

MUSIC WEEK

ESTABLISHED 1959

£1.25

Windsong takes over beleaguered indie distributor

Pinnacle rescued

By JEFF CLARK-MEADS

PINNACLE RECORDS, the indie label distributor which went into receivership eight weeks ago, has been rescued by export company Windsong in a move that new owner Steve Mason believes will bring a "new professionalism" to the whole independent market.

Mason, managing director of Windsong, finalised the takeover he says, without serious competition and acquired Pinnacle's record operation in its entirety. The troubled electronics division, which contributed to the collapse, was sold previously.

"We can use our selling expertise in the UK as well as in the export market," says Mason. "We have felt a frustration in being a label and not getting any UK sales. I could see potential hits drop out of the charts because nobody was pushing them."

Mason hopes to retain the majority of Pinnacle staff, although Pinnacle managing director Tony

Berry was told on the day of Windsong's takeover that his services were not required. Berry has set up his own music industry consultancy and is trading under the name of Tony Berry and Associates.

Pinnacle chairman Terence Scully, whose family have been involved with the company since the early days, left a week after the receivers were called in.

The new company has not taken up responsibility for Pinnacle's debts and any dividend to creditors will come through receiver Stephen Adamson.

Mason says of the labels distributed by Pinnacle: "We hope to be keeping the professional ones. We want to make the indie scene more professional. The guy who walks in with 500 singles in a carrier bag could find things rather difficult."

"The labels with Pinnacle will get a better deal, with us. As Windsong we have done a professional job in buying and distributing product abroad for years."

He expressed hope that 4AD and Flicknife, the two labels to leave Pinnacle, would rejoin the company.



A BUSINESS "wedding" — button-holed Derek Green and Bob Grace shake hands on their deal.

Grace quits Rondor for Green venture

BOB GRACE has resigned as managing director of Rondor Music (London) — the A&M publishing company — after 13 years to join the recently departed A&M Records chief Derek Green in his new venture. Grace has formed Empire Music, which will be the music publishing arm of Green's China Records (MW December 15).

During his long Rondor career, Grace signed and developed the careers of songwriting artists such as Supertramp, Richard Kerr, Gallagher & Lyle, Rick Wakeman, Andy Fairweather Low, Heatwave, Rod Temperton, Joan Armatrading, Dire Straits, Nik Kershaw and Bob Marley among others. Before Rondor, he

launched Chrysalis Music for Chris Wright and Terry Ellis, and signed David Bowie and Santana during his five years with the company.

"The opportunity of establishing my own business in partnership with such an outstanding record man as Derek Green has proved irresistible," Grace commented. "I would like to thank Jerry Moss for all his support and encouragement in the past."

● Another former 10-year colleague of Derek Green at A&M Records, Alan McGee, has formed Red Promotions in partnership with Green. It will offer promotional and consultation services to a small and select number of clients.

Relax tops Euro charts

THE TOP single in Europe during 1984 was Frankie Goes To Hollywood's Relax — by a very clear margin — according to the Euro-parade chart compiled by Dutch radio station TROS from 11 national charts.

British-originated singles dominated the Top 40 Euro-parade of the year, accounting for 22 records compared with 13 from the US. There were three records by German acts and one by Dutch and Italian acts (see p22).

● Top disco/dance single of the year was Stevie Wonder's I Just Called To Say I Love You, and top disco/dance LP of the year was

Lionel Richie's Can't Slow Down — both on Motown (see p19).

● Top independent label single of the year was The Smiths' What Difference Does It Make? on Rough Trade, and The Smiths also had top indie LP of the year with their eponymous album on Rough Trade (see p21).

● Top heavy metal single of the year was Gimme All Your Lovin' by ZZ Top (Warner Bros) and top LP was ZZ Top's Eliminator (Warner Bros). (The full HM chart of 1984 will be published next week).

● Top singles and LPs based on the Gallup charts will be published next week.

Deacon optimistic for '85

By NIGEL HUNTER

EFFECTIVE LEGISLATION on copyright protection has been forecast by BPI director general John Deacon for the 1985/86 Parliamentary session.

Deacon anticipates publication of the Government's Green Paper on home-taping this month, and believes it will reveal a far more aware and informed attitude by the Government about the problem than its 1981 predecessor.

"1985 is an important year for us from the copyright standpoint," says Deacon. "Rental will also be mentioned in the forthcoming Green Paper, and that's becoming a tangible problem with the advent of compact discs."

"Home-taping is still a major problem here and internationally. It's a copyright question, and no matter how much the blank tape industry may argue, our mem-

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Home-taping is now a way of life — BPI

THE BPI has produced its own "green paper" on home-taping — an 18-page green-covered booklet titled *The Facts About Home-Taping* — in anticipation of the Government's Green Paper on copyright as it relates to home recording which is due this month.

The BPI claims that: "Over the last 10 years home-taping has become a way of life for millions of music lovers as the demand for recorded music has become greater than ever before. In 1983 alone, 466m hours of music were recorded in the home."

The booklet quotes a recent BMRB survey of home-taping habits and suggests that "a significant number of people would have bought records had they been unable to tape them". The BPI admits that the music industry cannot stop home-taping, and repeats its demand for a royalty on blank tape and audio hardware to reimburse rights owners.



MUSIC WILL be promoted and celebrated throughout Europe in 1985 as part of European Music Year which is being co-ordinated by the Council of Europe and the European Economic Community.

The IFPI is planning a number of activities tying in, including a seminar in Brussels to discuss how the future levels of music depend on increased participation by the music industry.

The IFPI will also produce an educational poster explaining the social importance of recorded music, and will be involved in sponsorship of a European Community Youth Orchestra and will commission European jazz compositions.

A number of record companies are making plans to tie in record releases in 1985 with the European Music Year theme.

George Benson
New 7" & 12" Single
W9120/T
20/20
12" Features
Special 'Jellybean' Remix

RED BOX
New 7" & 12" Single
SASKATCHEWAN
W9187/T

THE ASSOCIATES
BREAKFAST
new 7" & 12" single W9278/T

NEWS

New deal sees Argo catalogue for US

THE ARGO Spoken Word catalogue will go into thousands of major US outlets next year following a new agreement signed this week by London Records and Newman Communications Corporation of Albuquerque, New Mexico, writes *Nicolas Soames*.

The agreement gives Newman exclusive US rights for the manufacture, importation and distribution of Argo's 123-title catalogue, which has been gradually developed in the UK from scratch in 1981 to a business worth £1m in retail takings in this country alone in 1984.

"We have been working on finding a US distributor for some considerable time," said Michael Letchford, general manager, classical marketing and promotions, London Records. "Unlike the UK, spoken word is sold through the book trade in the US, not the record trade, and we wanted someone who could get into the 3,500 chain stores as well as independent retailers."

The Argo catalogue contains a wide range of material, from its best-selling item of Richard Burton's *Under Milk Wood*, to Winnie the Pooh, Sherlock Holmes and *Brideshead Revisited*. One of its important issues of this year has been *Passage to India* read by Ben Kingsley.



FORMER SCORPIONS guitarist Uli Jon Roth starts 1985 with the release of a single and an album. The single, *The Night The Master Comes*, is out on Monday (7) and his *Beyond The Astral Skies* album is due for release on February 11. Roth is pictured at his signing for EMI with (from left) A&R director Dave Ambrose, Roth's business manager John Hinch, Roth's manager Dave Corke, EMI business affairs director Martin Haxby, international marketing manager Geoff Bywater and Helmut Fest, EMI Music's A&R and marketing director.

Bertelsmann acquires Hansa

BERLIN: HANSA Records has been acquired by the Bertelsmann organisation, which owns Ariola/Arista among many other varied leisure interests.

The label, founded 20 years ago by brothers Peter and Thomas Meisel, hit its main peak in the late Seventies with a string of German and international hits, spearheaded by the Boney M quartet produced for Hansa by Frank Farian.

Under the Bertelsmann agreement, Hansa will continue to operate as an independent entity, and the Meisel family is retaining control of its Edition Intro Music publishing company and Hansa Recording Studios.



JOE LOSS holds a golden baton presented to him by head of Radio 2 Geoffrey Owen (left) and presenter Ray Moore to mark the bandleader's 50-year contribution to British broadcasting.

Rats trapped over concert give away

A CLEAR-VINYL single which entitled buyers to free entrance to a Boomtown Rats concert has been declared ineligible for chart returns by Gallup.

The record, a version of the Rats' Dave, has in its centre a concert "voucher". If the single and its sleeve are presented at any venue on the band's forthcoming British tour the holder will be allowed in. The buyer keeps the record.

Rats' product manager Martin Calloman said: "We had a long meeting about this and we thought that we were all right. We didn't think that we were contravening any of the chart rules."

Calloman equates the concert offer with albums where purchasers have been entitled to enter competitions.

But Gallup director Graham Dossett maintained: "It does not comply with the letter or the spirit of the rules."

'Pirates are undermining IIR—Thomson

THE "exceptional success" of the independent radio system in the UK is being undermined by "irresponsible and unfair competition" from pirate stations, says Lord Thomson, chairman of the IBA writing in the IBA's handbook, *Television & Radio 1985*.

"The radio pirates have been operating on small budgets by flouting copyright laws, stealing IRN news bulletins and employing staff at non-union rates," he adds. "Strong representations have been made to Government to curb these illegal operators. It is essential that Independent Local Radio survives as a healthy and viable public service."

1985 marks the 30th anniversary of independent broadcasting in the UK and the book looks back on the past 30 years and forward to the challenges of new technology.

A section on music on the IIR network describes the varying approaches to more specialised music from reggae to chamber music.

Laser prosecution?

THE DIRECTOR of Public Prosecutions is assessing the possibility of making prosecutions for offences under the Marine Offences Act following a report from the Chief Constable of Cambridgeshire regarding a Radio Laser roadshow promotion at St Ives, the Minister of State for the Home Office, Lord Elton, told the Lords just before Christmas.

American Commentary



Old Mayer's Almanak

From Ira Mayer

NEW YORK: While everyone else is pondering their new budgets at this time of year, journalists trot out their old crystal balls. What's in store for 1985?

Probably a slight dip in unit sales. The chances of another Michael Jackson-like success are slim, and it is unlikely that enough other artists will sell multi-platinum to make up the difference; continued movement toward higher list prices for LPs and audio cassettes, in part to offset the lowered unit sales and in part to minimise the differential between CDs and other formats.

A slowdown in the rate of change for the LP-to-audio cassette ratio, partly because of a slowing in sales of Walkman-like players and partly because consumers will be increasingly torn between high quality tape decks and CD players; significantly lower prices for CD players, making them indeed competitive with tape decks and, in fact, a better audio value for the money. By the end of 1984, Sanyo models had broken the \$200 (£171) barrier, while retail outlets were clearing out other models in the mid-\$200 range and including a coupon good for four free discs.

Local dealer shakeouts in East Coast markets (Washington, DC Baltimore) where Tower Records enters the scene, as happened in New York in 1984 (major casualty: the veteran King Karol chain). Interestingly, Tower works its magic not with pricing — there are far cheaper stores around — but with depth of inventory and the social scene that accompanies each outlet.

Spectacular at the chain's Lincoln Centre store is the so-called Video Chandelier that hangs at the centre of the store and is visible even from the street — 15 or so colour monitors playing music video clips, with the audio kept to a reasonable level. Cautionary note here: in interviews, Tower chief Russ Solomon has insisted his company is impervious to the ups and downs of the record industry generally. That's precisely the line of reasoning that killed the industry in the late Seventies.

There should be a resurgence in interest in new American bands, and great record store involvement in home video — both music-oriented and general, though record stores will pay greater attention to music than video speciality operations. Cy Leslie's notion of a series of home entertainment boutiques under one roof will get closer to realisation. CBS Records now officially distributes all CBS/Fox releases to record outlets, and this has been perceived as one of the watershed developments in dealer interest.

The reason? The Records Group will be treated by CBS/Fox as any other wholesale purchaser, but the Records Group will be free to offer dealers its own terms. In other words, returns and/or stock balancing will be more in line with the policies for records and audio tapes. The company insists that the Records Group will not be allowed to service video speciality stores, but we predict this will change by late in the year.

MTV will start to attract advertising to a more serious degree. Its exclusivity deals will be less controversial if only because there won't be any competitors of significance. One-time showings on weekly shows simply aren't as important to labels as repeated showing on a 24-hour station.

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in the UK
& Worldwide
And thank-you for a successful
1984

The January 1985 "Special Sale" catalogue now available
No.1 for Records, cassettes & computer software

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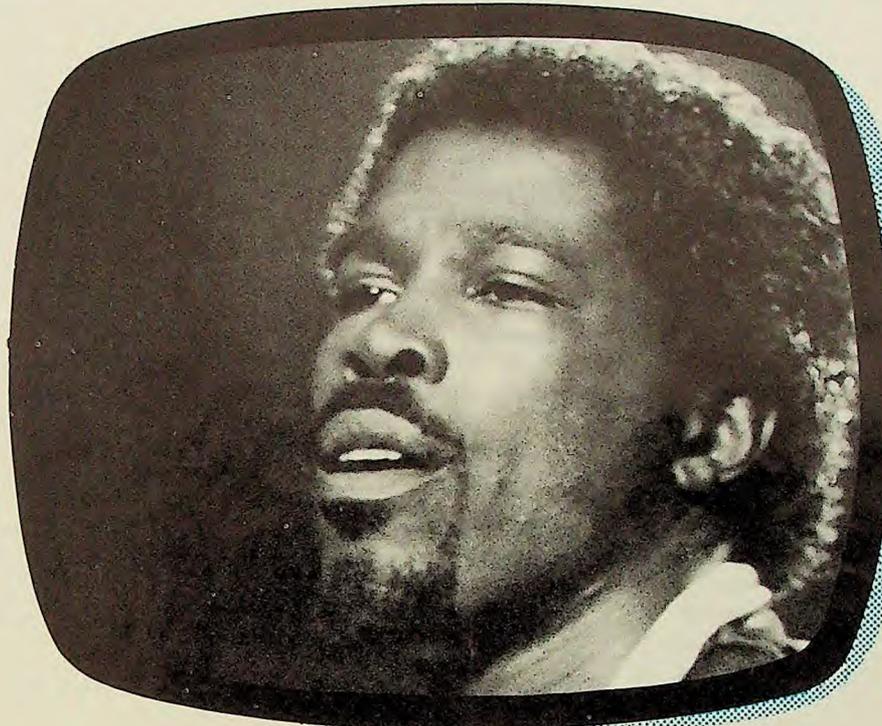
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BILLY OCEAN

THE VOICE OF THE 80'S



YOU MAY HAVE SEEN THIS SCENE ON TV RECENTLY; IF YOU HAVEN'T YET, YOU SOON WILL. IT IS TAKEN FROM THE EXTRAORDINARY FANTASY VIDEO, DIRECTED BY MAURICE PHILLIPS, FOR THE NEW SINGLE "LOVERBOY" BY BILLY OCEAN. OVER THE PAST 6 MONTHS, BILLY'S HAS BEEN THE BRITISH VOICE WHICH HAS ENCOMPASSED THE WORLD. FROM HONG KONG TO VENEZUELA TO AMERICA, AND HERE IN BRITAIN, HIS HIT SINGLE "CARIBBEAN QUEEN" HAS BEEN AN UNQUALIFIED SUCCESS WITH SALES IN EXCESS OF 2½ MILLION. HIS ALBUM "SUDDENLY" (HIP 12), HAS SOLD IN EXCESS OF 1½ MILLION WORLDWIDE AND THIS IS JUST THE START AS THE SECOND SINGLE FROM THIS 'HITS LOADED' ALBUM STARTS TO BREAK. IT'S ALREADY TOP 30 IN AMERICA AND SET TO REPEAT THIS PERFORMANCE ALL OVER THE WORLD.

MAKE SURE YOU STOCK THIS SINGLE AND ALBUM PRODUCED BY KEITH DIAMOND. EXECUTIVE PRODUCER ROBERT JOHN "MUTT" LANGE. ENGINEERED BY BRYAN "CHUCK" NEW. MIXED BY NIGEL GREEN. RECORDED AT BATTERY STUDIOS, LONDON.

NEW SINGLE "LOVERBOY" {JIVE 80} AVAILABLE ON 7TH JANUARY. IT'S ALREADY ONE OF THE FASTEST CLIMBING SINGLES IN THE USA. FOLLOW UP TO THE INTERNATIONAL HIT "CARIBBEAN QUEEN".

FIRST 20,000 12" INCLUDES
"NIGHTS (FEEL LIKE GETTING DOWN)"

FIRST 20,000 7" INCLUDES
"LOVE REALLY HURTS WITHOUT YOU"

7" JIVE 80 12" JIVE T 80
FROM THE ALBUM "SUDDENLY"
LP HIP 12 M/C HIP C 12 COMPACT DISC CHIP 12
AVAILABLE FROM CBS

AND DON'T FORGET THE VIDEO EP (NO. ZV1) FEATURING TWO VERSIONS OF "LOVERBOY" TOGETHER WITH "CARIBBEAN QUEEN", AVAILABLE EXCLUSIVELY FROM LIGHTNING DISTRIBUTION.

NEWS

BPI's successful year in pirate tape war

PIRATE TAPE factories with a combined capacity of 100,000 cassettes a week were smashed by the BPI in 1984 but the organisation's legal adviser refuses to claim that the fight against counterfeiters is being won.

Patrick Isherwood reviews the year's operations with: "You've got to measure success or failure in terms of whether the problem has been solved. Nobody would claim that the problem has been removed. There are still too many counterfeit tapes available on the streets.

"But we have had two major achievements in the year. One is the cutting off of some of the supply of tapes at source. Four factories closing has had a measurable effect on the number of tapes available.

"The other achievement is the number of organisations who are helping to fight piracy. We can now count on considerable support from the local authorities — their trading standards officers go out to markets all over the country — and the police are taking more interest."

Asked if the fight is being won, he replies: "We are in better shape than we were two years ago. But we are not complacent."

The BPI Anti-Piracy Unit has cause to feel satisfied, though. Four operations closed as many factories and from premises in Slough and Feltham a total of 10 copying machines were seized. That helped to make 1984 the unit's best year for quantity of equipment taken out of circulation.

Starblend special mix

STARBLEND RECORDS is set to become the first TV record marketing company to take advantage of the market for special mixes of dance-orientated singles.

The company plans to launch a national TV campaign in early January for 12 x 12, a double album featuring 12 six- to eight-minute mixes of hit singles by artists such as Duran Duran, Wham, Paul Young, Sylvester, Herbie Hancock, Kid Creole and the Coconuts, Talk Talk and Phil Fearon & Galaxy.

Deacon optimistic

FROM PAGE ONE
bers' copyrights must be protected."

The BPI's own Green Paper on the subject has just been circulated and Deacon hopes it will act as a springboard for an all-industry campaign to persuade the Government to introduce a copyright reform bill in the 1985/86 session.

"Since 1981 we've had six ministers dealing with copyright and not very effectively," he says. "I hope Geoffrey Pattie is the one who will see the Green Paper through to legislation."

He rates 1984 overall as a good year for the industry, compared with some of its predecessors. Estimated sales at retail for the year are £520m, a £40m increase on 1983, and there is a chance that the compact disc may exceed its predicted 750,000 total for the year and hit the million mark.

"The prospects look good for 1985," Deacon continued. "Tax reductions seem likely in the spring which will put more money in people's pockets. I can't see any new minefields ahead during the year. A positive sign is that the industry does appear to be working realistically together as a whole. It's good that the BPI has been joined by the Musicians Union and the MCPS in funding the anti-piracy operations. Piracy is still a problem, but is not out of hand. In the matter of hi-speed tape-to-tape copiers, we remain determined to protect our members' copyrights to the extent of taking action against any company threatening those copyrights."

Deacon says that bar coding is now "being taken seriously", and expects all the major companies to be bar coding by the spring.



TV RIVALS got together for a party to celebrate 20 years in the business for Bill Fowler, WEA's director of TV promotion. Fowler (centre) is pictured with (left) Mike Appleton of BBC's Whistle Test and Malcolm Gerrie of Channel Four's The Tube.

Huge bid for Spirit shares

A BID to buy 1m shares in Spirit Music Holdings plc, the independent production and promotion company launched on the Stock Exchange last month, has been tendered.

The shares, part of a total issue of 1.7m, are worth £250,000 and the bid has been made through a merchant bank.

Spirit's financial adviser, Broderick Munro-Wilson, says: "I would have thought this has come from somebody in the music industry. Somebody who puts in for a big chunk of any issue is somebody who has done their homework. It's somebody big."

"It's always very interesting when you get an approach from somebody who is prepared to take such a large proportion. It's a very, very encouraging sign for the company. We've also had a myriad of smaller inquiries."

Shares will be allocated when the whole issue has been covered by offers. Applicants will not necessarily get all the shares they have asked for. The majority of shareholding will remain in the hands of Ben and Lynda Findon.

New MW Awards

NEW AWARDS for the top long-form music video, disco single and album and independent label single and album, based on *Music Week* charts, are to be included in the *Music Week* Awards for 1984 which will be presented at a Dorchester Hotel luncheon on Wednesday, February 20.

Nomination forms for other categories — sleeve design, point-of-sale, advertisements, promo video, marketing and PR — have been distributed and should be returned promptly by the dates indicated.

Anyone who has not received a nomination brochure and wishes to enter a nomination should contact Ann Kember at *Music Week* (01-836 1522) immediately.



THE LAMBORGHINI label is embarking on a drive to build its UK talent roster and has signed the band called 22 which comprises Gail Ann Dorsey and Peter Perou, pictured signing with Lamborghini owner Patrick Mimran (left, back) and label MD Mike Hurst (right, back).

Accounting for music

MORE THAN 450 companies in the music trade — including record companies, publishers, musical instrument manufacturers, studios, retailers and distributors — have their profit and loss accounts analysed in the latest issue of the ICC Financial Survey & Directory of the Music Trade.

The survey analyses turnover, profits, assets and liabilities of each company, compiled from the latest information at Companies House. It also includes a comprehensive company directory.

● Published by ICC Information Group, 28/42 Banner Street, London EC1, price £110.

Virgin claim 'hopeless'

A BID by Virgin Music (Publishers) to get a court order forcing Bronski Beat's royalties to be paid into a disputes account failed in the High Court in London.

Virgin claims to have a binding publishing deal with the band, concluded orally in June, and applied for money to be held by the court until the case comes to trial. Refusing the application, judge Mr Justice Whitford said he regarded the company's claim as "hopeless".

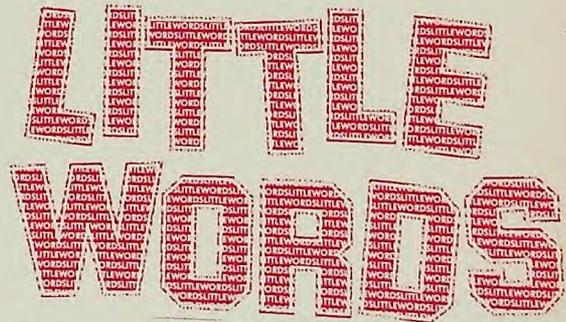
Bronski Beat maintain they have no deal with Virgin and are now signed to William A Bong Ltd. Virgin's action was against musicians Lawrence Cole, Stephen Forrest and James Sommerville, Bronski Music Ltd and London Records.

DOOLEY

AS THE season of goodwill lingers, and not wishing to start the New Year on a sour note, Dooley will turn a deaf ear to rumbles of unrest over whether the **Band Aid** single should have been "official" number one in the chart and whether its sales should count as market share. We'll just class perpetrators of such uncharitable thoughts along with those dealers who took a profit from the record, Singapore crooks who pirated it, and pundits who suggested **Bob Geldof** only did it to further his own career. The whole Band Aid effort provided a far greater boost to the music industry's image than any generic advertising campaign could foster. Let's accept it as such and rise above selfish rivalries for once... Apart from the mega-sales clocked up by Band Aid, 1984 produced more platinum singles in the UK chart than any other calendar year... Spotted conferring in a Munich bar just before Christmas — Queen manager **Jim Beach** and CBS top execs including **Paul Russell**, **Bunny Freidus** (CRI) and **Jorge Larsen** (CBS Europe) — could this have any bearing on **Freddie Mercury's** future solo career?... Any awards nominations short list will inevitably lead to arguments over those left out, but it does seem extraordinary that the **Thompson Twins** didn't make it into the BRIT awards in view of their astonishing success last year.

GOSSIP WHICH we couldn't check out because of the long holiday: **Artie Mogull** bidding to buy PRT Records and **Michael Jackson** a possible bidder for ATV Music?... Apologies to the **Value Added Tax** agency for leaving them out of our list of companies which took advertising in *MW's* December 22 issue in aid of Music Therapy... **Don Black** has re-signed with Dick James Music, continuing a 17-year association, and plans to write more for individual performers this year while also taking his Tell Me On A Sunday song-cycle to Broadway... Two long-serving PolyGram sales reps in East Anglia — **Martin Williams** and **Roy Murrell** (area manager) — made redundant just before Christmas, send best wishes to all their friends in the business... **Howard Harding** appointed a director of Creasy Public Relations... Harrogate's **Andy Pandy & The Mad Teddies** posed as singing telegrams to get personal audiences with several major label A&R men, among them CBS' **Muff Winwood** who, being shy and retiring, ran to the ladies' loo to hide, only to be followed and sung to under the door. His reply was: "Pass"... The **Elvis 50th Anniversary Party**, being presented by the Official Elvis Presley Fan Club in association with RCA Records at the Empire, Leicester Square, next Tuesday, is in aid of the Stuart Henry Multiple Sclerosis Fund... **Mike Berry** departing Sparta Florida Music Group after umpteen years and promises news of future plans soon.

MORE HITS



by
Ken Dodd
RITZ 090 THRU SPARTAN



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ULTRAVOX

CHRIS MORRISON, THE MANAGER OF ULTRAVOX, WISHES TO THANK, ON BEHALF OF ULTRAVOX, CHRYSALIS RECORDS, THE RECORD COMPANY FOR ULTRAVOX, LONDON MEDIA, THE MEDIA BUYERS FOR ULTRAVOX, AND QUICK ON THE DRAW, THE CREATIVE TEAM FOR ULTRAVOX, FOR THEIR COLLECTIVE TALENTS IN PRODUCING THE OUTSTANDING ULTRAVOX TELEVISION CAMPAIGN THAT SENT THE ULTRAVOX ALBUM 'THE COLLECTION' SHOOTING UP THE CHARTS TO GAIN A PLATINUM DISC AND REACH AN OUTSTANDING 850,000 ALBUM AND CASSETTE SALES (SO FAR) FOR ULTRAVOX.

THE COLLECTION



Chrysalis



MANAGEMENT LTD.



RETAILING

Music Week's dealer correspondent **MARTIN ANSCOMBE** takes his regular look at the industry from the retail sector. Concentrating on some of the important issues covered over the past year.

IN MY last piece I said I would report on what happened following my requests to a number of the major record companies for bulk-order discounts in restocking my shop in its new location. With the exception of RCA and MFP, everything went very smoothly, through reps, by post and by telephone.

There was a slight hiccup with EMI. My letter to their sales director was not, apparently, received; the second one to go astray on its way to Manchester Square. EMI's MD, Peter Jamieson, did not receive an earlier letter concerning delivery and picking problems following re-organisation of the depot; this is what prompted my critical comments of EMI in my last article. However, a final try did get through and resulted in an immediate response. Through Andy Trotter, EMI sales director, I received order forms and details, I ordered, and delivery of the order was achieved within six days of the initial contact. Excellent service!

Perhaps I was hasty in my criticism of EMI, but the mention bore fruit. The RCA sales director was on the telephone the day that *Music Week* was published (w/e Nov 10) my original letter of a month earlier had been 'found'! But time waits for no man; sorry RCA, I had filled my new browsers by the time you caught up with the situation. Perhaps, sometime, MFP will find my letter too!

YET ANOTHER report shows that the specialist record retailer will

become increasingly 'squeezed' during the next few years (Retailing, MW Nov 24). We have read such reports time after time in the past, and many know the blunt truth of what is being projected. One day the record companies will wake up to the fact that declining numbers of account holders and the increase in 'pressure' discounting to the bulk buyers adds up to declining all-product sales and lower profits to support the depth and breadth of the 95% of catalogue material that is *not* chart fodder. If the majors can give merchandisers discounts that allow non-specialists to cream off the fat of that chart 5% (which accounts for some 50% of total turnover in record sales) by not only underselling the manufacturers' wholesale list prices but also on full SOR, then I believe there is little hope for the future of the industry. Fair trading is all that many of us ask for; one day, but will it be too late?

I DO hope that all those with a strong view on the shop hours question, whatever view they hold, take the trouble to read the Auld Committee Report. Take just one sentence from the two pages of the almost totally un-reported 'Summary of Conclusions and Recommendations': 'We believe that', says the Committee, 'de-regulation would accelerate the disappearance of already vulnerable shops'. Think about it! Nearly every village shop and a large number of small family businesses in many of our towns have seen falling profits over the

last few years and have been fast approaching the limits of viability. Indeed, the net closure rate of such shops is running at the astonishing figure of 45 per day in the UK, and retailing accounts for 23 per cent of all business failures. There are quite a number of other statements in Auld's report which leave the thinking person in perplexity at how the final recommendation for a free-for-all in trading hours can be justified.

PAUL HILDEN'S piece on the Rates Act (MW 24 Nov) was interesting; as a local and county Chamber of Trade secretary, I am very much involved in the business-rate-payers consultation process at both district and county council level. Our chambers have achieved much publicity in this venture and yet not one trader — record retailing or other — outside our various chambers' membership has come along to say 'I want my views known on rates'. Mr Hilden is quite right, in many areas only recognised bodies, such as nationally affiliated Chambers of Trade/Commerce, are being considered as consultees.

One problem is that many chambers are not particularly 'out-going' in their activities; for some, getting the Christmas lights up in the high streets is almost the be all and end all of their existence. Yes, Chambers of Trade/Commerce are, by and large, voluntary organisations run by local business people whose first remit is trying to keep

their heads above water in their own businesses. However, chambers, particularly through national affiliations, can and do carry considerable weight at all levels of government. Simply, it is a totally negative attitude for anyone in business to stand passively behind their counters moaning about rates, statutory sick pay, £1 notes, shop hours or any other matter affecting businesses when, for the sake of a few pence a week and a little

intelligent effort from time to time, there are organisations specifically designed to inform business people and to carry their views to the places that matter.

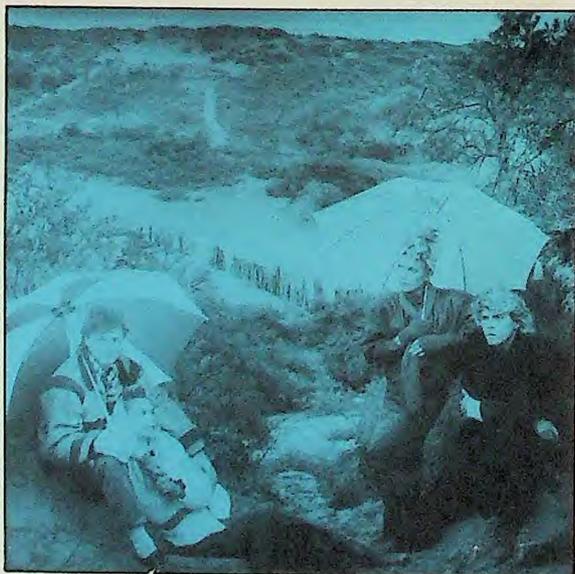
As a board member of the National Chamber of Trade, should anyone reading this column wish to know more about Chambers of Trade and/or Commerce and how to contact one in their area, I will be pleased to pass on the information.



NICE PRICE, the CBS mid-price album line, held a Christmas Draw for record dealers as a thank you gesture for stocking the repertoire during 1984. The prizes were six Harrods Christmas hampers, and seen making the draw, which attracted over 2,000 entries with dealers merely filling in their names and addresses on a postcard, are John Duncombe of the David Pilton Advertising Agency (centre) flanked by CBS Nice Price execs Alan Street and Karen Meekings.

BUCKS FIZZ

I h e a r t a l k



THEIR NEW SINGLE

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TOP 75 SINGLES

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

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
1	4	4	DO THEY KNOW IT'S CHRISTMAS? ★	Band Aid (Midge Ure) Chappell Music (s)	Mercury/Phonogram FEED 1112 (F)	
2	4	4	EVERYTHING SHE WANTS (REMIX/LAST CHRISTMAS ★	Wham! (George Michael) Morrison Leahy Music (s)	Epic 04949 (12 - QT4949) (C)	
3	7	7	WE ALL STAND TOGETHER (From "Rupert and The Frog Song")	Paul McCartney/Frog Chorus (George Martin) MPL Communications (s)	Parlophone R 6086 (E)	
4	8	8	LIKE A VIRGIN ○	Madonna (Nile Rodgers) Warner Bros. Music (s)	Sire W 9210 (T) (W)	
5	6	6	NELLIE THE ELEPHANT	The Toy Dolls (Toy Dolls/Terry Goughan) Dash Music (s)	Volume V01 (T) 11 (U/P)	
6	20	20	GHOSTBUSTERS ●	Ray Parker Jr. (Ray Parker Jr.) Warner Bros/CBS Songs (s)	Arista ARIST 1121580 (F)	
7	6	6	THE POWER OF LOVE ●	Frankie Goes To Hollywood (Trevor Horn) Perfect Songs	ZTT/Island (12) ZTAS 5 (E)	
8	10	10	SHOUT	Tears For Fears (Chris Hughes) Virgin/10 Music	Mercury/Phonogram IDEA 8 (12) (F)	
9	5	5	EVERYTHING MUST CHANGE	Paul Young (Laure Latham) Young Songs/Bnght Music (s)	CBS (T)A 4932 (C)	
10	11	11	I WANT TO KNOW WHAT LOVE IS	Foreigner (Alex Sadkin/Mick Jones) Somerset Songs/Evansongs	Atlantic A5596 (T) (W)	
11	12	8	THE RIDDLE ○	Nik Kershaw (Peter Collins) Ronder Music/Arctic King (s)	MCA NIKIT 6 (C)	
12	8	6	ANOTHER ROCK AND ROLL CHRISTMAS ○	Gary Glitter (Mike Leander) Morrison Leahy/Channel Music (s)	MGM/Arista ARIST 1121592 (F)	
13	7	7	DO THE CONGA	Black Lace (Ferguson/Barton/Routh) Sonet/Flagg Music (s)	Flair FLA 108 (T) (P)	
14	13	7	FRESH	Kool & The Gang (Jim Bonnell/Ronald Bell/Kool & The Gang) Planetary Nom (s)	De-Lite/Phonogram DE(X) 18 (F)	
15	15	5	ONE NIGHT IN BANGKOK	Murray Head (Benny Andersson/Tim Rice/Bjorn Ulvaeus) Bocu Music	RCA CHESS(T) 1 (R)	
16	19	19	LAY YOUR HANDS ON ME	Thompson Twins (Alex Sadkin/Tom Bailley) Point Music (s)	Arista TWINS 1216 (F)	
17	17	10	SEXCRIME (nineteen eighty-four) ○	Lynyrd Skynyrd (David A. Stewart) RCA Music (s)	Virgin VS 72812 (E)	
18	22	5	ROUND & ROUND	Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet) Reformation (s)	Reformation/Chrysalis SPAN(X) 6 (F)	
19	20	10	I SHOULD HAVE KNOWN BETTER ○	Jim Diamond (Pip Williams) Ronder/Most Music (s)	A&M AM(X) 220 (C)	
20	16	7	TEARDROPS ○	Shakin' Stevens (S. Stevens/R. Hewson/C. Neil) Shaky Music (s)	Epic (T)A 4882 (C)	
21	25	12	I FEEL FOR YOU ●	Chaka Khan (Arii Mardin) Island Music (s)	Warner Brothers W 9209 (T) (W)	
22	18	11	I WON'T RUN AWAY	Alvin Stardust (Stuart Colman) Warner Bros. Music (s)	Chrysalis CHS 11212825 (F)	
23	21	20	I JUST CALLED TO SAY I LOVE YOU (from "Woman in Red") ★	Stevie Wonder (Stevie Wonder) Jobete/Black Bull Music (s)	Motown TMG(T) 11349 (R)	
24	6	6	IT AIN'T NECESSARILY SO	Bronski Beat (Mike Thorne) Chappell Music	Forbidden Fruit/London BITE(X) 3 (F)	
25	26	6	INVISIBLE	Alison Moyet (Tony Swain/Steve Jolley) Warner Bros./All Boys Music (s)	CBS (T)A 4930 (C)	

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
26	31	10	THE WILD BOYS ○	Duran Duran (Nile Rodgers/Duran Duran) Tritac Music (s)	Parlophone (12) DURAN 3 (E)	
27	28	8	LOUISE	Human League (Padgham/Thomas/Human League) Sound Diagrams/W.B./Virgin Music	Virgin VS723121 (E)	
28	24	3	SOUL DEEP	The Council Collective (The Council Collective) Stylus/EMI Music	Polydor MINE(X) 1 (F)	
29	27	8	ALL JOIN HANDS	Slade (John Punter) Whitl John Music (s)	RCA RCA(T) 455 (R)	
30	35	4	STEP OFF	Grandmaster Melle Mel/Furrows Five (S. Robinson) Four Hills/Heath Levy/Mighty Three	Sugar Hill/PRT SH(L) 128 (A)	
31	38	9	RESPECT YOURSELF	The Kane Gang (Pete Wingfield/The Kane Gang) Ronder Music (s)	Kitchenware/London SK(X)16 (F)	
32	42	28	AGADOO ○	Black Lace (-) Filmax PLC/Marouani (s)	Flair FLA 107 (T) (P)	
33	41	8	TREAT HER LIKE A LADY	The Temptations (Albert Phillip McKay/Ralph Randolph Johnson) Jobete Music (s)	Motown TMG(T) 1365 (R)	
34	40	4	POLICE OFFICER	Smiley Culture (Chris Long) Fashion Music	Fashion FAD 7012 (12 - FAD 26) (A/J/S)	
35	39	13	FREEDOM ●	Wham! (George Michael) Morrison Leahy Music (s)	Epic (T)A4743 (C)	
36	23	4	I WISH IT COULD BE CHRISTMAS EVERYDAY	Wizard (Roy Wood) April Music	Harvest (12) HAR 5173 (E)	
37	47	4	SAN DAMIANO (HEART & SOUL)	Sal Solo (Sal Solo) Copyright Control	MCA MCA(T) 930 (C)	
38	36	10	LET IT ALL BLOW	Dazz Band (Reggie Andrews/Bobby Harris) Jobete Music (s)	Motown TMG(T) 1361 (R)	
39	34	11	HARD HABIT TO BREAK	Chicago (David Foster) Bocu/MCA Music (s)	Full Moon/WEA W9214 (T) (W)	
40	29	4	SO NEAR TO CHRISTMAS	Alvin Stardust (Stuart Colman) C. D Music	Chrysalis CHS 11212835 (F)	
41	45	4	SHARP DRESSED MAN	Zz Top (Bill Ham) Warner Bros. Music	Warner Brothers W 9576 (T) (W)	
42	37	8	PRIVATE DANCER	Tina Turner (J. Carter) Ronder Music/Stratjacket Songs (s)	Capitol (12) CL 343 (E)	
43	33	13	NEVER ENDING STORY ○	Umah! (Giorgio Moroder) Giorgio Moroder Publishing	EMI (12) LML 3 (E)	
44	32	5	THANK GOD IT'S CHRISTMAS	Queen (Queen/Mack) Queen/EMI Music (s)	EMI (12) QUEEN 5 (E)	
45	28	8	SINCE YESTERDAY	Strawberry Switchblade (David Motion) Zoo/Warner Bros. Music	Korova KOW 38 (T) (W)	
46	46	7	CLOSE (TO THE EDIT)	Art of Noise (Art of Noise) Perfect Songs/Unforgettable Song	ZTT/Island (12) ZTPS01 (E)	
47	43	13	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN) ○	C. JIVE K 77 Billy Ocean (Keith Diamond) Zomba Music (s)	C. JIVE (T) 77 (T) (C)	
48	50	6	WHERE THE ROSE IS SOWN	Big Country (Steve Lillywhite) 10 Music	Mercury/Phonogram MER(X) 185 (F)	
49	49	14	NO MORE LONELY NIGHTS (BALLAD) ○	Paul McCartney (George Martin) MPL Communications (s)	Parlophone (12) R 6080 (E)	
50	NEW	NEW	SAY YEAH	The Limit (Bernard Gattes/Rob Van Schalk) The Company/Eaton Music	Portrait/Epic (T)A 4808 (C)	

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
51	51	4	SEPTEMBER SONG	Ian McCulloch (Clive Langer/Colin Fairley) Chappell Music (s)	Korova KOW49 (T) (W)	
52	61	2	ATMOSPHERE	Russ Abbot (B. Fildon/S. Rodway) Black Sheep Music	Sprint FIRE(T) 4 (A)	
53	53	2	I HEAR TALK	Bucks Fizz (Andy Hill) RCA/Virgin Music	FIZ(T) 4 (R)	
54	44	3	ABIDE WITH ME	Inspirational Choir (Jefi Jarratt/Don Reedman) Eaton Music	Epic A 4957 (C)	
55	65	6	YOU SPIN ME ROUND (LIKE A RECORD)	Dead Or Alive (Mike Stock/Mat Aitken) Chappell Music	Epic A4961 (12 - TX 4551) (C)	
56	57	6	YOU USED TO HOLD ME SO TIGHT	The Helma Houston (Jimmy Jam/Terry Lewis) Fyfe Tyme Tunes	MCA MCA(T) 932 (C)	
57	63	7	THANK YOU MY LOVE	Imagination (Nigel Wright/Imagination) Red Bus Music	R&B/Red Bus RBS 219 (12 - RBL 219) (A)	
58	70	5	I WOULD DIE 4 U	Prince and the New Power Generation (Prince and the New Power Generation) Island Music	Warner Brothers W9121 (T) (W)	
59	55	6	NO MERCY	The Stranglers (Laure Latham) Plugsah/EMI Music (s)	Epic (T)A 4921 (C)	
60	56	14	GIMME ALL YOUR LOVIN'	Zz Top (Bill Ham) Warner Bros. Music (s)	Warner Brothers W 9633 (T) (W)	
61	60	11	I'M SO EXCITED	Pointer Sisters (Richard Perry) Ronder Music/CBS Songs (s)	Planet/RCA RPS(T) 108 (R)	
62	62	9	HALF A MINUTE	Man! (Reilly/White) Man! Music	WEA YZ26 (T) (W)	
63	NEW	NEW	I KNOW HIM SO WELL	Elaine Paige and Barbara Dickson (B. Andersson/T. Rice/B. Ulvaeus) Bocu Music	RCA CHESS (T) 1 (R)	
64	58	4	VALOTTE	Jeliana Lennen (Phil Ramone) Charisma/Chappell Music	Charisma/Virgin JL212 (E)	
65	66	4	BIG DEAL (Theme)	Bobby G (Bobby G) RCA Music	BBC RESL 151 (12 - 12RSL 151) (A)	
66	59	11	THE WANDERER	Sister Sledge (Pip Williams) Schwartz Music	Vertigo/Phonogram QUO(P) 16 (F)	
67	48	4	MERRY XMAS EVERYBODY ★	Slade (Chas Chandler) Barn Publishing	Polydor 2058 422 (F)	
68	69	3	WHO DO YOU LOVE?	The Intruders (Leon Bryant) Memory Lane Music	Streetwave (MIKHAN 34) (A)	
69	73	2	FRIENDS	Ami Stewart (Paul Micioni) Copyright Control	RCA RCA(T) 471 (R)	
70	67	3	NOWHERE FAST	Meat Loaf (Meat Loaf/Paul Jacobs/Mack/Alan Shacklock) Carlin Music	Arista ARIST 121600 (F)	
71	NEW	NEW	SEE THAT GLOW	This Island Earth (Zeus B. Held) Magnet Music	Magnet MAG(T) 266 (R)	
72	RE	RE	WARNING SIGN	Nick Heyward (Nick Heyward/Danny Schogger) Morrison Leahy Music	Arista HEY 1126 (F)	
73	RE	RE	WHITE LINES (DON'T DON'T DO IT) ○	Sister Sledge (Bernard Edwards/Nile Rodgers) Warner Bros. Music	Sugar Hill/PRT SH(L) 130 (A)	
74	RE	RE	THE MEDAL SONG	Culture Club (Steve Levine) Virgin Music	Virgin VS 73012 (E)	
75	NEW	NEW	SOLID	Ashford & Simpson (Nikolas Ashford/Valerie Simpson) Nik-O-Va! Music	Capitol (12) CL 345 (E)	

THE NEW 20

This Week	Last Week	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
76	71	DON'T DRIVE DRUNK	Stevie Wonder (Stevie Wonder) Jobete/Black Bull Music	Motown TMG(T) 1372 (R)	
77	76	TOGETHER IN ELECTRIC DREAMS (From "Electric Dreams")	Giorgio Moroder/Philip Oakey (G. Moroder) GMP/Capitol Music	Virgin VS 712121 (E)	
78	82	PRIDE (In The Name Of Love)	U2 (Brian Eno/Daniel Lanois) Blue Mountain Music	Island (12) IS 202 (F) Cass. CIS 202	
79	89	RELAX	Frankie Goes To Hollywood (Trevor Horn) Perfect Songs (s)	ZTT/Island (12) ZTAS 1 (E) Cassette: CTIS 102	
80	-	DANCING IN THE DARK	Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt) Zomba Music	CBA (T)A 4436 (C)	
81	-	HIGHLY STRUNG	Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet) Reformation Pub	Reformation/Chrysalis SPAN(X) 5 (F)	
82	-	LOVE & PRIDE	King (Richard James Burgess) Copyright Control	CBS A 4988 (12 - TX 4588) (C)	
83	54	CHRISTMAS COUNTDOWN	Frank Kelly (-) EMI Music	Ritz RITZ 062 (SP)	
84	90	SHOUT TO THE TOP	The Style Council (Paul Weller) EMI Music	Polydor TSC(X)17 (F)	

This Week	Last Week	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
85	80	ANYTHING?/I WON'T BE BACK TONIGHT	Direct Drive (BPM Productions) Copyright Control	BDR 70RD 2112 - DRD 2 (A)	
86	92	CARELESS WHISPER ★	George Michael (George Michael) Morrison Leahy Music (s)	Epic (T)A4603 (C)	
87	-	TOUR DE FRANCE ('Breakdance' Remix)	Kraftwerk (-) EMI Music	EMI (12) EMI 5413 (E)	
88	98	WHY?	Bronski Beat (Mike Thorne) Bronski Music/William A. Bong	Forbidden Fruit/London BITE(X) 2 (F)	
89	87	I LOVE YOU, SUZANNE	Lou Reed (Lou Reed/John Jansen) RCA Music	RCA RCA (T)A417 (R)	
90	77	TOO LATE FOR GOODBYES	Julian Lennon (Phil Ramone) Charisma/Chappell Music	Charisma/Virgin JL112 (E)	
91	72	I'M A LITTLE CHRISTMAS CRACKER	The Bouncing Cecks (G. Puddifoot/A. McGowan) Cinephonic Music	RCA 463 (R)	
92	-	OUT OF TOUCH	Daryl Hall & John Oates (D. Hall/J. Oates/Bob Clearmountain) Intersong Music	RCA RCA(T) 449 (R)	
93	-	HYPNOTIZE	Scritti Politti (Gartside/Gamson/Maher/Moroch/Nelson) Chrysalis Music	Virgin VS 72512 (E)	

This Week	Last Week	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
94	-	RUN TO YOU (Specially Remixed Version)	Bryan Adams (Bryan Adams/Bob Clearmountain) MCPS	A&M AM(Y) 224 (C)	
95	-	COVER ME	Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt) Zomba/Intersong	CBS (T)A 4662 (C)	
96	-	THE SECOND TIME	Kim Wilde (Ricki Wilder) Rickim Music	MCA KIM(T) 1 (C)	
97	-	BLUE MONDAY	New Order (New Order) B. E./Warner Bros. Music	Factory - (IFAC 73) (P/I)	
98	96	LOST IN MUSIC	Sister Sledge (Bernard Edwards/Nile Rodgers) Warner Bros. Music	Columbia/Atlantic BS9178 (T) (W)	
99	-	I'LL FLY FOR YOU	Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis SPAN(X) 4 (F)	
100	-	THE CHANT HAS BEGUN	Level 42 (Ken Scott) Level 42/Chappell Music	Polydor POS(P)X 710 (F)	

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

TITLES A-Z (WRITERS)

Abide With Me (Trad. Arr. Andrew Pryce Jackman)	64	Everything Must Change (P. Young/R. Kewley)	5	Respect Yourself (Ingram/Rice)	31	Thank God It's Christmas (R. Taylor/B. May)	44
Agadoo (M. Syme/M. Delancy/J. Perani)	32	Everything She Wants (G. Michael)	2	Riddle, The (N. Kershaw)	11	Thank You My Love (L. John/A. Ingram)	57
All Join Hands (N. Holdier/J. Lea)	28	Freedom (G. Michael)	25	Road To You (B. Adams/J. Vallance)	18	Together In Electric Dreams (G. Moroder/P. Oakey)	77
Another Rock And Roll Christmas (M. Leander/Seamus G. Glitter)	12	Friends (M. Francis)	69	San Damiano (Heart & Soul) (S. Solo)	37	Tear De France ('Breakdance' Remix) (Huller)	37
Anything? (Pater O'Connell)	85	Ghostbusters (R. Parker Jr.)	6	Say Yeah (B. Gattuso/R. Van Schaik/V. Gibbs)	50	Schneiders/Bonus/Schmidt	33
Atmosphere (E. Tackler/B. Fildon/S. Rodway)	52	Gianna All You Love (Gibbons/Hill/Beard)	66	Second Time, The (R. White/N. Wilder)	36	Trial Her Like A Lady (D. Williams/O. Woodson)	37
Blue Monday (New Order)	65	Hard Habit To Break (S. Kuper/J. Parker)	39	See That Glow (J. Hawkins/C. Browne)	71	Too Late For Goodbyes (J. Lennon)	50
Careless Whisper (G. Michael/A. Rodgley)	86	Highly Strung (G. Kemp)	91	September Song (K. Weill/M. Andersson)	51	Valotte (J. Lennon/Clayton Morales)	54
Caribbean Queen (No More Love On The Run) (K. Diamond/O. Ocean)	87	Hypnotize (Green Gartside)	93	Stearns' Instrumental (eighty-four) (A. Lomax/D. Stewart)	70	Wanderer, The (C. Marscal)	86
Chant Has Just Begun, The (M. King/P. Gould)	100	I Feel For You (Prince)	21	Sharp Dressed Man (Gibbons/Hill/Beard)	41	We All Stand Together (P. McCartney)	72
Christmas Countdown (Trad. Arr. Doberty/Kelly)	83	I Hear You (Hill/P. Smilfield)	53	Show (Orshah/Stanley)	5	Where The Bass Is Sawn	8
Close To The Edit (Dudley Hors/Jocelyn)	103	I Know How To Sell (B. Anderson/T. Rice/B. Ulvaeus)	53	Shout To The Top (P. Weller)	84	(Adams)Brezicki/Bolton/Watson	41
Langmuir/Morley	46	Last Christmas (G. Michael)	53	So Near To Christmas (M. Lennon/P. Vaino)	48	White Lines (Don't Don't Do It)	78
Cover Me (B. Springsteen)	95	Let It All Blow (K. Harrison/B. Harris)	88	Since Yesterday (J. Bryson/R. McDowall)	45	White Lines (Don't Don't Do It)	78
Dancing In The Dark (B. Springsteen)	80	Let Your Hands Be Me (T. Bizar/A. Currie/J. Leary)	16	So Near To Christmas (M. Lennon/P. Vaino)	48	Who Do You Love (L. L. Royce)	69
Do They Know It's Christmas? (B. Geldof/M. Ure)	1	Like A Virgin (B. Starbuck/J. Kelly)	4	So Near To Christmas (M. Lennon/P. Vaino)	48	Why (Somerset/Sambachek/Bronski)	88
Don't Drive Drunk (S. Wonder)	76	Love & Pride (M. Francis)	13	Soul Deep (Part 1) (K. Diamond/ Hetta Jackson/M. Glover/K. Ward/C. Morris)	79/81	Wild Boys, The (Duran Duran)	58
		I Want To Know What Love Is (M. Jones)	10	Soul Deep (Part 2) (K. Diamond/ Hetta Jackson/M. Glover/K. Ward/C. Morris)	79/81	You Spin Me Round (Like A Record) (Dead Or Alive)	59
		I Wish It Could Be Christmas Everyday (R. Wood)	36	Step Off (Part 1) (P. King/M. Roberts)	42	You Used To Hold Me So Tight (J. Harris/B.T. Lewis)	56
		I Won't Run Away (J. David)	22	Merry Xmas Everybody (N. Holdier/J. Lea)	61		

TOP 100 SINGLES

1*	1	LIKE A VIRGIN, Madonna	Sire
2	2	THE WILD BOYS, Duran Duran	Capitol
3	4	SEA OF LOVE, The Honeydrippers	Es Paranza
4	5	COOL IT NOW, New Edition	MCA
5*	6	WE BELONG, Pat Benatar	Chrysalis
6*	9	ALL I NEED, Jack Wagner	Qwest
7	3	OUT OF TOUCH, Daryl Hall & John Oates	RCA
8*	12	RUN TO YOU, Bryan Adams	A&M
9*	15	YOU'RE THE INSPIRATION, Chicago	Full Moon/W. Bros.
10*	10	VALLOTTE, Julian Lennon	Atlantic
11*	14	BORN IN THE USA, Bruce Springsteen	Columbia/CBS
12	7	I FEEL FOR YOU, Chaka Khan	Warner Brothers
13*	17	DO WHAT YOU DO, Jermaine Jackson	Arista
14*	21	I WANT TO KNOW WHAT LOVE IS, Foreigner	Atlantic
15	8	NO MORE LONELY NIGHTS, Paul McCartney	Col/CBS
16*	22	EASY LOVER, Philip Bailey	Col/CBS
17*	19	UNDERSTANDING, Bob Seger/The Silver Bullet Band	Capitol
18*	25	JAMIE, Ray Parker Jr.	Arista
19*	27	THE BOYS OF SUMMER, Don Henley	Geffen
20	11	WAKE ME UP BEFORE YOU GO-GO, Wham!	Col/CBS
21	13	ALL THROUGH THE NIGHT, Cyndi Lauper	Portrait
22	16	I CAN'T HOLD BACK, Survivor	Scotti Bros.
23*	65	DO THEY KNOW ITS CHRISTMAS, Band Aid	Col/CBS
24	24	CENTPEDE, Rebbie Jackson	Columbia/CBS
25*	32	I WOULD DIE 4 U, Prince & The Revolution	Warner Brothers
26*	31	LOVER BOY, Billy Ocean	Jive/Arista
27*	37	CARELESS WHISPER, George Michael	Col/CBS
28	20	HELLO AGAIN, The Cars	Elektra
29*	33	BRUCE, Rick Springfield	Mercury
30	18	PENNY LOVER, Lionel Richie	Motown
31*	36	LOVE LIGHT IN FLIGHT, Stevie Wonder	Motown
32*	40	NEUTRON DANCE, Pointer Sisters	Planet
33*	35	TENDER YEARS, John Cafferty	Scotti Bros.
34	34	THE BELLE OF ST. MARK, Sheila E.	Warner Brothers
35*	42	METHOD OF MODERN LOVE, Daryl Hall & John Oates	RCA
36*	45	SOLID, Ashford & Simpson	Capitol
37*	39	FOOLISH HEART, Steve Perry	Columbia/CBS
38*	41	CALL TO THE HEART, Guiffria	Camel/MCA
39*	49	JUNGLE LOVE, The Time	Warner Brothers
40*	46	MISLED, Kool & The Gang	De-Lite

BULLETS 41-100

41*	43	IN NEON, Elton John	Geffen
43*	47	OPERATOR, Midnight Star	Solar
45*	50	MISTAKE NO 3, Culture Club	Virgin/Epic
46*	51	TENDERNESS, General Public	I.R.S.
47*	57	MONEY CHANGES EVERYTHING, Cyndi Lauper	Portrait
48*	52	THE HEAT IS ON, Glenn Frey	MCA
49*	60	SUGAR WALLS, Sheena Easton	EMI America
50*	61	THE OLD MAN DOWN THE ROAD, John Fogerty	Warner Brothers
54*	56	MISSING YOU, Diana Ross	RCA
55*	58	MAKE NO MISTAKE, HE'S MINE, Barbra Streisand with Kim Carnes	Col/CBS
57*	79	MR. TELEPHONE MAN, New Edition	MCA
59*	68	LOVER GIRL, Teena Marie	Epic
60*	70	20/20, George Benson	Warner Brothers
62*	72	TRAGEDY, John Hunter	Private I
64*	87	DO IT AGAIN, The Kinks	Arista
65*	74	TREAT HER LIKE A LADY, The Temptations	Gordy
66*	76	NAUGHTY, NAUGHTY, John Parr	Atlantic
68*	71	BIG IN JAPAN, Alphaville	Atlantic
69*	77	LONELY SCHOOL, Tommy Shaw	A&M
73*	86	SMALL TOWN BOY, Bronski Beat	MCA
74*	89	TURN UP THE RADIO, Autograph	RCA
75*	78	EYE ON YOU, Billy Squier	Capitol
76*	N	KNOCKIN' AT YOUR BACKDOOR, Deep Purple	Mercury
77*	80	ALL RIGHT NOW, Rod Stewart	Warner Brothers
80*	N	ROCKIN' AT MIDNIGHT, Honeydrippers	Es Paranza
85*	N	YO LITTLE BROTHER, Nolan Thomas	Mirage
86*	90	FOOLS LIKE ME, Lorenzo Lamas	Scotti Bros.
95*	N	FRIENDS/FIVE MINUTES OF FUNK, Whodini	Jive/Arista

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
 Chart Courtesy Billboard January 5, 1985

NEW RELEASES

ALTON, Roy WE SHALL OVERCOME/ORBITONE ALLSTARS: (Inst) Sun Burn SBD 4812" only (JS/OR)
 ANDY, HORACE CUS CUS/Skylarking S.C.O.M. BD 010 12" only (JS)
 ARMOURY SHOW, The WE CAN BE BRAVE AGAIN/A Feeling Parlophone R6087 Pic Bag; 12R6087 12"
 Pic Bag inc extra track Catherine (E)
 ASSOCIATES BREAKFAST/Breakfast Alone WEA YZ28 Pic Bag; YZ28T 12" inc extra track Kites (W)
 ASTLEY, Virginia MELT THE SNOW/tba Rough Trade RTT 158 12" only (I/RT)
 BAND OF GOLD IN LOVE AGAIN (MEDLEY)/(Vocal Theme) RCA RCA 469; RCAT 469 12" inc extra track
 In Love Again (Medley) (Inst) (R)
 BENSON, George 20/20/Shark Bite Warner Brothers W9120 Pic Bag; W9120T 12" Pic Bag (W)
 **BIG SOUND AUTHORITY, The THIS HOUSE (IS WHERE YOUR LOVE STANDS)/I Miss My Baby
 Source/MCA BSAD 1 (Double Pack); BSAT 1 12" (C)
 **BOOMTOWN RATS, The DAVE/hard Times Mercury/Phonogram MERT 179 (Clear vinyl single
 encasing free concert ticket) (F) (December release)
 BROWN, Carol FEEL SO GOOD/Medley Revue/Creole REV 014T 12" only (A/JS)
 BROWN, Leroy TAXI/Blood A Go Run Revue/Creole REV 010 12" only (A/JS)
 CABARET VOLTAIRE JAMES BROWN/Bad Self Some Bizzare/Virgin CV S4 (E)
 CASHMERE CAN I/(Version) Fourth & Broadway/Island BRW 19; 12 BRW 19 12" (E)
 CHARISMA SOMETHING ABOUT YOU/(Dub) NK Records NKRD 0024 12" only (JS)
 COLOUR FIELD, The THINKING OF YOU/Wild Flames Chrysalis COLF 3; COLFX 3 12" inc extra track
 Thinking Of You (Inst) (F)
 COMMON KNOWLEDGE VICTORIA/Big Fat Baby Mercury/Phonogram MER 171 (F)
 DAVIDSON, Jim SILVER THREADS/Among The Gold/California Man Relax LAX 3 (C)
 DIXON, Karen LOVE/Coz You Love Me Baby NK Records NKRD 0025 12" only (JS)
 DOMINATRIX THE DOMINATRIX SLEEPS TONIGHT/Beat Me Scratch Me, Scratch Me Beat Me WEA
 X9572 Pic Bag; X9572T 12" Pic Bag (W)
 EBB, Nitzer ISN'T IT FUNNY HOW YOUR BODY WORKS/The Way You Live/Crane/Cold War Power Of
 Voice Communications NEP 1 12" only (I/Backs)
 EDWARDS, Jackie PEEPING JUKEBOX/Let's Fall In Love Tim TR 8 12" only (JS)
 ENGLISH EVENINGS I WILL RETURN/White Mask Safari SAFE 65 Pic Bag (SP)
 **EUROGLIDERS HEAVEN/It's The Way CBS TX 4622 12" Pic Bag (C)
 EURYTHMICS JULIA/Ministry Of Love Virgin VS 734 Pic Bag; VS 734-12 12" Pic Bag (E)
 FARRELL, Bobby & THE SCHOOL-REBELS featuring BONEY M HAPPY SONG/Schools' Out Carrere CAR
 354 Pic Bag; CART 354 12" Pic Bag (A)
 FINLAYSON, Willy ON THE AIR TONIGHT/After The Fall PRT 7P 302 Pic Bag; 12P 302 12" (A)
 FITZGERALD, Scott LOVE IS LOVE IS LOVE/That's Why Young Blood Y B0085 (P)
 FRANCIS, Stu OOH I COULD CRUSH A GRAPE/I Told A Fib Tembo TML 105 (IMS)
 FRENCH, Robert NATURAL LADY/MR PALMER: This Little Girl (Version)/CAPTAIN SINBAD: Love Me
 Islands/THE QUESTIONS: (Version) Sweet Corn (no cat no) 12" only (JS)
 GENERAL TWILIGHT HIGHWAY LOVER/(Dub) Marlon Ranks MR 003 12" only (JS)
 GREENWOOD, Lee FOOL GOLD/Worth It For The Ride MCA LEE 2 Pic Bag (C)
 HALL, Daryl & JOHN OATES METHOD OF LOVE/tba RCA RCA 472; RCAT 472 12" (R)
 HAMMOND, Beres STUCK ON YOU/tba Revue/Creole REV 015 12" only (A/JS)
 HARTMAN, Dan WE ARE THE YOUNG/It's Not A Rolling Stone MCA 924; Pic Bag MCAT 924 12" Pic Bag
 (C)
 HEAT, The LOVE DANCE/Dance In London MCA GC 1003; GCT 1003 12" (C)
 HEAVEN 17 AND THAT'S NO LIE/The Fuse Virgin VS 740 Pic Bag; VS 740-12 12" Pic Bag (E)
 HIGHTOWER, Rosetta/HENRY TURTLE EVERLASTING LOVE/Don't Touch Riviera SEA 4 Pic Bag (P)
 HUNTER, John TRAGEDY/Aphrodite Here/Private I Epic A5006 (C)
 I AM SIAM TALK TO ME (I CAN HEAR YOU NOW)/Escape To Lamonia CBS A4795 Pic Bag; TA4795 12"
 Pic Bag (C)
 IMMACULATE FOOLS IMMACULATE FOOLS/As The Crow Flows A&M AM 227 (Initial quantity in
 gatefold sleeve); AMY 227 12" inc extra track Immaculate Fools (Acoustic Version) (C)
 INGRAM, James (with MICHAEL McDONALD) YAH MO B THERE/Come A Da Machine (To Take A My
 Place) Qwest W9394 Pic Bag (W) (Re-issue)
 JODIE & SHERRI GYPSY BOY/ORBITONE ALLSTARS: (Sax) Splendid SPD 01 12" only (JS/OR)
 KAKOULLI, Harry SUGAR DADDY/Sugar Rap Strut STRUT X3 12" (P)
 KHAN, Chaka THIS IS MY NIGHT/Caught In The Act Warner Brothers W9097; W9097T 12" inc extra
 track Got To Be There (W)
 LIE LT, Bunny LOVE ME GIRL/(Version) Sweet Corn SCR 003 12" only (JS)
 LINDT, Verna ATTENTION STOCKHOLM/Episode One Compact Act 1 Pic Bag (A)
 LIONHEART DIE FOR LOVE/Dangerous Games Epic A5001 (C)
 LORD LARO ROCKIN' SOCA/tba Revue/Creole REV 001 12" only (A/JS)
 MARIE, Teena LOVERGIRL/(Inst) Epic A4965; TA4965 12" (C)
 **MCCLAREY, Thomas THIN WALLS/Love Will Find A Way (Inst) Motown TMG 1366; TMGT 1366 12" (R)
 (Rescheduled)
 MCKANE, Lorraine LET THE NIGHT TAKE THE BLAME/(Inst) Carrere CAR 353 Pic Bag (A)
 MINOTT, Sugar DON'T CRY/D.ROY BAND: Cry Dub W.O.W. Music WOW 101 12" only (JS)
 MOTIV, Leit TO THE SUFFERING/tba Reconcile RECONCILE 2 (I/Red Rhino)
 NELSON, Willie CITY OF NEW ORLEANS/Why Are You Pickin' On Me CBS A4707 (C)
 OCEAN, Billy LOVER BOY/(Dub Mix) Jive JIVE 80 (Initial quantities); JIVE T 80 12"; JIVE S 80 (Picture
 Disc) (C)
 ORBITONE ALLSTARS THIS LOVE OF MINE/(Part II) Orbitone DORB 9 12" only (JS/OR)
 PALMER, Michael SHE HAS FE GET IT/JOHNNY OSBOURNE: Let Him Go Vibes & Vibes VV 006 12"
 only (JS)
 PARSONS PROJECT, Alan LET'S TALK ABOUT ME/Hawkeye Arista ARIST 588 Pic Bag; ARIST 12588 12"
 Pic Bag inc extra track Pipeline (F)
 PASK, Morgan OVERKILL (Theme from 'The Bill')/Rock Steady Columbia DB 9100 Pic Bag (E)
 PENNINGTON, Barbara WAYDOWN DEEP IN MY SOUL/All American Boy (Remix) Record Shack SOHO
 33; SOHOT 33 12" (E)
 PRESLEY, Elvis ELVIS (MEDLEY)/Blue Suede Shoes RCA RCA 476 Pic Bag (R)
 RADICS, Jack EASY/Sunday Morning Special S.C.O.M. BD 013 12" only (JS)
 RALPH, Sheryl Lee IN THE EVENING/Ready Or Not Arista ARIST 595 Pic Bag; ARIST 12595 12" Pic Bag
 (F)
 REED, Junior THANKS & PRAISE/Dub Praises W.O.W. Music WOW 103 12" only (JS)
 REWARD STRANGER THIS TIME/Here Comes The Dark Impression IMS 7 Pic Bag; IMST 7 12" (A)
 ROACH, Dave EMOTIONAL JUNGLE/tba Code CODS 10; CODS10T12" (I/P)
 RODH, Uli John & THE ELECTRIC SUN THE NIGHT THE MASTER COMES/Return EMI 5511 Pic Bag (E)
 ROLAND RAT SUPERSTAR NUMBER ONE RAT FAN/(Inst) Rodent/Magnet RAT 4 Pic Bag; 12RAT 4
 12"; RATP 4 (Picture Disc) (R)
 ROSTAMO, David CULTURE VULTURE/Cultured Dub/Dead Poets Sire U9204T 12" only (W)
 SCANDAL HANDS TIED/Maybe You Went Too Far CBS A4893 Pic Bag (C)
 SCHLOSS, Cynthia AS IF I DIDN'T KNOW/tba Revue/Creole REV 009 12" only (A/JS)
 SINGE, Single LEAVE BADNESS ALONE/JAH THOMAS: Jam Down Region Vibes & Vibes VV 005 12"
 only (JS)
 STEWART, Amii FRIENDS/Picture RCA 471 Pic Bag (R)
 SYLVESTER HEAVEN/Sex Cooltempo/Chrysalis COOL 106; COOLX 106 12" (F)
 TAMLINS WHO DAT SAY DAT/tba Revue/Creole REV 012 12" only (A/JS)
 TEE, Lyneth HELLO STRANGER/COOL COOL VIBRATION (INST) (Double A) True World TRU 001 (A/JS)
 3D NEARER (REVENGE MIX)/The Club RAK 377 Pic Bag (E)
 TIME ZONE WORLD DESTRUCTION/Busted Up On Love Virgin VS 743 (E)
 TOWNES, Carol Lynn BELIEVE IN THE BEAT/(Inst) Polydor POSP 720 Pic Bag; POSPX 720 12" Pic Bag
 (F)
 **ULLMAN, Tracey TERRY/I Don't Want Our Loving To Die Stiff BUY 217 Pic Bag (C) (Rescheduled)
 UNDIVIDED ROOTS ROCK REGGAE MUSIC/(Inst) Rough Cut URC 002 12" only (JS)
 VANITY MECHANICAL EMOTION/Crazy Maybe Motown TMG 1369; TMGT 1369 12" inc extra track
 Mechanical Emotion (Inst) (R)
 VICE SQUAD TEENAGE RAMPAGE/High Spirits Anagram/Cherry Red ANA 26 Pic Bag (P)
 VIRGO, Danny DANCE HALL NICE/(Version) Worries (no cat no) 12" only (JS)
 **WHAM! EVERYTHING SHE WANTS (REMIX)/Last Christmas Epic QTA 4949 12" (C)
 WHISPERS, The CONTAGIOUS/Keep Your Love Around MCA 937 Pic Bag; MCAT 937 12" Pic Bag (C)
 YOUR DINNER POWER OVER YOU/Compulsion Foodgun 1 (Self - 0223 316211)
 ZAGADA WE ARE NOT THE FIRST/(Inst) Vasko VSK 068 12" only (JS)

**Previously listed in alternative format

Mon 14-Fri 18 Jan. 1985
 Single Releases: 83

Year to Date:
 (52 weeks to January, 1985)
 Single Releases: 5,074



CHAKA KHAN



CABARET VOLTAIRE

And That's No Lie... H
 As If I Didn't Know... S
 Attention Stockholm... L
 Believe In The Beat... T
 Breakfast... A
 Can I... C
 City Of New Orleans... N
 Contagious... W
 Culture Culture... R
 Cus Cus... A
 Dance Hall Nice... V
 Dave... B
 Die For Love... L
 Dominatrix Sleeps Tonight... D
 The... M
 Don't Cry... B
 Easy... R
 Elvis (Medley)... P
 Emotional Juggle... R
 Everlasting Love... H
 Everything She Wants... W
 Feel So Good... B
 Fool Gold... G
 Friends... S
 Gypsy Boy... J
 Hands Tied... S
 Happy Song... F
 Heaven... E
 Heaven... S
 Hello Stranger... T
 Highway Lover... H
 I Will Return... E
 Immaculate Fools... J
 In Love Again... B
 In The Evening... R
 Isn't It Funny How Your... E
 Body Works... E
 James Brown... C
 Julia... S
 Leave Badness Alone... S
 Let The Night Take The... M
 Blame... M
 Let's Talk About Me... P
 Love Dance... H
 Love Is Love Is Love... F
 Love Me Girl... L
 Love... D
 Lover Boy... O
 Lovergirl... M
 Mechanical Emotion... V
 Melt The Snow... A
 Method Of Love... H
 Natural Lady... F
 Nearer (Revenge Mix)... T
 Night The Master Comes... R
 The... R
 Number One Rat Fan... R
 On The Air Tonight... F
 Ooh I Could Crush A... H
 Grape... F
 Overkill (Theme from... P
 'The Bill')... P
 Peeping Jukebox... E
 Power Over You... Y
 Rock Reggae Music... U
 Rockin' Soca... H
 She Has Fe Get It... P
 Silver Threads... D
 Something About You... C
 Strangers This Time... R
 Stuck On You... H
 Sugar Daddy... K
 Talk To Me I Can Hear... H
 (You Now)... I
 Taxi... B
 Teenage Rampage... V
 Terry... U
 Thanks & Praise... R
 Thinking Of You... M
 Thinking Of Where Your... B
 This House (Is Where Your... S
 Love Stands)... S
 This Is My Night... K
 This Love Of Mine... O
 To The Suffering... M
 Tragedy... H
 20/20... C
 Victoria... B
 Waydown Deep In My... P
 Soul... H
 We Are The Young... P
 We Are Not The First... Z
 We Can Be Brave Again... A
 We Shall Overcome... A
 Who Dat Say Who Dat... T
 World Destruction... T
 Yah Mo B There... I

See New
 Albums for
 Distributors
 Codes

PUBLISHING



HEIN VAN DER REE (above, left) has been appointed managing director of Island Music UK, filling the vacancy which has existed for some time since Peter Cornish left to become MD of ATV Music.

Van der Ree joins from Chappell Music, where he was professional general manager at Intersong.

Also joining Island Music as senior professional manager is Richard Zuckerman (above, right), who was a colleague of Van der Ree at Chappell.



Publishers go talent spotting

HAMBURG: Music publishers have largely taken over the A&R role of record companies in West Germany, according to Peer Musikerlage managing director Michael Karnstedt.

And he is well qualified to speak on the topic as his company's Peer Southern Production subsidiary has been notably successful in finding and establishing an impressive roster of local artists, including the Goombay Dance Band, Luisa Fernandez, Peter Schilling, Taco and The Olsen Brothers.

"There is no lack of talent these days," says Karnstedt, "but there

is a lack of willingness to give young people freedom to put their ideas on tape without the expense being counted against profits.

"You have to stand by your artists, even if it takes years until they finally happen. Staying power has become one of the most important qualities in our business. It's the only way to create continuity in publishing."

Peer Southern Production's 16-track studio gives established artists and newcomers the opportunity of experimenting and developing their ideas. A&R manager Michael Bottocher listens to over 3,000 tapes every year.



SATRIL MUSIC'S new chief Chris Baker (right) has made his first signing for the rejuvenated company. He is Barry Upton, former member of The Brotherhood of Man, who wrote some of that group's material and who under the new arrangement will be writing and producing for his own project, Zig Zag.

MPA re-elects White, Pool

RON WHITE and Tony Pool were re-elected president and vice-president respectively of the MPA at the association's annual general meeting shortly before Christmas. White, managing director of EMI Music Publishing, was also re-elected to the popular publishers committee of the MPA council and Pool, deputy MD of

Boosey & Hawkes, was re-elected to the standard publishers committee of the MPA council.

Bob Grace, managing director of Rondor Music (London), and Derek King, financial director of Southern Music, were also re-elected to the popular publishers committee. Ron McCreight, joint MD of R&R Music who filled a casual vacancy on the committee earlier last year, and Eddie Levy, MD of Heath Levy, were also elected.

Re-elected with Pool to the standard publishers committee were Martin Kingsbury, managing director of Faber Music, and Irene Retford, managing director of Schauer & May. Cyril Gee, MD of Belwin Mills Music, and Stan Kitchen, MD of Studio Music, were also elected.

Virgin position

PAUL JENKINS has been appointed international and creative manager at Virgin Music Publishers, and took up his new post this week. Jenkins began his career at Polydor in Hamburg, and subsequently worked for Arcade, Satril and Chappell.

FEATURE

Only a limited number of ITV and Channel 4 programmes are relevant to the majority of record buyers — and even fewer of these shows are screened at peak viewing time. The situation is made even tougher by the fact that many key TV programmes only have one commercial break — and there is fierce competition among all advertisers (not just record companies) to get into these vital slots in the run-up to Christmas.

In general, only one record company ad is allowed in each commercial break in each ITV region. This spells disaster for any record company which does not plan its TV campaign — and book its spots — well in advance — or which does not have sufficient expertise to negotiate for the best TV spots. The result may be a 'major' TV campaign alright... but one which involves only second-rate ad spots in smaller ITV regions.

"TV is perceived as a saviour by many record companies — and it certainly can be," says Bob Blatchford, a director of The London Media Company which has some 10 years' experience of buying TV spots on behalf of record companies. LMC currently handles media planning and buying on behalf of Chrysalis, Arista, Ariola, MCA, Beggar's Banquet and Music For Pleasure. Recent TV advertising campaigns being handled by LMC include: The Thompson Twins' Into The Gap and Meatloaf's Bad Attitude (both for Arista), Ultravox — The Collection (for Chrysalis) and Nik Kershaw's The Riddle for MCA.

LMC's Bob Blatchford warns: "It is important for all of the other elements in the marketing and promotion mix to be geared to

How and where to place TV ads

MORE THAN 130 LPs competed for TV advertising space this Christmas as record companies battled to get the non-habitual recordbuyer into the shops. TV space-buying specialists Bob Blatchford and Martin Shaw examine the problems of securing the prime spots.



THE LONDON MEDIA Company's Bob Blatchford and Martin Shaw.

the TV advertising in order to maximise the benefits of such exposure."

But he cites the 'scramble' for prime advertising slots as the biggest problem faced by record companies — especially during the key weeks before Christmas: "You have to be aware, as far as possible, of where and when the competition is active in terms of particular programmes and ITV regions."

Blatchford adds: "Through carefully planned media-buying, it is possible to exclude the competition from particular programmes. For example, if you buy a 30 second spot during Minder at 9.20 pm and then place a 10 second 'reminder' commercial in the next break, you are not only reminding the audience about your own product... you are also keeping rivals out of that slot on that day. It's a double-edged sword."

Martin Shaxon, co-founder with Bob Blatchford of The London Media Company, emphasises the importance of well-planned TV campaigns: "The benefits of research should never be underestimated," he says. "Good research into consumer attitudes

and buying habits is not expensive and it can alleviate many doubts about the concept and sale potential of a particular TV album project."

He points out that Chrysalis and LMC spent some nine months planning the TV campaign for Ultravox — The Collection. "As a result," he says, "it came into the album charts at Number Two, and it is still in the top five. It should remain there over the crucial Christmas period which was one of our objectives."

Bob Blatchford adds: "The more time that can be devoted to securing the right airtime — at the right price and in the right programme environment — the more successful and effective a TV album campaign is likely to be."

Says Blatchford: "EMI and Virgin may disagree with me, but their enormous and successful campaign for NOW 1 last Christmas was put together a little too hastily. The objective of the exercise for them must be to achieve similar sales levels with future NOW releases at lower cost in advertising terms."

According to Blatchford and Shaxon, a number of key factors have to be taken into consideration when planning a TV campaign. For example: the number of 'impacts' being sought in each ITV area (i.e. the number of viewers which the record company wants to reach with its product message); the number of ITV regions to be used — and in what order (past sales data can show which areas are best for a particular act). The extent to which the record company wants to mix 'targeted' airtime with 'crossover' ad slots must also be considered.

Shaxon and Blatchford point out that singles can also be promoted cost effectively on TV — with the TV advertising being used to provide a foothold for other promotional activities, rather than being employed as a total selling tool in its own right. LMC has recently handled TV campaigns for singles by Spandau Ballet and Pia Zadora/Jermaine Jackson.

He points out that, based on the number of 'impacts' expected in each ITV area, it is possible to predict the likely sales response to TV-advertised products. "A TV advertising budget can therefore

Sheet music

THIS BEST-SELLING sheet music chart for the month ended October 31, 1984, is compiled by the MPA from figures supplied by IMP and Music Sales.

- 1 I Just Called To Say I Love You, Jobete/Music Sales
- 2 No More Lonely Nights, MPL/Music Sales
- 3 Agado, Filmtrax/IMP
- 4 Freedom, Morrison Leahy/IMP
- 5 Cavatina (Piano Solo), EMI/IMP
- 6 Memory (Song), Faber/IMP
- 7 A Letter To You, EMI/IMP
- 8 Memory (Easy Piano), Faber/IMP
- 9 Chariots Of Fire (Easy Piano), Warner Bros/IMP
- 10 Ghostbusters, Columbia Pictures/IMP
- 11 Blue Jeans, EMI/Morrison Leahy/IMP
- 12 Careless Whisper, EMI/Morrison Leahy/IMP
- 13 War Song, Virgin/Music Sales
- 14 Hello, Warner Bros/IMP
- 15 Whiter Shade Of Pale, Essex/Music Sales
- 16 Chariots Of Fire (Piano Solo), Warner Bros/IPM
- 17 Hill Street Blues, EMI/IMP
- 18 Ride, Island/Music Sales
- 19 Cavatina (Guitar), EMI/IMP
- 20 Merry Christmas Everybody, Barn/Music Sales

INDIE LABELS

Essential listening

BRISTOL FIVE-PIECE Essential Bop have released their first album, *Flick Was Boss*, on their own Tsar Records.

The LP, which took five years to complete, features unavailable recordings made for several different indie labels as well as unreleased studio and live material.

The label is also planning two new singles, an LP of newly-recorded songs and a limited edition live cassette from the band in the coming months.

Further releases from Tsar include the debut LP from Stephen Bush And The Hungry Ghosts, a 12-inch EP from New York hardcore band The Graveyard Brats, as well as an LP of "Buddhist devotional music". Distribution is by Revolver.



HAMSTER RECORDS has released two midprice LPs, *The Vast Difference* by Push-button Pleasure and *I Found Jesus In A Gay Bar* by the oddly-named Enski Boski (above).

Enski Boski consists solely of Melvyn Z Pad, who "formed" in June 1983. Pad is also half of Pushbutton Pleasure, along with Terry Burrows, who in turn is *The Jung Analysts* — current favourites of John Peel by way of another Hamster LP, *The Wishing Balloons*.

Both albums are available from: Mark Beaumont, Hamster Records, 80 Colchester Road, Ipswich IP4 4RZ. Te: 0473 642707.

Tracking...

NOT SURPRISINGLY, new releases are thin on the ground at the moment, but ... **Nitzer Ebb** have a new release out on the newly-formed Power of Voice Communications label (distributed by Backs/Cartel). A 4-track 12-inch EP, songs are *Isn't It Funny How Your Body Works*, *The Way You Live*, *Crane and Cold War* ... London's Hippodrome club is on the look out for talented bands who do not have a recording contract, to feature on their artists showcase nights. The venue has been operating the nights for the past six months, and claims some credit for **Howcher**, **Heat**, **The Shine** and **Boyzone's** deals. Tapes, photos and biographies should be sent to: Peter Tyler or Pat Jay, Hippodrome, Stage Door, Little Newport Street, London WC2 ... On the reggae front, **Claudette Simms** has a single out on Peckham's Code label entitled *You're My Natty Dread*. Distribution is by Jetstar ... Rough Trade is releasing a retrospective LP by the hip-once-more, **Vic Godard & The Subway Sect**, called imaginatively enough *A Retrospective* (1977-81).

Stars set to shine: critics choice

FOR THE second year running *Music Week* has polled many of the top music media people to compile a list of the acts most likely to make their presence felt in the coming year.

We spoke to music journalists on national newspapers, pop/rock magazines and provincial newspapers, as well as BBC and ILR producers and DJs, asking which acts they had picked up on in 1984 and believed deserve success in 1985. We specified acts which have either yet to break into the chart or those which have so far only achieved modest chart success.

According to our survey there are more than 80 acts on the verge of the big-time, including representatives of all areas of popular music.

The full list of the acts nominated for success in 1985 (with label details where known): The Adventures (Chrysalis), Aha (Warner Bros), Alsan (?), Bang Bang (?), Armoury Show (EMI), Big Flame (Plaque), Big Sound Authority (MCA), Black Britain (?), Blow Monkeys (RCA), The Blue Nile (Linn), George Boroski & Nettie Brooks (?), Colourbox (4AD), Dormannu (Illuminated), Duck You Sucker (?), Sheila E (Warner Bros), Echo Base (Dep International), The Eighth Wonder (Reformation), The Equators (?), Estria (?), Fatal Charm (Carriere), Fiat Lux (Cocteau), Floy Joy (Virgin), Frank Chickens (Kaz), Funky Gaye (?), Girl Talk (Innervision), Jaki Graham (Polydor),

Gug & Julie (?), Paul Haig (Les Disques Du Crepuscule), Hanoi Rocks (CBS), Hard Corps (Polydor), Hula (Red Rhino), Immaculate Fools (A&M), Indians In Moscow (Kennick), In Tua Nua (Island), Jah Warriors (A Record Company), James (Factory), Jazz Butcher (Glass), Jesus & Mary Chain (Creation), Jung Analysts (Hamster), Kalimba (?), King (CBS), Thomas Leer (Arista), Huey Lewis & The News (Chrysalis), Los Lobos (Slash), Lucy Show (Piggy Bank), Man Jumping (Cocteau), Ian McCulloch (Korova), National Pastime (Spellbound), New Model Army (Abstract), Steve Nieve (Demon), The Persuaders (?), Petshop Boys (?), Anne Pigalle (ZTT), Precious

Few (Sounds & Visions), Prefab Sprout (Kitchenware), Red Guitars (Self Drive), REM (IRS), Reverb Brothers (Spectacle), Roaring Boys (Epic), Rough Justice (?), Run DMC (Fourth & Broadway), St Joe (?), Scary Thieves (EMI), Screaming Blue Messiahs (Big Beat), Shadow Talk (?), She (?), Simply Red (?), Smiley Culture (Fashion), Sheila Smith (?), Stop The World (?), Strip System (?), Tarzan's Milkmen (?), This Island Earth (Magnet), Those Nervous Animals (?), 1000 Mexicans (Fire), Tredegar (?), The Triffids (Hot), Ruby Turner (?), Twenty-One Strangers (?), Yes Let's (Stiff), Y Brodyr (?), Waterboys (Island), Woodentops (RT), Working Week (Virgin).

THE RED Guitars are a fine illustration of quality commercial pop music coming through the independent network.

The band have released four singles on their own Self Drive label, following them up with an acclaimed album, *Slow To Fade*, in November, which is still high in the independent chart.

The band are currently touring the UK and will be off to Europe shortly.

A SEVEN-PIECE band who feature three vocalists, The Adventures have been together since March 1983, signing a recording contract with Chrysalis last April.

So far the band have released two singles, *Another Silent Day* and *Send My Heart*, which have earned them many friends, but so far no chart action. Next year could change all that.

THE PET Shop Boys are a duo Neil Tennant (*Smash Hits* journalist and vocals) and Chris Lowe (synthesizer).

Their debut single *West End Girls*, was released via a one-single deal with Epic last May, but only made a small impression on the dance charts.

Six months later the single had become a big hit on the US West Coast, and is still enjoying success in Europe.

Major deals in the UK and US are imminent, and the pair will have the power of XL Design (who worked with Frankie) behind them, which should mean their "European hip hop without the message or break dancing" should soon be reaching a far wider audience.

THE SIX Cambridge undergraduates who are The Roaring Boys so impressed CBS that the record company spent a little over £300,000 to sign the band tipped by some as the next Kajagoogoo.

The band are now managed by Billy Gaff (who used to look after Rod Stewart), after a period playing the tired old pub/college circuit, and are now spending some of the cash invested in them on an as yet untitled debut single for release next month.

REM FORMED four-and-a-half years ago with the express purpose of alleviating the boredom of life in Athens, Georgia, where they were students at the state university.

They played their first gig at a party in the abandoned church where singer Michael Stipe and guitarist Peter Dinklage lived. Unpretentious beginnings for a band that has resolutely gone its own sweet way ever since.

The band's debut album, *Murmur*, figured prominently in most 1983 critics' polls, and its successor, *Reckoning*, will by now have followed it for 1984.

A new REM album will be recorded this spring.



REM: critical acclaim yet to translate into sales

FLOY JOY was formed in early 1982 by brothers Michael and Shaun Ward in their native Sheffield.

After releasing one single with vocalist Alana Harris, the brothers reverted to a duo and went to Detroit to record with Don Was — one half of the highly-rated Was (Not Was).

The collaboration resulted in eight tracks, and back in the UK they met up with Carroll Thompson, previously known as The Queen Of Lovers Rock.

Thompson's sweet vocals were added to the music, and the trio's debut LP *Into The Hot* was complete. The second single from the album, *Until You Come Back To Me*, attracted much critical acclaim, but only dented the chart at number 91.



FLOY JOY: minor chart success, but should break big soon

MUSIC WEEK

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TALENT



TOP 75 TOP 75 TOP 75 TOP 75 TOP 75

RADIO 1

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

No 1 DO THEY KNOW IT'S CHRISTMAS? ★
Band Aid
Mercury/Phonogram FEED 1(12)

2 EVERYTHING SHE WANTS (REMIX)/LAST CHRISTMAS ★
Wham!
Epic QA 4949 (12"—QTA 4949)

3 WE ALL STAND TOGETHER (from 'Rupert & Frog Song')
Paul McCartney and the Frog Chorus
Parlophone R 6086

4 LIKE A VIRGIN ○
Madonna
Sire W 9210(T)

5 NELLIE THE ELEPHANT
The Toy Dolls
Volume VOL(T) 11

6 GHOSTBUSTERS ●
Ray Parker Jr.
Arista ARIST (12)580

7 THE POWER OF LOVE ●
Frankie Goes To Hollywood
ZTT/Island (12)ZTAS 5

8 SHOUT
Tears For Fears
Mercury/Phonogram IDEA 8(12)

9 EVERYTHING MUST CHANGE
Paul Young
CBS (T)JA 4972

10 I WANT TO KNOW WHAT LOVE IS
Foreigner
Atlantic A 9596(T)

11 THE RIDDLE ○
Nik Kershaw
MCA NIK(T) 6

12 ANOTHER ROCK AND ROLL CHRISTMAS ○
Gary Glitter
MLM/Arista ARIST (12)592

13 DO THE CONGA
Black Lace
Flair FLA 108(T)

14 FRESH
Kool & The Gang
De-Lite/Phonogram DE(X) 18

15 ONE NIGHT IN BANGKOK
Murray Head
RCA CHESS(T) 1

16 LAY YOUR HANDS ON ME
Thompson Twins
Arista TWINS (12)6

17 SEXCRIME (nineteen eighty-four) ○
Eurythmics
Virgin VS 728(12)

18 ROUND & ROUND
Spandau Ballet
Reformation/Chrysalis SPAN(X) 6

19 I SHOULD HAVE KNOWN BETTER ○
Jim Diamond
A&M AM(X) 220

20 TEARDROPS ○
Shakin' Stevens
Epic (T)JA 4882

21 I FEEL FOR YOU ●
Chaka Khan
Warner Brothers W 9209(T)

22 I WON'T RUN AWAY
Alvin Stardust
Chrysalis CHS (12)2829

23 I JUST CALLED TO SAY I LOVE YOU ★
Stevie Wonder
Motown TMG(T)1349

24 IT AIN'T NECESSARILY SO
Bronski Beat
Forbidden Fruit/London BITE(X) 3

NEXT 25 THE NEXT 25 THE NEXT

- 76 (71) DON'T DRIVE DRUNK, Stevie Wonder
Motown TMG(T) 1372
- 77 (76) TOGETHER IN ELECTRIC DREAMS (From 'Electric Dreams'),
Giorgio Moroder/Philip Oakey
Virgin VS 712(12)
- 78 (82) PRIDE (In The Name Of Love), U2
Island (12)IS 202
- 79 (89) RELAX, Frankie Goes To Hollywood
ZTT/Island (12)ZTAS 1
- 80 (90) DANCING IN THE DARK, Bruce Springsteen
CBA (T)JA 4436
- 81 (87) HIGHLY STRUNG, Spandau Ballet
Reformation/Chrysalis SPAN(X) 5
- 82 (45) LOVE & PRIDE, King
CBS A 4988 (12"—TX 4988)
- 83 (54) CHRISTMAS COUNTDOWN, Frank Kelly
Ritz RITZ 062
- 84 (90) SHOUT TO THE TOP, The Style Council
Polydor TSC(X) 7
- 85 (77) ANYTHING/I WON'T BE BACK TONIGHT, Direct Drive
DDR 7DRD 2(12"—DRD 2)
- 86 (92) CARELESS WHISPER, George Michael ★
Epic (T)JA 4603
- 87 (98) TOUR DE FRANCE (Breakdance Remix), Kraftwerk
EMI (12)EMI 5413
- 88 (98) WHY?, Bronski Beat
Forbidden Fruit/London BITE(X) 2
- 89 (87) LOVE YOU, SUZANNE Lou Reed
RCA RCA(T) 417
- 90 (77) TOO LATE FOR GOODBYES, Julian Lennon
Charisma/Virgin J-L(12)
- 91 (72) I'M A LITTLE CHRISTMAS CRACKER, The Bouncing Cecks
RCA RCA(T) 449
- 92 (85) OUT OF TOUCH, Daryl Hall & John Oates
Virgin VS 725(12)
- 93 (88) HYPNOTIZE, Scritti Politti
A&M AM(X) 224
- 94 (74) RUN TO YOU (Specially Remixed Version), Bryan Adams
CBS (T)JA 4662
- 95 (88) COVER ME, Bruce Springsteen
MCA KIM(T) 1
- 96 (88) BLUE MONDAY, New Order
Factory (FAC 73)
- 97 (94) LOST IN MUSIC, Sister Sledge
Cotillion/Antonic B9718(T)
- 98 (94) LOST IN MUSIC, Sister Sledge
Reformation/Chrysalis SPAN(X) 4
- 99 (84) I'LL FLY FOR YOU, Spandau Ballet
Polydor POSP(X) 710
- 100 (84) THE CHANT HAS BEGUN, Level 42

THE INSPIRATIONAL CHOIR

- 38** LET IT ALL BLOW
Dazz Band
Motown TMG(T) 1361
- 39** HARD HABIT TO BREAK
Chicago
Full Moon/WEA W 9214(T)
- 40** SO NEAR TO CHRISTMAS
Alvin Stardust
Chrysalis CHS (12)2835
- 41** SHARP DRESSED MAN
ZZ Top
Warner Brothers W 9576(T)
- 42** PRIVATE DANCER
Tina Turner
Capitol (12)CL 343
- 43** NEVER ENDING STORY ○
Limahl
EMI (12)IML 3
- 44** THANK GOD IT'S CHRISTMAS
Queen
EMI (12)QUEEN 5
- 45** SINCE YESTERDAY
Strawberry Switchblade
Korova KOW 38(T)
- 46** CLOSE (TO THE EDIT)
Art of Noise
ZTT/Island (12)ZTSP01
- 47** CARIBBEAN QUEEN (No More Love On The Run) ○
Billy Ocean
Jive JIVE(T) 77
- 48** WHERE THE ROSE IS SOWN
Big Country
Mercury/Phonogram MER(X) 185
- 49** NO MORE LONELY NIGHTS (BALLAD) ○
Paul McCartney
Parlophone (12)R 6080
- 50** SAY YEAH
The Limit
Portrait/Epic T(A) 4808
- 51** SEPTEMBER SONG
Ian McCulloch
Korova 40(T)
- 52** ATMOSPHERE
Russ Abbot
Spirit FIRE(T) 4
- 53** I HEAR TALK
Bucks Fizz
RCA FIZ(T) 4
- 54** ABIDE WITH ME
Inspirational Choir
Epic A 4997
- 55** YOU SPIN ME ROUND (LIKE A RECORD)
Dead Or Alive
Epic A 4861 (12"—TX 4861)
- 56** YOU USED TO HOLD ME SO TIGHT
Thelma Houston
MCA MCA(T) 932
- 57** THANK YOU MY LOVE
Imagination
R&B/Red Bus RBS 219 (12"—RBL 219)
- 58** I WOULD DIE 4 U
Prince and the Revolution
Warner Brothers W9121(T)
- 59** NO MERCY
The Stranglers
Epic (T)JA 4921
- 60** GIMME ALL YOUR LOVIN'
ZZ Top
Warner Brothers W 9693(T)
- 61** I'M SO EXCITED
Pointer Sisters
Planet/RCA RP(S)T) 108
- 62** HALF A MINUTE



01	60	Pointer Sisters	Planet/RCA RPS(T) 109
62	62	HALF A MINUTE Matt Bianco	WEA YZ26(T)
63	NEW	I KNOW HIM SO WELL Elaine Paige & Barbara Dickson	RCA CHESS(T) 3
64	58	VALOTTE Julian Lennon	Charisma/Virgin JL2(12)
65	66	BIG DEAL (Theme) Bobby G	BBC RESL 151 (12" - 12RSL 151)
66	59	THE WANDERER Status Quo	Vertigo/Phonogram QUO(P) 16
67	48	MERRY XMAS EVERYBODY ★ Slade	Polydor 2058 422
68	69	WHO DO YOU LOVE? The Intruders	Streetwave (M)KHAN 34
69	73	FRIENDS Amit Stewart	RCA RCA(T) 471
70	67	NOWHERE FAST Meat Loaf	Arista ARIST (12)600
71	NEW	SEE THAT GLOW This Island Earth	Magnet MAG 266 (12" - MAGT266X)
72	RE	WARNING SIGN Nick Heyward	Artista HEY (12)6
73	RE	WHITE LINES (Don't Don't Do It) Grandmaster Mel/Mel	Sugar Hill SH(L) 130
74	RE	THE MEDAL SONG Culture Club	Virgin VS 730(12)
75	NEW	SOLID Ashford & Simpson	Capitol (12)CL 345

Abide With Me

THE CHART SINGLE
ABIDE WITH ME' ON 7" (A4997)

Spice

23	21	Stevie Wonder	Motown TMG(T)1349
24	30	IT AIN'T NECESSARILY SO Bronski Beat	Forbidden Fruit/London BITE(X) 3
25	26	INVISIBLE Alison Moyet	CBS (T)A 4930
26	31	THE WILD BOYS ○ Duran Duran	Parlophone (12)DURAN 3
27	28	LOUISE Human League	Virgin VS723(12)
28	24	SOUL DEEP The Council Collective	Polydor MINE(X) 1
29	27	ALL JOIN HANDS Slade	RCA RCA(T) 455
30	35	STEP OFF Grandmaster Melle Mel & The Furious Five	Sugar Hill/PRT SH(L) 139
31	38	RESPECT YOURSELF The Kane Gang	Kitchenware/London SK(X)16
32	42	AGADOO ● Black Lace	Flair FLA 107(T)
33	41	TREAT HER LIKE A LADY The Temptations	Motown TMG(T) 1365
34	40	POLICE OFFICER Smiley Culture	Fashion FAD 7012(12" - FAD 26)
35	39	FREEDOM ● Wham!	Epic (T)A4743
36	23	I WISH IT COULD BE CHRISTMAS EVERYDAY ○ Wizard	Harvest (12)HAR 5173
37	47	SAN DAMIANO (HEART & SOUL) Sal Solo	MCA MCA(T) 930

SINGLES

LAST WEEK'S POSITIONS REFER TO MUSIC WEEK
ISSUE 22ND DECEMBER, 1984

1	(1)	DO THEY KNOW IT'S CHRISTMAS?	Band Aid
2	(2)	LAST CHRISTMAS/EVERYTHING SHE WANTS,	Wham!
3	(4)	LIKE A VIRGIN,	Madonna
4	(3)	THE POWER OF LOVE,	Frankie Goes To Hollywood
5	(6)	GHOSTBUSTERS,	Ray Parker Jr.
6	(5)	FRESH Kool & The Gang	
7	(11)	EVERYTHING MUST CHANGE,	Paul Young
8	(27)	I WANT TO KNOW WHAT LOVE IS,	Foreigner
9	(13)	SHOUT,	Tears For Fears
10	(9)	ROUND & ROUND,	Spandau Ballet
11	(12)	STEP OFF (Part 1),	Grandmaster Melle Mel & The Furious Five
12	(10)	THE RIDDLE,	Nik Kershaw
13	(8)	SEXCRIME (nineteen eighty-four),	Eurythmics
14	(7)	NELLIE THE ELEPHANT,	The Toy Dolls
15	(18)	POLICE OFFICER,	Smiley Culture
16	(25)	IT AIN'T NECESSARILY SO,	Bronski Beat
17	(New)	SAY YEAH,	The Limit
18	(19)	LAY YOUR HANDS ON ME,	Thompson Twins
19	(15)	I FEEL FOR YOU,	Chaka Khan
20	(21)	SOUL DEEP (Part 1),	The Council Collective
21	(16)	ONE NIGHT IN BANGKOK,	Murray Head
22	(17)	TREAT HER LIKE A LADY,	The Temptations
23	(14)	LET IT ALL BLOW,	Dazz Band
24	(20)	YOU USED TO HOLD MESO TIGHT,	Thelma Houston
25	(22)	INVISIBLE,	Alison Moyet
26	(23)	SINCE YESTERDAY,	Strawberry Switchblade
27	(34)	FRIENDS,	Amit Stewart
28	(30)	THE WILD BOYS,	Duran Duran
29	(40)	DON'T DRIVE DRUNK,	Stevie Wonder
30	(27)	THANK YOU MY LOVE,	Imagination
31	(40)	SHARP DRESSED MAN,	ZZ Top
32	(39)	WHO DO YOU LOVE?,	The Intruders
33	(31)	RESPECT YOURSELF,	The Kane Gang
34	(24)	WHITE LINES (Don't Don't Do It),	Grandmaster & Melle Mel
35	(Re)	SEPTEMBER SONG,	Ian McCulloch
36	(33)	SEXOMATIC,	Bar-Kays
37	(36)	YOU SPIN ME ROUND,	(LIKE A RECORD),
38	(32)	DEAD OR ALIVE	LOUISE,
39	(26)	HUMAN LEAGUE	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN),
40	(25)	Billy Ocean	

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DISCO

84's fruits set to become 85's vintage

1984 PROVED to be a fruitful year for disco/dance music and most of the companies engaged in producing and selling it. It was also a year in which several acts who had been bidding their time in the wings finally made a firm impact on the charts, often in the absence of traditionally big-selling black and dance artists who simply didn't produce the product to fit the times any more.

Into the former category fell, amongst others, Prince, who with his singles from the Purple Rain movie, finally made the sort of impact in the UK that his earlier efforts like 1999 and Little Red Corvette had in the US. He is certainly a strong bet for further increased chart penetration during 1985, in a field where male solo acts are less plentiful, in commercially successful terms, than they used to be, following the loss of Marvin Gaye and the much reduced 1984 profile of some of the younger pretenders like Al Jarreau and Luther Vandross.

The other newer male soloist in the genre who really has made an impact was Jeffrey Osborne, who thanks to a couple of widely appealing singles and a successful UK visit, became a familiar disco and pop chart name. Osborne will certainly continue to shine in 1985 if he continues to come up with material of a similar standard.

Successes

'84 was also very much the year of the female vocalist in disco/dance music. Madonna, Shirley (& Co), Chaka Khan, Sade, Stephanie Mills, the Pointer Sisters and many others had huge dance successes, most of them crossing over to equal pop chart action, and mostly consolidating initial success with strong follow-ups and beyond. There is no reason to suppose that 1985 will do anything to reverse this trend.

Hi-NRG music also went from strength to strength in 1984, to

some extent bypassing the funkier 'straight' disco music scene to hit squarely at the pop charts. This was good news indeed for artists like Hazell Dean, Evelyn Thomas and Divine, as well as labels like Passion, Proto and Particularly Record Shack, who had put their faith and recording muscle firmly behind the genre. No longer the prerogative of the trendy gay clubs, HI-NRG will continue to make its presence felt into the coming year.

Funky

At the other end of the spectrum, there was a notable return in some quarters to traditional soul music, via timeless records like J Blackfoot's Taxi, and the return to prominence by the all-time queen of soul, Tina Turner. It didn't become an all-conquering fad, but who knows whether the stage is set for a wholesale return of deep and funky soul to 1985's dancefloors?

1984 was a year for the superstars in the sense that Stevie Wonder had his biggest hit ever with I Just Called To Say I Love You, and Michael Jackson, Kool & The Gang and Lionel Richie maintained their hit status with dazzling ease. However, some erstwhile automatic sellers like Earth, Wind & Fire, Diana Ross and Shalamar found themselves having to work much harder (and in some cases, hardly successfully) for their livings.

Newer British and US talent like the Cool Notes, Eugene Wilde and Paul Hardcastle has given notice of much bigger things to come in 1985, while recent impressive comebacks from the Temptations, Ray Parker Jr and particularly Billy Ocean bode well for their immediate future.

The dance music genre is still jumping, still causing surprises, and still consistently coming up with the goods. 1984 was a good year for it; 1985 is all set up to be a vintage one.

PERFORMANCE

UB40

THESE DAYS UB40 are a far softer pop-reggae band, a progression reflected in their new, young audience. They are now a dance band, which is no bad thing, especially while they continue to espouse the virtues of reggae. But it's a far cry from the angry group which featured a benefit card on their debut album.

Ali Campbell emerged as the star, his vocals shining despite an, at best, fluctuating mix. The sound was perhaps too cluttered, with the brass adding confusion rather than punctuation. Surprisingly, UB40 were at their best without the horns, but again this must be put down to the sound balance.

As toaster/percussionist Astro explained, UB40 believe that given more exposure dub music could become the new pop music and consequently gave over a small section of the concert to demonstrate. Sadly they failed. Dub depends more on what's left out rather than what's left in. The spaces are of prime importance, a consideration UB40 apparently forgot.

Apart from the predictable screams for Red Red Wine and all the other recent hits, Tyler from the first album was enthusiastically received. Bearing in mind the song's content, one might have expected people to at least be self-conscious about dancing, but this was far from the case. Leaving the politics aside, as the audience clearly wished to, the reason why this song was so popular was because it contained melody, something lacking in the material from the recent Geoffrey Morgan album.

UB40, the new band are a fine, professional band, but it was a great disappointment to see how much they've changed.

DUNCAN HOLLAND

Howard Jones

HOWARD JONES lines up his rows of equipment like a psychedelic teacher preparing for a technicolour physics lesson. Dressed in green-and-red-splodged yellow he looks slightly like a mouldy banana as he urges the banks of electronic hardware to do his bidding.

The microprocessor takes much of the creative credit in Jones' show, but he is aware that their sterile slavery can dehumanise a gig. That is why the frontman for several of his songs at a well-filled Albert Hall was a dancer — a powerful and lithe mover whose expressive costumes and gestures added colour and emotion.

Jones backed his movements with a round, full sound that often belied the fact he was the only musician on stage. That made for a combination of the seen and the heard that had Jones' surprisingly mixed audience alternately applauding the artistry and bopping to the pop.

The sole problem with the show was that it was an agoraphobics' nightmare. It doesn't matter how many people you pack into the Albert Hall or how loud and bright you are, there are still some huge empty spaces. Jones did well to keep them to a minimum.

JEFF CLARK-MEADS

Cocteau Twins

A YEAR ago The Cocteau Twins were still playing dowdy venues totally unsuited to their majestic music. But since then they have come up in the world and they celebrated the fact with three nights at the stately Sadler's Wells Theatre.

The results were more satisfying in every respect — "respect" being the key word. Because while many groups will do all sorts of ridiculous things to put on a show, The Cocteau Twins know their limitations. They still remain almost motionless uttering scarcely a peep between songs, but this serves to focus attention on the music: which, with everything bar the voice and some of the guitar on tape, was near perfect.

The stage was sparingly hung with muslin drapes, the lighting underplayed and the slide images suitably moody — everything working in one direction to enhance the atmosphere, without being obstructive or cornily "gothic".

Elizabeth Fraser's heavenly voice was as wonderfully eloquent and evocative as on record, which is a breathtaking feat considering that her lyrics are to all intents and purposes gibberish. The guitars were elating, and each beat of the drum machine was like a muted explosion.

There were a couple of moments of embarrassed silence when the backing tapes refused to operate to plan, but even this only made them seem more attractively vulnerable.

The only real gripe was that they only played two or three songs from their new album, Treasure — maybe they haven't got the backing tapes together yet. But The Cocteau Twins' music was almost edible, and many groups would do well to treat their material with the respect the Twins treat theirs.

JOHN BEST

Lou Reed

REVIEWING A living legend presents a major problem. First, one would hate to be disappointed, but second, one refuses to be impressed, simply because of who the performer is.

Brixton's Academy Lou Reed fell somewhere between the two. It was a surprisingly workmanlike performance from Reed, who played all the classics plus material from his latest RCA album New Sensation, with the title track and single, I Love You Suzanne, standing out in particular.

Reed didn't really need to try that hard to impress and it's greatly to his credit that he continues to play with some integrity and commitment. People brought their own depravity to this concert and Reed merely had to provide the soundtrack. After all why should a mature man die on his feet every night when he has an audience fully prepared to do it for him?

White Light White Heat still excited and neatly rounded off this professional performance. Lou Reed came to play his songs and then left, coldly, almost clinically, but with great dignity. Impressively disappointing, disappointingly impressive.

DUNCAN HOLLAND

Marillion

MARILLION HAVE sold out six shows at Hammersmith Odeon this year, which is some feat for a band only approaching their third album.

At their latest show it would have been nice to be able to sit and appreciate their complex music, but as the house lights dimmed the Odeon became a hoard of headbangers as first Assassin and then Garden Party launched the proceedings.

Musically, Marillion are in a quandary. Their angry-young-man approach on such tracks as

Fugazi and He Knows You Know does not endear them to a more adult audience, which would probably appreciate Marillion's subtler qualities.

On the plus side, a lengthy section from the band's next album, Misplaced Childhood, was quite superb, as were Jigsaw and Cinderella Search, two of the year's outstanding compositions. Interestingly, the teen-dominated audience was less receptive to these than they were to the aforementioned tracks.

Marillion have a safe and fanatical UK following, but competition from Twelfth Night etc, is increasing. Misplaced Childhood, an intriguing concept, will have to be their most significant and mature release to date if they are to grow in stature. The stunning excerpt played at Hammersmith augurs well for the future.

GARETH THOMPSON

El Sonido de Londres

EL SONIDO de Londres delivered steamy, vibrant salsa to an enthusiastic audience at the Wag Club which, having already been treated to a couple of hours of hot latin sounds from the DJ, was in the mood for the real thing.

Percussion balanced with electric piano and a dramatic horn section produced the highs and lows that kept everyone moving on the dancefloor. The lead singer, who refrained from speaking any English, held the whole thing together with his soaring vocals and amiable expression.

At no point did the sunny sway lapse into the mean and moody — although some numbers had tense openers with just vocals and bongos. And the sense of excitement was maintained by layers of beautifully controlled rhythms which built into crescendos sizzling with interesting percussion and blasts of trombone and trumpet.

Sonido de Londres made it all look so easy and the obvious pleasure they derived from performing was infectious. A good time was had by all.

KAREN FAUX

UFO

THE MARK of a band's experience is their ability to maintain momentum even though the singer has split his trousers. The mark of a band's vitality is the energy they can put into songs they've played several thousand times before.

The mark of a band's successful comeback is the rowdy horde who are still jumping up and down at the end of the second encore. The mark of UFO's interrupted assault on the heavy metal market is that they are definitely not just a blast from the past.

There's something new and exciting about UFO's latest incarnation, something that persuaded a sell-out crowd at London's Lyceum Theatre to make almost as much noise after material they had never heard before as after time-honoured favourites like Lights Out and Doctor Doctor.

The band seem to have evolved, matured even, and to have regained their interest in their work. Original members Phil Mogg and Paul Raymond no longer look as though they would rather be down the pub than on stage.

And boosted by the sharpness of the three new members of the band, UFO could soon be flying high again.

JEFF CLARK-MEADS

ROCKPOOL

US CLUB CHART

1	(1) MADONNA: Like A Virgin	(Sire)
2	(3) BRONSKI BEAT: Smalltown Boy/Why	(MCA)
3	(2) MINISTRY: All Day/Everyday (Is Halloween)	(Wax Trax)
4	(8) EURYTHMICS: Sexcrime (1984)	(RCA)
5	(New) TIME ZONE: World Destruction	(Celluloid)
6	(12) FRED SCHNEIDER: Monster	(Warner Brothers)
7	(4) FRANKIE GOES TO HOLLYWOOD: The Pleasuredome (Island)	
8	(5) ALPHAVILLE: Big In Japan	(Atlantic)
9	(7) GENERAL PUBLIC: Tenderness	(I.R.S.)
10	(25) SCRITTI POLITTI: Hypnotize	(Warner Brothers)
11	(24) SECESSION: Touch	(Beggars Banquet/UK)
12	(9) MALCOLM McLAREN: Madam Butterfly	(Island)
13	(17) TONES ON TAIL: Christian Says/Twist	(Beggars Banquet/UK)
14	(16) REPLACEMENTS: I Will Dare	(Twintone)
15	(27) DEAD OR ALIVE: You Spin Me Round (Like A Record)	(Epic/UK)
16	(11) DEPECHE MODE: Master & Servant	(Sire)
17	(10) U2: Pride (In The Name Of Love)	(Island)
18	(6) CHAKA KHAN: I Feel For You	(Warner Brothers)
19	(23) ABC: How To Be A Zillionaire	(Neutron/UK)
20	(New) VELS: Look My Way	(Mercury)
21	(New) THE SMITHS: How Soon Is Now?	(Sire)
22	(14) CABARET VOLTAIRE: Sensoria	(Some Bizzare/UK)
23	(13) UB40: If It Happens Again	(A&M)
24	(19) PRINCE: Erotic City	(Warner Brothers)
25	(New) SADE: Hang On To Your Love	(Portrait)
26	(20) RAMONES: Howling At The Moon	(Sire)
27	(18) SISTERS OF MERCY: Walk Away	(WEA UK/Merciful Release)
28	(15) SHRIEKBACK: Mercy Dash	(Arista/UK)
29	(New) DR CALCULUS: Programme 7	(10/Virgin UK)
30	(New) DIGETTE: Fred From Jupiter	(Sire/UK)

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Reviewed
by
JERRY SMITH

SINGLES

The ones that got away

AFTER A year of singles ranging from the utterly marvellous to the totally mediocre there were a good many excellent releases that never received the exposure of chart positions that they deserved.

This should highlight some of the ones that got away and the groups that could go on to produce the hits of the coming year. Like the Athens, Georgia band **REM** who have released a number of rousing singles taken from their two fabulous albums, especially the haunting *S Central Rain* (IRS IRS (X) 105) and the country anthem (*Don't Go Back To*) Rockville (IRS IRS (X) 109).

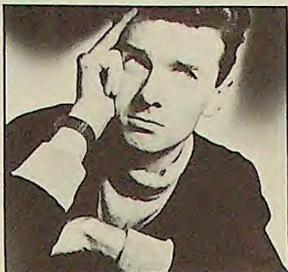
ORANGE JUICE have had a lean time with the engaging *What Presence!* (Polydor OJ (X) 6) and the *Lively Lean Period* (OJ (C) 7) not making much headway up the charts and drummer **ZEKE MANYIKA's** excellent solo effort, *Heaven Help Us* (Try) (ZM (X) 1), also receiving, little recognition.

The **ARMOURY SHOW** were expected to do well with their powerful debut *Castles In Spain* (Parlophone (12) R 6079) and **PAUL HAIG** produced the stunning *Big Blue World* (Les Disques Du Crepuscule (TW1) 231), which for some unknown reason was never given a British release while the just as good *The Only Truth* (Les Disques Du Crepuscule/Island (12) 198) made barely a ripple.

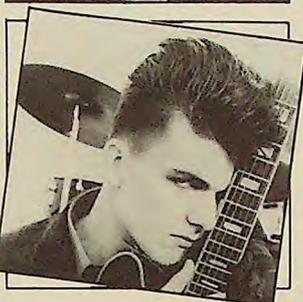
PETE SHELLEY emerged with the energetic and memorable *Never Again* (Immaculate (12) IMMAC 1) and **THE WATERBOYS**, who continue to gather praise, released the adventurous anthem *The Big Music* (Ensign (12) ENY 508). **BOURCIE BOURCIE** followed up the excellent debut, *Breaking Point* (MCA BOU 1 (T)), to produce the dynamic *Careless* (BOU 2 (T)), which stands as a great testament for this sadly defunct band.

The ever resourceful indies provided some memorable releases particularly from the exceptional **RED GUITARS**, who produced the sparkling *Steel Town* (Self Drive SCAR 010 (T)) and the innovative *Marimba Jive* (SCAR 14 (T)).

Others who deserve mass acceptance are **THE CULT**, who produced their most commercial single to date with the rousing *Go West* (Beggars Banquet BEG 115 (T)); **BRILLIANT**, with their stormy dance tracks *Soul Murder* (Food SNAK 1) and especially the fluid *Wait For It* (Food FOOD 3 (T)); **DORMANNU** who released the imaginative, raging *Degenerate* (Illuminated ILL 3612) and their more recent, powerful, *The Dread* (ILI 5012). **ROBERT**



THE STARS that failed to score: Thomas Leer (top left), Smiley Culture (top right) and Blow Monkey's Dr Robert.



WYATT produced the enigmatic and evocative EP work *In Progress* (Rough Trade RTT 149) which certainly deserved to do better and the fresh and inventive rhythms of Sheffield's **CHAKK** with the hard *Out Of The Flesh* (Doublevision DRV 6) and the sparse shuffling swing beat of the **SHOCKHEADED PETERS'** *Blood-brother Be* (E1/Island EL 1 (T)) both warranted more recognition. Since releasing the raw *Lean On Me* (CNT CNT (X) 16), **THE REDSKINS** signed a major deal and retained their energetic rebel rousing stance to produce the excellent *Keep On Keepin' On* (Decca F (X) 1).

Some prospectively successful bands have already laid the groundwork for the future with some powerful singles. These include **BLOW MONKEYS** with their exceptional and intense *The Man From Russia* (RCA RCA (T) 418) and the dark and moody *Atomic Lullaby* (RCA (T) 444). Two impressive singles, *Another Silent Day* (Chrysalis CHE (12) 2000) and *Send My Heart* (CHS (12) 2000) bode well for the future of **THE ADVENTURERS** and the wild exhilarating *FLESH FOR LULU* produced the highly-charged *Subterraneans* (Polydor FFL (X) 1) and the haunting *Restless* (FFL (X) 2). Synthesizer wizard **THOMAS LEER** broke cover to produce the inspirational *International* (Oblique/Arista LEER (12) 1) and then disappeared again while Scottish band **THE BLUE NILE** came up with an innovative LP that spawned the

amazing singles *Stay* (Linn/Virgin LKS 1(12)) and *Tinsel Town In The Rain* (LKS 2 (12)).

The smooth soul of **ELOY JOY**, especially on *Burn Down A Rhythm* (Virgin VS 683 (12)) with Carroll Thomson's rich vocal, makes them a promising talent as well as **NORMA LEWIS'** strong dance number *The Fight* (ERC ERC (L) 118) and the wacky **DIE TOTEN HOSEN** and their great beatbox dance single *Hip Hop Bommi Bop* (EMI (12) EMI 5473) that was released under the name of **THE INCREDIBLE T H SCRATCHERS**. Reggae still meets resistance in gaining high places on the charts, with **ASWAD'S** *Chasing The Breeze* (Island (12) IS 150). **BLACK UHURU'S** *What Is Life* (Island (12) IS 150) and **SMILEY CULTURE'S** *Cockney Translation* (Fashion FAD 7009) being just a few of the exceptional reggae singles released during the year.

A number of new bands that deserved to do better were **APRIL SHOWERS** with the fresh pop of *Abandon Ship* (Big Star/Chrysalis CHS (12) 2757), **BLUE IN HEAVEN** and their exuberant *Julie Cries* (Island (12) IS 192), **A BIGGER SPLASH** and their Sting-produced *I Don't Believe A Word* (A&M AM (A) 196), the fragile, unique **BERNTHOLER'S** *My Suitor* (Blanco y Negro MEG 5 (T)), the dynamic, frantic *Wild Times* by **THE ENGINE ROOM** (Arista ARIST (12) 587) and the best of the country/billy bands, **THE BOOTHILL FOOT TAPPERS** with *Get Your Feet Out Of My Shoes* (Go! Discs TAP (X) 1).

LLOYD COLE AND THE COM-MOTIONS burst into the charts with the magnificent *Perfect Skin* (Polydor COLE (X) 1), but inexplicably failed with the languid *Forest Fire* (CCLE (X) 2) and *Rattlesnakes*, (COLE (X) 3) as did **SCRITTI POLITTI** with *Hypnotise* (Virgin VS 725 (12)), which disappeared and certainly deserved a better fate.

Edited
by
NICOLAS SOAMES

CLASSICAL



KATHLEEN FERRIER and Bruno Walter: truly classic recording

The pick of '84

Das Lied von der Erde, Mahler, Kathleen Ferrier, Julius Patzak, Wiener Philharmoniker, Bruno Walter. Decca 414 194-2. I may have only just heard this, but I have no doubt that it would have been fresh in my mind had I heard it 12 months ago. A truly classic recording given new life through CD — the clarity makes it incomparable to my old, but loved, scratchy mono disc.

Piano Concertos Nos 9 and 11, Mozart, Malcolm Bilson, fortepiano, English Baroque Soloists, Gardiner. DG 410 9051. This was the first of the projected complete cycle done for the first time on authentic instruments, but Bilson plays so musically, and on a fine instrument, that it can be compared with any conventional performance — particularly as the EBS play with such vigour.

Requiem/Cantique de Jean Racine, Fauré, Cambridge Singers, City of London Sinfonia, soloists, John Rutter. Conifer Records MCFRA 122. The original version unveiled after 80 years of neglect by John Rutter — a darker, richer orchestration without violins and with a beautiful performance of the *Pie Jesu* by Caroline Ashton.

The Last Castrato, Alessandro Moreschi, Opal Records 823. The most extraordinary record of the year — but one of real musical interest and not just prurience, for it shows a singing style and sound that inspired countless composers and it remains the only known recording of a castrato.

Selve Morale e Spirituale, Monteverdi, Taverner Consort, Emma Kirkby, etc, Andrew Parrott. Reflexe, EMI TC ASD 1435394. This was the first of EMI's early music Reflexe series and remains one of the best, showing the Taverner Consort in its clearest form.

Stimmung, Stockhausen. Singcircle, directed by Greg Rose. Hyperion A66115. The first recording since the composer's own, Singcircle managed a very different viewpoint, but one full of character born of many live performances.

Winterreise, Schubert. Hermann Prey, baritone, Philippe Bianconi, piano, Denon 38C37 7240. With this 73-minute CD it was possible for the first time to hear a recorded performance of the work without interruption — but in any case, it is a magnificent journey, full of poignance and dignity.

Symphonies Nos 100 and 104, Haydn. Academy of Ancient Music, Hogwood. Decca 411 833. The urgency and sheer delight in the playing brings out all Haydn's best qualities — to my mind there is no finer recording of these often-recorded works.

Famous Overtures, Offenbach, J Strauss, Smetana, Suppe, Auber, Sullivan. Academy of St Martin-in-the-Fields, Neville Marriner. 411 450-2. The deadly accuracy of the Academy strings conveyed so faithfully by CD gave me unexpected pleasure in what is pure candy floss. **Olympia's Lament, Monteverdi, D'India. Emma Kirkby, soprano, Anthony Rooley, chitarrone. Hyperion A66106.** The best of Emma Kirkby's solo records this year — a well-thought theme disc sung with all the poise and sensitive word painting that has made her such a respected interpreter.

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18	32	THE 12" ALBUM ●	WEA WX14
19	16	12 GOLD BARS VOLUME TWO (AND ONE) ●	Vertigo/Phonogram QUOTV 2
20	22	LOVE SONGS — 16 CLASSIC LOVE SONGS	Telstar STAR 2246
21	30	THE UNFORGETTABLE FIRE ●	Island U2 5
22	19	CHAS & DAVE'S GREATEST HITS ●	Rockney/Towerbell ROC 913
23	10	GREEN VELVET ●	Telstar STAR 2252
24	37	THE AGE OF CONSENT ●	Forbidden Fruit/London BITLP 1
25	12	THE ART GARFUNKEL ALBUM ●	CBS 10046
26	18	CINEMA ●	K-tel/WEA NE 1282
27	28	THE VERY BEST OF FOSTER & ALLEN ●	Ritz RITZ LP TV 1
28	56	BORN IN THE U.S.A. ●	CBS 86304
29	21	GOLDEN DAYS ●	K-tel ONE 1283
30	29	LOVE SONGS — 16 CLASSIC HITS ●	Telstar STAR 2251
31	36	1984 (for the love of big brother) ●	Virgin V1984
32	23	JOHN DENVER — COLLECTION ●	Telstar STAR 2253
33	42	STEELTOWN ●	Mercury/Phonogram MERR 49

51	49	NO PARLEZ ★	CBS 25521
52	45	BAD ATTITUDE ●	Arista 206 619
53	84	HUMAN RACING ★	MCA MCF 3197
54	64	FANTASTIC ★	Inner Vision IVL 25328
55	74	MUSIC FROM THE MOTION PICTURE "PURPLE RAIN" ●	Warner Brothers 925110-1
56	43	MISS RANDY CRAWFORD — THE GREATEST HITS ●	K-tel/WEA NE 1281
57	34	I AM WHAT I AM ●	Towerbell TOWLP 7
58	66	I FEEL FOR YOU ●	Warner Brothers 925162-1
59	60	QUEEN GREATEST HITS ★	EMI EMTV 30
60	46	SELECTIONS FROM SOUNDTRACK "WOMAN IN RED" ●	Motown ZL 72285
61	86	WAR ●	Island ILPS 9733
62	54	AN INNOCENT MAN ★	CBS 25554
63	70	INTO THE GAP ★	Arista 205 971
64	53	TONIGHT ●	EMI America DB 1
65	69	VALOTTE	Charisma/Virgin JLLP 1
66	58	BREAK OUT ●	Planet/RCA FL89450
67	59	LOVE HURTS ●	K-tel NE 1197

85	RE	THE CROSSING ★	Mercury/Phonogram MERR 27
86	RE	LABOUR OF LOVE ★	DEP International/Virgin LP DEP 5
87	76	ALL BY MYSELF ●	K-tel NE 1273
88	81	EMOTION ●	CBS 86309
89	RE	some great REWARD ○	Mute STUMM 19
90	93	AURAL SCULPTURE ○	Epic EPC 26220
91	88	ALCHEMY — DIRE STRAITS LIVE ●	Vertigo/Phonogram VERY 11
92	100	PORTRAIT ●	Telstar STAR 2238
93	94	STAGES ★	K-tel/WEA NE 1262
94	RE	COLOUR BY NUMBERS ★	Virgin V 2285
95	RE	FACE VALUE ★	Virgin V 2185
96	RE	ORIGINAL SOUNDTRACK FROM "BREAKDANCE" ●	Polydor POLD 5147
97	RE	HEARTBEAT CITY	Elektra 960296-1
98	RE	SHE'S SO UNUSUAL ○	Portrait/Epic PRT 25792
99	RE	POWERSLAVE ●	EMI POWER 1
100	71	IN THE PINK	Red Seal/RCA RL 83315

TOP 100 LPs on Prestel: MG Spotlight 514201
 Week ending 5 January, 1985
 NEW = NEW ENTRY RE = RE-ENTRY ★ = 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)

1	1	THE HITS TAPE — 32 ORIGINAL HITS	CBS/WEA HITS C1
2	2	NOW THAT'S WHAT I CALL MUSIC 4 — 32 CHART HITS	EMI/Virgin TC-NDW 4
3	4	MAKE IT BIG	Epic EPC 40-86311
4	5	THE COLLECTION	Chrysalis ZUTV 1
5	3	PARTY PARTY — 16 GREAT PARTY ICEBREAKERS	Telstar STAC 2250
6	7	WELCOME TO THE PLEASUREDOME	ZTT/Island ZCID 1
7	8	"ALF"	CBS 40-26229
8	16	ARENA	Parlophone TCDD 2
9	13	DIAMOND LIFE	Epic EPC 40-26044
10	6	SHAKIN' STEVENS GREATEST HITS	Epic EPC 40-10047

11	11	THE RIDDLE	MCA MCF 3245
12	9	YESTERDAY ONCE MORE	EMI TCSING 1
13	23	PRIVATE DANCER	Capitol TC-TINA 1
14	RE	PARADE	Reformation/Chrysalis ZCDL 1473
15	30	CANT SLOW DOWN	Motown CSTMA 8041
16	12	CHAS & DAVE'S GREATEST HITS	Rockney/Towerbell ZCROC 913
17	27	LOVE SONGS — 16 CLASSIC LOVE SONGS	Telstar STAC 2246
18	18	SOUNDTRACK MUSIC "Give my regards to BROAD STREET"	Parlophone TCCPTC 2
19	20	GREEN VELVET	Telstar STAC 2252
20	RE	ELIMINATOR	Warner Brothers W 3774-4

21	RE	THE 12" ALBUM	WEA WX 14C
22	19	12 GOLD BARS VOLUME TWO (AND ONE)	Vertigo/Phonogram QUOMC 2
23	10	THE ART GARFUNKEL ALBUM	CBS 40-10046
24	26	LOVE SONGS	Telstar STAC 2251
25	15	CINEMA	K-tel/WEA CE 2282
26	RE	THE AGE OF CONSENT	Forbidden Fruit/London BITMC 1
27	17	JOHN DENVER — COLLECTION	Telstar STAC 2253
28	14	GOLDEN DAYS	K-tel OCE 2283
29	25	HOOKED ON NUMBER ONES — 100 NON STOP HITS	K-tel OCE 2285
30	RE	THE UNFORGETTABLE FIRE	Island UG2 5

TOP 30 Cassettes on Prestel: MG Spotlight 514202
 Last week's positions refer to Music Week issue 22nd December, 1984

ADAMS, Johnny THE NIGHTINGALE Charly CRB 1058/— £3.47 (CH/MW/HS)
 ANDERSON, Jon THE BEST OF JON ANDERSON Warner Brothers 9251691/— (W)
 ANTI-SYSTEM NO LAUGHING MATTER Reconcile 1/— (I/Red Rhino)
 BERRY, Chuck ROCKIN' AND REELIN' Tophline TOP 117/KTOP 117 £1.82 (CH/MW/HS)
 BROWN, Dennis THE DENNIS BROWN COLLECTION Dennis Ting DBPLP 1/— £3.08 (JS)
 CHICAGO BEGINNINGS Tophline TOP 116/KTOP 116 £1.82 (CH/MW/HS)
 CHURCH, The REMOTE LUXURY Carrere CAL 213/CAC 213 (A)
 DOMINO, Fats LIVE IN CONCERT Charly CRB 1053/— £3.47 (CH/MW/HS)
 DORSEY, Lee WORKIN' IN THE COALMINE Tophline TOP 102/KTOP 102 £1.82 (CH/MW/HS)
 DR. JOHN ZU ZU MAN Tophline TOP 118/KTOP 118 £1.82 (CH/MW/HS)
 ESSENTIAL BOP THE FLICK WAS BOSS TSAR SA 1001/— £3.05 (I/Revolver)
 FURLONG, Michael USE OR LOSE IT Warner Brothers 7801811/— (W)
 GODDARD, Vic. & THE SUBWAY SECT A Retrospective (1977-81) Rough Trade ROUGH 56/— (I/RT)
 HALEY, Bill, & HIS COMETS BOOGIE WITH BILL HALEY Tophline TOP 114/KTOP 114 £1.82 (CH/MW/HS)
 HARLEQUIN HARLEQUIN Epic EPC 26263/40-26263 (C)
 HAWES, Annett LET'S DANCE Sky Note SKYLP 51/— £3.08 (JS)
 HAWKWIND BRING ME THE HEAD OF YURI GAGARIN Demi/Monde DM 002/— £3.47 (CH/MW/HS)
 JAMES, Elmore DUST MY BROOM Tophline TOP 120/KTOP 120 £1.82 (CH/MW/HS)
 LAVETTE, Betty I'M IN LOVE Charly CRB 1059/— £3.47 (CH/MW/HS)
 LINDSEY, Arto AMBITIOUS LOVERS Editions EG/Polydor EGED 39/— £3.50 (F)
 LIONHEART HOT TONIGHT Epic EPC 26214/40-26214 (C)
 MAU MAUS, The MY JUDGE AND JURY Rebellion REBL 1/— (I/Red Rhino)
 MEAT LOAF HITS OUT OF HELL Cleveland International/Epic EPC 26156/40-26156 (C)
 MOLLY WATCHE THE DEED IS DONE Epic EPC 26213/40-26213 (C)
 NEW ANATOMY INNER CITY UNIT Demi/Monde DM 001/— £3.47 (CH/MW/HS)
 ORIGINAL SOUNDTRACK EDDIE & THE CRUISERS Scotti Brothers SCT 25702/40-25702 (C)
 OSBOURNE, Johnny REALITY Selection SELLP 01/— £3.25 (JS)
 PRINCE BUSTER featuring OWEN GRAY MEMORY LANE Phil Pratt TC 1002/— £3.08 (JS)
 RANSOME KUTI, Fela GREATEST HITS EMI (Nigeria) NEMILP 0680/— £3.49
 RED LORRY YELLOW LORRY TALK ABOUT THE WEATHER Red Rhino REDLP 50/— £2.50 (I/Red Rhino)
 RESIDENTS, The RALF BEFORE 84 VOLUME 2 Korova KODE 12/— (W)
 SANBORN, David STRAIGHT TO THE HEART Warner Brothers 9251501/— (W)
 SHAKA, Jah COMMANDMENTS OF DUB PART 3 Shaka SHAKA 847/— £3.08 (JS)
 SLEDGE, Percy WHEN A MAN LOVES A WOMAN Tophline TOP 113/KTOP 113 £1.82 (CH/MW/HS)
 SPEDDING, CHRIS MEAN AND MOODY See For Miles SEE 40/— £3.67 (CH/MW/HS)
 VARIOUS BRITISH ROCK 'N' ROLL (Inc. tracks by Larry Page, Vince Eager, Ray Ellington, etc) See For Miles SEE 38/— £3.67 (CH/MW/HS)
 VARIOUS INSTRUMENTAL RARITIES (Inc. Scorpions, Brain Bennett, etc) See For Miles SEE 37/— £3.67 (CH/MW/HS)
 VARIOUS REGGAE GOLD Goldrush RGLP 001/— £3.08 (JS)
 VARIOUS SIXTIES BACKBEAT (Inc. tracks by Deke Arlon, Bobby Shafto, Whirlwinds, etc) See For Miles SEE 39/— £3.67 (CH/MW/HS)
 VARIOUS THE BRITISH R&B SCENE (Inc. Zoot Money, etc) See For Miles SEE 33/— £3.67 (CH/MW/HS)
 VINCENT, Gene BORN TO BE A ROLLING STONE Tophline TOP 122/KTOP 122 £1.82 (CH/MW/HS)
 WILLIAMS, Hank ARE YOU SURE HANK DONE IT THIS WAY Warner Brothers 2405181/— (W)
 WITCHFYNDE LORDS OF SIN Mausoleum SKULL 8352/TAPE 78352 £3.04 (P)
 ZZ TOP DEQUELLO Warner Brothers 456701/— (W)

CASTLES

ANDY PANDY ANDY PANDY & THE BADGER read by YSANNE CHURCHMAN Look And Listen LL 41 8021 4 (Cassette and book) £1.31 (E)
 ANDY PANDY ANDY PANDY & TEDDY AT THE ZOO read by YSANNE CHURCHMAN Look And Listen LL 41 8022 4 (Cassette and book) £1.31 (E)
 ANIMAL FARM ANIMAL FARM read by ALAN BENNETT (Running time: 2hrs) Listen For Pleasure LFP 41 7178 5 (Cassette and book) £3.037 (E)
 CAPTAIN & TENNILLE CAPTAIN & TENNILLE Ditto DTO 10094 (Twinpack Cassettes) RRP:£1.99 (PK)
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 FRAGGLE ROCK WHAT DO DOOZERS DO? (Running time: 7 minutes) Look And Listen LL 41 8034 4 (Cassette and book) £1.31 (E)
 FRAGGLE ROCK IF I WERE KING OF THE UNIVERSE (Running time: 7 minutes) Look And Listen LL 41 8035 4 (Cassette and book) £1.31 (E)
 FRAGGLE ROCK WHAT'S A FRAGGLE? (Running time: 7 minutes) Look And Listen LL 41 8036 4 (Cassette and book) £1.31 (E)
 HEPBURN, Katharine TRADITIONAL EUROPEAN TALES (Running time: 1¼ hours) Listen For Pleasure LFP 41 7180 5 (Cassette) £3.037 (E)
 MAGIC MACHINES, The SIMON THE CEMENT MIXER (Running time: 9 minutes) Look And Listen LL 41 8029 4 (Cassette and book) £1.31 (E)
 MAGIC MACHINES, The DANNY THE DUMPER TRUCK (Running time: 9 minutes) Look And Listen LL 41 8030 4 (Cassette and book) £1.31 (E)
 MAGIC MACHINES, The MAGGIE THE MECHANICAL DIGGER (Running time: 9 minutes) Look And Listen LL 41 8031 4 (Cassette and book) £1.31 (E)
 MERVYN MOUSE MERVYN MOUSE AT THE FAIR (Running time: 8 minutes) Look And Listen LL 41 8025 4 (Cassette and book) £1.31 (E)
 MERVYN MOUSE MERVYN MOUSE AT THE ZOO (Running time: 8 minutes) Look And Listen LL 41 8026 4 (Cassette and book) £1.31 (E)
 MERVYN MOUSE MERVYN MOUSE GOES CAMPING (Running time: 8 minutes) Look And Listen LL 41 8027 4 (Cassette and book) £1.31 (E)
 NASH, Johnny JOHNNY NASH Ditto DTO 10098 (Twinpack Cassettes) RRP:£1.99 (PK)
 NIGEL SNELL BOOKS KATE VISITS THE DOCTOR (Running time: 6 minutes) Look And Listen LL 41 8038 4 (Cassette and book) £1.31 (E)
 NIGEL SNELL BOOKS DAVID'S FIRST DAY AT SCHOOL (Running time: 6 minutes) Look And Listen LL 41 8039 4 (Cassette and book) £1.31 (E)
 NIGEL SNELL BOOKS CLARE'S NEW BABY BROTHER (Running time: 6 minutes) Look And Listen LL 41 8040 4 (Cassette and book) £1.31 (E)
 NIGEL SNELL BOOKS SUE LEARNS TO CROSS THE ROAD (Running time: 6 minutes) Look And Listen LL 41 8041 4 (Cassette and book) £1.31 (E)
 PIGWIG PIGWIG (Running time: 10 minutes) Look And Listen LL 41 8023 4 (Cassette and book) £1.31 (E)
 PIGWIG PIGWIG AND THE PIRATES (Running time: 10 minutes) Look And Listen LL 41 8024 4 (Cassette and book) £1.31 (E)
 PRESTON, Billy BILLY PRESTON Ditto DTO 10096 (Twinpack Cassettes) RRP:£1.99 (PK)
 ROBBINS, Marty MARTY ROBBINS Ditto DTO 10093 (Twinpack Cassettes) RRP:£1.99 (PK)
 SCOOBY DOO THE PHANTOM PARROT Look And Listen LL 41 8043 4 (Cassette and book) £1.31 (E)
 SCOOBY DOO THE GHOSTLY APACHE Look And Listen LL 41 8044 4 (Cassette and book) £1.31 (E)
 SCOOBY DOO HORROR AT HANGWOOD HALL Look And Listen LL 41 8045 4 (Cassette and book) £1.31 (E)
 VARIOUS JUKEBOX USA/JUKEBOX UK Ditto DTO 10097 (Twinpack Cassettes) RRP:£1.99 (PK)
 VARIOUS THE WHITE HEATHER SHOW Ditto DTO 10095 (Twinpack Cassettes) RRP:£1.99 (PK)

COMPACT DISCS

**BASSEY, Shirley I AM WHAT I AM Towerbell CD TOW 7 (Compact Disc) £6.08 (A)
 **CREAM DISRAELI GEARS RSO/Polydor 823 636-2 (Compact Disc) £5.25 (F)
 **GALWAY, James & HENRY MANCINI/National Philharmonic Orchestra IN THE PINK Red Seal/RCA RD 85315 (Compact Disc) £5.75 (R)
 **JARREAU, AI HIGH CRIME WEA 250 807-2 (Compact Disc) £6.50 (W)
 **KAEMPFERT, Bert BERT KAEMPFERT — COMPILATION Polydor 827 702-2 (Compact Disc) £5.25 (F)
 **KING, Evelyn 'Champagne' SO ROMANTIC RCA PD 85308 (Compact Disc) £5.75 (R)
 **LAST, James ALL ABOARD WITH CAP'N JAMES Polydor 821 612-2 (Compact Disc) £5.25 (F)
 **LAST, James POLKA PARTY Polydor 821 614-2 (Compact Disc) £5.25 (F)
 **PAIGE, Elaine STAGES K-tel/WEA 240 228-2 (Compact Disc) £6.50 (W)
 **PONTY, Jean Luc OPEN MIND Polydor 823 581-2 (Compact Disc) £5.25 (F)
 **PRINCE 1999 Warner Brothers 923 720-2 (Long Playing Compact Disc) £8.99 (W)
 **SHADOWS, The GUARDIAN ANGEL Polydor 823 797-2 (Compact Disc) £5.25 (F)
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Product Count for the week Monday 7th-Friday 11th January 1985.
 Albums: 44;
 Cassettes: 29;
 CDs: 14

TOP US ALBUMS

TITLE	ARTIST	LABEL
1★ 1 PURPLE RAIN, Prince and The New Power Generation	Warner Bros.	
2★ 3 LIKE A VIRGIN, Madonna	Sire	
3 2 BORN IN THE USA, Bruce Springsteen	Columbia/CBS	
4★ 5 ARENA, Duran Duran	Capitol	
5 4 PRIVATE DANCER, Tina Turner	Capitol	
6 7 VOLUME ONE, The Honeydrippers	Es Paranza	
7 6 BIG BAM BOOM, Daryl Hall and John Oates	RCA	
8★ 9 17, Chicago	Full Moon/Warner Bros	
9★ 13 SHE'S SO UNUSUAL, Cyndi Lauper	Portrait	
10★ 12 RECKLESS, Bryan Adams	A&M	
11 11 SPORTS, Huey Lewis & The News	Chrysalis	
12 10 CAN'T SLOW DOWN, Lionel Richie	Motown	
13★ 15 LUSH LIFE, Linda Ronstadt	Asylum	
14★ 14 TROPICO, Pat Benatar	Chrysalis	
15 3 "WOMAN IN RED" Stevie Wonder	Motown	
16★ 16 THE UNFORGETTABLE FIRE, U2	Island	
17★ 24 NEW EDITION, New Edition	MCA	
18★ 18 VALOTTE, Julian Lennon	Atlantic	
19★ 23 MAKE IT BIG, Wham!	Columbia/CBS	
20★ 20 SUDDENLY, Billy Ocean	Jive/Arista	
21 17 I FEEL FOR YOU, Chaka Khan	Warner Bros	
22★ 22 BREAK OUT, Pointer Sisters	Planet	
23 19 HEARTBEAT CITY, The Cars	Elektra	
24★ 25 A PRIVATE HEAVEN, Sheena Easton	EMI America	
25 21 1100 BEL AIR PLACE, Julio Iglesias	Columbia/CBS	
26★ 27 PERFECT STRANGERS, Deep Purple	Mercury	
27★ 28 ANIMALIZE, Kiss	Mercury	
28 26 WAKING UP WITH THE HOUSE ON FIRE, Culture Club	Virgin/Epic	
29★ 29 EMOTION, Barbra Streisand	Columbia/CBS	
30★ 30 STAY HUNGRY, Twisted Sister	Atlantic	
31★ 36 ONCE UPON A CHRISTMAS, K. Rogers & D. Parton	RCA	
32★ 37 BUILDING THE PERFECT BEAST, Don Henley	Geffen	
33★ N AGENT PROVOCATEUR, Foreigner	Atlantic	
34 34 SOUNDTRACK, Eddie and the Cruisers	Scotti Bros.	
35★ 39 MADONNA, Madonna	Sire	
36★ 45 2 A.M. PARADISE CAFE, Barry Manilow	Arista	
37 35 GIVE MY REGARDS TO BROAD STREET, P. McCartney Col.		
38 40 ICE CREAM CASTLE, The Time	Warner Bros	
39 38 1984, Van Halen	Warner Bros	
40 31 TONIGHT, David Bowie	EMI-America	

BULLETS 41-100

43★ 43 PLANETARY INVASION, Midnight Star	Solar
45★ 52 ALL THE RAGE, General Public	I.R.S.
47★ 47 THUNDER SEVEN, Triumph	MCA
48★ 48 ESCAPE, Whodini	Arista
50★ 54 ALL I NEED, Jack Wagner	Qwest
52★ 53 VITAL SIGNS, Survivor	Scotti Bros.
55★ 62 SOLID, Ashford & Simpson	Capitol
57★ 57 WHEELS ARE TURNING, REO Speedwagon	Epic
61★ 72 CHINESE WALLS, Philip Bailey	Columbia/CBS
62★ 67 EMERGENCY, Kool & The Gang	De-Lite
64★ 69 CHARTBUSTERS, Ray Parker Jr.	Arista
67★ 74 THE BIG CHILL, Soundtrack	Motown
71★ 75 GIUFFRIA, Giuffria	Camel/MCA
72★ 77 WORD OF MOUTH, The Kinks	Arista
76★ 81 DECEMBER, George Winston	Windham Hill
79★ 87 POWERSLAVE, Iron Maiden	Capitol
81★ 89 BEAUTIFUL FEELINGS, Rick Springfield	Mercury
82★ 84 WHO'S LAST, The Who	MCA
85★ 98 AMADEUS, Soundtrack	Fantasy
88★ 99 STARCHILD, Teena Marie	Epic
90★ 93 HEARTBREAK, Shalamar	Solar
92★ 95 TRULY FOR YOU, The Temptations	Gordy
93★ N STREET TALK, Steve Perry	Columbia/CBS
95★ 100 SO GOOD, The Whispers	Solar
100★ N A GOLDEN CELEBRATION, Elvis Presley	RCA

* Bullets are awarded to those products demonstrating the greatest replay and sales gains.
 Chart Courtesy Billboard January 5, 1985

INCORPORATING LP
CD & CASSETTE SALES

TOP 100 ALBUMS

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

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
1	1	6	THE HITS ALBUM/THE HITS TAPE ★ Various (Various)	CBS/WEA HITS 1 (W) C: HITS C1
2	2	5	NOW THAT'S WHAT I CALL MUSIC 4 ★ Various (Various)	Virgin/EMI NOW 4 (E) C: TC-NOW 4
3	3	8	MAKE IT BIG ★ Wham! (George Michael)	Epic EPC 86311 (C) C: 40-86311
4	5	9	THE COLLECTION ★ Ultravox (Ultravox/Conny Plank/George Martin)	Chrysalis UTV 1 (F) C: ZUTV 1
5	6	9	WELCOME TO THE PLEASUREDOME ★ Frankie Goes To Hollywood (Trevor Horn)	ZTT/Island ZTT10 1 (E) C: ZC10 1
6	7	8	"ALF" ★ Alison Moyet (Tony Swain/Steve Jolley)	CBS 26229 (C) C: 40-26229
7	4	5	PARTY PARTY — 16 GREAT PARTY ICEBREAKERS ★ Black Lace (Black Lace/Neil Ferguson)	Telstar STAR 2250 (R) C: STAC 2250
8	9	24	DIAMOND LIFE ★ Sade (Robin Millar)	Epic EPC 26044 (C) C: 40-26044
9	11	7	ARENA ● Duran Duran (Duran Duran/Nile Rodgers)	Parlophone DD 2 (E) C: TC DD 2
10	8	8	SHAKIN' STEVENS GREATEST HITS ★ Shakin' Stevens (Stuart Colman/Shakin' Stevens/Christopher Neil/Richard Hewson)	Epic EPC 10047 (C) C: 40-10047
11	15	27	ELIMINATOR ★ ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4
12	17	6	THE RIDDLE ★ Nik Kershaw (Peter Collins)	MCA MCF 3245 (C) C: MCF 3245
13	26	27	PARADE ★ Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1473 (F) C: ZCDL 1473
14	14	28	PRIVATE DANCER ★ Tina Turner (Various)	Capitol TINA 1 (E) C: TC-TINA 1
15	13	12	YESTERDAY ONCE MORE ● Carpenters (Richard and Karen Carpenter/Jack Daugherty)	EMI SING 1 (E) C: TCSING 1
16	20	10	SOUNDTRACK MUSIC FROM "Give my regards to BROAD STREET" ★ Paul McCartney (George Martin)	Parlophone PCTC 2 (E) C: TPCCTC 2
17	27	63	CAN'T SLOW DOWN ★ Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041
18	32	5	THE 12 ALBUM ● Howard Jones (Rupert Hine)	WEA WX14 (W) C: WX14C
19	16	6	12 GOLD BARS VOLUME TWO (AND ONE) ● Status Quo (Status Quo/John Eden/Pip Williams)	Vertigo QUOTV 2 (F) C: QUOMC 2
20	22	5	LOVE SONGS — 16 CLASSIC LOVE SONGS Various (Various)	Telstar STAR 2246 (R) C: STAC 2246
21	30	13	THE UNFORGETTABLE FIRE ● U2 (Brian Eno/Daniel Lanois)	Island U2 5 (E) C: UC2 5
22	19	8	CHAS & DAVE'S GREATEST HITS ● Chas & Dave (Chas Hodges/Dave Peacock)	Rockney/Towerbell ROC 913 (A) C: ZCROC 913
23	10	4	GREEN VELVET ● Various (Various)	Telstar STAR 2252 (R) C: STAC 2252
24	37	12	THE AGE OF CONSENT ● Bronski Beat (Mike Thorne)	Forbidden Fruit/London BITLP 1 (F) C: BITM1 1
25	12	8	THE ART GARFUNKEL ALBUM ● Art Garfunkel (Various)	CBS 10046 (C) C: 40-10046
26	18	12	CINEMA ● Elaine Paige (Tony Visconti)	K-tel/WEA NE 1282 (K) C: CE 2282
27	28	8	THE VERY BEST OF FOSTER & ALLEN ● Foster & Allen (Eamon Campbell)	Ritz RITZ LP TV 1 (SP) C: RITZ LC TV 1
28	56	30	BORN IN THE U.S.A. ● Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)	CBS 86304 (C) C: 40-86304
29	21	9	GOLDEN DAYS ● The Fureys and Davey Arthur (Phil Coulter)	K-tel ONE 1283 (K) C: OCE 2283
30	29	7	LOVE SONGS — 16 CLASSIC HITS ● Stevie Wonder (Various)	Telstar STAR 2251 (R) C: STAC 2251
31	36	7	1984 (for the love of big brother) ● Eurythmics (David A Stewart)	Virgin V 1984 (E) C: TC V1984
32	23	6	JOHN DENVER — COLLECTION ● John Denver (Various)	Telstar STAR 2253 (R) C: STAC 2253
33	42	11	STEELTOWN ● Big Country (Steve Lillywhite)	Mercury/Phonogram MERH 49 (F) C: MERHC 49
34	35	10	WAKING UP WITH THE HOUSE ON FIRE ★ Culture Club (Steve Levine)	Virgin V 2330 (E) C: TC V2330
35	40	108	THRILLER ★ Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40-85930
36	41	3	AGENT PROVOCATEUR Foreigner (Alex Sadkin/Mick Jones)	Atlantic 781 999-1 (W) C: 781 999-4
37	24	13	DES O'CONNOR NOW ● Des O'Connor (Alan D. Barson)	Telstar STAR 2245 (R) C: STAC 2245
38	25	6	HOOKED ON NUMBER ONES — 100 NON STOP HITS ● Various (Geoff Morrow)	K-tel ONE 1285 (K) C: OCE 2285
39	44	7	HATFUL OF HOLLOW ● The Smiths (Roger Pusey/John Porter/Dale Griffin/The Smiths)	Rough Trade ROUGH 76 (VRT) C: ROUGH C76
40	48	22	NOW, THAT'S WHAT I CALL MUSIC III ★ Various (Various)	Virgin/EMI NOW 3 (E) C: TC-NOW 3
41	51	7	LIKE A VIRGIN ● Madonna (Nile Rodgers)	Sire 925157-1 (W) C: 925157-4
42	21	7	THE MUSIC OF LOVE ○ Richard Clayderman (Olivier Toussaint/Paul De Senneville)	Decca/Delphine/London SKL 5340 (F) C: KSKC 5340
43	38	34	LEGEND ★ Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E) C: BMWC 1
44	57	2	THE VERY BEST OF CHRIS DE BURGH Chris De Burgh (Various)	Telstar STAR 2248 (R) C: STAC 2248
45	33	8	ALL THE HITS ● Eddy Grant (Eddy Grant)	K-tel NE 1284 (K) C: CE 2284
46	61	58	U2 LIVE "UNDER A BLOOD RED SKY" ★ U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3
47	50	4	EMERGENCY Kool & The Gang (Jim Bonnfond/Ronald Bell/Kool & The Gang)	De-Lite/Phonogram DSR 6 (F) C: DCR 6
48	47	44	THE WORKS ★ Queen (Queen/Mack)	EMI WORK 1 (E) C: TC WORK 1
49	39	5	SCREEN GEMS ● Elkie Brooks (Tony Clark/Bill Martin)	EMI SCREEN 1 (E) C: TC SCREEN 1
50	52	5	MUSIC FROM THE FILM "GHOSTBUSTERS" ○ Various (Various)	Arista 206 559 (F) C: 406 559

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
51	49	76	NO PARLEZ ★ Paul Young (Laurie Latham)	CBS 25521 (C) C: 40-25521
52	45	9	BAD ATTITUDE ● Meat Loaf (Meat Loaf/Paul Jacobs/Mack/Alan Shacklock)	Arista 206 619 (F) C: 406 619
53	84	44	HUMAN RACING ★ Nik Kershaw (Peter Collins)	MCA MCF 3197 (C) C: MCF 3197
54	64	33	FANTASTIC ★ Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40-25328
55	74	25	MUSIC FROM MOTION PICTURE "PURPLE RAIN" ● Prince and The Revolution (Prince and The Revolution)	C: 925110-4 Warner Brothers 925110-1 (W)
56	43	13	MISS RANDY CRAWFORD — THE GREATEST HITS ● Randy Crawford (Various)	K-tel WEA NE 1281 (K) C: CE 2281
57	34	12	I AM WHAT I AM ● Shirley Bassey with the London Symphony Orchestra (Norman Newell)	Towerbell TOWLP 7 (A) C: ZCTOW 7
58	66	12	I FEEL FOR YOU ● Chaka Khan (Arif Mardin/Various)	Warner Brothers 925162-1 (W) C: 925162-4
59	60	78	QUEEN GREATEST HITS ★ Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30
60	46	16	SELECTIONS FROM SOUNDTRACK "THE WOMAN IN RED" ● Stevie Wonder & featuring Dionne Warwick (Stevie Wonder)	C: ZK 72285 Motown ZL 72285 (R)
61	86	4	WAR ● U2 (Steve Lillywhite)	Island ILPS 9733 (E) C: ICT 9733
62	54	70	AN INNOCENT MAN ★ Billy Joel (Phil Ramone)	CBS 25554 (C) C: 40-25554
63	70	3	INTO THE GAP ★ Thompson Twins (Alex Sadkin/Tom Bailey)	Arista 205 971 (F) C: 405 971 (F)
64	53	14	TONIGHT ● David Bowie (David Bowie/Derek Bramble/Hugh Padgham)	EMI America DB 1 (E) C: TC DB 1
65	69	10	VALOTTE Julian Lennon (Phil Ramone)	Charisma/Virgin JLLP 1 (E) C: JLMC 1
66	58	36	BREAK OUT ● Pointer Sisters (Richard Perry)	Planet/RCA FL 89450 (R) C: FK 89450
67	59	2	LOVE HURTS The Everly Brothers (Various)	K-tel NE 1197 (K) C: CE 2197
68	75	9	WHOSE SIDE ARE YOU ON Matt Bianco (Peter Collins/Danny White/Mark Reilly)	WEA WX7 (W) C: WX7C
69	65	12	JEFFERY MORGAN . . . UB40 (UB40/Howard Gray)	DEP International/Virgin LP DEP 6 (E) C: CA DEP 6
70	99	2	RATTLESNAKES Lloyd Cole and The Commotions (Paul Hardiman)	Polydor LCLP 1 (F) C: LCMC 1
71	96	4	HUMAN'S LIB ★ Howard Jones (Rupert Hine)	WEA WX1 (W) C: WX1C
72	67	311	BAT OUT OF HELL ★ Meat Loaf (Todd Rundgren)	Cleveland International/Epic EPC 82419 (C) C: 40-82419
73	63	8	GIRLS JUST WANNA HAVE FUN ○ The Nolans (Richard Myhill)	Towerbell TOWLP 10 (A) C: ZCTOW 10
74	83	5	EXORCISING GHOSTS Japan (John Punter/Steve Nye/Japan)	Virgin VGD 3510 (E) C: VGDC 3510
75	87	8	REAL TO REEL ○ Marillion (Simon Hanhart/Marillion)	EMI JEST 1 (E) C: TC JEST 1
76	55	6	2.00 AM PARADISE CAFE Barry Manilow (Barry Manilow)	Arista 206 496 (F) C: 406 496
77	72	4	THE GENIUS OF VENICE Rondo Veneziano (Gian P. Reverberi)	Ferryway ROM 2 (A) C: ZC ROM 2
78	68	5	JAMES LAST IN SCOTLAND James Last (James Last)	Polydor POLD 5166 (F) C: POLDC 5166
79	91	7	ZOOLOOK Jean-Michel Jarre (Jean-Michel Jarre)	Dreyfus/Polydor POLH 15 (F) C: POLHC 15
80	RE		TRUE Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1403 (F) C: ZCDL 1403
81	97	15	WE ARE FAMILY ● Sister Sledge (Nile Rodgers/Bernard Edwards)	Cotillion/Atlantic K 50587 (C) C: K450587
82	82	2	FANS Malcolm McLaren (Malcolm McLaren/R. Kilgore/S. Hague/W. Turbitt)	Charisma/Virgin MMDL2 (E) C: MMDC 2
83	90	9	PERFECT STRANGERS ● Deep Purple (Roger Glover/Deep Purple)	Polydor POLH 16 (F) C: POLHC 16
84	RE		NOW THAT'S WHAT I CALL MUSIC II ★ Various (Various)	Virgin/EMI NOW 2 (E) C: TC-NOW 2
85	RE		THE CROSSING ★ Big Country (Steve Lillywhite)	Mercury/Phonogram MERH 27 (F) C: MERHC 27
86	RE		LABOUR OF LOVE ★ UB40 (UB40/Ray/Pablo Falconer)	DEP International/Virgin LP DEP 5 (E) C: CA DEP 5
87	76	16	ALL BY MYSELF ● Various (Various)	K-tel NE 1273 (K) C: CE 2273
88	81	11	EMOTION ● Barbra Streisand (Various)	CBS 86309 (C) C: 40-86309
89	RE		some great REWARD ○ Depeche Mode (Daniel Miller/Depeche Mode/Gareth Jones)	Mute STUMM 19 (SP) C: CSTMUM 19
90	93	8	AURAL SCULPTURE ○ The Stranglers (Laurie Latham/The Stranglers)	Epic EPC 26220 (C) C: 40-26220
91	88	3	ALCHEMY — DIRE STRAITS LIVE ● Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: C. VERY 11
92	100	2	PORTRAIT ● Diana Ross (Various)	Telstar STAR 2238 (R) C: STAC 2238
93	94	3	STAGES ★ Elaine Paige (Tony Visconti)	K-tel/WEA NE 1262 (K) C: CE 2262
94	RE		COLOUR BY NUMBERS ★ Culture Club (Steve Levine)	Virgin V 2285 (E) C: TC V2285
95	RE		FACE VALUE ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TC V2185
96	RE		ORIGINAL SOUNDTRACK FROM "BREAKDANCE" ● Various (Various)	Polydor POLD 5147 (F) C: POLDC 5147
97	RE		HEARTBEAT CITY The Cars (Robert John "Mutt" Lange/The Cars)	Elektra 960296-4 (W) C: 960296-4
98	RE		SHE'S SO UNUSUAL ○ Cyndi Lauper (Rick Chertoff)	Portrait/Epic PRT 25792 (C) C: 40-25792
99	RE		POWERSLAVE ● Iron Maiden (Martin Birch)	EMI POWER 1 (E) C: TPOWER 1
100	71	3	IN THE PINK James Galway & Henry Mancini/National Philharmonic Orchestra (Ralph Mace)	Red Seal/RCA RL 85315 (R) C: RK 85315

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* Various Artists Compilation

DISTRIBUTORS' CODE — SEE ALBUM RELEASES PAGE

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

Dealers: Cut out and display on a nationwide panel of 50 specialist disco shops. The key to distributor codes can be found on the new albums page.

TOP 75 TOP 75 TOP 75 TOP 75

WEEK ENDING JAN 31

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Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 20 record outlets.

1	1	DO THEY KNOW IT'S CHRISTMAS? ★ Band Aid Feed The World/Band Aid FEED 1(12)	26	23	INVISIBLE Alison Moyet CBS (T)A 4930	51	57	SEPTEMBER SONG Ian McCulloch Korova KOW40(T)
2	2	LAST CHRISTMAS/EVERYTHING SHE WANTS ● Wham! Epic GA 4949 (12"—TA 4949) (C)	27	25	ALL JOIN HANDS Slade RCA RCA(T) 455	52	50	SINCE YESTERDAY Strawberry Switchblade Korova KOW 38(T)
3	3	WE ALL STAND TOGETHER (from 'Rupert & Frog Song') Paul McCartney and the Frog Chorus Parlophone R 6086	28	24	LOUISE Human League Virgin VS723(12)	53	NEW	I HEAR TALK Bucks Fizz RCA FIZ(T) 4
4	6	NELLIE THE ELEPHANT The Toy Dolls Volume VOL(T) 11	29	39	SO NEAR TO CHRISTMAS Alvin Stardust Chrysalis CHS (12)2835	54	RE	CHRISTMAS COUNTDOWN Frank Kelly Ritz RITZ 062
5	4	LIKE A VIRGIN ○ Madonna Sire W 9210(T)	30	33	IT AIN'T NECESSARILY SO Bronski Beat Forbidden Fruit/London BITE(X) 3	55	44	NO MERCY The Stranglers Epic (T)A 4921
6	5	THE POWER OF LOVE ● Frankie Goes To Hollywood ZTT/Island (12)ZTAS 5	31	32	THE WILD BOYS ○ Duran Duran Parlophone (12)DURAN 3	56	60	GIMME ALL YOUR LOVIN' ZZ Top Warner Brothers W 9693(T)
7	15	GHOSTBUSTERS ● Ray Parker Jr. Arista ARIST (12)580	32	22	THANK GOD IT'S CHRISTMAS Queen EMI (12)QUEEN 5	57	54	YOU USED TO HOLD ME SO TIGHT Thelma Houston MCA MCA(T) 932
8	7	ANOTHER ROCK AND ROLL CHRISTMAS Gary Glitter MLM/Arista ARIST (12)592	33	27	NEVER ENDING STORY ○ Limahl EMI (12)LML 3	58	55	VALOTTE Julian Lennon Charisma/Virgin JL2(12)
9	9	EVERYTHING MUST CHANGE Paul Young CBS (T)A 4972	34	29	HARD HABIT TO BREAK Chicago Full Moon/WEA W 9214(T)	59	53	THE WANDERER Status Quo Vertigo/Phonogram QUO(P) 16
10	13	SHOUT Tears For Fears Mercury/Phonogram IDEA 8(12)	35	42	STEP OFF (PART 1) Grandmaster Melle Mel & The Furious Five Sugar Hill/PRT SH(L) 139	60	51	I'M SO EXCITED Pointer Sisters Plane/RCA RPS(T) 108
11	26	I WANT TO KNOW WHAT LOVE IS Foreigner Atlantic A 9596(T)	36	30	LET IT ALL BLOW Dazz Band Motown TMG(T) 1361	61	NEW	ATMOSPHERE Russ Abbott Spirit FIRE(T) 4
12	8	THE RIDDLE ○ Nik Kershaw MCA NIK(T) 6	37	35	PRIVATE DANCER Tina Turner Capitol (12)CL 343	62	52	HALF A MINUTE Matt Bianco WEA YZ26(T)
13	12	FRESH Kool & The Gang De-Lite/Phonogram DE(X) 18	38	28	RESPECT YOURSELF The Kane Gang Kitchenware/London SK(X)16	63	61	THANK YOU MY LOVE Imagination R&B/Red Bus RBS 219 (12"—RBL 219)
14	10	DO THE CONGA Black Lace Flair FLA 108(T)	39	41	FREEDOM ● Wham! Epic (T)A4743	64	59	TONIGHT David Bowie EMI America (12)EA 187
15	14	ONE NIGHT IN BANGKOK Murray Head RCA CHESS(T) 1	40	56	POLICE OFFICER Smiley Culture Fashion FAD 7012(12"—FAD 26)	65	58	YOU SPIN ME ROUND (LIKE A RECORD) Dead Or Alive Epic A4861 (12"—TX 4861)
16	11	TEARDROPS ○ Shakin' Stevens Epic (T)A 4882	41	31	TREAT HER LIKE A LADY The Temptations Motown TMG(T) 1365	66	68	BIG DEAL (Theme) Bobby G BBC RESL 151 (12"—12RSL 151)
17	17	SEXCRIME (nineteen eighty-four) ○ Eurythmics Virgin VS 728(12)	42	46	AGADOO ● Black Lace Flair FLA 107(T)	67	67	NOWHERE FAST Meat Loaf Arista ARIST (12)1600
18	16	I WON'T RUN AWAY Alvin Stardust Chrysalis CHS (12)2829	43	38	CARIBBEAN QUEEN (No More Love On The Run) ○ Billy Ocean Jive JIVE(T) 77	68	70	THEME 'TRAVELLING MAN' Duncan Brown Towerbell TOW 64
19	20	LAY YOUR HANDS ON ME Thompson Twins Arista TWINS (12)6	44	63	ABIDE WITH ME Inspirational Choir Epic A 4997	69	71	WHO DO YOU LOVE? The Intruders Streetwave (MI)KHAN 34
20	18	I SHOULD HAVE KNOWN BETTER ○ Jim Diamond A&M AM(X) 220	45	48	SHARP DRESSED MAN ZZ Top Warner Brothers W 9576(T)	70	74	I WOULD DIE 4 U Prince and the Revolution Warner Brothers W9121(T)
21	34	I JUST CALLED TO SAY I LOVE YOU ★ Stevie Wonder Motown TMG(T)1349	46	45	CLOSE (TO THE EDIT) Art of Noise ZTT/Island (12)ZTPS01	71	NEW	DON'T DRIVE DRUNK Stevie Wonder Motown TMG(T) 1372
22	19	ROUND & ROUND Spandau Ballet Reformation/Chrysalis SPAN(X) 6	47	49	SAN DAMIANO (HEART & SOUL) Sal Solo MCA MCA(T) 930	72	NEW	I'M A LITTLE CHRISTMAS CRACKER The Bouncing Cecks RCA 463
23	36	I WISH IT COULD BE CHRISTMAS EVERYDAY ○ Wizzard Harvest (12)HAR 5173	48	47	MERRY XMAS EVERYBODY ★ Slade Polydor 2058 422	73	NEW	FRIENDS Amii Stewart RCA RCA(T) 471
24	37	SOUL DEEP (Part 1) The Council Collective Polydor MINE(X) 1	49	43	NO MORE LONELY NIGHTS (BALLAD) ○ Paul McCartney Parlophone (12)R 6080	74	75	RESURRECTION JOE The Cult Beggars Banquet BEG 122(T)
25	21	I FEEL FOR YOU ● Chaka Khan Warner Brothers W 9209(T)	50	40	WHERE THE ROSE IS SOWN Big Country Mercury/Phonogram MER(X) 185	75	72	LOVE LIGHT IN FLIGHT Stevie Wonder Motown TMG(T) 1364

WEEK ENDING JAN 31

albums

1	1	THE HITS ALBUM — 32 ORIGINAL HITS ★ Various CBS/WEA HITS 1	26	33	PARADE ★ Spandau Ballet Reformation/Chrysalis CDL 1473	51	58	LIKE A VIRGIN Madonna Sire 925157-1
2	2	NOW THAT'S WHAT I CALL MUSIC 4 — 32 CHART HITS Various ★ Virgin/EMI NOW 4	27	26	CAN'T SLOW DOWN ★ Lionel Richie Motown STMA 8041	52	53	MUSIC FROM THE FILM "GHOSTBUSTERS" ○ Various Arista 206 559
3	3	MAKE IT BIG ★ Wham! Epic EPC 6511	28	21	THE VERY BEST OF FOSTER & ALLEN ● Foster & Allen Ritz RITZ LP TV 1	53	70	TONIGHT David Bowie EMI America DB 1
4	4	PARTY PARTY — 16 GREAT PARTY ICEBREAKERS ★ Black Lace Telstar STAR 2250	29	24	LOVE SONGS — 16 CLASSIC HITS ● Stevie Wonder Telstar STAR 2251	54	55	AN INNOCENT MAN ★ Billy Joel CBS 25554
5	5	THE COLLECTION ★ Ultravox Chrysalis UVY 1	30	31	THE UNFORGETTABLE FIRE ○ U2 Island U2 5	55	48	2.00 A.M. PARADISE CAFE Barry Manilow Arista 206 496
6	6	WELCOME TO THE PLEASUREDOME ★ Frankie Goes To Hollywood ZTT/Island ZTT10 1	31	29	THE MUSIC OF LOVE ○ Richard Clayderman Decca/Delphine/London SKL 5340	56	79	BORN IN THE U.S.A. ● Bruce Springsteen CBS 56304
7	7	"ALF" ★ Alison Moyet CBS 26229	32	34	THE 12 ALBUM Howard Jones WEA WX14	57	NEW	THE VERY BEST OF CHRIS DE BURGH Chris De Burgh Telstar STAR 2248
8	8	SHAKIN' STEVENS GREATEST HITS ★ Shakin' Stevens Epic EPC 10647	33	20	ALL THE HITS ● Eddy Grant K. tel NE 1284	58	57	BREAK OUT ● Pointer Sisters Plane/RCA FL89450
9	9	DIAMOND LIFE ★ Sade Epic EPC 26044	34	25	I AM WHAT I AM ● Shirley Bassey with the London Symphony Orchestra Towerbell TOWLP 7	59	RE	LOVE HURTS The Everly Brothers K. tel NE 1197
10	73	GREEN VELVET ● Various Telstar STAR 2252	35	35	WAKING UP WITH THE HOUSE ON FIRE ★ Culture Club Virgin V 2330	60	60	QUEEN GREATEST HITS ★ Queen EMI EMTV 30
11	16	ARENA ● Duran Duran Parlophone DD 2	36	26	1984 (for the love of big brother) ● Eurythmics Virgin V1984	61	62	U2 LIVE "UNDER A BLOOD RED SKY" ★ U2 Island IMA 3
12	12	THE ART GARFUNKEL ALBUM ● Art Garfunkel CBS 10646	37	42	THE AGE OF CONSENT ○ Bronski Beat Forbidden Fruit/London BITLP 1	62	65	PHIL SPECTORS' GREATEST HITS/CHRISTMAS ALBUM Various Impression PSLP 1
13	10	YESTERDAY ONCE MORE ★ Carpenters EMI SING 1	38	44	LEGEND ★ Bob Marley and The Wailers Island BMW 1	63	52	GIRLS JUST WANNA HAVE FUN ○ The Waitresses Towerbell TOWLP 10
14	22	PRIVATE DANCER ★ Tina Turner Capitol TINA 1	39	45	SCREEN GEMS ● Elvis Presley EMI SCREEN 1	64	74	FANTASTIC ★ Wham! Innov Vision IVL 25328
15	15	ELIMINATOR ★ ZZ Top Warner Brothers W 9374	40	43	THRILLER ★ Michael Jackson Epic EPC 85930	65	66	GEFFERY MORGAN JUB40 DEP International/Virgin LP DEP 6
16	13	12 GOLD BARS VOLUME TWO (AND ONE) ● Status Quo Vertigo/Phonogram QUOTV 2	41	47	AGENT PROVOCATEUR Foreigner Atlantic 781 999-1	66	57	I FEEL FOR YOU ● Chaka Khan Warner Brothers 925162-1
17	11	THE RIDDLE ● Nik Kershaw MCA MCF 3197	42	41	STEELTOWN ● Big Country Mercury/Phonogram MERH 49	67	67	BAT OUT OF HELL ★ Meat Loaf Cleveland International/Epic EPC 82419
18	17	CINEMA ● Elaine Paige K. tel/WEA DL 1282	43	38	MISS RANDY CRAWFORD — THE GREATEST HITS ● Randy Crawford K. tel/WEA NE 1281	68	77	JAMES LAST IN SCOTLAND James Last Polydor POLD 5166
19	16	CHAS & DAVE'S GREATEST HITS ● Chas & Dave Rockline/Towerbell RDC 913	44	40	HATFUL OF HOLLOW ● The Smoaks Rough Trade ROUGH 76	69	69	VALOTTE Julian Lennon Arista 205 971
20	20	SOUNDTRACK MUSIC Give my regards to BROAD STREET ★ Paul McCartney Parlophone PCTC 2	45	37	BAD ATTITUDE ● Meat Loaf Arista 206 615	70	88	INTO THE GAP ★ Thompson Twins Charisma/Virgin JLP 1
21	18	GOLDEN DAYS ○ The Fouries and Davey Arthur K. tel ONE 1283	46	50	SELECTIONS FROM SOUNDTRACK "WOMAN IN RED" ★ Stevie Wonder & featuring Dionne Warwick Motown ZL 7225	71	62	IN THE PINK James Galway & Henry Mancini/National Philharmonic Orchestra Red Seal/RCA RL 85315
22	27	LOVE SONGS — 16 CLASSIC LOVE SONGS Various Telstar STAR 2246	47	46	THE WORKS ★ Queen EMI WORK 1	72	80	THE GENIUS OF VENICE Ronde Veneziano Ferryway RON 2
23	20	JOHN DENVER — COLLECTION ● John Denver Telstar STAR 2253	48	39	NOW, THAT'S WHAT I CALL MUSIC III ★ Various Virgin/EMI NOW 3	73	71	RICHARD CLAYDERMAN — CHRISTMAS Richard Clayderman Delphine/Decca/London SKL 5337
24	24	DES O'CONNOR NOW ● Des O'Connor Telstar STAR 2245	49	26	NO PARLEY ★ Paul Young CBS 25521	74	72	MUSIC FROM THE MOTION PICTURE "PURPLE RAIN" ★ Prince and the New Power Generation Warner Brothers 925110-1
25	26	HOOKED ON NUMBER ONES — 100 NON STOP HITS ● Various K. tel ONE 1285	50	49	EMERGENCY Kool & The Gang De-Lite/Phonogram DSR 6	75	68	WHOSE SIDE ARE YOU ON Matt Bianco WEA WX7
76	86	ALL BY MYSELF ● Various K. tel NE 1273	76	86	ALL BY MYSELF ● Various K. tel NE 1273	76	86	ALL BY MYSELF ● Various K. tel NE 1273
77	54	GREATEST LOVE CLASSICS ● Andy Williams and The Royal Philharmonic Orchestra EMI ANDY 1	77	54	GREATEST LOVE CLASSICS ● Andy Williams and The Royal Philharmonic Orchestra EMI ANDY 1	77	54	GREATEST LOVE CLASSICS ● Andy Williams and The Royal Philharmonic Orchestra EMI ANDY 1
78	81	THE ROCK CONNECTION Cliff Richard EMI CLIF 2	78	81	THE ROCK CONNECTION Cliff Richard EMI CLIF 2	78	81	THE ROCK CONNECTION Cliff Richard EMI CLIF 2
79	RE	WITH LOVE Brendan Shine Play PLAYTV 2	79	RE	WITH LOVE Brendan Shine Play PLAYTV 2	79	RE	WITH LOVE Brendan Shine Play PLAYTV 2
80	64	MERRY CHRISTMAS TO YOU Various Warwick WW 5141	80	64	MERRY CHRISTMAS TO YOU Various Warwick WW 5141	80	64	MERRY CHRISTMAS TO YOU Various Warwick WW 5141
81	75	EMOTION ● Barbra Streisand CBS 56309	81	75	EMOTION ● Barbra Streisand CBS 56309	81	75	EMOTION ● Barbra Streisand CBS 56309
82	NEW	FANS Malcolm McLaren Charisma/Virgin MMDL 2	82	NEW	FANS Malcolm McLaren Charisma/Virgin MMDL 2	82	NEW	FANS Malcolm McLaren Charisma/Virgin MMDL 2
83	01	EXORCISING GHOSTS Japan Virgin VGD 3510	83	01	EXORCISING GHOSTS Japan Virgin VGD 3510	83	01	EXORCISING GHOSTS Japan Virgin VGD 3510
84	73	HUMAN RACING ★ Nik Kershaw MCA MCF 3197	84	73	HUMAN RACING ★ Nik Kershaw MCA MCF 3197	84	73	HUMAN RACING ★ Nik Kershaw MCA MCF 3197
85	51	SEA OF TRANQUILITY Phil Coulter K. tel KLP 185	85	51	SEA OF TRANQUILITY Phil Coulter K. tel KLP 185	85	51	SEA OF TRANQUILITY Phil Coulter K. tel KLP 185
86	92	WAR ● Dire Straits Island ILPS 9733	86	92	WAR ● Dire Straits Island ILPS 9733	86	92	WAR ● Dire Straits Island ILPS 9733
87	89	REAL TO REEL ○ Marillion EMI JEST 1	87	89	REAL TO REEL ○ Marillion EMI JEST 1	87	89	REAL TO REEL ○ Marillion EMI JEST 1
88	87	ALCHEMY — DIRE STRAITS LIVE ● Dire Straits Vertigo/Phonogram VERY 11	88	87	ALCHEMY — DIRE STRAITS LIVE ● Dire Straits Vertigo/Phonogram VERY 11	88	87	ALCHEMY — DIRE STRAITS LIVE ● Dire Straits Vertigo/Phonogram VERY 11
89	104	THE SNOWMAN Howard Blake CBS 71116	89	104	THE SNOWMAN Howard Blake CBS 71116	89	104	THE SNOWMAN Howard Blake CBS 71116
90	82	PERFECT STRANGERS ● Deep Purple Polydor POLH 16	90	82	PERFECT STRANGERS ● Deep Purple Polydor POLH 16	90	82	PERFECT STRANGERS ● Deep Purple Polydor POLH 16
91	78	ZOOLOK Jean Michel Jarre Disques Dreyfus/Polydor POLH 15	91	78	ZOOLOK Jean Michel Jarre Disques Dreyfus/Polydor POLH 15	91	78	ZOOLOK Jean Michel Jarre Disques Dreyfus/Polydor POLH 15
92	85	THE CASSETTE OF THE ALBUM Howard Jones Roden/Magnet RATL 1081	92	85	THE CASSETTE OF THE ALBUM Howard Jones Roden/Magnet RATL 1081	92	85	THE CASSETTE OF THE ALBUM Howard Jones Roden/Magnet RATL 1081
93	86	AURAL SCULPTURE ○ The Stranglers Epic EPC 26220	93	86	AURAL SCULPTURE ○ The Stranglers Epic EPC 26220	93	86	AURAL SCULPTURE ○ The Stranglers Epic EPC 26220
94	83	STAGES ★ Elaine Paige K. tel/WEA NE 1282	94	83	STAGES ★ Elaine Paige K. tel/WEA NE 1282	94	83	STAGES ★ Elaine Paige K. tel/WEA NE 1282
95	96	THE BRYN YEMM CHRISTMAS COLLECTION Bryn Yemm Bay/Sierra BAY 104	95	96	THE BRYN YEMM CHRISTMAS COLLECTION Bryn Yemm Bay/Sierra BAY 104	95	96	THE BRYN YEMM CHRISTMAS COLLECTION Bryn Yemm Bay/Sierra BAY 104
96	94	HUMAN'S LIB ★ Howard Jones WEA WX1	96	94	HUMAN'S LIB ★ Howard Jones WEA WX1	96	94	HUMAN'S LIB ★ Howard Jones WEA WX1
97	99	WE ARE FAMILY ● Sister Sledge Cotillion/Atlantic K 56587	97	99	WE ARE FAMILY ● Sister Sledge Cotillion/Atlantic K 56587	97	99	WE ARE FAMILY ● Sister Sledge Cotillion/Atlantic K 56587
98	93	AND I LOVE YOU SO Howard Keel Warwick WW 5137	98	93	AND I LOVE YOU SO Howard Keel Warwick WW 5137	98	93	AND I LOVE YOU SO Howard Keel Warwick WW 5137
99	RE	RATTLESNAKES Lloyd Cole and The Commotions Polydor LCLP 1	99	RE	RATTLESNAKES Lloyd Cole and The Commotions Polydor LCLP 1	99	RE	RATTLESNAKES Lloyd Cole and The Commotions Polydor LCLP 1
100	RE	PORTRAIT ● Diana Ross Telstar STAR 2234	100	RE	PORTRAIT ● Diana Ross Telstar STAR 2234	100	RE	PORTRAIT ● Diana Ross Telstar STAR 2234

Dealers: Cut out and display

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**MUSIC
WEEK**

**TOP
SINGLES
1984**

INDIES

**TOP
ALBUMS
1984**

1	WHAT DIFFERENCE DOES IT MAKE? The Smiths	Rough Trade
2	HEAVEN KNOWS I'M MISERABLE NOW The Smiths	Rough Trade
3	PEOPLE ARE PEOPLE Depeche Mode	Mute
4	THIEVES LIKE US New Order	Factory
5	PEARLY-DEWDROPS' DROPS Cocteau Twins	4AD
6	NELLIE THE ELEPHANT The Toy Dolls	Volume
7	WILLIAM, IT WAS REALLY NOTHING The Smiths	Rough Trade
8	MASTER AND SERVANT Depeche Mode	Mute
9	IN THE GHETTO Nick Cave	Mute
10	SPIRITWALKER The Cult	Situation Two
11	SONG TO THE SIREN This Mortal Coil	4AD
12	WALK INTO THE SUN March Violets	Rebirth
13	SNAKE DANCE March Violets	Rebirth
14	HAND IN GLOVE Sandie Shaw	Rough Trade
15	BLASPHEMOUS RUMOURS/SOMEBODY Depeche Mode	Mute
16	DEAD AND BURIED Alien Sex Fiend	Anagram/Cherry Red
17	YOU'RE ALREADY DEAD Crass	
18	KANGAROO This Mortal Coil	4AD
19	ORIGINAL SIN The Senate	Burning Rome/War
20	THANKS FOR THE NIGHT Damned	Damned
21	GOOD TECHNOLOGY Red Guitars	Self Drive Music
22	STEEL TOWN Red Guitars	Self Drive Music
23	R.I.P./NEW CHRISTIAN MUSIC Alien Sex Fiend	Anagram/Cherry Red
24	THE PRICE New Model Army	Abstract
25	AGADOO Black Lace	Flair

26	E.S.T. (TRIP TO THE MOON) Alien Sex Fiend	Anagram/Cherry Red
27	SUNBURST AND SNOWBLIND Cocteau Twins	4AD
28	MURDER/THIEVES LIKE US (INSTRUMENTAL) New Order	Factory Benelux
29	HAND IN GLOVE The Smiths	Rough Trade
30	MARIMBA JIVE Red Guitars	Self Drive Music
31	BLUE MONDAY New Order	Factory
32	GOREHOUND The Cramps	New Rose
33	HUP TWO THREE FOUR Sid Presley Experience	I.D. Records
34	COUP IN THE PALACE 23 Skidoo	Illuminated
35	MUSIC TO WATCH GIRLS BY The Higscons	Upright
36	ACCELERATION (Remix) Bill Nelson	Cocteau
37	CREEPING AT MAIDA VALE Marc Riley with The Creepers	Intape
38	STUCK ON YOU Trevor Walters	I&S
39	WORK IN PROGRESS (EP) Robert Wyatt	Rough Trade
40	BEAUTIFUL MONSTER The Folk Devils	Ganges
41	HOLLOW EYES Red Lorry Yellow Lorry	Red Rhino
42	IT'S A HARD LIFE Omega Tribe	Corpus Christi
43	SO SURE Skeletal Family	Red Rhino
44	TEMPLE OF LOVE Sisters Of Mercy	Merciful Release
45	SMELL OF FEMALE (BOX SET) The Cramps	New Rose
46	RATS Subhumans	Blurg
47	THE GARDEN OF ARCANE DELIGHTS (EP) Dead Can Dance	4AD
48	COTTAGE INDUSTRY Yeah Yeah Noh!	Intape
49	BELA LUGOSI'S DEAD Bauhaus	Small Wonder
50	HIGH ENERGY Evelyn Thomas	Record Shack

1	THE SMITHS The Smiths	Rough Trade
2	HEAD OVER HEELS Cocteau Twins	4AD
3	FROM HER TO ETERNITY Nick Dave	Mute
4	TOCSIN X Mal Deutschland	4AD
5	LIFE'S A RIOT WITH SPY VS. SPY Billy Bragg	Go! Discs/Utility
6	SMELL OF FEMALE Cramps	Big Beat
7	VENGEANCE New Model Army	Abstract
8	THE F... A Flux Of Pink Indians	Spiderleg
9	URBAN GAMELAN 23 Skidoo	Illuminated
10	HIGH LAND HARD RAIN Aztec Camera	Rough Trade
11	IT'LL END IN TEARS This Mortal Coil	4AD
12	GARLANDS Cocteau Twins	4AD
13	REVOLUTION Theatre Of Hate	Burning Rome
14	ROCKABILLY PSYCHOSIS/GARAGE DISEASE Various	Big Beat
15	BURNING OIL Skeletal Family	Red Rhino
16	HATFUL OF HOLLOW Smiths	Rough Trade
17	TREASURE Cocteau Twins	4AD
18	DEM' BONES Broken Bones	Fall Out
19	INCREASE THE PRESSURE Conflict	Mortarhate
20	10 BLOODY MARY'S ... Elvis Costello & The Attractions	Demon
21	POWER CORRUPTION & LIES New Order	Factory
22	INVASION OF THE PORKY MEN English Dogs	Clay
23	FROM THE PROMISED LAND Play Dead	Clay
24	ONWARD CHRISTIAN SOLDIERS Ikons Of Filth	Mortarhate
25	WHO? WHAT? WHY? WHERE? WHEN? Various	Mortarhate

SOUNDS

IN YOUR NEWSAGENTS

•45p

**WEDNESDAY
IS INDEPENDENCE DAY**



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

EUROPARADE '84

The Continent's biggest hits as gauged by their weekly rankings in the composite *Europarade*, compiled by Tros-Radio, and aired on Hilversum 1 (298 metres, 1008Khz) every Monday between 11am and 1pm GMT.

Weeks on		TITLE, Artist	Points*
Rank	Chart		
1	31	RELAX, Frankie Goes To Hollywood	735
2	26	AGAINST ALL ODDS (Take A Look At Me Now), Phil Collins	479
3	25	LOVE OF THE COMMON PEOPLE, Paul Young	463
4	19	CARELESS WHISPER, George Michael	454
5	26	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper	453
6	16	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder	452
7	19	SOMEBODY'S WATCHING ME, Rockwell	439
8	22	BIG IN JAPAN, Alphaville	437
9	18	SELF CONTROL, Laura Branigan	434
10	16	HELLO, Lionel Richie	426
11	16	RADIO GA GA, Queen	413
12	18	WAKE ME UP BEFORE YOU GO-GO, Wham!	399
13	15	ONLY YOU, The Flying Pickets	374
14	17	SELF CONTROL, Raf	373
15	16	I WANT TO BREAK FREE, Queen	370
16	16	GHOSTBUSTERS, Ray Parker Jr.	369
17	19	THRILLER, Michael Jackson	346
18	15	TWO TRIBES/WAR, Frankie Goes To Hollywood	340
19	15	MY OH MY, Slade	339
20	14	THE REFLEX, Duran Duran	328
21	14	HIGH ENERGY, Evelyn Thomas	308
22	12	SAY, SAY, SAY, Paul McCartney & Michael Jackson	306
23	16	JUMP, Van Halen	306
24	17	TO FRANCE, Mike Oldfield	305
25	17	STREET DANCE, Break Machine	305
26	19	SOUNDS LIKE A MELODY, Alphaville	295
27	16	SMALLTOWN BOY, Bronski Beat	286
28	13	SUCH A SHAME, Talk Talk	262
29	16	ALL NIGHT LONG (ALL NIGHT), Lionel Richie	260
30	15	GUARDIAN ANGEL, Masquerade	257
31	11	KARMA CHAMELEON, Culture Club	256
32	10	NEVER ENDING STORY, Limahl	256
33	14	TIME AFTER TIME, Cyndi Lauper	248
34	11	LOVE IS A BATTLEFIELD, Pat Benatar	239
35	9	FREEDOM, Wham!	234
36	15	SUSANNA, The Art Company	229
37	10	PEOPLE ARE PEOPLE, Depeche Mode	227
38	10	THE WAR SONG, Culture Club	226
39	10	PURPLE RAIN, Prince & The Revolution	224
40	13	SAD SONGS (SAY SO MUCH), Elton John	214

Compiled from the national charts of Austria, Belgium, Switzerland, West Germany, Denmark, Spain, France, United Kingdom, Italy, Netherlands and Eire.
*Points totals determined by applying an inverse points system to weekly *Europarade*

LP REVIEWS

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

Top 50

MALCOLM McCLAREN: Frans. Charisma. MMDL2. Producers: Malcolm McLaren, Robbie Kilgore, Stephen Hague and Walter Turbitt. A mere six tracks, including the full version of Madam Butterfly. Just on 30 minutes of music for full-price — Fans is not good value for money. Five of the tracks are McLaren's adaptations of Puccini, the sixth is his version of Bizet's Carmen. All sound like totally two incongruous forms (opera and funk/disco) made to share the grooves against their will and better judgement. It has enough McLaren innovation/novelty value to see it into the Top 50.

General

NICK LOWE: 16 All-Time Lowes. Demon. Fiend 20. A look back over the pub-rocker's finest moments from 1976 to 1980, which were probably his finest moments full-stop. Tracks include Cruel To Be Kind, I Love The Sound Of Breaking Glass and So It Goes, among plenty more high standard Lowe standards. It is difficult to gauge how well the singer's popularity will have held up in his absence, but his audience is likely to be fairly tenacious.

JEAN-LUC PONTY: Open Mind. Polydor 823 581-1Y. Producer: artist. Totally oblivious to anything that's occurred in the last 10

years, Open Mind is everything but. The violin in jazz/rock continues to be played by nobody except Ponty, but for all that anyone familiar with his previous work and that of Chick Corea (who appears on one track) *et al*, will be far from disappointed.

VARIOUS: Sheer Ecstasy Vol One. Ecstasy Records. XTLP 4. Distribution: PRT. Ten 12-inch mixes of boystown disco (as distinct from HiNRG). Sylvester contributes two tracks, and Gloria Gaynor one. There is also a version of The Jackson 5's Doctor's Orders by Meagan. The rest of the tracks are presumably by in-names on the gay circuit, with names like Lustt, and titles like Go Go Gorilla.

Jazz

KENNY BALL, CHRIS BARBER, ACKER BILK: Live At The Festival Hall. Cambra 5152. Producer: Alan A. Freeman. The three kings of British trad jazz were in concert to celebrate Ball's 25th anniversary in the business, and a double album feast of happy, good-time jazz was the result.

GEORGE MELLY: The Many Moods Of Melly. PRT N 6550. Producer: Terry Brown. George Melly is teamed with his regular support group, John Chilton's Feetwarmers, and the distinctive, unmistakable, lived-in voice weaves its usual spell.

RAY SWINFIELD: Angel Eyes. Wave WAVE 23. Producer: Raymond Horricks. Swinfield's

Argenta Ora quartet provide the framework for his extremely skilful and inventive jazz flautistry. Nevertheless, the flute heard at album length can become tonally tedious, especially when compared with the full-bodied over-dubbed saxophone section in the Chick Corea composition, Bud Powell. As flavouring or occasional solo contrast, the instrument has a lot going for it, but needs a bigger cushion than a quartet to carry a whole LP.

GENE AMMONS: Early Visions. PRT CXJD 6701. JAMES MOODY: Easy Living. PRT CXJD 6702. Two double LPs from the Chess catalogue, featuring tenor-saxist Ammons in some late Forties/early Fifties recordings and multi-saxist James Moody in cuts from the late Fifties/early Sixties. Ammons became prominent in the bop era, Moody had productive associations with Dizzy Gillespie's bands, and both were formidable soloists.

Indies

ENSKI BOSKI: I Found Jesus In A Gay Bar. Hamster Records. HAM 13. Distribution: Backs/Cartel. Electronic weirdness with not much human warmth to be found among the drum pulses and plinking synth lines you've heard a dozen times before and on better equipment. Merely average despite a five-star review in *Sounds*.

MARKETPLACE

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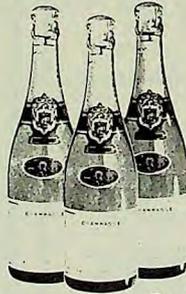


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