

# MUSIC WEEK

25 YEARS ESTABLISHED 1959

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Despite some reservations, Ethiopia single is a success

## Band Aid bonanza!

By JEFF CLARK-MEADS

A LANDSLIDE of single sales will move a mountain of food to Ethiopia. Band Aid's Do They Know It's Christmas? is breaking all records on its way to becoming Britain's biggest-selling single ever.

Phonogram, which is marketing and distributing the record, is delighted with its success. "The demand has been fantastic. It's incredible. We're quite stunned," said head of press Chris Poole.

Some dealers, though, are unhappy about the "profitless" single and there is a general disquiet that a number of shops are selling it for more than the recommended £1.35. Phonogram is also angry that the Government has refused to waive VAT on the product.

Says Poole: "With 18p tax on each record, the Government stands to make around £0.5m. That makes the £2.75m they have given to Ethiopia look pretty pathetic. The Government should be ashamed."

Each copy of the single bought means 96.03p for an Ethiopian trust fund with 17.46p going towards the record's manufacture and distribution. The other 3.5p is accounted for by a discount given to dealers for prompt payment.

Sales have stretched Phonogram's ability to supply to the limit. Currently five factories — two in France, CBS's, PolyGram's and EMI's — are pressing the single and by the end of last week had received orders for more

than 1m of which 0.7m had been shipped.

Some dealers found delays in delivery of the single, but Poole points out that the seven days from recording to being released meant there was not time to stockpile supplies. The rapid turn-round also meant there was no time to consult all dealers individually about the project, he adds.

The 7-inch version of Do They Know It's Christmas? sold 200,000 copies in the first two days after release, and HMV publicist Tony Brainsby comments: "It's the fastest-selling single ever at HMV. At Leeds we sold out 100 in 30 minutes. Manchester sold 800 in an hour and Bristol had sold out by 1pm on the first day."

"We're staggered by the sales. Supplies are a problem because we are selling out almost immediately."

A spokesman for Woolworths added: "Sales have been fantastic. It has been going into the stores and selling out that day. It's been a great success."

WH Smiths and Boots also report excellent sales and that they are happy to be selling it at the recommended £1.35. Brainsby adds: "All the money is going to a good cause so it would be unfair to try to take advantage."

There have been reports, though, of some dealers charging as much as £1.90 and Poole comments: "It is illegal for us to set a retail price. We cannot tell people what to sell it for. We went to all

the major chains and some other dealers, asking if they would sell the record at the same price as we were selling it to them for."

"If a dealer feels he has to add something, then that's his prerogative and there is nothing we can do or we would want to say about that."

Bob Kingdon, of KMK Records at Beckenham, Kent, is selling it at the recommended price and supports the appeal effort. However, he feels things could have been better organised.

He would have preferred to have seen an advertisement in *Music Week* asking for dealers' views before the single was launched. He believes there would have been few replies but says: "If you are not asked when something happens, even if you agree with it, then you feel bitter."

Other dealers, though, feel the single is having some desirable spin-offs. Bob Barnes, of Discovery Records, Leamington Spa, said: "It's doing the industry a power of good. It's a good thing for the name of the industry, and it's getting people in the shops who have not been in before."

"If dealers don't like the idea of the single then they don't have to stock it."

Added Tony Mack, general manager of the Nottingham-based Revolver group: "I don't feel there should have been any consultation. There's been no obligation for us to stock the

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AH SO, this must be China, says the pointing Derek Green — and it is. China Records is the former long-serving A&M Records UK MD's new venture in conjunction with Chrysalis co-chairman Chris Wright, the other Oriental rickshaw rider.

A long-term deal has been signed whereby Chrysalis will sell, distribute and market China Records in the UK, and licence China Records throughout the rest of the world through the Chrysalis organisation. Product will appear on the China label in the UK and on a split Chrysalis/China label elsewhere.

Green describes the new company's aim as being "a quality, small roster company. The thrill for me is to devote my time and energy to selecting those artists who stimulate me and to develop their careers on a long-term basis".

## Joint award for Lennon scholarship

THE PRS John Lennon Memorial Scholarship this year has been jointly awarded to Mark Davies and Patrick Prendergast. Davies will study for an M.Mus degree at the University of Surrey, the only one in the UK offering degree and diploma courses in Tonmeister Studies (integrating musical education with scientific principles and practice of the recording and reproduction of music), and he hopes to be a record producer.

Prendergast, a B.Mus (Hons) from University College, Cork will take the postgraduate diploma in Tonmeister Studies.

The PRS inaugurated the scholarship in 1982 at the University of Surrey in memory of Lennon, who was a PRS member throughout his career.

● The PRS has donated over £70,000 to over 80 organisations during 1984 in its policy of supporting purposes "conducive to improvement or advancement of the composition, teaching or performance of music".

## New Christmas distribution opening times chart — p.14

DUE TO a printer's error, the Christmas opening times chart published on Page 23 of last week's edition of *Music Week* contained misplaced information. The chart is reproduced correctly on Page 14 this week.

● WEST LONDON distribution company Arabesque has the following Christmas schedule — December 10-14, normal 9.30am-6pm, December 15-16 closed but answer phone available (995 3023), December 17-21 normal, December 22 10am-2pm, 23 and 24 closed, December 27-31 normal hours. The company is based at Swan Works, Fishers Lane, W4 1RX.

Christmas Opening times for Jungle Distribution are normal hours (10am-6.30pm) except for Christmas Eve, Christmas Day, Boxing Day and weekends when it will be shut.

## TV programme helps trap pirate

A TV PROGRAMME has helped to bring a man to court on counterfeit cassette charges and has given excellent exposure to the piracy problem.

Channel Four's 4 What It's Worth last Tuesday gave a glimpse of the work of the BPI anti-piracy unit as the programme tried to trace a pirate cassette to its source.

A cassette of Bob Marley's Legends album was bought by a researcher for Thames TV — which made the programme for Channel Four — outside Warren Street tube station in London's Tottenham Court Road. The anti-piracy unit identified the most probable source of the tape and a confrontation with

a street trader was secretly filmed. The researchers were also able to follow the trail to the distributor, and set up a meeting with him.

BPI investigators kept a watching brief, and one was able to identify the distributor's car number as one belonging to a man who had been under suspicion for some time.

Through evidence collected by the Thames crew, the BPI obtained an Anton Piller Order, giving power to search premises, and carried out a seize and search operation at the distributor's home. A man is now awaiting trial in connection with the manufacture and sale of counterfeit audio cassettes.

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ATLANTIC

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**SEPTEMBER SONG**

KOW 40/T

KOROVA

**MY WHITE BICYCLE**

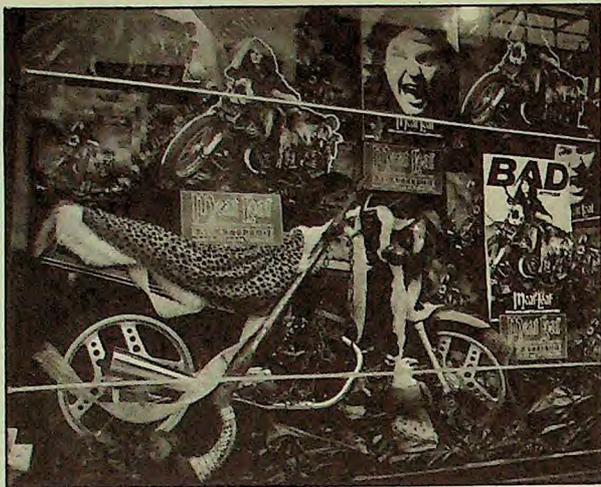
neil

7" & SPECIAL 12" CHRISTMAS RIP-OFF MIX

YZ30/T

wea

# NEWS



MIKE LEVENE of Disc & Tapes, Accrington, is a Meat Loaf enthusiast to the extent of hiring a motorbike identical with the one used in the sleeve photo of Meat Loaf's Arista album *Bad Attitudes*. This forms the centre-piece of his window display, completed by UK Displays with in-store point of sale material. Discs & Tapes is one of a 500 nationwide shop campaign which began in October, with window and in-store displays installed within 10 days.



THE FRENCH pianist sisters Katia and Marielle Labeque signed copies of their EMI albums for fans after a recent premiere performance of George Gershwin's *An American In Paris* in its original version for two pianos at the Royal Festival Hall.



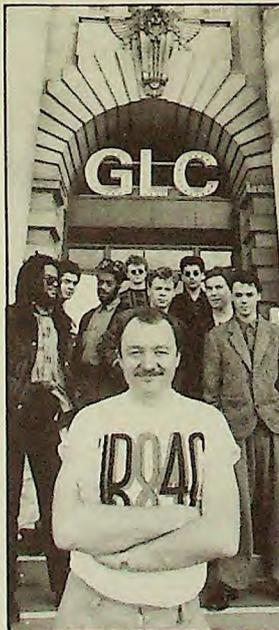
SEASONAL SMILES from the PRT sales force which found time to pose for the camera outside their Mitcham depot before hurrying recorded goodies to the shops in time for the Christmas rush. PRT sales manager Tony Smith is on the far right.

AT A reception held at Stocks, the Kings Road club, Eddy Grant, celebrating 18 years in music, was presented with a gold disc for sales of his K-tel album, *All The Hits*. He is pictured with, left to right, his manager Tony Calder, Peter Morris (K-tel managing director) and Graham Williams (K-tel business affairs manager).



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UB40 ARE the latest recruits in support of GLC leader Ken Livingstone's campaign to prevent the abolition of the council. Livingstone is seen with the band outside the doomed portals of County Hall.

## American Commentary



### Monument for Dolly?

From IRA MAYER

NEW YORK: Dolly Parton looks the favourite to acquire the troubled Monument Record operation from owner/founder Fred Foster. Parton has reportedly offered \$4.9m (£4m) for the record company and for Foster's 70 per cent interest in the music publishing firm Combine. Parton will throw in another \$1m (£826,446) for Monument's master recordings and Nashville office building, and \$2.1m (£1.7m) for Combine head Bob Beckham's 30 per cent interest in the publishing outfit.

Monument has been operating in a limited fashion under protection from creditors provided by the federal bankruptcy laws since March 1983. At that time the company said it owed some \$8m (£6.6m) to almost 700 creditors, including Parton, Rita Coolidge, Joe Simon, Roy Orbison and others. The \$4.9m would be used toward paying off the creditors, with additional monies to be raised through re-packaging of the masters.

Parton recorded two albums for Monument in 1967, prior to her teaming up with Porter Wagoner, and had her first top 20 country hit while with the label — *Dumb Blonde*. The Combine catalogue includes many of her early compositions, as well as classics by Kristofferson, Tony Joe White and Larry Gatlin, among others. MTM and Welk Music have also been interested in Monument.

MTM is, in fact, a new addition near Music Row in Nashville. The company is headed by Tommy West, Howard Stark and Alan Bernard, a team largely responsible for the launching of the late Jim Croce's career. They are in partnership with MTM, the production company founded by actress Mary Tyler-Moore. Heading the new firm's publishing division is Meredith Stewart; handling the signing of new acts to MTM Records is Bob Burwell.

Another Nashville firm, Buddy Lee Attractions, one of the city's biggest booking agencies, has merged with Los Angeles' J. Michael Bloom Agency. Lee handles Neil Young, Waylon Jennings, Bill Monroe, Chubby Checker and, for fair dates, Willie Nelson, Dionne Warwick and others. Bloom operates primarily in the TV and film spheres.

FREDDY BIENSTOCK, responding to a lawsuit filed by songwriters Leiber and Stoller, says the songwriters are not entitled to participate in his acquisitions of Chappell, E. B. Marks and some of the songs of Shadow Morton, and that while the writers knew of these acquisitions in advance of contract signings, they made no attempt to participate at the time.

Another legal matter as this column is written: will Michael Jackson himself testify at the trial of a plagiarism suit in which an Illinois songwriter accuses the superstar of stealing his song in the composing of *The Girl Is Mine*?

WHITNEY HOUSTON hit some of the truest notes under the sun while singing four songs (none original, unfortunately) at a 10th anniversary celebration for Arista Records and honouring company founder Clive Davis, which was hosted by RCA's Robert Summer and Ariola's Monti Lueftner.

Dionne Warwick also performed a brief testimonial, and the video screen went up for taped messages from the Thompson Twins, Billy Ocean and Ray Parker. Barry Manilow's obviously ad libbed statement was the classiest moment of the presentation, which was held at nothing less than the Museum of the City of New York.

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# MUSIC WEEK

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Tony Mitchell talks to

Tracking Sting down to his lunchtime retreat within the maze of Shepperton Studios, where he's currently filming 'The Bride', proved to be less difficult than I'd feared.

I simply followed the long trail of glitter which led to the control room of the recording studio where he's doubling as producer for a new band called 'A Bigger Splash'.

My initial belief that Sting had succumbed to an early seventies fashion kick was dispensed only when I learnt that he'd just been filming a glitter party scene for the movie – a romantic version of the Frankenstein story said to be more in keeping with Mary Shelly's original story than the Karloffian video nasties we're all familiar with.

And there he was, lounging against the control room wall clutching a Fender bass and looking only slightly 18th century in ruffle-necked shirt, brocade waistcoat and riding breeches. His assistant Danny was despatched to make some tea.

Sting bought his Synclavier just six months ago, and like a good novel he's hardly been able to put it down since. His enthusiasm for it is impressive – a combination of reverence for its technical achievement and childlike amazement at the creative possibilities he's still discovering. Ask him to sum up its potential impact on music making and he'll come up with a modest comment such as:

"It's as radical and important an invention as the piano was centuries ago." And so, on to the first question.

**MITCHELL:** "What was it that first made you think this might be the machine for you?"

**STING:** "It was a sort of dream of mine, when I first started to actually write music down on a stave – you know it's impossible to read after half an hour – that it would be great if everything you played on a keyboard immediately transmitted into notation. I was sure one day someone would invent it. And one day I was looking at some roadie's magazine in America – and there it was! The Synclavier did it.

I was totally over the moon and it was only then that I got to find out about all the rest of the functions of this amazing machine. And it's great fun, it really is.

Now it's kind of taken over my life. It takes a lot of technical application which I think is fun, because it's about learning something totally new, but there's no way you can use it the day you get it"

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*"It's as radical and important an invention as the piano was centuries ago"*

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**MITCHELL:** Between hurriedly gulped mouthfuls of salad – he went on to explain that he'd become very disillusioned with synthesisers and synthesiser bands "because they all sound exactly the same," and because he was inspired to write music by the sound an instrument makes, he was always trying new instruments, and that the synthesiser element of the Synclavier had "this wonderful range of warm, organic, rich sound which makes me want to play with it"

And with the computer, he says, you have a system which allows you "to compose beyond the limitations of your physical skill – in fact beyond the limitations of anyone's physical skill!"

**STING:** "Another thing is that I've never worked with an orchestra before it would be a very expensive experiment for anyone to hire an orchestra for the day

to see what happened. But with the Synclavier I have an orchestra at my fingertips."

**MITCHELL:** If that sounds a mite indulgent, then don't think Sting isn't aware of it. He knows devices like the Synclavier are often branded as rich men's toys but the integral facilities and the constant updating process initiated by the Synclavier's designers convinced him that it would be a very sound investment.

**STING:** "It's almost the responsibility of those with enough bucks to invest in this kind of thing. It's like, the only people who could afford orchestras in the days of Mozart and Beethoven were the crown princes of Europe. And us rockstars 'ave taken over from that. I see myself as a kind of Medici of the Arts in the 1980's – know what I mean?" (ha-ha)

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*"One interesting feature of the Synclavier is that it translates tempo to frame time"*

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**MITCHELL:** "Has your experience with the Synclavier turned you on to computing generally?"

**STING:** "No – I'm not really into home economics!"

**MITCHELL:** "You don't feel the need to have a machine that'll address a lot of envelopes for you?"

**STING:** "No, I've got Danny to do that!"

**MITCHELL:** "Can you use the computer for anything else?"

**STING:** "Well there's a floppy disc floating around somewhere, so you could do your accounts on it, in between scoring something."

**MITCHELL:** Stifling an inclination to say what a good idea it was to have a musical instrument that can tell you how much you've got left in the bank after you've paid for it, I moved on instead to raise with Sting one of the criticisms which is sometimes voiced against the Synclavier – its restriction, on the digital sampling side, to monophonic sampling.

**STING:** "Yes, monophonic sampling. That might be a temporary disadvantage but polyphonic sampling is only a short time away. In the meantime, if you want, er, a chord of milk bottles breaking or something, you can do it with a tape machine."

**MITCHELL:** "One application of the Synclavier that's bound to appeal to a man with tandem careers as an actor and musician is in the creation of film scores. Had that opportunity presented itself yet?"

**STING:** "Well I've been asked to do the music for this film. And one interesting feature of the Synclavier is that it translates tempo to frame time. You could have written a piece of music that lasted 30 seconds to fit a scene exactly, then the director says he's gonna cut a bit or add a bit to it, and you're stumped. What do you do? You either cut a bit off the music or re-record it. But with the Synclavier you just punch the relevant keys and the music is translated through frame time into the right length, either shortening minutely each note or lengthening it. And that is...outrageous!

I also like the idea that I can play something on the keyboard, record it on the memory recorder then translate it to screen editor so it comes up as computer language, and then you can perfect it. Using the integral recorder is so quick, you can try out things with different voices so quickly. And once polyphonic sampling comes in, you won't need a studio at all, you'll just need a Synclavier. You'll be able to make a record without using tape."

**MITCHELL:** Not surprisingly, Sting has no qualms at all about using the device on stage with the Police – he thinks it will be great fun. But I wondered if he'd embarked on a sampling programme, perhaps walking around Hampstead or jogging to the studio each morning, to equip himself with new and unique sounds for that purpose.

**STING:** "I haven't had that much time, to be honest. I'm quite interested in things I haven't got around the house, like timpani, cymbals or a snare drum. You can just hire them for the day, mess around with them and you've got the full range of what they can do at your fingertips."

**MITCHELL:** "Do you have the Synclavier in a music room at home?"

**STING:** "No, I have it in my bedroom. As I crawl out of bed in the morning, I turn it on, I plonk away, and if I hit a good chord, I carry on, and if I don't... I have breakfast."

Actually we haven't talked about the resynthesis angle, which is quite new. It basically records a sound and it comes out as a spectral display, a wave form. You can increase the intensity of it and copy it. You can do as many as 54 sections of that wave, so resynthesis is actually very, very close... and as a learning device, it's a wonderful way of finding out how sound is constructed. I haven't written any music lately, I've just been doing spectral displays!"

**MITCHELL:** "But getting back to your disillusionment with synthesiser music because it 'all sounds the same', don't you think there's evidence that exactly the same thing is happening even with these sophisticated sampling devices? Isn't everyone using them to make the same kind of records at the moment?"

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*"You can compose beyond  
the limitations of  
your physical skill - in  
fact beyond anyone's  
physical skill"*

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**STING:** "That's really where you have to bring back the human element. When the electric guitar was invented you had the same sort of thing – Oh God, everybody's going to sound the same. So you wait for the Bert Weedons to come along and show the way. You can't replace human beings. It's just gonna be different."

At the moment anybody can do it. Everybody thinks they can make a David Bowie record. It's time something new happened and that's why someone is going to have to take it somewhere else."

**MITCHELL:** "That's got a lot to do with current record industry attitudes – they 'sign up some haircuts and get a producer in to do the rest' syndrome."

**STING:** "Listen, I was signed up on the strength of my haircut. I mean, let's call a spade a spade."

**MITCHELL:** "I know, but you had other qualities as well."

**STING:** "Tight trousers."

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## NEWS

# Richmond vs Platz saga to continue

THE LONG-RUNNING dispute between former music publishing partners David Platz and Howard Richmond went a stage further in the High Court on November 30 when Richmond, head of The Richmond Organisation of New York, was granted injunctions preventing Platz from mismanaging the UK end of TRO, Westminster Music.

An immediate award for payment by Westminster Music of £68,460 was made to the Richmond company, TRO Essex Music.

Mr Justice Walton's reserved judgment, which took him two days to read, followed an 11-week contested hearing. The judge said that Platz had been recruited by Richmond in 1955 to launch his operation in the UK. It proved very successful, but in 1979 Platz decided to renegotiate his position because, according to the judge, "he considered he ought to have considerably more of the fruits of his labours".

A bitter row ensued between him and Richmond, and Platz turned to former Beatles manager Allen Klein for help. The judge said Klein was known as a "shrewd operator" and an "experienced and ruthless negotiator", and Platz retained him as his adviser.

A High Court action was brought by Platz to force a separation of his and Richmond's business interests. At about the same time, Klein launched his own separate action against Westminster Music over rights to songs by The Rolling Stones. The judge described the actions as "a concerted two-pronged attack... the double blow of the receipt of two writs virtually simultaneously was, I think, calculated to cause even the strongest heart to quail".

Dismissing Platz's action, Mr Justice Walton said the writ was simply being used as a negotiating weapon — a tactic known to be used by Klein. The judge remarked that there was undoubtedly a great deal of truth in Platz's contentions that he was the person mainly responsible for the successful running of the companies in later years, especially since Richmond, owing to his health, had had to pull out of the more active role that he formerly played. That, however, did not give Platz the right, which he had apparently now assumed, to take anything and everything which he regarded as his own property into Westminster and away from his original employer, TRO Essex Music.

Further court appearances will take place arising from Mr Justice Walton's judgement.

## Band Aid bonanza

FROM PAGE ONE

single, but it is the season of goodwill and this is a chance to help a charity. The industry has been slagged off often enough, and now along comes somebody with good intentions doing something worthwhile."

A Commons motion calling on the Government to contribute an amount equivalent to the revenue from the VAT on the single to the appeal was tabled last week. Signed by eight Labour MPs, the motion congratulated everybody involved with Do They Know It's Christmas? on their "humanitarian initiative". The motion, though, stood little chance of being debated.

● A VIDEO following the making of Do They Know It's Christmas? is being rush-released by PolyGram Video, with all profits going towards medicine and supplies for victims of the Ethiopian famine.

The 30-minute video features interviews with the performers as well as the promo itself, and is being sold in at the dealer price of £5.21 (RRP £5.99). PolyGram is adding its £1.50 per unit profit to the appeal fund, while the packaging and duplication companies have donated their time and labour free or cost price.

"This is a magnificent effort in a very worthy cause," commented PolyGram's Michael Golemba, "and we will be doing everything we can to make sure that Bob Geldof's initiative pays off where it is needed most."



THIS IS the road sign for Paul McCartney's Give My Regards To Broad Street movie on the More O'Ferrall site at the junction of Warwick Road and Cromwell Road in west London, an optimum location in busy traffic flow. The sign measures 70ft x 15ft, one of the biggest neon installations in the UK, and was devised between Torchlight Creative & Marketing Services, McCartney's MPL Productions and More O'Ferrall.

## Sparta disclaimer

FOLLOWING LAST week's MW report of legal proceedings initiated in the Los Angeles Superior Court against various music publishers by songwriter Sammy Cahn, Hal Shaper, managing director of the Sparta Florida Music Group, wishes it to be known that his company administers Barton Music in the UK but all agreements regarding that catalogue are made by Barton Music.

Sparta Florida has no shares or vested interest in Barton, Shaper adds, and all fees, royalties and payments of whatever kind are paid directly by the PRS, MCPS, SACEM or whoever directly in that company's name to that company's account. Barton Music's books and accounts are kept by their own appointed chartered accountants, and Sparta Florida has no access to Barton funds whatsoever.

## Musical Chairs

CHAPPELL MUSIC has re-organised its professional department. New appointments are those of Mark Rowles to senior professional manager, with responsibility for all the department's activities (except the recorded music library), and Suzi Roll who becomes international manager. Johanna Headland becomes secretary/PA to Mark Rowles. Hein van der Ree, Paul Jenkins, Richard Zuckerman and Barry Cox have resigned. Belgian Mathieu Vanswevelt has been appointed president of Phonogram International, replacing Aart Dalhuisen who recently moved to London as part of the PolyGram International management team. Vanswevelt started as a management trainee with PolyGram Belgium in 1970 and was latterly vice-president of Phonogram International. In promotions at MCPS, Mark Isherwood becomes manager of the video division and his position as head of monitoring is taken by Dave Clarke. Jayrene Iezzi has joined Island International as press/publicity manager. Clive Black, son of songwriter Don, joins EMI as A&R manager; he was formerly in music publishing for Island and Intersong. Former Northcliffe Newspapers music writer and Jeff Clark-Meads has joined Music Week as news editor.

## Amstrad

FURTHER TO the report on the BPI legal action against hi-fi manufacturer Amstrad (MW December 1), the BPI points out that the writ has been applied for in the names of the BPI, Chrysalis Records and EMI Records (representing the record industry) and CBS Songs and the MRS (representing the publishing right holders). CBS Records is not a party to the action.

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# DOOLEY

THEY'RE BREATHING more easily at ATV Music now that they've heard the company is off the market for the time being at least. No official statement has been made, and none is likely, but it seems that there were no takers at the asking price of \$60m, despite the fact that no fewer than 17 companies are believed to have been interested in acquiring the business, which includes the Beatles treasure trove of Northern Songs and a good standard catalogue in the shape of Lawrence Wright Music. Whether Robert Holmes a Court and his advisers dropped the sale idea because their price wasn't met or whether they've decided ATV Music is a worthwhile on-going asset for the empire remains to be seen, but at least the staff can enjoy Christmas and the New Year celebrations without the worrying thought of predators lurking outside the Upper Brook Street door... Derek Green and Chris Wright are said to have flown to Hong Kong to "consummate" the formation of Green's China Records (see page 1). Whether the Hong Kongese, already apprehensive about the impending absorption of the colony by China, appreciated their choice of label name and venue for the consummation is not known, and one cynical comment about the pic of Green and Wright in the rickshaw suggests they went no further afield than London's Chinatown, Gerrard Street... Sad to report the sudden death of Scottish TV head of entertainment Clarke Tait, 49. He won New York festival gold medals for his Hoagy and The Corries And Other Folk programmes, and Midem next month won't be the same without him.

THE Cats musical has ended a record one-year run in Tokyo after 474 performances with average attendances of 94.8 per cent... When they're not crying, they're laughing — Australian street humour now popular enough to persuade Sydney's leading AM rock radio 2SM to programme a spoken comedy disc in high rotation. It's called I'm Tuff by George Smilovici (pronounced Smellovich)... The Harvey Wallbangers are busking again in Covent Garden after their Royal Variety Performance, not because of penury but to aid the Crisis At Christmas charity for the homeless... Keeping it in the family — Lamborghini Records is reputedly spending £250,000 on marketing MD Mike Hurst's 11-year-old singing son, Jonas... Lamborghini sales and marketing manager Mike Goldsmid is leaving at the end of the month and can be contacted on 01-876 1817... Simon Porter, long-serving press and publicity director at Bronze Records, is leaving after nine years... Paul McCartney's Give My Regards To Broad Street zoomed straight to the top of the West End cinema box office top 10... Natalie Whittaker has just finished ghosting the autobiography of husband Roger.

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**NEWS**

**Govt warns  
pirates:  
no amnesty**

THE GOVERNMENT has issued a no amnesty warning to pirate radio stations, but has offered a glimmer of hope for licensed community broadcasting.

Home Office minister David Mellor told the Commons that while the Government supported free enterprise and competition, it was not prepared to allow illegal broadcasting.

He said: "The radio spectrum is a scarce resource and the pirates have pre-empted frequencies that are in many cases earmarked for future use. It cannot be an excuse that there is room for more because further frequencies can be permitted only in the context of planned and properly regulated growth.

"That does not mean the Government is dismissive of community radio. The Government envisages low-powered transmitters broadcasting to localities and perhaps financed and run by the local communities." Mellor added that the VHF band planning conference now taking place in Geneva would increase the number of frequencies available.

**Footballers take shot at chart**

THE HIGH-FLYING footballers of Sheffield Wednesday are trying to score in the charts with an Arista single, We Are The Owls - a version of the Thompson Twins' You Take Me Up with new lyrics by Arista executive and lifelong Wednesday fan Rick

Blaskey. The B-side, We Love Sheffield Wednesday, was written by Sheena Easton's and Three Degrees' writers Dominic Bugatti and Frank Musker, and Stanley Myers, whose credits include Cavatina from The Deer Hunter.

**Young holds  
over album  
for New Year**

PAUL YOUNG'S second album, The Secret Of Association, which was intended for release before Christmas has been delayed until the New Year.

The album has now been scheduled for release in February or March, the delay having been caused by Young's illness during the summer, and touring commitments. He will go back into the studio to complete the album after his UK tour which finishes tonight.

Young said: "We had two choices; to cancel a sold-out tour of Britain to finish the album or complete the tour then return to the studio. Of course, we decided not to disappoint fans who had shown their support by purchasing tickets for the shows."

**BBC backs black comedy**

THE BBC has released The Front Line, a single taken from the situation comedy series of the same name by Black Roots.

Albums from Black Roots, previously distributed by the troubled Pinnacle organisation, will now be distributed by BBC Records and Tapes via PRT. The records and tapes will be stickered and given the following BBC catalogue numbers: Black Roots REC 554 (previously KICLP02), cassette ZCM 554; The Front Line REC 555 (previously KICLP06), cassette ZCM 555.

**Telstar sets  
up Benelux  
subsidiary**

AMSTERDAM: UK TV merchandising company Telstar has set up a Benelux subsidiary, Star Records Benelux, headed by Dutchman Peter Kloeth, formerly general manager of K-tel Holland, who also has his own company,

**Hot album  
from Benatar  
on Chrysalis**

CHRYSALIS IS to release the first single from Pat Benatar's Tropico album on Friday (21). Titled We Belong, it is already in the US Top 10 while the album has notched platinum sales in its first month after release.

**Donington  
'still on'  
despite  
proposed  
sale**

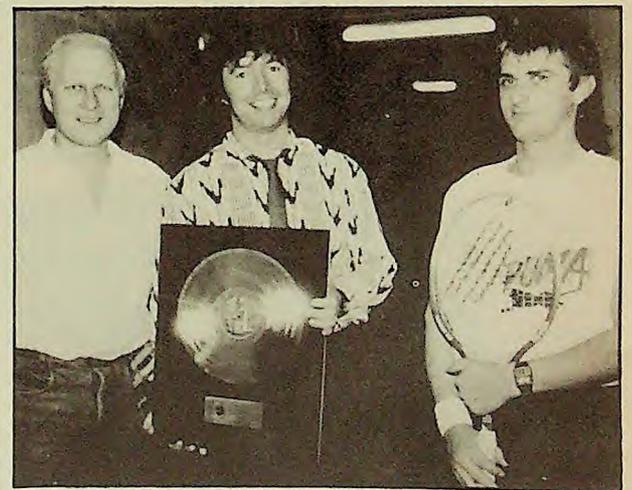
PROMOTERS OF the annual Monsters of Rock festival at Donington Park motor racing circuit near Derby are confident next year's show will go ahead despite the proposed sale of operating rights at the track.

Circuit owner Tom Wheatcroft intends to sell Donington Park Racing Ltd, the company which operates events at the site, but will retain ownership of the land.

Maurice Jones, whose Wooltars company promotes the Monsters of Rock show, said: "At this stage it does not look as if any sale will affect us. I would hope that if there is a new owner that we would go on under the same circumstances as we have at present.

"A motor racing circuit, the same as anything else, is run to make money and the show creates income. I saw Tom last week and he said we had nothing to worry about."

Five festivals have been held on land at the centre of the racing circuit since 1980.



VENOM RECORDS artist Barry Palmer holds a gold disc presented by Mike Oldfield (right) and Virgin Records West Germany managing director Udo Lange in recognition of Palmer's contribution as lead vocalist on several tracks on Oldfield's multi-million selling album Discovery. The latter is Oldfield's biggest seller since Tubular Bells.

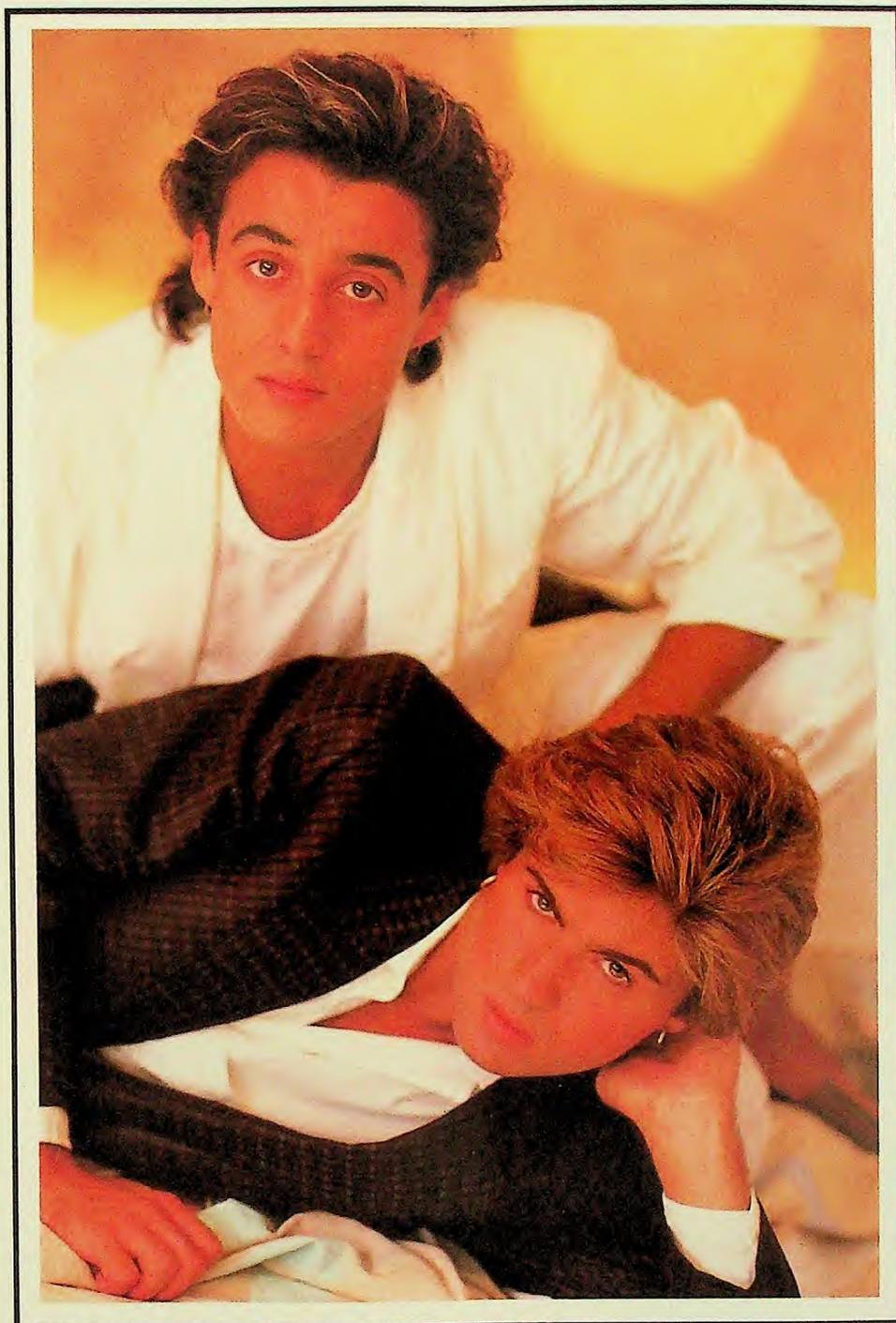
**Elkie push**

EMI HAS begun an extensive TV advertising campaign for Elkie Brooks' new album, Screen Gems. The album is a collection of film music from Hollywood's heyday and the 10- and 30-second commercials feature Brooks along with a Clark Gable lookalike.

**Olav Wyper  
changes  
location**

THE Olav Wyper organisation will be operating from a new address from Wednesday (18). From then the company will be based at 42 Marlborough Mansions, Cannon Hill, London NW6 1JS. Telephone 01 431 0280.

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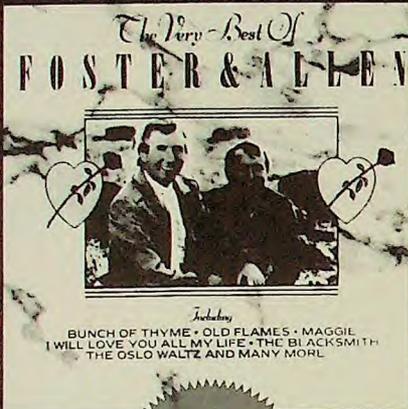
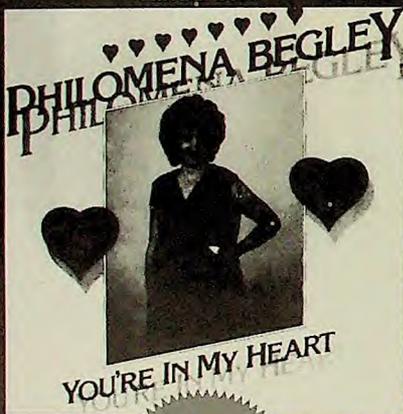


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'LITTLE WORDS' RITZ 090

JOE DOLAN  
'COME BACK HOME' RITZ 082

TONY STEPHENS  
'THAT'S THE WAY LOVE  
IS SUPPOSED TO BE' RITZ 083

THE FUREYS  
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## PUBLISHING

Edited  
by  
NIGEL HUNTER

# Look back with Osborne

A LUNCHTIME party at London's Cavendish Hotel on Monday (10) honoured the retirement of Leslie Osborne after nearly 65 years in music publishing. At least, that was the official reason for the revelry, attended by a host of music business personalities, but anyone who has any slight knowledge of the gentleman in question probably didn't believe he was giving up, even after six-and-a-half decades.

And they're right. Osborne has accepted an invitation from ATV Music managing director Peter Cornish to continue as a consultant for the company, a role he has filled since 1975. But from the end of the year he'll be operating from his Brighton home.

## Drummer

Osborne began his career as a 15-year-old junior at Hawkes & Son in 1920. They found out he had been drummer in his school cadet force and put him in the drum sales department. He also sold woodwind reeds to other youngsters such as Harry Roy, and when Paul Whiteman, the top US bandleader then, came over for a tour, Osborne acted as a bandboy, looking after the Hawkes tymps which Whiteman drummer Harold McDonald was using among other things. Whiteman presented his bandboy with a Zildjian cymbal, an expensive rarity then, in recognition of his services.

He briefly deserted the world of music publishing and instruments to become a professional drummer, figuring that £16 a week plus tips in night clubs was better than his Hawkes wage of 25 shillings. But he returned as a songplugger with Francis Day & Hunter in 1925, a job which vanished in the 1930 slump pre-

cipitated by the Wall Street crash.

He took up drumming again, and became the first dance bandleader at the Streatham Locarno for six months, sharing the honours with Billy Cotton's band towards the end of his stay. In 1931 he joined Peter Maurice Music (£6 15s a week), staying three years before being enticed to Chappell (£9 per week), where he worked on the Sterling Music catalogue and embryo standards such as The Continental, One Night Of Love and Is It True What They Say About Dixie. Osborne moved on to Lawrence Wright Music in 1937 (£15 a week). He liked the work and the money, but not his boss.

"Lawrie celebrated the outbreak of war on September 3, 1939, by firing the lot of us," Osborne recalls. "I was lucky because I got a call from Ralph Hawkes asking if I'd like to go back to what by then was Boosey and Hawkes."

"I accepted, and spent perhaps the finest 18 months of my career acquiring songs like I'll Be Around, Fools Rush In and The Quartermaster's Stores. We were in the top three of the best-selling sheet music for the entire 18 months."

The Hawkes factories were converted to war production work, manufacturing aircraft parts and munitions, and Osborne was the progress supervisor throughout the war. He left in 1945 because his salary was being reduced to its 1939 level.

"I gave my notice in, and then realised I was a fool, and ought to have at least waited till I'd got another job. But while I was sitting there worrying about it, I got a call from Keith Prowse Music, where I spent the next seven years."

During that time he helped to establish light standards such as

The Warsaw Concerto, The Legend Of The Glass Mountain and Cornish Rhapsody as well as huge pop successes like Donald Peers' In A Shady Nook and the Maori song Now Is The Hour, a resounding hit for Gracie Fields. That number sold 72,000 song copies in one week, and Osborne was "really choked off" when it slipped to 64,000 the following week.

He moved to Ascherberg in 1952 for another seven-year stint, during which he persevered with and established Ronald Binge's Elizabethan Serenade. In 1959 the late Jimmy Phillips invited him back to Keith Prowse Music, which had merged with Peter Maurice to become KPM, and Osborne remained there till it was taken over by EMI in 1975.

"I was 70 years' old, and they thought rightly it was time I packed it in. I left in the September, and the following month Peter Phillips, son of Jimmy, invited me to join ATV Music as a consultant."

## Composer

Which is what he'll continue to do from home. Osborne is also a talented composer, and wrote the cafe songs and incidental music featured in The Secret Army, as well as for other Gerald Glaister series for BBC TV such as Buccaneers, Blood Money, Scorpion, and in collaboration with Simon May, the Beeb soap opera East Enders and The Boat Builders.

"I'm very catholic about music," said Osborne. "At my time of life, I really don't understand modern music. I wish I did. I suppose I look upon rock in the same way that my father viewed ragtime. It happens in every generation."

## OPINION

WRITE TO: OPINION, MUSIC & VIDEO WEEK, 40 LONG ACRE, LONDON WC2. The Editor reserves the right to shorten or edit letters.

## Pirate radio parasites

IN MAKING their "case for pirate radio" (MW November 17), both Tony Fletcher and Dave Cooper evade the central issue as far as the musical community is concerned.

That issue is the theft by the pirate stations of copyright material which is the product of the time, energy, creativity and financial investment of all sections of the music industry.

Under British law, broadcasters of sound recordings need a licence from composers and producers, which is usually given on payment of a royalty. By agreement between PPL and the Musicians Union, recording artists get a portion of the money paid to record companies.

These payments have become

essential sources of income for producers, performers and composers, especially for the vast majority of recording artists and writers whose earnings are way below those of the superstars. Copyright owners cannot afford to be philanthropists, providing free programme material for anyone, by they Radio One or EST.

I can't help thinking that despite their protestations most pirates fear legalisation, since it would force them to face the economic facts of legitimate broadcasting, and to pay those whose work provides the main attraction for the listeners.

DAVE LAING, press & information officer, IFPI, Regent Street, London W1.

## Sleeve points

AFTER SEVERAL years in the job, part of which entails the upkeep and maintenance of gramophone records, I am prompted to ask whatever happened to the robust and durable LP sleeves produced in the late Fifties and early-to-mid Sixties?

I can well appreciate the enormous rise in the costs of essential materials since that time, but contemporary sleeve construction leaves much to be desired.

The now standard design has the top and bottom foldovers (if you will excuse my technical terminology!) on the inside of the sleeve, as opposed to the outside (as of old), and such is the inadequacy of the adhesives commonly used nowadays, that accidental insertion of the record between this edge and the inner surface to which it is supposed to be stuck swiftly renders the sleeve in need of remedial attention.

Allowing for the probable decline, over the years, of the substance of album sleeve material available and, in particular, today's need for economy, I firmly believe that there is room for great improvement in this area of production.

Who knows, perhaps the flimsy character of the modern sleeve is supposed to have a superior appearance! W HANNAY, Aylesbury Road, Birtton, Aylesbury, Bucks.

## The song's the thing

I WAS delighted to read that the British Record Industry Talent Awards will be televised by BBC 1 and broadcast by Radio One. We have been the poor relation of drama and television for too long.

What is absolutely astonishing to me, however, is the fact that there is no category for "Best Composition". Without a song, and for simplicity's sake I include instrumentals under this heading, the artist award would go to a comedian; there would be no singers, no musicians, no record producers, no Top Of The Pops, no videos, no publishers, no record companies, no pluggers, no Radio One, no MPA, BPI, MU etc.

We can possibly do without most of those listed above, but none of them could survive without the composer, so I urge the organising body to reconsider and include the most important category of all. DAVID MINDEL Cherry Music, 49 Greek Street, London W1

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## TALENT

# Putting Big Country on the map

THIS WEEK'S Big Country gigs at the Wembley Arena are the climax of a remarkable 18 months which has seen the band have two big-selling albums, *The Crossing*, which has now achieved worldwide sales of over 1.8m, and *Steeltown*, which went straight into the UK album chart at number one. *The Crossing* has also gone double-platinum in Canada, gold in the US, and platinum in the UK. Its successor looks like repeating the success and is climbing the US chart.

For Big Country's managers, Ian Grant and Ian Edwards, the success has naturally brought a lot of satisfaction: "The first live dates we ever got for Big Country were supporting Alice Cooper at the Brighton Conference Centre — and they were so bad that they were thrown off the tour," recalls Edwards, pictured above right with Grant (centre) and PR Roland Hyams.

The partnership between he and Grant goes back to their schooldays, when Grant used to book bands for school socials. He eventually went to Albion, the management and agency company and brought Edwards into the company with him: "Our fates have been interlocked ever since," Edwards says.

"At that time I was starting out

in PR — one of my first accounts was The Guildford Stranglers, who later became just The Stranglers — and that brought me in £25 a week. I became known as a punk PR and when punk went down the drain, I found it difficult to get over the stigma of that. The answer was to take on very different acts and I did with people like Joan Armatrading."

He and Grant managed several bands with some success, but then things started to go wrong: "The Skids broke up, Hazel O'Connor got involved in various legal problems and The Stranglers left us for reasons of their own. We went from being successful to nothing overnight, and we were on the skids financially."

A move back into PR helped the two get back on their feet and then Big Country came into the picture.

The Skids had supported The Stranglers on one of their tours, and been managed by Grant and Edwards. Stuart Adamson of The Skids went back to the two for Big Country management, and then followed the debacle of being thrown off the Cooper tour. "There were some more shake-ups within the band, and that was when Big Country started to



mean something," Edwards recalls. "We were also managing two other bands, The Passions and The Members, but Ian always had this great faith in Big Country — he was convinced that they were going to be big."

*The Crossing* album followed and then American success — although that was achieved without major record company support. "The band did one showcase gig at the Ritz in New York — they only got their work permits the same day — but it gave them a good start. The next thing we found was that all the rock stations had started playing the album. We hadn't done a big hype with the band, it all happened naturally, it was a grass roots thing, a genuine reaction," says Grant.

Since then Big Country have broken in various other territories — there have been promising signs in Japan and Australia (where they will be touring in 1985) although Europe so far has shown some resistance to their music.

Edwards and Grant are now planning to set up a PR office in the US, based on the same lines as Modern Publicity (whose other accounts include The Rolling Stones, David Bowie and Bryan Ferry). They have also taken on the management of The Cult, who have been supporting Big Country on their UK tour.

"The PR side and the management have always been closely intertwined," Edwards adds. "Whenever one has been going through a difficult time, we have always had the other to fall back on."

# The best thing since Bread?

DAVID GATES, the former lead singer and songwriter with the group Bread, is returning soon to the UK and Europe, with the intention of "releasing my material in Europe where," he feels "there is a growing demand for my music."

Gates' last album was released by Arista four years ago, but before that he had five solo albums on Elektra as well as six with Bread.

Now he says: "I'm not turning my back on the American market but the music scene has changed a great deal in the US and my current style of music is I feel more likely to find receptive ears in the UK."

Gates has been writing and recording at his own studio in California, and he has 18 tracks ready for immediate release, with many more requiring a final polish. He is also planning a return to live stage work.

## Talent tips

"I sense that the wheel has now turned almost full circle and that there is again a growing market for my kind of music," he says. "I could have carried on releasing second-rate albums and singles over the years, but I decided that if I was going to release another album, then the material had to be the very best."

Contact: Dave Longman on 0623 22908 (day) or 0602 705601.

## Wyman: solo LP plus 'superband'

BUSY BILL WYMAN of The Rolling Stones currently has two

irons in the fire: — his own solo album, and a one-off album by an ad-hoc band, Willie And The Poor Boys, featuring Wyman, Charlie Watts, Kenney Jones, Andy Fairweather Low, Chris Rea, Geraint Watkins and Micky Gee. Wyman's solo album on his own Ripple Records label through A&M will be the follow-up to his 1981 LP which included the hit *Si Si Je Suis Un Rock Star*.

Willie and The Poor Boys features lead vocals by Wyman — who is also producing — Fairweather Low and Rea, and consists of Fifties cover tunes with the exception of one original. "We will be shopping for a worldwide distribution deal for the album at Midem — since it isn't a Wyman solo album, it does not fall under the Ripple/A&M deal," says Eric Gardner of Panacea Entertainments.

Contact: Eric Gardner. Tel: 010-213 650 8406. Telex: 235996.



HELEN SHAPIRO, former New Seeker Lyn Paul and Susan Maughan were amongst the Sixties and Seventies pop stars who turned up for a K-tel reception at Kottners to launch the new hit double album, *Hooked On Number Ones*, which features 100 hits from the last three decades.

## Chart newcomers

SAL SOLO: San Damiano (Heart And Soul) (MCA 930). UK origin. Entered chart, December 8, 1984. Former lead singer of Classix Nouveau makes his solo debut.

IAN McCULLOCH: September Song (Korova KOW 40). UK origin. Entered chart, December 8, 1984. Echo and The Bunnymen's charismatic singer revives the old standard, September Song.

THE INTRUDERS: Who Do You Love? (Streetwave KHAN 34). US origin. Entered chart, December 8, 1984. Veteran US group (more than 100 singles in 20 years) debut in the UK chart with a dance number that is also registering elsewhere around the world.

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MUSIC WEEK

# DISCO

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MUSIC WEEK

15 December, 1984

## TOP • SINGLES

## TOP • ALBUMS

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 LAST WEEK  
 WEEKS ON CHART

THIS WEEK  
 LAST WEEK  
 WEEKS ON CHART

|    |     |    |   |   |
|----|-----|----|---|---|
| 1  | 1   | 6  | TREAT HER LIKE A LADY                       | Motown TMG(T) 1365 (R)                  |
| 2  | 4   | 6  | YOU USED TO HOLD ME SO TIGHT                | MCA — MCA(T) 932 (C)                    |
| 3  | 3   | 3  | FRESH                                       | De-Lite/Phonogram DE(X) 18 (F)          |
| 4  | 8   | 4  | LIKE A VIRGIN                               | Sire W9210(T) (W)                       |
| 5  | 2   | 9  | LET IT ALL BLOW                             | Motown TMG(T) 1361 (R)                  |
| 6  | 11  | 2  | LOVE LIGHT IN FLIGHT                        | Motown TMG(T) 1364 (R)                  |
| 7  | 5   | 11 | I FEEL FOR YOU                              | Warner Brothers W9209(T) (W)            |
| 8  | 15  | 4  | SAY YEAH!                                   | Portrait 4R9/05106 (Import)             |
| 9  | 7   | 10 | CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)   | Jive JIVE (T) 77 (C)                    |
| 10 | 38  | 2  | WHO DO YOU LOVE                             | Streetwave (MIKHAN) 34 (A)              |
| 11 | 6   | 4  | MATT'S MOOD                                 | Next Plateau/London LON(X) 59 (F)       |
| 12 | 18  | 3  | POLICE OFFICER                              | Fashion FAD 7012 (12 - FAD 26) (A/J/S)  |
| 13 | 20  | 3  | THANK YOU MY LOVE                           | R&B/Red Bus RBS 219 (12 - RBL 219) (A)  |
| 14 | 12  | 6  | EAT YOUR HEART OUT                          | Cooltempo/Chrysalis COOL(X) 102 (F)     |
| 15 | NEW |    | IN THE DARK                                 | CBS (TJA) 4855 (C)                      |
| 16 | 10  | 8  | GEORGY PORGY                                | RCA RCA (T) 464 (R)                     |
| 17 | 35  | 3  | PRIVATE DANCER                              | Capitol (12)CL 343 (E)                  |
| 18 | NEW |    | HEARTLESS                                   | Record Shack SOHO(T) 30 (E)             |
| 19 | 9   | 5  | KEEPING SECRETS                             | Total Experience/RCA XE(T) 502 (R)      |
| 20 | 14  | 11 | GOTTA GET YOU HOME TONIGHT                  | Fourth & Broadway/Island (12)BRW 15 (E) |
| 21 | 29  | 3  | NEVER AGAIN                                 | Plezure PLZS842 (12 - PLZS 12841) (P)   |
| 22 | 13  | 6  | I'll Make The Living If You Make The Loving | Bluebird/10 BR(T) 10 (E)                |
| 23 | 16  | 4  | WE ARE FAMILY (Remix)                       | Cotillion/Atlantic B9692(T) (W)         |
| 24 | 23  | 3  | CHIC CHEER (Remix)                          | Atlantic A 9604(T) (W)                  |
| 25 | 21  | 6  | I FOGOT                                     | Abstract Dance/Priority AD(T) 2 (E)     |

|    |     |    |   |   |
|----|-----|----|---|---|
| 26 | NEW |    | I WOULD DIE 4 U                                 | Warner Brothers W 9121(T) (W)           |
| 27 | 17  | 8  | CHANGE YOUR WICKED WAYS                         | Total Experience/RCA XE(T) 503 (R)      |
| 28 | 19  | 5  | FORGIVE ME GIRL                                 | Tommy Boy/Island (12)IS 207 (E)         |
| 29 | 31  | 3  | NEVER LET HER SLIP AWAY                         | Polydor POSP(X) 716 (F)                 |
| 30 | NEW |    | FRIENDS   | RCA PC 6763 (Import)                    |
| 31 | 41  | 3  | CRUSHED   | MCA MCA(T) 923 (C)                      |
| 32 | NEW |    | IN MY LIFE                                      | Club/Phonogram JAB(X) 9 (F)             |
| 33 | 22  | 7  | I'M SO EXCITED                                  | Planet/RCA RPS(T) 108 (R)               |
| 34 | NEW |    | SEXOMATIC                                       | Club/Phonogram — JABX 10 (F)            |
| 35 | 24  | 7  | NAUGHTY TIMES                                   | Cooltempo/Chrysalis COOL(X) 105 (F)     |
| 36 | 36  | 2  | THIS GOOD GOOD FEELING                          | Elite -(DAZZ 34) (JS)                   |
| 37 | 45  | 2  | RIDDLE ME                                       | DEP International/Virgin DEP 15(12) (E) |
| 38 | NEW |    | ANYTHING/I WON'T BE BACK TONIGHT                | DDR 7DRD 2(12) — DRD 2(A)               |
| 39 | 27  | 11 | SLIPPERY PEOPLE                                 | Epic (T) A 4784 (C)                     |
| 40 | 30  | 3  | C.O.D. (I'LL DELIVER)                           | Epic (TJA)4887 (C)                      |
| 41 | 26  | 4  | AMNESIA   | Solar/MCA SHAL(T) 1 (C)                 |
| 42 | 32  | 5  | SOLID   | Capitol (12)CL 345 (E)                  |
| 43 | 34  | 4  | CHILDREN OF THE GHETTO                          | CBS (TJA)4857 (C)                       |
| 44 | NEW |    | YAH MO BE THERE (Remix)/IT'S YOUR NIGHT (Remix) | Qwest 020270 (Import)                   |
| 45 | 28  | 10 | OFF AND ON LOVE                                 | CBS (TJA) 4768 (C)                      |
| 46 | 33  | 9  | I CHOOSE YOU                                    | Bluebird/10 BR(T) 9 (E)                 |
| 47 | RE  |    | GHOSTBUSTERS                                    | Arista ARIST (12)580 (F)                |
| 48 | NEW |    | COULD YOU BE LOVED                              | Island (12)IS 210 (E)                   |
| 49 | 44  | 3  | CONTINUOUS WHITE LINES (DON'T DON'T DO IT)      | Sugar Hill/PRT SH(LM) 130 (A)           |
| 50 | 37  | 5  | NEW LOVE  | Streetwave (MIKHAN) 31 (A)              |

|    |     |    |   |  |
|----|-----|----|---|--|
| 1  | 1   | 6  | TRULY FOR YOU                             | Motown ZL 72342 (R)                    |
| 2  | 3   | 20 | DIAMOND LIFE                              | Epic EPC 26044 (C)                     |
| 3  | 2   | 9  | I FEEL FOR YOU                            | Warner Brothers 925162-1 (W)           |
| 4  | 5   | 4  | EUGENE WILDE                              | Fourth & Broadway/Island BRLP 502 (E)  |
| 5  | 4   | 4  | MAKE IT BIG                               | Epic EPC 86311 (C)                     |
| 6  | 7   | 4  | IN THE DARK                               | CBS 26199 (C)                          |
| 7  | NEW |    | EMERGENCY                                 | De-Lite/Phonogram DSR 6 (F)            |
| 8  | 6   | 11 | FINESSE                                   | RCA MSL 18036 (Import)                 |
| 9  | 11  | 3  | LIKE A VIRGIN                             | Sire 925157-1 (W)                      |
| 10 | 9   | 3  | NEW PLATEAU                               | Cotillion 790238-1 (W)                 |
| 11 | 20  | 2  | STARCHILD                                 | US Epic FE 39528 (Import)              |
| 12 | 16  | 2  | PENNYE FORD                               | US Total Experience TEL 85704 (Import) |
| 13 | 10  | 13 | SELECTIONS FROM SOUNDTRACK "WOMAN IN RED" | Motown ZL 72285 (R)                    |
| 14 | 13  | 4  | HIGH CRIME                                | WEA 250807-1 (W)                       |
| 15 | 14  | 5  | STREET SOUNDS EDITION 11                  | Street Sounds STSND 011 (A)            |
| 16 | 21  | 2  | LOVE SONGS — 16 CLASSIC HITS              | Telstar STAR 2251 (R)                  |
| 17 | 23  | 2  | PLANETARY INVASION                        | US Solar 60384-1 (Import)              |
| 18 | 8   | 4  | SO GOOD                                   | Solar 60356-1 (Import)                 |
| 19 | NEW |    | CLUB CLASSICS VOLUME 1                    | CBS VAULT 1 (C)                        |
| 20 | 22  | 2  | HIGH RISE                                 | US TBA TB 204 (Import)                 |
| 21 | 12  | 16 | JUST THE WAY YOU LIKE IT                  | Tabu/Epic TBU 26058 (C)                |
| 22 | 25  | 9  | JUKE BOX                                  | Motown ZL 72335 (R)                    |
| 23 | NEW |    | I BELIEVE IN LOVE                         | Streetwave MKL 3 (A)                   |
| 24 | NEW |    | ALL THE HITS                              | K-tel NE 1284 (K)                      |
| 25 | RE  |    | PRIVATE DANCER                            | Capitol TINA 1 (E)                     |

# BILLY OCEAN

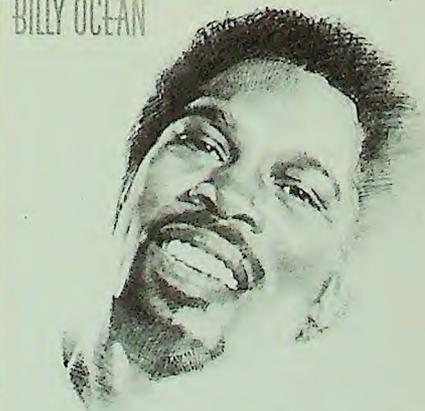
THE NEW ALBUM

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BILLY OCEAN



SUDDENLY

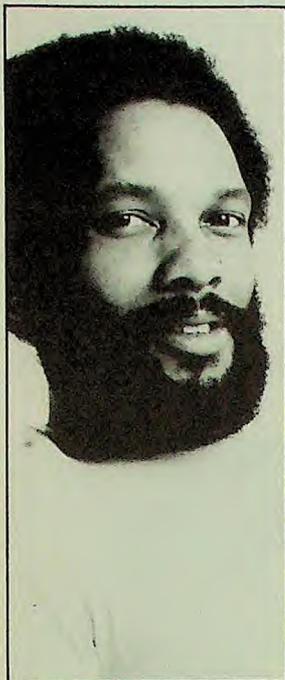
LP: MPT 2, CD: MPT 10, COMP 11, Cassette Disc

Order from CBS Tele Sales 01 2602555

Compiled by MRB from a nationwide panel of 50 specialist disco shops. The key to distributor codes can be found on the new albums page.

Edited  
by  
BARRY LAZELL

DISCO



ROY AYERS: Expected demand in the wake of album's success

# Ayers in action

LAST WEEK'S disco/dance singles chart saw an all-time low number of new entries — just four — so it is no great surprise to see an above-average shakeout of titles in the new listings. Several of the major first-timers this week will probably prove to be the enduring top sellers over the Christmas period, when movements traditionally tend to grind to a halt for two or three weeks.

The highest entry, Roy Ayers' *In The Dark*, was an anticipated hot seller, having been in demand since Ayers' album of the same title first emerged on import several weeks ago. The album is now also UK released on CBS, but the success of the 12-inch might now take some of the edge off its appeal, since it also extracts the equally

highly-rated Goree Island.

It obviously takes more than the demise of IDS to hold back Record Shack, and more specifically the label's favourite chanteuse Evelyn Thomas, who storms the Top 20 at 18 with *Heartless*. Shack is now distributed by EMI, so nobody should have problems getting hold of it.

Phonogram's Club label, which has had a truly splendid year, hits again with two releases simultaneously — Stephanie Mills' *In My Life* at 32, and the Bar-Kays' *Sexomatic* close behind at 34.

The latter disc, which could provide a much-needed boost to a consistent band which always tends to sell better in the US, has been provided with a sparkling remix for the UK market by Mark Berry, who (by pure coincidence) handled the hit remix last time out for Ms Mills!

*In My Life*, in turn, is probably having its sales bolstered by the 12-inch flipside inclusion of her

in-demand oldies *Watcha Gonna Do With My Lovin'* and *Never Knew Love Like This Before*.

On import and charting at 44 is an interesting item by James Ingram; a four-track US 12-inch which features John "Jellybean" Benitez remixes of already familiar Ingram material. Lead track is the duet with Michael McDonald *Ya Mo Be There*, which of course has already been a sizeable pop and dance hit on both sides of the Atlantic.

It's sufficiently different (a new break, and a more "electronic" feel to the backing track) to already be getting dancefloor attention again despite the comparatively recent vintage of the original, and no doubt WEA is watching carefully just how much sales action the import is picking up. Certainly a UK release wouldn't seem to be out of the question, although it's unlikely now to be scheduled until after Christmas.



STEPHANIE MILLS: Sales bolstered by popular flipside

## Funky feast for festivities

ICELANDIC (but now UK-domiciled) jazz-funksters *Mezzoforte* are back on the scene with a new album and single, the results of a two-month stint in the studios by the new four-piece incarnation of the band. Album title is *Rising* (Steinar STE LP 06), and the single is *Take Off*, available in a special mix on STE 1250. Distribution is by Pinnacle.

Also on Steinar is an album by jazz/funk guitarist *Chris Beckers* and his band *Splash*, with *Dick Morrissey* guesting. The mostly self-penned set is titled *Night Moves* (STE LP 05), and again a special mix 12-inch has been extracted coupling *Keep On Dancin'*/Brazilian Air (STE 1235).

Streetwave is to release *Major Harris'* album *I Believe In Love* (MKL 3) at the end of the month, in advance of its US release. The 10 tracks include his recent minor hit *Gotta Make Up Your Mind* and the current US single *Through It All* (The Game); Streetwave is to

assess reaction to various LP items before deciding on a follow-up UK single. Out now on the same label is the welcome return of Philly heroes the *Intruders*, on 12-inch with *Who Do You Love* (MKHAN 34). The track has been exciting specialist radio DJs and was one of the major hits of the most recent *Caister Soul Weekend*, so look for instant action.

Another big Caister hit was the *Breakout Krew's* *Matt's Mood*, at the time still an import from Next Plateau, but now out here on London and already chart climbing. The Krew is actually a duo, Eric Smith and Spider D from Manhattan, who have been rapping together since high school and apparently have been heard on several other artists' records since that time.

London's Pete Tong points out that every really huge pop rap hit since *Rapper's Delight* has based itself around a riff or theme from

an earlier popular record (Delight, it will be remembered, caught a plagiarism suit for lifting from Chic's *Good Times* without authorisation) — which makes *Matt's Mood* an odds-on certainty to follow *The Message*, *White Lines*, etc.

The album *An Evening In Jaffa* by Latin-funk fusion band *Cayenne* has been reissued on the Coda label (CODA 11) through *Beggars Banquet*. Produced by Chris Palmer and Roberto Campoverde, the album originally appeared on Palmer's own *Groove Records* label in 1981, but has now been unobtainable for some time. Tracks include *Roberto Who?*, which had some success as a single first time around and features a vocal by *Linda Taylor*, and the title cut with guest guitar solo from *Jim Mullen*. While its members are mainly sought-after session players, *Cayenne* still gig occasionally around London,

## Product news

which is probably why the album has been in demand since the demise of the *Groove* label.

Just when everyone thought that the medley potential of *M Jackson's* *Billie Jean* must be well and truly exhausted, *Virgin* has come up with *Billie Jean/Mama Used To Say* (VS 73512) by *Shinehead*, which mixes it up with the erstwhile *Junior* smash. *Shinehead* is the mike man from a popular Bronx-based sound system known as *African Love*, and he adapts the songs over a heavy reggae backbeat spiced up with an occasionally whistled riff from *The Good, The Bad & The Ugly*. The overall sound is different enough (in the mainstream, anyway) to get attention.

There are changes to the 12-inch B-sides of two current *Cool-Tempo* releases on their latest pressings: *Paul Hardcastle* has now re-recorded his *Bluebird* hit *Rain Forest* for the flip of *Eat Your Heart Out* (COOLX 102), while

*Sylvester's* *Rock The Box* (COOLX 104) is now backed additionally by *Call Me*, from his last album, and the 1982 pop hit with *Patrick Cowley*, *Do Ya Wanna Funk*.

Strange goings-on at *Streetwave*, where the status of the new *Carol Jiani* release seems to be a matter of personal interpretation. A seven-track 12-inch release (including *Touch And Go Lover* but *not* the bigger hit *Hit'n'Run Lover*), the package was released as an album in the US, but here — despite playing at 33rpm and being labelled with a generic title (*Carol Jiani*) — it is being marketed as a maxi-EP, or effectively as a 12-inch single.

However, the dealer price of £1.82 does actually qualify it, under BPI rules, as an album, making it eligible for the *Gallup LP* chart. Specialist shops will probably treat it as a 12-inch, so it will also make the *MRIB* disco/dance singles chart.

## RADIO London

### A LIST

|   |                   |
|---|-------------------|
| THELMA HOUSTON: You Used To Hold Me So Tight              | MCA               |
| IMAGINATION: Thank You My Love                            | R&B/Red Bus       |
| THE INTRUDERS: Who Do You Love?                           | Streetwave        |
| ERNIE ISLEY/CHRIS JASPER/MARVIN ISLEY: Look The Other Way | Epic              |
| KOOL & THE GANG: Fresh                                    | De-Lite/Phonogram |
| LA FAMILLE: Lost In Paradise                              | Bepop             |
| STEPHANIE MILLS: In My Life                               | Club/Phonogram    |
| THE TEMPTATIONS: Treat Her Like A Lady                    | Motown            |
| TINA TURNER: Private Dancer                               | Capitol           |
| STEVIE WONDER: Love Light In Flight                       | Motown            |

### CLIMBERS

|                                      |  |
|--------------------------------------|--|
| BAR-KAYS: Sexomatic                  | Mercury/Phonogram                            |
| CASHMERE: Can I                      | (US Import-Philly World)                     |
| D.C. EXPRESS: Close To Me            |  |
|                                      | (US Import-Sound Of New York/CBS Associated) |
| G.Q.: You're The One For Me          | (US Import-Stadium)                          |
| JAMES INGRAM: It's Your Night        | (US Import-Quest)                            |
| THE LIMIT: Say Yeah!                 | (US Import-Portrait)                         |
| TEENA MARIE: Lovergirl               | (US Import-Epic)                             |
| GWEN McCRAE: Do You Know What I Mean | Sierra                                       |
| SERIOUS INTENTION: You Don't Know    | (US Import-Easy Street)                      |
| SKYY: Dancin' To Be Dancin'          | (US Import-Salsoul)                          |

As featured on the TONY BLACKBURN Show — Radio London  
9am-12noon Monday-Friday (205m/94.9 VHF)

## 'Family' goes on the road

LONDON-BASED group *La Famille*, last seen many months ago with a charted version of *All Night Long*, have re-emerged on the *Bpop* label (via PRT) with a sophisticated slice of jazzy soul entitled *Lost In Paradise* (BPOP 701).

Originally a conglomerate of up to 15 members, the band have, since *All Night Long*, slimmed down to a tight seven-piece which includes their guitarist and producer Alan Weeks, and singer/keyboardist Cleveland Watkiss, who wrote *Lost In Paradise*.

The group is currently touring the UK as support to the *Black Theatre Co-Operative's* Party Party Tour, and will be seen on London, Leeds and Nottingham during December.

## ROCKPOOL

### US CLUB CHART

|    |  |                      |
|----|--|----------------------|
| 1  | (5) MADONNA: Live A Virgin                             | (Sire)               |
| 2  | (2) MINISTRY: All Day/Everyday (Is Halloween)          | (Wax Trax)           |
| 3  | (3) BRONSKI BEAT: Why/Smalltown Boy                    | (MCA/London)         |
| 4  | (1) FRANKIE GOES TO HOLLYWOOD: Two Tribes              | (Island)             |
| 5  | (8) ALPHAVILLE: Big In Japan                           | (Atlantic)           |
| 6  | (4) CHAKA KHAN: I Feel For You                         | (Warner Brothers)    |
| 7  | (7) GENERAL PUBLIC: Tenderness                         | (I.R.S.)             |
| 8  | (14) EURYTHMICS: Sexcrime (Nineteen Eighty-Four)       | (RCA)                |
| 9  | (6) MALCOLM McLAREN: Madam Butterfly                   | (Island)             |
| 10 | (10) U2: Pride (In The Name Of Love)                   | (Island)             |
| 11 | (15) DEPECHE MODE: Master & Servant                    | (Mute/UK)            |
| 12 | (12) FRED SCHNEIDER: Monster                           | (Warner Brothers)    |
| 13 | (13) UB40: If It Happens Again/Nkomo A Gogo            | (A&M)                |
| 14 | (9) CABARET VOLTAIRE: Sensoria                         | (Some Bizzare/UK)    |
| 15 | (22) SHRIEKBACK: Hand On My Heart                      | (Arista/UK)          |
| 16 | (27) REPLACEMENTS: I Will Dare                         | (Twintone)           |
| 17 | (28) TONES ON TAIL: Christian Says/Twist               | (Beggars Banquet/UK) |
| 18 | (20) SISTERS OF MERCY: Walk Away                       | (Merciful Release)   |
| 19 | (11) PRINCE: Erotic City                               | (Warner Brothers)    |
| 20 | (19) RAMONES: Howling At The Moon                      | (Sire)               |
| 21 | (26) OMD: Locomotion                                   | (A&M)                |
| 22 | (17) DAVID BOWIE: Blue Jean/Dancing With The Big Boys  | (EMI)                |
| 23 | (30) ABC: How To Be A Zillionaire                      | (Neutron/UK)         |
| 24 | (New) SECESSION: Touch                                 | (Beggars Banquet/UK) |
| 24 | (New) SCRITTI POLITTI: Hypnotize                       | (Warner Brothers)    |
| 26 | (New) SPK: Machine Age Voodoo                          | (Elektra)            |
| 27 | (New) DEAD OR ALIVE: You Spin Me Round (Like A Record) | (Epic/UK)            |
| 28 | (18) VICIOUS PINK: Cccan't You See                     | (Parlophone/UK)      |
| 29 | (New) BELFEGORE: All That I Wanted                     | (Elektra)            |
| 30 | (New) DURAN DURAN: The Wild Boys                       | (Capitol)            |

Reprinted courtesy of *Rockpool* Newsletter; published by *Rockpool Promotions*, the leading US "new music" record pool. Contact *Rockpool Promotions*, 50 West 29th Street, New York City 10001, USA (Tel: 0101 212 686 7410)



# CHRISTMAS OPENING TIMES



|                            | DEC 10-14                                  | SAT DEC 15               | SUN DEC 16 | DEC 17-21                             | SAT DEC 22               | SUN DEC 23 | XMAS EVE DEC 24 | DEC 27-30                            | N. YEAR'S EVE DEC 31 |
|----------------------------|--|--------------------------|------------|---------------------------------------|--------------------------|------------|-----------------|--------------------------------------|----------------------|
| <b>BACKS</b>               | 9:00-6:00<br>NORMAL<br>10:00-7:00          | CLOSED                   | CLOSED     | NORMAL<br>21: 9:00-1:00               | CLOSED                   | CLOSED     | CLOSED          | NORMAL*                              | NORMAL               |
| <b>TERRY BLOOD</b>         | 8:30-6:15<br>NORMAL<br>10:00-7:00          | 4:00-7:00                | 9:00-1:00  | NORMAL                                | NORMAL                   | CLOSED     | 10:00-4:00      | NORMAL                               | 10:00-6:00           |
| <b>CBS</b>                 | 8:30-6:15                                  | 4:00-7:00                | 9:00-1:00  | 8:30-6:15*                            | ANSAPHONE                | ANSAPHONE  | ANSAPHONE       | 27, 28: 8:30-5:30<br>29, 30: ANSA    | ANSAPHONE            |
| <b>CONIFER</b>             | 8:30-5:30                                  | CLOSED                   | CLOSED     | 8:30-5:30                             | CLOSED                   | CLOSED     | CLOSED          | 27/28: 8:30-5:30                     | CLOSED               |
| <b>COUNTER POINT</b>       | 8:30-5:00<br>13: 8:30-8:00                 | CLOSED                   | CLOSED     | 8:30-5:00<br>20: 8:30-8:00            | CLOSED                   | CLOSED     | CLOSED          | CLOSED                               | CLOSED               |
| <b>EMI</b>                 | 8:30-7:00                                  | 4:00-8:00                | 9:00-4:00  | 8:30-7:00                             | 4:00-8:00                | CLOSED     | 8:30-12:00      | NORMAL                               | NORMAL               |
| <b>GEOFFS</b>              | 9:30-6:30                                  | 9:30-1:00<br>(TELESALES) | CLOSED     | 9:30-6:30                             | 9:30-1:00<br>(TELESALES) | CLOSED     | 9:30-4:00       | 27, 28: 9:30-6:30<br>29: 9:30-1:00   | 9:30-4:00            |
| <b>S. GOLD</b>             | NORMAL                                     | NORMAL                   | 9:00-1:00  | 9:00-8:00                             | 8:30-3:00                | 9:00-2:00  | 9:00-1:00       | NORMAL                               | NORMAL               |
| <b>K-TEL</b>               | NORMAL<br>9:00-5:30                        | ANSAPHONE<br>9:30-2:00   | ANSAPHONE  | 9:00-7:00                             | ANSAPHONE                | ANSAPHONE  | ANSAPHONE       | 27, 28: 9:00-5:30                    | ANSAPHONE            |
| <b>LIGHTNING</b>           | 10-13: 9:00-6:00<br>14: 9:00-7:00          | CLOSED                   | 10:00-3:00 | 9:00-9:00                             | CLOSED                   | 9:00-3:00  | CLOSED          | 27, 28: 9:30-5:30<br>29, 30: CLOSED  | CLOSED               |
| <b>MAIN LINE</b>           | 9:00-7:00                                  | 10:00-2:00               | 10:00-2:00 | 9:00-8:00                             | 10:00-2:00               | 10:00-2:00 | 9:00-1:00       | 27: 9:00-2:00<br>28/29: NORMAL       | NORMAL               |
| <b>MAKING WAVES</b>        | NORMAL<br>9:00-6:00                        | CLOSED                   | CLOSED     | 9:00-6:00                             | CLOSED                   | CLOSED     | CLOSED          | OPEN: 27/28<br>CLOSED: 29/30         | NORMAL               |
| <b>PACIFIC</b>             | 9:30-6:00                                  | CLOSED                   | CLOSED     | NORMAL                                | CLOSED                   | CLOSED     | CLOSED          | OPEN: 27/28<br>CLOSED: 29/30         | NORMAL               |
| <b>PICKWICK</b>            | NORMAL<br>8:30-5:30                        | CLOSED                   | CLOSED     | 8:30-5:30                             | CLOSED                   | CLOSED     | CLOSED          | CLOSED                               | CLOSED               |
| <b>PINNACLE</b>            | NORMAL                                     | NORMAL                   | NORMAL     | NORMAL                                | NORMAL                   | NORMAL     | NORMAL          | NORMAL                               | NORMAL               |
| <b>POLYGRAM</b>            | NORMAL<br>8:30-5:30                        | 2:00-7:00                | 10:00-4:00 | 8:30-7:00<br>19: 8:00-7:00            | 2:00-7:00                | 8:30-12:30 | 8:00-12:00      | 27: 8-7, 28: 8:30-7<br>29/30: ANSA   | 8:00-7:00            |
| <b>PRT</b>                 | 9:00-5:30                                  | 3:00-7:00                | 10:00-2:30 | 9:00-5:30                             | CLOSED                   | CLOSED     | CLOSED          | 9-5:30 (27/12)*<br>8:30-5:30 (28/12) | 9-5:30               |
| <b>RCA</b>                 | NORMAL<br>9:00-5:30                        | ANSAPHONE                | ANSAPHONE  | 8:30-7:00*                            | 9:00-12:00               | CLOSED     | CLOSED          | 27: 9:00-6:30<br>28: 9:00-5:30       | ANSAPHONE            |
| <b>RED RHINO</b>           | 9:00-5:30                                  | CLOSED                   | CLOSED     | 9:00-5:30                             | CLOSED                   | CLOSED     | CLOSED          | 27, 28: 9:00-5:30<br>29, 30: CLOSED  | 9:00-5:30            |
| <b>RELAY</b>               | NORMAL<br>9:00-5:30                        | NORMAL                   | NORMAL     | NORMAL                                | CLOSED                   | CLOSED     | CLOSED          | NORMAL                               | NORMAL               |
| <b>ROUGH TRADE</b>         | NORMAL                                     | CLOSED                   | CLOSED     | NORMAL                                | CLOSED                   | CLOSED     | NORMAL          | NORMAL                               | NORMAL               |
| <b>RM</b>                  | NORMAL<br>8:30-8:00                        | 9:30-7:00                | CLOSED     | NORMAL                                | 9:30-7:00                | CLOSED     | CLOSED          | 27-28: 9:30-8:00<br>29, 30: CLOSED   | 8:30-5:00            |
| <b>SOLOMON &amp; PERES</b> | 10, 11: 9:00-5:00<br>12, 13, 14: 9:00-8:00 | 10:00-1:00               | 9:00-5:00  | 17, 18: 9:00-5:00<br>19-21: 9:00-8:00 | 10:00-1:00               | 9:00-5:00  | 9:00-2:00       | 27, 28: 9:00-5:00<br>29, 30: CLOSED  | 9:00-5:00            |
| <b>S. P. &amp; S</b>       | NORMAL<br>8:30-5:00                        | CLOSED                   | CLOSED     | NORMAL                                | CLOSED                   | CLOSED     | CLOSED          | CLOSED                               | CLOSED               |
| <b>SPARTAN</b>             | 9:00-7:30                                  | 9:00-1:00                | CLOSED     | 9:00-7:30                             | 9:00-1:00                | CLOSED     | 9:00-1:00       | 9:00-5:30                            | 9:00-5:30            |
| <b>STAGE ONE</b>           | NORMAL<br>9:00-5:30                        | CLOSED                   | CLOSED     | 21: CLOSED<br>17-20: 9:00-3:00        | CLOSED                   | CLOSED     | CLOSED          | CLOSED                               | CLOSED               |
| <b>H. R. TAYLOR</b>        | NORMAL                                     | 8:30-12:00               | 8:30-12:00 | NORMAL                                | 8:30-12:00               | CLOSED     | NORMAL          | NORMAL                               | NORMAL               |
| <b>WEA</b>                 | 8:30-5:30                                  | 4:30-8:00                | ANSAPHONE  | 17, 20: 8:30-7:00<br>21: 8:30-12:00   | ANSAPHONE                | ANSAPHONE  | ANSAPHONE       | 27: 8:00-5:30<br>28: 8:30-1:00       | ANSAPHONE            |
| <b>WYND-UP</b>             | 9:00-6:00<br>14: 9:00-7:00                 | CLOSED                   | CLOSED     | 9:00-7:00<br>21: 9:00-8:00            | 9:00-7:00                | 10:00-2:00 | CLOSED          | 27/28: 9:00-7:00<br>29: 3:00-7:00    | 9:00-6:00            |

\*CLOSED DEC 30

\*CLOSING TIME VARIES. ORDERS TAKEN 18/12 DELIVERED PRE XMAS

CLOSED 29/12, 30/12.

CLOSED 30/12

29, 30: ANSA

29, 30: ANSA

30: CLOSED

ANSAPHONE SERVICE DURING ALL 'CLOSED' DAYS

CLOSED ONLY ON OFFICIAL BANK HOLIDAYS.

\*OPEN 8:30 Dec 17 & 21.  
\*CLOSED Dec 29-Jan 1.

\*VARIES, HALF-HOUR EITHER END AND ON DIFFERENT DAYS

OPEN NEW YEAR'S DAY.

ANSAPHONE AVAILABLE.

Dec 13: 8:30-8:00; REOPENING 2 Jan at 8:30am

ANSAPHONE SERVICE DURING 'CLOSED' TIMES.

WARNER HOME VIDEO OFFICES WILL BE CLOSED FROM Dec 21 to Jan 2 INCLUSIVE.

30: CLOSED

# SINGLES

Reviewed  
by  
**JERRY SMITH**

**THE COUNCIL COLLECTIVE: Soul Deep (Part 1) (Polydor NINE(X) 1, PolyGram).** A solid funky track with a political slant written and instigated by the Style Council's Paul Weller and Mick Talbot and also featuring Junior, Dee C Lee, Dizzy Heights, Jimmy Ruffin and Vaughan Toulouse with a mix by Heaven 17's Martin Ware. All royalties are going to Women Against Pit Closures and the widow of the South Wales cab driver. They all rap along in support of the miners with a positive attitude to produce this smart dance track.

**GRAND MASTER MELLE MEL AND THE FURIOUS FIVE: Step Off (Sugar Hill/PRT SH (L) 139, PRT).** This slow dance track uses his rap from Chaka Kahn's

number one hit I Feel For You as its basis and with his usual fast rapping style over a mesmerising rhythm produces another one of their memorable hit dance numbers. Also features the now deleted classic track The Message on the B-side.

**ASWAD: Need Your Love (Each And Every Day) (Island (12) IS 214, EMI).** Smooth cool soul taken from the excellent home grown reggae act's latest album, Rebel Souls. With slick, loping reggae rhythms and cool harmonies it should help them to get their long awaited and richly deserved big crossover hit.

**NEIL: My White Bicycle (WEA YZ30(T), WEA).** The follow up to last summer's surprise novelty number one Hole In My Shoe is a

## Chart Certs

**BAND AID: Do They Know It's Christmas (Phonogram FEED1(12), PolyGram).**

cosmic cover of the legendary psychedelic Tomorrow track. It is actually quite close to the original and although likely to achieve a certain amount of success it probably won't go as high as its predecessor.

**ZZ TOP: Sharp Dressed Man (WEA W 9576(T), WEA).** Another reissue taken from the successful Eliminator LP to follow up the top 10 placing of the revived Give Me All Your Lovin'. Typical of their no nonsense Texas boggie and likely to do well.

**JOHN ROCCA: Once Upon A Time (Beggars Banquet BEG 113(T), WEA).** Ex-Freeez singer comes up with an imaginative dance track with a crashing beat and strident synths coupled to his falsetto vocal to create a dramatic production. Sure to do well in the clubs.

**THE TREACHEROUS THREE: Santa's Rap (Sugar Hill/PRT SHL 138, PRT).** An unforgettable track and humorous scene from the film Beat Street with two guys trading raps with Santa. A great funky rap track that mixes social problems with Christmas metaphor to produce an irresistible funky dance track.

**FURNITURE: Love Your Shoes (Premonition PREM (12)002, Cartel/Backs).** A rich seductive vocal over a shuffling beat, moody echoing guitar and organ

creates a well executed indie single that combines melody with passion. This is coupled with the intricate Escape Into My Arms and the jazzy brass section of The Script and should receive good exposure.

**BEAT THE DRUM: This City (Loose LSE 16(T), Cartel).** An intriguing single with aggressive pumping rhythm, bright guitar lines and strident synthesizer, supporting chanted vocals with effective accompanying harmonies that, within an inventive mix, produces an excellent indie single with a certain bite.

**THE SENSATIONAL CREED: Nocturnal Operations (Beggars Banquet BEG 125(T) WEA).** Previously known as Orbidoig, this duo originally released this two years ago and are now working with The Associates. With sombre choral intoning over a frantic drum machine and ringing bass it produces a rather inventive effect but seems to lose direction through repetition.

**ERIC RANDOM AND THE BEDLAMITES: Mad As Mankind (Doublevision DVR 7, Cartel/Rough Trade).** A pulsing rhythm and quirky synth mingles with various percussive effects over a production by Richard Kirk and Stephen Mallinder from Caberet Voltaire. Gives an interesting mood but does get rather repetitive.

**SECESSION: Touch (Beggars Banquet BEG 118 (T), WEA).** A clever, highly danceable number dominated by pulsing sequencer and dramatic keyboards producing an excellent backing for the effective, deep monotone vocal that with the John Rocca production deserves to receive a great deal of exposure.

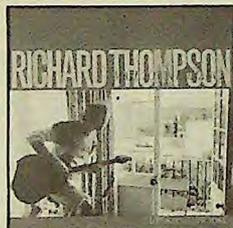
**DIANA ROSS: Missing You (Capitol CL 348, EMI).** Taken from her album Swept Away, this Lionel Richie written and co-produced track is a stylish ballad that sees the former Supreme, returning to her old style of song with slow burn production that builds throughout.



ASWAD: needing your love



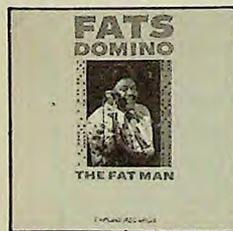
ZZ Top: as sharply dressed as ever



HNBL 1316



CRB 1075



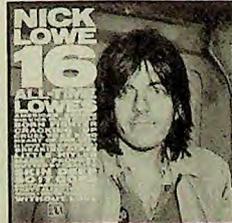
TOP 110



SEE 32



SPIN 109



FIEND 20



FEATURED LABELS *Spindrift* RECORDS ACE, CHARLY  
DEMON, HANNIBAL, KAZ

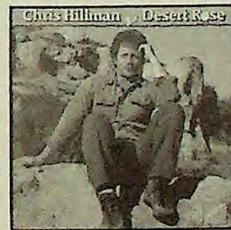
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SPIN 112



FIEND 27



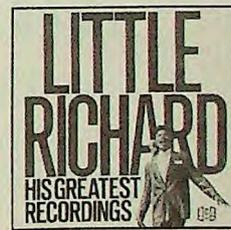
SPIN 113



VEV 3



KAZ LP2



CHA 109



CH 118



KENT 28

# AIRPLAY BUBBLING

The following records, new to regional airplay action pages, are bubbling under the grid on the opposite page.

- 9 WIZZARD—I Wish It Could Be Christmas Everyday—Harvest HAR 5173 (E) A Swansea Sound B County Sound, 210, Plymouth Sound, Wyvern, Pennine, Piccadilly, CBC, Downtown.
- 8 CHRIS DE BURGH—A Spaceman Came Travelling—A&M AM 225 (C) B County Sound, 210, Beacon, Piccadilly, Red Rose, CBC, Downtown ★ Tay—Hitpick.
- 8 THE JINGLE BELLES—Christmas Spectre—Passion PASH 14 (A) A Plymouth Sound B Luxembourg, County Sound, 210, Wiltshire, Wyvern, Red Rose, Downtown.
- 7 PRETENDERS—2000 Miles—Real ARE 20 (W) A Victory B 210, Plymouth Sound, Hallam, Piccadilly, Red Rose, Downtown.
- 7 SLADE—Merry Xmas Everybody—Polydor 2058 422 (F) A Swansea Sound B County Sound, 210, Wyvern, Pennine, Piccadilly, Downtown.
- 7 SWANS WAY—The Anchor—Balgier/Phonogram PH 31 (F) A BBC Scotland B Hereward, Beacon, BRMB, Hallam, Red Rose, Tay.
- 6 JOHN & YOKO/PLASTIC ONO BAND with THE HARLEM COMMUNITY CHOIR—Happy Xmas (War Is Over)—Apple R5970 (E) A Swansea Sound B County Sound, 210, Wyvern, Piccadilly, Downtown.
- 6 neil—My White Bicycle—WEA YZ30 (W) A Severn Sound, Tees B Chiltern, City, NorthSound ★ Signal—Hitpick.
- 6 LOU REED—I Love You Suzanne—RCA 417 (R) A BBC Scotland B Wyvern, Signal, Trent, Metro ★ Orwell—Hitpick.

The following records continue to bubble under the main airplay grid. They have all previously appeared in this column.

- 9 ROGER WHITTAKER—Happy Everything—Tembo.
- 7 ART OF NOISE—Close (To The Edit)—ZTT/Island.
- 7 THE FUREYS & DAVEY ARTHUR—Scarlet Ribbons—Ritz.
- 7 EVELYN THOMAS—Heartless—Record Shack/EMI.

# RADIO 2

Based on plays Friday-Thursday (5.30am-8.00pm) in the week preceding publication.

- 8 (8) RALPH McTELL: The Winner's Song
- 7 (New) CHAS & DAVE: Harry Was A Champion (Rockney)
- 7 (New) WHAM!: Last Christmas (Epic)
- 7 (—) ALVIN STARDUST: I Won't Run Away
- 7 (6) SHAKIN' STEVENS: Teardrops
- 6 (New) JIM DIAMOND: I Should Have Known Better (A&M)
- 6 (New) ROGER WHITTAKER: Happy Everything (Tembo)
- 6 (5) LOUIS CLARK/RPO featuring ANNIE HASLAM: Still Life
- 6 (5) BILLY JOEL: This Night
- 6 (5) PAUL McCARTNEY/FROG CHORUS: We All Stand Together
- 5 (New) BLACKSTONES: Mighty Long Time (PRT)
- 5 (New) BRONKSI BEAT: It Ain't Necessarily So (Forbidden Fruit/London)
- 5 (New) HONEYDRIPPERS: Sea Of Love (Es Paranza Album Track)
- 5 (New) JOHNNY MATSIS: Love Never Felt So Good (CBS)
- 5 (New) KENNY ROGERS & DOLLY PARTON: Christmas Without You (RCA)
- 5 (New) SLADE: All Join Hands (RCA)
- 5 (—) BLACK LACE: Do The Conga
- 5 (—) ART GARFUNKEL: Sometimes When I'm Dreaming
- 5 (—) NIK KERSHAW: The Riddle
- 5 (5) IMAGINATION: Thank You My Love
- 5 (7) BARRY MANILOW: When October Goes
- 5 (7) MATT BIANCO: Half A Minute

**OTHER FEATURED RECORDS**  
 BAND AID: Do They Know It's Christmas?  
 CRUELLA DE VILLE: I'll Do The Talking  
 CULTURE CLUB: The Medal Song  
 CARS: You Might Think  
 KIKI DEE: Amoureuse  
 KEN DODD: Little Words  
 THE MOODY BLUES: The Voice  
 SAL SOLO: San Damiano (Heart And Soul)

DAVID HAMILTON RECORD OF THE WEEK  
 INSPIRATIONAL CHOIR: Abide With Me

Radio 1 and Radio 2 guides compiled by Sharn Tracking (01-250 0129). Previous week's plays in brackets. (—) indicates a re-entry.

# RADIO 1

Figures denote actual plays logged Monday 5th to Sunday 11th November. (6am-Midnight weekdays, 6am-Midnight Saturday, 6am-11pm Sunday)

- |  |  |
|--|--|
| 22 (14) FRANKIE GOES TO HOLLYWOOD: The Power Of Love                         | 8 (6) BLACK LACE: Do The Conga   |
| 19 (19) ALISON MOYET: Invisible  | 8 (7) DURAN DURAN: The Wild Boys   |
| 18 (15) BAND AID: Do They Know It's Christmas?                               | 8 (Re) LOU REED: I Love You Suzanne  |
| 17 (8) MADONNA: Like A Virgin  | 8 (6) KIM WILDE: The Touch   |
| 17 (18) NIK KERSHAW: The Riddle  | 8 (10) MURRAY HEAD: One Night In Bangkok   |
| 17 (7) SPANDAU BALLET Round & Round  | 8 (14) POINTER SISTERS: I'm So Excited   |
| 15 (10) THE STRANGLERS: No Mercy   | 8 (5) THE TOY DOLLS: Nellie The Elephant   |
| 15 (9) TEARS FOR FEARS: Shout  | 7 (New) CAPTAN SENSIBLE: One Christmas Catalogue, A&M CAP 8 (C)                                |
| 15 (14) THOMPSON TWINS: Lay Your Hands On Me                                 | 7 (6) JULIAN LENNON: Valotte   |
| 14 (20) CHAKA KHAN: I Feel For You   | 7 (8) STEVE WRIGHT: The Gay Cavaliers (The Story So Far...)                                    |
| 14 (6) PAUL McCARTNEY & THE FROG CHORUS: We All Stand Together               | 7 (10) THIS ISLAND EARTH: See That Glow  |
| 13 (20) JIM DIAMOND: I Should Have Known Better                              | 6 (14) CHICAGO: Hard Habit To Break  |
| 13 (16) KOOL & THE GANG: Fresh   | 6 (New) GRANDMASTER MELLE MEL & THE FURIOUS FIVE: Step Off (Part 1), Sugar Hill/PRT SH 139 (A) |
| 13 (11) LIMAHL: Never Ending Story   | 6 (New) MEAT LOAF: Nowhere Fast, Arista ARIST 600 (F)  |
| 13 (12) SHAKIN' STEVENS: Teardrops   | 6 (New) THE KANE GANG: Respect Yourself  |
| 12 (12) EURYTHMICS: Sexcrime (nineteen eighty-four)                          | 6 (New) NICK HEYWARD: Warning Sign   |
| 12 (16) THE KANE GANG: Respect Yourself                                      | 6 (13) THE TEMPTATIONS: Treat Her Like A Lady  |
| 12 (8) NICK HEYWARD: Warning Sign  | 6 (10) UB40: Riddle Me   |
| 12 (13) THE TEMPTATIONS: Treat Her Like A Lady                               | 5 (7) BRONSKI BEAT: Ain't Necessarily Change   |
| 11 (9) PAUL YOUNG Everything Must Change                                     | 5 (5) BOB MARLEY & THE WAILERS: Could You Be Loved   |
| 11 (12) TINA TURNER: Private Dancer  | 5 (8) THE CARS: You Might Think  |
| 10 (8) THE ADVENTURES: Send My Heart   | 5 (6) COREY HART: It Ain't Enough  |
| 10 (8) ALVIN STARDUST: I Won't Run Away                                      | 5 (15) HUMAN LEAGUE: Louise  |
| 10 (10) BIG COUNTRY: Where The Rose Is Sown                                  | 5 (5) JOHN WAITE: Tears  |
| 10 (13) DAZZ BAND: Let It All Blow   | 5 (6) MATT BIANCO: Half A Minute   |
| 10 (New) GARY GLITTER: Another Rock 'N' Roll Christmas, Arista ARIST 592 (F) | 5 (9) SLADE: All Join Hands  |
| 10 (10) PRINCE: I Would Die 4 U  | 5 (6) TOTO: Stranger In Town   |
| 10 (10) STRAWBERRY SWITCHBLADE: Since Yesterday                              | 5 (New) WAITRESSES: Christmas Wrapping, Zet/Island WIP 6821 (E)                                |

### OTHER FEATURED RECORDS

ART OF NOISE: Close To The Edit  
 DAVID BOWIE: Tonight  
 CRUELLA DE VILLE: I'll Do The Talking  
 THE HONEYDRIPPERS: Sea Of Love  
 IMAGINATION: Thank You My Love  
 SAL SOLO: San Damiano  
 ALVIN STARDUST: So Near To Christmas  
 TALKING HEADS: Girlfriend Is Better  
 VIDEO KIDS: Woodpeckers From Space  
 STEVIE WONDER: Love Light In Flight

ANNOUNCING THE

# MUSIC WEEK AWARDS 1984

TAKING PLACE AT  
 THE DORCHESTER  
 WEDNESDAY, 20 FEBRUARY 1985

NOMINATIONS FOLDER TO BE MAILED  
 OUT — FRIDAY, 7 DECEMBER

Closing date for all nominations — Friday 18 January

For advance information and details of table reservations for awards luncheon, please contact **KAREN STAINER**

# MUSIC WEEK

on 01-836 1522  
 40 LONG ACRE, LONDON WC2E 9JT

## THE AWARD CATEGORIES (REQUIRING NOMINATIONS)

- TOP SLEEVE DESIGN AWARD
- TOP P.O.S. AWARD
- TOP MUSIC WEEK ADVERTISEMENT AWARD
- TOP CONSUMER ADVERTISEMENT AWARD
- TOP BRITISH MUSIC PROMO VIDEO AWARD
- THE MARKETING AWARD FOR RECORDS, CASSETTES & C.D.s
- THE MARKETING AWARD FOR TV-MERCHANDISED RECORDS CASSETTES & C.D.s
- THE LESLIE PERRIN P.R. AWARD

## AWARD CATEGORIES (NOT REQUIRING NOMINATION)

- THE MARKET SHARE AWARDS
- THE TOP ALBUM AWARD
- THE TOP SINGLE AWARD
- TOP DISCO ALBUM AWARD — *New category*
- TOP DISCO SINGLE AWARD — *New category*
- TOP INDEPENDENT ALBUM AWARD — *New category*
- TOP INDEPENDENT SINGLE AWARD — *New category*
- TOP MISC/SOUNDTRACK AWARD
- TOP PUBLISHER (INDIVIDUAL)
- TOP PUBLISHER (CORPORATE)
- TOP PRODUCER — ALBUMS
- TOP PRODUCER — SINGLES
- EXEMPLARY SERVICE AWARD
- TOP DIRECTOR AWARD (MUSIC PROMO VIDEOS)
- TOP LONGFORM MUSIC HOME VIDEO PROGRAMME — *New category*



# Maison Rouge

wish all their Friends and Clients a very happy Christmas and a prosperous New Year.

- |                  |                   |                   |                    |                   |                  |
|------------------|-------------------|-------------------|--------------------|-------------------|------------------|
| Air Edel         | Duran Duran       | Billy Jones       | Carlos Narea       | Sister Sledge     | Judie Tzuke      |
| Bob Andrews      | Dave Edmunds      | King              | Orange Juice       | Don Snow          | Uptown Horn Band |
| Dave Austin      | Bernard Edwardes  | King Kurt         | Chris Porter       | Spargo            | Trevor Valiss    |
| Aztec Camera     | Deon Estus        | Kudos             | Public Image Ltd.  | Sugar Sugar       | Water Boys       |
| John Barry       | Brian Evans       | Gary Langan       | Jonathon Perkins   | Nick Tauber       | Jody Watley      |
| Dave Bascombe    | Kenny Everett     | Edwina Laurie     | Palace Productions | Carey Taylor      | Jeff Wayne Music |
| Barry Blue       | Everly Brothers   | Andy Leake        | Real Life          | Tears For Fears   | George Webby     |
| Theresa Bazaar   | Colin Fairley     | Adrian Lee        | Recognition        | Terraplane        | Rick Wentworth   |
| Ana Belan        | Feelabelia        | Level 42          | Maggie Riley       | Thames TV.        | Geoff Westly     |
| Belouis Some     | Fivestar          | Ian Little        | Miguel Rios        | The Blow Monkeys  | Snowy White      |
| Big Brother      | Flesh For Lulu    | Johnny Logan      | Nile Rodgers       | The Catch         | Ian Wilson       |
| Black            | Steve Formosa     | Mace Tades        | Sad Cafe           | The Limits        | Pete Wilson      |
| Black Uhuru      | John Gallen       | Richard Manwaring | Bob Sargeant       | The Lords         | Bruce Woolley    |
| Simon Boswell    | Steve Glenn       | Sue Manning Music | Peter Schweir      | Mike Thorne       | Nigel Wright     |
| Denis Bovell     | Going Gaga        | Tony Mansfield    | Ken Scott          | Chris Tsangarides | Wham!            |
| Boys Don't Cry   | Oscar Gomez       | Victor Manuel     | Bill Sharpe        | Two Minds Crack   |                  |
| Wally Brill      | Bernard Grimaldi  | Marillion         | Shriekback         |                   |                  |
| Bronski Beat     | Groucho           | Mezzoforte        | Danny Schogger     |                   |                  |
| Geoff Calver     | Steve Harvey      | Modern Romance    |                    |                   |                  |
| Bob Carter       | Ronnie Hazelhurst | David Motion      |                    |                   |                  |
| Chiefs of Relief | Liam Hentschel    | Mobiles           |                    |                   |                  |
| Nikki Chin       | Lenny Henry       |                   |                    |                   |                  |
| Colour Box       | Nick Heyward      |                   |                    |                   |                  |
| Concept          | Vince Hill        |                   |                    |                   |                  |
| Cook Da Books    | Steve Hillage     |                   |                    |                   |                  |
| Jason Corsaro    | Hein Hoven        |                   |                    |                   |                  |
| Johnny Dark      | Chris Hughes      |                   |                    |                   |                  |
| Brad Davis       | Imagination       |                   |                    |                   |                  |
| Barbara Dickson  | Interferon        |                   |                    |                   |                  |
| Graham Dickson   | Jai Gray Jay      |                   |                    |                   |                  |
| Dragon           | Jimmy Jimmy       |                   |                    |                   |                  |
| Gus Dudgeon      |                   |                   |                    |                   |                  |



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# TOP 75 SINGLES

★ = PLATINUM (One million sales)

● = GOLD (500,000 sales)

○ = SILVER (250,000 sales)

RE Indicates a re-entry.

Ⓢ Indicates title's available in sheet music

Top 75 on Prestel: MG Spotlight 514200

Key to distributors code — see albums releases page

| This Week | Last Week | Wks on Chart | TITLE   | Artist   | (Producer) Publisher                | Label 7" (12") number (Distributor) | This Week | Last Week | Wks on Chart | TITLE   | Artist  | (Producer) Publisher                 | Label 7" (12") number (Distributor) | This Week | Last Week | Wks on Chart   | TITLE  | Artist                               | (Producer) Publisher | Label 7" (12") number (Distributor) |
|-----------|-----------|--------------|---|--|-------------------------------------|-------------------------------------|-----------|-----------|--------------|---|---|--------------------------------------|-------------------------------------|-----------|-----------|--|--|--------------------------------------|----------------------|-------------------------------------|
| 1         | NEW       |              | DO THEY KNOW IT'S CHRISTMAS? ★                          | Band Aid (Midge Ure) Chappell Music  | Mercury/Phonogram FEED 11(7) (F)    |                                     | 26        | 21        | 6            | RESPECT YOURSELF                                      | Kitchenware/London SKIX16 (F)                                   |                                      | 51                                  | 43        | 3         | YOU SPIN ME ROUND (LIKE A RECORD)                    | Dead Or Alive (Mike Stock/Matt Arken) Chappell Music                                   | Epic A4861 (12—TX 4861) (C)          |                      |                                     |
| 2         | NEW       |              | LAST CHRISTMAS/EVERYTHING SHE WANTS ●                   | Wham! (George Michael) Morrison Leamy Music                                  | Epic (T) GA 4949 (12—TA4949) (C)    |                                     | 27        | 14        | 7            | LET IT ALL BLOW                                       | Motown TMGT(1) 1361 (R)   |                                      | 52                                  | 53        | 25        | ACADOO ●   | Black Lace (—) Filinrax PLC/Morozani (S)   | Flair FLA 107(T) (P)                 |                      |                                     |
| 3         | 1         | 3            | THE POWER OF LOVE                                       | Frankie Goes To Hollywood (Trevor Horn) Perfect Songs                        | ZTT/Island (12) ZTAS 5 (E)          |                                     | 28        | 18        | 5            | TREAT HER LIKE A LADY                                 | Motown TMGT(1) 1365 (R)   |                                      | 53                                  | 58        | 2         | TONIGHT  | David Bowie (David Bowie/Derek Bramble/Hugh Padgham) Virgin/EMU/Malman (S)             | EMI America (12) EA 187 (E)          |                      |                                     |
| 4         | 9         | 4            | WE ALL STAND TOGETHER (from 'Rupert and The Frog Song') | Paul McCartney/Frog Chorus (George Martin) MPL Communications (S)            | Parlophone R 6086 (E)               |                                     | 29        | 19        | 7            | THE WILD BOYS ○                                       | Duran Duran (Mike Rodden/Duran Duran) Tritac Music (S)          |                                      | 54                                  | NEW       |           | SO NEAR TO CHRISTMAS                                 | Alvin Stardust (Stuart Colman) C - D Music   | Chrysalis CHS 112(2)35 (F)           |                      |                                     |
| 5         | 8         | 5            | LIKE A VIRGIN   | Madonna (Nile Rodgers) Warner Bros. Music (S)                                | Sire W 9210(T) (W)                  |                                     | 30        | 26        | 5            | PRIVATE DANCER  | Tina Turner (J. Carter) Rondor Music/Straightjacket Songs       | Capitol (12) CL 343 (E)              | 55                                  | 37        | 10        | ALL CRIED OUT ○                                      | Alison Moyet (Tony Swain/Steve Jolley) Rondor/JSB Music/Copyright Control (S)          | CBS (T) A475(T) (C)                  |                      |                                     |
| 6         | 2         | 7            | I SHOULD HAVE KNOWN BETTER ○                            | Jim Diamond (Pip Williams) Rondor/Most Music (S)                             | A&M AM(X) 220 (C)                   |                                     | 31        | 17        | 10           | CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN) ○           | C. JIVE K 77  | Jive JIVE (T) 77 (C)                 | 56                                  | 63        | 2         | THE TOUCH  | Kim Wilde (Ricki Wilde/Marty Wilde) Rickim Music                                       | MCA KIM(T) 2 (C)                     |                      |                                     |
| 7         | 5         | 4            | TEARDROPS   | Shakin' Stevens (S. Stevens/R. Hewson/C. Neil) Shaky Music (S)               | Epic (T) JA 4882 (C)                |                                     | 32        | 35        | 3            | SHOUT   | Tears For Fears (Chris Hughes) Virgin/10 Music                  | Mercury/Phonogram IDEA B (12) (F)    | 57                                  | 44        | 3         | LOVE LIGHT IN FLIGHT                                 | Stevie Wonder (Stevie Wonder) Jobete Music/Black Bull Music                            | Motown TMGT(1) 1364 (R)              |                      |                                     |
| 8         | 3         | 5            | THE RIDDLE ○  | Nik Kershaw (Peter Collins) Rondor Music/Arctic King (S)                     | MCA NIK(T) 6 (C)                    |                                     | 33        | 43        | 17           | GHOSTBUSTERS ●  | Ray Parker Jr. (Ray Parker Jr.) Warner Bros/CBS Songs (S)       | Arista ARIST 112(5)80 (F)            | 58                                  | NEW       |           | VALOTTE  | Julian Lennon (Phil Ramone) Charisma/Chappell Music                                    | Charisma/Virgin JLT121 (E)           |                      |                                     |
| 9         | 4         | 7            | SEXCRIME (nineteen eighty-four)                         | Eurythmics (David A. Stewart) RCA Music (S)                                  | Virgin VS 728(12) (E)               |                                     | 34        | 29        | 3            | WHERE THE ROSE IS SOWN                                | Big Country (Steve Lillywhite) 10 Music                         | Mercury/Phonogram MER(X) 185 (F)     | 59                                  | 47        | 13        | TOGETHER IN ELECTRIC DREAMS (From 'Electric Dreams') | Ginger Meroder/Philip Oakey (G. Meroder) GMP/Capitol Music                             | Virgin VS 713(12) (E)                |                      |                                     |
| 10        | 7         | 8            | I WON'T RUN AWAY  | Alvin Stardust (Stuart Colman) Warner Bros. Music (S)                        | Chrysalis CHS 112(2)85 (F)          |                                     | 35        | 34        | 17           | I JUST CALLED TO SAY I LOVE YOU (from 'Woman in Red') | Stevie Wonder (Stevie Wonder) Jobete/Black Bull Music (S)       | Motown TMGT(1) 1349 (R)              | 60                                  | 60        | 4         | THANK YOU MY LOVE                                    | Imagination (Nigel Wright/Imagination) Red Bus Music                                   | R&B/Red Bus BRS 219 (12)—RBL 219 (A) |                      |                                     |
| 11        | 12        | 4            | FRESH   | Kool & The Gang (Jim Bonfanti/Ronald Bell/Kool & The Gang) Planetary Nom (S) | De-Lite/Phonogram DE(X) 18 (F)      |                                     | 36        | 25        | 10           | FREEDOM ●   | Wham! (George Michael) Morrison Leamy Music (S)                 | Epic (T) A474 (C)                    | 61                                  | NEW       |           | SEPTEMBER SONG                                       | Ian McCulloch (Clive Langer/Colin Fairley) Chappell Music                              | Korova K07W42(T) (W)                 |                      |                                     |
| 12        | 16        | 6            | ONE NIGHT IN BANGKOK                                    | Murray Head (Benny Andersson/Tim Rice/Bjorn Ulvaeus) Bocu Music              | RCA CHESS(T) 1 (R)                  |                                     | 37        | 40        | 3            | NO MERCY  | The Stranglers (Laurie Latham) Polygram/EMI Music (S)           | Epic (T) JA 4921 (C)                 | 62                                  | NEW       |           | SAN DAMIANO (HEART & SOUL)                           | Sai Solo (Sai Solo) Copyright Control  | MCA MCA(T) 330 (C)                   |                      |                                     |
| 13        | 15        | 4            | DO THE CONGA  | Black Lace (Ferguson/Barton/Routh) Sonev/Flagg Music (S)                     | Flair FLA 108(T) (P)                |                                     | 38        | 28        | 11           | NO MORE LONELY NIGHTS (BALLAD) ○                      | Paul McCartney (George Martin) MPL Communications (S)           | Parlophone (12) R 6080 (E)           | 63                                  | 57        | 6         | THE LAST FAREWELL                                    | Elvis Presley (—) Tembo Music  | RCA RCA(T) 459 (R)                   |                      |                                     |
| 14        | 6         | 9            | I FEEL FOR YOU ●  | Chaka Khan (Ari Mardin) Island Music (S)                                     | Warner Brothers W 9209(T) (W)       |                                     | 39        | 22        | 8            | I'M SO EXCITED  | Pointer Sisters (Richard Perry) Rondor Music/CBS Songs (S)      | Planet/RCA RPS(T) 108 (R)            | 64                                  | 54        | 6         | Blasphemous Rumours/Somebody                         | Depeche Mode (D. Miller/Depeche Mode/G. Jones) Grabblings Handz/Sonet Music (S)        | Mute 7 BONG7(12)—12 BONG(T) (USP)    |                      |                                     |
| 15        | 13        | 5            | LOUISE  | Louise League (Padgham/Thomas/Human League) Sound Diagrams/W.B./Virgin Music | Virgin VS723(12) (E)                |                                     | 40        | 41        | 3            | IT AIN'T NECESSARILY SO                               | Broski Beat (Mike Thorne) Chappell Music                        | Forbidden Fruit/London BITE(X) 3 (F) | 65                                  | 46        | 9         | LOVE'S GREAT ADVENTURE                               | Ultravox (Ultravox) Jump Jet/Hot Mood/Sing Sing Songs (S)                              | Chrysalis ULV(X) 3 (F)               |                      |                                     |
| 16        | 42        | 3            | NELLIE THE ELEPHANT                                     | The Toy Dolls (Toy Dolls/Terry Gavaghan) Dash Music (S)                      | Volume VOL(T) 11 (UP)               |                                     | 41        | 67        | 2            | I WANT TO KNOW WHAT LOVE IS                           | Foreigner (Alex Sadkin/Mick Jones) Somerset Songs/Evansongs     | Atlantic A5596(T) (W)                | 66                                  | NEW       |           | POLICE OFFICER                                       | Smiley Culture (Chris Lane) Fashion Music  | Fashion FAD 7012 (12)—FAD 26 (A/US)  |                      |                                     |
| 17        | 39        | 2            | EVERYTHING MUST CHANGE                                  | Paul Young (Laurie Latham) Young Songs/Bright Music (S)                      | CBS (T) A742 (C)                    |                                     | 42        | 32        | 3            | THE MEDAL SONG  | Culture Club (Steve Levine) Virgin Music                        | Virgin VS 730(12) (E)                | 67                                  | NEW       |           | MERRY XMAS EVERYBODY                                 | Stade (Chas Chandler) Barr Publishing  | Polydor 2058 422 (F)                 |                      |                                     |
| 18        | 10        | 10           | NEVER ENDING STORY ○                                    | Limahl (Giorgio Moroder) Giorgio Moroder Publishing                          | EMI (12)JML 3 (E)                   |                                     | 43        | 31        | 8            | THE WANDERER  | Status Quo (Pip Williams) Schwartz Music                        | Vertigo/Phonogram DU(D) 16 (F)       | 68                                  | 61        | 3         | THE GAY CAVALIEROS (The Story So Far...)             | Steve Wright (Malcolm Brown/Tony Cox) RSR Music  | MCA MCA(T) 325 (C)                   |                      |                                     |
| 19        | 23        | 2            | ROUND & ROUND   | Spendau Ballet (Tony Swain/Steve Jolley/Spendau Ballet) Reformation (S)      | Reformation/Chrysalis SPAN(X) 6 (F) |                                     | 44        | 45        | 4            | CLOSE (TO THE EDIT)                                   | Art of Noise (Art of Noise) Perfect Songs/Unforgettable Songs   | ZTT/Island (12)ZTFS01 (E)            | 69                                  | 64        | 2         | I WOULD DIE 4 U                                      | Prince and the New Power Generation (Prince and the New Power Generation) Island Music | Warner Brothers W9121(T) (W)         |                      |                                     |
| 20        | 30        | 2            | LAY YOUR HANDS ON ME                                    | Thompson Twins (Alex Sadkin/Tom Bailey) Point Music (S)                      | Arista TWINS 1216 (F)               |                                     | 45        | 33        | 6            | HALF A MINUTE   | Matt Bianco (Reilly/White) Matt Music                           | WEA YZ26(T) (W)                      | 70                                  | 62        | 3         | SEND MY HEART  | The Adventures (Bob Sargeant) Chrysalis Music  | Chrysalis CHS 112(2)90 (F)           |                      |                                     |
| 21        | 36        | 2            | THANK GOD IT'S CHRISTMAS                                | Queen (Queen/Mack) Queen/EMI Music   | EMI (12)QUEEN 5 (E)                 |                                     | 46        | 27        | 7            | WARNING SIGN  | Nick Heyward (Nick Heyward/Danny Schogger) Morrison Leamy Music | Arista HEY121 6 (F)                  | 71                                  | 72        | 2         | COULD YOU BE LOVED                                   | Bob Marley & The Wailers (Bob Marley & The Wailers) Chris Blackwell/Rondor Music       | Island 12R15 210 (E)                 |                      |                                     |
| 22        | 56        | 3            | ANOTHER ROCK AND ROLL CHRISTMAS                         | Gary Glitter (Mike Leander) Morrison Leamy/Channel Music (S)                 | MLM/Arista ARIST 112(5)92 (F)       |                                     | 47        | 48        | 5            | SINCE YESTERDAY                                       | Strawberry Switchblade (David Motion) Zoo/Warner Bros. Music    | Korova K0W 38(T) (W)                 | 72                                  | RE        |           | BIG DEAL (Theme)                                     | Bobby G (Bobby G) RCA Music  | BBC RESL 151 (12)—12RESL 151 (A)     |                      |                                     |
| 23        | 20        | 5            | ALL JOIN HANDS  | Slade (John Punter) White John Music (S)                                     | RCA RCA(T) 455 (R)                  |                                     | 48        | 38        | 11           | GIMME ALL YOUR LOVIN'                                 | Z Z Top (Bill Ham) Warner Bros Music (S)                        | Warner Brothers W 9633(T) (W)        | 73                                  | NEW       |           | STEP OFF (Part 1)                                    | Grandmaster Melle Mel/Furious Five (S. Robinson) Four Hills/Heath Levy/Mighty Three    | Sugar Hill/PRT SHL1 138 (A)          |                      |                                     |
| 24        | 11        | 8            | HARD HAT TO BREAK                                       | Chaco (David Foster) Bocu/MCA Music (S)                                      | Full Moon/WEA W9214(T)              |                                     | 49        | 51        | 3            | YOU USED TO HOLD ME SO TIGHT                          | Thelma Houston (Jimmy Jam/Tervey Lewis) Flyte Tyme Tunes        | MCA MCA(T) 932 (C)                   | 74                                  | NEW       |           | SHARP DRESSED MAN                                    | Z Z Top (Bill Ham) Warner Bros. Music  | Warner Brothers W 9576(T) (W)        |                      |                                     |
| 25        | 24        | 3            | INVISIBLE   | Alison Moyet (Tony Swain/Steve Jolley) Warner Bros./All Boys Music           | CBS (T) A 4930 (C)                  |                                     | 50        | NEW       |              | I WISH IT COULD BE CHRISTMAS EVERYDAY                 | Wizard (Roy Wood) April Music                                   | Harvest (12)HAR 5173 (E)             | 75                                  | 50        | 11        | TOO LATE FOR GOODBYES                                | Julian Lennon (Phil Ramone) Charisma/Chappell Music (S)                                | Charisma/Virgin JLT 112 (E)          |                      |                                     |

# THE NEW 100

| This Week | Last Week | TITLE                         | Artist  | (Producer) Publisher      | Label 7" (12") number (Distributor) | This Week | Last Week | TITLE                           | Artist   | (Producer) Publisher                     | Label 7" (12") number (Distributor) | This Week | Last Week | TITLE                       | Artist  | (Producer) Publisher                | Label 7" (12") number (Distributor) |  |
|-----------|-----------|-------------------------------|---|---------------------------|-------------------------------------|-----------|-----------|---------------------------------|--|--|-------------------------------------|-----------|-----------|-----------------------------|---|-------------------------------------|-------------------------------------|--|
| 76        | 65        | I FEEL FINE                   | The Beatles (George Martin) Northern Songs                            | Parlophone R 5200 (E)     |                                     | 85        | —         | AMOUREUSE                       | Kiki Dee (Elton John/Clive Franks) Warner Bros. Music                                  | Rocket/Phonogram ESP 6 (F)               |                                     | 94        | 88        | YOU MIGHT THINK             | The Cars (Robert John "Mutt" Lange/The Cars) Carlin Music                               | Elektra E9718(T) (W)                |                                     |  |
| 77        | 66        | KEEP ON KEEPIN' ON!           | Redskins (Nick Lowe) Copyright Control                                | Decca/LONDON FIX 1 (F)    |                                     | 86        | 93        | WHO DO YOU LOVE?                | The Intruders (Leon Bryant) Memory Lane Music  | Streetwave (MIKHAM 34) (A)               |                                     | 95        | —         | CHRISTMAS WITHOUT YOU       | Kenny Rogers and Dolly Parton (David Foster/Kenny Rogers) Carlin/Caroline Music/Cop Con | RCA 445 (R)                         |                                     |  |
| 78        | 83        | NOWHERE FAST                  | Meat Loaf (Meat Loaf/Paul Jacobs/Mack/Alan Shacklock) Carlin Music    | Arista ARIST 112(6)90 (F) |                                     | 87        | 90        | IN THE DARK                     | Roy Ayers (Roy Ayers/Stanley Clarke/William Allen) Yeldarps/Carrier/Warner Bros. Music | CBS (T) A855 (C)                         |                                     | 96        | —         | HEARTLESS                   | Evelyn Thomas (Ian Levine/Fiachra Treche) Record Shack (Jazz Music)                     | Record Shack SD0(H) 30 (E)          |                                     |  |
| 79        | 71        | WHO'S THAT GIRL               | The Flying Pickets (The Flying Pickets/John Sherry) RCA Music         | 10/Virgin GIRL 1112 (E)   |                                     | 88        | 99        | WHITE LINES (DON'T DON'T DO IT) | Grandmaster & Melle Mel (Robinson/Mel/Robinson Jr.) Four Hills/Heath Levy Music        | Sugar Hill/PRT SHL1 130 (A)              |                                     | 97        | 82        | PRIDE (In The Name Of Love) | U2 (Brian Eno/Daniel Lanois) Blue Mountain Music  | Island 112(2)92 (F)                 |                                     |  |
| 80        | —         | MY DYING MACHINE              | Gary Numan (Gary Numan) Numan Music                                   | Numa NU(M) 6 (A)          |                                     | 89        | —         | SEE THAT GLOW                   | This Island Earth (Zeus B. Held) Magnet Music  | Magnet MAG(T) 266 (R)                    |                                     | 98        | —         | LITTLE WORDS                | Ken Dodd (David West) EMI Music   | Ritz RITZ 090 (SP)                  |                                     |  |
| 81        | 98        | ONE CHRISTMAS CATALOGUE/RELAX | Captain Sensible (Tony Mansfield) Rondor/Warner Bros. Music           | A&M CAP(Y) 8 (C)          |                                     | 90        | 59        | RIDDLE ME                       | UB40 (UB40/Howard Gray) New Claims/ATV Music (S)                                       | DEP International/Virgin DEP 151(12) (E) |                                     | 99        | —         | HIGHLY STRUNG               | Spendau Ballet (Tony Swain/Steve Jolley/Spendau Ballet) Reformation (S)                 | Reformation/Chrysalis SPAN(X) 5 (F) |                                     |  |
| 82        | —         | MODERN GIRL                   | Meat Loaf (Meat Loaf/Paul Jacobs/Alan Shacklock) Morrison Leamy Music | Arista ARIST 112(6)85 (F) |                                     | 91        | 78        | THIS NIGHT                      | Billy Joel (Phil Ramone) CBS Songs   | CBS A 4884 (C)                           |                                     | 100       | 89        | SOMETIMES WHEN I'M DREAMING | Art Garfunkel (Mike Batt) Chappell/Belley Music   | CBS A4674 (C)                       |                                     |  |
| 83        | 73        | NEVER LET HER SLIP AWAY       | Trevor Walters (T. Walters/L. Chin/M. Felix) Warner Bros. Music       | Polydor POSPIX 716 (F)    |                                     | 92        | 54        | SEXOMATIC                       | Bar-Kays (Allen A. Jones) Warner Bros. Music   | Club/Phonogram—UJAB 10 (F)               |                                     |           |           |                             |   |                                     |                                     |  |
| 84        | —         | THEME FROM 'TRAVELLING MAN'   | Duncan Browne (Duncan Browne) Eatin Music                             | Towerbell TOW 64 (A)      |                                     | 93        | —         | RELAX                           | Frankie Goes To Hollywood (Trevor Horn) Perfect Songs (S)                              | ZTT/Island (12)ZTAS 1 (E)                |                                     |           |           |                             |   |                                     |                                     |  |

Compiled by Gallup for the BPI, Music Week and the BBC based on a sample of 260 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fell by 20 per cent compared with last week.

## TITLES A-Z (WRITERS)

|  |    |   |    |  |        |  |    |
|--|----|---|----|--|--------|--|----|
| Agadoo (M. Smylie/M. Delancery/J. Perani)                        | 52 | Gay Cavalieros (The Story So Far...)            | 62 | Never Ending Story (G. Moroder/K. Forsyth)         | 18     | Together In Electric Dreams (G. Moroder)           | 59 |
| All Cried Out (A. Moyet/S. Jolley/T. Swain)                      | 55 | (M. Brown/Harding/S. Wright)                    | 63 | Never Let Her Slip Away (A. Gold)                  | 27     | P. Dakey   | 58 |
| All Join Hands (N. Holders/J. Lea)                               | 23 | Ghostbusters (R. Parker Jr.)                    | 33 | No Mercy (The Stranglers)                          | 37     | Tonight (D. Bowie/I. Pop)                          | 25 |
| Amoureuse (V. Sanson/S. Oskone)                                  | 85 | Half A Minute (Reilly/White/Beard)              | 48 | Nowhere Fast (J. Steiman)                          | 20     | Too Late For Goodbyes (J. Lennon)                  | 75 |
| Another Rock And Roll Christmas (M. Leander/F. Seago/G. Glitter) | 22 | Heart A Minute (Reilly/White/Beard)             | 45 | One Christmas Catalogue (C. Sensible/T. Mansfield) | 81     | The R. Wilde/M. Wilde)                             | 56 |
| Big Deal (Bobby G)   | 72 | Heartless (I. Levine/F. Treche)                 | 24 | One Night In Bangkok (T. Rice)                     | 57     | Travelling Man (D. Browne)                         | 24 |
| Blasphemous Rumours (M. L. Gore)                                 | 64 | Highly Strung (G. Kemp)                         | 99 | Private Dancer (M. Knopfler)                       | 42     | Treat Her Like A Lady (D. Williams/D. Woodson)     | 28 |
| Caribbean Queen (No More Love On The Run) (K. Diamond/B. Ocean)  | 31 | I Feel Fine (J. Lennon/P. McCartney)            | 76 | Power Of Love, The                                 | 60     | Sexomatic (Bar-Kays/A.A. Jones)                    | 52 |
| Christmas Without You (D. Parton/S. Galanter)                    | 85 | I Feel For You (Prince)                         | 14 | Police Officer (D. Emswale)                        | 64     | Sharp Dressed Man (Gibbons/Hill/Beard)             | 42 |
| Close (To The Edit) (Dudley/Howe/Jacuzzi)                        | 44 | I Just Called To Say I Love You (S. Wonder)     | 35 | Private Dancer (M. Knopfler)                       | 42     | Sheep (Sheep/L. Gore)                              | 84 |
| Could You Be Loved (Bob Marley)                                  | 13 | I Should Have Known Better (J. Diamond/G. Lyle) | 8  | Relax (P. Gil/H. Johnson/M. O'Toole)               | 81(93) | Somebody (M. L. Gore)                              | 64 |
| Do The Conga (P. Morris/M. Fiumi)                                | 13 | I Want To Know What Love Is (M. Jones)          | 14 | Respect Yourself (Ingram/Rice)                     | 30     | Sometimes When I'm Dreaming (M. Batt)              | 81 |
| Do They Know It's Christmas? (B. Geldof/M. Ure)                  | 1  | I Wish It Could Be Christmas Everyday (R. Wood) | 50 | Riddle Me (UB40)                                   | 30     | Step On (Part 1) (K. Campbell, H. A. Jackson)      | 73 |
| Everything She Wants (G. Michael)                                | 2  | Love Light In Flight (S. Wonder)                | 57 | Road To Nowhere (J. Lennon)                        | 57     | Thank God It's Christmas (R. Taylor/B. May)        | 21 |
| Everything She Wants (G. Michael)                                | 2  | Love Light In Flight (S. Wonder)                | 57 | Road To Nowhere (J. Lennon)                        | 57     | Thank You My Love (L. John A. Ingram)              | 60 |
| Freedom (G. Michael)   | 36 | Love Light In Flight (S. Wonder)                | 57 | Road To Nowhere (J. Lennon)                        | 57     | Theme From Travelling Man (D. Browne)              | 84 |
| Fresh (J. Taylor/Kool & The Gang)                                | 11 | Love Light In Flight (S. Wonder)                | 57 | Road To Nowhere (J. Lennon)                        | 57     | You Spin Me Round (Like A Record) (Dead Or Alive)  | 49 |
|  |    | Love Light In Flight (S. Wonder)                | 57 | Road To Nowhere (J. Lennon)                        | 57     | You Used To Hold Me So Tight (J. Harris/NUT Lewis) | 45 |

# TOP 100 SINGLES

|     |    |   |                    |
|-----|----|---|--------------------|
| 1*  | 1  | OUT OF TOUCH, Daryl Hall & John Oates           | RCA                |
| 2*  | 4  | THE WILD BOYS, Duran Duran                      | Capitol            |
| 3*  | 11 | LIKE A VIRGIN, Madonna                          | Sire               |
| 4   | 3  | I FEEL FOR YOU, Chaka Khan                      | Warner Brothers    |
| 5*  | 7  | SEA OF LOVE, Honeydrippers                      | Es Paranza         |
| 6   | 6  | NO MORE LONELY NIGHTS, Paul McCartney           | Col/CBS            |
| 7*  | 9  | COOL IT NOW, New Edition                        | MCA                |
| 8   | 2  | WAKE ME UP BEFORE YOU GO-GO, Wham!              | Col/CBS            |
| 9*  | 10 | WE BELONG, Pat Benatar                          | Chrysalis          |
| 10  | 5  | ALL THROUGH THE NIGHT, Cyndi Lauper             | Portrait           |
| 11  | 8  | PENNY LOVER, Lionel Richie                      | Motown             |
| 12* | 16 | VALOTTE, Julian Lennon                          | Atlantic           |
| 13* | 13 | I CAN'T HOLD BACK, Survivor                     | Scotti Bros.       |
| 14* | 20 | ALL I NEED, Jack Wagner                         | Qwest              |
| 15* | 21 | BORN IN THE USA, Bruce Springsteen              | Columbia/CBS       |
| 16* | 23 | RUN TO YOU, Bryan Adams                         | A&M                |
| 17  | 14 | STRUT, Sheena Easton                            | EMI-America        |
| 18  | 18 | WALKING ON A... Huey Lewis & The News           | Chrysalis          |
| 19* | 22 | DO WHAT YOU DO, Jermaine Jackson                | Arista             |
| 20  | 12 | BETTER BE GOOD TO ME, Tina Turner               | Capitol            |
| 21  | 17 | IT AIN'T ENOUGH, Corey Hart                     | EMI-America        |
| 22* | 28 | YOU'RE THE INSPIRATION, Chicago                 | Full Moon/W. Bros. |
| 23* | 24 | HELLO AGAIN, The Cars                           | Elektra            |
| 24* | 27 | UNDERSTANDING, Bob Seger/The Silver Bullet Band | Capitol            |
| 25* | 26 | WE ARE THE YOUNG, Dan Hartman                   | MCA                |
| 26  | 15 | PURPLE RAIN, Prince & Revolution                | Warner Bros.       |
| 27* | 33 | JAMIE, Ray Parker Jr.                           | Arista             |
| 28* | 30 | CENTIPEDE, Rebbie Jackson                       | Columbia/CBS       |
| 29* | 34 | THE BOYS OF SUMMER, Don Henley                  | Geffen             |
| 30* | 37 | EASY LOVER, Philip Bailey                       | Col/CBS            |
| 31* | 32 | STRANGER IN TOWN, Toto                          | Columbia/CBS       |
| 32* | 45 | I WANT TO KNOW WHAT LOVE IS, Foreigner          | Atlantic           |
| 33* | 35 | PRIDE (IN THE NAME OF LOVE), U2                 | Island             |
| 34* | 38 | THE BELLE OF ST. MARK, Sheila E.                | Warner Bros.       |
| 35* | 40 | LOVER BOY, Billy Ocean                          | Jive/Arista        |
| 36  | 29 | I DO/WANNA KNOW, REO Speedwagon                 | Epic               |
| 37* | 39 | TENDER YEARS, John Cafferty/Bever Brown         | Scotti Bros.       |
| 38* | 42 | BRUCE, Rick Springfield                         | Mercury            |
| 39  | 19 | CARIBBEAN QUEEN (NO MORE LOVE...), Billy Ocean  | Jive               |
| 40* | 52 | LOVE LIGHT IN FLIGHT, Stevie Wonder             | Motown             |

## BULLETS 41-100

|     |    |  |              |
|-----|----|--|--------------|
| 41* | 49 | FOOLISH HEART, Steve Perry                                     | Columbia/CBS |
| 42* | N  | I WOULD DIE 4 U, Prince & Revolution                           | Warner Bros. |
| 43* | 46 | TWO TRIBES, Frankie Goes To Hollywood                          | ZTT/Island   |
| 44* | 47 | CALL TO THE HEART, Guiffria                                    | Camel/MCA    |
| 46* | 54 | NEUTRON DANCE, Pointer Sisters                                 | Planet       |
| 47* | 55 | IN NEON, Elton John  | Geffen       |
| 50* | N  | METHOD OF MODERN LOVE, Daryl Hall & Oates                      | RCA          |
| 51* | 58 | SOLID, Ashford & Simpson                                       | Capitol      |
| 52* | 61 | MISLED, Kool & The Gang  | De-lite      |
| 54* | 57 | JUNGLE LOVE, The Time  | Warner Bros. |
| 55* | 56 | TIAMO, Laura Branigan  | Atlantic     |
| 56* | 63 | TENDERNESS, General Public                                     | I.R.S.       |
| 57* | 71 | OPERATOR, Midnight Star  | Solar        |
| 58* | 62 | TONIGHT, David Bowie   | EMI America  |
| 60* | 72 | MISSING YOU, Diana Ross  | RCA          |
| 61  | 63 | MISTAKE NO. 3, Culture Club                                    | Virgin/Epic  |
| 63* | N  | MAKE NO MISTAKE, HE'S MINE<br>Barbra Streisand with Kim Carnes | Col/CBS      |
| 64* | 81 | THE HEAT IS ON, Glenn Frey                                     | MCA          |
| 76* | 80 | BIG IN JAPAN, Alphaville                                       | Atlantic     |
| 77* | N  | EAT MY SHORTS, Rick Dees                                       | Atlantic     |
| 78* | 82 | I WANNA GO BACK, Billy Satellite                               | Capitol      |
| 79* | N  | LOVERGIRL, Teena Marie   | Epic         |
| 80* | 90 | TRAGEDY, John Hunter   | Private I    |
| 82* | 89 | EYE ON YOU, Billy Squier                                       | Capitol      |
| 85* | N  | 20/20, George Benson   | Warner Bros. |
| 87* | N  | NAUGHTY, NAUGHTY, John Parr                                    | Atlantic     |
| 88* | N  | ALL RIGHT NOW, Rod Stewart                                     | Warner Bros. |
| 89* | N  | LONELY SCHOOL, Tommy Shaw                                      | A&M          |
| 90* | N  | TREAT HER LIKE A LADY, The Temptations                         | Gordy        |

\* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.  
Chart Courtesy Billboard w/e December 15, 1984

# NEW RELEASES

A POPULAR HISTORY OF SIGNS LADDER/JACK/House/If She Was A Car/Stigma Waxtrax WAX 005 12" (US Remix) (EP) Pic Bag (I/J) (Import)

ADAMS, Bryan RUN TO YOU/I'm Ready A&M AM 224 (Gatefold Sleeve); AMY 224 12" (Poster Bag) inc extra track Cuts Like A Knife (C)

\*\*AFRICAN CONNEXION DANCING ON THE SIDEWALK/E Sidom Panam (Sit On It) Oval OVALT 32/12 12" only Pic Bag (I/P/RT) (Additional Distributor)

ALONE AGAIN DRUM THE BEAT (IN MY SOUL/Smartie Edit All One ALG 1 (Self — (0224) 695701)

ANTI-NOWHERE LEAGUE, THE OUT ON THE WASTELAND/We Will Survive ABC ABCS 004 Pic Bag; ABCS 004P (Picture Disc); ABCS 004T 12" Pic Bag inc extra track Queen And Country (I/R/P)

ARCADIANS, THE WITH ALL OUR LOVING/Chinese Doll Les Disques Du Crepuscule TW1 440 (I/R/P)

ARCHER, Yvonne AIN'T NOBODY/Checkin' Out The Way I Feel Virgo Stomach VG 013 12" only (JS)

BENATAR, Pat WE BELONG/Surburban King Chrysalis CHS 2821; CHS 122821 12" inc extra track We Live For Love '85 (F)

BOX MUSCLE IN/tba Double Vision DVR 10 12" only Pic Bag (I/RT)

BROWN, Dennis IT'S MAGIC/PAD ANTHONY: Crazy Love Greensleeves GRED 167 12" only (JS)

BROWN, Rula I DON'T WANNA LIVE MY LIFE WITHOUT YOU/Reggae Down On It Revue REV 018T 12" only (JS)

BUCKS FIZZ I HEAR TALK/Pulling Me Under RCA FIZ 4 Pic Bag; FIZT 4 12" Pic Bag inc extra track Invisible (R)

\*\*CAMPBELL, Bill TAKE ME AND MAKE ME/tba Cima CR 001 12" (JS/P) (Additional Distributor)

CASSANDRA IF YOU WANT ME/tba Cima CR 002 12" (JS/P)

CLARK, Anne OUR DARKNESS (REMIX)/The Sitting Room (Later On) Ink INK 125 12" only Pic Bag (I/RT)

COME ALIVE ON MY WAY/You're The One Stinkfoot SMSI 2 (Plankton — 01-534 8500)

COOK DA' BOOKS GOLDEN AGE/Soho 10/Virgin TEN 39 Pic Bag; TEN 39(12) 12" Pic Bag (E)

COUNCIL COLLECTIVE, The (Paul Weller/Mick Talbot/Steve White/Junior Giscombe/Jimmy Ruffin/Dee C. Lee/Leonardo Chignoli/Vaughan Toulouse/Dizzy Hites) SOUL DEEP (PART 1)/(PART 2) Polydor MINE 1 Pic Bag; MINEX 1 12" Pic Bag inc extra track STRIKING MINERS INTERVIEW: A Miners Point (All Royalties to Women Against Pit Closures/David Wilkie's widow)

\*\*CRUELLA DE VILLE I'LL DO THE TALKING/Hollywood Hong Kong Swing CPL CPL-5 Pic Bag (E) (Change Of Distributor)

CYNICIS, THE ROCK APOCALYPSE/Fools In Hell Stinkfoot SMSI 1 (Plankton — 01-534 8500)

DAVEY, Shaun SAMSON/Armoria CMS 500 (CM)

\*\*DAVIS, Billie THE KISS/(Remix) Alternative AKISS 1 Pic Bag; AKISS 2 12" Pic Bag (A)

X DE VINCI, Paul FIRE IN THE BACK STREETS/tba Pan Poly-Chord DAV 1 (P)

DELMONAS, THE COMIN' HOME BABY (Volume 1)-Woa' Now/He Tells Me He Loves Me Big Beat SW 101 Pic Bag (P)

DELMONAS, THE HELLO WE LOVE YOU (Volume 2)-I'm The One For You/Peter Gunn Locomotion Big Beat SW 102 (P)

DESI, Dirty BIG BATTY BETTY/Mi Sexy D.A.D. DR 001 12" only (JS)

DR. FEELGOOD MY WAY/She's In The Middle Demon D1032 (I/RT)

X DUCK YOU SUCKER LOVE IS CRIMINAL/I'm Yours, She Said Magnet MAG 268 Pic Bag (R)

X EDELMAN, Randy CARE-A-LOT/Care Bears Theme Cherry Lane PIP 714 Pic Bag (A)

FRENCH, Robert SETTLE DOWN GIRL/(Version) White Label (no cat no) 12" only (JS)

GAUGHAN, Dick THE GAMES PEOPLE PLAY/A Different Kind Of Love Song CMS 300 (CM)

\*\*GOOMBAY DANCE BAND DON'T YOU CRY CAROLINE/Storybook Lovers Starblend STAR 3 Pic Bag (A) (Rescheduled)

X GRIFFITHS, Hugh DON'T YOU EVER LEAVE/LINVAL THOMPSON: Marigone Gamble GAD 07 12" only (JS)

GROUP, THE I DON'T LIKE TO LOSE/ELUSIONS: You Didn't Have To Leave/NOMADS: Something's Bad/THE TOPICS: Hey Girl Soul Supply 7SS 105 (A)

HALPIN, Kieron BELIEVING/Too Long Away CMS 400 (CM)

HELGASON, Johann TAKE YOUR TIME/tba Steinar PLAT 1511 (P)

H2O YOU TAKE MY BREATH AWAY/Leonard RCA 468 Pic Bag; RCAT 468 12" Pic Bag (inc extra track Hollywood Dream (R))

INNES, Neil DEAR FATHER CHRISTMAS/City Of Angels Making Waves/Priority SURF 104 Pic Bag (E)

INSPIRATIONAL CHOIR ABIDE WITH ME/Sweet Holy Spirit Epic A4997 (C)

INTERFACE MEMORIES/Walls Of Silence Embryo Arts EAS 001 (Plankton — 01-534 8500)

INTRANSIT OUT OF THE DARK Plankton PCN 108 (Self — 01-534 8500)

INVESTIGATORS, THE DOUBTS TO THE WIND (Pt 1)/(Pt 2) Private Eye VEST 1 12" only (JS)

JACKSON, Walter TOUCHING IN THE DARK/It's Cold Bluebird/10 BR 11; BRT 11 12" (E)

JAH SCREECHIE SHADOW MOVE/Hopscotch Scam BD 014 12" only (JS)

JOHN! HELLO ALEXEI/Nobody Ever Listens To The B Side Red Door RDO 1 (P)

JONES, Barbara DON'T STAY AWAY/ Never Will Marry Dynamic (no cat no) 12" only (JS)

KING AUSTIN SOCA TAKING OVER/(Version) Charlie's CRD 012 12" only (JS)

KOKO-PO I'M IN LOVE WITH YOU/On The Beach Motown TMG 1363; TMGT 1363 12" Pic Bag (R)

LEVY, Barrington HERE I COME (TROUBLE MIX)/Run Come Dub/Rub A Dub Time TR 009 12" only (JS)

\*\*LEWIN, Christine IT'S A SECRET/tba Kufe EB 004 12" (JS/P) (Additional Distributor)

LINDO, Neville RUB-A-DUB COMMANDER/HORACE MARTIN: I Can't Believe It Negus Roots NERT 022 12" only (JS)

MacCOLL, Kirsty A NEW ENGLAND/Patrick Stiff BUY 216 Pic Bag; BUYIT 216 12" Pic Bag inc extra track I'm Going Out With An 80 Year Old Millionaire (C)

\*\*MASEKLA, Hugh PULA EA NA (IT'S RAINING)/(Dub Mix) Jive Afrika JIVE 81T 12" (C) (All Royalties to Ethiopia Disaster Fund)

McKANE, Lorraine LET THE NIGHT TAKE THE BLAME/(Inst) Carrere CART 353 12" only (A)

MIGHTY SWALLOW DON'T STOP THE PARTY/(Version) White Label (no cat no) 12" only (JS)

MILKSHAKES, THE THE AMBASSADORS OF LOVE (EP) Ambassador Of Love/Ginglles And Groyles Again Big Beat SW105 Pic Bag (P)

MINOTT, Echo SWEET DREAMS/COCOA TEA: Bam Bam Greensleeves GRED 165 12" only (JS/SP)

MORAN'S PIT SQUAD, Shawn MOTORBIKIN/Night Circuit Wat WAT MB 41 Pic Bag (Owlerton Speedways — 0742 330794)

\*\*NICHOLAS, Paul JUST GOOD FRIENDS/(Theme) Flying FLY 109 Pic Bag (A)

NURSE WITH WOUND BRAINED BY FALLING MASONRY/A Short Dip In The Glory Hole Layla LAY 7 12" only Pic Bag (I/RT)

OCEAN LIFE IS GOOD/But I'll Walk Away New Stars Bright 1 (Self — 0272 853170)

PAIGE, Elaine & BARBARA DICKSON FOR I KNOW HIM SO WELL/Chess RCA CHESS 3; CHEST 3 12" (R)

PALMER, Barry WHEN ONE DOOR CLOSES/Love At First Sight Venom VENOM 1 Pic Bag; 12VENOM 1 12" Pic Bag (A)

PALMER, Michael SHOW ME YOUR COMPANY/(Version) Vena VEN 002 12" only (JS)

PAUL, Frankie NEED YOU BY MY SIDE/(Dub Style) World Enterprise WER/D 119 12" only (JS)

PAUL, Frankie THE BEGINNING/tba Scam (no cat no) (JS)

PLAIN CLOTHES MAXI TAXI/(Version) Charlie's CRD 013 12" only (JS)

PROTECTOR MASS FANTASY/(Version) Charlie's CRD 001 12" only (JS)

PULSE, The PLASTIC MAN/No Doubt In This Love Embryo Arts EAS 003 (Plankton — 01-534 8500)

QRIOS COLLECTION, THE OUT OF PRISON/Plastic Imitation Embryo Arts EAS 004 (Plankton — 01-534 8500)

RESTLESS MR. BLUES/Fool's Gold Big Beat NS 104 (J/MW/P)

RUSSELL, Bevan LET SLEEPING DOGS LIE/(Version) Dove DOVE 008 12" only (JS)

STREETLEVEL NEVER KNEW/Finish Of The Bliss Embryo Arts EAS 002 (Plankton — 01-534 8500)

X TAKE THREE THIS GOOD GOOD FEELING/The Boss Is So Demanding/Come On Mix Elite DAZZ 34 12" only (I/RT) (Additional Distributor)

TANKING, Tipper RIVER JORDAN/YVONNE ARCHER: Get Off That Trip Virgo Stomach VG 014 12" only (JS)

TAYLOR, Tyrone LOVING YOU BACK TO LOVING ME/(Version) Londisc LDR 041 12" only (LO/P)

\*\*TEARS FOR FEARS SHOUT (Extended Remixed Version)/(Full Version) Mercury/Phonogram IDEA 812 12" Pic Bag (F)

10 SECONDS PERFECTION/tba Sirocco SIR 104 (P)

TRUESDALE, Tommy SOMEWHERE BETWEEN/Blackboard Of My Heart Country House BGC 7S 381 (Gordon Duncan 0467 21517/H/MK)

VARIOUS — APPRECIATIONS: I Can't Hide It/FLIRTATIONS: Stronger Than Her Love/EDDIE FOSTER: I Never Knew/YOUNGHEARTS: A Little Togetherness Soul Supply 7SS 104 (A)

\*\*WISE-GUISE I GUESS SOMEONE UP THERE DON'T LIKE ME/Seize The Time Strike KIK 7X 12" Pic Bag (I/Backs) (Additional Distributor)

ZOE LOVE IS ALL/tba Amidisque CF 007 (P)

\*\*Previously listed in alternative format

Mon 17-Fri 21 December, 1984  
Single Releases: 71

Year to Date:  
(49 weeks to 21 December, 1984)  
Single Releases: 4,919



PAT BENATAR



BUCKS FIZZ



DR. FEELGOOD

|  |   |
|--|---|
| Ain't Nobody                           | A |
| Beginning, The                         | P |
| Believing                              | H |
| Big Batty Betty                        | D |
| Braised By Falling                     | D |
| Masonry                                | N |
| Care-A-Lot                             | E |
| Dancing On The Sidewalk                | A |
| Don't Stay Away                        | J |
| Don't You Cry Caroline                 | G |
| Don't You Ever Leave                   | G |
| Do! Stop The Party                     | M |
| Doubts To The Wind                     | L |
| Drum The Beat (In My Soul)             | A |
| Fire In The Back Street                | D |
| For I Know Him So                      | P |
| Games People Play, The                 | G |
| Golden Age                             | C |
| Hello Alexei                           | J |
| Here I Come                            | L |
| I Don't Like To Lose                   | G |
| I Don't Wanna Live My Life Without You | B |
| I Guess Someone Up There Don't Like Me | W |
| I Hear Talk                            | B |
| If You Want Me                         | C |
| I'll Do The Talking                    | C |
| I'm In Love With You                   | K |
| It's A Secret                          | L |
| It's Magic                             | B |
| Kiss, The                              | D |
| Ladderjack                             | A |
| Let Sleeping Dogs Lie                  | R |
| Let The Night Take The Blame           | M |
| Life Is Good                           | O |
| Love Is All                            | Z |
| Love Is Criminal                       | D |
| Loving You Back To Loving Me           | T |
| Mass Fantasy                           | P |
| Maxi Taxi                              | P |
| Memories                               | J |
| Motorbik'n                             | I |
| Mr. Blues                              | R |
| Muscle In The Wind                     | B |
| My Way                                 | D |
| Need You By My Side                    | P |
| Never Knew                             | S |
| New England, A                         | M |
| On My Way                              | C |
| Our Darkness                           | C |
| Out Of Prison                          | Q |
| Out Of The Dark                        | I |
| Out On The Wasteland                   | A |
| Perfection                             | T |
| Plastic Man                            | P |
| Pula Ea Na (It's Raining)              | M |
| River Jordan                           | T |
| Rock Apocalypse                        | C |
| Rub-A-Dub Commander                    | L |
| Run To You                             | F |
| Samsón                                 | D |
| Settle Down Girl                       | J |
| Shadow Move                            | J |
| Shout                                  | T |
| Show Me Your Company                   | P |
| Soca Taking Over                       | K |
| Somewhere Between                      | T |
| Soul Deep                              | C |
| Sweet Dreams                           | M |
| Take Me And Make Me                    | C |
| Take Your Time                         | H |
| This Good Good                         | J |
| Feeling                                | T |
| Touching In The Dark                   | J |
| We Belong                              | B |
| When One Door Closes                   | P |
| With All Our Loving                    | A |
| You Take My Breath Away                | H |

See New Albums for Distributors Codes

17-15 ELIMINATOR \*  
MUSIC FROM THE FILM "GHOSTBUSTERS"  
50 46 THE BALANCE  
84 100 VARIOUS  
Arista 206 559

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- |    |     |  |                                 |
|----|-----|--|---------------------------------|
| 1  | 1   | THE HITS ALBUM — 32 ORIGINAL HITS ★                | CBS/WEA HITS 1                  |
| 2  | 2   | NOW THAT'S WHAT I CALL MUSIC 4 — 32 CHART HITS     | Virgin/EMI NOW 4                |
| 3  | 3   | MAKE IT BIG ★                                      | Epic EPC 86311                  |
| 4  | 4   | THE COLLECTION ★                                   | Chrysalis UTV 1                 |
| 5  | 6   | WELCOME TO THE PLEASUREDOME ★                      | ZTT/Island ZTT10.1              |
| 6  | 5   | "ALF" ★  | CBS 26229                       |
| 7  | 30  | PARTY PARTY — 16 GREAT PARTY ICEBREAKERS ●         | Telstar STAR 2250               |
| 8  | 8   | SHAKIN' STEVENS GREATEST HITS ★                    | Epic EPC 10047                  |
| 9  | 7   | DIAMOND LIFE ★                                     | Epic EPC 26044                  |
| 10 | 9   | ARENA ●  | Parlophone DD 2                 |
| 11 | 11  | YESTERDAY ONCE MORE ★                              | EMI SING 1                      |
| 12 | 16  | 12 GOLD BARS VOLUME TWO (AND ONE) ●                | Vertigo/Phonogram QUOTV 2       |
| 13 | 10  | SOUNDTRACK MUSIC 'Give my regards to BROAD STREET' | Parlophone PCTC 2               |
| 14 | 12  | THE RIDDLE ●                                       | MCA MCF 3245                    |
| 15 | 13  | THE ART GARFUNKEL ALBUM ●                          | CBS 10046                       |
| 16 | 14  | CINEMA ●   | K-tel/WEA NE 1282               |
| 17 | 15  | ELIMINATOR ★                                       | ZTT 20                          |
| 34 | 39  | I AM WHAT I AM ●                                   | Towerbell TOWLP 7               |
| 35 | 27  | BAD ATTITUDE ●                                     | Arista 206 619                  |
| 36 | 36  | MISS RANDY CRAWFORD — THE GREATEST HITS ●          | K-tel/WEA NE 1281               |
| 37 | 37  | THRILLER ★   | Epic EPC 85930                  |
| 38 | 31  | NOW, THAT'S WHAT I CALL MUSIC III ★                | Virgin/EMI NOW 3                |
| 39 | 49  | PARADE ★   | Reformation/Chrysalis CDL 1473  |
| 40 | 84  | LOVE SONGS — 16 CLASSIC LOVE SONGS                 | Telstar STAR 2246               |
| 41 | 28  | 2.00 A.M. PARADISE CAFE                            | Arista 206 496                  |
| 42 | RE  | GREEN VELVET ●                                     | Telstar STAR 2252               |
| 43 | 50  | THE WORKS ★  | EMI WORK 1                      |
| 44 | 44  | STEELTOWN ●  | Mercury/Phonogram MERH 49       |
| 45 | 42  | SCREEN GEMS ●                                      | EMI SCREEN 1                    |
| 46 | 41  | I FEEL FOR YOU ●                                   | Warner Brothers 925162-1        |
| 47 | 38  | THE AGE OF CONSENT ●                               | Forbidden Fruit/London BITLP 1  |
| 48 | 47  | SELECTIONS FROM SOUNDTRACK "WOMAN IN RED"          | Motown ZL 72285                 |
| 49 | 51  | LEGEND ★   | Island BMW 1                    |
| 50 | 46  | GIRLS JUST WANNA HAVE FUN ○                        | Towerbell TOWLP 12              |
| 68 | 60  | EMOTION ●  | CBS 86309                       |
| 69 | 53  | THE ROCK CONNECTION                                | EMI CLIF 2                      |
| 70 | 59  | MUSIC FROM THE MOTION PICTURE "PURPLE RAIN" ●      | Warner Brothers 925110-1        |
| 71 | 62  | HUMAN RACING ★                                     | MCA MCF 3197                    |
| 72 | 64  | ZOOLOOK  | Disques Dreyfus/Polydor POLH 15 |
| 73 | 74  | SEA OF TRANQUILITY                                 | K-tel KLP 185                   |
| 74 | 56  | THE HONEYDRIPPERS VOLUME ONE                       | Es Paranza 790220-1             |
| 75 | 93  | THE CHRISTMAS CAROL COLLECTION                     | Fame WHS 413000 1               |
| 76 | 69  | BORN IN THE U.S.A. ●                               | CBS 86304                       |
| 77 | 48  | REAL TO REEL ○                                     | EMI JEST 1                      |
| 78 | 75  | TRULY FOR YOU                                      | Motown ZL 72342                 |
| 79 | 80  | FANTASTIC ★  | Inner Vision IVL 25328          |
| 80 | 82  | NO PARLEZ ★  | CBS 25521                       |
| 81 | RE  | PHIL SPECTOR'S GREATEST HITS/CHRISTMAS ALBUM       | Impression PSIP 1               |
| 82 | RE  | THE GENIUS OF VENICE                               | Ferroway RON 2                  |
| 83 | 77  | AURAL SCULPTURE ○                                  | Epic EPC 26220                  |
| 84 | 100 | MUSIC FROM THE FILM "GHOSTBUSTERS"                 | Arista 206 559                  |

## BOOKS

## From cover to cover

ROGER AND Martyn Dean are two brothers who have built up a strong following with their books volumes one and two of *Album Cover Album*, which, as the title suggests, featured full-colour record sleeve designs, and the best-selling *Views*, a retrospective of their designs.

Now they have come up with a third compilation of record sleeves the imaginatively-titled *Album Cover Book 3*, and a successor to *Views*, this time called *Magnetic Storm*, which brings their own design story up to date.

The Deans started their own

design company Magnetic Storm in 1979, and their distinctive image has been the hallmark of album covers for Yes, Osibisa, Asia and Uriah Heep among others. The *Magnetic Storm* book is described in the foreword as a "progress report" of their work, but is not confined to album sleeve designs. Much of the work has been previously unpublished and includes paintings, sketches and photographs, accompanied by an informative text.

*Album Cover Album 3* is another pictorial history of the record sleeve and mixes recent efforts with some well-known oldies. It is another vivid, colourful collection which features the work of artists like Andy Warhol, Helmut Newton, David Octobry and many others in over 500 colour reproductions.

Both books are ideal to browse through, but will also appeal to the serious art/design fan, while *Album Cover Album* should have enormous appeal in the more general pop music market.

*Album Cover Album* compiled by Roger Dean and David Howells, and *Magnetic Storm — The Art and Designs of Roger and Martyn Dean*, both published by Paper Tiger, £7.95 limpback.

CW

ASSORTED IMAGES' sleeve design for Duran Duran's *Rio* album. Just one of the many illustrations in the new *Album Cover Album 3* book.



## Lennon's life

RAY COLEMAN'S first volume on John Lennon was well accepted by most fans of the late ex-Beatle and his follow up is likely to achieve the same acclaim.

Volume one covered Lennon's life from birth through to 1966, and its successor takes up the story from there.

Once again, Coleman has been thorough in his research and received the co-operation of those people most closely associated with Lennon, most notably Yoko Ono. For many years with the *Melody Maker*, he also has the added qualification of having known John Lennon for the best part of two decades. All these factors add up to a highly readable book which will appeal to both the committed Lennon admirers and the casual fan.

*John Ono Lennon, Vol. 2 1967-1980* by Ray Colman, Sidgwick and Jackson, £9.95. CW

## Organ service

THE YEHUDI Menuhin Music Guides have proved themselves a worthwhile as well as worthy series ever since Menuhin himself began with Violin and Viola. The latest to appear is *Organ*, and Menuhin could scarcely have chosen a more authoritative or extrovert personality than Arthur Wills, the organist of Ely Cathedral, to write it.

The organ's history makes fascinating reading; perhaps more than any other of the Guides, this book could be read usefully by any record collector — even though it lacks any kind of discography. Despite efforts by musicians such as Wills and Peter Hurford, the organ remains perhaps the most specialist of the major "classical" instruments. For a musician of any discipline, it is an invaluable introduction. *Organ*, by Arthur Wills, Macdonald, £14.95 hardback, £8.95 paperback.

NS

## The Boy's own story

GREAT WIT or great wally? Whatever one's opinion of The Boy, George O'Dowd, master of the one-line put-down, is big news, and, as such, his life story makes for good reading.

While Sally Brompton's *Chameleon — The Boy George Story* is no literary masterpiece its simple style will appeal to many Culture Club fans. Going for a solid factual layout the photographs are used to complement the text rather than vice versa. And it's refreshing to see the illustrations which are mainly black and white, with one 16-page colour section presented in a straightforward way, instead of the ubiquitous, highly-mannered style of most of this season's rock books.

Tracing George's story from humble South London to not so humble West London, The Boy's less endearing traits — his stealing, bunking off school and general disdain for nine-tenths of humanity — are glorified in a way

that becomes quickly boring and might discourage parents who are considering buying it for their children.

On the whole, George comes across as a high individual, charismatic figure — but less than the demi-god that Brompton insists on painting him. After all, his brilliant career first took off, in the words of one of his cohorts, because George was prepared to "dress up like any kind of wally if it meant a couple of inches of newspaper".

Most importantly for the Boy George disciple though, this book fills the reader in on the "missing" years in Birmingham, the truth about George's "friendship" with Culture Club drummer Jon Moss and a whole lot more essential facts. At £5.95 for 150-odd chunky pages, it's good value by anyone's standards.

*Chameleon — The Boy George Story*, by Sally Brompton, Spellmount Books, £5.95. DVE

## Fleetwood flak

THE STORY of Fleetwood Mac is such ideal fodder for misplaced scandal, intrigue and gossip that it's greatly to author Steve Clark's credit that he goes for the simple approach. True, he throws little new light on Peter Green's awful problems or Jeremy Spencer's defection to The Children Of God, but he is a faithful follower of the facts.

But there is a problem defining the book's target audience. Do the AOR fans of later years, for instance, really want to know about a ragged blues band playing covers of B B King and Elmore James, a band which once contained in Green the only white guitarist to come anywhere near the black masters of the blues? And would the serious blues buff have anytime for Mac's second coming as spokesband for the self-obsessed Californian? Half a 128-page book each isn't really worth the cover price.

Again, the Proteus layout tends to let the text down. Clark's writing is meticulous if not particularly perceptive, but is supported by a collection of uniformly dull pictures. Interestingly Fleetwood Mac became supposedly more visual with the addition of Buckingham and Nicks, but the best photographs are of the original blues band, perfectly suited to the stark black and white treatment.

*Fleetwood Mac* by Steve Clark, Proteus Books, £5.95.

DH

## CLASSICAL

Edited  
by  
NICOLAS SOAMES

## Reviews



Ave Maria, Kiri te Kanawa. Choir of St Paul's Cathedral, ECG, Barry Rose. Philips 412 629.

With Kiri Te Kanawa (above) attracting attention at Covent Gardens as the Marschallin in Stauss' *Rosenkavalier*, this release should sell in even longer numbers than usual. It is a collection of unshamedly popular classics — Bach's *Bis Du Bei Mir*, Mendelssohn's *On Wings of Song*, and Handel's *Let The Bright Seraphim*, the aria which brought her to nationwide notice at the Royal Wedding.

To sample the contents, all one has to do is to listen to the opening track, Gounod's *O Devine Redeemer*, for there in technical colour, are the strengths and the weaknesses of Dame Kiri — a spectacularly beautiful sound shaped into a breathless magical musical line which is so flawless that in the end it becomes relentless. At the end of 40 minutes of this I longed for Lotte Lenya. Nevertheless Ave Maria, which comes in a handsome gatefold sleeve, will sell and sell.

*Requiem/Cantique de Jean Racine, Faure. Soloists, The Cambridge Singers, City of London Sinfonia, John Rutter. Conifer Records MCFRA 122.*

This release has extremely good sales potential as it is the first recording of the original version of one of the most popular of all choral works.

And the difference is not one to be savoured only by the scholar. The version known widely for full orchestra was not that originally conceived by Faure, who wrote the work for liturgical use for a small orchestra consisting of lower strings — no violins except for a solo violin in the *Santus* — harp, timpani and organ. As a consequence, when performed in this guise, Faure's beautiful *Requiem* takes on a much darker hue, as can be clearly heard in the *Introit* and the *Sanctus*.

This recording is, in short, a revelation — all the more so as the *Pie Jesu*, though sung by a woman, is one of the most beautiful on record. For me, this new recording matches the still-outstanding Willocks version which dates from the Sixties and is the Faure *Requiem* of the future.

*Peter Katin Plays Chopin at The Maltings, Aldeburgh. Contour Classics.*

Peter Katin's undisputed position as one of the leading British interpreters of Chopin is, sadly, not reflected by his entries in the *Gramophone* catalogue. Yet as this new issue shows, no one can deny his authority: there are many good Chopin pianists, but relatively few outstanding ones.

The curiously exposed nature of so many of the musical lines puts a pianist's touch under harsh scrutiny, and here Katin unerringly illustrates his broad range, from the firm but soft touch required of the *D flat Nocturne* to the fierce vigour of the *F sharp minor Polonaise*. And, as always, Katin's structural awareness gives a work such as

the *B minor Sonata* a strong architectural sense overall.

This is a live recording with all the benefits and some of the disadvantages of the medium — there is spontaneity in abundance, which only sometimes manifests in a slight waywardness which works better in concert than on record, and there are some irritating coughs. But the simple availability of Katin's Chopin is more important than minor cavils.

*Piano Concertos Nos 12 and 14, Mozart. Malcolm Bilson, fortepiano, English Baroque Soloists, John Eliot Gardiner, DG 413 463.*

This is the second issue in the projected series of Mozart's Piano Concertos played for the first time on original instruments.

The instrument in question is a modern copy of Mozart's own fortepiano, and is, in direct contrast to the expected sound, full of character and power.

Bilson is not only a scholar, but a player of distinction and he gives performances which can only be described as thrilling, and need not be excused in any way for "authentic" reasons.

Altogether, this is a marvellous series so far, and one of the best examples of mature, musical Mozart playing I have come across — from both soloist and orchestra.

*Manon Lescaut, Puccini. Freni, Domingo, Philharmonia Orchestra, Sinopoli. DG 3LP 413 893.*

Sinopoli has made a mixed impact in the UK, despite his varied work with the Philharmonia and Covent Garden, where he made his debut with this opera. Nevertheless Manon Lescaut will bring him better fortunes on disc than it did in the opera house, where his production was hampered by Kiri Te Kanawa being obviously out of sympathy with the title role.

Mirella Freni is more in tune with Puccini's heroine, but this set cannot fail to dominate Manon Lescaut sales because it has no real opposition. Domingo sings with his customary consistency, and the Philharmonia continue, evidently, to enjoy the impassioned exhortations of Sinopoli.

*Variations for Winds, Strings and Keyboards, Steve Reich; Shaker Loops, John Adams. San Francisco Symphony Orchestra, Edo de Waart. Philips 412 214.*

The minimalism of Steve Reich and his followers such as John Adams has appealed to a wider public than just the classical *connoscenti*, and I can see this LP, with its different approaches to the same compositional technique, intriguing those who listen to "serious" pop.

*Anglo-Saxon Easter, The Schola Gregoriana of Cambridge. DG 413 546*

Despite the wealth of Gregorian chant available on record, there is little that presents a major feast-day in pre-conquest England. This is corrected by this new record from the Schola Gregoriana of Cambridge, which is based on a compilation of musical items gathered from sources all over the country. The record may draw wider sales in London due to the fact that it is released to coincide with the major exhibition on Anglo-Saxon England in the British Museum running until March: both record and exhibition have the same cover.

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## TOP 75 TOP 75 TOP 75 TOP 75

*Singles*

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

| Rank | Artist                             | Title   | Label                              | Chart History |
|------|------------------------------------|---|------------------------------------|---------------|
| 1    | Band Aid                           | DO THEY KNOW IT'S CHRISTMAS? ★                    | Mercury/Phonogram FEED 1(12)       |               |
| 2    | Wham!                              | LAST CHRISTMAS/EVERYTHING SHE WANTS ●             | Epic GA 4949 (12" —TA 4949) (C)    |               |
| 3    | Frankie Goes To Hollywood          | THE POWER OF LOVE                                 | ZTT/Island (12)ZTAS 5              |               |
| 4    | Paul McCartney and the Frog Chorus | WE ALL STAND TOGETHER (from 'Rupert & Frog Song') | Parlophone R 6086                  |               |
| 5    | Madonna                            | LIKE A VIRGIN                                     | Sire W 9210(T)                     |               |
| 6    | Jim Diamond                        | I SHOULD HAVE KNOWN BETTER ○                      | A&M AM(X) 220                      |               |
| 7    | Shakin' Stevens                    | TEARDROPS   | Epic (T)A 4882                     |               |
| 8    | Nik Kershaw                        | THE RIDDLE ○                                      | MCA NIK(T) 6                       |               |
| 9    | Eurythmics                         | SEXCRIME (nineteen eighty-four)                   | Virgin VS 728(12)                  |               |
| 10   | Alvin Stardust                     | I WON'T RUN AWAY                                  | Chrysalis CHS (12)2829             |               |
| 11   | Kool & The Gang                    | FRESH   | De-Lite/Phonogram DE(X) 18         |               |
| 12   | Murray Head                        | ONE NIGHT IN BANGKOK                              | RCA CHESS(T) 1                     |               |
| 13   | Black Lace                         | DO THE CONGA                                      | Flair FLA 108(T)                   |               |
| 14   | Chaka Khan                         | I FEEL FOR YOU ●                                  | Warner Brothers W 9209(T)          |               |
| 15   | Human League                       | LOUISE  | Virgin VS723(12)                   |               |
| 16   | The Toy Dolls                      | NELLIE THE ELEPHANT                               | Volume VOL(T) 11                   |               |
| 17   | Paul Young                         | EVERYTHING MUST CHANGE                            |                                    |               |
| 18   |                                    | NEVER ENDING STORY ○                              |                                    |               |
| 19   |                                    |   |                                    |               |
| 20   |                                    |   |                                    |               |
| 21   | The Kane Gang                      | RESPECT YOURSELF                                  | Kitchenware/London SK(X)16         |               |
| 22   | Dazz Band                          | LET IT ALL BLOW                                   | Motown TMG(T) 1361                 |               |
| 23   | The Temptations                    | TREAT HER LIKE A LADY                             | Motown TMG(T) 1365                 |               |
| 24   | Duran Duran                        | THE WILD BOYS ○                                   | Parlophone (12)DURAN 3             |               |
| 25   | Tina Turner                        | PRIVATE DANCER                                    | Capitol (12)CL 343                 |               |
| 26   | Billy Ocean                        | CARIBBEAN QUEEN (No More Love On The Run) ○       | Jive JIVE(T) 77                    |               |
| 27   | Tears For Fears                    | SHOUT   | Mercury/Phonogram IDEA 8(12)       |               |
| 28   | Ray Parker Jr.                     | GHOSTBUSTERS ●                                    | Arista ARIST (12)580               |               |
| 29   | Big Country                        | WHERE THE ROSE IS SOWN                            | Mercury/Phonogram MERIX 185        |               |
| 30   | Stevie Wonder                      | I JUST CALLED TO SAY I LOVE YOU ★                 | Motown TMG(T)1349                  |               |
| 31   | Wham!                              | FREEDOM ●   | Epic (T)A4743                      |               |
| 32   | The Stranglers                     | NO MERCY  | Epic (T)A 4921                     |               |
| 33   | Paul McCartney                     | NO MORE LONELY NIGHTS (BALLAD) ○                  | Parlophone (12)R 6080              |               |
| 34   | Pointer Sisters                    | I'M SO EXCITED                                    | Planet/RCA RPS(T) 108              |               |
| 35   | Bronski Beat                       | IT AIN'T NECESSARILY SO                           | Forbidden Fruit/London BITE(X) 3   |               |
| 36   | Foreigner                          | I WANT TO KNOW WHAT LOVE IS                       | Atlantic A 9596(T)                 |               |
| 37   | Culture Club                       | THE MEDAL SONG                                    | Virgin VS 730(12)                  |               |
| 38   |                                    |   |                                    |               |
| 39   |                                    |   |                                    |               |
| 40   |                                    |   |                                    |               |
| 41   |                                    |   |                                    |               |
| 42   |                                    |   |                                    |               |
| 43   |                                    |   |                                    |               |
| 44   |                                    |   |                                    |               |
| 45   |                                    |   |                                    |               |
| 46   |                                    |   |                                    |               |
| 47   |                                    |   |                                    |               |
| 48   |                                    |   |                                    |               |
| 49   | Dead Or Alive                      | YOU SPIN ME ROUND (LIKE A RECORD)                 | Epic A4861 (12" —TX 4861)          |               |
| 50   | Black Lace                         | AGADOO ●  | Flair FLA 107(T)                   |               |
| 51   | David Bowie                        | TONIGHT   | EMI America EA(12) 187             |               |
| 52   | Alvin Stardust                     | SO NEAR TO CHRISTMAS                              | Chrysalis CHS (12)2835             |               |
| 53   | Alison Moyet                       | ALL CRIED OUT ○                                   | CBS (T)A4757                       |               |
| 54   | Kim Wilde                          | THE TOUCH   | MCA KIM(T) 2                       |               |
| 55   | Stevie Wonder                      | LOVE LIGHT IN FLIGHT                              | Motown TMG(T) 1364                 |               |
| 56   | Julian Lennon                      | VALOTTE   | Charisma/Virgin J(L)2(12)          |               |
| 57   | Giorgio Moroder with Phillip Oakey | TOGETHER IN ELECTRIC DREAMS ○                     | Virgin VS 713(12)                  |               |
| 58   | Imagination                        | THANK YOU MY LOVE                                 | R&B/Red Bus RBS 219 (12" —RBL 219) |               |
| 59   | Ian McCulloch                      | SEPTEMBER SONG                                    | Korova KOW40(T)                    |               |
| 60   | Sal Solo                           | SAN DAMIANO (HEART & SOUL)                        | MCA MCA(T) 930                     |               |
| 61   | Elvis Presley                      | THE LAST FAREWELL                                 | RCA RCA(T) 459                     |               |
| 62   | Depeche Mode                       | BLASPHEMOUS RUMOURS/SOMEBODY                      | Mute 7 BONG7 (12" —12BONG7)        |               |
| 63   | Ultravox                           | LOVE'S GREAT ADVENTURE                            | Chrysalis UV(X) 3                  |               |
| 64   | Smiley Culture                     | POLICE OFFICER                                    | Fashion FAD 7012(12" —FAD 26)      |               |
| 65   | Merry Xmas                         | MERRY XMAS EVERYBODY                              | Polydor 2058 422                   |               |

7 & 12 INCH

|     |                                       |  |                                  |
|-----|---------------------------------------|--|----------------------------------|
| 18  | NEVER ENDING STORY                    | Limahl                                   | EMI (12)LM1.3                    |
| 19  | ROUND & ROUND                         | Spandau Ballet                           | Reformation/Chrysalis SPAN(X) 16 |
| 20  | LAY YOUR HANDS ON ME                  | Thompson Twins                           | Arista TWINS (12)6               |
| 21  | THANK GOD IT'S CHRISTMAS              | Queen                                    | EMI (12)QUEEN 5                  |
| 22  | ANOTHER ROCK AND ROLL CHRISTMAS       | Gary Glitter                             | MLM/Arista ARIST (12)592         |
| 23  | ALL JOIN HANDS                        | Slade                                    | RCA RCA(T) 455                   |
| 24  | HARD HABIT TO BREAK                   | Chicago                                  | Full Moon/WEA W 9214(T)          |
| 25  | INVISIBLE                             | Alison Moyet                             | CBS (T)A 4930                    |
| 61  | THE GAY CAVALIEROS (The Story So Far) | Steve Wright                             | MCA MCA(T) 925                   |
| 64  | I WOULD DIE 4 U                       | Prince and the Revolution                | Warner Brothers W9121(T)         |
| 62  | SEND MY HEART                         | The Adventurers                          | Chrysalis CHS(12) 2001           |
| 72  | COULD YOU BE LOVED                    | Bob Marley & The Wailers                 | Island (12)JS 210                |
| RE  | BIG DEAL (Theme)                      | Bobby G                                  | BBC RESL 151 (12"—12RSL 151)     |
| NEW | STEP OFF (Part 1)                     | Grandmaster Melle Mel & The Furious Five | Sugar Hill/PRT SH(L) 139         |
| NEW | SHARP DRESSED MAN                     | ZZ Top                                   | Warner Brothers W 9576(T)        |
| 50  | TOO LATE FOR GOODBYES                 | Julian Lennon                            | Charisma/Virgin JL1(12)          |

|     |                                       |                        |                             |
|-----|---------------------------------------|------------------------|-----------------------------|
| 32  | THE MEDICAL SONG                      | Culture Club           | Vertigo/Phonogram QUO(P) 16 |
| 31  | THE WANDERER                          | Status Quo             | ZTT/Island (12)ZTPS01       |
| 45  | CLOSE (TO THE EDIT)                   | Art of Noise           | WEA YZ26(T)                 |
| 33  | HALF A MINUTE                         | Matt Bianco            | Arista HEY (12)6            |
| 27  | WARNING SIGN                          | Nick Heyward           | Korova KOW 38(T)            |
| 48  | SINCE YESTERDAY                       | Strawberry Switchblade | Warner Brothers W 9693(T)   |
| 38  | GIMME ALL YOUR LOVIN'                 | ZZ Top                 | MCA MCA(T) 932              |
| 51  | YOU USED TO HOLD ME SO TIGHT          | Thelma Houston         | Harvest (12)HAR 5173        |
| NEW | I WISH IT COULD BE CHRISTMAS EVERYDAY | Wizzard                |                             |

|     |                               |                    |                      |
|-----|-------------------------------|--------------------|----------------------|
| 65  | I FEEL FINE                   | The Beatles        | Parlophone R5200     |
| 66  | KEEP ON KEEPIN' ON!           | Redskins           | Decca/London FIX 1   |
| 63  | NOWHERE FAST                  | Meat Loaf          | Arista ARIST (12)600 |
| 71  | WHO'S THAT GIRL               | The Flying Pickets | 10/Virgin GIRL 1(12) |
| --- | MY DYING MACHINE              | Gary Numan         | Numa NU(W) 6         |
| 98  | ONE CHRISTMAS CATALOGUE/RELAX | Captain Sensible   | A&M CAPI(Y) 8        |
| --- | MODERN GIRL                   | Meat Loaf          | Arista ARIST (12)585 |
| 73  | NEVER LET HER SLIP AWAY       | Trevor Walters     | Polydor POSP(X) 716  |
| --- | THEME 'TRAVELLING MAN'        | Duncan Browne      | Towerbell TOW 64     |

|     |                                 |                         |                                     |
|-----|---------------------------------|-------------------------|-------------------------------------|
| 85  | AMOUREUSE                       | Kiki Dee                | Rocket/Phonogram ESP 6              |
| 93  | WHO DO YOU LOVE?                | The Intruders           | Streetwave (M)KHAN 34               |
| 90  | IN THE DARK                     | Roy Ayers               | CBS (T)A4855                        |
| 99  | WHITE LINES (DON'T DON'T DO IT) | Grandmaster & Melle Mel | Sugar Hill/PRT SH(L) 130            |
| --- | SEE THAT GLOW                   | This Island Earth       | Magnet MAG(T) 266                   |
| 59  | RIDDLE ME                       | UB40                    | DEP International/Virgin DEP 15(12) |
| 78  | THIS NIGHT                      | Billy Joel              | CBS A 4884                          |
| 94  | SEXOMATIC                       | Bar-Kays                | Club/Phonogram—JABX 10              |

**THE NEXT 25 THE NEXT 25 THE NEXT 25**

(-) RELAX, Frankie Goes To Hollywood  
 ZTT/Island (12)ZTAS 1  
 Elektra E9718(T)  
 RCA 465  
 Record Shack SOHO(T) 30  
 Island (12) IS202  
 Ritz RITZ 090  
 Reformation/Chrysalis SPAN(X) 5  
 CBS A4674

**THE NEXT 25 THE NEXT 25 THE NEXT 25**

(-) YOU MIGHT THINK THE CARS  
 (88) CHRISTMAS WITHOUT YOU, Kenny Rogers and Dolly Parton  
 (82) PRIDE (In The Name Of Love), U2  
 (82) HEARTLESS, Evelyn Thomas  
 (82) LITTLE WORDS, Ken Dodd  
 (82) HIGHLY STRUNG, Spandau Ballet  
 (89) SOMETIMES WHEN I'M DREAMING, Art Garfunkel

**THE NEXT 25 THE NEXT 25 THE NEXT 25**

(1) THE POWER OF LOVE, Frankie Goes To Hollywood  
 (2) SEX CRIME (nineteen eighty-four), Eurythmics  
 (6) FRESH, Kool & The Gang  
 (4) LET IT ALL BLOW, Dazz Band  
 (5) TREAT HER LIKE A LADY, The Temptations  
 (3) I FEEL FOR YOU, Chaka Khan  
 (New) DO THEY KNOW IT'S CHRISTMAS?, Band Aid  
 (9) THE RIDDLE, Nik Kershaw  
 (New) THANK GOD IT'S CHRISTMAS, Queen  
 (10) CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean  
 (12) YOU USED TO HOLD ME SO TIGHT, Thelma Houston  
 (11) ROUND & ROUND, Spandau Ballet  
 (24) GHOSTBUSTERS, Ray Parker Jr.  
 (13) LOUISE, Human League  
 (18) ONE NIGHT IN BANGKOK, Murray Head  
 (16) LAY YOUR HANDS ON ME, Thompson Twins  
 (17) SHOUT, Tears For Fears  
 (19) RESPECT YOURSELF, The Kane Gang

**THE NEXT 25 THE NEXT 25 THE NEXT 25**

(21) EVERYTHING MUST CHANGE, Paul Young  
 (8) I SHOULD HAVE KNOWN BETTER, Jim Diamond  
 (New) NELLIE THE ELEPHANT, The Toy Dolls  
 (34) POLICE OFFICER, Smiley Culture  
 (22) CLOSE UP, The Art of Noise  
 (New) STEP OFF (Part 1), Grandmaster Melle Mel & The Furious Five  
 (21) HALF A MINUTE, Matt Bianco  
 (26) PRIVATE DANCER, Tina Turner  
 (33) INVISIBLE, Alison Moyet  
 (20) WHERE THE ROSE IS SOWN, Big Country  
 (30) TEARDROPS, Shakin' Stevens  
 (15) HARD HABIT TO BREAK, Chicago  
 (28) YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive  
 (14) THE WILD BOYS, Duran Duran  
 (New) I WANT TO KNOW WHAT LOVE IS, Foreigner  
 (23) I'M SO EXCITED, Pointer Sisters  
 (New) SEPTEMBER SONG, Ian McCulloch  
 (35) SINCE YESTERDAY, Strawberry Switchblade  
 (37) IT AIN'T NECESSARILY SO, Bronski Beat  
 (Re) ALL JOIN HANDS, Slade

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# MUSIC Video

|    |            |   |                            |
|----|------------|---|----------------------------|
| 1  | (1)        | <b>THE ROLLING STONES: Video Rewind</b>           | Vestron<br>MA 11018        |
| 2  | (2)        | <b>STATUS QUO: End Of The Road '84</b>            | Videoform<br>VFV 19        |
| 3  | <b>NEW</b> | <b>DURAN DURAN: Sing Blue Silver</b>              | PMI<br>MVP 99 10032        |
| 4  | <b>NEW</b> | <b>LED ZEPPELIN: Song Remains The Same</b>        | Warner<br>PEV 61389        |
| 5  | (6)        | <b>DURAN DURAN: Dancing On The Valentine</b>      | PMI<br>MVT 99 00122        |
| 6  | (7)        | <b>CLIFF RICHARD &amp; THE SHADOWS: Together</b>  | PMI<br>MVP 99 10992        |
| 7  | (5)        | <b>DAVID BOWIE: Jazzin' For Blue Jean</b>         | PMI<br>MVS 99 00272        |
| 8  | (3)        | <b>QUEEN: The Works</b>                           | PMI<br>MVT 99 00102        |
| 9  | (4)        | <b>THIS IS ELVIS</b>                              | Warner<br>PEV 61173        |
| 10 | <b>NEW</b> | <b>THOMPSON TWINS: Into The Gap Live</b>          | Virgin/PVG<br>VVD056       |
| 11 | (8)        | <b>BARRY MANILOW: Making of 2AM Paradise Cafe</b> | Peppermint/Guild<br>61254  |
| 12 | <b>NEW</b> | <b>NOW That's What I Call Music Video 4</b>       | Virgin/PVG<br>MVD044       |
| 13 | (10)       | <b>U2: Live "Unr'er A Blood Red Sky"</b>          | Virgin/PVG<br>VVD045       |
| 14 | (9)        | <b>QUEEN: We Will Rock You</b>                    | Peppermint/Guild<br>61223  |
| 15 | (13)       | <b>VENOM: The 7th Date Of Hell</b>                | PolyGram<br>0410512        |
| 16 | (14)       | <b>MICHAEL JACKSON: Making Of Thriller</b>        | Vestron/PVG<br>MA 11000    |
| 17 | <b>NEW</b> | <b>MARC BOLAN On Video</b>                        | Videoform<br>VFV 20        |
| 18 | (22)       | <b>BLANC-MANGE: Hello, Good Evening</b>           | PolyGram<br>0410572        |
| 19 | (15)       | <b>THE POLICE: Synchronicity Concert</b>          | A&M/PVG<br>AMA 826         |
| 20 | (12)       | <b>BLONDIÉ: Live!</b>                             | CIC<br>VHR 1113            |
| 21 | (11)       | <b>DAVID BOWIE: Live</b>                          | Videoform<br>VFV 18        |
| 22 | (18)       | <b>MOTORHEAD: Deaf Not Blind</b>                  | Virgin/PVG<br>VVD052       |
| 23 | (19)       | <b>READY STEADY GO! VOLUME III</b>                | PMI<br>MVP 99 10062        |
| 24 | (16)       | <b>THE CARS: Heartbeat City</b>                   | Warner<br>PWR 34024        |
| 25 | (23)       | <b>BOB MARLEY &amp; THE WAILERS: Legend</b>       | Island/Lightning<br>BMV059 |
| 26 | (21)       | <b>DAVID BOWIE: Ziggy Stardust ...</b>            | Thorn EMI<br>TVE 92 1152   |
| 27 | (27)       | <b>UB40: Labour Of Love</b>                       | Virgin/PVG<br>VVC 051      |
| 28 | (30)       | <b>DAVID BOWIE: Serious Moonlight</b>             | MCA/Import                 |
| 29 | (17)       | <b>OTIS REDDING: Ready Steady Go Special</b>      | PMI<br>MVR 99 00162        |
| 30 | (25)       | <b>CAMEL: Pressure Points</b>                     | PolyGram<br>041 0582       |

(— indicates re-entry)

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# EUROPARADE

| This Week | Last Week  | Wks on Chart | Countries   |
|-----------|------------|--------------|---|
| 1         | 1          | 16           | I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder B/F/D/A/CH/ES/I/DK         |
| 2         | 3          | 5            | WHEN THE RAIN BEGINS TO FALL, Jermaine Jackson & Pia Zadora NL/B/F/D/A/CH |
| 3         | 2          | 5            | THE WILD BOYS, Duran Duran NL/B/D/CH/I/DK                                 |
| 4         | 4          | 9            | PURPLE RAIN, Prince & The Revolution NL/B/D/A/CH                          |
| 5         | 7          | 9            | FREEDOM, Wham! NL/B/A/CH/DK   |
| 6         | 5          | 10           | NEVER ENDING STORY, Limahl GB/A/DK/IRE                                    |
| 7         | 27         | 2            | SEXCRIME (nineteen eighty-four), Eurhythms B/GB/D/IRE                     |
| 8         | 6          | 18           | CARELESS WHISPER, George Michael A/CH/I/DK                                |
| 9         | 8          | 10           | THE WAR SONG, Culture Club ES/I/DK  |
| 10        | 9          | 7            | I FEEL FOR YOU, Chaka Khan B/GB/D/IRE                                     |
| 11        | 11         | 16           | GHOSTBUSTERS, Ray Parker Jr. F/ES/DK                                      |
| 12        | 10         | 9            | DRIVE, The Cars D/A/CH  |
| 13        | 12         | 6            | FOREVER YOUNG, Alphaville D/CH/I/DK                                       |
| 14        | 13         | 4            | I SHOULD HAVE KNOWN BETTER, Jim Diamond GB/IRE                            |
| 15        | 35         | 2            | THE POWER OF LOVE, Frankie Goes to Hollywood GB/IRE                       |
| 16        | 14         | 7            | DISCO BAND, Scotch 6 D/A/CH   |
| 17        | 20         | 3            | THE RIDDLE, Nik Kershaw GB/IRE  |
| 18        | <b>NEW</b> | 7            | TEARDROPS, Shakin' Stevens GB/IRE   |
| 19        | 15         | 7            | IRGENDWIE, IRGENDWO, IRGENDWANN, Nena D/A/CH/DK                           |
| 20        | 24         | 6            | SMALLTOWN BOY, Bronski Beat F/I   |
| 21        | 18         | 6            | PRIVATE DANCER, Tina Turner NL/B/IRE                                      |
| 22        | 3          | 4            | LOST IN MUSIC, Sister Sledge NL/B   |
| 23        | 16         | 4            | CARIBBEAN QUEEN (No More Love On The Run), Billy Ocean D/CH               |
| 24        | 31         | 3            | THE SECOND TIME, Kim Wilde D/CH/DK  |
| 25        | 17         | 3            | HARD HABIT TO BREAK, Chicago GB/IRE                                       |
| 26        | <b>NEW</b> | 16           | LIKE A VIRGIN, Madonna NL/GB  |
| 27        | 38         | 16           | WHAT'S LOVE GOT TO DO WITH IT, Tina Turner ES/DK                          |
| 28        | 19         | 3            | THE BELLE OF ST. MARK, Sheila E. NL/B                                     |
| 29        | 30         | 2            | SEVILLA, Miguel Bose ES   |
| 30        | 26         | 5            | BESOIN DE RIEN ENVIE TOI, Peter & Sloane F                                |
| 31        | 22         | 4            | THE WANDERER, Status Quo NL/B   |
| 32        | 29         | 5            | SLICE ME NICE, Fancy A  |
| 33        | 25         | 9            | NO MORE LONELY NIGHTS (Ballad), Paul McCartney ES/DK                      |
| 34        | 39         | 12           | FEMME LIBEREE, Cookie Dingler F   |
| 35        | 33         | 2            | SILDAVIA, La Union F  |
| 36        | 34         | 2            | ONE NIGHT IN BANGKOK, Murray Head ES                                      |
| 37        | 28         | 5            | DR. BEAT, Miami Sound Machine DK  |
| 38        | <b>NEW</b> | 1            | LOUISE, Human League D/CH   |
| 39        | <b>NEW</b> | 1            | MON COEUR TE DIT JE T'AIME, Frederic Francois GB/IRE                      |
| 40        | <b>RE</b>  | 1            | COMO PUDISTE HACERME ESTO AMI?, Alaska & Dinarama ES                      |

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

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

# PERFORMANCE

## Nik Kershaw

THE START of a tour is going well when you can walk away from 3,000 people knowing only one of them is disappointed.

Nik Kershaw left just one unhappy man at Brighton Centre — Tim Moore, his keyboard player, whose name he forgot while introducing his backing band, The Krew. Otherwise, the night gave tiny Nik plenty of cause for a big smile.

He had reason to be pleased by the impressive packaging and presentation of the show — back projection and intelligent lighting created powerful visual images — and by the band's compactness and cohesion.

But it was hard not to feel that Nik wasn't using his opportunities to best advantage. The set was half over before he looked as though he was totally throwing himself into his work; his opening half-dozen numbers seemed reserved and nervous.

Things began to warm up, though, when he launched into single successes Dancing Girls and The Riddle and they were at boiling point by the time he finished with I Won't Let The Sun Go Down On Me.

Throughout the gig he displayed a sparkling musical agility that let him leap smoothly from blatant pop to solid rock to the haunting, plaintive cry of Save The Whale. He had the ability and personal charisma to lead his schoolgirl-dominated audience down whichever path he chose to take them and the professionalism to know when it was time to change styles again.

The tour brings Nik to Hammer-smith Odeon on New Year's Eve and if he's lost that early-days lack of confidence he could walk away from a hall where nobody was disappointed.

JEFF CLARK-MEADS

## The Redskins

WHEN A band such as The Redskins wear their socialism so proudly, it's inevitable that some problems will develop. And when an odious NF presence was detected outside Hammer-smith Town Hall, the security was necessarily tight within. But this couldn't, shouldn't and never will spoil their performances. The Redskins' dedication and anger carried on as they played their vital brand of "tension" rock and all were united works for such anthems as Lean On Me and Keep On Keeping On.

Allocating the gap between performance and encores to speeches in support of striking miners might not be everyone's recipe for a successful gig, but this blend of politics and music for the 'Skins because they and their audience care.

There will come a time when the 'Skins' position as one of the few genuinely political bands is called into question, when the commercial pressure or indeed success will seem at odds with their ideals. But while the band continue to speak out about such things as the miners and support their words with benefit gigs (while others remain silent) so will their integrity remain beyond doubt. After all you don't set yourself up as a socialist these days merely to satisfy some passing fashion.

Musically, The Redskins' sound was fleshed out by a brass section, The Bronstein Horns, which brought extra flair and punctuation to the originally limited material. This move is a progression and it is to be hoped the politics continue to progress likewise and the message gets through.

DUNCAN HOLLAND

## Bronski Beat

THERE ARE such strange contradictions at work within Bronski Beat: three Glaswegian skinheads, playing electro-pop, fronted by a falsetto voice singing of the problems of being gay. But such juxtapositions often work and when the Bronski hit one of their many peaks, it works astonishingly well.

But at Hammersmith Palais it soon became clear that as far as live performances go, certain problems do exist. Larry and Steve, the musicians, simply cannot reproduce the variety of the songs on stage and consequently become little more than a backing for Jimmy Summerville's extraordinary voice — and one vocal alone cannot carry a concert.

This was further emphasised when Marc Almond joined for the encore of Donna Summer's I Feel Love — an ironic choice in light of her recent and ridiculous statements about homosexuality. A tremendous power

developed between the two singers as they traded lines and choruses. And as they shared the limelight, Summerville once again shone as he was pushed by Almond's surprising power.

At the moment Bronski Beat are fine on record, but live another angle needs to be found.

DUNCAN HOLLAND

## REM

REM ARE phenomenally popular for a group whose only claim to UK chart fame is an album that got to number 91.

The four-piece from Atlanta, Georgia, attract devotees rather than the merely curious, and hundreds of them jammed into the Lyceum for a long, hot performance of the group's ringing guitar pop.

Singer Michael Stipe has had his hair cut since the band's appearance on The Whistle Test, but still looked and sang like a hobo, in a soiled and baggy man-from-Havana suit and leaning on the mike stand as if it was a walking frame.

On record Stipe's shambling and melodic whine is a superb foil for Peter Buck's elating guitar, live — with the vocals well down in the mix — he proved himself a lazier singer.

Starting out well, with Stipe's charisma and Buck's scissor-kick leaps to hold the attention, REM settled down to play a laidback set, building to a climax at what seemed set to be the finale, only to let the excitement drain away with an extended period of dirge-like nursery rhymes sung over a backing of gentle feedback.

Like most bands, great and not so great, REM only have a very limited number of tunes at their disposal and an overlong and badly-paced set, with all subtleties lost in a muddy sound, highlighted this, the more so because of the large amount of unfamiliar material they played.

REM's promise is so rich that anything less than making the earth move is disappointing. But the IRS band are in a position (audience devotion-wise) comparable to that of U2 around the time of Boy — and look what happened to them.

JOHN BEST



REM's Michael Stipe: energy-sapping haircut?

## Kane Gang

FOR SUCH a relatively new band, The Kane Gang have already developed an irritatingly professional slickness. The rhythm section must take major accolades for investing some enthusiasm into this largely unrespectable performance at London's Electric Ballroom. The two lead vocalists could obviously sing, and sing well together, but tended to do so in an annoyingly mannered fashion, which led one to suspect that if it wasn't who they were and where they came from would anybody really take that much notice?

Respect Yourself and Closest Thing To Heaven formed the framework for the evening and both were faithfully reproduced. But again there was a problem: they were so note perfect that, far from demanding admiration, they created an uneasy air of suspicion. The Kane Gang at The Electric Ballroom were perhaps a little bit too good.

Surprise of the evening came in the form of MCA's Big Sound Authority, a London based R&B band, featuring once again, two lead singers, this time a woman and a man, who admirably lived up to their name with an excellent brass section providing the fills. They've been playing regularly for over a year, and now, despite a certain nervousness, produced a lively, full sound which can only mature. It is to be hoped though that this maturity doesn't take them into the realms of the Kane Gang and the professionally bland.

DUNCAN HOLLAND

## The Triffids

THE WOODENTOPS recently followed The Smiths to become only the second band to sign a long-term deal with Rough Trade. But whether they will follow The Smiths' path to success is by no means certain.

Hampered by four broken keyboards and a malfunctioning keyboard, The Woodentops were a charming shambles at Dingwalls. What they did play before technology got the better of them, was mostly short galloping songs played too jitteringly fast to be fully appreciated. But they saved the best till last, with Everything Breaks and Get It On (not the T Rex song), highlighted by some great guitar and Doors organ, giving the group a vaguely Sixties-ish sound.

Vocalist Rolo McGinty looked like a pickpocket extra from Oliver, but lacked power and presence.

The overall impression, though, was that behind the general mess of their set The Woodentops have got something.

If you scale Rolo up to about double size and take his voice down an octave and up a few decibels, you get David McComb lead vocalist with The Triffids, creators of one of the year's finest albums in Raining Pleasure, on Australian indie Hot.

Live, The Triffids are not easy to pigeon hole, with elements like Dexty's-style violin and pumping organ along the lines of The Stranglers, giving them rare variety. They are winning friends fast and with performances as passionate as this they will get (and deserve) plenty more.

JOHN BEST

## Motley Crue

TOUTED AS the most outrageous band currently on the road Motley Crue set about trying to prove it at a rather unlikely venue, the Dominion.

Outrageous they certainly were, even if this was achieved partially by harranguing the audience with four letter words and references to male sexuality. The musicianship was appalling, highlighted by a dreadful drum solo, which, mercifully, seemed to be cut short. But in contrast the vocalist turned on some good bluesy phrasing.

The set was largely limited to tracks from their current album, some of which were surprisingly melodic, particularly Too Young To Fall In Love, but unfortunately the extreme high volume at which the set was played and the rather dubious sound quality didn't help.

CHARLIE JEFFREY

## Fabulous Thunderbirds

THE LEAD singer looked like a refugee from Hi-de-hi and the music was mostly from the same era — even Dingwalls had a Fifties look about it for the Fabulous Thunderbirds' performance there.

This trip down music's memory lane got better the further it went, and after a low-key, almost apologetic start, The Thunderbirds flew into the higher echelons of performance with their tightly-knit mixture of R&B and rock and roll with some 12 bar blues thrown in for good measure.

Double bass, drums and piano were all quietly efficient and lead guitar was given more and more head as if to show us how to play the blues.

The audience — still recovering from an earlier set by the Amazing Hotshots, and a video of The Wild Ones — started slowly, but the self-conscious foot-tapping soon developed into movement more fitting of a tight, professional atmospheric outfit such as The Fabulous Thunderbirds.

STEVE HURST

## The Moody Blues

THE MOODY Blues turned in their usual competent performance at Wembley Arena, and the capacity audience loved every minute of it. The Moodies don't resort to clever lighting tricks or sound effects, to enliven their performance. They just get on with the job, playing their best-known songs — all reproduced with great accuracy.

The show's highlight — as always — was Nights In White Satin, now a pop classic and whose majesty is always thrilling. Proceeds from the evening and indeed the Moodies' whole UK tour — went to the NSPCC.

CHRIS WHITE

## LP REVIEWS

## Top 50

**VARIOUS: Replay Selection — Volume 2 — Superstore.** Chrysalis CDL 1494. Compilation featuring Ultravox, Wham!, Madness, Nik Kershaw, etc.

## General

**GARY GLITTER: Boys Will Be Boys.** Arista 206 687. A decade after his original success, Glitter is enjoying a comeback and seemingly popping up on just about every other TV variety show, plugging his latest single, Another Rock And Roll Christmas. Deservedly so too, as he is one of pop music's great over-the-top showmen. His first album for seven years includes Christmas and the title track hit single, and teams him up again with his former producer Mike Leander. Good rocking music. \*\*\*

**LINDA RONSTADT: Lush Life.** Asylum K9603871. Another superbly stylish album from Ronstadt which renews her association with ace arranger and conductor Nelson Riddle. Ronstadt's previous LP What's New? spawned several imitators. Here she handles another selection of torch songs including Lush Life, Falling In Love Again and It Never Entered My Mind. Peter Asher is once more at the production desk. Deserves to be a big seller. \*\*\*

**BOYSTOWN GANG: A Cast Of Thousands.** Rich And Famous RNF 7260 Distribution: PRT. The Weather Girls and Sylvester guest on the BTG's latest album which includes their current single, Brand New Me (a hit for Dusty Springfield some 11 years ago). Their biggest success to date in the UK has been with their re-make of Can't Take My Eyes Off You. This should appeal to their predominantly Boystown following. \*\*

**PENDRAGON: Fly High Fall Far.** Elusive ARRMP 001. **MACH ONE: Lost For Words.** Future Dance FD1001. **TRAVAGANZA: Travaganza.** Aura AUL727. **HOST: Tryal.** Aura AUL728. **GEOFF MANN: I May Sing Grace.** Food For Thought Grub 4. With the exception of the Pendragon record, these albums will mainly be of interest to specialist rock dealers, used to meeting demands for the cult and unusual.

Pendragon however, have been gaining nationwide publicity and Radio 1 airplay. This excellent pomp, four track mini-

album is already in the Heavy Metal charts Top 10. The LP's airplay and in-store suitability should maximise sales.

Of the rest, Geoff Mann's status as a former member of Twelfth Night should provoke interest, and Mach One (now called Lost For Words) are becoming established in London clubs. Host (ex-Horslips) offer a semi-conceptual LP, and Euro-rockers Travaganza experiment successfully. \*\* (each album)

## MOR

**BOBBY CRUSH: Singalong Party.** Warwick WW5 138. **CARL PERKINS: Rock 'N' Roll Party.** Warwick WW 5139. **VARIOUS: 20 Songs Of Christmas.** Warwick WW 5141. **LONDON PHILHARMONIC CHOIR: Hymns Triumphant.** Warwick WW 5140. FOUR NEW albums aimed very much at the festive market from Warwick — the Carl Perkins and London Philharmonic Choir/National Philharmonic Orchestra albums are TV advertised. Songs Of Christmas includes tracks by Stevie Wonder, Andy Williams, Michael Jackson and Johnny Mathis. The Bobby Crush LP features medleys of favourite party songs. \*\*\* (each album)

**RICHARD CLAYDERMAN: Christmas.** Decca/Delphine SKL 5337. **THE CARPENTERS: An Old-Fashioned Christmas.** A&M AMA 3270. Two Christmas albums which will enjoy considerable sales. The Carpenters' LP will bring back a lot of poignant memories — Karen Carpenter truly had one of the most distinctive voices in popular music. Clayderman's album includes favourites like Jingle Bells, White Christmas and Jesu Joy Of Man's Desiring. \*\*\* (each album)

**VARIOUS: The Boyfriend.** That's Entertainment TER 1095 Distribution: PRT. London cast recording of Sandy Wilson's Twenties musical which was of course made into a film starring Twiggy and Christopher Gable. A fine souvenir of the West End show. \*\*\*

**LIZ ROBERTSON: Somebody's Girl.** VIP Records VIR 83004 Distribution: PRT. The girl who starred in the West End revival of My Fair Lady and subsequently Song & Dance has come up with a fine debut LP, featuring songs associated with her career (Tell Me On A Sunday, Wouldn't It Be Lovely?) and newer material penned by her husband Alan Jay Lerner (who co-wrote My Fair Lady) and Gerard Kenny. A fine singer in the Streisand mould. \*\*\*

**DALIDA: Born To Sing.** VIP Records VIR 83003. Big continental seller with her first UK recorded album produced by Norman Newell. She sings in English, French, Egyptian, Spanish and Italian, and the material is a mixture of the new and old. \*\*

**VARIOUS: The Secret Record Of Adrian Mole Aged 13½.** EMI Records ADE 1. Cast recording of the new West End musical, based on the best-selling paperback of the Secret Diary Of Adrian Mole (more than 1m sold to date). Ken Howard and Alan Blaikley have written the music, and if the show becomes the success that people are predicting the album too should deservedly sell well. \*\*\*

**101 STRINGS: Soul Of Russia (Avon ADL 501); Soul Of Israel (ADL 502); Soul Of Greece (ADL 503); Gypsy (ADL 504); South Of The Border (ADL 505); Bolero/Carmen (ADL 506); Hawaiian Paradise (ADL 507); Romantic Piano Music (ADL 508); Classic Overtures (ADL 509); Themes Spectacular (ADL 510); Great Instrumentals (ADL 511); Tchaikovsky Ballet Music (ADL 515); A Night In Vienna (ADL 516); Magic Of The Waltz (ADL 517); Songs Of Praise (ADL 518).** Avon calling for the Christmas market with this set of double albums (also available on cassette), culled from the Alshire International source and previously available some years ago through Pye's Golden Guinea label. The 101 Strings range over a wide repertoire which should appeal to the many Christmas shoppers indifferent to what's currently in the charts. The Avon repertoire is available through IDS at a dealer price of £2.10 per album. \*\*the series

**JAMES GALWAY/HENRY MANCINI: In The Pink.** RCA RL 85315. Producer: Ralph Mace. A superbly successful teaming, sparked off by their concerts together, with Galway showing his virtuoso paces on flute while Mancini (no mean flautist himself) conducts the National Philharmonic Orchestra. The LP also underlines Mancini's consummate skill as a composer for the cinema and TV screen, consisting entirely of his own work (Pink Panther, Thorn Birds, Charade and Moon River among them) and a special Cameo For Flute, For James. A good selling bet for the MOR market this Christmas, and RCA rates it highly enough to release it in its classical Red Seal series. \*\*\*

## Budget

**VARIOUS: Lollipops And Fish Fingers.** Music For Pleasure MIP 41 5683 1. The NSPCC (celebrating its centenary) benefits from this all-star line-up budget album including vocal contributions from Petula Clark, Dennis Waterman and Harry Secombe. \*\*\*

**RAY STEVENS: Greatest Hits.** Spot SPR 8554. **THE BARRON KNIGHTS: I'd Like To Teach The World To Laugh.** SPR 8555. **VARIOUS: Hits Of The Sixties USA/UK.** SPR 8557. **VARIOUS: Hits Of The Seventies USA/UK.** SPR 8558. **VINCE HILL: Sings The Great Songs Of Today.** SPR 8556. Pickwick's £1.49 Spot label continues to give excellent value for money, and is aimed squarely at the mums and dads market with these particular releases, all of which should do well. \*\*\*

**VARIOUS: Them Indoors.** Innovative Music Productions IMP 2000. A non-stop party singalong for the Christmas market which intriguingly couples (We're Gonna Hang Out) The Washing On The Siegfried Line with Do Ya Think I'm Sexy? \*\*\*

**VARIOUS: Party Party (Original motion picture soundtrack).** Pickwick SHM 3157. Re-issued at budget price, this LP features major names attempting 'typical' party tracks plus a few originals. Artists include Elvis Costello, Madness, Sting and Chas and Dave. Despite the relative failure of the film, the strong track/artist listing plus the attractive price should ensure healthy sales. \*\*\*

**VARIOUS: The Love Box, Volume 2.** IMP Records IMP 0101. With a retailing tag of £6.99, this four-album box-set (75 tracks) is excellent value for money. The releases include top names like Barry White, Dusty Springfield, Sott Walker, Giorgio Moroder, Johnny Mathis and Ella Fitzgerald. The ideal Christmas present, although a fellow box-set, The Dance Box (IMP 0102) will probably appeal to younger record buyers with tracks by Marvin Gaye, Donna Summer and Billy Ocean. \*\*\*

## Nostalgia

**HOAGY CARMICHAEL: Hoagy Sings Carmichael.** EMI Retrospect EG 26 02951. Arranged and conducted by Johnny Mandel, and featuring

the great songwriter performing songs like Georgia On My Mind, Rockin' Chair, Two Sleepy People and Lazy River. \*\*

## Golden Oldies

**FRANKIE AVALON: Bobby Sox To Stockings.** Ace Records CHA 121. Another excellent re-issue from Ace featuring the Fifties/early Sixties recordings of US teen hero Avalon (licensed from Chancellors Records). He was no great singer but songs like Why (covered here by Tony Newley), Teacher's Pet and Venus do have a certain charm. Packaged in an excellent gatefold sleeve. \*\*\*

**VARIOUS: Dancin' Till Dawn.** Kent 026. The Shirelles and Judy Clay are amongst the line-up featured in what is yet another excellent addition to the Kent catalogue. \*\*\*

**VARIOUS: It Happened Then.** PRT DOW 451. A great collector's item, packaged in a special sleeve and pressed in 10-inch format. Not the best-known Sixties names who are featured but they were an integral part of the Sixties scene. Includes Carl King and The Vikings (he became Carl Wayne of The Move), Tommy Quickly and The Remo Four, The Undertakers, and solo singles by ex-Searchers members Chris Curtis and Tony Jackson. \*\*\*

**THEM: Them.** See For Miles Records SEE 31. **BILLY FURY: Billy Fury.** See For Miles SEE 32. **ANDREW OLDHAM ORCHESTRA: Rarities.** See For Miles SEE 36. **DON LANG: Top Twenty Twists.** See For Miles SEE 35.

FOUR MORE additions to Colin Miles' See For Miles label, marketed through Charly Records, and which will become an integral part of many specialist record collections. As usual, the mix includes obscure B-sides and album tracks. The Them album includes notable Baby Please Don't Go and Here Comes The Night, while the Fury compilation features the B-sides of all his hit singles for Decca. Andrew Loog Oldham was of course the man who guided the Stones to success, and the tracks on Rarities are taken from obscure Sixties albums on albums, 16 Hip Hits and The Rolling Stones Songbook. The Don Lang album is another good-for-value album with plenty of collector's potential. All tracks are licensed from Decca. \*\*\* (each album)

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**VARIOUS** WE'VE SUFFERED, NOW IT'S YOUR TURN (9 track Cardiff compilation includes tracks by The Ghoulies, The Glee Club, Float X 21, Private Sector, The Terrapins, etc) Lounging LA 03/— £2.85 (I/Revolver)  
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**SUMMER 1984**

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 \*MILLS, Stephanie I'VE GOT THE CURE Club/Phonogram 822 421-2 £5.25 (F)  
 \*SOUTHSIDE JOHNNY & THE JUKES IN THE HEAT Polydor 823 747-2 (Compact Disc) £5.25 (F)  
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 \*VARIOUS AFRICAN REGGAE Vertigo (France) 8221 804 (Cassette) £3.45 (IMS)  
 \*VARIOUS DREAMS AND DESIRES Pleasantly Surprised (no catalogue number) (Cassette) £3.99 (I/Fast Forward)  
 \*VARIOUS FUNKY PARTY Mercury (France) 8223 354 (Cassette) £3.45 (IMS)  
 \*VARIOUS GREENBELT FRINGE Plankton PCN 110 (Cassette) £2.10 (01 534 8500)  
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**IMPACT**

\*ALLEN, Marcus/JOHN BERNOFF/DALLAS SMITH/TEJA BELL PETALS Rising Sun (Holland) LP 8009/CAS 8009 (MW)  
 \*ANIMALS, The HOUSE OF THE RISING SUN Pathe Marconi (France) PM 1551533 (3LP) £7.60 (CON)  
 \*BARRETTO, Ray THE BEST OF RAY BARRETTO Vogue (France) 530 260/— £3.29 (DIS)  
 \*BATTISTI, Lucio GREATEST HITS RCA (France) NL 70148/NK 70148 £3.17 (DIS)  
 \*BELL, Teja/DALLAS SMITH/JOHN BERNOFF SUMMERSUITE Rising Sun (Holland) LP 8007/CAS 8007 (MW)  
 \*BENJAMIN, Sathima Beas MEMORIES AND DREAMS Ekapa (USA) EKAPA 003/— £3.80 (IMS)  
 \*BERNOFF, John/MARCUS ALLEN BREATHE Rising Sun (Holland) LP 8008/CAS 8008 (MW)  
 \*CLAYDERMAN, Richard BALLADE POUR ADELIN Delphine (France) 8149 151/8149 154 £4.80 (IMS)  
 \*COLE, Nat King (Trio) NAT KING COLE TRIO CLASSICS Pathe Marconi (France) PM 1551863 (3LP) £7.60 (CON)  
 \*COUSIN JOE FROM NEW ORLEANS IN HIS PRIME Oldie Blues (Holland) OL 8008/— (MW)  
 \*DELMORE BROTHERS & WAYNE RANEY WHEN THEY LET THE HAMMER FALL Bear Family/Rollercoaster (West Germany) BFX 15167/— £4.05 (MW/SW/RC)  
 \*EUBANKS, Kevin SUNDANCE GRP (USA) GRPA 1008/GRPC 1008 £4.50 (IMS)  
 \*FRIZZELL, Lefty HIS LIFE HIS MUSIC Bear Family/Rollercoaster (West Germany) BFX 15100 (15 Record Set) £60.72 (MW/SW/RC)  
 \*HALL, Bob & DAVE PEABODY ROLL AND SLIDE Appaloosa (Italy) AP 044/— £3.35 (PROJ)  
 \*HARDY, Francoise THE HIT PARADE OF FRANCOISE HARDY Vogue (France) 509 191/707 191 £2.69 (DIS)  
 \*HILL, Z.Z. BLUESMASTER Malaco (USA) MALACO 7420/— (MW)  
 \*HORNER, Yvette TANGOS Pathe Marconi (France) 2M 046 12371/PM 1123714 £2.15 (CON)  
 \*JAMAALADEEN RENAISSANCE MAN Gramavision (USA) GR 8308/GRC 8308 £3.80 (IMS)  
 \*JONES, Michael PIANOSCAPES Narada (Holland) LP 1001/CAS 1001 (MW)  
 \*JONES, Michael SEASCAPES Narada (Holland) LP 1004/CAS 1004 (MW)  
 \*JONES, Tom/ENGELBERT HUMPERDINCK MUSIC FOR THE MILLIONS Decca (Holland) 8201 251/8201 254 £3.60 (IMS)  
 \*KERSHAW, Rusty and Doug MORE CAJUN COUNTRY ROCK Bear Family/Rollercoaster (West Germany) BFX 15143/— £4.05 (MW/SW/RC)  
 \*LANZ, David HEARTSOUNDS Narada (Holland) LP 1003/CASS 1003 (MW)  
 \*LITTLE MILTON PLAYING FOR KEEPS Malaco (USA) MALACO 7419/— (MW)  
 \*LUMAN, Bob STILL ROCKIN' Bear Family/Rollercoaster (West Germany) BFX 15140/— £4.05 (MW/SW/RC)  
 \*MOODY BLUES, The THE GOLDEN FAVORITES Threshold (Holland) 8200 961/8200 964 £3.60 (IMS)  
 \*NEWMAN, Bob HANGOVER BOOGIE Bear Family/Rollercoaster (West Germany) BFX 15168/— £4.05 (MW/SW/RC)  
 \*ORIGINAL SOUNDTRACK HAIR Polygram (Germany) 2459 361/— £1.98 (IMS)  
 \*ORIGINAL SOUNDTRACK THE EMPIRE STRIKES BACK RSO (Germany) RSO (Germany) 2384 257/3216 257 £1.98 (IMS)  
 \*OSKAY, Bill/MICHAEL O'DONNAILL NIGHTNOISE Windham Hill (West Germany) TAC 1031/— (MW)  
 \*PAPETTI, Fausto J'AMIE LE BAL Vogue (France) 508 671/709 671 £3.29 (DIS)  
 \*PAPETTI, Fausto AMBIENCE SAX Vogue (France) 432 013/823 013 (2LP) £4.19 (DIS)  
 \*RABBITT, Eddie THE BEST YEAR OF MY LIFE Mercury (Holland) 8225 731/8225 734 £3.60 (IMS)  
 \*REVES, Jim FOREVER RCA (Germany) NL 89336 (2)/NK 89366 £4.99 (CON)  
 \*ROBINSON, Sugar Chile GO BOY GO Oldie Blues (Holland) OL 2828/— (MW)  
 \*ROUSSOS, Demis MY GOLDEN SOUVENIRS Philips (Holland) 8225 751/8225 754 £3.60 (IMS)  
 \*ROYAL SCOTS DRAGOON GUARDS IN HARMONY Daviton (Germany) WK 30300/WKC 30300 £3.45 (IMS)  
 \*SANTA ESPERALDA DON'T LET ME BE MISUNDERSTOOD Philips (Holland) 8188 121/8188 124 £1.82/£1.97 (IMS)  
 \*SCHUUR, Diane DEEDLES GRP (USA) GRPA 1010/GRPC 1010 £4.50 (IMS)  
 \*SHAFER, Whitey MEMPHIS MEMORY Bear Family/Rollercoaster (West Germany) BFX 15148/— £4.05 (MW/SW/RC)  
 \*SHAFER, Whitey MY HOUSE IS YOUR HONKY TONK Bear Family/Rollercoaster (West Germany) BFX 15149/— £4.05 (MW/SW/RC)  
 \*SINATRA, Frank SEXY, SWINGING SINATRA Pathe Marconi (France) PM 1551773 (3LP) £7.60 (CON)  
 \*SMITH, Russell THE BOY NEXT DOOR Capitol (Holland) 1A 064 2401 511/— (MW)  
 \*SPECIAL FX SPECIAL FX GRP (USA) GRPA 1007/GRPC 1007 £4.50 (IMS)  
 \*TERRY, Al GOOD DEAL LUCILLE Bear Family/Rollercoaster (West Germany) BFX 15107/— £4.05 (MW/SW/RC)  
 \*THOMPSON, Bob 7 IN 7 OUT Rainbow (USA) RR 2010/— £4.50 (IMS)  
 \*TURNER, Zeb JERSEY ROCK Bear Family/Rollercoaster (West Germany) BFX 15166/— £4.05 (MW/SW/RC)  
 \*TWELVE CELLISTS OF THE BPO, The THE BEATLES IN CLASSICS Teldec (Germany) 6.25579/4.25579 £3.65 (CON)  
 \*VALENTIN, Dave KALAHARI GRP (USA) GRPA 1009/GRPC 1009 £4.50 (IMS)  
 \*VARIOUS HOME GROWN ROCKABILLY Rockhouse (Holland) ROLLS 008/— (MW)  
 \*VARIOUS SAMPLER '84 Windham Hill (West Germany) TAC 1035/TAMC 1035 (MW)  
 \*VARIOUS THE 23 MOST FAMOUS INTERNATIONAL MILITARY MARCHES Vogue (France) 400 648/817 123 (2LP) £4.19 (DIS)  
 \*VARIOUS THE BEST OF SALSA Vogue (France) 520 222/— £3.29 (DIS)  
 \*VARIOUS THE HEAVY WAY Vertigo (Holland) 8227 501/8227 504 £2.44 (IMS)  
 \*VARIOUS TRADITIONAL MUSIC OF ASIA — IRAN/Playa Sound (France) PS 33521/— £3.45 (IMS)  
 \*VARIOUS TRADITIONAL MUSIC OF ASIA — INDIA/Playa Sound (France) PS 33523/— £3.45 (IMS)  
 \*VARIOUS TRADITIONAL MUSIC OF ASIA — CHINA/Playa Sound (France) PS 33524/— £3.45 (IMS)  
 \*VARIOUS TRADITIONAL MUSIC OF ASIA — JAPAN/Playa Sound (France) PS 33526/— £3.45 (IMS)  
 \*WHITE, Barry BRING BACK MY YESTERDAY Casablanca (Holland) 8226 411/8226 414 £3.60 (IMS)  
 \*WINSTON, George DECEMBER Windham Hill (West Germany) TAC 1025/— (MW)

\*Import  
 \*\* Compact Disc

Mon 17-Fri 20 December, 1984  
 Album Releases 84 (inc. 61 Imports), Compact Discs 8, Cassettes 14

**Distributor Codes**

A — PRT 01-640 3344  
 BACKS — 0603 26221  
 BM — BiBi 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  
 CP — Counterpoint  
 01-555 4321  
 DIS — Discovery 067 285 406  
 E — EMI 01-561 8722  
 ERT — Earthworks  
 01-833 3952  
 F — PolyGram 01-590 6044  
 FAL — Falling A 0265 74730  
 FP — Faulty 01-727 0734  
 FPS — 77-45512  
 G — Lightning 01-969 8344  
 GI — Gypsy 01-736 4521  
 GRI — Geoff's Records  
 International 01-804 8100  
 GY — Greyhound  
 01-385 8146  
 H — HR Taylor 021 622 2377  
 HS — Hotshot 0532 742106  
 I — Cartel (Backs, Rough Trade) and Fast Forward  
 031 225 9297  
 Probe — 051 236 6591  
 Nine Mile — 0926 26376  
 Red Rhino (Nih) —  
 0904 641415  
 Revolver — 0272 299105  
 IOS — Independent  
 Distribution Services  
 01-476 3222  
 IKF — 01-381 2287  
 IMS — Import Music  
 Services (via PolyGram)  
 01-590 6044  
 IMP — Impex Musik  
 01-229 5454  
 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 — Kai 01-992 8000  
 KS — Kingdom —  
 01-836 4763  
 LO — Londisc 0206-271069  
 M — MSD — 01-961 5646  
 MIS — Music Industry  
 Services 01-505 4392  
 MK — 041-333 9553  
 MO — Mole Jazz 01-278 0703  
 MW — Making Waves  
 01-481 9917  
 N — Neon 0785 41311  
 NM — Nine Mile —  
 0926 26376  
 O — Outlet 0232 227826  
 OR — Orbitone 01-965 8292  
 P — Pinnacle 0689 73146  
 PAC — Pacific 01-267 29178  
 PK — Pickwick 01-200 7000  
 PR — President 01-839 4672  
 PROJ — Projection  
 0702 72281  
 R — RCA 021-525 3000  
 RA — Rainbow 01-589 3254  
 RC — Rollercoaster  
 01-397 8957  
 RL — Red Lightnin'  
 037-988 693  
 RM — Record Merchandisers  
 01-848 7511  
 ROSS — Ross 08886 2403  
 RT — Rough Trade  
 01-833 2133  
 SIS — Special Import  
 Services (RCA)  
 021-553 7701  
 SO — Stage One 0428 4001  
 SOL — Solomon & Peres  
 0494-32711  
 SP — Spartan 01-903 8223  
 ST — Studio Import  
 01-580 34389  
 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  
 W — WEA 01-998 5929  
 WRD — Worldwide Record  
 Distributors 01-636 3925  
 X — Clyde Factors  
 041-221 9844  
 Y — Relay 01-579 6125

**TOP US ALBUMS**

| THIS WEEK | LAST WEEK | TITLE                            | ARTIST                              | LABEL                 |
|-----------|-----------|----------------------------------|-------------------------------------|-----------------------|
| 1*        | 1         | PURPLE RAIN                      | Prince and The New Power Generation | Warner Bros.          |
| 2*        | 2         | BORN IN THE USA                  | Bruce Springsteen                   | Columbia/CBS          |
| 3         | 3         | PRIVATE DANCER                   | Tina Turner                         | Capitol               |
| 4*        | 10        | LIKE A VIRGIN                    | Madonna                             | Sire                  |
| 5         | 4         | VOLUME ONE                       | The Honeydrippers                   | Es Paranza            |
| 6*        | 5         | BIG BAM BOOM                     | Daryl Hall and John Oates           | RCA                   |
| 7*        | 9         | ARENA                            | Duran Duran                         | Capitol               |
| 8         | 6         | "WOMAN IN RED"                   | Stevie Wonder                       | Motown                |
| 9         | 7         | CAN'T SLOW DOWN                  | Lionel Richie                       | Motown                |
| 10        | 8         | SPORTS                           | Huey Lewis & The News               | Chrysalis             |
| 11*       | 15        | 17, Chicago                      | Chicago                             | Full Moon/Warner Bros |
| 12*       | 18        | RECKLESS                         | Bryan Adams                         | A&M                   |
| 13        | 13        | SHE'S SO UNUSUAL                 | Cyndi Lauper                        | Portrait              |
| 14        | 14        | I FEEL FOR YOU                   | Chaka Khan                          | Warner Bros           |
| 15*       | 20        | TROPICO                          | Pat Benatar                         | Chrysalis             |
| 16        | 16        | HEARTBEAT CITY                   | The Cars                            | Elektra               |
| 17        | 11        | SUDDENLY                         | Billy Ocean                         | Jive/Arista           |
| 18*       | 19        | VALOTTE                          | Julian Lennon                       | Atlantic              |
| 19        | 12        | THE UNFORGETTABLE FIRE           | U2                                  | Island                |
| 20        | 21        | BREAK OUT                        | Pointer Sisters                     | Planet                |
| 21        | 17        | 1100 BEL AIR PLACE               | Julio Iglesias                      | Columbia/CBS          |
| 22        | 22        | EMOTION                          | Barbra Streisand                    | Columbia/CBS          |
| 23*       | 23        | MAKE IT BIG                      | Wham!                               | Columbia/CBS          |
| 24*       | 48        | LUSH LIFE                        | Linda Ronstadt                      | Asylum                |
| 25        | 25        | A PRIVATE HEAVEN                 | Sheena Easton                       | EMI America           |
| 26*       | 26        | WAKING UP WITH THE HOUSE ON FIRE | Culture Club                        | Virgin/Epic           |
| 27*       | 32        | PERFECT STRANGERS                | Deep Purple                         | Mercury               |
| 28*       | 29        | ANIMALIZE                        | Kiss                                | Mercury               |
| 29*       | 30        | NEW EDITION                      | New Edition                         | MCA                   |
| 30*       | 36        | STAY HUNGRY                      | Twisted Sister                      | Atlantic              |
| 31        | 27        | SOUNDTRACK                       | Eddie and the Cruisers              | Scotti Bros.          |
| 32*       | 33        | VOA                              | Sammy Hagar                         | Geffen                |
| 33*       | 35        | THE PLEASUREDOME                 | Frankie Goes To Hollywood           | Island                |
| 34        | 34        | TEACHERS                         | Soundtrack                          | Capitol               |
| 35        | 24        | TONIGHT                          | David Bowie                         | EMI America           |
| 36        | 28        | GIVE MY REGARDS TO BROAD STREET  | P. McCartney Col.                   | Columbia              |
| 37        | 31        | MADONNA                          | Madonna                             | Sire                  |
| 38        | 38        | 1984                             | Van Halen                           | Warner Bros           |
| 39        | 39        | DON'T STOP                       | Jeffrey Osborne                     | A&M                   |
| 40*       | 37        | ICE CREAM CASTLE                 | The Time                            | Warner Bros           |

**BULLETS 41-100**

|     |    |   |                             |                 |
|-----|----|---|-----------------------------|-----------------|
| 42* | 43 | ISOLATION                                 | Toto                        | Columbia/CBS    |
| 43* |    | ONCE UPON A CHRISTMAS                     | Kenny Rogers & Dolly Parton | RCA             |
| 46* | 59 | IN THE EYE OF THE STORM                   | Roger Hodgson               | A&M             |
| 47* |    | BUILDING THE PERFECT BEAST                | Don Henley                  | Geffen          |
| 48* | 53 | ELIMINATOR                                | ZZ Top                      | Warner Brothers |
| 50* | 56 | PHANTOMS                                  | The Fixx                    | MCA             |
| 52* |    | N 2A.M. PARADISE CAFE                     | Barry Manilow               | Arista          |
| 53* | 55 | VITAL SIGNS                               | Survivor                    | Scotti Brothers |
| 54* | 57 | ALL THE RAGE                              | General Public              | I.R.S.          |
| 56* | 60 | ESCAPE                                    | Whodini                     | Arista          |
| 59* | 66 | ALL I NEED                                | Jack Wagner                 | Qwest           |
| 65* | 70 | CENTPEDE                                  | Rebbie Jackson              | Columbia/CBS    |
| 68* | 73 | THE MAGAZINE                              | Rickie Lee Jones            | Warner Brothers |
| 70* | 74 | STEELTOWN                                 | Big Country                 | Mercury         |
| 71* | 95 | PLANETARY INVASION                        | Midnight Star               | Solar           |
| 73* | 84 | SOLID                                     | Ashford & Simpson           | Capitol         |
| 80* |    | THUNDER SEVEN                             | Triumph                     | MCA             |
| 82* | 87 | YOU'RE GETTIN' EVEN WHILE I'M GETTIN' ODD | J. Geils Band               | EMI America     |
| 86* |    | EMERGENCY                                 | Kool & The Gang             | De-Lite         |
| 87* | 89 | CHINESE WALL                              | Philip Bailey               | Columbia/CBS    |
| 89* |    | WORD OF MOUTH                             | The Kinks                   | Arista          |
| 91* |    | WHO'S LAST                                | The Who                     | MCA             |
| 95* |    | CHARTBUSTERS                              | Ray Parker Jr.              | Arista          |
| 97* |    | GIUFFRIA                                  | Giuffria                    | Camel/MCA       |

\* Bullets are awarded to those products demonstrating the greatest airplay and sales gains  
 Chart Courtesy *Billboard* w/e December 15, 1984.

INCORPORATING LP  
CD & CASSETTE SALES

# TOP 100 ALBUMS

★ = PLATINUM LP (300,000 units as of Jan '79) ● = GOLD LP (100,000 units as of Jan '79) ○ = SILVER LP (60,000 units as of Jan '79) **NEW** = NEW ENTRY **RE** = RE-ENTRY

| This Week | Last Week | Wks on Chart | TITLE/Artist (Producer)  | Label number (Distributor)<br>C: Cassette          |
|-----------|-----------|--------------|--|--|
| 1         | 1         | 3            | <b>THE HITS ALBUM/THE HITS TAPE</b> ★<br>Various (Various)   | CBS/WEA HITS 1 (W)<br>C: HITS C1                   |
| 2         | 2         | 2            | <b>NOW THAT'S WHAT I CALL MUSIC 4</b> ★<br>Various (Various)   | Virgin/EMI NOW 4 (E)<br>C: TC-NOW 4                |
| 3         | 3         | 5            | <b>MAKE IT BIG</b> ★<br>Wham! (George Michael)   | Epic EPC 86311 (C)<br>C: 40-86311                  |
| 4         | 4         | 6            | <b>THE COLLECTION</b> ★<br>Ultravox (Ultravox/Conny Plank/George Martin)   | Chrysalis UTV 1 (F)<br>C: ZUTV 1                   |
| 5         | 6         | 6            | <b>WELCOME TO THE PLEASUREDOME</b> ★<br>Frankie Goes To Hollywood (Trevor Horn)  | ZTT/Island ZTTIQ 1 (E)<br>C: ZCIO 1                |
| 6         | 5         | 5            | <b>"ALF"</b> ★<br>Alison Moyet (Tony Swain/Steve Jolley)   | CBS 26229 (C)<br>C: 40-26229                       |
| 7         | 30        | 2            | <b>PARTY PARTY — 16 GREAT PARTY ICEBREAKERS</b> ●<br>Black Lace (Black Lace/Neil Ferguson)                                 | Telstar STAR 2250 (R)<br>C: STAC 2250              |
| 8         | 8         | 5            | <b>SHAKIN' STEVENS GREATEST HITS</b> ★<br>Shakin' Stevens (Stewart Colman/Shakin' Stevens/Christopher Neil/Richard Hewson) | Epic EPC 10047 (C)<br>C: 40-10047                  |
| 9         | 7         | 21           | <b>DIAMOND LIFE</b> ★<br>Sade (Robin Millar)   | Epic EPC 26044 (C)<br>C: 40-26044                  |
| 10        | 9         | 4            | <b>ARENA</b> ●<br>Duran Duran (Duran Duran/Nile Rodgers)   | Parlophone DD 2 (E)<br>C: TC DD 2                  |
| 11        | 11        | 9            | <b>YESTERDAY ONCE MORE</b> ★<br>Carpenters (Richard and Karen Carpenter/Jack Daugherty)                                    | EMI SING 1 (E)<br>C: TCSING 1                      |
| 12        | 16        | 3            | <b>12 GOLD BARS VOLUME TWO (AND ONE)</b> ●<br>Status Quo (Status Quo/John Eden/Pip Williams)                               | Vertigo QUOTV 2 (F)<br>C: QUOMC 2                  |
| 13        | 10        | 7            | <b>SOUNDTRACK MUSIC FROM "Give my regards to BROAD STREET"</b> ●<br>Paul McCartney (George Martin)                         | Parlophone PCTC 2 (E)<br>C: TPCCTC 2               |
| 14        | 12        | 3            | <b>THE RIDDLE</b> ●<br>Nik Kershaw (Peter Collins)   | MCA MCF 3245 (C)<br>C: MCFC 3245                   |
| 15        | 13        | 5            | <b>THE ART GARFUNKEL ALBUM</b> ●<br>Art Garfunkel (Various)  | CBS 10046 (C)<br>C: 40-10046                       |
| 16        | 14        | 9            | <b>CINEMA</b> ●<br>Elaine Paige (Tony Visconti)  | K-tel/WEA NE 1282 (K)<br>C: CE 2282                |
| 17        | 15        | 24           | <b>ELIMINATOR</b> ★<br>ZZ Top (Bill Ham)   | Warner Brothers W 3774 (W)<br>C: ZZRAT 1001        |
| 18        | 17        | 6            | <b>GOLDEN DAYS</b> ●<br>The Fureys and Davey Arthur (Phil Coulter)   | K-tel ONE 1283 (K)<br>C: OCE 2283                  |
| 19        | 18        | 5            | <b>CHAS &amp; DAVE'S GREATEST HITS</b> ●<br>Chas & Dave (Chas Hodges/Dave Peacock)   | Rockney/Towerbell ROC 913 (A)<br>C: ZCROC 913      |
| 20        | 21        | 5            | <b>THE VERY BEST OF FOSTER &amp; ALLEN</b> ●<br>Foster & Allen (Eamon Campbell)  | Ritz RITZ LP TV 1 (SP)<br>C: RITZ LC TV 1          |
| 21        | 22        | 25           | <b>PRIVATE DANCER</b> ●<br>Tina Turner (Various)   | Capitol TINA 1 (E)<br>C: TC-TINA 1                 |
| 22        | 20        | 4            | <b>LOVE SONGS — 16 CLASSIC HITS</b> ●<br>Stevie Wonder (Various)   | Telstar STAR 2251 (R)<br>C: STAC 2251              |
| 23        | 23        | 60           | <b>CAN'T SLOW DOWN</b> ★<br>Lionel Richie (Lionel Richie/James Anthony Carmichael)   | Motown STMA 8041 (R)<br>C: CSTMA 8041              |
| 24        | 25        | 5            | <b>ALL THE HITS</b> ●<br>Eddy Grant (Eddy Grant)   | K-tel NE 1284 (K)<br>C: CE 2284                    |
| 25        | 19        | 2            | <b>THE 12' ALBUM</b> ●<br>Howard Jones (Rupert Hine)   | WEA WX14 (W)<br>C: WX14C                           |
| 26        | 26        | 10           | <b>DES O'CONNOR NOW</b> ●<br>Des O'Connor (Alan D. Barson)   | Telstar STAR 2245 (R)<br>C: STAC 2245              |
| 27        | 32        | 3            | <b>HOOKED ON NUMBER ONES — 100 NON STOP HITS</b> ○<br>Various (Geoff Morrow)   | K-tel ONE 1285 (K)<br>C: OCE 2285                  |
| 28        | 34        | 4            | <b>THE MUSIC OF LOVE</b> ○<br>Richard Clayderman (Olivier Toussaint/Paul De Senneville)                                    | Decca/Delphine/London SKL 5340 (F)<br>C: KSKC 5340 |
| 29        | 40        | 3            | <b>JOHN DENVER COLLECTION</b> ●<br>John Denver (Various)   | Telstar STAR 2253 (R)<br>C: STAC 2253              |
| 30        | 29        | 4            | <b>1984 (for the love of big brother)</b> ●<br>Eurythmics (David A. Stewart)   | Virgin V1984 (E)<br>C: TCV1984                     |
| 31        | 35        | 10           | <b>THE UNFORGETTABLE FIRE</b> ●<br>U2 (Brian Eno/Daniel Lanois)  | Island U2 5 (E)<br>C: UC2 5                        |
| 32        | 24        | 4            | <b>HATFUL OF HOLLOW</b> ●<br>The Smiths (Roger Pusey/John Porter/Dale Griffin/The Smiths)                                  | Rough Trade ROUGH 76 (I/R)<br>C: ROUGH C76         |
| 33        | 33        | 7            | <b>WAKING UP WITH THE HOUSE ON FIRE</b> ★<br>Culture Club (Steve Levine)   | Virgin V 2330 (E)<br>C: TCV 2330                   |
| 34        | 39        | 9            | <b>I AM WHAT I AM</b> ●<br>Shirley Bassey with the London Symphony Orchestra (Norman Newell)                               | Towerbell TOWLP 1 (A)<br>C: ZCTOW 7                |
| 35        | 27        | 6            | <b>BAD ATTITUDE</b> ●<br>Meat Loaf (Meat Loaf/Paul Jacobs/Mack/Alan Shacklock)   | Arista 206 619 (F)<br>C: 406 619                   |
| 36        | 36        | 10           | <b>MISS RANDY CRAWFORD — THE GREATEST HITS</b> ●<br>Randy Crawford (Various)   | K-tel WEA NE 1281 (K)<br>C: CE 2281                |
| 37        | 37        | 105          | <b>THRILLER</b> ★<br>Michael Jackson (Quincy Jones)  | Epic EPC 85930 (C)<br>C: 40-85930                  |
| 38        | 31        | 19           | <b>NOW, THAT'S WHAT I CALL MUSIC III</b> ★<br>Various (Various)  | Virgin/EMI NOW 3 (E)<br>C: TC-NOW 3                |
| 39        | 49        | 24           | <b>PARADE</b> ★<br>Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)   | Reformation/Chrysalis CDL 1473 (F)<br>C: ZCDL 1473 |
| 40        | 84        | 2            | <b>LOVE SONGS — 16 CLASSIC LOVE SONGS</b> ●<br>Various (Various)   | Telstar STAR 2246 (R)<br>C: STAC 2246              |
| 41        | 28        | 3            | <b>2.00 AM PARADISE CAFE</b> ●<br>Barry Manilow (Barry Manilow)  | Arista 206 496 (F)<br>C: 406 496                   |
| 42        | RE        |              | <b>GREEN VELVET</b> ●<br>Various (Various)   | Telstar STAR 2252 (R)<br>C: STAC 2252              |
| 43        | 50        | 41           | <b>THE WORKS</b> ★<br>Queen (Queen/Mack)   | EMI WORK 1 (E)<br>C: TC-WORK 1                     |
| 44        | 44        | 8            | <b>STEELTOWN</b> ●<br>Big Country (Steve Lillywhite)   | Mercury/Phonogram MERH 49 (F)<br>C: MERHC 49       |
| 45        | 42        | 2            | <b>SCREEN GEMS</b> ●<br>Elkie Brooks (Tony Clark/Bill Martin)  | EMI SCREEN 1 (E)<br>C: TC-SCREEN 1                 |
| 46        | 41        | 9            | <b>I FEEL FOR YOU</b> ●<br>Chaka Khan (Art Mardin/Various)   | Warner Brothers 925162-1 (W)<br>C: 925162-4        |
| 47        | 38        | 9            | <b>THE AGE OF CONSENT</b> ●<br>Bronski Beat (Mike Thorne)  | Forbidden Fruit/London BITLP 1 (F)<br>C: BITMC 1   |
| 48        | 47        | 13           | <b>SELECTIONS FROM SOUNDTRACK 'THE WOMAN IN RED'</b> ●<br>Stevie Wonder & featuring Dionne Warwick (Stevie Wonder)         | C: ZK 72285<br>Motown ZL 72285 (R)                 |
| 49        | 51        | 31           | <b>LEGEND</b> ★<br>Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)                                      | Island BMW 1 (E)<br>C: BMWC 1                      |
| 50        | 46        | 5            | <b>GIRLS JUST WANNA HAVE FUN</b> ○<br>The Nolans (Richard Myhill)  | Towerbell TOWLP 10 (A)<br>C: ZCTOW 10              |

\* Previously charted on Ronco RON LP6

| This Week | Last Week | Wks on Chart | TITLE/Artist (Producer)   | Label number (Distributor)<br>C: Cassette                 |
|-----------|-----------|--------------|---|---|
| 51        | 43        | 8            | <b>GREATEST LOVE CLASSICS</b> ●<br>Andy Williams/Royal Philharmonic Orchestra (Tony Hiller/Nicky Graham)            | EMI ANDY 1 (E)<br>C: TCANDY 1                             |
| 52        | 45        | 2            | <b>EXORCISING GHOSTS</b> ●<br>Japan (John Punter/Steve Nye/Japan)   | Virgin VGD 3510 (E)<br>C: VGDC 3510                       |
| 53        | 68        | 3            | <b>RICHARD CLAYDERMAN — CHRISTMAS</b> ●<br>Richard Clayderman (Paul de Senneville/Olivier Toussaint/Jean Baudlot)   | Delphine/Decca/London SKL 5337 (F)<br>C: KSKC 5337        |
| 54        | NEW       |              | <b>REAL LIVE</b> ●<br>Bob Dylan (Glyn Johns)  | CBS 26334 (C)<br>C: 40-26334                              |
| 55        | NEW       |              | <b>EMERGENCY</b> ●<br>Kool & The Gang (Jim Bonnofond/Ronald Bell/Kool & The Gang)                                   | De-Lite/Phonogram DSR 6 (F)<br>C: DCR 6                   |
| 56        | 58        | 67           | <b>AN INNOCENT MAN</b> ★<br>Billy Joel (Phil Ramone)  | CBS 25554 (C)<br>C: 40-25554                              |
| 57        | 52        | 13           | <b>ALL BY MYSELF</b> ●<br>Various (Various)   | K-tel NE 1273 (K)<br>C: CE 2273                           |
| 58        | 63        | 4            | <b>LIKE A VIRGIN</b> ●<br>Madonna (Nile Rodgers)  | Sire 925157-1 (W)<br>C: 925157-4                          |
| 59        | 57        | 9            | <b>GEFFERY MORGAN</b> . . .<br>UB40 (UB40/Howard Gray)  | DEP International/Virgin LP DEP 6 (E)<br>C: CA DEP 6      |
| 60        | 73        | 7            | <b>VALOTTE</b> ●<br>Julian Lennon (Phil Ramone)   | Charisma/Virgin JLLP 1 (E)<br>C: JLMC 1                   |
| 61        | 61        | 75           | <b>QUEEN GREATEST HITS</b> ★<br>Queen (Various)   | EMI EMTY 30 (E)<br>C: TC-EMTY 30                          |
| 62        | 55        | 33           | <b>BREAK OUT</b> ●<br>Pointer Sisters (Richard Perry)   | Planet/RCA FL 89450 (R)<br>C: FK 89450                    |
| 63        | 54        | 6            | <b>PERFECT STRANGERS</b> ●<br>Deep Purple (Richard Glover/Deep Purple)  | Polydor POLH 16 (F)<br>C: POLHC 16                        |
| 64        | 67        | 55           | <b>U2 LIVE "UNDER A BLOOD RED SKY"</b> ★<br>U2 (Jimmy Iovine)   | Island IMA 3 (E)<br>C: IMC 3                              |
| 65        | 65        | 308          | <b>BAT OUT OF HELL</b> ★<br>Meat Loaf (Todd Rundgren)   | Cleveland International/Epic EPC 82419 (C)<br>C: 40-82419 |
| 66        | 71        | 6            | <b>WHOSE SIDE ARE YOU ON</b> ●<br>Matt Bianco (Peter Collins/Danny White/Mark Reilly)                               | WEA WX7 (W)<br>C: WX7C                                    |
| 67        | NEW       |              | <b>THE CASSETTE OF THE ALBUM</b> ●<br>Roland Rat Superstar (Hammond/Matthews/Jefferies)                             | Rodent/Magnet RATL 1001 (R)<br>C: ZCRAT 1001              |
| 68        | 60        | 8            | <b>EMOTION</b> ●<br>Barbra Streisand (Various)  | CBS 86309 (C)<br>C: 40-86309                              |
| 69        | 53        | 3            | <b>THE ROCK CONNECTION</b> ●<br>Cliff Richard (Cliff Richard/Thunder/Keith Bessey/Stuart Colman/Various)            | EMI CLIF 2 (E)<br>C: TCCLF 2                              |
| 70        | 59        | 22           | <b>MUSIC FROM MOTION PICTURE 'PURPLE RAIN'</b> ●<br>Prince and The New Power Generation (Prince and The Revolution) | C: 925110-4<br>Warner Brothers 925110-1 (W)               |
| 71        | 62        | 41           | <b>HUMAN RACING</b> ★<br>Nik Kershaw (Peter Collins)  | MCA MCF 3197 (C)<br>C: MCFC 3197                          |
| 72        | 64        | 4            | <b>ZOOLOOK</b> ●<br>Jean-Michel Jarre (Jean-Michel Jarre)   | Dreyfus/Polydor POLH 15 (F)<br>C: 40-86309                |
| 73        | 74        | 10           | <b>SEA OF TRANQUILITY</b> ●<br>Phil Coulter (Phil Coulter)  | K-tel KLP 185 (K)<br>C: KMC 185                           |
| 74        | 56        | 3            | <b>THE HONEYDRIPPERS VOLUME ONE</b> ●<br>The Honeyrippers (Nugetre & The Fabulous Brill Brothers)                   | Es Paranza 790220-1 (W)<br>C: 790220-4                    |
| 75        | 93        | 2            | <b>THE CHRISTMAS CAROL COLLECTION</b> ●<br>Various (Various)  | Fame WHS 413000 (E)<br>C: TC WHS 413000 4                 |
| 76        | 69        | 27           | <b>BORN IN THE U.S.A.</b> ●<br>Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)                             | CBS 86304 (C)<br>C: 40-86304                              |
| 77        | 48        | 5            | <b>REAL TO REEL</b> ●<br>Marillion (Simon Hanhart/Marillion)  | EMI JEST 1 (E)<br>C: TCJEST 1                             |
| 78        | 75        | 2            | <b>TRULY FOR YOU</b> ●<br>Temptations (Albert Phillip McKay/Ralph Randolph Johnson)                                 | Motown ZL 72342 (C)<br>C: ZK 72342                        |
| 79        | 80        | 30           | <b>FANTASTIC</b> ★<br>Wham! (Steve Brown/George Michael)  | Inner Vision IVL 25328 (C)<br>C: 40-25328                 |
| 80        | 82        | 73           | <b>NO PARLEZ</b> ★<br>Paul Young (Laurie Latham)  | CBS 25521 (C)<br>C: 40-25521                              |
| 81        | RE        |              | <b>PHIL SPECTOR'S GREATEST HITS/Xmas Album</b> ●<br>Various (Phil Spector/Wall Of Sound)                            | Impression PSLP 1 (A)<br>C: PSLK 1                        |
| 82        | RE        |              | <b>THE GENIUS OF VENICE</b> ●<br>Rondo Veneziano (Gian P. Reverberi)  | Ferroway RON 2 (A)<br>C: ZC RON 2                         |
| 83        | 77        | 5            | <b>AURAL SCULPTURE</b> ○<br>The Stranglers (Laurie Latham/The Stranglers)   | Epic EPC 26220 (C)<br>C: 40-26220                         |
| 84        | 100       | 2            | <b>MUSIC FROM THE FILM 'GHOSTBUSTERS'</b> ●<br>Various (Various)  | Arista 206 559 (F)<br>C: 406 559                          |
| 85        | 66        | 11           | <b>TONIGHT</b> ●<br>David Bowie (David Bowie/Derek Bramble/Hugh Padgham)  | EMI America DB 1 (E)<br>C: TC DB 1                        |
| 86        | 96        | 4            | <b>PORTRAIT</b> ●<br>Diana Ross (Various)   | Telstar STAR 2238 (R)<br>C: STAC 2238                     |
| 87        | RE        |              | <b>CHAS &amp; DAVE'S XMAS JAMBOREE BAG</b> ●<br>Chas & Dave (Chas Hodges/Dave Peacock)                              | Rockney/Towerbell ROC 901 (A)<br>C: ZCROC 901             |
| 88        | 72        | 12           | <b>WE ARE FAMILY</b> ●<br>Sister Sledge (Nile Rodgers/Bernard Edwards)  | Cotillion/Atlantic K 50587 (W)<br>C: K450587              |
| 89        | 83        | 11           | <b>some great REWARD</b> ○<br>Depeche Mode (Daniel Miller/Depeche Mode/Gareth Jones)                                | Mute STUMM 19 (I/SP)<br>C: CSTUMM 19                      |
| 90        | RE        |              | <b>WAR</b> ●<br>U2 (Steve Lillywhite)   | Island ILPS 9733 (E)<br>C: ICT 9733                       |
| 91        | 76        | 9            | <b>RATTLESNAKES</b> ●<br>Lloyd Cole and The Commotions (Paul Hardiman)  | Polydor LCLM 1 (F)<br>C: LCLM 1                           |
| 92        | 99        | 2            | <b>YOU CAUGHT ME OUT</b> ●<br>Tracey Ullman (Peter Collins/Kirsty MacColl & Gavin Povey)                            | Stiff SEEZ 56 (C)<br>C: ZSEEZ 56                          |
| 93        | 87        | 3            | <b>Chicago</b> (David Foster)   | Full Moon/Warner Brothers 925060-1 (W)<br>C: 925060-4     |
| 94        | 98        | 4            | <b>ORIGINAL SOUNDTRACK FROM "BREAKDANCE"</b> ●<br>Various (Various)   | Polydor POLD 5147 (F)<br>C: POLDC 5147                    |
| 95        | 94        | 2            | <b>JAMES LAST IN SCOTLAND</b> ●<br>James Last (James Last)  | Polydor POLD 5166 (F)<br>C: POLDC 5166                    |
| 96        | 95        | 8            | <b>STOP MAKING SENSE</b> ●<br>Talking Heads (Talking Heads)   | EMI TAH 1 (E)<br>C: TAHTC 1                               |
| 97        | NEW       |              | <b>ORIGINAL FILM SOUNDTRACK "THE KILLING FIELDS"</b> ●<br>Mike Oldfield (Mike Oldfield)                             | Virgin V2328 (E)<br>C: TCV2328                            |
| 98        | RE        |              | <b>HUMAN'S LIB</b> ★<br>Howard Jones (Rupert Hine)  | WEA WX1 (W)<br>C: WX1C                                    |
| 99        | 79        | 3            | <b>DON'T SUPPOSE</b> ●<br>Limahl (De Harris/Tim Palmer/Giorgio Moroder)   | EMI PLML 1 (E)<br>C: TCLML 1                              |
| 100       | 97        | 2            | <b>POWERSLAVE</b> ●<br>Iron Maiden (Martin Birch)   | EMI POWER 1 (E)<br>C: TPOWER 1                            |

\* Previously charted on Warwick WW516

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\* Various Artists Compilation

### 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.

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Nick Rhodes, John Taylor, Roger Taylor)  
Frankie Goes To Hollywood (Holly Johnson) · Heaven 17  
(Glen Gregory, Martin Ware) · Trevor Horn · Kool and the Gang  
(Robert Bell, James Taylor, Dennis Thomas) · Marilyn  
Paul McCartney · Police (Sting) · Nigel Planer · Spandau Ballet  
(Tony Hadley, John Keeble, Gary Kemp, Martin Kemp,  
Steve Norman) · Status Quo (Rick Parfitt, Francis Rossi)  
Style Council (Paul Weller) · U2 (Bono, Adam Clayton)  
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# STUDIO *extra*

The Neve DSP is finally ready for action

## CTS goes all-digital

ONE OF 1984's longest running on/off sagas should be finally concluded over the Christmas holiday period when the Neve DSP console will be installed in the CTS control room, and the first all-digital music recording facility in the world will be ready for action.

After months of trials and extensive work on the software for the new console, it is now functioning well and winning the praise of the CTS engineers.

CTS managing director Peter Harris, who has had to contend with more than a few rumours and spec-

ulation over the past six months, says that getting the DSP installed in the control room is now just a matter of logistics. The studio is so well-booked, there is not a long enough gap (4 or 5 days are needed) in bookings to allow the work to go ahead before Christmas.

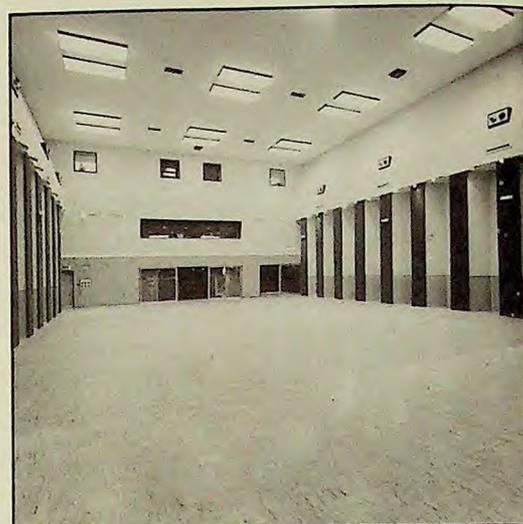
On the question of the time that has elapsed from the DSP launch to the delivery of the desk to the studio, and from then to the moment when it finally goes into service, Harris comments: "With hindsight, it has been what you would expect. With every digital project, the software always takes longer than the planned time — and often strings out the project to twice or three times the anticipated length... Neve have done a sterling job of

work here. We have had the services of a dedicated team of people who have worked in a way that is well beyond the call of duty."

### APRS 85—

APRS 85 will take place on June 12, 13 and 14 at the Kensington Exhibition Centre, High Street Kensington. The ballot for sites will take place on Tuesday January 15 at 11am at the Centre. (The whole complex, with guides, will be open for inspection from 10am). To be included in the ballot, applications must reach the APRS secretary by Thursday January 10.

Studio Extra edited by Jim Evans



CTS STUDIO One has been given a complete acoustic redesign and refit by Eastlake. Work was completed earlier this year, with the original intention being that the rebuilt studio area would be complete in time for the arrival of the Neve DSP. But, as has been widely reported, there were one or two teething problems with the DSP.

Eastlake were given just five weeks to complete the mammoth task, and as David Hawkins points out: "We delivered on time." The Eastlake team removed all the old acoustic panels and supporting construction; the giant air conditioning ducts came down to be put up again, but higher than originally; walls were knocked through and rebuilt. And, finally, the output of a sizeable timber forest was used to create the finished article.



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# A Heatwave for Bramble

WHEN DEREK Bramble got the phone-call saying David Bowie was interested in working with him, Bramble was not impressed — "I honestly thought it was somebody messing about," says the unassuming 23-year-old former member of Heatwave and songwriter now turned producer. But the phone call turned out to be no joke. Bowie had heard some of the demos Bramble had produced for the new Jaki Graham album (he also wrote virtually all the tracks) and had liked what he heard.

Bowie and Bramble (sounding like a firm of estate agents in Hampstead) met up in London and before long were in Switzerland putting down the demos for the Tonight LP before moving to Le Studio in Quebec, Canada, to work on the album proper.

"The guy turned out to be a very very nice man," says Bramble, "nothing like the image of mystique that I'd conjured up. In fact, he turned out to be one of the most down-to-earth people I've met. There was no pretence. With his flat cap and his T-shirt, his image and his personality were far removed from what I had imagined. His coming from South London and me from Slough, we found we had a lot in common. But unlike myself, he's not a studio animal - he likes to get in there and get down to business.

"This — together with Hugh Padgham — we did, and completed the album in five weeks. Looking back, it would have been nicer to have had more time and to have tried more songs — but we had a good time. It was really a new situation for me. To start with, I wasn't really sure what he wanted from me, especially with my coming from an R'n'B background — and Nile Rogers is not an easy act to follow."

Bramble was born in Mile End London, later moving to Slough. While at secondary school he played in various reggae bands including The VIPs and The Groovertrons, and at the age of 17, joined Heatwave. In 1982, he left Heatwave to pursue his own writing career. He wrote the Top Ten hit, Watching You Watching Me for David Grant and co-wrote Stop & Go, Love Will Find A Way and Rock The Midnight with Grant. Earlier this year, he had a worldwide hit with Manhattan Transfer's recording of Spice Of Life which he co-wrote with Rod Temperton.

At the beginning of this year, he embarked on his first production, the aforementioned Jaki Graham album which is due for release in January. He has also been producing the new David Grant album which is due for release shortly.

"I enjoy writing," says Bramble. "If artists want me to produce as well, so much the better. But I definitely don't see myself as an artist. I'm more one of the back-room boys, but not a jack of all trades."

Bramble is currently updating the facilities at his home studio near Windsor, including the installation of a 32-track board and equipment. "I've got a lot of new equipment, but I'm not very technically minded. But it all intrigues me, and I enjoy piecing it all together and finding out how it all works and what it can do."

Back to the subject of one David Bowie, Bramble, so modest when it comes to discussing his own talents, says "I'd love to work with him again, but come what may, I'm just glad to have had the chance to work with someone so nice, such a great character." He'd love to work with Phil Collins, but his greatest ambition is to work with and establish a complete unknown.

"In this business, you've got to be good at what you do, but at the same time I don't take myself too seriously. I enjoy what I do, but if it wasn't good, I wouldn't be doing it. At the end of the day, I've got to keep writing — got to pay for the next Wimpey."

On the pop/rock scene in general, Bramble has some crystalised views. "I just wish there was more honesty in pop music. I often hear tracks where I don't think the artists are giving of their best. You've got to be bold and take risks - and I think the last band that took risks and really said something was The Jam . . . When Culture Club first came out, they were honest . . . Creatively speaking, if I was getting stale, I'd want people to tell me I was getting stale and could do a lot better."

## Producer nominations

THE NOMINATIONS for the Best British Producer in the 1984 British Record Industry Talent Awards are: Peter Collins, Trevor Horn, Laurie Latham, Steve Lillywhite and Tony Swain/Steve Jolley. The awards ceremony will be held at London's Grosvenor House Hotel on February 11, 1985, and for the first time will be broadcast on both BBC1 television and Radio One.



DEREK BRAMBLE: from Heatwave to Bowie

## Hands On six times

NOW IN its sixth year, the Hands On Show, recently held at the Clive Hotel, Chalk Farm, London NW3, was — according to the organisers — the most successful to date. Exhibitors included:

- Soundtracs (winners of the Queen's Award for Export Achievement), showing their 16-track compliment to the Fostex on full demo with the B-16.

- Tascam, showing for the first time in this country their new 16-track machine, plus their portable 4-track studio — the Porta One Ministudio, and their complete range of mixers, recorders and studio effects.

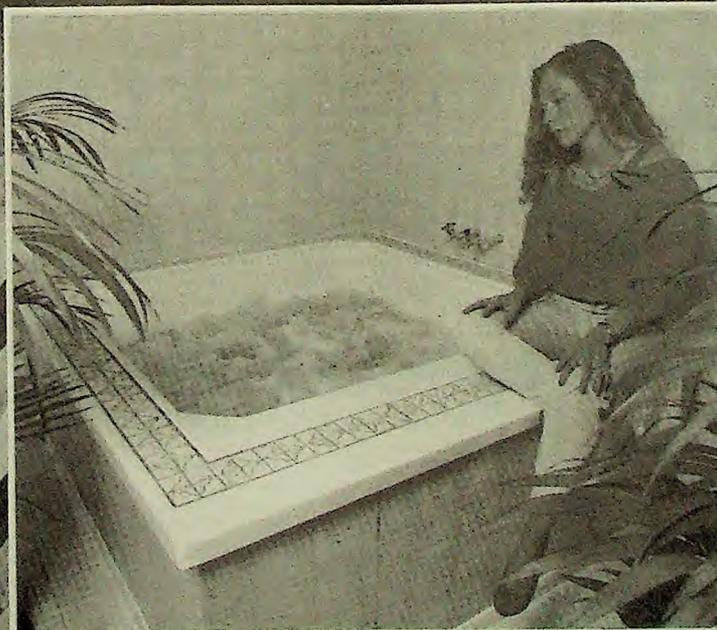
- Soundcraft, Otari, Rebis and Turnkey — who's stand featured the recently-launched Akai Micro Music System.

As in previous years, a programme of informal seminars and workshops formed an interesting and informative aspect of the show. The speakers covered a wide variety of topics, which included a highly individual view of mixing consoles and microphone techniques from Dave Ward of Gateway Studio's. Atlentex's Bob Wilson offered advice on how to choose the best and most useful signal processing to satisfy different creative needs, and there was a rare opportunity to hear some hints on acoustics from studio designer Andy Munro.

Q. What's inside "The Chocolate Factory"?

A. A brand new recording complex installed by Don Larkin.

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# STUDIO

Amazon has recently opened its new SSL re-mix facility

## Expanding up the Amazon

THE SIMONSWOOD suburb of Liverpool does not, to the eye at least, have a lot to recommend it — a rambling industrial estate surrounded by bleak but uniform housing estates. But situated in the middle of this seemingly cultureless desert is an established recording studio that has slowly but surely been building an enviable reputation, and recently opened the doors of its new Studio 1 — an SSL equipped, Eastlake designed re-mix suite with a small studio attached.

Current clients in the new Studio 1 are OMD who are also occupying Amazon's 24-track Studio 2 facility to work on another project. They recorded their last album in the somewhat different clime of Air Montserrat. There's no swimming pool at Amazon, and bacon sandwiches are the order of the day rather than rum punch, but there is a definite magic about the place, and the people who run it.

As well as the new suite, Studio 2 with its Amek M3000 and a small 16-track facility for demos etc., the Amazon complex also incorporates a record company, publishing company, games room, TV lounge, full catering facilities (offering a lot more than the previously mentioned bacon sandwiches) and for those clients wanting accommodation, Amazon has its own cottage in nearby Ormskirk.

The complex is housed in a single storey squat building that was originally built as some kind of ammunition dump. If the bomb drops on Liverpool, they should be safer than most at Amazon — the walls are 18" thick and blastproof and it's built on a 2ft deep concrete base.

Amazon has been part of the Northern scene for some years, starting life as a sort of home-grown 8-track facility which really started to grow and expand when director Jerry Lewis bought out the previous owners, a warehousing company.

"This was the only studio in Liverpool at the time," recalls Lewis. "It was really a musical wasteland up here then. There were few groups in Liverpool at the time, and certainly none with recording contracts. This was a sad state of affairs — if you were from Liverpool, no-one wanted to know. It was my aim to turn things round. Basically, we got in at the beginning of the Liverpool music business revival and have capitalised on this."

"Inevitable Records started as an independent label a few years ago — and acts that have passed through the books have included Wah!, China Crisis and Dead Or Alive. We are now licensed to RCA for the world, and we have a number of acts we are looking to break next year."

From 8-track to 16 and then 24-track, Amazon has expanded and built up its clientele. "Studio 2 has always been very popular for recording," says Lewis. "It has a large, comfortable control room and a superb live room. It's proved a great facility for getting the stuff onto tape. The Amek desk has been modified and extended, it must be now be unique, but it is so well liked we wouldn't change it."

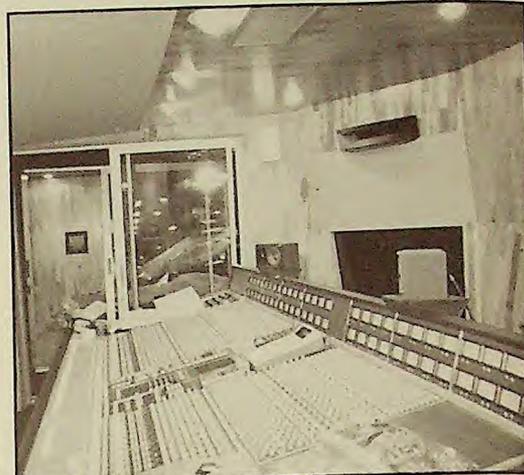
### Financial package

The decision to expand and make a not inconsiderable investment in an SSL mixing room was taken earlier this year. Seeing a lot of clients record their albums at Amazon and then go to London for the mixing, and realising that there were few SSL facilities north of Watford helped Lewis to take the decision.

Extra finance was obviously needed, and as well as a willing bank manager, Amazon took on another partner — Tony Smith of Hit & Run/Genesis fame, who also became a partner in the record company. "We put a financial package together," says Lewis, "and we are already well ahead of our targets," (at the time of writing, Studio 1 was booked through until Christmas, and Studio 2 through until March next year).

The design of the new facility — with which both Lewis and the first Amazon clients are very satisfied — was drawn up and then built by Eastlake Audio. The control room also features the integral Eastlake improved type TM3T monitor system. A variety of finishes have been used for both the control room and iso. room, including Danish ash, American walnut and cork tree bark. The claret-coloured carpets were specially dyed to Amazon's requirements.

Centre-piece of the control room (shell size approx: 23' x 20') is a Solid State Logic console with 40 channels and Total



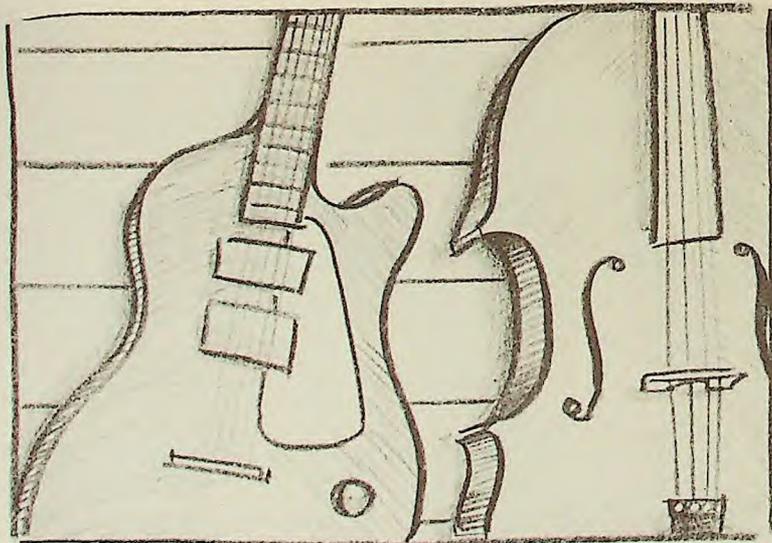
THE SSL console shortly after installation in the newly-built Amazon Studio 1.

Recall. Other equipment includes: Otari MTR90 MkII 24-track recorder, 2 x Studer 810 stereo machines, Sony PCM 701 digital mastering, 2 x Aiwa cassette machines, various reverb and delays by AMS, Lexicon and EMT, all the usual outboard equipment, Dolby noise reduction and a selection of over 70 microphones.

Apart from the range of equipment and facilities, another factor that makes Amazon's new studio an attractive proposition is its rates. These are set, for Studio 1, at £55 an hour or £600 a day, a far cry from London prices. "Our costs allow us to keep our rates down and still do very well," says Lewis. "And this is not just an introductory offer."

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## Rectory recordings

HUGH RICHARDSON doesn't have to worry about being late for church, for it is a quick stroll from his house door to the choir stalls.

In fact his home, Fowlmere House, in the village of Fowlmere, near Royston, Herts., is the former rectory. From the outside it looks like a typical spacious mansion of the 1850s, framed by mature trees and long lawns.

The difference is inside, where Richardson has converted four rooms and an old stairway into a recording studio.

What was once the kitchen, scullery, pantry, servants' hall and back stairs is now a huge sunlit room for recording "anything but pop", ranging from classical ensembles and solo singers to language tapes for schools in nearby Cambridge.

The control room was formed ingeniously from a mezzanine level bedroom, giving a master view over the studio, with 80 square metres of floor space dominated by a Bösendorfer Concert Grand.

Ever since he purchased the house about eleven years ago from the Church Commissioners, Richardson has aimed at turning part of his home into a studio.

His labour of love has taken time, and considerable funds, but he is now able to offer a complete professional sound recording service (he has a Neveco 8 into 2 console and is wired for 16 track if anyone cares to take their own equipment along), plus location recording facilities; real time copying of cassettes and custom pressings.

Allied to the studio is Richardson's own Cabaletta record label, with discs cut in London and distributed by Gamut of Cambridge. There have been three releases so far and the fourth this month.

His first LP by The Corydon Singers (CDN5001), sold out. CDN5002 featured works by Sir Arnold Bax, music for two pianos, played by Frank Merrick and Michael Round, reissued to celebrate the centenary of Bax's birth in 1883. A collection of famous love songs, Serenata by Jeffrey Talbot, was issued in September 1984, catalogue number CDN5003.

His next release should help to establish the label and the studio, Robert Tear's 'Tears, Idle Tears', which includes music

composed by Edward Lear to Tennyson poems; two 1920s songs by Sterndale Bennett and four cautionary tales and a moral by Hilaire Belloc (which sounds apt for the surroundings), set to music by Liza Lehmann.

Richardson's interest in recording began while he was working for Pye Records as a maintenance engineer in the late Sixties when he would sit in on sessions by names such as Petula Clark, Mungo Jerry and The Kinks. He studied at the London Opera Centre from 1969 to 1971 and since then has worked as a professional singer including five years in the Covent Garden chorus.

Since taking over the former rectory at Fowlmere he has gradually become involved in recording there. He recorded choirs using mobile equipment and even put the gracious dining room into service as a temporary studio.

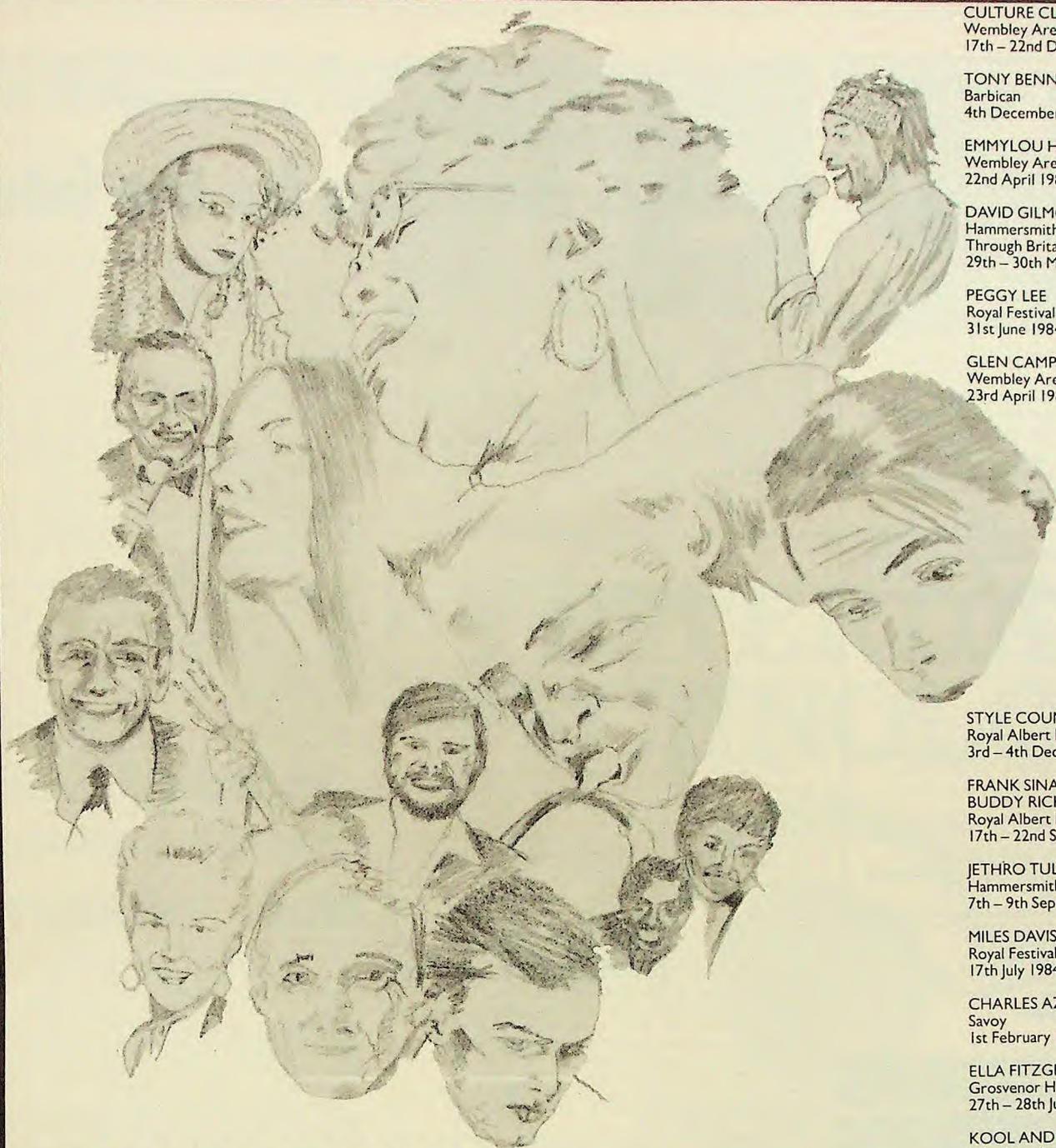
The dining room was used for a record by local folk group Ashden Wait for an album from which the proceeds from sales went to the Riding for the Disabled group.

"The dining room floor acted as a giant sound board which didn't help," Richardson remembers. There are no such problems in the new studio, where the acoustic treatment was designed by Neve.

Fowlmere House is currently undergoing extensive maintenance work on the roof, but there is a relaxed, homely feeling once inside. The house dog gives you a friendly welcome, there is a wonderful smell of wind-fall fruit from the present kitchen formed from what was once the butler's pantry, and the sound of ancient 78s on the hand-wound 1928 EMG with its great horn (big enough to swallow up HMV's Nipper!).

The studio can comfortably accommodate 16 musicians, but solo singers seem to feel equally at home to record demos and make use of the associated tape facilities.

There are strict covenants in connection with the use of the old rectory, for example, Hugh is not allowed to sell liquor on the premises — though the village has a choice of four hostleries to choose from, enough to satisfy most visiting musicians' thirsts.



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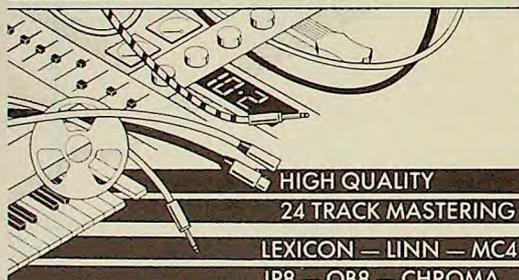
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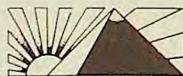
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Richard Elen looks back on how the British recording industry has developed in 1984, and offers some thoughts for studio owners to take into 1985.

## Creative recording for the future

This year has been a better one for the music industry than of late, and this has been reflected in the studio field, with increased activity in Britain's recording facilities at almost all levels. The recording scene has diversified a great deal in the last few years, and there was a time when the well-known, established studios looked as if they were going to be left behind, but by and large this didn't happen in 1984. Quite the contrary: some major refits took place during the year, involving several "Big Names".

But, equally, such upgrading has often had to be done piecemeal, because although there has been more recording going on, rates have hardly risen, there are more studios than ever before, and modern studio technology is expensive. Rate-cutting, especially among the smaller studios, has done some damage, and it is a problem that will continue to vex studio managers.

Another problem that has been hanging over the studio industry this year is investment, ie whether to or not, what in, and how much. This is because not all studio investment is, or should be, technology-related.

But technology is an obvious, and conventional, place to start: and this year we hardly need it pointed out that the buzzwords have been centred around Digital Audio and Compact Disc. To a lesser extent, the word "video" has been in the air too: important in its own way, but spoken of rather less.

The early part of the year saw the European premieres of the first two digital reel-to-reel tape recorders, built to the now widely-accepted DASH (Digital Audio Stationary Head) format. Prototypes only, the machines showed at the Paris AES by Sony and Studer will not be available until next year, but already many studios have placed their orders or are seriously considering one or the other.

Many people see the advent of open reel digital recorders as signifying the end of the weakest link in the digital audio chain, namely the U-Matic video recorder, but it is interesting to wonder whether that will actually happen or not. Electronic editing is such a flexible medium that it is difficult to say how many people will want their razor blades back . . . especially when they will have to find the edit point on the analogue tracks of a DASH recorder whose tape speed is a mere 7½ ips. The most likely development is a hybrid technique which offers both electronic and splice editing, with (one hopes) the best features of both.

Meanwhile, digital 24-track recorders have been selling too. Last year saw people wondering where the money would come from for such items, but this year they have been purchased. Studios have also been buying Sony 1610 systems for digital stereo applications. But most noticeable of all, the lowly 701 and F1 digital audio processors — supposedly consumer products — have been disappearing into hundreds of studios across the land (up- and down-market alike) despite continuing rumours that units of this type are to cease production. With any luck, Sony will take a serious look at the application of these systems to the pro-audio market.

The breadth of digital recording systems, from the 701 to the 3324 24-track, has made it possible for virtually every studio to get in on the digital act in one way or another, spurred on by the awareness that masters for compact disc must be good. And if they can't afford to buy digital, they can certainly rent it and from many different places.

Some people have gone for the ultimate digital upgrade: the digital recording console. At the start of 1984, there was only the one manufacturer — Neve — capable of making them. Since then, Sony have joined the market with smaller units, but the Neve DSP is still the only large-scale digital console available. CTS Studios in Wembley took delivery of its during the year, and although the complexities of a

fundamentally new idea in mixing consoles brought with them some equally complex teething troubles, the system now has a clean bill of health.

But at the same time, many felt that digital signal processing wasn't cost-effective enough — this year. A great many studios either installed, or aspired to, a Solid State Logic console during the last 12 months, and not without good reason: the growth in international popularity of British music and the incidence of SSL's top-quality consoles in British studios have paralleled each other in a manner which is not likely to be coincidental. The hits of the international music industry these days are from the UK, and they are often recorded in UK studios; and those studios, more likely than not, will have an SSL. But several other companies have their guns aimed squarely at Stonesfield, and it will be interesting to watch coming developments.

Besides consoles, acoustics are an even more fundamental (and at least equally expensive) type of "hardware upgrade" — indeed both are often carried out together. Decide that the rest of the building could do with a wash'n' brush-up as well, and you are talking a lot of money.

Start thinking about video in the same breath, and you risk dirty looks from the bank manager. But perhaps three quarters of sound recording projects today have a visual aspect to them, be they films, videos or audio-visual presentations. It is an area that cannot be neglected, because while even limited video facilities are likely to represent a major investment to an audio studio, state-of-the-art audio facilities are comparatively cheap to a video production company.

It seems likely that only major recording studios will be able to break into this area, but the rewards awaiting those who succeed may be great. It needs obviously an investment in money — but even more an investment in expertise.

The need to attract clients pushes the majority of studios forward, into new areas, new technology, and so on. The limitations to this are several: for the smaller studio at the lower end of the market it may be simply money, and where to find some. That problem is a difficult one to suggest a solution to.

For the top end studio the problem may also be money, but more likely than not it will be the difficulty of persuading a distant board of directors — which may or may not understand what a recording studio does, or what its possibilities are — that investment is a good idea. It may well be that these distant directors simply have too much to think about. Well, what good is a recording studio anyway?

Recording studios today, more than ever, are a good investment, with a better than average chance of making good returns on what you put into them. They also represent centres of creativity, embodying an investment in people as well as technology. Those people are vital: they make the place what it is, create its atmosphere, its music and its images. Without them, it is nothing.

These people need backup, not only in obvious ways like making sure they have the technology to compete in the marketplace, and making sure that the studio complex looks good to clients, but also in a more subtle fashion. A major studio complex will have the people and the combined expertise to create commercially-viable projects of its own, which can bring in additional income and enhance the image of the facility, and thus its profitability. Given the free rein to do that sort of work, the results could be remarkable.

Maybe it's a fact of life that creative people working for large companies will always feel frustrated by organisational enormity and the feeling that no one up there understands them. But although that frustration exists, it can be overcome, with a little effort from those distant directors — and it's well worth overcoming.

### Audio FX goes into action

AUDIO FX's Sony PCM3324 has seen some heavy action over the past month. Using the machine have been Clifton TV who recorded Michel Degrand in concert at the Royal Festival Hall with Nancy Wilson, Stephan Grappelli and the RPO. In conjunction with the new Visions TV truck and the Manor Mobile, Audio FX provided the machine for recording and post production at Limehouse studios. The machine has also been used by Alan Winstanley and Dexy's Midnight Runners at Wessex and Air Studios.

Audio FX has added considerably to the range of equipment it has to offer, including the new Yamaha REV-1 digital reverb system, the low cost Lexicon PCM60 digital reverb and the BEL BD80 digital delay line with eight sec of storage and loop editing. AFX is now also able to offer Q-lock rentals with Studer A80 and Otari MTR90 24-track tape machines, video monitors and U-matic video machines.

"We have always steered away from discounting our prices, because we prefer to be able to offer the best services to our customers," says managing director Richard Goldblatt. "This policy has resulted in AFX being one of the top rental companies in the UK. We will continue our investment in the best and latest audio equipment from digital recording systems to De 's' ers, combined with our friendly and 'equipmental' staff."

### Stone winds down

LOS ANGELES: Chris Stone's Record Plant is winding down its audio recording operations to concentrate on the visual side of the business. "What it basically boils down to," says Stone, "is that I can no longer afford to be in the record business."

"It's evident from our business. Five years ago, in our remote business, about 10 per cent of the billings were for visual clients, with the other 90 per cent in audio recording. Today, that's virtually reversed. I've got to go one way or the other, and in today's market, we feel it's the visual side that makes sense."

### Phantom axe

THE BOND Electroglide Guitar is now in production. Says a spokesman: "The Bond Electroglide is the result of 12 years spent in research and development, and the product of £1m investment, which has established Bond Guitars as the first serious guitar manufacturing base ever in the UK. The aerospace design of the Inverness facility is, once again, the product of Andrew Bond . . . "Described as the very first carbon fibre instrument to incorporate the revolutionary 22-step 'Pitchboard', the Bond features the superior technology of "phantom powered low impedance active circuitry." Hmmm . . .

## BUZZES

**MAISON ROUGE** in Fulham Broadway now boasts two Solid State Logic studios, with Studio 2, previously MCI-equipped, now fitted with SSL as well as the established Studio 1 facility. First client to use the new studio was Nick Heyward produced by himself and Danny Schogger and engineered by Brad Davis. Meanwhile, Studio 1 has been occupied by Duran Duran and Heavy Petting (the band, that is).

□□□

**RECENT CLIENTS** at Park Gates include new CBS-signing Scream with I.Nassau producing and Phill Brown engineering; Touch, signed to MLM/Arista Records and produced by Colin Thurston; China Crisis recording a new album for Virgin with Colin Thurston producing. New Park Gates Studio colour brochures are now available — Call Sarah on (04246) 2151.

□□□

**THOUGH CHIPPING** Norton Studio is up for sale, it is still open for business as normal.

**STATUS QUO** were in CBS Studios W1 recently to record a slot for TV's Jim'll Fix It in which a young fan realises his ambition by playing with the band.

□□□

**THE TOWNHOUSE** Studios have, in the words of Barbara Jeffries, enjoyed a "wonderful year". Townhouse 3 (formerly Rampart) has been doing excellent business, as have the two studios in West London. Phil Collins is currently in residence through to Christmas working on his next solo album, while other recent clients include The Explorers, The Sound, Flying Pickets, PP Arnold (working on a new album with Pete and Greg Walsh), and Van Morrison. Townhouse 4 is under construction. The bad weather has held up some of the external building construction. The inside has been designed by Sam Toyoshima, manager of acoustic design for JVC's Victor Musical Industries, his first project for this country. Work on putting his designs into fruition is due to start shortly.



**AUSTRALIAN GROUP** Real Life were the first act to record with the new series 6000E Solid State Logic console that was recently installed at the South Melbourne studios of AAV-Australia. The picture shows Real Life members Danny Simsic, Richard Zatorski and Alan Johnson, with producer Peter Henderson who flew from the UK for the project. Henderson's international successes include Supertramp. Real Life product is released on Wheatley Records through RCA.



**THE CHOCOLATE** Factory is a new recording facility in New Cross Road, London SE14, the business-end of which (Trident desk, Studer machines etc.) is pictured above. This aside, the studio complex also includes a fully equipped gymnasium, sauna and jacuzzi. If that's not enough, there's also a recreation lounge with pool table video and snack bar. The recording side of the operation was installed by Don Larkin.

## Studer launches improved series of recorder units

A REVAMPED line of Studer A80 analogue mastering recorders, the A80VU MK IV series has been introduced by Studer International. The upgraded A80VU models include "significant improvements in both the audio electronics and the transport servo control systems."

Audio performance of the A80VU has been enhanced by replacing input and output transformers with advanced design active balancing circuits. The record driver has been redesigned to provide click-free punch-in and punch-out, higher bias reserves, and more record headroom.

Other A80VU MK IV refinements include new record and reproduce heads made from an "exceptionally long-wearing" alloy, redesigned head shielding for better protection from magnetic interference, and an improved tape tension control system using low hysteresis damping technology.

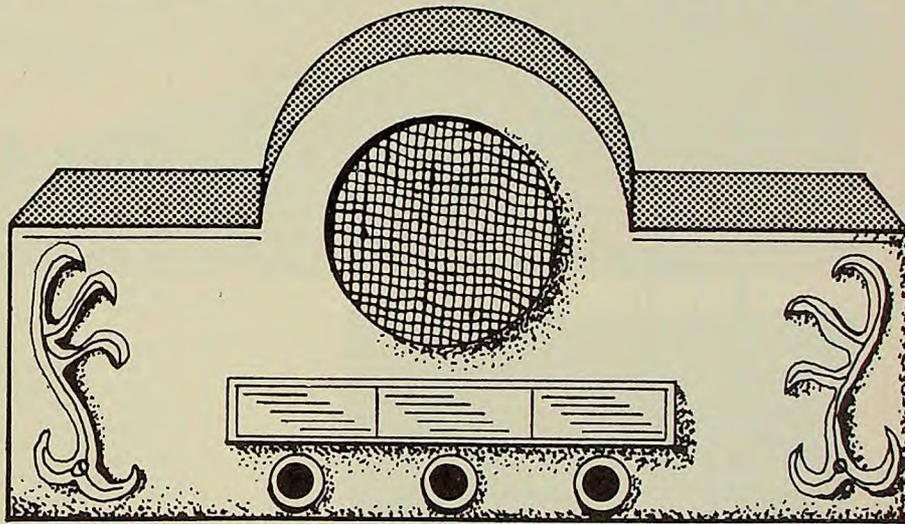
Studer has also announced the availability of several new modules and options for the Studer 900 series consoles. Most new features will be available on the basic B type consoles as well as on the more sophisticated A Type consoles. New features include a universal stereo input module, which offers stereo EQ, stereo high level inputs, and an internal transformerless M/S microphone matrix circuit for stereo microphones. Several high-level only stereo modules are now available. Also, a variety of bus reassignment layouts allow sub and clean feed assignments directly from input.

Revox has enhanced the production capabilities of the PR99 professional open reel recorder by adding several new features. This updated model, the PR99 MK II, incorporates an LED real time tape counter and built-in vari-speed control, along with zero locate, address locate, and auto repeat functions.



STUDER 900 series console

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# STUDIO *extra*

## Working out down the Old Kent Road

CONSIDERABLE CHANGES have taken place down the Old Kent Road at The Workhouse Studios. The new Studio 1 is now open, and Studio 2 is now equipped with Solid State Logic with Total Recall.

In Studio 1, the main studio area and control room have been totally redesigned by architect James Urquhart with Andy Munroe of Turnkey acting as acoustic adviser. The recording area is approximately 60 sq yards and has two separate levels and a large isolation booth. The studio height in some areas is more than 20 feet and quite live. The control room is light and airy with electrically operated windows in the ceiling, giving daylight and fresh air when required.

At the time of writing, Paul Young was in the studio with producer Laurie Latham putting the finishing touches to his CBS album due for release next week. The revamped facility has been up and running since September. Building work started back in March, but the studios only had to close for six weeks for the major construction and control room jobs.

Director Pete Hammond describes Studio 1 as "a cross between Top Shop, a gymnasium, a disco and a studio" — in appearance that is. And he's not far off the mark — it's certainly a different design. Close attention has also been paid to the lighting, with four different systems available, ranging from moody to bright.

Equipment in Studio 1 includes a Harrison Series Two 32-channel console in line with automation, Studer A80 24-track and JBL and Crown monitoring. There is also a Sony digital F1 mixdown system.

Studio 2 was built in 1982 by Manfred Mann, largely for his own use, but is now open, complete with SSL 4000E 36-channel console with Total Recall, for commercial business. It is likely to attract business from bands who like to do more of their work in the control room, since the studio area itself is on the small side.

Both studios have access to a new kitchen area, while work is still continuing on the relaxation areas, including the requisite television, video and pool table. Also under development are office areas and a flat. Other future possibilities include the installation of a cutting room.



PICTURED WHILE recording a special Music Therapy single at CBS Studios, producer Gus Dudgeon (left) appears relatively unperturbed as studio manager Rodger Bain 'breaks' a spool of recording tape over his head. The spool is in fact a copy of the studio's Producers Handbook, designed to look like a tape spool.

The Music Therapy single, *You Don't Know How Lucky You Are*, features 45 of the UK's top session singers under the group name Inspiration. The project was conceived by Stephanie de Sykes, with Dave Mindel writing the song. Lead vocals were provided by Kate Robbins and choral arrangements by Andrew Jackman.

All of the artists gave their services free (their session fees would normally have amounted to nearly £20,000) and all income from the single — which is being marketed by Phonogram — will go direct to the charity. Publishing rights to both the A and B-sides have also been donated to Music therapy.

## Nomis rehearses for development

A MASSIVE redevelopment programme is underway at the Nomis rehearsal studio complex in West London. Two new rehearsal rooms are currently under construction, and are due to open early in the New Year. They will be linked by a control room to be completed later in 1985.

"The new rooms have been designed and are being built as recording studios," says Nomis general manager Dave Head. They will have various acoustic options and on-site high-quality monitoring systems, and suitable power supplies for bands to use their full lighting rigs."

The new facilities will be geared up for live recording, and video production as well as for rehearsal. And among other additions will be a new reception area. The overall plan represents an investment of more than £500,000.

The list of clients that use Nomis could fill this page with ease. In one recent week, Spandau Ballet, Wham! Culture Club and Meatloaf were all in residence — in separate studios! And the week previously, there was Duran Duran, Peter Frampton and Jimmy Page.

The opening of the new facilities coincides with Nomis's fifth anniversary in 1985.



PICTURED DISCUSSING the building work in the new Nomis Studios currently under construction are (l to r) Nomis managing director David Panton, Roger Taylor of Duran Duran (regular clients of Nomis) and Nomis general manager Dave Head.

**The D.E.A.F.**  
**Annual Dinner & Awards**  
will be held on 21st December 1984 at  
the Hilton Hotel, Park Lane. Tickets £25.

I/We would like to support the cause by:-

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Please make cheques payable to DEAF and they should be forwarded, along with this form, to:- Ken Townsend, DEAF, Abbey Road Studios, 3 Abbey Road, London NW8 9AY. Tel: 01-286 1161

## The Otari professionals

OTARI HAS introduced a new range of 1" professional recorders. The new multi-channel machines are designated MX-70 and are offered in three formats: 1" 8-track, 1" 8-track pre-wired for 1" 16-track, and 1" 16-track.

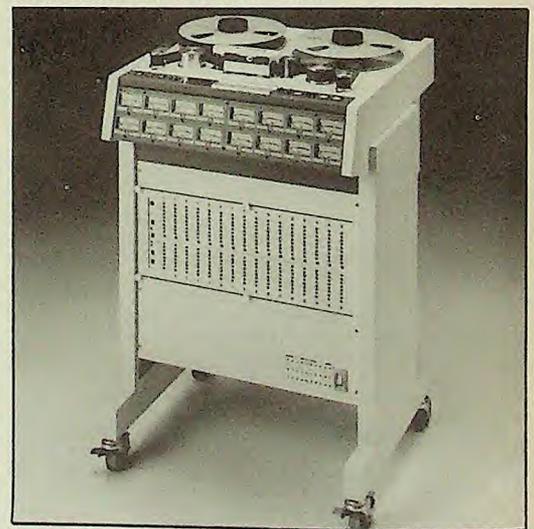
Like the Otari MTR-90 2" 24-channel professional recorder, the MX-70 features a microprocessor governed constant tension, servo-controlled transport, superior audio electronics with time bias ramping for gapless insert recording at any speed, logic interlocked controls, a remote controller and interface connectors for any SMPTE/EBU time code-based video editing system, machine controller or synchroniser.

An optional conversion kit allows operation with a 1/2" 8 channel tapes. Modular electronics and head assemblies allow format conversions to be easily accomplished.

A fullfunction remote session controller comes standard with the machines,

and an optional autolocator available.

The machines will be available from January 1985. Shuttle capabilities is also available.



ONE OF the new Otari range, the MX-70

## Computer video from Fairlight

FAIRLIGHT INSTRUMENTS which revolutionised the electronic music industry with the CMI in 1979, has announced the release of the Computer Video Instrument (CVI), a video effects generator and graphics system suitable for use in the studio, on stage or at home. "Furthermore," says a spokesman, "the CVI can produce effects which would normally involve the use of two or three machines at considerable expense."

A micro-processor controlled field store offers an extensive range of real-time effects including colour generation and modification (over 4000 colours), mattes, chroma

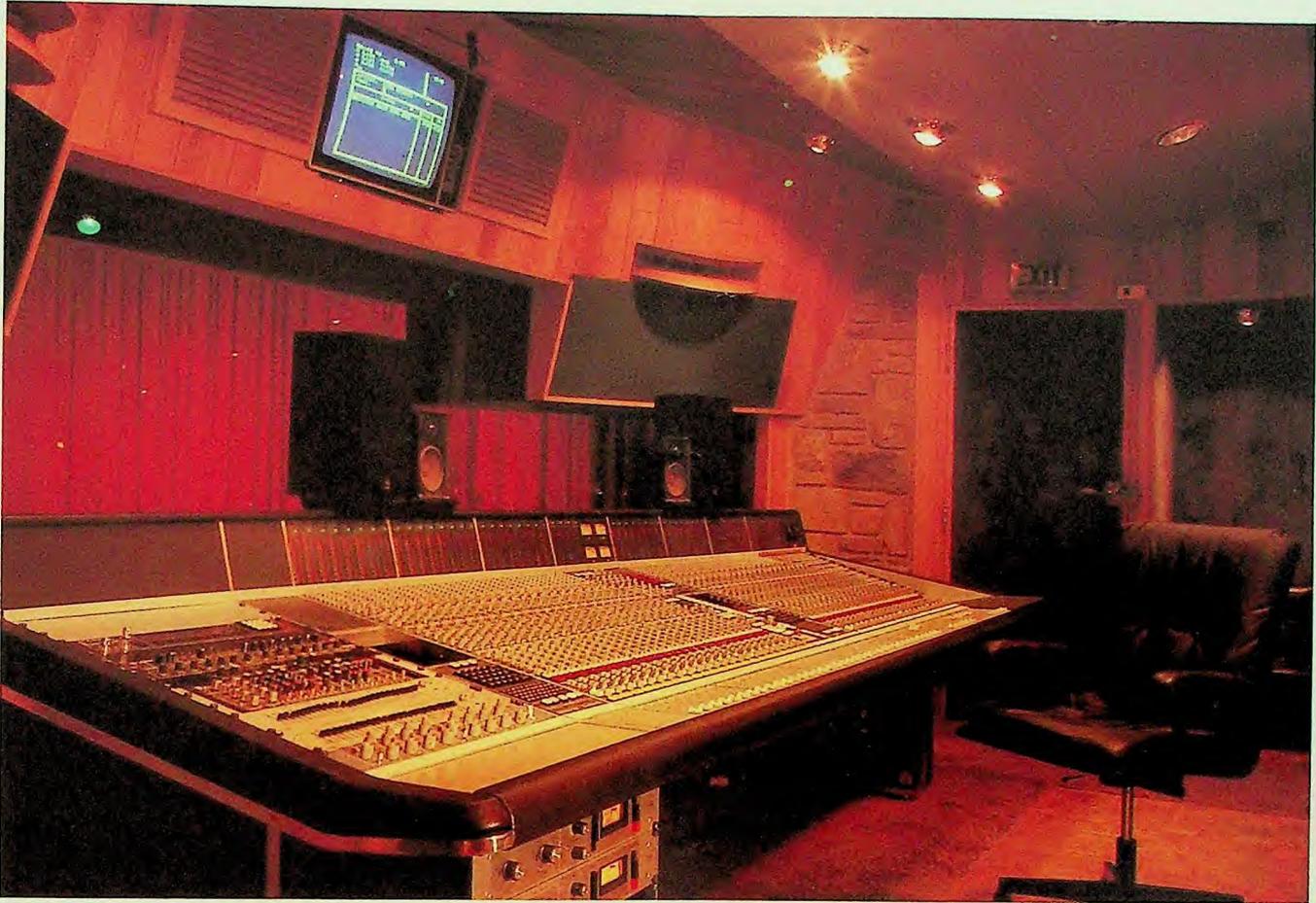
key, strobe and titling. The use of an inbuilt touch tablet with comprehensive paint and draw facilities enables the user to draw directly onto the video field store and select software functions and special menus.

Colours, textures, lines, brush strokes and stencils can be combined in real-time with live video, offering wide scope for creating special visual effects easily and quickly, and an audio input is provided for triggering effects in time with music.

Sycro, the distributors for the CVI in the UK, will be offering a variety of 1/2" and 1/4" video packages based around the CVI.

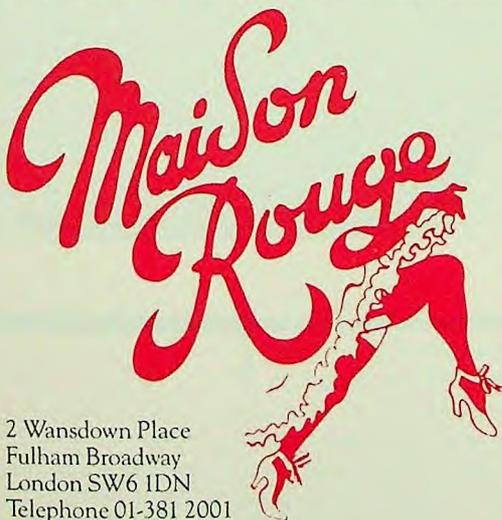
# Solid State Logic

wishes you twice the best in 1985!

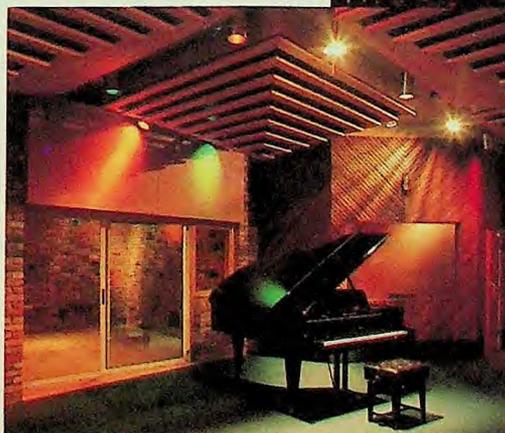
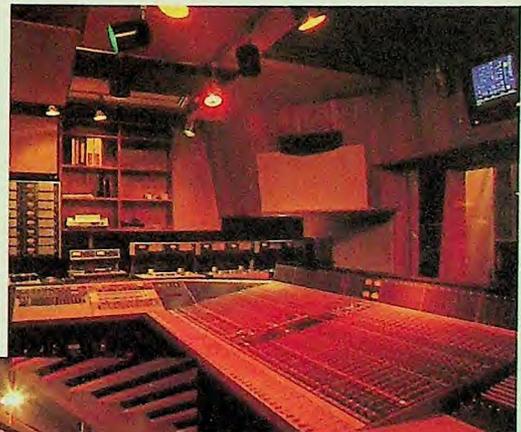


The recently refurbished Studio 2, now equipped with Solid State Logic.

- Now, both studios at Maison Rouge feature the SL 4000 E Series. Each console is fitted with 48 channels and Total Recall™
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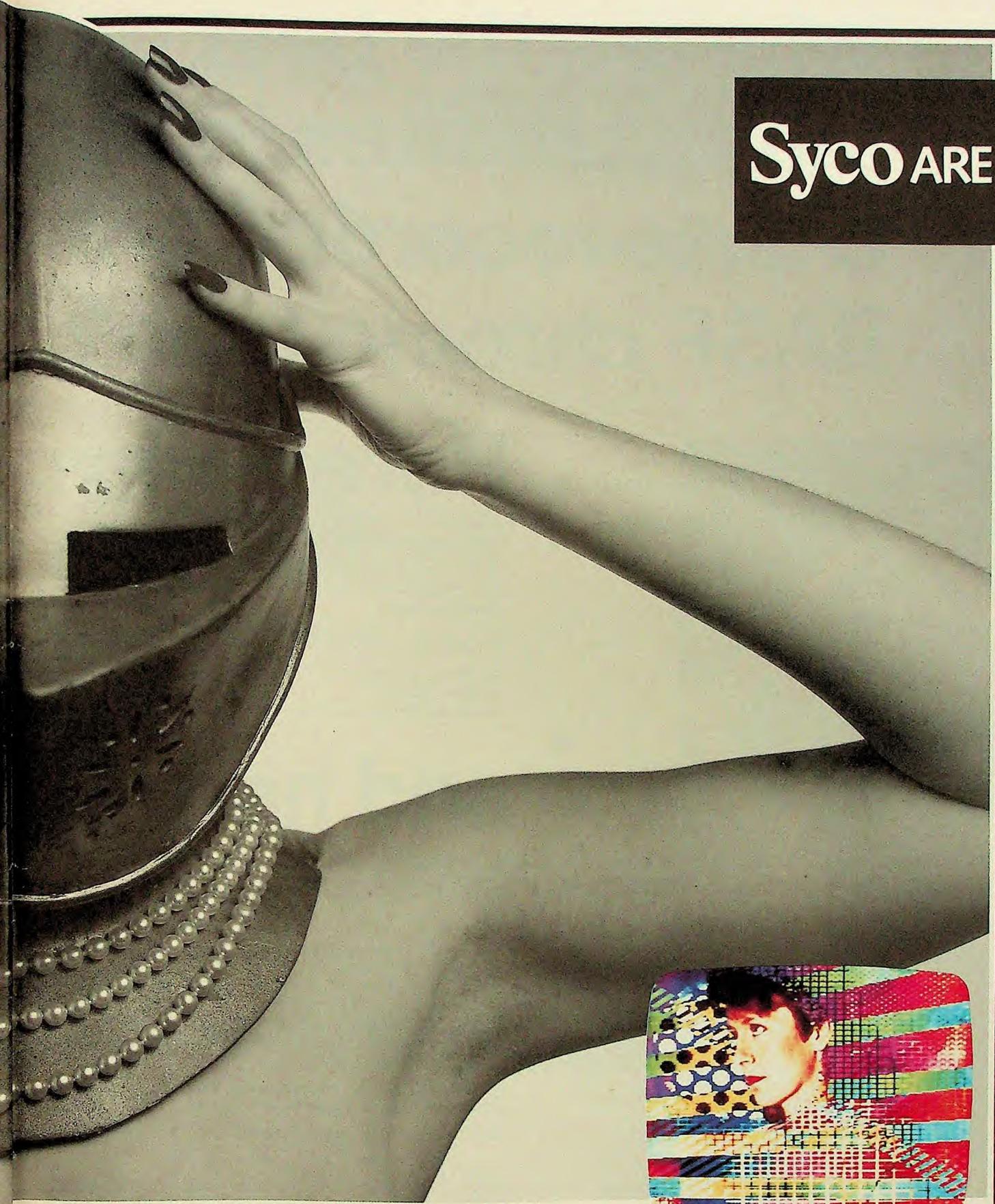


Studio 1 combines the best in high technology with a warm creative ambience.

ARE YOU *ready* FOR  
THE SIGHT OF MUSIC



# Syco ARE



In 1979 Fairlight Instruments revolutionised the electronic music industry with the introduction of the Computer Musical Instrument (CMI), the world's first commercially available digital synthesiser. Now they offer the artist a new dimension in creativity, an opportunity to do with pictures what the CMI has done with sound. The Computer Video Instrument, the CVI.

Colours, textures, lines, brush strokes and stencils can be combined in real-time with live video offering unlimited scope for creating

visually stunning effects with ease and speed. An audio input is provided for triggering effects in time with music.

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# Why are the best music cassettes in the charts recorded on BASF chrome tape?

## Here's why:

*BASF chromdioxid provides the following advantages:*

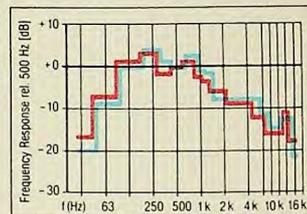
- High output at high frequencies.
- Low modulation noise.
- Low bias noise.

*This gives the recording:*

- Brilliancy in sound.
- A clean sound.
- Negligible background hiss.

## and here's proof:

*This chart shows a frequency spectrum analysis of the studio 1/4" master tape (15 ips) of part of a recording compared with a prerecorded chrome cassette of the same passage duplicated at high speed at 120  $\mu$ s normal equalisation.*



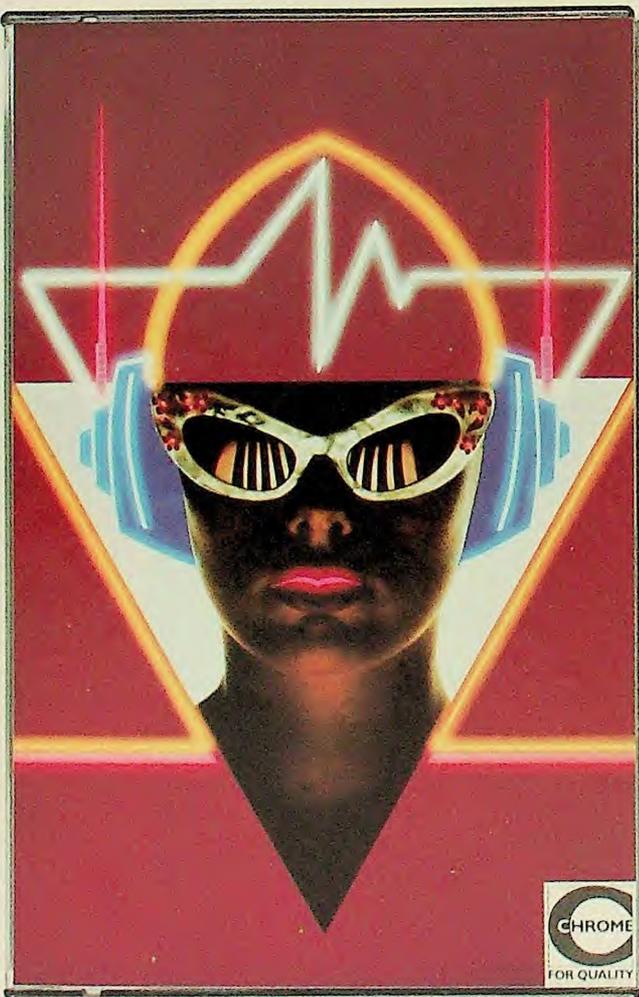
*The red line shows the master, the blue line the cassette. The difference between the two is negligible.*

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GREATEST HITS

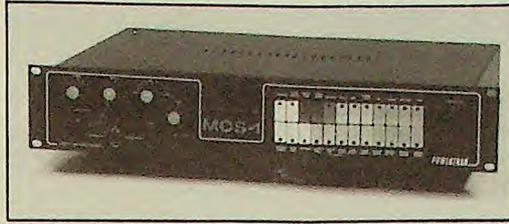
STUDIO  
*extra*

# Drums and Keys in one Linn unit

LINN ELECTRONICS has announced the release of the Linn 9000, billed as "the first product to integrate a MIDI-compatible keyboard recorder and digital drum machine in one unit, with programming operation identical for both". The 9000 keyboard recorder or sequencer memorises every aspect of performance — dynamics, pitch bend, modulation and patch change — for up to 16 MIDI-equipped synthesisers (with a maximum of 32 tracks).

The 9000 digital drum machine "embodies all current technology for such devices, including the Linndrum". Additional features include: front panel velocity, sensitive rubber pads and/or rear panel electronic drum pad inputs for spontaneous dynamic programming; hi-hat programming via manual control; built-in mixer with separate slider assigned to each drum; 'repeat' function providing quick programming of rolls etc.; tempo programming via 'tap' button or numeric entry; 18 drum and percussion sounds.

"Recording and editing functions have been conceived to simulate the familiar operation of multi-track tape machine, with record, play, fast-forward, rewind and autolocate buttons among many others provided for easy and efficient operation," says UK distributor, Syco.



THE MCS-1 Powertran digital sampling unit

## Cybernetics power in

POWERTRAN Cybernetics has introduced a digital sampling unit, the MCS-1 which doubles as a delay line and is being marketed at the low price of £699 plus VAT.

"The MCS-1 represents a major breakthrough in electronic music," says a spokesperson. "Digital sampling techniques are now available to working musicians — even those without five figure overdrafts!"

The control panel of the MCS-1 has been designed to give maximum control over effects with minimum confusion. A four-digit LED display gives instant readout of all adjustable parameters. Selection of mode/parameter is by a bank of colour coded switches, and there is a continuous rotary encoder with coarse, medium and fine settings. Separate controls are provided for level, repeat, mix and tuning.

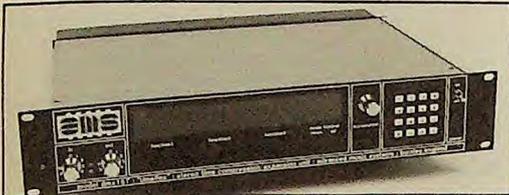
## Bandive and Archer joins Atlantax in Soundcraft merger

BANDIVE AND Atlantax Music have announced the merger of the two companies. Bob Wilson joins the board of Bandive as a sales director and comments: "I am very excited by this merger. It is a natural association between the two companies. Both Bandive and Atlantax are recognised in the music business as having great technical expertise and this merger will combine these strengths. This will result in the biggest independently-owned wholesaler/distributor in the UK."

## Archer joins Soundcraft

ALAN ARCHER has joined Soundcraft Electronics as product manager, after eight years with Neve where he was technical services manager.

He has also worked for Linn Dynamics, Pye Telecom and Westrex. Based at Soundcraft's head office in Great Sutton Street, Archer's new role gives him responsibility for the entire range of electronics products, and also for the range of tape machines from Soundcraft Magnetics. One of his first tasks will be the documentation of the latest Soundcraft consoles.

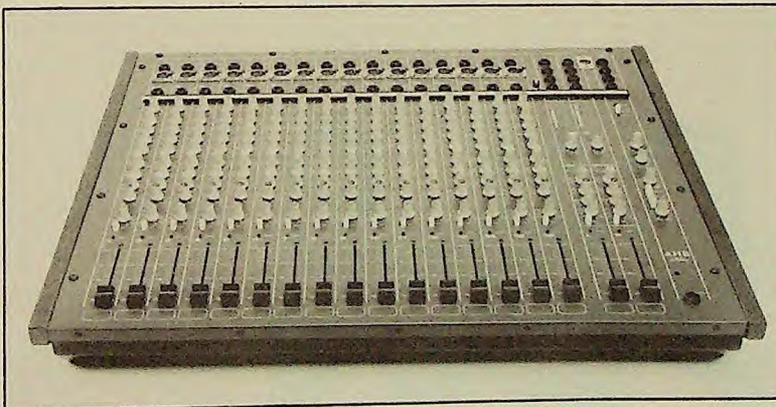


ONE OF the 11 Timeflex units

## Timeflex orders received

FOLLOWING THE preview at AES in New York and subsequent demonstration of the system immediately after the exhibition, AMS has received orders for the first 11 Timeflex units for delivery this month. Timeflex is a modified and specialised version of the DMX 15-80S dedicated to time compression or expansion. Whenever audio, film or video is speeded up or slowed down, the dual de-glitched intelligent pitch changers within Timeflex can restore the correct audio pitch. The system is housed in a 2-unit high rack mount case and is capable of either stereo or dual channel operation. Timeflex also incorporates programme delay offsets, should sound/vision synchronisation be required.

ALLEN & HEATH Brenell has launched a new range of sound reinforcement mixers designed to "satisfy the most demanding 'on the road' requirements." The new SR series comprises five models, available in three stereo and two four-output configurations. All models feature four-band eq, long throw faders (100 mm), input peak indicators and 48v phantom power. Each channel has four auxiliary sends, two pre-fader eq and two post-fade, which are user-modifiable into any desired combination. The SR-16 sound reinforcement mixer is pictured right.



## Briefs . . .

THE APRS has received details of the British Overseas Trade Board's offer of financial support for APRS members planning to exhibit at AES Hamburg next year.

The offer is based on a standard unit of 15sq metres per exhibitor on conventional space for which support will take the form of a contribution of £77 per sq metre towards stand rental and construction costs.

Firms participating in a joint venture at this exhibition for the first time will receive a contribution of £93 per sq metre, and those participating for the second time, of £85 per sq metre. Attendance independently of the BOTB or within a joint

venture both count as previous participations.

For exhibits requiring an area larger than 15 sq metres, such an area may be provided at the same rates, but any firm requesting additional space must submit through APRS a justification for the larger area.

Full details are available from APRS.

□ □ □

THE BRITISH section of the Audio Engineering Society (AES) has moved to offices shared with Minim Electronics at Lent Rise Road, Burnham, Slough, SL1 7NY. Tel: 062 86 63725.

□ □ □

A FINAL reminder that the D.E.A.F. Awards dinner/

dance takes place at the London Hyde Park Hilton on December 21. Late reservations, donations and enquiries to Kathy Varley at Abbey Road Studios (01-286 1161).

□ □ □

LIVINGSTON STUDIOS in Wood Green is installing a Solid State Logic 4000E 5640 desk with total recall in its Studio 1 in early March. Rates will be "very competitive".

□ □ □

A LICENSING and development agreement has been concluded between GML of Los Angeles and Amek Systems and Controls UK,

covering the manufacture by Amek of the GML Moving Fader Automation system for use in the Amek product line.

This system, developed by GML over a five-year period, uses advanced computer technology for the storage and manipulation of mix information. The system currently stores faders, mutes and up to seven other switching functions per channel in real time, with more capacity for expansion into the recording console.

George Massenburg of GML is best-known for the design of the ITI parametric equalizer and the authorship of an AES paper on the subject in the Spring of 1972, and as a producer/engineer for such artists as Earth Wind and Fire, Linda Ronstadt and Little Feat.

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The revolutionary Soundcraft TS 24, 40-way console, Q-lock S.M.P.T.E. interlock system, Sony P.C.M. 701/Audio & Design digital recording facilities. The new digital editing suite is equipped with the Sony D.A.E. 1100 digital audio editing system, Sony P.C.M. 1610 digital audio processor and two 5850 D/A U-Matic recorders.

Merry Christmas &  
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# LP REVIEWS

## Indies

**VARIOUS: Have A Rotten Christmas. Rot Records. ASS 18. RESISTANCE 77: Thoroughbred Men. Rot Records. ASS 14.** Two LPs from the Mansfield punk label each with a maximum price of £3.99. The various compilation features Varukers, Skeptix, Enemy, No Choice, Animal Farm, Riot Squad, Paranoia and Resistance 77. It covers the limited range of music known as "punk 84, from near-power pop to tuneless thrash. Resistance 77's LP at best approaches a second-rate version of the punk-pop personified by the Undertones, but all too rarely to make it any way special.

\*\* (each)

**THE EXPLOITED: Totally Exploited. Blashadabee Records. DOJO LP1.** 20 tracks from the dregs of second generation punk, Scotland's Exploited glorified and personified aural thugger of the kind displayed by such towering examples of human achievement as Fuck A Mod. Dangerous garbage from the real blank generation, but indie chart all the same.

**JEANETTE: Hum ... Premonition Records. PREM 1. Distribution: Backs/Cartel.** First LP from the independent arm of Survival. Hum is a mini-LP that relies heavily on Jeanette's vocals to create an atmosphere over a sparse and moody backing. The problem is that her voice while alright, is not that special. Plenty of interesting ideas going on though. Potential.

**THE TRIFFIDS: Treeless Plain. Hot Records. Producer: Artists. Distribution: The Cartel.** Recorded over a year ago by the Australian five-piece, Treeless Plain is not as strong as their mighty mini-album, Raining Pleasure, which has also just been made available in the UK. But it is still a highly engaging album with cello, viola and violin (which occasionally gives an almost Dexy's sound) meshing in effectively with sparsely used more conventional "rock" instruments. The overall effect is akin to the Bunynmen without the histrionics, a comparison highlighted by David McComb's vocals.

**VARIOUS: Another Spark. Another Spark Tapes 001. Distribution: Cartel.** Superior tape-only indie compilation

featuring all the essential artist of 1984: Billy Bragg, The Red Guitars, The Jazz Butcher, Microdisney and many more — in fact the credits sheet reads like an indie *Who's Who*. Excellent value at £3.99 for 90 minutes, especially as it includes a free, 28-page booklet.

**LOVE TRACTOR: Wheel Of Pleasure. DB records. Producers: artists.** Touted as hailing from the same Georgian township that brought us the wonderful REM, Love Tractor do bear some resemblance to that group on several of the tracks on this fashionably gentle countrified LP.

Where it lacks REM's ringing brilliance, particularly on guitar, it makes up for it in a wider range of styles, even taking in some African influences. But if REM can only reach the bottom of the charts on the back of the extensive acclaim they've received in the last year, Love Tractor will have to be very lucky indeed to make an impression on a sluggish indie scene.

**VARIOUS: The Shift Records Compilation. SHIFT 1. Producer: Bobby Henry.** Sampler from the new Scots label going through Phonogram. Shift, the brainchild of Bobby Henry, who also performs here, may do well in the current spate of popularity Scottish bands like The Commotions and Aztec Camera are deservedly enjoying. But the artists here, though varied, are generally of a less immediately striking nature. The LP has already had some good press though and the bands are touring as a package.

**COLBERT HAMILTON & THE HELLRAZORS: Colbert Hamilton & The Hellrazors. Fearless Records FEARLP1. Producers: Colbert Hamilton and Chris Williams.** Sassy rockabilly from the UK's own superstar-to-be Colbert Hamilton. Excellent value at £3.99 or less, it's well worth recommending and deserves attention.

**VARIOUS: Stomping At The Klub Foot. ABC Records ABCLP 3. Distribution: Pinnacle.** Live album featuring The Guana Batz, The Milkshakes, The Stingrays and Restless, and produced by Pete Gage (Vinegar Joe/Meteors). The Milkshakes and The Stingrays recently appeared on The Tube which will ensure further interest in this album which has a price tag of around £4.49.

# INDEPENDENT LABELS

## Multiview sets up French connection

RECORD PRODUCER Tony Atkins and his business partner Paul Rodriguez are planning to expand their company, Multiview in 1985. Multiview already includes two of their own labels, MTM/Privacy and A&R World Records as well as UK handling for the French based label, Savoire Faire Records.

Atkins is also involved with a 24-track recording studio, Village Recorders in Dagenham, and has been working closely with several bands who are expected to make their vinyl debut next year.

The Savoire Faire label, started by two brothers Phil and Franck Lasry, has already had some success with Gary Law whose single I Want You was an European hit, and another single by David Mindel featuring music from the film Real Life. Its most recent release has been a single featuring the theme music from three TV shows, District Nurse, Russell Hartly and The Soft Shoe Show.

MTM/Privacy is aimed at the contemporary rock/pop market, and its roster is spearheaded by Thin Red Line.

Atkins and Rodriguez's partnership goes back to the early Seventies when the former was a "struggling producer" and Rodriguez was general manager of Intersong Music. Since then they have worked together on several occasions, and three years ago were asked by the Lasry brothers at Midem, to run the UK side of Savoire Faire Records.

"We're building up a good identity for the company," Atkins says. "For some of the bands we are handling, we are using MTM/Privacy as a launching pad for their recording careers. For instance with Thin Red Line we have already had considerable interest from the US.

"Having the facilities of a studio is also useful. Although Village Recorders has been used by better known bands like Kissing The Pink, we have also been putting new bands in it."

Atkins and Rodriguez are interested in hearing from new talent and can be contacted at 42 Lucerne Road, London N5 (01-359 2814) or on 01-551 3578.



**HARRY KAKOULLI, a founder member of Squeeze, recently celebrated both his birthday and the release of a new single Sugar Daddy on his own Strut label. Kakoulli, who was also a member of True Life Confessions after leaving Squeeze, released his first solo single Lonely Boy earlier this year, and made the bottom part of the chart. Aside from his recording activities he has also written two radio plays and has just completed work on a musical. Kakoulli is pictured with two of his Strut girls, Doreen Williams (left) and Penny Nichou.**



**BIRMINGHAM BAND Beshara (pictured) have released a single Shadow Of Love, available in 7 and 12-inch formats on the Sub Zero label distributed through Jetstar and PRT. The band have released one previous single, Men Cry Too, which made the reggae charts a couple of years ago. Their single is the second release on the Sub Zero label, the first having been Out Of The Blue by Sub Zero. Sub Zero Music, 46 Victoria Road, Quarry Bank, West Midlands DY5 1DD (0384) 61539.**

## Indie briefs

**GREENSLEEVES' UK** Bubblers label has signed Daddy Sandy, and his first release will be a double A-side 12-inch single, Vibes/Riddle Bubble. He is the fourth MC from Saxon Sound System to sign with the label, following Tippa Irie, Rusty and Daddy Colonel.

**A POPULAR History Of Signs** have postponed their album Comrades until the New Year "to avoid clashing with the 25 solo albums from members of Band Aid". However a Signs import American re-mix 12-inch EP of their previous single Ladderjack and House, coupled with If I Was A Car and Stigma, is being made available for Christmas on the Waxtrax label through Jungle Records.

## Tracking...

PLANKTON RECORDS has released a cassette-only album Greenbelt Fringe '84, featuring artists who appeared at this summer's annual Greenbelt festival. The tracks are interspersed by commentary from the Fringe compères, **Mark Hough and Rupert Smith** ... Latest releases from Sonet include *Bad Axe*, a new studio album from the acclaimed Chicago blues guitarist and singer, **Son Seals** who has been signed to the blues label, Alligator Records. Other albums from Sonet include High Compression, the debut appearance on the label of blues singer and harmonica player **James Cotton**, and Panzer And Rabbits by **Holy Toy**, the Norwegian band who are led by Polish political refugee **Andrej Nebb** ... **Aberdeen trio Alone Again Or** release their debut single *Drum The Beat (In My Soul)* on the Scottish indie label Allone Records. The three piece band have never gigged outside of Scotland but are threatening to journey south in the New Year ... Ex-Monsoon singer **Sheila Chandra** is in the studio recording her third album for the Indipop label — according to label boss, Steve Coe, she has sold 21,000 albums during the last ten months in the UK and Scandinavia ... Strike Records is releasing a 12-inch single *Guess Someone Up There Don't Like Me* by London band **Wise Guise**, available also in 7-inch format. Distribution is through Backs/the Cartel (Strike Records, PO Box 396, London W11, 01-717 4159) ... Picasso Records has signed a new distribution deal with Rough Trade and the Cartel. The label, previously with IDS, was formed last January by Robin Greatrex, and current releases include *The Angelic Upstarts' Machine-Gun Kelly* 12-inch single, currently in the indie chart. The latest **Ligotage** live album *Forgive And Forget* will be the label's first album under the new deal ... **The League**, better known as the Anti-nowhere League, have been recording a new album with Rolling Stones producer Chris Kimsey, but in the meantime have three special Christmas packages released on December 14 by rock promoter John Curd's ABC Records label. The single, *Out On The Wasteland*, will be available on 7-inch in both black vinyl and picture disc, and also on 12-inch. The releases are expected to be the last by the band on the indie label as they are currently negotiating with two major record companies ... **Milton**, better known as **Ted Milton**, singer and sax player with avant garde cult band **Blurt**, is to tour the UK in January, to promote his first solo single, *Love Is Like A Violence/It's Only Recently That Stalins Have Begun To Roost*, on Embryo Records ... Seventies glam heroes **The Sweet** have a megamix executed by Tony Prince's Discmix Club out on Anagram next Friday (21). Called *It's It's The Sweet Mix*, tracks are *Hell Raiser*, *Fox On The Run*, *Ballroom Blitz*, *Teenage Rampage* and *Blockbuster*. Also from Anagram on the same day comes **Vice Squad's** version of *Teenage Rampage*, which has been delayed for sometime for the usual dull reasons. Meanwhile **Cherry Red** is re-releasing **Tracy Thorn's** 7-inch single *Plain Sailing*, as well as an instrumental single and LP from former **Mott The Hoople**, **Morgan Fisher**. Titles are *Happy Again* and *Look At Life* respectively, both were recorded in Tokyo, and both come out on December 21 ... **The Membranes** have a four-track 12-inch, *Death To Trad Rock*, out on **Criminal Damage** (through Backs), while **Ausgang** have a three-track 12-inch (produced by Anti Sex-Gang) on the same label. Both bands will have their debut LPs released in January ... **Colourbox's** first full-length LP, *Screwball*, will include a free album of their totally wonderful singles with initial quantities when it is released in the New Year ... **Sad Lovers And Giants** have a retrospective LP of demos, live tracks and Peel sessions called *In The Breeze* out on **Midnight Music** ... **LES DISQUES Du Crepuscule** product is now being pressed by the Belgian arm of EMI. The first fruits of the union are a **Virginia Astley** compilation called *Promise Nothing*; the first solo LP from former **Tuxedomoon** vocalist **Winston Tong**, entitled *Theoretical China* and featuring contributions from **Simon Topping** (ex-A Certain Ration) and **Quando Quango**, **Jah Wobble**, **Steve Morris** (New Order) and **Dave Formula** (ex-Magazine); and *With All Our Loving* by **The Arcadians**. Distribution is by the Cartel ... Those Christian soldiers of "difficult music", **Nurse With Wound**, have a new 12-inch single out on L.A.Y.L.A.H. Antirecords, featuring "humble and sincere testaments of faith" from **Jim Thirlwell** (aka Foetus), **Edward Ka-Spel** (a **Legendary Pink Dot**) and **Tibet 93** (*Sounds* scribe), among others. Both titles, *Brained* by **Falling Masonry/A Short Dip In The Glory Hole, are "directly inspired by the teachings of the Holy Bible ..."**

**TW RECORDS** is re-promoting the **Steve Tilston** single *Don't Look Down*, following his recent TV appearance on the HTV programme *Music Showcase*. Distribution is now through the Cartel (the label previously went through IDS) and the A-side is taken from Tilston's recent album ... **Vardis'** current single on **Big Beat**, entitled *Standing In The Road*, is presently available in 12-inch format only due to production difficulties but a 7-inch version will be released early next month — **Big Beat** spokeswoman **Vermilion Sands** says: "Ted Carroll is in tears over this" ... **Psychic TV**, recently returned from an European tour, release a new album **New York Scum Haters** this Friday (14), available on the **Temple Arcadia** label through **Rough Trade** in a limited-edition of 5,000 ... The **Magnum Music Group** has acquired rights to the previously unreleased **Ricky Scaggs** album *Family And Friends*, and it will be "rush-released" on the **Sundown** label. The LP is the first of a series of material acquired from the US indie **Rounder Records** ... **National Pastime** who recently releases a new single *It's All A Game* on **Spellbound Records** are continuing their tour of schools and youth clubs, "catering specifically for the under 18's" with a series of dates running through to December 23.

# the CULT

out next week the new single on 7" and 12" • resurrection joe

Beggars Banquet

beg 1221 produced by chris kimsey for wonderknob limited



## TOP · SINGLES

# INDIES

## TOP · ALBUMS

15 December, 1984

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LAST WEEK  
WEEKS ON CHART

|    |    |    |  |
|----|----|----|--|
| 1  | 2  | 3  | <b>NELLIE THE ELEPHANT</b><br>The Toy Dolls<br>Volume VOL(T) 11 (I/P)  |
| 2  | 3  | 2  | <b>RATS</b><br>Subhumans<br>Bluurg FISH 10 (I)   |
| 3  | 1  | 5  | <b>BLASPHEMOUS RUMOURS/SOMEBODY</b><br>Depeche Mode<br>Mute 7BONG 7 (12 — 12 BONG 7) (I/RT/SP)               |
| 4  | 4  | 5  | <b>THE PRICE</b><br>New Model Army<br>Abstract (12)ABS 028 (P)   |
| 5  | 5  | 5  | <b>UPSIDE DOWN</b><br>Jesus and Mary Chain<br>Creation CRE 012 (I/RT)  |
| 6  | 7  | 3  | <b>HOLLOW EYES</b><br>Red Lorry Yellow Lorry<br>Red Rhino RED(T) 50 (I/Red Rhino)                            |
| 7  | 16 | 2  | <b>TO THE END OF THE EARTH (EP)</b><br>English Dogs<br>Rot - (ASS 17) (I/Red Rhino)                          |
| 8  | 6  | 6  | <b>I'M JUST A DOG</b><br>The Meteors<br>Mad Pig PORK 1(T) (P)  |
| 9  | 18 | 3  | <b>SUZI</b><br>Newtown Neurotics<br>No Wonder NOW(T) 6 (I/J)   |
| 10 | 9  | 6  | <b>I BLOODBROTHER BE</b><br>Shock Headed Peters<br>el EL 1(T) (I/RT)   |
| 11 | 22 | 2  | <b>DO THE CONGA</b><br>Black Lace<br>Flair FLA 108(T) (P)  |
| 12 | 10 | 7  | <b>THE GREEN FIELDS OF FRANCE</b><br>The Men They Couldn't Hang<br>Imp/Demon IMP 003(T) (I/RT/MW)            |
| 13 | 15 | 3  | <b>THE AMAZING ADVENTURES OF JOHNNY THE . . .</b><br>Cult Maniac<br>Xcentric Noise EIGHTH 1(T) (I/Red Rhino) |
| 14 | 21 | 3  | <b>MY BABY IN BLACK</b><br>Brilliant Corners<br>SS 20 Records — (SS 23T) (I/Revolver)                        |
| 15 | 11 | 4  | <b>FOUR ON 4</b><br>Various<br>Big Beat SW 100 (P/MW)  |
| 16 | 8  | 6  | <b>CALAMITY CRUSH</b><br>Foetus Art Terrorism<br>Self Immolation/Some Bizzare WOMB FAT — (11.12) (I/RT)      |
| 17 | 12 | 5  | <b>E.S.T. (TRIP TO THE MOON)</b><br>Alien Sex Fiend<br>Anagram/Cherry Red ANA 25(11) (P)                     |
| 18 | 13 | 7  | <b>BEWARE THE WEAKLING LINES</b><br>Yeah Yeah Noh<br>In Tape IT 010 (I/Red Rhino)                            |
| 19 | 19 | 6  | <b>HOLocaust</b><br>Pauline Murray & The Storm<br>Polestar PSTR 001(12) (I/Red Rhino)                        |
| 20 | 46 | 2  | <b>THE WORLD OF LIGHT (EP)</b><br>Balaam And The Angel<br>Chapter - (22/001) (I/NM)                          |
| 21 | 14 | 10 | <b>MARIMBA JIVE</b><br>Red Guitars<br>Self Drive Music SCAR 14(T) (I/Red Rhino)                              |
| 22 | 20 | 5  | <b>CONSPIRACY</b><br>Play Dead<br>Clay CLAY 40 (P)   |
| 23 | 23 | 6  | <b>PROPAGANDA (1984 MIX)</b><br>Play Dead<br>Jungle — (LUNG 17) (I/J)  |
| 24 | 17 | 14 | <b>KANGAROO</b><br>This Mortal Coil<br>4AD AD 410 (I/P)  |
| 25 | 25 | 11 | <b>DIRTY</b><br>Hard-Corps<br>Survival — (HC 1) (I/Backs)  |

|    |     |    |   |
|----|-----|----|---|
| 26 | 32  | 18 | <b>WALK INTO THE SUN</b><br>March Violets<br>Rebirth VRB 23(12) (I/Red Rhino)             |
| 27 | 27  | 13 | <b>OUT OF THE FLESH</b><br>Chakk<br>Double Vision — (DVR 6) (I/RT)                        |
| 28 | 34  | 9  | <b>BLUE MONDAY</b><br>New Order<br>Factory — (FAC 73) (I/P)                               |
| 29 | 47  | 2  | <b>THE DREAD</b><br>Dormannu<br>Illuminated — (ILL 5012) (I/J)                            |
| 30 | 24  | 5  | <b>NEVER AGAIN</b><br>Pete Shelley<br>Immaculate (12)IMMAC 1 (I/Backs)                    |
| 31 | 42  | 64 | <b>SONG TO THE SIREN</b><br>This Mortal Coil<br>4AD AD 310 (I/P)                          |
| 32 | 28  | 15 | <b>BEAUTIFUL MONSTER</b><br>The Folk Devils<br>Ganges RAY 2(T) (I/Red Rhino)              |
| 33 | 33  | 3  | <b>COCKTAIL CREDIBILITY</b><br>Action Pact<br>Fall Out FALL 029 (I/J)                     |
| 34 | 29  | 8  | <b>SHADOW FIGURES</b><br>Marc Riley with The Creepers<br>In Tape — (IT 009) (I/Red Rhino) |
| 35 | 35  | 14 | <b>THE GARDEN OF ARCANe DELIGHTS (EP)</b><br>Dead Can Dance<br>4AD — (BAD 408) (I/P)      |
| 36 | 38  | 7  | <b>BELA LUGOSI'S DEAD</b><br>Bauhaus<br>Small Wonder TEENY 2 (I/Backs)                    |
| 37 | 26  | 6  | <b>SWEETEST EMBRACE</b><br>The Orson Family<br>Orson Enterprises OE 2 (I/RT)              |
| 38 | 36  | 4  | <b>CAN YOU FEEL . . . THE UNDERESTIMATED MAN</b><br>The Vibes<br>Big Beat SW 99 (P)       |
| 39 | 40  | 17 | <b>COTTAGE INDUSTRY</b><br>Yeah Yeah Noh<br>In Tape — (IT 008) (I/Red Rhino)              |
| 40 | NEW |    | <b>CREEPS IN THE TREES,</b><br>In Excelsis<br>Inx INX 1(12) (I/Red Rhino)                 |
| 41 | 30  | 6  | <b>MACHINE GUN KELLY</b><br>Angelic Upstarts<br>Picasso — (PIKT 001) (I/RT)               |
| 42 | 39  | 4  | <b>THE SINGLES (EP)</b><br>Chaos U.K.<br>Riot City — (12RIOT 32) (I/Revolver)             |
| 43 | NEW |    | <b>STRIKE</b><br>Enemy Within<br>Rough Trade RT(T) 151 (I/RT)                             |
| 44 | 43  | 8  | <b>WHO'D HAVE THOUGHT</b><br>Hurrah!<br>Kitchenware SK(X) 14 (I/RT)                       |
| 45 | 41  | 6  | <b>LIVE AT THE CENTRO IBERICO (EP)</b><br>Conflict<br>Mortarbate MORT 7 (I/J)             |
| 46 | NEW |    | <b>BLOOD ON YOUR HANDS</b><br>Riot Clone<br>Riot Clone RCR 004 (I/RT)                     |
| 47 | NEW |    | <b>HEARTS &amp; MINDS</b><br>The Farm<br>Skysaw END 1 (I/Probe)                           |
| 48 | 31  | 30 | <b>MUSIC TO WATCH GIRLS BY</b><br>The Higsons<br>Upright (12)UP 9 (I/RT)                  |
| 49 | 37  | 11 | <b>IT'S A HARD LIFE</b><br>Omega Tribe<br>Corpus Christi CHRIST ITS 12(T) (I)             |
| 50 | 45  | 8  | <b>PILLS</b><br>New York Dolls<br>Fan Club NYD 1 (I/RT)                                   |

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

|    |     |    |  |
|----|-----|----|--|
| 1  | 1   | 4  | <b>HATFUL OF HOLLOW</b><br>The Smiths<br>Rough Trade ROUGH 76 (I/RT)                           |
| 2  | 2   | 4  | <b>TREASURE</b><br>Cocteau Twins<br>4AD CAD 412 (I)  |
| 3  | 4   | 9  | <b>IT'LL END IN TEARS</b><br>This Mortal Coil<br>4AD CAD 411 (I/P)                             |
| 4  | 7   | 3  | <b>ACID BATH</b><br>Alien Sex Fiend<br>Cherry Red GRAM 18 (P)                                  |
| 5  | 3   | 5  | <b>SLOW TO FADE</b><br>Red Guitars<br>Self Drive SCAR LP 1 (I/Red Rhino)                       |
| 6  | 5   | 3  | <b>NATURAL HISTORY</b><br>March Violets<br>Rebirth VRB 25 (I/Red Rhino)                        |
| 7  | 9   | 4  | <b>WE HATE YOU SOUTH AFRICAN BASTARDS</b><br>Microdisney<br>Rough Trade RTM 155 (I/RT)         |
| 8  | 6   | 3  | <b>STAMPEDE!</b><br>The Meteors<br>Mad Pig CHOP 1 (P)  |
| 9  | 12  | 3  | <b>PAY IT ALL BACK, VOLUME 1</b><br>Various<br>On-U Sound ONULP 1 (I/RT)                       |
| 10 | 15  | 31 | <b>VENGEANCE</b><br>New Model Army<br>Abstract ABT 008 (P)                                     |
| 11 | 11  | 5  | <b>BULLSHIT DETECTOR VOLUME III</b><br>Various<br>Crass 1984/3 (I)                             |
| 12 | NEW |    | <b>WITHOUT MERCY</b><br>Durruti Column<br>Factory FACT 84 (I)                                  |
| 13 | 17  | 9  | <b>SEX BEAT</b><br>Gun Club<br>Loita SO 21 (I)   |
| 14 | 10  | 3  | <b>JESUS EGG THAT WEPT</b><br>Danielle Dax<br>Awesome AOR 1 (I)                                |
| 15 | 25  | 2  | <b>THIS IS HAWKWIND, DO NOT PANIC</b><br>Hawkwind<br>Flicknife SHARP 022 (SP)                  |
| 16 | 8   | 6  | <b>THE STRANGE IDOLS PATTERN . . .</b><br>Felt<br>Cherry Red BRED 63 (P)                       |
| 17 | 21  | 3  | <b>KILL BY REMOTE CONTROL</b><br>Toxic Reasons<br>Alternative Tentacles VIRUS 41 (I/RT)        |
| 18 | 20  | 2  | <b>JACK</b><br>Bone Orchard<br>Jungle FREUD 6 (I/J)  |
| 19 | NEW |    | <b>THIS HEART DON'T RUN ON BLOOD . . .</b><br>Scientists<br>Augogo ANDA 32 (I/RT)              |
| 20 | 13  | 7  | <b>ALL PART OF GROWING UP</b><br>Lost Cherees<br>Fight Back FIGHT 6 (I/J)                      |
| 21 | 18  | 10 | <b>HOLE</b><br>Scraping Foetus Off The Wheel<br>Self Immolation/Some Bizzare WOMB FDL 3 (I/RT) |
| 22 | 19  | 7  | <b>NATIVE SONS</b><br>The Long Ryders<br>Zippo/Demon ZONG 003 (I/RT/MW)                        |
| 23 | 22  | 10 | <b>ATOM DRUM BOP</b><br>The Three Johns<br>Abstract ABT 010 (P)                                |
| 24 | 23  | 55 | <b>SMELL OF FEMALE</b><br>Cramps<br>Big Beat NED 6 (MW/P)                                      |
| 25 | 14  | 7  | <b>THE CURSE OF THE HIGSONS</b><br>The Higsons<br>Upright UPLP 6 (I/RT)                        |

# SOUNDS

IN YOUR NEWSAGENTS

•45p

# WEDNESDAY IS INDEPENDENCE DAY



Dealers: If out and display. Only independently distributed records are eligible. The key to distributor codes can be found on the new albums page.

# MARKETPLACE

## RETAIL MANAGEMENT

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The program runs on one of the best-designed and most reliable micro computers on the market — the Apple IIe — a small business computer which can be used by anyone, even quite inexperienced shop staff.

Apart from giving you invaluable help in your record retail business right now, it is ready to help even more in the future by accepting information from a bar code reader, and being able to communicate with other computers (e.g. for record industry central ordering).

SAMS record manager is compatible with the Gallup computer and may be included in the Gallup/BBC/Music Week chart returns.

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## MARKETPLACE

## APPOINTMENTS

## SALES/PROMOTION

PolyGram Record Operations Limited will have two vacancies for sales/promotion personnel in the New Year. One position will be based LEEDS/BRADFORD/YORK working on London Records product, and the other based HAMPSHIRE working on Phonogram product.

Applicants should be aged 21-25 with an excellent knowledge of the current music scene, initiative and a confident, enthusiastic manner. A current driving licence is essential as you will be travelling many miles to call on the record retail outlets in your area.

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**polygram**

Assistant Manager  
Commercial Operations

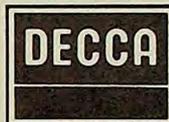
International record company requires someone to assist the Commercial Manager in the exploitation of our catalogue on an international level.

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Music Week Classified Advertisement rates are £7.00 per single column centimetre  
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Box number charge £2.00. 6 insertions 10%, 13 insertions 15%, 1 year 20%. All advertisements are sold by the single column centimetre, minimum size 3 cms. The copy deadline is bookings Wednesday morning; Artwork Thursday 1pm, 9 days before issue publication date. Advertisements may be submitted as flat artwork, or typed copy for typesetting.

PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT. For further information contact Jane Norford/Cathy Murphy, Tel: 01-836 1522, 40 Long Acre, London WC2.

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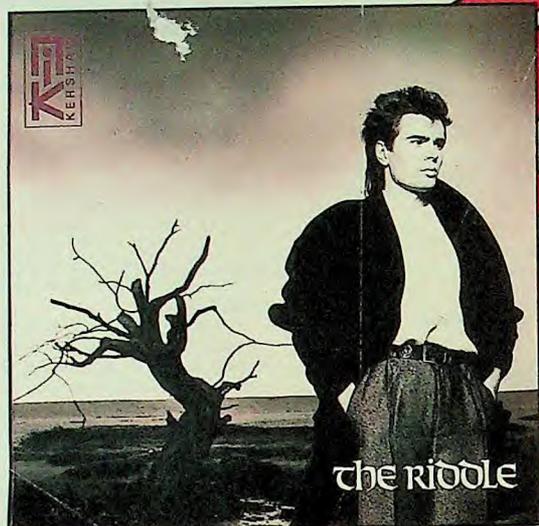
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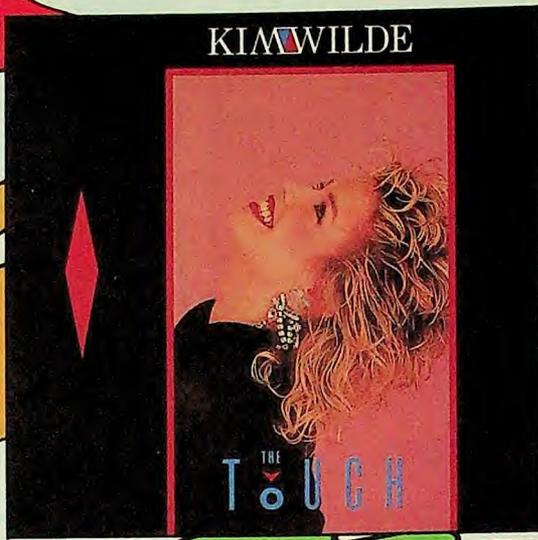
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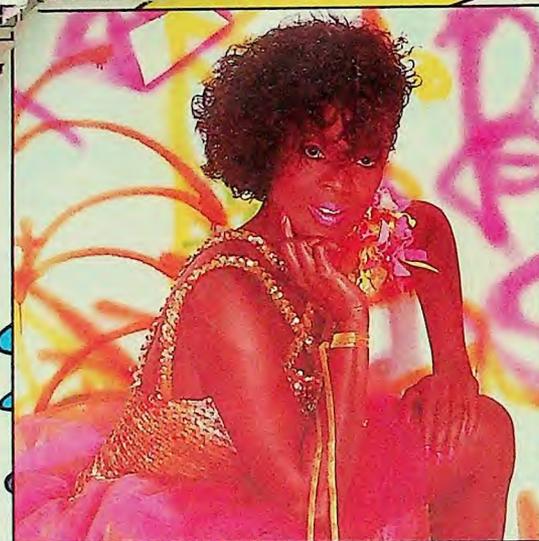
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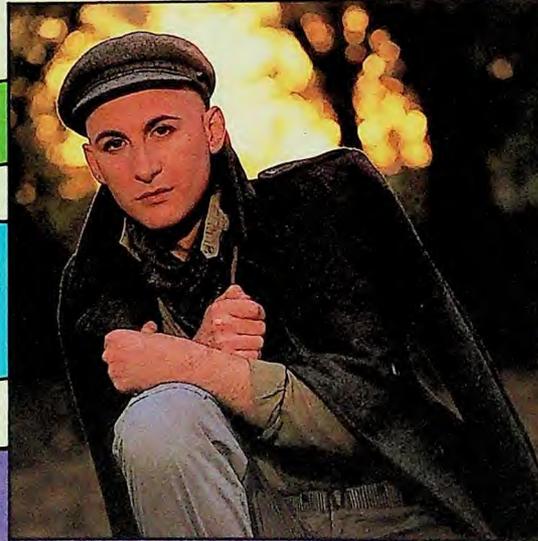
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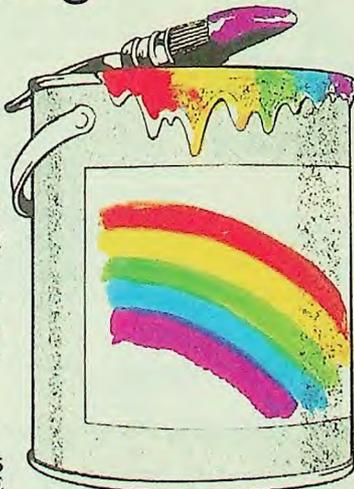
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