

MUSIC WEEK

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Inside
this week

UK INDEPENDENTS

AN ASSESSMENT of the highly-influential independent sector of the UK record industry, specially compiled as a guide for Midem delegates.

JEROME KERN THE MAN AND HIS MUSIC

A CELEBRATION of Jerome Kern Year, marking the 100th anniversary of the birth of one of the world's most successful and prolific popular music composers.

GARY FARROW

A 16-page tribute to Gary Farrow, promotion man extraordinaire, in his 10th anniversary year.

APRS

A GUIDE to Recording In The UK, compiled by the Association of Professional Recording Studios, including a list of all member studios and manufacturers, and details of the association's activities.

PLUS

BACKGROUND TO the case of the "missing" Beatles royalties (p31). The Top 100 singles and albums of 1984 (pp 37 and 42). And all of MW's regular sections: airplay lists, new releases, retailing, publishing, classical, disco news and charts, indie news and charts, talent news, LP and single reviews, new singles and LPs, US charts, the Euro parade chart, music video chart and the official UK industry charts compiled by Gallup.

Wright buys out Ellis

IN ONE of the biggest business transactions in the history of the record industry, Chris Wright has bought out partner Terry Ellis and assumes total control of the Chrysalis Organisation on a worldwide basis.

No details have yet been revealed, but it is estimated that Wright had to raise several million pounds to purchase Ellis' part of the company which they launched jointly 17 years ago.

Rumours of a rift between the two partners, who between them built one of the world's most successful independent music companies, began circulating some 18 months ago when Ellis was intent on extending the company's base into film and video production. Matters came to a head a year ago when Chrysalis cut back its US operation, traditionally Ellis' responsibility,

closing its Los Angeles office and relocating to New York.

For a time it looked as if both might sell out to a third party, but with renewed success in the US — notably with Pat Benatar, Billy Idol and Huey Lewis — Wright became determined to keep the company by buying-out Ellis.

Since then, intense negotiations have centred on what value could be put on Ellis' interests in the company, taking into account that it is he who is credited with having signed Blondie, among others, and more recently Huey Lewis.

Late last year, the split between Wright and Ellis was described as being "like a messy divorce", but on completion of the deal last Thursday, Wright issued a statement saying: "I am delighted that Terry Ellis and I have amicably completed this very complicated deal in a way that enables the Chrysalis artists and staff to con-

tinue the dynamic growth of the company."

Ellis made no statement, but Chrysalis said he had resigned as co-chairman of Chrysalis to "pursue his own business interests", and MW understands that he intends to stay in the music business launching a new UK-based label to be called Next Records.

In anticipation of the buy-out, and the resulting increased burden on Wright, the Chrysalis management team was restructured as of January 1. Wright said that it was designed to "strengthen the creative development of Chrysalis Records UK to pave the way to international expansion".

The re-shuffle takes Doug D'Arcy from MD of the UK company to managing director of Chrysalis Records International; former director of A&R Roy Eldridge becomes MD of Chrysalis

Records UK; Chrysalis Music general manager Stuart Slater moves to director of A&R at Chrysalis Records International; and Roger Watson, a former director of A&R at Chrysalis Records Inc, who has been running his own independent publishing company, joins the board of Chrysalis Music and will be director of special projects.

Additionally, George Martin, chairman of the Air Group of Companies, which are owned by Chrysalis, takes a seat on the board of the Chrysalis Group.

● Wright was social secretary at Manchester University and Ellis social secretary at Newcastle University when they met in 1967. Both set up their own booking agencies and decided to merge their interests. They launched Chrysalis Records in 1968 and achieved legendary success with Ten Years After, Jethro Tull and Blondie.

Music video flavour for 'record' Midem

CANNES: The 19th Midem opens here on Sunday (26) with the organisers placing special emphasis on the newly-introduced music video element and participation is being boosted by promotion video production companies, record company video commissioners, long-form video distributors and cable/satellite stations.

A video clip awards gala will be broadcast via the Eurovision link (except to the UK) and seminars will discuss the acquisition and use of video music rights and the role of cable and satellite in the music industry.

The Thorn EMI/Virgin/YTV satellite channel Music Box will have a parabolic antennae in Cannes to feed live transmissions via satellite and it will also make the facility available to record companies.

Among the long-form video companies at Midem will be Embassy Home Entertainment, whose director of acquisition, Robert Blay, plans to reveal the acquisition of "a major new package of music video titles"

and will be looking for worldwide distribution rights, both completed product and that in production.

Blay says he is also interested in co-production deals with major acts, particularly in the US, UK, Germany and Japan, territories in which Embassy has its own distribution companies.

● Participation by UK companies at Midem has reached "record levels" according to UK representative Peter Rhodes. Just under 100 UK companies are exhibiting, among them accountancy and insurance companies taking stands for the first time.

Chrysalis Records will be back in the Palais after an absence of three years; export company Windsong, which recently took over Pinnacle Records, is exhibiting for the 10th year running and CBS will again have the biggest record company presence, clocking up its 19th Midem.

The biggest stand this year has been booked by the Dutch music industry co-operative with 15 companies represented.



STUART HORNALL (centre) is the new managing director of Rondor Music (London) in the wake of Bob Grace. Hornall moves up from general manager and will also be vice president of A&R for Rondor International. Tom Bradley (left) is promoted to senior director and vice president for European operations. The appointments were announced in Los Angeles by A&M/Rondor chairman Jerry Moss (right).

Beerling to head R 1

THE NEW controller of Radio One, succeeding Derek Chinnery who retires next month, is to be Johnny Beerling who joined the BBC 28 years ago and who, appropriately, produced the first programme to go out on Radio One when it began in 1967.

Beerling joined the BBC as a technical operator in 1957, becoming a studio engineer and gramophone department producer. He became an executive producer in 1970.

In 1971 he wrote and produced the Radio One documentary series The Beatles Story.

Beerling, who takes over on March 4, told MW that he was not planning any drastic changes:

"Derek has built a very successful operation and I will be continuing the same broad mixture. But I will be pushing hard for an FM channel for the station, and I am looking forward to getting in to our new studio complex in April."

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DEADLY

NEWS

'Thieves' will destroy 'fabric of radio industry'

Radio pirates: Lords' 'get tough' warning to Govt

GET TOUGH with the pirate stations or they will destroy the fabric of radio — that was the hard-hitting message spelled out to the Government by the House of Lords last week.

Describing the pirates as thieves, Lord Aylestone, a former chairman of the IBA, said they paid no royalties, stole news bulletins and obeyed no rules or legislation on advertising.

"Those people who are engaging in illegal activities are, apart from breaking the law, making the legitimate side of broadcasting rather more difficult," he said. "I hope that the Government will step up their activities and use the powers contained in four Acts of Parliament and will apply them against these law-breakers."

Lord Willis added: "The Government have taken certain action but they seem very reluctant to apply the full pressure of law to these thieves. I find the situation unacceptable and hope the pressure will be stepped up."

"The pirates have no responsibility and there are no checks on them whatsoever. I see a greater danger here. There is now a cynical attempt by these pirate stations to pressure the Government and to pressure public opinion under the guise of the little man who is fighting the big institutions and the established radio networks."

"Indeed, certain sections of the press have taken their side and have adopted the same attitude. If this is allowed to continue, we are in danger of destroying something that has been carefully built up over the years: the delicate fabric of national radio in this country."

Lord Mulley said: "I think the problem is not that there are insufficient legal powers; it is quite simply that the only complacency in this matter is found within the Government."

But junior trade and industry minister Lord Lucas of Chilworth replied that the activities of the Radio Investigation Service, part of his department, were being reviewed: "Until that investigation is complete — and it is not going to take very long — it would be difficult for me to suggest exactly the direction in which we may go," he said.

"In the meantime, I must make it abundantly clear that we are not prepared as a Government to allow illegal broadcasters to flout the law. I have given an assurance that the work of the Radio Investigation Service is to be stepped up because illegal broadcasting is invariably at the expense of others and that is not fair. If allowed to go unchecked it would soon result in anarchy on the airwaves and this we cannot allow."

'Cream' of ethnic music on Devon label

A NEW independent record company has been launched in the Devon market town of Totnes. Orchid Records will specialise in ethnic music as well as contemporary and its product will be available through Impetus Distribution.

First releases are Mwana Wambale, an album of traditional Kenyan music, When The Brightness Comes, Japanese solo shakuhachi music by Yoshikazu Iwamoto, and Wheat, Frank Denyer's album of experimental music.

Designer goods for dealers

"DESIGNER" GOODS and displays will be available to dealers throughout the country, following a new distribution deal between Virgin merchandising and EMI.

First products will be available in April by when Virgin also hopes to have acquired a US company of tour merchandisers.

Ken Mannering, managing director of Virgin Licensing comments: "We will be distributing the usual range of T-shirts, but a new concept is the setting up of Virgin Design Studios which is a company formed to acquire the best design from all over the world."

London royal jazz gala

A ROYAL gala jazz concert in aid of the National Jazz Centre — now scheduled to open in May, 1985 — is being held at the London Palladium next month in the presence of HRH The Princess of Wales. Artists appearing will include Humphrey Lyttelton, Helen Shapiro, Nigel Kennedy, Stan Tracey, Working Week, Barbara Thompson's Paraphernalia, Alison Moyet and Will Gaines. Tickets for the concert — on Sunday, February 10 — can be booked on 01-434 1232.

Musical Chairs

STEVE ANDREWS, previously A&R manager at Chrysalis and Jeanette Slater's partner in A&M Music, has joined Arista as head of A&R. Angela Dyson moves from studio manager at Strawberry Recording Studios in Dorking to become A&R administrator at Arista. . . . Joan Ingram, previously press officer for Ronnie Scott's Club, has joined the EMI Records press office. . . . Former disc jockey, actor and dancer Carlton Dixon has joined Rush Release to assume responsibility for black music. . . . Julian Appleton, former financial director at ATV Music, has set up a music industry consultancy with other former ATV employees Diana Timbrel and Cijay Vyas. Appleton can be contacted on 629 1889. . . . Carrie Haggerty has been promoted to press officer at RCA from press office secretary. She replaces Matthew Freud. . . . Rien van Regteren and Peter Kaatee have been appointed as joint managing directors of PolyGram Record Service, Holland. Former factory manager van Regteren is responsible for manufacture and Kaatee, who was logistics manager, has responsibility for distribution, supply, planning and transport. They replace Ton Roofmans who moved to Philips.

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American Commentary



Grammy grumbles looming

From IRA MAYER

NEW YORK: Watch for a minor furore over the Grammy Awards this year, as two oddball nominations stir media interest in the nominating and voting procedures. One is Pia Zadora's nomination for best female rock performance (pitting the young new mother against Tina Turner, Wendy Williams, Bonnie Tyler and Lita Ford).

Almost no one has actually heard of Zadora's Rock It Out on MCA/Curb, though it was officially released. The same cannot be said for the Clark Sisters' He'll Turn Your Scars Into Stars, which was never released by PolyGram but which was nominated in the gospel category anyway. The Clark Sisters song will reportedly be withdrawn from the ballot.

It's hardly been a secret that the nominating and voting procedures of the awards, granted by the National Academy of Recording Arts and Sciences (NARAS), leave something to be desired. The politicking involved in any such in-bred industry awards system (Hollywood's Oscars come immediately to mind) is heavy, and many favours are invariably called in as managers and other interested parties call around to nominating committee members promoting their acts. Nor is there anything wrong with that, *per se*, provided that those doing the nominating at least sit down and listen to the records in question, thereby, at the very least, making sure they exist.

NARAS also bears the weight of many members who are no longer active in the recording industry (once a member, always a member), or who are active only in one part and never pay attention to any other. Then comes the matter of which labels have the greatest number of NARAS members; that status, it has seemed in recent years, belongs to CBS. No one can prove that block voting dominates the awards because there are always enough exceptions to the rule to show otherwise. On major awards, it makes sense that a Michael Jackson runs a clean sweep, and Tina Turner too, a favourite who is seen as having worked hard for the recognition she is finally receiving on her own.

But in categories where there is no heated competition, a Grammy-winning sticker on an album cover can help sell a few extra copies — and certainly bring attention to an otherwise obscure artist. It is in these "middling" categories that block voting by majors can really help. As suggested, none of this is new, and I'm sure there have been previous instances of Pia Zadora-like artists being nominated — hardly the case of an overlooked talent being recognised by her peers — and possibly even of unreleased material being nominated. But this year more than ever is going to find the Grammys under careful scrutiny.

WHILE THE British did battle with the tax authorities over the Band Aid single, Americans are in an uproar over retailers who sold the single and/or videotape at a profit. In Connecticut, state authorities have warned retailers that they must turn over profits to charitable organisations aiding Ethiopian famine victims. Apart from moral considerations, says the state's attorney general, the sleeve states that "all proceeds of this record are to assist famine relief in Ethiopia". While the statement is the manufacturer's, he says, dealers displaying and selling the record implicitly suggest they are complying with the charitable donation.

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Weltman new Charisma MD

STEVE WELTMAN has been appointed managing director of Charisma Records succeeding Brian Gibbon who left in the spring of 1983.

Weltman joined Charisma in 1969, the year it was formed by Tony Stratton Smith. In 1974 he left to work with Nazareth and from 1977 to '80 he headed the international department at RCA Records but returned to Charisma in 1981 as general manager.

Stratton Smith says: "I have known Steve since the days when we worked on the retail side of the industry and at a time when Charisma is raising its creative activity very rapidly it is a comfort to have a record man of such rare commitment and energy."

"I am also pleased to announce the appointment of Roddy Forrest to the position of general manager. Roddy has previously worked for Arista Records as artist development manager and at Phonogram Records as product manager."

Financial companies represented at Midem

THE GOVERNMENT'S relaxation of the rules governing the way lawyers and financial houses can promote their services has prompted several organisations to be represented at Midem for the first time.

Abbey Life, one of the UK's largest life assurance houses, is taking a stand to advertise its financial and insurance package aimed at the music industry. Cover for tour cancellations or damage, loss or injury is available through Hamden and Richard Brain Associates.

Hamden Insurance/B&A Insurance will be taking a stand at

Midem as will London-based accountants Sloane & Co, the first to do so. Company founder and senior partner David Sloane will be promoting his belief that proper budgeting and planning are essential for financial and artistic success.

Duran accountant

DURAN DURAN have appointed Birmingham-based accountant Tony Silvester to run their group of personal companies. Silvester was previously a tax partner with accountants Arthur Young's Birmingham office.



THE JIVE label's European office based in Hilversum has signed a new long-term licensing deal with Sonet for Sweden, Denmark, Norway and Finland. Sonet MD Dag Haeggqvist (left) is pictured in Stockholm with John Briley, Zomba/Jive's director of European operations, Billy Ocean and Lars-Olof Helen, Sonet Sweden internal product manager.

R&R launches label

A NEW record label, called R2 Records, is being launched by R&R Music the management and publishing company set up 15 months ago by Robert Lemon and Ron McCreight who will be at Midem to negotiate worldwide licensing agreements. A UK distribution deal is also under negotiation.

First signing to the label is Scots band Pure Glass with releases scheduled for March backed by heavy marketing/promotion. The band have already been featured on Radio One.

R&R's publishing division has announced the signing of a UK administration deal with Zomba Music Publishers which encompasses all R&R catalogues including copyrights by Snowy White, H₂O, The Higsons, Steve Wright, Lesley Duncan, Mike Heron and Tony Cox.

R2 Records will operate from Grafton House, 2/3 Golden Square, London W1 (01-439 8442).

Delay in Gallup inquiry

BAD WEATHER has hampered Gallup's efforts to investigate what it feels may be suspicious sales of Skye, a single by Gaelic band Runrig. (MW January 19).

Gallup deleted the record from the 100-200 chart because of a discrepancy in returns from chart shops and check panel shops and because of what it says was dealers' disquiet over multiple sales. The investigation was to continue as soon as a Gallup representative was able to travel to the West Country.

But Shirlie Stone, who runs the Simple label which released Skye, says the delay could be commercially crippling for her company. She expressed her disappointment at "the lack of information coming from Gallup".

Satellite campaign

A SATELLITE selling campaign is being conducted in the US with the hope that it will lead to sales at Midem. BrightStar is beaming to 240 TV stations across the country a 20-minute promo for Rock 'n The Dock, six hour-long specials filmed at Limehouse Studios in London. They feature Aswad, Mari Wilson, Jakko, Yes Lets, The Puppets and Doctor and The Medics.

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NEWS

Jackson's court claim: 'EMI ruined my career'

EMI RECORDS ruined the solo career of Ray Jackson, lead singer with Lindisfarne, by completely ignoring him during a two-year contract, it was claimed in the High Court last week.

Jackson and his management, Barry McKay International Music (UK) Ltd, are suing the company for breach of contract in an action that could set precedents for future record company deals.

Jackson and McKay claimed in the High Court at Newcastle upon Tyne that EMI blocked the singer's chances of success by failing to release a minimum of three singles during a basic one-year contract that Jackson signed at the beginning of 1976. The deal included a second-year option for an album and Jackson claims EMI must now come up with a promised £10,000 for the LP.

For Jackson and McKay, Mr Geoffrey Gruder said: "The conduct of EMI in this case is absolutely appalling. They did, by their complete neglect of Jackson, stifle any chance of a solo career."

"They had him on their books for two years and really did absolutely nothing for him."

Jackson tried to launch his solo career two years after Lindisfarne split up in 1973. He took a demo tape of six of his songs to Barry McKay who was then a 21-year-

old owner of two record shops and one music store in Newcastle and just breaking into management.

"I wasn't expecting much but when I heard the songs I was amazed," McKay told the court. "They were terrific and I thought one of them was an instant hit."

He signed up Jackson and took the tape exclusively to EMI. McKay said he did this because it was a British company, had promoted The Beatles and it seemed the right choice. He said he did not have a great deal of knowledge about recording contracts at the time but had read about EMI in *Music Week* and believed the company was a professional set-up.

"I worked very hard for Ray Jackson and to the best of my ability at the time but with the experience I have now I would have dropped the EMI contract in the bin," said McKay. "All the clauses were heavily in their favour."

Mr Gruder said that EMI thought the material on the demo tape was excellent and that three tracks were obvious singles.

Only one record was released and it sold 200 copies nationwide — 50 of them in one of McKay's Tyneside stores. McKay claimed that EMI did very little to promote the single and lost interest in his

client very quickly. He maintained that numerous telegrams, letters and telephone calls were ignored. He became disenchanted and began approaching other record companies.

McKay admitted that Jackson never made it as a solo artist. When singles and an album were released for him by Phonogram in 1979 it was three years too late — the music market had changed dramatically so he failed.

But producer Gus Dudgeon told the court he thought Jackson had a high chance of making it as a solo artist. "This has always been a chancy business but with the right promotion I think he could have made it."

Jackson claimed from the witness box that EMI treated him abysmally. He said: "I thought that I had completely wasted my time. I could have been recording elsewhere and been successful as a solo artist."

"The treatment I was given by EMI disillusioned me and I didn't feel like writing after that."

Charisma MD Steve Weltman told the court: "He is a great communicator. He can sing and is an accomplished musician."

Judge Mr Justice Michael Davies is due to give a judgement on Friday (25) after hearing EMI's defence which began early this week.

DOOLEY

THE BRITISH record industry seems hell bent on simultaneously scoring an own goal whilst shooting itself in the foot. The magnificent worldwide PR for the industry generated by the **Band Aid** success is in danger of being dissipated by ludicrous squabbling over the way in which market share for the record is calculated. Publication of the 4th quarter and annual figures are being delayed by a row between **Phonogram** and the **BPI Council** which appears to be getting unnecessarily overheated. Surely the most equitable solution would be to give Phonogram credit for its efforts with a total market share figure, but indicating the percentage contribution by Band Aid? ... meanwhile, there's a storm in a T cup over whether the T in **BRITS** (as in BRITS Awards, due to be presented live on TV and radio in three weeks time) stands for "talent" or "trophy", or whether the awards should be called BRITS at all. BPI chairman **Maurice Oberstein** wants BRITS to become as famous as Grammys and Oscars and says the T stands for "trophy"; the **BBC** doesn't like the name BRITS and is calling the show the British Record Industry Awards; show organiser **Deke Arlon** says artists receiving the awards will be offended by the T meaning "talent" (as in talent contest) and so expensive artwork is being hastily re-designed to take out the words talent and BRITS. Strange to think that it's only a couple of months since Oberstein, Arlon and BBC executives addressed a Savoy Hotel press conference announcing the British Record Industry Talent Awards (BRITS).

A **SOBERING** thought for music video delegates to Midem: is the promotion video boom on the wane? Satellite TV's Sky Channel programme director **Gary Davey** says he wants to put more emphasis on self-produced content and less on video clips. "Clips are extremely popular," he says, "but they wear out very quickly." ... Official **Midem T-shirts** will be on sale in Cannes for the first time — all profits going to the Band Aid Ethiopia trust fund — sold by **Mobile Merchandising** with the blessing of the Midem Organisation ... No sooner had Dooley noted that **Elgar** music is out of copyright this year than **Cherry Red** rushes out a version of **Land Of Hope And Glory** by a band called **Ex-Pistols** ... **K-tel A&R** redundancy victim **Judy Head** can be contacted on 01-575 1341 ... With **The Kinks'** Arista commitments completed, and their single **Do It Again** showing well in the US charts, manager **Larry Page** open to new recording offers ... Back catalogue **MOR** should get a boost from **David Jacobs'** new **Radio Two** prog **Music Of Our Lifetime** which has so far featured **Alma Cogan, Dinah Shore, Matt Monro, Nelson Riddle, Jo Stafford** and **Anne Shelton**.

RADIO ACADEMY

PRESENTS

THE UK MUSIC RADIO CONFERENCE
From 6pm on Thursday 28 February to 7.15pm on
Friday 1 March 1985 at the Purcell Rooms,
on the South Bank, London

Focussing on pop and rock music, the conference will include sessions on the relationship between record companies and radio stations, programming and presentation, the influence of the sales charts, audience research, copyright and training.

Guest speakers include:

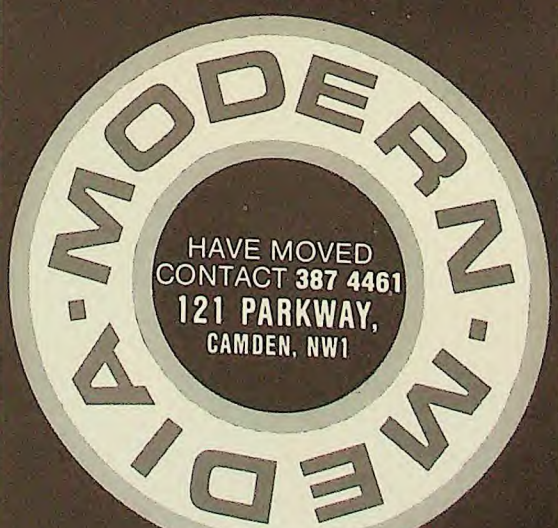
Paul Gambaccini and Steve Wright
Maurice Oberstein — Chairman of the BPI
Tony Hale — Head of Music, Capital Radio
Derek Chinnery — Controller of BBC Radio One
Robin Vaik — Music Manager, BRMB
Norm Pattiz — President of Westwood One, U.S.A.
Johnny Beerling — Head of Programmes, BBC Radio One
Colin Walters — Managing Director, Piccadilly Radio

The conference Chairman is **Tim Blackmore** of **Reliable Source Ltd**

Registration fee: Academy members — £25 Non-members — £45
The fee includes lunch on 1 March and admission to the opening and closing receptions at the invitation of the BBC and Capital Radio.

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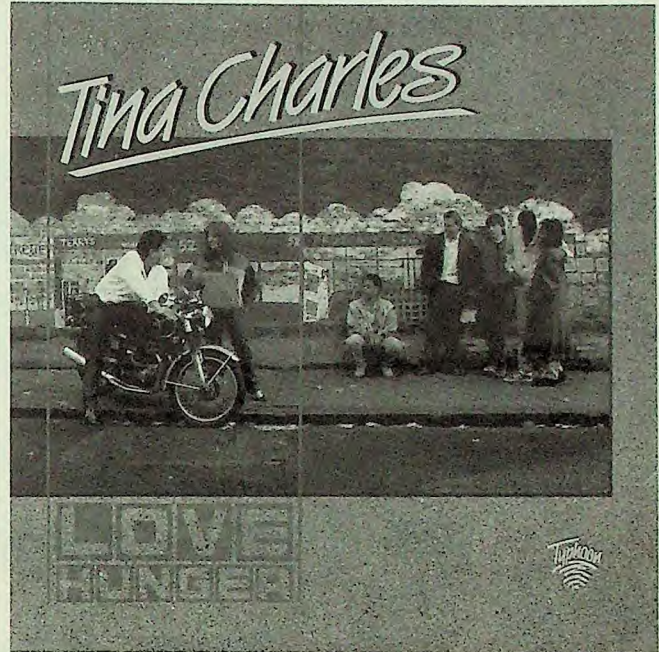


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FRANCE JO-ANNE JO-ANNE
GERMANY OH SUSIE
ITALY YE SI CA
JAPAN
MALTA
NORWAY
PORTUGAL
SWEDEN
SWITZERLAND YE SI CA
COLUMBIA
CUTTING CORNERS (LP)
DO IT
FLASH IN THE NIGHT
GREATEST HITS (LP)
L.A. GOODBYE
OH SUSIE
TEN O'CLOCK POSTMAN
YE SI CA
CRY SOFTLY
DANCING IN MADNESS
FLASH IN THE NIGHT
JO-ANNE JO-ANNE
OH SUSIE
YE SI CA
OH SUSIE
YE SI CA
DANCING IN MADNESS
DO IT
FLASH IN THE NIGHT
GREATEST HITS (LP)
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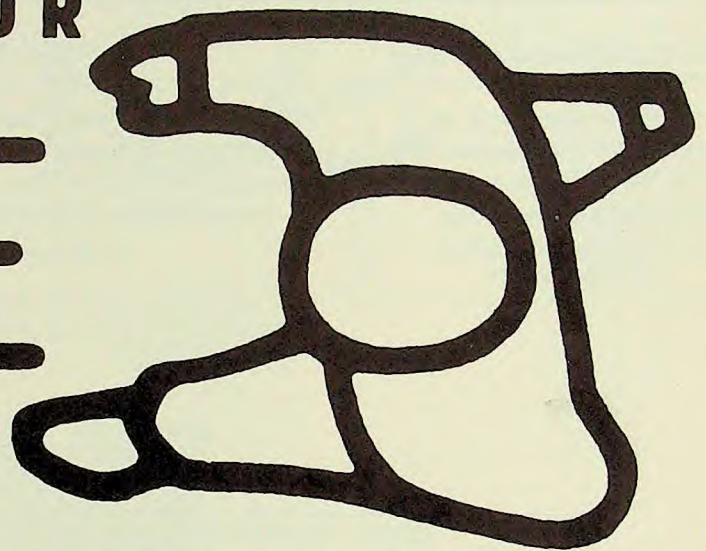


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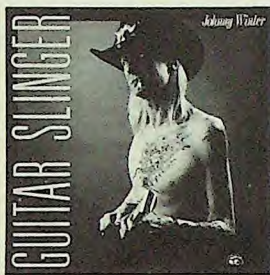
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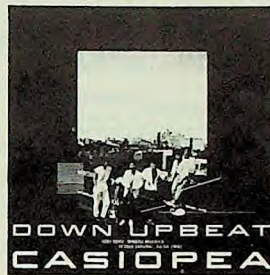
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Johnny Winter
'GUITAR SLINGER'



Queen Ida
'ON A SATURDAY NIGHT'



Casiopea
'DOWN UPBEAT'



Albert Collins
'LIVE IN JAPAN'



James Cotton
'HIGH COMPRESSION'

The music on Sonet covers a wider range of styles and territories than almost any other record label; from the very latest in contemporary pop to the roots of the blues; from Louisiana's goodtime Cajun sounds to Greek bouzouki music; from Japanese jazz-funk at its finest to gospel and soul; from electro to fifties rock 'n' roll.



Sonet have a co-production deal with Chicago based Alligator Records, the leading contemporary blues label in the world. Alligator artists include Johnny Winter, Albert Collins, Hound Dog Taylor, Koko Taylor, Son Seals, Lonnie Brooks and Big Twist & The Mellow Fellows. Recent Alligator albums are 'Guitar Slinger' by Johnny Winter; 'Bad Axe' by Son Seals and, 'High Compression' by Muddy Waters' harmonica man James Cotton (his first album in nine years). Forthcoming Alligator LPs include Johnny Winter's next studio recording and a brand new album from the legendary Lonnie Mack.

Cajun Music

This is Cajun music! The goodtime sounds of Louisiana, including Queen Ida and her Zydeco Band, Clifton Chenier, Rockin' Dopsie & The Cajun Twisters, the Balfa Brothers and Nathan Abshire. No other record company in Europe can boast such a strong catalogue of Louisiana's Cajun music.

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CASIOPEA

Japanese jazz-funk at its finest. Casiopea are the most popular and successful jazz-funk band in Japan. Three Casiopea albums are now available on Sonet - 'Mint Jams' features the best from their early albums and includes 'Domino Line'; 'The Soundgraphy' is the greatest hits collection; and 'Down Upbeat' the new studio LP, which was recorded in New York.



Sonet's Legacy Of The Blues series features classic recordings by important and influential bluesmen, including Lightnin' Hopkins, Big Joe Williams, Champion Jack Dupree, Snooks Eaglin, Memphis Slim, Robert Pete Williams and Sunnyland Slim.

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Recent Sonet albums include 'Frankenstein & The All Star Monster Band', featuring the legendary Kim Fowley; 'Panzer And Rabbits' from Holy Toy, the group led by Polish refugee Andrej Nebb ('Forceful and important' said NME); Joe Sun's country-rock LP 'The Sun Never Sets'; 'Burning Circuits' by Urbaniax; 'Rio Medina' by Texan heroes the Sir Douglas Quintet; and 'Swedish Metal', a heavy metal compilation featuring Spellbound, Motherlode, Shed and Universe.



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10	9	6	SUPERMAN (GIOCA JOUER) Black Lace (Alan Barton) -	Flair FLA 106 (P)
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20 WEEKS IN MUSIC WEEK CHARTS

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2	4	8	AGADOO Black Lace (-) Copyright Control	Flair FLA 107 (P)
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MONSTER HIT 3 **Black Lace DO THE CONGA**

10	13	5	DO THE CONGA Black Lace (Ferguson/Barton/Routh) Sonet/Flagg Music ©	Flair FLA 108 (P)
4	4		TEARDROPS	

THE CARNIVAL HIT OF '85

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4	7	3	PARTY PARTY - 16 GREAT PARTY ICEBREAKERS Black Lace (Black Lace/Neil Ferguson)	Telstar STAR 2250 (R) C. STAC 2250
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Edited by
JEFF CLARK-MEADS

NEWS

Rio is rocked by UK bands

From CHRISTOPHER PICKARD

RIO DE JANEIRO: British bands are helping to make the huge Rock In Rio festival bigger and more successful than even the organisers could have imagined.

Despite its name, the event is not just a rock festival, but offering music over a wide spectrum, from James Taylor and Al Jarreau to Iron Maiden and AC/DC, plus Nina Hagen and The B52s. There are 14 top international acts and a further 15 Brazilian ones.

By the end of the first weekend (January 12/13), over 650,000 people had visited The City Of Rock, the name given to the purpose-built site 20 miles from Rio's main residential area. They were attracted by the saturation media coverage here, which even managed to push the country's presidential election off the front page.

TV Globo, which is filming the festival, is dedicating over one hour of prime time each day to the events at the festival site.

The UK is well represented, being the country with the most acts present after Brazil. This was well reflected on the first night when the three international attractions were Whitesnake, Iron Maiden (interrupting their current US tour), and Queen. The following evening (12) saw America's turn, featuring Al Jarreau, James Taylor and George Benson, plus Brazilians Gilberto Gil, Elba Ramalho and Ivan Lins. They attracted a huge crowd of 250,000, and the surprise hit was James Taylor, who consequently swapped billing places with Benson on the Monday (14) to headline.

Rock in Rio could well become the blueprint for future international festivals. Masterminded by Artplan, one of Brazil's largest advertisement agencies, with sponsors ranging from Brazilian brewing giant Brahma to the ubiquitous McDonalds fast food chain, box office receipts for the 10-day event are estimated at over \$12m.

Queen's Freddie Mercury told *Music Week*: "This is not normal. This is going to be one of the biggest musical events ever. Woodstock was small in comparison." David Coverdale of Whitesnake agreed. "We headlined at Castle Donington," he said, "but Rock In Rio is so much larger and over 10 consecutive days."

Despite the size of the crowds, there had been few incidents by the end of the fourth day, with just 10 arrests for drug-related offences and only one serious injury.

Pinnacle signs nine

SIX LABELS have signed deals with new-look distributor Pinnacle and three more have pulled out of joint contracts to join the company exclusively.

The new labels are: Cocteau, Illuminated, Hybrid, Trust, Bacon Empire and Razor. Those now exclusively with Pinnacle comprise Abstract, Music For Nations and Cherry Road.

Steve Mason, Pinnacle's new owner, comments: "It makes me very optimistic about the future of Pinnacle. It's nice to know that there is a great future for a good independent distribution company."

News in brief...

MIKE HARDING'S Moonraker label has signed with CM Distribution after terminating its contract with IMS. First release will be Harding's Roll Over Cecil Sharp (M007) album in early February to coincide with an 80-date tour.

EAST ANGLIAN rock band Runestaff have signed to Wolverhampton-based Heavy Metal Records. Work on an album was due to begin this month.

SPARTAN RECORDS have signed Irish band Auto Da Fe and a debut single, All Is Yellow Hot Hot Hot, has been released.

Directory

RECENT MOVES: **Argus International Music Management** (Zomba/Jive European office) to H van Schadijklaan, 1241 BN Kortenhof, Holland. (Tel: 0 35 62177; Telex: 43696 Freso nl) ... **Music For Nations** to 4th Floor, 8 Carnaby Street, London W1V 1PG. (Tel: 01 437 4688; Telex: 296217) ... **Diamond Promotion And Publicity** to 36 Beechpark Way, Watford, Herts. (Tel: 0923 39410) ... **Grant Black's Sound Management** is now based at 38 Langham Street, London W1. (Tel: 01 580 3382/631 4015).



SMILING BAND AID instigators Bob Geldof and Midge Ure receive a unique triple platinum award for sales of *Do They Know It's Christmas?* from Phonogram general manager Tony Powell. The single was the first to achieve triple platinum sales in the UK, and not unexpectedly emerged as the top single of 1984 in the Gallup Chart. Stevie Wonder's *I Just Called To Say I Love You* on Motown was runner up while Lionel Richie's *Can't Slow Down* album, also on Motown, was top LP of the year.

Trading in Spirit shares now started

TRADING IN shares of Ben Findon's Spirit Music Holdings plc began on the Stock Exchange on Monday (21) with a healthy initial premium expected for investors.

The charting of Russ Abbot's Atmosphere has helped the company's flotation of 1.7m 25p shares, although it is felt that Findon's reputation would have ensured a heavy over-subscription in any event.

Allocation of the shares was decided at a meeting of the company directors and financial advisers last week. The largest block allocated is 300,000 which has gone to an investor asking for 500,000. The identity of the investor has not been revealed although it is believed to be a company or individual already involved in the music industry.

Control of Spirit will remain with Ben and Lynda Findon.

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HOT TRACKS

TOP 84 OF '84

CASHBOX TOP 100 SINGLES 1984

Billboard[®] HOT 100 1984

- 1 WHEN DOVES CRY—Prince
- 2 WHAT'S LOVE GOT TO DO WITH IT—Tina Turner
- 3 SAY SAY SAY—Paul McCartney and Michael Jackson
- 4 FOOTLOOSE—Kenny Loggins
- 5 AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)—Phil Collins
- 6 JUMP—Van Halen
- 7 HELLO—Lionel Richie
- 8 OWNER OF A LONELY HEART—Yes
- 9 GHOSTBUSTERS—Ray Parker Jr.
- 10 KARMA CHAMELEON—Culture Club
- 11 MISSING YOU—John Waite
- 12 ALL NIGHT LONG (All Night)—Lionel Richie
- 13 LET'S HEAR IT FOR THE BOY—Deniece Williams
- 14 DANCING IN THE DARK—Bruce Springsteen
- 15 GIRLS JUST WANT TO HAVE FUN—Cyndi Lauper
- 16 THE REFLEX—Duran Duran
- 17 TIME AFTER TIME—Cyndi Lauper
- 18 JUMP (FOR MY LOVE)—The Pointer Sisters
- 19 TALKING IN YOUR SLEEP—The Romantics
- 20 SELF CONTROL—Laura Branigan
- 21 LET'S GO CRAZY—Prince & The New Power Generation
- 22 SAY IT ISN'T SO—Daryl Hall & John Oates
- 23 HOLD ME NOW—Thompson Twins
- 24 JOANNA—Kool & the Gang
- 25 I JUST CALLED TO SAY I LOVE YOU—Stevie Wonder
- 26 SOMEBODY'S WATCHING ME—Rockwell
- 27 BREAK MY STRIDE—Matthew Wilder
- 28 99 LUFTBALLONS—Hena
- 29 I CAN DREAM ABOUT YOU—Dan Hartman
- 30 THE GLAMOROUS LIFE—Sheila E
- 31 OH, SHERRIE—Steve Perry
- 32 STUCK ON YOU—Lionel Richie
- 33 GUESS THAT'S WHY THEY CALL IT THE BLUES—Elton John
- 34 SHE BOP—Cyndi Lauper
- 35 BORDERLINE—Madonna
- 36 SUNGLASSES AT NIGHT—Corey Hart
- 37 EYES WITHOUT A FACE—Billy Idol
- 38 HERE COMES THE RAIN AGAIN—Eurythmics
- 39 UPTOWN GIRL—Billy Joel
- 40 SISTER CHRISTIAN—Night Ranger
- 41 DRIVE—The Cars
- 42 TWIST OF FATE—Olivia Newton-John
- 43 UNION OF THE SNAKE—Duran Duran
- 44 THE HEART OF ROCK 'N' ROLL—Huey Lewis and The News
- 45 HARD HABIT TO BREAK—Chicago
- 46 THE WARRIOR—Scandal Featuring Patty Smyth
- 47 IF EVER YOU'RE IN MY ARMS AGAIN—Peabo Bryson
- 48 AUTOMATIC—The Pointer Sisters
- 49 LET THE MUSIC PLAY—Shannon
- 50 TO ALL THE GIRLS I'VE LOVED BEFORE—Julio Iglesias & Willie Nelson
- 51 CARIBBEAN QUEEN—Billy Ocean
- 52 THAT'S ALL—Genesis
- 53 RUNNING WITH THE NIGHT—Lionel Richie
- 54 SAD SONGS (SAY SO MUCH)—Elton John
- 55 I WANT A NEW DRUG—Huey Lewis and The News
- 56 ISLANDS IN THE STREAM—Kenny Rogers With Dolly Parton
- 57 LOVE IS A BATTLEFIELD—Pat Benatar
- 58 INFATUATION—Rod Stewart
- 59 ALMOST PARADISE...LOVE THEME FROM FOOTLOOSE—Mike Reno and Ann Wilson
- 60 LEGS—2 2 Top
- 61 STATE OF SHOCK—Jacksons
- 62 LOVE SOMEBODY—Rick Springfield
- 63 MISS ME BLIND—Culture Club
- 64 IF THIS IS IT—Huey Lewis and The News
- 65 YOU MIGHT THINK—The Cars
- 66 LUCKY STAR—Madonna
- 67 COVER ME—Bruce Springsteen
- 68 CUM ON FEEL THE NOIZE—Quiet Riot
- 69 BREAKDANCE—Irene Cara
- 70 ADULT EDUCATION—Daryl Hall & John Oates
- 71 THEY DON'T KNOW—Tracey Ullman
- 72 AN INNOCENT MAN—Billy Joel
- 73 CRUEL SUMMER—Bananarama
- 74 DANCE HALL DAYS—Wang Chung
- 75 GIVE IT UP—K.C.
- 76 I'M SO EXCITED—The Pointer Sisters
- 77 I STILL CAN'T GET OVER LOVING YOU—Ray Parker Jr.
- 78 THRILLER—Michael Jackson
- 79 HOLIDAY—Madonna
- 80 BREAKIN'...THERE'S NO STOPPING US—Ollie & Jerry
- 81 NOBODY TOLD ME—John Lennon
- 82 CHURCH OF THE POISON MIND—Culture Club
- 83 THINK OF LAURA—Christopher Cross
- 84 TIME WILL REVEAL—DeBarge
- 85 WRAPPED AROUND YOUR FINGER—The Police
- 86 PINK HOUSES—John Cougar Mellencamp
- 87 ROUND AND ROUND—Ratt
- 88 HEAD OVER HEELS—The Go Go's
- 89 THE LONGEST TIME—Billy Joel
- 90 TONIGHT—Kool & the Gang
- 91 GOT A HOLD ON ME—Christine McVie
- 92 DANCING IN THE SHEETS—Shalamar
- 93 UNDERCOVER OF THE NIGHT—The Rolling Stones
- 94 ON THE DARK SIDE—J. Cafferty & Beaver Brown Band
- 95 NEW MOON ON MONDAY—Duran Duran
- 96 MAJOR TOM (COMING HOME)—Peter Schilling
- 97 MAGIC—The Cars
- 98 WHEN YOU CLOSE YOUR EYES—Night Ranger
- 99 ROCK ME TONITE—Billy Squier
- 100 YAH MO BE THERE—James Ingram with Michael McDonald

ES IT AGAIN

...and then some

BILLBOARD

**9 OF TOP 10, 18 OF TOP 20
70% OF ENTIRE YEAR-END CHART**

CASHBOX

**9 OF TOP 10, 18 OF TOP 20
74% OF ENTIRE YEAR-END CHART**

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**9 OF TOP 10, 18 OF TOP 20
75% OF ENTIRE YEAR-END CHART**

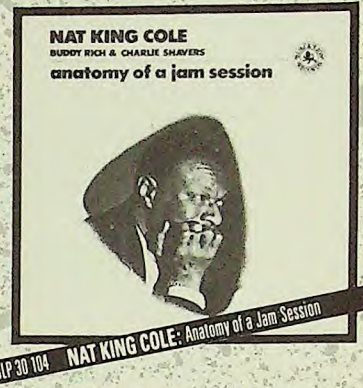
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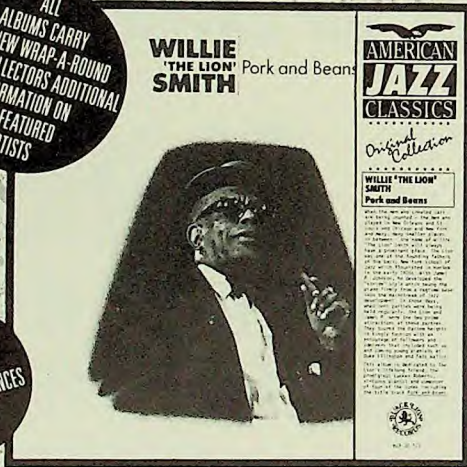


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- BLP 30 110 **RUBY BRAFF:** Hear Me Talkin'
- BLP 30 111 **HAMPTON HAWES:** Spanish Steps
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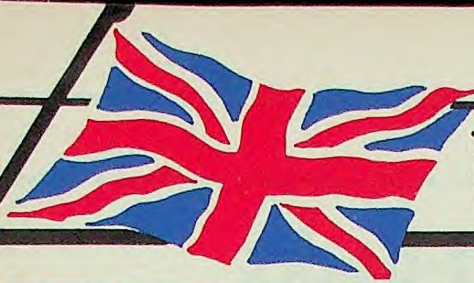
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UK INDEPENDENTS



THE SMITHS. Three hit singles, two hit albums and the Sandie Shaw seal of approval last year. And *Meat Is Murder* poised to win still more friends this year.



Despite only releasing two singles in 1984 **NEW ORDER'S** popularity has not waned. A new single and album from the Factory act are imminent.

SOME OF the best selling independent artists of 1984, demonstrating the ever-increasing diversity of the field galvanised nearly nine years ago by the punk explosion.

Some have adopted the original ideals and some have just kept the bits they can use. All have added their own talents and trademarks. And none sound remotely like The Sex Pistols.



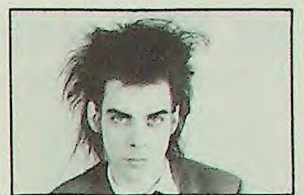
Leeds' **MARCH VIOLETS** had independent hits with *Walk Into The Sun* and *Snake Dance* on their own *Rebirth* label last year and could well follow former label mates *The Sisters Of Mercy* into a major deal and the national charts this year.



NEW MODEL ARMY — angry young men back in the national charts while their *Vengeance* more-LP is still in the indie chart after eight months.



Enormous commercial success and **THE COCTEAU TWINS** continued to court each other from a safe distance last year. This year the trio are certain to better the number 29 position afforded their dreamy *Treasure LP*.



NICK CAVE has continued to be one of the most influential independent artists since leaving *The Birthday Party* early last year, with an acclaimed album and a caterwaul croon through *Elvis' In The Ghetto*.

Fall into a Trance

MEL TURNER, an early Sixties name on the pop scene, has started his own record label Trance 2000 with the intention of "helping black British talent and the best of the white artists".

The label's first release is a double A-side 12-inch single *New York To Moscow* by Jimmy Ross coupled with *It's Coming Soon* by "Brooklyn's Queen of Gospel" Pinky Mo-Shaw. Ross has had successes in the US charts, including *First True Love Affair* and *Fall Into A Trance*, and is in fact... Mel Turner.

Pinky McShaw will be donating royalties from her track to the Ethiopian Relief Fund through UNICEF, while Ross will be dividing his between the Greenpeace Organisation and Ethiopia.

The Ross/McShaw single is available in 7 and 12-inch formats, and distributed through PRT.

Troeller foundries

GORDION TROELLER, who previously owned Naive Records, has started a new label Foundry Records with his Naive associates Steve Baker and Susan Pippet. The first release is an album by Peter Hammill (ex-Van der Graaf Generator) and The K Group. The live double was recorded at various venues last year, and renews the long-standing association between Hammill and Troeller. Also lined up for release is a single from Fiction Faction at the end of March. Foundry Records, 132 Liverpool Road, London W1 (01-607 5865).

MIS to poll buyers

THE NEW distribution set-up which has been started by Music Industry Services (*Music Week*, January 19) will poll record buyers before accepting any product, director John Bassett revealed this week.

Labels who approach MIS will be asked for 100 copies of the record to be released through the National Record Buyers poll. "We do not wish to be the judges of a good or bad record, so instead of a label manager judging product by his ears and taste alone, we listen to record buyers from around the country," Bassett said.

"If the poll shows a favourable response then we will automatically distribute the product, no matter what our personal feelings be."

Record distribution is a further extension of activities for MIS which started operations seven years ago, and is involved in record pressing, and club, shop and radio promotion.

MIS, 22 Madeira Grove, Woodford, Essex (01-505 4392/9434).

Cocteau/Pinnacle deal

BILL NELSON'S Cocteau label has switched distribution to Pinnacle, and the first new release through the new arrangement is a box-set, *Trial By Intimacy* (*The Book Splendours*) which comprises four previously unreleased Bill Nelson albums, a set of eight postcards and a 54-page book of Nelson photographs. Dealer price will be £19. The *Jump Cut* debut album from Man Jumping also switches from EMI to Pinnacle. Cocteau Records, PO Box 134a, Thames Ditton, Surrey KT2 0TY.

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UK INDEPENDENTS

New acts announced as PRT moves into CD

PRT WILL be unveiling its new roster of direct-signed UK artists and giving licensees details of its imminent move into the compact disc market at Midem.

A part of PRT's drive for increased market share in 1985, the new roster includes Jerome, Vision, Rokoco, Julie, Verity, The Technos and Willy Finlayson, who's single, *On The Air Tonight*, is currently a hit in Germany.

Recently licensed labels, Sedition and Fanfare, will also be showcased.

PRT's entry into CD will come next month with three popular music titles — *Gold by Imagination*, *The Kinks Greatest Hits*, and *Some Of My Favourite Things by Acker Bilk* — and three classical titles — *The London Philharmonic's treatment of Liszt and Tchaikovsky/Sibelius*, and the *National Philharmonic with Stokowski Spectacular*. Further CD releases with "strong international appeal" are promised.

PRT will be represented at Midem by A&R/marketing director Robin Blanchflower and international manager Kate Feeny.

Lamborghini races in

LAMBORGHINI RECORDS will be unveiling its three new UK signings to overseas licensees at Midem — the first results of its efforts to build up its roster of UK talent.

Heading the package is Jonas, the 11-year old son of Lamborghini's UK managing director Mike Hurst, whose debut single, *Bang On The Drum All Day*, is released later this month. The label has committed £1.4m to breaking the artist worldwide. The other signings are *22 and Scared Of Heights*.

Product from Lamborghini's current acts — Patrick Moraz, Steve Hackett and Francie Conway — will also be presented. And licensing deals for certain countries, notably Japan and Australia, are sought.

Despite the set-backs indies continue growth

AT THE Independent Record Labels Association we receive numerous enquiries weekly from individuals wishing to start their own labels at some future date and have a constant flow of new members joining the Association. This in itself is a firm indication that the indie market is alive, inspired and ambitious enough to remain a force in the industry.

However, while we applaud those independents' efforts and seek to assist and advise them in every way possible, we remain as ever concerned about the state of the industry in general and its hold over some areas which can deeply wound individual independents' long-term survival.

Our concern over the duplication of label names and catalogue numbers led to the setting up last year of the Record Labels Register, administered by Gallup with the full support of the BPI and welcomed by the industry as a whole. While this has been a major advance in the monitoring of record labels, it also exposes more fully the major problems indie labels need to overcome in order to survive at present levels.

Distribution, for one, needs a dramatic re-think. With an increasing number of releases flooding the market each week; with too few distributors getting records into too few shops; with constant price wars raging between the manufacturing and retail sectors of the industry and with a continuing rise in record buyers frustrated in their efforts to purchase product locally, then the independents must look beyond existing methods of distribution and look for a more direct approach. This could mean initially by-passing distributors and retailers altogether.

While the majors have their own, sometimes questionable, methods of overcoming these problems, we feel that 1985 will prove to be the year when Mail-Order distribution — if efficiently handled through a central ordering system — will prove to be a very effective alternative for keen independents, with chart eligibility still applicable.

Distributors and retailers could then be more selective with stock levels and act on an agency basis should the demand for a particular piece of product generate large volumes of sales. The record-buying public would then have an alternative for purchasing releases, should their local

TRISHA O'KEEFE, of the ILA, argues that while the independent record market may appear to have taken a tumble over the past few months with the collapse of IDS and the recent turn of events at Pinnacle, the growth of indie labels in the UK remains as strong as ever.

retail outlet prove disappointing. Without alternative distribution only the strong-willed and heavily-financed independent record labels can hope to survive with present systems.

Another deep concern is the, often ignored, financial restriction many indie labels suffer through having to pay MCPS mechanical fees on promotional copies of records. This has been a very damaging problem for new labels, unaware that by releasing material where the copyright is not self-owned results in a demand for mechanical fees from MCPS who collect the royalties on behalf of publishers who, if approached, would probably be only too happy to have their songs promoted and would waive their claim for copyright fees from promotion copies.

If publishers would only wake up to the fact that often a good recording and a good song released on an indie label is lost because the label has suddenly had to dip into its, often-limited, budget in order to comply with MCPS' ruling and, as a result, the actual promotion of the record has had to suffer. Publishers could surely agree to waive mechanical fees on, say, the first 500 pressing of independent product and in doing so provide help for labels needing to budget effectively for the promotion of a record, which could have long-term benefits for both the label and the publisher concerned.

Likewise, PRS' membership ruling for new writers and publishers having to fulfill certain copyright requirements before

being eligible to join the Society and receive royalties from airplay generated is also too restricting. With many new labels setting up their own publishing divisions in order to retain control over their own copyrights, it may be some time before both writer and publisher can satisfy present requirements. We feel, therefore, that a separate system should be devised whereby new writers and publishers can have financial benefits, so greatly needed in the early stages, until such time when they do qualify for membership of PRS.

However, one piece of good news for all independent labels is the fact that in future *Music Week* will be compiling the indie Charts and, in doing so, will provide a complete reflection of the movement of all independent product regardless of whether it's distributed independently or through a major — a system which did not exist previously.

The ILA welcomes this move, as the criteria laid down by *Music Week* provides a satisfactory answer to the often-asked question 'What is an independent label?'. In future this will mean any label that isn't licensed to a major label, doesn't own its own pressing plant and doesn't have its own sales force.

Independents will now have more flexibility in choosing distribution which doesn't alter their eligibility for chart status and we're sure that this will provide the opportunity for more indie labels to achieve greater penetration in the marketplace.

As well as trying to continue to improve conditions for indie labels, 1985 will also see the ILA tackling problems which exist beyond the industry, where the young musician can benefit directly through the setting up of a Musician's Advisory Centre. We are, at present, in deep discussion with the GLC and all relevant industry organisations regarding this and hope to make further announcements very soon. In addition, we hope 1985 will also see more venues becoming available for 'live' performance. With so many buildings lying empty throughout the country we feel that the GLC and local councils should look much more to the music industry and provide commercial outlets for up-and-coming entrepreneurs and, more importantly, unemployed musicians.

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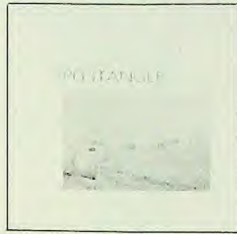
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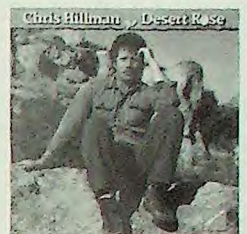
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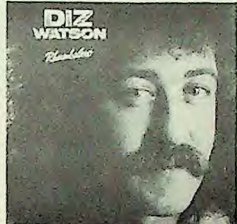
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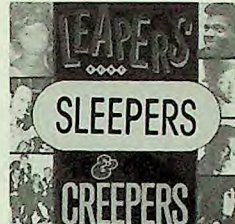
F. AVALON (CHA 121)
ACE



THE OLYMPICS (CH 123)
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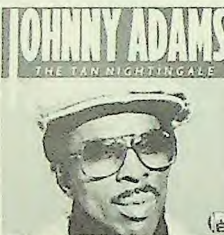
D. WATSON (CH 124)
ACE



V/A LEAPERS . . (KENT 031)
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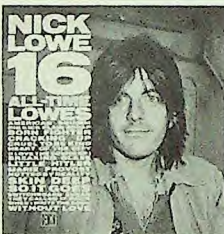
N. KING COLE (TOP 112)
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V/A R&B SCENE (SEE 33)
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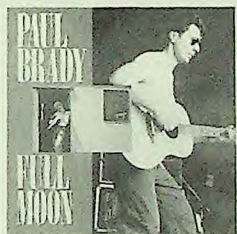
HAWKWIND (DM 002)
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UK INDEPENDENTS

Barry Lazell reviews the disco indie climate and 84's success story, Red Shack.

HiNRG acts dancing on their own

By BARRY LAZELL

THERE ARE probably fewer disco-orientated independent labels than there once were, when the original late Seventies disco boom in Britain coincided with the growth peak of the domestic small label scene. However those operating in 1985 are mainly very good at what they do, very shrewd in how they do it, and generally successful enough to share in the fruits of a burgeoning genre of music.

The dance indie label success story of recent times is, of course, Record Shack, which thanks to Break Machine, Evelyn Thomas, Eartha Kitt, Ashaye and a whole roster of popular HiNRG acts,

achieved a string of national chart successes in 1984. Shack did not, contrary to some popular beliefs, suddenly spring out of the woodwork in 1984, but has been steadily growing and selling in the specialist sector for some four or five years. Like so many of the dance indies, it grew out of the specialist-orientated record shop of the same name, with which it still shares ownership and West End premises. Shack has survived the catastrophic collapse of its distributor IDS, and in fact has moved rapidly to enter the new year with its own promo and marketing facilities.

Another specialist shop-owned label, Bluebird, also had its best-

every year in 1984, hitting the national top 50 for the first time with Paul Hardcastle's Rain Forest. Bluebird closed the year having entered a new partnership with 10 Records under the Virgin umbrella, a move which will give it a new stability and the opportunity to market and promote future releases well beyond the specialist field.

Many of the most active of the dance indie labels have carved themselves a niche in the burgeoning Hi-NRG dance field, and in some cases have found the bonus of major pop hits coming their way as the ultra-tempo dance sound crossed over in a big way. Proto, with Hazell Dean, has been the major beneficiary so far. Nigel Wright and Les McCutcheon's Passion Records, with an enviable recent track record on the Hi-NRG charts, is waiting in the wings for a similar breakthrough, as are Electricity, ERC and Challenge.

Challenge is, in fact, the Hi-NRG sister label to another long-running disco indie, Elite Records, which has been holding its own on the specialist scene for as long as Bluebird and Record Shack. Elite launched Level 42 on the world, and has scored several successes through the years with its best-known band Atmosfear. The label has moved strongly into Electro-dance in recent times, but producer Andy Sojka can always be relied upon to



EARTHA KITT returned as a popular HiNRG act

come up with something satisfying.

Greyhound, for a long time one of the leading wholesalers of black and dance music in the UK, also took the plunge with its own house label some time ago. Several astute pick-ups of US masters have proved good sellers in the disco field, with the label having the added advantage of knowing exactly to which outlets it can market its products for the maximum response on each.

Other indies which are ploughing mainly a dance groove these days include Direct Drive, Satril, Energy, Ebusia, Sour Grape, Steinar and Abstract Dance. The latter, a recently-launched subsidiary of Abstract, hit rapid chart

fortune with the Cool Notes, who moved into a dance-funk field with a little help from pirate radio, and scored two medium-sized crossover hits.

It is difficult to decide whether to class Morgan Khan's Street-wave/Street Sounds empire as part of the indie scene. Although in many ways the most influentially independent operator in the UK dance music scene, Khan's high profile and success level are such that the major labels tend to think of him in the same league as themselves. The highly successful Street Sounds series of regular album compilations are, of course, his major contribution to the genre — and by their wide market penetration almost certainly a factor in the spread of the disco/dance idiom.



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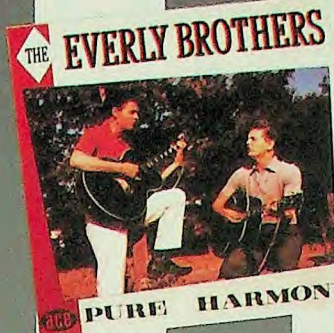
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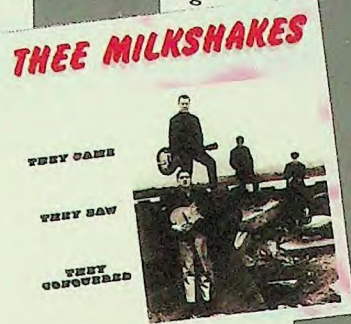
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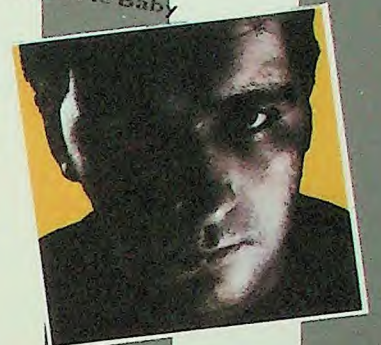
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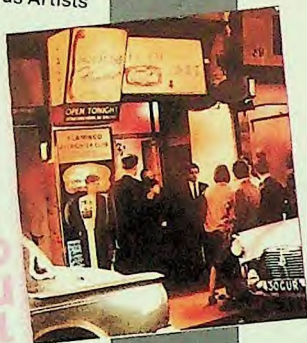
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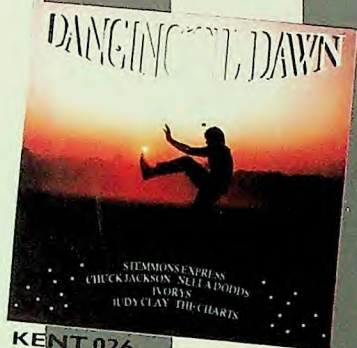
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THE SCREAMING BLUE MESSIAHS
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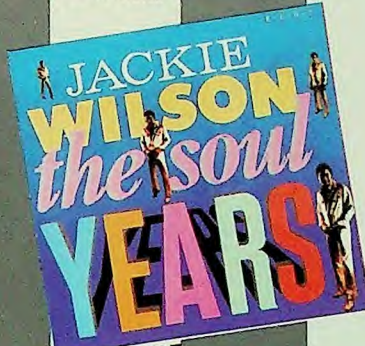
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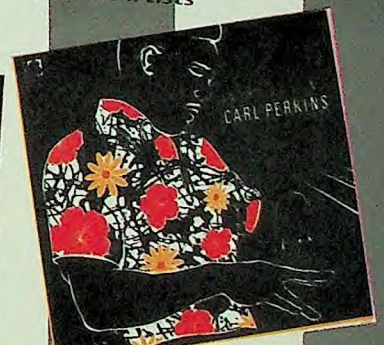
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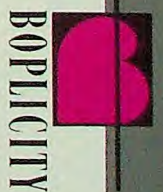
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UK INDEPENDENTS

Carroll serves two more Aces

TWO NEW labels, Impact and Globestyle will be launched next month by Ted Carroll's successful Ace Records. Various new album releases, and a full schedule of LPs are planned from the Ace, Kent, Big Beat and Cascade labels.

Impact will debut with a compilation Stop, Look & Listen, featuring various girl groups including The Chiffons, The Delrons, The Cheese Cakes and Les Girls, and a Chiffons LP, Doo-Lang Doo-Lang. "The label will concentrate on Sixties pop, and feature a lot of material which hasn't been generally available in the UK," says Carroll.

The new Globestyle label will concentrate on "African township music" and the first three albums will be Dance Cadence, New Dimensions In Rail Cult and The 3 Mustaphas 3. The latter band have played at the ICA and also on John Peel's radio programme.

The Ace Records label has various album releases lined up for this month, featuring a mixture of new recordings and re-packagings. Amongst

imminent product is They Came They Saw They Conquered, the 11th album from The Milkshakes and a new Below The Belt from Dana Gillespie, produced by Mike Vernon.

The Gillespie LP is the follow-up to her earlier Ace album Blue Job and includes My Man Stands Out, It Ain't The Meat (It's The Motion) and Horizontal Motion. The third newly-recorded album is Diz Watson's Rhumbaloro, follow-up to his "acclaimed" debut album Bluecoat Man.

Debuting on the label is ex-Freddy King bass player Finis Tasby with an album Blues Mechanic — his first vocal LP — recorded in Los Angeles last year.

Concerning The Milkshakes' album, Ted Carroll says: "In keeping with their last EP on Big Beat, The Milkshakes continue the Bo Diddley theme, kicking off with the Nero And The Gladiators-influenced Bo Diddius, and a brace of other instrumentals, alongside their familiar beat group offerings."

Ace's sister label Kent also has a new album released this month, Chuck Jackson's Mr.

Emotion which contains original versions of I Keep Forgettin' (covered by David Bowie on his last album), I Just Don't Know What To Do With Myself (a Sixties hit in the UK for Dusty Springfield), Tell Him I'm Not Home, Any Day Now and Any Other Way, all hits for Jackson some 20 years ago. Two previous Kent albums, Irma Thomas' Time Is On My Side and Jackie Wilson's The Soul Years are also being issued on cassette.

Ace Records was launched by Ted Carroll when his Chiswick Records was still licensed to EMI Records. "I decided to start a completely separate label and since then our catalogue has grown to well over 100 titles including packages featuring the Everly Brothers, Fabian, Frankie Avalon, Little Richard, BB King, Rick Nelson and Howlin' Wolf."

One of the label's projects last year was the launch of the Rare Masters series featuring recordings of the Forties and Fifties, long since unavailable and many never even released in the UK.

The Kent label was set up by

Ace in conjunction with Northern Soul DJ Harboro Horace and has rapidly established itself among fans of Sixties soul and blues music with its various compilations and straightforward re-issues of albums, packaged in replicas of their original sleeves. Popular titles have included Irma Thomas, The Impressions, Ike and Tina Turner, The Shirelles and ZZ Hill.

Ace has two other labels, Boplicity featuring albums by John Coltrane, Jackie McLean and Dexter Gordon, and Cascade

which features various 20-track compilations.

Carroll adds: "Packaging is very important with our kind of releases which is why with many single artist albums we like to re-issue them in their original sleeves. Phil Smees does many of the other sleeve designs, and I believe that they're amongst the best."

Ace is distributed by Making Waves, Pinnacle, Swift, Jungle, Backs, Rough Trade, Counterpoint, Hotshot and other members of the Cartel.

Charly finds its niche

THE EMPHASIS at Charly Records this year is on steady progress and continuity of quality releases "in all areas of the company's musical spectrum".

Specialising in the rejuvenation of catalogue recordings and soon to celebrate its official 10th birthday, Charly is now one of the longest surviving British indies. For the past 18 months the company has been self-distributing to good effect. Comments MD Joop Visser, "With our own distribution set-up in Britain, coupled with Making Waves' sterling efforts, we really seem to have found our niche. 1984 saw a doubling of Charly's UK turnover and I've every confidence for 1985.

"We see the market for high class repertoire releases growing. A lot of this has to do with the lack of substance and quality in the Top 50s of this world. While the charts are so barren an increasing percentage of young people are becoming open to better and broader varieties of music, particularly to R&B, soul, vintage rock 'n' roll and different phases of jazz, all of which we handle with care and attention. And unlike the transitory pop scene, every disciple gained is a potential long-term customer providing we maintain our accustomed standard of releases."

As well as continuity in accustomed output, Charly now intends to apply that standard to another format: on February 1st the company's 30 best-selling albums will be released as chrome cassettes, each packaged with a special inlay carrying the full liner note from the equivalent LP. Thereafter the company's key new releases will be issued on album and chrome cassette simultaneously. Charly also promises to announce its first CD releases during the coming months.

For the near future the company's release schedule includes 12 R&B compilations from the King/Federal vaults of Gusto Records (Hank Ballard, Bill Doggett, Freddy King etc.) plus numerous other CRB compilations from Charly's established licensors and from sub-license deals with majors. Upcoming white rock and pop releases also feature a mix of sub and directly licensed recordings, the former including a Brenda Lee double album, the latter numerous compilations from Sun and Goldband. On schedule for spring release there is also a nine-LP boxed set of Sun's blues and R&B recordings.

The company's Affinity jazz label is also growing: forthcoming releases to include 12 more volumes in the popular 'Big Band Bounce & Boogie' series of great names from the swing era. The See For Miles schedule is equally full, and releases on this logo will now include various appropriate US artists as well as UK pop and rock acts.

Over the last three months Charly has also launched two new labels — Topline, a distributed mid-price series, and Demi Monde, a licensed label featuring recordings old and new by acts such as Nik Turner's Inner City Unit, Hawkwind, Van Der Graaf Generator and similar. All Topline LPs are simultaneously issued on regular cassettes; both labels have numerous releases in the pipeline.

Comments Visser, "The most important aspect of my being at Midem this year is to find licensees for both Demi Monde and Topline. But for a change I shall also be actively looking for further acquisitions for our catalogue, particularly of course our house 'specialities' — R&B, soul, vintage rock 'n' roll and jazz."



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PETER HAMMILL

FICTION FACTORY



Turning the tide at Making Waves

AFTER KEEPING a low profile for the last four years, distributor Making Waves is finally coming into its own on the independent label scene. The company was started in 1981 to specialise in music "that other distributors were not interested in".

From an original staff of two, the company has expanded to 16 personnel, and is about to double its office space to 2,500 square feet. And from handling just a few labels four years ago, Making Waves now distributes more than 200, including Ace Records and its Kent and Big Beat labels, Claddagh, Edsel and Demon, Hannibal, the jazz label Jasmine, blues specialist Red Lightnin' Records, Rhino from the US west coast, Sonet and Trojan.

It is a remarkable success story for a company that has shunned publicity but remained dedicated to its original aim of working with good quality product.

"The whole attitude behind Making Waves at the outset, was to provide a sympathetic, effective distribution service for the kind of music that the major distributors were either not interested in, or did not know what to do with," says MD Barry Martin.

Making Waves was set up in London's Paddington by Dave Lawrence and Clive Davison — Lawrence later left the company to concentrate on his own projects and Martin joined in 1982. Since then they have been joined by ex-Our Price employee Andy Frain as label manager, press and promotion woman Annie Barker, distribution manager Chris Hedges and sales manager Pete Lawrence. There is also a four-strong sales force, and another four working in distribution.

"We have all been involved in retailing, so we know how dealers like to be approached," Martin points out. "We deal with what you could term the more 'aware' retailers — ones who appreciate the importance of product with a long shelf life.

"We have established a good relationship with the bigger chains — for instance Our Price, Virgin and HMV — and we're just going into some of the bigger WH Smith stores. We are really keen, though, to help the indie dealers — it is very difficult to gain trust, but we have proved that we provide a good service, and provide product that will sell if they stock it."

A more recent aspect of Making Waves has been the launch of its own label, Spindrift Records, which is rapidly establishing itself with current albums by Dave Swarbrick (fiddler with Fairport Convention), the Albion Dance Band, ex-Steeleye Span frontwoman Maddy Prior, John Hammond, Doctor John, Adrian Legg and Maria Muldaur.

"A lot of people thought originally that we were building a folk label, but we wanted it to be a broader spectrum of traditional music. Two of our most recent releases have been albums by Bruce Cockburn — relatively unknown as yet in the UK but who in his native Canada has been recording for 14 years and won several Juno (music industry) awards — and Chris Hillman, who was with the Byrds."

The Spindrift label was started 18 months ago, and currently has 12 albums in its catalogue. There are plans to release at least one LP a month during 1985, and imminent product includes a live album from Maria Muldaur (recorded during her stint at Ronnie Scott's last autumn), a Pentangle LP *Open The Door*, and a new Maddy Prior solo album.

The Making Waves label has also been enjoying success with both single and album; last year the label had a minor top 75 hit with Ronnie Griffith's *The Best Part Of Breaking Up* (which was also a dance chart hit), although the company had done a distribution deal with EMI/Bullet for the record. Making Waves: 6/8 Ailie Street, London E1 (01-481 9917).



THE MAKING Waves "crew" — back row, left to right: Barry Martin (managing director), Scott Lund, Roy Lawson, Chris Miller, Mark Dawes, Steve Spiers, Alan Taylor and Tony Krivit; front, Chris Hedges (distribution manager), Andy Frain (label manager), Ann Barker (promotions), Pete Lawrence (sales manager), Elaine Taylor, Mark Livermore and Clive Davison (chairman).

In Tape — no rewind as new acts announced

IN TAPE, the Mancunian label with its own special brand of stropky punk, will continue to go its own bitter/sweet way in 1985, beginning with a trio of new releases next month.

Prick Up Your Ears is the third single from Yeah Yeah Noh; 14 Days To Live is the first (and possibly only, single from The Waterfoot Dandy (who is in fact In Tape's resident photographer and former member of Implied Consent); the third release will be an as yet untitled single by Terry & Gerry, picked up by In Tape from Nightingale Robert Lloyd's Vindaloo label. An album from Marc Riley With The Creepers is due in March.

Riley says In Tape is pleased with its roster: "We've been looking for a stable of four acts, so that Jim (Kahmbatta, Riley's partner) can work hard at a few actual groups. He's done really well with Yeah Yeah Noh (a single in the 1984 indie Top 50) considering they haven't been together too long.

"Obviously if anything stupendous comes along then we'll jump on it. But good stuff seems to be a bit thin on the ground at the moment."

Mayking a Midem debut

INDEPENDENT CUSTOM presser Mayking Records will be making its first appearance at Midem this year to launch Europe's largest compact disc plant, set up with the French company MPO near Le Mans.

Mayking's first CD orders — Shirley Bassey's *I Am What I Am* and Depeche Mode's *Some Great Reward* — arrived in the UK a couple of weeks ago. Both were produced using a full digital process, with no analogue transfer.

Mayking will also be promoting its full range of conventional custom pressing and cassette duplication facilities at Midem.

MORE MIDEM NEWS ON P43

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and ALL other UK independent labels

VIDEOS
DVD 1. JOHNNY THUNDERS & THE HEARTBREAKERS
"DEAD OR ALIVE"

DVD 2. "MIRRORS"

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THE Sun

Purchases of LPs

The Sun	3,450,000
Smash Hits	1,067,000
N.M.E.	560,000
Record Mirror	488,000
Sounds	484,000
Melody Maker	365,000

THE Sun

Purchases of singles

The Sun	2,653,000
Smash Hits	1,076,000
Record Mirror	490,000
N.M.E.	484,000
Sounds	441,000
Melody Maker	310,000

THE Sun

Britain's biggest selling daily newspaper

©SOURCE: TGI 1984

AIRPLAY *action*

BUBBLING

The following records are bubbling under the airplay grid on the opposite page

- *9 BAR KAYS—Sexomatic—Club/Mercury
- 9 BOYSTOWN GANG—Yester-me Yester-you Yesterday—Rich And Famous (via PRT)
- 7 COMMON KNOWLEDGE—Victoria—Mercury/Phonogram
- *5 EUROGLIDERS—Heaven—CBS
- 6 FLOY JOY—Operator—Virgin
- 8 SAM HARRIS—Hearts On Fire—Motown
- *7 JOHN HUNTER—Tragedy—Epic
- 8 LATIN QUARTER—Toulouse—Rockin' Horse (via CBS)
- 9 PHYLLIS NELSON—Move Closer—Carrere (via PRT)
- 7 RED BOX—Saskatchewan—Sire
- *5 RED ROCKERS—Eve Of Destruction—CBS
- 7 CLIFF RICHARD—Heart User—EMI
- 5 SCANDAL—Hands Tide—CBS
- 7 SHALAMAR—My Girl Loves Me—MCA
- 9 SIDEWAY LOOK—Till The Bitter End—Virgin
- 9 SURVIVOR—High On You—Scotti Brothers
- 8 SWEET—It's It's The Sweet Mix—Anagram/Cherry Red (via Pinnacle)
- *7 TERRAPLANE—I Can't Live Without Your Love—Epic
- *5 3D—Nearer—RAK
- *7 TIME ZONE—World Destruction—Celluloid/Virgin
- 5 HENRY TURTLE/ROSETTA HIGHTOWER—Everlasting Love Riviera (via Pinnacle)
- 7 EUGENE WILDE—Personality—Fourth & Broadway/Island

*Indicates previously featured in this column

● Artists are listed in alphabetical order, and preceded by total stations playlisted.

RADIO 2

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

- 8 ELAINE PAIGE AND BARBARA DICKSON: I Know Him So Well
- 8 LINDA RONSTADT: Falling In Love Again
- 6 (New) RUSS ABBOT: Atmosphere
- 6 CHICAGO: You're The Inspiration (Full Moon/Warner Brothers)
- 6 ELVIS PRESLEY: Elvis (Medley)
- 5 (New) PHIL COLLINS: Sussudio (Virgin)
- 5 (New) JIMMY RUFFIN: There Will Never Be Another You (EMI)
- 4 (New) COMMODORES: Nightshift (Motown)
- 4 (New) BONNIE DOBSON: Water Is Wide (Cara)
- 4 FOREIGNER: I Want To Know What Love Is
- 4 SPANDAU BALLET: Round And Round
- 4 AMII STEWART: Friends
- 4 (New) DIONNE WARWICK: Without Your Love (Arista)

OTHER FEATURED RECORDS
 BAND OF GOLD: In Love Again (Medley)
 GEORGE BENSON: 20/20
 HOWARD CARPENDALE: Hello Again
 DON HENLEY: The Boys Of Summer
 JOHN HUNTER: Tragedy
 ALAN PARSONS PROJECT: Let's Talk About Me
 CLIFF RICHARD: Heart User
 BARBRA STREISAND & KIM CARNES: Make No Mistake He's Mine
 ROGER WHITTAKER: Happy Everything
 IRIS WILLIAMS: Hi There!

**DAVID HAMILTON
 RECORD OF THE WEEK**
 COMMODORES: Nightshift

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

RADIO 1

Figures denote actual plays logged Sunday to Saturday. (6am-Midnight weekdays, 6am-Midnight Saturday, 6am-Midnight Sunday)

- | | | | | | |
|----|-------|--|---|-------|--|
| 24 | (22) | FOREIGNER: I Want To Know What Love Is | 8 | (9) | IMMACULATE FOOLS: Immaculate Fools |
| 19 | (15) | PAUL YOUNG: Everything Must Change | 8 | (5) | ASSOCIATES: Breakfast |
| 19 | (9) | STRAWBERRY SWITCHBLADE: Since Yesterday | 7 | (11) | BRONSKI BEAT: It Ain't Necessarily So |
| 19 | (17) | POINTER SISTERS: Neutron Dance | 7 | (New) | THE COLOUR FIELD: Thinking Of You, Chrysalis COLF (C) |
| 19 | (12) | PHIL COLLINS: Sussudio | 7 | (12) | BAND AID: Do They Know It's Christmas? |
| 18 | (19) | WHAMI: Everything She Wants | 7 | (New) | FLOY JOY: Operator, Virgin VS 744 (E) |
| 17 | (18) | TEARS FOR FEARS: Shout | 6 | (9) | FRANKIE GOES TO HOLLYWOOD: The Power Of Love |
| 17 | (19) | MADONNA: Like A Virgin | 6 | (New) | JEFFREY OSBORNE: The Borderline, A&M AM 230 (C) |
| 17 | (15) | BRYAN ADAMS: Run To You | 6 | (5) | FLOY JOY: Just A Shadow |
| 16 | (16) | AMII STEWART: Friends | 6 | (—) | COOK DA' BOOKS: Golden Age |
| 15 | (15) | PRINCE: 1999 | 6 | (5) | H ⁰ : You Take My Breath Away |
| 14 | (7) | KING: Love & Pride | 5 | (7) | SHERYL LEE RALPH: In The Evening |
| 14 | (15) | ZZ TOP: Sharp Dressed Man | 5 | (12) | NIK KERSHAW: The Riddle |
| 14 | (13) | CHAKA KHAN: This Is My Night | 5 | (New) | CHICAGO: You're The Inspiration, Full Moon/Warner Brothers W9126 (T) |
| 14 | (10) | THIS ISLAND EARTH: See That Glow | 5 | (5) | DR. CALULUS: Programme 7 |
| 13 | (8) | JAMES INGRAM/MICHAEL McDONALD: Yah Mo B There | 5 | (New) | CASHMERE: Can I, Fourth & Broadway/Island BRW 19 (E) |
| 13 | (12) | GRANDMASTER MELLE MEL & THE FURIOUS FIVE: Step Off | 5 | (10) | SAL SOLO: San Damiano (Heart & Soul) |
| 13 | (6) | ASHFORD & SIMPSON: Solid | 5 | (6) | GEORGE BENSON: 20/20 |
| 12 | (5) | BUCKS FIZZ: I Hear Talk | 5 | (New) | JOHN SPRINGATE: My Life, Towerbell TOW 67 (A) |
| 12 | (5) | IMAGINATION: Thank You My Love | 5 | (New) | HOO DOO GURUS: I Want You Back, DEMON D 1028 (VRT) |
| 12 | (12) | BRUCE SPRINGSTEEN: Dancing In The Dark | | | OTHER FEATURED RECORDS |
| 11 | (12) | HEAVEN 17... (And That's No Lie) | | | RUSS ABBOT: Atmosphere |
| 11 | (New) | LITTLE BENNY & THE MASTERS: Who Comes To Boogie, Bluebird/10 BR 13 (E) | | | ART OF NOISE: Close (To The Edit) |
| 11 | (15) | RAY PARKER JR.: Ghostbusters | | | BAR-KAYS: Sexomatic |
| 10 | (12) | PAT BENATAR: We Belong | | | FLASH AND THE PAN: Midnight Man |
| 10 | (13) | THOMPSON TWINS: Lay Your Hands On Me | | | COREY HART: It Ain't Enough |
| 10 | (9) | THE LIMIT: Say Yeah | | | DAN HARTMAN: We Are The Young |
| 10 | (5) | BILLY OCEAN: Loverboy | | | JOHN HIATT: She Said The Same Things To Me |
| 10 | (8) | COMMODORES: Nightshift | | | HONEYDRIPPERS: Saa Of Love |
| 10 | (12) | EURYTHMICS: Julia | | | JERMAINE JACKSON: Do What You Do |
| 10 | (New) | WILLIE FINLAYSON: On The Air Tonight, PRT 7P 302 (A) | | | LATIAN LENNON: Toulouse |
| 10 | (8) | DON HENLEY: The Boys Of Summer | | | JULIAN LENNON: Valotte |
| 9 | (10) | KIRSTY MacCOLL: A New England | | | LES ENFANTS: Slip Away |
| 9 | (New) | MONOCHROME SET: Jacob's Ladder, blanco y negro/WEA NEG 4 (W) | | | PAUL McCARTNEY & THE FROG CHORUS: We All Stand Together |
| 9 | (11) | KOOL & THE GANG: Fresh | | | SLADE: 7 Year Bltch |
| 9 | (15) | ALISON MOYET: Invisible | | | SPANDAU BALLET: Round And Round |
| 9 | (New) | TIME ZONE: World Destruction, Celluloid Virgin VS 743 (E) | | | THE SWEET: It's It's The Sweet Mix |
| 8 | (New) | ELAINE PAIGE & BARBARA DICKSON: I Know Him So Well, RCA CHESS 3 (R) | | | TERRAPLANE: I Can't Live Without Your Love |
| 8 | (12) | SMILEY CULTURE: Police Officer | | | 3D: Nearer |
| 8 | (6) | THE BIG SOUND AUTHORITY: This House (Is Where Your Love Stands) | | | THREE ROCKETS: Stop Wasting Your Time |

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'Atmosphere'



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The following records on opposite page

- *9 BAR KAYS—Sexor
- 9 BOYSTOWN GANG And Famous (via F)
- 7 COMMON KNOWL
- *5 EUROGLIDERS—H
- 6 FLOY JOY—Opera
- 8 SAM HARRIS—Hea
- *7 JOHN HUNTER—T
- 8 LATIN QUARTER—
- 9 PHYLLIS NELSON—
- 7 RED BOX—Saskat
- *5 RED ROCKERS—Ev
- 7 CLIFF RICHARD—H
- 5 SCANDAL—Hands
- 7 SHALAMAR—My C
- 9 SIDEWAY LOOK—

- 9 SURVIVOR—High On You—Scotti Brothers
- 8 SWEET—It's It's The Sweet Mix—Anagram/Cherry Red (via Pinnacle)
- *7 TERRAPLANE—I Can't Live Without Your Love—Epic
- *5 3D—Nearer—RAK
- *7 TIME ZONE—World Destruction—Celluloid/Virgin
- 5 HENRY TURTLE/ROSETTA HIGHTOWER—Everlasting Love Riviera (via Pinnacle)
- 7 EUGENE WILDE—Personality—Fourth & Broadway/Island

*Indicates previously featured in this column
 ● Artists are listed in alphabetical order, and preceded by total stations playlisted.

Jeanne Henderson,
 Subscription Department,

MUSIC WEEK

Royal Sovereign House,
 40 Beresford Street,
 London SE18 6BQ

BARBRA STREISAND & KIM CARNES: Make No Mistake He's Mine
ROGER WHITTAKER: Happy Everything
IRIS WILLIAMS: Hi There!

DAVID HAMILTON
RECORD OF THE WEEK
COMMODORES: Nightshift

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

- 10 (8) **COMMODORES:** Nightshift
- 10 (12) **EURHYTHMICS:** Julia
- 10 (New) **WILLIE FINLAYSON:** On The Air Tonight, PRT 7P 302 (A)
- 10 (8) **DON HENLEY:** The Boys Of Summer
- 9 (10) **KIRSTY MacCOLL:** A New England
- 9 (New) **MONOCHROME SET:** Jacob's Ladder, blanco y negro/WEA NEG 4 (W)
- 9 (11) **KOOL & THE GANG:** Fresh
- 9 (15) **ALISON MOYET:** Invisible
- 9 (New) **TIME ZONE:** World Destruction, Celluloid Virgin VS 743 (E)
- 8 (New) **ELAINE PAIGE & BARBARA DICKSON:** I Know Him So Well, RCA CHESS 3 (R)
- 8 (12) **SMILEY CULTURE:** Police Officer
- 8 (6) **THE BIG SOUND AUTHORITY:** This House (Is Where Your Love Stands)

- FLASH AND THE PAN:** Midnight
- COREY HART:** It Ain't Enough
- DAN HARTMAN:** We Are The Young
- JOHN HIATT:** She Said The Same Things To Me
- HONEYDRIPPERS:** Sea Of Love
- JERMAINE JACKSON:** Do What You Do
- LATIN QUARTER:** Toulouse
- JULIAN LENNON:** Valotte
- LES ENFANTS:** Slip Away
- PAUL McCARTNEY & THE FROG CHORUS:** We All Stand Together
- SLADE:** 7 Year Blitch
- SPANDAU BALLET:** Round And Round
- THE SWEET:** It's It's The Sweet Mix
- TERRAPLANE:** I Can't Live Without Your Love
- 3D:** Nearer
- THREE ROCKETS:** Stop Wasting Your Time

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RETAILING

New redundancy rebates action

MOST EMPLOYERS are aware, that if they make redundancy payments to employees in accordance with the law, they are entitled to claim a rebate from the central Redundancy Fund. The rebate amounts to 41% of the payment that has been made, writes lawyer Paul Hilden.

New regulations are now in force which considerably simplify the procedure to be followed by employers to obtain the rebate.

Under the old regulations, if it was intended to claim a rebate, then in order to qualify it was necessary to give notice to the Department of Employment of this intention before the expected date of dismissals.

For employers with less than 10 employees being made redundant, the period was 14 days and with 10 or more employees being made redundant, 21 days prior notification was required. Failure to give the required notice, could result in a part of the rebate not being paid.

Under the new regulations, this requirement for prior notification has been abolished, so that there are now no penalties for late notification. However a claim for rebate must be made within six months of the redundancy payment being given to employees.

Simplified claim forms have been produced on which information relating to the employees must be given. This will include the name of the employee and other personal information including the amount of week's pay.

It should be stressed that although advance notification of intention to claim a rebate has been abolished, advance notification of actual redundancies still have to be given to the Department of Employment.

Irish IFPI calls for more outlets

DUBLIN: A call for more record retailing outlets in Ireland has been made by the Irish branch of the IFPI. Chairman John Sheehan says that the country's existing 170 shops are not nearly enough to cater for potential business.

"There are whole areas, rural towns, that could support record shops and they're not being serviced in any way," he says. "We should be encouraging people to open record shops, working through chambers of commerce and producing guidance, advice and support for people coming from outside the record business."



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TOP 75 SINGLES

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

Main chart listing 75 top singles with columns for rank, title, artist, publisher, label number, and distributor. Includes entries like 'I WANT TO KNOW WHAT LOVE IS', 'JUST A SHADOW', 'WE ALL STAND TOGETHER', etc.

THE NEW 30

Chart listing 30 new entries with columns for rank, title, artist, publisher, label number, and distributor. Includes entries like 'LOVERGIRL', 'WHITE LINES (DON'T DON'T DO IT)', 'IN LOVE AGAIN (MEDLEY)', etc.

Compiled by Gallup for the BPI, Music Week and the BBC based on a sample of 250 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fell by 20 per cent compared with last week.

TITLES A-Z (WRITERS)

Index table listing song titles and their writers. Includes entries like 'Abide With Me', 'All Hands On Deck', 'Anything', etc.

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TOP 100 TOP 100 TOP 100 TOP

MUSIC WEEKLY

- | | | | |
|----|-----|--|--|
| 1 | 5 | AGENT PROVOCATEUR ● | Atlantic 781 999-1 |
| 2 | 1 | "ALF" ★
Foreigner | CBS 26229 |
| 3 | 7 | ELIMINATOR ★
ZZ Top | Warner Brothers W 3774 |
| 4 | 2 | THE COLLECTION ★
Ultravox | Chrysalis UTV 1 |
| 5 | 3 | MAKE IT BIG ★
Wham! | Epic EPC 86311 |
| 6 | 4 | THE HITS ALBUM — 32 ORIGINAL HITS ★
Various | CBS/WEA HITS 1 |
| 7 | NEW | HITS OUT OF HELL
Meat Loaf | Cleveland International/Epic EPC 26156 |
| 8 | 6 | NOW THAT'S WHAT I CALL MUSIC 4 — 32 CHART HITS ★
Various | Virgin/EMI NOW 4 |
| 9 | 9 | THE AGE OF CONSENT ●
Bronski Beat | Forbidden Fruit/London BITLP 1 |
| 10 | 15 | BORN IN THE U.S.A. ●
Bruce Springsteen | CBS 86304 |
| 11 | 20 | THE VERY BEST OF CHRIS DE BURGH ○
Chris De Burgh | Telstar STAR 2248 |
| 12 | 8 | WELCOME TO THE PLEASUREDOME ★
Frankie Goes To Hollywood | ZTT/Island ZTT10 1 |
| 13 | NEW | 20/20 ○
George Benson | Warner Brothers 925178-1 |
| 14 | 11 | ARENA ★
Duran Duran | Parlophone DD 2 |
| 15 | 10 | DIAMOND LIFE ★
Sade | Epic EPC 26044 |
| 16 | 18 | THE BARBARA DICKSON SONGBOOK ○
Barbara Dickson | K-tel NE 1287 |
| 17 | 13 | LIKE A VIRGIN ●
Madonna | Sire 925157-1 |
| 34 | 40 | LEGEND ★
Bob Marley and The Wailers | Island BMW 1 |
| 35 | 54 | CHESS
Elaine Paige/Barbara Dickson/Murray Head/Various | RCA PL 70500 |
| 36 | 37 | SOUNDTRACK MUSIC Give my regards to BROAD STREET ★
Paul McCartney | Parlophone PCTC 2 |
| 37 | 35 | SCREEN GEMS ●
Elkie Brooks | EMI SCREEN 1 |
| 38 | 34 | BREAKDANCE 2 — ELECTRIC BOOGALOO
Various | Polydor POLD 5168 |
| 39 | 24 | SHAKIN' STEVENS GREATEST HITS ★
Shakin' Stevens | Epic EPC 10047 |
| 40 | 56 | FANTASTIC ★
Wham! | Inner Vision IVL 25328 |
| 41 | 36 | CINEMA ●
Elaine Paige | K-tel/WEA NE 1282 |
| 42 | 29 | YESTERDAY ONCE MORE ★
Carpenters | EMI SING 1 |
| 43 | 55 | BREAK OUT ●
Pointer Sisters | Planet/RCA FL89450 |
| 44 | 77 | HEARTBEAT CITY ○
The Cars | Elektra 960296-1 |
| 45 | 42 | THE MUSIC OF LOVE ●
Richard Clayderman | Decca/Delphine/London SKL 5340 |
| 46 | 28 | 12 GOLD BARS VOLUME TWO (AND ONE) ●
Status Quo | Verrigo/Phonogram QUOTV 2 |
| 47 | 46 | WHOSE SIDE ARE YOU ON
Matt Bianco | WEA WX7 |
| 48 | 59 | MUSIC FROM THE MOTION PICTURE "PURPLE RAIN" ●
Prince and The Revolution | Warner Brothers 925110-1 |
| 49 | RE | 17
CHICAGO
Chicago | Full Moon/Warner Brothers 925060-1 |
| 50 | 70 | (WHO'S AFRAID OF?) THE ART OF NOISE
At The Moise | ZTT/Island ZTT110 2 |
| 68 | 67 | BAD ATTITUDE ●
Meat Loaf | Arista 206 619 |
| 69 | 78 | THE HONEYDRIPPERS VOLUME ONE
The Honeydrippers | Es Paranza 790220-1 |
| 70 | 58 | EMERGENCY ○
Kool & The Gang | De-Lite/Phonogram DSR 6 |
| 71 | 57 | BAT OUT OF HELL ★
Meat Loaf | Cleveland International/Epic EPC 82419 |
| 72 | 76 | REAL TO REEL ○
Marillion | EMI JEST 1 |
| 73 | 72 | MISS RANDY CRAWFORD — THE GREATEST HITS ●
Randy Crawford | K-tel/WEA NE 1281 |
| 74 | 81 | THE GENIUS OF VENICE
Rondo Veneziano | Ferryway RON 2 |
| 75 | 66 | WAKING UP WITH THE HOUSE ON FIRE ★
Culture Club | Virgin V 2330 |
| 76 | 65 | HOOKED ON NUMBER ONES — 100 NON STOP HITS ●
Various | K-Tel ONE 1285 |
| 77 | 71 | WAR ●
U2 | Island ILPS 9733 |
| 78 | RE | TROPICO
Pat Benatar | Chrysalis CHR 1471 |
| 79 | 91 | FACE VALUE ★
Phil Collins | Virgin V 2185 |
| 80 | 84 | PERFECT STRANGERS ●
Deep Purple | Polydor POLH 16 |
| 81 | 75 | JAMES LAST IN SCOTLAND
James Last | Polydor POLD 5166 |
| 82 | 64 | THE CROSSING ★
Big Country | Mercury/Phonogram MERR 27 |
| 83 | 50 | JOHN DENVER — COLLECTION ●
John Denver | Telstar STAR 2253 |
| 84 | RE | HOW MEN ARE ○
Herman's Hermits | Mercury 47 |

PUBLISHING

Edited by
NIGEL HUNTER

PRS: a deal for new members?

WHEN I qualified for membership of the PRS as a songwriter in 1976, all newcomers were assured of a minimum payment, then called the membership allocation.

Then, as now, the PRS only let you in if you could show that something was happening with your music, and the guaranteed allocation was a small but important way of acknowledging that not only were some public performances of newer members' works undoubtedly taking place, but also that they might well be of the kind which typically tend to fall outside the society's returns and sampling systems, eg, your average gig in London (where they can only take a tiny sample) or a disco/club play of a record (where they require no returns whatever).

Not only did I receive the allocation in my early days, but I had first-hand evidence that it was earned. Despite a name change to unlogged performance allocation, the principle of a token payment to newcomers was still alive in 1983 when I qualified for membership as a publisher. Again, I had incontrovertible evidence of the public performance of my works — this time of those in my publishing catalogue — and again I was looking forward to some "compensation."

But, last July, the provision was suddenly absent from the PRS Yearbook, their annual "Bible". I had to write two letters to get confirmation that the provision had in fact been withdrawn, and wrote a third in August, asking why a logical policy of at least seven years' standing had been abandoned. The reply made no attempt to explain why, so I wrote again on September 24. Shortly afterwards, the society did announce the decision to their members (not, significantly, in their official newsletter, but in a separate circular), yet there was still not a word of explanation, and my last letter remains unanswered.

I have no wish to become involved in another Trevor Lyttleton-type brush with the PRS, but, quite frankly, I'm worried. As a monopoly with serious obligations to the membership, it is vital that PRS decisions are logical and fair. I could still be convinced that this particular decision is logical and fair. But, if it is, why has the society been so reluctant to announce it to members? And why are they taking more than three months simply to communicate its logic and fairness to this member?

GERALD MAHLOWE, Grass Roots Music Publishing, Chigwell, Essex.

□ □ □

THE PRS replies: For many years, PRS has made allocations to its members intended to compensate them for performances and broadcasts of their works not logged by the society. Up to and including 1982, these were flat-rate allocations called "membership allocations"; the amounts payable in that year were £25 to eligible writer-members and £115 to eligible publishers.

In 1983, they were renamed "unlogged performance allocations" and the flat-rate allocations were replaced by earnings-related sums, with lower-earning members receiving a sum proportionately greater than the higher-earning members, and subject to a minimum allocation of £20 for writer-members and £100 for publishers.

Eligibility for these allocations has for a long time depended upon the member having been allocated royalties in respect of at least one logged performance at one of the distributions made during the two years preceding the year in which the allocations are paid, but up to and including 1983, allocations, were also made to all new PRS members, both in the year in which they joined and in the subsequent year, regardless of whether they had received any performance credits in respect of their works or not. (The allocation for the first year was however "clawed back" as a contribution to the cost of registering the new member's works).

In 1984, it was decided by the society's general council that the automatic allocations to new members should be discontinued so that the eligibility of new members to receive these allocations would be exactly the same as that of all other members. This decision was reached too late to be announced in the March 1984 issue of the society's news bulletin (which is published only twice yearly), but the reference to the automatic allocation for new members was duly deleted from the reference section in the society's Yearbook (published in July) in the passage which describes the system of allocations. The announcement of the change was routinely made to all PRS members in a notice accompanying the September 1984 issue of the society's news bulletin.

Mr Mahlowe complains that no explanation has been given for the change, but this is not so; the notice announcing the change explained that it was made so that the eligibility of new members for these allocations would in future be exactly the same as that of all other members. This had already been explained to Mr Mahlowe in response to his initial enquiry. His further letter of September 24 was duly acknowledged, and there was really nothing further that the society could usefully say by way of further reply.

It appears that Mr Mahlowe does not consider the explanation given to be adequate, but he has not advanced any particular reason why he thinks new members should be more favourably treated than others. The allocation system has been regularly reviewed and changed in various respects over the years; the practice of giving special treatment to new members had been introduced some years earlier as part of a package of changes to the system, and on reviewing the first year of operation of the new earnings-related scheme, the council concluded that it was not appropriate for this feature of the old flat-rate scheme to be retained.

A tribute to Jerome Kern p 51

DISCO

Edited by
BARRY LAZELL

Grapevine tips Whispers for top

THE LIMIT continue to have the top-selling 12-inch single through specialist disco/dance shops this week, but the challenge for number one is still wide open, with Amii Stewart the obvious favourite following a hop from 4 to 2. Chaka Khan, however, crashes the chart at 6 with her This Is My Night, while Cashmere at 7 (from 21), George Benson at 8 (from 29), Nuance at 9 (from 27), and the Whispers at 10 (new entry), have all stoked up the post-New Year top 10 in no uncertain fashion.

Contagious is the first major seller for the Whispers in some considerable time, and should be instrumental not only in re-establishing them in buyers' and dancers' minds, but also in setting the Solar label's new launch through MCA off on a firm footing. MCA hopes to maintain this pace with a new Shalamar single due imminently.

Prince, it seems, will never release a single in this country which gets going faster on the dance charts than in the pop field, and the new reissued coupling of 1999/Little Red Corvette seems to be no exception, though its chart debut at 16 is impressive following the dreary response to the artist's last single here.

Both 1999 and Little Red Corvette have been issued twice before by WEA, and neither ever quite achieved hoped-for success, either dancefloor or pop-wise. However, they remain easily the two strongest pre-Purple Rain tracks he recorded, and the back-to-back coupling could finally be the play to do the trick.

Further down the chart, two of



THE WHISPERS: comeback sets the pace for Solar label's launch via MCA

the hottest Hi-NRG records of the moment make their chart breakthrough, as Carol Lynn Townes debuts at 27 with I Believe In The Beat (Polydor), and the (possibly somewhat confusingly) similarly-named Sheryl Lee Ralph enters at 47 with In The Evening (Arista).

The former comes from the soundtrack of the movie Breakdance 2, while In The Evening

was a big Hi-NRG favourite on import for a long time in the latter half of 1984, and has taken a surprisingly long time to make it onto domestic vinyl. Arista intends to push the single hard in the pop field, where it isn't regarded almost as an oldie, and in fact has already picked up some encouraging national radio reaction.

RADIO London

A LIST

ASHFORD & SIMPSON: Solid	Capitol
GEORGE BENSON: 20/20	Warner Brothers
CASHMERE: Can I	Fourth & Broadway/Island
JAMES INGRAM/MICHAEL McDONALD: Yah Mo B There (Remix)	Qwest
CHAKA KHAN: This Is My Night	Warner Brothers
THE LIMIT: Say Yeah	Portrait/Epic
NUANCE featuring VIKKI LOVE: Loveride	Fourth & Broadway/Island
PRINCE: 1999	Warner Brothers
AMII STEWART: Friends	RCA
WHISPERS: Contagious	Solar/MCA

CLIMBERS

EDDIE CAPONE'S TREATMENT featuring DIANE JONES: I Won't Give You Up	Treatment
CLAUDIA: Don't Give Up (Your Love)	Rhymc
COLORS: L.O.S. (Love On Sight)	Power Light (Import)
MTUME: Prime Time	Epic
JEFFREY OSBORNE: The Borderlines	A&M
PINK RHYTHM: Melodies Of Love	Beggars Banquet
SECOND IMAGE: Starting Again	MCA
SHALAMAR: My Girl Loves Me	Solar/MCA
THE STAPLE SINGERS: This Is Our Night	Epic
DIONNE WARWICK: Without Your Love	Arista

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

Product news

NEW YORK teen duo The Springsteen Brothers, whose She's Fine single was originally announced by Cooltempo in the late autumn, finally have it on release this week (COOLX 101 on 12-inch). The same label has also just released Sylvester's follow-up to Rock Your Box, entitled Take Me To Heaven. A track from his current album, M 1015, it has been remixed for 12-inch by Ian Levine — new to EMI with Amazing Mind (12 TAKE 1) is Canute (Edwards), who once played guitar with Linx. The track, produced by Phil Harding, saw a little white label action around London in the latter half of last year, interest in which led directly to the EMI signing. Artist and producer last combined on MCA in 1983, with the dancefloor hit Turn It Up... Elite's Jungle Rhythm label (via PRT and the Cartel) has picked up Barone's Shake It Up ('Til Ya Drop) from New York, for January 21 release on SWET 3, while from the same stable's Challenge, outlet come two more strong Hi-NRG releases, Night-life by Heather Williams (TAL 11), and a version of Ashaye's Electricity from Seduction, AKA the Climax Orchestra (TAL 14)... Pink Rhythm's Melodies Of Love, a January 25 release from Beggars Banquet, which has already been getting huge dancefloor and specialist airplay response since New Year on white label, actually hides the identity of one of the UK's most successful dance-orientated groups. Far be it from Music Week to actually spill the beans, but readers with good memories should recall which band's original hit was first released on a label (their own) called Pink Rhythm!

ROCKPOOL

US CLUB CHART

1	(2)	BRONSKI BEAT: Age Of Consent	(MCA)
2	(5)	TIME ZONE: World Destruction	(Celluloid)
3	(4)	EURYTHMICS: Sex Crime (1984)	(RCA)
4	(1)	MADONNA: Like A Virgin	(Sire)
5	(21)	THE SMITHS: How Soon Is Now?	(Sire)
6	(11)	SECESSION: Touch	(Beggars Banquet/UK)
7	(3)	MINISTRY: All Day/Everyday (Is Halloween)	(Wax Trax)
8	(12)	MALCOLM McLAREN: Madam Butterfly	(Island)
9	(9)	GENERAL PUBLIC: Tenderness	(I.R.S.)
10	(15)	DEAD OR ALIVE: You Spin Me Round (Like A Record)	(Epic/UK)
11	(10)	SCRITTI POLITI: Hypnotise	(Warner Brothers)
12	(13)	TONES ON TAIL: Christian Says/Twist	(Situation 2/UK)
13	(25)	SADE: Hang On To Your Love	(Portrait)
14	(29)	DR CALCALUS: Programme 7	(10/Virgin/UK)
15	(30)	DIGETTE: Fred From Jupiter	(Sire/UK)
16	(20)	THE VELS: Look My Way	(Mercury)
17	(New)	THE STRANGLERS: Skin Deep	(Epic)
18	(16)	DEPECHE MODE: Master & Servant	(Sire)
19	(22)	CABARET VOLTAIRE: Sensoria	(Some Bizzare/Virgin/UK)
20	(8)	ALPHAVILLE: Big In Japan	(Atlantic)
21	(7)	FRANKIE GOES TO HOLLYWOOD: The Pleasuredome	(Island)
22	(19)	ABC: How To Be A Zillionaire	(Neutron/UK)
23	(14)	REPLACEMENTS: I Will Dare	(Twintone)
24	(New)	RED LORRY YELLOW LORRY: Hollow Eyes	(Red Rhino/UK)
25	(New)	WEST INDIA COMPANY: Ave Maria	(London/UK)
26	(18)	CHAKA KHAN: I Feel For You	(Warner Brothers)
27	(6)	FRED SCHNEIDER: Monster	(Warner Brothers)
28	(17)	U2: Pride (In The Name Of Love)	(Island)
29	(New)	ANNE CLARK: Our Darkness	(Red Flame/UK)
30	(24)	PRINCE: Erotic City/ Would Die 4U	(Warner Brothers)

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FEATURE

Those underpaid
Beatles royalties

How could it happen?

THE NECESSITY and benefits of royalty audits have been highlighted by the recent High Court case brought by The Beatles through their Apple Corps company against EMI Records, alleging underpayment of royalties (MW December 1 and 22).

Mr Justice Gibson granted Apple Corps, by consent of EMI, a court order for an account to be taken of money due to them dating back to 1966. He also passed judgment on the methods of accounting and interpretation of certain contractual clauses pertaining to EMI Records and The Beatles that will be operative in an audit of payments due.

The latter is being conducted by the Goldberg Ravden accountancy firm, and is expected to take up to 18 months to complete. The firm was commissioned to audit Beatles royalties after the group split up, and reported in June 1980 a total of £2.3m underpaid.

Goldberg Ravden has been carrying out royalty audits for 10 years, during which it has amassed a large library of research material from all major territories and from collection agencies worldwide. It includes details of releases of all major compilation albums, detailed price lists and exchange rates, major chart placings to indicate sales volumes, details of price changes where recommended retail prices have been abolished, and the method by which prices for royalty accounting purposes are calculated.

"The size of the recent Beatles claim must pose the question 'How can this happen?'" said Stephen Goldberg. "That is a subject of interest to everyone receiving their income by way of a royalty. The sheer complexity of the industry and its methods of accounting for royalties derived from all over the world is, in itself, one of the main reasons why mistakes so often occur.

"Many contracts contain ambiguities that can lead to an incorrect calculation of the royalties due. Once an incorrect interpretation has been made, it may be perpetrated for several years and only disclosed when a royalty audit is carried out."

Goldberg Ravden main-

tains that expert accountants should be enlisted at the same time as the lawyers responsible for drafting the agreement because royalty accounting provisions must be examined very carefully to avoid ambiguity of interpretation. This is not a reflection upon bad drafting by the legal profession, but it is unreasonable to expect lawyers to be as familiar with this type of problem as those who deal with such accounting matters on a daily basis.

"Generally, royalty audit cases need not reach courts, and should be settled amicably between the parties without the need for litigation," Goldberg pointed out. "When claims are made as a result of contract interpretation, however, then the record or publishing company may feel the principle is sufficiently important to take the matter to court and let the judge decide the outcome."

He added that cooperation from the companies being audited is essential if a fair and proper examination is to be completed. It is not simply a matter of checking numbers, but of fully understanding the workings of the music industry on both domestic and international levels, and because of its specialised nature, a large number of requests for royalty audits come from other accountants.

It is also essential that full consultation is maintained between the client's accountants and lawyers and the client himself during the planning and course of every audit. Goldberg Ravden's experience over the past 10 years indicates that almost all royalty audits pay for themselves. The company defines such audits as a basic part of the business discipline of every recording artist and composer, and when carried out with the co-operation of all the parties concerned, they should lead to an improved business relationship.

Mr Justice Gibson encapsulated the royalty situation neatly when he commented in court that "There are many matters that need investigation."

Edited
by
NICOLAS SOAMES

CLASSICAL

The rise and rise of Meridian's discs

THE STORY of Meridian Records' CD catalogue should become familiar to the UK's classical independents as more turn to the new medium.

Though John Shuttleworth initially hoped to bring out Meridian's first CDs as long ago as last autumn, teething problems — from Nimbus production plant to a hiatus in correct label film — meant that the first CDs are becoming available only now.

Shuttleworth selected 10 titles as his first CD release, which, tailor-made for the medium, will only be available on CD or cassette, because they are too long to go on disc.

"Our first CD title, the Chopin recital by John Bingham, which contains the Funeral March Sonata, Andante Spiniato, a couple of etudes and a Nocturne, runs to 58 minutes," said Shuttleworth. Although possible on LP, it becomes a tight fit as the 60-minute marker approaches.

He wanted initially to make as wide a range of music on CD as possible, and the compass is certainly impressive. Among the 10 releases is everything from a Mozart Piano Concerto disc, with Diane Ambache and The Ambache Chamber Ensemble playing K449 and 456 (ECD 84086), Paul Gregory playing Romantic Guitar Music (ECD 84092) and the Choir Of New College Oxford singing Music by Josquin (ECD 84093), to David Sanger playing Organ Music by Bach (ECD 84081) and Catherine Bott and Melvyn Tan performing Haydn Folk Songs (ECD 84080).

The Meridian CDs, recommended retail price of

£11.99, have prompted a healthy interest from shops in the UK and export orders alike.

"I have been particularly surprised by the interest from abroad," said Shuttleworth. "Whereas requests from Germany, the USA and other countries would be in terms of 15 per new release title, they are ordering as many as 50 or 60 CDs."

It has forced him to think of the future of his pressing requirements sooner than expected. He does have new record releases planned. Next month, for instance, sees the release of a volume of Anthems by S S Wesley, sung by the Choir of St Albans Abbey directed by Stephen Darlington (E77088). He has four others in the pipeline — including an album of Harpsichord Sonatas by Haydn played by Gerald Gifford to coincide with Wolfson College anniversary celebrations.

He envisages having to stop ordering new records soon to concentrate on CDs and perhaps cassettes. "I suppose, at the beginning, records which require re-cutting rather than just repressing — ie, when the stampers are no longer usable — will probably be lost to CDs," he said. "But I do intend to bring out at least one back catalogue item a month during most of this year." And perhaps it won't be too long before he may have to think of changing his name — though Meridian Discs doesn't have quite the same ring as Meridian Records.

● Meridian is distributed by Harmonia Mundi, HR, Taylor and Gamut.

Denon tribute to Bach anniversary

DENON'S COMPACT disc releases in 1985 will mark the three hundredth anniversary of the birth of Bach with a series of important solo instrumental works.

Bach's Six Partitas for keyboard are played by the harpsichordist Huguette Dreyfus on a Schutze harpsichord (C37-7333-5, 3-CDs), available this week.

Next month sees another 3-CD set, this time covering the Suites for unaccompanied cello played by Mari Fujiwara (C37-7373-5), an organ recital with Bach's Prelude in G major BWV 568 and other works played on the Baroque organ of the Waalse Kerk in Amsterdam by Jacques van Oortmersen (C37-7376), and, unusually, two of Bach's Suites for solo cello arranged for flute and played by Aurele Nicolet (C37-78383). These will be available from Denon's UK distributor, Hayden Laboratories (telephone 0753 888447) from February 20.

In March, the three Partitas and three sonatas for solo violin will also be released in a 3-compact disc set, played by French violinist Jean-Jacques Kantorow (C37-7405-7).

Saga's Psyche takes a blow . . .

DELAYS IN production have meant that four titles from Saga's new full-price Psyche label, scheduled for release in December, will only be available later this month.

They include three early music records: Gerardo Garcia's E1 Maestro (Spanish and Italian music played on the Vihuela, (PSY 9), Philomel's Music Of The French Baroque (PSY 3) and Martyn Dyke's collection of keyboard music by Dussek, Clementi and Haydn (PSY 13).

The fourth is the two-piano original version of Holst's The Planets played by Richard Markham and David Nettle (PSY 6), which has been presaged by their two-piano version of Stravinsky's Rite Of Spring (PSY 8), already available.

"The response to Psyche has been very encouraging even though I think the best is yet to come," said label manager Nicholas Dicker. Psyche carries a suggested retail price of £5.99, while the re-issues of the Saga 5000 series has an RRP of £2.99.



RAVEL'S BOLERO, by the Montreal Symphony Orchestra directed by Charles Dutoit, has become the first Canadian classical record to earn itself a platinum disc. Released in 1982, it achieved 50,000 sales in a year, and by the end of 1984 had notched up 100,000 sales in Canada alone. Pictured is Jean Drapeau, mayor of Montreal (left), Charles Dutoit (with disc), and Peter Erdmann, president, PolyGram Canada.

Teacher unearths Mozart suite

HARD ON the heels of the unveiling of the lost Mozart Symphony (K16A by the Odense Symphony Orchestra directed by Tamas Veto, recorded by Unicorn-Kanchana), comes another "lost"

Mozart composition. This time it is a lengthy work, a 75-minute suite for wind instruments based on The Abduction opera from the Seraglio. Arrangements of Mozart's operas were made by the composer for wind instruments, often for outside performances.

A shortened version has been available since 1800, but the original was presumed lost until a copy was unearthed in the library of the aristocratic Von Furstenberg family in Donaueschingen by Dutch music history teacher Bastiaan Blomhert, a conductor of the Dutch wind ensemble Oktopus on a visit to Germany.

The first public performance of the work will be in Amsterdam in March, and a recording will be made shortly after.



TOP 75 TOP 75 TOP 75 TOP 75 TOP 75



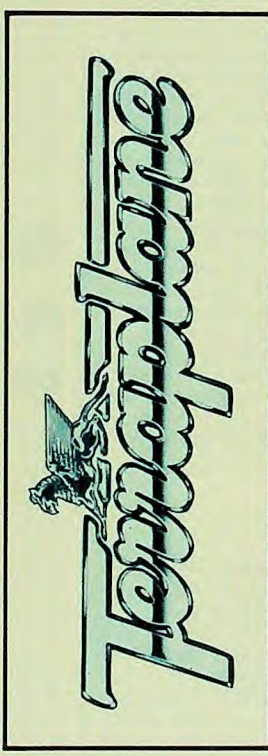
Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 record outlets.

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

1	No 1	I WANT TO KNOW WHAT LOVE IS	Foreigner	Atlantic A 9596(T)
2	13	1999/LITTLE RED CORVETTE	Prince	Warner Brothers W1999(T)
3	6	I KNOW HIM SO WELL	Elaine Paige & Barbara Dickson	RCA CHESS(T) 3
4	5	SHOUT	Tears For Fears	Mercury/Phonogram IDEA 8(12)
5	10	SINCE YESTERDAY	Strawberry Switchblade	Korova KOW 38(T)
6	21	LOVE & PRIDE	King	CBS A 4988 (12" — TX 4988)
7	4	LIKE A VIRGIN	Madonna	Sire W 9210(T)
8	3	EVERYTHING SHE WANTS (REMIX)/LAST CHRISTMAS	Wham! ★	Epic Q(T)A4949
9	2	DO THEY KNOW IT'S CHRISTMAS? ★	Band Aid	Mercury/Phonogram FEED 1(12)
10	18	ATMOSPHERE	Russ Abbot	Spirit FIRE(T) 4
11	8	STEP OFF	Grandmaster Melle Mel & The Furious Five	Sugar Hill/PRT SH(L) 139
12	17	FRIENDS	Amit Stewart	RCA RCA(T) 471
13	27	SOLID	Ashford & Simpson	Capitol (12)CL 345
14	9	EVERYTHING MUST CHANGE	Paul Young	CBS (T)A 4972
15	12	POLICE OFFICER	Smiley Culture	Fashion FAD 7012(12" — FAD 026)
16	7	GHOSTBUSTERS	Ray Parker Jr.	Arista ARIST (12)580
17	19	SAY YEAH	The Limit	Portrait/Epic (T)A 4808
18	28	THIS IS MY NIGHT	Chaka Khan	Warner Brothers W 9097(T)
19	15	SAN DAMIANO (HEART & SOUL)	Sal Solo	MCA MCA(T) 930
20	36	DANCING IN THE DARK	Bruce Springsteen	CBA (T)A 4436
21	29	YAH MO B THERE (REMIX)	James Ingram/Michael McDonald	Qwest W9394(T)
22	26	THANK YOU MY LOVE	Imagination	R&B/Red Bus RBS 219 (12" — RBL 219)
23	16	IT AIN'T NECESSARILY SO	Bronski Beat	Forbidden Fruit/London BITE(X) 3
24	37	LOVERBOY		

76	(89)	LOVERGIRL , Teena Marie	Epic (T)A4965
77	(—)	IS SLEEP ALONE AT NIGHT , Jim Diamond	AMY(Y) 229
78	(93)	I CAN'T LIVE WITHOUT YOUR LOVE , Terraplane	Epic A 4936 (12" — TX 4936)
79	(72)	WHO DO YOU LOVE? , The Intruders	Streetwave (MIKHAN 34
80	(—)	SEA OF LOVE , The Honeydrippers	Es Paranza/WEA YZ33
81	(98)	THE BOYS OF SUMMER , Don Henley	Geffen (T)A 4945
82	(81)	WAR DANCE , Funkmeister	Ryker RYK(T)2
83	(82)	DON'T DRIVE DRUNK , Stevie Wonder	Motown TWG(T) 1372
84	(85)	TERRY , Tracy Ullman	Stiff BUY 217
85	(83)	WHITE LINES (DON'T DON'T DO IT) , Grandmaster & Melle Mel	Sugar Hill/PRT SH(L) 130
86	(63)	ABIDE WITH ME , The Inspirational Choir	Epic A 4997
87	(—)	HALF A MINUTE , Matt Bianco	WEA YZ26(T)
88	(87)	THE ANGELS KNOW , James King & The Lonewolves	Swamplands/London SWP 3 (12" — SWX 3)
89	(—)	OUT ON THE WASTELAND , The Anti Nowhere League	ABC ABCS 004(T)
90	(82)	"CARMEN" , (L'Oiseau Rebellé), Malcolm McLaren	Charisma/Virgin MALC 6(12)
91	(75)	YOU USED TO HOLD ME SO TIGHT , Thelma Houston	MCA MCA(T) 932
92	(64)	VALOTTE , Julian Lennon	Charisma/Virgin J2(12)
93	(95)	YOU TAKE MY BREATH AWAY , H2O	RCA RCA(T) 468
94	(91)	IN LOVE AGAIN (MEDLEY) , Band Of Gold	RCA RCA(T) 469
95	(88)	RESURRECTION JOE , Th Cult	Beggars Banquet BEG 122(T)
96	(—)	ALL JOIN HANDS , Slade	RCA RCA(T) 455
97	(86)	NOWHERE FAST , Meat Loaf	Arista ARIST (12)600
98	(—)	THE BORDERLINES , Jeffrey Osborne	A&M AM(Y) 230
99	(—)	NO MERCY , The Stranglers	Epic (T)A 4921
100	(—)	CARELESS WHISPER , George Michael	Epic (T)A4603

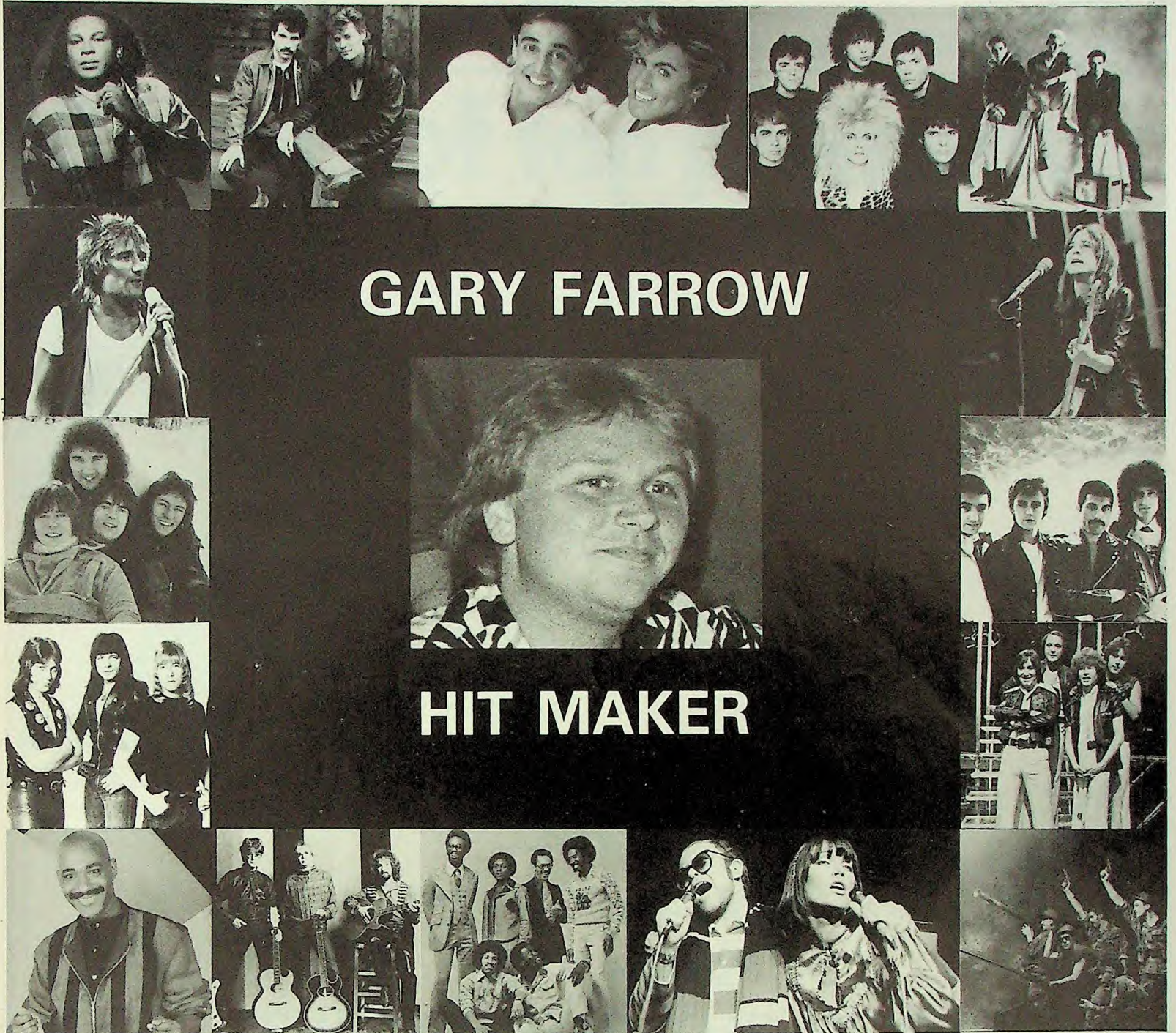


38	57	A NEW ENGLAND	Kirsty MacColl	Stiff BUY(T) 216
39	24	FRESH	Kool & The Gang	De-Lite/Phonogram DE(X) 18
40	42	20/20	George Benson	Warner Brothers W9120(T)
41	45	YOU SPIN ME ROUND (LIKE A RECORD)	Dead Or Alive	Epic A4861 (12" — TX 4861)
42	23	LAY YOUR HANDS ON ME	Thompson Twins	Arista TWINS (12)16
43	30	ONE NIGHT IN BANGKOK	Murray Head	RCA CHESS(T) 1
44	54	JULIA	Eurythmics	Virgin VS734(12)
45	NEW	THINKING OF YOU	The Colourfield	Chrysalis COLFX) 3
46	69	WORLD DISTRUSTION	Time Zone	Celluloid/Virgin VS 743 (12)
47	48	SEE THAT GLOW	This Island Earth	Magnet MAG 266 (12" — MAGT 266X)
48	33	ROUND & ROUND	Spandau Ballet	Reformation/Chrysalis SPAN(X) 6
49	55	THIS HOUSE (Is Where Your Love Stands)	The Big Sound Authority	Source/MCA BSA(T) 1
50	39	THE WILD BOYS	Duran Duran	Parlophone (12)DURAN 3
51	58	THE ELVIS MEDLEY	Elvis Presley with The Jordanaires	RCA 476
52	51	SEXOMATIC	Bar-Kays	Club/Phonogram JAB(X) 10
53	NEW	PERFECT STRANGERS	Deep Purple	Polydor POSP(X) 719
54	NEW	NIGHTSHIFT	Commodores	Motown TMG(T) 1371
55	32	THE RIDDLE	Nik Kershaw	MCA NIK(T) 6
56	60	CONTAGIOUS	Whispers	Solar/MCA MCA(T) 937
57	46	I SHOULD HAVE KNOWN BETTER	Jim Diamond	A&M AM(X) 220
58	56	BELIEVE IN THE BEAT	Carol Lynn Townes	Polydor POSP(X) 720
59	65	LOVERIDE	Nuance featuring Vikki Love	Fourth & Broadway/Island (12) BRW 20
60	68	... (and that's no lie)	Heaven 17	Virgin VS740(12)
61	NEW	YOU'RE THE INSPIRATION	Chicago	Full Moon/WEA W 9126(T) (W)
62	44	SOUL DEEP		

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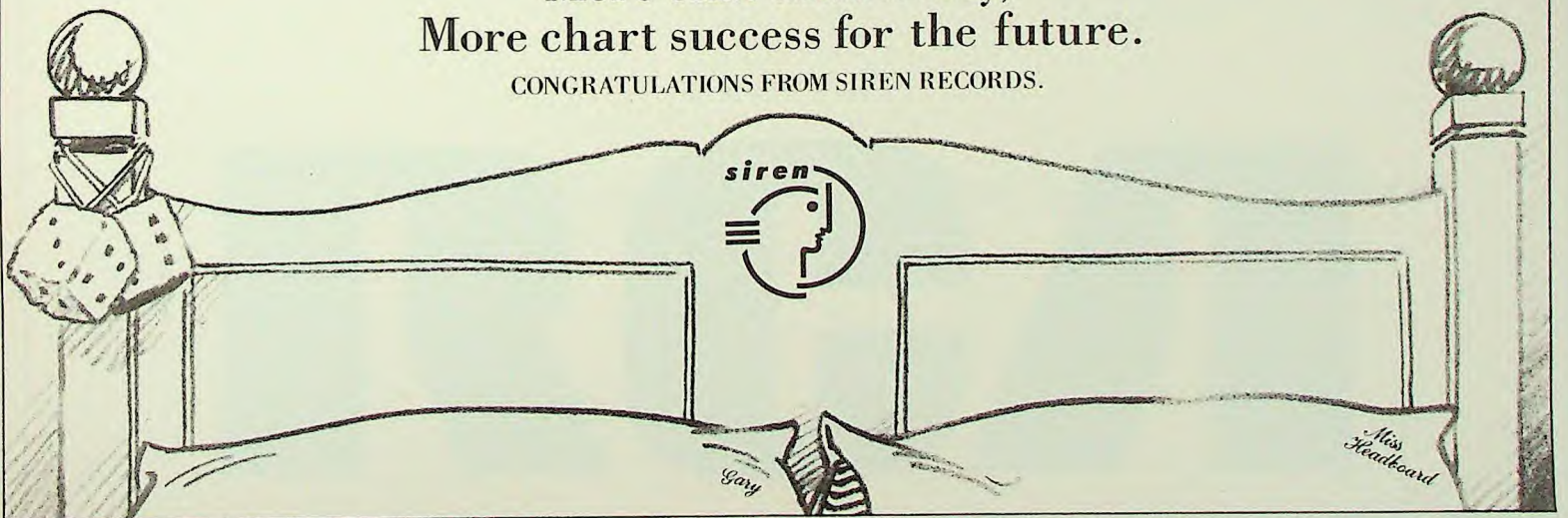
GARY FARROW

HIT MAKER



Farrow—More charm than Wogan,
 More chat than Daley,
 More chart success for the future.

CONGRATULATIONS FROM SIREN RECORDS.



Taken from the door of the Holiday Inn, Room 117,
occupied by Mr Farrow, December 4th, (first night of
Wham tour).

DO NOT DISTURB
AT ANY COST
THAT INCLUDES
GEORGE MECHAN.
ANDREW RICKLEY.
JAZZ SUMNER
DICK KEATLEY.
BRYAN MARRIAN
and any other smart
Barstond. like
SIMON RAPER BELL

Maybe in the next ten years you can learn to spell
our names right!

George, Andrew, Simon, Jazz, Dick & Bryan

P.S. OFF



GARY FARROW: HIT MAKER

10 years of top promotion



GARY FARROW has been closely involved with Wham!'s big hit singles, doing radio and TV promotion for all their number one hits. Here, though, he enjoys a rather more relaxing occasion, celebrating George Michael's 21st birthday.

FROM WORKING part-time in a Soho record shop to becoming one of the UK music industry's top promotion men — that's the success story of Gary Farrow, still the right side of 30 and yet with more than a decade of pop music involvement under his belt.

Recalling the countless hits that he has promoted during that time is to recall the history of pop music in recent years. From early hits for Elton John and Kiki Dee, Kevin Ayres and Queen through to the more recent Frankie Goes To Hollywood, Wham!, Hall & Oates, Heaven 17 and Tom Robinson, Farrow's enthusiasm and love for the music business has never diminished. If it was possible he would live for pop music eight days a week.

The Gary Farrow story starts back in the early Seventies when he had a part-time job at One-Stop Records in Berwick Street, W1, and received his payment in albums. At the time he was training to be a commercial artist, but the call of music was already proving irresistible.

"Elton John was one of our most regular customers

— he has always been a fanatical record collector — and we used to get on really well," Gary recalls. "I'd put aside records that I thought he'd be interested in, things like special imports and such.

"One day he came into the shop and told me that he was starting his own record label called Rocket Records. Elton suggested that I ring his manager John Reid, which I did and I was offered the job of promotion assistant, working with Clive Banks."

One of Gary's earliest promotion successes was Kiki Dee's I Got The Music In Me, and his first number one was Don't Go Breaking My Heart, the duet between Kiki and Elton. He was also brought in to work on Queen's 1975 chart-topper, Bohemian Rhapsody.

Gary stayed with Rocket for three-and-a-half years, working from the label's Wardour Street offices. It was, he admits, an invaluable training period for him, and through Elton John he got to know Rod Stewart and manager Billy Gaff very well. When Gaff decided to start his own label, Riva Records, he asked Farrow to join him.

CONTINUED OVER

THANKS FOR THE HITS

RECA

GIVE ME THE VINYL I'LL MAKE IT FINAL



WELL DONE GARY WE'RE PROUD OF YOU

Phil Fearon & Galaxy

THANKS FOR ALL YOUR HELP

Barclay James Harvest

A MAN OF FEW WORDS THANK YOU VERY MUCH

Jimmy The Hoover

WITTY, HUMOROUS, YOUNG, DEDICATED, INSPIRED, DEPENDABLE, INGENIOUS, TENACIOUS, FRIENDLY, LIKABLE, ORIGINAL, PLUGGER

Rocky Sharpe & the Replays

AN OLD TIMER ALREADY HERE'S TO THE NEXT TEN

Love, Pip Williams

WE CAN HONESTLY SAY "NEVER BEFORE HAS SO LITTLE BEEN GIVEN BY ONE SO BIG"

Naj, Bogo, Duck

KEEP IN TOUCH WITH YOURSELF

Lindsay Brown

**G orgeous
A morous
R avishing
Y uk!**

*Best Wishes
David Walker*

THE HANDLE GROUP OF COMPANIES

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GARY FARROW

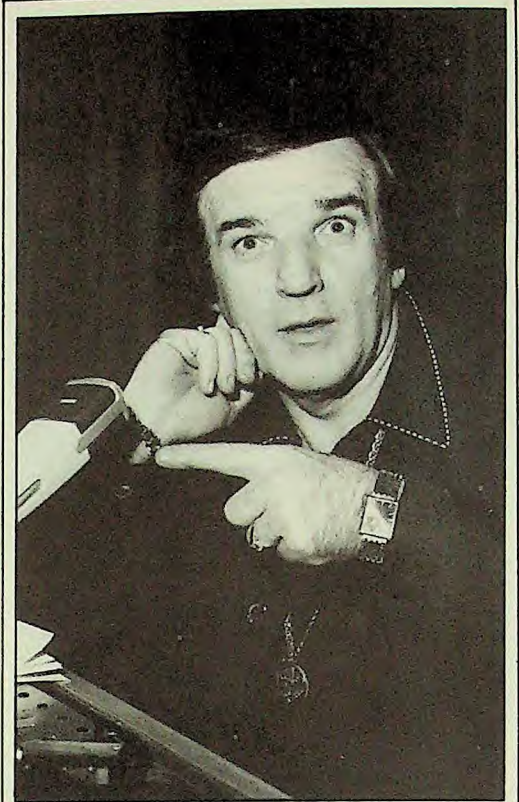
More successes followed for the young promotion man: most notably with Rod Stewart and records like Hot Legs, The Killing Of Georgie, Do Ya Think I'm Sexy and Sailing.

An invitation from EMI Records to head promotion of the licensed repertoire division in Heron Place, W1, followed and soon Gary was chalking up hits for the various labels including Motown, Rak, Bronze and Fantasy. "At one point there were 17 singles in the Top 75 that I had been involved with," he recalls proudly. "I was always working on about 10 different projects at any one time. The most successful label other than Motown was Micke Most's Rak, and we had lots of hits with names like Suzi Quatro, Smokie, Hot Chocolate and Mud."

Gary struck up a good working relationship with the songwriters and producers Nicky Chinn and Mike Chapman, who had been involved with many of the Rak hits. "After 18 months I went to run their company, and stayed for two years, during which time I'd been involved with hits by Suzi Quatro, The Knack, Blondie, Pat Benatar and Nick Gilder. It was a very productive period, but eventually I began to realise that maybe I should go independent," he says. "You can go so far, working for other people, but at the end of the day you just know you've got to do it for yourself."

"It was a big decision to make but thankfully I've never really looked back, and the fact that I've promoted hits for Wham!, Frankie Goes To Hollywood, Heaven 17, Tom Robinson, The Art Of Noise, Propaganda and Billy Idol means that I haven't lost my touch."

The fact that Gary Farrow has been involved with so many hit records has not meant that he has always found the going easy: "The world of record promotion is a tough one, there are a lot of casualties, and I have learned a lot just from watching other people's mistakes," he admits. "Even



"If he plagues me as much in the next 10 years as he has in the last 10, I'll kill him. Seriously though, Gary has proved himself to be one of the most efficient and together promotion men that I've had the pleasure to work with — he's always on the ball, and leaves no stone unturned. I hope he remains that way." — ALAN FREEMAN

now my philosophy is that I don't know it all, and I can always learn something new from somebody else. And I think that it is important to adjust your personality to everyone that you meet."

He has always found Radio One very helpful, but points out: "You've got to be efficient and provide a good service, and that is what I do. I've always shied away from the queuing system that tends to operate at the Beeb, and prefer to put in extra hours and meet people on a social basis, usually in the

evening. It does make a big difference in your dealings when you know people outside of the office."

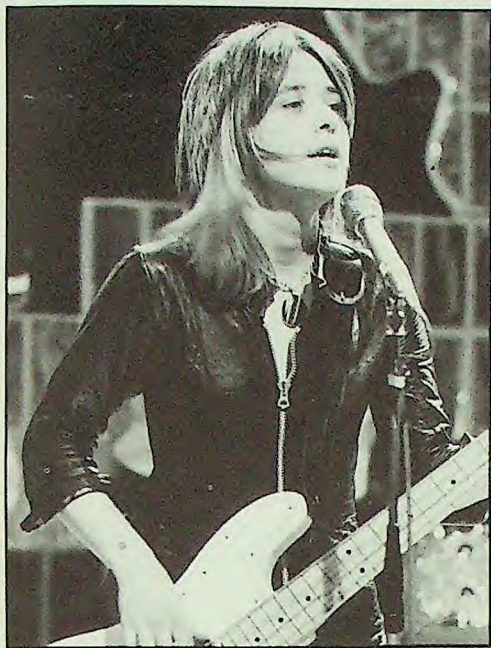
So what are the ideal qualities for a record promotion man? "Well, you certainly have to be tough and hard-skinned, and it really is hard to promote a record when you know it's a load of shit," says Gary. "That's why I won't work on any single that I don't believe in. I'm in the good position, though, where I've been involved

MORE OPPOSITE



GARY PICTURED with Daryl Hall (left) and his younger brother Mark Farrow (who works for TV and video producer Mike Mansfield) following the Hall & Oates gig at Hammersmith in 1980.

GARY FARROW



"I worked with Gary for many years and he knows all the strokes — but I think he needs a new joke book." — SUZI QUATRO

with music publishing, management and A&R during the last 10 years, and experience has taught me what makes a good record.

"I have got to be able to choose the right record to work on. Mind you, I reckon the job of promotion man is probably one of the toughest in the music business, because you get such a hard time from *everyone* — the Beeb, record companies, managers and artists. Sometimes you just can't win."

Honesty is another quality that Gary upholds, in order to be a good record promo-

ter: "It is very important that you've got credibility with the people that you're dealing with — I think I'm liked enough to know all the major radio producers and their wives, but I would never abuse their friendship."

Gary is justifiably proud of his association with Frankie Goes To Hollywood's million-selling singles, *Relax* and *Two Tribes*. "Trevor Horn and his wife Jill Sinclair called me, and asked if I'd go down to the studios as there was something they

CONTINUED OVER

Legal complication

IT COULD only happen to a fast-talking record promotion man like Gary Farrow — the time he collided with the law, brought chaos to London's Regent St. and got off scot free!

Young Farrow had been entertaining various BBC personnel to lunch at Legends, the West End club and afterwards was driving several of them back to Broadcasting House. Unfortunately, while driving along Regent Street he collided with a policeman's motorbike, wrote off the vehicle and got let off with a caution — after promising the officer that he would get a record request for his young son played on Steve Wright's Radio One programme!

Farrow's Top Hits

THE FOLLOWING consists of singles promoted by Gary Farrow and which subsequently reached the top of the chart:

- FRANKIE GOES TO HOLLYWOOD: Relax
 - GEORGE MICHAEL: Careless Whisper
 - ROD STEWART: Sailing
 - MUD: Lonely This Christmas
 - QUEEN: Bohemian Rhapsody
 - ELTON JOHN and KIKI DEE: Don't Go Breaking My Heart
 - WHAM!: Freedom
 - ROD STEWART: Do Ya Think I'm Sexy
 - FRANKIE GOES TO HOLLYWOOD: Two Tribes
 - BLONDIE: Heart Of Glass
 - ENGLAND WORLD CUP SQUAD: This Time
 - WHAM!: Wake Me Up Before You Go Go
 - BLONDIE: Atomic
 - HOT CHOCOLATE: So You Win Again
 - BLONDIE: The Tide Is High
 - BLONDIE: Sunday Girl
 - OTTAWAN: Hands Up
 - ROD STEWART: I Don't Want To Talk About It/First Cut Is The Deepest
 - THE COMMODORES: Three Times A Lady
 - WHAM!: Everything She Wants/Last Christmas
- IN ADDITION, other acts whose hits he has promoted include Heaven 17, Hall and Oates, Billy Idol, Galaxy, Smokie, Sweet, Hot Chocolate, Suzi Quatro, Jimmy The Hoover, The Knack, Kiss, Barclay James Harvest, David Cassidy, Exile and Sylvester.

**Congratulations Gary,
on the First 10 years**

**Let's hope the next
10's are as successful
as they've been for me.**

**best wishes from
Dave Most
MOST MUSIC/RONDOR**

**THE VOID 1985 . . .
AND FROM THE DARKNESS
THERE WAS LIGHT . . .**

THE FARROW SMILED . . .

**FUNKMEISTER FADED FROM THE
TURNTABLE**

HE LOOKED AT THEM . . .

**THEY KNEW WHAT MUST HAPPEN
NEXT . . .**

**AS 1985 DAWNED
'WAR DANCE'
BATTLED ON**

FARROW THE NEXT 10 YEARS

Ryker



GARY FARROW

There was a young fellow called Farrow,
Who's ambition was decidedly narrow,
Until Elton John,
Said 'Come on my son',
'You must give up this idea about Harrow!'

For a time he was perfectly happy,
Elton dressed him right dandy and snappy,
He went to the Beeb,
And learned how to plead,
And they told him what's good and what's crappy.

Then he found a new gaffer called Billy,
Who said 'What Elt pays you is silly,'
'Come work for me'
'I'll increase your fee,'
'And I promise I won't touch your ?

Farrow built him a strange reputation,
As he solicited from station to station.
He'd never say 'please',
But found it a wheeze,
Winding up the PD's around the nation.

1st working for Elton then toiling for Rod,
He felt one more rung he'd be working for God,
He'd wheel and he'd deal,
Borrow and steal,
As long as it charted he'd nay give a sod!

His name fell on ears down in Manchester Square,
EMI asked him if he'd come sell their wares,
Included in this,
He noted with bliss,
Was a label called Rak in whom he'd like shares!

Now suddenly he was working for Mick,
A boss with a whopping big stick,
He worked Gary hard
Days off were now barred,
And he learned every trick very quick.

Then along came a Chap with a Chin,
Who thought their own label would win,
Gary was bought,
And management taught,
Behind the cigar he did grin.

Now many years later our man's really made,
He only works acts who are top of the grade,
But if you look back,
You'll see that's his knack,
And why he leaves others back there in the shade.

He's known as a toff and never a lardy,
He worked Frankie & Wham but missed out on Sade,
This rhyme took some doing,
But he knows what's brewing,
It's lunch, White Elephant, Friday.



With thanks for ten years of earache and laughs - Tony and Christine Prince and all at the Disco Mix Club.



"Your flat has been burgled, the wife has just found out about the girlfriend and an uninsured Lebanese has backed into your car" — Gary Farrow would not only see the funny side, he would get you to see it. A cloud in which Gary could not locate the silver lining has yet to be invented." — PAUL RUSSELL (CBS Records managing director)

wanted me to hear. The tape that they played me was only half-finished, but even then I just knew that Relax against all the odds had to be a number one smash," he recalls. "I believe that it is the finest pop record of all time, whenever I hear it it still makes the hairs on the back of my neck stand up." He feels that record promotion men should get more credit for their roles in breaking a hit single. "I always try to work hand-in-hand with the record company marketing people, sitting in on meetings and telling them what my requirements are. When you have a record that is about to break, then you need to do a lot of ducking

and diving, to keep the whole thing going. You might have one producer or DJ who has been playing a single for several weeks and is on the point of dropping it from the programme schedules, just when it is crucial for that very single that it should continue to be played."


Another of Farrow's number one successes was Rod Stewart's Sailing, which was featured heavily in the BBC TV Ark Royal series: "We knew it was going to be a hit, but it was a case of making it a smash rather than just an also-ran. We certainly succeeded in that because the

MORE OPPOSITE

'Relax Gary'



"Gary is still regarded as the Peter Pan of the business — the only trouble is, he wanted to be Wendy. I only employed him because I thought his sister was called Mia." COLIN BURN (Gary's former boss at EMI LRD)"

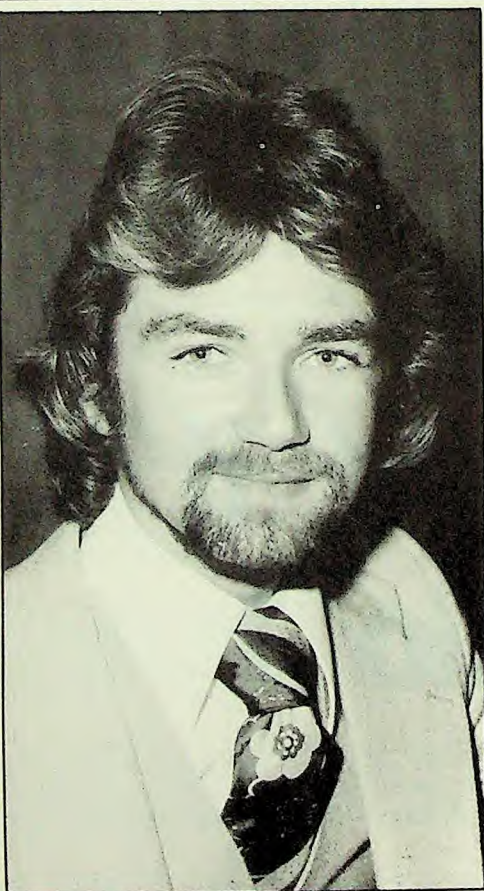
SOON COME  ISLAND



GARY FARROW: HIT MAKER



NOT THE usual kind of pop stars that he is associated with, but instead the England World Cup Squad during the Abbey Road recording session for their big hit, *This Time*. Gary (front row, far right) worked on the single's promotion.



"Gary is a great character, one of the old school of record promoters, professional but interesting, who enjoys his work. In my final period with Radio One there weren't too many of them left, unlike in the golden days when you had characters such as Dave Most. Gary is following in their tradition . . . although I wish he'd cut back on the Mr Awful jokes. He nearly had us thrown out of an Italian restaurant last time for telling them non-stop!" — NOEL EDMONDS

**WE REFUSE TO
PUT AN AD IN
THIS PAPER
FOR
GARY FARROW.**

Good Luck Mate!



GARY FARROW: HIT MAKER



Blondie scored three number ones with Farrow promotion.



Mud's Lonely This Christmas was another number one for Farrow.

record was a number one hit in the August of 1975, and then well over 12 months later it was a hit all over again and went to number three in the charts." It was an achievement that Gary repeated last year with Frankie Goes To Holly-

wood's Relax. The record had already been number one for several weeks, sold more than a million copies, and then slipped out of the Top 10, exhausting what most people thought was its natural chart life. Then to a lot of people's amazement

the single soared back up again and reached number two second time around, only being kept off the top spot by the group's follow-up single, Two Tribes. A typical day in the life of Gary Farrow, promotion man, begins at around 7am

when he starts the drive from his home in Orpington, Kent, into town and to his office which is literally in the shadow of the Hilton Hotel. "I'm usually there by 8.45

MORE OPPOSITE



SOME OF Gary's earliest record promotion successes were with Suzi Quatro when she was signed to Rak — he's pictured here with Suzi and her husband, musician Len Tuckey.

"RELAX"

Gary you can get it played on Radio 1



GARY FARROW



"HE'S JUST a brilliant promotion man — he's very selective in what he promotes, and that's why he is successful." — Nichola Martin (Bucks Fizz mentor).

PETER PRINCE (Motown International vice president): Gary Farrow? A great promotion man, a great character, and he's got the right mix between laughter and plugs.

ERROL BROWN (Hot Chocolate): You have to be special to last 10 years as a promotion man in the music business. Gary Farrow is one of the best in the country — and a very nice man.

STEVE WRIGHT: I've known Gary for eight or nine years and he is, without doubt, the cheekiest person I have met in my life. He is funny, and somehow the pressures of the music business don't seem to affect him. He reaches for the stars but keeps his feet on the ground. The best I can say about Gary is that I respect him as a professional, and I trust him as a friend.

ADAM FAITH: Gary Farrow is a very professional promotion man. I wish he'd been around when I was making records.

SIMON BATES: I first met quiet, shy, retiring Gary Farrow six years ago. In those days he wouldn't have said "boo" to a goose — I'm glad to say that if he saw a goose in 1985 he'd be flogging it.

JONATHAN KING: I was Gary's first megastar and I'm still the biggest he knows. But the only difference is he is now the biggest promotion man I know, and looking at him you'll see what I mean.

NEIL FERRIS (Ferret Plugging Company): He's good for a laugh and he has amazing taste in cars and clothes . . . can I also mention the new Howard Jones and Spandau Ballet singles?

MICKIE MOST: Congratulations Gary — here's to your next 10 years in the business.

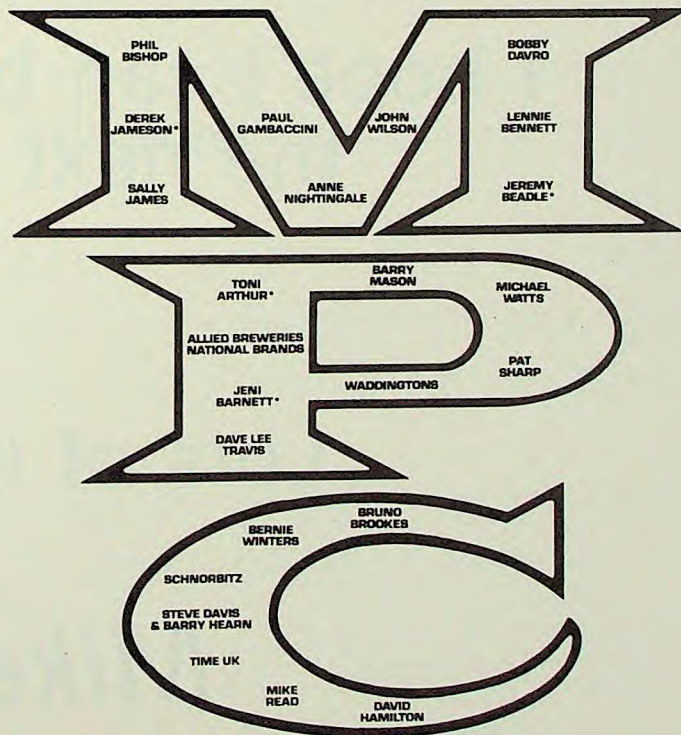
CONTINUED PAGE 11

**Congratulations
Gary
on 10 years**

From

**The Heaven 17
H.Q.
(He who cares —
WINS!)**

**Congratulations Gary on your
10th Anniversary**



From Michael P. Cohen & all at the MPC organisation

MPC, HAMMER HOUSE, 113-117 WARDOUR STREET, LONDON. W1. TEL 01-434 1861

MIKE CHAPMAN ENTERPRISES INC.
9454 WILSHIRE BOULEVARD, SUITE 903,
BEVERLEY HILLS. Ca., 90212

Mr G Farrow
1 Derby St,
London W1

Dear Gary,
Congratulations on TEN
great years

I hope I can be part of
the next ten.

Lots of love

Mike



GARY FARROW: HIT MAKER

"I DON'T think the Blarney Stone is in Ireland — I'll swear it's in Gary Farrow's back garden." — Bill Harry (Rak Records and music business publicist).

"GARY FARROW is a greater man than his name implies. He fits the plugs other promotion men cannot reach. Fecund rather than promiscuous, consistent rather than boring, he's a dedicated slave to his trade, who knows what's what and where to get it. Hype? He could not even spell it, there is no room in his vocabulary for such trivial words as these. Here's to our eyes, Gary — and to the next ten years. Cudham will never be the same." — Lesley-Ann Jones (presenter of Channel Four's Earsay).

"GARY FARROW? He's got more front than Selfridges. Gary worked on several of my acts back in the mid-seventies, and he always delivered the goods. If he thinks it's a no-no, then he'll tell you so, and he always follows things through from start to finish." — PAUL MURPHY (music business veteran, and producer).

"GARY IS almost like one of the Epic family — but I wouldn't want my daughter to bring him home." — JERRY TURNER (Epic Records marketing director).

"GARY, AFTER Dave Most you're definitely number one!" — Richard Swainson (Radio Luxembourg head of music).



GARY FARROW heard Frankie Goes To Hollywood's Relax when it was still in the early studio stage, and did radio promotion for the single, which went on to become the biggest selling record of the year. He's pictured with the band backstage at Top Of The Pops.

and I rarely get home before 10pm any evening. I listen to tapes of singles I've been asked to work on during the journey and like to be in the office early so that I can check the post and telex machine, and get some paperwork done, before the general activities of the day start. Most mornings I'm round at Broadcasting House by 10am."

He usually spends at least a couple of hours at the Beeb, during which time he can have seen more than a dozen radio producers, jogging their memories about certain records and letting them have additional information such as sales figures. Anything that will convince them to stick with a record that could be on the point of breaking.

"I think that the PR representation at Radio One is very important, and it is good to build up firm friendships — I'm on the 'phone most days with Steve Wright and Simon Bates for gossip, and I recently came back from a few days at Noel Edmonds' home," he says.

In a world that can be very

cut-throat, Gary is not above showing admiration for some of his fellow promotion men. "If I was to be compared with anybody then I'd like it to be with David Bridger who was the promotion guy at Bell Records back in the Seventies, when they had that incredible run of success with names like the Bay City Rollers, Gary Glitter, David Cassidy and the Partridge Family.

"I also have a lot of admiration for Dave Most, and I certainly learned a lot from him in the early days when we worked alongside each other at Rak. It is a competitive business that we're in, but every promotion man should have his own identity and way of working, and that is why people like Dave Most and myself have succeeded."

There are several other people outside of his own field of work that Gary also admires: "Dick Leahy and David Betteridge are two in particular because they are music men and they do

MORE PAGE 13

Inflation strikes!

GARY FARROW recalls how he was frequently chastised by his then-boss Colin Burn at EMI Records' licensed repertoire division about his weekly expenses.

"Every week he would tell me that I was spending too much — and every time he would remind me of when he took Cliff Richard out for a three-course meal in 1959 — and the total bill came to just 2/6d!"

ROD STEWART: Do Ya Think I'm Sexy wasn't written for him.

DAVID CASSIDY: Gary, has it really been 10 years? You can thank your tailor that you're still around. God bless.

TREVOR HORN and JILL SINCLAIR: We love him.

DAVID BETTERIDGE: More chat than Wogan.

ELTON JOHN: She always thought that she was the best.

ROB JONES (Sky Channel Cable TV): This is the man who put copies of The Knack's My Sharona in the hymn sheets at my wedding.

TONY TOON: When Gary Farrow is around, even I take a back seat.

BILLY GAFF: I've always liked Gary, even though at times it seems like verbal diarrhoea.

TOM ROBINSON: He always calls me Lord Lucan because he can never find me. I do wish sometimes I could never find him.

"GARY FARROW is one of the nicest Chelsea supporters it has been my pleasure to meet." — Paul Conroy (WEA Records sales and marketing director).

Congratulations Gary,

on the first 10 years of being the **worst** Promotions man,

Let's hope the next 10 years shows a marked improvement — or you could be part of the M25

From STEVE LEVINE, JULIAN LINDSAY and KAREN GROVES

at

Do not Erase Productions Ltd

CONGRATULATIONS

GARY

FROM

JOHN, IAN

AND ALL

AT



Dear Gary
Happy 10th Birthday
from
Rush Release
(Age 6)



65 BEDFORD HILL
LONDON SW12
(01) 675 4916 (4 LINES)

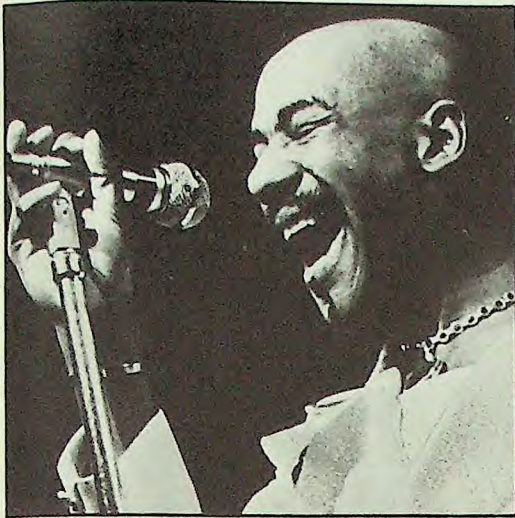
SO FARROW SO GOOD

Here's to
another 10
**RECORD
BREAKING**
years Gary

GLO PRODUCTS



GARY FARROW: HIT MAKER



Hot Chocolate's *So You Win Again* was a number one with Farrow assistance.



ONE OF Gary Farrow's career highlights to date — receiving his Radio Luxembourg promotion man of the year award from programme controller Tony Prince in 1978.

CONTINUED OVER



Kiki Dee, with Elton John stand-in. *Don't Go Breaking My Heart* was one of Farrow's earliest promotion jobs. It went to number one.



GARY WITH four well-known ladies during a Radio Luxembourg launch of a series of programmes called *Girl Friday*. Left to right are former Miss World Mary Stavin, Patti Boulaye, Britt Ekland and Suzi Quatro; also pictured are Willie Morgan (Jet Records) and 208 programme director Tony Prince. Gary was then working for Nicky Chinn and Mike Chapman's company, Chinnichap.

TONY POPE AND

FRANKIE GOES TO HOLLYWOOD

Frankie say:

"Keep going!"

Congratulations on the BIG TEN

From:

Darryl Hall, John Oates,
Tommy Mottola, Randy
Hoffman and
CHAMPION ENTERTAINMENT



GARY FARROW

bother to go out at night and see bands and artists working. They have worked their way from the bottom to the top, and are still very much operating in the business."

David Walker of Handle Artists Management (with whom incidentally Gary shares an office in Derby Street) is another music business person he respects, "because he understands the industry, and runs Handle like a tight ship, and nothing is ever too much trouble for him". And Simon Napier Bell and Jazz Summers, who manage Wham!: "Because they have handled the duo so brilliantly. I've worked on all Wham!'s number one hit singles of the last year, and Simon and Jaz just let me get on with the job without interference. They trusted me — and there was no way I was going to let them down."

For the future, Gary is content to remain one of the pop business' top promotion men. "I'm having a good time doing what I'm doing, and maybe at some point in the future I may move into management or even start a record label, but at the moment I'm happy to continue doing what I know best. I do get approaches from up-and-coming bands who are looking for management, but so far none of them have really taken my fancy. When the time comes, then maybe record promotion will take a back seat."

What are his secrets for being a good promotion man? "None really, but you have to be able to get on with all manner of people, and socialise outside of normal work hours, and just generally get your message over. It is also important to be involved with a record right from the very beginning rather than just come in in the later stages."

He adds: "Records will always sell because whatever the circumstances, the Brit-

ish public like their entertainment, and will make many sacrifices rather than forgo their music. It is a great business that we are all in — and it has got a great future."

Gary has firm views on various aspects of the music industry's various promotional outlets. He supports pirate radio: "I believe in free enterprise, and they're filling a gap no one else is catering for. Laser in particular is doing a great job," and is a regular visitor to all the top TV pop shows. He also keeps a close eye on the promotional video world.

"I worked on Queen's Bohemian Rhapsody single, and that was the first record that invited a video. In fact, for some reason, the band couldn't do Top Of The Pops which is how the video came to be made, and it has of course become recognised as a landmark video in the music industry."

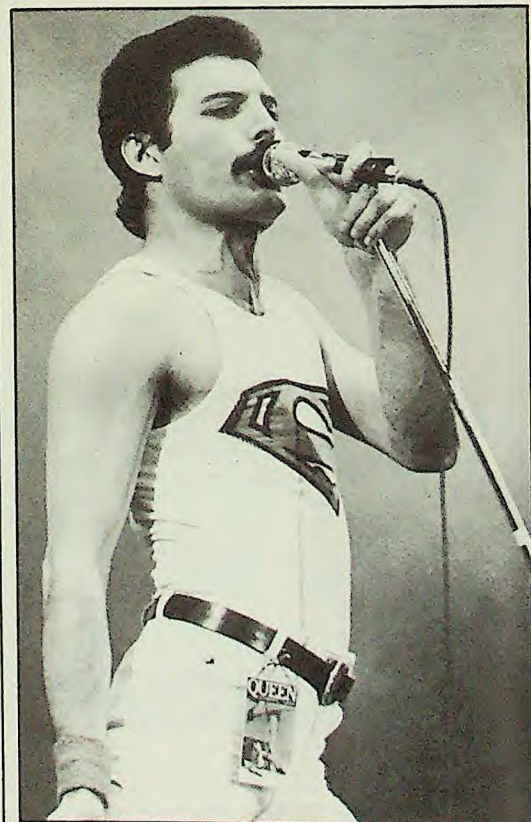
"Mind you I don't feel that it is essential for a record's chart success that there should always be an accompanying video — look at Jim Diamond's recent number one hit, I Should Have Known Better. There you had someone with no "image" and no video, but it was a great song, a great recording and deserved to be as big as it was. And Wham! never made a promotional video for Freedom, and that went to number one as well."

Gary Farrow admits that he is a complete workaholic. "When I do get away for a holiday, I soon find I'm itching to get back to the music scene — this business is so addictive that you get withdrawal symptoms. I like success a lot, not for any reasons of ego, but because it is in me and that's the way it is. I know I've got a lot of confidence, but there's a difference between confidence and arrogance — even though it can be a very thin dividing line."

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GARY FARROW: HIT MAKER

IN 1978 while working in radio promotion at EMI Records' licensed repertoire division, Gary Farrow organised a Top Of The Pops 15th birthday party for everyone involved in the programme. Among the familiar (and more youthful) faces: Jimmy Savile, Mike Reid, producers Johnny Stewart, Robin Nash and Brian Whitehouse, and Peter Powell and Dave Lee Travis.

Dear Gary,
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will be as successful as the last
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42
Wishes for the future
22
77 Tom
47

- 25** 22 **SHARP DRESSED MAN**
ZZ Top Warner Brothers W 9576(T)
- 26** 35 **JUST A SHADOW**
Big Country Mercury/Phonogram BCO 8(12)
- 27** 11 **WE ALL STAND TOGETHER (from 'Rupert & Frog Song')**
Paul McCartney and the Frog Chorus Parlophone R 6086
- 28** 41 **RUN TO YOU (Specially Remixed Version)**
Bryan Adams A&M AM(Y) 224
- 29** 40 **CAN I**
Cashmere Fourth & Broadway/Island (12)BRW 19
- 30** 38 **CLOSE (TO THE EDIT)**
Art of Noise ZTT/Island (12)ZTPSO1
- 31** 43 **WE BELONG**
Pat Benatar Chrysalis CHR (12)2821
- 32** 14 **NELLIE THE ELEPHANT**
The Toy Dolls Volume VOL(T) 11
- 33** 31 **NEUTRON DANCE**
Pointer-Sisters Plane/RCA RPS(T) 109
- 34** 34 **I HEAR TALK**
Bucks Fizz RCA FIZ(T) 4
- 35** 20 **THE POWER OF LOVE** ●
Frankie Goes To Hollywood ZTT/Island (12)ZTAS 5
- 36** **NEW** **SUSSUDIO**
Phil Collins Virgin VS 736
- 37** 25 **INVISIBLE**
Alison Moyet CBS (T)A 4930


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- 63** 50 **I FEEL FOR YOU** ●
Chaka Khan Warner Brothers W 9209(T)
- 64** **NEW** **IN THE EVENING**
Sheryl Lee Ralph Arista ARIST (12)J595
- 65** 74 **BREAKFAST**
The Associates WEA YZ28(T)
- 66** **NEW** **WE CAN BE BRAVE AGAIN**
The Armoury Show Parlophone (12)R 6087
- 67** **NEW** **IMMACULATE FOOLS**
Immaculate Fools A&M AM(Y) 227
- 68** **NEW** **THERE WILL NEVER BE ANOTHER YOU**
Jimmy Ruffin EMI (12)EMI 5514
- 69** **NEW** **IT'S IT'S THE SWEET MIX**
The Sweet Anagram/Cherry Red (12)JANA 28
- 70** 49 **I JUST CALLED TO SAY I LOVE YOU** ★
Stevie Wonder Motown TMG(T)1349
- 71** 70 **ARE YOU SATISFIED? (Funka Nova)**
Rah Band RCA RCA(T) 470
- 72** 47 **SEXCRIME (nineteen eighty-four)** ○
Eurythmics Virgin VS 728(12)
- 73** **NEW** **ANYTHING?**
Direct Drive Polydor POSP(X) 728
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- (6) SHOUT, Tears For Fears
- (20) LOVE & PRIDE, King
- (3) STEP OFF, Grandmaster Melle Mel & The Furious Five
- (8) SAY YEAH, The Limit
- (1) EVERYTHING SHE WANTS/LAST CHRISTMAS, Wham!
- (10) FRIENDS, Amii Stewart
- (14) SINCE YESTERDAY, Strawberry Switchblade
- (16) SOLID, Ashford & Simpson
- (11) YAH MO B THERE, James Ingram/Michael McDonald
- (2) POLICE OFFICER, Smiley Culture
- (4) LIKE A VIRGIN, Madonna
- (12) THIS IS MY NIGHT, Chaka Khan
- (13) CAN I, Cashmere
- (9) DO THEY KNOW IT'S CHRISTMAS? Band Aid
- (22) CLOSE-UP, Art of Noise
- (24) JUST A SHADOW, Big Country
- (34) I KNOW HIM SO WELL, Elaine Paige and Barbara Dickson
- (26) THANK YOU MY LOVE, Imagination
- (15) GHOSTBUSTERS, Ray Parker Jr.
- (37) WORLD DESTRUCTION, Time Zone
- (17) THE POWER OF LOVE, Frankie Goes To Hollywood
- (25) SEXOMATIC, Bar-Kays
- (23) LOVERIDE, Nuance featuring Vikki Love
- (18) EVERYTHING MUST CHANGE, Paul Young
- (New) DANCING IN THE DARK, Bruce Springsteen
- (29) LOVERBOY, Billy Ocean
- (27) YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive
- (21) 20/20, George Benson
- (New) NIGHTSHIFT, Commodores
- (New) WE BELONG, Pat Benatar
- (19) IT AIN'T NECESSARILY SO, Bronski Beat
- (New) PERFECT STRANGERS, Deep Purple
- (38) ANYTHING? Direct Drive
- (30) NEUTRON DANCE, Pointer Sisters
- (28) FRESH, Kool & The Gang
- (36) CONTAGIOUS, Whispers
- (New) IN THE EVENING, Sheryl Lee Ralph

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LP REVIEWS

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

Top 20

GEORGE BENSON: 20/20. Warner Brothers 925 178-1. TV-advertised follow-up to Benson's multi-platinum *In Your Eyes* album.

Indies

MORGAN FISHER: Look At life, Cherry Red. BRED 64. Distribution: Pinnacle. The ex-member of The Love Affair and Mott The Hoople has now found personal serenity as a disciple of Bhagwan Shree Rajneesh, and *Look At Life*, subtitled *Ten Instruments 1 Responses To A Beautiful World*, mirrors that serenity. Nothing jars or upsets the equilibrium, so much so that it can almost pass by unnoticed. But, for the most part, *Look At Life* makes a better easy listening record than most things that qualify for the title, even if it does occasionally stray too close to cinema intermission music.

VIRGINIA ASTLEY: Promise Nothing. Les Disques Du Crepesoule. TWI 194. Distribution: Cartel. A stock take of Astley's career so far, *Promise Nothing* picks some of the best moments from the former Ravishing Beauty's releases, including the acclaimed *Love's A Lonely Place To Be* and a haunting version of the Wilfred Owen poem *Futility*. Taken in total Astley's choir boy soprano can be a bit weird in a twee sort of way, but she has the potential to reach a far wider audience than the good indie sales this seems destined to have to be satisfied with.

T-BONE BURNETT: Trap Door. Side Effects Records. VEX 2. Behind *The Trap Door*. **Demon Records. VEX 3.** Distribution: Counterpoint, *Making Waves* and *Cartel*. Two six-track mini-albums on *Demon* and its *Side Effects* division, *Trap Door* dates from 1982 and was originally on WEA, while *Behind The Trap Door* is 1984's version of the US songwriter. The progression shown between the two, while not too distinct, is impressive. On *Trap Door* Burnett seems constantly to be trying to sound like someone else (Lou Reed, The Cars, etc), while on the follow-up his own identity is much more evident. It has a lovely hobo sort of feel, like a less stylised Tom Waits. With a sound this mainstream and good, *T-Bone Burnett* is not likely to remain obscure for much longer.

THE DEL FUEGOS: The Longest Day. Rough Trade. Rough 79. Producer: Mitchell Froom. Licensed from LA's Slash Label (the original home of *The Violent Femmes*, *Rank And File*, *Los Lobos*, etc) The *Del Fuegos* do a very fair impersonation of early Rolling Stones with strong US inflections. That is to say — they play exciting rock & roll dealing in such timeless currency as the backseats of cars and missing the one you love. Should do well in the indie chart.

THE STOCKHOLM MONSTERS: Alma Mater. Factory. FACT 80. Distribution: Cartel. This has been available sometime, but for some reason has not made the obligatory indie chart entry afforded to *Factory* acts; which shows there is little justice, because once you get past the surface *New Orderisms*, the *Monsters* have a wealth of interesting ideas of their own to offer. Not without a certain ambience, if still within the confines of *Factory* product.

HULA: Murmur, Red Rhino Records. RED LP 53. The press release accompanying *Murmur* warns that use of adjectives such as "intense", "unnerving", "pulsating", etc in reviews of the album is "corny". But inspiring guilt among reviewers does not camouflage the fact that such adjectives are precisely those that apply (many synonymous ones are used in the sleeve notes). That's not to say it isn't good — it is — and is already lodged in the indie chart to prove it. Does not contain successful *Fever* Car single.

HOODOO GURUS: Stoneage Romeos. Demon Records. FIEND 32. Producer: Alan Thorne. An Australian band with a very American sound. Sometimes fairly straight melodic rock pop — eminently hummable — and sometimes more like *The Cramps'* particular brand of trash rock. The *Hoodoo Gurus* have been tipped by the *NME* and *Melody Maker* as one of the bands to watch this year.

VARIOUS: Don't Let The Hope Close Down. Hope Springs. HOPE 1. Distribution: Big Beat. Seventeen tracks from 17 of the new generation of pub-rockers. Royalties go towards trying to prevent the closure of *Islington's Hope* and *Anchor*, and bands range from those who've outgrown the genre (*Screaming Blue Messiahs*) to those destined to eternal obscurity (*Hackney Five-O*). Best of the rest are *The Pogues*, *Thee Milkshakes* and *The Vibes*, but all are known names. Likely to be a very good indie seller, with over half the tracks otherwise unavailable.

DIZ WATSON: Rhumbalero: Ace Records. CH 124. Producer: Charlie Hart. Goodtime boogie woogie R&B from "one of the rockiest piano players in the world" — *Diz* (of *And The Doorman* fame) plays material by Professor Longhair, *Fats Domino* and others, among the odd original.

VARIOUS: Play Another Before You Go. Topic Records TM78. A collection of music hall recordings made between 1910 and 1913, with names like *Harry Champion*, *Vesta Tilley* and *George Formby* senior, and songs such as *I'm Henry The Eighth*, *Send For John Willie* and *The Girl I Left Behind*. An LP that brings music hall history back to life.

Latin

LOS INCAS: Los Incas. Philips 818 256-1.

SEBASTIAO ROCHA: Brasil 99. Playa Sound PS 605. Producer: Artist.

STEEL BAND: Antigua. Playa Sound PS 804.

ANTONIO CARLOS JOBIM: Jobim Plays Jobim. Verve 2304 502. Producer: Creed Taylor.

RAY DAVIES: I Love Latin. Dansan DS 069. Producer: Artist.

Los Incas portray the music of the Andean altiplano faithfully, complete with authentic trappings such as the quena vertical flute and charango (armadillo-shell) strumming guitar, and their album includes *El Condor Pasa*. *Sebastiao Rocha* mingles some jazz and rock with Brazilian elements in an interesting confection, and the simply named *Steel Band* from *Antigua*

captures all the jump-up happiness of Caribbean carnival time on *Side 1* before turning its attention to *Love Story* and *Never On Sunday* on the flip. The *Jobim* album is superb, with the *George Gershwin* of Brazil playing his own standards mostly on piano supported by outstanding *Claus Ogerman* arrangements and orchestral accompaniment. All these four albums are available through *Import Music Service*. The *Ray Davies* LP is primarily intended for dancing purposes, with immaculately paced tempos for these rumbas, sambas, cha cha chas etc, but in conforming to the strict tempo requirements, it is devoid of the verve and percussive fire which characterises the real thing.

General

THE RAMONES: Too Tough To Die. Beggars Banquet. BEGA 59. Producer: T Erdelyi/Ed Stasium/David A Stewart. A lot of people who are fed up with what they see as today's bland pop are going to take a great deal of comfort in the sheer nostalgia of this back-to-basics *Ramones* album. Some of the songs have forsaken the tunes that ran through even their most raucous numbers for, hardcore power but, for the most part, *Too Tough To Die* is *The Ramones* doing what they do best.

DJANGO REINHARDT / STEPHANO GRAPPELLI: Fiftieth Anniversary Quintet Of The Hot Club Of France. VDJ Records 6950 Distribution: PRT. Double-album of archive recordings (1934/35) featuring the work of two jazz greats.

CANOLDIR MALE CHOIR: We Raise Our Voices High. Gransmere GRALP 3. Producer: Bob Barratt. Distribution: EMI. A choir of expatriate Welshmen living in the Midlands plus some natives of that region gives a good account of a mixed selection of songs ranging from *We'll Keep A Welcome* and *My Love Is Like A Red Red Rose* through *Memory* to pieces by *Verdi* and *Wagner* and *Eli Jenkins' Prayer* from *Under Milk Wood*. The Welsh vocal timbre lends a distinctive quality to the LP, which will sell to anyone who appreciates forthright, full-throated singing in tune and key.

GREAT BRITISH DANCE BANDS: Play Jerome Kern 1926-46. EMI World Records EG 2604411. Producer/compiler: Chris Ellis. Resurrected from the EMI vaults, these 16 tracks are wonderfully nostalgic presentations of *Jerome Kern's* unrivalled output of classic popular songs, recorded between the years specified and issued now to commemorate the centenary of his birth. Among the bands involved are *Jack Hylton*, *Carroll Gibbons*, *Lew Stone*, *Harry Roy*, *Roy Fox* and *Geraldo*, and the personnel meticulously listed with recording dates are a who's who of British pop music over 20 momentous years, quite a few of them still happily active.

HANK WILLIAMS JR: Are You Sure Hank Done It This Way. Warners K240 5181. *Hank Jr* is not so much following in his father's footsteps but more continuing the country music journey. Unsurprisingly *Hank senior* is greatly in evidence both in subject matter and style, but this LP has its own identity and contains several baby *Hank* single releases.

TALENT

Edited by CHRIS WHITE

Add Soultanas: mix and blend

THE SOULTANAS (right), who have done session singing for *Scritti Politti*, *Aztec Camera*, *Orange Juice*, *Ian Dury*, *Madness*, *Ronnie Lane*, *Dead Or Alive*, *Sting*, and *Frankie Goes To Hollywood*, have recorded two songs in their own right, *The Ladder To The Roof* and *Nathan Jones*, and are hoping to debut on vinyl.



THE SOULTANAS: Eating it all up

Lorenza Johnson, *Mae McKenna* and *Jackie Challenor* came from different musical backgrounds, but met in the chorus of *Jesus Christ Superstar*. "More by accident than design we were asked to do some sessions for some minor luminaries, they liked us and more work started," said *Challenor*. "Then we were asked to work on the *Scritti Politti* album with *Green*, and suddenly

we were in business." She added: "We are solo singers who have stumbled upon a good blend, and are strong enough to chop and change parts to suit different situations, making a different sound if necessary to our usual soul sound."

Contact: *Jackie Challenor*, 1 Redberry Grove, Sydenham, SE26 (01-699 6047).



SENEGALESE BAND Toure Kunda are currently recording their sixth album in *Paris*, where it is being produced by *Celluloid* house producer/creative director *Bill Laswell/Material*. *Laswell's* credits include the currently charting *World Destruction* by *Time Zone* featuring *Afrika Bambaataa* and *John Lydon*, and the *Mick Jagger* debut solo album. The album is to be released at the end of February. *Toure Kunda*, whose live double album, *Live: Paris-Zigunchor* has been one of the top selling African albums for the past eight months, will be appearing at the opening Gala at *Midem* on January 27.

Chart newcomers

IMMACULATE FOOLS: Immaculate Fools (A&M AM 227). UK origin. Entered chart January 19, 1985. Kent band featuring brothers *Kevin* and *Paul Weatherhill*, and *Andy* and *Peter Ross*. Formed in early 1984, and after an *Oxford Roadshow* appearance were signed by *A&M*. Have since toured twice with *Tom Robinson*, and have just finished their first LP, *Hearths Of Fortune*, produced by *Colin Thurston* and remixed by *Glyn Johns*.

BIG SOUND AUTHORITY: This House (Is Where Your Love Stands) (Source/MCA BSA 1). UK origin. Entered chart January 19, 1985. London band who have been attracting attention with their brand of *Sixties-style* soul music. *Tony Burke* and *Julie Hadwin* share vocals. Debut single, although they featured on *Paul Weller's* *Respond* compilation.

SHERYL LEE RALPH: In The Evening (Arista ARIST 595) US origin. Entered chart January 19, 1985. Broadway singer/actress (most notably in *Dream Girls* for which she was nominated for a Tony award) US, TV soap operas and films (*Car Wash* and *Sidney Poitier's Piece Of The Action*). Signed to *Sid Bernstein's* label in the US (he promoted *The Beatles' Shea Stadium* concerts in the *Sixties*).

CASHMERE: Can I (Fourth & Broadway/Island BRW19). US origin. Entered chart January 19, 1985. Licensed from the *Philly World* label which has had UK success with *Eugene Wilde*. Fronted by *Dwight Dukes*, other members have all played on sessions for top disco names like *Gloria Gaynor* and *Fat Larry's* *Band*.

NUANCE: Loveride (Fourth & Broadway/Island BRW20). US origin. Entered chart January 19, 1985. A big club hit in *New York*, *Nuance* come from the *Queens* area of *NYC* and are fronted by 20-year-old *Vikki Love*. Debuted on *Fourth & Broadway* last April with *Take A Chance*.

FUNKMEISTER: War Dance (Ryker RYK 2, distribution CBS). UK origin. Entered chart January 19, 1985. Six-month-old *Liverpool* trio featuring *Lee Marles*, previously with *Motion Pictures* and who has worked with *10cc*, *Meat Loaf* and *Sad Cafe*, *Victoria Mutch*, and *Denny Fish*, who worked as a session musician in *New York* for a year.

JAMES KING & THE LONEWOLVES: The Angels Know (Swampplands/London SWP 3). UK origin. Entered chart January 19, 1985. One of the early *Swampplands* post-punk bands finally charts with this single for *Alan Horne's* *Swampplands* label. Around since 1978 with two previously released indie singles.

Reviewed
by
JERRY SMITH

SINGLES

Chart Certs

PHIL COLLINS: *Sussudio* (Virgin VS 736 (12), EMI).
SLADE: *7 Year (B)litch* (RCA RCA(T) 475, RCA).

RIKKI PATRICK: *Clear The Way* (CBS TX 5039, CBS). Interesting dance number with a well edited mix of fast pumping bass over rock solid drums. Rather standard funk vocals but with some memorable harmonies. Could do well in the clubs but otherwise a bit repetitive.

THE ALAN PARSONS PROJECT: *Let's Talk About Me* (Arista AR-IST (12) 588, PolyGram). A big production for a rather dated track with progressive rock overtones especially the heavy guitar domination and Supertramp/Yes style vocals. It's really only a trailer for the famed producer's forthcoming LP *Vulture Culture*.

SIDEWAY LOOK: *Till The Bitter End* (Virgin VS 739 (12), EMI). Another competent single from this Scottish band with memorable, melodic vocals over a rather Bohemian backing dominated by accordion and its echoing guitars. A good single but it doesn't really stick out above others despite the mournful harmonica break towards the end.

SASSS: *I Didn't Mean It At All* (10/Virgin TEN 41(12), EMI). Superb soul debut with stunning emotive vocals from singers Marilyn Ashford and Karen Scott. Features wonderful Grover Washington sax and it's well produced and arranged by Dexter Wansel.

MAJOR HARRIS: *I Believe In Love* (Street Wave M KHAN 35, PRT). A beautiful James Ingram/Keith Benson-composed ballad that is the outstanding track from the album of the same name. The strong vocal is ably backed by fine harmonies and a smooth loping rhythm punctuated by various percussive effects and should ensure this soulful track does well.

FLASH AND THE PAN: *Midnight Man* (Epic (T)A 4847, CBS). Written and produced by Vanda and Young this makes a good LP track but is a rather unexceptional single especially considering the memorable dance tracks they've released previously, notably their smash hit *Waiting For A Train*. Not surprisingly this is taken from their forthcoming album *Early Morning Wake Up Call*.

SHEILA E: *The Belle Of St Mark* (Warner Brothers W 9180(T), WEA). This exuberant percussionist and Prince protegee has, with her slick band, released a rather subdued, funky track with a smooth Starr Company production taken from her debut LP *The Glamorous Life*.

VANITY: *Mechanical Emotion* (Motown TMG(T) 1369, RCA). From her first solo LP *Wild Animal*, this is a rather limp and lifeless ballad with sparse synth-based backing, over which her very affected vocals whoop and splutter but fail to add any colour to this weak song.

THE STAPLE SISTERS: *This Is Our Night* (Private I/Epic (T)A 5008, CBS). Taken from their LP *Turning Point*, this flowing dance track features a warm, rich vocal backed by exquisite harmonies

all within a slick soulful production that can't fail to do well in the clubs if not crossovers to the main chart.

JIMMY RUFFIN: *There Will Never Be Another You* (EMI EMI 5514, EMI). After his contribution to the superb Council Collective's *Soul Deep*, Jimmy Ruffin releases a light ballad with a smooth, well paced backing sung with immaculate style and also features backing vocals by Junior Giscombe. The B-side is a cover of the classic, *The Backstabbers* with Martyn Ware and Glenn Gregory of Heaven 17.

BOB DYLAN: *Highway 61 Revisited* (CBS A 5020, CBS). Taken from his latest album, *Real Live*, this live track was recorded during his summer UK tour. His inimitable gravelly voice is coupled with some flash guitar from ex Stone Mick Taylor and tinkling piano courtesy of ex-Faces Ian McLagen. Really only released to promote the LP.

DEEP PURPLE: *Perfect Strangers* (Polydor POSP 719, PolyGram). The reformed Purple release this piece of dated, plodding heavy metal from the album of the same name. With Ritchie Blackmore's slabs of guitar and Jon Lord's meandering, whining organ coupled with the characteristic Ian Gillan vocal, this will no doubt be of interest to their legion of fans.

JOHN HIATT: *She Said The Same Things To Me* (Geffen A 5033, CBS). This acclaimed US singer/songwriter produces some well written songs including this one taken from his latest LP *Warming Up To The Ice Age*.

His soul tinged R&B backing and half spoken vocals over warm melodic sax produces a very clever example of US orientated rock that, sadly, is unlikely to pick up over here.

YOU'VE GOT FOETUS ON YOUR BREATH: *Wash It All Off (Self Immolation/Some Bizarre (WOMBFGH 812), Cartel/Rough Trade)*. The bizarre Jim Thirlwell has produced yet another demented slice of mayhem. A crashing beat, metallic percussion and pulsing bass gives it a wild dance track livened up with plenty of weird and wonderful effects.

TORCHSONG: *Ode To Billy Joe* (I.R.S. IRS(X) 117, CBS). A strong synth orientated version of the old Bobbie Gentry song taken from their critically acclaimed LP *Wish Thing*. With its beautiful, haunting vocal covering swirling synths and rolling drums it produces not only an atmosphere but also a slightly unnerving condition with an excellent production.

COOK DA' BOOKS: *Golden Age* (10 TEN 39, EMI). This Liverpool band have a healthy reputation after three indie singles and a European hit and this smooth ballad featuring melodic backing and fine harmonies within a clean Brian Tench production should give them plenty of airplay and their first UK hit.

KILLING JOKE: *A Love Like Blood* (EG EGO(X) 20, PolyGram). While retaining their characteristic formula employing heavy bass and ringing guitars to build a relentless, pounding beat, Killing Joke singles seem to get tamer with the more controlled, even melodic vocals giving a much more commercial sound. This bid for mass acceptance could alienate their true fans.

LATIN QUARTER: *Toulouse* (Rockin' Horse RH(T) 101, CBS). An intriguing, well arranged number with enchanting vocal and a lively swaying backing which gives a crisp dramatic single. Could do surprisingly well.



DEEP PURPLE: *Perfect Strangers* return

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19	12	PRIVATE DANCER ★	Capitol TINA 1
20	17	THE 12" ALBUM ●	WEA WX14
21	23	CAN'T SLOW DOWN ★	Motown STMA 8041
22	19	THE UNFORGETTABLE FIRE ★	Island U2 5
23	22	LOVE HURTS ●	K-tel NE 1197
24	26	MUSIC FROM THE FILM "GHOSTBUSTERS" ●	Arista 206 559
25	25	1984 (for the love of big brother) ●	Virgin V1984
26	30	HATFUL OF HOLLOW ●	Rough Trade ROUGH 76
27	31	STEELTOWN ●	Mercury/Phonogram MERH 49
28	43	I FEEL FOR YOU ●	Warner Brothers 925162-1
29	33	NO PARLEZ ★	CBS 25521
30	27	U2 LIVE "UNDER A BLOOD RED SKY" ★	Island IMA 3
31	21	THE RIDDLE ★	MCA MCF 3245
32	32	LOVE SONGS — 16 CLASSIC LOVE SONGS ●	Telstar STAR 2246
33	16	PARTY PARTY — 16 GREAT PARTY ICEBREAKERS ★	Telstar STAR 2250

51	47	FANS	Charisma/Virgin MMDL 2
52	52	INTO THE GAP ★	Arista 205 971
53	51	RATTLESNAKES ○	Polydor LCLP 1
54	45	THRILLER ★	Epic EPC 85930
55	38	THE ART GARFUNKEL ALBUM ●	CBS 10046
56	48	GOLDEN DAYS ●	K-tel ONE 1283
57	62	QUEEN GREATEST HITS ★	EMI EMTV 30
58	89	1999	Warner Brothers 923720-1
59	87	TREASURE	4AD CAD 412
60	41	THE WORKS ★	EMI WORK 1
61	60	AN INNOCENT MAN ★	CBS 25554
62	49	HUMAN RACING ★	MCA MCF 3197
63	NEW	TOO TOUGH TO DIE	Beggars Banquet BEGA 59
64	53	NOW, THAT'S WHAT I CALL MUSIC III ★	Virgin/EMI NOW 3
65	61	VALOTTE ○	Charisma/Virgin JLLP 1
66	44	GREEN VELVET ●	Telstar STAR 2252
67	39	THE VERY BEST OF FOSTER & ALLEN ●	Ritz RITZ LP TV 1

85	74	ALCHEMY — DIRE STRAITS LIVE ●	Vertigo/Phonogram VERY 11
86	RE	THE RIVER ★	CBS 88510
87	85	ROCK'N SOUL PART 1	RCA PL 84838
88	69	SELECTIONS FROM SOUNDTRACK "WOMAN IN RED"	Motown ZL 72285
89	97	TRULY FOR YOU	Motown ZL 72342
90	68	ZOOLOOK	Disques Dreyfus/Polydor POLH 15
91	RE	SEA OF TRANQUILLITY	K-tel KLP 185
92	82	LABOUR OF LOVE ★	DEP International/Virgin LP DEP 5
93	80	LOVE SONGS — 16 CLASSIC HITS ●	Telstar STAR 2251
94	RE	DARKNESS ON THE EDGE OF TOWN ●	CBS 32542
95	85	HUMAN'S LIB ★	WEA WX1
96	79	I AM WHAT I AM ●	Towerbell TOWLP 7
97	RE	CAFE BLEU ●	Polydor TSCLP 1
98	NEW	20 GREATEST HITS VOLUME 2	RCA International NL 99168
99	RE	SUDDENLY	Jive HIP 12
100	RE	EMOTION ●	CBS 86309

TOP 100 LPs on Prestel: MG Spotlight 514201
 Week-ending 26 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	6	AGENT PROVOCATEUR	Atlantic 781 999-4
2	1	"ALF"	CBS 40-26229
3	2	THE HITS TAPE — 32 ORIGINAL HITS	CBS/WEA HITS C1
4	3	MAKE IT BIG	Epic EPC 40-86311
5	5	THE COLLECTION	Chrysalis ZUTV 1
6	4	NOW THAT'S WHAT I CALL MUSIC 4 — 32 CHART HITS	EMI/Virgin TC-NOW 4
7	7	ELIMINATOR	Warner Brothers W 3774-4
8	NEW	HITS OUT OF HELL	Cleveland International/Epic EPC 40-26156
9	12	THE BARBARA DICKSON SONGBOOK	K-tel CE 2287
10	30	THE VERY BEST OF CHRIS DE BURGH	Telstar STAC 2248

11	8	WELCOME TO THE PLEASUREDOME	ZTT/Island ZC10.1
12	14	ARENA	Parlophone TCDD 2
13	25	BORN IN THE U.S.A.	CBS 40-86304
14	9	THE AGE OF CONSENT	Forbidden Fruit/London BITMC 1
15	16	LIKE A VIRGIN	Sire 925157-4
16	11	DIAMOND LIFE	Epic EPC 40-26044
17	13	PRIVATE DANCER	Capitol TC-TINA 1
18	15	MUSIC FROM THE FILM "GHOSTBUSTERS"	Arista 406 559
19	NEW	20/20	Warner Brothers 925178-4
20	18	PARADE	Reformation/Chrysalis ZCDL 1473

21	17	THE 12" ALBUM	WEA WX 14C
22	23	LOVE HURTS	K-tel CE 2197
23	10	PARTY PARTY — 16 GREAT PARTY ICEBREAKERS	Telstar STAC 2250
24	20	LOVE SONGS — 16 CLASSIC LOVE SONGS	Telstar STAC 2246
25	21	CAN'T SLOW DOWN	Motown CSTMA 8041
26	19	SHAKIN' STEVENS GREATEST HITS	Epic EPC 40-10047
27	RE	I FEEL FOR YOU	Warner Brothers 925162-4
28	NEW	1984 (for the love of big brother)	Virgin TVC 1984
29	29	SOUNDTRACK MUSIC "Give my regards to BROAD STREET"	Parlophone TPCCTC 2
30	RE	NO PARLEZ	CBS 40-25521

TOP 100 SINGLES

January 3-December 29, 1984

TITLE, Artist	Label No (distributor)	TITLE, Artist	Label No (distributor)
1 DO THEY KNOW IT'S CHRISTMAS?, Band Aid	Mercury/Phonogram FEED 1 (F)	51 LOST IN MUSIC, Sister Sledge	Cotillion/WEA B9718 (W)
2 I JUST CALLED TO SAY I LOVE YOU (from "Woman In Red"), Stevie Wonder	Motown TMG 1349 (R)	52 SOMEBODY'S WATCHING ME, Rockwell	Motown TMG 1331 (R)
3 RELAX, Frankie Goes To Hollywood	ZTT/Island ZTAS 1 (E)	53 PIPES OF PEACE, Paul McCartney	Parlophone R6064 (E)
4 TWO TRIBES, Frankie Goes To Hollywood	ZTT/Island ZTAS 3 (E)	54 A LOVE WORTH WAITING FOR, Shakin' Stevens	Epic A4291 (C)
5 CARELESS WHISPER, George Michael	Epic A4603 (C)	55 PASSENGERS, Elton John	Rocket/Phonogram EJS 5 (F)
6 EVERYTHING SHE WANTS (REMIX)/LAST CHRISTMAS	Epic QA 4949 (C)	56 DRIVE, The Cars	Elektra E9706 (W)
7 HELLO, Lionel Richie	Motown TMG 1330 (R)	57 YOU TAKE ME UP, Thompson Twins	Arista TWINS 54 (F)
8 AGADOO, Black Lace	Flair FLA 107 (P)	58 SEXCRIME (nineteen eighty-four), Eurythmics	Virgin VS 728 (E)
9 GHOSTBUSTERS, Ray Parker Jr.,	Arista ARIST 580 (F)	59 HIGH ENERGY, Evelyn Thomas	Record Shack SOHO 18 (E)
10 FREEDOM, Wham!	Epic A4743 (C)	60 ALL CRIED OUT, Alison Moyet	CBS A4757 (C)
11 WAKE ME UP BEFORE YOU GO GO, Wham!	Epic A4440 (C)	61 ONE LOVE/PEOPLE GET READY, Bob Marley and The Wailers	Island IS 169 (E)
12 I FEEL FOR YOU, Chaka Khan	Warner Brothers W9209 (W)	62 IT'S RAINING MEN, Weather Girls	CBS A2924 (C)
13 WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel	Sugar Hill/PRT SH 130 (A)	63 LOCOMOTION, OMD	Virgin VS 660 (E)
14 WE ALL STAND TOGETHER, Paul McCartney & The Frog Chorus	Parlophone R6086 (E)	64 AN INNOCENT MAN, Billy Joel	CBS A4142 (C)
15 99 RED BALLOONS, Nena	Epic A4074 (C)	65 JUMP (FOR MY LOVE), Pointer Sisters	Planet/RCA RPS 106 (R)
16 THE POWER OF LOVE, Frankie Goes To Hollywood	ZTT/Island ZTAS 5 (E)	66 BIG IN JAPAN, Alphaville	WEA X9505 (W)
17 THE REFLEX, Duran Duran	EMI DURAN 2 (E)	67 WHY?, Bronski Beat	Forbidden Fruit/London BITE 2 (F)
18 LIKE A VIRGIN, Madonna	Sire W9210 (W)	68 HOLIDAY, Madonna	Sire W9405 (W)
19 AGAINST ALL ODDS (Take A Look At Me Now), Phil Collins	Virgin VS 674 (E)	69 ROBERT DE NIRO'S WAITING, Bananarama	London NANA 6 (F)
20 WHAT'S LOVE GOT TO DO WITH IT, Tina Turner	Capitol CL 334 (E)	70 SEARCHIN' (I GOTTA FIND A MAN), Hazel Dean	Proto ENA 109 (A)
21 I SHOULD HAVE KNOWN BETTER, Jim Diamond	A&M AM 220 (E)	71 DANCING WITH TEARS IN MY EYES, Ultravox	Chrysalis UV1 (F)
22 NO MORE LONELY NIGHTS (Ballad), Paul McCartney	Parlophone R6080 (E)	72 TEARDROPS, Shakin' Stevens	Epic A4882 (C)
23 I WANT TO BREAK FREE, Queen	EMI QUEEN 2 (E)	73 THE WANDERER, Status Quo	Vertigo/Phonogram QUO 16 (F)
24 HOLE IN MY SHOE, neil	WEA YZ10 (W)	74 FAREWELL MY SUMMER LOVE, Michael Jackson	Motown TMG 1342 (R)
25 TIME AFTER TIME, Cyndi Lauper	Portrait/Epic A4290 (C)	75 BREAKIN' ... THERE'S NO STOPPING US, Ollie & Jerry	Polydor POSP 690 (F)
26 RADIO GA GA, Queen	EMI QUEEN 1 (E)	76 WHAT IS LOVE?, Howard Jones	WEA HOW 2 (W)
27 TOGETHER IN ELECTRIC DREAMS, Giorgio Moroder with Philip Oakey	Virgin VS 713 (E)	77 TOO LATE FOR GOODBYES, Julian Lennon	Charisma/Virgin JL 1 (E)
28 WHEN DOVES CRY, Prince	Warner Brothers W9286 (W)	78 SAD SONGS (SAY SO MUCH), Elton John	Rocket/Phonogram PH 7 (F)
29 DOCTOR! DOCTOR!, Thompson Twins	Arista TWINS 3 (F)	79 WHAT DO I DO?, Phil Fearon and Galaxy	Ensign/Island ENY 510 (E)
30 SELF CONTROL, Laura Branigan	Atlantic A9676 (W)	80 PEOPLE ARE PEOPLE, Depeche Mode	Mute 7BONG 5 (I/RT/SP)
31 THE WAR SONG, Culture Club	Virgin VS 694 (E)	81 THINKING OF YOU, Sister Sledge	Cotillion/WEA B9744 (W)
32 GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper	Portrait/Epic A3943 (C)	82 FOOTLOOSE, Kenny Loggins	CBS A4101 (C)
33 THE WILD BOYS, Duran Duran	EMI DURAN 3 (E)	83 I WON'T RUN AWAY, Alvin Stardust	Chrysalis CHS 2829 (F)
34 I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw	MCA NIK 4 (C)	84 YOUNG AT HEART, The Bluebells	London LON 59 (F)
35 LIKE TO GET TO KNOW YOU WELL, Howard Jones	WEA HOW 5 (W)	85 HARD HABIT TO BREAK, Chicago	Full Moon/WEA W9214 (W)
36 NELLIE THE ELEPHANT, The Toy Dolls	Volume VOL 11 (P)	86 MISSING YOU, John Waite	EMI America EA 182 (E)
37 PRIDE (In The Name Of Love), U2	Island IS 202 (E)	87 JUMP, Van Halen	Warner Brothers W9384 (W)
38 AUTOMATIC, Pointer Sisters	Planet/RCA RPS 105 (R)	88 ONLY WHEN YOU LEAVE, Spandau Ballet	Chrysalis SPAN 3 (F)
39 JOANNA, Kool & The Gang	De-Lite/Phonogram DE 16 (F)	89 HIDE AND SEEK, Howard Jones	WEA HOW 3 (W)
40 THAT'S LIVING ALRIGHT, Joe Fagin	Towerbell TOW 46 (A)	90 LET THE MUSIC PLAY, Shannon	Club/Phonogram LET 1 (F)
41 WOULDN'T IT BE GOOD, Nik Kershaw	MCA NIK 2 (C)	91 ON THE WINGS OF LOVE, Jeffrey Osborne	A&M AM 198 (C)
42 STREET DANCE, Break Machine	Record Shack SOHO 13 (E)	92 YOU'RE THE BEST THING/BIG BOSS GROOVE, The Style Council	Polydor TSC 6 (F)
43 SMALLTOWN BOY, Bronski Beat	Forbidden Fruit/London BITE 1 (F)	93 TORVILL & DEAN (EP) (Bolero/Barnum), Richard Hartley/Mike Reed Orchestra	Safari SKATE 1 (SP)
44 BREAK MY STRIDE, Matthew Wilder	Epic A3908 (C)	94 RUN RUNAWAY, Slade	RCA 385 (F)
45 THE RIDDLE, Nik Kershaw	MCA NIK 6 (C)	95 LOVE RESURRECTION, Alison Moyet	CBS A4497 (C)
46 DR. BEAT, Miami Sound Machine	Epic A4614 (C)	96 DON'T TELL ME, Blancmange	London BLANC 7 (F)
47 LET'S HEAR IT FOR THE BOY, Deniece Williams	CBS A4319 (C)	97 YOUR LOVE IS KING, Sade	Epic A4137 (C)
48 NEVER ENDING STORY, Limahl	EMI LML 3 (E)	98 AIN'T NOBODY, Rufus and Chaka Khan	Warner Brothers RCK 1 (W)
49 CARIBBEAN QUEEN (No More Love On The Run), Billy Ocean	Jive JIVE 77 (C)	99 EVERYBODY'S LAUGHING, Phil Fearon & Galaxy	Ensign/Island ENY 514 (E)
50 WHATEVER I DO (WHEREVER I GO), Hazel Dean	Proto ENA 110 (A)	100 I'LL FLY FOR YOU, Spandau Ballet	Chrysalis SPAN 4 (F)

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TOP US SINGLES

Table listing top US singles with columns for rank, title, artist, and label. Includes entries like 'LIKE A VIRGIN' by Madonna and 'I WANT TO KNOW WHAT LOVE IS' by Foreigner.

BULLETS 41-100

Table listing singles in the 41-100 range. Includes entries like 'DO IT AGAIN' by The Kinks and 'ONLY THE YOUNG' by Journey.

Artist A-Side/B-Side Label 7" 12" Number (Distributor)

- ADKINS, Hasil 'Haze' SHE SAID/Truley Ruler Bison Bop 45-126 Pic Bag (MW) (Import)
ASHFORD & SIMPSON SOLID (ALBUM VERSION)/(Dub Version)/Street Corner Capitol 12CLX 345 12" Pic Bag (E)
BARNEBRACK BELFAST/My Aunt Jane/AU1 Lammas Fair/Gentle Annie Homespun HS 092 (OT/SP)
BAUHAUS BELA LUGOSI'S DEAD (EP) Small Wonder TEENY 2 12" only Pic Bag (I/Backs) (Re-release)
BIG RED BOAT FAREWELL MY LOVELY/Moon Mooche Elastic EM 003 Pic Bag (I/Revolver)
BLACK MORE THAN THE SUN/Butterfly Man WEA BLACK 1;BLACK 1T 12" inc extra tracks I Could/Killerfly You/Widemouth/Stephen (W)
BLADERUNNER BACK STREET LADY/Too Far Too Late Ebony EBON 26 (P)
BLOW MONKEYS, The WILD FLOWER/Waiting For Mr. Moonlight RCA 477;RCAT 477 12" inc extra tracks It's Not Unusual/Trash Town Incident (R)
BOMTOWN RATS, The A HOLD OF ME/Never In A Million Years Mercury/Phonogram MER 184;MERX 184 12" inc extra track Say Hi To Mick (F)
BOWIE, David/PAT METHENY GROUP THIS IS NO AMERICA (Theme From The Falcon And The Snowman)/THE PAT METHENY GROUP; (Inst) EMI America EA 190 Pic Bag;12EA 190 12" Pic Bag (E)
BRADLEY & THE BOYS DYNA-DALL/(Bitch Version) Hippodrome 7 HIPPO 1 Pic Bag (A)
CALAMITES, LES PAS LA PEINE/ba New Rose NEW 46 Pic Bag (I/R/T)
CAPONE'S TREATMENT, Eddie I WON'T GIVE YOU UP/We Would Like To Spend Some Time With You Treatment SOB 004 12" only (P)
CARMEN, Eric I WANT TO HEAR IT FROM YOUR LIPS/Spotlight Geffen A 4956 (C)
CARNES, Kim INVITATION TO DANCE/HAVEN: Breakthrough EMI America EA 191 Pic Bag;12EA 191 12" Pic Bag inc extra track Invitation To Dance (Inst) (E)
COMMODORES NIGHTSHIFT/Keep Running Motown TMG 1371 Pic Bag;TMGT 1371 12" (R)
CONSORT MISS MARPLE — THEME FROM THE BBC TV SERIES/St. Mary Mead BBC RESL 153 Pic Bag (A)
DAZZ BAND HEARTBEAT/ba Motown TMG 1368;TMGT 1368 12" (R)
DUNCAN, Carey TURNING AWAY/It's Her You're Thinking Of Ritz RITZ 094 Pic Bag (SP)
EAST OF JAVA (TAIPO SAY) DRUM/My Way Out/(You Tarzan Me Mix) RCA 447;RCAT 447 12" (?)
EDDIE AND THE HOT RODS FOUGHT FOR YOU/ba Waterfront WFS 9 Pic Bag (I/R/T)
ESSEX, David FALLING ANGELS/Song For A Painter Mercury/Phonogram ESSEX 6 (F)
FELDER, Wilton I WILL STILL BE LOOKING UP TO YOU/La-Luz MCA 919 Pic Bag;MCAT 919 12" Pic Bag (C)
FINK BROTHERS MUTANTS IN MEGACITY 1/Mutant Blues Zarjazz/Virgin JAZZ 2 Pic Bag;JAZZ 2-12 12" Pic Bag (E)
FLAMING EMBER WESTBOUND NO. 9/Mind, Body And Soul H.D.H. HDH 45-12 (I/R/T)
FRANKLYN, Fiona BUSTED UP ON LOVE/ba Virgin VS 726;VS 726-12 12" Pic Bag (E)
FREDDIE GOES TO CRICKLEWOOD RELAPSE (DON'T BAN IT)/Musical Jungle Yum Yum Tum Yum 1 (YYT — 01-043 2172)
FREY, Glen THE HEAT IS ON/Shoot Out MCA 941 (C)
GEORGE, Robin SPY/Dangerous Music Bronze BRO 188 Pic Bag;BROX 188 12" Pic Bag inc extra track Audio Biography (F)
GO WEST WE CLOSE OUR EYES/Missing Persons Chrysalis CHS 2850 Pic Bag;CHS 122850 12" Pic Bag inc extra track We Close Our Eyes (Inst) (F)
GORDON, Rabbi Joseph COMPETITION/ba Bam Caruso NRIC 030 Pic Bag (I/R/T)
GRANDMASTER FLASH SIGN OF THE TIMES (EDIT)/Larry's Dance Theme Elektra E9677;E9677T 12" inc extra track Sign Of The Times (Inst) (W)
GUTHRIE, Gwen LOVE IN MODERATION/Padlock Fourth & Broadway/Island BRW 17;12BRW 17 12" inc extra track Motivation (Dub) (E)
HARPOONS, THE TUNNEL CHILD/Cindy Storm Rumble RUMB 1 Pic Bag (I/Revolver)
HELIX GIMME GIMME GOOD LOVIN'/When The Hammer Falls Capitol 12CLP 349 (Picture Disc) (E)
HODGSON, Roger IN JEOPARDY/I'm Not Afraid A&M AM 232;AMY 232 12" Pic Bag (C)
JAD W10 CELLAR DANCE/ba Invitations Au Suicide ID 9 12" only (I/R/T)
JOHNSON, Chico MISS THING/Who Do You Think You Are Splash 12SP 27 12" only (A)
JONES, Howard THINGS CAN ONLY GET BETTER/Why Look For The Key WEA HOW 6;HOW 6T 12" inc extra track You Jazzy Nork (W)
JUNIOR DO YOU REALLY (WANT MY LOVE)/Inst London LON 60 Pic Bag;LONX 60 12" Pic Bag inc extra track Somebody (F)
KANUTE AMAZING MIND/Kalimba De Bowbrook EMI TAKE 1 Pic Bag;12TAKE 1 12" Pic Bag inc extra track Amazing Mind (Inst)
LINKMEN, THE EVERY INCH A KING/Manic Depression Kitchenware SK 17 Pic Bag (I/R/T)
LONDON FILM ORCHESTRA, THE ANNA OF THE FIVE TOWNS (Theme from BBC TV Series)/Atlantis Sierra FED 8 (W)
MAINEEAXE GIMME YOUR LOVE/ba Powerstation OHM 10T 12" only (I/Red Rhino)
MEMPHIS YOU SUPPLY THE ROSES/Apres Ski Swamplands SWP 4;SWX 4 12" inc extra track I Supply The Wine (F)
MOLLY HATCHETT SATISFIED MAN/Straight Shooter Epic A4848;TA4848 12" (C)
NEW JERSEY MASS CHOIR I WANT TO KNOW WHAT LOVE IS/(Inst) Prelude/RCA MHS 103;MHST 103 12" (R)
NIGHT IN COLOGNE JUST A WHISPER (IN THE AIR)/The Final Design/Twilight LD Records LD 5005 (I/Revolver)
NOVOCENTO MOVIN' ON/Splendid Moment Together WEA X 9427 (W)
PARCHMAN, Kennie TREAT ME RIGHT/Treat Me Right Bison Bop J-16 (MW) (Import)
PATRICK, Rikki CLEAR THE WAY/Take A Raincheck CBS A5039 Pic Bag;TX5039 12" inc extra track I Never Thought It Would Come To This (C)
PERSON TO PERSON REPUTATION/Running Out Epic A6001;TX 6001 12" inc extra track Right From Wrong (E)
PHILLIPS, Dave NEXT STOP/Dancing Shoes Kix 4 4U 4545 Pic Bag (P)
PINK PEG SLACKS SELF PITVING/Mud On My Clothes Half Cut HC 59 (I/Red Rhino)
ROBINSON, Mark PRETTY JANE/Want Me Bison Bop TG-104 (MW) (Import)
ROMEO VOID SAY NO!/Six Days And One CBS A5028 Pic Bag;TA 5028 12" inc extra track Out On My Own (C)
SECTOR 27 CONVERSATIONS/ba Rocket/Phonogram ESP 7 (F)
SENSIBLE SHOES GAME/OUT HOUSE IS BURNING DOWN (Double A) Instep PL0029 (P)
SHARPE & NUMAN CHANGE YOUR MIND/BILL SHARPE: Remix, Remake, Remodel Polydor POSP 722 Pic Bag;POSPX 722 12" Pic Bag inc extra track Fools In A World Of Fire (F)
SHARK TABOO TROINEANN-SIAD or THE FIGHT!/Escape Lambs To The Slaughter TEETH 4 (I/Red Rhino)
SHIRLEY, Roy FOR EVERYONE/(Version) Shirley/Red Door SHIRLEY 1 (P)
SHOES WHEN PUSH COMES TO SHOVE/Dormant Love Demon D 1029 (CP/I/R/T/MW)
SKIFF SKATS CRIPPLE CREEK/Skiff Skat Stuff Doggo DOG 1 Pic Bag (I/R/T)
SMITH, Kendra/David ROBACK/Keith MITCHELL FELL FROM THE SUN/ba Rough Trade RTT 129 12" (I/R/T)
SOUTHBANK ORCHESTRA, THE DEMPSEY & MAKEPEACE (FROM THE LWT Series)/Makepeace Not War (Love Theme From The LWT Series) Sierra FED 9 (W)
SPACE MAGIC FLY (REMIX)/Carry On Turn Me On (Remix) Record Shack REMIX 1 12" only (E)
SWAYE COLD OPEN DOOR/D.I.Y. Kal-a-bash KAL 1 12" only (JS)
TALKING HEADS GIRLFRIEND IS BETTER (EXT)/Once In A Lifetime EMI 12EMI 5509 12" Pic Bag (E)
TOKYO BLADE MADAME GUILLOTINE/ba Powerstation OHM 9T 12" only (I/Red Rhino)
TORCH SONG ODE TO BILLY JOE/Zebra Room I.R.S. IRS 117 Pic Bag;IRSY 117 12" inc extra track Mothdoom Ecstasy (A)
TWO PEOPLE RESCUE ME/Back Into The Room Of Blue Polydor POSP 721 Pic Bag;POSPX 721 12" Pic Bag inc extra tracks Wonderful Thing/Broken Arms (F)
VENDETTA SOMEWHERE IN THE NIGHT/(Inst) Plaza 013 Pic Bag (SP)
VIBES, The WITHIN THE WARDROBE OF YOUR MIND... I HEAR NOISES (EP) Chainsaw TEX 4;TEXT 4 12" (I/Red Rhino)
WHITESNAKE LOVE AIN'T NO STRANGER (American Mix)/Slow An' Easy (American Mix) Liberty BP 424 (E)
WILLEDEN DODGERS, The BREAKIN' OUT/(Part II) Jive Electro JIVE T 66 12" only Pic Bag (C)
WILLIAMS, Jaye LET ME BE THE ONE/ba Local LR 9 12" only (I/R/T)
WILLIAMS, Jnr., Hank ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT/Video Blues Warner Brothers W9184 (W)
XTC WAKE UP/Take This Town/Mantis Virgin VS 746;VS 746-12 12" inc extra tracks Making Plans For Nigel/Sgt. Rock Senses Working Overtime (E)
ZERRA 1 MOUNTAINS AND WATER/I Know Mercury/Phonogram MER 183;MERX 183 12" inc extra track Rain (Live) (F)



EDDIE AND THE HOT RODS



DAVID ESSEX

- All My Rowdy Friends Are Coming Over Tonight... W
Amazing... D
Anna Of The Five Towns... L
Back Street Lady... B
Bela Lugosi's Dead (EP) B
Belast... B
Breakin' Out... W
Busted Up On Love... F
Calla Dance... S
Change Your Mind... S
Clear The Way... P
Cold Open Door... S
Competition... G
Conversations... S
Cripple Creek... S
Dempsey & Makepeace S
Do You Really (Want My Love)... J
Dyna-Dall... B
Every Inch A King... L
Falling Angels... E
Farewell My Lovely... B
Fell From The Sun... S
For Everyone... S
Fought For You... E
Game... S
Gimme Gimme Good Lovin'... H
Gimme Your Love... M
Griffend Is Better... T
Heartbeat... D
Heat Is On, The... F
Hold Of Me, A... B
I Want To Know What Love Is... C
I Want To Hear It From Your Lips... N
I Will Still Be Looking Up To You... F
I Won't Give You Up... C
In Jeopardy... H
Invitations To Dance... C
Just A Whisper (In The Air)... N
Let Me Be The One... W
Love Ain't No Stranger... W
Love In Moderation... T
Madame Guillotine... G
Magic Fly... C
Melodies Of Love... P
Miss Marple... S
Miss Thing... J
More Than The Sun... B
Mountains And Water... Z
Movin' On... N
Mutants In Megacity... F
Next Stop... P
Nightshift... C
Ode To Billy Joe... T
Our House Is... T
Burning Down... S
Pas La Peine... C
Pretty Jane... R
Relapse (Don't Ban It)... F
Reputation... T
Rescue Me... H
Satisfied Man... H
Say No... R
Self Pitviny Stan... P
She Said... A
Sign Of The Times... G
Solid... A
Somewhere In The Night... V
Spy... E
(Taipo Say) Drum... G
Things Can Only Get Better... J
This Is No America... B
Treat Me Right... P
Troisam, Siad or The Fight... S
Tunnel Child... H
Turning Away... D
Wake Up... X
We Close Our Eyes... G
Westbound No. 9... F
When Push Comes To Shove... S
Wild Flower... B
Within The Wardrobe Of Your Mind... V
You Supply The Roses... M

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains. Chart Courtesy Billboard January 26, 1985

Mon 28 Jan-Fri 1 Feb, 1985 Single Releases: 78

Year to Date: 5 weeks to February, 1985 Single Releases: 327

See New Albums for Distributors Codes

MUSIC WEEK

UNIQUE IN THE UK MUSIC INDUSTRY

Music Week is the only business magazine in the UK serving the UK record and music publishing industries. Its lively news pages cover every element of the business including regular special sections on recording studios, music videos, compact discs and independent labels. We also hold exclusive publication rights to the official UK charts compiled by Gallup.

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Australia, Far East & Japan	\$190

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 Record Producer/Engineer (individual)
 Custom Pressing/Tape Duplication (Music and/or Video)
 Printer
 Artist/Artist Management
 Legal Representative/Accountant/Business Management
 TV Station
 Radio Station
 Music Publisher
 Magazine/Newspaper Publisher
 Publicist/PR Official
 Organisation
 Public Library
 Disco
 Hall/Venue/College/University
 Concert Booking Agent/Promoter
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 Recording Studio
 Rehearsal Facility
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 Distributor
 Pro-Audio Equipment Hire
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 Manufacturer/Distributor
 Record Promotion/Plugging
 Shopfitting
 Other - please specify _____

JANUARY 26 1985

BUMS	
	LABEL
Green	Col/CBS
Solution	Warner Bros
Full Moon	Warner Bros
	Capitol
	A&M
John Oates	RCA
	Capitol
	Atlantic
	Columbia/CBS
	MCA
	Portrait
	Es Paranza
	Chrysalis
	Jive/Arista
	Motown
	Motown
	Planet
	Chrysalis
in	EMI America
	Asylum
	Atlantic

UK SUBS' GROSS-OUT USA Fall Out FALL LP 031/- £2.45 (I/J)
 VARIOUS COLLECTION OF GOLD CHAPTER 1 (Inc. tracks by Sugar Minott, Al Campbell, Louisa Mark) Bushranger BSMLP 103/- £3.08 (JS)
 VARIOUS - Great British Dance Bands JEROME KERN CENTENARY World Records EG 2604411/- (E)
 VARIOUS PARKSIDE SHIVERS (Inc. tracks by Finish The Cleaners, VOX, Dorian Gray etc.) Leeds Independent L1LP 1/- £1.85 (I/R/E)
 *VARIABLES (ROCKABILLY) BISON POP VOL 33 Bison Pop (West Germany) BBLP 2041/- (MW)
 *VARIABLES (ROCKABILLY) BISON POP VOL 33 Bison Pop (West Germany) BBLP 2041/- (MW)
 VARIOUS THEMES AND DREAMS (18 Original Themes) Sierra FEDL 101/CFEDL 101 £3.65 (W)
 *VARIABLES THOSE WERE THE HITS OF 1960 EMI (Holland) 1A 022 1582831/1A 222 1582831 £2.15 (CON)
 *VARIABLES THOSE WERE THE HITS OF 1961 EMI (Holland) 1A 022 1582841/1A 222 1582841 £2.15 (CON)
 *VARIABLES THOSE WERE THE HITS OF 1962 EMI (Holland) 1A 022 1582851/1A 222 1582851 £2.15 (CON)
 *VARIABLES THOSE WERE THE HITS OF 1963 EMI (Holland) 1A 022 1582861/1A 222 1582861 £2.15 (CON)
 *VARIABLES THOSE WERE THE HITS OF 1964 EMI (Holland) 1A 022 1582871/1A 222 1582871 £2.15 (CON)
 VARIOUS TWENTY CLASSIC ROCK AND ROLL TRACKS (Inc. tracks by Gene Vincent, Billy Fury, Little Richard, etc.) Starburst SMT 001/SMC 001 £2.80 (C)
 VARIOUS TWENTY CLASSIC REGGAE TRACKS (Featuring Dennis Brown) Starburst SMT 002/SMC 002 £2.80 (C)
 VARIOUS TWENTY CLASSIC COUNTRY TRACKS (Inc. tracks by George Jones, Willie Nelson, Donna Fargo) Starburst SMT 003/SMC 003 £2.80 (C)
 *WALKER, Philip TOUGH AS I WANT TO BE Black And Blue (France) 33.588/- (HS)
 WHITE SISTER WHITE SISTER Heavy Metal HM USA 7/- (E)
 *WUNDERLICH, Klaus POP ORGAN HIT PARTY Pathe Marconi (France) PM 1552833/PM 1552839 £4.40 (2LP) (CON)

DISCOUNT

BRIERS, Richard STORYTIME TOP TEN VOL 3 VFM VCA 057 £0.65 (VFM)
 BRIGHOUSE & RASTRICK BAND THE BRIGHOUSE & RASTRICK BAND VFM VCA 038 £0.65 (VFM)
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 MILLER, Glen THE GLEN MILLER SOUND VFM VCA 019 £0.65 (VFM)
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 SEGAL, Charles and his Piano and Orchestra SLEEPY SHORES (MIDNIGHT STRINGS) VFM VCA 076 £0.65 (VFM)
 SEGAL, Charles and his Piano and Orchestra COME FLY WITH ME (SINATRA CLASSICS) VFM VCA 070 £0.65 (VFM)
 SHADOWS, THE HITS OF THE SHADOWS VOL 1 VFM VCA 016 £0.65 (VFM)
 SHARP, Brian and The Riha Orchestra ORGAN FIESTA VOL 1 VFM VCA 049 £0.65 (VFM)
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 STEVENS, Ronnie STORYTIME TOP TEN VOL 5 VFM VCA 059 £0.65 (VFM)
 STEVENS, Ronnie and Toddy STORYTIME TOP TEN VOL 8 VFM VCA 062 £0.65 (VFM)
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 VARIOUS HANS CHRISTIAN ANDERSON 2 VFM VCA 105 £0.65 (VFM)
 VARIOUS ROCKY MOUNTAIN HIGH VFM VCA 101 £0.65 (VFM)
 VARIOUS ROCKIN' AT THE HOP VOL 1 VFM VCA 012 £0.65 (VFM)
 VARIOUS ROCKIN' AT THE HOP VOL 2 VFM VCA 095 £0.65 (VFM)
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 WELSH GUARDS, The FAMOUS MARCHES VFM VCA 017 £0.65 (VFM)
 WILLIAMS, Kenneth STORYTIME TOP TEN VOL 9 VFM VCA 063 £0.65 (VFM)
 WITHERS, Tex TRUCK DRIVING MAN VFM VCA 005 £0.65 (VFM)

DISCOUNT

**CLAPTON, Eric SLOWHAND RSD/Polydor 823276-2 £5.25 (F)
 **HENDRIX, Jimi KISS THE SKY Polydor 823 704-2 £5.25 (F)
 **ILLSLEY, John NEVER TOLD A SOUL Vertigo/Phonogram 822 239-2 £5.25 (F)
 **JAPAN EXORCISING GHOSTS Virgin VGDG 3510 £5.75 (E)
 **KOOI & THE GANG EMERGENCY De-Lite/Phonogram 822943-2 £5.25 (F)
 **LAST, James IN CONCERT Polydor 821613-2 £5.25 (F)
 **RAFFERTY, Gerry CITY TO CITY United Artists CDP 746049-2 £6.70 (E)
 **ROXY MUSIC COUNTRY LIFE EG/Polydor 823147-2 £5.25 (F)
 **STATUS QUO 12 GOLD BARS VOLUME TWO (AND ONE) Vertigo/Phonogram 822985-2 £5.25 (F)

Mon 28 Jan-Fri 1 Feb, 1985
 Album Releases: 62; Cassettes: 40; CDs 9

Revolver — 0272 299105
 IKF — 01-381 2287
 ILA — Independent Labels Association 01-935 2303
 IMS — Import Music Services (via PolyGram) 01-590 6044
 IMP — Impex Musik 01-229 5454
 INV — Invicta Audiovisuals 0533 717211
 IRS — Independent Record Sales 01-850 3161 (Chris Wellard)
 J — Jungle 01-359 9161
 JS — Jetstar 01-961 5818
 JSU — Jazz Services Unlimited 0422 64773
 K — K-tel 01-992 8000
 KS — Kingdom — 01-836 4763
 LO — Londisc 0206-271069
 M — MSD — 01-961 5646
 MIS — Music Industry Services 01-505 4392
 MK — 041-333 9553
 MO — Mole Jazz 01 278 0703
 MW — Making Waves 01-481 9917
 N — Neon 0785 41311
 O — Outlet 0232 222826
 OR — Orbitone 01-965 8292
 P — Pinnacle 0689 73146
 PAC — Pacific 01-267 2917/8
 PK — Pickwick 01-200 7000
 PR — President 01-839 4672
 PROJ — Projection 0702 72281
 R — RCA 021-525 3000
 RA — Rainbow 01-589 3254
 RC — Rollercoaster 01-397 8957
 RE — Revolver 0272-541291
 RL — Red Lightning 037-988 693
 RM — Record Merchandisers 01-848 7511
 ROSS — Ross 0886 2403
 RT — Rough Trade 01-833 2133
 SIL — Silver Screen 01-430 1317
 SIS — Special Import Services (RCA) 021-553 7701
 SO — Stage One 0428 4001
 SOL — Solomon & Peres 0494-32711
 SP — Spartan 01-903 8223
 ST — Studio Import 01-580 3438/9
 SW — Swift 0424 220028
 T — Trojan 01-969-6651
 TB — Terry Blood 0782 620321
 TE — Tent 0708 751881
 TR — Triple Earth 01-995 7059
 V — Vista Sounds 01-953 1661
 VFM — VFM Musicassette Distributors 08447 731/0296 27211
 W — WEA 01-998 5929
 WRD — Worldwide Record Distributors 01-636 3925
 X — Clyde Factors 041-221 9844
 Y — Relay 01-579 6125

23*	27	BUILDING THE PERFECT BEAST, Don Henley	Geffen
24*	26	PERFECT STRANGERS, Deep Purple	Mercury
25	24	I FEEL FOR YOU, Chaka Khan	Warner Bros
26	25	HEARTBEAT CITY, The Cars	Elektra
27	22	THE UNFORGETTABLE FIRE, U2	Island
28*	3*	2 A.M. PARADISE CAFE, Barry Manilow	Arista
29*	32	ICE CREAM CASTLE, The Time	Warner Bros
30	28	ANIMALIZE, Kiss	Mercury
31*	40	ALL THE RAGE, General Public	I.R.S.
32*	37	CHINESE WALL, Philip Bailey	Columbia/CBS
33	30	STAY HUNGRY, Twisted Sister	Atlantic
34	29	1100 BEL AIR PLACE, Julio Iglesias	Columbia/CBS
35	31	SOUNDTRACK, Eddie and the Cruisers	Scotti Bros.
36*	38	PLANETARY INVASION, Midnight Star	Solar
37*	41	ESCAPE, Whodini	Jive/Arista
38*	72	BEVERLY HILLS COP, Soundtrack	MCA
39	35	MADONNA, Madonna	Sire
40*	42	GIUFFRIA, Giuffria	Camel/MCA

BULLETS 41-100

41*	44	THUNDER SEVEN, Triumph	MCA
44*	52	WHEELS ARE TURNING, REO Speedwagon	Epic
45*	46	ALL I NEED, Jack Wagner	Qwest
47*	51	SOLID, Ashford & Simpson	Capitol
49*	N	CENTERFIELD, John Fogerty	Warner Bros
50*	57	EMERGENCY, Kool & The Gang	De-Lite
53*	55	STOP MAKING SENSE, Talking Heads	Sire
55*	56	JERMAINE JACKSON, Jermaine Jackson	Arista
60*	62	CHARTBUSTERS, Ray Parker Jr.	Arista
63*	65	WORD OF MOUTH, The Kinks	Arista
66*	73	FAT BOYS, Fat Boys	Sutra
67*	77	GAP BAND V1, Gap Band	Total Experience
68*	69	AMEADEUS, Soundtrack	Fantasy
69*	75	SWEEP AWAY, Diana Ross	RCA
74*	82	STARCHILD, Teena Marie	Epic
75*	80	STREET TALK, Steve Perry	Columbia/CBS
80*	95	A GOLDEN CELEBRATION, Elvis Presley	RCA
83*	87	BREAKIN' 2 ELECTRIC BOOGALOO, Soundtrack	Polydor
84*	91	WHY NOT ME, The Judds	RCA/Curb
87*	92	TRULY FOR YOU, The Temptations	Gordy
89*	N	THE AGE OF CONSENT, Bronski Beat	MCA
92*	N	20/20, George Benson	Warner Bros
95*	N	JOHN PARR, John Parr	Atlantic
97*	N	TOOTH & NAIL, Dokken	Elektra
100*	N	SIGN IN PLEASE, Autograph	RCA

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
 Chart Courtesy Billboard January 26, 1985

TOP 100

1*	1	LIKE A VIRGIN,	
2*	4	I WANT TO KN	
3*	3	YOU'RE THE IN	
4*	5	EASY LOVER,	
5*	10	CARELESS WH	
6	2	ALL I NEED, Je	
7	6	RUN TO YOU,	
8*	12	THE BOYS OF	
9*	16	LOVERBOY, B	
10*	14	I WOULD DIE 4	
11	9	BORN IN THE L	
12*	21	METHOD OF M	
13*	20	NEUTRON DAN	
14	17	JAMIE, Ray Pa	
15	7	THE WILD BOY	
16	8	WE BELONG, P	
17	13	DO THEY KNOW	
18	15	COOL IT NOW,	
19	18	DO WHAT YOU	
20*	23	LOVE LIGHT IN	
21*	25	SOLID, Ashfor	
22*	26	CALL TO THE H	
23*	27	OPERATOR, M	
24	11	SEA OF LOVE,	
25*	28	FOOLISH HEAR	
26*	30	JUNGLE LOVE	
27*	32	MISLED, Kool & The Gang	De-Lite
28	19	VALLOTTE, Julian Lennon	Atlantic
29*	37	THE HEAT IS ON, Glenn Frey	MCA
30*	40	THE OLD MAN DOWN THE ROAD, John Fogerty	Warner Bros.
31*	36	SUGAR WALLS, Sheena Easton	EMI America
32*	34	MONEY CHANGES EVERYTHING, Cyndi Lauper	Portrait
33*	43	CALIFORNIA GIRLS, David Lee Roth	Warner Brothers
34*	46	CAN'T FIGHT THIS FEELING, REO Speedwagon	Epic
35*	42	MR. TELEPHONE MAN, New Edition	MCA
36*	39	MISTAKE NO 3, Culture Club	Virgin/Epic
37*	41	TENDERNESS, General Public	I.R.S.
38	38	IN NEON, Elton John	Geffen
39*	48	ROCKIN' AT MIDNIGHT, The Honeydrippers	Es Paranza
40*	58	PRIVATE DANCER, Tina Turner	Capitol

BULLETS 41-100

42*	47	DO IT AGAIN, The Kinks	Arista
43*	N	ONLY THE YOUNG, Journey	Geffen
44*	53	NAUGHTY NAUGHTY, John Parr	Atlantic
45*	70	RELAX, Frankie Goes To Hollywood	ZTT/Island
46*	50	MISSING YOU, Diana Ross	RCA
47*	52	TRAGEDY, John Hunter	Private I
48*	49	20/20, George Benson	Warner Brothers
49*	59	OOH OOH SONG, Pat Benatar	Chrysalis
50*	54	LOVER GIRL, Teena Marie	Epic
52*	N	TOO LATE FOR GOODBYES, Julian Lennon	Atlantic
53*	71	I WANNA HEAR IT FROM YOUR LIPS, Eric Carmen	Geffen
54*	56	TREAT HER LIKE A LADY, The Temptations	Gordy
57*	N	KEEPING THE FAITH, Billy Joel	Columbia/CBS
58*	61	TURN UP THE RADIO, Autograph	RCA
59*	63	SMALLTOWN BOY, Bronski Beat	MCA
60	60	LONELY SCHOOL, Tommy Shaw	A&M
61*	62	KNOCKING AT YOUR BACK DOOR, Deep Purple	Mercury
63*	N	HIGH ON YOU, Survivor	Scotti Bros
65*	75	THIS IS MY NIGHT, Chaka Khan	Warner Brothers
67*	78	THE BORDERLINE, Jeffrey Osborne	A&M
71*	N	NIGHTSHIFT, Commodores	Motown
73*	77	YO LITTLE BROTHER, Nolan Thomas	Mirage
74	N	BEAT OF A HEART, Scandal feat. Patty Smyth	Col/CBS
75*	82	GO FOR IT, Kim Wilde	MCA
76*	85	INVITATION TO DANCE, Kim Carnes	EMI America
79*	N	WHY CAN'T I HAVE YOU, The Cars	Elektra
81*	N	PLAYING TO WIN, LRB	Capitol
86*	N	CRAZY, Kenny Rogers	RCA
88*	N	RESTLESS HEART, John Waite	EMI America
90*	N	OBSESSION, Animotion	Mercury

Jeanne Henderson,
Subscription Department,
MUSIC WEEK
Royal Sovereign House,
40 Beresford Street,
London SE18 6BQ

...We Close Our Eyes (Inst) (F)
GORDON, Rabbi Joseph COMPETITION/tba Bam Caruso NRIC 030 Pic Bag (I/RT)
GRANDMASTER FLASH SIGN OF THE TIMES (EDIT)/Larry's Dance Theme Elektra E9677;E9677T 12" inc extra track Sign Of The Times (Inst) (W)
GUTHRIE, Gwen LOVE IN MODERATION/Padlock Fourth & Broadway/Island BRW 17;12BRW 17 12" inc extra track Motivation (Dub) (E)

HARPOONS, The TUNNEL CHILD/Cindy Storm Rumble RUMB 1 Pic Bag (I/Revolver)
HELI GIMME GIMME GOOD LOVIN/When The Hammer Falls Capitol 12CLP 349 (Picture Disc) (E)
HODGSON, Roger IN JEOPARDY/I'm Not Afraid A&M AM 232;AMY 232 12" Pic Bag (C)

JAD W10 CELLAR DANCE/tba Invitations Au Suicide ID 9 12" only (I/RT)
JOHNSON, Chico MISS THING/Who Do You Think You Are Splash 12SP 27 12" only (A)
JONES, Howard THINGS CAN ONLY GET BETTER/Why Look For The Key WEA HOW 6T 12" inc extra track You Jazzy Nork (W)
JUNIOR DO YOU REALLY (WANT MY LOVE)/Inst London LON 60 Pic Bag, LONX 60 12" Pic Bag inc extra track Somebody (F)

KANUTE AMAZING MIND/Kalimba De Bowbrook EMI TAKE 1 Pic Bag, 12TAKE 1 12" Pic Bag inc extra track Amazing Mind (Inst)
LINKMEN, The EVERY INCH A KING/Manic Depression Kitchenware SK 17 Pic Bag (I/RT)
LONDON FILM ORCHESTRA, The ANNA OF THE FIVE TOWNS (Theme from BBC TV Series)/Atlantis Sierra FED 8 (W)

MAINEEAXE GIMME YOUR LOVE/tba Powerstation OHM 10T 12" only (I/Red Rhino)
MEMPHIS YOU SUPPLY THE ROSES/Apres Ski Swamplands SWP 4;SWX 4 12" inc extra track I Supply The Wine (F)
MOLLY HATCHETT SATISFIED MAN/Straight Shooter Epic A4848;TA4848 12" (C)

NEW JERSEY MASS CHOIR I WANT TO KNOW WHAT LOVE IS/(Inst) Prelude/RCA MHS 103;MHST 103 12" (R)
NIGHT IN COLOGNE JUST A WHISPER (IN THE AIR)/The Final Design/Twilight LD Records LD 5005 (I/Revolver)
NOVOCENTO MOVIN' ON/Splendid Moment Together WEA X 9427 (W)

PARCHMAN, Kennie TREAT ME RIGHT/Treat Me Right Bison Bop J-16 (MW) (Import)
PATRICK, Rikki CLEAR THE WAY/Take A Ranche CBS A5039 Pic Bag, TX5039 12" inc extra track I Never Thought It Would Come To This (C)
PERSON TO PERSON REPUTATION/Running Out Epic A6001;TX 6001 12" inc extra track Right From Wrong (E)
PHILLIPS, Dave NEXT STOP/Dancing Shoes Kix 4 4U 4545 Pic Bag (P)
PINK PEG SLACKS SELF PITYING/Mud On My Clothes Half Cut HC 59 (I/Red Rhino)

ROBINSON, Mark PRETTY JANE/Want Me Bison Bop TG-104 (MW) (Import)
ROMEO VOID SAY NO/Six Days And One CBS A5028 Pic Bag, TA 5028 12" inc extra track Out On My Own (C)

SECTOR 27 CONVERSATIONS/tba Rocket/Phonogram ESP 7 (F)
SENSIBLE SHOES GAME/OUT HOW IS BURNING DOWN (Double A) Instep PLO029 (P)
SHARPE & NUMAN CHANGE YOUR MIND/BILL SHARPE: Remix, Remake, Remodel Polydor POSP 722 Pic Bag, POSPX 722 12" Pic Bag inc extra track Fools In A World Of Fire (F)
SHARK TABOO TROINEANN/SHAD or THE FIGHT/Escape Lambs To The Slaughter TEETH 4 (I/Red Rhino)
SHIRLEY, Roy FOR EVERYONE/(Version) Shirley/Red Door SHIRLEY 1 (P)
SHOES WHEN PUSH COMES TO SHOVE/Dormant Love Demon D 1029 (CP/I/RT/MW)
SKIFF SKATS CRIPPLE CREEK/Skiff Skat Stuff Doggo DOG 1 Pic Bag (I/RT)
SMITH, Kendra/David ROBACK/Keith MITCHELL FELL FROM THE SUN/tba Rough Trade RTT 129 12" (I/RT)
SOUTHBANK ORCHESTRA, The DEMPSEY & MAKEPEACE (From the LWT Series)/Makepeace Not War (Love Theme From The LWT Series) Sierra FED 9 (W)
SPACE MAGIC FLY (REMIX)/Carry On Turn Me On (Remix) Record Shack REMIX 1 12" only (E)
SWAYE COLD OPEN DOOR/D.I.Y. Kal-a-bash KAL 1 12" only (JS)

TALKING HEADS GIRLFRIEND IS BETTER (EXT)/Once In A Lifetime EMI 12EMI 5509 12" Pic Bag (E)
TOKYO BLADE MADAME GUILLOTINE/tba Powerstation OHM 9T 12" only (I/Red Rhino)
TORCH SONG ODE TO BILLY JOE/Zebra Room I.R.S. IRS 117 Pic Bag, IRSY 117 12" inc extra track Mothdoom Ecstasy (A)
TWO PEOPLE RESCUE ME/Back Into The Room Of Blue Polydor POSP 721 Pic Bag, POSPX 721 12" Pic Bag inc extra track Rescue Wonderful Thing/Broken Arms (F)

VENDETTA SOMEWHERE IN THE NIGHT/(Inst) Plaza 013 Pic Bag (SP)
VIBES, The WITHIN THE WARDROBE OF YOUR MIND ... I HEAR NOISES (EP) Chainsaw TEX 4;TEXT 4 12" (I/Red Rhino)

WHITESNAKE LOVE AIN'T NO STRANGER (American Mix)/Slow An' Easy (American Mix) Liberty BP 424 (E)
WILLESDEN DODGERS, The BREAKIN' OUT/(Part II) Jive Electro JIVE T 66 12" only Pic Bag (C)
WILLIAMS, Jaye LET ME BE THE ONE/tba Local LR 9 12" only (I/RT)
WILLIAMS, Jr., Hank ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT/Video Blues Warner Brothers W9184 (W)

XTC WAKE UP/Take This Town/Mantis Virgin VS 746;VS 746-12 12" inc extra tracks Making Plans For Nigel/Sgt. Rock Senses Working Overtime (E)
ZERRA 1 MOUNTAINS AND WATER/I Know Mercury/Phonogram MER 183;MERX 183 12" inc extra track Rain (Live) (F)

All My Rowdy Friends Are Coming Over Tonight W
 Amazing Mind D
 Anna Of The Five Towns L
 Back Street Lady B
 Bela Lugosi's Dead (EP) B
 Belfast B
 Breakin' Out W
 Busted Up On Love F
 Cellar Dance J
 Change Your Mind S
 Clear The Way P
 Cold Open Door S
 Competition G
 Conversations S
 Cripple Creek S
 Dempsey & Makepeace S
 Do You Really (Want My Love) J
 Dyna-Dall L
 Every Inch A King B
 Falling Angels E
 Farewell My Lovely B
 Fell From The Sun S
 For Evermore S
 Fought For You E
 Game S
 Gimme Gimme Good Lovin' H
 Gimme Your Love M
 Girlend Is Better T
 Heartbeat D
 Heat Is On, The F
 Hold Of Me, A B
 I Want To Know What Love Is N
 I Want To Hear It From Your Lips C
 I Will Still Be Looking Up To You C
 I Won't Give You Up C
 In Jeopardy H
 Invitations To Dance C
 Just A Whisper (in The Air) N
 Let Me Be The One W
 Love Ain't No Stranger W
 Love In Moderation G
 Madame Guillotine T
 Magic Fly S
 Melodies Of Love P
 Miss Thing C
 More Than The Sun B
 Mountains And Water Z
 Movin' On N
 Mutants In Megacyc F
 Next Stop P
 Nightshift C
 Ode To Billy Joe T
 Our House Is Burning Down S
 Pas La Peine C
 Pretty Jane R
 Relapse (Don't Ban It) F
 Reputation P
 Rescue Me H
 Satisfied Man T
 Say No R
 Self Playing Stan P
 She Said A
 Sign Of The Times G
 Solid A
 Somewhere In The Night V
 Spyl G
 (Tapa Say) Drum E
 Things Can Only Get Better J
 This Is No America B
 Treat Me Right P
 Troineann-Siad or Tunnel Child S
 The Fight H
 Turning Away D
 Wake Up X
 We Close Our Eyes G
 Westbound No. 9 F
 When Push Comes To Shove S
 Wild Flower B
 Within The Wardrobe Of Your Mind V
 You Supply The Roses M

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
 Chart Courtesy *Billboard* January 26, 1985

Mon 28 Jan-Fri 1 Feb, 1985 Single Releases: 78	Year to Date: 5 weeks to February, 1985 Single Releases: 327
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See New Albums for Distributors Codes

TOP 100 ALBUMS

January 3-December 29, 1984

TITLE, Artist	Label No (distributor)	TITLE, Artist	Label No (distributor)
1 CAN'T SLOW DOWN, Lionel Richie	Motown STMA 8041 (R)	51 ORIGINAL SOUNDTRACK "BREAKDANCE", Various	Polydor POLD 5147 (F)
2 THE HITS ALBUM/THE HITS TAPE, Various	CBS/WEA HITS 1 (W)	52 AMERICAN HEARTBEAT, Various	Epic EPC 10045 (C)
3 LEGEND, Bob Marley & The Wailers	Island BMW 1 (E)	53 SEVEN AND THE RAGGED TIGER, Duran Duran	EMI DD1 (E)
4 MAKE IT BIG, Wham!	Epic EPC 86311 (C)	54 WAKING UP WITH THE HOUSE ON FIRE, Culture Club	Virgin V2330 (E)
5 NOW THAT'S WHAT I CALL MUSIC 3, Various	Virgin/EMI NOW 3 (E)	55 STEELTOWN, Big Country	Mercury/Phonogram MERH 49 (F)
6 THRILLER, Michael Jackson	Epic EPC 85930 (C)	56 GOLDEN DAYS, The Fureys and Davey Arthur	K-tel ONE 1283 (K)
7 DIAMOND LIFE, Sade	Epic EPC 26044 (C)	57 GREEN VELVET, Various	Telstar STAR 2252 (R)
8 NOW THAT'S WHAT I CALL MUSIC 4, Various	Virgin/EMI NOW 4 (E)	58 CHAS & DAVE'S GREATEST HITS, Chas & Dave	Rockney/Towerbell ROC 913 (A)
9 AN INNOCENT MAN, Billy Joel	CBS 25554 (C)	59 OFF THE WALL, Michael Jackson	Epic EPC 83468 (C)
10 THE PLEASUREDOME, Frankie Goes To Hollywood	ZTT/Island ZTTIQ 1 (E)	60 FANTASTIC, Wham!	Inner Vision IVL 25328 (C)
11 THE COLLECTION, Ultravox	Chrysalis UTV 1 (F)	61 MISS RANDY CRAWFORD — "GREATEST HITS", Randy Crawford	K-tel/WEA NE 1281 (K)
12 INTO THE GAP, Thompson Twins	Arista 205 971 (F)	62 HYSTERIA, Human League	Virgin V2315 (E)
13 NOW THAT'S WHAT I CALL MUSIC 2, Various	Virgin/EMI NOW 2 (E)	63 BAT OUT OF HELL, Meat Loaf	Cleveland International/Epic EPC 82419 (C)
14 THE WORKS, Queen	EMI WORK 1 (E)	64 THE VERY BEST OF FOSTER & ALLEN, Foster & Allen	Ritz RITZ LP TV 1 (SP)
15 "ALF", Alison Moyet	CBS 26229 (C)	65 OCEAN RAIN, Echo & The Bunnymen	Korova KODE 8 (W)
16 HUMAN'S LIB, Howard Jones	WEA WX 1 (W)	66 ALL BY MYSELF, Various	K-tel NE 1273 (K)
17 ELIMINATOR, ZZ Top	Warner Brothers W 3774 (W)	67 PIPES OF PEACE, Paul McCartney	Parlophone PCTC 1 (E)
18 PRIVATE DANCER, Tina Turner	Capitol TINA 1 (E)	68 BAD ATTITUDE, Meat Loaf	Arista 206 619 (F)
19 PARTY PARTY, Black Lace	Telstar STAR 2250 (R)	69 AND I LOVE YOU SO, Howard Keel	Warwick WW 5137 (C)
20 PARADE, Spandau Ballet	Reformation/Chrysalis CDL 1473 (F)	70 SHE'S SO UNUSUAL, Cyndi Lauper	Portrait/Epic PRT 25792 (C)
21 THE UNFORGETTABLE FIRE, U2	Island U2 5 (E)	71 LAMENT, Ultravox	Chrysalis CDL 1459 (F)
22 HUMAN RACING, Nik Kershaw	MCA MCF 3197 (C)	72 PORTRAIT, Diana Ross	Telstar STAR 2238 (R)
23 SHAKIN' STEVENS GREATEST HITS, Shakin' Stevens	Epic EPC 10047 (C)	73 DES O'CONNOR NOW, Des O'Connor	Telstar STAR 2245 (R)
24 NO PARLEZ, Paul Young	CBS 25521 (C)	74 TOO LOW FOR ZERO, Elton John	Rocket/Phonogram HISP 24 (F)
25 ALCHEMY — DIRE STRAITS LIVE, Dire Straits	Vertigo/Phonogram VERY 11 (F)	75 THEN CAME ROCK'N'ROLL, Various	EMI THEN 1 (E)
26 TOUCH, Eurythmics	RCA PL 70109 (R)	76 GENESIS, Genesis	Charisma/Virgin GENLP 1 (E)
27 GIVE MY REGARDS TO BROAD STREET, Paul McCartney	Parlophone PCTC 2 (E)	77 GREATEST HITS, Marvin Gaye	Telstar STAR 2234 (R)
28 U2 LIVE "UNDER A BLOOD RED SKY", U2	Island IMA 3 (E)	78 HATFULL OF HOLLOW, The Smiths	Rough Trade ROUGH 76 (I/RT)
29 NOW THAT'S WHAT I CALL MUSIC	Virgin/EMI NOW 1 (E)	79 STAGES, Elaine Page	K-tel/WEA NE 1262 (K)
30 "WOMAN IN RED", Stevie Wonder/Dionne Warwick	Motown ZL 72285 (R)	80 LOVE SONGS, Stevie Wonder	Telstar STAR 2251 (R)
31 ARENA, Duran Duran	Parlophone DD 2 (E)	81 THE VERY BEST OF MOTOWN LOVE SONGS, Various	STAR 2239 (R)
32 YESTERDAY ONCE MORE, Carpenters	EMI SING 1 (E)	82 GEFERY MORGAN ..., UB40	DEP International/Virgin LP DEP 6 (E)
33 BREAKING HEARTS, Elton John	Rocket/Phonogram HISP 25 (F)	83 ALL THE HITS, Eddy Grant	K-tel NE 1284 (K)
34 BREAK OUT, Pointer Sisters	Planet/RCA FL 89450 (R)	84 JUNK CULTURE, Orchestral Manoeuvres In The Dark	Virgin V2310 (E)
35 COLOUR BY NUMBERS, Culture Club	Virgin V2285 (E)	85 POWERSLAVE, Iron Maiden	EMI POWER 1 (E)
36 CAFE BLEU, The Style Council	Polydor TSCLP 1 (F)	86 WE ARE FAMILY, Sister Sledge	Cotillion/Atlantic K 50587 (W)
37 BORN IN THE U.S.A., Bruce Springsteen	CBS 86304 (C)	87 HITS, HITS, HITS, Various	Telstar STAR 2243 (R)
38 THE SMITHS, The Smiths	Rough Trade ROUGH 61 (I/RT)	88 I FEEL FOR YOU, Chaka Khan	Warner Brothers 925162-2 (W)
39 CINEMA, Elaine Page	K-tel/WEA NE 1282 (K)	89 JOHN DENVER — COLLECTION, John Denver	Telstar STAR 2253 (R)
40 THE CROSSING, Big Country	Mercury/Phonogram MERH 27 (F)	90 FUGAZI, Marillion	EMI MRL 1 (E)
41 THE ART GARFUNKEL ALBUM, Art Garfunkel	CBS 10046 (C)	91 THE 12" ALBUM, Howard Jones	WEA WX 14 (W)
42 THE RIDDLE, Nik Kershaw	MCA MCF 3245 (C)	92 I AM WHAT I AM, Shirley Bassey	Towerbell TOWLP 7 (A)
43 MUSIC FROM "PURPLE RAIN", Prince & The Revolution	Warner Bros 925110-1 (W)	93 PERFECT STRANGERS, Deep Purple	Polydor POLH 16 (F)
44 TONIGHT, David Bowie	EMI America DB 1 (E)	94 1984, Van Halen	Warner Brothers 923985-1 (W)
45 LABOUR OF LOVE, UB40	DEP International/Virgin LP DEP 5 (E)	95 THE MUSIC OF LOVE, Richard Clayderman	Decca/Delphine/London SKL 5340 (F)
46 SPARKLE IN THE RAIN, Simple Minds	Virgin V2300 (E)	96 LOVE SONGS, Various	Telstar STAR 2246 (R)
47 QUEEN GREATEST HITS, Queen	EMI EMTV 30 (E)	97 CAMOUFLAGE, Rod Stewart	Warner Brothers 925095-1 (W)
48 ORIGINAL SOUNDTRACK "FOOTLOOSE", Various	CBS 70246 (C)	98 HOOKED ON NUMBER ONES, Various	K-tel ONE 1285 (K)
49 TWELVE GOLD BARS VOLUME TWO (AND ONE), Status Quo	Vertigo QUOTV 2 (F)	99 MANGE TOUT, Blancmange	London SH 8554 (F)
50 THE AGE OF CONSENT, Bronski Beat	Forbidden Fruit/London BITLP 1 (F)	100 1984 (for the love of Big Brother), Eurythmics	Virgin V 1984 (E)



UK INDEPENDENTS

Dinosaurs fighting back

HEAVY METAL has been consistently branded as the dinosaur of the music industry but the market for hard rock records continues to gather strength.

The independents in the field report a healthy growth in sales although they point out that the strongest demand comes from the Continent and the US.

Says David Wood, managing director of Neat Records: "Overall the market is very healthy but perhaps one of the weakest areas in the UK. If we had to rely on sales in this country alone then it would be a struggle."

Music For Nations A&R director Martin Hooker adds: "We are finding things fairly good but for every record we sell in the UK we

sell 10 in Europe."

The companies are agreed, though, that the outlook for HM is bright. "The market is expanding," says Hooker. "It's one of those forms of music that has never been out of fashion. It's been popular for 10 or 20 years and it's still popular now. We've charted six acts in eight months including Waysted, Twelfth Night, W.A.S.P. and Metallica."

Staggering

Wood is even more enthusiastic. "We had a record month in December even though we were only here for 2½ weeks. This month has been staggering. We're doing two shifts in the stu-

dio. We just can't get enough time. There's no sign of hard rock dying. It's here forever."

Paul Birch, managing director of EMI distributed Heavy Metal Records, feels HM will fare well by identifying its market. He says: "Heavy metal is a type of consumer rather than a type of artist. Last year you had Bonnie Tyler in the heavy metal charts because what she was doing appealed to heavy metal fans, not because she's a heavy metal artist. The strength of heavy metal lies in its diversity. There's a wide range of what is possible."

"Rock music now is more popular than it has ever been with British groups dominating the charts. That's a huge market. Rock music is the biggest selling type of music in the world."

Rough Trade's great expectations

WHILE MOST people will tell you that the independent scene is currently going through a period of uncertainty, Rough Trade's Richard Scott insists that everything is "extremely healthy" at the moment.

"Indie records sell a great deal more easily than in the past. I know a lot of people will not agree with that, but good music sells and bad music doesn't. And there's more good music around now."

He regards the chief aim for 1985 as "the expansion of the

concept of the Cartel", considering it now to be in a position of sufficient strength to take on more labels and sell more product.

Product out now via Rough Trade/Cartel includes 12-inch's from Virginia Astley with Melt The Snow (Happy Valley/Rough Trade) and Princess Tiny Meat (a former Virgin Prune) with Sloblands; The Del Fuegos LP, The Longest Day, licensed to Rough Trade from LA's Slash label; a single by Exile In The Kingdom entitled Freedom on the Prophet

label, and the following albums: New York Scum Haters by Psychic TV (Temple), Just For The Record by Chelsea (Step Forward), The Sands Of Nakajima by Bushido (Third Mind), Live At The Maldoror by Nurse With Wound (?), Dischord Singles Compilation (Dischord), Judo For The Blind by Tragic Mulatto and Live Pop by The Butthole Surfers (both Alternative Tentacles), They Came They Saw They Conquered by The Milkshakes (Pink Dust), and a self-titled album by Akimbo (Forward Sounds).



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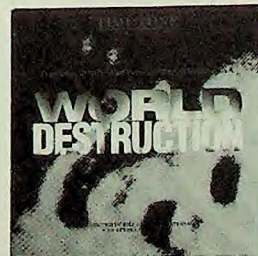
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DON'T MISS shattering new-African band **TOURE KUNDA** at the Midem gala performance on January 27 — get a taste of their soon to be released new album "NATALIA" produced by Bill Laswell/Material and featuring Foday Musa Suso, Bernie Worrell, Nicky Skopelitis and Aiyb Dieng!



Professionals link with dreamers in new indie venture

A NEW independent label with big ideas has been launched by Terry McLellan and PR person Chris Carr, as an extension of their partnership in Stillgrove music publishing.

Arcadia Records only came together in November, but already McLellan's eyes are firmly set on success, initially via the highly commercial sound of The Impossible Dreamers. "I want a hit single with that band, they're that type of group. Number one in the independent chart doesn't mean anything," he says.

But Arcadia is not just another indie with designs on being a major. They know the advantage of allowing artists time to develop. To that end they released a single from Dave Ball, his first since leaving Soft Cell, with his new group Other People.

McLellan freely admits that it was not really up to standard, but that having spent 10 months tied up in legal complications it was necessary to allow Ball to vent some of his artistic frustration.

McLellan confidently predicts a far more commercial follow-up next month, possibly with "name artists" supplementing the basic nucleus of Ball, his wife Gini and Andy Astle.

The Impossible Dreamers meanwhile will have a new single, Blow The Walls Down, out early next

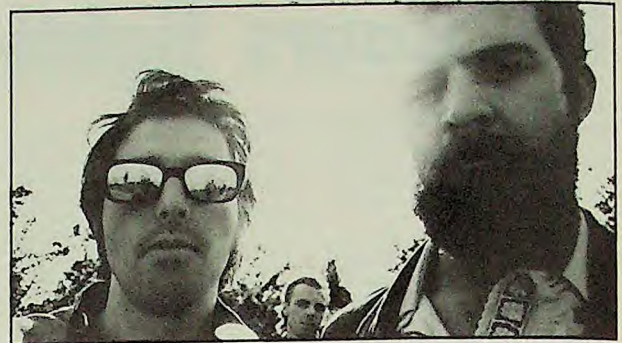
month, which like their first was produced by Bernie Clarke of Aztec Camera fame.

Other projects lined up include a single from The Simonics, who comprise two Simons and three Nicks, called Under A Glass Bell; one from Jih, who is Grant McNally from Dundee, entitled Blue Ocean, and a pair of singles from The Underclass otherwise known as Nick Nicely, who is most well-known for his acclaimed Hilly Fields single.

Arcadia also encompasses Psychic TV's Temple Records, which has further emphasised the label's playful nature, by such antics as releasing PTV's most recent album at 11.00 am on Christmas Eve and deleting it at noon the same day. All 999 copies of the picture disc were sold despite the high dealer price of £5.00.

More PTV product will be out shortly, including a "proper record", which is likely to be on Arcadia itself and features some accessible and commercial items according to McLellan.

The label has its plans set out until April, including an Arcadia compilation in the first week of March, and is going to Midem to secure overseas licensing deals. There is a professionalism about the set up that suggests its profile is not going to remain low.



ALWAYS'S Shockheaded Peters

Quality streak

JUST TWO singles old, El Records has already established itself as the indie label to watch.

Run by former Cherry Red A&R chief Mike Alway, El has severed its links with the WEA distributed Blanco Y Negro, in order to pursue a potentially more radical path. "I like to have the flexibility where I don't have to go upstairs and say 'Please sir' everytime I want to do something," he says.

Alway looks at modern pop and sees "endless groups all looking the same": "Everything now is too easily classifiable. It is El's aim to mystify, but also entertain. Independent records aren't selling because all the charm has gone out of them. Groups should be working within anarchy and pop, like Wire, The Monochrome Set and Subway Sect did just after punk."

El aims to combat what it sees as the complacency of the major labels. Alway sent out tapes of what later became the first Shockheaded Peters' single, I Bloodbrother Be, to "all the major labels", only to have it rejected by them all. When it later became single of the week in many papers, major label interest was suddenly rekindled.

"All the companies are so obsessed with marketing and chart returns, they're so busy having meetings, that they forget about quality. What they must realise is that they have got to take seemingly uncommercial elements and incorporate them into the music. It takes a Malcolm McLaren to come along and make them understand that. And he's only given his head because

he is McLaren." Alway claims that El will never do what has been done before, while at the same accepting that elements of the past have to be applied in the present.

As a central theme for the label he would like to see the establishment of a particularly "British" music, which will include a renaissance of mid-Fifties classical music (four Malcolm Arnold symphonies and a John Addison ballet are planned) and "art pop" singles.

But although El is very much Alway's project he does not see himself as a manipulator: "The people I'm working with are intelligent, with ideas of their own. No-one's going to make a fortune out of the independent market, but I'll start to sell more records this year.

"Indies should stop trying to be like majors, they should know their own limitations, because it certainly is possible to make great records with no money."

Whether El will succeed in making some great records should become clear shortly with the second single from the Shockheaded Peters — The Kissing Of Gods, their debut LP — Not Born Beautiful, a new single from The Klaxon 5 — How Can We Possibly Help?, the first single from Antony Adverse (who is female) — The Ruling Class, a four-track 12-inch from Momus and a single and LP from Vic Godard (ex-Subway Sect).

Also imminent is a "package" from Conceptat (The Idea Agency) entitled Let's Evolve, which Alway describes as "another dimension to entertainment".



CREATION REBELS: The Jesus And Mary Chain

The story of Creation

CREATION RECORDS was formed a little over a year ago by 24-year-old Scot Alan McGee to give an outlet to the bands he considered were "brilliant", but no-one else seemed to be interested in signing.

Twelve singles, three LPs and a few eulogising reviews later, people are beginning to sit up and take notice.

"Creation is the best label around at the moment. We're the

only label producing consistently good records. Our groups are untampered with — when you buy a Creation record you get the whole band," says McGee.

The label aims to put the emphasis back on songs, in direct response to what they see as the unhealthy drift towards producers being the most important people in a record's genesis.

But this uncompromising stance does not mean that groups on the label will be languishing in comfortable obscurity, McGee is in the process of signing his most controversial band, The Jesus & Mary Chain to WEA's Blanco Y Negro arm at least for the next single, Never Understand, which will be out early next month.

But McGee is not interested in licensing the label's groups out of his control: "Everything Creation does is done totally to please ourselves. I'd like us to make timeless, classic records, so that in 10 years time people can look back and say 'what a great label that was'," he declares.

He is also not adverse to achieving recognition sooner than that.

Creation releases for the first few months of 1985 include debut LPs from The Pastels, Biff Bang Pow, The Membranes (new signing from Criminal Damage) and The X-men. There will also be an album of collected singles titled It's Different For Domeheads; new 12-inch singles from The Loft and The X-men (plus a 12-inch of the first Jesus & Mary Chain single, Upside Down); and 7-inch singles from The Jasmine Minks, Zarjazz (nothing to do with the label of the same name, and described as "baroque classical"), Primal Scream, Bodines and former Undertone John O'Neill, with an as yet unnamed band.

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Comrades and conflict

RELEASES ON Jungle and its distributed labels are headed this month by A Popular History Of Signs' Comrades LP on Jungle itself, which was originally scheduled for December release, but did not eventually appear until last week.

Others are This Is Your Life from The Adicts (now ADX), a retrospective album of material from 1978-80; Gross Out USA — a live LP of The UK Subs recorded in Chicago; Survival Of The Fattest by Action Pact (all on Fall Out); and Jack by Bone Orchard (Jungle).

Meanwhile, Conflict's Fight Back label has the first in a series of three punk compilations out now. Called We Don't Want Your Fucking War, featured artists are Subhumans, Broken Bones, UK Subs, etc. The second in the series, We Don't Want Your Fucking Law, will be out in February.

Another major project for Jungle has been their imminent entry into the field of video. A broadcast quality video of

Johnny Thunders And The Heartbreakers' reunion concert should be out in March, along with various others including Rubella Ballet and Bone Orchard.

Jungle is also in the process of setting up overseas licensing deals for its various releases. So far Bone Orchard's LP has been licensed for Germany and Spain, and A Popular History Of Signs' Ladderjack 12-inch for the US and Spain.

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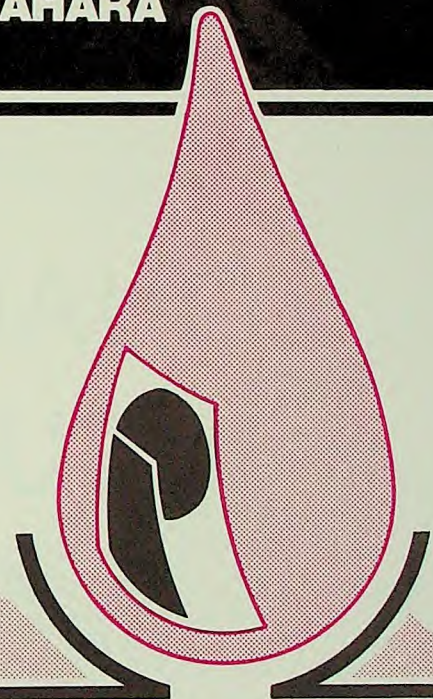
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 ABCS 004(T) Anti Nowhere League
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 NEAT 543 Venom "Manitou" (shaped disc).
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 "The 2 Fold Aspect of Everything" DLP.
 JCS 11 Yukihiro Takahashi "Wild and Moody" LP.
 KOMA 788009 Exploited
 "Don't forget the chaos" LP Cass.
 JAMS 46 Mark Springer "Piano" LP.
 JAMS 47 23 Skidoo "7 Songs" LP.
 JAMS 49 Various "Heavy Duty Breaks" LP Cass.
 SITU 12 Tones on Tail "Tones on Tail" LP Cass.
 NEAT 1020 Raven "Live at the Inferno" DLP.

CLAY 42 Play Dead "Sacrosanct" 7" and 12".
 PISTOLS 76 ExPistols
 "Land of Hope & Glory" 7" 12" Pic Disc.
 12 ABS 029 Hagar The Womb
 "Funnery in a Nunnery" 12".
 CHC 801 B.B. King
 "Best of/Memphis Master" DCass.
 KENT 033 Chuck Jackson "Mr Emotion" LP.
 SBR 4T Lederancken
 "Ich will Dick Essen" 12".



UK INDEPENDENTS

4AD: doubling up

THE PROBLEMS caused and the questions posed by Pinnacle's receivership and IDS disappearance have left Ivo Watts-Russell, head of 4AD — one of the most successful indies — confused but confident about his label's relationship with the independent network.

Previously Pinnacle and the Cartel had jointly distributed 4AD with the label switching exclusively to the latter when the troubles began. But despite faith in the ideals of the Cartel, his decision was not made without a degree of trepidation.

"Any label that has dual distribution, whether it's Mute using Spartan and the Cartel, or Factory with Pinnacle and the Cartel, will not deny that there are financial benefits in not putting all your eggs in one basket. We found that if Pinnacle were having bad time then usually the Cartel were doing okay, and vice versa, so one way or another there was always a guarantee of some money from somewhere.

"But," he adds, a lot of people, myself included, would like to see the Cartel as the strongest independent distributor, because that was where the ideals came from originally. And it would be good to think that 4AD could contribute to its efficiency. So I think to a certain extent were seen as a guinea pig by some of the other labels.

"There are problems to joint distribution. Ridiculous games go on among the retailers, with them winding up the distributors by saying they've been given a

deal on a record in order to get a better one from the other distributor. So you get them under-cutting each other, when it was the shops that started of the deal, which is ridiculous."

Watts-Russell has considered and dismissed the idea of going through a major, saying that ultimately it would stunt the growth of the label.

"It wouldn't harm The Cocteau Twins — they would sell around the same number of records but probably get higher chart placings — but other groups, like say Dead Can Dance, would sell fewer records and lose the exposure of the independent chart. And ultimately selling records is more important than chart placings."

Happy

If 4AD is to sell enough records in 1985 to see it into the Top 20 then it will be without making any concessions: "The Cocteau Twins could get in if they sat down and wrote something specially or if they changed some element of the music to get played on the radio, but I'd prefer it if the records sold anyway so that they would have to play them."

While selling records can be frustrating, Watts-Russell is very happy with even the most basic sales levels:

"Out of everything we've released in the last five years only two records have sold under 5,000, and only a couple more



THE COCTEAU TWINS: 4AD's top act, without concessions.

have sold under 10,000 in accumulative sales."

The label is currently busy planning a number of releases due for next month, including a new Cocteau Twins EP; a Wolfgang Press single, produced by Robin Scott; something from Dif Juz, featuring Lee "Scratch" Perry in an as yet unknown capacity; the final emergence of the Colourbox double-album, and an LP/single from the label's first signing for two years, a Dutch band called Clan Of Xymox.

Latest Abstract designs

BOUNCING BACK after suffering the effects of Pinnacle's receivership, Abstract has an eight track compilation 12-inch featuring a song from each of its acts due shortly.

Entitled Never Mind The Jacksons Here's The Pollocks (after the famed abstract painter) artists include New Model Army, The Three Johns, Joolz, Five Go Down To The Sea, Hagar The Womb, Bomb Party and others.

Individual singles from the various acts are also planned, including a new one from The Cool Notes, who have made the Top 75 with their last two singles — I Forgot and You're Never Too Young.

American trio to hit UK

PRESS, D B and Landslide, the three Atlanta, Georgia labels collectively known as Compendium, are to make their product available in the UK.

All three labels have achieved critical acclaim in the US press with 10,000 Maniacs with two LPs in the UK indie chart), Landslide with Deep South jazz and blues, and D B as a launch pad for such bands as The B52s and Pylon.

Compendium director Peter Dyer says: "With interest in new

US music growing all the time, we felt it was natural to make available in the UK some of the best of independent American music, from the nouveau folk of 10,000 Maniacs to the wild jazz of the Microscopic Septet."

Dyer and Brian Leefe will be at Midem (Cannes Palace Hotel), looking for licensing deals for Compendium releases from Love Tractor, Jody Harris, Kevin Dunne, Face Of Concern and Microscopic Septet.

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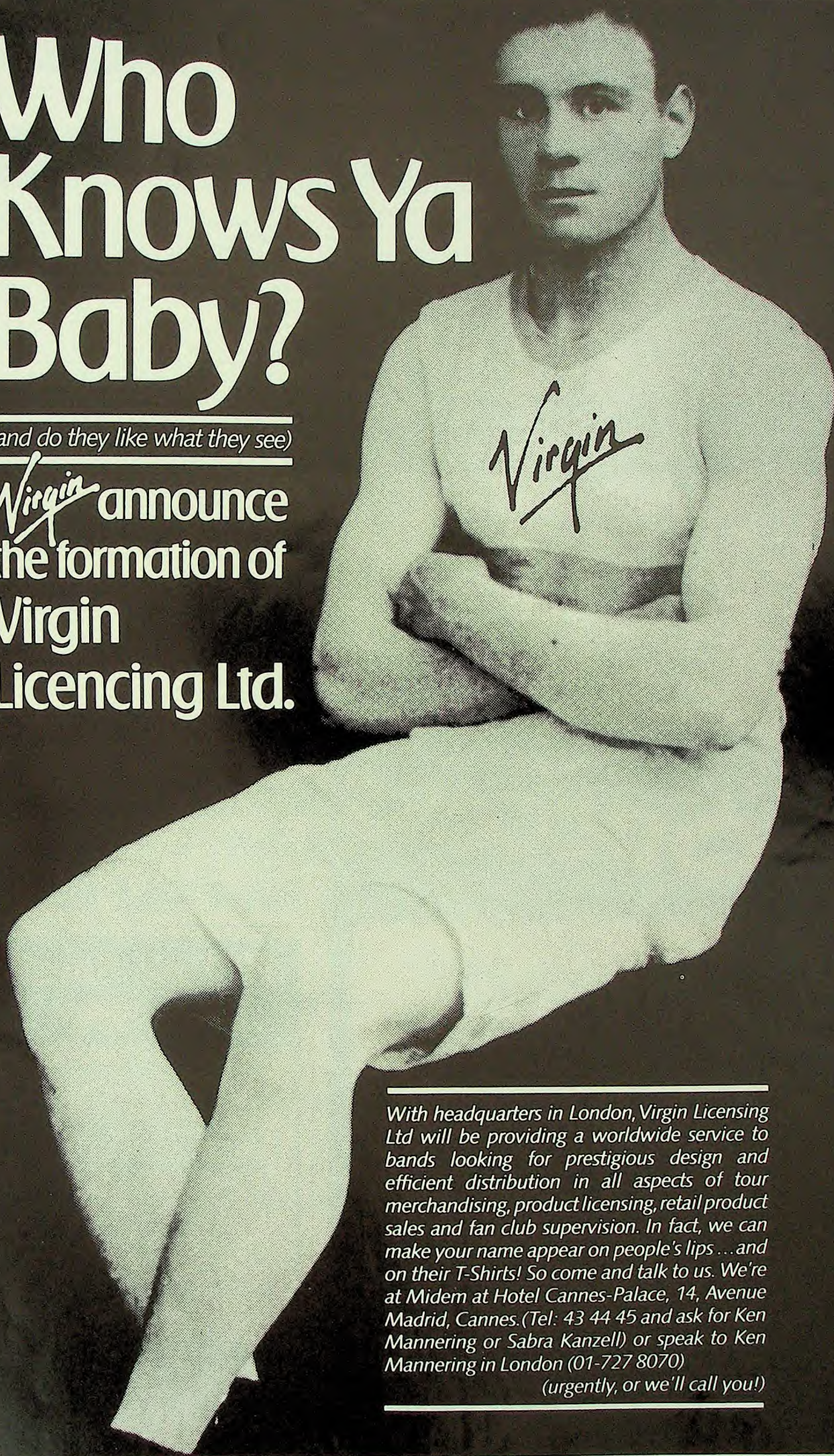
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UK INDEPENDENTS

New era of innovation dawning

Indies break contemporary classics

BY NICHOLAS SOAMES

BEING A naturally conservative business, it is a good sign for the classical record industry when there appears among its new releases, a plethora of titles devoted to contemporary music. Perhaps to describe the development of the past couple of months in terms of plethora may be a slight exaggeration, but there certainly has been a noticeable increase in the numbers of new recordings devoted to the music of our time, rather than the golden oldies of Vivaldi and Beethoven.

Of course, perhaps the most important contemporary music event in 1985, at least in terms of the UK, is the 80th birthday celebrations of its premier living composer, Sir Michael Tippett, and, perhaps not surprisingly, since Tippett is by now an establishment figure, the majors are dominating the releases, at least in terms of numbers.

But it must mention that one UK independent, CRD, has an important Tippett release for March — a collection of the composer's four piano sonatas played by Paul Crossley, which includes the world premiere recording of the Fourth Sonata, which was only given for the first time earlier this month.

In the end, it may be regarded

as the most significant Tippett release of the year, and in that sense it reflects the lead taken by the independents in the service of new music — the days when Decca led the world with its bold Headline series are over.

For almost all the main new music issues have come from the small companies. And what is even more interesting is the fact that the net spread by those companies has been very wide indeed, ranging from composers who are comfortable writing in fairly conventional idioms, to those pushing ahead the frontiers.

Important

The most prolific at the moment is Unicorn-Kanchana, which has had a string of worthwhile single-composer releases. The range is very wide. There is the long-overdue first recording of the Requiem by Wilfred Josephs — it was with this work that he first made his international reputation in the early 1960's — and it is played by the Adelaide Symphony Orchestra and Chorus conducted by a long-standing champion of Josephs' work, David Measham.

Peter Maxwell Davies is, by

now, just becoming what one could describe as one of the UK's senior composers — though at 50, he may feel that such a sobriquet is a little premature — and Unicorn have been looking after him, with reissues of the important Versalii Iones, and the first recordings of Image Reflection Shadow, a major new work toured through the UK in the autumn, coupled with The Bairns of Brugh and Runes from a Holy Island. It is played by The Fires of London conducted by the composer himself.

Equally important in another way is the first recordings of one of the UK's most striking younger composers, Nigel Osborne, whose Remembering Eserin, I am Goya, Flute Concerto and The Sickle show some of his finest music written in the past 10 years.

More conservative figures are sponsored by Chandos: two recent song cycles by the octogenarian William Alwyn, and the large-scale choral work Lux Aeterna by the Welsh composer William Matthias, came out towards the end of last year, and will be followed shortly by a group of works including The Dancers by another Welsh composer, Grace Williams.

The Welsh records have been made with the aid of a grant from

the Welsh Arts Council, and a record of works by Edward Cowie on Hyperion is also the result of Arts Council sponsorship. However, it would be cynical to suggest that independents only make new music records when someone else takes the financial risk.

One of the most intriguing new records of last year was the second recording of Stockhausen's Stimmung made by the English group Singcircle, which appeared on Hyperion, and has been internationally acclaimed, and next month, Hyperion produces a rare record devoted to another British octogenarian, the 84 year old Alan Bush, whose musical output has been shamefully neglected by the companies.

There are many other examples of new music made available by independents — including a volume of music by William Wordsworth on CRD — but the independents have been active in other spheres.

Buoyant

The scheme has been sufficiently buoyant to see the launch of two new labels, Conifer Records, an offshoot of the import and distribution company, and Psyche Records, a new top-price label from Saga. Conifer has scooped one of the main music stories of recent months with its original version recording of Faure's Requiem, which proved an eye-opener for many musicians and music lovers alike.

Other small companies also made the headlines. Pearl Records continue to do amazing business with its historical record of The Last Castrato, the first complete recordings of the last papal castrato, Alessandro Moreschi; and Unicorn-Kan-

chana beat the world to the premiere recording of the newly discovered early Mozart Symphony, K16a, which was the subject of a lengthy TV documentary.

However, it is equally interesting to note that despite the fact that there continues to be a growth of new labels, sometimes just issuing a tiny number of records, the independents in the UK do not see their role simply to investigate niches left unfilled by the majors.

Some companies, such as Chandos and ASV take on the majors in the recording of mainstream orchestral repertoire with British musicians, and, in some cases, do very well with them, though with the promotional power of the big companies being very much superior, this is not an easy battle.

It is good to see, however, that the work of the independents is publicly acknowledged by critics — Dell'arte (Historical) Chandos (engineering) and ASV (String Quartets) won the prestigious Gramophone Awards — and by the public who constantly force independent titles into the best-sellers lists.

And all this without mentioning perhaps the most important offshoot of the independent companies — the pioneering work done in domestic production of CDs by Nimbus. It has meant that the company's own recording programme has been set back — as with the record pressing plant, the success of the CD plant has meant that other companies' material manages to take precedence in the production queue. But Nimbus' CD factory was the result of a company seeing into the future, sticking its neck out, and preparing to take risks. Yet thriving in the end.

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Page 1

MUSIC NEWS SERVICE: Top 20 Producers Chart

Week Ending 21/12/84

Artist	Title	Label	A & R	Label Manager	Press	Cat.	Dis	Studio	Manager	Producer Notes
Band Aid	'Do they Know it's Christmas	Phonogram	Chris Briggs	VACANT (to be announced) Tony Powell Marketing	Chris Poole (Phonogram) 01-491 4600	FEED 1	POL	Sarm Studios (West) 01-229 1229	Paul Morley Jill Sinclair 01-229 1229	MIDGE URE: The record that will probably be Britain's all-time No. 1 single, was produced by the leading light of Ultravox, with Bob Geldof. Ure also wrote the song and organised the famous recording session. Midge's other hit credits include the first two Visage Albums. Ultravox self-produced their last LP "Lament" and their recent top twenty single, "Love's Great Adventure" CONTACT: Berni Kilmartin, Chrysalis Records Ltd, 12 Stratford Place, London W1. 01-408 2355. or MANAGEMENT: Chris Morrison, CMO. 01-789 7981.

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EUROPARADE

This Week	Last Week	Wks on Chart	Countries
1	1	5	DO THEY KNOW IT'S CHRISTMAS?, Band Aid NL/B/GB/D/A/CH/DK/IRE
2	3	5	EVERYTHING SHE WANTS/LAST CHRISTMAS, Wham! NL/B/GB/D/A/CH/DK/IRE
3	2	10	THE WILD BOYS, Duran Duran NL/B/D/A/CH/I/DK
4	5	7	ONE NIGHT IN BANGKOK, Murray Head NL/B/D/CH/DK/IRE
5	6	6	LIKE A VIRGIN, Madonna NL/B/GB/D/CH/IRE
6	8	7	THE POWER OF LOVE, Frankie Goes To Hollywood NL/B/D/A/CH/IRE
7	9	21	GHOSTBUSTERS, Ray Parker Jr., GB/F/ES/I/DK
8	7	21	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder F/CH/ES/I/IRE
9	4	10	WHEN THE RAIN BEGINS TO FALL, Jermaine Jackson & Pia Zadora NL/B/F/A/CH/ES
10	14	3	I WANT TO KNOW WHAT LOVE IS, Foreigner NL/GB/D/IRE
11	11	23	CARELESS WHISPER, George Michael F/ES/I
12	15	9	I SHOULD HAVE KNOWN BETTER, Jim Diamond NL/B
13	10	15	NEVER ENDING STORY, Limahl ES/I
14	16	7	SEXCRIME (nineteen eighty-four), Eurythmics D/CH/DK
15	12	5	WE ALL STAND TOGETHER, Paul McCartney & The Frog Chorus NL/B/GB/IRE
16	35	2	SHOUT, Tears For Fears GB/D
17	29	5	TOO LATE FOR GOODBYES, Julian Lennon B/DK
18	38	2	EASY LOVER, Philip Bailey & Phil Collins NL/B
19	13	8	THE RIDDLE, Nik Kershaw B/D/DK
20	18	5	EVERYTHING MUST CHANGE, Paul Young GB/IRE
21	23	15	THE WAR SONG, Culture Club F/ES
22	21	10	BESOIN DE RIEN ENVIE DE TOI, Peter & Sloane F
23	22	4	COMO PUDISTE HACERME . . ., Alaska & Dinarama ES
24	20	9	CARIBBEAN QUEEN (No More Love On The Run), Billy Ocean D/CH/DK
25	27	5	STILL LOVING YOU, Scorpions CH
26	NEW		ALL THROUGH THE NIGHT, Cyndi Lauper A
27	28	2	ROCKEFELLER, J. Luis Moreno I
28	26	14	NO MORE LONELY NIGHTS (BALLAD), Paul McCartney ES
29	NEW		IF I SAY STOP THEN STOP, Georgie Red A
30	RE		SOUNDS LIKE A MELODY, Alphaville ES
31	NEW		SQUARE ROOMS, Al Corley DK
32	32	2	CRILU, Heather Parisi I
33	37	3	SNOOPY, Chantal Goya F
34	NEW		I KNOW HIM SO WELL, Elaine Paige & Barbara Dickson GB
35	39	3	KALIMBA DE LUNA, Boney M F
36	17	12	I FEEL FOR YOU, Chaka Khan CH/DK
37	NEW		MIRAGGI, Miguel Bose I
38	RE		SEVILLA, Miguel Bose ES
39	19	5	WE BELONG, Pat Benatar A/CH
40	33	2	THE NIGHT, Valerie Dore D

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

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

MUSIC video

1	1	WHAM!: The Video	CBS/Fox 2048 50
2	2	BAND AID: Do They Know It's Christmas	PolyGram 0411214
3	4	LED ZEPPELIN: Song Remains The Same	WHV PEV 61389
4	3	ULTRAVOX: The Collection	Palace/PVG CVM 14
5	7	MARC BOLAN On Video	Videoform VV20
6	5	DURAN DURAN: Sing Blue Silver	PMI MVP 99 1093 2
7	9	NOW That's What I Call Music Video 4	PMI/Virgin MV NGW 4
8	6	THE ROLLING STONES: Video Rewind	Vestron/PVG MA 11018
9	8	U2: Live "Under A Blood Red Sky"	Virgin/PVG VVD 045
10	14	ECHO & THE BUNNYMEN: Pictures On My Wall	Warner Music WMV 7
11	11	CLIFF RICHARD & THE SHADOWS: Together	PMI MVP 99 1098 2
12	10	STATUS QUO: End Of The Road '84	Videoform VEV 19
13	25	MICHAEL JACKSON: Making Of Thriller	Vestron/PVG MA 11000
14	17	DURAN DURAN: Dancing On The Valentine	PMI MVP 99 0012 2
15	12	DAVID BOWIE: Jazz'n' For Blue Jean	PMI MVS 99 0027 2
16	15	BAUHAUS: Archive	Beggars Banquet BB052
17	13	QUEEN: We Will Rock You	Peppermint/Guild 6122 3
18	16	QUEEN: The Works	PMI MVP 99 0010 2
19	30	DURAN DURAN: Video Album	PMI MVP 99 1024 2
20	20	THOMPSON TWINS: Into The Gap Live	Virgin/PVG VV056
21	24	DAVID ESSEX: Live at the R.A.H.	PolyGram EXDBL 27
22	18	JAPAN: Instant Pictures	Virgin/PVG VVC 049
23	22	VENOM: The 7th Date Of Hell	PolyGram 041051 2
24	—	DAVID BOWIE: Ziggy Stardust	Thorn EMI TVE 90 2113 2
25	—	UB40: Labour Of Love	Virgin/PVG VVC 051
26	26	BARRY MANILOW: Making of 2AM Paradise Cafe	Peppermint/Guild 6125 4
27	19	THIS IS ELVIS	WHV PEV 6117 3
28	28	THE JAM: Video Snap!	PolyGram 040190 2
29	21	THE CARS: Heartbeat City	Warner PEV 34024
30	—	BIG COUNTRY: Live	PolyGram 040 314 2

(— indicates re-entry)

Compiled by Music Week Research © 1985

JEROME KERN

THE MAN AND HIS MUSIC

JEROME DAVID KERN, born on January 27, 1885, is generally regarded as the father of the American musical theatre. Indeed, Irving Berlin, one of his contemporaries, was once asked how best to describe the American musical theatre, and replied: "In just two words — Jerome Kern."

Kern, born in New York City with a mother of Czech descent and a father from Germany, knew he wanted to make a career of writing for the musical stage before he completed high school in Newark, New Jersey. His first songs and shows for amateur productions were written in his teens.

He obtained a thorough musical grounding with studies at the New York College of Music and the Heidelberg Conservatoire in Germany. Kern's first job was plugging songs for the Shapiro-Remick publishing house, during which

RICHARD RODGERS:

"If you are at all sensitive to music, Kern had to be your idol."

time he contributed four songs to an imported English show, *Mr. Wix of Wickham*. His contributions earned him the attention of Harms Music chief Max Dreyfus, brother of Chappell supreme Louis Dreyfus, and Kern went to work at Harms, which published his songs throughout his career. He also worked as a rehearsal pianist, bringing him close to the musical theatre environment which was his goal.

Kern is widely regarded as the significant link between the British and European musical plays and operettas which dominated the US stage at the turn of the century, and the birth and growth of America's own stage musical character and tradition, which he pioneered.

When he began his career, the prominent stage composing names were Victor Herbert, Sigmund Romberg and Rudolf Friml, and the

OSCAR HAMMERSTEIN:

"A jaunty, happy man whose 60 years were crowded with success and fun and love."

shows were largely Ruritanian tinsel and candyfloss. It was Kern and his collaborators who brought a homegrown wit, sophistication and realism to the US musical stage, notably with his classic *Show Boat* in 1927. This made its own history by introducing no fewer than five standard songs in *Make Believe*, *Why Do I Love You*, *Ol' Man River*, *Bill and Can't Help Lovin' Dat*

Man. Ol' Man River qualifies as the first genuine theatre protest song, graphically underlining that for many, the American Dream could be a nightmare, and its frankness paved the way for contemporary realities in authentic settings epitomised by *West Side Story*.

Kern derived considerable benefit by being present at the transitional stage. Many shows imported from Europe contained songs which were too European for American consumption or just too mediocre, and these were replaced by "interpolations" by American writers. Kern excelled at this contributory work, beginning with



THE SONGWRITER at work.

the 1905 *How'd You Like To Spoon With Me*, written for *The Earl And The Girl* show, and climaxing with *They Didn't Believe Me*, interpolated into *The Girl From Utah* in 1914.

Many consider *They Didn't Believe Me* as Kern's finest song, despite the riches that were to come in the Twenties, Thirties and Forties. It has a characteristically flowing Kern melody, and its construction elevated the popular song to a new level of merit. As David Ewen says in his book *Great Men Of American Popular Music*, "*They Didn't Believe Me* is all the more remarkable when we come to realise how new and revolutionary this song was for its times. A climax is achieved with a magical (and totally

unexpected) change of key; a new four-measure thought is suddenly interpolated into the recapitulation section of the chorus . . . the rhythm is changed from consecutive quarter and half notes to triplets without warning. All of this provided continual interest to an exquisite melody, and it continues to catch and hold the ear to this day when well sung."

In person, Kern was a quiet, unassuming man with the donnish air of a pipe-smoking university professor rather than the popular conception of the hit songwriter. He married an English woman in 1910, and the marriage was happy until his death in 1945.

ARTHUR SCHWARTZ:
"Kern was the daddy of modern musical comedy."

When the film *Till The Clouds Roll By* began shooting in 1944, its publicity proclaimed it to be "the mammoth musical of Jerome Kern's dramatic life story". Kern himself wryly observed: "Why, I've only had one wife, but the studio feels that I need more than one woman in my past, so they've stuck in as many as they liked." The film nonetheless is a faithful monument to his outstanding songs in showcase performances by Judy Garland, Frank Sinatra, Lena Horne, Dinah Shore, June Allyson, Kathryn Grayson, Lucille Bremer and Tony Martin.

Kern was a pronounced anglophile throughout his life, both personally and professionally. His wife was Eva Leale, daughter of a Walton-on-Thames publican, whom Kern met in 1909 when boating on the Thames with two friends. He saw Eva helping her father behind the bar one evening in *The Swan*, stayed till closing time, a victim of love at first sight, and began a highly proper and circumspect courtship by post, writing to both Eva and her father. The marriage took place at St. Mary's Parish Church, Walton, in October 1910.

JOHNNY MERCER:
"Working with Kern was the biggest challenge I ever faced. I was in awe of him — and his talents."

The musicals which Kern wrote with two British collaborators, Guy Bolton and P G Wodehouse, were influential in transforming musical comedy from its 19th century never-never land image. Soon after the turn of the century, Kern was working in London for impresario Charles Frohman, penning interpolations for various productions. One of his inserts was a song called *Mr Chamberlain*, with lyrics by Wodehouse, and

JEROME KERN ON SONGWRITING

"It's a lot like trying to catch fish. You get a nibble, but you don't know whether it's a minnow or a marlin until you reel it in. You write 20 tunes to get two good ones."

KERN'S CLASSICS

ALL THE THINGS YOU ARE
BILL
CAN I FORGET YOU?
CAN'T HELP LOVIN' DAT MAN
CAN'T HELP SINGING
DEARLY BELOVED
DON'T EVER LEAVE ME
A FINE ROMANCE
THE FOLKS WHO LIVE ON THE HILL
I WON'T DANCE
I'M OLD FASHIONED
IN LOVE IN VAIN
I'VE TOLD EV'RY LITTLE STAR
THE LAST TIME I SAW PARIS
LONG AGO (AND FAR AWAY)
LOOK FOR THE SILVER LINING
LOVELY TO LOOK AT
MAKE BELIEVE
THE NIGHT WAS MADE FOR LOVE
OL' MAN RIVER
PICK YOURSELF UP
SHE DIDN'T SAY YES
SMOKE GETS IN YOUR EYES
THE SONG IS YOU
THEY DIDN'T BELIEVE ME
TILL THE CLOUDS ROLL BY
THE TOUCH OF YOUR HAND
THE WAY YOU LOOK TONIGHT
WHO?
WHY DO I LOVE YOU?
WHY WAS I BORN?
YESTERDAYS
YOU ARE LOVE
YOU COULDN'T BE CUTER

JEROME

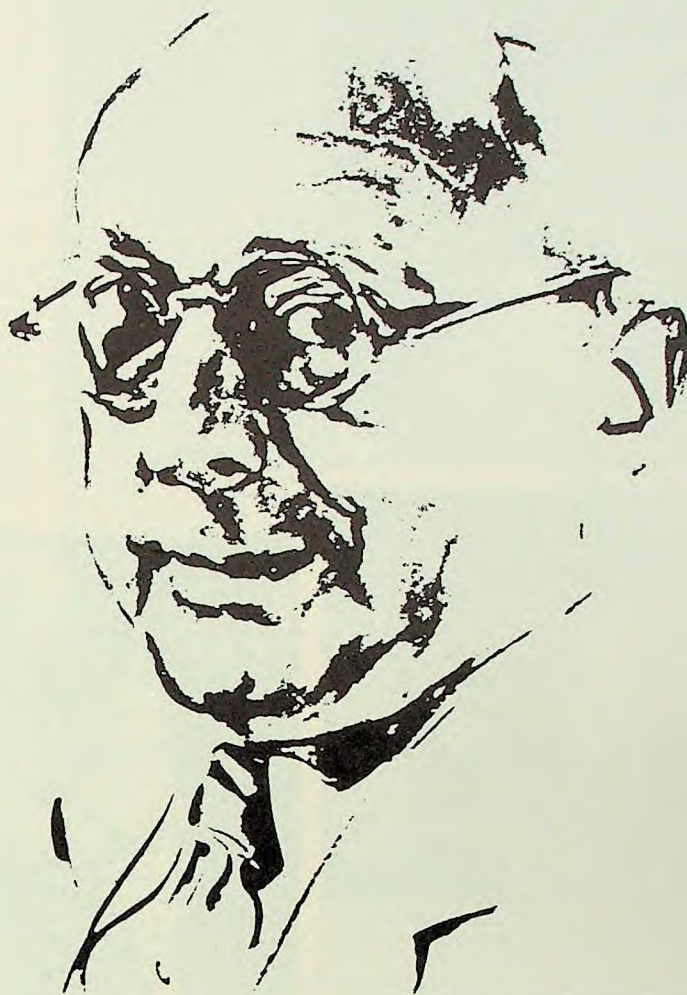
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JEROME KERN
THE MAN AND HIS MUSIC



KERN HAMMING it up as the observer/gunner in a First World War plane. The pilot shading his eyes is Otto Harbach, who provided the lyrics for *The Cat And The Fiddle* and *Roberta*.



A RECUMBENT Kern seems to be clock-watching as Ira Gershwin discusses a point in their score for *Cover Girl*.

from 1915 until 1925, Kern partnered Wodehouse and Bolton in a series of shows which included *Very Good Eddie* (1916) and *Oh, Boy!* (1917), both revived in the UK in recent years, *Sally* (1921) and *Sunny* (1925), which produced another Kern standard in *Who*. Kern surpassed all previous records during this decade as well by being represented in seven Broadway musicals during 1915, three of them complete scores, and producing five shows from his pen each in 1917 and 1918.

His collaboration with Oscar Hammerstein II yielded *Show Boat*, perhaps his most outstanding musical, in 1927, filmed in 1936 and 1951, and revived innumerable times on stage. In 1929, the Kern-Hammerstein partnership gave birth to *Sweet Adeline*, and in 1932 their *Music In The Air* contained two more immortal standards, *The Song Is You* and *I've Told Ev'ry Little Star*. They missed out with *Very Warm For May* on Broadway in 1939, but at least that show had another standard in the shape of *All The Things You Are*.



KERN THE grandfather, with his grandson Steven in the library of the Kern home.

Kern also worked with lyricist Otto Harbach to produce *The Cat And The Fiddle* (1931), which included *She Didn't Say Yes* and *The Night Was Made For Love*. Harbach's lyrics also graced *Roberta* (1933), featuring *Smoke Gets In Your Eyes*, *The Touch Of Your Hand* and *Yesterdays*. Hollywood was well aware of Kern's talent by this stage, and *Roberta* was his first show to be filmed in 1935 with Fred Astaire and Ginger Rogers, and some additional songs with lyrics by Dorothy Fields and Jimmy McHugh entitled *Lovely To Look At* and *I Won't Dance*. *Roberta* was remade in 1952 under the title of *Lovely To Look At*, starring Kathryn Grayson, Howard Keel, Red Skelton and Ann Miller.

Kern worked with Dorothy Fields again for the next Astaire-Rogers vehicle *Swingtime* (1936), which won an Oscar for *The Way You Look Tonight* and also featured *Pick Yourself Up* and *A Fine Romance*. The next partner was Hammerstein again for *High Wide And Handsome* (1937), starring Irene Dunne, Randolph Scott and



THREE SONGWRITERS meet the cowboy. From the left, Richard Rodgers, Irving Berlin, Kern and Gene Autry. Rodgers was one of Kern's greatest fans and admirers, spending all his pocket money when 14 to see Kern's 1915 show *Very Good Eddie* no fewer than 12 times.

Charles Bideford and adding *Can I Forget You* and *The Folks Who Live On The Hill* to the popular song treasury. Hammerstein also collaborated with Kern for the song *The Last Time I Saw Paris* in *Lady Be Good* (1941), which won Kern his second Oscar.

Johnny Mercer, another brilliant lyricist, worked with Kern for the Fred Astaire-Rita Hayworth film *You Were Never Lovelier* (1942), which contained *I'm Old Fashioned* and *Dearly Beloved*, and Ira Gershwin was the collaborator for *Cover Girl* (1944), starring Hayworth with Gene Kelly and a newcomer called Phil Silvers. The film was enhanced by the beautiful song *Long Ago And Far Away*.

Kern's untimely end came when he collapsed in New York's Park Avenue in November 1945 during a visit for a revival of *Show Boat*. He was taken to a public ward of the Welfare Island hospital, which specialised in caring for drunks, derelicts and mental cases. The usually raucous atmosphere of the ward was stilled that night when his fellow patients learned who and how ill he was. The nurse in charge worked a double shift to take care of him, saying Kern had given so much pleasure to her and the world that she thought she would like to give something to him.

He died on November 11 in a private hospital of a cerebral thrombosis. Oscar Hammerstein



KERN WITH his daughter, Betty Kern Miller, in 1945 shortly before his death. Mrs Miller is playing a prominent role in organising the celebration of her father's centenary.

was at his bedside, softly singing *I've Told Ev'ry Little Star* (one of Kern's personal favourites) to him. Kern's last movie assignment, *Centennial Summer* (again in partnership with Hammerstein), was released a year after his death, and contained *All Through The Day*.

On hearing of Kern's death, President Truman told his widow that "I wish to be among those of his fellow Americans who pay him tribute today. His melodies will live in our voices and warm our hearts for many years to come, for they are the kind of simple, honest songs that belong to no time or fashion. The man who gave them to us earned a lasting place in his nation's memory."



KERN ENJOYING a show business function with Dorothy Fields and George Gershwin. Fields wrote the lyrics with Jimmy McHugh for two additional songs, *Lovely To Look At* and *I Won't Dance*, for the 1935 Hollywood version of *Roberta*.

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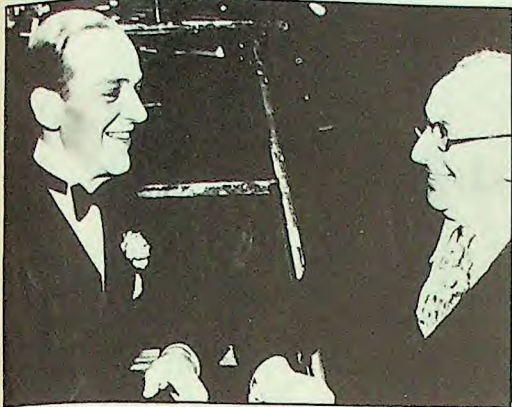
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JEROME KERN
THE MAN AND HIS MUSIC



WITH FRED Astaire, who starred with Ginger Rogers in Kern's *Roberta* and *Swingtime*.



WITH PAUL Robeson and Oscar Hammerstein in Kern's library discussing *I Still Suits Me*, one of the songs from the memorable musical *Show Boat*.



JEROME KERN at age 25.

A year full of Kern music...

THE 100TH anniversary of the birth of Jerome Kern is being celebrated with numerous events, organised by Chappell Music with T B Harms, which published virtually all of Kern's music and is now a division of the Weik Music Group (USA).

President Reagan has proclaimed January 27, Kern's birthday, as National Jerome Kern Day, and is expected to attend a star-studded gala concert at Washington's Lincoln Centre that evening. The US Post Office has issued a commemorative stamp, and there will be many events centred on Kern's music in the US throughout the year.

In the UK, Channel Four is screening the 1936 production of *Show*



MR & MRS Jerome Kern. His wife Eva was the daughter of a Walton-on-Thames publican.

Boat starring Paul Robeson on January 27, and there will be nine radio tributes to Kern that day and on January 28 on stations ranging from Brighton to Wales and Manchester. Arts critic Derek Jewell is presenting three one-hour specials on Kern and his music on Radio Two during February.

RIGHT: THE sleeve of *Great British Dance Bands Play Jerome Kern 1926-46*, featuring vintage recordings from the EMI vaults compiled by Chris Ellis. Among the bands featured playing Kern's songs are those of Jack Hylton, Lew Stone, Harry Roy, Roy Fox, Geraldo, Carroll Gibbons and Eric Winstone.



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- ALL THE THINGS YOU ARE
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- SMOKE GETS IN YOUR EYES
- THE WAY YOU LOOK TONIGHT
- LONG AGO (AND FAR AWAY)

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THE FATHER OF THE MODERN MUSICAL



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 Bojangles Of Harlem
 Can I Forget You
 Can't Help Lovin' Dat Man
 Can't Help Singing
 Dancing Time
 Dearly Beloved
 Don't Ever Leave Me
 D'ye Love Me
 A Fine Romance
 The Folks Who Live On The Hill
 I Dream Too Much
 I'm Old Fashioned
 In Love In Vain
 I've Told Ev'ry Little Star
 I Won't Dance
 Ka-Lu-A
 The Last Time I Saw Paris
 Long Ago And Far Away
 Look For The Silver Lining

Lovely To Look At
 Make Believe
 The Night Was Made For Love
 Ol' Man River
 Pick Yourself Up
 Remind Me
 She Didn't Say Yes
 Smoke Gets In Your Eyes
 The Song Is You
 Sure Thing
 They Didn't Believe Me
 Try To Forget
 Two Little Bluebirds
 Waltz In Swing Time
 The Way You Look Tonight
 Who
 Why Do I Love You
 Why Was I Born
 Yesterdays
 You Are Love
 You Were Never Lovelier

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MUSIC
WEEK

26 January, 1985

TOP · SINGLES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1 8	SAY YEAH The Limit	Portrait/Epic(T)A4808 (C)
2	4 5	FRIENDS Amii Stewart	RCA RCA(T) 471 (R)
3	6 5	YAH MO BE THERE (Remix) James Ingram/Michael McDonald	Qwest W9394(T) (W)
4	2 7	POLICE OFFICER Smiley Culture	Fashion FAD 7012 (12 · FAD 26) (A/JS)
5	3 4	STEP OFF (PART 1) Grandmaster Melle Mel & The Furious five	Sugar Hill/PRT SH(L) 139 (A)
6	NEW	THIS IS MY NIGHT Chaka Khan	Warner Brothers W9097(T) (W)
7	21 4	CAN I Cashmere	Fourth & Broadway/Island 12 BRW 19 (E)
8	29 2	20/20 George Benson	Warner Brothers W 9120(T) (W)
9	27 2	LOVERIDE Nuance featuring Vikki Love	Fourth & Broadway/Island (12)BRW 20 (E)
10	NEW	CONTAGIOUS Whispers	Solar/MCA(T) 937 (C)
11	10 7	THANK YOU MY LOVE Imagination	R&B/Red Bus RBS 219 (12 · RBL 219) (A)
12	5 8	LIKE A VIRGIN Madonna	Sire W9210(T) (W)
13	7 5	ANYTHING/I WON'T BE BACK TONIGHT Direct Drive	Polydor POSP(X) 728 (F)
14	18 9	SOLID Ashford & Simpson	Capitol (12)CL 345 (E)
15	25 2	ARE YOU SATISFIED? (Funka Nova) Rah Band	RCA RCA(T) 470 (R)
16	NEW	1999/LITTLE RED CORVETTE Prince	Warner Brothers W1999(T) (W)
17	24 2	NEUTRON DANCE Pointer Sisters	Planet/RCA RPS(T) 109 (R)
18	9 5	SEXOMATIC Bar-Kays	Club/Phonogram JAB(X) 10 (F)
19	39 2	EVERYTHING SHE WANTS (Remix)/LAST CHRISTMAS Wham!	Epic Q(T)A 4949 (C)
20	8 10	YOU USED TO HOLD ME SO TIGHT Thelma Houston	MCA MCA(T) 932 (C)
21	16 3	DON'T DRIVE DRUNK Stevie Wonder	Motown TMG(T) 1372 (R)
22	11 5	GHOSTBUSTERS Ray Parker Jr.	Arista ARIST (12)580 (F)
23	13 10	TREAT HER LIKE A LADY The Temptations	Motown TMG(T) 1365 (R)
24	48 2	LOVERBOY Billy Ocean	Jive JIVE (T) 80 (C)
25	12 6	WHO DO YOU LOVE The Intruders	Streetwave (MIKHAN 34) (A)

26	15 7	FRESH Kool & The Gang	De-Lite/Phonogram DE(X) 18 (F)
27	NEW	BELIEVE IN THE BEAT Carol Lynn Townes	Polydor POSP(X) 720 (F)
28	31 2	PUSH (In The Bush) Claire Hicks and Love Exchange	KN KN 1002 (Import)
29	19 5	IN THE DARK Roy Ayers	CBS (T)A 4855 (C)
30	17 15	I FEEL FOR YOU Chaka Khan	Warner Brothers W9209(T) (W)
31	14 5	HEARTLESS Evelyn Thomas	Record Shack SOHO(T) 30 (E)
32	43 2	WORLD DESTRUCTION Time Zone	Celluloid/Virgin VS 743(12) (E)
33	34 2	OPERATOR Midnight Star	Solar 7-69684 (Import)
34	26 4	THE APPLE OF MY EYE Carroll Thompson	Virgin VS 698 (12) (E)
35	20 13	LET IT ALL BLOW Dazz Band	Motown TMG(T) 1361 (R)
36	RE	LOVERGIRL Teena Marie	Epic (T)A4695 (C)
37	22 10	EAT YOUR HEART OUT Paul Hardcastle	Cooltempo/Chrysalis COOL(X) 102 (F)
38	46 2	ARE YOU THE ONE? G.O.	Stadium STA 301 (Import)
39	RE	COCKNEY TRANSLATION Smiley Culture	Fashion FAD 7009 (12 · FAD 020) (A/JS)
40	42 2	WHO COMES TO BOOGIE Little Benny & The Masters	Bluebird/10 BR(T) 13 (E)
41	23 12	CHANGE YOUR WICKED WAYS Penny Ford	Total Experience/RCA XE(T) 503 (R)
42	28 9	KEEPING SECRETS Switch	Total Experience/RCA XE(T) 502 (R)
43	33 14	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN) Billy Ocean	Jive JIVE (T) 77 (C)
44	36 7	NEVER AGAIN Chosen 3	Pleasure PLZS842 (12 · PLZS 12841) (P)
45	44 7	CONTINUOUS WHITE LINES (DON'T DON'T DO IT) Grandmaster & Melle Mel	Sugar Hill/PRT SH(LM) 130 (A)
46	NEW	FLY GIRL Intrigue	World Trade WT 1000 (Import)
47	NEW	IN THE EVENING Sheryl Lee Ralph	Arista ARIST (12) 595 (F)
48	NEW	I'M IN LOVE WITH YOU KoKo-Pop	Motown TMG(T) 1363 (R)
49	32 15	SLIPPERY PEOPLE The Staple Singers	Epic (T) A 4784 (C)
50	NEW	THIN WALLS Thomas McClary	Motown TMG(T) 1366 (R)

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	2 7	LIKE A VIRGIN Madonna	Sire 925157-1 (W)
2	4 24	DIAMOND LIFE Sade	Epic EPC 26044 (C)
3	NEW	20/20 George Benson	Warner Brothers 925178-1 (W)
4	3 13	I FEEL FOR YOU Chaka Khan	Warner Brothers 925162-1 (W)
5	6 2	QUALIFYING HEAT Thelma Houston	MCA MCF 3243 (C)
6	1 10	TRULY FOR YOU The Temptations	Motown ZL 72342 (R)
7	5 15	FINESSE Glenn Jones	RCA MSL 18036 (Import)
8	14 8	MAKE IT BIG Wham!	Epic Epic 86311 (C)
9	9 8	EUGENE WILDE Eugene Wilde	Fourth & Broadway/Island BRLP 502 (E)
10	8 5	EMERGENCY Kool & The Gang	De-Lite/Phonogram DSR 6 (F)
11	7 6	PLANETARY INVASION Midnight Star	US Solar 60384-1 (Import)
12	10 8	IN THE DARK Roy Ayers	CBS 26199 (C)
13	15 2	INTIMATE STORM Shirley Brown	Sound Town ST 8008 (Import)
14	NEW	TRY LOVE Amii Stewart	RCA 88101 (Import)
15	11 5	I BELIEVE IN LOVE Major Harris	Streetwave MKL 3 (A)
16	21 2	FAT BOYS Fat Boys	Sutra SUS 10.15 (Import)
17	13 3	WORK PARTY Grandmaster Melle Mel & The Furious Five	Sugarhill/PRT SHLP 5552 (A)
18	17 6	STARCHILD Stevie Wonder	US Epic FE 39528 (Import)
19	16 6	LOVE SONGS — 16 CLASSIC HITS Various	Telstar STAR 2251 (R)
20	18 17	SELECTIONS FROM SOUNDTRACK "WOMAN IN RED" Stevie Wonder	Motown ZL 72285 (R)
21	22 2	HIGH RISE Sheer Music	TBA TB 204 (Import)
22	19 5	CLUB CLASSICS VOLUME 1 Various	CBS VAULT 1 (C)
23	25 2	BREAKDANCE II — ELECTRIC BOOGALOO Various	Polydor POLD 5168 (F)
24	12 4	INNER CITY Skiy	Salsout SA 8568 (Import)
25	23 8	HIGH CRIME Al Jarreau	WEA 250807-1 (W)

Who comes to boogie

Little Benny & the Masters 7 and 12 inch Single The Anthem

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Edited by
CHRIS WHITE

JONATHAN PERKINS BELIEVE IN ME



CHECKMOUNT RECORDS announce the release of the New Single from JONATHAN PERKINS SILVER SPURS "BELIEVE IN ME" (catalogue number CHK 2) Distributed by EMI.

Higson hybrid

NEW YORK New York, the solo project of Higson Terry Edwards, has its first, self-titled album on Izuma Records, distributed through Backs and the Cartel.

Edwards recorded three demo tracks in late 1983 while The Higsons were taking a short break from live work and a single, Roger Wilson Said, was released soon afterwards. Since then, Edwards has been joined by Simon Chaterton from The Higsons, Steve Borowski

and Dave Lloyd-Williams, and they recorded the LP last summer.

Izuma's Ian Dafter says: "The music is a hybrid of R&B and jazz with the occasional jazz thrown in for good measure."

Dafter has signed two other bands to the label, and is on the look-out for other new talent. Contact him at Izuma Records, 68 Peckover Road, Southpark Avenue, Norwich (0603 501469).

Powerstation steams ahead

YORK INDIE Powerstation has a flurry of activity during February including the release of 12-inch EPs from heavy metal bands Tokyo Blade and MainEExe, followed by the latter's second album Going For Gold in March. MainEExe have had several line-up changes of late and Kevin Nixon, Powerstation's A&R director, says: "They've gone straight into the first division of heavy metal bands and have come up with what is probably our strongest release so far."

On the recently formed Indiscreet label, Neale Jackson will have his debut single *Scream In Vain* released in early February, which will be supported by radio and TV promotion. An Indiscreet sampler featuring various artists associated with the label, including Neale Jackson, Zoot and The Roots, and Julie Dennis will be released in mid-March.

Powerstation and Indiscreet are now being distributed by Red Rhino and the Cartel.

Nine Mile in top gear

NINE MILE Distribution, part of the Cartel, is handling various new releases including The Meteors' Live LP the Ink Records compilation Beyond The Southern Cross, plus Various Metal Killers Volume 1, which includes tracks by Twisted City, UFO, Diamond Head, and Volume 2 with Girlschool, Motor-

head and Michael Schenker.

The company is also distributing Anne Clark's re-released 12-inch single *Our Darkness*, which is a re-mix of a track from her third album, *Joined Up Writing*. Nine Mile Distribution, Lower Avenue, Leamington Spa, Warwickshire (0926 26376).

Song prays for harmony

SOUTH EAST London reggae artist Roy Shirley releases *For Everyone*, his first single for some time, on his own indie label Shirley Records through Pinnacle. The song was recorded last year — during the GLC's year of anti-racism — and has been financed by the London borough of Greenwich's entertainment service, as part of the anti-racism campaign. A spokesman for Shirley said: "We are hoping all schools, community centres and libraries in the London area will purchase a copy, and that it will help the message of racial equality to all people nationwide."

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Tracking...

SUNGLASSES After Dark have their debut LP, *Untamed Culture*, out on Anagram this Friday (25) ... Also from Anagram comes *Vice Squad's* third LP, *Shot Away*, which includes the singles *New Blood*, *You'll Never Know* and *Teenage Rampage* ... LPs from **Can** and **Joe Gibbs** are being re-released by The Magnum Music Group on February 1. Both *Can's* *Inner Space* and *Joe Gibbs & The Professional's* *Majestic Dub* have been unavailable for more than five years in the UK ... The consistently wonderful *Hurrah!* have a new single out on *Kitchenware* early next month. Entitled *Gloria* (nothing to do with *Van Morrison*, *Patti Smith* or *U2*), it is backed with *Big Sky* and an extra track, *Lonely Room*, on the 12-inch. Plenty of major label interest in the band is rumoured, but why has it taken so long ... New releases via *Rough Trade* this week are — on the singles front — *Fought For You* by **Eddie & The Hot Rods** (*Waterfront*), *Cripple Creek* by **The Skiff Skats** (*Doggo*), *Westbound No 9* by **Flaming Ember** (*HDH*), *Pas La Peine* by **Les Calamites** (*New Rose*), *Cellar Dance* by **Jad Wio** (*Invitation Au Suicide*), *Let Me Be The One* by **Jaye Williams** (*Local*), *Competition* by **Rabbi Joseph Gordon** (*Bam Caruso*), and on the album front, *Ashido* by **Kantata** (*Oval*), a self-titled LP from **Criminals**, and the previously reported *A Retrospective (1977-1981)* from **Vic Godard & The Subway Sect** (*Rough Trade*).

SPARTAN HAS signed leading Irish band **Auto Da Fe** and their first single, *All Is Yellow Hot Hot*, has been produced by *Gil Norton* of *Echo* and the *Bunnymen* fame ... **Les Disques Du Crepuscule** has released *Sandy Eyes*, a 12-inch single by German band **Zwischenfall** ... The long-promised recordings by **US West Coasters** **Kendra Smith**, **David Roback** and **Keith Mitchell**, available on the *Serpent* label as an import for a couple of months, have now been released by *Rough Trade* here. The 12-inch *Fell From The Sun* also includes a previously unreleased track, *Freight Train* ... Another import, *The Longest Day* album by **The Del Fuegos** from Boston, is also released by *Rough Trade*. It was originally released in the US last September ... **LaHost**, formerly known as *The Host*, are currently doing a club tour to aid promotion of their new *Orb Records* EP *Thoughts Out Of The Window* which is initially released in cassette form only (available direct from 17 St. German's Road, Forest Hill, London SE23) ... **Stockholm Monsters** release their first album, *Alma Mater*.

DEMON RECORDS in Brentford is adding another label to its roster, *Hi Records*. The label will be launched here under its own banner for the first time, and the first release will be an **AI Green** album, *Trust in God*, this week (26).

ILA CHRISTMAS CHART

(Independent Airplay Action in UK)

TOP 10 ...

New	1	The Keytones, <i>White Christmas</i>	Red Sky
New	2	Ocean, <i>Life is Good</i>	New Stars
New	3	Katch 22, <i>Workshop Life</i>	Mynah
▲	4	Lena Martel, <i>Today</i>	Country House LP
New	5	Father Christmas, <i>It's Christmas</i>	Go For It
▲	6	Sydney Devine, <i>Sydney</i>	Country House
New	7	Creature Comfort, <i>Kamikaze</i>	Eye to Eye
New	8	Masquerade, <i>Don't Back Back</i>	Pirate
New	9	Billie Davis, <i>The Kiss</i>	Alternative
New	10	Tommy Truesdale	
Breakers		Poison Girls, <i>I'm Not A Real Woman</i>	Xntrix
		Nick Halliwell & The Gifts ... <i>It'll End in Tears</i>	Off Chute

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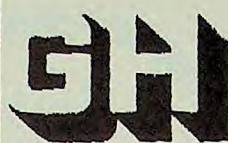
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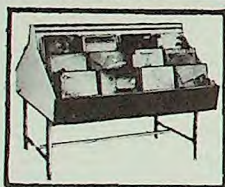
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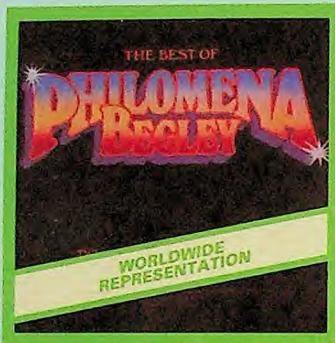
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