

MUSIC WEEK

ESTABLISHED 1959

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Handwritten notes: TMAC Oldies LPs? £1.50

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New rules ahead on double-packs?

THE PRACTICE of double-packing singles is to come under the spotlight at the next meeting of the BPI council following concern that it is "not within the spirit of the chart".

MW understands that the item is on the agenda at the instigation of Gallup which is unhappy about the practice and would like to see new rules introduced. Chart manager Godfrey Rust would only say, though: "We have put our ideas to the BPI and are waiting for a council decision. We think the BPI understands our views."

It is felt in several quarters that double-packing, whereby a chart single is available only as part of a shrink-wrapped package with a follow-up single, is misleading and unfair.

Dave Price, chief assistant at Radio One, commented: "We use the chart differently from the record companies in that, to us, it is a guide to the public's musical taste at any one time. Double-packing can give a completely wrong impression of the popularity of a particular song. We are concerned about double-packing

because we do not feel it is within the spirit of the chart."

Price is a member of the BPI's chart technical committee which is believed to have raised no objections to Gallup's proposals for a new system for charting double-packs.

It is understood that Gallup's suggestions consist of a form of weighting system. If a single high in the chart is packaged with one very low down, then sales of the double-pack should be apportioned in the same ratio as the singles sold separately in the previous week. If the higher outsold the lower by five to one, then five times the credit from the double-pack should go to that better-selling single.

At present, a dormant single can be pushed into the chart because customers are buying the single it is packaged with, and that package carries the catalogue number of the less-popular of the records.

"It's a very questionable practice when one single is still high in the chart," said EMI artist development director David

Munns. "If a single is for sale, it should be for sale in its own right. Double-packing is acceptable only if both singles are doing nothing."

WEA MD Rob Dickins added: "We have never used a recent hit in a double-pack. The old hits we have used in a double-pack have been surplus stock."

"The practice of double-packing is legitimate. However, I would support the position of not double-packing a single still in the Top 40, although I would not be against double-packing as a practice."

CBS's double-packing of Jennifer Rush's *The Power Of Love* with the follow-up *Ring Of Ice* has been questioned, but MD Paul Russell remarked: "The reason we never comment on marketing techniques is that we have often had other people copy our ideas and we have no wish to expand that any further."

"We are in the business of selling records and, while staying within Gallup's guidelines, we will continue to do that as aggressively as possible."



DEALER THOROGOOD: "It's a double-sided coin."

Double-packs can be bonus for a dealer, though, if he is prepared to split the pack and sell the records separately. Peter Thorogood of Sounds To Go in North London said: "I'm one of the few dealers I know who doesn't split double-packs. If Gallup are clamping down on them, it's good if it stops shops splitting them but it's the customer who's going to lose. It's a double-sided coin."

Bronze sells catalogue

BRONZE RECORDS has sold its entire back catalogue, to Legacy Records, in the same week that the majority of staff served out their redundancy notice.

Bronze chairman Gerry Bron was unavailable for comment this week, but the future of the company is obviously in serious doubt.

Legacy has acquired the rights to 94 albums, including product from Uriah Heep, Motorhead and Manfred Mann, and plans to release much of it quickly on CD.

Legacy chairman Nick Richards commented: "We have not acquired the Bronze name, the company or the logo."

Cook seeks the cream for MCA

KEEN TO dispel suggestions that MCA Records is reducing its commitment to the UK market, international president Lou Cook has made it clear that he is looking for an A&R orientated managing director to build a UK roster which can be exploited throughout the world.

Talk of slimming down inevitably arose when MD Don Ellis shed a dozen staff and subsequently left himself along with other top executives.

But Cook — in the UK "for an indeterminate period" to select and nurse a new UK head — says: "We are in a growth mode and we're an artist-orientated company."

"At the moment we basically have a roster of seven acts — three established and four new ones."

"As far as we are concerned the UK is a creative source and as an international company we will do whatever we have to do to tap that. It's very hard to be profitable in the UK, but we look upon this market as an investment and whatever we develop here should do well in, say, Germany, Japan and the US. We're a major worldwide company."

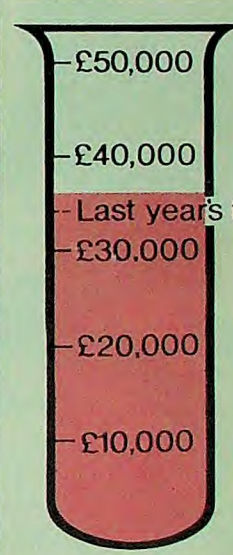
"I reckon the staff recognise my coming here as a commitment to the UK."

As well as maintaining the smooth running of the UK operation, Cook is basing himself here for the foreseeable future to emphasise the company's long-term faith in artists signed before a new MD takes over.

"As president of the international company the managing director reports to me, so with me here making decisions it will ensure continuity when the new managing director takes over," he explains.

He does not intend to rush his selection of the new boss and says: "We want the best. I realise that means people we would want are already placed with other companies, but we have made up a list of about half a dozen names and will be making contact with them."

While not wishing to comment on Don Ellis' performance or departure other than to wish his former MD well, Cook makes it plain that in the future MCA "will not overspend by going into TV campaigns just to buy market share".



ADS IN the souvenir brochure for the British Record Industry Awards have exceeded last year's level, so far bringing in nearly £35,000 revenue with further space booked by Rondor Music, Iggesund, D&J Arlon Ent Ltd and Delga Press. Time is running out for new ads — so book now.

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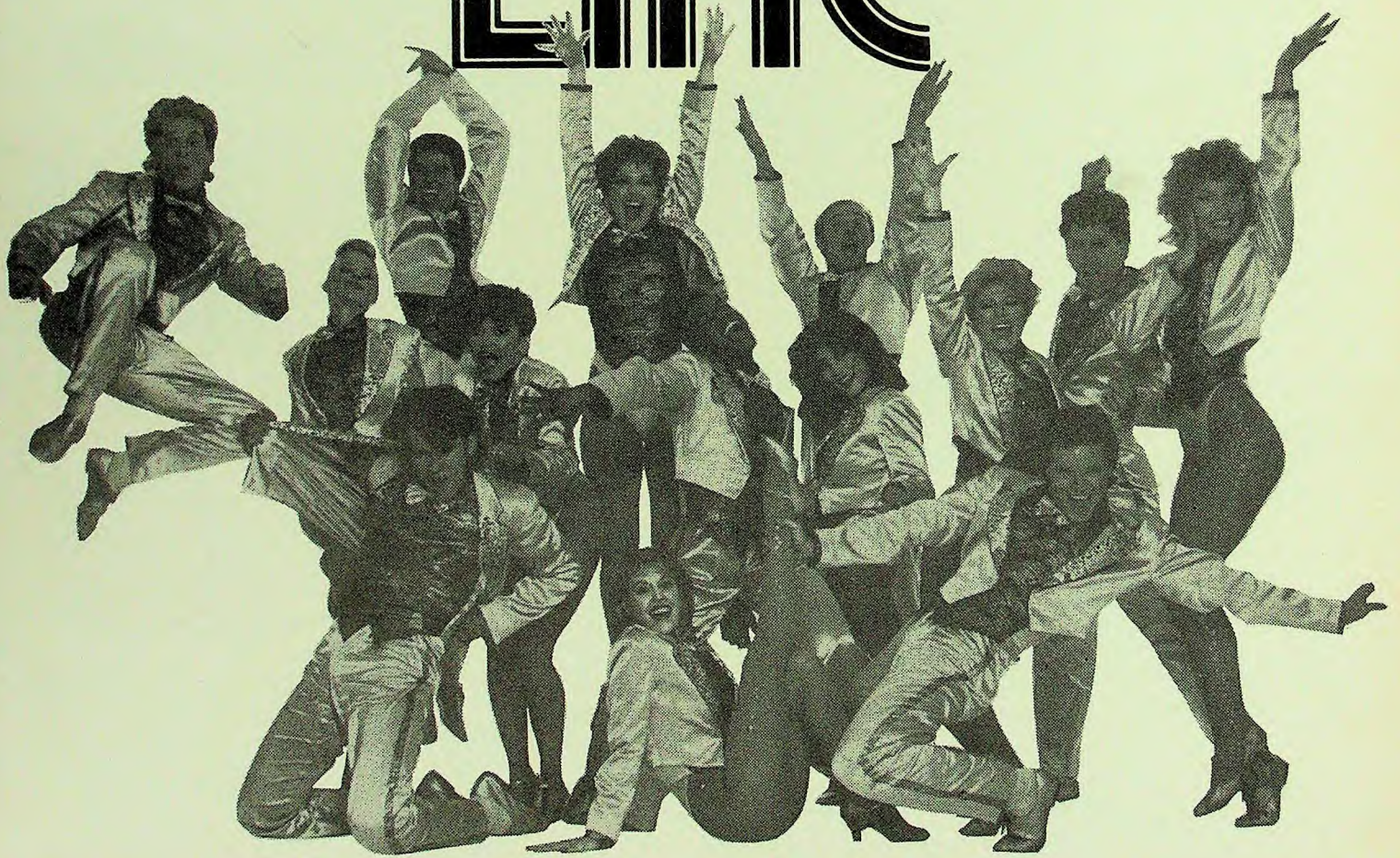
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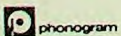
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- PAUL HARDCASTLE: Don't Waste My Time Chrysalis
- REGINA: Baby Love Steinar
- KEITH SWEAT: My Mind Is Made Up (US Import - Stadium)

As featured on the TONY BLACKBURN Show Radio London 9am-12 noon Monday-Friday (206m/94.9 VHF)

New Age dawns in UK

NEW AGE music, which is claimed to have sold several million albums in the US solely by word of mouth, is poised to repeat its remarkable success here with several companies already lining up releases.

Leading the way is Beggars Banquet's Coda label which is launching the new Landscape series with an initial five albums. BB managing director Nick Austin said: "New Age music is instrumental, and broadly speaking covers a wide range of styles and interests, from Eno to Elgar. In the States it has been 'underground' since the Seventies, but

has started breaking through during the last 18 months.

"Apart from normal retail outlets, the music has been selling through other outlets including book and health food shops. Without the benefits of press, advertising, radio or TV exposure it has sold several million albums."

The first five Landscape albums include Tubular Bells producer Tom Newman's Bayou Moon, Tim Cross' Classic Landscape and Atmospheric Conditions by John Themis. The LPs will be available in specially embossed deluxe sleeves, and

Coda will be adding a further two releases every month. Special dealer racks are being made available.

Former Polydor/EG Records label manager John Pearson is heading the UK office of LOE Records, a new operation which will be releasing singles, albums and compact discs by Japanese acts, plus a subsidiary label, Pan East Records, which will specialise in New Age music and debut in early spring through Nine Mile and the Cartel. The first four releases — all on CD are by Saigen Ono, Ichiko Hashimoto, Masahide Sakuma and Yoshio Suzuki.

Single sales hit a new year low

THE SINGLES market in the first full week of the new year was the weakest encountered by Gallup in the three years that the company has been compiling the chart.

Chart manager Godfrey Rust said the paucity of sales was such that The Pet Shop Boys reached number one despite a drop in units sold over the previous week of 35 per cent.

"Single sales were about half a normal, mid-year week," he remarked. "There just wasn't any product. Anything that was new went flying up the chart."

Rust blames the lack of product on the fact that both Christmas and New Year fell on a Wednesday, which meant that the industry was quiescent for almost two weeks.

There was better news, though, for albums. "The record token market did well and album sales were about 50 per cent above an average week," said Rust.



SURROUNDED BY gold discs for Iron Maiden's Live After Death album are, from left: EMI director of artist development David Munns, product manager Howard Saunders, Bruce Dickinson, co-manager Andy Taylor, Dave Murray, EMI MD Peter Jamieson, Adrian Smith, management liaison Terri N. Berg, Steve Harris, business affairs director Martin Haxby, Nicko McBrain, EMI head of press Brian Munns and band manager Rod Smallwood.

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NEWS

Straits, Sting and Collins lead UK Grammy assault

BRITISH ROCK acts, already dominating the international pop scene, are set for further world recognition at this year's American Grammy Awards. Leading the UK field are Dire Straits, Phil Collins and Sting with further nominations including Sade, Paul Young, Julian Lennon and Eurythmics.

Dire Straits' Brothers In Arms has been nominated in the album of the year category, and their Money For Nothing as single of the year. The group have also been nominated for song of the year — along with Sting — and best rock group vocal.

Sting's Dream Of The Blue Turtles also receives a nomination for album of the year, as well as in the jazz instrumental performance category, while Sting himself is nominated in the best male pop vocal category.

Phil Collins' No Jacket Required is nominated in album and male pop vocal categories, and his Easy Lover duet with Phil Bailey in the pop group vocal section. Collins along with Hugh Padgham is also nominated for producer of the year, as are Mark Knopfler and Neil Dorsman. The other UK nominees are: Sade and Julian Lennon (best new artist), Eurythmics (in rock and R&B categories) and Five Star's First Avenue and Paul Hardcastle's Rain Forest album for the best R&B instrumental.

In the classical field, Andrew Lloyd Webber's Requiem is nominated for the best choral performance. Surprisingly perhaps, Wham! have been passed over except for a mention in the long-form video category.

Biggest ever Midem claims Rhodes

THIS YEAR'S 20th anniversary Midem is set to be one of the biggest ever, according to UK sales director Peter Rhodes. He maintains that a record number of companies have booked to exhibit, including more than 100 from the UK.

He adds that he expects a similar number of British companies to attend without exhibiting and comments: "I'm delighted with the way things have gone this year. It's going to be a great Midem with a lot of business being done."

Rhodes points out that, with the exception of EMI, all the UK majors will be exhibiting and he suggests that the 20th anniversary has contributed towards the number and range of bookings. Another factor, he says, was that "Midem '85 was the best ever in terms of business done".



AT THE signing of See For Miles' distribution agreement with Pinnacle are (standing) Mark Rye and Pinnacle owner Steve Mason and (seated) Colin Miles and Pinnacle MD Trevor Eyles. Rye has joined See For Miles to oversee manufacturing, sales and marketing but will continue to run Cocteau Records and his publishing interests. First releases from See For Miles under the new deal are albums from Quicksilver Messenger Service, The Hollies and Canned Heat.

Useful share debut for Lloyd Webber

THE REALLY Useful Group, Andrew Lloyd Webber's business organisation, made a successful Stock Exchange debut last week with the sale of 2.8m shares worth almost £9m.

Lloyd Webber has assigned to the Group the copyrights of Song And Dance, Starlight Express and Cats, plus all the material which he will create during the next seven years, including the forthcoming Phantom Of The Opera.

He commented that he had no specific plans for the money raised, but intended to compose more "in the safe knowledge that the company will continue to exploit my work very well".

The Group is planning to broaden its base of operations rather than solely relying on Lloyd Webber's output, and London's Palace Theatre is among its major assets.

Carrere 'not closing'

CARRERE RECORDS is cutting back its UK staff to three but managing director Freddy Cannon maintains that is not a sign that the company is going out of business.

He told MW: "We've given notice to two people. We're not winding down; we've just become more efficient."

Cannon points to the success of Nana Mouskouri's Only Love, which entered the singles chart last week at 59, as evidence that the company has, certainly in the short term, a future in this country.

But he said: "We don't believe the English record market is expanding at the moment so we have to take a close look at what we're doing."

Jamming magazine folds

JAMMING! MAGAZINE has folded with the loss of three editorial jobs and two-and-a-half years as a nationally-distributed publication.

Editor-in-chief Tony Fletcher commented: "Although Jamming! was still selling 20,000 copies a month right up until the end, a magazine cannot survive on circulation alone. We always needed adverts to be able to continue and there were never enough forthcoming."

It is understood that non-editorial staff will move to other jobs on Jamming!'s sister publications.

Thorn profits down for half year

LACK OF chart acts was the explanation for the music division's poor contribution to Thorn EMI's six month results ending September 1985. The group's profits, announced last week, dropped from £40.2m to £11.4m, with further heavy losses sustained by its Immos microchip subsidiary, and about the only bright spot is the profitable rental division of Thorn EMI.

Chairman Sir Graham Wilkins, who replaced Peter Laister last year, believes the group is now "past our low point". Selling the Screen Entertainments subsidiary brought in £110m and overheads have been cut by £11m.

First 4AD CD

TOP INDIE label 4AD releases its first compact disc this Friday (17), a Cocteau Twins compilation entitled The Pink Opaque. It will not be available in the UK in any format other than CD.

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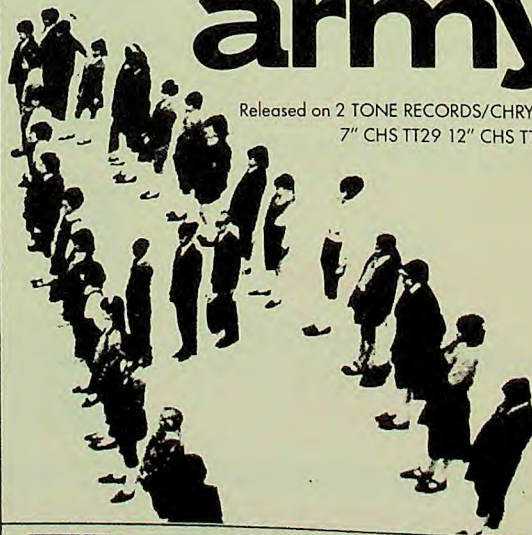
DOOLEY

ARE YOU one of the privileged few who have seen the format of the BPI's generic ad campaign presented by the Yellowhammer agency last week? Those who have say it is bright, hard-hitting and direct, and the next stage is to try it out on key retailers... Why were Elaine Page and Barbara Dickson omitted from the BPI Awards nominations? — That's the question being posed by Tim Rice and Bernard Theobald (see Opinion, p21). Just an oversight or could it be that record companies are not keen to be identified with untrendy MOR-type artists, however big the record sales?... Talking of awards, closing date for Ivor Novello nominations is this Friday... The only note of caution sounded in the City as investors fell over themselves to buy shares in Andrew Lloyd Webber's Really Useful Group was can the Wunderkind keep up his phenomenal output? At least in RUG MD Brian Brolly he has the perfect head for an umbrella company... Remember that old rumour in early November about Don Ellis going to PolyGram. Well, now he's left MCA the story is doing the rounds again... Having apparently run out of new Madonna singles, WEA is beginning to re-release the early ones, starting with Borderline from her 1984 debut album... Street Sounds says it has severed trading links with South Africa — the Rand is holding firm...

THE BOYS in blue with a scent of fraud are said to be in the parish, so make sure that skeleton in your cupboard is well hidden... Virgin chief Richard Branson escaped uninjured in a car crash in Italy. He says he has "had experience of skidpan driving" (like, across the Atlantic?)... Only Englishmen need apply for the MCA job, says Lou Cook (see p1), as "you can't transplant ears". The amiable American — a lawyer by profession — likes to stay at the Dorchester when visiting London but because of the longer term nature of this trip he is staying at the company's Belgravia flat while his wife seeks out more permanent accommodation... Sorry if we made it sound like the BPI's Patrick Isherwood doesn't know the difference between over pressings and bootlegs in our January 4 issue. We all know what they are, now let's get rid of them... New company Esta Management, set up by Steve Weltman and Evros Stakis, knocked out by instant success with Stephen Hague's production of the Pet Shop Boys' West End Girls making it to number one... Companies dread hitting that nearly-number of 76 in the singles chart, but R4 Records is keeping a stiff upper lip in spite of hitting it twice with Snowy White's For You... Over the years you could contact Ian Groves at EMI, CBS, RCA and most recently Magnet. Now you contact him on 75-27022... Will The Business Connection, the "aristo" band led by Lady Teresa Manners, match the tremendous advance publicity with sales performance?

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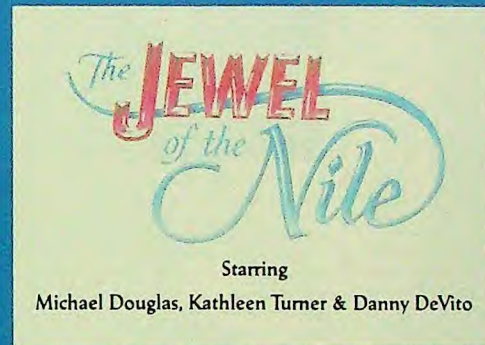
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NEWS

Virgin reshuffle, but Draper stays put

VIRGIN RECORDS has reorganised its international department, but Simon Draper is staying put with Virgin in the UK.

Rumours of a top level move for marketing director Jon Webster fuelled speculation that Draper could be moving to the US as part of a determined effort to establish a strong individual presence for Virgin in that market. Draper has squashed that one, saying: "We will still be licensing our acts one by one in the US." But he has not ruled out a change in his role as chairman of the music division "in the next two or three years".

Jon Webster has been confirmed as managing director of Virgin International and a director of the music division with the responsibility of running all

Virgin's overseas activities.

He will continue to report to Draper and Ken Berry and will assist in the running of the UK company from Kensal House.

Jacquie Perryman, previously deputy head of international, has been promoted to international director, concentrating on administering the international department. Caroline True has been appointed international co-ordinator with responsibility for merchandising, scheduling and various special projects.

At the same time Norman Dinesen, formerly marketing manager at Virgin Vision, replaces Webster as head of Virgin Records' marketing department.

Musical Chairs

FOLLOWING THE appointment of Clive Banks as MD of Island Records, Martin Mayhead has been confirmed as head of Modern Media ... Bill Roberts and Ron Day have joined the board of record and video wholesaler S Gold & Sons ... Ray Pocock has joined the Keith Prowse Agency as music PR and promotions manager ... Suzi Gibbons, formerly a press officer with RCA, Chrysalis and Judy Totton, has joined David Redfern Photography as a photographer ... wholesale distributor Lightning has announced three new internal appointments to its board: Vaughan Bendall, Brian Yershon and Graham Lambdon.



PRT RECORDS has signed a long-term deal with Computerad, a company providing computerised in-store advertising in a number of record stores currently claimed to be approaching 100, and including branches of Woolworth and Music Market (MW December 7).

Computerad already carries advertising from WEA, RCA, London, Mute and Towerbell among others, but PRT is the first to sign a full year's contract. It will be using the medium to promote both its own product and that of its licensed and distributed labels. Pictured together after signing the deal are (left to right): Dave Brooker and Ian Holloway of PRT and David Michael and Eve Slater from Computerad.

NEWS FEATURE

Women on top in 85

SINGLES:

Madonna defied all her critics in 1985, by selling more than twice as many singles as any other act. Among her many exploits in the year, she became only the sixth act in recording history to sell over 3m singles in a year, and became the first woman to top the singles artists rankings in any year. In all, she had eight top 10 singles in 1985.

Runner-up in the artist rankings was Jennifer Rush, whose lofty position was almost entirely due to the overwhelming success of *The Power Of Love*. It was the only million-selling single of 1985. And the first ever by a woman. It was also the first single by a woman to become the number one single of any year.

Some things, though, never change. The Anglo-American duopoly remained intact with British acts filling 33 of the top positions, and Americans 14, despite occasional hits from Continental, Australian and Canadian acts. The top three American acts were white, the remainder black, with the exception of the integrated USA For Africa supergroup.

ALBUMS:

After trailing behind Phil Collins and Bruce Springsteen for much of the year, Dire Straits stormed past their rivals in December, to emerge as the year's top albums artists.

Their triumph was largely due to the overwhelming popularity of *Brothers In Arms*, which yielded a trio of hit singles and sold over 1m copies to become the year's best selling album. Two other albums sold in the survey period — Phil Collins' *No Jacket Required* and Madonna's *Like A Virgin*.

Springsteen had his best year ever, and finished as runner-up to Dire Straits. At one stage, all seven of his albums were in the charts at the same time; the greatest domination of the chart since 1977, when the death of Elvis Presley precipitated a massive influx of his albums.

TOP SINGLES

1	16	Madonna	1,520
2	—	Jennifer Rush	647
3	—	Tears For Fears	533
4	—	King	520
5	—	Bruce Springsteen	510
6	3	Wham!	490
7	—	Paul Hardcastle	465
8	—	Elaine Paige & Barbara Dickson	443
9	—	Dead Or Alive	421
10	—	Sister Sledge	386
11	—	Feargal Sharkey	374
12	20	Shakin' Stevens	363
13	—	Go West	355
14	—	Marillion	354
15	—	Foreigner	353
16	41	Eurythmics	352
17	—	Bowie & Jagger	348
18	—	Phyllis Nelson	340
19	—	Aha	332
20	25	Prince	321
21	18	Kool And The Gang	320
22	—	Phillip Bailey & Phil Collins	304
23	—	Harold Faltermeyer	303
24	2	Band Aid	290
25	—	Billy Ocean	281
26	—	Whitney Houston	281
27	—	Ashford & Simpson	279
28	—	Billy Idol	278
29	—	Dire Straits	278
30	—	UB40/Chrissie Hynde	277
31	—	Paul Young	274
32	—	Colonel Abrams	272
33	35	Elton John	270
34	—	Simple Minds	260
35	40	Phil Collins	258
36	10	Duran Duran	246
37	—	Midre Ure	245
38	11	Howard Jones	242
39	—	Stephen Tintin Duffy	237
40	1	Frankie Goes To Hollywood	242

TOP ALBUMS

1	18	Dire Straits	638
2	35	Bruce Springsteen	557
3	—	Phil Collins	539
4	—	Madonna	502
5	—	Tears For Fears	388
6	10	U2	310
7	30	Paul Young	296
8	8	Sade	294
9	—	George Benson	286
10	14	ZZ Top	230
11	13	Alison Moyet	226
12	19	Eurythmics	204
13	4	Wham!	188
14	5	Queen	184
14	45	Marillion	183
16	—	Kate Bush	177
17	20	Spandau Ballet	173
16	16	Bowie & Jagger	166
19	34	Meat Loaf	158
20	22	Tina Turner	155
21	7	Billy Joel	154
22	40	Simple Minds	150
23	—	Barbara Dickson	147
24	—	James Last	145
25	32	Elain Paige	135
26	23	Elton John	134
27	—	Foreigner	133
28	—	Kenny Rogers	132
29	—	Bryan Adams	128
30	—	Bryan Ferry	127
31	—	Chris de Burgh	119
32	—	Go West	117
33	—	Elvis Presley	114
34	—	Talking Heads	114
35	—	Bronski Beat	113
36	31	Smiths	111
37	6	Ultravox	105
38	43	Prince	104
39	16	David Bowie	104
40	11	Frankie Goes To Hollywood	104

Music Week's survey of the most popular artists of 1985 is compiled by Alan Jones, from the year's top 10,000 records as determined by Gallup. The points totals shown on the right of the artists' names indicate their relative popularity. Each point represents approximately 1,800 sales for singles, and 2,500 for albums.

American Commentary



Exit for record stores?

From BRIAN CHIN

NEW YORK: The term "record store" will become more of an anachronism in 1986, according to chain store retailers polled by *Billboard*.

Following an unremarkable holiday season, nine out of 10 chains surveyed predict that inventory budgets earmarked for LPs would decrease, some by as much as one-third this year. Most indicate that vinyl LPs will represent a high teens-to-20 per cent share of overall inventory. Cassettes, they expect, will hold steady for the most part with 35-45 per cent shares and — no surprise here — CD budgets would rise by 50 per cent and more, restricted only by supplies.

If the CD supply crunch were to lift, retailers say, they could direct twice the amount of inventory dollars toward the format. As matters stand, they estimate between 10 and 23 per cent of overall budgets will go to the CD in 1986.

COMPACT DISC technology will be employed by Capitol/EMI for pre-recorded cassette duplication beginning in March. In the new process, all generations between the master and the cassette will be in digital, with laser discs reproduced optically at each stage instead of tape. The only digital-to-analogue conversion would be at the making of the cassette itself.

I HAVE to take polite exception to James Hamilton's recent comments in *MW* to the effect that the UK mass market was somehow more receptive to black music and black personalities than the US. Admittedly, the fragmented radio system of this huge country imposes, in effect, a collective veto on even the hugest-selling black records by denying them the radio "points" needed to chart on the *Billboard* Hot 100 commensurate to sales. The pop singles list is compiled through a formula combining sales reports and radio play information gathered from a large panel of radio stations across the country. Most or all of the reporting radio programmers, of course, would consider such a record as Colonel Abrams' *Trapped* uncommercial, and self-fulfil that prophecy by not playing it.

Also, what should only facetiously be referred to as a "priority" system keeps records off the US pop chart until they are chosen to be "worked" to the pop market by the labels themselves. To top it off, black and club crossovers sometimes don't make pop chart appearances until after their actual sales peaks, when single-length edits are finally brought to the reporting pop stations for play (and trade chart reports).

Contrastingly, it's well known that a sudden sales anomaly — UK release after months of import play — can shoot a black record straight into the top 40 of the retail-only Gallup UK chart. But Billy Ocean and Junior Giscombe, for two examples, might dispute the suggestion that "historically, the British have had a knack for spotting talent ahead of the Americans". Perhaps dissimilar patterns of crossover are more a testament to the structural differences of the two markets.

NEW YORK'S new-music industry took over the local bastion of gay hi-NRG, *The Saint*, for one night a couple of weeks back at a Rockpool holiday celebration.

Hearing such non-Saint selections as Fonda Rae's *Tuch Me All Night Long* in that place was ironic and amusing. So, for that matter, was hearing DAF's *Brothers*. A planned performance by Run-DMC, the crowning irony, didn't come off because of sound problems.

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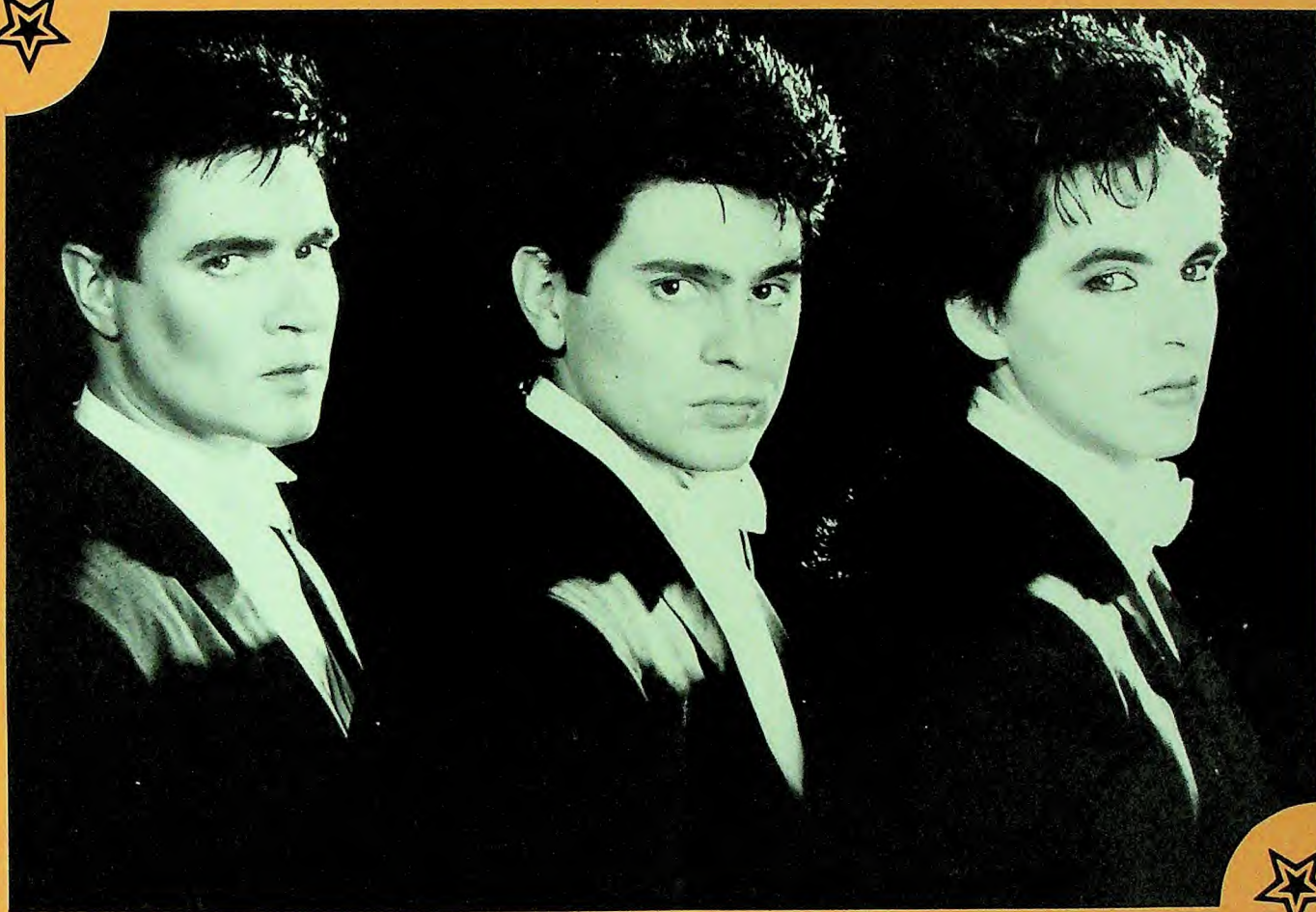
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THE ★ PROMISE

THE DEMON RECORDS ALBUM CHART



THIS MONTH		LAST MONTH					
1	1	FALSE ACCUSATIONS THE ROBERT CRAY BAND	Demon FIEND43	9	6	EXPLORING THE AXIS THIN WHITE ROPE	Zippo ZONG006
2	2	NIGHT OF A 1000 CANDLES THE MEN THEY COULDN'T HANG	Imp FIEND50	10	8	FRENZY SCREAMIN' JAY HAWKINS	Edsel ED104
3	3	BAD INFLUENCE THE ROBERT CRAY BAND	Demon FIEND23	11	10	DOWN BY THE JETTY DR. FEELGOOD	Edsel ED160
4	9	THE LOST WEEKEND DANNY & DUSTY	Zippo ZONGO07	12	-	TOWN AND COUNTRY THE RAVE-UPS	Demon FIEND62
5	-	MOST OF THE GIRLS LIKE TO DANCE DON DIXON	Demon FIEND60	13	-	LIVIN' FOR YOU AL GREEN	HI UKLP411
6	4	LAND OF OPPORTUNITY E'I'E'I'O	Demon FIEND56	14	-	HIGHER PLANE AL GREEN	HI UKLP431
7	5	I'M ALRIGHT LOUDON WAINWRIGHT III	Demon FIEND54	15	12	TEN BLOODY MARY'S & TEN HOWS YOUR FATHERS ELVIS COSTELLO	Imp FIEND27
8	7	NATIVE SONS THE LONG RYDERS	Zippo ZONG003	16	11	GAS, FOOD, LODGING GREEN ON RED	Zippo ZONG005
17	20	STONEAGE ROMEO'S HOODOO GURUS	Demon FIEND32	18	13	GEE-EL-O-ARE-I-AY THE SHADOWS OF KNIGHT	Edsel ED157
19	15	GREEN ON RED GREEN ON RED	Zippo ZANE002	19	15	EXPLOSIONS IN THE GLASS PLACE THE RAIN PARADE	Zippo ZANE003
21	-	ALMOST BLUE ELVIS COSTELLO	Imp FIEND33	22	22	LET'S STAY TOGETHER AL GREEN	HI UKLP405
23	-	THIS YEAR'S MODEL ELVIS COSTELLO	Imp FIEND18	24	25	EMERGENCY THIRD RAIL POWER TRIP THE RAIN PARADE	Zippo ZING001
25	16	THE WHAM OF THAT MEMPHIS MAN LONNIE MACK	Edsel ED158				

ORDER FROM PINNACLE AND MAKING WAVES

18 January, 1986

TOP SINGLES

THIS WEEK		LAST WEEK		WEEKS ON CHART			
1	NEW	DAYS LIKE THESE	Billy Bragg	Go! Discs GOD 8 (F)			
2	1	ECHOES IN A SHALLOW BAY (EP)	Cocteau Twins	4AD—[BAD 511] (I/P/RT)			
3	4	TINY DYNAMINE (EP)	Cocteau Twins	4AD—[BAD 510] (I/P/RT)			
4	3	REVOLUTION	The Cult	Beggars Banquet BEG 152(T) (W)			
5	2	KICK OVER THE STATUES	The Redskins	Abstract Dance/Priority AD 6(E)			
6	10	BLUE MONDAY	New Order	Factory—[FAC 73] (I/RT/P)			
7	8	SLAMMERS	King Kurt	Stiff BUY(IT) 235 (E)			
8	7	CAN YOUR PUSSY DO THE DOG?	The Cramps	Big Beat NS(T) 110 (P/MW/I/J/SW/JS)			
9	13	NEEDLE GUN	Hawkwind	Flicknife FLS(T) 032 (SP)			
10	5	SHE SELLS SANCTUARY	The Cult	Beggars Banquet BEG 135(T) (W)			
11	35	THE BATTLE CONTINUES (EP)	Conflict	Mortarhate—[MORT 15] (I/J)			
12	23	SPIRITWALKER	The Cult	Situation Two SIT 35(T) (I/P)			
13	11	DESIRE	Gene Loves Jezabel	Situation Two SIT 41(T) (I/P)			
14	20	IT WILL COME	The Woodentops	Rough Trade RT(T) 169 (I/RT)			
15	12	NO PLACE CALLED HOME	The June Brides	Intape IT(T) 24 (I/Red Rhino)			
16	9	SUB-CULTURE	New Order	Factory FAC 133(T) (I/RT/P)			
17	15	CRUISERS CREEK/LA	The Fall	Beggars Banquet BEG 150(T) (W)			
18	29	LET THEM EAT BOGSHED	Bogshed	Vinyl Drip—[DRIP 2] (I/Backs)			
19	NEW	DRINKING AND DRIVING	The Business	Diamond DIA(EL) 011 (I/RE)			
20	6	BRAINBOX (HE'S A BRAINBOX)	The Three Johns	Abstract (12)ABS 036 (P)			
21	28	V2	That Petrol Emotion	Noise A Noise NAN 1(T) (I/RT)			
22	18	REVOLUTION	Chumba Wumba	Agitpop AGIT 1 (I/Red Rhino)			
23	45	PEARLY DEWDROPS 'DROPS	Cocteau Twins	4AD AD 405 (I/RT/P)			
24	22	THE WIND OF CHANGE	Robert Wyatt with The SWAPO Singers	Rough Trade RT(T) 168 (I/RT)			

TWO BIG RELEASES FOR THE NEW YEAR

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AREA E - 01-561-4422 S. ENGLAND, S.W. ENGLAND, CHANNEL ISLANDS & S. LONDON.

25	17	6	GREEN BACK DOLLAR	The Men They Couldn't Hang	Demon D 1040(T) (MW/P)
26	21	10	TOWER BLOCK ROCK (EP)	Twenty Flight Rockers	ABC ABCS 008(Y) (P)
27	19	10	UPSIDE DOWN	Jesus and Mary Chain	Creation CRE 012 (I/RT)
28	37	17	ALL DAY LONG	The Shop Assistants	Subway Organization SUBWAY 1 (I/RE)
29	27	2	WHIMPEEZ	Peter And The Test Tube Babies	Trapper EARS 3 (I/Red Rhino)
30	16	5	EDIE	The Adult Net	Beggars Banquet BEG 148(T) (W)
31	31	8	CRAWFISH	Johnny Thunders & Patti Palladin	Jungle JUNG 23 (I/J)
32	14	11	RAIN	The Cult	Beggars Banquet BEG 147(T) (W)
33	33	9	FLAG DAY	The House Martins	Go! Discs GOD(X) 7 (F)
34	34	32	THE PERFECT KISS	New Order	Factory—[FAC 123] (I/RT/P)
35	25	6	WALK ON GILDED SPLINTERS	The Flowerpot Men	Compost 702 (P)
36	RE	AIKEA-GUINEA (EP)	Cocteau Twins	4AD [BIAD 501] (I/RT/P)	
37	41	17	BUBBLING	Aswad	Simba (12)SIM 101 (JS/E)
38	44	3	KEEN	That Petrol Emotion	The Pink Label PINKY 004 (I/RT)
39	NEW	LIKE AN ANGEL	The Mighty Lemon Drops	Dreamworld—[DREAM 005] (I/RT)	
40	NEW	DON'T TURN AWAY	Beki Bondage	Communique (12)2 (I/BACKS)	
41	47	4	FOUR A'S AT MAIDA VALE	Marc Riley with The Creepers	Intape IT(T) 25 (I/Red Rhino)
42	NEW	NIGHT AND DAY	Everything But The Girl	Cherry Red (12)CHERRY 37 (P)	
43	NEW	BAR ROOM BOP	The Adicts	Fall Out—[FALL 12038] (I/J)	
44	36	7	MAKES NO SENSE AT ALL	Hüsker Dü	SST SST 051 (P)
45	26	38	RESURRECTION JOE	The Cult	Beggars Banquet BEG 122(T) (W)
46	30	4	PLUNDER THE TOMBS	Fur Bible	New Rose—[NEW 61] (I/RT)
47	32	2	TEMPLE OF CONVENIENCE	Yeah Yeah Noh	Intape IT(T) 23 (I/Red Rhino)
48	34	2	LIFE'S A BITCH (EP)	The Bomb Party	Abstract ABS 038 (P)
49	38	6	THE HOP	Theatre Of Hate	Stiff—[BUYIT 237] (E)
50	39	9	SEQUENZ	Xmal Deutschland	Red Rhino Europe RRE(T) 1 (I/Red Rhino)

TOP ALBUMS

THIS WEEK		LAST WEEK		WEEKS ON CHART			
1	2	10	LOVE	The Cult	Beggars Banquet BEGA 65 (W)		
2	1	10	THE SINGLES 81 — 85	Depeche Mode	Mute MUTEL 1 (I/RT/SP)		
3	4	6	1979-1983	Bauhaus	Beggars Banquet BEGA 64 (W)		
4	3	3	FRANKENCHRIST	Dead Kennedys	Alternative Tentacles VIRUS 45 (I/RT)		
5	10	18	RUM, SODOMY & THE LASH	The Pogues	Stiff SEEZ 58 (E)		
6	16	58	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (I/RT)		
7	7	18	DREAMTIME	The Cult	Beggars Banquet BEGA 57 (W)		

8	6	7	THE CHRONICLE OF THE BLACK SWORD	Hawkwind Flicknife	Aherp 033 (SP)
9	RE	LIFE'S A RIOT WITH SPY VS. SPY	Billy Bragg	Go! Discs UTIL 1 (F)	
10	5	3	BACK IN THE D.H.S.S.	Half Man Half Biscuit	Probe Plus PROBE 4 (I/Probe)
11	8	11	ONE POUND NINETY-NINE — A MUSIC SAMPLER...	Various	Beggars Banquet BBC1 (W)
12	RE	NIGHT OF A THOUSAND CANDLES	The Men They Couldn't Hang	Imp/Demon FIEND 50 (MW/P)	
13	24	4	TREASURE	Cocteau Twins 4AD	CAD 4/2 (I/P/RT)
14	12	13	FALSE ACCUSATIONS	The Robert Cray Band	Demon FIEND 43 (MW/P)
15	11	5	FROM LUBBOCK TO CLINTWOOD EAST	Terry & Gerry Intape	17 22 (I/Red Rhino)
16	20	5	BAD INFLUENCE	The Robert Cray Band	Demon FIEND 23 (MW/P)

17	15	5	NAIL	Self Immolation/Some Bizarre WOMB FIP 4 (I/RT)	
18	RE	THIS NATION'S SAVING GRACE	The Fall	Beggars Banquet BEGA 67 (W)	
19	RE	THERE ARE EIGHT MILLION STORIES	June Brides	The Pink Label PINKY 5 (I/RT)	
20	23	9	LOW-LIFE	New Order Factory	
21	RE	GARLANDS	Cocteau Twins	FACT 100 (I/RT/P)	
22	22	2	VENGEANCE	New Model Army	4AD CAD 211 (I/RT/P)
23	13	3	QUE SERA, SERA	Johnny Thunders Jungle	Abstract ABT 008 (P)
24	17	4	OLD ROTTENHAT	Robert Wyatt	FREUD 9 (I/RT)
25	14	7	MEAT IS MURDER	The Smiths	Rough Trade ROUGH 68 (I/RT)
					Rough Trade ROUGH 81 (I/RT)

Paul Bostock,
15.12.53-1.1.86

Farewell to a leader,
a gentleman and a
friend

FROM: NICK ANSTEY, MIKE BATES, JON BEECHER, STEVE BRINK, PETER
COLLINS, MAURICE CZECHOVICZ, PAUL FELDMEN, RAY NEWTON, RAY
MURRELL, PETER RILEY, TERRY SHAND, MALCOLM SHARP, BRIAN SMITH,
JOHN SKIDMORE, PHIL WORSFOLD, GEOFF YOUNG, IVOR YOUNG

TOP 100 SINGLES

January 5-December 28, 1985

TITLE, Artist	Label No (distributor)	TITLE, Artist	Label No (distributor)
1 THE POWER OF LOVE, Jennifer Rush	CBS A 5003 (C)	51 MATERIAL GIRL, Madonna	Sire W9083 (W)
2 I KNOW HIM SO WELL, Elaine Paige and Barbara Dickson	RCA CHESS 3 (R)	52 SOMETHING ABOUT YOU, Level 42	Polydor POSP 759 (F)
3 INTO THE GROOVE, Madonna	Sire W 8934 (W)	53 DRIVE, Cars	Elektra E 9706 (W)
4 19, Paul Hardcastle	Chrysalis CHS 2860 (F)	54 EVERY TIME YOU GO AWAY, Paul Young	CBS A 6300 (C)
5 FRANKIE, Sister Sledge	Atlantic A9547 (W)	55 HOLIDAY, Madonna	Sire W9405 (W)
6 DANCING IN THE STREET, David Bowie and Mick Jagger	EMI America EA 204 (E)	56 RUNNING UP THAT HILL, Kate Bush	EMI KB 1 (E)
7 MOVE CLOSER, Phyllis Nelson	Carrere CAR 337 (A)	57 LIKE A VIRGIN, Madonna	Sire W9210 (W)
8 A GOOD HEART, Feargal Sharkey	Virgin VS 808 (E)	58 WHITE WEDDING, Billy Idol	Chrysalis IDOL 5 (F)
9 TAKE ON ME, A-Ha	Warner Brothers W9006 (W)	59 PIE JESU, Sarah Brightman and Paul Miles-Kingston	His Master's Voice/EMI WEBBER 1 (E)
10 LOVE & PRIDE, King	CBS A 4988 (C)	60 SEPARATE LIVES, Phil Collins & Marilyn Martin	Virgin VS 818 (E)
11 I WANT TO KNOW WHAT LOVE IS, Foreigner	Atlantic A9596 (W)	61 ATMOSPHERE, Russ Abbot	Spirit FIRE 4 (W)
12 EASY LOVER, Philip Bailey/Phil Collins	CBS/Virgin A 4915 (C)	62 GAMBLER, Madonna	Geffen A 6585 (C)
13 AXEL F, Harold Faltermeyer	MCA MCA 949 (F)	63 RHYTHM OF THE NIGHT, Debarge	Gordy TMG 1376 (R)
14 DO THEY KNOW IT'S CHRISTMAS? Band Aid	Mercury/Phonogram FEED 1 (F)	64 DO WHAT YOU DO, Jermaine Jackson	Arista ARIST 609 (F)
15 I GOT YOU BABE, UB40 Guest Vocals by Chrissie Hynde	DEP International/Virgin DEP 20 (E)	65 DON'T YOU (FORGET ABOUT ME), Simple Minds,	Virgin VS 749 (E)
16 CRAZY FOR YOU, Madonna	Geffen A 6323 (C)	66 I'M ON FIRE/BORN IN THE USA, Bruce Springsteen	CBS A 6342 (C)
17 SAYING ALL MY LOVE FOR YOU, Whitney Houston	Arista ARIST 640 (F)	67 ST. ELMO'S FIRE (Man In Motion), John Parr	London LON 73 (F)
18 SOLID, Ashford & Simpson	Capitol CL 345 (E)	68 WEST END GIRLS, Pet Shop Boys	Parlophone R 6115 (E)
19 YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive	Epic A4861 (C)	69 HISTORY, Mai Tai	Hot Melt/Virgin VS 773 (E)
20 THERE MUST BE AN ANGEL (PLAYING WITH MY HEART), Eurythmics	RCA PB 40247 (R)	70 THE WORD GIRL, Scritti Politti	Virgin VS 747 (E)
21 I'M YOUR MAN, Wham!	Epic A6716 (C)	71 LIVE IS LIFE, Opus	Polydor POSP 743 (F)
22 TRAPPED, Colonel Abrams	MCA MCA 997 (F)	72 LOVE DON'T LIVE HERE ANYMORE, Jimmy Nail	Virgin VS 764 (E)
23 CHERISH, Kool & The Gang	De-Lite/Phonogram DE 20 (F)	73 OBSESSION, Animotion	Mercury/Phonogram PH 34 (F)
24 EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears	Mercury/Phonogram IDEA 9 (F)	74 REBEL YELL, Billy Idol	Chrysalis IDOL 6 (F)
25 MERRY CHRISTMAS EVERYONE, Shakin' Stevens	Epic A6769 (C)	75 JOHNNY COME HOME, Fine Young Cannibals	London LON 68 (F)
26 YOU'LL NEVER WALK ALONE, The Crowd	Spartan BRAD 1 (SP)	76 COULD IT BE I'M FALLING IN LOVE, David Grant & Jaki Graham	Chrysalis GRAN 6 (F)
27 IF I WAS, Midge Ure	Chrysalis URE 1 (F)	77 ANGEL, Madonna	Sire W8881 (W)
28 NIKITA, Elton John	Rocket/Phonogram EJS 9 (F)	78 BEN, Marti Webb	Starblend STAR 6 (A)
29 DANCING IN THE DARK, Bruce Springsteen	CBS A 4436 (C)	79 ROAD TO NOWHERE, Talking Heads	EMI EMI 5530 (E)
30 LITTLE RED CORVETTE/1999, Prince	Warner Brothers W1999 (W)	80 ONE MORE NIGHT, Phil Collins	Virgin VS 755 (E)
31 HOLDING OUT FOR A HERO, Bonnie Tyler	CBS A 4251 (C)	81 SINCE YESTERDAY, Strawberry Switchblade	Korova KOW 38 (W)
32 KAYLEIGH, Marillion	EMI MARIL 3 (E)	82 SAY I'M YOU NUMBER ONE, Princess	Supreme SUPE 101 (A)
33 LAST CHRISTMAS, Wham!	Epic WHAM 1 (C)	83 THINGS CAN ONLY GET BETTER, Howard Jones	WEA HOW 6 (W)
34 A VIEW TO A KILL, Duran Duran	Parlophone DURAN 007 (E)	84 FEEL SO REAL, Steve Arrington	Atlantic A 9576 (W)
35 WE ARE THE WORLD, USA For Africa	CBS USAID 1 (C)	85 CLOSE (TO THE EDIT), Art Of Noise	ZTT/Island ZTPS 01 (E)
36 LEAN ON ME (ah-li-ayo), Red Box	Sire W8926 (W)	86 MY TOOT TOOT, Denise LaSalle	Epic A 6334 (C)
37 PART-TIME LOVER, Stevie Wonder	Motown ZB 40351 (R)	87 ALIVE AND KICKING, Simple Minds	Virgin VS 817 (E)
38 MONEY FOR NOTHING, Dire Straits	Vertigo/Phonogram DSTR 10 (F)	88 RUN TO YOU, Bryan Adams	A&M AM 224 (F)
39 DON'T BREAK MY HEART, UB40	DEP International/Virgin DEP 22 (E)	89 OUT IN THE FIELDS, Gary Moore & Phil Lynott	10/Virgin TEN 49 (E)
40 WE CLOSE OUR EYES, Go West	Chrysalis CHS 2850 (F)	90 LAVENDER, Marillion	EMI MARIL 4 (E)
41 NIGHTSHIFT, Commodores	Motown TMG 1371 (R)	91 NEW ENGLAND, Kirsty MacColl	Stiff BUY 216 (E)
42 THAT OLE DEVIL CALLED LOVE, Alison Moyet	CBS A6044 (C)	92 THE LAST KISS, David Cassidy	Arista ARIST 589 (F)
43 WE DON'T NEED ANOTHER HERO (Thunderdome), Tina Turner	Capitol CL 364 (E)	93 BODY AND SOUL, Mai Tai	Hot Melt/Virgin VS 801 (E)
44 TARZAN BOY, Baltimore	Columbia DB 9102 (E)	94 WALKING ON SUNSHINE, Katrina And The Waves	Capitol CL 354 (E)
45 SEE THE DAY, Dee C. Lee	CBS A 6570 (C)	95 THE SHOW, Doug E Fresh & The Get Fresh Crew	Cooltempo/Chrysalis COOL 116 (F)
46 KISS ME, Stephen 'Tinlin' Duffy	10/Virgin TIN 2 (E)	96 CLOUDS ACROSS THE MOON, Rah Band	RCA PB 40025 (R)
47 I FEEL LOVE (MEDLEY), Bronski Beat/Marc Almond	Forbidden Fruit/London BITE 4 (F)	97 KNOCK ON WOOD/LIGHT MY FIRE (Remix), Amii Stewart	Sedition EDIT 3303 (A)
48 WELCOME TO THE PLEASURE DOME (Remix), Frankie Goes To Hollywood	ZTT/Island ZTAS 7 (E)	98 MIAMI VICE THEME, Jan Hammer	MCA MCA 1000 (F)
49 SUDDENLY, Billy Ocean	Jive JIVE 90 (A)	99 SAY YOU, SAY ME, Lionel Richie	Motown ZB 40421 (R)
50 SHOUT, Tears For Fears	Mercury/Phonogram IDEA 8 (F)	100 DRESS YOU UP, Madonna	Sire W8848 (W)

TOP 100 ALBUMS

January 5-December 28, 1985

TITLE, Artist	Label No (distributor)	TITLE, Artist	Label No (distributor)
1 BROTHERS IN ARMS, Dire Straits	Vertigo/Phonogram VERH 25 (F)	51 WORLD MACHINE, Level 42	Polydor POLH 25 (F)
2 NO JACKET REQUIRED, Phil Collins	Virgin V 2345 (E)	52 CAN'T SLOW DOWN, Lionel Richie	Motown STMA 8041 (R)
3 LIKE A VIRGIN, Madonna	Sire WX 20 (W)	53 LEAVE THE BEST TO LAST, James Last	Polydor PROLP 7 (F)
4 BORN IN THE U.S.A., Bruce Springsteen	CBS 86304 (C)	54 THE VERY BEST OF CHRIS DE BURGH, Chris De Burgh	Telstar STAR 2248 (R)
5 SONGS FROM THE BIG CHAIR, Tears For Fears	Mercury/Phonogram MERH 58 (F)	55 JENNIFER RUSH, Jennifer Rush	CBS 26488 (C)
6 NOW, THAT'S WHAT I CALL MUSIC 6, Various	EMI/Virgin NOW 6 (E)	56 NOW DANCE, Various	EMI/Virgin NOD 1 (E)
7 NOW — THE CHRISTMAS ALBUM, Various	EMI/Virgin NOX 1 (E)	57 AFTERBURNER, ZZ Top	Warner Brothers WX 27 (W)
8 NOW, THAT'S WHAT I CALL MUSIC 5, Various	EMI/Virgin NOW 5 (E)	58 OUT NOW 2, Various	Chrysalis/MCA OUTV 2 (F)
9 HITS 2, Various	CBS/WEA HITS 2 (W)	59 WEST SIDE STORY, Leonard Bernstein/Various	Deutsche Grammophon 415253-1 (F)
10 THE SECRET OF ASSOCIATION, Paul Young	CBS 26234 (C)	60 MUSIC FROM 'PURPLE RAIN', Prince & The Revolution	Warner Brothers 925 110-1 (W)
11 ALF, Alison Moyet	CBS 26229 (C)	61 THE BEST OF THE 20th CENTURY BOY, Marc Bolan & T Rex	K-tel NE 1297 (K)
12 HITS 3, Various	CBS/WEA HITS 3 (W)	62 OUT FAVOURITE SHOP, The Style Council	Polydor TSCLP 2 (F)
13 THE LOVE SONGS, George Benson	K-tel/WEA NE 1308 (K)	63 GOLD, Barbara Dickson	K-tel ONE 1312 (K)
14 HOUNDS OF LOVE, Kate Bush	EMI KAB 1 (E)	64 THE SINGLES 81-85, Depeche Mode	Mute MUTEL 1 (I/RT/SP)
15 BE YOURSELF TONIGHT, Eurythmics	RCA PL 70711 (R)	65 THE BARBARA DICKSON SONGBOOK, Barbara Dickson	K-tel NE 1287 (K)
16 PRIVATE DANCER, Tina Turner	Capitol TINA 1 (E)	66 SUDDENLY, Billy Ocean	Jive HIP 12 (A)
17 PROMISE, Sade	Epic EPC 86318 (C)	67 VITAL IDOL, Billy Idol	Chrysalis CUX 1502 (F)
18 MAKE IT BIG, Wham!	Epic EPC 86311 (C)	68 CUPID AND PSYCHE 85, Scritti Politti	Virgin V 2350 (E)
19 DIAMOND LIFE, Sade	Epic EPC 26044 (C)	69 I LOVE A PARTY, Russ Abbot	K-tel ONE 1313 (K)
20 MISPLACED CHILDHOOD, Marillion	EMI MRL 2 (E)	70 MEAT IS MURDER, The Smiths	Rough Trade ROUGH 81 (I/RT)
21 ELIMINATOR, ZZ Top	Warner Brothers W 3774 (W)	71 ALED JONES WITH THE BBC WELSH CHORUS, Aled Jones	10/BBC AJ 1 (E)
22 THE SINGLES COLLECTION, Spandau Ballet	Chrysalis SBTV 1 (F)	72 NO PARLEZ, Paul Young	CBS 25521 (C)
23 BOYS AND GIRLS, Bryan Ferry	EG/Polydor EGLP 62 (F)	73 ARENA, Duran Duran	Parlophone DD 2 (E)
24 GO WEST, Go West	Chrysalis CHR 1495 (F)	74 THE 12" ALBUM, Howard Jones	WEA WX 14 (W)
25 AGENT PROVOCATEUR, Foreigner	Atlantic 781 999-1 (W)	75 JAMBOREE BAG NUMBER 3, Chas & Dave	Rockney/Towerbell ROC 914 (E)
26 RECKLESS, Bryan Adams	A&M AMA 5013 (F)	76 THE GIFT, Midge Ure	Chrysalis CHR 1508 (F)
27 THE KENNY ROGERS STORY, Kenny Rogers	Liberty EMTV 39 (E)	77 LITTLE CREATURES, Talking Heads	EMI TAH 2 (E)
28 GREATEST HITS VOLUME 1 & 2, Billy Joel	CBS 88666 (C)	78 STEPS IN TIME, King	CS 26095 (C)
29 GREATEST HITS OF 1985, Various	Telstar STAR 2269 (R)	79 20/20, George Benson	Warner Brothers 925 178-1 (W)
30 THE UNFORGETTABLE FIRE, U2	Island U25 (E)	80 LOVE, The Cult	Beggars Banquet BEGA 65 (W)
31 OUT NOW, Various	Chrysalis/MCA OUTV 1 (F)	81 THE POWER OF CLASSIC ROCK, L.S.O/Royal Choral Society	Portrait PRT 10049 (C)
32 HITS OUT OF HELL, Meat Loaf	Cleveland International/Epic EPC 26156 (C)	82 ALCHEMY — DIRE STRAITS LIVE, Dire Straits	Vertigo/Phonogram VERY 11 (F)
33 WELCOME TO THE PLEASURE DOME, Frankie Goes To Hollywood	ZTT/Island ZTTIQ 1 (E)	83 HATFUL OF HOLLOW, The Smiths	Rough Trade ROUGH 76 (I/RT)
34 THE AGE OF CONSENT, Bronski Beat	Forbidden Fruit/London BITLP 1 (F)	84 ROCK ANTHEMS, Various	K-tel NE 1309 (K)
35 LIVE "UNDER A BLOOD RED SKY", U2	Island IMA 3 (E)	85 THE RIVER, Bruce Springsteen	CBS 88510 (C)
36 ONCE UPON A TIME, Simple Minds	Virgin V 2364 (E)	86 BAGGARIDDIM, UB40	DEP International/Virgin LP DEP 10 (E)
37 THE DREAM OF BLUE TURTLES, Sting	A&M DREAM 1 (F)	87 CHESS, Various	RCA PL 70500 (R)
38 THE FIRST ALBUM, Madonna	Sire WX 22 (W)	88 MR BAD GUY, Freddie Mercury	CBS 86312 (F)
39 DREAM INTO ACTION, Howard Jones	WEA WX 15 (W)	89 LIVE AFTER DEATH, Iron Maiden	RIP 1 (E)
40 THE LOVE ALBUM, Various	Telstar STAR 2268 (R)	90 FLAUNT THE IMPERFECTION, China Crisis	Virgin V 2342 (E)
41 THE COLLECTION, Ultravox	UTV 1 (F)	91 REMINISCING — THE HOWARD KEEL COLLECTION, Howard Keel	Telstar STAR 2259 (R)
42 THE HITS ALBUM/THE HITS TAPE, Various	CBS/WEA HITS 1 (W)	92 EASY PIECES, Lloyd Cole & The Commotions	Polydor LCLP 2 (F)
43 QUEEN GREATEST HITS, Queen	EMI EMTV 30 (E)	93 THE BEST OF THE EAGLES, The Eagles	Asylum EKT 5 (W)
44 VOICES FROM THE HOLY LAND, Aled Jones	BBC REC 564 (A)	94 THE POWER STATION, The Power Station	Parlophone POST 1 (E)
45 ICE ON FIRE, Elton John	Rocket/Phonogram HISP 26 (F)	95 LEGEND, Bob Marley & The Wailers	Island BMW 1 (E)
46 ALL THROUGH THE NIGHT, Aled Jones with BBC Welsh Symph. Orch.	BBC REH 569 (A)	96 THE RIDDLE, Nik Kershaw	MCA MCF 3245 (F)
47 NOW, THAT'S WHAT I CALL MUSIC 4, Various	EMI/Virgin NOW 4 (E)	97 FANTASTIC, Wham!	Innervation IVL 25328 (C)
48 REQUIEM — ANDREW LLOYD WEBBER, Placido Domingo/Sarah Brightman	HMV/EMI ALW 1 (E)	98 THE BEST OF ELVIS COSTELLO — THE MAN, Elvis Costello	Telstar STAR 2247 (R)
49 LOVE HURTS, Elaine Paige	WEA WX 28 (W)	99 THE VERY BEST OF COMMODORES, Commodores	Telstar STAR 2249 (R)
50 FACE VALUE, Phil Collins	Virgin V 2185 (E)	100 THE CLASSIC TOUCH, Richard Clayderman	Decca/Delphine SKL 5343 (F)

and disco

Clubbing
and mixing

NOW ACKNOWLEDGED as one of the key events in the disco/dance industry calendar, the third International DJ Convention has been confirmed for this year by the Disco Mix Club organisers.

The event will again be staged at London's Hippodrome, on Sunday, March 16, and attendance by about 1700 dancefloor and radio DJs from the UK, Europe, and worldwide, is expected.

The Technics World DJ Mixing Championships will play its final stage there with an international batch of finalists selected by DMC UK and its various overseas affiliates from national championships to be held during the previous month. The total value of prizes is over £10,000.

Another regular event at the convention will be the presentation of the DMC/Stanton Cartridges awards to artists and the record industry, voted for by DJs. At the previous events, acts such as Frankie Goes To Hollywood, Level 42 and producer Trevor Horn won awards. Billy Ocean and Jive Records were recipients of the first special Music Week award last year, in recognition of the label's and Billy's achievements overseas.

and disco

TOP • ALBUMS

- 1 1 7 HIGH PRIORITY: Cherrelle Tabu TBU 26699 (C)
- 2 2 6 WHITNEY HOUSTON: Whitney Houston Arista 206978 (F)
- 3 9 7 PROMISE: Sade Epic EPC 86318 (C)
- 4 3 2 STREET SOUNDS 15: Various Street Sounds STSND 15 (A)
- 5 4 6 IT TAKES TWO: Juicy Private BPZ 40098 (Import)
- 6 5 11 THE LOVE SONGS: George Benson K-Tel NE 1308 (K)
- 7 7 2 STREET SOUNDS ELECTRO 10: Various Street Sounds ELCST 10 (A)
- 8 RE ISLAND LIFE: Grace Jones Island GJ1 (E)
- 9 10 35 ROCK ME TONIGHT: Freddie Jackson Capitol FRED1 (E)
- 10 8 4 COLONEL ABRAMS: Colonel Abrams MCA MCG 6001 (F)
- 11 RE WORLD MACHINE: Level 42 Polydor POLH 25 (F)
- 12 6 5 THIS LOVE SO REAL: Chapter 8 Beverly Glen BG 10007 (Import)
- 13 11 12 CARAVAN OF LOVE: Isley Jasper Isley Epic EPC 26656 (C)
- 14 13 4 GUILTY: Yarbrough & Peoples Total Experience/RCA FL 85714 (R)
- 15 16 3 SINGLE LIFE: Cameo Club/Phonogram JABH 14 (F)
- 16 12 5 MASTERPIECE: Isley Brothers Warner Brothers 925347-1(W)
- 17 20 2 WHO'S ZOOMIN WHO: Aretha Franklin Arista 207 202 (F)
- 18 RE LIKE A VIRGIN: Madonna Sire WX 20 (W)
- 19 NEW MANTRONICS: Mantronics (Sleeping Bag) TLY 6 (Import)
- 20 18 4 PAUL HARDCASTLE: Paul Hardcastle Chrysalis CHR 1517 (F)

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JAMES HAMILTON

AS FEARED a rush of releases demanding space leaves little room to expand on the disco music events of 1985.

In brief, then, highlights must obviously include the international success of Paul Hardcastle's 19, and US black radio's acceptance of our own Loose Ends, Total Contrast, Princess, and Five Star. These, together with The Cool Notes, capitalised on the new young black London audience whose consumer power was nurtured by such as the weekday expansion of pirate soul radio, Tony Blackburn's relentless commercialism on Radio London, and the launch of TV's 6.20 Soul Train. Being so young, their nostalgia was limited to a few key records, which heavyweight disco (and radio) DJ Steve Walsh used to his advantage, and in some cases record companies re-released. In a sadly separate scene of their own, Midlands and North-West soul DJs were able, without so many commercial pressures, to continue their more esoteric quest for quality music.

Spilling over from America, Luther Vandross was joined and eventually beaten by Freddie Jackson and Alexander O'Neal as THE leading ladies' men, but the readoption by many black performers of a rock 'n' roll stance was still in most cases resisted here. In our own typically independent way, we instead gave two pop smashes to Steve Arrington, who had a struggle to make even the black chart at home, while we were the first to embrace Washington DC's heavily promoted go go beat (as a nine week wonder, which looks likely to reassert itself with some adaptation).

Naturally, there are many more who deserve some mention, but it's now 1986 and the year's new releases are stacking up!

On UK 12-inch are Evelyn Thomas's Cold Shoulder (Record Shack SOHOT 60), irresistible soul dancer; James Brown's Living in America (Scotti Brothers TA 6701), traditional funk from Rocky IV; Masquerade's One Nation (Def Mix) (Streetwave MKHAX 59), rap remake to the Set It Off and Good Times rhythms; Zapp's It Doesn't Really Matter (Warner Bros W 8879T), vocodered punch; Morris Day's The Oak Tree (Warner Bros W 8899T), post-Prince R&B; L. L. Cool J's I Can't Live Without My Radio (Def Jam/CBS TX 6684), stark specialist rap due for a media blitz; Robert White's Hold Me Tight (Calibre CABL 203), reissued slick shuffler name-checked in The Concept's Mr DJ (which is by the same team); Beta Drum's Passion (Champion CHAMP 12-9), haunting semi-slow duet reminiscent of Leon Ware's Why I Came To California; Desi's I Want To Be With You (Certain Records 12ACERT5, via EMI/Priority), Girl-sung backbeat swayer warmer on import for the slower pleasant B-side I'm Much Too Shy.

More dependent on pop reaction are the previously-mentioned Madonna copying Alisha's Baby Talk (Total Control 12TOCO 6, via EMI), the already selling but not particularly danceable Five Star's System Addict (Tent PT 40516), and the Ready For The World-type Tongan teenage family The Jets' Curiosity (MCA Records MCAT 1027).

CBS has now issued Cherrelle's High Priority LP (Tabu TBU 26699) containing the full dialogue intro version of her hit, which, however has also appeared in a newly remixed US 12-inch version, Cherrelle with Alexander O'Neal's Saturday Love (Extended Version) (Tabu 429 05332).

Other 12-inch imports include Viola Wills' Dare To Dream (Wide Angle TTW 8563), an SOS Band-style drifter already mentioned but shapung up after the Christmas rush as a smash; Val Young's If You Should Ever Be Lonely (Gordy 4557GG), instantly striking canterer; Keith Sweat's My Mind Is Made Up (Stadium STA 303), sneakily nagging wriggler; Prince Charles & The City Beat Band's We Can Make It Happen (Electric Ice Records E1 104), exotic jungle loper; Paul Scott's Off The Wall (Ace Beat AB 9113), reissued instrumental now in further Colonel Abrams-ish vocal mixes too; Farley Jackmaster Funk's Funkin' With The Drums Again (Trax TX 106), six-tracker dominated by variations on the strong instrumental Jack'n The House; Tululah Moon's If You Want Love (Beauty and The Beat BAB 104), sweetly sung jolter; Bernard Wright's After You (Manhattan V-56017), Kashif-ish wriggler; Quest For Life's After You Don't Stop Me (SeaBright PAL-7094), vocally over-wrought deliberate builder; Warp 9's Skips A Beat (Molown 4555MG), mournfully pitched jitterer; Mystery Assignment's Cloud Nine (Metropolis MET 350), straightforward Temptations remake; George McCrae's Rock Your Baby New — Remixed — Extended Version) (Sunnyview Classics SUN 33001), as the label says (with the 1974 original as flip). □

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DISCO

and dance



18 January, 1986

TOP 75 SINGLES

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	NEW	SATURDAY LOVE	Cherelle with Alexander O'Neal	Tabu (TJA 6829) (C)	
2	4	8	ALICE, I WANT YOU JUST FOR ME!	Full Force	CBS (TJA 6640) (C)
3	8	3	NEW YORK EYES	Nicole	Portrait A 6805 (12" — TX 6805) (C)
4	11	6	WHO'S ZOOMIN' WHO	Aretha Franklin	Arista ARIST (12)633 (E)
5	1	7	SAVING ALL MY LOVE FOR YOU	Whitney Houston	Arista ARIST (12)640 (F)
6	5	4	GIRLIE GIRLIE	Sohpia George	Winner WIN(T) 01 (JS)
7	6	8	AFTER THE LOVE HAS GONE	Princess	Supreme SUPE(T) 103 (A)
8	2	5	SHE'S STRANGE	Cameo	Club/Phonogram JAB(X) 25 (F)
9	10	8	WARRIOR GROOVE	DSM	10/Virgin—(DAZZ 45) (E)
10	20	6	MY MAGIC MAN	Rochelle	Warner Brothers W8838(T) (W)
11	3	8	MR D.J.	The Concept	Fourth & Broadway/Island (12)BRW 40 (E)
12	7	4	ONE NATION	Masquerade	Streetwave (MKHAN 59) (A)
13	13	4	DRESS YOU UP	Madonna	Sire W8846(T) (W)
14	12	8	CARAVAN OF LOVE	Isley Jasper Isley	Epic (TJA6612) (C)
15	16	7	INSPECTOR GADGET	The Cartoon Krew	Champion CHAMP(12)6 (A)
16	34	6	LOVE'S GONNA GET YOU	Jocelyn Brown	Warner Brothers/Jellybean 020283 (Import)
17	9	11	100%	Caprice	Lovebeat International LOV 1(T) (G/SP)
18	NEW	YOU'RE MY LAST CHANCE	52nd Street	10/Virgin TEN 89(12) (E)	
19	15	9	THE SHOW	Doug E Fresh & The Get Fresh Crew	Cooltempo/Chrysalis COOL(X) 116 (F)
20	23	6	DON'T YOU JUST KNOW IT	Amazulu	Island (12)IS 233 (F)
21	29	2	FUNKY SENSATION	Ladies Choice	LGR — (LGR 010) (JS)
22	31	2	UPTOWN EXPRESS	B.T. Express	Streetwave (MKHAN 62) (A)
23	22	4	WHENEVER I NEED SOMEBODY	O'Chi Brown	Magnet MAG(T) 288 (R)
24	18	7	SAY YOU, SAY ME (Title song from "White Nights")	Lionel Richie	Motown ZB 40421 (12" — ZT 40422) (R)
25	28	5	LEAVING ME NOW (RE-MIX)	Level 42	Polydor POSPI(X) 776 (F)
26	40	2	LIVING IN AMERICA	James Brown	Scotti Brothers (TJA 6701) (C)
27	NEW	IS IT A CRIME	Sade	Epic (TJA 6742) (C)	
28	14	7	MATED	David Grant/Jaki Graham	EMI (12)JAKI 6 (E)
29	NEW	SYSTEM ADDICT	Five Star	Ten/RCA PB 40515 (12" — PT 40516) (R)	
30	35	29	LOVE SO FINE	Sahara	Elite—(DAZZ 38) (A)
31	44	3	THE THINGS THAT MEN DO	Krystal	Epic 4905319 (Import)
32	19	8	OH LOUISE	Junior	London LON(X) 75 (F)
33	21	3	RAISE THE ROOF	Conway Brothers	10/Virgin TEN 83(12) (E)
34	37	5	THE TRUTH	Colonel Abrams	MCA MCA(T) 1022 (F)
35	NEW	IF I RULED THE WORLD	Kurtis Blow	Club/Phonogram JAB(X) 26 (F)	
36	48	3	FREAK IN ME	Dante	Panoramic PR 1-12-10 (Import)
37	26	6	MUSIC IS THE ANSWER	Masquerade	PRT-7P 336 (12"—12P 336) (A)
38	17	10	TELL ME (HOW IT FEELS)	52nd Street	10/Virgin TEN 74(12) (E)
39	32	9	YOU ARE MY LADY	Freddie Jackson	Capitol (12)CL 379 (E)
40	46	5	NO FRILLS LOVE	Jennifer Holiday	Geffen A6736 (C)
41	25	4	(I NEED SOME) SUNSHINE	Direct Drive	DDR 7DRD 3 (12"—DRD 3) (A)
42	NEW	BABY LOVE	Regina	Steinar 7MARV 1 (12"—12MARV 1) (A)	
43	24	6	I WISH THAT I WERE OLDER	Leisa Dove	Streetwave (MKHAN 58) (A)
44	36	13	CHIEF INSPECTOR	Wally Badarou	Fourth & Broadway/Island (12)BRW 37 (E)
45	50	4	LOVE OASIS	Patris	MDM/Siren—(MDM 121) (E)
46	NEW	GIRLS ARE MORE FUN	Ray Parker Jr.	Arista ARIST (12)641 (F)	
47	27	11	LET MY PEOPLE GO	Winans	Qwest W8874(T) (W)
48	42	16	THE POWER OF LOVE	Jennifer Rush	CBS A5003 (12"—TX5003) (C)
49	30	10	YOUR PERSONAL TOUCH	Evelyn "Champagne" King	RCA PB 49915 (12" — PT 49916) (R)
50	NEW	HARD TO WIN YOUR LOVE	Spencer James	Injection 234 715 (Import)	
51	41	7	DO YOU REALLY LOVE YOUR BABY	Temptations	Motown ZB 40453 (12"—ZT 40454) (R)
52	38	8	THAT'S WHAT FRIENDS ARE FOR	Dionne Warwick & Friends	Arista (12)ARIST 638 (F)
53	NEW	WHAT'S YOUR NAME	Zinno	WEA X8956(T) (W)	
54	45	12	AIN'T YOU HAD ENOUGH LOVE	Julie Roberts	BlueBird/10 BR 19(T) (E)
55	69	3	DO ME BABY	Mel'i'sa Morgan	Capitol (12)CL 385 (E)
56	43	11	YOU DON'T KNOW	Serious Intention	Important/Towerbell TAN(T) 8 (E)
57	NEW	WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING	Billy Ocean	Jive JIVE(T) 114 (A)	
58	47	4	KEEP ON	Billy Mardis	Profile PRO 7085 (Import)
59	57	11	WALKING IN RHYTHM	The Blackbyrds	Streetwave —(SWAVE 3) (A)
60	52	15	SHE'S NOT A SLEEZE	Paul Laurence (with Lillo Thomas & Freddie Jackson)	Capitol (12)CL 38 (E)
61	NEW	ALL I WANT	Roberta Gillam	Sudo SUD 036 (Import)	
62	33	7	DAY BY DAY	Shakatak with Al Jarreau	Polydor POSPI(X) 770 (F)
63	39	2	KEEP THAT SAME OLD FEELING	Side Effects	Streetwave — (SWAVE 4) (A)
64	74	2	MY GUY, MY GIRL	Anli Stewart & Dion Estus	Sedition EDIT(L) 3310 (A)
65	61	23	TRAPPED	Colonel Abrams	MCA MCA(T) 997 (F)
66	54	11	IS THIS THE FUTURE/WICKY WACKY	The Fatback Band	Important/Towerbell TAN(T) 7 (E)
67	51	7	R.S.V.P.	Five Star	Tent/RCA PB 40445 (12" — PT 40446) (R)
68	75	2	GOOD TO THE LAST DROP	C-Bank featuring Eleanor Mills	10/Virgin TEN 109(12) (E)
69	58	15	SOMETHING ABOUT YOU	Level 42	Polydor POSPI(X) 759 (F)
70	53	5	TRAITOR	Elevation	Illuminated/Priority (12)LEV 66 (E)
71	65	17	SINGLE LIFE	Cameo	Club/Phonogram JAB(X) 21 (F)
72	59	2	DON'T LOOK BACK	Plaza	Record Shack SOHO(T) 54 (A)
73	70	18	GET LOOSE	Aleem	Streetwave—(MKHAN 61) (A)
74	63	5	(SEXUAL) HEALING	Marvin Gaye	CBS (TJA 2855) (C)
75	68	13	AIN'T THAT THE TRUTH	Frankie Kelly	10/Virgin TEN 87(12) (E)

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AIRPLAY *action*

BUBBLING

The following records are bubbling under the airplay grid on the opposite page

6 FLOY JOY: Weak In The Presence Of Beauty
Virgin VS 833 (E)
Capital, Hereward, Luxembourg, NorthSound,
Radio 210, Southern.

7 PETTY & THE HEARTBREAKERS, Tom: So You
Want To Be A Rock'n'Roll Star MCA 1028 (F)
Chiltern, Clyde, Forth, Mercury, Severn, Signal,
Tay.

5 SWING OUT SISTER: Blue Mood
Mercury/Phonogram MER 207 (F)
BRMB, Forth, Piccadilly, Radio 210, Southern

7 VEGA, Suzanne: Small Blue Thing
A&M AM 294 (F)
Forth, Mercury, Piccadilly, Red Rose, Southern,
Tay, Wyvern.

6 WHITE, Robert: Hold Me Tight
Calibre CAB 203 (A)
BRMB, Essex, Orwell, Southern, Tay, Wyvern

RADIO 2

Based on plays Monday-Friday
(6.00am-8.00pm)

- 5 PHIL COLLINS & MARILYN MARTIN: Separate Lives
- 5 SACHA DISTEL: Stronger Than Before
- 5 WHITNEY HOUSTON: Saving All My Love For You
- 5 NANA MOUSKOURI: Only Love
- 5 TEDDY PENDERGRASS WITH WHITNEY HOUSTON: Hold Me
- 5 CLIFF RICHARD: It's In Every One Of Us
- 5 BARBRA STREISAND: Somewhere
- 4 HARVEY ANDREWS: Golden Pennies
- 4 CILLA BLACK: Surprise Surprise
- 4 JULIAN LENNON: Because

OTHER FEATURED RECORDS

- DANA: If I Give My Heart To You
- THE CHARLE DANIELS BAND: Still Hurting Me
- DIRE STRAITS: Walk Of Life
- ENGLISH CHAMBER ORCHESTRA: Monsignor Quixote
- JUSTIN HAYWARD: The Best Is Yet To Come
- ALED JONES: Walking In The Air
- D. C. LEE: See The Day
- IAN LODGE: She's Making Movies
- PATTI LUPONE: I Dreamed A Dream
- ALVIN STARDUST: Clock On The Wall
- STEELEYE SPAN: Somewhere In London

DAVID HAMILTON
RECORD OF THE WEEK:
LEO SAYER: Unchained Melody

Radio 1 and Radio 2 guides compiled by
Sham Tracking (01290 0129)

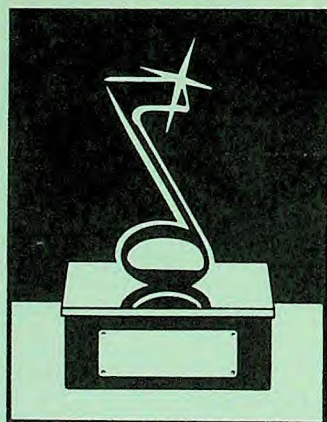
RADIO 1

Figures denote actual plays logged Sunday to Saturday in the week preceding publication (6am-Midnight)

- | | | | |
|------|--|-----|--|
| 22 | BRONSKI BEAT: Hit That Perfect Beat | 8 | DRUM THEATRE: Living In The Past |
| 22 | DIRE STRAITS: Walk Of Life | 8 | FULL FORCE: Alice I Want You Just For Me |
| 22 | FEARGAL SHARKEY: You Little Thief | 8 | MADONNA: Borderline |
| 21 | EURYTHMICS: It's Alright (Baby's Coming Back) | 7 | ASWAD: Cool Noh |
| 21 | PET SHOP BOYS: West End Girls | 7 | JOHN COUGAR MELLENCAMP: Small Town |
| 20 | A-HA: The Sun Always Shines on T.V. | X 7 | RAY PARKER JR.: Girls Are More Fun |
| 20 | ELTON JOHN: Wrap Her Up | 6 | THE ALARM: Spirit Of '76 |
| 19 | ARETHA FRANKLIN: Who's Zoomin' Who | 6 | CLANNAD: In A Lifetime |
| 18 | SOPHIA GEORGE: Girlie Girlie | 6 | THE CONCEPT: Mr. D.J. |
| 17 | LEVEL 42: Leaving Me Now | 6 | DEE C. LEE: See The Day |
| 17 | RUBY TURNER: If You're Ready (Come Go With Me) | 6 | GRACE JONES: Pull Up Too The Bumper |
| 16 | CHERRELLE: Saturday Love | 6 | JOHN PARR: Naughty Naughty |
| 16 | FINE YOUNG CANNIBALS: Suspicious Minds | 6 | JULIAN LENNON: Because |
| 16 | JENNIFER RUSH: Ring Of Ice | 6 | LIONEL RICHIE: Say You, Say Me |
| 14 | AMAZULU: Don't You Just Know It | 6 | SADE: Is It A Crime? |
| 14 | MADONNA: Dress You Up | 6 | STEVE HARLEY & SARAH BRIGHTMAN: Phantom Of The Opera |
| 14 | MR. MISTER: Broken Wings | 6 | ZERRA ONE: Rescue Me |
| 14 | WHAM!: I'm Your Man | 5 | AMII STEWART & DION ESTUS: My Guy My Girl |
| 13 | GO WEST: Don't Look Down — The Sequel | 5 | BELOUIS SOME: Imagination |
| 13 | KING: Torture | 5 | EASTERHOUSE: Whistling In The Dark |
| 13 | TALK TALK: Life's What You Make It | 5 | PRINCESS: After The Love Has Gone |
| 12 | FIVE STAR: System Addict | 5 | SUZANNE VEGA: Small Blue Thing |
| 12 | STARSHIP: We Built This City | 5 | THE WORD: School Boy Siant |
| 11 | BILLY OCEAN: When The Going Gets Tough, The Tough Gets Going | | |
| 11 | LATIN QUARTER: Radio Africa | | |
| 11 | PAUL McCARTNEY: Spies Like Us | | |
| 11 | STEVIE NICKS: I Can't Wait | | |
| 11 | WHITNEY HOUSTON: Saving All My Love For You | | |
| 10 | LLOYD COLE & THE COMMOTIONS: Cut Me Down | | |
| 10 | PHIL COLLINS & MARILYN MARTIN: Separate Lives | | |
| 10 | STING: Russians | | |
| X 10 | WHITNEY HOUSTON: How Will I Know | | |
| 9 | CACTUS WORLD NEWS: Years Later | | |
| 9 | DOUBLE: Captain Of Her Heart | | |
| 8 | ABC: Ocean Blue | | |
| 8 | ARCADIA: The Promise | | |

OTHER FEATURED RECORDS

- MARC ALMOND: The House Is Haunted
- CAMEO: She's Strange
- THE CARS: Tonight She Comes
- 52ND STREET: You're My Last Chance
- THE FLIRTS: You And Me
- PETER FRAMPTON: Lying
- AUDREY HALL: One Dance Won't Do
- DENISE LASALLE: Let The Four Winds Blow
- PRIME MOVERS: On The Trail
- DIANA ROSS: Chain Reaction
- FEARGAL SHARKEY: A Good Heart
- SWING OUT SISTER: Blue Mood
- THIN LIZZY: Boys Are Back In Town
- UB40: Don't Break My Heart



THE MUSIC WEEK AWARDS 1985



TAKING PLACE AT THE DORCHESTER ON
WEDNESDAY 19 FEBRUARY 1986

Contact Lise Barry (on 01-387 6611) for your
TABLE RESERVATION FORMS

ANNOUNCING THE

SOUNDS

WINTER WARMER

SOUNDS is on promotion every week during February to help our readers keep the Winter Blues at bay.

Come rain, sleet or snow, we promise to deliver four action-packed issues featuring cover-mounted gifts and big-prize competitions. Here's what's in store...

FEBRUARY 1 comes with a cover-mounted hard vinyl EP featuring four hot EMI acts, including Saxon. And young bands will be offered the chance to win a free, professional promo video shoot – of themselves.

FEBRUARY 8 comes with a free cover mounted colour magazine on the blockbusting *Rocky* films, tying in with the release of *Rocky IV* and boasting a full interview with Stallone himself. And we'll be giving away a Philips stereo TV and other goodies in our competition.

FEBRUARY 15 carries a second free colour mag on the cover. Called *Psycho Killers*, it's a spectacular illustrated history of rock weirdos and crazies. Backing it up will be a competition to win an amazing £2,500 worth of Roland hi-tech musical equipment.

FEBRUARY 23 is fronted by a double-sided full colour poster and offers an opportunity for this issue's competition winner to acquire an enviable record collection overnight, courtesy of a leading retail chain.

So don't be left out in the cold in February – get in on the hottest act in town by advertising in **SOUNDS**. Call our advertisement department now on 387 6611.

TOP US SINGLES

Table with 4 columns: Rank, Artist, Title, Label. Includes entries like 'THAT'S WHAT FRIENDS', 'SAY YOU, SAY ME', 'PARTY ALL THE TIME'.

BULLETS 41-100

Table with 4 columns: Rank, Artist, Title, Label. Includes entries like 'DIGITAL DISPLAY', 'SECRET LOVER', 'GO, Asia'.

Main listing table with columns: Artist, A-Side/B-Side, Label, 7" Number, 12" Number, (Distributor). Contains hundreds of entries.

Table with 2 columns: Artist, Title. Lists various artists and their song titles.

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains. Chart courtesy Billboard December 21, 1985

Mon 13-Fri 24 Jan 1986 Single Releases: 122

Year to Date (4 weeks to 24 January 1986) Single Releases: 207

See New Albums for Distributors Codes

INCORPORATING LP
CD & CASSETTE SALES

TOP 100

MUSIC
WEEK

Week-ending January 18, 1986

No. 1 BROTHERS IN ARMS ★★★ CD

Dire Straits

Vertigo/Phonogram VERH 26

2 HUNTING HIGH & LOW ● CD

Warner Brothers WX 30

3 NOW, THAT'S WHAT I CALL MUSIC 6 ★★★

Various Virgin/EMI NOW 6

4 **NEW** THE BROADWAY ALBUM CD

CBS 86322

5 LIKE A VIRGIN ★★★ CD

Sire WX 20

6 WORLD MACHINE ★ CD

Polydor POLH 25

7 ISLAND LIFE CD

Island GJ 1

8 THE DREAM OF THE BLUE TURTLES ★

CD A&M DREAM 1

9 WHITNEY HOUSTON ● CD

Arista 206 978

10 PROMISE ★ CD

Epic EPC 86318

11 HITS 3 ★★

Various CBS/WEA HITS 3

12 JENNIFER RUSH ★ CD

CBS 26488

13 GO WEST ★ CD

Chrysalis CHR 1495

14 THE SINGLES COLLECTION ★★

Chrysalis SBTV 1

15 FEARGAL SHARKEY ● CD

Virgin V 2360

16 NO JACKET REQUIRED ★★ CD

Virgin V2345

17 SONGS FROM THE BIG CHAIR ★★ CD

Mercury/Phonogram MERH 58

18 THE LOVE ALBUM — 16 CLASSIC LOVE SONGS ★

Various Telstar STAR 2268

19 FINE YOUNG CANNIBALS ●

Fine Young Cannibals London LONLP 16

20 THE LOVE SONGS ★★

George Benson K-tel/WEA NE 1308

21 BE YOURSELF TONIGHT ★ CD

Eurythmics RCA PL 70711

22 ONCE UPON A TIME ● CD

Simple Minds Virgin V 2364

23 EASY PIECES ● CD

Lloyd Cole And The Commotions Polydor LGLP 2

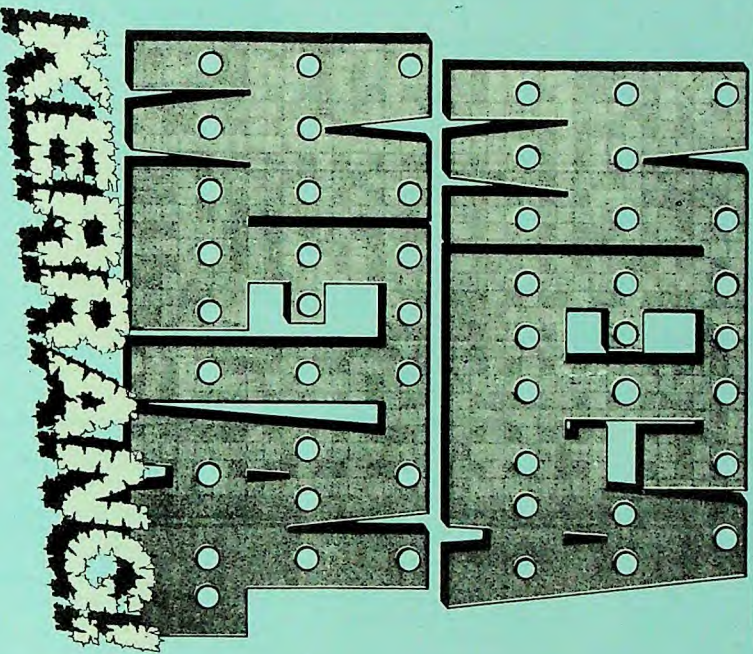
24 THE CLASSIC TOUCH ● CD

Richard Claydeman Decca/Delphine SKL 5343

25 THE GREATEST HITS OF 1985 ★

Various Takstar STAR 2269

WE'LL GET YOU ROCKIN'!



Friday January 31, 1986 sees the unbridled unleashing of a new quarterly mega-zine from the Kerrang! stable.

It's titled **MEGA METAL KERRANG!** and it is exactly that: a large format, totally Metallic, bland-banned bastard off-spring of the ultimate rock fortnightly.

Mega Metal Kerrang! will be a 52-page bruiser of a book and the thick wraparound cover will utilize monstrous Metallic colours: a la the 100th edition of the regular **Kerrang!**

The editorial content will be straight between the eyes, decibel laden, completely rust-free, no messin' **HEAVY METAL** from the first page to the last. From the biggest noises in Metal (watch out for Metallica on the cover!) to the most merit-worthy runarounds, **Mega Metal Kerrang!** is aimed directly at the dedicated, dyed-in-the-wool HM fan! This could be the most ear-piercing event since the launch of **Kerrang!** itself!

LOUDER THAN THE REST!

ON SALE

- | | | | |
|----|------------|---|---------------------------|
| 58 | 45 | THE SECRET OF ASSOCIATION ★★ CD | CBS 26234 |
| 59 | 58 | STREET SOUNDS EDITION 15 | Street Sounds STSND 15 |
| 60 | RE | MANILOW CD | RCA PL 87044 |
| 61 | NEW | SWEET INSPIRATION CD | Portrait PRI 10048 |
| 62 | 42 | THE SINGLES 81-85 ● CD | Mute MUTE 1 |
| 63 | 76 | BLUE SKIES CD | London KTCT 1 |
| 64 | 73 | ALL THROUGH THE NIGHT ● | BBC REH 569 |
| 65 | RE | THE JAZZ SINGER ★ CD | Capitol EAST 12120 |
| 66 | 90 | THE VERY BEST OF CHRIS DE BURGH ● | Telstar STAR 2248 |
| 67 | 64 | THE VERY BEST OF COMMODORES — 16 CLASSIC TRACKS ● | Telstar STAR 2249 |
| 68 | 89 | DIRE STRAITS CD | Vertigo/Phonogram 9102021 |
| 69 | 68 | SO RED THE ROSE | Parlophone Odeon PCSD 101 |
| 70 | 70 | THE KENNY ROGERS STORY ★ | Liberty EMTV 39 |
| 71 | 55 | REMINISCING — THE HOWARD KEEL COLLECTION ● | Telstar STAR 2259 |
| 72 | 87 | CAN'T SLOW DOWN ★★ CD | Motown STMA 8041 |
| 73 | 78 | THE CARS GREATEST HITS ○ | Elektra EKT 25 |
| 74 | 61 | ELVIS PRESLEY — BALLADS 18 CLASSIC LOVE SONGS ● | Telstar STAR 2264 |
| 75 | 72 | STREET SOUNDS ELECTRO 10 | Street Sounds ELCST 10 |
| 76 | 66 | THE GIFT ● CD | Chrysalis CHR 1508 |
| 77 | 85 | PSYCHOCANDY | blanco y negro/WEA BYN 7 |
| 78 | 82 | BOYS AND GIRLS ★ CD | Eg/Polydor Eglp 62 |
| 79 | 71 | ALF ★★ CD | CBS 26229 |
| 80 | 77 | ROCK ANTHEMS ● | K-tel NE 1309 |
| 81 | 86 | ELIMINATOR ★★ CD | Warner Brothers W 3774 |
| 82 | 83 | PICTURE BOOK ○ CD | Elektra EKT 27 |
| 83 | 69 | PERFORMANCE—BEST OF RICE & LLOYD WEBBER ● | |

PERFORMANCE

Dire Straits

IT'S DISCONCERTING to discover that you appear to be the only person in a completely sold out concert who isn't totally besotted with the act on stage.

It wasn't that I was given a ticket costing £10 which entitled me to stand, or that touts were asking and getting £100 (probably for a pair of seats, admittedly), it was the long, drawn-out aspect of virtually every song which Dire Straits played at the Hammersmith Odeon — even Mark Knopfler's much-admired guitar style seemed to vanish in the mix more often than not.

The band has expanded to a septet since their late Seventies genesis as a pub rock type quartet, and while individually each of the participants shone — in particular saxophone/flute player Chris White (no relation) and guitarist Jack Sonni — together their work became by turns either soporific or overbearing.

A set of 15 songs in around two and a half hours seemed to be exactly what the disciples required, but it all seemed a little too easy for the band who were obviously rehearsed incredibly well, although perhaps to the point of blandness.

Among the songs played were elderly hits like Sultans of Swing and Private Investigations, as well as (inevitably) a good deal of the current Brothers In Arms LP, but oddly enough, two of the most impressive moments were Sonni's guitar solo in Walking In The Wild West End, which seemed infinitely more attacking than most of Knopfler's showcase solos, and the clever touch during Going Home when the roadies began to dismantle the equipment while the band played on — a brilliant piece of opportunism to stop the show.

JOHN TOBLER

DC Lee/Black Britain

DC LEE has come a mighty long way from the back-up ranks of Wham! to emerge in her current position as the new year's most likely successor to Sade.

On the way she's made her mistakes — a couple of dire early singles — and had her setbacks: the Paul Weller seal of approval is normally akin to being passed the black spot. But the success of See

The Day, and the reception she received for her short set at Weller's night at the ICA's celebrity Rock Week seem to indicate that the day is dawning when she will be able to do no wrong — for the duration of her 15 minutes, at least.

She still does silly things — attempting Hall & Oates' utterly unassailable (S)He's Gone — and her lyrics still sometimes jar against the comparatively polished music. But in confidence, and so delivery, she's streets ahead of earlier, more faltering performances with the likes of The Style Council and Animal Nightlife.

Some notes were missed and there was little, thankfully, of the over-sickness that is Sade's stock-in-trade, but the feeling was definitely that that's what she's striving for, and will no doubt in time attain.

Unfathomably following Ms Sealy were the cool person's tip for the top, Black Britain, who've just secured a deal with 10 Records. Being in this position means that Black Britain have even less time than most to prove themselves before they become yesterday's news, and aside from one hefty late Seventies club groove, lasting all the set, they have only half-measures to recommend them.

Plus points include a Frank Bruno-lookalike frontman with a big but limited bass boom, some deft percussion and what is known in the trade as a tight rhythm section. But lyrically they are still less erudite than DC Lee — paying lip service to fashionable social awareness, but unable to resist refrains of "baby you just drive me crazy". And they also suffer badly from the every-song-sounds-the-same syndrome.

It's a quantum leap from the pleasures of Black Britain through an alcohol haze in an early hours niterie, to the real world. And seeing them live bereft of strong songs and atmosphere, it seems one they'll be unable to make. JOHN BEST

Dr Feelgood

STILL AS glamorous as a half-filled ash tray and as fashionable as spats, Dr Feelgood just carry on pumping out the rhythm and blues and nobody need complain.

Their concert at Harlesden's Mean Fiddler was as to be expected with good ol' Lee Brill-

leaux and the (new) boys churning on in the approved fashion. Brilleaux, forever clad in the ill-fitting spiv suit, remains an almost possessed lead singer, bawling and growling the old hits. There's a fine body of work available to the Feelgoods and they're damned if they're going to let any of the favourites slip by.

Ten years on from when the original band paved the way for punk in taking music back to the clubs, The Feelgoods find themselves far from being a vital musical force, but remain a hugely enjoyable, almost nostalgic experience. Any takers for the R&B revival? DUNCAN HOLLAND

Lindisfarne

IT'S NEARLY 14 years since Lindisfarne first hit the headlines with anthems like Meet Me On The Corner and Lady Eleanor and seven years since their reformation and second joust at the chart with Run For Home. But it's obvious that during those two fairly brief flirtations with fame, they captured many hearts as 1985 was the tenth year of the Lindisfarne Christmas Party gigs, which were initially held in their hometown, Newcastle, but extended a couple of years ago to include a London show.

This year the Hammersmith Odeon was close to full as the tree party hats were donned and the audience settled down to watch two sets amounting to about two hours in total with the emphasis on material from Sleepless Nights on the group's own LMP label (through PRT) but with a leavening of the classics too.

Nostalgia was available in vast quantities — admiration for the great songwriting of Alan Hull, amusement at the stagecraft of Ray Jackson, appreciation for the suitably low profile adopted by drummer Ray Laidlaw, bassman Rod Clements and the guitar and keyboard virtuosity of Simon Cowe, with assistance from a couple of helpers, particularly sax player Marty Craggs.

It would take a brave man to predict a Lindisfarne revival, but bearing in mind that their fellow folk rockers, Fairport Convention, still manage to fill a field with fervent fans for two days each summer, it's pleasing to note that this somewhat old-fashioned, but definitely enjoyable form of popular music is still able to claim a reasonable audience.

JOHN TOBLER

OPINION

WHEN IS an indie label not an indie label? That is one of the vexed questions currently under consideration as pressure is being brought to bear on Music Week to change its criteria for inclusion of releases in the Indies charts. Some companies are keen to see records from labels with major company distribution excluded, while others are happy with the position as it is.

What do you think on this topic and — more importantly — dealers, in what form would the Indie charts be of most use to you?

Music Week is interested in your views on every aspect of the music industry, so write to The Editor, Music Week, Greater London House, Hampstead Road, London NW1 7QZ.

Are BPI Awards solid rock?

I WRITE as a very biased commentator, but nonetheless I would like to know why the BPI Awards nominations refuse to venture out of what they think is the rock field. In particular, I refer to the nominations for female artist, in which I admit I have an enormous interest.

I am baffled by the exclusion of both Barbara Dickson and Elaine Paige from this section.

Their record sales (both on single and on album) in 1985 were outstandingly impressive. Miss Dickson has been selling hundreds of thousands of records per annum throughout the Eighties and Miss Paige's last three albums have gone platinum. Together they had the biggest single of 1985 by a British act and indeed one of the biggest of all time by British female vocalists.

If the BPI Awards are exclusively for rock performers then they should not be — if they are open to all types of popular artist then the failure to nominate either Miss Paige or Miss Dickson is inexplicable. As it happens I believe that much of their work is just as "rock" as some of the work by other nominated acts, but that's another argument. TIM RICE, Shaftesbury Avenue, London WC2.

● Music Week also received a letter expressing very similar views from Bernard Theobald, manager to Barbara Dickson.

JOHN DEACON, BPI DIRECTOR GENERAL REPLIES:

THE BPI Awards are not confined in any sense. Most of the categories, including the one mentioned here, are for artists rather than product. They have a "Best British" title — with no further guidance as to choice of nominees or winners. Neither sales achievement nor chart success are actually stipulated as grounds for selection; these are purely creative and artistic awards.

With only one criterion for choice in each category, the voting system is simple. Each BPI member company, from the largest to the smallest, may make up to five nominations (of which only one may be signed to that company) in each category. The top five names are decided by poll count, and announced as the awards nominees in their categories.

A ballot paper, listing these names, then goes to the members, asking for votes for three out of each five, in order of preference. The winners are decided on a 3-2-1 points system.

I am sure that Tim Rice will agree that such a system is fair and error-proof. The BPI office has no function other than that of conscientiously overseeing the voting. The choice of nominees and winners is that of the individual BPI member. The final lists of nominees reflect the preference of the majority, as do the names of the winners announced on Awards' night. The BPI Awards certainly are "open to all types of popular artist", as I hope that this explanation of the voting system has made clear.

Tim Rice is perfectly entitled to his opinion on the record industry's collective venturesomeness — or lack of it; and upon which artists he sincerely personally believes should have been among the top nominees. The BPI members' opinions are reflected in the voting results.

Edited by CHRIS WHITE

TALENT

Chart newcomers

52nd STREET: You're My Last Chance (10/Virgin TEN 89). UK origin. Entered chart, January 10 1986. Manchester soul band, fronted by Diana Charlmagne, who previously recorded for Factory, and enjoyed some US success. They've recently toured with Level 42 and Cameo. Band member Tony Henry writes most material.

MASQUERADE: One Nation (Streetwave KHAN 59). UK origin. Entered chart, January 10 1986. New outfit formed specially by Streetwave, comprising UK session musicians, and whose first single, Set It Off, was a big club hit. Their debut hit is a musical montage of several Funkadelic hits including Flash Light and Not Just Knee Deep.



THE SEARCHERS are alive and well — and still selling records and attracting good audiences — years after they scored 11 top 20 hits in the Sixties. But while some things never change, the band have had a major reshuffle with the departure of original member Mike Pinder and the arrival of singer/guitarist/songwriter Spencer James, who was previously with First Class who in turn were responsible for that Seventies summer hit, Beach Baby. The new-look group are preparing to go back into the recording studios, and are sounding out several possible recording deals. Further information: contact John McNally (051-924 7310) or agent Alan Field (01-346 7861).

Profit margin concern

AT TIMES, I wonder if I am the only dealer in this business who is still living in the real world and is concerned about profit margins.

On behalf of that dwindling band of independent record retailers, (does anyone remember what they are?) may I congratulate Virgin Records on their magnificent "Around £5" album campaign. Unfortunately though, they appear to have forgotten to inform EMI distribution that the dealer price on these albums should be correspondingly reduced to £3.04 (plus VAT).

Still, does it really matter what I think? GARY JONES, Domino Records, The Tricorn, Market Way, Portsmouth, Hants PO1 4AN.

Beatles trivia pursued

DURING CHRISTMAS, I indulged in a game of Trivial Pursuit and was doing wonderfully well (of course!) until the question "Which record label had the first contract with The Beatles?"

Aha, I thought, a chance to excel and with great confidence replied "EMI Parlophone", grinning all over my face. But no. Shock, horror! The answer was Polydor.

Is this in fact true, or a misprint? CLIVE STANHOPE, CSA Records, Chamberlayne Road, London NW10.

● MW's trivia department replies: Sorry, Clive, those fiendish Trivial Pursuit people have the better of you. When they were backing Tony Sheridan in Hamburg, The Beatles were contracted to Polydor, signed to the label by Bert Kaempfert, in fact (but that's getting totally trivial).

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No.1 WEST END GIRLS ●
Pet Shop Boys Parlophone (12)R 6115

2 THE SUN ALWAYS SHINES ON T.V.
A-ha Warner Brothers W8846(T)

3 HIT THAT PERFECT BEAT
Bronski Beat Forbidden Fruit/London BITE(X) 6

4 WALK OF LIFE
Dire Straits Vertigo/Phonogram DSTR 12(12)

5 YOU LITTLE THIEF
Feargal Sharkey Virgin VS 840 (12)

6 SATURDAY LOVE
Cherelle With Alexander O'Neal Tabu (T)A 6829

7 GIRLIE GIRLIE
Sophia George Winner WIN(T) 01

8 BROKEN WINGS
Mr. Mister RCA PB 49945 (12) —PT 49946)

9 SAVING ALL MY LOVE FOR YOU ●
Whitney Houston Arista ARIST (12)640

10 ALICE, I WANT YOU JUST FOR ME!
Full Force CBS (T)A 6640

11 WHO'S ZOOMIN' WHO?
Aretha Franklin Arista ARIST (12)633

12 RUSSIANS
Sting A&M AM(Y) 292

13 IT'S ALRIGHT (BABY'S COMING BACK)
Eurythmics RCA PB 40375 (12) —PT 40376)

14 RING OF ICE
Jennifer Rush CBS (12) —TX 4745)A 4745

15 LEAVING ME NOW (RE-MIX)
Level 42 Polydor POSP(X) 776

16 WRAP HER UP
Elton John Rocket/Phonogram EJS 10(12)

17 SUSPICIOUS MINDS
Fine Young Cannibals London LON(X) 82

18 WALKING IN THE AIR
Aled Jones EMI (12)ALED 1

19 SEPARATE LIVES ○
Phil Collins and Marilyn Martin Virgin VS 818(12)

20 MERRY CHRISTMAS EVERYONE ●
Shakin' Stevens Epic (T)A6769

21 DRESS YOU UP
Madonna Sire W 8848(T)

22 SYSTEM ADDICT
Five Star Temt/RCA PB 40515 (12) —PT 40516)

23 TORTURE
King CBS (T)A 6761

24 WE BUILT THIS CITY

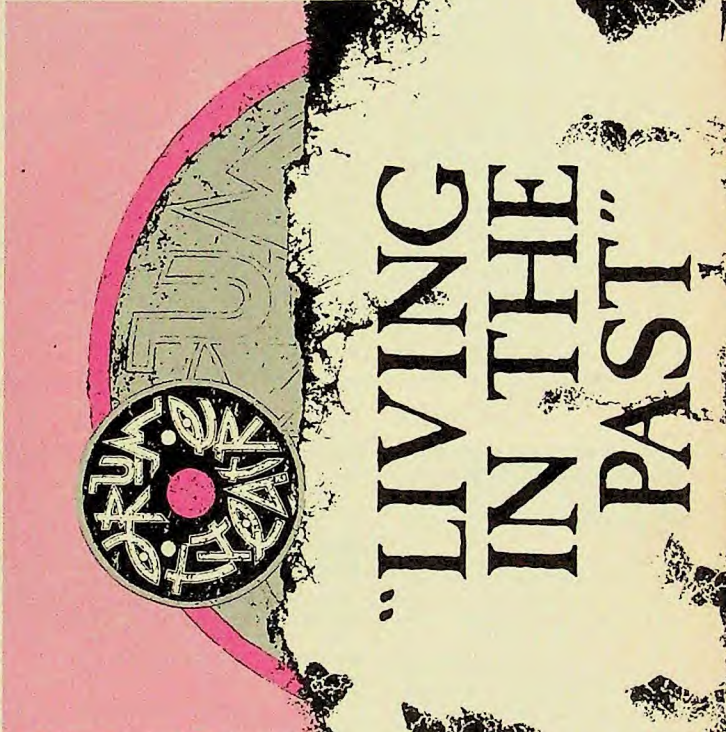
NEXT 25 THE NEXT 25 THE NEX

- 76 (74) ALIVE AND KICKING, Simple Minds Virgin VS 817(12)
- 77 (—) THE OAK TREE, Morris Day Warner Brothers W8899(T)
- 78 (—) RAPPER'S DELIGHT/WE GOT THE FUNK, Sugarhill Gang/Positive Force Streetwave (12) —SWAVE 6)
- 79 (—) WHENEVER YOU NEED SOMEBODY, O'chi Brown Magnet (MAG(T)) 288
- 80 (—) THAT'S WHAT FRIENDS ARE FOR, Dionne Warwick & Friends Arista (12)ARIST 638
- 81 (67) IT'S IN EVERY ONE OF US, Cliff Richard EMI (12)EMI 5537
- 82 (—) GET LOOSE, Aled Jones Streetwave (12) —MKHAN 61)
- 83 (80) MY GUY, MY GIRL, Amii Stewart & Deon Estus Sedition/PRT EDIT(L) 3310
- 84 (—) LIVING IN THE PAST, Drum Theatre Epic A 6798 (12) —TX 6798)
- 85 (—) RIPTIDE, Robert Palmer Island (12)IS 256
- 86 (—) IT DOESN'T REALLY MATTER, Zapp Warner Brothers W8879(T)
- 87 (—) I'LL BE YOUR FRIEND, Precious Wilson Jive JIVET(T) 105
- 88 (96) SOMEWHERE (From "West Side Story"), Barbara Streisand MCA MCA(T) 1024
- 89 (—) YEARS LATER, Cactus World News 10/Virgin (12) —DAZZ 45)
- 90 (83) WARRIOR GROOVE, D.S.M. Capitol (12)CL 386
- 91 (—) CHAIN REACTION, Diana Ross Germain DG(T) 7
- 92 (—) ONE DANCE WON'T DO, Audrey Hall Asylum EKR 32(T)
- 93 (—) HOLD ME, Teddy Pendergrass with Whitney Houston Elektra EKR 30(T)
- 94 (—) TONIGHT SHE COMES, The Cars Parlophone Odeon Series (12)NSR1
- 95 (—) ELECTION DAY, Arcadia Elektra EKR 26(T)
- 96 (—) OBJECT OF MY DESIRE (Edit.), Starpoint Riva JCM(X) 5
- 97 (—) SMALL TOWN, John Cougar Mellencamp Streetwave (M)KHAN 64
- 98 (—) JUST HAVING FUN, Doug E. Fresh Chrysalis HUEY(X) 2
- 99 (89) THE HEART AND SOUL EP, Huey Lewis & The News Polydor POSP(X) 777
- 100 (—) NINETEEN, Phil Lynott

Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 260 record outlets.

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

- 38** TAKE ON ME ●
A-ha Warner Brothers W9006(T)
- 39** A GOOD HEART ●
Feargal Sharkey Virgin VS 808(12)
- 40** PULL UP TO THE BUMPER
Grace Jones Island (12)IS 240
- 41** LIFE'S WHAT YOU MAKE IT
Talk Talk EMI 5540
- 42** SHE'S STRANGE
Cameo Club/Phonogram JAB(X) 25
- 43** DAYS LIKE THESE
Billy Bragg Go! Discs GOD(X) 8
- 44** NEW YORK EYES
Nicole with Timmy Thomas Portrait A 6805 (12) —TX 6805)
- 45** CUT ME DOWN (REMIX)
Lloyd Cole And The Commotions Polydor COLE(X) 6
- 46** IMAGINATION
Belouis Some Parlophone (12)R 1986
- 47** DO THEY KNOW IT'S CHRISTMAS? ★
Band Aid Mercury/Phonogram FEED 1(12)
- 48** MR. D.J.
The Concept Fourth & Broadway/Island (12)BRW 40
- 49** IS IT A CRIME
Sade Epic (T)A 6742
- 50** LEADER OF THE PACK
Twisted Sister Atlantic A 9478(T)
- 51** BECAUSE
Julian Lennon EMI 5538
- 52** YOU'RE MY LAST CHANGE
52nd Street 10/Virgin TEN 89(12)
- 53** GUILTY
Total Experience/RCA FB 49905 (12) —FT 49906)
- 54** ONE NATION
Masquerade Streetwave (M)KHAN 59
- 55** ABIDE WITH ME
The Inspirational Choir with The Royal Choral Society Portrait A4997 (12) —TX 4997)
- 56** ROAD TO NOWHERE
Talking Heads EMI (12)EMI 5530
- 57** GIRLS ARE MORE FUN
Ray Parker Jr. Arista ARIST (12)641
- 58** IF I RULED THE WORLD
Kurtis Blow Club/Phonogram JAB(X) 26
- 59** OCEAN BLUE
ABC Neutron/Phonogram N(T)X 110
- 60** THE SHOW
Doug E. Fresh & The Get Fresh Crew Cooltempo/Chrysalis COOL(X) 116
- 61** GLENN MILLER MEDLEY
John Anderson Big Band Priority (12)GLEN 1



SECOND ANNIVERSARY



A SUCCESSFUL BEGINNING...
...AN EXCITING FUTURE!

RAW POWER

THE COLLECTOR SERIES

SHOWCASE

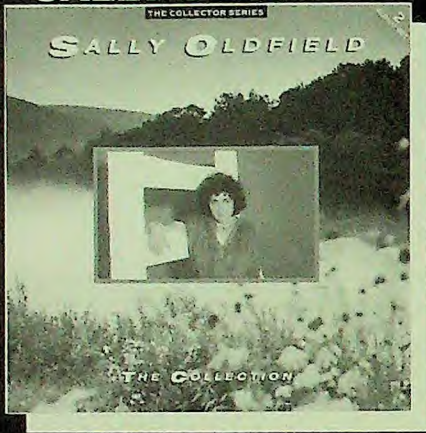
DOJO RECORDS

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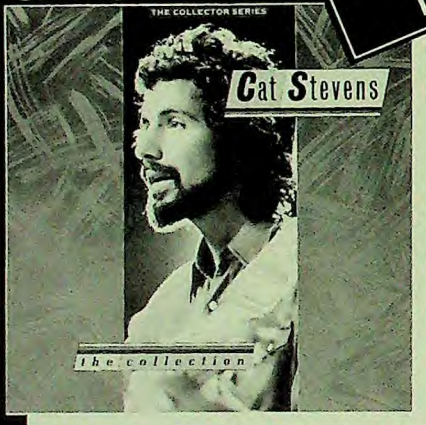


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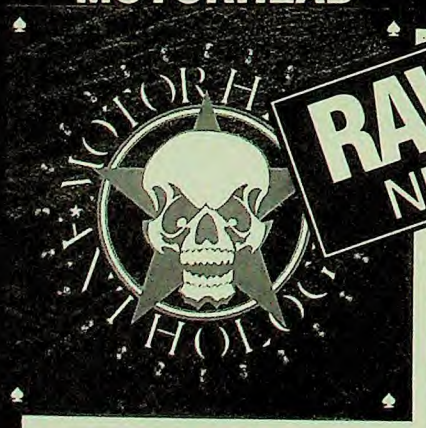
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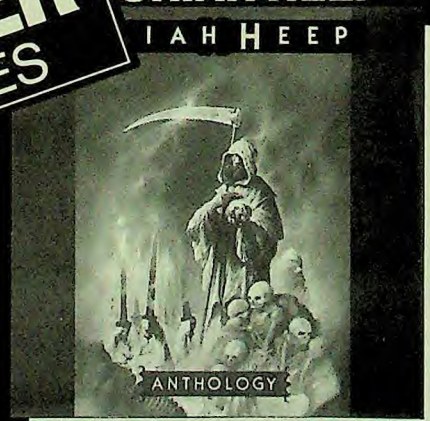


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A record company with a solid foundation and high aspirations

Declaration of independence

JUST OVER a year ago Castle Communications was just another record wholesaling operation, but a change of emphasis late in 1984 caused them to become one of the success stories of last year.

Two releases — *Totally Exploited* by The Exploited on the Dojo label and *Metal Killers*, a heavy metal compilation — were released as Castle's first steps to start up a record label. They did well and became the first of 120 albums on four labels released in just over a year with sales around 110,000 units a month and rising fast.

Add to this a video marketing and distribution operation in Scandinavia with over 80 feature film releases to its credit, and it becomes apparent that while everybody else has been sitting on their back-sides moaning about the recession, Castle has been taking care of business.

Castle was started just over two years ago by Terry Shand, operating with two staff in a borrowed office. Now the company has an annual turnover of more than £4m with 12 staff working in a warehouse and office unit on a new industrial estate in Wandsworth, south-west London.

Shand says: "We started the business with the idea of running a simple wholesale operation which we did for a year or so. Turnover built up and we were profitable but the margins were not really exciting and we realised there had to be something else."

That "something else" was a move into the record market using Castle's own releases.

Shand, along with Jon Beecher — brought in as commercial director to spruce up the record department in the spring of 1984 — established that there were some gaps in the market where they thought their experience could bring success. The original areas of particular interest were solid artist independent collections and heavy metal compilations.

Totally Exploited was the first of the independent collections and *Metal Killers* the first metal compilation. The results were encouraging, so the Castle management team of Shand, Beecher and Cliff Dane, a chartered accountant and the company's finance director, decided that the label business would give a much more solid base for growth. The margins were better, the company would have a much better profile,



CASTLE executives Jon Beecher (left) Dougie Dudgeon (middle) and Terry Shand

and most important they could control the product released rather than being dependent on other people.

So after they had identified and established the type of business they wanted, they cut the wholesaling side completely and pushed all their resources into establishing four major labels and getting the catalogue together as quickly as possible.

The Dojo label houses the independent material that Castle acquires. Such luminaries as The Sex Gang Children with *Re-enter The Abyss*, three LPs by The Meteors, The Damned's *Damned But Not Forgotten*, three by The Exploited, *Always Yours* by Gary Glitter, *The Good Clean English Fist* by 400 Blows and *The Vinyl Solution* by various artists such as Generation X

OVER



THE EXPLOITED: Laid down solid sales with the fledgling company



THE SMALL Faces: Early release on The Collectors label

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**## CASTLE
COMMUNICATIONS**



VENOM: From Hell To The Unknown on the Raw Power label

FROM PREVIOUS PAGE

and The Stranglers are featured. Where Dojo has often scored is in its solid compilations by artists considered too small for the majors, and in its mid-price re-issues of albums only available previously at full price.

Raw Power is Castle's heavy metal vehicle. From Hell To The Unknown by Venom, The Devil's Carion by Raven, Thor Live in Detroit, White Knuckles by Gary Moore and anthologies by Motorhead and Uriah Heep are typical of the catalogue. Here the emphasis, like on Dojo, is on newer material often licensed from the independents.

THE FOUR labels are the Showcase series, the Collector series, Dojo and Raw Power.

Showcase is the mainstream budget label, which has been mainly put together with the multiples and racks in mind. It retails at £1.99, with 40 releases covering the whole range of popular music from MOR, jazz and blues to rock. Such artists as Jimi Hendrix, Billie Holliday, Chuck Berry, Johnny Cash, Sam and Dave and Duke Ellington are already included, as well as such interesting items as The Beatles Live At the Star Club (two volumes).

The Collector series was launched as a mid-price double series initially to provide a label to relaunch material from the Immediate label which Castle had licensed. The first releases included The Small Faces Collection, The Humble Pie Collection and a collection titled White Boy Blues, incorporating early material by such as Jeff Beck, Eric Clapton and Jimmy Page. The label was developed by getting more material from the major record companies to build up essentially a Seventies rock-orientated collection that has been subsequently expanded to take in other areas.

Collections of Status Quo, Bob Marley, Black Sab-

bath, John Cougar, Waylon Jennings, Camel, Ten Years After, Cat Stevens, as well as of Vera Lynn and Frank Sinatra, have been released over the year.

ON DOJO and Raw Power, Beecher and Shand are assisted by special projects manager, Dougie Dudgeon, who has a brief to scour the streets for new material to release. As well as re-packaging and re-presenting old tracks, Dougie is always on the look-out for previously unreleased material or alternative live versions to make the records more interesting. Dojo gained considerable credibility, for example, by rescuing an Action mini LP from the vaults and releasing it as Action Speaks Louder Than... at mid-price.

But the four main labels are not the sum of Castle's record operations. They have also just licensed the early Black Sabbath catalogue and the Immediate catalogue, have released three compact discs, have produced two classical records with the London Symphony Orchestra and have a recently-recorded LP by a new, young band, Hell's Belles, ready as their first release by a new act.

Building on their extensive contacts established in the video business, Castle has also recently opened a Finnish office where Scandinavian equivalents of Dojo and Raw Power are being launched.

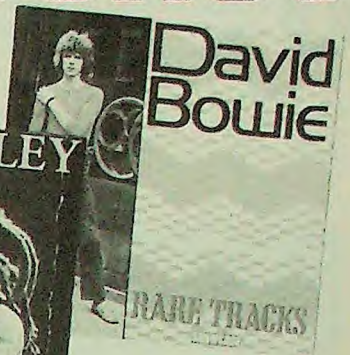
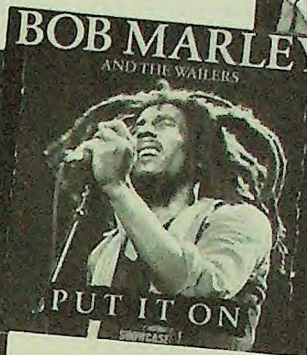
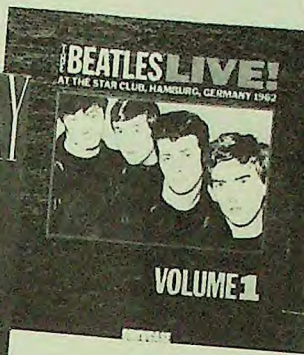
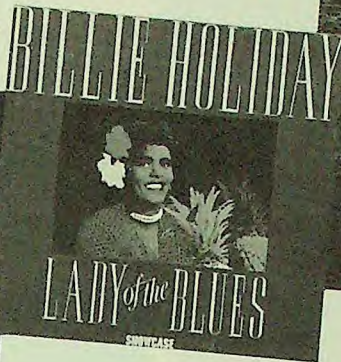
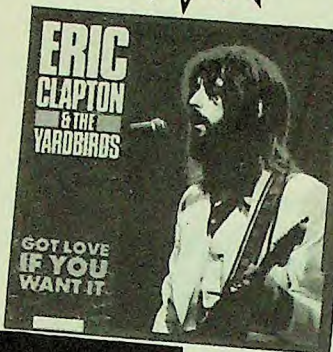
And the future? Beecher says: "Now the basic labels are established we are planning to step up the numbers and quality of releases, and particularly to push out as much of the catalogue on compact disc. We also plan to acquire rights to material outright for worldwide licensing deals and ensure we get the full benefits of the boom in the industry everyone is talking about."



THE METEORS: Curse Of The Mutants and two live LPs on the Dojo label

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The idea comes first, then the hardest work begins in earnest

From concept to final

ONCE CASTLE has licensed material for a new album, it is fed into the production system with the twin aims of making an attractive and a profitable product.

Production and marketing go hand-in-hand at Castle Communications, and it is obvious that from concept to final product Beecher, Shand and Chris Cole — the production manager with responsibilities for co-ordinating all the sleeves, masters and pressing — know what makes an appealing package.

As Beecher notes: "We know in the long run that what sells our kind of records is value for money in the musical content and attractive packaging." The Collector series of double mid-price albums shows many examples of how Castle has achieved this mixture. Despite a low dealer price of £2.65, the Collector series has expensive gatefold sleeves with many period photos of the artists.

Examples of the value for money aspect of the collections can be seen in the newly released Joe Cocker set with over 100 minutes of music, on the Procol Harum Collection which combines for the first time tracks licensed from both Chrysalis and Cube,

and on the Bowie Collection of early material from both Decca and PRT.

The general philosophy of Castle as basically a catalogue company is to sell modest numbers of a range of titles rather than enormous numbers of a few releases.

Beecher says: "We can put an album together which a major would not consider because expected sales are only 15 to 20,000 units. We don't expect to have records which hit the national charts but neither do we ever expect to lose money on any title." Castle is always pretty certain that when they release a

record, it will sell on down the line. Initial market research is conducted, the packaging is carefully designed and an attractive dealer price is fixed.

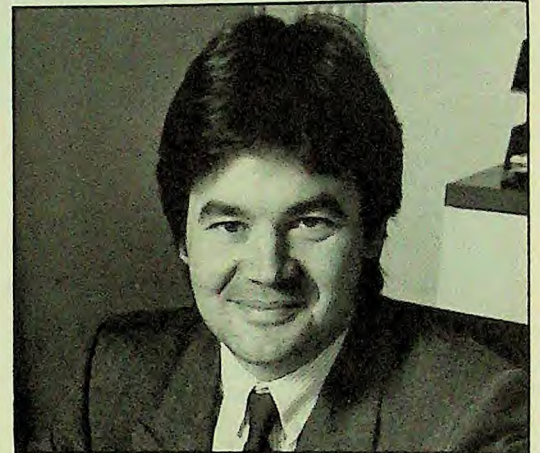
In the scheme of things, one of the company's most important attributes is their close relationship with Dave Richardson's design house, Shoot That Tiger. Shoot That Tiger designs most of the Castle covers, as well as working for the likes of Paul McCartney, David Bowie and Tina Turner, and their flair has added a lot to the overall identity of the Collector and Showcase labels.

Castle also works with three different distributors to

'The Collector series has expensive gatefold sleeves with many period photos of the artist'




CHRIS COLE: Record production manager



CLIFF DANE: Financial director



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ensure the product hits the right market.

The Dojo label goes out through Nine Mile and the Cartel and the success of the label is one of the most encouraging aspects of the year's performance. Dojo broke new ground in the independent scene and is now expanding rapidly as sales of the initial releases such as *Totally Exploited* and *The Meteors Live* continue and are supplemented by new releases such as a second *Meteors Live* and records from *The Damned* and *Theatre of Hate*.

RAW POWER is distributed through Pinnacle and is the newest of the Castle labels. Success here has been spectacular and five of the label's initial eight releases hit the *Music Week* Independent Metal Chart in December last year.



JOHN COUGAR: on *The Collector* label

Beecher says: "Once you have a few successes such as *Venom From Hell To The Unknown*, and Gary Moore's *White Knuckles*, the ball starts rolling and it becomes clear to the smaller independents that we can do something with their back-catalogues." Due to Pinnacle's results with *Raw Power*, they will soon be taking distribution of the *Collector* series.

While *Dojo* and *Raw Power* tend to feature particular types of music, the mid-price *Collector* series and budget *Showcase* labels cover a wider range.

Showcase, distributed by PRT, is a major budget label with releases across the full range of popular music. The company considers the presentation of the series, on both LP and cassette, to be as good as any budget label and that albums such as *Chuck Berry's Greatest Hits*, *Vic Damone's Didn't We* and *Billie Holliday's Lady Of The Blues* stand up well against full-price competition.

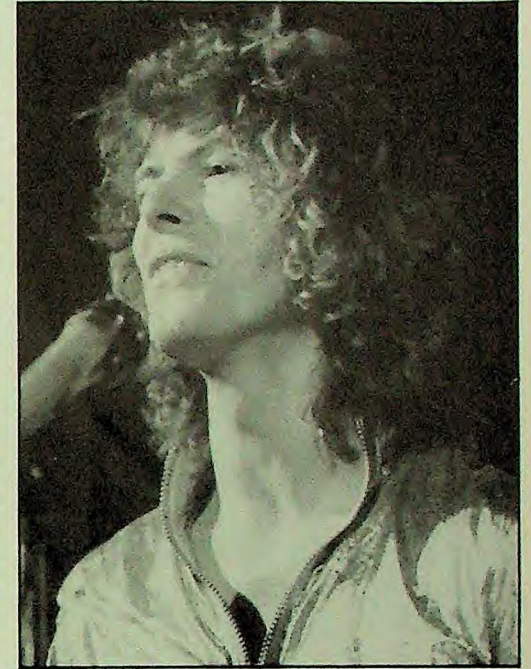
The *Collector* series began as basically a rock label but has now branched out to encompass the talents of the likes of *Vera Lynn*, *Frank Sinatra* and *Kenny Rogers*. The range of artists does not seem to have detracted from the label image, though, and it is this label that Castle sees as having the greatest potential to reach a wider public.

Having established the four distinct labels through

last year and achieved an identity, Castle now plans to devote more attention to marketing this year.

Beecher says: "We now know we have a good catalogue of over 120 albums and this year we hope to give them a higher profile in the market. Also we have well-established channels of distribution, so we can step up the pace and quality of our products."

This year should see about another 100 albums from Castle including the re-issue of some long-lost material on the *Immediate* label and a steady stream of eagerly awaited compact discs. The year should also bring moves into international licensing and the release of records by new bands such as *Hells Belles*. Shand, Beecher and Dane are extremely optimistic.



DAVID BOWIE: on *The Collector* label



FRANK SINATRA: on the *Collector* label

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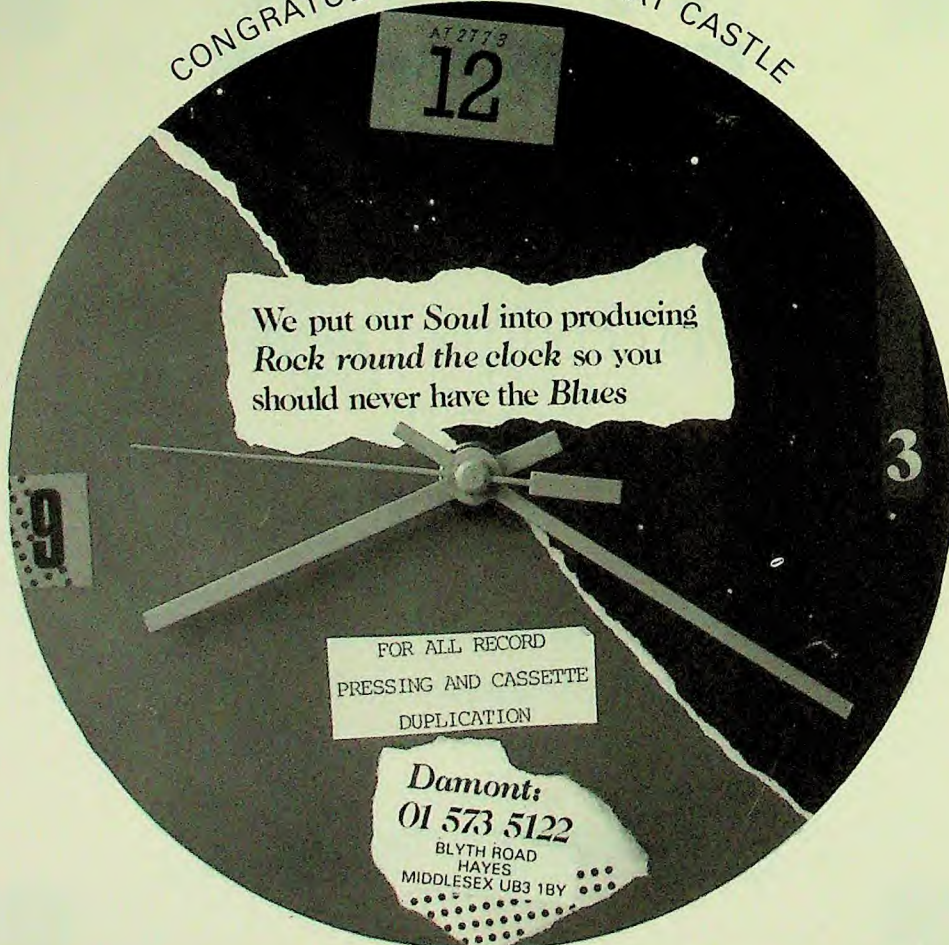
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FROM LEFT to right: Peter Fagg, Simon Fairbrass, warehouse assistants; Elaine Winn, computer, word processor operator; Micki Kimber, secretary to Terry Shand; Jennifer Douglas, office junior; Terry Shand, managing director; Cliff Dane, financial director; Jon Beecher, commercial director; Dougie Dudgeon, special projects manager; Steve Rodger, video production manager; Nick Cotton, accounts assistant; Chris Cole, record production manager.

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THE SUCCESS CONTINUES...

CASTLE COMMUNICATIONS

Sales grow in Scandinavia for the video division

Finns are looking up

THE VIDEO division of Castle Communications is substantial and accounts for about half of the company's turnover each year. The video division of Castle started soon after the company's formation when Terry Shand visited Scandinavia and landed a video supply contract worth £2m with a large firm in Finland that wanted to establish its own video label and release feature films.

The Finnish connection gave Shand a good base to expand the video interests throughout Scandinavia, and the Castle network spread into Denmark, Norway, Sweden and Iceland, where distribution agreements were tied up with local distributors. Examples of the films Castle has handled are Lorimar/Universal's *The Last Starfighter*, NBC's *Princess Daisy* and Yorkshire Television's *The Glory Boys* plus many titles from companies such as ITC, Granada Television and Rank Films in London.

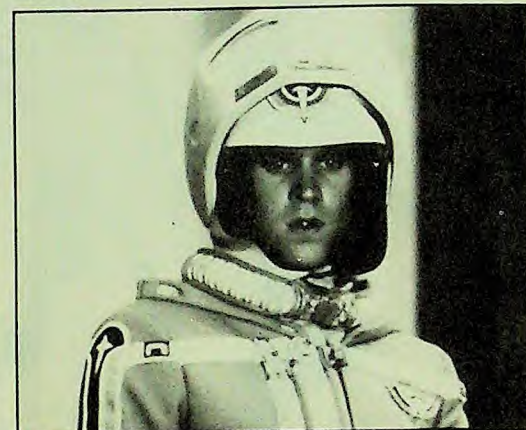
Shand says: "We're now distributing about 80 feature films on video a year in the whole of Scandinavia — Denmark, Norway, Sweden, Iceland and Finland. Added to this are 12 feature film releases in the US each year. In addition, we've also released five music videos in the US. Plans on the video side now are to roll out the operation into France, Australia and other territories, so ultimately we'll have a worldwide network of video distribution."

But there are no plans at present to release any videos in the UK which the Castle management has avoided so far, sticking to territories where the market has been buoyant.

With music videos Castle has made some initial probes into the market in the US where Status Quo, Marc Bolan, Meatloaf, Chuck Berry and Exploited videos have been put out through Jem Records. Also in Scandinavia, the company has organised music video releases.

There are no plans at present, though, to develop a Castle presence in the UK rock video market. Shand says: "We don't foresee a very substantial rock video market in the UK until retail prices come down to around £7.99 or £6.99. But at that price the margins will be very tight and the producers will need to be assured of high volume runs."

In the film world Shand also sees possibilities for Castle to develop its activities as a producer's representative for both video and television rights. He says: "The film business worldwide is a huge market. We've done very well in one small segment but have made a lot of valuable connections which should enable us to prosper and expand into many new areas. The future for Castle in the television and film industry is very exciting."



LANCE GUEST in *The Last Starfighter*

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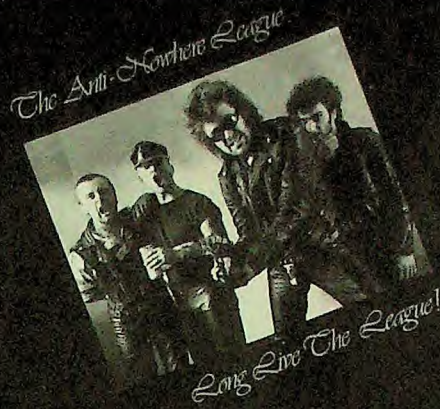
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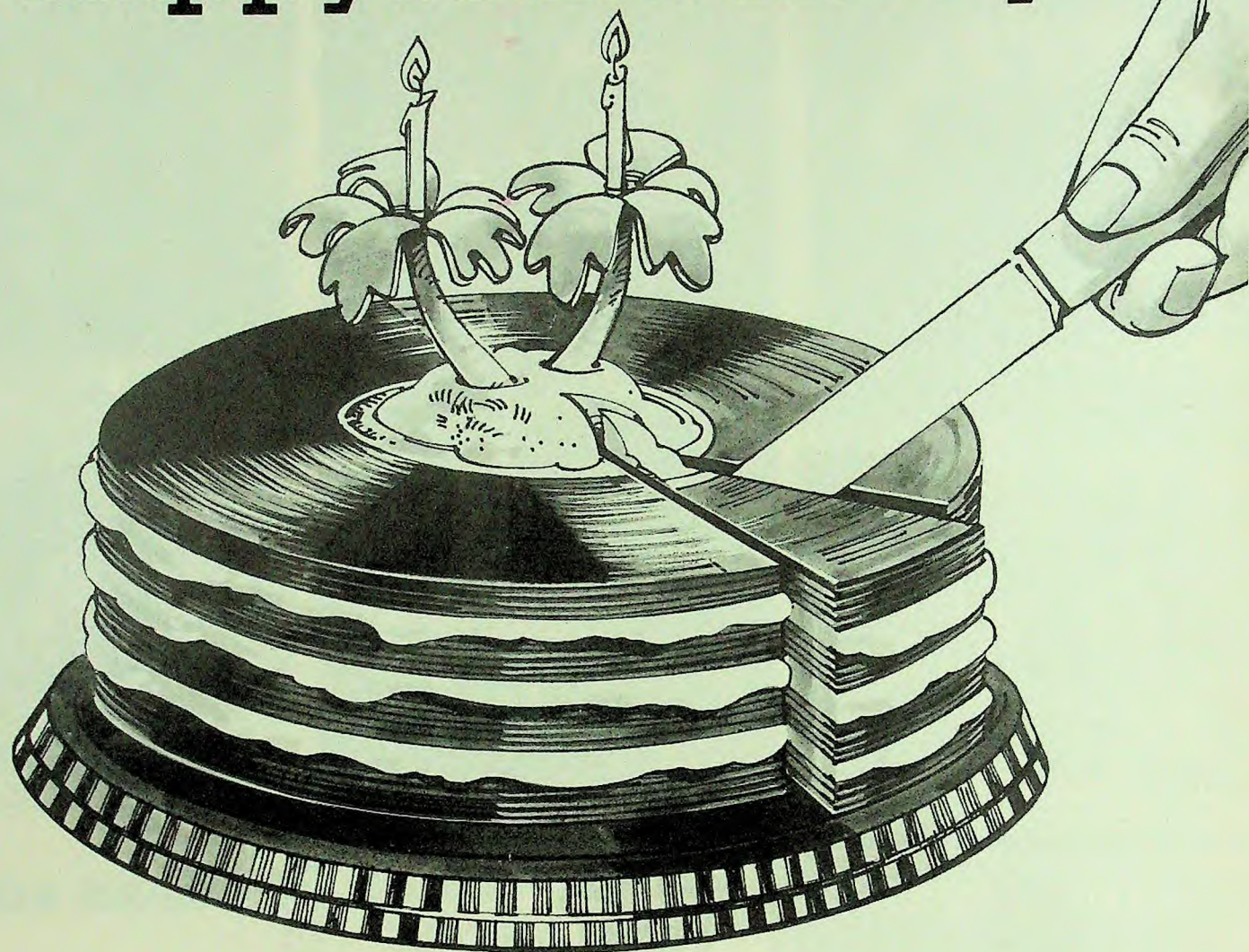
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- 63 40 **DON'T BREAK MY HEART**
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- 65 44 **RUN TO THE HILLS**
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- 66 **NEW** **SMALL BLUE THING**
Suzanne Vega
A&M AM 294
- 67 66 **EDGE OF DARKNESS (EP)**
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- 68 **NEW** **NAUGHTY, NAUGHTY**
John Parr
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- 69 49 **BROTHERS IN ARMS**
Dire Straits
Vertigo/Phonogram DSTR 11(12)
- 70 53 **PICTURES IN THE DARK**
Mike Oldfield
Virgin VS 836(12)
- 71 43 **WE ALL STAND TOGETHER ("Rupert and The Frog Song")**
Paul McCartney and the Frog Chorus
Parlophone R 6086
- 72 **RE** **FOR YOU**
Snowy White
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- 73 63 **TRAPPED**
Colonel Abrams
MCA MCA(T) 997
- 74 51 **ONE VISION**
Queen
EMI (12)QUEEN 6
- 75 **NEW** **RADIO AFRICA**
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Carrere CAR(T) 376 (A)/Philips PH 38
- 26 18 **SPIES LIKE US**
Paul McCartney
Parlophone (12)R 6118
- 27 9 **I'M YOUR MAN**
Wham!
Epic (T)A 6716
- 28 17 **DON'T YOU JUST KNOW IT**
Amazulu
Island (12)IS 233
- 29 **NEW** **SPIRIT OF 76**
The Alarm
I.R.S./MCA IRR(T) 109
- 30 29 **AFTER THE LOVE HAS GONE**
Princess
Supreme SUP(T)103
- 31 19 **DON'T LOOK DOWN — THE SEQUEL**
Go West
Chrysalis GOW(X) 3
- 32 64 **THE PHANTOM OF THE OPERA**
Sarah Brightman & Steve Harley
Polydor POSPI(X) 800
- 33 16 **SEE THE DAY**
Dee C. Lee
CBS A 6570 (12) —TX 6570
- 34 **NEW** **SHAKE YOUR FOUNDATIONS**
AC/DC
Atlantic A9474(T)
- 35 33 **THE POWER OF LOVE** ★
Jennifer Rush
CBS A 5003 (12) —TX 5003
- 36 14 **LAST CHRISTMAS** ★
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1	(2)	WEST END GIRLS, Pet Shop	21	(37)	ONE NATION, Masquerade
2	(1)	BOYS	22	(9)	SHE'S STRANGE, Cameo
3	(5)	ALICE, I WANT YOU JUST FOR ME, Full Force	23	(New)	IF I RULED THE WORLD, Kurtis Blow
4	(6)	THE SUN ALWAYS SHINES ON TV, A-ha	24	(10)	I'M YOUR MAN, Wham!
5	(8)	ARETHA FRANKLIN	25	(New)	SHAKE YOUR FOUNDATIONS, AC/DC
6	(7)	HIT THAT PERFECT BEAT, Bronski Beat	26	(11)	DRESS YOU UP, Madonna
7 (New)	(22)	SPIRIT OF '76, The Alarm	27	(34)	YOU'RE MY LAST CHANGE, 52nd Street
8	(4)	WALK OF LIFE, Dire Straits	28	(30)	EDGE OF DARKNESS (EP), Eric Clapton and Michael Kamen
9	(4)	GIRLIE GIRLIE, Sophia George	29	(21)	TORTURE, King
10	(23)	BROKEN WINGS, Mr. Mister	30	(13)	WRAP HER UP, Elton John
11	(26)	YOU LITTLE THIEF, Feargal Sharkey	31	(31)	GUILTY, Yarbrough & People
12	(17)	SYSTEM ADDICT, Five Star	32	(15)	Mr. D., The Concept
13	(24)	RUSSIANS, Sting	33	(25)	SEPARATE LIVES, Phil Collins and Marilyn Martin
14	(3)	SAVING ALL MY LOVE FOR YOU, Whitney Houston	34	(New)	LEADER OF THE PACK, Twisted Sister
15	(14)	NEW YORK EYES, Nicole with Timmy Thomas	35	(20)	SPIES LIKE US, Paul McCartney
16	(36)	IT'S ALRIGHT (BABY'S COMING BACK), Eurythmics	36	(New)	IMAGINATION, Belouis Some
17	(12)	AFTER THE LOVE HAS GONE, Princess	37	(New)	RING OF ICE, Jennifer Rush
18	(16)	LEAVING ME NOW, Level 42	38	(32)	WE BUILT THIS CITY, Starship
19	(29)	SUSPICIOUS MINDS, Fine Young Cannibals	39	(New)	RAPPER'S DELIGHT/WE GOT THE FLUNK, Sugarhill Gang/Positive Force
20	(New)	PULL UP TO THE BUMPER, Grace Jones	40	(New)	GET LOOSE, Aleem

Week-ending January 18, 1986

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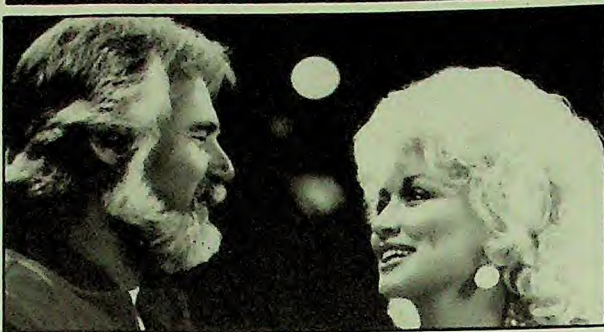
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MUSIC VIDEO

	Description (tracks)	Timings/Rec.	Retail Price
1	3- MADONNA: The Virgin Tour	Live (10 tracks) 50 min	£19.95
2	1- PAUL McCARTNEY: Rupert & The Frog Song	Animation (3 tracks) 26 min	£9.95
3	21- U2: The Unforgettable Fire	Compilation (5 tracks) 51 min	£19.99
4	2- WHAM!: Wham '85	EP (3 tracks) 18 min	£9.95
5	5- DURAN DURAN: Arena	Music Concert Video (10 songs) 60 min	£14.95
6	5- QUEEN: Live In Rio	Live (16 tracks) 1hr 14 min	£14.95
7	13- WHAM!: The Video	EP (5 tracks) 21 min	£14.99
8	4- THE STYLE COUNCIL: What We Did The Following Year	Compilation (17 tracks) 30 min	£14.95
9	8- NOW: That's What I Call Music Video 6	Compilation (13 tracks) 1hr 17 min	£16.99
10	14- KATE BUSH: The Single File	Compilation (12 tracks) 50 min	£14.99
11	26- TINA TURNER: Private Dancer Tour	Live (13 tracks) 55 min	£14.99
12	15- THE CLASH: This Is Video Clash	Compilation (11 tracks) 50 min	£14.95
13	7- IRON MAIDEN: Live After Death	Live (14 tracks) 1hr 30 min	£16.95
14	16- TEARS FOR FEARS: Scenes From The Big Chair	Documentary (15 tracks) 1hr 20 min	£19.95
15	NEW DEPECHE MODE: Some Great Videos	Compilation (10 tracks) 46 min	£19.99
16	NEW THE DOORS: Dance On Fire	Compilation (13 tracks) 1hr 50 min	£19.99
17	18- PRINCE & THE NEW POWER GENERATION: Double Live	Double Cassette Package (1 hr each) £26.95	
18	25- U2: Live "Under A Blood Red Sky"	Live (12 tracks) 61 min	£19.95
19	10- QUEEN: Greatest Flix	Compilation (17 tracks) 60 min	£14.99
20	22- GENESIS: LIVE — THE MAMA TOUR	Live (10 tracks) 1hr 42 min	£16.95
21	27- BILLY IDOL: Vital Idol	Compilation (6 tracks) 26 min	£14.95
22	12- DIRE STRAITS: Alchemy Live	Live (10 tracks) 1hr 20 min	£19.95
23	11- PAUL YOUNG: The Video Singles	Compilation (5 tracks) 30 min	£14.99
24	9- JOHN LENNON: Imagine — The Film	Compilation (1hr 21 min)	£14.95
25	20- KING: From Steps In Time To Bittersweet	Compilation (5 tracks) 25 min	£14.95
26	24- AC/DC: Fly On The Wall	Compilation (5 tracks) 27 min	£13.75
27	28- ELVIS PRESLEY: '68 Comeback Special	Live (21 tracks) 1hr 16 min	£19.99
28	RE DURAN DURAN: The Video Album	Compilation (11 tracks) 55 min	£14.95
29	RE QUEEN: We Will Rock You	Live (20 tracks) 1hr 30 min	£19.99
30	RE AC/DC: Let There Be Rock	Live (13 tracks) 1hr 34 min	£19.95

Compiled by Music Week Research © 1986

MUSIC ON VIDEO



KENNY AND DOLLY: country-style for RCA

Chess: RCA's opening move

RCA/COLUMBIA gets off to a star-studded start to the New Year with Elaine Paige, Barbara Dickson, Kenny Rogers, Dolly Parton, The Beatles, The Rolling Stones and Hall & Oates just some of the names to be found on a quartet of releases set for release early next month.

under the name of Chess Moves (DP £7.25). Parton and Rogers crop up together on an hour-long live cassette entitled Real Love (DP £13.50). The Beatles and The Stones are joined by 18 of the peers for a 60-minute celebration of this country's Sixties pop. British Rock — The First Wave (DP £13.50). And Hall & Oates appear in a half-hour concert video, Live At The Apollo (DP £7.25).

Elvis' Hawaiian trilogy

THE THIRD in Virgin Video's trilogy of releases from Elvis Presley, Aloha In Hawaii, is to be released by the label on January 31.

The tape follows 68 Comeback Special and One Night With You, and features Presley working his way through 25 hits.

Frankie 'n' Quincy

THE COLLABORATION between Frank Sinatra and Quincy Jones that resulted in 1984's LA Is My Lady album is captured on a behind-the-scenes documentary entitled Portrait Of An Album released by MGM/UA next Monday (20).

The 65-minute programme features Sinatra recording live with Jones and his orchestra and, according to MGM/UA Home Video president Bill Gallagher, it has been greeted by the most enthusiastic international response since the release of The Compleat Beatles.

The songs on Portrait Of An Album are: The Best Of Everything, Until The Real Thing Comes Along, It's Alright With Me, How Do You Keep The Music Playing, A Hundred Years From Today, After You've Gone, Teach Me Tonight, If I Should Lose You, Stormy Weather, Mack The Knife and LA Is My Lady.

The release carries a dealer price of £13.50 and is available on Beta and VHS hi-fi. Catalogue numbers: UMB/UMB 10648.



BONO AND MAIRE: unforgettable partnership

Top team take on Clannad

OSCAR-WINNING lighting camera partnership Tony Fosberg and Sven Nykvist have teamed up once more with director Meiert Avis, who they worked with on U2's Unforgettable Fire and New Year's Day, to produce the promo for In A Lifetime, the new Clannad single released by RCA this week.

The video was shot in Clannad's home town of Gweedore in Co Donegal just before Christmas on a budget of £80,000. And Fosberg and Nykvist's Swedish roots evidently stood them in good stead for coping with the region's decidedly bracing climate.

Also braving the elements and renewing the U2 connection was Bono Vox, who joined Clannad's Maire Brennan in contributing joint lead vocals to the single. Clannad will be returning the favour shortly when they join U2 on a series of US dates before undertaking a UK and world tour of their own.

EUROPARADE

This Week	Last Week	Wks on Chart	Countries
1	1	13	TAKE ON ME, A-Ha A/B/CH/D/DK/F/I/NL
2	2	8	I'M YOUR MAN, Wham! A/B/CH/D/DK/GB/I/IRE/NL
3	3	11	NIKITA, Elton John A/B/CH/D/NL
4	5	7	IN THE HEAT OF THE NIGHT, Sandra A/B/CH/D/DK/I/NL
5	4	7	SAY YOU, SAY ME, Lionel Richie B/CH/D/DK/IRE/NL
6	6	10	A GOOD HEART, Feargal Sharkey B/CH/D/NL
7	7	18	PART-TIME LOVER, Stevie Wonder E/F/I
8	10	15	THE POWER OF LOVE, Jennifer Rush A/B/CH/IRE
9	11	2	JEANNY, Falco A/CH/D
10	25	3	WEST END GIRLS, Pet Shop Boys D/GB/NL
11	8	6	SAVING ALL MY LOVE FOR YOU, Whitney Houston CH/GB/IRE
12	13	4	MERRY CHRISTMAS EVERYONE, Shakin' Stevens B/GB/IRE
13	9	5	SUN CITY, Artists United Against Apartheid B/CH/NL
14	14	25	INTO THE GROOVE, Madonna E/F/I
15	16	5	DRESS YOU UP, Madonna GB/IRE
16	15	5	ALLES WAT ADEMT, Rob De Nija B/NL
17	19	11	DESTINY, Jennifer Rush CH/D
18	29	2	BROKEN WINGS, Mr Mister D/NL
19	39	13	ALIVE AND KICKING, Simple Minds B/E/I
20	18	5	SEPARATE LIVES, Phil Collins & Marilyn Martin GB/IRE
21	12	4	DO THEY KNOW IT'S CHRISTMAS?, Band Aid GB/IRE
22	22	10	ELECTION DAY, Arcadia A/I
23	17	25	WE DON'T NEED ANOTHER HERO (THUNDERDOME), Tina Turner E/I
24	28	2	RUSSIANS, Sting B/D/NL
25	26	7	JE TE DONNE, J.J. Goldman & M. Jones F
26	New		BAD BOY, Den Harrow E/I
27	33	2	HALLI HALLI HALLO, Johnny Reimar DK
28	32	5	BA BA BANKUBERFALL, Alg. Verunsicherung A
29	31	5	ET TU DANSES AVEC LUI, C. Jerome F
30	NEW		PICTURES IN THE DARK, Mike Oldfield D/DK
31	35	16	CHERI CHERI LADY, Modern Talking CH/E
32	38	3	EN L'AN 2001, Pierre Bachelet F
33	24	7	GAMBLER, Madonna B/I
34	40	11	RIGTIGE MAND, TV-2 DK
35	36	3	CANTINERO DE CUBA, Sergio Y Estibaliz E
36	New		HIT THAT PERFECT BEAT, Bronski Beat GB
37	New		PAPA CHANTEUR, Jean-Luc Lahaye F
38	23	3	WE BUILT THIS CITY, Starship D/GB/IRE
39	30	26	THERE MUST BE AN ANGEL (PLAYING WITH MY HEART), Eurythmics E
40	20	7	SEE THE DAY, D. C. Lee IRE

Key: A — Austria, B — Belgium, CH — Switzerland; D — West Germany; DK — Denmark; E — Spain; F — France; GB — United Kingdom; I — Italy; NL — Netherlands; IRE — Eire

Compiled from 11 national charts by Tros-Radio, Hilversum, Holland.

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ISSUE DATE: 29th JAN (2nd MIDEM ISSUE)
COPY DATE: 23rd JAN
CONTACT: KATHY LEPARD

Edited
by
NICOLAS SOAMES

CLASSICAL



THE COMPELLING piano duo sisters, Katia and Marielle Labeque (above), head the CD back catalogue releases this month with the much-awaited release of their recording of Gershwin's *Rhapsody in Blue* and *Concerto in F* — the recording that introduced them to a wider international market (400 022 2).

Three important opera recordings also come on to CD for the first time. On a popular vein, there is a Highlights disc of Karajan's recording of Lehár's *The Merry Widow*, with Harwood, Stratas and Kollo (415 524 2) — most of the music is contained on the release with only some dialogue missing. Bohm's recording of Mozart's *Marriage of Figaro* with Prey, Mathis, Janowitz and Fischer-Dieskau is issued on a 3CD set (415 520 2). And it is interesting to note that Philips has started issuing its recordings of early Verdi operas on CD — the first is *Attila*, with Deutekom, Bergonzi and Raimondi conducted by Gardelli (412 875 2).

On a more specialist note, Haydn's *Seven String Quartets Op 51 The Seven Last Words From The Cross*, comes on to CD in the recording featuring Gidon Kremer (412 878 2).

While sales continue their upward trend with ease, capacity is still painfully tight

CD: making and breaking

JUST HOW badly CD sales have been hit by the shortage in manufacturing capacity can be seen in the differing fortunes of two ventures: the remarkable success of Pickwick's mid-price series IMP Red Label and the difficulties of the UK's leading independent CD classical label, Chandos.

Since the initial launch of the world's only mid-price CD series last May by Monty Lewis' Pickwick International, some 200,000 units of the 12-title catalogue have been manufactured — and sold.

At the end of last year, four more titles joined the catalogue, including the Orchestra of St John's, Smith Square under John Lubbock playing on two albums — programmes of Mozart's *Symphony No 40* and Haydn's *Symphony No 44*; and Haydn's *La Passione Symphony* and Schubert's *Symphony No 5*.

Other programmes include Robert Aldwinckle playing a Bach selection on the harpsichord and Geoffrey Saba playing Stravinsky's *Pictures* at an Exhibition in the piano version.

This month, five new titles are due which will take the catalogue into MOR: Johnny Cash (PCD 813), *Country Legends* (PCD 816), Jerry Lee Lewis *Greatest Hits* (PCD 814), Don Williams (PCD 812) and *Themes and Dreams*, an orchestral compilation (PCD 815).

A further five or six classical releases are planned for March. By the end of 1986, Pickwick International expects the mid-price CD catalogue to have been expanded by a further 50 titles, mainly classical, and is aiming for sales of 1m units.

This compares with the estimated UK sales of 2.5m CDs in 1985, and a projected figure, according to Lewis, of 5m this year.

The other side of the CD coin, however, was experienced by Chandos last year in its desperate efforts to find extra capacity to the PolyGram contract. The company had announced a contract with CTA in Japan in the early summer of 1985, and placed 10 titles with orders of 4,000 units each. A further 14 titles, again of 4,000 units each, were expected to go to CTA.

But product was not forthcoming and Chandos had to rely on a small increase from PolyGram to press some titles which were months behind schedule.

Peter Battershill, general manager of Chandos, has now found

another source for a few titles in Switzerland, but pins the main hopes of the company on plans to open its own CD manufacturing plant some time in 1987, though he added that this was a very complicated issue.

"We have lost a phenomenal amount of business — our distributor in the US has been over and wanted to place orders of 500 of one title and 1,000 of another, and we have to consider whether we can let him have 100 without completely emptying our UK stocks. If anyone has any capacity anywhere, we would dearly like to hear from them," he says.

In view of the difficulties, Chandos has tried to devote December and January to back-catalogue re-runs, although as soon as stock comes in, it goes out.

The first brass band CD, *Blitz*, was out of stock within weeks, but the company hopes to have CDs of *The World's Most Beautiful Melodies*, the brass band recording featuring Philip McCann by February. This was one of the top-selling Chandos albums and cassettes of 1985, even though it was only a September release.

Another important Chandos CD release will be Shostakovich's *Symphony Nos 1 and 6*, with the SNO under Neeme Jarvi (CHAN 8411) which came out on LP and MC this month.

It is interesting to note that Jarvi's 23-year-old son, Paavo, has made his recording debut as conductor on Chandos Records, with the SNO Wind Ensemble playing Mozart's *Serenades Nos 11 and 12* (ABRD 1144, LP/MC).

Double Ensemble

THE ACADEMY of St Martin-in-the-Fields Chamber Ensemble is becoming almost as prolific as its parent body — it has two recordings out this month on different labels.

The Ensemble is continuing its series of the complete serenades and divertimenti by Mozart with the *Divertimenti in F major K138* and the *B flat major K287*, written when the composer was 21 (412 740 LP/MC/CD). It is the first recording of the works to be available on CD.

The Ensemble enters more uncommon territory with its recording of the first two of Spohr's *Double String Quartets*, made for Hyperion Records (A66141). The last two will be issued later.

Edited
by
NIGEL HUNTER

Teddy Holmes, the music man of note

THE MUSIC publishing industry has been mourning the death of Teddy Holmes, whose association with Chappell stretched over nearly 70 years. He died peacefully at his home on January 1, aged 83.

His first job was with Novello & Co, and he joined Chappell in 1917 as a junior shop assistant. An influenza epidemic in 1919 brought him to the fore when he was asked by the Chappell management in some state of desperation to play some songs for a royal visitor on the piano. He did so well that he became the only Chappell employee to demonstrate new songs to members of the royal household at 50 New Bond Street.

Holmes transferred into the ballad professional department of the company, and got to know many famous singers and composers during the days when Chappell presented ballad concerts at the Queen's Hall. His ability as a piano accompanist brought him work with Gracie Fields and an invitation from Dame Nellie Melba to accompany her on her farewell tour of the world.

His marathon involvement with Chappell over six decades gave Holmes contact and friendship with some of the biggest names in songwriting this century.

Among them were Irving Berlin, Noel Coward, George Gershwin, Jerome Kern, Ivor Novello, Cole Porter and Richard Rodgers. Later, Holmes took pride in discovering composer/lyricist Tom Springfield.

In 1942, he set up Chappell's mood music library, which became one of the leading British sources of its kind, now known as background music. In the process, he commissioned leading British composers to write some evergreen themes, such as Eric Coates' *Sleepy Lagoon of Desert Island Discs* fame.

Holmes was invited to join the board of Chappell in 1951, and remained a director for the rest of his life. He suffered serious injuries when the New Bond Street premises of the company burned down in 1964.

He was a prickly character to work with, as two or three generations of song pluggers will confirm. He was never satisfied with the efforts of his minions, and he generally regarded their expense claims with indignant disbelief. Yet no one who has gone through the bruising experience of working for T Holmes of Chappell has anything but good to say about him, and they all praise the training they received, even though they weren't too appreciative at the time.

One of them was Terry Oates, now head of Eaton Music: "The firm should have been called Chappell-Holmes really," he said. "He was the last of the great publishers, and helped to build Chappell into the international music publishing empire it became. He taught me everything. You learned the hard way but the right way."

And Jonathan Simon, Chappell Music managing director, echoed: "After he 'retired', people in America said to me 'do you still see him,' and I said 'yes, he comes in at least once a week to tell us all off for not getting enough plugs.' If you told him we'd got airplay on eight cuts of an album, he'd say 'What about the other two then?'"

"I've known him for 26 years since I started with Chappell. He was a real tiger, and an extraordinary musician who could still sight read music in his eighties better than most."

Jimmy Henney, another Chappell veteran, knew Holmes since the Forties when Henney joined Chappell for £5 a week. "He was a hard taskmaster, but he knew the game and was an excellent music man. He didn't recognise competition. Chappell was the only music publisher as far as he was concerned. It was hard graft working for him, but the greatest



The late Teddy Holmes seen with composer-conductor Alexander Faris, whose themes include *Upstairs Downstairs* and *The Duchess Of Duke Street*.

apprenticeship possible."

Roy Berry, another well-known publishing figure, worked with Holmes at Chappell in the mid-Forties: "I had a great regard for Teddy. He was one of the greatest music men that ever lived and exactly right at Chappell."

Under Holmes' brusque, businesslike exterior, there was a very human being who performed many acts of unsolicited and unexpected kindness during his long career. Robert Farnon, the composer-conductor who came to Britain during the war with the Canadian band of the Allied Expeditionary Force, remembers Holmes with great affection.

"I met him in 1944, and he became my manager as well as my publisher after the war and the godfather of my daughter. He was absolutely marvellous and my best friend. I owe my success entirely to him. He believed in my music when many others didn't."

Dame Vera Lynn also has happy memories of her dealings with the man at Chappell. "He was one of the great music men, and it was a sad day when he retired. Those were the real music days when I used to go into Chappell and go through the songs with him. His death marks the end of an era."

Bandleader Joe Loss paid tribute to the enormous contributions Holmes made to British music during his long years with Chappell.

"I knew Teddy virtually all my working life, and he was simply Mr Music. He worked with Noel Coward and Ivor Novello, most of the great British and American musical shows, and much of the great pop music. He was unique as a person, and he had a colossal understanding of artists and managers. Everybody respected him, he loved the profession, and he did so much for British music. He was a lovely, lovely man."

PUBLISHING

JANUARY 31

26	31	PRIVATE DANCER ★★	CD	Capitol/TINA 1
27	24	HOUNDS OF LOVE ★	CD	EMI KAB 1
28	23	GREATEST HITS VOLUME I AND VOLUME II ★	CD	CBS 88566
29	19	ICE ON FIRE ★	CD	Rocket/Phonogram HISPD 26
30	26	THE FIRST ALBUM ★	CD	Sire WX 22
31	32	QUEEN GREATEST HITS ★★	CD	EMI EMTV 30
32	33	BORN IN THE U.S.A. ★★	CD	CBS 86304
33	53	BEST OF INCANTATION: MUSIC FROM THE ANDES	CD	West Five CODA 19
34	65	LUXURY OF LIFE ○	CD	Ten/RCA PL 70735
35	41	SONGS TO LEARN AND SING ●	CD	Korova KODE 13
36	38	RECKLESS ●	CD	A&M AMA 5013
37	47	DIAMOND LIFE ★★	CD	Epic EPC 26044
38	35	MISPLACED CHILDHOOD ★	CD	EMI MRL 2
39	44	THE UNFORGETTABLE FIRE ★	CD	Island UZ 5
40	60	HEART AND SOUL ○	CD	K-tel NE 1316
41	50	MAKE IT BIG ★★	CD	Epic EPC 86311
42	52	ALCHEMY — DIRE STRAITS LIVE ★	CD	Vertigo/Phonogram VERY 11

43	54	THE COMPLETE MIKE OLDFIELD ○	CD	Virgin MOC 1
44	30	GOLD ★	CD	K-tel ONE 1312
45	27	LEAVE THE BEST TO LAST ★	CD	Polydor PROLP 7
46	36	AFTERBURNER ●	CD	Warner Brothers WX 27
47	48	BITTER SWEET ●	CD	CBS 86320
48	62	LITTLE CREATURES ●	CD	EMI TAH 2
49	40	LOVE HURTS ★	CD	WEA WX 28
50	67	MAKING MOVIES ★★	CD	Vertigo/Phonogram 6359 034
51	84	ROCK A LITTLE	CD	Parlophone PCS 7300
52	59	BAGGARRIDDIM ○	CD	DEF International/Virgin LP DEP 10
53	63	FACE VALUE ★★	CD	Virgin V 2185
54	56	LOVE OVER GOLD ★★	CD	Vertigo/Phonogram 6359 109
55	46	UZ LIVE "UNDER A BLOOD RED SKY" ★★	CD	Island IMA 3
56	51	THE POWER OF CLASSIC ROCK ●	CD	Portrait PRT 10049
57	49	LOVE ●	CD	Beggars Banquet BEGA 65

84	99	SOUNDTRACK MUSIC 'BACK TO THE FUTURE'	CD	MCA MCF 3285
85	RE	WAR ★	CD	Island ILPS 9733
86	39	JAMBOREE BAG NUMBER 3 ●	CD	Rocket/Towerbell ROC 914
87	80	STEVE McQUEEN ○	CD	Kitchenware/CBS KWLP 3
88	74	THE EASTENDERS SING-ALONG ●	CD	BBC REB 586
89	RE	HELLO, I MUST BE GOING! ★	CD	Virgin V2292
90	NEW	WHO'S ZOOMIN' WHO? ★	CD	Arista 2072 02
91	RE	MACALLA	CD	RCA PL 70894
92	88	WEST SIDE STORY ●	CD	Deutsche Grammophon 415253-1
93	RE	SPORTS ○	CD	Chrysalis CHR 1412
94	98	THE LEGEND OF BILLIE HOLIDAY ●	CD	MCA BHTV 1
95	29	I LOVE A PARTY ●	CD	K-tel ONE 1313
96	75	THE BEST OF ANDREW LLOYD WEBBER — OVATION ○	CD	K-tel ONE 1311
97	57	ALED JONES WITH THE BBC WELSH CHORUS ●	CD	10/BBC ADJ
98	25	NOW — THE CHRISTMAS ALBUM ★★	CD	Virgin/EMI NOX 1
99	RE	LEGEND ★★	CD	Island BMW 1
100	RE	STOP MAKING SENSE ●	CD	EMI TAH 1

TOP 30 TOP 30 TOP 30 *awards* TOP 30 TOP 30 TOP 30

1	3	BROTHERS IN ARMS	Vertigo/Phonogram VERHC 25
2	1	NOW, THAT'S WHAT I CALL MUSIC 6	Virgin/EMI TC NOW 6
3	2	LIKE A VIRGIN	Sire WX 20 C
4	17	HUNTING HIGH AND LOW	Warner Brothers WX 30C
5	NEW	THE BROADWAY ALBUM	CBS 40-86322
6	4	HITS 3	CBS/WEA HITS 3
7	8	WORLD MACHINE	Polydor POLHC 25
8	14	WHITNEY HOUSTON	Arista 406 978
9	29	THE DREAM OF THE BLUE TURTLES	A&M DREMC 1
10	11	GO WEST	Chrysalis ZCHR 1495

11	7	PROMISE	Epic EPC 40-86318
12	19	JENNIFER RUSH	CBS 40-26488
13	18	ISLAND LIFE	Island GJ/C1
14	9	THE LOVE ALBUM — 16 CLASSIC LOVE SONGS	Telstar STAC 2268
15	6	THE SINGLES COLLECTION	Chrysalis ZSBTV 1
16	21	NO JACKET REQUIRED	Virgin TCV 2345
17	5	THE GREATEST HITS OF 1985	Telstar STAC 2269
18	13	LOVE SONGS	K-tel/WEA GE 2308
19	12	THE CLASSIC TOUCH	Decca/Delphine KSKC 5343
20	10	SONGS FROM THE BIG CHAIR	Mercury/Phonogram MERHC 58

21	RE	FEARGAL SHARKEY	Virgin TCV 2360
22	15	ICE ON FIRE	Rocket/Phonogram REWMD 26
23	26	GREATEST HITS VOLUME I AND VOLUME II	CBS 40-89866
24	30	BE YOURSELF TONIGHT	RCA PK 70711
25	RE	HOUNDS OF LOVE	EMI TC KAB 1
26	RE	MAKE IT BIG	Epic 40-86311
27	27	PRIVATE DANCER	Capitol TC TINA 1
28	NEW	FINE YOUNG CANNIBALS	London LONC 16
29	NEW	MUSIC OF THE ANDES	Nouveau Music ZC CODA 19
30	28	ONCE UPON A TIME	Virgin TCV 2364

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

ARIEL ARIEL Move MVLP 8/— (CH)
 ARMOURD SAINT DELIRIOUS NOMAD Chrysalis CHR 1516/ZC ZCHR 1516 (F)
 AUSGANG MANIPULATIF FM Records WKFM 52/— (E)
 BABY TUCKOO FORCE MAJEURE Music For Nations MFN 56/TMFN 56 £3.25 (P)
 BOGLE, Eric IN CONCERT Larrikin (Australia) LRF 150 TC—LRF 150 (MW)
 BOX CAR WILLIE COLLECTION Spartan SPL 005/SPLC 005 £3.65 (SP)
 BRIGADIER JERRY JAMAICA JAMAICA RAS/Greensleeves RAS 3012/— (JS/SP)
 BROWN, Gatemouth THE DUKE PEACOCK STORY Ace CHD 161/— £3.65 (CP/HS/P/MW/SW)
 BROWN, James LIVE AT THE APOLLO PART 1 Rhino (USA) RNLP 217/— (MW)
 BROWN, James LIVE AT THE APOLLO PART 2 Rhino (USA) RNLP 218/— (MW)
 CAMPBELL, Glen IT'S JUST A MATTER OF TIME Atlantic 790 483-1 (W)
 CARROT, Jasper LIVE IN AMERICA Rhino (USA) RNLP 817/— (MW)
 CASEY'S SWINGING BLUES BAND, Al AL CASEY REMEMBERS KING CURTIS JSP 1097 (MW) Cassette
 CASTLE BLAK BAKES IN TOYLAND Heavy Metal America HM USA 60/— (E)
 CERVENKA, Exene/Wanda Coleman TWIN SISTERS Rhino (USA) FRWY 1057/— (MW)
 CHALOFF, Serge BLUE SERGE Affinity AFF 145/— (CH)
 CHANDLER, Gene SIXTIES SOUL BROTHER Kent KENT 049/— £3.45 (HS/II/MW/P/SW)
 CHERELLE HIGH PRIORITY Tabu TBU 2669/40-2669 (C)
 CHIFFONS, The FLIP, FLOPS & RARITIES Impact ACT 007/— £3.45 (CP/HS/P/MW/SW)
 CHRIS & COSEY TECHNO PRIMITIV Rough Trade R 84/— (I/R/T)
 CIRCUIT II CANT TEMPT FATE Elektra EKT 18/— (W)
 COCHRAN, Eddie THE HOLLYWOOD SESSIONS Recklar RSLP 1009/— £3.65 (MW/SP)
 COUGAR, John COLLECTION (2LP) Castle CCSLP 124/CCSM 124 £2.73 (P)
 DANIELS, Charlie ME AND THE BOYS Epic 26700/40-26700 (C)
 DAVID DISCO DANCE ORCHESTRA DON'T WALK GO-GO TO A DISCO David Disco KM 12825/— £2.43 (A) Correction to previous listing
 DETROIT SPINNERS LOVIN' FEELINGS Atlantic 790 456-1 (W)
 DEVINE, Sydney SING SONG COUNTRY ALBUM Country House BCG 398/KBCG 398 £3.65 (P)
 DIETRICH, Marlene MARLENE Academy (Living Era Series) AJA 5039/ZCAJA 5039 £2.43 (A)
 DIDON LOVERS WHO WANDER Ace CH 163/— £3.45 (CP/HS/P/MW/SP)
 DIVINYLS, The WHAT A LIFE Chrysalis CHR 1517/ZCHR 1517 (F)
 EASYBEATS, THE THE BEST OF THE EASYBEATS Rhino (USA) RNLP 124/— (MW)
 EVERLY BROTHERS, THE THE EVERLY BROTHERS Rhino (USA) RNLP 211/— (MW)
 EVERLY BROTHERS, THE THE FABULOUS STYLE OF THE EVERLY BROTHERS Rhino (USA) RNLP 213/— (MW)
 EVERLY BROTHERS, THE ALL THEY HAD TO DO WAS LOVE Rhino (USA) RNLP 214/— (MW)
 EVERLY BROTHERS, THE HEARTACHES AND HARMONIES Rhino (USA) RNLP 258/— (Picture Disc) (MW)
 FATES FURIA Taboo HAG 1/— £3.45 (I/R/T)
 FIREFOX FIREFOX Atlantic 781 270-1/— (W)
 FULL FORCE FULL FORCE CBS 26595/40-26595 (C)
 GAP BAND GAP BAND VII Total Experience/RCA FL 85714/FK 85714 (R)
 GATLIN, Larry SMILE CBS 26621/40-26621 (C)
 GUN CLUB DANSE LINDA LIVE IN PANORAS BOX Roadrunner MD 7979/— (P)
 HALF PINT & MICHAEL PALMER JOINT FAVOURITES Greensleeves GREL 89/— (JS/SP)
 HAMPTON, Lionel THE MESS IS HERE 1944-45 Magic AWE 18/CAWE 18 (MW)
 HAWAII THE NATIVES ARE RESTLESS Axelkiller KILLER 7019/— £3.25 (P)
 INXS LISTEN LIKE THIEVES Mercury/Phonogram MERH 82/MERHC 82 (F)
 JOLIFFE, Steve JAPANESE BUTTERFLY/NADA Pulse NP 012/— (MW)
 KANDA BONGOLINA NON STOP Non Stop GlobeStyle ORB 005/— £3.45 (CP/HS/MW/P/SW)
 KAY, Kathie SINGS Country House ITV 394/KITV 394 £3.20 (P)
 KINGSMEN, THE THE BEST OF THE KINGSMEN Rhino (USA) RNLP 126/— (MW)
 KITARO LIVE IN ASIA Polydor 825 204-1/825 204-4 £3.69 (F)
 KITARO DAVIS Polydor 815 340-1/815 340-4 £3.69 (F)
 KITARO SILK ROAD II Polydor 823 736-1/823 736-4 £3.69 (F)
 KITARO SILK ROAD II Polydor 817 532-1/817 532-4 £3.69 (F)
 KITARO SILVER CLOUD Polydor 817 560-1/817 560-4 £3.69 (F)
 LAIBACH NOVA AKROPOLA Cherry Red BRED 67/— £3.25 (P)
 LEE, Jack JACK LEE Eva/Lolita LOLITA 5044/— £3.25 (P)
 LEFT BANKE, THE THE HISTORY OF THE LEFT BANKE Rhino (USA) RNLP 123/— (MW)
 LEWIS, Jerry Lee MILESTONES Rhino (USA) RNLP 149/— (MW)
 LEWIS & THE PLAYBOYS, GARY GREATEST HITS Rhino (USA) RNLP 163/— (MW)
 LINK WRAY LIVE IN 85 Big Beat WMK 42/— £2.44 (HS/II/MW/P/SW)
 LOVE, Darlene LIVE Rhino (USA) RNLP 85/— (MW)
 MAIRE NI CHATHASAIGH THE NEW STRING HARP Temple TP 019/CTP 019 (MW)
 MARTIN, Eric ERIC MARTIN Music For Nations MFN 57/— £3.25 (P)
 MCKAY, Freddy TRIBAL IN A YARD Move MVLP 6/— (CH)
 McLEOD, Rory ANGRY LOVE Forward Sounds FORWARD 004/— £3.05 (I/R/T)
 McNEELY, Big Jay THE BEST OF Saxophonograph (Sweden) BP 1300/— (MW)
 McSHANN, Jay THE MAN FROM MARIPOSA Affinity AFF 147/— (CH)
 MERRY GO ROUND, THE THE BEST OF THE MERRY GO ROUND Rhino (USA) RNLP 125/— (MW)
 METERS, THE HERE COME THE METER MEN Charly CRB 1112/— (CH)
 MIDLER, Bette MUD WILL BE FLUNG TONIGHT Atlantic 781291-1/781291-4 (W)
 MIGHTY BALLISTICS HI-POWER, THE THE HERE COME THE BLUES Criminal Damage CRIMLP 131/— £2.44 (I/Backs)
 MIGHTY CAESARS, THE BEWARE THE IDES OF MARCH Big Beat WBK 49/— (HS/II/MW/P/SW)
 MILKSHAKES, THE (SIDE ONE) PRISON TWO THE LAST NIGHT AT THE MIC CLUB Empire MIC 001/— £3.25 (I/Backs)
 MILLER ORCHESTRA, Glenn VOL 2 1940-41 HERE WE GO AGAIN Magic AWE 17/CAWE 17 (MW)
 MISSISSIPPI FRED McDOWELL & PHIL GUY A DOSE OF DOUBLE DYNAMITE Red Lighnin' RL 0063/— (MW)
 MODERN ENGLISH MESH AND LACE 4AD CAD 105/— £3.40 (I/R/T/P) Re-release
 MOLLY HATCHET DOUBLE TROUBLE Live Epic 88670/40 88670 (C)
 MOMIUS CIRCUS MAXIMUS E/Cherry Red ACME 2/— £3.25 (P)
 MONKEES, THE THE PRESENT Rhino (USA) RNLP 147/— (MW)
 MONKEES, THE THE BIRDS AND THE MONKEES Rhino (USA) RNLP 144/— (MW)
 MONKEES, THE THE HEAD (ORIGINAL SOUNDTRACK) Rhino (USA) RNLP 145/— (MW)
 MONKEES, THE THE INSTANT REPLAY Rhino (USA) RNLP 146/— (MW)
 NAPOLEON XIV THEY'RE COMING TO TAKE ME AWAY Rhino (USA) RNLP 816/— (MW)
 NARDINI, Peter IS THERE ANYBODY OUT THERE Temple TP 020/CTP 020 (MW)
 NELSON, Ricky GREATEST HITS Rhino (USA) RNLP 215/— (MW) RNDF 259 (Picture Disc)
 NERVES, THE STUNNING GOOD... FUTURE MAKERS Eva/Lolita OFFENCE 90001/— £3.25 (P)
 NEVILLE, Aaron MAKE ME STRONG Charly CRB 1111/— (W)
 ORIGINAL BROADWAY CAST STEVEN SONDHEIM "FOLLIES" RCA BL 87128/BK 87128 (2LP) (R)
 ORIGINAL FRENCH CAST LES MISERABLES (HIGHLIGHTS) Safari SCENE 2/— £3.25 (P)
 ORIGINAL SOUNDTRACK TUFF TURF Rhino (USA) RNDF 308/— (MW)
 ORIGINAL SOUNDTRACK ROCK IT BABY ROCK IT Rhino (USA) RNDF 309/— (MW)
 ORIGINAL SOUNDTRACK THE EMERALD FOREST (JUNIOR HOVRICH/BRIAN GASCOIGNE) Colosseum (Germany) CST 8008/— (SIL)
 ORIGINAL SOUNDTRACK THE FOG (MAURICE JARRE) Colosseum (Germany) CST 8007/— (SIL)
 ORIGINAL SOUNDTRACK THE FOG (JOHN CARPENTER) Colosseum (Germany) CST 8002/— (SIL)
 ORIGINAL SOUNDTRACK A CHORUS LINE Casablanca/Phonogram CANH 11/CANH 11 (F)
 PARIS REUNION BAND, THE THE FRENCH COOKING Sonet SNTF 945/— £3.30 (A)
 PHRANC FOLKSINGER Rhino (USA) RNDA 856/— (MW)
 PONTY JEAN-LUC FABLES Atlantic 781 276-1/— (W)
 RED HOT 'N' BLUE WAIT 'N' SEE Northwood NWLP 1005/— (MW)
 REICH, Steve THE DESERT MUSIC Nonesuch 978 101/— (W)
 RIVERSIDE TRIO, THE THE FLAT BROKE Northwood NWLP 1004/— (MW)
 SEARCHERS, THE THE GREATEST HITS Rhino (USA) RNLP 162/— (MW)
 SEDAKA, Neil BACKTRACKIN' Masterpiece/Starblend TRACK 2/TRACK K 2 (2LP) (A)
 SEX PISTOLS, THE THE MINI LP Chaos AMPL 37/— £3.45 mini-LP (Pic Disc) £3.45 (I/Backs)
 SHARK TABOO SEED OF A LUNATIC Crisis CSS 3/— £3.25 (I/Red Rhino)
 SKAGGS, Ricky LIVE IN LONDON Epic 26618/40-26618 (C)
 STAR, Jack ROCK THE AMERICAN WAY Axelkiller KILLER 7019/— £3.25 (P)
 STREISAND, Barbra THE BROADWAY ALBUM CBS 86322/40-86322 (C)
 SWARBICK, Dave/SIMON NICOL CLOSE TO THE WIND Woodworm WRC 003 (Cassette) (MW) Cassette
 TAYLOR, James THAT'S WHY I'M HERE CBS 25547/40-25547 (C)
 TCHICO FULL STEAM AHEAD GlobeStyle ORB 007/— £3.45 (CP/HS/P/MW/SW)
 TEAGARDEN, Jack TROMBONE T FROM TEXAS Affinity AFF 1015/— (CH)
 TERRY, Al/Hair YONGE HEART FM Records WKFM 51/— (E)
 TORME, Bernie BACK WITH THE BOYS Rawpower RAWLP 010/RAWTC 010 £3.25 (P)
 UNCONQUERABLES, THE THE PING PONG POPPIN Creole CRX 11/— (A)
 VARIOUS A WHOLE LOT OF SOUL IS HERE Kent KENT 048/— £3.45 (HS/II/MW/P/SW)
 VARIOUS CANT SIT DOWN JSP JSP 1097/— (MW)
 VARIOUS DANCE DANCE DANCE Starblend INCH 2/ZC INCH 2 (2LP) (A)
 VARIOUS DISCREET CAMPAIGNS (inc: New Order, Cocteau Twins, Jesus etc.) Rorschach Testing ROR 1/— £3.05 Cassette includes free booklet (I/R/T)
 VARIOUS HOT SOUTHERN BOPPERS Sun SUNLP 1024/— (CH)
 VARIOUS MAYHEM AND PSYCHOSIS Roxys XS LP 100/— (MW)
 VARIOUS MOVE INTO SOUL PART 3 Move MVLP 7/— (CH)
 VARIOUS NUGGETS VOL 5 POP PART 3 Rhino (USA) RNLP 29/— (MW)
 VARIOUS NUGGETS VOL 6 POP PART 2 Rhino (USA) RNLP 30/— (MW)
 VARIOUS NUGGETS VOL 7 EARLY SAN FRANCISCO Rhino (USA) RNLP 31/— (MW)
 VARIOUS PIPES & STRINGS OF SCOTLAND VOL 2 Country House ITV 394/KITV 394 £3.60 (P)
 VARIOUS RARE SOUL UNCOVERED Charly CRB 1109/— (CH)
 VARIOUS ROCKABILLY BLUES Sun SUNLP 1019/— (CH)
 VARIOUS ROCK & ROLL PILLS Sun SUNLP 1023/— (CH)
 VARIOUS ROCKING ROLLING COUNTRY STYLE Sun SRP 1030/— (CH)
 VARIOUS SIGNATURE TUNES Coleau TC 13/TCJC 13 £3.25 (P)
 VARIOUS SUNSET SPECIAL Sun SUNLP 1035/— (CH)
 VARIOUS THE WORLD'S WORST RECORDS VOL 2 Rhino (USA) RNLP 815/— (MW)
 VARIOUS WOMAN IN LOVE Starblend SLTD 15/SLTK 15 (2LP) (A)
 VARIOUS ZULU LIVE Earthworks EMW 5503 (MW) Re-issue
 VRETHAMMAR, S RIO DE JANEIRO Sonet SNTF 943/— £3.30 (A)
 WAREARE METAL ANARCHY Next NEAT 1023/— £3.25 (P)
 WATSON, Doc & Merle PICKIN' THE BLUES Flying Fish (USA) FF 352/— (MW)
 WAYFARERS WAYFARERS Eva/Lolita LOLITA 10009/— £3.25 (P)
 WINANS, The LET MY PEOPLE GO Qwest 925 344-1 (W)
 YARBROUGH & PEOPLES GUILTY Total Experience/RCA FL 85715/FK 85715 (R)
 ZOMBIES, THE LIVE ON THE BBC 1965-67 Rhino (USA) RNLP 120/— (MW)

Mon 13-Fri 24 Jan 1986
 (2 weeks)
 Album Releases: 141

Distributor Codes

A—PRT 01-640 3344
 ADS—Advance
 01-771 3904
 BACKS—0603 26221
 BM—Bibi Magnetics
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 BU—Bullet 08894 76316
 C—CBS 01-960 2155
 CA—Cadillac 01-836 3646
 CAS—Castle 01-871 1419
 CH—Charly 01-639 8603
 CM—Celtic Music
 0423 888979
 COI—Comifer 0895 441 422
 CP—Counterpoint
 01-555 4321
 DIS—Discovery 067 285 406
 DS—D Sharp 0689 39329
 E—EMI 01-561 8722
 ERT—Earthworks
 01-833 3952
 F—PolyGram 01-590 6044
 FAL—Falling A 0255 74730
 FOL—FolkSound 0203
 711935
 FP—Faulty 01-727 0734
 FPS—77-45512
 G—Lightning 01-969 8344
 GI—Gypsy 01-994 8048
 GRI—Geoff's Records
 International 01-804 8100
 GY—Greyhound
 01-385 8146
 H—HR Taylor 021 622 2377
 HS—Hotshot 0532 742106
 I—Cartel (Backs, Rough
 Trade) and Fast Forward
 031 225 9257
 Probe—051 236 6591
 Nimo Mile—0926
 Red Rhino (N/A)—
 0904 641415
 Revolver—0272 541291
 IKF—01-381 2287
 IMP—Impex Musik
 01-229 5454
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 01-590 6044
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 0533 717211
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 Sales 01-850 3161
 (Chris Wellard)
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 KS—Kingdom—
 01-836 4763
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 M—MSD—01-961 5646
 MMG—Magnum Music
 Group 0784-65333
 MIS—Music Industry
 Services 01-519 1215
 MK—0292 521241
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 MW—Making Waves
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 N—Neon 0785 41311
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 P—Pinnacle 0689 73146
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 PID—Private Independent
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 PK—Pickwick 01-200 7000
 PR—President 01-839 4672
 PROJ—Projection
 0702 72281
 R—RCA 021-525 3000
 RA—Rainbow 01-589 3254
 RC—Rollercoaster
 01 390 3711/(0453) 886252
 RE—Revolver 0272-541291
 REC—Recommended
 01-622 8834
 RH—Rhino 01-965 9223
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 037-988 693
 RM—Record Merchandisers
 01-848 7511
 ROSS—Ross 08886 2403
 RT—Rough Trade
 01-833 2133
 SIL—Silva Screen 01-430
 1317
 SM—Starr Marketing Ser-
 vices 01-892 1377
 SO—Stage One 0428 4001
 SOL—Soloman & Peres
 0494 32711
 SP—Spartan 01-903 8223
 ST—Studio Import
 01-580 3438/9
 STY—Stylus 01-453 0886
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 T—Trojan 935-8323
 TB—Terry Blood
 0782 620321
 TR—Tant 0708 751881
 TR—Triple Earth
 01-985 7059
 V—Vista Sounds
 01-953 1661
 VFM—VFM Cassette
 Distributors 08447
 7310296 37307
 W—WEA 01-998 5929
 WRD—Worldwide Record
 Distributors 01 636 3925
 X—Clyde Factors
 041-221 9844
 Y—Relay 01-579 6125

THIS WEEK	LAST WEEK	TITLE	ARTIST	LABEL
1*	1	MIAMI VICE, Soundtrack		MCA
2	4	SCARECROW, John Cougar Mellencamp		Riva
3*	2	THE BROADWAY ALBUM, Barbra Streisand		Columbia/CBS
4	3	HEART, Heart		Capitol
5	5	AFTERBURNER, ZZ Top		Warner Bros
6	6	BROTHERS IN ARMS, Dire Straits		Warner Bros
7*	11	PROMISE, Sade		Portrait
8	8	BORN IN THE U.S.A., Bruce Springsteen		Columbia/CBS
9*	9	KNEE DEEP IN THE HOOPLA, Starship		Grunt
10	7	IN SQUARE CIRCLE, Stevie Wonder		Tamla
11	10	SONGS FROM THE BIG CHAIR, Tears For Fears		Mercury
12*	15	WHITNEY HOUSTON, Whitney Houston		Arista
13*	13	WELCOME TO THE REAL WORLD, Mr Mister		RCA
14*	14	ROCK A LITTLE, Stevie Nicks		Modern
15	12	GREATEST HITS, The Cars		Elektra
16*	18	ONCE UPON A TIME, Simple Minds		A&M/Virgin
17	17	POWER WINDOWS, Rush		Mercury
18	16	THE DREAM OF THE BLUE TURTLES, Sting		A&M
19*	20	NO JACKET REQUIRED, Phil Collins		Atlantic
20*	23	WHITE NIGHTS, Soundtrack		Atlantic
21	19	RECKLESS, Bryan Adams		A&M
22	22	ROCK ME TONIGHT, Freddie Jackson		Capitol
23*	24	SO RED THE ROSE, Arcadia		Capitol
24*	29	ROCKY IV, Soundtrack		Scott Brothers
25	25	HERE'S TO FUTURE DAYS, Thompson Twins		Arista
26	26	SEVEN THE HARD WAY, Pat Benatar		Chrysalis
27*	27	HOW COULD IT BE, Eddie Murphy		Columbia/CBS
28	21	WHO'S ZOOMIN' WHO, Aretha Franklin		Arista
29	40	FRIENDS, Dionne Warwick		Arista
30*	35	MEETING IN THE LADIES, Klymaxx		MCA/Constellation
31	28	EMERGENCY, Kool & The Gang		De-Lite
32*	34	WHITE CITY — A NOVEL, Pete Townshend		Atco
33	33	BIOGRAPH, Bob Dylan		Columbia/CBS
34	32	GREATEST HITS VOL 1 & II, Billy Joel		Columbia/CBS
35	30	LIVE AFTER DEATH, Iron Maiden		Capitol
36*	39	ALL FOR LOVE, New Edition		MCA
37	31	READY FOR THE WORLD, Ready For The World		MCA
38*	46	PACK UP THE PLANTATION, Tom Petty		MCA
39	41	HUNTING HIGH AND LOW, A-Ha		Warner Bros
40	37	ASYLUM, Kiss		Mercury
41*	49	7 WISHES, Night Ranger		Camel/MCA
47*	52	UNDER LOCK AND KEY, Dokken		Elektra
49*	56	THEATRE OF PAIN, Motley Crue		Elektra
53*	58	LIKE A VIRGIN, Madonna		Sire
54*	59	STRENGTH, The Alarm		I.R.S./MCA
56*	57	COME OUT AND PLAY, Twisted Sister		Atlantic
62*	64	HERO, Clarence Clemons		Columbia/CBS
64*	68	RESTLESS, Starpoint		Elektra
65*	75	BOY IN THE BOX, Corvy Hart		EMI America
68*	85	MIKE & THE MECHANICS, Mike/Mechanics		Atlantic
73*	80	COLOR OF SUCCESS, Morris Day		Warner Bros
76*	98	PICTURES FOR PLEASURE, Charlie Sexton		MCA
79*	82	THE HEAD ON THE DOOR, The Cure		Elektra
80*	96	DIAMOND LIFE, Sade		Portrait
84*	89	THE WRESTLING ALBUM, The Wrestlers		Epic
87*	109	THE DREAM ACADEMY, The Dream Academy		War Bros
88*	90	GUT THE CRAP, The Clash		Epic
94*	104	FACE VALLIE, Phil Collins		Atlantic
96*	103	CAN'T SLOW DOWN, Lionel Richie		Motown
98*	113	A CHORUS LINE — THE MOVIE, Soundtrack		Casablanca

* Bullseyes are awarded to those products demonstrating the greatest display and sales gains.
 Chart courtesy Billboard January 18, 1986

INCORPORATING LP CD & CASSETTE SALES

TOP 100 ALBUMS

★ ★ ★ = 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

Table with columns: Rank, This Week, Last Week, Wks on Chart, Title/Artist (Producer), Label number (Distributor), C: Cassette, CD: Compact Disc. Lists top 50 albums including Brothers in Arms, Hunting High and Low, and The Broadway Album.

Table with columns: Rank, This Week, Last Week, Wks on Chart, Title/Artist (Producer), Label number (Distributor), C: Cassette, CD: Compact Disc. Lists albums ranked 51 to 100, including Rock a Little, Baggariddim, and Face Value.

ARTISTS' '83. ABBOT, Russ... ADAMS, Bryan... ARCADIA... BACK TO THE FUTURE... BERTINSON, George... BERNSTEIN, Leonard... BUSH, Kate... CARLSON, The... CHAS & DAVE... CLANNAD... CLAYDERMAN, Richard... COLE AND THE COMMOTIONS... COLLINS, Phil... COMMODORES... CULT, The... DE BURGH, Chris... DEPECHE MODE... DIAMOND, Neil... DICKSON, Barbara... DIRE STRAITS... ECHO AND THE BUNNYMEN... EASTENDERS... EURYTHMICS... FERRY, Bryan... FINE YOUNG CANNIBALS... FIVE STAR... FRANKLIN, Aretha... GO WEST... GREAT HITS OF 1985, The... HITS 3... HOLIDAY, Billie... HOUSTON, Whitney... INCANTATION... INSPIRATIONAL CHOIR, The... JESUS & MARY CHAIN... JOEL, Billy... JOHN, Elton... JONES, Aled... KEEL, Howard... KING... KIRI TE KANAWA... LAST, James... LEVEL 42... LEWIS & THE NEWS, The... LLOYD WEBBER, Andrew... MADONNA... MARILLION... MARLEY & THE WAILERS... MOYET, Alison... NICKS, Stevie... NOW - THE CHRISTMAS ALBUM... NOW, THAT'S WHAT I CALL MUSIC 6... OLDFIELD, Mike... OVATION - THE BEST OF ANDREW LLOYD WEBBER... PAIGE, Elaine... PERFORMANCE - THE VERY BEST OF TIM RICE AND ANDREW LLOYD WEBBER... PREFAB SPROUT... PRESLEY, Elvis... QUEEN... RICE, Tim... RICHIE, Lionel... ROGERS, Kenny... ROCK ANTHEMS... RUSH, Jennifer... SADE... SHARKEY, Feargal... SIMPLE MINDS... SIMPLY RED... SPANDAU BALLET... SPRINGSTEEN, Bruce... STING... STREET SOUNDS EDITION 15... STREET SOUNDS ELECTRO... STREISAND, Barbra... TALKING HEADS... TEARS FOR FEARS... TURNER, Tina... UB40... URE, Midge... UZ... WHITE, Barry... YOUNG, Paul... ZZ TOP.

Panel sales increase 50% or more over previous week

STUDIO WEEK

Lexicon goes public in UK

LEXICON, THE US company whose audio signal processing products are used in recording studios worldwide, has arrived on the London Stock Exchange.

After a year of preparation, Lexicon Inc was offered for sale in December, and has raised over £4m from the sale of 3.5m shares.

Lexicon's appearance on the London stock market was itself cause of much comment — namely why did the company opt for a UK quotation, rather than going to one of the US exchanges?

There are several reasons for this, one of the foremost being that the costs of a public flotation are dramatically higher in the US than in the UK. But another key factor is the UK investor himself, who is apparently more receptive to companies involved in "hi-tech" equipment manufacture. Evidence of this can be seen in the cases of Lexicon's two principal competitors, AMS and Klark Teknik, both of which are quoted on the Stock Exchange.

The flotation is another indication of Lexicon's expanding horizons. Founded in 1971 by Dr Francis Lee, and Charles Bagnaschi, that was the year it produced the world's first audio signal processing device.

Since then, the company

has grown to employ more than 100 people, with a turnover in excess of \$10½m.

Much of the £4m raised by the flotation will go to finance an extensive research and development programme. This includes a series of new products which Lexicon intends to introduce over the next 12 months. The most notable of these has already been previewed at last year's New York AES.

The "RD 1" hard disk based digital recording, editing and mixing system could have far-reaching implica-

tions for the recording industry. The "RD 1" device records multi-track audio in a digital format onto a high capacity storage disk which can then be accessed at random for editing, mixing and processing.

David Rivett of Scenic Sounds, Lexicon's UK distributor, has already received interest in the new project, with provisional orders for at least four systems.

Current Lexicon products already making their impact on the recording and broadcast industries range from

the 224XL, the sophisticated digital reverb and effects processor, to the Model 200 general purpose stereo reverb.

The most recent is the PCM 70 digital effects processor, which offers 40 of Lexicon's effects and reverb programs in a compact unit. Particularly suited for musicians creating special effects for their MIDI-controlled instruments, the PCM 70 has already clocked up orders well in excess of Lexicon's own expectations.



ROGER NOONAN: chief executive officer of Lexicon at Abbey Road.



DAVID HAWKINS, David Rivett and Nick Martin, of Eastlake Audio and Scenic Sounds.

Hawkins opts out of SSE

DAVID HAWKINS has sold his share in Scenic Sounds Equipment to his two co-directors. Following an amicable buy-out, David Rivett and Nick Martin now become joint owners of the company. Hawkins will be concentrating his attentions on his own successful company, Eastlake Audio.

Rivett and Martin assume full control at the end of a profitable and busy year, with the first nine months of 1985 providing almost more work than the studio could handle. This frantic activity can be measured in terms of a 40 per cent increase in the company's turnover during 1985.

The last quarter saw the Scenic Sounds team closely involved with the offer for sale of Lexicon Inc, for which SSE acts as sole UK distributor.

Sales of Lexicon equipment have maintained a

high level through 1985 — 224XL reverbs have been sold to most of the top-line studios, including CBS, Air Studios and Abbey Road. The less complex Lexicon 200 has also been in demand, again by Abbey Road, and others such as the BBC Radiophonic Workshop.

And despite a fairly low-key arrival into the UK market, the PCM 70 digital effects processor is starting to move well; Berry Street Studio has just bought two in its recent burst of re-equipping.

Scenic Sounds reckons its surprise seller of the year to be the Publison IM 90, the first stereo sound sampler. Some 25 units have been sold in the last two months. Among others coughing up £9,000 apiece for this new toy are PWL, Good Earth, Rooster and Battery, as well as most of the hire companies.

Audio FX French connection

AUDIO FX opened a new Paris office this month.

The decision to cross the Channel came in response to a very successful year for Audio FX which saw the company's overseas activity grow to represent 10 per cent of current turnover.

The Parisian offices will provide a convenient base from which to expand further into the European market, capitalising on existing con-

tacts in Italy, Germany and Holland, as well as France.

Richard Goldblatt at Audio FX estimates that, currently, it takes 24 hours to get equipment to a studio in France. Having the subsidiary in Paris will cut this time and will also save everyone concerned from the very particular Customs formalities which hold up all equipment deliveries into France.

Audio FX in Paris will be

managed by Isabel Yosiman, (formerly an agent for AMS in France) who has been supplying equipment to studios for many years through her own company, Lazar Electronics.

In the meantime, Audio FX in London has been upgrading the in-house computer. As of 1986, all Audio FX equipment will be barcoded and the new methods of monitoring will mean that

full records of all the gear in or out of stock will be instantly accessible.

This will be more important than ever as the company expands its equipment to include a range of Adams Smith and Lynx synchronisers (now available as a stand-alone service), the full range of Schoeps microphones, and an extensive music library for sound sampling use.

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STUDIO WEEK

Biggest success yet for DEAF

THE BIGGEST ever turn-out for a DEAF dinner was recorded just before Christmas for the 10th anniversary year of DEAF. 800 people from all aspects of the recording industry supported the charity event, raising over £15,000.

This year, all the proceeds from the function held at the London Hilton, go to the Blue Peter Lend-An-Ear Appeal, and Peter Duncan of Blue Peter fame was on hand to receive the donations.

Cash seemed to pour in, all the more so after an emotive speech from Robin Mil-

lar graphically described the suffering of the handicapped and reminded everyone of the real reason for DEAF.

The raffle alone raised £6,500 and the quality of raffle donations gave some indication of the generous support which DEAF receives — an impressive list of prizes included a Sony portable CD player donated by *Music Week*, CD players, a Video 8 system, a video recorder — even a somewhat mysterious "weekend in the country".

Traditionally, one of the highlights of the annual

DEAF dinner is the awards presentation, at which certain industry characters receive the accolades of their peers, ranging from the sublime to the ridiculous, from the tongue-in-cheek to the full-blooded piss take.

Unfortunately, 1985 was the year of the surrogate, with five out of the six recipients being unable (or unwilling) to accept the tribute personally. So, "on their behalf", let us review the 1985 DEAF Awards.

● The JAMMY BASTARD Award — donated by Syco Sys-

tems, and awarded to Richard Branson (received by Barbara Jeffries on his behalf)

● The LACOSTE HEAD-BAND Award — donated by AMS, and awarded to Michael Cooper (received by John Bauch on his behalf)

● The LIVE END/DEAD END Award — donated by Utopia, and awarded to Keith Slaughter (received by Dave Harries on his behalf)

● The HEADHUNTER Award — donated by Maison Rouge, and awarded to Phil Wainman (received by Bob Hine on his behalf)

● The FRENCH CONNECTION Award — donated by Dolby Labs, and awarded to Jim Hutchins (received by Jim Hutchins!)

● The MAD MAX Award — donated by Power Plant, and awarded to John Hudson (received by Do Bell on his behalf)

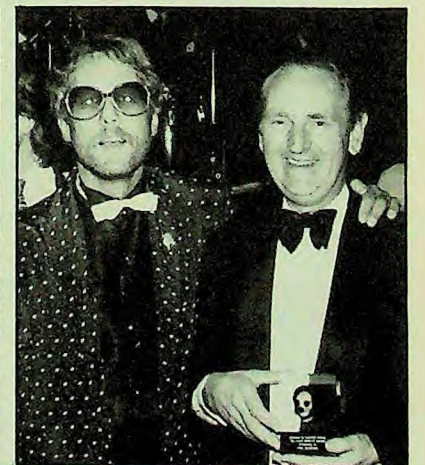
A DEAF Special Award

was presented to Hazel Spivey, secretary to the APRS Producers Guild, in recognition of her work throughout the year.

Awards and raffles over, the spirit of DEAF became slightly more obstreperous, with much bursting of balloons, live music from the Hank Wangford Band and unusual cabaret from one Ellie Laine.

Compliments to the exhausted team of organisers for successfully sustaining the true purpose of the bash without comprising its entertainment value.

SCENES FROM the DEAF Dinner, take one: right, Barbara Jeffries collects the golliwog badge (aka the Jammy Bastard Award) from Robin Millar; far right, Jim Hutchins receives the French Connection Award from Hugh Padgham; descending, Hugh Padgham, Gus Dudgeon and Alan Parsons congratulate Hazel Spivey, secretary to the Producers Guild; Do Bell collects the Mad Max award from Robin Millar; Gus Dudgeon cuddles Bob Hine; raffle prize winners.

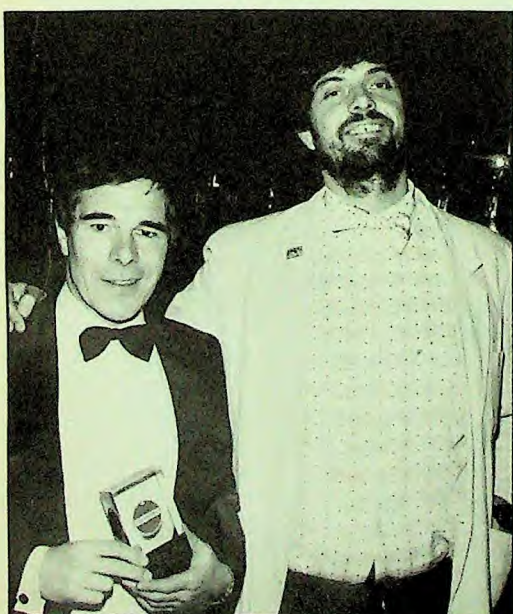


Congratulations
to the
Pet Shop Boys
and Stephen Hague
on their No.1 hit
"West End Girls"
recorded at the
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Advision

STUDIO WEEK



SCENES FROM the DEAF Dinner, take two: left, Robin Millar, Barbara Jeffries, Blue Peter's Peter Duncan and Do Bell; far left, raffle prize winners; descending, Hugh Padgham and John Bauch with the Lacoste Headband award; Do Bell and Alan Parsons; Peter Duncan collects the money for the Lend An Ear appeal; Dave Harries in the grip of Alan Parsons.



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KLARKTEKNIK

STUDIO WEEK

Digital goes to Roost

ROOSTER STUDIO has become the latest London studio to go digital — with the purchase of a Mitsubishi X-850 32-track tape machine.

The pioneering Shepherds Bush studio is owned and managed by Nick Sykes whose experience, gained notably at RG Jones, includes working with such established MOR names as Cliff Richard, Barbara Dickson and Leo Sayer.

Sykes started up Rooster in 1981, then as a very modest 16-track Soundcraft studio. Since that time, Sykes' reputation as an engineer plus the cosy atmosphere of the tiny Rooster establishment has led the studio to its current status as a full 24-track studio with a reputation for its wide variety of outboard gear.

The centrepiece of the packed control room is a Harrison MR3 console, currently operating with an Otari MTR-90 analogue multi-track. The console, which features MasterMix automation, is surrounded by a vast array of outboard gear.

Sykes intends Rooster to specialise in providing extensive outboard options, and these presently include 2 Lexicon 224XLs, Lexicon PCM 60s, Quantec, Publison IM90, AMS DDL, Aphex Xcitors, and much else besides.

Sykes is also something of a pioneer in terms of new equipment. Rooster was one of the first studios to fit Quested monitoring, and is continuing this tradition with the purchase of the Mitsubishi 32-track digital.

The move appears to be an exercise in blind faith since, apart from AES exhibitions and talking to existing users in the US, Sykes has virtually no experience of the machine.

"The main reason for buying the X-850 was the 32 tracks," he says. "I couldn't see the point in upgrading to digital unless I had more tracks. All the extra expense doesn't seem warranted for the improvement in sound quality alone, but it would be if one also had all the extra track space.

"Apart from the number of tracks, the Mitsubishi also possesses a high standard of error correction, and has the benefits of the Otari transport. Otari has had a lot of experience in designing state-of-the-art transports, which are also sturdy and robust."

Studio rates at Rooster are currently £45 an hour, but Sykes estimates the price of the studio will have to go up for analogue just to cover the cost of having the digital multitrack sitting around. Rooster will probably go out

at around £55 an hour analogue, and £800 a day digital. "Hopefully, people will realise that the difference in cost between analogue and digital is relatively small."

Eight hundred pounds a day for digital recording should prove an extremely competitive rate among London studios. Says Sykes: "This is a competitive business after all. I don't feel I have an obligation to the other studios to charge an inflated price just to protect their interests.

"Big studios have been very slow to see the advantages of this system and they may pay for it. People

taking the risks now will be the ones setting the trends."

Rooster would like to be 100 per cent digital in three months, phasing out all analogue work. However, initially, a dual service will be offered.

Recent visitors to the studio have included Gary Stevenson, who produced Go West's best-selling album there, plus The Cocteau Twins, General Public, The Quick and Jinx.

The first user of Rooster's new digital multitrack will be John Walters, who is producing Virgin's pomp rockers, Twelfth Night.



THE NEVE console in use at the NSA.

DSP for NSA — a sound investment

NEVE ELECTRONICS handed over another digital console last month to recent purchaser, the National Sound Archive at the British Library.

The digital system for archive transfer will improve the quality of restoration of archive sound material — whether it be wax cylinder, disc or tape recorded material.

As previously reported, the NSA will use the DSP console mainly for processing old or damaged recordings, or for treating recordings made under adverse conditions.

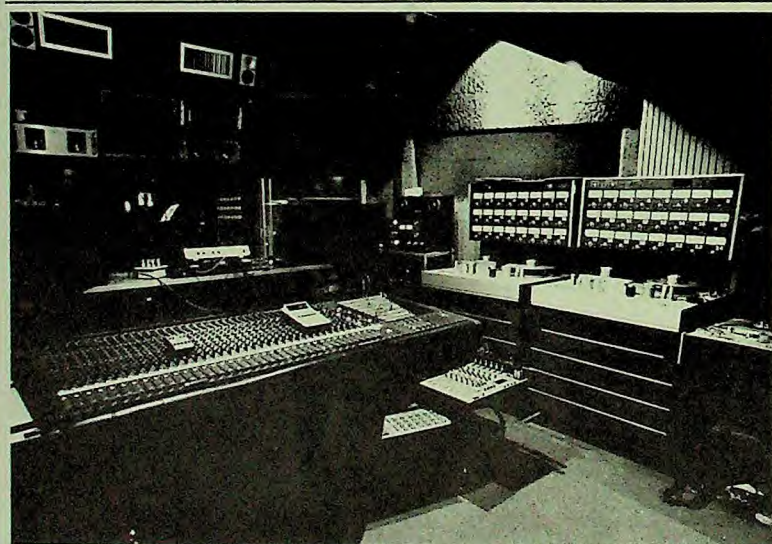
The purchase of the new desk is part of the NSA's policy of rendering all its archived recordings into a digital format.

The digital processing techniques offered by the console include computer-controlled filtering, suppression and boosting which are ideal for treating such problems as distortion, intrusive peaks and unwanted background noise.

For instance, the Neve software provides a "cancelling" technique — this can be programmed to locate crackles, pops or, for example, an unwanted telephone ringing in the background.

The NSA console has been in development for over a year.

Worth some £80,000, the desk's facilities will be available to anyone holding recordings of historical importance.



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LIZ FRASER of the Cocteau Twins, recent Rooster clients.

Brothers set up in London

CLAIR BROTHERS, one of the biggest PA companies in the US, has opened a UK subsidiary in London.

Clair Brothers Audio Ltd is aiming to establish itself as a major presence in the UK's live sound business, as well as expanding the company's activities in Western Europe. Initially, the Clair Brothers Audio offices will be based at Milo Music, but will be moving into separate premises in due course.

New MD Trip Khalaf explained that there would be a natural crossover where US acts handled by Clair Bros were planning to tour in the UK, and vice versa.

However he is playing down his company's venture into the UK, describing it as a "toe-in-the-water exercise".

With acts such as Elton John and Paul Young currently on tour with the Clair Bros US team, the new UK division will find itself keeping good company right from the start.

The first British act to take the road with a Clair Brothers Audio rig will be Feargal Sharkey in the early part of 1986. Initially, the Clair Brothers Audio offices will be based at Milo Music, but will be moving into separate premises in due course.

Larking about

DON LARKING Audio Sales has been appointed as a full range dealer of equipment from Soundcraft Electronics.

The new agreement means that Larking will extend his existing range of Soundcraft consoles to include the Series 2400 and

TS24 in-line console, and is now able to supply complete Soundcraft studio packages.

Don Larking Audio becomes only the second full range dealer for Soundcraft in the UK, the other being the recently formed Stirling Audio Systems.



KATE BUSH, whose EMI album Hounds of Love has sold over 300,000 copies, presents platinum discs to Abbey Road engineers Haydn Bentall (left) and Jim Jones.

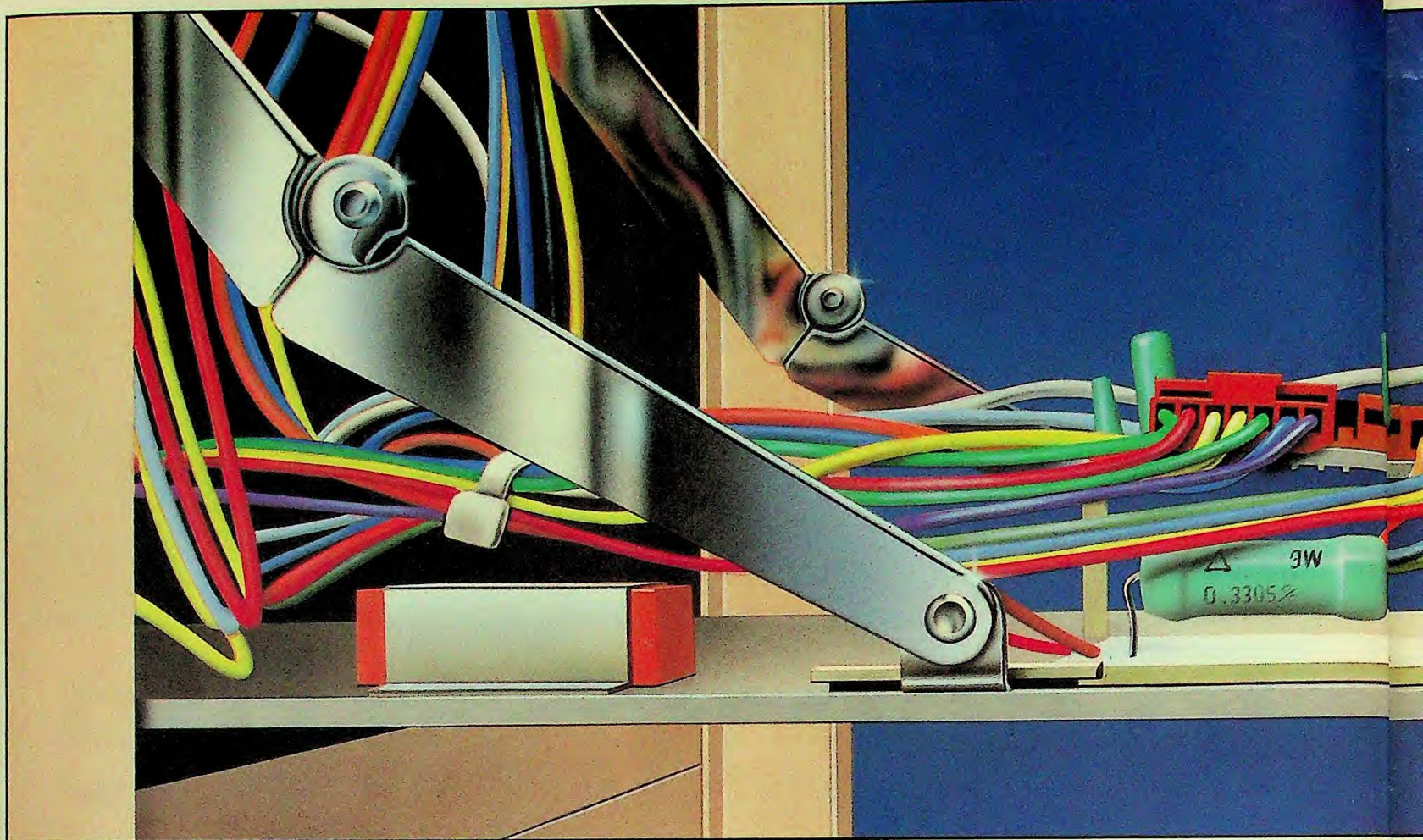


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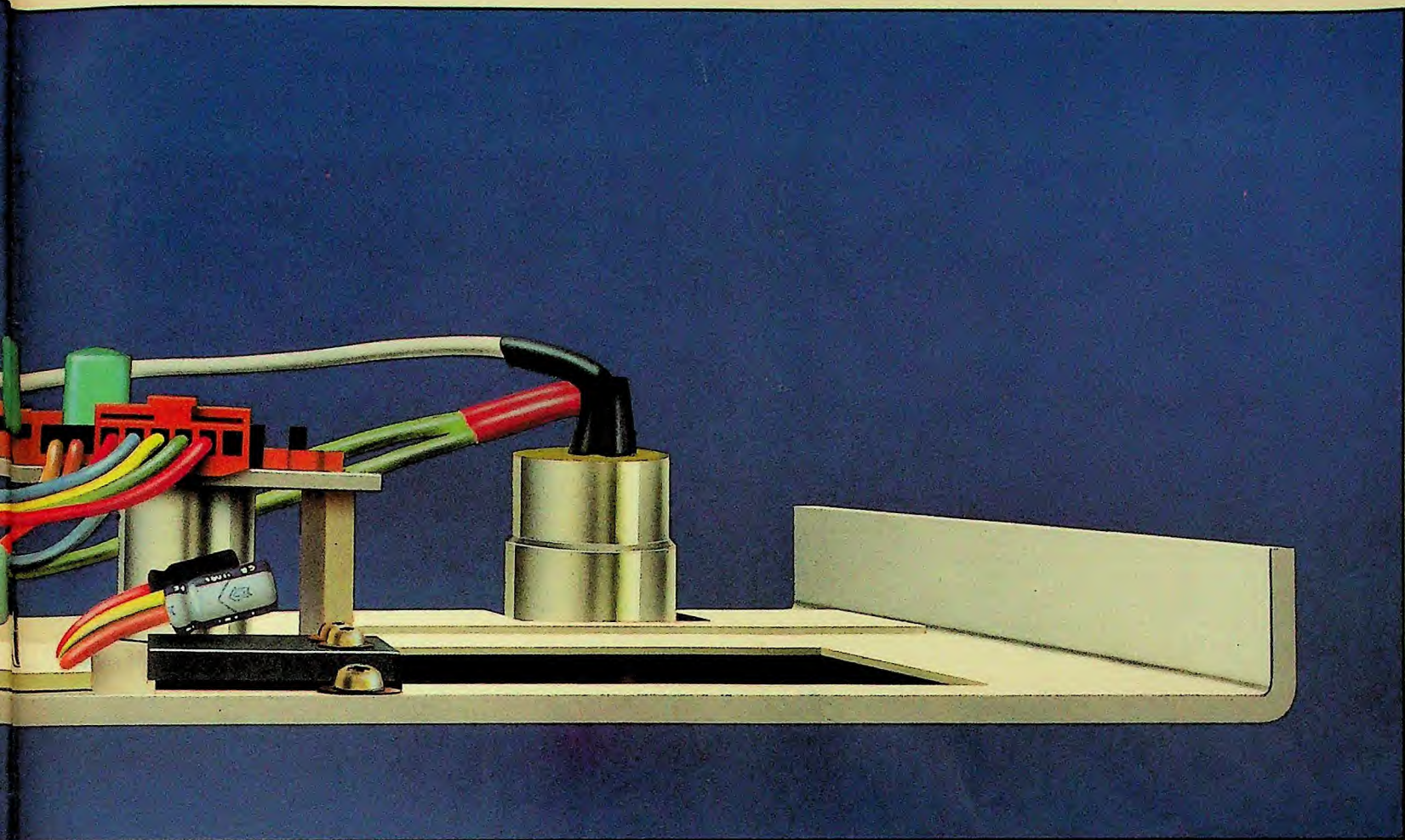
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This panel protects the mother board at the heart of the Otari MTR 12. And it's hinged to allow easier access.

The MTR 12's power supply is fully modular, too, for fast diagnosis and repair.

Even the transport assembly is hinged, for total accessibility.

In fact, every area of the MTR 12 shows that Otari did more than design a recorder with superlative performance. They also made it easier for you to keep it that way.

All of which goes some way towards explaining what makes the MTR 12 the most professional of 1/4" or

1/2" two-track mastering and production recorders.

Otari's advantage can be summed up in one word. Detail.

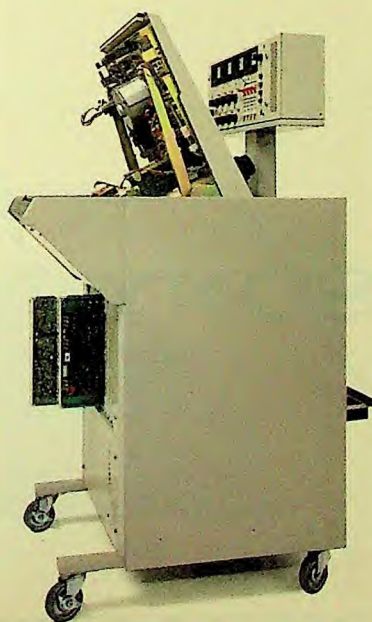
A passionate attention to those things that make a professional's life that little bit easier.

Naturally, because it's Otari, the technology is true state-of-the-art. It's the only recorder of its type to offer 75, 15 and 30 i.p.s. And the only design that lets you incorporate IEC format centre-track timecode, with the capacity to resolve mono and stereo pilotones, all in the same machine.

Other than these features, you'll find very few options on the MTR 12. For the very simple reason that the MTR 12's standard specification makes it one of the most complete professional recorders you can buy.

But Otari's attitude can best be shown by the way they build a 24-hour a day mastering recorder to the utmost standards of reliability. And then make it as accessible as they can, for maintenance.

After all, Otari reason, just because they have bent over backwards to make the MTR 12 more reliable, there's no reason why you should have to do the same to keep it that way.



OTARI

For more information on the MTR 12 or other Otari products, contact Industrial Tape Applications, 1 Felgate Mews, Studland Street, London W6 9JT. Telephone: 01-748 9009. Stirling Audio Systems Ltd, 1 Canfield Place, London NW6 3BT. Telephone: 01-625 4515.

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The 'real thing' is always the best — but these days it's just as likely to be an electronic instrument as a conventional one

The instruments of change

SINCE THEIR first serious appearance on record nearly two decades ago, electronic musical instruments have made a tremendous impact not only on music, but on the musicians who make it and the studios that record it.

And over that period, the instruments themselves have developed in leaps and bounds, particularly since the introduction of cheap digital technology. From the early ventures into the realm of voltage control — with its keyboards that were hard to tune, oscillators that drifted, and large rackfuls of modules, we now have slim, compact digital systems, FM synthesis, sampling and — perhaps most important of all — the Musical Instrument Digital Interface: MIDI.

Similarly, whereas in the early days we had to painstakingly set up each note on a 16-step analogue sequencer, we can now play or program

have been responsible for three main areas of musical development. They have changed the way we write and perform music; they have changed the way we record it; and, perhaps most obviously, they would appear to have added immensely to the pool of sounds and tone-colours available to the composer and musician.

The changes to composition and performance — in the studio or on stage — are the most far-reaching. Just as the multi-track-equipped recording studio gave the talented multi-instrumentalist the chance to take virtually total control of the composition and execution of a piece of music — Tubular Bells, for example, would have been impractical (at least as far as money is concerned) without it — electronic instruments and sequencing systems take this a stage further — by (potentially, at least) eliminating the studio in all the early stages of composition and "recording".

If you're at least some way towards being a keyboard player (regrettably there is a traditional bias towards keyboards as far as electronic

COMMENT

by RICHARD ELEN

The MIDI-based sequencer enables you to put down ideas — chords, bass lines, drum-machine patterns — and mess with them, trying different routines in a matter of minutes until you're happy with the structure of a song. And then, given sufficient instrumentation, you can add a full arrangement, store it all on disk, and ultimately go into the studio with an album's worth of tunes and put them down on multitrack in one pass of tape each. That means less recording time — and if you're careful, less degradation of the tape caused by multiple passes.

When it comes to recording, we are of course well acquainted with the direct injection of electronic instruments into the console — so much so that often most of an album can be recorded without a microphone in sight. But paradoxically, the low noise levels of digital recording systems can make the background noise from a digital synthesizer quite a problem.

Particularly with types of FM synthesis, interaction between different operators can produce untoward side effects which are all too well-known to recording engineers.

The noise build-up over several tracks of synth can be very noticeable — particularly when the listener at home has a CD. This has led some people to suggest (erroneously in my view) that electronic instruments and digital audio don't go together — but in fact, noise is a problem in any digital recording situation, and it's microphones — particularly in high-gain, high-dynamics applications like vocals — that still cause the main problems.

The ability to pre-program up to quite a large proportion of a piece of music is leading

to the development of "programming suites" — attached to recording studios and sometimes to instrument hire companies — in which musicians can make use of a wide range of instruments to get their music on to disk at a lower cost than developing tracks in the studio. This is a trend which is bound to increase this year, and it makes plenty of economic sense to studio owners and musicians alike.

The MIDI-based sequencer/instrument combination also has something else to offer, too — and that is to enable people to express musical ideas more easily and/or effectively. Things nobody could play in real-time can be programmed or played at slower tempos. Things ordinary musicians can play easily but I can't can be programmed or played slower too, by me.

Good synthesizer and sequencer programming requires as much art and expertise as any other musical endeavour — it's just different.

The fact that this expertise may be more common today than the ability to play a conventional instrument is no reason to look down on it (it may not be that common, either).

On the face of it, electronic instruments offer a new and vast range of sounds to employ on contemporary recordings. How true this actually is, however, is a different matter. In essence there may only be a handful of different "types" of sound — electronic or acoustic — and it is in practice quite difficult to generate a great many "totally new" sounds which are musically useful (as opposed to being fun, or sound effects, or Something Else).

Very often, the aspect of a sound that makes all the

difference is the pitch or amplitude envelope rather than waveform structure — and even more often, people aren't looking for "new" sounds anyway. They want something that is "brassy" or "stringy" or whatever — not to do conventional musicians out of a job but simply because of that, in fact limited, range of possibilities — and also because we don't have many descriptive terms for synth sounds; you have to start somewhere moderately familiar and develop from there.

The current tendency towards using sampled sounds is even more of a double-edged sword. On the one

up the keyboard, to improve its authenticity — can produce interesting results.

Yet still the major uses of electronic instruments are by and large imitative, which is all right most of the time, but not *all* the time.

There is likewise plenty to be gained by the studio artist using synths, or synth/sample combinations to produce sounds which have a more contemporary feel, or more brightness, or a sharper attack (or whatever) than the real thing. And the same goes for impossible-to-play passages.

But whether there is any point in spending a very long time with samples or syn-

If you're some way towards being a keyboard player you no longer need the studio to develop your music

Good synthesizer and sequencer programming requires as much art and expertise as any other musical endeavour — it's just different

notes, patterns or entire songs into micro-processor-and-memory-based sequencing systems — such as the UMI or Total Music. And our synthesizers are by and large polyphonic rather than monophonic. So are our sequencers. Electronic instruments

instruments are concerned — once it was for technical reasons, but everything else has still a long way to go to catch up) then you no longer need the studio (yours or somebody else's) to develop your music. In many cases you won't even need a cassette-based 4-track until you get to guitar and vocal overdubs.

hand, with a sampled sound you are in essence capturing something that already exists — more than likely something that someone else came up with. On the face of it, samples are ultimately derivative, so much so that they have become the big cliché recently.

Sampling systems are special kinds of "tapeless" digital tape recorders — indeed some systems are blurring the boundary between "instrument" and "recorder", like the AMS AudioFile, which can sample and reproduce sounds for short periods ("instrument") or long ones ("recorder"). Perhaps ultimately they will be indistinguishable (Producer Mike Thorne is credited with first voicing this idea several years ago).

On the other hand, deliberately avoiding some of the advanced facilities of some sampling instruments — multiple sampling, for example, that allows you to sample a sound several times

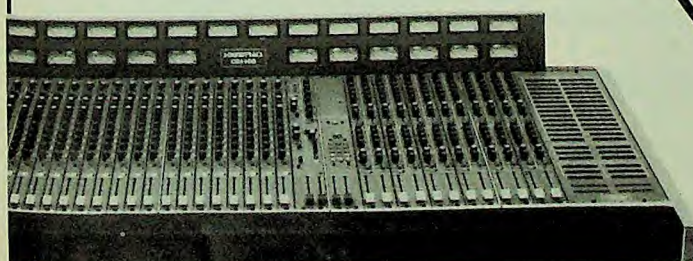
thesists producing the ultimate reproduction of a conventional instrument simply to play parts which could *more* easily and *more* cheaply have been played by a session musician — and would have sounded better into the bargain — is debatable.

Overall, "the real thing" is always the best. It is worth remembering, however, that "the real thing" is today just as likely to be an electronic instrument as a "conventional" one.

By absolutely no stretch of the imagination could I be taken to mean that I dislike electronic instruments — quite the contrary. But I like to regard them as offering *additional* colours and textures, as valid as any other group of instruments, rather than "more of the same".

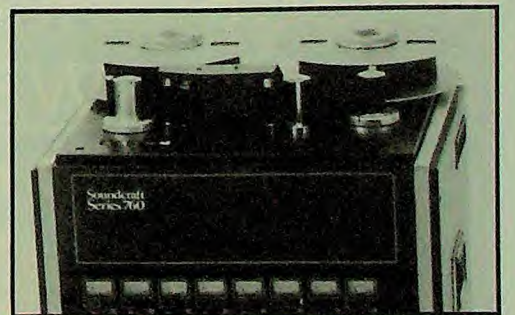
Unfortunately, "more of the same" is an all-too-common tendency in current popular music, and I'd rather it wasn't. □

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STUDIO WEEK

Odyssey's SSL refit

ODYSSEY HAS installed a new console in Studio 1 — no prizes for guessing: a new 56-channel SSL6000E replaces the old MCI desk.

The Christmas refit, done entirely in-house by technical manager Bernie Spratt and a team of Odyssey engineers, comes exactly one year after a similar facelift was given to Studio 2.

Installing an SSL in that room has ensured steady bookings throughout 1985, and John Trott the studio manager hopes that the same magic will work for Studio 1.

Trott is under no illusions about the power of SSL: "So many studios in London have these desks; what makes some stand out above the rest is good studio management, good staff, etc. At least one session has come our way because the producer preferred to work with our tape ops."

The refit for Studio 1 is intended as a deliberate ploy to attract more film work, an aspect of recording which Odyssey has become more involved with during 1985. Credits include Pat Metheny's score for *The Falcon and the Snowman*, Jewel in the Nile and *Quicksilver* with a soundtrack by Roger Daltrey.

The 60-musician capacity of the recording area is well-suited for soundtrack recording where an orchestral ele-

ment is involved. Established orchestral studios such as Abbey Road and CTS should take note. Ironically, the first job in Studio 1 will be for a film soundtrack using 2 Synclaviers — for *Labyrinth*, a Jim Henson production.

The new console, chosen in favour of the new Harrison and Quad Eight offerings, will add an extra £10 an hour to Studio 1's ratecard, putting it up to £90.

This is a non-negotiable price for, among other things, Odyssey's management feels very strongly about discounting studio time: "Whenever the studio industry gets into trouble, everyone's immediate reaction is to cut rates," Tim Blackmore complains. "The end result is that nobody thinks very much of you when you're charging the cheapest rates, and secondly, you don't earn any return on the horrendously expensive toys you have to keep buying. In the long run, the British studio is its own worst enemy."

Having Blackmore as an operations manager with a specific brief to plan ahead, means that Odyssey has got a slightly clearer and more business-like approach to the future than some studios.

This shows particularly in its attempts to broaden its client base, away from main-

stream record company work into broadcast, post-production, audio-visual and film. As Blackmore says: "If

the rock'n'roll business catches a cold again, we don't want to go down with it too."



ROGER DALTREY and Pat Metheny, both in at Odyssey to record soundtrack LP's *Daltrey on Quicksilver* and *Metheny on The Falcon And The Snowman*.

Advision synth push

ADVISION HAS been putting its house in order recently, with the refitting and re-equipping of two of its three studios.

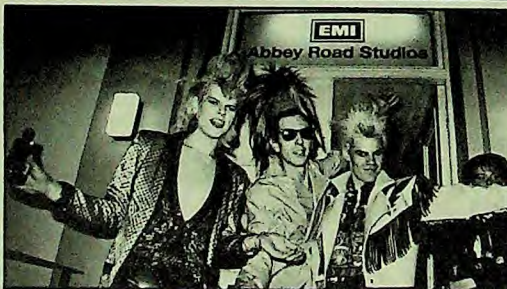
Studio 3, formerly a dubbing theatre, is in the process of being transformed into a synthesizer studio, ideally suited for keyboards and so forth.

The Soundcraft TS 24 featuring Mastermix automation has been moved into Studio 3 from its former location in Studio 1 and, as in all of Advision's rooms, may be used with Sony digital multitrack or Otari MTR 90. Studio 3 is expected

to open in mid January.

Studio 1 meanwhile takes delivery of an SSL 600 Series; Doug Hopkins of Advision expects to see great demand for 48-track digital facilities using the Sony 3324s. However, just in case there isn't, the studio has taken delivery of its third Otari MTR 90 in the last 18 months.

Recent users of Advision's plentiful digital facilities have been the Pet Shop Boys — recording a new album — and Wham!, mixing and compiling music for a forthcoming video.



NEW EMI signing *Sique Sique* *Sputnik* gave a live performance at the unusual venue of Studio One, Abbey Road Studios. More commonly used for orchestral recordings, the huge studio was packed with fans for the gig by the "controversial" band, and support acts *Cassandra Complex* and *The Flowerpot Men*.

Studio buzzes

IMAGINATION HAVE just finished recording their latest album at *Red Bus* and will be followed by two women vocalists in the New Year — Lorna Wright, whose album, is being produced by Adrian Lee, and Vicki Larras, a Spanish artist signed to CBS.

January is a busy month for *Red Bus*; not only are there preparations for Midem, but Studio 2 is being refitted as a video post-production room. The studio, which will retain its Harrison console for the time being, is being acoustically redesigned by Neil Grant of *Discrete Research*, and is expected to be in operation by late February.

THE AUTUMN rebuilding of Studio 2 at *Marcus* has proved successful with the SSL-equipped studio running 48-track for a claimed 95 per cent of the time, using either Sony 3324s or Studer A800s.

Bob Clearmountain has been producing the latest *Simple Minds* single here; other well-known faces at *Marcus* recently have included Bill Wyman, Murray Head (being produced by Steve Hillage) and Darryl

Hall is expected in the New Year.

PWL (FORMERLY the *Vineyard*) reports a very optimistic outlook for 1986. With the in-house production expertise of Stock, Aitken and Waterman, and the new SSL console, and the latest *Fairlight Series 3* — it's hardly surprising.

PWL activities include recording *Brilliant* for WEA Records, the new *Dead Or Alive* album, a new single from the *Three Degrees*, and an album for *Matt Bianco*.

BERRY STREET studio has also seen a few changes since December. The arrival of a new Otari MTR-90 multitrack and 2 Lexicon PCM 70s has, according to Bob Zimble, been greeted enthusiastically. The enthusiasm has been sufficient to fill the bookings sheet for January despite a rate increase.

KONK STUDIOS has been expanding its range of studio equipment, with new Yamaha 500Z amps to go with the existing JBL monitoring system, as well as additions to the range of outboard equipment.



STUDIO A at the Nomis Complex.

Studio expansion for Nomis complex

THE NOMIS complex, which has added the finishing touches to its latest rehearsal studio, now houses 10 rehearsal studios.

The largest of all these, the Tom Hidley created Studio A, offers over 1200 sq ft of rehearsal space, with a 24-track DDA control desk

and a full production PA system by *Turbosound*.

The new studio is finished to an impressively high standard, and could prove popular amongst acts such as Tina Turner, Wham! Bowie and Duran Duran, all of which are on the NOMIS client list.

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COUNTRY

Crystal sings a soap opera

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NASHVILLE: WB has released Dallas: The Music Story, an LP "based on and inspired by the characters, relationships and events" of the internationally renowned soap opera. Gary Morris, Crystal Gayle, The Forester Sisters, Johnny Lee and Karen Brooks are featured along with several stars of the show.



CRYSTAL GAYLE: latest Dallas star?

A DRIVE to sell more country music has been launched by Rollercoaster Records. Special attention will be given to product available under both the Rollercoaster trademark and that of Bear Family Records, the European label marketed by the UK company. Bear Family, which recently celebrated its tenth anniversary, is particularly noted for its fine re-issue series of country greats such as Marty Robbins, Waylon Jennings and Lefty Frizzell.

Rollercoaster's John Beecher says: "We have recently moved our warehouse to larger premises and increased our stocks to ensure that all orders are filled. Both Rollercoaster and Bear Family has an extensive programme of releases from both country and rock 'n' roll performers during 1986, and there will be considerable expansion of both labels."

GEORGE HAMILTON IV, television show *Hee Haw's* Gordie Tapp and radio station WHN disc jockey Lee Arnold are set to comper the 1986 Silk Cut Festival at Wembley March 29-31. George Jones, Waylon Jennings, Bill Monroe, Johnny Cash, Margo Smith, Lacy J Dalton, Exile and Janie Fricke are among the performers.

BARBARA MANDRELL returns to the concert stage on February 28 at the Universal Amphitheatre in Los Angeles, her first full show since she was severely injured in a car accident in October 1984.

TROY SEALS and Bob McDill named top country songwriters for 1985 in the annual survey by *Music Row* magazine. MCA's Jimmy Bowen was top producer for the fourth consecutive year.

FILMING was completed on the *Legend Of Frank & Jessie James*, a made-for-TV movie shot around Nashville. David Allan Coe and June Carter Cash are featured with Johnny Cash, Kris Kristofferson and Ed Bruce in the cast. Plans are afoot for Cash to participate in the remake of *The Alamo*, last dramatised for the screen in the Sixties when it starred John Wayne.



BARBARA MANDRELL: back touring

MUSIC WEEK

COUNTRY MUSIC

MUSIC WEEK

4th January 1986

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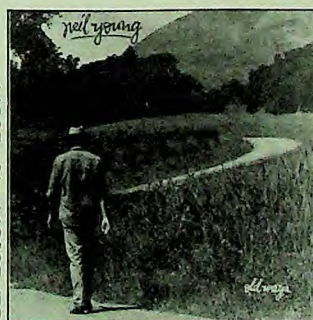
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5 (2)	BORN YESTERDAY Everly Brothers	Mercury/Phonogram MERH 80 (F)
6 (6)	THE HEART OF THE MATTER Kenny Rogers	RCA PL 67023 (R)
7 (5)	FOUR STAR COUNTRY Johnny Cash/Merle Haggard/Willie Nelson/Kris Kristofferson	K-tel NE 1278 (K)
8 (7)	DOLLY PARTON'S GREATEST HITS Dolly Parton	RCA PL 84422 (R)
9 (9)	OLD WAYS Neil Young	Geffen GEF 26377 (C)
10 (18)	DR HOOK'S GREATEST HITS Dr Hook	Capitol EST 26037 (E)
11 (13)	THE JOHN DENVER COLLECTION John Denver	Telstar STAR 2253 (R)
12 (New)	ONCE UPON A CHRISTMAS Dolly Parton and Kenny Rogers	RCA PL 85307 (R)
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14 (New)	TRIBUTE TO BUCK OWENS Susan McCann	Homespun HOTV 1 (SP)
15 (22)	THE VERY BEST OF DOLLY PARTON Dolly Parton	RCA PL 83907 (R)
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17 (Re)	ONE OF THESE NIGHTS Eagles	Asylum K 53014 (W)
18 (11)	WALK RIGHT BACK The Everly Brothers	Warner Bros K 56168 (W)
19 (12)	THE VERY BEST OF DON WILLIAMS Don Williams	MCA MCG 4014 (F)
20 (New)	TEARDROPS Big Tom	Denver DNV 15
21 (10)	THE VERY BEST OF THE EVERLY BROTHERS The Everly Brothers	Warner Brothers K 46008 (W)
22 (New)	REAL LOVE Dolly Parton	PL 85414 (R)
23 (Re)	RAINBOW Johnny Cash	CBS CBS 26689 (C)
24 (Re)	DREAMLAND EXPRESS John Denver	RCA PL 85458 (R)
25 (17)	LOVE HURTS The Everly Brothers	K-tel NE 1197 (K)
26 (24)	VERY BEST OF BENDA LEE Brenda Lee	MCA LETV1 (F)
27 (19)	REUNION CONCERT The Everly Brothers	Impression IMDP 1 (C)
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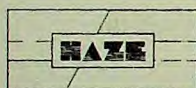
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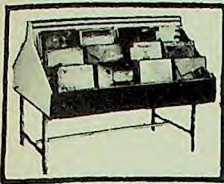
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