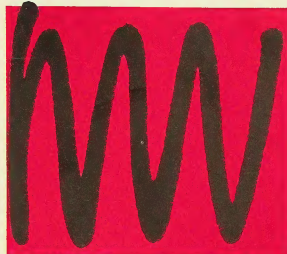


MUSIC WEEK



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East-West détente over DAT battle

A DRAMATIC breakthrough in the East-West battle over home taping has been achieved at a summit meeting of hardware manufacturers, with companies from Japan and Europe agreeing to work together to combat the illicit use of digital audio tape.

At an EEC-sponsored forum in Paris, they decided to set up a working party which will consider how best to tackle the threat of digital-to-digital recording of compact discs on to DAT. The agreement marks a pronounced softening of the Japanese attitude to

copyright issues and a recognition by them of the need for protection or compensation for the music industry.

The heads of companies met at the Japan-EEC Round Table on Consumer Electronics and among those attending were Matsushita, JVC and new CBS parent company Sony from Japan and Philips, Thomson and Grundig from Europe. The working party will include the heads of Sony and Philips and will have a wide brief, taking in the assessment of technical systems to stop copying and the

introduction of a tape or hardware levy.

The meeting was also attended by an EEC Commission delegation, headed by senior official Willem Von Molke. The EEC, which has been lobbied extensively by the European music industry on the DAT issue, is known to favour voluntary agreements on DAT between the hardware and software industries. Von Molke made a strong speech in favour of the need for copyright protection at the meeting.

Further evidence of a more conciliatory approach from the Japanese industry came in a statement issued by Sony's Akio Morita after the meeting in which he said: "If a machine is misused and there is damage to artists, we should have some protection or compensation."

If the hardware companies are able to come to an agreement on DAT and home taping, it is likely that the record industry would accept it, not least because Sony (with CBS) and Philips (through PolyGram) own two of the largest international companies.



Sales get 19% lift

AN INDICATION that the UK record market has grown by one-fifth in a year is given in the latest trade delivery figures issued by the BPI.

The statistics show that in the 12 months to September, the total

trade value of recorded music was around £489.4m, a 19 per cent increase on the figure for September 1986.

In addition, the value of deliveries in the third quarter of this year was up by 21 per cent on the same period in 1986, although the BPI warns that this direct comparison can be misleading.

Fifteen per cent of the market was accounted for by singles. Says the BPI: "Sales of conventional singles carriers, seven-inch discs in particular, continue to fade away gently but there appears to be more strength in the less conventional formats although not sufficient to halt this overall decline." Cassette singles were just over one per cent of all short-play deliveries in the third quarter, compact disc singles were much less than this due to their ineligibility for the chart during the period.

TO PAGE FOUR ▶

Woolworths moves down £3.99 CD trail

A SECOND range of compact discs retailing at £3.99 is set to be launched by Woolworths, following the lead taken by Boots last month.

In partnership with Conifer Records and distributor Audio Merchandisers, Boots introduced 50 titles in the Compact Selection in its stores during November. Now Woolworths has confirmed to MW that it is planning to follow suit, although the chain declines to reveal further details until the end of this week.

INSIDE

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Singles, albums charts
Feature: Ireland's new Winning team



Classical: Lloyd Webber brings Arnold's Fantasy to life
A&R: Talent rediscoverers HM with The Cult and LP/singles discovers the new releases.
Plus: Dance, Hamilton, Indies and Folk Roots chart. Stars

Publishing: An American Abroad
New releases
Dooley's Diary
Sell through video focus (pictured above)

centre pages

Hurl off, TOTP rolls on

AN ASSURANCE that Top Of The Pops will be unaffected by the departure of executive producer Michael Hurl to London Weekend Television is being given by the BBC.

Hurl is leaving in March to start a three-year contract with LWT. Says a BBC spokeswoman: "Michael Hurl recently signed a new contract with us but he will be

free to work for LWT from March 1. He is basically a freelancer and therefore in a position to do this."

She adds: "The role of executive producer of Top Of The Pops is basically an overseasing job and, while it is obviously too early to say who will take over from Michael, a number of different people have worked on the programme over the years."

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New Year TV boost for Joshua Tree

ISLAND IS backing U2's album *The Joshua Tree* with a television campaign which will run until December 28.

The promotion broke in Granada and Yorkshire before moving to Scotland where it is being seen on both TV channels. Typing in nine cities has also been bought along with advertising in the music press, Sunday newspapers and

periodicals.

U2 are also to be featured in an hour-long documentary TV programme on *Boxing Day* and in a two-hour documentary broadcast by Radio One over the Christmas holiday.

ARISTA is releasing a single, *Cry No More*, from *Vow Wow* to tie in with the band's current UK tour.



U2 SHARE a complex Irish joke

FANFARE RECORDS is spending £100,000 on TV ads in Scotland, Yorkshire, Tyne Tees and Harlech in support of *Sinita*.

Released on Monday 14, the album will be further backed by a regional promotional tour from the singer.



CD picture-disc launch

CBS IS launching what it claims to be the UK's first, commercially-available CD picture disc. A limited edition of 10,000 of each of four albums has been produced. George Michael's *Faith*, Bruce Springsteen's *Tunnel Of Love*, Michael Jackson's *Bad* and Introducing *The Hardline According To Terence Trent D'Arby*.



Thin Lizzy

- THREE ALBUMS from Lizzie Webb are to be backed by press advertising. Released by Fanfare, they are *Kids Workout And Dance*, *Shake Out — Stretch & Tone Up* and Lizzie Webb's *Exercises For The Young At Heart*.
- A NATIONAL TV campaign in support of *The Christmas Album* is being mounted by EMI. First released in December 1985 as part of the *Now* series, the album features 18 Christmas hits. It will be backed additionally with full-colour in-store posters and display material.
- EMI IS running a press advertising and display campaign in support of the 13 *Bestsell* albums available on compact disc. The pre-Christmas promotion features full-colour dealer posters and in-store cut-outs.

PICKWICK IS running a three-week radio ad campaign on London's LBC focusing on four albums. They are *Abba: The Hits*, *Romantic* by Richard Clayderman, *The Great Jackson* by Al Jolson (above) and *Acclaim*, a collection of classical music featuring among others John Williams, Placido Domingo, Neville Martinson, Itzhak Perlman, Vladimir Ashkenazy and Rody Ligo. Proceeds from sales of the classical album will be donated to the MENCAP charity.

MUSIC WEEK



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Lords back music with record rental life-line

THE GOVERNMENT has made significant concessions to the record industry's case on rental during the committee stage of the Copyright Bill in the House of Lords.

This was the verdict of BPI director general John Deacon following last Thursday's debate on an amendment to clause 18 of the bill which would give copyright owners the right to control the rental of sound recordings. The clause, which was introduced by Lord Lloyd of Hampstead, was given all-party support. Among those speaking in support of the rental distribution right were former Conservative Deputy Leader of the Lords, Viscount Ferrers and television scriptwriter Lord Ted Willis.

In the face of this united call for Government action on the issue, Lord Beechbrook, the junior minister for Trade and Industry, expressed sympathy for the arguments presented and promised to write to all the peers involved before the report stage of the bill is taken in the new year, giving a clear indication of the Government's intention on record rental.

£31m deal takes LaserVideo to Distronics

NEW YORK DISTRONICS has acquired LaserVideo, the largest US-owned compact disc production company, in a £31m cash and stock transaction. The combined annual production capacity of Distronics plants in Melbourne and Southwater UK and LaserVideo's factories in Huntsville, Alabama, and Anaheim, California, will be 65m units or 20 per cent of global production.

LaserVideo has pioneered the mastering of video disc and CD-ROM and audio compact discs since 1983. This latest acquisition by Distronics makes it the third largest CD producer in the world after Philips Dupont Optical and Sony.

Deacon regards this as an indication that the Government may now be willing at least to concede the right to equitable remuneration for rental. However, many of the peers who spoke in the debate called for legislation similar to that of the US where the music industry can prohibit rental of its product. "Undoubtedly, progress is being made," said Deacon. "It is now a question of how far the Govern-

ment is prepared to go."

The tape levy amendment to the Copyright Bill is expected to be discussed on Thursday (10) when the Lords continue the committee stage.

Deacon expects the Government's attitude to be tougher, with the Minister of Trade and Industry, Lord Young, defending in person his decision not to deal with the home logging problem.



PICTURED TOGETHER for the first time are new Phonogram general manager Hein van der Ree (left) and his first appointment, marketing director John Waller. Waller maintains that jobs at the company will be safe when van der Ree takes up his post, saying: "He has no axe to grind and no broom to sweep." Waller goes on: "The vote of confidence the company has shown in me will be returned with diligence, hard work and results."

ILR ad revenue rockets: needletime cost to follow?

NEWS OF rapidly rising advertising revenues for ILR stations may cause the music industry to seek higher needletime payments.

The ILR network received £94m from advertisers in the year ended September 30 — a 26 per cent increase on the preceding 12 months — and Phonographic Performance Limited managing director John Love says there could now be an argument for raising prices. Love comments: "These figures show what we have always said, that the most important commercial element in their broadcasting is records. Records bring in listeners which bring in advertisers."

"I think all this is to do with the way the stations are marketing themselves.

"Advertising spending on commercial radio is two or three per cent of the total market in this country. In other countries it is eight or 10 per cent and perhaps that is beginning to happen here."

Love contends that a case can be made for a sliding scale of needletime fees, with the percentage of ad revenues charged becoming higher as the revenues rise. "The allegation that our fees are already unfair is an accountant's argument, not a businessman's argument," he says.

The ILR figures included news that Liverpool station Radio City had turned a £94,000 loss into a £400,000 profit and Capital Radio doubled its pre-tax profit to £3.94m.

Record sales get 19% lift

▶ FROM PAGE ONE

However, the BPI comments that their re-introduction at the beginning of November appears to have lapped a demand potential running of around 1m units per annum.

The total 12-inch market in the year to September was 73m units, with albums accounting for 53m. Cassettes shipped 72.8m units, a rise of 13 per cent over the previous year, while CDs rose by 170 per cent to 15.1m.

"Strong growth continues in the CD market," the BPI adds. "Mid-price product has broadened the appeal of CDs which now provide well over 25 per cent of all long-play revenue."

No progress on licensing recordings

A MEETING last week in London between the negotiating committees of the IFPI, representing the international record industry, and BIEM, on behalf of international copyright protection societies, was inconclusive in terms of reaching any agreement on a standard contract for licensing the sound recording of musical works.

BIEM, whose negotiators were led by president Jean-Loup Tourneur, will now set out terms for a standard recording contract for submission to the IFPI for consideration in the hope of it taking effect on January 1 for a period of four years. Both sides also agreed to form a working group to discuss topics of mutual interest on an international rather than national level.

The IFPI delegation headed by president Nesuhi Ertegun comprised eight members of international record companies and Trevor Peirce of the IFPI. Tourneur's BIEM team consisted of 11 representatives of copyright societies around the world and two BIEM staffers.

Would BRIEFING

PARIS: French record industry income rose by 10 per cent in the third quarter of this year, largely due to a 100 per cent increase in the sale of compact discs. Singles recovered by a marginal 0.4 per cent, attributed to an abundance of hit product by artists such as Madona (La Isla Bonita), U2 (Hélène) and local acts Gerard Blanc (Une Autre Histoire) and Image (Le Coeur En Exit).

Album sales dropped by 17 per cent, partly it is believed due to a 13 per cent rise in cassette custom boosted by the in-car trade of the summer holiday season. Cassettes are now outselling vinyl LPs by a 3:2 ratio.

SYDNEY: "The best year the company has ever had" reported CBS Records Australia MD Denis Handlin at its recent annual convention here, addressing delegates from each Australian branch office and executives from sister companies around the world, including the US, UK, Japan and New Zealand.

He cited successes by Mental As Anything, Men At Work, Midnight Oil and Party Boys domestically and internationally as contributing to the company's prominence and underlining the convention's slogan that "Music means the world to us".

LOS ANGELES: The 30th annual convention of the National Association of Recording Merchandisers (NARM) will be held at the Century Plaza Hotel here on March 11-14, 1988, with CBS Records Division president AT Teller as the keynote speaker, an appropriately significant choice in view of Sony's purchase of the division.

Marking the 30th anniversary will be a March 11 retrospective entitled 1958-1988: 30 Great Years, created and presented by veteran disc jockey Dick Clark aka The World's Oldest Teenager.

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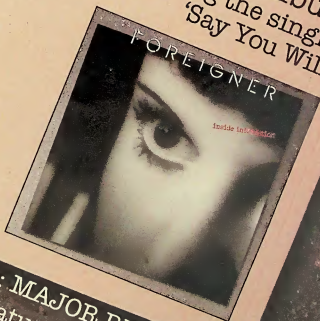
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Untitled

SINCE THERE'S a good chance that it will stimulate sales of New Country product, perhaps those who don't know of it should be aware of The Topes With No Name, a 24-track compilation available via the NME.

An army of the "right" artists (eg Steve Earle, Dwight Yoakam) are included, plus a few newer names like Sweethearts Of The Rodeo, Highway 101 and Georgia Brown. Culled from WEA, MCA, CBS/Epic, Phonogram and Demon (two big names missing?)

This is in the same class as such big-selling samplers of the Sixties and Seventies as The Rock Machine Turns You On or You Can All Join In, so it could be worth stocking some of these acts if dealers want to capitalise on the latest minor miracle from Koy Carr.

JT



SLEIGHING THEM: Wynonna and Naomi Judd

THE JUDDS: Christmas Time With The Judds, RCA PL 86422 (cassette: PK 86422). Producers: Brent Maher.

VARIOUS ARTISTS: A Christmas Tradition, Warner Bros 925630-1 (cassette: 925630-4).

CHRISTMAS ALBUMS, with a very few notable exceptions, gather dust for 11 months of the year, and it's a fate many of them deserve. Among this year's seasonal offerings, these two country-slanted collections are neither the best nor the worst in the genre. The Judds album includes only nine tracks (apparently due to some miserly publishing restriction), but if all nine were of the standard of *Winter Wonderland* or *Santa Claus Is Coming To Town*, this would be OK.

Away In A Manger has an unfamiliar melody. What Child Is This is Greeneyes with new lyrics, and altogether this is not what Wynonna and Naomi need to keep up the momentum with which they began 1987. Rumour has it that they won't be back here until next summer, which makes this double disastrous.

The Warners collection is better, with several highlights, like Michael Murphey's bluegrass *Cowboy's Christmas Ball*, Colorado Christmas by the Nitty Gritty Dirt Band, Silent Night by the Everly Brothers, a typically sturdy Ronny Travis

track, the title track from Emmylou's *Light Of The Stable LP*, and Mark O'Connor impersonating Les Paul on Sleigh Ride and probably playing everything.

Also there's a first chance to hear one of the acts predicted as stars of '88, Highway 101. Worth investigating by the curious rather more than The Judds this time round.

JT

BOBBY DURHAM: Where I Grew Up, Demon FIEND 110. Producers: Bruce Bromberg & Dennis Walker. Distribution: Pinnacle.

Apparently a Bakersfield, Durham is only now making his debut album.

Backed by the nucleus of the final Presley band (Burton, Hardin, Scheff, Tutt) and helped by the likes of Al Perkins and Bernie Leadon, the most unlikely item here is the production team, who also produce Robert Cray. Maybe they're not yet ready to move into Haggard/Owens territory, or perhaps the somewhat mundane material (mostly by writers of Cray's material) is the problem, but the ultimate impression is of an uninspired Waylon Jennings going through the motions.

JT

TOP • 20 • ALBUMS
COUNTRY

12 December 1987

1	DON'T FORGET TO REMEMBER	Ritz RTZLP0043 (SP) Daniel O'Donnell C: RTZLCO043/CD: RTZLCO105
2	I NEED YOU	Ritz RTZLP 0038 (SP) Daniel O'Donnell C: RTZLCO 0038/CD: RTZLCO 104
3	TRACES	Capitol EST2048 (E) Don Williams C: TCES12048/CD: CDP7 480432
4	I PREFER THE MOONLIGHT	RCA PL 86484 (BMG) Kenny Rogers C: PK86484/CD: PD86484
5	HIGHER GROUND	Epic 4511 481 (C) Tammy Wynette C: 4511 484
6	TWO SIDES OF DANIEL O'DONNELL	Ritz RTZLP 0031 (SP) Daniel O'Donnell C: RTZLCO 0031
7	TRIO	Warner Brothers WY99 (M) C: WY99P Dolly Parton/Linda Ronstadt/Emmylou Harris CD: 925 491-2
8	SWEET DREAMS	MCA MCG 6003 (F) Patsy Cline C: MCGC 6003/CD: MCAD 6149
9	LORD OF THE HIGHWAY	Demon FIEND101 (F) Joe Ely C: RCA FID101
10	EYES THAT SEE IN THE DARK	RCA KL90084 (BMG) Kenny Rogers C: KK90084
11	HILLBILLY DELUXE	Reprise WX 106 (W) Dwight Yoakam C: WX 106/CD: 925 567-2
12	GIVE A LITTLE LOVE	RCA PL90011 (BMG) The Judds C: PK90011/CD: PD90011
13	THEY DON'T MAKE THEM LIKE...	RCA PL85633 (BMG) Kenny Rogers C: PK85633/CD: PD85633
14	THE COUNTRY WAY	RCA NLB9997 (BMG) Charley Pride C: NCB9997
15	LOVERS AND BEST FRIENDS	MCA MCF3357 (F) Don Williams C: MCF3357
16	LONE STAR STATE OF MIND	MCA MCF3364 (F) Nanci Griffith C: MCF3364/CD: MCAD5927
17	ALWAYS AND FOREVER	Warner Brothers WX107 (M) Royalty Travis C: WX107C
18	JOHNNY CASH IS COMING TO TOWN	Mercury MERH 108 (F) C: MERHC 108/CD: 832 031-2 Johnny Cash
19	GUITAR TOWN	MCA MCF 3335 (F) Steve Earle C: MCF3 3335/CD: DMCF 3335
20	EXIT O	MCA MCF 3379 (F) Steve Earle & The Dukers C: MCF3 3379/CD: DMCF 3379

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Own-label brand

Chris White discovers why Barbara Dickson chose to release her latest album on a self-financed record label

AFTER A string of gold albums for CBS Records, Ktel and most recently Telstar, Barbara Dickson has taken the somewhat unusual step of releasing her new LP *After Dark* on a label which is a joint enterprise between herself and her long-time manager Bernard Theobald.

Putting her money where her mouth is — Barbara Dickson's move to release an album on a self-financed label is guaranteed to raise the eyebrows of many observers in the music business. Yet for Dickson it is a deliberate strategy designed to hit back at what she describes as "the discrimination shown by the record business against artists like myself. Because we are not always in the Top

20 they don't believe we have a following, so the result is a lot of good artists ignored by the major record companies."

Dickson herself has been without a major hit single since the number one duet with Elaine Paige of *I Know Him So Well*, the song from Chess which sold some 950,000 copies before being pipped to the 1m mark by Jennifer Rush's *The Power Of Love*. Nonetheless, her albums have continued to sell in the tens of thousands and she has just completed 40 sell-out concert dates around the UK. These have included a performance at the Royal Albert Hall which has been filmed for *Boxing Day* transmission on ITV. In the New Year BBC2 will be transmitting Barbara Dickson in... a TV series she recorded earlier in 1987.

Barbara admits that she had a very good relationship with K-tel Records, to whom she was a direct signing. "They were wanting to get away from the image of being a TV company just releasing compilations, and it worked well for both of us. A lot of the people who like me are TV viewers, so the fact that the albums were TV-advertised was ideal."

Since leaving K-tel however Barbara has found that "the problem is that someone like me isn't fashionable, but on the other hand I don't consider myself to be MOR.

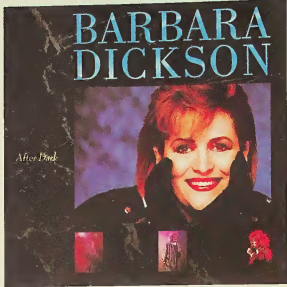
There is no importance given in the UK to AOR (adult-orientated) music, unlike the US where there is a huge market for it. There is a huge section of artists in the middle of the music business who get no attention at all from the record industry and I find that insulting.

"I don't consider myself a boning artist even though I have been performing professionally for some 19 years now — I'm certainly not cabaret either. My live act draws on experience in the theatre (she starred in the West End hit production of *Willy Russell's Blood Brothers*) and includes musical influences like jazz, and the work of such names as Bertolt Brecht."

So, having "learned the hard way", Dickson and manager Theobald decided to launch Theobald-Dickson Records with distribution of the album, and single. "I think it's Going To Rain Today", going through Pinnacle. Apart from her album concert tour, Dickson has also supported the release with visits to local radio stations in all the relevant towns and cities. "Short of going to each record shop and standing there with a notice saying 'Buy my record' I don't think that there's much more I could do to promote it," she says.

Dickson is not the only music business personality to sound off about the seeming apathy shown towards artists who are not necessarily Top 20 regulars. Composer Mike Batt has pleaded for such artists and music to be taken more seriously, while Tim Rice has also expressed concern that names like Dickson and Elaine Paige have so far not been nominated in any of the BPI awards categories.

"It's really a case of attitude," Dickson argues. "If Alison Moyet records a *Thirties* standard, the chances are that it will go in the chart, but someone like myself would find it much more difficult. Maybe it's a question of image, but



DICKSON IS hitting back at what she describes as "record industry discrimination against artists like myself".

I've done all that travelling between gigs in a transit van and playing in obscure places, too."

It was almost 12 years ago that Barbara Dickson had her first hit, *Answer Me*, for KSC Records after years of playing the folk club circuit in her native Scotland. Since then her hits songs have included *Another Suitcase*, *Another Hall*, *January*, *February* and *Caravan Song*, while gold albums have included *All For A Song*, *The Barbara Dickson Songbook*, *The Right Moment* and the appropriately named *Gold*.

After taking several months off last year following the birth of her son Barbara returned to work with vengeance. Apart from the usual TV appearances, she was also the subject of a *LWT* *Sound Show* in which she sang classical music for the first time in public. She has done both a spring and autumn tour of the UK, and on completion of the latter flew to *Eire* for a series of concerts, followed by shows in the Middle East.

Barbara has also been writing with Charlie Dore, the singer who engineered international success several years ago with *Pilot Of The Airwaves*. Royalties from their song *Precious Cargo*, about ocean pollution, have been given to Greenpeace, and Dickson is hopeful of recording the song soon. "I'm looking for a male artist of stature to record it with — we've made approaches to people like Paul McCartney and Phil Collins, but that's nothing definite so far. I'd love to do it with someone like James Taylor, but on the other hand it would probably be more appropriate to do the song with a UK artist, as sea pollution is something that is very close to home."

She'd also like to do another musical, but admits that *Blood Brothers* would be a hard act to follow. "To be honest, that was such a good production that I wouldn't want to settle for anything less. *Willie Russell* came up with a classic and the role I played covered the whole gamut of emotions. Yes, I'd like to do something else but it's obviously going to have to be something very special."

In the meantime, she intends to have a well-deserved break at the end of her tour before starting to record her next album early in 1988.

She hopes her personal stand against industry apathy towards artists like herself will in the end benefit them all. "Do you realise that *I Know Him So Well* didn't go on the *Radio One* airplay list until it actually reached number one, and *Capital Radio* hardly if even then?" Dickson adds.

"More than 900,000 people bought that record and it doesn't seem right that *Radio One* should dictate to the public what they should hear, rather than what the listeners would like to hear."

'I Know Him So Well didn't go on the Radio One airplay list until it reached No 1'

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TITLES A-Z (WRITERS)

Allright Now (Rodgers)	62	Boyz	Leibel/Black/Chapman/44
Always (Clyde)	63	Boyz	Leibel/Black/Chapman/44
Always Come Back (Thompson)	64	Boyz	Leibel/Black/Chapman/44
Always On My Mind (Harris)	65	Boyz	Leibel/Black/Chapman/44
Angry Young Man (Harris)	66	Boyz	Leibel/Black/Chapman/44
Anytime (Harris)	67	Boyz	Leibel/Black/Chapman/44
As I Am (Harris)	68	Boyz	Leibel/Black/Chapman/44
As Tears Go By (Harris)	69	Boyz	Leibel/Black/Chapman/44
As Usual (Harris)	70	Boyz	Leibel/Black/Chapman/44
At Last (Harris)	71	Boyz	Leibel/Black/Chapman/44
Autumn Leaves (Harris)	72	Boyz	Leibel/Black/Chapman/44
Back In Black (Harris)	73	Boyz	Leibel/Black/Chapman/44
Back Street (Harris)	74	Boyz	Leibel/Black/Chapman/44
Back Street (Harris)	75	Boyz	Leibel/Black/Chapman/44
Back Street (Harris)	76	Boyz	Leibel/Black/Chapman/44
Back Street (Harris)	77	Boyz	Leibel/Black/Chapman/44
Back Street (Harris)	78	Boyz	Leibel/Black/Chapman/44
Back Street (Harris)	79	Boyz	Leibel/Black/Chapman/44
Back Street (Harris)	80	Boyz	Leibel/Black/Chapman/44
Back Street (Harris)	81	Boyz	Leibel/Black/Chapman/44
Back Street (Harris)	82	Boyz	Leibel/Black/Chapman/44
Back Street (Harris)	83	Boyz	Leibel/Black/Chapman/44
Back Street (Harris)	84	Boyz	Leibel/Black/Chapman/44
Back Street (Harris)	85	Boyz	Leibel/Black/Chapman/44
Back Street (Harris)	86	Boyz	Leibel/Black/Chapman/44
Back Street (Harris)	87	Boyz	Leibel/Black/Chapman/44
Back Street (Harris)	88	Boyz	Leibel/Black/Chapman/44
Back Street (Harris)	89	Boyz	Leibel/Black/Chapman/44
Back Street (Harris)	90	Boyz	Leibel/Black/Chapman/44
Back Street (Harris)	91	Boyz	Leibel/Black/Chapman/44
Back Street (Harris)	92	Boyz	Leibel/Black/Chapman/44
Back Street (Harris)	93	Boyz	Leibel/Black/Chapman/44
Back Street (Harris)	94	Boyz	Leibel/Black/Chapman/44
Back Street (Harris)	95	Boyz	Leibel/Black/Chapman/44
Back Street (Harris)	96	Boyz	Leibel/Black/Chapman/44
Back Street (Harris)	97	Boyz	Leibel/Black/Chapman/44
Back Street (Harris)	98	Boyz	Leibel/Black/Chapman/44
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The Week	Rank	Title	Artist (Producer/Publisher)	Label	7" Price	4-Track Price	Notes
1	1	CHINA IN YOUR HAND	Eric Clapton (Sire)	Sire	£1.99	£4.99	(S)
2	NEW	WHEN I FALL IN LOVE	Rick Astley (Stock/Aikman/Waterson)	RCA	£1.49	£4.99	(S)
3	16	THE WAY YOU MAKE ME FEEL	Michael Jackson (A&M)	A&M	£1.49	£4.99	(S)
4	NEW	ALWAYS ON MY MIND	Fet Shop Boys (Mandelstam/Pet Shop Boys)	Sire	£1.49	£4.99	(S)
5	7	WHAT DO YOU WANT TO MAKE THIS	Sheryl Crow (Meridian)	Meridian	£1.49	£4.99	(S)
6	3	LETTER FROM AMERICA	Cheryl Chase (Capitol)	Capitol	£1.49	£4.99	(S)
7	8	THE PROCLAIMER (Gerry Rafferty/Hugh Marshall)	Cheryl Chase (Capitol)	Capitol	£1.49	£4.99	(S)
8	6	GOT MY HANDS ON YOU	George Harrison (Capitol)	Capitol	£1.49	£4.99	(S)
9	30	LOVE LETTERS	Alison Moyet (Capitol)	Capitol	£1.49	£4.99	(S)
10	14	ONCE UPON A LONG AGO	Paul Young (Meridian)	Meridian	£1.49	£4.99	(S)
11	10	WHO FOUND YOU	Jellyfish (Meridian)	Meridian	£1.49	£4.99	(S)
12	5	SO EMOTIONAL (REMIK)	Whitney Houston (A&M)	A&M	£1.49	£4.99	(S)
13	2	ROCKIN' AROUND THE CHRISTMAS TREE	Kim Wilde & Mel Smith (Capitol)	Capitol	£1.49	£4.99	(S)
14	NEW	NEVER CAN SAY GOODBYE	Madonna (Sire)	Sire	£1.49	£4.99	(S)
15	NEW	THE LOOK OF LOVE	Madonna (Sire)	Sire	£1.49	£4.99	(S)
16	8	SOME GUYS HAVE ALL THE LUCK	Maxi Priest (Dunbar/Shakespeare)	Warner Bros.	£1.49	£4.99	(S)
17	15	BUILD	Housemartins (Capitol)	Capitol	£1.49	£4.99	(S)
18	13	TO BE BORN	Boy George (Sire)	Sire	£1.49	£4.99	(S)
19	4	FAIRYTALE OF NEW YORK	The Pogues (Capitol)	Capitol	£1.49	£4.99	(S)
20	1	I'M THE MAN (DEF Unreleased Version)	Anthony (Meridian)	Meridian	£1.49	£4.99	(S)
21	5	I'VE HAD THE TIME OF MY LIFE	Madonna (Sire)	Sire	£1.49	£4.99	(S)
22	7	SATELLITE	The Waitresses (Meridian)	Meridian	£1.49	£4.99	(S)
23	2	SOMEONE SOMEBODY	Five Star (Meridian)	Meridian	£1.49	£4.99	(S)
24	8	WHENEVER YOU NEED SOMEBODY	Rick Astley (Stock/Aikman/Waterson)	RCA	£1.49	£4.99	(S)
25	4	I'VE BEEN IN LOVE BEFORE	Cutting Crew (Sire)	Sire	£1.49	£4.99	(S)
26	10	HERE GO AGAIN (USA Remix)	Whitney Houston (A&M)	A&M	£1.49	£4.99	(S)
27	4	TURN BACK THE CLOCK	Johnny Hates Jazz (Capitol)	Capitol	£1.49	£4.99	(S)
28	1	MY BABY JUST CARES FOR ME	Nina Simone (Capitol)	Capitol	£1.49	£4.99	(S)
29	1	THERE AIN'T NOTHING LIKE SHAGGIN'	The Tons (Archive)	Virgin	£1.49	£4.99	(S)
30	2	ICOULD NEVER TAKE THE PLACE	Prince (Paisley Park)	Paisley Park	£1.49	£4.99	(S)
31	2	I WANT TO BE YOUR PROPERTY	Maxi Priest (Dunbar/Shakespeare)	Warner Bros.	£1.49	£4.99	(S)
32	4	ANGEL EYES	Wet Wet Wet (Capitol)	Capitol	£1.49	£4.99	(S)
33	1	EVERY TIME WE SAY GOODBYE	Danity Brown (Capitol)	Capitol	£1.49	£4.99	(S)
34	2	SINCE WITH GERSHWIN	Danity Brown (Capitol)	Capitol	£1.49	£4.99	(S)
35	6	JACK MIX	Children Say (Capitol)	Capitol	£1.49	£4.99	(S)
36	NEW	SHO YOU RIGHT	Berry White (Capitol)	Capitol	£1.49	£4.99	(S)

THE NEXT 25

76	78	LET ME BE THE ONE	Boy George (Sire)	Sire	£1.49	£4.99	(S)
77	80	SAY YOU WILL	Boy George (Sire)	Sire	£1.49	£4.99	(S)
78	77	JOCKEY	Boy George (Sire)	Sire	£1.49	£4.99	(S)
79	82	FOUND SOMEBODY	Boy George (Sire)	Sire	£1.49	£4.99	(S)
80	83	WALKING IN THE AIR	Boy George (Sire)	Sire	£1.49	£4.99	(S)
81	81	SOBBY ROCK	Boy George (Sire)	Sire	£1.49	£4.99	(S)
82	87	DO YOU WANT TO BE MY BOY	Boy George (Sire)	Sire	£1.49	£4.99	(S)
83	88	TURKEY VALLEY	Boy George (Sire)	Sire	£1.49	£4.99	(S)
84	85	HELLO GOODBYE	Boy George (Sire)	Sire	£1.49	£4.99	(S)
85	86	CALISHING IN CHRISTMAS	Boy George (Sire)	Sire	£1.49	£4.99	(S)
86	84	GOODGUES	Boy George (Sire)	Sire	£1.49	£4.99	(S)
87	89	DEEPER GROUND	Boy George (Sire)	Sire	£1.49	£4.99	(S)
88	90	I HATE CHRISTMAS	Boy George (Sire)	Sire	£1.49	£4.99	(S)
89	90	MEH TIME	Boy George (Sire)	Sire	£1.49	£4.99	(S)
90	91	IT'S MY TIME	Boy George (Sire)	Sire	£1.49	£4.99	(S)
91	92	IT'S MY TIME	Boy George (Sire)	Sire	£1.49	£4.99	(S)
92	93	IT'S MY TIME	Boy George (Sire)	Sire	£1.49	£4.99	(S)
93	94	IT'S MY TIME	Boy George (Sire)	Sire	£1.49	£4.99	(S)
94	95	IT'S MY TIME	Boy George (Sire)	Sire	£1.49	£4.99	(S)
95	96	IT'S MY TIME	Boy George (Sire)	Sire	£1.49	£4.99	(S)
96	97	IT'S MY TIME	Boy George (Sire)	Sire	£1.49	£4.99	(S)
97	98	IT'S MY TIME	Boy George (Sire)	Sire	£1.49	£4.99	(S)
98	99	IT'S MY TIME	Boy George (Sire)	Sire	£1.49	£4.99	(S)
99	100	IT'S MY TIME	Boy George (Sire)	Sire	£1.49	£4.99	(S)

38	26	HYSTERIA	Ridge/Rain/Phonogram	LPD3 (P)				
39	25	MR SLEAZE/LOVE IN THE 1ST DEGREE	London	NANAI4 (NANAI4) (P)				
40	27	I'WONT CRY	Reproduction	RCA PB 4183 (12" - P) 4141 (S)				
41	37	REBEL WITHOUT A CAUSE	Def Jam	6512417 (12" - 451245 (C))				
42	38	HEAVEN IS A PLACE ON EARTH	Virgin	VS1703 (A)				
43	2	REASON TO LIVE	Vanessa/Phonogram	KSS810 (P)				
44	43	THE WISHING WEL	MBS	171003H (A)				
45	26	YOU WIN AGAIN	Warner Bros	WB3211 (A)				
46	12	TIGHTEN UP (I Just Can't Stop Dancin')	Real Gone Music	USAT1421 (P)				
47	NEW	G.T.O.	Sony	127AN (A)				
48	2	IDEAL WORLD (Remix)	The Christians	LAURIE LATHAM 10 Music/Copyright				
49	52	JINGO	Jellyfish	Meridian	MR12 (C)			
50	NEW	WHEN I FALL IN LOVE	Next (Ron Norvian)	Chappell Music	Capital (12CL139) (S)			
51	NEW	PACKMANNED WITH THE PARTY POSSE	Stock Aikman	Meridian	USA17420 (P)			
52	6	BARCELONA	Mercury/Capitol	Mercury/EMI (C)				
53	6	RESCUE ME	The Alarm	Meridian	USA17420 (P)			
54	NEW	THERE'S THE GIRL	Heart (Ron Norvian)	Chappell Music	Capital (12CL473) (S)			
55	6	PAID IN FULL (Cold Cut Remix)	Eric B. & Rakim	Meridian	121678 (P)			
56	4	BIKO	Patricia Gabor	Meridian	USA17420 (P)			
57	50	TUNNEL OF LOVE	Bruce Springsteen	Meridian	USA17420 (P)			
58	52	HOUSE ARREST	George Thorogood	Meridian	USA17420 (P)			
59	5	KING WITHOUT A CROWN	ABC	Meridian	USA17420 (P)			
60	5	THE ONE I LOVE	R.E.M.	Meridian	USA17420 (P)			
61	NEW	ALL RIGHT NOW	Papa! & Shirley	Meridian	USA17420 (P)			
62	NEW	CHRISTMAS IN HOLLY	RUN-DM.C.	Meridian	USA17420 (P)			
63	NEW	LITTLE LIES	Fleeshood Mac	Meridian	USA17420 (P)			
64	12	BOY EGG JOG	Ray Moore	Meridian	USA17420 (P)			
65	4	ISAY NOTHING	Vanessa/Phonogram	Meridian	USA17420 (P)			
66	NEW	E.P.	Bea Gees	Meridian	USA17420 (P)			
67	NEW	SING FOR EVER	St. Phillips	Meridian	USA17420 (P)			
68	NEW	GHOST HOUSE (Haunted House)	The House Engineers	Meridian	USA17420 (P)			
69	2	WHEN WILL I BE FAMOUS?	Stacy	Meridian	USA17420 (P)			
70	2	RISE TO THE OCCASION	Climie Fisher	Meridian	USA17420 (P)			
71	NEW	THE SIMPLE TRUTH (A CHILD IS BORN)	Chris De Burgh	Meridian	USA17420 (P)			
72	3	NOTHING'S GONNA CHANGE	Leif Stiles	Meridian	USA17420 (P)			
73	NEW	LET'S GET TOGETHER TONITE	Steve Walsh	Meridian	USA17420 (P)			
74	NEW	SO AMAZING	Luther Vandross	Meridian	USA17420 (P)			

TOP 75 chart updated to date (48 weeks) - 767
 Peak Sales over last week - 125



LAUNCHING RS and Mother: from left Brian Wynne, Terry Wynne and Mother's Dave Pennefather.

Ireland's new Wynning team?



From CBS and WEA and now to Record Services, Brian Wynne has forged an independent route for the future of Irish record distribution. Dave Laing visited Dublin to discover that this is no banana republic enterprise.

IF BRIAN Wynne's plans come to fruition, Ireland's record distributors will find themselves with strong independent competition in 1988. Wynne is a former CBS marketing manager and WEA sales manager who set up his own Record Services outfit two years ago.

To demonstrate its optimism for the future, Record Services has recently acquired a former banana warehouse in the Dublin Docks area, close to Windmill Studios and the headquarters of U2. Conversion work will be completed in the spring, when Wynne expects to see the start of a major expansion of his business, from its current turnover of around £350,000.

He began in a small way, working with his wife Terry (a former WEA credit controller) out of a small office in central Dublin. Their first labors were several of the independents specialising in Irish traditional music and other local repertoire. These included the Wyn-



MOTHER'S PRIDE: Cactus World News (left) and in Tia Nua, both onto majors.

ne's own Rainbow label, which released a series of singles which gained much airplay but few sales. Wynne is now back in full-time distribution, with a salesman on the road servicing the Republic's 100-odd accounts.

Capo and Harmac are among the most important of the independent labels distributed by Record Services. Capo is owned by Rory Gallagher, whose latest album, *Defender* has been an Irish best-seller. Wynne is looking for Harmac to repeat the trick over Christmas with a seasonal TV advertised album from leading songwriter and orchestra leader Phil Coulter. The other top selling Christmas records, Wynne believes, will include the current product from "Country & Irish" star Daniel O'Donnell, *Reflections* from Foster & Allen and *By The Time It Gets Dark*, an album on the local Dara label by Mary

Black, a singer who deserves to be as well-known in Britain as that other Mary, Coughlan. "Handled properly she could be big internationally," is Brian Wynne's opinion.

Record Services' own plan to become big nationally depends on developments in two areas. The first is the large number of British independent labels and distributors who are not handled by Ireland's Big 3 majors, CBS, EMI and WEA, and for whose product there is a demand in Ireland, where British media and music papers are widely available. "It's quite often impossible to get British hits here when they're on indie," says Wynne. The second strand of his expansion plan involves the steady acquisition of new Irish-based labels for exclusive distribution. The latter process has already begun with a link-up between Record Services and Mother Records, the label owned by the four

members of U2 and Paul McGuinness, their manager.

Up to now, Mother has served a somewhat philanthropic function as a super-demo label, releasing singles by new Irish bands as a means of giving the artists a foot on the industry ladder. Thus, their first four bands — Cactus World News, Hot House Flowers, In Tia Nua and Tuesday Blue — have all been snapped up by major labels in Britain and America. Now, however, Mother has decided to operate in a more conventional fashion and to sign artists on a longer term basis.

With that in mind, the label has made two significant appointments. Former Rich Kids drummer and Trident Studios producer Rusty Egan is now head of London A&R while Dave Pennefather is general manager in Dublin. Pennefather is something of a key figure in the small but bustling world of the Irish record industry.

Like Wynne, he's been around. A former drummer, he joined the business through the local label Hawk and then set up Spider Records in 1980 to release Johnny Logan's Eurovision Song Contest winner *What's Another Year*. His next stop was RCA in Dublin where Don Ellis made him MD, and when Ellis moved on to MCA in London, Pennefather switched companies in Ireland. And while MCA bosses have been in and out of the door with increasing rapidity, Pennefather's stayed put in Dublin. Now, in what might be a typically Irish move he will continue to run MCA while joining Mother.

The Mother tie-up is crucial to Record Services in two ways. It acts as a signal to other labels to consider new distribution channels and with U2 manager McGuinness on the Record Services board, it's a fair guess that U2 money is helping to finance the distributor's expansion programme.

Over to the competition — three to four per cent of the market, though, Record Services will need some medium-sized labels to join its roster. Industry observers in Dublin suggest that over the next year quite a few labels may come over to the Wynne side. McGuinness set-up, Wynne notes (surprise, surprise) could be MCA, while Island (to whom U2 are signed) has only a year of its contract with CBS to run. Wynne also points to a recent change of policy at top level by WEA International to cease distributing outside labels. In Ireland, this could affect such companies as Virgin, Telstar and Demon.

If Wynne, Pennefather and McGuinness get their way, next year could see some big changes on the Irish record business scene.



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EST ARRIVÉ À



Don't forget the LP

by Nicolas Soomes

THE DELIVERY delays which have plagued havoc with the release schedules of Chandos Records over the past six months have been more to do with difficulties in supply of LPs than CDs, explains production manager Ralph Couzens.

"With all the talk about CDs, people are forgetting about LPs but there is still a call for them, especially in the export market," he states.

Chandos used to get most of its LPs from Teldec, but switched the major orders to PolyGram. "We were finding it was taking six weeks to get test pressings from Teldec, and frankly, we had to reject so many that we felt the quality was dropping," remarks Couzens.

But although he is happier with the quality from PolyGram's LP plant in Hanover, there are still delays, mainly due, Couzens presumes, to the reduced capacity following the change of an LP manufacturing plant into a CD plant.

"The whole LP side is being run down, which is silly because I don't foresee the LP stepping out of the marketplace for at least another two years. We will continue to produce LPs while we have customers to satisfy."

An example is Stanford's Sym-

phony No 5 and the Irish Rhapsody No 3 played by the Ulster Orchestra under Vernon Handley (CHAN 8545 and on LP/Atco). This was originally an October release but is only now available on all formats. Couzens expects the recording to be bought in the following proportion: three or four CDs to one LP and one tape.

Chandos is now not advertising its product in *The Gramophone* until two months after the scheduled release date, to ensure that stocks of all formats are plentiful.

All the major October releases are now in — including Dvorak's Symphony No 5 with the SNO under Neeme Järvi (CHAN 8552), and Stravinsky's *Alpine* Symphony again with the SNO under Järvi (CHAN 8557). The recording of British folk songs played by har-

monic virtuoso Tommy Reilly and harpist Skaila Kangas (CHAN 8559) and Billy Mayerl collection played by pianist Eric Parkin (CHAN 8560) should both be in stock.

But there are doubts whether Stravinsky's *Symphonia Domestica* recorded by the SNO under Järvi (CHAN 8572) will be in before Christmas, and similarly Brahms' String Quartets Nos 1 and 2 played by the Haverhill String Quartet, and Brahms' Clarinet Sonatas played by Gervase de Peyer and Guyenet Prior.

Couzens also comments that his company's tape sales are up — sometimes as much as doubling the LP sales. "I think the CD boom has flattened out and people are confused about DAT so they are waiting and buying tapes in the meantime."



THAT'S MY boy. Arnold with his interpreter, Julian Lloyd Webber.

Lloyd Webber to bring Arnold's Fantasy to life

THE UBIQUITOUS cellist Julian Lloyd Webber is back in the news again, this time with the world premiere recording of a new work for solo cello by Malcolm Arnold.

Called *Fantasy*, it was written for Lloyd Webber, and is described as a "full-scale imaginative" work, which lasts for only 15 minutes. "I first thought of asking Malcolm Arnold to compose something years ago," says Lloyd Webber. "It seemed strange that, among so many works, he had written nothing for the cello. Late last year, I finally approached him. I knew he had recently turned down a lot of commissions, but he agreed immediately, and the *Fantasy* was composed within two weeks."

The cellist's admiration for the composer goes back many years. "He is a seriously underrated composer, perhaps because of the sheer improbability of much of his music. But under the music's surface there is an intensely personal and sometimes tragic character."

The work is heard for the first time in the Wigmore Hall on December 13, a recital given by Lloyd Webber and pianist Peter Peňáz, which includes Debussy's *Sonata*, works by Frank Bridge and Alan Rawsthorne, and Beethoven's *Sonata in A major*.

It was actually recorded earlier this year for ASV, and has been released with the Rowsthorne

Sonata, plus John Ireland's *The Holy Boy*, and two other works for solo cello, Walton's *Passacaglia* and Britten's *Tema Sacro* — which receives its first recording (CD DCA 592 and on LP/Atco).

● An early recording by Lloyd Webber finds its way on to Quicksilver, ASV's mid-price CD label. The *Romantic Cello*, which was made in 1974 with the pianist Yeh Shew and includes such popular cello pieces as the Swan, Paganini's *Elfin Dance*, and Darius Milhaud's *cello unaccompanied* himself and premiered in 1972.

It is a December release on CD QS 6014.

Stern date

ISAAC STERN, the distinguished and adventurous violinist, moves to the Barbican, London on December 10 to play Dutilleul's *L'Abre des Songes* with the City of Birmingham Symphony Orchestra conducted by Simon Rattle. His visit coincides with the release, by CBS, of the world premiere recording of the work, coupled with another premiere, Maxwell Davies' *Violin Concerto* which was written for Stern himself. The CBS recording of the Maxwell Davies work features the RPO conducted by Previn (CD 42449 and on LP/Atco).

KEY A Radio 1 A* 1st 112 2nd 113 3rd 114 4th 115 5th 116 6th 117 7th 118 8th 119 9th 120	RADIO 1 NOV ACTUAL PLAYS	RADIO 2 NOV ACTUAL PLAYS	RADIO 3 NOV ACTUAL PLAYS	REGIONAL NOV ACTUAL PLAYS	LEIF PIECES MAY				
ABC King Without a Crown	Neutrons	9	14	A	A	13	36	43	
ALARM, The Brass Band	12.5	7	7	—	—	8	12	—	
ASTLEY BECK (When I Fall in Love)	RCB	12	8	A	—	—	20	28	
BARAKOTI Jus To Get By	Union Jack	7	6	B	B	5	8	—	
BE GEESES P	Warner Brothers	10	6	A	—	—	16	19	
BIG BLUE RECORDS	A&M	—	7	B	3	6	8	89	
BIG BLUE RECORDS (Wanted to Be Your Property)	RCB	4	—	—	—	—	15	23	
BOY GEORGE (I'm in Love)	Virgin	7	12	A	—	—	20	42	
BOY GEORGE (I'm in Love)	CBS	—	—	—	—	—	8	21	
BOY GEORGE (I'm in Love)	CBS	—	—	—	—	—	8	21	
CARLISLE BELINDA (Here on a Peace On Earth)	Virgin	10	4	A	—	—	12	4	
CHRISTIAN, The Irish World	Island	9	14	A	A	18	36	52	
CLAPTON, ERIC (My Mother)	Duck	—	—	—	—	—	4	12	
CUMBE FISHER (See To the Ocean)	EMI	8	9	A	—	—	7	13	
DOCKY JOE (I'm in Love)	Capitol	—	—	—	—	—	8	9	
COMMUNARDS, The Heaven Can Wait Goodbye	London	18	15	A	A	18	38	55	
CUTTING EDGE (We Been in Love Before)	S&M	11	16	A	A	10	20	24	
DE BURGH, CHRIS (The Simple Truth)	A&M	10	5	A	—	—	6	9	
DEE LUFFY (Hypnotic)	Bludgeon Records	17	14	A	A	13	25	26	
DIFF (Dewy) Ltd	Polygram	6	9	A	—	—	12	17	
EMERSON, PAUL (The Green Door)	RCB	1	—	—	—	—	1	—	
ETHRICKS, The Shams	RCB	10	3	A	—	—	15	—	
FERRARAC, The Sunshine Lady	Muslinite	6	—	—	—	—	1	96	
FIVE STAR Saverene/Sandwich	Tel	17	18	A	A	19	21	36	
FOURGHERS (See You Well)	Atlantic	—	—	—	—	—	7	15	
GABRIEL, PETER (Big Top)	Virgin	7	4	B	A	1	5	50	
GILGAN, JAMES (ROCKY GLOVER) Dejected	10	4	—	—	—	—	—	—	
GOLDMANN, GLEN (Won't Cry)	RCB	—	14	B	A	16	31	34	
GOSH (Waking Well)	MRS	4	—	B	—	—	1	—	
GRIFFITH, NANCY (Cold Hearts)	MCA	9	4	—	—	—	1	—	
HARRISON, GEORGE (Get My Mind Set)	Duck Haver	13	15	A	A	20	39	2	
HEAT (Hearts) The Get	Capitol	—	—	—	—	—	12	23	
HICKETS (The Way)	CBS	10	10	A	—	—	16	26	
HOLMES, THE BIRD	Get Discs	13	13	A	A	20	41	15	
HOUSTON, WHITNEY (So Emotional)	Atlantic	19	13	A	A	20	42	6	
JACKSON, THE HIGH TIME	Beggars Banquet	14	12	A	A	4	15	78	
JACKSON, MICHAEL (The Way You Make Me Feel)	Capitol	22	23	A	A	20	36	16	
JAGGER, MICHAEL (She's a Rebel)	CBS	4	5	B	—	—	9	21	
JELLYBAG (I'm a FINEBELL) The Frank White	Cherry	17	18	A	—	—	20	25	
JONES, MARY (Sweet Talk)	Virgin	20	14	A	—	—	19	40	
JUMP IN, WALL (Lighten Up)	Brands	9	—	—	—	—	—	—	
KISS (Reason to Live)	Ventura	16	11	A	A	10	20	42	
KUSH (Hour Angel)	Club	11	18	—	—	—	2	45	
LAKE (4 Children Say)	Polygram	16	7	A	—	—	18	18	
LEWIS (Dance)	Shak	—	—	—	—	—	10	16	
LYD (Dance) New Message	Big Time	4	5	—	—	—	—	—	
MADONNA (Love On Loss)	Sire	13	7	A	—	—	20	20	
MCCARTNEY, PAUL (Once Upon A Lonely Day)	EMI	17	15	A	A	20	39	4	
MIDLEY (WANNES The Heat Of The Day)	RCB	9	10	A	A	18	38	9	
MORAN, GARY (Take A Little Time)	10	—	5	B	—	—	—	75	
MOYER, ALISON (Love Letters)	RCB	15	9	A	B	20	35	20	
NEW ORDER (Touch by the Hand of God)	Fantasy	5	—	B	—	—	1	—	
O'NEAL, ALEXANDER (Chicago)	Tel	19	21	A	A	19	36	4	
PEPIL & SHIRAZ (Light Now)	Polygram	9	8	B	—	—	10	7	
PEP SHOT (Babies) On My Mind	EMI	12	14	A	A	20	30	—	
PICKETS (Wilson) In the Midnight Hour	Musicon	9	13	B	A	3	18	73	
POGGLES (KISSY MCCOLL) Tokyo Out	Pepco Music	—	—	—	—	—	—	—	
PRETENDERS, The Kid Behind	WEA	4	—	—	—	—	7	20	
REINETS, MARI (Somebody Else's Rock)	10	7	9	A	A	18	24	10	
PRINCE (Never Gotta Give Up)	Paisley Park	16	18	A	A	17	35	—	
PROCLAIMERS, The Letter From America	Cherry	22	20	A	A	39	37	3	
PUBLIC ENEMY (Fight Without a Reason)	D&J	11	4	—	—	—	2	4	
R.E.M. (Out of This World)	London	8	4	—	—	—	12	54	
RUN (The Chase) to Hills	Defence	8	4	—	—	—	—	—	
SHAKIN' STEVENS (What Do You Want to Me)	Capitol	19	15	A	A	20	37	2	
SHERRICK (Let's Love Tonight)	Warner Brothers	—	—	—	—	—	7	23	
SIMON, CAROL (I'm in Love)	Cherry	4	12	B	A	9	29	59	
SIMON, CAROL (I'm in Love)	Cherry	4	7	—	—	—	10	20	
SMITH, NINA (My Baby Just Cares For Me)	Cherry	7	—	—	—	—	—	—	
SWEET (Red Eye Time) See You Goodbye	WEA	2	—	B	—	15	32	41	
SINTRA (DIO)	Fantasy	4	—	—	—	—	12	20	
SOX (What's Goin' On)	Cheepchase	4	—	—	—	—	—	—	
SPRINGFIELD, BRUCE (Love On Loss)	CBS	12	4	—	—	—	11	—	
STOCK AITKEN WATERMAN (Relax)	Blind	12	7	A	—	—	16	19	
SUMNER, DONNA (Dance With Wolves) Warner Brothers	10	11	18	A	A	16	39	13	
'TIL I Come to Your Head	Sire	15	18	A	A	20	40	13	
YANDOGG, LUTHER (See You Loving)	Capitol	8	9	A	—	—	7	35	47
YOUNG (THE BEEHIVE) See Nothing	London	12	11	A	A	2	14	46	
YOUNG (THE BEEHIVE) See Nothing	Capitol	10	10	A	A	13	28	81	
WHITE (We're Not) A Guy's Thing	Fantasy	14	15	A	A	18	34	44	
WHITE (We're Not) A Guy's Thing	EMI	11	18	A	A	13	37	31	
WHITESNAKE (Here I Go Again)	EMI	7	14	B	A	14	37	18	

*Radio 1 actual plays information from Show Tracking. Last week's full R/R information features the maximum of 20 plays that we were able to get by Thursday evening.

TOP • TOO • A L B U M S

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

No 1	1	NOW THAT'S WHAT I CALL MUSIC 10 Various S&W/Veggie/HiGem/Howl'n	***
2	2	HITS 7 * Various CBS/MCA/Reckless/173	
3	2	WHENEVER YOU NEED SOMEBODY * CD Rick Astley ECA/R.1159	CD
4	5	ALL THE BEST! * CD Paul McCartney Parlophone/PMNY 1	
5	4	BRIDGE OF SPES * CD T'Pau Sire/Wing/ESB/R	
6	12	BAD * * * * CD Michael Jackson F&C 62290-1	
7	7	THE SINGLES * CD Pentavers Real Gone/WX135	
8	6	THE BEST OF UB40 VOL. 1 * CD UB40 Veggie/URTY	
9	9	TANGO IN THE NIGHT * * * CD Fishwood Music Worner Brothers/WX5	
10	10	FAITH * CD George Michael Epic 66003-1	
11	8	YOU CAN DANCE * CD Madonna Sire/WX74	
12	11	SIMPLY SHADOWS * The Shadows Polygram/S&D 1	
13	20	SONGS FROM STAGE AND SCREEN * CD Michael Crawford/LSO Telstar/S&A 2326	
14	14	WHINNEY * * * * CD Whitney Houston A&M 208 241	
15	19	ALWAYS GUARANTEED * CD Ciffrichard E&M 180 104	
16	15	LOVE SONGS * CD Michael Jackson & Diana Ross Telstar/S&A 2298	
17	18	PET SHOP BOYS, ACTUALLY * CD Pet Shop Boys Parlophone/RSD 104	
18	13	FROM MOTOWN WITH LOVE * Various Epic/INT 131	
19	26	SONGS OF LOVE CD Richard Clayderman Decca/Landmark/S&S 16	
20	16	BEST SHOTS * CD Paul Bonino Chrysalis/MV 1	

W

THE ORIGINAL

“WHEN I FALL
IN LOVE”

NAT KING COLE

available now in special picture bag
7” (CL 15975) B/W Ramblin’ Rose
12” (12 CL 15975) & CD single
(CD-CL 15975) include bonus tracks
“Mona Lisa” + “The Christmas Song
(Merry Christmas to You)”



59	88	THE BEST OF ALLED JONES ○ Alled Jones 101/Pop 415	
60	61	TUNNEL OF LOVE * CD Bruce Springsteen CBS 64273-1	
61	48	MAXI CD A&M/Fries 101/Pop 50144	
62	46	SIXTIES PARTY MEGAMIX ALBUM * CD Various Telstar/S&A 2207	
63	42	HIT FACTORY * CD Various S&A 5187-10	
64	64	DANCING WITH STRANGERS * CD Chris Rea Mersey/MCA 5071	
65	RD	THE SNOWMAN ○ CD Howard Blake CBS 3114	
66	32	FLOODLAND ○ CD The Sisters Of Mercy Mersey/Release WR 4411	
67	47	CONTROL - THE REMIXES * CD Janet Jackson Brookline/L&M 81147-1	
68	55	STRANGERWAYS HERE WE COME * CD The Smiths Epic/Track 101/CH 106	
69	54	THE CHART SHOW DANCE HITS '87 CD Various Capitol A&D 1	
70	67	CHRONICLES * CD Sine Winesood Island 5297-1	
71	74	GRACELAND * * * * CD Paul Simon Worner Brothers/WX52	
72	70	ESCAPE FROM TV Don Henley MCA/MCA 5187	
73	72	FREAK OUT CD Clic And Sister Sledge Telstar/S&A 2219	
74	92	LET'S BOOGIE Shirley Stevens 40131-1	
75	71	CRAZY NIGHTS CD Kiss Village/Paragon/VEB 49	
76	78	MY FAIR LADY * CD Kiri Te Kanawa & Doreen Ferris Decca/Landmark/MV 1	
77	76	FUREYS FINEST Furey & Dorey Arthur Telstar/S&A 2211	
78	77	CHANGING FACES: VERY BEST OF ... * CD 10CC/Godley and Creme MOTOWN/Poplans (CA 1)	

17 DECEMBER 1991

REMAINING MONKEES *Tork, Jones and Dolenz*

Pool it surprise

by John Tobler

"WHEN WE were popular in the Sixties" says Mickey Dolenz, "it didn't really matter if we had bad press. This time when we toured, we were almost waiting for it, but the critics have been very good to us." Dolenz is speaking from his home in Newark, N.J., hardly among the most likely places to find a Monkee, but an area he and his British wife like. We're talking because three new Monkees LPs have just been imported into the UK by IMS.

The albums originate from the celebrated Los Angeles indie, Rhino Records who released the nine original Monkees albums a couple of years ago, and were probably surprised when most of them spent lengthy periods in Billboard's Top 200 Albums chart. Rhino have also released several compilations aimed primarily at collectors, and two of the IMS imports are of that type — Missing Links is comprised of a dozen unreleased tracks of completeist-only interest while Live 1967 is rather more a curio, and features the quartet's performance at the North West of the USA in August of the said year. Dolenz notes that although the sound quality is "absolutely terrible", the live LP is authentic. "At least nobody can say it wasn't us playing."

This was one of the media burs which the Monkees originally suffered — they admitted that they didn't play on their early records, although they certainly sang. Far from understanding the wisdom of making their records as good as possible, the press in particular were scandalised that the group didn't (and some of them couldn't) play. When the trio of Dolenz, Davy Jones and Peter Tork re-formed in 1986, they made little pretence about their abilities as musicians —

they took care of the vocals and hired a backing band. Original fourth member Michael Nesmith wasn't totally averse to joining his erstwhile colleagues on the tour and on Pool II, the brand new Monkees album. But according to Dolenz, because he's now a full-time film maker, his schedules failed to coincide with any dates bar one gig in Los Angeles.

Trying to establish from Dolenz why he and his cohorts reformed, Dolenz maintains that the Rhino reissue programme has little influence on the decision to re-form, instead crediting MTV's "Monkeathon" (when each of the 50 odd original TV shows were screened) as having created most interest. "The Monkees didn't really reform because we weren't ever a group, we were actors in a TV show. What we did was get together again as a cast recreating our TV roles. We did become a group after a while, of course, but that was a question of life imitating art, like Leonard Nimoy really turning into a Vulcan."

Pool II, is produced by Roger Bechman and includes: Wreckless Eric's best known song, I'd Go; The Whole Wide World, Long Way Home by Boyce & Hart, who wrote several early Monkee hits, and Don't Bring Me Down by Tommy James (of Starzella's fame) among a number of frankly lesser songs, and is the third of the new releases from IMS. The Monkees are also making a movie which Dolenz will direct, as that's what he does these days (he was responsible for Metal Mickey). "If you're intending to ask me whether we'll tour in Britain, I don't know, although it has been talked about."

He does admit that he reckons the Monkees might make another album, citing recording as "the best part of the trip, because you do it the way you want at your own speed. I'd like to work with Roger Bechman again — he did a very good job on the LP, considering the pressures of time and that it was put together out of thin air, because we weren't all there together for a lot of the time."

Quite how cynically he may view the entire Monkees episode can perhaps be gathered from this quote: "The Monkees is very unusual, it's a hybrid thing. We were getting a lot of press from the TV pundits, and the whole thing makes much more sense from that point of view. The Monkees was no more manufactured than Bonanza."

Showing the way back

by Dave Laing

WITH 16 Top 20 hits between 1974 and 1979 to live off, it's not surprising that rock 'n' roll revivalists Showaddywaddy should have spent the last few years "basking in our former glory," according to the group's leader Dave Bartram. But now they and their back catalogue are back with a greatest hits package, *Best Steps To Heaven*, being TV advertised by Mike Hoop's Legend label.

Bartram says that 1987 began with a "sort-of" of the band (two members left) and a commitment to regain Showaddywaddy's career momentum. Their last album (for RCA) had appeared four years ago and after making a new single, *Why*, new offers came in.

Legend was the most attractive deal, explains Bartram and the company will be reissuing all of our eight albums over the next few months."

An accompanying video is also due in the shops, containing parallel versions of the group's hits from a variety of sources. Distributed through the Video Collection, owned by Legend's parent company Preswitch Holdings, it resurrects some early videos made by now-famous director Russell Mulcahy with Showaddywaddy in 1979.

In live performances, the group are also branching away from the cabaret circuit. They recently became the scribes of the rock press by appearing on a double bill with German avant-gardists Einstürzende Neubauten, while two weeks ago Showaddywaddy had star billing at the Children in Need charity show at London's Barbican Centre.

Top priority for 1988 will be a new Showaddywaddy album. "We will go into the studio early in the new year with [Shakti Stevens producer] Stuart Colman" says Bartram. "I'm a great admirer of his work. With his help we'll be showing a creative side to the band that hasn't been seen before." DL

JEANETTE: MISSIONARY zeal

Survival of a loner

by Karen Faux

BY HER own admission Jeanette is a loner and perhaps it is particular quality that makes her self-penned songs and her performance as a singer so compelling. Her last two vinyl offerings on Survival Records a couple of years ago — *Lady Blue* and *Hum* — were a fair representation of where she was at then, but her latest single, *Leo*, points to a new, hard-won sophistication.

"I spent a long time working with two members of Furniture but it got to the stage where they had to concentrate their energies on their own band's projects. Now it's important for me to get my own band and go live and try to carry on with the level of clarity I've achieved on *Leo*," says Jeanette.

She maintains that songwriting does not come easily and feels that the presence of a band will abet the creative process by enabling her to bounce off ideas. "It's getting more difficult to write songs that it was, say, in the Sixties when there was such a tremendous sense of optimism around. I feel that ultimately you have to be euphoric to write something worthwhile and now it comes down to the individual to create their own environment to do that."

One can't always go along with

Jeanette's animated dialogue because she puts everything in very black and white terms and displays a missionary zeal in her desire to educate her audience. Whether or black and white terms and display a missionary zeal in her desire to educate her audience. Whether or not they will want to be educated remains to be seen but they can hardly fail to appreciate a voice that can be unearthy, warm, brittle or smooth.

Jeanette's commitment to her art is impressive and with careful planning her new album, scheduled for next year, should bear testimony to the fact.



BROTHER D — ICE-breaker

"Get involved — do something!" Brooklyn rap-reggae militant Brother D is feeling good with Clapper's Power (Rough Trade) riding high in the UK indie and dance charts — his hardest hit since the 1980 floor-shaker *How We Gonno Make The Black Nation Rise*.

Along with producer and close ally, Lissa Hewan-Lowe, the Brother hopes to curtail the prevailing brand of boys' own misogyny in Hip Hop — "In this respect, this release is gonna break the ice! You're gonna have to think while you dance."

With Clapper's Power originally intended to be released on the anniversary of Malcolm X's birthday, this record really is a special for Brother D — and a good prelude to a forthcoming album and tour in 1988. And the final words from Brooklyn? "Agitate, educate, organise". Of course. KH



SHOWADDYWADDY — BACK from basking in former glory



THE CULT: returning to the status quo.

Boogie woogie boys

EXTRAORDINARY SCENES at **Brixton's Academy** as **The Cult** took the final, unpleasant step to becoming a fully qualified boogie metal band, complete with fire bombs and silly gestures. Equally odd was Ian Asbury's transition from Broad Goth into a deep south American, a singer of songs, "I ya Texas, are ya rockin' tonight?". Not half mate.

Without a Rick Rubin at the controls, **The Cult** were a lumbering affair, seldom offering any variety, despite an occasional hair cut on bass guitar. They chose randomly from the Electric LP, complete with hit singles, yet as one song launched into the next, a sense of over familiarity became painfully apparent. HM is a simple music, its distinction frequently coming from presentation and virtuosity. Asbury works fine as a front man, but Billy Duff carrying the Pace/Blackmore responsibilities didn't really cut ice. He threw the right shapes, but played the same solo throughout. It's not a bad one, quite good towards the end in fact, but the tenth time round gets a little tiresome.

Only on *She Sells Sanctuary* did things move on a little. Here, in the interests of authenticity, the band were required to vary their approach, vary the tempo. They did so magnificently and were rewarded accordingly. Duff played the song's true, the band played the song's rhythm, and what do you know, it was the best of the night.

From a band that were the prime movers of Goth rock, **The Cult** have now slipped into an arena where the motorcycle spells the ultimate in freedom, and where chaps refer to their women companions as "the old lady". They work in an regressive idiom where others have fared better and longer ago. But they put in a good show and if this is what you want, you could do a lot worse. One just wishes there could be a few more jokes, it's simply too po-faced.

DUNCAN HOLLAND

Cole mines new seams

HAVING NEGOTIATED the often difficult hurdle of the third album with an aptitude for sharp insight that most of his pop contemporaries don't even come close to, **Lloyd Cole** has now got himself a couple of new Commotions, to replace the loss of founder member Blair Cowan, and is currently on his first major British tour for quite some time.

Lloyd Cole and his Commotions arrived and proceeded to launch into a rousing version of *Rattlesnakes* as the start of an invigorating set packed with old favourites as well as glorious new songs, for which he had the large **Brixton Academy** crowd with him all the way.

Previously the live performance has tended to be Lloyd Cole's one weak point, often coming over as a painfully nervous and timid performer, while the band were content with reproducing the songs just as they were on record. Now we have an altogether sounder and more adventurous proposition. Cole bubbled with self-confidence, even prepared to deliver sharp one-liners between songs and the band added the extra dimension provided by a live setting with new arrangements and added nuances.

There was something for everyone here with old favourites like *Charlotte Street* and *Are You Ready To Be Heartbroken* while the techno treatment of *Brand New Friend* had the crowd singing. As expected there was plenty of material from the new LP including the title track, *Mainstream*, and the excellent *My Bog*, the recent, but surprisingly non-hit, single. *Lloyd Cole* returns for just one encore, but in it he displays three gems in the form of a solo version of *These Days*, a rousing version of *Cul Me Down* and finishes up with the song that started it all off as his very first single and very first hit, *Perfect Skin*.

JERRY SMITH



LLOYD COLE and his Commotions: new edge on live work.

Tom's wild ears

AT AN age when even the creative element in rock is often content to re-tread and re-hash a successful past, **Tom Waits** is charting a strange, eventful course, creating his own hybrid world music, which seems to have less and less relationship to anyone else's.

Once everyone's favourite all-American, wisecracking barroom pianist, Waits' **Hammersmith Odeon** concert has arrangements which suggest China, Germany, Africa and Russia in equal proportions, and sometimes within the same song.

It's a recipe for commercial suicide, yet in a year when the mainstream has thrown up few surprises, Waits has never been more popular. Since *Swordfishtrombones* was declared too weird by his original label, Asylum, and picked up by Island, his two visits to England for four and five-night visits have sold out well in advance and the albums even nibble the charts.

The live performance is a bit of a tightrope act, dangerously close to collapsing into obscurity on one side or sentimentality on the other, but for the most part, it's a triumph of versatility and surprise.

If some of his recent material off *Franks Wild Years* lacks the warmth and dexterity of earlier material, the band, having proved its worth on the trickier arrangements, also showed it could conquer the hard core R&B on *Heartbreak And Vine* and a surprisingly faithful version of *Papa's Got A Brand New Bog*.

Stock, Aiken and Waterman it ain't, but the scallops were out again, and they'll be back next time.

ROB MACKIE

Pogue rogues

BROTHERS IN boozers, **The Pogues** and **The Men They Couldn't Hang** more or less started at the same point of chaotic public bar Gothic music. Three odd years later they were both to be found playing in Camden Court, and in vastly different circumstances.



TOM WAITS attempts to sell tickets outside his own concert.



DONNA SUMMER: only Diana Ross has had more hits.

Summer sensation

WITH A tally of top 30 hits, second only to Diana Ross amongst female singers, **Donna Summer** made a triumphant return to live performing with a sell-out concert at the **Royal Albert Hall**, her first London gig for almost a decade. Adverse publicity about her alleged remarks that AIDS was "divine retribution for gays" was swept aside, a threatened demonstration didn't materialise, and Summer's status as the disco diva remains unchallenged.

It's amazing just how many hits Summer did chalk up in the late Seventies (18 in less than four years) and her performance included a large number of them, from the opening mini-epic *MacArthur Park* through to *I Feel Love*, *Bad Girls*, *Sunset People*, *Heaven Knows, She Works Hard For The Money*, *On The Radio* and *Enough Is Enough*.

For an artist who has performed so little live, Summer has a strong stage presence and she was given excellent support by her backing musicians and singers (including two of her sisters). Her announcement that she hopes to be back next spring brought a roar of applause from the audience; hopefully there will be more nationwide dates next time around.

Summer's R&B gig consolidated her recent vinyl success, and was a less than a majority of today's ambitious potential disco queens.

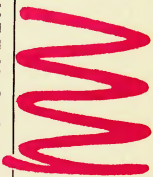
CHRIS WHITE



THE POGUES: remain a terrifying prospect on stage.

TOP 5 SINGLES

MUSIC WEEK



BRUCE SPRINGSTEEN Tunnel of Love

THE SINGLE



Compiled by Gallup for the BPI. Music Week and BBC based on a sample of 500 record outlets, incorporating T, 12, Cassettes & CD single sales.

- | | |
|-----------|--|
| 1 | CHINA IN YOUR HAND <small>7 2/27/78</small>
Tina Turner
<small>Siren/Virgin 50456 (12) (R)</small> |
| 2 | WHEN I FALL IN LOVE <small>7 2/27/78</small>
Rick Astley
<small>RCA 10 41683 (12) 41 (S&C) (BMG)</small> |
| 3 | THE WAY YOU MAKE ME FEEL <small>7 2/27/78</small>
Michael Jackson
<small>Epic 65729 (7) 65733 (S) (C) 7 2/27/78</small> |
| 4 | ALWAYS ON MY MIND <small>7 2/27/78</small>
Pat Sharp/Boy
<small>Polygram 1258 431 (R)</small> |
| 5 | WHAT DO YOU WANT TO MAKE THOSE ...
Shakin' Stevens
<small>Epic 5845 (S) (C)</small> |
| 6 | LETTER FROM AMERICA
The Proclaimers
<small>Columbia CBS 12378 (C)</small> |
| 7 | GOT MY MIND SET ON YOU <small>7 2/27/78</small>
George Harrison
<small>Duck Horn/WEA WB1787 (W)</small> |
| 8 | CRITIQUE
Alexander O'Neal
<small>Teldec 65121 (7) 65121 (4) (C) 7 2/27/78</small> |
| 9 | LOVE LETTERS <small>7 2/27/78</small>
Alison Moyet
<small>CBS MOYET 125 (C)</small> |
| 10 | ONCE UPON A LONG AGO <small>7 2/27/78</small>
Paul McCartney
<small>Polygram 1258 430 (R)</small> |
| 11 | WHO FOUND WHO <small>7 2/27/78</small>
Jellyfish featuring Elisa Torillo
<small>Cryslids JELLY 1 (C)</small> |
| 12 | SO EMOTIONAL (Remix)
Whitney Houston
<small>Ariola BS71 43 (BMG)</small> |
| 13 | ROCKIN' AROUND THE CHRISTMAS TREE <small>7 2/27/78</small>
Kim Wilde & Mel Smith (Mel & Kim)
<small>10 Virgin EN 8132 (R) 7 2/27/78</small> |
| 14 | NEVER CAN SAY GOODBYE
The Communards
<small>London (LON) 148 (R)</small> |
| 15 | THE LOOK OF LOVE <small>7 2/27/78</small>
Richard Marx
<small>Sire WB1315 (W)</small> |
| 16 | SOME GUYS HAVE ALL THE LUCK
Monty Priest
<small>10 Virgin TEN110 (R) (E)</small> |
| 17 | BUILD
The Housemartins
<small>Get Down GDDXK 11 (C)</small> |
| 18 | TO BE REBORN
Boy George
<small>Virgin BOY 1001 (R) (W)</small> |
| 19 | FAIRYTALE OF NEW YORK
The Pogues feat. Kirsty MacColl
<small>Pogue Melrose (S&M) 112 (W) (E)</small> |
| 20 | I'M THE MAN (DEF Uncensored Version)
African Soul
<small>United 1205 53 (R)</small> |
| 21 | [W-E HAD] THE TIME OF MY LIFE |



Records to be featured on the Special Top of the Pops

- | | |
|-----------|--|
| 53 | BARCELONA
Freddie Mercury & Montserrat Caballé
<small>Polydor PDD97 187 (R)</small> |
| 54 | RESCUE ME
The Alarm
<small>E.L.S. JACA 104 (W) 159 (R)</small> |
| 55 | THERE'S THE GIRL
Heart
<small>Capitol 121CL 072 (R)</small> |
| 56 | PAID IN FULL (Cold Cut Remix)
Miles Jay feat. Roy Ayers
<small>4th & Weyland 1208 (W) (R) (F)</small> |
| 57 | BIKO
Peter Gabriel
<small>Columbia/Virgin PCS 6101 (E)</small> |
| 58 | TUNNEL OF LOVE
Bruce Springsteen
<small>CBS 65129 (7) 65129 (4) (C)</small> |
| 59 | HOUSE ARREST
Krush
<small>Club Phonogram MJP 63 (F)</small> |
| 60 | KING WITHOUT A CROWN
ABC
<small>Neptune/Phonogram NTX 112 (F)</small> |
| 61 | THE ONE I LOVE
R.E.M.
<small>E.L.S. JACA 104 (W) 146 (F)</small> |
| 62 | ALL RIGHT NOW
Papa & Shirlie
<small>Polydor PDD97 188 (F)</small> |
| 63 | CHRISTMAS IN HOLLIS
RUN-DMC
<small>FFRR (Profile) London LON 613 (F)</small> |
| 64 | LITTLE LIES
Fleetwood Mac
<small>Warner Brothers WB297 (W)</small> |
| 65 | BOG EYED JOG
Roy Moore
<small>Polygram 124 52 (F)</small> |
| 66 | I SAY NOTHING
Voice of The Beehive
<small>FFRR/London LON 151 (F)</small> |
| 67 | E.S.P.
Bee Gees
<small>Warner Brothers WB130 (W)</small> |
| 68 | SING FOR EVER
St. Phillips Choir
<small>BK 833 221 (E)</small> |
| 69 | GHOST HOUSE
The House Engineers
<small>Syngene/EMI 125 (R) (E)</small> |
| 70 | WHEN WILL IT BE FAMOUS?
Bros
<small>CBS ATOM 172 (C)</small> |
| 71 | RISE TO THE OCCASION
Climie Fisher
<small>EMI 12EM 32 (E)</small> |
| 72 | THE SIMPLE TRUTH (A CHILD IS BORN)
Chris De Burgh
<small>A&M AMV 127 (F)</small> |
| 73 | NOTHING'S GONNA CHANGE
Lob-Siffre
<small>Columbia WCC 12 (S)</small> |

IF IT'S OUT IT'S IN!

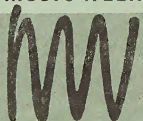
MASTERFILE

Music Week Masterfile is the brand new monthly guide to everything being released in the UK—Singles, Albums, Cassettes, CDs, Music Videos.

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MUSIC WEEK



WARNER HOME Video is feeling lucky with its batch of Clint releases—so go on, make their day.

heavy metal band trio of music, drummers' hopes make up KISS star in whom Hendring's Chris Shlyanov calls "an action-packed fantasy romp", The Phantom Of The Park. A full-length (94 minutes) feature film; it features a full complement of KISS music on the soundtrack and some exceptional special effects. Dealer price is £13.95.

A live concert tape from Fleetwood Mac's Stevie Nicks, entitled Red Rocks, was recorded in Col-

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tion, PMI 4
children's video 'The Christmas musicals: a what's on tmas customer 8, 10

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Music on Video: a profile of Britain's busiest director fresh from his new releases with Eurhythmics and Five Star 14

Pickwick's great expectations

ROUP marketing in Simpson claims y's performance in n market has ex- own expectations. have over 50 per cent over Christmas, "but the current W H Smith and w that we handle op 10 sellers, and ners have also sold than anyone ex-

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is Rio Bravo. The and The Searchers s vehicles including ppened To Baby

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Both Night Of The Living Dead and Assault on Precinct Thirteen were originally scheduled for release during September, but a lengthy delay in acquiring the masters has meant that both feature films, which a Palace spokesperson describes as "highly collectible", will not be in the shops until January 22. Dealer price will be £6.95, with rrp of £9.99. Night Of The Living Dead,

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In complete contrast is the first in what Hendring intends to be a series of children's cartoons featuring television characters The Mirthworms.

With a running time of 30 minutes, the cassette has a dealer price of £5.56. Distribution of all three titles is through PVG.

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Video Gem's Mo Claridge says: "We are all very excited about the prospect of the Adventure Series, as this is Annelka's first venture in the video field. We believe she will become the biggest star in the video market and that this series will set new standards for the rest of the video industry to match."



When they're bored with the snowman...

A Merry mirthworm Christmas

HENDRING Available From PVG

TOP 75 SINGLES

MUSIC WEEK



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

53	37	BARCELONA	Freddie Mercury & Montserrat Caballé	Polygram POP 30 (SR 17)
54	NEW	RESCUE ME	The Alarm	1835 JMC/MCA (RM 7) (SR 17)
55	NEW	THERE'S THE GIRL	Heart	Capitol 112 CCL 471 (R)
56	33	PAID IN FULL (Cold Cut Remix)	Miles Joy feat. Roy Ayers	4th St/Wyck/Island 112 BRW 81 (R)
57	50	BIKO	Peter Gabriel	Customline/Virgin R05.612 (R)
58	NEW	TUNNEL OF LOVE	Bruce Springsteen	CBS 451795 (112-451795 4) (C)
59	65	HOUSE ARREST		

BRUCE SPRINGSTEEN

TUNNEL OF LOVE

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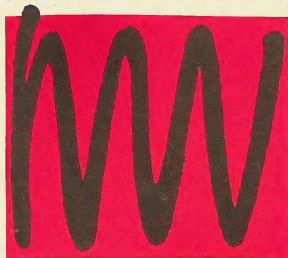
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- No 1** CHINA IN YOUR HAND You 5/27/78 Simon & Schuster/SNA 6172 (R)
- 2** WHEN I FALL IN LOVE Rick Astley 7/27/78 184 FR 4180 (112-PT 4180) (RMG)
- 3** THE WAY YOU MAKE ME FEEL Michael Jackson 7/27/78 ES 63757 (112-6375 8) (C) 5/27/78
- 4** ALWAYS ON MY MIND Fe Shop Boys 7/27/78 Parlophone 124 6 071 (R)
- 5** WHAT DO YOU WANT TO MAKE THOSE ... Shalini Stevens 7/27/78 Epic 58401 5 (C)
- 6** LETTER FROM AMERICA The Proclaimers 7/27/78 Columbia CBS 102278 (C)
- 7** GOT MY MIND SET ON YOU George Harrison 7/27/78 Dark Horse/WEA W8378 (M) (W)
- 8** CRITICIZE Alexander O'Neal 7/27/78 Telco 451217 (112-45121 4) (C)
- 9** LOVE LETTERS Alison Moyet 7/27/78 CBS MOYET 1715 (C)
- 10** ONCE UPON A LONG AGO Paul McCartney 7/27/78 Parlophone 124 6 070 (R)
- 11** WHO FOUND WHO Jefferson featuring Elisa Fiorillo 7/27/78 Chryslis JELFT 1 (C)
- 12** SO EMOTIONAL (Remix) Whitney Houston 7/27/78 A&M B5171 43 (RMG)
- 13** ROCKIN' AROUND THE CHRISTMAS TREE Kim Wilde & Mel Smith (Mel & Kim) 7/27/78 100 Virgin TN 112 (R) 5/27/78
- 14** NEVER CAN SAY GOODBYE The Communards 7/27/78 London LON 0158 (R)
- 15** THE LOOK OF LOVE Madonna 7/27/78 Sire 9 1151 (M) 5/27/78
- 16** SOME GUYS HAVE ALL THE LUCK Monty Python 7/27/78 100 Virgin TKN 112 (R) (R)
- 17** BUILD The Housemartins 7/27/78 Get Discs GDD 024 21 (C)
- 18** TO BE REBORN Boy George 7/27/78 Virgin BOY 10010 (R)
- 19** FAIRTALE OF NEW YORK The Pogues feat. Kirsty MacColl 7/27/78 Pogue Melrose/S&W 712 MY 112 (R)
- 20** I'M THE MAN (DEF Uncensored Version) Madonna 7/27/78 London LON 0158 (R)
- 21** (WAVE HAD) THE TIME OF MY LIFE The Police 7/27/78 Atlantic 12015 238 (R)

MUSIC WEEK



£1.80 U.S.\$2.75

ISSN 0265-1548

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Pickwick's great expectations

PICKWICK GROUP marketing manager Melvin Simpson claims that his company's performance in the sell through market has exceeded even its own expectations. "We knew we'd have over 50 per cent of the market over Christmas," says Simpson, "but the current charts for both W H Smith and Woolworths show that we handle seven of their Top 10 sellers, and our other customers have also sold for more units than anyone expected."

Simpson suggests that Pickwick's in-house Screen Legends series, which includes such diverse titles as Beverly Hills Cop, the series featuring karate king Bruce Lee, Thomas The Tank Engine, Tom & Jerry and the Scottish comedy chart-topper Double Scotch & Wry, has made a strong chart showing, while the companies which contribute titles to the series, CIC, Rank Home Video, MGM/UA, Chrysalis, Walt Disney, BBC, Longman and Central, together create a formidable

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A fistful of Eastwood

WARNER HOME Video will be hoping for a Fistful Of Dollars when it launches its first batch of feature film titles into the sell-through market next month.

The product will be taken from the company's extensive Clint Eastwood catalogue and will concentrate initially on the star's Western films, with plans for his detective material to be released later in the year.

Among the Western titles to be released are The Good, The Bad And The Ugly, The Outlaw Josey

Wales, Hang 'Em High and Every Which Way But Loose.

As reported elsewhere in this Sell Through Video Focus, Warner has prepared a list of 200 titles from its extensive catalogue of Hollywood movies for release on sell through in 1988.

Among the series the company is expected to launch are Oscar Winners (including such films as Around The World In 80 Days, Kluge, Annie Hall and Mildred Pierce), The Bogart Collection of over 20 features, John Wayne

movies such as Rio Bravo, The Green Berets and The Searchers and Bette Davis vehicles including Whatever Happened To Baby Jane? and Jezebel.

One of the strongest areas for Warner is the film musical and the company's sell through list includes over 30 movies spanning the history of the genre from the Jazz Singer to Woodstock.

At press time, Warner Home Video had not finalised dealer prices or exact launch dates for the Clint Eastwood product.

Censoring gets the blue pencil on Palace releases

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Kiss and make up

AN UNUSUAL trio of music, drama and children's tapes make up Hendring's package for the Christmas market.

Glam rock heavy metal band Kiss star in what Hendring's Chris Stylianou calls "an action-packed fantasy romp", The Phantom Of The Park. A full-length (94 minutes) feature film features a full complement of Kiss music on the soundtrack and some exceptional special effects. Dealer price is £13.91.

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WARNER HOME Video is feeling lucky with its batch of Clint releases — so go on, make their day.



When they're bored with the snowman...

A Merry Mirthworm Christmas

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MVP 99 1162 0

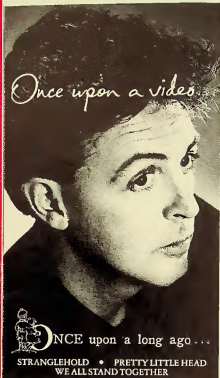
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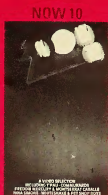
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MVP 99 1078 2 £9.99



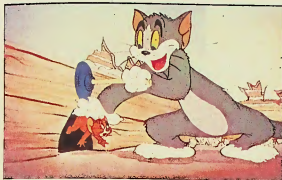
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Tom & Jerry are still the tops

AT THE recent British Video Association Awards dinner attended by Prince Andrew, the MGM/UA release Tom & Jerry Cartoon Festival Volume One was voted best children's title by readers of Mirror Group newspapers (who sponsored the awards), MGM/UA sales manager Paul Willcock also re-

ports that this title was rated the third biggest sell through video of the year, and has sold well over 100,000 units. The title has been assisted in achieving this milestone by a £500,000 year-long press advertising campaign undertaken by the quartet of CIC, Pickwick, MGM/UA and BBC.

the banner The Silver Heritage Collection, the label's first five releases are compilations of footage from the Movietone archives.

The titles will be retailing at £8.99.

CBS/Fox spend £1/4m on big dozen

CBS/FOX Video is spending £250,000 on advertising its recent release package featuring a dozen major titles.

Unlike the vast majority of those in the sell through market, CBS/Fox titles in their All Time Greats series retail at either £12.99 or (in most cases) £14.99.

Commercial manager Tony Carne explains: "Market surveys suggest that 60 per cent of the people who will buy a sell through video aren't perturbed by a £15 price tag for the very best titles."

Carne is not exaggerating — among the CBS/Fox feature film titles are such blockbusters as Star Wars (above), M.A.S.H., Butch Cassidy & the Sundance Kid, My Fair Lady, Hello Dolly, The African Queen (top) featuring Humphrey Bogart's only Oscar-winning performance, Those Magnificent Men in Their Flying Machines, The Longest Day (about the invasion of Normandy during the Second World War) and The Sound Of



Music.

All advertising is in the press, and has resulted in a major quantity of feature space which CBS/Fox estimates is worth at least as much as the ad space. Carne suggests that taking TV space for premium titles is of negligible use as the best position in the schedules would

have to be at prime time on the main ITV channel, and to opt for lesser slots would be counter-productive. His view of TV slots and the slightly higher price of his company's products in the feature film category is that "you wouldn't expect to get a Rolls-Royce for the price of a Mini".



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Silly Billy is a sell-out for Virgin

"BILLY CONNOLLY'S Billy & Albert video, featuring Billy Connolly performing at the Royal Albert Hall, passed 50,000 sales during the first month of release, and we know it'll go over 100,000 by Christmas," says Nadia Ostacchini, marketing manager of Virgin Video. "We've arranged joint campaigns with John Menzies, Tower and Woolworths, and also in-store displays.

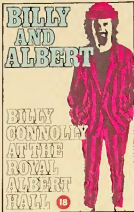
Every Virgin retail branch has a window display featuring a six-foot tall cut-out of Billy, but it isn't only Virgin shops that have been selling the video, as we've just had a new order for tens of thousands from Woolworths, and the main co-operative TV campaign with Woolworths hasn't even started yet."

Among Virgin's other major releases which are expected to sell well are CV by Peter Gabriel,

which has been the subject of major press coverage and a fly-posting campaign (the title is short for either compilation video or curriculum vitae, reports Ostacchini) and Virgin's Comedy Classics series, which features vintage films starring Laurel & Hardy, Harold Lloyd and Buster Keaton.

"It's the 60th anniversary of Laurel & Hardy's first joint venture in December," says Ostacchini. "We've organised a regional promotion tour with a Laurel & Hardy expert, and we're looking to do the same with a Harold Lloyd expert. We've sent out a leaflet via the British Film Institute to their 70,000 members advertising the availability of these classics."

In addition to all these activities, recent Virgin releases of the material from the Amnesty International-sponsored The Sec-



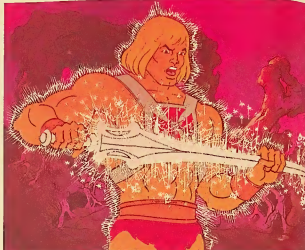
THE BIG YIN has cut out a video career for himself

ret Policeman's Third Ball are the subject of a major feature in the *Daily Mirror*, and are to be spotlighted on LWT's Night Network programmes.

Window displays showcasing the entire Virgin Video repertoire with a centrepiece of Billy Connolly's tape will be at 80 branches of Virgin Retail.

Night Network will also be used to promote the Virgin-released series of video biographies, featuring the cassettes strongly over a three-week period.

The series showcases such notable acts as Abba, T. Rex, The Kinks, The Bee Gees and James Brown, while the Comedy Classics will be promoted via a two-week Capital Radio campaign.



HE-MAN — a star of Secret Of The Sword

Paul and Lionel under a tenner

VIDEO COLLECTION, already predominant in the sell through market, has turned its attention to music video with several new releases just out, headed by hour-long tapes relating to £9.99 featuring Paul McCartney and Lionel Richie.

Richie's Lionel Richie — The Outrageous Tour Live was filmed in Rotterdam earlier this year, and features several special effects which appear mind-boggling, at least on paper. Can the piano that plays itself simply be a pianola operated by a misfit?

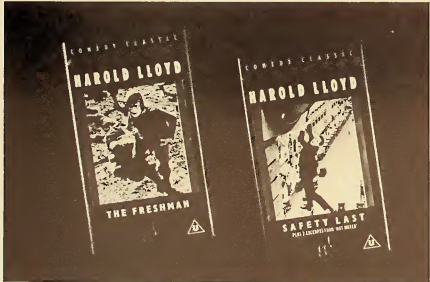
McCartney, described as "an intimate insight into the great man's illustrious career" includes much interesting material including "previously unseen footage of The Beatles at work in Abbey Road's Studio 2" and McCartney's Live Aid appearance.

Video Collection notes that this video release coincides with the current TV campaign for the All The Best compilation album. Video Collection's marketing manager Peter Scott reports that this item is fully authorised and produced in conjunction with the BBC. It includes concert and music video footage from Paul's lengthy career. For both the Richie and McCartney videos, Scott is planning consumer press advertising, which has

been effective in several other recent cases for Video Collection. Scott confidently predicts that Thundercats Hol will exceed 100,000 units by Christmas, and notes that the new title has also significantly boosted sales of the previous five titles featuring these furious felines. Space has been taken in the *Sunday Mirror* in support of Thundercats Hol and Secret Of The Sword which stars a character known as He-Man, A12 which features Alien Life Force, the cat-eating, Budweiser-drinking object with its heart in its knee, and Christmas Rainbow.

"Sales have been good for the last month or so," says Scott, "and it's looking really tremendous for the Christmas period. Yogi's First Christmas (starring Boo Boo), John Wayne in The Quiet Man, which was one of our original releases and sold 100 copies yesterday, GOLF My Way with Jack Nicklaus, The Wind In The Willows, Thomas The Tank Engine — everything's going very well. The new Lizzie Webb Lifestyle video is moving, and so is our latest Jane Fonda title."

This transatlantic aerobics battle only emphasises the fast-growing market for sell through video in what many may have regarded as a somewhat unlikely area.



COMEDY CLASSICS from Virgin includes some vintage slapstick from Harold Lloyd

Now 10, Queen 3 to boost PMI

RUSH-RELEASES have been the order of the day at Picture Music International as the EMI Records company enters the Christmas fray. As well as the hits compilation Now That's What I Call Music: 10 (jointly released with Virgin Vision), PMI's Guy Warren has new titles from major rock artists Queen, Five Star and Paul McCartney.

Warren is expecting record seasonal sales for Now 10. "We are hoping for up to 60,000," he says, "which is substantially higher than earlier titles in the series." The

Queen three-volume set Magic Years is also attracting exceptional interest, according to Warren. "We had to double orders after early indications from dealers," he says. The set is being advertised through consumer music press, teaser ads, shop window material and planned TV commercials in co-operation with major retailers.

Five Star's *Between The Lines* was filmed at Wembley Arena at the end of October and released just over a month later. The release is part of the growing trend to-

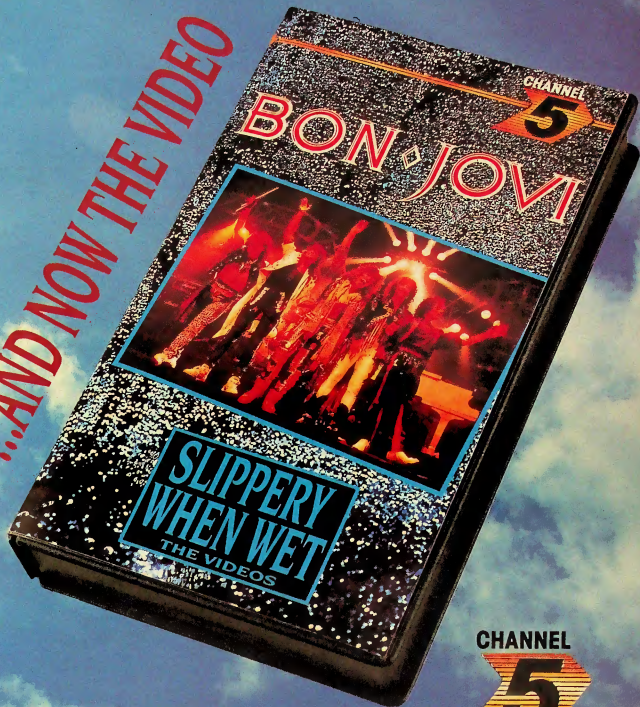
wards parallel video and audio releases of the same material, with RCA Records issuing *Between The Lines* an album, cassette and CD.

PMI's most topical release for the Christmas market, though, is *Once Upon A Video*, a four-track cassette which features Paul McCartney's current Top 10 single, *Once Upon A Long Ago* plus some of his earlier video hits. As with his other titles, Guy Warren will be supporting the McCartney product with advertisements in *No 1* and other music press titles.



MOLE AND Ratty picnic together in *The Wind In The Willows*

...AND NOW THE VIDEO



CHANNEL

5

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It's kid's stuff — selling children's video that is. In the sell through market children's product accounts for up to 40 per cent of all sales. Rosie Horide looks at what's now available and also how the retailer can now expect a different sort of customer in the record store.

SELLING VIDEO tapes is child's play — especially if you stock up with children's material. That's the view both of the video distributors and those retailers stocking sell through tapes. Estimates vary slightly depending upon who one talks to, but educated guesses suggest that normally children's product accounts for between one third and 40 per cent of the market, and that during the Christmas period it rises to around half of all sales.

On current estimates, that makes children's product worth around £25-30m annually at trade price: a lot of money by anyone's standards, and more importantly money that represents substantial profits to be made by any record retailer able to take the opportunity and stock the product.

Having made that decision, the hardest thing is deciding what to stock, as inevitably there's a wealth of material

available from a variety of sources. In fact, almost anything sells (especially if a grown-up is desperate enough for a present) — but retailers won't go too far wrong if they start off with the top sellers from the specialist or major companies.

As in most areas of video sell through, Video Collection is regarded as the market leader — and in children's programming it's particularly strong. The company is run by Steve Ayres, whose track record includes a long spell at CBS Records and, more recently, senior positions at major video companies such as MGM/UUA.

Ayres says: "Children's product is absolutely essential to anyone stocking video for sale. It is unique, because children will watch the same programme over and over again — so buying a tape represents tremendous entertainment value."

Video Collection was the first specialist sell through company to launch, in autumn 1985. The company's first product was exclusive to Woolworths for six

Watching with — it's just child

'Children's product is absolutely essential to anyone stocking video for sale. It is unique'

video dealers."

Another major video industry executive who sees the potential for record retailers is Mo Claridge. He now runs Video Gems, which was bought from its previous owners earlier this year. The company has another top five children's toy-related title with Transformers — The Movie, which, while only released this autumn, has already sold in excess of 60,000 units and he confidently predicts will have passed the 100,000 unit mark by the end of January.

"Any independent dealer not thinking about sell through must be crazy," he says. "It's incremental income — once people have bought a tape they almost always come back and buy another. There are added advantages for the record dealer because I believe video broadens the age of their customer base. Normally that would be late teenage to mid-thirties, but people ranging from children right up to old people are attracted by video. Additionally, their current customers may come in to buy the

months, after which an expanded range was available to other multiples, and independent retailers via wholesalers. From the very first day it was the children's product which sold best, with the Thomas the Tank Engine tapes consistently topping the sales charts — and they're still in the charts, two years on.

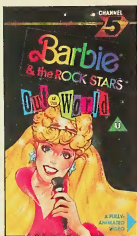
Ayres' company has many children's best sellers, including the excellent Thames Video material with such gems as The Wind in The Willows. Inevitably, other popular titles are those linked to toy and cartoon characters which are highly merchandised, like M.A.S.K. and Thundercats. A full-length film of the latter, entitled Thundercats Hol, should provide Video Collection's top seller of the pre-Christmas period and is a certain top five title.

Ayres says that he sees no reason why record retailers shouldn't make good money from video sell through, and with many video dealers being slow to see the opportunities, anyone more used to sale than retail (video dealers' business still being largely rental) could "clean up".

THIS is a sentiment echoed by John Bickley, another ex-music business man (EMI and Phonogram), who now runs CIC, a leading video distributor owned by Hollywood major UIP and specialising in feature films for sell through. He says: "Many video dealers have been very slow to take on sell through. I believe that record dealers are more enterprising and could certainly do well, to the detriment of



THE WOMBLES (above): consistent sellers. Barbie and Watch With Mother (right) two ends of the spectrum from modern to traditional.



THOMAS THE TANK ENGINE: not too

Without mother child's play

latest T'Pau single and buy a video too."

Another refugee from the music business, Frank Brunger, is now running sell through label MSD, part owned by Ian and Anne Miles' Multiple Sound Distributors. Its current top seller for children is Children's TV Favourites — commendable both for the fact that it's a compilation of short clips featuring such favourites as Postman Pat, Paddington Bear and The Shoe People, and also for the fact that 50p from each sale goes to the NSPCC. With the goodwill and charitable feelings engendered by Christmas, Brunger is already very pleased with the level of sales and is sure it will be a Christmas best-seller, alongside boys' tape Action Force.

The other specialist sell through label is Channel 5, probably the best known to record retailers both because the company has an excellent catalogue of music tapes, and also because it has recently started selling videos direct to music shops via PolyGram's sales force. Channel 5 also has

'Many video dealers have been very slow. I believe record dealers are more enterprising and could certainly do well'

a good selection of children's material, with its Christmas hit likely to be Barbie and the Rock Stars, a tape featuring the doll so many little girls love.

Of course, many of the major video companies also have sell through product which has done extremely well. MGM/UA is one example — tapes like Cartoon Festival and the



Tom and Jerry compilations have done excellent business. Sales and marketing director Peter Edwards says that sales of children's material "is a very consistent area, and anyone ever dabbling in sell through would be crazy not to stock it. At the end of the day there are limited options to buy for children's presents, and a video tape is not only a fairly new one (and thus less likely to be duplicated) but highly acceptable."

Disney is a name synonymous with children, so it is no surprise to discover that its sell through product is very successful. Major movies such as Dumbo do well, although they are priced at over the "magic" tennor level. But under that barrier are the best sellers, currently topped by Winnie The Pooh And The Blustery Day. Phil Jackson of Rank, which distributes Disney product, says that record retailers should do well with sell through, especially if it's placed and displayed well, but that he feels under-attender product is the best bet, because it ranks as an impulse purchase, where spending £10-£15 is a more considered purchase.



TWO GREATS in the children's sector: Tom and Jerry and the wonderful Toad Of Toad Hall.

'Any indie dealer not thinking about sell through must be crazy. It's incremental income — once people have bought a tape they always buy another'

demonstrate its belief in sell through way back in '85 by launching appropriate product at the right price. Finally, in what can only be a brief summary of the best of children's sell through product, an honourable mention for Missing In Action's Wombling Free (the rights to which were recently purchased from Rank). It has been re-released, with 50p from each sale going to The Great Ormond Street Children's Hospital appeal.

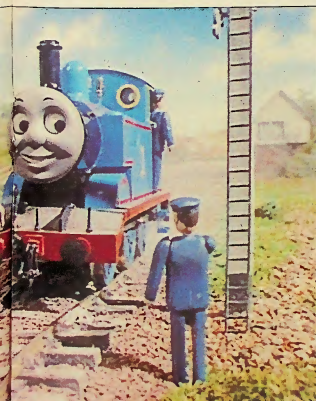
As music retailers can see, there is a wealth of excellent children's product available on the sell through market. If you stock those mentioned here as a start you won't go far wrong — and could make a great deal of money.

• All titles have a suggested retail price of under £10 unless otherwise stated.

MANY other companies have excellent sell through product, and a special mention must go to two with well-known musical connections. Virgin Video has one of the best sellers ever with Paul and Linda McCartney's Rupert And The Frog Song. Palace has the superb animated film The Snowman, another consistent and highly acclaimed best seller.

Other product to consider must include that belonging to the BBC. Many favourites lurk in their catalogue, including all-time favourite Postman Pat and the cult hit Watch With Mother, which evokes such nostalgic reactions from parents.

Vestron also has an excellent selection, with all kinds of TV and cartoon favourites ranging through Care Bears, Superfied, My Little Pony, The GoBots, The Centurions, and many others. One of the company's best sellers is My Little Pony — The Movie, and Vestron has an excellent market presence, as befits one of the first major video companies to



Postman Pat — more sales!



RUPERT GETS into the swing of sell through and buys another tape from his dealer.



NO DEALER can afford to be without classics like *South Pacific*.

The all-round family appeal of the old musicals makes them a logical choice for video retailers and record shops which stock music video. Rosie Horrie takes a look at some of those on offer

The sound of musicals

SHOULD YOU already stock music video and feel that the time has come to expand your video sell through catalogue, especially with Christmas looming, the logical step is to buy some musicals on video. Apart from the music content which forms a bridge between them and your current stock, the all-round family appeal of this product is just what people think of at Christmas, and the classic musicals are an excellent present as well as the sort of thing any customer

might treat him or herself to as a nostalgic personal Christmas present.

While sell through specialists among distributors have managed to pick up the rights to much of the best product in other areas, the major film companies have hung on to their top-class musicals. This year has seen some of the best released on to sell through by these majors — although often at what's called a "premium" price level (ie under £15, rather than under £10).

The most recent major to launch musicals into this new sales market during the autumn was CBS/Fox. Its initial batch of 12 titles included some of the musical greats — such titles as *The Sound Of Music* and *Hello Dolly!* But significantly, these mostly carried suggested retail prices of under £15, with managing director Stewart Till explaining that there was insufficient margin in the under £10 categories for either themselves or the retailer to make an acceptable profit. He also maintained that such top quality product

should command a top price.

Whatever the rights and wrongs of the pricing argument it shouldn't surprise anyone that *The Sound Of Music* has turned out to be a best seller, with sales currently nudging the 50,000 unit mark. CBS/Fox commercial manager Tony Carne admits that the company is pleased with these results, and says that they see such titles as perennial sellers with a good steady flow of sales, probably peaking each Christmas. Certainly, no dealer stocking musicals can afford to be without such top titles, or those to come, like *South Pacific* and *Oklahoma!*

One name almost synonymous with musicals is MGM — it conjures up pictures of the golden era of Hollywood and such gems as *Easter Parade* and *Gigi*. In fact, one of the video industry's earliest experiments in sell through came from MGM/UA, with a superb selection of such titles under the banner of The Classic Collection. But unfortunately, the economics of the time meant that prices were over £20, and so while sales were reasonable, the hoped-for sell through breakthrough never happened.

Now things have changed. With cheaper tape duplication and a bigger market penetration (current guessimates say over 40 per cent of British households have a video recorder, and many believe it to be closer to 50 per cent) prices have come down. Many of the top MGM musicals like *Seven Brides For Seven Brothers* are out at under £10, and MGM/UA's sales and marketing director Peter Edwards says with satisfaction that titles like *Seven Brides* and *The Wizard Of Oz* have done very well.



THE SOUND OF Music has become a best seller.



A SPOONFUL of *Mary Poppins* goes down well with buyers.

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 VHS 26
 THE BEST OF UB40 VOLUME 1
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 GARY MOORE LIVE GARY MOORE
 VHS 26
 HURRICANE BRENE VARIOUS
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 MAKING MUSIC VHS 208
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 THE ULTIMATE OZZIE VHS 138

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SHERLOCK JUNCTION VHS 272
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 FIVE GO MAD IN DORSET: SIZE VHS 272
 A PIRATE OF TRAVELLERS CHECKLES VHS 272
 THE SECRET POLICEMAN'S THIRD BALL VHS 272
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GIGI IS from the MGM stable's golden era of Hollywood.

'Musicals are a very nostalgic market. Most people can remember when and where they first saw them, and the films have become a part of their lives'

▶ FROM PAGE EIGHT

"Musicals are a very nostalgic market," adds Edwards. "Most people can remember when and where they first saw them, and the films have, in a way, become a part of their lives. Many parents buy the tapes to introduce their children to something they treasure, while younger people buy them for older ones or something they know they will cherish."

"Such product should do well in record shops, especially those with a fairly strong MOR section — they're the sort of thing that someone who likes Richard Clayderman might buy. He may not be fashionable, but he sells a lot of records. "If dealers aren't ashamed to sell such product, they can make a lot of money. Certainly, the multiples have no such scruples, and do excellent business."

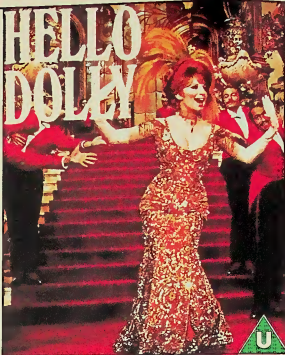
One company with a vast quantity of musicals in its archives is another Hollywood studio's video company, Warner Home Video. Until now, it has taken a very cautious approach to sell through, with limited releases on an experimental basis, and one "collection" — the James Bond movies.

Now the company has decided to move decisively into sell through and has recently announced several batches of titles for release in 1988 — although prices and re-

lease dates have yet to be confirmed. There are almost 200 titles, including a large batch of top musicals. A few representative titles are *Fiddler On The Roof*, *Colony Jane* and *Chitty Chitty Bang Bang*.

Sales and marketing director Colin Campbell says: "Musicals have a lot in common with more contemporary music titles, in that they are eminently repeatable and highly collectable. I expect, although nothing has yet been agreed, that our first musicals will be out in the spring — and there's a lot of strong stuff, which we'll probably put out over two releases: spring and autumn. Apart from the classics like those mentioned, and also *42nd Street* (which will benefit from the hit musical) I expect such titles as the original *Version of The Jazz Singer* to do well. Also, there's something of a *Sixties* revival going on at the moment, so I think the *Woodstock* film may surprise many people. Certainly, I think it could do particularly well in record shops."

Film musicals available for sell through are not all Forties classics, however. Release schedules are likely to contain more contemporary examples of the genre — from *West Side Story* (already out on Warner) right up to very modern ones like *Saturday Night Fever* and *Grease*. One may not expect these to have the same kind of magic as older movies, but for

CBS/FOX is the most recent major to launch musical videos, with greets such as *Hello Dolly*.

some they certainly seem to — especially for people who were teenagers when they were released. CICI's managing director John Bickley admits to being very pleased with the sales of *Grease* so far.

Many of the great musicals will almost certainly find their way on to the sell through market during the next year — only MGM/UA has a substantial number already released. But two companies each have one particular title worth mentioning if you're thinking of stocking musicals now.

Disney has the all-time favourite *Mary Poppins*, which has sold in large quantities despite having been screened on TV. This fact seems not to affect the popularity of specific musicals — possibly because it's much nicer to have a packaged tape minus commercials than to record from TV on to blank tape oneself.

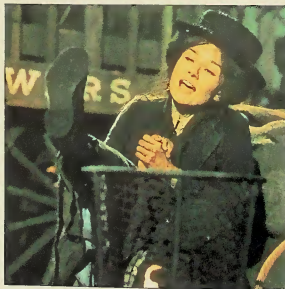
Phil Jackson, who distributes Disney product from Rank, says he feels: "The good music shop is the ideal place to sell musicals — and it's worthwhile any retailer considering a well-placed and displayed selection, especially near Christ-

mas. At £12.99 *Mary Poppins* may be more of a considered purchase, but these days it's not much for a present is it?"

Finally, there's *Guys And Dolls*, one of the few musicals acquired by a sell through label — in this case Video Gems. Chief executive Mo Claridge says: "A classic musical like this one, starring Frank Sinatra and Marlon Brando among others, is the sort of things to transcend all age barriers. Everyone will enjoy it. It's the perfect type of sell through tape for record dealers — there are names in it to 'hang your hat on', and is the sort of lighthearted look at reality that goes down really well with families, especially at Christmas. It has sentiment and composition — it's a classic. It'll be a big seller this Christmas."

In fact, quite a few musicals could find their way into the video sell through charts this Christmas and New Year. Music retailers have a head start in attracting buyers, because they know their customers like music. So they're in an excellent position to take a share of the profits musicals will generate.

MOST OF CBS/Fox's videos, such as *My Fair Lady* (right) retail for a premium £15, while the MGM classics, like *The Wizard Of Oz* (below) are out at under £10



Making record profits out of sell-through video is as easy as . . .

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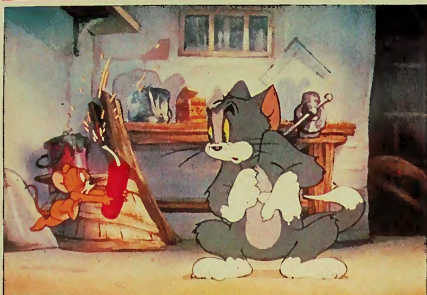
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COMPETITION



Play cat and mouse with MW

THE LONGEST-running cat and mouse story in movie history is the subject of this month's competition from *Music Week* and MGM/UA Home Video. The first prize is a set of Tom & Jerry I, II and III. The two runners-up will each receive two copies of Tom & Jerry III.

Study the following questions and send your answers to: Judith Rivers, Music Week, Greater London House, Hampstead Road London, NW1 7QZ. The closing date (to beat the Christmas holiday period) is December 16. The competition is open to retailers only.

1. What is the name of the dog that stars in Tom & Jerry?
Is it: (a) Buster (b) Butch (c) Fido
2. In what year did Tom & Jerry make their screen debut?
Was it: (a) 1913 (b) 1946 (c) 1938
3. Name two titles MGM/UA Home Video has released in 1987.
In the event of a tie, please provide a caption in less than 20 words for the Tom & Jerry still printed at the top of the page.

NAME

SHOP NAME

ADDRESS

.....

.....

TEL NUMBER

ANSWERS

1

2

3

CAPTION



JEFFREY HUNTER of *Tracks Records*, *Tapes and Video*, Thornton Heath, Surrey will boldly go with the prizes from last month's competition. Hunter, a retailer for 20 years who with his son is an ardent 'Trekkie' wins a videocassette of the *Star Trek* film, *The Voyage Home*, presented by CIC. He recently relocated his premises to Bridgepark Road, Thornton Heath and tells *Music Week* that this was his first win in any competition.

SELL THROUGH

(NON-MUSIC VIDEO TITLES)

TITLE (LABEL)	RETAIL PRICE	Catalogue Number
1 (3) BILLY AND ALBERT (Virgin) £9.99		VVD 258
2 (1) DOUBLE SCOTCH & WRY (BBC/Screen Legenda) £9.99		BBCV 4090
3 (2) WATCH WITH MOTHER (BBC/Screen Legenda) £7.99		BBCV 4091
4 (4) THUNDERCATS-HO: THE MOVIE (Video Collection) £9.99		LR 2242
5 (5) BEVERLY HILLS COP (CIC/Screen Legenda) £9.99		VHR 2159
6 (13) THE SNOWMAN (Palace) £9.99		PVC 3090
7 (8) THE OFFICIAL HISTORY OF LIVERPOOL FC (BBC/Screen Legenda) £9.99		BBCV 4078
8 (7) THOMAS THE TANK ENGINE: THE DEPUTATION (Video Gems) £8.99	5014 861 100 323	
9 (9) TRANSFORMERS: THE MOVIE (Video Gems) £8.99		R1101
10 (6) WINNIE THE POOH & THE BLUSTERY DAY (Wall Disney/Screen Legenda) £9.99		V 063
11 (14) WHITE CHRISTMAS (CIC/Screen Legenda) £9.99		VHR 2195
12 (18) THE SOUND OF MUSIC (CIS/Fox) £14.99		1051 50
13* (—) ALICE IN WONDERLAND (Wall Disney/Screen Legenda)		036
14 (12) POSTMAN PAT 1 (BBC/Screen Legenda) £7.99		BBCV 4028
15 (—) TOM & JERRY CARTOON FESTIVAL (MGM/UA, Screen Legenda) £8.99		SMV 10019
16 (19) GREASE (CIC/Screen Legenda) £9.99		VHR 2003
17 (10) MY LITTLE PONY: THE MOVIE (Vestron) £9.99		VA 15171
18 (—) SECRETS OF THE TITANIC (Stylus) £8.99		SV 1049
19 (15) LIZZIE WEBB: THE BODY PROGRAMME (Video Gems) £7.99		R 1137
20* (—) DUMBO (Wall Disney/Screen Legenda)		024

Compiled by Gallup for Music Week © 1987

MUSIC VIDEO

Best Buy
Value Buy
Good Buy

Description (tracks) Timings/Recommended Retail Price

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2 3	U2: "Under A Blood Red Sky" Live (12 tracks) 61 min £9.99	Virgin VVD 045
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'If you can't do something different, forget it': Wonfor

by Dave Laing

AMID THE welter of music videos on the sell through market this Christmas, the only man with three titles to his name is director Geoff Wonfor, former mastermind of Channel 4's *The Tube* and now the leading film-maker of live concerts.

Wonfor's company, Strictly the Business, with his partners Andy Matthews (editor) and Joe Smyth (production manager) has been responsible for CBS-Fox's *Beyond the Barricades* (filmed on Spandau Ballet's world tour), PM's *Between the Lines* (Five Star at Wembley) and Channel 5's *Eurythmics Live*.

Not content with all that, Wonfor is the man behind the current Channel 4 series *Famous For 15 Minutes*, a showcase for new bands.

While the *Spandau* and *Five Star* films are excellent and atmospheric records of live events, it was the *Eurythmics* project which most engaged Wonfor's faculties. Clearly a director with strong opinions he had first of all to wrestle with the mercurial Dave Stewart. "I first bumped into him when he was editing the video of *Who's That Girl?*" Wonfor recalled. "I told him I wouldn't have made it that way and he replied that he always had an input with directors." Their paths next crossed when Won-

for was sent to Los Angeles to film Stewart and Annie Lennox for a 1986 *Tube* special.

The director had little reaction from the stars and so was amazed to get a call asking him to fly to Australia earlier

to the mutual respect shared by director and artists.

Trying to control his hero-worship of the perfectly photogenic Lennox, Wonfor says: "She paid me the greatest compliment of the first screen-

ing of 10. But with this man it's eight out of 10 — she didn't quibble over anything."

With Stewart, the working relationship was closer. Wonfor (who has earlier filmed Tina Turner, Culture Club and Duran Duran) said that the *Eurythmics* were "the most visually aware people I have worked with". He gave two examples of Stewart's involvement in *Eurythmics in Concert*. The first concerns the gripping opening sequence. "I had an idea that a lot of bands have their own ritual," he said. "I wanted the film to start with the group playing chess. Dave responded by saying, jigsaw. Though there is a black and red chess set still there in the background. Together we developed the idea into the putting together of a shattered mirror. Every time Dave puts another piece back in, something happens in another room."

The other aspect was Stewart's direct involvement in the making of the film even when on stage. Wonfor explains: "I directed from the orchestra pit just below the stage and even when he was playing a solo he would walk forward and say to me 'Great audience over there' — and then look to make sure the camera got it!"

An amiable 38-year-old Geordie, Wonfor has paid his dues in the film and TV business. He began at 15 working in a film library progressing to assistant cameraman and eventually directing documentaries for the BBC's northern region. His first music film was



FIVE STAR and *Spandau Ballet* — two-thirds of Wonfor's pre-Christmas films.

this year to make a film of the *Eurythmics' Reckless* tour. The result is one of the most effective live concert videos to date. The film's impact is clearly due

ing of the rough cut. Although she picked on little bits, she said: "When we leave anyone to get on with something we usually give the result two out



GEOFF WONFOR with New York award.

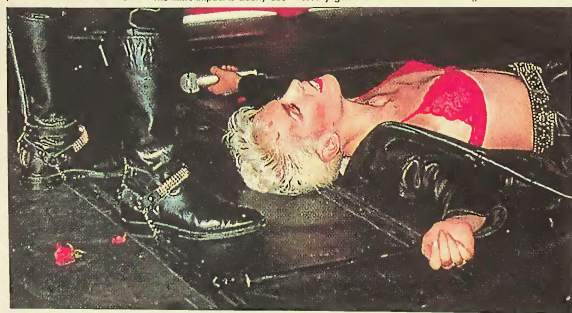
made for Tyne Tees in 1970, showing a local band called Lindisfarne coveting on the Holy Island that gave the group its name. The group of course became very big very quickly and then split apart. "I got them back together in 1976," says Wonfor. "Jacko (Ray Jackson) was window-cleaning and the others weren't doing much. I did the video for their hit *Run For Home* and then filmed their annual *City Hall Concerts*."

Then came *The Tube* and an entrance into the video world. He's won awards for his work with Duran, Culture Club, Tina Turner and Jools Holland, in the memorable TV film *Walking to New Orleans*, which featured the amiable Holland duking with Fats Domino. Right now though, he is the king of live concert films, mainly because he has a video about doing them. "How many gigs have been shot?" he asks rhetorically. "If you can't do something different, forget it."

The Wonfor way of doing something different is to get a special kind of close up, through a wide-angle lens. Rather than put the video viewer in the front row of the hall, Wonfor tries to put you onstage with the performer. "I first used a crane camera to zoom right up to Annie on-stage in LA," he says. "She hated that and made me stop. But when she saw the results on screen she loved it."

"The new *Eurythmics* film has plenty of those shots and even uses a 'zoom' camera on top of the lamp which Annie shines on the audience, giving pictures of the fans from where she stands."

The unpretentious Wonfor is a director in demand and no doubt next year we'll see his work with top-line artists on song videos or live concert films. Right now though, he's eager to emphasize *Famous For Fifteen Minutes* — "out of 1,500 bands we picked just eight. The lovely thing is we can give them the same quality of visual treatment as the *Eurythmics* or *Duran*". He's also working on a new TV project: "it's a kind of visual *Desert Island Discs*". Among the possible names taking part are Lionel Richie and, of course, fellow Geordie Dave Stewart.



ANNIE LENNOX gets loose in *Eurythmics Live*: "We usually give the result two out of 10, but with this man it's eight out of 10."

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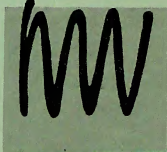
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44	42	REASON TO LIVE	Various	Virgin/Phonogram K152 (E) (E)
45	43	THE WISHING WELL	Various	MBS 171 GOSH 1 (A)
46	76	YOU WIN AGAIN •	Fee Grees	Werner Brothers WBS2 (E) (W)
47	NEW	TIGHTEN UP (I JUST CAN'T STOP DANCIN')	Various	Emulac/AAM USA (E) (E) (E)
48	NEW	G.T.O.	Various	Falson 1122AN 1 (A)
49	52	IDEAL WORLD (Remix)	The Christians	Island 12035 S&P (E)
50	NEW	JINGO	Jully-poon	Crystal 41.013 (E)
51	NEW	WHEN I FALL IN LOVE	Nori King Cole	Capitol 125C 1592 (E)
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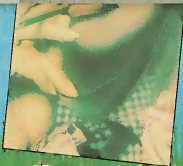
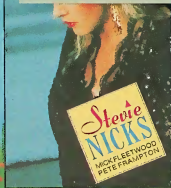
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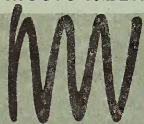
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THE NEW SINGLE BY
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EARTH WIND AND FIRE: Touch The World. CBS LCO149. This is not the sort of infectious dance onslaught that might have been expected from Earth Wind and Fire at their peak. Now they've graduated to a slower, textured soul sound with some reasonably good material thrown in — although there's nothing to get the feet moving like Boogie Wonderland. The lyrics are thoughtful and hard worked on while Thinking Of You gets pretty close to the old successful formula. Enthusiasts shouldn't be too disappointed in the band's evolution. **KF**



JOE COCKER: Unclein My Heart. Capitol (CJEST 2045. Producer: Charles Midnight. This stands as Joe's best since the neglected Sheffield Steel LP of 1982. With a largely anonymous band (plus a few celebrities like Clarence Clemons and Phoebe Snow, a sympathetic if obscure producer and largely unknown songs (apart from "You're So Vain") that make a neat single — and isolation from Lennon's Primal Scream LP) by eminent writers, Cocker has repaid the faith of the few. Hopefully, the reworked will be joined by some first-timers. Nice one. **JT**

THE DB'S: The Sound Of Music. IRS MRF 1031. Producer Greg Edwards. The abrasive and adventurous Americans released two excellent albums on IRS in the early Eighties and return after a mysterious five-year gap. This time they are minus half of their internal writing team, Chris Slomay, so that *The Sound Of Music* is entirely composed by Peter Holsopple. Fortunately, the difference is less than obvious. Ringing guitars, gurgling synthesizer responses and imaginative arrangements are all intact and their sound seems more in vogue now than then. Think *Too Hard* would be our best for the single and Van Dyke Parks is among the guest accompanists. **RM**

ISOBEL BUCHANAN: The White Cliffs Of Dover. ASV DCA 598. Producer: Brian B Culverhouse. Distribution: Pinnacle. Accompanied by the English Chamber Orchestra under Stuart Bedford, this leading soprano sings her melodic way through songs associated with the Second World War, patriotic, sentimental and humorous. Among them are A Nightingale Sang In Berkeley Square, I'll Be Seeing You and All The Things You Are, and the ECO offers three well-known Eric Coates marches and William Walton's Spillane Prelude & Fugue for good measure. **NH**

LINDA RONSTADT: Canciones de mi Padre. Asylum 950 765. For those American country-rockers who record Spanish-language material for the international market you may seem like an uncommercial wimp. But Linda Ronstadt has taken care to present these Mexican ballads with English translations and notes on each song. Accompaniments are by Mexican players and the band sings with her customary blend of passion and skill. After the recent publicity given to Chicano rock by Los Lobos and La Bamba this could be a surprise seller. **DL**

THE STUPIDS: Jesus Meets The Stupids. Vinyl Solution SOL-7. Distribution: Pinnacle. Irreverent metallic point-scraping music from The Stupids. Their third LP for VS reveals that they've developed into a sub-AC/DNC band of shifty-eyed shoulders. Still playing at breakneck speed, *Jesus* flouting the youth in skateboard tragedy images, The Stupids have superseded their cult status and appeared excited in places as diverse as *The Observer* and *Skate Mules Of The Fifth Dimension*. They are state-of-the-art youth culture and on this display it sounds as if they're growing up very nicely thank you! **DEH**

FAIRPORT CONVENTION: In Real Time Island (IRS 9838). "I have more versions of Fairport's *Moby Graves* than I need," said one *MW* colleague dilly, but this record of the last FCS' annual memorial service at Cropredy has more than just Liege and Lief remembrance (although already a also included). Crazy Man MacGyver. There are two evocative versions of *Close to the Wind* and *The Hired Fair*, and Ric Sanders doing his wildest impression of Carl Lewis — manic, of course, but brilliant. The humour hasn't changed either, as the *Widow Of Westminsterland's*



THE FUGS: Refuse To Be Burnt Out. New Rose ROSE 56. Distribution: Pinnacle. This 1984 Fugs' live album gets revived following the interest in their more recent concept double for New Rose, and here we have ED Sanders, and Tuli Kupferberg surrounded by new muses, who liberally smother their outspoken poems and prose in neo-psychedic music. Most of this angst-ridden brain-searching is aimed at the usual targets — CIA, the bomb etc — and it works quite well, the only suspect area is when the group wander off into more contemporary musical arenas... When it gets pretty nauseous. **DEH**



DANNY THOMPSON: Whatever. Hannibal Records HNBL 1326. Producers: Dan Priest, for release, it was simply a one-off concert. But such is its quality it inevitably found a home at Gael Linn as Lunny (fast becoming the star of Irish traditional music) and his band work through some traditional and Lunny recordings in much the manner of his other outfit, Moving Hearts. This benefits from the absolute best of Irish music skill and spirit and is already a firm favourite in the Folk Roots chart. For specialists and beyond. **DH**



Danny Thompson. An absolutely delightful project, high on creative output, as well as impeccable musicianship. Boss! Thompson — once the backbone of Pentangle — is the veritable pivot here, fronting a trio that is a living proof that group interaction, allied to superior, un-historic individual statements, can be much more effective than hour upon hour of endless solo indulgence. And if whatever can be described as jazz-meets-folk there is absolutely no fear whatsoever that the music is in any way pretentious, boring, or vacuous. Thompson's colleagues — Tony Roberts, assorted reeds, guitarist Bernie Holland — help convey the message with skill and sensitivity. Something of a masterpiece in miniature... **SB**

STOCK IT

SLAB3: Descension. Ink Records INK33. Distribution: Nine Mile and the Cartel. After just a year with Ink, Manchester outfit, Slab3 to release their debut album following three abrasive, and often quite testing singles. Their sound has changed remarkably, becoming more intense, more murky, more self-questioning and ultimately much more compulsive. Slab3 already have that log of a "cult" sound and this album will further enhance that reputation. And, the fact that Descension presents a much larger turmoil of both music and mind should allow them to be elevated much higher in the eyes of the media. This is one of those classic albums that'll be referred to with delight. **DEH**

VARIOUS: Paradise A Go-Go. Rhythm King/Mute LEFT LP4. Here's a tonic for anyone who thought that go-go music was just a club animal, a compilation of the stuff that works very well in the front room too. Many of these selections are specialist Washington workouts, but hardcore as they are, there's a considerate level of invention and sheer listenability. Especially when 1984 top 20 names Julia and Co weigh in with the neighbourhood jazz for DC Drug Free. Rore Essence and Double Agent Rock are also among this solid half-dozen. The Rhythm King boys have chosen well. **PS**

EGGY LEY'S HOTSHOTS: WAM No 1 (LC 1415). Eggy Ley has provided a good time jazz for many years and this is his best album to date. Eggy and Trevor Whiting on a variety of saxes and clarinets combine beautifully together and the lively rhythm section which includes guitarist Paul Sealy and bassist Jim Bray provide excellent back-up. One track written by Eggy, *Dinky Pool*, is hilarious and deserves success as a single. An extremely happy album. **JH**

FOLK & ROOTS ALBUMS

TITLE, Artist	Label/Catalogue No (Distributor)
1 (2) MISCHIEF, Chris Ogden & Christine Collier	Special Delivery SD3 003 (3RM)
2 (6) GET RHYTHM, M. Cooke	Warner Bros W237 (7M)
3 (1) WIDE BLUE YONDER, The Ogden Band	Cooking Vinyl COOK-066 (3RM)
4 (2) BALLROOM, De Daxxon	NEA CDLP 1 (M)
5 (1) SIRIUS, (Israel)	NEA PL1513 (EMG)
6 (4) HEYDAY, Folkport Convention	Hannibal HNBL 1329 (HANNIBAL/PUBLIC)
7 (7) IN MY TRIBE, (2110) Marica	Edison ER45 (3M)
8 (8) DONAL LUNNY, Gael Lunny	Good Line GFL 133 (3M)
9 (8) BREATHS — THE BEST OF Sweet Honey In U.S., Cooking Vinyl COOK-068 (3RM)	
10 (5) BEFORE YOUR TIME, Sean Rod	Woodward WRO10 (3M)
11 (15) SOLITUDE STANDING, Suzanne Vega	ASIA SLD 312 (3M)
12 (4) SORO, Sal Saliba	Sony ASIA SDRS 020 (3RM)
13 (8) THE MUSIC OF BULGARIA, Balkans	Hannibal HNBL 1335 (HANNIBAL/PUBLIC)
14 (8) GATHERING PACE, Relativity	Relativity REL 103 (3M)
15 (1) TRUE JET, The Rhonda Bros	NEA WEX19 (3M)
16 (2) HOME AND AWAY, Chris Ogden & Christine Collier	Cooking Vinyl COOK-03 (3RM)
17 (14) THE TEXAS CAMPAFF TAPES, Mikal Gilmore	Cooking Vinyl COOK-02 (3RM)
18 (24) GRACELAND, Paul Simon	Warner Bros W237 (7M)
19 (1) CELTIC WEDDING, The Chieftains	REA EMB1 (3RM)
20 (1) — CELTIC HOTEL, The Bertie Ball Band	Temple TP22 (3M)
21 (17) PATRICK STREET, Paddy Stone	Green Linnet GFL 313 (3M)
22 (17) ATLANTIC BRIDGE, Steve Nipfene	Rare 3015 (CAPORELL)
23 (2) UNDER THE INFLUENCE, Mary Gauthier	NEA WEX19 (3M)
24 (7) BORDERLANDS, Kathryn Kelly	Black Crow BCD 70 (3RM/20)
25 (1) LERUE, Lefor	Dissonance Activations DAVE 1 (3RM)
26 (7) SHOPPING, 3 Wheelers 3	Columbia CBS 21 (3RM/25)
27 (2) TSUBO, Mijagapanee	WYS WSP20 (3RM)
28 (4) MARTA SEBESTYEN & MUZSIKAS, Maria Sebestyen & Muzsikas	Hannibal HNBL 1330 (HANNIBAL/PUBLIC)
29 (1) I REMEMBER BLIND JOE DEATH, John Fahey	Reprise Reprise RED 1235 (7M)
30 (1) STONY STEPS, Neil Mulvey	Cooking Vinyl COOK-06 (3RM)

The best selling Folk & Roots LPs for November 1987, compiled by Folk Roots magazine from a national survey of specialist and general dealers.

SINGLES

Reviewed by Jerry Smith

CHRISTMAS

CHRIS REA: Joys Of Christmas (Magnet MAG(T) 314). This executive ballad from his Danancing With Strangers LP strikes an appropriately sentimental vein for the time of year and the Mark Knopfler seems should outweigh the depressive lyric in giving Rea another big hit.

TIMBUK 3: All I Want For Christmas (Is World Peace) (I.R.S./MCA IRM(T) 142. Another single with an admirable message, but overall this one is less effective despite this Texan duo's lonesome crooned harmonies.

MICHAEL JACKSON WITH THE JACKSON 5: I Saw Mommy Kissing Santa Claus (Motown ZB 41655). Sure to break the ice at parties, especially when played back to back with Bad, this classic four track EP contains all from 1970's Christmas songs from 1970!

ALIEN SEX FIEND: Stuff The Turkey (Plague/Anagram ANA 40). The fiends arrive with all the cheer of a 50lb turkey with this raring synth romp and its spectacularly unstable message.

GENERAL

THE SMITHS: Last Night I Dreamt That Somebody Loved Me (Rough Trade RT(T) 200). Another brilliant single from the best album of the year, Strangeways, Here We Come, and one which should keep the happy unit Morrissey and Stephen Street issue their new material and any one of Johnny Marr's ever growing number of collaborations appears. Also features a John Peel Session from 1984 on the B-side.

STOCK IT

THE JUSTIFIED ANCIENTS OF MU MU: Downtown (KLF JAMS 271). The JAMS actually got permission for this great track dominated as much by a gospel choir as the scratched and sampled slices of the old Petula Clark classic. A likely, if off the wall, contender in the season of goodwill.

EURHYTHMICS: Shame (RCA DA(T) 14). A more conventional single release to follow the excellent *Beethoven (I Love To Listen To)* and one that's sure to boost sales of their superb new LP, *Sevens*.

BELINDA CARLISLE: Heaven Is A Place On Earth (Virgin V5(T) 1036). Already a big hit in the States (presently number two) this

glossy, and ultimately very commercial, number from the former Go-Go's singer must have a very good chance of doing the same over here.

PEPSI & SHRILU: All Right Now (Polydor POP(X) 896). How can this party duo fail with this old Free Kopycat turned into a poppy dance anthem? Its terrace charm is time to go down well at this festive time of year.

STOCK IT

DUSTY SPRINGFIELD: I Only Want to Be With You (Philips/Phonogram BRIV 55). Re-released to coincide with its appearance in a certain advertisement, this old gem should gain the nostalgic vote over the coming party season.

THE WYGALS: Passion (Rough Trade RT(T) 214). This American band, formed by brother and sister Wygal, are sure to make an impression with this striking contemporary R&B produced by former L.A. Active and Pylon member Gene Halder.

AUTOMATIC DAMIANI: Me And My Conscience (Idea IDEA(T) 009). Prior to their eagerly awaited debut album, *D is For Drum*, comes another of their curiously enchanting, heavily processed singles with enough snap, crackle and pop to stick out above the rest of the turkeys.

SINITTA: G.T.O. (Fanfare 12/IFAN 14). Mindless dance single of the week award goes to this Stock, Arken and Waleman written and produced follow-up to her Toy Boy hit. Sure to feature highly on festive dance charts.

STEVE WALSH: Let's Get Together (A.1. 12/A1303). In the heavy-weight division we have top DJ, Steve Walsh, following his 'I Found Lovin'' hit with this punchy, bubbling, again written and produced by SAW, and bound to cross over.

STOCK IT

14 KARAT SOUL: This Boy (Discafrica KARAT) 1). The long overdue debut from this top American cappella group is an inspired rendition of the old Lennon/McCartney song and their sweet soul harmonies are certain to gain yet more acclaim.

STEWART COPELAND: The Equalizer (I.R.S./MCA IRM(T) 1036). The words Stewart Copeland issues his theme to the TV show as

a dramatic and atmospheric taster to his forthcoming LP, *The Equalizer And Other Cliff Hangers*.

GILLAN/GLOVER: Dislocated (10/Virgin TEN(T) 193). Two versatile old men of heavy metal take time out from Deep Purple to issue a surprisingly quirky piece of quasi-jazz. Forget all preconceptions and check it out.

STOCK IT

THE SOUND: Iron Years (Play It Again Sam BIAS 49). Yet another quite thrilling Adrian Borland composition of the sort that gets right under your skin and just won't let go. Give at least a couple of plays but above all do not ignore!

PABLO GAD: Who Is The Terrorist? (Rhythm King/Mete Left 14(T)). Hard, bubbling reggae runnings are made even more mesmerising by Pablo Gad's smooth, illing vocal. Wider attention is most certainly deserved.

● As promised the rest of the Janice Long and John Peel sessions...

WIRE: The Peel Session (18th January 1978) (Strange Fruit SFPS 041). Another classic session from the Peel vaults featuring four epic tracks from this highly influential band, including 'I Am The Fly' and the previously unreleased *Culture Vultures*.

ELECTRO HIPPIES: The Peel Session (12th July 1978) (Strange Fruit SFPS 042). Here is the other end of the Peel Session roster with nine tracks that were only recorded a couple of months ago and, like early Wire, are all very short but effective.

THE MIGHTY LEMON DROPS: The Janice Long Session (26.01.86) (Nighttracks/Strange Fruit SFNT 004). Four up-roaring tracks that verge from the spiky pop of the Other Side Of You to an excellent version of *The Teardrop Explodes'* 'When I Dream'.

THE THOMPSON TWINS: The Janice Long Session (12.02.81) (Nighttracks/Strange Fruit SFNT 005). The last of this batch shows the Thompson Twins before they turned to pop, dropped the intricate rhythms and turning into a trio. Just as with the Peel Sessions this series is sure to be an essential collection granting an ever increasing, but still tantalising glimpse into the Radio One vaults.



BACK WITH A vengeance. re-modelled, re-mixed and re-issued. Petula Clark, Michael Jackson and Dusty Springfield.

MUSIC WEEK 12 DECEMBER, 1987

A & R

THE OTHER CHART

TOP 40 SINGLES

1	LETTER FROM AMERICA	Chrysalis CHS 317 (3)
2	BUILD	Capitol CDB 0207 (5)
3	FAVORITE OF NEW YORK	Parade PAR 17 (5)
4	I SAY NOTHING	London LON 13 (1)
5	IF I ONLY LOVE YOU	I.R.S./MCA IRM 133 (3)
6	I STARTED SOMETHING I COULDN'T FINISH	Rough Trade/Rough 18 (1)
7	GORGEOUS	Virgin V 272 (2)
8	PUMP UP THE VOLUME/ANTINA	4AD AD 07 (1)
9	HIGH TIME	Briggs Brigs 10 (2)
10	BIRTHDAY	One Little Indian PPT 1 (1)
11	THE CIRCUS (Remix)	Musq. Muzt 6 (1)
12	PEEL SESSIONS	Strange Fruit SFPS 041 (3)
13	IN THE CLOUDS	Eden Ed 5 (5)
14	BACK SEAT EDUCATION	Mercury/Phonogram 2005 (5)
15	DARKNESS	Musq. & Muzt 6 (1)
16	HIT THE NORTH	Briggs Brigs 10 (1)
17	IN DULCE DECORUM	MCA COM 8 (5)
18	OPEN UP	Virgin V 191 (1)
19	MY BELOVED GIRL	Electric Blue/ABC 4 (1)
20	WAY OUT	Capitol CDB 020 (1)
21	DEEP AND WIDE AND TALL	WEA WEA 12 (1)
22	PEEL SESSIONS	Strange Fruit SFPS 042 (3)
23	THE JANICE LONG SESSION	Night Tracks SFNT 004 (3)
24	BLUE WATER	Electric Blue V 11 (1)
25	PEEL SESSIONS	Strange Fruit SFPS 041 (3)
26	WILD FLOWER	Briggs Brigs 10 (1)
27	THE DOWN (SHAKE YOUR THANG)	Virgin V 20 (1)
28	PEEL SESSIONS	Strange Fruit SFPS 042 (3)
29	BIG ROCK CANOY MOUNTAIN	Rough Trade RT 210 (1)
30	BIRTH, SCHOOL, WORK, DEATH	Capitol CDB 021 (1)
31	IF I WERE A BULLET	Repper REP 1 (1)
32	YOU'RE GOING TO CRAZY	Salsbury SLSB 14 (1)
33	LOBSTER	Idea IDEA 004 (1)
34	BURY ME DEEP IN LOVE	Idol 10 (1)
35	PEEL SESSIONS	Strange Fruit SFPS 041 (3)
36	THE JANICE LONG SESSION	Night Tracks SFNT 004 (3)
37	GENIUS MOVE	Virgin V 15 (1)
38	THE JANICE LONG SESSION	Night Tracks SFNT 004 (3)
39	STRAWBERRY WINE	Long LANT 1 (1)
40	SOFT AS YOUR FACE	New TV Productions BV 27 (1)

TOP 20 ALBUMS

1	FLOODLAND	Mercury MERR 11 (1)
2	CIRCUS	Musq. Muzt 6 (1)
3	THE PEOPLE WHO GRINNED THEMSELVES TO DEATH	Capitol CDB 020 (1)
4	STRANGEWAYS HERE WE COME	Rough Trade/Rough 18 (1)
5	THIS IS THE STORY	Chrysalis CHR 316 (1)
6	STANCE	Actone FACT 700 (1)
7	LOVE	WEA WEA 12 (1)
8	DOCUMENT	I.R.S./MCA IRM 133 (1)
9	IN THE PALACE OF THE SWORDSMAN REVERED	Capitol CDB 021 (1)
10	TRUE JET	Capitol CDB 020 (1)
11	DARKLANDS	Musq. & Muzt 6 (1)
12	BOY PREZYO	Capitol CDB 020 (1)
13	GEORGE BEST	Capitol CDB 020 (1)
14	MUSIC FOR THE MASSES	Musq. & Muzt 6 (1)
15	DRILL YOUR OWN HOLE	Virgin V 27 (1)
16	LENTULE	Idol 10 (1)
17	DIRTYBATOR	Shannon Two SHAN 1 (1)
18	IN MY TRIBE	Electric Blue V 11 (1)
19	THE GUITAR AND OTHER MACHINES	Capitol CDB 020 (1)
20	THE HOUSE OF DOLLS	Briggs Brigs 10 (1)

- | | | | |
|----|----|--|--------------------------|
| 21 | 23 | REFLECTIONS • CD | 5946 SBR 729 |
| | | Forrest & Allen | |
| 22 | 50 | PHANTOM OF THE OPERA * * * CD | Folger/NOV 9 |
| | | Various | |
| 23 | 21 | THE CREAM OF ERIC CLAPTON * CD | Falder/ECV1 |
| | | Eric Clapton/Cream | |
| 24 | 28 | HEARSAY • CD | Telco 62979A-1 |
| | | Alexander O'Neal | |
| 25 | 27 | SENTIMENTALLY YOURS CD | Thames STAR 202 |
| | | Rose Marie | |
| 26 | 54 | MEMORIES CD | Telco STAR 213 |
| | | Elaine Paige | |
| 27 | 24 | CLOUD NINE • CD | Deaf Hear/WEA/WV 123 |
| | | George Harrison | |
| 28 | 29 | RED CD | London/IONU 29 |
| | | The Communards | |
| 29 | 17 | THE GREATEST HITS OF 1987 • CD | Telco STAR 229 |
| | | Various | |
| 30 | 58 | WHITESNAKE 1987 • CD | EMI EMC 6258 |
| | | Whitesnake | |
| 31 | 22 | SIXTIES MIX * | 5946 SBR 723 |
| | | Various | |
| 32 | 20 | THE CIRCUS * CD | Musa STWJW 33 |
| | | Erasure | |
| 33 | 25 | SAVAGE * CD | RCA/N 71355 |
| | | Erinphones | |
| 34 | 95 | RAINDANCING * CD | CS 451 135-1 |
| | | Allison Moyet | |
| 35 | 31 | E.S.P. • CD | Where Robots Walk |
| | | Beet Gees | |
| 36 | 37 | POPPED IN SOULD OUT • CD | Frederic/Phonogram/WWA 1 |
| | | Wol We! We! We! | |
| 37 | 69 | NOW THE CHRISTMAS ALBUM * * * * | EMI/Rega/NO1 |
| | | Various | |
| 38 | 44 | BETWEEN THE LINES * CD | Tandem/R 17105 |
| | | Five Star | |
| 39 | 33 | RUNNING IN THE FAMILY * * * CD | Polster/NO142 |
| | | Level 42 | |
| 40 | 52 | A VERY SPECIAL CHRISTMAS CD | AMAAMA 311 |
| | | Various | |
| 41 | 38 | THE CHRISTIANS • CD | Island UFS195A |
| | | The Christians | |
| 42 | 39 | DANCE MIX '87 • CD | Telco STAR 214 |
| | | Various | |

* * * **TOP 5** ★ **STARBUCK** (802.020 units) ★ ★ **FOUR SEASONS** (802.020 units) ★ ★ **PLAZA** (320.000 units)
 ● **CD** (150.000 units) ○ **STEREO** (60.000 units) **NEW** **NEW ENTRY** **RE ENTRY**



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- | | | | |
|----|----|--|--------------------------|
| 43 | 69 | THIS IS THE STORY • | Cyrind CH 162 |
| | | The Proclaimers | |
| 44 | 35 | INTRODUCING THE HARDLINE ... * CD | CS 159 11-1 |
| | | Terence Trent D'Arby | |
| 45 | 41 | ALWAYS AND FOREVER • CD | Thames STAR 231 |
| | | Various | |
| 46 | 43 | THE JOSHUA TREE * * * * * CD | Island/DE |
| | | U2 | |
| 47 | 40 | NOTHING LIKE THE SUN • CD | AMAAMA/DE2 |
| | | Shing | |
| 48 | 36 | HIT MIX | 5946 SBR 724 |
| | | Various | |
| 49 | 53 | A PORTRAIT OF MARIO LANZA | 5946 SBR 721 |
| | | Mario Lanza | |
| 50 | 51 | THE PEOPLE WHO GRINNED ... • CD | Gothics/MCOP17 |
| | | The Housemartins | |
| 51 | 34 | DIRTY DANCING CD | RCA/L 8448 |
| | | Original Soundtrack | |
| 52 | 59 | BETE NOIRE • CD | Vega V204 |
| | | Bryon Ferry | |
| 53 | 82 | CLASSIC ROCK CLOWNDOWN CD | CS 1002-2 |
| | | London Symphony Orchestra | |
| 54 | 40 | HYSTERIA • CD | Budgee 881/Phone HIT317 |
| | | Def Leppard | |
| 55 | 49 | GIVE ME THE REASON * CD | IPC 631 3A-1 |
| | | Ulmer/Verdross | |
| 56 | 43 | THE LOVE SONGS • CD | Telco STAR 229 |
| | | Randy Crawford | |
| 57 | 65 | BROTHERS | IN |
| | | ARMS * * * * * CD | |
| | | Dire Straits | |
| 58 | 57 | THE BEST OF PHIL LYNOTT & THIN LIZZY CD | Verdict/Phonogram/VEH 12 |
| | | Phil Lynott & Thin Lizzy | Telco STAR 210 |

- | | | | |
|-----|-----|---|---------------------------|
| 79 | 63 | STARBUCKS • CD | RCA L37201 |
| | | Steve Wonder | |
| 80 | 80 | ALPHABET CITY • CD | Nonesuch/Phonogram/NTH 4 |
| | | ABC | |
| 81 | 82 | BEST OF JAMES BROWN-GODFATHER ... • CD | Kalene/EMI 8 |
| | | James Brown | |
| 82 | 81 | MEN & WOMEN * * CD | Elektra WKS |
| | | Simply Red | |
| 83 | 66 | MY BABY JUST CARES FOR ME CD | Cindy O 30217 |
| | | Nino Simone | |
| 84 | 62 | HOLD YOUR FIRE ○ | Verdict/Phonogram/VEH 47 |
| | | Rah | |
| 85 | 75 | WONDERFUL LIFE • CD | AMAAMA 515 |
| | | Black | |
| 86 | 73 | MAINSTREAM • CD | Polster/ICU3 |
| | | Lloyd Cole & The Communards | |
| 87 | NEW | LIGHT AT THE END OF THE TUNNEL CD | MCA/MCA 312 |
| | | Commo | |
| 88 | 81 | BILLY AND ALBERT | 10/Vega DR 65 |
| | | Billy Connolly | |
| 89 | 68 | KICK CD | Mercury/Phonogram/MEH 114 |
| | | Black | |
| 90 | 89 | TRUE BLUE * * * * * CD | Sw W54 |
| | | Madonna | |
| 91 | 91 | OST 'WHO'S THAT GIRL' • CD | See WH102 |
| | | Madonna/Various | |
| 92 | 85 | HOT AUGUST NIGHT II CD | CS 440181 |
| | | Ned Diamond | |
| 93 | NEW | THE PHIL SPECTOR CHRISTMAS ALBUM CD | Cryndel/CA 165 |
| | | Various | |
| 94 | NEW | JUST VISITING THIS PLANET CD | Cryndel/CH 1569 |
| | | Jalilippen | |
| 95 | 78 | PRESTLEY - THE ALL TIME GREATEST HITS • CD | RCA/L 91700 |
| | | Elvis Presley | |
| 96 | NEW | BEST OF HOUSE MEGAMIX CD | Sire/MS 1017 |
| | | Various | |
| 97 | 83 | A MOMENTARY LAPSE OF REASON • CD | EMI EMO 1003 |
| | | Phil Floyd | |
| 98 | 79 | SOUTHSIDE STANDING * CD | AMA S1412 |
| | | Supreme Vega | |
| 99 | NEW | QUEEN'S GREATEST HITS * * * * * CD | Relativity/EMI 30 |
| | | Queen | |
| 100 | 97 | BAD ANIMALS • CD | Cape/EMI 1012 |
| | | Hair! | |

CD - Released on Compact Disc
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An American abroad

by Nigel Hunter

IN TODAY'S hectic music publishing world of mega-mergers and mega-deals, there is still an area of comparative serenity and sanity to be found, where life proceeds at a busy and profitable pace without the tumult and paranoia elsewhere.

This area is known as Peer Southern Music, a privately owned family company which will be celebrating its 60th anniversary next year. Its ownership structure renders it immune from predatory multi-nationals, which might wish to swallow it if the opportunity presented itself.

Peer Southern has a treasury of catalogues under its banner with a formidable array of standards which seem likely to go on earning without respite, not least through modern covers. It also has 21 branch offices throughout the world, including high profile representation in the main countries of Latin America.

All of which makes Peer Southern a tempting target for takeover, but any raiders salivating at the prospect are out of luck unless the owning family decides to sell out, and nothing seems more unlikely other one talks to Ralph Peer II, head of the organisation and son of its founder.

He is living in England for the next few years at least, partly because he is Anglophile and also because it's a convenient base for visiting Peer Southern outfits on the Continent and for being actively involved in lobbying and legislation which will bring fundamental changes to music publishing in coming years throughout the EEC countries and beyond.

Peer is one of the quiet Americans, not a numerous breed, but the quietness does nothing to conceal a keen mind and an almost English sense of humour. His outlook is compounded by a close awareness of the company's past and the opportunities it has for the future.

His father occupies a unique place in musical history in being widely recognised as the first man to record a black singing the blues in America, although the late John Lomax was a contemporary of his in early field recordings. Ralph

Peer is also credited with making the first country music record in Atlanta in 1923 while working as a field recording engineer for the Victor Talking Machine Company.

Peer senior operated almost exclusively in the Deep South and then in the early Thirties south of the border in Mexico and even further south — hence the Southern part of the company's name. His long association with RCA hatched an equally long string of country and Latin hits as well as general pop successes, and laid the foundation of Peer Southern's enviable standard catalogue.

Acknowledging the strength of his father's legacy, Ralph Peer II adds: "Standards are standards because they're proven. But the company's prospering with contemporary material as well."

Two examples might be deemed slightly embarrassing — and one definitely was for a quiet American. Peer was attending a recent dinner party near his Oxfordshire home, and extolling the joys of shogging in relation to the Peer Southern charter Let's Do The Shog. It was some time later before he realised the reason for the stilled looks and suppressed fitters was that the word has other connotations as well as a type of Deep South dancing. Another current issue success for Peer Southern is the parody of Walk Like An Egyptian which entered last week's chart as *Walk With An Erection*. Parodying another song title, it's not sleepy lime down Southern. Peer enfuses about the expansion of the company's production facilities in the UK, with a new desk and considerable renovation in the studio located in the basement of its Denmark Street premises.

"We put a great deal of emphasis on national repertoires," Peer explains. "Our MDs and staff around the world are plugged in to the local market, and not just concentrating on what comes from the US."

"I'm here for two reasons. One is that we have more employees in Europe than in America, and I want our firm to respond to the new structures coming in music publishing. The other is to be active in deciding what these new structures will be. I'm aware of the concerns of many of my US publishing colleagues and being in

place here, I can work with the industry and achieve the decisions we want."

Peer is not happy about the present situation, asserting that rights holders should not be in the position where their property is put on the auction block. The Continental collection societies because of an EEC decision are able to compete among themselves to provide central accounting facilities for multinational record labels.

"These societies are all run by intelligent people, but they're in a difficult position because they're responsible to their local boards on a national basis — not an EEC basis. To a degree, they're parochial. I think that during the past 12 months, the local needs of societies did not service the overall needs of the international community. The composers and authors on these national boards have not recognised their fiduciary responsibilities on an international basis."

Stressing that he is expressing purely personal opinions, Peer pays tribute to the IPA for its efforts to resolve the situation satisfactorily and singles out its proposal to BIEM as deserving a lot of credit.

"Eventually there has to be some single source for mechanical accounting in Europe, but it must be established without harming the national societies which are so valuable for so many purposes."

Looking at popular music in general, Peer discerns no radical shifts of taste or fashion according to the chart. He is naturally pleased, given Peer Southern's rich resources in this sector, by what he sees as the growing influence of Latin music and rhythms worldwide.

"The Hispanic population in the States is now nearly 10 per cent of the total, both immigrant and first generation," he points out. "That's the same level the black population had reached in the Fifties and Sixties when Motown took off. You can see the Latin influence in the dance charts, and people like Linda Ronstadt, who's half Mexican, are recording Spanish language albums."

"Latin music is a really rich source of ideas and rhythms. Some is one of the simplest rhythms of all, but you can't keep still when you hear it."



RALPH PEER II: Not quite picking up on the connotations

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TOP Dance SINGLES

12 DECEMBER 1987

COMPILED BY MUSIC WEEK FROM GALLUP DATA. BUBBLERS ARE FROM OUTSIDE THE TOP 50 ON THEIR WAY UP

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL
1	6	1	Alexander O'Neal	CRITICIZE	Tabu 6512317 (12) — 6512316 (C)
2	8	3	Jalilbeaux featuring Elise Fanillo	WHO FOUND YOU	Chrysalis JEL(X) (C)
3	2	8	Meat Piest	SOME GUYS HAVE ALL THE LUCK	10/Virgin TEN(T)198 (E)
4	22	2	Whitney Houston	THE WAY YOU MAKE ME FEEL	Epic 6512257 (12) — 6512258 (C)
5	3	5	Whitney Houston	SO EMOTIONAL (REMIX)	Arista R151 (43) (BMG)
6	11	4	The Tams	THERE AIN'T NOTHING LIKE SHAGGIN'	Virgin VS7 (1) 1029 (E)
7	15	4	Public Enemy	REBEL WITHOUT A PAUSE	Def Jam 6512357 (12) — 6512356 (E)
8	10	6	The Communards	NEVER CAN SAY GOODBYE	The Communards London LON(X) 1250 (E)
9	4	4	My Baby Just Cares For Me	NEVER CAN SAY GOODBYE	Cherry CY2 7-112 (12) — CY2 112 (CH)
10	13	7	Giles Goddards	I WON'T CRY	Reproduction/RCA PB 41493 (12) — PT 41494 (BMG)
11	8	6	Barry White	SHO' YOU RIGHT	Breakout/A&M USA(T) 614 (F)
12	5	6	Eric B. & Rakim	PAID IN FULL (COLD CUT REMIX)	4th + B'way/Island (12) BRW 78 (F)
13	9	7	Danna Severn	DINNER WITH GERSHWIN	Warner Brothers US237 (T) (W)
14	7	7	Rick Astley	WHENEVER YOU NEED SOMEBODY	RCA BM 41567 (12) — PT 41568 (BMG)
15	14	10	Bliss Mercedes	I WANT TO BE YOUR PROPERTY	MCA BONAM1 (F)
16	18	2	Poince	I COULD NEVER TAKE THE PLACE OF ...	Paisley Park/WEA W8268 (T) (W)
17	32	2	Five Star	SOMEWHERE SOMEBODY	Tent/RCA PB41661 (12) — PT41662 (BMG)
18	12	4	Mitiga	JACK MIX IV	Debut/Poison DEBT(X) 3025 (A)
19	12	2	ABC	KING WITHOUT A CROWN	Neutron/Phonogram NT(X) 113 (F)
20	23	2	Krush	HOUSE ARREST	Club/Phonogram JAB(X) 63 (F)

21	NEW	LET'S GET TOGETHER TONITE	A.1. (12) A1303 (A)
22	NEW	GHOST HOUSE	House Engineers
23	NEW	THE LOOK OF LOVE	Symposium/EMI (12) 518 (E)
24	10	BODY ROCKIN'	WEA YZ1A2 (T) (W)
25	16	SO AMAZING	Epic LUHT (T) (C)
26	19	LET'S START OVER	4th + B'way/Island (12) BRW61 (F)
27	NEW	TIGHTEN UP! JUST ...	Breakout/A&M USA(T) 621 (F)
28	11	MR SLEAZE/LOVE IN THE 1ST DEGREE	Bananas London NANA 14 (12) — NANK 14 (F)
29	30	WHEN WILL I BE FAMOUS	CBS ATOM (T) (C)

30	NEW	IF YOU CAN DO IT: I CAN TOO	Mellisa Morgan Capitol (12) CL475 (E)
31	NEW	CHILDREN SAY	Polydor/POSP(X) 911 (F)
32	NEW	RISE TO THE OCCASION	EMI (12) EM 33 (E)
33	20	LET'S BE LOVERS TONIGHT	Sharnick Warner Brothers WB146 (T) (W)
34	24	IN THE MIGHTY HOUR	Wilson Pickett Motown ZB41583 (12) — ZT41584 (BMG)
35	NEW	PACK JAMMED (WITH THE PARTY POSSE)	Stock Aitken/Waterman Breakout/A&M USA(T) 620 (F)
36	NEW	LET ME BE THE ONE	Arista R151 (43) 45 (BMG)
37	29	VOYAGE VOYAGE	Desireless CBS DES(T) 1 (C)
38	27	FEMALES (GET ON UP)	Rhythm King/Mate LEFT 12 (T) (LRT)
39	NEW	THE BOYS' GONE CRAZY	Kiss Not War Fontana/Phonogram SP5P9 (12) (F)
40	NEW	SUNSHINE LADY	Falco/Band Master Mix (12) CHE8415 (A)
41	28	PUMP UP THE VOLUME/ANTINIA ...	M.A./R/S 4AD (B) AD 707 (LRT)
42	11	JINGO	Chrysalis JEL(X) 2 (C)
43	26	GIRLS CAN JAK TOO	Zuzan Supreme de CONSTRUCTION ZAN (T) (E)
44	28	I DON'T THINK THAT MAN SHOULD ...	Roy Parker Jr Gelfin GEF 27 (T) (W)
45	44	IF I GAVE MY HEART TO YOU	John McLaughlin Arivo AR156 (L/S)
46	NEW	BEATS + PIECES	Cold Cut Featuring Floormaster Ahead Of Our Time CCUT (I)
47	37	GO! CUT CREATOR GO!	Del Jam LLCJ (T) (C)
48	NEW	BABY WORKOUT	Jackie Wilson SMJ/Poison SKM11 (12) — SKM 12121 (A)
49	NEW	I SAW MOMMY KISSING ...	Motown ZB41655 Michael Jackson/Jackson 5 (12) — ZT41656 (BMG)
50	47	CROCKETT'S THEME	Jan Hammer MCA MCA(T) 1193 (F)

'JINGO'
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TOP 10 ALBUMS

1	1	WHENEVER YOU NEED SOMEBODY	Rick Astley RCA PL 71529/PK 71529 (BMG)
2	3	HEARSAY	Alexander O'Neal Tabu 4509361/4509364 (C)
3	NEW	MAXI	Meat Piest 10/Virgin DUX64/CDUX64 (E)
4	7	BAD	Michael Jackson Epic 4502901/4502904 (C)
5	2	YOU CAN DANCE	Madonna Sire WX76/WX76C (E)
6	5	FROM MOTOWN WITH LOVE	Various K-tel NE1381/CE2381 (C)
7	4	LOVE SONGS	Taliter STAR2298/STAC2298 (BMG)
8	3	WHITNEY	Whitney Houston Arista 2081147/408143 (BMG)
9	NEW	GIVE ME THE REASON	Luther Vandross Epic 4501341/4501344 (C)
10	NEW	INTRODUCING THE HARDLINE ACCORDING...	Terence Trent D'Arby CBS 4509111/4509114 (C)

TOP 10 BUBBLERS

1	CHRISTMAS IN HOLLIS	Ram-D-M-C London LON(X) 163 (F)
2	G.T.O.	Sinitta Fontore (12) FAN14 (A)
3	WHAT A NIGHT (PARTY NIGHT)	Dolly Dots RCA PB 41613 (12) — PT 41614 (BMG)
4	I LIKE TO LISTEN	T-Coy De Construction M6242 (E)
5	DEVOTION	She City Atlantic AP153 (T) (W)
6	GUILTY FOR LOVING YOU	Carl S. Clair Kd A Bach KA1006 (JS)
7	B.Y.O.B. (BRING YOUR OWN BAY)	Angelo Clementson Epic BY08(T) (C)
8	DANCE SINGLE	Greedy G Greensleeves—(GRED401) (BMG) JS
9	12" SOUL COMPILATION	Various Jive (JSOUL 1) (BMG)
10	PARKSIDE 5-2	Schoolly D Jive (JSOUL 1) (BMG)

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BY

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C O L U M N

BEWARNED: To judge from the conversations I've had with record company people over the last few weeks, there seems likely to be a new onslaught of new product released in the immediate aftermath of Christmas. Obviously, labels who are peaking far higher in the Gallup chart than might normally have been expected (*Living Out Sister*), one that comes to mind, as in the fall caused by Christmas and the New Year, a few new releases were meant on by record sales—many being vinyl singles and even more importantly, by vinyl started radio. It's everyone being laid up with stagnant pre-Christmas playlists and thus I'd be over-keen to anything that sounded fresh. The most consistent buyers of record and disco DJs (as consumer research on the readers of *Record Mirror* and *Jocks* has conclusively shown), as any discernible singles reflected in this period are likely to show up well in the final chart of the new year, not because they've sold better than anticipated but because their anticipated level of sales will be better than that of the general pop product that relies on less committed purchases for its chart placement. Unfortunately, chart figures matter more than sales figures when it comes to creative marketing, hence the release strategies being planned for the new year!

Out now is an event, in what's otherwise been a quiet period, are the **MIXERS OF ROCK & ROLL** (Bang/Stone To The Bone 6/02). The most outrageous use of James Brown's back catalogue, his *Stone To The Bone* being used as the dunting accompaniment to bursts of rap which come cue in with "James, tell 'em" — his ex-wife some US pressing has already been while labelled, here by Champion (**CHAMP 12-60**). **DEZO DAZ** featuring **BJ Slip** it's My Turn (Fetcho Hop Records 1/19). James Brown lives and his Sex Machine for you combine with other elements for a dizzy winning rap in "scoring" **TARAVOYNI** Joint Hands (Big Beat 8/001), rearing jittery sparse house with mournful wailing guitar a more atmosphere than actual song content.

NEW ARRIVES
FLEETWOOD MAC Family Man (Warner Bros W1 147), fender/banjo getting much disco offbeat as Arthur Baker has excelled himself giving a 12" mix of their new row excitingly sparse "house" **KANAKARAJI** I Can't Help It (London NANK 15). Black Atlantic Watersman-created HI-NRG disco, directly out in the US ahead of Love

In The First Degree, **MELISA MORGAN** (If You Can Do It) Can Too! (Capitol 12CL 475). Jocelyn Brown's high pitched snarer here flippin' by last year's more soulfully tinged *Fox's Paradise* and 1982's twinged *Pink's Lucky Lady* (the latter by High Fidelity) which was lead singer, **FATBACK** Sunshine Lady (Master Mix 12CBE 34/1), pleasant if unremarkable fuzzily joggling waster doing well in the wake of I found spring classy soul jigger: **MARVIN SPURGEON** Where's My Love Gone (ECC 22 CV 2), via PRT; Fraggy co-produced further eventually reaching a strong Luther Vandross-ski vocal: **BONNIE MAHER** I'm So In Love With You Baby (Expansion Records EXPAND 11, via PRT), sax squealed somewhat **Way** Wow-ickie rapping soul jigger: **ROSALINE JOYCE** No Questions, No Answers (Now! today 12R051, via PRT), top heavily reworked jiggly wrangler with pleasant enough vocals which you get better in the flip's more sympathetic house; **OLADY'S REALITY** **THE PIPS** Love Overboard (IMCA Chunks 1223), rather sombre churchily joggling jigger; **EXPOSE** Let Me Be The One (Artsy RST 45), UK hit stridently insistent plaintive jigger with a more UK-oriented beat than usual from these Miami girls; **R&J STONE** We Do It (1987 MC) (Soul City SIT 13, via PRT), nearly 12 years old sweet surging duet in a now particularly sugared though not particularly modern remix; **ST. CLAIR PINCHNEY** Do You Like It (Kibicon Records KHT 701), chunky joggling jazz-funk by one of James Brown's saxists; **JOHN RUCKA** Move (Chrysalis USA 12 14, via WEA), Farley Jackson **FUCKA** Co-created joggidly leaping house instrumental; **ANDRE WADE** The Fight (Kool Kat KOOL 11), muffled house bubble with jerky jacking beats within a smooth groove; **FX Faithy** Hop & Chirity (Westlake Records WRSR 5).

Concerty-based ex-Specials and the Selector members turning from ska to house for a roughly chartered frenetic fire likely to meet most in the Midlands; **MAK JOCKS** featuring **JOCKMASTER B.A.** House Nation (30373), fairly shy sibling occurred house fire strictly for the pop market; **THE POKER** (DJ International Records) Westlake Records DJINT 11), sharply stinging acid house jilter with throaty rhythm flow.

Baker's lesson in further funk education

By Barry Lazell
WALLY JUMP JR & The Criminal Element, the Arthur Baker produced New York street funksters who found notice on this side of the pond last year by their re-arrangement of *Itar Braxton's Jump Baker*, are back on UK vinyl this week via A&M's Breakout label, which has picked up one of the soundtracks on their *Don't Push Your Luck* import album. *Tighten Up!* Just Can't Stop Dancing. Aficionados will recognise the title as a pair of very early Philly sound dancers by Archie Bell & The Drells, and *MW* asked producer Baker via transatlantic phone, what was the story behind this particular revival.

"The main inspiration was Janet Jackson's *When I Think Of You*, produced by Jam & Lewis; that was the sort of feel we were looking for this was nearly two years ago; the track has been completed for a while) as the basis for something, and it put me in mind of the old *I Just Can't Stop Dancing* Rhythm. Obviously we're doing new things with old material, otherwise there would be no point in the exercise, but there's no reason not to look back into the past as a source of material — I did it before, remember, with *Walking On Sunshine* for Rockers Revue, which was originally an old *Eddy Grant* tune. We also revived Jimmy Cliff's *The Harder They Came* as a follow-up for Rockers Revue."

"Wally Jump Jr is also a firm respecter of the past and his legacy, and it is quoted as saying, 'The

music is dedicated to my roots... bands *Blue Magic*, the *O'Jays*, the *Bluenotes*... I love R&B. It's a reaction to house music and technology."

Arthur Baker also speaks at greater length about his other work recently and currently with acts such as *Fleetwood Mac*, *Living In A Box*, *New Order* and (as a songwriter) the *Four Tops*, and this page will report more of his thoughts in depth during the next week or so.

Meanwhile, *Breakout* has *Tighten Up!* (I Just Can't Stop Dancing) and the market on a three-track 12-inch which offers an A-side mix by Baker and Gail 'Sky King, and B-side coupling the LP version and a dub mix with title amended to *Tighten Up!* (I Just Can't Stop Scratching), featuring cutting by ace female mixer *Jazzy Joyce* (see *Catalogue* number is USAT 621).

RADIO LONDON

A LIST

EXPOSE: Let Me Be The One	Artsy
FATBACK: Sunshine Lady	Master Mix
FOUR 5: Someone Somewhere	Tea/Coca
MICHAEL JACKSON: Sissy's Chickadee	Mer
MELISSA MORGAN: If You Can Do It	Capitol
OLADY'S REALITY: Let Me Be The One	Artsy
ALEXANDER OKALAK: Chirity	Mer
THE STONES: We Do It	Mer
STEVE WALSH: Let's Get Together	A&I
JULYBANE: FEATURING ELISA FIORELLO: Who Found Who	Chrysalis
KEUSH: House Anal	Club/Phonogram

CLIMBERS

JOHN PAUL BARETT: Heaven Can't Wait	Westlake
T. BLACKCOT: I Just Can't Stop	Mer
WILLIE CLAYTON: Babe's Club	Westack Record
SORCE GARDINER: This Old House	ECCA
JILLIAN: Jump	Chrysalis
WILLY JUMP JUNIOR: Tighten Up! (Just Can't Stop Dancing)	New Arrives
JOYCE SIMS: Come Into My Life	London
MARVIN SPURGEON: Where's My Love Gone	CICR
TRANG LUI: All I Want Is You Tonight	Cherry
JACKIE WILSON: Baby Work Out	SWP/Penson

As featured in the **TONY BLACKBURN** (Show Radio London from 7-9 noon Monday-Friday 750/6/18/87)

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THE MUTE label is hell bent on getting **Erasure** into every living room in the world as the group's Circus album re-appears as The Two Ring Circus with special remixes and re-recordings. The LP has six remixes, including three by Latin maestro **Little Louis Vega** plus three re-recordings with orchestra (arranged by ZIT artiste **Andrew Poppy**). The release comes as a two-record 45 rpm set through the Cartel and Spartan. Former **Eyeless In Gaze** frontman, **Martyn Bates**, releases his first solo album for Cherry Red called *The Return Of The Quiet* through Pinnacle, while **ROIR**, the NY tape-only label, releases two new packages on its UK branch, **Sister Breeca's** *Ridym* Ravings and **The Durati Column's** *Live At The Bottom Line* (both of these through Red Rhino and the Cartel). There are two new albums from Homestead in the shape of **Volcano Suns' Bumper Crop** and **Big Dipper's** *Heavens*.

THESE LEGENDS in their own lunchbox, **The Soft Boys** (who spawned **Robin Hitchcock**) have a sprawling album in *Live At The Portland Arms on Midnight* through Rough Trade and the Cartel. Treated as light relief from the group's attempts to be "mega", the recordings are "interesting". South London's **Film Flam** label through Rough Trade has an album's worth of **The Beloved's** singles, remixes and flipside, called *Where It Is*, but don't worry, this isn't a final fling from the group, they're currently recording a new album. Oh yes, the first 2,000 copies of *Where It Is* come with a free seven-inch of previously unreleased **Beloved** material. There's two chances for **lgyy** fans to increase their re-

by Dave Henderson

cord collection this month with **The Stooges' Rubber Legs** (a six-tracker of rehearsal out-takes recorded between **Raw Power** and **Kill City**) and **The New Order's** *Declaration Of War* (featuring a couple of ex-Stooges and an **MCS**) both released on Fan Club through Pinnacle. The Nightshift label (through Fast Forward and the Cartel) continues to release some classily independent pop with a mini-album, *Skinny*, by **The Hitchcocks**. The group have already been acclaimed by John Peel, they're from Hull and have also been (quite wrongly, of course) likened to **The Smiths** and **REM**. Even more fantastic independent pop comes from the excellent **Automatic Djamini**. Now signed to idea through Pinnacle, they have a new single, *Me And My Conscience*, released this week and that will be quickly followed by their micro-groovy debut LP, *D Is For Drum*.

ID RECORDS releases a new single from **Crazy Pink Revolutioners** (those chaps who include a **Spoor Of Destiny** in their line up) entitled *Brixton Nights*... and to promote the disc they'll be playing live with **The Cult**. **Techno** bites hard at **Cooking Vinyl** as mid-December sees it release **The Oyster Band's** *Step Outside* and **The Real Sounds' Wende Zako** albums (both featuring an extra track piece). More releases in the groovy new format will follow in the new year through Nine Mile and the Car-

tel. Back at the shack, I Gotta CD on RLE Communications through Rough Trade and the Cartel. The disc in question has a devilish beat and many an earmark of the **JAMS** type. **Iside Works** release a special single pack of their fabby new *High Time 45*. On **Beggars Banquet**, it comes in an envelope sleeve with post-cards.

AMERICAN GUITAR-band, **Game Theory** release a fine album in *Lolita Nation*. It's their third album on the Enigma label (through Pinnacle) and it's produced by **Mitch Easter** of **REM** fame. From the back pages, the **Bedrock** label (through Pinnacle) releases an album from **Canned Heat** entitled *The Boogie Assault/Live In Australia*, which was recorded in 1985, while sister label **Upright** has a limited edition one-sided single from **The Bomb Party**, entitled *I Wanna Be Abused* (which is taken from their current, rather excellent album, *Liberation Rising*). Coming soon through Pinnacle, and just nipping in before Christmas, there's a host of stuff including **John Hammond's** *Nobody But You LP on Demon*, a new compilation in **Cherry Red's** *Seeds* series — this time featuring "punk" acts — **Die Form's** *Poupee Mechanique* album on **New Rose**, **R. Steve Moore's** excellent *Teenage Spectacular* album on **New Rose**, **Atomkraft's** *Conductor Of Noise* video on **Jethousez**, plus a 12 inch from **Birdhouse** entitled *She Revs Me Up on the Vinyl Solution* label.



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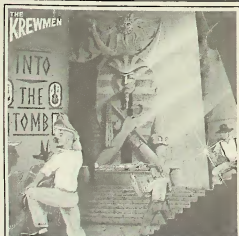
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<p>1 7 MY BABY JUST CARES FOR ME <i>Nina Simone</i> Cheryl CY27112 (12—CY2121) (CH)</p> <p>2 3 JACK MIX IV <i>Various</i> Debut DEBT0720025 (A)</p> <p>3 4 I STARTED SOMETHING I COULDN'T FINISH <i>The Smiths</i> Rough Trade RT(1198) (UK)</p> <p>4 14 PUMP UP THE VOLUME/ANITA... <i>M.A.R.R.S.</i> GAD(B) AD 707 (UK)</p> <p>5 NEW BOG EYED JOG <i>Ray Moore</i> Play PLAY224 (5P)</p> <p>6 15 BIRTHDAY <i>Supergods</i> One Little Indian (12) 77P (UNM)</p> <p>7 6 THE CIRCUS (Remix) <i>Erasure</i> Mute (1) MUTE66(T) (UK/ST)</p> <p>8 NEW THE PEEL SESSIONS (VOLUME 2) <i>New Order</i> Strange Fruit SPFS039 (P)</p> <p>9 8 FEMALES <i>The Cocteau Crew</i> Rhythm King Mute LEFT12 (1) (UK)</p> <p>10 7 10 WHO'S THAT MIX <i>This Year's Blonde</i> Debut DEBT(13024) (A)</p> <p>11 NEW OPEN UP <i>Red Lorry Yellow Lorry</i> Situation Two SIT49(T) (UK)</p> <p>12 9 WILLIAM IT WAS REALLY NOTHING <i>The Smiths</i> Rough Trade RT(1166) (UK)</p> <p>13 9 FLYING <i>Class & Dave</i> Bounce ZBUNI (A)</p> <p>14 16 BEATS & PIECES <i>Ahead Of Our Time CBUI (UK)</i> Gold Cat featuring <i>Floozie The Squad</i></p> <p>15 11 THE PEEL SESSIONS <i>Joy Division</i> Strange Fruit SPFS033 (P)</p> <p>16 17 BEVERLY HILLS COP <i>The Big X Crew</i> UpTown 7UTRS (12"—12UTRS) (A)</p>

<p>17 NEW THE PEEL SESSIONS <i>The Damned</i> Strange Fruit SPFS040 (P)</p> <p>18 15 17 TRUE FAITH <i>New Order</i> Factory FAC183/T (12—FAC183) (P)</p> <p>19 NEW NIGHT TRACKS <i>The High Life Lemon Drops</i> Night Trax SNKT004 (P)</p> <p>20 11 BLUE MONDAY <i>New Order</i> Factory FAC27 (P)</p> <p>21 NEW GLASGOW RANGERS BOYS <i>Boys In Blue</i> Spartan (12)GR81 (5P)</p> <p>22 NEW BAD HEARTS <i>Ximox</i> 4AD 8AD711 (UK)</p> <p>23 16 17 GET DOWN <i>Dave Nave</i> Music Of Life NOTE07 (P)</p> <p>24 13 BLUE WATER <i>Fields Of The Nephthim</i> Situation Two SIT48 (T) (UK)</p> <p>25 NEW THE PEEL SESSIONS <i>Wire</i> Strange Fruit SPFS041 (P)</p> <p>26 20 21 WYRE REACTION <i>I Can't</i> Kookkat KOOL7Y (A)</p> <p>27 24 14 GIRLFRIEND IN A COMA <i>The Smiths</i> Rough Trade RT 197 (UK)</p> <p>28 17 4 LET THERE BE ROCK <i>Outcast</i> Under One Flag 12FLA100 (P)</p> <p>29 7 DO YOU WANNA FUNK <i>Slyester with Patrick Cowley</i> Domino DOMAT (CH)</p> <p>30 NEW FUCK YOU <i>Various</i> Under One Flag 12FLA104 (P)</p> <p>31 18 EAT THE RICH <i>Motorhead</i> GWR GWR4 (12"—GWR4) (A)</p> <p>32 NEW THE PEEL SESSIONS <i>Electric Hippies</i> Strange Fruit SPFS 042 (P)</p> <p>33 NEW LOVE IT (COLD CUT MIX) <i>Electric</i> Big Life BLR1(T) (UK)</p> <p>34 21 12 BIG ROCK CANDY MOUNTAIN <i>The Motor Cycle Boy</i> Rough Trade RT(T)210 (UK)</p>

<p>35 21 5 SAVIN' MYSELF <i>Eric Focite</i> Saturday 75TD1 (12—STD1) (A)</p> <p>36 NEW IF I WERE A BULLET <i>One Thousand Villages</i> Report REPX1(T) (PAC)</p> <p>37 20 5 GOTTA HAVE YOU (IN MY LIFE) <i>Clare Moore & Paul Young</i> (12)SGR01 (1)</p> <p>38 31 7 YOU'RE GONNA CRY <i>The Fatimates</i> Subway Organisation SUBWAYX1(T) (UK)</p> <p>39 4 4 AT THE GYM <i>Man To Man</i> Bells BOLTS107 (12—BOLTS102) (P)</p> <p>40 NEW LET'S START IT DANCE AGAIN <i>Manham Bohannon</i> Domino DOMST (CH)</p> <p>41 23 13 TEMPLE OF LOVE <i>Merciful Release</i> MR (X) 27 (UK)</p> <p>42 13 5 THESE BOOTS ARE MADE FOR WALKING <i>Jessica Williams/Man To Man</i> Diamond DM(T) (3P)</p> <p>43 22 3 LOBSTER <i>Jack Rabbits</i> Ideo IDEA(T)028 (P)</p> <p>44 27 4 SHEILA TAKE A BOW <i>The Smiths</i> Rough Trade RT(T)716 (UK)</p> <p>45 26 18 ALICE <i>Sisters Of Mercy</i> Merciful Release MRO21 (UK)</p> <p>46 19 8 LET'S MAKE PLANS <i>Close Lobsters</i> Fire BLAZE22T (P)</p> <p>47 NEW THE PEEL SESSIONS <i>New Order</i> Strange Fruit SPFS001 (P)</p> <p>48 NEW REALITY <i>Real City</i> Gary Clail On U Sound ONU119 F12 (12)</p> <p>49 NEW SHARP AS A NEEDLE <i>Bozzy Army</i> On U Sound ONU119B (1)</p> <p>50 24 6 THE PEEL SESSIONS <i>That Patrol Emotion</i> Strange Fruit SPFS038 (P)</p>

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TOP 25 ALBUMS

<p>1 35 THE CIRCUS <i>Erasure</i> Mute STUMM35 (1) (UK/SP)</p> <p>2 5 STRANGEWAYS HERE WE COME <i>The Smiths</i> Rough Trade ROUGH106 (UK)</p> <p>3 7 MY BABY JUST CARES FOR ME <i>Nina Simone</i> Cheryl CR20712 (CH)</p> <p>4 NEW OUT OF OUR IDIOT <i>Ernst Costello</i> Demon XFDEN2(T) (A)</p> <p>5 4 15 BEST OF HOUSE VOLUME 3 <i>Various</i> Serious BHO3 (A)</p> <p>6 15 SUBSTANCE <i>New Order</i> Factory FACT 200 (P)</p> <p>7 NEW AFTER DARK <i>Barbone D'Arkans</i> Thebald DICKIN(T)DP001 (P)</p> <p>8 5 8 UPFRONT 8 <i>Various</i> Serious LUPR8 (A)</p> <p>9 10 2 HOUSEMASTERS <i>Various</i> Kookkat KUL1 (A)</p> <p>10 9 42 HATFUL OF HOLLOW <i>The Smiths</i> Rough Trade ROUGH 76 (UK/RT)</p> <p>11 12 26 THE WORLD WON'T LISTEN <i>The Smiths</i> Rough Trade ROUGH 101 (UK/RT)</p> <p>12 4 JACKMASTER VOL 1 <i>Various</i> DJ International JACKP01 (A)</p> <p>13 16 16 THE QUEEN IS DEAD <i>The Smiths</i> Rough Trade ROUGH 96 (UK/RT)</p> <p>14 NEW FLYING <i>Class And Dave</i> Bounce BUNLP1 (A)</p> <p>15 11 5 BOX FRENZY <i>Pop Will Eat Itself</i> Chapter 22 CHAPLP18 (UNM)</p> <p>16 17 GEORGE BEST <i>Wedding Present</i> Reception LEEDS01 (UK/RT)</p> <p>17 19 MUSIC FOR THE MASSES <i>Depeche Mode</i> Mute STUMM 47 (UK/SP)</p> <p>18 NEW WONDERLAND <i>Erasure</i> Mute STUMM245 (1) (UK/SP)</p> <p>19 20 4 MEAT IS MURDER <i>The Smiths</i> Rough Trade ROUGH81 (UK/RT)</p> <p>20 20 4 ROCKY HORROR PICTURE SHOW <i>Original Soundtrack</i> Gde OSV21453 (PAC)</p> <p>21 22 27 DAWNRAZOR <i>Fields Of The Nephthim</i> Situation Two SIT48 (1) (UK)</p> <p>22 4 8 THE SMITHS <i>The Smiths</i> Rough Trade ROUGH61 (UK/RT)</p> <p>23 16 8 HIP HOP '87 <i>Vapor</i> Serious HHOP87 (A)</p> <p>24 2 3 NIGHTFALL <i>Cardinal Drive</i> Axis AXSLP3 (G/C)</p> <p>25 NEW THE GUITAR AND OTHER MACHINES <i>Dupont Colum</i> Factory FACT204 (P)</p>

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REGGAE CHART

THE WEEK	LAST WEEK	REGGAE DISCO CHART	REGGAE CHART
(1)	(1)	GET READY	Frankie Paul
(2)	(7)	IF I GIVE MY HEART SOME RHYTHM	Various
(3)	(4)	GUILTY OF LOVING YOU	Chris Sandler
(4)	(5)	BAD BOY	Various
(5)	(6)	BUBBLE'N' LOVE	Various
(6)	(3)	GUMS HAVE ALL THE LUCK	Various
(7)	(8)	THEY HAD TO DO IT	Various
(8)	(10)	HYDRO ON YOUR MAN	Various
(9)	(7)	HARD UP BACHELOR	Various
(10)	(13)	BIG BATTY GIRL	Various
(11)	(14)	THEE MY BFF	Various
(12)	(9)	SASA	Various
(13)	(15)	NEVER FOUND LOVE	Various
(14)	(17)	AGONY	Various
(15)	(20)	LEAVE IT TO ME	Various
(16)	(18)	JAZZY KIND OF LOVE	Various
(17)	(11)	RAGAMUFFIN BOLL CALL	Various
(18)	(12)	TEARS FROM MY EYES	Various
(19)	(16)	BLUBERRY HILL	Various
(20)	(11)	FIORA	Various

REGGAE ALBUM CHART

(1)	(1)	RIGHT HERE IS WHERE ...	Various
(2)	(2)	NICE TO HAVE YOU	Various
(3)	(3)	SO AMAZING	Various
(4)	(9)	THE FEELING	Various
(5)	(8)	KILL ME WITH YOUR RHYTHM	Various
(6)	(7)	GREAT AMBITIONS	Various
(7)	(10)	ALL SEASONS	Various
(8)	(18)	A DUB MARKET	Various
(9)	(23)	THE REAL ENEMY	Various
(10)	(25)	GOT TO BE	Various
(11)	(4)	COME INTO THE LIGHT	Various
(12)	(6)	ORDINARY MAN	Various
(13)	(5)	TAKING CONTROL	Various
(14)	(14)	MARVELOUS	Various
(15)	(11)	SENTIMENTAL REASONS	Various

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I WISH IT WOULD RAIN	Hipnotics	Real Gone Music
NATURE OF LOVE	Various Artists	Empire

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FORWARD RASTAMAN	Various Artists	Tre
TALKING LOVE	Various Artists	World Circuit
LOVE'S GOTTA TAKE ITS TIME	Various Artists	Real Gone Music
OVERDUE	Various Artists	Real Gone Music
KNOW-N TO BE DOWN	Various Artists	Profile
REALLY TOGETHER	Various Artists	Lambada
BATA	Various Artists	Mercury

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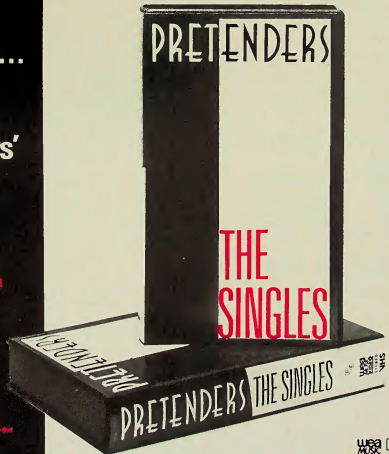
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Diary

D I A R Y

JUST ABOUT every colour of Lord jumped on the record rental bandwagon in support of the music industry's case (see p4) — except the Liberals. Until, that is, wise words from Liberal leader David Steel in support of artists' rights were pointed out to them. And where did he utter those wise words? At none other than a Music Week Awards luncheon a few years ago... Our next event is at the Grosvenor House on Monday, February 22, by the way... Through BMG, the BPI is looking to test the low governing imports to the UK following the recent Dutch court case involving Elvis product... Sad to report that we still know East London dealer Sidney Shuter — Mr Music, as his store name suggests — died last week... The Daily Mail got its snappers in a twist last week when publishing a picture of James Moir — BBC TV's head of light entertainment — along with a story announcing the departure of TOPF supreme Michael Hurli (see p1). Moir was not amused... Michael Hurli is certainly working hard this Christmas, directing a pantomime (no, we're not talking about the TOPF Christmas special)... The more excitable tabloids were quick to depict a nasty murder case last week as a black magic ritual slaying, citing a "devil's chant" written by the alleged killer. A sharp-eyed scab at MYW has recognised the words as nothing more sinister than lyrics from an Iron Maiden track...

WITH WOOLIES joining the £3.99 CD bandwagon (see p1), the general downward pressure on CD prices is mounting. Perhaps it's no more than coincidence, but it's interesting to note that Terry Blackman — now with Woolie's supplier Record Merchandisers — was working for Boots when The Compact Selection was being discussed... Can the music business expect a more sympathetic hearing of the Beeb now that Janet Street-Porter has been appointed as a consultant on programming for young people? If anything, she is seen as a stumbling block to finding a Phoenix-like successor to the Old Grey Whistle Test, even though a couple of pilots described as something like "a Q of the air" have been put together... Bill Cotton, retiring as MD of BBC Television in April, is expected to join the TV production arm of the Noel Gay organisation... Richard Branson has been spied visiting the Chrysalis offices, but we are sure this was for nothing more than a friendly chat... Word has it that model Jerry Hall has shopped cooking Mick Jagger to marry her after hearing his solo album... A service of thanksgiving for long-serving EMI staffer Bob Dockerill is being held at St Paul's Church, Robert Adam Street, London W1 at 12.30pm this Thursday (10)... Genesis won best video award at the recent First American Video Conference in LA... Fresh from receiving an order as Technical Journalist of the Year, Barry Fox — often seen as a scourge of the record industry — has offered his own "solution" to the "rental" problem. In a recent New Scientist article he suggests selling rental shops special records marked with a hologram for a premium price, but all of the same time making it illegal to hire out normal discs.



PLAQUE TO the future: CBS employees get their awards for 10 and 20 years' service from MD Paul Russell.



GOING FOR the one: Pete Waterman hosted a party to celebrate Rick Astley's number one album success.



NEVER-ENDING story: Clive Banks and Mark Marol get a gold disc from PolyGram's Maurice Oberstein for the Island Story.



FOOL'S GOLD: Mike Heap, MD of Legend Records, presents Russ Ballard and John Stanley with discs for Elkie Brooks' No More The Fool.



ANDY'S HANDY: Andy's Records marketing director William Gray receives an award from the Association of Business Sponsorship of the Arts recognising the chain's sponsorship of the Cambridge Festival.



BAD NEWS: Michael Jackson took just enough time from preparing for next year's UK dates to tour Australia and receive a double platinum disc for Bad from CBS Australia MD Denis Handlin (left).

COMMENT

Try before you buy. That sounds like an attractive selling pitch when you are talking about most products. Music that can be copied, however, is another matter and should always remain so. Otherwise "try, but don't buy" could become the order of the day as CD rental explodes to a degree as yet unimaginable.

Renting albums in whatever format is like taking a few bites out of a pizza and then giving it back, saying that you don't like the ingredients and will only pay a small part of the full price for just having sampled it. All right, maybe that is stretching logic a little too far, but how about books, then?

If there were a large number of commercial libraries able to lend out books on a try before you buy basis, operating at a fairly cheap level because the books were made of an indestructible, unspoilable material, how would the publishing industry and the book trade feel? In fact, how many of them would survive?

There are many parallels between books and pre-recorded music. They each represent carriers of intellectual property and while there can be spectacular money-spinning successes, there are many more failures or break-even

projects just as worthwhile but which don't hit the headlines. The successes — which can certainly make a few people very rich — help to pay for the comparative and absolute flops.

There is one key difference between books and pre-recorded music — particularly on compact disc — which makes action on record rental (see p4) all the more vital an issue. Nobody has yet devised a cheap domestic method of duplicating books.

That's why it's heartening to see some recognition of the horrible prospect of record rental as Parliament addresses copyright reform. But perhaps even more significant is the news from Paris (see p1) that the hardware manufacturers (even the previously obdurate Japanese) seem at last to be realising that their best interests are served by paying attention to the best interests of music creators.

Long may this new spirit continue.

David Dalton



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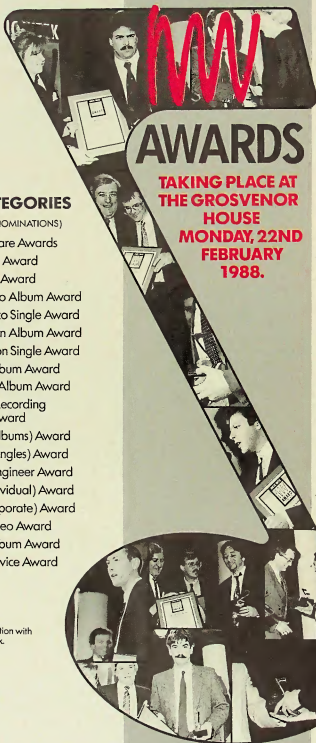
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Top Single Award

Top Dance and Disco Album Award

Top Dance and Disco Single Award

Top Indie Distribution Album Award

Top Indie Distribution Single Award

Top Classical Album Award

Top Compilation Album Award

*Top British Recording

Studio Award

*Top Producer (Albums) Award

*Top Producer (Singles) Award

*Top Recording Engineer Award

Top Publisher (Individual) Award

Top Publisher (Corporate) Award

Top Music Video Award

Top Country Album Award

Exemplary Service Award

*Awards in association with
Studio Week.

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(REQUIRING NOMINATIONS)

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Advertisement Award

Top British Music Promo Video Award

The Marketing Award For Records,
Cassettes & CDs

Plugger Of The Year Award

Top Record Distributor Award

The Leslie Perrin Award for P.R.

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