

MUSIC WEEK

25 YEARS ESTABLISHED 1959

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Indie company goes public

AN INDEPENDENT publishing and production company has been floated on the Stock Exchange in what is believed to be the first move of its kind.

Spirit Music Holdings plc, based in Fulmer, Buckinghamshire, on Friday (14) issued 1.7m 25p shares onto the "over-the-counter" market.

Managing director Lynda Findon and chairman Ben Findon will retain 60 per cent of the parent company which comprises Spirit Music, Spirit Records, Spirit Production and Black Sheep Music. Black Sheep publishes music Ben Findon has written for Billy Ocean, The Dooleys and The Nolans.

The share issue is hoped to raise around £425,000 and will be used to expand the company to an extent where it can compete with the majors.

Says Ben Findon: "We didn't want to be under-capitalised in terms of signing and promoting and marketing. We are very ambitious. We will be looking to back our artists and products."

"We will be putting out records and backing them with money otherwise we would not be in a position to compete with the majors."

The prospectus for the share issue makes a point of emphasising the "risk factor" involved and potential investors are warned of the importance of "the continued employment of Ben Findon" and says that the company will take out key man insurance of £1m on his life.

Findon believes Spirit's is the first public flotation of a music publishing and production company. The shares are being issued through Afor Securities, 8-16 Earl Street, London EC1.

MUSIC WEEK

THIS IS the last issue of *Music Week* in 1984. We will be back with the issue of January 5, 1985, which will be printed and mailed on Wednesday, January 2. The directors and staff of *Music Week* wish all our readers and advertisers a very happy Christmas and prosperous New Year.

Gallup reports 42 per cent sales increase over '83

Cracking Christmas sales

THE RECORD industry is enjoying its best Christmas season for five years with record sales up by almost 40 per cent on last year, according to the major retail chains, although some independent dealers report little improvement on 12 months ago.

Returns from Gallup show that total album sales are 42 per cent higher than in the same period in 1983 which is one of the largest increases recorded. Single sales last week were 53 per cent higher than in the previous seven days and that included a 15 per cent rise not accounted for by Band Aid's Do They Know It's Christmas?

A spokesman for Gallup said: "Sales are very healthy. Everything in the albums Top 20 is at least gold which is very unusual."

HMV marketing manager Douglas Coates commented: "We are having a very healthy Christmas. Sales are up 30 per cent over the same period last year if you take it on a shop-to-shop basis."

"There seem to be products around with a breadth of marketing appeal. The Band Aid single, which we

have mixed feelings about, has helped us in that it has brought people into the shops."

Johnny Fewings, managing director of Virgin Retail, added: "We are about 25 to 40 per cent up on last year. It's very healthy and we are more than pleased."

A Woolworths spokesman said: "Record sales are fantastic this year," and Our Price director Mike Isaacs commented: "It's been very, very good. Things are very encouraging."

At Adrian's Records in Wickford, Essex, shop manager Vince Hession reported: "It's been going very well. Overall we're up about 43 per cent on last year."

However, in areas affected by the miners' strike, the picture is not so healthy. At Casa Disco in Barnsley, total sales are about the same as last year's. Ellis Bevan, of Bevan Records, Stoke-on-Trent, added: "We are certainly not up on last year. We're running about parallel. We've definitely been affected by the miners' strike."

EMI: 'many matters need investigation'

IT COULD take up to 18 months for accountants to determine how much the Beatles are owed by EMI Records in under-paid royalties following the conclusion of a High Court action during which EMI accepted that "many matters need investigation".

Last week Mr Justice Gibson granted the Beatles company, Apple Corps Ltd, by consent of EMI, a court order for an account to be taken of money due to them.

Lawyers for Apple said afterwards that their claim would be "in millions", but added that there was still a lot of work to be done by accountants before it was finalised. EMI later said the audit could take up to 18 months to complete and claimed that it would be "substantially lower" than the £2.3m originally claimed by Apple.

Several national newspapers last week speculated that, by adding interest to the £2.3m claim, the final bill to EMI could top £4m. But EMI pointed out that Apple's claim was, in fact, substantially reduced on the first day of the hearing.

"Mr Justice Gibson did not

award £4m, nor any other amount of money, to the Beatles. He passed judgement on the methods of accounting and interpretations of certain contractual clauses pertaining to EMI Records and the Beatles that will be operative in an audit of payments due — an audit that EMI had previously agreed to," said an EMI spokesman.

EMI also pointed out that the company was absolved of the allegation that it deliberately under-accounted to the Beatles.

During the hearing it was said that the Beatles signed to Parlophone for one old penny per track which reflected their "then obscurity". Later more generous agreements followed and the question now raised by Apple was whether EMI had failed to account fully for all the royalties due to the group under the agreements.

After the Beatles split up a firm of accountants, Goldberg & Ravden, had been commissioned to audit their royalties and in June, 1980, reported £2.3m underpaid. The judge gave various directions on legal points for guidance when the court order account is taken.

PAGE ONE OPINION

IT SEEMS there are some record dealers who are rather less than thrilled to be helping to prevent people from starving by selling the Band Aid single at cost.

I am astounded at some of the comments, such as, "The only chance we have to make a profit and look what happens"; and even more amazing, "What about the bags?" These comments, and more, come from people who really put the "small" into "small businessman".

I wonder, as they tuck into their turkey and trimmings, whether they will feel some guilt at their selfish remarks? The scum who debase our industry should feel privileged to contribute in a modest way.

I am proud that the record industry has been able to make this fine and unique contribution and I thank Bob Geldof and all the other people involved in the production of this remarkable achievement, sored as it is only by the small-minded attitude of a minority of dealers.

How sad to find, in this Christmas Present, Scrooge is alive and well, and running record shops.

BRIAN L SHOWELL, Showells Record Tape & Video Centre, High Street, West Wickham.



ONE OF the most successful musical events of 1984 was the staging of Andrew Lloyd Webber's *Starlight Express* which has been seen by over 250,000 theatre goers since its opening in March, and is booked well into 1985. The album of the show has gone silver with over 60,000 sales and the disc was presented to Lloyd Webber by A J Morris, MD of Polydor Records which is a substantial investor in the show.

MW ads raise £2,700 for Music Therapy

MUSIC WEEK has raised a magnificent £2,700 for the Nordoff-Robbins Music Therapy Centre through companies and individuals sending Christmas greetings through advertising in this week's issue in lieu of sending Christmas cards.

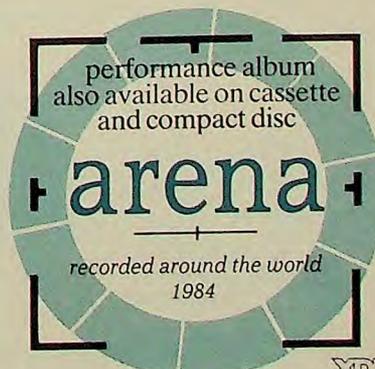
A total of £1,570 was raised through a composite advertisement (see p30) acknowledging contributions by Barsongs, Geoffrey Bridge, Bright Music/Minipops, Rodney Burbeck, CBS/Epic Records, Jennie Halsall Public Relations Consultants, Peter Knight Jr/Catalyst Music Group, London Records, MCA Music and Bob McDonald.

A further £1,124.17 was raised through advertisements booked by Arista Records, Battery Studios, Big M Records, Charly Records, Island Records, Morrison-Leahy Music, Picture Sales, Red Moon Merchandising and Wilton Packaging.

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tape: EX 26 0308 4

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NEWS

Edited by
Jeff Clark-Meads

IRS in amicable split from A&M

MILES COPELAND'S IRS Records is to split with A&M from next March. Following a joint statement of the termination of the four-year old deal, A&M will continue to distribute IRS catalogue and new produce, but new arrangements are expected to be revealed shortly.

A&M's acting managing director Tony Clark said: "Both A&M and IRS have accomplished what we set out to do. Together we built a successful business partnership, developed and

broke new artists and learned a great deal from each other in the process.

"The time now seems right for IRS to go forward on its own and we can only wish everyone at IRS the best of luck in the future."

IRS managing director Steve Tannett added: "A&M has provided us with a structure through which we developed expertise. IRS has clearly been a profitable venture for A&M yet the economic needs of IRS have grown too large for A&M to bear.

"It now makes sense for the benefit of both parties for us to move on to the next plateau. IRS maintains only feelings of appreciation and goodwill to A&M."

Neither Clark or Tannett was available to enlarge on the implications of the move.

IRS has scored major hits through The Alarm's Declaration LP and 68 Guns single. Other bands on the label include REM, Wall of Voodoo, Lords Of The New Church and The Go-Gos.

Rock 'n' roll — not dole

MERSEYSIDE COUNTY Council has bestowed a grant of £1,500 to help 14 Liverpool bands make an album.

The LP, entitled Jobs For The Boys, has been put together by Ronnie Flood who runs the Mersey Sound fan magazine. Two thousand copies will be pressed and distributed by The Cartel.

Flood says: "Nearly all the bands are on the dole so this money will be helping to create jobs. This is not a political project."

More in store at Virgin

VIRGIN HAS opened two prominent new stores: one in London's Oxford Street, which is the fourth in the space of 100 yards, and new premises in Leeds which are claimed to be the biggest outside London.

The Oxford Street store, The Virgin Megamart, will concentrate initially on mid-price and cut-price records, while the £250,000 Leeds store will occupy 8,000 square feet in Briggate.

Closer country ties in UK

WARNER BROS is seeking closer ties between its Nashville and London offices in a new move to promote country music in the UK. Eddie Reeves, general manager of Warner Bros in Nashville, has just completed a two-week fact-finding mission in London and told *Music Week*: "I am looking at the possibility of encouraging the other major Nashville labels to work together on a showcase tour of the UK by their top artists during 1985," he said. "I also hope to be able to place songs from Warner Bros Music here with artists in Nashville."

American Commentary



It was a very good year

by IRA MAYER

NEW YORK: This has been a year the record industry can be proud of. With Michael Jackson selling an estimated 35m Thriller albums worldwide, 21m of them in the US alone, executives throughout the music industry avoided the classic over-reaction that would have suggested every artist can sell in the multi-millions.

In the face of resilient dollar sales, executives avoided the assumption that the record industry's ills were cured. They acknowledged that unit sales for LPs will never be what they were in the late Seventies again, and while "hiring" was a word readmitted to the lexicon, expansion was slow, deliberate and modest.

In the face of better than anticipated response to the compact disc, manufacturers of hardware and software upped production levels and lowered prices sufficiently to move the system towards mass market status. Stores displayed CDs prominently and manufacturers moved towards near standardised packaging practices.

In the face of a dramatic shift in consumer preference away from LPs in favour of cassettes, more companies joined the premium-grade tape bandwagon — most without charging extra for the improved quality. Co-promotions between labels and tape manufacturers also gained some momentum.

It is fitting, then, that the year should end with the RIAA making its multi-platinum awards official, honouring 106 albums for having sold in excess of 2m units each since 1976. The fete, at the Museum of Performing Arts at Lincoln Centre, celebrated the accomplishments of 60 artists on 12 labels for having sold 365m LPs. (This with some labels not participating and others including only certain artists' recordings).

It is also fitting that the year should end with the Jacksons completing their mammoth nationwide tour — and with Prince setting new records in almost every city he enters as the video edition of his blockbuster Purple Rain film becomes the second biggest video seller of all time. The Prince tour will journey on through the winter, storming the west and midwest with its 135-strong entourage, elaborate staging and extravagant contract riders.

Again it is fitting that the year should end with a charity dinner saluting MTV's Bob Pittman, and with MTV announcing a compilation album starring Hall & Oates, the Cars and Cyndi Lauper, among others, that the station will promote for the benefit of cancer research.

It is most fitting that the year should end with rock and rollers banding together to help the victims of famine in Ethiopia — and for the rest of the industry to rally behind the effort selling discs and music video cassettes, and themselves donating to the cause.

The specifics are mostly omitted here, but the year can be characterised as one in which the music industry regained its health and momentum. There were new acts almost constantly on the charts, and the music itself demonstrated a sense of discovery as well as enthusiasm.

1984 was not without its problems, nor does 1985 promise only smooth sailing. But the music industry, rejuvenated by new formats such as CD and music video, seems to have regained its course for the first time since the late Seventies. This was a high and mighty industry which fell hard in the aftermath of Saturday Night Fever. Today, it is an industry that can hold its head high and proud once again.

最初の鐘

曲名に「Bell」又は「Bells」という言葉の入った、英国のトップ・テン・ヒットとなった歌を5曲挙げて下さい。



Ah so...

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NEWS

1984 in retrospect

January

BPI director general **John Deacon** predicts a promising year for the record industry in a "sounding more reliable and encouraging environment"... **Campbell Connelly**, the last remaining major independent UK music publishing company, acquired by print music and music book specialist Music Sales... Disc jockey **Dave Cash** announces a plan for new television pop music programme to rival Top Of The Pops... **Island** and **Stiff** in merger... **Don Ellis** takes over at MCA.

February

CBS picks up singles and albums top market share awards at *Music Week* awards luncheon... **Blank tape** suppliers "running scared" at EEC indication of a heavy levy on cassettes... **Video Performance Ltd** set up to protect music video rights.

March

Former A&M managing director **John Cokell** appointed sales and marketing director at MCA... WEA releases single cassettes featuring ZZ Top, Yes and Rufus And Chaka Khan... Investors clamour to buy stock in the **Our Price** retail chain... **Bronze** and **Island** join forces for an assault on the heavy metal market in the US... **EMI** fined £10,000 for breaches of chart code of conduct.

April

BBC Radio One controller **Derek Chinnery** expresses concern that airplay of Alexei Sayle's 'Ullo John! Gotta New Motor?' is helping to promote the 12-inch

version, the B-side of which contains "a string of foul-mouthed obscenities"... **WEA** fined £6,000 for offering **Tree** copies of Van Halen's 1984 to record stores, including Gallup chart panel shops... A 24-hour cable music channel for Europe early in 1985 is predicted by **Charles Levison**, chief executive of The Music Channel Limited... **Ronco** hits "cash-flow" crisis.

May

BPI opens dialogue with retailers to discuss all-industry matters and a closer working relationship... **David Betteridge** resigns as managing director of RCA's UK operation... **Amstrad** refuses to change advertising for tape-to-tape cassette machine despite BPI complaints... **MORI** report says **country music** more popular than rock music in the UK.

June

First British-made prototype compact disc pressed by **Nimbus Records**... **Performing Right Society** announces **RECORD** £60.1m income for 1983... Gallup rejects **Jonathan King's** claims that his Space Oddity single was subject to "heavy downward weighting"... Proposed merger between **RCA** and **Ariola** announced... **Meat Loaf** signs to **Arista**... **Ian Groves** quits RCA for Magnet.

July

Association of Independent Radio Contractors challenges the legality of **ILR** stations having to pay royalties for playing records... **Don Burkheimer** appointed as successor to **Betteridge** at RCA... Pirate radio station **Laser 558** claims a European audience of 9m.

August

Greater London Council report alleges widespread **racial discrimination** in the music industry... **PolyGram** reaches agreement in principle for sale of **Chappell Music**, **Intersong** and their affiliates to a consortium headed by **Freddie Bienstock**... BPI seizes its biggest haul of alleged **counterfeit cassettes** during raids in the Home Counties.

September

Magistrates in Northwich, Cheshire, rule that a record shop should forfeit stocks of singles containing **four-letter words** that were deemed to be obscene... **Vangelis** angry at **Polydor** over his **Chariots Of Fire** single being shrink-wrapped with his joint work with **Jon Anderson**, State of Independence... **12-inch** price rises anger dealers.

October

IDS fined £12,500 after a sales representative attempted to make false entries in a Gallup Dataport machine... **ILR** chart show goes out through 39 local radio stations... **Peter Winkelman** appointed managing director of **Bronze Records**... **The Cars** 'You Might Think and Heartbeat City' videos take top awards in the 1st International Video-Clip Festival... **John Deacon** resigns as managing director of **Conifer Records**... **Derek Green** quits A&M... Speculation rife that **Chris Wright** will buy out **Terry Ellis** from **Chrysalis**

November

Frankie Goes To Hollywood's 'Welcome To The Pleasuredome' notches advance sales of 700,000 albums and 400,000 cassettes... Receivers called in to **Pinnacle**... Plans to merge **PolyGram** and **Warners'** record divisions are scrapped... **IDS** crashes allegedly owing £2m... **CBS** and **WEA** link for TV hits album.

December

Band Aid's 'Do They Know It's Christmas?' becomes fastest-selling UK single ever... Major retailing chains split over Government's **Sunday trading** plans... Government issues no amnesty warning to **pirate radios**... Dealers report bumper Christmas sales... **EMI** accused of underpaying royalties to **The Beatles**.

INSIDE

SINGLES CHART 13
ALBUMS CHART 24
Airplay 11 • Classical 17 • Disco chart 31 • Books 30 • Europarade 20 • Indie charts/news 32 • LPs/Gigs of the year 26 • LP reviews 28 • Music on video chart 20 • Performance 20 • Publishing 8 • Talent 17 • US charts 14/23.

NEWS FROM CONIFER

CLUB

* QUALITY RECORDINGS *
* CLASSIC ARTISTS *



ELLA FITZGERALD
Lover Come Back To Me
Record No. 2M 056 64868



WOODY HERMAN
Early Autumn
Record No. PM 1804751



COUNT BASIE
I'm Gonna Sit Right Down
And Write Myself A Letter
Record No. 2M 056 64865
Cassette No. 2M 256 64865



BENNY GOODMAN
Let's Dance
Record No. 2M 056 64869

ALSO AVAILABLE:

LOUIS ARMSTRONG: New York 1947-1958 Recordings.....	Record No. 2M 056 78139
	Cassette No. 2M 256 78139
SIDNEY BECHET: Live In New York 1945-1949.....	Record No. 2M 056 64846
	Cassette No. 2M 256 64846
KENNY CLARKE: Live In New York 1980-1981.....	Record No. 2M 056 64848
NAT 'KING' COLE: Embraceable You.....	Record No. 2M 056 80856
DUKE ELLINGTON: Piano Reflections.....	Record No. 2M 056 80851
	Cassette No. 2M 256 80851
ERROL GARNER: Moonglow.....	Record No. 2M 1652401
	Cassette No. PM 1652404
DIZZY GILLESPIE: Sweet Soul.....	Record No. 2M 056 64825
EARL 'FATHA' HINES: Blues For Garroway.....	Record No. PM 1652391
LIONEL HAMPTON: New York Black-Out 1977.....	Record No. 2M 056 64824
GLENN MILLER: In The Mood.....	Record No. 2M 056 64872
DJANGO REINHARDT: Djangoology.....	Record No. 2M 056 13247
COLEMAN HAWKINS: Hollywood Stampede.....	Record No. 2M 056 80802
	Cassette No. 2M 256 80802
CHARLIE PARKER & DIZZY GILLESPIE: The Birth of Modern Jazz.....	Record No. 2M 056 64847
ARTIE SHAW: Blue Interlude.....	Record No. 2M 056 64855
	Cassette No. 2M 256 64855
DJANGO REINHARDT/STEPHANE GRAPPELLI/ EDDIE SOUTH.....	Record No. 2M 056 78140
	Cassette No. 2M 256 78140
ART TATUM: Piano Solo.....	Record No. 2M 056 80800
	Cassette No. 2M 256 80800
FATS WALLER: Rare Piano Boogie.....	Record No. PM 1648671
	Cassette No. PM 148674

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NEWS

Govt: 'no exceptions' for Band Aid VAT

BACKBENCH MPs have been fighting a losing battle in trying to persuade the Government to waive VAT on Band Aid's Do They Know It's Christmas? single.

A letter from Opposition leader Neil Kinnock to the Prime Minister and meetings with Chancellor Nigel Lawson failed to move the Cabinet from its "no exceptions" stance.

The Government's consistent refusal to turn over its expected £0.5m income from the single to the Band Aid trust has caused anger and disappointment among those responsible for the product. But that has been offset by the extravagant generosity shown towards Bob Geldof's project. Companies have given free services and materials at every stage of production from recording and pressing to distribution and sales.

The single is now on sale in every record-buying territory in the world and five factories in England and France are pressing it flat out to meet the demand.

Midem con-man

SMALL LABELS and publishers should be wary of a "con-man" who is apparently offering a share of a Midem stand and "introduction" for a £500 fee, paid in advance. Midem UK representative Peter Rhodes says the stand does not exist, and points out that a legitimate stand can be booked for less through a Board of Trade subsidy.

FERROWAY RECORDS is extending its TV campaign for the latest Rondo Veneziano album, The Genius Of Venice, with a budget of approximately £100,000 on advertising on Channel Four in the Thames, TVS, TSW, HTV Wales, HTV West and Central regions. The first Rondo Veneziano album has now

sold more than 80,000 units in the UK.

THE DELAYED Council Collective single Soul Deep has now been released with the profits going not just to striking miners but also to the widow of South Wales taxi driver David Wilkie.

THE GOVERNMENT'S new Green Paper on copyright reform, with specific reference to home-recording, which was due to have been published this month, is now expected in mid-January.

PRT RECORDS is increasing its prices from January 1, including all licensed, associated and distributed labels. The new dealer prices are: 7-inch singles 99p, 12-inch singles £1.79, full-price albums £3.60, mid-price albums £2.75, budget MOR albums £1.95 and budget classical albums £1.65.



THIS SEASONAL warning from Stevie Wonder ties in with his latest single, Don't Drive Drunk, which takes its title from the Government's campaign slogan Stay Low — Don't Drive Drunk, and is being rush-released by Motown.

Euro double scored by Sacher/Curtis

GRAHAM SACHER and Paul Curtis have scored a double songwriting success for next year's A Song For Europe qualifying contest for the Eurovision Song Contest. Two of their entries were selected, Dancing In The Night, published by Leonie Music and to be sung by Kerri Wells and Let Me Love You One More Time, Graham Sacher Music, and Annabel.

The other six Song For Europe finalists are Crying, written by Patrick J. Gregg, published by Barsongs, and to be sung by Peter Beckett; (The) Clock On The Wall, Peter Vale & Mick Leeson, C&D Music, Alvin Stardust; Energy, Clive Scott & Des Dyer, Belsize Music, Supastreak; Love Is... (A Feeling), James Kaleth & Vicky Watson, Logorhythm Music, Vicky Watson; So Do I, Mike Redway, Redrock Music, Mike Redway & Fiona Kennedy, and What We Say With Our Eyes, James Oliver, Jammy Music, James Oliver.

A Song For Europe will be screened by BBC TV on April 11, and the Eurovision Song Contest takes place in Gothenburg on May 4. A total of 333 songs was submitted for the contest.

a former director of the Edinburgh Festival and head of music and arts in BBC Television, is to be the BBC's controller, music, to succeed Robert Ponsonby next year... Arista A&R men Tony Newlands and Saul Galpern are joining Elektra... Island's sales manager Ray Cooper has been made sales director and legal and business affairs manager Leon Lowy is now legal and business affairs director... Laura Marcus has taken over as publicist at Proteus Books from Gaylene Martin who has left to freelance... Simon Porter, who has quit as press and publicity director of Bronze Records, can be contacted on 749 0075.

Musical Chairs

FOLLOWING IN the foot-steps of Brian Shepherd and Chris Briggs, Phonogram head of press Chris Poole is moving to A&M Records as director of publicity... John Boughtwood, formerly with Radio Two's music department, has joined Eaton Music as professional manager... David Larkham, who has assisted with the "creative concepts" for Diana Ross, Elton John, and Eurythmics, has joined Cream Creative Marketing as creative director... John Drummond,

DOOLEY

Quotes of the year

"IT IS getting harder and harder to operate in the music business today — acts get an offer from you and then go to Branson to top it" (Dave Robinson)... "Ever since I turned down Robbo's offer of Brinsley Schwarz back in 1970 I knew he had some kind of future" (Chris Blackwell)... "In many cases, business and trading policies of the German subsidiaries are dictated by America, so inaccurate planning or misjudgments perpetrated for the US music industry find their way to us" (Wilfred Jung, EMI Germany)... "I can see MCA Records as a Lear Jet in an age of 747 jumbos. We are going to be the most aggressively acquisition-minded record company in the world" (Irving Azoff)... "The world is ours. By grit and determination we have come back — the British record industry is great" (Maurice Oberstein)... "Expletive deleted" (Paul Russell)... "We must never be seen to foster the interests of the enemy within — like the blank tape industry" (Maurice Oberstein)... "Thanks to the record industry for giving us the opportunity of learning how to make films at their expense" (Kevin Godley)... "When the man in the street was given a chance to vote with his wallet, there was massive support for a company which sells records and tapes" (Garry Nesbitt on the Our Price launch)... "A lot of people in the music business are very boring and I'm probably no exception" (Paul Weller)... "I feel like Elizabeth Taylor's seventh husband — I know what to do but it's hard to make it interesting" (Don Black presenting Ivor Novello awards)... "To the surprise of many, country music is alive and well among record buyers in Great Britain" (Ralph Peer II)... "We are sorry for the delay in the execution of this order" (EMI Records)... "We will have a further consultative period" (Information & Technology Minister Kenneth Baker on copyright reform)... "We must sit back a moment every day and think about the number of records that are released every week and how many are just rubbish, and express disgust at this terrible waste" (Trevor Horn)... "American A&R people should get off their bums" (David Simone)... "It's rubbish that home-taping is killing music. It just means that record companies' profits are down" (Paul Weller)... "The BBC has had a stranglehold on the national chart for too long" (Piccadilly Radio's Colin Walters)... "CD is the best way to get music out of your system" (Philips/PolyGram campaign)... "Racial restrictions prevent black people and black music taking a more active role in all areas of mainstream music" (Greater London Council)... "I feel personally proud to have been the catalyst to bring together such natural enemies as CBS and WEA" (Peter Jamieson).

Christmas greetings and a prosperous New Year to all our friends in the industry.



The British Record Industry Talent Awards

Monday, February 11, 1985
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WHO!

HAS HAD 3 NO. 1 SINGLES THIS YEAR?
(SO FAR...)

WHICH!

ALBUM WENT TRIPLE PLATINUM IN OCTOBER '84?

WHAT!

ACT HAD TOP 5 SINGLES IN 27 COUNTRIES?

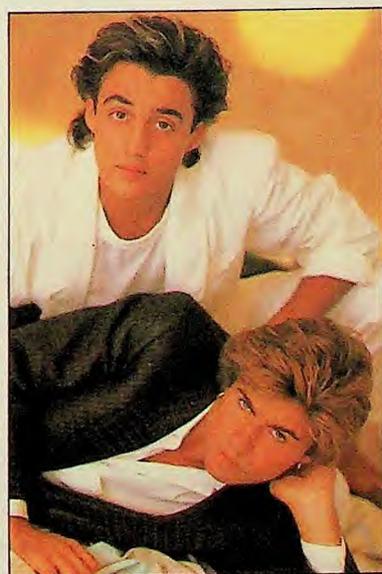
WHERE!

WILL YOU FIND AN ACT WHO SOLD
10,000,000 RECORDS WORLDWIDE IN '84?

WHI

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Spic

Buskers LP withdrawn

BRISK SALES of Deutsche Grammophon's latest Cambridge Buskers release have been brought to a sudden halt following an order by the company to withdraw the record due to an alleged infringement of copyright, writes *Nicolas Soames*.

The Explosive Sound of the Cambridge Buskers looked like being the duo's top selling album, with its idiosyncratic arrangements of classical pops for flute and accordion being supported by numerous radio and TV appearances, including the Val Doonican Show and Face the Music.

It was released in September, and was doing well not only in the UK, but European, Japanese and US markets also, until Peters Edition and Boosey & Hawkes queried authorisation for the arrangements for four numbers.

These are Also Sprach Zarathustra by Richard Strauss (Peters), Prokofiev's Classical Symphony (B&H), Stravinsky's Rite of Spring (B&H), and Elgar's Pomp and Circumstance Marches Nos 1 & 4 (B&H). "We acquired the mastertape of the Buskers

record from the Noel Gay Organisation, and it appears that Noel Gay had not secured authorisation of these arrangements," said Frank Sheehan, PolyGram copyright department.

The records have been withdrawn from sale, causing numerous enquiries from perplexed dealers, at least until negotiations between Peters Edition, Boosey & Hawkes and Noel Gay are completed, but a satisfactory resolution does not look very possible.

Peters Edition has, in the past, only allowed conventional recordings of Also Sprach Zarathustra, largely because it is in the hands of Strauss heirs, and has to comply with their wishes. It is possible that a separate agreement with Boosey & Hawkes may be reached for some if not all of its copyrighted works and the Explosive Sound of the Cambridge Buskers may re-appear in a newly edited version in the New Year.

"It is ironic that this should happen with the Buskers' best-selling release," said DG classical manager Bill Holland.

Hofer tributes

NUMEROUS TRIBUTES have been paid to the late Walter Hofer, the prominent New York music business attorney who died recently. Hofer's law practice encompassed virtually every aspect of the modern music industry from Brian Epstein and the Beatles to Culture Club.

Hofer established a business connection with David Simmons, a UK counterpart, in 1975 which led to the formation of the Leosong Copyright Service and associated offices around the world.

He had the vision of a unique and simplified collection and administration organisation on an international basis, and gave Simmons the opportunity to implement his concept. Hofer's son Eric has also been involved in the business for the past three years, and will participate in the

new extension of the Leosong organisation to be established soon in New York, with plans for further offices in Nashville and Los Angeles later.

Simmons, who attended Hofer's funeral, intends to establish the Walter Hofer Trust Fund in memory of his friend and colleague. Its aim will be to assist in the education of underprivileged children internationally by giving them the opportunity to study law and copyright.

"Walter died as he lived — in the office, taking 'phone calls, and negotiating contracts," said Simmons. "His entire life was noted in the yellow notebooks that he always carried with him. Indeed, his last conversation with Herb Gart, a leading US manager, is meticulously recorded in Walter's note-book 10 minutes before he died."

IMP/Robus sign books deal

INTERNATIONAL MUSIC Publications (IMP) is increasing its involvement in the music-related book market with a deal with Robus Books.

The latter is an offshoot of the American Hal Leonard publishing company, and the new series will specialise in the rock and heavy metal market.

For immediate release are picture biographies featuring Judas Priest, Scorpions, Def Leppard, Bruce Springsteen, Quiet Riot, Motley Crue and Huey Lewis. Each book contains colour photographs, biographies and stores about the bands as well as a full-colour pull-out poster.

IMP already distributes music-related books for Babylon Books, Blandford Press, Hamish Hamilton, Sphere and Pavilion Books, which has just published Paul McCartney's Give My Regards To Broad Street, and the firm has exclusive distribution in the music market for Michael Joseph's publication, Sing Blue Silver, the first matching folio to the current Duran Duran video.

IMP is exclusively distributing the Robus books for the UK and Europe in the music and book markets.

Kenny Young

FOLLOWING THE report of the Arlon Music launch (*MW* Publishing November 24), Kenny Young's manager, Charles Negus-Fancey, points out that Young is contracted to Lazy Lizard Music which is sub-published throughout the world by Warner Brothers Music with the exception of the USA and Canada. Deke Arlon has published a number of songs written by Young in the mid-Seventies.

Pendragon signs

PENDRAGON, THE progressive rock band, has signed a long-term publishing pact with Charisma Music following negotiations between band manager Greg Lines and John Crawley.

Rodriguez gets the Humph

PAUL RODRIGUEZ Music has set a deal with British jazzman Humphrey Lyttelton's Humph Music whereby the latter will be represented, administered and developed by Rodriguez on an international scale.

As well as Lyttelton originals, the Humph Music catalogue includes compositions by other British jazz luminaries such as Harry South, Wally Fawkes, George Webb, Bruce Turner, Kenny Graham, John Barnes and Michael Pine, plus some by US musician Buck Clayton, a former Count Basie sideman.

Lyttelton also runs his own Calligraph Records label, whose latest release features the trumpeter in a retrospective mood looking back over his 35-year career with an album entitled "It Seems Like Yesterday". A January LP release teams Helen Shapiro with the Lyttelton band on material derived from their current concert series Echoes Of Ellington.

Rodriguez, who believes that jazz in Britain is a growing force, also looks after the interests of Chris Barber's publishing company, Rybar Music.



*Needles are dropping on Arista Records.
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WATCH OUT FOR THESE TV SHOWS:

1. 15th December — Tarby and Friends
2. 22nd December — Russ Abbot's Christmas Madhouse
3. 27th December — Russ Abbot's Scottish Madhouse
4. 7th January — The Bob Monkhouse Show

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AIRPLAY

BUBBLING

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

- 7 NEIL INNES—Dear Father Christmas—Making Waves/Priority SURF 104 (E) A 2CR, Piccadilly, Tay, Gwent, Downton B DevonAir, Wiltshire.
- 7 KING HENRY'S CONSORT—Thingummy-Jig—Eden EDEN 2 (P) A 2CR, Moray Firth, Tay, BBC Ulster B Wyvern, Signal, Pennine.
- 7 THE SPINNERS—The Wind Is Blowing—PRT 316 (A) A 2CR B Radio 210, DevonAir, Severn, Wiltshire, Mercia, Metro.
- 6 PERRY COMO—Christmas Dream—RCA 460 (R) A 2CR, BBC Scotland B Victory, Wyvern, Metro, Forth.
- 6 THE BOUNCING CZECKS—I'm A Little Christmas Cracker—RCA 463 (R) A BBC Scotland, Moray Firth, Downton B Wyvern, Mercia, Metro.
- 6 INSPIRATIONAL CHOIR—Abide With Me—Epic A 4997 (C) A Severn B Country Sound, West, Pennine, BBC Ulster ★ Tay-Hitpick.
- 6 GARY NUMAN—My Dying Machine—Numa NU 6 (A) A BBC Scotland B Signal, Hallam, Tees, Red Rose, ★ Tay-Hitpick.
- 6 BILLY JO SPEARS—We Just Came Apart At The Dreams—Premier A 2CR, Moray Firth, Tay B Chiltern, BBC Ulster ★ Hallam-Hitpick.

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

- 6 ART OF NOISE—Close (To The Edit)—ZTT/Island
- 6 EVELYN THOMAS—Heartless—Record Shack/EMI

RADIO 2

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

- 9 (New) INSPIRATIONAL CHOIR: Abide With Me (Epic)
- 8 (New) SPANAU BALLET: Round & Round (Chrysalis)
- 7 (5) BLACK LACE: Do The Conga
- 7 (—) THE MOODY BLUES: The Voice
- 7 (8) RALPH McTELL: The Winner's Song
- 7 (7) WHAM!: Last Christmas
- 6 (5) BRONSKI BEAT: It Ain't Necessarily So
- 6 (7) CHAS & DAVE: Harry Was A Champion
- 6 (5) NIK KERSHAW: The Riddle
- 5 (New) THE BEATLES: I Feel Fine (Parlophone)
- 5 (—) PERRY COMO: Christmas Dream
- 5 (New) BAND AID: Do They Know It's Christmas? (Mercury)
- 5 (New) THE FUREYS & DAVEY ARTHUR: Scarlet Ribbons (Ritz)
- 5 (5) IMAGINATION: Thank You My Love (R&B/Red Bus)
- 5 (New) INCANTATION: Pipe Dance (Coda)
- 5 (5) KENNY ROGERS & DOLLY PARTON: Christmas Without You
- 5 (New) THE SPINNERS: The Wind Is Blowing (PRT)
- 5 (7) ALVIN STARDUST: I Won't Run Away
- 5 (7) SHAKIN' STEVENS: Teardrops

OTHER FEATURED RECORDS
 THE BOUNCING CZECKS: I'm A Little Christmas Cracker
 CULTURE CLUB: The Medal Song
 NEIL DIAMOND: You Make It Feel Like Christmas
 EVERLY BROTHERS: Story Of Me
 GARY GLITTER: Another Rock And Roll Christmas
 BILLY JOEL: This Night
 KOOL & THE GANG: Fresh
 MATT BIANCO: Half A Minute
 PAUL McCARTNEY/FROG CHORUS: We All Stand Together

DAVID HAMILTON'S RECORD OF THE WEEK:
 Elaine Page & Barbara Dickson:
 For I Know Him So Well

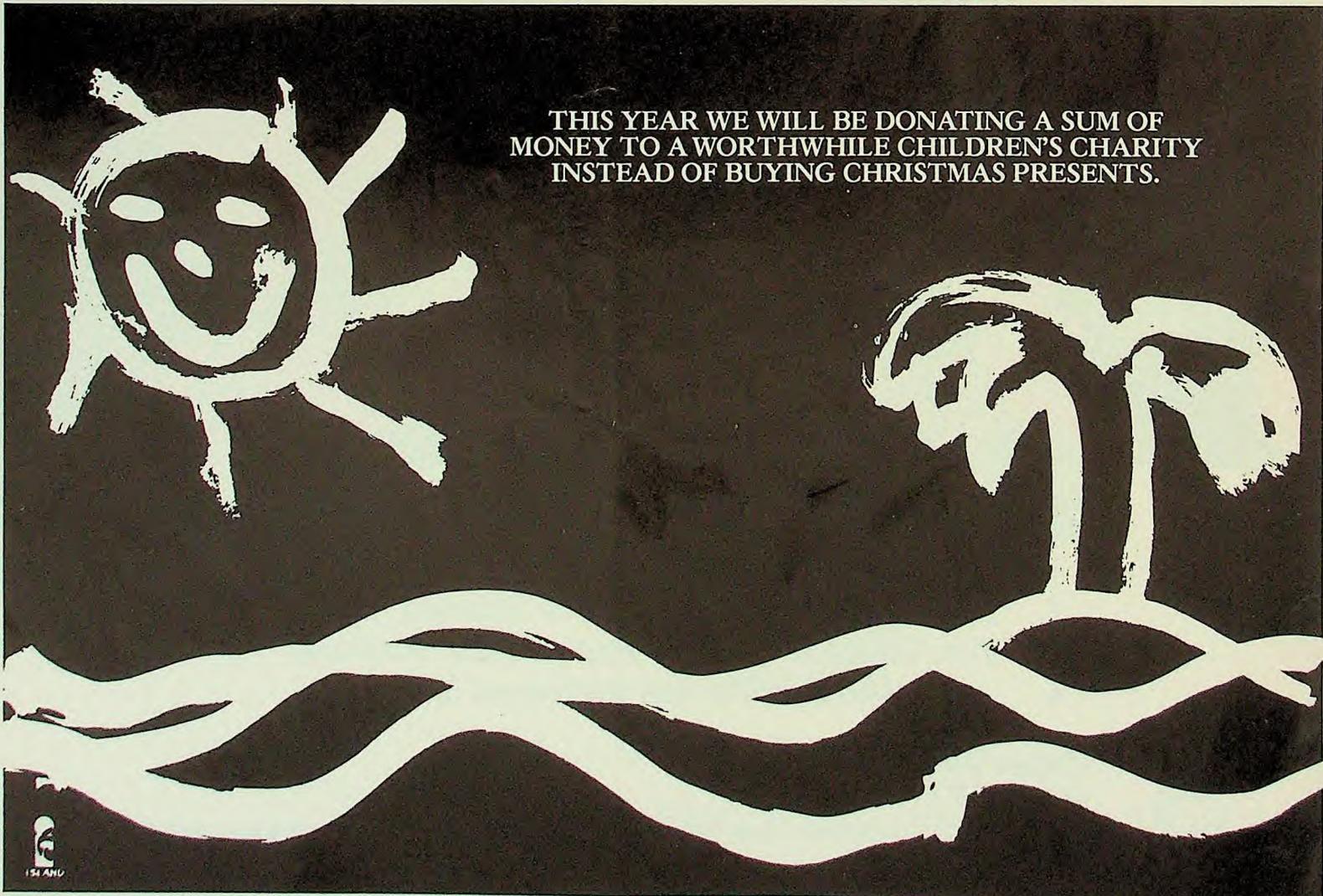
Radio 1 and Radio 2 guides compiled by Sham Tracking (01-290 0129). Previous week's plays in brackets, (—) indicates a re-entry.

RADIO 1

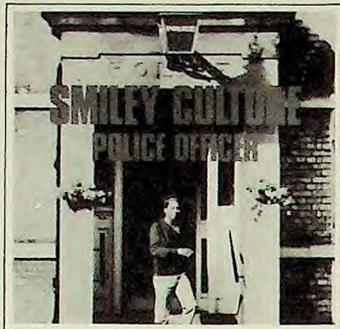
Figures denote actual plays logged Monday 5th to Sunday 11th November. (6am-Midnight weekdays, 6am-Midnight Saturday, 6am-11pm Sunday)

- 25 (18) BAND AID: Do They Know It's Christmas?
- 21 (15) THOMPSON TWINS: Lay Your Hands On Me
- 19 (13) KOOL & THE GANG: Fresh
- 19 (17) MADONNA: Like A Virgin
- 19 (11) PAUL YOUNG: Everything Must Change
- 18 (22) FRANKIE GOES TO HOLLYWOOD: The Power Of Love
- 18 (10) WHAM!: Last Christmas
- 17 (14) PAUL McCARTNEY & THE FROG CHORUS: We All Stand Together
- 16 (17) SPANAU BALLET: Round & Round
- 16 (17) NIK KERSHAW: The Riddle
- 16 (—) RAY PARKER JR: Ghostbusters
- 15 (15) THE STRANGLERS: No Mercy
- 15 (19) ALISON MOYET: Invisible
- 13 (8) THE TOY DOLLS: Nellie The Elephant
- 13 (8) MURRAY HEAD: One Night In Bangkok
- 12 (9) QUEEN: Thank God It's Christmas
- 12 (5) BRONSKI BEAT: Ain't Necessarily So
- 12 (10) GARY GLITTER: Another Rock and Roll Christmas
- 12 (9) FOREIGNER: I Want To Know What Love Is
- 11 (7) JULIAN LENNON: Valotte
- 11 (15) TEARS FOR FEARS: Shout
- 11 (8) KIM WILDE: Touch
- 10 (13) LIMAH: Never Ending Story
- 10 (10) PRINCE: I Would Die 4 U
- 9 (6) ZZ TOP: Sharp Dressed Man
- 9 (12) THE KANE GANG: Respect Yourself
- 9 (New) THE CULT: Resurrection Joe, Beggars Banquet BEG 122 (W)
- 8 (7) THIS ISLAND EARTH: See That Glow
- 8 (13) SHAKIN' STEVENS: Teardrops
- 8 (11) TINA TURNER: Private Dancer
- 7 (10) BIG COUNTRY: Where The Roses Are Sown
- 7 (10) THE ADVENTURES: Send My Heart
- 7 (13) JIM DIAMOND: I Should Have Known Better
- 7 (New) SAL SOLO: San Damiano (Heart & Soul), MCA 930 (C)
- 7 (5) COREY HART: It Ain't Enough
- 7 (—) SLADE: All Join Hands
- 7 (—) DAVID BOWIE: Tonight
- 7 (6) MEAT LOAF: Nowhere Fast
- 6 (5) THE CARS: You Might Think
- 6 (6) neil: My White Bicycle
- 6 (7) CAPTAIN SENSIBLE: One Christmas Catalogue
- 6 (New) COOK DA' BOOKS: Golden Age, 10/Virgin TEN 39 (E)
- 6 (12) THE TEMPTATIONS: Treat Her Like A Lady
- 6 (12) EURYTHMICS: Sexcrime (nineteen eighty-four)
- 6 (—) WIZZARD: I Wish It Could Be Christmas Every Day
- 6 (New) STEVIE WONDER: Don't Drive Drunk, Motown TMG 1372 (R)
- 5 (10) STRAWBERRY SWITCHBLADE: Since Yesterday
- 5 (14) CHAKA KHAN: I Feel For You
- 5 (8) HUMAN LEAGUE: Louise
- 5 (8) BLACK LACE: Do The Conga
- 5 (New) CRUELLA DE VILLE: I'll Do The Talking, CPL/Priority CPL 5 (E)
- 5 (5) TOTO: Stranger In Town
- 5 (10) ALVIN STARDUST: I Won't Run Away
- 5 (—) THE HONEYDRIPPERS: Sea Of Love
- 5 (6) CHICAGO: Hard Habit To Break
- 5 (8) DURAN DURAN: The Wild Boys
- 5 (7) STEVE WRIGHT: The Gay Cavalieros (The Story So Far)
- 5 (New) BAND AID: Feed The World (B-side), Mercury/Phonogram FEED 1 (F)
- 5 (—) ART OF NOISE: Close (To The Edit)

OTHER FEATURED RECORDS
 BOUNCING CZECKS: I'm A Little Christmas Cracker
 BOBBY GEE: Big Deal (Theme)
 GRANDMASTER MELLE MEL & THE FURIOUS FIVE: Step Off (Part 1)
 THELMA HOUSTON: You Used To Hold Me So Tight
 IMAGINATION: Thank You My Love
 IAN McCULLOCH: September Song
 BRUCE SPRINGSTEEN: Santa Claus Is Coming To Town (from LP "In Harmony 2")
 ALVIN STARDUST: So Near To Christmas
 WHAM! Everything She Wants



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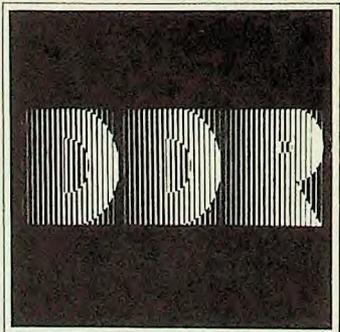


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SEE PAGE 3

TOP 75

★ = PLATINUM (One million sales) ● = GOLD (500,000 sales) ○ = SILVER (250,000 sales) RE Indicates title's available in sheet music. Top 75 on Prestel: MG Spotlight 514200. Key to distributors code - see albums releases page

Table with columns: This Week, Last Week, Title, Artist, (Producer) Publisher, Label 7" (12") number (Distributor). Contains entries 1-25.

Table with columns: This Week, Last Week, Title, Artist, (Producer) Publisher, Label 7" (12") number (Distributor). Contains entries 26-50.

Table with columns: This Week, Last Week, Title, Artist, (Producer) Publisher, Label 7" (12") number (Distributor). Contains entries 51-75.

Table with columns: This Week, Last Week, Title, Artist, (Producer) Publisher, Label 7" (12") number (Distributor). Contains entries 76-84.

Table with columns: This Week, Last Week, Title, Artist, (Producer) Publisher, Label 7" (12") number (Distributor). Contains entries 85-93.

Table with columns: This Week, Last Week, Title, Artist, (Producer) Publisher, Label 7" (12") number (Distributor). Contains entries 94-100.

Compiled by Gallup for the BPI, Music Week and the BBC based on a sample of 250 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 fall by 20 per cent compared with last week.

TITLES A - Z (WRITERS)

Large table listing song titles and their writers, organized alphabetically by title.

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TOP 100 TOP 100 TOP 100 TOP 100 TOP 100

MUSIC
WEEK

1	THE HITS ALBUM — 32 ORIGINAL HITS ★	CBS/WEA HITS 1	34	THE 12" ALBUM ○	WEA WX14	68	WHOSE SIDE ARE YOU ON	WEA WX7
2	NOW THAT'S WHAT I CALL MUSIC 4 — 32 CHART HITS	Virgin/EMI NOW 4	35	WAKING UP WITH THE HOUSE ON FIRE ★	Virgin V 2330	69	VALLOTTE	Charisma/Virgin JLLP 1
3	MAKE IT BIG ★	Epic EPC 86311	36	1984 (for the love of big brother) ●	Virgin V1984	70	TONIGHT ●	EMI America DB 1
4	PARTY PARTY — 16 GREAT PARTY ICEBREAKERS ★	Telesat STAR 2250	37	BAD ATTITUDE ●	Arista 206 619	71	RICHARD CLAYDERMAN — CHRISTMAS	Delphine/Decca/London SKL 5337
5	THE COLLECTION ★	Chrysalis UTV 1	38	MISS RANDY CRAWFORD — THE GREATEST HITS ●	K-tel/WEA NE 1281	72	MUSIC FROM THE MOTION PICTURE "PURPLE RAIN" ●	Warner Brothers 925110-1
6	WELCOME TO THE PLEASUREDOME ★	ZTT/Island ZTT10 1	39	NOW, THAT'S WHAT I CALL MUSIC III ★	Virgin/EMI NOW 3	73	HUMAN RACING ★	MCA MCF-3197
7	"ALF" ★	CBS 26229	40	HATFUL OF HOLLOW ●	Rough Trade ROUGH 76	74	FANTASTIC ★	Inner Vision IVL 25328
8	SHAKIN' STEVENS GREATEST HITS ★	Epic EPC 10047	41	STEELTOWN ●	Mercury/Phonogram MERH 49	75	EMOTION ●	CBS 86309
9	DIAMOND LIFE ★	Epic EPC 26044	42	THE AGE OF CONSENT ●	Forbidden Fruit/London BITLP 1	76	NO PARLEZ ★	CBS 25521
10	YESTERDAY ONCE MORE ★	EMI SING 1	43	THRILLER ★	Epic EPC 89530	77	JAMES LAST IN SCOTLAND	Polydor POLD 5166
11	THE RIDDLE ●	MCA MCF 3245	44	LEGEND ★	Island BMW 1	78	ZOOLOOK	Disques Dreyfus/Polydor POLH 15
12	THE ART GARFUNKEL ALBUM ●	CBS 10046	45	SCREEN GEMS ●	EMI SCREEN 1	79	BORN IN THE U.S.A. ●	CBS 86304
13	GOLD BARS VOLUME TWO (AND ONE) ●	Vertigo/Phonogram QUOTV 2	46	THE WORKS ★	EMI WORK 1	80	THE GENIUS OF VENICE	Ferryway RON 2
14	SOUNDTRACK MUSIC 'Give my regards to BROAD STREET'	Parlophone PCTC 2	47	AGENT PROVOCATEUR	Atlantic 781 999-1	81	THE ROCK CONNECTION	EMI CLIF 2
15	ARENA ●	Parlophone DD 2	48	2.00 A.M. PARADISE CAFE	Arista 206 496	82	PERFECT STRANGERS ●	Polydor POLH 16
16	CHAS & DAVE'S GREATEST HITS ●	Rockney/Towerbell ROC 913	49	EMERGENCY	De-Lite/Phonogram DSR 6	83	STAGES ★	K-tel/WEA NE 1262
17	CINEMA ●		50	SELECTIONS FROM SOUNDTRACK "WOMAN IN RED"		84	REAL LIVE	

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NOW ONLY £149.50 RETURN! MUSIC WEEK'S BOEING 737 CHAMPAGNE FLIGHT WILL BE MUSIC TO YOUR EARS

For the fourth consecutive year Music Week are flying down to Nice – and this year aboard a BRITISH AIRTOURS Boeing 737 with spacious seating for 130 passengers.

And once again you're invited to come along at Music Week's exclusive bargain price of just £149.50 return – from Gatwick Airport.

As usual Music Week's attention to detail means that everything is taken care of to ensure passengers a fun and relaxed flight. Departure times, of both flights there and back, have been especially fixed to tie in with the needs of exhibitors. There is Music Week's special check-in with seat allocation at Gatwick and Nice to eliminate baggage problems, and free champagne and soft drinks throughout the whole outward flight with cash bar available. A light snack will be served on the outward flight, and an early supper plus free wine will be served on return from Nice.



There will, of course, be full representation at Gatwick, Nice and Cannes to make sure your journey's smooth from start to finish, and our list of optional extras includes: private coach transfer to Cannes (including return) for those not arranging car hire or travel by taxi; travel insurance and car rental (from Nice airport) at a specially reduced rate, available only through Music Week.

All the arrangements are being made through 'The Travel Business' who looked after the past sell-out flights so successfully.

So, fly Music Week 1st Class this year – it's got to be the way to go if you want to spend time at Midem without spending a fortune. **For further details contact Paul Vasdev on 01-299 1621 at The Travel Business,**

DEPART: Gatwick Sunday 27 January 14.30 hrs
Arrive: Nice 17.20 hrs

RETURN: Nice Friday 1 February 18.20 hrs
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And remember, book now to avoid disappointment. Hotel accommodation can be booked directly via the MIDEM office in London (Tel. 01-499 2317). In addition to this, private apartments at the Residence Parc Montfleury have been arranged, also at the 3-Star hotels, Acapulco and Belle Plage.

Make your arrangements today!

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If you have to cancel, the following charges will apply:

- up to 4 weeks prior – 25%
- up to 2 weeks prior – 50%
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(i.e. normal travel booking conditions.)

As this is a charter, Music Week points out that if we do not sell all seats we will have to cancel the charter, but we will make arrangements to put you on a schedule flight. All prices quoted are based on current air fares, hotel tariffs and rates of exchange.

The Travel Business, Members of ABTA, licensed by C.A.A. ATOL No. 1220 will charge out increases covering fuel surcharges or increases resulting from adverse exchange rates etc.

In the event of unforeseen circumstances Music Week reserves the right to amend or cancel all arrangements.

Times of departure are correct at time of going to press.

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Please reserve _____ seats on the special Music Week flight to Midem at £149.50 each.

- Please reserve necessary coach transfers to Cannes and return at £15.00 per person.
- Please advise me of car hire rates.
- Travel insurance at £10.00 per person. Details of cover will be forwarded with acknowledgement of reservation.

Contact Paul Vasdev on 01-299 1621 with queries.

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- 3-star Belle Plage
- Apartments at Montfleury

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MUSIC WEEK

Edited
by
CHRIS WHITE

TALENT

Adrian Mole takes to the stage

Making a musical out of a Mole hill

THE YEAR'S best-selling paperback *The Secret Diary Of Adrian Mole Aged 13½* has been turned into a musical, and following a successful try-out run in Leicester moved into London's West End last week.

The music for the show re-introduces two names who first found pop success back in the Sixties: composers Ken Howard and Alan Blaikley whose first hit was The Honeycombs' *Have I The Right* in 1964 followed by more than a dozen chart songs for Dave Dee, Dozy, Beaky, Mick and Tich.

Since then they have not been far away — their songs have been recorded worldwide (including a cover by Elvis Presley), they have their own publishing company, Axle Music, and have composed many TV themes, including the award-winning *Flame Trees Of Thika* and *By The Sword Divided*.

Neither is *The Secret Diary* — which has been released on record by EMI — their first incursion into musicals. Several years ago they wrote the music for another West End show, *Mardi Gras*.

Sue Townsend's *Secret Diary* paperback has sold more than 1m copies this year, and the follow-up *The Growing Pain of Adrian Mole* has sold 300,000 copies in the last two months. "We share the same agent as her, and told Sue that if she ever considered turning the book into a musical, we'd love to write the score," says Howard.

"She called us back a few weeks later, and said that she liked the idea of turning *Adrian Mole* into a show, and that she wanted it to open at the Phoenix Arts Theatre in her home town of Leicester. We had six weeks to get all the writing and production together, and when the box-office finally opened, the two-month run was sold out by the second day."

Howard adds: "The idea was to broaden the diary idea, and extend the personalities of all the characters in the books. It was probably one of the most challenging projects to date."

Aside from their Axle Music songwriting activities, Howard and Blaikley have another company, Teleny Music, which provides music for TV and films. One of the most recent commissions has been an American TV series, *To Be Hamlet*, "We offer a service to companies where we provide the music — we're involved with whatever project from the very beginning, and look after all the aspects of the music side."



SATRIL RECORDS and Creole Records have teamed up for a series of new projects. The first of these is the release of a single by The Barrow Boy, aka Michael Hizer, whose numerous exploits have been well recorded in some of the more down market daily newspapers. He debuts with, perhaps appropriately, *The Wally Song*, available in seven and 12-inch formats and distributed through PRT. Left to right: Henry Hadaway, managing director of Satril, manager Graham Sulkin, Bruce White, managing director of Creole, and seated The Barrow Boy.

Talent tips

LEESHA PARADISE is looking for songs to consider as a follow-up single for release through EMI. "A soul, up-tempo or pop number with a good strong hook is what is required," says manager Des McKeogh. Contact: Des McKeogh, 17 Chalmley Gardens, Aldred Road, London NW6 (01-794 8744).

TELEVISION SOUTH West (TSW) is promoting a televised pop and rock contest, and would like to receive demonstration audio cassettes from bands and musicians based in its transmission area (from Dorset to the Isles of Scilly) before January 28. Cassettes should be

accompanied by a photograph and SAE, and each tape should feature just one three-to-five minute song. Further information: TSW, Derry's Cross, Plymouth PL1 2SP.

FALLING A Records in Clacton, Essex has been promoting its own mod/R&B venue, and staged gigs by such as The Prisoners, The Shakers, Direct Hits and Annie Anxiety. "These gigs have put the venue in the status of being one of the hippest outside London — things are looking so good that we want bands of this nature, especially good mod bands, to consider us when they next go on tour," says Roy Longbottom of Falling A. Contact: Roy Longbottom or Howard Smalldon, Falling A, Arcade Buildings, Pier Avenue, Clacton, Essex (Tel: 0255-74730).

Clubbing together

A CONSULTANCY service advising local bands on management has been set up by the International Association of Fan Clubs (IAFC). This follows the publication of their recent book, *Inside Pop Music — All You Ever Wanted To Know About The Business*.

The new consultancy will use IAFC's expertise to help both new and existing bands plan their future moves. David Tomes, managing director of IAFC said: "We know what type of manager a band will need and through our contacts can make those introductions."

IAFC, 44 Regents Park Road, London NW1, 01-722 1472.

Chart newcomers

BAND AID: Do They Know It's Christmas (Mercury/Phonogram). UK origin. Entered chart, December 15, 1984. Much publicised million-seller — suffice to say that the 38-strong Band Aid comprising most top rock and pop names is the second largest combo to top the charts (the largest was St Winifred's School Choir).

THIS ISLAND EARTH: See That Glow (Magnet MAG 266). UK origin. Entered chart, December 15, 1984. Liverpool duo comprising John Hawkins and Kevin Brown. Their first single for Magnet, and something of a "sleeper" as it was released in September. Produced by Zeus B Held.

Edited
by
NICOLAS SOAMES

CLASSICAL

Nicolas Soames reviews the past year in classical music

1984 — the year of the classical CD

COMPACT DISCS and cassettes produced the best stories of 1984 and, at the same time, the best sales figures, setting a trend that is almost certain to continue for at least the rest of the decade, when, presumably, the CD will become the dominant sound carrier.

Certainly, both mediums have injected optimism and life into the classical industry which now has the perfect excuse for indulging in its penchant for re-recording all the great works at the expense, it must be said, of lesser-known repertoire.

The most enduring image of 1984 was without doubt the poster of Mozart listening to his music on headphones by courtesy of Walkman Classics. DG's amazingly economical Walkman Classics package caught the eye of the whole music world and went extremely well — by the beginning of this month some 200,000 units had been sold.

But it was only one part of a general cassette campaign with Pickwick investing in chrome tape for its Contour Classic series, and cassette series by the score being promoted, introduced, imported and discounted.

Compact disc demonstrated that it is here to stay by expanding in just about every sector. The opening of Nimbus ensured a domestic manufactured supply which will aid the independents, and most British independents are now in line for CD production in the UK or

Germany. ASV, Unicorn-Kanchana, and others joined Chandos and Nimbus which lead the way.

The power of CD could be seen from the fact that the sales figures of Decca's *Four Seasons* by Vivaldi directed by Hogwood have matched the combined figures of the LP and tape sales, and DG now sells more opera CDs than LP or tape on new releases.

This level of CD expansion has been reflected throughout the year in the opening of varying CD retailing sections.

Covent Garden Records opened the first CD specialist department at its new branch at 84 Charing Cross Road, London, and from the start it has shown a better return on investment than the record and cassette section on the ground floor.

And as the summer moved to autumn, other CD specialist retail outlets emerged, from small shops to mail order firms — the new medium coaxed back into the classical record business the well-known figure of John Goldsmith.

The range of CD releases expanded at a rapid rate — and was undoubtedly aided by the shrewd political choice of Karajan's CD recording of Mahler's *Symphony No 9* as *Gramophone's* Record of the Year. It was interesting, too, to note that the CD release sheets were increasingly featuring back catalogue items — including truly

historical recordings, led, indisputably, by Mahler's *Das Lied von der Erde*, sung by Kathleen Ferrier conducted by Bruno Walter, which immediately demonstrated the benefits that even mono recordings could enjoy through CD.

But 1984 was eventful in other areas. It saw the departure of John Patrick from EMI UK Ltd, after a successful tenure, to Angel Records in Los Angeles; and, after the dramatic expansion of Conifer, taking on Deutsche Harmonia Mundi and Teldec, the departure of its founder, John Deacon. A more understandable retirement came from Marcel Rodd of Art and Sound — he retired after 30 years in the record business.

Other personalities to make the news this year have been the 14 year old Dimitris Sgouros, recording his first solo album and concerto disc for EMI to a generally warm reception; while Karajan kept everyone guessing over the rift with his beloved Berlin Philharmonic — until the social-commercial workers of DG and beyond brought the two together again, ending the year in marital bliss.

Early music and authentic performance has become so much part of the musical fabric that it makes fewer headlines. But the year was notable for the launch of EMI's *Reflexe* series, which is making up for its absence in the field with some outstanding recordings — and from domestic

groups too; and the American pianist Malcolm Bilson, accompanied by the English Baroque Soloists under John Eliot Gardiner set out upon his marathon task of all Mozart's *Piano Concertos* performed, for the first time, on authentic instruments — with widely acclaimed results.

Even new music had its moments — there was a good new *Guitar Concerto* by Rodrigo, Michael Berkeley's *Or Shall We Die* and the first recording of music by Nigel Osborne among a clutch of contemporary music releases — among which must also be mentioned the new recording of *Stockhausen's Stimmung*.

The re-vamping of Philips' image was also significant — with Philips Classics' new bold lines attempting to create a label packaging identity.

And the year also saw various anniversaries — Glyndebourne's 50th, the Academy-of-St-Martin-in-the-Fields' 25th, and the Allegri String Quartet's 30th — and the preparations for the 300th anniversary of Bach, Handel and Scarlatti next year.

But the most striking single release of 1984 was an historical record — the sound of Alessandro Moreschi, the last Papal Castrato and the only castrato ever to be recorded. The *Pavilion* compilation, from recordings made at the opening of the century, produced an unforgettable sound.

Walther's 300

Johann Gottfried Walther (1684-1748) is known best as a theoretician and lexicographer, but his tercentenary is being celebrated by UEA Recordings with an album devoted to his music.

It is played by Graham Barber on the Ahrend organ in the Reid Concert Hall of Edinburgh University, and includes various hymn settings, chorales and concertos, some of which are receiving their first recordings.

UEA Records, directed by the sound engineer Trygg Tryggvason, is distributed by Harmonia Mundi UK, and has a retail price of £5.25.

The next three months will see further UEA Records releases, including electro-acoustic music by Smalley, Souster and Harrison, and a programme of music by Dr Wilfrid Mellers to commemorate his 70th birthday.

Young master

A 19 year old German violinist, Frank Peter Zimmerman, is to be the subject of a series of recordings planned by EMI over the next few years, starting with Mozart's *Violin Concertos Nos 3 and 5* (EL 2700751 and on cassette).

Zimmermann, who gave his first public concert when he was 10, has since had competition success and given recitals in the USSR, Japan, UK and all over Germany — as well as having made his debut with the Berlin Philharmonic Orchestra.

His debut recording for EMI is given with the Württemberg Chamber Orchestra, Heilbronn, conducted by Jorg Faerber.

Paul Young

EVERYTHING MUST CHANGE

THE HIT SINGLE ON 7" (A4972) EXTENDED 12" (TA4972) PLUS LIMITED EDITION CHRISTMAS SINGLES TWIN PACK (DA 4972) AND POSTER BAG WITH 1985 CALENDAR (GA 4972)



7 & 12 INCH

TOP 75 TOP 75 TOP 75 TOP 75 TOP 75



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

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1	DO THEY KNOW IT'S CHRISTMAS? ★ Band Aid Feed The World/ BAND AID FEED 1(12)	26	I WANT TO KNOW WHAT LOVE IS Foreigner Atlantic A 9596(T)	51	I'M SO EXCITED Pointer Sisters Planet/RCA RPS(T) 108
2	LAST CHRISTMAS/EVERYTHING SHE WANTS ● Wham! Epic GA 4949 (12"—TA 4949)(C)	27	NEVER ENDING STORY ○ Limahl EMI (12)JML 3	52	HALF A MINUTE Matt Bianco WEA YZ26(T)
3	WE ALL STAND TOGETHER (from 'Rupert & Frog Song') Paul McCartney and the Frog Chorus ○ Parlophone R 6086	28	RESPECT YOURSELF The Kane Gang Kitchenware/London SK(X)16	53	THE WANDERER Status Quo Vertigo/Phonogram QUO(P) 16
4	LIKE A VIRGIN ○ Madonna Sire W 9210(T)	29	HARD HABIT TO BREAK Chicago Full Moon/WEA W 9214(T)	54	YOU USED TO HOLD ME SO TIGHT Thelma Houston MCA MCA(T) 932
5	THE POWER OF LOVE ● Frankie Goes To Hollywood ZTT/Island (12)ZTAS 5	30	LET IT ALL BLOW Dazz Band Motown TMG(T) 1361	55	VALOTTE Julian Lennon Charisma/Virgin JL2(12)
6	NELLIE THE ELEPHANT The Toy Dolls Volume VOL(T) 11	31	TREAT HER LIKE A LADY The Temptations Motown TMG(T) 1365	56	POLICE OFFICER Smiley Culture Fashion FAD 7012(12"—FAD 26)
7	ANOTHER ROCK AND ROLL CHRISTMAS Gary Glitter MLM/Arista ARIST (12)592	32	THE WILD BOYS ○ Duran Duran Parlophone (12)DURAN 3	57	SEPTEMBER SONG Ian McCulloch Korova KOWA(0)(T)
8	THE RIDDLE ○ Nik Kershaw MCA NIK(T) 6	33	IT AIN'T NECESSARILY SO Bronski Beat Forbidden Fruit/London BITE(X) 3	58	YOU SPIN ME ROUND (LIKE A RECORD) Dead Or Alive Epic A4861 (12"—TX 4861)
9	EVERYTHING MUST CHANGE Paul Young CBS (T)A 4972	34	I JUST CALLED TO SAY I LOVE YOU ★ Stevie Wonder Motown TMG(T)1349	59	TONIGHT David Bowie EMI America (12)EA 187
10	DO THE CONGA Black Lace Flair FLA 108(T)	35	PRIVATE DANCER Tina Turner Capitol (12)CL 343	60	GIMME ALL YOUR LOVIN' ZZ Top Warner Brothers W 9693(T)
11	TEARDROPS ○ Shakin' Stevens Epic (T)A 4882	36	I WISH IT COULD BE CHRISTMAS EVERYDAY ○ Wizzard Harvest (12)HAR 5173	61	THANK YOU MY LOVE Imagination R&B/Red Bus RBS 219 (12"—RBL 219)
12	FRESH Kool & The Gang De-Lite/Phonogram DE(X) 18	37	SOUL DEEP (Part 1) The Council Collective Polydor MINEX) 1	62	THE MEDAL SONG Culture Club Virgin VS 730(12)
13	SHOUT Tears For Fears Mercury/Phonogram IDEA 8(12)	38	CARIBBEAN QUEEN (No More Love On The Run) ○ Billy Ocean Jive JIVE(T) 77	63	ABIDE WITH ME Inspirational Choir Epic A 4997
14	ONE NIGHT IN BANGKOK Murray Head RCA CHESS(T) 1	39	SO NEAR TO CHRISTMAS Alvin Stardust Chrysalis CHS (12)2835	64	WARNING SIGN Nick Heyward Arista HEY (12)6
15	GHOSTBUSTERS ● Ray Parker Jr. Arista ARIST (12)580	40	WHERE THE ROSE IS SOWN Big Country Mercury/Phonogram MERIX) 185	65	THE TOUCH Kim Wilde MCA KIM(T) 2
16	I WON'T RUN AWAY Alvin Stardust Chrysalis CHS (12)2829	41	FREEDOM ● Wham! Epic (T)A4743	66	MY DYING MACHINE Gary Numan Numa NU(M) 6
17	SEXCRIME (nineteen eighty-four) ○ Eurythmics Virgin VG 2200A	42	STEP OFF (PART 1) Guns N' Roses, Motte Mai & The Furious Five Sugar Hill/PRT SH(L) 139	67	NOWHERE FAST The Roots Arista ARIST (12)600

18	I SHOULD HAVE KNOWN BETTER	Jim Diamond	A&M AM(X) 220
19	ROUND & ROUND	Spandau Ballet	Reformation/Chrysalis SPAN(X) 6
20	LAY YOUR HANDS ON ME	Thompson Twins	Arista TWINS (12) 6
21	I FEEL FOR YOU	Chaka Khan	Warner Brothers W 9209(T)
22	THANK GOD IT'S CHRISTMAS	Queen	EMI (12) QUEEN 5
23	INVISIBLE	Alison Moyet	CBS (T) JA 4930
24	LOUISE	Human League	Virgin VS723(12)
25	ALL JOIN HANDS	Slade	RCA RCA(T) 455
26	NO MORE LONELY NIGHTS (BALLAD)	Paul McCartney	Parlophone (12) R 6080
27	NO MERCY	The Stranglers	Epic (T) JA 4921
28	CLOSE (TO THE EDIT)	Art of Noise	ZTT/Island (12) ZTPS01
29	AGADOO	Black Lace	Flair FLA 107(T)
30	MERRY XMAS EVERYBODY	Slade	Polydor 2058 422
31	SHARP DRESSED MAN	ZZ Top	Warner Brothers W 9576(T)
32	SAN DAMIANO (HEART & SOUL)	Sai Solo	MCA MCA(T) 930
33	SINCE YESTERDAY	Strawberry Switchblade	Korova KOW 38(T)
34	PRIDE (In The Name Of Love)	Ut	Island (12) IS 202
35	LITTLE WORDS	Ken Dodd	Ritz RITZ 090
36	RELAX	Frankie Goes To Hollywood	ZTT/Island (12) ZTAS 1
37	CHRISTMAS WITHOUT YOU	Kenny Rogers and Dolly Parton	RCA 465
38	CARELESS WHISPER	George Michael	Epic (T) JA4603
39	TWO TRIBES	Frankie Goes To Hollywood	ZTT/Island (12) ZTAS 3
40	ANYTHING? I WON'T BE BACK TONIGHT	DDR 7DRD 212	— DRD 2
41	HAPPY XMAS (WAR IS OVER)	John & Yoko/Plastic Ono Band/Harlem Com. Choir	Apple E5970
42	DO THEY KNOW IT'S CHRISTMAS?	Band Aid	Capitol
43	LAST CHRISTMAS	Wham!	Capitol
44	THE POWER OF LOVE	Frankie Goes To Hollywood	Capitol
45	LIKE A VIRGIN	Madonna	Sire
46	FRESH Kool & The Gang		
47	GHOSTBUSTERS	Ray Parker Jr.	Sire
48	NELLIE THE ELEPHANT	The Toy Dolls	Capitol
49	SEXCRIME	nineteen eighty-four	Capitol
50	ROUND & ROUND	Spandau Ballet	Capitol
51	THE RIDDLE	Nik Kershaw	Capitol
52	EVERYTHING MUST CHANGE	Paul Young	Capitol
53	STEP OFF	Melle Mel & The Furious Five	Profile
54	SHOUT	Tears For Fears	Capitol
55	LET IT ALL BLOW	Dazz Band	Capitol
56	FEEL FOR YOU	Chaka Khan	Capitol
57	ONE NIGHT IN BANGKOK	Murray Head	Capitol
58	TREAT HER LIKE A LADY	The Temptations	Capitol
59	POLICE OFFICER	Smiley Culture	Capitol
60	LAY YOUR HANDS ON ME	Thompson Twins	Capitol
61	YOU USED TO HOLD ME SO TIGHT	Thelma Houston	Capitol

62	CHRISTMAS COUNTDOWN	Frank Kelly	Ritz RITZ 062
63	AMOUREUSE	Kiki Dee	Rocket/Phonogram ESP 6
64	SEE THAT GLOW	This Island Earth	Magnet MAG(T) 266
65	ONE CHRISTMAS CATALOGUE/RELAX	Captain Sensible	A&M CAP(Y) 8
66	COULD YOU BE LOVED	Bob Marley & The Wailers	Island (12) IS 210
67	SEXOMATIC	Bar-Kays	Club/Phonogram—(JABX 10)
68	DRIVE	The Cars	Elektra E 9706(T)
69	IN THE DARK	Roy Ayers	CBS (T) JA4855
70	I BELIEVE IN FATHER CHRISTMAS	Greg Lake	Manticore K 13511
71	CHRISTMAS SPECTRE	The Jingles Belles	Passion PASH (12) 114
72	I'M A LITTLE CHRISTMAS CRACKER	The Bouncing Cecks	RCA 463
73	HEARTLESS	Evelyn Thomas	Record Shack SOHO(T) 30
74	WHITE LINES (DON'T DON'T DO IT)	Grandmaster & Melle Mel	Sugar Hill/PRP SHL 130
75	MY WHITE BICYCLE	Neil	WEA YZ30(T)
76	MODERN GIRL	Meat Loaf	Arista ARIST (12) 585
77	THE WINNERS SONG	Ralph McTell	Mays ING 11
78	TOUR DE FRANCE	'Breakdance' Remix, Kraftwerk	EMI (12) EMI 5413

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1 (9) DO THEY KNOW IT'S CHRISTMAS? Band Aid

2 (2) LAST CHRISTMAS/WHAM!

3 (1) THE POWER OF LOVE

4 (3) LIKE A VIRGIN, Madonna

5 (5) FRESH, Kool & The Gang

6 (15) GHOSTBUSTERS, Ray Parker Jr.

7 (23) NELLIE THE ELEPHANT, The Toy Dolls

8 (4) SEXCRIME (nineteen eighty-four), Eurythmics

9 (14) ROUND & ROUND, Spandau Ballet

10 (10) THE RIDDLE, Nik Kershaw

11 (21) EVERYTHING MUST CHANGE, Paul Young

12 (26) STEP OFF (Part 1), Grandmaster Melle Mel & The Furious Five

13 (19) SHOUT, Tears For Fears

14 (6) LET IT ALL BLOW, Dazz Band

15 (8) I FEEL FOR YOU, Chaka Khan

16 (17) ONE NIGHT IN BANGKOK, Murray Head

17 (7) TREAT HER LIKE A LADY, The Temptations

18 (24) POLICE OFFICER, Smiley Culture

19 (18) LAY YOUR HANDS ON ME, Thompson Twins

20 (13) YOU USED TO HOLD ME SO TIGHT, Thelma Houston

21 (New) SOUL DEEP (Part 1), The Council Collective

22 (25) CLOSE-UP, The Art Of Noise

23 (29) INVISIBLE, Alison Moyet

24 (20) RESPECT YOURSELF, The Kane Gang

25 (39) IT AIN'T NECESSARILY SO, Bronski Beat

26 (16) LOUISE, Human League

27 (35) I WANT TO KNOW WHAT LOVE IS, Foreigner

28 (11) THANK GOD IT'S CHRISTMAS, Queen

29 (12) CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean

30 (New) ANOTHER ROCK AND ROLL CHRISTMAS, Gary Glitter

31 (New) WHO DO YOU LOVE?, The Intruders

32 (33) YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive

33 (37) SEPTEMBER SONG, Ian McCulloch

34 (31) TEARDROPS, Shakin' Stevens

35 (28) PRIVATE DANCER, Tina Turner

36 (New) SEXOMATIC, Bar-Kays

37 (27) HALF A MINUTE, Matt Bianco

38 (22) I SHOULD HAVE KNOWN BETTER, Jim Diamond

39 (New) SHARP DRESSED MAN, ZZ Top

40 (34) THE WILD BOYS, Duran Duran

Week-ending 22 December 1984

67 NEW...
Arista ARIST (12) 1600
BBC RESL 151 (12"...12RSL 151)
Chrysalis CHS(12) 2001
Towerbell TOW 64
Streetwave (M) KHAN 34
Motown TMG(T) 1364
CBS (T) JA4757
Warner Brothers W9121(T)
Beggars Banquet BEG 122(T)

PERFORMANCE

The Clash

A PROMISING start, the backdrop was revealed depicting a redundant, economically unviable coal mine coupled with the brash litany of Sex Style Subversion.

There was such an astonishing sense of expectation that it was briefly cheering when Joe Strummer finally sidled on stage. But The Clash's performance at The Brixton Academy soon became wildly disappointing.

Strummer's remarkable resemblance to one Holly Johnson was immediately striking, in the same jerky head and hand movements, the dark glasses and the manner in which he addressed the ecstatic crowd. But Strummer totally lacked control. There was something very, very wrong with the erstwhile punk hero and his shambling gait soon became a worryingly sad spectacle.

One More Time, London's Burning, Complete Control, Radio Clash, the list of classics continued, so how could they possibly have been so profoundly unfulfilling? A generous view would be that this was simply an "off" night, but this is unlikely. What is really happening to The Clash is that their time has come and gone. Their songs have become horrifically prophetic, but Strummer and Simonon are trapped somewhere else, a place of fond memories and past glories.

This is the pressure that Strummer is under and as far as could be seen at Brixton, it's a pressure that may soon break the man's sagging spirit.

DUNCAN HOLLAND



BILLY MACKENZIE: Sparkling seduction at Ronnie Scott's

was the perfect setting to parade his new guise.

Starting simply with just a piano backing he progressed to full band and finally the surprise inclusion of a string section.

Throughout, Mackenzie proved himself to be a singer of maturity, control and perception. His sparkling range perfectly suited the jazz based torch songs, while his boyish charm and jaunty beret reminded us not to get too bogged down in the role of serious jazz bore, a role that appeared distressingly prevalent among Scott's unfriendly clientele.

DUNCAN HOLLAND

Liaison

DESPITE the fact that Liaison's sound is now veering towards a more American approach, they still have a healthy following among prog-rock fans.

And at the Marquee they demonstrated a strong melodic flair on Cut You Down and The Movie Of Your Life, while their recent single, Only Heaven Knows, also showed commercial promise. They proved that they can write comfortably in a more epic vein too with two lengthy numbers, The Man They Never Knew and A Tale Of You, standing out.

The latter saw the introduction of keyboards which filled out rather than added to the sound. For some reason they missed out their normal *pièce de resistance* Start The War Without Me, preferring to encore with some pointless rock 'n' roll covers.

Liaison have been headlining at the Marquee for some time now, and any majors looking for a strong Foreigner/Rush type act should check them out quickly — before someone else does.

GARETH THOMPSON

Gary Numan

GARY NUMAN has turned music into mechanics, proffering passionless pop that's flat, cold, clinical and characterless.

Logic argues that he should never have survived his first tour. The facts argue that the man's talent to entertain borders monstrous proportions.

For the current tour, which included three nights at Hammer-smith Odeon, Numan dressed his backing band in all-white making them look more like technicians than musicians. Then, with a minimum of obvious effort, he wandered about in front of them with only the occasional flick of the hand, foot or head betraying that he could actually hear what was going on behind him.

He was aloof, disinterested — and the more he put on the act of not being bothered the more his lookalike fans went wild. Numan

knows exactly what he's doing. He's created his own ivory tower just as a challenge to others to climb it.

JEFF CLARK-MEADS

Out Bar Squeek

THIS LONDON nine-piece has, if you'll pardon the sarcasm, already achieved something noteworthy: having EMI pick up their album option instead of doing their usual two-singles-no-hits-cheerio routine.

And despite a name that sounds more like a digestive disorder, Out Bar Squeek showed in a support set to Morrissey Mullen at Ronnie Scott's that that confidence may be rare but not misplaced.

The fact that the band vacillates between several musical styles has pros and cons: it gives them a quirky originality but also must have the marketing moguls gobbling the aspirin. They boast a beefy four-piece horn section that prescribes a strong jazz injection and, on the other hand, a vocal touch of often cocktail-lounge smoothness. Consequently you're never sure if you're listening to Pigbag or Manhattan Transfer, but it's pleasant to puzzle over, especially while their vocalist's soulful phrasing adds yet another dimension.

Their current single, Away From The Heat, has a certain confused agreeability, but there was a more measured, mature style about Dividing Lines. Follow that, get that name changed and success will be even more deserving.

PAUL SEXTON

Joan Jett

JOAN JETT has the kind of wicked stare that can burn holes in the wall. When she raises her eyebrows and looks in your direction she rises above the realms of rock to She Who Must Be Obeyed.

The former Runaway has such stage presence that she doesn't just *dominate* shows, she dominates. Rattling out her rough-house attack from that platform of personal command, she stood triumphant above a sell-out crowd at London's Marquee.

With a little help from excellent cover versions of Gary Glitter's I Love You Love Me Love and Do You Want To Touch Me, she laid on a gig that had a delightful pre-Christmas feel and which echoed the energy of her new album, Glorious Results of a Misspent Youth.

Shows with this level of enthusiasm are bound to be a major boost for the album's assault on the charts.

JEFF CLARK-MEADS

MUSIC video

- | | | | | |
|----|------|--|--|---------------|
| 1 | (4) | LED ZEPPELIN: The Song Remains The Same | Warner
Live/2hr 7min/£13.95 | FEV 61389 |
| 2 | (2) | STATUS QUO: End Of The Road '84 | Videoform
Live/1hr 13.39 | VVF 19 |
| 3 | (1) | THE ROLLING STONES: Video Rewind | Vestron/PVG
Compilation/1hr/£13.91 | MA 11018 |
| 4 | NEW | ULTRAVOX: The Collection | Palace/PVG
Compilation/55min/£13.91 | CVIM 14 |
| 5 | (17) | MARC BOLAN On Video | Videoform
Compilation/1hr 13.30 | VVF 20 |
| 6 | (3) | DURAN DURAN: Sing Blue Silver | PMI
Documentary/1hr 27min/£13.50 | MVP 99 1063 2 |
| 7 | (12) | NOW That's What I Call Music Video 4 | PMI/Virgin
Compilation/1hr 25min/£13.91 | MV NGW 4 |
| 8 | (7) | DAVID BOWIE: Jazzin' For Blue Jean | PMI
EP/22min/£7.95 | MVS 99 0027 2 |
| 9 | (6) | CLIFF RICHARD & THE SHADOWS: Together | PMI
Live/1hr 20min/£13.50 | MVP 99 1008 2 |
| 10 | (10) | THOMPSON TWINS: Into The Gap Live | Virgin/PVG
Live/1hr 20min/£13.91 | VVD096 |
| 11 | (9) | THIS IS ELVIS | Warner
Documentary/2hr 26min/£13.95 | FEV 61773 |
| 12 | (5) | DURAN DURAN: Dancing On The Valentine | PMI
EP/55min/£13.95 | MVT 99 0012 2 |
| 13 | NEW | ECHO & THE BUNNYMEN: Pictures On My Wall | Warner
Compilation/55min/£13.50 | VMV2 |
| 14 | (8) | QUEEN: The Works | PMI
EP/20min/£7.99 | MVT 99 0010 2 |
| 15 | (14) | QUEEN: We Will Rock You | Peppermint/Guild
Live/1hr 20min/£13.91 | 6122 3 |
| 16 | (11) | BARRY MANILOW: Making of 2AM Paradise Cafe | Peppermint/Guild
Video Album/55min/£13.95 | 6125 4 |
| 17 | NEW | BAUHAUS: Archive | Beggars Banquet
Live/40min/£13.91 | BB600 |
| 18 | (16) | MICHAEL JACKSON: Making Of Thriller | Vestron/PVG
Compilation/1hr/£13.91 | MA 11000 |
| 19 | (21) | DAVID BOWIE: Live | Videoform
Live/50min/£13.90 | VVF 18 |
| 20 | (24) | THE CARS: Heartbeat City | Warner
Video Album/69min/£13.95 | FEV 34024 |
| 21 | NEW | DAVID ESSEX: Live At The Royal Albert Hall | PolyGram
Live/1hr 50min/£13.50 | 040 3482 |
| 22 | (—) | HAWKWIND: Night Of The Hawks | Jettisoundz
Live/55min/£13.91 | JE 123 |
| 23 | (13) | U2: Live "Under A Blood Red Sky" | Virgin/PVG
Live/81min/£13.91 | VVD 045 |
| 24 | (—) | THE JAM: Video Snap! | PolyGram
Compilation/1hr/£13.50 | |
| 25 | (—) | JOY DIVISION: Here Are The Young Men | Ikon
Live/1hr 12.50 | FACT 37V |
| 26 | (19) | THE POLICE: Synchronicity Concert | A&M/PVG
Live/1hr 15min/£13.91 | AMA 875 |
| 27 | (15) | VENOM: The 7th Date Of Hell | PolyGram
Live/1hr 13.50 | Q4105-2 |
| 28 | (22) | MOTORHEAD: Deaf Not Blind | Virgin/PVG
Compilation/50min/£13.81 | VVD 052 |
| 29 | (28) | DAVID BOWIE: Serious Moonlight | Media/Import
Live/1hr 30min | |
| 30 | (23) | READY STEADY GO! VOLUME III | PMI
Compilation/1hr/£13.50 | MVP 99 1006 2 |

(—indicates re-entry)

Compiled by Music Week Research © 1984

EUROPARADE

This Week	Last Week	Wks on Chart	Countries
1	1	17	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder B/F/D/CH/E/I/DK
2	3	6	THE WILD BOYS, Duran Duran NL/B/D/A/CH/I/DK
3	2	6	WHEN THE RAIN BEGINS TO FALL, Jermaine Jackson & Pia Zadora NL/B/F/D/A/CH
4	4	10	PURPLE RAIN, Prince & The New Power Generation NL/B/D/A/CH
5	5	10	FREEDOM, Wham! NL/B/A/CH/DK
6	11	17	GHOSTBUSTERS, Ray Parker Jr F/E/DK
7	7	3	SEXCRIME (nineteen eighty-four), Eurythmics B/G/D/IRE
8	9	11	THE WAR SONG, Culture Club E/I/DK
9	14	5	I SHOULD HAVE KNOWN BETTER, Jim Diamond NL/GB/IRE
10	12	10	DRIVE, The Cars D/A/CH
11	16	8	DISCO BAND, Scotch 6 D/A/CH
12	NEW	11	DO THEY KNOW IT'S CHRISTMAS?, Band Aid NL/GB
13	15	3	THE POWER OF LOVE, Frankie Goes To Hollywood GB/IRE
14	8	19	CARELESS WHISPER, George Michael F/DK
15	23	5	CARIBBEAN QUEEN (No More Love On The Run), Billy Ocean D/CH
16	6	11	NEVER ENDING STORY, Limahl A/DK
17	13	7	FOREVER YOUNG, Alphaville D/CH/I/DK
18	26	2	LIKE A VIRGIN, Madonna NL/B/GB
19	10	8	I FEEL FOR YOU, Chaka Khan GB/D/A/CH
20	17	4	THE RIDDLE, Nik Kershaw GB/DK/IRE
21	36	3	ONE NIGHT IN BANGKOK, Murray Head GB/DK/IRE
22	RE	TOO LATE FOR GOODBYES, Julian Lennon NL/B/DK	
23	20	7	SMALLTOWN BOY, Bronski Beat F/I
24	18	2	TEARDROPS, Shakin' Stevens GB/IRE
25	NEW	WE BELONG, Pat Benatar NL/D/CH	
26	NEW	LAST CHRISTMAS/EVERYTHING SHE WANTS, Wham! NL/GB	
27	31	5	THE WANDERER, Status Quo NL/B
28	27	17	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner ES/DK
29	33	10	NO MORE LONELY NIGHTS (Ballad), Paul McCartney ES/DK
30	30	6	BESOIN DE RIEN ENVIE DE TOI, Peter & Sloane F
31	NEW	I WON'T RUN AWAY, Alvin Stardust GB/IRE	
32	29	3	SEVILLA, Miguel Bose E
33	RE	STILL LOVING YOU, Scorpions F/CH	
34	37	6	DR BEAT, Miami Sound Machine D/CH
35	32	6	SLICE ME NICE, Fancy A
36	34	13	FEMME LIBEREE, Cookie Dingler F
37	35	3	SILDAVIA, La Union E
38	NEW	MOVE YOUR BODY CLOSE TO ME, Dana Gillespie A	
39	NEW	WE ALL STAND TOGETHER, Paul McCartney & The Frog Chorus GB	
40	39	2	MON COEUR TE DIT . . . , Frederic Francois F

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

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

Meatloaf

MEATLOAF's Hammersmith Odeon show relied heavily on old material which was a good thing since his new compositions, possibly with the exception of Modern Girl, were mediocre compared with tracks from Bat Out Of Hell.

The entire elaborate stage set was based on Bat with an oversized motorbike rearing out of the stage and virtually all the songs from that album were played.

The extended version of Paradise By The Dashboard Light was superb, with Meat being ably supported by a blonde who was not only outrageously raunchy, but could also sing to fit the part. The show also included a tribute to Wells, the band's recently deceased drummer, who was remembered in Piece Of The Action, which was handled tastefully.

Meatloaf has a very powerful voice and communicated easily without the aid of a microphone. He put together a talented, if rather over large band, who maintained the pace well throughout the show till the closer, another Bat song, All Revved Up.

An excellent show, but it could all have been done some years ago.

CHARLIE JEFFREY

Billy Mackenzie

BILLY MACKENZIE has developed a pleasingly seductive edge which he demonstrated to winning effect at Ronnie Scott's.

As Bronski Beat will soon discover, a distinctive vocal can be a balm as well as a blessing and Mackenzie's hysterics within the Associates always threatened to take that fine band beyond reason and hence the split.

But following indifferent solo success since, he's back in his latest incarnation — the crooner. And the informal setting of Scott's

The
**MUSIC WEEK
AWARDS 1984**

HOST
PAUL GAMBACCINI

TAKING PLACE AT
THE DORCHESTER
WEDNESDAY
20 FEBRUARY 1985



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

Closing date for all nominations - Friday 18 January 1985

*Closing date - Wednesday 16 January

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*

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MUSIC WEEK

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BLACK ROOTS FRONT LINE BBC REC 555/ZCM 555 (A)
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LOVETT, Eddie MERRY CHRISTMAS K&K PKL 1984— £4.25 (JS)
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***BLAKEY**, Art FREE FOR ALL Blue Note (France) BST 84170— £3.66 (E)
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** Compact Disc
 Mon 24th December 1984-Friday, 4th Jan 1985
 Album Releases (2 weeks) 90; Compact Discs 11

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 ERT — Earthworks 01 833 3952
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 IKF — 01-381 2287
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 J — Jungle 01-359 9161
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TOP US ALBUMS

THIS WEEK		LAST WEEK		TITLE	ARTIST	LABEL
1*	1			PURPLE RAIN	Prince and The Revolution	Warner Bros
2*	2			BORN IN THE USA	Bruce Springsteen	Col/CBS
3*	4			LIKE A VIRGIN	Madonna	Sire
4	3			PRIVATE DANCER	Tina Turner	Capitol
5*	7			ARENA	Duran Duran	Capitol
6*	6			BIG BAM BOOM	Daryl Hall and John Oates	RCA
7	5			VOLUME ONE	The Honeydrippers	Es Paranza
8	8			"WOMAN IN RED"	Stevie Wonder	Motown
9*	11			Chicago		Full Moon/Warner Bros
10	9			CANT SLOW DOWN	Lionel Richie	Motown
11	10			SPORTS	Huey Lewis & The News	Chrysalis
12*	12			RECKLESS	Bryan Adams	A&M
13*	13			SHE'S SO UNUSUAL	Cyndi Lauper	Portrait
14*	15			TROPICO	Pat Benatar	Chrysalis
15	24			LUSH LIFE	Linda Ronstadt	Asylum
16*	19			THE UNFORGETTABLE FIRE	U2	Island
17	14			I FEEL FOR YOU	Chaka Khan	Warner Bros
18*	18			VALOTTE	Julian Lennon	Atlantic
19	16			HEARTBEAT CITY	The Cars	Elektra
20	17			SUDDENLY	Billy Ocean	Jive/Arista
21	21			1100 BEL AIR PLACE	Julio Iglesias	Columbia/CBS
22	20			BREAK OUT	Pointer Sisters	Planet
23*	23			MAKE IT BIG	Wham!	Columbia/CBS
24*	29			NEW EDITION	New Edition	MCA
25	25			A PRIVATE HEAVEN	Sheena Easton	EMI America
26*	26			WAKING UP WITH THE HOUSE ON FIRE	Culture Club	Virgin/Epic
27*	27			PERFECT STRANGERS	Deep Purple	Mercury
28*	28			ANIMALIZE	Kiss	Mercury
29	22			EMOTION	Barbra Streisand	Columbia/CBS
30	30			STAY HUNGRY	Twisted Sister	Atlantic
31*	35			TONIGHT	David Bowie	EMI-America
32	32			VOA	Sammy Hagar	Geffen
33	33			THE PLEASUREDOME	Frankie Goes To Hollywood	Island
34	31			SOUNDTRACK	Eddie and the Cruisers	Scotti Bros.
35	36			GIVE MY REGARDS TO BROAD STREET	P. McCartney Col.	
36*	43			ONCE UPON A CHRISTMAS	K. Rogers & D. Parton	RCA
37*	47			BUILDING THE PERFECT BEAST	Don Henley	Geffen
38	38			1984	Van Halen	Warner Bros
39	37			MADONNA	Madonna	Sire
40	40			ICE CREAM CASTLE	The Time	Warner Bros

BULLETS 41-100

42*	42			ISOLATION	Toto	Columbia/CBS
43*	71			PLANETARY INVASION	Midnight Star	Solar
45*	52			A.M. PARADISE CAFE	Barry Manilow	Arista
46*	46			IN THE EYE OF THE STORM	Roger Hodgson	A&M
47*	40			THUNDER SEVEN	Triumph	MCA
48*	56			ESCAPE	Whodini!	Arista
52*	54			ALL THE RAGE	General Public	I.R.S.
54*	59			ALL I NEED	Jack Wagner	Qwest
55*	57			I CAN DREAM ABOUT YOU	Dan Hartman	MCA
57*	61			WHEELS ARE TURNING	REO Speedwagon	Epic
62*	73			SOLID	Ashford & Simpson	Capitol
63*	65			CENTPEDE	Rebbie Jackson	Columbia/CBS
67*	86			EMERGENCY	Kool & The Gang	De-lite
69*	95			CHARTBUSTERS	Ray Parker Jr.	Arista
70*	70			STEELTOWN	Big Country	Mercury
72*	77			CHINESE WALL	Philip Bailey	Columbia/CBS
75*	97			GIUFFRIA	Giuffria	Camel/MCA
77*	89			WORD OF MOUTH	The Kinks	Arista
80*	82			YOU'RE GETTIN' EVEN . . .	J. Geils Band	EMI America
81*	N			DECEMBER	George Winston	Windham Hill
84*	91			WHO'S LAST	The Who	MCA
89*	100			BEAUTIFUL FEELINGS	Rick Springfield	Mercury
93*	N			HEARTBREAK	Shalamar	Solar
95*	N			TRULY FOR YOU	The Temptations	Gordy
98*	N			AMADEUS	Soundtrack	Fantasy
99*	N			STARCHILD	Teena Marie	Epic
100*	N			SO GOOD	The Whispers	Solar

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
 Chart Courtesy Billboard w/e December 22, 1984

Cherie France

N. T. W. C. A. N. C. 1202

Stevie Wonder & featuring Dionne Warwick

Motown 21 72285

Bob Dylan

CBS 2633A

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) C: Cassette
1	1	4	THE HITS ALBUM/THE HITS TAPE ★ Various (Various)	CBS/WEA HITS 1 (W) C: HITS C1
2	2	3	NOW THAT'S WHAT I CALL MUSIC 4 ★ Various (Various)	Virgin/EMI NOW 4 (E) C: TC-NOW 4
3	3	6	MAKE IT BIG ★ Wham! (George Michael)	Epic EPC 86311 (C) C: 40-86311
4	7	3	PARTY PARTY — 16 GREAT PARTY ICEBREAKERS ★ Black Lace (Black Lace/Neil Ferguson)	Telstar STAR 2250 (R) C: STAC 2250
5	4	7	THE COLLECTION ★ Ultravox (Ultravox/Conny Plank/George Martin)	Chrysalis UTV 1 (F) C: ZUTV 1
6	5	7	WELCOME TO THE PLEASUREDOME ★ Frankie Goes To Hollywood (Trevor Horn)	ZTT/Island ZTT101 (E) C: ZC10 1
7	6	6	"ALF" ★ Alison Moyet (Tony Swain/Steve Jolley)	CBS 26229 (C) C: 40-26229
8	8	6	SHAKIN' STEVENS GREATEST HITS ★ Shakin' Stevens (Stuart Colman/Shakin' Stevens/Christopher Neil/Richard Hewson)	Epic EPC 10047 (C) C: 40-10047
9	9	22	DIAMOND LIFE ★ Sade (Robin Millar)	Epic EPC 26044 (C) C: 40-26044
10	11	10	YESTERDAY ONCE MORE ● Carpenters (Richard and Karen Carpenter/Jack Daugherty)	EMI SING 1 (E) C: TCSING 1
11	14	4	THE RIDDLE ● Nik Kershaw (Peter Collins)	MCA MCF 3245 (C) C: MCFC 3245
12	15	6	THE ART GARFUNKEL ALBUM ● Art Garfunkel (Various)	CBS 10046 (C) C: 40-10046
13	12	4	12 GOLD BARS VOLUME TWO (AND ONE) ● Status Quo (Status Quo/John Eden/Pip Williams)	Vertigo QUOTV 2 (F) C: QUOMC 2
14	13	8	SOUNDTRACK MUSIC FROM "Give my regards to BROAD STREET" ★ Paul McCartney (George Martin)	Parlophone PCTC 2 (E) C: TPCPTC 2
15	10	5	ARENA ● Duran Duran (Duran Duran/Nile Rodgers)	Parlophone DD 2 (E) C: TC DD 2
16	19	6	CHAS & DAVE'S GREATEST HITS ● Chas & Dave (Chas Hodges/Dave Peacock)	Rockney/Towerbell ROC 913 (A) C: ZCROC 913
17	16	10	CINEMA ● Elaine Paige (Tony Visconti)	K-tel/WEA NE 1282 (K) C: CE 2282
18	18	7	GOLDEN DAYS ● The Fureys and Davey Arthur (Phil Coulter)	K-tel ONE 1283 (K) C: OCE 2283
19	17	25	ELIMINATOR ★ ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4
20	29	4	JOHN DENVER — COLLECTION ● John Denver (Various)	Telstar STAR 2253 (R) C: STAC 2253
21	20	6	THE VERY BEST OF FOSTER & ALLEN ● Foster & Allen (Eamon Campbell)	Ritz RITZ LP TV 1 (SP) C: RITZ LC TV 1
22	21	26	PRIVATE DANCER ★ Tina Turner (Various)	Capitol TINA 1 (E) C: TC-TINA 1
23	42	2	GREEN VELVET ● Various (Various)	Telstar STAR 2252 (R) C: STAC 2252
24	2	5	LOVE SONGS — 16 CLASSIC HITS ● Stevie Wonder (Various)	Telstar STAR 2251 (R) C: STAC 2251
25	34	10	I AM WHAT I AM ● Shirley Bassey with the London Symphony Orchestra (Norman Newell)	Towerbell TOWLP 7 (A) C: ZCTOW 7
26	27	4	HOOKED ON NUMBER ONES — 100 NON STOP HITS ● Various (Geoff Morrow)	K-tel ONE 1285 (K) C: OCE 2285
27	40	3	LOVE SONGS — 16 CLASSIC LOVE SONGS Various (Various)	Telstar STAR 2246 (R) C: STAC 2246
28	23	61	CAN'T SLOW DOWN ★ Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041
29	28	5	THE MUSIC OF LOVE ○ Richard Clayderman (Olivier Toussaint/Paul De Senneville)	Decca/Delphine/London SKL 5340 (F) C: KSKC 5340
30	24	6	ALL THE HITS ● Eddy Grant (Eddy Grant)	K-tel NE 1284 (K) C: CE 2284
31	31	11	THE UNFORGETTABLE FIRE ● U2 (Brian Eno/Daniel Lanois)	Island U2 5 (E) C: UC2 5
32	26	11	DES O'CONNOR NOW ● Des O'Connor (Alan D. Barson)	Telstar STAR 2245 (R) C: STAC 2245
33	39	25	PARADE ★ Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1473 (F) C: ZCDL 1473
34	25	3	THE 12" ALBUM ○ Howard Jones (Rupert Hine)	WEA WX14 (W) C: WX14C
35	33	8	WAKING UP WITH THE HOUSE ON FIRE ★ Culture Club (Steve Levine)	Virgin V 2330 (E) C: TCV 2330
36	30	5	1984 (for the love of big brother) ● Eurythmics (David A. Stewart)	Virgin V1984 (E) C: TCV1984
37	35	7	BAD ATTITUDE ● Meat Loaf (Meat Loaf/Paul Jacobs/Mack/Alan Shacklock)	Arista 206 619 (F) C: 406 619
38	36	11	MISS RANDY CRAWFORD — THE GREATEST HITS ● Randy Crawford (Various)	K-tel WEA NE 1281 (K) C: CE 2281
39	38	20	NOW, THAT'S WHAT I CALL MUSIC III ★ Various (Various)	Virgin/EMI NOW 3 (E) C: TC-NOW 3
40	32	5	HATFUL OF HOLLOW ● The Smiths (Roger Pusey/John Porter/Dale Griffin/The Smiths)	Rough Trade ROUGH 76 (IRT) C: ROUGH C76
41	44	9	STEELTOWN ● Big Country (Steve Lillywhite)	Mercury/Phonogram MERH 49 (F) C: MERHC 49
42	47	10	THE AGE OF CONSENT ● Bronski Beat (Mike Thorne)	Forbidden Fruit/London BITLP 1 (F) C: BITMC 1
43	37	106	THRILLER ★ Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40-85930
44	49	32	LEGEND ★ Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E) C: BMWC 1
45	45	3	SCREEN GEMS ● Elkie Brooks (Tony Clark/Bill Martin)	EMI SCREEN 1 (E) C: TCSREEN 1
46	43	42	THE WORKS ★ Queen (Queen/Mack)	EMI WORK 1 (E) C: TC-WORK 1
47	NEW		AGENT PROVOCATEUR Foreigner (Alex Sadkin/Mick Jones)	Atlantic 781 999-1 (W) C: 781 999-4
48	41	4	2.00 AM PARADISE CAFE Barry Manilow (Barry Manilow)	Arista 206 496 (F) C: 406 496
49	55	2	EMERGENCY Kool & The Gang (Jim Bonafond/Ronald Bell/Kool & The Gang)	De-Lite/Phonogram DSR 6 (F) C: DCR 6
50	48	14	SELECTIONS FROM SOUNDTRACK "THE WOMAN IN RED" ★ Stevie Wonder & featuring Dionne Warwick (Stevie Wonder)	Motown ZL 72285 (R) C: ZL 72285 (R)

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
51	73	11	SEA OF TRANQUILITY Phil Coulter (Phil Coulter)	K-tel KLP 185 (K) C: KMC 185
52	50	6	GIRLS JUST WANNA HAVE FUN ○ The Nolans (Richard Myhill)	Towerbell TOWLP 10 (A) C: ZCTOW 10
53	84	3	MUSIC FROM THE FILM "GHOSTBUSTERS" ○ Various (Various)	Arista 206 559 (F) C: 406 559
54	51	9	GREATEST LOVE CLASSICS ● Andy Williams/Royal Philharmonic Orchestra (Tony Hiller/Nicky Graham)	EMI ANDY 1 (E) C: TCANDY 1
55	56	68	AN INNOCENT MAN ★ Billy Joel (Phil Ramone)	CBS 25554 (C) C: 40-25554
56	57	14	ALL BY MYSELF ● Various (Various)	K-tel NE 1273 (K) C: CE 2273
57	62	34	BREAK OUT ● Pointer Sisters (Richard Perry)	Planet/RCA FL 89450 (R) C: FK 89450
58	58	5	LIKE A VIRGIN Madonna (Nile Rodgers)	Sire 925157-1 (W) C: 925157-4
59	46	10	I FEEL FOR YOU ● Chaka Khan (Arif Mardin/Various)	Warner Brothers 925162-1 (W) C: 925162-4
60	61	76	QUEEN GREATEST HITS ★ Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30
61	52	3	EXORCISING GHOSTS Japan (John Punter/Steve Nye/Japan)	Virgin VGD 3510 (E) C: VGD 3510
62	RE		IN THE PINK James Galway & Henry Mancini/National Philharmonic Orchestra (Ralph Mace)	Red Seal/RCA RL 85315 (R) C: RK 85315
63	64	56	U2 LIVE "UNDER A BLOOD RED SKY" ★ U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3
64	NEW		MERRY CHRISTMAS TO YOU Various (Various)	Warwick WW 45141 (W) C: WW 45141
65	81	2	PHIL SPECTOR'S GREATEST HITS/Xmas Album ● Various (Phil Spector/Walt Of Sound)	Impression PSLP 1 (A) C: PSLK 1
66	59	10	GEFFERY MORGAN . . . UB40 (UB40/Howard Gray)	DEP International/Virgin LP DEP 6 (E) C: CA DEP 6
67	65	309	BAT OUT OF HELL ★ Meat Loaf (Todd Rundgren)	Cleveland International/Epic EPC 82419 (C) C: 40-82419
68	66	7	WHOSE SIDE ARE YOU ON Matt Bianco (Peter Collins/Danny White/Mark Reilly)	WEA WX7 (W) C: WX7C
69	60	8	VALLA L'OTTE Julian Lennon (Phil Ramone)	Charisma/Virgin JLLP 1 (E) C: JLMC 1
70	85	12	TONIGHT ● David Bowie (David Bowie/Derek Bramble/Hugh Padgham)	EMI America DB 1 (E) C: TC DB 1
71	53	4	RICHARD CLAYDERMAN — CHRISTMAS Richard Clayderman (Paul de Senneville/Olivier Toussaint/Jean Baudlot)	Delphine/Decca/London SKL 5337 (F) C: KSKC 5337
72	70	23	MUSIC FROM MOTION PICTURE "PURPLE RAIN" ● Prince and The Revolution (Prince and The Revolution)	C: 925110-4 Warner Brothers 925110-1 (W)
73	71	42	HUMAN RACING ★ Nik Kershaw (Peter Collins)	MCA MCF 3197 (C) C: MCFC 3197
74	79	31	FANTASTIC ★ Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40-25328
75	68	9	EMOTION ● Barbra Streisand (Various)	CBS 86309 (C) C: 40-86309
76	80	74	NO PARLEZ ★ Paul Young (Laurie Latham)	CBS 25521 (C) C: 40-25521
77	95	3	JAMES LAST IN SCOTLAND James Last (James Last)	Polydor POLD 5166 (F) C: POLDC 5166
78	72	5	ZOOLOOK Jean-Michel Jarre (Jean-Michel Jarre)	Dreyfus/Polydor POLH 15 (F) C: POLHC 15
79	76	28	BORN IN THE U.S.A. ● Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)	CBS 86304 (C) C: 40-86304
80	82	2	THE GENIUS OF VENICE Rondo Veneziano (Gian P. Reverberi)	Ferroway RON 2 (A) C: ZC RON 2
81	69	4	THE ROCK CONNECTION Cliff Richard (Cliff Richard/Thunder/Keith Bessey/Stuart Colman/Various)	EMI CLIF 2 (E) C: TCCLF 2
82	63	7	PERFECT STRANGERS ● Deep Purple (Roger Glover/Deep Purple)	Polydor POLH 16 (F) C: POLHC 16
83	RE		STAGES ★ Elaine Paige (Tony Visconti)	K-tel/WEA NE 1262 (K) C: CE 2262
84	54	2	REAL LIVE Bob Dylan (Glyn Johns)	CBS 26334 (C) C: 40-26334
85	67	2	THE CASSETTE OF THE ALBUM Roland Rat Superstar (Hammond/Matthews/Jeffers)	Rodent/Magnet RATL 1001 (R) C: ZCRAT 1001
86	83	6	AURAL SCULPTURE ○ The Stranglers (Laurie Latham/The Stranglers)	Epic EPC 26220 (C) C: 40-26220
87	RE		ALCHEMY — DIRE STRAITS LIVE ● Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERCY 11
88	RE		INTO THE GAP ★ Thompson Twins (Alex Sadkin/Tom Bailey)	Arista 205 971 (F) C: 405 971 (F)
89	77	6	REAL TO REEL ○ Marillion (Simon Hanhart/Marillion)	EMI JEST 1 (E) C: TC JEST 1
90	74	4	THE HONEYDRIPPERS VOLUME ONE The Honeydrippers (Nugete & The Fabulous Brill Brothers)	Es Paranza 790220-1 (W) C: 790220-4
91	NEW		FRIENDS AGAIN Various (Various)	Impression LIMP 8 (A) C: TICMP 8
92	90	2	WAR ● U2 (Steve Lillywhite)	Island ILPS 9733 (E) C: ICT 9733
93	RE		AND I LOVE YOU SO Howard Keel (James Fitzgerald)	Warwick WW 5137 (C) C: WW 45137
94	98	2	HUMAN'S LIB ★ Howard Jones (Rupert Hine)	WEA WX1 (W) C: WX1C
95	93	4	Chicago (David Foster)	Full Moon/Warner Brothers 925060-1 (W) C: 925060-4
96	NEW		THE BRYN YEMM CHRISTMAS COLLECTION Bryn Yemm (Airwaves)	Bay/Sierra BAY 104 (W) C: BAYK 104
97	78	1	TRULY FOR YOU Temptations (Albert Phillip McKay/Ralph Randolph Johnson)	Motown ZL 72342 (R) C: ZK 72342
98	RE		LABOUR OF LOVE ★ UB40 (UB40/Ray "Pablo" Falconer)	DEP International/Virgin LP DEP 5 (E) C: CA DEP 5
99	88	13	WE ARE FAMILY ● Sister Sledge (Nile Rodgers/Bernard Edwards)	Cotillion/Atlantic K 50587 (W) C: K450587
100	NEW		THE SNOWMAN Howard Blake conducting the Sinfonia Of London (Howard Blake)	CBS 71116 (C) C: 40-71116

ARTISTS' A-Z

* ALL BY MYSELF.....56
 BASSEY, Shirley with the London Symphony Orchestra.....25
 BIG COUNTRY.....41
 BLACK LACE.....4
 BLAKE, Howard.....100
 BOWIE, David.....70
 BRONSKI BEAT.....42
 BROOKS, Elkie.....45
 CARPENTERS.....10
 CHAS & DAVE.....16
 CHICAGO.....95
 CLAYDERMAN, Richard.....29, 71
 COULTER, Phil.....51
 CRAWFORD, Randy.....38
 CULTURE CLUB.....35
 DEEP PURPLE.....82
 DENVER, John.....20
 DIRE STRAITS.....70
 DURAN DURAN.....15
 DYLAN, Bob.....84
 EURYTHMICS.....36
 FOREIGNER.....47
 FILM SOUNDTRACKS.....14, 36, 50, 53, 72
 FOSTER & ALLEN.....21
 FRANKIE GOES TO HOLLYWOOD.....6
 FRIENDS AGAIN.....6
 FUREYS, The and Davey Arthur.....81
 GALWAY, James & Henry Mancini/National Philharmonic Orchestra.....62
 GARFUNKEL, Art.....12
 GHOSTBUSTERS (Music From The Film).....53
 Give my regards to BROAD STREET (Soundtrack Music).....14
 GRANT, Eddy.....30
 GREEN VELVET.....23
 HITS ALBUM, The.....23
 HONEYDRIPPERS, The.....30
 HOOKED ON NUMBER ONES.....26
 JACKSON, Michael.....43
 JAPAN.....61
 JARRE, Jean-Michel.....78
 JOEL, Billy.....55
 JONES, Howard.....34, 94
 KEEL, Howard.....93
 KERSHAW, Nik.....11, 73
 KHAN, Chaka.....59
 KOOL & THE GANG.....49
 LAST, James.....77
 LENNON, Julian.....69
 LOVE SONGS — 16 CLASSIC LOVE SONGS.....27
 MADONNA.....58
 MANILOW, Barry.....48
 MARILLION.....78
 MARLEY, Bob & The Wailers.....68
 MATT BIANCO.....69
 MCCARTNEY, Paul.....14
 MEAT LOAF.....37, 67
 MERRY CHRISTMAS TO YOU.....7
 MOYET, Alison.....6
 NOLANS, The.....32
 NOW, THAT'S WHAT I CALL MUSIC III.....59
 NOW, THAT'S WHAT I CALL MUSIC 4.....2
 O'CONNOR, Des.....32
 PAIGE, Elaine.....17, 83
 POINTER SISTERS.....57
 PRINCE & THE REVOLUTION.....72
 PURPLE RAIN (Soundtrack).....72
 QUEEN.....46, 60
 RICHARD, Cliff.....81
 RICHIE, Lionel.....28
 ROLAND RAT SUPERSTAR.....85
 RONDO VENEZIANO.....80
 SADE.....9
 SISTER SLEDGE.....99
 SMITHS, The.....40
 SPANDAU BALLET.....33
 * SPECTOR, Phil (Greatest Hits/Xmas Album).....65
 SPRINGSTEEN, Bruce.....79
 STATUS QUO.....13
 STEVENS, Shakin'.....8
 STRANGLERS, The.....86
 STREISAND, Barbra.....97
 TEMPTATIONS.....88
 THOMPSON TWINS.....88
 TURNER, Tina.....22
 U2.....31, 63, 92
 UB40.....66, 98
 ULTRAVOX.....5
 WHAM!.....3, 74
 WILLIAMS, Andy/Royal Philharmonic Orchestra.....54
 WOMAN IN RED (Soundtrack Selection).....50
 WONDER, Stevie/Dionne Warwick.....50
 WONDER, Stevie.....24
 YEMM, Bryn.....76
 YOUNG, Paul.....74
 ZZ TOP.....19

* 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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“LAST CHRISTMAS”

and this Christmas may it be.

“ANOTHER ROCK AND ROLL CHRISTMAS”

*To ALL OUR ARTISTS
OUR THANKS & TO ALL
IN THE MUSIC INDUSTRY
AROUND THE WORLD
A VERY MERRY CHRISTMAS
& A HAPPY NEW YEAR
WITH SPECIAL THANKS TO*

WHAM!

NICK HEYWARD

GARY GLITTER

DAVID CASSIDY &

MEATLOAF

BRYAN



DICK

SINGLES

Reviewed
by
JERRY SMITH

A CERTAIN RATIO: Life's A Scream (Factory-(FAC 112) Cartel/Rough Trade).

The excellent Manchester band continue to move away from their former abrasive style of hard funk to produce a mesmerising dance track with intricate rhythms and lilting vocal chants embellished by the choppy guitar and touches of funky percussion. The B-side, There's Only This is equally as good and creates a calm mood with its deep bass, tinkling piano and whispered vocal all being mixed in with various effects.

KIRSTY MacCOLL: A New England (Stiff Buy (IT) 216, CBS). A version of the brilliant Billy Bragg song that although never released as a single has received plenty of attention and surely could have been a hit. This softer version has lost the venom and bite of the original but still stands up as a perfect, modern pop song with a good chance of being a hit.

AFRICAN CONNEXION: Dancing On The Sidewalk (Oval OVAL 32/12, Cartel/Rough Trade/Pinnacle). A dynamic piece of African dance music with infectious rhythms and melodic high life guitar, backed with a vibrant brass section. An effective vocal with fine harmonies produce a record that should go down well in the clubs.

KIKI DEE: Amoureuse (Rocket/Phonogram ESP 6, Polygram). This moody evocative song (originally a top twenty hit in 1976) has now been reissued. Melodic piano and smooth strings build powerfully behind Kiki Dee's emotive voice to give an effective single, but I'm afraid it's unlikely to go as far as to repeat previous success.

RED LORRY YELLOW LORRY: Hollow Eyes (Red Rhino Red (T) 50, Cartel/Red Rhino). The uncompromising indie band create a fast direct single with insistent beat and frantic, ringing guitars behind a rough, unwavering vocal. Altogether it's reminiscent of Joy Division particularly the track She's Lost Control. Its coupled with the desolate charm of Feel A Piece and the weird Russia. This should do well on the indie market.

TRALALA: Always Close At Hand (Floating World FLOAT 02, Cartel/Pinnacle). A bright, lively song with melodic acoustic guitars coupled with the two girls, strong vocal harmonies creating a good, fresh pop song that deserves airplay but with the rather uninspiring name it probably won't receive it.

OUT: Tough Enough (Illuminated ILL 4612, Cartel/Jungle). Alex Sharkey, founder member of the now defunct Stimulin re-emerges with a new band and an excellent debut single. With solid beat and rolling bass combining with

sharp funky guitar and powerful, dynamic vocal it produces a hard dance track that certainly warrants a good deal of attention.

ALONE AGAIN OR...: Drum The Beat (In My Soul) (Allone ALG 1, Cartel). An excellent debut for the Aberdeen trio who are inspired by modern dance rhythms and Sixties West Coast experimental effects. They create a highly charged innovative single with screaming guitar lines and strong melodramatic vocals.

THEE MILKSHAKES: The Ambassadors Of Love (EP) (Big Beat SW 105, Pinnacle). This prolific garage band release a four track EP with its Sixties bent rhythms, raw twanging guitar and rough vocals. Features a live style production that certainly enhances rather than detracts from the overall feel.

THE DELMONAS: Comin' Home Baby (Volume 1) (Big Beat SW 101, Pinnacle). Dramatic four track EP with Thee Milkshakes providing spirited backing for the three girls, with moody Shangri-La style harmonies and a Sixties influenced sound. Also available is a volume two (Big Beat SW 102) this features a truly awful version of The Doors, Hello I Love You.

COREY HART: It Ain't Enough (EMI America EA 188, EMI). Competent well arranged song with a strong vocal backed by echoing, chugging guitars and stormy sax. This is in a similar style to John Waite's recent hit Missing You, but is unlikely to help him reproduce his US success in the UK.

BRYAN ADAMS: Run To You (A&M AM (Y) 224, CBS). The Canadian singer/songwriter continues to try to repeat his UK success with this track from his forthcoming LP Rockless. With his typically raw vocals and raunchy guitars he produces a lively single that is better than most of the genre, but will struggle to make an impact over here.

PARLIAMENT: I Call My Baby Pussycat (HDH HDH 45-7, Cartel/Rough Trade/Making Waves). A reissue of the early Seventies single from Geoge Clinton and his premiere funk band it is dominated by fuzz guitar and a hard rhythm with soulful chanted vocals. Also features the country style Little Old Country Boy.

NEIL INNES: Dear Father Christmas (Making Waves/Priority, EMI). The English eccentric comes up with a jaunty song with plodding beat and honky tonk piano, as Innes solemnly asks for peace, love and understanding around the world at Christmas time. Altogether a rather trite and ineffective song that's certainly of only limited appeal.

LP REVIEWS

PICK OF THE YEAR

THE COCTEAU TWINS: Treasure. 4AD. CAD 412. Simply sumptuous. A glorious and majestic whirlpool of sound to drown in. The Cocteau continue to go from strength to strength.

THE BLUE NILE: A Walk Across The Rooftops. Linn. LKH 1. A totally original album, The Blue Nile sound not even remotely like anyone else. Languid and pensive, every note has a place and a purpose. A new album in the spring will hopefully give them the success they so deserve.

THE THREE JOHNS: Atom Drum Bop. Abstract. ABT 010. Warped and wired R&B, The Johns create a heck of a lot of noise for a three piece band, I'm particularly fond of the paranoid vocals and guitar escalating through the ceiling.

THE SCREAMING BLUE MESSIAHS: Good 'n' Gone. Big Beat. NED 7. Mini-album from a group who are cousins of The Three Johns in that they play their own interpretation of R&B. The Messiahs' version is slightly more traditional, but has none of the tired, bar-bound hippyness normally associated with the music. They are energy barely contained and you'll be hearing a lot more about them in the New Year.

MICRODISNEY: We Hate You South African Bastards. Rough Trade. RTM 155. Almost pastoral, which has prompted some misguided labelling as MOR, Bastards is an album of musical depth and lyrical barbs.

BLACK FLAG: Family Man. SST. SST026. I don't even like Black Flag, and I only like side one of this, but Henry Rollin's unaccompanied, spoken observations on small-minded America are so powerful, that it's strange that he bothers hiding his rare gifts behind the thrash the group normally indulge in.

THE TRIFFIDS: Raining Pleasure. Hot. MINIHOT 1. An impossible group to pin down, Australia's Triffids will not have to worry about critics saying they sound like so-and-so for much longer, they will just be The Triffids — with all the implications of variety and talent that implies.

THE BLOW MONKEYS: Limping For A Generation. RCA. PL 70395. A fine, impressive debut from a band with nothing to hold them back from mass success except public awareness. The Blow Monkeys write great, slightly jazzy pop songs and perform them with verve and skill.

THE WILD BUNCH: The Wild Bunch. Ariwa. Cool, cool lovers rock album highlighted by gorgeous female vocals and excellent backing from the Mad Professor. This demonstrates that reggae innovations are just as likely to come from the UK as Jamaica.

ORANGE JUICE: Texas Fever. Polydor. OMJLP 1. Superior to their recent Third Album, because it took more risks and seemed less concerned with being a "pop" album. Edwyn Collins is a talented and wry songwriter, who lately seems to have become obsessed (in interviews at least) with his non-success to the extent where he's trying too hard. We need more records of the calibre of Texas Fever.

JUDAS PRIEST: Defenders Of The Faith. CBS 25713. Producer: Tom Allom. From the time they first toured supporting Budgie 10 years ago, to the international heights of 1980 and 1981, Priest have defended the heavy metal faith at every opportunity. This blistering album remains true to the cause.

DEEP PURPLE: Perfect Strangers. Polydor POLH 16. Producers: Roger Glover/artists. Because the quality of the good tracks shines out from under the bushel of the bad ones and because the prodigious ability of these five men is impossible to ignore.

GARY MOORE: Victims Of The Future. 10 Records DIX 2. Producer: Jeff Glixman. Excellent mixture of high-speed rock and surging enthusiasm with the occasional bitter dash indictment. Murder In The Sky, for example, was a biting criticism of the shooting down of the Korean Jumbo Jet.



COCTEAU TWINS: music to drown in.

GARY MOORE: we want MOORE! 10/Virgin GMDL 1. Producers: artists/Tony Platt. Competent live album made outstanding by the supreme artistry of Shapes Of Things. In a 10-minute solo, Moore doesn't just make his guitar talk, he makes it laugh, sing and shout.

SCORPIONS: Love At First Sting. Harvest SHSP 2400071. Producer: Dieter Dierks. In the pick of the year because everybody needs a head-down, no-nonsense, mindless album that threatens to remove the back of your skull from time to time.

CLANNAD: Legend. RCA PL 70188. Producer: Tony Clarke. There's a towering imagery and a shimmering beauty in this music from the TV series Robin Of Sherwood. Glorious in concept and execution.

DIO: The Last In Line. Vertigo/Phonogram VERL 16. Producer: Ronnie James Dio. Heavy metal on an epic scale. The album displayed a broad sweep of grandeur coupled to a ferocious attack. Ronnie James Dio's innovative lyrics and tunes made it the most original rock album of the year.

STATUS QUO: 12 Gold Bars Volume Two (And One). Vertigo QUOTV 2. Producers: artists/John Eden/Pip Williams. Collection of the staple diet that budding rockers are weaned on. Three chords and one tune spread over four sides — great stuff.

THIN LIZZY: Life. Vertigo/Phonogram VERD 6. Producers: Philip Lynott/artists. Chosen for the same reason as Quo. It's Lizzy's great moments all in one package.

OZZY OSBOURNE: Bark At The Moon. Epic EPC 25739. Producers: Osbourne/Daisley/Norman. Because Ozzy tries so hard to please, the album *per se* wasn't outstanding, but Ozzy's level of effort and the way he copes with the problems life presents him demands admiration.

JEFF CLARK-MEADS

JOHN GREGORY: I Write The Songs. Dakota AKM 1001. Culled mostly from Gregory's Cascading Strings recordings for Phonogram and of timeless MOR appeal.

QUINCY JONES: Big Band Bossa Nova. Mercury 814225-1. Available through IMS, perhaps the best big band exercise in this subtle Brazilian genre, recorded 21 years ago but sounding like yesterday.

PAZ: Look Inside. Paladin PALP 001. A tasty mixture of jazz and Latin rhythms matching anything similar recorded across the Atlantic.

MEL TORME & THE MEL-TONES: Back In Town. Verve 2304384. A vocal quintet which showed the way for all others in terms of taste, skill, originality and harmony. Available through IMS.

JAMES LAST: Classics Up To Date, Vol 6. Polydor POLD 5141. The usual reliable, polished collection from the most successful MOR maestro of all time, presented in a way that won't offend classical enthusiasts.

RUBEN BLADES: Buscando America. Elektra 9-60552-1. Some authentic salsa from a crisp, cohesive band with a fine percussion team.

SERGIO MENDES: Confetti. A&M AMLX 64984. One of the indestructibles of Latin music, now well into rock but highly professional and polished as always.

ROYAL PHILHARMONIC ORCHESTRA: The Queen Collection. Music for Pleasure MFP 415673. One of the best symphonic excursions into rock repertoire, ably arranged and conducted by Louis Clark and one that grows in appeal with each successive playing.

MELACHRINO ORCHESTRA: Romantic Serenade. Pressit LC 776. Robert Mandell keeping a respected MOR name alive (and MU members in work) with some first-class orchestral treatments of standards.

JAMES GALWAY/HENRY MANCINI: In The Pink. RCA RL 85315. The LP of the year for me, with Galway and the National Philharmonic Orchestra under the baton of Mancini offering a delightful selection of music, all of it written by Mancini for films and TV.

NIGEL HUNTER

MW singles of the year

SOS BAND: Just Be Good To Me. CBS. TA 3626. I'm not a fan of disco, and the lyrics to this are terrible, but the voice and brilliantly simple tune are irresistible.

JOHN BEST

WORKING WEEK: Venceremos. Paladin/Virgin VS684. A glorious mixture of proud Latin politics in the lyrics, languid jazz rhythms and the superb combined voices of Tracey Thorn and Robert Wyatt.

DANNY VAN EMDEN

ASWAD: Chasing For The Breeze. Island IS 160. Sweet and profound, the story of the helplessness of unemployment, the sting in the tail after years of hope. Totally ignored of course.

DUNCAN HOLLAND

TOY DOLLS: Nellie The Elephant. Volume VOL(T) II. This piece of utter lunacy was the only single this year to make me laugh with it instead of at it. All right-minded people must fear the follow-up, though.

JEFF CLARK-MEADS

CHRISTY MOORE: Ride On. WEA 240 407-1. Producer: Donal Lunny. The album of the year. Ride On explains why Moore's UK respect is growing. Politics and passion, power and protest. Peerless.

SIMPLE MINDS: Sparkle In The Rain. Virgin V2300. Producer: Steve Lillywhite. Floating on from New Gold Dream, the Minds add the Lillywhite punch and are promptly accused of being U2. Sparkle shows they have their own edge and their own special place.

THE SMITHS: The Smiths. Rough Trade. ROUGH 61. Producer: John Porter. The power of the early singles makes the LP slightly disappointing, but the quality of Johnny Marr's guitar shone through as ever, providing the perfect foil for Morrissey's unique vision and delivery.

DICK GAUGHAN: A Different Kind Of Love Song. Celtic Music CM 017. Producer: artist and Gunter Pauler. Christy Moore's favourite singer and almost his Scottish counterpart. Stark and angry, but still capable of sensitivity, Gaughan is a tough, uncompromising singer. Think Agnès B. Again contains the poignant message "Do you think the Russians want war? These are parents of children that died in the last one."

BRONSKI BEAT: Age Of Consent. Forbidden Fruit/London BIJLP1. Producer: Mike Thorne. Forget the carping, Bronski problems are everybody's. For this album and probably the next Summer-ville's voice can carry the over exposure. This one is for anyone who thought twice after hearing Small Town Boy.

JOHN MARTYN: Sapphire. Island ILPS 9779. Producer: artist. A return to Island and a return to more traditional Martyn music. Moody, swimming melodies and the unmatched vocal slur. His inconsistencies can always be tolerated, because deep down we know his heart's in the right place.

ELVIS COSTELLO AND THE ATTRACTIONS: Goodbye Cruel World. F Beat ZL 70317. Producers: Clive Langer and Alan Winstanley. Second-best Costello still beats the pack by a length. Some quarters are keen to write Elvis off, but this collection, although not as immediate as previous releases, shows the old skills are still there and The Attractions are still the best backing band around. A craftsman trading water.

PETER HAMMILL: Love Songs. Charisma CA6 1166 Producer: artist. Re-investing new emotions into songs of lost love, past and present. Opening up the old scars, Hammill continues to tap that vital vein of public exorcism. Seldom comfortable, frequently challenging, Hammill remains an artist of startling originality.

GENERAL PUBLIC: It's All The Rage. Virgin V2324. Producer: Gaven Mackillop, Colin Fairley and artists. An album of immense promise, if not quite living up to the legend of The Beat. Given time General Public will mature and this LP provides the blue print. Be patient.

RICKIE LEE JONES: The Magazine. WB 925117-1. Producers: artist and James Newton Howard. Back on the streets with a new collection of torch songs. The woman who was once too clever by half and sassy-bold has matured into reflective innocence and tugs the willing listener along. DUNCAN HOLLAND

DAVID SYLVIAN: Brilliant Trees. Virgin V2290. Producers: artists and Steve Nye. An elegant solo debut which more than fulfilled the singer's promise and revealed him to be more than just another pretty boy with big ideas. The acceptable face of arty pop.

THE MIGHTY WAH!: A Word To The Wise Guy. Beggars Banquet BEGA 54. Producer: Pete Wylie. Few can carry off overblown pop histrionics and even fewer can make credible, personal political statements. Pete Wylie did both on this splendidly sincere and enjoyable one from the heart.

THE JAZZ BUTCHER: Scandal In Bohemia. Glass Records GLALP 009. Distribution: Cartel. If the Butcher and his boys get their act together in '85 they could be the ones to watch. This is not just another studiously eccentric cult singer *manqué*, but a brilliant, funny, diverse pop pastiche.

REM: Reckoning. IRS IRSA 7045. This didn't get the chart recognition it deserved (and which seemed likely after another year of media adulation), but was another beautifully crafted wild and wilful work. One of several bands which proved there's more to American music than Van Halen.

PSYCHEDELIC FURS: Mirror Moves. CBS 25950. Producer: Keith Forsey. 1984 still didn't see Richard Butler make it as the thinking woman's sex symbol, but if he and the rapidly dwindling Furs manage to make another LP as dynamic and



JAZZ BUTCHER: the one to watch?

commercial as Mirror Moves next year, his time may well be coming.

ECHO & THE BUNNYMEN: Ocean Rain. Korova KODE 8. The Bunnies were asking for trouble in their own inimitable way by dubbing Ocean Rain "the best album ever made", and while it obviously wasn't, what it was was a brilliantly executed foray into deliberately obtuse imagery allied to startlingly simple and effective melodies.

HEAVEN 17: How Men Are. Virgin V2326. Producers: BEF and Greg Walsh. Lukewarm reviews resulted in a disappointing chart showing for Heaven 17 and, in a way, it's easy to see why: How Men Are is a subtle, highly original work which takes more than a few plays for its full impact to become apparent. It's also interesting as it shows H17's developing interest in vocals and a warm, funky feeling.

LLOYD COLE & THE COMMOTIONS: Rattlesnakes. Polydor LCLP1. Producer: Paul Hardiman. Whatever jealous labelmates may say, Lloyd Cole looks set to emerge as one of the talents of the Eighties. This is a superb blend of Lou Reed Americana, country and heartfelt, insightful lyrics. Excellent.

BILLY BRAGG: Brewing Up With Billy Bragg. Go! Discs AGOLP 4. Consolidating last year's stunning debut, Bragg bounced back with the follow-up many thought was impossible. Brewing Up was every bit as good as Life's A Riot, but with all the benefit of a maturing performer's insight. Bragg also provided some of the most enjoyable, funny and unpretentious performances of the year.

10,000 MANIACS: Secrets Of The I Ching. Press Records P3001. One of the most delightful surprises of 1984: 10,000 Maniacs are distinguished by an amazingly broad range of influences which produce highly listenable, capricious vocals invigorated by acid guitar and swamplands rhythms.

DANNY VAN EMDEN

PERFORMANCE EXTRA

MW gigs of the year



HURRAH!: soon to break big.

FOR SIMPLE, subtle pleasure, Lloyd Cole & The Commotions played what was for me the gig of the year this autumn at London's Dominion.

Displaying a rare talent and a stunning but understated command, Lloyd Cole has all the hallmarks of a great performer. Better than his first big summer dates, better than his more flashy contemporaries, Lloyd Cole played the sort of music you need to sit down, close your eyes and simply bathe in the beauty of it all.

DANNY VAN EMDEN

WE SAT in the sun at Donington Park and the bands played on as the countless thousands wallowed in the August heat. Six sizzling bands kept us glowing after dark when AC/DC went all out to be the loudest and the nastiest of the Monsters Of Rock.

They launched Hell's Bells, Dirty Deeds Done Dirt Cheap, and Whole Lotta Rosie at us until we could take no more. Then the cannons roared and the fireworks blazed as For Those About To Rock (We Salute You) was heaped upon us.

It was the kind of day that can leave you scarred with euphoria. JEFF CLARK-MEADS

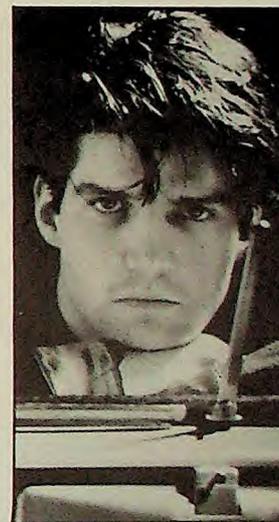
IT'S HARD to see why Hurrah! are still the only one of the original four Kitchenware bands not to score a major deal.

Supporting Everything But The Girl at the Hammersmith Palais, Hurrah! were sweaty and sincere, their songs three-minute bursts of elating guitars and heartfelt harmonies.

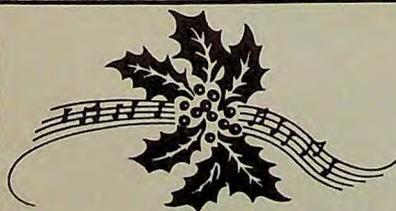
I can only presume that Hurrah! are hampered by a lack of an obvious marketing angle, which is a sad reflection, but their talent must surely win through. JOHN BEST

A CONCERT that simply couldn't disappoint. Live Moore filled the heart with awesome power and took the audience back to the intimacy of an Irish pub. The Dominion during early November was totally devastated by a squat Irishman playing the acoustic guitar.

As unlikely as that sounds, Moore's uncanny voice, with the ability to create its own harmonies, soon burns into the most passive listener. Add to this a political outlook which slaps integrity into the face of ignorance, a Dublin wit of subtle ease and the romanticism of giant proportions and you've got the complete performer and the complete performance. Ride On Christy, the best there is. DUNCAN HOLLAND



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LP REVIEWS

General

TKO: In Your Face. Music For Nations. MFN 33. **Producer:** Rick Asher Keefer. Sharp, direct heavy metal that owes its allegiances to the Twisted Sister/Motley Crue genre. It's tight, aggressive and competent but, sadly, not distinctive. TKO attack well but bite no harder than anybody else. ***

WHITE WOLFE: Standing Alone. RCA. PL70559. **Producer:** Danny Lowe and Jack Richardson. Hard rock on a grander scale than In Your Face. More use of synthesizers and effects and a heavy leaning on the melody creates occasional moments of powerful atmosphere. That stamp of subtlety lifts this effort to nicely above run-of-the-mill. ***

BOB JAMES. 12. CBS. 26314. Powerful stuff from the virtuoso jazz-funk pianist. 12 has its laid back moments, but a lot of it shows that James knows that being an established and respected figure needn't mean being bland and unadventurous. Notable for some stunning horn arrangements. ***

VARIOUS ARTISTS: Hip-Hop — The Original And The Best. Charisma/Virgin FRESH 1. Self-explanatory compilation featuring six tracks from Malcolm McLaren, The Rock Steady Crew and The World's Famous Supreme Team. Should chart as most of the tracks (Double Dutch, Buffalo Girls etc) did. ***

ROY AYERS. In The Dark. CBS. 26199. Music for cocktail bars and social climbing Capri owners with blonde highlights. Plenty of plinky xylophone and George Benson-style guitar. Ayers knows his market and does nothing to rock the boat. **

PAUL DESMOND WITH THE MODERN JAZZ QUARTET: The Only Recorded Performance. Finesse Records. FINLP 6050. **Distribution:** PRT. As the title suggests, the only vinyl document of the meeting of the former Dave Brubeck Quartet saxophonist and Milt Jackson's boys. Recorded in New York City Town Hall on Christmas Day 1971, it manages to capture a charming and soothing sound without becoming out and out easy listening. Includes treatments of Greensleeves and Jesus Christ Superstar among more substantial, if lesser known, material. ***

TANGERINE DREAM: Poland. Jive Electra HIP 22. **Distribution:** CBS. The group that helped launch the electro genre all those years ago with the influential but esoteric Phaedra, are captured live on this 2-LP recorded behind the Iron Curtain. To the British ear, spoiled, maybe, by the plethora of electro bands, this sounds as ephemeral as TV theme music, but the band still has fans on the Continent, where this package looks destined for its best sales. **

MIKE POST: Mike Post. RCA. PL85183. **Producer:** artist. A prolific writer and arranger of music for television and the cinema, Mike Post has now produced an instrumental album after 20 years in the business. He's covered his self-penned The A-Team, the theme from the TV show, Michael Jackson's Beat It, The Theme From St Elsewhere, Footloose and half-a-dozen others in an orchestral, easy-listening style. Christmas sales might just save it from complete obscurity. **

Indies

VARIOUS: The Ace Story — Volume 5. Ace Records. CH 113. A rock'n'roll/rockabilly compilation that's definitely a cut above the average: every track is a gem. Worth recommending to relevant customers as a pinnacle in this over-populated field. ***

THE REPLACEMENTS: Let It Be. Zippo. ZONG 002. **THE LONG RYDERS. Native Sons.** Zippo. ZONG 003. **TRUE WEST. Drifters.** Zippo. ZONG 004. **Distribution:** Rough Trade/Cartel/Making Waves. In the wake of REM and Dream Syndicate a whole new generation of bands who are quintessentially American are beginning to come to the attention of the UK record buyers. In August Rain Parade's LP, Emergency Third Rail Power Trip made the indie chart, staying there for seven weeks, Now The Long Ryders are enjoying their eighth week there with an LP that sounds like The Beatles would have had they been American, around in the early Seventies and fond of country music.

The Replacements are even more interesting. They throw hardcore, country ballads, a cover of a Kiss song and plenty more besides, all in together to form an amalgam described by the press release as "power trash". This is more listenable in theory than in practice.

True West are four more boys with fond feelings towards early Seventies guitar bands. Cowboys on the cover and titles like Ain't No Hangman and complete the image.

Both The Replacements and True West are likely to follow The Long Ryders into the lower reaches of the indie chart. **each.

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

VARIOUS: 20 Reggae Classics Volume 2. Trojan TRLS 224. With tracks by the likes of Dave and Ansel Collins, The Maytals and Desmond Dekker, this compilation lives up to its subtitle, The Inspiration Continues. But while most of the tracks here are of great seminal importance, they already appear on so many compilations that a large part of the potential market for this early reggae/ska must already have been reached.

SAXON STUDIO INTERNATIONAL: Coughing Up Fire. Greensleeves UK Bubbler. **LICK WOOD 1.** **Distribution:** Jetstar. Live recording of UK MCs, rapping at breakneck speed. The fact that all the artists are British should be a major selling point, especially in the wake of Smiley Culture's national chart success. But that said, this does not have the crossover appeal or charm of that single so this is strictly for reggae buyers only.

THE HONEY CONE: Girls It Ain't Easy. Hot Wax Records. HDH LP 004.

LAURA LEE. The Rip Off. Hot Wax Records. HDH LP 003. **Distribution:** Rough Trade Cartel/Making Waves. The LP's salvaged from Holland-Dozier-Holland Records by Demon Records. Laura Lee's album spans the period 1970 to 1974, and is R&B-tinged soul as practised by such singers as Betty Wright of Shoorah Shoorah fame, though it's not quite up to that standard.

The Honey Cone are a late Sixties three-piece female soul harmony group in the manner of The Supremes, but once again not up to that standard.

Both are good LPs, however, particularly notable for the horribly queasy early Seventies cover designs. ** each.

A POPULAR HISTORY OF SIGNS: Comrades. Jungle Records. FREUD 6. Debut album from dull worthy agitpop group. With titles like Lenin, October and the title track it fairly obvious where their lyrical sympathies lie. Musically they sound like Blamcange leached of their tunes and humour, which is pretty ordinary really. May do okay in indie chart. **

VARIOUS: Motown Sings The Beatles. Tamla Motown. WL 72348. Twenty tracks by such Motown luminaries as Diana Ross, Stevie Wonder, The Four Tops, Smokey Robinson and more. Seventeen are Beatles songs covered by Motown, and three are Motown originals that The Fab Four covered later. On the face of it this is a great idea, sure to capture both markets at once, but too many of the versions are mawkish, insincere and unnecessary. One wonders how much longer the UK public can soak up repackaged Beatles before they get fed up with the sound of them. **

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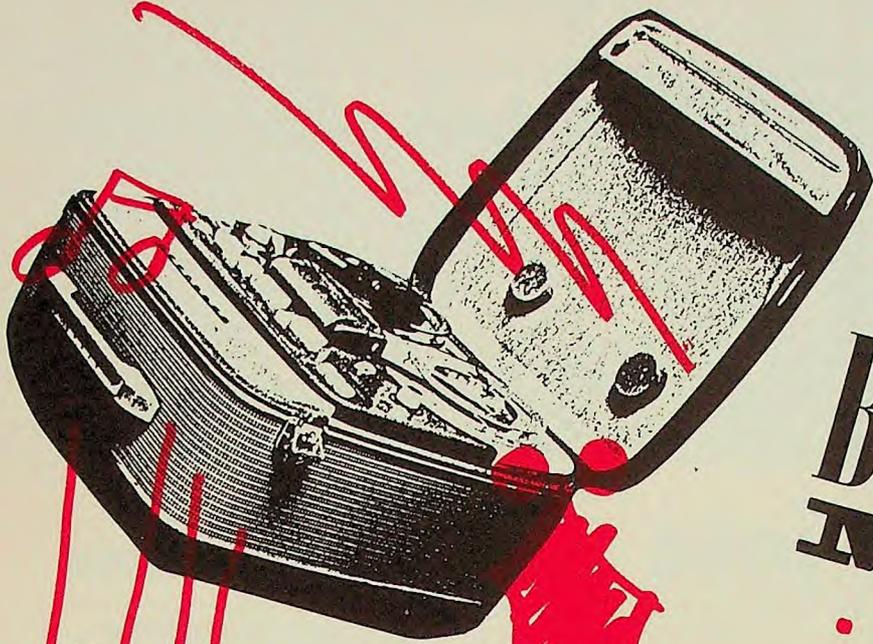
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Pete

RICKI KIM

Nigel



Angie



SELECT SOUND STUDIOS



*Merry Christmas from Marky,
Joyce, Kim and Ricki Wilde
and Nick 'the Crew'*



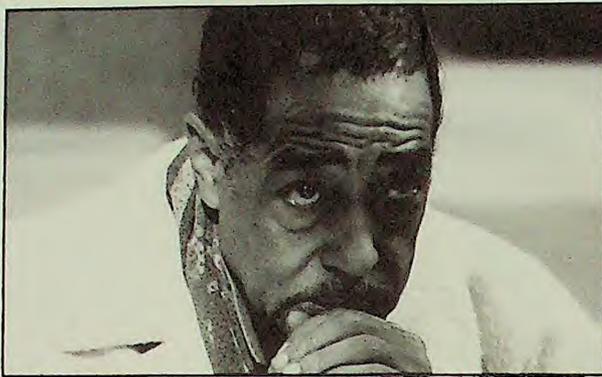
BOOKS

Fatuous fanmail

TAKING INSPIRATION, perhaps, from Nanette Newman's highly-successful collections of children's letters, all reproduced in the original handwriting, Rick Blaskey has attempted to do the same thing with fan mail.

And although it's a potentially hilarious subject, the joke falls a little flat in the imaginatively entitled *Fanmail* as some of the letters go beyond what is amusing and are genuinely pathetic. Another weakness is the selection of subjects: the same artists crop up time and time again, with Barry Manilow a predictably popular subject of adulation, and a greater variety would have been a good idea.

But despite these criticisms, *Fanmail* is going to attract attention with its jolly pink laminated cover and chunky format and may satisfy some voyeuristic readers. It might look like ideal stocking filler material, but the careful browser will soon see that it's not as wacky as it seems. Disappointing. DVE
Fanmail, Rick Blaskey, Quartet Books, £4.95.



DUKE ELLINGTON: enriching an esoteric, but enjoyable book.

Giants in jazz

ANYONE WITH the slightest interest in the development of jazz in the UK during the formative years should rush out and buy *A History Of Jazz In Britain 1919-1950* by Jim Godbolt.

Jim Godbolt, a true eccentric, has been an agent, band manager, painter-and-decorator, meter-reader and hotel-cleaner before success in writing. Here he meticulously and lovingly records a remarkable story in a bright, informative and humorous manner.

It's a rich tale peopled with American greats such as Armstrong, Ellington, Waller and Bechet with important contributions from the likes of Lyttelton, Barber, Scott, Bilk and hundreds of others.

The subject is somewhat esoteric but, if you are interested, this is your book. JH
A History Of Jazz In Britain, Jim Godbolt, Quartet Books, £14.95.

Rebels with a cause

PICTURE COMPILATIONS so often appear as either slapdash cash-in scrapbooks or as overly esoteric "art statements" that it's nice to see *Reggae Rebels* letting the portraits simply speak for themselves.

Reggae Rebels is a large format collection of reggae superstars' photographs, mostly in black and white, but some with colour blocked in to make attractive two-tone designs. There's simply one artist per page and each is reproduced simply, with no fancy graphics or gimmicks on high-quality paper. The only full colour reproduction is a bonus Bob

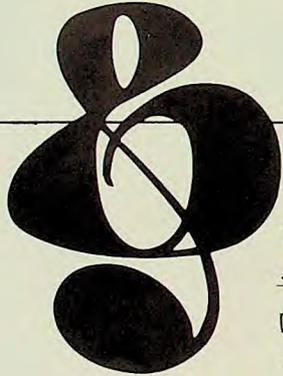
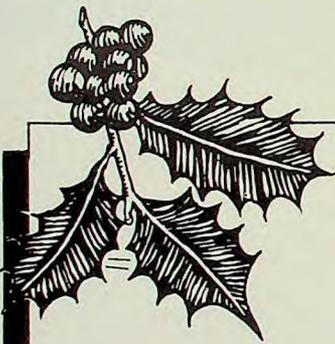
Marley poster which appears in the centre and is a strange choice as the superstar looks less than his best on it. The cover, which is predictably green, yellow and red, is striking, but again the choice of photograph is not of such a high standard as the selection inside.

For reggae fans it's the sort of book you need two copies of: one to keep and one to cut up and frame. Highly recommended. DVE
Reggae Rebels, Epoch Productions (23 Upper Berkeley St, London W1, 402 1080), available from Virgin, HMV and Athena, £5.95.

God's chart position

SURVEYING THE pop world from a Christian standpoint Tony Jasper concludes that pop "does not offer a gospel". This sequel to *Jesus In Pop Culture*, which was published in 1974, says that Christianity has to be expressed within the context of its particular cultural background and develops discussion on the relationship between secular and rebellious medium and the reportedly progressive church

world. A scholarly work, incorporating an extensive discography and source material, *Jesus And The Christian* could well find itself raised to the status of the reference book on religion and popular culture. Most schools and colleges could probably find a place for this. DH
Jesus And The Pop Culture by Tony Jasper, Robert Royce, £3.95.



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Edited
by
CHRIS WHITE

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2	Don Everly, Brother Juke Box	Sundown (Magnum Music) 7"
3	Shirley Bassey, Memory	Meteor (Magnum Music) LP
New 4	Harvey & The Wall Bangers, Allez Bananas	Hubba Disc LP
New 5	Lena Martell, You're My Heroe	Country House 7"
New 6	Lena Martell, Today	Country House LP
New 7	Sydney Devine, Sydney Devine (From Scotland With Love)	Country House LP
New 8	King Sounds & The Israelites, Book Of Rules	King Sounds & The I 7"
New 9	My Brilliant Career, Message Of Love	Dingbat 7"
New 10	Kick Partners, It's Too Late	Rabbit 7"
Breakers	Poison Girls, It's Too Late	XNTRIX 7"
	Accent, We Are Lost	Motion 7"

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RT/Cartel move for Midnight

FOLLOWING THE demise of IDS, Midnight Music's catalogue will be available from Rough Trade and the Cartel.

Recent releases from Midnight include the Cindytalk album Camouflage Heart, Robyn Hitchcock's I Often Dream Of Trains, both of which were indie chart entries; Sad Lovers & Giants' In The Breeze LP, and singles by The Flood (Cold

World) and Robyn Hitchcock (Bells Of Rhymney).

Two 12-inch-only releases are scheduled for January: Vital Sines' 4-track Collage, and The S-Haters' White Noise.

● Midnight Music (Records), PO Box 333, Bushey, Watford, WD2 3UN (01-950 9507).



Who's a pretty Boyzone?

COULD BOYZONE (above) be the pretty boys of 1985? The group have been attracting a lot of attention with their single Last Adventure on Marathon Records, available in 7- and 12-inch formats, and have already done three networked TV programmes plus regional ones, along with several PAs and live appearances. They're managed by Brian O'Donoghue, who also guided Modern Romance to success.

Tracking...

RED DOOR Records has released Hello Alexei by John, alias Nick Wilton and Steve Brown. Comedy writer Wilton has contributed to TV shows like Spitting Image, Three Of A Kind, Not The 9 O'Clock News and Kick Up The Eighties while Steve Brown has also done TV and radio work. A spokesperson for the label says: "They see themselves as the Wham! of the comedy world but they can't agree who is supposed to be George Michael. If this record isn't a hit, they will release another one and another one, and keep on releasing them until the public get it right." Hello Alexei is distributed through Pinnacle... Morgan Fisher, formerly of Mott The Hoople and other projects including The Hybrid Kids, releases his second solo LP for Cherry Red this week. Look At Life is a self-produced instrumental album recorded in Tokyo, and a single Happy Again is being pulled from it. Fisher, who is a disciple of the Indian guru Master Baguan Shree Rajneesh, has made the LP under his disciple name Veetdharm Morgan-Fisher... Cherry Red is also re-launching Tracey Thorn's Plain Sailing/Goodbye Joe single. Plain Sailing received extensive airplay two years ago, while Goodbye Joe was written by Bid of the Monochrome Set. Thorn is now of course one half of the successful Everything But The Girl duo... Following the chart appearance of Smiley Culture's Police Officer, Fashion Records is re-issuing his only other single, Cockney Translation, which was originally released last April and went to number one in the reggae chart. It will be available in 7- and 12-inch formats and distributed via PRT through Fashion Records' recent agreement with reggae label CSA. Greensleeves releases an album of British MCs, Saxon Studio International, Coughing Up Fire!!! on its UK Bubblers label. The all-live LP was recorded last month and should be of special interest following in the wake of Smiley Culture's national chart debut (see above)... Bubbling just outside the indies singles chart this week are Man With No Name by Fireball XL5 (Northwood), Come Throw Yourself... by The Juggernauts (Addition), and No Sacrifice by Nocturnal Emmissions (Sterile).

MUSIC WEEK — FORTHCOMING FEATURES . . .

APRS BROCHURE 1985

THE OFFICIAL GUIDE TO
RECORDING IN BRITAIN

Issue Date: Jan. 26th
Copy Deadline: Jan. 11th

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Are you an indie label? Do you know if your label name or your catalogue numbers are already being used by someone else? If they are, it might cause big problems for your distribution and chart positions in the future. Gallup, with the help of the ILA, is getting the whole confusing system of numbering under control to make life simpler for everyone. You should get on the Record Labels Register immediately to make sure that when your number comes up, it's you that gets the business out of it.

RLR
Record Labels Register

Contact Lisa on (01) 486 1508/9 or Danny on (01) 794 0461
Administered by GALLUP c/o Independent Labels
Association 56/60 Wigmore St, London W1

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IN 1984

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TOP · SINGLES

INDIES

TOP · ALBUMS

22 December, 1984

THIS WEEK
LAST WEEK
WEEKS ON CHART

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	4	NELLIE THE ELEPHANT The Toy Dolls Volume VOL(T) 11 (I/P)
2	2	3	RATS Subhumans Blurg FISH 10 (I)
3	11	3	DO THE CONGA Black Lace Flair FLA 108(T) (P)
4	7	3	TO THE END OF THE EARTH (EP) English Dogs Rot:-(ASS 17) (I/Red Rhino)
5	3	6	BLASPHEMOUS RUMOURS/SOMEBODY Depeche Mode Mute 7BONG 7 (12 - 12 BONG 7) (I/RT/SP)
6	6	4	HOLLOW EYES Red Lorry Yellow Lorry Red Rhino RED(T) 50 (I/Red Rhino)
7	5	6	UPSIDE DOWN Jesus and Mary Chain Creation CRE 012 (I/RT)
8	4	6	THE PRICE New Model Army Abstract (12)ABS 028 (P)
9	9	4	SUZI Newtown Neurotics No Wonder NOW(T) 6 (I/J)
10	20	3	THE WORLD OF LIGHT (EP) Balaam And The Angel Chapter -(22/001) (I/NM)
11	13	4	THE AMAZING ADVENTURES OF JOHNNY THE . . . Cult Maniac Xcentric Noise EIGHTH(T) (I/Red Rhino)
12	10	7	I BLOODBROTHER BE Shock Headed Peters ei EL 1(T) (I/RT)
13	12	8	THE GREEN FIELDS OF FRANCE The Men They Couldn't Hang Imp/Demon IMP 003(T) (I/RT/MW)
14	43	2	STRIKE Enemy Within Rough Trade RT(T) 151 (I/RT)
15	8	7	I'M JUST A DOG The Meteors Mad Pig PORK 1(T) (P)
16	16	7	CALAMITY CRUSH Foetus Art Terrorism Self Immolation/Some Bizarre WOMB FAT-(11.12) (I/RT)
17	15	5	FOUR ON 4 Various Big Beat SW 100 (P/J)
18	28	92	BLUE MONDAY New Order Factory -(FAC 73) (I/P)
19	17	6	E.S.T. (TRIP TO THE MOON) Alien Sex Fiend Anagram/Cherry Red ANA 25(11) (P)
20	19	7	HOLOCAUST Pauline Murray & The Storm Polestar PSTR 001(12) (I/Red Rhino)
21	31	65	SONG TO THE SIREN This Mortal Coil 4AD AD 310 (I/P)
22	18	8	BEWARE THE WEAKLING LINES Yeah Yeah Noh In Tape IT 010 (I/Red Rhino)
23	35	15	THE GARDEN OF ARCAN DELIGHTS (EP) Dead Can Dance 4AD -(BAD 408) (I/P)
24	NEW		LIFE'S A SCREAM A Certain Ratio Factory -(FAC 112) (I/RT)
25	46	2	BLOOD ON YOUR HANDS Riot Clone Riot Clone RCR 004 (I/RT)

26	26	19	WALK INTO THE SUN March Violets Rebirth VRB 23(12) (I/Red Rhino)
27	14	4	MY BABY IN BLACK Brilliant Corners SS 20 Records -(SS 23T) (I/Revolver)
28	21	11	MARIMBA JIVE Red Guitars Self Drive Music SCAR 14(T) (I/Red Rhino)
29	29	3	THE DREAD Dormannu Illuminated -(ILL 5012) (I/J)
30	NEW		MASSACRED MILLIONS The Verukers Rot -(ASS 16) (I/Red Rhino)
31	39	18	COTTAGE INDUSTRY Yeah Yeah Noh In Tape -(IT 008) (I/Red Rhino)
32	40	2	CREEPS IN THE TREES, In Excelsis Inx INX 1(12) (I/Red Rhino)
33	NEW		JO'S SO MEAN Flowerpot Men Compost COMPOST 1 (I/RT)
34	23	7	PROPAGANDA (1984 MIX) Play Dead Jungle -(JUNG 17) (I/J)
35	47	2	HEARTS & MINDS The Farm End END 1 (I/Probe)
36	27	14	OUT OF THE FLESH Chakk Double Vision -(DVR 6) (I/RT)
37	22	6	CONSPIRACY Play Dead Clay CLAY 40 (P)
38	33	4	COCKTAIL CREDIBILITY Action Pact Fall Out FALL 029 (I/J)
39	38	5	CAN YOU FEEL . . . THE UNDERESTIMATED MAN The Vibes Big Beat SW 99 (P/J)
40	24	15	KANGAROO This Mortal Coil 4AD AD 410 (I/P)
41	25	12	DIRTY Hard-Corps Survival -(HC 1) (I/Backs)
42	34	9	SHADOW FIGURES Marc Riley with The Creepers In Tape -(IT 009) (I/Red Rhino)
43	36	8	BELA LUGOSI'S DEAD Bauhaus Small Wonder TEENY 2 (I/Backs)
44	30	6	NEVER AGAIN Pete Shelley Immaculate (12)IMMAC 1 (I/Backs)
45	42	5	THE SINGLES (EP) Chaos U.K. Riot City -(12RIOT 32) (I/Revolver)
46	45	7	LIVE AT THE CENTRO IBERICO (EP) Conflict Mortarhate MORT 7 (I/J)
47	32	16	BEAUTIFUL MONSTER The Folk Devils Ganges RAY 2(T) (I/Red Rhino)
48	37	7	SWEETEST EMBRACE The Orson Family Orson Enterprises OE 2 (I/RT)
49	NEW		I'M NOT A) REAL WOMAN The Poison Girls Xcentric Noise (12) XN 2009 (I/Red Rhino)
50	NEW		THE AMBASSADORS OF LOVE The Milkshakes Big Beat SW 105 (P/J)

1	1	5	HATFUL OF HOLLOW The Smiths Rough Trade ROUGH 76 (I/RT)
2	2	5	TREASURE Cocteau Twins 4AD CAD 412 (I)
3	3	10	IT'LL END IN TEARS This Mortal Coil 4AD CAD 411 (I/P)
4	5	6	SLOW TO FADE Red Guitars Self Drive SCAR LP 1 (I/Red Rhino)
5	6	4	NATURAL HISTORY March Violets Rebirth VRB 25 (I/Red Rhino)
6	9	4	PAY IT ALL BACK, VOLUME 1 Various On-U Sound ONULP 1 (I/RT)
7	7	5	WE HATE YOU SOUTH AFRICAN BASTARDS Microdisney Rough Trade RTM 155 (I/RT)
8	12	2	WITHOUT MERCY Dunutti Column Factory FACT 84 (I)
9	8	4	STAMPEDE! The Meteors Mad Pig CHOP 1 (P)
10	10	32	VENGEANCE New Model Army Abstract ABT 008 (P)
11	4	4	ACID BATH Alien Sex Fiend Cherry Red GRAM 18 (P)
12	15	3	THIS IS HAWKWIND, DO NOT PANIC Hawkwind Flicknife SHARP 022 (SP)
13	17	4	KILL BY REMOTE CONTROL Toxic Reasons Alternative Tentacles VIRUS 41 (I/RT)
14	19	3	THIS HEART DON'T RUN ON BLOOD . . . Scientists Augogo ANDA 32 (I/RT)
15	11	6	BULLSHIT DETECTOR VOLUME III Various Crass 1984/3 (I)
16	NEW		TOTALLY EXPLOITED The Exploited Castle Communications DOJO LP 1 (I)
17	NEW		'COP' Swans Kelvin 422/Some Bizarre KCC 1 (I/RT)
18	13	10	SEX BEAT Gun Club Lolita SO 21 (I)
19	NEW		STOMPING AT THE KLUB FOOT Various ABC ABCLP 3 (P)
20	14	4	JESUS EGG THAT WEPT Danielle Dax Awesome AOR 1 (I)
21	24	56	SMELL OF FEMALE Cramps Big Beat NED 6 (MW/P)
22	22	8	NATIVE SONS The Long Ryders Zippo/Demon ZONG 003 (CP/MW/RT)
23	NEW		RAINING PLEASURE The Triffids Hot MINIHOT 1 (I/RT)
24	NEW		THE SPELL The End Hyperion ENID 8 (P)
25	NEW		TREELESS PLAIN The Triffids Hot HOT 1003 (I/RT)

SOUNDS

IN YOUR NEWSAGENTS

0.45p

WEDNESDAY IS INDEPENDENCE DAY



Dealers: Cut out and display. Only independently distributed records are eligible. The key to distributor codes can be found on the new albums page. Compiled by MRIB from a nationwide panel of 50 specialist shops.

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MARKETPLACE

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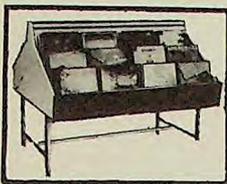
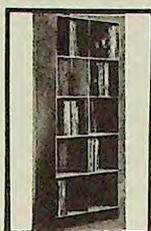
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 Music Week Classified Advertisement rates are £7.00 per single column centimetre
 Recruitment £9 per single column centimetre
 Box number charge £2.50. 6 insertions 10%, 13 insertions 15%, 1 year 20%. All advertisements are sold by the single column 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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