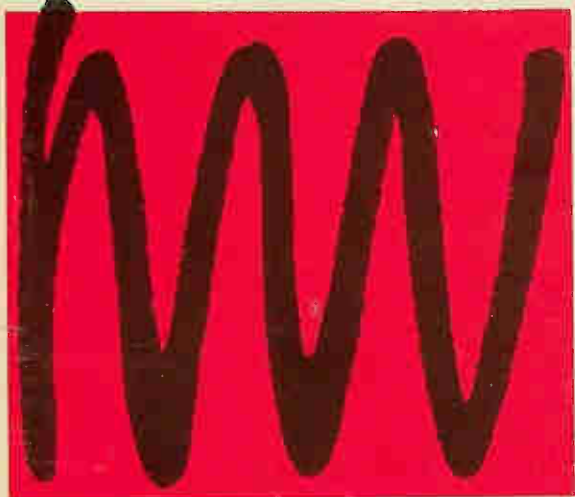


MUSIC WEEK



£1.65 U.S.\$2.50

ISSN 0265-1548



Record take at Tower debut

TOWER EXECUTIVES had plenty to smile about at the opening party for their first UK store at Piccadilly Circus last week.

On the first day of trading, the shop took more money than any of Tower's other stores have ever done on a first day. Store manager Mathew Koenig, who was previously in charge at Tower's New York outlet, points out that the feat was achieved in less than nine hours trading which is just over half

a normal Tower day.

At Piccadilly Circus, Tower will be open until midnight every day of the year, and Koenig comments: "So far, everybody seems to love it. Everybody loves the environment we have created in here."

Pictured helping the opening celebrations are, from left, vice-president Stanley Goman, Koenig, Tower president Russ Salaman and director of European operations Steve Smith.

INSIDE

New product: First Night releases five West End cast recordings, Towerbell's £300,000 TV spend for The Originals, plus Channel 5's latest video releases **3**
 Ken East moves to consultant role, and Timmer slams DAT **4**
 New Granada TV pop programmes, DMC Records signs with Arista, plus Music On Video **6**
 News feature: MCPS opening up the Ivory Towers **8**
 Market survey **12**
 Classical: Kiri Te Kanawa's first recording of Tosca, and new Karajan recordings **14**



Albums, singles charts **15, 18**
 A&R: O'Chi Brawn (above), Benny Profane and Basia rub shoulders on Talent, swiftly followed by Performance, LP reviews, Singles, James Hamilton and Disca. Starts **16**
 Retailing: Where service counts, plus Opinion **23**
 Indies news, reviews and chart **30, 31**

Dooley in New York. Diary pics **35**

PRT bruised — but Carrel denies KO

PRT DISTRIBUTION was hit by another body-blow this week when Jive Records signed with RCA/Ariola Operations, but acting chief executive Simon Carrel strenuously denies that the company is going under.

PRT has lost 30 per cent of its business during the last 12 months and had to make 40 of its 155 employees redundant last week. While admitting there are problems, Carrel contends: "PRT is not in trouble.

"We're on a very difficult road; that's why we had to make 40 people redundant. When you lose 25 or 30 per cent of turnover, you cannot keep all the staff associated with that turnover. PRT is adjusting to the market it finds itself in and for the first time in 20 years it is getting the administration it deserves."

In the last year, Towerbell, Streetsounds, BBC Records and now Jive have left PRT. "I was very, very sorry that Jive and BBC went," says Carrel. "The reasons they left were many and complex but I have never heard (Jive director) Clive Calder speak anything but praise for PRT.

"The BBC decision was unfortunate from our point of view. They left when PRT was in a period of reorganisation following the departure of our managing director, Walter Woyda

"Sure, there were problems. They were caused by restructuring and I do not think enough effort was put into quelling the fears of people like BBC."

Of Towerbell's and Streetsounds' departure, he says: "Every

time you do any business you have to make a decision on whether it is worthwhile carrying on that trade. The financial returns from Streetsounds were not great in the context of the amount of work we had to do to keep Margan Khan happy. Towerbell was very much the same."

Rumours about PRT's future have been rife in the music industry and while emphatically denying

TO PAGE FOUR ▶

WEA revival confirmed in market share

WEA HAS confirmed its strong resurgence in the second quarter of 1986, taking first place in Music Week's record company market share table for singles, and second spot among leading companies for albums.

PolyGram, the grouping of Phonogram, Polydar and Landon/Decco, has taken top place in the albums league for April to June and second position among companies for singles.

Virgin was top label in both albums and singles categories. Falco, was top singles artist for the quarter.

● Full details on p12.

Stiff trouble? 'No worries' - Robbo

THERE HAS been an angry reaction this week to news that Stiff's parent company, Elcotgrange, has ceased trading and that the label has resumed business as Stiff Records Ltd.

Creditors fear that the move will mean they receive only a fraction of what they are owed, although Stiff managing director Dave Robinson says: "There's nothing to worry about."

In a letter to creditors, accountants Cape & Dalgleish wrote:

"There are a large number of creditors of this company, some of whom have been owed money for a considerable period."

The letter goes on to invite creditors to submit details of their accounts by the end of this month and tells them that further details of Elcotgrange's finances will soon be available and an informal creditors meeting will be held.

The final paragraph advises against any company taking legal action against Elcotgrange, warning that litigation could result in its

main asset — its artist contracts — reverting to the bands and managements and "nobody will get anything".

Robinson adds: "All the creditors have been contacted and we are dealing with them. It's all standard stuff."

Spotlight Publications, publisher of *MW*, *Sounds* and *Kerrang!* and owed in excess of £1,600 by Elcotgrange, had not been contacted as *MW* went to press. Long standing Elcotgrange director Alan Cowderay has left the company.

'New music isn't only indie music'

IN HIS keynote speech at the New Music Seminar WEA UK chairman Rab Dickins made an impassioned plea for new music not to be ghettoised by believing it is the exclusive province of the independent record company.

"The important thing is not where the music comes from, but that new music succeeds and develops. Whatever the best environment for the act differs from case to case, but the good thing is that acts have a choice. New music is not the property of any special breed."

At the same time Dickins made it clear that to fulfil their responsibility to bring on new talent and fresh music the majors must continue to

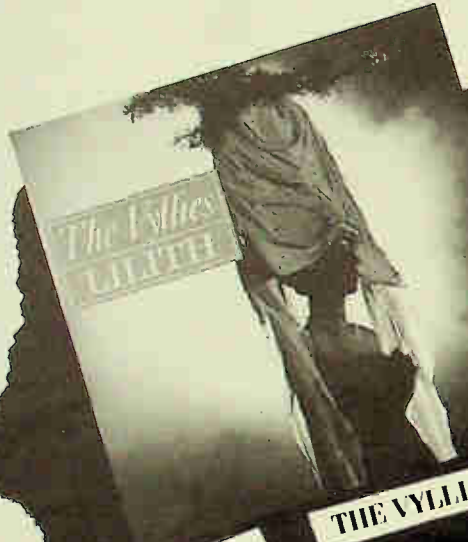
TO PAGE FOUR ▶

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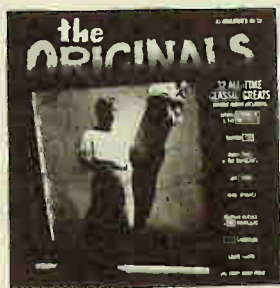
£1/3m TV spend for Towerbell originals

TOWERBELL IS spending £300,000 on a national TV campaign to promote a double album of Sixties classic soul tracks called *The Originals*.

The four-week promotion begins on Monday (28) in London, TVS and Central, rolling out later to Anglia, Granada, Yorkshire, Tyne Tees, Border, Harlech, TSW and STV. Advertising space has also been bought in the music consumer press and print of sale material is available.

The album features *This Old Heart Of Mine*, *Going To A Go Go*, *Dancing In The Street* and

What Becomes Of The Broken Hearted.



IT BITES are playing a 13-date UK club tour to promote their debut album, *The Big Lad In The Windmill*.

August releases from Channel 5

CHANNEL 5's August video releases include: *Trans Global Unity Express* — The Jam, *Bananarama*, *Live Between The Eyes* — Rainbow (much of which was featured on BBC 2 last week), *New Edition*, *The Everly Brothers* and the ballets *Dr Coppelius* and *Romeo And Juliet*.

WASP LP, tour

WASP ARE to release an album, currently being recorded and as yet unlifted, to coincide with a 10-date tour of the UK and Eire beginning on October 27



BORN TOO Late, the debut single by *Catrina Lee*, is to be featured on the BBC's *Breakfast Time on Friday* (25). The single, released on Epic, is a cover of *The Ponytails' Sixties* hit.

Marley/Sting head IRS Charity album

A CHARITY album featuring Bob Marley, Sting and Squeeze is being released by IRS. *Live For Life*, the proceeds of which will go to an American cancer research centre, includes 10 previously unreleased tracks. A single, *Love Lessons* by Stewart Copeland and Derek Holt, is released on August 11.

Man, Welch back for the Crack

FORMER MEMBERS of the Seventies band Man have teamed up with singer-songwriter Peter Welch and a new band, *Just For The Crack*, for an album *Loving You* on Welch's own label *Heat Records*, which has been produced by Graham Dickson who worked on Elton John's *Lee On Fire* album and *Nikita* single.

Distribution is through Gipsy/CBS and the release is being supported by pop press advertising.

Five from First Night

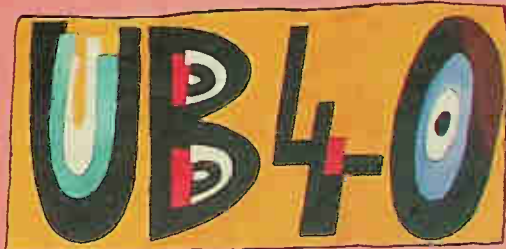
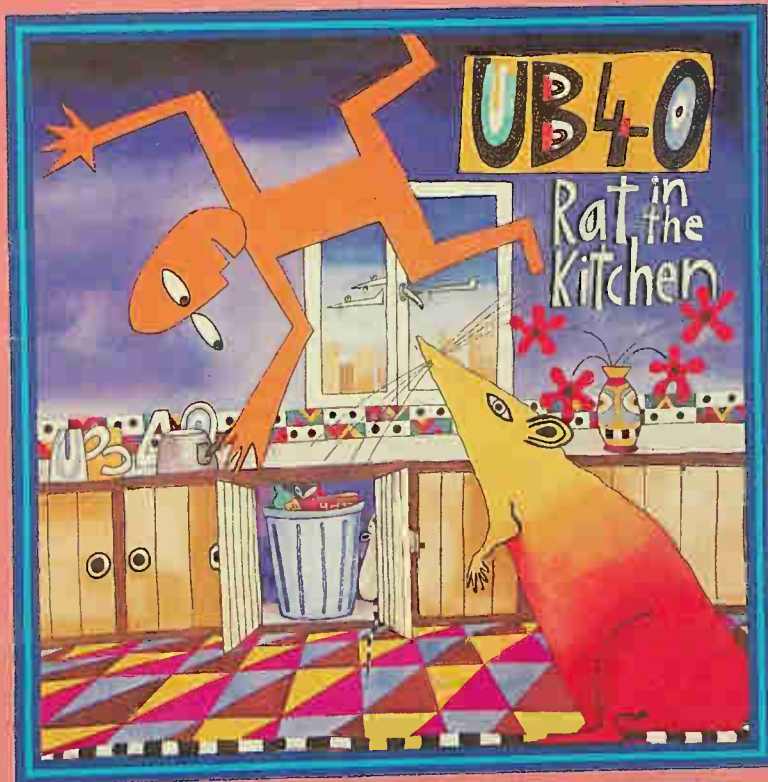
SAFARI RECORDS' show music label *First Night* has five new albums lined up for release, all featuring current West End productions. Amongst them are the cast recording for the revival of *Annie Get Your Gun*, starring *Suzi Quatro* which opens on July 29, and *Cabaret* with *Wayne Sleep* which opened last week.

First Night will also be releasing the cast recordings for the revivals of *Charlie Girl*, which stars *Paul Nicholas* and *Cyd Charisse*, and *Seven Brides For Seven Brothers*, as well as a live recording of *The Gambler*, *Mel Smith's Hampstead*

Theatre production which recently transferred to the *Comedy Theatre*.

Boom Boom Epic deal

BOOM BOOM ROOM, the trio who hit the charts with their first single, *Here Comes The Man on the Fun After All* label earlier in the year, have signed to Epic and release their first single under the deal, *Take Your Time/Future King* on July 28.



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Subscription rates: UK £55, Eire £19.50, Europe \$132, Middle East, North Africa \$174, US, S America, Canada, India, Pakistan \$205, Australia, Far East, Japan \$230.

Subscriptions/Directory enquiries: Jeanne Henderson, Royal Sovereign House, 40 Bessford Street, London SE18 6EQ. Tel: 01-854 2200. Next Music Week Directory free to subscriptions current in January 1987.

East moves, EMI reshuffles

A SIGNIFICANT restructuring of EMI Music Worldwide will see Ken East, the present president and chief operating officer of EMI Music Europe & International, move to a special consultative position within the company at his own request with effect from January 1, 1987.

Consequently a new line-up is

being established for EMI Music Worldwide between September 1 and January 1 next year. Alexis Rotelli, currently managing director EMI Italy, is appointed MD Europe with responsibility for Europe including Greece and the Middle East but excluding the UK and Eire. He also assumes responsibility for EMI Music Publishing with effect

from January 1. Rotelli joined EMI Italy's publishing division in 1971, and assumed his present post 10 years later.

David Stackley, currently MD EMI France, becomes MD international responsible for Central and Latin America, Africa, the Indian sub-continent, south-east Asia and Australasia. Stackley, who joined EMI in 1975, has served as MD of EMI Music companies in Chile, Mexico and France.

Rupert Perry is confirmed as MD UK and Eire, and with effect from January 1 will assume responsibility for Picture Music International and RAK Records. Perry was previously president EMI America Records and MD EMI Australia.

All the above will be based in London, and continue reporting to Ken East until January 1.

● A full list of changes will appear next week.

Bruised PRT

◀ FROM PAGE ONE
the ones that suggest the company is in line for imminent liquidation, Carrel comments: "To those who have been saying we've been having problems, I'd say they were absolutely right."

"It saddens me that PRT is a smaller company this week than it was two weeks ago but my task is to get overheads at the right level in relation to the volume we have got. I am not prepared to do silly things to get that volume but I'll do

what I can to persuade people that we are the best indie distribution company."

Carrel adds that PRT's record label lost £1m in the last financial year which brought about 20 redundancies in February and the movement of its offices from Marble Arch to Mitcham. He contends now, though, that the label is solvent and active again and points to its recent chart success with The Real Thing and the launch of Braken Hill Records — a joint venture with Carrere.

● Jive product will be available from RCA/Ariola as of August 4.



JIVE GENERAL manager Bob Nalon agrees his new distribution deal with RCA/Ariola Operations MD Richard Gane, flanked by Zomba executive Jim Cooke and Jive financial controller Ian Burnett.

New Music

◀ FROM PAGE ONE
back the judgement of the A&R experts.

He said: "There is a popular perception of corporate record companies as being infested by lawyers and accountants who run their businesses with budgets and a balance sheet. Well... this is true. But if corporations do not see the need for music people — the ones who are prepared to take risks and back them all they way — then these corporations are lost and the popular mythology of the corporate record company as a blind stumbling out-of-date enterprise will come true."

"This must not be allowed to happen — not just because of new music but for all music. Corporations must learn that talent comes with and without a low degree. Because of the international and economic power of corporate record companies, we all need to foster and develop all forms of music. But because of those armies of accountants, we must also be right."

● A full report next week.

World BRIEFING

NEW YORK: Censorship has reared its head again in the US, writes Brian Chin. Arkansas-based department store chain Wal-Mart has removed nearly all rock magazines and teen-orientated publications from its 800 branches.

Affected are such mainstay music periodicals as *Rolling Stone*, *Cream*, *Hit Parader*, *Circus*, *Tiger Beat* and *Star Hits*.

Curtis Circulation Company, the New Jersey magazine publisher, blames this action on criticism of Wal-Mart by TV evangelist Jimmy Swaggart. Curtis draws a parallel to the recent decision of 7-11, another nationwide retail chain, to drop *Penthouse* and *Playboy* from its shelves after pressure from the Rev Jerry Falwell.

NEW YORK: American Apple, a joint venture of the Remco Toy company and Goodtimes Home Video here, will launch a low-price music video line in September.

Single artist compilation tapes, licensed from the US and abroad, will be priced at \$9.95, and apparently offer more playing time for the money to penetrate the US multiples.

NEW YORK: Solid domestic and international sales gains were credited for a hefty 55 per cent increase in CBS Records Group profits in the second quarter of fiscal 1986. Revenues had increased 16 per cent. The division's profits for the period were \$29.2m. Six-month results were even more impressive, with earnings up to \$81.4m from \$43.8m.

NEW YORK: Rounder Records, Massachusetts-based folk/blues/jazz label, has signed an agreement with EMI-America whereby some Rounder recordings will be distributed by Capitol/EMI here and EMI overseas. The agreement, which does not cover all new releases, Rounder's catalogue or Rounder's own US distribution of other indies, parallels recent selective Capital/EMI distribution deals made with Rhina and Enigma, two other catalogue-oriented independent labels. Austin band the True Believers will be the first artists released through EMI under the arrangement.

LOS ANGELES: Gary LeMel has been named president of the music division for Warner Bros Inc's film studio. He was previously Columbia Pictures music division president.

Bones Howe, producer and music supervisor, has replaced LeMel at Columbia.

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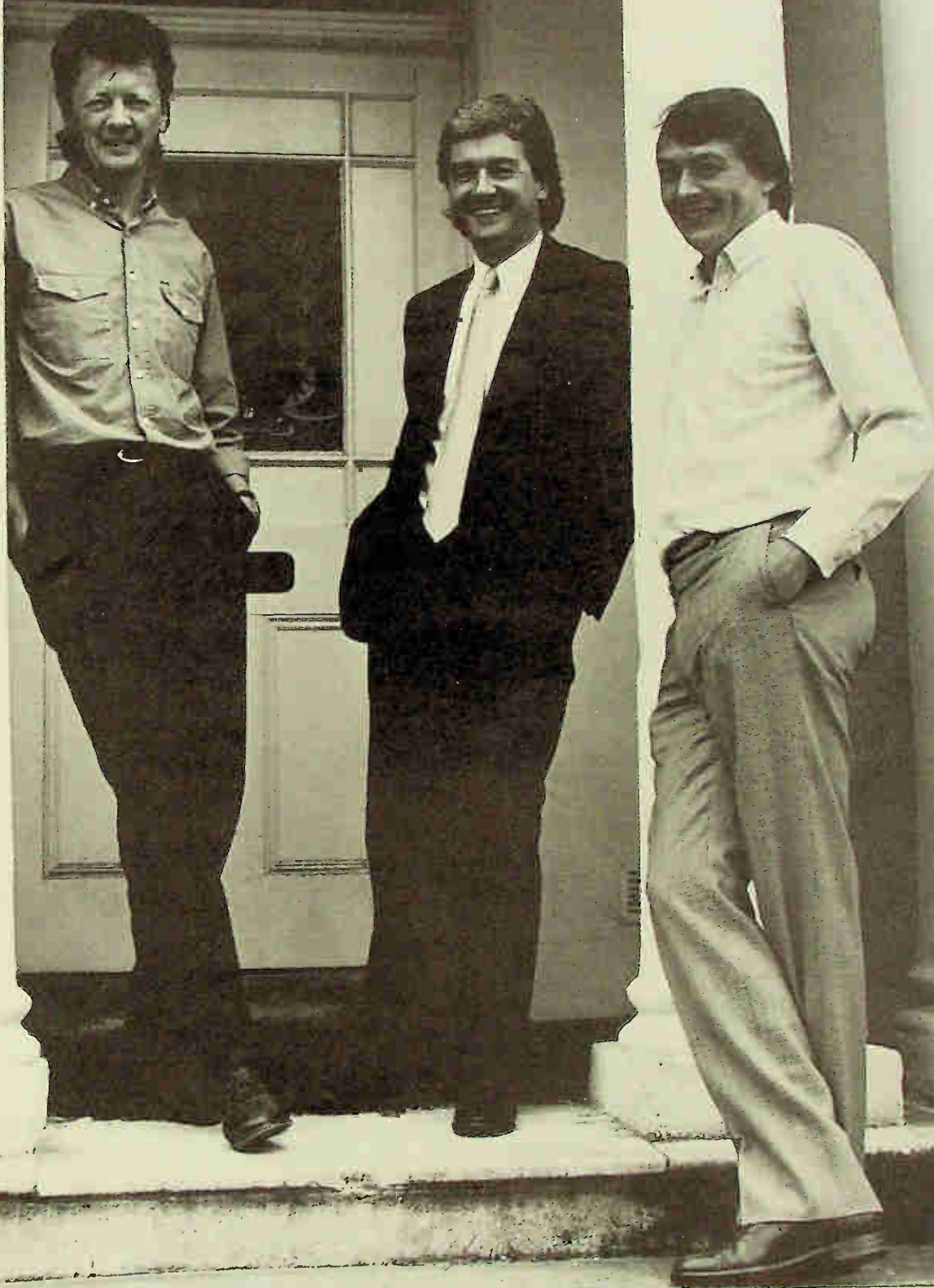
Timmer slams DAT launch

A VITRIOLIC attack upon the Japanese hardware industry's "pre-mature" launch plans for digital audio tape (DAT) has been made by PolyGram president Jan Timmer. It underlines the verbal onslaught he made at the March convention of NARM in Los Angeles on the Japanese consumer electronics companies.


"Digital tape is bad for the record industry, bad for artists and composers and bad for hardware and software retailers," Timmer declares. "Nobody but the Japanese hardware industry will benefit from an early introduction of DAT, and even their benefit will be short-term because their eagerness to bring the hardware to the marketplace too early could result in tremendous damage to the creative community. The harm done to the music industry would mean that it had less and less money to invest in new artists and composers."

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WorldRadioHistory
Legend Music Group Limited is a subsidiary of BraveWorld Ltd, a Prestwich Holdings plc Company.

Ad agency plugs CBS Songs' roster

CBS SONGS has hired the D'Arcy Masius Benton & Bowles advertising agency to promote the company's music catalogues to the advertising world and film, TV and video producers.

In what the agency describes as "probably the first time one of the major music publishers has encouraged an advertising agency to encourage the use of its titles", DMB&B is preparing a programme for the autumn "explaining what CBS Songs has got and can do". CBS Songs UK MD Richard Tho-

mas told MW that the agency would be engaged on "an image-heightening job and spotlighting a great catalogue". CBS Songs copyright manager Dave Robinson will be involved in dealing with enquiries resulting from the campaign.

It reflects both the dilemma posed for publishing companies with rich standard material but no interest in it from the recording industry these days and the lucrative rewards when such material is adapted for commercial use.

DMC launches DJ only re-mix label

TONY PRINCE, founder of the Disco Mix Club, is leading DMC Records, a label aimed exclusively at DJs.

DMC has signed a licensing deal with Arista and for each Arista release, DMC will produce a package which will contain the original record plus a re-mixed 12-inch version. The extra DMC record will contain percussive tracks, a capella vocals and a production not available on the original.

Prince (left in picture) seemed to have no trouble in persuading Arista A&R director Jeff Gilbert to get involved.



YTV/BPI talk on clips fee

THE BPI is holding talks with Music Box about payments for music video used in programmes which will be screened late night in the UK by Yorkshire Television. Music Box is representing YTV in the discussions.

Talks are also continuing with the BBC following the agreement on annual payment of £150,000 for video clip use (MW July 19). The negotiations relate to a proposed new programme series which would involve music videos on a

major scale. In the absence of discussions with Channel Four, the BPI ban on provision of music videos by member companies is still in force. However, the Max Headroom Show will be repeated again shortly on C4 because the show's producers agreed a payment deal at the outset with the BPI, covering two showings of the series in the UK and some overseas exploitation.

Maxim competition winners

The winner of the Maxim's Competition which appeared in *Music Week* (June 7) is Fiona Powell of FWO Bauch, Borehamwood, Herts.

Powell's prize-winning order of importance was B — Excellent cuisine; A — Good service; E — Reputation of restaurant; F — Unhurried, relaxed atmosphere; C — Impressive wine list and D — Price. Her picture caption was: "Don't bother with the glass, Hervé darling — just get me a strow."

The prize is a day of gastronomic delight, with lunch in Maxim's, Paris, and dinner in Maxim's, London for herself and a guest.

Night-time audience up for Radio Lux

RADIO LUXEMBOURG is claiming major increases in listening figures for its prime target audiences, following a survey on night-time radio listening habits conducted by Audience Selection (AGB).

This reveals that RL has increased its weekly UK reach among 18-34 year olds by 16 per cent and by 38 per cent for 18-24 year olds.

For the latter group, the comparable figures are 937,000 in 1983 and 1,300,000 this year, and for the 18-34 group the statistics are 1,968,000 (1983) and 2,282,000 (1986).

MUSICAL Chairs

THE NEW video A&R manager for Picture Music International is Allasonne Lewis, who has responsibility for co-ordinating between EMI and various production companies. She was previously in A&R at EMI Records ... Tracey Smith, formerly with Fraser Peacock Associates, has joined Tony Mercer Video Services as video production executive ... Former Chrysalis Records press officer Hugh Birley has returned from "self-imposed exile in the frozen north" and is now working for SPA Public Relations as senior account manager, looking after the Maxell (UK) account amongst others. He can be contacted on 493-3662 ... Clive Rich to business affairs manager WEA Records. He joined the company in March 1985 and was previously with K-tel ... Sharon Wheeler, previously with WEA and most recently CBS, has joined Modern Publicity as publicity manager ... Mike Hollingsworth, currently director of programmes at Music Channel, becomes managing director of Music Box, the new production company formed following the merger of Superchannel and Music Channel. Carol Haslam, currently commissioning editor for Channel Four, becomes director of programmes at Superchannel ...

More pop from Granada

GRANADA TV has two major pop/rock programmes lined up — *The Way They Were*, a 90-minute compilation of footage from the archives of *So It Goes*, the Seventies late-night rock show, and *Rock Around The Dock*, a two-hour pop show from the restored Albert Dock complex in Liverpool.

The latter will feature Frankie Goes to Hollywood, UB40, Fergal Sharkey, The Pretenders and The Damned, and will be recorded over four nights later this month with network transmission on August 29.

The Way They Were, coinciding with the tenth anniversary of punk/new wave, goes out on Channel Four on August 5, and will include archive footage of The Jam, The Clash, Buzzcocks, The Stranglers and Siouxsie and The Banshees, plus interviews with Iggy Pop and Patti Smith.

Directory

RECENT MOVES: the new address for Catalyst (Music Consultants) and Global Music headed by Peter Knight Jr is 171 Southgate Road, London N1 3LE (01-359 2974; telex: 8813271; BBC Records is now located at Woodlands, 80 Wood Lane, London W12 8QT (01-743 5588).

WorldRadioHistory

Will video kill the demo tape?

IF POLYGRAM has its way, video is destined to become the first thing on a new band's agenda, rather than a mere adjunct to an already successful career.

The move to develop artists video careers "in parallel" to their album and singles careers, comes from a link-up between Phonogram and sister company PolyGram Music Video to find new ways of presenting artists to the public.

The plan is the brainchild of PMV head of production Peter Olliff and Phonogram marketing manager Bob Fisher — who was behind the recent *Beat Runs Wild* campaign — and involves simply capturing new artists live on video at the start of their career rather than concentrate expensive resources wholly on those who have already achieved massive fame.

"We will be giving artists something that hitherto has been unavailable to them at this stage of their career," says Olliff.

One of the first three acts to be involved, *Curiously Killed The Cat*, have yet to release anything at all. While another, *Love And Money*, made their video while only a single old. Making up the initial trio is the not-so-new but now rejuven-

ated Pete Shelley. All three can expect finished video cassettes on the shelves by early autumn, with the added bonus of a guaranteed television showing around the same time.

But as Olliff explains, the relationship is not designed to end with the first release: "The record industry is fast moving towards becoming an audio-visual industry. And once we've captured the sound and songs of the band as they are at the time, then around 18 months later, when the artist has new repertoire and hopefully a higher profile, we'll come along again and make something slightly more sophisticated, and so on."

It's a concept Fisher says has dovetailed in nicely with ideas he was having independently that accepted methods of marketing are fast becoming hopelessly out of date.

"I feel quite strongly that what is generally accepted as 'the youth market' has changed quite considerably, and conventional ways of promoting records are not really terribly effective."

Every release made under the new tie-up will, says Olliff, be individually marketed to suit each artist.

MUSIC VIDEO

The week's top 30	Description (tracks)	Timings/Recommended	Retail Price
1 4 10	DIRE STRAITS: Brothers In Arms — The Videosingles	EP (4 tracks) 25m	PolyGram 941 3207
2 1 3	LEVEL 42: The Videosingles	EP (3 tracks) 25m	PolyGram 941 3207
3 8 5	WHAM!: The Video	EP (5 tracks) 25m	CBS/Fox 354 50
4 2 5	KATE BUSH: The Hair Of The Hound	Compilation (4 tracks) 25m	PMI 941 3207
5 5 29	DIRE STRAITS: Alchemy Live	Live (11 tracks) 70m	Channel 5 079 20172
6 3 5	BUCKS FIZZ: Greatest Hits	Compilation (16 tracks) 57m	RCA/Columbia 891 1024
7 7 5	MARILLION: 1982-1986 The Videos	Compilation (12 tracks) 57m	PMI 941 3207
8 6 3	RUSH: Grace Under Pressure Tour	Live (12 tracks) 57m	PolyGram 941 3207
9 15 13	PHIL COLLINS: No Ticket Required	Live (15 tracks) 70m	WEA Music 079 1113
10 10 9	THE CURE: Staring At The Sea — The Images	Compilation (12 tracks) 57m	Palace/PVG 079 30114
11 12 24	TALKING HEADS: Stop Making Sense	Live (19 tracks) 70m	Palace/PMI 079 30104
12 14 4	PUBLIC IMAGE LTD: Videos	Compilation (4 tracks) 25m	Virgin/PVG 941 144
13 11 5	STEVE NICKS: I Can't Wait	EP (3 tracks) 25m	RCA/Columbia 891 1024
14 17 59	QUEEN: Live In Rio	Live (16 tracks) 70m	PMI 941 3207
15 19 50	QUEEN: Greatest Hits	Compilation (12 tracks) 57m	PMI 941 3207
16 9 3	WHAM!: Wham 85	EP (3 tracks) 25m	CBS/Fox 354 50
17 20 7	THE WHO: The Kids Are Alright	Documentation (12 tracks) 57m	Channel 5 079 20172
18 13 3	RAINBOW: The Final Cut	Compilation (12 tracks) 57m	PolyGram 941 3207
19 16 30	MADONNA: The Virgin Tour	Live (10 tracks) 57m	WEA Music 079 1113
20 23 2	QUEEN: We Will Rock You	Live (10 tracks) 57m	Peppermint 079 1113
21 24 17	BIG COUNTRY: Live	Live (15 tracks) 70m	Channel 5 079 20172
22 21 6	ROD STEWART: Tonight He's Yours	Live (10 tracks) 57m	Channel 5 079 20172
23	STATUS QUO: End Of The Road '84	Live (10 tracks) 57m	Channel 5 079 20172
24	BON JOVI: Breakout	Compilation (12 tracks) 57m	PolyGram 941 3207
25	MEAT LOAF: In Concert	Live (12 tracks) 57m	Channel 5 079 20172
26 18 106	U2: Live "Under A Blood Red Sky"	Live (17 tracks) 70m	Virgin/PVG 079 1113
27 22 8	DAVID BOWIE: Serious Moonlight I	Live (11 tracks) 57m	Channel 5 079 20172
28 27 44	KATE BUSH: The Single File	Compilation (12 tracks) 57m	PMI 941 3207
29	FLEETWOOD MAC: Mirage Tour	Live (12 tracks) 57m	Channel 5 079 20172
30	U2: The Unforgettable Fire Collection	Compilation (12 tracks) 57m	Island/Lightning 079 1113

Compiled by Music Week Research © 1986

30 SECONDS OF PURE MAGIC...

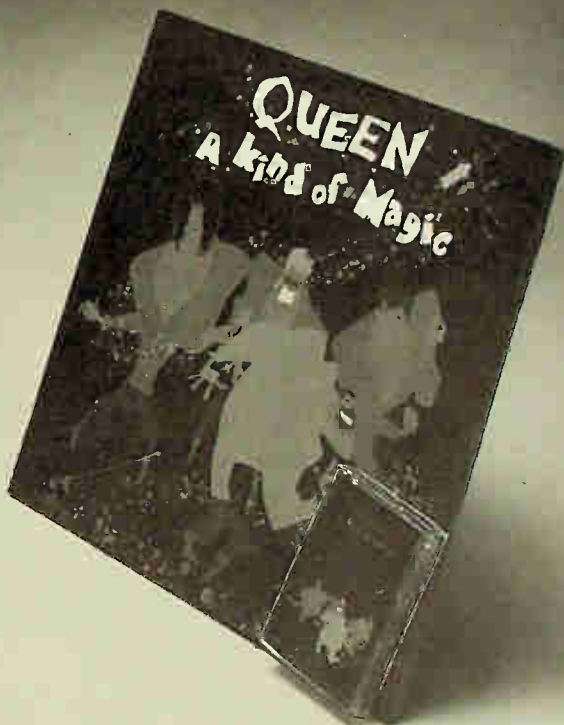
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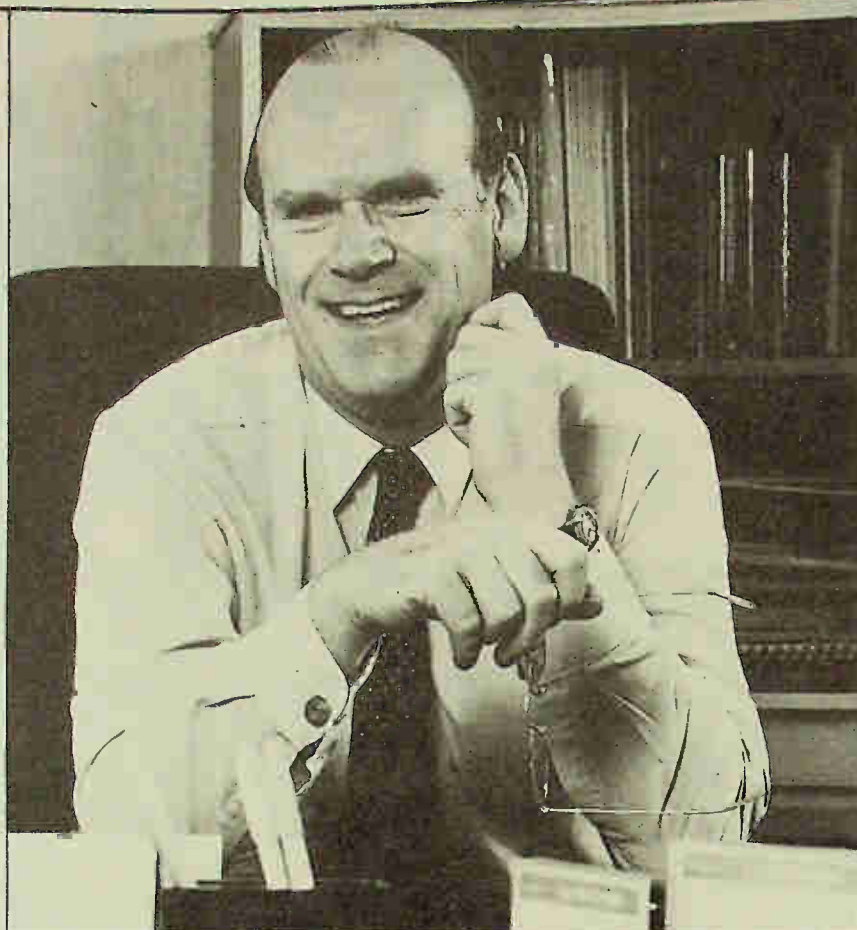


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EMI

WorldRadioHistory

A generally favourable survey on the MCPS also revealed it to be both secretive and arrogant, but has succeeded in opening up opinion on what has long been regarded as something of a closed society. Nigel Hunter discusses the survey and the organisation's history.



BOB MONTGOMERY: MCPS managing director, coming out of his shell.

MCPS: opening up the Ivory Towers

ONE CANNOT summarise what the founding fathers of the Mechanical Copyright Protection Society would have thought about opinion surveys and remarks like "arrogant" and "secretive" when they were forming the Mechanical Copyright Licences Company Ltd (MECOLICO) in 1910 in anticipation of the Copyright Act a year later. But one likes to think that they would have approved the attitude of their successors 76 years on in soliciting frank opinions and assessments from the industry (MW July 5) of how the society is perceived and the efficacy of its operations.

The MCPS assumed its present form in 1924 when MECOLICO merged with the Copyright Protection Society, acquiring the interests of Associated Copyrights Ltd in 1937 and later assimilating the Sound Film Music Bureau. It represents over 6,000 composers members and 4,500 publisher members based in the UK and abroad, and by way of reciprocal agreements with its equivalent societies overseas, it also represents "many thousands" of foreign composers and publishers.

Its function is to administer both legally prescribed and negotiated agreements on mechanical copyright between music users and its members. It collects and distributes royalties on mechanical reproduction "where it would be impossible, impractical or uneconomic for individual members to do so".

Its decision to "come out of its shell" and find out exactly what the music industry thinks of it via a MORI survey is both courageous and appropriate at a time when the music industry is undergoing great changes, with more to come as cable, satellite and other tech-

nological wonders assert themselves.

There might well be a certain amount of political jockeying involved as well. Since 1976 the MCPS has been wholly owned by the Music Publishers Association, and it absorbed BRITICO, the mechanical rights arm of the PRS in the early Eighties. Since 1952, matters of general copyright policy and negotiation of licensing agreements have been in the hands of the Mechanical Rights Society, a company limited by guarantee and served by an elected council of composers and music publishers. Policy and licensing agreements having been formulated by the MRS, administration is then delegated to the MCPS, and "in practice, MRS and MCPS work in extremely close co-operation", in the words of the MCPS.

The society is believed to be keen to take the MRS totally under its umbrella, a development viewed with some disfavour by some MRS members whose focal and vocal point was the late Dick James. Also, with a 10 per cent levy on blank tape theoretically looming on the horizon, the MCPS with its long experience of effective collection and distribution using modern computer techniques

would obviously like to make a major input concerning the body to be set up to collect, administer and distribute the levy.

Whatever the obvious and hidden reasons may have been, the society, which distributed £4.5m in 1977 and a massive £14m last year, decided upon the survey to determine its standing in the business. One part concerned the image of the MCPS and another dealt with precise questions designed to elicit information helpful in revising its terms of trade.

MORI selected 32 major publishers, 12 major record companies and 12 professional advisers to interview from a list provided by the MCPS, plus 28 composers selected with the assistance of relevant composers' associations such as BASCA. The views of the senior officers of such associations were canvassed also, although MORI reports that the composer side of the survey "is the least representative, particularly as the response rate among composers was significantly lower".

Asked how well they thought they knew the MCPS, the replies were "Very well" (56 per cent),

sixth best of 10."

Arrogance is one of the most prominent MCPS characteristics in the eyes of the record companies, and all four groups questioned believe the society to be more secretive than communicative. It is thought to provide a good service and to be run in a professional manner, and with the exception of record company opinion, to be improving, helpful and efficient. However, only professional advisers seem to rate the MCPS as quick to respond or good value for money, and for publishers the main drawback is "perceived expense".

Publishers, however, use the MCPS for areas where they cannot collect themselves. One-third of them, plus two-thirds of composers and professional advisers consulted, would welcome a wider mandate for MCPS collection activities, but half the publishers "actively oppose" it. That figure rises to three-quarters on the question of a total mandate, most professional advisers are also opposed and only a slim majority of composers would approve.

In general, publishers are reluctant to grant even a limited assignment to the MCPS to improve its ability to protect its members' rights. But tariff changes bringing a combination of lower collection charges, swifter payments and charges for specific tasks on a sliding scale, whereby commission charges are progressively increased for each record company which is excluded, are welcome by publishers (68 per cent), composers (65 per cent) and professional advisers (50 per cent).

The latter category and composers are generally in favour of title registration charges and a charge for overseas enquiries, and a majority of publishers are against these measures. Similarly, a choice between speeding up distribution and lowering commission brought different reactions. Publishers prefer a reduction in commission, composers are about equally divided, and professional advisers opt for the speeding up — with a reduction in commission costs still important.

The under-£1 cut-off is not on issue, being approved by over three-quarters of those questioned, and there is support for the level to be raised. Composers and publishers (but not professional advisers) support better terms being given to those who have higher earnings through the MCPS. The responses on these topics will figure prominently in the devising of the new tariff about which the MCPS will make an announcement soon.

Finally, the MORI survey drew general comments and some interesting views, particularly in relation to moves within the European Economic Community and the UK White Paper on copyright.

Record companies expect a growth in compact discs, cassettes and 12-inch singles over the next five years, but a decline in 7-inch singles and LPs, with prices likely to continue their erosion against the Retail Price Index.

A move towards Europe being treated as a single market is anticipated, but the thought of either total mechanical society control (as is now the case in the rest of Europe) or central licensing is not welcome. A majority showed alarm about the White Paper recommendation to abolish the statutory recording licence.

New releases

FROM MAKING WAVES – THE ALTERNATIVE EASTENDERS



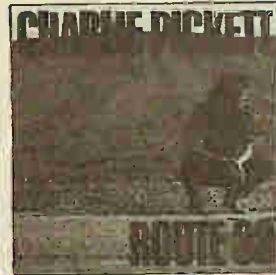
SPIN 210 – MAKING WAVES
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TERRY ALLEN – BLOODLINES



SPIN 121 – MAKING WAVES
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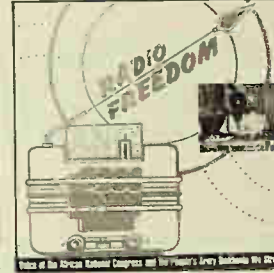
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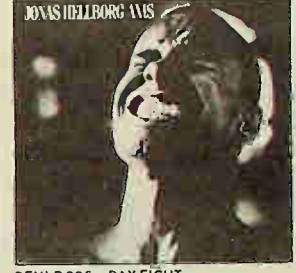
TEXAS 4 – ANTAR
VARIOUS TEXAS FLASHBACKS
VOL 4



REU 1010 – ROUNDER EUROPA
RADIO FREEDOM – (VOICE OF AFRICAN
NAT. CONGRESS & PEOPLES ARMY)



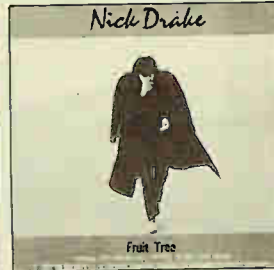
REU 1012 – ROUNDER EUROPA
MARCIA BALL –
HOT TAMALES BABY



DEM LP 006 – DAY EIGHT
JONAS HELLBERG –
AXIS



HNBL 1317 – HANNIBAL
DAGMAR KRAUSE – SUPPLY & DEMAND
(HNBL 1317D GERMAN VERSION)



HNBX 5302 – HANNIBAL
NICK DRAKE – FRUIT TREE
(BOX SET – 4 RECORDS)



HNBL 1319 – HANNIBAL
FAIRPORT CONVENTION
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HNCD 1303 – HANNIBAL
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TO STRENGTH. DIG 7005-7' S. AFRICA



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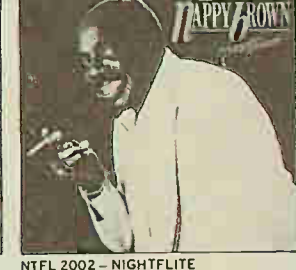
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Chart listing 13 songs including 'SHOUT', 'CALLING ALL THE HEROES', 'LEVI STUBBS TEARS (EP)', 'SET FIRE TO ME', 'LEFT OF CENTER', 'LISTEN LIKE THIEVES', 'TELL ME TOMORROW', 'SLEDGEHAMMER', 'LIKE A HURRICANE/GARDEN OF DELIGHT', 'I WANT TO WAKE UP WITH YOU', 'SHOUT AND THE LOWERS', 'CALL OF THE WILD', 'POINT OF NO RETURN', 'LOVE OF A LIFETIME', 'AMITYVILLE (THE HOUSE ON THE HILL)', 'ROCKIN' WITH RITA (HEAD TO TOE)', 'UNDERSTANDING JANE', 'THE FLAME (REMIX)', 'HEARTBEAT', 'ON MY OWN', 'UNDERGROUND'.

PLATINUM (One million sales), GOLD (500,000 sales), SILVER (250,000 sales). Panel Sales Increase over last week... Compiled by Gallup for the BPI, Music Week and the BBC...

TITLES A-Z (WRITERS)

Index of songwriters and their corresponding chart positions. Includes names like Palmer, Rent, Linn, Galt, Adams, etc.

WorldRadioHistory Panel Sales Increase over last week... Top 75 chart entries to date (29 weeks) 356

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

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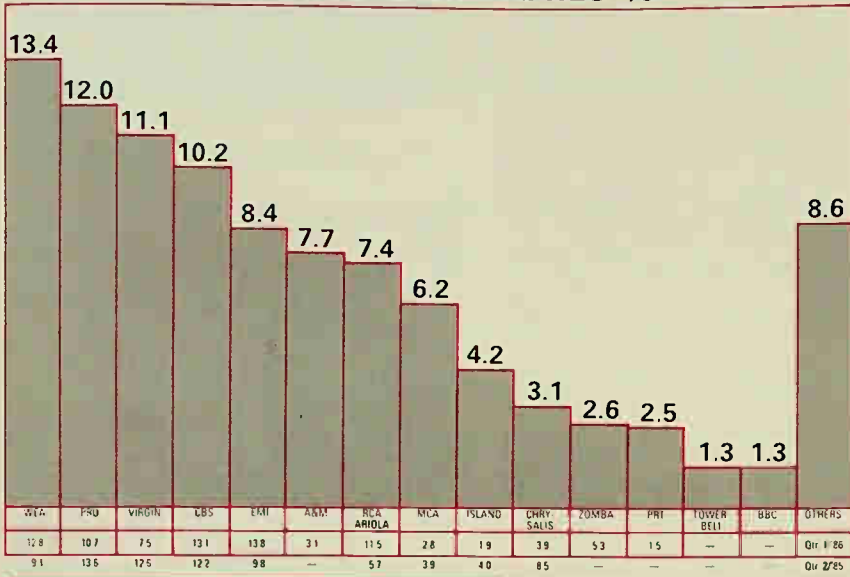
THE NEXT 25

Chart listing 25 upcoming songs including 'SOMEBODY', 'DON'T BE ASHAMED OF ME', 'THE WAY IT IS', 'DREAMS', 'IT DOESN'T REALLY MATTER', 'I FOUND LOVIN'', 'LOVE KILLS', 'WHEN TOMORROW COMES', 'STOP ME FROM STARTING THIS FEELING', 'EVERYBODY WANTS TO RUN THE WORLD', 'ED'S FUNNY DINKER (FRIDAY NIGHT, SATURDAY MORNING)', 'JANNA', 'DON'T YOU (FORGET ABOUT ME)', 'MEDICINE SHOW', 'SEASIDE WOMAN', 'GOODBYE YESTERDAY', 'YOUNG LOVE (Carry Me Away)', 'LIVE TO TELL', 'PEE-WEE'S DANCE', 'WE WALKED IN LOVE', 'YOU TO ME ARE EVERYTHING (The Decade Remix '78-86)', 'LIVING TOO LATE/NOT AFTERSHAVE BOP', '100% PURE PAIN', 'MOUNTAINS', 'ALL THE THINGS SHE SAID'.

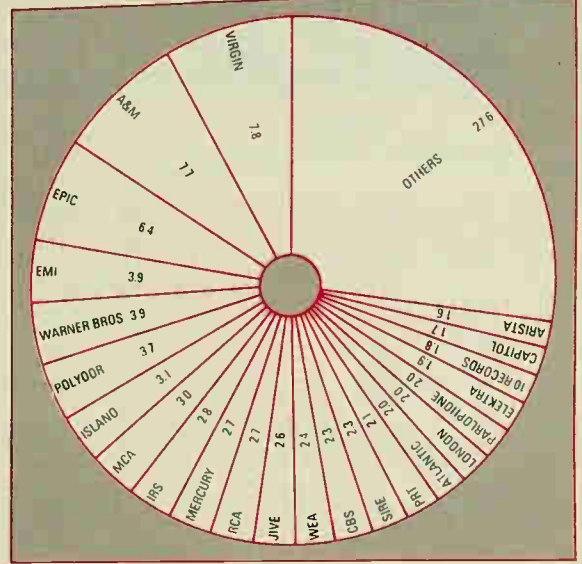
MARKET SURVEY APR-JUN '86

SINGLES

LEADING COMPANIES %



LEADING LABELS %



ARTISTS

- 1 Falco
- 2 George Michael
- 3 Doctor and the Medics
- 4 Spitting Image
- 5 Patii La Belle & Michael McDonald
- 6 Level 42
- 7 Madonna
- 8 Peter Gabriel
- 9 Real Thing
- 10 Queen

PRODUCERS

- 1 George Michael
- 2 Rob & Ferdi Bolland
- 3 Craig Leon
- 4 Philip Pope
- 5 Burt Bacharach/Carole Bayer Sager
- 6 Daniel Lanois/Peter Gabriel
- 7 Gold
- 8 Jam/Lewis/Jackson
- 10 Stuart Colman

WRITERS

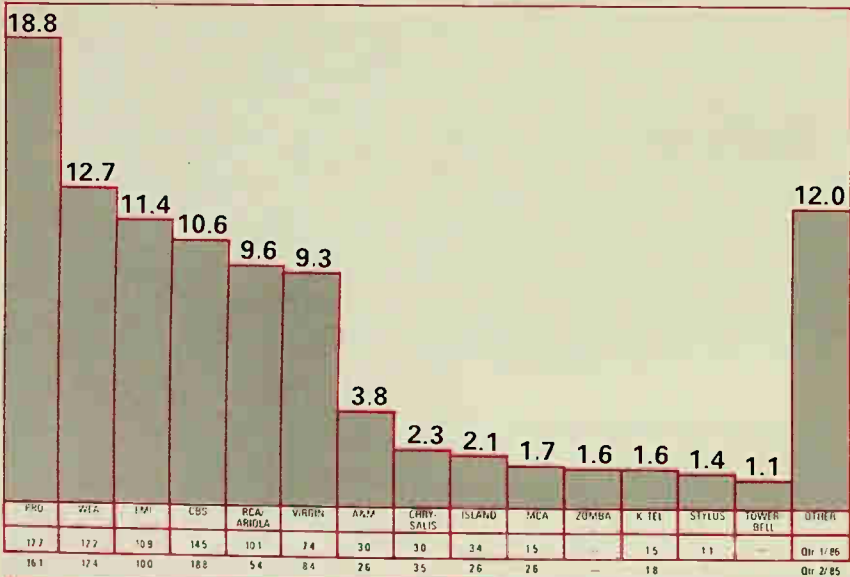
- 1 G. Michael
- 2 R & F Bolland/Falco
- 3 N. Greenbaum
- 4 Pope/Grant/Naylor
- 5 Bacharach/Sager
- 6 King/Gould/Badarou
- 7 P. Gabriel
- 8 Gold/Denne
- 9 Harris III/Lewis/Jackson
- 10 L. Bart

TOP 10

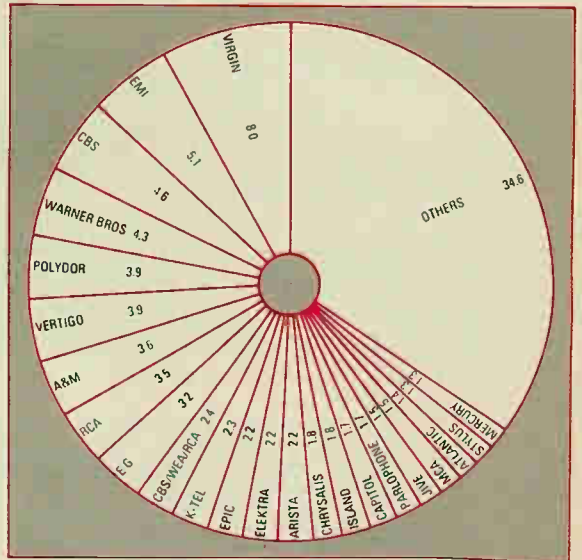
- 1 Rock Me Amadeus, Falco, A&M AM 278
- 2 A Different Corner, George Michael, CBS A/7033
- 3 Spirit in the Sky, Doctor & the Medics, IRS/MCA IRM 113
- 4 The Chicken Song, Spitting Image, Virgin SPIT 1
- 5 On My Own, P. La Belle & M. McDonald, MCA 1045
- 6 Lessons in Love, Level 42, Polydor POSP 790
- 7 Sledgehammer, Peter Gabriel, Virgin PGS 1
- 8 Living Doll, Cliff Richard & The Young Ones, WEA YZ 65
- 9 Holding Back the Years, Simply Red, Elektra YZ 70
- 10 A Kind of Magic, Queen, EMI QUEEN 7

ALBUMS

LEADING COMPANIES %



LEADING LABELS %



ARTISTS

- 1 Dire Straits
- 2 Bryan Ferry/Roxy Music
- 3 Peter Gabriel
- 4 Queen
- 5 Whitney Houston
- 6 Genesis
- 7 Simply Red
- 8 Billy Ocean
- 9 A-ha
- 10 Simple Minds

PRODUCERS

- 1 Mark Knopfler/Neil Dorfsman
- 2 Daniel Lanois/Peter Gabriel
- 3 Genesis/Hugh Padgham
- 4 Stewart Levine
- 5 Wayne Brathwaite/Barry J Eastmond
- 6 Stephen Hague
- 7 Jim Iovine/Bob Clearmountain
- 8 Wally Badarou/Level 42
- 9 Tony Mansfield
- 10 Queen/Mack

VARIOUS ARTISTS

- 1 Hits 4 (CBS/WEA/RCA/Ariola)
- 2 Heart to Heart (K-tel)
- 3 Hits for Lovers (Epic)
- 4 Utterly Utterly Live! (WEA)
- 5 Let's Hear It From the Girls (Stylus)
- 6 Rocky IV (Scotti Brothers)
- 7 Absolute Beginners (Virgin)
- 8 The TV Hits Album Vol 2 (Towerbell)
- 9 Up Front 1 (Serious)
- 10 Street Sounds (Virgin)

TOP TEN

- 1 Street Life — Bryan Ferry/Roxy Music, EG/Polydor EGTV 1
- 2 Hits 4, CBS/WEA/RCA/Ariola HITS 4
- 3 Brothers in Arms, Dire Straits, Vertigo/Phonogram VERH 25
- 4 So, Peter Gabriel, Virgin PG 5
- 5 Whitney Houston, Whitney Houston, Arista 206978
- 6 Invisible Touch, Genesis, Charisma/Virgin GENLP 2
- 7 A Kind of Magic, Queen EMI EU 3509
- 8 Picture Book, Simply Red, Elektra EKT 27
- 9 Hunting High and Low, A-ha, Warner Bros WX 30
- 10 Love Zone, Billy Ocean, Jive HIP 35

PolyGram

1*



*** NO1 ALBUM MARKET SHARE**
(January - June)

TOP · 100 · ALBUMS


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MUSIC WEEK

W

No 1	1	TRUE BLUE ★ Madonna	Sire WX 54
2	2	THE FINAL • Wham!	Epic EPC 88681
3	4	A KIND OF MAGIC • CD Queen	EMI EU 3509
4	3	REVENGE • CD Eurythmics	RCA PL 71050
5	14	INTO THE LIGHT • CD Chris De Burgh	A&M AMA 5121
6	5	EVERY BEAT OF MY HEART • Rod Stewart	Warner Brothers WX 53
7	7	NOW — THE SUMMER ALBUM 30 Summer Hits Various ★	EMI/Virgin SUMMER 1
8	8	BACK IN THE HIGH LIFE ○ CD Steve Winwood	Island ILPS 9844
9	13	BROTHERS IN ARMS ★★★ CD Dire Straits	Vertigo/Phonogram VERH 25
10	6	INVISIBLE TOUCH ★ CD Genesis	Charisma/Virgin GENLP 2
11	11	HUNTING HIGH & LOW ★ CD A-Ha	Warner Brothers WX 30
12	16	RIPTIDE ○ CD Robert Palmer	Island ILPS 9801
13	12	PICTURE BOOK • CD Simply Red	Elektra EKT 27
14	9	THE SEER CD Big Country	Mercury/Phonogram MERH 87
15	10	LONDON 0 HULL 4 ○ The Housemartins	Go! Discs AGOLP 7
16	15	SO ★ CD Peter Gabriel	Virgin PG 5
17	NEW	TOUCH ME Samantha Fox	Jive HIP 39
18	17	SUZANNE VEGA • CD Suzanne Vega	A&M AMA 5072
19	20	STREET LIFE — 20 GREAT HITS ★ CD Bryan Ferry Roxy Music	EG/Polydor EGTV 1
20	23	QUEEN GREATEST HITS ★★★ CD	

SAMANTHA FOX



THE NEW ALBUM

TOUCH ME

59	98	MAKING MOVIES ★★ CD Dire Straits	Vertigo/Phonogram 6359 034
60	32	DISCOVER Gene Loves Jezebel	Beggars Banquet BEGA 73
61	63	GREATEST HITS • CD Marvin Gaye	Telstar STAR 2234
62	47	BE YOURSELF TONIGHT ★★ CD Eurythmics	RCA PL 70711
63	84	RECKLESS ★ CD Bryan Adams	A&M AMA 5013
64	75	FACE VALUE ★★ CD Phil Collins	Virgin V 2185
65	65	IN VISIBLE SILENCE CD The Art Of Noise	China/Chrysalis WOL 2
66	NEW	RAGE FOR ORDER Queensrÿche	EMI America AML 3105
67	78	GREATEST HITS ★ CD Rod Stewart	Riva K 56744
68	54	UPFRONT 1 — 14 DANCE TRACKS Various	Serious UP FT 1
69	RE	THE VERY BEST OF CHRIS DE BURGH • CD Chris De Burgh	Telstar STAR 2248
70	64	5150 ○ CD Van Halen	Warner Brothers W5150
71	51	GIANT The Woodentops	Rough Trade ROUGH 87
72	RE	RUMOURS ★★★ CD Fleetwood Mac	Warner Brothers K 56344
73	73	LOVE OVER GOLD ★★ CD Dire Straits	Vertigo/Phonogram 6359 109
74	71	HEADLINES Midnight Star	Solar/MCA MCF 3322
75	67	POOLSIDE Nu Shooz	Atlantic WX 60
76	99	ELIMINATOR ★★ CD ZZ Top	Warner Brothers W 3774
77	90	LISTEN LIKE THIEVES CD INXS	Mercury/Phonogram MERH 82
78	72	LITTLE CREATURES • CD Talking Heads	EMI TAH 2



CIRCA NEW BOYS: Millions Like Us and Hue And Cry (above right)

Circa and the class of '86

by Danny Van Emden

MEET Millions Like Us and Hue And Cry, the first two signings to Circa Records, launched by former Island director and A&R chief Ray Cooper and Ashley Newton on their departure from the legendary "good taste" label.

Cooper and Newton are deter-

mined to stick to the high standards they feel were always a hallmark of Island and fought for their two new signings in the face, they claim, of some pretty weighty competition: "We fought for the groups with a passion and commitment that convinced them that we had an attitude that the majors couldn't compete with," says Newton, who in his time at Island was responsible for the launch of the 4th & Broadway label, which brought the likes of Run DMC to the UK.

The pair have also vowed to sign no more than three acts in their first year, to give plenty of time and space to develop the acts and allow for "organic growth".

"I liked Island's idea of artist compatibility," says Newton. "The

idea of all the label's groups being fans of each other. It's high ideology, but it would be great to carry it on."

Of the groups themselves, Hue And Cry (above right) may be the most familiar. Brothers Greg and Patrick Kane from Glasgow signed to Chappell for publishing a while back and have already released one single, Here Comes Everybody on the Stampede label, to pretty well all-round acclaim; and there have also been features in the *NME* and *rm*.

Meanwhile, Millions Like Us (above left) — read the name whichever way you like — first caught the ears of Newton and Cooper with their smooth Dooby-esque vocals reminiscent of the accomplished style of many of Newton's 4th & Broadway acts.

On the songwriting front, writers Tom Lowry and Jim Meikle from Coventry have been signed to a publishing deal to make records with other artists and also to submit songs for separate acts — possibly American singers via Newton's 4th & Broadway connections.

As Newton adds: "We want to use something of the 4th & Broadway spirit, but to apply it to long-term development of acts."

EUROPARADE

Rank	Week	Rank	Week	Song	Artist	Country
1	2	1	5	THE EDGE OF HEAVEN	Wham!	B/C/H/D/D/K/G/B/R/N/L
2	3	6	5	LESSONS IN LOVE	Level 42	A/B/C/H/D/D/K/N/L
3	4	9	4	PAPA DON'T PREACH	Madonna	B/D/D/K/G/B/R/N/L
4	1	2	8	ATLANTIS IS CALLING	Modern Talking	A/B/C/H/D/D/K/N/L
5	5	5	4	VENUS	Bananarama	B/C/H/D/G/B/R/N/L
6	6	3	17	TOUCH ME	Samantha Fox	A/B/C/H/D/D/K/N/L
7	14	8	14	DURAGAN/IRRESISTIBLE	Stephanie	A/E/F
8	12	—	2	MY FAVOURITE WASTE OF TIME	Owen Paul	GB/R/N/L
9	11	14	9	SLEDGEHAMMER	Peter Cobiari	A/C/H/D/D/K/A
10	8	12	13	LIVE TO TELL	Madonna	CH/E/A
11	New	—	—	EVERY BEAT OF MY HEART	Rod Stewart	GB/R
12	13	18	5	I CAN'T WAIT	Mu Shoop	D/G/B/R
13	9	10	8	PAISIE LA VIE/CRAZY OF LIFE	Sandra Kim	A/B
14	15	36	4	HAPPY HOUR	The Housemartins	GB/R
15	7	7	13	MIDNIGHT LADY	Chris Norman	A/C/H
16	28	—	2	THE LADY THE RED	Cher De Burgh	GB/R
17	17	16	7	BROTHER LOUIE	Modern Talking	E/T
18	New	—	—	LET'S GO ALL THE WAY	Sly Fox	GB/R
19	10	4	15	WONDERFUL WORLD	Sam Cooke	B/C/H/D
20	Re	—	—	BAD BOY	Miami Sound Machine	A/D
21	26	19	6	ROCK ME BABY	Jellyroll Nash	A/C/H
22	37	—	2	HOLIDAY RAP	M.C. Miller G. - Dee Jay Scott	N/L
23	30	35	4	LA PUERTA DE ALCALA	Vicior Manuel & Ana Belen	E
24	24	28	7	RE SEPP TEN	Danish Football Team	DK
25	23	30	6	EN ROUGE ET NOIR	Jeanette Mess	F
26	New	—	—	SING OUR OWN SONG	USA4	GB/R
27	27	—	2	RUN TO ME	Tracy Spencer	I
28	20	—	2	TOO GOOD TO BE FORGOTTEN	Aminatou	GB/R
29	36	21	3	THE PROMISE YOU MADE	Cock Robin	F/R
30	38	—	2	HEISSE NACHTEN	1st Allg. Versuchsanstalt	A
31	18	11	15	A KIND OF MAGIC	Queen	CH/E/F
32	New	—	—	HOLLY ROCK	Sheila E	B/N/L
33	25	32	8	LET'S FIGHT	Danish Team	DK
34	21	15	10	ON MY OWN	Patti La Belle & Michael McDonald	B
35	New	—	—	LE DEMONS DE MINUIT	Leslie	F
36	40	24	4	ROCK THE APARTEID	Felso	F
37	16	13	8	WHAT HAVE YOU DONE FOR ME LATELY	Janez Jackson	B/D/N/L
38	32	—	2	ONCE MORE	Teffy	I
39	29	38	10	LES BETISES	Richard Panolet	I
40	39	40	3	TAUSENDMAL DU	Michael Tretow	A

Key: A=Australia, B=Belgium, CH=Switzerland, DK=Denmark, E=Spain, F=France, GB=United Kingdom, I=Italy, NL=Holland, N=New Zealand, R=Radio, T=Television, U=USA, W=West Germany.



O'chi's on her way

By Paul Sexton

AS THE Waterman/Stack/Aiken writing and production team begin to expand on the sound they established to great effect for Princess with Tell Me Tomorrow, which laudably moves away from the hit formula of her last couple, another artist is also benefiting from their WorldRadioHistory

wider horizons. It's O'chi Brown (above) now enjoying the security of a long-term deal with Magnet and looking set to follow up the US dance number one Whenever You Need Somebody with a deserved pop crossover back here at home, 100% Pure Pain.

London-born and bred O'chi — the name is Nigerian for "laughter" — is increasingly happy with the relationship: "At first, we were just thrown together, we didn't know each other... but now they're picking out a sound for me, and we drink together and everything."

She's been making solo records since 1983, when her reggae cover of A Whiter Shade Of Pale was released, grazing the charts here and stealing even bigger honours in Germany and Holland. But her singing career goes back much further than that.

"I did my first session when I was about 12, it was on an Osibisa record. I just used to hang about in the corner and say 'I wanna sing' and they'd let me. But I didn't start to be paid for sessions until I was about 22, 23. It didn't occur to me that people would pay me to sing."

So despite that early start, she had to take out some insurance by making moves towards another career. "I went to college, came out and became a social worker. But I just loved singing."

After that break with the European success, it was quite a while before she was back on record, even though she had a strong single just waiting to come out, Why Can't We Be Friends. She met the regular major-label resistance and eventually in frustration formed her own label to put it out. "I borrowed some money from the bank with another guy, then he fled the country and I ended up paying. I got really cynical about the whole thing, but I ended up with Magnet and I'm glad I'm here."

O'chi Brown's debut LP is finished and ready for late summer release, but the first priority is a hit single where she lives. "I've had hits in Europe and it didn't mean a thing to me. A number 100 in England means much more."

Positively Profane

PICTURE THE scene: feisty Liverpool band with more enthusiasm than equipment playing a benefit gig for Chilean ex-pats. The audience — men, women and lots of kids — neither understand nor particularly want to like the raw music that's being shambolically pumped from the tiny community centre stage. They appreciate the gesture, but that's about it.

This is Benny Profane, the group formed from the remains of one of the Eighties' most missed bands, The Room, so why isn't someone fuelling the guitars that once attracted no less a patron than Tom Verlaine with a little cash?

Dave Jackson (pictured) and Becky Stringer formed Benny Profane with drummer Joey McKechie and guitarist Robin Surtees when The Room, landlocked in a contract, they'd outgrown and minus a drummer but with a wealth of melodic artistry, decided to call it a day.

Since then there's been one EP,

Where's Pig, flying recognisable Room colours on the Landan-based Sub-Pop indie, farmed specially for the band by Chris Staley.

"The last few performances as The Room were really good — we weren't dissatisfied with our performances," singer and frontperson Jackson recalls over a pre-gig Guinness. "We just want to be more varied. We tend to enjoy ourselves when they play which we didn't appear to as The Room. We'd like to take the music to extremes that we can't afford to now — use different instruments, extra musicians."

The earliest Benny performances were party appearances back in Liverpool, fuelled by mesal and rehearsed in back gardens. But when they dipped briefly back into the big league to support The Bunnymen at their dates at London's National Ballroom, the response was still there: "Although we weren't advertised on the bill, people kept coming up and saying 'didn't you used to be The Room?'"



DAVE JACKSON: stretching the limits of Benny Profane

The band aren't too keen on playing many more home dates for the moment though: "There's no kind of regular venue for indie bands to play. All they give you is a crate of beer for playing and the people don't even listen. There's no way that a band like, say, The Triffids could play Liverpool — they'd have to go to Manchester instead."

While the indie spirit is still strong in these broke players, Jackson speaks for all of them when he declares: "Obviously, we wouldn't be adverse to signing to a major — but only if they understood what we do live and appreciated what we were doing."

Seeing is appreciating.

DVE



GOOD NEWS for the Bring Back Basia contingent of Matt Bionco's recent Hommy Odean date. The former singer with the trendy trio has signed a solo deal with CBS and had her first single, Prime Time TV, released on July 21 with an album to follow in September. Still in partnership with MB's Danny White, who manages and co-writes with her, Basia (pronounced Basher) should soon be bending ears with this nifty, jazzy jumper.

DVE

Queen — in excess

MAYBE IT was the rain — never an advantage at outdoor gigs since Woodstock — maybe it was the traffic chaos afterwards resulting from new arrangements apparently designed by an anarchist, but the first of Queen's two-day **Wembley Stadium** stand seemed to lack a sense of occasion.

Australian sextet **Inxs** made the right type of noises without leaving much of an impression. Designed for stadium rock, and with vocalist Michael Hutchence making an acceptable job of communicating with a largely uninterested audience, it's hard to criticise anything other than the unfamiliarity of most of the throng with their songs.

The Alarm did rather better, but they have the advantage of being British on such a patriotic, almost xenophobic, occasion. The customers knew *Spirit Of '76* (excellent) and *68 Guns* (rabble rousing) whereas **Inxs** standouts like *Listen Like Thieves* and *This Time* were simply unfamiliar, yet not amazing enough to provoke a reaction.

Of **Status Quo** — the new look version — little needs to be said. It was the recipe as so often before — a series of virtually interchangeable boogies which the faithful adored, although as before the appeal was to the feet rather than the brain. Pretty much a Greatest Hits set, exactly what was required.

After a gap which seemed a little too long, **Queen** took the stage, but unlike **Quo**, for some reason didn't do the expected and well-tested. In particular, a rock 'n' roll section including *Boby I Don't Care*, *Hello Mary Lou* and *Tutti Frutti* seemed bizarre, and the prolonged absence from the stage of Messrs Taylor and Deacon seemed peculiar, as May and Mercury did their best to keep things moving, largely succeeding, despite moments which verged on an extreme self-indulgence.

Although it didn't really appear so at the time, a number of the hits were played, in particular a neat *Bahemian Rhapsody* (of course) and for the first time, on amazing *Radio Ga-Ga*, with all of **Wembley** doing the movements.

Arguably the biggest British act of the moment, **Queen** just did it, although they obviously failed to bribe the weather minister sufficiently, and thus failed to equal the majestic vibes of **Springsteen** last year, despite *Nils Lofgren* making a cameo appearance.

Briefly memorable, certainly not unforgettable.

JOHN TOBLER

Rod: same old song

CONCERT OPENERS **The Blow Monkeys** were first victims of the badly chosen bill at **Wembley Stadium**, their left-of-centre funk leaving the MOR audience cold from the outset.

Fergal Sharkey worked hard to win over a sluggish crowd but his ever-so-earnest delivery came over as smug and although



BANDS-IN-WAITING: **INXS** (left) and **The Alarm** at Queen's Wembley rain-sadden spectacular.

warmly-received by most, his ill-chosen complacency worked against him. It takes more than hit records and a support slot at **Wembley** a star to make.

Hauled out of retirement to further compound the bill's deficiencies, Special Guests **ELO** were boring and irrelevant, their medley of annoying hits dissolving any atmosphere created by **Shorkey**. And then the rain came, bringing with it a flotilla of brightly-coloured umbrellas' and the closest thing to a party atmosphere seen all day.

Making his entrance to *Stripping music*, it was an anxious **Rod Stewart** who took the (wet) stage in front of a 3/4 full **Wembley**.

After his much-publicised return to the UK, Stewart was desperate to prove he could still cut the mustard before a home crowd. He needn't have worried though, for the unlikely mix of drunken **Rod** lookalikes and palite upwardly mobiles loved every minute: in fact the setting was perfect for a *Sing-a-long-a-Rod* session with the 60,000 crowd behind him all the way, singing and swaying to aver 10 years worth of hits.

But with **Rod The Mod** now lacking his age and the once-convincing white blues voice not all it was Stewart's performance lacked any real sense of expectation or vitality, lurching instead towards empty cabaret.

Stewart should now be growing old with dignity instead of pedalling his one-of-the-boys persona to a time-warped crowd hankering after memories.

The much-vaunted **Faces** reunion proved not only a disappointing highlight, but that same things (like British R&B history) are better left alone. Apart from Stewart's public donation of several thousand pounds to the fight against Multiple Sclerosis, the only beneficiary of the reunion was Stewart's candience after his noted absence at ex-Face **Rannie Lane's** A.R.M.S. concert at the **Albert Hall** last year.

There's no doubting his superstar status, but **Wembley** showed that he has reached an unenviable career plateau, no way up and a long way down. Now critically irrelevant, *fand-of-a-bet* **Rod** should for the sake of bar-tenders and blandes everywhere, now retire his horse while the going's good.

NICK GIBSON

Latin lovers

A SPARKLING support in the shape of the refreshingly different **Impossible Dreamers** enhanced **Latin Quarter's Tawn And Country Club** date no end.

There was nothing hazy about the **Dreamers** despite lyrics that veered towards the rural romantic and they delivered a dazzling set with vocalist **Caroline Radcliffe** performing her energetic round-the-maypole dance routines. Her voice, has an impressive range and in riding over the hard, synthesised sound with a hypnotic ease created quite an original sound. *Say Goodbye To No One* was instantly memorable and is a wise choice for their next single on **RCA**.

Latin Quarter, just interesting enough to better their predecessors, were tight, professional and versatile, switching from sledgehammer percussive rhythms to slow, sultry songs that featured the alternate vocal talents of **Steve Skaiith**, **Caral Dauet** and **Yona Dunsford**.

The material itself was intelligent with **Freight Elevator** and **The Truth About Jah** successfully combining a musical intensity with the astute lyrics of **Mike Jones**. With an album (**Arista**) under their belt and live performances this polished, **Latin Quarter** should be confident of their ability to endure.

KAREN FAUX



LATIN QUARTER: tight, professional, versatile.

WorldRadioHistory

Sandie? Sure!

OF THE four pop divas of the Sixties — **Dusty**, **Cilla**, **Sandie** and **Lulu** — **Sandie Shaw** is the one to have hung on to the most credibility as a recording artist in the Eighties. In the throes of a comeback, which has recently seen her in the charts with a cover of **Lloyd Cole's** *Are You Ready To Be Heartbroken*, she has also made a surprisingly effective return to live work with a mini-tour culminating in a one-off London date at the **Town & Country Club**.

Apart from occasional cameo appearances in other artists' shows, **Shaw** has not toured for a decade — and then her performances were very much geared to the chicken-in-a-basket cabaret crowd. Her live act today couldn't be more different, with around 90 per cent of her audiences now too young to remember her success the first time round.

Shaw's work with **BEF** and **The Smiths** have been largely responsible for this new-found audience, and numbers like *Hand In Glove*, *Heartbroken* and the next single, **Patti Smith's** *Frederick* (the one that will put her firmly back in the charts?) impressed the packed house.

But it was often her original hits of the mid-Sixties which brought the best response. Numbers like *(There's) Always Something There To Remind Me*, *Girl Don't Come*, *Tomorrow, I'll Stop At Nothing* and *Message Understood* may seem trite today, but they still retain an appealing charm and freshness. And her version of *Anyone Who Had A Heart*, a huge hit for her Sixties rival **Cilla Black**, proved that vocally **Sandie Shaw** is now in better voice than at any other time in her 22-year-old recording career.

CHRIS WHITE

Stamp of approval

IF THE local council has its way, the **Clarendon, Hammersmith** will become a post office. But in the meantime it continues to provide a useful stop-gap between the **Capital's** pubs and clubs, and the larger venues such as the **Palais**.

It was on the **Clarendon's** stage that **The Submarines**, the latest

in a long line of Scottish pop groups sporting two jangly guitars, made their London debut. Despite making all the right noises, they somehow failed to match their predecessors, lacking the sparkle and quality songs needed.

Also from North-of-the-Border are **The Close Lobsters** — a matley bunch who evoked the spirit of the **Undertones** as they crossed their way through an excellent set of catchy pop gems with scant regard for style and fashion.

By contrast, the **Labster's** label-mates, **The Blue Aeroplanes**, are a pretentious as they came, and would not know a decent tune if they heard one. They seem to have run out of good ideas after deciding to have three guitarists: one member of the ensemble leaps around the stage without singing or playing a note, and between song comments are left to pseudy **Eno-and-Byrne-style** tapes.

Bobby Gillespie, front man with headliners **Primal Scream**, has a fine floppy fringe that's ancestry can be traced back via **Edwyn Collins'** to **Roger McGuinn's**.

His group's sound has a similar lineage with a few other influences thrown in for good measure. They look and play the part, delivering a generous (by their standards) 35-minute set of chiming two-minute pop classics.

By night, **Velocity Girl**, **Subterranean**, and **Love You** should all be summer hits, ringing from radios everywhere. If there is any justice left in this world, that fringe will be on the front covers of *Smash Hits* and *No 1* before the year is out.

ANDREW BEEVERS



Squashed?

IT IS two years since **Edwyn Collins** (above) split up **Orange Juice**. But from that time to his recent return to the stage at **London's Bloomsbury Theatre** his former group have been more influential than ever.

As he told the audience: "If you want to hear old **Orange Juice** songs there are plenty of new bands you can go and see." His own set only includes four previously released songs — all from the lost two **Polydor** LPs and none of the old **Pastcard** or first LP classics.

Gone too is the jangly guitar sound. **Nawadays** **Collins** claims to just want to "rack out", and with **Malcolm Ross** contributing screeching guitar heroics he is well on the way.

His silly between-song patter is well up to the old standards, but the new songs are mostly poor pastiches of former glories. Ironically, the last one was called *Test Of Time* — something which he has sadly failed to stand.

ANDREW BEEVERS

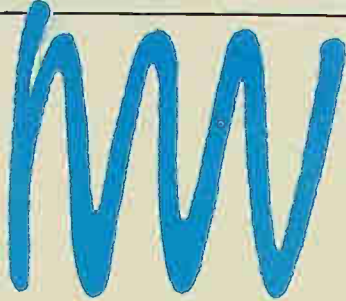
TOP 75 SINGLES



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

No 1	PAPA DON'T PREACH ○		Sire W8636(T)
2	THE LADY IN RED		A&M AM(Y) 331
3	EVERY BEAT OF MY HEART		Warner Brothers W8625(T)
4	LET'S GO ALL THE WAY		Capital (12)CL 403
5	SING OUR OWN SONG		DEP International/Virgin DEP 23(12)
6	MY FAVOURITE WASTE OF TIME ○		Epic (T)A7125
7	CAMOUFLAGE		I.R.S./MCA IRM(T) 114
8	WHAT'S THE COLOUR OF MONEY?		WEA YZ.76(T)
9	VENUS		London NANA 10 (12' -- NANX 10)
10	HAPPY HOUR ○		Go! Discs GOD(X) 11
11	I DIDN'T MEAN TO TURN YOU ON		Island (12)IS 283
12	THE EDGE OF HEAVEN ○		Epic FIN(T) 1
13	HIGHER LOVE		Island (12)IS 288
14	ROSES		CBS (T)A7224
15	(BANG ZOOM) LET'S GO GO		Coaltempo/ The Real Roxanne with Hitman Howie Tee Chrysalis COOL(X) 124
16	SO MACHO/CRUISING		Fanfare (12)FAN 7
17	PARANOIMIA		Chino WOK(X) 9
18	TOO GOOD TO BE FORGOTTEN ○		Island (12)IS 284
19	SMILE		Germain DG(T) 15
20	SOME CANDY TALKING		blanco y negro/WEA NEG 19(T)
21	AIN'T NOthin' GOIN' ON BUT THE RENT		

MUSIC WEEK



MIAMI SOUND MACHINE



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

53	NEW	POINT OF NO RETURN		
		Nu Shooz		Atlantic A9392(T)
54	52	LOVE OF A LIFETIME		Warner Brothers W8671(T)
		Chaka Khan		
55	36	AMITYVILLE (THE HOUSE ON THE HILL)		Epic (T)A7182
		Lovebug Starski		
56	64	ROCKIN' WITH RITA (HEAD TO TOE)		Vindaloo/WEA UGH 13(T)
		The Vindaloo Summer Special		
57	NEW	UNDERSTANDING JANE		Beggars Banquet BEG 160(T)
		The Icicle Works		
58	NEW	THE FLAME (REMIX)		Parlophone Odeon Series (12)NSR 3
		Arcadia		
59	72	HEARTBEAT		UK Bubbblers/Greensleeves TIPPA (T) 5
		Tippa Irie		
60	43	ON MY OWN ○		MCA MCA(T) 1045
		Patti La Belle and Michael McDonald		
61	45	UNDERGROUND		EMI America (12)EA 216
		David Bowie		
62	71	MY ADIDAS/PETER PIPER		London LON(X) 101
		Run D.M.C.		
63	42	BAD BOY		Epic (T)A6537
		Miami Sound Machine		
64	51	STRAIGHT FROM THE HEART		A&M AM(Y) 322
		Bryan Adams		
65	50	BORROWED LOVE		Tabu (T)A 7241
		The S.O.S. Band		
66	58	NO CONVERSATION		EMI (12)EMI 5565
		View From The Hill		
67	RE	THE CHICKEN SONG ○		Virgin SPIT 1(12)
		Spitting Image		
68	74	BURNIN' LOVE		Club/Phonogram JAB(X) 32
		Con Funk Shun		
69	54	IN THE SPRINGTIME (The Summertime Remix)		10/Virgin TEN (T) 127
		Maxi Priest		
70	RE	(SOLUTION TO) THE PROBLEM		Streetwave (M)KHAN 67
		Masquerade		
71	NEW	SOWETO		A&M AM(Y) 334
		Jeffrey Osborne		
72	NEW	GIVE ME THE REASON		Epic (T)A 7288
		Luther Vandross		
73	66	ON THE BEACH		Mane
		Chris Rea		

COMPACT

disc

DIGITAL AUDIO



ROD STEWART: major current on the CD product roster.

WEA Starforce in CD invasion

BUILDING ON its expanding CD catalogue, WEA is set to launch a major campaign at the end of August which will sail out under the banner of CD Starforce.

"The decision to launch CD Starforce at this point in time," says marketing director Paul Conroy, "follows the success last year of another 'retrospective' project — Prime Cuts; mid-price LPs and cassettes. It now seems an ideal opportunity to put into action one of our biggest and most important projects to date."

The Starforce campaign will include releases from a variety of major current artists including Madonna, Rod Stewart, Van Halen, Howard Jones, Prince, Talking Heads, ZZ Top, Echo And The Bunnymen, Mott Bionco, Ry Cooder, George Benson, Neil Young and Al Jorreau. It will also feature a selection of past greats from WEA's catalogue such as The Doors and Led Zeppelin.

Bock-up merchandising will be extensive and ranges from a colour catalogue to in-store displays including counter boxes, A1 and A3 colour posters, Starforce wallpaper, centrepieces, clocks and jewel boxes.

Rentals' budget players

AFTER ENTERING the audio market in February with the rental of CD players, Radio Rentals is now in the process of expanding its range of software for sale in the showrooms. With over 500 showrooms, Radio Rentals claims to now be one of the largest distributors of compact discs and also one of the cheapest. Most of the range is currently priced at £9.95.

CD Product Manager Jonathon Strothmore says: "The success of the CD players has opened up a

completely new and exciting market for Radio Rentals. The new range of titles will cater for a wide and varied range of tastes and will be available to everyone, not just rental customers. Each showroom will carry its own stock of the top 30 selling discs."

As full back up to the CD rental concept, an advertising campaign was launched in June aimed at teenage and music magazines which include NME, Sounds, Time Out and The Face.

Edited by Karen Faux

INSIDE

Making it easy for retailers to get into the CD swing **2**
Will CD conquer Europe in the next five years? **3**
Focusing on the retail side of the fence, and weighing up whether CD rental is a problem **4, 6**
A fascinating look behind the scenes of EMI's new Swindon plant (right) **8, 16**
Problems, product ... on the



classical front. Overwhelming demand for Andrew Lloyd Webber's Requiem and Simon Rattle's version of Britten's War Requiem dry up stocks **10**
Will CD only achieve mass acceptance when software prices come down? The marketing men give their views **13**
Is digital audio tape a threat? The great debate **14**

Polydor's added value

POLYDOR HAS made great strides in recent months to strengthen the clout of its CD arm by scoring success with Bryon Ferry/Roxy Music's Streetlife — which reached number one in MW's CD chart — with releases from Level 42, and Jean-Michel Jorje.

Polydor's marketing executive George McMonus stresses that it did not wait for the CD boom to start before jumping on the bandwagon: "We released product on CD as soon as the facilities were available and have continued to do so, striving to ensure simul-

taneous release with their album and cassette counterparts."

An added bonus for CD purchasers is the inclusion of extra tracks — five on The Bonshies' Tinder Box and four on The Cure's Standing On The Beach — just two examples.

Starrs arrive by van!

STARR MARKETING, a company which kicked off operations two years ago to service the burgeoning CD market has now expanded its activities to include a van sales operation which complements mail-shots, phone-outs and its cash-and-carry depot.

Based just outside Twickenham, Starr Marketing initially supplied non-available imported product which subsequently grew to cover

UK out of stocks and it intends to shortly add UK product to its catalogue.

Specialising in music which falls into jazz and New Age categories, it is particularly concerned with maintaining consistency of supply to retailers and over the next few months the van service will be testing out and identifying new areas of business.

GRAMOPHONE MAGAZINE has taken its coverage of compact disc a stage further by producing a comprehensive Gramophone Compact Disc Guide And Catalogue which is updated each March, June, September and December.

Included in the directory is a beginner's guide to the format, a hardware index, a label and manufacturers guide along with a classical and popular artists index. The cover price stands at £2.50 with a trade discount.

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INTERNATIONAL

What joining the Nite club can do for you

WHAT EXACTLY does a retailer — non-specialist or otherwise — need to bring the CD profits rolling in? That is a question which sales and distribution company Hollywood Nites has looked at very carefully and in response has come up with an interesting initiative in the form of the CD Starter Pack.

The idea of the scheme is to give retailers the facility to turn the smallest amount of store space into a lucrative CD area and to provide an information service whereby all individual problems and enquiries are attended to.

Launched a month ago, the pack includes 200 CDs, an Amstrad stacking system, either a wall rack or spinner, CD-sized carrier bags, Discit consumer storage modules, stock control trays, a selection of point-of-sale material and on-call advice. The cost per pack is £1,999 with a sale or exchange scheme in operation for the first year.

Managing director Paul Feldman reports a healthy reaction so far: "In the first two weeks we had 100 per cent conversion success from enquiries. We kicked off with a mail-shot to 86,000 retailers nationwide and also ran inserts in *Electrical Retail Trader*. The response was massive. A lot of people took the offer up on the basis of the literature alone while other deals were closed after a member of our sales team had paid them a visit to fill them in on the finer details. Retailers seem to recognise the fact that is an ideal way to get into the business because if they don't shift the product they can



THE SPITTING Image of Hollywood Nites MD Paul Feldman.

always exchange it."

Feldman, who used to be MD at Videofarm (now Heron Entertainment) has called upon his experience of racking video — especially into non-traditional outlets — to overcome certain problems as far as CD is concerned.

"The telephone helpline is a vital component of the scheme. If people are confused about one aspect of the brochure, all they have to do is make a call. We are also flexible to the individuals' needs. For example one of our customers took a lot of classical product but found that the demand was exclusively for pop — and we were able to change his stock immediately. Also, our racks are very adaptable — there are three alternatives and we have racks which fit above browsers."

It would seem then that simplicity is the name of the CD game and Feldman asserts: "The scheme gets round the difficulties for retailers who are selling in a market which is unfamiliar to them. We can advise them on initial stock, administration is easy and stock can be kept under the counter so that it doesn't take up valuable space. In fact, selling CD couldn't be more straightforward."



'The scheme gets round the difficulties for retailers who are selling in a market which is unfamiliar'

Euro-vision — the next five years

WILL THE compact disc conquer Europe over the next five years? According to a new report from market analyst Euro-monitor, the answer to that particularly pertinent question is yes.

The report says the market for compact discs has, after only four years, "reached the stage where a mass switch from other areas of sound reproduction is beginning to take place." This major shift in home hi-fi purchasing towards compact disc systems will be stimulated by falling prices and technical improvements. It also seems likely that the long-term impact of CD technology will be less in the hi-fi market than in data storage systems.

This year production of disc players will be up 600 per cent on 1985. In Western Europe, the 1986 sales figure of 2.34m will rise smoothly to 10.3m by 1991, says Euro-monitor. However the increase in the market value will be more erratic as the price of players is expected to halve in real terms in the same five-year period, says the survey.

Manufacturers seem to have misjudged the potential market for CD systems, and consequently failed to invest in sufficient disc

production facilities. And the decision to record classical music on the majority of early discs seems a mistake, given that it only accounts for seven per cent of audio sales and, as evidence suggests, that CD players appeal to and are being bought by a more youthful, popular-music listening market.

There are now 500 titles in the CD catalogue, but the industry is still unable to fulfil demand for new and backlisted pop records, and this is partly why disc prices have remained comparatively high. They started at about \$25, and now stand at \$15. By 1991 the figure (in 1986 terms) should be a more attractive \$8, says Euro-monitor.

One problem is the long lead time involved in CD disc production, which causes delay in availability. Another is that American demand is tremendous but is served from European and Japanese plants. A few large cities in the US can purchase as many discs as an entire European country, and this gives producers an allocation problem.

Despite the new and expanded plants now being set up, short supply of CD titles will continue for another two to three years, according to Euro-monitor.

Compact disc players are also falling in price, from an intimidating \$740 early on to an estimated \$140 by 1991, and this will encourage some dramatic growth rates throughout Europe.

West Germany has Western Europe's strongest economy and is also the leading purchaser of compact discs and players. Philips leads the market with 30 per cent of sales last year, which is 12 per cent more than Sony. Compact hi-fi is the only growth area in a mature market, and CD players now account for over a hi-fi system sales, with 200,000 units last year. An increase of 1300 per cent is forecast from 1985 to 1991.

France has been slower off the mark with 80,000 units sold last year, but CD player shares should increase twenty-fold in the forecast period as the trend catches on. One problem here as in many other countries is that consumer spending is diverting to TV, video and home computers, causing a decline in the hi-fi market overall, so CD systems are very much coming to the rescue in this market.

UK hi-fi purchasers are younger than those in France and Germany, and will be tempted this year by player prices of about £140, compared with £480 12 months ago. Unique to the UK and Sweden is a rental system for CD players — currently available at about £10 a month.

Philips dominates in these three markets, but has failed to set the pace in Italy, due to an unusual feature: there is a preference for portable CD players which has

been exploited by Sony, who therefore lead the sales chart.

The Scandinavian countries — Denmark, Norway, Sweden and Finland — have a varied purchase pattern for consumer electronics ranging from \$90 per capita in Finland to \$120 in Sweden. The total market has achieved 105,000 CD player sales in 1985 — over double the 1984 figure, but not showing such major growth as, say, Germany.

The market in the Benelux countries totalled 115,000 players last year, with a notable feature being very low Belgian spend on consumer electronics: only \$28 a head.

Of the countries covered in this report, only the Netherlands, West Germany, France and Belgium are significant exporters or re-exporters of CD players. Japan is the major source of such equipment, and supplies per cent of the UK market.

Japanese CD player exports rose almost six-fold last year, with over half destined for the US.

The EEC's 19 per cent tariff on Japanese imports is holding back the invasion to some extent, giving Philips the initiative in many markets. Traditional sources of cheap electronic equipment such as Korea, Hong Kong and Taiwan will not achieve any real impact before 1988/89, predicts Euro-monitor.

All the market leaders in CD technology are multinational, with many new names now active in segmenting a market initially monopolised by Sony and Philips.

This year production of disc players will be up 600 per cent on 1985

These manufacturers are not just concerned with the effect of CD technology on the audio market — which is often all in overall decline in many countries. There is another, potentially even more lucrative, market.

Sony has estimated that the CD Read Only Memory (ROM) data storage market, now in its infancy, will end up far larger than the forecast audio market. CD ROM discs can store 1,000 times more information than a floppy disc. There is thus a massive potential market in applications where relatively unchanging databases need to be distributed, and Sony, Philips, Hitachi and Matsushita had by the close of last year about 2000 CD ROM systems on test in the US.

There doesn't seem to be any doubt that CD players and discs will be playing a major role in our business and leisure lifestyles within a few years — a remarkable achievement given that four years ago none were commercially available in Europe.

MORE INTERNATIONAL PAGE 12 ▶

SERIOUS ABOUT CD'S?



Patti La Belle
"Winner in You"
DMCF 3319



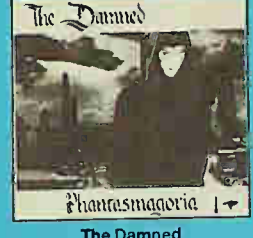
Steely Dan
"A Decade of Steely Dan"
DIDX 306



Shalamar
"The Greatest Hits"
DSMR 8615



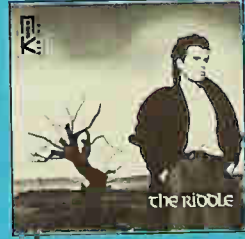
Out of Africa
Music from the Motion Picture Soundtrack
DMCF 3310



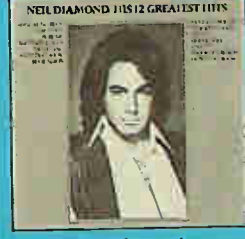
The Damned
"Phantasmagoria"
DMCF 3275



Buddy Holly
From the Original Master Tapes
DIDX 203



Nik Kershaw
"The Riddle"
DMCF 3245



Neil Diamond
"His 12 Greatest Hits"
DIDX 271



Kim Wilde
"Teases & Dares"
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Time to join the revolution

RECORD SHOPS that aren't dealing in compact discs very soon will be out of business in less than three years' time — that's the stark warning from Stephen Walters, proprietor of Earthshaker Records in Twickenham. And he reckons that those latecomers in the CD market could soon be having to invest at least £20,000 to make it worthwhile for them.

Walters says: "People are now beginning to take CD very seriously but if they go into a record shop and there are only about 50 compact discs in stock, then they just won't go back. Retailers in the future are going to have to invest something like £20,000 in stock — it's a major commitment but those who don't make the move soon are likely to find themselves out of business."

'I can't see supply and demand resolving itself for at least another couple of years'

Like many other dealers, Walters faces the usual problems of obtaining CD software from the companies — "they should have got their act together right at the very start" — but more annoying than that, he finds, is the fact that many of the import CDs that he retails have never been released in the UK.

"It's a ludicrous situation, obviously some of the more obscure stuff you don't expect to get a commercial release in the UK, but when it's a natural big seller like ELO's *Out Of The Blue* or the first Yes album then it's a very frustrating situation. So far as the supply-and-demand situation is concerned, I can't see it resolving itself for at least another couple of years when we've got half a dozen manufacturing plants here..."

Walters doesn't feel that CD rental clubs pose any major threat to the market. "I know a lot of people are getting uptight about them but I don't think that they do real harm. If people like something enough, then they'll go out and buy it — most fans like to have the real thing. What amazes me is that the record companies are always jumping up and down about rental clubs yet they don't say a word



QUEEN: still made in Japan despite EMI's new Swindon plant.

about local councils lending out records, tapes and compact discs for a minimal fee. They do far more damage to the market than any record retailer who is hiring out product for a realistic fee."

Stuart Wilkinson, owner of Citicenta in South London, agrees that the dangers of rental clubs are overstated. "My opinion is that they can actually encourage people to go out and buy music. I know several customers who got back into music because they'd borrowed items from a rental club, and realised what they were missing."

Wilkinson recently opened a second outlet inside the Arding And Hobbs store at Clapham Junction, and he will be opening two more at the Alders stores in Croydon and Sutton, Surrey. "It's early days yet with the Clapham Junction branch but the initial signs

with compact disc are very encouraging. The percentage of CD business has been increasing steadily and it accounts for round about 20 per cent of overall business."

He sees the advent of digital audio tape as the main threat to the future of the compact disc. "It's going to be another major worry for dealers — from what I've heard the sound quality is comparable to that of CD so it will certainly provide fierce competition. And retailers obviously don't want to be left with a lot of dead wood CD releases on their hands."

Ricki Wenn of the CD specialist shop Paul Roberts Hi-Fi in Bristol which will shortly be opening its sixth branch — probably making it the first CD-only chain — says that he has been inundated with enquiries from worried customers, following a *Sunday Times* article

about digital audio tape. "They've invested in a good CD system and are frightened that with the arrival of DAT they'll be left with something defunct. I've tried to put their minds at rest because I believe that CD will stay with us."

"Digital audio tape might well eventually replace the cassette but at the moment it's far too overpriced — people aren't going to spend £800 on hardware — and with the compact disc there's no wear and tear, and other advantages like instant access to any track on it."

Wenn feels that CDs should be reduced in price. "PolyGram and CBS have reduced the price of albums, to compensate for the loss of five per cent returns, but I haven't seen any reduction in the price of compact discs, which is unfair. Dealers have to take a lot of risks with CD — for instance, they have to order product some three months before its release, in order to get the stock on time, but then the album might be a big flop in which case they're left with a lot of compact discs on their hands."

"I'd like to see more support from the record companies for dealers stocking CD. So far as product and catalogue availability is concerned, the classical side seems to be well looked after but it's much more erratic with the pop and rock titles."

He feels that there is also room for improvement with compact disc display fittings. "They've got a long way to go — we've found that a browsing system is the best way to

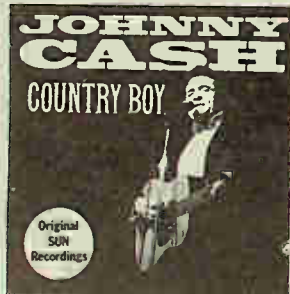
TO PAGE 6 ►

CHARLY DELIVERS

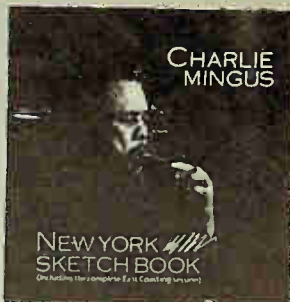
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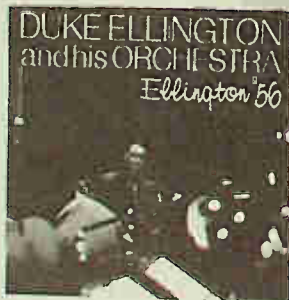
CD CHARLY 18 JOHNNY CASH - COUNTRY BOY



CD CHARLY 19 CHARLIE MINGUS - NEW YORK SKETCH BOOK



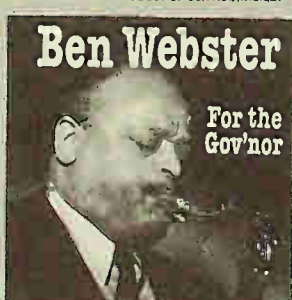
CD CHARLY 16 THE BEST OF SUN ROCKABILLY



CD CHARLY 20 DUKE ELLINGTON - ELLINGTON '56



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- CD CHARLY 5 MEL TORNE - LULU'S BACK IN TOWN
- CD CHARLY 6 NINA SIMONE - MY BABY JUST CARES FOR ME
- CD CHARLY 7 T-BONE WALKER - LOW DOWN BLUES
- CD CHARLY 8 THE YARDBIRDS - GREATEST HITS
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◀ FROM PAGE 4

display CDs but if you have 400 titles en masse then the overall effect can be rather dense."

Paul Roberts Hi-Fi opened its first shop only three years ago, and was in the compact disc market from day one. Ricky Wenn's advice to any dealer contemplating entering the market is: don't just dabble, you must go in for it in a big way, and be prepared for all kinds of irritating problems like having to wait from anywhere between two to six months before receiving replacement stock. Some people though may be getting cold feet about the system but it's got a very strong future."

And he doesn't feel that rental clubs are a real threat to the future of recorded music: "It's a free-for-all, anybody can set up a rental club, and while we don't do it ourselves I can see the need for people to listen to something before they buy it. My feeling is that if people rent a CD and like what they hear, then they'll go back and buy the real thing."

Richard Chamberlain, compact disc buyer at HMV's Newcastle branch, says that supply and demand is still the biggest immediate problem in the market — "And WEA are probably the worst of the bunch" — adding that most customers are happy enough with the product once they actually get it. The shop has wide-spaced browsers to display its CD software, although the discs themselves are taken out of the cases and kept behind the counter.

"There's room for improvement

with the actual compact disc cases," Chamberlain says. "If people are prepared to spend up to £12 on CD then they don't expect to find the case damaged or split. The record companies should take more care with their packaging. For instance it's not unusual to receive a cardboard box of some 200 CD titles, delivered by lorry from PolyGram, and find that at least a dozen of them have been completely crushed."

He sees digital audio tape as the future threat for CD — "the sound quality is so good that it has to be a strong rival, and affect the compact disc market."

Liz Farrow, head of the compact disc department at the Virgin Megastore, reports that the market is growing rapidly: "It's taken us by surprise, we've got to the point where we need more display space, yet we only moved into the current CD centre, which is on two floors, last November. The display of CD is obviously very important, the customers like to browse through the titles available, and I think that we must be doing it right because we get a lot of compliments from people."

Supply and demand remains the perennial problem: "EMI is getting a lot better since it opened its own pressing plant, but there are the usual terrible problems with CBS and WEA — we're still waiting for the BAD release! It's annoying when they can't even give us a firm release date, after six months when there is still no sign of a CD title the customers naturally start getting annoyed. They expect us to have

everything in stock.

"The companies are really misleading people. At a time when CD hardware is getting better and cheaper, the actual software is still slow at coming out. I've had customers tell me that they're tempted to sell their CD player because they're so fed up with the software situation, and certainly they often come in hoping to buy a CD title and end up going out with an ordinary cassette." Hopefully the companies will start getting their acts together."

Farrow adds that at the moment it is difficult to predict the impact on CD of DAT. "Obviously a lot will depend on the costs involved and if you can't actually record on DAT, which I'm told is a possibility, then I can't see that there are going to be all that many advantages about it."

She would like to see CDs retailing at a lower price than at present. "£10 maximum would seem to be a good figure but I also think that CD releases should have a longer playing time. Most of them carry only about 40 minutes' music, or even less, yet there is the potential for 90 minutes or more. The companies don't make use of it, although I understand that Polydore at least is encouraging artists to put extra tracks on their CD releases."

Farrow adds: "Rental clubs aren't a problem for us, it's more likely to be the smaller shops outside of London that feel the effects. But personally I find that customers are so fussy about even the smallest mark on a compact disc that they'd certainly be reluctant to have a second-hand copy."



MADONNA: still waiting.

with the albums — I'm still waiting for Rod Stewart and Madonna's latest titles — because the customers just get so annoyed that they have the CD equipment but can't get the latest product to play on it. It's ridiculous that the latest Wham! and Sling albums are not yet available on CD, and it seems pointless that the record companies should pour so much money into the promotion of albums but then lose out because there's no compact disc available."

He'd like to see CDs retailing for around £9.99 but adds: "I'm pleased that at the moment there's no heavy discounting on them because it allows us to invest the extra profit on new stock."

As more CD titles become available, displays become even more important, and Discovery uses a spine-on shelf-type system to alleviate the problem of space. "There are still the usual problems with scratched compact disc cases," Barnes says. "I'm not worried about the CD rental situation because to my mind at the end of the day people still want to own their product."

'It's not unusual to receive a delivery by lorry and find at least a dozen completely crushed'

Bob Barnes whose Discovery Records has shops in Leamington Spa, Solihull and Stratford-Upon-Avon, says: "We're enjoying the constant expansion of the CD market but I'd like to see the record companies getting to terms with the supply situation. There has been no improvement in it at all yet it's not all that long ago we were assured that by this summer there would be no supply and demand problems at all, particularly with the opening of the EMI CD manufacturing plant at Swindon! The irony is that I've only just released the new Queen album on compact disc, and I thought that the delay was because it had been manufactured at the new plant, but when I inspected it the CD had still been made in Japan."

Barnes adds: "We need more CD releases which are parallel

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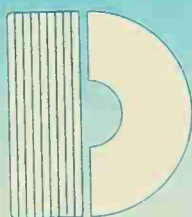
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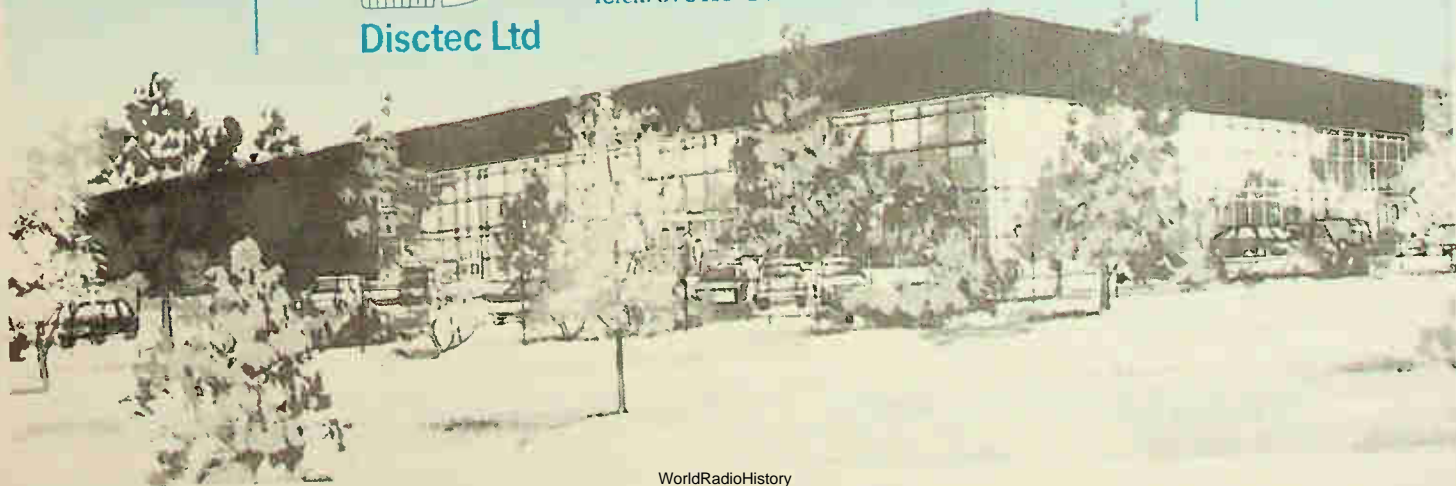
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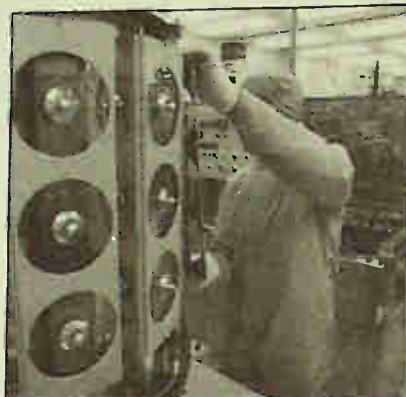


THE TECHNOLOGY involved in the manufacture of compact discs is as unspectacular as it is efficient. These pictures, the most revealing ever taken inside a UK CD factory, show the calm, almost clinical atmosphere around EMI's recently-opened plant at Swindon. Jeff Clark-Meads reports.

CD — behind the scenes

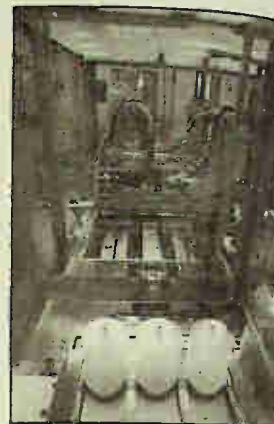


The rigorous anti-dust precautions in the clean room are evident as an operator removes a batch of discs.



Two Japanese technicians discuss fine adjustment during the setting up of the clean room.

CDs are loaded prior to the application of their reflective backing. The information carried by the disc is stored in the plastic and the silvering is required to reflect laser light back into the CD player.



Columns of CDs wait for the application of their reflective coatings.



TO PAGE 16 ▶

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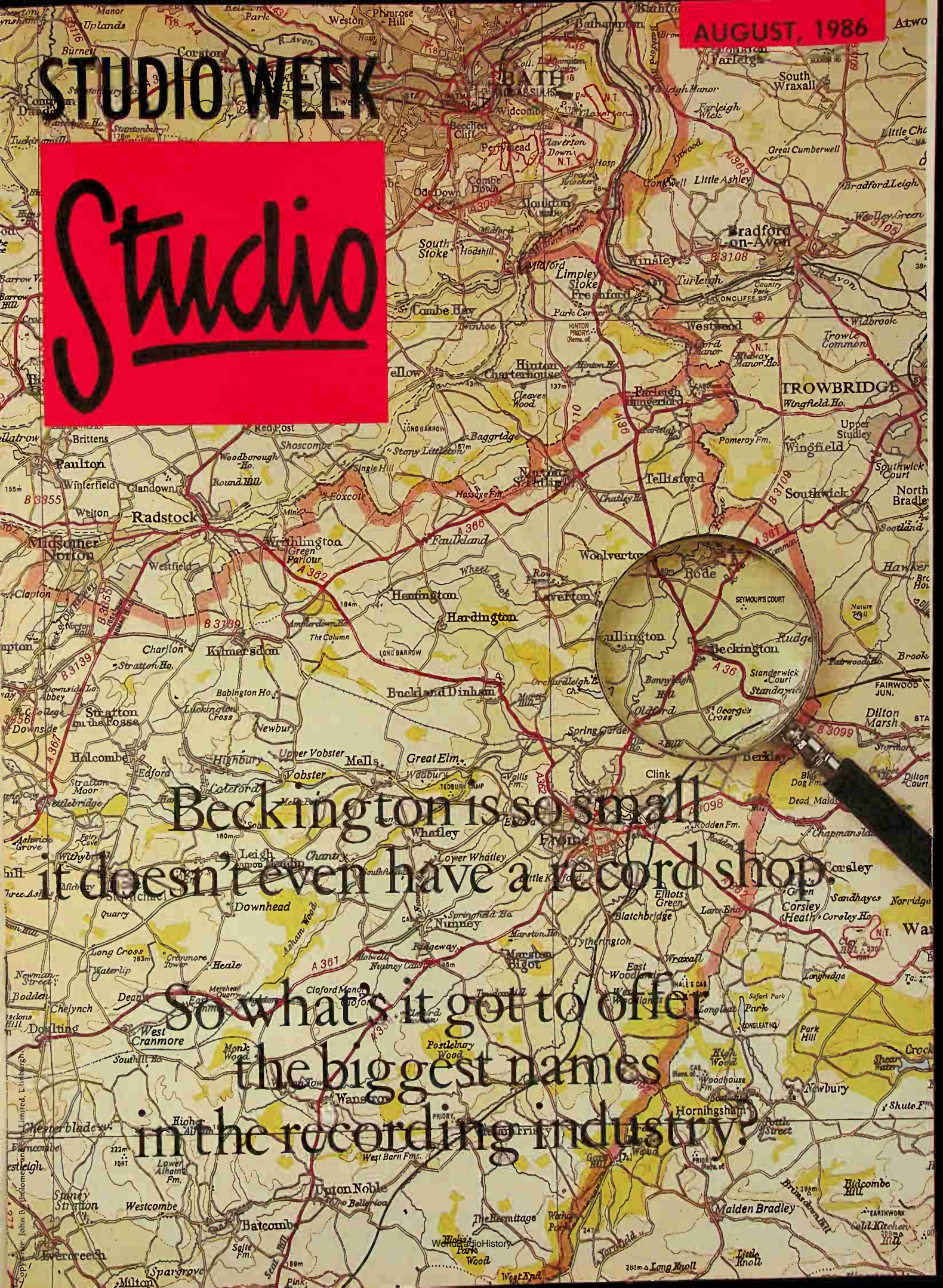
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STUDIO WEEK

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For several hundred years, since the decline of the English wool trade, the building has been only a fascinating historical curiosity. Then, in 1984, it was brought back to life with an entirely new purpose. It became a unique residential recording complex.

The complex is situated on the edge of the village, with rolling fields beyond, while only minutes away lies the City of Bath. This rural location is perfect. Just a visit to The Wool Hall will convince you of its calm, creative ambience. Stay longer and you discover how refreshingly easy it can be to

work hard over extended periods.

To fulfil the extraordinary potential of this medieval building as a studio, its designers have combined the very best of modern technology with the essential character of the original structure. Natural daylight bathes the Main Studio; in the oak-beamed Control Room upstairs, the 56-channel SSL Desk sits between two picture windows with panoramic views of the lush, green countryside.

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farmhouse which has been extensively renovated to provide the best in simple luxury. When the average stay of a client runs into months, the Farm House succeeds in capturing the atmosphere of a home from home. Guests come to regard the house as their own, enjoying total privacy while being catered for by full-time staff.

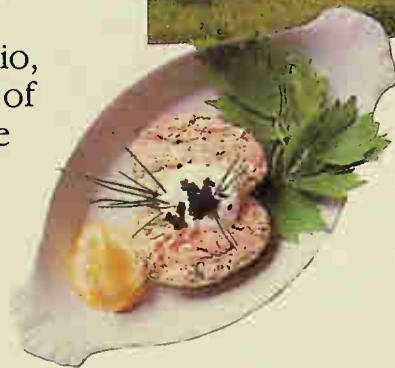
At the end of a productive session in the studio, relaxation is imperative. How clients unwind is of course up to them, but all take advantage of the snooker room, the superb cooking and the comforts of the accommodation. While at The Wool Hall, you experience the service of a first class hotel *and* a premier recording studio – just as if they were both within your own home.

The Wool Hall books only one client at a time, ensuring that each receives the undivided attention of

the staff and the exclusive use of all the facilities. Outside working time, many recreational activities can be easily arranged, from clay pigeon shooting, canoeing and riding, to sky diving and hot air ballooning. At nearby Bath, shopping is excellent and there are many restaurants of character and quality.

Truthfully, there is only one way to appreciate the Wool Hall. That's to try it for yourself. Because when you're working there the only thing that need concern you is your music. And that is exactly the way it should be.

If you are seriously interested in seeing The Wool Hall, please contact Pete Dolan. He will be delighted to arrange a day visit for you – transport to and from your home, lunch, and the opportunity to sample the special qualities of a unique residential studio.



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Masek: one more time

IT SEEMS you just can't keep a good man down. Edward Masek, APRS secretary who is due to retire at the end of the year, has agreed to organise just one more event in 1987 — the next APRS exhibition. Masek, pictured above with Studio Week's Sue Sillitoe, says: "This year's exhibition was a great suc-

cess and I have not heard any grumble yet. After the show the APRS committee asked me to organise next year's event and I have agreed, although I do officially retire in December."

APRS '86, held for the first time at its new venue of Olympia 2, pulled in crowds 20 per cent bigger than last year. A total of 5,500 people passed through the doors, including 500 from overseas.

This year's exhibition placed the emphasis firmly on pro-audio's growing importance as a major UK exporting industry. A full report, including product news starts on page 8.

INSIDE

- Pomp and ceremony. Klark Teknik officially receives the Queen's Award for Export Achievement **4**
- HJB to be major distributor of AMS Industries Equipment **6**
- Homing in on the APRS action: full exhibition report including up to the minute product news **8-16**



Keeping pace with tape duplication. A special focus **22-23**

What's happening on the equipment front **31**

The latest international update **32**

Studio jargon unravelled: part two of Buzzwords **33**



Phonogram's Dave Bates is the man in this month's A&R hot seat **41**

£2 1/2m studio plan for manor house

WORK IS now underway to transform an 18th century manor house in Milton Keynes into a fully residential recording studio at a cost of £2 1/2m.

Great Linford Manor Studios will be developed in three stages with stage one — turning 800 sq ft of ballroom into a live studio — due for completion in November.

Andy Munro, of Munro Associates, will design the studio which will be fitted with a 56 channel Solid State Logic 4000E console

with Total Recall.

Other equipment includes Mitsubishi X-850 32 track digital recorder, Studer tape machines, Quedstedt monitoring and a wide range of reverbs, delay lines and outboard gear. On completion the studios will be able to accommodate up to 10 people.

The man behind the project is Harry Maloney, of Harry Maloney Management Ltd. He explains: "The manor house is set in 60 acres of parkland, eight of which are owned by us, and it is next to the Grand Union canal. It is an ideal location for a residential recording

studio.

Most of the finance has been raised through the City and the rest has come from my own company. Phase one of the development will involve building the first studio in the ballroom. Within the next two or three years we hope to start phase two — building a 6,000 sq ft second studio/theatre able to accommodate up to 200 people.

"The third phase will be to build an inner courtyard surrounded by a bar, gardens, a restaurant and art centre. This will come into line with studio two."

Maloney adds that the second studio will be equipped with the latest video recording technology so that clients can film and record at the same time. "I believe we are seeing a move towards live performance right across the board," he says.

"By offering production facilities for video we hope to encourage the likes of the English National Opera and the Royal Ballet, which both visit Milton Keynes, to use the studio to record their performances."

Studio two ready to roll

RED BUS Studios has re-opened Studio two which has been closed over recent months while it underwent a complete refit.

The room has been rebuilt as a comprehensive post production and remix facility and is equipped with an SSL 6000E Series desk. To contend with the small size of the studio,

Red Bus has raised the ceilings and replanned the room to create more space.

The desk has also been customised to create space — it is a 52 channel wide frame instead of the usual 56. Wall lines have been installed for all synthesisers.

228

EdgeTech growth drive

THE TURBOSOUND Group and Brook Siren Systems have joined forces under the Edge Technology Group banner, a new name in pro-audio which aims to become a diverse and powerful force in the marketplace.

The Edge Technology Group, generally referred to as EdgeTech, is a holding company with offices in London, New York and Tokyo.

Both Turbosounds and Brooke Siren Systems will continue to operate as separate companies but the directors of both companies will form the basis of the

EdgeTech board. Michael O'Flynn has been appointed chairman of Edge Technology Group.

At a press conference to announce the new company, O'Flynn said: "The future looks very exciting. We now have a dynamic design team with a wide range of experience. Combined with our established sales and manufacturing resources, this gives us great potential to expand the frontiers of audio technology."

One of EdgeTech's main aims will be to make further acquisitions from within the pro-audio industry.

Edward Heath to open BMF

FORMER PRIME Minister Edward Heath MP will officially open this year's British Music Fair which takes place at Olympia 2 from July 29 to August 3.

With more than 100 leading musical instrument companies taking part, the Fair has already established itself as the UK's biggest ever exhibition of musical instruments, PA and home recording

equipment and printed music.

The theme for this year's event is Let's Make Music and the organisers are expecting it to draw crowds of around 30,000.

During the Fair exhibitors will be using the four specially built theatres to stage free concerts which were a huge success at last year's event.

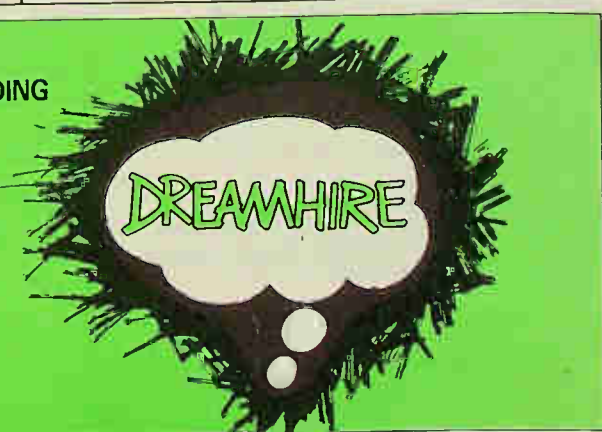
TO PAGE 3 ▶

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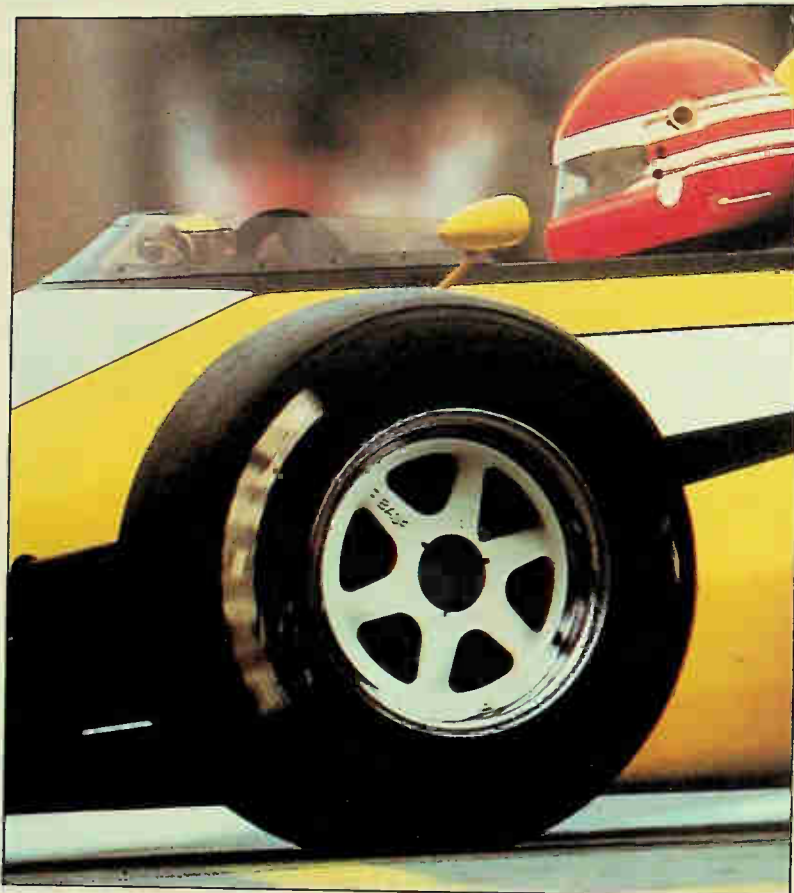
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Studio

An associate publication of Music Week, a Morgan-Grampian plc publication.
 Greater London House, Hampstead Road, London NW1 7QZ. Tel: 01-387 6611. Telex: 299485 MUSIC G.
 Editor: David Dalton. News: Sue Sillitoe. Special Projects Editor: Karen Faux. Research: Tony Adler (manager). Contributors: Richard Dean, Mark Jenkins, Richard Elen. Senior Ad Executive: Phil Groham. Classified: Jane Norford. Ad Production Manager: Karen De-nham. Promotions Executive: Lisa Bony. Managing Director: Jack Hutton. Publishing Director: Mike Shorman. Publisher: Andrew Brain.

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

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

All others: Subscription Rate UK £18 Overseas US \$30 (surface mail). Airmail rates available on application. Single copy rate: £1.50 (US \$3).
 Subscription enquiries: Joanna Henderson Royal Sovereign House, 40 Bedford Street, London SE18 6BO. Tel: 01-854 2200

24-track audio for TV complex

A 24 track audio facility is being incorporated into an ambitious broadcast television complex — the Colosseum Production Centre — which is being built in a converted Leeds cinema.

Private investors have raised £2 1/2m for the complex which aims to offer independent broadcast facilities and editing to Yorkshire TV, Channel Four and the top end of the corporate video market.

Developers hope to have completed the edit suite by the end of August and the rest of the building, which incorporates 4,500 sq ft of studio space, should be ready by Christmas.

The audio facility — Foyer Audio — is under the control of Chris Spencer. He says: "The idea is to have all facilities under one roof. Foyer Audio will provide live 24 track recording from the studio which can seat up to 800 people and post production."

Negotiations are presently taking place on what equipment will be installed — particularly the console — but Spencer can reveal that the facility will include a 24-track Otari MTR-90 and MTR-12, the new Dolby SR system, Quesetted monitors, Adam Smith synchronisation and a programming room. The audio facility should be ready for the autumn.

226

Woolley's a winner

DAVID WOOLLEY, Trilion Video's senior sound post production engineer, has been presented with the American Video Producers' Association Monitor award for the best video soundtrack.

Woolley won the award for The Pointer Sisters In Paris, a 60 minute video produced by Jocqui Byford and directed by David Mallett from MGMM for Zenith Productions and Showtime, the US cable channel.

Post production for the video was completed in London in one month after the band and their record producers had returned to the US. Woolley's only references were tapes sent back and forth from the US for approval and comment.



BMF

FROM PAGE 1

Members of Marillion and friends will be giving renditions of some of the hits from the Mis-placed Childhood album and in contrast classical piano recitals have also been arranged.

The theatres have a total seating capacity of 1,000 and the concerts taking place aim to reflect the wide range of exhibitors at the Fair. Concerts will take place throughout the public opening days from August 1-3.

● NICK SMITH has taken over as studio manager of Park Gate Studio, Sussex, replacing Sarah Springford who left for personal reasons.

Smith was formerly a freelance engineer and has previously worked at Trident, Marquee and Olympic studios.

Dynamic duo to have the technological edge

MIKE KING, electronic consultant to Audio FX, has joined forces with Jim Dowler, former head of Drawer Marketing & Sales, to set up a new company specialising in leading edge technology.

The company — Audio Digital Technology — is an extension of the work King has already been doing through ARC Audio, a division of Audio FX, which involved developing and marketing a number of add-on devices to the Sony digital range.

ADT has already been appointed agents for AMS Industries to distribute its new AudioFile and will be demonstrating the machine's capabilities in the studio environment.

King says: "The AudioFile is such a new idea that studios are going to need a lot of hand holding while they get used to it. Our job will be to help solve any problems that do crop up and to develop add-on peripherals."

ADT will take over ARC Audio's products and will receive low-key support from Audio FX. The company is also keen to hear what the industry wants and is setting up a think tank where informal discussions will be held on technical developments in the industry.

King adds: "ADT will specialise in high-tech equipment that can be manufactured in short runs. It will also be looking for feedback from the industry which, through Audio FX, is already terrific."

227

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Award ceremony for Klark Teknik

THE LORD Lieutenant of Hereford and Worcester, Capt Thomas Dunne, paid a visit to Klark Teknik's Kidderminster base to present the company with the Queen's Award for Export Achievement which was won after three successful years of international trading.

The Queen's official representative presented the award to Klark Teknik's marketing director Gaston Goosens in front of an audience of 80 people which included the company personnel.

Klark Teknik was founded in 1971 by Philip and Terry Clarke and has become internationally renowned for its range of audio signal processing equipment. Its products have now been installed in concert halls, studios and theatres worldwide and clients include Bruce Springsteen, Dire Straits, Sting, Mick Jagger and David Bowie.

The company's progress to this Award has been one of steady expansion; moving into new international markets with the opening of its US office in 1980, into new corporate status with its launch onto the USM in 1984 and into new areas of technology and development with the acquisition of Dearden Davies Associates earlier this year.

One of the products which played a key role in boosting the company's export accounts is the DN780 Digital Reverb/Processor which was launched last year. New software for the DN780 is now available and is currently being appraised by leading professionals in studios and broadcasting organisations.

Other products which have strengthened the company include the DN716 digital line and the latest DDA desk, the AMR 24,

which is aimed at larger recording studios. The company is also expanding into another product line with the formation of Klark Acoustic, the badge for a range of studio monitoring systems. The monitors had their first UK showing at the APRS exhibition and are expected to be on the market in a couple of months.

Speaking about the company's success, director Philip Clarke says: "We are all delighted to have received this award which is the culmination of a great deal of hard work by the whole Klark Teknik staff. The last three years have been very successful for the company and naturally we hope this trend will continue."

As a thank you to the staff, Klark Teknik presented each one with a special commemorative glass engraved with the export award insignia.



HUNDRETH BIRTHDAY party for the Statue of Liberty.

Bird Brothers make the party swing

THE STATUE of Liberty's hundredth birthday party would have been a very quiet affair without the help of UK company Bird Brothers Communications which specialises in masterminding PA systems.

During the celebrations President Reagan re-dedicated the famous symbol of freedom and his speech was broadcast to the Americans using a massive PA rig consisting of 80 BOSE speakers.

The speakers spread the words of re-dedication to the select audience and also to the national TV networks NBC to the select audience and ABC and via a live satellite link-up to France, the birthplace of Liberty.

Bird Brothers Communications, of Oldham, Lancashire, shipped the Bose PA system to the US on board the QE2. The liner had been chartered by the Chrysler Corporation to take 1,800 guests from Le Havre, France to Manhattan. The journey traced Liberty's original passage and, together with the PA and communication links, cost Chrysler over \$10m.

President Reagan is not alone in relying on the skills of Bird Brothers — Mrs Thatcher has also used the company to manage her public performances. And Bose is lined up to attend a number of other major events, including the Commonwealth Games.

228

Owner of Guerilla



ORBIT — SOLE owner of Guerilla Studios.

FILM COMPOSER and producer William Orbit is now the sole owner of Guerilla Studios in London's Little Venice after policy disagreements led to the resignation of Grant Gilbert, one of the original directors.

Orbit, who also farms one half of Torch Song, has now appointed Dick O'Dell, former managing director of Y records, to manage his affairs and the studio.

During recent months the studio has been used intensively by Orbit for a number of projects including two full-length movie scores, mixing the first solo album by Belinda Carlisle and recording his own new album. As a result of Orbit's involvement with film soundtracks, the studio has been equipped with the new Fastex Synchronisation system allowing for a full video audio post production service.

Recent clients at Guerilla Studios have also included Colourbox and Total Contrast.

224

Mitsubishi: Scandinavian mission

ADRIAN BAILEY, sales and marketing director for the Mitsubishi Pro-Audio Group, feels that the Scandinavian market is looking promising for the company following recent sales and promotion activity.

Bailey has just returned from a tour of Scandinavia, taking in Denmark, Norway and Sweden where Mitsubishi agents have been appointed in all three countries this year.

Speaking about his tour Bailey says: "The very first Superstar console in Europe will be delivered to

KMU Studios, Stockholm, this August and I wanted to take a closer look of the music recording studios in all the Scandinavian countries; studios such as Polar Music in Sweden and Sweet Silence Studios in Denmark, which are already recording 32-track.

"There are a lot of multitrack recording studios in Denmark and Sweden and we are extremely optimistic about sales there this year, both for consoles and the 2-track and 32-track tape machines."

In Gothenburg, Sweden, Bailey conducted the first of a regular

series of seminars for the team of Scandinavian agents and gave a similar presentation to NRK, Broadcasting in Norway. Another trip is planned in the New Year to present the Mitsubishi products to pro-audio industry users.

Bailey's trip also took in Helsinki, a mission to appoint a Mitsubishi agent for Finland. "The recording studios are doing very good business in Finland, and with a local representative we hope to establish a significant presence in this market. There are already Mitsubishi users in Finland notably Mainos TV, the country's commercial TV network," he adds.

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Jones bound for Utopia

FAY JONES, bookings administrator of Roundhouse Studios, is leaving to join Utopia. Her position will be taken by Pat Pote, formerly with Britannia Row.

Roundhouse is currently celebrating chart success with the Owen Paul single which was recorded and mixed at the Studios and produced by studio manager Mark

Dearnley. Other recent clients have included Furniture, mixing an album with producer Mick Glossup.

Another cause for celebration at the studios was the recent presentation of the Ampex Golden Reel award for Paul Hardcastle's 19 which was recorded at Roundhouse.



SONDOR OF Switzerland, manufacturer of the sprocketed tape recorder, has decided to open a UK office to look after existing clients and to introduce its full range of new customers.

The company is now looking for premises in the UK and has also appointed Michael Sherman as International sales director to look after the worldwide marketing of the Sondor range. He is currently based in London and can be contacted on 01-446 3200.

Sondor was established in 1952 and now has over 300 film and TV companies using its equipment worldwide, including 50 in the UK.

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HHB: from PA to CD — all under one roof

PRO-AUDIO equipment supplier HHB Hire & Sales is to be a major distributor of AMS Industries equipment following an from the company's deal with Sony Broadcast which was formed six months ago.

HHB, which carries the full Sony Broadcast professional audio product range, has always sold AMS's digital signal processor range. As part of the new deal HHB becomes the UK's only independent dealer for the Audiofile, AMS's hard disc based digital recording and editing system.

To balance the emphasis on digital, HHB will continue to be a key supplier of Dolby noise reduction equipment and has already ordered a Dolby SR module — the rack mountable XPSR 24 — for installation within its demonstration facility.

The expansion of HHB's product portfolio was announced at APRS by the company's managing director Ian Jones. He says: "It has always been our intention to offer

everything the recording industry could want, from a convenient single source and from under one roof."

HHB is also sole UK distributor for both driver manufacturer Cetec-Gauss and Crown International, the US based manufacturer of PZM and GLM microphones and the Amcron amplifier range. "Because we offer a choice, we can afford to be more objective in our advice to our customers," adds Jones. "As they have become more successful their dependence on our support has also grown. We were renting PA equipment to clients eight years ago that are buying complete compact disc mastering systems from us today."

During APRS HHB also announced that Mike Bradley, industry expert in video and audio synchronisation, has joined the company on a freelance basis to work with HHB's recently formed equipment installation team headed by Mike Silverston.

216



FRANKIE GOES TO HOLLYWOOD: HHB clients

Rental rush takes in Frankie

ACTIVITY IN the professional audio hire market, especially for large scale digital mastering and

Scotch tape

GAB STUDIO SERVICES has been appointed by BASF as its Scottish distributor for professional tape products.

The company will be stocking the new 911 Studio Mastering Tape in 1/4", 1/2", 1" and 2" and will provide samples for professional users to evaluate in their own premises. It will also supply BASF leader and splicing tapes as cassette pancakes in both ferric and chrome formulation.

217

editing systems, is hatting up as HHB Hire & Sales experiences a recent rush on its rental stocks of Sony PCM 1630 professional digital processors.

Among its clients has been Decca which has taken delivery of a 1630 and two Sony DMR 2000 U-matic recorders since the beginning of the year, culminating in the purchase of two new 1630s and two dedicated Sony DMR 4000 U-matic recorders.

HHB's compact disc editing systems have also been in demand this year. The forthcoming Paul McCartney album has employed a system comprising a DAE 1100, a PCM 1630 and two DMR 2000

recorders. A similar system has also been used by Queen for the band's latest recordings. Other major hire customers include Music for Pleasure, Townhouse, Sam East and Frankie Goes To Hollywood.

The company reports that sales of non-digital equipment are also buoyant, especially the Gauss driver unit range which HHB has supplied to a number of UK studios including MasterRock and the expanding Genesis facility.

Also moving fast is the Yamaha SPX 90 effects unit. HHB has now sold over 100 since the unit became available in March.

215

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Information on the digital zoo at D1E seminar

THE DIGITAL Information Exchange is planning to hold its second seminar and promises an even more ambitious programme than last year's event.

The seminar, which takes place in November of the Private Members Suite at London Zoo, will provide an opportunity to explore digital technology in all areas of recording during the three day event from November 25-27. The programme, which was revealed at APRS, will cover a number of new and important developments including R/DAT, AMS's Audiofile, Digital VTR, the all-digital studio and some wider applications of compact disc. There will also be updates on the international progress of CD, news from the digital recording scene in the US and a users guide to digital multitrack recording. Throughout the seminar there will be opportunities for hands-on experience with some of the latest digital equipment.

The event is being sponsored by a number of companies including Sony Broadcast and HHB Hire & Sales. The three days are targeted at managers and engineers working in three different but related areas. Day One deals with digital audio in broadcast with the emphasis

on digital audio with video; day two is aimed at studio engineers and record company production managers and day three will cover the applications of digital audio in scientific research and data storage.

A wide number of pro-audio companies will be co-operating, including AMS, FMI, SSL, Trilion, Philips, Interactive Media Systems, Audio FX, HMV Shops, Editel, Silver Plotter and the Alvey Project.

Seminar organiser Nick Hopewell-Smith feels the event will be useful to both companies and delegates taking part. He says: "One of the most rewarding aspects of last year's event was the response from delegates. It was clear even then that while those attending obtained a unique opportunity to learn about the very latest developments. Those presenting the various technologies were also discovering a great deal about the wishes and requirements of their customers."

Hopewell-Smith adds that a more detailed version of the programme should be ready by September. Charges have been fixed at £50 a day or £120 for those wishing to attend all three days.

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TRIDENT'S Malcolm Toft with their pre-production Di-An console.

Trident's Di-An turns lots of heads

THE TALK of this year's APRS exhibition was the new Trident Di-An console which went on show for the first time as a pre-production unit.

Trident has spent 18 months developing this assignable digitally controlled analogue console which can reset and recall every function 512 times during a mix. During the design stages Trident consulted engineers and producers to discover exactly what they wanted from a console and the result, it claims, is an immensely powerful desk which is very simple to use.

Malcolm Toft, Trident's managing director, says the console has already generated a great deal of interest both in the UK and the US.

He says: "We hope to have the first one ready for delivery in November and we would like that to go to a UK studio. At present there are about 10 UK studios talking to us but I am not sure which one will get the first."

"There are certainly two going to the US in December and January — one for Keith Olsen's Goodnight LA Studio and the other for George Toblin's production studio.

The Di-An incorporates a number of features including storage of up to four different EQ settings an every channel and monitor; 24 auxiliary sends on each input and "outgain" whereby input signals are sampled and input gains adjusted to within 5db of peak.

The console has a sophisticated digitally controlled metering system consisting of 100 segment LED bar graph which can be switched from VU to PPM characteristics, spectrum display and peak hold. Various levels of automation systems are available from VCA to moving faders with disc storage and reading from SMPTE time code. Sizes range from 40/32 frame up to 64/48 frame.

Akai puts everything on display

AKAI CAME out in force for this year, showing its full product range which includes synthesizers, digital samplers, programmable effectors and two fully programmable and MIDI compatible audio mixers.

The latest addition to the range — the MG1214 — was displayed. This is a further development to the successful Akai MG1212 and is a 12 channel mixer/recorder with electronic design changes which improve on the signal to noise ratio. It also has SMPTE modification which allows easy interfacing and compatibility with a SMPTE based synchroniser for synchronous recording with other audio and video machines.

Also on show was the Akai AX73, 73 key controller keyboard with voice unit which has only recently been introduced in the UK.

Visitors, business boom at the new look show

APRS 1986, held for the first time at its new Olympia 2 venue, proved to be a great success attracting over 5,500 visitors — 20 per cent more than last year — and including a higher percentage from overseas.

The UK pro-audio industry, a world leader in technology, had a rare chance to blow its own trumpet at the start of the show which was opened by Ian Stewart MP, Economic Secretary at the Treasury.

After the official opening, APRS secretary Edward Mosek led a number of VIP guests around the exhibition including Leo Abse MP, whose constituency is close to Nimbus, Simon Coombes MP, whose constituency includes the new EMI CD factory at Swindon, David Av-

ery, leader of the opposition ILEA and representatives from the Polytechnic of Central London.

The guests were introduced to the heads of the UK's compact disk

plants and to exhibitors who this year included five winners of the Queen's Award for Export and the industry's first CBE — Colin Sanders, head of Solid State Logic,

who received the honour last month.

In all, 140 exhibitors took part in the show which for the first time had facilities for sound booths and mobiles. Although much of the new product had already been seen as AES Montreux, there were still one or two surprises including the pre-production Trident Di-An console and the Harrison Series 10 on show for the first time with full automation.

Despite the heat, exhibitors were generally delighted with the new venue. Stuart Nevison, head of AMS, summed up the mood as "busy but hot" while Frank Hughes, of Otari, added: "The venue is great, except for the heat. I'm glad the show is only for three days because any more would be too much."

Exhibitors were also delighted with the number of overseas visitors. David Neal, of Audio Kinetics, said: "We have seen nearly all of our overseas dealers and the quality of people coming through has been great."

This was backed up by Peter Wordless, sales manager of Solid State Logic, who added: "We have had a lot of new interest from UK studios and from Europe, especially Eastern Europe."

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Alan Wick, head of Turbosound, says: "The aim of the convention was to provide technical and new product sessions for our distributors."

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AUGUST 1986

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

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PLEASE TICK ONE OF EACH

<p>TYPE OF BUSINESS</p> <p><input type="checkbox"/> 01. Record Company <input type="checkbox"/> 02. Recording Studio 24 track or more <input type="checkbox"/> 03. Recording Studio 16 track or less <input type="checkbox"/> 04. Broadcast Studio (Radio) <input type="checkbox"/> 05. Broadcast Studio (TV) <input type="checkbox"/> 06. Record Production</p> <p><input type="checkbox"/> 07. A/V Facility <input type="checkbox"/> 08. Artist <input type="checkbox"/> 09. Pro-audio Equipment Manufacturer/Distributor <input type="checkbox"/> 10. Pro-audio Equipment Hire <input type="checkbox"/> 11. Other (please state):</p>	<p>JOB FUNCTION</p> <p><input type="checkbox"/> 01. Producer <input type="checkbox"/> 02. Engineer <input type="checkbox"/> 03. Studio Manager <input type="checkbox"/> 04. Artist <input type="checkbox"/> 05. Artist Manager <input type="checkbox"/> 06. Record Company A&R Executive</p> <p><input type="checkbox"/> 07. Marketing/Publicity (pro-audio) <input type="checkbox"/> 08. Other (please state):</p>	<p>COMPANY PURCHASING BUDGET PER ANNUM</p> <p><input type="checkbox"/> 01. Less than £10,000 <input type="checkbox"/> 02. £10,000 - £50,000 <input type="checkbox"/> 03. £50,000 - £100,000 <input type="checkbox"/> 04. £100,000 - £250,000 <input type="checkbox"/> 05. £250,000+</p>
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VALID FOR ISSUE AUGUST 1986

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is 8000, an improved version of the 800B extended for touring and motion sound reinforcements and will be from the end of September 32 and 40 input channels. The Performance is also displaying the large sound console for studios and installations. Sloy from the Soundcraft Series was the SAC on-air radio production and a demonstration TV24, on in-line console to enable simultaneous recording and monitoring with three discrete. The Series 200B was red with the latest stereo EQ input options. final product range — Musician Series — launched the Series dedicated sound console aimed at small and small PA installations as being suitable for larger system. console is based on the 10 and incorporates a module making it more for live sound. Available 16, 24 and 8 channel configurations, the will be on sale in the US and Japan from June and from early August.

TO PAGE 12

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APRS 1986, held for the first time at its new Olympia 2 venue, proved to be a great success attracting over 5,500 visitors, a 20 per cent increase on last year and including a higher percentage from overseas.

The UK pro-audio industry has a rare chance to blow its trumpet at the start of the show which was opened by Ian Stewart, Economic Secretary at the time.

After the official opening by secretary Edward Mosek, a number of VIP guests are expected to attend the exhibition including Leo Ashworth, whose constituency is close to Nimbus, Simon Coombes MP, whose constituency includes the new EMI CD factory at Swindon, David Av-



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of Otari, added: "The venue is great, except for the heat. I'm glad the show is only for three days because any more would be too much."

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are available from VCA to moving faders with disc storage and reading from SMPTE time code. Sizes range from 40/32 frame up to 64/48 frame.

Akai puts everything on display

AKAI CAME out in force for this year, showing its full product range which includes synthesizers, digital samplers, programmable effectors and two fully programmable and MIDI compatible audio mixers.

The latest addition to the range — the MG1214 — was displayed.

This is a further development to the successful Akai MG1212 and is a 12 channel mixer/recorder with electronic design changes which improve on the signal to noise ratio. It also has SMPTE modification which allows easy interfacing and compatibility with a SMPTE based synchroniser for synchronous recording with other audio and video machines.

Also on show was the Akai AX73, 73 key controller keyboard with voice unit which has only recently been introduced in the UK.

A WHOLE host of new products from Soundcraft went on show at the APRS exhibition, including the UK premiere of the new Saturn multitrack tape machine which was unveiled for the first time at the recent Mantes AES convention.

Soundcraft has now split its products into four dedicated product ranges and was showing something new in each range.

The Soundcraft Studio Series included the Saturn, an analogue

Saturn stars for Soundcraft

multitrack with Total Remate using digital control. Also making its debut was the TS12, a new in-line Producer Series console which uses the acclaimed design philosophy of the TS24.

The TS12 is aimed at musicians, producers, and synthesizer studios

to complement the TS24 in high end multitrack operations. It features 12 busses with separate fader configurations for 24 track recording and mixing. Available in 24 and 36 channel configurations, the new TS12 will be ready for delivery towards the end of the year.

The line-up from the Studio Series was completed with the TS24 in-line and the Series 2400 split consoles together with the recently launched range of Soundcraft power amplifiers.

The Soundcraft Performance Series included in its line-up the

new Series 8000, an improved and enhanced version of the 800B which is intended for touring and fixed installation sound reinforcement. It features new input, output and master sections and will be available from the end of September in 24, 32 and 40 input channel frame sizes. The Performance Series was also displaying the Series 4 stage sound console for larger systems and installations.

On display from the Soundcraft Production Series was the SAC 2000 stereo-an-air radio production console and a demonstration unit of the TV24, an in-line console designed to enable simultaneous multitrack recording and monitoring for live to air with three discrete mix busses. The Series 200B was also featured with the latest stereo and sweep EQ input options.

In the final product range — Soundcraft Musician Series — the company launched the Series 200SR, a dedicated sound reinforcement console aimed at small bands, clubs and small PA installations as well as being suitable as part of a larger system.

The console is based on the Series 200 and incorporates a new output module making it more appropriate for live sound. Available in 8, 16, 24 and 8 channel rack mounting configurations, the 200SR will be on sale in the US, Canada and Japan from June and worldwide from early August.

TO PAGE 12

New studio mic 'ideal' — Audiloc

AUDILEC DISTRIBUTION, the UK's exclusive supplier of Audia Technica, displayed a comprehensive range of microphones this year including the 800 series which incorporates studio condensers, extended reach condensers, miniature condensers and studio dynamics.

The latest product from the range is the AT811 uni-directional studio condenser which Audilec says is ideal for studio applications, ensuring smooth, wide range performance and reliability.

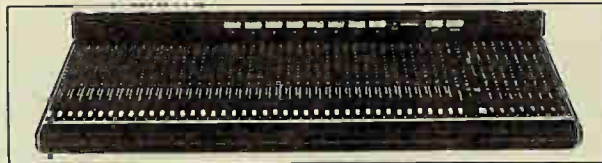
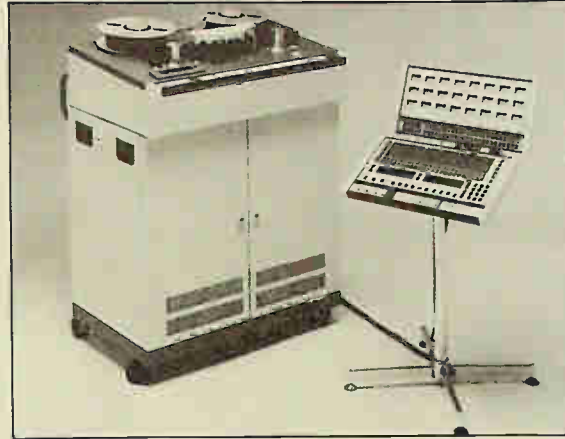
Also on show from Audia Technica was the AT-RMX64 four track cassette recorder 6-input mixer which features balanced low impedance, unbalanced low impedance or direct inputs, auxiliary 20db fixed pad plus 40db variable trim pad for each input channel.

Audilec also showed a range of

products from Taa Electronics, manufacturers of sound reinforcement systems for the professional sound market.

These included the first UK showing of the D4 MIDI mixer system designed for live performance of studio applications. The 19-inch rack mountable system incorporates a MIDI patchbay and main features of each channel include trim control, post effects send, LED peak indicator and AUX send switchable to pre or post-EQ/fader.

THE SOUND-CRAFT Saturn analogue multi-track with total remate (above right) the Series 8000 below.



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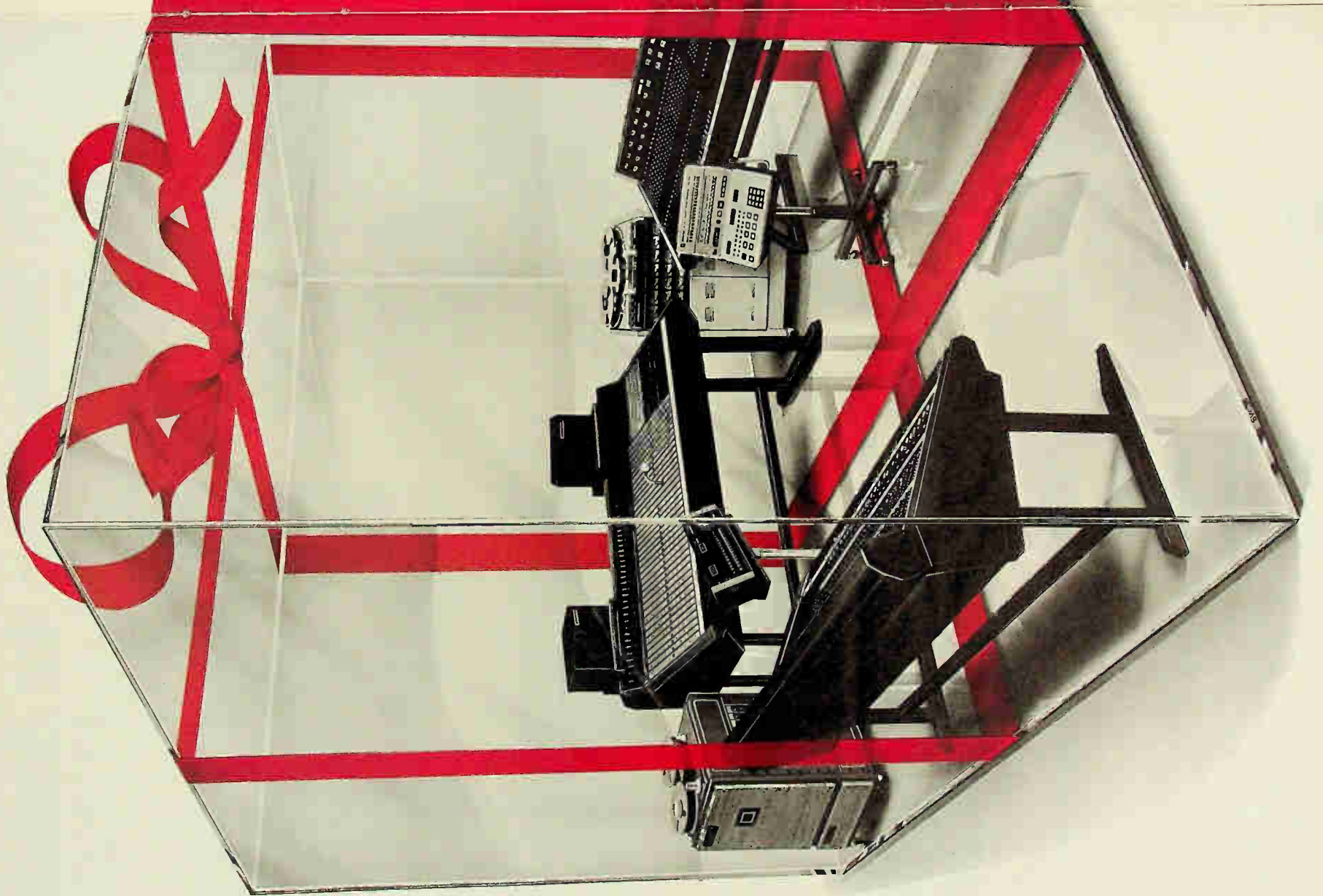
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STUDIO WEEK PAGE 9



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Sony launches user club plan

SONY BROADCAST used the APRS platform to unveil the formation of a users group to cover the company's professional digital audio equipment.

The foundation of the group is in response to the increasingly large number of UK users of DASH format recorders and professional compact disc mastering systems. The group will initially be limited to sound engineers, hire companies, producers and musicians based in the UK. It is to be called the D³ club — short for DASH, DAT and Digits.

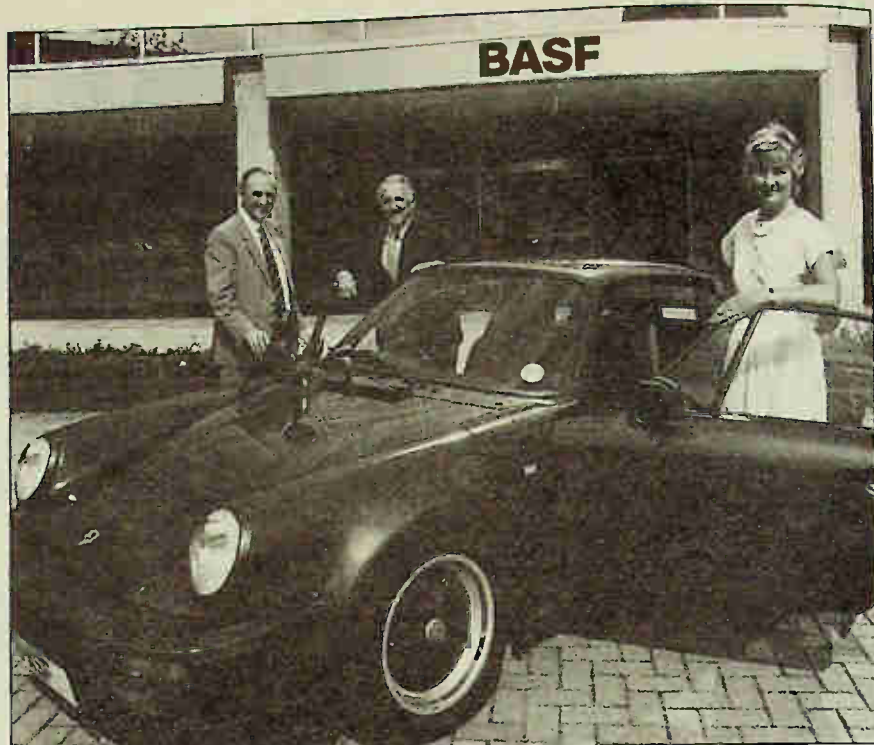
The number of DASH format multitrack machines in the UK is climbing rapidly and now stands at nearly 30 and the number of actual users is even higher as a result of the heavy hire business generated for the PCM 3324 and CD mastering systems.

Sony's European sales manager Chris Hallebone believes the large Sony digital audio user-base in the UK could benefit from being part

of a group dedicated to discussing the use of the technology. He also feels the feed-back from users would help Sony anticipate and reflect the needs of the UK studio environment.

The D³ club will hold informal meetings where new ideas and equipment will be discussed. The inaugural meeting took place at Nomis Studios, London, and the second is planned for November 26. It is expected that there will be at least two meetings a year.

The D³ Club is being geared to large-scale digital recording equipment users. "At this stage we have to be careful to keep the emphasis of the Club firmly in favour of our major professional customers," explains Hallebone. "Although we know that there are literally thousands of low-cost half-inch digital systems out there, by no means all of them are being used for professional studio recording."



BOB HINE of BASF with John and Jean Taylor winners of the 911 tope competition.

Frankie reels in Ampex gold awards

PAUL HARDCASTLE, Ultravox, Frankie Goes To Hollywood and Dead Or Alive all put in an appearance at this year's APRS exhibition to collect Ampex Golden Reel Awards.

Frankie Goes To Hollywood received two awards — for Relax and Two Tribes — while Ultravox received their award for The Collection, Paul Hardcastle for 19 and Dead Or Alive for Youthquake.

As part of the award a total of £3,333 was donated to Bandida, the Neonatal unit at UUL and the Terence Higgins Aid Trust, all charities nominated by the artists.

The Ampex Golden Reel Award is given for albums and singles which achieve Golden Record status and is intended to honour both the artists and the principal members of the recording team.

Winner Taylor has it taped

BASF HAD an unusual attraction this year — a Porsche 911 which was parked on its stand inside Olympia 2 to help promote the company's Studio Master 911 tope.

Getting the car in position proved to be a major headache for BASF as the tank had to be drained and the battery disconnected to prevent any fire risk. It was taken up to the first floor of Olympia 2 in the only lift big enough for the job and once in place the rest of the stand had to be constructed around it.

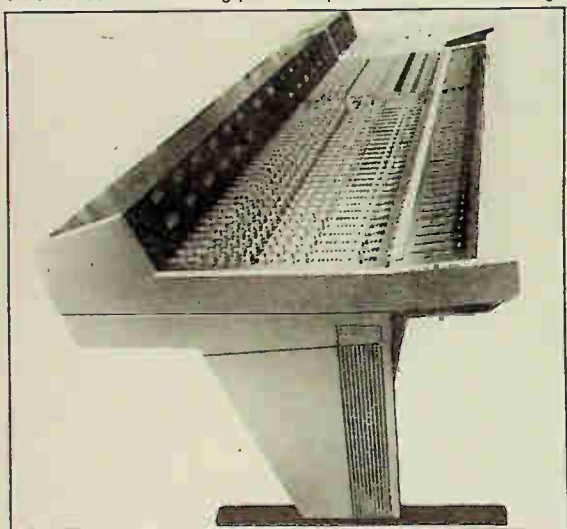
The Porsche has been a major feature of BASF's publicity drive for its new tope. To herald the arrival of Studio Master 911, BASF ran a competition for UK recording studios offering a chance to win a weekend away of a top hotel with

the car thrown in for good measure.

The competition was won by John Taylor, managing director of Hollick & Taylor (Grosvenor Records), of Hondswoth, Birmingham, who was persuaded to enter by his 19 year old son Christopher.

Taylor and his wife Jean spent a weekend at the four-star Chewton Glen Hotel in Hampshire. He says: "If you're going to win a competition it might as well have a first prize that, normally, you'd never be able to afford."

BASF's new tope has been specially designed to meet the demands of professional analogue recording, especially multitrack. It has low modulation noise and, because of its hardwearing magnetic layer, it remains reliable in operation after several hundred passes.



THE NEW flexible Sigma 24 from Allen and Heath Brenell.

Facelift for system 8

ALLEN AND Heath Brenell's popular System 8 mixer was on show at APRS in the form of the Mk3 version, looking very different from earlier models as a result of major cosmetic restyling.

More significantly the System 8 has also undergone functional and specification changes. Electronically balanced outputs are optionally available and microphone gains have been increased with no deterioration in the signal to noise ratio.

Fader reverse has been provided on each of the eight output groups which will permit the use of tope monitor inputs as extro line inputs during remix.

Also on show was the new flexible format 24 buss modular console system, the Sigma 24. This combines the technological advances of AHB's computer driven CMC mixers with the company's expertise in modular designs.

The Sigma 24 comes in two frame sizes and offers a wide choice of format permutations to cover recording studios' requirements from eight to 32 track. It can also be safely interfaced to all tope machines.

AHB was also showing the Studio 12 broadcast and production mixer which has been developed in conjunction with AHB's sister company MBI Broadcast Systems Ltd.

The Studio 12 is aimed at community broadcasting and cast conscious operations. Its features include six mono mic/line inputs and six stereo line inputs with on-board RIAA equalisation available for operation with turntables; equalisation on all input channels; three auxiliary sends for external effects devices; a sophisticated "ducking" system and flexible monitoring.



FRANKIE Goes To Hollywood was presented with two sets of Ampex Golden Reel awards. From left, Karen Goodwin, Paul Hardcastle, Steve Lipson and Nasher.

Dolby's demos popular

RAY DOLBY and staff from Dolby Laboratories held a series of hourly demonstrations during the APRS exhibition to explain to the UK market the ins and outs of the new Dolby SR system which was introduced at the Montreux AFS.

Dolby SR takes advantage of a previously unused mechanism to improve the information capacity of analogue recording. It has taken the company six years to develop and has already been greeted with enthusiasm by the studio recording industry.

Dolby's APRS demonstrations were extremely well-attended, as was a studio demonstration held at Master Rock Studios, Kilburn.

Dolby SR will be available in the form of single-channel plug-in modules which will fit into existing and new Dolby noise reduction frames. It will also be available to fit multitrack noise reduction systems. The first modules were scheduled for a May launch, but this has now been put back to the autumn when both modules should be on the market.

Tony Spath, of Dolby, explains: "A lot of studios have shown interest and we have been going into studios around Europe to demonstrate the system, to which the response has been fantastic."

"However, we have delayed the commercial launch because we want to get the production right and to make sure everyone knows exactly what the system has to offer."



THE NEW Harrison Series 10 console.

Debut for new Harrison

ONE OF the highlights of this year's APRS exhibition was the new Harrison Series 10 console which went on show for the first time with its fully functional hard-disk automation system.

The console was first seen at last November's AES convention in New York and since then three consoles have been installed, in-

cluding one to Mike Oldfield, with another awaiting delivery to The Marquee Studios, London.

During the APRS exhibition, all three of the Series 10's different automation modes were demonstrated by chairman, David Harrison, and the company's vice president of marketing, Claude Hill. The modes include complete save and

recall of all console parameters, snapshot operations and dynamic, frame accurate automation of all console functions including levels, mutes, pan, equalisation, dynamics and signal routing.

Describing the Series 10 as "truly a cut above other products available at the high end of the audio console marketplace", Claude Hill adds: "There has been a great deal of discussion within the industry as to whether full automation of all functions is really necessary. We feel it is. We intend people to operate the desk and get involved in what they are doing because the Series 10 offers great creative possibilities."

David Harrison adds: "Our Series 10 presentation at APRS has shown clearly the power of the Series 10 and its distributed processing architecture to be a most powerful tool available for multichannel and multitrack production for music, film, teleproduction and venue applications."

Harrison's plans provide for the production of two Series 10 systems per month throughout 1986 in addition to the continuing production of Harrison's 17 other application specific audio console systems.

Publison adds remote control

THE POPULAR Publison Infernal Machine went on show at the APRS exhibition with new remote control — the first time this addition had been seen in the UK.

The Infernal Machine 90 was also being shown with the new SMPTE option which the company has been promising to introduce for a long time.

Now SSL improves computer performance

TWO MAJOR refinements to Solid State Logic's range of computer-assisted audio mixing systems were unveiled at APRS.

Both developments are field re-tractable to all existing SSL E Series systems and both will be available as part of SSL's new broadcast range, the SL 5000 M Series.

The first is Advanced Total Recall (tm) with AutoScan which provides a number of improvements for SSL's Total Recall computer. These include improved control graphics for easier operator recognition, more detailed displays and memory of Control Group assignments.

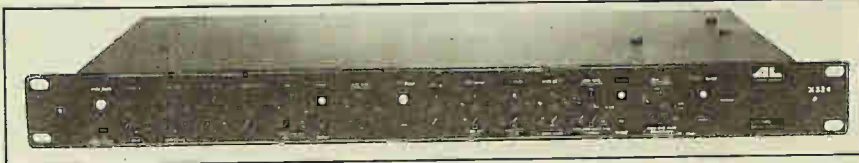
The new AutoScan allows the computer to automatically detect any channels and controls which differ from their previously stored configuration and, after adjustments have been made, it can be invoked again to instantly verify a complete match.

Anthony David, SSL's sales and marketing manager, says: "The original Total Recall system brought an unprecedented degree of freedom and flexibility to multitrack working. These latest advances add to that with a considerable saving in time. The fundamental

The second development is SSL's Liquid Crystal Bargraph Metering which are advanced in several ways over previous display types. The system is microprocessor controlled and provides switchable input sensitivity yielding a full +24db range at the top of the scale — important for digital work.

The 80 segment columnar displays are generated by selectively blanking the required number of segments in a special liquid crystal element, letting incandescent backlights through to the front panel. Microprocessor control allows each segment to be addressed individually — a feature SSL has used to provide easy read peak hold indication.

SSL feels the new display technology is particularly well suited for audio control areas equipped with video monitors or projectors. Meter brightness is continuously adjustable and the displays have no flicker and are easier on the eyes.



THE DOLBY SR System ... six years in development.



TANNOY'S Solid Gold Monitor Series.

Solid Gold from Tannoy

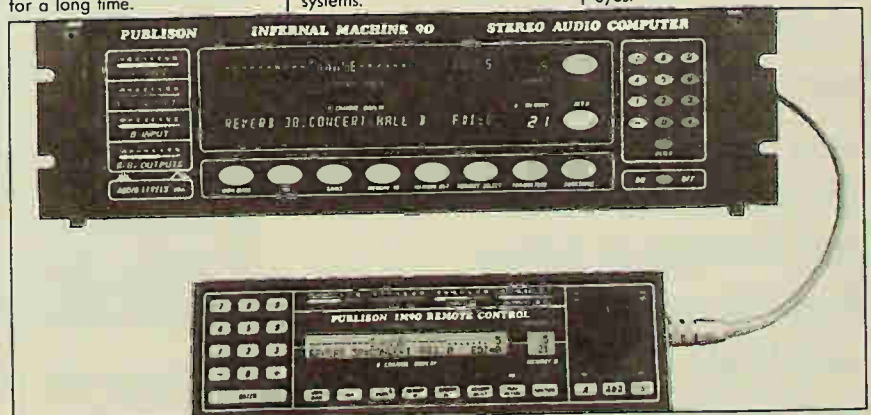
TANNOY'S NEW Solid Gold Monitor Series went on show for the first time in the UK at APRS, replacing the popular SRM Series of Dual Concentric monitors.

The SGM Series has been improved to keep pace with the precise demands needed for top quality studio monitoring. The Series includes the SGM 10B, Little Gold Monitor, SGM 12X, SGM 1000

which replaces both SRM 15X and M1000 and the SGM 3000 which replaces the SRM 15XB and M3000.

Also highlighted was the DIM-8, a small, compact desk top monitor for close range monitoring which uses the recently designed 8-inch Dual Concentric.

The Tannoy line-up was completed with the FSM studio monitor.



FIRST TIME on display in the UK, Publison's remote control Infernal Machine.

Studio

Data Radio — will it scramble music?

You may already have heard about Radio Data System (RDS), the digital code designed primarily to allow VHF radios to find a named station automatically, while supplying an accurate clock and auxiliary information like phone-in numbers on an integral legend strip on the RDS receiver.

Last March, Dick Francis, then managing director of BBC Radio, announced that the coding will be added to every transmitter in England across all BBC radio stations from September 1987.

The format carries the blessing of the EBU (European Broadcasting Union) and later Austria, Finland, Germany, Holland, Italy and Sweden are to follow with RDS in the rest of Europe.

As well as finding a station, RDS sets scan the waveband for the strongest available signal, and alert listeners of station splits, such as Radio One going onto VHF after 10 pm weekdays and at weekends.

It will also save the faff familiar to any reasonably long-range motorist, where the tuner has to be constantly adjusted because the network of filler transmitters

One of the features slated for the future, which in fact Germany is taking from the outset in 1988, is also likely to appeal to In-Car-Users

providing national coverage for a given station all have to operate at different frequencies to avoid fringe interference.

One of the features slated for the future, which in fact Germany is taking from the outset in 1988, is also likely to appeal to in-car users.

It's the diversion system that temporarily switches the set to a traffic bulletin on another station whether the sound system is switched to radio, cassette, or even switched off. This will replace the existing ARI bulletin diversion system in Germany developed by Bosch.

But the question some observers are asking is what kind of effect this could have on the integrity of radio reception. Although hardware designs have not been finalised, there would be nothing at this stage to stop a pirate baiting a large number of extra listeners long enough to deliver an advertising message at least, on the pretext of a traffic bulletin.

Even for genuine users, there are no guidelines as to what else can be broadcast

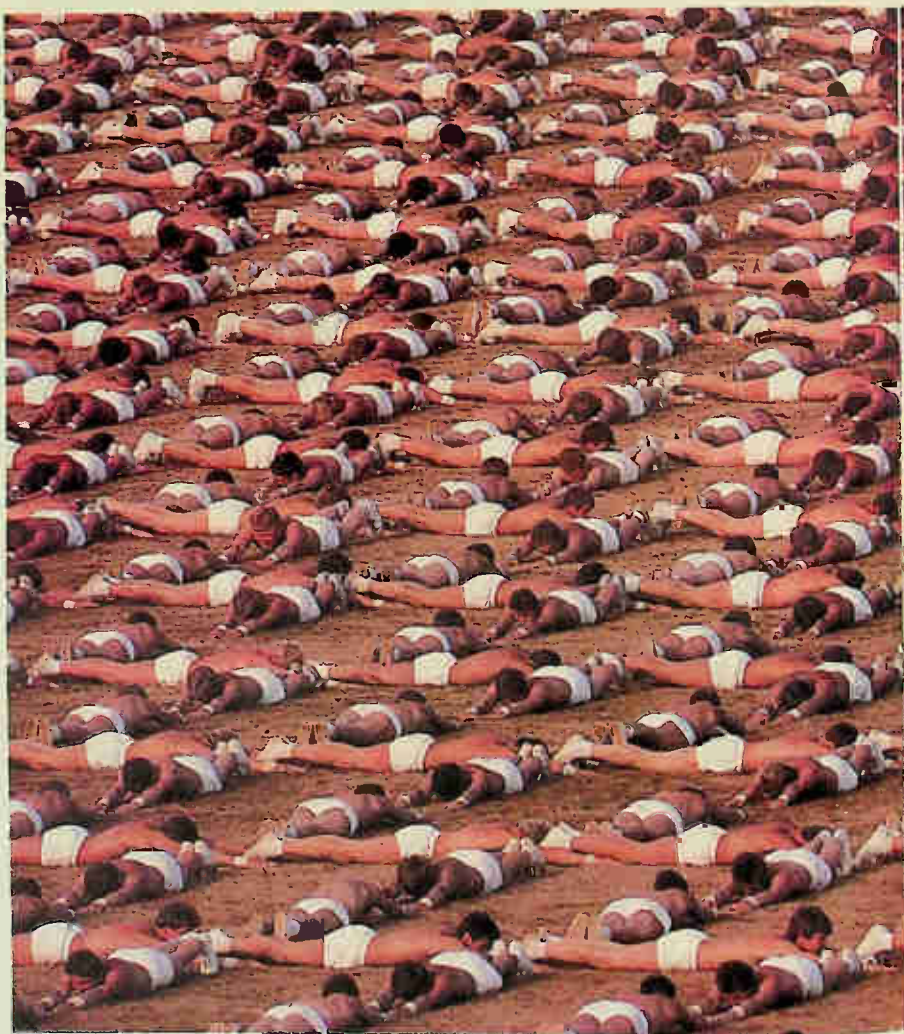
RICHARD DEAN assesses the of the Radio Data System

before the 'bulletin ends' code goes out to revert the set to the listener's choice.

Another code can light an indicator to show that traffic messages are included in a programme, which could lead hard-pressed commercial stations towards a policy of adding traffic information even to specialist music shows to get the thumbs-up from in-car RDS sets.

Supporters of RDS point to other attributes such as a 64-character radiotext readout and computer data capability — which could be 'read' at leisure via an in-car voice chip — as a means by which the intrusion of motoring announcements on radio airwaves could actually be reduced.

Meanwhile, at a time when long-awaited legislation is about to reach the statute book



Backs to the Future...

the benefits

'Radio Data System sets will cut out the fuff familiar to all long-range motorists of constantly retuning to avoid fringe interference.'

and impose a 10 per cent home-taping levy of sales of blank tapes, copyright owners are reacting coolly to another code that could be added to future RDS sets which would allow specific programmes to be earmarked for automatic recording.

RDS information takes the form of a data stream added to VHF broadcasts on an extra 57kHz subcarrier, joining the two AM subcarriers — a 19kHz stereo pilot tone and 38kHz stereo difference channel — which are added as a matter of course to worldwide VHF broadcasts.

These cleverly make stereo possible while retaining mono compatibility. When the pilot tone is present the tuner mixes the normal mono with the difference signal to produce left and right stereo. A mono tuner

simply ignores both.

Although the digital signal is in 16-bit form, the low speed of 1.2kbits/sec rules out any music or even voice transmission on RDS. But another scheme called SCA (Subsidiary Communications Authorisation) could yet bring music, or to be more accurate a non-stop melange of musak, to the VHF airwaves.

SCA uses yet another, even higher sub-carrier added to the basic stereo signal, and the IBA has already announced that it will probably begin a service next spring, long before RDS.

Initially SCA will be used to carry hot financial information to subscribing company executives and City types, again in the form of digital data, and the IBA is currently

advertising for a suitable information provider who would pay welcome cash to revenue-hungry ILR stations for the privilege of being piggy-backed on their transmissions.

The big advantage is that SCA receivers are portable enough for the golf course — unlike TV's teletext for instance — but offer four times the data rate of RDS. In practise SCA sets will almost certainly offer basic RDS facilities as well.

The musak option — which has already been taken up by VHF stations in the US for the past ten years or so — would involve using a still higher additional sub-carrier. Even the 5kbits/sec of financial SCA, which uses a 69kHz sub-carrier, couldn't cope with audio. They'd need to aspire to the squeaky heights of 97kHz or so to get even bad mono sound.

Given that UK stations are grouped closer together on VHF than the US, that would mean musak SCA would need to go out at a low level to avoid interference — which could make reception pretty difficult in any case.

But why, you beg, would anybody want to broadcast or indeed receive low-fi, mono, out-of-copyright background music in the first place? Next time you're in a New York lift you could be listening to the answer. Musak delivered by radio from a clapped out cassette bank whirring away unattended from the corner of an industrial block uptown is cheap, seamless and reliable.

New Yorkers have the enviable choice of some eight or nine channels of aural wallpaper to choose from among the plethora of supermarkets, hotels and restaurants picking up reaction-proof mood music over the ether. Isn't technology wonderful?



'There would be nothing at this stage to stop a pirate baiting a large number of extra listeners long enough to deliver an advertising message on the pretext of a traffic bulletin

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◀ FROM PAGE 13

PRODUCER GEORGE Martin visited Mitsubishi Pro-Audio Group's stand at this year's exhibition to confirm an order for two X-850 32 track recorders and two X-86 digital mastering machines destined for Air Recording Studios, Montserrat.

This is the largest single order received by Mitsubishi and will make the studios one of the most comprehensively Mitsubishi-equipped studios in the world.

Martin orders a tonic

Mitsubishi sees the order as a prestigious thumbs-up for its machines and for the PD format which has also been adopted by Otari and AEG Aktiengesellschaft. The endorsement comes well within the first year of trading from a UK base, during which time 10 multitracks have been sold to UK users and an equal number of two-

track digital mastering machines.

At APRS, Martin explained he had chosen Mitsubishi after a great deal of evolution by studio technicians in Montserrat. "We decided on it simply because we think it is the best. I think that having 32-tracks on one-inch tape, plus analogue and sync tracks gives you a facility that no other system offers,

and I love the sound of it which is clean and human."

Martin adds that a great deal of money has been spent upgrading Air Montserrat which has played host to some of the top recording artists in the seven years since it was opened.

"Having two 32-track machines from Mitsubishi and two 2-track

machines gives us a facility that no other single studio in the world has," he adds.

Adrian Bailey, sales and marketing director of Mitsubishi, described the order as "the kind of validation that every manufacturer looks for. Not only is it a massive commitment to the PD format and the recorders themselves, but it is also a reflection on the quality of Mitsubishi's after-sales support."

Delivery of the new digital machines is expected to take place in August.

Pompey pips in TSE system

TURBOSOUND SALES is reflecting on a busy exhibition which culminated in a major order for a TSE Installation System placed by the City of Portsmouth.

The Portsmouth point-source cluster is intended for the city's Guildhall. The system has attracted considerable interest following its recent preview at the Royal Albert Hall and many further orders are expected from major system specifiers around the world.

Other recent Turbosound orders include confirmation received by the company's Dutch agent Ampco Holland BV to supply a TSE Installation System for the new Rotterdam Theatre. The sys-

tem's flexibility and compact size was considered to be very important as the whole installation must be lowered into position when required through a small aperture in the ceiling.

Turbosounds was also behind the massive system required by Wham! for their Wembley Stadium finale at the end of June when George Michael and Andrew Ridgeley said farewell to over 80,000 fans.

TFA Rentals, one of the largest hire stocks of Turbosound equipment, has supplied Wham! before and for the Wembley date it put together 168 Turbosound TSM-3's.



MITSUBISHI and Montserrat celebrate. From left, George Martin, Sonny Kawakami (International marketing manager, Mitsubishi), Peter Sidey (chairman of Mitsubishi UK) and John Burgess (MD of Air Recording Studios).



TURBOSOUND'S UK sales manager, David Bearman (extreme left) with Philip Riley and David Dilks representing Portsmouth City Council and David Rothy and Roger Vinton from DRV, Newquay, Turbosound's South West distributors.

Low-cost PCM boost

THIS YEAR's exhibition saw the first UK showing of HHB Hire & Sales new digital editing co-processor for use with the PCM F1 or PCM 70 IES and CLUE combination.

The company, which reports fresh growth and opportunities for low-cost PCM recording, now offers a range of optional equipment for the F1 and 70 IES making the equipment more versatile and more accessible to a wider range of users.

The new Digital Editing Co-Processor was developed by David Smith and Joshua Hill of the Electric Valve Communication Company for HHB. It is a rock-mounted device which allows extremely accurate edits when linked

to a low cost processor and CLUE — HHB's computer logging and editing system introduced two years ago.

HHB has taken full European distribution rights for the new device which it feels will prove useful to studio customers, broadcasters and those using PCM processors in research and industry.

Another new development from HHB and Sony is the modification of the portable Video 8 8mm video cassette recorder — the EV-C8 — for use with the PCM F1 allowing it to accommodate a full 16 bit digital code, providing a small and totally portable PCM recording system.

THE AUDI Assignable Desk

Changing the face of audio technology

HIGHLIGHTED AT this year's show was the Audix Assignable desk, a console which the company claims is so sophisticated in its capabilities and so meticulous in design that it will change the face of audio technology in the studio.

Console features include total automation on all functions including optional automatic faders, true total recall enabling up to 20 whole desk states to be memorised and implemented instantly, separate channel and group controls replaced by a single comprehensive set of controls for simpler operation.



FARENJI — ONE of three London bands signed by Big Ears.

Nod from Big Ears

PRODUCER GREG Cutler, who recently returned from South Africa to launch production and publishing company Big Ears Music, has gone into partnership with the London based recording facility SAV.

SAV's two studios, offering 40 and 24 track facilities will be used to record new bands and songwriters discovered by Big Ears. Master tapes will then be sent out to record companies in a bid to get a recording deal.

Cutler says: "We will be signing new artists and developing them from scratch. Big Ears has already

signed three London based bands — Characters, Race Of Tan and Farenji — and we are currently working with all three.

"We are looking for new artists rather than established acts. In some respects I feel this is something record companies should be doing, but because they are often complacent and accept things on a plate we will offer them a band which has already been developed."

Cutler thinks that the partnership between Big Ears and SAV will forge new roads into the already competitive market. His previous

experience as an engineer and producer will be teamed with that of Tony Frossard and Marc Lacombe of SAV who has amassed a wealth of knowledge about the audio/visual field as a result of the studio's work with advertising and commercials.

The new partnership will also be looking for new songwriters and composers, particularly those who have been involved with commercials. "We hope to set up a pool of writers with new ideas and give them the record business treatment," he adds.

229

TVi upgrades with Soundcraft

TELEVISION FACILITIES company TVi has ordered a 32 channel Soundcraft TS24 in-line console for its Wardour Street premises which is currently being re-vamped to incorporate all the company's facilities under one roof.

The desk, supplied by Stirling Audio, will be fully automated with the Audio Kinetics' Mastermix disc-based automation system and will be fitted with 24 mono inputs and four of the latest stereo input options.

TVi's ambitious capital investment programme includes relocating its sound post production suite and upgrading its 24 track operation. Once the programme is completed TVi will have five computer controlled edit suites, three telecines, three studios, the new 24 track dubbing suite and two standard converters.

The installation was planned to be completed by the end of last month by which time TVi will have over 60 VTR's in operation.

TVi opted to upgrade from eight track to 24 track to keep in line with the growing sophistication in post production techniques. The new post production suite will be centred around the TS24 which has replaced an ageing Neve console.

When considering a replacement for the Neve, TVi chose the Soundcraft console because it matched the company's specifications. TVi was impressed with the combination of mono and stereo channels which is an important factor in post production work which uses far more stereo sources than other types of operation.

Another appealing factor was the compatibility of the TS24 with the Mastermix Automation system, a disc based system offered as a standard option and easily fitted to the desk. 230

DASH sprints ahead

THE STEADY increase in sales of DASH format multitrack recording machines has resulted in new estimates of at least 250 machines in use worldwide.

Sales of the Sony PCM 3324 in Europe have been particularly good and Sony Broadcast now confirms that there are 52 DASH multitracks in European Studios, 26 of which are in the UK.

A further 27 units are currently on order and due for delivery over the next few months. Six have been sold to Danish stu-

dios including PUK and Werner.

Sony reports that that number of studios buying additional machines underlines on industry move towards 48 track digital, facilitated by linking two PCM 3324s together. Sarm West and Sarm East have taken one more apiece, STS are adding a second and Swanyard is taking delivery of two machines.

As Alan Parsons has now installed his two PCM 3324s at his private Benenden studio, Mayfair Studios, which previously had an arrangement with Parsons, has bought two replacements.

In Europe two units have been sold to Titania studio, Rome, and Greenwood studio, situated in Nunningen, Switzerland, has taken delivery of its and Switzerland's first PCM 3324.

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EXPRESS ENQUIRY 106

STUDIO WEEK PAGE 17

The great stereo mystery — hoax or genuine find?

RECORD COMPANIES around the world are now trying to work out whether or not they are sitting on an old goldmine which no-one has previously recognised. If recent discoveries and theories from two young record collectors in California are correct, then many recordings in the late Twenties and Thirties — of popular, swing, jazz, theatre and classical music — were accidentally captured on disc in genuine stereo.

If the Californian theories are wrong, or even a hoax, there is still no escaping the fact that recordings made in the Twenties and Thirties can be made to sound as if they are in genuine stereo — with width and depth — without resorting to the use of electronic trickery for "stereo re-processing".

Engineers both in the UK and the US were experimenting with stereo in the early Thirties. Alan Blumlein of EMI used two microphones to capture the sound of Sir Thomas Beecham, and Roy Noble's band, in stereo at Abbey Road in 1934. Bell Labs, in the US, roughly the equivalent of the British Post Office, made similar tests with Leopold Stokowski in 1932. Whereas Bell cut two separate grooves on a single disc, Blumlein recorded both the left and right channels in a single groove, as in a modern stereo LP. But although the tests were successful, stereo didn't catch on. It was an idea ahead of its time.

In most studios no-one had heard of stereo. But recording engineers often cut two discs at the

same time during music sessions. They did this for the simple reason that cutting music on to a wax blank is a risky business. If the blank is faulty or the cutter stylus sticks or skips, the music has to be played again and re-recorded. To make matters worse it was not possible to play back a wax master to see how it sounded. It had to be electroplated and shellac copies pressed before the worst — or best — was known. Cutting two discs at the same time doubled the chances of getting a successful master.

Because it was such common practice to cut two wax masters, no-one thought to write about it. The engineers simply identified the masters in pairs by number, 123456 and 123456A (for alternative take). Sometimes, if both the plain and A takes were equally good, one was sent



TWO OLD Duke Ellington records held the key to one of the most fascinating technical posers for years.

BARRY FOX tells how two record collectors stumbled on the secret of stereo recordings made in the Twenties — by accident.

abroad to be used by a foreign record company. There are thus, around the world, any number of

gold recordings from the Twenties and Thirties which appear to have been sourced from identical masters, but have in fact been sourced from pairs of masters cut at the same time.

The possible significance of this was realised only a couple of years ago. In California two record collectors, Steven Lasker and Brad Kay, obtained two copies of a Duke Ellington recording. They looked the same, sounded the same but one had an 'A' at the end of its identifying matrix number. Listening more closely Lasker and Kay realised that the sounds were not 100 per cent identical. The penny dropped. Could it be that they were the left- and right-hand channels of a stereo pair?

Kay, a pianist and part-time recording engineer, dubbed one disc on to tape and piped it through the left-hand channel of his hi-fi system while the disc played direct through the right-hand channel. By carefully adjusting the disc speed, he brought the two briefly into synchronisation and heard what sounded like real stereo. It proved impossible to hold synchronisation for any length of time so Kay repeated the experiment many times over, dubbing the stereo output on to tape and splicing together the best sections.

He then did the same thing with another pair of Duke Ellington recordings. Soon afterwards he found a matching plain and A take pair of part of a 1929 recording by Leopold Stokowski of Stravinsky's Rite Of Spring. He found a similar matching pair of discs, one issued by RCA in the US and the other by HMV in the UK, of Sir Edward Elgar at Abbey Road conducting the Cockaigne Overture in 1933. Once the word got out, and collectors started to co-operate, more and more matching pairs turned up. Some did not produce stereo, even though Kay was getting more skilled at syncing up the pairs.

So what is the explanation? Kay's theory is that when a matching pair of discs produces genuine stereo, it is because the two discs were cut from sound picked up by two completely separate microphones, spaced apart like a stereo pair. When matching the discs does not produce stereo, it is because the two discs were cut using a single microphone, with its output split to feed two recording turntables.

At first everyone who is told of the Kay theories pooch-poochs the idea. It sounds like a classic hoax or red-herring.

Brad Kay is adamant that he is not hoaxing anyone. What, he asks, would he stand to gain? Because he holds no copyright in the recordings, he can earn nothing from his work unless employed by a record company to sync pairs by ear. And already several professional recording engineers are planning to automate the syncing process with the help of a computer.

If the discovery is not genuine, then a surprisingly satisfying pseudo-stereo effect is being obtained when the two recordings are put together. It is well-known that if two identical mono recordings, whether ancient or modern, are fused together in almost-but-not-quite synchronism, then the effect is an image spread and pseudo-stereo.

The same technique was used in the Sixties and early Seventies for phasing on pop records. But Kay and others have thought of this. He doesn't believe that this is the cause of the effect he is getting. "If the two recordings are identical," says Kay "the closer you get them into sync, the less stereo you get. If the two recordings are left and right channels, then the closer you get them into sync the better the stereo effect". The acid test is to play a suspect stereo recording in mono. If the stereo is genuine, the mono should sound good; if the stereo has been synthesized by phasing, the mono sounds decidedly odd.

So far there is only one way of hearing what Kay has achieved. A small American record label, Marlor Productions (PO Box 156, Hicksville, NY 11802) has issued an LP record of Duke Ellington's music from the Thirties which includes the two tracks recreated by Kay at the beginning of his experiments. This record, Reflections In Ellington, is now available as an import. But stocks sell out fast.

'At first, everyone dismisses the Kay theories as a hoax or red herring. But what would he have to gain? So far the record companies have stayed tight-lipped'

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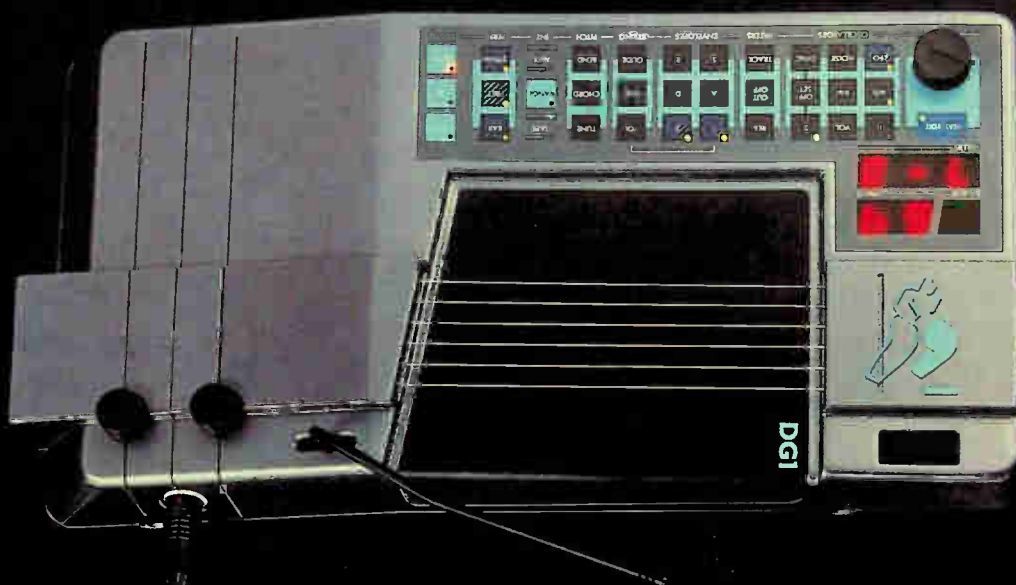
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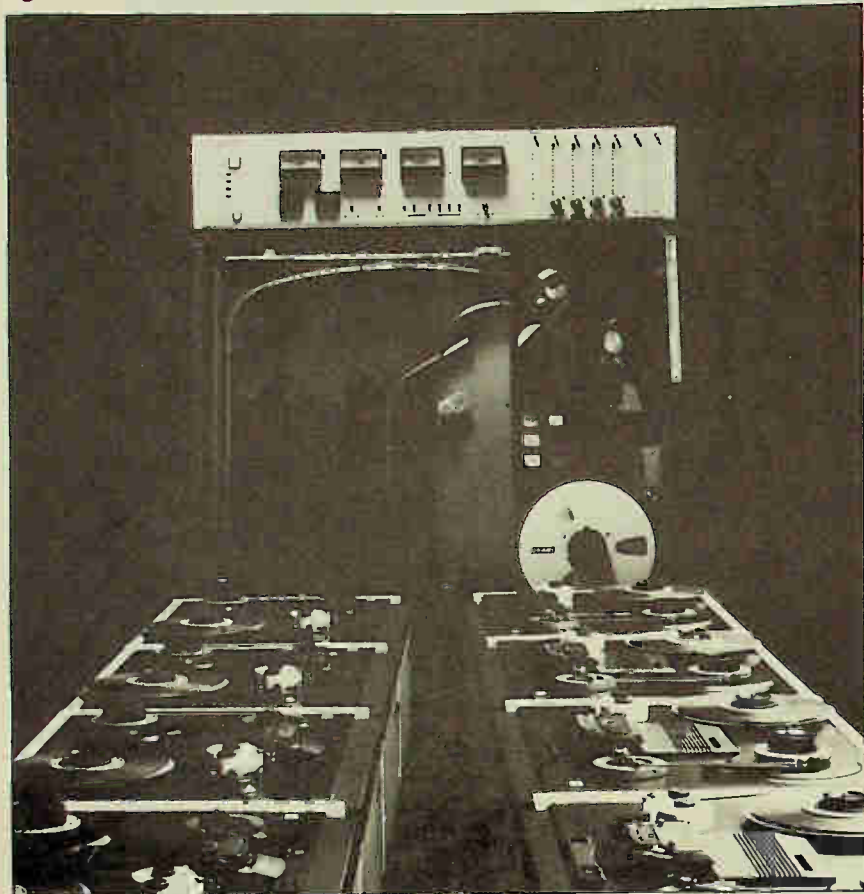
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SLAVES TO the rhythm: slaves machines await the Otari loopbin

What's the latest for cassettes? Richard Dean discusses developments in cassette duplication and assesses its place in the market as CD advances and DAT, still in the wings, poses a threatening figure for the future

IT'S NO secret that when Philips introduced the Compact Cassette in the early Sixties, its greatest hope was to provide a more convenient alternative to the tiny open reel tapes then prevalent in the office dictation market. Progress in tape formulations and noise reduction techniques saw it emerge as the primary music medium, chasing off even the big open reel decks popular for a time with hi-fi buffs.

Reaction from record companies was initially hostile. They saw the cassette as a dangerous threat to record sales, with friends pooling discs to build up their own library of freely dubbed recordings. But, instead of producing high quality tapes to discourage people from copying discs, most offered cheaply made cassettes with low-grade tape, released well after the disc at a higher price.

Record companies still despise home taping, but even before the blank tape levy, attitudes to pre-recordings changed. They started to specify the screw-type cassette shells used for blanks instead of the cheap welded variety, and in some cases specified a branded tape. Top artists also realised that quality matters. Dire Straits, who have consistently topped the UK charts in

the quality-conscious CD market with Phonogram, even specify which type of C-zero — the leader-only cassette into which the tape is loaded after duplication — is to be used for their product in their US record contract with WEA.

But the legacy of bad quality music tapes still haunts the industry. Many consumers still believe that a cassette made from an album at home will be much better quality than a pre-recording bought from a shop. Even some audio professionals have had their doubts.

Confesses Otari general manager Frank Hughes: "When I joined Otari two years ago I was convinced, after a decade or more of buying bad quality pre-recorded cassettes, that high-speed duplication couldn't compete with real-time copying. Naturally I was biased in favour of Otari, but when the chance came to hear a cassette duplicated by our DP-80 I was genuinely surprised at the quality." The key thing about the DP-80 is that it uses a very high loopbin master speed.

A loopbin master is not the top cheese in a nut-house as you might expect, although certain parallels arguably exist. It's actually a jumbo sized production version of the cassette made up into a loop, which is (here comes the crazy bit) hur-

Is it fast for cassette

tled round an air-lubricated chamber at high speed until it breaks, as it inevitably will on anything more than a short run. Its supersonic shrieks are eagerly lapped up by a fleet of waiting slave machines, which record the sound on so-called "pancakes" of bulk cassette tape running at the same multiple of normal speed.

Otari was among the first to produce a loopbin capable of duplicating at 64:1 with a master recorded at the industry-standard speed of 7 1/2ips. The duplication ratio is usually 32:1, so the loop travels at some 240ips. But on the DP-80, the master frantically wriggles round the system at some 480ips, delivering signals well past the MegaHertz mark.

A number of manufacturers have since engineered 64:1 loopbins for standard 7 1/2ips masters, including top duplication equipment manufacturers Gauss. CBS, who has considerably expanded tape duplication over the last few years at its record and cassette factory in Aylesbury, Buckinghamshire, has an all-Gauss installation of five loopbin masters feeding 35 slaves, working at a 64:1 duplication ratio.

Higher quality has been carried right through the chain with most of the masters arriving from the CBS studios in Whitfield Street now supplied on an equalised 1610 digital cassette. This is copied over to a loopbin master at the plant. "Keeping loopbin mastering on-site makes sense, not least to replace those destroyed on long runs," says studio manager Rodger Bain. "Occasionally we'll supply a bin master, but only on small jobs where the cost of 1610 isn't justified and a breakdown is very unlikely." Unlike the 1/2-inch Otari system, masters are recorded on one-inch tape.

"Some plants are still using one-inch masters because so much back-catalogue exists on that format," says Tim Griffiths of PolyGram. "It all dates back to the old 8-track cartridge where one-inch 8-track tape was established as a production standard. When cassettes came along, the same equipment was used with four of the tracks left blank for cassettes. As one of the first companies to duplicate cassettes, we decided from the outset not to

support the dying cartridge format, so we record our loopbin masters on 4-track, 1/2-inch tape."

"We could double our duplication ratio," adds Griffiths, "but it's a question of weighing the costs against the life expectancy of the Compact Cassette. PolyGram has designed its own equipment from the start — a 32:1 loop bin system, all the slave recorders, and even tape winders — the machines that cut and load pancakes into a cassette containing only leader tape, known as a 'C-zero'. All plants add a tone which is inaudible at normal speed every time the loop join comes round, and this enables the high speed winders to cut and splice each copy automatically.

"With a 64:1 system the productivity doesn't literally double because setting-up times remain constant and the masters may be more vulnerable to

'Many consumers still believe that a cassette made from an album at home will be much better quality than a pre-recording bought from a shop'

damage," says Griffiths, "but an 80-85 per cent increase can be expected from a given plant."

But the real question is not whether to re-equip for greater productivity — which with enough space could be achieved by adding more slaves — but whether to invest in new technology on the grounds of higher quality product for the consumer. It's a dilemma — on the one hand, quality expectations from consumers have steadily risen, with better home, car and portable systems, and of course the enormous success of personal stereo (ie Walkperson). Should plant be upgraded to take in all the improvements in duplication technology over the years? Or should firms sit tight with what they've got, serving

Forward or pause the duplication?

a public who are now looking elsewhere for the ultimate in performance?

"I think demand will rise more slowly over the next few years as CD gains popularity," says Griffiths. "But we'll keep supporting the market — PolyGram has already made a decision to be the last to duplicate Compact Cassette and the last to press black disc."

There are already signs of the market beginning to dip in parts of Europe. Although the demand for cassettes from PolyGram's factories in the UK and Spain is increasing — with Griffiths expecting to produce some 50,000 pieces a day by the end of this year compared to 40,000 at the end of 1985 — factories in Norway and Italy have had to close, and a question mark hangs over the plant in France. Both Holland and Germany are also having a tough time. Despite having two and a half times the duplication capacity of the UK plant in Walthamstow, the German factory actually produced less finished tapes last year. It's a combination of increased efficiency and falling demand, according to Griffiths.

One of the advances available to duplicators is the HX-Pro system co-developed by Dolby and Bang & Olufsen launched three years ago. It works on the bias — the high frequency signal that must be added to all analogue recordings to keep the process linear and so minimise distortion.

"We offer HX-Pro as an option," says Hughes of Otari. "Some people seem to get confused about HX-Pro and think it's a noise reduction system that requires special playback. In fact it doesn't affect the characteristic of the sound at all, just the efficiency with which it is recorded on tape. They say the system gives you quality equal to the next master speed up — for instance 7½ips performance from a 3¾ips master."

Dolby and B & O figured that as the exact frequency of the bias wasn't critical, the high frequencies (HF) in the signal itself could be used for the purpose. So they devised a system where the normal fixed bias on the tape deck basically served as a top-up to naturally-occurring HF in the audio. This "input adaptive" bias arrange-

ment reduces HF saturation on the tape, which according to Dolby's Mark Yonge, is particularly relevant to modern pop where drum machine and other percussive electronic sounds are prevalent.

"Our Dutch plant has done some tests with the HX-Pro bias system, but the quality advantage is marginal," says PolyGram's Griffiths. "If we mastered at 3¾ips, it might be more worthwhile." But at CBS, HX-Pro has already been added to two loopbins and 10 slaves, and the entire plant will be converted to HX-Pro in September. "We're very excited about the results achieved with this system," says plant manager Fred Brooks.

According to Mark Yonge, standard ferrite tapes are more prone to HF saturation than the more expensive chrome tapes, as used by A & M and Chrysalis for instance, who both use PolyGram to duplicate their tapes.

Chrome has been consistently clobbered in the audiophile press for alleged abrasiveness — so much so that from a string of major tape licencees in the Seventies, only BASF and Agfa (who use BASF pigment) now support the US chemical giant Du Pont's invention in Europe.

A powerful environmental

'The feeling is that CD must become more established before such a powerful home taping medium as DAT is released onto the market'

lobby also put paid to chrome production in Japan, which partly led firms like TDK to develop alternatives such as Super Avilyn. BASF's Bob Hine has always disputed the claims, and points to chrome's extended frequency response and low noise performance.

"We're not intrinsically devoted to chrome or BASF," says A & M's commercial manager Tony Clarke. "We just want our music to be heard in

45,000 cassettes a day is almost insignificant," says PolyGram's Griffiths. "The problem is standardisation.

"Playing a Dolby C cassette on a deck with only Dolby B noise reduction — which is the standard on pre-recorded tapes — may sound tinny or hissy to the purist, but it would probably be acceptable to most listeners. After all a lot of people tolerate or even prefer the sound of a Dolby B tape played on a non-Dolby deck, which is roughly what it sounds like.

"But on a deck with no Dolby at all, like a lot of Walkman-style players and car systems, the sound is practically unlistenable with strang pumping effects and noise. We've had no requests to copy Dolby C from third party customers."

In any event, BPI figures show that albums on cassette have outsold their disc counterparts for several years, and it's often been said that if Edison invented tape before his fabled wax cylinder we might never have bothered with discs at all. The same sentiments are now being voiced, with some con-

cern, about the new R-DAT (Rotary Digital Audio Tape) and its impact on compact disc.

As PolyGram's CD plant in Hanover continues to beat targets, and the old Philips LaserVision plant in Blackburn is earmarked for almost total conversion to CD-I, the interactive CD format which raises the spectre of video EPs, Griffiths is cautious about the introduction of R-DAT. "If R-DAT is pushed too hard it could kill CD," he says.

It's a thought which seems to have occurred to at least some of the 160 signatories to the R-DAT format, which include CD inventors Philips. The original plan was for R-DAT to be launched this autumn in Japan, with a follow-up in the UK next spring. But according to a recent report in the *Financial Times*, manufacturers have now agreed to indefinitely postpone the launch, and its immediate future is unclear. The feeling, widely canvassed in the press, is that compact disc must become more established before such a powerful home taping medium is released onto the market. □

DIRE STRAITS: sound conscious to the end, their US contract specifies tape type



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Do Not Erase — when style is of the essence

STEVE LEVINE has placed a refreshing emphasis on style and comfort in his studio — as much for his own benefit as for those who visit it. With its latest technology and innovative design it represents a new studio concept, totally at one with the Eighties. John Tobler checks it out.

DURING 1984, the record producer with the highest profile in the world was certainly Steve Levine, to a large extent due to his universally lauded work with that early Eighties phenomenon, Culture Club. Such was Levine's celebrity that he even acquired a record deal on his own account, charting in a minor way with his debut single. An album was planned, but has so far failed to appear, although Levine himself has not been idle — his personal studio, the headquarters of his company, Do Not Erase Productions, is completed and Levine is working on a variety of projects of which more later.

But what's happened to the solo album? "It was nearly finished in terms of recording, and I had intended to release a second single which featured Colin Blunstone on vocals, but it became apparent that Chrysalis Records was going through turmoil. They were very good, and the interest they had shown in my record was genuine, while Gary Farrow got me an every TV show there was available, but when I went with my manager, Tony Gardon, to see Chris Wright, he told us that Chrysalis couldn't justify any more financial input for promotion. The idea was to feature several vocalists on the album, some familiar names and some less familiar, with me producing all the tracks, which would lead to further records with those singers.

"We had a good budget for the video, and everything seemed really good, underlining the idea of a high quality product — the only reason my name was on it was because I was the only person involved in the project who had had recent success, and I hoped that that would open doors for the

others. However, when it came to the album, it developed into a money thing, although it wasn't a particularly big deal compared to many others. The major disadvantage was that it was costing me an absolute fortune in studio time, which I hadn't foreseen. There were problems working with a lot of different artists — they were not all available when they were wanted, because some of them had other jobs and so the logistics of recording became very expensive, in addition to which all the people needed paying for their contributions, so I didn't want it to be a rip-off.

Perhaps I was trying to be a little too fair, because it was very expensive... So Chrysalis said they were prepared to release the album, although they didn't feel they could promote it, but to be fair to me, I could have the album to do what I wanted, and if I wanted to take it somewhere else, they'd be happy to give me a release.

"After long deliberations with

Tony, we decided it would be best to just sit on it for the moment, because I really couldn't afford to invest any more of my money in it. The current status is that I seriously intend to pick it up again when I have some spare time, but I've been too busy up to now. Another thing I learned from that was that being an artist/producer is very different from being just a producer. An artist can spend a year writing material, and then record it as the only thing they have to do, putting all their direction into one deal, whereas a producer may have 10 other people wanting to work with them. As far as I was concerned, I needed to live and earn revenue, especially as I was investing in equipment which was costing a horrendous amount of money, so I couldn't afford to sit around being arty, so it all got out of hand, but my relationship with Chrysalis is fine."

Levine's experiences as an artist led him to develop theories about the manner in which charts are

compiled, as one of his acquaintances reached a far higher chart position than his single, despite Levine initially gaining higher sales. "There was nothing dishonest about it, but most of his sales came through chart return shops, whereas mine were spread around the country and didn't register as many chart returns. I think that what we have is a ridiculous system which is too easily abused, which makes it very difficult for an independent artist with genuine sales to get those sales registered.

"I don't know the answer, because the American system is even more open to abuse, unless an independent body checking royalty returns went to every record company — if you ask a label how many something has sold, they'll say millions, but they wouldn't dare to lie because they'd have to pay royalties on millions of sales." An interesting suggestion, if perhaps unworkable due to time restrictions

... TO PAGE 26 ▶



STEVE LEVINE at home in his studio, which, with its large central room, latest technology and excellent acoustics marks a departure from traditional studio design.



'Ultimately it made sense to have my own studio, and having worked in many studios around the world, several of them had facilities that I really loved, but none of them had everything dead right'

◀ FROM PAGE 25

Another theory from this man whose brain seems rarely idle relates to the future of records as we know them. "This is a personal thing, but I feel the old 7-inch single is on the way out, but because the British public still like buying individual items, as opposed to the Americans who buy albums, neither of which are likely to alter, I think we might see the re-emergence of EPs, but CD EPs. It's too expensive to put one or two tracks on a CD, but it's not too expensive for three, four or five tracks on a CD selling at a reduced rate, which could be an introduction to a forthcoming album. There's no question that a 7-inch single's quality is abysmal, although a 12-inch can be better if it's cut well.

During 1985, Steve Levine's major project was working on The Beach Boys, strangely an album title which that veteran group had not previously used in over 20 years of recording. Levine is at least ambivalent about his feelings towards the group — it's often forgotten that this LP, despite the shortcomings which were often pinpointed, was the group's most successful original album for many years.

"The whole project was an absolute nightmare from start to finish, and if I'd known it was going to take as long as it did, I wouldn't have done it, because I was driven mad by them. Their legend is big-

ger than they are — the legend is that they're the best singers in the world, but actually, they're among the worst, with the exception of Bruce Johnston and Carl Wilson. Helen Terry and Chris Rainbow, who I worked with on vocals for Culture Club, are 20 times more professional than the Beach Boys.

"I've actually got the sessions with the Beach Boys on video, and they're horrendous. Carl, on the other hand, has a superb voice which is close to heaven, while Bruce, although he doesn't have the tonal quality, is very good with tuning, pitch and working out harmonies. He's very professional, but not always identifiable, whereas Carl has got magic. Brian Wilson obviously suffered from the drugs in the past, but I think a lot of it's put on. You're talking about someone who's spent his whole life having everyone saying 'Yes' to him. I had a fracas with him over a situation where he did some vocals which were terrible. He came into the control room and asked me what I thought, and after I'd wondered what to do, having gone all that way, I took a deep breath and said 'Brian, you've got to have some singing lessons'. Here's a guy who'd smoked thousands of cigarettes every day, although he had given up by then, and hadn't sung in the studio for three or four years — you have to be in practice. He went absolutely mad, but Dr Landy (Brian's minder for several years) phoned me up and told me it was the best thing I could have done, and that Brian would take the lessons the next day. You

wouldn't have believed the difference — after just one lesson, he was a thousand times better, and the next day, after two lessons, we did all the vocals on *Maybe I Know*, and he just did them one after the other, which was much better. All he needed was a bit of criticism — because everyone panders to him the whole time, he gets lazy.

"What Brian did in the Sixties was very good, in fact phenomenal, considering the times, but perhaps if someone else had been given as much time and freedom, they might have come up with something comparable. Not that I'm knocking him, because *God Only Knows* is my absolute favourite song of all time. On the plus side, I worked with Stevie Wonder, which made the whole thing worthwhile, and I worked in Los Angeles, which is a superb experience and which I loved.

Working with these legends, albeit during the twilight of their recording career, took nine months. As Levine notes: "That was far too long, because at the end of the day, that's been my only piece of product during that time, and unless there's a big hit single on it, it appears that I haven't been doing anything. Immediately after that, I did an album with Quarterflash, *Back Into Blue*, which was a very similar situation in that it was on American act, so few people in Britain are likely to hear of it. It was marginally successful both in

America and in France, where it was recorded — not huge, but I think it's a very good album.

"After that, the next thing was yet another American album — it seems that my reputation in America is extremely strong, and is based on Culture Club and to a certain extent on The Beach Boys, added to which I enjoy America and enjoy working there. As a result of working with The Beach Boys, I got that next project, which was a two piece band, although it'll probably never be released. The band, which is called The Vels, was originally a three piece, and the third member is suing PolyGram in New York for the use of the name and some of the songs, and I think he may have a valid case, because after working with them, it's apparent to me that the remaining two probably didn't write all the songs, as they claim.

"However, I think it's a very good album, with several potential hit singles on it. Whether it could be successful now, I don't know, because it's strangely similar to Nu Shooz — a guy and a girl, and the same type of music."

"That took me up until just before Xmas last year," says Levine "then I worked with a French group called Telephone, and we did a single which was a huge hit in France, *Le Jour Se Leve*, which sold 675,000 copies. Then they wanted me to do an album with them, which I was booked to do in January, but the band split up, after which the band's lead singer, Jean-Louis Aubert, said he'd like to do some solo stuff with me. But that took a long

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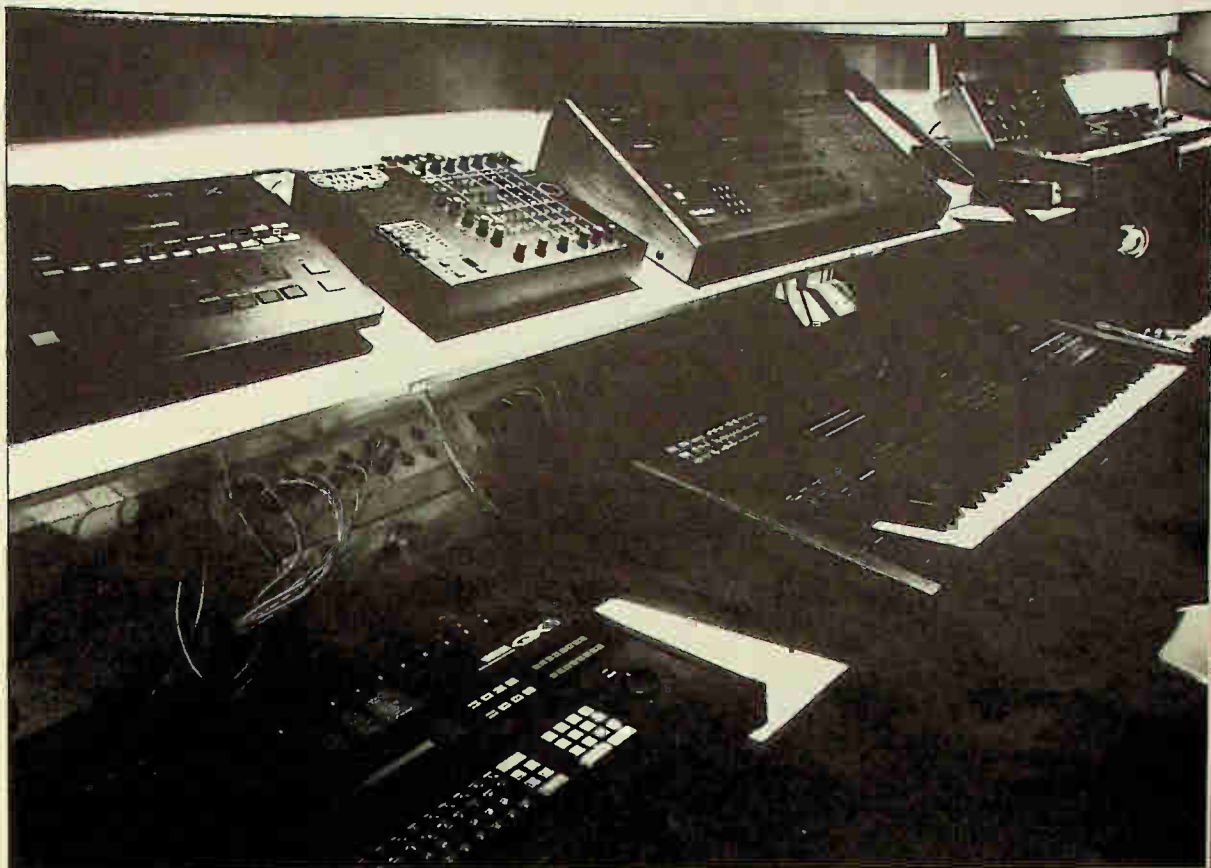
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time to organise, because he had a lot of problems negotiating his deal, so I hear. That ended up happening in April, and it was the first project I did in this studio.

"The record, which is called *Juste Un Illusion*, looks like being a big hit on its first few weeks sales — it's a really good rock summer hit, which is much better than the Telephone single in my opinion, and it's great for the French marketplace. I tried to capture a rock sound with distortion, a bit like the Rolling Stones, by using a Drawmer valve limiter which makes it sound very authentic, and proves that all this talk of digital not being good for rock 'n' roll a load of nonsense — if you want on old sound, you can still get it, because the digital machine is offer all o storage medium, not some piece of trick equipment. There's a bit more noise on the record than I'd normally allow, but that's the compromise you have to make."

Although he has been absent from the UK charts for some time now, it's quite obvious that Steve Levine has not been afflicted by a "dry spell", and one of his current projects should, according to him, restore him to the domestic lime-light — not, of course, that he really needs any kind of revival. "I've been working with a new band called Hoppy House. I've done both sides of a single with them, and now I'm going to try to get them a deal for it. They used to be called the Swinging Laurels, but they've had a few line up changes since I produced them as the



TO PAGE 28 ► KEYBOARD AREA with full audio and midi patching inside the large control room area.

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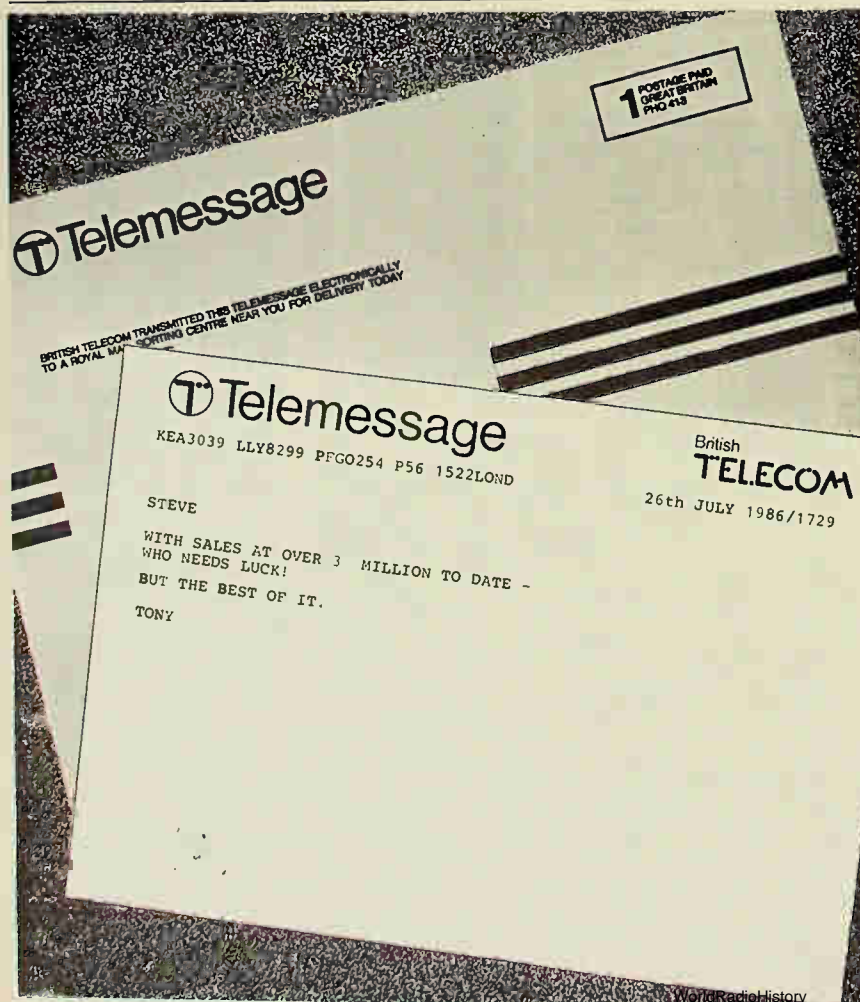
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THE CONTROL room: DDA AMR 24 mixing consale with 52 channels Optimix disc automation.



◀ FROM PAGE 27

Swinging Laurels for Warner Bras. They also supported Culture Club on tour, and they're a brilliant saxophone based band. The single's got an unusual rhythm, which made it a bit difficult to record and so it took a bit longer than I'd normally have allowed, but because it's my recording studio, I could use that advantage. Oh yes, Rhoda from the Specials does backing vocals on the single...

"Part of the reason for getting my own studio was to allow myself that freedom, and the other part is that I've had two digital multi-tracks for a year, one of them for nearly three years, because I had one of the first ones. It's really weird, but although I had my own machines, record companies are for more understanding of the technology when you say you have your own studio. It was casting me more to record in other studios with my equipment, because I still had to leave it there and the record company still had to pay the studio, and when I wanted to have a weekend off, I had to either pay for the studio time which they could rent to someone else, or break down my equipment and take it away, so it was actually very expensive, particularly when my equipment prevented Elliot at Red Bus, for example, filling the studio with someone else's session, because everything in the room but the console was mine.

"Ultimately, it made sense to have my own studio, and having worked in many studios around the world, several of them had facilities that I really loved, but none of them had everything dead right. I decided I wouldn't want to record strings in my own studio, because I prefer to do them at CBS with Mike Rass engineering, so I don't need a huge studio — but I do need a large control room. While for vocals, drums, guitars and acoustic things, I need a live area, 90 per cent of the work is done in the control room, even the actual playing. For guitars, I have low capacitance cable, which doesn't load down the pick ups, and a guitarist can plug in his lead in the control room, but have his amplifier in the studio or the corridor or anywhere he likes — wherever the amp is, it's as if he were sitting next to it, but it makes it much easier to communicate with him. Also not having built-in speakers, the room doesn't

resonate, so you don't need slapping ceilings, which makes the room physically better and less like a rabbit hutch, so it's also psychologically better. My favourite monitors are Westlake, which I discovered working with The Beach Boys, so my equipment is all tried and tested.

"My desk is a DDA MR24, which I prefer to SSL for several reasons, particularly because I've experienced extremely problematic areas with regard to crosstalk between an SSL desk and a Sony machine, because of differences between the headroom. In order to overcome that problem, I've had to run the Sony machine at below its correct operating level, which means I'm unable to use its full dynamic range, whereas my desk runs at the same level as the Sony. The other problem with SSL is the noise, which I find isn't brilliant, particularly with 52 channels. That many will create a lot of noise on any desk, so you need as low a starting level for noise as possible. I also think that SSL noise gates are not as good as Drawmers, which are external noise gates and a great deal cheaper. I also like the simplest path between the microphone and the tape, with as little as possible in the way, and the channels on my console have virtually nothing in them, which is how I like it.

"For automation, I've got Optimix, which is a retrofit system, and that was chosen purely because you don't need to change the faders, which you do with their main rival. Another advantage is that when you have a computer-assisted console, when the computer goes down, so does the console, which was something I experienced an awful lot in France — every time there was a bug in the console software, I had to wait hours for it to be fixed, and I wasn't able to use the console separately, even though I was only recording backing tracks, whereas a non-automated console will work all the time, even if a couple of channels go down which can be pulled out and changed. Also, I don't like moving faders, but that's a personal thing — I think making a desk like a pinaalo is ludicrous, so I'm much happier with VCAs. The best amplifier currently available is an FM Acoustics, so I got that by default, and I use their cable as well. I've already mentioned Westlake speakers and Sony tape machines.

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I love mixing to 1610s, and I also have an Editor, which is such a brilliant system, I can't see why anyone would ever want to look at a reel of tape again to edit it. Also, if you've got an enclosed physical-idiot proof tape, the only problem you have is record companies filing them in the video department and maybe wiping them! They're much more reliable, and can be dropped usually without any damage at all. With the new Ampex tape in u/matics, the drop out rate is superb.

"I've also got the Fairlight Series 3 and every other keyboard available that's worth having. I have the very best microphones, which are Sanken, Schoeps, a Neumann TLM, which is transformerless, and the new Shure drum mics, which are absolutely superb and very small. I only choose things I want, and if I like a piece of equipment, I just get it without the red tape which other studios seem to have to tolerate. It's the same for all my outboard equipment — I've got four digital reverbs. The Quantec is good for simulating the room environment, the Sony is so close to a plate it's unbelievable, except that you don't have to worry about a huge plate and the Yamoho is great for effects like delays and funny sounding echoes, and the AMS is extremely good.

The big question seems to be whether or not Levine intends the studio purely for his personal use — or other people allowed to use it? "The answer is that it depends who it is. Many people who use studios have no respect for them — they put their feet on the console and draw things all over the desk, like Rod Stewart, who's known for drawing phallic symbols in Westlake Audio. Apart from that, all the keyboards and other equipment are very special, and a lot of people don't understand how they work, so there's a tendency for people to break things trying to make them work. It's always best to work in an environment with which you're familiar, because you get better results that way, and this studio is so far advanced of most others — there isn't another studio in London with 48-track digital ready to go at one touch of a button and everything wired in meticulously. As there's been no compromise on anything, including mains and wiring, it rules out a lot of people who wouldn't want to

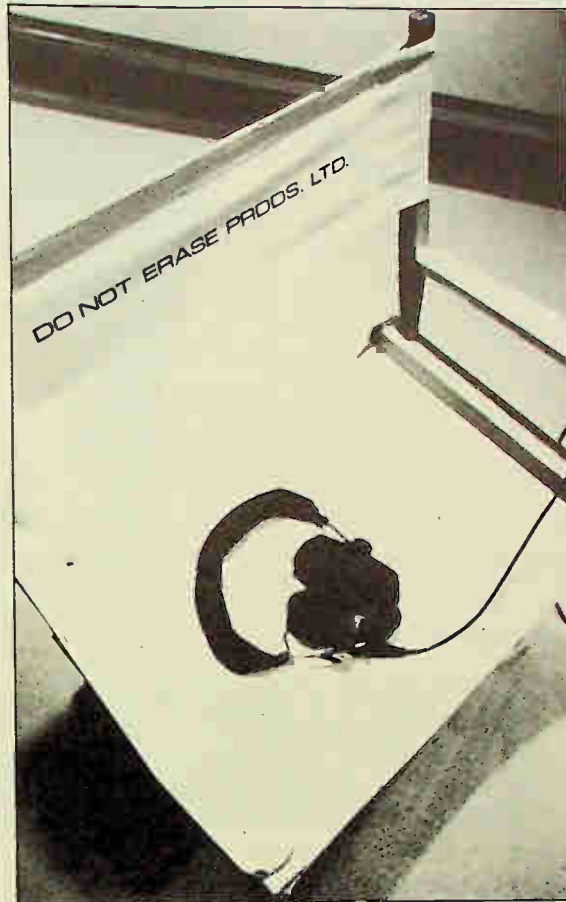
work in that environment anyway, and there's a few people I wouldn't want using it. However, there are a few personal friends of mine, such as Tony Swain and Steve Jolley, Derek Bramble, Alan Parsons, people like that, who I'd feel very happy to allow to use it, because they'd have the respect and they know the equipment, but it would probably be more on a personal level rather than just phoning up and booking the studio ad infinitum.

"I see it as my studio, but if I have to go to America and the studio's empty, I'd be pleased to hire it out to someone I respect, but it's really a private studio."

What's next on the Levine menu? "Currently, my next major project is Deniece Williams, but it's been delayed slightly and will start in August, but at the moment I'm working on a single for Magnet with a band called Tempest, a pop band. Then it'll be more with Happy House, which is the kind of project I want to expand — find a band myself, produce them and have a close relationship with them so that we present a record to a label when we're all completely happy with it. I think Britain needs more homegrown product from artists with integrity — perhaps great ideas which previously didn't come to fruition for lack of a studio can now happen, and that's what I want to do. A new band off the street generally can't use a 48-track digital studio, but if I believe in something, it can be done here."

Steve Levine's most notable past project has certainly been his three LPs with Culture Club — does he expect to work with them again? "Yes I see Roy (Hoy) often and I saw him last week, because he's just become a father, and I'm expecting to become one very soon. He has also written a song with Derek Bromble for Deniece Williams which will be recorded soon. I'm still friendly with all the band, so who knows — we didn't stop working together through hatred or anything, and it was just circumstance that they changed producers. I don't think their latest album is one of their best — it's nothing that Arif (Mardin, who produced it) did wrong, but I just don't think the songs are brilliant. They weren't brilliant on the third album, Waking Up With the House On Fire, either, although I do maintain that it was extremely well recorded and overall not a bad album.

"The second album, Colour By



Numbers, was great, because everything was right but for the third album, George (Boy) was doing so many other things that he wasn't paying enough attention to the recording, which he'll admit himself — some of the vocals were guide vocals which I had to try to clean up a bit. It was a stale atmosphere for the third LP, which is reflected in the product, just as the first one was energetic and naive and the second was professional and everything was there. In some ways, the third album was better, like the sounds and the production, but some of the songs aren't as strong, and I do think some of the lead vocal performances weren't as good, because George can't sing unless he's in the right mood to do so."

Another area in which Levine could soon be making his presence felt is the field of commercials and film music, after he received several offers in America. "I'm represented there by a big agency, CAA, and having my own studio means I can control the sound and the cast. I want to use record production methods on things like adverts, which I very strongly feel will sound better if they're digitally recorded, no matter how much they're compressed to come out through a television.

"For that side of things, I've just joined an agency for jingles and in the first week, we got two ads, one for beer and one for a car, both because they wanted digital re-

TO PAGE 30 ▶

'My next project is Deniece Williams, but it's been delayed slightly, and will start in August, but at the moment I'm working on a single for Magnet with a band called Tempest, a pop band'

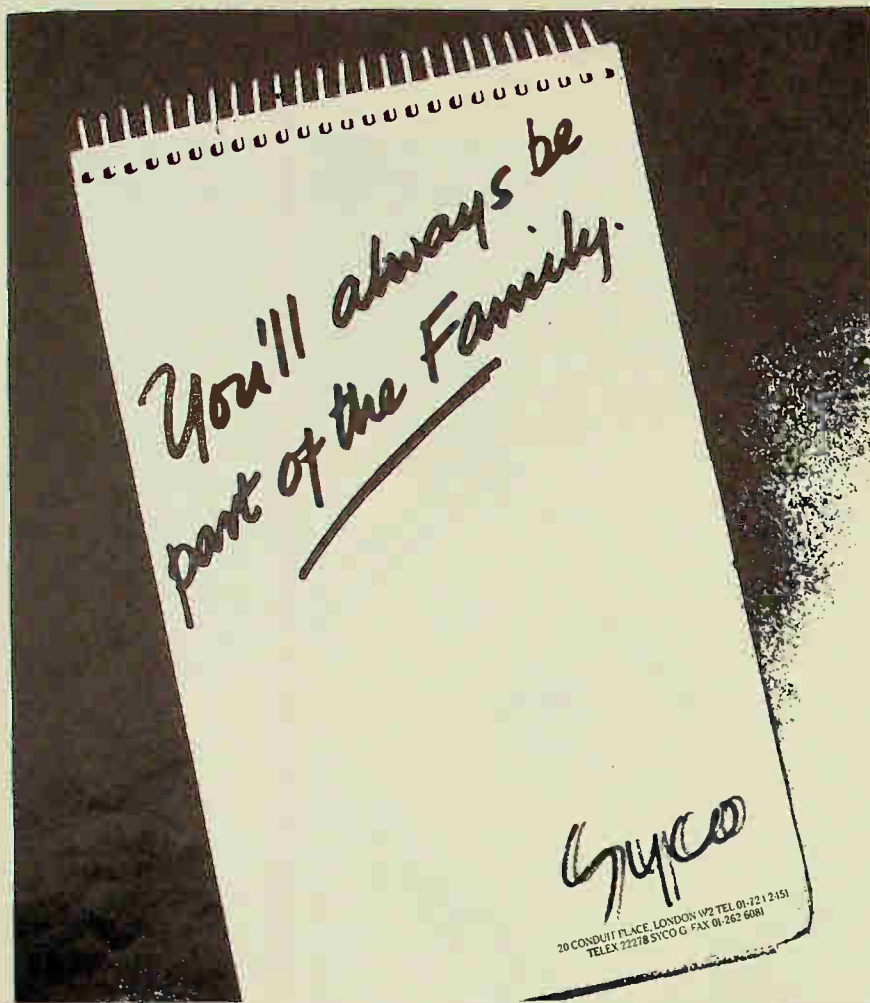
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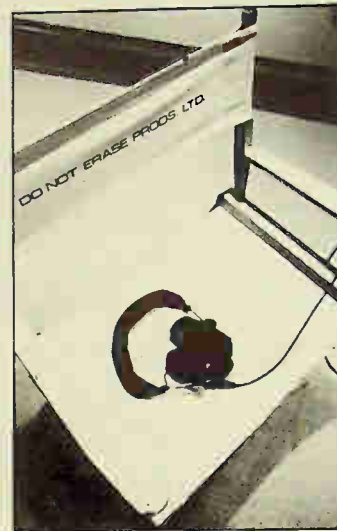
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◀ FROM PAGE 29

cording. Obviously, the costs can be prohibitive, but I can work out a situation that will provide an acceptable budget, whereas if you had to hire all this, it would have to cost in excess of £3,000 per day. Of course, I can only charge the same as a normal studio, but the

service is immensely better, particularly when you compare the cost of making a video — which these days often outweighs the cost of the recording. I don't see the justification in spending £100,000 on a video clip, because if I spent that much on a single, I'd never work again!"

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DBX 900 rack: 2 903 compressors, 2 902 De Essers, 2 Aphex 9001, 2 Dynafex, Orbon 424A stereo comp/lim/De Esser, Drowmer 1960 volve comp/lim, Drowmer stereo comp/lim, 2 Drowmer noise gates, Valley people 610 stereo comp/lim, Gotex 4 noise gates, Innovonics 201 comp.

Microphones

2 Sonken CU 41, 1 Neumon TLM 170, 1 AKG Tube, 4 Shure SM98, 2 Schoeps PZM, 1 Sennheiser MD41, 2 Sony C48, 2 Sony CP35, 2 Sony CP36.

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Studio: Unit 18B 101 From Lane Fulham London SW6 1QT

Free screams from Syco

SYCO IS now offering a new data storage system, the CD ROM, which has been developed by Optical Media International as the CDS3 — an add-on for the Emulator 2 sampling keyboard.

The unit can be mounted on the E2 and can be operated from the Apple Macintosh or a remote control. It looks like a standard compact disc player and can store the equivalent of 536 Emulator sound discs on a single compact disc with a load time of 14 seconds.

A CD called Universe of Sound — Vol. 1 is being given free with each CD ROM unit. This disk has been prepared in consultation with Emulator and contains an initial 536 sound disks with sounds ranging from Baroque instruments to Horror Movie screams.

218

Cut-price Paradise

PARADISE STUDIOS has now installed its new Fairlight Series III and has decided to keep its existing Fairlight Series II rather than trade it in.

The Studios now offers a keyboard line-up of two Fairlights, PPG Wave 2.3 and Waveterm plus the MIDI-linked DXs and Prophet 5. For an introductory period Paradise is offering a cut-price package which includes 24 track studio, outboard equipment and synthesisers.

221

BBC firm up on Klark

BBC RADIO has confirmed an order for 19 Klark Teknik DN780 digital reverb/processors with the newly launched Version 2.0 software.

The units will be distributed amongst the various departments of BBC Radio in London for use in a variety of broadcast applications.

This latest order has been confirmed after months of development work with the new software, during which time 15 other units have been ordered and delivered to BBC Radio and Television divisions throughout the country.

The DN780 received its updated software in May after several

months of research and development, much of which was undertaken in conjunction with BBC engineers.

Klark Teknik has been engaged in extensive market research amongst broadcasters, recording studios and the 'live sound' engineers resulting in a blueprint of what users want from a digital reverb in a wide range of pro-audio applications. These findings have now been incorporated into the new-look DN780.

The BBC has also been carrying out tests on the reverb unit, comparing it to other equivalent products, and many of the 15 extra orders from the BBC were a direct

result of in-house evaluation.

Peter Tongue, Klark Teknik's sales manager, says: "With the diversity of applications within public broadcasting, the BBC needed a reverb that is versatile enough for all the different tasks, whether it is drama, classical music or pop. But equally, with so many engineers using the unit, it has to be very easy to use."

"This is where the DN780 showed its class. With the new Version 2.0 software, Klark Teknik was able to provide a top reverb that not only offers outstanding sound quality but is very simple to use."

222

Best product win for Peavey

PEAVEY ELECTRONICS has won the Most Innovative Product Award in the sound reinforcement programme of the recent US

NAMM trade show for its new Digital Energy Conversion Amplifier, the DECA-700.

The DECA-700 has extensively

developed circuitry and comes as a 19" rack package weighing 35lbs. Following on from the DECA-700 comes the DECA-1200, which will be released onto the market shortly.

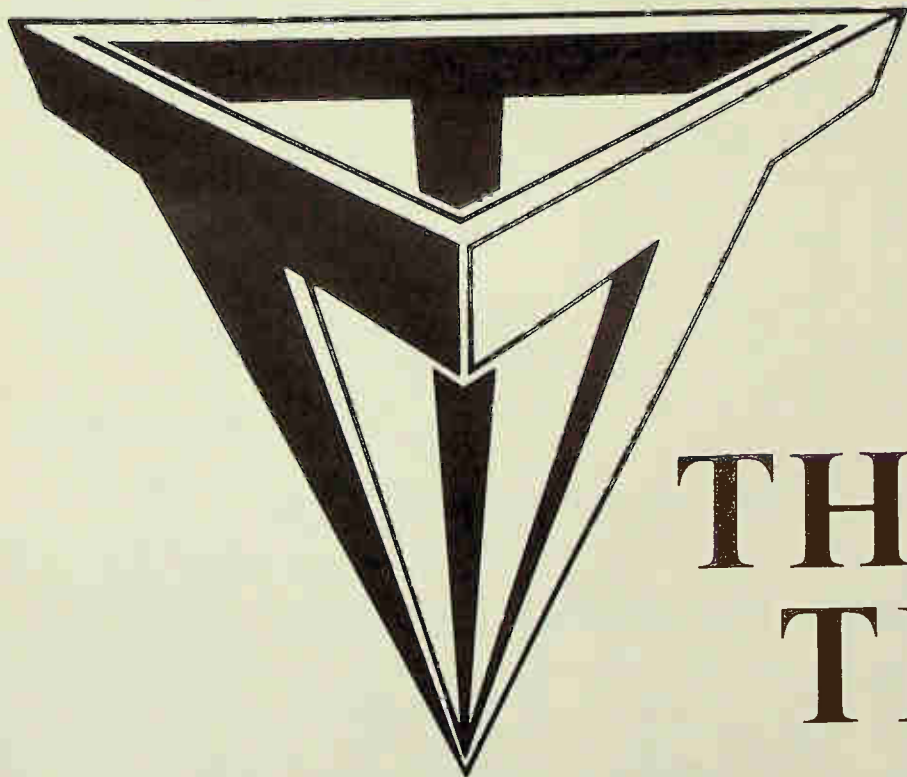
219



AWARD-WINNING Peavey's new Deco-1200 due out shortly.

220

TRIDENT CUTTING ROOMS



THE No.1 TEAM

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EXPRESS ENQUIRY | 123

Now AKG adds a star name

AKG ACOUSTICS has taken over the Boston, US based pro-audio equipment manufacturer Ursa Major as part of AKG's plans to expand its R and D department and increase its range of digital audio products.

The Ursa Major name has now been scrapped and all future products and services will be known as AKG Digital Products. The new division will act as AKG's US based centre for digital products development, working in close liaison with the company's extensive research facilities at its headquarters in Vienna.

Christopher Maare, formerly president of Ursa Major, is now executive vice president of the new division. He will be responsible for

all future projects and development work using the existing established team.

As a result of AKG's acquisition Ursa Major's network of distributors and agents has ceased to exist and all service and repairs for existing products will be handled by AKG. Distribution and sales is being channelled through AKG Acoustics Inc, of Stamford, Connecticut, under the management of S Richard Ravich, vice president and general manager.

AKG demonstrated the first products from the new company at its APRS stand. These included a digital programmable reverb and effects unit and a mono-stereo processor.

German network living on its Neve

WEST GERMAN broadcasting network WDR has ordered a second Neve digital console following the final site acceptance of its first DSP console situated in the new concert

hall in Cologne.

The new DSP console will be based in Studio 4 at WDR's main broadcasting centre in Cologne. The design and specification is the same as the desk in the concert hall, with the addition of NECAM 96 real time moving fader automation.

Neve says that the new console is the most automated desk yet produced, with instant reset of all desk functions and real time automation. It is designed for simultaneous track laying and broadcast use and is equally suitable for fixed in-studio use or as the "heart" of a sound outside broadcast system.

The company feels that this second order from WDR confirms that the sound quality of Neve digital desks meets the highest requirements, for both broadcast and music recording purposes.

Other DSP systems available as standard consoles from Neve are for tape transfer and disc mastering applications. Orders for Neve's second generation tape transfer consoles have been received from Disk Mastering Inc in Nashville and from New York studios Sterling and Master Disk.

The first DSP console for broadcasting, installed by the BBC in an outside broadcast vehicle, is being extensively used for a wide range of broadcasting applications — both live and recorded.

Eastlake reign in Spain

Work on a 48-track mobile recording unit has been completed in Barcelona by a team from Eastlake Audio, London.

The specially designed coach work on the seven meter long vehicle has been constructed around a Mercedes 1114-D prime-move and chassis.

It will be operated by a sister-company of Lil Service SA of Barcelona, Spain's largest tour sound operator, and will operate independently under the name of El Camion SA (The Truck Ltd).

El Camion is the sixth major mobile recording unit for which Eastlake has provided acoustical design. Previous clients include Tape One, Finnish State Radio, Danish State Radio, Norwegian State Broadcasting and Trilium Video, London.

Eastlake has also been commissioned to re-design Madrid's Musicrama Studios as part of a major reconstruction and equipment update at the premises.

New input channels will be added to the existing Neve console, new 24-track and 2-track recorders installed and an Eastlake JM3T Control Room monitoring system fitted.

Trident US head

TRIDENT AUDIO Developments has appointed Wayne Freeman as the new president of Trident USA Inc, the Company's American subsidiary.

Freeman was previously with Soundcraft Inc in the US and has many years' experience in the professional audio industry, especially in the field of recording consoles.

Mitsubishi cements US base

MITSUBISHI IS consolidating its presence in the US with X-850 sales to Ardent Recording Studios and Soundworks Studios, New York, and Soundworks with X-80 two-track recorders proving to be in great demand by record labels as diverse as the Reader's Digest

Association and audiophile label Digital Music Products.

Soundworks Studios, New York, has become the first independent US facility to offer true interformat digital capability by buying its first Mitsubishi X-850 32-track recorder.

The studio was set up a few years ago as a digital-only facility and has become popular with digital enthusiasts such as Duran Duran and Donald Fagen. The studio also offers other multitracks and the new Editdroid video editing system. Its technical staff are now working on a device which will allow digital transfer between all three of the decks.

The Soundworks installation marks Mitsubishi's fifth digital multitrack in New York City. Its other recent sale has been to Ardent Studios in Memphis, Tennessee, which is currently celebrating its 20th anniversary.

Ardent bought two X-80 recorders last year and found clients were so pleased with the machines that it selected the 32-track machine. Chief engineer John Hampton says: "We knew we had to get into digital to be able to continue to attract the best clients

and the X-850 was the best way to do that."

Ardent is offering the Mitsubishi recorders on an optional basis to cater for the cost-conscious producers. But Hampton adds: "Quite often the client on a limited budget will insist on using the digital machines after hearing the first playback."

While Mitsubishi celebrates the success of its X-850 in the US, its X-80 two-track recorders are also doing well with a second machine recently installed at Digital Music Products, the audiophile CD label which has won praise for the recording quality of its CD releases.

DMP's president Tam Jung says: "Because we specialise in capturing the essence and excitement of live musical performance it is essential that the tape recorder be as sonically transparent as possible and the X-80 does this better than any other deck I've tried."

Another recent X-80 sale has been to the Recorded Music Division of the Reader's Digest Association which was looking for a machine that could closely match the actual sound of an orchestra as much as the Association's work involves classical recording artists.



SIMPLY RED in concert in the Swiss open air concert.

Swiss roll out live album

FEARGAL SHARKEY, Level 42, The Bangles and Simply Red were among a large number of artists taking part in this year's St Gallen open air festival in Switzerland which was recorded live for a forthcoming album.

The festival, which took place at the end of June, was celebrating its 10th anniversary. To mark the occasion it was broadcast live by Radio DRS 3, the main Swiss rock station, and was recorded by Audiocom's mobile 24 track truck.

The sound was then mixed at Powerplay Recording Studios, near Zurich by Rolf Kurz and Juerg Letherhans. The live double album is expected to be released later this year.

Stop press at Studio 301

AUSTRALIAN STUDIO 301, based in Sydney, has suspended its custom pressing operation as a result of a shortfall in manufacturing capacity at the EMI Homebush plant.

Manager Martin Benge says the suspension is temporary and that the custom records division, which over the past seven years has been responsible for a large number of pressings for independent labels and artists, will be reinstated at a later date.

He says: "Custom Records has been an important adjunct to our operation as a full service studio and responsible for launching the careers of many Australian artists who either made their own first record, farmed a small label or were signed to indies who pressed their product through us. We want to make sure this tradition continues but at the same time we have to offer a standard of service that equals the standards we maintain within the studio complex."

Benge adds that all the Studio's custom cutting and tape mastering will continue, including Direct Metal, digital and XDR tape mastering.

Other news from 301 includes a number of staff changes. Glen Philister replaced Gerry Nixon as operations manager, Susan Evans has joined from Right Track Studios in New York to look after bookings and Debbie Clark has been appointed Benge's personal assistant.

Studios 301 has been enjoying heavy bookings recently and these include Midnight Oil recording their latest single The Dead Heart with producer Nick Launay; Jean Stafford doing an album with producer Rod Coe; Mark Edwards mixing his debut album; Elizabeth Lord recording demos for a single and a number of film soundtrack projects including Crocodile Dundee, Birdsville and Alice Ta Na-where.

Martin lands in the US

MARTIN AUDIO is attacking the US market with the formation of an American arm of the company, aptly named Martin America.

The president of the new company, which will be based in Chatsworth, California, is Red Teslky. He has wide experience of the pro-audio engineering field and prior to this appointment he worked for the Fastex Corporation of America where he was responsible for all sales and marketing and directly involved with the development and design of new products.

Teslky's other achievements include co-founding Interlake Audio and Oliver Electronics and working as technical director of Advanced Audio.

Artists share recording venture

A MUSIC recording facility, designed by Eastlake Audio, has been opened in Helsinki in a restored Victorian-era industrial complex which already houses several media facilities companies.

Sound Vision, designed for both record production and music to film, is a joint venture between Music Makers — a successful song writing partnership between Kim Kuusi and Esa Nieminen — and Story Film, a

Helsinki based independent video production company which has video studios and edit suites next to the new recording studio.

Eastlake Audio was given the task of designing the acoustics of the control room, studio and isolation room which total about 150 sq meters.

The control room is equipped with a Harrison Raven 32 input console with Mastermixer and Otari MTR90

24 track recorders, three Otari MTR12 time-code two-track recorders, two Sony low band U-matic video recorders, a Sony overhead video projector and Lexicon and Yamaha reverb and effects racks.

The use of the studio will be divided between record production and music to picture work with record work costing about £50 an hour while film work is slightly more at £88 an hour.

Please use BLOCK CAPITALS

Initials Name _____
 Job Title _____ Telephone No _____
 Company _____
 Address _____
 Postcode _____
 Products manufactured or service provided _____
 No. of employees at this address _____

AUGUST 1986

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

AUGUST 1986

PLEASE TICK ONE OF EACH

TYPE OF BUSINESS

JOB FUNCTION

COMPANY PURCHASING BUDGET PER ANNUM

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

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

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

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VALID FOR ISSUE AUGUST 1986

also SMPTE)

Similar to Chorus but with shorter variable delay and some tremolo.

EQ

Equalisation or contouring of the frequency response to achieve a desired effect on a recording input, or a flat monitoring response in a control room.

FM synthesis

US-invented technique of combining and modulating several frequencies with one another licensed by Yamaha, which is capable of

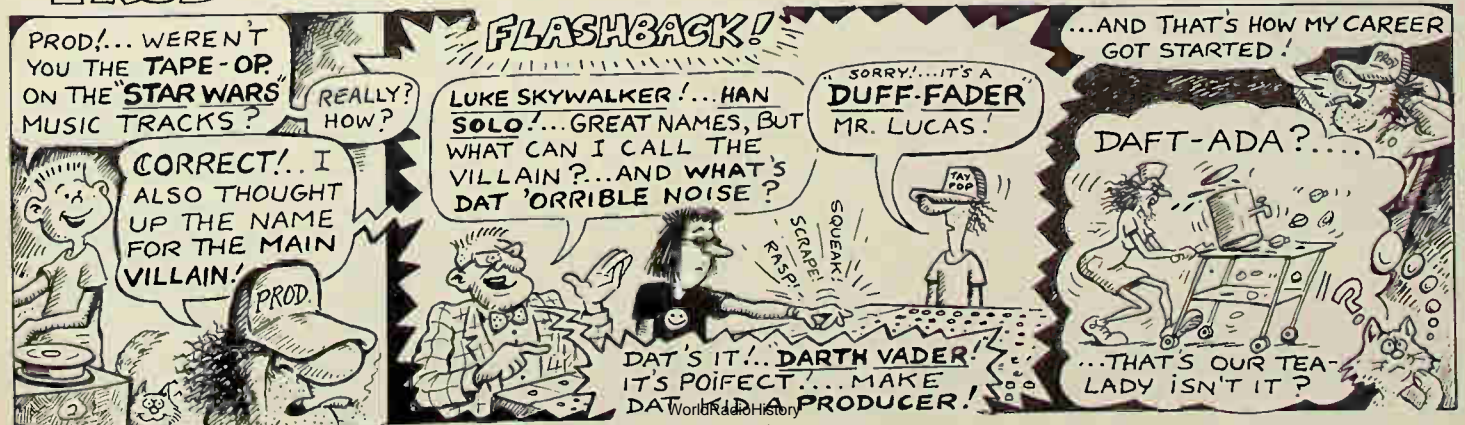
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of resistance — equipment using coils or capacitors respond to an alternating current in a way which makes their resistance different than with a constant voltage, and losses result if one piece of equipment is not correctly matched with another. In general an output should have an equal or smaller impedance than the input to which it is connected.

PROD

BY STU LEATHWOOD AND LARRY BARTLETT.



BUSINESS REPLY SERVICE
Licence No SE 2949

2

Stu Now a st

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The Ursa Major been scrapped and ducts and services AKG Digital Production will act as a centre for digital development, working with the company search facilities at in Vienna.

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BUSINESS REPLY SERVICE
Licence No SE 2949

2

Germ living

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The specially designed work on the seven console has been completed by Mercedes 1114-L chassis.

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BUZZWORDS

by
**RICHARD
DEAN**

DSP

Digital Singal Processor. World's first multi-channel digital mix, routing and processing console painfully developed by Neve, now a member of the Siemens group. Main specimen lives at CTS, with smaller versions at the BBC Radio OB dept, National Sound Archive and mastering facility Tape One.

DVTR

Digital Video Tape Recorder. Proposed component digital video cassette format using 19mm tape backed by the US CCIR standards committee and almost 70 manufacturers around the world, demonstrated by Sony at this year's NAB broadcasters exhibition. Ampex has since inexplicably put forward a competing digital system employing inferior composite techniques were colours are not kept separate, as is the case with the PAL, SECAM and NTSC analogue standards currently in operation worldwide.

Dynamic range

Difference between softest sound audible above background noise and maximum volume, measured in decibels.

Early reflection

Group of sound reflections thrown back from a room before the onset of reverberation.

EBU

European Broadcasters Union. Probably best known for standardising a European timecode (see also SMPTE)

EQ

Equalisation or contouring of the frequency response to achieve a desired effect on a recording input, or a flat monitoring response in a control room.

Many people in the music business, on the fringe of the recording world, are often mystified by technical talk. Here is an A-Z guide that tells you everything you wanted to know about studio technology but were possibly afraid to ask.

PART 2

Equaliser

Obviously provides EQ, but varies from simple top, mid and bass to sweep parametric multi-band outboards, enjoying quite a vogue at present including sworn-by valve units. For monitor EQ a graphic equaliser with sliders typically controlling 27 bands of the spectrum used to be standard, but some acousticians now regard them as cheating.

Equivalent Input Noise

The gain that would be required to bring the noise from an input channel up to nominal recording level, ie Odb.

Fader

Level controllers best known as a strip of sliders at the bottom of a recording console mixing tracks of tape. In fact the monitoring section uses faders too to give engineers a rough balance while tracks are being laid at the best recording level on tape, and top desks allow these smaller sliders to be swapped with the big ones ("fader flip") to allow more accurate control or even automation of the monitor mix to save time when it comes to mixing the whole lot onto a master when all the overdubbing is complete.

Flanger

Similar to Chorus but with shorter variable delay and some tremolo.

FM synthesis

US-invented technique of combining and modulating several frequencies with one another licensed by Yamaha, which is capable of

producing a vast variety of sounds as characterised by the company's DX range of keyboards, notably the DX-7.

Foldback

Programme sound fed back to performers from a mixing console either on stage or in a studio, enabling them to hear one another or tracks previously recorded on tape. See also Talkback.

Framing rate

The rate at which frames are replaced on a TV or video system originally, which has become relevant to audio for synchronisation where a stream of data representing the changes called a timecode is recorded alongside the sound. Usually the SMPTE (Society of Motion Picture & Television Engineers) timecode based on the US NTSC system of 30 frames per second is used, but for European video the rate must conform to the EBU (European Broadcasting Union) code based on the PAL TV standard which operates at 25fps. See also Timecode.

Frequency response

The range of frequencies which can be reproduced from a given system or transducer (ie mic or speaker). In analogue recording those at the top are the most fragile, especially if the heads are not perfectly perpendicular to the tape motion, known as "azimuth error" which we forgot to mention last month! On digital systems the top response is limited to 20kHz by dint of the sampling method, which is more than most people can hear anyway. Response figures should be quoted with respect to a specified deviation, eg 20Hz-20kHz

±3dB. Again analogue systems tend to roll off at each end of the spectrum, so the same equipment might be specified at 100Hz-18kHz ±1dB for example.

FSK

Frequency Shift Keying, a technique used to produce crude synchronisation by converting clock pulses from say a drum machine into a string of warbling tones which are more easily recorded on tape. Unlike timecode, FSK provides no positional information, which means that a tape slip remains uncorrected and you can't "go to" a particular spot in the recording. Several low-cost units allow FSK to run to or from MIDI data, but the tape has to be run back to a tone at the beginning to achieve a synchronised start.

Graphic equaliser

A kind of turbo-charged version of the common-or-garden bass and treble controls on a hi-fi amp where the sound spectrum is typically divided up into 27 bands of frequencies, each with their own cut and boost fader. Traditionally used to match monitor response with room acoustics in a control room — although some acousticians go out of their way to make such fine tuning unnecessary.

Guitar jack

What most people mean when they describe a connector as a "1/4-inch jack" or simply "jack". Popular on other instruments such as synths and drum machines, this has the same bore as the original Post Office patching variety but an incompatible tip. In keeping with the industry's love of several incompatible standards, there are

two types of jack — Tip-Ring-Sleeve for balanced lines or stereo, and Tip-Sleeve for mono or unbalanced. Be warned that a mono plug will mute one channel of a stereo socket, not combine them as mono.

Hard disc

High-capacity version of the familiar floppy disk microcomputer storage medium, which as its name suggests is rigid and generally fixed permanently into a disk drive. Inventors IBM dubbed it the Winchester disk, apparently because the capacity of early disks matched the calibre of the famous rifle, but the important thing is that modern drives can be combined to offer enough storage for digital sound to be stored and read straight from disk, as in the AMS Audiofile and the Synclavier Direct-to-Disc system unveiled at APRS. Discs allow instant access, editing, and juggling of individual tracks not possible with tape. Tape manufacturers acknowledge that soundtracks and commercials could depend entirely on disks, but suggest that where every track is saved intact as in music, tape will remain the cheapest medium for long-term storage and exchange.

Headroom

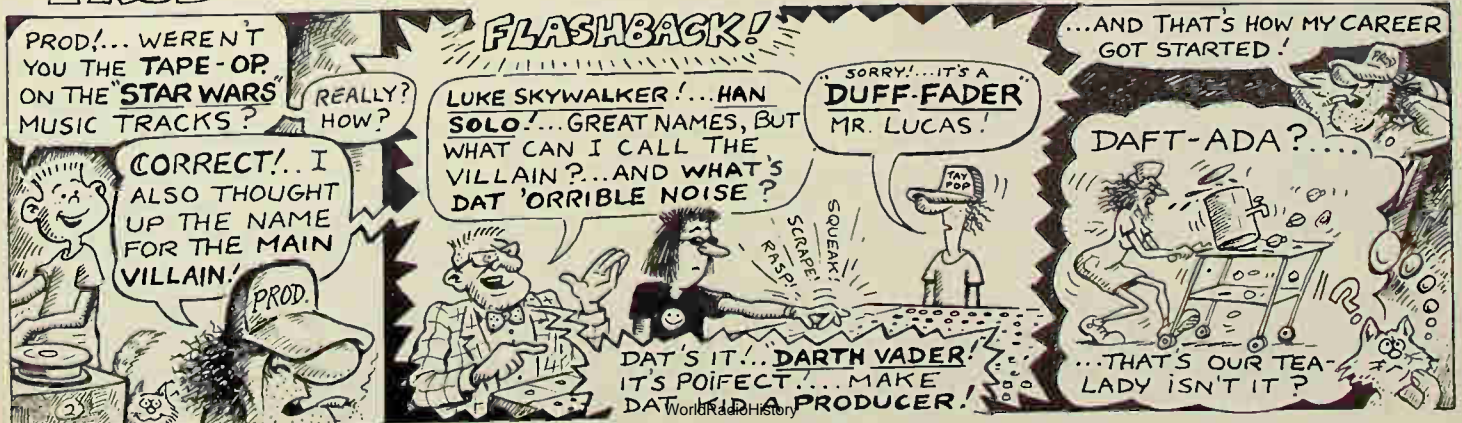
The amount of level a recording or mixing system will tolerate without distortion above the normal operating level.

Impedance

The AC equivalent of resistance — equipment using coils or capacitors respond to an alternating current in a way which makes their resistance different than with a constant voltage, and losses result if one piece of equipment is not correctly matched with another. In general an output should have an equal or smaller impedance than the input to which it is connected.

PROD

BY STU LEATHWOOD AND LARRY BARTLETT.



- 1 Craig Leon
- 2 John Smith/Rick Waritz
- 3 Stewart Levine
- 4 George Michael
- 5 Daniel Lanois/Peter Gabriel
- 6 John Williams
- 7 Christopher Neil
- 8 Bernard Edwards
- 9 Ken Gold
- 10 Owen Paul/Mark Dearnley/Parry James
- 11 Tony Mansfield/Alan Tarney
- 12 Rob & Ferdi Bolland
- 13 Andy Hill/Mike Myers
- 14 Burt Bacharach/Carole Bayer Sager
- 15 Philip Pope
- 16 Derek Bramble
- 17 Chris Hughes
- 18 Madonna/Stephen Bray
- 19 Kurtis Blow/Steve Loeb/Rod Hui
- 20 Wally Badarou/Level 42

TOP 10 STUDIOS

- 1 Britannia Row, London
- 2 Roundhouse, London
- 3 Mayfair, London
- 4 Comforts Place, Lingfield, UK
- 5 Cascade, Oregon, US
- 6 RAK, London
- 7 Peter Gabriel's Private Studio, Bath, UK
- 8 Strong Room, London
- 9 Power Plant, London
- 10 Maison Rouge, London

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

Search for standards in pre-mastering

Wednesday, July 9 saw a gathering of over two dozen people involved in Compact Disc master preparation to discuss the problems prevalent in this field.

The meeting, held as a result of concerns aired a few weeks ago in this column, was regarded as a success by those involved: so much so that there are likely to be further meetings along the same lines.

The meeting included many of the engineers directly involved in CD pre-mastering, both in studios and in independent pre-mastering facilities. In addition, we had two from Sony Broadcast — who supply the equipment used by most facilities to produce CD masters — and people from companies involved in more than one aspect of the CD production process — like HNB, who, have a digital editing suite but also handle a great deal of hardware and Nimbus, who of course are also disc manufacturers.

Inevitably, some people who should have been invited were not: hopefully they will forgive us and come to the next meeting when it is arranged. The idea of the gathering — which was held in the restaurant at Abbey Road, by General Manager, Ken Townsend — was originally hatched between Ben Turner of Finesplice and myself. Ben has taken a great interest in chasing inconsistencies in CD production from the beginning, and has written extensively on the subject of getting it right.

One of the ideas — apart from bringing together people in the same business to discuss the problems of CD pre-mastering and their solutions — was to try and develop a recommended standard practice for certain areas of the pre-mastering process and to try and eliminate confusion, mistakes and expense.

One of the points which inevitably came up early on was the question of timecode offsets at the front of tracks — the number of frames to be left between the actual track number on the disc and the start of program. The original CD spec suggests a minimum of five frames, but many plants across the world set their own specifications on this — and other — points, with the result that Japanese plants often use a much greater offset than European plants. And more to the point, if you send a tape to a plant with the "wrong" subcode information on it — ie data that is not to the plant's own specifications — they will generally re-PQ the tape, and charge twice for subcode editing; once at a pre-mastering facility and once by the factory

WorldRadioHistory

when they change it.

Equally, many record companies, because of a shortfall of manufacturing facilities, need to book pressings into a number of different plants around the world, each of which may have different specifications. As a result, as many or three different masters may be made up, each with slightly different timings to suit the vagaries of different plants.

This, in my view, is plainly absurd — that there may be three different versions of a CD on the market, each slightly different — especially when at the time of pre-mastering, it may not be known exactly which plants will be pressing the products.

Although there was some discussion on adopting the standard that EMI has worked out with the plants they use — 10 frames offset at the start of a track, dropping to five frames in situations like the start of movements in a classical piece — it was felt that more information should be obtained from the Japanese plants before making such a recommendation. Originally, it was thought that the long offsets favoured by Japanese plants were as a result of early CD players having a long demute time. Even if such machines once existed, they must now be on their last legs, so do the Japanese still have a good reason for their practice? Chris Hollebane of Sony volunteered to find out, and we hope to hear the results at a future gathering.

There have also been some cases in which Japanese factories have taken the actual times of programme starts as offsets, resulting in discs where the front of every track is cut off when it is played.

A general point was made on the integrity of a pre-mastering engineer's work. Pre-mastering, like disc-cutting, is the last creative process in the making of a disc. It is the last point at which producers, engineers and artists can decide on the equalisation, timing and order of tracks, for example. As a result, it should not be the case that CD pressing plants — as they do — change the start points of tracks and make other alterations to a tape to force it to meet the plant's own specifications. The meeting agreed that a plant should check PQ encoding, but not alter it unless it was

obviously wrong.

This decision applied to pre-emphasis, for example, the meeting decided. The engineer's or producer's decision should be upheld, no matter what the plant's policy on the subject.

One area that came up for consideration was the error sensitivity of digital mastering equipment. The Sony 1610/1630 systems used for the vast majority of CD pre-mastering can be adjusted so that they are more or less sensitive to dropouts which may cause muting on the final disc.

It is obviously important that dropouts are noticed before the tape leaves the factory, but there was no agreed setting for the mute sensitivity that determines what dropouts will be heard during pre-mastering. A Sony system, we learned, can completely and accurately reconstitute the data missing due to a dropout of a dozen or so video lines. The meeting recommended that everyone should check their systems and set them to 20-line mute sensitivity.

A disturbing note was brought to the proceedings when it was pointed out that methods of time-correction on F1-standard tapes (to avoid the famous 11.34 microsecond delay between channels when the bitstream is transferred to CD) has been applied in some cases to the wrong channel, leading to the possibility of some tapes ending up with a 22 microsecond error between channels after correction during transfer.

While a single delay may be relatively unnoticeable, even in mono, twice that delay could become a potential problem. The recommendation of the meeting was that all F1-type tapes should have a 10 kHz tone at the head so that a pre-mastering facility could spot potential errors with a phase meter.

The meeting decided that engineers and producers should have the last word on pre-emphasis and mastering, irrespective of factory policy.

RECORDING CHART

JUNE 1986

TOP 50 SINGLES

1	SPIRIT IN THE SKY Dr. and the Medics Craig Leon (Graham Meek) Britannia Row, London	IRS/MCA
2	I CAN'T WAIT Nu Shooz John Smith/Rick Wartz (Fritz Richmond) Cascade, Oregon, USA	Allnic
3	HOLDING BACK THE YEARS Simply Red Stewart Levine (Femi J) RAK, London	Elektra
4	THE EDGE OF HEAVEN Wham! George Michael (Chris Porter) Mayfair, London	Epic
5	SLEDGEHAMMER Peter Gabriel Daniel Lanois/Peter Gabriel (Daniel Lanois) Peter Gabriel's Private Studio, Bath, UK	Virgin
6	HAPPY HOUR The Housemartins John Williams (Phil Voadge) Strong Room, London	Gold Discs
7	TOO GOOD TO BE FORGOTTEN Amazulu Christopher Neil (Simon Murrell) Comforts Place, Lingfield, UK	Island
8	ADDICTED TO LOVE Robert Palmer Bernard Edwards (Jason Consal) Power Plant, NY, USA	Island
9	CAN'T GET BY WITHOUT YOU The Real Thing Ken Gold (Ashley Howe) Roundhouse, London	PRT
10	MY FAVOURITE WASTE OF TIME Owen Paul Owen Paul/Mark Dearnley/Parry James (Mark Dearnley) Roundhouse, London	Epic
11	HUNTING HIGH AND LOW A-Ha Tony Mansfield/Alan Tarney (Tony Phillips/John Hudson) Eel Pie, London/Mayfair, London	Warner Brothers
12	NEW BEGINNING (Mamba Seyra) Bucks Fizz Andy Hill/Mike Myers (Trevor Valls) Comforts Place, Lingfield, UK	Polydor
13	ON MY OWN Pam Labete & Michael McDonald B. Bacharach/C.B. Sager (Guzowski/Moss) Conway/Lion's Share/B. Schneer's Studio, USA	MCA
14	THE CHICKEN SONG Spring Image Philip Pope (Phil Selmon) Central TV Studios, Birmingham, UK	Virgin
15	SET ME FREE Jaki Graham Derek Bramble (D. Bramble/Jerry Kitchingham) Playhouse, London/R.G. Jones, London	EMI
16	VIENNA CALLING Falco Rob & Ferdi Bolland (Ollie Hysden) Red Bullet, Holland	ABM
17	EVERYBODY WANTS TO RUN THE WORLD Tears For Fears C. Hughes (M. Webster) Wool Hall, Bath, UK/Wessex, London	Mercury/Phonogram
18	PAPA DON'T PREACH Madonna Madonna/Stephen Bray (Michael Verdick) Saturn Sound, NY, USA	Sire
19	AMITYVILLE (THE HOUSE ON THE HILL) Lovage Stars Kurtis Blow/Steve Loebl/Rod Hui (Rod Hui) Greenstreet, NY, USA	Epic
20	LESSONS IN LOVE Level 42 Wally Badarou/Level 42 (Nick Froome) Maison Rouge, London	Polydor
21	OPPORTUNITIES (LET'S MAKE . . .) Pet Shop Boys Stephen Hague/J.J. Jaczak/Nick Froome (David Jacob) Advision, London	Parlophone
22	VENUS Bananarama Mike Stock/Matt Aitken/Peter Waterman (Rob Waldron/Mike Duffy) PWL, London	London
23	BAD BOY Miami Sound Machine Emilio Estefan Jr. (Eric Schilling) International Sound, Miami, USA	CBS
24	INVISIBLE TOUCH Genesis Genesis/Hugh Padgham (Hugh Padgham) Genesis Private Studio, Surrey, UK	Virgin
25	NASTY Janet Jackson Jimmy Jam/Terry Lewis/Janet Jackson (Terry Lewis) Flyte Tyme, Minneapolis, USA	ABM
26	SINFUL Pete Wylie Pete Wylie/Ian Ritchie (Chris Sheldon) Odyssey, London	MDM/Virgin
27	MINE ALL MINE/PARTY FREAK Cashflow Larry Blackman (D. Ognin/M. Kash) Quadrasonic, NY, USA	Club/Phonogram
28	FRIENDS WILL BE FRIENDS Queen Reinhold Mack/Queen (Reinhold Mack) Town House, London	EMI
29	SNOOKER LOOPY Matchroom Mob with Chas & Dave Chas Hodges/Dave Peacock (Andy Miller) Portland, London	Rockley/Towerbell
30	21st CENTURY BOY Sique Sagui Spunk George Moroder (Brian Reeves) West Side, London	Parlophone
31	WHY CAN'T THIS BE LOVE Van Halen Van Halen/Mick Jones/Dann Landee (Dann Landee) Studio 5150, LA, USA	Warner Brothers
32	CALL OF THE WILD Midge Ure Midge Ure (Bik Watson) Musicland, London	Chrysalis
33	JUMP BACK (SET ME FREE) John Fair John Fair (John Fair) John Fair Studios, NY, USA	Fourth & Broadway/Island
34	IT'S 'ORRIBLE BEING IN LOVE (When . . .) Claire and Friends Kevin Parrott/Alison Taylor (Paul Hamson/Richard Scott) Yellow 2, Stockport, UK	BBC
35	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) Billy Ocean Wayne Braithwaite/Barry Eastmond (Steve Power/Nigel Green) Batters, London	Jive
36	LET'S GO ALL THE WAY Sly Fox Sly Fox/Ted Currier (Ted Currier) Unique, NY, USA	Capitol
37	UNDERGROUND David Bowie David Bowie/Arif Mardin (Michael O'Brien) (Information n/a)	EMI America
38	MEDICINE SHOW Big Audio Dynamite Mick Jones (Paul 'Groucho' Smythe) Sarm West, London	CBS
39	WHEN TOMORROW COMES Lyrhythms David A. Stewart (Jan Raven) Studio de la Grande Aimee, Paris	RCA
40	ROLLIN' HOME Status Quo Dave Edmunds (Charles Horrocks) Maison Rouge, London	Vertigo/Phonogram
41	DO YA DO YA (WANNA PLEASE ME) Samantha Fox Steve Loebl/Steve Power (Steve Power) Battery, London	Jive
42	GOD THANK YOU WOMAN Culture Club Arif Mardin/Lew Hahn (Lew Hahn) Mountain Studios, Zurich, Switzerland	Virgin
43	LIVE TO TELL Madonna Madonna/Phil Leonard (Michael Verdick) I.R.S., Burbank, USA	Sire
44	BIG MOUTH STRIKES AGAIN The Smiths The Smiths (Stephen Street) Jacobs, Farnham, UK	Rough Trade
45	LEFT OF CENTER Suzanne Vega Steve Addabbo/Arthur Baker (Steve Addabbo) Celestial Sound, NY, USA	ABM
46	WHO MADE WHO AC/DC Harry Vanda/George Young (Information n/a) Compass Point, Bahamas	African
47	BRILLIANT MIND Furniture Mick Glossop (Mick Glossop) Eden, London	Self
48	ROCK ME AMADEUS Falco Rob & Ferdi Bolland (Ollie Hysden/Robin Freeman) Red Bullet, Holland	ABM
49	THE TEACHER Big Country Robin Millar (Mik Coakley) Power Plant, London	Mercury/Phonogram
50	HEADLINES Midnight Star R. Calloway/Midnight Star (Information n/a) Fifth Floor, Q.C.A. & Quadrasonic, NY, USA	Solar/MCA
	TITLE Arise Producer (Engineer) Studio	Label

PRODUCERS A-Z

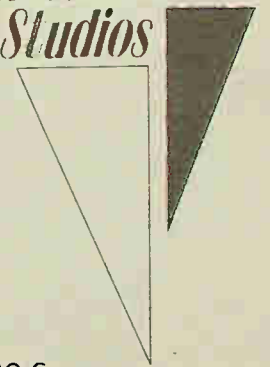
Steve Addabbo/Arthur Baker	45	Stewart Levine	3	Advison, London	21	Odyssey, London	26
Burt Bacharach/Carole Bayer Sager	13	Steve Lovell/Steve Power	41	Battery, London	35,41	Peter Gabriel's Private Studio, Bath, UK	5
Wally Badarou/Level 42	20	Reinhold Mack/Queen	28	Bill Schneer's Studio, LA, USA	13	Playhouse, London	15
Larry Blackman	27	Madonna/Stephen Bray	18	Britannia Row, London	1	Portland, London	29
Kurtis Blow/Steve Loebl/Rod Hui	19	Madonna/Phil Leonard	43	Cascade, Oregon, USA	2	Power Plant, London	49
Rob & Ferdi Bolland	16,48	Tony Mansfield/Alan Tarney	11	Celestial Sound, NY, USA	45	Power Plant, NY, USA	8
David Bowie/Arif Mardin	37	John Fair	4	Central TV Studios, Birmingham, UK	14	PWL, London	22
Derek Bramble	15	George Michael	42	Comforts Place, Lingfield, UK	7,12	Q.C.A., NY, USA	50
Wayne Braithwaite/Barry Eastmond	35	Robin Millar	49	Compass Point, Bahamas	46	Quadrasonic, NY, USA	27,50
Reggie Calloway/Midnight Star	50	Giorgio Moroder	30	Conway, LA, USA	13	RAK, London	3
Dave Edmunds	40	Christopher Neil	7	Eden, London	47	Red Bullet, Holland	16,48
Bernard Edwards	8	Kevin Parrott/Alison Taylor	34	Eel Pie, London	11	Roundhouse, London	9,10
Emilio Estefan Jr.	23	Owen Paul/Mark Dearnley/Parry James	10	Fifth Floor, NY, USA	50	Sarm West, London	38
John Fair	33	Philip Pope	14	Flyte Tyme, Minneapolis, USA	25	Saturn Sound, NY, USA	18
Genesis/Hugh Padgham	24	Sly Fox/Ted Currier	36	Genesis Private Studio, Surrey, UK	24	Strong Room, London	6
Mick Glossop	47	John Smith/Rick Wartz	2	Greenstreet, NY, USA	19	Studio de la Grande Aimee, Paris	29
Ken Gold	9	The Smiths	44	International Sound, Miami, USA	23	Town House, London	38
Stephen Hague/J.J. Jaczak/Nick Froome	21	David A. Stewart	39	I.R.S., Burbank, USA	43	Unique, NY, USA	36
Andy Hill/Mike Myers	12	Mike Stock/Matt Aitken/Peter Waterman	22	Jacobs, Farnham, UK	44	Wessex, London	17
Chas Hodges/Dave Peacock	29	Midge Ure	32	R. G. Jones, London	15	West Side, London	30
Chris Hughes	17	Van Halen/Mick Jones/Dann Landee	31	Lion's Share, LA, USA	13	Wool Hall, Bath, UK	17
Jimmy Jam/Terry Lewis/Janet Jackson	25	Harry Vanda/George Young	46	Maison Rouge, London	20,40	Yellow 2, Stockport, UK	34
Mick Jones	38	John Williams	6	Mayfair, London	4,11	Information not available	37
Daniel Lanois/Peter Gabriel	5	Pete Wylie/Ian Ritchie	26	Mountain Studios, Zurich, Switzerland	42		
Craig Leon	1			Musicfest, London	32		

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EXPRESS ENQUIRY 121

STUDIO WEEK PAGE 35

AUGUST '86

Producers and engineers — who's who and what's what

This is a brand new feature — exclusive to *Studio Week* — that lists 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 and return to arrange your free entry.

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 Chair* (album).
IAN RITCHIE. Producer c/o Worlds End Management Ltd, 134 Lots Road, London SW10. Tel: 01-351 4333. Credits include: *Sinfu!* — Pete Wylie (single); *G I Orange* (album); *Slide* — Big Dish (single); *Always Been You* — Holly Penfed (single); *That Does It* — Ranch (single).
JOHN A RIVERS. Producer/Engineer. 1 St Marys Crescent, Leomington Spa, Works CU31 1JL. Tel: 0926-38971. Credits include: *Bolsam & The Angel* (album); *Love & Rockets* (single and album); *Pastels* (single); *Deod Con Dance* (album track — engineer); *Jazz Butcher* (album).

TOM ROBERTS. Engineer/Co-producer. c/o Jane Scobie Management, Flat 3, 27 Goldhawk Road, London W12 8QQ. Tel: 01-740 6968. Credits include: *Fall Down* — Tomaine (single); *The Search Is Over* — Tomaine (album); *Tell Me It's True* — Ian Foster (single); *Missing You* — John White (single); *You Might Be Surprised* — Roy Ayes (album).
PAUL ROLAND. Producer. c/o Master Discs, "Chartiers", 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 (album); *Runaways* — The Loca's (album); *Aim Higher* — Blue Guns (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); *Discovery* — Mike Oldfield (album — engineered); *Kolimbodeluna* — Boney M (album).
JOHN RYAN. Producer. Multi Media, 22 St Peters Square, London, W6 9NW. Tel: 741 1511. Credits include: *Toxxi* — Exposé (album); *Wet Wet Wet* (single); *Animation* (album); *Santano* — Shango (album); *Styx*.

PAUL ALAN SAMPSON. Producer/Engineer. c/o Cabin Studios Ltd, 82 London Road, Coventry, CU1 2JT. Tel: (0203) 20749. Credits include: *Primitives* (single); *Crocodile Tears* (album); *20 Days* (single); *Surinder Sadhu* (album); *Furious Apples* (single and album).
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 Donned* (single); *XTC* (single); *Woodentops* (single and album).
GRAHAM SCLATER. Producer. Tabitha Productions, 39 Cordery Road, Exeter EX2 9DJ. Tel: 0392-79914. Credits include: *Andy Ford* (single); *The Smiths* (album); *Shades* (album); *Colin Wilson* (album); *Bobby Arnott* (single).

ALAN SHACKLOCK. Producer. Multi Media, 22 St Peters Square, London W6 9NW. Tel: 741 1511. It Bites (album); *Under A Raging Moon* — Rager Dollrey (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* — Icehouse (album); *Friends Of Mr Cairo* — Jahn & Vangelis (album); *Bladerunner* (album); *1000 Mexicans* (album — producer).

MIKE SHIPLEY. Producer/engineer. 16 Barnaby Gardens, London W4 3DT. Tel: 01-994 7556. Credits include: *Heartbeat City* — The Cars (album); *Tonight She Comes* — The Cars (single); *Dog Eat Dog* — Joni Mitchell (album); *Ben Orr* (album); *4th Dimension* — Deva (album).
ADAM SIEFF. Producer. c/o D.T.E., The Cottage, Reading Road, Lower Basildon, Reading RG8 9NL. Tel: 0491-671789. Credits include: *Pride Of Texas* — Gary P Nunn (album); *Wildlife* — Wasted Youth (single); *Alive And Kicking* — Matumbi (single); *Flirting With Suicide* — Proby Montis (single); *Nostalgia For The Future* — The Commation (album).

PAUL STAVELEY O'DUFFY. Producer. c/o John Noel Personal Management, 49 Regent Road, Altrincham, Cheshire WA14 1RU. Tel: 061 928 7131.

Credits include: *Not Augustin* (single); *Hipsway* (album); *Perils Of Plastic* (album); *5TA* (single); *Stephen Duffy* (single).

SIMON SULLIVAN.

Engineer. Mayfair Recording Studios, 11A Sharpleshall Street, London NW1 8YN. 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); *Alone Without You* — King (single); *Tesla Girls* — Orchestral Man-

oeuvres In The Dark (single — engineered with Brian Tench).

T

TONY TAVERNER. Producer/engineer. c/o Worlds End Management, 134 Lots Road, London SW10. Tel: 01-351 4333. Credits include: *Emerson, Lake & Powell* (album); *Pawer Station* (album); *Fantastic* — Wham! (album); *Flash* — Jeff Beck (album); *Blame It On The Radio* — John Parr (single).

BRIAN TENCH. Producer. Big Note Music, 10 Harley Place, London W1. Tel: 01-323 1204. Credits include: *Helono Springs* (single).

PHIL THORNALLEY. Producer/engineer. c/o Worlds End Management Ltd, 134 Lots Road, London SW10. Tel: 01-351 4333. Credits include: *Magnetic Heaven* — Wax (album); *When Love Breaks Down* — Prefab Sprout (single); *Down The Wire* — The Quick (single); *Into The Gap* — Thompson Twins (album); *Seven And The Ragged Tiger* — Duran Duran (album).

V

TRAVOR VALLIS. Producer. Big Note Music, 10 Harley Place, London W1. Tel: 01-323 1204. Credits include: *Jimmy Ruffin* (single).

MIKE VERNON.

Producer. 154 Burwood Road, Wollan-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).

W

JOHN L WALTERS. Producer. c/o Heisenberg International, 18 Crofton Road, London SE5 8NB. Tel: 01-703 7677. 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 Torridon Road, London SE6. Tel: 01-698-7196. Credits include: *The Gift* — Midge Ure (album — engineer); *Do They Know It's Christmas* — Band Aid (single — engineer); *Lament* — Ultravox (album — engineer); *Entertainment* — Gang Of Four (album — producer and engineer); *New Boots And Panties* — Ian Dury (album — engineer).

BRUCE WELCH. Producer. Bruce Welch Productions Ltd, 64 Stirling Court, Marsholl Street, London W1. Tel: 01-434 1839. Credits include: *Cliff Richard* (album); *The Shadows* (album); *Olivia Newton John* (album); *Roger Whittaker* (album); *Sutherland Bras* (album).

SID WELLS. Producer/engineer. c/o Stephen Beninck-Budd, ACCO/ADE Management, 59 Dean Street, London W1R 9SH. Tel: 01-439 1272. Credits include: *Nina Hagen* (new single — produced and engineered); *Rita Mitsouko* (new album — engineered); *Biggles The Movie* — John Dracan (single — engineer); *Black Britain* (new album — engineer); *David Grant* (single — engineer).

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

PETER WILSON. Producer. c/o Swingbest Ltd, 60 Weston Street, London SE1 3QT. Tel: 01-403 4166. Credits include: *Animal Magic* — The Blow Monkeys (album); *Limping For A Generation* — The Blow Monkeys (album); *Café Bleu* — The Style Council (album); *Our Favourite Shop* — The Style Council (album); *The Gift* — The Jam (album).

ALAN WINSTANLEY. Producer. West Side Studios, 10 Olaf Street, London W11 4BE. Tel: 01-221 9494. Credits include: *Absolute Beginners* (singles and albums); *Madness* (singles and albums); *Lloyd Cole* (singles and album); *Elvis Costello* (singles and albums); *Dexys Midnight Runners* (singles and albums).
KIT WOOLVEN. Producer. 47 Green Lane, London W7 2PA. Tel: 01-579 6520. Credits include: *On A Storytellers Night* — Magnum (album); *Chinatown* — Thin Lizzy (album); *Solo In Soho* — Philip Lynott (album); *Europa* — Ex-trobreit (album); *Held Down To Vinyl*.

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Don't forget — Studio Week is published as a supplement in 7,500 copies of Music Week every month as well as reaching 5,500 other individuals involved in the business of recording music.

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.

1966 June/July (20 years ago) ▶

The world's largest printed circuit, with 3,000 component parts, was produced in the US. Called the "mother board" it was one of 40 such boards which made up the circuitry of an electronic organ.

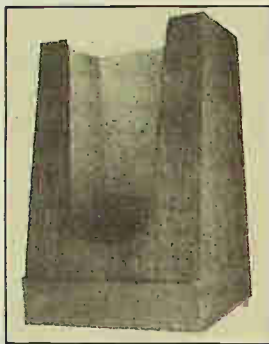
Philips Records Ltd formed

Polydor Records Ltd formed.

The Advanced Broomhall Duo Listening Booth was on sale, for £40-2s-6d in Sapale Mahogany, boasting "ideal listening conditions".

A broadminded West German marketing company launched a new range of Ibach pianos at the Both & West Agricultural Show. (No doubt they play 12-bar blues).

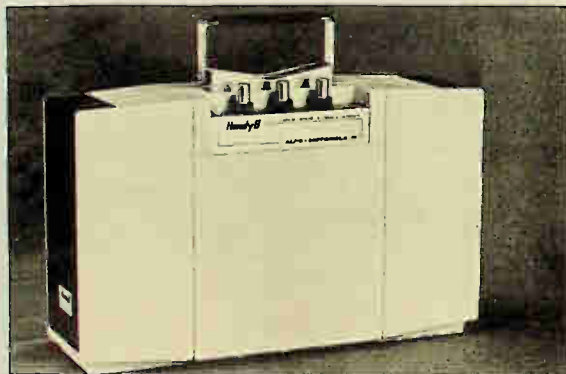
Morgan Music Company formed by Barry Morgan and Manly Babson. In the UK Paperback Writer knocked Frank Sinatra's Stronger In The Night off the No. 1 singles slot and the



Sound Of Music soundtrack knocked the Rolling Stones Aftermath from the No. 1 LP slot.

Radio Caroline Commercial Broadcasting Company formed

1971 June/July (15 years ago) ▶



THE NEW 160 Handy-8 portable mains/battery stereo cartridge system unveiled by Motorola last week. Introduction of the unit, which retails for £58, marks Motorola's first drive into the home tape hardware market.

Philips announced that the use of chromium dioxide tape might be an alternative to the Dynamic Noise Limiter in eliminating background noise.

APRS chairman Jacques Levy announced resolution to curb the growth of bootlegging in the UK.

Air London and George Martin announced the imminent launch of their own record label Air London.

MAM and Radia Luxembourg joined forces to form Audio International Studios with a customised 16-track

Neve desk made to the precise specifications of studio manager Richard Millard.

Chirpy Chirpy Cheep Cheep made No. 1 in the UK's Top 100 singles Charts, Bridge Over Troubled Water — No. 1 LP.

Bill Borrett, secretary of the APRS, collapsed and died, aged 60.

1976 June/July (10 years ago) ▶

Philips announced the launch of its new portable cassette record, The Hipster in a bid to capture the teenage market

Concern over ear damage to studio personnel through excessive sound levels led interpretation of the Factories Inspector's report to the APRS to suggest that sound engineers either wear ear-muffs under their headphones or make sure that all tape editing is done in the street.

Abba's greatest Hits No 1 LP; You To Me Are Everything (The Real Thing)

No. 1 single.

Audio manufacturers Hocker introduced a denim finish radio complete with shoulder sling at £24.90.

Dave McDougal (DJM) "The eight track should not be allowed to retain its slender lingering hold on the British music market past the end of the year."

Olympia Audio Fair cancelled due to lack of industry support.

Wizard of Oz

AN ESPECIALLY fascinating addition to the welter of reissued jazz which has continued to proliferate the UK record market during the past five years has been a trio of albums issued by BBC Records under the collective title of Jazz Classics in Digital Stereo, and available also in cassette and CD, writes Stan Britt.

Nothing particularly rare about the repertoire — compilations devoted to jazz sounds of the Twenties and Thirties, celebrating sounds from New Orleans, Chicago, and New York, respectively.

What distinguishes the three releases from the majority of the run-of-the-mill jazz reissues is explained by the last part of the albums' overall title.

What Australian sound engineer Robert Parker has succeeded in achieving — with remarkable results — is to give a whole new dimension to some of the greatest music recorded — either acoustically or electronically — during the first 30-40 years of this century.

Although a few staunch jazz/blues traditionalists remain implacably unconvinced at Parker's technical 'tamperings' with an ever-growing selection of their beloved music, most vintage specialists more or less concede that he has made his point. His years of dedication and expertise have produced a near-perfect digital-stereo sound reproduction. And, more importantly, the actual music has, in no way, been damaged or distorted.

For Robert Parker, it has been a continuous process of experiment and modification during the past 32 years. A long-time jazz fan, who has deep regard for the earlier forms, Parker is keen to emphasise that he never intended the music to suffer — even imperceptibly.

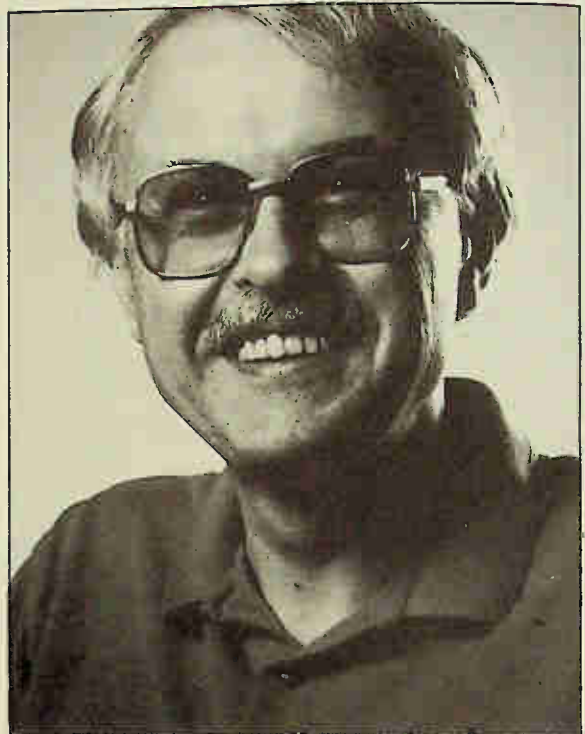
As an inveterate collector of jazz 78rpm records, Parker has never disguised his admiration for the extraordinary way recording engineers helped document the early jazz/blues sounds to wax disc.

Even so, his naturally good ear, coupled with his professional background, convinced him that those classic sounds might be, in some genuinely creative and tasteful way, further enhanced.

Parker says he merely attempts to extract from the full frequency range what was actually recorded into the grooves of the original records in the first place, at the same time removing random noise.

He uses a Packburn dynamic noise suppressor, plus both high and low pass filters — including a specially designed variable threshold Dalby B circuit — and a graphic equaliser. After which he uses an Orban Parasound stereosynthesiser, whose five-band cane filter splits the mono sound spectrum into five overlapping bands and spreads them — at the discretion of the operator — across two-channel stereo.

Parker is quick to emphasise that the results are not real stereo. "The Orban Parasound is not a magic box. You can't just feed in a flat, dull sound that will be turned into something bright. Depending on how you use it, it can be very helpfully,



ROBERT PARKER has achieved remarkable results with some jazz classics.

impart a whole new impact on the music and make it easier for the ear to pick out the different instruments".

And digital stereo? "I put the needle down on the record, and what comes out of my mixing disc is the final stereo sound that you hear on the LP disc. Instead of going on to a quarter-inch tape, it's recorded on to a digital recorder. I use digital because I find quarter-inch tape modifies the sound in a way I find detrimental to the kind of clarity I seek."

The fruits of Parker's experiments manifested themselves first in his native Australia, through a series of stereo jazz broadcasts for ABC-FM, in 1982 which in turn led to a second radio series. The listener response in both cases was "astounding".

Next, Parker convinced ABC's record label he should compile an LP of classic jazz — all titles out of mechanical copyright. ABC Records agreed, and resultant sales matched the reaction to the radio series.

Parker formed his own Vintage Productions Pty Ltd., devoted to full-time restoration of archive sound material and subsequent Parker activities Down Under involved LP compilations for the local RCA company.

Parker's success story in the UK followed a similar route to that in Australia. An initial six-programme BBC radio series engendered similar favourable response. After which BBC Records decided to re-release the three compilation albums. Sales figures for all three have so far reached a combined total of 25,000.

BBC Records are delighted with the initial releases that six more albums will become avail-

able shortly. Collections of material by Louis Armstrong and Fats Waller are scheduled for August to be followed by Johnny Dadds, Jelly Roll Morton, Bessie Smith, and Bix Beiderbecke sets. Again, each will be also available in CD and cassette.

A further 26-programme radio series of jazz in stereo is already in the can to follow-up the present series.

Meanwhile, Parker continues his quest for the best possible copies of original 78s which will mean further digital-stereo compilations.

Robert Parker says that he is no audio magician. What is on the original discs, musically, is there and cannot be improved. Indeed, he says, in the wrong hands it can only be diminished in quality, or near-destroyed.

"I use a digital reverb system, which I tune to my taste. And this is the controversial bit — I am an interpreter of what is on these records. They are a travesty, and I feel it is right you should try to fill out what is missing there. It's like cleaning a painting, I suppose."

His years of dedication have produced a near perfect digital stereo sound without damaging or distorting the music.

Bates — initial disappointments

Many A&R men seem to have taken the same path to the top, via University concert organisation, a little management, perhaps a spell DJ'ing.

Dave Bates has taken in all these aspects of the business, but is unusual in admitting that he has always aimed to be in A&R — despite not knowing what the initials stood for.

"I started out at Sheffield Polytechnic", he explains, "DJ'ing and working clubs, colleges and eventually The Marquee. At 18 I went into management for a short while, then on to being an agent, but I loathed that. I went back to DJ'ing but by the age of 21 or 22 I started to like the idea of being a record company A&R man."

"Steve Mandy from Virgin Retail suggested I apply for a job at Marble Arch — it was a bit of a hippy company, but Branson and Steve wanted to get into singles so I had to fight my way through all the joss sticks and convince the managers to stock them."

Dave recalls long philosophical discussions with Simon Draper ("a bit of an old hippy, but he could see singles were becoming important!") and when Virgin became a chart return shop the record companies came running.

Dave got on well with Nigel Grainge, then head of Phonogram. "Every week I went to take him records and ask if he had any jobs going. After ten months I was pretty despondent and planned to leave London. I'd given up my flat and was leaving at the weekend, and on the Thursday I got a call from Phonogram."

"The following Monday I got a job as a gopher in the A&R department. That's when I found out what the job was all about, and a couple of weeks later I found out that A&R stood for Artists & Repertoire."

That year, 1976, saw Dave enthusing about the punk explosion and covering gigs by The Ramones, The Clash, Siouxsie and the Banshees and many others. However, he had little influence at the time on a mainly anti-punk management.

"Eventually I became a talent scout, then a junior A&R man, and I was involved with signing Def Leppard and Dalek I Love You."

"I started co-producing with Chris Hughes and learned a lot about breaking bands in America — in '78 Phonogram gave me £1,000 to go to the States and I managed to make it last five months."

"Then I spent a lot of time on Teardrop Explodes and Bill Nelson, on some one-offs such as Monsoon and Trio, then of course there was Tears For Fears."

Tears were signed on the strength of two demo tracks and I've spent an enormous amount of time on them over the last four years. Chris Hughes was their ideal producer because he's very technologically-minded — they're very demanding in that sense."

Disillusioned, Dave Bates was on the verge of quitting London before Phonogram gave him the toe-hold he wanted. Now he is the company's head of A&R. Mark Jenkins talks to him for Studio Week.

More recently Dave has been involved with Green On Red, Wet Wet Wet, Pete Shelley, Tom Verlaine, Zerra One and Big Country, who were signed by Chris Briggs before his departure from the company.

"I like to flatter myself that I have a good idea of what the public wants — working the charts is just like working a dance floor, and a lot of the A&R people here are still involved in DJ'ing. That covers the dance music side of things, but the only way to learn about Rock or listening music is to go to the States and live there with a constant diet of clubs, radio and MTV."

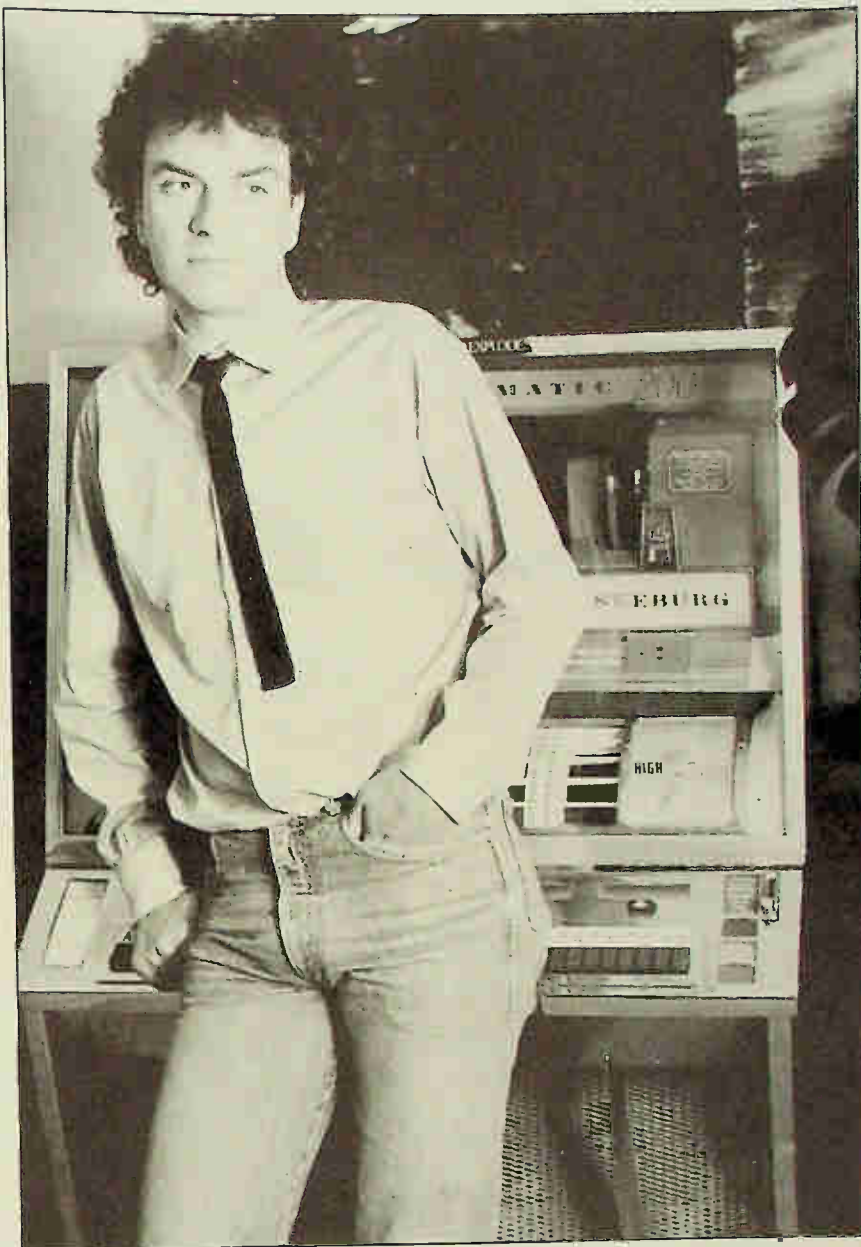
"English theories don't always work in the States — everyone thought you could break a band like Teardrop by touring clubs, but the lessons we learned there have been applied with Tears For Fears. A lot of bands need to be presented with a picture of what's going on in the States and elsewhere — you can influence bands in a number of ways but the best way is to talk to them, play them things and give them a number of options."

Dave firmly believes that most artists like an opportunity to absorb outside influences, and that anyone who wants to make music for himself rather than for an audience should get on with it — by himself. "Ideally bands should already be strikingly different or very commercial, but I like to think that the bands I work with are so creative that we only need to change superficial things."

What about the producer's role in defining the sound of the band? How does Dave choose a producer?

"First I find out what Chris Hughes or Ross Common are doing, then perhaps Mike Shipley, Steven Haig or one of a few others. I try to find out a producer's degree of influence on his past records, and match his personality to the artist. For instance, I think Roland Orzabal is one of the greater writers of the 80's, but he needs someone to stand up to him, whereas Pete Shelley is very quiet and works well with Stephen Haig who's a very similar type."

"There are so few good producers and everybody wants



DAVE BATES, looking forward to meeting his hero.

them — they probably get 20 tapes a day from known acts, so new bands don't have much chance. After the top rank you're left trying to match workmanlike producers with a band and hoping something clicks. A lot of producers are just engineers, but I want people who are musical and creative and who are going to contribute something."

What about the demo tapes received at Phonogram — are standards of production, or the

level of technology, going up or down?

"We don't get so many Fostex demos now — 16 and 24-track studios in the provinces are making the demos and a lot of bands have their own studios as part of the deal."

And who keeps an eye on the studios Phonogram uses?

"We've just brought in Guy Cameron from ZIT — his job is to look for studio deals which will cut our recording costs and to find out what studios are available at any time. Because cost has become such an important factor now — you have to find a bargain without losing quality. I work out what kind of band it is, whether they need to work in town or in the country, whether they need a big SSL like Tears or something a little funkier

like Green On Red."

Dave is obviously applying some creative thought to the A&R process, and still gets a great charge from seeing a band breaking in the States or a single climbing the charts. But there are problems — "I don't know why it's become so hard to break a new act over here," he complains. "I've started talking to people at the other companies to get their theories because it's started to concern me."

"But in the immediate future I'm looking forward to meeting John Hammond (the man behind Dylan and Springsteen) — he's my all-time hero, 74 years old and still in the A&R game. I could be flattering myself to think I could do that, but I know I still have lots of ambitions left."

'Ideally, bands should be strikingly different or very commercial... we change only superficial things.'

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Supply improves but difficulties remain



LLOYD WEBBER: *Requiem* is in great demand.

THE SUPPLY of compact discs remains the most unpredictable area of classical recordings, especially as the ratio between pop and classical changes rapidly in favour of pop, writes *Nicolas Soames*.

The last two months have been marked by announcements from EMI and the PolyGram group concerning the problems of CD supply, and in the uncertain environment, both companies are attempting to make basic information to dealers a priority.

Against this background, it appears that independent companies, both UK labels and some import companies, have a more reliable stock situation, although even here, there is some uncertainty.

EMI continues to struggle for a reasonable supply of both titles and CD stocks, and even with the Swindon plant now in operation, the situation is difficult. Of the 160 titles released up to the beginning of July, there were stocks in only 66. This was made clear in a list sent to dealers of CDs available.

Newly-released titles were more reliable than old titles although Swindon's improved productivity

meant that even now there are comfortable numbers of EMI's top-selling classical CD — Nigel Kennedy's award-winning recording of Elgar's *Violin Concerto*.

However, other titles which have been in great demand — Andrew Lloyd Webber's *Requiem*, Simon Rattle's version of Britten's *War Requiem*, and Mozart's *Jupiter* and *G minor Symphonies* played by the ECO and Tate are unlikely to be back in stock until September or October.

Despite this frustrating hiatus, Simon Foster, classical manager, EMI UK, points out that the company is continuing to take advantage of the playing length of CD in its compilations, as well as its new recordings.

The supply difficulties have enabled EMI to delete some CD titles in order to repack them and represent them — probably early next year. For instance, Muti's recordings of Stravinsky's ballets *Petrushka* and *Rite Of Spring* have been deleted in order that they can be released on one CD, and Tortelier's recordings of Bach's *Cello Suites*, until now on three CDs, are to return on two.

Other releases, such as Bouli's Elgar recordings, will also be subject to couplings making the most of CD length.

Incidentally, a new EMI autumn CD catalogue is to be issued in October.

But the difficulties experienced by the company means that Classics for Pleasure and EMI Eminence will not get the chance to produce some CDs of their own for some

time, although label manager Patricia Byrne does expect developments within the next 12 months.

However, she did point out that Nigel Kennedy's next EMI Eminence release — a coupling of *Violin Concertos* by Tchaikovsky and Chausson — scheduled for release in September, will appear on CD, although at full price, as with the Elgar.

Importers, such as Target Records, report less of a critical situation, often because supplies come from many different manufacturers, so that problems in one factory does not mean an acute situation overall.

"Of the 300 CD titles we carry, we generally have stock in about 80 per cent, although very occasionally, with certain labels, that may drop to 65 per cent," says Jeremy Elliot. Not surprisingly, it is the lesser-known labels, such as JVC Melodiya, Copriccio and Fidelio, which are always available,

'EMI continues to struggle for a reasonable supply of both titles and stocks even with the Swindon plant in operation'

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NIGEL KENNEDY: EMI's top seller with Elgar's Violin Concerto, he has a new CD release in September.

while runs an Ariola, for instance, do occur.

Target carries a list of special offers on its lists, as well as a month-by-month update on available stock. It expects to do particularly well with Schumann's Symphony No 1 with the Stuttgart Radio Symphony Orchestra under Marriner (Capriccio 10063) following a glowing *Gramophone* review and the four CD set of Richter playing Bach's 48 Preludes and Fugues (610 276).

Denon reports a similar positive stock situation. Hayden Laboratories, which imports the Japanese label, carries 310 titles from the 350 in the full Denon catalogue, and does not experience difficulties with supply in any of them. "Denon gives us all we need," says Helen Emerson.

With the British independents, the situation is a little different. Chandos has been struggling perhaps more than most because its initial commitment to CD was so strong. Brian Couzens pursued an inventive and ambitious simultaneous release policy initially, with a back catalogue programme, but came up against unexpected supply over demand shortfalls.

"It has not been an easy time for us, and we are still not up to 50 per cent of titles in stock," admits Peter Battershill, general manager, Chandos. "There have been times when it has been as low as 20 per cent."

"But there is light at the end of the tunnel."

He revealed that Chandos has come to a new agreement with the Hanover factory whereby its allocation will be doubled from January 1, 1987. "By early spring, next year, we should be in a very much better situation," he says. "We are very pleased with the offer that has been made to us."

In the meantime, Chandos has decided to give preference to the UK market, despite demands from the label's distributors abroad.

ASV and Hyperion took two different approaches to the CD

market. ASV decided to spread its CD allocation over a fair number of titles in order to stimulate interest in the label and the medium. But it has experienced the inevitable supply difficulties, and popular works such as Emma Johnson's recording of Mozart's Clarinet Concerto has not been available for some time. However, her recent recording of Crusell's Concerto No 2, is now due out on CD.

Hyperion, on the other hand, pursued a policy of fewer titles in the hope of being able to maintain better stock supplies. The policy has had varied success, but the situation now, with three suppliers, including Sonya and CTA, is better.

Among the Hyperion back catalogue which has come into stock over the last couple of weeks has been the long-awaited CD of Mozart's Clarinet Concerto played on the basset clarinet by Theo King, Bach's Hunt Cantata with Emma Kirkby, and the first volume of Spohr's Double Quartets.

"The CD back catalogue supply is improving enormously," says Ted Perry, the label's owner. But he pointed out the difficulties which still exist for relatively small independent labels.

"The sheer expense of investment which CD involves does create a cash-flow situation which affects us all," Perry remarks. "Because of the sums involved, everybody, including the retailers, is slow to pay."

'The sheer expense creates a cash-flow situation which affects us all. Everybody including the retailers is slow to pay'

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Koch keeps all the processes under one roof.

£2m estimate for in-house Koch

AFTER LAUNCHING into the CD market in April, Austrian-West German company Koch Digitaldisc now estimates that its output for 1986 will be in the range of 2m and that this will soar to a quantity in excess of 3.5m next year.

All processes from the recording of digital master tapes, moulding production of matrixes via injection, steaming, locquer coding for protection and all electronic quantity controls up to label print-

ing and packing are carried out in-house (see pictures above and below). While 80 per cent of the CD production falls to the share of third party commissions brought in on a worldwide basis, 20 per cent consists of Koch Record productions.

Koch Digitaldisc currently operates with four moulding presses and planned plant expansion will enable it to work a three-shift, 24-hour operation.



Quality control in operation at Koch.

EGVA set to build £6.5m plant by 87

NORWEGIAN COMPANY EGVA is set to embark on plans to build a modern CD plant which will cost approximately £6.5m. Located in Rjukan, Telemark — famous for the heavy water plant sabotage in World War II — it will be capable of producing 4m CDs per year when it is finished in 1987.

That quantity, however, should double to 8m when the second stage of the plant is completed in 1990 and the final projected cost stands at £12m. Building work is to begin in September and the factory will be delivered "turn-key" by a Canadian company in cooperation with a French record and CD manufacturer through a deal which includes complete transfer of technology.

EGVA, having established itself

as a market leader in Scandinavia for the production of music cassettes during the past two years, is aiming the CD venture primarily at the Scandinavian market, but managing director Egil Varnes says he also wants to offer its capability to customers in other countries.

Canada's first

PRAXIS TECHNOLOGIES Inc has launched Canada's first compact disc plant in Mississauga, Ontario. Production kicked off on June 26 and the company aims to produce between 5m CDs in its first year and then dramatically increase that quantity to between 25-30m, units within two years.

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Prices: should they change?

WHILE MANY retailers fear that CD will not achieve mass consumer acceptance until software prices are reduced, there are few signs of the record companies lowering their dealer prices further — at least until they see a substantial increase in both disc manufacturing capacity and in the ownership of CD players, writes Brian Oliver.

Some record companies don't see why CD software prices should be reduced at all. They point out that the manufacturing cost of CD software is four or five times higher than that of vinyl records — so the margins are different. And in many respects, they say, the format's premium price-tag actually adds to its 'snob-appeal'. They argue that, unlike teenage purchases of singles and albums, the typical CD owner is relatively affluent and can afford to pay a higher price.

Most record companies say they have no problem shifting product at current dealer prices of between £6.95-£7.29 (and a typical retail price of around £11.99). As Polygram Records' sales director, Pete Rezon, puts it: "At the moment, we are able to sell whatever we can get our hands on."

In fact, it is possible that even greater sales could be achieved at this price point if additional manufacturing capacity was available.

The growing demand for CD software is certainly borne out by official BPI figures. These show that CD shipments by UK companies during January-March this year were double those of the same quarter in 1985. In fact, says the BPI, consumer purchases of CDs probably increased at an even faster rate as a result of dealers taking advantage of parallel imports.

But even a chart-topping CD only sells around 30,000 units. So, despite such dramatic growth, is consumer demand still being held back by high CD software prices?

Many dealers claim that, at current trade prices, they cannot afford to stock CDs in depth. As a result, they say, only the top 20

titles tend to be displayed in browsers — leaving consumers with only limited knowledge of the full range of CD software available.

Consumer research carried out recently by Chrysalis Records revealed an alarming trend towards a reduction in the overall frequency of purchase by regular album buyers who have 'progressed' to CD.

Chrysalis Records' commercial director, John Cokell, explains: "The research revealed that regular album buyers may frequently take a chance on an album or cassette they don't know because they are only risking £4.99. But once they progress to CD, an £11.99 album becomes a considered purchase — and they are less likely to take a chance on anything."

Cokell says this points to an underlying threat to overall sales of pre-recorded music: "When consumers become CD owners, they tend to be somewhat 'snobbish' about the format and don't want to buy vinyl anymore. This means there is a scary possibility that people who switch to CD will buy less music than they used to. The research revealed that some consumers who used to buy two albums a month, only buy one CD every two months instead."

Adds Cokell: "Reducing CD prices is likely to encourage people to start taking chances again. But we are faced with a 'chicken and egg' situation. If CD prices were to fall, we would still have the problem of manufacturing capacity — so it's hard to see how we could actually sell more product anyway."

Some dealers say they would like to see retail prices of less than £10 which, on current mark-ups, would require a dealer price of just under £6. However Jim Drennan, chairman of UK CD manufacturer Nimbus, believes it is possible for discs to retail at £10 at current trade prices. He reckons "dealer opportunism" is partially to blame for retail prices above this level: "With current demand, retailers



DRENNAN: blames dealer opportunism

are able to stick a pound on the price of a disc and it doesn't make much difference."

The general feeling among record companies is that CD software should continue to carry a premium price. Says Pat Tynan, general manager of MCA Records: "If dealers are expecting CD to come down to LP prices, they're wrong. Consumers don't always go for the cheapest price. If they want the best, they'll pay for it."

He believes that retailers' demands for lower prices are a "hangover" from the teenage market in which product is aimed at record buyers who have little money in their pockets. "There is a terrible fear in this business of putting prices up," says Tynan. "With CD, we don't want to fall into the same trap as singles and albums. Record companies want to make a profit as well as dealers."

After much dealer criticism over the relatively high price of its CDs, WEA decided to cut its dealer price to £7.29 (from £7.99) last May: "There is now less of a problem getting CD supplies and that is why we were able to bring the price down," explains WEA's director of sales and marketing, Paul Conroy. He says he is not aware of any major consumer resistance to current CD prices: "If the product is good, consumers will pay for it."

Pointing to the WEA move, Tony Wodsworth, marketing manager for CD product at EMI Records, comments that continually raising and lowering software prices does not help to create the atmosphere of permanency which the CD industry is striving to achieve. EMI dropped its CD dealer price to £6.95 last December and, according to Wodsworth, it does not anti-

cipate any further changes for some time.

"You need to give dealers an element of certainty," says Wodsworth. "When we pitched our CDs at £6.95, it was with the medium to long-term in mind. It is a realistic price in terms of our return on investment and I don't see us making any significant changes — apart from inflationary increases."

WEA's Conroy agrees: "We are not planning any further changes, although we will continue to watch the situation. Any further reduction in prices would depend on stock availability."

Both Polygram and EMI believe that CD prices appear to have stabilised "for the foreseeable future". As Polygram's Pete Rezon puts it: "I don't see retail prices coming down while there is still such a shortage of discs worldwide."

Meanwhile, MCA's Pat Tynan feels that CD prices will eventually come down: "But, like other forms of new technology — such as personal computers — it will take a couple of good Christmas seasons. We may see prices falling by the end of next year when there will be more hardware in the marketplace and CD capacity should have increased." □

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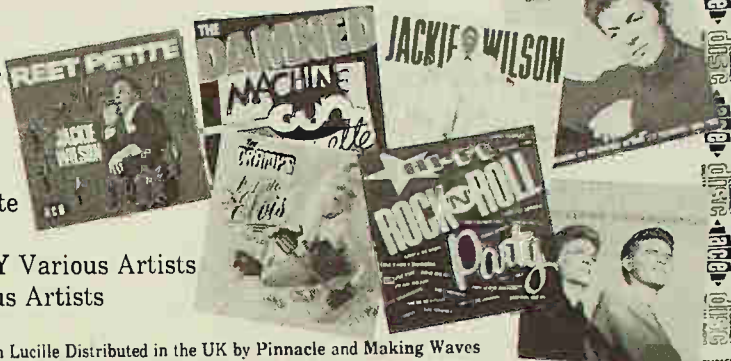
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2	REVENGE , Eurythmics	RCA PD 71050 (R)	22	LOVE OVER GOLD , Dire Straits	Vertigo/Phonogram 800 088-2 (F)
3	BACK IN THE HIGH LIFE , Steve Winwood	Island CID 9844 (E)	23	THIS IS THE SEA , The Waterboys	Ensign/Island CID 129 (E)
4	INVISIBLE TOUCH , Genesis	Charisma/Virgin GENCD 2 (E)	24	NO JACKET REQUIRED , Phil Collins	Virgin CDV 2345 (E)
5	SO , Peter Gabriel	Virgin PGCD 5 (E)	25	SUZANNE VEGA , Suzanne Vega	A&M CDA 5072 (F)
6	BROTHERS IN ARMS , Dire Straits	Vertigo/Phonogram 824 499-2 (F)	26	STARTING AT THE SEA , The Cure	Fiction 829 239-2 (F)
7	PICTURE BOOK , Simply Red	Elektra 960 452-2 (W)	27	THE FINAL CUT , Pink Floyd	Harvest CDP 746 129-2 (E)
8	RIPTIDE , Robert Palmer	Island CID 130 (E)	28	DARK SIDE OF THE MOON , Pink Floyd	Harvest CDP 746 001-2 (E)
9	STREET LIFE , Bryon Ferry Roxy Music	EG/Polydor 829 136-2 (F)	29	ONCE UPON A TIME , Simple Minds	Virgin CDV 2364 (E)
10	THE SEER , Big Country	Mercury/Phonogram 826 844-2 (F)	30	HOUNDS OF LOVE , Kate Bush	EMI CDP 746 164-2 (E)
11	INTO THE LIGHT , Chris De Burgh	A&M CDA 5121 (F)	31	HUNTING HIGH AND LOW , A-ha	Wamer Brothers 925 300-2 (W)
12	GO WEST/BANGS AND CRASHES , Go West	Chrysalis CCD 1536 (F)	32	LIKE A VIRGIN , Madonna	Sire 925 181-2 (W)
13	ENDLESS , Heaven 17	Virgin CDV 2383 (E)	33	THE MAN AND HIS MUSIC , Sam Cooke	RCA PS 87127 (R)
14	BRING ON THE NIGHT , Sting	A&M BRIND 1 (F)	34	WORLD MACHINE , Level 42	Polydor 827 487-2 A (F)
15	QUEEN GREATEST HITS , Queen	EMI CDP 746 033-2 (E)	35	SONGS FROM THE BIG CHAIR , Tears For Fears	Mercury 824 300-2 (F)
16	PLEASE , Pet Shop Boys	Parlophone CDP 746 271-2 (E)	36	LEGEND , Clannad	RCA PD 70188 (R)
17	WELCOME TO THE PLEASUREDOME , Frankie Goes To Hollywood	ZTT/Island C10 101 (E)	37	EMERSON, LAKE AND POWELL , Emerson Lake & Powell	RCA 829 297-2 (R)
18	WHITNEY HOUSTON , Whitney Houston	Arista 610 359 (F)	38	THE COLLECTION , Ultravox	Chrysalis CCD 1490 (F)
19	MOONLIGHT SHADOWS , Shadows	Polydor 829 358-2 (F)	39	WELCOME TO THE REAL WORLD , Mr Mister	RCA PD 89647 (R)
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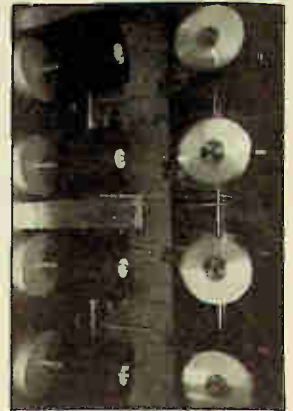
◀ FROM PAGE 8



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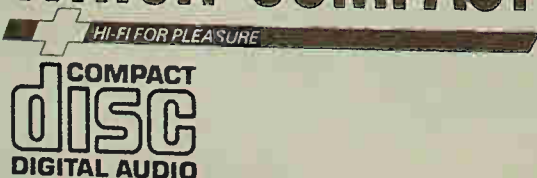
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28	31	THE PROMISE YOU MADE Cock Robin	CBS T(A) 6764
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T W E L V E • I N C H

1	1	PAPA DON'T PREACH, Madonna	20	9	I CAN'T WAIT, Nu Shooz
2	7	LET'S GO ALL THE WAY, Sly Fox	21	38	CAMOUFLAGE, Stan Ridgway
3	5	SING OUR OWN SONG, UB-40	22	20	SET FIRE TO ME, Willie Colon
4	30	THE LADY IN RED, Chris De Burgh	23	NEW	LIKE A HURRICANE/GARDEN OF DELIGHT, The Mission
5	11	AIN'T NOTHIN' GOIN' ON BUT THE RENT, Gwen Guthrie	24	NEW	PRESS, Paul McCartney
6	8	EVERY BEAT OF MY HEART, Rod Stewart	25	NEW	FIGHT FOR OURSELVES, Spandau Ballet
7	6	PARANOIMIA, The Art Of Noise with Max Headroom	26	21	BRILLIANT MIND, Furniture
8	3	(BANG ZOOM) LET'S GO GO, The Real Reason with Himan Hawie Tee	27	14	HAPPY HOUR, The House-martins
9	7	HEADLINES, Midnight Star	28	NEW	I WANT TO WAKE UP WITH YOU, Boris Gardiner
10	19	WHAT'S THE COLOUR OF MONEY?, Hollywood Beyond	29	NEW	NEW CANDY TALKING, The Jesus and Mary Chain
11	15	SMILE, Audrey Hall	30	NEW	RED SKY, Status Quo
12	10	ROSES, Haywoode	31	18	DO YA DO YA (WANNA PLEASE ME), Samantha Fox
13	22	I DIDN'T MEAN TO TURN YOU ON, Robert Palmer	32	RE	(SOLUTION TO) THE PROBLEM, Masquerade
14	12	VENUS, Bananarama	33	10	MY ADIDAS/PETER PIPER, Run D.M.C.
15	4	THE EDGE OF HEAVEN, Wham!	34	NEW	THE FLAME, Arcadia
16	NEW	FIND THE TIME, Five Star	35	17	TOO GOOD TO BE FORGOTTEN, Amazulu
17	16	HIGHER LOVE, Steve Winwood	36	33	BURNIN' LOVE, Con Funk Shun
18	25	SO MACHO/CRUISING, Sinitta	37	NEW	SOWETO, Jeffrey Osborne
19	13	MY FAVOURITE WASTE OF TIME, Owen Paul	38	NEW	GIVE ME THE REASON, Luther Vandross
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by Jerry Smith



STOCK IT

THE SMITHS: Panic (Rough Trade RT(T) 193, Rough Trade/Cartel). One of the few bands to constantly breach the charts with witty and incisive singles and sure to do it yet again with this brand new number, not even on their recent LP, *The Queen Is Dead*, which in itself is a certain contender for album of the year. Sharp, to the point and sure to have vast appeal with a constant refrain to "Hang The DJ!"

HOWARD HUGHES AND THE WESTERN APPROACHES: Buffalo Bill (Abstract (12) ABS 041, Pinnacle). Taking time out from his work with the Associates and Peter Murphy, Howard Hughes creates another wild slice of The West, certainly at home on the range. With its rawhide like chants and swirling synths it forms an effective, cinematic track.

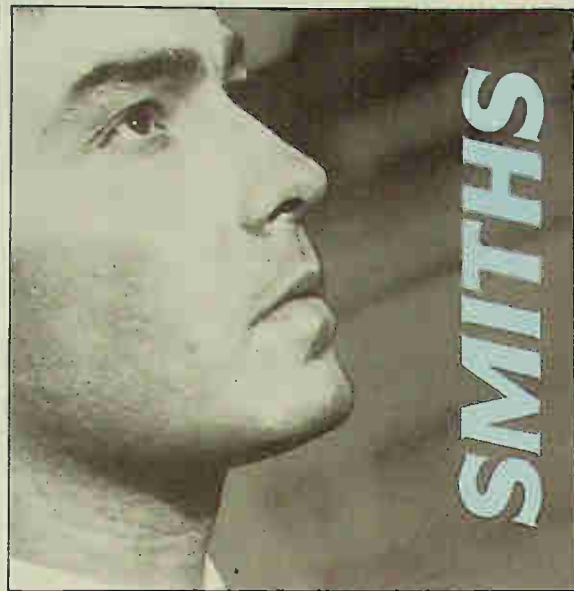
THE DOCTOR'S CHILDREN: The Rase Cottage EP (Upright (UPT 16), Rough Trade/Cartel). Another great indie release with a big guitar sound bolstering four, fine melodic pop tunes all delivered with a distinctive vocal and ably supported by John Leckie's simple production.

PAUL McCARTNEY: Press (MPL/Parlaphone (12)R 6133, EMI). McCartney's first single of the year and a totally infectious number sure to give him another big hit. Produced with Hugh Padgham it boasts expectations for his forthcoming LP, *Press To Play*.

LIONEL RICHIE: Dancing On The Ceiling (Motown L10(T) 1, RCA). As with McCartney, another star who's assured of success with this slick and polished title track of his upcoming album. Eric Clapton helps out to make this number a catchy party time record that can't fail.

ZERRA ONE: Forever And Ever (Mercury/Phonogram MER(X) 220, PolyGram). This Irish band have certainly matured since the rather one dimensional anthems of their first album and this stirring single, the first material to appear from their forthcoming album *The Domino Effect*, seems likely to fulfil the promise of their early indie singles.

THE BLADES featuring Paul Cleary: Downmarket (Reekus RKS 017, Dynamic Marketing Systems/RCA). Another long standing, and much acclaimed Irish band look to reproduce their home



success here with this lively, powerful pop number. With a strong vocal and uplifting rhythm, attention would appear likely.

CHRIS SUTTON: Don't Get Me Wrong (Polydor POSP(X) 799, PolyGram). This smooth piece of soulful pop, with a slick, polished production, shows a lot of promise and becomes a very effective ballad after a couple of plays. If it gets the airplay it deserves, it could do well.



STOCK IT

JEFFREY OSBORNE: Soweto (A&M AM(Y) 334, PolyGram). Topical release and a very good one too. Osborne's passionate vocal is backed by a strong bubbling beat to make a great dance track with a good chance of cross over appeal, especially with the Arthur Baker remix.

JANICE: Bye Bye (Fourth And Broadway/Island (12)BRW 49, EMI). The craze for novelty dance tracks continues with this one containing snatches of the themes to the Adams Family and The Flintstones within a spluttering hip hop beat. Not one of the best, but still entertaining.

O'CHI BROWN: 100% Pure Pain (Magnet MAG(T) 296, RCA). Yet another of those achingly smooth numbers that Stack, Aitkin and Waterman now turn out to order and along with O'chi Brown's slick vocal, comparisons with Princess can't be avoided.

AUTOMATIC DLAMINI: The Crazy Supper EP (D For Drum DLAM 1, Revolver/Cartel). This intriguing band mesh intricate rhythms and chanted harmonies to give four numbers. Deserves attention.

DINOSAUR L: Go Bang! (City Beat/Beggars Banquet (CBE 1205), WEA). This classic cult track was massive on import when first released four years ago and is set to steam up the dance charts over here, as this irresistible percussive dance track eventually gets a UK release. Check out the even better b-side *Clean On Your Bean*.

CREAM: I Feel Free (RSO/Polydor POSP 812, PolyGram). With the current interest in Jack Bruce's faithful version of this classic track, comes a reissue of the original. Backed with the equally excellent *Badge* this golden oldie should do well.

THE BEAUTIFUL STRANGERS: Elizabeth (Two Zeros Above TZA 001, Tel: 01-671 7938). A very promising debut single with this haunting pop song based on a solid rhythm section and made special by the ringing guitar and particularly by the strong, distinctive vocal. A band worth watching out for.

THE LIGHT: Pride Of Winning (Inevitable/RCA ZB 40749 (ZT 40750), RCA). This moody synth number proves to be quite catchy despite the rather bombastic vocal, but it does seem a bit derivative of David Bowie's *Word On A Wing* with a touch of XTC's *Making Plans* for Nigel thrown in.



CREAM: as was, and as appears on *I Feel Free*.



THE BLADES: Irish hopefuls. WorldRadioHistory

GENERAL

SLY FOX: *Let's Go All The Way*. Capitol ST 12367. **Producer:** Ted Currier. Smooth n' cute funk doubtless set to follow the (included) single up the charts. But apart from some neat Daabyesque vocals in places there's not much to suggest great artistic happenings ahead. **DVE**



STOCK IT

VAN MORRISON: *No Guru, No Method, No Teacher*. Mercury MERH 94. **Producer:** artist. Whatever spiritual philosophy Morrison has made his peace with, one of the results, is this fine, contemplative collection. What to say? While some of the gutsier, revealing crescendos of past works are avoided, *No Guru* will be seen as a return to vintage Morrison structures, which should please devotees. To say that it's a return to form is some thing of an understatement, though, and hopefully, that should be enough to encourage new buyers to explore the calm of this lovely record. A million times better than some of the offerings from Morrison's brasher, richer and burnt out contemporaries. **DVE**

WEATHER REPORT: *This Is This*. CBS S7052...and that's that, as far as these giants of what you might term "mainstream avant garde" jazz are concerned; this is their final album after 15 years of making some of the most exciting and atmospheric music in the genre. Rather sadly, this bears some of the unmistakable characteristics of the contractual obligation album and little of the spark that was present even until last year. Carlos Santana guests on guitar, but it's really a show run by keyboard master Joe Zawinul and even the band's other lynchpin Wayne Shorter doesn't get too much of a look in with his sax. Still a worthwhile album, but not the one to remember them by. **PS**

GUADACANAL DIARY: *Jamboree*. Elektra 960 478-1. Emerging from the *Shadow Of The Bigman*, but with melody and guitars intact. The dust has well and truly set on American guitar bands, *Rain Parade*, *Green On Red et al*, so it's a pleasure that one of the stronger and more imaginative have actually built on the achievements of their debut. Traditional in essence, but with bounce and bite in every tune. Touring will help, airplay is essential, but listen out for word of mouth. **DH**



STOCK IT

UB40: *Rat In The Kitchen*. Dep International LPDEPTI. UB40's gradual transmutation from radical reggae team to chart cert popsters clearly has lost them no fans, but leaves a slight tinge of regret in that as likeable as this is, we've lost all the early edge and got no more than friendly skank. The single, *Sing Our Own Song*, sets the tone (and the precedent for guaranteed success), but it's a great pity that with a whole LP at their disposal, not once do the band hit the exciting experiments that made *Signing Off* and *Present Arms* such essential records. **DH**

BLUE IN HEAVEN: *Explicit Material*. Island ILPS 9838. Dublin outlaws (they have no time for being part of the "Irish bands" mentality) second LP following the somewhat over-looked debut of *All The Gods' Men* (except, of course, by MW). Far simpler in execution than the frequently chaotic predecessor, this actually aims more for songs, much in the guitar-dominated thrash mould. Although dated, there is something admirable about the band's persistence and it would be a great shame if again they were passed-by. **DH**



STOCK IT

JAMES: *Stutter*. Sire blanco y negra JIMLP1. **Producer:** Lenny Kaye. Under the surprising guidance of Mr K (Suzanne Vega/Patti Smith person), James instantly kill the image of carrot-crunching cuties with stuttering invective clothed in wild and wayward melodies. A lot more powerful than many "harder" indie zealots, this will sell and go straight to the hearts of those that still care. **DVE**

THE BEAT FARMERS: *Van Go*. MCA. MCF 3326. **Producer:** Craig Legion. Country cow pokes or melodic would-be pop stars? The Beat Farmers' second album heads down the dusty road to the latter leaving their rootin' tootin' days in the background with just a nod and ka-chink to their rockier deep south excesses. Van Go excels with four quality cut liberally surrounded with groovy garnish. Possible single crossover success looks on the horizon while the remainder of the album opts for your more regular fries and shakes fore. A raunchier version of *The Bangles*, The Byrds brought up

MORE OPPOSITE ►



UB40: Where's the edge?

FROM PAGE 20

to date or Jason And The Scorcher's after a fist fight. **DH**

THE CONTROLLERS: Stay. MCA MCF 3324. Old hands in the R&B game whose late MCA set was extremely underrated, especially the ballad Crushed. The nearest they get to matching that time is with the slinky title track and the impassioned version of Marvin Gaye's Distant Lover, but those apart it's largely polish without pizzazz, although soul purists will find it satisfying after-hours music. **PS**

VARIOUS: Big Motown Hits And Hard-To-Find Classics. Volumes One and Two Motown WL 72431 and WL72432. Motown's rediscovery of the more fascinating corners of their archives continues with these two budget compilations which bring together a few obvious major oldies (What Becomes Of The Brokenhearted, I've Never Been To Me) with some extremely worthwhile, much rarer gems, like Brenda Holloway's When I'm Gone, Shorty Long's Function At The Junction and Rare Earth's version of Get Ready. Full marks for imagination. **PS**

WAX: Magnetic Heaven. RCA PL 70937. New duo Wax features two "veteran" pop names, Graham Gouldman (ex-10cc) and singer/songwriter Andrew Gold (Never Let Her Slip Away), and together they have come up with a commercial pop album that features all the musical hallmarks of their individual careers. It's appeal will be among record buyers in the 30-plus age group and this LP could restore the duo to the chart. Whether Wax is a long-term project, or a one-off, remains to be seen, but they've produced an LP of quality pop songs that would benefit considerably from a hit single. **CW**

Pinnacle. Producer: Artists and Ian Richardson. Poor Paul D'anna will never be free of comparisons with Iron Maiden. This product doesn't reach the footholds of the peaks Maiden have scaled although it is competent, light and listenable. If potential buyers can be steered away from expecting Number Of The Beast or Powerslave, it could sell nicely. **JCM**

JAZZ

VARIOUS: The Jazz Life! Candid CS 9019. An eminently-satisfying cross-section of just some of the high-quality product with which the late, lamented Candid label rightly established an enviable reputation in the Sixties. Put together to tie-in with Hentoff's eponymous book, none of the six tracks had been previously issued when this LP first appeared. Not an ordinary cut on either side, probably the most successful of the sextet are Mingus Vassarlean, Lightnin' Hopkins' Black Cat, and Lucky Thompson's Lord, Lord Am I Ever Gonna Know? **SB**



CHARLIE PARKER: The Complete Savoy Sessions, Vol. 4. Savoy WL 70813. Reissue producer: Jean-Paul Guiter. There isn't too much left to say about this, the latest in the series of classic Parker reissues from Savoy. Except, perhaps, that this is probably on of the most important, in terms of overall and individual creative brilliance by this undoubted genius of the alto-sax. As with previous volumes, this has alternate as well as master takes. Almost unnecessary to select individual titles, but Parker is especially exhilarating during Bluebird, Bird Gets The Worm, and Barbados. **SB**

METAL



ROGUE MALE(S): Lytle, second right, and friends, stolidly un-subtle (see Metal).

QUEENSRYCHE: Rage For Order. EMI AML 3501. Producer: Neil Kernon. The best yet from Queensryche. It's less frantic, more considered than their first album and infinitely more effective. The band have always had power but have now also gained discipline and melody and some refreshingly novel lyrical themes. **JCM**

ROGUE MALE: Animal Man. Music For Nations MFN 68. Distribution: Pinnacle. Producer: Steve James. More deliberately un-subtle stuff from Jim Lytle and friends (above). The album doesn't quite have the admirable rawness of First Visit, but, if you've got a few pints under your belt, it's irresistible stuff. **JCM**

PAUL DI'ANNO'S BATTLEAXE: Fighting Back. Raw Power RAWLP 020. Distribution:

INDIES

THE FLYING BURRITO BROTHERS: Burrito Deluxe. Edsel. ED 194. Producers: Jim Dickson and Henry Lewy. After his time in The Byrds, legendary crooner Gram Parsons begat The Flying Burrito Brothers (along with Chris Hillman). Following the Byrds' Sweetheart Of The Radea incarnation that he created, he tumbled into a more gut wrenching, tear jerking style with the Burrito's debut Gilded Palace Of Sin, then got rockier and raunchier on their last great album, Burrito Deluxe. This is an emotionally wrought epitaph it was recorded in '69, a powerful musical performance that takes the spit out of Johnny Cash and makes Jason And The Scorcher's sound like Sooty And Sweep. **DH**



THE DBS: Amplifier. Castle Communications DOJO LP 33. The simple pleasures of a good pop song sound as sweet as when the dB's — the US new wave band, their influence has been enormous — first issued this material around six years ago. CC has merely recollected and repackaged them — so it's up to you to do the rest. The interest in these whiney three-minute wonders should be there, so play in-store and watch interest mount. **DVE**

Obscured by Clouds?

by Barry Lazell

A NEW 12-inch release from the RAH Band hit the shops last week, a Richard Hewson composition (naturally) entitled Sweet Forbidden (RCA PT 40780). The track is the first fruit of sessions which will result in a new album, provisionally titled Something About The Music, at the end of the summer.

Says Hewson: "I'm working on nine tracks at the moment for the forthcoming album; hopefully, nine further steps in the development of the RAH Band sound — and it's a sound that has developed considerably over the years, if you listen to the records that we've made since The Crunch in 1977."

Is it still a dance-orientated development, or more diverse than that? "I've always tried to be diverse; again, past material shows that the RAH Band has never been tied to any hard formula. We've always experimented, and there are some more experiments coming up that I hope people will like."

The dance angle is important, though, because despite what certain club DJs with extremely snobbish, elitist attitudes might say, everything this band has ever produced has always had the dance market uppermost in mind.

"It is, after all, a field which has been very good to us — pretty well every 12-incher we have ever released has reached the dance charts; there must have been a dozen of them which didn't break through to pop chart success, but still brought us consistent sales via the dancefloor. There's no question of abandoning that hardcore audience, though of course if we can get pop hits too, so much the better."

Presumably, because the band's Top 10 hit Clouds Across The Moon was such an offbeat success people stuck the "gimmick" label on it, and somehow with the hardcore disco DJs is that something of an albatross around Hewson's neck?

"Precisely. I'm hardly going to apologise for Clouds being so popular, but so many people jump to silly conclusions. We deliberately put together a flamboyant visual outfit to do the record live on Top Of The Pops, but then took all sorts of stick from people who assumed we'd sold out to glitter, or something, and that this was how the RAH Band was going to appear henceforth. By now, maybe they've realised that it's not!"

One area that Hewson's fully committed to these days is vocal tracks even though the band has been traditionally known for instrumentals. "We have a sufficiently distinctive voice now in Liz that it would be a pity not to take advantage of it wherever possible," says Hewson. I do think, commercially, that people relate more to a record which has words that they can get to know; any instrumental has to be that much stronger to reach people who are normally listening for a song. On the current material, it's roughly 75 per cent to 25 per cent in favour of vocal tracks, so we are keeping an instrumental balance.

Although basically a studio band, the RAH band does make

occasional visual forays, so is Hewson considering videos and — the big question — what about live performances? "There's a possibility of a video to accompany the new single. Whether we go ahead and do it will depend, I should think, on initial reactions. I do have some ideas, though, based around the fact that you can interpret the title Sweet Forbidden in more than one way. I don't want to give too much of the game away at this stage, though!"

"Live performances are always a possibility, if they can be arranged properly. What I would like to be able to present live is a programme of RAH Band material scored for a large stage ensemble, with a real, solid brass section and real strings, around the basic rhythm group and vocalists. There is plenty of material, old and new, for which that concept would work very well. My role if we were to do that would probably be as conductor; the last time I did anything like that was with Cliff Richard and the London Philharmonic, and that was really good. Yes, I rather fancy doing that!"

Recorded delivery

by Paul Sexton

This year's hottest new Ladies' Man of soul, Willie Collins, won't have many more weeks to endure his "singing postman" description. With the mercurial success of his Where You Gonna Be Tonight single and album on Capitol, he admits that the day job will very soon be a thing of the past.

"I'm officially still a postal em-

ployee," he reported on his recent promotional visit. "But people want to see me and talk to me, they tell me they need me to go out and do promotion, and I don't foresee going back." The New York postal service's loss is soul's gain, and Collins says he couldn't have done it without such understanding employers.

"It took me nine months to do the album, and when they saw the fatigue in my eyes, they gave me time off. But the music industry is unpredictable — I was happy when I got the post office job, because it gave me security."

Collins really was a reluctant entry in the rat race of the business. "When I was growing up in North Carolina, I had no ambition of being a singer, believe it or not. Sam Cooke was my idol and I used to sing all his songs, then my uncle came and listened to me, took me to New York and I won first prize in a talent contest at the Apollo Theatre."

He did the usual round of club gigs with a local band, most notably at a club called the Mod Scene, then when they split, took out the insurance of the post office job, saved his money and recorded a demo of First Time Making Love, a song that was to go all the way onto his album. That was after he'd taken it to Hush Productions, who were just in the process of recording Freddie Jackson. Both parties decided there was enough room for another romantic soul balladeer in the field and — here's Willie Collins.

He's well aware, taa, of the fact that his audience is largely female. "Freddie and I are both out to get that woman audience, we're saying things they want to hear. Women buy more albums than anybody."

DISCO TOP ALBUM

- 1 2 MADONNA: True Blue See WX 54 (W)
- 2 NEW VARIOUS: Street Sounds Edition 17 Street Sounds STSD 12 (R)
- 3 4 3 PIECES OF A DREAM: Jayde Manhattan MIL 1004(E)
- 4 2 9 MIDNIGHT STAR: Hoodlums Solar/MCA MCF 3372 (F)
- 5 6 3 SHIRLEY JONES: Always In The Mood Philadelphiya International PHIL 4000(T)
- 6 20 2 THE REAL THING: The Best Of The Real 15-g West Five/PRT MRL 1 (A)
- 7 3 14 MELISSA MORGAN: Do Me Baby Capitol EST 2008 (I)
- 8 5 26 CASHFLOW: Cashflow Club/Phonogram JABN 17 (F)
- 9 7 13 THE S.O.S. BAND: Seeds Of Time Toto TBU 2643 (C)
- 10 9 11 WILLIE COLLINS: Where You Gonna Be Tonight Capitol EST 2012 (E)
- 11 81 JEFFREY OSBORNE: Emotional A&M AMA 5163 (F)
- 12 11 7 VARIOUS: Uptown 1 Serious UPT 1 (A)
- 13 12 17 ANITA BAKER: Rapture Dikstra EKT 37 (W)
- 14 NEW BETTY WRIGHT: Seven First String F 0644 (Import)
- 15 10 2 VARIOUS: Dance Max 11 Tomorrow's TVLP 13 (E)
- 16 14 21 JANET JACKSON: Control A&M AMA 5106 (F)
- 17 8 4 VARIOUS: Street Sounds Hip Hop Edition 12 Street Sounds ECST 12 (R)
- 18 NEW JEAN CARNE: Closer Than Close Dual 004921 (Import)
- 19 82 HAYWOOD: Arrival CBS 25194 (E)
- 20 13 4 RANDY CRAWFORD: Abstract Emotions Warner Brothers WR 46 (W)

Compiled by MRIB

RADIO LONDON A LIST

- | | |
|--|-----------------------|
| NOVA CASPER: Tuned On To You | Bluebird/10 |
| CON FUNK SHUN: Burnin' Love | Club/Phonogram |
| GWEN GUTHRIE:
As I Had It: Give Me The Best | Balling Point/Polydor |
| AUDREY HALL: Smile | Gemini |
| PATTI LABELLE: Oh Preach | MCA |
| MAXI PRIEST: In The Springtime (The Seasonal Rival) | 10/Virgin |
| PRINCESS: Tell Me Tomorrow | Supreme |
| THE REAL ROXANNE WITH HITMAN HOWIE TEE:
Betty Zouat Let's Go Go | Cooltempo/Capitol |
| THE S.O.S. BAND: Burned Love | Toto |
| LUTHER VANDROSS: Give Me The Reason | Epic |
- CLIMBERS**
- | | |
|--|---------------------------------|
| ASHFORD & SIMPSON: Count Your Blessings | (US Import-Capitol) |
| B.B. & Q. BAND: Jim Al Oremor | (US Import-Peppy Pearl/Dikstra) |
| DEBBY BLACKWELL: Ohm You Got Me Going | 10/Virgin |
| HIGH LIFE: Switch A Gear | Theme Music Fly Productions |
| CHERYL HUNTER: It's A Love Affair | (US Import-Mercury) |
| JAMILLAH: Tell Me How | (US Import-Megabool) |
| LEW KIRTON: Don't Wanna Wait | MCA |
| THOMAS & TAYLOR: Freedom | (White Label) |
| TROUBLE FUNK: Good To Go | Fourth & Broadway/Island |
| YARBROUGH & PEOPLES: Wicked Around Your Finger | (US Import-Total Experience) |

As featured on the TONY BLACKBURN Show, Radio London 9am-12 noon Monday-Friday (20am/94.9 FM)

21	21	WHITNEY HOUSTON ★★ CD Whitney Houston	Arista 206 978
22	19	ONCE UPON A TIME ★ CD Simple Minds	Virgin V 2364
23	18	THE QUEEN IS DEAD • The Smiths	Rough Trade ROUGH 96
24	40	DRIVE TIME USA – 22 Summer Cruising Greats ○ Various	K-tel NE 1321
25	29	PIE JESU Aled Jones	10/Virgin AJ 2
26	27	STANDING ON A BEACH — THE SINGLES • CD The Cure	Fiction FIXH 12
27	31	WORLD MACHINE ★ CD Level 42	Polydor POLH 25
28	30	DANCE HITS II Various	Towerbell TVLP 13
29	24	THE BEST OF THE REAL THING The Real Thing	West Five/PRT NRT 1
30	22	MOONLIGHT SHADOWS • CD Shadows	Polydor PROLP 8
31	35	LIKE A VIRGIN ★★★ CD Madonna	Sire WX 20
32	34	NO JACKET REQUIRED ★ ★ ★ CD Phil Collins	Virgin V2345
33	25	PLEASE • CD Pet Shop Boys	Parlophone PS8 1
34	26	LOVE ZONE • CD Billy Ocean	Jive HIP 35
35	36	STREET SOUNDS EDITION 17 Various	Street Sounds STSND 17
36	37	ON THE BEACH • CD Chris Rea	Magnet MAGL 5069
37	33	THE MAN AND HIS MUSIC • CD Sam Cooke	RCA PL 87127
38	28	EAT 'EM AND SMILE David Lee Roth	Warner Brothers WX 56
39	39	GO WEST/BANGS AND CRASHES ★★ CD Go West	Chrysalis CHRD 1495
40	38	BRING ON THE NIGHT ○ CD Sting	A&M BRING 1
41	49	ALCHEMY — DIRE STRAITS LIVE ★ CD Dire Straits	Vertigo/Phonogram VERY 11
42	44	THIS IS BIG AUDIO DYNAMITE ○ Big Audio Dynamite	CBS 26714

TOUCH ME
INCLUDES THE HIT SINGLES
TOUCH ME (I WANT YOUR BODY)
DO YA DO YA (WANNA PLEASE ME)
PLUS 8 OTHER GREAT TRACKS

LP HIP 39
M/C HIP C 39

RECORDED AT BATTERY STUDIOS, LONDON

JIVE

43	59	U2 LIVE "UNDER A BLOOD RED SKY" ★★ CD U2	Island IMA 3
44	48	LUXURY OF LIFE • CD Five Star	Tent/RCA PL 70735
45	45	HITS 4 — 28 TRACKS ★ Various	CBS/WEA/RCA/Ariola HITS 4
46	41	GTR CD GTR	Arista 207 716
47	53	CONTROL CD Janet Jackson	A&M AMA 5106
48	68	THE DREAM OF THE BLUE TURTLES ★ CD Sting	A&M DREAM 1
49	56	SONGS FROM THE BIG CHAIR ★★ ★ CD Tears For Fears	Mercury/Phonogram MERH 58
50	42	INTERMISSION Dio	Vertigo/Phonogram VER8 40
51	66	WINNER IN YOU CD Patti La Belle	MCA MCF 3319
52	61	THE GREATEST HITS • Shalamar	Stylus 5MR 8615
53	43	PRINCESS ○ CD Princess	Supreme SU 1
54	69	LEGEND ★★ ★ CD Bob Marley & The Wailers	Island 8MW 1
55	46	TRUE CONFESSIONS CD Bananarama	London RAMA 3
56	NEW	RAISING HELL Run D.M.C.	Profile/London LONLP 21
57	58	FALCO 3 Falco	A&M AMA 5105
58	77	THE FIRST ALBUM ★ CD Madonna	Sire WX 22

79	70	HOUNDS OF LOVE ★ CD Kate Bush	EMI KAB 1
80	52	WHO MADE WHO AC/DC	Atlantic WX 57
81	50	RAP IT UP — RAP'S GREATEST HITS Various	K-tel NE 1324
82	NEW	SHOULD THE WORLD FAIL TO FALL APART Peter Murphy	Beggars Banquet BEGA 69
83	RE	BORN IN IN THE USA ★★ ★ CD Bruce Springsteen	CBS B6304
84	97	THE WORKS ★ CD Queen	EMI WORK 1
85	76	PRIVATE DANCER ★★ ★ CD Tina Turner	Capitol TINA 1
86	80	HIPSWAY CD Hipsway	Mercury/Phonogram MERH 85
87	RE	NOW, THAT'S WHAT I CALL MUSIC 6 ★★ ★ Various	Virgin/EMI NOW6
88	95	AFTERBURNER • CD ZZ Top	Warner Brothers WX 27
89	79	WELCOME TO THE REAL WORLD • CD Mr. Mister	RCA PL 89647
90	NEW	GIFT The Sisterhood	Merciful Release SIS 020
91	55	THE COLLECTION — 24 ESSENTIAL HITS • Earth Wind & Fire	K-tel/CBS NE 1322
92	RE	ISLAND LIFE • CD Grace Jones	Island GJ 1
93	62	BLUE SKIES • CD Kiri te Kanawa/Nelson Riddle & His Orchestra	London KTKT 1
94	RE	MUSIC FROM THE TV SERIES 'MIAMI VICE' • Various	MCA MCF 3287
95	85	LEGEND (MUSIC FROM ROBIN OF SHERWOOD) Clannad • CD	RCA PL 70188
96	60	DISCOVER COUNTRY/DISCOVER NEW COUNTRY Various	Starblend DNC 1
97	NEW	UNDERWATER SUNLIGHT Tangerine Dream	Jive Electro HIP 40
98	RE	THE COLOUR OF SPRING • CD Talk Talk	EMI EMC 3506
99	RE	NEW GOLD DREAM (81-82-83-84) • CD Simple Minds	Virgin V 2230
100	100	MAKE IT BIG ★★ ★ CD Wham!	Epic EPC 86311

★★★ TRIPLE PLATINUM (900,000 units) ★★ DOUBLE PLATINUM (600,000 units) ★ PLATINUM (300,000 units)

● GOLD (100,000 units) ○ SILVER (60,000 units) NEW NEW ENTRY RE RE-ENTRY

CD: Released on Compact Disc

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In defence of the Generic campaign

BPI AND NARM do not share so much as one initial, let alone structure or functions, and are furthermore based in different continents. It is therefore hard to understand how Roy Coleman, an assiduous self-appointed commentator on the music scene for so many years, could have confused the two organisations (MW Opinion, July 19).

It was, of course, not the BPI but NARM which launched and co-ordinated the "Gift of Music" campaign. As far as I am aware, that campaign, which ran for several years, is generally felt to have been quite successful for a period, and was allowed to wind down when it had run its course. Mr Coleman implies that all generic advertising is "a fatuous waste of time and money". That is, of course, his personal opinion.

Many industries have amply demonstrated (by spending millions, not thousands) over long periods that their commercial judgement runs counter to that opinion, and there were clear and carefully considered reasons why a record industry generic campaign was run in the UK this year. It was a well controlled and closely monitored experiment (not a "gamble") and was the first of its kind in this country. It was, as John Deacon reported, a valuable exercise. The full research results are available to members, and I will be happy to send them to Mr Coleman if he wants them. Judging by the tone of his comments about the record industry's output and about pop radio, he should be pleased to note that the generic campaign was a positive and upbeat effort to promote all kinds of recorded music, irrespective of style of artist.

The "nice try" comment was intended as a colloquial summing up of general feelings on the experiment, delivered verbally to BPI members at the recent AGM, in the course of a long and detailed report on the entire sweep of BPI activities. Terri Anderson, manager, press and PR, the BPI.

Get back to music, DJs

IN RESPONSE to the Johnny Beoring and Charlie Wolf comments in *Music Week*, may I add to Rosko and say the new DJs are out there enjoying the music. And if radio producers want them, they will have to go out and find them.

The real DJs of today are not journalists (BBC requirements) or second rate TV personalities (ILR requirements).

A DJ has to get off on the music. Enthusiasm and natural enjoyment will make him a personality.

Music fans and new DJs are not

interested in radio today, with the "Look at me I'm wonderful" forced personalities. Until radio stops being a stepping stone for TV, natural DJs and listeners will continue to diminish.

Barry Simms, Mecca DJ, Southampton Ice Rink.



Hard to discover new country

AS A country music fan, I read with considerable interest your article entitled "Charting country's voyage of discovery" (MW July 12). But, despite the Discover New Country campaign, which I feel has been a very creditable effort to place modern country music before mainstream record buyers, may I say that, as an ordinary punter, I am still having great difficulty in getting hold of new product.

Take, for instance, The Stallers' latest album, *Four For The Show* which was released in June on the Mercury/Phonogram label on MERH(C)91, and reviewed in your July 12 issue. I have heard tracks on the radio and read reviews in the press, but have yet to see a copy of this album in any record store or department in Leeds. As a hospital radio country music presenter, I find this very frustrating indeed.

What, may I ask, is the point of sending records out for airplay and written review, without taking the trouble to ensure that they are distributed to the shops so that members of the public can go and buy them? Surely, after all, the aim of the record industry is to sell records?

Discover New Country may have been a good start, but it should now be maintained, extended and intensified, and the record companies should be making every conceivable effort to promote modern country music, especially the likes of Dwight Yoakam, Ricky Skaggs, Marie Osmond, John Schneider and so on to mainstream record buyers of all ages and keep it in front of them all the time.

John R Hutchinson, North Lingwell Road, Leeds.

Record companies can do their best to ensure the widest possible distribution of their records but it also needs the retailer to be confident enough of selling a record to stock it. — The Editor.

The editor welcomes all letters, but reserves the right to edit or shorten where applicable. Send letters to: *Music Week*, Greater London House, Hampstead Road, London NW1 7QZ.

Happy Daze — where the service still counts

by Chris White

ONE OF the ways a small independent record dealer can compete with the multiples is by the level of service it can offer consumers. A generalisation maybe, but a rule that John Wheeler of Happy Daze Music in Newport, Isle of Wight, operates by.

Happy Daze took over its current high street premises eight years ago, replacing a second-hand record shop. Proprietor Wheeler admits: "Business is not as rosy as it has been, because of the number of multiples that have sprung up on the island, but we always try to match their prices and offer customers a more personal service. Obviously each new multiple selling records chisels away a little more from our turnover."

One way that Happy Daze has attempted to combat the threat of

the multiples is by expanding its business to include video cassettes, both for purchase and hire, and it has also set up a disco showroom to meet the equipment needs of clubs and mobile disc jockeys.

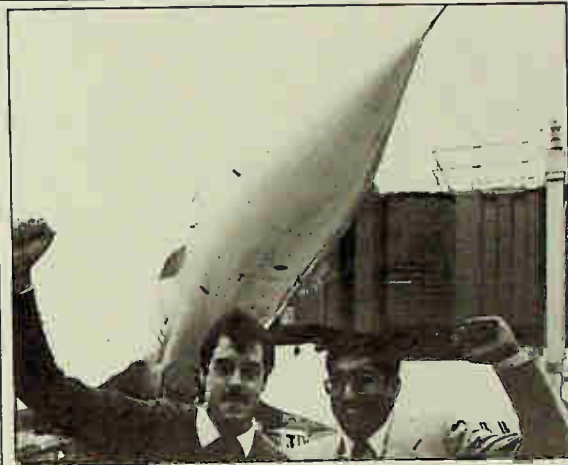
"Record sales have been affected to a degree because of the high level of unemployment on the island," Wheeler says. "We're doing okay though, primarily because of the all-round service which we offer and which seems to be appreciated by customers. For instance we deal with the indie record labels whereas most of the multiples don't."

The shop also prides itself on its record and cassette ordering system which enables it to respond very quickly to both general and specific requests. "We keep close tabs on stock control levels by using the resources of Terry Blood Distribution in Staffordshire. We phone an order through to TBD

every night around 5pm and the records are with us by 9am the following morning. Anything they haven't got we put on special order. They give us an excellent level of service which in turn enables us to look after our customers."

Happy Daze Music reports a big demand for 12-inch records and a high level of interest in CD. "Over the past few years there has been increasing demand for cassettes, hardly surprising in view of the number of cars now equipped with radio/cassette players."

Wheeler adds: "We hand out free copies of the album magazine *Tracks* to anybody buying an LP, cassette or CD which helps customers keep abreast of the record market. Despite all the intense competition, I'm confident that the shop will continue to do well because of our high level of service and interest in the record industry."



FOLLOWING MAXELL's World Cup video promotion in retail outlets during May and June, the two winners were both dealers who had never been to a football match before, and their prize was a trip via Concarde to see the West Germany/Argentina final in Mexico! Rioz Haq (right) of Shadaas in Manchester and Gerry Frost from Pavercity in Bristol also visited New York and Acapulco. They were picked as winners for the best display of merchandise.

Sacking the careless

by Ewan Mitchell

ONE OF my sales staff has become terribly careless. They leave stock lying around; misplace price tags; mix up customers' names; and generally is becoming a pain. Are we entitled to sack them?

Assuming that you give the assistant their proper notice or their pay in lieu, they will by definition have no claim for wrongful dismissal. But if they have been with you for at least two years (or one year, if employed before the June 1 1985 and you employ 20 or more people) and if they are not part-time, working less than 16 hours a week or eight hours after five years' continuous service, then they are almost certainly qualified for unfair dis-

missal protection and you must take great care before you dismiss.

As a start, you should follow a fair procedure. You should give oral warnings and then at least one in writing, saying specifically that unless they mend their ways, they will be dismissed. You should listen to their case and, if practicable, give them the right to appeal to a higher level of authority.

If you do sack for carelessness, your statutory ground for dismissal will be either their lack of ability or, more likely, their conduct. If you have done what you can to get them into line and if you have behaved as a reasonable, decent employer would do, then all should be well. If in doubt, please consult your solicitor.

BOOK REVIEW

IN LESS than four weeks' time it will be the 20th anniversary of The Beatles' last live performance, in San Francisco's Candlestick Park.

Mark Lewisohn's book *The Beatles Live!* therefore couldn't have been better timed. Lewisohn, a recognised Beatles authority (EMI Records have even been known to ring him up for Beatles information), has chronicled the performing side of the band which between 1957 and 1966 amounted to some 1,430 performances. But this isn't a book of endless lists. Lewisohn's seven year research has brought to light fascinating information and he also rectifies many of the inaccuracies which have appeared about the group over the years.

Included with the softback book is a single featuring The Beatles' first ever radio interview. It's another fascinating insight into a group who made pop history. *The Beatles Live!* by Mark Lewisohn. Pavilion Books. £8.95.



SIXTIES POP star-turned-actor Mark Wynter was amongst the visitors to the West End record shop Dress Circle, specialising in film and theatre recordings and memorabilia, which has been running an exhibition of posters entitled: *A Cavalcade Of Calatrophes In British Musical Theatre, 1958-1986*. He's toasting two shows he appeared in, *Phil The Fluter* and *On The Twentieth Century*.

James Hamilton

C O L U M N

I HAD intended to write a "think" piece this week to tide me over while at the New Music Seminar, but there is still so much vinyl to get through that there won't be room for any unrelated thoughts as well!

Although as you read this, everyone will be back from New York, it seems appropriate that the leading UK newie is **Mondo Cane featuring Georgie Fame's** New York Afternoon (Lisson Records DOLEQ 2, via PRT), in which the Stock Aitken Waterman production team's own new recording identity is launched with the Yeh Yeh man as their first guest vocalist on a breezy version of a cult samba by Richie Cole, which as a fortuitous spin-off effect has revitalised Fame's career.

Others on UK 12-inch include **Regina's** Baby Love (Funkin' Marvellous 12MARV 01, via PRT), a good value remixed and repackaged reissue of last winter's Madonna soundalike, produced in fact during that lady's own sessions by Stephen Bray so closer sounding they could not be; **Debbi Blackwell's** Once You Got Me Going (10 Records TEN T 151), frantic almost Hi-NRG soul; **Jak To Jak's** Take It Easy (Boiling Point POSPX 806), huskily talking and shuffling spinoff from DSM by some Birmingham DJs; **Cashflow's** Can't Let Love Pass Us By (Club JABX 33), three-tracker with actually Spending Money probably strongest, none cutting through like their hit; **ET's** Candy (Total Experience DJT 1), Prince-ish mutterer; **Gilberto Gil's** Touches Pas A Mon Pote (WEA U8623T), appealing Brazilian samba; **Magazine 60's** Don Quichotte (RCA PT 40772), Falco-ish Euro Hit big in the US now but possibly more familiar to holidaymakers last year; **Nu Shooz's** Point Of No Return (Atlantic A9392T), boring charmless techno-pop; **Picnic At The Whitehouse's** East River (Portrait TA 7093), pop-aimed punchy Brecker Bros remake which may cross back

into the disco market; **Rockwell's** Carmé (Motown ZT 40778), Prince-ish racer; **RAH Band's** Sweet Forbidden (RCA PT 40780), the cloying formula as before;

Grandmaster Richie Rich's Check It Out (Spin Offs Record Company Limited 12OFF 1), home grown rap'n'scratch from a Hammersmith record shop; **Bobby's Boys'** Bobby Can't Dance (King For A Day/Oval T 34), Robert De Niro cut-up to a pop hip hop beat; **Ofra Haza's** Galbi (Globe Style NST 117), would you believe Yemeni electro?; **Frank Alstin's** Super Lover (Move Records MS 13), tender deep soul slowie.

It's summer, so soca is being repromoted — the jump up lively calypso music best epitomised by Hot Hot Hot, London Records compiling an album of the soca hits of 1986, **Various Artists' This Is Soca 2** (LONLP 20), strong in its field. Polydor meanwhile are repromoting the Hot Vinyl label's old classic, **Merchant's** Rock It (POSPX 764).

On UK LP, **Whistle's** Whistle (Champion CHAMP 102) is selling to hip hop fans as it's twin-packed with a separate 12-inch of the two Dutch remixes of their Just Buggin' hit. Other domestic LPs include **Z.Z. Hill's** Greatest Hits (Malaco MALP 006), the late soul-blues singer's best recent work collected; **Haywoode's** Arrival (CBS 25704), a largely familiar compilation of near hits which may sell now she's finally enjoying her long deserved first real hit.

Something which should have been mentioned weeks ago but never seemed to fit was the fact that keen jazz jock **Gilles Peterson** was responsible for compiling the specialist but excellent pair of **Various Artists** jazz albums, **Jazz Juice 2** (Streetsounds SOUND 4) and **Blue Bossa** (Blue Note BNSLP 1, via EMI). Many others have deserved a mention over the past months, the trouble being that there is never room for everything, and thought too!

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*** = TRIPLE PLATINUM (900,000 units) ** = DOUBLE PLATINUM (600,000 units) * = PLATINUM (300,000 units) G = GOLD (100,000 units) S = SILVER (60,000 units)

ARTISTS' A-Z

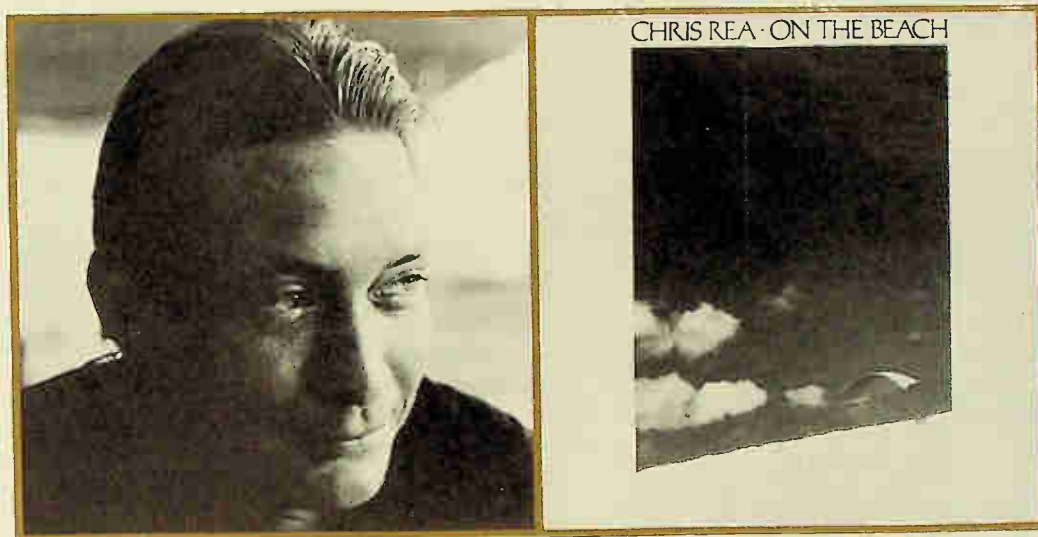
Artist index listing names and corresponding album numbers from the chart.

● Compiled by Gallup for the Official Charts Company, based on a sample of 250 conventional record outlets. To qualify for a chart position albums and cassettes must have a dealer price of £1.92 or more.

UB40 FROM THE ALBUM Rat in the Kitchen OUT 28th JULY

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D I A R Y *Read*

NEW YORK: The New Music Seminar continues to bring together an amazingly mixed bag of people, from US college campus jacks hoping to break into the business to seasoned characters such as PolyGram's Dick Asher and Capitol's Dan Zimmerman. Plus, of course, the UK's own BPI and WEA UK Chairman Rob Dickins who believes he was invited to deliver a keynote speech because "apparently I am a walking paradox in being both a corporate man as well as a champion of new music". Dickins would not have looked out of place if he had taken the stage juggling a ball on his nose, the audience having been warmed up by a ballet dancer and a mock Italian emissary from the Pope, but his serious and wise words drew handsome applause from the seminar audience... Dickins' colleague Paul Conroy livened an international marketing panel by producing a bag of typical promotional goodies from the UK and he drew astonished laughter from foreign participants not used to our marketing foibles when he displayed the cashchanger freebie to plug The Men They Couldn't Hang. "It's getting ridiculous," he said in corporate shame for marketing departments everywhere, but there was no sense of embarrassment on the part of delegates scurrying on the floor for souvenirs as Conroy chucked picture discs and blister packs about the room... "Not true," said seminar director Mark Josephson, rejecting the claim that the event had become "corporate", though the "new music" tag is brought into question when they showcase artists such as The Fabulous Thunderbirds and Dave Edmunds... Art Of Noise gained maximum exposure being featured in the opening night crush at the sweaty Palladium... Prize prediction of the week came from Phonogram MD David Simone who, in explaining the relatively low settlement in the video clips TV payment row, said: "Once you prove the principle, the price can go up and believe me it will!"

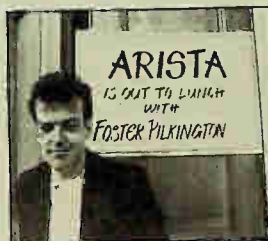
ONE NOTABLE absentee from the Indie/Major Face-off panel in New York was Stiff's Dave Robinson who obviously has battles to fight closer to home... Talking of battles, The Beatles are producing writs rather than records these days, this time citing Heineken, Whitbread and EMI in a passing off action over a special offer tape as part of a larger promotion... Ominous sign that summer may be nearly over — Woolworths threw a Christmas lunch last Friday at Limehouse Studios to announce Christmas marketing plans... Beggars Banquet the first record company to book the West End's latest trendy disco The Limelight, which occupies a former Welsh Presbyterian Chapel in Charing Cross Road... Door-jamming turnout for Tower's opening party at Piccadilly Circus drained the bar. It was interesting to see quite a few people dressed up for the do as Tower boss Russ Solomon has a rigid "no ties" policy and anybody entering his office wearing the offending article is forced to relinquish it for his wall display.



OH BROTHER: EMI have signed Brother Beyond and the first fruits of the deal, a single, I Should Have Lied, produced by Don Was, hits the shops on August 4. The band are pictured gearing up to the project with EMI executives.



LAW LORDS: The BPI-sponsored team in last week's Parliamentary Speaker's Regatta.



NOTHING NEW: Arista lets the world know it's pushing the boot out for its newest artist.



ROTH 'N' roll at Virgin in Oxford Street for the benefit of Dave Lee's solo album.



BROTHERLY LOVE: RCA managing director John Preston shows his approval at a party for The Reverend Brothers.

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COMMENT

It had to happen. Some bright spark has decided that the music business pickings are rich enough to support two magazines. Good luck to the publishers of *For The Record* — they'll need it. That's not bravado — just a cold assessment of music industry finances with the benefit of hard experience. *Record Business* — the last trade rival to *Music Week* — had good staff and some innovative ideas. But the plain fact is that it was not making money for its owner and had to be absorbed by *Music Week*.

The launch of *For The Record*, in a sense, a side issue. Its arrival makes it worth bringing to the fore what makes *Music Week* — and indeed any paper and any business — tick. That's money, let's be honest about it.

In these hard-nosed business days how many record companies will press large numbers of records on a speculative basis without solid advance orders? In the same way, we work to ratios and the quantity of editorial content is based loosely on the amount of advertising we have. And whenever we fall out of line, it is on the generous side. It brings a wry smile to my face when someone who could advertise in the paper, but chooses not to, observes: "It's a bit thin this week."

People in the music business who maintain that they need a healthy profit to plough back money into new talent ought to understand that *Music Week* also needs to be healthy financially to re-invest in better, wider, more comprehensive coverage of the business. In that respect the supplements and advertorials that are often



complained of are our equivalent of compilation albums. They provide vital additional revenue which helps us to cover important areas of the business which don't generate much ad revenue themselves (and probably won't be covered by any rival magazine for that reason). We've got lots of exciting ideas that we'd love to incorporate in a fatter *Music Week*, if only we could be sure of an adequate return.

A vibrant, bulging *Music Week* can be the best weekly generic campaign vehicle the industry has got — regularly proving to readers inside and outside the music business, and even beyond the UK, that this industry has a solid base and a positive future.

David Dalton



SILVER TRAY: Cherry Red MD Iain McNay and Dead Kennedys manager Bill Gilliom ooze respect for the band's latest silver disc.



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- 5 (—) FRANK SINATRA 'Suddenly It's Spring' MTM 018
- 6 (10) STEVE GIBBONS BAND 'On The Loose' MFLP 041
- 7 (—) PATSY CLINE 'Twenty Classic Songs' SMT 005
- 8 (2) JIMMY PAGE etc 'Smoke & Fire' THBL/C 022
- 9 (—) IAN MATTHEWS 'Spot Of Interference' SDLP 034
- 10 (5) FIREWATER 'Brand New Vintage' SDLP 031

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 DENNIS BROWN "Yesterday, Today & Tomorrow" BMLP 031
 JYL "Jyl" THBL 036
 WANDA JACKSON "My Kind Of Gospel" SDLP 026
 WOODY HERMAN "The Thundering Herd-Live" MTM 019

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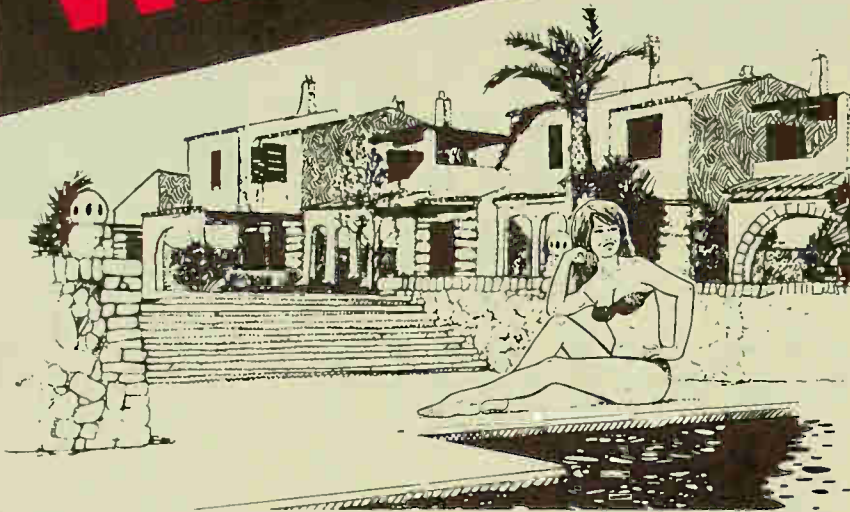
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