO of the development of Great Linford Manor Studios,

near Milton Keynes, is to begin well ahead of schedule thanks to the resounding success of phase one, says studio owner Harry Maloney.

Great Linford, one of the UK's newest and most ambitious residential, already boasts a 48-track SSL-equipped recording studio which has the latest in digital multitrack technology — a Mitsubishi X-650 — and the latest in analogue multitrack technology — a Studer AB20. Both the studio and the luxurious residential facilities for up to 10 people are contained inside the 17th century manor house — a grade two star-rated listed building.

Transforming part of the manor house into a recording studio was phase one of Maloney's overall plans for the facility. Phase two involves putting in a live studio, with seating for up to 200 people, and a second control room. The third phase involves building an inner courtyard surrounded by a bar, restaurant, gardens and an art centre. In total the project is estimated to cost £2.5m.

Maloney says: "Since we opened in January the studio has been fully booked, far exceeding even my expectations. Because of its success, I am keen to push ahead with phase two and I am holding talks with our bankers who

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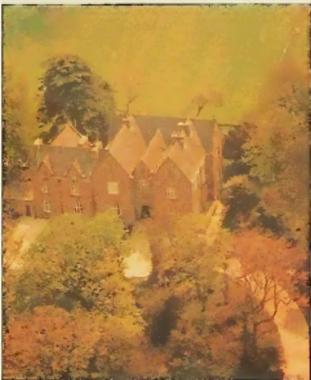


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EBONY AND (below) Farmyard



also seem to like the idea."

Clients who have already fallen under the Great Linford spell include Swing Out Sister, The Alarm, The Ward Brothers, and many more. Maloney is adamant that he will not reduce his rates, even though record companies are continually asking him to do so. He says: "When I first began planning this studio I realised that for it to succeed it had to be top class and to offer the best in terms of equipment and staff."

"We have fixed our rates at the right level for us to run our business and there is no way I am going to drop them because I believe that is just no good for us in the long term."

"One producer wanted to work here and we thought we had lost him when the record company involved refused to pay our rates. But, a few weeks later, we did get the job because the producer had simply refused to work anywhere else."

With planning for phase two now well underway, Maloney is hoping to visit the APRS exhibition before deciding what equipment to buy.

He says: "I see APRS as our first anniversary because last year I was running around with a whole load of plans on paper and very little more trying to convince people I was serious about all of this."

"People kept asking me why I was even thinking about building another residential because they thought I was mad. Now that it has been done and seems to be working so well, I can only hope phase two will be equally as successful. At the moment we have still to decide what equipment will go in the new control room, but I will probably buy another SSL desk although I am more prepared to experiment this time round."

## Greenhill

BASED JUST a few minutes away from the sea at Herne Bay in Kent, Greenhill Studios is enjoying a successful time with both straight recording projects and audio visual work.

The 24-track studio has now been open for just over a year offering high quality accommodation in a 16th century farmhouse

surrounded by nearly two acres of lawned gardens.

The studio aims to offer bands working on a budget the sort of high quality usually reserved for those on the top rung. Clients tend to come from smaller labels or to be bands just starting their recording careers.

Recent clients keeping Greenhill busy have included Rob King, recording an album for the Soul City label, David Knopfler, recording music for a German film, Alan Morgan, working on the soundtrack for his much-acclaimed *Take Them To School* TV programme on child safety, Sticky Stuff recording an album and Heatwave who are currently recording tracks on lock-out after signing to the Greenhill label.

Studio manager Jan Schelhaas says: "On the equipment front we have not really changed anything because it all works so well."

However, we have added a new Roland D50 which is quite a phenomenal piece of gear."

The studio is equipped with a Soundtracs console, Studer A80 tape machine ACP and Cleari mastering, a wide range of effects and a selection of keyboards housed in their own area.

The accommodation comprises five bedrooms and two bathrooms, a lounge, dining room and large farmhouse kitchen. For off-duty moments there is a swimming pool, a gymnasium, a snooker table and the use of a speedboat at the rear by beach.

## House In The Woods

FILLING A gap at the lower end of the residential studio market is a new facility — House In The Woods Studio — which was

opened a year ago by musician Gaz Vandekleut.

House In The Woods is a 16-track facility which attracts some very well-known names. Recent clients have included Allen Sex Fiend and Status Quo. Alongside the 16-track recording studio, which is equipped with a Seck 1882 console, a Fostex E16 tape machine, Quad/JBL monitoring and Revax B77 mastering, there is also room to rehearse.

Vandekleut says: "We began as an eight-track but went up to 16-track last year. Having done that we have no intention of becoming 24-track because there is just too much competition in that price bracket. What we are offering is very different — top class residential facilities for people who want to do pre-production work and demos and we have turned out the

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GREENHILL AND (below) two shots of The House In The Woods



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Just ninety minutes from London by road, a historic village nestles in the very heart of the West Country – the most peaceful, unspoilt countryside in England.

For a village so small, Beckington boasts a wealth of charming old buildings; a pub, a 12th-century church, an abbey, a castle. But beside the castle stands the most intriguing one of all – a perfectly-preserved 15th-century Wool Hall.

For several hundred years, since the decline of the English wool trade, the building has been only a fascinating historical curiosity. Then, in 1984, it was brought back to life with an entirely new purpose. It became a unique residential recording complex.

The complex is situated on the edge of the village, with rolling fields beyond, while only minutes away lies the City of Bath. This rural location is perfect; even on a brief visit to The Wool Hall you experience its calm, creative ambience.

To fulfil its extraordinary potential as a studio, the designers have combined the essential character of the medieval structure with the very best of modern technology. Natural daylight bathes the Main Studio. Upstairs, in the oak-beamed Control Room, the 56-channel SSL Desk enjoys views of lush, green countryside. In the Programming Room, should you require it, there are a host of MIDI-linked keyboards, including Roland D50 and Yamaha DXY11, controlled by Macintosh computer.

A few yards from The Wool Hall itself is a six bedroom Elizabethan



ty co-exists with comfort.

farmhouse which has been extensively renovated to provide the best in simple luxury. When the average stay of a client runs into months, the Farm House succeeds in capturing the atmosphere of a home from home. Guests come to regard the house as their own, enjoying total privacy while being catered for by full-time staff.

At the end of a productive session in the studio, relaxation is imperative. How clients unwind is of course up to them, but all take advantage of the superb cooking and the comforts of the accommodation. While resident at The Wool Hall, you experience the service of a first class hotel *and* a premier recording studio – just as if they were both within your own home.

The Wool Hall books only one client at a time, ensuring that each receives the undivided attention of

the staff and the exclusive use of all the facilities. Outside working time, many recreational activities can be easily arranged, from clay pigeon shooting, canoeing and riding, to sky diving and hot air ballooning. At nearby Bath, shopping is excellent and there are many

restaurants of character and quality.

Truthfully, there is only one way to appreciate the Wool Hall. That's to try it for yourself. Because when you're working there the only thing that need concern you is your music. And that is exactly the way it should be.

If you are seriously interested in seeing The Wool Hall, please contact Pete Dolan. He will be delighted to arrange a day visit for you – transport to and from your home, lunch, and the opportunity to sample the special qualities of a unique residential studio.



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# The · Wool · Hall

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occasional master."

The studio is set in a large country house close to the M25 in Surrey with accommodation for up to eight people. Access to the house is by means of bridle paths through eight acres of parkland which means clients can be sure of privacy and peace.

"People come here to work," adds Vandeklee. "We don't offer much more than basic recreational facilities at the studio, but we can arrange anything from riding to going to the local pubs as there is plenty to do in the area." **206**

### Jacobs

JACOBS STUDIOS — the two-studio residential complex based in the quiet and rural surroundings of Runwick, Surrey — has been busy with clients including Matt Bianco, Mammoth, Skin Games and a Japanese band entitled Takoko And The Crazy Boys.

Apart from being one of the few residential facilities offering a choice of studios, Jacobs has also built up a firm reputation as a pioneer of digital recording. It was the first residential in the UK to install a digital multitrack and currently offers clients the Mitsubishi X-850 32-track.

Director Andy Fernbach says demand for digital is now so great that the studio is considering buying a second machine. "The demand is certainly there," he says, "but at this stage I'm not sure which machine we will buy." **207**

Both the Court Studio and the Pool Studio are equipped with SSL consoles — a 4000E Series with total recall in the Pool Studio and a 6000E Series with 48 inputs and total recall in the Court Studio. Apart from 32-track digital, which can be wired up in either, both studios offer 24/48 track analogue using Otari MTR90 tape machines.

Many people express surprise that Jacobs manages to offer top-class residential facilities to two sets of clients at the same time, but for Fernbach that is a definite advantage. He says: "This is a huge building and the layout of it lends itself to having two studios. We have seven double bedrooms and each studio has its own lounge and separate entrance into the house. We are also surrounded by 30 acres of private land so there is plenty of space for bands to avoid each other if they want to."

However, Fernbach says most bands actually like having someone else in the studio next door. He says: "Most of our clients are working on long-term projects such as albums and, however much they like each other, they can get very bored with the members of their own band. By having someone else in the building they can meet up and relieve any boredom. And for the studio having two lots of clients in is marvellous because that is how we keep our overheads down and our prices competitive."

"People might wonder how we manage having two studios, but I wonder how other residential managers when they only have one." **208**

### Loco

LOCO STUDIOS, just over the border in South Wales, has recently upgraded its 24-track facility by installing a new console — a Trident TSM 32-input.

Studio manager Nick Smith adds that other changes have also been taking place of the studio. New Urei 813C monitoring has been installed, along with new air-conditioning in both the studio and the live room.

Loco Studios has a reputation as a recording facility and as a video post-production facility, with much of its work historically coming from Welsh TV. Smith says: "We are expanding our residential capacity during the summer by adding an extra four bedrooms and a relaxation area. The new rooms will be really special and should, with all the other changes at the studio, attract a lot of business."

The VAPR facilities already on offer at Loco consist of a Q. Lock, JVC lo-band U-matic and colour monitors in the control room and studio. Loco is also about to take delivery of a Steinway grand piano and Smith adds that he might also be changing the tape machine later this year from a 3M to a Studer or Otari.

Recent clients have included Julian Cope, Rouven, HTV, Serial Animation, Multistorey for FM Records, Aled Jones, Bumper Firm, BBC Wales and Chrome Wally for Power Station Records.

**210**



LOCO

### The Lodge

THE LODGE Studio has been enjoying a particularly successful year with plenty of clients coming back for a second and even this time, as well as some newcomers from the indie labels and from Europe.

Studio manager Andy Black says: "80 per cent of our clients so far this year have been repeat customers, which speaks for itself. We have also been attracting first-time clients from Italy, Germany and France."

The Lodge, based in Clare, Suffolk, offers a lockout package which has proved highly successful, with unlimited hours and access, accommodation and food all included in the price.

The studio itself is equipped with a Codac in-line console, a Studer AB02 24-track tape machine and a wide range of outboard equipment and musical instruments. Recent additions to the equipment list include the Korg DSS1 sampling keyboard, a Lexicon PCM 40, an SPX90 II and Valley People 440 and Dynamite compressors.

Black adds: "We believe we have a winning combination — high-grade equipment competitive prices and first-class service. This is why our clients keep coming back."

The Lodge employs a full-time team who make sure bands are well looked after. The studio is especially proud of its catering with meals served whenever the clients want them, plus a fridge always kept full of drinks and snacks.

"Service is so important," says Black. "Bands respond well to the atmosphere we try to promote here. That is why we get good performances from the artists recording here."

The Lodge is situated in an attractive part of the country but is still only half an hour from London which means it is no problem being in any gear the client might want.

Black says: "Although we mix most sessions here, one thing we have noticed in the past year is a trend among labels to record in a reasonably-priced yet high quality studio before going to an SSL facility to mix. We have been happy to

accommodate this demand. We feel it is important to be responsive to these trends, and sufficiently flexible to provide for them." **211**

### Madhouse

LUTON-BASED Madhouse Recorders is planning some major changes to its 24-track facility which should result in a much more pleasant environment for clients.

The 24-track studio recently replaced its Soundcraft console with the Harrison 24/36 which once had pride of place at Red Bus, attracting clients such as Culture Club and Duran Duran.

Studio manager Paul Madden says: "The console is now working beautifully and everyone who has used it here has been very impressed. We are not the most expensive residential in the UK by any means, but we pride ourselves on good quality equipment and that seems to be attracting a much better class of artist these days."

The studio has also been given planning permission to build an elaborate extension which will incorporate offices, a recreation area and a large reception which will double up as a conservatory with a jacuzzi in it.

Madden says: "Once the building work is finished at the end of the year we will consider extending the control room and, if everything goes to plan, we should have that finished by next summer. We want to get the environment right for clients first before we start worrying about the equipment."

Madden adds that Madhouse Recorders is still sitting on the digital fence but is likely to take the plunge before the year is out. "We will probably go for a second-hand 3M system," he says. "I like the idea of 32-track, although 24-track has always been enough so far."

In the meantime, the studio is keeping busy with regular clients, which include a wide range of dance bands, one celebrating a number one in the dance charts with Keni Stevens and the release of its first CD in the US — Chris Hughes' Sacred Cities. **212**

# Soundmill

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## Magritte Music

MAGRITTE MUSIC is about to undertake its first digital project, hiring in a Mitsubishi 32-track machine for Bile The Bullet which is recording its first album at the West Droyon studio.

Producer and studio manager Daniel Priest says: "We are looking forward to the project — we'll be making plenty of back-up copies as we go along to avoid any digital disasters."

The studio also offers 24- and 48-track analogue and is just about to take delivery of a new Soundcraft Saturn tape machine with Total Remote. This will be used in conjunction with Magritte's new desk — a Soundcrafts 6800 computerised mixing console.

Priest adds: "We have been having a very busy time this year, with three album projects including one with Dave Swarbrick's band Whipcracker, one with bass player Danny Thompson entitled Whatever and another album for Sunset Boulevard. Other clients have included Gary Moore, doing some demo tapes, and The Dogs D'Amour." **213**

## The Manor

FRIENDLINESS AND flexibility are the two qualities most prized by the Manor Studios and its success in both areas accounts for the number of artists wanting to record there.

Recent clients passing through

the impressive 15th century house have included Public Image Ltd, XTC, Syndicate, a Canadian band called Helix, Il Bites and Secession.

The Manor is located in the peaceful Oxfordshire village of Shipton-on-Cherwell and can accommodate up to 20 people at one time, although there are usually for fewer than that — around 12 is the average. Artists using the studio are accommodated in eight bedrooms and, with the studio able to keep going 24 hours a day, meals can be arranged for whenever the artists want them.

Recreational facilities include a billiard room, games room, TV and video room, tennis courts, heated swimming pool, croquet lawn and a magnificent lake.

The studio, as with all of the Virgin Group's studios comes under the control of Barbara Jeffries whose main aim, apart from making sure the standard of service is first class, is to keep the studio equipment state-of-art.

Since 1972 when it first opened, The Manor has had three refts — the latest took place last year. The studio is equipped with an SSL 4048E console with Primary and Total Recall computers, two Studer A800 24-track tape machines, Eufake monitoring and a wide range of outboard equipment. Digital facilities are available on request. **214**

## The Old Smyth

MUFF MURFIN, managing director of The Old Smyth Studios near

Worcester, is in a dilemma — he wants to change the studio's old Tweed console but doesn't know which of the new breed of desks to choose.

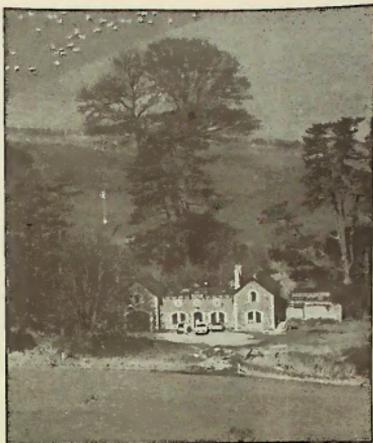
He says: "It is a very difficult business, choosing a major piece of equipment such as a console. It shall be going to the APRS exhibition to have a look at what's available."

The Old Smyth has been a residential studio for some years and can accommodate six people in a separate cottage with its own kitchen. There is also accommodation available at two local pubs and a nearby five-star hotel. "It is usually the record company executive who want to stay in the hotel," adds Murfin. "The bands are generally quite happy with our cottage or with a room in one of the pubs — mainly because the bar never closes for residents."

Recent clients of the 24-track studio have included Whitesnake, Roy Wood and a number of jingles projects for local independent radio stations.

Alongside the main 24-track studio, which tends to be used for everything from hard rock to electronic music. The Old Smyth also has a second 24-track studio which is used for jingles. This is equipped with a Soundcraft desk, a 3M tape machine and Studer mixdown.

Murfin adds: "The last six months have been really great for us, possibly the best yet. There seems to be a boom in the residential studio field at the moment because working in London is just so expensive.



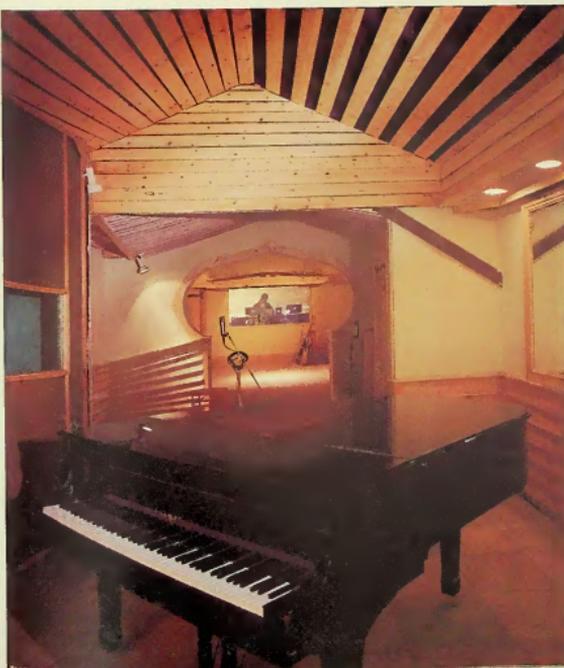
LOCO

Not only do you have to pay more for the studio, but you also have to pay a lot if you are a foreign artist for hotel accommodation.

"We are especially lucky because we now have three very different studios in the group. The

Old Smyth is a medium-priced residential studio. The Basement Studio is our 24-track London studio and, for the really top-class acts we now offer 48-track recording at Ibiza Studios." **215**

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THE LODGE

JULY '87

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MADHOUSE

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## Palladium

PRODUCER JON TURNER, owner of 24-track Palladium Studios in Edinburgh, has been working on a project close to his heart — producing a single for his wife Ann.

Ann Turner was recently snapped up by RCA with a three-single offer. The first single to be released

— in fact the second to be recorded — is entitled Heartbeat and is due out this month.

Jon Turner explains: "Ann has done a lot of live work with various bands but this is her first attempt at releasing a single. It all started when she did a demo at Palladium of a Bobby Healy song called Too Hot To Handle. We took the demo round a few record companies but had no luck and in the

meantime the publisher had sent it to Jennifer Rush, who decided to record it herself.

Jennifer's producer, Gus Dugdeon, was impressed with Ann's demo and used her on the backing track, but obviously she was upset that she couldn't do it all."

For various reasons the Rush version was never released and Ann Turner found her version entered for the Eurovision Song Contest UK, final where it came second. As a result she got a deal with RCA and her first single may well be released later depending on the success of Heartbeat.

Turner adds: "Apart from recording Ann's song, we have been busy with a number of bands including an album project for Super Enigmatics and some demos. Our latest clients are Run Gig, a Celtic rock band."

On the equipment front, Palladium is continuing to update the software for its Kurtzweil and Turner is currently planning to extend the control room.

## Park Gates

IMPORTANT CHANGES are on the cards for Park Gates Studio, 10-140 Weymouth Road, East Sussex, which will involve building new residential facilities next to the existing studio and adding luxuries such as a swimming pool and tennis court.

Studio manager Nick Smith, now one year into the job, says that the current residential facilities — an eight-bedroom, country house just minutes from the studio — is for sale and money raised from the sale will pay for the new facilities.

He says: "The house is on the market and we are willing to see what happens. If we can sell it for the right price we intend to build onto the studio, adding six bedrooms and a fully-equipped gymnasium. We also plan to install a heated outdoor swimming pool and a tennis court."

"The council has given us preliminary planning permission for the work, now all we have to do is sell the house."

Since its marathon refit at the beginning of 1986, Park Gates has been enjoying a steady flow of business with clients as diverse as Crazy Horse, Il Bites and Chris Hewitt. One interesting project, which has now been completed, involved Japanese actress Tamlin Tomita who starred in Karate Kid II and will also be seen in the new Karate Kid III. She was recording tracks with a number of musicians including Cutting Crew's drummer Martin Scoble.

Smith says: "Clients all seem to like the Sam Toyoshima control room, which is equipped with a 56-channel SSL 4000E console. We certainly have no plans to change much in there for at least another few years."

However, one recent addition to the Park Gates team is Ian Clarke who has joined the staff as a full-time programmer. He is in charge of the studio's most recent facility — a keyboard area equipped with a wide range of gear and with plenty more for hire if the client wants it.

"We have been investing in keyboards. We believe this is what our clients want," adds Smith.

The equipment available for hire includes an Esoniq Mirage, a Yamaha DX7, a Yamaha TX7, a CX5 music computer, an Atari 1040 with Steinberg PRO 24 software and PRO-Creator, a Steinberg PRO 16, a Roland DEP 5, a Yamaha D1500 delay line and Korg & Tasci analogue expanders. Park Gates has the usual recreational facilities on offer — TV, video games, a pool table and table tennis.

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## Picnic

SET IN one of Kent's picturesque fruit farms, Picnic Studios has now been in business since last October offering clients the delights of rural life while still only minutes away from the M20 and M25 to London.

The studio was built by Andy Munro with a brief from owner Trevor Darby to come up with a world-class live room. After completing the project Darby said he was delighted with Munro's results. "The final result is a live room which many people have already said is the best they have been in," he adds.

The room has adjustable acoustics via wall panels which can be rotated, leaded windows to give natural daylight and no low ceilings so that microphones can be placed as high as the roof will allow. The studio is finished in maple and pine with pink and blue fabric to give it a warm atmosphere.

The control room, again designed by Munro, follows the same colour scheme and is equipped with a customised MCI automated console with 60 inputs on remix, MCI 24-track tape machine, Otari and Sony PCM 701 mastering and a wide range of outboard equipment and effects.

But perhaps the most fascinating aspect of the studio is its claim to a resident ghost. Darby says: "My house, which adjoins the studio, dates back to the time of Cromwell and we do occasionally hear footsteps moving through the house and studio."

TO PAGE 48 ▶

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## FROM PAGE 46

"As well as doors opening for no apparent reason, we had a strange experience last Halloween night when the multitrack machine began to do the most weird things — going from fast forward to rewind on its own for at least half an hour. We looked on in amazement but the poor possessor-machine soon came to his senses then began working perfectly well as though nothing had happened without any of us going near it."

However, artists visiting the studio need no worry about things that go bump in the night because the residential facilities are separate from the studio and totally self-contained. Danby and his wife Jennifer aim to provide a relaxed and friendly environment for clients to work in and already the studio has attracted The Deep, Samson, The Soup Dragons, 1000 Mexicans, producer Pip Williams and others.

Danby adds: "At the moment we are running a special offer where we will collect interested clients and bring them down to the studio by car to have dinner or a barbeque with us, and then escort them home. We hope to show clients how close we are to both London — one hour away — and Gatwick which is just 30 minutes away by car." **218**

## Powerplay

EUROPE'S ALBUM The Final Countdown, which proved to be such a success for the Swedish band, was recorded at Powerplay Studios, the three studio complex just outside Zurich, Switzerland.

Following on from the success of that album, Powerplay has recently been chosen by the famous artist Klaus Lage working on his next album.

The studio is housed in a purpose-built premises on the edge of a picturesque lake. It has two 24-track studios and one 16-track for commercials and jingles.

Studio one is equipped with a 40-input SSL console with Total Recall, Studer mastering, Urei monitoring and Eastlake acoustics. Studio two has an MCI console, MCI 24-track tape machine, and Urei monitoring and acoustics as studio one.

Managing director Jurg Peterhans makes frequent trips to the UK to promote the studio which is a popular retreat for a wide variety of bands. With the international airport in Zurich just minutes away and flights between Switzerland and the UK quick and easy to arrange, Powerplay is just as simple to reach as some of the more traffic-congested parts of the south coast.

On the residential front, Powerplay recently opened four bedrooms bringing the total to six. Recreational facilities include a leisure area with TV, video and pool table and, of course, skiing in the winter. **219**

## PUK

PUK STUDIOS may not be in the UK, it is, in fact, in the rural surrounding of Kaerbyeg, Denmark — but it is as easy to get to that quite a few UK recording companies are happily paying their "rent" for a spell "up North".

And, to cope with this influx from all over Europe, the two studio



PICNIC

complex has recently opened four self-contained houses, each with three double bedrooms, for artists and producers.

Studio manager Mogens Bolle says: "Each house has its own kitchen, lounge with TV, video and a stereo and bathroom. There are two houses for each studio with bands either cooking their own food or using our excellent chef."

"We have recently opened a fifth house which is really a leisure centre with an indoor swimming pool, jacuzzi and sauna, a table tennis, snooker and gymnasium."

The Munro-designed facility has built up a reputation for top-class digital work. Studio one, which has been running for two years, has a 56-channel Calrec UA-8000 console, two Mitsubishi X-850 digital multitracks and a Fairlight III. It also features an B&W custom monitoring system.

The newly-opened studio two has a 56-channel SSL 4064 console and three Sony PCM 3324 multitracks offering a total of 72 digital tracks. It also has a Fairlight Series III.

Recent clients at the studio have included George Michael plus a wide variety of bands from both Scandinavia and Europe. Bolle adds: "We get a lot of engineers from the UK because they love our facilities. The equipment is excellent and it is all the sort of stuff they are used to. The other advantage is that we are only an hour from the nearest international airport and from here London is only 90 minutes away." **220**

## Raven Recording

LONDON-BASED independent bands have been disappearing to the Norfolk Broads over the last few months to check out the UK's newest residential facility — Raven Recording.

Director Howard Turner says the studio, which opened for business in February, has already built up a reputation as a marvellous place for a working holiday. He says: "Our whole aim when we were looking around for a premises was to get somewhere that people would really like to come to."

"Because we are so far out of London and the south-east, we can afford to be cheaper, which is why we are attracting so many indie bands. At Raven Recording they get the red carpet treatment for a fraction of the cost, and marvellous equipment and scenery as well."

Raven Recording has actually been in business as a studio for

three years but before the move to its current secluded premises it was based at Norwich University's science park. When the University decided to close the science park the studio had to move and took the opportunity to go residential at the same time.

Turner says: "In Norwich we were restricted to clients who could have home at the end of a session which meant we were getting mainly local bands and very few from London."

"Now that we are residential we are aiming for the middle ground, attracting clients who don't have enough money to spend on silly residential prices. Recently we have had David Levine — Steve Levine's brother — working on a couple of projects and various bands who have still to clinch record deals."

On the equipment front, Raven Recording has an ACE SECS 40-channel in-line desk with digital routing — the first one to roll off the ACE production line, an ACE 24-track tape machine and B&W analogue mastering with digital available on request.

The self-contained farm house can sleep up to eight people or there is a country hotel nearby if clients prefer to get away from the studio at night.

Recreational activities range from fishing and riding to just enjoying life on the farm and boating on the local river. **221**

## Ridge Farm

PICTURESQUE RIDGE Farm Studios in Surrey has gone permanently 48-track by adding a second Studer A800 Mk III to its existing facilities, linking the two together with a Lynx synchroniser.

Studio manager Ann Needham says hiring had proved difficult because an identical machine to their own was not always available. The decision to buy was eventually made after a number of clients specifically requested a second Studer — and put in a request for a Lynx at the same time.

Alongside the Studer machines Ridge Farm also has a 48-channel SSL 4000E console with Total Recall, Quested monitoring and a wide range of outboard equipment. Both the studio with isolation booth, and the large control room have natural daylight.

Set in 12 acres of farmland, Ridge Farm offers accommodation for up to 10 people in the main house and separate producer's cottage. The actual studio facilities

are housed in a converted barn. Needham says: "The Granary, our self-contained cottage in the grounds, has always been very popular. The way so many other studios have caught on to the idea this should be ready by the autumn."

Recent clients at the studio have included Rush, Wet Wet Wet, Silent Running, Mark Germino and The Mint Juleps. Germino and The Expressing an interest in health and fitness, Ridge Farm has responded by installing some gym equipment. "We have also, at the request of some recent clients, arranged aerobic sessions under the guidance of a visiting instructor, which have proved to be great fun and very popular," says Needham, adding that the sessions take place in the studio.

And if clients prefer a less energetic form of keep-fit, Ridge Farm is building a luxury pool house over its existing pool, turning it into a year-round facility. **222**

## Rockfield

ROCKFIELD STUDIOS, Wales, is celebrating its 21st birthday this year with a major re-fit which will see both studios revamped and the residential accommodation transformed.

Rockfield can happily claim to be the UK's first residential. By the time studios such as The Manor were opening up in the early 1970s, Rockfield had already been running for over five years and was attracting a wide range of clients which, over the years, have included Dave Edmunds, Queen, Simple Minds, Rush, Adams And The Ants, Robert Plant and Ace.

Owner Kingsley Ward has carried out very few changes to the facility but he now feels the time has come to undertake some major work.

Much of the emphasis will be on improving the residential facilities with 10 new apartments planned bringing the total to 18. These will be self-contained to give clients

total privacy and as much comfort as they would expect at a top-class hotel. The new accommodation block will also house a leisure facility to add to the current outdoor activities such as horse riding, fishing and golf.

Ward says: "Today, most studios can boast equipment and acoustic designs, but we feel that tomorrow's artists will expect more especially when they are in a residential studio. We will be spending more than £1/2m on Rockfield over the next few months to bring it up to the standard our clients have come to expect."

Currently, the two-studio complex has Trident 15M 40-input consoles in both control rooms, with Studer tape machines and mastering and JBL 4250 monitors. Ward is still deciding what equipment will be changing in each of the rooms, but he adds: "Everyone has always been very happy with the equipment we already have. We are only planning these changes because we feel it is important to keep up to date. It is nothing to do with client demand because the artists using Rockfield always seem quite content with things as they are."

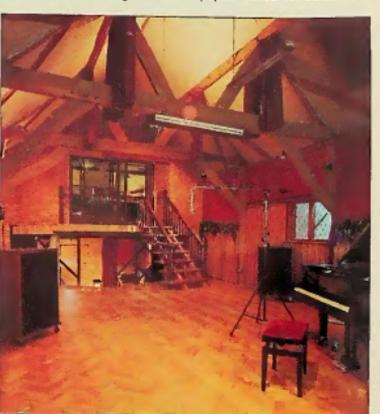
Recent clients of the studio have included Red Lorry Yellow Lorry, The Mighty Demos Drops and Brother Beyond. **223**

## Sawmills

ONE YEAR after re-opening — it had previously been closed to commercial business for four years — Sawmills Studios in Cornwall is keeping busy with clients from top record labels such as EMI and Virgin.

Director Dennis Smith says: "The first six months of this year have been fantastic — our busiest yet. We have had John Leckie in with XTC doing an album as well as The Bomb! Slam and New Model Army. It seems that the majors have finally caught on to the facilities we have to offer and are sending projects to us because we offer real value for money."

Sawmills is built in a converted watermill and enjoyed a heyday during the Seventies when it was a popular retreat for bands such as



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lounge.  
 Studio manager Nick Boyles says: "The garden between the two buildings will be opened up so that clients can sit outside when the weather is warm."  
 "At present the residential facilities are a few minutes drive away which doesn't suit everyone. But we will be keeping the premises and offering it as either accom-

ing on all-in price for the studio, which is 24-track, the flight over and the accommodation."  
 Soundmill, which has now been open for nearly four years, is located in 52 acres of private woodland with residential facilities — a self-contained flat which sleeps eight — a short distance away from the studio.  
 The studio's main recording area

pany when speaking to clients. Before the buy-out, Morris was resident engineer and studio manager.  
 He says: "I want to smarten the whole place up but obviously that all takes time and money. The only change so far is the new live room which is 500 sq ft and has a video link with the control room."  
 Morris hopes to get at least two

used for recording of the famous grand piano. We intend to begin work in the Autumn."  
 Woodruff has now been in business for over 10 years and during that time it has undertaken many different recording projects, including plenty of jazz. Starting out as an eight-track, the studio now offers 24-track facilities with a fully automated MCI/Otari system

ments, from Morrison, Crazy Horse, Latin Quarter and Squeeze.  
 "We have been getting a lot of repeat business," adds Dolan. "Of course that is marvellous for us, because it is almost impossible to know if you are getting it right with a residential studio and the only way you can really tell is when clients keep coming back." 228

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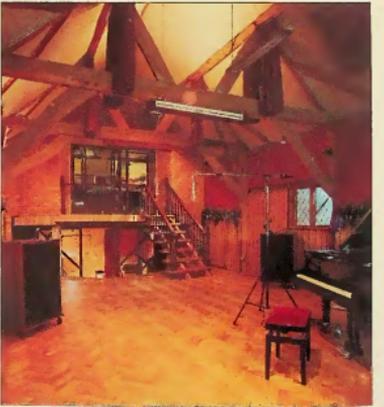
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during the Seventies when it was a self-contained to 18. These will bring in the English and give clients a popular retreat for bands such as



RIDGE FARM

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Number of employees at this address \_\_\_\_\_

Number of employees in your company \_\_\_\_\_

Job function (Please tick one box only)

Artist

Studio Manager

Engineer

Producer

Artist Manager

Marketing/Publisher (pro-ado)

Other (please state)

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Other (please state)

Sod Cols and The Movies. Based near the tiny village of Golant, the studio can only be reached by boat or by a long cross-country trek.

Owned by songwriter Simon Francis, the studio underwent a complete re-fit when Fraser opted to re-open it for commercial business. It is now equipped with new Quested monitoring, a customised Trident Series 80 desk, an Ampex 24-track tape machine with SMPTE-based autolocator and Studer digital mastering.

Pans are now underway to build new residential facilities which will sleep up to six people in one building. Smith says: "We currently have accommodation for eight in a bunkhouse."

On the equipment front, Sawmills is about to install a new multitrack — either an Otari or a Sony MCI JH24 which is a machine much requested by clients.

"Our Ampex machine is still working perfectly well," adds Smith, "but changing it is certainly our next move. Despite having a travelling resident engineer in John Cornfield who can fix about anything, we plan to keep the equipment up to date so that we can offer our clients the best service possible."

Apart from being good value for money — the studio can afford to keep its rates lower than those in London because Cornwall is so much cheaper — the main attraction for clients is the location.

Smith says: "Everyone seems to love it here because it is so quiet and peaceful, but the beauty of it is that London is still only a few hours away. Rail and road links to Cornwall are marvellous, and there is an air service between Plymouth and London." **222**

## Select Sound

SELECT SOUND Studios has bought the house which backs on to its premises and is planning to convert it into extra residential accommodation, offering three bedrooms and a kitchen and lounge.

Studio manager Nick Boyles says: "The garden between the two buildings will be opened up so that clients can sit outside when the weather is warm."

"At present the residential facilities are a few minutes drive away which doesn't suit everyone. But we will be keeping the premises and offering it as either accom-

modation for clients who do like to distance themselves from their work or as a small demo facility with a bit of basic equipment."

Woodcray Sound, based near Knabworth, is mainly used by Kim Wilde and her brother Ricky for their own in-house work. However, the Munro-designed studio was opened up for commercial business nearly two years ago and since then has attracted a wide range of clients making it so busy that there has been the odd occasion when Kim can't get in.

Recently, clients have included Tony Swain and Steve Jolley producing Bonnie Tyler for WEA and Carole King's daughter, Louise Goffin. Brian May has also been doing some work for his own production company and Kim is expected back during the summer to work on her next album project.

Boyles adds: "We always seem to keep busy without actually looking for work. This is very much a family studio and has that sort of atmosphere. We try to be as flexible as we possibly can, which is why we are adding the extra accommodation."

The studio is also well-equipped with an SSL console, Studer A800 24-track tape machine, Studer mastering and Sony digital mastering. **225**

## Soundmill

SOUNDMILL STUDIOS has opened an office in Los Angeles which it hopes will encourage US artists to make the trip over to Buckinghamshire to record.

Studio owner David Richardson says: "We have found a lot of our clients have been coming from the US and that is something we want to encourage. Our facilities are a lot better and cheaper than what is offered in Los Angeles, and on top of that US artists love the idea of recording in an English country estate."

The office, managed by Philip Cavell, is at 7774 Torreydon Drive, Hollywood Hills, Los Angeles. Tel: 213 876 4160.

Richardson adds: "We are quoting an all-in price for the studio, which is 24-track, the flight over and the accommodation."

Soundmill, which has now been open for nearly four years, is located in 52 acres of private woodland with residential facilities — a self-contained flat which sleeps eight — a short distance away from the studio.

The studio's main recording area



WOODCRAY

uses partitions and different acoustic treatments to produce both live and dead areas. Equipment includes a Soundcraft TS24 console with 64 inputs on re-mix, Otari MTR90 24-track tape machine, Soundcraft 1/4-inch mastering and JBL monitoring.

Richardson adds: "We cater for all sorts of clients, including small bands and local musicians. Accommodation can be arranged in a self-contained flat which we rent in a large country house very close to the Thames. This has its own swimming pool and tennis court and is very luxurious." **222**

## Spaceward

THE RECENT break-in at Spaceward Studios, Cambridge, has proved that some clouds do have a silver lining because it has given director Owen Morris a chance to re-vamp the residential accommodation.

Thieves recently got away with £30,000 worth of equipment which left the studio so devastated that sessions were halted for two weeks to allow time to re-equip.

Spaceward Studios is built in an old schoolhouse and has recently changed hands with Morris buying out its original owners who have now moved into video with a company called Spaceward Microsystems. Before the buy-out, Morris was resident engineer and studio manager.

He says: "I want to smarten the whole place up but obviously that all takes time and money. The only change so far is the new live room which is 500 sq ft and has a video link with the control room."

Morris hopes to get at least two

more years work out of the studio's desk — a very special machine which was custom-built by Spaceward's previous owners Gary Lucas and Mark Graham. It is a 56-input, 40-channel console which quickly becomes a firm favourite with the engineers who use it for its ease of operation.

On the client front, Spaceward has been very busy with Jakk, The Stranglers, Jack The Bear and The Fruit Bats. **223**

## Woodcray

LAST YEAR Woodcray Studios in Berkshire joined the residential league by offering accommodation for up to six people. This year it's the turn of the studio facilities to undergo some changes culminating in a re-vamped control room and ambitious plans for two large live rooms.

Director Charles Marling says the live rooms will be built next to the existing studio facilities by opening up the adjacent barn. This will more than double the size of the existing studio and the extra space will be used for the new rooms.

He says: "One of the rooms will be a very live drum overdub room while the other will have a variable acoustic environment and will be used for vocals or for the Yamaha grand piano. We intend to begin work in the Autumn."

Woodcray has now been in business for over 10 years and during that time it has undertaken many different recording projects, including plenty of jazz. Starting out as an eight-track, the studio now offers 24-track facilities with a fully automated MCI/Otari system

housed in a separate machine room.

The desk is an MCI 636 in-line with JH500 automation with which Marling says he is perfectly happy.

Marling also plans to extend the residential facilities still further, adding another two bedrooms and re-building the kitchen.

Recent clients at the studio have included UK orchestras working on an album project, some jazz and pop work and a variety of other projects including jingles and library music. **227**

## The Wool Hall

THE WOOL Hall Studios is planning to add a grand piano to its already extensive list of facilities, with the piano housed in its own acoustically-treated space within the studio complex.

Pete Dolan, managing director of the Wool Hall, says: "We had looked at getting a live stone room, but having given the matter a lot of thought I felt the only thing which could really add to what we already have is a grand piano. I'm not sure which make we will buy but it will be top of the range."

Other changes planned for the studio, which is actually built in a 15th century Wool Hall in the grounds of Beckington Castle, include moving the existing pre-production suite to an adjacent building and adding a new reception area and offices.

Dolan is also considering adding a digital multitrack to the studio's current equipment roster which includes an SSL 6050 56-channel console.

With or without digital, the Wool Hall is proving to be a popular choice with the top acts. The studio was opened in 1984 and is part-owned by Tears For Fears producer, Chris Hughes, and two band members, Roland Orzabal and Ian Stanley. Despite their connections, the studio is run on a commercial basis.

Recent clients making the most of the rural setting and residential accommodation in the Elizabethan farmhouse next door include The Smiths, Van Morrison, Crazy House, Lollin Quarter and Squeeze.

"We have been getting a lot of repeat business," adds Dolan. "Of course that is marvellous for us, because it is almost impossible to know if you are getting it right with a residential studio and the only way you can really tell is when clients keep coming back." **228**

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# Mixed motives for dropping in on NMS

by Richard Dean

**A**N INSURGENT meal of 200 new wave and radical dance people. That's how the organisers describe the origins of the New Music Seminar, which arrives in New York at the Marriot Marquis Hotel for the eighth successive year from July 12-15.

Attendance has since grown remarkably. This year some 6,000 visitors are expected to attend what has become a much broader-based and international event. There's also not much sign of insurgency. Most of the UK contingent will be from the major record companies. Some admit their main interest is to put a face to existing contacts, and meet names already known in the business. Others will be seeking fresh distribution or repertoire for new specialist labels nestling beneath their corporate wing. Little wonder that the organisers refer to NMS as "a convention with a split personality".

On the "fresh" front is Mike Seltzer of A&M, who will be promoting the Breakout dance music label launched in the UK early in March, following a meeting with US indie labels, specialist DJs, and A&M New York in April. "We've got special pods, shirts and the like printed up and have taken out a lot of advertising," says Seltzer, who set up Phonogram's Club label before joining A&M.

Of the six records by US acts released on Breakout so far, two have made the Top 20 and two more are destined for the Top 40 according to Seltzer. "Four out of six isn't bad," he says. "A&M is well-respected in the US and the indie have responded very positively to the commitment we're putting behind this label at the highest level," he adds, in a reference to the fact that A&M co-founder Herb Alpert is recording on Breakout himself.

"My trip to NMS will be half-promotional, and half looking out for new material," says Seltzer, "but

you have to get out there a good three to four days before it starts to meet all the people. After that things get incredibly busy."

Tracy Bennett of Phonogram's London Records remembers when things were very different. "I've been to just about all of them so far," he says. "The first one was a very low-key affair, with people talking about how they could stop people paying invoices late and trade things like that, with a bit about the 'new music' which was happening at the time.

One year Malcolm McLaren delivered what I still think is the best keynote speech they've had. It was just before Duck Rock and he was basically telling us how boring everything was and how we were getting it wrong, and of course he was right. If you want to hear Richard Branson talking about how he set up a record company for two hours, go to the keynote address this year," he suggests with more than a hint of irony.

"There's much more razzmatazz than there used to be," continues the irrepressible Bennett, "and they have discussion panels which are good for explaining the important functions of a record company, and the American market in particular, which is what 90 per cent of NMS is about. A&R is dependent on a general knowledge of lots of

things, and the educated A&R person should know how things work in somewhere as important as the US, even if they don't immediately put the information into practise. The copyright and new technology panels lined up for this year could be very useful."

Bennett plans to go a week or two ahead to meet people and make appointments before the event. "Personally I'd like to see more things put on in the UK, like the Longman seminars," he says. "Longman organised six seminars on specific topics this spring at the Barbican which were really interesting. There's no reason why the opportunity to stop and think or learn about an issue should be confined to the US."

Guy Moot of Chrysalis, whose Cool Tempo dance music label is now opening in NY under Pete Edge, is more emphatic. "We need a UK spectacle to attract international interest," he says. "But you can't possibly waste time going to New York. You know you're going to be able to see some of the best producers and mixers in the business, particularly in dance music." Like others, Moot is tocking NMS on the end of other business in the so-called Big Apple.

According to Polydory's Carol Wilson, the seminar is almost a secondary motive for laddering down to the Marriot Marquis on July 12. No stranger to NMS, Wilson rates its power as a people magnet as the principle virtue. "I don't go to many of the panels," she admits, "but I do make a point of seeing as many US producers as possible. Like most conventions some of the most valuable contacts are made by bumping into people in hotel corridors, or at lunch and dinner."

The US is also an important market for heavy AOR acts, because of the strong tradition of touring," Wilson continues. "Bands like Bryan Adams, Bon Jovi, U2, Springsteen — they all really deliver live, and you don't learn that by sitting in a studio." She sent her



BENNETT: THERE'S much more razzmatazz than there used to be.

own signing Princess to the US specifically to develop what she calls "the right sound". "The bands are very polished and often look like models in UK videos," she says, drawing a connection between this and the demise of live venues in the UK. "Not that I'm knocking it."

One thing the Americans have mastered beyond doubt is specialised terminology — or what we at 'ome call jargon. Apart from offering visitors "serendipitous opportunities to accomplish a specific agenda," the busy NMS schedule earnestly dissects DOR [dance-oriented] or as they say "oriented" rock), Hi-NRG, and even the dreaded disco, from plain old dance music — along with college, urban, alternative commercial, and more traditional AOR, metal and rap designations. As befits the title of the seminar, MOR is scrupulously avoided.

"At the end of the day it's all music," chuckles WEA's Max Hole, "and you either like it or you don't." To find out which applies to his US colleagues, WEA UK is showcasing one or two bands at NMS, including The Primal Scream and Weather Prophets. At other times he and doubtless others will be found occasionally reclining in an establishment within the hotel which Hole assures me is officially known as the Schmoozatorium Bar for the duration.

"Anybody who thinks they're going to come away knowing who's going on in producers' minds had better cancel the air ticket now," says EMI's Clive Block. "There's a certain amount of ego-pampering and it's not really new music. But in the US the networks and media are much bigger. UK music tends to grow from a natural root via the indie. At NMS you see how things are approached from a more international perspective."

Block adds that as he's making records in NY anyway, NMS is geographically well-positioned. Then there are EMI's three US companies to meet. But he'll also be looking for material, particularly black and/or dance acts — which probably explains why dance music A&R manager Rob Sawyer is going with him.

Whether this will involve making fortunate discoveries by accident, as did the three Princes of Serendip in the ancient Persian fable from which NMS borrowed "serendipitous" is hard to say. The annals of history don't reveal whether they were into DOR, Disco, or Hi-NRG. Perhaps all three respectively.

In any event past experience suggests it won't take long for the US culture to take a grip. "You spend the first three days just wanting to turn the radio off," says Block. "But after a while there you are cruising down the highway, elbow out of the automobile window, and the radio up full-blast with the best of them," he quips.



MOY: You either like it or you don't.

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**M**ENTION THE name Jill Sinclair and, depending on what part of the music business you happen to be talking about, you immediately think of Sarm Studios, or record company ZTT or Perfect Songs or even Stiff Records.

In fact it doesn't seem to matter what part of the industry you are discussing, Sinclair's name is likely to crop up eventually because, as managing director of all those companies and more, she ranks as one of the most powerful figures in this changeable industry.

However, despite having a finger in so many pies, it comes as no surprise to learn that her own personal favourite is Sarm Productions, the company she set up in 1975 initially to manager her brother, producer John Sinclair — now an actor — and Trevor Horn, who she has since married.

Since then, Sarm Productions has grown and changed with producers coming and going as producers tend to do. It currently has a roster of seven including two new faces who joined earlier this year.

The list is naturally headed up by Horn, whose first claim to fame was writing and then recording Video Killed The Radio Star, then released as a member of Buggles back in 1978. Thankfully he soon progressed to more sophisticated projects, joining Yes in 1980 and touring the US with the band. When he returned to the UK he devoted himself to record production and to ZTT — it stands for Zang Tumb Tumm — which was established in 1983. His production credits include producing ABC, The Art Of Noise, Propaganda, Frankie Goes To Hollywood, Yes, Grace Jones and many more.

The rest of the Sarm Productions team consists of Phil Pickett, a songwriter and vocalist who has worked extensively with Culture Club and is currently writing songs with BA Robertson and producing artists such as Terraplane, The Jets, Malcolm McLaren and Helen Terry; Julian Mendelsohn who has been mixing, engineering and producing at Sarm Studios since 1978 and whose credits include Lollie 42, Peter Gabriel, Elton John, Kate Bush, Scritti Politti, The Pat Sharp Boys, King, Killing Joke, Go West and many more; Stephen Lipson, producer, engineer, musician, writer and Synclavier expert who joined Sarm in 1983 to work with Horn on the Frankie Goes To Hollywood projects and whose credits include Propaganda, Grace Jones, Tommy Chase and others; Bob Kraushaar who climbed up through the ranks, starting as a tape op at Marcus Studios and engineer at Sarm.

He is now a freelance producer and constantly busy with projects such as The Blow Monkeys, Johnny Hates Jazz, The Lift, Brian May, PIL, Mint Juleps and others.

Sinclair and Sarm Productions' latest signings are Peter Schwier, an engineer who has worked with Kim Wilde, Slade, Private Lives, Anita Dobson, Carmel, Bad News and others and Herbie 'Mastermind' Laidley, a computer whizz and expert mix man described by Sinclair as "a law unto himself — Herbie could turn the 1812 Overture into a dance hit".

Without doubt, the team Sinclair now has on the books is a formidable lot and she believes it is her approach to management which has attracted producers and engineers of such a high calibre. And it's not as easy as some people might think, she adds, referring to the number of producer management companies which have sprung up lately — some with ex-Sarm staff on their books.

She says: "Managing a producer is a far harder skill than most people seem to think it is because, if they are a good, they get offered an enormous amount of work and you have to try and help them pick the right projects. I think the manager should know the weaknesses of the producer — everyone has them but as a manager you don't want to put your client in a position where these weaknesses are going to be exposed."

Sinclair feels it is important not to be dictatorial because producers, quite rightly don't want to be told what to do. "In the end you can only advise," she says. "If someone really wants to do a project then of course they have the final say. But what you do is build up a good relationship with the record company A&R departments so that they think about your producers for relevant projects and don't overlook them."

Sinclair feels she has been lucky with Sarm Productions because she has pulled together a team of especially versatile people. She adds that the best way to build a reputation and a career as a producer is to work on the podium effect, gradually adding projects and tackling different types of work like dripping on grains of sand.

She says: "You are constantly building all the time and I

## Taking it all in Sinclair



**Sue Sillitoe discovers how Jill Sinclair copes being managing director of a studio productions team, two record companies, a publishing company and more — all at the same time. Is it genius or bloody hard work. Or could it be fun? . . .**



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# ir's formidable stride



**'Managing a producer is far harder skill than most people seem to think it is because if they are good they get offered an enormous amount of work and you have to help them pick the right projects.'**

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reckon it takes a couple of years. During that period the producer builds up a background of good work and develops a good relationship with record companies by doing the work on time and on budget.

At the same time we are putting them forward and telling the record companies about them. Take Bob Kraushaar who began freelancing at a very young age and is doing really well. We pushed him and said this guy is really good and the record companies listened. It's the same with Julian who is doing some really good work and Phil Pickett who started out as a writer.

Sinclair believes producers who come into the business from the creative end, by starting as writers or musicians tend to have more success than those who come in through the technical side as tape ops and engineers. "I like writers and musicians as opposed to pure engineers," she says. "In the end musicians will be able to achieve long-term success more easily. That doesn't mean engineers won't, but people who have come up as songwriters and musicians in the end have a possibility of a longer career. I like managing musician producers — they are harder to break because they can't come in on an engineering basis."

Along with the fact that Sarm Productions is Sinclair's baby — and you always put more effort into something you enjoy — another reason she manages to do so well for her team is because she has wide experience of so many areas of the industry.

She feels this is a big advantage, adding: "I know about all areas of the business and I can feed on it. I understand budgets and why record companies something can't do certain things and so I find it very helpful."

"I prefer managing producers to running a record label because record labels have artists and they really are difficult whereas with producers you can have a one-to-one relationship and it's very rewarding seeing their careers develop. Even after producers have left Sarm, and there are not that many who have, they know and I know the part I have played in their careers."

"One of the important parts of being a manager is knowing the capabilities of your client. Some people are very good at a certain thing, such as programming or playing keyboards, but then they get promoted away from what they do well. As a manager it's up to you to know if they are not really going to make it and to make sure you direct them so they also keep doing the things they are good at. It gives them something to fall back on."

"Sinclair feels the Sarm productions team is now about as big as she would like it to be and so there are no plans to add any more. "I am not looking for anyone else to manage," she says, "unless, of course, Nile Rodgers wants me to manage him..."

Apart from the manager's obvious personal involvement with a client's career, Sinclair says the other important aspect of the job is giving full support on all levels from negotiating the deal and sorting out the budget to arranging studios, musicians and even looking after pensions and tax by providing experts in those fields.

She says: "Producers are notorious at underestimating budgets. If you look after yourself and you disagree with a record company about money it goes into the control room because the artist gets to hear of it. With me it's quite straight forward, my producers say 'Well, I'd love to do that, but you know what she's like' — that cow or whatever — so I'm a tremendous buffer making sure the business of negotiating money doesn't affect the creative element."

Although Sinclair freely admits managing producers is something she loves, she is adamant that it is not because she is a frustrated producer. "No way," she says. "Don't forget I live with a producer and I know what it is all about. I don't get creatively close. I don't go and sit in the control room and I'm certainly not a frustrated producer. I do occasionally get asked my opinion because I have punter's ears, though I doubt if it ever makes the slightest difference."

"I prefer to keep my distance. I hate managers who sit in the control room and make comments because, as I always say, you don't get a dog and bark yourself. My job is to be the business brain and put good deals together. I really believe the industry is so much dependent on the people involved and matching the right people with the right projects."

Sinclair's philosophy is reflected throughout all of the companies with which she is involved. Everyone knows her to be a forceful, and sometimes formidable, woman who has built up an empire based on equally forceful and successful people.

In fact a strong personality is virtually a prerequisite for anyone wanting to work for ZTT, Sarm Studios, Sarm Productions, or any of her companies. Sinclair makes it plain she doesn't tolerate fuddy-duddy.

However, having got the staff she wants at Sarm Productions, she is now aiming to push ever onwards by getting them known and respected outside the UK. She says: "They are all doing particularly well in the UK, but what I want now is to move into the European and US markets. That is my next aim."

And, as she seems to have succeeded at everything else, one gets the distinct feeling she is not going to let anything stand in her way.

300, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000



# RECORDING CHART

## TOP 50 SINGLES

MAY 1987

## PRODUCERS STUDIO A-Z

1	NOTHING'S GONNA STOP US NOW	Frankie Knotts	26	IF YOU LET ME STAY	Steve Tiesi/David Howard	CRS
2	CANT WE TRY TONIGHT	John Boucher/Sony Roberts/Lewis Remick	27	PRIME MOVIE	David Minkoff/David Bowie/Phil Spector/Steve Tiesi/David Howard	CRS
3	A FORT FROM BOMBER	Tom Jones	28	CARE	Europe	Epic
4	SOMETHING INEVITABLE SO STRONG	Lady Siffers/Clyde John/Guy Johnson	29	DIAMOND LIGHTS	Kevin Kline/John Nilsen	Epic
5	I WANNA DANCE WITH SOMEBODY (WHO...)	Whitney Houston/Archie Mandel/Walton/Donald Frazier/Lincoln Clapp/Tarpan, Sam Bagnall, CAR, USA/Phil Spector, NY, USA	30	RESPECTABLE MAN & KISS	Stock/Aiken/Watson/P. Harding/P. Hammond/1. Rosenfeld/1. McCann/P.W. London	Sire
6	EVING MY 80X	Living In A Box	31	HOT SHOT TOTTENHAM	Timberlake/Hughes/Sage/Clas/Dave Chas/Hedger/Dave Prescott/Andy Mellie/P.W. London	Parade
7	LA BELLA RONTA	Madonna	32	FRICK OFF EXCITED	The Honeycreeps	Capitol
8	SHATTERED DREAMS	Johnny Hates Jazz	33	BORN TO RUN	Bruce Springsteen	CRS
9	THE STREET LIGHTS	John Hudson/Guy Johnson/Franco Bardi/Lenny Kravitz/Vanessa Lee A-Z	34	ALONE AGAIN	OR The Diamond	MCA
10	ANOTHER STEP (CLOSE TO YOU)	Ken Wise & Junior	35	THE VOICE	Jay's Farnham	Whorley/CA
11	HOLD ME NOW	Johnny Logg	36	SHEILA TAKE A BOW	The Sydney	BMG
12	BIG LOVE	Richard Hawley/Nickie Nicola/Wade Nicolet/Colin Hayes	37	DOMINOS	Bob Newel	Mushroom/EMI
13	BACK & FORTH	Concha	38	EVERY FALL	IN LOVE	Young Combs
14	INCOMMUNICADO	Marion Jones	39	WITH OR WITHOUT YOU	U2	Island
15	LET ME KNOW	David David Jacoby	40	THREE A-GOING IN	HOUSE THE 3rd	Beggans/Sage
16	APRIL SHOWERS	The Jesus And Mary Chain	41	LETS WASH AWAY...	HEAT	John Jackson
17	BOOTS NEEPS TO GOO	Dy & Robbie	42	IF YOU SEE GO	SHY	John Jackson
18	WASHING MACHINE	Pat Wet	43	FRIDAY ON MY MIND	Garry Moore	10/10
19	NEVER TAKE ME ALIVE	Spencer Of Destiny	44	SONIC BOOM	BOY/Westhead	ICA
20	JACK ME	Microge	45	PAULINA	Swing Out Sister	Mazzy/Horowitz
21	TO BE WITH YOU	AGAN/Level 42	46	LOOKING FOR A NEW	JOEY/Wisley	MCA
22	STRANGE LOVE	Depêche Mode	47	WAKOZOO	UB40	John Sturt/Abbott, Birmingham, UK
23	LEAN ON ME	Clay Aiken	48	MEET THE PRESIDENT	Duran Duran	EMI
24	REAL FASHION	REGGAE STYLE	49	NOTHING	Dave Davis	Parade
25	SHOULD I DANCE	Alcazar	50	IN LOVE WITH YOU	Depêche Mode	10/10

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EXPRESS ENQUIRY 146

STUDIO WEEK PAGE 55







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Broad Beyond (S); Quick (A);  
Wax (A).  
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Action (A); Barba and Wham Song —  
Barba (A and S); Masha — Glen Band  
(S); Angeline Anjelinas — Rex (S);  
Gobelin — Nolan Rogers (S).  
**PIETROGGI**, (P), 9A Thyra Grove, Fin-  
tongher, B12 8BH, Tel: 01-445  
4311. Credits include: Red Box (S & A);  
Sawberry Switchblade (S & A);  
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Bucks Fizz (A — 2 tracks).

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(A); Baby Jump To It — Ian Lodge  
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tions). Credits include: Ask The DJ —  
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4AS. Tel: 0925-2221727. Credits in-  
clude: Level 42 (S and A); Aina (S and  
A); Chris Farlowe (S and A); Blood-  
stone (S and A); Forces (S and A);  
**TONY VISCONTI** (P), c/o Stephen  
Dean Street, Room Management, 59  
Dean Street, London W1V 5HH. Tel:  
01-439 1272. Credits include: David  
Bowie (10As); T Rex (10As); Iggy Pop  
(3As); U2 (A); Moody Blues (A); Lon-  
nie Tyler (A).

## W

**JOHN L WALTERS**, (P), c/o London  
Promotions Co (AM Clifford Coe), 70  
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Rays (S); Swans Way (S); Landscape  
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Go-Go Landscape (S — co-  
produced); Twelfth Night (A); Radio  
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Road, London SE6. Tel: 01-698-7196.  
Credits include: The Gift — Midge Ure  
(A — E); Do You Know It's Christmas —  
Bacc (S — E); Lomax — Ultravox  
(A — E); Entertainment — Gang Of  
Four (A — P/E); New Boots And Panties  
— Tony Dury (A — E).  
**STEVE WARWICK**, (P/E), The Dais  
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Essex. Tel: 0277 840461. Credits in-  
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Aspinall — (T) Rescue You (S); Nat  
Aspinall — On Fire (Soundtrack);  
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Credits include: Cliff Richard (A);  
The Shadows (A); Olivia Newton John (A);  
Roger Whittaker (A); Sutherland Bros (A).

**SID WELLS**, (P/E), c/o Stephen  
Dean Street, Room Management, 59  
Dean Street, London W1V 5HH. Tel:

01-439 1272. Credits include: Elaine  
Poige (E); Go-Betweens (E); Elkie  
Stonely (E); Pocket Rockets (P/S);  
Ricky Wilde (P); c/o Select Sound  
Studios, Big M House, 1 Slievegrove  
Road, Keshwath, Herts SG3 6AN. Tel:  
(0438) 811433. Telax: 826542.  
**ADAM WILLIAMS**, (P), c/o LJE Ltd, 32  
Wilden Lane, London NW6 7ST. Tel:  
01-425 0231. Credits include: Sweet  
Dreams — Eurythmics (A — co-  
produced); Be Yourself Tonight —  
Eurythmics (A — co-production); Tru-  
dora Doubledora — Bronski Beat (A);  
**JOHN WILLIAMS**, (P) Chrysalis Re-  
cords, 12 Stratford Place, London, W1.  
Tel: 01-408 2355. Credits include:  
Poppy House — Housemartins (S);  
Carven Off Love — Housemartins (S);  
Think For A Minute — Housemartins  
(S); London O Hull 4 — Housemartins  
(A); This Is The Story — The Proclaimers  
(A).

**PETER WILLIAMS**, (P/E), c/o Dennis  
Muirhead, PO Box 14, London SW5  
0DF. Tel: 01-733 8629. Credits include:  
Sometime — Blue In Heaven (S); Bri-  
lant Trees — David Sylvian (A); Shode  
& Restless — Murray Head (A);  
**PIP WILLIAMS**, (P), 1 Derby Street,  
Mayfair, London W1Y 7HD. Tel: 01-  
492 9437. Credits include: Status Quo  
(S and A); Moody Blues (S and A);  
**PETER WILSON** (S and A); Barbara Dick-  
son (S and A); Kiss Dee (S and A).

**JIM DIAMOND**, (P), c/o World Ent  
Management, 136 Lois Road, London,  
SW10. Tel: 01-351 4323. Credits in-  
clude: Town Colled Malice — The Jam  
(A); Feels Like Heaven — Fiction Fac-  
tory (A); Digger's Your Scene — Blow  
Monkeys (S); Blow Monkeys (S);  
**ALAN WINSTANLEY**, (P), West Side  
Studios, 10 Colindale Avenue, W11  
4BE. Tel: 01-221 9494. Credits include:  
Absolute Beginners (S and A); Mad-  
ness (S and A); Lloyd Cole (S and A);  
Elvis Costello (S and A); Dexys Mid-  
night Runners (S and A).

**KIT WOOLVEN**, (P/E), 47 Green Lane,  
London W2 2PA. Tel: 579 6520. Cre-  
dits include: Magnum — On A Storytel-  
lers Night (A); Tim Liza — Chivalour  
(A); Philip Lynott — Solo In Solo (A);  
David Gilmore (A—E); Hazel O'Con-  
ner — Growing Clois (A—E).  
**PETER WOOLKROFT**, (E), c/o Tri-  
dent Management, 17 St Ann's Court,  
Wardour Street, London W1. Tel: 01-  
734 9901. Credits include: Talk Talk A

and S); Delf Lppard (S and new A);  
Styla Council (S); Tina Turner (S and  
A); New Order (S);  
**NIGEL WRIGHT**, (P), Scratch Studios,  
c/o Southway House, Brock Pines  
Road, London SE1 7SL. Tel: 01-735  
8171. Credits include: Shakatak — All  
Prods (A/S); Marzaforte (S/A); M.C.  
Kicker 'C' And Mirage (S/S); Tracy  
Ackerman (S); Deseja (S).

## Do you know what's what?

Studio Week's Producers/Engineers File provides a unique who's who guide to who's doing what and with whom.

The one sure way to get your name in focus on these pages (free of charge) is to contact Judith Rivers at Studio Week on 01-387 6611 requesting an entry form. You may even want to splash out on a more colourful approach with a semi-display listing. See you next month.

# APRS 87

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# View from a unique Bridge

**MARK JENKINS** crosses over to London's most sophisticated video-audio post-production facility, bridging a gap in the heart of ad land.



CELEBRATIONS UNDERWAY for engineers Eric Williams and Bill Gaultier and MD Robbie Weston.

**T**HE BRIDGE — what associations does it conjure up for you? The impressive span of the Golden Gate, the calm control room of an ocean-going liner, perhaps the high-tech background of Captain Kirk's USS Enterprise. The Bridge studios are likely to conjure up all these associations — and more.

Described by MD Robbie Weston as "The only purpose-built video-audio studio in the whole of London with two full SSL systems", The Bridge is an unusual if not a unique complex which offers state-of-the-art recording in the very heart of London's ad-land. Robbie Weston knows a thing or two about recording for commercials, having founded Silk Sound, of which he remains a director. In nine years Silk Sound has expanded from a single studio to a complex of four in Berwick Street, and the new development is very much a continuation of the Silk

Sound success story.

But what distinguishes The Bridge from Silk Sound? Although the latter complex is pleasantly busy (some would say frantically so), it became clear a couple of years ago that many clients appreciated a more relaxed approach to recording. Building a new studio would give an opportunity to incorporate state-of-the-art equipment, and the success of Silk Sound had provided all the necessary finance. The Bridge called upon no outside funding, no faceless business investors and no loss of control on the part of the studio's founding directors.

The search for the new Great Marlborough Street premises of The Bridge took almost two years, with various premises around the Covent Garden and other areas being rejected for being structurally unsound, poorly sited or lacking in natural light. The eventual choice, an ex-clothing

factory just along the road from Moirane, seemed ideal, with only a couple of pillars splitting up the vast open floorspace. Even these supporting pillars have gone now, hidden inside the smart and imposing interior design of The Bridge.

The origin of the studio's name is still a source of some mystery. Certainly the arched logo which appears on all their business stationery recurs throughout the studio itself; over doors, on mixing desks, and even on lightshades. You could see The Bridge as providing the missing link between the worlds of audio and visual recording, but a comparison with the Bridge of a sophisticated liner (or even a spaceship!) remains inevitable. It's no coincidence that the machine room situated between the two studios is known as the Engine Room.

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## SHYBERRY INTERIORS

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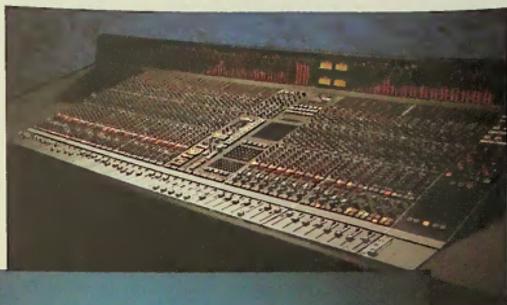
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ERIC WILLIAMS, senior operator of Studio 2.

## Inside the Engine Room

**T**HE ENGINE Room contains the mainframe computers for the SSL desks, AMS Audiofile digital sound systems and other equipment in the studios, and

also acts as a small studio for tape transfers, time coding and other tasks. In The Engine Room sit the Studer 24-track machines which are remotely controlled directly from the SSL

desks.

The Engine Room also contains all the video switching and time code generation equipment, all installed in custom-designed racks.

### ENGINE ROOM Equipment

Amek BCII mixer

Studer A810s

Ampex one-inch C-format video

U-Matic, VHS and Beta video/digital audio

Audio cassette and reel copying

Kef Monitors 104s

### THE BRIDGE Equipment

SSL 6032E console

Studer A820 24-track

Studer A812 2-track

AMS Audiofile

AMS digital delay and reverb

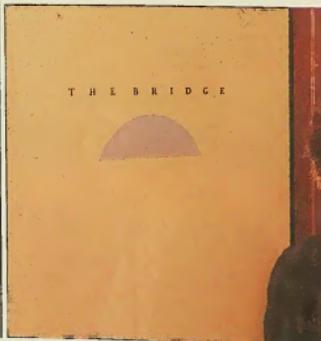
Lexicon digital reverb

PCM701 digital recorder

Technics CD player

Four-machine audio/video sync.

Monitors Ket KMIs



ROBBIE WESTON: "We like to think we've thought of everything in the studio. There's even closed-circuit TV so that clients in one studio can see artists in the other."

THE BRIDGE

# Bridge people

**ROBBIE WESTON**, managing director, is responsible for overseeing operations at the studio, administering the company and making sure that standards are met and improved. He was co-founder of Silk Sound nine years ago and began his career as a trainee engineer for Radio Luxembourg in 1969. Going on to become a commercial engineer, working on live broadcasts as well as ad work for Capital Radio, he moved on to Molinare as a video dubbing engineer, then launched Silk Sound.

**BILL GAUTIER**, director and senior operator (Studio 1) joined Silk Sound in 1985 as a senior engineer having previously worked with the BBC and at Angel Sound. As a founder-member of The Bridge he's responsible for accepting briefs and ensuring an efficient, high-quality service to meet the client's deadline.

**ERIC WILLIAMS**, senior operator (Studio 2) worked with Anemone and with Molinare as a dubbing engineer for five years. He moved on to the Tape Gallery until late 1986 and joined The Bridge early this year. Again, he'll be working directly with the client to strict deadlines.

**RICK DZENDZERA**, Director and Senior Technician, is in charge of maintenance at The Bridge and carried out much of the original design work. He worked as a maintenance engineer with Air Studios from 1974 to 1976, with Molinare as Senior Engineer until 1978, and as Assistant Head Of Engineering at LBC until 1986.

**NIGEL CROWLEY**, the studio's trainee, joined after gaining a degree in Aeronautical engineering and will ensure that clients are properly looked after while learning the complexities of sound engineering at the studio.

**GILLIAN HORNSEY**, receptionist, is in charge of bookings for both studios, co-ordinating the schedules for operators and running the studios on a day-to-day basis. Her previous experience is in PR.



TECHNICAL DIRECTOR Rick Dzendzera with the two Studer A320 machines.

## All the details for booking

**T**he Bridge works a seven-day week with overtime only being charged before 9am or after 6pm.

Separate rates are quoted for layoffs and laybacks to

one-inch video, for U-matic timecoding, copying and synchronising, and for audio transfers and other tasks. However, many items charged as extras in some studios are included in the hire fees at The

Bridge; for instance, use of the AMS AudioFile is included in the multitrack hire fee, and disks for the SSL computer are also included.

TO PAGE 64 ▶

## Congratulations to THE BRIDGE on their New Business Machines

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EXPRESS ENQUIRY 152

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THE BRIDGE

# A trip around the Bridge

One of the most striking features of The Bridge must be the twin Series 6000 SSL consoles, which have been heavily modified by SSL themselves. On the choice of console, Robbie Weston remarks "We were attracted to the SSL because it's a complete system — if you want automation and synchronisation you can have A's desk, B's automation and C's synchroniser but if nothing talks to anything else you don't know where the fault lies. Alternatively, you can have the SSL system and let it take care of everything".

Also included in the desks are AMS digital delays and reverbs plus Technics CD players. The SSL synchronises everything together while the Audiofile is capable of sliding up to four stereo or eight mono audio tracks in relation to each other — a feat which you'd be hard put to imitate using a 24-track machine alone.

The speed of the combined AMS/SSL system is one of the major attractions of The Bridge. "Advertising people are often over-optimistic about how quickly a job can be finished", says Robbie, "particularly when they're just doing tests. If somebody over-runs in one studio it's very easy to move into the other, and the efficiency of the system we

have now allows us to dispense with cartridge machines altogether. There's only one quarter-inch machine in each studio as well, because we can run the equivalent of an eight-machine synchronised system using the Audiofile, U-matic digital recorders and so on".

Nakamichi cassette decks, Dolby A noise reduction, Technics turntables, Quad amps matched to Auratone monitors and unusual Kef main monitor systems complete the two studios. "We'd used Kef 104 and 105 monitors at Silk Sound and found them very good for radio mixes — they're not too brash, but they're a little quiet, so we went for the larger Kef KM-1s for both studios. They give a very even sound at all volumes, and they can go VERY loud" (3,200 watts at the last count).

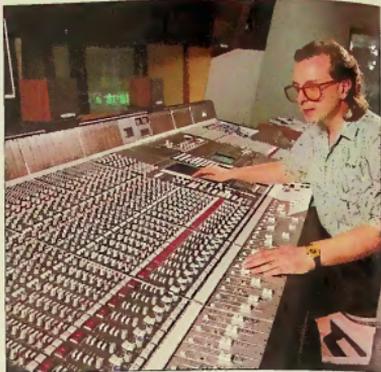
In the unlikely event of a breakdown in the monitors, Kef in Maidstone are able to supply a new matched pair of cones almost immediately.

Had any lessons been learned from the success of Silk Sound? Robbie replies, "Yes, an enormous number, but we didn't want to just build another Silk Sound. We have four very successful studios there now, all working to a very high standard, and it seemed silly to scrap things like a cartridge library which had

been built up over a period of nine years. There were new pieces of equipment about like the SSL, new methods of synchronising which have only become really effective for video in the recent past, and new technology like the Audiofile, so we wanted to widen our market, provide a state-of-the-art facility with a less frantic atmosphere."

At the time of our visit the studios had been working for around three weeks, with most of the clients being Eric and Bill's well-established customers. Most tended to choose one studio or the other simply because they knew one of the two engineers: the Moving Picture Company, J. Walter Thompson, Saatchi and several others had already worked at The Bridge and programmes and adverts for Guinness, Clearasil and many other household name products had rolled off the tape machines.

The studio areas of The Bridge offer ideal facilities for the actor — in Studio 1 there's a live end/dead end feel, and it's even possible to link the two studios if complete separation is needed. Microphones include Neumann 87's and 47's, with the new 87-1 also putting in an appearance. "We borrowed a load of mikes from Silk Sound but the Neumanns were the firm favourites," Bill



STUDIO DIRECTOR and senior operator Bill Gautier.

confirms. "We like to think we've thought of everything in the studio — there's even closed-circuit TV so that clients in one studio can see the artists in the other when they are linked."

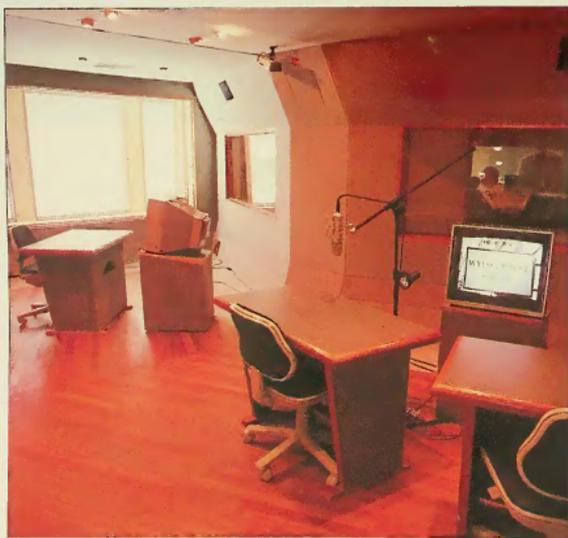
Outside in the Engine Room, Rick is able to point at some equally impressive achievements. He designed the racking system used to mount the SSL and AMS mainframes, time-code generators and video switching equipment. With easy access at the rear, the racks have increased the density of equipment as compared to commercial units, and have plenty of space left for future developments.

"There's a metre of clearance behind all the racks," Rick explains. "My experience with radio stations taught me that was vital. Each rack has a separate mains feed and we've

got the Avitel time-code machine for striping and jam synchronisation, the Adams Smith synchronisers, and a master Acron 505 Sync Pulse generator in here."

Also in the Engine Room are the impressive Studer A820 24-tracks, the first in the country and boasting programmable alignment and, in the not-too-distant future, an automatic self-alignment routine.

The Engine Room is used for all those vital tasks which shouldn't take up studio time, such as time coding and tape copying, and features a couple of A&D Complex units for compression, an Amek BCL mixer, which can monitor the output of both studios, and the terminals for a GPO line which will eventually link The Bridge to Silk Sound and indeed, anywhere else in the world.



## Navigating from the Bridge

**W**hat lies ahead for The Bridge. It's early days yet, but the success of Silk Sound is surely an indicator of great things to come.

Robbie Weston's ability to spot a gap in the market appears to be second to none; very few London studios are offering the AMS Audiofile as an SSL-very, very few have time-based synchronisation system quite as comprehensive, and very few have the advantage of The Bridge's handy location. But it's the combination of facilities, atmosphere and personalities which ensure success, and The Bridge seems to have all three in profusion.

As Robbie confirms, "We've only been running for a few weeks so far, and we've had virtually no problems to date. But we're determined to remain cautious — we don't want to say The Bridge is the finest studio in the West End until it is!"

The Bridge Facilities Company Ltd, 1st Floor, 55 Great Marlborough Street, London W1V 1DD. Tel: 01-434 9861.

## Contractors

**A**ir-conditioning and environmental control for the studio was provided by Asadul of Colchester. The company has a long-standing relationship with the directors of The Bridge and design, install and commission air-conditioning and electrical equipment throughout the UK. Using its own staff, Asadul specialises in noise control and so has wide experience in working on recording studio contracts.



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### Soundtracs fronts Elkie

ELKIE BROOKS' sound engineer Trevor Jordan was so impressed with the Soundtracs CP6800 console installed in Elkie's home studio that he specified a 32-input version for front of house use during her recent tour.

The console, specifically designed for 24-track recording and incorporating a video monitor, was carried about in a specially built flight case, which weighed just under 1,000 lbs.

Reclaiming the power of the patch memory in a live situation, Jordan had configured the whole act on floppy disc, song by song. At each of the 17 gigs he loaded the disc and then simply recalled the routing and grouping from memory as the show proceeded, leaving him free to concentrate on the mix.

He says: "There is no other live console made that gives so much power in muling and routing."

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### Spreading out

MARTIN SOUND and Light has been appointed to distribute the new Celestion International SR System which was designed to move the company to the forefront of the professional loudspeaker market.

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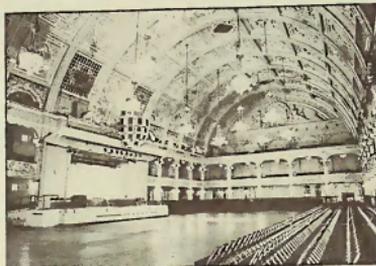
## Winter Gardens comes out sounding peaches

BLACKPOOL'S FAMOUS Winter Gardens has been fitted out with a new, peach-coloured Turbosound sound reinforcement system as part of a programme of improvements planned for the venue by its owners, First Leisure.

Although it has played host to a wide variety of prestigious events from early concerts by the Rolling Stones and Queen to the annual British Dance Festival, the Winter Gardens is also renowned as an important conference facility. In alternate years both the Conservative and Labour parties have held their annual conferences in the hush-of-the-century building.

With that in mind, First Leisure decided to improve all of the facilities on offer, starting with the sound system, to be sure of keeping the venue in the top league.

The contract for the sound reinforcement system in the Winter Garden's Empire Ballroom was awarded to Turbosound northern distributor JSC, in Bingley. It chose a Turbosound TSE Installation Series for the job because it met the management's main criteria of achieving even sound coverage to every seat in the highly reverber-



WINTER GARDENS' sound reinforcement in peach.

ant hall.

The installation system is arranged as a central point source cluster comprising 22 TSE-111 mid/high enclosures and seven TSE-118 bass enclosures. A further two TSE-111s a side are independently mounted to cover the balcony and circle areas to the back of the cluster. Supplying the power

are six C-Audio 606 amplifiers, controlled by a BSS FDS-360 frequency dividing system.

First Leisure was adamant that the enclosures and all flying equipment had to be painted peach to blend in with the Ballroom's overall colour scheme — an interesting innovation for Turbosound and certainly a first!

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## Theatre gets new facelift

THE MAYFLOW Theatre, Southampton, is back in business after a multi-million pound refit which included installing an eight kw Martin Audio PA system installed by Quirk Limited.

To make sure the new speaker system didn't look out of place Martin Audio has to colour match it to the new decoration scheme. And to make certain of even sound coverage throughout the 2,000-seat auditorium the system was stage- and balcony-mounted.

Wall-mounted each side of the new extended stage area are two Martin CL1000 columns and two Martin BSX 2 x 18-inch bins for deep bass reinforcement. To fill the theatre's upper and lower circles, a total of four wall-mounted Martin CX3 full-range cabinets are used, operating on delay lines.

Unusually for theatre schemes it is the Soundcraft 800B 24-channel mixing console is sited among the audience, near the middle of the lower circle and next to the lighting desk. This means both engineers have the best line-of-sight and, in the soundman's case, the best acoustic positioning.

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## WATCH OUT!

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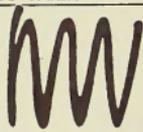
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Garrard introduces cassette autochanger and music centre... Jayne Mansfield bites the bard... CBS Studios opens, Mayfair rocks up the charts and Dudgeon and Vernon announce country studios... Tape manufacturer launches record label... cassette double invents in Harlow... Muppets record mopsters... Excluded!

\*\*\*\*\* 20 YEARS AGO

## June/July 67

Chippell's new studio opens in New Bond Street with four-track 18-channel Newdec... Agent Don Arden mixes disc debut with Sunrise on Decca... new labels contemplating independence include US Decca (MCA), MGM, United Artists and Warner-Reprise, following recent lead by CBS, Elektra, Disney and Liberty... Garrard brings out four new record-playing units and a cassette autochanger which takes up to eight cassettes... Lowe-Oplis introduces "television tape recorder"... RCA to build its own pressing plant in Washington, Co Durham... Sir Edward Lewis says Decca is not interested in cassettes... leading singles label is Columbia (EMI), and leading album company RCA... MGM reportedly has rights to LP of Jayne Mansfield reading Shakespeare.

\*\*\*\*\* 15 YEARS AGO

## June/July 72

Orange Equipment launch fleet of "breakdown vans" to assist groups having trouble with chair equipment. APFS exhibition features high-speed tape duplicating machine... Advision celebrates 13th birthday... CBS opens Whitefield Street studio complex. Equipment includes four Nive consoles, Studer tape machines and Ailac monitors... Tony DeFries launches Mainman... Ecopipe specialist R O Lewis of Glasgow reports better business in US than UK... EMI opens new factory and distribution centre at Hayes... The new premises are keyed to the 1980s... Precision announces first release of discrete quadraphonic cartridges, while Polygram and Phonogram move into 8-track... BASF launches record label in UK, and Binatone launches portable stereo eight-track recorder/player... Charisma and B&C labels merge, while Blue Horizon closes down... Mayfair Studio congratulated on its first hit, Rock and Roll Part Two by Gary Sitter... Apo Odyssey synthesizer launched... Richard & Mike Vernon announce that Chipping Norton studio will open in September with 16-track Triad desk, Triad, a Trident subsidiary, also supply new 24-track desk to Trident, which reopens after alterations, and hosts Mott the Hoople's David Bowie-produced album... KPMI studio, Denmark Street, announced, with reconditioned eight track Newdec desk previously installed at Recorded Sound, and Escape Studio in Weald, Kent, announced with Sound Techniques System 12 desk.



DURING HER recent visit to Britain Dolly Parton was presented with a number of Awards of a special recording. The presentation was made by Shaun Greenfield, RCA label manager for country and folk records.

\*\*\*\*\* 10 YEARS AGO

## June/July 77

Godfrey Rust joins Music Week... Garrard launches GA200 music centre... Technics introduces portable Dolby-equipped cassette machine... Fifth Avenue Records of Harlow, Essex, introduces cassette single... Jerry Boys becomes studio manager of Sawmills in Cornwall... The Beatles' Hollywood Bowl LP is replaced at the top of the charts by The Muppets... Electro-Voice Sentry V monitor launched... Gus Dudgeon launches Sol Studio in Cookham with MCI 24-track desk... The Who forms partnership with Shepperton Studios... CBS are top singles label, while EMI top the albums league.

# Innovation's beyond imitation

by Richard Elen  
NEW READERS start here: In the June issue, we considered the development of sampling as a technique, and saw how sophisticated computer musical instruments — like those by Fairlight and New England Digital — have taken the concept of sampling to new heights with the incorporation of 'direct-to-disk' recording, in which the instrument attempts to take on virtually all the functions of a recording studio apart from the microphones, the cables and the acoustic treatment.

We also considered how the designers of these instruments, which were originally designed as digital synthesizers, rather than as recording systems, had been forced — by popular demand, but a demand created largely by those manufacturers' introduction and development of sampling techniques — to give synthesis a back seat in favour of the recording, manipulation and reproduction of sounds created externally to the system. I suggested, however, that computer musical instruments may not be the most ergonomically-designed total recording systems: that the upcoming tapeless recorders — like the AudioFile and similar systems — could be more usefully developed into this area (indeed, the Compuserve system included mixing console facilities). I suggested finally, however, that while tapeless recorders would make good studio systems — and good samplers, virtually by definition — they would be just as bad at being synthesizers as musical instrument systems are at pretending to be mixing consoles.

So, whilst the Composer's Desk/Top Project people are doing wonderful things with their ST to give it musical composition language capability (including a personal version of the PDP-11 based language MUSIC 11) for example, along with tapeless recording, the addition of sound synthesis software in such systems may well be a good idea only insofar as it facilitates the realisation of what we might call 'traditional' electronic music, pioneered by Stockhausen and his contemporaries after the last war.

Such techniques for the realisation of electronic material have a vital role to play in the development of electro-acoustic music, but while they have often lost much of their 'academic' tag (which developed as a result of the fact

that early computer music systems were really only affordable by broadcast organisations and North American universities) it is still a fact that this type of work — characterised by the production of music outside real-time — is a million miles away from a commercial MIDI studio.

This is not the difference between 'serious' and 'popular' music, by the way. Although there are probably few 'pop' composers and musicians who make great use of music composition languages beyond those present on the Fairlight or similar systems, there are several 'serious' composers with a foot in both camps when it comes to the realisation of electro-acoustic music. Tim Souster and Ron Gesin spring to mind, for example. Interestingly, both composers have 'feet in both the 'serious' and the 'commercial' worlds, too.

Instead, the difference between these two methods of realisation is the difference between 'performance' and 'composition'. Most popular composers come to the studio with their ideas worked out (or at least partially so) and create their material by means of performing the parts on a sequencer controller into a sampler, and program them (or at least some of the sounds (or call them up from presets)). Most 'serious' (I wish there was a better word) electro-acoustic composers, however, program both sounds and music.

For the 'composition-oriented' musician, it may well be possible to envisage a system which embodies all the elements the Composers' Desk/Top Project seeks to provide: direct-to-disk recording music composition languages and sound synthesis. The major part of such a system is software, which brings such low-cost projects as CDP's that much closer to reality — and indeed, they're doing an excellent job.

Such an approach, however, may not appeal to the pop composer: the 'performance-oriented' musician who wants more a recording system than a compositional tool in the direct sense. And while a MIDI-based tapeless recorder/sampler/sequencer may include many of the facilities that will be needed for commercial work, it could be difficult, as we suggested last month, to persuade such a system to be as good at the job of sound synthesis as a dedicated synthesiser might be. As a result, there is an assured future market for synthesizers, as opposed

to samplers (which the system could handle very well indeed). And synth modules that can be controlled by a non-dedicated computer (it may well be doing the sequencing, the recording and a few other things too), rather than entire conventional synths with keyboard and sequencer built-in — the musician will have these available in some form already.

That there is a future market for synthesizers does, of course, depend on people being interested in synthesising sounds in the performance environment — the 'compositionally-oriented' composer requiring, by and large, a different kind of approach to sound synthesis altogether. It is not merely technological limitations that create a virtually instantly-recognisable — if subtle — difference between a 'whatever instrument and a live' (whatever that means in this context) musician. Yes, 16-bit samplers do seem to sound better than 12-bit samplers... but they still sound like samplers. If you really want to get a good acoustic instrument sound on a recording — especially a solo instrument rather than an ensemble — then getting the guy in to play it is still the best way. I have a suspicion that it will always be so.

Sound synthesis in general, and the creation of novel, previously unheard-of sounds is another matter. That was the thing that attracted us to the Moog in the early days, after all: it gave us new sounds. Today, many of those sounds are allegedly 'backed and mid-fid' — but drums, bass guitar, electric guitar, strings, brass, piano and even Hammond Organ are not, for some reason. We would never elbow the guitarist from this track because we used him on the last one, while we might do that with a synthesiser. Why? Because all too quickly — and helped by the dominance of the keyboard and its limitations at the time — we stopped being innovative with synthesis, and became imitative.

Today, the necessary synthesiser technology exists and many of the limitations of the past have been removed. If it now time, I would suggest, to go beyond imitative sampling and imitative synthesis, and instead concentrate on developing instruments offering totally new sounds for tomorrow, rather than simply borrowing from the past. Sampling has its place, but there is indeed a place for synthesis beyond sampling.

# Gatfield — the image builder

**MARK JENKINS pins down Nick Gatfield, EMI's new director of A&R**

**D**URING THE course of this series of interviews we've met A&R men who started out as DJs, A&R men who started out as managers, and A&R men who started out in publishing. Up until now we've never met one who started out purely as a musician, but this is exactly what Nick Gatfield did. His entry into the world of A&R was, he says, a complete accident.

In fact Gatfield's musical background was highlighted by three-and-a-half years with Dexy's Midnight Runners, culminating with the "Come On Eileen" single. Gatfield was playing sax and keyboards and was somewhat surprised to find himself being headhunted by David Munnis, his predecessor in his current job, for a role as A&R Manager at EMI.

"I turned down the job several times because I had the same conception of A&R men as every other musician — that they're stone dead. But after a while it began to sound like a good idea and I finally joined in August '85."

How difficult was it to make the adjustment between playing music, and assessing other people's music?

"I went straight from being an

artist onto the 'them' side of 'us and them'. That adjustment actually took longer than getting into the swing of the job, but I'd had the advantage of having spent a great deal of time in studios and having bases in a short band."

While settling into the A&R department, Gatfield felt it was very important to keep an "musical" team around him. "A lot of the guys here are people who I get on with very well, and it's important to work as a team. Some other A&R departments and perhaps EMI in the past, have been guilty of not doing that." The transition from A&R manager to director of A&R (which only took place six weeks ago at the time of writing) has left Gatfield with an administrative burden in addition to his previous functions. "You can become very insular when you're just looking after two or three bands, and this job has made me take a much broader view. Now I'm overseeing all the artists, checking what's happening with the guys in the department from day to day, and also doing a lot of admin."

In the coming months Gatfield hopes to shrill the administrative burden — but will he be setting out with a particular A&R policy?

"We don't have a conscious A&R policy, although people very often ask that question. You don't often hear companies saying 'we're going through a signing period' or 'we're not signing very much' nowadays; we've got a very healthy roster but we'll sign anything that seems likely to be successful. Having said that, the roster seems to be at an optimum level now. We would perhaps like a young male singer, although of course we have Cliff Richard, and we are looking to increase the

dance side of the label. But if something great lands on my lap I'll sign it even if it's heavy metal." Certainly eclecticism seemed to be a trade mark of Gatfield's early days with EMI when he worked with everybody from View From The Hills to Woyztek, and since that time he's worked with Pet Shop Boys, Duran Duran, Cliff Richard, Sheena Easton, Whitesnake, and many new acts such as Mark and Marcus. But does he get a chance to go out and see new bands nowadays?

**'You can become very insular when you're just looking after two or three bands, and this job has made me take a much broader view'**

"I went through a period of going out to see a lot of bands, but I haven't recently. We have several guys on the road who see scores of acts, and we find out possibilities from managers, agents and solicitors. We knew The Smiths were available, for instance, through legal channels."

Has it been difficult to adjust from being a musician interested in musical values, to being mainly concerned with commercial viability?

"Not really, because I was always interested in the quality of the songs. That's the first thing I look for — all the other aspects such as live presentation and marketing perception can be developed, but you have to have an act with strong material. By that I don't mean one with three hit singles lined up and ready to go — just someone who offers something unusual."

Since Gatfield had an unusually great degree of studio experience for an A&R man, did he find himself coming to the job with some preconceptions about studio use?

"Yes — I was a slave to SSL. There's a gradual move away from that because I've been doing some in-house production work and I've become more conscious of costs. When you're budgeting an album on a single you look further than Abbey Road, The Town House or Mayfair — I work very closely with the producers and they're often happier to record on a Neve or Harrison desk somewhere and mix on SSL. But it's not just the equipment in a studio, that's important — it's the atmosphere. We use Eel Pie a lot, not just for the SSL but because of the atmosphere."

So does Gatfield feel that studios are over-priced at the moment if you don't expect them to do anything about it. The difference in price is ridiculous — for instance,

we recorded an album of Livingstone 3, which is a new 56-channel SSL with excellent monitoring. There were a few teething problems and we had a special rate from them, so we were paying £800-£900 lockdown. On the other hand, Battery 4, which is much smaller, is £1,600 of full rate for a lockdown. To be competitive, studios are going to have to do better than that, but the A&R men, the artists and the young producers in particular are geared up towards 48-track recording, SSL and all the new technology now. The odd thing is that the Total Recall on SSL decks is a myth — it's just not true that you can go back months later and remix a single in a couple of hours, although The Town House does seem to be quite fast on recall."



TALK TALK: an example of good artist development.

**'We would perhaps like a young male singer, although of course we have Cliff Richard, and we are looking to increase the dance side of the label'**

Stong stuff, but very much backed up in practice since Nick has been using the Cairns desk at Abbey Road, the Penhouse studio in the same building, and many other non-SSL studios recently. However, major projects over the latest few months show a fair spread of facilities; Richard Burgess with Brother Beyond and Empire of Swan Yard, Steven Haig of Advi-

sion and Mayfair with Klymie Fisher, Talk Talk in Westsex with Tim Friesen-Green, and various others in SARM and Fulham's Hot Nights. "Trent is very competitive these days, and Rooster has matched a non-SSL desk with a Mitsubishi 32-track so that's very competitive too."

Studio booking policy aside, what plans does Gatfield have for the A&R department in the future? "The key to any record company's success is breaking new artists, and I think artist development is very important. Marillion and Talk Talk show good artist development, and I think they have a certain longevity as a result. I'm intending to offload the admin side, because being a music-based A&R man — the first for a long time apart from David Ambrose — is what I do

best. I have a lot of US product to deal with and there are very able people here to cope with studio bookings, castings, BPI and so on — I always think that admin is best when you don't know it exists."

Gatfield is also thinking of increasing the A&R staff, although not in the immediate future, and meanwhile his only long-term plan is "to have the strongest roster of any major record label and to break new artists." Gatfield is also interested in bringing up new producers and engineers, such as Walter Turbit who worked on the Mark and Marcus project, and continued to play a little himself, with appearances on the View From The Hill sessions to his credit.

"The advantage of being able to play yourself," he concludes, "is that the artist has an instant affinity with you. But the real pleasure of A&R lies in artist development — working with someone over a period of six or twelve months, developing their material and in- is all their own, then developing that and drawing the best out of them."

PET SHOP Boys: a recent project.

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ADAMS - SMITH for locking to analogue, digital or video masters

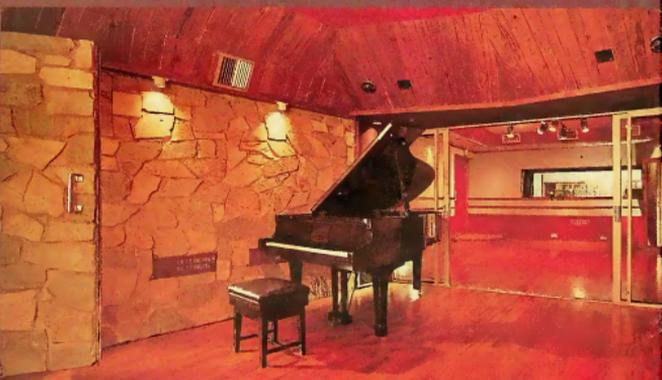
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