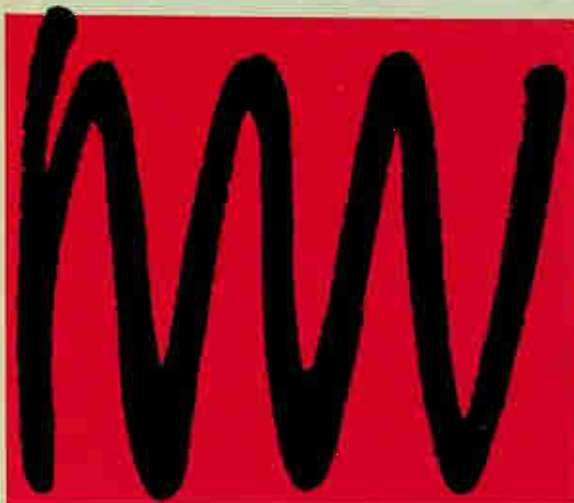


MUSIC WEEK



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HMV OXFORD Circus: through the artist's eye.

HMV's £3m Circus act

THERE IS an almost limitless potential for record sales in London — that is the argument being put forward by HMV managing director Ian Duffell in the week before he begins to test the proposition by opening the world's largest record

store in Oxford Street.

HMV Oxford Circus, housed in what used to be the Oxford Walk shopping mall, opens for business on Friday of next week and marks the culmination of £3m of shopfitting and design.

Duffell is confident, though, that the money has been well spent and that the market exists to keep the 50,000 square feet shop busy.

He says: "We feel that there is an enormous untapped potential in London. Our current Oxford Street store, which has been there since 1923 or so, has done a great job over the years but sometimes in that store you can't move. We just need to take the pressure off. That store has the highest turnover per square foot of any retail outlet in the UK — in any sector."

HMV's new shop will be Oxford Street's third huge record retailing development in a year, and Duffell comments: "We won't be able to tell whether Oxford Street has reached saturation point until we start to lose business, and we have not reached that point yet. London generally is almost a bottomless pit. Tower have moved in just down the road at Piccadilly Circus and it has not affected us."

Duffell believes there is sufficient customer loyalty to HMV's current Oxford Street shop for it to retain its level of business even when the new premises open. To help it thrive, it has been refitted and the basement converted into a giant tape market.

The Oxford Circus store will have its specialist departments designed around a theme: the rock section will look like a recording studio, jazz will be based on New Orleans.

In addition in the rock section, individual artists will have all product associated with them, from records to shirts and calendars, together on one rack.

INSIDE

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Mike Ford (above, right) smiles on his retirement from the BBC, more happy talk, more smiling faces **39**
 Dooleys: get 'em while they're hot **39**

Sky's the limit for the video Wammies

A GLOBAL showcase for UK talent is being mounted by London-based satellite station Sky Channel with the first World Music Video Awards.

Around 150m viewers on four continents will see the three-hour show on January 10 and the culmination will be the presentation of awards which have already been dubbed "the Wammies".

Viewers will vote by post for their top videos between now and the end of the year and the broadcast will feature the top 20 and give awards to the top three. Separate portions of the show will be hosted by the eight participating stations in the US, Japan, Germany, Australia, France, Italy, Canada and London.

Sky Channel assistant managing

director David Ciclitira comments: "The world will see British artists. The world will see the show coming out of London but isn't it sad that only 150,000 homes will see it in the UK."

The project has been instigated by Sky and co-ordinated by Ian Wiener of Wienerworld, who says: "As a showcase for UK music, it is

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MW launches definitive product listing

NEXT MONTH *Music Week* is launching *Music Week Masterfile* — a comprehensive listing of all music product in whatever format — updated monthly.

By now you should have had the opportunity of assessing the unique features of the *Masterfile* service which was previewed with a sample mini-edition distributed with last week's issue of the main magazine. *Masterfile* has grown from the extensive research resources of *Music Week* built up over the years and is expected to become the standard reference

work for retailers and all those involved with recorded music.

Singles, albums, cassettes, CDs and music videos are fully cross referenced.

To make it as easy as possible to subscribe there are several options: the first issue covering October costs just £5; the first three issues are available for the price of two — £10; and an annual subscription for 1987 works out at £75, providing a saving of £35 and the added bonus of the October, November and December 1986 issues free. The yearly sub-

scription offer is backed up by a guarantee that anyone who is not satisfied after the first three issues will be entitled to a full refund. Further details p27.

Directory: hurry!

IF YOU have not already taken the opportunity to ensure your free entry in the 1987 *Music Week Directory*, bad news — you have missed the deadline. But if you act quickly and return your form immediately, your entry may still be considered. Further details on p39.

Honours even as PolyGram and WEA top market share

POLYGRAM AND WEA have again shared the honours in the third quarter of 1986, though they have swapped places in the latest market share tables. WEA has leapfrogged PolyGram to take top spot among album companies, while PolyGram claims top singles company spot this time.

The damaging effect of CBS's trade terms dispute is starkly illustrated by the company's plunge to fifth place in both formats.

A&M — benefiting from Chris de Burgh's chart topping success — has maintained its singles impact as top label, while EMI was top albums label. Boris Gardiner was top singles artist and Madonna top albums artist.

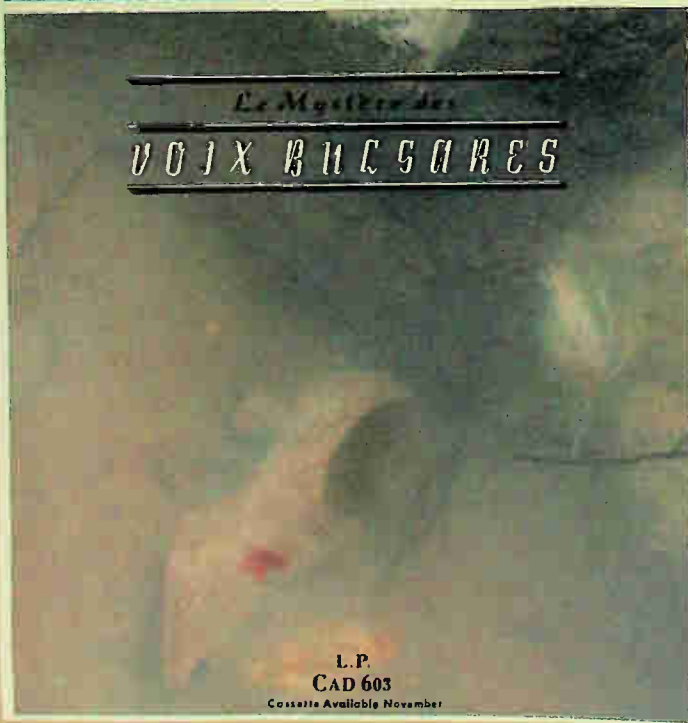
● Full market survey details on p10, publishing credits on p22.

don't give up **Peter Gabriel Kate Bush**

Taken from the album **So**. Available as a 7" and 12" single from Monday 20th October. Order now through EMI Telesales or your Virgin rep. Catalogue Number: PGS2 (-12)



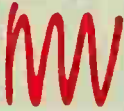
Cocteau Twins : LOVE'S EASY TEARS AD 610/BAD 610



L.P.
CAD 603
Cassette Available November

COMPACT DISCS

- COCTEAU TWINS: GARLANDS CAD 211 CD
includes John Peel session (Jan. 1983) and two previously unreleased tracks
"Perhaps Some Other Aeon" and "Speak No Evil"
- COCTEAU TWINS: HEAD OVER HEELS/SUNBURST AND SNOWBLIND CAD 313 CD
- COCTEAU TWINS: TREASURE CAD 412 CD
- COCTEAU TWINS: TINY DYNAMITE/ECHOES IN A SHALLOW BAY BAD 510/511 CD
- COCTEAU TWINS: THE PINK OPAQUE CAD 513 CD
- COCTEAU TWINS: VICTORIALAND CAD 602 CD
- THIS MORTAL COIL: IT'LL END IN TEARS CAD 411 CD
- THIS MORTAL COIL: FILIGREE & SHADOW DAD 609 CD
- COLOURBOX: COLOURBOX CAD 508 CD
includes half of free L.P. (MAD 509)
- COLOURBOX: COLOURBOX MAD 315 CD
Compilation includes "Breakdown", "Mini-L.P.", "Baby I Love You So" and "World Cup Theme"
- DEAD CAN DANCE: SPLEEN AND IDEAL CAD 512 CD
- THROWING MUSES: THROWING MUSES CAD 607 CD
- XYMON: CLAN OF XYMON CAD 503 CD
includes 4 12" remixes, a day, a stranger



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

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Subscription/Directory enquiries: Sylvia Colver, Royal Sovereign House, 40 Beresford Street, London SE18 6BQ Tel: 01-854 2200.

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

PolyGram goes for £1m TV promo for compilations

OVER £1M has been earmarked by the recently re-formed TV division of PolyGram to promote four important compilations in the pre-Christmas market. The high spend follows in the wake of PolyGram's successful TV campaign on the Moonlight Shadows album.

Simon Bates — Our Tune (Polydor) is a 16-track love song collection based around the most requested songs in Bates' Our Tune spot transmitted every week on Radio One. Released on October 24, it features material by Elton John, Billy Ocean, Dire Straits, Bryan Ferry, Level 42 and Tears For Fears, and has a budget of £400,000 beginning in the Central

TV area during the week of release and rolling nationally through to Christmas.

Bates is fully endorsing and promoting the album, which will be available in cassette and CD form as well.

Also released an October 24 is Formula Thirty 2 (Mercury) in the same configurations, with tracks by Queen, Elton John, Ultravox, Tears For Fears, Status Quo, Elvis Costello and Big Country among others. It is the first compilation to feature Dire Straits' The Walk Of Life.

The £400,000 budget buys time in Yorkshire and HTV regions from the week of release, and will run nationally through to Christmas

with full point-of-sale and in-store support. The TV commercial was directed by Mel Smith, and a special video will be available through Channel 5.

Christmas with Kiri (Decca) is a follow-up to Kiri Te Kanawa's Blue Skies gold LP, and comprises 12 seasonal songs including White Christmas, Mory's Boy Child and Silent Night. Scheduled for November 28 release, the LP/cassette/CD will be boosted by a £250,000 TV campaign from December 1, plus in-store merchandising support. White Christmas will also be released as a single at the end of this month, and BBC TV will be screening a Kiri At Christmas concert featuring most of the LP.

Last but not least — Leave The Best To Last (Polydor) in the three configurations is receiving a £100,000 plus stimulus in the London, Granada and STV areas from mid-December through to early 1987 to reactivate a James Last album which has already sold platinum.

● VIRGIN IS releasing the soundtrack to The Mission on Monday (20) to tie in with the film's UK debut at the end of the month. The film score was composed by Ennio Morricone.



Police promo includes video

THE TV advertising campaign for the Police hit compilation, Every Breath You Take, is to include promotion for the video version of the album.

The campaign begins on November 3 (as detailed in Music Week on October 4) and covers the 55-minute, 18-track video.

Every Breath You Take — The Video is released on October 24 and carries a dealer price of £11.08.

More MOR from Castle

CASTLE COMMUNICATIONS is launching a new mid-price label Unforgettable which will feature 18 albums by top MOR names including Mantovani, Jack Jones, John Williams, Cleo Laine, Tony Bennett, Judy Garland, Vic Damone and Bing Crosby.

The product has been licensed from a variety of sources including CBS and Decca, and the albums will have a retailing price tag of £2.99. They will be packaged in

They will be packaged in uniform sleeves with a full-colour picture of the respective artist.

● TV ADVERTISING in support of K-Tel's Forever Lennon And McCartney begins in the Yorkshire and Scotland regions this week.

The £350,000 campaign is promoting a 14-track compilation of Lennon and McCartney songs by such artists as Roxy Music, Elton John and Joe Cocker.

KIM WILDE
ANOTHER STEP

THE NEW ALBUM CASSETTE & C.D. INCLUDES THE SINGLE YOU KEEP ME HANGIN' ON

ORDER FROM YOUR MCA SALESPERSON OR THE POLYGRAM SALES DESK ON 01-590 6044

MCA RECORDS

COMPACT

disc

DIGITAL AUDIO

1	BREAK EVERY RULE, Tina Turner	Capitol
2	GRACELAND, Paul Simon	Warner Brothers
3	SILK AND STEEL, Five Star	Ten/RCA
4	REVENGE, Enrythalia	RCA
5	BROTHERS IN ARMS, Dire Straits	Vertigo/Phonogram
6	A KIND OF MAGIC, Queen	EMI
7	SOMEWHERE IN TIME, Ion Maiden	EMI
8	TRUE BLUE, Madonna	Sire
9	INVISIBLE TOUCH, Genesis	Virgin
10	STREET LIFE, Bryan Ferry/Roxy Music	EG
11	DANCING ON THE CEILING, Lionel Richie	Motown
12	50, Peter Gabriel	Virgin
13	INTO THE LIGHT, Chris De Burgh	A&M
14	BROTHERHOOD, New Order	Factory
15	THE WAY IT IS, Bruce Hornsby & The Range	RCA
16	THE FINAL, Wham!	Epic
17	CRASH, Human League	Virgin
18	PICTURE BOOK, Simply Red	Elektra
19	COMMUNARDS, Communards	London
20	VIGILANTE, Magnum	Polydor

Compiled by Music Week Research © 1986

Isherwood slams TMG 'yobbos'

BLANK TAPE manufacturers are behaving like "a bunch of yobbos" in continuing to circulate claims about home-taping that have been branded by the Advertising Standards Authority as unsubstantiated.

That is the view of BPI legal adviser Patrick Isherwood though the Tape Manufacturers Group is claiming that the BPI "backed off" seeking an injunction to stop the claims being published.

The TMG's argument that there should be no tape levy because of the "rich and greedy" nature of the music industry was originally put forward in a series of advertisements in *The Times*. These were ruled unfair by the ASA (MW October 11) but that did not stop the TMG circulating them in booklet form to the Conservative conference last week.

Isherwood says no injunction was sought because that would have attracted even more attention to the TMG's case and that the BPI should not become involved in "unnecessary" litigation.

The TMG argues, though, that the BPI backed down from seeking an injunction and says the tape makers would happily go to court to fight a point of principle.

The group points out that it submitted no evidence to the ASA, claiming that its campaign was political and therefore outside the ASA's jurisdiction. Says a spokesman: "Our reluctance to comply with the ASA's request for evidence centred on the important point of principle and had nothing whatsoever to do with any difficulty in supporting the statements made in the advertising."

Towerbell assets hived-off

THE ASSETS of Towerbell Records have been hived-off into a wholly-owned subsidiary company — the same move made by Eicotgrange and Stiff in August.

In a letter to creditors from Towerbell boss Bob England says: "We have hived-off the assets of

Towerbell Records into a wholly-owned subsidiary in the hope that it can be sold for the benefit of creditors.

"The action has been taken to protect the assets and the tax losses and maximise the advantage of the careful long-term planning that has been made with regard to future trading but which we are now unable to undertake because of cash flow problems."



BERNARD CHEVRY: Be there.

Midem subsidy deadline looms

MORE THAN 50 UK companies have already booked for Midem 1987 as the deadline for Government trade subsidies draws near.

"Those wanting to make a stand will have to act fast if they want to claim the subsidy," says Midem's sales director Peter Rhodes.

CBS and RCA/Aniela are among the record companies attending, while there is the usual strong representation of music publishers.

Particular features of next year's event are a focus on jazz and an American Music Independents stand, aiming to boost the representation of smaller US companies by drawing them together under one banner.

The jazz accent is a development cherished by Midem organiser Bernard Chevry who is still very much in charge, in spite of the takeover earlier this year by UK television company TVS.

Chevry says that the involvement by TVS is enabling his company to expand and adds: "When we met it was clear that TVS and I shared many of the same ideas and ambitions for the future."

World BRIEFING

SYDNEY: A major breakthrough here in Government circles has occurred with the official acknowledgement that rock performers have equal entitlement to arts funding as ballet dancers, operatic singers and classical musicians.

NEW YORK: Solar Records has filed suit against WEA and Warner Communications alleging breach of contract and racial discrimination.

Solar claims that Elektra/Asylum, which distributed the label between 1981 and 1986, failed to promote the company's acts because of its black ownership and the fact that its artists are black. Solar is now distributed in the US by Capitol.

MUNICH: The first Congress of Continental Concert Agencies is taking place here October 16-19 concurrently with the second Munich Underground Festival.

Agents from Scandinavia, France, the Benelux countries, Germany, Austria, Switzerland, Greece, Hungary and Yugoslavia are meeting with the intention of setting up a central office and network co-ordinated for the benefit of artists touring through Europe.

NEW YORK: Roulette Records president Morris Levy pleaded not guilty to an extortion charge brought against him recently by a New Jersey grand jury. Wiretap evidence accumulated over a two-year investigation implicates a total of 18 persons, most not connected with the record industry.

MONTHLY BRITISH

ADVERTISEMENT

CHART

NEW AGE

The Month
Last Month
Months On Chart

1	6	A NEW AGE COMPILATION — STANDING STONES	Various
		CODA Landscape Series	NAGE 5CD*
2	3	VOICES	Claire Hamill
		CODA Landscape Series	NAGE 8
3	1	COUNTRY AIRS	Rick Wakeman
		CODA Landscape Series	NAGE 10CD*
4	2	CACHARPAYA (PANPIPES OF THE ANDES)	Incanation
		CODA	CODA 20CD*
5	NEW	RENDEZVOUS	Jean Michele Jarre
		POLYDOR	POLH27
6	7	CLOUD SCULPTING	Phil Thornton
		COLORS	KNEWL 02
7	4	AN INVITATION TO WINDHAM HILL	Various
		WINDHAM HILL	WHA 1
8	9	WINE DARK SEA	Stephen Caudel
		CODA Landscape Series	NAGE 6CD*
9	5	SILK ROAD	Kitaro
		POLYDOR	8177321
10	14	BRAIN VOYAGER	Robert Schroeder
		RRK Pinnacle	RRK7 15030
11	12	ATMOSPHERIC CONDITIONS	John Themis
		CODA Landscape Series	NAGE 1
12	11	THE COLLECTION	Various
		COLORS	KNEWL 06
13	8	SONGS WITHOUT WORDS	Dashiell Rae
		CODA Landscape Series	NAGE 4
14	19	DAWN TILL DUSK	Eddie Hardin
		CODA Landscape Series	NAGE 9CD*
15	10	CHAMBER OF DREAMS	Bill Nelson
		COCTEAU	JC7
16	13	AUTUMN	George Winston
		WINDHAM HILL	WHA 1012
17	15	BAYOU MOON	Tom Newman
		CODA Landscape Series	NAGE 2
18	17	CAVERNA MAGICA	Andreas Vollenweider
		CBS	25980
19	18	DECEMBER	George Winston
		WINDHAM HILL	WHA 1025
20	16	THE AUDION SAMPLER	Various
		IMPORT PACIFIC	SYN 105

Compiled from a National panel of Stores specialising in New Age Music. Panel includes Record Shops, Department Stores, Newsagents, Book and Health Food Stores as well as other alternative outlets. Detail of Records suitable for inclusion should be sent to: Audience Response Centre, Sussex TN33 9BX

Bradley denies chain collapse

RUMOURS THAT the eight-shop Bradleys chain in Yorkshire and Lancashire has ceased trading have been scotched by owner John Bradley.

One store, in Manchester, has closed and the holding company E J Bradley & Co Ltd has gone into liquidation but Bradley says there are no creditors in the music industry.

He points out that for the last two years all product has been bought by his wholesale operation which is continuing to trade normally. Through this company, he is personally administering the remaining retail outlets in Halifax, Huddersfield, Barnsley, Rochdale, Doncaster and two in Sheffield.

Bradley assures the industry that the shops will continue to trade.

Jocks away Wammies

MOBILE, CLUB and radio disc jockeys get their first dedicated magazine from this week with the launch of *Jocks*, a new monthly spawned from the *Record Mirror* stable.

The magazine includes reports and playcharts from 14 different UK regions, plus the US and Europe, as well as featuring BBC and ILR airplay charts.

Aiming to cover every aspect of music that affects the working DJ, managing editor Phil Chapman has assembled a team of contributors that includes James Hamilton, Theo Loyla, Paul Sexton, Alan Jones, Tony Blackburn, Neil Taylor and — providing a special up-to-the-minute dance music report from the US — Brian Chin.

The first issue of *Jocks* will be distributed to every known DJ and mobile in the UK and starting from the second issue, the magazine will be available on subscription (£18 per year), or through specialist record stores and newsagents at a cover price of £1.25.

FROM PAGE ONE

going to be unparalleled. British stars are a major part of the international music business and the show will reflect that."

Ciclitira and Wiener emphasise that the show will be more of a party than a black tie affair with bands performing live in studios

around the world.

The London end will be hosted by Radio One DJ and Sky VJ Gary Davies and there will be a special Wammie presented based solely on the votes of UK viewers.

Ciclitira says the awards will become an annual event "attracting the cream of the music business and linking pop music fans across the globe".



THE WHOLE world in their hands: Wiener, Davies and Ciclitira.

THE PRETENDERS

THE NEW ALBUM GET CLOSE



SIDE ONE

MY BABY
WHEN I CHANGE MY LIFE
LIGHT OF THE MOON
DANCE!
TRADITION OF LOVE

SIDE TWO

DON'T GET ME WRONG
I REMEMBER YOU
HOW MUCH DID YOU GET FOR YOUR SOUL?
CHILL FACTOR
HYMN TO HER
ROOM FULL OF MIRRORS

PRODUCED BY BOB CLEARMOUNTAIN
AND JIMMY IOVINE

ALBUM: WX64 · CASSETTE: WX64C · CD: 240976-2

MAJOR CAMPAIGN INCLUDING

- INSTORE DISPLAYS
- NATIONAL AND POP PRESS ADVERTISING
- FLY POSTERS
- TELEVISION ADVERTISING
- PLUS MAJOR APPEARANCES
- THE SINGLE
- 'DON'T GET ME WRONG'
- OUT NOW!



DISTRIBUTED BY WARNER RECORDS LTD. © A WARNER COMMUNICATIONS COMPANY

MUSICAL

Chairs

OLD GOLD Records' commercial director **Brian Gibbon** is now responsible for overseeing all licensing business, and is assisted by **Mike Grant** who has taken over responsibility for licensing admin and **Judy Hassanali** who has joined the company as secretary/co-ordinator. **Les Willis** has also joined Old Gold as sales and marketing manager and **Danny Keene** takes over production/despatch control... **Tristram Penna**, formerly repertoire manager with Chappell Music, to PolyGram special products as repertoire manager... **Maria Morgan** has left Music Box, where she was press officer for the past two years, to form Morgan International, a PR company... Appointments at CBS: **Mark Tattersall** joins the company as international product manager; **Mark Williams** is promoted to head of product development for CBS and **Richard Evans** is promoted to head of promotion for Epic... **Peter Price** has been appointed general manager of Atlantic Records after 10 years with Virgin... Changes at RCA: **Johnny Davis** joins the company as promotions executive; **Jill Berry** is appointed personnel officer; **Kerr Wilson** is appointed commercial manager, distributed labels and **Phil Tompkins** joins as product liaison manager.



MASON (left) and Demon's An'rew Lander raise a glass to Pinnacle's success.

Record month for Pinnacle

PINNACLE DISTRIBUTION had its best ever month's trading in September, achieving a turnover of £1.1m.

Company owner Steve Mason attributes the success to a combination of the general strength of indie product and some prominent new releases, significantly the recent Elvis Costello album. Mason claims: "That album on Demon did better through indie distribution than the previous one did through a major."

He goes on: "Our success is also

due to the fact that because of our diverse catalogue, Pinnacle is accessible to more outlets than ever before. Business with Our Price, for example, has been astronomical. It's gone up tenfold in a year."

Asked whether Pinnacle's success is an indication of more indie product being sold, Mason replies: "I think it's just that we are getting more of the indie market. The indie share of the total market has gone up but we are now getting a bigger slice of that share."

EMI opera — calls for more

THE PUBLIC and dealer response to the new recording of Verdi's opera *Otello*, used in the soundtrack of Zeffirelli's film with Placido Domingo, has been exceptional, according to EMI, which has been forced to re-press on both LP and tape within two weeks of issue.

Classical spokeswoman Katherine Copisarow says that orders from dealers for the compact disc version which is released this week in a 2CD pack (CDS 7474508) are "exactly double what we would expect from a normal opera set — which is extraordinary when *Otello* is not the most popular of Verdi's operas."

Backed by the BBC-TV documentary, the film has made a strong impact although critics have questioned Zeffirelli's decision to drop one of the main arias, Desdemona's Willow Song in the last act.

However, EMI has been swift to point out that its recording conducted by Lorin Maazel, which was used as the basis for the soundtrack, does contain the complete opera — including the Willow Song — and receives a very favourable review from critics in this month's *Gramophone*.

EMI is hoping for consistent sales over the next few months, for not only will the film continue to foster interest, but Ricciarelli, Domingo and the striking baritone Justino Diaz who sings *Iago* are to present the opera in Covent Garden in January next year.

Other related product is available, including Zeffirelli's autobiography and *Bravo*, a book about great male singers, which features the film prominently. Both are published by Weidenfeld and Nicolson.

Bar owner gets jail for PRS offence

THE PRS has obtained a conviction against the proprietor of a bar in Omagh, County Tyrone, for using copyright music on its premises without a licence. Patrick O'Hagan of the Bridge Bar, Eskro, Omagh, was sentenced in his absence to a month's imprisonment by the Belfast High Court, with a fortnight's delay until October 20 to give him an opportunity to purge his contempt of court.

This latter relates to an injunction granted against him in 1980, and is believed to be the first contempt of court order obtained by the PRS. It is alleged that O'Hagan features live music twice a week on his premises without a licence.

THE MCPS has notified signatories of the BPI/MCPS joint licensing scheme that until further notice no licence will be granted for the importation of the following records: *Trilogy* by Yngwie Malmsteen (US PolyGram LP 422-831-073-1; cassette 422-831-073-4); *United* by The Commodores (US PolyGram LP 831194-1; cassette 831194-2); *Going To The Bank* by The Commodores (US PolyGram seven-inch 885358-7; 12-inch 885358-1); *Take Me All The Way* by Stacy Lattislaw (US Motown LP 6212-ML; cassette 6212-MC); *Chico DeBarge* (US Motown 6214-ML; cassette 6214-MC) and *In Full Chill* by General Kane (US Gordy 6216-GL; cassette 6216-GC).

VIDEO DISTRIBUTOR Island Visual Arts has signed a deal with Channel 5 which will mean names such as Bob Marley, Grace Jones and Kiri Te Kanawa appearing in Channel 5's "under a tenner" range. The deal covers existing Island titles and four new compilations.

RECORD TOKENS has expanded its retail exchange areas so that musical instruments, computer software and sheet music can now be bought with the vouchers.

BRIEFS

ISLAND RECORDS managing director Clive Banks has accepted the BPI's invitation to join the organisation's council, bringing it up to its full strength of eight. RCA MD John Preston has been appointed retail liaison committee chairman.

AMMUNITION COMMUNICATIONS has switched distribution to Pinnacle to coincide with the release of the new Blues 'N' Trouble single, *Honey Pot*. The single is being backed by a college tour, flyposting and press advertising.

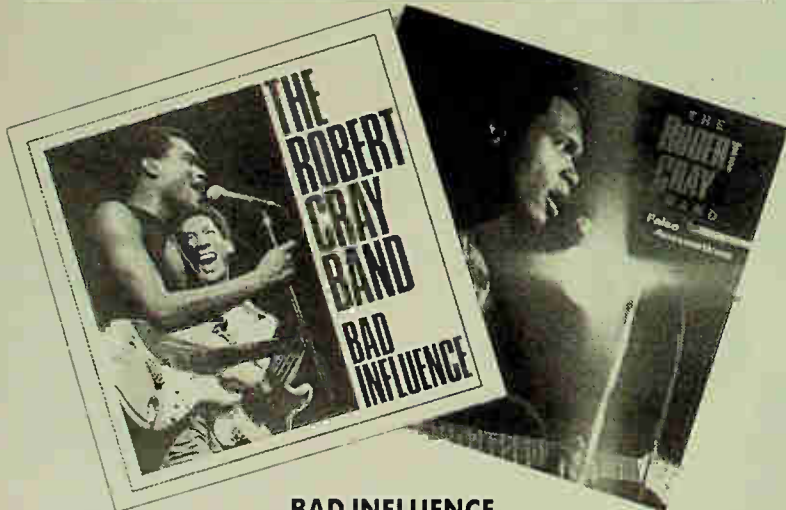
A SEMINAR intended to help musicians and managers better understand recording contracts and the way the music industry works is being organised by accountant John Seeley and Rich Bitch Recording Studios. The event is being held at the Rich Bitch complex in Birmingham on November 2 and will be chaired by Robin Volk of BRMB. Admission is free but seats must be booked in advance through Seeley on (021) 429 1504 or Lyn Bruce of Rich Bitch on (021) 471 1339.

WORK BEGINS this week on a pilot programme for a projected 24-part documentary on popular music. Called *All You Need Is Ears*, production of the £3m Channel Four series may begin in January if the pilot is a success. Producers are former BBC TV managing director Aubrey Singer and record producer George Martin.

THREE NEW record labels are making their debut this month: **Rime Records** has been founded by Allan Jones, who formed the Rime Enterprises promotion company; **Possum Records**, with distribution through Pinnacle, is being administered by Dougie Dudgeon from 42 Cricklewood Broadway, London NW2 and **Influx Records** has been set up by Tom Ballach, founder of the Jive Dive, and the former Flock Of Seagulls management team, Tammy Crosson, Harry McGuire and Mick Rosin.

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ON DEMON RECORDS



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on L.P. Fiend 23 & Cassette, Fiend Cass 23.

FALSE ACCUSATIONS

on L.P. Fiend 43 & Cassette, Fiend Cass 43
also available on compact disc, Fiend C.D. 43.

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CD retailers prepare for bumper autumn

COMPACT DISC specialist dealers are anticipating a prosperous autumn with plenty of big-name titles — providing the record companies can keep their promises of delivering product on time. And business shouldn't be just confined to the software — the sales of CD accessories look set to soar as well.

What is believed to be the UK's first complete home entertainment centre opened in Croydon, Surrey, several weeks ago and Alan Davison, managing director of That's Entertainment, says:

"If we sustain the CD business

that we have had since the opening between now and Christmas, then it's going to be just incredible. We stock around 2,000 titles, along with compact disc accessories, and they just fly through the door."

That's Entertainment features product from singles, albums, cassettes and compact discs to computer software and games and a wide range of merchandise. "We're trying to attract a wide range of people who normally laahe to brave the ear-bashing sound of many high street record stores," Davison says, "and we're finding that we get a complete cross-section of customers. It's important to have a wide range of CD stock though, because if it's there, they'll buy it — but if it's not, they won't bother to ask for it."

Davison says that the average CD buyer is a different breed to the album consumer. "If someone buys four albums, they'll almost certainly all be the same kind of music, whether it be pop, rock or classical, but CD buyers seem to prefer a total mixture of different types of music. Probably because the format is relatively new, they're keen

to experiment.

That's Entertainment stocks a wide range of CD accessories — "Just about everything except CD carrying cases which seem to be non-existent".

Despite being situated in Croydon High Street, That's Entertainment is not actually in the main shopping area which is called North End, but its secondary position hasn't affected business. "We chose Croydon to open the centre because outside of Oxford Street in the West End, the town probably has one of the best shopping centres in the country."

Compact Discs Unlimited opened in Talworth Broadway three months ago, and owner Nick David reports great business while anticipating a further improvement between now and Christmas. Although involved in the music business for several years, he had never previously been involved in the retailing sector — "To be honest, I got so fed up of going into other record shops and never being able to buy the CD titles I was looking for that I decided to open my own specialist shop, and stock the hardware as well, plus all

the accessories available."

Since opening the shop, David reports an improvement on business everyday on the previous day's takings. "The first week we were open I was surprised to find just how many people did own compact disc players. Initially we started with just a few hundred CD titles in stock but now there are around 2,000 that we keep, including many imports. I'm anticipating a great autumn, particularly with all the big-name releases that are coming out — provided that our suppliers don't let us down. But I've found that being a specialist CD dealer has been an advantage because I can often obtain within 24 hours what many other dealers may have to wait a week for."

David says that he takes a lot of chances when ordering CD titles — "quite often I've not even heard of the artist or the band" — but he is rarely left with stock on his hands. "There's no average CD customer — they're all ages and varied in their musical interests. We get new customers all the time and most of them return to the shop. One of the things we do is run a token scheme where if someone buys a £10 CD they get a £1 voucher towards their next purchase, or they can collect 10 and get a free one."

Compact Discs Unlimited also stocks CD hardware — "Good quality machines, but which are not too expensive" — and accessories including storage systems. "People do spend a lot of money on accessories, they'll often come into the shop, initially just to buy a CD title,

but end up walking out with other bits and pieces too."

David adds: "Being a specialist shop means that you don't necessarily have to have a prime high street position. I've only done a small amount of press advertising, mainly in the local freebie papers, but people seem to have got to know about the shop."

The six-strang Paul Roberts Hi-Fi chain in the West Country — claimed to be the only CD specialist chain in the country — is also anticipating a good autumn although manager Ricki Wenn would like to see more catalogue releases on compact disc — "In particular from CBS".

Wenn says: "There isn't really an average CD buyer, and their buying patterns can be very different. We find that most compact disc customers are aged from 20 years upwards, and a lot of people around the 55 mark seem to be quite keen CD fans, probably because they are round about retirement age. Some customers probably only come into the shop once or twice a month but often they buy about a £100 worth of CDs at a time. On the other hand there are those who come in a couple of times a week, and walk out of the shop with just a couple of CDs."

On the accessory side, he reports that customers are very aware of what's available and take advantage of what's on offer. "When they've spent that amount of money on a new compact disc player, and the software, then they are much more conscious about the care of their equipment."

'We stock around 2,000 CD titles, along with accessories, and they just fly through the door'

the men they couldn't hang



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MUSIC WEEK

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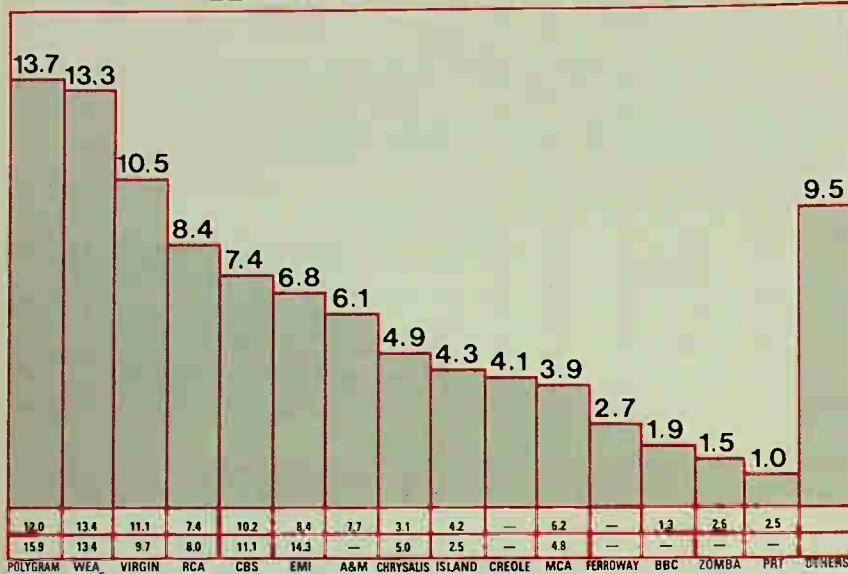
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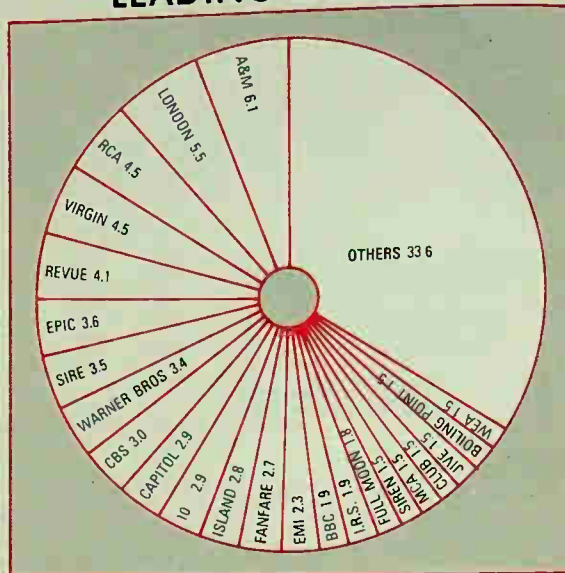
MARKET SURVEY JULY-SEPT '86

SINGLES

LEADING COMPANIES %



LEADING LABELS %



ARTISTS

1. Boris Gardiner
2. Chris De Burgh
3. Communards
4. Madonna
5. Sinitta
6. Jermaine Stewart
7. Five Star
8. Peter Cetera
9. Sly Fox
10. Rod Stewart

PRODUCERS

1. Willie Lindo
2. Paul Hardiman
3. Mike Thorne
4. Madonna/Stephen Bray
5. James George Hargreaves/Mick Parker
6. Narada Michael Walden
7. Jimmy Jam/Terry Lewis
8. Michael Omartian
9. Sly Fox/Ted Currier
10. Bob Ezrin

WRITERS

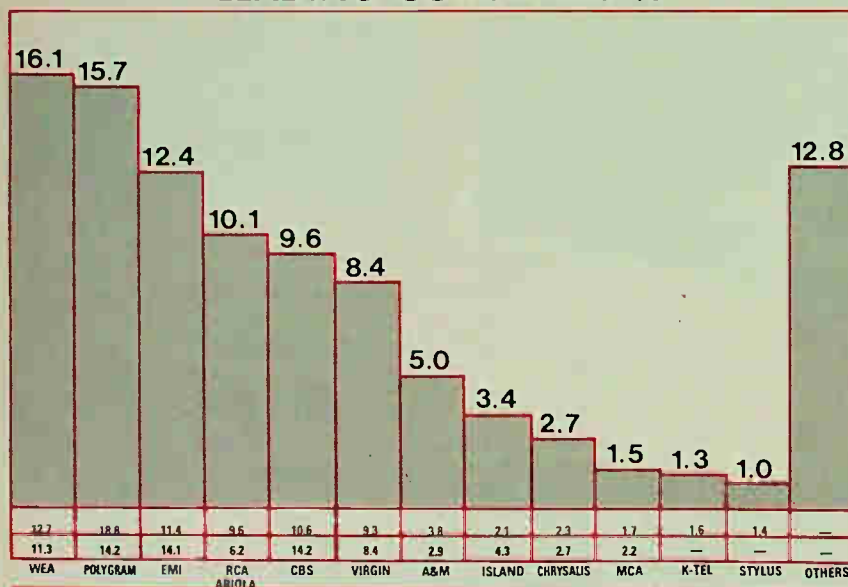
1. Peters
2. Burgh
3. Gamble/Huff/Gilbert
4. Elliot/Madonna
5. Hargreaves
6. Harris III/Lewis
7. Glass/Walden
8. Cetera/Foster/Nini
9. Cooper
10. Guthrie

TOP 10

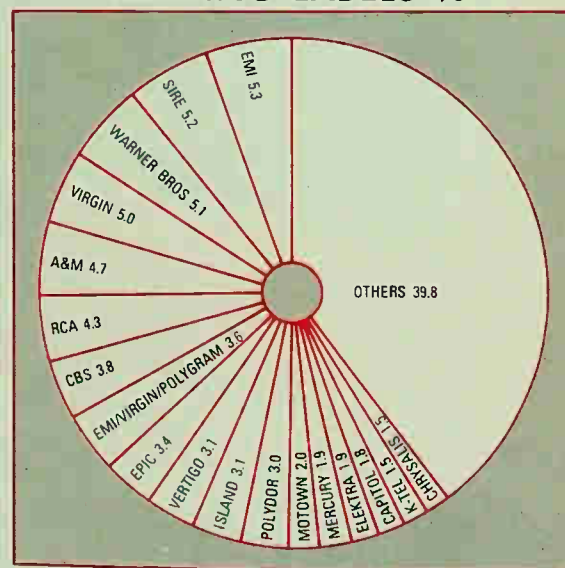
1. I Want To Wake Up With You, Boris Gardiner, Revue/Creole REV 733
2. The Lady In Red, Chris De Burgh, A&M AM 331
3. Don't Leave Me This Way, Communards, London LON 103
4. Papa Don't Preach, Madonna, Sire W 8636
5. So Macho, Fanfare FAN 7
6. We Don't Have To ... Jermaine Stewart, 10/Virgin TEN 96
7. Glory Of Love, Peter Cetera, Full Moon/Warner Brothers W 8662
8. Let's Go All The Way, Sly Fox, Capitol CL 403
9. Ain't Nothin' Goin' On But The Rent, Gwen Guthrie, Boiling Point/Polydor POSP 807
10. Every Beat Of My Heart, Rod Stewart, Warner Brothers W 8625

ALBUMS

LEADING COMPANIES %



LEADING LABELS %



ARTISTS

1. Madonna
2. Queen
3. Chris De Burgh
4. Wham!
5. Eurythmics
6. Dire Straits
7. Five Star
8. Lionel Richie
9. Simply Red
10. Genesis

PRODUCERS

1. Madonna/Stephen Bray
2. David A. Stewart
3. Paul Hardiman
4. Madonna/Patrick Leonard
5. Queen/Reinholdt Mack
6. George Michael
7. Lionel Richie/James Carmichael
8. Mark Knopfler/Neil Dorfsman
9. Stewart Levine
10. Genesis/Hugh Padgham

VARIOUS ARTISTS

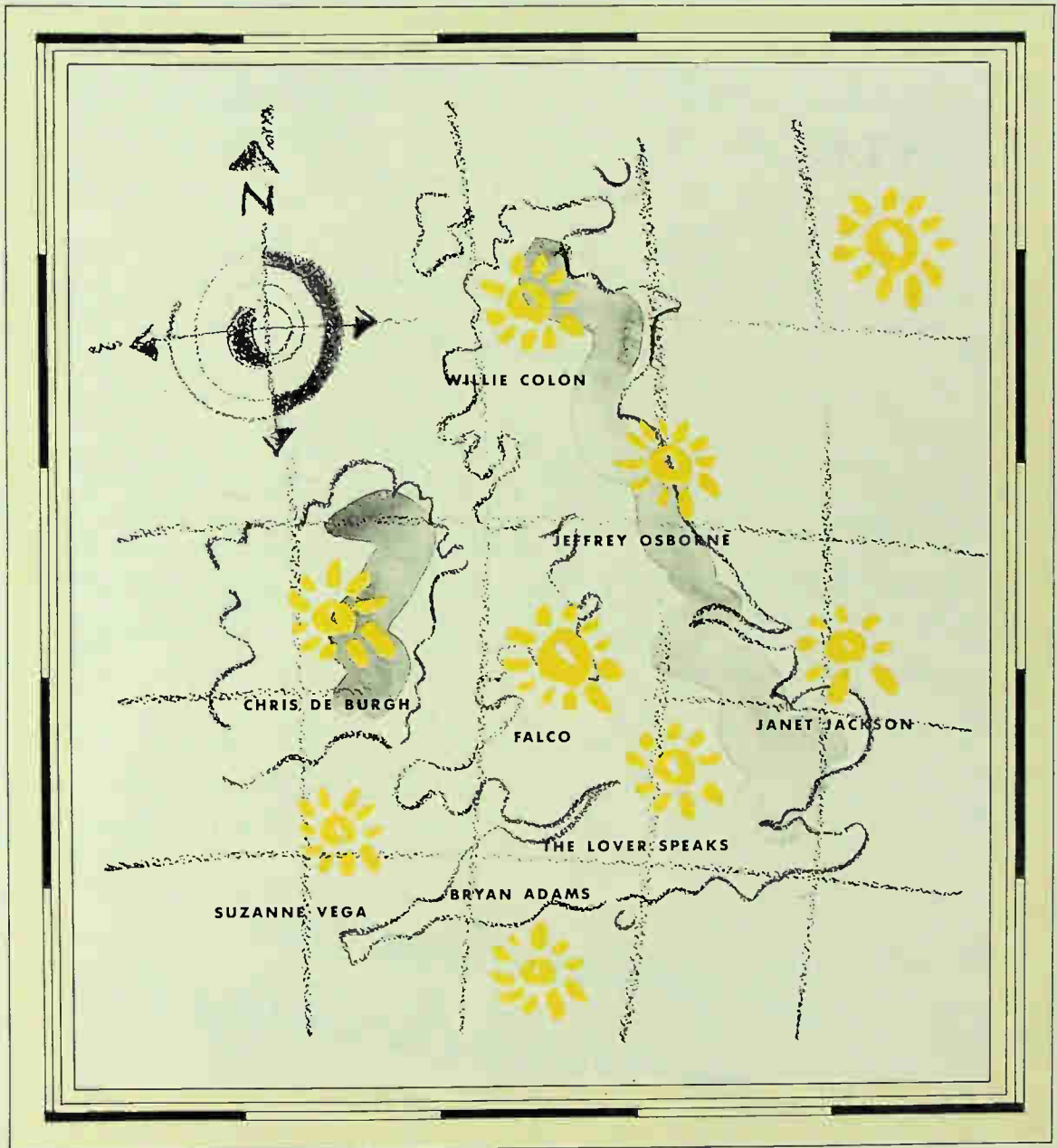
1. Now, That's What I Call Music 7 (Virgin/EMI)
2. The Heat Is On (Portrait)
3. Now — The Summer Album (EMI/Virgin)
4. The Originals (Towerbell)
5. Drive Time USA (K-Tel)
6. Dance Hits II (Towerbell)
7. Heartbreakers (Starblend)
8. Up Front 2 (Serious)
9. Street Sounds Hip-Hop Electro 13 (Street Sounds)

10. Street Sounds Hip-Hop Electro 13 (Street Sounds)

TOP TEN

1. True Blue, Madonna, Sire WX 54
2. Now, That's What I Call Music 7, Various Artists, Virgin/EMI NOW 7
3. The Final, Wham!, Epic EPC 88681
4. A Kind Of Magic, Queen, EMI EU 3509
5. Into The Light, Chris De Burgh, A&M AMA 5121
6. Revenge, Eurythmics, RCA PL 71050
7. Brothers In Arms, Dire Straits, Vertigo/Phonogram VERH 25
8. Dancing On The Ceiling, Lionel Richie, Motown ZL 72412
9. Picture Book, Simply Red, Elektra EKT 27
10. Invisible Touch, Genesis, Charisma/Virgin GENLP 2

WHO SAID
IT WAS
A LOUSY SUMMER?



TOP SINGLES LABEL JULY-SEPTEMBER 1986



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PHIL FEARON SINÉAD O'CONNOR WORLD PARTY
GEORGIE FAME TONY STONE THE WATERBOYS
SINÉAD O'CONNOR WORLD PARTY GEORGIE FAME
TONY STONE THE WATERBOYS PHIL FEARON
THE WATERBOYS PHIL FEARON SINÉAD O'CONNOR
WORLD PARTY GEORGIE FAME TONY STONE
PHIL FEARON SINÉAD O'CONNOR WORLD PARTY
GEORGIE FAME TONY STONE THE WATERBOYS
SINÉAD O'CONNOR WORLD PARTY GEORGIE FAME
TONY STONE THE WATERBOYS PHIL FEARON
THE WATERBOYS PHIL FEARON SINÉAD O'CONNOR
WORLD PARTY GEORGIE FAME TONY STONE
PHIL FEARON SINÉAD O'CONNOR WORLD PARTY
GEORGIE FAME TONY STONE THE WATERBOYS
SINÉAD O'CONNOR WORLD PARTY GEORGIE FAME
TONY STONE THE WATERBOYS PHIL FEARON

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TITLES A-Z (WRITERS)

Table listing song titles and their writers, including 'Love Will Conquer All', 'Man Sharkey', 'Madon Touch', etc.

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DISTRIBUTED BY WEA RECORDS LTD. A WARNER COMMUNICATIONS COMPANY ORDER FROM THE WEA TELE-ORDER DESK 01-938 5929 OR FROM YOUR WEA SALES MAN/TELE-SALES PERSON

Main chart table with columns: This Week, Last Week, On Chart, Title, Artists (Producers) Publishers, Label, Number (Distribution), and a Wiggly line graph.

THE NEXT 25

Table listing the next 25 singles, including 'Nail It', 'Tasty Love', 'Time After Time', etc.

Continuation of the main chart table, listing singles 38 through 75.

Platinum, Gold, Silver indicators and notes on sales increases and chart performance.

James Hamilton

C O L U M N

THIS WEEK sees the launch of Spotlight Publications' new monthly mogozina for DJs, called JOCKS. To judge from the moment of impatient demand for it from the very moment of its first announcement, there has been a long felt need for such a paper, which (with my own contributions included) will broaden the coverage already given to the disco scene by the BPM column in Record Mirror. The magazine has been designed as a monthly complement to, rather than a replacement for, the existing coverage in RM, and will be available primarily as a subscription (from the same address as Music Week).

Although this week, the hottest newies are on UK release, I'll get through the imports first. On 12-inch are CALVIN Time Keeps Movin' On (VinylMania VMR 005), Rockers Revenge singer with a dotedly powerful Darryl Pandy-ish jittery driver; COMPANY B Jam On Me (The Summer S-1 986), girls chanted nagging strong latin-disco; PRIVATE POSSESSION featuring HUNTER HAYES. This Time (4th + B'way BWAY 428), Calanel Abrams-ish "house" gallaper mentioned last week as an oddie, although now I'm not so sure (it just sounds so confusingly familiar); BEASTIE BOYS II's The New Style (Def Jam 44-05958), Run-DMC styled violent rap with much specialist appeal; THE FORCE II's OK, It's OK (Les Scy JS 9989), Jack Your Body-style title line-repeating "jack track"; BEAT THIS The Span (Ace Beat AN-52486), another good frisky "jack track"; AFFINITY Pick Me Up (Paw Waw PW 417), bubbling bouncer by a Sixties sounding girlie group; P.S.O. Wanna Be Starlin' Somethin' (Sunnyview SUN 446), bright doted jiggler with no Jacksons connection; ANTHONY AND THE CAMP Haw Many Lavers (Warner Bros 0-20515), Serious Intention's singer produced by Jellybean Benitez on an almost "house"-like laper; THE SOURCE Featuring CANDI STATON You Got The Love (Source Records SR9001), a rare return to soul from gospel far Candi so a shame the track isn't sharper; ANITA WARD Ring Me Bell (Sunnyview Classics SUN 3309), remixed old UK smash.

On import LP is KURTIS BLOW Kingdom Blow (Mercury 830 21-1 M-1), draining but good rap set with a surprise short contribution from Bob Dylan. Before launching into the UK 12-inchers there are three remixed warth singling out (something I normally ignore in this column), a

totally re-recorded slower jazzy instrumental of PAUL HARDCASTLE The Wizard (Chrysalis PAUL 3), a strangely chugging revamp of ROSALINE JOYCE Friends Not Lavers (Elite DAZZ 57R), and Shep Pettibone's not entirely sympathetic hardening up of LIONEL RICHIE Love Will Conquer All (Motown LIOT 2R). Also worth noting is possibly Morgon Khan's cheekiest trick yet, putting out the whole 12-track BLUE MAGIC Greatest Hits LP as a £3.99 12-inch single (Streetwave XKHAN 508).

Right, from the top an UK 12-inch are RAZE Jack The Groove (Champion CHAMP 12-23, via PRT); one of the very hottest "jack" tracks to date; COMMODORES Goin' To The Bank (Polydar POSPX 826), lively chanter with amusing double-entendre dialogue; CHICO DeBARGE Talk To Me (Motown ZT 40887), Janet Jackson-styled smacker; GEORGIE FAME Samba (Ensign ENYX 605), infectious English translation of Tada Menina Baiona assured of a great kick-off at last weekend's Barry Island soul festival; SYBIL Falling In Love (Champion CHAMP 12-22), cool classier strider; PRINCESS In The Heat Of A Passionate Moment (Supreme SUPET 109), breezy galloper; J.M. SILK I Can't Turn Around (RCA PT 49794), Farley's Love Can't Turn Around by its correct, Isaac Hayes-penned, title; CONVERSION Sweat Thing (Threeway WAY 101T, via Charly), fast-selling Leroy Burgess aldie; BILLIE Nabad's Business (Club JABX 36), rallocking Billie Haliday update now perceived as having the "house" rhythm; VENEICE This Good Good Feeling (LGR Records LGR 013, via Jet Star), good smoothly sung jaunty jiggler; ROLAND RAT Living Legend (Magnet 12RAT 5), the Roland-lacking 12-inch mixes are selling to DJs who've discovered it's almost the same track as Mel & Kim's; NOCERA Summertime Summertime (Fourth & Broadway 12BRW 54), squeaky tense wriggler mixed by Montronik; THE KARTOON KREW Balmon (Champion CHAMP 12-21), hip hopped TV theme big (as anticipated it would be) on London radio; HARDROCK SOUL MOVEMENT featuring AFRIKA BAMBATAA Funky Graave (Streetwave UKHAN 2), James Brown inspired funky driver; SHARON DEE CLARKE Dance Your Way Out Of The Door (Arista ARIST 12682), pleasantly dated Glorio Gaynor-ish already much played on London radio. And that's only half of them!

Pillar to post

by Barry Lazell

LONDON-BASED Pillar Promotions is to launch a new information package which should be of major importance to the dance side of the record industry. The D.J.U. — or *Disc Jockey Update* — is a directory containing names, details and mailing addresses of the country's top club DJs, the initial target these days for any dance-orientated record release. Also listed are the addresses of key clubs, along with appropriate information to assist the arrangement of PAs and promotions.

Bearing in mind the fact that this sort of information can go out of date very quickly, and that constant updating is necessary for target maximisation, Pillar plans a constant programme of revisions, additions and deletions, resulting in a brand-new edition of the D.J.U. each quarter which will keep regular users always up-to-date.

Pillar, itself recently launched, by brothers Simon and Philip Williams, is based at South Bank House, Block Prince Road, London SE1 7S), to where enquiries by potential users should be addressed (01) 735 8171.

Jazz movers

MOVE RECORDS, Edinburgh's black music indie label, best-known for its excursions into traditionally-styled soul music from US independents, branches out with its two most prominent current 12-inchers — both danceable jazzy instrumentals.

Survive (MS 11) is by Sam L Dees, better known as a producer and particularly as a songwriter, with his material being recorded by the likes of Gladys Knight, the Manhattans, Jeffrey Osborne, Atlantic Starr, the Temptations and Colonel Abrams during the last few years. Dees has also recorded sporadically as a vocalist since the mid-Sixties, but on the new release reserves his vocal talents for the flip, Fly Angel Fly, and leads a funky band instrumentally on Sur-



JAMIE TALBOT: vibrant

vive. Move has been putting a major prama push behind this first Dees vinyl for eight years, and among other things has been setting up radio interviews with DJs on specialist shows around the local radio network.

The other Move instrumental is a UK production, and features alto sax player Jamie Talbot (pictured) on a vibrant version of Al Jarreau's *Mornin'* (MS 17). Talbot is a constant in-demand session player

and accompanist, and has performed alongside the diverse talents of Ella Fitzgerald, Shokatak, Aretha Franklin, Johnny Dankworth and Wham! *Mornin'* is a taster of an entire album by him, entitled *Altitude*, which is also an imminent Move release.

● Contact Move Records on (031) 226 3412. Distribution is via Charly.

● AFTER A brief trial period in the London area, dance music has now arrived nationally on British Telecom's Live Wire dial-a-musical item phone service. BBC Radio London DJ Dove Pearce is putting together a weekly four-minute slot which will feature extracts from a couple of hot 12-inchers, news about new releases, notable dance music tours and gigs around the country, and brief interviews with UK or visiting American soul/dance performers.

DISCO TOP ALBUM

- 1 7 5 CAMEO: Word Up Club/Phonogram JABH 19 (F)
- 2 NEW LUTHER VANDROSS: Give Me The Reason Epic EPC 450153-1 (C)
- 3 1 2 VARIOUS: Street Sounds, Edition 18 Street Sounds STSND 18 (R)
- 4 3 7 FIVE STAR: Silk And Steel Tent/RCA PL 71300 (R)
- 5 8 2 VARIOUS: Hip Hop Electro 14 Street Sounds ELCS1 14 (R)
- 6 NEW LOOSE ENDS: Zogona Virgin V 2384 (E)
- 7 2 6 GEORGE BENSON: While The City Sleeps Warner Brothers WX 55 (W)
- 8 6 8 GWEN GUTHRIE: Good To Go Lover Bailing Point/Polydar POLD 5201 (F)
- 9 NEW VARIOUS: Jazz Juice 3 Street Sounds SOUND 3 (R)
- 10 EL MADONNA: True Blue Sire WX 54 (W)
- 11 4 6 PHYLLIS HYMAN: Living At Alope Philadelphia International PHIL 4001 (E)
- 12 12 28 ANITA BAKER: Rapture Elektra EKT 37 (W)
- 13 5 4 MAZE featuring FRANKIE BEVERLY: Live From Los Angeles Capitol ESTSP 24 (E)
- 14 NEW VARIOUS: Slow Jam 1 Street Sounds SLJAM 1 (R)
- 15 NEW PEABO BRYSON: Quiet Storm Elektra 960 484-1 (W)
- 16 11 3 VARIOUS: The "House" Sound Of Chicago D.J. International/London LONIM 22 (F)
- 17 NEW JERMAINE STEWART: Frantic Romantic 10/Virgin DIX 6 (E)
- 18 15 10 JANET JACKSON: Control A&M AMA 5106 (F)
- 19 13 7 LIONEL RICHIE: Dancing On The Ceiling Motown ZL 72412 (R)
- 20 NEW JAMES BROWN: Gravity Scotti Brothers SCT 57108 (C)

Compiled by MRIB

RADIO LONDON

A LIST

- | | |
|--|-----------------------|
| JAMES BROWN: Gravity | Scotti Brothers |
| FIVE STAR: Rain Or Shine | Tent/RCA |
| BORIS GARDINER: You're Everything To Me | Revue/Creole |
| GWEN GUTHRIE: (They Long To Be) Close To You | Bailing Point/Polydar |
| PAUL HARDCASTLE: The Wizard | Chrysalis |
| FREDDIE JACKSON: Tasty Love | Capitol |
| LOOSE ENDS: Slow Down | Virgin |
| MIDNIGHT STAR: Madas Touch | Solar/MCA |
| BILLY OCEAN: Bittersweet | Jive |
| LIONEL RICHIE: Love Will Conquer All | Motown |

CLIMBERS

- | | |
|--|-------------------------|
| O'CHI BROWN: Two Hearts Beating As One | Magnet |
| CHAZ: Sweet Talkin' | (US Import-Rosovox) |
| JANICE CHRISTIE: Heat Stroke | (US Import-Supertronic) |
| COMMODORES: Going To The Bank | Polydar |
| BILLY GRIFFIN: Believe It Or Not | (US Import-Atlantic) |
| MAVIN JAMES: Let Me Down Easy | Hot Vinyl |
| REAL THING: Straight To The Heart | Jive |
| THE SAUCE FEATURING CANDI STATON: You Got The Love | (US Import-Sauce) |
| SHANNON: Groove Me Right | (US Import-Atlantic) |
| PONI SMITH: Can't Stop | Lisbon |

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TOP *Dance* SINGLES

THIS WEEK		LAST WEEK		WEEKS ON CHART		W
1	3	1	3	1	3	
1	3	1	3	1	3	
2	6	4	2	4	2	
3	5	3	5	3	5	
4	2	5	4	2	5	
5	8	8	8	8	8	
6	19	2	19	2	19	
7	5	8	7	5	8	
8	4	12	4	12	4	
9	27	3	27	3	27	
10	NEW	10	NEW	10	NEW	
11	7	10	7	10	7	
12	9	10	9	10	9	
13	21	2	21	2	21	
14	10	3	10	3	10	
15	39	2	39	2	39	

16	13	4	FALLING IN LOVE	Sybil	Champion CHAMP (12)22 (A)
17	40	2	YOU'RE EVERYTHING TO ME	Boris Gardiner	Revue/Create REV 735 (12—REV 35) (A)
18	16	4	NO WAY	Bobbi Humphrey	Club/Phonogram JAB(X) 39 (F)
19	11	7	WALK THIS WAY	Run D.M.C.	London LON(X) 104 (F)
20	NEW		FEELS LIKE THE FIRST TIME	Sinitta	Fanfare (12)FAN 8 (A)
21	31	3	MAN SHORTAGE	Lovindeer	TSOJ/Jet Star TS(T) 1 (JS/E)
22	50	2	STILL SMOKIN'	Troublefunk	D.E.T./Fourth & Broadway/Island (12)GOGO 5 (E)
23	38	3	BACK TO THE SCENE OF THE CRIME	Incredible Mr Freeze	London LON(X) 112 (F)
24	18	6	YOU KNOW HOW TO LOVE ME	Phyllis Hyman	Arista ARIST (12)669 (R)
25	12	5	SHOWING OUT	Mel & Kim	Supreme SUPE(T) 107 (A)
26	37	3	GRAVITY	James Brown	Scotti Brothers 650069 7 (12-650059 6) (C)
27	30	3	JACK THE GROOVE	Raze	Champion CHAMP (12)23 (A)
28	26	5	MONTEGO BAY	Amazulu	Island (12)IS 293 (E)
29	15	9	SWEET FREEDOM	Michael McDonald	MCA MCA(T) 1073 (F)
30	66	2	YOU ARE THE ONE FOR ME	AM/FM	Rams Horn RHR 3549 (Import)
31	20	10	THE HOUSE MUSIC ANTHEM	Marshall Jefferson	Affair TART(S) 3 (DMS/R)
32	43	2	LOVE CAN'T TURN AROUND	Philly Cream	Cotillion 0-96805 (Import)
33	59	2	BITTERSWEET	Billy Ocean	Jive JIVE(T) 133 (R)
34	17	12	WE DON'T HAVE TO...	Jermaine Stewart	10/Virgin TEN 96 (12) (E)
35	25	3	HOUSE OF BAMBOO (EP)	Earl Grant	Decca/London—(LONX 111) (F)
36	19	5	SAY YOU LOVE ME GIRL	Breakwater	Arista ARIST (12)674 (R)
37	37	4	JACK YOUR BODY	Steve Harley	Underground UN 101 (Import)
38	61	2	AIN'T GONNA PAY ONE RED CENT	Wally Jump Junior	Criminal CRIM 00004 (Import)
39	35	2	TEMPORARY LOVE THING	Full Force	CBS (T)A 7267 (C)
40	46	2	THE LIMIT	Octavia	Cooltempo/Chrysalis COOL(X) 131 (F)
41	29	4	HOT! WILD! UNRESTRICTED! CRAZY LOVE	Millie Jackson	Jive JIVE(T) 131 (R)
42	70	2	DON'T THINK ABOUT IT	One Way	MCA MCA(T) 1097 (F)
43	NEW		JUMPIN' JACK FLASH	Aretha Franklin	Arista ARIST (12)678 (R)
44	28	6	YOU'RE MY OCCUPATION	Chaz Jankel featuring Brenda Jones	A&M AM(Y) 344 (F)
45	23	8	GIMME YOUR LOVE	Active Force	A&M AM(Y) 345 (F)
46	NEW		TEN WAYS OF LOVING YOU	Lenny Williams	Maloca Dance MALD(12)2 (A)
47	34	10	WHEN I THINK OF YOU	Janet Jackson	A&M AM(Y) 337 (F)
48	14	5	BREAKIN' BELLS	T. La Rock	10/Virgin TEN(T) 154 (E)
49	58	2	NIGHT TO REMEMBER	Keith Patrick	Omini 0-96803 (Import)
50	22	3	ALL I WANT TO DO	UB40	DEP International/Virgin DEP 24(12) (E)
51	24	6	I CAN'T LET YOU GO	Haywoode	CBS 650076 7 (12—650076 6) (C)
52	54	2	MA FOOM BEY	Cultural Vibe	Crossover/Serious 7CROSS 2 (12—CROSS 2) (A)
53	33	7	HOOKED ON YOU	Tourists	Vista Sound VS 11201 (Import)
54	56	18	I FOUND LOVIN'	Falback Band	Important/Towerbell TAN(TR) 10 (E)
55	65	7	EXCITE ME	Carlton Smith	Citybeat/Beggars Banquet CBE 708 (12—CBE 1208) (W)
56	NEW		FACTS OF LOVE	Jeff Lorber featuring Karyn White	Wamer Brothers 0-20545 (Imp)
57	51	3	I'M CHILLIN'	Kurtis Blow	Mercury 888 004-1 (Import)
58	31	4	LOVER BOY	Chairmen Of The Board featuring General Johnson	EMI (12)EMI 5585 (E)
59	40	3	SPLIT PERSONALITY (REMIX)	U.T.F.O. WorldRhythm	Cooltempo/Chrysalis—(COOLX 136) (F)

60	53	2	I CAN'T BELIEVE IT'S OVER	Jade/Bow	Funk Master TWD 1953 (JS)
61	42	8	YOU CAN DANCE (IF YOU WANT TO)	Davis/Pinckney Project	Studio STU 911 (Import)
62	42	8	HOLIDAY RAP	M. C. MIKER "G" & DEEJAY SVEN	Debut DEBT(X) 3008 (A)
63	NEW		GOOD GOOD FEELING	Bernice	LGR LGR 013 (JS)
64	55	4	ON THE HOUSE	Midnight Sunrise featuring Jackie Rowe	Crossover/Serious 7 CROSS 1 (12—CROSS 1) (A)
65	NEW		UM TANG UM TANG (TO WHOEVER...)	D.J. Hollywood	Crossover/Serious (12)CROSS 3 (A)
66	41	8	MALE STRIPPER	Man 2 Man Meets Man Parrish	Bolts 4/7 (12"—BOLTS 4/12) (P)
67	44	3	ROOM WITH A VIEW	Jeffrey Osborne	A&M AM(Y) 352 (F)
68	NEW		NURSERY RHYMES	L.A. Dream Team	MCA MCA(T) 1074 (F)
69	45	17	AIN'T NOTHIN' GOIN' ON BUT THE RENT	Gwen Guthrie	Boiling Point/Polydor POSP(X) 807 (F)
70	52	3	SHAKE YOU DOWN	Gregory Abbott	CBS (T)A 7326 (C)
71	NEW		MAMMA TOLD ME	Fantastique	Carrere CAR(T) 317 (A)
72	NEW		HOLIDAY RAP WITH A CAPITAL C	Monty M.C.'s	Debut DEBT(X) 3011 (A)
73	57	8	HUMAN HUMAN	Human League	Virgin VS 880(12) (E)
74	47	7	SUMMERTIME, SUMMERTIME	Nocera	Fourth & Broadway/Island (12)BRW 54 (E)
75	67	4	SEVENTH HEAVEN	Gwen Guthrie	Fourth & Broadway/Island (12)BRW 52 (E)

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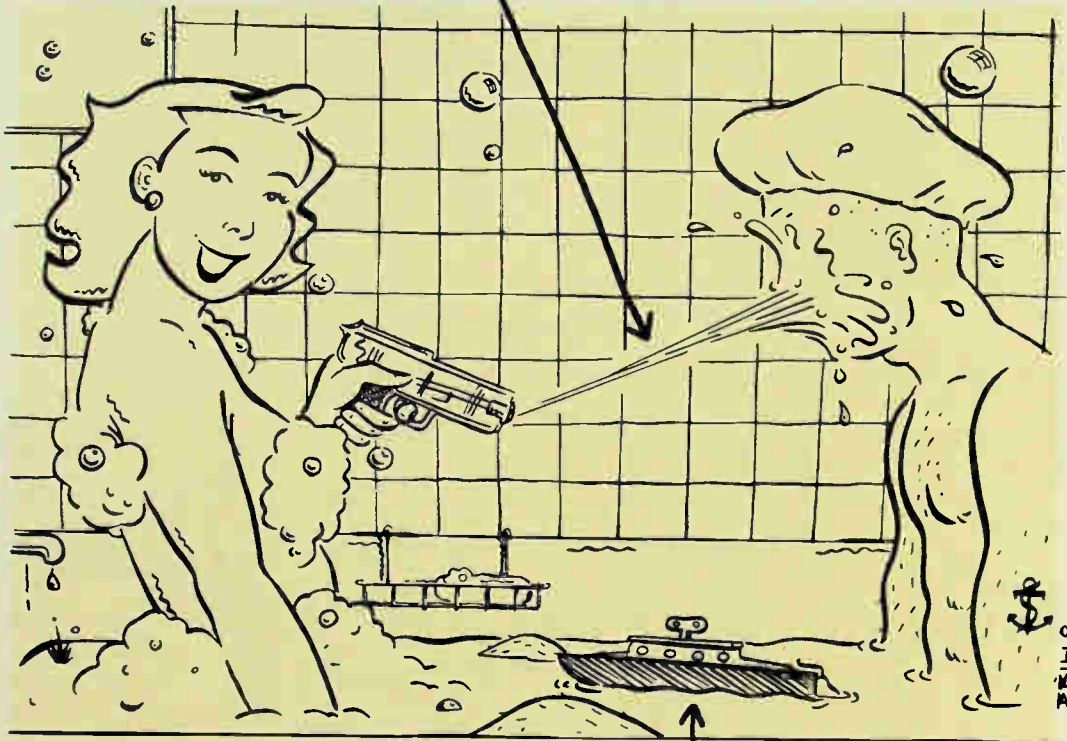
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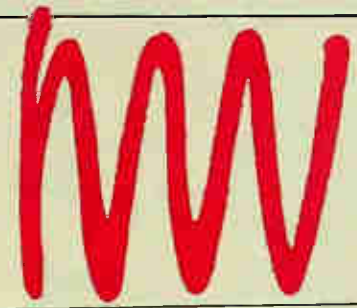
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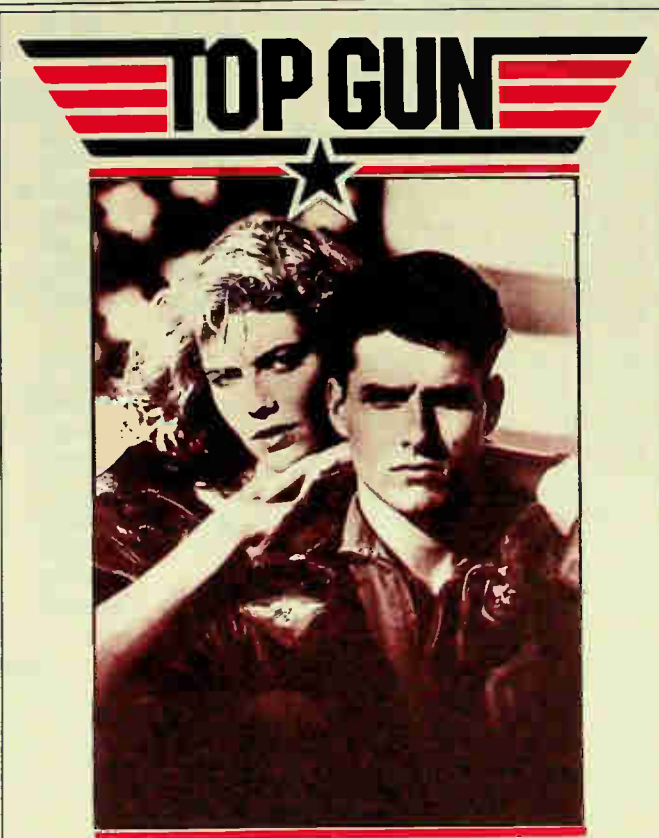
TOP 100 ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK



- No 1** 1 **GRACELAND** • CD
Paul Simon Warner Brothers WX 52
- 2** **NEW** 2 **SCOUNDREL DAYS**
A-Ha Warner Brothers WX62
- 3** 2 **SILK AND STEEL** ★ CD
Five Star Tent/RCA PL 71100
- 4** 4 **TRUE BLUE** ★★ CD
Madonna Sire WX 54
- 5** 6 **SOUTH PACIFIC** • CD
Kiri te Kanawa/José Carreras/Sarah Vaughan etc CBS 42205
- 6** 5 **REVENGE** ★ CD
Eurythmics RCA PL 71050
- 7** **NEW** 7 **WORD UP**
Cameo Club/Phonogram JABH 19
- 8** 3 **SOMEWHERE IN TIME** ○ CD
Iron Maiden EMI EMC 3512
- 9** 7 **NOW, THAT'S WHAT I CALL MUSIC 7** ★
Various Virgin/EMI NOW 7
- 10** 8 **COMMUNARDS** • CD
Communards London LONLP 18
- 11** 11 **A KIND OF MAGIC** ★ CD
Queen EMI EU 3509
- 12** **NEW** 12 **THE CHART**
Various Telstar STAR 2278
- 13** 13 **FORE!** •
Huey Lewis and The News Chrysolis CDL 1534
- 14** 12 **INTO THE LIGHT** ★ CD
Chris De Burgh A&M AMA 5121
- 15** **NEW** 15 **ZAGORA** CD
Loose Ends Virgin V2384
- 16** 10 **BREAK EVERY RULE** • CD
Tina Turner Capitol EST 2018
- 17** 17 **BROTHERS IN ARMS** ★★★ CD
Dire Straits Vertigo/Phonogram VERH 25
- 18** 23 **LONDON 0 HULL 4** •
The Housemartins Go! Discs AGOLP 7
- 19** 9 **BROTHERHOOD** CD
New Order Factory FACT 150
- 20** 18 **INVISIBLE TOUCH** ★ CD



THE ORIGINAL MOTION PICTURE SOUNDTRACK

- 59** 71 **SIMON'S WAY**
The Simon May Orchestra BBC REB 594
- 60** 40 **STREET SOUNDS HIP HOP ELECTRO 14**
Various Street Sounds ELCST 14
- 61** **NEW** 61 **WOMEN HOLD UP HALF THE SKY**
Ruby Turner Jive HIP 36
- 62** 45 **THE GHOST OF CAIN**
New Model Army EMI EMC 3516
- 63** 62 **THE VERY BEST OF CHRIS DE BURGH** • CD
Chris De Burgh Telstar STAR 2248
- 64** 52 **NO JACKET REQUIRED** ★ ★ ★ CD
Phil Collins Virgin V 2345
- 65** **NEW** 65 **THE VERY BEST OF THE DRIFTERS**
The Drifters Telstar STAR 2280
- 66** 49 **THE SEER** CD
Big Country Mercury/Phonogram MERH 87
- 67** 63 **SUZANNE VEGA** • CD
Suzanne Vega A&M AMA 5072
- 68** 36 **BEND SINISTER**
The Fall Beggars Bonquet BEGA 75
- 69** 50 **RAT IN THE KITCHEN** ○ CD
UB40 DEP International/Virgin LP DEP 11
- 70** 44 **BLOOD AND CHOCOLATE** ○ CD
Elvis Costello and The Attractions Imp/Demon XFIEND 80
- 71** 91 **DIFFERENT LIGHT** ○ CD
Bangles CBS 26659
- 72** 66 **ELIMINATOR** ★★ CD
ZZ Top Warner Brothers W 3774
- 73** 58 **NOW, THAT'S WHAT I CALL MUSIC 6** ★★ ★
Various Virgin/EMI NOW 6
- 74** **NEW** 74 **TUTU** CD
Miles Davis Warner Brothers 925490-1
- 75** 67 **LUXURY OF LIFE** ★ CD
Five Star Tent/RCA PL 70735
- 76** 80 **RAPTURE** CD
Anita Baker Elektra EKT 37
- 77** 69 **ALCHEMY — DIRE STRAITS LIVE** ★ CD
Dire Straits Vertigo/Phonogram VERY 11
- 78** 74 **YESTERDAY ONCE MORE** ★ CD

TEN YEARS ON... no, this isn't another 10 Glorious Years Of Punk tribute, far as well as being the year of the spiky top revolution that itself spawned a generation of old farts, 1976 was also the year that former Abbey National surveyor Nigel Grainge chucked his job as A&R chief at Phonogram and launched Ensign along with influential Britfunk DJ Chris Hill and administrator Doreen Loader.

Their record since — the discovery and signing of The Boomtown Rats, "sensational days", Phil Fearon, The Waterboys, and the nurturing of emerging artists like World Party and Sinead O'Connor — speaks volumes for Grainge and Hill's ear for talent. And yet policy — or lack of it — at Ensign runs directly contrary to practice elsewhere in the industry, which Grainge feels is overstaffed with accountants and lawyers.

Grainge has worked at and with Phonogram, RCA, Island and currently Chrysalis, the latter as the result of a deal set this year obviously much to the delight of each party. But for much of the industry Grainge sees waste and a "conveyor belt mentality".

Apart from the Boomtown Rats, when Grainge put his company on the line to muscle together a huge deal to sign the band in the teeth of fierce opposition, Grainge doesn't do big advances. He also resents the big-name producer syndrome and the huge pressure for instant success in major A&R departments.

It's an attitude that would have seen him laughed out of most major A&R departments nowadays, he believes.

There is no A&R policy at Ensign. Artists that move Grainge and Hill — and Grainge's conversation is laced with words such as "devastating, sensational, extraordinary" and not just to describe his own artists — are signed.

"This is the first time we've gone into a deal with a mature roster. We've got six acts and I'd be delighted if we don't find anything else for a year. I've never signed an act from going to a gig. Every act has been signed by chance."

Chance or a fine ear? One such "chance" was the recognition of the strength and ambition in Graham Parker's voice when he heard it on the Charlie Gillett show. He signed Parker to a five-LP deal on the strength of two songs and his was the only phone call Gillett received about Parker.

The names of Steve Miller, Huey Lewis and Thin Lizzy ("they were signed to an outrageously low deal and were amazingly successful") can also be added to the list of pre-Ensign discoveries made by self-confessed compulsive record collector Grainge.



ENSIGN FLAG ships: (top right clockwise) Sinead O'Connor, Phil Fearon, Georgie Fame, Karl Wallinger of World Party, Waterboys' Mike Scott and Tony Stone.

Ensign flying strong ten years on . . .

by
Danny Van Emden

But the very open-mindedness which has brought Grainge so much success has also contributed to niggling image problems which he feels Ensign is only now sorting out. With dance, rock, new wave and soul hits, there's been no sound or image to foster the sort of ID that's made labels such as 4AD, which Grainge particularly admires, so recognisable and collectable. "We had over 30 hits — but still no one thought of us as a serious indie," he says.

He thinks there's far too much money splashed carelessly around with no real thought going into whether artists actually need big advances, or even more pertinently, whether big advances are good for young acts. Grainge, who admits to feeling jittery if he's in a studio more than half-an-hour, also encourages bands to produce their own material wherever possible.

"We know what not to touch — our guidelines are probably completely different to most people — I don't care about hipness or demos as long as it feels great and the songs are sensational. If you

can do it on a two-penny-halfpenny tape . . . Every act that's with us is from a sensational demo."

"Having to pay four per cent for a name producer makes the cost of each song enormous. You may pay £200,000 advances, then another £100,000 for the producer and studio, so you've shelled out £300,000 in the first year and the pressure on the band is enormous."

"The manager of a name Dublin band laughed at my deal with Sinead [Grainge's "totally wonderful" Irish signing, former singer with In Tua Nua and Ton Ton Macoute plus collaborator with U2's The Edge on the single theme from the recent *Captive* movie. The 45 isn't a patch on what's to come, claims Grainge]. I said the deal may only be small but it'll still cost £150,000 in real terms by the time I've paid for everything, but she won't have the spectre of all those zeros in front of her — she's free to experiment."

Grainge broke his own rule for The Rats, who supplied "the best demo I've ever heard — I made people's ears bleed with it", but ultimately left the fold — leaving

the charts at the same time as they parted company. "It was a sensational time when The Rats were on form — nine monstrous hits, two number ones, millions of sales. But we fought them over every release. Geldof had the knack of writing, but he had no idea why his songs were hits. He wanted to put I Don't Like Mondays out as a b-side!"

"Where we've been successful is where we've had that creative input."

Mike Scott and The Waterboys — who one senses are Grainge's ultimate artists — were encouraged to record their first LP economically. Five-and-a-half years later Grainge's faith — and obvious personal devotion — paid off with *This Is The Sea*, an LP "selling by the bucketload".

And a hoppy spin-off of the band's breakthrough looks like being the solo success of the recently ex-Waterboy Karl Wallinger whose *Private Revolution* single and album is doing very nicely thank you following rave reviews in *Melody Maker* — and *MW*.

But it's great to listen to Grainge's story of *The Night I Heard Mike Scott For The First Time*, and enjoy his enthusiasm. "One night in 1980

I was driving home from the studio listening to John Peel. The last song was *Out Of Control* by Just Another Pretty Face [Scott's first band]. I had to stop the car — I had serious cold sweats — I had to find out about that band!"

"I found they were unsigned after being dropped by Virgin. Chris and I flew to Scotland and saw them play a gig in front of 11 people — all friends."

"It was a devastating experience. It was like what seeing The Velvet at Max's must have been. I said I don't care how long it takes I want that track. I bought it off the BBC and it was eventually the b-side of their first 12-inch for us, *A Boy Called Johnny*."

"Chris and I really love The Waterboys. We determined over five years that this was for life. We were determined to break them even though we had minimal press, TV and radio."

Like Mike Scott, Phil Fearon had been rejected by just about every major when he — unbelievably — threw pebbles up at Ensign's window one night (Grainge swears this is true). "We've got a great relationship — it's only hits with Phil."

A new era has already begun at Ensign with the Chrysalis deal plus the signing of a 21-year-old roofer, Tony Stone, a singer with a great soul voice and image. Again, it's another low-key deal designed to give Stone room enough to make mistakes.

"All the action is co-inciding with the move to Chrysalis. Their sympathy and support is spot on — we were worried because their roster's so different to ours, but the acceptance and appreciation's been great."

But why the move away from complete autonomy? Grainge says that today's costs, especially in the studio, convinced him to change the structure of the company, so Ensign was sold to Chrysalis. Throughout the trials of the past though, Grainge pays tribute to the support of Hill and Loader.

"Chris and I always spark each other off, ideas come thick and fast when we're together. He's had countless offers from elsewhere, but he'd be like a bull in a china shop in other companies."

"The Ensign division will run exactly as ever from Westbourne Grove. We have our own budgets and that means our own financial security. Now we're just answerable to Chrysalis, not the bank."

You could say that a decade later Grainge and Hill are laughing all the way to the bank. But their real pay-off, you can sense, lies much closer to their hearts than their pockets.

can fill huge venues for a week but don't have hits."

Hill's main project at the moment is Ensign's new single with Georgie Fame, a fashionable figure again thanks to the success of bands like Matt Bianco, and a long-time hero of his. "We're so happy with the Chrysalis deal — it's the first time we've felt the freedom to do what we want. When we started Ensign I was earning so much as a DJ I didn't need a company wage. I'd've done it for nothing it was such fun. That's the trouble with this business . . . they know you'd do it for nothing."

THE POPULAR notion may be that Chris Hill is the black side of the business and Nigel Grainge the rock, but in fact all A&R decisions are made jointly.

Areas that Hill does concern himself particularly with are studios and selling and he's worried that the record buyers' choice is being narrowed artificially.

"We opened a record shop in 77 to find out how things were," he says. "I came out very worried for indie shops. When I was a kid the guy in the record shop used to be able to sell you Otis Redding when you'd gone in for The Beatles — that's how things hap-

pened. The whole area of selling is now being left to TV and radio. The record companies decide what ends up in the racks." One bright spot, he says, is the resurgence of the specialists, who are able to offer advice.

A DJ for 20 years, and one who provided an enormous boost for black British bands in the late Seventies, Hill is also hoping for a big return to live music in the clubs. "Punk brought live music back, but now it's gone all technical again. But there's been a big upsurge of visiting black acts in the last two years. These are people like Moze who



CHRIS HILL and Nigel Grainge: resisting the conveyor belt mentality.

Reviewed by Jerry Smith

COCTEAU TWINS: Lave's Easy Tears (4AD (B)AD 610, Rough Trade/Cartel. The Cocteau Twins revert back to trio status following their wonderful Victorian LP with the return of Simon Raymonde for another of their magically evocative singles. Liz Frazer's gymnastic voice completes the delicate, velvet sweet mood, but whether it will grace the upper reaches of the charts as it deserves is quite another matter.

THE MISSION: Stay With Me (Mercury/Phonogram MYTH (X) 1, Polygram). These gothic Northerners continue their steady rise with this, their first major label release. Wayne Hussey's deep drawl and the layers of ringing guitars combine effectively to give a memorable hook that suggests a TOTP appearance very soon.

RED BOX: For America (WEA YZ 84(T), WEA). Another bright, perky tune with a message to follow this duo's Top 5 hit of last year, Lean On Me. Produced by David Malion, its strong harmonies and bouncy rhythm should bring wide attention.



GHOSTLY GOTHS and Jamaican metal merchants: *Ghost Dance* and *Dead Dog Ltd.*

DEAD DOG LTD: Devious Woman (Island (12) IS 281, EMI). This intriguing name hides a new Jamaican band who have created a unique sound by laying raunchy, metal guitar over a reggae rhythm and adding an engaging half sung, half rapped vocal to give a memorable innovative number.

SWING OUT SISTER: Breakout (Mercury/Phonogram SWING 2(12), PolyGram). This bubbling, dynamic number with irresistible rhythm and powerful, melodic vocal, backed by rousing horns and sweeping strings, is instantly memorable and sure to be their first big chart break.

GHOST DANCE: the Grip Of Love (Karbon KAR 604, Pinnacle). Third single from this gothic conglomeration and it's another rousing anthem characterised by Anne Marie's ringing voice and Gary Marx's fat guitar sound. Certain to spend time in indie charts.

COLIN NEWMAN: Feigned Hearing (Crammed CRAM 13457, Rough Trade/Cartel). Enigmatic singer/songwriter from the innovative cult band Wire issues yet another quirky solo single that despite its odd arrangement becomes strikingly engaging after a few listens and should feature prominently in the indie charts.

BANG ORCHESTRA! Sample That! (Geffen GEF 8(T), WEA). The current interest surrounding House of the Moment should benefit the debut from this Chicago band. Its loping bass line and slinky vocal make for a dynamic dance track that should make an impression.

THE LOVER SPEAKS: Tremble Dancing (A&M AM(Y) 347, PolyGram). An excellent track taken from their eponymous debut album. Dramatic Jimmy lovine production and catchy vocal should ensure a healthy amount of radio play in time for their forthcoming date with The Eurythmics.

CUTTING CREW: I've Been In Love Before (Siren/Virgin SIREN 29 (12), EMI). After the Top 5 success of their debut single, (I Just) Died In Your Arms, this smooth ballad is sure to gain mass airplay and with its memorable chorus it should have no trouble in repeating that success.

COMMODORES: Gain' To The Bank (Polydor POSP(X) 826, PolyGram). An appropriate title for a band who've had such a lucrative time in the business and this up-beat rhythm and its strong vocal can only do their bank balance yet more good.

GENERAL

FRUITS OF PASSION: Fruits Of Passion. Siren LP3. Producers: Jan Kelly and Robin Millar. That Wham! should pinch the bass line from the Fruits' best track, Everything, goes to show something. So awesome, too, is that bellowing beat tune that the rest of this warm and listenable album fails to live up to its stupendous chorus. The Fruits of this labour fall sadly short of the desired effect but you can just feel them trying. These persons have great talent which needs to be correctly channeled.

JASON & THE SCORCHERS: Still Standing. EMI America AML 3110. Producer: Tam Werman. Your *bona fide* break neck rockers are best sampled live because the blistering heat this group can generate doesn't seem to transfer on to record. But there's enough in Jason Ringenberg's lugubrious country vocals and Warner Hodge's crashing R&B guitar to suggest a tour could rekindle the buzz even if there isn't a real car-ker of a song here.

LOOSE ENDS: Zagora. Virgin V2384. Producer: Nick Martinelli. State-of-the-art soul which proves that the genre's glory days do not lie exclusively in the past, or in the US. Loose Ends are currently adding a dash of style and innovation to the charts with the single from here, Slow Down, and this languid set will follow suit.

NEW MODEL ARMY: The Ghost Of Cain. EMI EMC 3516. Producer: Glyn Johns. The last gang in Bradford refine the attack and polish the polemic. Like a more considered Alarm, NMA go for rebel-rousing rock, but with the important proviso of a more cohesive sound and a lyrical clarity. Whereas The Alarm would merely rouse, NMA actually probe. Not exactly great, but certainly worthwhile and sincere. They inspire a firm following

FRUITS OF PASSION: great talent trying to get out



WorldRadioHistory

but, as always, to achieve what they truly desire, a larger audience is required.

JOHN FOGERTY: Eye Of The Zombie. Warner Bras WB 925-449-1. Producer: Artist. From a man who went walkies for a dozen years or so and came back wearing what looked suspiciously like the same shirt, you don't expect surprises and there were few on his solidly Creedence-ish and highly successful return Centerfield. But this time, from the off there are: it's a rather sombre set in which choaglin' lyrics have given way almost entirely to environmental/political concerns. Musically too, there is less muscularity, with Fogerty dabbling in some rather wimpy keyboards, but with the title track released as a single and the man currently touring with these musicians in the US, interest should be long-term.

VARIOUS: A Baker's Dozen Fram Vindaloo. WEA 240 992-1. This summer's seaside slapstick pop to give you a break from the technocrats. The anti-pop stance of The Nightingales, Fuzzbox, Bumbites and Ted Chippington may be a laugh live ... but on a long player ... you need determination to see the funny side. A charter, but maybe by next year there'll be a new joke.

RECOIL: Recoil. Mute STUMM 313. A secret ... A Dep Made person takes time out and records some electronics by himself. He releases it cheaply and when the press get hold of the truth he will get slated for being a cheapskate. Fact is, this low price platter is pretty amicable to the hammer and anvil. Recoil's novelty and star attachments should sell it and punters won't be disappointed (as long as they're not expecting Everything Counts part three).



JASON & THE SCORCHERS: bona fide blistering rock



WorldRadioHistory

INDIES

3 MUSTAPHAS 3: Local Music Globe Style Records FEZ 002. It seems incredible that a novelty act such as 3 Mustaphas 3 can sustain an entire LP — and this isn't the first — without the joke wearing a little thin. In fact the band are extremely proficient musicians and their nutty Balkan sound is quite engaging and even wryly amusing — mainly for being reminiscent of Greek restaurant cabaret. Just the job for those wacky dinner parties?

ROY ACUFF: Two Different Worlds. Sundown SIDL 028. **CARL PERKINS:** The Man * The Legend. Magnum Force MFPL 2.039. Distribution: Spartan. Two legendary Americans with albums from eras apart. Acuff was the first living person elected to the Country Music Hall Of Fame, and his LP is a compilation of tracks with which he is associated, some apparently recorded before the War, although this is hardly noticeable in sound quality. One for those intrigued by Dwight Yaakam — Acuff's versions of chestnuts like Wabash Cannonball and The Great Speckled Bird are how it was over 50 years ago. Interesting. Perkins has probably recorded Blue Suede Shoes too many times, ditto Matchbox and Honey Don't, but here they are again, in respectable versions compared to many he's done. The rest of the double LP consists of rock'n'roll standards far better than might have been expected, fortunately.

CAYENNE: Hot Nights Coda Records CODE 22. The disciplined approach of Cayenne on this album comes as a pleasant surprise after live performances which have veered towards the fiddly and monotonous. Having toned down the pounding, percussion led sound which is their usual trademark, Cayenne exploit a Latin flavoured jazz mix with echoes of Herb Albert and Parisian style piano accordion thrown in for good measure. It's inventive and polished with a timeless appeal that won't make it a chart stormer but which should nevertheless guarantee it a reasonable lifespan.

DIP IN THE POOL: Silence/Rough Trade R107. Producer: Seigen Ono. An interesting one, this: The Dips from Tokyo specialise in captivating but occasionally fiddly synthi-pop highlighted with some fine, clear vocals. Songs are sung in English, Japanese and French, the foreign language per-versely adding a Liz Frazer-type appeal, and a couple of the tracks could easily be picked up by radio. The duo, produced by Sakamoto/Sylvian supreme Ono, are due to appear in a Whistle Test special too, so this mightn't be as esoteric as it seems.

DEH

TOP 75 SINGLES



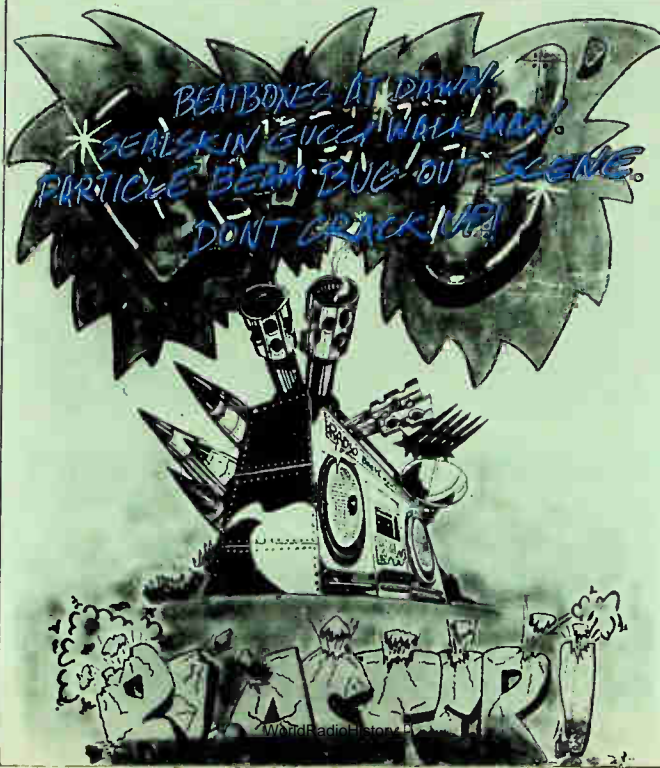
Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 record outlets.

No1	4	EVERY LOSER WINS Nick Berry		BBC RESL 204
2	1	TRUE BLUE ○ Madonna		Sire W8550(T)
3	2	RAIN OR SHINE ○ Five Star		Tent/RCA PB 40901 (12—PT 40902)
4	5	YOU CAN CALL ME AL Paul Simon		Warner Brothers W 8667(T)
5	9	IN THE ARMY NOW Status Quo		Vertigo/Phonogram QUO 20(12)
6	3	DON'T LEAVE ME THIS WAY • Communards		London LON(X) 103
7	19	ALL I ASK OF YOU Cliff Richard and Sarah Brightman		Polydor POSP(X) 802
8	10	SUBURBIA Pet Shops Boys		Parlophone (12)R 6140
9	20	WALK LIKE AN EGYPTIAN Bangles		CBS 650071 7 (12—650071 6)
10	8	I'VE BEEN LOSING YOU A-Ha		Warner Brothers W8594(T)
11	7	THORN IN MY SIDE Eurythmics		RCA DA(T) 8
12	6	WORD UP ○ Cameo		Club/Phonogram JAB(X) 38
13	18	TRUE COLORS Cyndi Lauper		Portrait 650026 7 (12—650026 6)
14	17	ALWAYS THERE Marti Webb and The Simon May Orchestra		BBC RESL 190 (12—12RSL 190)
15	12	(FOREVER) LIVE AND DIE Orchestral Manoeuvres In The Dark		Virgin VS 888(12)
16	16	MONTEGO BAY Amazulu		Island (12)IS 293
17	15	STUCK WITH YOU Huey Lewis and The News		Chrysalis HUEY(X) 5
18	11	WE DON'T HAVE TO ... ○ Jermaine Stewart		10/Virgin TEN 96(12)
19	13	WALK THIS WAY Run D.M.C.		London LON(X) 104
20	28	WORLD SHUT YOUR MOUTH Julian Cope		Island (12)IS 290
21	25	I (JUST) DIED IN YOUR ARMS ○		

MUSIC WEEK

WW

B.A.D.



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

53	36	SO MACHO/CRUISING • Sinitta		Fanfare (12)FAN 7
54	62	WHO DO YOU WANT FOR YOUR LOVE? The Icicle Works		Beggars Banquet BEG 172(T)
55	59	ATLANTIS IS CALLING (S.O.S. For Love) Modern Talking		Hansa/RCA PB 40969 (12—PT 40970)
56	41	HOLIDAY RAP M.C. Miker "G" & DeeJay Sven		Debut DEBT(X) 3008
57	52	NEW THING FROM LONDON TOWN Sharpe & Numan		Numa NU(M) 19
58	NEW	WHOLE NEW WORLD It Bites		Virgin VS 896(12)
59	43	SAME OLD STORY Ultravox		Chrysalis UV(X) 4
60	NEW	HEARTBEAT Don Johnson		Epic 650064 7 (12—650064 6)
61	NEW	HE'S BACK (THE MAN BEHIND THE MASK) Alice Cooper		MCA MCA(T) 1090
62	48	ALL I WANT TO DO UB40		DEP International/Virgin DEP 24(12)
63	63	BA-BA BANKROBBERY (English Version??) EAV		Columbia (12)DB 9139
64	56	VELCRO FLY ZZ Top		Warner Brothers W8650(T)
65	NEW	GRAVITY James Brown		Scotti Brothers 650059 7 (12—650059 6)
66	NEW	TO HAVE AND TO HOLD Catherine Stock		Sierra FED 29 (W)
67	NEW	DON'T FORGET ME (When I'm Gone) Glass Tiger		Manhattan/EMI (12) MT 13
68	NEW	THAT WAS THEN, THIS IS NOW The Monkees		Arista ARIST (12)673
69	42	BROTHER LOUIE ○ Modern Talking		RCA PB 40875 (12—PT 40876)
70	NEW	SANITY Killing Joke		E'G/Virgin EGO(X) 30
71	54	DREAMER BB + Q		Cooltempo/Chrysalis COOL(X) 132
72	75	DON'T LEAVE ME BEHIND Everything But The Girl		blanco y negro/WEA NEG 23(T)
73	NEW	IN THE SHAPE OF A HEART		

STUDIO WEEK

George Martin's £3m C4 series

Studio

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Digital: the DIE is cast

RECORD COMPANY executives have a second chance to catch up on the latest advances in digital recording techniques next month at the 1986 Digital Information Exchange.

Last year's event was largely snubbed by A&R personnel who ultimately foot the bill for the massive investment required in upgrading to advanced digital equipment. However, the widespread confusion that new technology has brought about among record company management is likely to ensure that at least some executives will join the ranks of recording engineers to learn for themselves the implications of the new opportunities available.

Impending digital audio technology, hard disc recording and a selection of new innovations in DASH format equipment are among the main items on the agenda at

this year's event.

It is widely expected that the three-day seminar series which runs from November 26-28 will feature some of the first UK demonstrations of the new rotary head digital audio tape equipment R-Dat, grabbing all the headlines at the October Tokyo Audio Fair.

Unlike last year, which featured a special day designed for record company staff, Digital Information Exchange '86 is geared to exploring new original techniques in three different fields.

Day One is aimed at broadcast and video; day two covers digital recording and compact disc while day three looks at the opportunities offered by digital audio and video in data storage and scientific research.

Details and place availability for the 1986 event which costs £50 plus VAT per day can be obtained from Peter Woodcock (Tel: 0992 53557).

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PRODUCER GEORGE Martin has joined forces with former BBC Television managing director Aubrey Singer and independent producer Tom Gutteridge to produce a 24-part documentary series on popular music called All You Need Is Ears.

Work is now underway on a pilot programme for the £3m series which has been commissioned by Channel Four. If the pilot is successful, production on the series may begin in January 1987 for completion in early 1988.

Martin, legendary producer of the Beatles, has been asked to write and present the series. The original idea came from his book Making Music and as a real musician with some strong views on the music industry he was seen as an



MARTIN: Fresh approach.

Rubbish!

TOO MANY studios choosing too little business? Rubbish. At least, that's the reaction of recording industry entrepreneurs investing millions of pounds in new top class facilities.

The latest to put their money where their mouths are include producer John Eden, artist manager Harry Maloney and Dublin-based James Morris. They explain why and how on p4.

ideal choice for the project. All You Need Is Ears will examine popular music through Martin's eyes, providing a fresh approach to the subject.

Tom Gutteridge, who left the BBC last year and is now directing LWT's ice fantasy Fire And Ice, starring Torvill and Dean, says: "Popular music has rarely been taken seriously by television. There have been many rock documentaries in the past, but they have generally treated the subject from a historical perspective."

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Parisian pointers

THE Salon de Musique de Paris doesn't gain much attention from the UK music business, perhaps because it isn't traditionally used as a launching point for new equipment. But it's an important show, attracting large numbers of the public, although more oriented towards dealers and distributors than manufacturers. Many of the exhibitors — such as Numera and Musicland Distribution — were dealing with at least a dozen or 20 different lines.

But there were some important new releases in the tradition of small French designers such as RSF, Polyfusion, Micro Performance and Vigier. If some of these lines were imported into the UK we might find more alternatives to the Japanese approach to music!

Of course, Yamaha, Korg, Roland, Akai and other established companies had massive stands. But what about small companies such

TO PAGE 3 ►



Flying the flag at AES

THE LOS Angeles AES Convention kicks off next month with 25 UK companies attending, including six companies which will be showing their products to the US market for the first time. And out front, flying the flag, will be *Studio Week* — showcasing the best in UK technology and talent.

The Convention begins on November 12 with an all-digital workshop and the exhibition starts a day later running through to November 16. It is back in LA after a five-year break — it was moved out due to lack of space — and will be held in two locations, the Los Angeles Convention Centre and the Los Angeles Hilton. *Studio Week* — the studio magazine read by the music industry — will be attending this 81st AES in force.

US organiser Doug Plunkett says: "In total we have 218 companies taking part in the exhibition. At the LA Convention Centre there will be 446 booths and five demonstration rooms, with another 15 demonstration booths at the Hilton where most of the papers, technical sessions and workshops will be held. So far the list of speakers numbers 72.

"At the last US Convention in New York we had over 10,000 visitors and we expect to increase the figures this year."

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Monitoring: FM Acoustics 800 power amplifier driving Tannoy HPD 385, Yamaha NS10M's, David Visonik 6,000's, Auratones.
Three EMT stereo plates, Lexicon 200 Digital Reverberator, AKG BX20.
Effects include AMS 15-80s ddi, Drawmer Noise Gates, Scamp Rack, Urei, dbx and Neve compressors, Marshall Time Modulator, Eventide Harmonisers and Flangers.



audiointernational



Black Barn opens doors

ROBIN BLACK, engineer and co-producer of much of Jethro Tull's music and one of the leading lights in the formation of Maison Rouge Studios, is about to launch his own 24-track studio near Guildford, Surrey.

Black Barn Studios is expected to be operational by the middle of November and Black will be at the studios full-time in his capacity as house engineer.

Equipped with the new Soundcraft TS24 console linked to the Master Mix floppy disc system, the studio, which is housed in a converted barn complex, is also equipped with the new Soundcraft Saturn 24-track tape machine, 1/2-inch and digital mixdown facilities and a wide range of effects and outboard equipment. Digital multi-track recording can be arranged with the studio hiring in any necessary equipment.

There is a large live room plus live and dead areas and the con-

trol room, which measures 470 sq ft, has a keyboard corner which Black says is aimed at the modern producer and songwriter. Next to the control room is a coffee lounge with TV.

"We are aiming to be a sensibly priced studio," says Black. "One of the reasons we have not invested in digital equipment is because I believe that it is better to hire in exactly what the client wants in the way that most US studios work. As long as you are charging a sensible price at the outset, hiring equipment need not be expensive for the client and it does mean they get the latest technology."

Black is also keen to create an individual image for Black Barn Studios, which is why he chose a Soundcraft desk. He says: "We want to create a good working atmosphere with the emphasis on friendliness, and we want to be different. I am delighted with the new Soundcraft TS24 and with the

Saturn. We will be investing in Dolby SR so that we can offer clients top-class analogue facilities."

Black Barn Studios is located just off the A3 and very close to the M25 motorway. Although it is not a residential facility staff can arrange bed and breakfast accommodation if required. **223**

Key contacts

KEY PEOPLE to contact at Feldon Digital Audio are Doug Hopkins, Jeffery Trendell and Peter Jones. Roger Cameron who was listed under Feldon in last month's SW pro-audio hire section left the company in January.

Also, Scenic Sounds' Nick Martin takes issue with Studiohire's Paul Tattersall for suggesting that the Publison Infernal Machine was not represented at APRS and has not been backed by advertising. "Not true," says Martin on both counts.

Wow
and Flutter

WOW: Ampex did it first — now BASF is trying the same formula with an evening of fun and frolics on-board a Thames River boat with the intention of getting clients legless... Know any good eating places out of town? If so freelance orchestral manager Jim Four wants to hear from you — he is compiling a list of restaurants for musicians who get the munchies between rehearsals and concerts... Neither legless nor edible, but still the best according to Modern Drummer Magazine is Paiste Cymbals which has won a consumer poll for best percussion manufacturing... Fancy a holiday? That's what AKG Acoustics is offering to bulk buyers of its mikes and cans... Plans are afoot to establish a National Studio on the South Bank. Its precise location is not yet clear, though it's likely to be somewhere adjacent to the Queen Elizabeth Hall to provide play-back performances of music produced in the studio. The equipment budget is reckoned to be around £1m...

FLUTTER: The Swiss have been of it again — watch out for something interesting from Regensdorf other than cuckoo clocks... And what could Bandiva be up to? High-powered talks in the City perhaps? Investment capital maybe? — we'll have to wait and see... Then there's Morquee whose new Harrison console is still sitting in the warehouse at Bouch — could it be the studio is considering the old Eel Pie premises as a short-term home for it? ... Meanwhile RAK Studios are keeping tight-lipped about rumours that the facility is up for sale. "No comment," said RAK's Tricia Wegg when asked if there was any truth in it...

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Bauch covers Manchester

FWO BAUCH has been asked to install a VT and film post-production area at the BBC's Manchester site. The installation will take place early next year and will include the Albrecht Film Scanner, Sepmagis and VFS control system.

Parisian

▶ FROM PAGE 1

as Digigram? Their new MC5 multi-track MIDI sequencer allows you to enter notes or chords in real or step time from a synth or from a layout of black-and-white keys simulating a keyboard.

The gimmick — plug an Epson-type printer into the back and you get a quick, neat printout of all your music. Invaluable for those who need hard copies for session musicians or copyright purposes and who can't afford the services of a music copyist.

Another machine which may cause some redundancies is the Kurzweil Ensemble Grand (shown by Musicland) which is an upright sampled piano with organ, synth, string and other sounds plus a preset/programmable drum section with auto fills and a huge realtime memory. The bar room jazz trio may soon become a bar room jazz soloist.

Musicond were also showing the Photon guitar, which uses infrared pickups for very fast reaction to string movement. At around £1,500 if imported it could provide competition for the Shadow and Roland models, but detractors claim that it's not as expressive as (for instance) the newly-launched, £3,500 Stepp DG-1, which was on show privately to a selected few.

RSF marketed the excellent Kabol and PalyKabol synths and now have a sampling drum machine, the SD140. It holds 14 user sounds plus 14 built-in sounds, has 10 outputs, MIDI, velocity response and Yamaha-like styling using touch membrane switches. At about £900 if imported (Rad Argent's Keyboards already have the smaller RSF drum machines) it could compete with Casio's RZ-1 and E-mu SP-12. **229**

STUDIO WEEK

Studio

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Linford's progress

GREAT LINFORD Manor Studios, the new residential facility which is being set up in Milton Keynes by Harry Maloney, of Harry Maloney Management at a cost of £2½m is due to open its doors at the beginning of January.

The studio is set in a converted 18th century manor house and has been designed by Andy Munro, of Munro Associates. The actual recording facility is the old ballroom and is being equipped with a 56-channel SSL 4000E console.

The latest item on Maloney's shopping list is a Mitsubishi X-850 digital multitrack which makes Great Linford Manor the second residential, alongside Jacobs in Surrey, to offer 32-track digital facilities.

He adds: "The studios will actually be ready for use in December, but we are taking the Christmas period to do a few sessions and make sure everything is working as it should. The official opening will take place in January."

● EDEN STUDIOS is now on the last leg of its rebuilding programme with work underway on a 40ft long live stone room above Studio Two for ambient recording. Since buying its Beaumont Road, London, premises ear-



HARRY Maloney (right) with Mitsubishi's Adrian Bailey

lier this year Eden has added a restaurant and games room with snooker and video games. It has also completed a copying and pre-production room which provides a professional environment for the use of producers and bands prior to booking studio time.

"We have taken full advantage of the space available here to give clients lots more room to relax if they have a break from the studio," says Eden's co-owner Piers Ford-Cruch.

Suffolk set for action

PRODUCER JOHN Eden is all set to open a brand new residential recording facility — Brook House Studios — near Bury St Edmunds, Suffolk which should be operational by the beginning of November.

Eden, who began his career in the music industry 14 years ago as a tape op at Marquee, says one of his long-term ambitions has been to set up a studio but he has always held back until he could get the financial package right.

He says: "Over the years I have spent a lot of time in other people's studios, especially residential, and I always felt I could do something even better. With Brook House we have built the studio from scratch — it is not a converted building but a properly-designed facility which will aim to capture the top end of the recording market."

Brook House has one large live studio and control room both of which have natural light and look out over magnificent views of the surrounding countryside. There is also a separate tape machine room.

The residential facilities on offer include three bedrooms on site with the option of staying at a nearby country house hotel.

Eden explains: "The studio package will include food and accommodation for five people — for any more than five we will charge extra — and the idea is to give clients the choice of whether they stay here or at the hotel. The same applies to meals. We have three cooks, including one who specialises in Chinese and Indian food, and we also have an arrangement with two local pubs who will provide three-course meals if the band wants to get out for an evening."

Other facilities on offer at Brook House include a covered and heated swimming pool and a lounge with satellite TV and games. Leisure activities in the area include fishing, gliding, riding, clay pigeon shooting and long country walks.

Windmill's £2m upgrading spend

WINDMILL LANE Studios, Dublin, is transforming its associated television facilities with a £2m investment which will upgrade the TV/video post-production facilities into a full service TV/video studio.

James Morris, chairman and founder of the company, says the new investment programme will create 73 jobs over the next three years and will be a major step forward for Windmill Lane, enabling it to offer a fully comprehensive service in both audio and video recording.

He says: "Recent additions on the audio recording side have included building an Andy Munro-designed live room and a computer music studio, both of which are now up and running."

"Our other activity has always been film editing and broadcast standard post-production video editing. 80 per cent of the work we undertake is shot on film so we also have a telecine suite. The £2m investment for Windmill Lane Pictures has been partly used to expand the video and film post-production facilities and also to build a mobile shooting unit which will be used for commercials, dramas and documentaries."

Morris adds: "We aim to offer artists a total package under one roof and I believe we are the first to have this combination of top-class facilities. Artists who have already used the studio include Kate Bush, Clannad, Pete Townshend and The Thompson Twins. Now when artists come here we will be able to do everything from making a promo video to recording an album."

"One of my partners is Neiert Avis who is renowned as a pop promo director. We are putting a great deal of emphasis on getting the right creative team and have recently taken on Charlie Whisker who will look after our new 3D computer graphics department equipped with Bosch FGS 4000 and Paintbox."

Funding was provided through Ireland's Industrial Development Authority, The Allied Irish Bank and from Windmill's own funds.

"We felt Windmill Lane was unlikely to attract basic facilities work when clients can get everything they need in London," says Morris. "So we have opted for the total package idea with lots of sympathetic activities all going on in one place."



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SHEFFIELD BAND Vision have just completed their first album for PRT, recording at the company's Marble Arch Studios. The band, whose single *Who's That Stranger* is released by PRT on October 20, are pictured here with producer Adam Sieff (front right) and PRT engineer Bob Mallett (front middle) plus Del Taylor, Sieff's manager, Simon Carrel, chief executive of PRT and their manager Chos White.

Amek turns to ICL

AMEK SYSTEMS and Controls has recently installed an ICL System 25 hardware package with its Jobber and Trader software to help the company keep track of the 250,000 electronic components delivered to its Salford headquarters every month.

The system was installed by McGuffie Brunton Northern which specialises in providing the software and hardware computerisation to a variety of industries. Amek's stock and production control is now in the hands of 10 VDUs and two printers which are used to plan and co-ordinate thousands of microchips, transistors and hundreds of parts that are required to build Amek consoles.

Amek now employs over 150 people and recently won its second consecutive Queen's Award to Industry for Exports. Pro-

duction director Dave Langford says: "With our growth, it was only natural being in the electronics industry that we should move from a manual system to computers.

"MBN's system was the best, very user-friendly, and we have transferred everything on to computer in just three months — quite an achievement. The whole system has proved very easy to operate, something that is vital for us with the high number of parts that come to us from all over the world every month."

Production planning has also been streamlined using the computer. This has proved to be a major boost to Amek which has to plan anything up to a year ahead with orders. It also means the company can slot into the production schedule special orders for bespoke mixing consoles. **200**

Martin bins for Seven Brothers

THE PRINCE of Wales Theatre, London, which is currently staging the musical extravaganza *Seven Brides For Seven Brothers*, is using Martin Audio bins and cabinets for its main speaker system.

On this occasion the PA system had to go for clarity rather than sheer power — the whole installation is in the region of only 3kW. The theatre's show brief given to Paul Farrah Sound, which installed and operates the system, was that the audience should be able to hear the performers in the furthest stalls and over the band when it strikes up without being unduly aware that they are listening to a sound-reinforced performance.

Paul Farrah Sound chose Martin Audio speakers for their clarity and natural sound qualities. In total 10 CS2 1 x 12-inches full range cabinets with integral 1 inch horn units and 2 BX2 1 x 18-inches bass bins were used placed on bars or booms of strategic points throughout the theatre.

The speakers are small enough to be unobtrusive and, combined with a compact system in acoustic blind spots, they ensure excellent sound dispersion throughout the theatre, claims Martin Audio. **201**

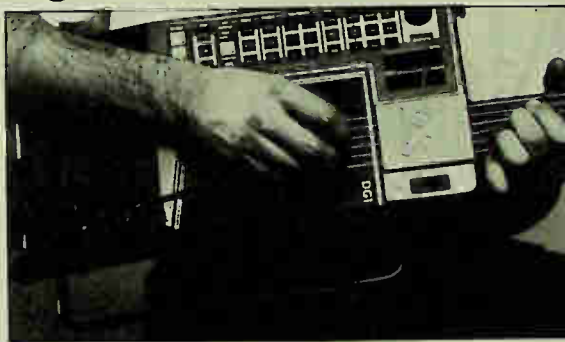
Digital guitar gets £1.5m backing

FOUR YEARS of intensive research and development combined with funding of £1.5m has culminated in a dream come true for songwriter Stephen Randall with the launch at Mayfair Studios of DG 1 — Digital Guitar One — the first musical instrument to come out of the Stepp Design stable.

Stepp design was formed by Randall in 1982 to develop a totally electronic or 'digital' guitar which didn't have to be plugged into a synthesiser and had its own sound on board. As a guitar player Randall felt frustrated having to use keyboards to get the latest sounds and effects so he put together a team of technical, financial, marketing and design experts to come up with an instrument which gave the guitarist access to the sounds and technology only available to keyboard players. The result is DG 1, an entirely British production which Stepp claims is the world's first totally electronic guitar with an integral dedicated sound generation source.

The DG 1 comes in two main parts — the guitar itself and the life support unit (LSU) which contains the synthesiser voice boards, power supply, communications interface and doubles as a guitar stand.

The Stepp team have achieved their design brief without using alien keytriggers or footpedals by applying guitar algorithms to synthesisers and combining this with an ADSM — attack, decay, sustain, mute — envelope. Stepp claims it has cut out the triggering delays which have plagued other attempts



at guitar controlled synthesis and that the DG 1 is actually faster than plucking a string to producing a sound than a traditional electric guitar with pick-up.

The DG 1 is designed to create acoustic and electric guitar sounds which can be synched and routed to produce totally new guitar sounds if that's what the player wants.

The synthesiser section is fully user programmable and features active performance software which allows the player to structure synth sounds to the way he or she plays. The DG 1 has electronic frets and three multiprocessor computers which detect all performance and routing information number crunching faster than any guitarist can play. Because of its digital format Stepp claims the DG 1 can never go out of tune unless it is programmed to do so. It also gives

guitarists a range of eight octaves and tunings can be stored as part of a patch and recalled from any one of the guitar's 100 memories.

Throughout the project Stepp used a team of guitarists to keep a check on how it played and how it felt to use the instrument. Special dense groiny foam plastics have been used to make the guitar feel like wood and it actually wraps around the player for comfort.

Stepp plans to introduce the DG 1 in the UK before launching it on the rest of the world. It also plans to introduce new software and devices in the near future.

Since its formation in 1982 the company has diversified into a number of areas and has already been commissioned to lend its technological and design skills to other well-known brand names. **202**

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Society's sickle cell success spawns Summer album

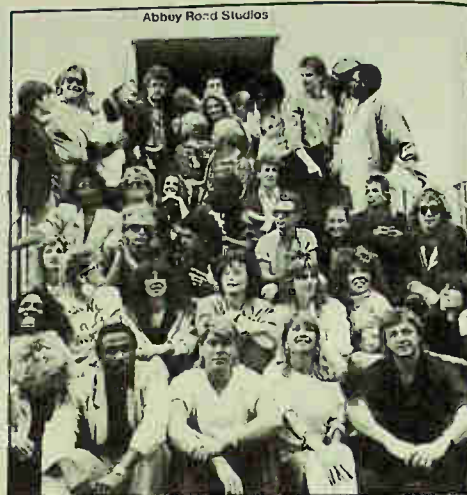
GENETIC STUDIOS mini-pap festival which raised money for the Sickle Cell Society and OSCAR was such a success that the Genetic Operation is now considering holding another charity bash in the Reading area at Christmas.

The studio is still working out exactly how much was raised and a final tally won't be known until albums and videos recorded at the event are released.

Some 1,200 people attended the festival which also provided a platform for unestablished bands to play in front of a reasonably large audience. Many of the bands were from the Reading area and included Plan 9, Dog'ouse, the Heartthrobs and Mournblade. Other bands who gave their services free were Merran, On The Air, The Members, Altered States, Fuzzbox and the Vindaloo Package, the Big Supreme and Hazel O'Connor.

Sue Loker, of Genetic, says: "We are planning to release an album of four of the local bands, for example Plan 9, Dog'ouse, the Heartthrobs and Altered States titled The English Summer Party. This will be put on sale locally on the Plan 10 label at approximately £1. The videos will be sold at £12-14."

Loker adds that many of the local firms who supported the event gave their services at cost or for nothing. People from the villages of Streatley and Goring were also keen to dip into their pockets in the aid of a good cause. **216**



THE smack on the wrist brigade gathers at Abbey Road.

Stars organise against smack at Abbey Road

TONY CLARK, the engineer behind the anti-smack project which was recorded at Abbey Road Studios last month, is still recovering from the marathon headache of organising the whole host of stars who took part.

Clark, who has just left EMI after 22 years with the company, says engineering the single Live-In-World was one of the hardest jobs he has ever had to do. But despite the problems he enjoyed every minute of it.

"I was called in to engineer because I have over 20 years experience," he says. "I had worked with a lot of the artists before and that always helps. But apart from that I just love live occasions — I thrive on them — and I love the feeling of achievement at the end of the session."

Along with everyone else, Clark gave his services free because he feels so strongly about the damage drugs do to young people, and in particular about the damage it is causing the music industry.

He says: "The music industry is rife with drugs, which is why it was so great to get all those artists together doing something about the drug problem. That session was one of the craziest I have ever engineered. The control room was as chaotic as the rest of the building, but the lead vocalists gave everything they had, even for just one line of the song. Producer Charley Foskett did a great job with a little help from Clive Winstanley who come in to lend a hand."

"We did start out with a plan but that went by the board during the afternoon because there was so much happening. **217**

100,000 Dolbys after 20 years

DOLBY A-TYPE noise reduction, which was introduced 20 years ago, has now been installed on over 100,000 tracks worldwide the company announced at IBC this month.

Since its inception Dolby A-type has found a wide range of applications and is especially popular with multitrack music and broadcast recording studios. Nearly 3,000 1-inch C-format broadcast VTRs have been equipped with A-type NR and it is also used for noise reduction on landline and microwave links.

Dolby A-type NR plays an important part in the encoding process for the stereo optical soundtracks of Dolby stereo films and more and more telecine units are being equipped for stereo optical playback and A-type NR. Over 1,200 films for theatrical release have been made in the Dolby stereo format and over 9,000 cinemas in 46 countries have been equipped to show them in Dolby stereo. **218**

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Cautious response to Lyric prototype

NEWS THAT London-based Lyric Data has come up with a prototype machine which uses solid state recording techniques has been greeted with wariness by the UK studio industry.

Previous sensationalism has made the industry cautious and although studio boffins are fascinated by the principle they are calling for a proper demonstration of Lyric Data's new IXI machine so they can judge its future potential for themselves.

The company, run by managing director Kone Kramer and technical director James Campbell, claims its IXI machine will do away with moving parts technology — tape and disc — by using standard microchips to record and re-record digital material. Kramer, who has the financial backing of Ray Laren and Norman Mandell of Lightning, predicts that a working model with professional recording studio applications will be ready by the end of next year. And he adds that "a full digital multitrack system would be about half the price of an existing system" — at the moment Lyric Data puts the cost of one 10-minute cartridge at £3,000.

Piers Ford-Crush, director of Eden Studios, says: "This idea has been hovering on the horizon for years and really there is no reason why recording has to be done on tape when any storage medium could be used. But the real question is will it be cost-effective? If you can achieve the same results for less capital you will, because that's what business is all about.

"Also any system intended for studio use has to be user-friendly and extremely durable. You can take a piece of analogue tape and virtually scrumple it up and still get sound from it whereas digital mediums are not so hard-wearing. This system would have to be very reliable if it is to find a home in the studio and we would also need to edit on it — can it do that?"

Ford-Crush felt the best idea would be for Kramer to demonstrate his IXI machine and he was backed up by Chris Dunn at Battery Studios, Bill Foster at Tape One and Richard Goldblatt of Audio FX.

Dunn says: "I have this dream that one day all forms of music storage will be on chips — including albums which would end up looking like credit cards — and I can only imagine that's what will happen eventually. This IXI system sounds like it goes some way along that path and if it works I will be delighted. It is better in theory than R-DAT which, being a tape medium, is really a backward step. But quite frankly I think the future lies more with CD. I have not seen this IXI demonstrated and have little information about it, but it sounds interesting in principle."

Goldblatt adds: "I have sent off for more information on this machine and until I have seen it demonstrated I think it would be unfair to comment."

And Bill Foster, director of Tape One, says: "RAM storage is bound to be the medium of the future but for studio storage it is way off because of the capacity we require. It does sound like this is a breakthrough but I want to know more about it — are they, for example, offering full 16-bit resolution?"

"What it does show, whether it works or not, is that people like Sony and Mitsubishi should stop battling each other over formats and start persuading studios to take digital because it won't be long before a system like this IXI does come along.

"I am delighted that it is a UK company which has come up with this idea and I just hope it doesn't get buried through lack of capital and lack of imagination by City financiers and the Government as so many other projects have done."

Lyric Data is holding talks with three different chip manufacturers but admits these companies are nervous about tying up output on unproved technology. But on the positive side, Lyric Data has received enquiries from some studios and feels broadcasting studios will be the first to use the IXI for doing away with existing cart systems of lining up and transmitting jingles.



China Crisis with producers Clive Langer (fourth left) and Alan Winstanley (second right).

Paradise in eight weeks

CHINA CRISIS, pictured here with West Side basses Clive Langer and Alan Winstanley, have now vacated the studios, where they have spent eight weeks working on their fourth album entitled *What Price Paradise?* The album features 10 tracks and is due out through Virgin in November.

HHB on the move

HHB HIRE and Sales, one of London's leading pra-audio suppliers is on the move from November 3, taking much larger premises at 73-75 Scrubs Lane, NW10, just half a mile from its old site in Nicall Road.

HHB's new complex is geared to providing everything the studio professional could want in one single London location. The new 13,000 sq ft site is easier to reach by road and the extra room means customers and staff will have a greater degree of comfort.

The new premises will also have better telephone and telex links — the telex number remains the same but the new telephone number is (01) 960 2144 and now has 15 lines.

As well as more space overall, there will also be room for equipment demonstration and servicing.

Grumbridge joins expanding Martin Audio

MARTIN AUDIO has appointed John Grumbridge as general manager. Grumbridge has worked in the music industry for 20 years.

Speaking of his appointment he says: "I am delighted to join Dave Martin and his team. Martin Audio are set for a major expansion programme."

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Shrinking consoles at IBC

Richard Dean discovers the new technical achievements and ever decreasing sizes of this year's International Broadcasting Convention in Brighton

ATTENDANCE AT the biennial IBC show (International Broadcasting Convention) in Brighton, England, after a 25 per cent increase in exhibition area is taken into account. The "total participation" as the organisers call it, which includes exhibitors, was 18,000 people compared to 10,000 in 1984.

The show may not have unearthed many new revelations for the broadcast cognoscenti — most of the "leading edge" technology in video had been pre-publicised, and the standards have been internationally agreed — but as expected, there were some interesting announcements in digital audio, preceding the full fanfare treatment to be expected at SMPTE and the AES show next March in London (see the Two-speed DASH comment piece on page 9).

But there was also some food for thought on the actual

tape itself, on the question of avoiding contamination or damage during handling. 3M claims that a spacing loss where debris gets between the head and tape — 0.5 micrometres is necessary to produce a colour drop-out on its MBR U-Matic tape.

The firm quotes examples of an average fingerprint standing 0.5 micrometres above the recording surface, cigarette smoke particles 7.6, and dust a mighty 38 micrometres. The point they're trying to sell of course is that Scotch Anti-Stat back-coating, which is applied to all tapes including Scotch 226 series audio, will reduce debris attraction.

What makes things worse for broadcasters is the fact that they re-cycle a tremendous amount of used tape. That's why a firm called Broadcast Magtope Grading reported a brisk trade in its tape burnishing and cleaning equipment made

by Elcon Associates of Canada. According to 3M, these machines revived more than 85 per cent of otherwise retired used tapes in a test using 479 series one-inch.

3M has aimed for a long time that its back-coat also reduces 'edge-scattering', where tape is wound unevenly onto the spool, because the roughened surface of the coat allows air naturally drawn between layers of tape during winding to escape. The coarser the back-coat, the better the air dispersion during winding. The trade-off is that too coarse a coating embosses the adjacent recording surface. On the other hand, if it's too smooth, the back-coat not only provides a 'bullet-proof' guarantee of even winding — ultimately tapes are at the mercy of the alignment and/or winding speed of the tape transport.

At IBC, Studer showed its new AB12 master recorder, which lies mid-range between the AB10 centre-timecode master machine and later AB20 console version, that incorporates a 'library wind' feature to keep edges even to avoid crease damage from a well-meaning thumb during handling, or contamination during storage. Any speed up to the maximum of 12 m/s can be user-programmed, with 7 m/s generally recommended to produce an even-wind tape stack or 'pancake' on spools in the shortest time. This compares with the fixed 9 m/s winding speed of the AB10 and 15 m/s on the AB20, which accommodates 14-inch reels.

As its name suggests, library wind is aimed primarily at the archiving market. But in practise the problem can easily apply to production masters as well. Although the APRS convention is to present production masters with tail-out — backed by the theory that the tape will have been played and hence be evenly stacked — it's not uncommon for that matter quite human for a section to have been reviewed before despatch by an anxious producer, or even rewound in anticipation of a final play-out that never materialises.

The answer according to Studer is to provide a facility where users can produce a tape with a guaranteed consistency, by winding tapes at a user-programmable speed under controlled tension before they leave the studio. Sony also incorporates something called MVC (Manual Velocity Control) on 1/4-inch analogue and digital DASH machines, which archives tape at just four times play speed under constant tension.

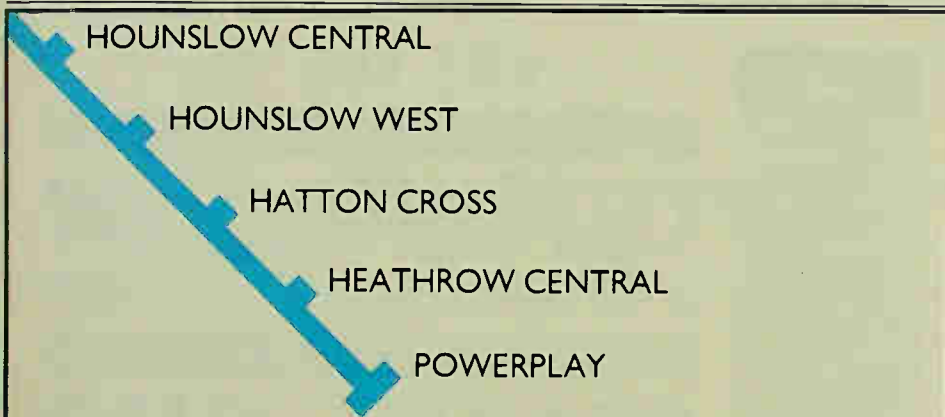
One thing about broadcasting is its tremendously diverse requirement for mixing desks, covering anything from self-op DJ boards for ILR or low-budget documentary soundtrack post production, right up to digitally assignable systems costing well into six figures. The range also extends to the AV market, which is perhaps where the new sub-£2,000 eight channel desk with EQ marked as 'bass' and 'treble' from Revox fits in.

At the other end of the scale, Audix showed the most complete example so far of its ambitious AAT series (Audix Assignable Technology) range. Shown at APRS, the demo AAT-3000 console still wasn't fully working, partly because as one of the few remaining manufacturers specialising in the niche custom-built market, Audix doesn't make standard desks, and in any case it has been busy finishing a 72-input wrap-around version for BBC TV. But, eight channels and all control functions were working under hard-disk memory control at IBC, demonstrating what Audix claims to be the most comprehensively automated assignable analogue mixing system, even up against the likes of Harrison Series 10 and Triad Di-An recording consoles.

The AAT-3000 console is a perfect example of the different attitudes between broadcasters and some recording studios to audio equipment. With no outside clients to impress, broadcasters want their consoles to be as simple and compact as possible — contrasting to the miles of lights, buttons and panelling approach seen in many recording studios. Because the AAT-3000 uses an assignable control panel for all channel adjustments, the number of controls is drastically reduced. It's the same principle as the Neve DSP, but with the console controlling a much smaller remote rack of analogue rather than digital signal electronics.

It also demonstrates a profound difference in technical requirements — while automation in recording started off with stored fader levels, all the effort on the Audix console has gone on storing every console adjustment *except* the faders. In an obvious jibe at SSL, the firms calls this facility 'True Total Recall', because instead of comparing previous and current settings on a screen for manual adjustment, the Audix desk resets all the controls including rotary pots automatically.

Broadcasters don't need fader automation because most of the time the output goes out either live or straight to tape. Indeed many would see the addition of such a facility to streamline mix-downs as a serious operational hazard for other work. But Audix plans to develop an enhanced system with fader level automation and plasmometer (rather than the needle and scale prevalent in broadcast) within six months to a year from now, to address the upper echelons of the recording market. Audix quotes around £120,000 for a 36-input desk as an example of costs.



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the DASH market with the next year at least. It is likely to have made consumer-version speed 15 ips twin-DASH, but advantages." They are keeping mum on SH machines will take the tape speed this time. Sony PCM 3324. The original standard allows audio found on Sany's own by using thin-film involvement comes in. um, Studer's Dr Roger y) revealed that Studer use the remaining eight as far as anyone can option doesn't exist in fication would have to y.

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VALID FOR ISSUE NOVEMBER 1986

unsurprisingly no agreement was reached, ultimately leading us to the debut of a two-speed stereo DASH machine at IBC by Sany, with the switch estimated to account for some \$8,000 of the machine's price. But that's unlikely to be the end of the story. As the pristine DASH decks were giving off their first few whiffs of warm circuitry, one of the principal arguments in favour of stereo DASH for broadcasters — and increasingly for recording studios dubbing pop videos — was virtually dismissed at IBC.

Up to now anybody dubbing PAL video has had problems synching the defacto CD standards of 1610 and 1630 U-Matic, because these were designed to operate with CD's NTSC framing rate from the outset, to avoid compatibility problems. That's why they've changed to Sony PCM F1.

By virtue of its consumer origins, the PCM F1 cader/decoder was designed in both PAL (Europe's TV standard) and NTSC (US and Japan) so that it could work as a hi-fi add-on with F1 portable Betamax home movie machines around the world. The U-Matic transport is used by professionals to improve reliability, but what no-one's ever been happy about is that PCM F1 and its PCM 701 mains counterpart have inferior error protection to 1610 let alone the enhanced 1630 — which is hardly surprising. DASH has an available auxiliary track that could be used for adding a PAL timecoder.

But where others have failed, Sany has now succeeded in producing a unit that allows 1610 transports to be synchronised with PAL called the CSU 1620. Developed at Sony Broadcast labs in Basingstake, the interface is derived from varispeed-mute disabling modules on the PCM 3324 DASH multi-track, and will cost around \$3,500 to £4,000. A card version plugging in directly to 1610/30 mainframes is promised, and will ironically probably emerge at the same time as the two-speed stera DASH recorder.

Some doubt also surrounds the playing-time leverage stereo DASH was once thought to exert in the broadcast market; DASH can yield nearly three hours from a 12 1/2-

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desks, and in any case it has been busy finishing a 72-input wrap-around version for BBC TV. But, eight channels and all control functions were working under hard-disk memory control at IBC, demonstrating what Audix claims to be the most comprehensively automated assignable analogue mixing system, even up against the likes of Morrison Series 10 and Triad Di-An recording consoles.

The AAT-3000 console is a perfect example of the different attitudes between broadcasters and some recording studios to audio equipment. With no outside clients to impress, broadcasters want their consoles to be as simple and compact as possible — contrasting to the miles of lights, buttons and panelling approach seen in many recording studios. Because the AAT-3000 uses an assignable central panel for all channel adjustments, the number of controls is drastically reduced. It's the same principle as the Neve DSP, but with the console controlling a much smaller remote rack of analogue rather than digital signal electronics.

It also demonstrates a profound difference in technical requirements — while automation in recording started off with stored fader levels, all the effort on the Audix console has gone on storing every console adjustment *except* the faders. In an obvious jibe at SSL, the firms calls this facility "True Total Recall", because instead of comparing previous and current settings on a screen for manual adjustment, the Audix desk resets all the controls including rotary pots automatically.

Broadcasters don't need fader automation because most of the time the output goes out either live or straight to tape. Indeed many would see the addition of such a facility to streamline mix-downs as a serious operational hazard for other work. But Audix plans to develop an enhanced system with fader level automation and plasmometer (rather than the needle and scale prevalent in broadcasting) within six months to a year from now, to address the upper echelons of the recording market. Audix quotes around £120,000 for a 36-input desk as an example of costs.

More DASH for less . . .

WHILE DELEGATES dashed from one screenful of video effects and camera monitors to another at IBC, the audio star of the show was indeed DASH (Digital Audio Stationary Head) in its long-awaited 1/2-inch mastering version.

Prototype and pre-production 1/2-inch DASH machines are nothing new to the seasoned show visitor, but IBC yielded some firm commitments from the main manufacturing partners Sony and Studer. Others backing the format, first presented at the 1983 SMPTE in New York, are Matsushita (better known as Panasonic and Technics in Europe, Quasar and National in the US) and Teac/Tascam.

According to distributors FWO Bauch, Studer's D820X stereo DASH recorder is now promised by the end of this year at a price hovering around the £19,000 to £20,000 mark. This is the only DASH product announced so far by the Swiss tape machine supremos.

Meanwhile Sony, which has already achieved considerable success with its PCM 3324 DASH multi-track, unveiled the world's first two-speed DASH mastering machine. Unlike Studer's machine, which runs at a constant 15 ips, the Sony PCM 3402 is switchable between 7 1/2 and 15 ips. With delivery quoted around the time of the London AES in March, Sony reckons the machine, which follows the launch of separate PCM 3102 and PCM 3202 versions running at 7 1/2 and 15 ips respectively about a year ago, will cost in the region of \$27,000 and incorporate a 16 M bit memory to allow two machines to perform electronic editing without additional controllers.

The announcements follow a long and often heated debate between Sony and Studer about the track layout and running speed of the putative DASH mastering format, much of which centred around whether razor blades should be used for editing or not.

It all got so confusing that to his lasting credit Ed Mosek, late of the APRS, gathered a forum of recording studio and broadcast engineers early last year to hear set pieces by Studer and Sony and voice their own preferences. Studer re-iterated its consistent view that the 15 ips 'twin DASH' format was superior to the original 7 1/2 ips version — of which Sony had already supplied several to the Japanese state broadcaster NHK for analysis — because the duplication of data 200 bytes later along the tape allowed "more robust" razor editing, which was after all what engineers were used to.

A note from the US version of APRS, SPARS, was read out which pledged support for the higher speed primarily for this reason. With its experience of video and development of the DAE1100 editor for 1610 U-Matic, Sony felt that electronic editing was the modern answer for a new digital mastering format.

The few broadcasters present were impressed by the doubling of playing time and halving of tape costs which 7 1/2 ips would bring, and well acquainted with electronic editing, quite possible on Sony equipment. But studio managers were unmoved — tape costs are passed onto clients, often at a modest profit.

Unsurprisingly no agreement was reached, ultimately leading us to the debut of a two-speed stereo DASH machine at IBC by Sony, with the switch estimated to account for some \$8,000 of the machine's price. But that's unlikely to be the end of the story. As the pristine DASH decks were giving off their first few whiffs of warm circuitry, one of the principal arguments in favour of stereo DASH for broadcasters — and increasingly for recording studios dubbing pop videos — was virtually dismissed at IBC.

Up to now anybody dubbing PAL video has had problems syncing the defacto CD standards of 1610 and 1630 U-Matic, because these were designed to operate with CD's NTSC framing rate from the outset, to avoid compatibility problems. That's why they've changed to Sony PCM F1.

By virtue of its consumer origins, the PCM F1 coder/decoder was designed in both PAL (Europe's TV standard) and NTSC (US and Japan) so that it could work as a hi-fi add-on with F1 portable Betamax home movie machines around the world. The U-Matic transport is used by professionals to improve reliability, but what no-one's ever been happy about is that PCM F1 and its PCM 701 mains counterpart have inferior error protection to 1610 let alone the enhanced 1630 — which is hardly surprising. DASH has an available auxiliary track that could be used for adding a PAL timecoder.

But where others have failed, Sony has now succeeded in producing a unit that allows 1610 transports to be synchronised with PAL called the CSU 1620. Developed at Sony Broadcast labs in Basingstoke, the interface is derived from varispeed-mute disabling modules on the PCM 3324 DASH multi-track, and will cost around \$3,500 to £4,000. A card version plugging in directly to 1610/30 mainframes is promised, and will ironically probably emerge at the same time as the two-speed stereo DASH recorder.

Some doubt also surrounds the playing-time leverage stereo DASH was once thought to exert in the broadcast market; DASH can yield nearly three hours from a 12 1/2-

inch tape running at 7 1/2 ips.

Sony's Mike Bennett admits that the principal market for stereo DASH will be the video duplication market, where a long-play high quality digital format is badly needed, adding that it's too early to tell what the reaction from studios will be to stereo DASH. The prognosis is not very encouraging — so far neither of the fixed-speed PCM 3102 or PCM 3202 recorders have been sold in the UK.

Duplicators are currently using PCM F1, driving a VHS transport. Given that this format produces 8-bits more resolution than any consumer video format with digital sound known to the world (i.e. Video 8), and that most of the world is actually listening not to digital soundtrack but the analogue 'Hi-Fi VHS' system if not humble linear edgetracks, the motive for replacing PCM F1 with stereo DASH also seems questionable on a quality basis.

As for studio applications, Tim Frost of Harman UK, the distributor for DASH allies Teac/Tascam who incidentally developed the U-Matic mechanism for Sony, is sceptical.

"I can't see any real application for stereo DASH in the studio," he says, quoting the present dominance of helical

Richard Dean looks at the new variations on DASH

formats like 1610. "Teac will enter the DASH market with multi-track," he says, "but not within the next year at least. By that time the pro version of R-Dat is likely to have made an impact. It will run at double the consumer-version speed to allow data to be repeated as with 15 ips twin-DASH, but has faster access and several other advantages."

Meanwhile, both Teac and Studer are keeping mum about what form their multi-track DASH machines will take. At least everybody is agreed about the tape speed this time. It will be 30 ips, as with the existing Sony PCM 3324. The question is how many tracks. The original standard allows not only for the 24 tracks of digital audio found on Sony's machine, but also a 48-track version by using thin-film heads — which is where Matsushita's involvement comes in.

At the legendary APRS DASH forum, Studer's Dr Roger Lagadec (since departed to join Sony) revealed that Studer would prefer to offer 32 tracks and use the remaining eight for extra error protection — which as far as anyone can make out remains the case. Such an option doesn't exist in the 1983 paper, so the format specification would have to be re-written. But that's another story.



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STEVE FLOOD: Master Rocker

Rock masterclass

In one of Kilburn's classic buildings lurks Steve Flood's Master Rock studio. Brimming with the latest technology and with a list of patrons to rival the rock hall of fame, John Tobler gained entry and desperately tried to secure a free lunch and to learn more.

IT WILL no doubt come as something of a shock to those familiar with the locality to learn that such a busy thoroughfare now boasts a recording studio used by such current masters of production as Bill Laswell, Stewart Levine, Ed Stasium and on a domestic note, Stuart Colman, Peter Collins, Hugh Jones, Pat Moran, Paul O'Duffy and Mike Hedges.

Strall along the Kilburn High Road going towards Cricklewood, and a few yards after passing celebrated Irish venue The National can be found Master Rock recording studio — the brainchild of a technical wizard named Steve Flood, who has gained all manner of experience during a 10 year period which includes work as general factotum/sound mixer for a variety of acts.

"I worked for numerous acts from Matorhead to Dire Straits, doing everything from mending

gear to technical design as well as live mixing," he explains. "From there, I was involved in various studio projects, small 16 and 24 track places, and I decided I'd like to have a properly designed top of the market studio encompassing all the facilities I'd seen and avoiding all the deficiencies I'd experienced during my 10 years involvement with such places.

Having made the momentous decision to design and equip his own studio, one might assume that the next hurdle was finance, and of a substantial nature, but not so...

"That wasn't too much of a problem, as I think people recognise that there's still room within the studio industry to develop a facility which is successful by virtue of the attributes you bring to it. Ultimately, the problems really started when the studio was actually being constructed, because the design stage is when you get it right or wrong. If

it's either designed wrongly, or the wrong concepts are used, you'll never get it right." It is indicative of the fact that Master Rack did get it right that the studio was selected as the British venue for the APRS demonstration of the Dalby Series 3 SR unit (the US equivalent showcase was New York's Power Station studio for the launch of this potentially revolutionary product).

One of the features of Master Rack which many recently launched studios seem not to share is a substantial studio space, as most studios seem to opt for extra control room space to provide homes for innumerable keyboards and their derivatives, such as Fairlights.

"Recently people seem to have built massive control rooms and made little of the recording areas, which seemed very small and/or acoustically insignificant, but my design for this studio allowed for the biggest recording area possible, which is actually 1,200 square feet, and it is also very high-ceilinged," says Steve. "It has a very controllable but very live drum sound, which we've been told by our clients is one of the best in London.

"There are also, separate discrete recording areas with varying degrees of ambience, of which we have four outside the control room — a live booth/echo chamber, a dead booth, the main recording studio itself and a large corridor, which allows bands to set up and play live should they wish to record that particular type of sound.

"People have tended to use any nook and cranny they can find in the building — not only the toilet, but the plate room and some of the undeveloped parts. When Bill Laswell was here he spent a lot of time walking round the building looking for different acoustics, and he actually recorded vocals in the plate room, a little brick room at the back of the building where the echo plates are situated.

"Even so, our control room, at 600 square feet, is among the largest in London, which provides a stable acoustic environment.

"Part of the design brief was to provide a range of possibilities and technical options for recording, rather than just fulfilling a single function. As some people tend to make hi-tech records with a lot of digital reverb and keyboards, we have the control room wired specifically for digital, so that when people wheel in their Misibusis and Sony's, the tie lines are all in place and they can plug in, switch on and go, rather than spending hours



MASTER ROCK'S control room

creating yards of electrical spaghetti linking everything up.

"The tie lines for Linn, Midi and the rest are all in place and ready for use, while at the same time someone who wants to come in with a live drummer and create a massive drum sound, or a guitar sound with valve mics and "old fashioned" EQ can also do that, because that's all in place and ready to go. There are a range of options here with varying degrees of the application of technology to the sound that's created in the room, and we can cater for them all without reconfiguring all the technical gadgets.

"Essentially, anything can be brought in here and used easily, which is the approach you have to take these days," Steve asserts. "Our tape machines, which are Sluder A800 Mark 3s, are in a separate machine room along with the 2 tracks, accessible to the control room through glass doors so that you can see what's going on, although they're out of the way, which creates more space and less noise."

Plainly, the building which is now Master Rock is far from a new construction — what was it before

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to sell without delay. Pristine so more than we paid, £695(£ea). Also two BEL 2400 Digital processors that will store up to 99 loops with full editing. £2087(£ea).

Faster Tascam This sales play refers to the brilliant transport and intelligence of the 58, top of the range eight track. Certainly not to the rate they sell. Hence £2250 for a well kept secondhand.

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you converted it? "Originally, the front part of the building, which is now the restaurant and bar area, was the very first silent movie cinema in London. In the 1880s, it was a magic lantern slide show emporium run by a Mr Wong, who later expanded it by constructing the bulk of the building at the back, but his business apparently failed with the introduction of talkies, and it then became a billiard hall. Subsequent to that, it's been a photographic studio, and when I ran across it after searching for about a year and seeing 300 odd buildings in London, it was a rag trade

warehouse. The point about most disused cinemas in London, of which there are a lot, is that they're mostly very near tube lines, because that was the way cinemas were built, close to stations. Of course, that also often meant that the buildings had massive noise problems, but this place is acoustically sound from that point of view, because it's neither over a tube line nor too near an overground line, and there aren't too many things going on around it, which leaves the control room and the studio acoustically stable. It's also a very substantial building, which made it a good prospect — the walls are about 20 inches thick, which is the way Victorians did their building."

Being so old, wasn't there a lot of lime and expense in removing rubbish and so on which had accumulated over the years? "One of the beauties of it was that there wasn't much to remove, it was just a clear space with lots of height, so all we had to do was to pour a frightening amount of concrete on the floor and build a few brick walls. The speed with which it was done was quite amazing. We started construction on August 1 1985, the desk was put in on December 9, and the rest of the equipment was installed over the Christmas period and into January. The first session in here was on January 27 this year, and that proving session involved Cliff Richard, Hank Marvin and The Young Ones making Living Doll.

"Most proving sessions are low key — a couple of friends coming in with a guitar and a piano, but this one had all of the aforementioned with Stuart Colman producing, a 40 man video crew who shot the video while the track was being recorded, and it all took place over a three day period. The nerve biting part was that if anything had gone wrong, there was no possibility of getting access to the celebrities again, because none of them had any spare time after that. Luckily, it all worked well, and that's still the top selling single of the year at this point, with over 800,000 copies sold in this country."

One aspect which will obviously be of interest to potential clients relates to maintenance procedures at Master Rock, although in the

matter of months during which the studio has been open, little in the way of catastrophes has occurred.

"There have only been two technical breakdowns, both involving a tape machine, and both speedily put right by Bouch," says Steve. "In one case, they even replaced a tape machine, as they're the UK distributors for Studer and Revox. Since we've been open, the studio has been so consistently full that there haven't been more than two consecutive days free. In the first few months, I actually had to book time out myself to get maintenance done. Once your studio is built technically correctly to the point where people like the noise which emerges, it's absolutely essential that the engineering and maintenance staff ensure that the standard they've achieved is continuous, and to that end, we have 24 hour a day maintenance all the time, very sophisticated preventive maintenance procedures which take place every day before a session starts and a maintenance engineer on call in the building who works full time for this studio. We have our own workshops here and carry our own spares, so that even if something goes wrong at 3 am, it can be fixed instantly, which is critical given the current cost of recording time.

"While we're on the subject of cost, our rates are around 20 per cent cheaper than comparable studios, and we don't charge overtime at all ever, while we have a reasonable lock out rate. It always seems a nerve to charge overtime at weekends and after 6 o'clock,

because that's when most of the work is actually done, as most people seem to start a session at about 2 pm.

"Once the maintenance is correct, I feel it's important to have staff around the place who run it smoothly even when clients are a bit temperamental, and what we want from our staff is vigour, initiative, wisdom, humour and dedication which come from a person's natural abilities and also from the type of training we hope they get here. Our staff are generally recruited, then developed and promoted. Obviously, we have to have a trained and qualified SSL engineer, but our assistant engineers and tape ops have been very carefully selected and undergo thorough training programmes — indoctrination, if you like!

"I'm the technical director of the facility, with overall responsibility for all the engineering and technical side of the studio, with a maintenance engineer, Adrian Martins, reporting directly to me, taking a substantial workload away from me and leaving me free to liaise with the client and design future developments.

"In addition to that, we have backup from all the hardware manufacturers, who've been extremely helpful in sorting out any problems which may occur very speedily. Both Bouch and SSL are very good at that and, in fact, we're closer geographically to manufacturers than most London studios."

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manufacturers as those already mentioned, Master Rock also provides some unlikely accessories: "As well as Quested monitors, the usual complement of AMS reverbs and digital delays, Lexicons and so on, there are some nice touches and some of what might be called audio antiques — things like valve Neumann mics, Pultec equalisers and old EMT valve reverb plates. It's almost as though the antiques are the items we're trying to grab! The SSL sounds very modern, but maybe lacks some of the warmth, which is why we're talking directly to Rupert Neve about outboard EQ modules which can be retrofitted inside the SSL, literally to get warmth back. We're also investigating valve microphone amplifiers — more antiques, because there are new and old approaches, and a combination of the two can work. Obviously going for sophisticated automation makes the studio

run efficiently, but we also go for older things which have a nice sound, so we're looking for the best of both worlds.

The major selling points of Master Rock are atmosphere and approach — every major studio in London has basically the same equipment, so what you have to provide in addition to a professional service is a great working environment and a relaxed and pleasant atmosphere."

On the non-technical side, Master Rock has also carefully considered its approach. "The things which make a studio successful concerns the booking process, the acquisition of time, and that's under the direct control and supervision of our studio manageress, Suzi Wilson. We have a fully operational 24 hour restaurant and bar facility within the building, and a lot of thought and energy has gone into developing that area and the

places which can be used for recreational purposes, so that there are separate places where people can relax and enjoy the environment they're in when they're not working. In fact, this is the only studio in London with a genuine French chef, Benjamin."

A word here from the hack — lunch at Master Rock consisted of salmon and two veg cooked nouvelle cuisine style, with ice cream and coffee to follow. Very nice, thank you, Benjamin.

"The object of our emphasis on the non-recording areas being equal to that on the recording rooms was to make this place fairly civilised. You can't survive just in a studio and control room and work effectively, and we also cater very flexibly, from the vegetarian group who don't eat meat to the gourmet producer who'll be upset by the

CONTINUES OVER ►



MASTER ROCK studio (top) and restaurant

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lack of nouvelle cuisine to hamburgers and so on. It's the same as the process of booking time; it must be handled professionally, or it can become fraught an unpleasant. The co-ordination of producer, artists, record company, musicians and studio isn't an easy task, and has to be handled with the utmost professionalism, which is the way we try to approach everything here."

Master Rock is certainly an impressive recording studio, and equally impressive is the fact that up to now, very little advertising has been done, as the studio is full more often than not. As Steve remarks, "If you present clients with this type of facility, then new clients tend to find us. Apart from the producers who've worked here and have already been mentioned, the artists who've worked here include Little Richard, Carmel, Balaam And The Angel, Jeff Beck and Julian Cope. We're getting a lot of interest from American producers who like the fact that recording in London is cheaper than in New York, but demand the very big drum room — they're coming over in increasing numbers now, and they seem to like the facilities."

"I'm fairly sure they learn about this place via word of mouth. Among the other acts we've had in have been 20 Flight Rockers, Hipsway, Curiosity Killed The Cat, Swing Out Sister, Impossible Dreamers, His Latest Flame, The Moody Blues and Gary Moore, which provides an encouragingly broad spectrum of musical styles. The major problem now is that people are coming back for other projects which is putting a lot of pressure on the time available, and that's something we'll be watching very carefully."

The roll of Master Rock hits — Cliff & The Young Ones, Julian Cope, the latest Motorhead LP, the Comic Relief LP, Balaam And The Angel and Carmel. Notes Steve: "Bear in mind that a good deal of the work done here hasn't yet been released, such as the Little Richard album — we've only been open since January, so most of it hasn't seen the light of day yet."

Final words from Steve Flood: "What happens facility-wise at Master Rock is a process of continual improvement and continual reaction to the current mode of thinking, one recent example being in the field of small monitoring. Most studios have a set of small monitors, but we carry three sets. It

became apparent that Yamaha NS10s were the industry standard for about a year, then obviously some people decided that perhaps ARs were pretty good after all, so we had a spate of requests for those, and now we've seen people demanding Auratones again, which haven't been mentioned for some time. We have all of those here, and we even carry spare slack, so that people can carry on. We have NS10s, for example, in the lounge, so that if the studio monitors blow up, we drag the ones from the lounge into the studio, and the session isn't delayed. We pay very careful attention to covering the eventuality of anything going wrong. If a studio is run purposefully, one of its prime functions is reacting to the changing demands of producers and artists, and above all paying attention to detail. I've also discovered something which I didn't think existed and that is that there is passing trade in the studio business. Stewart Levine and Stephen Duffy live up the road and quite apart from all the other considerations, want to work here because it's close to their homes, and producers who live in Hampstead and Maida Vale also like it here as a result of the proximity, and we're only 10 minutes from Marble Arch, which makes it quite easy for A&R men to come here to check how an artist's doing."

So, if you've got this far in the narrative, not only have you gained great insight into the workings of Master Rock studios, you also definitely deserve some sort of a prize — so to all your persevering souls call Suzi now on 328-9605 for a special deluxe winners prize!



MASTER ROCK studio

Studio

More than just an old place to practise

by Richard Dean

ACCORDING TO popular rockfile and anecdotal legend, there was once a time when bands basically practised on the road. The small provincial gigs at the start of a tour were an ideal place to rehearse for main venues where the press and the TV cameras would be lurking — with any luck. Even recording decisions would be based on audience response. It was an important process for gauging feedback from the public, and customising style and repertoire to suit — backed up by the odd disused warehouse for really raw work-outs.

So much for the last two decades. Music has since returned to the home, but now with reproduction technology like hi-fi and video replacing Grandma's memories of a piano singalong. Whatever this says about social trends it's a foregone conclusion that bands need some other way to perfect an act. By the same token, audiences expect the finesse of recordings or the spectacle of an expensively produced video on stage. It all adds up to a need for rehearsal facilities which in both time and complexity would have been regarded as way over the top less than ten years ago.

Hardly surprising then that the upper echelons of music talent hire an entire 1,750-seater concert venue to go through the entire performance proposed for an upcoming tour. The importance and sophistication of each gig is such that they can't afford to slum it as they go along. A case in point is Goldiggers in Wiltshire, the early 19th century cinema turned weekend disco and concert venue bought two and a half years ago by the omnipotent Richard Branson, who has since added conference centre and rehearsal theatre to its list of roles.

"We've got a six watt laser which is double the normal rating in most clubs," says manager Kevin Angel, "and bands we get from London say our lights compare very well with Peter Stringfellow's Hippodrome in Leicester Square." It's all a far cry from the fabled ex-warehouse or the dank rail-

And now Studio Week looks at some of the facilities that today's top rehearsal rooms have to offer...

WorldRadioHistory

way arches tolerated by the rock 'n' roll heroes of yesteryear, as befits the modern mega-star. Cue for namedrop.

"We have acts like Tears For Fears, Depeche Mode and Howard Jones here, staging full rehearsals to warm-up for a tour," says Angel, who hires the 40ft stage theatre out at £400 for 24-hour access or £300 for a working day (about 12 hours). It worked out pretty well all round with Tears For Fears. Much to the delight of local revellers, the band put on a public gig to round off their rehearsal programme.

"We wondered about waiving the rehearsal fees and keeping the ticket money," recalls Angel, "but in the end it seemed simpler to keep the two things separate and take out costs for staging the gig." The upshot was that TFF managed to cover their rehearsal costs and probably showed a small profit while an eager selection of Wiltshirean feet tapped the night away in a state of unmitigated bliss.

All very top-end, but most bands booking rehearsal rooms are trying to get away from the rods of laser beam and carpets of dry ice to write songs or polish up repertoires for the studio. It looks like a good investment — rehearsal rooms like Gaslight in South London's Stockwell, for instance, charge £90 a day, which is less than the hourly rate ill-prepared bands could end up paying for a studio engineer's fingers to drum idly on the control panel of a patiently poised tape machine.

Gaslight owner Nick Fisher bought the site from the proceeds of a lighting hire business built up from rigging all the sets for the legendary Gary Numan. Since opening the rehearsal rooms two and a half years ago Fisher has kept the stage set design side of the old business, and continues to plan all of Culture Club's sets as well as hiring out a revolving stage to such luminaries as George Benson from the same site. Which prompts the inevitable question of who else they've had in the back of the cab once. "We opened with Status Quo," says Sue, "and Ozzy Osbourne, Sky, Level 42 and Nik Kershaw are all regular

customers."

The building once housed a garage workshop, a fact that immediately qualifies it among the great tradition of rehearsal rooms. "We had to get rid of a big oil tank and virtually start again from an empty shell," says manager Sue Palmer-Jones. "It took about four months to build a new interior and fit all the power and ventilation systems." The result is a fully equipped two-room 30x20ft facility that even has its own on-board *Cordon Bleu* chef, bearing scant witness to its oily origins.

Meanwhile the Nomis Complex in London's Olympia probably takes the biscuit in the historical stakes. Founded by ex-Wham! manager Simon Napier-Bell, who reversed his first name to label the enterprise, the place was originally built as a milk bottling plant and later served as a billet for US troops during World War II.

Napier-Bell had big plans to put everything musicians need under one roof, but for one reason or another things didn't work out very well. But since current owner David Panton took it over six years ago, the 8-room rehearsal facility has not only been put back on an even keel at the Duran Duran and Spandau Ballet level, but latterly moved into an ambitiously different direction. Last April a new 550 square foot luxury rehearsal room was opened on a top floor previously used for storage, followed by another, designed by Tom Hidley, late last year.

The unusual part about this is that both are designed to accommodate recording, by strapping an audio visual link across to an adjacent control room currently under construction. The principle has already been tested by Steve Hillage recording Murray Head using both of the new A and B rehearsal rooms. But the most ambitious part of the plan involves building a purpose-built Hidley studio on the other side of the putative control room, visually connected by the time-honoured double glass partition, scheduled to open next September. "It's going to be one of the top digital recording studios in the UK," asserts Panton, "with the first 20Hz control room outside the US."

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RITZ

RITZ REHEARSAL Studios, Putney, is about to open a second rehearsal room which should be operational by the end of the year.

Studio owner Peter Webber says: "We are just putting the finishing touches to our second room which, in terms of equipment, will be very much like our present facility. It will be fitted with Yamaha PA, a 2K rig and a 12 channel Yamaha desk. However, what we intend to do is keep the two rooms separate because one of the reasons Ritz is so successful is that bands can maintain their privacy.

"We get most of our clients by word of mouth and we try to keep a low profile so that bands can just get on with their work in peace. The new room will have its own entrance and adjacent tea and rest room facilities with a TV. We are also installing showers which I believe will go down well with clients. Our current studio already has its own lounge and we won't be changing that."

Ritz has now been running for seven years and was started by Webber as an offshoot to his equipment hire company, Peter Webber Hire, which now supplies bands using the complex with anything from amplifiers, keyboards and drums to synthesizers.

"The hire company deals mainly with equipment needed by bands doing live gigs rather than studio stuff," adds Webber. "We have supplied equipment for some top name artists, including Frank Sinatra, and our gear goes all over the world when bands go on tour."

Clients using Ritz tend to be booked in by record companies and over the last seven years the complex has built up an impressive list of artists including Duran Duran, Joe Jackson, Kissing The Pink, Barbara Dickson, The Stranglers, Annabelle Lamb and Girlschool.

"We tend to get mainly professional clients, but we also let out our facilities at a cheaper rate to semi-professional local bands who are prepared to slot in when there is room. We also let them borrow equipment free of charge if they need it, but they are always booked on the understanding that if someone wants to book the studio for a long period of time they have to make way. Of course we always find them somewhere else to go — we don't leave any band high and dry."

Backing up the studio facilities and equipment hire side of Ritz's business is Steve Baker, a full-time electronics engineer who is on-site to repair any equipment being used in a session.

coming in here right at the beginning of a project, doing all the pre-production work and then going on to record somewhere else. Invariably we get them back again for tour rehearsals. By building our own recording facility we will be able to cater for the artist right the way through."

The new recording studio will have a huge control room — 550 sq ft in total — and will be flanked by three studios, two of which are already operating as very plush rehearsal rooms mainly used for showcasing. These rooms are the first floor of the complex are already popular with top bands and they were designed to eventually link up to the recording facility with all the wiring already in place.

Alongside studios A and B, Nomis has four small, one medium and three large rooms. They are all fitted with PA equipment, the larger the room the larger the mixing desk, amplifiers, graphic equalisers and effects. There is a canteen on site which provides hot and cold meals and plenty of room for equipment storage in the basement.

Nomis is certainly popular with the artists and also with the road crews, says Pantan, who like the easy loading and unloading bay and the fact that there are no stairs to heave equipment up and down.

Apart from its rehearsal facilities, the Nomis Complex also has a full equipment hire facility and can lay its hands on anything the bands need at short notice. It can also arrange for equipment to be supplied to the studio for bands interested in buying something new. Pantan says: "Bands often prefer to try out a new piece of equipment *in situ* and here they can do that. We are also used by equipment manufacturers who want to showcase their latest products in a studio environment."

One of the latest services to be offered by Nomis is insurance, arranged through a Lloyds broker, which can be tailored to meet the individual requirement of any band and tends to cover tour cancellations plus high risk insurance for artists with a passion for dangerous sports like flying.

Another new service is the provision of limousines for clients who need a very special kind of driver — one who is totally reliable, knows where he is going and can also act as a security man if needed.

One area in which Nomis particularly prides itself is security. Pantan says: "Once a band is inside the door they know there will be

no hassles from fans trying to get in. At Nomis our policy is to treat everyone the same, whether they are a top name band or just newcomers who have been booked in by a record company or management company to showcase their work.

"In here everyone is an ordinary human being. They come here to work and they know that so we don't get any tantrums."

Virtually every top act in the industry has worked at Nomis at some time in its history. It would be impossible to list them all here, or to list all the ancillary services an

offer. Pantan feels the secret to the Nomis Complex's success is service. "We work on the American principle that we are in a service industry and we do our best to give the client exactly what he wants. That can range from hiring out a piece of equipment, arranging a room for a TV, press or radio interview — we even did a live satellite link-up for Cliff Richard a while ago — or just making sure they get a meal when they want one. We are open every day from 9am to 11pm and our one house rule is that every client is equal no matter who they are."

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Chosen Few	'999'	The Scientists
Chizza	Ptydorr	The Stingrays
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EXPRESS ENQUIRY 115

ELECTROMUSIC

THE PIN-STRIPE and bowler hat brigade who conduct their business in the City of London can have little idea of what is going on beneath their feet — namely Electromusic rehearsal complex which can be found in a deep basement below St John Street, EC1.

The one studio set-up has been running for six years and during that time it has been popular with a wide range of bands including Adam And The Ants, Clossix Nauveaux, Bananaroma, The

Blow Monkeys, Amazulu and The Cool Nates.

Now Electromusic is planning to open a second studio which should be on line by January, 1987. This will be smaller than the current facility and is intended for pre-production work and songwriting sessions.

Andy Simmons of Electromusic says: "Our current studio is equipped to a very high standard with a flown Turbasound speaker system and a Saundcraft desk. The new studio will also be equipped with Turbasound PA."

NOMIS

MENTION REHEARSAL studios and the first name to spring to mind is The Nomis Complex — a huge 10 studio facility in West London where the emphasis is on offering every conceivable service required by the professional musician.

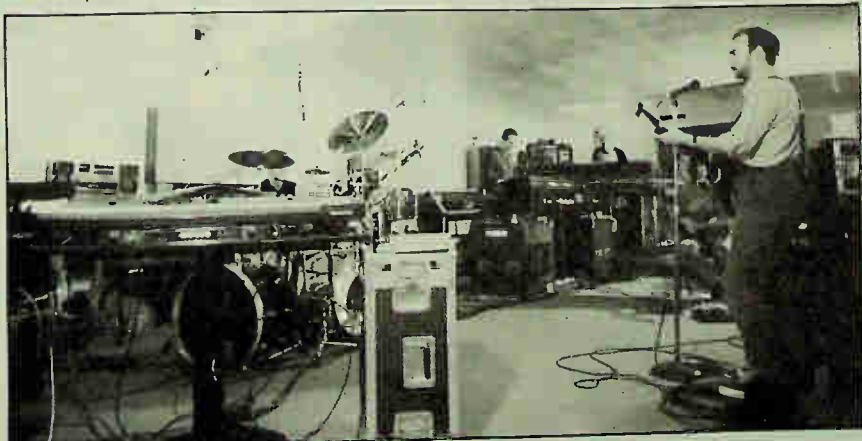
With that in mind Nomis is now in the process of building a top class 48 track recording studio costing £1m which should be ready for use by late 1987.

Nomis owner David Pantan, a young entrepreneur who bought the complex from its founder Simon Napier Bell in 1981, says:

"We cater for the serious end of the music business and we aim to offer everything they might need. That is why we are building the recording studio which is going to be one of the top six studios in Europe by the time we have finished.

"People have often asked us why we didn't have a recording studio and the answer is that until now we weren't ready for one. I believe in taking things a step at a time and I wanted to get the rehearsal side of the business working well before tackling a project of this size.

"At the moment we get clients



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EXPRESS ENQUIRY 119

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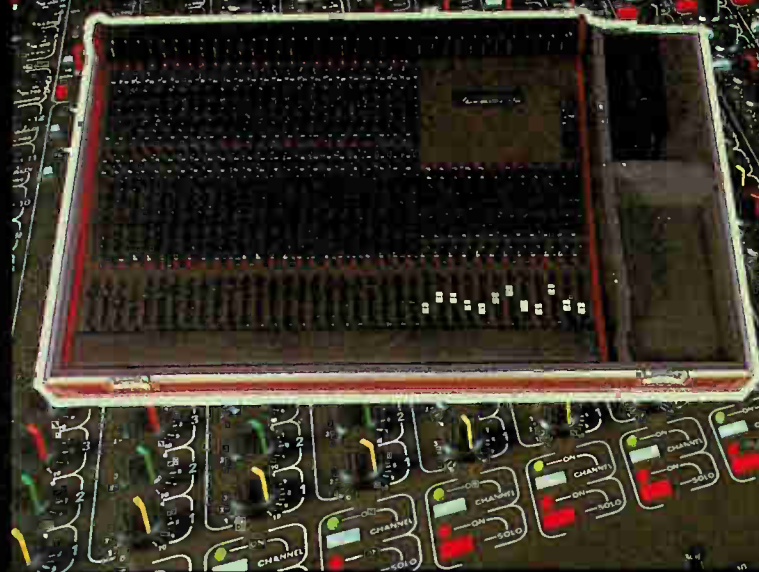
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EXPRESS ENQUIRY 122

STUDIOMASTER

12M



THE STUDIOMASTER 12M MONITOR MIXING CONSOLE

This exciting new mixing console from Studiomaster gives the smaller bands and P.A. companies the opportunities to possess monitoring facilities and sound quality previously beyond their means.

The 12M comes as standard in 24-12 format but the flight case in which it is supplied has provision for a further 8 inputs to be added — so if the time comes when you want to expand your monitoring capabilities, then your 12M can expand with you.

The 12M has too many features to list here, but they are all to achieve the same result: total sound control of a very high standard. In particular, Studiomaster's acclaimed EQ facilities have been expanded up to FOUR bands on the inputs and the output 4-band EQ has FULL-PARAMETRIC mid-bands. The flexibility of this EQ can even render onboard graphics unnecessary.

Studiomaster have positively attacked the problem of feedback with a number of features which will eliminate it at the desk: every input channel has a notch filter which, by turning an infinitely variable rotary control, will cut the feedback frequency with a very narrow "notch" in the

frequency response. Also, "Q" control on the output equalisation can be used to create another notch filter effect.

Input and output connections are XLR type. All inputs are electronically balanced, high impedance for minimum interaction with the front-of-house desk. The inputs also have a parallel out socket. The outputs are unbalanced, low impedance with a transformer option for complete ground isolation.

A 12 segment display on every channel, combined with the built in monitor output (for headphone or amplifier listening) allows the monitor engineer to constantly check the mixes he creates. The 12M also has a talkback system which allows him to communicate with the artists on stage, particularly useful during soundchecks.

The 12M is not only electrically superb; the chassis is built with quality materials and careful consideration of the ergonomic aspect has resulted in a logical channel layout which combined with detented rotary controls and 100mm ALPS master faders makes for confident, precise adjustments.

With all these features and versatility though, the 12M is still very affordable. State-of-the-art design has made it possible to offer no-compromise performance at a price which puts it in reach.

For more details, contact:

SPECIFICATIONS

FREQUENCY RESPONSE: 10Hz-28Hz +/-3dB. **TOTAL HARMONIC DISTORTION:** Typically 0.01% @ 1kHz (input 0dBV, Output +4dBV). **HUM & NOISE:** (20Hz-20kHz, input termination 150ohms). Equivalent input noise — 126dBm. Residual output noise (all faders down) -86dB. **MAXIMUM VOLTAGE GAIN:** 88dB. **CROSSTALK:** Input to input -60dB. **DIMENSIONS (LxHxD):** Of flight case (incl. wheels) 1651x337x 1068mm. Of 24-channel mixer: 1218x207x870mm. Of 32-channel mixer (1 add-on fitted): 1540x207x870mm. **WEIGHT:** 24-channel 12M in flight case (incl. PSU) 75kg. 32-channel 12M in flight case 85kg. **ACCESSORIES:** External Power Supply, DC lead, AC lead.

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EZEE

EZEE STUDIOS, one of the largest rehearsal complexes in the UK and the only one linked to a 48 track recording studio, is considering expanding to keep up with the demand for its facilities.

The five rehearsal studios in North London have been fully booked since the beginning of the year and owner Graham Oakes is now thinking about setting up either a second rehearsal complex in London or opening a residential rehearsal and recording studio.

He says: "It is certainly something we are considering. At the moment the studios are pretty much fully booked all the time. We can't expand where we are because there just isn't room, and we don't want to move, so the answer might be to set up a second complex somewhere else."

Oakes adds that finance for any future venture would come through either floating Ezee on the USM — an interesting move which would make it the first studio complex to go for public quoting — or tapping City investors.

"We approached the City after the Government loan was refused because we are hoping to raise some cash to develop the business, employ more people and buy more equipment. At the moment these negotiations are still going on and obviously any plans for the rehearsal complex will have to wait until we have built up the recording studio business. But I hope, in about two years time, to be looking to expand the rehearsal studio complex in some way."

Oakes says: "Before I bought the consoles I tried out every possible alternative and these were the best. They have parametrics on all outputs which avoids the need for

graphics and they are also fitted with notch filters which are great."

The Studiomaster 12Ms are designed for live stage applications with 24 input channels, which can be increased to 32, and 12 outputs all of which have individual 12 segment two colour LED bar graphs.

Oakes has also invested in Audio Workshop power amplifiers which he says sound good, are cost effective and easy to maintain. All of the studios are fitted with McKenzie speakers which were fitted in June replacing the old JBLs, Gauss and ATCs.

"The McKenzie speakers have been a good investment because we were spending up to £500 a month re-coning the old ones. Since fitting these we have not had to replace one cone which is very unusual. In a rehearsal studio the equipment that really gets hammered is the speakers so it was important to have a reliable model and a durable one."

With client comfort in mind each of Ezee's five rehearsal rooms has its own telephone, tea and coffee making facilities and toilet. The complex also has a canteen which provides hot meals on demand.

Artists using Ezee are usually booked in by either their record companies or their management companies and because the rehearsal rooms are not cheap they tend to be top of the league bands. Recent clients have included Emerson, Loke And Powell who were in for two months rehearsing for a major US tour, A-Ha, Feargal Sharkey, Billy Ocean, 5 TA, Spear Of Destiny, Bad Company and Nik Kershaw.

Ezee's studio three is by far the most popular room because it is large enough for bands to check out lighting equipment and even

build a stage. The 65' x 35' studio is permanently linked to the recording studio and this has led to some interesting projects over recent months.

Oakes says: "We did the Pretty Things live album in there and also the Capital Radio Sunsplash record for Island. Because of its size the studio tends to be used for big projects such as the rehearsals for the Time musical. That was quite a project — we had to provide a lot of microphones, a lot of monitors and plenty of filter coffee! On the last day they were here they did a full dress rehearsal with the entire cast."

"Studio three has also been used for video productions, although the equipment is not supplied by us. We hired out the room for the Topper Headon video and for the Simon Kirke production and on each occasion the video production company brought its own equipment. But we will arrange lighting for artists that want it — the high ceilings in three make it ideal for pre-tour lighting rehearsals and for lighting showcase demonstrations."

Apart from studio three, Ezee has two 33' x 26' rooms, one 35' x 30' room and one which is 27' x 27'. For a central London facility Ezee has excellent parking with a 15,000 sq ft parking area which is large enough to take the artics needed for loading and unloading equipment. The studios are all separately alarmed which gives bands the flexibility to use them 24 hours a day, every day, if required. The alarm is automatically set as soon as the band locks the studio door.

Lock-up facilities are also available, but Oakes adds that these tend to get booked up well in advance with bands wanting long-term storage. Ezee will also arrange backline hire. Oakes says: "Given half an hour's notice we can get pretty much anything from a Fairlight III to a drum kit. We have good relationships with the hire companies and it is rare that we experience any problems. And if the worst happens, we also have someone on site who can service and repair equipment."



Nik Kershaw's drum set up in EZEE



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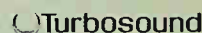
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ELECTROMUSIC

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REHEARSAL STUDIO

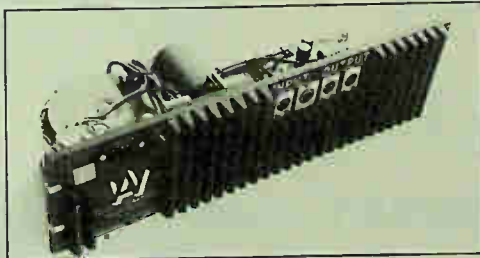
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JOHN HENRY

JOHN HENRY Enterprises has opened a songwriting suite at its five rehearsal studio complex.

The suite is fitted with drum machines and piano and the idea behind it is to give artists a comfortable and professional environment in which to come up with new material or put the finishing touches to songs.

John Henry Enterprises, which has now been running for six years, is a popular rehearsal complex with a wide variety of acts, particularly heavy metal bands. Recent clients have included Alison Moyet, Leo Sayer, Zodiac Mindwarp, Level 42, Gary Moore, Julian Cope and Roger Daltrey.

The complex boasts five well-equipped studios including one very large room — 50' x 40' — which is generally booked for showcasing new acts and for staging massive pre-tour rehearsals. Each studio is equipped with a monitor system designed by in-house engineers and microphones. John Henry carries a large stock of special effects and instruments which are available for hire and it can also supply PA systems for any occasion.

JHE's Sandra MacKenzie says: "Our facilities are second to none — apart from the rehearsal rooms and the equipment hire, we also have our own repair shop to iron out any technical problems that might crop up.

"Most of the artists who use our facilities are top of the league bands and they usually stay for at least a couple of weeks. Our

largest studio is used mainly for showcasing with record companies bringing in new bands which they are thinking of signing to see how they work in a studio environment."

John Henry Enterprises has its own canteen which provides hot and cold meals and will cater for special dietary requirements. Also on site are lock-up facilities for equipment storage.

With many of its clients using the studios for pre-tour rehearsals, John Henry Enterprises also offers a full carnet service which cuts out the red tape involved in taking equipment abroad. Other services on offer include making custom keyboard stands and a collapsible staging system which has proved popular with bands going on tour.

Mackenzie adds: "We also have an 8-16 track recording studio on site which is used for demos, intro tapes for live shows, voice overs for radio and TV and for recording interviews for later use."

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BACKSTREET

BACKSTREET REHEARSAL Studios is planning to install an eight-track recording facility at its Upper Street, Islington, complex for bands wanting to make demo tapes.

Owner John Dallygon says: "Plans for the recording facility are in the pipeline and it is something we hope to introduce next year. We already have a portable two-track recording set-up which the bands use quite a lot for taping ideas during rehearsals and we feel the eight-track would be a

useful addition."

Backstreet is one of London's newest rehearsal complexes. It started out 18 months ago on the site of an old bakery. "When we took this premises over it was a bit of a dump," says Dallygon. "But we have totally refurbished it and got rid of all the dirt and muck. It is now a great place to work — clean, comfortable and professional."

The complex offers four rehearsal rooms — three large and one small. Each room is equipped with Carlsboro PA and Shawe and Audio Teknik microphones. Backstreet also hires out drums and amplifiers, including HH and Fender, to bands lacking in equipment.

Recent clients have ranged from top class professional bands such as Bad Manners, Light A Big Fire, Eric Robinson and The Gems to local semi-professional bands. Dallygon says: "About 70 per cent of our clients are local bands and 30 per cent are professionals booked in by record companies. One of our sidelines is organising shows at which local bands who use the rehearsal studios regularly get a chance to showcase their material to the public. So far we have organised three at the Bull And Gate at Kentish Town and we hope to do more."

Alongside the rehearsal studios, Backstreet offers refreshments and snacks, good parking facilities and a lock-up service for bands wanting to store equipment. A repair engineer is on site all day and there is also a video facility for bands wanting to record sessions.

"The atmosphere here is great," enthuses Dallygon. "We get bands

sitting around swapping notes which can be fairly lively. Since we opened, business has been increasing very rapidly and we now find a lot of clients are becoming regulars because they like the atmosphere."

Backstreet is open seven days a week from 10am to 11pm.

207

ACORN

ACORN REHEARSAL studios which provides two well-equipped rooms for bands of all shapes and sizes has recently spread its wings with the addition of a 16 track recording studio and control room.

Acorn, based in Hackney, London, felt the introduction of a recording facility was a natural progression. It has now installed an Allen & Heath Brennel Syncon B 32 channel, 24 bus in-line console, Lexicon PCM 70, Deltalab digital delay line, Lexicon Querty keyboard and various other signal processing equipment plus Rogers monitoring and Quad 405s.

The studio is large enough to take 15 musicians and Acorn feels it is ideal for live or direct-to-digital recording, giving clients the flexibility of a 24 track through its large number of studio inputs combined with 32 channels, sequencing and signal processing but at the price of a 16 track.

Not content with this latest expansion, Acorn is also planning to open two more rehearsal studios to back up its current facilities which include one room with a Mitec 16 channel desk and another room equipped with a HH

six-channel desk.

Acorn, which boasts among its clients The Boomtown Rats and Eric Burden, also provides a high quality music mastering facility at a price that most musicians and independent record companies can afford. It also puts a lot of emphasis on getting the atmosphere right and making the clients feel comfortable and at home.

Other services on offer include an eight track recording facility for demos, PA hire, production, tour management and equipment hire on request.

A spokesman for Acorn says: "The recording studio has now been running for a couple of months and it is proving very popular. Bands can now come here to rehearse and then go straight through to the main studio when they feel they are ready. We have been having a particularly busy time over the last few months with all sorts of clients wanting to use our facilities."

208

CLINK

CLINK REHEARSAL Complex, which gets its name because it is located in a one-time Dickenson debtors prison, is planning to acquire another 4,700 sq ft in the building so that it can develop its business.

Future plans include opening a fourth studio which will serve as the exclusive London retail outlet for Dynacord and other professional equipment. By 1987 it intends to have its retail 'appointment only' outlet running, plus an off-line

No Contest. . .

The Nomis Complex



45-53 Sinclair Road, London W14 0NS. Tel: 01 602 6351 Telex: 919534 COMPLX

three machine U-matic editing suite linked to a 16-track demo studio. There is also talk of a high quality, high speed cassette duplication plant which will enable clients to make good quality recordings of their rehearsals with cassettes available the same day.

The complex offers three studios all fitted with Dynacord 1k rigs including Dynacord powered mixers, a Dynacord DRP16M 16 memory digital reverb and a Dynacord DDL. There is also a 12 channel Yamaha desk for sub-mixing onto cassette and 1/4" two-track. Yamaha analogue delays and Roland space echos are also available on request.

Studios one and three have solid brick stages while the baby — studio two — has a mirrored wall and a partially mirrored ceiling.

Clink has a wide range of equipment for hire — including two Dynacord electronic drum kits — which are on site at all times. They also have a library of over 100 drum sounds for clients to choose from.

Clink also offers MIDI guitar and bass amplification using the Dynacord Reference Series combos and stacks. These have programmable EQ, compression and reverb settings which can be recalled instantly via any MIDI keyboard or guitar synthesizer. The complex is currently installing MIDI patch systems with wall boxes in each studio which will be linked to a master MIDI computer.

Other services offered by the complex include equipment storage, a bar serving hot and cold snacks, video games, TV and video. The emphasis is on friendly service and Clink has a permanent staff of 10 which includes engineers who will carry out servicing and repairs.

The complex is open 24 hours a day and, despite its policy of confidentiality regarding clients, word has leaked out that recent artists using the London Bridge premises have included Pet Shop Boys, It Bites and The Blow Monkeys.

210

BLACKBORD

BLACKBORD REHEARSAL Complex started life four years ago as one studio which was rented out during the day while work on three other studios continued all night.

Four years on and the scene is certainly different. Apart from the original four rooms, which are in the basement of the London Bridge premises, owner Chris Harbord has now opened a plush ground floor



BLACKBORD'S STUDIO One



studio which is larger and aimed firmly at the top end of the market.

Harbord says: "Our original studios cater for bands on a tight budget. The equipment is good, the rooms — though small — are clean and comfortable and the service is friendly and professional."

"Blackbord has always been happy with these rooms, but we found bands which had rehearsed here over the years were moving away when they became bigger because management and record companies felt they could afford more expensive facilities. With that in mind we decided to build a more professional studio and Studio One is the result."

The 500 sq ft Studio One was opened earlier this year and is equipped with a 2000 watt fold-back system with a Soundcraft 16 channel desk, HH/Aces amps and DDL/Reverb.

The four basement studios are comprehensively equipped — the list includes an RSD 12-2 mixer, a C&M 6-2 mixer, a Peavey 6-2 mixer-amp and an HH 6-2 mixer amp — with two natural rooms, one live and one dead.

Other facilities at Blackbord include backline hire including Marshall, Roland, Fender and Gretsch, off-street loading, storage facilities, private parking, a retail facility for smaller items and a refreshments counter.

"We aim to offer efficient budget priced service and good facilities," adds Blackbord. "I set very high standards for my staff because I believe the client comes first."

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CONTINUES PAGE 26 ▶

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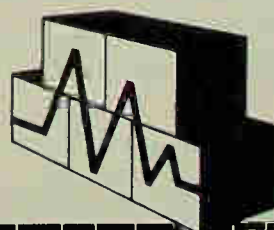
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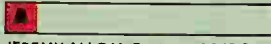
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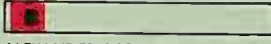
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TOP 20 PRODUCERS

- 1 Mike Thorne
- 2 Narada Michael Walden
- 3 Willie Lindo
- 4 Michael Omartian
- 5 John Jansen/Terry Brown/Cutting Crew
- 6 Larry Blackmon
- 7 Jimmy Jam/Terry Lewis
- 8 Stephen Lipson
- 9 Billy Livsey
- 10 David A. Stewart
- 11 Dieter Bohlen
- 12 Russell Simmons/Rick Rubin
- 13 Ben Liebrand
- 14 Brothers By Music/J'master Funk/J. Saunders
- 15 Mick Parker/George Hargreaves
- 16 Bruce Fairbairn
- 17 Huey Lewis and The News
- 18 Rod Temperton/Dick Rudolph/Bruce Swedien
- 19 Paul Hardiman
- 20 Stephen Hague



JEREMY ALLOM. Engineer. 1068 Sinclair Road, London W14 0NJ. Tel: 01-602 5614. Credits include: Red Guitars (album); Heaven 17 (album); Spencer Tracy (album); Jaki Graham (single); Jaki Graham (album).



ALEXANDER BARD. Producer. La La La Productions, Haegbergsgatan 74, S-11653, Stockholm, Sweden. Tel: (46) 8-697140. Credits include: Barbie — Barbie (album); Wham Bham — Barbie (single).

MIKE BATT. Producer. c/o Metro Holdings Ltd, 19 Draycott Place, London SW3. Credits include: Steve Harley and Sarah Brightman — Phantom Of The Opera (single); Alvin Stardust — I Feel Like Buddy Holly (single); David Essex — A Winter's Tale (single); Art Garfunkel — Bright Eyes (single); Cliff Richard — Please Don't Fall In Love (single).

TIM BALDWIN. Producer/Engineer. c/o Genetic Management, Wood Cottage, Streatley Hill, Streatley, Nr Reading, Berks. Tel: 0491 873042. Credits include: Blaw Mankeys — Digging Your Scene (single — mix engineer); Amii Stewart (album & single); General Public (album); Billy McKenzie/Associates (album); Two People (single & album).

STUART BARRY. Engineer. c/o Dodgy Two Productions, 8 Cleveland Road, Chiswick, London W4 5HP. Tel: 01-3994 1956. Credits include: Paul Young — Na Parlez (album); Joe Cocker — Joe Cocker (album); Latin Quarter — Modern Times (album); Stranglers — Aural Sculpture (album).

BIDDU. Producer. c/o Complex Management, 45-53 Sinclair Road, London W14 0NS. Tel: 01-602 6351. Credits include: Carl Douglas — Kung-Fu Fighting (album & single); Tina Charles (single & album); Biddu Orchestra (single & album); Stud Film Scare (single & album); Film Music In India (album).

GUY BIDMEAD. Producer/Engineer. 16A The Barons, St Margarets, Twickenham, Middlesex. Tel: 01-892 1126. Credits include: Unveiling The Wicked — Exciter (album); Killed By Death — Motorhead (single); Tilt — Cozy Powell (album); I Survive — Terraplane (single); Long Live The Loud — Exciter (single & album).

SUE BIGGS MUSIC PRODUCTION. Producer. 76 Avonmore Road, London W14 8RS. Tel: 602 2030. Credits include: Hill Street Blues (album); British Telecom (TV Commercials); British Airways (TV Commercials); Nat West Bank (TV Commercials); JPS Worldwide (TV Commercials).

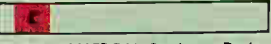
SIMON BOSWELL. Producer. c/o Aric King Music Ltd, 4th Floor, Avon House, 360 Oxford Street, London W1. Tel: 01-499 5244. Credits include: Krew — Paper Heroes (single); Nine Below Zero — Third Degree (album); Amii Stewart (single); Mystery Girl (single); The Balshoi (album).

JULES BOWEN. Engineer. Dodgy Two Productions, 8 Cleveland Road, Chiswick, London W4 5HP. Tel: 01-994 1956. Credits include: Hunting High And Low — A-ha (album); Burning Bridges — Naked Eyes (album); Hyperactive — Thomas Dolby (single); Wot — Captain Sensible (single); CC Can't You See — Vicious Pink (single).

JOHN BRAND. Producer/Engineer. c/o Dennis Muirhead, PO Box 14, London, SW5 0DP. Tel: 01-373 8629. Credits include: Contenders — Easterhouse (album); Eyeless In Gaza (album); The Waterboys (single); The Wedding (single); Highland Hard Rain — Aztec Camera (album).

CHRIS BRODERICK. Producer. 132 Oxford Road, Reading, Berks. Tel: (0734) 584934. Credits include: Larry Miller (album); Red Letter Day (single); The Complaints (single); Red City Rockers (album); Three In A Stream (single).

PHILL BROWN. 18 Croftan Road, London SE5 8NB. Tel: 01-703 7677. Credits include: Chenka — Red Box (single — producer); Without You — Harry Nilson (single — engineer); No Woman No Cry — Bob Marley (single — engineer); Bitter Sweet — King (album — engineer); Flaut The Imperfection — China Crisis (album — engineer).



CHRIS CAMERON. Producer. Dodgy Productions, 1 Prince Of Wales Passage, 117 Hampstead Road, London NW1 3EE. Tel: 01-388 8635. Credits include: Alton Edwards — Just Wanna Be With You (single); Steve Jerome — Extra Special (single); Wa Wa Nee — Stimulation (single); DC Lee (single); Shady (single).

IAN CAPLE. Engineer. c/o Dodgy Two Productions, 8 Cleveland Road Chiswick, London W4 5HP. Tel: 01-994 1956. Credits include: Across The Kitchen Table — Pale Fountains (album); Things Could Be Beautiful — The Calaurfield (single); What Does Anything Mean Basically — The Chameleons (album).

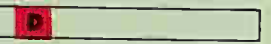
NICK CATHCART-JONES. Producer/Engineer. c/o Zoulu (formerly Clock) Studios, 18-21 Middle Street, London EC1A 7JA. Tel: 606 2492. Credits include: Sinitta — Sa Macha (single — mixed); Martin Ansell — Infidel (single — mixed & co-produced); Red — In Motion (album — mixed/eng/co-prod); David Knopfler — Soundtrack (album — mixed).

STEVE CHURCHYARD. Producer/Engineer. Air Management Services Ltd., 12 Stratford Place, London W1N 9AF. Tel: 01-408 2355. Credits include: Learning To Crawl — Pretenders (album); Feline — Stranglers (album); Listen Like Thieves — INXS (album).

BERNIE CLARK. Producer. c/o Dennis Muirhead, PO Box 14, London SE5 0DP. Tel: 01-373 8629. Credits include: The House — The Impossible Dreamers (single); Watch Me Catch Fire — Big Heat (single); Songs Of Praise — Poison Girls (album); Return Of Quebec — Dormanuu (album); High Land Hard Rain — Aztec Camera (album).

"CROYDON". Engineer. c/o Dennis Muirhead, PO Box 14, London SW5 0DP. Tel: 01-373 8629. Credits include: Townhouse 1986. Assistant to Hugh Padgham.

MARK CUNNINGHAM. Producer. c/o Mark Cunningham Productions, 13-18 County Chambers, Weston Road, Southend-on-Sea, Essex S51 1BB. Tel: 0702 331220/0375 677395. Credits include: Branski Beat (single); Suzi Quatro (single); Ricky Day (album); How's Things (single); Louder Than Words (single).



MIKE DAY. Producer/Engineer. c/o MDM Productions, 11 Lancaster Road, Wimbledon Village, London SW19 5DA. Tel: 01-946 4802. Credits include: Life After Life — Annie Burton (album); Gerry Rafferty (album tracks); Miles High — John Miles (single & album); Baluga Blu (album tracks); Black Woman — Wisdom (single).

LAURENCE DIANA. Producer/Engineer. c/o CBS Studios, 31-37 Whitefield Street, London W1P 5RE. Tel: 01-636 3434. Credits include: David Essex (4 albums); Rager Daltrey — McVicar (album); John Cooper Clarke (3 albums); OMD (singles & album); Girls At Our Best — Pleasure (album).

MARK DOBSON. Producer. Dodgy Productions, 1 Prince Of Wales Passage, 117 Hampstead Road, London NW1 3EE. Tel: 01-388 8635. Credits include: Accept — Russian Roulette (album); March Violets — Turn To The Sky (single); Saga — Take A Chance (single); Redskins (albums-remix); Met-al Church (album).



BOBBY ELI. Producer. c/o John Fogarty, Minder Music, 22 Bristol Gardens, London W9 2JQ. Tel: 01-289 7281. Credits include: Helena Springs — I Want You (single & album); Lewis Sisters (three singles & album); Booker Newberry III — Lovetown (album & single); Rosa Royce — Magic Touch (single); Music Magic (album); Major Harris — Love Won't Let Me Wait — (single & album).

JIM EBDON. Engineer. c/o Dadgy Two Productions, 8 Cleveland Road, Chiswick, London W4 5HP. Tel: 01-994 1956. Credits include: Desire — Jim Diamond (album); Cry — Gadley & Creme (single); Radio Africa — Latin Quarter (single); Human To Human — Adu (single); This Island — Euraglidars (album).

JOHN EDEN. Producer/Engineer. Brook House, Woolpit Road, Drinkstone, Bury St Edmunds, Suffolk IP30 9SP. Tel: (0359) 70593, 01-263 5863 Car. 0860 516829. Credits include: Status Quo (album and single); Nazareth (single & album); After The Fire (album & single); Graham Bannet (album & single); Danile Lavioie (France & Canada) — (single & album).

STEVE ENNEUER. Producer. "Lucky Stones", Bennets Lane, North Ripley, Branscote, Nr. Chrischurch, Dorset, BH23 8EP. Tel: 0425 72437. Credits include: Mike Shepstone (single); Mark Erskine Hill (single and album); Dancing In English (single and album); Ray Foster (single); Mark Cunningham Ree (single).

STUART EPPS. Producer/Engineer. c/o Complex Management, 45-53 Sinclair Road, London W14 0NS. Tel: 01-602 6351. Credits include: Ice On Fire — Elton John (album); The Firm (album); Can't Stop Rock & Roll — Twisted Sister (album); Bill Wyman (album); Coda — Led Zeppelin (album).



BEN FENNER. Engineer. Patti Nolder Management, c/o Air Group Of Companies, 12 Stratford Place, London W1N 9AF. Tel: 01-408 2355. Credits include: Slide It In — Whitesnake (album); Wolf — Trevor Rabin (album); Give The People What They Want — Kinks (album); B.L.T. — Robin Trower (album); Sympathy — John Miles (single).

GUY FLETCHER. Producer. c/o Dennis Muirhead, PO Box 14, London SW5 0DP. Tel: 01-373 8629. Credits include: The European Suite (album); Drama (album).



PASCAL GABRIEL. Producer/Engineer. 36 Crockefield Road, London E5 8NH or Young Producers Stables, 65 Calet Gardens, St Paul Court, London, W14 9DN. Tel: 01-533 0887 or 01-741 3284. Credits include: Dare To Dream — Viola Wills (single); You Are The Reason Why — Viola Wills; The Solution To The Problem — Masquerade (single); Every Breath You Take — Gloria Gaynor (single); Back Tracks For Tour — Rick Mayall (album).

PETE CAGE (alias Mickey Mutant). Producer/Engineer. 47 Prout Grove, London NW10. Tel: 01-450 5789. Credits include: Joan Armatrading — Back To The Night (single & album); Restless (single & album); Meteors — (single & album — including Wreckin Crew etc); Tony Jackson — Summer Grove (single); Demented Are Ga — Freenzy (single & album).

GEOFF GALVER. Producer. Dodgy Productions, 1 Prince Of Wales Passage, 117 Hampstead Road, London NW1 3EE. Tel: 01-388 8635. Credits include: Mezzoforte — Rising (album); Chizzoforte — Garden Party (single); Chris Cameron — Is This Love (single); Steve Jerome — Extra Special (single); Shady — Gel Right Next To You (single).

ROD GAMMONS. Producer. 38 Wilberforce Road, Brigstone, Isle Of Wight. Tel: (0983) 740916 or 740258. Credits include: VHF (single); What Am I Gonna Do About It — Lewis Berry (single); Do You Really Love Me — Lewis Berry; Give Me The Funk — Joy Ross; Live It — Remix Jimmy Silver.

STEVEN ROBERT GLEN. Producer. 33 Burreard Road, London NW6. Credits include: Sad Cafe (single); Racy (single); T Birds (single and album); Liquid Gold (single); Tarracco (single and album).

WILL GOSLING. Engineer. c/o Worlds End Management Ltd, 134 Lots Road, London SW10. Tel: 01-351 4333. Credits include: Look Away — Big Country (single); Teacher — Big Country (single); Under A Raging Moan — Roger

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- 7 Sarm West, London
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Simon
Zomba

der Management, 182 Holland Road, London W14. Tel: 01-602 1100. Credits include: She Grew Up - Jake Burns (single); Rodio Silence - Primary (single); Everybody's Got To Learn Sometime - Korgis (single); Dumb Waiter - Korgis (album); Circle One Again - Tim Cody (single).
ROSS HEMSWORTH. Producer. 121 Canterbury Road, Croydon, Surrey CR0 7HH. Tel: 01-689 7556. Credits include: Trox (single); Billy Nash (single); Samma (single); Tu Kan Dance (single); Kathy Vincent (album).

ANDY HILL
 Producer. Big Note Music Productions, Comforts Place, Tonbridge Lane, Lingfield, Surrey. Tel: 0342 893046.
 Credits include: Bucks Fizz (singles & albums); Owen Paul (single); Amazulu (single); Y (single); March Violets.

TONY HILLER. Producer. 110 Westbourne Terrace Mews, Boyswater, London W2 6QT. Tel: 01-402 8419. Credits include: Andy Williams (album); Brotherhood Of Man (singles and album); EastEnders (album); Harry Secombe/Moira Anderson (album); England World Cup Squad (single and album).

HEIN HOVEN. Producer. Multi Medio, 22 St Peter's Square, London W6 9NW. Tel: 741-1511. Credits include: Circus Circus (single); The Truth (album); Flesh For Lulu (album); The Damned (single); Stray Cats (album).

Monty Python Albums.
STEVE JAMES. Producer. Multi Medio, 22 St Peter's Square, London W6 9NW. Tel: 741 1511. Credits include: Here Comes The Mon - Boom Boom Room (single); Rogue Male (album); Virgin Dance (single); Blind Fury (album); Toyah (album).
JEFF JARRATT. Producer. c/o Claude Happer Production Ltd, 21 Napier Place, London W14 8LG. Tel: 01-603 9261. Credits include: Classic Rock - LSO (album); Visions - LSO (album); Images - LSO (album); Hooked On Classics - RPO (album); Inspirational Choir (album).

PETER KER. Producer/Engineer. 23 High Hill Ferry, London, E5 9HG. Tel: 01-806 5258. Credits include: Bay City Rollers (single & album); The Motors (single & album); The Headboys (single & album); Eddie & The Hot Rods (single & album); Bram Tchaikovsky (single & album).
CHRIS KIMSEY. Producer/Engineer. c/o Robert Horsfall, Lee, Thompson & Horsfall, Green Garden House, St Christophers Place, London W1M 5HD. Credits include: Marillion - Mispliced Childhood (album); Killing Joke - Long Like Blood (album); Rolling Stones - Undercover (album); Rolling Stones - Tottoo You (album); Cactus World News - Urban Backs (album).



ALAN MAIR. Producer. c/o Ichor Records, 8 Corring Way, London NW11. Tel: 01-455 0996. Credits include: Another Girl Another Planet - The Only Ones (single); The Only Ones (album); Even Serpents Shine - Only Ones (album); Another Pretty Face - Mike Scott (album); Run For Your Love - Elkie Brooks (single).
GAVIN MACKILLOP. Producer/Engineer. c/o Jasmine Daines (Management), 66 Perrers Road, London W6. Tel: 01-748 3853. Credits include: Do Re Mi - Domestic Harmony (album); Hunters & Collectors - Human Frailty (album); Shriekback - Oil & Gold (album); Shriekback - Big Night Music (album); General Public - All The Rage (album).
RODDY MATHEWS. Producer. c/o Dodgy Productions, 1 Prince Of Wales Passage, 117 Homestead Road, London NW1 3EE. Tel: 01-388 8635. Credits include: Roland Rat - The Cossette of the LP (album); The Troggs - Black Bottom (album); Adu - Humon To Humon (album); Dizzy Heights - Would I Find Love (single); B-Biz-R - Sucker For Love (single).
ROBIN MILLAR. Producer. Multi Medio, 22 St Peter's Square, London W6 9NW. Tel: 741 1511. Credits include: Seer - Big Country (album); Fine Young Cannibals (album); Promise & Diamond Life - Sade (album); Working Week (album); Everything But The Girl (album).



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- 9 Star, Hamburg, West Germany
- 10 Chung King House Of Metal, USA

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

SIMON BUSWELL. Producer. c/o Artic King Music Ltd, 4th Floor, Avon House, 360 Oxford Street, London W1. Tel: 01-499 5244. Credits include: Krew — Paper Heros (single); Nine Below Zero — Third Degree (album); Amii Stewart (single); Mystery Girl (single); The Bolshoi (album).

JULES BOWEN. Engineer. Dodgy Two Productions, 8 Cleveland Road, Chiswick, London W4 5HP. Tel: 01-994 1956. Credits include: Hunting High And Low — A-ha (album); Burning Bridges — Naked Eyes (album); Hyperactive — Thomas Dolby (single); Wat — Captain Sensible (single); CC Can't You See — Vicious Pink (single).

JOHN BRAND. Producer/Engineer. c/o Dennis Muirhead, PO Box 14, London, SW5 0DP. Tel: 01-373 8629. Credits include: Conlenders — Easterhouse (album); Eyeless In Gaza (album); The Waterboys (single); The Wedding (single); Highland Hard Rain — Aztec Camera (album).

CHRIS BRODERICK. Producer. 132 Oxford Road, Reading, Berks. Tel: (0734) 584934. Credits include: Larry Miller (album); Red Letter Day (single); The Complaints (single); Red City Rackers (album); Three In A Stream (single).

PHILL BROWN. 18 Craftan Road, London SE5 8BN. Tel: 01-703 7677. Credits include: Chenko — Red Box (single — producer); Without You — Harry Nilsson (single — engineer); Na Woman No Cry — Bob Marley (single — engineer); Bitter Sweet — King (album — engineer); Flauti The Imperfection — China Crisis (album — engineer).

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1986. The After Life — Annie Burton (album); Gerry Rafferty (album tracks); Miles High — John Miles (single & album); Balugo Blu (album tracks); Black Woman — Wisdom (single).

LAURENCE DIANA. Producer/Engineer. c/o CBS Studios, 31-37 Whitfield Street, London W1P 5RE. Tel: 01-636 3434. Credits include: David Essex (4 albums); Roger Daltrey — McVicar (album); John Cooper Clarke (3 albums); OMD (singles & album); Girls At Our Best — Pleasure (album).

MARK DOBSON. Producer. Dodgy Productions, 1 Prince Of Wales Passage, 117 Hompstead Road, London NW1 3EE. Tel: 01-388 8635. Credits include: Accept — Russian Roulette (album); March Violets — Turn To The Sky (single); Saga — Take A Chance (single); Redskins (albums-remix); Met-al Church (album).

E

BOBBY ELI. Producer. c/o John Fagarty, Minder Music, 22 Bristol Gardens, London W9 2JQ. Tel: 01-289 7281. Credits include: Helena Springs — I Want You (single & album); Lewis Sisters (three singles & album); Booker Newberry III — Lovetown (album & single); Rose Royce — Magic Touch (single); Music Magic (album); Major Harris — Love Won't Let Me Wait — (single & album).

Tour — Rick Mayall (album). **PETE CAGE** (alias Mickey Mutant). Producer/Engineer. 47 Praou Grove, London NW10. Tel: 01-450 5789. Credits include: Joan Armatrading — Back To The Night (single & album); Restless (single & album); Meteors — (single & album — including Wreckin Crew etc); Tony Jackson — Summer Grove (single); Demented Are Go — Frenzy (single & album).

GEOFF GÁLVER. Producer. Dodgy Productions, 1 Prince Of Wales Passage, 117 Hampstead Road, London NW1 3EE. Tel: 01-388 8635. Credits include: Mezzoforte — Rising (album); Mezzoforte — Garden Party (single); Chris Cameron — Is This Love (single); Steve Jerome — Extra Special (single); Shady — Get Right Next To You (single).

ROD GAMMONS. Producer. 38 Wilberforce Road, Brigastone, Isle Of Wight. Tel: (0983) 740916 or 740258. Credits include: VHF (single); What Am I Gonna Do About It — Lewis Berry (single); Do You Really Love Me — Lewis Berry; Give Me The Funk — Jay Rose; Live It — Remix Jimmy Silver.

STEVEN ROBERT GLEN. Producer. 33 Burrard Road, London NW6. Credits include: Sad Cafe (single); Racey (single); T Birds (single and album); Liquid Gold (single); Tarracco (single and album).

WILL GOSLING. Engineer. c/o Worlds End Management Ltd, 134 Lats Road, London SW10. Tel: 01-351 4333. Credits include: Look Away — Big Country (single); Teacher — Big Country (single); Under A Raging Moon — Roger

Daltrey (single); New England — Kirsty MacColl (single); The Crossing — Big Country (album).

NICKY GRAHAM. Producer. c/o Dennis Muirhead, PO Box 14, London SW5 6DP. Tel: 01-373 8629. Credits include: Miss This Tonight — Mott (single) (single & album).

JOHN GREENSLADE. Producer/Engineer. 61 Burnhouse Lane, Exeter, Devon, EX2 6AZ. Tel: 0392-57880. Credits include: Sweeney (single); Mike Scott (single); Ginger Walker (album); Paintbox (single); Silent Movies (single).

NICK GRIFFITHS. Producer. Dodgy Productions, 1 Prince Of Wales Passage, 117 Hampstead Road, London NW1 3EE. Tel: 01-388 8635. Credits include: The Skids — Jay (album); Roger Waters (album); Pink Floyd (album-engineered); Jakko — Judy Get Down (single); Still Life — Passion Play (single).

JOHN HUDSON

Engineer. Mayfair Recording Studios, 11a Sharpleshall Street, London NW1 8YN. Tel: 01-586 7746. Credits include: What's Love Got To Do With It — Tina Turner (single); The Sun Always Shines On TV — A-HA (single); We Don't Need Another Hero — Tina Turner (single); System Addict — Five Star (single); Soundrock For Private Dancer Tour — Tina Turner (Live Video).



ANDY JACKSON. Producer/Engineer. c/o Heisenberg International, 18 Crifton Road, London SE5 8NB. Tel: 01-703 7677. Credits include: The Wall —



JAMIE LANE. Producer. c/o Mandorak Ltd, 3 Melville Road, London SW13. Tel: 748-6907. Telex 265871 (MONREF G) REF DES 1999. EMAIL: DGS 1999. Credits include: Microdisney — The Clock Comes Down The Stairs (album); Do Re Mi — Guns & Butter (single); Hothouse — Don't Come To Stay (single); Bernie Bonvoisin (album); Jean-Patrick Capdevielle — Planete X (album).

CLIVE LANGER. Producer. Westside Studios, Olaf Centre, 10 Olaf Street, London W11. Tel: 01-221 9494. Credits include: Absolute Beginners (singles and album); Madness (singles and album); Lloyd Cole (singles and album); Elvis Costello (singles and album); Dexys Midnight Runners (singles and album).

JOHN LECKIE. Producer. c/o Dodgy Productions, 1 Prince Of Wales Passage, 117 Hampstead Road, London NW1 3EE. Tel: 01-388 8635. Credits include: Simple Minds — Life In A Day (album); The Lucy Shout (album); The Adult Net (single); The Woodentops — It Will Come (single); The Fall — The Wonderful And Frightening World Of The Fall (album).

COLIN LEGGETT. Engineer. c/o Dodgy Two Productions, 8 Cleveland Road, Chiswick, London W4 5HP. Tel: 01-994 1956. Credits include: Der Kommissar — After The Fire (single); Sanctuary — The Passions (album); Debut Album — It's Immaterial (album); One Nation — Masquerade (single); Fascist Groove Thing — Heaven 17 (album).

DEE LONG. Producer/Engineer. Patti Nolder Management, 182 Holland Road, London W14. Tel: 01-602 1100. Credits include: 3:47 E.S.T. & Hope — Klaatu (album); Da Do — Alice Cooper (album); Live In The Shadows — Dan Hill (album); The Thin Red Line — Glass Tiger (album); Breaking Curfew — Red Ride (album).

DAVID LORD. Producer. 365a Kilburn High Road, London NW6. Tel: 01-624 3533. Credits include: Measure For Measure — Icehouse (album); The Big Wheel — XTC (album); Fourth Album — Peter Gabriel (album); Killing Moon — Echo & The Bunnymen (single); Love Is A Wonderful Colour — Icicle Works (single).

NIGEL LUBY. Engineer. c/o Dodgy Two Productions, 8 Cleveland Road, Chiswick, London W4 5HP. Tel: 01-994 1956. Credits include: Tomato — Yes (album); Moonlight Shadow — Mike Oldfield (single); Crises — Mike Oldfield (album); Strength — The Alarm (album); Spirit Of 76 — The Alarm (single).



ALAN MAIR. Producer. c/o Ichor Records, 8 Corring Way, London NW11. Tel: 01-455 0996. Credits include: Another Girl Another Planet — The Only Ones (single); The Only Ones (album); Even Serpents Shine — Only Ones (album); Another Pretty Face — Mike Scott (album); Run For Your Love — Elkie Brooks (single).

GAVIN MACKILLOP. Producer/Engineer. c/o Jasmine Daines (Management), 66 Parrers Road, London W6. Tel: 01-748 3853. Credits include: Do Re Mi — Domestic Harmony (album); Hunters & Collectors — Human Frailty (album); Shriekback — Oil & Gold (album); Shriekback — Big Night Music (album); General Public — All The Rage (album).

RODDY MATHEWS. Producer. c/o Dodgy Productions, 1 Prince Of Wales Passage, 117 Hampstead Road, London NW1 3EE. Tel: 01-388 8635. Credits include: Roland Rat — The Cassette of the LP (album); The Triggs — Block Bottom (album); Adu — Human To Human (album); Dizzy Heights — Would I Find Love (single); B-Biz-R — Sucker For Love (single).

ROBIN MILLAR. Producer. Multi Media, 22 St Peter's Square, London W6 9NW. Tel: 741 1511. Credits include: Seer — Big Country (album); Fine Young Cannibals (album); Promise & Diamond Life — Sade (album); Working Week (album); Everything But The Girl (album).

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This is a feature — exclusive to *Studio Week* — that list producers and engineers, providing handy contact addresses and telephone numbers as well as a credit listing of projects each has worked on. If you would like to see your name listed here in a future issue of *Studio Week*, telephone Judith Rivers on 01-387 6611 and she will send you a form to complete. Entries are guaranteed for a minimum of one month only.



PETE HAMMOND. Producer. c/o Dodgy Productions, 1 Prince Of Wales Passage, 117 Hampstead Road, London NW1 3EE. Tel: 01-388 8635. Credits include: Latin Quarter — Madem Times (album); Farmers Boys — Get Out & Walk (album); The Stage — Dancing Days (single); Loretta Sinclair — Everlyme We Touch (single); Squeeze — Blank (single).

MARTIN HANNETT. Producer. c/o Music Management, 6 Barlow Moon Court, West Didsbury, Manchester, M20 8UU. Tel: 061-445 3337. Credits include: Closer — Joy Division (album); The Correct Use Of Soap — Magazine (album); Electricity — Orchestral Manoeuvres In The Dark (single); Spiral Scratch — The Buzzcocks (EP); 11 O'Clock Tick Tock — U2 (single).

PHIL HARRISON. Producer. Patti Nolder Management, 182 Holland Road, London W14. Tel: 01-602 1100. Credits include: She Grew Up — Joke Burns (single); Radio Silence — Primary (single); Everybody's Got To Learn Sometime — Korgis (single); Dumb Waiter — Korgis (album); Circle One Again — Tim Cady (single).

ROSS HEMSWORTH. Producer. 121 Canterbury Road, Croydon, Surrey CR0 7HH. Tel: 01-689 7556. Credits include: Trax (single); Billy Nash (single); Samma (single); Tu Kon Dance (single); Kathy Vincent (album).

ANDY HILL

Producer. Big Note Music Productions, Comforts Place, Tonbridge Lane, Lingfield, Surrey. Tel: 0342 893046.

Credits include: Bucks Fizz (singles & albums); Owen Paul (single); Amazulu (single); Y (single); March Violets.

Pink Floyd (album — engineer); Dream Academy — Dream Academy (album — engineer); Journeys To Glory — Spandau Ballet (album — engineered); Steps In Time — King (album — engineered); The Pros & Cons Of Hitchhiking — Roger Waters (album — engineered).

JON JACOBS. Engineer. Air Management Services Ltd, 12 Stratford Place, London W1N 9AF. Tel: 01-408 2355. Credits include: Yes (album — unreleased); Tina Turner (album — unreleased); Big Dish (album); How Men Are — Heaven 17 (album); Heart Of The Matter — Joe Cocker (album).

ANDRE JACQUEMIN. Producer. 14/15 Neal's Yard, London WC2H 9DP. Tel: 01-240 0568. Credits include: Heart & Soul — Sal Solo (single & album); He Man — Master Of The Universe (single); Powerhouse — Powerhouse (album); Meaning Of Life — Monty Python (album); Last 12 Monty Python Albums.

STEVE JAMES. Producer. Multi Media, 22 St Peter's Square, London W6 9NW. Tel: 741 1511. Credits include: Here Comes The Man — Boom Boom Room (single); Rogue Mole (album); Virgin Dance (single); Blind Fury (album); Toyah (album).

JEFF JARRATT. Producer. c/o Claude Hopper Production Ltd, 21 Napier Place, London W14 8LG. Tel: 01-603 9261. Credits include: Clossic Rack — LSO (album); Visians — LSO (album); Images — LSO (album); Hooked On Classics — RPO (album); Inspirational Choir (album).



PETER KER. Producer/Engineer. 23 High Hill Ferry, London, E5 9HG. Tel: 01-806 5258. Credits include: Bay City Rollers (single & album); The Motors (single & album); The Headboys (single & album); Eddie & The Hot Rods (single & album); Bram Tchaikovsky (single & album).

CHRIS KIMSEY. Producer/Engineer. c/o Robert Horsfall, Lee, Thompson & Horsfall, Green Garden House, St Christophers Place, London W1M 5HD. Credits include: Marillion — Mispaced Childhood (album); Killing Joke — Long Like Blood (album); Rolling Stones — Undercover (album); Rolling Stones — Tattoo You (album); Cactus World News — Urban Beches (album).

TONY HILLER. Producer. 110 Westbourne Terrace Mews, Bayswater, London W2 6QT. Tel: 01-402 8419. Credits include: Andy Williams (album); Brotherhood Of Man (singles and album); EastEnders (album); Harry Secombe/Mairo Anderson (album); England World Cup Squad (single and album).

HEIN HOVEN. Producer. Multi Media, 22 St Peter's Square, London W6 9NW. Tel: 741-1511. Credits include: Circus Circus Circus (single); The Truth (album); Flesh For Lulu (album); The Damned (single); Stray Cats (album).

Studio

CRAIG MILLINER, Engineer, 3 Haslemore Road, Winchmore Hill, London N21. Tel: 882 1247. Credits include: Mahavishnu Orchestra (album); Group 87 (album); Igrismo (Italian - album); Evelyn Thomas - Hi Energy (single); Peter Gabriel - Tour Of America.

WALTER (Junie) MORRISON, Producer/Arranger/Songwriter/Multi instrumentalist. c/o Delphac Mag, 3 Ham Road, Faversham, Kent. Tel: 0795 538075. Credits include: Ohio Players (First 3 LP's); Solo - 6LP's; Funkadelic - One Nation Under A Groove (single & album); Various tracks on all Parliament-George; Clinton-Funkadelic (LP's 1978-86).

BRIAN MULLEN, Producer. Roller Records Ltd, 51A High Street, Lowestoft, Suffolk, NR32 1JA. Tel: 512353 (0502). Credits include: Living Without Your Love (single); Dear Jane (single); Farmer's Daughter (single); Sweet Scottish Isle (single); Wish Me To Wales (single).

CHRIS NAGLE, Producer/Engineer. c/o Yellow 2 Recording Studios, 11-13 Bamford Street, Stockport, Cheshire. Tel: 061 429 8480. Credits include: Simply Red - Remix of Red Box (single - produced & engineered); Easterhouse - Contenders (album - produced & engineered); Durutti Column - Another Setting (album - produced & engineered); The Smiths - This Charming Man (single - engineered); New Order - Movement (album).

ROY NEAVE, Producer/Engineer. c/o Fairview Music, Great Gutter Lane, Wilberby, Hull, North Humberside. Tel: 0482 653116. Credits include: Red Guitars - Good Tech (single); Slow To Fade (album); Toy Dolls (single & album); Sisterhood Gift (album); James Ray & The Performance - Mexico Sundown Blues (single); Talky Blade - Night Of The Blade (single & album).

STEVE NYE, Producer. Air Management Service Ltd, 12 Stratford Place, London W1N 9AF. Tel: 01-408 2355. Credits include: Tin Drum - Japan (album); Macolla - Clannod (album); In Your Mind - Bryan Ferry (album); The Walk - The Cure (album); Brilliant Trees - David Sylvian (album).

EDDY OFFORD, Producer/Engineer. c/o Dennis Muirhead, PO Box 14, London SW5 0DP. Tel: 01-373 8629. Credits include: Tore Up - Nappy Brown (album); Alien Shores - Platinum Blonde (album); Vertical Smiles - Blackfoot (album); Watching The Film - The Flaming Musicals (album); The Police (single).

NEIL O'CONNOR, Producer/Engineer. c/o Genetic Management, Wood Cottage, Streatley Hill, Streatley, Nr Reading, Berks. Tel: 0491 873042. Credits include: Two People (singles & album - producer); Hazel O'Connor - Smile (album - producer); Simon Townsend (album - producer); Steve Webb (album - producer); Modern English (album - programmer).

PAUL STAVELEY O'DUFFY, Producer. c/o John Naef Personal Management, 49 Regent Road, Altrincham, Cheshire WA14 1RU. Tel: 061 928 7131. Credits include: Nat Augustin (single); Hipsway (album); Perils Of Plastic (album); 5TA (single); Stephen Duffy (single).

TIM PALMER, Producer/Engineer. c/o Worlds End Management Ltd, 134 Lots Road, London SW10. Tel: 01-351 4333. Credits include: Shaken & Stirred - Robert Plant (album); Limahl (album); My Cleopatra - Fleming Mussolinis (single); Let's Turn Our Love Around - Big Supreme (single); Living In The Past - Drum Theatre (single); MIKE PARKER, Producer. Gateway Studio, 1A Salcatt Road, London SW11 6DQ. Tel: 01-350 0340. So Macho - Sinitto (single - co-producer); Acton - Pearly Gates (co-producer - single); Feels Like The First Time - Sinitto (single - co-producer); Anglia Building Society (composed and produced) - TV Commercial; Louis Marcel (composed and produced).

MARTIN PEARSON, Producer/Engineer. Seestrasse 91, 8002 Zurich, Switzerland. Tel: 010 411 202 40 77. Credits include: Airwave - Airwave (album - producer/engineer); Metal Rendez-Vous - Krakus (album - producer/engineer); Macolla - Clannod (album - engineer); Blue - Double (album - mastering engineer); From Luxury To Heartache - Culture Club (album - 2nd engineer).

STEVE PIGOTT, Producer. c/o 4th Floor, 9 Carnaby Street, London W1V 1PG. Tel: 01-437 1958. Credits include: Starting Together (single); CRAIG PRUESS, Producer. 3 Little Green Lane, Shoreham, Farnham, Surrey GU9 8TE. Tel: (0252) 725800. Credits include: Ocean Deep - Cliff Richard (single); Drifting - Sheila Walsh (single & album); Little Town - Cliff Richard (single); The Only Way Out - Cliff Richard (single); Now You See Me Now You Don't - Cliff Richard (album).

JOHN PUNTER, Producer. Air Management Services Ltd, 12 Stratford Place, London, W1N 9AF. Tel: 01-408 2355. Credits include: Street Life - Roxy Music; Rogues Gallery - Slade (album); Quiet Life - Japan (album); Welcome To The Cruise - Judie Tzuke (album); Politics of Dancing - Reflex (album).

DON REEDMAN, Producer. c/o Claude Hopper Production Ltd, 21 Napier Place, London, W14 8LG. Tel: 01-603 9261. Credits include: Classic Rock - LSO (album); Visions - LSO (album); Images - LSO (album); Haoked on Classics - RPO (album); Inspirational Choir (album).

PETE REYNOLDS, Producer. c/o In Time Music, 11 Bellfield Avenue, Harrow Weald, Middlesex HA3 6ST. Tel: 01-428 8067. Credits include: Chris Guord (single); Charge (single); Special Duties (single); M.E.C.P.B. (album); Flash Company (album).

JOHN A RIVERS, Producer/Engineer. 1 St Marys Crescent, Leamington Spa, Warks CU31 1JL. Tel: 0926-38971

Credits include: Balaam & The Angel (album); Love & Rockets (single and album); Postels (single); Dead Can Dance (album track - engineer); Jazz Butcher (album).

PAUL ROLAND, Producer. c/o Master Discs, "Chartres", Southampton Road, Cadnam, Southampton, SO4 2NA. Tel: 0703 812551. Credits include: The Blessing - Mirage (album); New Age Dream - Ivory Heat (album); Vision Of The Future - Segue (single); Runaways - The Loco's (album); Aim Higher - Blue Guns (album).

ROY M ROLAND, Engineer. c/o Dodgy Two Productions, 8 Cleveland Road, Chiswick, London W4 5HP. Tel: 01-994 1956. Credits include: Rague Male - First Visit (album); Boom Boom Room - Here Comes The Man (single); Play Dead - First Flower (album); Blind Fury - Out Of Reach (album).

RALPH P RUPPERT, Producer/Engineer. c/o Parc Music Ltd, Unit One, Church Works, North Villas, Camden, London, NW1 9AY. Tel: 01-482 4868. Credits include: Picnic At The Whitehouse (album); Jennifer Rush (album - engineer); Woman In Red (album - engineer); Discover - Mike Oldfield (album - engineered); Kalimbadeluna - Boney M (album).

JOHN RYAN, Producer. Multi Media, 22 St Peters Square, London, W6 9NW. Tel: 741 1511. Credits include: Taxi - Exposé (album); Wet Wet Wet (single); Animation (album); Santana - Shongo (album); Styx.

KENI SAINT-GEORGE, Producer. Galaxy Records Ltd, 7 Huisan Terrace, London Road, Purfleet, Essex. Tel: 226-2783. Credits include: Ozo Theatre Co (single); Ozo Theatre Co (album); Lexy (single); Onyeka (album).

WALTER SAMUEL, Producer. c/o Dodgy Productions, 1 Prince Of Wales Passage, 117 Hampstead Road, London NW1 3EE. Tel: 01-388 8635. Credits include: Gregory Grey - Think Of Swans (album); Boomerang Gang - Rock Out (single); Get Wise (album - various); Furniture - Love Mangers (single); The Ward - Schoalbay Saint (single).

BOB SARGEANT, Producer. 105 Hazlebury Road, London, SW6 2LX. Tel: 01-731 1924. Credits include: Haircut 100 (single and album); The Beat (single and album); The Damned (single); XTC (single); Woodentops (single and album).

ALAN SCOTT, Producer. c/o Redwood Studios, 14/15 Neal's Yard, London WC2. Tel: 01-240 0568. Credits include: Title House Of Ecstasy - Cherry Bombz (single); Suicide Twins (album); Hal Girls In Love - Cherry Bombz (single).

ALAN SHACKLOCK, Producer. Multi Media, 22 St Peters Square, London W6 9NW. Tel: 741 1511. It Bites (album); Under A Raging Moon - Roger Daltrey (album); Bad Attitude - Meat Loaf (album); Declaration - The Alarm (album); Like Gangbusters - Jo Boxers (album).

RAINE SHINE, Engineer. 365a Kilburn High Road, London NW6. Credits include: Chariots Of Fire - Vangelis (album); Measure For Measure - Ice-house (album); Friends Of Mr Cairo - Jon & Vangelis (album); Bloderunner (album); 1000 Mexicans (album - producer).

STEPHEN SMITH, Engineer. c/o Dodgy Two Productions, 8 Cleveland Road, Chiswick W4 5HP. Tel: 01-994 1956. Credits include: Telecom - Gary Numan; I Want To Be Your Baby - Natasha (single); Dawn To Earth - Rainbow (album); Same Candy Talking - Jesus & The Mary Chain (single); Searching For A Hero - 20 Flight Rackers (single).

STEPHEN STREET (SBS Prod). Producer/Engineer. 6 Firth Gardens, Fulham SW6 6QA. Tel: 01-724 5962. Credits include: Bigmouth Strikes/The Queen Is Dead - The Smiths (single & album); Mighty Lemon Drops (album & single); Shop Assistants (album & single); Meat Is Murder - The Smiths (album); Because We Love You - Stephen Duffy (album).

SIMON SULLIVAN, Engineer. Mayfair Recording Studios, 11A Sharpleshall Street, London NW1 BYN. Tel: 01-586 7746. Credits include: Separate Lives - Phil Collins & Marilyn Martin (single - engineered with Hugh Padgham & Brian Tench); Rain or Shine - Five Star (single); This Is England - The Clash (single); Same Old Story - Ultravox (Single); Tesla Girls - Orchestral Manoeuvres In The Dark (single - engineered with Brian Tench).

NICK TAUBER, Producer. c/o 35 Nelson Road, New Malden, Surrey KT3 5EA. Tel: 949-5660. Martyn Mayhead (Mgr) Tel: 493-9223.

Credits include: Toyah (four albums, eight singles); Marillion (two albums, four singles); Deep Purple (two albums); Spear Of Destiny (one album, two singles); Stiff Little Fingers (one album, two singles); UFO (one album, two singles).

PHILIP TENNANT, Producer/Engineer. c/o Genetic Management, Wood Cottage, Streatley Hill, Streatley, Nr Reading, Berks. Tel: 0491 873042. Credits include: The Truth (single - producer); Shalomar (single); Then Jerico (single); Simon Townsend (producer); Steve Webb (producer).

BRIAN TENCH, Producer. Big Note Music Productions, Comforts Place, Tandridge Lane, Lingfield, Surrey. Tel: 0342 893046. Credits include: OMD (album); Heaven 17 (album); Thompson Twins (single); Limited Warranty (album); Fountainhead (album).

BRIAN TENCH, Engineer. Big Note Music Productions, Comforts Place, Tandridge Lane, Lingfield, Surrey. Tel: 0342 893046. Credits include: Hounds Of Love - Kate Bush (album); The Gift - Midge Ure (album); John Parr (single); Mike Batt (single); Separate Lives - Phil Collins & Marilyn Martin (single).

CRAIG A THOMSON, Engineer. c/o Dodgy Two Productions, 8 Cleveland Road, Chiswick W4 5HP. Tel: 01-994 1956. Credits include: Pyramonia - Def Leppard (album); Under The Blade - Twisted Sister (album); Market Square Heroes - Marillion (single); Noz Nomad & The Nightmares (album); Living Doll - Cliff Richard &

The Young Ones (single). **PEO THYREN**, Producer. Haegalids-gaion 38B, S-11730 Stockholm, Sweden. Tel: (76) 8-688026. Credits include: Easy Action (album); Barbie & Wham Bam - Barbie (album & single); Mocho - Glen Bond (single); Angelina Angeleyes - Rex (single); Gabriella - Baton Rouge (single).

HOWARD TURNER, Producer/Engineer. Raven Recordings; Black E, UEA Science Park, Norwich NR4 7JL. Tel: 0603 505985. Credits include: Gee Mr Tracey - Shoot (singles & album - engineer); Peaches & Herb (singles - engineer); Chas 'N' Dave (single - producer); The War Party - Fate (single - producer).

MIKE VERNON, Producer. 154 Burwood Road, Wallon-On-Thames, Surrey KT12 4AS. Tel: 0932-221727. Credits include: Level 42 (single and album); Aina (single and album); Chris Farlow (single and album); Bloodstone (single and album); Focus (single and album).

JOHN L WALTERS, Producer. c/o Loision Promotions Co (Art Clifford Gee), 70 Gloucester Place, London W1. Tel: 01-935 5988. Credits include: Soul Train - Swans Way (single); Tea Rooms - Landscape (album - co-produced); Einstein A Go-Go - Landscape (single - co-produced); Twelfth Night (album); Radio On - Kissing The Pink (single).

RIK WALTON, Producer/Engineer. 140 Torrion Road, London SE6. Tel: 01-698-7196. Credits include: The Gift - Midge Ure (album - engineer); Do They Know It's Christmas - Bond Aid (single - engineer); Lament - Ultravox (album - engineer); Entertainment - Gang Of Four (album - producer and engineer); New Boots And Panties - Ian Dury (album - engineer).

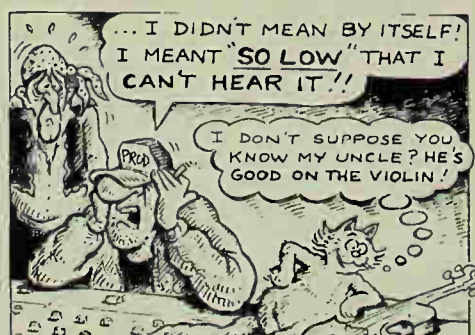
ADAM WILLIAMS, Producer. c/o LJE Ltd, 32 Willesden Lane, London NW6 7ST. Tel: 01-625 0231. Credits include: Sweet Dreams - Eurythmics (album - co-production); Be Yourself Tonight - Eurythmics (album - co-production); Truthdore Doubledore - Bronski Beat (album); First RCA album - The Silencers (album).

PETER WILLIAMS, Producer/Engineer. c/o Dennis Muirhead, PO Box 14, London SW5 0DP. Tel: 01-373 8629. Credits include: Sometimes - Blue In Heaven (single); Brilliant Trees - David Sylvian (album); Shade & Restless - Murray Head (album); Just Another Night On Your Own - Red Gum (single); Flotsam & Jetsam (single).

PIP WILLIAMS, Producer. 1 Derby Street, Mayfair, London W1Y 7HD. Tel: 01-493 9637. Credits include: Status Quo (single and album); Moody Blues (single and album); Jim Diamond (single and album); Barbara Dickson (single and album); Kiki Dee (single and album).

ALAN WINSTANLEY, Producer. West Side Studios, 10 Olaf Street, London W11 4BE. Tel: 01-221 9494. Credits include: Absolute Beginners (singles and album); Madness (singles and album); Lloyd Cole (singles and album); Elvis Costello (singles and album); Dexys Midnight Runners (singles and album).

PROD



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WorldRadioHistory

RECORDING CHART

SEPTEMBER 1986

T O P 5 0 S I N G L E S

1	DON'T LEAVE ME THIS WAY	Communards	London
2	WE DON'T HAVE TO	Jeanne Stewart	10/Virgin
3	I WANT TO WAKE UP WITH YOU	Baird Gardner	Revue/Clede
4	GLORY OF LOVE	Fela Celeri	Full Moon/Warner Brothers
5	(I JUST) DIED IN YOUR ARMS	Cuning Crew	Siren/Virgin
6	WORD UP	Cameo	Club/Phonogram
7	RAGE HARD	Frankie Goes To Hollywood	ZTT/Island
8	RAIN OR SHINE	Five Star	Toni/RCA
9	THORN IN MY SIDE	Eurythmics	RCA
10	BROTHER LOUIE	Modern Talking	RCA
11	WALK THIS WAY	Run D.M.C.	London
12	HOLIDAY RAP	M.C. Mike	Debut
13	LOVE CAN'T TURN AROUND	Parley	Chicago
14	SO MACHO/CRUISING	Sinua	Fanfare
15	HUMAN	Human League	Virgin
16	WHEN I THINK OF YOU	Janel Jackson	ASW
17	YOU GIVE LOVE A BAD NAME	Bon Jovi	Vertigo/Phonogram
18	STUCK WITH YOU	Moby Lewis & The News	Chrysalis
19	SWEET FREEDOM	Michael McDonald	MCA
20	THE LADY IN RED	Chris De Burgh	ASW
21	(FOREVER) LIVE AND DIE	Orchestral Manoeuvres In The Dark	Virgin
22	IN TOO DEEP	Genesis	Virgin
23	RUMORS	Times Social Club	Contempo/Chrysalis
24	AIN'T NOTHIN' GOIN' ON	Green Gartine	Poljordan
25	PRETTY IN PINK	Psychadelic Furs	CBS
26	TRUE BLUE	Madonna	Sire
27	THE WAY IT IS	Bruce Hornsby & The Range	RCA
28	DANCING ON THE CEILING	Lionel Richie	Motown
29	YOU CAN CALL ME AL	Paul Simon	Warner Brothers
30	WASTED YEARS	Iron Maiden	Epic
31	GIRLS AND BOYS	Prince and The New Power Generation	Mercury
32	MONTEGO BAY	Amazulu	Island
33	HOLD ON TIGHT	Samantha Fox	Jive
34	HEARTLAND	The Waitresses	Some Bizzare/Epic
35	ALWAYS THERE	Mark Webb and The Simon May Orchestra	BBC
36	ONE GREAT THING	Big Country	Mercury/Phonogram
37	ANYONE CAN FALL IN LOVE	Chris De Burgh	BBC
38	CALLING ALL THE HEROES	Queen	Virgin
39	I CAN PROVE IT	Phil Fearon	Enigma/Chrysalis
40	A QUESTION OF TIME (REMIX)	Depeche Mode	Mute
41	BREAKING AWAY	Tommy Stinson	Epic
42	ROCK'N'ROLL MERCENARIES	Metal Head	Arms
43	SLOW DOWN	Loose Ends	Virgin
44	TRUE COLORS	Cyndi Lauper	Parade
45	TYPICAL MALE	Time Turner	Capitol
46	BRAND NEW LOVER	David G. Byrne	Cosy
47	WALK LIKE AN EGYPTIAN	The Bangles	Epic
48	WHO WANTS TO LIVE FOREVER	Queen	Epic
49	I'VE BEEN LOSING YOU	J. Ma	Warner Brothers
50	NICE IN NICE	The Stranglers	Epic

KEY TITLE Artist Producer (Engineering) Studio Label

PRODUCERS A-Z

Martin Birch	30
Larry Blackmon	6
Dieter Bohlen	10
Derek Bramble	41
Terry Britten	45
Brothers By .../J'master Funk/J. Saunders	13
John David/Steve Power	33
Depeche Mode/G. Jones/D. Miller	40
Bruce Fairbairn	17
Frank Farian	42
Phil Fearon	39
Genesis/Hugh Padgham	22
Gwen Guthrie	24
Stephen Hague	21
Paul Hardiman	20
Andy Hill	32
Bruce Hornsby/Elliott Scheiner	27
Jimmy Jam/Terry Lewis	15
J. Jam/T. Lewis/J. Jackson	16
John Jansen/Terry Brown/Cutting Crew	5
David Kahne	47
Chris Kimsey	25
J. King/D. Foster	23
Cyndi Lauper/Lennie Petze	44
Huey Lewis and The News	18
Ben Liebrand	12
Willie Lindo	3
Stephen Lipson	7
Warne Livesey/Matt Johnson	34
Billy Livesey	8
Madonna/Stephen Bray	26
Mags/Pal Waaktaar	49
Nick Martinelli	43
Simon May/Dave Hewson	37
S. May/D. Hewson/S. & B. James	35
Robin Millar	36
Michael Omartian	4
Mick Parker/George Hargreaves	14
Prince and The Revolution	31
Queen/David Richards	48
Lionel Richie/James Carmichael	28
Alan Shacklock	38
Russell Simmons/Rick Rubin	11
Paul Simon	29
David A. Stewart	9
M. Stock/M. Aitken/P. Waterman	46
Stranglers/Mike Kemp	50
R. Temperton/D. Rudolph/B. Swedien	19
Mike Thorne	1
Narada Michael Walden	2

Compiled by Gullip for the BPI, Music Week and the BBC based on a sample of 100 conventional record artists.

STUDIO A-Z

Abbey Road, London	48
Advision, London	34
Air, London	5
Battery, London	33
Chipping Norton, UK	5
Chung King House Of Metal, USA	11
Compass Point, Bahamas	30
Conny's Studio, Cologne, WG	9
Dynamic, Jamaica	3
Far Studios, WG	42
Farm, Surrey	22
FJR, London	39
Flyte Tyme, Minneapolis, USA	15, 16
Gateway, London	14
Hansa, Berlin	25, 40
Hit Factory, NY, USA	29
House Of Music, East Orange, NJ, USA	24
R. G. Jones, London	35, 37, 41
Ben Liebrand's Studio, Holland	12
Lion Share, LA, USA	4
Little Mountain, Vancouver, Canada	17
Manor, Oxford, UK	20
Marcus, London	20
Mayfair, London	8, 45
Ocean Way, LA, USA	27, 28
Odyssey, London	38
Paisley Park, LA, USA	31
Paragon, Chicago, USA	13
Plant, Sausalito, USA	18
Playhouse, London	41
Power Plant, London	36
Power Station, NY, USA	44
PWL, London	8, 39, 46
Quadrasonic Sound, NY, USA	6
Rumbo Recorders, LA, USA	27
Sarm West, London	7
Sigma Sound, NY, USA	1
Sigma Sound, Philadelphia, USA	43
Sound Therapy, London	32
Spaceward, Cambs, UK	50
Star, Hamburg	10
Starlight, Berkeley, USA	23
Studio D, Sausalito, USA	18
Studio Grande Arme, Paris, France	9, 21
Sunset Sound, LA, USA	31
Sunset Sound Factory, LA, USA	47
Tarpan, San Raphael, USA	2
301 Studio, Sydney, Australia	49
Town House, London	8
Utopia, London	5
Westlake Audio, LA, USA	19
Wisseloord, Hilversum, Holland	30

Info not available

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Robinson — at home in the studio

Tom Robinson extols the many virtues of his own studio, situated in the basement of his Hammersmith mews home, to Sue Sillitoe

SERIOUS ARTISTS are becoming the new breed of pro-audio equipment buyers, investing their spare cash in home recording setups which give them the flexibility to work when they choose.

One of the latest artists to join the likes of Honk Marvin, Peter Gabriel and Paul Hardcastle in setting up home studios is Tom Robinson who recently completed his latest album Still Loving You, which was recorded in the bosement facility of his mews house in Hammersmith.

Robinson says he works on the Mini Metro principle, using tried and tested equipment that he knows will give good returns on his investment. His studio has a professional feel and is equipped with a Sountracs CM4400 desk, a Soundcraft 760 tope machine, Neumann microphones, Yamaho digital delay and Tonnoy monitoring and cost about £45,000 to establish.

He says: "With outside mixing, the album cost about £60,000 in total which is excellent when you compare it to my last album which worked out at about £120,000 to make — and that is about average these days."

And the beauty of Robinson's home recording studio is that he can use it ogoin and ogoin, effectively reducing the cost of this and subsequent albums even further.

He says: "I was prompted to set up a studio here because the cost of hiring a professional studio keeps going up. I don't object to that, because studios charge a fair price for what you get, but with the cost of equipment coming down I felt it would make economic sense to set up my own facility."

"The other main advantage is that it allows me to be more creative. If you have a mod idea during recording and you know it would cost you another £90 to explore that idea in a professional studio, the chances are you just won't bother. But here I can be much more painstaking and check out any idea, no matter how long it takes, because it doesn't cost me any more."

Robinson produced his new album himself and the project took one year to complete. "Producing your own work is a strange experience because other people will tell you something is crap but when it's your own album it can take weeks to realise something hasn't worked. I have never attempted to produce anyone else because I don't think it would be a very rewarding experience. I am still acquiring production skills and enjoying it enormously."



ROBINSON: MORE creative.

When he first began to look at the possibility of setting up his own studio, Robinson says he tried out a lot of equipment, particularly desks, before opting for the Sountracs.

"I used the some philosophy that I use towards musical instruments," he adds. "I think expensive pieces of equipment are intimidating. Take on SSL, for example. That thing sits in a studio and grins at you — you can almost hear it saying 'I cost £150,000, I'm the most expensive you can get — you had better be good if you are going to use me...'. I find that feeling very off-putting and when I was looking for a desk to buy, I stuck to industry standards like the Sountracs which have been tried and tested and had all the bugs ironed out."

Robinson feels the most vital component in his studio is his engineer Nick Godfrey, who came from Red Bus to help him set up the room and worked with him on the album. He says: "I was really lucky to have Nick working here because he knows so much. I couldn't have produced the album myself without Nick acting as technical expert. I sometimes let the place out to friends but they prefer it if he is around to help sort out any problems."

Now that the studio is working well, Robinson thinks he might like to add more equipment although he is not intending to make it an expensive project. "I have one SP90 but there are times when I wish I had half-a-dozen," he says. "I would like to add a few more toys — a de-esser would be useful — but I have no intention of putting in digital equipment which anyway is too expensive. I shall leave that to the professionals."

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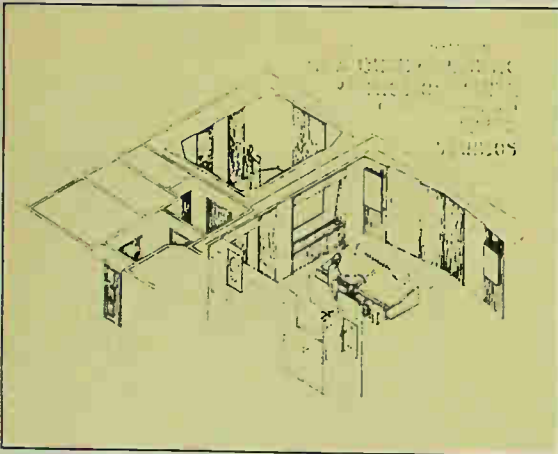
As today's highly sophisticated audio world moves forward with an increasing momentum, Studio Week turns back the pages of its archives to highlight some important — and some not so important — developments of yesteryear.

◀ October 1976 (10 Years Ago)

Opening of Utapia Studio by Phil Wainman. Advertisers in opening supplement include Eastlake, Neve and Studer ... George Harrison sued for \$10m by A&M for allegedly failing to deliver any solo product on his own Dark Horse label ... Martin Rushent, for five years, recording engineer at Advision, and then freelance for three years, joins A&R department at United Artists ... launch of Philips/MCA videodisc delayed until 1978 ... 3M splash £70,000 on promotion of Christmas range of Scotch cassettes ... Riverside Studio re-equipped with Soundcraft 24-into-8 desk ... Sex Pistols sign for EMI (hindsight tells us the relationship was brief) ... Recording of debut album of new group **Sioux** in **Essex House** Studio halted through flooding ... A month of all-change in the world of chart toppers — in America, **Frampton Comes Alive** displaced at the head of the album chart by **Stevie Wonder's** *Songs In The Key Of Life*, while US top single is *A Fifth Of Beethoven* by **Walter Murphy** & the Big Apple Band, replaced by *Disco Duck* by **Rick Dees** & His Cast Of Idiots, itself replaced by *If You Leave Me Now* by **Chicago** ... Also movement in Britain — No. 1 albums during the month are *Best Of The Stylistics* Vol 1,2, **Abba's** *Greatest Hits*, *Stupidity* by **Dr. Feelgood** and a K-Tel compilation, *Soul Motion* ... Singlewise in Britain, **Abba's** *Dancing Queen* supplanted mid-month by *Mississippi* by Dutch group **Pussycat**.

◀◀ October 1971 (15 Years Ago)

Apple Studio launched via eight-page supplement, which talks of proposed quadraphonic reduction suite (see below). Rates proposed are £37 per hour for 16-track, and £31 per hour for eight-track ... Trident, Pan Studios, Apple, Feldon Audio and the Pye mobile unit announce that they will be represented at Midem ... Orange organisation availability of a 16-track tape machine using 1-inch tape, which Orange have sold to other studios, and are working on a 32-track machine using 2-inch tape ... UK charts dominated totally by **Rod Stewart** — *Every Picture Tells A Story* is top LP of the month, while *Monty's* sole chart-topping single, *Maggie May*, is included on it.



◀◀◀ October 1966 (20 Years Ago)

More than 200 piano dealers in the UK will take an active part in Piano Fortnight, described as the biggest operation of its kind ever arranged by a retail trade ... Marshall amplifiers, exported by Rose-Morris, the centre of attraction at the Dutch musical instrument fair in Hilversum ... A series of promotion concerts for Farfisa organs begins, organised (get it?) by UK distributor Ronk Audio Visual ... Jennings Musical Industries feel they may have broken through with "introducing beat group equipment into Russia", after an order for £500 from Moscow authorities ... Singles chart topped for most of the month by **Jim Reeves** with *Distant Drums*, while the soundtrack to *South Pacific* can't be shifted from its No. 1 position in the LP chart.

▶ FROM PAGE 19

TERMINAL

BRONSKI BEAT, Dr And The Medics, Cutting Crew, Carmel and Latin Quarter are just a few of the top name bands which are finding their way to South East London to rehearse at Terminal Studios complex.

Charlie Barrett, studio co-owner, says: "We get a good mixture of bands here. During the day it is usually professional clients who have been booked in by their record companies, but during the evenings and at weekends we get a lot of local bands who just want top quality rehearsal facilities."

The three studio rehearsal complex is separate to Terminal's 24 track recording studio, although Barrett adds that there is often a cross-over with bands booked in to the recording studio using the rehearsal facilities first for pre-production.

"It tends to work in that direction rather than rehearsal studio clients moving on to record here," he adds.

Rehearsal studio one is a 16 channel 20' x 30' 500w room with Altec/RSD. Studio two is a 12 channel 20' x 30' 500w room with Gauss, Crown and RV, while studio three is a 16 channel 25' x 35' 1Kw room with Gauss, ATC, Studiomaster and Crown plus full length mirrors and sprung floor.

Barrett adds: "We offer clients a complete service and good sound from top quality professional equipment. We also run an equipment hire service with a good selection of backline from most of the well-known manufacturers available for hire at very reasonable rates."

The equipment hire package includes Mesa Boogie, Marshall, Fender, Peavey and Trace-Elliott amplifiers, Yamaha DX7, Roland JX3P and various other keyboards, Pearl and Toma drums and Fender, Gibson, Gretsch and Aria guitars. Backing this up Terminal provides repair facilities on the premises.

"We are open 12 hours a day, every day," says Barrett, "and our aim is to provide clients with a professional service whether they are top name bands or just local groups in for an evening."

on the serious business of rehearsing often end up at Barwell Court, a beautiful manor house situated in private grounds of Chessington, Surrey.

Barwell Court is a residential rehearsal facility which offers clients top quality service in a comfortable environment. The actual rehearsal studio is 900 sq ft and is equipped with a Soundcrafts 24-8-2 mixing console, side fills, six separate foldbacks, echo, reverb, etc.

Eveline Aitchison, managing director, says: "In contrast to multi-studio complexes in London, Barwell Court is designed for exclusive use by one client per booking — normally for a minimum of ten days."

"Our recent clients have included Dire Straits, Elvis Costello, Psychedelic Furs, Cliff Richard, Marillion, Simple Minds and some hot bookings which etiquette forbids our mentioning."

Apart from the huge studios, Barwell Court also offers eight bedrooms, five bathrooms, a pool room and large Georgian drawing room with video, TV and Hi-Fi, excellent catering with staff who will work around the clients to provide meals on request.

Aitchison adds: "We have been running for two years now and are aiming at the top end of the market. We find people prefer our facilities because they are totally exclusive and there are no hassles."

"There are very few residential rehearsal studios and even fewer which offer top quality service. Our intention at Barwell Court was to be very different and treat the client to the best of everything."

As well as providing the basic rehearsal studio equipment, Barwell Court will also hire in anything on request and has its own Postudio so that clients can tape ideas to work on later.

sound PA system is provided along with a 16/8/2 master-desk.

Simon Davies, spokesman for Stanbridge, says: "Artists working here tend to stay for at least a week. They are accommodated in a 17th century farmhouse which has 10 bedrooms and the recreational facilities include swimming pool with adjacent barbeque. There are also two self-contained cottages in the grounds which provide an extra five bedrooms between them."

Recent clients at Stanbridge include Status Quo, The Smiths and Denise Williams with Pet Shop Boys next on the list.

Anyone wanting information about Stanbridge can contact Davies on 01-935-1588.

MUSIC FARM

MUSIC FARM rehearsal studio located near Brighton, Sussex, has now gone fully residential with the opening of new accommodation facilities on site.

Music Farm can now sleep up to 11 people in six rooms and future plans for the studios include building a luxury swimming pool and landscaping the gardens.

Recent clients have included Ozzy Osborne and FM with the Farm attracting clients who want to get away from London to rehearse without being disturbed.

The large rehearsal room is equipped to the highest standard with a Dynacord ES1260 400w 12 channel mixer, echo and vertical reverb, SN57 and 58 microphones, Yamaha F4 sidefills and F2115 wedges.

For further information contact Simon Davies on 01-935-1588.

STANBRIDGE STUDIOS

STANBRIDGE STUDIOS has now opened a separate songwriters cottage in the grounds of its residential rehearsal facility just outside Brighton.

Stanbridge aims to attract top name bands who want to rehearse in peace and quiet. The studio consists of two 17th century barns which provide 800 sq ft of rehearsal space and have been professionally soundproofed. A Turbo-



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Got my Mojo working

Chrysalis A&R mogul Stuart Slater tells it like it was and is to Mark Jenkins

MOST A&R men, as we've found in this series of interviews, have gone through a period of DJ'ing, done a little promotion and perhaps played in a band themselves for a while. Stuart Slater, the man behind Paul Hardcastle's album deal, has done all of these things — but in a slightly unusual order.

Slater was already successful at 17 in The Majors, with three Top 30 hits. They backed the Stones and many other top bands of the time, but after "playing Cirencester Town Hall 15 times" Stuart realised this wasn't the way to go. He then went to University to study English and Law, did some DJ'ing in Southampton, and kept up a series of songwriting contracts which included Carlin, Francis Doy and Hunter (now EMI Music).

After graduation Slater became a promotion man at CBS, with very little knowledge of what the job involved but the certainty that he wanted to work on the "other side" of the record business. His DJ'ing work, he feels, had given him more knowledge of "the grass roots feel of what really sells", not what the record companies try to sell to the public, but "the genuine nanshypped side of things".

Spending a lot of time on the road and seeing so many bands has also been valuable, and all these experiences have helped in his A&R approach of "getting an emotional feel for what you really like."

"You get to rely on your gut feeling or instincts, on chemistry, and somehow you know what makes one band better than another," claims Slater.

Having enjoyed his promotional work he then went into publishing with ATV Music for six years, during which time they had hits with Barry Blue and Lynsey de Paul, as well as Alan Tarney who wrote We Don't Talk Any More for Cliff Richard and later produced A-Ha, and who remains a close friend.

"If there's one thing I'm proud of that is an aspect of all the facets of my experience, it's being able to spot a hit song. I listen to the melody and the chords, and I admire someone who can write something different — but I don't listen to very much of any one time, because you can become 'jaded'."

The "A&R sieve" at Chrysalis, with two talent spotters filtering material through to the A&R men and eventually to Slater, makes sure this doesn't happen, but he feels that there are only a few songs — such as Groceland by The Bible — which he'd take home and listen to. Tapes come in via a network of local agents, managers and studios, and it's relatively rare for an unsolicited tape to gain attention.

"Usually a studio, or the music press, or someone has already spotted a band, and if they're really talented I think that they will always be spotted. I very rarely see another company signing some-

one who we've never heard about and considered."

Some studios are particularly good at passing on information about new bands — John Rivers' Woodbine in Leamington Spa, Bob Lamb's Studio in Birmingham and Park Lane and other studios in Glasgow are useful, and Slater also describes the indie single as "the biggest talent-scouting aid to A&R men ever."

"The Rough Trades and Cartels of this world are the most beneficial thing that's ever happened to the record business in terms of talent searching, and they don't seem to mind passing on acts to major companies."

The Bible came to Chrysalis via Backs Records in Norwich, as Stuart reflects, it's much easier to produce your own record with excellent packaging now than in the days when he was playing. Good packaging and an unusual band picture or bio can catch the eye of the A&R department, but "at the end of the day it's what's on the tape that counts. Songs, energy of some kind, and vocal individuality are important, and I'll always veer toward a good singer and a good song, hopefully with some sort of modern contemporary framework. Better still is someone who's trying to stretch out and do something different, unlike anything else but still commercial, and that's what happened when Paul Hardcastle brought 19 to us."

Slater was in the publishing division of the Chrysalis group for some years and Hardcastle was his first album deal signing after taking over the A&R office.

"I nearly did fall of my seat then, because the sound collage combined with the dance feel was very different — I found it quite moving, and in all honesty I didn't know whether it would sell or not, I just thought it was a great work of art — but we ended up selling five million singles."

"More recently I've liked The Bible very much. I think they have the

potential to write an absolutely classic song, and there are very few writers of today who could do that. In some cases we do need to mould either the image or the music of some of the artists — there hasn't been a common thread running through Paul Hardcastle's singles which would lead you to think that he'd sell a lot of albums, and we need to find a way to make the best of his talent."

"Conversely, we signed Ten Ten from Richmond, Virginia, a fabulous looking group who play really well and are a very exciting live rock band. But we made a first album and the reaction we've had made us think that the material needed a lot of work. We're going to spend a lot of time demoting them, thinking about using co-writers and different producers — but a band has to have a little gumption themselves, because you can only talk to them, and you have to rely on them having the intelligence and the spunk to go out and write a devastating song."

Like many other A&R directors, Slater feels he should deal objectively with his bands.

"We work best with bands like The Mighty Lemon Drops, whose managers throw out ideas all the time about producers and packaging, but our experience lets us decide which of those are good ideas. The strongest card in our hand is that we have a very small roster — we've got 16 album acts — and we have four full-time A&R men, so we can spend a lot of time with each act. Also we've had a policy of working with outside people involved in talent searching, and starting "cosmetic" labels such as the Blue Guitar label through which acts are signed directly to us."

The Housemartins, for instance, came to Chrysalis through Andy McDonald and Go! Discs — "but they're very much part of Chrysalis, and produced by John Williams who's in A&R with us here. It's another string to our bow, like En-



SLATER SITS it out

sign Records which got us The Waterboys, who I think will become one of the biggest acts in the world over the next two years."

The hard work side of A&R is with studios and producers though.

"I have no personal preferences about studios, we sit round this table with the producer and an act and 99 times out of 100 we go where the producer wants to go, because if we didn't like an album, and we'd foisted a studio onto him he'd say that he told us so! Budget is difficult — we do set budgets on every album we make and recording is very expensive now, but you have to follow your gut feeling. No-one ever bought a record because it came in on budget."

"Slater a new act called Living In A Box we wanted to use Richard Burgess to produce, but he's in the States to get his green card, so we sent the band to Galaxy in LA for 12 weeks. It cost an awful lot of money, but we're thrilled with what they've done, so we're prepared to spend."

Slater maintains that more "English-sounding" acts can have relatively inexpensive albums made — for instance at Spaceward in Cambridge where The Bible recorded. Non-SSL recording with SSL mixing is the vogue now, "but the most important thing is for artists and producers to be happy, and if that means an expensive

studio... I'm sure we've used them all at one time or another."

CD has been an important influence on Slater's approach, both in terms of his listening habits and his aims for the artists.

"The bands where we believe we've got an international album like Art Of Noise need that level of quality, and I want to be able to put our albums on CD up against Tears For Fears or Madonna and feel that they still sound absolutely beautiful. The young rock and roll bands are still more energy-related than sound-related, but CD is a very fast-developing market and I find it a pleasure to make and listen to professionally produced and engineered records made with CD in mind."

"I think there will be a lot more very successful, mature records now that CD is important — I still want the next young, exciting rock bands as well, but there's a whole set of bands who are ready to go mega-CD. People who were only buying a couple of records a year are now buying CDs, and that must be a good thing for the business — it's a bonus, not something that's taking away from the kids or the singles buyers. So CD quality does come into our minds, and we are prepared to spend money on studio time to make things sound brilliant."

Does Slater feel that much has changed in the A&R business in his six years with Chrysalis?

"I still find the ability to sign an act very exciting, and I don't expect the nature of the job to change very much. We'll still be out there listening to bands and playing tapes five years from now — but six or seven years ago there was more hot talent in the sense that you'd go to a Spandau Ballet or a Special gig when the place was packed, you'd sign them and put a record out which would be a hit within three or four months."

"But, in 1986 not a lot of hot new bands are coming up — instead people who believe in acts are beavering away behind the scenes making more and more demos and records, which must be good for the studios!"

"There are always some years that are hotter than others — but I do believe Chrysalis has a great talent-searching net, and if it's out there, we'll find it."



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2 x AIWA cassette decks
1 x SONY PCM 701 ES
- Noise Reduction**
DOLBY or DBX on all analogue machines
- Foldback**
8 channel cue mixers, plus stereo cue
- Reverbs**
1 x EMT 140 Stereo Valve Plate
1 x EMT 240 Goldfoil Plate
1 x AMS Digital Reverb
- Monitors**
Eastlake Audio
- Aux Speakers**
Yamaha NS10, Auratones, ROR, Tannoy



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EXPRESS ENQUIRY 109

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Cutting Crew

21	14	Cutting Crew	Siren/Virgin SIREN 21(12)
22	27	MIDAS TOUCH Midnight Star	Salar/MCA MCA(T) 1096
23	34	THE WIZARD Paul Hardcastle	Chrysalis PAUL(X) 3
24	32	DON'T STAND SO CLOSE TO ME '86 The Police	A&M AM(Y) 354
25	38	YOU'RE EVERYTHING TO ME Boris Gardiner	Revue/Create REV 735 (12--REV 35)
26	24	WONDERLAND Paul Young	CBS YOUNG(T) 1
27	22	RUMORS Timex Social Club	Cooltempo/Chrysalis COOL(X) 133
28	39	THINK FOR A MINUTE The Housemartins	Go! Discs GOD(X) 13
29	37	TO BE A LOVER Billy Idol	Chrysalis IDOL(X) 8
30	21	LOVE CAN'T TURN AROUND Forley "Jackmaster" Funk	Chicago/London LON(X) 105
31	23	GLORY OF LOVE (Theme From Karate Kid Pt II) Peter Cetera	Full Moon/Warner Brothers W 8662(T)
32	45	DON'T GET ME WRONG The Pretenders	Real/WEA YZ.85(T)
33	26	SWEET FREEDOM Michael McDonald	MCA MCA(T) 1073

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34	30	I WANT TO WAKE UP WITH YOU • Boris Gardiner	Revue/Create REV 733 (12--REV 033)
35	29	SLOW DOWN Loose Ends	Virgin VS 884(12)
36	25	IN TOO DEEP (from the film 'Mona Lisa') Genesis	Virgin GENS 2(12)
37	46	GIRLS AIN'T NOTHING BUT TROUBLE D.J. Jazzy Jeff & Fresh Prince	Champion CHAMP (12)18
38	31	WHO WANTS TO LIVE FOREVER Queen	EMI (12)QUEEN 9
39	51	(THEY LONG TO BE) CLOSE TO YOU Gwen Guthrie	Boiling Paint/Polydor POSP(X) 822
40	NEW	STAY WITH ME The Mission	Mercury/Phonogram MYTH(X)1
41	35	ALL I WANT Howard Jones	WEA HOW 10(T)
42	NEW	ALWAYS THE SUN The Stranglers	Epic SOLAR(T) 1
43	55	SHOWING OUT Mel & Kim	Supreme SUPE(T) 107
44	47	NOBODY KNOWS Nik Kershaw	MCA NIK(T) 10
45	50	HEARTACHE ALL OVER THE WORLD Elton John	Rocket/Phonogram EJS 12(12)
46	65	BITTERSWEET Billy Ocean	Jive JIVE (T) 133
47	61	LOVE WILL CONQUER ALL Lionel Richie	Motown LIO(T) 2
48	33	ONE GREAT THING Big Country	Mercury/Phonogram BIGC(X) 3
49	NEW	RUBY RED Marc Almond	Some Bizzare/Virgin GLOW 3(12)
50	57	FEELS LIKE THE FIRST TIME Sinitta	Fanfare (12)FAN 8
51	NEW	C'MON EVERY BEATBOX Big Audio Dynamite	CBS 650 147 7 (12"--650147 6)
52	40	PRETTY IN PINK Psychedelic Furs	CBS (T)A 7242

74	53	RAGE HARD ○ Frankie Goes To Hollywood	ZTT/Island (12)ZTAS 22
75	NEW	SHORTCUT TO SOMEWHERE Fish—Tony Banks	Charisma/Virgin CB 426 (12)

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T W E L V E • I N C H

1	1	TRUE BLUE, Madonna	22	26	SHOWING OUT, Mel & Kim
2	4	RAIN OR SHINE, Five Star	23	27	WORLD SHUT YOUR MOUTH, Julian Cope
3	2	WORD UP, Cameo	24	32	TO BE A LOVER, Billy Idol
4	3	DON'T LEAVE ME THIS WAY, Communards	25	29	(THEY LONG TO BE) CLOSE TO YOU, Gwen Guthrie
5	10	MIDAS TOUCH, Midnight Star	26	25	TRUE COLORS, Cyndi Lauper
6	13	SUBURBIA, Pet Shop Boys	27	18	SWEET FREEDOM, Michael McDonald
7	5	YOU CAN CALL ME AL, Paul Simon	28	NEW	WONDERLAND, Paul Young
8	19	THE WIZARD, Paul Hardcastle	29	24	THINK FOR A MINUTE, Housemartins
9	15	IN THE ARMY NOW, Status Quo	30	NEW	ALL I ASK OF YOU, Cliff Richard and Sarah Brightman
10	7	RUMORS, Timex Social Club	31	NEW	C'MON EVERY BEATBOX, Big Audio Dynamite
11	6	LOVE CAN'T TURN AROUND, Farley "Jackmaster" Funk	32	20	(I JUST) DIED IN YOUR ARMS, Cutting Crew
12	9	SLOW DOWN, Loose Ends	33	NEW	RUBY RED, Marc Almond
13	11	I'VE BEEN LOSING YOU, A-Ha	34	20	WONDERLAND, Paul Young
14	22	WALK LIKE AN EGYPTIAN, Bangles	35	NEW	BITTERSWEET, Billy Ocean
15	8	WALK THIS WAY, Run D.M.C.	36	NEW	YOU'RE EVERYTHING TO ME, Boris Gardiner
16	17	DON'T STAND SO CLOSE TO ME '86, Police	37	23	ONE GREAT THING, Big Country
17	14	THORN IN MY SIDE, Eurythmics	38	NEW	NEW THING FROM LONDON TOWN, Sharpe & Numan
18	NEW	STAY WITH ME, The Mission	39	31	STUCK WITH YOU, Huey Lewis and The News
19	21	GIRLS AIN'T NOTHING BUT TROUBLE, D.J. Jazzy Jeff & Fresh Prince	40	NEW	DON'T GET ME WRONG, Pretenders
20	12	WE DON'T HAVE TO... ., Jermaine Stewart			
21	16	(FOREVER) LIVE AND DIE, Orchestral Manoeuvres In The Dark			

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MARKET SURVEY

JULY-SEPT '86

PUBLISHING

CORPORATE

- | | | |
|----|---|---------------------------|
| 1 | 2 | Warner Bros Music |
| 2 | 3 | Island Music |
| 3 | 4 | CBS Songs |
| 4 | 6 | Chappell Music/Intersong |
| 5 | — | Rondor Music (London) |
| 6 | 1 | EMI Music Publishing |
| 7 | — | Lawrence Welk Music Group |
| 8 | 5 | Virgin Music (Publishers) |
| 9 | — | RCA Music |
| 10 | — | PolyGram Music |

INDIVIDUAL

- | | | |
|----|---|---------------------------|
| 1 | 2 | Warner Bros Music |
| 2 | — | Rondor Music (London) |
| 3 | 4 | CBS Songs |
| 4 | — | Lawrence Welk Music Group |
| 5 | 3 | Island Music |
| 6 | — | Mighty Three |
| 7 | — | Carlin Music Corporation |
| 8 | — | RCA Music |
| 9 | 1 | EMI Music Publishing |
| 10 | — | PolyGram Music |

WARNER BROS reasserted itself formidably during the third quarter of 1986, writes *Nigel Hunter*. It climbed from second to first position in both corporate and individual categories, thanks to Madonna's Papa Don't Preach, a piece of Peter Cetera's Glory Of Love and a generally widespread and consistent run of hit parade success.

Rondor Music (London) stormed into both categories via Chris de Burgh's Lady In Red, attaining second place in the individual section and No 4 in the corporate. The Lawrence Welk Music Group — a one-man band in the UK in the

person of John Merritt — also made an impressive debut at No 4 in the individual honours and No 7 coporate through Boris Gardiner's I Want To Wake Up With You, the best selling single of the quarter.

Mighty Three made an individual appearance at 6 thanks to The Communards' mighty hit Don't Leave Me This Way, and RCA Music scored in both categories through its share of the Peter Cetera success as well as other charters. PolyGram Music, that group's return to the music publishing world after the sale of Chappell Music, gained 10th place in both categories through Gwen Guthrie's Ain't Nothin' Goin' On But The Rent.

Maiden heaven

THE STAGE set for Iron Maiden's latest UK tour is the most remarkable I have ever seen. Unveiled before British fans at Oxford Apollo, it surpasses even the 12-foot tall headbanging Egyptian mummy that graced the band's last concert round.

What starts the evening as a simple gantry and catwalk ends it as a monstrous representation of band mascot Eddy The Head; drummer Nicko McBrain finishes 20 feet in the air perched atop his head and Bruce Dickinson and Steve Harris complete their night's work held in Eddy's outstretched hands above the audience.

Combine that visual poke in the eye with music-with-muscles in the shape of Iron Maiden, Number Of The Beast and Run To The Hills and it's not surprising the band have sold out everywhere, including five nights at Hammersmith Odeon.

The show, though, is somewhat slow starting. Unfamiliar material from the new album, Somewhere In Time, and slower, older numbers like Children Of The Damned and Hallowed By Thy Name give an initial pedestrian pace. But, just as you're starting to think about what time the pubs shut, The Rime Of The Ancient Mariner breaks the chains and from there to close of play it's head-down, no-nonsense.

Maiden left the Apollo stage promising "a few surprises" for Hammersmith. It should be worth the wait. JEFF CLARK-MEADS

Hippie hop

AFTER A depressing Sunday, Jackson Browne come as an unlikely but pleasant surprise. His introspective romantic songs of more than a decade ago were the soundtrack for much hippie romance and a glance of the audience on the final night of his week at Hammersmith Odeon confirmed that the peace and lovers of the early Seventies remembered.

Backed by a tight five piece band, Browne paid most attention to his latest Elekro LP, Lives In The Balance, which he presented with the help of an often effective back projected slide show. It's his best album since he forsook publicising his personal angst (at which he surely remains a master) for quasi-political songs, which no doubt reach a wider audience now that they're fully realised, which they weren't on albums like Hold Out and Lawyers In Love.

Even though few examples of his early work were played, the applause from the sold-out crowd for Late For The Sky, For Everyman etc, lasted longer than for even the most worthy of current songs like Condy, Lawless Avenue, Till I Go Down or the current single, In The Shape Of A Heart.

It was an example of the older generation at a major gig for once being treated as if the music to which they were listening was more important than the haircuts of the performers, and surely there are many of Browne's contemporaries who could do equally well during this in between era.

JOHN TOBLER
WorldRadioHistory

picture was unveiled.

Buoyant on the success of the new single and album, plus the Peel Sessions release, New Order have now finally put paid to their reputation as difficult live artists. True, word had it there was something of an incident concerning a second encore and they didn't play a recognisable version of Blue Monday, but the recent hit was in there, as were older crowd pleasers.

Taken as a whole, though, the concert did tend towards the one dimensional. It's fine to use the existing foundations of a song, and then build round the frame, but some of the rhythmic experiments became cluttered, while a brief visit to the tough world of muscular disco was close to disaster.

Audience interest paled, only to be revived by Barney Sumners' gaunt guitar. Indeed his playing was a frequent highlight, saving the last moments of the often swamped vocals. Peter Hook's bubble bass earned its crust, but it was the dominant guitar that really took most accolades. Is this not dangerously evocative of another age and another field of music?

Good in bits, astonishingly so, but overall a slight disappointment. As the true indie survivors, one of the few bands to continue with the ethos and to continue with the self-imposed second division success, perhaps one might expect something a trifle more radical. But this is purist corping, New Order remain one of the best, heritage and tradition intact.

DUNCAN HOLLAND

Working Order

FROM A prized vantage position, cunningly concealed behind a stack of speakers, New Order neither sounded nor looked like anything on earth: why do they persist in selling these tickets? However, having descended into the catacombs of the Royal Albert Hall and miraculously, yet confusingly, emerged in the standing area stage front, a different

FOLK & ROOTS ALBUMS

TITLE, Artist	Label/Catalogue No (Distributor)
1 GRACELAND, Paul Simon	Warner Bros WX52 (W)
2 SUZANNE VEGA, Suzanne Vega	A&M ANA 5072 (F)
3 WATCH YOUR STEP, Ted Hawkins	Gull WOLP 3 (P)
4 TRUE AND BOLD, Dick Gaughan	STUC STUC 2 (C)
5 ON THE BOARDWALK, Ted Hawkins	Un America Activities BRAYE 2 (U/R)
6 ELECTRIC BLUEBIRDS, Electric Bluebirds	Making Waves SPRAY 105 (M/W)
7 ALRIGHT JACK, House Service	Making Waves SPIN 119 (M/W)
8 RUM, SODOMY & THE LASH, The Pogues	SIR SEZ 58 (E)
9 EXPLETIVE DELIGHTED, Fairport Convention	Woodworm WR009 (C/M/W/PROJ)
10 GUITARS, CADILLACS, ETC ETC, Daight Youkam	Reprise 92 53721 (W)
11 PETER CASE, Peter Case	Geffen 924 105-1 (W)
12 LE MYSTERE DES VOIX BULGARES, Various Artists	4AD CAD 603 (A/R/P)
13 SEE HOW IT RUNS, Brass Monkey	Topic 1275442 (C/M/W/PROJ)
14 THE BLOWZABELLA WALL OF SOUND, Blowzabella	Plant Life PLR 074 (M/W)
15 THE FRUIT TREE, Rick Drake	Hannibal HMBX 5302 (M/W)
16 HOUSE FULL, Fairport Convention	Hannibal HMBL 1319 (M/W)
17 HEARTLAND, Run Boy	Ridge RR 005 (C/M/W/PROJ)
18 WHO KNOWS WHERE THE TIME GOES, Sandy Denny	Island SOSP 100 (E)
19 KNOCKED OUT LOADED, Bob Dylan	CBS B6326 (C)
20 FALSE ACCUSATIONS, The Robert Cray Band	Denson FRIEND 43 (M/W/P)
21 BACK TO THE CENTRE, Peadar Kirby	Mercury MERH 86 (F)
22 THE STORM, Moving Hearts	Tara 3074 (C/M/W/PROJ/FF)
23 LOCAL MUSIC, L'Orchestra Dan De Grand Muldruha International & Party	Globestyle FEL 002 (M/W/P)
24 LEGEND, Clonard	RCA PL 70188 (R)
25 FIRE IN THE GLEN, Andy M Stewart, Phil Cunningham, Manus Lunny	Topic 1275443 (C/M/W/PROJ)
26 MACALLA, Clonard	RCA PL 70874 (R)
27 NELSON MANDELA, Youssou N'Dour & Super Etoile De Dakar	Earthworks ERT 1009 (M/W)
28 THE WILD WEST SHOW, Bill Coddick	Topic 1275441 (C/M/W/PROJ)
29 EVENING WITH CECIL SHARP, Ashley Hutchings	Dambuster DAM 014 (C/M/W/PROJ)
30 FAR FROM HOME, The Boys Of The Lough	Auk AUK 01 (C/M/W/PROJ)

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

T R A C K I N G

by Dave Henderson

AHA! Here we are again and here came **The Farm** on Fire. Their Pastures Old And New features the up and down lives and larynx's of the Liverpool outfit over 13 tracks, some of which are produced by **Suggs**. Ace left field dance stuff, through Nine Mile and the Cartel ... There's much ado about **Robyn Hitchcock And The Egyptians** yet again and the Glass Fish label celebrates this with a new album from Rob called **Element Of Light**, and just about his best to date it is, too ... Neat packaging for a debut pop tone from **A-Pop**. Wispy electronics called **Art Of Persuasion** point at the charts and are on Jungle through the Cartel.

THERE'S A resurgence in interest in **The Nocturnal Emissions** as the artistically correct Touch organisation (you'll find them through



THE TURNCOATS: raucous four track 12 inch.

Rough Trade and the Cartel) re-release their **Drowning In A Sea Of Bliss** LP as a rather nifty cassette package ... The Emissions' own **Sterile Records**, through Red Rhino and the Cartel, has a very interesting album from the horribly named **Controlled Bleeding**. Head-crack is actually a rather listenable collection of orchestral based instrumentals. Very pleasant ... A good one from Belgium's **Antler** label (through Red Rhino and the Cartel here), is **A Split Second's** 12 inch **Burn Out**. Good electronic dancefloor stuff with a neat talkover. Sex music for supportive foot-tappers.

FROM THEIR Sleepless album on **What Goes On** (through Rough Trade and the Cartel), **Ups And Downs** release a decent-plus 12 inch called **The Living Kind**. Fuelled by jangle-toned guitar licks and haunting harmonies — in another world it could be a hit ... And, hallelujah, as **The Famous Potatoes** unleash their good time sing-along tunes to vinyl courtesy of **Waterfront Records**. The black plastic in question is the 14 track debut album from the group entitled **The Sound Of The Ground** ... Farther down the road, we have a new 12 inch from **Hula**. Mean and moody, light and bluesy, **Black Wall Blue** catches the crew midway through a fresh change. Their next LP is a concept opus taken from a soundtrack for an installation while their next single is produced by the ubiquitous **Daniel Miller**. (Thinks: This is their best and most evocative for some time. Neat. Of course, it's on Red Rhino through the Cartel) ... **Radical Dance** have a 45, too. On **Bite Back Records**, their **Rhino Skin** is well worth catching (through Bocks and the Cartel).

FROM HEMEL Hempstead come **The Red** on **Last Moment**. With a fast and slow side on show, these post-rock-punk-and-new-wave popsters drum up a decent enough noise. A&R people beware ... And, then there was **The Turncoats**. Their Motor Ball Mellbeat four track 12 inch on **Noiseanaise** is the kind of raucous din that'll gain late night airplay and impress a punter or two. It's through **Rough Trade** and the Cartel.

MUCH FURTHER afield is **Wes McGhee** who has **Zacatecas**, a brand new album of South Texas Music, released on the Charly subsidiary TRP. Meanwhile, back in your wildest nightmares, **Lelu/Lu's**, that annoying combo from Blackpool, release their first UK 45 Africa on **Possum** through the Cartel. They also claim to have recently appeared on **The Archers** (No way, mate ... DVE) ... Furthermore, dangerous news from **The Enid**. Their recent compilation, **Lovers And Fools on Dojo**, is to be followed by their cover of **The Small Faces'** **Itchycoo Park** on **Sedition** (both through Pinnacle), then their whole back catalogue (a mere 10 LPs) will resurface via Pinnacle.

STRIKE BACK, the label which unleashed **Ledermacken**, have a new signing. **Land Of Distraction** will be enticing worldwide sales for the label with their debut single **Distraction** ... Refocusing, we have an up-coming Belgian band **The Masai** whose self-titled mini-album and 7 inch single **You're The One** can be found on **Antler** through Red Rhino and the

Cartel here in **Blighty** ... Back with **What Goes On**, **The Died Pretty** release a pretty powerful LP, **Free Dirt**, through **Rough Trade** and the Cartel. Let me tell you, sounding like **The Hollies**, mid-period **Flying Burrito Brothers** and **Crosby, Stills, Nash And Julian Cope** all on one track isn't easy. And, that's less than the half of it.

STILL, there's metal. And, Music For Nations wades in this week with **Look What The Cat Dragged In** by **Poison** and American Christians with silly trousers **Stryper** on **To Hell With The Devil** ... In Brighton, there's **The Sound Asleep**. Their debut single **I'm Cold Outside** on **Vinyl Solution** is beauty stuff that deserves closer scrutiny ... Oh, and there's, er, rock too from Music For Nations with the proper UK debut LP from **The Creek** (self-titled). A cult US band, they're in the AOR vein and were formerly known as **Sugarcreek**. So there.

STILL ROCKABILLYN' (and pounding Indian drums and having a throat infection similar to **Joe Strummer**), Finnish people **L'Amourder** have a six track mini-roll, **Ritual**, on **Fun After All** through Pinnacle. The seven(?) **Deadly Finns** will also be touring soon with **New Model Army** ... Now, this is a classic, **L'Orchestre "Bam" de Grand Mustapha International Party**, who are presented by **3 Mustaphas 3**, have an excellent LP of **Local Music** featuring all the best things to come from **East/West/Far East** detente. It's on **Globestyle** through the **Ace** axis. Wah.



LELU/LU'S: but were they really on *The Archers*? WorldRadioHistory



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LIVE SKULL
LP: "CLOUD NINE"



VOLCANO SUNS
NEW LP: "ALL NIGHT LOTUS PARTY"

Coming soon:
"Pusherman" EP
New 12" EP (HMS 080)
UK Tour starts —
27th October
(See local press for details)

Still available:
"The Bright Orange Years" LP (HMS 020)
"Sea Cruise"
7" (HMS 057)

DISTRIBUTED BY THE CARTEL

HOMESTEAD

- 21** ²⁵ **THE FINAL** • CD
Wham! Epic EPC 88681
- 22** ²¹ **IN THE ARMY NOW** • CD
Status Quo Vertigo/Phonogram VERH 36
- 23** ¹⁴ **TALKING WITH THE TAXMAN ABOUT POETRY**
Billy Bragg Go! Discs AGO LP 6
- 24** ²⁴ **HUNTING HIGH & LOW** ★★ CD
A-Ha Warner Brothers WX 30
- 25** ¹⁹ **DANCING ON THE CEILING** ★ CD
Lionel Richie Molowna ZL 72412
- 26** ¹⁵ **THE PACIFIC AGE**
Orchestral Manoeuvres In the Dark Virgin V 2398
- 27** ²⁷ **TRUE COLORS** CD
Cyndi Lauper Portrait PRT 26948
- 28** ³¹ **PLEASE** • CD
Pet Shop Boys Parlophone PSB 1
- 29** ¹⁶ **TRUE STORIES**
Talking Heads EMI EU 3511
- 30** ²⁰ **STREET SOUNDS EDITION 18**
Various Street Sounds STSND 18
- 31** ²² **PICTURE BOOK** ★ CD
Simply Red Elektra EKT 27
- 32** ⁸⁴ **ORIGINAL SOUNDTRACK "TOP GUN"**
Various CBS 70296
- 33** ²⁶ **THE PAVAROTTI COLLECTION** • CD
Luciano Pavarotti Stylius SMR 8617
- 34** ^{NEW} **THE POWER OF LOVE**
Various West Five WEF 4
- 35** ²⁸ **BLIND BEFORE I STOP**
Meat Loaf Arista 207 741
- 36** ³⁹ **STREET LIFE — 20 GREAT HITS** ★ CD
Bryan Ferry Roxy Music EG/Polydor EGTV 1
- 37** ^{NEW} **THIRD STAGE**
Boston MCA MCG 6017
- 38** ³⁰ **SLIPPERY WHEN WET** CD
Bon Jovi Vertigo/Phonogram VERH 38
- 39** ^{NEW} **THE AUTOBIOGRAPHY OF SUPERTRAMP**
Supertramp A&M TRAMP 1
- 40** ⁴¹ **THE FRANK SINATRA COLLECTION**
Frank Sinatra Capitol EMTV 41
- 41** ³⁸ **WHITNEY HOUSTON** ★★ CD
Whitney Houston Arista 206 978
- 42** ³³ **THE WAY IT IS** ○ CD
Bruce Hornsby and The Range RCA PL 89901

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- 43** ³⁷ **CONTROL** • CD
Janet Jackson A&M AMA 5106
- 44** ³² **VIGILANTE** CD
Magnum Polydor POLD 5198
- 45** ⁴⁶ **RENDEZ-VOUS** • CD
Jean Michel-Jarre Dreyfus/Polydor POLH 27
- 46** ³⁴ **QUEEN GREATEST HITS** ★★ CD
Queen EMI EMTV 30
- 47** ⁴⁷ **ONCE UPON A TIME** ★★ CD
Simple Minds Virgin V 2364
- 48** ⁴³ **BLAH-BLAH-BLAH**
Iggy Pop A&M AMA 5145
- 49** ³⁵ **WHILE THE CITY SLEEPS . . .** • CD
George Benson Warner Brothers WX 55
- 50** ²⁹ **THE HEAT IS ON — 16 TRACKS** ○
Various Portrait PRT 10051
- 51** ^{NEW} **The Very Best of Entertainment from the USA Vol 2**
Various Priority V PRTVR 1
- 52** ⁴⁸ **SO** ★ CD
Peter Gabriel Virgin PG 5
- 53** ⁶¹ **LIKE A VIRGIN** ★★ CD
Madonna Sire WX 20
- 54** ⁴² **CRASH** • CD
Human League Virgin V 2391
- 55** ^{NEW} **SPIT IN YOUR EAR**
Spitting Image Virgin V 2403
- 56** ⁶⁰ **BABY THE STARS SHINE BRIGHT** CD
Everything But The Girl blanca y negra/WEA BYN 9
- 57** ⁵⁴ **RIPTIDE** • CD
Robert Palmer Island ILPS 9801
- 58** ⁵¹ **PARADE Music from "Under The Cherry Moon"** ○
Prince & The Revolution CD Paisley Park/Warner Bros WX 39

- 79** ⁶⁴ **PRIVATE DANCER** ★★ CD
Tina Turner Capitol TINA 1
- 80** ⁵⁶ **STANDING ON A BEACH — THE SINGLES** • CD
The Cure Fiction FIXH 12
- 81** ⁵⁵ **BREAKING AWAY**
Jaki Graham EMI EMC 3514
- 82** ^{NEW} **DANCE HITS '86**
Various K-tel NE 1344
- 83** ⁵⁹ **FRANTIC ROMANTIC**
Jermaine Stewart 10/Virgin DIX 26
- 84** ⁵³ **FILIGREE AND SHADOW** CD
This Mortal Coil 4AD DAD 609
- 85** ⁶⁸ **BACK IN THE HIGH LIFE** • CD
Steve Winwood Island ILPS 9844
- 86** ⁵⁷ **RAISING HELL**
Run D.M.C. Profile/London LONLP 21
- 87** ⁷⁶ **READY FOR ROMANCE**
Modern Talking RCA PL 71133
- 88** ⁷⁹ **BE YOURSELF TONIGHT** ★★ CD
Eurythmics RCA PL 70711
- 89** ⁷⁵ **WORLD MACHINE** ★ CD
Level 42 Polydor POLH 25
- 90** ⁹⁴ **THE "HOUSE" SOUND OF CHICAGO**
Various London LONLP 22
- 91** ⁸⁶ **GOOD TO GO LOVER** CD
Gwen Guthrie Bailing Point/Polydor POLD 5201
- 92** ^{NEW} **DARING ADVENTURES**
Richard Thompson Polydor POLD 5202
- 93** ⁸¹ **LOVE ZONE** • CD
Billy Ocean Jive HIP 35
- 94** ⁷⁰ **PRESS TO PLAY** • CD
Paul McCartney MPL/Parlophone PC5D 103
- 95** ⁹⁸ **LOVE OVER GOLD** ★★ CD
Dire Straits Vertigo/Phonogram 6359 109
- 96** ⁷⁷ **AFTERBURNER** • CD
ZZ Top Warner Brothers WX 27
- 97** ⁹⁷ **THE FIRST ALBUM** ★ CD
Madonna Sire WX 22
- 98** ⁷⁸ **EVERY BEAT OF MY HEART** • CD
Rod Stewart Warner Brothers WX 53
- 99** ^{NEW} **GRAVITY**
James Brown Scotti Brothers SCT 57108
- 100** ⁹³ **RUMOURS** ★★ CD
Fleetwood Mac Warner Brothers K 56344

CD: Released on Compact Disc

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Cello travels with Julian Lloyd Webber

by Nicola Soames

THE CROSSOVER career of cellist Julian Lloyd Webber continues with the second volume of *Travels With My Cello*, titled *Encare*, and he is joined not only by the forces of the Royal Philharmonic Orchestra, but also Vangelis and Swedish guitarist Sven-Bertil Taube.

The first volume of *Travels* is currently approaching 25,000 sales. This follow-up contains a similar variety of classical and popular tunes, shown by the juxtaposition of Mozart's Rondo a la Turc, an arrangement of the Be-

ethoven's *When I'm 64*, Bach's *Jesu, Joy Of Man's Desiring* and Bernstein's *Somewhere*.

Vangelis' contribution comes with *Une Apres-Midi*, not a version of Debussy's famous tone poem, but his own composition especially written for Lloyd Webber.

Encare (416 698 CD/tape/LP), is being supported by the paperback version of *Travels With My Cello*, the book written by the cellist to coincide with the release of the first album.

It will be followed by another Philips crossover release early next year, *Vorionis*.



Decca goes soprano

THE IMAGINATIVE, yet unusual, combination of three totally different sopranos makes Decca's premiere recording of Handel's oratorio *Athalia* one of the most interesting of the month.

The operatic star Joan Sutherland (above), leading early music soprano Emmo Kirkby and the most famous bay soprano Aled Jones all sing in *Athalia*, with the early music instruments of the Academy Of Ancient Music directed by Christopher Hogwood.

"People forget that the first records Joan Sutherland made for Decca back in the Fifties were of *Handel arias*," explains Hogwood. "She came to the recording sessions not only knowing her part and the parts of others intimately, but also with some extremely perceptive questions about the dramatic interpretation."

And how did Miss Sutherland, more accustomed to the full string section of a modern orchestra, respond to the environment of old instruments? "Let's be honest dear," she said. "I'm a bit of an old instrument myself."

The recording (417 126 CD/tape/LP) was the first made for many years without Sutherland's husband, Richard Bonynge, conducting.

Joan Sutherland on working with old instruments: 'Let's be honest dear, I'm a bit of an old instrument myself'

● DESPITE SALES approaching one million, DG's Walkman tape series continues to grow — partly as a response to public enquiries for more long-play programmes — with 10 more titles this month.

They include more popular music by Mozart — the *Sinfonia Concertante* for violin and viola coupled with some of the *Diver-timentos* (419 388) and Schubert's *Symphonies Nos 5 and 9* (419 389).

But the range covered continues to be broad, with a couple of opera tapes — Strauss' *Great Scenes from Salome, Der Rosenkavalier, Ariadne auf Naxos* (419 393) and a second volume from the Cambridge Buskers' repertoire, *Classical Street Music* (419 396).

WorldRadioHistory

AIR PLAY

KEY A C N	Radio 1 'A' list Radio 1 Chartbuster Now Entry	RADIO 1 4-8 PM ACTUAL PLAYS 4 or more		RADIO 1 11-13 PM 4-11 PM PLAYLISTS		REGIONAL 11-13 PM 4-11 PM PLAYLISTS (2 stations)			LAST WEEK CHART
		4-8 PM	11-13 PM	4-11 PM	11-13 PM	4-11 PM	4-11 PM		
	ABBOTT, GREGORY <i>Shake You Down</i>	CBS	—	—	—	—	12	13	—
	A-H <i>I've Been Loving You</i>	Warner Brothers	16	15	A	A	38	40	8
	AMAZULU, <i>Montego Bay</i>	Island	11	15	A	A	40	41	16
	AIR SUPPLY <i>Lonely Is The Night</i>	Arista	—	—	—	—	13	—	—
	BANGLES <i>Walk Like An Egyptian</i>	CBS	18	16	A	A	38	34	29
	BERLIN <i>And You Take My Breath Away</i>	CBS	—	—	C	—	—	—	—
	BERRY, HICK <i>Every Loser Wins</i>	BBC	5	—	—	—	36	8	4
	BON JOVI <i>Living On A Prayer</i>	Vertigo	4	—	C	—	—	—	—
	BIG AUDIO DYNAMITE <i>Cr'mon Every Beat box</i>	CBS	6	4	—	—	—	17	—
	BROWN, JAMES <i>Gravity</i>	Scotti Brothers	15	14	A	A	10	14	87
	BROWNE, JACKSON <i>In The Shape Of A Heart</i>	Elektra	12	9	A	A	13	18	89
	CAMEO <i>Word Up</i>	Club	11	17	A	A	26	28	6
	COMMODORES, <i>The Goin' To The Bank</i>	Polydor	4	—	C	—	—	—	—
	COMMUNARDS <i>Don't Leave Me This Way</i>	London	1	19	A	A	36	38	3
	COPE, JULIAN <i>World Shut Your Mouth</i>	Island	21	11	A	A	36	32	28
	CUTTING CREW <i>I've Been In Love Before</i>	Siren	7	—	C	—	—	—	—
	CHINA CRISIS <i>Arizona Sky</i>	Virgin	4	—	—	—	21	—	—
	DJ JAZZY JEFF/FRESH PRINCE <i>Gals Am'...</i>	Champion	7	6	A	C	5	—	46
	EURHYTHMICS <i>Them In My Side</i>	RCA	15	15	A	A	37	43	7
	ERASURE <i>Sometimes</i>	Mute	—	—	—	—	11	—	—
	EVERYTHING BUT THE GIRL <i>Don't Leave...</i>	blanco y negro	5	—	—	—	25	—	75
	FISH/TONY BANKS <i>Short Cut To Somewhere</i>	Cherry	—	—	—	—	17	—	—
	FIVE STAR <i>Rain Or Shine</i>	Telnet	14	15	A	A	42	42	2
	FRANKLIN, ARETHA <i>Jumpin' Jack Flash</i>	Arista	13	4	21	14	—	—	—
	FRUITS OF PASSION, <i>The Everything...</i>	Sire	—	—	—	—	15	9	—
	FURNITURE <i>Love Your Shoes</i>	Siff	18	5	A	C	9	—	—
	GARDNER, BORIS <i>You're Everything To Me</i>	Revue	11	4	A	A	42	38	38
	GLASS TIGER <i>Don't Forget Me (...)</i>	Musikartem	6	9	A	A	10	6	85
	GUTHRIE, GWEN <i>(They Long To Be) Clos...</i>	Boiling Point	5	9	A	A	33	14	51
	HARDCASTLE, PAUL <i>The Wizard</i>	Chrysalis	4	—	—	—	18	13	34
	HEAVEN 17 <i>Contenders</i>	Virgin	—	7	—	—	19	—	—
	HORNBY, BRUCE/THE RANGE <i>Every Little Kiss</i>	RCA	4	4	—	—	33	31	—
	HOUSEMARTINS <i>Think For A Minute</i>	GeDiDisc	21	13	A	A	32	31	39
	ICELE WORKS <i>Who Do You Want...</i>	Beggars Banquet	10	10	A	A	18	19	62
	IDOL, BILLY <i>Be A Lover</i>	Chrysalis	15	6	A	A	24	22	37
	IT BITES <i>Whole New World</i>	Virgin	14	15	A	C	32	31	84
	IT'S IMATERIAL <i>Driving Away</i>	Siren	—	4	—	—	11	—	—
	JACKSON, FREDDIE <i>Tasty Love</i>	Capital	—	—	—	—	11	—	73
	JOHN, ELTON <i>Hearcase All Over the World</i>	Rodent	14	14	A	C	25	41	50
	JONES, HOWARD <i>All I Want</i>	WEA	10	16	A	A	41	37	35
	JOHNSON, DON <i>Heartbeat</i>	Epit	6	—	—	—	23	—	98
	KERSHAW, NK <i>Nobody Knows</i>	MCA	15	11	A	C	39	36	47
	KILLING JOKE <i>Sonny</i>	EG	6	—	—	—	—	—	—
	KISSING THE PINK <i>Never Too Late...</i>	Magenta	6	4	—	—	23	14	—
	KLYMAXX <i>Man Size Love</i>	MCA	—	4	—	—	11	10	—
	LATTISAW, STACY <i>Nail It To The Wall</i>	Motown	10	4	A	C	—	6	—
	LAUPER, CYNDI <i>True Colors</i>	Portrait	12	13	A	A	42	39	18
	LEWIS, HUEY/THE NEWS <i>Stuck With You</i>	Chrysalis	14	14	A	A	32	41	15
	LIMAH! <i>Inside To Outside</i>	EMI	—	—	—	—	23	20	—
	LITTLE RICHARD <i>Operator</i>	WEA	11	5	C	—	9	—	—
	LOVE JUSTICE <i>Shelter</i>	Geffen	—	—	C	—	—	—	—
	LOGGINS, KENNY <i>I'm Gonna Do It Right</i>	CBS	—	—	—	—	12	16	—
	MADONNA <i>True Blue</i>	Sire	19	15	A	A	41	41	1
	MIDNIGHT STAR <i>Midas Touch</i>	Solar	8	—	A	—	26	23	27
	MODERN TALKING <i>Athalia Is Calling (...)</i>	RCA	—	—	—	—	20	20	59
	MONKEY, EDDIE <i>Take Me Home Tonight</i>	CBS	—	—	—	—	14	—	—
	MONKEYS <i>That Was Then, This Is Now</i>	Arista	—	6	—	—	18	22	76
	NAUL, JIMMY <i>That's The Way Love Is</i>	Virgin	—	—	—	—	13	—	—
	OCEAN, BILLY <i>Bittersweet</i>	Jive	10	7	A	C	36	30	65
	OMD <i>Forever Live And Die</i>	Virgin	11	14	A	A	37	42	12
	OUTFIELD <i>All The Love In The World</i>	CBS	8	8	A	A	16	14	—
	PARR, JOHN <i>Two Hearts</i>	London	—	—	—	—	11	12	—
	PET SHOP BOYS <i>Suburbia</i>	Parlophone	18	20	A	A	40	38	18
	POLICE <i>Don't Stand To Close To Me '86</i>	A&M	16	10	A	C	36	22	32
	POP, IGGY <i>Cry For Love</i>	A&M	5	—	—	—	—	—	—
	PRETENDERS <i>Don't Get Me Wrong</i>	Riel	17	16	A	A	42	36	45
	PSYCHEDELIC FURS <i>Heartbreak Breaks</i>	CBS	5	—	C	—	—	—	—
	REAL THING, THE <i>Straight To The Heart</i>	Jive	—	—	—	—	—	—	—
	RED BOX <i>For America</i>	WEA	14	6	A	C	33	13	—
	RICHARD/BRIGHTMAN <i>All I Ask Of You</i>	Polydor	8	—	—	—	32	25	19
	RITCHIE, LIONEL <i>Love Will Conquer All</i>	Motown	15	10	A	A	41	36	41
	RIDGWAY, STAM <i>The Big Heat</i>	I.R.S.	6	—	A	7	12	—	—
	RUN D.M.C. <i>Walk This Way</i>	London	12	12	—	A	17	24	13
	SIMON, PAUL <i>You Can Call Me Al</i>	Warner Brothers	18	19	A	A	42	41	5
	SINITHA <i>Feels Like The First Time</i>	Fanfare	4	—	—	—	23	17	57
	STATUS QUO <i>In The Army Now</i>	Vertigo	20	15	A	A	40	40	6
	SWING OUT SISTER <i>Breakout</i>	Mercury	15	—	A	C	11	8	—
	STRANGLERS <i>Always The Sun</i>	Epit	8	—	C	—	22	—	—
	TIMEX SOCIAL CLUB <i>Rumors</i>	Columbia	11	13	—	A	17	24	21
	TYLER, BONNIE <i>Rebel Without A Clue</i>	CBS	—	—	—	—	11	—	—
	WANG CHUNG <i>Everybody Have Fun Tonight</i>	Geffen	6	—	C	—	—	—	—
	WEBB/MAY ORCHESTRA <i>Always There</i>	BBC	—	—	—	—	25	31	—
	WILDE, KIM <i>You Keep Me Hangin' On</i>	MCA	7	5	—	—	21	16	—
	WORLD PARTY <i>Private Revolution</i>	Ensign	7	9	A	A	—	—	—
	YOUNG, PAUL <i>Wonderland</i>	CBS	14	15	A	A	39	38	4

BUBBLING UNDER (Regional Playlists on 6-9 stations) ... Marc Almond (8), Boston (6), Andrew Cone (6), David Sylvian (6), Silence And The Beat (7), Wong Chung (8).

The above grid includes records with 4 or more plays (as logged by Shaz Tractlog) on Radio 1 last week, records featured on the current Radio 1 playlist, and records featured on 10 or more LLR playlists. Records dropped by 5 or more LLR stations are excluded.

Dorati 80th celebrations

THE 80TH birthday of the distinguished Hungarian-born conductor Antal Dorati was marked by Philips last week with the release of two of his classic recordings for the Mercury Golden Label on CD — and the formal presentation of the recording of oboe works composed by Dorati himself.

His recording of Tchaikovsky's 1812 Overture and Beethoven's Wellington's Victory made as long ago as 1959 with the Minneapolis Symphony Orchestra remains

much in demand — which will no doubt carry over into the CD world (416 448-2).

And his recording of Respighi's *Ancient Airs and Dances*, made with the Philharmonica Hungarica (416 496-2) has also shown reliable sales despite dating from the Sixties.

Although an octogenarian, Dorati is still actively recording throughout the world and retains an alert observer and an entertaining speaker.



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Loch praises Dickins' UK quality turnaround

Celebrating 15 years since the WEA family of labels was brought under one banner, WEA International chairman Nesuhi Ertegun told the 500 company delegates in Montreux: "We've never been this close, we've never been this strong." David Dalton reports from the European leg of the first ever Starforce Roadshow on some of the product and artists that will be keeping WEA strong over the next few months.

IN HIS opening address Siggie Loch president of WEA Europe praised the efforts of UK chairman Rob Dickins' team, saying: "We have seen a tremendous turnaround in the UK."

That turnaround was underlined by the quality of pre-Christmas product showcased in a slick video presentation of UK-originated product tagged The Soho File, in which a "spy" from a rival major supposedly stole the secret Artists File from the London office.

Those artists highlighted on the tape were Hollywood Beyond

(Colour Of Money/No More Tears), Red Box (For America), Girl Talk (Falling For You), Jeb Million (Speed Up My Heartbeat), The Perils Of Plastic (Womanhood), Wayne Faote (Uncoal), Virginia Astely (Some Small Hope, with David Sylvian), Fuzzbox (Love Is The Slug), Everything But The Girl (Don't Leave Me Behind), Levi jeans commercial star Nick Kamen (Each Time You Break My Heart, produced by Madonna), Little Richard (Operator), Howard Jones (Will You Still Be There on WEA Music Video/All I Want — the sing-

le), and The Pretenders (My Baby/Don't Get Me Wrong).

Dickins pointed out the diverse range of product — from poet Virginia Astley to the utterly commercial Fuzzbox and Everything But The Girl — and he added (correcting a misprinted quote in last week's issue) that if people in the music business don't take risks, "The danger is that it will become unexciting and formula pop".

An addition to the video line-up is Elaine Paige, performing an album of mostly Christmas songs, mentioned by A&R director Max Hole, who also predicted that Echo And The Bunnymen would next year "make that leap" to the international status of Simple Minds and U2, while Simply Red would capitalise on their initial impact with a follow-up record in February.



A RED London bus, specially transported to Montreux, and distinctive outfits helped the UK team make the right impact at the first Starforce Roadshow.

WEA/MCA: marriage going well

LIKENING A licensing arrangement to a marriage, president of MCA International Lou Cook said that MCA and WEA had gone through "a rough honeymoon", but he stressed that the international arrangement (which does not include the UK) was now working well.

So is the record company as a whole, such that the performance in the fourth quarter of 1986 will

match that for the whole of 1984, he said, adding that the UK company had returned to profitability.

The MCA product line-up was recently showcased at the company's UK sales conference (MW, October 4), but vice president Stuart Watson pinpointed four priorities in the fourth quarter for his international audience — Nik Kershaw, Boston, Kim Wilde and Patti Labelle.

CD yes, but don't forget the rest

WHILE EMBRACING new technology at last, with the recent opening of CD plants in the US and at Alsdorf, West Germany, the company must not neglect existing formats, president of WEA Europe Siggie Loch told delegates.

"The CD year is yet to come for us in 1987 — it hasn't been 1986," he said. But in a special focus on cassette promotion, Loch urged that the declining cassette market on the continent must be reversed. The cassette is the "true leader" in terms of world sales, yet while the format has overtaken vinyl in the US and UK, its impact was much less evident in other European territories — particularly France and West Germany.

Backed by a slogan — The Clear Advantage — the company is switching its product to clear plastic cassettes and mounting a campaign of counter displays, point-of-sale and other promotional material. Retailers who have not yet changed to using open cassette tracks for display will be encouraged to do so.

THE



S-O-H-O FILE



ARTISTS FROM within the WEA UK Soho File include: Girls Talk, Virginia Astley and Ryuichi Sakamoto, Everything But The Girl, Red Box and Chrissie Hynde of The Pretenders.

I N B R I E F

● ATLANTIC MADE it clear that the label is diversifying from its core of heavy metal and rock repertoire, and would also be making a recommitment to jazz. As if to emphasise the point, an Andy Williams album "with a romantic ballad feel" recorded live at Abbey Road with a 40-piece orchestra was announced.

The product presentation highlighted Stacey Q, Ratt, Mikki Howard, Shannon, Lou Gramm, Noncy Martinez, The Force, Bad Company and Yes. There was also selections from the Jazzlore series, R&B anthologies and the film soundtrack Stand By Me.

● "THE NAME of the company is Elektra/Asylum/Nonesuch," said chairman and president Bob Krasnow, emphasising the company's "commitment to excellence" in investing money in the latter contemporary American label.

Nonesuch provided the centre-piece of the company's presentation which featured Anita Baker, World Saxophone Quartet, Kravos Quartet, John Zorn, Teresa Stratas, Steve Reich, Assad Brothers, George Duke, Linda Ronstadt, Motley Crue, Peabo Bryson,

Howard Hewitt, Metal Church, Georgio Satellites and Ben Orr.

● MADONNA AND A-ha, understandably, provided the climax to an impressive Warner Bros presentation that promised many hits to come.

Other artists featured included Sheila E, Tenn Dream, Two Minds Cracked, Jeff Lorber, John Fagerly, Eric Clapton, Chicago, Miles Davis, Bob James, Honk Williams, Dwight Yoakam, Frank Sinatra and the return of Fleetwood Mac.

● IN THE WEA International presentation president Siggie Loch emphasised to individual territories that "just to be good enough to sell foreign repertoire is not good enough".

Falco — with Emotional Man — is expected to renew his success early next year, while Nesuhi Ertegun himself focused on an intriguing new Japanese signing Shonentai which should debut internationally in February. "It's a gamble," he conceded.

● GEFFEN HIGHLIGHTED Lone Justice, Kitara, Ric Ocasek and Wong Chung, plus The Little Shop Of Horrors.

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TOP INDIE SINGLES

1	STATE OF THE NATION	Factory FAC 1537 (12—FAC 153) (I/RT/P)
2	THINK FOR A MINUTE	The Housemartins Gol Discs GOD(X) 13(F)
3	DICKIE DAVIS EYES	2 Half Man Half Biscuit Probe Plus PP 21(T) (I/RT/Probe Plus)
4	THE PEEL SESSION (1st June 1982)	3 New Order Strange Fruit—(SFPS001) (P)
5	HANG-TEN!	The Soup Dragons RAW TV Products RTV (121) (I/RT)
6	STARPOWER	Sonic Youth Blastfirst BFPF 7(T) (I/RT)
7	LOVE AFFAIR WITH EVERYDAY LIVING	The Woodentops Rough Trade RT(T) 178 (I/RT)
8	WHO DO YOU WANT FOR YOUR LOVE	2 The Icicle Works Beggars Banquet BEG 172(T) (W)
9	WONDERFUL LIFE	4 Black Ugly Man—(JACK 1) (I/RR)
10	THE PEEL SESSION (10th May 1977)	6 The Damned Strange Fruit—(SFPS002) (P)
11	SUNARISE	13 The Godfathers Corporate Image GFTR 030(T) (I/RR)
12	MR. PHARMACIST	7 The Fall Beggars Banquet BEG 168(T) (W)
13	GOOD VIBRATIONS/ROMAN P	11 Psychic TV Temple TOP(Y) 23 (R)
14	LIKE A HURRICANE/GARDEN OF DELIGHT	17 The Mission Chapter 22 (12) CHAP 7 (I/NNM)
15	DRUGS/COME HERE MY LOVE	29 This Mortal Coil 4AD—(BAD 608) (I/P/RT)
16	THE PEEL SESSION (12th September 1978)	12 Stiff Little Fingers Strange Fruit—(SFPS004) (P)

17	TOKYO STORM WARNING	9 Elvis Costello & The Attractions Imp/Demon IMP 007(T) (MW/P)
18	BELA LUGOSI'S DEAD	10 Bauhaus Small Wonder TEENY 2 (I/Backs)
19	THE GRIP OF LOVE	NEW Ghost Dance Karban KAR 604 (P)
20	BLUE MONDAY	16184 New Order Factory—(FAC 73) (I/RT/P)
21	SURF CITY	18 The Meteors Anagram/Cherry Red (12)ANA 31 (P)
22	YIN AND YANG (THE FLOWERPOT MAN)	26 Love and Rockets Beggars Banquet BEG 166(T) (W)
23	LIKE AN ANGEL	22 The Mighty Lemon Drops Dreamworld—(DREAM 005) (I/RT)
24	SERPENTS KISS	21 The Mission Chapter 22 CHAP 67 (12—CHAP 6) (I/NNM)
25	PANIC	33 The Smiths Rough Trade RT(T) 193 (I/RT)
26	GENTLE SOUND	37 The Railway Children Factory—(FAC 162) (I/RT/P)
27	A SCREW	20 S.W.A.N.S. Kelvin 4.22/Some Bizzare—(KDE 312) (I/RT)
28	WAKING UP IN THE SUN	14 The Adult Net Beggars Banquet BEG 171(T) (W)
29	JESUS IS DEAD (EP)	35 The Exploded Rough Justice—(12KORE 102) (P)
30	VELVETEEN	15 Rose Of Avalanche Fire BLAZE 14(T) (I/NNM)
31	WILD CHILD	25 Zodiac Mindwarp & The Love Reaction Food SNAK 4 (I/RT)
32	RUNAWAY	19 Luis Cardenas Consolidated Allied TOON(T) 1 (P)
33	I'M ON FIRE	41 Guano Batz I.D. EYE(T) 9 (I/RE)
34	I'M SNIFFING WITH YOU HOO	7 Pop Will Eat Itself Desperate DAN 1 (I)

35	HAPPY NOW	38 Stiff Kitchens Crisis/Prism CSS 5 (I/Red Rhino)
36	THE RATTLER	NEW Goodybe Mr Mackenzie Precious Organisation JEWEL 2 (I/FF)
37	1936	NEW The Ex Ron Johnson ZRON 11 (I/N/A)
38	WHOLE WIDE WORLD	NEW The Soup Dragons Subway SUBWAY 4(T) (I/RE)
39	THE PEEL SESSION (24th July 1984)	36 The Screaming Blue Messiahs Strange Fruit—(SFPS003) (P)
40	THE PEEL SESSION (16th November 1983)	24 Sudden Sway Strange Fruit—(SFPS005) (P)
41	THE PEEL SESSION (1st May 1982)	39 Wild Swans Strange Fruit—(SFPS 006) (P)
42	TAKE THE SKINHEADS BOWLING (EP)	50 Camper Van Beethoven Rough Trade—(RT 161) (I/RT)
43	BOOKS ON THE BONFIRE	30 The Bolshoi Beggars Banquet BEG 170(T) (W)
44	HEART FULL OF SOUL	14 Ghost Dance Karban—(KAR 606-T) (P)
45	RAIN OF CRYSTAL SPIRES	27 Felt Creation CRE 032(T) (I/RT)
46	A QUESTION OF TIME (Remix)	23 Depeche Mode Mute 7BONG 12 (12—12BONG 12) (I/RT/SP)
47	THIS MEANS WAR	31 The Beloved Film Flam HARP 3(T) (P)
48	THIS BOY CAN WAIT	48 The Wedding Present Reception REC 3(12) (I/RR)
49	ASSASSINS WITH SOUL	49 Skidoo Illuminated—(12LEV 72) (I/RE)
50	I COULD BE IN HEAVEN	NEW The Flatmates Subway SUBWAY 6 (I/RE)



THE CHART

THIS MONTH'S TOP SELLING RECORDS

TOP 10 SINGLES

THIS MONTH	LAST MONTH	TITLE	ARTIST	RECORD
1	1	SURF CITY	Melons	Anagram (12) ANA 31
2	2	TOO DRUNK TO FUCK	Dead Kennedys	Cherry Red (12) CHERRY 24
3	4	HOLIDAY IN CAMBODIA	Dead Kennedys	Cherry Red (12) CHERRY 13
4	RE	IGNORE THE MACHINE	Allen Sex Fiend	Anagram (12) ANA 11
5	NEW	SO FINALLY SWEET	The Weas Axies	Cherry Red CHERRY 85
6	7	BROOKLYN'S IN THE HOUSE	Colt Master D.C.	On a Good & Fresh (12) DANCE 3
7	RE	R.I.P./NEW CHRISTIAN MUSIC	Allen Sex Fiend	Anagram (12) ANA 18
8	6	IT'S ITS... THE SWEET MIX	The Sweet	Anagram (12) ANA 28
9	8	NIGHT AND DAY	Everything But The Girl	Cherry Red (12) CHERRY 37
10	RE	I'M DOING TIME IN A MAXIMUM SECURITY TWILIGHT HOME	Allen Sex Fiend	Anagram 12 ANA 30

TOP 20 ALBUMS

1	NEW	A MATTER OF...	Melons	Cherry Red (12) DRED 21
2	1	FRESH FRUIT FOR ROTTING VEGETABLES	Dead Kennedys	Cherry Red (12) DRED 10
3	3	A DISTANT SHORE	Travis Thom	Cherry Red (12) M RED 35
4	2	SWEET 18 (IT'S ITS... SWEET'S HITS)	The Sweet	Anagram (12) GRAM 16
5	7	NORTH MARINE DRIVE	Ben Yast	Cherry Red (12) DRED 42
6	5	BURNING AMBITIONS (A HISTORY OF PUNK)	Various Artists	Cherry Red (12) D RED 3
7	4	BACK FROM THE RAINS	Essence in Glass	Cherry Red (12) DRED 83
8	8	WHO'S BEEN SLEEPING IN MY BRAIN?	Allen Sex Fiend	Anagram GRAM 10
9	9	LIQUID HEAD IN TOKYO	Allen Sex Fiend	Anagram M GRAM 22
10	10	MAXIMUM SECURITY	Allen Sex Fiend	Anagram GRAM 24
11	12	ACID BATH	Allen Sex Fiend	Anagram (12) GRAM 18
12	16	NOVA AKROPOLA	Lebach	Cherry Red DRED 87
13	11	IGNITE THE SEVEN CANNONS	Felt	Cherry Red (12) DRED 85
14	20	MONKEY'S BREATH	Melons	Melons PCHOP 2
15	19	PISSEO AND PROUD	Fear And The Test Tube Babies	No Future (12) PUMP 3
16	RE	PUNK AND DISORDERLY III (THE FINAL SOLUTION)	Various Artists	Anagram (12) GRAM 008
17	14	LAZY WAYS	Melons	Cherry Red (12) DRED 44
18	RE	CARAVAGGIO 1810	Melons	Cherry Red (12) DRED 4
19	RE	PUNK AND DISORDERLY - FURTHER CHARGES	Various Artists	Anagram GRAM 001
20	13	THE SPLENDOR OF FEAR	Felt	Cherry Red (12) DRED 87

TOP 25 ALBUMS

1	NEW	BROTHERHOOD	New Order	Factory FACT 150 (I/RT/P)
2	2	TALKING WITH THE TAXMAN ABOUT POETRY	Billy Bragg	Gol Discs AGOLP 6 (F)
3	NEW	BEND SINISTER	The Fall	Beggars Banquet BEGA 75 (W)
4	NEW	FILIGREE AND SHADOW	This Mortal Coil	4AD DAD 609 (I/RT/P)
5	2	BLOOD AND CHOCOLATE	Elvis Costello/The Attractions	Imp/Demon XIEND 80 (MW/P)
6	3	LONDON O HULL 4	The Housemartins	Gol Discs AGOLP 7 (F)
7	4	THE UNGOVERNABLE FORCE	Conflict	Mortarhole MORT 20 (I/J)
8	5	THE QUEEN IS DEAD	The Smiths	Rough Trade ROUGH 96 (I/RT)
9	11	HIGH PRIEST OF LOVE	Zodiac Mindwarp & The Love Reaction	Food WARP 1 (I/RT)
10	7	KICKING AGAINST THE PRICKS	Nick Cave & The Bad Seeds	Mute STUMM 2B (I/RT/SP)
11	NEW	SUICIDE	Suicide	Demon FIEND 74 (MW/P)
12	7	WATCH YOUR STEP	Ted Hawkins	Gull WOLP 1 (P)
13	14	GIANT	The Woodentops	Rough Trade ROUGH 87 (I/RT)
14	NEW	WHO'S BEEN TALKING	Robert Cray	Charly CRB 1140 (CH)
15	12	BACK IN THE D.H.S.S.	Half Man Half Biscuit	Probe Plus PROBE 4 (I/Probe)
16	5	ON THE BOARDWALK	Ted Hawkins	UnAmerican Activities BRAVE 2 (I/RR)
17	NEW	MORE LOVE SONGS	Louison Wainwright III	Demon FIEND 79 (MW/P)
18	NEW	HEAD	The Batfish Boys	Batfish Incorporated USS 106 (I/RR)
19	3	HOLY MONEY	Swans	Some Bizzare KCC 003 (I/RT)
20	11	STEP ON IT	Bogshed	Shellfish SHELF 2 (I/Backs)
21	12	GIFT	The Sisterhood	Merciful Release SIS 020 (I/RR)
22	21	ONLY STUPID BASTARDS HELP EMI	Conflict	Model Army THIS IS NOT 5.99 (I/RR)
23	8	EXPRESS	Love And Rockets	Beggars Banquet BEGA 74 (W)
24	16	THROWING MUSES	Throwing Muses	4AD CAD 607 (I/RT/P)
25	25	VICTORIALAND	Cocteau Twins	WorldRadioHistory 4AD CAD 602 (I/RT/P)

ADVERTISEMENT REGGAE CHART

NOW THEN	TOP 20 12"	ARTIST	RECORD
1	1	MAN SHORTAGE	Lovindeer TSOI
2	2	SHU BEEN	Frankie Paul Pioneer
3	3	NO PUPPY LOVE	Tiger Thunderbolt
4	4	THIS IS REGGAE MUSIC	The Administrators Groove - Quarter
5	5	OPEN THE DOOR	Ken Boachie Blue Mountain
6	6	SIX SIX STREET	Louisa Mark Bushmanger
7	7	BE MY LADY	Peter Hunn nggale Street Vibes
8	8	WHAT THE HELL	Echo Minat Uhky
9	9	YOU'RE EVERYTHING TO ME	Bern Gardner Renee
10	10	HARD DRUGS	Gregory Isaacs Topaga
11	11	BORN FREE	Wesime Fine Style
12	12	I WANT TO WAKE UP WITH YOU	Bern Gardner Revue
13	13	BOXING HEAVYWEIGHT CHAMPION	Jack Ruben Sherkle
14	14	MAGIC FEELING	Nicolas Gordon Fine Style
15	15	REGGAE SENSATION	Some Caribound
16	16	I FOUND LOVE	Annets & UK Bubbles
17	17	SINGALONG	Lorna Gee Amwa
18	18	DEAR BOOPSIE	Pam Hall Blue Mountain
19	19	RAGAMUFFIN - RAMBO	Duke Peach Y-D
20	20	YOU CAN WAKE UP WITH ME	Jensler Romeo Pioneer

REGGAE ALBUM CHART

1	ALL I HAVE IS LOVE	Gregory Isaacs	TADS
2	ROUGH AND RUGGED	Shake Me	ALLM
3	IF YOU ARE LOOKING...	The Mighty Diamonds	Live - Learn
4	AT WORK	Culture	Blue Mountain
5	HOLD TIGHT	Demus Brown	Live - Learn
6	FIVE THE HARD WAY	Yanaga D's	Live And Love
7	SI BOOPS DEH	Supercat	Techniques
8	IS IT REALLY HAPPENING TO ME	Tipga Inc	UK Bubbles
9	MUSICAL CONFRONTATION	Nitty Gritty	Jimmy's
10	THE STING	Andy Bobbe	Taxi

12" NEW RELEASE

1	THE SINKING SHIP	Cypsy	Hot Whiff
2	DANCE HALL VIBES	Nicky General	Digital
3	THE BEST THING FOR ME	Audrey Hall	German
4	GOT TO LET YOU KNOW	Carol Campbell	Seaview
5	I CAN'T BELIEVE ITS OVER	Jade	Master Funk

LP'S

1	BERES HAMMOND	Beres Hammond	Charm
2	LOTS OF LOVING	Various Artists	Tree Star
3	THE POSSE VOL. 3	Various Artists	Upstream
4	GIRLS THEM PET	Yellowman	Taxi
5	PRINCE JAMM'S VOL. 2	Various Artists	World Espress
6	REGGAE HITS VOL. 3	Various Artists	Jet Star

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Four pronged attack takes Virgin into video battle

by John Tobler

UNLIKE MANY of its competitors, Virgin Video is not making a big commitment to the under £10 battle, although EPs will continue to retail within that price range. However, general manager Angus Margerison reports that Virgin will be splitting its music-on-video repertoire into four categories, each supported by a separate marketing campaign.

The first, and potentially most profitable area is that of the full-length live concert, as exemplified by the best-selling *Under A Blood Red Sky* by U2, whose sales

Margerison estimates at over 30,000. For this campaign, Margerison intends to use such emotive phrases as "better than being there, with perfect sound, the best view in the house and without a loss of atmosphere", and among the repertoire will be such potential blockbusters as *The Mama Tour* by Genesis, *James Brown Live In London*, *Tom Petty's Pack Up The Plantation* and *Elvis Presley's 1968 Comeback Concert*.

The second targeted audience will be heavy metal fans, who will be pursued in specialist magazines such as *Kerrang!*, and here the repertoire will include *Iron Maiden*, already a strong seller on

video, *Motorhead's Tenth Anniversary Concert* (which will be cross-promoted by the release of a live album), *Bad Attitude* by *Meat Loaf* and a *Gary Moore* video.

The third area will centre on pop compilations like the current *Now 7* for which Virgin markets the odd-numbered albums, and *PMI/EMI* the even, while the fourth and potentially the most wide-ranging musical area will be nostalgia, which Margerison feels will have a longer-than average shelf life. He also claims that the video market has now expanded sufficiently to support such classic material as *Monterey Pop*, *Supershow*, a 1969 event, and *Jazz On A Summer's Day*, the acclaimed film shot at the 1958 Newport Jazz Festival.

As regards the price reductions which so many video companies have recently undertaken, Virgin, according to Margerison, still perceives the existence of hardback and softback markets, to some extent because they claim to pay more attention than some of their rivals to quality in ensuring that all sound is digital (either in origination or by transfer), duplication is on best quality tape, and that all releases are supported by advertising in the consumer press and else-

where.

"At that rate, we have to charge a small premium, but we're trying to change people's perception of music video — it really isn't as expensive as they say when you bear the excellent quality in mind".

Virgin is actively involved in providing software for new items of hardware, such as the *Sony Video 8*, (8 millimetre), which resembles a slightly fatter cassette, but can contain up to four hours of video with digital sound, or up to 24 hours of digital sound only.

In addition, Virgin will introduce compact video (video on CD) with 20 minutes capacity per side on an eight-inch disc. With an extremely limited number of owners of hardware, at this point Virgin software is only available through Sony. As to why two fresh systems should be launched in parallel, Margerison makes the point that apart from its vast capacity, the *Video 8* can be used for recording domestically, while the advantage of the *Laserdisc* is the accessibility of its contents.

"Already audio, video and computer information are being combined to produce training courses for service engineers working on Jaguar cars, and obviously there are endless educational applications," he adds. "Now 40 per cent of households have a video machine, and in another two years, that will have risen to 50, so this business is already strong and growing stronger."

In what can only be seen as a forward step, Virgin is producing 12-inch square cards which will



ANGUS MARGERISON: Virgin Video general manager

provide free to retailers to cross-advertise videos in LP browsers — WH Smith, HMV as well as Virgin shops have already agreed to use these extra selling tools, and other retailers are recommended to apply for a set by contacting PVG.

'This business is already strong and growing stronger'

Frodsham opens new company

AS PREDICTED in *Dooley's Diary*, ex WEA Video Head Simon Frodsham has launched his own film production company, *Front Row Films*, with Luke Thornton, formerly of *Keller Thornton*.

With a Head Office in London (temporary address 7/9 Grape St., London WC2. Telephone: 379-3441) and affiliate offices in New York and Los Angeles, *Front Row Films* represents directors Maurice

Phillips, whose credits include video clips for *Billy Ocean*, *Eddy Grant* and *Paul McCartney* and *Pete Cornish*, who can include such names as *Dire Straits*, *Tears For Fears* and *The Bangles* on his CV. Head of production in London is *Jackie Adams*, who will work with production manager *Rob Small*, while the Los Angeles office will be overseen by *Anne Marie Mackay*, formerly of *Directors International*.

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QUEEN

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Music

ON VIDEO

THIS WEEK	LAST WEEK	ARTIST	Title Description (tracks) Timings/Rec. Retail Price	Label Catalogue Number
1	1	WHAM!	In China — Foreign Skies Live (12 songs)/1 hr 2min/£14.99	CBS/Fox 7142 50
2	2	NOW, THAT'S WHAT I CALL MUSIC 7	Compilation (20 tracks)/1 hr 20min/£14.99	PMI/Virgin MV NOW 7
3	3	DIRE STRAITS: <i>Alchemy Live</i>	Live (10 tracks)/1 hr 20min/£9.99	Channel 5 CFV 00122
4	5	DIRE STRAITS: <i>Brothers In Arms</i>	EP (4 tracks)/15min/£9.95	PolyGram 041 370/2
5	7	WHITNEY HOUSTON: <i>No. 1 Video Hits</i>	EP (4 tracks)/18min/£9.99	RCA/Columbia RVT 11001
6	6	QUEEN: <i>Live In Rio</i>	Live (16 tracks)/1 hr/£14.99	PMI MVP 99 1079 2

7	14	FIVE STAR: <i>Luxury Of Life</i>	Compilation (7 tracks)/27min/£9.99	RCA/Columbia RVT 10930
8	4	ADAM ANT: <i>Hits 1980-1986</i>	Compilation (13 tracks)/42min/£9.99	CBS/Fox 6499 50
9	8	QUEEN: <i>We Will Rock You</i>	EP (5 tracks)/20 min/£6.99	Peppermint VVC 074
10	9	MADONNA: <i>The Virgin Tour</i>	Live (10 tracks)/50min/£19.95	WEA Music K 9381053
11	15	QUEEN: <i>Greatest Flix</i>	Compilation (17 tracks)/60min/£14.99	PMI MVP 99 1011 2
12	10	THE REAL BUDDY HOLLY STORY	Documentary/1 hr 30min/£16.99	PMI MVNS 99 1126 2
13	NEW	DIO: <i>Special From Spectrum</i>	Live (9 tracks)/50 min/£14.95	Polygram 041 423/2
14	13	U2: <i>"Under A Blood Red Sky"</i>	Live (12 tracks)/61 min/£19.95	Virgin/PVG VD 045
15	21	BUCKS FIZZ: <i>Greatest Hits</i>	Compilation (14 tracks)/52min/£9.95	RCA/Columbia RVT 10934
16	20	FREDDIE MERCURY: <i>Video EP</i>	EP (4 tracks)/20min/£9.95	PMI MVS 99 0055-2
17	11	WHAM!: <i>The Video</i>	EP (5 tracks)/21 min/£9.99	CBS/Fox 3048 50
18	18	THE JAM: <i>Video Snap</i>	Compilation (15 tracks)/1 hr/£9.99	Channel 5 CFV 00292
19	RE	ROLLING STONES: <i>Video Rewind</i>	Compilation/1 hr/£9.99	Vestron MA 11016
20	RE	LIONEL RICHIE: <i>All Night Long</i>	Compilation (4 tracks)/30 min/£9.99	RCA/Columbia RVT 20552
21	12	LEVEL 42: <i>The Videosingles</i>	EP (5 tracks)/20 min/£9.95	PolyGram 041 393/2
22	RE	NEIL DIAMOND: <i>Love At The Greek</i>	Live/1 hr/£9.99	Vestron MA 11005
23	25	KATE BUSH: <i>The Single File</i>	Compilation (12 tracks)/50min/£14.99	PMI MVP 99 1031 2

24	24	DAVID BOWIE: <i>Serious Moonlight 2</i>	Live (9 tracks)/51 min/£9.99	Channel 5 CFV 05062
25	19	TALKING HEADS: <i>Stop Making Sense</i>	Live (19 tracks)/1 hr 39min/£19.95	Palace PVC 3010M
26	17	SISTERS OF MERCY: <i>Wake</i>	Live (13 tracks)/57 min/£14.95	PolyGram 041 325/2
27	16	THE CURE: <i>Staring At The Sea</i>	Compilation (17 tracks)/1 hr 30min/£19.99	Palace PVC 3011M
28	22	NEW ORDER: <i>Pumped Full Of Drugs</i>	Live/51 min/£19.95	Ikon FACT 177
29	26	ROD STEWART: <i>Tonight He's Yours</i>	Live (18 tracks)/90min/£9.99	Channel 5 CFV 00532
30	30	KATE BUSH: <i>Hair Of The Hound</i>	Compilation (4 tracks) min/£9.99	PMI MVR 99 0053-2

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MUSIC WEEK



WorldRadioHistory

Compiled by Music Week Research

According to the latest readership research commissioned by **Music Week** two thirds of our dealer readers stock music video — a figure matching retail stocking levels for CD. This represents a 20 per cent increase on this time last year and reflects the fact that music in its visual form is now an essential product line for record retailers.

Like any time sensitive commodity music video requires fast, efficient, accurate service with no fuss, no frills.

In this distribution guide **Music Week** aims to provide dealers — either established or still dabbling in music video — with an essential listing of suppliers.

Terry Blood Distribution

Units 18/20, Rosevale Road, Parkhouse Industrial Estate, Chesterton, Newcastle Under Lyme, Staffordshire ST5 7QT.
Tel: 0782 620321 (Admin); 0782 620621/620721 (Sales); 0782 620331 (Sales)
Telex: 367106 BLOOD G
Contact: Dave McWilliam (Sales & Marketing Manager); Kate Sherratt (Telephone Sales Office Manager); Leslie O'Meara (Video Buyer).
Area Covered: Mainland UK — Nationwide.
Hours: Monday to Thursday & Saturday — 9.00am to 6.30pm; Friday — 9.00am to 7.00pm.
Ordering/Delivery: Minimum order £50. 24 hours delivery service order via Securicor. (Order will be delivered next day usually before 12.00 noon).
Labels Distributed: All leading UK manufacturing product. Including Channel 5, Video Collection, MGM/UA Classics (catalogue available upon request).
One-stop facility available: Cash & Carry facilities available.
Blank Tapes/Accessories: TDK, Memorex, Kodak, BASF, Sony & Maxell, Navaplex & Amaray blank video cases, BIB accessories.

CBS/Fox

Perivale Industrial Park, Greenford, Middlesex UB6 7RU.
Tel: 997 2552.
Telex: 8951742.
Contact: David Livingstone.
Area Covered: UK.
Hours: 9.00-5.30.
Ordering/Delivery: Sales office/delivered by Securicor.
Labels Distributed: Embassy, CBS.
One-stop facility available: No.
Blank Tape/Accessories: No.

EMI M&D Services

1-3 Uxbridge Road, Hayes, Middlesex UB4 0SY.
Tel: 01-561 8722.
Telex: 934614. Answerback EMIREC G
Contact: Alan Williams.
Area Covered: UK.
Hours: 8.30am-5.00pm Monday to Friday. 24 hours answerphone other times.
Ordering/Delivery: 848 9811 telephone sales; 48 hours delivery.
Labels Distributed: Picture Music International.
One-stop facility available: N/A.
Blank Tape/Accessories: N/A.

S Gold

69 Flempton Road, Leyton E10 7NL.
Tel: 01-539 3600; 01-556 2429 (24 hours answering service).
Telex: 894793.
Contact: Dave Mahoney.
Area Covered: UK.
Hours: 9.00-6.00.
Ordering/Delivery: Telesales/Reps.
Labels Distributed: Wholesalers of all music video products.
One-stop facility available: Yes.
Blank Tape/Accessories: Yes.

Heron Home Entertainment

Unit 4, Brunswick Industrial Park, Brunswick Park Road, New Southgate, London N11 1JL.
Tel: 01-597 9222 — order desk; 01-368 1226 — sales admin.
Contacts: —
Area Covered: All of UK.
Hours: 9.00-6.00 Monday-Friday; 24 hour answerphone.
Ordering/Delivery: —
Labels Distributed: All music video product.
One-stop facility available: No.
Blank Tape/Accessories: No.

Lasgo Exports Ltd

Unit 2, Chapmans Park Industrial Estate, 378/388 High Road, Willesden, London NW10 2DY.
Tel: 01-459 8800 (12 lines).
Telex: 22111 LASGO G. FAX: 01-459 6773.
Contact: Nick Lossman (Director); Jenny McGuire.
Area Covered: Worldwide.
Hours: 9.30-7.30.
Ordering/Delivery: Orders taken via phone/telex/fox. Delivery approximately 24 hours to Europe, dependent on mode of transport used i.e. air or land.
Labels Distributed: All Labels distributed.

Lightning Distribution plc

103 Bashley Road, London NW10 6SD.
Tel: Enquiries — 01-965 5555; Orderdesk — 01-965 9292.
Telex: 927813; FAX: 01-961 8040.
Contact: Customer enquiries — Millie Chems.
Area Covered: Mainland UK, export throughout the world.
Hours: Monday-Friday 9.30-5.30 (Sunday opening as from November).
Ordering/Delivery: Free 24 hours delivery service (most UK areas) by Parceline. Minimum order: £100 (cash customers); £30 (account customers).
Labels Distributed: All major UK and Independent labels.
One-stop facility available: Yes.
Blank Tape/Accessories: Blank tapes from Fuji — Plus wide range of accessories.

Pickwick Video Ltd

The Hyde Industrial Estate, The Hyde, London NW9 6JU.
Tel: 01-200 7000.
Telex: 922170 (PICREC G).
Contact: Gorry Le Count — Sales

Marketing Director; Walter Wayda — General Manager, Production & Distribution.
Area Covered: UK and Eire.
Hours: 9.30-5.30 Mon-Thurs; 9.30-5.00 Friday. Answerphone Service Outside Working Hours.
Ordering/Delivery: Minimum Order 10 Units; Delivery by Securicor.
Labels Distributed: BBC Video, MGM/UA Video, Embassy Video, CIC Video, Rank Video, Warner Home Video.
One-stop facility available: None.
Blank Tape/Accessories: No.

Pinnacle Records

Unit 2, Orpington Trading Estate, Sevenoaks Way, Orpington, Kent BR5 3SR.
Tel: 0689 70622.
Telex: 929053 PINWIN.
Contact: George Kimpton.
Area Covered: UK.
Hours: 9.00am-6.00pm Monday to Friday.
Ordering/Delivery: Overnight delivery; Telesales Reps.
Labels distributed: Ikon, Jetisounds, Nightingale, Clay.
One-stop facility: No.
Blank Tape/Accessories: No.

PolyGram Distribution

Video department, PolyGram Record Operation (distribution), PO Box 36, Clyde Works, Grove Road, Romford, Essex RM6 4QR.
Tel: 590 7790.
Telex: 896556.
Contact: Order desk.
Area Covered: All of UK.
Hours: 9.00-5.30 Monday-Thursday; 9.00-4.00 Friday. 24 hours answerphone.
Ordering/Delivery: —
Labels Distributed: PolyGram Music Videos and Channel 5.
One-stop facility available: No.
Blank Tape/Accessories: No.

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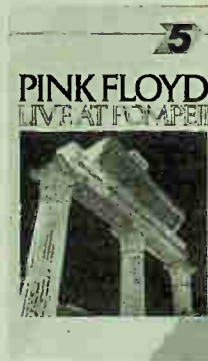
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Date Card Expires _____
Signed _____
NAME _____
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- Main business carried out at place of work. Please tick one category only.
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 - Retail: Video/Video Library only 02
 - Retail: Records/Tapes + Video/Video Library 03
 - Record/Video Wholesaler 04
 - Record Company 05
 - Music Video Distributor 06
 - Music/Video Production Facility (Individual) 07
 - Record Producer/Engineer (Individual) 08
 - Record Producer/Engineer 09
 - Custom Pressing/Tape Duplication (Music and/or video) 10
 - Sleeve and Label Printer 11
 - Artist/Artist Management 12
 - Legal Representative/Accountant/Business Management 13
 - TV Station 14
 - Radio Station 15
 - Music Publisher 16
 - Magazine/Newspaper Publisher 17
 - Publicist/PR 18
 - Official Organisation 19
 - Public Library 20
 - Disco 21
 - Hall/Venue/College/University 22
 - Concert Booking Agent/Promoter 23
 - Art/Creative Studio 24
 - Recording Studio 25
 - Rehearsal Facility 26
 - Pro-Audio Equipment Manufacturer/Distributor 27
 - Pro-Audio Equipment Hire 28
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Solomon and Peres Limited
120 Coach Road, Templepatrick, Co. Antrim BT39 0HB, Northern Ireland.
Tel: Templepatrick 327111 (STD CODE 08494).
Telex: 747293.
Contact: Les Patterson, Michael Ross.
Area Covered: Northern Ireland.
Hours: 9.00-5.00pm. 5 Day Week.
Ordering/Delivery: Two representatives covering the territory plus telephone sales to you. Goods ordered by 12.00 noon usually delivered same day within Belfast and surrounding areas

cards.
One-stop facility available: No.
Blank Tape/Accessories: Not available.
Wynd Up Records
Turntable House, Guinness Road Trading Estate, Trafford Park, Manchester M17 1SD.
Tel: 061 872 0170; 061 872 5020.
Tel: 635363 AKEURO G (WUR).
Contact: Tele Sales: 061 872 5020.
Area Covered: National.
Hours: 9.00am-6.00pm Monday to Friday; 3.00pm-6.00pm Saturday.
Ordering/Delivery: Next day delivery.
Labels Distributed: All major brands.
One-stop facility available: Yes.
Blank Tape/Accessories: Yes.

bandwagon

And you won't need to get on to anybody else.

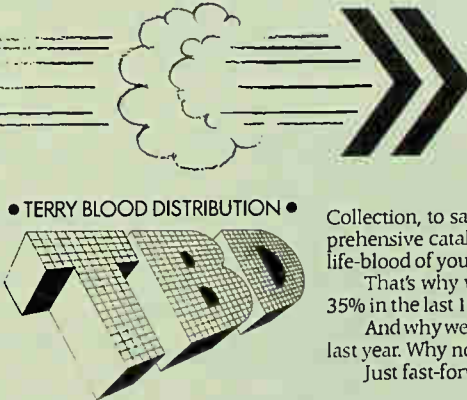
S. Gold & Sons (Records) Ltd.,
Gold House, 69 Flempton Road, Leyton, London E10 7NL
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Do they provide a one-stop source for everything you need to maximise your profit opportunities? Not only music videos, but also an extensive range of budget videos like Channel 5 and Video Collection, to say nothing of the UK's most comprehensive catalogue of records, tapes and CDs—the life-blood of your business? No? Well we do. That's why we have increased our video sales by 35% in the last 12 months. And why we have 50% more video customers than last year. Why not join them? Just fast-forward to TBD.

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Tel: Administration 0782 620321, Sales 0782 620621/620721/620331. Telex: 367106 BLOOD G.

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According to the readership research commissioned by Music Week two of our dealer stock music video figure matching stocking levels for this time last year reflects the fact that music in its visual is now an essential product line for retailers.

Like any time sensitive common music video requires fast, efficient, accurate service no fuss, no frills.

In this distribution guide Music Week aims to provide dealers — either established or still dabbling in music video — with an essential listing of suppliers.



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- 573 music publishers and their 1288 affiliates
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- Visa
- American Express
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- Eurocard

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Perivale Industrial Park, Greenford, Middlesex UB6 7RU.
Tel: 997 2552.
Telex: 8951742.
Contact: David Livingstone.
Area Covered: UK.
Hours: 9.00-5.30.
Ordering/Delivery: Sales office/delivered by Securicor.
Labels Distributed: Embossy, CBS.
One-stop facility available: Na.
Blank Tape/Accessories: Na.

Heron Home Entertainments

Unit 4, Brunswick Industrial Park, Brunswick Park Road, New Southgate, London N11 1JL.
Tel: 01-597 9222 — order desk; 01-368 1226 — sales admin.
Contacts: —
Area Covered: All of UK.
Hours: 9.00-6.00 Monday-Friday; 24 hour answerphone.
Ordering/Delivery: —
Labels Distributed: All music video product.
One-stop facility available: No.
Blank Tape/Accessories: No.

(Sunday opening as from November).
Ordering/Delivery: Free 24 hours delivery service (most UK areas) by Parceline. Minimum order: £100 (cash customers); £30 (account customers).
Labels Distributed: All major UK and independent labels.
One-stop facility available: Yes.
Blank Tape/Accessories: Blank tapes from Fuji — Plus wide range of accessories.

Pickwick Video Ltd

The Hyde Industrial Estate, The Hyde, London NW9 6JU.
Tel: 01-200 7000.
Telex: 922170 (PICREC G).
Contact: Garry Le Count — Sales

PolyGram Distribution

Video department, PolyGram Record Operation (distribution), PO Box 36, Clyde Works, Grove Road, Ramford, Essex RM6 4QR.
Tel: 590 7790.
Telex: 896556.
Contact: Order desk.
Area Covered: All of UK.
Hours: 9.00-5.30 Monday-Thursday, 9.00-4.00 Friday. 24 hours answerphone.
Ordering/Delivery: —
Labels Distributed: PolyGram Music Videos and Channel 5.
One-stop facility available: No.
Blank Tape/Accessories: Na.

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Video Blank Tapes

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Cassettes
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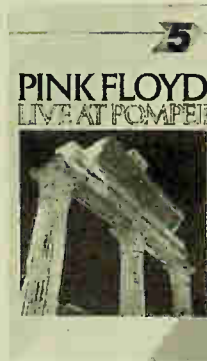
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 Tel: 01-539 5566.
 Telex: 894793.
 Contact: B Gold.
 Area Covered: UK.
 Hours: 9.00-6.00 Monday-Friday.
 Ordering/Delivery: Via tele-sales/
 reps.
 Labels Distributed: Polace, Impact,
 A&M, Handring, Mirar Vision, Virgin,
 New Media Entertainment, Cherry Red,
 Narrowcast, Odyssey, Island, Beggors,
 Chrystalis.
 One-stop facility available: Yes.
 Blank Tape/Accessories: Na.

RCA/Ariola Ltd

Lyng Lane, West Bromwich, West Mid-
 lands B70 7ST.
 Tel: Admin: 021-525 6888; Orders:
 021-525 3000.
 Telex: 336072.
 Contact: —
 Area Covered: UK.
 Hours: 9.00-5.30 Monday-Thursday;
 9.00-5.00 Friday. (Answerphone out-
 side these hours).
 Ordering/Delivery: Orders by tele-
 phone or post. Delivery by Securair.
 Labels Distributed: RCA Columbia.
 One-stop facility available: Na.
 Blank Tape/Accessories: Na.

Solomon and Peres Limited

120 Caach Road, Templepatrick, Co.
 Antrim BT39 0HB, Northern Ireland.
 Tel: Templepatrick 32711 (STD CODE
 08494).
 Telex: 747293.
 Contact: Les Patterson, Michael Ross.
 Area Covered: Northern Ireland.
 Hours: 9.00-5.00pm. 5 Day Week.
 Ordering/Delivery: Two representa-
 tives covering the territory plus tele-
 phone sales to you. Goods ordered by
 12.00 noon usually delivered same day
 within Belfast and surrounding areas

and the following day to the rest of
 Northern Ireland.

Labels Distributed: All makes of music
 video.
 One-stop facility available: Yes.
 Blank Tape/Facility: Sole distributor
 for Sany UK, JVC UK. Also full line video
 tape accessories such as head cleaners,
 leads, etc.

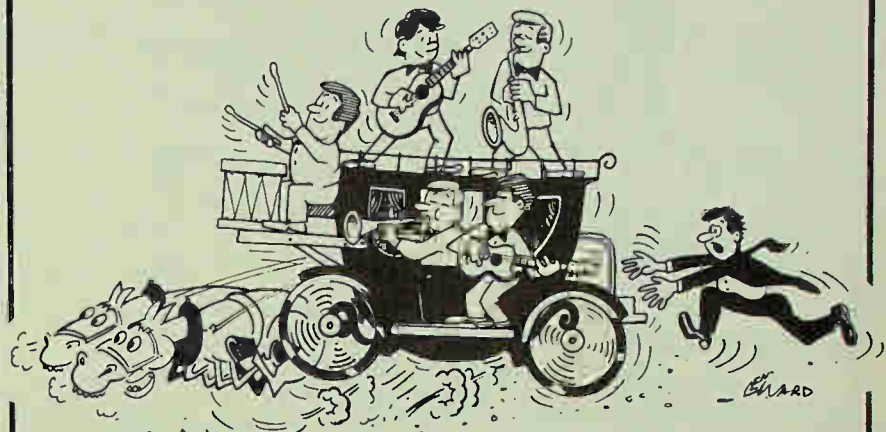
WEA Records Ltd

PO Box 59, Alpartan Lane, Wembley,
 Middlesex HA0 1FJ.
 Tel: 01-998 8844 (Main switchboard);
 01-998 5929 (Order desk); 01-997
 7571 (Customer services).
 Telex: 936460 WEA ALP 9.
 Contact: Customer Services Supervisor
 — May Coims; Credit Control Super-
 visor — Chris Wilson; Sales Administra-
 tion Manager — Tony Simpson.
 Area Covered: UK.
 Hours: Monday-Wednesday, 8.30am-
 5.30pm; Thursday, 8.30am-5.00pm; Fri-
 day, 8.30am-1.00pm. Answerphone
 service available on all other times.
 Ordering/Delivery: 24 hours ordering
 facility. All orders placed before 12
 noon will be despatched the same day
 for delivery by our courier the following
 day. Certain outlying areas may be
 subject to longer delivery times.
 Labels Distributed: As far WEA Re-
 cords.
 One-stop facility available: Na.
 Blank Tape/Accessories: Not avail-
 able.

Wynd Up Records

Turntable House, Guinness Road Trad-
 ing Estate, Trafford Park, Manchester
 M17 1SD.
 Tel: 061 872 0170; 061 872 5020.
 Telex: 635363 AKEURO G (WUR).
 Contact: Tele Sales: 061 872 5020.
 Area Covered: National.
 Hours: 9.00am-6.00pm Monday to Fri-
 day; 3.00pm-6.00pm Saturday.
 Ordering/Delivery: Next day delivery.
 Labels Distributed: All major brands.
 One-stop facility available: Yes.
 Blank Tape/Accessories: Yes.

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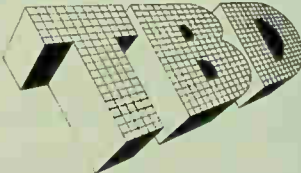
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Do they offer full support of audio and video blank tapes or eye-catching rack systems for videos and compact discs?



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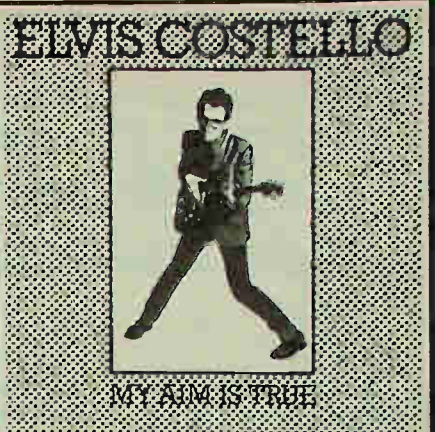
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- BADAROU, Wally H-LIFE (Radio Edit)/H-LIFE (Double A) Fourth & Broadway/Island BRW S3 (E)
- BANTON, Pat & WOMAN (Dub Mix) Motiv' Music MMD 002 12" (JS)
- BERLIN AND YOU TAKE MY BREATH AWAY/You've Lost That Loving Feeling CBS TA 7320 12" (C)
- BILLIE NOBODY'S BUSINESS (Inst-Club Mix) Club/Phonogram JAB 38, JABX 38 12" (F)
- BLUE TOYS, The GOOD DAY/iba Sedition EDIT 3317, EDIT 3317 12" (A)
- BOLSHOI, The SUNDAY MORNING/Foxes Beggers Banquet BEG 175; BEG 175T 12" incl. Musak (V)
- BON JOVI LYING ON A PRAYER/Wild In The Streets Vertigo/Phonogram VER 28; VERX 28 12" incl. Edge Of A Broken Heart VERPA 28 incl. free patch, VERXR 28 12" Remix (F)
- BOOM BOOM ROOM TAKE YOUR TIME/Magic Bay Epic A7314 Pk Bag; TA7314 12" Pk Bag incl. Future King (C)
- BOUCHER, Judy MY HEART IS YEARNING (Vernon) Orbisone DORB 16 12" (JS/OR)
- BREEN, Ann DOMINO (EAST LISTEN MIX) (Slap Mix) Play PLAY 210 Pk Bag (SP)
- BUFFETT, Jimmy CREOLA/You'll Never Work In Dis Bidness AGAIN MCA 1093; MCAT 1093 12" (F)
- CAINE, Andrew WHAT KIND OF WORLD/Teasing Me Apart Epic CAINE 1 Pk Bag (C)
- CAMBER, Carol GOT TO LET YOU KNOW (Vernon) Sea View SV 13 12" (JS)
- CAMPBELL, Al HOLD YOUR CORNER/TONTI IRIE: Jammys Posse Jammys JAM 003 12" (JS)
- CAMPBELL, Carol GOT TO LET YOU KNOW/NIGHTFLIGHT BAND: Got To Let You Know Seaview SV 13 12" (JS)
- CLAUDETTE MINOR ON/That's What I Like Play PLAY 211 Pk Bag (SP)
- COCTEAU TWINS LOVES EASY TEARS/Those Eyes, That Mouth 4AD AD 610; BAD 610 12" incl. Sigh's Smell Of Farewell (UP/RT)
- COLLAJE ROMEO WHERE'S JULIET/Let's Rock And Roll MCA 1066; MCAT 1066 12" (F)
- COSTELLO, Elvis I WANT YOU/iba Imp/Demon IMP 008; IMP 008T 10" (F)
- CULTURE, Smiley MR KIDNAPPER/Supa Supte Polyard POSP 827; POSPX 827 12" Pk Bag (F)
- DAS PSYCHO RANGERS HOMAGE TO THE BLESSED/The Essential Art Of Communication/He Radical/Media Tearainis ZTT/Island ZTAS 24 12" (E)
- DAVIS, Terry OCEANS AWAY/The Davis Cup Theme Tedious TD5 202 (MIS/A) (Re-issue)
- DAVIS, Terry WAITING IN THE WINGS/Petra Tedious TD5 204 (MIS/A) (Re-issue)
- DISCO AID GIVE GIVE GIVE (Inst) Total Control GIVE 1 Pk Bag; 12GIVE 1 12" Pk Bag (E)
- DIJIBIOUS BROTHERS DON'T LAUGH AT ME/Sugar Daddy Fend For Yourself FFY 006 Pk Bag (U/Probe Plus)
- DURAN DURAN NOTORIOUS/Winter Marches On EMI DDN 45 Pk Bag; 12DDN 45 12" Pk Bag (E)
- ENGLISH EVENINGS THOSE BRILLIANT TEENS/The Other Side GFM GFM 106 Pk Bag; GFMT 106 12" (A)
- ERUPTION WHERE DO I BEGIN/Broke Away/Snap FM/Revolver 12VHS 31 12" (E)
- ESCAPE CLUB, The THE HARD WAY/I Will Be There Parlophone R6143; 12R6143 12", RD6143 in double pack with THE PUSH/100 years (E)
- ESSON, Aston ILL GET OVER IT/ASTON ESSION & CLASS CREW: Ill Get Over It Fine Style FS 005 12" (JS)
- FAME, Georgie SAMBA/Willow King Ensign/Chrisley ENY 605; ENYX 605 12" (F)
- FOGERTY, John EYE OF THE ZOMBIE/Confess Warner Brothers W8657; W8657T 12" incl. I Can't Help Myself (M)
- FOSTER & ALLEN REMINISCING/iba Honey HONEY 2 (F)
- FOX, Samantha HOLDING/Holding Dub Mix Genie GEN 8 Pk Bag; 12GEN 8 12" Pk Bag (SP)
- FUNKREW BREAKING HEARTS/Work Hard Work Sophisticated Noise KREW 1; 12KREW 1 12" Pk Bag incl. Ghosts In The Machinery (A)
- FURNITURE LOVE YOUR SHOES/Turnspeed SHH BUY 254 Pk Bag; STIFF BUYIT 254 12" Pk Bag incl. Me And You And The Name (E) [October 6th Release]
- GABRIEL, Peter DON'T GIVE UP/In Your Eyes Virgin PGS 2; PGS 212 12" (E)
- GAD, Jennifer NAITTY NAH RUN/Babylon Must Fall SLAG 102 12" (JS)
- GELDOF, Bob THIS IS THE WORLD CALLING/Talk Me Up Mercury/Phonogram BOB 101 Pk Bag; BOBX 101 12" Pk Bag (F)
- GEMINI ANOTHER YOU, ANOTHER ME/Falling Polydor POSP 795 Pk Bag; POSPX 795 12" Pk Bag incl. Copy Love (F)
- GENE LOVES JETZEBEL DESIRE (COME AND GET IT)/Message Beggers Banquet BEG 173; BEG 173T 12" incl. Sapphire Scavenger/New Horizons (M)
- GRAF, Roll SHINE/Walk Right In Broken Hill BHP 001 Pk Bag; BHP01 001 12" Pk Bag (A)
- GREEN, Jesse YOUR LOVE (Inst) BMW JESSE 1; JESSET 1 12" (MIS/A)
- HAPPINESS AD GEBURAH/Alone Inside Flexible Response FR 001 (U/Red Rhino)
- HARD ROCK SOUL MOVEMENT FUNKY GROOVE/(Alternative Mix) Streetwave UKN 2; UKHAN 2 12" Pk Bag (R)
- HARRIS, Stewart LOVIN' OR LEAVIN'/iba Network PLOT 7002 (A)
- HAZE TUNNEL VISION/iba Gabodon GABS 5 (P)
- IDES OF MARCH ON THE FACE/iba R S.A.T. 2 12" (P)
- I'M TALKING DO YOU WANNA BE (Inst) London LON 114; LONX 114 12" (F)
- IRIE, Tanto NA GET NOTHING/SHAKA DEMUS: Two Foot Walk Jammys JIAPIS 002 12" (JS)
- ISAACS, Greasy JUST HAVIN' FUN/The Village Third World TWDS 3032 12" (JS)
- JACKSON, Janet CONTROL/Pretty Boy & AM AM 359 Pk Bag; AMY 359 12" Pk Bag (F)
- JADE/BOU/I CAN'T BELIEVE IT'S OVER (Inst) Funk Master TWD 1953 12" (JS)
- KARTOON KREW BATMAN (Dub) Champion CHAMP 21; CHAMP 121 12" (A)
- KELLY, Kin TO YOU/Hopeless Love Gipsy GIPSY 19 Pk Bag (A)
- LAND OF DISTRACTION DISTRACTION/iba Strikeback SBR 9; SBR 9T 12" (P)
- LARKS, The ALL OR NOTHING GIRL/Whatever You Say Exallation LARX 2; 12LARX 2 12" incl. PARENTS: Teachers/Heartless
- LIVE WIRE ITS FOR YOU/Guitar Call DIAL DIAL 99; DIALT 99 12" (MIS/A)
- LOVER SPEAKS EVERY LOVER'S SIGN (Dub Mix) A&M AM 361 Pk Bag; AMY 361 12" Pk Bag (F)
- LYLES, Cynthia CROSSOVER (Inst) GFM GFMT 107 12" 361 Pk Bag (A)
- MAJESTY WISH YOU WERE HERE (Among The Heroes Individual Record Company AIRS 105 Pk Bag (A) [Change of distributor]
- MIGHTY LEMON DROPS MY BIGGEST THRILL/Open Mind/Take My Heart Chrysalis AZUR 3; AZUR 3 12" AZURS 3 Double Pack (P)
- MOORE, Ray OH MY FATHER HAD A RABBIT (Inst) Play PLAY 213 Pk Bag (SP)
- MURRAY, Pauline & STORM NEW AGE/Body Music Polestar PSTR 3; PSTR 12003 12" (U/Red Rhino)
- M-M SONG IN MY HEART/Riverine RCA PB 40835; PT 40836 12" (R)
- NELSON, Jackie BOY WITH A FUTURE/Midnight In Heaven August GBH421 (Gordon Duncan - 0467 21517/RWH)
- NICOLE HORSE CALLS/She Happens Every Night Portrait 60129 7 Pk Bag (C)
- OCASEK, Ric EMOTION IN MOTION/P.F.J. GEFen GEF 9; GEF 9T 12" incl. Step by Step (M)
- ONE WAY DON'T THINK ABOUT IT/Don't Think About It (Boss Appello) MCA MCA 1097; MCAT 1097 12" (F)
- PALMER, Robert DISCIPLINE OF LOVE/Dance For Me Istand IS 242; ISG 242 Gatefold Sleeve; ISD 242 in double pack with IS 240-ADDICTED TO LOVE/Remember To Remember; 12IS 12" incl. Wake Up Laughing; 12ISG 242 12" Gatefold Sleeve (E)
- PARADISE EXPRESS HUNGRY FOR YOUR LOVE (Inst)/B Positive (Body) Paradoxx PARS 1 Pk Bag; PARS 1 12" Pk Bag (MIS/A)
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- REAL THING, THE STRAIGHT TO THE HEART/Mystique Jive JIVE 129; JIVE 129 12" (R)
- RELATIONS BRAINWASHED & BLOWDRYED/Come Home (Tell Us Everything) Hush HCP 002 (P)
- RICHIE, Lionel LOVE WILL CONQUER ALL (REMIX) (Ext Mix) (Radio Edit) Motown LIOT 2R 12" (R) Pk Bag
- ROMEO: Jennifer I AM NOT GUILTY/OWEN GRAY: Madley Connection Pioneer International PI 14 12" (JS)
- SAD AMONG STRANGERS TAKING OFF THE BRAKES/El Salvadorio Broken Hill BHP 002; BHP002 12" (A)
- SERVANTS, The THE SUN, A SMALL STAR/iba Head Head 3 12" (U/E)
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- SHARKS IN ITALY TIME IS OURS/Precious Bonaire/Arista BON 124 12" (R)
- SHINE, Brendan YOU'LL NEVER GO BACK/Biddy From Glenor Play PLAY 212 Pk Bag (SP)
- SILENCE AND THE BEAT FREEZING POINT (Inst) Silver Line SILVR 22; SILVRT 22 12" (E) [Correction to previous listing]
- SMITH, Carlton EXCITE ME/Dub Inst Version Citybeat/Entroid/Every 10/ Virgin TEN 128 (E)
- SMITH, Mel TREMBLING (From The Rln Knights & Entroid) Music MMD 001 12" (JS)
- SPENCE, Peter FRYCLOUS WOMAN (Dub Mix) Motiv' Music MMD 001 12" (JS)
- STEPHENSON, Martin & THE DAINTIES BOAT TO BOLMVA/Slaughter Man Kitchenware/London SK 27; SKX 27 12" incl. Wholly Humble Heon (F)
- STEWART, Jermaine JODY/Dance Floor 10/ Virgin TEN 143; TENT 143 12" (E)
- STILLET ROX TAKE ME WHEN YOU GO/Shouting Out A Reason Slik SLIK 1002 Pk Bag (MIS/A)
- STRENSALL HAXBY MACK THE KNIFE/Here I Am Mr Sam SAS 106 (MIS/A)
- STRIPLIN, Sylvia GIVE ME YOUR LOVE/Alternative Mix/Music Of Life/Sirechwave MOLS 8 12" only Pk Bag (R)
- SUPERBLACK RAMBODON ANGELO: Can't Conquer Me Live And Love LDIS 0017 12" (JS)
- SYBIL FALLING IN LOVE (Dub Mix) Champion CHAMP 22 Pk Bag; CHAMP 1222 12" Pk Bag (A)
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- UPS AND DOWNS THE LYING KIND/IMING INSIDE MY HEAD/Out Of Darkness What Goes On WHAT GOES 10T 12" EP (U/RT)
- VENTURE LOVE COMES AROUND/Shine On Disco Tex DT 15 12" (US)
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- WALLFLOWERS, THE BLUSHING GIRL NERVOUS SMILE/iba Montre MANT 83/7 12" (U/E)
- WILD FLOWERS, The A KIND OF KINGDOM/iba Chapter 22 CHAP 8; CHAP 8T 12" (U/M)
- WILDE, Kim YOU KEEP ME HANGIN' ON/Loving You/You Keep Me Hangin' On MCA KIMT 4 12" (F)
- WURZELS, The ALL FALL DOWN/Somerset Crumple Horn Dingies SID 238 Pk Bag (SP)
- XYRFF PUM MUNUD/iba Sub/Recordiau Anrhenn SUS 01 (U/E)

- All Fall Down W
- All Or Nothing Gr W
- And You Take My Breath Away B
- Anotherlovealoneyhead P
- Another You, Another Me Bad Ann & Woman B
- Batman K
- Because I Love You Blushing Gr S
- Nervous Smile W
- Bona To Evil S
- Boy With A Future N
- Brownwash & Blowdrind P
- Breaching Hearts F
- Can You Take The Risk Children Of The Ghetto A
- Crackin' Up J
- Creola B
- Crossover L
- Desire (Come And Get It) G
- Discipline Of Love P
- Disappointed I
- Do You Wanna Be Damo (easy listen Ma) B
- Don't Give Up D
- Don't Laugh At Me G
- Don't Thrk About It O
- Emotion In Motion L
- Every Lover's Sign O
- Excite Me S
- Eye Of The Tiger F
- Falling In Love S
- Freezing Point S
- Frivolous Women. S
- Funky Groove H
- Getwah H
- Give A Man A Badge P
- Give Give Give D
- Good My Love S
- Good Day B
- Got To Let You Know C
- Got To Let You Know C
- Hi Lie C
- Had Your Corner C
- Holding F
- Homage To The Blessed D
- Horse Colls N
- Hungry For Your Love N
- I Am Not Guilty R
- I Can't Leave It Over. J
- I Want You C
- Ill Get Over It E
- It's For You F
- I've Got Love R
- Jack The Groove. R
- Jody S
- Just Havin' Fun I
- Living On A Prayer B
- Love Comes Around. V
- Love Will Conquer All R
- Love Your Shoes F
- Love's Easy Tears C
- Low' Or Leavin' H
- Mack The Knife. S
- Mand On S
- Me K drapper C
- My Biggest Thrill M
- My Heart Is Yearning B
- No Get Nothing I
- Nony Noh'ry M
- New Age G
- Nobody's Business M
- Notorious D
- Oceans Away D
- Oh My Father Had A Robbt M
- On The Face I
- Pleased To Meet You P
- Pum/Mund Y
- Queen Of Death A
- Rambo S
- Remiscing F
- Romeo Where's Juliet C
- Samba C
- Shine G
- Song In My Head M
- Steaming Ira N
- Straight To The Heart B
- Sunday Morning R
- Take When You Go S
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- Taking Off The Brokes E
- The Hard Way U
- The Living Kind U
- The Sun, A Small Star U
- This Is The World S
- Calling G
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IN THE MATTER OF ELCOTCHANGE LIMITED AND IN THE MATTER OF THE COMPANIES ACT 1985

Notice is hereby given that the creditors of the above-named Company, which is being voluntarily wound up, are required, on or before the 14th day of November, 1986, to send in their full Christian and surnames, their addresses and debts or claims, and the names and addresses of their Solicitors (if any), to the undersigned GEOFFREY CHRISTOPHER ANTONY MORPHITIS of 1 VERULAM BUILDINGS, GRAYS INN, LONDON WC1R 5LJ, the Liquidator of the said Company, and, if so required by notice in writing from the said Liquidator, are, personally or by their Solicitors, to come in and prove their debts or claims at such time and place as shall be specified in such notice, or in default thereof they will be excluded from the benefit of any distribution made before such debts are proved. Dated this 26th September 1986 C. A. Morphitis, Liquidator

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Dooley's

D I A R Y

"THAT'S A very old rumour," says Peter Jamieson about the latest story doing the rounds involving Arista and former EMI colleague David Munns and Munns himself says: "I am not moving to Arista." Jamieson quite rightly says he wants to settle in at RCA/Ariola before making any drastic changes. . . . While we're scotching old rumours, Art Jaeger, the Island Group financial director, says: "Once and for all, Island is not being sold to Chrysalis. He adds, chidingly: "Dooley's speculation is ill-informed and potentially harmful, and we'd appreciate an end to it," but he ought to realise that it's other people's speculation and if they weren't talking about it, we wouldn't be writing about it. . . . Back to Arista and Dave Fagance, EMI's national singles sales force manager until last week; has been seen in the vicinity of Cavendish Square. . . . Dr Ray Dalby, who must get more name checks in the music business than anyone else as his name appears on just about every piece of equipment, has been awarded an OBE — honorary only, because of his US citizenship. . . . Life imitates art, or is it the other way round? Mattel, the creator of the Barbie Doll, is launching a search for a young woman to become Rocker Barbie. Giorgio Moroder (fresh from helping to mould the Spunk sound) will produce a record for the "living" doll. . . . John Bradley is philosophical after having to liquidate a company and close a shop (p4). "It's not all bad, I've just won a holiday in the *TV Times*," he says. . . . Unsigned band Kingfishers Catch Fire achieved the distinction of being the first band to play a full-blooded live set — PA and all — at Tower Records last weekend. How did they manage it? "By pestering, of course," they say. . . .

SKY CHANNEL got into shape for the Wammies (be interesting to hear how that's pronounced around the world!) by recording a variety show in Madrid to mark the close of the world congress of CICAC, the International Confederation of Societies of Authors and Composers, to which PRS is affiliated. . . . Even further afield, all credit to the Flaming Mussolinis in reaching the final of the World Popular Song Festival — Japan's answer to the Eurovision Song Contest — held in Tokyo on October 26. . . . Ever since Richard Branson's spoof cable music story appeared in *Music Week* five years ago speculation has persisted that the Virgin chief would one day turn fiction into fact. But on Radio Four's Start The Week orch prankster Branson — who conceded: "I enjoy April Fool's Days" — told listeners: "It was a one-off joke and I don't ever really want to see it come and bite me." On a more serious note, reacting to a discussion including SSS mainman Tony James on the sometimes insincere moralising of pop stars, he said: "It's interesting to hear groups rabbiting on about South Africa, yet they never say we don't want the royalties from South Africa" . . . Could Don Ellis soon be setting the red seal on a new job? . . .

CLIVE BUCKLE

The World is a poorer place with your passing. You will be sadly missed by the multitude of friends and colleagues gained both at EMI and throughout the industry during your 15 years in the record business.

FUNERAL ARRANGEMENTS:

DATE: Thursday, 16th October
 TIME: 12 Noon
 PLACE: St Mary's Church
 Church Lane
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'DRAGON ON and on: With a little help from first signings Pendragon, Andy Ware completes Awareness Records' pressing, distribution and sales deal with EMI.



KING OF the road: PRT northern salesperson of the year Garry Corbett receives a gold disc from sales manager Tony Smith.



ABOUT TIME: Circo and Virgin executives get serious after the signing of Circo's UK P&D deal and rest of the world licensing agreement.



DESERT ISLAND disc: Mandy Patinkin (left) gets a gold disc from CBS MD Paul Russell for sales of the top five album South Pacific.



MOON MAGIC: Showaddywaddy have signed to Genie Records and their first release is a re-mixed version of their hit Under The Moon Of Love which was a number one exactly 10 years ago.

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COMMENT

Market share? Who cares? Nobody except those who are at the top, those who want to be at the top, or those who feel they ought to be there. On second thoughts, I suppose that takes in just about everybody who has a shout in the fortunes of this business.

There's nothing wrong with such aspirations in the music industry as long as they don't cloud the more important ambition to make profit in order to maintain a healthy investment in new talent.

As *Music Week* publishes the third quarter market survey (p 10) we have now moved into the all important fourth quarter. This is also the most dangerous time of year when, determined to have a last fling, some record company executives will do almost anything to make a late burst to get into the reckoning. Maybe even save a job. This period last year showed that it's ultimately pointless — and certainly profitless — trying to make an expensive impact just for the sake of it.

CBS has without doubt sacrificed much of its dominance of recent times in attempting to wreak fundamental change in the trading relationship with its customers. And whatever you may feel about the merits of the ensuing dispute, CBS at least deserves recognition for



dispensing with ego in pursuit of what it saw as greater efficiency and greater profit.

The music business in this country is happily enriched by a proliferation of diverse talent, but this talent will only ever be fuelled by profit, not ego. So while we continue to publish the market surveys as an important guide to company performance, don't take them too much to heart.

David Dalton



REAL SUCCESS: Real Thing, with their producer and manager, pose with five executives after signing to the label from PRT.

MUSIC WEEK DIRECTORY 1987

URGENT!

Forms have been despatched for free entry in the Music Week Directory 1987. It is vital that recipients check their 1986 entries on these forms, confirm they are correct in the box provided or mark any necessary corrections and amendments *immediately* on receipt and return them *at once*. The closing date was last Friday (October 10), but your entry may still be considered if you act NOW without delay. If you have not received your form, ring 01-387 6611, ext 301.

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