

# MUSIC WEEK

25 YEARS ESTABLISHED 1959

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Dealers join in support for Ethiopian appeal

## Stars rally round

BRITISH MUSICIANS are showing an extraordinary amount of support for the appeals to aid the famine victims in Ethiopia and this week UK record dealers are asked to make their contribution by waiving their profits on a giant supergroup single, all proceeds from which will go into a trust fund to buy medicines and food.

The single, Do They Know It's Christmas? (PolyGram FEED 1) was written by Bob Geldof and Midge Ure who also organised the recording session last Sunday which involved Wham! FGTH, Ultravox, U2, Paul Young, Kool & The Gang, Paul McCartney, Boomtown Rats, Status Quo, Annie Lennox, Bananarama, Culture Club, Duran Duran, Heaven 17, Phil Collins, Jodie, Spandau Ballet, Style Council, Sting and The Young Ones. The supergroup will be on the label as Band Aid.

Everyone concerned in making, marketing, promoting and distributing the single have given their services free, including sleeve designer Peter Blake, Sarm West Studio, Phonogram and PolyGram distribution.

"Even those mysterious characters who put up fly posters are doing it for nothing," said Geldof who called *Music Week* to appeal to dealers to lend their support by selling the record at cost — £1.35 including VAT. *MW* has donated a full page

advertisement (see p31).

Phonogram is offering the single on full sale or return terms and all the major retail chains — Boots, HMV, Our Price, Woolworth, Smiths and Virgin — have already agreed to sell at the dealer price.

Geldof has pledged that all the supplies bought by money generated through sales of the single will be shipped directly to the famine victims.

● Fifteen artists will appear in an Action For Ethiopia Albert Hall concert on December 7, including Aswad, Thomas Dolby, The Flying Pickets, Nick Heyward, Alvin Stardust and Mari Wilson. The concert has the title "Dinner At Alberts" and record companies are being urged to purchase boxes. The target is £100,000 for the Save The Children Ethiopia fund. More information from 734 8883/4.

● Imagination, Haywoode and Animal Nightlife are among artists appearing in a GLC backed concert at the Hippodrome, Leicester Square, on December 2. Proceeds will go to the Oxfam appeal for Ethiopia.

● Trevor Walters will host a charity concert for the Save The Children Fund Ethiopia appeal at the Festival Theatre, Paignton, Devon, on December 14. The gig has been organised by The Reggae Club in conjunction with the fund and other artists appearing include Misty In Roots, Black Roots, Restriction and Jahman Levi.



Some of the many stars appearing on the Ethiopian single

## Record Shack forms new indie operation

IN THE wake of the collapse of IDS last week, a new sales/promotion/marketing operation has been formed, based on the Record Shack Company, the most successful of the IDS-distributed labels, utilising EMI's pressing and distribution.

Called The Consortium, the new company will be headed by former IDS labels manager Dave Fagence, and will initially handle Record Shack product plus two other IDS labels, Cocteau and Illuminated. Several ex-IDS staff will be taken on, including Malcolm Packer as sales manager and Christine Wells as administrator.

The deal with EMI was negotiated by Record Shack's Jeff Weston after arrangements with CBS, announced last week, failed to be completed. The Consortium will provide marketing and promotion for its labels and has taken on the sales company Impulse for a trial period.

Fagence commented: "We will only concentrate on labels we feel we can break, maybe four or five a year; we will be aiming to build reputations and achieve high turnover."

● IDS directors John Howes and Geoff Hannington have denied a claim by IDS creditor Tony Harding that the company crashed owing 2m (MW November 24). "Putting aside the banks' investment, our debts to individual creditors is around £800,000," said Hannington. "And a large proportion of that is owed to Damont and Cambra, our two biggest creditors."

## Amstrad controversy — counter claim filed

WRITS HAVE been served on hi-fi manufacturer Amstrad and retailer Dixons in a counter-claim by the BPI, Mechanical Rights Society, CBS Songs, CBS Records and Chrysalis Records over Amstrad's high-speed, double-headed tape recorder.

Three weeks ago Amstrad started a High Court action against the BPI which had objected to advertising for the tape recorder which the BPI claimed incites infringement of copyright. Amstrad is seeking a declaration that the machine is not unlawful; the new action against them seeks a declaration that it is.

But an application to the court by the music industry side for a direction for their action to be heard in parallel with Amstrad's failed last Thursday and will now follow Amstrad's action.

The BPI wanted a parallel hearing so that if they won against Amstrad they would be entitled to relief. "If we win in Amstrad's action it will be a pyrrhic victory because the BPI does not own any copyrights,"

explained BPI legal adviser Patrick Isherwood.

By involving CBS and Chrysalis on behalf of the BPI, MRS and their members in their own action they will be able to claim damages because of infringed copyrights, but this will be delayed by the court decision not to allow parallel hearings.

The BPI is considering an appeal against the procedural court decision.

### Miners' single

THE STYLE Council and Jimmy Ruffin are among an all-star lineup featured on Soul Deep, a Polydor single from which all record and publishing royalties will be donated to miners' funds in time for Christmas.

## Beatles royalties claim

CLAIMS THAT EMI Records "substantially underpaid" royalties due to The Beatles at the height of their fame were made in the High Court last week.

The action is being brought by Apple Corps Ltd, the company which is owned by the three surviving Beatles, Paul McCartney, George Harrison and Ringo Starr, and John Lennon's widow, Yoko Ono.


Robert Gatehouse, QC, told Mr Justice Peter Gibson that Apple was seeking a court order for an account of royalties alleged to have been "considerably under-accounted".

Under their earliest contract with Parlophone counsel said the group were to get a royalty of one old penny per track, later rising to one-and-a-half old pence. This was later superseded by royalties on a percentage basis.


Following the break-up of the group, Gatehouse said that Apple had commissioned two reports by expert accountants in the music publishing field to audit the EMI accounts. The action is being defended by EMI.

## MW first for legal ads

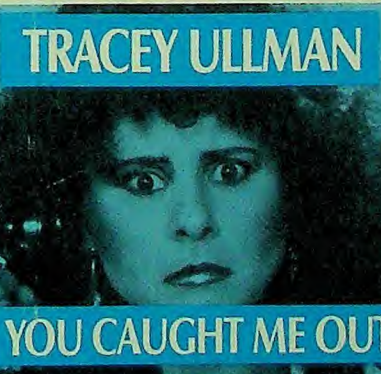
MUSIC WEEK'S Marketplace classified advertisement section this week breaks new ground with the first advertisement for a firm of solicitors, Teacher Stern Selby, offering legal services to the music industry, following relaxation of restrictions on advertising by solicitors. See p38.




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# NEWS



EMI MUSIC pushed the boat out to celebrate former Jam bassist Bruce Foxton's signing to the publishing company, and to celebrate his recent marriage to Epic Records press officer Pat Stead. Left to right: Foxton, Pat Stead, Foxton's manager Mike Smith, Ron White (managing director, EMI Music Publishing), Brian Hopkins (director of popular repertoire) and DJ Mike Read.



ENJOYING THE fun at the Music Publishers Association annual carnival ball are Martin Lee and Sandra Stevens of Brotherhood Of Man, together with John and James Gordon (sons of EMI Music Publishing promotion manager Johnny Gordon) as Mickey and Minnie Mouse, and EMI staffers Mick Redman (clown) and Mark Christensen (Bugs Bunny).



PRODUCER/SONGWRITER Ian Levine re-signs with Record Shack Records to continue the partnership which has produced Evelyn Thomas and Miquel Brown. Pictured with Levine are Record Shack's Howard Caplan and Geoff Weston.



A NEW double album on BBC Records of Roy Budd conducting the LSO playing "space age" movie themes, *The Fantasy Album*, was launched at a Trader Vic's lunch reception. With Budd (left) are BBC Enterprises sales director Roy Gibbs and Humphrey Walwyn, head of BBC Records.



LEVEL 42 receive gold discs for their album *Standing In The Light*, and silver discs for the current LP *True Colours*. Pictured with the band and manager John Gould, are Polydor MD A J Morris and head of A&R Alan Sizer.



ANDY WILLIAMS receives a gold disc for sales of his *Greatest Love Classics* album and is pictured with (l to r) EMI TV exploitation manager Charles Webster, managing director Peter Jamieson, strategic marketing A&R manager Vic Lanza and strategic marketing promotions man Bob Street.

## American Commentary



from IRA MAYER

NEW YORK: By virtue of omission — both deliberate and seemingly unintentional — the recent *Billboard* Music Video Conference in Los Angeles raised a number of issues that illustrate the quandry record labels find themselves in regarding music video.

The deliberate omission was any discussion of exclusivity agreements between record companies and MTV — banned at the outset of a panel titled *Seen In The Right Places* that featured MTV's Les Garland as well as representatives of various other music video programmes. Interestingly, there was no effort to shun talk of which shows pay royalties and which don't, the other side of the exclusivity coin. Exclusivity itself is a two-way euphemism: for MTV it represents a royalty of sorts! On the other hand exclusivity agreements (rather than royalties) protect the labels from artist/producer demands for a cut of the action.

The seemingly unintentional omission was in the entire area of home video. When Pacific Arts' David Bean attempted to discuss the fact that his company made money selling music video (among other types of cassettes — his argument didn't fully hold water), the other panelists among *The Risk Takers*, including IRS Records/Video's Carl Grasso, whose label has released long form videos for commercial sale and rental, conveniently chose to ignore both the topic and Bean's comments.

Exclusivity is probably the single most important issue facing the labels so far as exploitation of increasingly expensive promotional clips is concerned. Are clips useful after initial release, after a song has peaked? What do such agreements mean in terms of restraint of trade? What will happen as artists and producers seek a share of the premium paid for exclusivity — when the labels see that premium as merely offsetting production costs? (This latter issue was raised if not addressed at any length.)

As for sale of music video, the matter of rights continues to be a major stumbling block, with no clear cut definitions. Also, there is little evidence to date that music video is of interest to consumers for other than the occasional blockbuster. Sony keeps hanging in with Video 45s, never releasing sales data; I venture to guess that with the possible exception of Duran Duran it's never moved more than a few thousand pieces of any single title.

Sony may even have profited on those few thousand, as may others with a handful of full-length productions, but to date the numbers can hardly have been substantial. This is the third year in Sony's Video 45 programme — and the one in which the company will have to prove itself. Insiders concede they aren't sure if the concept will warrant continued major investment. (On the plus side; building enthusiasm for Pioneer's 8-inch discs, despite the paltry installed base of laserdisc video players. Perhaps this will rub off on the Video 45 format.)

Most talk about music video is in the future tense, which has been the case at least since *Billboard* started its music video conferences in the mid-'70s. The reality is that few of the participants in this year's event (or elsewhere) actually make money directly through music video unless they are getting a flat fee for some service (producer/director, duplicator, distribution pool, publicist).

Music video, as far as sales for home use goes, simply isn't a business yet, and most executives these days aren't convinced it ever will be. And without even discussing them in specific terms, the issues above are the ones that drove this year's *Billboard* music video conference to its greatest success yet.

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JAMES LAST receives an engraved wine cooler to mark the end of his recent UK tour and to commemorate £1m sales of his records in the UK in the last 12 months. Making the presentation is Polydor marketing executive George McManus.

NEWS

BRITISH FILM YEAR

Film/record sales link

PLANS ARE being laid to encourage cinemas to sell records as part of the 1985 Government-backed British Film Year campaign aimed at boosting cinema attendances.

Film soundtrack music and music associated with films will be heavily promoted as part of the campaign, and the Filmtrax label is putting together a 2-LP compilation album of movie music titled *Watching Music*. Distribution is yet to be set.

Filmtrax director John Hall said: "Cinemas are an obvious place to sell film music and we are trying to establish them as a retail base, possibly using the film industry's own distribution network."

L'pool press plant opens

A NEW pressing plant has been opened on Merseyside, primarily to serve labels in the North West, providing a 24-hour a day service with a capacity of between 45,000 to 50,000 7- and 12-inch records.

Called Ryker Records, the plant is financed and owned by the Ryker Group of companies, a Liverpool-based concern involved in travel and oil, co-owned by Hugo Coventry and Richard Carrington. The company also has its own label, pressed and distributed by CBS.

The plant was designed and purpose-built by Roy Mathews of Musitech Ltd and, says the company, "has filled a geographical gap in the pressing plant marketplace".

Virgin's focus on 'family' ads

VIRGIN RETAIL is aiming to broaden its customer base from young regular music buyers to less frequent purchasers this Christmas with a £350,000 TV, poster and press advertising campaign.

The campaign will have as its theme "an everyday family of Virgin shoppers". The Rappers, who will appear in the TV commercial directed by Mel Smith, and other advertising which has been developed by Virgin's own ad agency, The Design Clinic.

Software & Sales

THE TELEPHONE number of The Software Sales Service (Retailing page last week) is 01-636 6432, not 01-734 8181 as stated.

PolyGram issues video/tape double

THE FIRST in a new series of music videos called Doubles is released by PolyGram this week. It features an in-concert performance by David Essex, live at the Royal Albert Hall, and is packaged with a stereo audio cassette of the entire soundtrack recording. Dealer price is £13.50, and the set is being targeted specifically at the Christmas market.

Selected titles from PolyGram's music and children's video catalogue are included in a "special seasonal offer" from PolyGram. 400,000 leaflet order forms are currently being shipped out to dealers nationwide giving details of the scheme and special dealer prices. Among the 15 music titles included are Tears For Fears' *In My Mind's Eye*, Don't Watch That, Watch This, Dire Straits' *Alchemy Live* and The Style Council's *Far East And Far Out*.

● Following the acquisition of worldwide sales rights to the Arista music video catalogue, Virgin Video has just released *The Thompson Twins' Into The Gap Live*, an American-made 80-minute live concert video. The release co-incides with the release of the Twins' new Arista single and their Christmas shows at Birmingham NEC and London Wembley.

● Granada Video has released *Johnny Cash In San Quentin*, which was filmed in the famed prison in 1969. Distribution is through PVG.

● Hendring, in conjunction with Synergy and On-TV, releases *Splashing' The Palace '84* next week. Filmed at this year's Reggae Sunsplash at Crystal Palace, it is Hendring's first video co-production with Capital Radio. Dealer price is £16.50 and distribution through PVG.

● BBC Video's second *Deep Purple* video release, *Concerto For Group and Orchestra* (£13.04, 51 minutes) is set for release on December 10. It features Purple with the Royal Philharmonic Orchestra recorded at the Royal Albert Hall in 1969.

Sponsors for Jazz Centre

THE ARTS Minister Lord Gowrie has presented the first award under the government's Business Sponsorship Incentive Scheme, designed to encourage business support for the arts. The £51,667 cheque will go to the National Jazz Centre.

The presentation was made at the BP (British Petroleum Company) headquarters during the opening of the first BP Arts Festival. The joint sponsorship spread over three years will be used mainly to finance the expansion of the National Jazz Centre's programme of music workshops in schools, youth clubs and community centres around the country.

Midem subsidy — deadline looms

UK COMPANIES intending to take stands at Midem are reminded that in order to qualify for the Government subsidy it is essential that they complete the joint venture application form and return it to the MPA office

(103 Kingsway, London WC2B 6QX) together with payments before the deadline date of January 9, 1985.

Companies using the BOTB services for the first time since January, 1981, are eligible for the "£150 springboard offer" and details can be obtained from the MPA (01-831 7591).

Cowbell changes

COWBELL AGENCY has moved to new premises and changed its name. Renamed World Service Agency, it is now operating from 134 Wigmore Street, London W1 (01-486 7961). In existence for more than 10 years, Cowbell/World Service aims to "further extend its association with contemporary acts alongside its established artistes."

New label signs

NEWLY-ESTABLISHED label GC Records has signed a marketing and distribution agreement with MCA Records in the UK and initial releases are singles by Manchester duo *The Dunn Thing* (*Sticking To My Guns*) and a 4-track 12-inch by *Nightmoves* (*Trans-Dance*). These will be followed by *Love Dance* by *The Heat* in January. T.C.

Musical Chairs

ANDY STEVENS has been appointed director of international marketing CBS Records, reporting to managing director Paul Russell. He joined the company in 1981 as international manager... Andy Ware, formerly with RCA and Polydor, is appointed production and marketing controller at Starblend Records to co-ordinate all releases and liaise with the PRT sales force... Former EMI Music Publishing press officer *Shanti Bhatia* has joined the press office of Yorkshire Television.

Impression TV ads set

IMPRESSION RECORDS is extending its TV advertising for the *After Dark* and *Friends Again* albums. From November 29 *Friends Again* will be shown on ITV in the Yorkshire and Granada area, while *After Dark* will be on ITV and C4 in Yorkshire. *After Dark* will also be advertised on ITV and C4 in the London area from December 3.

David Almond

DAVID ALMOND (also known as Dave East) of *Buccaneer Music*, Bushey, Herts, would like it to be known that he is not the David Almond recently charged with fraud against the PRS (MW November 24).

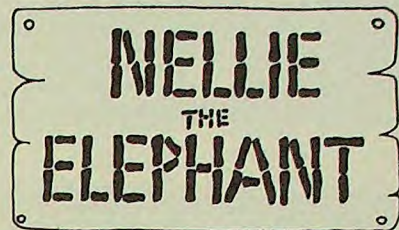
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## NEWS

## Trade split on Sunday opening

By JOHN BEST

HOME OFFICE recommendations to scrap all restrictions on shop opening hours have by and large been welcomed by major record retailing chains, but reaction from independent dealers has been less favourable, with many feeling the changes may threaten their existence.

The proposals, made in a report by the Auld Committee, would legalise Sunday trading for the first time in England and Wales. And while Home Secretary, Leon Brittan, has warned retailers not to flout existing laws, the indications are that seven-days-a-week trading could be legal within 18 months.

W H Smith, Virgin, Woolworths and Our Price are among those greeting the proposals with varying degrees of enthusiasm.

"We welcome the report and its findings," said a spokesperson for Smiths. "We're now anxious to see legislation passed as early as possible. As far as ordinary stores go it's not a question of opening up every one, but there are a lot of places like resorts and tourist areas, where people want to shop on Sundays. Traders should be allowed to open if they and their customers want them to."

The other chains would operate a similar policy of opening only where demand was sufficient.

Boots offered the loudest voice

of dissent from the major chains saying that opening its stores on Sunday would not be in the best interests of its customers or staff. And that rather than create extra expenditure, seven-day trading would simply spread business over longer hours, putting up costs and eventually leading to higher prices. An opinion echoed less vehemently by HMV managing director, Ian Gray. Both stores would, however, consider opening if local competition forced them to.

On the independent side, reactions cover the whole spectrum of opinion.

Martin Anscombe who is secretary of the Norfolk Council of the National Chamber of Trade, as well as running Pop Inn Records in Watton, said a trading hours "free-for-all" would kill off the corner shop.

"It is a blueprint for disaster. If implemented it will be a charter for superstores and Sunday markets — and sound the death knell for many ordinary family-run shops in market towns and villages, who cannot afford to remain open all hours," he said.

Barry Robinson of Millers, a Cambridge shop dealing in all areas of music and employing a staff of around 60, felt similarly saying that the changes would very quickly cut down the public's choice by getting rid of a lot of small shops in a few months rather than over the next 10 to 15 years.

Others were less certain of the consequences, many agreeing with the proposals in principle,

but saying that they would probably not be opening themselves, either because having worked six days they would need the rest, or because they did not believe enough people would be attracted to their area on a Sunday.

"I can't see how I'd lose custom by not opening, the people you're going to get in on a Sunday are browsers rather than buyers," said Bob Kingdom of KMK Records, Beckenham.

A number of dealers felt that if there is money to be spent it will be spent on either Saturday or Monday, and that Sunday opening would merely lower takings on those days.

Pointing to the time taken for the public to get used to six full days trading, Tony Mack of Revolver Records in Nottingham, said he thought any changes would happen in the big cities first and take a long time to filter through to the rest of the country.

If and when the proposals come into effect, Tony Relf of Long Player in Tunbridge Wells has no doubts where dealers loyalties should lay: "In retailing it's about people coming through the door. There may be staffing problems and slightly increased costs, but that's retailing and if I don't like it then I have to get out."

The problems of staffing, overheads, profit — as well as religious and family considerations — vary but most dealers will be keeping a very close eye on what their competitors do.

## DOOLEY

THE CONTROVERSY over the music soundtrack of the Virgin 1984 film continues to simmer and Eurythmics David Stewart and Annie Lennox last week lashed back at director Michael Radford who had claimed that their soundtrack had been "foisted" upon him, and had accused them of "grossly interfering" with his work. The duo says that they were commissioned to compose and record the soundtrack and they felt like "spectators in a circus of jugglers" as arguments raged between the producers, the director and Virgin over their music and another soundtrack commissioned from Dominic Muldowney; and say that they wouldn't even have considered doing the music had they known that someone else had also been commissioned. "Michael Radford knows that his real dispute is with Virgin Films and we will not become his scapegoats," they add... Who gets Shep's job at Phonogram? It'll certainly be an internal appointment and the three favourites are: Tony Powell (Phonogram general marketing manager), John Preston (PolyGram marketing director) and Clive Swan (PolyGram Record Operations commercial director)... IDS creditors can take some little comfort in the knowledge that among those who got bouncing cheques was Geoff Hannington, for his last week's expenses... coincidentally, Julia, wife of IDS labels manager Dave Fagence, gave birth to a bouncing boy, James.

AN AUSTRALIAN has been appointed as MD of CBS Australia for the first time in its 24 years — 33 year-old Dennis Handin who replaces American Bob Jamieson who moves to CRI in Paris. Fifteen years ago Handin was a junior store clerk in a CBS branch office and is known for his informal management style: "I speak to reps, I take them to lunch, I go out at night and get dirty with them," he told a *Billboard* reporter... Indie co-operative distributor The Cartel is dedicated "to undermining the industry at large," according to its magazine *The Catalogue*. It also appears to be schizophrenic — seeking to expand music "beyond the numbing constraints of the main charts", but also happy to help labels which are releasing music "that would comfortably compete in the conventional charts"... Note to US distributors: hot UK label Jive's deal with Arista for the US ends on December 31. "The timing," says Ralph Simon with some satisfaction, "could not be more fortuitous"... A & M A & R director Alan McGee has resigned, 10 years after joining the company, having risen from salesman through promotion to his present position. He can be contacted on 460-8919... Former PRT Records exec Trevor Eyles is back in the business working for Sound Results (01-741 1921), which leases product for use by British Airways and others.

## RECORD SHACK

• PRESENTS •

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18th · N·E·C, BIRMINGHAM

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23rd · HAMMERSMITH ODEON, LONDON

24th · HAMMERSMITH ODEON, LONDON

**EXTRA DATES, JUST ADDED**

16th · CONFERENCE CENTRE, BRIGHTON (EXTRA SHOW)

19th · QUEENS HALL, LEEDS

21st · N·E·C, BIRMINGHAM

24th · HAMMERSMITH ODEON, LONDON (EXTRA SHOW)

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**HOWARD JONES · THE 12" ALBUM**

## PUBLISHING

Edited  
by  
NIGEL HUNTER

## MPA joins anti-VAT lobby

WITH THE threat of VAT on printed matter, including printed music, looming, the Music Publishers Association has joined the National Book Committee's lobby against the move.

MPA secretary Peter Dadswell has written to influential Conservative MPs on the subject and has received supportive replies to date from Edward Heath and Patrick Cormack, a member of the All Party Arts & Heritage Committee.

Toby Jessel, chairman of the Conservative Arts Committee, opposes the measure, but pointed out that the UK is the only EEC country which does not impose VAT on printed matter, adding that the UK is not much more noticeably literate or cultured than some of the countries on the Continent.

There is likely to be further pressure from the EEC authorities for the UK to fall in with the practice in other member nations and Chancellor Nigel Lawson would undoubtedly welcome the extra revenue.

However, Fleet Street, which largely supports the Government, is campaigning vigorously against the imposition of VAT, which would add to its already severe economic burdens while magazine publishers could also suffer circulation losses following the addition of a 15 per cent VAT charge to cover prices.

In a written reply in Parliament at the end of last month, Norman Lamont, Minister of State for Trade and Industry stated: "The Government have no present plans to introduce VAT on books, news-

papers or periodicals. They do, however, have a commitment to shift the general burden of taxation from taxes on earnings to taxes on spending."

The Publishers Association, whose joint book trade committee chaired by Viscount Macmillan is co-operating closely with the National Book Committee in its anti-VAT activities, regards the operative word of the parliamentary reply as "present", and believes the threat still remains. The NBC expects the issue to be decided by the Treasury by the middle of January at the latest. It urges interested parties to make their representations swiftly "because Treasury policy usually begins to crystallise by early December".

VAT of 15 per cent on printed music would seriously affect the modestly impressive recovery made by this sector in recent years. Obviously, printed music will never regain its inter-War glories when it constituted the major source of income for music publishers, but VAT would be a body blow to its current state of health, particularly in the educational field, which is already subject to stringent budgetary restrictions.

Dadswell told *MW* that the MPA already receives letters from the public complaining about the high cost of printed music. He does not accept that it is expensive relative to other contemporary costs, but points out the inevitable effect that higher charges through VAT will cause.

## PERFORMANCE

## U2

CURRENTLY FAR too successful to expect anything but cynical reviews from the pop press, U2's latest Wembley date was the very model of a well-measured, note-perfect performance—and thus a little short on excitement because the band are now so predictably excellent.

Bono and The Edge are still the indisputable stars and focal points, though it's hard to imagine a more different pair: the ungainly gait and manner of the singer highlighted by the elegant cool of The Edge's precision guitar playing. But while Bono's secure self-image has made him the butt of endless easy slag-offs, he is a singer of consummate authority, if not class.

The capacity adoring crowd was more than happy to sway along with the new, more synth-based sounds of *The Unforgettable Fire LP*, but it was inevitably during the material from *War and Boy*, that they really shook the floor of the stands, stomping and singing, football crowd style.

And, it was the older material which recalled what was without doubt the band's finest hour: although new styles are vital and welcome it was on the guitar-dominated, but delicate songs of the first two albums that U2 really shone. Subsequent developments have been adequate, but that's all. Consistent brilliance is a lot to expect from anyone—except, it seems, The Edge, whose guitar still sings with original style which shouldn't be sacrificed to fashion.

Earlier, the evening got off to a rousing start, courtesy of U2's Island stablemates, The Waterboys, whose potent brand of emotive and intelligent music found favour with the crowd who gave it an unusually good reception for a Wembley support.

DANNY VAN EMDEN

## John Martyn

FOLLOWING SWIFTLY after Christy Moore, the similarly hard to define John Martyn displayed his own special talents at the Dominion.

While Martyn's excursions into

echoing guitar and over-laid melody are well known, it comes as quite a surprise to learn how completely his music has evolved into a jazzy fusion of enthusiastic rhythms.

But the audience seemed somewhat confused and disappointed by Martyn's performance. Never one to stand still, Martyn has continued to experiment within the very distinctive framework he has created. Consequently, the music is still immediately identifiable as his, but with an extra edge.

For this tour he simply played electric guitar, with a keyboard player (still annoyingly prone to be bubbly when he should be complimentary) and the extraordinary Danny Cummins on assorted percussion.

He has moved far from his folk beginnings — there was not an acoustic guitar in sight — and has become alarmingly provocative: his angular guitar could teach quite a few young hopefuls a thing or two.

And then of course, there is that voice...unique, passionate and powerful. Bending, twisting and slurring, Martyn seems to do nothing right and it all sounds so perfect. His violent rendition of Johnny Too Bad is a highlight showing how completely Martyn understands the varying tones and textures he now has in his repertoire.

DUNCAN HOLLAND

## Shirley Bassey

SHIRLEY BASSEY's recording career stretches back almost 30 years so it was appropriate that her Royal Albert Hall concerts, part of a sell-out UK tour, included many of the songs that she has made famous during that period.

From the opening notes of *I Am What I Am*, her latest single for Towerbell Records, through to the final showstopper, *This Is My Life*, Shirley Bassey gave her usual electrifying performance. The hits were there in profusion: *Big Spender*, *Never Never Never*, *Something*, *Kiss Me Honey*, *Kiss Me* and many more.

Towerbell has taken a gamble with its first Bassey LP release, but it should pay off.

CHRIS WHITE

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# TALENT

## Chart newcomers

**SMILEY CULTURE:** Police Officer. (Fashion Records FAD, distribution: PRT/Jetstar). UK origin. Entered chart, November 23, 1984. Leading London reggae DJ whose first single for Fashion was Cockney Translation.

**THE BREEKOUT KREW:** Matt's Mood (Next Plateau/London LON 59). US origin. Entered chart, November 23, 1984. The first UK release, from New York duo comprising Eric Smith and Spider D who have been rapping together since their high school days.

**THE TOY DOLLS:** Nellie The Elephant (Volume Records Vol II, distribution: Cartel/Pinnacle). UK origin. Entered chart, November 23, 1984. Mandy Miller Fifties favourite revived in time for the Christmas market by Sunderland band. The single was first released two years ago, and has been unavailable for some time. The band have played extensively in the US.

## Stars for Ethiopia

TOP POP names including Nick Heyward, Mari Wilson, Rick Wakeman, Dennis Brown, Aswad, Matt Bianco and Trevor Walters are hoping to raise the roof of the Royal Albert Hall on December 7 with a charity concert in aid of the Save The Children Fund For Action For Ethiopia. More names are expected to be added to the final bill. And all artists are donating their services free of charge.

Jive artist bounces back with a bigger splash as label policy pays off.

# Tide turns for Ocean

THE CURRENT US success of Billy Ocean, with two singles Caribbean Queen and Loverboy, and album Suddenly, is a great triumph for a singer whose recording career had been in the doldrums for several years, and for Jive Records who see his success as one of the first results of its commitment and investment in black music.

Apart from Ocean's stunning success — the LP is approaching the 1m units markets, and Caribbean Queen topped the pop, black and dance charts in the US — Jive has also been enjoying great success with another dance music act, Whodini, whose album Escape was number 12 with a bullet in the black chart last week, and whose single Friends/Five Minutes Of Funk is also a big hit.

Jive director Ralph Simon, says: "The Ocean phenomenon is not restricted to just the US — he has also charted in territories like West Germany, Venezuela, Australia and Spain."

After a string of Top 20 hits for GTO Records back in the Seventies — including the number two hit, Love Really Hurts Without You — Ocean was eclipsed by other rising black stars: "His career was really allowed to languish," Simon says. "His talent was totally neglected, which to me was wrong as he has such a classic voice and the same kind of long-term potential as Lionel Richie."

But, when just over a year ago Jive, which is part of the Zomba group of companies, decided to get involved with the black music market, Ocean was the first signing. Simon and fellow director Clive Calder teamed him with Zomba producer Keith Diamond, and the two worked in New York on the Suddenly album. "We decided to broaden our label's base from that of a purely rock-orientated approach to actively pursue what we believed to be the best talent in the black music field," Calder says.

"We also started the Jive Afrika label and bought a mobile record studio in Los Angeles which was sent out to Botswana in Africa. The first recording to come out of the mobile was Don't Go Lose It Baby, a number two dance hit for Hugh Masekela."

Jive's big project for 1985 is to break 14-year-old Zambian singer Warren Mills, who is now at school in the UK. "He has a talent that has echoes of the early Jackson 5 and while his debut single made the lower regions of the *Music Week* chart we have taken on two leading black American producers to work with him, and they are as enthusiastic as we are about his worldwide potential," says Simon.

And Calder adds: "We believe that we have created a UK first by being the first record label to have three singles and two albums in the American black music charts. "We're absolutely delighted because although many British labels have been able to make a dent in the dance charts there, most of them have been unable to consolidate the success."



THREE ARTISTS who are contributing to Jive Records' international success: Hugh Masekela, Richard Jon Smith and Billy Ocean.

## Everything counts in small amounts

by JOHN BEST

WHILE THE pop world and his wife are falling over themselves in a frantic effort to make it big, The Blue Nile have more respect for themselves and their music. And despite a debut LP (A Walk Across The Rooftops) that had the music press eulogising uncontrollably, they have little desire to reflect on the past and its glories.

"We've spoken about the chronology of things over and over again," says vocalist Paul Buchanan. "Everything is always seen as potted and it wasn't really like that. We've always given the impression that it was a plan, when what we'd really like to do is explain the spirit. I'm constantly trying to find out what I really, really, really want deep down inside."

Nevertheless, a potted history reveals that the three Glaswegians became the only act on Linn Products' own label, when the hi-fi manufacturers were given a tape containing a demo of one of the band's songs Tinseltown In The Rain, to use to test its new disc cutting facility.

Linn saved them from starving and put them in Edinburgh's Castle Sound studio, and A Walk Across The Rooftops emerged.

Word spread through the industry grapevine after Steve Lillywhite, who was in the studio producing Big Country, pronounced it the best album of the last five years, and Virgin appeared on the scene to handle press and promotion.

A remixed version of Stay Dented the chart at number 97 a couple of weeks ago, while

Tinseltown has already been a hit in Holland. The band are now back in Castle Sound crafting a second LP for spring release.

Working from structures they describe as "fairly loose", The Blue Nile will use anything at all to get the sound to capture the mood they want to create, but such perfectionism can bring problems: "If you name a complicated situation and say I want to describe that situation by the sound of one noise it can take days to get the thing that sits properly with the other instruments and sounds," Buchanan explains.

The hypnotically sparse landscapes of Rooftops will not become cluttered with technology on its successor: "We've got less technology at our disposal this time round, but we always work with whatever is to hand that is good, rather than thinking we must expand. We're constantly searching for the simplest mode of expression."

A tour when the album is complete is likely providing the group can find an "appropriate setting without going to theatrical lengths."

The Blue Nile have no glib manifestos to offer, they exist solely for the glory of their music, approaching it with a disarming honesty that floods from the grooves and will ultimately make them some of the very few stars who don't devalue the medium.

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2. **Tina Turner** – Private Dancer
3. **Giorgio Moroder with Philip Oakey** – Together in Electric Dreams
4. **UB40** – If It Happens Again
5. **Limahl** – Never Ending Story
6. **Culture Club** – The War Song
7. **Julian Lennon** – Too Late For Goodbyes
8. **Ray Parker Jnr.** – Ghostbusters
9. **Thompson Twins** – Sister of Mercy
10. **John Waite** – Missing You
11. **Nik Kershaw** – Human Racing
12. **Meatloaf** – Modern Girl
13. **Kim Wilde** – The Second Time
14. **Malcolm McLaren** – Madam Butterfly
15. **Nick Heyward** – Warning Sign
16. **O.M.D.** – Tesla Girls
17. **Iron Maiden** – Aces High
18. **Feargal Sharkey** – Listen to Your Father
19. **Heaven 17** – This Is Mine
20. **Depeche Mode** – Blasphemous Rumours

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## BOOKS

Edited  
by  
CHRIS WHITE

A fear in music makes light entertainment

## 1984: fact and friction

THE ROCK Yearbook Volume Five is a highly entertaining and intelligent read for music fans as distinct from casual pop punters.

Compiled under the auspices of Melody Maker editor, Allan Jones, and enlisting contributions from eight other current/former MW writers (as well as 19 others), it not surprisingly has a similar editorial tenor to that paper. There is plenty of pretentious waffling about the various "Acts Of The Year" (The Smiths, Eurythmics, Frankie, etc), but it is tempered with interesting summaries of developments in music's different forms (rock, reggae, soul, electro, African, etc) written by people who know

what they are talking about.

Like all books of its kind *The Rock Yearbook* is for dipping into rather than reading cover to cover. And for the multitude who will doubtless be presented with it on Christmas morning, there is a wealth of light entertainment features to hold the attention at least until the Boxing Day edition of TOTP comes on.

These include 54 pages of snippets from the year's LPs reviews, a colourful section on the best and worst LP sleeves, plenty of ridiculous popstar quotes and book/video reviews. There is also a large section at the back giving over 52 weeks worth of Music Week/Billboard charts and a brief

directory of industry contacts.

As with any book dealing with something as transient as popular music, odd facts are out of date before publication (eg the brief feature on the demise of ABC with no mention of their new, well-received single, How To Be A Millionaire), but this and the fact that it runs from August 1983 to July 1984 rather than January to December, (which would obviously lose the Christmas trade), are the only minor complaints about a book that succeeds very well within the confines of its brief.

*The Rock Yearbook, Volume V, Virgin Books, £6.95*

JB

## 'Startling' talent recognised

THE SERIES of contemporary composers' biographies from Robson Books has already proved itself with the volumes on Tippett, Maxwell Davies and Ligeti.

They are scholarly works, not for the casual reader, but closely argued texts, analysing the life, attitude and work of their subjects.

In Harrison Birtwistle, author Michael Hall has chosen one of the most interesting subjects, for despite his original involvement in the Pierrot Players which became the Fires of London, Birtwistle has little in common with the group of musicians who emerged from Manchester in the late fifties and early sixties and is the least well known despite his relative obscurity powerful musical imagination has produced some startling scores over the years.

Hall moves more or less chronologically through Birtwistle's creative career, occasionally side-stepping to cast an analytical eye over the composer's main influences, which range from the intensely visual — such as Picasso Dürer and Klee — to "music as numbers". And his importance as a composer is clearly brought out in this admirable study.

At least the book goes some way to correcting the unacceptable list of deletions (mainly Decca) which result in Birtwistle's music being represented by only one work in the catalogue — the opera *Punch and Judy*.

*Harrison Birtwistle, Robson Books, £8.95*

NS

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## Duran: tour bores

THOSE FOR whom the album and the video aren't sufficient can now also get their parents to buy them the book of Duran Duran's 1983/4 world tour.

Like its companion products *Sing Blue Silver*, gives a glossy thorough account of the tour without offering any new ideas on presentation or content. Thus, while this wholly photographic record of the trek, which took in the US, Canada, Australia and Japan, is technically faultless, the reader isn't given any new glimpses into their idols' lives.

Those that have seen the video will also realise that most of the pictures are also posed to the nth degree — as the moving images on the video shownmen far from the statuesque, hollow-cheeked models of this book.

For the true Duran fan though, this will be absorbing stuff, with over 80 pages of photographs, large and small, black and white, of these five very ordinary superstars.

*Duran Duran Sing Blue Silver, Tritex Publications, £5.95*

DVE

## Def school of thought

SENSIBLY AVOIDING the obsessive hyperbole of standard heavy metal criticism *Def Leppard*, by Willy McGilly rationally traces the development of the band from unfashionable nobodies to worldwide successes.

Although the material will be familiar to most fans — clearly the only potential buyers — this slim 32-page volume provides attractively presented colour and black and white photographs and does not avoid such important questions as 'why did the band leave Britain for the US?' But perhaps McGilly himself sums up the true worth of this book in his closing words, "...in truth, their story has only just begun ..."

*Def Leppard by Willy McGilly,*

published by Proteus Books,  
£1.99

DH

## Sixties revisited

THERE'S A lot of nostalgia for the Sixties pop scene so *Fab! The Sound of the Sixties*; a new paperback by Tony Jasper should prove popular among those who love facts and figures about the pop music of that era.

The book is basically listings with some editorial, and it's compulsive reading, covering records, the charts, films and festivals, and radio and television. Anybody who was anybody gets a name-check — a lot of it is trivia, but fascinating trivia at that.

*Fab! The Sound Of The Sixties by Tony Jasper, Published by Blandford Press. Retailing price: £2.95*

CW

## LP REVIEWS

## TOP 20

ELKIE BROOKS: *Screen Gems. EMI SCREEN 1.*

JEAN-MICHEL JARRE: *Zoolook. Dreyfus/Polydor POLH 15.*

VARIOUS: *Now That's What I Call Music 4. EMI NOW 4.*

BARRY MANILOW: *2.00AM — Paradise Cafe. Arista 206496.*

## General

WAH!: *The Way We Wah! Eternal WX 11 240 532-1.* A best-of package including *The Story Of The Blues* hit and near hit *Hope*. This album neatly brings together the history of Wah! in their various guises from JF Wah! to Shambeko! Say Wah! and Pete Wylie comes over as a maturing, but always interesting performer. Should appeal to only the more recent fan as a sizable chunk of this album can be found on Nah Poo: *The Art Of Bluff*, the debut release.

DALIS CAR: *The Waking Hour. Paradox Records. DOX LP1.* Producers: Artists/Steve Churchyard. A very mannered and contrived sounding album dominated by Mick Karn's (ex-Japan) technical bass work. Vocals are from Peter Murphy formerly of Bauhaus, but he has curbed his more energetic excesses, in favour of laborious, undynamic "style". Plenty of esoteric influences pepper the affair, but no tunes to speak of. Will ride to chart success on the back of their reputations.

MEZZOFORTE: *Rising. Steinar Records STELP 06.* Distribution: Pinnacle. Sixth album from the Icelandic jazz-funk band who are now based in the UK, although still extensively gigging in Europe. Their previous LPs have always been well-received, as have been their gigs at venues like the Dominion and Ronnie Scott's. They deserve to have success on record but, as excellent as this album is, the band are facing a lot of competition from other better-known pop and rock acts in the pre-Christmas album rush.

JULIAN COPE: *Fried. Mercury. MERL 48.* Producer: Stevan Lovell. The second solo LP from the former leader of *The Teardrop Explodes* sees him consolidating his position as the Eighties' Syd Barratt, while remaining eminently poppy. Nothing on Fried, however, is going to put Cope back in the Top 20 singles chart. One for confirmed fans.

JACKSON FIVE: *Skywriter. Motown WL 72292.* JACKSON FIVE: *The Great Love Songs Of. Motown WL 72290.* MICHAEL JACKSON: *Music And Me. Motown WL 7229L.* MICHAEL JACKSON: *The Great Love Songs Of. Motown WL 72289.* Four albums all released at mid-price. The Great Love Songs LPs are new compilations featuring hits like *Got To Be There*, *One Day In Your Life*, *I'll Be There* and *Never Can Say Goodbye* while *Music And Me* and *Skywriter* are both straightforward re-issues of 1973 albums.

CONTINUED ON PAGE 30

# Lena Martell

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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 THE BREEKOUT KREW—Matt's Mood—Next Plateau/London LON 59 (F) B Capital, Essex, BRMB, Mercia, Hallam, Metro, Tees.
- 7 GENE CHANDLER—I'll Make The Living If You Make The Loving Worthwhile—Bluebird/10 BR 10 (E) A 2CR, Victory, Moray Firth B Wiltshire, Essex, Chiltern, Mercia.
- 7 MEZZOFORTE—Take Off—Steinar-STE 750 (P) A Essex, BBC Scotland B Wyvern, Signal, Hallam, Pennine, Tay.
- 6 MARC ALMOND—Tenderness Is A Weakness—Some Bizzare/Phonogram BZS 25 (F) B Hereward, Mercia, Signal, Aire, NorthSound \* Hallam—Hitpick.
- 6 CLARK DATCHLER—Things Can't Get Any Worse—RAK 379 (E) A Victory, BBC Scotland, Tay B Signal, Trent, Piccadilly.

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

- 7 EVELYN THOMAS—Heartless—Record Shack.
- 6 JOHN CAFFERTY & THE BEAVER BROWN BAND—On The Dark Side—Scotti Bros/Epic.
- 6 THE CONTROLLERS—Crushed—MCA.

OTHER PLAYLISTED ARTISTS: Art Of Noise, Roy Ayers, Cruella de Ville, Isley/Jasper/Isley, David Lasley, Booker Newberry\_111, Redskins, Switch

## RADIO 2

- 10 (8) RALPH McTELL: The Winner's Song
- 9 (7) MATT BIANCO: Half A Minute
- 8 (5) ELKIE BROOKS: Once In A While
- 7 (New) NIK KERSHAW: The Riddle
- 6 (6) CHICAGO: Hard Habit To Break
- 6 (—) ALVIN STARDUST: I Won't Run Away
- 6 (7) ELVIS PRESLEY: The Last Farewell
- 6 (6) STATUS QUO: The Wanderer
- 5 (5) BLACK LACE: Do The Conga
- 5 (New) FOSTER & ALLEN: We Will Make Love (Ritz)
- 5 (New) FRANKIE GOES TO HOLLYWOOD: The Power Of Love (ZTT/Island)
- 5 (New) IMAGINATION: Thank You My Love (R&B/Red Bus)
- 5 (—) LIMAH: Never Ending Story
- 5 (New) ELAINE PAIGE: Nobody's Side (RCA)
- 5 (5) SHAKIN' STEVENS: Teardrops
- 5 (5) TRACEY ULLMAN: Helpless

OTHER FEATURED RECORDS  
 CARPENTERS: Make Believe It's Your First Time  
 CHAS & DAVE: Harry Was A Champion  
 LOUIS CLARK/PRO featuring ANNE HASLAM: Still Life  
 JIM DIAMOND: I Should Have Known Better  
 ART GARFUNKEL: Sometimes When I'm Dreaming  
 TOM T. HALL: P. S. I Love You  
 CATHERINE HOWE: Harry  
 BILLY JOEL: This Night  
 JULIAN LENNON: Too Late For Goodbyes  
 PAUL McCARTNEY/FROG CHORUS: We All Stand Together  
 MOODY BLUES: The Voice  
 OASIS: I Wonder Why  
 POINTER SISTERS: I'm So Excited  
 DAVID HAMILTON'S RECORD OF THE WEEK  
 Barry Manilow: When October Goes

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)

- 22 (25) CHAKA KHAN: I Feel For You
- 22 (18) THE TEMPTATIONS: Treat Her Like A Lady
- 21 (19) NIK KERSHAW: The Riddle
- 19 (12) THE KANE GANG: Respect Yourself
- 18 (15) JIM DIAMOND: I Should Have Known Better
- 16 (17) BILLY OCEAN: Caribbean Queen (No More Love On The Run)
- 16 (13) POINTER SISTERS: I'm So Excited
- 15 (9) ALISON MOYET: Invisible
- 15 (17) LIMAH: Never Ending Story
- 15 (New) SLADE: All Join Hands, RCA 455 (R)
- 14 (8) KOOL & THE GANG: Fresh
- 13 (11) DURAN DURAN: The Wild Boys
- 13 (15) EURYTHMICS: Sexcrime (nineteen eighty-four)
- 13 (10) NICK HEYWARD: Warning Sign
- 13 (13) WHAM! Freedom
- 12 (11) SISTER SLEDGE: We're Family (Remix)
- 12 (New) THE STRANGLERS: No Mercy, Epic A4921 (C)
- 12 (10) ULTAVOX: Love's Great Adventure
- 11 (14) HUEY LEWIS & THE NEWS: If This Is It
- 11 (11) JULIAN LENNON: Too Late For Goodbyes
- 11 (8) STATUS QUO: The Wanderer
- 11 (12) ZZ TOP: Gimme All You Lovin'
- 11 (New) THOMPSON TWINS: Lay Your Hands On Me (US Remix), Arista TWIN 6 (F)
- 11 (11) TINA TURNER: Private Dancer
- 10 (14) CHICAGO: Hard Habit To Break
- 10 (12) HEAVEN 17: This Is Mine
- 9 (New) PAUL YOUNG: Everything Must Change, CBS A4972 (C)
- 9 (10) ALVIN STARDUST: I Won't Run Away
- 9 (5) BANANARAMA: Hotline To Heaven
- 9 (10) THE CARS: You Might Think
- 9 (13) HUMAN LEAGUE: Louise
- 9 (New) SPANDAU BALLET: Round And Round, Reformation/Chrysalis SPAN 6 (F)
- 9 (6) STRAWBERRY SWITCHBLADE: Since Yesterday
- 8 (6) THE ART OF NOISE: Close (To The Edit)
- 8 (New) DAVID BOWIE: Tonight, EMI America EA 187 (E)
- 8 (8) DAZZ BAND: Let It All Blow
- 8 (12) FRANKIE GOES TO HOLLYWOOD: The Power Of Love
- 8 (13) MURRAY HEAD: One Night In Bangkok
- 8 (5) SHAKIN' STEVENS: Teardrops
- 8 (10) STEVE WRIGHT: The Gay Cavalieros (The Story So Far...)
- 8 (8) TEARS FOR FEARS: Shout
- 8 (7) TOTO: Stranger In Town
- 8 (New) UB40: Riddle Me, DEP International/Virgin DEP 15 (E)
- 7 (8) THE ADVENTURES: Send My Heart
- 7 (New) JULIAN LENNON: Valotte, Charisma/Virgin JL 2 (E)
- 7 (New) MADONNA: Like A Virgin, Sire W 9210 (W)
- 7 (8) MATT BIANCO: Half A Minute
- 7 (New) QUEEN: Man On The Prowl (B Side), EMI QUEEN 5 (E)
- 7 (—) THIS ISLAND EARTH: See That Glow
- 6 (8) ALISON MOYET: All Cried Out
- 6 (7) THE MOODY BLUES: The Voice
- 5 (New) AZTEC CAMERA: Still On Fire, WEA AC 2 (W)
- 5 (—) DEAD OR ALIVE: You Spin Me Round
- 5 (New) JOHN WAITE: Tears, EMI America EA 186 (E)
- 5 (New) KIM WILDE: The Touch, MCA KIM 2 (C)
- 5 (9) GIORGIO MORODER with PHILIP OAKEY Together In Electric Dreams
- 5 (New) PRINCE: I Would Die 4 U, Warner Brothers W 9121 (W)
- 5 (9) PAUL McCARTNEY: No More Lonely Nights (Ballad)
- 5 (New) RICK WAKEMAN: Glory Boys, TBG/President WAKE 1 (HR/PR)
- 5 (New) ROD STEWART: Trouble, Warner Brothers W9115 (W)
- 5 (12) STEVIE WONDER: Love Light In Flight
- 5 (New) WINSTON REEDY: Baby Love, DEP International/Virgin DEP 13 (E)

OTHER FEATURED RECORDS:  
 BIG COUNTRY: Where The Rose Is Sown  
 BLUE NILE: Stay  
 THE FLYING PICKETS: Who's That Girl  
 HONEYDRIPPERS: Sea Of Love  
 MEAT LOAF: Nowhere Fast  
 JOHN WAITE: Missing You

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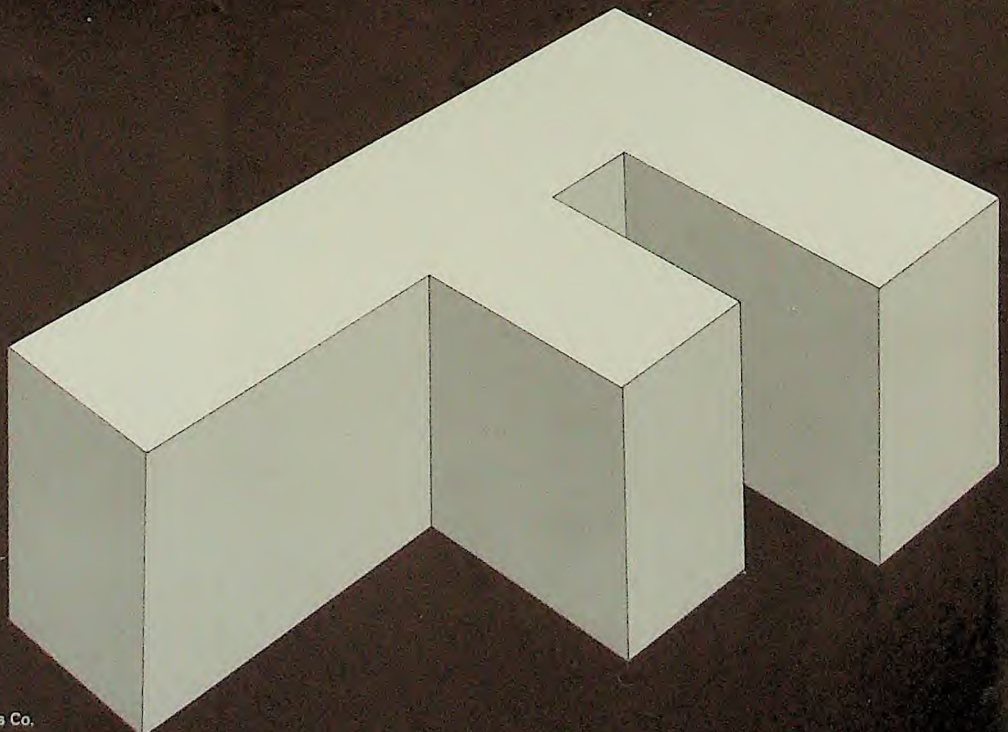
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**BULLET**

PAGE 12

*76 OFF AND ON LOVE  
77 RELAX  
78 BOYS IN THE STREET  
79 PHEW WOW  
80 SLIPPERY PEOPLE  
81 HEARTBLAT (THE MELODY)  
82 WELCOME  
83 I SHOULD HAVE KNOWN  
84 PARTY DOLL*

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# 100 TOP 100 TOP 100 TOP

MUSIC  
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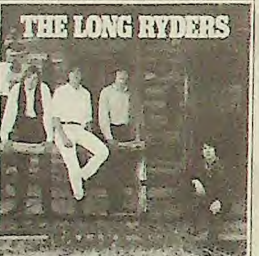
- |    |  |                                 |
|----|--|---------------------------------|
| 1  | <b>NEW</b> THE HITS ALBUM — 32 ORIGINAL HITS ★     | CBS/WEA HITS 1                  |
| 2  | 1 MAKE IT BIG ★                                    | Epic EPC 86311                  |
| 3  | 2 THE COLLECTION ★                                 | Chrysalis UTV 1                 |
| 4  | 3 "ALF" ★  | CBS 26229                       |
| 5  | 4 WELCOME TO THE PLEASUREDOME ★                    | ZTT/Island ZTT10.1              |
| 6  | 5 DIAMOND LIFE ★                                   | Epic EPC 26044                  |
| 7  | 6 ARENA ●  | Parlophone DD 2                 |
| 8  | <b>NEW</b> THE RIDDLE ●                            | MCA MCF 3245                    |
| 9  | 10 SHAKIN' STEVENS GREATEST HITS                   | Epic EPC 10047                  |
| 10 | 8 ELIMINATOR ★                                     | Warner Brothers W 3774          |
| 11 | 7 HATFUL OF HOLLOW ●                               | Rough Trade ROUGH 76            |
| 12 | 16 CINEMA ●  | K-tel/WEA NE 1282               |
| 13 | 11 YESTERDAY ONCE MORE ●                           | EMI SING 1                      |
| 14 | 9 SOUNDTRACK MUSIC Give my regards to BROAD STREET | Parlophone PCTC 2               |
| 15 | 15 THE ART GARFUNKEL ALBUM ●                       | CBS 10046                       |
| 16 | <b>NEW</b> 12 GOLD BARS VOLUME TWO — (AND ONE) ●   | Vertigo/Phonogram QUOTV 2       |
| 17 | 14 CANT SLOW DOWN ★                                |                                 |
| 28 | 34 THRILLER ★                                      | Epic EPC 85930                  |
| 34 | 28 MICHAEL JACKSON                                 |                                 |
| 35 | 34 SELECTIONS FROM SOUNDTRACK "WOMAN IN RED" ●     | Motown ZL 72285                 |
| 36 | 33 THE WORKS ★                                     | EMI WORK 1                      |
| 37 | 31 THE AGE OF CONSENT ●                            | Forbidden Fruit/London BITLP 1  |
| 38 | 32 GREATEST LOVE CLASSICS ●                        | EMI ANDY 1                      |
| 39 | 37 THE MUSIC OF LOVE ○                             | Decca/Delphine/London SKL 5340  |
| 40 | 22 PERFECT STRANGERS ●                             | Polydor POLH 16                 |
| 41 | 53 I AM WHAT I AM ●                                | Towerbell TOWLP 7               |
| 42 | 35 STEELTOWN ●                                     | Mercury/Phonogram MERR 49       |
| 43 | <b>NEW</b> THE ROCK CONNECTION                     | EMI CLIF 2                      |
| 44 | 36 ALL BY MYSELF ●                                 | K-tel NE 1273                   |
| 45 | 51 BESERKER  | NUMA NUMA 1001                  |
| 46 | 47 BREAK OUT ●                                     | Plane/RCA FL89450               |
| 47 | 57 ZOOLOOK   | Disques Dreyfus/Polydor POLH 15 |
| 48 | 40 LEGEND ★  | Island BMW 1                    |
| 49 | 39 GIRLS JUST WANNA HAVE FUN                       | Towerbell TOWLP 10              |
| 50 | 64 WHOSE SIDE ARE YOU ON                           |                                 |
| 68 | <b>NEW</b> THE HONEYDRIPPERS VOLUME ONE            | Es Paranza 790220-1             |
| 69 | 63 MUSIC FROM THE MOTION PICTURE "PURPLE RAIN" ●   | Warner Brothers 925710-1        |
| 70 | 75 STOP MAKING SENSE                               | EMI TAH 1                       |
| 71 | 60 FANTASTIC ★                                     | Inner Vision IVL 25328          |
| 72 | 58 WE ARE FAMILY ●                                 | Cotillion/Atlantic K 50587      |
| 73 | <b>NEW</b> RICHARD CLAYDERMAN — CHRISTMAS          | Delphine/Decca/London SKL 5337  |
| 74 | 77 SHE'S SO UNUSUAL ○                              | Portrait/Epic PRT 25792         |
| 75 | 38 HITS, HITS, HITS — 18 SMASH ORIGINALS ●         | Telstar STAR 2243               |
| 76 | 62 TONIGHT ●                                       | EMI America DB 1                |
| 77 | 93 SEA OF TRANQUILITY                              | K-tel KLP 185                   |
| 78 | 88 (WHO'S AFRAID OF?) THE ART OF NOISE             | ZTT/Island ZTT10.2              |
| 79 | 68 HOW MEN ARE ○                                   | B.E.F./Virgin V2326             |
| 80 | 67 HUMAN'S LIB ★                                   | WEA WX 1                        |
| 81 | 80 SUDDENLY  | Jive HIP 12                     |
| 82 | 69 BREAKING HEARTS ●                               | Rocket/Phonogram HISPD 25       |
| 83 | 94 PORTRAIT ●                                      | Telstar STAR 2238               |
| 84 | <b>NEW</b> THE WAKING HOUR                         |                                 |

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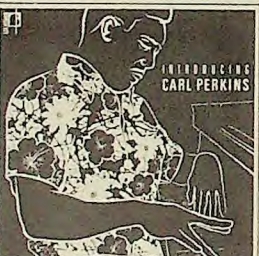
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## SINGLES

### Chart Certs

**DAVID BOWIE: Tonight** (EMI America EA 187, EMI).  
**CULTURE CLUB: The Medal Song** (Virgin VS 730(12), EMI).  
**THE FLYING PICKETS: Who's That Girl** (10/Virgin GIRL 1(12), EMI).  
**ALISON MOYET: Invisible** (CBS (T)A 4930, CBS).  
**QUEEN: Thank God Its Christmas** (EMI QUEEN 5, EMI).  
**STEVIE WONDER: Love Light In Flight** (Motown TMG (T) 1364, RCA).

**IAN McCULLOCH: September Song** (Korova KOW 40(T), WEA). This is his first solo release while Echo And The Bunnymen take a year off and it's a wonderful version of the old Kurt Weill/Maxwell Anderson standard. A weird and dramatic combination featuring tinkling piano, swirling strings and a languid double bass backing his inimitable vocal producing an extraordinary clash of styles, and with enough exposure could produce a hit. But what on earth motivated him to record Cocksles And Muscles for the B-side?

**TEARS FOR FEARS: Shout** (Mercury/Phonogram IDEA 8(10), PolyGram). One of their better singles, the follow up to Mothers Talk, has a mid tempo, crashing beat and intricate synth/percussion rhythms beneath powerful melodic vocals. The Chris Hughes production creates a very memorable track that should ensure a high chart placing.

**CAPTAINS OF INDUSTRY: Lifeline** (Go! Discs GOD 6, PolyGram). Light, rolling, even vaguely psychedelic pop from Eric Goulden, formerly Wreckless, backed by various Blockheads. Ringing Byrds-style guitar, flowing bass and 'Sixties style organ combine to produce a rough and raw gem that deserves a fair deal of attention.

**THE STRANGLERS: No Mercy** (Epic (T)A 4921, CBS). The follow up to the excellent Skin Deep, both from the latest LP Aural Sculpture. Features a simple irritating lead guitar and jaunty fairground-style synth backing to a typically bleak Hugh Cornwell vocal.

**TALKING HEADS: Girlfriend Is Better** (EMI 5509, EMI). Another slick, rhythmic track taken from the live album and film, Stop Making Sense. Superb involved dance rhythms and David Byrnes' stylish vocal supported by strong harmonics, this is an excellent promotion tool for the album. The B-side is a live version of the better known Once In A Lifetime.

**MIKE OLDFIELD: Édue** (Virgin VS 731(12), EMI). An evocative, atmospheric theme from the film The Killing Fields. Effective, rhythmic percussion work and warbling lead synth line should see it receive a fair deal of exposure which could lead to a respectable chart position.

**THE REBELS: You Can Make It** (Celluloid/Carrere CART 348, PRT). Excellent hard electric funk. A swinging bass line and dynamic keyboard stabs with Bernard Fowler's powerful rap vocal backed by a strong mix will ensure that this dance single makes its mark in the clubs.

**BAR-KAYS: Sexomatic** (Club/Phonogram JABX 10, PolyGram). Steamy funk track with slick electro beat featuring sequenced bass, striking synth effects and a melodic vocal. With its clean production and outstanding mix this irresistible dance number could do well.

**THELMA HOUSTON: You Used To Hold Me So Tight** (MCA MCAT 932, CBS). A smooth soulful track from this US soul queen with her warm robust voice over a fine Jimmy Jam and Terry Lewis production that features some wonderful sax to produce a certain soul chart hit.

**JOHN WAITE: Tears** (EMI America EA 186, EMI). The follow-up to his massive hit, Missing You is a harder rock track taken from his debut solo LP No Brakes. Very American style rock with raunchy guitars and power pop chorus but overall lacks the subtlety of the previous hit.

**SWANS WAY: The Anchor** (Balgier/Phonogram PH 31 (12), PolyGram). Another moody, jazz-influenced track from this Birmingham trio with strong strings and echoing trumpet coupled to a strident vocal and a memorable chanted chorus. From the debut album The Fugitive Kind.

**THE CARS: You Might Think** (Elektra E 9718(T), WEA). More US-style new wave taken from their latest LP Heartbreak City. A return to their usual lively power pop after their last hit the exceptional Drive.

**ROD STEWART: Trouble** (Warner Brothers W 9115(T), WEA). He releases a sensitive ballad rather than one of his more typical raucous dance numbers. This has a predictably sparse arrangement with melodic piano and vocals featuring prominently. Taken from his last LP Camouflage.

**MINIMAL COMPACT: Next One Is Real** (Crammed Discs CRAM 8457 (CRAM 032) Cartel/Pinnacle). Sparkling, heavy and menacing, this track is taken from the critically acclaimed LP Deadly Weapons. Originally produced by Tuxedomoon's Peter Principle and Gillian Martain, it has been revitalised with a stunning dance remix by Pigbag and Shreikback producer Dick O'Dell.

**THE FLOWERPOT MEN: Jo's So Mean To Josephine** (Compost-COMPOST 01), Cartel/Rough Trade). Ben Watkins, collaborator with Youth for the superb The Empty Quarter LP, and Adam Peters, a pianist/cellist who also helped out with arrangements and production on Ocean Rain for Echo And The Bunnymen, have, together with Steve Severin as producer, released a wild exhilarating sound producing a dark, foreboding mood not unlike early Suicide.

**1000 MIXICANS: Diving For Pearls** (FIRE FIC 1, Cartel/Rough Trade). This intense but beguiling group release their first single for the new label that may well create an interest with haunting vocals covering a simple but effective backing of drum machine and booming bass, enlivened throughout by the bright jazzy trumpet breaks.

**VITAL DISORDERS: Some People** (Lowther International VD 3, Cartel/Back). A pleasant interesting track from a Norwich band. Clever, catchy vocal harmony combines with an off beat backing. Production is by Dennis Bovell.

**SLADE: Merry Xmas Everbody** (Polydor 2058 422, PolyGram). It's a sure sign that Christmas is coming when this hardy perennial comes around again. Surely everyone who ever wanted this anthem must have it by now?

## EUROPARADE

| This Week | Last Week | Weeks on Chart | Countries   |
|-----------|-----------|----------------|---|
| 1         | 1         | 14             | I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder NL/B/F/D/A/CH/ES/I/DK/IRE  |
| 2         | 2         | 7              | FREEDOM, Wham! NL/B/GB/D/A/CH/DK/IRE                                      |
| 3         | 9         | 3              | THE WILD BOYS, Duran Duran NL/B/GB/D/I/IRE                                |
| 4         | 6         | 4              | WHEN THE RAIN BEGINS TO FALL, Jermaine Jackson and Pia Zadora NL/B/F/D/CH |
| 5         | 4         | 16             | CARELESS WHISPER, George Michael B/D/A/CH/I/DK                            |
| 6         | 11        | 7              | PURPLE RAIN, Prince & The Revolution NL/B/D/A                             |
| 7         | 5         | 8              | NEVER ENDING STORY, Limahl GB/D/A/CH/DK/IRE                               |
| 8         | 3         | 8              | THE WAR SONG, Culture Club NL/B/ES/I/DK                                   |
| 9         | 10        | 4              | FOREVER YOUNG, Alphaville NL/D/CH/I/DK                                    |
| 10        | 8         | 5              | I FEEL FOR YOU, Chaka Khan NL/B/GB/IRE                                    |
| 11        | 7         | 5              | IRGENDWIE, IRGENDWO IRGENDWANN, Nena D/A/CH/DK                            |
| 12        | 19        | 14             | GHOSTBUSTERS, Ray Parker Jr F/CH/ES/DK                                    |
| 13        | 12        | 5              | DISCO BAND, Scotch 6 D/A/CH   |
| 14        | 13        | 7              | DRIVE, The Cars D/A/CH  |
| 15        | 22        | 2              | THE WANDERER, Status Quo NL/GB/IRE  |
| 16        | 33        | 2              | I SHOULD HAVE KNOWN BETTER, Jim Diamond GB/IRE                            |
| 17        | 15        | 6              | NO MORE LONELY NIGHTS (BALLAD), Paul McCartney A/ES/DK/IRE                |
| 18        | NEW       |                | HARD HABIT TO BREAK, Chicago GB/IRE                                       |
| 19        | 14        | 9              | BLUE JEAN, David Bowie A/ES   |
| 20        | 17        | 4              | PRIVATE DANCER, Tina Turner NL/B  |
| 21        | 20        | 2              | EUROPEAN QUEEN (No More Love On The Run), Billy Ocean GB/IRE              |
| 22        | NEW       |                | THE BELLE OF ST. MARK, Sheila E NL/B                                      |
| 23        | NEW       |                | ALL OF YOU, Julio Iglesias & Diana Ross ES/I                              |
| 24        | 18        | 3              | DR. BEAT, Miami Sound Machine D/CH  |
| 25        | 23        | 4              | SMALLTOWN BOY, Bronski Beat F/I   |
| 26        | NEW       |                | THE SECOND TIME, Kim Wilde D/CH/DK  |
| 27        | 24        | 3              | BESOIN DE RIEN ENVIE DE TOI, Peter & Sloane F                             |
| 28        | 37        | 6              | TENTACION, Jose Luis Perales ES   |
| 29        | 30        | 3              | SLICE ME NICE, Fancy A  |
| 30        | 27        | 10             | FEMME LIBEREE, Cookie Dingler F   |
| 31        | 16        | 9              | WHY?, Bronski Beat B/D/CH   |
| 32        | 26        | 14             | WHAT'S LOVE GOT TO DO WITH IT, Tina Turner ES/DK                          |
| 33        | 34        | 3              | STILL LOVING YOU, Scorpions F   |
| 34        | 31        | 2              | LOST IN MUSIC, Sister Sledge NL/B   |
| 35        | 36        | 3              | HIGH ON EMOTION, Chris De Burgh F   |
| 36        | 21        | 4              | TOO LATE FOR GOODBYES, Julian Lennon IRE                                  |
| 37        | NEW       |                | LOVE KILLS, Freddie Mercury A   |
| 38        | NEW       |                | THE RIDDLE, Nik Kershaw GB  |
| 39        | NEW       |                | COMO PUDISTE HACERME, Alaska & Dinarama ES                                |
| 40        | NEW       |                | UN AMICO, Antonello Venditti I  |

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

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

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# W H A M !



## LAST CHRISTMAS

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7 & 12 INCH

# 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  | 2   | 1 SHOULD HAVE KNOWN BETTER                  | A&M AM(X) 220             | 26 | 48  | DO THE CONGA                                      | Flair FLA 108(T)                     | 51 | 51  | MATT'S MOOD                                 | Next Plateau/London LON(X) 59    |
| 2  | 1   | I FEEL FOR YOU ●                            | Warner Brothers W 9209(T) | 27 | 36  | LIKE A VIRGIN                                     | Sire W 9210(T)                       | 52 | 40  | DRIVE ○                                     | Elektra E 9706(T)                |
| 3  | NEW | THE POWER OF LOVE                           | ZTT/Island (12)ZTAS 5     | 28 | 25  | I JUST CALLED TO SAY I LOVE YOU ★                 | Motown TMG(T)1349                    | 53 | NEW | IT AIN'T NECESSARILY SO                     | Forbidden Fruit/London BITE(X) 3 |
| 4  | 5   | THE RIDDLE ○                                | MCA NIK(T) 6              | 29 | 22  | NO MORE LONELY NIGHTS (BALLAD) ○                  | Parlophone (12)R 6080                | 54 | 53  | SINCE YESTERDAY                             | Korova KOW 38(T)                 |
| 5  | 4   | NEVER ENDING STORY                          | EMI (12)JML 3             | 30 | 16  | LOVE'S GREAT ADVENTURE                            | Chrysalis UV(X) 3                    | 55 | NEW | YOU SPIN ME ROUND (LIKE A RECORD)           | Epic A4861 (12"—TX 4861)         |
| 6  | 7   | SEXCRIME (nineteen eighty-four)             | Virgin VS 728(12)         | 31 | 32  | PRIVATE DANCER                                    | Capitol (12)CL 343                   | 56 | 47  | AGADOO ●                                    | Flair FLA 107(T)                 |
| 7  | 24  | TEARDROPS                                   | Epic (T)A 4882            | 32 | 17  | BLASPHEMOUS RUMOURS/SOMEBODY                      | Mute 7 BONG7 (12"—12BONG7)           | 57 | 37  | MODERN GIRL                                 | Arista ARIST (12)585             |
| 8  | 8   | HARD HABIT TO BREAK                         | Full Moon/WEA W 9214 (T)  | 33 | 21  | TOGETHER IN ELECTRIC DREAMS ○                     | Virgin VS 713(12)                    | 58 | 30  | PENNY LOVER                                 | Motown TMG(T) 1356               |
| 9  | 3   | THE WILD BOYS ○                             | Parlophone (12)DURAN 3    | 34 | 19  | TOO LATE FOR GOODBYES                             | Charisma/Virgin J.L(12)              | 59 | 58  | HOT LINE TO HEAVEN                          | London NANA 8 (12"—NANX 8)       |
| 10 | 6   | CARIBBEAN QUEEN (No More Love On The Run) ○ | Jive JIVE(T) 77           | 35 | NEW | WHERE THE ROSE IS SOWN                            | Mercury/Phonogram MER(X) 185         | 60 | 41  | THE CHANT HAS BEGUN                         | Polydor POSP(X) 710              |
| 11 | 18  | I WON'T RUN AWAY                            | Chrysalis CHS (12) 2829   | 36 | 23  | GOTTA GET YOU HOME TONIGHT                        | Fourth & Broadway/Island (12) BRW 15 | 61 | 67  | AMNESIA                                     | Solar/MCA SHAL(T) 1              |
| 12 | 14  | LET IT ALL BLOW                             | Motown TMG(T) 1361        | 37 | NEW | THE MEDAL SONG                                    | Virgin VS 730(12)                    | 62 | 73  | THANK YOU MY LOVE                           | R&B/Red Bus RBS 219(12"—RBL 219) |
| 13 | 12  | TREAT HER LIKE A LADY                       | Motown TMG(T) 1365        | 38 | 33  | WE ARE FAMILY (Remix)                             | Cotillion/Atlantic B9692(T)          | 63 | NEW | NELLIE THE ELEPHANT                         | Volume VOL(T) 11                 |
| 14 | 26  | LOUISE                                      | Virgin VS723 (12)         | 39 | 50  | WE ALL STAND TOGETHER (from 'Rupert & Frog Song') | Parlophone R 6086                    | 64 | NEW | THE GAY CAVALIEROS (The Story So Far . . .) | MCA 925                          |
| 15 | 20  | ALL JOIN HANDS                              | RCA RCA(T) 455            | 40 | NEW | INVISIBLE   | CBS (T)A 4930                        | 65 | 59  | EAT YOUR HEART OUT                          | Cooltempo/Chrysalis COOL(X) 102  |
| 16 | 11  | I'M SO EXCITED                              | Planet/RCA RPS(T) 108     | 41 | 62  | CLOSE (TO THE EDIT)                               | ZTT/Island (12)ZTFS01                | 66 | 45  | BERSERKER                                   | NUMA NU(M) 4                     |
| 17 | 27  | ONE NIGHT IN BANGKOK                        |                           | 42 | 29  | THIS IS MINE                                      |                                      | 67 | NEW | RIDDLE ME                                   |                                  |

RCA GRESS(T) 1  
Murray Head  
THE WANDERER  
RCA GRESS(T) 1  
Murray Head  
THE WANDERER  
RCA GRESS(T) 1  
Murray Head  
THE WANDERER

# The British Record Industry Talent Awards

## SOUVENIR BROCHURE SPACE ORDER FORM



Grosvenor House Hotel, Monday February 11, 1985

## IN AID OF THE NORDOFF-ROBBINS MUSIC THERAPY CENTRE

|    |    |                          |                       |          |
|----|----|--------------------------|-----------------------|----------|
| 17 | 27 | Murray Head              | ONE NIGHT IN BANGKOK  | Vertigo/ |
| 18 | 10 | Status Quo               | THE WANDERER          | De-Lite  |
| 19 | 35 | FRESH<br>Kool & The Gang | FRESH                 |          |
| 20 | 9  | Wham!                    | FREEDOM ●             |          |
| 21 | 15 | ZZ Top                   | GIMME ALL YOUR LOVIN' | Warn     |
| 22 | 13 | Allison Moyet            | ALL CRIED OUT ○       |          |
| 23 | 28 | Matt Bianco              | HALF A MINUTE         |          |
| 24 | 38 | The Kane Gang            | RESPECT YOURSELF      | Kitchen  |
| 25 | 34 | Nick Heyward             | WARNING SIGN          |          |

### THE NEXT 25 THE NEXT

- 76 (86) LET THE REST OF THE WORLD GO BY, Rose Marie
- 77 (75) WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel
- 78 (70) HYPNOTIZE, Scritti Politti
- 79 (-) COULD YOU BE LOVED, Bob Marley & The Wailers
- 80 (85) SOLID, Ashford & Simpson
- 81 (92) POLICE OFFICER, Smiley Culture
- 82 (-) WHO'S THAT GIRL, The Flying Pickets
- 83 (94) STILL ON FIRE, Aztec Camera

Fashion FA

"Brilliant film making on an epic scale. Br answer to 'Apocalypse Now'." — Derek Malcolm, The Guardian

## THE KILLING FIELDS

Album: V2328  
Cassette: TCV 2328  
Compact Disc: CDV 2328

## MUSIC OLDFIELD ORIGINAL FILM SOUNDTRACK

ALSO AVAILABLE

## ÉTUDE

Theme from The Killing Fields  
7" & 12" Single

VS731(12)

|    |       |                                      |    |       |  |
|----|-------|--------------------------------------|----|-------|--|
| 15 | (27)  | LOUISE, Human League                 | 34 | (New) | INVISIBLE, Anison Twayet                                 |
| 16 | (10)  | I'M SO EXCITED, Pointer Sisters      | 35 | (19)  | LOVE'S GREAT ADVENTURE, Ultravox                         |
| 17 | (21)  | HARD HABIT TO BREAK, Chicago         | 36 | (33)  | SINCE YESTERDAY, Strawberry Switchblade                  |
| 18 | (17)  | MATT'S MOOD, The Breakout Crew       | 37 | (New) | NO MERCY, The Stranglers                                 |
| 19 | (16)  | WE ARE FAMILY (Remix), Sister Sledge | 38 | (New) | YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive         |
| 20 | (New) | CLOSE-UP, The Art Of Noise           | 39 | (35)  | WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel |
|    |       |                                      | 40 | (New) | POLICE OFFICER, Smiley Culture                           |

Week-ending 1 December 1984

NEW ALBUM  
**MURMUR**  
RED LP 53  
DISTRIBUTED BY CARTEL



HOLLOW EYES  
RED 52  
RED 132  
RED RHINO RECORDS 9 GILLYGATE YORK

67 NEW RIDDLE ME  
 THIS IS MINE  
 42 29  
 RCA CHESS (1)

O U T N E T W E E K

Chitra

# The British Record Industry Talent Awards

THE BRITISH record industry will be handsomely and impressively showcased for the viewing, listening and record buying public when the BPI Awards are broadcast live by the BBC — on radio and television — next February.

This unique venture by the BPI will greatly enhance the stature of the British Record Industry Talent Awards, in only the fourth year of their existence. It will provide a starstudded BBC1 and Radio One simulcast for music fans. No other event will bring together so much UK talent in one evening — some to perform and many award nominees to watch (and to be seen) as winners are announced — when recording artists, producers, and record companies gather for this prestigious event at the Grosvenor House Hotel.

The programme will be something of a feast of music on video too, because clips from the many superb videos made by nominated artists will be included in the live coverage.

Deke Arlon, promoter, manager and man-about-the-pop-business, is the BPI's executive producer for the Awards dinner and presentation. He will stage for a UK (and, eventually, international) TV audience an event which has until now been a private celebration of talent, by the record industry for the record industry. He plans to make the show live up to the term "spectacular", but is keeping the production details secret as yet. The BBC TV executive producer and director for the live show is

Michael Hurll, and the Radio One executive producer who completes this production team is Stuart Grundy.

Music Therapy, which has in past years received help from many music business functions, is the chosen charity to which the proceeds from the Awards will be donated.

Nominations for 10 of the Awards categories have come from BPI members, but the winners' names will not be revealed until the last moment, when the presentations will be made by invited celebrities.

There will also be two special awards, sponsored by BBC TV and Radio, which will give the public a chance to vote their favourites into the Awards show. Top of the Pops is sponsoring a Best British Video Award, and voting will be organised through the TV show. Radio One, which has enthusiastically put its weight behind the BPI Awards, is sponsoring a Best British Newcomer Award and organising the voting for it.

When announcing this important, first-ever link between the UK record industry and the BBC, BPI chairman Maurice Oberstein said: "British music has for too long been the media's ugly duckling of the entertainment world. This show will give everyone the opportunity to see and hear our achievements — which make British music a world leader."

## The Awards

### BPI nominated:

- Best British Male Artist
- Best British Female Artist
- Best British Group
- Best British Producer
- Best British Classical Recording
- Best International Artist/Group
- Best British Single
- Best British LP
- Best Film Soundtrack
- Best Comedy Record

### BBC sponsored:


- Radio One — Best British Newcomer
- Top Of The Pops — Best British Video

THE SOUVENIR brochure for the British Record Industry Talent Awards dinner next February will be produced by Music Week on behalf of the BPI and all profits from advertising will be donated to the Nordoff-Robbins Music Therapy Centre.

Apart from being given to everyone attending the awards dinner at the Grosvenor House, the brochure will also be seen by Music Week's worldwide readership as a supplement to the February '9 issue.

See the back page of this leaflet for advertising rates and call Andrew Brain, Kathy Leppard, Phil Graham or Tony Evans in the Music Week advertising sales department to book your space.

THE NEW SINGLE ON 7" (IN SPECIAL LYRIC GATEFO



**TOP OF THE POPS**

7 & 12 INCH

"The British Record Industry Talent Awards licensed exclusively"

|    |     |                                 |                           |              |
|----|-----|---------------------------------|---------------------------|--------------|
| 1  | 2   | 1 SHOULD HAVE KNOWN BETTER      | Jim Diamond               |              |
| 2  | 1   | I FEEL FOR YOU ●                | Chaka Khan                | Warr         |
| 3  | NEW | THE POWER OF LOVE               | Frankie Goes To Hollywood |              |
| 4  | 5   | THE RIDDLE ○                    | Nik Kershaw               |              |
| 5  | 4   | NEVER ENDING STORY              | Limahl                    |              |
| 6  | 7   | SEXCRIME (nineteen eighty-four) | Eurythmics                |              |
| 7  | 24  | TEARDROPS                       | Shakin' Stevens           |              |
| 8  | 8   | HARD HABIT TO BREAK             | Chicago                   | Ful          |
| 9  | 3   | THE WILD BOYS ○                 | Duran Duran               | P            |
| 10 | 6   | CARIBBEAN QUEEN (No More Love)  | Billy Ocean               |              |
| 11 | 18  | I WON'T RUN AWAY                | Alvin Stardust            |              |
| 12 | 14  | LET IT ALL BLOW                 | Dazz Band                 |              |
| 13 | 12  | TREAT HER LIKE A LADY           | The Temptations           |              |
| 14 | 26  | LOUISE                          | Human League              |              |
| 15 | 20  | ALL JOIN HANDS                  | Slade                     |              |
| 16 | 11  | I'M SO EXCITED                  | Pointer Sisters           |              |
| 17 | 27  | ONE NIGHT IN BANGKOK            | Murray Head               | THE WANDERER |

**T**HE OPENING of the Nordoff-Robbins Music Therapy Centre in Kentish Town, North London, in 1982 was the culmination of a seven-year dream to establish a centre to aid severely sub-normal and autistic children. Today, two years later, the Centre is visited by many children for whom Music Therapy provides hope and help.

The aims of the Centre, based at 3 Leighton Place, London NW5 (01-267 1045) are to provide a clinic (the first of its kind in the UK) to which children come for treatment; to provide a base for the professional training of music therapists; and to make available, as a library for study and research, the

# Music Therapy — what it does

either in individual sessions where two therapists work with one child, or in small groups. The children respond through using their own voices and by playing various musical instruments. The main aim is to set up a musical activity between therapist and child.

Sybil Beresford-Peirce, director of the Centre, emphasises: "We never talk about cure in this work

Pauline Tooth, the Centre's appeals organiser, says: "Since we opened the building two years ago, our work with children has expanded rapidly. There are now 14 therapists working with us, and approximately 50 children come to the Centre a week. It is necessary for two therapists to work with each child, one acting as the main therapist and the other as support — you have to remember that some of the children we deal with are severely handicapped physically.

"Originally the therapists were all trained at the Goldie Leigh Hospital, and during the last 10 years some 50 have gone through the training course."

Some of the therapists who have trained at the Kentish Town centre have stayed on after completing their course, but the majority have moved to spread the work throughout the country. The centre itself is run by a shoestring staff — Pauline Tooth and an administrator — although, as she points out: "Costs are rising all the time and we couldn't survive without the help of the music business."

Sybil Beresford-Peirce says: "The music industry has done a wonderful job raising money for Music Therapy and giving us encouragement — without their help we should not be here at all."

Music Therapy was "adopted" by the music industry in 1973 and since then thousands of pounds have been raised for the charity. Lady Bradford, a member of the parent



**DIRECTOR OF the Centre, Sybil Beresford-Peirce, works with Frankie, a severely sub-normal boy who is epileptic with limited speech, to aid his concentration and control with a drum.**



**A 12-YEAR-OLD severely sub-normal girl, with limited speech and defective vision, expresses herself through singing, helped by the music therapists.**

records and tapes which document the work of the late Dr Paul Nordoff and Dr Clive Robbins.

Music therapy establishes a relationship between patient and therapist, with inherent communication and obvious therapeutic activity. There are several different techniques, but the Nordoff-Robbins emphasis is on the creative use of music to draw the handicapped child into shared musical experiences.

Therapy sessions take place in two different areas,

because that would be misleading. What we are trying to do is help the child along the path of his or her development, as far as we possibly can. We cannot take them beyond their potential. Through music, children get an enormous lot of enjoyment — with emotionally disturbed children for instance we can help them to be in touch with their inner feelings. Music offers stability and can bring order into their emotional lives."

**'We couldn't survive without the help of the music industry'**

|    |    |                       |                 |          |
|----|----|-----------------------|-----------------|----------|
| 17 | 27 | ONE NIGHT IN BANGKOK  | Murray Head     | Vertigo/ |
| 18 | 10 | THE WANDERER          | Status Quo      | De-Lite  |
| 19 | 35 | FRESH                 | Kool & The Gang | Warn     |
| 20 | 9  | FREEDOM               | Wham!           |          |
| 21 | 15 | GIMME ALL YOUR LOVIN' | ZZ Top          |          |
| 22 | 13 | ALL CRIED OUT         | Alison Moyet    | Kitchen  |
| 23 | 28 | HALF A MINUTE         | Matt Bianco     |          |
| 24 | 38 | RESPECT YOURSELF      | The Kane Gang   |          |
| 25 | 34 | WARNING SIGN          | Nick Heyward    |          |

## THE NEXT 25 THE NEXT

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  - 77 (75) WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel
  - 78 (70) HYPNOTIZE, Scotti Pollitt
  - 79 (—) COULD YOU BE LOVED, Bob Marley & The Wailers
  - 80 (85) SOLID, Ashford & Simpson
  - 81 (92) POLICE OFFICER, Smiley Culture
  - 82 (—) WHO'S THAT GIRL, The Flying Pickets
  - 83 (94) STILL ON FIRE, Aztec Camera
- Fashion FA

"Brilliant film making on an epic scale. Br answer to 'Apocalypse Now'." — Derek Malcolm, The Guardian



**THE KILLING FIELDS**

Album: V2328  
Cassette: TCV 2328  
Compact Disc: CDV 2328

ALSO AVAILABLE

**ÉTUDE**

Theme from The Killing Fields  
7" & 12" Single



VS731(12)

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- 16 (10) I'M SO EXCITED, Pointer Sisters
- 17 (21) HARD HABIT TO BREAK, Chicago
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- 19 (16) WE ARE FAMILY (Remix), Sister Sledge
- 20 (New) CLOSE-UP, The Art Of Noise
- 34 (New) TRAVISILE, Alison Moyet
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- 39 (35) WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel
- 40 (New) POLICE OFFICER, Smiley Culture

Week-ending 1 December 1984

NEW ALBUM  
**MURMUR**

RED LP 53

DISTRIBUTED BY CARTEL



HOLLOW EYES  
RED 52  
RED, T52

RED RHINO RECORDS 9 GILLYGATE, YORK

# ADVERTISEMENT SPACE ORDER FORM

TO: ANDREW BRAIN, MUSIC WEEK, 40 LONG ACRE, LONDON WC2E 9JT  
 TELEPHONE: 01-836 1522

Please reserve the following advertisement space in the Souvenir Brochure for the  
 BRITISH RECORD INDUSTRY TALENT AWARDS DINNER to be held at the  
 Grosvenor House Hotel, Park Lane, London W1, on Monday, 11th February, 1985

- |                          |                              |               |
|--------------------------|------------------------------|---------------|
| <input type="checkbox"/> | <b>GOLD PAGE</b>             | <b>£1,000</b> |
| <input type="checkbox"/> | <b>FULL COLOUR PAGE</b>      | <b>£1,000</b> |
| <input type="checkbox"/> | <b>SPOT SILVER PAGE</b>      | <b>£800</b>   |
| <input type="checkbox"/> | <b>SPOT COLOUR PAGE</b>      | <b>£700</b>   |
| <input type="checkbox"/> | <b>PAGE MONO</b>             | <b>£600</b>   |
| <input type="checkbox"/> | <b>HALF PAGE SPOT COLOUR</b> | <b>£450</b>   |
| <input type="checkbox"/> | <b>HALF PAGE MONO</b>        | <b>£350</b>   |

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A cheque made payable to *Music Week* is enclosed/will be sent on invoice (it would greatly assist if you would include your cheque with this order form)

I am/we are unable to take advertising space but wish to make a donation

£ \_\_\_\_\_

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## PRODUCTION INFORMATION TYPE AREAS

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 TRIM 297 × 207

PAGE SIZE 274 × 190  
 HALF PAGE 135 × 190

PLEASE SUPPLY CAMERA READY ARTWORK

THE NEW SINGLE ON 7" IN SPECIAL LYRIC GATEFOLD



**TOP OF THE POPS**  
 7 & 12 INCH

\*The British Rec licensed exclusively

- |  |                                       |   |                                    |                                     |  |                                     |                                       |                                       |  |   |                                     |   |                               |                                |  |  |
|--|---------------------------------------|---|------------------------------------|-------------------------------------|--|-------------------------------------|---------------------------------------|---------------------------------------|--|---|-------------------------------------|---|-------------------------------|--------------------------------|--|--|
| <b>1</b>   | <b>2</b>                              | <b>3</b>  | <b>4</b>                           | <b>5</b>                            | <b>6</b>   | <b>7</b>                            | <b>8</b>                              | <b>9</b>                              | <b>10</b>  | <b>11</b>                                 | <b>12</b>                           | <b>13</b>                                       | <b>14</b>                     | <b>15</b>                      | <b>16</b>                                | <b>17</b>                                  |
| <b>I SHOULD HAVE KNOWN BETTER</b><br>Jim Diamond | <b>I FEEL FOR YOU</b> ●<br>Chaka Khan | <b>THE POWER OF LOVE</b><br>Frankie Goes To Hollywood | <b>THE RIDDLE</b> ○<br>Nik Kershaw | <b>NEVER ENDING STORY</b><br>Limahl | <b>SEXCRIME</b> (nineteen eighty-four)<br>Eurythmics | <b>TEARDROPS</b><br>Shakin' Stevens | <b>HARD HABIT TO BREAK</b><br>Chicago | <b>THE WILD BOYS</b> ○<br>Duran Duran | <b>CARIBBEAN QUEEN</b> (No More Love)<br>Billy Ocean | <b>I WON'T RUN AWAY</b><br>Alvin Stardust | <b>LET IT ALL BLOW</b><br>Dazz Band | <b>TREAT HER LIKE A LADY</b><br>The Temptations | <b>LOUISE</b><br>Human League | <b>ALL JOIN HANDS</b><br>Slade | <b>I'M SO EXCITED</b><br>Pointer Sisters | <b>ONE NIGHT IN BANGKOK</b><br>Murray Head |

O U T N E X T W H A M ! K E E P E T W A R R

KEEP ON KEEPING ON HOW TO BE A MILLIONAIRE



|           |  |                             |           |   |                               |
|-----------|--|-----------------------------|-----------|---|-------------------------------|
| <b>17</b> | <b>THE WANDERER</b><br>Status Quo        | Vertigo/Phonogram QUO(P) 16 | <b>43</b> | <b>KEEP ON KEEPIN' ON!</b><br>Redskins          | Decca/London FX 1             |
| <b>18</b> | <b>FRESH</b><br>Kool & The Gang          | De-Lite/Phonogram DE(X) 18  | <b>44</b> | <b>LOVE LIGHT IN FLIGHT</b><br>Stevie Wonder    | Motown TMG(T) 1364            |
| <b>19</b> | <b>FREEDOM</b><br>Wham!                  | Epic (T)JA4743              | <b>45</b> | <b>SHOUT</b><br>Tears For Fears                 | Mercury/Phonogram IDEA 8 (10) |
| <b>20</b> | <b>GIMME ALL YOUR LOVIN'</b><br>ZZ Top   | Warner Brothers W 9693(T)   | <b>46</b> | <b>GHOSTBUSTERS</b><br>Ray Parker Jr.           | Arista ARIST (12)580          |
| <b>21</b> | <b>ALL CRIED OUT</b><br>Alison Moyet     | CBS (T)JA4757               | <b>47</b> | <b>NO MERCY</b><br>The Stranglers               | Epic (T)JA 4921               |
| <b>22</b> | <b>HALF A MINUTE</b><br>Matt Bianco      | WEA YZ26(T)                 | <b>48</b> | <b>THE LAST FAREWELL</b><br>Elvis Presley       | RCA RCA(T) 459                |
| <b>23</b> | <b>RESPECT YOURSELF</b><br>The Kane Gang | Kitchenware/London SK(X)16  | <b>49</b> | <b>MISSING YOU</b><br>John Waite                | EMI America (12)EA 182        |
| <b>24</b> | <b>WARNING SIGN</b><br>Nick Heyward      | Arista HEY (12)16           | <b>50</b> | <b>IF THIS IS IT</b><br>Huey Lewis and The News | Chrysalis CHS (12)2803        |

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

|    |   |   |     |   |                                   |
|----|---|---|-----|---|-----------------------------------|
| 76 | (86) LET THE REST OF THE WORLD GO BY, Rose Marie              | A.1. Records A1 289                         | 92  | (99) DON'T YOU EVER LEAVE ME, Hanoi Rocks           | CBS A 4885 (12" - TX 4885)        |
| 77 | (75) WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel | Sugar Hill/PRT SH(L) Virgin VS 725 (12 130) | 93  | (64) ALL THROUGH THE NIGHT, Cyndi Lauper            | Portrait/Epic A 4849              |
| 78 | (70) HYPNOTIZE, Scotti Pollitt                                | Island (12)IS 210                           | 94  | (-) BODY, JACKSONS                                  | Epic (T)JA 4883                   |
| 79 | (-) COULD YOU BE LOVED, Bob Marley & The Wailers              | Capitol (12) CL 345                         | 95  | (-) TROUBLE, Rod Stewart                            | Warner Brothers W 9115(T)         |
| 80 | (85) SOLID, Ashford & Simpson                                 | Fashion FAD 7012 (12" - FAD 26)             | 96  | (81) CHIC CHEER, Chic                               | Atlantic A 9604(T)                |
| 81 | (92) POLICE OFFICER, Smiley Culture                           | 10/Virgin GIRL 1                            | 97  | (-) ONE CHRISTMAS CATALOGUE/RELAX, Captain Sensible | A&M CAP(Y) 8                      |
| 82 | (-) WHO'S THAT GIRL, The Flying Pickets                       | WEA AC2(T)                                  | 98  | (88) TENDERNESS IS A WEAKNESS, Marc Almond          | Some Bizzare/Phonogram BZS 25(10) |
| 83 | (94) STILL ON FIRE, Aztec Camera                              |   | 99  | (-) THE SECOND TIME, Kim Wilde                      | MCA KIM(T) 1                      |
|    |   |   | 100 | (-) TIAMO, Laura Branigan                           | Atlantic A 9608(T)                |

**"Brilliant film making on an epic scale. Britain's answer to 'Apocalypse Now'." — Derek Malcolm, The Guardian**

**THE KILLING FIELDS**

**MIKE OLDFIELD ORIGINAL FILM SOUNDTRACK**

Album: V2328  
Cassette: TCV 2328  
Compact Disc: CDV 2328

**ALSO AVAILABLE**

**ÉTUDE**  
Theme from The Killing Fields  
7" & 12" Single

VS731(12)

**SINGLES** *from the next* **SINGLES**

|    |  |    |   |
|----|--|----|---|
| 1  | (New) THE POWER OF LOVE, Frankie Goes To Hollywood         | 21 | (7) GOTTA GET YOU HOME TONIGHT, Eugene Wilde                  |
| 2  | (1) I FEEL FOR YOU, Chaka Khan                             | 22 | (34) ONE NIGHT IN BANGKOK, Murray Head                        |
| 3  | (4) LET IT ALL BLOW, Dazz Band                             | 23 | (36) WARNING SIGN, Nick Heyward                               |
| 4  | (5) SEXCRIME, (nineteen eighty-four) Eurythmics            | 24 | (11) BLASPHEMOUS RUMOURS/SOMEBODY, Depeche Mode               |
| 5  | (3) TREAT HER LIKE A LADY, The Temptations                 | 25 | (New) RESPECT YOURSELF, The Kane Gang                         |
| 6  | (2) CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean | 26 | (25) EAT YOUR HEART OUT, Paul Hardcastle                      |
| 7  | (8) THE RIDDLE, Nik Kershaw                                | 27 | (New) THE MEDAL SONG, Culture Club                            |
| 8  | (6) THE WILD BOYS, Duran Duran                             | 28 | (New) YOU USED TO HOLD ME SO TIGHT, Theima Houston            |
| 9  | (12) I SHOULD HAVE KNOWN BETTER, Jim Diamond               | 29 | (13) ALL CRIED OUT, Alison Moyet                              |
| 10 | (18) FRESH, Kool & The Gang                                | 30 | (New) LOVE LIGHT IN FLIGHT, Stevie Wonder                     |
| 11 | (15) HALF A MINUTE, Matt Bianco                            | 31 | (39) PRIVATE DANCER, Tina Turner                              |
| 12 | (9) NEVER ENDING STORY, Limahl                             | 32 | (New) SHOUT, Tears For Fears                                  |
| 13 | (New) WHERE THE ROSE IS SOWN, Big Country                  | 33 | (14) GIMME ALL YOUR LOVIN', ZZ Top                            |
| 14 | (23) LIKE A VIRGIN, Madonna                                | 34 | (New) INVISIBLE, Alison Moyet                                 |
| 15 | (17) LOUISE, Human League                                  | 35 | (19) LOVE'S GREAT ADVENTURE, Ultravox                         |
| 16 | (10) I'M SO EXCITED, Pointer Sisters                       | 36 | (33) SINCE YESTERDAY, Strawberry Switchblade                  |
| 17 | (21) HARD HABIT TO BREAK, Chicago                          | 37 | (New) NO MERCY, The Stranglers                                |
| 18 | (17) MATT'S MOOD, The BreeKout Krew                        | 38 | (New) YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive        |
| 19 | (16) WE ARE FAMILY (Remix), Sister Sledge                  | 39 | (35) WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel |
| 20 | (New) CLOSE UP, The Art Of Noise                           | 40 | (New) POLICE OFFICER, Smiley Culture                          |

**Week-ending 1 December 1984**

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## CLASSICAL

## Bach's birthday releases

BACH, HANDEL and, to a lesser extent, Scarlatti, are set to dominate next year's classical record releases as labels compete to mark the 400th anniversary of their births.

But no one will match the effort made by Deutsche Grammophon, which is preparing a mammoth Bach Edition, which will consist of 12 box sets of no less than 130 LPs, with many of the sets containing 12 LPs.

Even that is not a complete collection of the works of Bach, indicating the composer's immense output. But it will cover the bulk of the known works.

Only about 10 per cent of the Bach Edition will comprise new recordings, unlike the company's Brahms Edition which was dominated by new recordings. But among the new ones included will be The Art of the Fugue recorded earlier this year on period instruments by Musica Antiqua Koln which DG releases on a double LP/tape this month (413 728), along with the Goldberg Canons.

The Bach Edition on LPs — there will not be a cassette version — will be released in February, but DG is pre-empting the event with a Bach Edition Sampler, containing Brandenburg Concerto No 3, and excerpts from the Musical Offering, the St Matthew Passion and other works, on a single LP (413 758) at the special price of £1.89.

But the company is also taking advantage of the Christmas market by releasing the Bach Edition on CD now. This is not simply a CD version of the 130 LP

set, but selected highlights, covering only the most popular works in their entirety. There are eight CD sets, of either 2, 3 or 4 CD packages.

The titles are Concertos (413 634 2 AH3), Works For Harpsichord (413 638 2 AH3), Christmas Oratorio (413 625 2 AH3), St John Passion (413 622 2 AH2), Works For Orchestra (413 629 2 AH4), St Matthew Passion (413 613 2 AH3), Cantatas (413 646 2 AH3), and The Art Of The Fugue, which includes the Musical Offering (413 642 2 AH3).

Most of the recordings are well-known: the Passions are conducted by Richter, and the harpsichord works and the Concertos mainly feature performances by Trevor Pinnock and the English Concert.

Bill Holland, classical manager at DG, explains that following better than anticipated initial dealer response to the CD sets, more supplies from Germany have been requested.

He adds that DG was also preparing a Handel Edition, though it would not be so extensive as the Bach Edition involving mainly the operas and choral works, with all the recordings being re-issues. It would be available next year, with only Samson being rush-released in order to be available for the new production at Covent Garden in February.

● Bach's Christmas Oratorio comes out this month in a new version conducted by Helmut Rilling with Julia Hamari and Arleen Auger among the soloists (13M 39229 and on cassette).

## CD on the streets

THE EFFECT of Christmas plus a TV campaign has had on CD sales can be seen by the fact that PolyGram's classical van serving the London area will hold only CDs and cassettes in December with the exception of a few top selling LPs.

Both Bill Holland, classical manager of DG, and Andrew Dalton, classical promotions manager at Decca, report that the rise in the sales of CDs can be most clearly seen in the opera sets.

Both Puccini's Manon Lescaut and Verdi's Il Trovatore have sold more CD sets than LP sets, and much the same sales figures apply to Decca's digital remastered CD version of Wagner's Das Rheingold conducted by Solti, where over 500 sets have been sold in a relatively short space of time.

HMV's classical van, however, is carrying all three mediums, containing back catalogue as well as new releases. The van has been on the road through much of November as part of an attempt by the company to improve the distribution services which have suffered considerable delays during re-organisation at Hayes.

According to EMI classical manager Simon Foster, these problems have largely been solved, and much of the December release will be available by the second week of December. This is in stark contrast to the considerable delays which have been experienced during recent releases.

Unlike PolyGram, EMI does not report a dramatic drop in LP sales in favour of CD or cassette — a factor which has partly been put down by EMI to a particularly strong autumn LP release.

## Variations from Reich

THE DISTINCTIVE sound of American composer Steve Reich has brought him a wide following outside as well as inside the classical milieu.

So Philips hopes to achieve better sales than are normally attained by contemporary music records with Reich's Variations for Winds, Strings and Keyboards and John Adams' Shaker Loops, which also follows the "minimalist" concepts.

They are both played by the San Francisco Symphony Orchestra under Edo de Waart (412 214 LP/Tape).

Another contemporary music record comes from CBS — the second volume of music by Edgard Varese to be made by Pierre Boulez and his specialist group, Ensemble Intercontemporain. This LP contains Equatorial, Deserts — for instruments and tape — integrales Hyperprism, Octandre, Offrandes and Density 21.5 — for solo flute (M 39053 and tape).

And though Schoenberg's opera Moses und Aron can scarcely be called contemporary, its difficulty keeps it a work of minority interest, as Sir Georg Solti, who conducts the latest recording admits.

He has made it with the Chicago Symphony Orchestra and Chorus (414 264 2LP/tape/CD).

## Wogan and the Wolf

TERRY WOGAN follows in the footsteps of Peter Ustinov, David Bowie, Michael Flanders, Sean Connery, Angela Rippon and many others as the latest to narrate Prokofiev's children's tale, Peter and the Wolf.

The project is a Philips concept whereby the music was recorded by John Williams and the Boston Pops Orchestra, and then the UK and US companies selected a reader most suited to each country. The US opted for Dudley Moore, but Philips' UK classical manager, Mike Sage approached TV and radio's Terry Wogan.

Peter and the Wolf is issued this month on all three mediums and is coupled with Tchaikovsky's Nutcracker Suite.

## Classical reissues

PHILIPS AUGMENTS its two specialist reissue labels, Musica da Camera and Living Baroque, with five titles each.

The emphasis on the chamber music series is quartet music. Bartok's String Quartets Nos 5, 6, are played by the Novak Quartet (412 055 and on tape), while Beethoven's String Quartets Opus 18 Nos 5, 6 are played by the Quartetto Italiano (412 056 and tape). Mozart's four Flute Quartets are played by William Bennett, with the Grumiaux Trio on 412 058 (LP/tape).

Schubert's Arpeggione Sonata heads a collection of music for cello and piano played by Maurice Gendron with Jean Francaix, piano, which also includes various sets of variations written by Beethoven (412 061 LP/tape).

The emphasis in the Living Baroque releases is on the Bach family, there are Flute Concertos by JC Bach played by Aurele Nicolet (412 043 LP/tape); Six symphonies Op 18 by JC Bach played by the Netherlands Chamber Orchestra under David Zinman (412 046 LP/tape); the ever popular Toccata and Fugue in D minor along with other 'pop' organ works played by Daniel Chorzempa (9502 080 and on tape); and Cantatas Nos BWV 147,74, by JS Bach with Ileana Cotrubas leading good soloists (9502 110 and tape).

Deutsche Grammophon also adds to one of its reissue series this month — the 2LP flapboxes.

Beethoven's Complete Overtures conducted by Karajan (413 516 LP/tape), Mahler's Symphony No 6 conducted by Bohm (413 528 LP/tape), and Mozart's Four Last Symphonies conducted again by Bohm (413 528 LP/tape) are among the seven new titles.

● BOTH CBS and EMI concentrate their main reissues material of the month on tapes.

The first two releases of CBS' C90 — have been very well received, with repeat orders very much a feature, and December sees 10 new titles.

They are all popular in conception, and range from John Williams playing Bach and Spanish Guitar Music — Bach's Lute Suites (MGT 39487) and Granados, Falla etc (MTG 39491) and Salute To George Gershwin (MGT 39488) played by Tilson Thomas and Sarah Vaughan to Classic Themes From Films, including Elvira Madigan, 10, and The Deer Hunter (MGT 39495).

EMI's tape releases are of covers of recently released LPs, including Elgar and Delius' Cello Concertos played by Jacqueline du Pre (TC-ASD 2764) and Elgar's The Music Makers coupled with Parry's Best Pair of Sirens conducted by Boult. Despite the recordings dating from the Sixties, they are full price.

There is also a collection of popular songs for children: Uncle Mac's Nursery Rhymes, led by Derek McCulloch (TC-MRS 5133).

## Three singers for Mozart

THREE COLLECTIONS of concert and opera arias by Mozart released this month on EMI follows very much the successful idea first initiated by Decca a couple of years ago with similar collections by Mozart performed by different singers, including Kiri Te Kenawa.

The company is optimistic about its latest issues, focusing on two singers who have strong British-based careers, while the third is a frequent and much-publicised visitor.

Thomas Allen is one of the leading lyric baritones, and is currently singing the role of Mozart's Don Giovanni for the first time in Covent Garden. On EL 2701371 (and on tape), he sings arias from Così Fan Tutte, the Marriage Of Figaro, and Don Giovanni with the Scottish Chamber Orchestra conducted by Richard Armstrong.

The same orchestra also accompanies the Irish-born soprano Ann Murray in a recital of arias by Mozart and Handel (including the Cantata Lucrezia) directed by Raymond Leppard (EL 2701381 and on cassette).

The third singer is the American-born soprano Barbara Hendricks, who sings selections from opera, including the premiere recording of an aria from Lucio Silla, as well as concert arias (EL 2701271 and on tape). She is accompanied by the ECO under Tate.

## EMI: Elgar World First

THE WORLD premiere recording of Elgar's The Black Knight, a symphony for chorus and orchestra, is issued by EMI this month, in a performance by the Liverpool Philharmonic Choir, the Royal Liverpool Philharmonic Orchestra under Sir Charles Groves (EL 2701571 and tape). This recording followed a Radio 3 broadcast in April, this year.

Another rare work comes from EMI this month, Debussy's unfinished opera The Fall Of The House Of Usher. The music has been revised and orchestrated by Bliin, and is issued with a French cast conducted by Georges Pretre (EL 2701581 and tape). It is coupled with Caplet's The Mask of the Red Death, and Schmitt's Study for The Haunted Palace.

## CLASSICAL TOP 10

- 1 MAGNIFICAT IN D, Bach, Rifkin, Pro Arte, PAD 185.
- 2 PIANO CONCERTOS 12 AND 14, Mozart, Bilson, Gardiner, DG 413 4631.
- 3 EXSULTATE JUBILATE, Mozart, Kirkby, Hogwood, Decca, 411 832.
- 4 ORCHESTRATED WORKS, Wagner, Karajan, DG 413 7541.
- 5 SYMPHONIES NOS 4 AND 7, Sibelius, Helsinki Philharmonic, Paavo Berglund, HMV EL 270099.
- 6 SYMPHONY NO 5, Mahler, USSR Symphony Orchestra, Kondrashin, HMV ED 2901451.
- 7 SYMPHONY NO 6, Beethoven, BPO, Karajan, DG 413 936.
- 8 SYMPHONY NO 2, Elgar, Philharmonia, Haitink, HMV EL 270147.
- 9 FOUR SEASONS, Vivaldi, Anne-Sophie Mutter, VPO, Karajan, HMV EL 270102.
- 10 FLYING DUTCHMAN, Wagner, Karajan, HMV EX 2700133.

Chart by courtesy HMV Shop, Oxford Street

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|-----|-----|--|--|
| 18  | 24  | THE VERY BEST OF FOSTER & ALLEN ●          | Ritz LP TV 1                           |
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| 20  | 30  | CHAS & DAVE'S GREATEST HITS                | Rockney/Towerbell ROC 913              |
| 21  | 17  | NOW, THAT'S WHAT I CALL MUSIC III ★        | Virgin/EMI NOW 3                       |
| 22  | 54  | LOVE SONGS — 16 CLASSIC HITS               | Telstar STAR 2251                      |
| 23  | 20  | I FEEL FOR YOU ○                           | Warner Brothers 925162-1               |
| 24  | 23  | ALL THE HITS ○                             | K-tel/WEA NE 1284                      |
| 25  | 21  | PRIVATE DANCER ●                           | Capitol TINA 1                         |
| 26  | 18  | THE UNFORGETTABLE FIRE ●                   | Island U2 5                            |
| 27  | 27  | 1984 (for the love of big brother)         | Virgin V1984                           |
| 28  | 26  | GOLDEN DAYS ○                              | K-tel ONE 1283                         |
| 29  | 19  | MISS RANDY CRAWFORD — THE GREATEST HITS ●  | K-tel/WEA NE 1281                      |
| 30  | 25  | WAKING UP WITH THE HOUSE ON FIRE ★         | Virgin V 2330                          |
| 31  | 12  | REAL TO REEL ○                             | EMI JEST 1                             |
| 32  | NEW | 2.00 A.M. PARADISE CAFE                    | Arista 206 496                         |
| 33  | 56  | DES O'CONNOR NOW                           | Telstar STAR 2245                      |
| 51  | 46  | GEFFERY MORGAN ...                         | DEP International/Virgin LP DEP 6      |
| 52  | 50  | HUMAN RACING ★                             | MCA MCF 3197                           |
| 53  | 29  | TREASURE                                   | 4AD CAD 412                            |
| 54  | 52  | BAT OUT OF HELL ★                          | Cleveland International/Epic EPC 82419 |
| 55  | 61  | QUEEN GREATEST HITS ★                      | EMI ENTY 30                            |
| 56  | 45  | AN INNOCENT MAN ★                          | CBS 25554                              |
| 57  | 44  | AURAL SCULPTURE                            | Epic EPC 26220                         |
| 58  | 41  | PARADE ★                                   | Reformation/Chrysalis CDL 1473         |
| 59  | NEW | JOHN DENVER COLLECTION                     | Telstar STAR 2253                      |
| 60  | 42  | VALLOTTE                                   | Charisma/Virgin JLLP 1                 |
| 61  | 43  | EMOTION ●                                  | CBS 86309                              |
| 62  | 59  | U2 LIVE "UNDER A BLOOD RED SKY" ★          | Island IMA 3                           |
| 63  | NEW | DON'T SUPPOSE                              | EMI PLML 1                             |
| 64  | 55  | some great REWARD                          | Mute STUMM 19                          |
| 65  | 48  | WHO'S LAST                                 | MCA WHO 1                              |
| 66  | 74  | LIKE A VIRGIN                              | Sire 925157-1                          |
| 67  | 49  | BORN IN THE U.S.A. ●                       | CBS 86304                              |
| 85  | NEW | STAGES ★                                   | K-tel/WEA NE 1262                      |
| 86  | RE  | LABOUR OF LOVE ★                           | DEP International/Virgin LP DEP 5      |
| 87  | 85  | RATTLESNAKES                               | Polydor LCCLP 1                        |
| 88  | 65  | WAR ●                                      | Island ILPS 9733                       |
| 89  | 81  | HEARTBEAT CITY                             | Elektra 960296-1                       |
| 90  | 82  | HOOKED ON NUMBER ONES — 20 NON STOP HITS ○ | K-tel ONE 1285                         |
| 91  | NEW | NOW THAT'S WHAT I CALL MUSIC II ★          | Virgin/EMI NOW 2                       |
| 92  | 73  | I HEAR TALK                                | RCA PL 70397                           |
| 93  | 66  | ORIGINAL SOUNDTRACK FROM "BREAKDANCE" ●    | Polydor POLD 5147                      |
| 94  | 95  | 1100 BEL AIR PLACE ○                       | CBS 86308                              |
| 95  | 76  | INTO THE GAP ★                             | Arista 205 971                         |
| 96  | RE  | STREET SOUNDS EDITION 11                   | Street Sounds STSND 011                |
| 97  | 96  | ALCHEMY — DIRE STRAITS LIVE ●              | Vertigo/Phonogram VERY 11              |
| 98  | 91  | TRUE COLOURS ○                             | Polydor POLH 10                        |
| 99  | 71  | NO PARLEZ ★                                | CBS 25521                              |
| 100 | 70  |  |  |

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 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)

**TOP 30 TOP 30 TOP 30 TOP 30 TOP 30 TOP 30 TOP 30 TOP 30 TOP 30 TOP 30**

|    |     |  |                                 |
|----|-----|--|---------------------------------|
| 1  | NEW | THE HITS TAPE — 32 ORIGINAL HITS                   | CBS/WEA HITS C1                 |
| 2  | 1   | MAKE IT BIG  | Epic EPC 40-86311               |
| 3  | 2   | THE COLLECTION                                     | Chrysalis ZUVU 1                |
| 4  | 4   | "ALF"  | CBS 40-26229                    |
| 5  | 5   | WELCOME TO THE PLEASUREDOME                        | ZTT/Island ZC10 1               |
| 6  | 3   | DIAMOND LIFE                                       | Epic EPC 40-26044               |
| 7  | 9   | SHAKIN' STEVENS GREATEST HITS                      | Epic EPC 40-10047               |
| 8  | 6   | ARENA  | Parlophone TCDD 2               |
| 9  | 13  | CINEMA   | K-tel/WEA CE 2282               |
| 10 | NEW | THE RIDDLE   | MCA MCF 3245                    |
| 11 | 14  | THE ART GARRUNKEL ALBUM                            | CBS 40-10046                    |
| 12 | 10  | YESTERDAY ONCE MORE                                | EMI TCSING 1                    |
| 13 | 7   | SOUNDTRACK MUSIC "Give my regards to BROAD STREET" | Parlophone TCFCT 2              |
| 14 | 8   | ELIMINATOR   | Warner Brothers W 3774-4        |
| 15 | 29  | CHAS & DAVE'S GREATEST HITS                        | Rockney/Towerbell ZCRBC 913     |
| 16 | 12  | CAN'T SLOW DOWN                                    | Motown CSTMA 8041               |
| 17 | 15  | THE VERY BEST OF FOSTER & ALLEN                    | Ritz RITZ LC TV 1               |
| 18 | 11  | NOW, THAT'S WHAT I CALL MUSIC III                  | Virgin/EMI TC-NOW 3             |
| 19 | 17  | ALL THE HITS                                       | K-tel CE2284                    |
| 20 | 16  | BAD ATTITUDE                                       | Arista 406 619                  |
| 21 | NEW | LOVE SONGS   | Tel Star STAC 2251              |
| 22 | 19  | I FEEL FOR YOU                                     | Warner Brothers 925162-4        |
| 23 | NEW | 12 GOLD BARS VOLUME TWO — (AND ONE)                | Vertigo/Phonogram QUOMC 2       |
| 24 | 21  | GOLDEN DAYS  | K-tel OCE 2283                  |
| 25 | NEW | THE MUSIC OF LOVE                                  | Decca/Delphine/London KSKC 5340 |
| 26 | 20  | PRIVATE DANCER                                     | Capitol TC-TINA 1               |
| 27 | 27  | HATFUL OF HOLLOW                                   | Rough Trade ROUGH C76           |
| 28 | 18  | MISS RANDY CRAWFORD — THE GREATEST HITS            | K-tel/WEA CE 2281               |
| 29 | 26  | WAKING UP WITH THE HOUSE ON FIRE                   | Virgin TCV 2330                 |
| 30 | 25  | THRILLER   | Epic EPC 40-85930               |

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| <b>SATURDAY<br/>22 DECEMBER</b><br>Sales Desk Open<br>14.00 – 19.00<br>Last day to<br>ensure delivery before<br>Xmas | <b>SUNDAY<br/>23 DECEMBER</b><br>Sales Desk Open<br>08.30 – 12.30<br>Order early<br>we will try to deliver<br>before Xmas | <b>MONDAY<br/>24 DECEMBER</b><br>Sales Desk Open<br>08.00 – 12.00<br>Orders accepted<br>for delivery<br>after Xmas | <b>TUESDAY<br/>25 DECEMBER</b><br>Closed – ansafone<br>service only<br><br>Merry Xmas   | <b>WEDNESDAY<br/>26 DECEMBER</b><br>Closed – ansafone<br>service only   | <b>THURSDAY<br/>27 DECEMBER</b><br>Sales Desk Open<br>08.00 – 19.00 | <b>FRIDAY<br/>28 DECEMBER</b><br>Sales Desk Open<br>08.30 – 17.00                                |
| <b>SATURDAY<br/>29 DECEMBER</b><br>Closed – ansafone<br>service only   | <b>SUNDAY<br/>30 DECEMBER</b><br>Closed – ansafone<br>service only  | <b>MONDAY<br/>31 DECEMBER</b><br>Sales Desk Open<br>08.00 – 19.00  | <b>TUESDAY<br/>1 JANUARY</b><br>Closed – ansafone<br>service only<br><br>Happy New Year | <b>WEDNESDAY<br/>2 JANUARY</b><br>Sales Desk Open<br>08.00 – 19.00  | <b>THURSDAY<br/>3 JANUARY</b><br>Sales Desk Open<br>08.30 – 17.30   | <b>FRIDAY<br/>4 JANUARY</b><br>Sales Desk Open<br>08.30 – 16.00                                  |
| <b>SATURDAY<br/>5 JANUARY</b><br>Closed – ansafone<br>service only   | <b>SUNDAY<br/>6 JANUARY</b><br>Closed – ansafone<br>service only  | <b>MONDAY<br/>7 JANUARY</b><br>Sales Desk Open<br>08.00 – 17.30  | <b>TUESDAY<br/>8 JANUARY</b><br>Sales Desk Open<br>08.30 – 17.30                        | <b>WEDNESDAY<br/>9 JANUARY</b><br>Sales Desk Open<br>08.00 – 17.30<br>Order placed by<br>Mid-day will be<br>delivered by<br>Weekend | <b>THURSDAY<br/>10 JANUARY</b><br>Sales Desk Open<br>08.30 – 17.30  | <b>FRIDAY<br/>11 JANUARY</b><br>Sales Desk Open<br>08.30 – 16.00                                 |
| STOCK-TAKING WEEK – PLEASE ORDER EARLY   |   |  |   | Warehouse closed for Stock-Taking<br>Orders taken for despatch w/c Monday – 14th January 1985.                                      |   |  |

**Normal trading pattern resumes Monday 14th January 1985.**

And Wish All Their Customers A  
**MERRY CHRISTMAS  
& HAPPY NEW YEAR**





**DEMON**

**RELEASES**

From London's Golden Mile



The Great West Road, Brentford

From West London



— something fiendish



Shoes - *Silhouette* FREN 19



Nick Lowe - *16 All-Time Love's* FREN 20  
(CASSETTE FREN CAS 20)



Johnny Adams - *From The Heart* FREN 26



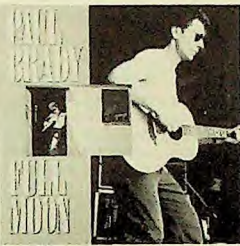
Dr Feelgood - *Doctor's Orders* FREN 29



Neville Brothers - *Neville-ization* FREN 31



Hoodoo Gurus - *Stoneage Romans* FREN 32



Paul Brady - *Full Moon* FREN 34  
(CASSETTE FREN CAS 34)



T-Bone Burnett - *Trap Door* VEX 2



T-Bone Burnett - *Behind The Trap Door* VEX 3

We don't bury artists



— we dig them up.



Copperhead - *Copperhead* ED 136



Moby Grape - *Moby Grape* ED 137



Kaleidoscope - *Rampé Rampé* V&A 138



The Pretty Things - *Let Me Hear The Choir*  
sing ED 139



Mad River - *Mad River* ED 140

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70's soul from Detroit.



The Replacements - *Let It Be* ZONG 002



The Long Ryders - *Native Sons* ZONG 003



True West - *Drifters* ZONG 004



Laura Lee - *The Rip Off* WOOD 005



The Honey Cone - *Girls It Ain't Easy*

The Label



that speaks for itself



Vivian Stanshall - *Sir Henry at Nidid's Kneal*  
VEX 1



Lenny Bruce - *The Sick Humour of Lenny Bruce* VEX 2



Various - *Demons In Brentford* VEX 1  
A Demon sampler, 50 minutes of music at a suggested retail price of £2.49



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Elvis Costello and The Attractions - *This Year's Model* FREN CAS 18  
Armed Forces FREN CAS 21  
Trust FREN CAS 30  
Imperial Bedroom FREN CAS 36

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The Men They Couldn't Hang - Green  
Fields of France/The Men They Couldn't  
Hang/It's Little Baby (12" only) VEX 003 (0037)

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Demon Records Ltd. Western House, Harlequin Avenue, Great West Road, Brentford, Middx TW8 9EW





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**ASTLEY**, Virginia PROMISE NOTHING Les Disques De Crepuscule TWI 194— £2.95 (I/R/T)  
**AYERS**, Roy IN THE DARK CBS 26199/40-26199 £3.65 (C)  
**BANGSTERS**, THE ESCAPE FROM BUBBLEGUM LAND New Rose ROSE 43/— £2.00 (I/R/T)  
**BEAT** RODEO STAYING OUT LATE WITH THE BEAT RODEO Zenor UK ZSUK 017— £3.25 (I/R/T)  
**BEGLEY**, Philomena YOU'RE IN MY HEART Ric RITZ LP 0028/RTZ LC 0026 (SP)  
**BERNADETTE** BACK ON THE ROAD AGAIN Lismor De Luxe LISMDR 6010— £2.75 (CA/CM/HK/RM)  
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**BON 'N' BANJO BAND**, THE GO DANCING Lismor LISMDR 5138— £2.75 (CA/CM/HK/RM)  
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**CALE**, J.J. GRASSHOPPER Mercury/Phonogram PRICE 74/PRIMC 74 £1.98 (F)  
**CAPTAIN SENSIBLE** SENSIBLE SINGLES A&M AMA 5026/AMC 5026 (Chrome Cassette) £3.65 (C)  
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**CHAINS** MASSACRE Thunderbolt TBHE 1006/— £1.99 (G/C)  
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**CROWN** ALL THAT ROCK & ROLL Thunderbolt THBL 019/— £3.45 (G/C)  
**CULTURE CLUB** WAKING UP WITH THE HOUSE ON FIRE Virgin VP 2330/— (Pic Disc) £4.00 (E)  
**DYLAN**, Bob REAL LIVE CBS 26334/40-26334 £3.65 (C)  
**EXPLOITED**, THE THE TOTALLY EXPLOITED Castle Communications DDJOLP 1/— £2.80 (I)  
**FLYING LIZARDS**, THE TOP TEN Statik STAT LP 20/STAT C 20 (Chrome Cassette) (E)  
**FRANKIE GOES TO HOLLYWOOD** WELCOME TO THE PLEASURE DOME ZTT/Island NEAT 1/— (2LP Pic Disc) (E)  
**FULLER**, Bobby LIVE AGAIN Eva EVA 12046/— £3.40 (I/R/T)  
**GLASGOW CALEDONIA STRATHSPY & REEL SOCIETY**, THE IN CONCERT Lismor LISMDR 5137/— £2.75 (CA/CM/HK/RM)  
**GRANT**, Eddy LIVE AT THE NOTTING HILL CARNIVAL Ice ICELP 5005/ICEK 5005 (R)  
**GRIFFITHS**, Marcia ROCK MY SOUL Pioneer International PRLP 29/— £4.25 (JS)  
**HENDRIX**, JimI GISS THE SKY Polydor 823704/— £3.45 (E)  
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**INMATES** FIVE Lolita LOLITA 5028/— £3.25 (I/R/T)  
**ISLEY**, JASPER, ISLEY BROADWAY'S CLOSER TO SUNSET BOULEVARD Epic Epic 26307/40-26307 £3.65 (C)  
**JAMES**, Bob 12 CBS 26314/40-26314 £3.65 (C)  
**LAUGHING CLOWNS** LAW OF NATURE Hot HOT 1004/— £3.25 (I/R/T)  
**LEE**, Jack GREATEST HITS Lolita LOLITA 5019/— £3.25 (I/R/T)  
**MACOTO** OZONE MACOTO OZONE CBS 26198/40-26198 £3.65 (C)  
**MAHAVISHNU ORCHESTRA** MAHAVISHNU ORCHESTRA Warner Brothers 251351-1/— (W)  
**MAJOR HARRIS** I BELIEVE IN LOVE Streetwave MKLZ/CZMK 3 (Chrome Cassette) £3.49 (A)  
**MILLER**, Steve FLY LIKE AN EAGLE Mercury/Phonogram PRICE 75/PRIMC 75 £1.98 (F)  
**MRT** MRT'S COMMANDMENTS CBS 26173/40-26173 £3.65 (C)  
**NOMADS**, THE THE OUTBURST Goes On GOES ON 1/— £3.25 (I/R/T)  
**OAK RIDGE BOYS** GLORY TRAIN Sundown DLP 1014/— £3.20 (G/C)  
**OCEAN**, Billy BILLY OCEAN Epic Epic 32561/40-32561 £1.98 (C)  
**OPPRESSED**, THE THE OII MUSIC Oppressed OPLP 1/— £2.50 (I/Revolver)  
**ORIGINAL SOUNDTRACK** GANGSTERS AND GOOD GUYS RCA PL 70566/PK 70566 £3.65 (R)  
**ORIGINAL SOUNDTRACK** GREMLINS Geffen GEF 54685/40-54685 (C)  
**PARTON**, Dolly & KENNY ROGERS ONE UPON A CHRISTMAS RCA PL 85307/PK 85307 (R)  
**ROYAL AIR FORCE** FESTIVAL OF MUSIC: THE MASSED BANDS OF THE ROYAL AIR FORCE Polyphonic PRM 103D/CPRM 103D £2.89 (I/Polyphonic) — 01-459 6194/5)  
**RUMILLAJA HOJA DE COCA** (BOLIVIAN FOLK MUSIC) Tumi CA 84/— £3.25 (I/Revolver)  
**SAXON** STRONG ARM METAL Carrere CAL 212/CAC 212 £3.45 (A)  
**SENIOR**, Asher, & JOHNNY RINGO ASHER SENATOR V JOHNNY RINGO: JA TO UK MC CLASH Fashion FADLP 002/— £3.25 (A/JS)  
**SINATRA**, Frank ORIGINAL SESSIONS VOLUME 7 Meteor MTM 008/— £3.25 (G/C)  
**SON HOUSE** IN CONCERT Blue Moon BMLP 1020/— £3.20 (G/C)  
**SON SEALS** BAD AXE Sonet SNTF 927/— (A)  
**SOUNDTRACK** BACHELOR PARTY (Inc. tracks by The Alarm, R.E.M., Jools Holland, Fleshtones, Yip Yip Coyote) I.R.S. IRSA 7051/— £3.65 (C)  
**SPITFIRE BAND**, The The Flight 111 CBS 26163/40-26163 £3.65 (C)  
**SYLVENS**, THE THE BIZARRE Geffen GEF 26019/40-26019 £3.65 (C)  
**TEST DEPARTMENT** SECOND EDITION BOX SET Some Bizarre TEST 23/— (F)  
**TRIFFIDS** RAINING PLEASURE Hot MINIHOT 1/— £2.10 (I/R/T)  
**TURNER**, Big Joe ROCK THIS JOINT Magnum Force MFM 022/— £2.76 (G/C)  
**TZUKE**, Judie WELCOME TO THE CRUISE Rocket/Phonogram PRICE 76/PRIMC 76 £1.98 (F)  
**VARIOUS ALL NIGHT DANCING** (Includes Eurythmics, Pointer Sisters, Lionel Richie) RCA PL 70497/PK 70497 (R)  
**VARIOUS BURNING UP VOLUME 3** Burning Sounds BS 1062/— £2.10 (A/JS)  
**VARIOUS CARRERE** E.P.M. (Features Sheila B.Devotion, Raf, Lisa, etc) Carrere CAL 211/— £3.45 (A)  
**VARIOUS CLUB SOUNDS** Electricity LELEP 1002/CELEP 1002 £3.65 (A)  
**VARIOUS DANCE MIX — DANCE HITS '84** Epic DM 84/DM 40-84 (C)  
**VARIOUS ENERGY** Electricity LELEP 1003/CELEP 1003 £3.65 (A)  
**VARIOUS FOR COLLECTORS ONLY** Soul Supply LPSS 102/CLPSS 102 £3.45 (A)  
**VARIOUS GREAT BRITISH MCs** Fashion FADLP 001/— £3.25 (A/JS)  
**VARIOUS HEAVY A GREAT PARTY WITH THEM** INDOORS (Party Singalong) Innovative Music Production IMP 2000/IMP 2000 £1.307 (PK)  
**VARIOUS HEAVY DUTY BREAKS** (Remixed versions of recently released 12-inchers by 23 Skidoo, 400 Blows, Portion Control and Dormann) Illuminated JAMS 49/— £3.24 (A)  
**VARIOUS NYLON JUCE** (Inc. tracks by Two Sisters, Beat Boys, Beat Girls, Yip Yip Coyote) I.R.S. IRSA 7050/— £3.65 (C)  
**VARIOUS THAT DRIVING BEAT** Soul Supply LPSS 101/CLPSS 101 £3.45 (A)  
**VARIOUS THE BEST OF HIGH ENERGY** Electricity LELEP 1001/CELEP 1001 £3.45 (A)

**SOUNDTRACK**

\*\*ALABAMA ROLL ON RCA PD 84939 (Compact Disc) £5.75 (R)  
 \*\*ALBAMA MOUNTAIN MUSIC RCA PD 84229 (Compact Disc) £5.75 (R)  
 \*\*ANKA, Paul 21 GOLDEN HITS RCA PD 82691 (Compact Disc) £5.75 (R)  
 \*\*BIG COUNTRY STEELTOWN Mercury/Phonogram 822 831-2 (Compact Disc) £5.25 (F)  
 \*\*BOWIE, David STATION TO STATION RCA PD 81327 (Compact Disc) £5.75 (R)  
 \*\*BOWIE, David CHANGES BOWIE RCA PD 81732 (Compact Disc) £5.75 (R)  
 \*\*BOWIE, David HUNKY DORY RCA PD 84623 (Compact Disc) £5.75 (R)  
 \*\*COMO, Perry PURE GOLD RCA PD 80972 (Compact Disc) £5.75 (R)  
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 \*\*HALL, Daryl, & John Oates H2O RCA PD 84383 (Compact Disc) £5.75 (R)  
 \*\*HALL, Daryl, & John Oates PRIVATE EYES RCA PD 84028 (Compact Disc) £5.75 (R)  
 \*\*JARRE, Jean-Michel 2000K D. Debus/Polydor 823 763-2 (Compact Disc) £5.25 (F)  
 \*\*JENNINGS, Wayne and Willie Nelson WW 11 RCA PD 84455 (Compact Disc) £5.75 (R)  
 \*\*KISS ANIMALIZE Vertigo/Phonogram 822 495-2 (Compact Disc) £5.25 (F)  
 \*\*LEVEL 42 TRUE COLOURS Polydor 823 545-2 (Compact Disc) £5.25 (F)  
 \*\*MANCINI, Henry PURE GOLD RCA PD 83667 (Compact Disc) £5.75 (R)  
 \*\*MILLER BAND, Steve ITALIAN X-RAYS Mercury/Phonogram 822 823-2 (Compact Disc) £5.25 (F)  
 \*\*NEWTUN, Juice CAN'T WAIT ALL NIGHT RCA PD 84995 (Compact Disc) £5.75 (R)  
 \*\*ORIGINAL 1982 LONDON CAST (MUSIC) That's Entertainment COTER 1030 (Compact Disc) £6.70 (A)  
 \*\*PRESLEY, Elvis ELVIS PRESLEY RCA PD 81254 (Compact Disc) £5.75 (R)  
 \*\*PRESLEY, Elvis RCA PD 81382 (Compact Disc) £5.75 (R)  
 \*\*PRESLEY, Elvis GOLD RECORDS — VOLUME 2 RCA PD 89429 (Compact Disc) £5.75 (R)

**JAZZ**

\*ADDERLY, Nat THAT'S NAT Savoy (France) WL 70506/— £3.29 (DIS)  
 \*ALEXANDER, Monty OVERSEAS SPECIAL Concord (USA) CJ 253/— £4.50 (IMS)  
 \*ARMSTRONG, Louis GREAT'S RCA (Germany) LD 42172 (2LP) £5.36 (CON)  
 \*BAKER, Chet CHET IS BACK! RCA (Germany) CL 3649/— £3.04 (CON)  
 \*BARBOSA-LIMA, Carlos CARLOS BARBOSA-LIMA PAYS LUIZ BONFA & COLE PORTER Concord (USA) CC 2008/— £4.50 (IMS)  
 \*BASIE, Count KANSAS CITY 7 Pablo (USA) 2310 908/R 10908 £3.80 (IMS)  
 \*BASIE, Count LIVE AT THE SAVOY BALLROOM Astan 20076/40076 £1.25 (CP)  
 \*BLAKEY, Art NEW YORK SCENE Concord (USA) CJ 256/CJC 256 £4.50 (IMS)  
 \*BYRD TRIO, Charlie ISN'T IT ROMANTIC Concord (USA) CJ 252/— £4.50 (IMS)  
 \*CLOONEY, Rosemary SINGS THE MUSIC OF IRVING BERLIN Concord (USA) CJ 255/CJC 255 £4.50 (IMS)  
 \*COHN, Al THE PROGRESSIVE AL COHN Savoy (France) WL 70508/— £3.29 (DIS)  
 \*CORYELL, Larry BAREFOOT BOY RCA (Germany) CL 12961/— £3.04 (CON)  
 \*ELLINGTON, Duke SHOWCASE Pathe Marconi (France) PM 155189-3 (3LP) £7.60 (CON)  
 \*ELLINGTON, Duke TAKE THE A TRAIN Astan 20024/40024 £1.25 (CP)  
 \*FITZGERALD, Ella ELLA FITZGERALD WITH CHICK WEBB Astan 20077/40077 £1.25 (CP)  
 \*GARNER, Errol MOONBLOW Pathe Marconi (France) PM 1552401/1552404 £2.75 (CON)  
 \*GOODMAN, Benny BASIN STREET BLUES Astan 20084/40084 £1.25 (CP)  
 \*GOODMAN, Benny ROYAL FLUSH Astan 20085/40085 £1.25 (CP)  
 \*HAMILTON, Scott THE SECOND SET Concord (USA) CJ 254/— £4.50 (IMS)  
 \*HAWKINS, Coleman COLEMAN HAWKINS (1940-1943) Commodore Classics Series Teldec (Germany) 6.24056/— £3.04 (CON)  
 \*HENDERSON, Fletcher FLETCHER HENDERSON 1926-30 VJM VLP 42/— £3.50 (CON/HR/RS/SW)  
 \*HERTZOG HALL JAZZ BAND NEW ORLEANS Vague (France) LDM 30251/— £3.29 (DIS)  
 \*HINES, Earl BLUES FOR GARRWAY Pathe Marconi (France) PM 1552391/PM 1552394 £2.75 (CON)  
 \*HOLIDAY, Billie BILLIE'S BLUES Astan 20055/40055 £1.25 (CP)  
 \*JAMES ORCHESTRA, Harry TWO O'CLOCK JUMP Astan 20107/40107 £1.25 (CP)  
 \*JORDAN, Louis I BELIEVE IN MUSIC Black & Blue (France) 33559/— £3.29 (DIS)  
 \*KANSAS CITY 5 & 6 KANSAS CITY 5 & 6 (1938) WITH LESTER YOUNG Commodore Classics Series Teldec (Germany) 6.24057/— £3.04 (CON)  
 \*KIRK AND HIS ORCHESTRA, Andy ANDY'S JIVE (WITH JUNE RICHMOND AND DANNY KAYE) Swinghouse SWH 39/— (IRS/MW)  
 \*McCROBY, Ron THE OTHER WHISTLER Concord (USA) CJ 257/— £4.50 (IMS)  
 \*MILLER, Glenn IN THE MOOD Pathe Marconi (France) 2M 056 64872/2M 256 64872 £2.75 (CON)  
 \*MORTON, Jelly Roll JELLY ROLL MORTON (1939) Commodore Classics Series Teldec (Germany) 6.24062/— £3.04 (CON)  
 \*PARKER, Charlie THE BIRD Astan 20100/40100 £1.25 (CP)  
 \*PEPPER, Art DISCOVERIES Savoy (France) WL 70507/— (2LP) £5.39 (DIS)  
 \*PETERSON TRIO, Oscar THE GOOD LIFE Pablo (USA) 2308 241X 8241 £3.80 (IMS)  
 \*REINHARDT, Django/Stephane Grappelli/Eddie South TOGETHER Pathe Marconi (France) 2M 056 78140/2M 256 78140 £2.75 (CON)  
 \*REINHARDT, Django NUAGE Astan 20102/40102 £1.25 (CP)  
 \*SEVENTH AVENUE STOMPERS FIDGETY FEET Savoy (France) WL 70509/— £3.29 (DIS)  
 \*SHAW, Artie BLUE INTERLUDE Pathe Marconi (France) 2M 056 64855/2M 256 64855 £2.75 (CON)  
 \*VARIOUS COOL CALIFORNIA Savoy (France) WL 70511/— (2LP) £5.39 (DIS)  
 \*VARIOUS NEW ORLEANS STOMP VJM VLP 36/— £3.50 (CON/HR/RS/SW)  
 \*VARIOUS THE MODERN JAZZ PIANO ALBUM Savoy (France) WL 70510/— (2LP) £5.39 (DIS)  
 \*WEBSTER, Ben/DON BYAS BEN WEBSTER/DON BYAS (1944/45) Commodore Classics Series Teldec (Germany) 6.24058/— £3.04 (CON)  
 \*YOUNG, Lester PRES — THE COMPLETE SAVOY RECORDINGS Savoy (France) WL 70505/— (2LP) £5.39 (DIS)

\*Import

Mon 3-Fri 7 Dec 1984  
 Album Releases 113; Compact Discs 22

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 Y — Relay 01-579 6125

**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         | 3         | PRIVATE DANCER                   | Tina Turner               | Capitol               |
| 4*        | 5         | VOLUME ONE                       | The Honeydrippers         | Es Paranza            |
| 5*        | 6         | BIG BAM BOOM                     | Daryl Hall and John Oates | RCA                   |
| 6         | 4         | "WOMAN IN RED"                   | Stevie Wonder             | Motown                |
| 7         | 8         | CAN'T SLOW DOWN                  | Lionel Richie             | Motown                |
| 8         | 7         | SPORTS                           | Huey Lewis & The News     | Chrysalis             |
| 9         | 9         | SUDDENLY                         | Billy Ocean               | Live/Arista           |
| 10*       | 14        | 17, Chicago                      |                           | Full Moon/Warner Bros |
| 11*       | 11        | TONIGHT                          | David Bowie               | EMI-America           |
| 12        | 12        | THE UNFORGETTABLE FIRE           | U2                        | Island                |
| 13        | 13        | BREAK OUT                        | Pointer Sisters           | Planet                |
| 14*       | 16        | I FEEL FOR YOU                   | Chaka Khan                | Warner Bros           |
| 15        | 10        | SHE'S SO UNUSUAL                 | Cyndi Lauper              | Portrait              |
| 16        | 15        | 1100 BEL AIR PLACE               | Julio Iglesias            | Columbia/CBS          |
| 17        | 17        | HEARTBEAT CITY                   | The Cars                  | Elektra               |
| 18        | 18        | SOUNDTRACK                       | Eddie and the Cruisers    | Scotti Bros.          |
| 19        | 20        | ANIMALIZE                        | Kiss                      | Mercury               |
| 20*       | 25        | VALOTTE                          | Julian Lennon             | Atlantic              |
| 21*       | 21        | GIVE MY REGARDS TO BROAD STREET  | P. McCartney Col.         |                       |
| 22        | 19        | EMOTION                          | Barbra Streisand          | Columbia/CBS          |
| 23        | 23        | STAY HUNGRY                      | Twisted Sister            | Atlantic              |
| 24*       | 24        | MAKE IT BIG                      | Wham!                     | Columbia/CBS          |
| 25*       | 26        | A PRIVATE HEAVEN                 | Sheena Easton             | EMI America           |
| 26*       | 30        | WAKING UP WITH THE HOUSE ON FIRE | Culture Club              | Virgin/Epic           |
| 27        | 22        | MADONNA                          | Madonna                   | Sire                  |
| 28*       | 44        | RECKLESS                         | Bryan Adams               | A&M                   |
| 29        | 29        | DESERT MOON                      | Dennis DeYoung            | A&M                   |
| 30*       | 33        | NEW EDITION                      | New Edition               | MCA                   |
| 31        | 31        | WHAT ABOUT ME?                   | Kenny Rogers              | RCA                   |
| 32*       | 46        | TROPICO                          | Pat Benatar               | Chrysalis             |
| 33*       | 34        | VOA                              | Sammy Hagar               | Geffen                |
| 34*       | 38        | TEACHERS                         | Soundtrack                | Capitol               |
| 35        | 35        | SAM HARRIS                       | Sam Harris                | Motown                |
| 36*       | 36        | REBEL YELL                       | Billy Idol                | Chrysalis             |
| 37        | 37        | ICE CREAM CASTLE                 | The Time                  | Warner Bros           |
| 38        | 40        | 1984                             | Van Halen                 | Warner Bros           |
| 39        | 39        | DON'T STOP                       | Jeffrey Osborne           | A&M                   |
| 40        | 28        | OUT OF THE CELLAR                | Ratt                      | Atlantic              |

**BULLETS 41-100**

|     |    |   |                           |              |
|-----|----|---|---------------------------|--------------|
| 42* | 57 | WELCOME TO THE PLEASURE DOME              | Frankie Goes To Hollywood | Island       |
| 44* | N  | PERFECT STRANGER                          | Deep Purple               | Mercury      |
| 46* | 47 | IN THE EYE OF THE STORM                   | Roger Hodgson             | A&M          |
| 49* | N  | ARENA                                     | Duran Duran               | Capitol      |
| 55* | 60 | VITAL SIGNS                               | Survivor                  | Scotti Bros  |
| 57* | 63 | ISOLATION                                 | Toto                      | Columbia/CBS |
| 59* | 65 | ALL THE RAGE                              | General Public            | I.R.S.       |
| 60* | 87 | HIGH CRIME                                | Al Jarreau                | Warner Bros. |
| 65* | 68 | GEFFERY MORGAN . . .                      | UB40                      | A&M          |
| 66* | 91 | WHEELS ARE TURNING                        | REO Speedwagon            | Epic         |
| 67* | 74 | I CAN DREAM ABOUT YOU                     | Dan Hartman               | MCA          |
| 69* | 75 | ALL I NEED                                | Jack Wagner               | Qwest        |
| 70* | N  | LIKE A VIRGIN                             | Madonna                   | Sire         |
| 71* | 90 | ESCAPE                                    | Whodini                   | Live/Arista  |
| 78* | 81 | CENTPEDE                                  | Rebbie Jackson            | Columbia/CBS |
| 82* | 92 | '74 JAILBREAK                             | AC/DC                     | Atlantic     |
| 83* | 95 | STEELTOWN                                 | Big Country               | Mercury      |
| 95* | N  | YOU'RE GETTIN' EVEN WHILE I'M GETTIN' ODD | J. Geils Band             | EMI-America  |
| 98* | N  | CHINESE WALL                              | Philip Bailey             | Columbia/CBS |

\* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.  
 Chart Courtesy *Billboard* w/e December 1, 1984

# LP REVIEWS

## Country

**WILLIE NELSON:** Help Me Make It Through The Night. RCA International NL 89475. **WILLIE NELSON:** City Of New Orleans. CBS 26135. Punters seem to either love or hate his voice, but there is no denying that Willie Nelson has picked up a healthy following amongst UK country fans. The RCA re-issue features earlier RCA recordings including Both Sides Now, I Love You Because and Yesterday, while the CBS album is his latest studio offering and includes She's Out Of My Life and Until It's Time For You To Go.

\*\*\* (each album)

**BILLIE JO SPEARS:** We Just Came Apart At The Dreams. Premier Records PREM 101. **Distribution:** CBS. First direct-signing release from Premier, the recently launched label which primarily concentrates on the budget sector of the market. Ms Spears is a firm country favourite, and is in good form here. With Premier's promotion behind this, she could be a possible chart entrant.

\*\*\*

**KENNY ROGERS:** What About Me? RCA PL 85043. A big album seller in the US, Kenny Rogers has yet to attain his full sales potential in the UK, although certainly some of his hits compilations have done well in the chart. His new album includes the current single What About Me? A good album which is likely to find the going tough in a currently over-saturated album market.

\*\*

## Easy Listening

**THE SPINNERS:** Your 20 Favourite Christmas Carols. Columbia SCX 6602. **FRANK SINATRA:** The Sinatra Christmas Album. Capitol CAPS 1809871. **FRANK MILLS:** A Special Christmas. Columbia EG 26 03191. **NAT KING COLE:** Christmas Songs. Capitol EG 26 03221.

Four mid-price releases each containing traditional Christmas favourites. The Spinners album draws from the widest range, with carols from around the world, mixed with early English dance carols. Sinatra splits his attention between recent songs (Jingle Bells etc) and the more traditional carol, in this, a reissue of an album originally released in 1957. Frank Mills stays with the established carols while Nat King Cole sings favourites with an orchestral and choral background conducted by Ralph Carmichael.

\*\*\* (each)

## Nostalgia

**LARRY ADLER:** Plays Gershwin/Porter/Kern/Rodgers/Gould/Arlen. RCA International NL 89486. The American harmonica player, domiciled in the UK for many years now, has a welcome album release here, co-inciding with the publication of his new autobiography It Ain't Necessarily So. The LP is a re-issue from the early Seventies

but has been repackaged matching the book cover.

\*\*\*

**DINAH SHORE:** Holding Hands At Midnight. RCA International INT NL 89467. **ARTHUR SCHWARTZ:** From The Pen Of. RCA International NL 70495. **GISELLE MacKENZIE:** Giselle. RCA International NL 89462. **MARY MARTIN:** Mary Martin Sings — Richard Rodgers Plays. RCA International NL 89457. **VARIOUS:** 1926. RCA International 894644. **VARIOUS:** 1927. RCA International 894645. **VARIOUS:** 1928. RCA International 894646.

RCA'S ARCHIVE delivers Lee Simmonds has come up with another package of goodies that is going to keep nostalgia fans happy, and provide good listening on Radio Two programmes like David Jacobs, Alan Dell and Desmond Carrington. Dinah Shore and Mary Martin (the mother of JR actor Larry Hagman) need no introduction, although Giselle MacKenzie is perhaps lesser known. Her album, with orchestrations by Axel Stordaele, includes Fifties favourites like Blue Tango, Hank Williams' Half As Much and Stranger In Paradise. From The Pen Of features Arthur Schwartz, who died recently, singing his own songs including That's Entertainment, By Myself and Alone Together, and was recorded ten years ago. The 1926, 1927 and 1928 albums features original recordings from those particular years, and although some of the names may have been long forgotten, melodies like Bill, Diane, Black Bottom, The Varsity Drag, Ain't She Sweet and Back In Your Own Backyard continue to live on.

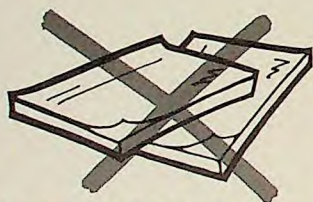
\*\*\* (each album).

# MUSIC Video

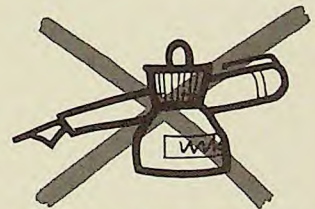
- |    |     |  |                  |
|----|-----|--|------------------|
| 1  | NEW | STATUS QUO: End Of The Road '84                    | Videoform        |
| 2  | NEW | THE ROLLING STONES: Video Rewind                   | Vestron          |
| 3  | 3   | DAVID BOWIE: Live                                  | Videoform        |
| 4  | 4   | QUEEN: We Will Rock You                            | Peppermint/Guild |
| 5  | NEW | THIS IS ELVIS                                      | Warner           |
| 6  | 1   | DURAN DURAN: Dancing On The Valentine              | PMI              |
| 7  | NEW | CLIFF RICHARD & THE SHADOWS: Together              | PMI              |
| 8  | (2) | QUEEN: The Works                                   | PMI              |
| 9  | NEW | DAVID BOWIE: Jazzin' For Blue Jean                 | PMI              |
| 10 | 5   | THE ROLLING STONES: Let's Spend The Night Together | Thorn EMI        |
| 11 | 6   | THE POLICE: Synchronicity Concert                  | A&M/PVG          |
| 12 | 10  | U2: Live "Under A Blood Red Sky"                   | Virgin/PVG       |
| 13 | 13  | OTIS REDDING: Ready Steady Go Special              | PMI              |
| 14 | NEW | MOTORHEAD: Deaf Not Blind                          | Virgin/PVG       |
| 15 | 15  | VENOM: The 7th Date Of Hell                        | PolyGram         |
| 16 | 8   | MICHAEL JACKSON: Making Of Thriller                | Vestron/PVG      |
| 17 | 11  | THE COMPLEAT BEATLES                               | MGM/UA           |
| 18 | 7   | UB40: Labour Of Love                               | Virgin/PVG       |
| 19 | 19  | NIK KERSHAW: Single Pictures                       | CIC              |
| 20 | 9   | JAPAN: Instant Pictures                            | Virgin/PVG       |
| 21 | NEW | READY STEADY GO! VOLUME III                        | PMI              |
| 22 | 16  | BLONDIE: Live!                                     | CIC              |
| 23 | 21  | BLANCMANGE: Hello, Good Evening                    | PolyGram         |
| 24 | 26  | BOB MARLEY/WAILERS: Legend                         | Island/Lightning |
| 25 | 12  | DAVID BOWIE: Serious Moonlight                     | Media/Import     |
| 26 | 28  | CULTURE CLUB: Kiss Across The Ocean                | Virgin           |
| 27 | 20  | TEARS FOR FEARS: In My Mind's Eye                  | PolyGram         |
| 28 | NEW | THE CARS: Heartbeat City                           | Warner           |
| 29 | 14  | DAVID BOWIE: Ziggy Stardust                        | Thorn EMI        |
| 30 | 23  | NOW, That's What I Call Music Video III            | Virgin/PMI       |

(— indicates re-entry)

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**GENE CHANDLER:** I'll Make The Living If You Make The Loving Worthwhile Bluebird/10  
**DAZZ BAND:** Let It All Blow Motown  
**CHAKA KHAN:** I Feel For You Warner Brothers  
**KOOL & THE GANG:** Fresh De-Lite/Phonogram  
**MATT BIANCO:** Half A Minute WEA  
**SISTER SLEDGE:** We Are Family (Remix) Cotillion/Atlantic  
**THE TEMPTATIONS:** Treat Her Like A Lady Motown  
**TINA TURNER:** Private Dancer Capitol  
**STEVIE WONDER:** Love Light In Flight Motown

**CLIMBERS**

**ROY AYERS:** In The Dark CBS  
**CHANGE:** Say You Love Me Again WEA  
**CHIC:** Chic Cheer Atlantic  
**ELEANOR GRANT:** I Love You Too Much To Give Up (US Import-Catawba)  
**JAMES INGRAM:** It's Your Night (US Import-Qwest)  
**ERNIE ISLEY/CHRIS JASPER:** MARVIN ISLEY: Look The Other Way Epic  
**LA FAMILLE:** Lost In Paradise Bpop  
**THE LIMIT:** Say Yeah! (US Import-Portrait)  
**NUANCEOR featuring VIKKI LOVE:** Love Ride (US Import-Fourth & Broadway)  
**GEOFF WILLIAMS:** I Want You To Stop (Calling Me Up) Code

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

# Celluloid acquires Douglas catalogue

CELLULOID RECORDS, marketed by Carrere, recently acquired from the US, the Douglas label catalogue, which was active in black music in the late Sixties and early Seventies. Celluloid's US-based creative director and house producer Bill Laswell (of Material fame) had long been an admirer of the work of Douglas' leading Seventies act the Last Poets, and it was this which led him to a deal with the label's owner Alan Douglas that allows Celluloid access to anything from the vaults, whether previously released or not.

The first fruit of the deal was the UK release of the original eponymous The Last Poets album (CELL 6101) from 1970, unavailable for many years until now. At the same time on 12-inch came Doriella Du Fontaine (CART 332), credited to Lightnin' Rod/Jimi Hendrix. 'Lightnin' Rod' is actually Jalal of the Last Poets, and the track is a previously unreleased item which he cut in New York in 1968, with Hendrix and Buddy Miles. The tape was discovered by Bill Laswell in Alan Douglas' attic! Now remixed by Laswell, the released track is not strictly a dance item, although it is interesting to place it alongside rap/funk material from 15 years later.

Other currently active Celluloid product includes Manu

Dibango's Abele Dance (CART 339), Shango's Funk Theology LP (CELL 6100), which features Afrika Bambaataa and Material, several well-received 12-inchers by Grandmixer D.St. and (just out) the Rebels' You Can Make It (CART 348). The latter act is a pairing of Steven Brown, well-remembered as the creator of the hip-hop dance smash The Smurf, and vocalist Bernard Fowler, who has recently been singing backup vocals on four tracks of Mick Jagger's upcoming solo album (produced, incidentally, by Bill Laswell).

Next from the Celluloid/Douglas tie-up will come the second Last Poets album, 1972's This Is Madness (to be followed by the rest of the Poets' back catalogue at intervals through 1985), plus a Jimi Hendrix album with the present working title of Cherokee Mist. This comprises a series of tapes which Hendrix recorded with Alan Douglas in 1969, exploring native US music (hence the title), none of which has ever been previously released. The original tracks featured Hendrix and drummer Buddy Miles, and Bill Laswell is adding his own bass parts to the music.

The extremely busy Laswell, who as well as his in-house Celluloid work and the already-mentioned Jagger LP for CBS, also produced the last two Herbie Hancock albums and Gil Scott-Heron's Re-Ron and recently completed a brand-new LP with Last Poets Jalal and Sulieman. This will be released

here next February, when the Poets, along with their regular percussionists, will undertake a British tour.

With a musical spectrum on offer ranging from jazz to electro/hip-hop and Afro funk, Celluloid

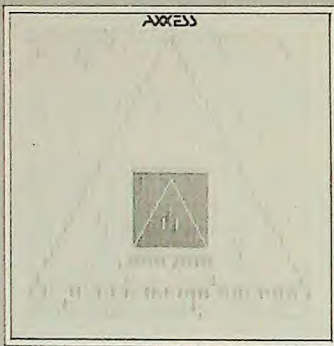
is a catalogue well worth investigation by both specialist and other dealers, maintaining as it does a pretty good balance with sister label Carrere's Hi-NRG dance orientation. All the product is distributed through PRT.

## ROCKPOOL US CLUB CHART

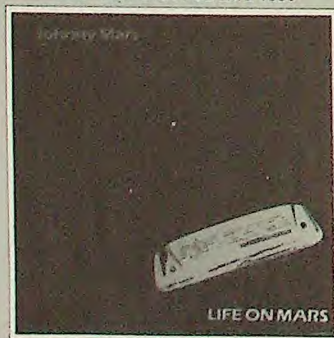
|    |  |                      |
|----|--|----------------------|
| 1  | (3) FRANKIE GOES TO HOLLYWOOD: Two Tribes            | (Island)             |
| 2  | (4) MINISTRY: All Day/Everyday (Is Halloween)        | (Wax Trax)           |
| 3  | (2) BRONSKI BEAT: Why/Smalltown Boy                  | (London/UK)          |
| 4  | (1) CHAKA KHAN: I Feel For You                       | (Warner Brothers)    |
| 5  | (29) MADONNA: Like A Virgin                          | (Sire)               |
| 6  | (8) MALCOLM McLAREN: Madame Butterfly                | (Island)             |
| 7  | (9) GENERAL PUBLIC: Tenderness                       | (I.R.S.)             |
| 8  | (10) ALPHAVILLE: Big In Japan                        | (Atlantic)           |
| 9  | (11) CABARET VOLTAIRE: Sensoria                      | (Some Bizzare/UK)    |
| 10 | (7) U2: (Pride) In The Name Of Love                  | (Island)             |
| 11 | (6) PRINCE: Erotic City                              | (Warner Brothers)    |
| 12 | (13) FRED SCHNEIDER: Monster                         | (Warner Brothers)    |
| 13 | (17) UB40: If It Happens Again/Nkomo A Gogo          | (A&M)                |
| 14 | (New) EURYTHMICS: Sexcrime (1984)                    | (RCA)                |
| 15 | (21) DEPECHE MODE: Master & Servant                  | (Mute/UK)            |
| 16 | (12) WHAM!: Wake Me Up Before You Go Go              | (Columbia)           |
| 17 | (5) DAVID BOWIE: Blue Jean/Dancing With The Big Boys | (EMI)                |
| 18 | (16) VICIOUS PINK: Cccan't You See                   | (Parlophone/UK)      |
| 19 | (29) RAMONES: Like A Virgin                          | (Sire)               |
| 20 | (28) SISTERS OF MERCY: Walk Away                     | (Merciful Release)   |
| 21 | (14) HALL & OATES: Out Of Touch                      | (RCA)                |
| 22 | (25) SHRIEKBACK: Hand On My Heart                    | (Y/Arista UK)        |
| 23 | (19) STAPLE SINGERS: Slippery People                 | (Private I)          |
| 24 | (18) CULTURE CLUB: The War Song                      | (Epic)               |
| 25 | (New) IAN SIAM: Talk To Me                           | (Columbia)           |
| 26 | (15) OMD: Locomotion                                 | (A&M)                |
| 27 | (New) REPLACEMENTS: I Will Dare                      | (Twintone)           |
| 28 | (New) TONES ON TAIL: Christian Says/Twist            | (Beggars Banquet/UK) |
| 29 | (New) TALKING HEADS: Stop Making Sense               | (Sire)               |
| 30 | (New) ABC: How To Be A Zillionaire                   | (Neutron/UK)         |

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# HEAVY METAL

1 December, 1984



## TOP · SINGLES

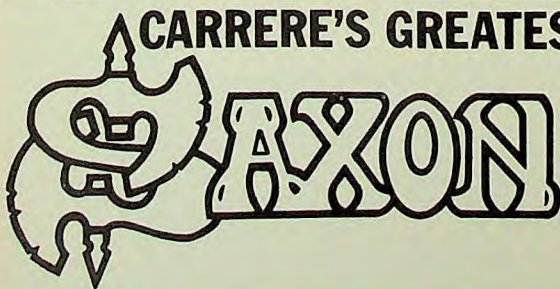
## TOP · ALBUMS

|    |   |                                   |
|----|---|-----------------------------------|
| 1  | GIMME ALL YOUR LOVIN', ZZ Top                   | Warner Brothers W9693(T) (W)      |
| 2  | SCHOOL DAZE, W.A.S.P.                           | Capitol (12)CL 344 (E)            |
| 3  | ALL JOIN HANDS, Slade                           | RCA RCA(T) 455 (R)                |
| 4  | THE WANDERER, Status Quo                        | Vertigo/Phonogram QUO(P) 16 (F)   |
| 5  | ACES HIGH, Iron Maiden                          | EMI (12)EMI 5502 (E)              |
| 6  | BARBELL IS IN, IQ                               | Sahara-(IQ 12 1002) (P)           |
| 7  | MORNING DEW, Blackfoot                          | Atco B9690 (W)                    |
| 8  | MODERN GIRL, Meat Loaf                          | Arista ARIST (12)585 (F)          |
| 9  | TOO YOUNG TO FALL IN LOVE, Motley Crue          | Elektra E 9732(T) (W)             |
| 10 | HEART LINE, Robin George                        | Bronze BRO(X) 187 (F)             |
| 11 | TWO TRIBES, Warfare                             | Neat-(NEAT 45) (P)                |
| 12 | BALLROOM BLITZ (EP), Krokus                     | Arista ARIST (12)579 (F)          |
| 13 | UNDERWATER WORLD, Hanoi Rocks                   | CBS (T)A 4732 (C)                 |
| 14 | KILLED BY DEATH, Motorhead                      | Bronze BRO(X) 185 (F)             |
| 15 | HOT FOR TEACHER, Van Halen                      | Warner Brothers W9199(T) (W)      |
| 16 | I WANNA ROCK, Twisted Sister                    | Atlantic A9634(T) (W)             |
| 17 | ANIMAL (F..K LIKE A BEAST), W.A.S.P.            | Music For Nations-(12KUT 109) (P) |
| 18 | 2 MINUTES TO MIDNIGHT, Iron Maiden              | EMI (12)EMI 5489 (E)              |
| 19 | RUNAWAY, Bon Jovi                               | Vertigo/Phonogram VER(X) 14 (F)   |
| 20 | ONE MORE TIME, Pauline Gillan's Northern Dancer | Bullet-(BOLT 11) (P)              |
| 21 | HEAVEN'S ON FIRE, Kiss                          | Vertigo/Phonogram VER(X) 12 (F)   |
| 22 | ROCK YOU, Helix                                 | Capitol CL 339 (E)                |
| 23 | I WANNA BE SOMEBODY, W.A.S.P.                   | Capitol (12)CL 336 (E)            |
| 24 | LAND OF FREEDOM, Snowy White                    | Towerbell TOW 61 (A)              |
| 25 | MYSTERY, Dio                                    | Vertigo/Phonogram DIO 4 (12) (F)  |
| 26 | METAL QUEEN, Lee Aaron                          | Roadrunner -(RR 125507) (P)       |
| 27 | EMPTY ROOMS, Gary Moore                         | 10/Virgin TEN 25(12) (E)          |
| 28 | ALL MEN PLAY ON 10, Manowar                     | 10/Virgin-(TEN 30-12) (E)         |
| 29 | ROUND AND ROUND, Ratt                           | Atlantic A9693 (W)                |
| 30 | TAKE HOLD OF THE FLAME, Queensryche             | EMI America EA 183 (E)            |

|    |  |                                |
|----|--|--------------------------------|
| 1  | PERFECT STRANGERS, Deep Purple                 | Polydor POLH 16 (F)            |
| 2  | REAL TO REEL, Marillion                        | EMI JEST 1 (E)                 |
| 3  | ELIMINATOR, ZZ Top                             | Warner Brothers W 3774 (W)     |
| 4  | BAD ATTITUDE, Meat Loaf                        | Arista 206 619 (F)             |
| 5  | TROPICO, Pat Benatar                           | Chrysalis CHR 1471 (F)         |
| 6  | POWERSLAVE, Iron Maiden                        | EMI POWER 1 (E)                |
| 7  | ISOLATION, Toto                                | CBS 86305 (C)                  |
| 8  | FLY HIGH FALL FAR, Pendragon                   | Elusive ARRMP 001 (E)          |
| 9  | TOOTH & NAIL, Dokken                           | Elektra 960376-1 (W)           |
| 10 | ART AND ILLUSION, Twelfth Night                | Music For Nations MFN 36 (P)   |
| 11 | TWO STEPS FROM THE MOVE, Hanoi Rocks           | CBS 26066 (C)                  |
| 12 | TEJAS, ZZ Top                                  | Warner Brothers K5 6605 (W)    |
| 13 | W.A.S.P., W.A.S.P.                             | Capitol EJ 240195-1 (E)        |
| 14 | we want MOORE!, Gary Moore                     | 10/Virgin GMDL 1 (E)           |
| 15 | SHOUT AT THE DEVIL, Motley Crue                | Elektra 960289-1 (W)           |
| 16 | STRONG ARM METAL, Saxon                        | Carrere CAL 212 (A)            |
| 17 | TOUCH THE NIGHT, Marseille                     | Ultra Noise/Albion ULTRA 3 (P) |
| 18 | GIRLS WITH GUNS, Tommy Shaw                    | A&M AMA 5020 (C)               |
| 19 | ANIMALIZE, Kiss                                | Vertigo/Phonogram VERL 18 (F)  |
| 20 | 1984, Van Halen                                | Warner Brothers 923985-1 (W)   |
| 21 | METHOD TO OUR MADNESS, Lords Of The New Church | I.R.S IRSA 7049 (C)            |
| 22 | THIS IS HAWKWIND, DO NOT PANIC, Hawkwind       | Flickknife SHARP 022 (SP)      |
| 23 | SIGN OF THE HAMMER, Manowar                    | 10/Virgin DIX 10 (E)           |
| 24 | THE WARNING, Queensryche                       | EMI America EJ 240220-1 (E)    |
| 25 | BON JOVI, Bon Jovi                             | Vertigo/Phonogram VERL 14 (F)  |
| 26 | THE LAST IN LINE, Dio                          | Vertigo/Phonogram VERL 16 (F)  |
| 27 | THE CATCH, Nazareth                            | Vertigo/Phonogram VERL 20 (F)  |
| 28 | SHAFT OF LIGHT, Airrace                        | Atco 790219-1 (W)              |
| 29 | DESERT MOON, Dennis De Young                   | A&M AMA 5006 (C)               |
| 30 | READY AS HELL, Jim Dandy                       | Heavy Metal USA HM USA 5 (E)   |

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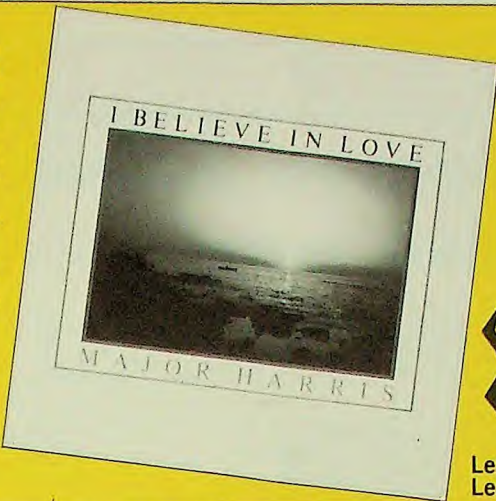
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TOP · SINGLES

TOP · ALBUMS

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

|    |     |   |   |  |
|----|-----|---|---|--|
| 1  | 2   | 4 | TREAT HER LIKE A LADY                       | Motown TMG(T) 1365 (R)                 |
| 2  | 1   | 9 | I FEEL FOR YOU                              | Warner Brothers W9209(T) (W)           |
| 3  | 3   | 7 | LET IT ALL BLOW                             | Motown TMG(T) 1361 (R)                 |
| 4  | 6   | 3 | KEEPING SECRETS                             | Total Experience/RCA XE(T) 502 (R)     |
| 5  | 4   | 8 | CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)   | Jive JIVE (T) 77 (C)                   |
| 6  | NEW |   | FRESH                                       | De-Lite/Phonogram DE(X) 18 (F)         |
| 7  | 8   | 6 | GEORGY PORGY                                | RCA RCA (T) 464 (R)                    |
| 8  | 38  | 2 | MATT'S MOOD                                 | Next Plateau/London LON(X) 59 (F)      |
| 9  | 5   | 9 | GOTTA GET YOU HOME TONIGHT                  | Fourth & Broadway/Island (12)BRW 15(E) |
| 10 | 7   | 4 | EAT YOUR HEART OUT                          | Cooltempo/Chrysalis COOL(X) 102 (F)    |
| 11 | 17  | 2 | WE ARE FAMILY (Remix)                       | Cotillion/Atlantic 89692(T) (W)        |
| 12 | 25  | 2 | LIKE A VIRGIN                               | Sire W9210(T) (W)                      |
| 13 | 19  | 4 | I'll Make The Living If You Make The Loving | Bluebird/10 BR(T) 10 (E)               |
| 14 | 9   | 4 | I FORGOT                                    | Abstract Dance/Priority AD(T) 2 (E)    |
| 15 | 11  | 4 | HAPPY                                       | Streetwave (MIKHAN 30) (A)             |
| 16 | 16  | 6 | CHANGE YOUR WICKED WAYS                     | Total Experience/RCA XE(T) 503 (R)     |
| 17 | 21  | 3 | FORGIVE ME GIRL                             | Tommy Boy/Island (12)IS 207 (E)        |
| 18 | 12  | 4 | YOU USED TO HOLD ME SO TIGHT                | MCA —(MCAT 932) (C)                    |
| 19 | 18  | 5 | I'M SO EXCITED                              | Planet/RCA RPS(T) 108 (R)              |
| 20 | 10  | 5 | NAUGHTY TIMES                               | Cooltempo/Chrysalis COOL(X) 105 (F)    |
| 21 | 14  | 8 | OFF AND ON LOVE                             | CBS (TJA 4768) (C)                     |
| 22 | 15  | 4 | RUNAWAY LOVE                                | CRC CRC(T) 002 (IDS)                   |
| 23 | 13  | 7 | I CHOOSE YOU                                | Bluebird/10 BR(T) 9 (E)                |
| 24 | 23  | 3 | NEW LOVE                                    | Streetwave (MIKHAN 31) (A)             |
| 25 | 27  | 3 | SOLID                                       | Capitol (12)CL 345 (E)                 |

|    |     |    |  |  |
|----|-----|----|--|--|
| 26 | 45  | 2  | AMNESIA                                    | Solar/MCA SHAL(T) 1 (C)                  |
| 27 | 20  | 7  | FREEDOM                                    | Epic (TJA4743) (C)                       |
| 28 | 22  | 5  | I'M WARNING YOU                            | Fourth & Broadway/Island (12) BRW 16 (E) |
| 29 | 26  | 9  | SLIPPERY PEOPLE                            | Epic (T) A 4784 (C)                      |
| 30 | NEW |    | THANK YOU MY LOVE                          | R&B/Red Bus RBS 219 (12"-RBL 219) (A)    |
| 31 | 24  | 4  | YOU TURN ME ON                             | Gordy TMG(T) 1359 (R)                    |
| 32 | 28  | 8  | CANDLELIGHT AFTERNOON                      | Motown TMG(T) 1358 (R)                   |
| 33 | 31  | 4  | DO IT/(INST.)                              | Cargo Gold —(CB 1023) (G/GY)             |
| 34 | NEW |    | CHIC CHEER (Remix)                         | Atlantic A 9604(T) (W)                   |
| 35 | 29  | 8  | WEEKEND GIRL                               | Tabu/Epic (TJA4785) (C)                  |
| 36 | 34  | 7  | CENTIPEDE                                  | CBS (TJA4528) (C)                        |
| 37 | 43  | 2  | CHILDREN OF THE GHETTO                     | CBS (TJA4857) (C)                        |
| 38 | 35  | 14 | I JUST CALLED TO SAY I LOVE YOU            | Motown TMG(T) 1349 (R)                   |
| 39 | NEW |    | POLICE OFFICER                             | Fashion FAD 7012 (12"-FAD 26) (A/J/S)    |
| 40 | NEW |    | NEVER LET HER SLIP AWAY                    | Polydor POSP(X) 716 (F)                  |
| 41 | NEW |    | HANDS OFF                                  | Record Shack SOHO(T) 29 (E)              |
| 42 | 50  | 2  | SAY YEAH!                                  | Portrait 499/05106 (Import)              |
| 43 | 30  | 4  | GOTTA MAKE UP YOUR MIND                    | Streetwave (MIKHAN 29) (A)               |
| 44 | 32  | 6  | PENNY LOVER                                | Motown TMG(T) 1356 (R)                   |
| 45 | NEW |    | C.O.D. (I'LL DELIVER)                      | Epic (TJA4887) (C)                       |
| 46 | NEW |    | PRIVATE DANCER                             | Capitol (12)CL 343 (E)                   |
| 47 | NEW |    | NEVER AGAIN                                | Pleasure PL25842 (12"-PL25 12841) (P)    |
| 48 | 39  | 3  | IT MUST BE HEAVEN                          | Ensign/Island ENY 515 (E)                |
| 49 | NEW |    | CRUSHED                                    | MCA MCA(T) 923 (C)                       |
| 50 | RE  |    | CONTINUOUS WHITE LINES (DON'T DON'T DO IT) | Sugar Hill/PRT SH(LM) 130 (A)            |

|    |     |    |   |                                       |
|----|-----|----|---|---------------------------------------|
| 1  | 1   | 7  | I FEEL FOR YOU                            | Warner Brothers 925162-1 (W)          |
| 2  | 2   | 2  | MAKE IT BIG                               | Epic EPC 86311 (C)                    |
| 3  | 5   | 18 | DIAMOND LIFE                              | Epic EPC 26044 (C)                    |
| 4  | 3   | 4  | TRULY FOR YOU                             | Motown ZL 72342 (R)                   |
| 5  | 6   | 2  | IN THE DARK                               | CBS 269199 (C)                        |
| 6  | 4   | 9  | FINESSE                                   | RCA MSL 18036 (Import)                |
| 7  | 10  | 2  | SO GOOD                                   | Solar 60356-1 (Import)                |
| 8  | 19  | 2  | EUGENE WILDE                              | Fourth & Broadway/Island BRLP 502 (E) |
| 9  | 7   | 11 | SELECTIONS FROM SOUNDTRACK "WOMAN IN RED" | Motown ZL 72285 (R)                   |
| 10 | 8   | 3  | STREET SOUNDS EDITION 11                  | Street Sounds STSND 011 (A)           |
| 11 | 11  | 14 | JUST THE WAY YOU LIKE IT                  | Tabu/Epic TBU 26058 (C)               |
| 12 | 13  | 10 | WE ARE FAMILY                             | Cotillion/Atlantic K50587 (W)         |
| 13 | NEW |    | LIKE A VIRGIN                             | Sire 925157-1 (W)                     |
| 14 | 9   | 9  | JUST LIKE DREAMING                        | Philly World/London LONLP 4 (F)       |
| 15 | 23  | 2  | HIGH CRIME                                | WEA 250807-1 (W)                      |
| 16 | 15  | 4  | REBEL SOULS                               | Island ILPS 9780 (E)                  |
| 17 | NEW |    | NEW PLATEAU                               | Cotillion 790238-1 (W)                |
| 18 | 17  | 7  | SO ROMANTIC                               | RCA PL 85308 (R)                      |
| 19 | 12  | 4  | SILHOUETTES                               | Doctor Jazz FW39420 (Import)          |
| 20 | 14  | 7  | TOMMY GUN                                 | Arista 206 495 (F)                    |
| 21 | NEW |    | SUDDENLY                                  | Jive HIP 12 (C)                       |
| 22 | NEW |    | MOTION                                    | Warner Brothers 925175-1 (W)          |
| 23 | 22  | 4  | SOLID                                     | Capitol ST 12366 (E)                  |
| 24 | 25  | 7  | JUKE BOX                                  | Motown ZL 72335 (R)                   |
| 25 | 16  | 8  | MUSIC MAGIC                               | Streetwave MKLP 2 (A)                 |

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Edited by  
CHRIS WHITE

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## Compact double: They mean us

THE COMPACT Organisation releases an 18 song cycle on its new double album compilation *Do They Mean Us* which includes completely new and unreleased tracks by all the current Compact roster.

Among the names are Mari Wilson, whose three tracks were recorded in a brief interlude during her recording of the soundtrack for the new film *Dance With A Stranger*, the story of Ruth Ellis, the first woman to be hanged in this country.

Also featured on the compilation are Virna Lindt, Oceans Eleven who are currently recording a single produced by I-Level for February release, Fontana Mix and The Sound Barrier who will be releasing an instrumental LP in the New Year.



Virna Lindt featured on the Compact compilation.

## German strike back

LEDERNACKEN UND Band have a new 7 and 12-inch single released on Strike-Back Records. The band had a big US dance hit with their first single *Amok*, and were subsequently banned from German TV and radio because of the lyrical content. The 7-inch features *Ich Will Dich Essen* (I Want To Eat You) and *Amok* while the 12-inch version includes a US remix of *Amok*. The band also have an album lined up for release in February and will be coming to the UK at the same time to do TV. Distribution is through Backs/Cartel.

Strike-Back is re-releasing *Middle Of Winter* by John Otway "due to the amount of airplay and demand from the public". Otway has several live dates lined up.



THE ACTION Transfers (pictured) have been attracting interest with their current single *If I Lose It* on *Rewind Records*. The band's first single, *Into The House*, released last January was played several times by John Peel, and was followed by *The Light* which generated more than 40 Radio One plays. Their third and current single has had some post-production work done by Gil Norton of *Echo* and *The Bunnymen's* production team. In the meantime, *The Action Transfers* have just completed a series of "weekend mini-break" live dates.

## Tracking...

CRUELLA DE VILLE release an EP single, *I'll Do The Talking*, on their own CPL Records label, and will be doing several network and regional TV appearances before Christmas to promote it. The band have written and co-produced the record themselves. . . Ireland's **Philomena Begley** has a new album *You're In My Heart* released on the Ritz Records label. . . **Demon** releases a new single, *Wonderland*, on Clay Records — it is available in 7 and 12-inch formats, and is taken from their fourth album, *British Standard Approved*, which is currently being completed. Another recent signing to Clay, Stratford band **Sharks In Italy**, release their debut single *Time (Is Ours)* on Friday. Distribution through Pinnacle. . . Greenwich Village Records has released a single *The Rose* by **Martin Wyndham Read**, produced by Mazlyn Jones. The label is based at 104 Charlton Lane, Charlton, London SE7 (01-858 0366). . . **The Sensational Creed**, which features Christine Beveridge and Steve Reid, both closely allied with The Associates, have released a single *Nocturnal Operation/Down Periscope* on *Beggars Banquet*. . . Anglia based progressive band **The Host** have changed their name to **Lahost**, following the release of the first album *Tryal* by a new Irish band also called *Host*. Their album is on the *Aura Records* label. . . Cambridgeshire three-piece combo **The Great Divide** have released their fourth single *It's Got To Be Love* on their own *Blue Murder* label through the *Cartel*. It follows their *Money And Time* single which was played extensively on daytime *Radio One*. Both songs will be appearing on their forthcoming LP, *Sporting Mice*. . . *Simple Records'* latest release is a new single *Skye* by **Runrig** which is released this Friday (30), *St Andrew's Day*. The song has been written by Calum and Rory MacDonald who are both from the Isle of Skye. The B-side features *Hey Mandu*, and both tracks have been produced by Alan O'Duffy. . . **T-Bone Burnett** has two releases on *Demon*, both mini-LPs that play at 45rpm. *Trap Door* was originally released by Warner Brothers in the US two years ago, while *Behind The Trap Door* features all new material including *Welcome Home Mr. Lewis* from Ricardo Frances' film *In And Out*. Burnett is currently in Europe as special guest of *Elvis Costello* on his solo tour. . . Three classic soul records previously issued by *Invictus Records* are re-released on *Demon's* HDH label including *Give Me Just A Little More Time* by **The Chairman Of The Board**, a Top Ten hit in 1970. The other two releases are *Crumbs Off The Table* by **The Glass House**, and *The 8th Day's Too Many Cooks*. . . **Toy Dolls**, currently in the singles chart with their revamp of *Nellie The Elephant* have their second album released in the New Year but meanwhile their first LP *Dig That Groove Thing* is available through the *Cartel* and *Pinnacle*. The LP includes the *Nellie* single. . . Boston rock and roll band **Lyres** have arrived in London to play their first live dates in the UK promoting their *Lyres On Fire* album on *Fingerprint Records*. They appear at *Dingwalls* this Friday and Saturday and the *Lyceum* on Sunday (2). . . **Ronnie Harwood**, **Carlo Little** and **Mike Richardson** have launched a new record label *Sparkle* and the first single is *If Dreams Come True*, written by Harwood and recorded by a group **Florida Sun**. . . **Attrition** release a four-track 12-inch EP *The Voice Of God* on *Third Mind Records*, and will be doing a series of gigs to promote it. . . A new record label has been formed by studio engineer **Lindel Lewis**, **Black Slate's** new bass guitarist **Colin McNish** and road manager **Gordon Philadelphia**. Called *P Flight* the first release will be a double A-side single, *I Need You By My Side* by **Steve Jones** and *The Challenge* by **Fat Boys**. . . Following the demise of *IDS Strike-back Records* will be distributed by *Backs/Cartel*. . . **Vice Squad** release their third single for *Anagram*, a version of *The Sweet's* *Teenage Rampage*. . . *Kitchenware* is releasing a new single from **The Linkmen** called *Every Inch A King*, which was also the name of their last EP although none of the songs actually bore the title. . . New LPs from *Doublevision* are **Eric Random** and **The Bedlamites'** *Timespace*, produced by *Cabaret Voltaire*, and **Annie Hogan** *Plays Kickabys*, which features guest vocals from **Marc Almond** and **Nick Cave**. Distribution is by *The Cartel*. . .

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MUSIC WEEK

## INDIES

MUSIC WEEK

1 December, 1984

TOP · SINGLES

TOP · ALBUMS

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

|    |       |  |                              |   |
|----|-------|--|------------------------------|---|
| 1  | 1 3   | BLASPHEMOUS RUMOURS/SOMEBODY             | Depeche Mode                 | Mute 7BONG 7 (I/RT/SP)  |
| 2  | 2 3   | THE PRICE                                | New Model Army               | Abstract ABS 028 (P)  |
| 3  | 3 3   | E.S.T. (TRIP TO THE MOON)                | Alien Sex Fiend              | Anagram/Cherry Red ANA 25 (P)                                 |
| 4  | 6 4   | CALAMITY CRUSH                           | Foetus Art Terrorism         | Self Immolation/Some Bizzare WOMB FAT 11.12 (12" only) (I/RT) |
| 5  | 4 4   | I'M JUST A DOG                           | The Meteors                  | Mad Pig PORK 1 (P)  |
| 6  | 12 3  | UPSIDE DOWN                              | Jesus and Mary Chain         | Creation CRE 012 (I/RT)                                       |
| 7  | 7 5   | THE GREEN FIELDS OF FRANCE               | The Men They Couldn't Hang   | Imp/Demon IMP 003 (I/RT/MW)                                   |
| 8  | 8 4   | I BLOODBROTHER BE                        | Shock Headed Peters          | el EL 1 (I/RT)  |
| 9  | NEW   | NELLIE THE ELEPHANT                      | The Toy Dolls                | Volume VOL. 11 (I/P)  |
| 10 | 10 8  | MARIMBA JIVE                             | Red Guitars                  | Self Drive Music SCAR 14 (I/Red Rhino)                        |
| 11 | 21 2  | FOUR ON 4                                | Various                      | Big Beat SW 100 (P/MW)  |
| 12 | 14 4  | SWEETEST EMBRACE                         | The Orson Family             | Orson Enterprises OE 2 (I/RT)                                 |
| 13 | 11 5  | BEWARE THE WEAKLING LINES                | Yeah Yeah Noh                | In Tape IT 010 (I/Red Rhino)                                  |
| 14 | 18 4  | MACHINE GUN KELLY                        | Angelica Upstarts            | Picasso PIKT 001 (12" only) (IDS)                             |
| 15 | 5 4   | HOLOCAUST                                | Pauline Murray & The Storm   | Polestar/PSTR 001 (I/Red Rhino)                               |
| 16 | 9 12  | KANGAROO                                 | This Mortal Coil             | 4AD AD 410 (I/P)  |
| 17 | NEW   | HOLLOW EYES                              | Red Lorry Yellow Lorry       | Red Rhino RED 50 (I/Red Rhino)                                |
| 18 | 27 3  | CONSPIRACY                               | Play Dead                    | Clay CLAY 40 (P)  |
| 19 | 19 11 | OUT OF THE FLESH                         | Chakk                        | Double Vision DVR 6 (12" only) (I/RT)                         |
| 20 | 28 9  | DIRTY                                    | Hard-Corps                   | Survival HC 1 (12" only) (I/Backs)                            |
| 21 | 15 6  | SHADOW FIGURE                            | Marc Riley with The Creepers | In Tape IT 009 (12" only) (I/Red Rhino)                       |
| 22 | 17 4  | PROPAGANDA (1984 MIX)                    | Play Dead                    | Jungle JUNG 17 (I/J)  |
| 23 | 16 9  | IT'S A HARD LIFE                         | Omega Tribe                  | Corpus Christi CHRIST ITS 12 (I)                              |
| 24 | NEW   | MY BABY IN BLACK                         | Brilliant Corners            | SS 20 Records — (SS 23T) (I/Revolver)                         |
| 25 | NEW   | THE AMAZING ADVENTURES OF JOHNNY THE ... | Cult Manix                   | Xcentric Noise EIGHTH 1 (I/Red Rhino)                         |

|    |       |   |                                |   |
|----|-------|---|--------------------------------|---|
| 26 | 29 2  | CAN YOU FEEL ... THE UNDERESTIMATED MAN | The Vibes                      | Big Beat SW 99 (P)                        |
| 27 | 26 13 | BEAUTIFUL MONSTER                       | The Folk Devils                | Ganges RAY 2 (I/Red Rhino)                |
| 28 | 13 3  | NEVER AGAIN                             | Pete Shelley                   | Immaculate IMMAC 1 (I/Backs)              |
| 29 | 25 10 | MUSIC TO WATCH GIRLS BY                 | The Higsions                   | Upright UP 9 (I/RT)                       |
| 30 | 23 5  | BELA LUGOSI'S DEAD                      | Bauhaus                        | Small Wonder TEENY 2 (I/Backs)            |
| 31 | 46 2  | THE SINGLES (EP)                        | Chaos U.K.                     | Riot City — (12RIOT 32) (I/Revolver)      |
| 32 | 22 12 | THE GARDEN OF ARCAN E DELIGHTS (EP)     | Dead Can Dance                 | 4AD BAD 408 (12" only) (I/P)              |
| 33 | 33 16 | WALK INTO THE SUN                       | March Violets                  | Rebirth VRB 23 (I/Red Rhino)              |
| 34 | 31 6  | WHO'D HAVE THOUGHT                      | Hurrah!                        | Kitchenware SK 14 (I/RT)                  |
| 35 | 20 14 | MASTER AND SERVANT                      | Depeche Mode                   | Mute 7BONG 6 (I/RT/SP)                    |
| 36 | 34 7  | GHOSTS                                  | X Men                          | Creation/Artefact CRE 006 (I/RT)          |
| 37 | 35 89 | BLUE MONDAY                             | New Order                      | Factory FAC 73 (12" only) (I/P)           |
| 38 | 44 2  | A MILLION TEARS                         | The Pastels                    | Creation — (CRE 011T) (I/RT)              |
| 39 | 36 15 | COTTAGE INDUSTRY                        | Yeah Yeah Noh                  | In Tape IT 008 (I/Red Rhino)              |
| 40 | NEW   | COCKTAIL CREDIBILITY                    | Action Tail                    | Fall Out FALL 029 (I/J)                   |
| 41 | NEW   | SUZI                                    | Newtown Neurotics              | No Wonder NOW 6 (I/J)                     |
| 42 | 37 62 | SONG TO THE SIREN                       | This Mortal Coil               | 4AD AD 310 (I/P)                          |
| 43 | 24 4  | LIVE AT THE CENTRO IBERICO (EP)         | Conflict                       | Mortarhate MORT 7 (I/J)                   |
| 44 | 40 32 | PEARLY-DEWDROPS' DROPS                  | Cocteau Twins                  | 4AD AD 405 (I/P)                          |
| 45 | 43 6  | PILLS                                   | New York Dolls                 | Fan Club NYD 1 (I/RT)                     |
| 46 | 30 4  | WHAT IS THE BANE OF YOUR LIFE           | Philip & His Foetus Vibrations | Self Immolation/Some Bizzare KX 07 (I/RT) |
| 47 | 41 28 | SPIRITWALKER                            | The Cult                       | Situation Two SIT 35 (I/P)                |
| 48 | 42 10 | ELECTRIC FIT (EP)                       | The Prisoners                  | Big Beat SW 98 (P)                        |
| 49 | 39 14 | DEAD AND BURIED                         | Alien Sex Fiend                | Anagram/Cherry Red ANA 23 (P)             |
| 50 | 32 14 | WILLIAM, IT WAS REALLY NOTHING          | The Smiths                     | Rough Trade RT 166 (I/RT)                 |

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

|    |       |                                    |                               |  |
|----|-------|------------------------------------|-------------------------------|--|
| 1  | 1 2   | HATFUL OF HOLLOW                   | The Smiths                    | Rough Trade ROUGH 76 (I/RT)                    |
| 2  | 2 2   | TREASURE                           | Cocteau Twins                 | 4AD CAD 412 (I)                                |
| 3  | 3 3   | SLOW TO FADE                       | Red Guitars                   | Self Drive SCAR LP 1 (I/Red Rhino)             |
| 4  | 4 3   | NATURAL HISTORY                    | March Violets                 | Rebirth VRB 25 (I/Red Rhino)                   |
| 5  | 6 3   | BULLSHIT DETECTOR VOLUME 111       | Various                       | Cross 1984/3 (I)                               |
| 6  | 5 7   | IT'LL END IN TEARS                 | This Mortal Coil              | 4AD CAD 411 (I/P)                              |
| 7  | NEW   | ACID BATH                          | Alien Sex Fiend               | Cherry Red GRAM 18 (P)                         |
| 8  | NEW   | STAMPEDE!                          | The Meteors                   | Mad Pig CHOP 1 (P)                             |
| 9  | 10 4  | THE STRANGE IDOLS PATTERN ...      | Felt                          | Cherry Red BRED 63 (P)                         |
| 10 | 8 5   | THE CURSE OF THE HIGSONS           | The Higsions                  | Upright UPLP 6 (I/RT)                          |
| 11 | 9 5   | ALL PART OF GROWING UP             | Lost Cherries                 | Fight Back FIGHT 6 (I/J)                       |
| 12 | 13 2  | WE HATE YOU SOUTH AFRICAN BASTARDS | Microdisney                   | Rough Trade RTM 155 (I/RT)                     |
| 13 | NEW   | PAY IT ALL BACK, VOLUME 1          | Various                       | On-U Sound ONULP 1 (I/RT)                      |
| 14 | 12 6  | REVENGE OF THE KILLER PUSSIES      | Various                       | Anagram/Cherry Red GRAM 17 (P)                 |
| 15 | 22 1  | JESUS EGG THAT WEPT                | Danielle Dax                  | Awesome AOR 1 (I)                              |
| 16 | 7 8   | HOLE                               | Scraping Foetus Off The Wheel | Self Immolation/Some Bizzare WOMB FDL 3 (I/RT) |
| 17 | 17 29 | VENGEANCE                          | New Model Army                | Abstract ABT 008 (P)                           |
| 18 | 11 5  | NATIVE SONS                        | The Long Ryders               | Zippo/Demon ZONG 003 (I/RT/MW)                 |
| 19 | 14 8  | ATOM DRUM BOP                      | The Three Johns               | Abstract ABT 010 (P)                           |
| 20 | 18 53 | SMELL OF FEMALE                    | Cramps                        | Big Beat NED 6 (MW/P)                          |
| 21 | 24 7  | SEX BEAT                           | Gun Club                      | Lolita SQ 21 (I)                               |
| 22 | 19 12 | BURNING OIL                        | Skeletal Family               | Red Rhino REDLP 44 (I/Red Rhino)               |
| 23 | NEW   | KILL BY REMOTE CONTROL             | Toxic Reasons                 | Alternative Tentacles VIRUS 41 (I/RT)          |
| 24 | 15 56 | HEAD OVER HEELS                    | Cocteau Twins                 | 4AD CAD 313 (I/P)                              |
| 25 | 25 3  | WE ARE FRANK CHICKENS              | Frank Chickens                | Kaz KAZ LP 2 (I/MW)                            |

## Has Your Number Come Up?

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

# MARKETPLACE

## FOR SALE

By Direction of the Official Receiver in Companies Liquidation  
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Telephone: 01-437 3244



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**CHRISTMAS & NEW YEAR COPY DEADLINES FOR MARKETPLACE**

DECEMBER 22 — as normal  
DECEMBER 29 — not published  
JANUARY 5 — Wed. 19 Dec.  
JANUARY 12 — Thurs. 3 Jan

**CLASSIFIED ADVERTISEMENT RATES**

Effective 1st October 1984

Music Week Classified Advertisement rates are £7.00 per single column centimetre  
Recruitment £9.00 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 or Cathy Murphy. Tel: 01-836 1522, 40 Long Acre, London WC2.**

MUSIC WEEK cannot be held responsible for claims arising out of advertising on the classified pages.

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## MARKETPLACE

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## TRAINEE ACCOUNTANTS

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The second position will entail accounting for all aspects of marketing and promotion costs, involving close liaison with marketing and sales departments, and development of computer based control, reporting and accounting systems.

The successful candidates will be in their early twenties, with about two years relevant working experience and good knowledge of computerised ledger systems. Good communication skills, outgoing personality and an ability to work with a team are the necessary attributes.

We offer attractive salaries commensurate with age and experience in return for a high degree of dedication and involvement in these challenging roles.

To apply, please write, with full details of your qualifications and experience, to



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Barbara Rotterova  
Senior Personnel Officer  
EMI Records (UK)  
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London, W1A 1ES.  
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Dec 5-9 — (Fairlight Programming) 5 day, Elephant Studios, Wapping  
Dec 12-16 — (Elementary Recording) 5 day, Abbey Sound Studios, Abbey  
Jan 7-11 — (Fairlight Programming) 5 day, Elephant Studios, Wapping  
Jan 14-18 — (Synthesizers) 5 day, T in Pan Alley, Denmark Street  
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For our full brochure about booking procedures, contact:  
CASS LONDON, School of Music and Sound Recording, Studio A2, Metropolitan Wharf, Wapping Wall, Wapping, London E1 9SS. Tel: 01-480 5149.

## ANNOUNCEMENT

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