

MUSIC WEEK

ESTABLISHED 1959

NOVEMBER 16 1985

£1.50

Question?
**What is the
biggest selling
HITS
collection?**

1,2...

...Now

HITS 3

NATIONAL
RELEASE
NOVEMBER
25th

As Advertised On TV

Jennifer Rush
THE POWER OF LOVE

ZZ Top
SLEEPING BAG

Madonna
DRESS-YOU UP

HITS 3

THE ALBUM

Matt Bianco
YEH YEH

King
THE TASTE OF YOUR TEARS

Engelbarts & Aretha Franklin
SISTERS ARE DOIN' IT FOR THEMSELVES

Paul Young
EVERY TIME YOU GO AWAY

Shakin' Stevens
LIPSTICK POWDER & PAINT

Alia
TAKE ON ME

Bonnie Tyler
HOLDING OUT FOR A HERO

HITS 3

THE TAPE

HITS 3

TAPE ONE

1. YEH YEH
2. THE TASTE OF YOUR TEARS
3. SISTERS ARE DOIN' IT FOR THEMSELVES
4. DRESS-YOU UP
5. SLEEPING BAG
6. THE POWER OF LOVE
7. HOLDING OUT FOR A HERO
8. TAKE ON ME
9. EVERY TIME YOU GO AWAY
10. LIPSTICK POWDER & PAINT

TAPE TWO

1. THE TASTE OF YOUR TEARS
2. SISTERS ARE DOIN' IT FOR THEMSELVES
3. DRESS-YOU UP
4. SLEEPING BAG
5. THE POWER OF LOVE
6. HOLDING OUT FOR A HERO
7. TAKE ON ME
8. EVERY TIME YOU GO AWAY
9. LIPSTICK POWDER & PAINT
10. YEH YEH

MASSIVE NAT



MADONNA



ZZ TOP



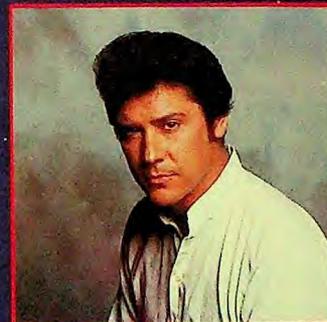
A-HA



BRUCE SPRINGSTEEN



MATT BIANCO



SHAKIN' STEVENS

Fully national TV starts Nov 27th
in London, Central, Yorkshire, Central
Scotland, Grampian, Harlech, Anglia,

HITS



SADE



JOHN PARR



BONNIE TYLER



CYNDI LAUPER

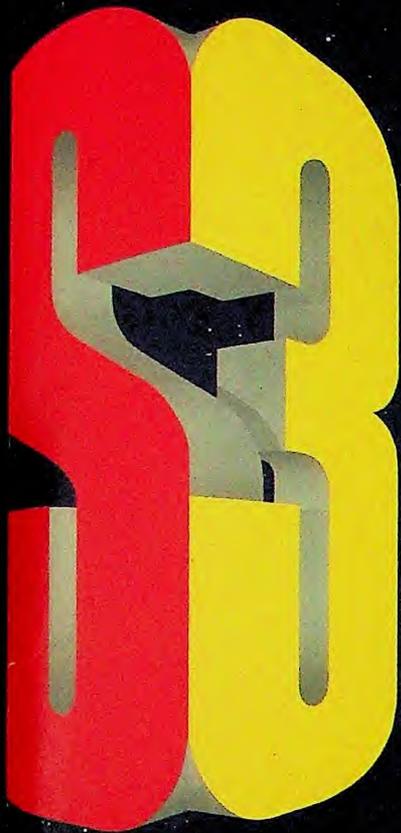
MADONNA DRESS YOU UP	ZZ TOP SLEEPING BAG	EURYTHM ARETHA K SISTERS A FOR THE
A-HA TAKE ON ME	JENNIFER RUSH THE POWER OF LOVE	HUEY L THE I THE POWE
MATT BIANCO YEH YEH	PRINCE & THE REVOLUTION RASPBERRY BERET	JOHN ST ELM (MAN IN
SHAKIN' STEVENS LIPSTICK, POWDER & PAINT	PAUL YOUNG EVERY TIME YOU GO AWAY	THE DR
BONNIE TYLER HOLDING OUT FOR A HERO	THE CULT SHE SELLS SANCTUARY	SISTER FRA
COLONEL ABRAMS TRAPPED	DENISE LASALLE MY TOOT TOOT	ECHO BUNN BRING DANCING



HITS 3 ORDER NOW FROM WEA TELE-ORDER DESK 01

28 ORIGINAL CHART HITS ON

IONAL TV FOR



TV South, TSW, Ulster and Border followed by Granada and Tyne Tees and running right through December.



EURYTHMICS & ARETHA FRANKLIN



KING



RED BOX



JENNIFER RUSH



PRINCE & THE REVOLUTION



PAUL YOUNG

EURYTHMICS & ARETHA FRANKLIN WE'RE DOIN' IT OURSELVES	KING THE TASTE OF YOUR TEARS	RED BOX LEAN ON ME
LEWIS & THE NEWS POWER OF LOVE	THOMPSON TWINS KING FOR A DAY	CYNDI LAUPER TIME AFTER TIME
PARR (DOD'S FIRE MOTION)	SADE THE SWEETEST TABOO	BONNIE TYLER & TODD RUNDGREN LOVING YOU'S A DIRTY JOB
CARS MOVE	DREAM ACADEMY LIFE IN A NORTHERN TOWN	STEVE ARRINGTON DANCING IN THE KEY OF LIFE
SLEDGE HUNKIE	BRUCE SPRINGSTEEN DANCING IN THE DARK	BRILLIANT IT'S A MAN'S MAN'S MAN'S WORLD (NIGHTTRAIN MIX)
THE THOMPSON TWINS & THE BUNNYMEN ON THE HORSES	YES! THIS IS THE ONE FOR CHRISTMAS!	



HUEY LEWIS & THE NEWS



THOMPSON TWINS



THE CULT



ECHO & THE BUNNYMEN

L-998 5929 · OR FROM YOUR WEA SALESMAN

HITS C3 wea

DOUBLE ALBUM & CASSETTE.

MUSIC WEEK

ESTABLISHED 1959

£1.50

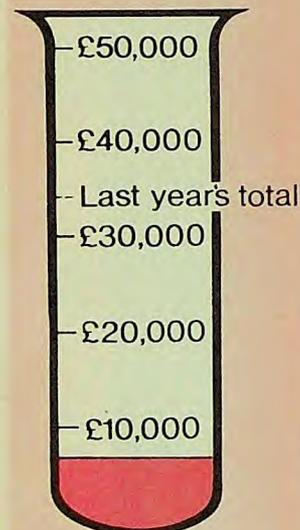
Virgin named company of the year

THE VIRGIN Group was last week named company of the year by the Confederation of British Industry and consolidated the success by announcing that it had increased turnover from £30m to £200m in three years with profits over the same period increasing at an even greater rate.

Although there are no immediate plans to go public, the company recently secured a £25m cash injection from various City institutions to enable even further expansion.

Recent reports have suggested
TO PAGE FOUR

THE SOUVENIR brochure for the British Record Industry Awards will again be produced by Music Week, in conjunction with the BPI, and we are aiming to considerably improve on last year's revenue from advertising, the net proceeds from which will go to the Nordoff-Robbins Music Therapy Centre.



Gross bookings are already nudging £8,000 with space so far reserved by CBS, DJM, EMI, Framous, Martin Greene & Partners, Old Gold, PolyGram and RM magazine.

Potential advertisers should call the Music Week advertisement sales department on 01-387 6611.

The figures above are gross before deduction of administration and production costs.

Figures show industry recovery continues in third quarter of '85

Tapes overtake albums sales

UK MUSIC industry history was made in the third quarter of 1985 with the long-anticipated ascendancy of pre-recorded cassettes to become the dominant music carrier — or as the BPI put it: "Having hovered near parity with albums for some time, cassettes have now decisively overtaken them."

Other points from the BPI's deliveries-to-the-trade figures.

- It was the 10th consecutive quarter to show a year-on-year improvement in turnover,

- CD sales are poised to exceed the 3m forecast for the year;

- Vinyl albums also managed an increase, and singles are "holding up reasonably well".

Overall, the value of trade deliveries was £80.6m, a 20 per cent increase on last year's £67.2m, indicating, says the BPI, that the year-end total will be around £380m against last year's £329m.

Cassette deliveries in the quarter totalled 12.2m units (20 per cent up on the same period last year), while LPs were 10.9m (up 7.7 per cent on last year's 10.2m), and this is the first quarter of 1985 that LP deliveries have shown a year-on-year increase instead of a fall.

Singles were down at 17.9m against 18.8m, but price increases, and a further small move towards preference for 12-inch product, resulted in an increase in value of 3 per cent to £19.8m.

Compact discs showed a 300 per cent rise in units delivered over last year, and the total for the first nine months of 1985 now stands at 1.9m units.

Commenting on the figures, the BPI says: "An extremely hard-working and creative year for the UK record industry is promising to end well, and early indications are that confidence and expectation can remain high for the Christmas season's trading."

"Many factors were at play, notably much earlier than usual pre-Christmas buying by retailers as well as continued growth in the cassette market and accelerated growth in that for CDs. Value of deliveries was also further boosted by sales of records by artists appearing in the Live Aid concert."

But the BPI warns that this promising situation is merely an indication of the level of business which the UK record industry could expect as a result of the resurgence of consumer interest — "If it were not for the perennial problem of home-taping".

And it concludes: "With its well earned upturn in business at home, and excellent results abroad (eg 30 LPs and 45 singles in the US Top 100 since September), this industry looks forward to an announcement of the Government's intention to enable the collection of blank tape levy."



PARTNERS IN a new publishing venture: Nick Austin, Martin Mills and Andy Heath.

BB and Heath link up on publishing

A NEW independent music publishing company — aiming to "compete aggressively at every level" — has been established through an amalgamation of the respective publishing interests of Beggars Banquet's Nick Austin and Martin Mills, and Andy Heath of Heathwave Music.

The new company, to be called Momentum Music, will be headed by Heath and will concentrate on developing the partners' existing catalogues, and on talent acquisition.

Heath originally advised Mills and Austin on their publishing activities when they were first incorporated 10 years ago and went on to administer Beggars Banquet Music for five years. During that time Beggars Banquet has grown into one of the leading independent labels in the UK music industry and its publishing arm topped the *MW* charts on several occasions.

The new company will represent such varied talents as Gary Numan, Cocteau Twins, Chaz

Jankel, Pete Murphy, This Mortal Coil, Love & Rockets, Rory Gallagher, Man Jumping, Gene Loves Jezebel, Incantation, and film and TV soundtracks including *Mr Men* and *Adrian Mole*. It will also own specially commissioned music for a new TV series featuring fine art being independently produced by Heath and Austin.

"We believe there is a need for a new independent publishing company to provide writers and bands with an alternative to the major publishers," said Heath. "We fully intend to compete for talent with all comers, and we pledge to be fully involved in developing the careers of every artist and composer we sign."

Momentum Music will operate out of Beggars Banquet's Wandsworth offices in South London, but will have independent administration and its own computerised royalty and copyright systems. An administration manager will start on January 1.

Spandau TV ad injunction: Chrysalis appeals

CHRYSALIS IS to appeal against the injunction preventing it from TV-advertising Spandau Ballet's *The Singles Collection* album, a court order that was nearly responsible last week for the jailing of four of the company's most senior executives.

Mr Justice Mervyn Davies granted the injunction to Spandau guitarist Gary Kemp on Friday, November 1, after he complained that it infringed copyrights of songs he had written for the band.

The ad then went out on Sunday, November 3, in the Yorkshire area after which Kemp applied for Chrysalis' assets to be sequestrated and for four executives — chairman Chris Wright, managing director Doug D'Arcy, UK MD Roy Eldridge and company secretary Peter Caisley — to be jailed for disobeying the order.

It was eventually decided, though, that Mr Justice Davies should be asked simply to indicate whether a breach of the order had taken place.

He ruled that it had, although not in deliberate defiance of the court. He rejected Chrysalis's claim that it had permission to use brief song extracts in the ad.

The judge added that if the ad went out again, the four executives would be held to be in contempt of court.

Kemp alleged that Chrysalis was in contempt of court by allowing *The Singles Collection* to be sold in shops, but Mr Justice Davies expressed no view on this. He said it involved complex legal issues which needed detailed examination.

A statement issued by Chrysalis after the hearing said: "We are appealing against the temporary court injunction that prevents us using our first TV advertisement and in the meantime we are using other ways to promote a hit album of hit singles."

WHEN a HEART BEATS

the new
single
PULSATING
on
7 (NIK 9) & **12** (NIKT 9)

Order from Polygram Order Desk on
01-590 6044
Polygram Records, Clyde Works,
Grove Road, Romford, Essex RM6 4QR

MCA RECORDS

Paul McCartney



SPIES LIKE US

NEW 7" + 12" SINGLE

R 6118 + 12R 6118

**12" PARTY MIX + PREVIOUSLY UNRELEASED MY CARNIVAL
TITLE SONG FROM THE WARNER BROS. MOTION PICTURE**



ORDER NOW FROM EMI TELEPHONE SALES AREA A: 01-561 4646 SCOTLAND, NORTHERN ENGLAND, NORTH WALES, ISLE OF MAN AREA B: 01-848 9811 MIDLANDS AND THE NORTH,
AREA C: 01-573 3891 SOUTH MIDLANDS, SOUTH WALES AREA D: 01-561 2888 LONDON, EAST ANGLIA, KENT AREA E: 01-561 4422 SOUTH LONDON, SOUTHERN AND SOUTH WEST ENGLAND, CHANNEL ISLANDS



COMPACT DISC DIGITAL AUDIO

- 1 1 **BROTHERS IN ARMS**, Dire Straits Vertigo/Phonogram
- 2 2 **HOUNDS OF LOVE**, Kate Bush EMI
- 3 3 **WEST SIDE STORY**, Various Deutsche Grammophon
- 4 4 **NO JACKET REQUIRED**, Phil Collins Virgin
- 5 11 **DIAMOND LIFE**, Sade Epic
- 6 6 **BLUE SKIES**, Kiri Te Kanawa/Nelson Riddle Orchestra London
- 7 7 **SONGS FROM THE BIG CHAIR**, Tears For Fears Mercury/Phonogram
- 8 5 **WELCOME TO THE PLEASUREDOME**, Frankie Goes To Hollywood ZTT/Island
- 9 9 **MISPLACED CHILDHOOD**, Marillion EMI
- 10 — **THE SINGLES 81-85**, Depeche Mode Mute
- 11 16 **BE YOURSELF TONIGHT**, Eurythmics RCA
- 12 — **MADONNA**, Madonna Sire
- 13 18 **LOVE OVER GOLD**, Dire Straits Vertigo/Phonogram
- 14 13 **PRIVATE DANCER**, Tina Turner Capitol
- 15 8 **BOYS AND GIRLS**, Bryan Ferry EG/Polydor
- 16 15 **BORN IN THE U.S.A.**, Bruce Springsteen CBS
- 17 — **GREATEST HITS VOLUMES I AND II**, Billy Joel CBS
- 18 12 **LEGEND**, Bob Marley & The Wailers Island
- 19 17 **ALCHEMY — LIVE**, Dire Straits Vertigo/Phonogram
- 20 19 **ALF**, Alison Moyet CBS

Compiled by Music Week Research from a panel of 15 retail outlets.

'No strings' label launched

U2 LAUNCH their own label in the UK this week. Mother Records aims to be a platform for young bands without binding them to the label contractually.

Mother will concentrate on releasing one-off singles and its "no strings" policy will mean all its artists will be free to sign record deals with other companies.

"Mother is the first label of convenience," say the band. "We have no interest in usual business practice; the bands on Mother will not be tied to the label. We want to provide a proper vehicle for new music without options, contracts, lawyers and dotted lines."

A spokesman for Mother added: "U2 remember their initial experiences and their own lack of know-

ledge of the music business, and five years down the road they realise they are in a position to alleviate the position of groups in a similar situation now.

"If there is anything Mother can do to facilitate these groups getting long term deals elsewhere then obviously so much the better."

The label has signed a worldwide deal with Island Records, and its UK office will be based at the label's Hammersmith headquarters. The first release on Mother is The Bridge by Cactus World News, a new Dublin-based band who have recently been signed by MCA.

Mother Records was launched in Dublin two years ago with the Irish-only release of Coming Thru by In Tua Nua, who are now with Island.

COPS to press East Enders LP

CUSTOM PRESSING company COPS has secured an order from BBC Records for 50,000 copies of the East Enders album.

The company says that, despite the current shortage of custom pressing capacity in the UK (MW November 2), it has spare facility for 7-inch and 12-inch manufacture.

Virgin looks to European stores

VIRGIN IS to officially open its refurbished 28,000 sq ft Megastore in London's Oxford Street, this week.

Richard Branson is planning even further retail expansion with the possible acquisition of three floors of the Bourne & Hollingworth store. "We've had talks," Branson told MW, "and we would like to take around 120,000 sq ft, which would be the ground, first and second floors. We've got further talks in a week's time."

"Basically, it's a competitive decision. HMV are moving down our end of Oxford Street and we decided we needed a bigger store than the one they're opening — double the size in fact. We feel we can make it worthwhile for them to stay down this end of Oxford Street. But we'll open up, and may be the best man win."

Virgin's retail expansion is not confined to London. A 20,000 sq ft megastore is due to open shortly in Birmingham, and further UK stores are at various stages of planning.

Overseas, Branson plans to take the Megastore complex to Europe and the US, and is currently looking at possible sites in Paris, Cologne, Sweden and elsewhere. Possible sites are being checked in the US.

BBC themes LP gets ITV ads

FOR THE first time ever, an album of BBC TV themes is to be advertised on the opposition ITV channel. The LP, Telly Hits, is a joint venture between BBC Records and TV-merchandisers Stylus and will be supported by a national £350,000 advertising campaign starting this Wednesday (13) with the first spots between Coronation Street.

The album which goes out under a split Stylus/BBC logo includes two current chart hits, Howard's Way by the Simon May Orchestra and Bobby G's Big Deal.

Stylus' managing director Tony Naughton said: "Virtually every track on the album comes from a programme that is currently being shown on BBC TV which will provide a further promotional boost for the package."

INSIDE

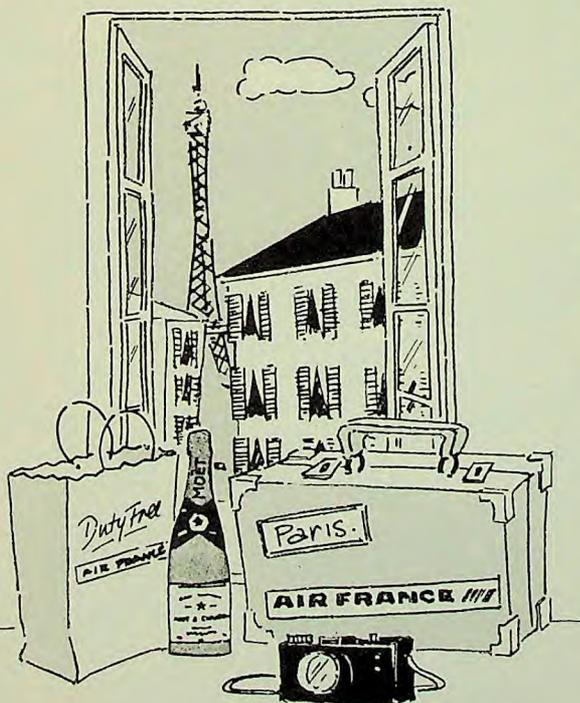
- SINGLES CHART 21
- ALBUMS CHART 32
- Airplay 18, 19. Books 24. CD Chart 3. Classical 24. Disco News/chart 14, 15. Europarade 12. Indie news/chart 16, 17. LP Reviews 28. Music On Video 10. Performance 12. Singles Reviews 10. Studio Extra pp 34-50. Talent 24. US Charts 22, 31.

DANSAN RECORDS

ORDER YOUR DANCING & PARTY ALBUMS EARLY FOR XMAS

Through Distributors
Any difficulty please contact
David Marcus on 01 437 2245
or 8716
14 Soho Street, London W1V 6HB

Win a luxury weekend for two in Paris enter Cops' free competition NOW!



1st Prize: Luxury weekend for two in beautiful Paris, flying **AIR FRANCE** Club Class and staying at the sumptuous ★★ ★★ de Luxe **Hôtel PRINCE DE GALLES**, just off the elegant Champs Elysees.

2nd Prize: A case of 12 bottles of **MOËT & CHANDON** vintage champagne.

3rd/4th/5th Prizes: Fragrances by **LORIS AZZARO** of Paris.

COPS quality manufacturing services are offering all their U.K. Music industry colleagues the chance to win an unforgettable weekend for two in magical Paris, flying **AIR FRANCE** Club Class from Heathrow to Paris Charles de Gaulle airport and staying two nights mingling with millionaires at the famous ★★ ★★ de Luxe class **Hôtel PRINCE DE GALLES**.

Your trip to exciting, sophisticated Paris will include a day's sightseeing and, to help make it truly memorable, FF 1500 to spend as you will.

Alternatively, stay home and savour the delights of fine vintage champagne by **MOËT & CHANDON**. A whole case could be yours as our second prize.

Three runner-up prizes of **LORIS AZZARO** fragrances.

Entry is free. All you have to do is answer the simple questions, fill in the rest of the coupon and mail to us by 20th January 1986 or hand to us at our MIDEM stand in Cannes by 28th January 1986. Remember, you must be employed in the U.K. music industry and

be 18 years old or over. The winners will be the first of the best answers out of the box at our MIDEM stand on 29th January 1986 at 12 Mid-day.

The judges' decision is final. No correspondence will be entered into. Only one entry per person. A full copy of the rules can be obtained upon application to COPS' offices.

MAGICAL PARIS — COMPETITION ENTRY FORM

Please tick your answers:

- 1) What, within our industry, is "a mother"?
 - a. Matrice used to press records
 - b. Positive stage in metalwork processing between negative and stamper
 - c. A master tape in Mono
- 2) Which is heavier sleeve board?
 - a. 016
 - b. 400 gsm
- 3) What does © & © stand for?
 - a. Publishing and Copyright
 - b. Performance and Copyright
 - c. Pressing and Cassette
- 4) Lastly, suggest a name for a new Heavy Metal

rock group: _____
 NAME _____
 COMPANY _____
 ADDRESS _____
 TEL. _____

I agree to the competition rules

Signature _____
 Please send me further details of COPS Quality Manufacturing Services

C.3

PRESSINGS & LABELS · SLEEVES · CASSETTE DUPLICATION · COMPACT DISCS · PICTURE & SHAPED DISCS · FLEXIS
 The Studio · Kent House Station Approach · Barnmead Road · Beckenham · Kent BR3 1JD · Telex 916572 COPS G
 TELEPHONE 01-77-88-55-6

NEWS

Major name LPs vie for Christmas market

WITH JUST 36 shopping days to Christmas the UK record industry moved into full gear this week with new albums from Elton John, Sade, Barbara Dickson, Barry Manilow and Jennifer Rush all vying for their share of the lucrative festive market. The last of the 1985 "big name" albums will also include releases from Shakin' Stevens, Richard Clayderman, Asia and Lionel Richie.

CBS is expecting huge sales for Jennifer Rush's self-titled album, following the success of her single *The Power Of Love*, number one for five weeks, the year's biggest-selling single and the first to achieve 1m sales. The LP includes *Power* and her next single, *Ring Of Ice*. Another assured CBS big-seller is Sade's *Promise*, the follow-up to the triple-platinum *Diamond Life* album, still in the top 30 after 67 weeks.

Elton John whose *Nikita* single has given him one of his biggest UK hit singles since the early Seventies can also expect big sales for his latest *Rocket* album *Ice On Fire* — particularly as he is about to start his first live dates for some time.

TV-promoted albums released and competing in an already-overcrowded marketplace include Telstar's *Best Of Andrew Lloyd Webber* and Tim Rice featuring David Essex and Elaine Paige amongst others, K-tel's *Best Of Andrew Lloyd Webber* (with music from *Requiem*, *Cats* and his other musicals), Decca/Delphine's *A Classic Touch* by Richard Clayderman and the Royal Philharmonic Orchestra,

and the 10/Virgin album *Aled Jones With The BBC Welsh Choir*, which is to be TV-advertised nationally.

K-tel is also nationally promoting the new Barbara Dickson album, *Gold* — a £350,000 campaign began this week and will go national at Christmas — as is Portrait Records with *The Power Of Classic Rock* by the London Symphony Orchestra. On the compilation side, CBS/WEA and Virgin/EMI will be battling it out with their respective packages, *Hits 3* and *Now That's What I Call Music 6*, both released later this month, the latter backed by a £34m TV campaign.

Other albums that can expect a large bite of the Christmas market include Barry Manilow's first self-titled album for RCA, Lionel Richie's as-yet-untitled LP on Motown, *Arcadia* (Simon Le Bon, Nick Rhodes and Roger Taylor) on EMI, *Shakin' Stevens Lipstick Powder and Paint* (Epic), Asia's third album *Astra* on Geffen, King's *Bitter Sweet* (CBS), *Best of REO Speedwagon* (CBS) and Robert Palmer's *Riptide* (Island).

A surprise seasonal best-seller could well be East-Enders on BBC Records which features the entire cast of the popular TV soap opera performing well-known Cockney songs, while A&M Records' *Lost In The Stars*, a tribute to the music of Kurt Weill, could also be a surprise seller as it features Sting, Lou Reed, Tom Waits, Marianne Faithfull and Todd Rundgren amongst others.

CHRYSALIS A&R director Stuart Slater presents Paul Hardcastle with one of the many gold and silver records he has received for his worldwide hit 19.

In return the artist presented Chrysalis with his simply entitled debut album, *Paul Hardcastle*, which is released by the company on Monday (18), in the wake of his current hit *Just For Money*.



Fest joins RAK as MD

THE EMI label RAK Records, originally set up by producer Mickie Most, is to broaden its base with the appointment of EMI Music executive Helmut Fest as managing director.

Fest, who will report to RAK chairman Most, moves from EMI Music Europe & International where he was responsible for central marketing and A&R acquisition. Previously he worked for EMI Electrola in Germany and Capitol Records in Los Angeles.

"This move is an integral part of the future development of RAK Records which will not only involve those acts I will personally be involved with, but also the acquisition of new artists covering all areas of pop music," said Fest.

"In addition we will be utilising the talents of many of the world's top producers to work with our roster of acts."

Fest will be responsible for the day-to-day management of the company, allowing Most to concentrate on talent acquisition and the label's recording activities.

Industry support asked for appeal

MUSIC INDUSTRY support is requested for BBC Radio Two's *Children-In-Need* appeal. Cheques to Children In Need Appeal, PO Box 200, Liverpool L69 3HW; or telephone a pledge on 01-580 4411. On-air name checks for the biggest amounts donated on Radio Two on November 22.

Tyler case resolved

RCA AND the writers of Bonnie Tyler's *It's A Heartache* hit single reached an undisclosed settlement last week after two days in court over a claim that the record company underpaid royalties by £320,000.

Writers Ronnie Scott and Steve Wolf and producer Dave McKay through their company, Soundbarrier, sued RCA claiming they had been underpaid. Their counsel, Mr Richard Slowe, told the court that RCA had an arrangement to market Soundbarrier material and the central question was whether the record company had made an agreement in February 1978 increasing the royalties in relation to Bonnie Tyler. RCA denied doing so.

Virgin named company of year

FROM PAGE ONE

that Virgin was considering buying into Thames Television. "We will look at any company that's for sale," said Virgin chief Richard Branson, "but I don't think we'd want to spend the £80m that's being talked about for Thames, especially when its franchise comes up for renewal in three or four years."

●Details of Virgin's expansion plans — page 3.

The HiT folds

IPC MAGAZINES, which closed the pop/lifestyle publication *The HiT* last week just nine weeks after a £34m launch, admits that the magazine "may have been ill-conceived".

The group's managing director Mike Matthews says that sales of *The HiT* were "substantially under" the target figure of 190,000 and were "steadily worsening". The magazine's sale-or-return basis has made it difficult to exactly quantify the exact level of sales attained, claims Matthew, saying that figures between 80-90,000 have been "flying about". *Music Week* understands the figure may be as low as 50,000.

IPC has lost "substantially more" on *The HiT* than its £34m launch budget, reveals Matthews, dubbing the venture "a brave try" at breaking into 15-19 year old boys market, that "may have been ill-conceived".

DOOLEY

WITH THE US Tower Records chain about to open in London, and Virgin making noises about moving into the US, it's interesting to note the two principals' comments on each other. Tower vice-president Stan Goman: "I think Virgin will be in for a big surprise. There are a lot of retailers in the States who have a very short term view of life. If they see Virgin opening up in competition to them, they will throw out all the Virgin stock from their racks." Virgin's Richard Branson: "I would never swop the Megastore for Tower's Piccadilly site. A lot of Americans have heard of the Circus, but I don't believe many British people go there to shop. Also, in terms of profit, I think they are going to be in for a shock" . . . Tower's Kensington store is being managed by Millissa Pzenny on loan from its main New York store, and the Piccadilly Circus shop will be managed by Tower's East Coast regional manager, Mathew Koening . . . IPC staff very unhappy that outside agencies heard of the folding of *The HiT* before the magazine's own staffers . . . Jennifer Rush's *The Power Of Love* and Phil Collins' *No Jacket Required* the first million-selling single and LP of the year . . . Ironical that, after all the official efforts to shut down *Laser 558*, it was silenced last week by a generator blowing up.

THE FEDERATION of British Audio and the British Audio Dealers Association held a lavish Mayfair Hotel press conference for their joint promotion scheme (see p8) last week and managed to talk about the "the Ultimate In Sound Advice" without once mentioning CD, then gave a demonstration of Japanese v British audio equipment using black discs with all the attendant static and surface noise loudly amplified throughout the Mayfair Theatre . . . Picture Music International's press screening of Duran Duran's new "sci-fi fable adventure video", *Arena*, evoked even more tension than hoped for among the journalists when the booze became unavoidably detained in a traffic jam . . . How many sporting song-writing partnerships have lasted the 20 years that Guy Fletcher and Doug Flett celebrate this week? . . . Guests at CBS' extravagant Belvedere Restaurant launch of the new King album raised more than £1,000 for leukaemia research through a raffle with three of the four prizes going to CBS people . . . Best wishes to long-serving *Music Week* staffer Jim Evans who leaves this week to pursue a freelance career . . . Guests at a PRT reception for Willy Finlayson's *Skye Boat Song*, in the Caledonia Rooms, were entertained by bagpipe demonstrations . . . Creole Records launched Frankie Vaughan's New LP at Bootleggers; Chas & Dave's north London local was the venue for a bash to launch their album; and Gyrate Records hosted a party for Buddy Curtis & The Grasshoppers at the Ritzy in Wardour Street.



THERE'S
ONLY ONE
NEWSPAPER
THAT IS TOP OF THE
TREE FOR SELLING
RECORDS & PRE-RECORDED
TAPES AT CHRISTMAS

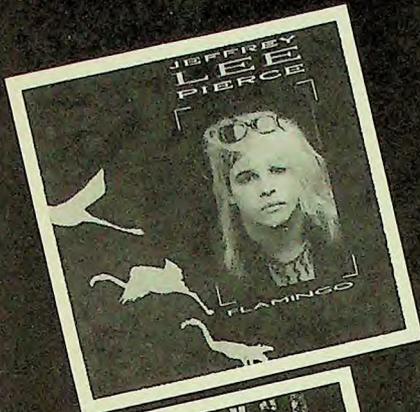


Managers manage better
with
HARMONY

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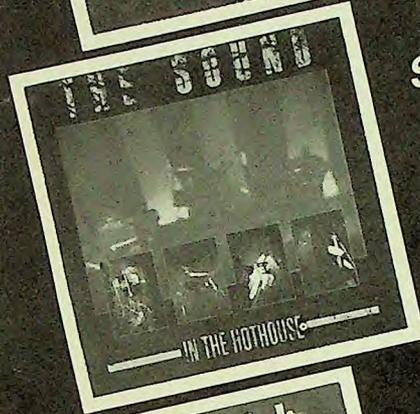
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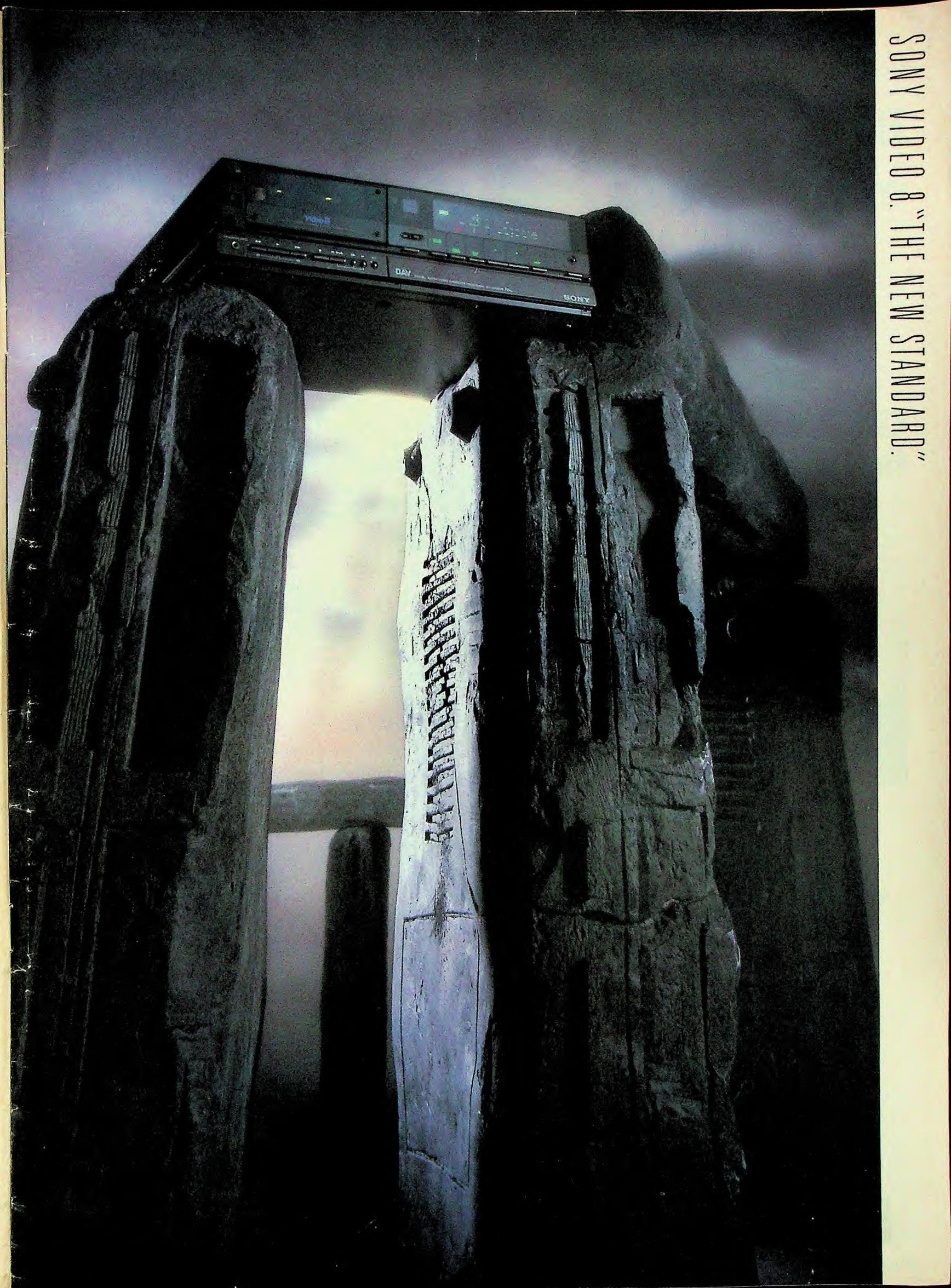
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NEWS

Buy British campaign mounted for hi-fi

BRITISH HI-FI manufacturers and audio dealers are co-operating in a joint £250,000 promotion campaign to boost consumer awareness of UK-made audio equipment in particular and "serious hi-fi" in general.

The Federation of British Audio, which represents the manufacturers, and the British Audio Dealers Association, have briefed an advertising agency and PR company to mount an advertising campaign to steer consumers to dealers selling and promoting British audio equipment.

The campaign will break in mid-November and will be concentrated in the popular national dailies and the consumer hi-fi magazines. Readers will be invited to send a clip coupon to "The Sound Advice Centre" (based at the London headquarters of PB Communications International) and will receive an

information leaflet and the addresses of their nearest stockists.

Other promotional activities will include a dealer PR package, P-O-S material, press competitions, involvement in exhibitions, co-operative ventures with record companies, shops, concert organisations, music publishers, clubs, colleges, orchestras and concert halls.

The organisers see hi-fi "poised to regain its rightful place as the prime home entertainment medium", and FBA chairman Ivor Tiefenbrun commented: "Through the Sound Advice Centre the British hi-fi industry is taking its biggest step yet to introduce serious hi-fi to the public at large."

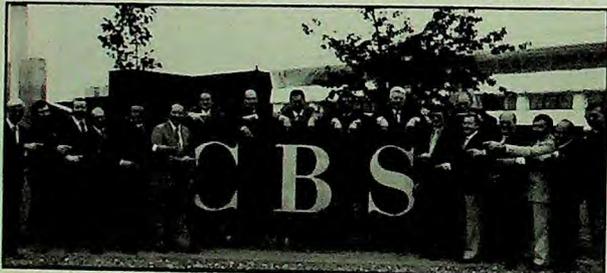
Former Arts Minister, Lord Gowrie, has agreed to be president of the joint venture.

CBS Aylesbury move: first stage complete

CBS HAS completed the first phase of its centralisation at Aylesbury following the transfer of computer operations and financial and accounting staff from central London. The company says that phase two — the relocation at Aylesbury of its distribution depot currently at Barby Road in West London — is on schedule for completion in the spring.

CBS' reorganisation has also included expansion at its Bridgend moulding plant, a factory which the company claims is now the biggest producer of cassettes and cases in the UK.

The moves have meant a name change at Aylesbury and Bridgend. CBS deputy managing director Tony Woollcott explained: "With the new arrangements, the name 'CBS Manufacturing' seemed inappropriate. The people at Aylesbury and Bridgend have contributed as much to the success of CBS in this country as the people at Soho Square and therefore we felt that all three locations should have the same name."



TONY WOOLLCOTT (extreme right) and other CBS executives at the sign proclaiming the new, simplified name of the Aylesbury plant.



COLONEL ABRAMS, currently in the top 10 with his dancefloor hit *Trapped*, was presented with a silver disc by MCA Records' managing director Don Ellis for sales of the single. A new Abrams single *The Truth* is released on November 18 followed by an album in December. Left to right: Ellis, Abrams and his manager Michael Machat.

RCA/Ariola West Brom expansion

RCA/ARIOLA has announced plans to invest "a substantial amount" in expanding and further streamlining its distribution depot in West Bromwich. Deputy managing director Richard Gane said the plans include new warehouse equipment and are aimed at coping with "the future demands of RCA, Arista and distributed labels".

Animal Aid concerts set

CAMPAIGN GROUP Animal Aid is hoping to promote a series of "Living Without Cruelty" concerts throughout the UK and is appealing for the help of sympathetic artists. The group also hopes to release an album with the same title and says that Captain Sensible has already agreed to contribute. Animal Aid can be contacted on Tonbridge (0732) 364546.

Press drive for Lennon

A MUSIC press campaign is being mounted by EMI in support of a John Lennon single, video and compilation album. The single, *Jealous Guy*, is released on Monday (18) to co-incide with a 60-minute video, *Imagine* — The Film. There will also be in-store posters promoting these products and *The Collection* album.

American Commentary



Truce on rating

From BRIAN CHIN

NEW YORK — An uneasy but definite truce has been called between Washington's anti-rock wives, the national Parent/Teacher Association and the American record business. In a fairly anticlimactic joint statement, it was indicated that record labels would be urged by the Recording Industry Association of America (RIAA) to mark records with an on-sleeve notice (Explicit Lyrics — Parental Advisory) or provide full lyrics on the back cover or in a flyer beneath the shrink-wrap.

RIAA president Stanley Gortikov indicated that record labels accounting for 80 per cent of LPs released had assented to the policy statement. For its part, the Parents Music Resource Center said it intends to continue to "exert pressure" on records it deems offensive presumably by means of the public condemnation already rained upon everyone from Twisted Sister to Sheena Easton to Bruce Springsteen. The group will assess the effectiveness of the policy after one year. Meanwhile, just to keep score, the first record stickered as possibly offensive by a US major label was by funk band, the Bar-Kays. WASP, signed to Capitol in the wake of the furore over an album cover released independently by the group, turned out a Capitol album, also stickered. Twister Sister's upcoming Atlantic album will be self-rated "H", to target those listeners with "a sense of humour" and actively warn away those without. But the most germane may have been the message on Sandra Bernhard's *I'm Your Woman* album, flagging "some objectionable language that may be unsuitable for children or Puritans."

ONE-STOP and rack jobbers met with record label marketing executives at a Scottsdale, Arizona conference held by the National Association of Recording Merchandisers last week. Smaller independent stores served by one-stop distributors still sell vinyl LPs in numbers equal to cassettes, although the total count shows cassettes ahead.

Labels assured one-stop operators that the format would be offered for some years to come.

A WEA representative cited survey results indicating that the slide of the LP's market share has stabilized over the past year, concluding that LP, cassette and CD would probably all coexist in the market, as would the 12-inch single, which continues to be a unique marketing and promotional tool.

At the same conference, MTV presented viewer-survey statistics showing that the cable channel is now more important in influencing record-buying decisions than radio, among watchers of the cable channel.

More than two-thirds of polled MTV watchers even said that the channel also had impact on moviegoing — not surprising, considering the wholesale co-optation of pop music by film soundtracks and the continuing use of film excerpts in the video clips of movie themes. The survey covered viewers in the 12-35 age group, in only three markets.

Also from NARM, Compact Disc Group executive director Leslie Rosen estimated that 2.6m disc players will be installed in the US by the end of 1986. Software demand is expected to be in the 40 to 50m unit range. But US manufacturing capacity is only expected to be in the neighbourhood of 30 to 35m.

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MUSIC ON VIDEO

We Are The World — now the video

PMI THIS week releases We Are The World — The Video Event. Narrated by Jane Fonda, this video provides a behind-the-scenes look at the night of January 28, 1985, when 45 of the biggest names in pop music got together to record a song to benefit the suffering millions in Africa. Featured artists include Michael Jackson, Lionel Richie, Bruce Springsteen, Ray Charles, Bob Dylan, Kenny Rogers, Diana Ross, Tina Turner, Smokey Robinson and Dionne Warwick. Added to the programme is the much-talked about video of David Bowie and Mick Jagger performing Dancing In The Street. All profits from sales of We Are The World — The Video Event will be donated to the USA for Africa fund. Dealer price is £9.75, running time: 60 minutes.



DIRECTOR AND DURANIE: Mulcahy and Taylor.

Duran's feast for the eyes

DURAN DURAN: Arena. Picture Music International. Dealer price: £9.75. An hour-long blockbuster that nicks tricks from everything from Mad Max to Rollerball, Cat People to Star Ward, Bladerunner to Alien, tacking them loosely together as a sub-plot to what is essentially the video of the live album.

The germ of the idea at work is that the original character of Duran Duran — played here, and in the piece of Sixties kitsch from whence the group name is taken, Barbarella, by Milo O'Shea — returns to earth with the expressed purpose of exacting his revenge on those who would take his name in vain. This is a ready excuse for the kind of money-gorging visuals that made Wild Boys (included here) such an enjoyable piece of hokum, to be indulged on a mammoth scale.

The action centres around a concert at the Oakland Coliseum in California — the massive venue that got a soaking in The Reflex video (again included here). Director Russell Mulcahy uses the obviously sizeable budget to create a literally stunning feast for the eyes. Borrowing not only from the Hollywood blockbusters, but also from the more forward-looking of his music video peers.

Arena is effectively a greatest hits collection featuring 10 tracks, all singles, from Planet Earth through to last October's Wild Boys (no View To A Kill). Picture Music claims that it is the first digitally mastered music video, with a soundtrack up to compact disc standard. The only problem here is that the music is constantly being interrupted by some piece of gratuitous weirdness, which could peeve those who like the band for their songs.

Their fourth video, Arena is the flip side of last year's tour documentary, Sing Blue Silver, and for all its reinforcement of everything the band are ever criticised for — sexism, egoism, vacuousness — it's a decently-priced package with more than enough going on at a surface level to stand repeated watching.

SINGLES

Edited by JERRY SMITH

PETER MURPHY: Final Solution (Beggars Banquet BEG 143 (T), WEA). Peter Murphy's first solo single and his first release since his unsuccessful Dalí's Car collaboration with Mick Kahn. An excellent, striking number, it uses all the better points of Bauhaus to give a brash, dynamic track with the commercial appeal to do very well.

COCTEAU TWINS: Tiny Dynamine (4AD BAD 510, Rough Trade/Cartel/Pinnacle). The first of two 4-track, 12-inch EP's one due this month featuring more of their magic atmospherics with Liz Frazer's haunting, fragile voice and Robin Guthrie's epic landscape guitar working best on Pink Orange Red, which deserves to be a hit.

DEXY'S MIDNIGHT RUNNERS: This Is What She's Like (Mercury/Phonogram DEXYS (D) 13 (12), PolyGram). Kevin Rowland and friends condescend to issue their first single for three years and it is a lengthy excursion from their recent LP, Don't Stand Me Down. Swings along at a fair pace and will no doubt do reasonably well, but is a weak song for a band who have only released three albums in the last five years.

Chart certs

DAVID GRANT & JAKI GRAHAM: Mated (EMI (12) JAKI 6, EMI).
QUEEN: One Vision (EMI (12) QUEEN 6, EMI).
LIONEL RICHIE: Say You, Say Me (Motown ZB 40421 (ZT 40421), RCA).
SHAKATAK WITH AL JARREAU: Day By Day (Polydor POSP (X) 770, PolyGram).
WHAM: I'm Your Man (Epic A6716, CBS).

SIMPLY RED: Holding Back The Years (Elektra EKR 29 (T), WEA). Frontman Mick Hucknall uses this epic ballad to stretch his superb, soulful voice, with the able support of Stewart Levine's sensitive, sparse production. A moody, swaying number that deserves plenty of exposure, and for their debut album, Picture Book, from which it is taken.

THE WOODENTOPS: It Will Come (Rough Trade RT (T) 1 9, Rough Trade/Cartel). The Woodentops continue to release ever more engaging singles and this follow up to the indie hit Well Well Well is no exception. With their wavering psychedelic organ and frantic acoustic guitar backing insidious melodies they produce memorable numbers which will surely one day give them massive success.

THE BIG DISH: Prospect Street (Virgin VS 820 (12), EMI). The second single from this promising Airdrie band who carry on the Scottish tradition of bright, funky pop with this memorable tune, showing a keen sense of dramatics within its effective Paul Hardiman production.

IMMACULATE FOOLS: Save It (A&M AM (Y) 289, PolyGram). A re-recorded version of a track from their debut album Hearts Of Fortune. Here it is crisper and catchier, with Kevin Weatherill's vocal verging close to that of the Psychedelic Furs' Richard Butler, but overall, worthy of exposure.

ANNE PIGALLE: Why Does It Have To Be This Way (ZTT/Island (12) CERT 2, EMI). A second passion filled Parisienne waltz full of wide sweeping strings and insistent percussion taken from her recent debut LP Everything Could Be So Perfect. Nick Pyltas' piano version on the 12-inch proves to be much more effective than the Trevor Horn production of the A-side.

JEFFREY LEE PIERCE: Flamingo (Statik STAB 5, Pinnacle). An excellent 5-track EP featuring a bracing new song in Getaway and a riotous version of Jimi Hendrix's Fire with help from Creation Records' Slaughter Joe on underworld guitar. Added attractions are a dub version of Fire, a 12-inch mix of the classic Love & Desperation and the title track, one of his notorious jazz abstractions.

DANIELLE DAX: Yummer Yummer Man (Awesome AOR 3 (T), Rough Trade/Cartel). Amazingly only her first single and her first release since the critically acclaimed Jesus Egg That Wept LP of last year. In her usual eclectic style and with contributions from a Shock Headed Peter, it is sure to appeal to the indie market.

SURF DRUMS: Take It With Me EP (Swordfish SWF 003, Nine Mile/Cartel). A new Birmingham band issue this impressive 4-track EP. The chiming guitars and driving beat behind David Kehoe's strong, committed vocals should bring extensive exposure for this promising band.

Singles for review should now be sent to the following address, or C/O Music Week: Jerry Smith, 7 Ranelagh Garden Mansions, Ranelagh Gardens, SW6 3UG.

MUSIC video

Description (tracks) Timings/Rec. Retail Price

1	NEW GENESIS: LIVE — THE MAMA TOUR	Virgin/PVG
	Live (12 tracks)/1hr 42min/£19.95	VVD 090
2	IRON MAIDEN: Live After Death	PMI
	Live (14 tracks)/1hr 30min/16.95	MVN 99 1094 2
3	QUEEN: Live In Rio	PMI
	Live (16 tracks)/1hr 14.99	MVP 99 1079 2
4	KATE BUSH: The Single File	PMI
	Compilation (12 tracks)/50 min/£14.99	MVP 99 1031 2
5	TINA TURNER: Private Dancer Tour	PMI
	Live (13 tracks)/55min/£14.99	MVP 99 1085 2
6	PHIL COLLINS: No Jacket Required	Virgin/PVG
	EP (5 tracks)/30 min/£11.95	VVC 095
7	MADONNA: The Video EP	Warner Music
	EP (4 tracks)/18min/£11.95	WMV 3
8	U2: Live "Under A Blood Red Sky"	Virgin/PVG
	Live (12 tracks)/61min/£19.95	VVD 045 PVG
9	NEW PAT BENATAR: Hit Videos	RCA/Columbia
	EP (4 tracks)/21 min/£14.95	RVT 10760
10	QUEEN: Greatest Hits	PMI
	Compilation (17 tracks)/60min/£14.99	MVP 99 1011 2
11	FRANK ZAPPA: Does Humor Belong ...	PMI
	Live (14 tracks)/1hr/£14.99	MVP 99 1102 2
12	WHAM!: The Video	CBS/Fox
	EP (5 tracks)/21min/£14.99	3048 50
13	MARILLION: Rectal Oi The Script	PMI
	Live (6 tracks)/35 min/£14.99	MVP 99 1036 2
14	ELVIS PRESLEY: '68 Comeback Special	Virgin/PVG
	Live (21 tracks)/1hr 16min/£19.99	VVD 082
15	DIRE STRAITS: Alchemy Live	PolyGram
	Live (10 tracks)/1hr 20min/£19.95	040 269 2
16	DURAN DURAN: The Video Album	PMI
	Compilation (11 tracks)/55min/£14.99	MVP 99 1024 2
17	DAVID BOWIE: Ricochet	Virgin/PVG
	Some Documentary (1hr)/£19.95	VVD 084
18	AC/DC: Let There Be Rock	WHV
	Live (13 tracks)/1hr 34min/£19.95	PEV 34073
19	KATE BUSH: Live At Hammersmith	PMI
	Live (12 tracks)/52min/£14.99	MVP 99 1010 2
20	NEIL YOUNG: Berlin Live	PolyGram
	Live (11 tracks)/1hr/£19.99	041 296 2
21	KISS: Animalize, Live Uncensored	Embassy
	Live (15 tracks)/1hr 29min/£19.95	EV 5626
22	LED ZEPPELIN: The Song Remains The Same	WHV
	Live (19 tracks)/2hr 4min/£19.95	PEV 61389
23	QUEEN: We Will Rock You	Peppermint/Guild
	Live (20 tracks)/1hr 30min/£19.99	6122 3
24	NEW LAURA BRANIGAN	RCA/Columbia
	Compilation (10 tracks)/1hr/£19.95	RVT 10697
25	DEAD OR ALIVE: Youthquake	CBS/Fox
	Video Album (6 tracks)/30 min/£14.95	3070 50
26	MOTOWN 25... Yesterday, Today, Forever	MGM/UA, CBS
	Special Concert/2hr/£19.95	UMV 10302
27	ULTRAVOX: The Collection	Palace/PVG
	Compilation (12 tracks)/55min/£19.95	GVM 14
28	NEW THE CARS: Live	Vestron/PVG
	Live (14 tracks)/58 min/£19.95	VA 11018
29	LIONEL RICHIE: All Night Long	RCA/Columbia
	Compilation (4 tracks)/35min/£10.95	RVT 10652
30	PAUL YOUNG: The Video Singles	CBS/Fox
	Compilation (5 tracks)/30min/£14.99	0456 50

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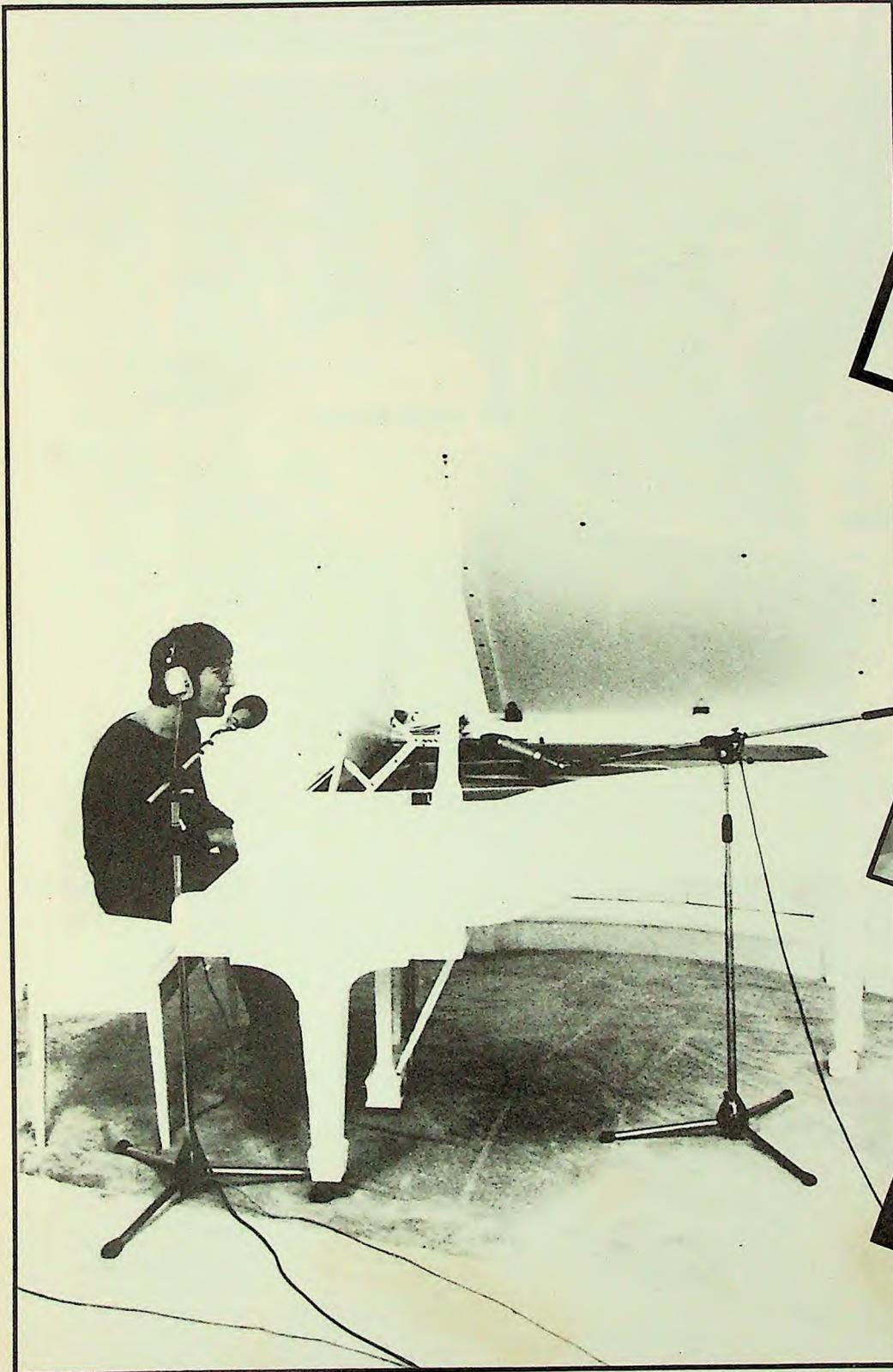
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PERFORMANCE

Siouxsie & The Banshees

IT HAS been a good while since Siouxsie and The Banshees last toured the UK, and then on the very first night of three sell-out dates at Hammersmith Odeon, Siouxsie fell and dislocated her knee.

But repaying the loyalty of their legions of fans they managed to continue the tour the very next night with Siouxsie perched on a chair nursing a leg encased in plaster from ankle to thigh, and managed to provide an absolutely scintillating set.

All the old favourites got an airing, from the shuddering Nightshift through the shimmering acoustic guitar of Christine to the popular big hits, Arabian Knights and Happy House. And plenty of promising new material was added to their already broad and imaginative set with their latest Polydor single, the very commercial Cities In Dust, fitting in as an encore.

A truly accomplished and genuinely innovative band, Siouxsie and The Banshees continually manage to provide special performances despite all manner of bizarre incidents that seem to befall them, proving that they are a band of grand stature.

JERRY SMITH

The Waterboys

AT LAST Mike Scott and his Waterboys are starting to gain recognition after releasing three excellent, critically acclaimed albums; and, after playing only a handful of dates in this country, their latest tour culminated in a superb show at the Town & Country Club in Kilburn.

The packed audience was carried away on a tide of blistering emotion from the very first

George Benson

GEORGE BENSON had plenty to celebrate when he appeared at the Wembley Arena for several sell-out nights, not least the rousing reception that he received and the fact that his latest WEA/K-tel album Love Songs topped the album chart two weeks after release.

Benson has come a long way since his early years at CBS when he was primarily known as a jazz guitarist. He has transcended musical barriers and although jazz purists may be horrified at his current recordings, there's no doubt that the general public likes them, with several million sales in the Eighties alone.

strains of the opening number, Don't Bang The Drum. They performed a dramatic set, well-paced to best suit their well-crafted songs, with Scott showing his versatility by switching between electric and acoustic guitars and the piano.

He was ably backed by quite a large band that included regular Waterboys Anthony Thistlewaite, whose wide sweeping sax solos managed to lift the already powerful sound to even greater heights, and Karl Wallinger, a gifted pianist who adds subtle melodies to their big sound.

Epic anthem followed epic anthem with the unforgettable The Whole Of The Moon, surely destined to be a hit single for Island, and the rousing Medicine Bow being only two of their many impressive numbers.

The tour now continues in the US, where they should receive fame and fortune as the Americans take to Mike Scott's spell-binding lyrics and their big-bodied, but basically rock sound.

JERRY SMITH

Mathilde Santing

WITH A wealth of original material to choose from, Mathilde Santing rather contrarily pre-

sented her Shaw Theatre audience with a set of mostly cover songs.

But, by dint of some clever tinkering with the arrangements, her hardworking five piece Ensemble and *that voice* — cool, clear and accurate — Mathilde Santing was nothing less than captivating.

Cover tunes ranged from jazz standards to the surprising choice of Squeeze's Tempted (the only point at which she nearly came unstuck). Visibly more relaxed with a band than with the backing tapes she used on her last dates, she was quietly — and if it's possible — charmingly in control throughout. The high-spots came on her own numbers, especially I'm Not Mending Broken Hearts, which she attacked with gusto.

With a voice as light and seemingly perfect as Joni Mitchell's, a repertoire somewhere between the latter and Alison Moyet, and her own tomboyish appeal, Mathilde Santing is fast finding her feet on the UK market, as the rapturous reception from this audience showed. More of the same and that blonde quiff could become a familiar sight in 1986.

DANNY VAN EMDEN

Dif Juz/Xymox/Wolfgang Press

THE NOTION of three 4AD bands on one bill packed enough cumulative drawing power to tempt the curious, as well as the label faithful, out of the woodwork and round to the University of London for the chance of checking out some of the quietly impressive indie's more shadowy moments.

The best of the 4AD bands — all belie the mistaken idea that the label is concerned only with doom-laden introspection, but witnessing Dif Juz, Xymox and The Wolfgang Press (or leastwise the first two-thirds), live, you can see how these rumours get about.

The bands themselves worked out the playing order, which shows they are at least aware of their respective shortcomings as entertainers.

Dif Juz were first up. An intense and ordinary looking foursome, who played linear instrumentals, based around nicely idiosyncratic drumming, crescendo guitar and thrumming bass. Whacked up loud at home their new LP, Extractions, can spiral you heavenward. At the ULU their refusal to talk, move, look up from their instruments, or do anything that could be conceived as entertainment, was just dull.

Xymox from Holland came on to strobes and slides over a Gothic boom of cathedral proportions. Sequencers pulsed like New Order's Confusion, synths rushed like an Arctic wind, instruments changed hands, and all four members took turns on the mike — each adopting the same flat monotone Continentals have

used to such effect since Dietrich. This, and the music's essentially passive nature engaged for more than a little while, but palled somewhere around midway through the set. Again the vinyl solution is proposed.

Last on were The Wolfgang Press, and with them came an essential ingredient previously missing: tone. They were the only group to possess a degree of stage presence, and it all rested with vocalist Mick Allen. He stomped around in a precocious manner, singing jack-knifed at the waist, his locks hanging around his boots, like a bottle blond Nick Cave. He has no inherent talent as a singer, but his readings of Aretha Franklin's Respect and the group's own dub/rock excursions display his definitive gift as an interpreter.

JOHN BEST

Gil Scott-Heron

FOLLOWING THE announcement of Gil Scott-Heron at Ronnie Scott's there was a short pause before the man himself strolled amiably on stage. Grinning broadly he immediately explained that he'd waited those crucial minutes purely for dramatic effect, and, as a ripple of surprised laughter went through the audience, one had to admire his ability to succinctly convey the ridiculousness of such things.

It was a long time before any music was forthcoming. Scott-Heron preferred to wax witty and lyrical on a variety of topics and scathingly attacked the protest singer label he has irrevocably been lumbered with. But when it finally came to the music there were no disappointments.

The zestful delivery of classics such as Johannesburg, Ain't That Jazz, Washington DC and Re-Ron (available on Arista) almost belied the weightiness of the subject matter and were totally effective as a result. Scott-Heron's voice seems to have improved over the years and his current band, featuring a particularly accomplished saxophonist, was a sparkling complement.

He is, above all, a charismatic performer, able to both entertain and make an audience think, with complete ease. And for an American he showed remarkable restraint when it came to audience participation. It was kept to a minimum, thank goodness.

KAREN FAUX

Spear Of Destiny

AS THE lights dimmed and came up again revealing Spear of Destiny, the audience was on its feet as one. From the first stirring chords it was apparent that the group, led by Kirk Brandon, has the stature of true stars.

With drummer, keyboardist and saxophone player on a podium at the rear, the bassist, guitarist and Brandon kept the front of the Hammersmith Odeon stage alive with a constant display of rhythmic agitation, re-

flecting the power and style of the music.

Brandon initially struggled to match the sinuous beat of the music, rising above the morass of sound only occasionally. But as the night wore on he rapidly found his range, and by the fourth number had locked on target and was wowing the audience with a fine display of oral pyrotechnics, ably supported and counterpointed by the scaring, raw-edged alto saxophone.

Rhythm section and keyboard maintained a non-stop barrage of highly-professional sound. Staging and orchestration are obviously the strong suits of Spear of Destiny, coupled with a magazine full of worthy tunes. The only problems was an absence of dynamics. A third of the way into the set Brandon cooled the pace with a song for voice and piano. But after this the anthemic assault continued, much to the crowds' delight. At one point the band was in danger of playing sheer heavy metal. They eventually stayed in control and maintained their character-laden sound.

Spear of Destiny are obviously aiming high. With their World Service theme (CBS) and their impressive armoury of talent it seems that success should not long elude them now.

STEVE BRENNAN

Everything But The Girl

EVERYTHING BUT THE Girl soothed rather than scintillated at their Hammersmith Odeon gig, although their recent, more raunchy Blanco y Negro material had the audience clamouring for more by the end.

Tracey Thorn was a poised and confident figure on stage, fitting fluid movements to such enchanting numbers as Each And Every One and When All's Well. Ben Watt took the spotlight solo a few times to show off his rich, bluesy voice and the powerful Don't You Go was particularly moving.

In fact the limelight was shared equally, not only by Watt and Thorn, but also by the two other band members. The enjoyment they seemed to derive from playing together was one of the concert's most memorable aspects.

KAREN FAUX

Robyn Hitchcock

THERE COULD have been a sense of *deja vu*, what with Robyn Hitchcock's live album, live video and tour all coming on top of each other, but the man, his band and the audience at the Marquee warmed to each song as if it was its first performance.

A mega-star Hitchcock will probably never be, but he's carving himself out a very secure niche as a cult personality these days as the audience's reactions — rapt attention, mad pogoing, vociferous support — all amply testified.

Most of the set came from the recent live album Gotta Let This Hen Out on Midnight Music and ranged from the arch eccentricity of the excellent My Wife And My Dead Wife to the Katrina & The Waves-style pop (via Hitchcock's work with Kimberley Rew in the Soft Boys) of older songs.

Every generation has its pet eccentric — the Americans especially love them — Robyn Hitchcock & The Egyptians are the flavour of this month, and one gets the feeling that at present they're just whetting our appetites.

DANNY VAN EMDEN

EUROPARADE

This Week	Last Week	Wks on Chart	Countries
1	2	7	CHERI CHERI LADY, Modern Talking
2	5	4	TAKE ON ME, Aha
3	3	4	ALIVE & KICKING, Simple Minds
4	1	15	(I'LL NEVER BE) MARIA MAGDALENA, Sandra
5	11	6	THE POWER OF LOVE, Jennifer Rush
6	9	6	ST. ELMO'S FIRE, John Parr
7	6	16	INTO THE GROOVE, Madonna
8	8	16	WE DON'T NEED ANOTHER HERO (THUNDERDOME), Tina Turner
9	NEW	10	ONE OF THE LIVING, Tina Turner
10	14	4	VIENNA CALLING, Falco
11	4	9	PART-TIME LOVER, Stevie Wonder
12	7	10	DANCING IN THE STREET, David Bowie & Mick Jagger
13	12	5	ONLY LOVE, Nana Mouskouri
14	13	3	GAMBLER, Madonna
15	10	11	CHERISH, Kool & The Gang
16	21	2	NIKITA, Elton John
17	NEW	10	ELECTION DAY, Arcadia
18	19	6	SAY I'M YOUR NUMBER ONE, Princess
19	25	2	SLAVE TO THE RHYTHM, Grace Jones
20	17	7	TICKET TO THE TROPICS, Gerard Joling
21	16	7	IF I WAS, Midge Ure
22	28	17	THERE MUST BE AN ANGEL, Eurythmics
23	18	42	LIVE IS LIFE, Opus
24	15	5	TRAPPED, Colonel Abrams
25	NEW	10	DRESS YOU UP, Madonna
26	27	11	AFRIKA, Various
27	26	5	LOVER WHY, Century
28	37	2	RIGTIGE MAND, TV-2
29	29	5	UNA STORIA IMPORTANTE, Eros Ramazzotti
30	30	2	AFRIKA, Sebastian
31	RE	10	ROCK ME AMADEUS, Falco
32	NEW	10	ROAD TO NOWHERE, Talking Heads
33	NEW	10	YEH YEH, Matt Bianco
34	NEW	10	A GOOD HEART, Feargal Sharkey
35	NEW	10	TOUCH BY TOUCH, Joy
36	40	2	DESTINY, Jennifer Rush
37	RE	10	MIAMI VICE THEME, Jan Hammer
38	NEW	10	CHA CHA CHA, Finzy Kontini
39	NEW	10	TOLD SOM IS, Leban
40	34	10	SUNDAY BLOODY SUNDAY, U2

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

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

THE POWER OF . . .

HUEY LEWIS

AND THE NEWS



THE
HEART AND SOUL
E.P.

NEW 7 & 12" SINGLE

— 4 TRACK 7" — ◆ — 5 TRACK 12" —

7" HUEY 2

INCLUDES TWO LIVE TRACKS

12" HUEYX 2

Chrysalis

DISCO
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RADIO
London

BRASS CONSTRUCTION: Give And Take Capitol
THE FATBACK BAND: Is This The Future Important/Towerbell
52nd STREET: Tell Me (How It Feels) 10/Virgin
DOUG E. FRESH: The Show Cooltempo/Chrysalis
DAVID GRANT & JAKI GRAHAM: Mated EMI
ISLEY JASPER ISLEY: Caravan Of Love Epic
FRANKIE KELLY: Ain't That The Truth 10/Virgin
EVELYN 'CHAMPAGNE' KING: Your Personal Touch RCA
READY FOR THE WORLD: Oh Sheila MCA
TOTAL CONTRAST: Hit And Run London
CLIMBERS
MIQUEL BROWN: On The Radio Record Shack
THE CONCEPT: Mr DJ (US Import — Tuckwood)
THE FAMILY: Screams Of Passion Warner Brothers
JUNIOR: Oh Louise London
PATRIS: Love Oasis (US Import — Emergency)
TONY RANSOM: Stay If You Wanna (US Import — Expansion)
ROCHELLE: My Magic Man (US Import — Warner Brothers)
TEMPTATIONS: Do You Really Love Your Baby (US Import — Gordy)
YARBROUGH & PEOPLES: Guilty (US Import — Total Experience)
STEVIE WONDER: Go Home Motown
As featured on the
TONY BLACKBURN SHOW —
Radio London 9am-12noon
Monday-Friday (206m/94.9 VHF)

UK release of '£45' import

FOLLOWING RENE and Angela's major pop success this year on Phonogram with Save Your Love (For Number One) and I'll Be Good, their former label Capitol has just bowed to public demand and given a belated UK release to the duo's 1981 album Wall To Wall (EMS 1118). This was their second US LP release, and spawned the American hit single I Love You More; according to the label, original import copies of it have been changing hands for up to £45 here.

A lot of the interest in the set obviously hinges on the track Secret Rendezvous, which has achieved classic dancefloor status over the years, and until recently has been one of the Great Unobtainables.

It finally reappeared on 12-inch just two weeks ago, together with its original coupling Bangin' The Boogie (which was the A-side first time around) via the PRT-distributed Champion label (CHAMP 125).

Clearly, the near-simultaneous release of LP and single will take a bit of the sales gloss off each, but while the Capitol album does not feature Bangin' The Boogie (and thus avoids total overlap anyway), it also has a very low suggested retail price (£3.99) in its favour, comparing very favourably with current 12-inch prices.

Value-for-money revival for Recent Future

RECENT FUTURE is a label name which will probably ring a bell, having debuted about a year ago with Laurie Hudson's Automatic Lover and Tia Monae's Don't Keep Me Waiting, both of which stirred up a bit of attention. With distribution via PRT, the label is now back in action again with a 12-inch release which is unusual in coupling two tracks by different artists, from different US record labels, on the same disc (12RFR 001). Recent Future is pushing the value-for-money aspects of two quite distinct A-sides, and also the fact that the original import copies of each are now deleted at source(s) in the US.

The tracks are After Loving You by Omari, and Hooked On Your Love from Lisa Richards.



THE LONG-AWAITED debut album by The Cool Notes (above), Have A Good Forever, has just been released by Abstract Dance (ADLP 1) nicely in time for the big album sales run-up to Christmas. Included are most of The Cool Notes' hit singles to date, but perhaps of special note, again bearing in mind time of year and the extra sales potential thereof, is the fact that the cassette version (ADCASS 1) has two extra tracks: Natural Energy and the former single hit I Forgot.

JAMES HAMILTON

RADIO ONE is not alone in misunderstanding the appeal, and preventing the wider spread, of soul music in this country. Outside of the South East, where as previously noted, stations such as Radio London plus Essex, Chiltern and Capital Radios all do it good justice, Soul has to depend on specialist weekly radio slots and discotheque play to reach any audience.

However, by no means do all discos play nothing but black dance music, and many play very little if any at all, unless maybe it's already in the charts. The reason for this needs to be aired as, although far from new, it's usually kept out of public discussion.

In many clubs, even in London, whether the DJ likes it or not, black music is barred by the management in the belief that it attracts the wrong sort of clientele: in other words, black kids with no money to spend at the bar and a penchant for bother.

Even where black music and black dancers are allowed, there is often a very vigorous ban on reggae to discourage the Rastafarian element (this always goes hand in hand with a door policy that forbids the wearing of woolly hats and sneakers!), which probably explains why it's so rare for a reggae hit to cross over without having some spurious gimmicky safe "pop" appeal.

A provincial audience less exposed to soul than Londoners are obviously has every right to enjoy the music that they do get to hear and know, as likely as not via Radio One and Top Of The Pops (which is why the latter's TV exposure is so significant in the wider acceptance of any black hits that do get on it), so it's not the public which is to blame for its own unwitting ignorance.

In fact in many clubs not only black music is denied proper exposure, but also anything new that isn't already in the charts — and "charts" can mean something as restrictive as the Top 20!

Unbelievable, there are still places where the manager, the manager's girlfriend, the barmen and even the bouncers have more say than the poor cowering DJ in what does or does not get played!

No wonder that large pockets of the population have no interest in, and DJs have no demand for, a type of music whose enduring appeal nevertheless keeps being proven time and time again the charts purely from the reaction of more enlightened citizens. With so much stacked against it, it's a wonder there are any soul hits at all!

That said, at the time of writing last week, the biggest newcomers were all probably albums: on import LP, Evelyn "Champagne" King's A Long Time Coming (RCA Victor AFL1-7015), Cherelle's High Priority (Tabu BFZ 40094), Kashif's Condition Of The Heart (Arista AL8-8385), and on domestic LP, Patti Austin's Gettin' Away With Murder (Qwest 925 276-1), Sade's Promise (Epic EPC 86318), Skipworth & Turner's Skipworth & Turner (4th + B'way BRLP 508), Zapp's The New Zapp IV U (Warner Bros 925 327-1).

Twelve-inch imports I felt worth buying were the new interest-generating US remix of Loose Ends' Tell Me What You Want (MCA Records MCA-23596), Yarbrough & Peoples' Guilty (Total Experience TED1-2623), Base's Big Noise (Prism PS 2005 — in fact the old Big Noise From Winnetka given the Harlequin Four's-type treatment!), Linda Clifford's The Heat In Me (Red Label V-70057), The Temptations' Do You Really Love Your Baby (Gordy 4550GG — co-written by Luther Vandross with producer Marcus Miller), Monyaka's Street People (It Ain't Easy) (A&M SP-12154), Lonnie Reaves' Too Tough (Qwest 0-20393).

Of the generally down-tempo UK 12-inch releases, Aretha Franklin's Who's Zoomin' Who (Arista ARIST 12633) and The Family's Screams Of Passion (Warner Bros/Paisley Park W8953T) were fastest (the latter unfortunately, although good, is the US choice of single instead of the here far hotter High Fashion), while downright slow were — always the hottest soul track on her album — Whitney Houston's Saving All My Love For You (Arista ARIST 12640), Isley Jasper Isley's Caravan Of Love (Epic TA 6612), Johnny Dean's Sitting Around My Table (Move Records MS 7, via Charly), not to forget the oddball Junior's Oh Louise (London LONX 75) and confusingly tempo-changing dreary Lionel Richie's Say You, Say Me (Motown ZT40422), both of which are likely to do more on radio than dancefloors.

DISCO
and dance

TOP • ALBUMS

- 1 2 4 THE LOVE SONGS: George Benson K-tel NE 1308 (K)
 - 2 1 3 YOU MIGHT BE SURPRISED: Roy Ayers CBS 26653 (C)
 - 3 3 5 CARAVAN OF LOVE: Isley Jasper Isley Epic EPC 26656 (C)
 - 4 4 3 WORLD MACHINE: Level 2 Polydor POLH 25 (F)
 - 5 NEW A LONG TIME COMING: Evelyn "Champagne" King RCA Victor AFL1-7015 (Import)
 - 6 5 10 SO MANY RIVERS: Bobby Womack MCA MCF 3282 (F)
 - 7 NEW HAVE A GOOD FOREVER...: Cool Notes Abstract Dance/Priority ADLP 1 (E)
 - 8 7 28 ROCK ME TONIGHT: Freddie Jackson Capitol FRED 1 (E)
 - 9 8 16 LUXURY OF LIFE: Five Star Tent/RCA PL 70735 (R)
 - 10 6 7 IN SQUARE CIRCLE: Stevie Wonder Motown ZL 72005 (R)
 - 11 12 8 ALEXANDER O'NEAL: Alexander O'Neal Tabu/Epic TBU 26485 (C)
 - 12 17 4 LIKE A VIRGIN: Madonna Sire WX 20 (W)
 - 13 10 2 SURPRIZE!: Ralph MacDonald Polydor 827 078 1 (Import)
 - 14 NEW WORKIN' IT BACK: Teddy Pendergrass Asylum EKT 26 (W)
 - 15 9 19 SINGLE LIFE: Cameo Club/Phonogram JABH 11 (F)
 - 16 NEW HAVEN YOU HEARD: Paul Laurence Capitol ST 12407 (Import)
 - 17 13 8 REGGAE HITS VOLUME 2: Various Jetstar JELP 1002 (JS/E)
 - 18 NEW SLAVE TO THE RHYTHM: Grace Jones Island GRACE 1 (E)
 - 19 15 5 MR WRIGHT: Bernard Wright Manhattan MTL 1000 (E)
 - 20 18 6 STREET SOUNDS ELECTRO 9: Various Street Sounds ELCS 9 (A)
- Compiled by MRIB.

ROCKPOOL US CLUB CHART

- | | | | |
|----|----|--|-------------------|
| 1 | 1 | THE CURE: In Between Days | Elektra |
| 2 | 2 | KATE BUSH: Running Up That Hill | EMI |
| 3 | 9 | DEAD OR ALIVE: Youthquake LP | Epic |
| 4 | 4 | ABC: Be Near To Me | Mercury/Phonogram |
| 5 | 10 | DANSE SOCIETY: Say It Again | Arista |
| 6 | 6 | SIMPLE RED: Money's Too Tight (To Mention) | Elektra |
| 7 | 7 | SHRIEKBACK: Nemesis | Island |
| 8 | 3 | NEW ORDER: Perfect Kiss | Qwest |
| 9 | 17 | SCRITTI POLITTI: Perfect Way | Warner |
| 10 | 12 | PROPAGANDA: Duel/Jewel | ZTT/Island |
| 11 | N | PAUL YOUNG: I'm Gonna Tear Your... | Columbia/CBS |
| 12 | 8 | ORCHESTRAL MANOEUVRES...: So In Love | A&M Virgin |
| 13 | 5 | LOVE AND ROCKETS: Ball Of Confusion | Beggars Banquet |
| 14 | 20 | TALKING HEADS: Little Creatures (LP) | Sire |
| 15 | N | ERASURE: Who Needs Love Like That | Mute (UK) |
| 16 | N | THOMPSON TWINS: Lay Your Hands On Me | Arista |
| 17 | 16 | CABARET VOLTAIRE: Drinking Gasoline | Caroline |
| 18 | N | FALCO: Rock Me Amadeus | A&M (UK) |
| 19 | N | TRAMAINÉ: Fall Down (Spirit Of Love) | A&M |
| 20 | 13 | AHA: Take On Me | Warner Bros |

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MUSIC WEEK

DISCO

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MUSIC WEEK

16 November, 1985

TOP 75 SINGLES

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	20	2	THE SHOW	Dough E Fresh & The Get Fresh Crew	Cooltempo/Chrysalis COOL(X) 116 (F)
2	2	16	TRAPPED	Colonel Abrams	MCA MCA(T) 997 (F)
3	1	6	CHIEF INSPECTOR	Wally Badarou	Fourth & Broadway/Island (12)BRW 37 (E)
4	8	3	YOUR PERSONAL TOUCH	Evelyn "Champagne" King	RCA PB 49915 (12" — PT 49916) (R)
5	9	3	TELL ME (HOW IT FEELS)	52nd Street	10/Virgin TEN 74(12) (E)
6	4	9	THE POWER OF LOVE	Jennifer Rush	CBS A5003 (12" — TX5003) (C)
7	6	8	SOMETHING ABOUT YOU	Level 42	Polydor POSPI(X) 759 (F)
8	12	6	AIN'T THAT THE TRUTH	Frankie Kelly	10/Virgin TEN 87(12) (E)
9	19	3	SECRET RENDEZVOUS	René & Angela	Champion CHAMP (12)S (A)
10	5	5	HIT AND RUN	Total Contrast	London LON(X) 76 (F)
11	NEW		JUST FOR MONEY	Paul Hardcastle	Chrysalis CASH(X) 1 (F)
12	3	6	SLAVE TO THE RHYTHM	Grace Jones	ZTT/Island (12)IS 206 (E)
13	138		SHE'S NOT A SLEAZE	Paul Laurence (with Lillo Thomas & Freddie Jackson)	Capitol (12)CL 378 (E)
14	7	5	AIN'T YOU HAD ENOUGH LOVE	Julie Roberts	BlueBird/10 BR 19(T) (E)
15	NEW		AFTER THE LOVE HAS GONE	Princess	Supreme SUPE(T) 103 (A)
16	10	4	STATUS QUO	Donald Banks	Kapital City/Fourth & Broadway/Island (12)BRW 36 (E)
17	30	4	YOU DON'T KNOW	Serious Intention	Important/Towerbell TAN(T) 8 (E)
18	11	7	THIS IS FOR YOU	The System	Boiling Point/Polydor POSPI(X) 768 (F)
19	23	2	YOU ARE MY LADY	Freddie Jackson	Capitol (12)CL 379 (E)
20	15	10	SINGLE LIFE	Cameo	Club/Phonogram JAB(X) 21 (F)
21	16	3	NEVER CRY AGAIN	Kleer	Atlantic A9505(T) (W)
22	21	5	THE SWEETEST TABOO	Sade	Epic (T)A6609 (C)
23	24	4	IS THIS THE FUTURE/WICKY WACKY	The Fatback Band	Important/Towerbell TAN(T) 7 (E)
24	NEW		GIVE AND TAKE	Brass Construction	Capitol (12)CL 377 (E)
25	17	5	GAMBLER	Madonna	Geffen (T) A6585 (C)
26	14	5	HAVE A GOOD FOREVER	The Cool Notes	Abstract Dance/Priority AD(T) 5 (E)
27	25	4	OH SHEILA	Ready For The World	MCA MCA(T) 1005 (F)
28	NEW		WARRIOR GROOVE	DSM	Elite/10 — (DAZZ 45) (E)
29	22	4	FREAKS COME OUT AT NIGHT/FRIENDS	Whodini	Jive JIVE(T) 107 (A)
30	18	3	KNEES	Howard Johnson	A&M AM(T) 282 (F)
31	17	10	I'LL BE GOOD	René & Angela	Club/Phonogram JAB(X) 18 (F)
32	40	2	AFRICAN BREEZE	Hugh Masekela	Jive JIVE(T) 100 (A)
33	51	2	EMERGENCY (Remix)	Kool & The Gang	De-Lite/Phonogram DE(X) 21 (F)
34	26	4	WALKING IN RHYTHM	The Blackbyrds	Streetwave — (SWAVE 3) (A)
35	34	2	ASH 48	Ash 48	Sedition EDIT(L) 3306 (A)
36	28	4	WE ARE THE TEAM	The Team featuring Gee Bello	EMI (12)EMI 5533 (E)
37	48	2	DON'T SAY NO	Eugene Wilde	Philly World/Fourth & Broadway/Island (12)BRW 35 (E)
38	NEW		BITE THIS	Roxanne Shante	10/Virgin TEN 88(12) (E)
39	44	8	BUBBLING	Aswad	Simba (12)SIM 101
40	29	10	THE HEAVEN I NEED	The Three Degrees	Supreme SUPE(T) 102 (A)
41	41	2	CHIQUITA LINDA	Gardenia	London LON(X) 78 (F)
42	NEW		MR D.J.	The Concept	Tuckwood TW 105 (Import)
43	33	8	ROMEO WHERE'S JULIET?	Collage	MCA MCA(T) 1006 (F)
44	53	3	I LIKE YOU	Phyllis Nelson	Carrere CAR(T) 365 (A)
45	31	4	LET MY PEOPLE GO	Winans	Qwest 0—20388 (Import)
46	63	4	CAN YOU FEEL THE BEAT	Lisa Lisa & Cult Jam with Full Force	CBS (T)A 6635 (C)
47	32	5	ALL I WANT	Roberta Gilliam	Sutra SUD 036 (Import)
48	NEW		ROCK ME BABY	Johnny Nash	2000 AD/Sierra FED 19(T) (W)
49	45	7	SET IT OFF	Masquerade	Streetwave (M)KHAN 55 (A)
50	35	12	SET IT OFF	Harlequin Fours	JUS/Born JB 003 (Import)
51	39	4	AIN'T NO STOPPIN' US NOW/BRING THE FAMILY	McFadden & Whitehead/Billy Paul	Streetwave — (SWAVE 2) (A)
52	59	20	TWILIGHT	Maze featuring Frankie Beverly	Capitol (12)CL 363 (E)
53	72	2	AM I LOSING YOU FOREVER	Mai Tai	Hot Melt/Virgin VS 822(12) (E)
54	NEW		THAT'S WHAT FRIENDS ARE FOR	Donna Warwick & Friends	Arista (12)ARIST 638 (F)
55	37	9	I'LL BE YOUR FRIEND	Precious Wilson	Jive JIVE(T) 105 (C)
56	43	11	GET LOOSE	Aleem	Nia Ni 1243 (Import)
57	47	3	YOUR PLACE OR MINE	Bar-Kays	Club/Phonogram JAB(X) 22 (F)
58	NEW		SHE JUST DON'T KNOW	Steve Arrington	Atlantic A9500(T) (W)
59	36	4	100%	Caprice	Nia Ni 1249 (Import)
60	46	3	REFLECTIONS	Evelyn Thomas	Record Shack SOHO(T) 53 (A)
61	38	12	I WISH HE DIDN'T TRUST ME SO MUCH	Bobby Womack	MCA MCA(T) 994 (F)
62	50	22	LOVE SO FINE	Sahara	Elite — (DAZZ 38) (A)
63	42	7	SLIP 'N' SLIDE	Roy Ayers	CBS (T)A6604 (C)
64	49	10	(I'LL BE A) FREAK FOR YOU	Roy Ayers	Streetwave (MIKHAN 51) (A)
65	57	7	GETTING CLOSER	Haywood	CBS A6582 (12" — TX6582) (A)
66	55	6	YOU BLEW IT	The Mad Lads	Champion CHAMP (12)S (A)
67	52	10	FALL DOWN (SPIRIT OF LOVE)	Tramaine	A&M AM(Y) 281 (F)
68	67	5	THEY SAY IT'S GONNA RAIN	Hazell Dean	Parlophone (12) R 6107 (E)
69	54	2	FIRE	Fire Fox	Atlantic 0-86843 (Import)
70	56	10	LOVE TAKE OVER	Five Star	RCA PB 40353 (12" — PT 40354) (R)
71	NEW		ALICE I WANT YOU JUST FOR ME	Full Force	Columbia 44-05282 (Import)
72	58	3	FREAK ME	Dante	US Panoramic PR1 1210 (Import)
73	NEW		CARAVAN OF LOVE	Isley Jasper Isley	Epic (T)A6612 (C)
74	NEW		OH LOUISE	Junior	London LON(X) 75 (F)
75	60	10	PART-TIME LOVER	Stevie Wonder	Motown ZB 40351 (12" — ZT 40352) (R)

THE WINANS

7" — LET MY PEOPLE GO (Parts 1 and 2)

12" — LET MY PEOPLE GO (Extended Mix)

From the forthcoming album 'LET MY PEOPLE GO'



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INDEPENDENT LABELS

Edited by
CHRIS WHITE

Kennedys back from the dead

THE DEAD Kennedys return this week with their third album, *Frankenchrist*, on the Alternative Tentacles label. The 10 track LP comes complete with a free poster by Swiss artist H R Giger, the man responsible for the sets in *Alien* and *Poltergeist*. The band will be coming to Europe for their first tour for three years in the spring, but even without that support the album is likely to be a biggie. Distribution is by the Cartel.



DEAD KENNEDYS: soon to tour

Seasonal soccer star

EX-ENGLAND footballer Emyln Hughes has teamed up with TV personality Suzanne Dando for a special festive single, *At Christmas Time*, which features them with the Kingswinford Junior Choir. The single on Mike Hamblett's Sub Zero label, has been produced by Slade's Noddy Holder together with early Slade manager Roger Allen, and is distributed through PRT. Royalties will be donated to the NSPCC.



TALL STORIES from the Wolfgang Press

Press ganged

THE WOLFGANG Press have collected all the songs from their three EPs of the last year on a nine track album entitled *The Legendary Wolfgang Press And Other Tall Stories*, released by 4AD on November 25. All tracks were produced by Robin Guthrie of The Cocteau Twins, with two of them, *Sweatbox* and *Fire-eater*, being remixed by Martyn Young of Colourbox.

Also from 4AD on the same day is the second album from *Dead Can Dance*, *Spleen And Ideal*, which marks the first time the band have broken silence since their indie *Garden Of Arcane Delights* EP a year ago.

Greenhill growth

NEWLY FORMED Greenhill Records debuts with a single *Growing Up Is Hard* by 11-year-old Shirley-Anne whose father Barry Bethell is a former head of A&R at RCA.

Bethell is general manager of Herne Bay, Kent based Greenhill which has signed to PRT for distribution. Apart from the Shirley-Anne single there will also be a Christmas single by The Greenhill Singers, and two other new artists have been signed to the label with product due early next year.

Greenhill Records, Greenhill Road, Herne Bay, Kent (0277 363820).

Tracking...

GREENSLEEVES CONTINUES its UK Bubblers autumn release programme with the first single *Yip Yap Rabbit* from South London MC, 17-year-old Sparky Dean (distribution: Spartan, Jetstar and Marcus). Greensleeves has also signed a licensing deal with the Washington

DC label Ras Records and the first three albums released will be *A Reggae Christmas*, **Freddie McGre-**

gor's *Across The Border*, and *Don Carlos' Just A Passing Glance*... Songwriter and musician **Max Million** who is based in Belfast has his second single *Too Skinny* out on the Anubis label through Spartan...

A POPULAR *History Of Signs*, recently returned from a mini-tour of Spain, premiered their new line-up with a one-off gig at Brixton's Fridge last week (8). They're currently recording a new album - the follow-up to their debut LP *Comrades* on Jungle Records - which will be released by Mosquito Records in the New Year... **Paul Roberts**, singer and songwriter with *Sniff 'n' The Tears*, has his first solo single *Railroad To The Sea*, taken from his upcoming album *City Without Walls*, released by Sonet... Demon Records' November releases include a new single *Greenback Dollar* by **The Men They Couldn't Hang**, a **Robert Cray Band** 12-inch single *Change Of Heart* and a new **Johnny Copeland** album *Bringing It All Back Home*. Demon Subsidiary label Hi is re-issuing two "classic" **Al Green** albums, *Livin' For You* and *Higher Plan*, while Zippo Records has finally released the long-awaited album **Danny and Dusty**. *The Lost Weekend*... Sonet releases include **Johnny Winter's** *Serious Business*, newly recorded in Chicago, **Koko Taylor's** *Queen Of The Blues*, and **Roy Buchanan's** *When A Guitar Plays The Blues*...

Stompin' At The Klub Foot Vol 2 which features seven different bands who have played the Hammersmith venue including **The Tall Boys** from London, Cardiff's **Demented Are Go**, **The Rapids** (Dorking), **Frenzy** (Somerset), **The Pharoahs** (Essex) and **The Styng Rites** and **The Primevals** (both from Scotland)... Trojan Records has signed **Sandra Robinson** who was the runner-up in last year's Capital Radio talent competition. She debuts with a 12-inch single which includes



MEN THEY COULDN'T HANG



TALL BOYS

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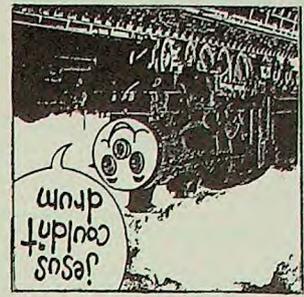
Contact Danny on (01) 794 0461
Administered by GALLUP

Sensi For Sale, originally available as a limited-edition pressing a couple of months ago on Duplicate Records, and which sold out immediately. Distribution is through PRT and Jetstar. Trojan's A&R, export and sales, office administration and accounts departments have all incidentally moved to 12 Thayer Street, London W1M 5LD (01-935 4666)... CHESTERFIELD BAND **Dagaband** link-up with The Enid in a recording deal which will result in a 4-track EP released on The Enid's indie Stand label distributed through Pinnacle...

jesus
couldn't
drum



Lost moment records
L7 W444 12" 121 W12444
BACKS/CORNER



new single!
! '9 w, b d j u i n ?

MUSIC WEEK

INDIES

MUSIC WEEK

16 November,

TOP · SINGLES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

- 1 17 2 CAN YOUR PUSSY DO THE DOG?
The Cramps
Big Beat NS(T) 110 (P/MW/IJ/SW/SJ)
- 2 **NEW** SUB-CULTURE
New Order
Factory — (FAC 133) (I/RT/P)
- 3 1 4 RAIN
The Cult
Beggars Banquet BEG 147(T) (W)
- 4 2 3 THE BATTLE CONTINUES (EP)
Conflict
Mortarhate — (MORT 15) (I/J)
- 5 4 3 THE WIND OF CHANGE
Robert Wyatt with The Swaps Singers
Rough Trade RT(T) 168 (I/RT)
- 6 6 4 CRUISERS CREEK/LA
The Fall
Beggars Banquet BEG 150(T) (W)
- 7 7 25 SHE SELLS SANCTUARY
The Cult
Beggars Banquet BEG 135(T) (W)
- 8 3 8 THE BOY WITH THE THORN IN HIS SIDE
The Smiths
Rough Trade RT(T) 191 (I/RT)
- 9 **NEW** CRAWFISH
Johnny Thunders & Patti Palladin
Jungle JUNG 23 (I/J)
- 10 9 3 V2
That Petrol Emotion
Noise A Noise NAN 1(T) (I/RT)
- 11 37 2 SEQUENZ
Xmal Deutchland
Red Rhino Europe RRE(T) 1 (I/Red Rhino)
- 12 29 44 SPIRITWALKER
The Cult
Situation Two SIT 35(T) (I/P)
- 13 19 5 REVOLUTION
Chumba Wumba
Agitpop AGIT 1 (I/Red Rhino)
- 14 5 7 IT'S CALLED A HEART
Depeche Mode
Mute 7BONG 9 (12 — 12BONG 9) (I/RT/SP)
- 15 25 2 RESURRECTION JOE
The Cult
Beggars Banquet BEG 122(T) (W)
- 16 11 10 ALL DAY LONG
The Shop Assistants
Subway Organization SUBWAY 1 (I/RE)
- 17 13 3 TOWER BLOCK ROCK (EP)
Twenty Flight Rockers
ABC ABCS 008(Y) (P)
- 18 14 2 FLAG DAY
The House Martins
Go! Discs GOD(X) 7 (F)
- 19 8 7 DAY AND NIGHT
Balaam and the Angel
Chapter 22 CHAP 37 (12 — CHAP 3) (I/Nine Mile)
- 20 27 3 UPSIDE DOWN
Jesus and Mary Chain
Creation CRE 012 (I/RT)
- 21 16 25 THE PERFECT KISS
New Order
Factory — (FAC 123) (I/RT/P)
- 22 22 4 WHEN IT ALL COMES DOWN
The Icicle Works
Beggars Banquet BEG 151(T) (W)
- 23 12 10 BUBBLING
Aswad
Simba (12)SIM 101 (JS/E)
- 24 45 2 LET THEM EAT BOGSHED
Bogshed
Vinyl Drip — (DRIP 2) (I/Backs)
- 25 15 3 BABY HURRICANE
Flesh For Lulu
Statik TAK 37(12) (P)

- 26 31 6 BAD MOON RISING
The Meteors
Mad Pig PORK 3 (P)
- 27 18 2 YOU ONLY LIVE TWICE
Scientists
Karbon KAR 007 (I/Red Rhino)
- 28 24 44 PEARLY-DEWDROPS' DROPS
Cocteau Twins
4AD AD 405 (I/RT/P)
- 29 **NEW** CREAM CORN FROM THE SOCKET OF DAVID (EP)
The Butthole Surfers
Fundamental — (FBAY 69) (I/Red Rhino)
- 30 10 138 BLUE MONDAY
New Order
Factory — (FAC 73) (I/RT/P)
- 31 50 3 LEAN ON ME
The Redskins
CNT Productions CNT 016 (I/RT)
- 32 38 5 THIS SIDE OF HEAVEN
Play Dead
Tanz TANZ 1 (I/Red Rhino)
- 33 36 5 BIRTHDAY GIRL
Microdisney
Rough Trade RT(T) 185 (I/RT)
- 34 **RE** KEEN
That Petrol Emotion
The Pink Label PINKY 004 (I/RT)
- 35 26 12 WELL WELL WELL
The Woodentops
Rough Trade RT(T) 167 (I/RT)
- 36 **RE** PLENTY
The Woodentops
Food FOOD 2 (I/RT)
- 37 33 3 MOVE ME
The Woodentops
Rough Trade RT(T) 165 (I/RT)
- 38 21 20 IRONMASTERS
The Men They Couldn't Hang
Imp/Demon IMP 005(T) (MW/P)
- 39 23 9 PRIMITIVE PAINTERS
Felt
Cherry Red — (12 CHERRY 89) (P)
- 40 **RE** SPINNING ROUND
Red Lorry Yellow Lorry
Red Rhino RED (T) 60 (I/Red Rhino)
- 41 30 34 AIKEA-GUINEA (EP)
Cocteau Twins
4AD (BJAD 501) (I/RT/P)
- 42 34 2 FOREVER YOUNG
Cosmat Angels
Jive JIVE (T) 111 (A)
- 43 35 6 IF THERE'S A HEAVEN ABOVE
Love and Rockets
Beggars Banquet BEG 146(T) (W)
- 44 39 4 SHE'S WICKED
The Fuzztones
ABC ABCS 006(T) (I/P/RE)
- 45 40 3 HEAVEN HELP YOU NOW
Paul Haig
Operation Afterglow (12)OPA 002 (P)
- 46 47 5 HAPPY BOY
The Bolshoi
Situation Two SIT 40(T) (I/P)
- 47 49 20 VILLAGE FIRE
James
Factory — (FAC 136) (I/RT/P)
- 48 43 2 THIS IS NOT ENOUGH
Conflict
Mortarhate MORT 8 (I/J)
- 49 41 35 LOVE ME (EP)
Balaam and the Angel
Chapter 22 — (22/002) (I/Nine Mile)
- 50 48 3 CHEVY CHASE
Blyth Power
All The Madmen — (MAD 9) (I/RT)

THIS WEEK
LAST WEEK
WEEKS ON CHART

- 1 1 3 LOVE
The Cult
Beggars Banquet BEGA 65 (W)
- 2 2 3 THE SINGLES 81 — 85
Depeche Mode
Mute MUTEL 1 (I/RT/SP)
- 3 3 4 ONE POUND NINETY NINE — A MUSIC SAMPLER ...
Various
Beggars Banquet BBB 1 (W)
- 4 4 11 DREAMTIME
The Cult
Beggars Banquet BEGA 57 (W)
- 5 9 6 FALSE ACCUSATIONS
The Robert Gray Band
Demon FIEND 43 (MW/P)
- 6 **NEW** THE CLOCK COMES DOWN THE STAIRS
Microdisney
Rough Trade ROUGH 85 (I/RT)
- 7 7 6 THIS NATION'S SAVING GRACE
The Fall
Beggars Banquet BEGA 67 (W)
- 8 10 3 MONKEY'S BREATH
The Meteors
Mad Pig CHOP 2 (P)
- 9 5 11 RUM, SODOMY & THE LASH
The Pogues
SiHh SEEZ 58 (E)
- 10 6 3 FLIP YOUR WIG
Hüsker Du
SST Records SST 055 (P)
- 11 13 2 NATIVE SONS
The Long Ryders
Zippo/Demon ZONG 003 (MW/P)
- 12 12 2 LIFE'S A RIOT WITH SPY VS. SPY
Billy Bragg
Go Discs UTIL 1 (F)
- 13 **NEW** BIG FUN CITY
Flesh For Lulu
Statik STAT LP 28 (P)
- 14 20 4 LIVE AND JUMPING
Orkevalier Brothers
Disques Cheval GG 1 (I/RT)
- 15 15 17 NIGHT OF A THOUSAND CANDLES
The Men They Couldn't Hang
Imp/Demon FIEND 50 (MW/P)
- 16 14 8 THERE ARE EIGHT MILLION STORIES
June Brides
The Pink Label PINKY 5 (I/RT)
- 17 16 2 LOW-LIFE
New Order
Factory FACT 100 (I/RT/P)
- 18 24 4 HALBER MENSCH
Einstürzende Neubauten
Some Bizzare BART 331 (I/RT)
- 19 **RE** BAD INFLUENCE
The Robert Gray Band
Imp/Demon FIEND 23 (MW/P)
- 20 **NEW** GIANTS
The Bolshoi
Situation Two SITUM 15 (I/P)
- 21 18 7 THE SMALL PRICE OF A BICYCLE
The Icicle Works
Beggars Banquet BEGA 61 (W)
- 22 8 51 HATFUL OF HOLLOW
The Smiths
Rough Trade ROUGH 76 (I/RT)
- 23 **RE** DIFFERENT FOR DOMEHEADS
Various
Creation CRELP 5 (I/RT)
- 24 **NEW** CUTTING THE HEAVENLY LAWN OF GREATNESS
Yeah Yeah Noh
Intape IT 21 (I/Red Rhino)
- 25 11 3 SEVENTH DREAM OF TEENAGE HEAVEN
Love And Rockets
Beggars Banquet BEGA 66 (W)

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JETSTAR REGGAE CHART

TOP 30 DISCO 45's

- 1 YOU'RE LYING Sandra Cross Ariva ARI 45
- 2 BUBBLING Simba 12 (SIM10)
- 3 WHAT ONE DANCE CAN DO Brix Hammond REV 079
- 4 RING THE ALARM Tena Saw Technipops WTS 185
- 5 DREAMING OF A LITTLE ISLAND Judy Boucher Orbanone D-DRB 10
- 6 I DO IJahman - Madge Jahman JMI60
- 7 MASH UP THE TELLY Palm Banton UK Bubbler UKMC 8
- 8 GOTTA FIND A WAY Lerna See Ariva ARI 46
- 9 NO TOUCH ME STYLEE Frankie Paul S COM SCOMBO 021
- 10 GOLDEN HEN Tena Saw Up Tempo UT 017
- 11 DO YOU BELIEVE Home 14 Taxi JAXT 20
- 12 ROCK A DUB Johnny Osborne German
- 13 HOFF PERSONALITY Smiley Culture Culture Records CR 001
- 14 TAKE A TIP FROM ME Daddy Colonel UK Bubbler UKMC 7
- 15 DE POP DANCE Paula Rock N Groove RING 024
- 16 CAUGHT YOU A LIE Sandra Reid Sir George SG 030
- 17 TROUBLE IN AFRICA Papa Levi Munge 12 IS 246
- 18 ISRAEL Dennis Brown Hatty Congo NCDM 031
- 19 TEMPO Anthony Red Rose Livehouse DJ 001
- 20 EASY LOVING John Holt Up Tempo UT 011
- 21 YES MY BABY Sylvia Telle Boss S
- 22 DYNAMIC Paula Creole RN 04
- 23 CHICKEN FLAP Daddy Horseman - Ricky Ranking Magic Shout
- 24 HOLD ME Bobby Floyd - Maura Bains REV REV 028
- 25 I'M STANDING IN HIS WAY Owen Gray Revolutionary Sounds DG7
- 26 I DON'T WANNA BE LONELY Johnny Osborne Hawkley HD 003
- 27 LOVE'S GONNA LAST Dennis Gregory Sound City SCD 016
- 28 GROWDY LITTLE THING Brix Hammond Harmony House HHD 7001
- 29 WILD FIRE John Holt - Dennis Brown Special VS 15
- 30 FOOLS FIGHTING Frankie Paul Greenleeves GRED 189

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TOP 10 LP's

- 1 REGGAE HITS VOL 2 Various Artists Jetstar JETP 1002
- 2 STALAG 17-18 - 10 Various Artists Technipops WTS 1864
- 3 MAD PROFESSOR CAPTURE PATO BANTON Ariva ARI LP 023
- 4 TWO NEW SUPERSTARS Patrick Andy - Frankie Jones Burning Sound
- 5 MARKET PLACE Bunny Walker Solomonic SMKP 010
- 6 PRIVATE BEACH PARTY Gregory Isaacs Greenleeves GREL 85
- 7 A TRUE SUGAR MINOR Ativali ARI LP 014
- 8 LULLY OF MY VALLEY Ijahane Lew Jahman JMI 503
- 9 YOU'RE SAFE Maxi Priest 10 Records DIX 11
- 10 ROCKERS AWARD WINNER Sugar Minott - Leroy Smart Greenleeves

NEW RELEASES (12")

ONE MORE NIGHT Horace Andy Money Disc MDL 400
I'M IN LOVE Carroll Campbell Gra View GV 10
SENSI FOR SALE Sandra Robinson Trojan TROT 5079
YIP YIP RABBIT Sparly Dean UK Bubbler UKMC 19
NO WORK ON SUNDAY Tena Saw RE 929
HOLD ON HONEY IJahman - Madge Jahman 12 JMI 602
ROOTS - CULTURE Coptic Roots Coptic Roots/Asimbe-AX 001
LOVING SWEET DEVOTION Ijahane Edwards Pressure HAVE 2
PLEASE DON'T LEAVE ME Delroy Wilson High Power HPD 008
CRUJIN Junior Brauner High Power HPD 009
IF YOU SHOULD LOSE ME Junior Brauner High Power HPD 010
LOVE ME DARLING Junior Brown Hatty Congo NCDM 030
LIVE STOCK Junior Delgado Incredible Music IM 007
THE TELEPHONE Topa Ine UK Bubbler TIPPA 73

NEW RELEASES (LP's)

FEVER Tena Saw Blue Mountain BM 013
TWO UPBRING STARS Single Single/Bobby Melody Midnight Rock-MRPLP 185
SELECTIONS Leroy Sibbles Leggo Sounds (PRE)
PLAY THE GAME RIGHT Melody Makers (Iff Gong) (PRE)
TRIUMPH Joe Higgs Aligator AL 613 (PRE)
ONE THING: All Star-Variou Artists Aligator AL 613 (PRE)
DON'T STOP Horace Andy Island In The Sun BW 520 (PRE)
ONE HORSE RACE Max Romeo Island In The Sun MR 7007 (PRE)
THE TWO OF US Phillip James PH 006 005
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JET STAR

Dealers: Cut out and display
Compiled by Music Week Research from a nationwide panel of 50 specialist shops. Key to distributor codes: see albums releases page.

AIRPLAY BUBBLING

- 7 (10) **BADAROU, Wally:** Chief Inspector
Fourth & Broadway/Island BRW 37 (E)
- 5 (—) **DEXY'S MIDNIGHT RUNNERS:** This Is What She's Like
Mercury/Phonogram DEXYS 13 (F)
Capital, CBC, Clyde, Hereward, Mercia
- 7 (9) **FOSTER, David:** Love Theme From St Elmo's Fire
Atlantic A9528 (W)
- 7 (6) **HERE'S JOHNNY:** Idlewild
RCA PB 40391 (R)
- 6 (—) **HOLIDAY, Billie:** That Ole Devil Called Love
MCA 1007 (F)
Mercia, Mercury, Moray Firth, Swansea, Victory, West Sound
- 6 (7) **KELLY, Frankie:** Ain't That The Truth
10/Virgin TEN 87 (E)
- 6 (8) **MASEKELA, Hugh:** African Breeze
Jive Afrika JIVE 100 (A)
- 5 (5) **MILES BAND, John:** Blinded
Valentino/WEA B9592 (W)
- 7 (—) **MODERN ROMANCE:** Best Years Of Our Lives (Remix)
WEA YZ 45 (W)
Invicta, Pennine, Red Rose, Severn, Signal, Swansea, Victory.
- 5 (7) **QUARTERFLASH:** Walking On Ice
Geffen A6670 (C)
- 7 (8) **RENÉ & ANGELA:** Secret Rendezvous
Champion CHAMP 5 (A)
- 5 (6) **SHARP, Debbie:** Zapped By Love
Cooltempo/Chrysalis COOL 115 (F)
- 5 (—) **SIMONE:** Red Light Spells Danger
Spirit FIRE 8 (W)
Aire, Beacon, Plymouth, Red Rose, Signal.
- 5 (8) **STARR, Edwin:** Missiles (We Don't Want To Die)
Hippodrome HIPPO 105 (E)
- 5 (—) **STEVENS Tony:** The Way Love's Supposed To Be
Ritz RITZ 083 (SP)
Downtown, Moray Firth, Pennine, Plymouth, 2CR.
- 5 (—) **SURVIVOR:** Burning Heat (Theme From Rocky 4)
Scotti Brothers A6708 (C)
Downtown, GWR, Mercury, Piccadilly, Tay
- 5 (—) **TYRONE:** I'm Gonna Make You Love Me
Total Control TOCO 4 (E)
Essex, GWR, Moray Firth, Trent, Victory.

RADIO 2

Based on plays Monday-Friday (6.00am-8.00pm) in the week preceding publication

- 7 (New) **JUSTIN HAYWARD:** The Best Is Yet To Come (Towerbell)
- 7 (New) **BILLIE HOLIDAY:** That Ole Devil Called Love (MCA)
- 7 (5) **DIONNE WARWICK & FRIENDS:** That's What Friends Are For
- 5 (4) **MATT BIANCO:** Yeh Yeh
- 5 (4) **CHRIS REA:** Ace Of Hearts (Special Remix)
- 4 (Re) **JOE DOLAN:** It's You, It's You, It's You (Remix '85)
- 4 (4) **ELTON JOHN:** Nikita
- 4 (5) **SADE:** The Sweetest Taboo
- 4 (8) **SHAKIN' STEVENS:** Lipstick, Powder & Paint
- 4 (Re) **TONY STEVENS:** The Way Love's Supposed To Be

OTHER FEATURED RECORDS

- CLARENCE CARTER: Messin' With My Mind
- FAR CORPORATION: Stairway To Heaven
- HERE'S JOHNNY: Idlewild
- KES: Hayley's Eyes
- MAGGIE MOON: I Wanna Be Loved By You
- ELAINE PAIGE: Heaven Help My Heart
- LIONEL RICHIE: Say You, Say Me
- KENNY ROGERS: Morning Desire
- SHAKATAK with AL JARREAU: Day By Day
- JENNIFER RUSH: The Power Of Love

DAVID HAMILTON'S RECORD OF THE WEEK
WHAM! I'm Your Man (Epic)

Radio 1 and Radio 2 guides compiled by Sham Tracking (01-290 0129).

RADIO 1

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

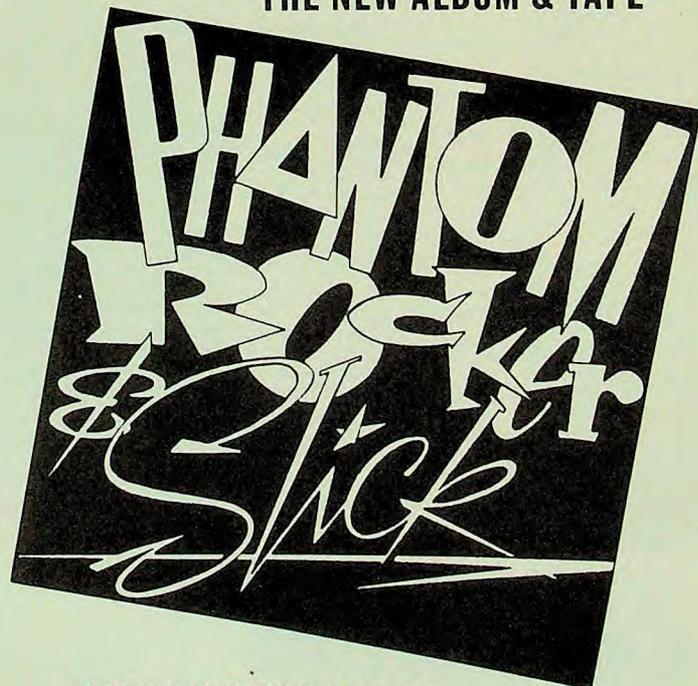
- 26 (27) **FEARGAL SHARKEY:** A Good Heart
- 22 (21) **AHA:** Take On Me
- 20 (17) **ARCADIA:** Election Day
- 19 (20) **ELTON JOHN:** Nikita
- 18 (14) **EURYTHMICS AND ARETHA FRANKLIN:** Sisters Are Doin' It For Themselves
- 17 (14) **UB40:** Don't Break My Heart
- 16 (13) **GRACE JONES:** Slave To The Rhythm
- 16 (13) **KING:** The Taste Of Your Tears
- 16 (12) **LLOYD COLE AND THE COMMOTIONS:** Lost Weekend
- 15 (17) **LEVEL 42:** Something About You
- 14 (12) **JENNIFER RUSH:** The Power Of Love
- 14 (11) **MADNESS:** Uncle Sam
- 14 (11) **MADONNA:** Gambler
- 14 (10) **THE WATERBOYS:** The Whole Of The Moon
- 14 (New) **WHAM!:** I'm Your Man, Epic A 6716 (C)
- 14 (10) **FAR CORPORATION:** Stairway To Heaven
- 13 (12) **THOMPSON TWINS:** King For A Day
- 12 (10) **BRYAN ADAMS:** It's Only Love
- 12 (18) **COLONEL ABRAMS:** Trapped
- 12 (12) **MATT BIANCO:** Yeh Yeh
- 11 (9) **THE COMMUNARDS:** You Are My World
- 11 (17) **JOHN PARR:** St. Elmo's Fire (Man In Motion)
- 11 (15) **QUEEN:** One Vision
- 10 (7) **DAVID GRANT & JAKI GRAHAM:** Mated
- 10 (8) **STARSHIP:** We Built This City
- 9 (16) **ECHO & THE BUNNYMEN:** Bring On The Dancing Horses
- 9 (10) **JAN HAMMER:** Miami Vice Theme
- 9 (New) **PHIL COLLINS AND MARILYN MARTIN:** Separate Lives, Virgin VS 818 (E)
- 9 (15) **SHAKIN' STEVENS:** Lipstick, Powder And Paint
- 9 (12) **SIOUXSIE & THE BANSHES:** Cities In Dust
- 9 (New) **STEVE WONDER:** Go Home, Motown ZB 40501 (R)
- 8 (8) **DIRE STRAITS:** Brothers In Arms
- 8 (8) **ROBERT WYATT WITH THE SWAPO SINGERS:** The Wind Of Change
- 7 (New) **DOUG E FRESH & THE GET FRESH CREW:** The Show, Cooltempo/Chrysalis COOL 116 (F)
- 7 (New) **JUNIOR:** Oh Louise, London LON 75 (F)
- 7 (11) **KATE BUSH:** Cloudbusting
- 7 (8) **LIONEL RICHIE:** Say You, Say Me
- 7 (Re) **PAUL HARDCASTLE:** Just For Money
- 6 (New) **AMAZULU:** Don't You Just Know It, Island IS 233 (E)
- 6 (New) **ARTISTS UNITED AGAINST APARTHEID:** Sun City, Manhattan/EMI MT 7 (E)
- 6 (9) **DIONNE WARWICK & FRIENDS:** That's What Friends Are For
- 6 (New) **HUEY LEWIS & THE NEWS:** Heart And Soul, Chrysalis HUEY 2 (F)
- 6 (New) **STAR SISTERS:** He's The 1 (I Love), Carrere CAR 373 (A)
- 5 (5) **BILLY JOEL:** The Night Is Still Young
- 5 (New) **CHINA CRISIS:** The Highest High, Virgin VS 829 (E)
- 5 (New) **CLARENCE CLEMONS AND JACKSON BROWNE:** You're A Friend Of Mine, CBS A 6681 (C)
- 5 (7) **FINE YOUNG CANNIBALS:** Blue
- 5 (New) **FIVE STAR:** R.S.V.P., Tent/RCA PB 40445 (R)
- 5 (Re) **IAN DURY:** Profoundly In Love With Pandora
- 5 (New) **KATRINA & THE WAVES:** Que Te Quiero, Capitol CL 382 (E)
- 5 (5) **KOOL & THE GANG:** Emergency
- 5 (6) **MIDGE URE:** That Certain Smile
- 5 (New) **NIK KERSHAW:** When A Heart Beats, MCA NIK 9 (F)
- 5 (Re) **PETE TOWNSHEND:** Face The Face
- 5 (6) **PREFAB SPROUT:** When Love Breaks Down
- 5 (Re) **RED BOX:** Lean On Me (Ah-Li-Ayo)
- 5 (New) **SHAKATAK WITH AL JARREAU:** Day By Day, Polydor POSP 770 (F)
- 5 (5) **WHITNEY HOUSTON:** Saving All My Love For You
- 5 (New) **THE WOODENTOPS:** It Will Come, Rough Trade RT 169 (I/RT)

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- BRASS CONSTRUCTION: Give And Take
- BRILLIANT: It's A Man's Man's Man's World
- CAPTAIN SENSIBLE: Come On Down
- FRANKIE GOES TO HOLLYWOOD: Two Tribes
- IMMACULATE FOOLS: Save It
- PHIL LYNOTT: Nineteen
- MR MISTER: Broken Wings
- THE PET SHOP BOYS: West End Girls
- PRINCESS: After The Love Has Gone
- LIONEL RICHIE: Hello
- SIMPLY RED: Holding Back The Years
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WEEK

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- 2 THE LOVE SONGS ★
George Benson
K-tel NE 1308
- 3 **NEW** ICE ON FIRE
Elton John
Roc-A-Fella/Phonogram HSPD 26
- 4 AFTERBURNER ●
ZZ Top
Warner Brothers WX 27
- 5 ONCE UPON A TIME ●
Simple Minds
Virgin V 2364
- 6 BROTHERS IN ARMS ★★ CD
Dire Straits
Vertigo/Phonogram VERH 25
- 7 **NEW** JENNIFER RUSH
Jennifer Rush
CBS 26488
- 8 **NEW** THE SINGLES COLLECTION ★
Spandau Ballet
Chrysalis SBTV 1
- 9 HOUNDS OF LOVE ★ CD
Kate Bush
EMI KAB 1
- 10 OUT NOW!! 2 — 28 HOT HITS ★
Various
Chrysalis/MCA OUTV 2
- 11 WORLD MACHINE ○ CD
Level 42
Polydor POLH 25
- 12 LIKE A VIRGIN ★★ CD
Madonna
Sire WX 20
- 13 THE SINGLES 81—85 ● CD
Depeche Mode
Mute MUTEL 1
- 14 ROCK ANTHEMS ○
Various
K-tel NE 1309
- 15 SLAVE TO THE RHYTHM
Grace Jones
Island GRACE 1
- 16 **NEW** CUT THE GRAP
The Clash
CBS 26601
- 17 LOVE ○
The Cult
Beggars Banquet BEGA 65
- 18 SONGS FROM THE BIG CHAIR ★★ CD
Tears For Fears
Mercury/Phonogram MERR 58
- 19 MUSIC FROM THE TELEVISION SERIES 'MIAMI VICE' ○
Various
BBC/MCA REMV 584
- 20 LIVE AFTER DEATH ●
Iron Maiden
EMI RIP 1
- 21 **NEW** THE POWER OF CLASSIC ROCK
The LSO with Royal Choral Society
Portrait PRT 10049
- 22 **NEW** LOVE HURTS
Elaine Paige
WEA WX 28
- 23 POWER WINDOWS
Rush
Vertigo/Phonogram VERH 31
- 24 GREATEST HITS VOLUME I AND VOLUME II ● CD
Billy Joel
CBS 88666
- 25 HUNTING HIGH & LOW CD
a-ha
Warner Brothers WX 30

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- 59 36 THE COMPLETE MIKE OLDFIELD CD
Mike Oldfield
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- 60 53 ALCHEMY — DIRE STRAITS LIVE ★ CD
Dire Straits
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- 61 54 MACGALLA
Clannad
RCA PL 70893
- 62 **NEW** THE LOVE ALBUM
Various
Telstar STAR 2268
- 63 52 REELIN' IN THE YEARS — VERY BEST OF STEELY DAN ○
Steely Dan
MCA DANVT 1
- 64 **NEW** THE EASTENDERS SING-ALONG ALBUM
Original BBC TV Cast
BBC REB 586
- 65 **NEW** CHRONICLE OF THE BLACK SWORD
Hawkwind
Flicknife SHARP 033
- 66 **NEW** STATE OF OUR UNION
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Island ILPS 9802
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- 72 70 MAD NOT MAD ○ CD
Madness
Zairaz/Virgin JZLP 1
- 73 69 "ALF" ★★ CD
Alison Moyet
CBS 26229
- 74 **NEW** MISDEMEANOR
UFO
Chrysalis CHR 1518
- 75 60 IN SQUARE CIRCLE ●
Stevie Wonder
Motown ZL 72005
- 76 **NEW** GREATEST HITS OF 1985
Various
Telstar STAR 2269
- 77 44 BLUE SKIES
Kiri Te Kanawa/Nelson Riddle & His Orchestra
London KTKT 1
- 78 42 REBEL YELL CD
Billy Idol
Chrysalis CHR 1450
- 79 62 CAN'T SLOW DOWN ★★ CD
Lionel Richie
Motown STMA 8041
- 80 51 HERES TO FUTURE DAYS ● CD
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Arista 207 164
- 81 83 THIS IS THE SEA
The Waterboys
Eastsign/Island ENCL 5
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Chas & Dave
Rockney/Towerball ROC 914
- 83 43 THE HEAD ON THE DOOR ○ CD
The Dave

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BOOKS

Edited
by
CHRIS WHITE

The pros and cons of pirate radio

A THORNY issue, pirate radio. For some the only true voice of the community, and for others flagrant (and potentially dangerous) flouter of the laws of the land. So positive and negative at the same time — real angels with dirty faces stuff.

Rebel Radio — The Full Story Of British Pirate Radio, investigates the issue at hand from every available angle. Arguing the case for pirates (one of the authors is a regular broadcaster) by letting them speak for themselves, and tempering it all with the official view of the Home Office, the IBA, PRS and others.

It's a convincing read, and leaves you in little doubt that

whatever Luddite attitudes those who aim to push the airwaves into the future have to face, the change is going to come. Indeed, with the Home Office now assessing community radio licence applications, it is already on its way, and parallels are being drawn with the North Sea pirates of the Sixties directly leading to the creation of Radio One.

Rebel Radio also proves handy from a purely practical point of view; telling potential jocks how to go about it and what to do when the dreaded knock at the door comes — which if your bag is "subversive rhetoric", is likely to be sooner rather than later.

To many this guidance may

seem grossly responsible. But as the book observes, the pirates are only there because the needs they serve are unfulfilled by the official network. It is today's clandestine operators who are helping to shape the broadcasting system of tomorrow.

A must for anyone who seeks to understand the listening habits (and therefore the record buying preferences) of today's audience, and how they may change in the near future.

Rebel Radio by John Hind and Stephen Mosco, published by Pluto Press, 105a Torrington Avenue, London NW5 2RX. Tel: 01-482 1973, £3.95. JB

The Last word in poetry

IT'LL BE a long time before The Last Poets are on the O Level syllabus, but if the truth be known, sadly, their words are probably more relevant to urban life than Keates or Shelley.

Added to that, though, should be the rider "relevant to US urban life", because that's what the Last Poets, famed forefathers of the New York street poetry and rap scene are all about: the decay, the poverty, the injustice in the Big Apple.

Their words express anger and disgust at the lot of the New York black, but their power waxes and wanes as Jalal Nuriddin and Suliaman El Hadi go from the sublime to the ridiculous in search for the perfect metre and simile.

Topics under scrutiny include drugs (they're definitely anti!), unemployment, underachievement and capitalism. All very worthy stuff.

The Poets presented their music to the UK for reassessment after a long absence with an LP and performance last year and were critically praised to the sky in all the right places (the *NME* was one such champion), so this slim volume could find its way into some trendy Christmas stockings, but at £4.50 for 92 pages (softback), it'll be an expensive treat.

Vibes from the Scribes, Pluto Press.

DVE

Modern music . . . 'as dangerous as cocaine'

ANTHOLOGIES OF quotations afford endless amusement yet in the end provide a diet that is too rich for one sitting: they are for dipping into, in search of a diversion or an occasional joyride rather than for sustained reading.

On that basis, the *Dictionary Of Musical Quotations* compiled by Ian Crofton and Donald Fraser for Croom Helm is a never ending source of stimulation especially since the authors catalogue not only people but also genres.

Therefore we find, under Avant-Garde a marvellous cross-section of observations and wit, which reveal all the prejudices of the speakers. According to Sir John Barbirolli, modern music was "Three farts and a raspberry, orchestrated", while the ultra conservative opera composer Mascagni declared modern music "as dangerous as cocaine".

Pierre Boulez, on the other hand, says that music "should be a collective magic and hysteria" yet admits that "we are living in a blotter society which absorbs everything".

How different from Bach who composed "for the glory of the most high God alone, and for my neighbour to learn from", or Mozart's "I pay no attention to anybody's praise or blame . . . I simply follow my own feelings". And how different again is the commercial world — of any age: "I shall consider it my patriotic duty to keep Elvis in the 90 per cent tax bracket," said Colonel Tom Parker, while George Herbert observed, in the more elegant manner of the 17th century, "The singing man keeps a shop in his throat."

A Dictionary of Musical Quotations, Ian Crofton and Donald Fraser. Croom Helm £9.95. NS

Even more trivial pursuits

THE LATEST, and by far the cheapest of the proliferation of pop trivia books/games, *The Mega Pop Trivia Quiz* is more of a game than a book, although when you first get it looks like a book. That doesn't last long though, because you have to pull it apart in order to play the thing. This means all the now loose-leaf pages are apt to fall apart, and anyway there are no counters provided, as you have to make your own, and no dice either.

But, it is very, very cheap. Six thousand questions for under £3 is unarguably value for money. Yes, the board's not very sturdy. Yes, you need a degree to understand the rules on first reading. And yes, you need a lot of front to do the necessary singing and miming to win once you have understood the rules. But all of this pales into insignificance in the face of the outlay: fun ratio.

Recommended, stock item.

MEGA POP TRIVIA QUIZ, published by Lionbond Ltd, 80 Bell Street, London NW1 6SP. JB

Edited
by
CHRIS WHITE

TALENT

Chart newcomers

DOUG E FRESH: *The Show* (Cool-tempo COOL 116). UK origin. Entered chart, November 9 1985. Human beat-box rap that's taken North Eastern America by storm.

DEE C LEE: *See The Day* (CBS A 6570). UK origin. Entered chart, November 9 1985. Former Wham! backing singer who now works with the Style Council.

THE CRAMPS: *Can Your Pussy Do The Dog?* (Big Beat NS110). UK origin. Entered chart, November 9 1985. Long-time indie stalwarts debut in the Top 75 with their first single for a year.

Beach-combers?

MANCHESTER BAND *On The Beach*, who report "much interest but no action from the majors", would like to hear from any record company interested in releasing their "commercial" 24-track master, *Brave Times*, on a one-off basis.

Contact: John Stevens, Montage Productions, 28 Lake Street, Stockport, Cheshire (061-456 0725).

JOHN JAYNE and *The Jump* have a showcase gig at London's Embassy Club this week (14). Payne recorded *Only Crying* with Keith Marshall (a Top 10 hit) and also recently sang on Roger Daltrey's album *Under A Raging Moon* and for new CBS chart act Eighth Wonder. His band includes various respected musicians who have worked with names like Kit Hain and Jim Diamond, and they've selected songs from written by Julia Downes and Tom Scholtz, as well as their own material, for the gig. Contact: Pete Jacobs, Artist Bookings Services, 10 Sutherland Avenue, London W9 2HQ. Tel: 01-286 1581.

Talent tips

CLASSICAL

Edited
by
NICOLAS SOAMES

Surprising sales for CD sampler

CD SALES of over 2,700 within three weeks are claimed for the Denon 1985/6 Classical Sampler. This follows a promotion with *Which Compact Disc?* last month which offered the product at a retail price of £5.99.

Hayden Laboratories, Denon importers and distributors, has now decided to sell the sampler through shops during December at a dealer price of £3.65 and a recommended retail price of £5.99 (GES 1079).

"We were amazed by the sales achieved through *Which Compact Disc?*," admitted Rob Follis of Denon. "A similar offer last year — though it had the higher price of £7.99 — only sold 1,000 CDs.

"We expected to do better this year — I ordered an initial run of 1,500 — but we were completely surprised by the rush of orders."

Follis puts the success down to a combination of attractive sampler material — last year's sampler still turns over steadily and retains its place in the company's top selling items — and low price. He has ordered a block of samplers from Japan for sale in the Christmas run-up, and still sees the sampler as "a promotional item" rather than a genuine mid-price CD.

"But if it continues to go well, I might approach the Japanese to see if they would be willing to allow me to sell it at mid-price," declared Follis.

Hayden Laboratories has signed a distribution contract with Harmonia Mundi, following a marked growth in sales over the past year. "We have now reached the stage where our marketing has outgrown our distribution capacity," said Follis.

The deal follows a meeting between Follis and HM's Scott Butler at the *Gramophone Awards* last month, and will take effect at the beginning of this month. The two companies are to divide the distribution between them, with Harmonia Mundi mainly looking after the normal retail trade, and especially the specialist classical network, while Haydn Lab, continues to service the multiples.

"We have trebled our sales from this time last year, and, with Denon having its own pressing plant, we are not suffering so badly from supply difficulties. With one million CDs being produced a month at Denon — and this is shortly to rise by another 250,000 — I am getting 75 per cent of my orders," said Butler.

The Classical Samplers, which will contain an 18 page colour mini-catalogue of Denon CDs, will be available only through Denon, not Harmonia Mundi.

Reviews

Save Your Nights For Me, Plácido Domingo. CBS FM 39866. This

must be a standard stock item for all retailers in the run-up to Christmas. Domingo (right) descends into love and nostalgia, with unremitting romantic treatment of Bernstein's *Maria*, Aznavour's *The Boats Have Sailed*, Holdridge's *Love Came For Me* (the love theme from *Splash*) and, one of the main highlights, *A Love Until The End Of Time*, a duet with Maureen McGovern. All songs given full string and echo chamber treatment.

Piano Sonatas Nos 21 (Waldstein), 26 (Les Adieux) etc, Beethoven, Vladimir Ashkenazy, Decca 414 630-2. Surprisingly, neither the Waldstein nor Les Adieux are available on single CDs by one of the leading pianists, so this is quite an important CD stock item. It is a compilation made from earlier recordings dating from 1973 and 1978, and was originally analogue although now it has been through Decca's ADRM system. Reliable performances.

String Quartets K421,465, Mozart. The Salomon String Quartet. Hyperion, A66170. The Salomon Quartet is the only one to play on authentic instruments in period style, and gives a performance full of passion while shaping the music according to phrases we have been accustomed to in the post-Hogwood era.

Uchida wins Edison award

MITSUKO UCHIDA, the Japanese-born pianist who has embarked on a concert series of Mozart's *Piano Concertos* in London with the English Chamber Orchestra as well as recording the cycle for Philips, has received an Edison award for her recording of Mozart's *Sonatas K331, 332 and the Fantasia K 397* (412 123).



Release delays at Unicorn

UNICORN-KANCHANA Records has announced delays on its October and November LP and cassette releases. The new collection of recent works by Peter Maxwell Davies, *Into the Labyrinth* and the *Sinfonietta Accademica* played by the Scottish Chamber Orchestra under the composer (DKP 9038), an October release, is due this week.

The two November releases, *The Film Music of Dimitri Tionkin* (Guns Of Navarone, Rawhide, High Noon etc) (DKP 9047) and *Holst's Hymns from the Rig Veda, Hymn To Dionysus and Two Eastern Pictures* (DKP 9046) are not likely to arrive before the end of the month.

Both versions will appear on compact disc, though probably not before the new year.

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TOP 75
TOP 75

Radio 1

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

No 1 A GOOD HEART
Feargal Sharkey
Virgin VS 808(12)

2 THE POWER OF LOVE ★
Jennifer Rush
CBS A 5003 (12"—TX 5003)

3 TAKE ON ME ●
Aha
Warner Brothers W9006(T)

4 NIKITA ○
Elton John
Rocket/Phonogram EJS 9(12)

5 DON'T BREAK MY HEART
UB40
DEP International/Virgin DEP 22(12)

6 SOMETHING ABOUT YOU
Level 42
Polydor POSP(X) 759

7 TRAPPED ○
Colonel Abrams
MCA MCA(T) 997

8 STAIRWAY TO HEAVEN
Far Corporation
Arista ARIST (12) 639

9 ONE VISION
Queen
EMI (12) QUEEN 6

10 SISTERS ARE DOIN' IT FOR THEMSELVES
Eurythmics and Aretha Franklin
RCA PB 40339 (12"—PT 40340)

11 THE TASTE OF YOUR TEARS
King
CBS (T) A6618

12 ROAD TO NOWHERE
Talking Heads
EMI (12) EMI 5530

13 THE SHOW
Doug E Fresh & The Get Fresh Crew
Cooltempo/Chrysalis COOL(X) 116

14 GAMBLER
Madonna
Geffen (T) A6585

15 YEH YEH
Matt Bianco
WEA YZ46(T)

16 ELECTION DAY
Arcadia
Parlophone Odeon Series (12) NSRT
London LON(X) 73

17 ST. ELMO'S FIRE (Man In Motion)
John Parr
Virgin VS 817(12)

18 ALIVE & KICKING
Simple Minds
Chrysalis CASH(X) 1

19 JUST FOR MONEY
Paul Hardcastle
Epic (T) A6610

20 LIPSTICK, POWDER AND PAINT
Shakin' Stevens
BBC RESL 174

21 HOWARDS' WAY (Theme)
The Simon May Orchestra
Vertigo/Phonogram DSTR 11(12)

22 BROTHERS IN ARMS
Dire Straits
MCA MCA(T) 1000

23 MIAMI VICE THEME ○
Jan Hammer
Polydor COEE(X) 5

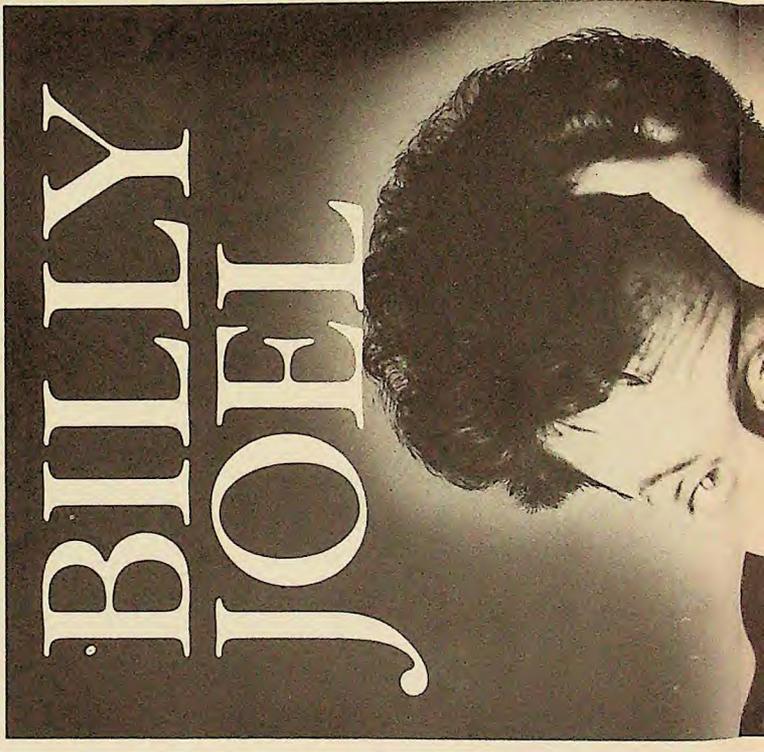
24 LOST WEEKEND
Lloyd Cole And The Commotions
MCA MCA(T) 1000

NEXT 25 THE NEXT 25 THE NEXT

- 76 (—) NO ONE EMOTION, George Benson
Warner Brothers W 8863
- 77 (84) YOU ARE MY LADY, Freddie Jackson
Capitol (12) CL 379
- 78 (—) An Extract From THIS IS WHAT SHE'S LIKE,
Dexys Midnight Runners
Mercury/Phonogram DEXYS 13(12)
- 79 (88) CAN YOUR PUSSY DO THE DOG?, The Cramps
Parlophone (12) R 6115
- 80 (—) WEST END GIRLS, Pet Shop Boys
China WOK(X) 5
- 81 (69) LEGS, The Art Of Noise
Parlophone (12) R 6114
- 82 (75) COMMUNICATION, The Power Station
CBS A 6594 (12"—TX 6594)
- 83 (65) STAY WITH ME, Eighth Wonder
10/Virgin TEN 69(12)
- 84 (—) AFTER THE FIRE, Roger Daltrey
Some Bizzare/Virgin BOKK 2(12)
- 85 (73) LOVE LETTER, Marc Almond
Carriere CART(1) 365
- 86 (81) I LIKE YOU, Phyllis Nelson
Mercury/Phonogram IDEA 11(12)
- 87 (—) I BELIEVE (A SOULFUL RE-RECORDING),
Tears For Fears
Island (12) IS 251
- 88 (—) MAKE 'EM MOVE, Siv & Robbie
Epic (T) A 6612
- 89 (—) CARAVAN OF LOVE, Isley Jasper Isley
Magnet/MAG(T) 269
- 90 (78) ACE OF HEARTS (Special Remix), Chris Rea
A&M AM(Y) 275
- 91 (83) MARLENE ON THE WALL, Suzanne Vega
Ritz RITZ 083
- 92 (79) THE WAY LOVE'S SUPPOSED TO BE, Tony Stevens
London BLANC 10(12"—BLANX 10)
- 93 (77) LOSE YOUR LOVE, Blancmange
MCA MCA(T) 1008
- 94 (—) YOU BELONG TO THE CITY, Glenn Frey
Virgin VS 749(12)
- 95 (82) DON'T YOU (FORGET ABOUT ME), Simple Minds
Beggars Banquet BEG 150(T)
- 96 (—) CRUISERS CREEK, The Fall
Atco U8859(T)
- 97 (—) FACE THE FACE, Pete Townshend
WEA YZ 47(T)
- 98 (95) TAKE ME TO THE GIRL, The Associates
MCA MCA(T) 1016
- 99 (—) FLETCH, GET OUTTA TOWN, Dan Hartman
Motown TWG(T) 1349
- 100 (—) I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder

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

- 38** 51 SEE THE DAY
Dee C, Lee
CBS A 6570 (12"—TX 6570)
- 39** **NEW** THAT CERTAIN SMILE
Midgie Ure
Chrysalis URE(X) 2
- 40** 53 YOUR PERSONAL TOUCH
Evelyn 'Champagne' King
RCA PB 49915 (12"—PT 49916)
- 41** 29 KING FOR A DAY
Thompson Twins
Arista TWINS(12) 7
- 42** 34 SLEEPING BAG
ZZ Top
Warner Brothers W2001(T)
- 43** 56 WHEN LOVE BREAKS DOWN
Prefab Sprout
Kitchenware/CBS SK 21(12)
- 44** **NEW** MATED
David Grant/Jaki Graham
EMI (12) JAKI 6
- 45** 60 AFTER THE LOVE HAS GONE
Princess
Supreme SUPE (T) 103
- 46** 41 HIT AND RUN
Total Contrast
London LON(X) 76
- 47** 66 ROCK ME BABY
Johnny Nash
2000 AD/Sierra FED 19(T)
- 48** 47 CHIEF INSPECTOR
Wally Badarou
Fourth & Broadway/Island (12) BRW 37
- 49** **NEW** R.S.V.P.
Five Star
Tent/RCA PB 40445 (12"—PT 40446)
- 50** 55 OH SHEILA
Ready For The World
MCA MCA(T) 1005
- 51** **NEW** MIRACLES
Gary Numan
Numa NU(M) 13
- 52** 46 BIG DEAL (Theme)
Bobby G
BBC RESL 151 (12"—12RSL 151)
- 53** 42 DANCING IN THE STREET (Clearmountain Mix) ●
David Bowie and Mick Jagger
EMI America (12) EA 204
- 54** 59 TELL ME (HOW IT FEELS)
52nd Street
10/Virgin TEN 74(12)
- 55** 33 PART-TIME LOVER ○
Stevie Wonder
Motown ZB 40351 (12"—ZT 40352)
- 56** 61 BLUE
Fine Young Cannibals
London LON(X) 79
- 57** 45 PROFOUNDLY IN LOVE WITH PANDORA
Ian Dury
EMI 5534
- 58** 35 HOLDING OUT FOR A HERO ○
Bonnie Tyler
CBS (T) A 4251
- 59** 50 EMERGENCY (Remix)
Kool & The Gang
De-Lite/Phonogram DE(X) 21
- 60** **NEW** SAVING ALL MY LOVE FOR YOU
Whitney Houston
Arista ARIST (12) 640
- 61** 58 IT'S A MAN'S MAN'S MAN'S WORLD
Brilliant
Food/WEA FOODS(T)
- 62** 64 GIVE AND TAKE
Brass Construction
Capitol (12) CL 377



24	LOST WEEKEND Lloyd Cole And The Commotions	Polydor COLE(X) 5
25	UNCLE SAM Madness	Zarjaz/Virgin JAZZ 7(12)
26	SLAVE TO THE RHYTHM Grace Jones	ZTT/Island (12)JS 206
27	CLOUDBUSTING Kate Bush	EMI (12)KB 2
28	CITIES IN DUST Stouxsie and The Banshees	Wonderland/Polydor SHE(X) 9
29	THE WHOLE OF THE MOON The Waterboys	Ensign/Island (12)ENV 520
30	YOU ARE MY WORLD The Communards/Jimmy Sommerville-Richard Coles	London LON(X) 77
31	IT'S ONLY LOVE Bryan Adams/Tina Turner	A&M AM(Y) 285
32	BRING ON THE DANCING HORSES Echo & The Bunnymen	Korova KOW 43(T)
33	THAT'S WHAT FRIENDS ARE FOR Dionne Warwick & Friends	Arista (12)ARIST 638
34	SAY YOU, SAY ME Lionel Richie	Motown ZB 40421 (12"—ZT 40422)
35	REBEL YELL Billy Idol	Chrysalis IDOL(X) 6
36	LEAN ON ME (ah-li-ayo) Red Box	Sire W8926(T)
37	IF I WAS Midge Ure	Chrysalis URE(X) 1

'THE NIGHT IS STILL YOUNG'
The Latest
Greatest Hit
FROM THE CHART ALBUM
GREATEST HITS VOL 1 + II

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62	GIVE AND TAKE Brass Construction	Capitol (12)CL 377
63	SUB-CULTURE New Order	Factory (12"—FAC 133)
64	RAIN The Cult	Beggars Banquet BEG 147(T)
65	WE BUILT THIS CITY Starship	RCA FB 49929 (12"—FT 49930)
66	SECRET RENDEZVOUS Rene & Angela	Champion CHAMP (12)5
67	BODY ROCK (Original Motion Picture Soundtrack) Maria Vidal	EMI America (12)EA 189
68	HOLDING BACK THE YEARS Simpzy Red	Elektra EKR 29(T)
69	TEARS ARE FALLING Kiss	Vertigo/Phonogram KISS 6(12)
70	DAY BY DAY Shakatak with Al Jarreau	Polydor POSP(X) 770
71	ANGEL Madonna	Sire W 8881(T)
72	LA FEMME ACCIDENT Orchestral Manoeuvres In The Dark	Virgin VS 811(12)
73	SINGLE LIFE Cameo	Club/Phonogram JAB(X) 21
74	AGAIN Jimmy Tarback	Safari SAFE 68
75	YOU DON'T KNOW Eugene Wilde	Fourth & Broadway/Island (12)BRW 35

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SINGLES *melomach* **SINGLES**

1	(7)	DON'T BREAK MY HEART, UB40	21	(21)	BROTHERS IN ARMS, Dire Straits
2	(11)	THE SHOW, Doug E Fresh & The Get Fresh Crew	22	(23)	CHIEF INSPECTOR (VINE STREET), Wally Badarou
3	(6)	A GOOD HEART, Feargal Sharkey	23	(16)	CITIES IN DUST, Stouxsie and The Banshees
4	(3)	SOMETHING ABOUT YOU (Sisa Mix), Level 42	24	(26)	THE TASTE OF YOUR TEARS, King
5	(2)	TAKE ON ME, Aha	25	(36)	GAMBLER, Madonna
6	(1)	TRAPPED, Colonel Abrams	26	(12)	SUB-CULTURE, New Order
7	(New)	ONE VISION, Queen	27	(31)	TELL ME (HOW IT FEELS), 52nd Street
8	(4)	THE POWER OF LOVE, Jennifer Rush	28	(24)	HIT AND RUN (Media Mix), Total Contrast
9	(14)	STAIRWAY TO HEAVEN, Far Corporation	29	(22)	CLOUDBUSTING, Kate Bush
10	(5)	NIKITA, Elton John	30	(33)	AFTER THE LOVE HAS GONE, Princess
11	(15)	JUST FOR MONEY, Paul Hardcastle	31	(New)	MATED, David Grant/Jaki Graham
12	(18)	ROAD TO NOWHERE, Talking Heads	32	(New)	R.S.V.P., Five Star
13	(19)	SISTERS ARE DOIN' IT FOR THEMSELVES, Eurythmics and Aretha Franklin	33	(32)	GIVE AND TAKE, Brass Construction
14	(10)	SLAVE TO THE RHYTHM, Grace Jones	34	(New)	THE WHOLE OF THE MOON, The Waterboys
15	(8)	ALIVE & KICKING, Simple Minds	35	(37)	YOU ARE MY WORLD, The Communards
16	(13)	ELECTION DAY, Arcadia	36	(New)	THAT CERTAIN SMILE, Midge Ure
17	(9)	MIAMI VICE THEME, Jan Hammer	37	(New)	SEE THE DAY, Dee C. Lee
18	(30)	LOST WEEKEND, Lloyd Cole And The Commotions	38	(29)	SECRET RENDEZVOUS, Rene & Angela
19	(25)	YOUR PERSONAL TOUCH, Evelyn 'Champagne' King	39	(New)	MIRACLES, Gary Numan
20	(17)	YEH YEH, Matt Bianco	39	(New)	SAFARI, Say Me, Lionel Richie

Week-ending November 16, 1985

LLOYD COLE AND THE COMMOTIONS
Lost Weekend
7" COLE5 limited edition 10 COLETE YOU FEEL IT COLEYS

THE NEW SINGLE
JUST FOR MONEY
BY **PAUL HARDCASTLE**
FEATURING LAURENCE OLIVIER AND BOB HOSKINS
7 AND 12 INCH VERSION

CASH 1 Chrysalis CASH 1

LP REVIEWS

Album review ratings outside Top 20 and Top 50: — ***good, **fair, *poor sales predicted in own specialist market. Star rating under General heading indicates sales potential in general pop-rock market, with ***rating indicating entry into the lower half of chart only.

• Top 20

JENNIFER RUSH: Jennifer Rush. CBS 26488.

LONDON SYMPHONY ORCHESTRA: The Power Of Classic Rock. Portrait PRT 10049. TV-advertised Classic Rock collection.

SHAKIN' STEVENS: Lipstick, Powder And Paint. Epic EPC 26646.

VARIOUS: Street Sounds 14. STSND 14.

ELTON JOHN: Ice On Fire. Rocket/Phonogram HISPD 26.

FEARGAL SHARKEY: Feargal Sharkey. Virgin. V2360. Producer: David A. Stewart.

KING: Bitter Sweet. CBS 86320. Producer: Richard Burgess.

• Top 50

ROBERT PALMER: Riptide. Island ILPS 9801. Producer: Bernard Edwards. Stalwart Palmer can still teach his Powerstation pals a lot about sex appeal and charisma. Although Palmer's brief flirtation with that "supergroup" leaves its marks on Riptide via some heavy, pummeling guitar (and Andy Taylor and Tony Thompson do guest on some tracks), this still bears the unmistakable mark of Palmer class. Could make Top 20.

ECHO & THE BUNNYMEN: Songs To Learn & Sing. Korova KODE 13. Superb "best of" collection from one of the UK's finest groups, taking in everything from Rescue to the current single Bring On The Dancing Horses. Also includes a free copy of the early Pictures On My Wall single in its original sleeve, plus striking lyric sheet designed by Anton Corbijn. Should comfortably make the Top 30.

BILLIE HOLIDAY. The Legend Of. MCA Records BHTV 1. A tasteful compilation of many of Lady Day's best-known numbers including That Ol' Devil Called Love, recently a big hit for Alison Moyet and which is now nudging the singles chart in Holiday's original version. National TV advertising will ensure a strong chart position for this album.

TRACEY ULLMAN: Forever (The Best Of Tracey). Stiff Records SEEZ 59. Greatest hits (and some that weren't) by Ullman, currently starring in alternative TV comedy Girls On Top. Includes They Don't Know, Breakaway, Sunglasses and Move Over Darling.

FAITH BROTHERS: Eventide. Siren Records SIREN LP1. Debut LP from the band who were much pursued by A&R men prior to their signing to Siren/Virgin. They've certainly got the potential to be one of the big pop/rock names of 1986 and with their recent tour supporting REM, plus their own headlining tour coming up, they could find interest in the album.

VARIOUS: Supergrass. Island ISTA 11. Film soundtracks can be deadly, but as this is the music for the first Comic Strip movie, starring Adrian Edmondson, French & Saunders and Alexei Sayle, and features Frankie (Two Tribes), Phyllis Nelson (Move Closer), Grace Jones (Slave To The Rhythm), it's an entirely different animal and should do very nicely — even if the Comic Strip is no longer flavour of the month.

PROPAGANDA: Wishful Thinking. ZTT. ZAS 20. "Disturbance" remixes of five already available tracks from the group rapidly shaping up to be ZTT's finest. Included are versions of Dr Mabuse (now Abuse), P-Machinery (Machined) and Duel (Jewelled). The mid-range price and full-length playing time excuses what could be seen as more of the manipulative milking that so quickly soured "the Frankie phenomenon".

• General

THE STAPLE SINGERS: The Staple Singers. Epic. EPC 26537. Producers: Mike Piccirillo/Gary Goetzman. Continuing the Talking Heads connection begun with Slippery People on last year's Turning Point album, this startlingly entitled collection covers the classic Life During Wartime and includes David Byrne's guitar on the equally strong Piccirillo/Goetzman composition, Back To The War. The balance is the tried, tested and pleasing recipe of faultless harmonies, gracefully swooping funk and calls for unity, including the single, Are You Ready? May chart low down.

SKIPWORTH & TURNER: Skipworth & Turner. Fourth & Broadway BRLP 508. Debut LP from the duo including their US/UK soul hit Thinking About Your Love and their current Hot Pursuit! which is picking up heavy club play around the country.

DENNY LAINE: Home Town Girls. President PTL5 1080. First new album from former Wings member Laine in some time, and he could find it difficult re-establishing himself as a solo artist. The material here is self-penned, and he's given plenty of help by several musician friends including Maggie Bell and former Wings colleague Steve Holly. It's a satisfying enough collection but one for the committed Denny Laine fan.

10,000 MANIACS: The Wishing Chair. Elektra EKT 14 960428-1. Producer: Joe Boyd. Elektra could have missed the boat as far as this excellent little US band is concerned. Producer Boyd seems to have ironed out their charm somewhere along the line and Natalie Marchant's capricious vocals just aren't true to form. The overall impression is of lightweight pop, which is a shame as their previous two Press LPs show so much more of the breadth of this very individual group. Some of the tracks from those albums are included here, but it's the earlier versions that are really worth hearing.

RICK WAKEMAN: Live At Hammersmith. TBG/President RWZ/RWK2. Distribution: RCA. A splendid live album recorded on the recent Silent Knights tour, and one which needs playing at a considerable volume to capture the grandiose spirit of a Wakeman gig. Lengthy excerpts from King Arthur and The Journey are among the highlights of an LP that should appeal to the new wave of prog-rock fans and stalwarts.

VARIOUS: First Quest. Filmtrax Dragon 1. Distribution: EMI. Tangerine Dream meets Tolkien on a dark night to produce a "soundtrack" to the popular Dungeons And Dragons game. Various British musicians contribute swirling keyboards to produce a double album that pretty much stands up in its own right. The intention to create visions of goblins, magic mountains etc is well meaning and should delight all followers of the game who probably listen to Rick Wakeman anyway.

New Single

Reki

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Communiqué

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SOUNDS

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Artist Title Label LP No/Cassette No Dealer Price (Distributor) * Import Compact Disc **

ANDERSON, Jon THREE SHIPS Elektra EKT 22/2KTC 22 (W)
 *ARMSTRONG, Louis RARE PERFORMANCES OF THE '50'S & '60'S CBS (France) 88669/40-88669 (Double Album) £5.21 (DIS)
 ARCADIA SO RED THE ROSE Parlophone PCSD 1017C PCSD 1017C (XDR Tape) (E)
 ARTISTS UNITED AGAINST APARTHEID SUN CITY Manhattan MTL 1001 (XDR Tape) (E)
 ATWELL, Winifred WINIFRED ATWELL'S PIANO PARITY PRT Flashback Series FBLP 8088/ZCFBL 8088 £1.82 (A)
 *BAR-KAYS BANGING THE WALL Mercury (Holland) 824 727-1/824 727-4 £3.69 (IMS)
 *BASIE, Count VOLUME 1 THE COUNT AND THE PRESIDENT CBS (France) 88667/40-88667 (Double Album) £5.21 (DIS)
 *BASIE, Count VOLUME 2 THE LEWIS LEAPS IN CBS (France) 88668/40-88668 (Double Album) £5.21 (DIS)
 *BELLAMY BROTHERS, THE HOWARD & DAVE Curb (Holland) 826 038-1/- £3.69 (IMS)
 *BEE GEES, THE THE BEE GEES 1967-1970 Karussell (Germany) 825 748-2/825 748-4 £2.12 (IMS)
 BEGGARS MANTLE HOME THAT I LOVE Lochmore LOCLP 1036/ZCLOC 1036 (A)
 BILK, Acker and his PARAMOUNT JAZZ BAND MAMA TOLD ME SO PRT Flashback Series FBLP 8092/ZCFBL 8092 £1.82 (A)
 BLAKEY AND THE JAZZ MESSENGERS, Art AT THE CAFE BOHEMIA VOLUME 1 Blue Note BCT 81507/- £3.75 (E)
 BLACK DONALD DANCING HAZARDS Lismor Folk 7008/- £2.75 (CA/CM/H/RM)
 BOFILL, Angela TELL ME TOMORROW Arista 207 443/407 443 (F)
 BOWIE, David DAVE BOWIE - THE COLLECTION The Collector Series CCSP 119/CCSMC 119 (Double Album) (A)
 BOLAN, Marc & T Rex TILL DAWN Marc On Wax MAROL 599/MAROC 599 (Double Album) (SP)
 BROTHERHOOD OF MAN SAVE YOUR KISSES FOR ME PRT Flashback Series FBLP 8081/ZCFBL 8081 £1.82 (A)
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 CARE BEARS, THE CARE BEARS TO THE RESCUE Cherry Lane ELF 23802/ZCELF 23802 £2.43 (E)
 CALLOWAY, Cab CAB CALLOWAY & CO RCA NL 89560/WK 89560 (R)
 CAMEL CAMEL THE COLLECTION The Collector Series CCSP 118/CCSMC 118 (Double Album) (A)
 CANNON, Rosemary RING AROUND ROSIE Memoir MOR 114/MOIR 114 £2.43 (A)
 CLAY, Sonny SONNY CLAY 1922-1960 Harlequin HQ 2007/- (MW/SW)
 COLE AND THE COMMOTIONS, Lloyd EASY PIECES Polydor LCLP 21/CMC 2 (F)
 COLE, BOBBY/ART WILSON JUST ONE MORE DANCE Sounds Ultimate SUS 512/CSUS 512 £2.73 (A)
 COLE, Nat 'King' UNFORGETTABLE Capitol EMS 1100/TC EMS 1100 £2.43 (E)
 COLE, Nat 'King' NAT 'KING' COLE SINGS FOR TWO IN LOVE Capitol EMS 1101/TC EMS 1101 £2.43 (E)
 COLE, Nat 'King' BALLADS OF THE VAGABOND 1102/TC EMS 1102 £2.43 (E)
 DATE ELEGIANT MACHINERY Proto DATA 1/DATA 1 £3.69 (W)
 DE ANGELIS, Nicolas GDA Delphine (France) 824 177-1/824 177-4 £3.95 (IMS)
 *DOGGETT, Bill MR HONKY TONK Black & Blue (France) 33562/- £3.35 (DIS)
 DOLPHY, Eric OUT TO LUNCH Blue Note BST 84163/- £3.75 (E)
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 EVAN, Lurie HAPPY HERE Crepuscule TWI 574/- £3.50 (I/RT)
 FAR CORPORATION THE DIVISION 1 Arista 407 046/207 046 (F)
 *FAITHFUL, Marianne MUSIC FOR THE MILLIONS Decca (Holland) 810 228-1/810 228-4 £2.12 (IMS)
 FINE YOUNG CANNIBALS FINE YOUNG CANNIBALS London LONLP 16/LONC 16 (F)
 FLETCHER HENDERSON THE CROWN KING OF SWING RCA WL 70543/WK 70543 (Double Album) (R)
 GAYNOR, Gloria I AM GLORIA GAYNOR Chrysalis CHR 1466/ZCHR 1466 £2.12 (F)
 GILLESPIE AND ORCHESTRA, Dizzy feat. SARAH VAUGHAN BODY AND SOUL President BDL 1057/BDC 1057 £1.82 (SP)
 GILLESPIE, Dizzy DEE GEE DAYS RCA WL 70517/WK 70517 (Double Album) (R)
 GIBB, Robin WHEN WALLS HAVE EYES Polygram GY 11935
 GOODMAN AND HIS ORCHESTRA, Benny ALL THE CATS JOINED IN President BDL 1056/BDC 1056 £1.82 (SP)
 GRIMES, Tiny FRANKIE AND JOHNNY BOOGIE Black & Blue (France) 33712/- £3.35 (DIS)
 HANCOCK, Herbie EMPYREAN ISLES Blue Note BST 84115/- £3.75 (E)
 HARDCASTLE, Paul PAUL HARDCASTLE Chrysalis CHR 1517/ZCHR 1517 (F)
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 HIGGINS, Lizzie WHAT A VOICE Lismor Folk 7002/- £2.75 (CA/CM/H/RM)
 HOCKEY, Edmund SINGS HIT SONGS FROM GIGI, PORGY & BESS etc PRT Flashback Series FBLP 8086/ZCFBL 8086 £1.82 (A)
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 *KIMS & THE NEWS, Huey HUEY LEVVIS & THE NEWS Chrysalis CHR 1292/ZCHR 1292 £2.12 (F)
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 LYNN, Vera THE VERA LYNN COLLECTION The Collector Series CCSP 119/CCSMC 119 (Double Album) (A)
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 MERCURY RAY SWOOD ROCK ROCK Charisma/Virgin CAS 1168/CASMC 1168 (F)
 MITCHELL, Blue THE THING TO DO Blue Note BST 84178/- £3.75 (E)
 MILLER, Max MAX AT THE MET PLUS TWO PRT Flashback Series FBLP 8089/ZCFBL 8089 £1.82 (A)
 MINIPOPS, THE THE CHRISTMAS ALBUM Teleshift/Minipops MTVLP 7/ZCMTV 7 £2.43 (E)
 NICOL, Hector THE GOLDEN YEARS OF HECTOR NICOL Klub KLP 53/ZCKLP 53 £3.60 (A)
 NOVA, Aldo TWITCH Portrait PRT 2644/40-2644 (C)
 ORIGINAL LONDON CAST SMILE PRT Flashback Series FBLP 8085/ZCFBL 8085 £1.82 (A)
 ORIGINAL LONDON CAST LIT ME PRT Flashback Series FBLP 8077/ZCFBL 8077 £1.82 (A)
 ORIGINAL LONDON CAST HIGH SPIRITS PRT Flashback Series FBLP 8087/ZCFBL 8087 £1.82 (A)
 ORIGINAL SOUNDTRACK STAR TREK PRT NCP 706/ZCNP 706 (A)
 PARKER, Charlie BIRD AT THE ROOST VOLUME 1 RCA WL 70541/WK 70541 (Double Album) (R)
 *PATTERSON, Frankie AT CHRISTMAS PHILIPS (Ireland) 822 844-1/822 844-4 £3.69 (IMS)
 *PARAMOR, Norrie & THE BIG BEN BANJO BAND RAGTIME PRT Flashback Series FBLP 8091/ZCFBL 8091 £1.82 (A)
 PASSIONELL OUR PRIDE Enigma/SHF 2093-1/- (E)
 PAXTON, Tom THE MARVELOUS TOY AND OTHER GALLIMANFRY Cherry Lane PIPPL 701/ZCPIP 701 £2.43 (E)
 PHANTOM ROCKER & SLICK PHANTOM ROCKER & SLICK EMI America AML 3100/- (E)
 PRIME TIME BABY CONFESS IT RCA FL 85712/PK 85712 (R)
 PRESLEY, Elvis FILM HITS RCA (Germany) NL 8797/- (4 LP Box Set + 12" single + poster) £15.75 (WRD)
 RENALDO AND THE LOAF OLLEH OLLEH ROTCDD Rotocdd RD 3/- £2.70 (I/RT)
 RED HOT 'N' BLUE WAIT 'N' SEE Northwood NWLP 1005/- (I/Backs/MW)
 REDPATH, Jean THE MUSIC AND SONGS OF THE SCOTCH FIDDLE Lismor Folk 7009/- £2.75 (CA/CM/H/RM)
 RIVERSIDE TRIO FLAT BROKE Northwood NWLP 1004/- (I/Backs/MW)
 ROGERS, Kenny HEART OF THE MATTER RCA PL 87023/PK 87023 (R)
 SAYER, Leo HAVE YOU EVER BEEN IN LOVE? Chrysalis LEO 1/2C LEO 1 £2.12 (F)
 SCHENKER GROUP, Michael MSG Chrysalis CHR 1336/ZCHR 1336 £2.12 (F)
 SEARCHERS, THE THE SWEETS FOR MY SWEET PRT Flashback Series FBLP 8084/ZCFBL 8084 £1.82 (A)
 SHORTER, Wayne ADAM'S APPLE Blue Note BST 8423/- £3.75 (E)
 LINDSEY, Charlie MODERN MAN Arista 207 462/407 462 (F)
 SINATRA, Frank NOW IS THE HOUR Showcase SHLP 106/SHTC 106 (A)
 SILVER QUINTET, Horace BLOWIN' THE BLUES Away Blue Note BST 84017/- £3.75 (E) £3.25 (JS)
 SINGIE SINGIE & BOBBY MELODY TWO UPRISSING STARS Midnight Rock MRLP 185/- £3.75 (E)
 SMITH, Jimmy BACK AT THE CHICKEN SHACK Blue Note BST 84171/- £3.75 (E)
 *STANLEY BROTHERS CHRISTMAS PRESENT Mercury (Holland) 824 785-1/824 785-4 £3.69 (IMS)
 *STEVENS, Cat MUSIC FOR THE MILLIONS Decca (Holland) 820 004-1/820 004-4 £2.12 (IMS)
 *STARSHIP KNEE DEEP IN HOPLA RCA FL 85488/PK 85488 (R)
 STIFF LITTLE FINGERS HANX! Chrysalis CHR 1300/ZCHR 1300 £2.12 (F)
 STEWARTS OF BLAIR, THE THE STEWARTS OF BLAIR Lismor Folk 7010/- £2.75 (CA/CM/H/RM)
 *STEWART, Rod EVERY PICTURE TELLS A STORY Karussell (Germany) 824 636-1/824 636-4 £2.12 (IMS)
 STRYPER SOLDIERS UNDER COMMAND Enigma/SHF Enigma/SHF 2077-1/- (E)
 STEWART & THE MAFIA, Mark AS THE VENERABLE BUREAUCRACY STARTS TO FADE Mute STUMM 24/- £3.65 (SP)
 *TATUM, Art FIRST RECORDINGS & IN CONCERT CBS (France) 26550/40-26550 (Double Album) £3.35 (DIS)
 *TAYLOR, Art A.T.'S DELIGHT Blue Note BST 84047/- £3.75 (E)
 TERRY, Alistair YOUNG AT HEART Heavy Metal WKFMLP 51/- £3.66 (E)
 TEX AND THE HORSEHEADS LIFE IS COOL Enigma/SHF 2062-1/- (E)
 TENOR SAW FEVER Blue Mountain BN 013/- £3.20 (JS)
 TEN YEARS AFTER TEN YEARS AFTER THE COLLECTION The Collector Series CCSP 115/CCSMC 115 (Double Album) (A)
 THIN LIZZY THIN LIZZY - THE COLLECTION The Collector Series CCSP 117/CCSMC 117 (Double Album) (A)
 TOWNSHEND, Pete WHITE CITY Atco 252 392-1/252 392-4 (W)
 TURNER, Simon FISH THE BONE OF DESIRE Paper Mache PULP 33/- £3.25 (I/RT)
 VARIOUS BEAUTY AND THE BEAST (inc. Eugene Wilde, Skipworth & Turner) Fourth & Broadway/Island BEAUT 1/BEAUT 1 (E)
 VARIOUS DEVASTATE TO LIBERATE (inc. Cross, Coli, Annie Anxiety etc.) Yangki 1/- £2.70 (I/RT)
 VARIOUS GIANTS OF TRAD JAZZ RCA WL 70512/WK 70512 (Double Album) (R)
 VARIOUS JAZZ JUICE Street Sounds SUND 1/2C SND 1 (A)
 VARIOUS NOW - THE CHRISTMAS ALBUM EMI/Virgin NOX 1/TC NOX 1 (E)
 *VAUGHAN, Sarah THE RODGERS & HART SONGBOOK EmArcy (Holland) 824 864-1/824 864-4 £2.20 (IMS)
 VARIOUS STOMPIN AT THE KLUB FOL VOL II ABC ABCLP 6/- (P)
 VARIOUS SUN RECORDINGS - THE BLUES YEARS 1950-1956 Sunbox 105 (9 record set with 54 page booklet) £25 (CH)
 VARIOUS TELLTALES - 16 BBC TV THEMES Stylus/BBC BBSR 508/BBS 508 (STY)
 VARIOUS THE LEGENDS VOL 1 Amusement AMULP 1/ZCAMU 1 £1.95 (A)
 VARIOUS THE LEGENDS VOL 2 Amusement AMULP 2/ZCAMU 2 £1.95 (A)
 VARIOUS THE LENNON & MCCARTNEY SONGBOOK - WITH A LITTLE HELP FROM THEIR FRIENDS (inc. Roxy Music, Elton John, Michael Jackson) K-tel NE 1317/CE 2317 (K)
 VARIOUS VELVET WATERS - 16 INSTRUMENTALS Stylus SMR 8507/SMC 8507 (STY)
 WALKER BROTHERS, THE THE SUN AINT GONNA RISE Karussell (Germany) 824 674-1/824 674-4 £2.12 (IMS)
 WILKE, Barry BARRY WHITE - HEART AND SOUL K-tel NE 1314/CE 2314 (K)
 WILLIAMS, Fess FESS WILLIAMS VOLUME ONE 1929 Harlequin HQ 2039/- (MW/SW)
 WILHELM, Michael MEAN OLE FRISCO New Rose ROSE 70/- £3.35 (I/RT)
 YOUNG, Jimmy WHAT A WONDERFUL WORLD PRT Flashback Series FBLP 8083/ZCFBL 8083 £1.82 (A)
 *ZAMFIR, George ATLANTIS Philips (France) 824 048-1/824 048-4 £3.69 (IMS)
 ZARJAZ, Les LEGEND OF THE BLOCK Basilica SPOR 1/- £1.79 (I/RT)

Distributor Codes

A - PRT 01 640 3344
 ADS - Advance
 01 771 3904
 BACKS - 0603 26221
 BM - Bi-Bi Magnetics
 01 575 7117
 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
 CON - Conifer 0895 441 422
 C.P. - 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 - Folksond 0203
 71 1935
 FP - Faulty 01 727 0734
 FS - 77-45512
 G - Lightning 01 969 8344
 GI - Gypsy 01 994 8048
 GRI - Groll'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
 0031 225 9297
 Probe - 051 236 6591
 Nine Mile - 0926
 88129/881293
 Red Rhino (Nth) -
 0204 64 1415
 Revolver - 0272 541291
 IKF - 01 381 2287
 IMP - Impex Musik
 01 229 5454
 IMS - Import Music
 Services (via PolyGram)
 01 590 6044
 INV - Invicta Audiovisuals
 0533 717211
 IRS - Independent Record
 Sales 01 850 3161
 (Chris Wellard)
 J - Jungle 01 359 9161
 JS - Jetstar 01 961 5818
 JSU - Jazz Services
 Unlimited 0422 64773
 K - K-tel 01 992 8000
 KS - Kingdom -
 01 836 4763
 LO - Londisc 0206 271069
 M - MSD - 01 961 5646
 MMG - Magnium Music
 Group 0784 65333
 MIS - Music Industry
 Services 01 519 1215
 MK - 0292 521241
 ML - Maniline 01 683 0330
 MO - Mole Jazz 01 278 0703
 MW - Making Waves
 01 481 0593
 N - Neon 0785 41311
 O - Outlet 0232 228226
 OR - Orbitone 01 965 8292
 P - Pinnacle 0689 73146
 PAC - Pacific 01 267 29178
 PID - Private Independent
 Distributor
 PK - Pickwick 01 200 7000
 PR - President 01 839 4672
 PROJ - Projection
 0702 72811
 R - RCA 021 525 3000
 RA - Rainbow 01 589 3254
 RC - Rollercoaster
 01 397 8957
 RE - Revolver 0272 541291
 REC - Recommended
 01 622 8834
 RH - Rhino 01 965 9223
 RL - Red Lightnin'
 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
 SO - Stage One 0428 4001
 SOL - Solomon & Peres
 0494 32711
 SP - Spartan 01 903 8223
 ST - Studio Import
 01 580 34399
 STY - Stylus 01 453 0886
 SW - Swift 0424 220028
 T - Trojan 01 969 6651
 TB - Terry Blood
 0782 620321
 TE - Tent 0708 751881
 TR - Triple Earth
 01 995 7059
 V - Vista Sounds
 01 953 1661
 VFM - VFM Cassette
 Distributors 08447
 731/0298 37307
 W - WEA 01 998 5929
 WRD - Worldwide Record
 Distributors 01 636 3925
 X - Clyde Factors
 041 221 9844
 Y - Relay 01 579 6125

TOP 100 ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST	LABEL
1*	1	MIAMI VICE, Soundtrack		MCA
2*	3	SCARECROW, John Cougar Mellencamp		Riva
3	2	BROTHERS IN ARMS, Dire Straits		Warner Bros
4	4	WHITNEY HOUSTON, Whitney Houston		Arista
5*	6	HEART, Heart		Capitol
6*	7	IN SQUARE CIRCLE, Stevie Wonder		Tamla
7	5	SONGS FROM THE BIG CHAIR, Tears For Fears		Mercury
8	8	THE DREAM OF THE BLUE TURTLES, Sting		A&M
9	9	BORN IN THE U.S.A., Bruce Springsteen		Col/CBS
10	10	RECKLESS, Bryan Adams		A&M
11	14	ROCK ME TONIGHT, Freddie Jackson		Capitol
12	11	NO JACKET REQUIRED, Phil Collins		Atlantic
13	13	LOVIN' EVERY MINUTE OF IT, Loverboy		Columbia/CBS
14	12	GREATEST HITS VOL 1 & II, Billy Joel		Columbia/CBS
15*	32	POWER WINDOWS, Rush		Mercury
16*	16	WHO'S ZOOMIN' WHO, Aretha Franklin		Arista
17	15	HUNTING HIGH AND LOW, A-Ha		Warner Bros
18	17	READY FOR THE WORLD, Ready For The World		MCA
19**	22	KNEE DEEP IN THE HOOPLA, Starship		Grunt
20*	21	ASYLUM, Kiss		Mercury
21	19	EMERGENCY, Kool & The Gang		De-Lite
22*	23	LITTLE CREATURES, Talking Heads		Sire
23	18	MAKE IT BIG, Wham!		Columbia/CBS
24*	29	HERE'S TO FUTURE DAYS, Thompson Twins		Arista
25	20	SECRET OF ASSOCIATION, Paul Young		Columbia/CBS
26*	30	WELCOME TO THE REAL WORLD, Mr Mister		RCA
27	24	CONTACT, Pointer Sisters		RCA
28	26	NERVOUS NIGHT, The Hooters		Columbia/CBS
29	25	LIKE A VIRGIN, Madonna		Sire
30*	33	HOW TO BE A ZILLIONAIRE, ABC		Mercury
31*	41	SOUL KISS, Olivia Newton John		MCA
32*	*	AFTERBURNER, ZZ Top		Warner Bros
33*	38	HOUNDS OF LOVE, Kate Bush		EMI-America
34	27	THEATRE OF PAIN, Motley Crue		Elektra
35	35	SOUL TO SOUL, Stevie Ray Vaughan		Epic
36	28	LIVE AT THE APOLLO, Daryl Hall & John Oates		RCA
37	37	SACRED HEART, Dio		Warner Bros
38*	42	COLOR OF SUCCESS, Morris Day		Warner Bros
39	39	CRUSH, Orchestral Manoeuvres In The Dark		A&M/Virgin
40*	69	ONCE UPON A TIME, Simple Minds		A&M

BULLETS 41-100

43*	44	UNDER A RAGING MOON, Roger Daltrey		Atlantic
44*	N	LIVE AFTER DEATH, Iron Maiden		Capitol
45*	46	EATEN ALIVE, Diana Ross		RCA
49*	51	HOW COULD IT BE, Eddie Murphy		Columbia
52*	70	WHITE NIGHTS, Soundtrack		Atlantic
54*	62	MEETING IN THE LADIES ROOM, Klymaxx		MCA/Constellation
58*	80	LISTEN LIKE THIEVES, Inxs		Atlantic
60*	66	THE HEART OF THE MATTER, Kenny Rogers		RCA
62*	78	THE HEAD ON THE DOOR, The Cure		Elektra
65*	72	SEX AND THE SINGLE MAN, Ray Parker Jr.		Arista
68*	79	PHANTOM, ROCKER & SLICK, Phantom, Rocker & Slick		EMI-America
69*	97	STAGES, Triumph		MCA
71*	75	ALONG THE AXIS, John Butcher Axis		Capitol
75*	85	SO MANY RIVERS, Bobby Womack		MCA
77*	84	CUPID AND PSYCHE 85, Scritti Politti		Warner Brothers
80*	N	TA MARA & THE SEEN, Ta Mara & The Seen		A&M
82*	93	RESTLESS, Starpoint		Elektra
84*	N	KRUSH GROOVE, Soundtrack		Warner Brothers
89*	N	WHAT IF, Tommy Shaw		A&M
90*	N	SWEET DREAMS, Soundtrack		MCA
95*	N	CRUZADOS, Cruzados		Arista
97*	N	CARAVAN OF LOVE, Isley/Jasper/Isley		CBS Associated
99*	N	SOLDIERS UNDER COMMAND, Stryper		Enigma
100*	N	STRENGTH, The Alarm		I.R.S.

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
 Chart Courtesy Billboard November 16, 1985.

Mon 18 to Fri 22 1985
 Album Releases: 143

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

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette CD: Compact Disc
1	NEW		PROMISE Sade (Robin Millar (7)/R. Millar/B. Rogan/M. Pela/Sade (1)B. Rogan/Sade (1))	Epic EPC 86318 (C) C: 40-86318
2	1	5	THE LOVE SONGS ★ George Benson (Various)	K-tel NE 1308 (K) C: CE 2308
3	NEW		ICE ON FIRE Elton John (Gus Dudgeon)	Rocket/Phonogram HISP 26 (F) C: REW 26
4	2	2	AFTERBURNER ● ZZ Top (Bill Ham)	Warner Brothers WX 27 (W) C: WX 27C
5	3	3	ONCE UPON A TIME ● Simple Minds (Jimmy Iovine/Bob Clearmountain)	Virgin V 2364 (E) C: TC 2364
6	6	26	BROTHERS IN ARMS ★★ Dire Straits (Mark Knopfler/Neil Dorfsman)	Vertigo/Phonogram VERH 25 (F) C: VERHC 25; CD: 824 499-2
7	NEW		JENNIFER RUSH Jennifer Rush (Günther Mende/Candy de Rouge)	CBS 26488 (C) C: 40-26488
8	NEW		THE SINGLES COLLECTION ★ Spandau Ballet (Various)	Chrysalis SBT V 1 (F) C: ZSBTV 1
9	5	8	HOUNDS OF LOVE ★ Kate Bush (Kate Bush)	EMI KAB 1 (F) C: TC KAB 1 CD: CDP 746164-2
10	4	4	OUT NOW !! 2 ★ Various (Various)	Chrysalis/MCA OUTV 2 (F) C: ZOUTV 2
11	11	4	WORLD MACHINE ○ Level 42 (Wally Badarou/Level 42)	Polydor POLH 25 (F) C: POLHC 25; CD: 827487-2
12	8	51	LIKE A VIRGIN ★★ Madonna (Nile Rodgers (9) Madonna/Steve Bray (1))	Sire WX 20 (F) C: WX20C CD: 925157-2
13	7	4	THE SINGLES 81—85 ● Depeche Mode (Daniel Miller/Depeche Mode (all 13 tracks) with Gareth Jones (3))	Mute MUTEL 1 (I/RT/SP) CD: CD MUTEL1 C: MUTEL1
14	22	2	ROCK ANTHEMS ○ Various (Various)	K-tel NE 1309 (K) C: CE 2309
15	12	2	SLAVE TO THE RHYTHM Grace Jones (Trevor Horn)	Island GRACE 1 (E) C: GRACE1
16	NEW		CUT THE CRAP The Clash (Jose Unidos)	CBS 26601 (C) C: 40-26601
17	10	4	LOVE ○ The Cult (Steve Brown)	Beggars Banquet BEGA 65 (W) C: BEGC 65
18	29	37	SONGS FROM THE BIG CHAIR ★★ Tears For Fears (Chris Hughes)	Mercury/Phonogram MERH 58 (F) C: MERHC 58; CD: 824300-2
19	14	4	MUSIC FROM THE TELEVISION SERIES 'MIAMI VICE' ○ Various (Various)	C: ZCVM 584 BBC/MCA REMV 584 (A)
20	13	4	LIVE AFTER DEATH ● Iron Maiden (Martin Birch)	EMI RIP (E) C: TC RIP 1
21	NEW		THE POWER OF CLASSIC ROCK The London Symphony Orchestra with The Royal Choral Society (Jarratt/Reedman)	Portrait PRT 10049 (C) CD: 40-10049
22	NEW		LOVE HURTS Elaine Paige (Tony Visconti)	WEA WX 28 (W) C: WX 28C
23	9	2	POWER WINDOWS Rush (Peter Collins/Rush)	Vertigo/Phonogram VERH 31 (F) C: VERHC 31
24	17	18	GREATEST HITS VOLUME I AND VOLUME II ● Billy Joel (Various)	CBS 88666 (C) C: 40-88666; CD 88666
25	24	2	HUNTING HIGH AND LOW a-ha (Tony Mansfield (7)/Alan Tarney (2)/John Ratcliff/a-ha (1))	Warner Brothers WX 30 (W) C: WX 30C; CD: 925 300-2
26	16	4	WEST SIDE STORY ● Various — Leonard Bernstein/Kiri Te Kanawa/José Carreras/Tatiana Troyanos (John McEure)	Deutsche Grammophon 415253-1 (F) C: 415253-4 CD: 415253-2
27	33	10	BAGGARDIM UB40 (UB40/Ray 'Pablo' Falconer)	DEP International/Virgin LP DEP 10 (F) C: CAEP 10; CD: DEPCD 10
28	18	14	NOW, THAT'S WHAT I CALL MUSIC 5 ★★ Various (Various)	Virgin/EMI NOW 5 (E) C: TC-NOW 5
29	15	5	THE GIFT ● Midge Ure (Midge Ure)	Chrysalis CHR 1508 (F) C: ZCHR 1508
30	27	2	THE CARS GREATEST HITS The Cars (Roy Thomas Baker (8)/Robert J. "Mutt" Lange/Cars (4) Cars/Shipley (1))	Elektra EKT 25 (W) C: EKT 25C C: PK 87044; CD: PD 70711
31	25	38	NO JACKET REQUIRED ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345 (E) C: TC 2345; CD: CDV 2345
32	40	21	LITTLE CREATURES Talking Heads (Talking Heads)	EMI TAH 2 (E) C: TAHTC 2; CD: CDP 746158-2
33	58	4	PICTURE BOOK Simply Red (Stewart Levine)	Elektra EKT 27 (W) C: EKT 27C
34	61	2	THE BEST OF ANDREW LLOYD WEBBER—OVATION ○ Various — Barbara Dickson/Paul Nicholas/Rebecca Storm et alia (Del Newman)	K-tel ONE 1311 (K) C: ONE 1311
35	21	69	DIAMOND LIFE ★★ Sade (Robin Millar)	Epic EPC 26044 (C) C: 40-26044; CD 26044
36	20	17	MADONNA ● Madonna (Reggie Lucas)	Sire WX 22 (C) C: WX 22C; CD: 923867-2
37	NEW		LIPSTICK POWDER AND PAINT Shakin' Stevens (Dave Edmunds)	Epic EPC 26646 (C) C: 40-26646
38	49	28	BE YOURSELF TONIGHT ★ Eurythmics (David A Stewart)	RCA PL 70711 (R) C: PK 70711; CD: PD 70711
39	65	2	REMINISCING — THE HOWARD KEEL COLLECTION Howard Keel (James Fitzgerald)	Telstar STAR 2259 (R) C: STAC 2259
40	NEW		MANILOW (Various)	RCA PL 87044 (R) C: PK 87044
41	39	10	LEAVE THE BEST TO LAST ○ James Last (James Last)	Polydor PROLP 7 (F) C: PROMC 7; CD: 827393-2
42	26	103	U2 LIVE "UNDER A BLOOD RED SKY" ★★ U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3
43	NEW		STREET SOUNDS EDITION 14 Various (Various)	Street Sounds STSND 14 (A) C: ZCSTS 14
44	46	38	RECKLESS ● Bryan Adams (Bryan Adams/Bob Clearmountain)	A&M AMA 5013 (F) C: AMC 5013; CD: CDA 5013
45	19	19	VITAL IDOL ● Billy Idol (Keith Forsey)	Chrysalis CUX 1502 (F) C: ZCUX 1502
46	28	21	MISPLACED CHILDHOOD ● Manilow (Chris Kimsey)	EMI MRL 2 (E) C: TC MRL 2; CD: CDP 746160-2
47	35	4	AT THE END OF THE DAY ○ The Furys & Davey Arthur (Phil Coulter)	K-tel ONE 1310 (K) C: OCE 2310
48	68	2	THE VERY BEST OF COMMODORES Commodores (Various)	Telstar STAR 2249 (R) C: STAC 2249
49	34	17	THE KENNY ROGERS STORY ● Kenny Rogers (Various)	Liberty EMTV 39 (E) C: TC-EMTV 39
50	37	123	QUEEN GREATEST HITS ★★ Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30; CD: CDP 746033-2

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette CD: Compact Disc
51	30	73	PRIVATE DANCER ★★ Tina Turner (Various)	Capitol TINA 1 (E) C: TC-TINA 1; CD: GCP 746041-2
52	31	75	BORN IN THE U.S.A. ★★ Bruce Springsteen (B. Springsteen/J. Landau/C. Plotkin/S. Van Zandt)	CBS 86304 (C) C: 40-86304; CD 86304
53	32	23	BOYS AND GIRLS ★ Bryan Ferry (Rhett Davies/Bryan Ferry)	EG/Polydor EGPL 62 (F) C: EGMG 62; CD: 825 659-2
54	23	7	EXPRESSIONS ○ Various (Various)	K-tel NE 1307 (K) C: CE 2307
55	45	58	THE UNFORGETTABLE FIRE ★ U2 (Brian Eno/Daniel Lanois)	Island U2 5 (E) C: U2C 5; CD: CID 102
56	41	21	THE DREAM OF THE BLUE TURTLES ● Sting (Sting/Pete Smith)	A&M DREAM 1 (F) C: DREM 1; CD: DREM 1
57	55	72	ELIMINATOR ★★ ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4; CD: W 3774-2
58	47	8	THE TV HITS ALBUM ○ Various (Various)	Telebell/Towerbell TVLP 3 (E) C: ZCTV 3
59	36	3	THE COMPLETE MIKE OLDFIELD Mike Oldfield (M. Oldfield all 16 tracks with David Hentschel (4) Simon Phillips (3) Tom Newman (1))	Virgin MOC 1 (E) C: CMOC 1 C: MOC 1; CD: MOC 1
60	53	48	ALCHEMY — DIRE STRAITS LIVE ★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERYC 11; CD: 818243-2
61	54	4	MACALLA Clannad (Steve Nye)	RCA PL 70894 (R) C: PK 70894
62	NEW		THE LOVE ALBUM Various (Various)	Telstar STAR 2268 (R) C: STAC 2268
63	52	4	REELIN' IN THE YEARS ○ Steeleye Dan (Gary Katz)	MCA DANTY 1 (F) C: DANTC 1
64	NEW		THE EASTENDERS SING-ALONG ALBUM Original BBC TV Cast (Tony Hiller/Simon May)	BBC REB 586 (A) C: ZCF 586
65	NEW		CHRONICLE OF THE BLACK SWORD Hawkwind (Dave Brock/Dave Charles/Harvey Bainbridge)	Flicknife SHARP 033 (SP) C: SHARP 033C
66	NEW		STATE OF OUR UNION The Long Ryders (Will Birch)	Island ILPS 9802 (E) C: ICT 9802
67	72	23	FACE VALUE ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TC 2185; CD: CDV 2185
68	56	5	RAIN DOGS Tom Waits (Tom Waits)	Island ILPS 9803 (E) C: ICT 9803
69	NEW		RIPTIDE Robert Palmer (Bernard Edwards)	Island ILPS 9801 (E) C: ICT 9801
70	59	3	STEVE McQUEEN Prefab Sprout (Thomas Dolby (10) Phil Thornalley (1))	Kitchenware/CBS KWLP 3 (C) C: KW 3; CD: 26522
71	50	16	LUXURY OF LIFE ○ Five Star (Nick Martinelli (5)/Steve Harvey (3)/Various)	Ten/RCA PL 70735 (R) C: PK 70735
72	70	6	MAD NOT MAD ○ Madness (Clive Langer/Alan Winstanley)	Zarjazz/JVLP 1 (E) C: ZJMC 1 CD: JZCD 1
73	69	53	"ALF" ★★ Alison Moyet (Tony Swain/Steve Jolley)	CBS 26229 (C) C: 40-26229; CD 26229
74	NEW		MISDEMEANOR UFO (Nick Tauber)	Chrysalis CHR 1518 (F) C: ZCHR 1518
75	60	8	IN SQUARE CIRCLE ● Stevie Wonder (Stevie Wonder)	Motown ZL 72005 (R) C: ZK 72005
76	NEW		GREATEST HITS OF 1985 Various (Various)	Telstar STAR 2269 (R) C: STAC 2269
77	44	4	BLUE SKIES Kiri Te Kanawa/Nelson Riddle & His Orchestra (Paul Myers)	London KTKT 1 (F) C: KTKC 1 CD: 414 666-2
78	42	8	REBEL YELL Billy Idol (Keith Forsey)	Chrysalis CHR 1450 (F) C: ZCHR 1450; CD: ACCO 1450
79	62	108	CAN'T SLOW DOWN ★★ Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041; CD: 06659
80	51	8	HERE'S TO FUTURE DAYS Thompson Twins (Nile Rodgers/Tom Bailey)	Arista 207 164 (F) C: 407 164; CD: 610 355
81	83	8	THIS IS THE SEA The Waterboys (M. Scott (all 9 tracks)/M. Glossop (6) John Brand (1) Karl Wallinger (1)) C: ENCS5	Ensign/Island ENCL 5 (E) C: ZCROC 914
82	75	2	JAMBOREE BAG NUMBER 3 ● Chas & Dave (Chas & Dave)	Rockney/Towerbell ROC 914 (E) C: ZCROC 914
83	43	11	THE HEAD ON THE DOOR ○ The Cure (Robert Smith/Dave Allen (7)/Robert Smith/Dave Allen/Howard Grey (3))	Fiction/Polydor FIXH 11 (F) C: FIXHC 11; CD: 827231-2
84	90	6	ELVIS PRESLEY — BALLADS Elvis Presley (—)	Telstar STAR 2264 (R) C: STAC 2264
85	38	4	HITS ON OPERA Kimera with the London Symphony Orchestra (Steve Rowland)	Stylus SMR 8505 (STY) C: SMC 8505
86	63	3	ORIGINAL MASTERS Jethro Tull (Ian Anderson (7) Ian Anderson/Terry Ellis (5))	Chrysalis JTTV 1 (F) C: ZJTTV 1
87	RE		CHESS PIECES Various (Benny Anderson/Tim Rice/Björn Ulvæus)	Telstar STAR 2274 (R) C: STAC 2274
88	80	32	GO WEST ● Go West (Gary Stevenson)	Chrysalis CHR 1495 (F) C: ZCHR 1495; CD: CDD 1495
89	73	20	LOVE OVER GOLD ★★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359 109 (F) C: 7150 109 CD: 800 088-2
90	77	42	STOP MAKING SENSE Talking Heads (Talking Heads)	EMI TAH 1 (E) C: TAHTC 1; CD: CDP 746064-2
91	66	2	HAVE A GOOD FOREVER . . . The Cool Notes (S. McIntosh (8) I. Dunstan/P. Wright (1) I. Dunstan (1) S. McIntosh/L. McIntosh (1))	Abstract Dance/Priority ADLP 1 (E); C: ADCAS 1 C: ZCR 569
92	76	21	ALL THROUGH THE NIGHT ● Aled Jones with BBC Welsh Symphony Orchestra & Chorus (Bob Coles/Hefin Owen)	BBC REH 569 (A) C: ZCR 569
93	78	33	THE SECRET OF ASSOCIATION ★ Paul Young (Laurie Latham)	CBS 26234 (C) C: 40-26234 CD 26234
94	NEW		THE LEGEND OF BILLIE HOLIDAY ● Billie Holiday (—)	MCA BHTV 1 (F) C: BHTVC 1
95	98	10	RATTLESNAKES ○ Lloyd Cole and The Commotions (Paul Hardiman)	Polydor LCLP 1 (F) C: LCMC 1; CD: 823 683-2
96	88	20	WAR ★ U2 (Steve Lillywhite)	Island ILPS 9733 (E) C: ICT 9733
97	57	4	STRENGTH The Alarm (Mike Howlett)	IRS/MCA MIRF 1004 (F) C: MIRC 1004
98	NEW		MEMORIES Brendan Shine (Paul Hodsman)	Play PLAYTV 3 (SP) C: CPLAYTV 3
99	74	5	SUZANNE VEGA Suzanne Vega (Lenny Kaye/Steve Addabbo)	A&M AMA 5072 (F) C: AMC 5072
100	NEW		THIS IS BIG AUDIO DYNAMITE Big Audio Dynamite (Mick Jones)	CBS 26714 (C) C: 40-26714

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* Various Artists
Year To Date Album Chart
New Entries (45 weeks) ... 324
Panel Sales Percentage on
Last Week ... +9%
Cassette Percentage of Panel
Sales ... 39%

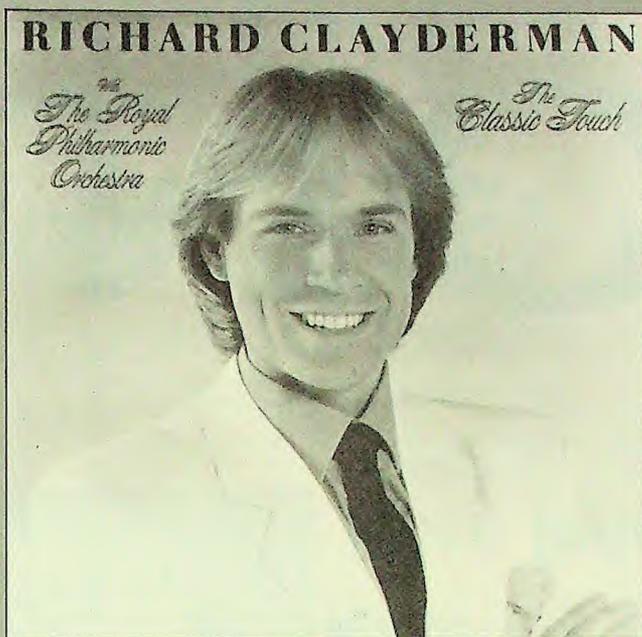
DISTRIBUTORS' CODE — SEE ALBUM RELEASES PAGE

Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 conventional record outlets. To qualify for a chart position albums and cassettes must have a dealer price of £1.82 or more.

▲ = Panel sales increase 50% or more over previous week

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- NATIONWIDE CAMPAIGN ROLLS OUT DECEMBER 2nd
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POINT OF SALE MATERIAL

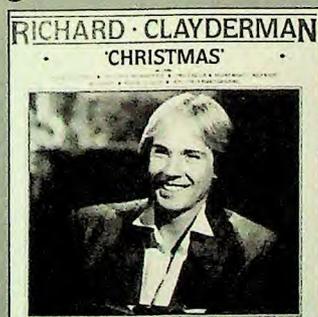
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STUDIO *extra*

AES REPORT

Klark Teknik profit up 100pc

KLARK TEKNIK'S profits for the year ending July 1985, rose by over 100 per cent to £1.4m pre-tax — impressive figures for a company that came to the Unlisted Securities Market a year ago.

"The figures are exactly as we forecast, and right on line," said chairman and managing director Philip Clarke. "We achieved everything we wanted to."

In his report on the year's business, Clarke stated: "The

group's position in all its major world markets remains strong, with 84 per cent of sales value for the year being exports.

"The launch of the DN780 Digital Reverberator has been successful and has made the expected contribution to our growth.

"1984/85 has been a year of consolidation and patience. In recent months, the board has been seriously looking at

several acquisition prospects and are confidently ready to tackle this aspect of the Group's growth.

"We expect continued growth of existing products, as well as the planned introduction of several new products during the current year," he said. On the acquisitions front, Clarke said that the companies it was looking at are "technically based and a quarter to a half of our size, that would benefit from our commercial marketing input."



MEMBERS OF the APRS executive committee recently presented Sir Georg Solti with a portable Sony CD player following his stepping down as president of the APRS some time ago — George Martin has now taken over the role. Pictured at the presentation are (l to r): Edward Masek (secretary, APRS), Mike Beville (chairman), Sir Georg Solti, Roger Cameron and Ken Townsend.

Audio FX A Sound start reward

FOLLOWING THE theft of a Lexicon 224XL (serial No: 3914) from reception at Sarm West Studios on October 9, hire company Audio FX is offering a substantial reward for information leading to its recovery.

Audio FX's Richard Goldblatt commented: "This is a situation that the APRS and ourselves had feared would happen — and so from today our drivers will carry APRS ID cards."

Goldblatt has circulated all client studios with details of the new cards and procedures to be followed for collections and deliveries.

BOB WILSON, together with Atlantex stalwarts Tony Williams and Dave Scott, has set up a new company, Sound Technology, based in "new high tech premises" in Letchworth.

While the company will continue to represent the all-US lines previously associated with Wilson — such as Aphex, Dod, Symetrix, Ashly

Audio, Oberheim, Sundholm and Alesis — Sound Technology's policy will be to work with a select band representing the UK's top 20-30 dealers in this field of the business.

Sound Technology is based at 6 Letchworth Business Centre, Avenue 1, Letchworth, Herts. SG6 2HR. Tel: 0462-675352.



TONY WILLIAMS, Bob Wilson and Dave Scott of Sound Technology.

More join studio link-up

AFTER FIVE months in operation, Studio Link-Up, the viewdata bookings information service on Prestel, has, according to Gwynn Williams Viewdata, "exceeded all expectations".

West Side Studios recently became the latest APRS member studio to join up. "We didn't expect so many studios would be participating so soon after the launch," said Des Dolan of Gwynn Williams, "neither did some of the record com-

panies registered as users of the service, like Phonogram, who told us recently that they were amazed at how the system had grown."

When the service started in May of this year, some studios had reservations about showing their available booking slots, believing it would give record companies bargaining edge on studio rates.

"This not the case," says Dolan. "What Studio Link-Up offers to participating

studios is a facility to fill unbooked studio time. How studio rates are fixed or negotiated is the business of the studio manager, who can always decline the demand from a potential client for a lower rate."

Studios which have signed up for the service recently include: Genetic Sound, Fleetwood Mobile, Soho Studios, The Barge, Redan Recorders, The Wool Hall and West Side Studios.

AES NEW YORK JIM EVANS' REPORTS START ON PAGE 36
RICHARD ELEN'S AES COMMENTARY IS ON PAGE 42



DEAF aid?

MEMBERS OF the DEAF (Distinguished Engineers Audio Federation) visited Heathlands School For The Deaf in St Albans recently to present a cheque for £8,000 — raised from last year's DEAF dinner plus other activities including the Golf Cup. The school will use the money to buy equipment to improve teaching facilities.

Pictured with some of the Heathlands children are Dave Harries (Research Recordings), Kathy Varley and Ken Townsend (Abbey Road), Do Bell (Air Studios) and Roger Cameron (Advision).

This year's DEAF Dinner takes place at the London Hilton Hotel on December 20. Tickets are available from Gloria Luck at CBS Studios W1.

● Edited by JIM EVANS

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UK success at AES Convention

By JIM EVANS

THE 1985 New York AES Convention, as far as UK based exhibitors and visitors were concerned, was a very successful and worthwhile event.

Attendance figures were most impressive, and when the exhibition itself opened, the scenes were reminiscent of the opening day of Harrods sale, though the exhibits were treated with a degree more respect than the china department of the

forementioned store.

Advanced Music Systems was exhibiting its AudioFile system on the East Coast for the first time and director Stuart Nevison claimed a "really excellent reaction".

"We were helped by the fact that AudioFile is one of those products you can actually give working demonstrations," said Nevison. "There were very few time wasters. And these shows are very important in terms of the large numbers of people that are introduced

to new product on all levels. And there does seem to be a growing awareness that hard disc recording and sound manipulation are going to be something to be reckoned with.

"We are dedicated to the development of AudioFile, we believe it is a delightful challenge, and that if we can't succeed with it, no-one else can."

At AES, Nevison also confirmed that the company — which was five times oversubscribed when it went public recently — will be moving to new larger premises at Christmas. "We will still be in the same area," said Nevison, "we made this decision so that we wouldn't lose any of our workforce which now numbers over 60."

Moving to bigger and better premises seems to be in vogue in the UK pro-audio industry at present. As reported elsewhere, SSL is on the move, while Soundcraft is now installed in its new factory premises are Borehamwood.

Heading Soundcraft's team at AES was recently appointed sales and marketing manager, Charlie Day.

"I always find the New York show exciting and positive," said Day. "And this year's show was no exception. The people who come to AES New York are genuinely interested and knowledgeable."

While one is not meant to actually take orders at AES, Day believes that the show has generated a number of potential orders for Soundcraft products. "Interest was shown in all our product range," he continued, "and there was particular interest shown in both the TV24 — exhibited for the first time in the US — and the TS24 which is going incredibly well in the US."

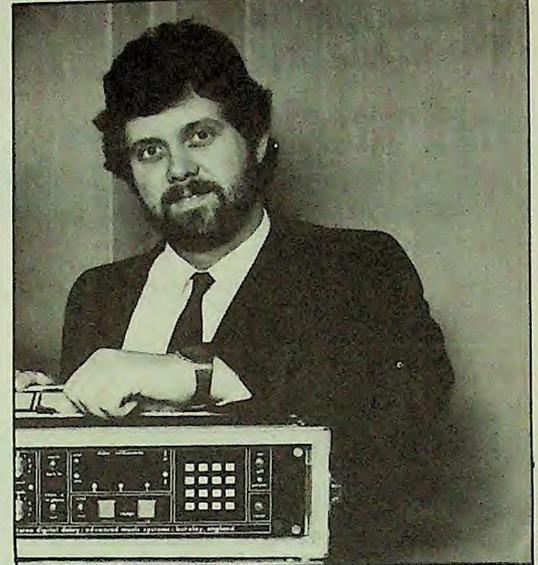
Day admitted that Soundcraft had been having production problems at its new factory, but that they were now turning out finished products at "sensible levels". "We are now able to meet the ever-growing demand," said Day. "Delivery

dates are still fairly long, but we are coping and it's getting better all the time."

As usual, Solid State Logic enjoyed a successful convention, and coinciding with the convention, the company was able to announce that it had received its 300th order for the SSL E series console/computer systems, first shown in the US five years ago.

"Number 300 will be an SL 4000 E series with 48 channels and SSL Studio Computer," said Andy Wild, marketing vice president of SSL's US operations. "It has been purchased by Geordie Hornmel's Village Recorders for use in their Studio A in West Los Angeles. The sale was confirmed just after AES started. The way this show is going, SSL will be well on its way to Number 400 by the end of the week."

Also at AES, SSL premiered its stereo submixer. In relation to this development, Antony David, SSL's UK sales office manager said: "Engineers can now accommodate large numbers of microphone and line inputs with the highest possible quality, without needing a massive console. The stereo submixer's usefulness for outside broadcast vans is apparent, but with the dramatic increase in stereo production of all sorts recently, we've seen strong interest from many different



STUART NEVISON: "There were very few time wasters. And these shows are very important in terms of the large numbers of people that are introduced to new product on all levels."

users here at the show."

Andrew Stirling of the recently established Stirling Audio Systems echoed the feelings of many when he described the show as "the busiest I've been to in years". Stirling, who is now one of only two authorised Otari dealers in the UK, was obviously enthused by Otari's involvement with the new Prodigital format. Shortly after the show, Stirling was also able to announce that his company had agreed a UK agency for the Lynx synchroniser.

Ian Jones of HHB found the show "extremely busy" and noted that particular interest was being shown in the Amek and AMS stands.

"I think it's fair to say that everyone from the UK found the convention both worthwhile and enjoyable," said Jones. "It also gave us the opportunity to fix up more business with the CLUE system in the US. Also, we will shortly be able to announce the results of a meeting we had with Sony Broadcast in New York."

Paul Eastwood of Music Lab Hire described the exhibition as "very lively with some interesting new products" and while in New York was able to confirm that Music Lab had concluded a deal with Mitsubishi for an X80 2-track mastering machine and two X850 32-channel machines.

"We also took the opportunity to meet a number of US-based companies that are fairly low-key in the UK," added Eastwood.

Richard Goldblatt of Audio FX said AES 85 was the "most exciting show for four or five years". Goldblatt saw a range of items that will possibly be appearing on Audio FX inventories. Among other items, Goldblatt was particularly interested in the Lexicon PCM-70 and AMS AudioFile. "These developments lead me to think that tape does not have a long life in the future of digital recording," said Goldblatt. "But things do appear to be moving a lot faster than many people imagine."



ANDREW STIRLING: "The busiest I've been to in years."



CHARLIE DAY: "I always find the New York show exciting and positive. And this year's show was no exception."

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The Lexicon of effects

LEXICON HAS introduced the PCM-70, a digital effects processor incorporating Dynamic MIDI, designed for both performers and studios.

Software packages, in the form of plug-in chips, can be changed as new programmes become available. Says a spokesman: "This enables the PCM-70 to remain a state of the art digital effects processor that will be able, for example, to produce hundreds of sounds in time delay or digital reverb."

"It's easy to be creative with the PCM-70", said Joel Silverman, Lexicon's director of sales for North America. "You select a programme, load it, get inside the programme and adjust its parameters. The newly-modified programme can

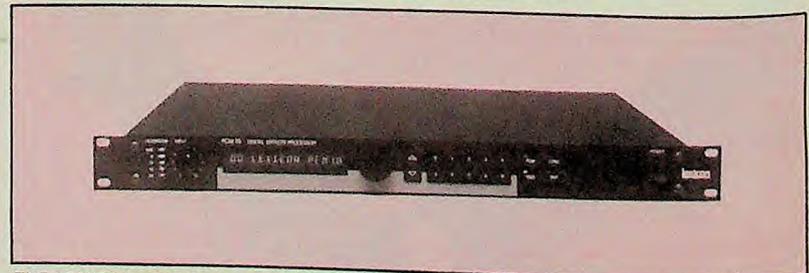
then be stored in a user-register under a new user-designated name. In the programme mode, you just move the display window to find a particular programme in the matrix. For the user register — which stores user-created and factory programmes — it's just as

simple."

The factory programmes developed for the PCM-70 comprise seven families — chorus and echo, multiband delays, resonant chords, concert hall, rich chamber, infinite reverb and rich plate.

All controls are designed to have single functions for

easy operation, with no hidden or nested control points. "Think of how difficult it is to remember how to set the calendar functions of a fancy digital watch," said Silverman. "We've therefore made the controls and operation of the PCM-70 logical."



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STUDIO *extra*

SSL set for digital

NEW YORK: Solid State Logic confirmed at AES that it has been quietly engaged in digital research for several years, and that this research will accelerate when the company moves to new expanded premises.

"The goal of this research is an entirely digital SSL Studio System," said SSL managing director Colin Sanders. "I hasten to add that this is *not* a product announcement. We are not yet taking orders for the system, nor can I confirm exactly when it will be available or what it will cost. We are not working to a specific date or price — we are working to a performance specification that will satisfy the most critical listener."

However, Sanders did reveal that the SSL digital studio system will be based on a proprietary 24-bit digital audio processor, that it will incorporate integral audio storage and editing capabilities, and that it "will be one of the most powerful computers ever built."

Affirming continued support for SSL's current product range, Sanders stated that "The standard analogue console will remain the industry standard for a number of years to come. However, our research to date has convinced us that we can break the digital sound barrier — and we can't resist the challenge."

SSL will be moving its administrative, research and training centres from Stonesfield, where the company has been based for the last 15 years, to a new site in the nearby town of Woodstock.

"Early next year, we will break ground there for our new production and test facilities, for additional classrooms and control rooms, for our new computer centre, and for additional research labs and listening rooms," said Sanders.

"When this first phase is completed, Solid State Logic's new international headquarters will comprise over 62,000 square feet, housing more than 300 staff," he concluded.

New digital format from three manufacturers

Recording standard reached

THREE MANUFACTURERS — AEG, Mitsubishi and Otari — will be manufacturing and selling digital audio recorders which conform to a new digital audio recording format standard known as Professional Digital (PD), it was revealed at AES.

"We had hoped to see the emergence of a single format," said Otari's director of engineering. "But the marketplace seems to still be in a state of flux. Our decision to manufacture PD format machines reflects our desire to deliver the reliability of performance that has become the Otari hallmark and provide the flexibility and sonic performance our customers demand."

A joint statement from the three companies said: "The PD format, jointly developed by AEG, Mitsubishi and Otari, claims advantages in sonic performance, reliability and flexibility over previous format attempts by other companies.

"PD compatible tape machines will, include 32 channels on 1/4-inch tape, with both razor blade and electronic editing available.

"The format agreement includes full tape, machine control as well as digital port compatibility between the different brands. This format standardisation agreement is the result of years of discussion and co-operation between AEG, Mitsubishi and Otari."

According to Tore Nordahl, president of the Mitsubishi Pro Audio Group, the new generation of products will be compatible with existing products.

"This will be electrical compatibility and full interchangeability," he said, "so that the PD format will be seen as the mark of reliability and compatibility. It is also important to remember that there are currently machines in use that conform to the format."

Mitsubishi superstars

New consoles launched in competition with Neve, SSL and Amek

MITSUBISHI UNVEILED its Quad Eight Superstar console at AES, where Mitsubishi president Tore Nordahl claimed that the console was intended to compete with "the Neve and Solid State Logic".

The model being shown was the first prototype which is 95 per cent complete. "We are here at the show to listen," said Nordahl, "to assess peoples' requirements, note their comments and make any necessary changes."

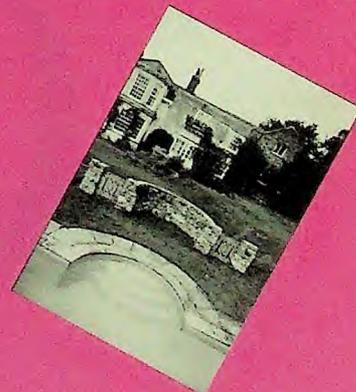
Designed specifically for digital recording, according to Nordahl. The Superstar "jumps ahead of the pack with 64 centrally assigned mixing busses, the amazing Intelligent Digital Fader system and Compumix IV automation.

"The 64 output busses are assigned through a 96 by 64 electronic switching matrix controlled by a central touch control plasma. This software driven panel allows instant selection and display of the bus assignment, and can be custom configured for user applications. Zero volt current switching and servo feedback summing keep the assignment path completely transparent," he said.

Superstar will be available in a range of configurations with prices ranging from \$120,000 to \$300,000. First deliveries are expected in February next year.

Meanwhile, Quad Eight's Westar console is now in full production and is intended to compete with Amek, Sony and Harrison. Nordahl reported that Twickenham Film Studios had placed an order for a large film re-recording console with Quad Eight: "The console will be outfitted with the advanced Compumix IV film sound automation system, the Intelligent Digital Faders, as well as the new electronic cross-bar routing switcher system. Delivery is scheduled for July 1986. The contract was awarded to Quad Eight in stiff competition with major UK suppliers," he claimed.

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RECENT VISITORS: Stevie Wonder, The Cult, The Smiths, Hipsway, Scritti Politti, ABC, Liam Henshall, Steve Brown, Greg Walsh, Jeremy Green.

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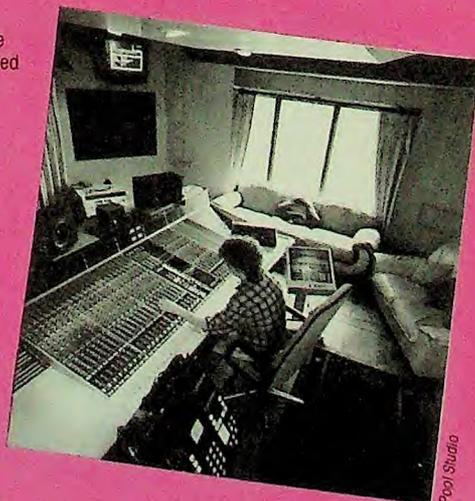
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Two SSL studios with Mitsubishi 32-Track Digital X850 + 24-Track/48-Track analogue.

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**THE FUTURE OF
AUDIO CONSOLE DESIGN**

ESTABLISHING A DIALOGUE

*A Report to the
Recording, Post-Production
and Broadcasting Industries
from*

**Solid
State
Logic**

Console dialogue established

SOLID STATE Logic has called for an intensified educational effort between manufacturers and the pro audio community, with a report released to the industry at AES titled *The Future of Audio Console Design — Establishing A Dialogue* (pictured left).

The 40-page publication details the various issues confronting console manufacturers as they attempt to push beyond the capabilities of the standard analogue console.

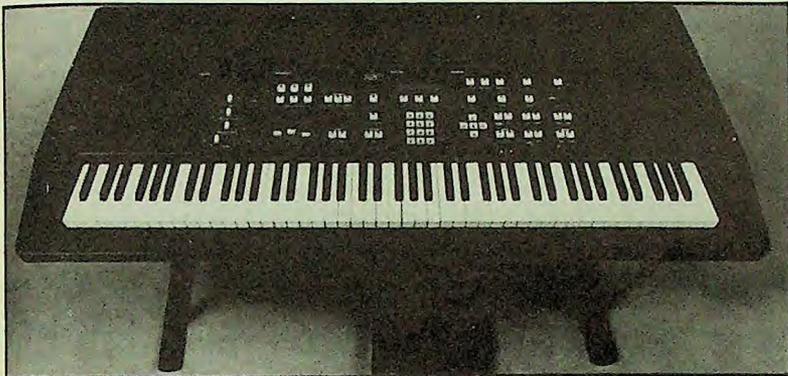
Said Doug Dickey, SSL's vice president for design and communications: "In the course of producing the new SL 5000 M series, and in discussions about SSL's future direction, we discovered that many of the concepts and technologies we were exploring were quite unfamiliar to the average console user and studio executive.

"This is not a healthy situation. If the coming changes in studio technology are to be truly beneficial to the industry,

then the people who will ultimately use this gear must be able to influence its development. To do that, we all need to speak the same language, and to be aware of each other's goals and problems."

In the foreword to the book, its authors state that "This report draws heavily on our own research and observations about these matters. It is not presented as the definitive word on the subject. It is presented only as a starting point for anyone who wants to gain a better understanding about the possibilities and practicalities involved in the future of audio console design. If it helps to establish a broader dialogue on these issues, it will have served its purpose."

SSL is distributing the book to more than 150 schools and universities with audio education programmes around the world, and will send copies to anyone who writes to them.



KURZWEIL INTRODUCED a number of new enhancements for the Kurzweil 250 at AES. The user sampling option is now equipped with a sampling rate ranging from 5 to 50KHz, claims Kurzweil Music Systems. This option, known as the Sound Modelling Program, previously could only sample up to 25KHz.

"Increasing the sampling rate of the

Sound Modeling Program to 50KHz results in noticeably brighter, more realistic sound quality," said Bill Gardner, KMS senior software engineer.

"50KHz sampling means you can effectively transfer the full range of sounds produced by any instrument, including its overtones, to the Kurzweil 250 keyboard."

Harrison automation

HARRISON SYSTEMS unveiled its new Series 10 totally automated audio console system. "The introduction of the Series 10 marks a new beginning at Harrison Systems," said president David Harrison. "The Series 10 is the first system to be designed and built with total integration of microprocessor technology."

The new desk was one of the most-talked

about new products on display in New York, and Claude Hill, Harrison's vice president of marketing, claimed that the market acceptance had been "overwhelming".

Hill added that they had already received seven confirmed orders, with delivery starting in November. London's Marquee Studios will be one of the first to install the new console.

Audio Kinetics/Tascam synchronise

AUDIO KINETICS and Tascam announced the introduction of their new chase synchroniser systems. The Pacer and Code 1 are single rack space units that work with all international time codes. The units feature an internal time code generator capable of jamsync operation and can be locked to house sync or an external video source. The twin dynamic readers are capable of reading code from 1/20 to 80 times play speed in both directions.

The synchroniser is a hard lock system with chase capability offering slave machine control with the optional control pad or via the RS 232C/422 computer port. With Automatic Calibration with battery back-up and Automatic Offset calculation, which can be manually trimmed by frame and subframe, the systems can meet the needs of most every production environment. The system is designed for a wide range of applications.



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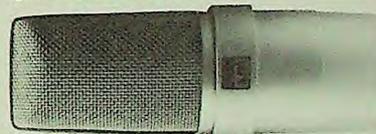
Or contemplating a tape synchroniser without seeing the stunning new Lynx system first?

(All three are exclusive to Stirling).

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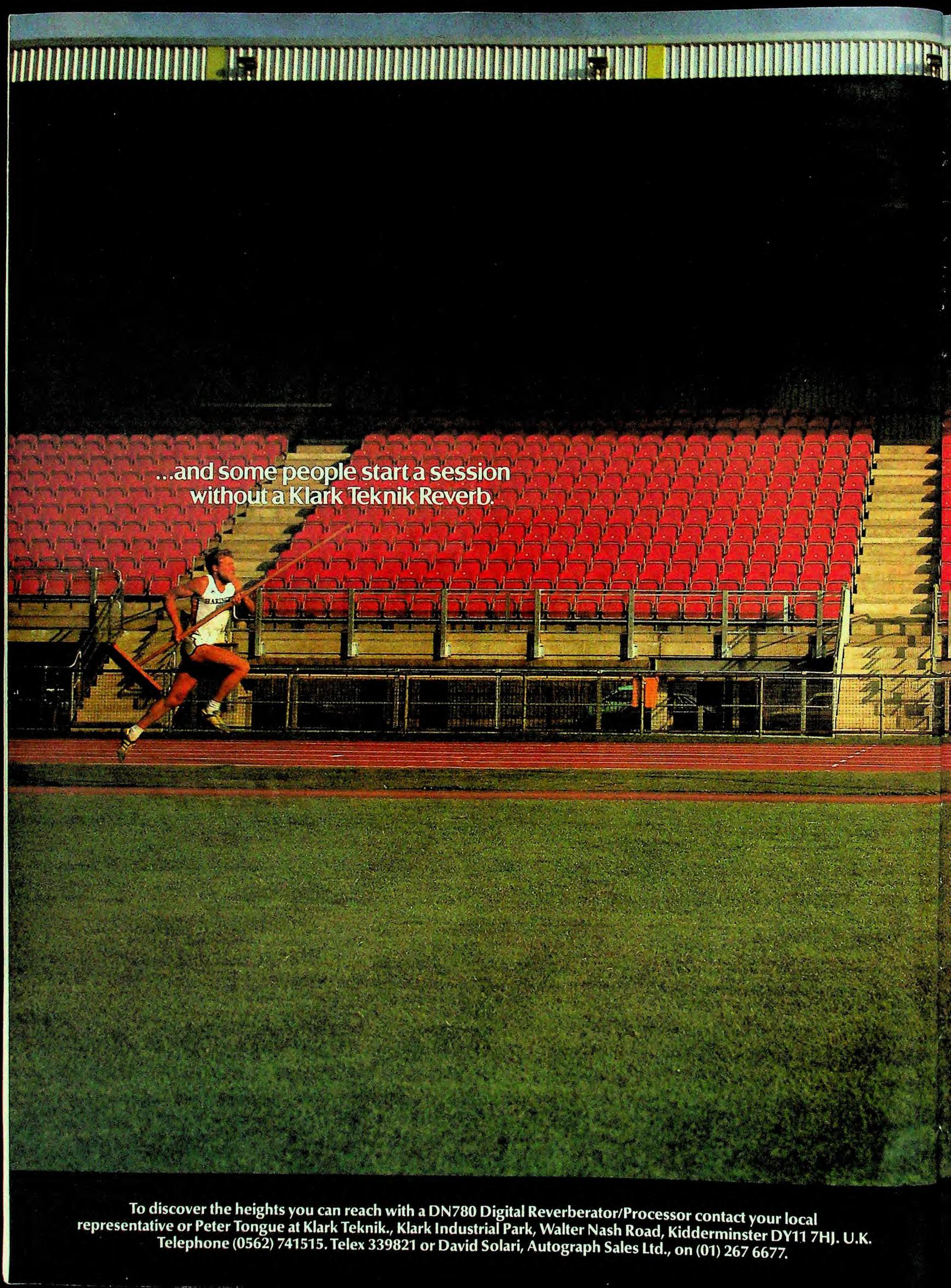
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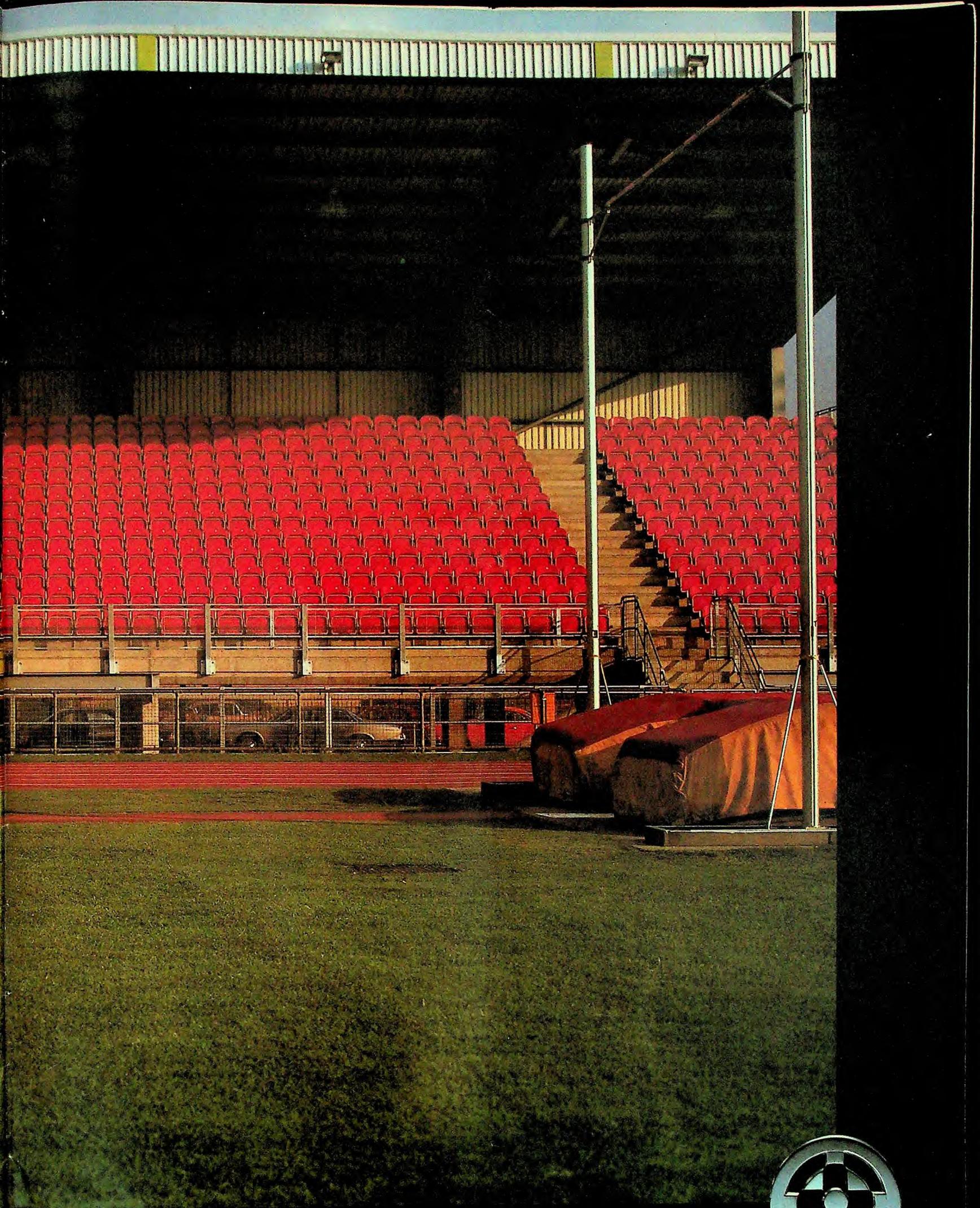
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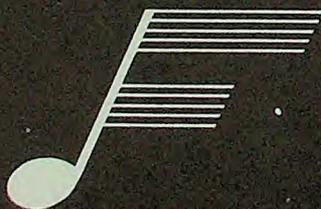
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No business like show business

AES COMMENTARY

by RICHARD ELEN

IN THE not-so-old days, there used to be two US Audio Engineering Society Conventions, on the West Coast in spring, and in New York in the autumn. They each had a distinctive character: the Californian extravaganza was full of pre-production prototypes and new ideas, while the New York show was far more business-orientated, with a kind of "you saw it in Anaheim, now how many would you like?" attitude pervading the scene.

The Audio Engineering Society, in its wisdom, has long-since decided that there were too many US shows for the field to justify two American AES Conventions each year — but not before having one last fling with the two this year. In future they'll alternate between East and West Coasts, the next being held in Anaheim in a year's time.

So here was a last chance to experience an American AES as it used to be before the new regime comes into effect. And, true to form, it was by and large not a show to see a vast number of new products, but a chance to see what companies were up to.

The AES 79th convention in New York this year was a business and politics show — as usual.

One overall impression was that the show — in the New York Hilton — was very well-attended. If attendance was the only parameter governing how many shows there are a year, the AES wouldn't be worried about dropping one: they'd all make plenty of money on this showing. But of course, it's the expense and difficulty of exhibitors getting gear all over the US to the right places at the right times, with the people to man the booths, that counts.

As one would expect digital technology made a strong showing, with the news breaking that Mitsubishi, Otari and AEG are to collaborate on a single format — the Mitsubishi format — for stationary-head digital machines coming early in the week.

The format will now be known as the PD (professional digital) format, and represents a second grouping in the stationary head digital marketplace, the first, DASH, being unveiled by Studer, Sony and Matsushita two years ago.

In many senses, the news was not a surprise. It's been common knowledge that Otari has made a strong contribution to the current Mitsubishi range in terms of manufacturing capability. AEG Aktiengesellschaft (AEG Telefunken) has an arrangement to sell re-labelled Mitsubishi in Europe.

But with Mitsubishi Pro-Audio Group opening up in the UK, that's already changing.

The Mitsubishi group includes Quad-Eight and Westrex. In fact Mitsubishi followed the PD announcement with a gathering the following morning to go over its product range, which includes a good deal more than digital recorders.

The Superstar console, premiered at AES, includes 64 buses — it can thus handle two Mitsubishi 850 digital 32-track machines locked together — plus central assignment, a novel "intelligent" fader, touch control plasma displays, and a new automation system, Compunix 1V.

Twickenham Film Studios is one UK company to have ordered one. The MPAG also offers a range of simply enormous bass loudspeakers using a cone material originally developed for satellite dishes. Two models are available, with 80 or 160cm cone diameters (1).

The other significant announcement of the week concerned Solid State Logic, which confirmed that it was engaged in an intensive R&D programme with the intention of offering a complete digital studio system.

No date was given for the release of the system, but SSL MD Colin Sanders did indicate that the system would include integral audio storage and editing capability. He also revealed the company's intention to move its international headquarters early next year from Stonesfield to a new 62,000 square-foot premises in nearby Woodstock.

SSL has also published a 40-page book, *The future of Audio Console Design*, which contains some interesting ideas — and no doubt a few pointers to what the Digital Studio System will do.

But although company announcements took a high profile at the convention, there were indeed new products on the floor once you began to look for them.

Tascam was showing a range of new, very impressive-looking recorders, the 246, a new Portastudio; the 388, an unconventional mixer/recorder with an onboard 8-track 1/4in recorder taking 7in reels; and the ATR-60 series, which is the new line of top-end recorders from the company, ranging from 1/4in 2-track to 1/2in 8-track in several configurations.

Meanwhile Fostex introduced the Model 80, which replaces the original 8-track, 1/4in A-8. The new unit features a number of advanced control functions, and a forthcoming synchroniser/autolocator for the system will include the ability to lock MIDI to SMPTE. The new Model 20 replaces the original 2-track machine in the range.

In a large demo room — open only if you turned up at the right time — was a major new product from Harrison Systems, premiered at the show exactly 10 years after the company first exhibited.

The Series X console is an analogue-processing, digitally-controlled console.

The signal path is under software control, allowing the console to be reconfigured for a vast number of different applications, all of which can be stored and instantly recalled.

A proprietary Digitally-Controlled Attenuator does away with VCAs. The console uses Penny & Giles motorised faders as standard. Most interesting of all, the console is totally automated, with automation control of all levels, panning, EQ, dynamics and routing. And with one fader plus only five control knobs per channel (but-loads-of little switches), it looks pretty unusual too.

Six series X consoles have already been sold, including one to Marquee Studios in London.

Computers of course, were everywhere, with a particularly large preponderance of Apple Macs. One enterprising company was showing a Macintosh driving a multiplexing system, which, by poking references signals into your console and reading them out again (one imagines), could give any desk a "total Recall"-like facility based on a channel-by-channel response curve — you just adjust the controls until the curve matches the stored curve and then go on to the next. The studio master system also gives tracksheet and session data storage capability.

But where the Macs really came into their own was in conjunction with music synthesisers. At Martin Audio's booth was the most impressive MIDI sequencer/editor/transcription system I've ever played with — Total Music by Southworth Music.

It offers music transcription from MIDI data; very fast editing; 99 tracks, each with 16 MIDI channels; dual MIDI inputs; synchronisation options; transposition, looping, and three types of rhythm correction.

Basically, it offers to modern musicians what the word processor offers to journalists — plus quite a lot. If Macs weren't so comparatively expensive in the UK, I would have bought on the spot (and if I change my mind later on, Syco sells the system in the UK).

Macs on the same stand were controlling the recently-enhanced Kurzweil 250. Martin Audio was also showing the remarkable Wendel Jr, a 15 bit, 50 kHz sampling drum-replacement unit with such fast triggers that you don't need to use pre-delays with it.

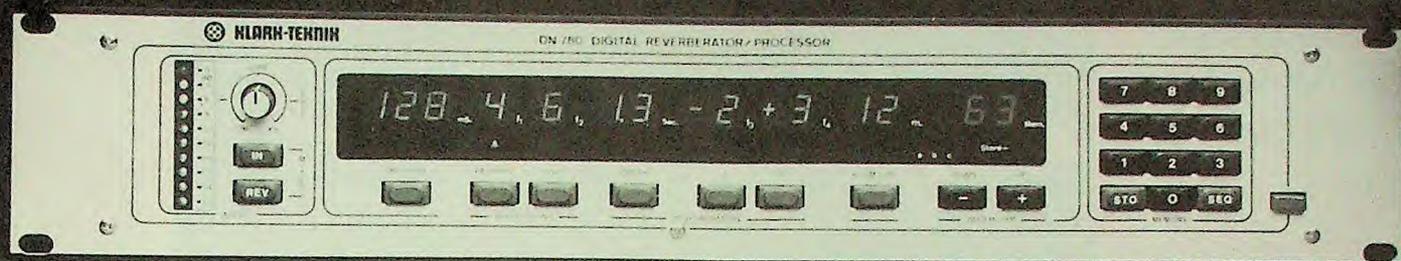
The unit was devised by Roger Nichols, who engineered all those amazing Steely Dan records, and came up with Wendel Jr's predecessor in 1979, and it sounds amazing.

Still on the MIDI line, Lexicon was showing the PCM-70, a digital reverb/effects unit at a very reasonable price.

Many people offer digital reverb units with MIDI interfaces, but usually the facility is little more than a remote program-change switch. The PCM-70, however, offers what they call "dynamic MIDI" — every control parameter can be assigned to a MIDI parameter, allowing you to control all aspects of the unit from say your DX-7 keyboard; or you can store reverb sound definitions in real-time on your MIDI sequencer. A neat idea.

Audio Kinetics previewed its forthcoming low-cost chase synchroniser, the pacer, which will be available from early next year. It has also done a version specially for Tascam, which the latter calls the "Code 1". Whatever you call it it is likely to sell very well.

There isn't the room to talk about everything — these are simply things that attracted my attention. Some products — like the Amek range — are covered in separate articles in this Studio Extra, others will appear in future issues. □



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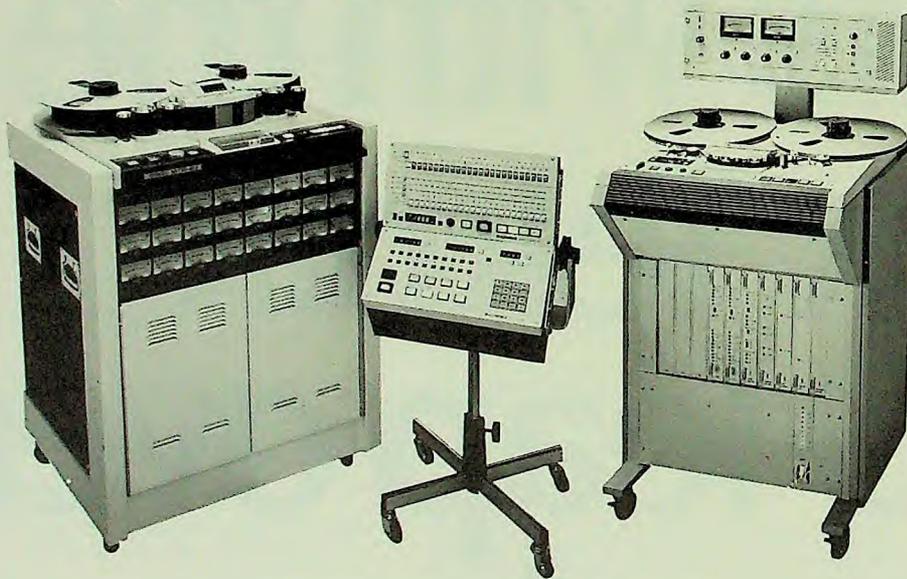
PRODUCT SPOTLIGHT . . . PRODUCT SPOTLIGHT . . .

Amek Systems & Controls attracted a lot of attention at AES New York. Richard Elen reports . . .



AMEK: redesigned, upgraded . . . and on show at AES

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AMEK SYSTEMS and Controls were showing a surprising range of new and redesigned products at their New York AES booth.

The BC11 is designed as an upgraded replacement for Amek's very successful BC01 compact broadcast console. There is a choice of monitor and input modules, plus separate group modules and a communications/auxiliary module.

The console now supports sub-grouping and a number of other configurations which were impossible on the BC01. A VCA fader option is available, and the input channels are fitted with remote start facilities. The standard unit is 19-inches wide, with a double width version available offering up to 24-inches, four subgroups and two programme outputs.

Centrepiece of the stand was the APC Assignable Production Console. The console can be used for almost all applications-production, stereo video or recording. A 30-mm width channel is used, which is unusually compact, but the layout is not in the slightest cramped, as many of the switches normally found on an input module - including input selection and routing to up to 64 buses - are eliminated, being replaced by a centralised keyboard matrix plus a software-defined "interrogate" button on each channel.

The set-ups defined on the keyboard - and including control knob positions - can be stored in memory or on microcassette and instantly called up. Settings can be called up on SMPTE timecode cues if desired.

When a set up is recalled, switches are instantly reset, while control knobs are repositioned by the operator simply by lining up a pair of LED bar-graphs, one indicating the current position and

the other the stored position.

There is basically a single standard module which is capable of handling all functions, the exact function being determined by software. In this sense the APC represents what is becoming known as a "virtual console". Each module has three inputs, which can take the various roles of mic, line, group, or monitor.

A fully parametric EQ is fitted, and eight aux sends are available. The fader is a VCA device as standard, with remote start facilities. The APC is available with AK MasterMix or Amek/GML motorised faders as options. A comprehensive dynamics section is also available on a channel basis. Main console metering is available in Vu or plasma forms.

A typical music recording version of the AC for 24-track work could involve as few as 32 modules, due to the multi-function nature of the channel strip. Prices are not available as yet, but Amek hopes to begin shipping APCs in the first quarter of 1986.

Amek has set up a company with GML, and the APC is seen as a step towards that company's major future product, a completely resettable console.

Amek also showed a 36/24 version of the TAC Matchless console, plus a 30/12 Scorpion foldback console and a Scorpion with 24 tracking monitoring, including a number of new modules for the Scorpion range which are now available.

Although the upper reaches of the Matchless range offer some of the facilities of products like the Angela, they are aimed at a different marketplace and do not offer the same kind of longer-term options - such as automation, for example - as available for the straight Amek products.

Amek has introduced a range of rack-mounting signal processors, which were on view at AES. The rack is the RM01, with 10 slots. Initial modules available include a band-pass filter, a compressor and a parametric EQ unit based on that included in the 2500 console.

A TAC modular rack-mounting active crossover unit is also available, the TX10, with integral PSU and room for 10 modules, facilitating frequency divider networks in configurations of 2 to 5 ways in stereo.

Each module is identical, with plug-in assemblies for the centre frequency selection.



AKG HAS produced a simple brochure showing suggested microphone positioning for studio recording and live concerts for all major band instruments, voices and percussion. It also indicates the recommended AKG microphone for each different instrument, with secondary choices, where an alternative microphone will perform equally well.

Send a stamped addressed envelope marked *Microphone Applications*, to AKG Acoustics, Vienna Court, Catteshall Wharf, Catteshall Lane, Godalming, Surrey GU1 1JG.

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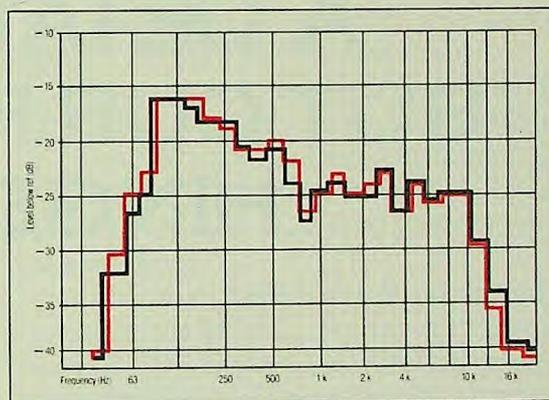
Look at the list. These are just a few of the labels currently putting pre-recorded product out on BASF Chrome tape.

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Here's a chart showing frequency spectrum analysis of the **PCM F1 digital master** of part of a recording, compared with a **pre-recorded Chrome cassette** of the same passage. The cassette was duplicated at high-speed at $120\mu\text{s}$ normal equalisation.

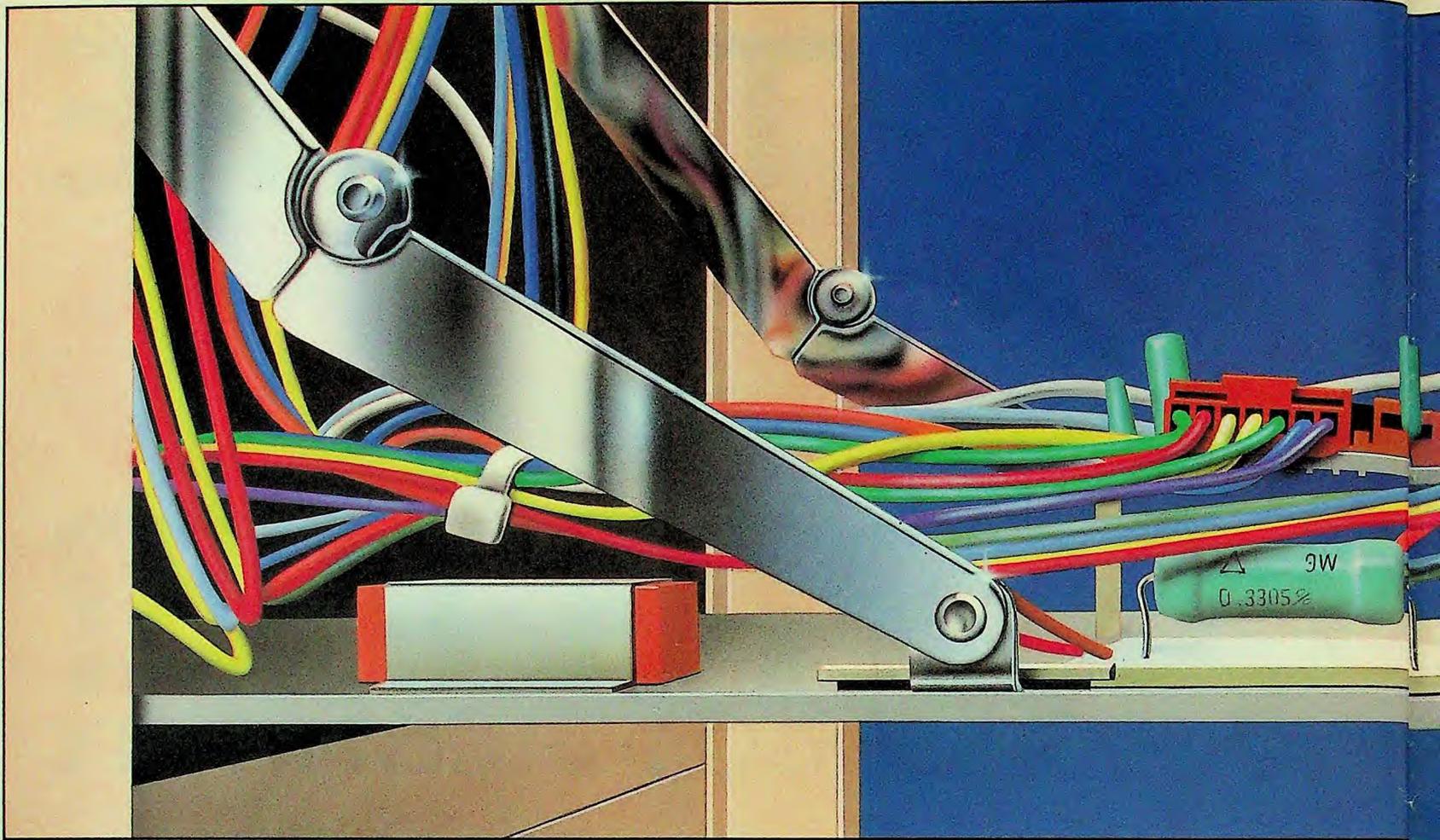
The red line shows the master, the black line the cassette. The difference between the two is negligible.

Clear Chrome. Why compromise?

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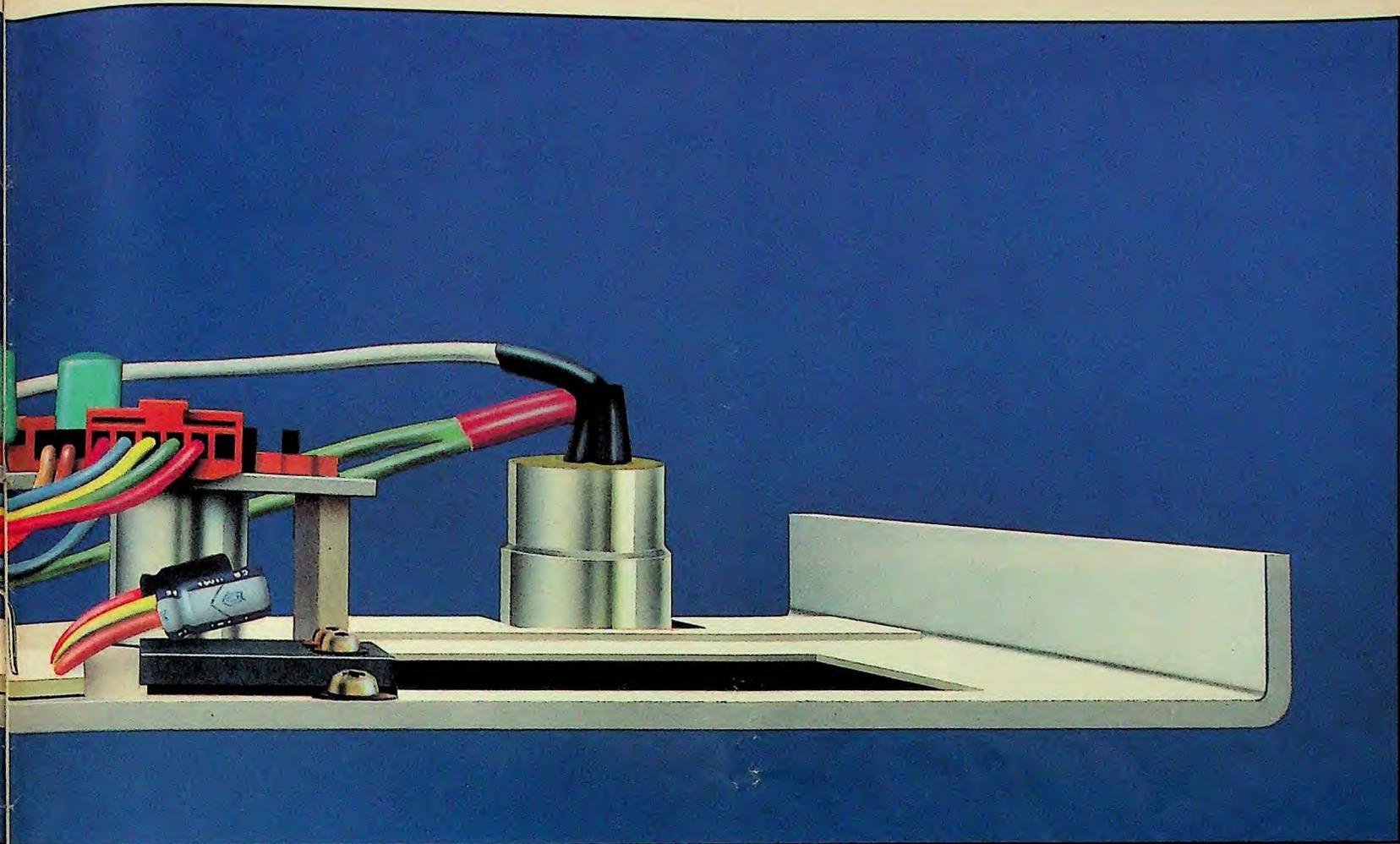
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This panel protects the mother board at the heart of the Otari MTR 12. And it's hinged to allow easier access.

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.

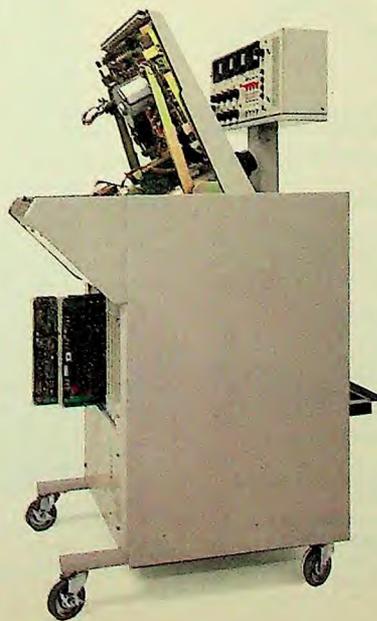
A passionate attention to those things that make a professional's life that little bit easier.

Naturally, because it's Otari, the technology is true state-of-the-art. It's the only recorder of its type to offer 7.5, 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.

STUDIO *extra*

Under new management

1985 HAS seen a number of studios merging into the mainstream under new ownership and management. Two examples of such studios enjoying new leases of life are Nova Studios in London's West End and The Chocolate Factory in New Cross.

Nova, under Dave Cairey's management, underwent substantial structural and acoustical changes — including improvements to both the control room and large studio area — a year ago, and the investment is paying off.

Clients to date have come from across the board, ranging from rock bands to jingle companies. The studio's central position (it also boasts an NCP car park right next door) is helping to attract business, as is the studio's investment in state of the art equipment. But Cairey also points to the importance of having the right people on board, running the studio and creating an agreeable atmosphere to work in.

"Business has been good this year," says Cairey, "though of course we'd like to do more. It takes time to get a studio name established, but we're getting there."

As well as the studio itself, Nova also boasts a new Sony-equipped digital editing suite (2 X Sony U-Matic

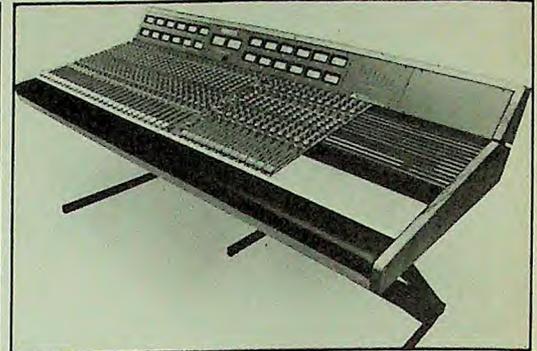
5850DA, DAE 1100 & Controller, PCM 1610, Aiwa cassette machine F990 and Eela audio six channel desk).

Chris Baker joined The Chocolate Factory in July following its change of ownership, and under his management, the studio has started to flourish.

Changes there include the installation of Quested monitors — Roger Quested also made some alterations to the control room acoustics. There are plans for further changes including removing the ceiling of the main recording area to give the room more natural light.

"Since July, we have hardly had a dead day," says Baker. "We have had a wide cross section of artists in, including The Waterboys, Osibisa, King Kurt, The Nolans and The Ingram Brothers. Roger Chapman is booked in for three weeks in November for an album project, and Manfred Mann — who's Workhouse Studio is just down the road — often uses us when he doesn't need his SSL facility."

A new addition at The Chocolate Factory is a fully-equipped keyboard suite. "As well as having this as an extra facility, we are also to offer studio clients instant keyboard hire facilities on the premises," says Baker.



TAD SERIES 75 console

Trident in move to new premises

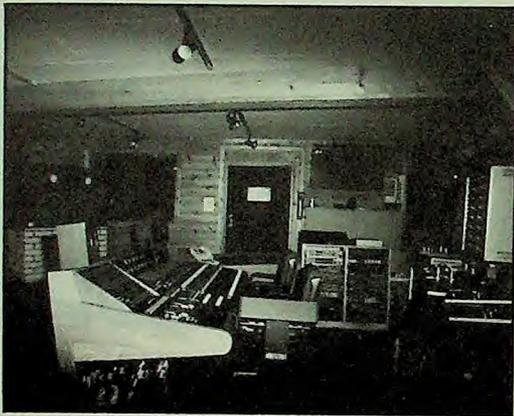
OWING TO "increased production requirements", Trident Audio Developments has moved to new and larger premises at Shepperton.

Commenting on the move, managing director Malcolm Toft said: "With the launch of our Series 65 and 75 consoles, coupled with the restructuring of our US office, sales have increased to the point where we could no longer cope at our existing factory."

"The new premises gives us greater research and development facilities. As a consequence, we will be expanding our areas of research, particularly with reference to the digital control of audio."

"We are very committed to this area of development and strongly feel that the next generation of audio consoles will have greater emphasis on software control. This in itself, without going totally digital in terms of signal processing, can give a degree of system flexibility and control hitherto unheard of. Our company plans to produce equipment incorporating this new technology within the next 12 months."

The new address is: Trident House, Rodd Industrial Estate, Govett Avenue, Shepperton, Middx. TW17 8AQ. Tel: Walton-on-Thames 224665.



THE CHOCOLATE Factory

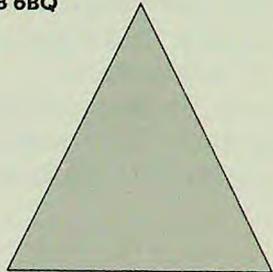


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SUBSCRIPTION FORM

Studio buzzes

Daltrey's Abbey party

ABBEY ROAD recently hosted a live 'Album Party' with Roger Daltrey for the NBC Radio Entertainment Network to celebrate the release of Daltrey's new album, *Under A Raging Moon*, produced by Alan Shacklock. The album is a celebration of The Who with the title track written by John Parr and featuring seven drummers. Other songwriters featured on the album are Bryan Adams, Pete Townshend and Kit Hayne, along with four songs written by Daltrey himself. The programme, also featuring Townshend and Shacklock, was aired live from Abbey Road's Studio Three to 115 US radio stations via satellite.

□ □ □

SOUNDMILL STUDIOS, Burnham, is now offering 48 and 24 track digital recording and mixing facilities. First client to take advantage of this was Sister Sledge with a 12-inch re-mix of their latest single. Other recent clients at the studio have included Big Sound Authority, Cocteau Twins and Michael Saddler of Saga fame. Meanwhile, Soundmill is soon to announce the formation of its own indie label, with first product scheduled for release in the New Year.

□ □ □

OCTOBER CLIENTS at Maison Rouge included: Shooting Party (Stuart Kerrison/Charles Harrowell), Two People (Pete Schweir/Julian Mendlesohn), Bob Andrews (Andrews/Harrowell), Art Of Noise (Gary Langan), John Wilson (Wilson/Potter), Mick Silver (Silver/Potter), Amii Stewart (Barry Leng/Harrowell), ELP (Tony Taverner), Jim Diamond (Diamond/Pete Schweir), Roy Wood (Wood/Harrowell), Space Monkey (Adrian Lee/Harrowell).

□ □ □

LAST ACT in at Soho Studios before the recent update was CBS chanteuse Haywoode, recording a new single. On the new MCI 42-channel automated desk and Quested monitors, New Model Army mixed their latest 7 and 12-inch, followed by other EMI acts, Sexbeat and Ginger To The Rescue. Other clients at Soho recently have included Fretless Productions with new material for Max Headroom, Roy Ayers, Loose Ends and Mary Martin.

□ □ □

BUSINESS IS building up well at the Beat Factory which opened earlier this year. In addition to the studio facility itself, the Beat Factory now boasts its own 'Brain Room' which is a custom-built area housing keyboards, synthesizers, drum machines and synthesizers. It can be used as a separate composer or programming suite, but is also fully-patchable to the adjacent studio (or Command Centre as it is known).

Studio manager Marijke Bergkamp says: "Since the Brain Room opened, we have been working with, amongst others, Richard Ashley, Don Carayol and Chris Buckley who as well as producing themselves as the group Lifesigns, are also producing other acts for Pressure and Priority Records in the dance/soul vein. We have recently recorded a charity single for The Save The Children Fund written by TUC general secretary Norman Willis, as an in-house production.

"Future bookings look healthy — we are about to record Busta Jones (ex-Talking Heads and Sharks) and doing more work with Pressure Records and Fran Ashcroft."



NOMIS HAS taken on exclusive UK distribution for Ddrum professional digital drum kits. Says a spokesman: "This distribution deal marks an important move for the Nomis Complex into the area of equipment sales, to provide an even more extensive range of facilities for the music business."



STEVE VAN Zandt of E Street Band fame is pictured at the Workhouse Studios Harrison desk with producer/engineer Pete Hammond. Van Zandt was at the Workhouse producing two new tracks, *The Lords Prayer* and *Hey Tonight* for Lords Of The New Church.

Trident set for studio update

TRIDENT RECORDING Studios is currently working on plans to completely refurbish Trident 1 and install a new desk in Trident II.

Trident II's desk will be changed from the present 40 channel Solid State Logic model to a 56-frame 48-channel SSL, retaining the total recall facility. Says Lynne Chalmers: "Combined with our extensive range of outboard gear, these further improvements will make us one of the most comprehensively equipped studios in London."

The remix room has recently been updated and re-equipped to provide improved facilities for keyboards and overdubs. A custom-built Trident desk has been installed, which has Series 80 and TSM Eq's on each channel, with Roger Quested monitors.

The studio at Trident I is to be equipped with a 40-channel 24 track SSL desk with primary computer. The studio area will be completely redesigned to "accommodate a spectrum of sounds from electronics to live acoustics."

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STUDIO
extra

Bill Foster's column this month is by way of an open letter to Bob Hine of BASF in reply to his circular "Pre-Recorded Cassette Mastering", which was sent to most major record companies recently, and the content of which is reproduced in the box below.

THE LETTER (right) was brought to my attention by a panic-stricken A&R person who sent me a copy with a note attached saying "Please make sure your tapes comply with this".

A five-minute phone call ensued, after which the poor woman calmed down when she realised that most of the "rules" laid down were already common practice in all the major facilities and the suggestions concerning tape generations were, in the main, either impractical or, in one instance at least, downright dangerous.

Before answering the various points raised, many of which infer that post-production houses are totally incompetent, I feel it only fair to say that I am convinced there was nothing mischievous in Mr Hine's motive for circulating this letter. Bob has worked tirelessly over the past few years to promote the improvement of pre-recorded cassette quality and, we hope, the marginal improvement in sales of his employer's chrome tape!

I must, however, question the sense of feeding the rank and file of the recording industry a load of technical mumbo-jumbo (to them anyway) much of which will serve only to exacerbate rather than educate.

Inflammatory comments such as the inference that the sound on vinyl disc is usually obtained by compressing and limiting is, to put it mildly, a load of old cob . . . er . . . nonsense.

As a cutting engineer myself, and an employer of four others, I can assure the reader that since the advent of the modern computerised lathes, limiters and compressors are rarely used. When they are, it is usually at the direction of the producer who wishes to modify his original mix for all formats — vinyl, CD and, dare I say it, the hallowed cassette.

It is perfectly correct that a build-up of noise occurs with each successive generation and it is this fact, hitherto a problem with analogue cassette intermasters, which has prompted the duplicators to demand the original tapes at their plants.

There is, however, a logistics problem in this ostensibly innocent request. If the master tape is sent off to the cassette plant (usually located somewhere remote) what happens when the record factory require an urgent lacquer recut? I agree that two identical mixes of the multi-track would be the best solution, and perhaps, producers could be persuaded to run their master-mixes double headed, but

"THE AIM of the duplicating houses is to make the best possible cassette, taking into consideration plastic parts, mechanics, magnetics and the visual aspect of the cassette.

The purpose of this letter is not to discuss the mechanical parts, but ways in which we, the duplicators can achieve the best possible copy of the produced original sound.

The facts are, that this is not being achieved, due to the lack of understanding and a lack of involvement by the music industry and the producers.

Producers spend a lot of time and trouble ensuring that the cutting engineers produce the best possible sound on disc which usually requires compressing the limiting etc. but, spend no time with the duplicators.

Every time a generation takes place there is an increase in noise, and a general drop in fidelity. For this reason, the master tape sent to the duplicators should be either the 2 track, mixed from the multitrack or a digital copy of the same. Quite often disc EQ'd, and limited masters are sent for cassette duplication. The disciplines and requirements of disc cutting and tape mastering are totally different and there should never be a time when disc masters are used.

The following points should be followed when preparing a master to send for cassette duplication.

this would really only work with home originated product.

The letter goes on to suggest a digital copy of the master tape — now we're getting somewhere. But, do they really want a copy of the master? In my experience most master tapes comprise of a set mixes done at different studios on different days and, in the case of analogue at least, with different levels and azimuths. Does the cassette mastering engineer have the time to sort that lot out on each occasion he has to produce a new bin master?

Far from bastardising the creative genius of the producer and artist in order to cram their work on to recycled vinyl, the cutting engineer's talent lies in evening out the discrepancies of the master tape and producing a balanced product which is pleasing to the listener when hearing the album as a finished entity.

I accept that up until the early Seventies cutting systems were not perfect and many "eq'd copies" reflected those constraints, but nowadays it is rare for the cutting engineer to roll off "top" in order to protect the

1) The master should be a first generation recording ie: the two track mixed from the multitrack or a digital copy of the two track which does not incur a generation loss.

2) The master should be open-ended with no compression, limiting or filtering.

3) The standard digital equipment in most duplicators is not 1610 but "PCM F1 PAL 16 BIT Beta".

4) Written on the master should be: a) The format it was recorded by ie: i) PCM F1 PAL 16 BIT with emphasis ii) Dolby A 15ips. b) Information about any alignment tones. c) Title and catalogue number, which should also be written on the spine. d) Listing of the track titles.

5) It is helpful if when recording a digital master, the longest side is recorded first as this is useful when making the loop bin master.

In conclusion, the master needs to be left to the musically competent people in the duplicating houses, who know how to prepare the master to get the best cassette copy of the originally produced sound.

The producers etc in the industry need to make sure this happens and start involving themselves with the mastering engineers in the duplicating houses."

ROBERT HINE, manager, professional division, BASF



"The cutting engineer's talent lies in evening out the discrepancies of the master tape . . ."
BILL FOSTER

cutting system and, when he does, it is usually to reduce excessive high frequencies which would also give the cassette duplicator headaches.

Perhaps, before I become too negative, I should offer some constructive comments on the letter's numbered points.

1) I agree totally

2) This depends on whether the producer, or in his absence a studio trained engineer, feels it is necessary

3) If "most duplicators" excludes CBS and EMI, then Mr Hine is right. The record company should always check which format is required by the duplicator. More on this is a moment.

4) Any professional studio or post-production house will always clearly mark its boxes. However, "professional" usually means a little more expensive — you don't, as they say, get champagne for beer money!

5) When producing a loop bin master, recording the longest side first is fairly common practice but doing this on the cassette master is, in my opinion, highly dangerous. Engineers are used to finding the A side at the start and, while I'm not accusing anyone of stupidity, Murphy's Law says that on the morning after the office party someone is going to get it wrong.

Returning to the subject of digital intermasters, the F1 (or its compatible companion, the 701) have become a firm favourite with cassette duplicators around the world.

While the cost of an F1 copy is undoubtedly less than the U-matic based 1610 there is a problem. Using, as it does, the domestic Beta

format, F1 relies on what are effectively home video machines for recording.

Now, Europe and the US use different video standards, so a PAL F1 produced here is going to present problems to the Americans who of course, have NTSC machines. It is for this reason that the international conglomerates have plumped for the 1610 system which is solely NTSC and therefore unilaterally compatible. (One word of warning — the Germans took to F1 some time before the UK when there was no PAL version available. As a result, some operations there can only handle NTSC).

In conclusion, Mr Hine asks us to leave the production of a cassette master to "the musically competent people in the duplicating houses". The only snag here is that a producer usually prefers to work with a particular mastering engineer, while cassette duplication often involves such things as shift work and subcontracting when capacity is tight.

Can you imagine the scenario of a producer taking the train all the way to the North of England to supervise a mastering session, only to find that his master tape left half an hour earlier to be duplicated in Wales?

Bob, I wholeheartedly support your efforts to improve the quality of pre-recorded cassettes, and if in doing so you create a greater awareness of quality in general, all to the good. But please, don't try to divert the job of audio engineering away from those who have been trained to do it — the result is likely to be very different from what you might expect.

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Syco unveils the latest addition to Linn range

SYCO, EXCLUSIVE UK distributors for Linn Electronics has unveiled the latest addition to the Linn range.

The Linn Sequencer is a 32-track MIDI recorder, and is claimed to be "the most versatile MIDI recording device yet created."

Said a Syco spokesman: "In designing the new sequencer, Linn has responded to a very real need in the industry; that for a composition and performance tool for the professional musician which enhances the creative musical process rather than interfering with it."

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Retail price is £1,695 — the Sequencer is available for demonstration at Syco.

Sony, HHB stage digital seminar

A SEMINAR geared to "exploring the opportunities of digital recording in the UK" is being organised by Sony Broadcast and HHB Hire & Sales in association with Studio Sound.

Digital Information Exchange takes place on December 3, 4 and 5 in Central London. The series is aimed at three different groups: record company personnel, studio engineers and research scientists working in industry and education.

The first day's programme deals with all aspects of digital recording and com-

compact disc production of interest to record company people, including budgeting, planning releases, quality control and the projected growth of the compact disc market. Among those participating will be producer Rupert Hine, PolyGram's Clive Swan and HMV Shops managing director Ian Duffell.

Day two offers post-production and studio engineers the opportunity to get hands on experience of the latest digital recording equipment, with the assistance of Keith Spencer-Allen, Pip Williams and Ben Turner

— now of Finespace, plus representatives from Sony and HHB.

The third day in the series is aimed squarely at institutional users, principally scientists in industry and academic research.

Says Ian Jones, managing director of HHB: "We want the seminar series to have practical results for those attending, and we believe that by bringing together experts from all sectors of the industry, that the exchange of ideas and information will have very positive consequences."



TONY SHIELDS of Ampex presents Eric Clapton with his Golden Reel Award.

Clapton wins Ampex Golden Reel Award

THE AMPEX Golden Reel Award has been won by Eric Clapton for his album Just One Night. The album was recorded and mastered on Ampex 456 professional tape at Olympic Sound Studios in London.

Tony Shields of Ampex Great Britain, presented the award prior to a Clapton family occasion at Guildford's Civic Theatre. Every two years, Clapton brings his show to Guildford to play for Rose, his grandmother who brought him up. Now 80-years old and unable to travel far, Rose looks for-

ward to the concert and sat proudly in the front row with family and friends.

Other recipients of the Ampex Golden Reel Award for Just One Night were members of the band: Chris Stainton, Henry Spinetti, Dave Markee and Albert Lee, producer Jon Astley, engineer Phil Chapman, Roger Forrester Management and Olympic Sound Studios.

To commemorate this award, Ampex donated \$1,000 to the Hospital For Sick Children (Great Ormond Street), a charity nominated by Eric Clapton.



ANDREW STIRLING and Garry Robson of Stirling Audio Systems are pictured receiving a plaque from Otari's Frank Hughes (left), confirming Stirling as one of only two authorised full range Otari dealers in the UK.

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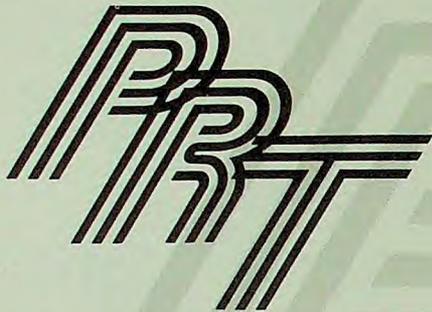
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In all cases salaries will be commensurate with age and experience and will include all the benefits enjoyed by a member of the Associated Communication Corporation as well as admission to the groups pension scheme.

Applications should be made in the first instance in writing with full CV to: The Personnel Officer, Precision Records & Tapes Ltd (Record Division), ACC House, 17 Great Cumberland Place, London W1A 1AG.

BBC ENTERPRISES

Co-ordinator (Marketing & Promotions) BBC Records

BBC Records, part of BBC Enterprises, seeks a Co-ordinator, Marketing & Promotions, to support the Sales and Marketing Manager in maximising the marketing, publicity and air play of BBC records and cassettes. The job requires strong experience of publicity, advertising, marketing or press work and a thorough understanding of the value of different forms of publicity and how to achieve it.

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Contact us immediately for application form (quote ref. 5071/MW and enclose s.a.e.), BBC Appointments, London W1A 1AA. Tel: 01-927 5799.

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Young man or woman required to handle the negotiation, preparation and finalisation of contracts and all aspects of the Company's business and legal activities.

The ideal candidate will be qualified as a Solicitor or Barrister preferably with experience in the entertainment industry. The essential requirements are a good knowledge of Contract Law, a good command of English and the ability to work well under pressure.

Applications, in writing, giving full details of your qualifications and experience to date, should be sent to Barbara K. Rotterova, Senior Personnel Officer, EMI Records (UK), 20 Manchester Square, London W1A 1ES

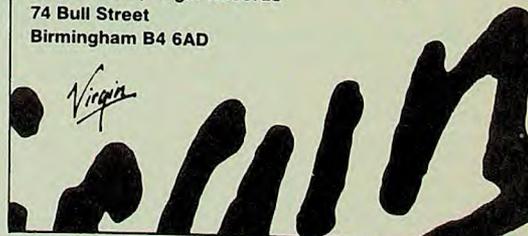
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Virgin Records will shortly be opening a brand new super-store in Birmingham, an important part of which will be a self-contained Classical shop.

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Carol Clarke, Virgin Records
74 Bull Street
Birmingham B4 6AD

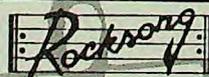


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The ideal candidate will be a skilled negotiator with good contacts.

Salary is negotiable, please respond in writing with C.V. to the Managing Director, Mr Paul Birch, Rocksong Music Publishing Ltd, 9-64 Westbourne Terrace, London W2

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CLASSICAL RECORDS DEPT.

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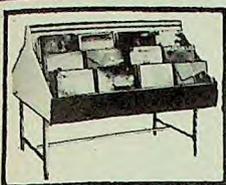
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Tony Visconti founded the organisation and aims to give artists a chance of getting advice, unrestricted by political or commercial considerations.

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The logo for Roar Academy features the word "Roar" in a large, bold, red, brush-stroke font. Below it, the word "ACADEMY" is written in a smaller, black, sans-serif font. The letters of "ACADEMY" are partially overlaid by the red brush strokes of "Roar".

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