

Chappell do?

MUSIC WEEK



£1.80 U.S.\$2.75


ISSN 0265-1548

Had There CP?

Government gives rental right hope	3
New Product: TV campaign for The Who	3
ABC boost for music press; jobs go at Warner/Chappell	4
CD prices: how low can they go?	6
Singles, albums chart	9, 24
A&R: Getting close to Howard Devo, Levert, So (pictured) Parlophone and Demon, plus Dance,	

From A.R. Young at ESO

INSIDE



Hamilton, Tracking, The Other Chart and reviews of the latest releases. Starts	10
Classical: von Karajan celebrates	12
Airplay action	12
CD chart	12
Publishing: BASCA looks north for talent	21
Indie chart	22
Music Video: Strange days; diary	25
Chappell and Dooley: I am the lore	31

Lewis: record chains 'out of touch'

A SWIPE at the stocking policy of the big record stores has been made by Roger Lewis, head of Radio One Music Department. Speaking at the MW Awards luncheon yesterday (27), Lewis accused the chains of being out of touch with consumer demand. He said: "At Radio One, we stick our necks out with records more often than people give us credit for, and some of our producers get

concerned that records they think are good and are playlisted are not being bought and so are not registering in the charts. "Producers quite rightly get nervous. Why should they take risks and lose the polish, appear to be out of touch? "But then we discover, through listeners ringing us and writing to us, that they've gone to some big chain stores and certain record

shops, and have been told that the store does not stock what they want — but it would be stocked if it appears in the chart. This is absolutely crazy." Lewis also referred to plans by the Home Office to allow three new, national, commercial radio stations. He remarked: "I welcome the competition in whatever shape or form it will eventually take. TO PAGE FOUR ▶

£500m sales record sets seal on recovery

THE UK recorded music market grew by nearly one-quarter last year to top the £500m mark for the first time. The figures mark the high point of the Eighties and an end to the blues of the recession of the early part of the decade. The rise was led by compact disc but was given extra momentum by consistent sales of black vinyl albums. Sales of pre-recorded cassettes were also up, although the

format's progress appears to be slowing. According to figures just released by the BPI, the final total of £528m of trade deliveries of all formats in 1987 represents an increase of 24 per cent over the figure for 1986. Deliveries of CDs were measured at 18.2m for the year, more than double their 1986 total of 8.4m units. The format accounted

for 26 per cent of all revenue from album sales. Says the BPI: "In a solid last quarter, CD settled down to a comfortable unit growth rate and the fall in the average trade price was more a reflection of a developing mid-price sector than an indication of any significant softening of the top of the range." The growth in CD does not appear to have affected black vinyl albums where the final figure of 52.2m units has barely changed from 1986. The BPI comments: "Vinyl is the favoured medium for certain repertoire types (black music and rock, for example) and this has buoyed up the vinyl LP sector as a whole. "With vinyl LPs unsold, it now appears that if CD has dented progress in other areas, it is pre-recorded cassettes that have suffered." Even so, total deliveries of 74.4m units were up seven per cent on 1986 while value was up 22 per cent of £185.1m as the balance moved towards sales of

TO PAGE FOUR ▶



SKY HIGH: PolyGram sales director Pete Rezon shows the world the company's MW awards.

PolyGram scoops twin awards for second time

POLYGRAM HAS been named leading singles and albums company for 1987, the second time it has achieved this twin feat in the two years that its constituent labels have been considered under one heading. The company's success comes despite a muted impact by the individual marques. The highest place for a PolyGram label was Poly-dora's third for album sales. Leading albums label was CBS with stablemate Epic taking top slot in the singles category.





PolyGram's main rivals as leading company were WEA and CBS. WEA failed by just 0.7 per cent to oust PolyGram from the top of the singles section although the latter company's lead over CBS in the albums market was a substantial 2.4 per cent. Only four companies — PolyGram, BMG, WEA and CBS/Epic — figure in the top three places for each of the four categories. Full details of the 1987 market survey appear on p32 of the MW Awards brochure.

Our Price stars in TV ads

OUR PRICE is aiming to put across the message that it is truly a national chain with £5m of TV and press advertising. Launched in April, the campaign is believed to be only the second to use generic ads that make no mention of product. Managing director David Clippsham comments: "In parts of the country, Our Price is virtually unknown. We have always found television is the best medium to get our message across." Marketing manager Glen Ward

adds that the national TV slots will put forward Our Price's claims for good value, quality of service, depth of stock and convenient situation of the stores. He says: "We are certainly aware of the need to get the Our Price name across very quickly. But, in the areas where people already know us, it will be blowing the trumpet a bit." Our Price is also expanding from its base in the South-east to open its 200th store in Stirling.

CHARTFILL OF SOUL

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Government reveals rental impact in Copyright Bill

THE GOVERNMENT has given the strongest indication yet that the Copyright Bill due back before the House of Lords today (23), will eventually contain a protection for record companies over rental.

Questions about home taping, trade and industry minister Francis Maude replied: "I hope that those in the industry will be reassured by the rental right that the Government have introduced by tabling an amendment (to the bill)."

The bill today reaches the report

stage in the Lords, the last process before being considered by the House of Commons.

In the Commons, Maude was asked by the Simon Coombs, the MP who represents the Swindon constituency in which EMI's compact disc plant is based, about the potential impact on CD of digital audio tape.

He was pressed further by Derby North MP Greg Knight who suggested that attempts to ban the import of DAT machines could be described only as "ludicrous". He

asked Maude to resist pressure from CD manufacturers.

Said Maude: "We are not persuaded that measures are desirable to prevent the importation of DAT recorders or to require them to be fitted with spotters to prevent home taping. I take [Knight's] point, but a lively debate is developing on this topic."

Maude also congratulated CD manufacturers and EMI at Swindon in particular, over "the excellent growth of the industry".

Joint campaign backs Who's hits package

POLYGRAM AND Channel 5 are mounting a joint national TV campaign in support of Who's Better, Who's Best, an 18-track compilation from the Who.

The ads, which break in Granada to coincide with the March 8 release, will feature the three audio

formats on the Polydor label and Channel 5's video. A national roll-out will follow later. The promotion will also include commercials on Capital Radio.

The album includes My Generation, Pinball Wizard and I Can See For Miles.



THE WHO hits collection out on PolyGram.

MUSIC WEEK



A Spotlight Publications Ltd publication, incorporating Record & Tape Rental and Record Business.

Greater London House, Homeward Road, London NW1 7QZ. Tel: 01-287 6611. Telex: 299485 MUSIC C.

Editor: David Dalton. News Editor: Jill Clark. Features Editor: Dave Lacey. A&R Team: Jill Clark-Moore, David Doran, Duncan Halford, Karen Faux, Doug Long, Kay Suster. Production Editor: Kay Suster. Chief Sub Editor: Susan Holland. Special Projects Editor: Karen Faux. Contributors: James Harkin and Barry Slavin (Dance & Dance), Jerry Smith (Dance), Martin Soames (Classical), Dave Henderson (Folk/Swing/Indie), John Tobler (US Correspondent), Ian Moore, 488 East 18th Street Brooklyn NY 11236, USA. Tel: 718-469-9320. Research: Lynn Henry (magazines), John Tao, Garth Thompson. Advertisement Manager: Andy Gray. Ad Sales: Peter, Ruth Black, David Howell. Classified: Cathy Young (magazines). Ad Production Manager: Robert Clarke. Commercial Manager: Katy Legend. Publisher: Andrew Brown.

Music Week is sold on condition that the pages containing charts will not be displayed in such a way as to conceal any part of such pages and it may not be reprinted without the same condition being imposed on any subsequent purchaser. Printed for the publisher by Pearson Press Ltd, Great Brunswick St, The Print Office, as a newspaper. Member of the British Publishers Association and the Audit Bureau of Circulations. All rights reserved. © copyright 1988 music week Ltd.

Subscription rates: UK £6.00. Five Years £26.00. Europe \$140. Middle East, North Africa \$185. USA, Canada, India, Pakistan \$215. Australia, Far East, Japan \$242.

Subscription/Directory enquiries: Mary Taylor, Advertising House, 40 Bedford Square, London WC1B 3EJ. Tel: 01-454 2700.

New Music Week Directory free to advertisers commencing in January 1988.

EMI claims first on laser-etching

EMI IS claiming to have produced the UK's first record with a laser-etched image on the inside.

The 12-inch version of Richard Marx's *Should've Known Better* carries a picture of the singer and the lyrics embossed into the vinyl. EMI UK general manager Mike Andrews says the technique was developed by EMI Toshiba in Japan and it was that company which provided the technical data for the process to the reproduced in the UK.

Andrew adds that he hopes to use the technique again, and he says: "Nobody is losing any music. Whatever would be on the 12-inch is all on one side and we'll go to 33 1/3 if necessary."

Directory

RECENT MOVES: Esta Management to temporary accommodation at 10a Lilyard Yard, Crompton Street, London SE17 0J-708 37441. . . ABC Management to 23 Redon Place, Bayswater, London W2 0J-221 50925. . . Radio Academy to 30 Whitechapel Road, Bristol BS8 2LG 0272 237485.

BRIEFS

New face in merchandising

A NEW retail merchandising company, Spong Retail Systems, has been formed following the acquisition late last year of Norank Systems and C&J Murrell by Spong Holdings.

A showroom has been set up at the old Norank premises at London Colney, Hertfordshire, with manufacturing being controlled from Murrell's four-acre site.

● A RECORD £126,000 has been spent by the Arts Council on commissioning music in the first six months of the current financial year, according to figures just released by the council. The body says it expects total spending for the year to substantially exceed last year's £210,000.

● GRADUATE RECORDS, the label for which UB40 first recorded, is being reactivated by David Vinn and George Kysic. The company is based at 88 Church Street, Lewesbury.

● MOJO IS a new label headed by Dave Most with distribution by BMG. Chairman of the Knightsbridge-based company, David Rennie, says: "Popular music from the Continent will be an important part of our philosophy." Mojo's address is 38a Oxington Square, London SW3.

£1/4m ad push behind K-tel instrumentals

K-TEL is mounting a £250,000 TV campaign in support of Horizons, a 16-track instrumental compilation. The promotion breaks this week in Hereford and Anglia to be followed by a national roll-out during March. The campaign will also include in-store posters and press and radio promotion.

Dealer priced at £4.86 (compact disc £7.29), the album includes Crockett's Theme by Jan Hammer, Jean Michel Jarre's Equinoxe Part 5 and Theme From Harry's Game by Clannad.

SAW re-promo

STYLUS IS mounting a renewed promotion for Stock/Aiken/Waterman's The Hit Factory in the wake of the trio's success at the British Record Industry Awards.

The album will be advertised nationally on TV-am and separately in regions not covered by the initial campaign. The album cover is to be stickered with details of the producers' award and nominations at the awards.

● COUNTERPOINT IS mounting a promotion between now and May to highlight its Czechoslovakian classical label, Supraphon. Advertising has been bought in Gramophone and a nationwide consumer competition has been organised through 400 dealers.

● MUSIC PRESS advertising and nationwide flyposting has been bought by Polydor to promote the Magnum single, Days Of No Trust, released on March 7. The first 5,000 seven-inches will be packaged in a fold-out poster and the first 5,000 12-inches will be on white vinyl.

● PERE UBU are due to play 10 UK dates from March 19 to promote the Tenement Years, the album being released by Phonogram to coincide.

● THE RAINGODS are having a single, Armour, released by RCA on March 7 to tie in with their support slot on Luxuria's tour which runs from the 1st to the 13th of the month.

● WEA HAS bought full-page advertising in *The Independent*, *The Guardian*, *London Evening Standard*, *NME*, *Melody Maker*, *Time Out* and *G* to promote the new album from Everything But The Girl, *Idlewild*. The album is released on Monday (29).

ABC

(We've smashed another record).

Smash Hits readers buy over a quarter of all singles. Shouldn't you put your singles there too?

SMASH HITS

New circulation boost for specialist press

AFTER YEARS of decline, signs are beginning to emerge of sustained growth in the specialist music press market.

According to figures just released by the Audit Bureau of Circulations the sector has put on around 10,000 copies in a year. The rise is the third consecutive increase shown by the six-monthly figures.

However, the traditional newspaper titles continue to fare badly. *NME* fell from 100,059 in the second half of 1986 to 93,405 for the same period last year, *Sounds* went from 62,300 to 58,417 and *MM* dropped from 62,572 to 61,677.

Other falls were experienced by *yr* and *Mo* which went from 52,000 to 43,945 and *N1* which fell from

158,888 to 146,302.

On the positive side, *Smash Hits* rose from 515,427 to 533,930, *Kerrang!* went up from 671,187 to 67,649 and *Just Seventeen* rose from 268,370 to 282,381.

The first certified figure for Q is 59,505 and *Time Out* ended the year at 80,228.

Further analysis in Music Press supplement, March 12.

WEA int'l claims 20 per cent rise in revenue

WEA INTERNATIONAL has reported a 20 per cent growth in net music revenues in 1987 compared with the previous year, according to executive vice-president Ken Cooper.

Cooper points to several hundred gold, platinum and silver certifications across the world during the year with Madonna, A-Ha, The Bee Gees, Yes and Fleetwood Mac gaining the most Affiliates reporting the greatest number of certifications were Canada, Ireland, Japan, Mexico and the UK.

Market share gains were realised by affiliate companies worldwide, Cooper states, with the largest revenue rise, of 98 per cent, coming from the Singapore company as a direct result of the territory's first copyright law in early 1987. Italy, France and Spain also showed marked gains.

Artists gaining success in more than one territory included Japan's Akina Nakamori, Italian duo Al Bano and Romina Power and France's Gold.



JOHN LOVE: delighted about Commons questions

PPL glee as MPs quiz Home Office

TEN SEARCHING questions about the workings of Phonographic Performance Limited were asked in the House of Commons yesterday (22), and the organisation is delighted about it.

The written questions, directed at the Home Office by MPs Michael Brown and David Amess, cover the price ILR stations pay for playing records and what percentage of airtime is occupied by music.

PPL managing director John Love comments: "We are delighted about this, simply because the

answers establish the true facts. The facts will then become part of the record of Parliament and there for all to see."

PPL has been unhappy about erroneous statements, repeated in the Home Office's Broadcasting Bill, which said that ILR stations pay around £30 every time a record is played.

The Home Office has subsequently challenged PPL's right to negotiate needletime payments collectively on behalf of the record companies.

Four lose jobs in wake of Chappell takeover

FOUR PEOPLE have lost their jobs in the wake of the Warner takeover of Chappell, but the company says its original estimate of a total of 25 redundancies will prove excessive.

Managing director Peter Reichardt says that figure was given under questioning from a trade union representative on the Monopolies and Mergers Commission. Reichardt now adds: "He asked for a figure and that was the one that bounced out. I don't think it will be 25."

The four to lose their jobs are all professional managers in the creative department and were all originally employees of the old Chappell company.

Reichardt continues: "There are going to be some cutbacks but it is too early to say where or in what department. The cutbacks aren't going to be nearly as big as some people think they are going to be."

The new, combined company now employs 84 people in London.

Independent radio signs new deal with PRS

THE PERFORMING Right Society has agreed new copyright terms with independent local radio stations replacing the interim rates that have been operating for the past nine years.

Under the terms of the new agreement, negotiated with the Association of Independent Radio Contractors, ILR stations will pay a royalty expressed as a percentage of net advertising revenue. The blanket government ban on stations to play music provided by PRS copyright for up to threequarters of net transmission time. There is no restriction on use of PRS music over this limit but it is subject to a further royalty payment.

The largest payment will be made by Capital Radio, by far the biggest ILR contractor. Capital's contribution will be just under eight per cent of its advertising revenue while the smallest stations will pay at a rate of five per cent. The agreement includes a special provision for stations which operate split programming on their FM and AM frequencies.

PRS is the organisation which protects the copyrights of composers, authors and publishers. Stations will continue to require a licence from Phonographic Performance Limited for the use of recorded music.

£500m sales

► FROM PAGE ONE

full-price product. The annual total for singles deliveries was down six per cent at £5.4m. However, within this sector, 12-inch volume was up by seven per cent in the final quarter and nearly 1/4m CD singles were shipped.

Notes the BPI: "Cassette singles slipped back and volume here was small but the higher value of CD and 12-inch versions pushed the total volume of singles deliveries to £79.8m, five per cent higher than the 1986 value."

Lewis

► FROM PAGE ONE

"I am personally despairing, though, when I read that the first reaction from some of this radio explosion is that it is merely another means of making money. Little mention of programmes, though."

Lewis said the aim of Radio One is to make programmes for listeners, not profit for shareholders. "This attitude may seem alien to a music industry that is totally self-financing in which personal profit for some is an end in itself."

"But the BBC enjoys the freedom to pursue its own ambitions without the constraints of the licence fee, and the system here creates not only the most popular radio station in the UK, playing the finest commercial music available, but a rock/pop music station unequalled anywhere in the world."

World BRIEFING

OTTAWA: The House Of Commons has passed amendments to the 1924 Copyright Act which will give greater protection to the country's musicians and record companies. Roger Clinch of the communications ministry comments: "Our original copyright act had become an animal of little bark and even less bite."

The bill includes abolition of the two cents per song compulsory mechanical rate, placing the onus on record companies to negotiate a new deal, as well as introducing stiffer penalties for infringement.

The government has promised to draft a second phase of the bill later in the year which will deal with home taping and may also introduce a rental right. It is still unclear which way the government is inclined on the issue of a tape levy.

NEW YORK: Real estate tycoon Donald Trump has informed the authorities that he is planning to increase his stake in MCA to as much as 24.9 per cent.

The company has been the subject of speculation regarding a takeover for some years and has adopted several protective measures to ward off hostile bids, including guard contracts for executives who want to stay in the event of a takeover.

BRUSSELS: The campaign for a Europe-wide tape levy has been held up in the European Parliament. Individual delegates objected to a resolution proposed by Giovanni Papapetro MEP which included a call for a levy on blank tapes and hardware.

Commissioner Rino di Menna told the parliament that a green paper aiming to defend the interests of the recording industry will be presented in March. Di Menna said that while he acknowledged arguments put forward on behalf of the consumer, MEPs should take into account the interests of the phonographic industry. Parliament agreed to postpone further discussion until the full report of the commission is available.

MOSCOW: The Soviet concert agency, Goskoncert, is continuing to introduce international rock acts to the country despite criticism from the press. The agency, whose recent shows have featured Wishbone Ash and Uriah Heep, are under fire for being excessively bureaucratic and prone to delay.

A sign of the extent to which perestroika has penetrated the rock world here can be seen in the forthcoming Moscow rock festival scheduled for March 25-27. David Bowie, U2, Peter Gabriel and Sting are among artists expected to perform.

BRIEFS

● MTV EUROPE is now available in 61 per cent of the UK's 222,169 cable households according to a survey conducted for the channel by Audis of Great Britain.

● Six months after its launch, MTV Europe is approaching the availability of Super Channel.

● HMV IS mounting a national sale from this week backed by a radio, press and poster advertising campaign. Running until March 5, the bargains will include albums from 99p, CDs from £6.99 and videos from £3.99.

● PWL RECORDS has signed a long-term pressing and distribution deal with Pinnacle following their collaboration with the Kylie Minogue single I Should Be So Lucky. David Howells, PWL managing director, says the success of the Kylie Minogue single has encouraged the label to consider independent distribution for certain other projects.

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wea



Budget CD warning: don't sell the product short

THE NEW low hit by budget CD prices is being greeted with cautious optimism by record companies and distributors who feel that £2.99 must be a rock bottom level.

While there is general agreement that a move towards lower prices will stimulate the market and increase ownership of hardware, there are those who believe that this latest move is too extreme and may prove "suicidal".

Terry Blackman, buying director of Record Merchandisers, one of the companies distributing the £2.99 product, explains the price as "a move aimed at stimulating the interest in CD". Blackman adds: "It is such a wonderful format that it's crazy it doesn't have the lion's share of the market. This move should encourage buyers and signal to manufacturers that their prices are too high." Blackman continues: "I doubt whether anyone will be able to retail CDs at a lower price."

Ted Fisk, general manager of Warwick, which has its own range of £2.99 CDs, endorses Blackman's view: "Along with the advances being made with hardware, I'm sure that this range will attract more people to CD." While there is

general agreement that prices should fall, those not involved with this latest budget series question the validity of the range.

Audio Merchandisers director Clive Swan says: "It is his product rather than the budget range that makes people want to buy CD players." Swan, one of those responsible for the introduction of CD into the UK, comments: "It is crucial that CD is marketed correctly. Potential customers may not now see what's on offer as good value. Time will tell how good this budget product is, but good value doesn't only depend on price."

"It is quite early in the development of CD to have a budget market," says Swan. "The budget range will make people believe that prices will come down in the long term, as they should. It will certainly be difficult for a lot of consumers to understand why one CD is priced at £2.99 and another at £9.99," he adds. Swan believes that prices could come lower than £2.99 but says: "It depends what people are trying to do."

Commercial manager of CD manufacturer Nimbus, Mike Lee, comments that "the effort should be made at the mainstream end of the market. I don't see any point in

taking prices this low. The industry is being suicidal. I don't know what margins people are working on to put these out but they must be very low."

Managing director of MCA Tony Powell is another man who was involved in the introduction of CD to the UK. Powell, like Swan, sounds a note of caution: "Low price product can often leave a nasty taste in the mouth of the consumers who may feel they are getting second class goods."

Powell sees the move towards lower CD prices as inevitable and essential, bringing them closer to the ever rising price of vinyl. "We are now getting close to where we all should have been two years ago," he says. "A compact disc will provide entertainment for a lifetime and even of £9.99 that is tremendous value. We shouldn't need to sell it too cheaply."

Perhaps the most optimistic note comes from Conifer's managing director Alison Wenhams who sees budget product as "very good for the industry in the long run". Wenhams believes that prices cannot fall any lower, but adds: "I would have said the same last year of £5.99 CDs."



TERRY BLACKMAN (right), pictured with Woolworth's entertainment chief Mike Sommers. He aims to stimulate interest in CD.

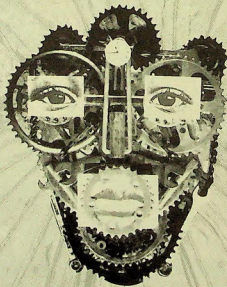


THE PRODUCT under question: is £2.99 too low.

'It is such a wonderful format that it's crazy it doesn't have the lion's share of the market'

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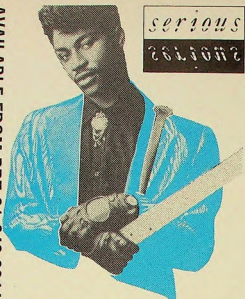
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AND DISCO

Samuel Hamilton

C O L U M N

AS ANTICIPATED, the grand final of the **Technics UK DJ Mixing Championships** was really exciting, a packed hippodrome watching by far the strongest line-up of mixers that this annual competition has presented to date. The newly introduced system of semi-finals had obviously worked, resulting in just the cream of the crop reaching the actual final, regardless of the area in which they had won their heats. This, however, did not mean that there were no hiccups in the performances, one of the favourites for instance, **DJ Pogo**, being thrown by problems with a pick-up arm (his own responsibility), while every single finalist seemed to hit a dull patch about two-thirds of the way through their seven minutes. The winner (as had suspected) was London's **Culmaster Swift**, who accompanied his unusual scratching tricks with infectious grimaces and synopacted movements, a performer of great charm. A vociferous contingent from Manchester (who enlivened the audience enormously) accepted with commendably good grace the second place won by their acrobatic local hero, **Owen D**, while London's diminutive 14-year-old **Scratch Professor** came a convincing third. We are sure to hear of these, and the other finalists, again — some of them most definitely on vinyl. Speaking of vinyl, current imports include **BB in the MIX** featuring **Mitch & Fresh** The Six Continues — Supermix Pt. II (Awesome AW 300), doubtless legally dubious strong megamix medley of recent disco hits, with useful samples on the B-side. **LIGHTNIN LEE AND POPPY P** Big Time Chillin (Cut Up! TBO Sound CIR-156091), the **Mohawks** The Champ and **Ether Williams**' Last Night woven into **James Brown**'s Funky Drummer beat, behind a rap; **TRAK THIS** Intense (Ace Beat ACE 20074), noggling piano tangled nervily leaping **Serious Intention**'s House instrumental; **MIKE DUNN** So Let It Be Houzel (Westbrook MD-WB-106),

sparsely skipping fast "acid" House mutter, up-staged by the flip's frank **Magic Feet**, sax honked like **Rudy Pampili** on speed; **LUNKY Tropical Chill** (N.A.M.E. Brand Records NB 3001), very pleasant lightly swirling soprano sax instrumental, nostalgic jazz-funk for hotter than the A-side's **Skeletons On Wax**; **RICHARD VALENTINE** Come Back Lover (Sleeping Bag Records SLX-40132), meandering jitter something like a male **Joyce Sims** or **Dhar Braxton**, in no fewer than seven mixes by no fewer than seven mixes of **Robert Civillas & David Cole** (of 2 **Puerto Ricans**, etc); **BAMBOO** Bamboo (1 Can't Quit!) (Fourth Floor Records FF 987), girls waiting wordlessly through an ever shifting beebly wriggling House center; **JOE R LEWIS** Love Of My Own (Target Records TGO02), pleasant gently burbling House instrumental with more acidic elements in some of its couplings; **CAPTAIN G. WHIZ** It's Hyped (Tuff City TUF-126074), very heavily luddering rap 'n' scratch; **COOL C** Down To The Grizzle (Hilltop Hustlers HTH-003), sparse stark rap joller; **BMOQ** (Big Man On Campus) Fly That Funk (Sire ACE-020832), second generation Beastie Boys-type jitter by a pair of rapping Harvard students; **TODD I AND JOHNNY D** All The Ladies In The House (Cut Up! TBO Sound CIR-156092), dated rabble rousing rap 'n' scratch using the **Average White Band**'s Pick Up The Pieces; **PEBBLES** Girlfriend (MCA Records MCA-23794), girl sung perky black pop, possibly helped by its attractive video. On import LP is an eponymously titled classy reel soul set by **BROOMFIELD** (Vanguard Records VR 3300), **Eugene** (and **Doc Dee**) **Wilde**'s gently husky brother **Al** (broomfield in fact being the family name), while LPs out here include for the **VARIOUS ARTISTS** **Acid Beats 1** (Warrner Records WKLP 002), very strong and accurately titled compilation of brand new UK-acquired-acid House, **VARIOUS** Dance Mania Volume 1 (Needle Records DAMA2), hits loaded compilation selling though for the early '70s rare groove, **The**

Voices of East Harlem's Wanted Dead Or Alive; **VARIOUS** Acid On House Volume One (Needle Records MADD1), useful enough eight track House compilation; **BRENDA RUSSELL** Get Her (Breakout AMA 5178), pop-aimed **Whitney Houston/Donna Summer**-style set, selling to soul fans more on her past reputation. New UK 12-inchers include **KID 'N PLAY** Do This My Way (Columbia COOLX 154), **Sweet Tee**-tempoed import rap smush using **Maseo & The Mucks**' **Cross The Track**, amazingly already in a much altered UK remix with added Walk On The Wild Side "boo bedoo"; **JAMES BROWN** She's The One (Funk Drummer Remix) (Urban URBA 13), his current release completely round around by **Norman Cook**'s brilliant remix which incorporates the Funky Drummer beat and other JB associated oldies; **SWEET CHARLES** Yes It's You (Urban URBX 15), **Curtis Mayfield** like sweetly joggling "rare groove", one of the most sought after, coupled by **LYN COLLINS**'s funky testifying Think (About It) and Rock Me Again & Again (all **James Brown** productions, flying out of shops serviced ahead of commercial release on March 9); **SALT-N-PEPA** Push It (ffrr FFRX 2), pop-aimed mostly infectious staccato fast bouncer, selling likewise ahead of release; **SPOONIE GEE** I'm All Shook Up (Sure Delight SDT 5, via Jet Star), belated UK release of the pre-Christmas import rap hit, **James Brown** based with **Erlin Presley** allusions; **TAJA SEVELLE** Love Is Contagious (Reprise Records WR2571), trinkly tempoed haunting **Teena Marie**-ish swirling slowie; **DEJA** That's Where You'll Find Me (10 Records TENX 208), radio-aimed lush sinuous swayer doing slightly better for the B-side's **Paul Simpson** remix of **Aurrs**'s old You And Me Tonight; **T. C. CURTIS** Get Out Of My Life (Hot Mell 12CT15), typically whinnied and worried jaunty little trotter.

● Disco news on page 15.

GEORGIO

LOVER'S LANE

7 28 41611 12 27 41612



"JUST TRUST ME OKAY!"

TOP DANCE SINGLES

27 FEBRUARY 1988

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	LABEL	CHART POSITION
1	9	2	BEAT DIS	Motown/Rhythm King/Mutue DOOD(12) 1(8T)		1
2	1	1	SOB'S THE BEST			2
3	1	1	I SHOULD BE SO LUCKY	PWL PWL(17) 8(P)		3
4	7	1	TELL IT TO MY HEART	Arctic 109616 (12—409616) (6) (BMG)		4
5	3	1	GET OUT OF MY DREAMS...	Live BOS(1) (1) (BMG)		5
6	4	1	SHAKE YOUR LOVE	Atlantic A9187(7) (W)		6
7	4	1	SAY IT AGAIN	10/Virgin TEN(8) 1(88) (E)		7
8	3	1	I THINK WE'RE ALONE NOW	Tiffany MCA MCA(17) 12(1) (F)		8
9	7	1	GIMME HOPE JO'ANNA	Eddy Grant Ica ICE 7870(1) 12—12870(1) (BMG)		9
10	24	1	DOCTOR IN THE HOUSE	Ahead Of Our Time Colourful feat. Taz & The Plastic Population —(CCUT) 2(1) (RT)		10
11	4	11	WHEN WILL I BE FAMOUS?	Enos CBS ATOM(7) 2(C)		11
12	15	1	SPY IN THE HOUSE OF LOVE	Was (Not Was) Fontana/Phonogram WAS 2(12) (F)		12
13	27	1	HOW CAN WE EASE THE PAIN	Max Frost featuring Barnes Hammond 10/Virgin TEN(X) 207 (E)		13
14	13	1	LET'S GET BRUTAL	Nitro Deluxe Cooltempa/Chrysalis COOL(X) 142(C)		14
15	42	1	I WANT HER	Keith Sweat Vintertainment/WEA FRK 68(7) (W)		15
16	17	1	NEVER KNEW LOVE LIKE THIS	Alexander O'Neal & Cherrelle Tubu 6513827 (12—6513826) (C)		16
17	45	1	MAN IN THE MIRROR	Michael Jackson Epic 6513887 (12—6513886) (A)		17
18	10	1	ROK DA HOUSE	Rhythm King/Mute LEFT 11(7) (T) The Beatmasters featuring The Cookie Crew		18
19	16	1	SIGN YOUR NAME	Terence Trent D'Arby CBS TRENT 17(4) (C)		19
20	20	1	GOING BACK TO CALI	L.L.Cool J Def Jam LLC(17) 2(C)		20

TOP 10 ALBUMS

1	1	INTRODUCING THE HARDLINE ACCORDING TO...	Terence Trent D'Arby CBS 4509111/4509114 (C)
2	2	COME INTO MY LIFE	Joyce Sims FFR/London LON(LP47/LONCA2) (F)
3	3	MAKE IT LAST FOREVER	Keith Sweat Elektra WX163/WX163(C)
4	5	BAD	Michael Jackson Epic 4502901/4502904 (C)
5	6	GIVE ME THE REASON	Luther Vandross Epic 4501341/4501344 (C)
6	4	HEARSAY	Alexander O'Neal Tubu 4509361/4509364 (C)
7	8	WHENEVER YOU NEED SOMEBODY	Rick Astley RCA PL71529/PK71529 (BMG)
8	7	THE BEST OF MIRAGE JACK MIX '88	Mirage Stylus SM8746/SMC746 (ST)
9	NEW	MAXI	Maxi Most Priest 10/Virgin DIX 64/CDIX 64 (E)
10	NEW	DANCE MANIA VOL 2	Various Serious DAMA 2/CCMA 2 (A)

21	50	2	LOVER'S LANE	Geraghty Malown ZB 41613 (12—ZT 41612) (BMG)
22	11	8	COME INTO MY LIFE	Joyce Sims FFR/London LON(X) 161 (F)
23	8	1	I'M TIRED OF GETTING PUSHED AROUND	2 Mean & Dram Machine And A Trumpet London LON(X) 141 (F)
24	35	2	LOVE IS CONTAGIOUS	Tina Turner Fantasy Park/WEA W 8257(7) (W)
25	18	12	HOUSE ARREST	Krush Club/Phonogram LAB(X) 63 (F)
26	26	3	HOW CAN I FORGET YOU	Chrysalis ELISA(X) 1 (C)
27	NEW	1	TOGETHER	Rick Astley RCA PB 41817 (12—PT 41818) (BMG)
28	41	2	MOVE THE CROWD	Eric & Aid Rakim 4th + B'Way/Island 12(BRW 88) (F)
29	NEW	1	DON'T TURN AROUND	Aswad Mango/Island 12(15) 341 (F)

NATALIE COLE
pink Cadillac

* P-1004 * C-1004 * D-1004 * S-1004 * W-1004 * M-1004 * (12) (12) (12) (12) (12) (12)

BELOUIS SOME
a... some girls
b... imagination remix

* P-1004 * C-1004 * D-1004 * S-1004 * W-1004 * M-1004 * (12) (12) (12) (12) (12) (12)

CLIMIE FISHER
love changes (everything)

* P-1004 * C-1004 * D-1004 * S-1004 * W-1004 * M-1004 * (12) (12) (12) (12) (12) (12)

30	NEW	1	THAT'S THE WAY IT IS	Supreme SUPE(T) 117 (E)
31	38	2	NOBODY (CAN LOVE ME)	Tongue In Cheek Criminal—(JUST 6) (JS/F)
32	21	9	GIVE ME THE REASON	Luther Vandross Epic LUTH(17) 15 (C)
33	9	1	I GOT DA FEELIN'	Sweet Tee Cooltempa/Chrysalis COOL(X) 146 (C)
34	22	7	GOOD GROOVE	Derek B Music Of Life 7NOTE 12 (12—NOTE 12) (P)
35	NEW	1	PECKLESS	Alvin Bonfanti & Family featuring UB40 EM 12(EM 4) (E)
36	NEW	1	I'M NOT SCARED	Rhile Wonder CBS SCAR(17) 1 (C)
37	NEW	1	RISE TO THE OCCASION	EMI 12(EM 33) (E)
39	37	12	IF I GAVE MY HEART TO YOU	John McLean Arno TARI 66 (12—ARI 66) (JS/S)
40	31	3	SEE WHAT MUST HAVE	Mercedes MCA BONA(T) 2 (F)
41	NEW	1	COME TO ME	Freddie McGeorge Polydor POPS(X) 905 (F)
42	28	5	SHE'S THE ONE	Joyce Sims Urban/Polydor UR(X) 13 (F)
43	25	5	LOVE IS THE ART	Living In A Box Chrysalis LIB(X) 4 (F)
44	29	3	BOYS (SUMMERTIME LOVE)	Sabrina Itaita/FR/London 18(2) 1 (F)
45	33	5	SAVE YOU'LL BE	Jerome Prister & Output Sire Delight—(SDT 4) (JS/E)
46	NEW	1	JACK MIX VII	Mirage Debut/Passion DEBT(X) 3042 (A)
47	NEW	1	DANCING AND MUSIC (MUSIC PLEASE)	Groove Submission—(SUBR 04) (U/RT)
48	30	6	I'M SO HAPPY	Walter Beasley Urban/Polydor UR(X) 14 (F)
49	39	3	PARTY PEOPLE	Royal House Champion—(CHAMP 1266) (BMG)
50	NEW	1	FISHNET	Morris Day Warner Brothers W820(1) (W)

TOP 10 BUBBLERS

1	1	FOR YOUR LOVE (I'LL DO MOST ANYTHING)	Barry White Breakers/A&M USA(16) 18 (F)
2	2	LOOK WHAT YOU STARTED	Temptations Malown ZB 41733 (12—ZT 41734) (BMG)
3	3	SAWMIX 1	Himastors Quazor QUAT(5) (P)
4	4	MY MIND	Vanessa Franklin/Midnight ener 12—CBE 1220 (W)
5	5	I WANT TO BE YOUR MAN	Roger Reprise W8299(7) (W)
6	6	BAD TIMES (I CAN'T STAND IT)	Royal Club Citybeat/Beggars Banquet CBE 720
7	7	IMAGINE ME	Michael Prophet World Enterprise—(WED 54) (JS)
8	8	I'M ALL SHOOK UP	Spoonie Gee Sire Delight—(SDT 5) (JS)
9	9	YOU GIVE ME SO MUCH	Cosmin Rachel Supreme SUPE(T) 121 (E)
10	10	STREETSONDS REAL THING MIX	Masquerade Hardcore/Westside HAK (T) 10 (A)



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Tereese Trent D'Arby
CBS 18911/1
- 2 **BRIDGE OF SPIES** *** CD
T'Pol
Sire/EPIC 92N18
- 3 **POPPED IN SOULED OUT** ** CD
Wei Wei Wei
Preston/Phonogram JMMW.1
- 4 **THE CHRISTIANS** * CD
The Christians
Island URS 9978
- 5 **TIFFANY**
Tiffany
MCA MCZ 3415 (F)
- 6 **TURN BACK THE CLOCK** • CD
Johnny Hates Jazz
Virgin V2355
- 7 **ALL ABOUT EVE**
All About Eve
Mercon/Phonogram MERN 131 (F)
- 8 **WHENEVER YOU NEED SOMEBODY** *** CD
Rick Astley
RCA 171529
- 9 **BAD ******* CD
Michael Jackson
Epic 43026.1
- 10 **COME INTO MY LIFE** • CD
Joyce Sims
FFRR/Edison LONJ42
- 11 **PET SHOP BOYS, ACTUALLY** ** CD
Pet Shop Boys
Polygram PCSD 104
- 12 **BLOW UP YOUR VIDEO** • CD
AC/DC
Atlantic/WEA MW 14
- 13 **TANGO IN THE NIGHT** *** CD
Fleetwood Mac
Warner Bros/WMS
- 14 **DUSTY - THE SILVER COLLECTION** ○ CD
Dusty Springfield
Philips/Phonogram DUSTY.1
- 15 **THE JOSHUA TREE** ***** CD
U2
Island U216
- 16 **NOTHING LIKE THE SUN** * CD
Sling
A&M AMA 6402
- 17 **THE GREATEST LOVE** •
Various
Talent 514 2216
- 18 **GIVE ME THE REASON** * CD
Luther Vandross
Epic 451134.1
- 19 **HEAVEN ON EARTH** •
25 Berlin
Virgin V 2416
- 20 **KICK** • CD
20 INXS
Mercury/Phonogram MERN 114

MUSIC WEEK

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- 59 **DANCE MANIA VOLUME 2**
Various
Sire/DMA 2
- 60 **MAINSTREAM** • CD
Lloyd Cole & The Communications
Polygram GCF 3
- 61 **E.S.P.** * CD
Bee Gees
Warner Bros/WMS
- 62 **PLEASE** * CD
Pat Shop Boys
Polygram P38.1
- 63 **MEN & WOMEN** * CD
Simply Red
Eikon WMS
- 64 **U2 LIVE "UNDER A BLOOD RED SKY"**
U2
Island UWA 3 (F)
- 65 **SLEEPY WHEN WET** ** CD
Bon Jovi
Virgin/Phonogram VERJ.38
- 66 **TIME AND TIDE** CD
Various
Fennel 650231
- 67 **SUBSTANCE** CD
New Order
Fennel PACT 200
- 68 **WONDERFUL LIFE** • CD
Black
A&M AMA 5115
- 69 **A MOMENTARY LARSE OF REASON** • CD
Pink Floyd
EMI EMD 1003
- 70 **FLOODLAND**
The Sisters of Mercy
Merical/Edition/WEA MERT.1 (A)
- 71 **HYSTERIA** * CD
Def Leppard
Epic/EMI WMS/EP
- 72 **RUMOURS** ***** CD
Fleetwood Mac
Newer Berlin/KASBA
- 73 **THE UNFORGETTABLE FIRE**
U2
Island U21 (F)
- 74 **FROM MOTOWN WITH LOVE** *
Various
K&L NE 1391
- 75 **ALWAYS GUARANTEED** * CD
Chiff Richard
EMI EMD 1004
- 76 **BEST SHOTS** * CD
Pat Benatar
Orion/NAV1
- 77 **NO JACKET REQUIRED** ***** CD
Phil Collins
Virgin V2315
- 78 **YOU CAN DANCE** * CD
20 Madonna
Sire W376

Howard's way . . .

by Jerry Smith

APART FROM odd guest appearances, notably on an outstanding version of Alex Chilton's 'Halocaut for the first This Mortal Coil LP, Howard Devoto's last recording was the 1983 solo album, *Jerky Versions Of The Dream*.

Now he's back as part of Luxuria, a new duo with a Liverpoolian guitarist who goes by the curious name of Noko (this turns out to be a Liverpoolian bastardisation of Norman and is pronounced Knock-Oh). They have already made an impression with an excellent single, *Redneck*, and by the end of the week their eagerly awaited debut album, *Unanswerable Lust*, should be available, with a national tour to follow.

Howard Devoto has already influenced a whole generation. Having formed the Buzzcocks with Pete Shelley and released the groundbreaking *Spiral Scratch* EP, he moved on to form the mighty Magazine, a band who sadly never really realised their awesome potential but who still produced some of the finest ever records released this side of 77. Even Devoto, a modest chap, comments that "Magazine went in very deep with some people".

Devoto clearly doesn't think his recent break has been too long because "Luxuria has taken the best part of two years to get together". Does this imply a certain lack of self-motivation? "Well, let us say that Noko's enthusiasm in this got things going faster than they might have done!"

"I actually started working with Barry Adamson on some songs," he explains, "and we decided we'd like to involve a guitar player. Then I met Noko via Peter Shelley, who he had worked with for a bit. Then Barry decided he was going to pursue his film music," contributing to the soundtrack for Derek Joubert's latest film.

With the help of producer Gavin McKillop, Luxuria have created a magnificent LP whose broad scope takes in Devoto's striking vocal twists and Noko's evocative guitar playing. The choice of producer was particularly important, as he explains: "When you've got a band you do at least have the feeling that the drummer is going to take care of the drums and listen to them with special attention and the bass player will do the same. It won't be going to be that situation with just the two of us, so the third person was very important. As for making the album, we essentially upgraded our demos, which we had spent a lot of time on and had honed to perfection." Nearly all the songs on the album have one word titles and this not only reflects the robust nature of much of the material but also its immediacy. "We did decide to go for the one word titles, but we are beginning to step out a little now!" he quips. "The word 'fraught' has also been applied to some of the songs and I think some of it is as fraught-a-sue as I've done for quite a long time, so I do hope that it does come over as pretty painful."

Another surprise is the appearance of a previously un-released Bob Dylan song as the b-side of the single, *Redneck*. Devoto explains: "It first appeared in a book of lyrics called *Writings And Drawings*. Under the *Blonde On Blonde* section there was this song called *She's Your Lover Now* whose words were just great. Then the music for it was published in *Songs '66 to '75* and once I saw it I wanted to do it. I can remember mentioning it to Peter Shelley and Magazine but Noko's actually the first person I've worked with who shares my enthusiasm for Bob Dylan."

One area of the business to develop while Devoto has been away is the pop video, but this is not a format he is fond of. "Video is in this uncomfortable ground between an advert and a short film and there is neither the time nor the money to do either well." It's not just to do with logistics, as he explains: "When you start lying your song to specific images all those clever, clever ambiguities just go out the window, and I write with very carefully honed ambiguity a lot of the time. Trying to fix that on film would be a nightmare! It would need some sort of poet of the lens to do it and I haven't come across the right person at all."



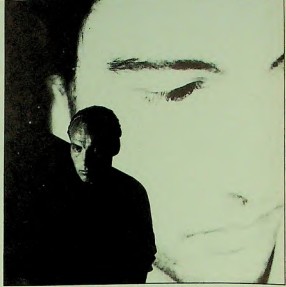
AS IDENTIFIABLE within the Beatles' legend as Cuban heels, the Parlophone label is steeling itself for a touching all bases re-emergence as a major talent breaker. Although one can hardly argue that the Parlophone flag hangs at half mast with the Pet Shop Boys' continuing success giving it much publicity, two chaps with a few synths isn't quite in the same league as four boys who shook the world.

Three new acts have emerged on the label this year. So (above right), Empire (above left) and The Neighbourhood, with the first two already enjoying some chart success. So, whose single recently entered the charts, would be *The Opposition*, who many might remember as a competent guitar band of a couple of years back. Mark Long and Marcus Bell have plugged their talents into a stronger pop format and after two years in the making we await the LP *Horrorshow In The Glove, due March*.

Empire, another duo, this time Scousers, have charted briefly with the poppy soul of *Talk Free* and have got something to tell their grandchildren about, having completed a tour with T'Pau. More, we suspect, will be heard.

Forming the third prong of attack is The Neighbourhood, who, importantly, feature Tim Hutton's guitar and acrobatic vocals. Boasting a brass section that have done the Memphis Horns bit for Costello and Dexy's, this is again pop leaning towards soul, very commercial and as the band bave away in the studio for a debut release in April, we look to them to complete the resurgence of the Parlophone label.

DB



ELVIS COSTELLO: still battling for Demon

Demons and wizards

by John Tobler

WITH THE departure of founder Andrew Lauder, the signing of Elvis Costello to WEA worldwide, not to mention the winding down of the associated Zippo label, there has been speculation on the future direction of Demon Records' de-

ing all its energies to its acclaimed re-issue label, Edsel.

Incoming Demon MD Andy Childs says that speculative reports of a change of direction are entirely inaccurate. "Elvis is still very much a part of Demon. We released his last album, *Blood & Chocolate*, in Britain because he had just completed his contract with RCA in this country, but owed Columbia another album in the US. Having completed that obligation, he was finally free to make a worldwide deal. Demon, which he helped to found, retains all his back catalogue. Contrary to what many people, particularly Americans, seem to feel, Demon isn't Elvis's label, although he is a director and will remain so. We were all getting bored with people blaming Elvis for Demon releases they didn't like. He doesn't vet everything; we release by any means, although he does suggest things from time to time, like the Agnes Bernelle album, *Father's Lying Dead On The Living Board*."

On the folding of Zippo, Childs comments: "It was started by myself and Pete Flanagan, who runs the Zippo Music shop in Clopham, as a label to release new acts on small American labels which weren't getting picked up by anyone in Europe. We started with acts like The Long Ryders, Green On Red and The Replacements, and I still feel that the stuff we released on Zippo by them was superior in most cases to what they've done on major labels subsequently. At this point, there isn't the same need for Zippo as there was when we started it, and Pete Flanagan has his own labels now, like Herland, The Hours Back, and One Big Guitar. This tended to confuse things, because they're not part of

the Demon group. We agreed that it was confusing for there to be a Zippo label through Demon and at the same time Zippo Music which is the names of his shop and also the collective name for his labels. We're not just going to stop doing the things that used to be on the Zippo label, but in future they'll be released on Demon."

What else will be on Demon then? "We'll still be looking for new acts and giving them the chance to make an album at the start of their career, as a kind of springboard to a major label deal. It's not viable financially for a company like us to try to continue with an act after one or two albums, and we'd rather act, like that signed with a bigger label, which has the ability to spend more money on things like marketing. After all, we only release singles very occasionally, because we're not geared up to that, and that was one of the main reasons why Andrew [Lauder] decided to leave. He wants to bring acts from being virtually unknown to the very top, which he did before his Demon days. He'll be starting his own label, as well as continuing to work with us on a consultancy basis."

The re-issue label Edsel will continue as before, and Childs reports that two of the labels whose product is licensed to Demon, HI and HDH, still have exciting material to be re-issued. Additionally, the various items from Rory Gallagher's back catalogue which has now reverted to him will be re-issued during 1988, while ties with US label Roulette will continue. The first batch of Roy Orbison material is a series of six albums from New Orleans, released to tie in with the recent BBC-2 Arena Special on the Mardi Gras Festival.



HOWARD DEVOTO (left) and Noko feeling the Luxuria gap

Murphy's lore . . .

by Karen Fauz
PETER MURPHY, frontman for GOTH pioneers Bauhaus, probably achieved his finest moment in the opening sequence to the film *The Hunger*, where he sings, writhe and rolled his eyeballs to Bela Lugosi's Dead. Somehow that brief but impressive sequence encapsulated his particular charisma — Murphy remains an anachronism, but an appealing one at that.

Currently, he's building on his solo career with the release of a second album called *Love Hysteria* on Beggars' Banquet which is the result of fruitful collaboration with producer Simon Rogers. "I came very highly recommended from Martin Mills [of Beggars], through having done a great job for The Fall. He wasn't dogmatic in his musical approach and he treated each song individually — we just went with the moment."

The result of that collaboration is a more lush and expensive sound without sacrificing Murphy's characteristic idiosyncratic approach. "The songs all sound different to each other but there's more emphasis on a vocal performance, with more melody and less heavyweight backing." Murphy will soon be testing the water with a single, *All Night Long*, which certainly points to a more melodic direction with an interesting edge.

Most of the material on the album is written by Murphy himself with the exception of a classy cover of the Stooges' *Funtime*.

Murphy is a consistently exciting performer who will be appearing at Sadler's Wells on March 27, coinciding with the release date of the album.



PETER MURPHY: goth's first son

Chips off the old block

by Paul Sexton

HOW DOES a young singing talent manage to escape from the shadows of a famous father to do it is by learning from the legendary careers of the O'Jays and bringing their best qualities to a young audience.

Judging by their recent triumphant London shows, the O'Jays are making a pretty good job of that themselves. But when chief O'Jay Eddie Levert's sons Gerald



LEVERT: Casanova

and Sean (together with Marc Gordon) were in town supporting, they acknowledged the debt. "My father might think that sometimes we don't pay him any attention," says Gerald, "but I'm listening all the time, and it's very important, because he's been in the business for years and years."

Levert found the comparatively emotionless British audiences a little hard to adjust to, but again dad was there to help. "It was kind of hard, because it was a different reaction — I forgot all the choreography and everything! But after we talked to my father that night, he said look man, go out there and do your show, they can't help but accept it."

The band remain ostensibly one-hit wonders in the UK with Casanova the only song that really brought the British crowds to life. Prettily insert themselves, they stirred from their slumbers, for long enough to add. "I think we will have a good future here. A few more hits... it's like the O'Jays have got hit after hit that the people know and love. We've got a



GLORY II (l. r. Dave Berk, Andy Rowlesley, Doug Palfreeman and Paul Burns) were the winners of a competition jointly organised by the Mercury Club and the Daily Mirror. Their prize? A contract with Riva Records. The group is currently completing its debut album in Marquee Studios, to be released in the spring.

Attentive readers of MW will gather that Riva Records, contrary to a comment in a recent review, is alive and well. The label retains Mellencamp's publishing and the rights to five early albums by Mellencamp, which are currently licensed to Phonogram, to whom Mellencamp is now signed directly. Riva MD Richard Partington reports that Phonogram has not released all five of the Mellencamp albums, as Mellencamp himself has indicated that he feels that his 1978 album, *A Biography*, is unrepresentative of his current musical direction. **J**

Dinner break

by Barry Lazell
BRENDA RUSSELL, a popular name with UK dance and soul music buyers since the late Seventies, seems to have been curiously absent from the scene in more recent times, bouncing back this month on A&M's Breakout label with a very strong album in *Get Here* (AMA 5178), and the single just extracted from it, *Piano In The Dark* (USAT 623 on a 3-track 12-inch).

The phrase "seems to have been absent" was used deliberately above, however, for as Brenda made clear in a recent phone chat, the absence of her name from a record label here over several years disguises the fact that she has been writing songs for others (Luther Vandross, Herb Alpert, Earth, Wind & Fire) and collaborating with other people (Rodney Frank, Rick McCall, David Foster, Sadao Watanabe) quite solidly since her solo albums *Love Live* (also for A&M) and *Two Eyes* (Warner Bros) in the early Eighties.

Her most recent project prior to Brenda's LP was Donna Summer's hit single *Dinner With Gershwin*, which Brenda wrote, and also co-produced and played and sang on.

"That was quite an inspirational song. It came out of the title phrase, which just popped up in conversation one day and registered in my mind as a great hook for a song. I was pleased with the number when it was finished, and even more delighted when Donna recorded it. We put an awful lot of heart and sweat into making that record, and it turned out so well. It had a feeling that that one was going to be a reputation-booster, and it was. It was great working with Donna too."

Brenda also revealed that the new album is in a sense a sequel to an LP project on which she worked in Stockholm, of all places, four years ago. "Sweden became a sort of second home for a while — in fact, I have many good friends there now. The songs we were working on then were like the genesis of the current album, and in fact *Make The Day*, *This Time I Need You* and *Get Here* itself are tunes which I cut then and which we've re-used again now. I've always been busy as a writer, and found I was versatile enough — or had a universal enough style — to produce material which was taken by a very wide range of performers, but



BRENDA RUSSELL: back in the spotlight

all the while I also felt that I was working back towards my own personal album of songs again too. The Swedish album was almost there, but with this one I feel we've completed a labour of love that I'm extremely proud of. The fact that it's getting all these rave reactions already too is a real bonus."

Herb Alpert himself suggested that Brenda return to A&M to make the LP after she wrote *No Time For Love* for his *Wild Romance* album, and he happened to hear the Swedish session tape. "I can think of nobody who is a more astute, yet considerate encourager of creative talent than Herb," she says. "Like so many others, I have a lot to thank him for."

The recording of *Get Here* has involved several star collaborations, including Andre Fischer (who also produced her original 1979 A&M album), David Sanborn, Joe Samolo and Seawind's Larry Williams, who all guest on individual tracks and notably *Stanley Clarke*. "I'd never worked with Stanley before, and my first meeting him was another sort of inspirational thing. I had this dream in which I saw a guy silhouetted against a doorway, and music was playing. Soon afterwards, I was invited to a studio party, and as the door opened, there like a flash of deigo was the guy in the doorway and the music from the party playing behind him — it was Stanley Clarke!"

"Now that had to be some sort of good omen, so I said to him 'Will you work on my album?' Fortunately, the answer was 'Yes'."

Master of the house

BIRMINGHAM'S Koal Kat Records, fast emerging as one of the leading centres of UK House music right in its Midlands audience heartland, has just released its Housemasters Volume 2 compilation album (KL 2), distributed by PRT.

As with the original album in the

series, the set showcases a side apiece of UK and US House, with the latter interestingly eschewing the original Chicago sources to instead focus on America's newly-thriving house centre, Detroit. Subtitled *The UK vs US Showdown* (Continues the album's 'Union Jacks' [UK tracks] are T-Coy's 'Like To Listen (remix)', Bang The Party's *Release Your Body*, Groove's *Submit To The Beat* (remix), and Critical Mass's *No Nonsense*. The Detroit contingent of US tracks (Yankee Jacks) includes *Mayday's* *Nude Photo '88*, *Blake Baxter's* *When We Used To Play* (remix), *Reese & Santonio's* *The Sound* (remix), and the *Keynotes' Let's Let's Let's* (remix).

Koal Kat is also ruffing a 12-inch House release in the shape of *Andre Wade's* *The Flight (Of Jacking Your Body)* (KOOL T 1), containing three mixes of the track licensed from Playhouse Records in Chicago, which was the source last year of at least two of the major House floor-fillers: *Demis Mo'Noy's* *INX'N'C* and *West Phillips' Tell Me*. Distribution is again via PRT.

RADIO LONDON

A LIST

ASWAD: Don't Turn Around	Mango/Island
BOBZ THE BASS	Minor
EDDIE GRANT: Gamma High In The Sky	Isis
MICHAEL JACKSON: Man In The Mirror	Isis
ALEXANDER O'NEAL & CHERELLE: Heaven Can Wait	Telco
VANESSA PARADIS: Ice In The Face	Polygram
MAE PRIEST: How Can We Lose The Place	10/10
TARA SEVILLE: Love Is a Compromise	Polygram/RCA
JERMANE STEWART: Stay In Apos	10/10
KEITH SWEAT: I Wish You	Elektra

CLIMBERS

MINNIE CLYBURN: 100%	Timeless
T.C. CURTIS: Get Out Of My Life	Hit Heat
ISLEY BROTHERS: I Walk	Warner Brothers (Import)
GLADYS KNIGHT & THE PIPS: Love Train	MCA
LEVERT: My Favorite Love	Atlantic (Import)
JAMIE RAE: History Got	Musical
NINA SIMONE: One In A Million	Bluebird
EDWIN STARR: Whatever Makes You Love Groove	10/10
TENNA MARIE: OOOO Is Love	Epit
WISH FIGHTING EARL LEWIS JUNIOR: Let Me Get It For You	Duke/Parade

As featured on the TONY BLACKBURN show, Radio London 9pm-12 noon Monday-Friday (20474-73)

TOP 50 SINGLES

27 FEBRUARY 1988



MUSIC WEEK



Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 500 record outlets. Incorporating 7" 12", cassettes & CD single sales.

No	Artist	Title	Label	Chart History
1	Kylie Minogue	I SHOULD BE SO LUCKY	5/27/78	PKM (PHOTO) (P)
2	Bomb The Boys	BEAT DIS	5/27/78	Music.com/Reprise/Knox/Music/BOODLE (12) (R)
3	Billy Ocean	GET OUTTA MY DREAMS, GET INTO MY CAR	5/27/78	Mercury/Phonogram (M) (R) (P)
4	Taylor Dayne	TELL IT TO MY HEART	5/27/78	Jan (R) (D) (T) (M) (G)
5	Tina Turner	I THINK WE'RE ALONE NOW	5/27/78	Arista (R) (A) (12) (48) (A) (M) (G)
6	Morrissey	SUEDEHEAD	5/27/78	WEA (M) (A) (12) (L) (P)
7	Jemima Stewart	SAY IT AGAIN	5/27/78	H. Wenter's Music (12) (P) (L) (P)
8	Eddie Grant	GIMME HOPE JO'ANNA	5/27/78	12 (Virgin) (T) (M) (P)
9	Rick Astley	TOGETHER FOREVER	5/27/78	Isa (C) (E) (R) (12) (12) (D) (L) (A)
10	Coldcut	DOCTORIN' THE HOUSE	5/27/78	RCA (R) (A) (12) (12) (12) (M) (G)
11	Bros	WHEN WILL I BE FAMOUS?	5/27/78	Real Gone Time (C) (E) (P) (12) (L) (L) (P)
12	The Mission	TOWER OF STRENGTH (BOMBAY MIX)	5/27/78	CEA (A) (M) (12) (C)
13	Dabbie Gibson	SHAKE YOUR LOVE	5/27/78	Mercury/Phonogram (M) (R) (L) (P)
14	Venezian Parodis	JOE LE TAXI	5/27/78	Atlantic (A) (R) (D) (M) (W)
15	Tina Turner	VALENTE	5/27/78	FA Production/Parade (P) (P) (R) (L) (P)
16	Elfon John	CANDLE IN THE WIND (LIVE)	5/27/78	Swan (Virgin) (S) (N) (12) (P) (L)
17	The Sisters Of Mercy	DOMINION	5/27/78	Badcat/Phonogram (E) (S) (12) (L) (P)
18	Jack & Jill	THE JACK THAT HOUSE BUILT	5/27/78	Mercury Release/WEA (A) (R) (12) (M) (W)
19	Eddie Cochran	C'MON EVERYBODY	5/27/78	Out of This World (T) (M) (12) (L) (P)
20	Bonadad	HAZY SHADE OF WINTER (Remix)	5/27/78	Liberty (12) (R) (E) (S) (L) (P)
21	Michael Jackson	SMOOTH CRIME	5/27/78	Del. Jam. (M) (G) (12) (3) (C) (12) (12) (M)

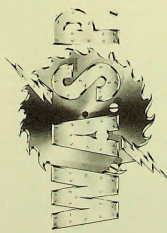
No	Artist	Title	Label	Chart History
53	Kiss and Tell Bronn Ferry	KISS AND TELL	5/27/78	Virgin (S) (T) (12) (A) (E)
54	Megadeath	JACK MIX VII	5/27/78	Deluxe/Poseidon (S) (R) (T) (12) (A) (E)
55	Shing	AN ENGLISHMAN IN NEW YORK	5/27/78	ARM (A) (M) (12) (L) (P)
56	Keith Sweat	I WANT HER	5/27/78	Venture/Atlantic (R) (A) (E) (A) (R) (12) (M)
57	Berlin	TAKE MY BREATH AWAY	5/27/78	CEA (12) (A) (12) (C) (I)
58	Megadeath	ANARCHY IN THE U.K.	5/27/78	Capitol (12) (C) (A) (R) (E)
59	Elio Fiorillo	HOW CAN I FORGET YOU	5/27/78	Crybaby (U) (S) (A) (R) (12) (C)
60	Robert Plant	HEAVEN KNOWS	5/27/78	Esoteric/WEA (A) (R) (12) (M) (P)
61	W.A.S.P.	ANIMAL (F..K LIKE A BEAST)	5/27/78	Music For Nations (12) (M) (12) (P) (P)
62	Georgie	LOVER'S LANE	5/27/78	Motown (S) (A) (R) (12) (2) (A) (R) (12) (M) (G)
63	Max Priest feat. Beres Hammond	HOW CAN WE EASE THE PAIN	5/27/78	10 (Virgin) (T) (M) (12) (2) (P) (E)
64	Morris Minor & The Majors	TIRED OF GETTING PUSHED AROUND	5/27/78	FRR (A) (R) (A) (L) (A) (12) (P) (P)
65	Africa Bambaataa & Family feat. UB40	RECKLESS	5/27/78	EMI (12) (E) (M) (A) (12) (E)
66	Aswad	DON'T TURN AROUND	5/27/78	Mengoli/Island (12) (S) (A) (12) (F)
67	Eric B. & Rakim	MOVE THE CROWD	5/27/78	4th & Wey/Island (12) (R) (M) (A) (F)
68	Morris Minor & The Majors	STUTTER RAP (NO SLEEP TIL BEDTIME)	5/27/78	10 (Virgin) (T) (M) (12) (2) (P) (E)
69	Luther Vandross	GIVE ME THE REASON	5/27/78	Elek (L) (P) (M) (12) (C) (I)
70	Tony Terry	LOVEY DOVEY (Remix)	5/27/78	Eric (T) (M) (12) (12) (C) (I)
71	The Christians	IDEAL WORLD (Remix)	5/27/78	Island (12) (S) (A) (F) (F)
72	So	ARE YOU SURE	5/27/78	Parlophone (12) (R) (12) (P) (P)
73	Boyz II Men	NOBODY CAN KNOW BETTER	5/27/78	Mercury (12) (R) (12) (P) (P)

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- 22** **SPY IN THE HOUSE OF LOVE**
Wot Not Wot
Epic 453388/112-453388
- 23** **MANDINKA**
Shirley D. Connor
Empire/Capitol 82970/112
- 24** **THAT'S THE WAY IT IS**
Neil & Kim
Siregess 5097/112
- 25** **WHEN WE WAS FAB**
George Harrison
Dark Horse/WEA 8131/112
- 26** **NEVER KNEW LOVE LIKE THIS**
Alexander O'Neal feat. Cherrelle
Tobax 453827/12-453828/112
- 27** **ROK DA HOUSE**
Bealmeisters feat. Cookie Crew
Bryan King/Wea LEFT 1117/112
- 28** **HOT IN THE CITY (Exterminator Fix)**
Bill Loel
Capitol 8004/112
- 29** **CRASH**
The Primivers
ECA 818/112-8117/112/BMG
- 30** **SIGN YOUR NAME**
Tennce Tren D'Arby
GSTER/112/112
- 31** **LET'S GET BRUTAL**
Nitro Deluxe
Coastal/Capitol 8001X/112/112
- 32** **DIGNITY**
Deacon Blue
CBS/DAC/112/112
- 33** **PEOPLE ARE STRANGE**
Echo & The Bunnymen
WEA 72135/112/W



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STAKEOUT

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- 34** **GODGROOVE**
Derek B
Morse/Circle/NOTE 112-NOTE 12/112
- 35** **I DON'T MIND AT ALL**
Bourgeois/Tagg
Island 12126/112/112
- 36** **HEAVEN IS A PLACE ON EARTH**
Belinda Carlisle
Virgin 1501/124/112
- 37** **GOING BACK TO CALI/JACK THE RIPPER**
L.L. Cool J.
Def Jam 112/112/112
- 38** **GIVE ME ALL YOUR LOVE**
Whispering
EMI 112/112/112
- 39** **I GET WEAK**
Belinda Carlisle
Virgin 1501/124/112
- 40** **HOUSE ARREST**
Kerch
FONCUB/Phonogram/JARIS 112/112
- 41** **HOW MEN ARE**
Atres Camera
WEA 72148/112/W
- 42** **HEART OF GOLD**
Johnny Hates Jazz
Virgin 1501/124/112
- 43** **O L'AMOUR**
Dollaz
London 1201/112/112
- 44** **PRESENCE OF LOVE**
The Alarm
I.S.J./MCA 8811/112/112
- 45** **COME INTO MY LIFE**
Joyce Sims
FRO London 1201/112/112
- 46** **TWO HEARTS**
Cliff Richard
EMI 112/112/112
- 47** **LOVE IS CONTAGIOUS**
Tina Turner
Polygram/WEA 8221/112/W
- 48** **I'M NOT SCARED**
Eighth Wonder
CBS/CARBET 112/112
- 49** **CARS AND GIRLS**
Pretab Sprout
Kichmeast/CBS 8201/112/112
- 50** **FOR A FRIEND**
The Communards
London 1201/112/112
- 51** **HOT HOT HOT!!!**
The Cure
Fiction 1103/112/112
- 52** **CRAZY**
Icehouse
Capitol 8117/112/112

74 **NOBODY (CAN LOVE ME)**
Longue in Cheek
Columbia 15051/15/15

75 **MY GENERATION**
The Who
Polygram/POP 91/101/112

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T W E L V E • I N C H

- 1 BAR DIS (Soul) The Jam
- 2 I SHOULD BE LUCKY (4 Me) George
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TENDR07



TIFFANY: Tiffany, MCA MCF 3415. Tiffany is a first of the new breed of American singers to strike it big in the UK. Her number one hit, I Think We're Alone Now, is included here along with nine other songs of similar constitution, and the result is quite as tepid and as easily digestible as one would expect in the circumstances. The blandness of Tiffany's music is quite irrelevant though, as the emphasis is in her pedigree — playing live in shopping malls — and her age, both of which provide key marketing angles. MCA has this one ready to date, and as long as it keeps up the twitting, there is no reason why this album shouldn't provide her with at least another couple of top tenners throughout '88. **JM**

BARRY MANILOW: Swing Street. Ariston 280 860. Producers: Barry Manilow and Eddie Arkin. His first album under a new banner with Ariston Manilow, persisting in the jazzy approach he adopted on 2:00 AM Paradise Cole. He saunters acceptably through standards like Summertime and Slumping At The Savoy and some new songs, but what will make Radio 2 producers' eyes mist over is the list of guest artists. There are impeccable solos from Stan Getz and Gerry Mulligan and duets with August Darnell (Jack and Creole) and Diane Schuur. Though there is no obvious hit single here, Swing Street should consolidate Manilow's hold on the MOR market. **DL**

The Cross: Shove It. Virgin V2477. The drumming of Roger Taylor has become as much a hallmark of Queen's sound as Mercury's vocal or May's guitar and although Taylor forsakes the kit to front The Cross that same sound dominates Shove It. Two of Taylor's songwriting credits for Queen, Radio Ga Ga and A Kind Of Magic typify the thunderous chant anthems and more thoughtful lyrics that rock the nerve while the band's ungainly set. Taylor is a competent songwriter but few of the compositions presented here stand up to close inspection, moving uneasily between brash rock cliché and MOR trivia. If The Cross find a direction of their own they could become a powerful proposition but at present they seem little more than a vehicle for Taylor to road test new ideas. With a tour imminent some interest may be aroused in Shove It but it is unlikely to extend far beyond initial curiosity. **MC**

BRENDA RUSSELL: Get Her. ABC A&M 5178. It's difficult to pinpoint why this album doesn't

gel. Russell is an accomplished singer and songwriter and tries to let her own vocal numbers but ultimately sounds more happy and poised on the slow material. To retain any memory of the set it proved necessary to play the record several times over which points to a definite lack of personality. Russell apparently claims that "making this album was a joyful experience". That of the listener is likely to be less intense. **KF**

TONY BENNETT: Bennett/Berlin. CBS 460450-1. (Cass: 460450-4). Producer: Danny Bennett. Living Berlin ranks with George Gershwin, Jerome Kern, Cole Porter etc. as a truly great songwriter, and this year marks his 100th birthday. Berlin will certainly be the subject of innumerable tributes in the next numbers but is well deserved, although it is to be hoped that others will not be so poorly conceived as this one. Bennett is also a legend, if not in the Berlin class, but his arrangements of the familiar Berlin standards here simply detract from them. Even guest stars Dizzy Gillespie, Dexter Gordon and George Benson are unable to rescue this project — when a song needs to be performed "straight", why ruin it with artificial and unnecessary experimentation? **JT**

ANDY WHITE: Kiss The Big Stone. Decca/London FLP 101. Not quite a Dylan does Newport and turns electric shock, but White, accused of being a Zimmerman plagiarist, has expanded his horizons, broken free of the folkie tag and produced an LP which succeeds both musically and lyrically. Those who loved the debut, Rave On, might find this a slight disappointment, the bard's barb is more of a passenger these days, but the potential for a wider audience is correspondingly greater. With this record, White has properly arrived as an artist for his serious attention, so let's just shelve all the doubts and enjoy. **DH**

ALL ABOUT EVE: All About Eve. Mercury MERH 119. Fairport Convention shave 20 years off their age and trip over a guitar left behind by Siouxsie And The Banshees. They call themselves All About Eve and Julianne Regan becomes an instant country. This is the band's weaving tendency of Goth and very attractive it is too, if at times slightly insipid and self-

indulgent. That a debut LP could be so well conceived and an image so well defined, is a strong plus, but the compositions occasionally miss the mark, understandable. We'll call this a major minor band and expect a flourishing career to develop from this point, their corerie adores them, so make sure it's in the racks. **DH**

EXHIBIT B: Playing Dead. Pentagon Records. This is clever stuff. Despite a dreadful sleeve, an awful name and a horribly ordinary production, Exhibit B's debut album contains a collection of songs that suggest commercial songwriting genre. Live, they come over a little bit like a mod band, and this LP bears out a sluggish Sixties beat that hardly exploits their commercial potential. However, songs like Praying For A Miracle carry all the melodic trademarks of a worldwide number one hit and their other material is strong enough to make Playing Dead an extremely impressive entrance into the world of popular music. If Graham Gouldman had been 20 years younger, this is how he might have sounded... **JM**

ATTACCO DECENTE: The Baby Within Us Marches On. All Or Nothing AON 2. Distributor: Red Rhino and the Cartel. Press acclaim and an astute political awareness, coupled with a decidedly left-field choice of instrumentation and song construction makes Attacco Decente safe bets to break into the intellectual coffee table league. More importantly, their poignant lyrics and stylish melodic sounds should secure a much wider audience and a healthier, more effective career. This, their second release, resonates with a glorious post-folk-revival ambience that will have major A&M men kicking themselves for not having picked up on this unique talent sooner. **DH**

ELLA FITZGERALD: A Portrait Of Ella Fitzgerald. Sables SM 847 (Cass: SMC 847, CD: SM 847). In recent times, artists like Alison Moyet and Sade have tried, usually with limited success, to make records like this one. Ella Fitzgerald, 70 years old now, made some of the most perfect LPs of any era during the period

1956-1962, from which this 16 track compilation comes. She re-marks with Frank Sinatra the remarkable ability to impress her seal on every song she performs, and expect a flourishing career to develop. Her version of Ev'ry Time We Say Goodbye here is the ultimate tribute to those who praised Mick Hucknall of Simply Red for his recent attempt to interpret it for today's market. The original (here) simply remains the best. **JT**

DAVY SPILLANE: Atlantic Bridge. Cooking Vinyl COOK 009. Producers: J. Curtis. Distribution: Nine Mile/Carmc. No relation to Mickey, this Spillane is one of the relatively few masters of the Lillieon pipes (the Irish bagpipes). He has recorded with Van Morrison, Mary Coughlan, Paul Brady etc, and is also a member of Moving Hearts. On this fascinating album, he has collaborated on five tracks with Britain's best ever country picker, Albert Lee, with Nashville stars Bela Fleck (banjo) and Jerry Douglas (dobro) on four more, and plays one traditional song entirely solo. Although this is an instrumental album (save for some indistinct vocals on The Beatles' In My Life), it avoids the pitfalls of the New Age genre by including tunes which remain in the memory. As such, it is strongly recommended to those who favour instrumental virtuosity and are open minded enough to be interested in the fusion of Irish traditional music and bluegrass. Upcoming London gigs should force the point home. **JT**

JERRY HARRISON: Casual Gods. Fontana/Phonogram SFLP 2 (Cassette: SFCM 2, CD: 832 992-2). Producer: Artist. Harrison is credited with contributing much to Talking Heads, and he has certainly made his mark outside that group as producer for acts like Violent Femmes and First Young Cannibals. This is his second solo album, apparently assembled over a period of years. With help from Chris Spedding, Robbie McIntosh of the Pretenders and members of Laurie Anderson's band, this album exudes classiness, if not always accessibility. With many of the songs co-written with fellow ex-Modern Lover Ernie Brooks, this is hardly mainstream, although several of the tracks, notably Rev It

Up, might attract radio play. The other side of the coin is the rather black humourous Bobby, one of the more intriguing items which make this album of some value. Potentially a critical, rather than commercial, success. **JT**

LEONARD COHEN: I'm Your Man. CBS 460642 1. Producer: Leonard Cohen. Although he records only intermittently, Cohen's influence has remained at work through numerous younger songwriters and, more directly, Jennifer Warnes' recent well-received album of his compositions. Warnes is present on several tracks of I'm Your Man, her precise style mingling effectively with the maestro's growl, which at times approaches the quality of Lee [Wanderin' Star] Marvin. Sparse Eighties backing, leavened occasionally by steel guitar or oud, accompany lyrics which show Cohen to be still obsessed with his Sixties and Seventies themes. Although cult sales are assured, this is an artist who might find a new generation of followers, especially if his music press takes an interest. **DL**



ANDY WHITE: new horizons beckon.



JERRY HARRISON: his own head talking.



ALL ABOUT EVE, the Eighties' Fairport Convention?



THE CROSS: Roger Taylor occupying a new throne.

Reviewed by Jerry Smith

MICRODISNEY: Gale Force Wind (Virgin VS1T) 1044. Microdisney came up with yet another pop gem which, with its bright bubbling beat magnificently topped by Colby Colquhoun's rich, boisterous below, displays the sort of infectious nature that should have ensured them of chart places now, but hopefully this time their talent will be rewarded.

STOCK IT

PETER MURPHY: All Night Long (Beggars Banquet BEG 207(T)). Peter Murphy returns with quite simply his best material to date with this captivatingly evocative single, produced by Fall guy Simon Rogers, and backed by an equally superb, if off-beat, skat version of lassy Pop and David Bowie's Fun Time. His forthcoming LP, Love Hysteria, promises to be phenomenal.

THE ICICLE WORKS: The Kiss Off (Beggars Banquet BEG 208/IW 1). The icicle works story takes another surprising turn as they launch in to a sultry and sinuous dance track, spiced up by some spunky funk guitar, and sure to in-sinuate its way into the upper reaches of the charts.

THE WEDDING PRESENT: Nobody's Twisting Your Arm (Reception REC 009(12)). Dave Geddie and cohorts deliver another marvellous slice of frothy indie pop and those ever-present thrashing guitars and their seductive melody contribute to their most promising release to date.

THE WILD FLOWERS: Broken Chains (Chapter 22 12/CHAP 23). Wolverhampton's Wild Flowers deliver another superbly refined piece of glorious rocking indie pop and it can't be long before that rasping voice and their shimmering guitar lines come to far wider attention.

MEL & KIM: That's The Way It Is (Supreme SUPE(T) 17). Continuing with a successful formula, Lock Stock and Biscuit Barrel are sure to propel the Appleby sisters to yet another big hit with this slick, insistent dance track.

BELINDA CARLISE: I Get Weak (Virgin VS1T) 1046. This former Go-Go's singer follows her number one hit Heaven Is A Place On Earth, with this smooth and rather sanitised track from her Heaven On Earth album which will need plenty of support if it's to make much impression.

JOHNNY HATES JAZZ: Heart Of Gold (Virgin VS1T) 1045. There's no stopping 1987's most consistent popsters as their debut album, Turn Back The Clock, is ob-

out to go platinum and this, their fourth single from it, is sure to keep the hits running into '88.

ALL THAT JAZZ: Even The Trees (Virgin VS1T) 1030. Swedish combo All That Jazz deliver a strong atmospheric number with its haunting feel offset by Langer and Winstanley's clean-cut, American-style rock production. Certainly a band to watch out for.

STOCK IT

CHRISTIE COLLISTER & CLIVE GREGSON: I Wouldn't Treat A Dog (Special Delivery SPET 12003). This remixed version of the opening track from their much acclaimed Mischief album should help to draw more attention to one of the burgeoning folk roots scene's most talented pairings.

NANCI GRIFFITH: Outback (New Country (MCA MCA(T) 1230). New Country's most strikingly original singer/songwriter previews her forthcoming Little Love Affairs album with a catchy, dynamic track which could, given exposure, do very well indeed.

HARRY ROPE: Laughing Inside (Regal Zanzibar ZEM 118 1). **ROY PHARE:** Laughing Inside (Parlophone/EMI RP 1). **ROY PARROTH:** Laughing Inside (His Master's Voice PY 1). Roy Harper plays a cheeky trick by releasing this pleasant and ironic to classical composer, but at least it should get this fine single noticed.

WARREN ZEVON: Reconsider Me (Virgin VS1T) 1055. Much admired singer/songwriter Warren Zevon issues this moody, atmospheric single which showcases his characteristic rasping vocal and could bring him to a wider audience as it's ripe for radio play.

STOCK IT

MYSTERY GIRLS: Swing And Slide (Mystery Girls MGS 001). Former glam-rock band returns with this punchy number built on a wild slice of Bolan boogie and delivered with panache, you're sure to be hearing more from them.

THE PARTISANS: I'm Doing Fine (Magnet MAG 317). Former Blades' frontman Paul Cleary's new band make their vinyl debut with this bluesy ballad made all the more effective by some sharp vocal harmonies. Shows promise for their simultaneously released LP, Impossible.

THE VAYNES: Rock 'N' Roll Crime (Vainayes VAN 3T). If you like your rock 'n' roll cheap and nasty then The Vaynes are for you, with a gritty vocal buried in dirty guitar riffs and a pounding beat their 're' fine exponents of rock'n'roll kitsch.

SHAM 69: Outside The Warehouse (Legacy LGY(T) 71). The third single from the reformed Sham 69 displays an ungainly mish-mash of styles with not a point of note, in fact, totally devoid of any merit whatsoever. Some things just don't change.

SAXON: Ride Like The Wind (EMI 12(EM) 43). Rather intriguingly Saxon tackle a version of the Christopher Cross hit from 1980 and even more surprisingly it works quite well as a radically re-worked, heavy rock track!



ROY HARPER enjoys a conceptual job (below) as Saxon intrigue, Collister and Gregson entice and Johnny Hates Jazz continue.



TOP 40 SINGLES

1	TOWER OF STRENGTH	Mercury/Phonogram MB744 (F)
2	HOW MEN ARE	A&E/Capitol WEA 72348 (NF)
3	WANKER BE A FUNTSTONE	WEA 72346 (NF)
4	WE CARE A LOT	Sheila/London LS4517 (F)
5	COLD SWEAT	One Little India/7797 (NF)
6	WILD HEARTED WOMAN	Eden EY46 (NF)
7	VICTORIA	Beggars Banquet BEG206 (NF)
8	MAKE MY HEART FLY AWAY	Chryslis CD491 (C)
9	THERE IS NO LOVE BETWEEN US ANYMORE	Chapter 22 CHAP29 (NF)
10	YOU MAKE ME FEEL	Replay Tracks RT179 (NF)
11	INSIDE OUT	Blue Culture AUB12 (C)
12	PUMP UP THE VOLUME/ANTINA (...)	ADD AD07 (NF)
13	FIRST FAITH	Factory FAC183 (F)
14	BEHIND THE WHEEL (REMIX)	Musa BONG15 (NF)
15	TOUCHED BY THE HAND OF GOD	Factory FAC193 (F)
16	FAIRYTALE OF NEW YORK	Decca/Dunblair 7927 (C)
17	TRICK OF THE LIGHT	Island IS239 (F)
18	BLUE MONDAY	Factory FAC191 (F)
19	LAST NIGHT I DREAMT THAT SOMEBODY LOVED ME	Replay Tracks RT200 (NF)
20	THE CIRCUS	Musa MUTE6 (NF)
21	THE ONE I LOVE	I.S./MCA MWA104 (F)
22	MASTER DIK	Blaci Fire BFF26 (NF)
23	DARKLANDS	Island ymg/WEA BNA12 (NF)
24	INSTITUTIONALISED	Virgin V1183 (F)
25	BIRTHDAY	One Little India 7797 (NF)
26	THE BUILDERS	Gal David GDD21 (C)
27	HIT THE NORTH	Beggars Banquet BEG205 (NF)
28	COCAINE SEX	Kingdom Sound Three
29	DOWNTOWN	KLF COMMUNITAS 23 (NF)
30	LOSE HIM	Musa MUTE49 (NF)
31	REDNECK	Beggars Banquet BEG205 (NF)
32	HERU THE FLOWERS	Long LAY106 (NF)
33	I GOT THE FEAR	Sawmbox SMO203 (NF)
34	LOVE WILL TEAR US APART	Factory FAC23 (F)
35	PEEL SESSIONS	Strange Fruit SF25 (NF)
36	PEEL SESSIONS	Strange Fruit SF25 (NF)
37	IN THE CLOUDS	Cat And Mouse ABBO (C)
38	THE CLOUDS	Eden EY45 (F)
39	BROKEN CHAIN	Chapter 22 CHAP23 (NF)
40	PEEL SESSIONS	Strange Fruit SF25 (NF)

TOP 20 ALBUMS

1	IF I SHOULD FALL FROM GRACE WITH GOD	Poppy Mahoney/S28 (NF) (C)
2	THE CIRCUS	Musa MUTE6 (NF)
3	SUBSTANCE	Musa STUMM45 (NF)
4	THIS IS THE STORY	Factory FAC182 (C)
5	BIRTH, SCHOOL, WORK, DEATH	Chryslis CH1482 (C)
6	STANGWAYS, HERE WE COME	Replay Tracks ROUGH106 (NF)
7	THE PEOPLE WHO GRINNED THEMSELVES TO DEATH	Gal David AAO49 (F)
8	FLOODLAND	Merchil/Balboa/WEA MB41 (F)
9	GEORGE'S OWN MEDICINE	Mercury/Phonogram MB8102 (F)
10	GEORGE BEST	Reception RE151 (NF)
11	DOCUMENT	I.S./MCA MWA103 (F)
12	BERKLANDS	Island ymg/WEA BNA11 (NF)
13	INTRODUCE YOURSELF	Sheila/London LS421 (F)
14	BIKINI RED	WEA W011 (NF)
15	MUSIC FOR THE MASSES	Musa STUMM47 (NF)
16	BOX FRENCH	Chapter 22 CHAP18 (NF)
17	IN MY TRIBE	Elektra EKT41 (NF)
18	CALENTURE	Island IFR885 (F)
19	DAWNRAZOR	Sirius/Sire S1119 (NF)
20	SMASHED HITS	Red Rhino RED106 (NF)

- 21** FAITH * * * CD
16 George Michael
FIR 440001
- 22** HERBASY * * CD
26 Alexander O'Neal
TAM 529756
- 23** RAINDANCING * * CD
17 Alison Moyet
CBS 531151
- 24** ALL LIVE AND ALL OF THE NIGHT CD
12 The Stringers
FIR 440291
- 25** IF I SHOULD FALL FROM GRACE ... CD
19 The Pogues
Fogey/Moby/DK MW 1
- 26** WOW! * * * CD
33 Ronan Keane
London KAMA 1
- 27** THE ION AND THE COBRA CD
29 Eric Clapton
Epic/Crystal CHN 7
- 28** DANCING WITH STRANGERS * * CD
22 Chris Eubank
Mersey/MCA/LBT
- 29** WHITESNAKE 1987 * * CD
24 Whitesnake
EMI BNC 3538
- 30** THE BEST OF MIRAGE JACK MIX '88 * *
23 Mirage
Sph 506736
- 31** THE CREAM OF ERIC CLAPTON * * CD
32 Eric Clapton/Cream
Polygram ECTV 1
- 32** WHITNEY * * * * * CD
27 Whitney Houston
A&M 383 141
- 33** PHANTOM OF THE OPERA * * * CD
28 Vanessa
Polygram PDW 9
- 34** THE WORLD WITHOUT END
Mighty Lemon Drops
Epic/Crystal ATX 410
- 35** OUT OF THE BLUE CD
39 Debbie Gibson
A&M 383 139
- 36** NOW! 10 * * * * *
34 Various
Epic/Virgin/Pol/Gem/Now 10
- 37** SKYSCRAPER CD
37 David Lee Roth
Warner Brothers WM 140
- 38** THE SINGLES * * * CD
38 Pretenders
Real/WEA MW 135
- 39** CLOUD NINE * * CD
40 George Harrison
Dark Heart/WEA MW 123
- 40** LIFE IN THE FAST LANE *
35 Various
Telstar 5182215
- 41** VITAL IDOL CD
43 Billy Idol
Chrysalis CUX 1922
- 42** MAKE IT LAST FOREVER
42 Keith Sweat
Vanguard/Hits NW 113

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- 46** SIXTIES MIX * *
56 Various
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- 47** THE CIRCUS * * CD
53 Frouse
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- 48** I'M YOUR MAN
53 Leonard Cohen
CBS 4842 110
- 49** GRACELAND * * * * * CD
55 Paul Simon
Warner Brothers WBS2
- 50** DIRTY DANCING CD
51 Original Soundtrack
KCI 846488
- 51** ALL THE BEST * * * * * CD
44 Paul McCartney
Polygram BMTV 1
- 52** RUNNING IN THE FAMILY * * * CD
52 Level 42
Polygram POLH 42
- 53** CHER CD
45 Cher
Sire/W 1132
- 54** DISCO * * CD
68 Pet Shop Boys
Polygram REC 1001
- 55** HITS 7 * * * *
47 Various
CBS/MCA/MCA HITS 7
- 56** BROTHERS IN ARMS * * * * * * * * * * CD
46 Dire Straits
Virgin/Bonanza WBH 35
- 57** BAD ANIMALS * * CD
50 Jack
Capitol ESTD 2022
- 58** JACKMASTER VOL. 2 CD
57 Various
DJ/Jay/Motown MCAJ2 922

- 79** THE LONGFONE JUBILEE CD
91 John Conger/Melanie Camp
Mercury Phonogram MERN 100
- 80** ALL OUR LOVE
84 Rudy Knight & The Pips
MCA MCF 2407
- 81** RED * * * CD
84 The Communards
London DNU 39
- 82** MAD ON HOUSE VOLUME 1 CD
81 Various
Nipper/Sonos MADD 1
- 83** MEMORIES * * CD
63 Elaine Paige
Telstar 5184213
- 84** COUNT YOUR BLESSINGS CD
58 Ann Williams
Emond Gem BTV 2
- 85** NEVER TOO MUCH
84 Luther Vandross
Epic 28801/0
- 86** EVERYTHING CD
59 Cliff Eberhart
EMI BNC 3538
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CBS MOC 03
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87 Queen
Parlophone DMR 38
- 89** BETE NOIRE CD
96 Bryan Ferry
Virgin V2424
- 90** LOVE SONGS * * CD
67 Michael Jackson & Diana Ross
Telstar 5184298
- 91** 'CRY FREEDOM' - OST CD
73 Various
MCA/MCA 409
- 92** SONGS OF LOVE CD
95 Richard Claydon
Decca/Dance SIL 515
- 93** HIT FACTORY
93 Various
Sph 506724571
- 94** THIS IS THE STORY CD
90 The Proclaimers
Crystall CHR 1402
- 95** LOVE CD
88 Aereogramma
Warner Brothers WM 128
- 96** A PORTRAIT OF ELIA FITZGERALD
96 Elie Fritzedid
Sph 5067 881 571
- 97** CHRONICLES * * CD
72 Steve Winwood
Island ISVI 1
- 98** SOLITUDE STANDING
85 Suzanne Vega
A&M SIDA 271
- 99** TOP GUN - OST * * CD
80 Various
CBS 30296
- 100** SEDUCED AND ABANDONED CD
74 Her And Cy
Cine/Virgin CRCA 1

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BASCA goes north to clarify the 'grey areas'

ASPIRING SONGWRITERS from the north of England recently had the opportunity to attend a workshop organised by the British Academy of Songwriters Composers and Authors at Salford college of technology. The events covered a range of related subjects including publishing and the writing of jingles and theme tunes.

The one-day session was organised by Stockport based writer, publisher and BASCA councillor

Mike Maxfield who comments: "We were especially keen to hold a workshop in the North — London tends to look after itself but people can feel very isolated up here."

The 25 writers who attended the workshop benefited from the expertise of the writers Barry Mason, famed for his late Sixties hits such as 'Tom Jones', Dalilah, and Ed Welch whose latest jingles include 'Blockbusters' and 'New Faces'.

Other experts present at the workshop included Alistair Blazer of the MCPS.

Discussions covering what Maxfield refers to as "the grey areas of the music business" were followed by a songwriters' surgery. "Overall the standard was very high," says Maxfield, who speculates that the greater availability of portastudios has enabled young writers to be more professional and polished in their work.



RONDOR MUSIC International has strengthened its presence in the French market by appointing Halit Uman as managing director of its Paris office. According to Lance Freed, president of Rondor's worldwide operation, this move will strengthen Rondor's roster of French-language writers in a market where 60 per cent of record sales are of local repertoire. Uman comes to Rondor from Warner Bros Music. Pictured (from left to right) are Stuart Hamell, managing director, Rondor Music (London), Halit Uman and Lance Freed.

THE NEW Membership Representative of the Performing Right Society is Brian Engel. In a varied career, Engel has been a member of the New Seekers, sung lead vocal on the Everton football song 'Boys In Blue', designed album sleeves and worked as an A&R man in America.

Engel's role at PRS will involve assisting and encouraging writers to apply for membership and maintaining and increasing the Society's contacts with existing members.

BLUE MOUNTAIN MUSIC, the independent publishers responsible for U2, Sly And Robbie and M/A/R/R/S, has a new managing director in Richard Manners. Manners has been promoted from general manager to fill the gap left by Marc Marof's departure to Island Music.

Up and coming acts with Blue Mountain include Julia Fortham, Frazier Chorus and Andy Sheppard (above) with whom Manners hopes to continue the expansion of this independent publisher.



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DISTRIBUTION

TOP INDIE SINGLES

1	1	SHOULD BE SO LUCKY	Kylie Minogue	PWL PWL(F) (P)
2	NEW	BEAT DIS	Bomb The Bass	Mister-roar/Rhythm King/ Mute DDOO(12) (U/R)
3	2	ROK DA HOUSE	Rhythm King/Mute LEFT(11) (U/R)	The Beechmers featuring The Cookie Crew
4	NEW	DOCTORIN' THE HOUSE	Ahead Of Our Time	Cold Cat feat. Yaz & Plastic People CCU22 (U/R)
5	NEW	ANIMAL (F... LIKE A BEAST)	W.A.S.P.	Music For Nations (12)KUT 109 (P)
6	3	COLD SWEAT	The Sugarbubs	One Little India (12)TP9 (U/NM)
7	NEW	SAWMIX 1	Silvesters	Quazar QUA(T)S (P)
8	NEW	DANCING AND MUSIC (MUSIC PLEASE)	Groove	Submission —(S)UX 04 (U/R)
9	4	THERE IS NO LOVE BETWEEN US ANYMORE	Pop Will Eat Itself	Chapter 22 (12)CHAP20 (U/NM)
10	4	YOU MAKE ME FEEL	Woodentops	Rough Trade RT(1)79 (U/R)
11	5	PUMP UP THE VOLUME/AMITINA (...)	M.A.R.K.S	AD(B) AD 707 (U/R)
12	19	TRUE FAITH	New Order	Factory FAC 183(7) (12—FAC 183) (P)
13	5	BEHIND THE WHEEL (REMIX)	Depeche Mode	Mute (12)BONG15 (U/R)SP
14	7	TOUCHED BY THE HAND OF GOD	New Order	Factory FAC1937 (P)
15	8	JACK FACTORY	Jack'n' James	Warrior WR12002 (P)
16	17	BLUE MONDAY	New Order	Factory FAC273 (P)

17	15	17	MY BABY JUST CARES FOR ME	Nina Simone	Charly CYZ1172 (12—CYZ112) (CH)
18	2	18	LAST NIGHT I DREAM...	The Smiths	Rough Trade RT(2)206 (U/R)
19	20	19	THE CIRCUS (Remix)	Erasure	Mute (11)MUTE66(T) (U/R)SP
20	15	20	JACK MIX IV	Mirage	Debut DEBT(X)3035 (A)
21	5	21	JINGO	Candido	Hardcore HAK(T)9 (A)
22	4	22	MASTER DIK	Sonic Youth	Blast First BFFP26(T) (A)
23	NEW	23	ANYONE	Smith & Mighty	Three Stripe SAM111 (U/R)
24	22	24	BIRTHDAY	The Sugarbubs	One Little India (12) 7TP7 (U/NM)
25	11	25	SAVIN' MYSELF	Eria Fachin	Saturday 75TD(12) —(STD) 1(A)
26	NEW	26	HOW COME IT NEVER RAINS	Days D'Armore	Charly CHINA(01) (CH)
27	17	27	BEATS + PIECES	Ahead Of Our Time CLUT(I)	Cold Cat featuring Floormaster Squeeze
28	4	28	COCAINE SEX	Rhythm King/Mute LEFT201(T) (U/R)	
29	10	29	DOWNTOWN	Justified Ancients Of Mumu	KLF Communications JAMS52 (U/R)SP
30	5	30	LOSE HIM	Start Counting	Mute (12)MUTE69 (U/R)SP
31	23	31	TEMPLE OF LOVE	Sisters Of Mercy	Merciful Release MR 23 (U/R)
32	6	32	NEVER GIVIN' UP ON YOU	John Paul Barrett	Westside WSR(T) 2 (A)
33	2	33	WILLIAM IT WAS REALLY NOTHING	The Smiths	Rough Trade RT(1)200 (U/R)
34	27	34	THRU THE FLOWERS	The Primitives	Lazy LAZY06(T) (U/R)

35	NEW	35	I GOT THE FEAR	Meat Beat Manifesto	Sweetbox SOX023 (U/R)
36	32	36	LOVE WILL TEAR US APART	Joy Division	Factory FAC23(12) (P)
37	14	37	THE PEEL SESSIONS	Joy Division	Volume 2 —(S)FS033 (P)
38	11	38	THE PEEL SESSIONS (VOLUME 2)	New Order	Strange Fruit —(S)FS039 (P)
39	12	39	GET DOWN	Demotribe	Music Of Life NOTE 007 (P)
40	NEW	40	DO IT ON THURSDAY	Jim Jarmine	Cat & Mouse AB80(1) (P)
41	24	41	HARD CASES	Tom Robinson	Castaway TR27 (A)
42	29	42	ALICE	Sisters Of Mercy	Merciful Release MR021 (U/R)
43	24	43	GIRLFRIEND IN A COMA	The Smiths	Rough Trade RT(1) 197 (U/R)
44	NEW	44	BROKEN CHAINS	The Wild Flowers	Chapter 22 (12)CHAP23 (U/NM)
45	NEW	45	THE PEEL SESSIONS	The Wedding Present	Strange Fruit —(S)FS009 (P)
46	17	46	BLUE WATER	Fields Of The Nephilim	Situation Two SIT48 (T) (U/R)
47	14	47	FEMALES	The Conks Crew	Rhythm King/Mute LEFT20(T) (U/R)
48	14	48	I STARTED SOMETHING I COULDN'T FINISH	The Smiths	Rough Trade RT(1)198 (U/R)
49	9	49	DO YOU WANNA FUNK	Sylvester with Patrick Cowley	Damino DOMAT(CH)
50	8	50	BRUTALITY	Asher D & Daddy Freddy	Music Of Life NOTE1 (P)

TOP 25 ALBUMS

1	2	1	JACKMASTER VOL 2	Various	DJ International/Westside JACKP502 (A)
2	45	2	THE CIRCUS	Erasure	Mute STUMM 35 (U/R)SP
3	45	3	SUBSTANCE	New Order	Factory FACT 200 (P)
4	NEW	4	MAD ON HOUSE VOL 1	Various	Needle/Serious MADD(1) (A)
5	NEW	5	DANCE MANIA VOL 2	Various	Serious DAMA2 (A)
6	NEW	6	SALVATION	Original Soundtrack	Les Disques Di Crepuscule TW1774 (P)
7	NEW	7	BEST OF HOUSE MEGAMIX	Various	Serious BOIT1 (A)
8	NEW	8	WHO KILLED THE JAMMS?	KLF Communications	Justified Ancients Of Mumu JAMS52 (U/R)
9	NEW	9	STRANGEWAYS HERE WE COME	The Smiths	Rough Trade ROUGH106 (U/R)
10	10	10	LES MISERABLES	Original London Cast	First Night ENCORE(1) (P)
11	14	11	BEST OF HOUSE VOLUME 3	Various	Serious BEHO 3 (A)
12	17	12	MY BABY JUST CARES FOR ME	Nina Simone	Charly CR0217 (CH)
13	11	13	WONDERLAND	Erasure	Mute STUMM25 (U/R)SP
14	17	14	GEORGE BEST	Wedding Present	Reception LEED5001 (U/R)
15	NEW	15	RHYTHM KINGDOM	Various	Rhythm King/Mute LEFTLPS (U/R)
16	24	16	THE QUEEN IS DEAD	The Smiths	Rough Trade ROUGH 96 (U/R)
17	7	17	THE WORLD WON'T LISTEN	The Smiths	Rough Trade ROUGH101 (U/R)
18	47	18	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (U/R)
19	10	19	LOUDER THAN BOMBS	The Smiths	Rough Trade ROUGH 225 (U/R)
20	9	20	UPFRONT 9	Various	Serious UPFT9 (A)
21	NEW	21	ANTHOLOGY	Todd Rundgren	Raw Power RAWLP035 (P)
22	14	22	UPFRONT 8	Various	Serious UPFT8 (A)
23	17	23	MUSIC FOR THE MASSES	Depeche Mode	Mute STUMM 47 (U/R)SP
24	NEW	24	THE SINGLES 81-85	Depeche Mode	Mute MUTE13 (U/R)SP
25	4	25	BOX FRENZY	Pop Will Eat Itself	Chapter 22 CHAPLPI8 (U/NM)

REUBEN RICHARDS



"FROM MY HEART"

LP
OUT NOW
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ORBITONE RECORDS
CAT NO: OLP 027

Distributed by: EMI/Jetstar

JET STAR ADVERTISEMENT

THE LIST	REGGAE DISCO CHART	REGGAE CHART
1	(2)	SHE'S MY LADY Advertiser
2	(1)	IF I GIVE MY HEART John Madson
3	(5)	GEE BARRY Toym
4	(4)	HOOKED ON YOU Trevor Horley
5	(7)	BIG IN BED Lily Horgan
6	(3)	AGONY Bad Dragon
7	(6)	JAZZY MOOD FOR LOVE Cez
8	(12)	CHILL OUT, CHILL OUT Tessa Saw
9	(16)	CASANOVA Frankie Paul
10	(13)	REWARD ME Leroy Gibbe
11	(14)	DANCE CANT NICE I Paul's Heart
12	(7)	GIRLFRIEND Dean Francis Dennis Star
13	(11)	PLACE IN THE SUN Kati
14	(10)	BAD BOY Country Melody
15	(9)	BIG BATTY GIRL Shuggie

REGGAE ALBUM CHART

1	(2)	IN THIS TIME Peter Panangraka
2	(3)	MAXI Maxi Phear
3	(1)	GIVE ME THAT FEELING Frankie Paul
4	(6)	INSEPARABLE Dennis Brown
5	(7)	FEELINGS OF LOVE Michael Gordon
6	(4)	WINDSTON 14 Hallyday Gold
7	(5)	GREAT ABIGAIL U. Steeles
8	(8)	LOVE GOTTA TAKE ITS TIME Horans Hugh
9	(1)	RUB A DUB MARKET Frankie Paul
10	(3)	COLOURS OF LOVE Rudimental
11	(11)	THE REAL ENEMY Hugh Diamond
12	(9)	SOBO Solo Kati
13	(19)	BIG BAD SAX Owen Frazier
14	(18)	WARNING Frankie Paul
15	(5)	SO AMAZING Josee Kay

NEW RELEASE DISCOS

HOW I LOVE YOU	Frankie Paul	Scorpion/SUN 006
TROUBLE AGAIN	Sonny Levi	Edge Records/NCR 1009
F.P. CALIBRA	Frankie Paul	Edmore Ed 123
WINGS OF LOVE	Trevor Sparks	Blue Tones/WMD 172
I'M ALL SHOOK UP	Spaxious Gee	Sure Delight/SOT 5
TICKLE ME FANCY	U. Steeles	Jane Star/SJ 001
DON'T TURN AROUND	Arnold	Morgan/T 15.241
COME TO ME	Fredrick McGregar	Polystar/PSR 038
GIRLS NOW A DAYS	U. Steeles	Jane Star/SJ 002

NEW RELEASE ALBUMS

POSITIVE	Black Uhuru	KAS Records/RAS 4023
LARBISH VOI	Zhanou	Dennis Star/SJ 003

by Dave Henderson

IT'S A funny old game this independent thing, isn't it? One minute the world is festooned with new releases, popettes are burgeoning at the butt end of the charts, videos from **The Leather Band** and **Pop Will Eat Itself** are on TV, **The Wedding Present** are headlining big venues around the country and then... well, the next minute there's nothing. ZZZZ! Zzzz! Nil! Nil! Arizona. Well, at least not as much as last week, anyhow. But let's have a look at what is about to take the world by storm, while we wonder if **Morrissey** did write **Suedehead** — his new EMI solo single — when he was lounging in the bath, *Yes, it's that*! Well, bringing back **Johnny Mars!** The **Mozz's** former label, Rough Trade, is planning a rather big sell through on a number of new acts, including **The Stone Roses**. The Roses have been around for about five years, stuck up North and all that, but now they've new hairdo's and might, quite easily, be seen as something new. Meanwhile, the new studio LP **Wooden Fat Cops** On The Highway, which you'll be surprised to learn, following the commercial near-success of *You Make Me Feel*, has a well-tempered pop edge to it. The **Woodentops** could be bigger than the **Smiths** in terms of international sales, and there's a couple more tracks on the LP that could be culled for 45 attention, too.

CHRISTINE COLLISTER And **Clive Gregson** continue to impress on Special Delivery, through **Nine Mile** and the **Cartel**. With their successful **Mitchell** album now available on CD, they've now decided to lift the strongest track from the proceedings, the wowie *I Wouldn't Treat A Dog, and have released it as a single*, with three unreleased tracks on the flipside of the 12 inch. Special Delivery further broadens its horizons with the release of **The Lonesome Strangers'** **Lonesome Pine** album — a curious play off between electric and country roots music from the States. Finally, the label has a 1979 release set from **Terry Allen** called **Lublock** (On Everything) which is licensed from **Fate Records**. There's a couple of releases from sister labels to SD, all part and parcel of the

T R A C K I N G

Topic logo, and they are **Tiger Moth's** second LP **Howling Mouth** on **Rogue**, and **Top Roots**, a compilation of English Country Dance Music on **Folk Roots**. Featured artists include **The Oyster Band**, **Flowers And Frolics**, **The Old Swan Band**, **Umps And Dumps** and a bundle more.

IKON VIDEO, through **Pinnacle**, is handing a new video label called **Dubious**, and the first three releases are live shows from **The Moodists**, **Danielle Dax** and **The Chevalier Brothers**. The **Jettisoundz** video label, also through **Pinnacle**, has two new packages featuring live footage of **Phillip Boa And The Voodoo Club** — titled **Two Years Of Blank Expression** — and **The Primavels** — titled **Live A Little**.

IN **The Medway** zone things are, as ever, wildly bizarre. **Sexton** continues up again with **Billy Childers** for an understated alternative ramble on **Pump Prizes** And **Little Gems**, a humorous set of anecdotes thinly-disguised as tunes and brimming with affectionate eccentricity. That's through **Revolver** and the **Cartel**, as is another new single from **Paul Roland**. This time he turns up on **Bom Caruso** with a 12 inch called **Alice's House**. Yes, the sound of swinging **Margate** sub-psychic can be yours. Meanwhile, back in town, **Beggars Banquet** releases **Luxuria's** debut album, **Unanswerable**, which features that man **Howard Devoto**, and Mancunian guitar expert **Becko**. Manchester is still a hot bed of hot tunes, and **Yargo**, that self-styled, self-financed funk-umpship crew, release a seven-inch, **Help, on their own**. **Bodybeat** label through **Red Rhino** and the **Cartel**.

THE ALL new and excitingly effervescent **South Distribution** network has a couple of new revolutionary chants for your bedside table. Californians, **Christ On Parade** have their album **A Mind Is A Terrible Thing To Wreck** on **Mind Matter**, and **Nick Toxek** has his back pages, in a variety of outspoken combats, well thumbed on **InTocketed** on the wonderfully named **Blurg**

label. A little less jumpy and scratchy are **The Most Poles** who release a new single **Lifted Underground** on **Idea** through **Pinnacle**, which is a taster for a soon to be shop-sold debut album for the self-same label.

IN **The bi-lingual** game, **Dutch trio The Essence** release a five track 12 on **Midnight** called **A Mirage** with three versions of the track (including one in Spanish) plus two other tracks. The **Glass Fish** label has a three track 12 inch from **John Hegley** And **The Popicians**, who are currently on tour with **Robyn Hitchcock**, called **I Saw My Dinner** On TV and it's available — as is the **Essence** release — through **Rough Trade** and the **Cartel**. There's a more hard, rhythmic edge to **Chris Mann's** work, and in his guise as **House Grinder** there's a three track 12 inch called **Rap Down** on the **House Grinders** label through **Backs** and the **Cartel**. The often praised **Wild Flowers**, from **Wolverhampton**, release a new single, **Broken Chains** on **Chapter 22** through **Nine Mile** and the **Cartel**. The song has already been described by some wag as "The song that **Peter Perrett** of **The Only Ones** never wrote".

THERE'S A limited edition set of cassette-only releases from **US** label **K Records** (home of new **S3rd & 3rd** signings **The Beat Happening**), currently available through **Fast Forward** and the **Cartel**, and after the initial batch they are unlikely to be repressed. They feature the early recordings of **The Beat Happening** on **Three Two Breakfast**, **The Go Team's** **Live In Washington**, your **Pretty Guitar** and **Donna Parker**. **Pro Bangermouse's** self-titled set (compared to **Dinosaur** meets **Neil Young**), **The Supreme Cool Beings'** **Survival Of The Coolest** and **Half Japanese** and **The Velvet Monkeys** split cassette.

WIRE RECORDS continues to enhance its reputation, and develop its catalogue, with the debut LP from **Man Klan** — following the ripples from last year's **Wanting And Wanting** single. The group are based in Sweden and feature a Polish born gypsy singer, **Jackie**

Pazdo. Keeping the international flavour, **4AD** release volume two of its **Le Mystere Des Voix Bulgares**, with another fine vocal selection from Bulgaria. Closer to home, **Manchester's Ugly Man** label releases a new single from **The Desert Wolves**, titled **Speak To Me Rochelle** and the third 45 from **The Man From Delmonte** called **(Will Nobody Save) Louise**. Both **Ugly** groups are through **Red Rhino** and the **Cartel**, while **Man Klan** can be had through **Nine Mile** and all 4AD releases are generally available through the **Cartel**.

WORLD DOMINATION ENTERPRISES continue to strive for, er, world dom... and they have a version of **Le Cool #5** I Can't Live Without My Radio released in seven and 12 inch format — and in numerous mix variations. The group are touring in support, but find themselves chosen to go to Hungary, to play with **Pere Ubu**, **The Ex** and **The Shrubs** in an effort to further develop East-West relations. In a similar vein — in terms of international ties — **3 Mutapas 3** release a seven inch called **Linda** and a 12 inch called **Linda**, on the fezz-headed **Globesity** label. Yes, you've guessed it, **Linda** is a long version of **Linda**. Whatever next?

NUMERICALLY, **SUMMERHOUSE'S** favourite dichotomy, **4,000,000 Telephones** demand your attention and release their second LP, **The Most Careful**, this week through **Red Rhino** and the **Cartel**. The 45 is a bizarrely named **Solo Girl** Enterive single releases their first seven inch single in **Jack Me Some Crack** by **MacDonald Falk** And **Ask Ask** and that'll do followed by a 12 inch from German garage twangers **The Trash Groove Girls** who have a new 12 inch called **Diskord Diskord**. More thumping and thrumping is the debut single from **The Justice League Of America** — a 12 inch called **The Blackout** on **Plastic** head through **Backs** and the **Cartel**, while the dreaded **Cardiacs** release their debut LP, **A Little Man And A House And The Whole World And Us**. Plus a single, **Is This The Life?** Eccentrics only need apply.



TRACKINGS OF our tears: (from top) *The Essence*, *World Domination Enterprises*, *Man Klan* and *John Hegley*

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TOP 100 ALBUMS

- 1 INTRODUCING THE HARDLINE... CBS 45811-1/C...
2 BRIDGE OF SPIES... Sire/Virgin SMI/PE...
3 POPPED IN SOUL... Precision/Phonogram JW/WV...
...
51 DIRTY DANCING... RCA RI 8446B/SMG...

STYLUS... ELIA FITZGERALD... THE FIRST LADY OF MUSIC... O U T N O W

ARTISTS' A-Z

- A ACACIA... ACACIA...
B AERB... BAKER...
C CAROL... CAROL...
...
Z ZION...

- 51 ALL THE BEST... PolyGram/PMTV 133...
52 RUNNER IN THE FAMILY... PolyGram/PHO 433...
53 SHER... Cher/Michael Bolton/Variou...
...
100 50/50... C&W/C&W 192...

Strange days indeed

DIRECTOR MICHAEL Geoghegan is currently involved with no less than four promotional videos for leading artists. Echo and the Bunnymen's *People Are Strange* appears on the soundtrack of the teen vampire movie, *Last Boys* and the video combines archive footage of the group with *Last Boys* film material. Music producer is former Doors member Ray Manzarek.

Can Speak American is Geoghegan's third video for the Screaming Blue Messiahs, currently on tour in America with Echo and the Bunnymen. Geoghegan's previous work with the Messiahs included their recent hit *I Wanna Be A Flinstone*. The video for Simply

Red's *I Won't Feel Bad* was shot on location in Rio de Janeiro. The video intercuts the band's live show in the city with scenes of up-market Ipanema and Rio's shanty towns.

Finally, Geoghegan has directed the debut video from independent band The Wedding Present, whose album *George Best* was a major indie hit last year.

Paul McNally of M-Ocean Pictures, Geoghegan's production company also reports that he has taken on Howard Greenhalgh, a recent graduate of the Royal College of Art in London. Greenhalgh's first job as a director will be to make the video for Breaking Down The Walls, by recent WEA signing John Marshall.

R E V I E W

THE MOODISTS: The Moodists. Dubious DUB 01. Distribution: Ikon through Finnacle. Dealer price: £10.95.

DANIELLE DAX: Danielle Dax. Dubious DUB 02. Distribution: Ikon through Finnacle. Dealer price: £10.95.

Comment: Ikon launches a new subsidiary video label focusing on more accessible alternatives, and the first two clips feature live footage from two vastly different cut outfits. Both running in at below an hour apiece, there's plenty to keep Danielle and Moodists enthusiasts ensconced, but there's little movement from either camp that might

intrigue or interest passing punters. The Moodists' strength is their proud pop vision — they're inevitably let down by their awkward stance and dishevelled look — while Ms Dax attempts to be theatrical and tempting, inevitably falling foul of a neo-psychedelic quagmire which is nothing more than second rate rockism.

Sales forecast: Neither tape will satisfy in every area, the clean, clear cut visuals lack dynamics and the music isn't different enough to warrant mindless adoration. While both performances are good, neither is really good enough.

DEM

MUSIC VIDEO

Description (tracks) Timings/Recommended Retail Price

1	1	ALEXANDER O'NEAL: Voice On ...	CBS/Fox
		Compilation (6 tracks)/25min/£9.99	3394 50
2	3	BILLY IDOL: More Vital Idol	Chrysalis
		Compilation (10 tracks)/45min/£9.99	CVHS 5017
3	14	KATE BUSH: The Whole Story	PMI
		Compilation (14 tracks)/50min/£9.99	MVP 99 1143 2
4	6	PETER GABRIEL: The Videos	Virgin
		Compilation (8 tracks)/40min/£9.99	VVD 241
5	4 10	BON JOVI: Slippery When Wet	Channel 5
		Compilation (6 tracks)/1:11.99	CFV 04002
6	2 44	UZ: "Under A Blood Red Sky"	Virgin
		Live (12 tracks)/61 min/£9.99	VVD 045
7	19	QUEEN: Greatest Hits	PMI
		Compilation (17 tracks)/1:19.99	MVP 99 1011 2
8	18	PAT BENATAR: Best Shots	Chrysalis
		Compilation (12 tracks)/55min/£9.99	CVHS 5015
9	12	MICHAEL JACKSON: Making Thriller	Vestron
		Compilation 1hr/£9.99	Max 11000
10	9	LIONEL RICHIE: The Outrageous	Video Collection
		Live (8 tracks)/1hr/£9.99	VC 4041
11	8 20	MADONNA: The Virgin Tour	WEA Music
		Live (10 tracks)/90min/£19.95	K9381053
12	5	IRON MAIDEN: Twelve Wasted Years	PMI
		Compilation 1hr 30min/£11.99	MVN 99 1152 1
13	11	DIRE STRAITS: Alchemy Live	Channel 5
		Live (10 tracks)/1hr 20min/£9.99	CFV 00122
14	—	QUEEN: We Will Rock You	Video Collection
		Live (20 tracks)/1hr 20min/£8.99	VC 4012
15	—	QUEEN: Magic Years Vol 1	PMI
		Compilation (12 tracks)/1hr/£9.99	MVR 99 1154 2
16	16 11	NOW THAT'S WHAT I CALL MUSIC VIDEO 10	PMI
		Compilation (15 tracks)/1hr/£9.99	MV NOW 10
17	—	THE CURE: Staring At The Sea	Palace
		Compilation (17 tracks)/1hr 30min/£19.99	PVC 3011M
18	—	QUEEN: Live In Budapest	PMI
		Live (23 tracks)/1:11.99	MVN 99 1146 2
19	—	THE CULT: Electric Love	Beggars Banquet
		Compilation (6 tracks)/25min/£9.99	BBN 004
20	17	PRINCE AND THE NEW POWER GENERATION	Channel 5
		Live (19 tracks)/2hr/£9.99	CFV 01292

Compiled by Gallup for Music Week © 1988



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AA—Atlantic 01 995 320
BM—Blue Her 0275 78740
BK—Banks 0603 82627
... (many more codes)

Table with columns: Artist, Title, Label, LP No./Cassette No., Dealer Price, (Distributor), Music Category. Contains entries for various artists like Alex S. Fend, Armistrong, Astaire, etc.

Table with columns: Rank, Artist, Title, Label, Music Category. Contains entries for various artists like Father Figure, What Have I Done For My, etc.

ALBUMS

Table with columns: Rank, Artist, Title, Label, Music Category. Contains entries for various artists like Faith, Dirty Dancer, Rick James, etc.

Artist	A-side/B-side	Label	Cat#	"CD" "MC" Catalogue Number	12" extra track (Distributor)	Category
ART OF NOISE DRAGNER '85/Action Art China CHINA 4 P.C. Box, CHINA 4 12" P.C. Box (C)						Dance/Disco
ASTLEY, Ben TOGETHER FOR EVER/LET YOU FREELY/You're Gonna Give Me Love P.C. Box #1817C "MC" (BMG)						Dance/Disco
B. B. & KARKI I KNOW YOU GOT SOUL/Southern/Cosmo/Cosmo COOLR 146 P.C. Box, COOLEX 146 12" P.C. Box (C)						RAP
BLAKE THE END/TEAR THE GIRLS BOWS/4 P.C. Box #2545 12" P.C. Box (C)						Dance/Disco
ELL SPIRIT FLEAS SLAY/Dancing On The High Wire/Catch Me The Felling Hands (Feat. HEAT 100) 12" (I/R)						Dance/Disco
BROWN, Sam WALKING THE LINE/The Heartbreak ALEM 432 P.C. Box, ALEM 432 12" P.C. Box (P)						Dance/Disco
BUNNER (AKA), THE HALEQUIN #3 SET IT OFF (GUNZ & BB) [Various] Champaign CHAMP 64 P.C. Box, CHAMP 1264 12" P.C. Box (BMG)						House
CLARK, Johnny I —MAN COME AGAIN/Give Yourself A Try/World Enterprises WED 56 12" (JS)						Disco
CLASH I FOUGHT THE LAW/Who CBS CLASH 1 P.C. Box (C)						Disco
CLIME FISHER LOVE EVERYBODY/Everybody Loves Me/The Show EM1 47 P.C. Box with Poster, 12EM 47 12" P.C. Box, CDEM 47 "CD" incl. Radio To The Occasion (Hit Hop Med) (E)						Dance/Disco
COLLESTER, Christine and CLIVE GREGSON I WOULDN'T TREAT A DOG/I Wonder How Many Wonders/Everybody Cheers On/You Special Double SET 12663 P.C. Box (I/R/AM)						Disco
CORTIS, Joseph MASH UP THE FRONTLINE/How Me Came England/LUNICOR FROST, Uptempo TEM 19 12" (JS)						Reggae
CURTIS, Buddy & THE GRASSHOPPERS WE CHANGE THE WORLD/Boogie BUD 4 P.C. Box (P)						Disco
DELAGO, Junior HOLD ON/Version/World Enterprises WED 60 12" (JS)						Reggae
DOGS 4 AMOUR/How Come I Never Kissed/Someone Tell (Sound Chills) CHINA 1, CHINA 1 12" P.C. Box (C)						Disco
DOOKEN BURNING Like A FLAME/Let Behind The Well/EK's EKK 667, EKK 671 12" incl. Just Got Lucky/My Dreams, EKK 67P 12" P.C. disc incl. Beat For The Attack (W)						Disco
DONNINGO, Freddie FERAS/Love/Man's Song CBS 4514397 P.C. Box (C)						Disco
DUNKLEY, Ernest GOODNIGHT/My LOVE/DUNKS ALLSTARS: Goodnight Dunks INT D1001 12" (JS)						Reggae
ERIKSON, Roby YOU DON'T LOVE ME YET/Bo Fundamental FRAY 607 12" (R/R)						Disco
EBOTIC DISSENTS MOVE YOUR ASS AND FEEL/Bo Subway SUB 010 12" (R/R)						Disco
FLEETWOOD MCK EVER/When's When I See You Agon/When Brothers W 8145, W 8143 12" (M)						Disco
FOUNTAIN HEAD SOMEONE LIKE YOU/The Price You've Got To Pay/China 2 P.C. Box, CHINA 2 12" incl. Future Days P.C. Box						Disco
FRUIT OF LIFE ARE YOU CONSERVATIVE/Bo Subway SUB 007 12" (R/R)						Disco
G. Kenny WHAT DOES IT TAKE To Win Your Love/Songbird Antea 1989A, 609843 12" (BMG)						Dance/Disco
GEE, Susanne (in collaboration with) GIVE ME SOMEONE TO LOVE/SET IT 12" P.C. Box (JS)						Dance/Disco
GOLDSMITH, Glenn DREAMING/INCA P.R. 41711 P.C. Box, PT 41712 12" incl. I Wanna Cry P.C. Box (W)						Dance/Disco
"HEART HEY/HE'S DREAMS Capital CLR 482 Double A P.C. Box (E)						Disco
HOUSTON, Whitney WHERE DO BROKEN HEARTS GO/Where You Are Areo 109793 P.C. Box, 609792 12" incl. If You Say My Eyes (See Beautiful) P.C. Box (BMG)						Dance/Disco
HUGHES, Howard PALE FACE/Big Beat John EG/Virgin EG0 38, EG0X 38 12" incl. Beat Girl (E)						Disco
HUMPERDING, Engelbert NOTHING'S GONNA CHANGE MY LOVE FOR YOU/Bo RCA P.C. Box #1848 12" P.C. Box (BMG)						Disco
JACKMASTER BLACK DJ MEGA TRACK/Wicked Jox/DJ International/Westside DJIN 2, DJINT 2 12" (A)						House
JADE FOR YOU/RAINBOWS/Bo Subway SUB 009 12" (R/R)						Disco
JH & BILLY MAKE IT TAKE TO THE GRUBB/Jungle JUNG 32T 12" (R/I)						Disco
JOHN ROBERT GRACE/LIGHTNING/DANCE MIND/Version/Donnino DDM 117" (C)						HI-NRG
JUSTICE LEGAL OF AMERICA, THE THE BLACK CUT/Bo Plastic Head RAS 6 12" P.C. Box (R/W)						Disco
KID IN FLAY DO THIS MY WAY/Bo Cosmo/Chrysalis COOL 164 P.C. Box, COOL 164 12" P.C. Box (C)						Dance/Disco
KING, Ben E LOVE AND THE RHYTHM OF LOVE/Bo Mushroom B13 33 P.C. Box, 12MP 33 12" incl. Stand by Me (R/R) Version (C)						Dance/Disco
KING, Terry TEARS ON MY PELLOW/Bo Music Byte BZ 12 12" P.C. Box (JS)						Reggae
LAST FINE DAYS LOVE/LITTLE ANGEL/Bo Product Inc PROD 21 (I/R)						Disco
LEVI, Benjamin THE TIGER FACED (Live)/Trouble With You/Lostendo OOH—HE 69 P.C. Box (R/W)						Disco
LEVI, Benjamin SPIE'S MINE/Version Time 1 AR 822 12" (JS)						Disco
LEVI, Sammy TROUBLE AGAIN/Flood On Etipia/MSK 1009 12" (JS)						Disco
LIEUTENANT STITCHY CHRIS HOWARD'S MALLBO: Dream Love Jane Star DS1 002 12" (JS)						Disco
LIEUTENANT STITCHY TICKLE ME FANCY/SANCHEZ: Missing You Jane Star DS1 003 12" (JS)						Disco
LONG TALL TEENS SHOULD I STAY OR SHOULD I GO/Bo Razor RZS 109 P.C.						Disco
MANLOW, Bony HEY MAMBO/When October Goes Antea 197871 P.C. Box, 609781 12" P.C. Box (BMG)						Disco
MANTONIX SIMPLE SIMON/Version/10/Virgin TEN 217, TEN 217 12" (E)						Disco
MARSHALL, Julie BREAKING DOWN THE WALLS/Version/You Know WEA VE 146, VE 146T 12" (M)						Disco
MARSHALL, Carl WED DEM (A/Version) Red Man INT RED 2 12" (JS)						Disco
MIGHTY DIAMONDS WE'RE ONLY JUST BEGINNING/Version/Gamma DGT 28 12" (JS)						Disco
"MORRISSEY SUEHEDDIE! KNOW VERY WELL HOW I GOT MY NAME/ADDRESSOR ON FIRE/OH, WELL I'LL NEVER LEARN HMV CDPOP 1618 "CD" (E)						Disco
PEARSON, Chris LET ME BE YOUR SUNNY DAY/Write You A Letter/ingles SID 240 (SP)						Disco
PHARE, Ray LAUGHING INSIDE/Version/Parlophone RP 1 P.C. Box (E)						Reggae
PINKETS KINGSTON 13/Version/White Label LPD 1006 12" (JS)						Disco
RED HOT CHILLI PEPPERS FIGHT LIKE A BRAVE (M/D) MIX/Version/Fin Mushman/EMI 12 EAP 241 12" P.C. Box (E)						Disco
REESE & SANTONO TO THE SOUND/NOW TO PAY (Or How Good You Feel) KOOL TES 12" (A)						Disco
RIVERS, Debbie THE LONELY TALKIN' AGAIN/Talkin' Dubl/Bo music BZ 12 12" P.C. Box (JS)						Disco
ROPE, Harry LAUGHING INSIDE/Version/Regal RH 1 P.C. Box (E)						Disco
"SAKXON RIDE LIKE THE WIND/Red Alert/Rock The Notours [Live At HammerNite] EMP 43 P.C. Box in clear PVC Box, 12 EM 43 12" P.C. Box, CD 43 "CD" incl. Back On The Streets (Live) (E)						Disco
SEATON, B.B. PEASURER AND RAINBOW LADY/Bo						Disco
SEIKS, THE LIGHTNING STRIKES/Bo Rough Trade RT 182, RT 182 12" (R/T)						Disco
SEKOR, Bobbie SOME GIRLS RIDE/VESPER/Bo/Version/KAN U DIG THIS MIX/Parlophone CDIR 6176 "CD" (E)						Disco
SOMETHING HAPPENS BURN CLEAR/Hone Home VS 1058, VST 1058 12" incl. Koller Line (C)						Disco
SPARKS, Trevor KEEP IT UP/Wings/Bo Love Blue Trac MMD 123 12" (JS)						Disco
"TENEA MARIE OOO LA LA LA/Bo Epic 6514237 P.C. Box, 651424 12" P.C. Box (C) Connection to previous listing						Dance/Disco
TERRY, Tony LOVE/DOVE/Bo Epic TONY QT 2 12" P.C. Box (C)						Dance/Disco
TREX WE'RE MEN, THE CRUISING/Give Your Love Back King/Mute LEFT 19, LEFT 19T 12" (W/T)						Disco
TOOT STOP LOVING YOU/Bo CBS 6514117 P.C. Box, 6514116 12" P.C. Box (C)						Disco
TOFF, Tony NUM BOTHER WITH IT/Woman Women World Enterprises WED 58 12" (JS)						Reggae
Voice of AMERICA I WILL TELL/Sekko IVS 1050, VST 1050 12" (E)						Disco
VOY WOW DON'T TELL ME LIES/Siren Song Antea 609605 12" P.C. Box (BMG)						Disco
WALTERS, Trevor LOCK AWAY YOUR HEART/Crying Champion CHAMP 61 P.C. Box, CHAMP 1261 12" P.C. Box (BMG)						Disco
WEATHERMEN, THE POSITIVE/Bo Play In Again Sam 7 BIAS 862 (R/R)						Disco
WEATHERS, PRESENT NODDY'S TWISTING YOUR MIND/Bo Reception REC 009 [Ltd Edition Gatefold Sleeve], REC 009 12" (R/R)						Disco
WEE PAPA GIRL/RAPPERS FAITH/Burnt! Loose Jive JIVE 164 P.C. Box, JIVET 164 12" P.C. Box (C)						Disco
WILD SWANS, THE YOUNG AND WOODY/Bo/Version/Boys Brothers W9773, W9773T 12" incl. The World Of Milk And Blood (C)						Disco
WILSON, Junior DOCK OF THE BAY/Bo Blue Trac MMD 117 12" (JS)						Disco
YARROH, Per LAUGHING INSIDE/Version/HMV P 1 P.C. Box (E)						Disco
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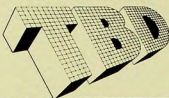
"... everyone slows down over Christmas, but I am happy with the service from Terry Blood."
Andy Gray, Andy's Records.

When Music Week recently did a report on distributors' performances over the peak Xmas period (see the front cover of the Jan 23rd issue), one name stood out from all the rest in terms of reliability and speed of turn-round: TBD.

Above are just two of the

comments leading retailers made about us (Thanks Neil and Andy!). So it's no wonder we've just been named as the top wholesaler for the second year running in the Music Week Awards. With a track record like that, isn't it time you switched to TBD?

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Commencing with the issue of March 19, Record Mirror will be featuring two incredibly collectable and exclusive covermounted solid vinyl seven inch EPs with colour sleeves, featuring hot dance chart artists. There'll be mixes on 'Cool Cuts Volumes I and II' that've been specially created for Record Mirror and will never be available elsewhere...

In the March 19 issue, Cool Cuts Vol I will include exclusive megamixes featuring Troublefunk, Wally Jump Junior and Shanice Wilson...

In the March 26 issue, Cool Cuts Vol II will feature mixes by Derek B, Jellybean and Julian Jonah...

And to follow up these boss jams, on April 2 we're giving away a free covermounted Music Trivia Quiz game compiled by Scotch Audio-cassettes...

There'll be a massive increase in distribution during this promotion, which will be supported by a meaty two week national radio campaign, including spots on the Network Chart Show.

These issues will undoubtedly be collector's items and are bound to sell out, so this is a great opportunity for you to sell too. To advertise in any of these issues, please contact Carole Norvell-Read or Tracey Rogers in the Record Mirror Advertising Department on 01-387-6611, now...



- ★ Which weekly music mag's readers spent more than £7 million on records last year?
- ★ Which weekly music mag has the most chart obsessed readers in the cosmos? (It's the only title to carry specialist dance charts and the full Gallup top 100s)
- ★ Which weekly music mag has the most lively and informed coverage of everything from the Smiths to Sinita... the Bangles to Bomb The Bass?



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Diary's

D I A R Y

HOW MUCH lower can they go? That's the question of the moment relating to CD prices, though a more pertinent question might be: how much lower does anyone want them to go before they start to devalue the whole medium? ... On a similar subject, can it be true that at least one major record company is planning to phase out all vinyl production in 1989 in favour of cassettes and CDs? ... Talking of PolyGram (oops), a little local difficulty caused by the company's sales conference finale in Torquay continues to rumble on, it seems. A seaborne fireworks display caused the coastguard to put to sea, suspecting a ship in distress and now the town warthogs are discussing whether or not the record company should ever again be allowed to darken its promenade ... That company's Pete Rezon left a very scared but very impressed MW news editor and photographer when he climbed outside Hammersmith Man to have his picture taken (see p 1) ... Some people can hardly remember that Pinnacle existed before Steve Mason took over, so it's worth pointing out that — long before Kylie Minogue had even heard of Neighbours — Pinnacle had achieved its first number one with the Christmas single of 1982 by Rene and Renato ... With the BBC and ITV being forced to open their doors to independent programme makers, expect Picture Music International to be of the head of the queue of music related companies hoping to make the most of the opportunity.

A BIC thank you to all those who helped in making the Music Week Awards presentation our biggest and (hopefully) best event yet. It was touch and go whether or not our guest of honour speaker — Radio One's Roger Lewis — would be there on the day. His wife was due to give birth on the very day but we are pleased to report that Thomas Griffiths Lewis made his world debut a week early ... The notorious London Records crowd from table 22 can't be all bad. For the privilege of securing the same table this year, they coughed up the princely sum of £500 for Music Therapy ... Film soundtracks is a very healthy business to be in as a smiling Ray Williams will agree. The Last Emperor, which won a Golden Globe award and which Williams is handling, has now been nominated for a sheaf of Oscars ... What is the attraction of Japanese food for the music industry, or is it just the westerly location of the Kensington Hilton's Hiroko restaurant? When Dooley was lunching there recently with A&M's Brian Shepherd, VEA's Jeff Beard was already at an adjacent table, while in troped PolyGram's Geoff Kempin, Chino's Derek Green and Bob Grace, and Virgin's Jon Webster — all for separate appointments. To top it off, at the end of the meal up popped pipped Ollie Smallman on yet another table ... This should appeal to all company car drivers: Dave Dee is organising an evening of stock car racing at Wimbledon on March 27, in aid of Music Therapy. The aim is to raise £30,000, largely through sponsorship of the cars and races, and the more intrepid can even have a go themselves (contact: 01-221 0617).



SONIC RELIEF: DJs Paul Burnett and Mike Read after the recording of Hello Ronnie, Hello Garbie, a single made to benefit Comic Relief.



TIME TO rock: Senior WEA personnel attended a dinner to mark the release of Agnetha Faltskog's new single, The Last Time.



THAT'S LIFE: The Epic promotion department managed to impress Mike Smith with the qualities of The Godfather's Birth, School, Work, Death.



WIZARD OF AUS: Sartin's Henry Hadaway shakes on a mutual assistance deal with John Evans of the Australian Eva Sound group.

COMMENT

Everyone loves to see new trends and new talent in the chart. Or do they? The truth is that it usually depends on the perceived artistic credentials of the new performers involved and how far-sighted any commentator was in predicting the trend.

The latest chart phenomenon I have in mind features the young female singers who seem to have captured the imagination, and a healthy cut of singles sales. It seems more than mere remarkable coincidence that Tiffany, Kylie Minogue, Debbie Gibson, Vanessa Paradis and others have come through at the same time but record executive cynicism towards such vague artists is usually in inverse proportion to the number of such artists on that exec's roster.

We can all be caught out by such new trends. I have a confession to make. When MW's publisher returned from a touring holiday in France last summer, he dropped a record on to my desk, saying they were playing it everywhere he went and that it was instantly infectious. I played it and, even though it was quite catchy, dismissed it, believing there was no real market at the time for coy young girls — particularly singing in French. Of course, you've guessed it — the single was Joe Le Taxi which has been racing up the chart.

A phenomenon overlapping the first one mentioned is the overwhelming success of the Stock Aitken Waterman production stable (Pete Waterman says that none of the majors was interested in Kylie Minogue, so he stuck the single on his own label). These phenomena should not be seen as targets to knock. They should be seen as challenges — if you don't like that sort of music in the charts, come up with something else with which to entice the public.

I take as support for that assertion the view of a well known MD of a highly respected talent source, who told me recently: "If I need a Stock Aitken Waterman production on a project, I have failed. The company should sack me because the talent I've signed obviously wasn't good enough in the first place if I need to enhance it so much." That's the right kind of positive fighting talk. Don't knock them. And if you can't join them, beat them.

Janis Dalton

PS MW's publisher is available for freelance A&R assignments!



LUCKY GUY: Maxi Priest is made to feel welcome during his performance at the Virgin Megastore.



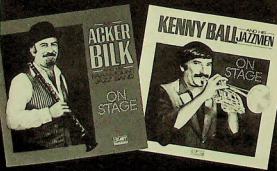
FACTORY'S RECORD production: Stock/Aitken/Waterman receive their gold discs from Stylus for The Hit Factory.



WARD'S AWARD: Ian Ward, Lighting rep for north and west Yorkshire and Humber, receives his award as salesman of the year.

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THANK YOU for attending the 1987 Music Week Awards — we hope you enjoy yourselves. A couple of weeks ago many of you were here just for the meal after another awards ceremony taking place at the Royal Albert Hall for the first time.

Today's event represents a number of firsts for us. It is our first time at the Grosvenor House, having outgrown the Dorchester, and we have hundreds more people here than at any previous awards luncheon. In line with other awards, we have arranged sponsors for the first time this year — eight in all this time and more next year, further involving all sectors of the industry.

There was a record number of entries and votes in many categories, some of which have been slightly redefined or streamlined, while there is a new category recognising the strides made in establishing country music.

The stage was built overnight by a 24-strong crew, and two cameras have been filming your every move (edited copies will be available soon).

There have been suggestions in recent weeks that Music Week might provide a more social follow-up to the BPI awards TV spectacular but, whatever happens, we will be striving constantly to develop and improve our own event. See you next year.

David Dalton

Top Album

- 1st** Michael Jackson
Bad
Epic
- 2nd** U2
The Joshua Tree
Island
- 3rd** Whitney Houston
Whitney
Arista

INEVITABLY, MICHAEL Jackson's long-awaited Bad, his first album for five years, went straight to the top and stayed there. As well as finding the voice of the Eighties on top form, this was the finest hour of veteran producer Quincy Jones. With his UK live appearances and an expected autobiography, 1988 is also likely to be Jackson's year.

The success of U2's fifth album confirmed their current status as the world's leading rock band. Both a popular and critical favourite, The Joshua Tree was also a production triumph for Daniel Lanois and Brian Eno. Less well received (but selling equally well) was the band's authorised biography. Written by sportswriter Eamon Dunphy, it was accused of being both sycophantic and inaccurate.

Whitney Houston so totally embodies the formula for stardom that she might have been invented by a marketing team. From a famous black music family, with the poise of a top model and the direction of not one but four leading producers, Whitney couldn't fail.



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MICHAEL JACKSON: number one in Albums, inevitably.

Top Single

- 1st** Rick Astley
Never Gonna
Give You Up
RCA
- 2nd** Starship
Nothing's Gonna
Stop Us Now
GrunT/RCA
- 3rd** Whitney Houston
I Wanna Dance
With Somebody
Arista

BMG SWEPT the board in 1987 with three highly contrasting singles. Never Gonna Give You Up, written and produced by the ubiquitous Stock Aitken Waterman, crowned a year in which the Hit Factory virtually swept all before it. In contrast to the arrival of the 21-year-old Rick Astley, Starship's success represents the second coming of the 48-year-old Grace Slick, siren voice of the hippie Sixties. Nothing's Gonna Stop Us Now continued the momentum set up by Starship's earlier hit, We Built This City On Rock 'n' Roll.

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Top Indie Distribution Album

- 1st** Erasure
The Circus
Mute
- 2nd** The Smiths
The World Won't Listen
Rough Trade
- 3rd** New Order
Substance
Factory

THROUGH 1987, life was just a Circus for Erasure. Following chart success with their single releases, the album, *The Circus*, was followed by the Circus tour, and that was closely followed by the title track's release as a single, hotly pursued by a three-part 12-inch Circus live set, which was rampantly shadowed by a remixed/re-recorded version of the album on CD and double 12-inch. This mass marketing coupled with Mute's exquisite packaging reaped maximum exposure. Underneath it all, the LP was really rather good, too.

The Smiths' popularity continued through various single releases and even when they announced they were signing to EMI, the fans never failed them. Their faltering chart position, with each release seemingly losing contact with the 40, was turned around with some excellent releases and, in value-for-money mode, they packaged the singles, the obscurities and the best of, into a second volume of "the story so far". As *Hatful Of Hollow* had illustrated their burgeoning beginnings, *The World Won't Listen* displayed their frustration, their maturing and their return to form.

New Order's chart success with *True Faith* coincided nicely with Factory's retrospective Substance set, which was released on LP, CD and DAT. Spanning their single releases since the demise of Joy Division, it placed into perspective the wealth of material which they have so far released and fuelled rumours of an imminent split. Thankfully, that couldn't have been further from the truth, as the group retorted with a second top five single in *Touched By The Hand Of God*.



NEW ORDER: first top five single, after switching distribution to Pinnacle



ERASURE: LIFE'S just a circus when you're number one indie

Top Indie Distribution Single

- 1st** MIA/R/IS
Pump Up The Volume
4AD
- 2nd** New Order
True Faith
Factory
- 3rd** Erasure
Victims Of Love
Mute

THE SUCCESS of MIA/R/IS — who were originally a studio-based working unit for two 4AD signings, Colourbox and AR Kane — surprised everyone, especially their label. An independent record, distributed solely by the Cartel, reached number one... and stayed there. Furthermore, it sparked a wave of UK hip-hop/House/dance records that are still presenting new options and directions.

New Order's first top five record came after Factory had switched distribution solely to Pinnacle. A more defined, European-dance sound and the group's first staged video secured further interest and allowed them the level of national recognition that they've deserved for so long.

Erasure occupied the album and single charts through numerous releases, in numerous formats. *Victim Of Love* proved to be the single which really established the group. For Vance Clark, ex-Depeche Mode and ex-Yazoo, it was the release which lifted him back to the same kind of popularity, while for singer Andy Bell, it established him as one of the newest vocal talents to emerge from any area.



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the big noise

ALPERTON · KENSINGTON · THE WORLD

Top Dance And Disco Album

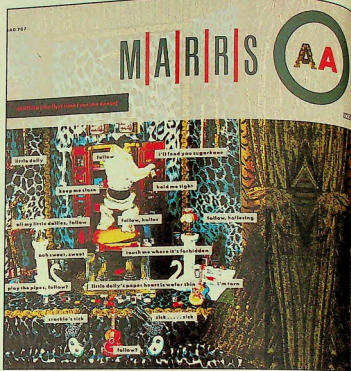
- 1st** Michael Jackson
Bad
Epic
- 2nd** Whitney Houston
Whitney
Arista
- 3rd** Rick Astley
**Whenever You
Need Somebody**
RCA

MICHAEL JACKSON's *Bad* album effortlessly brushed aside sceptics who forecast that Thriller would be an impossible act to follow in commercial and artistic terms. Not only did *Bad* (like its predecessor) see a continuing run of huge hit singles, but it also set a new record for first-week sales in the UK, shifting 340,000 copies inside seven days. Michael keeps this category "in the family" — last year's winner was his sister Janet.

Second-placed Whitney Houston also had a hard act to follow with a debut LP which had spent a whole year as a top seller, but Whitney, packed again with likely singles, simply sold even more quickly, and eventually overhauled the sales of Whitney Houston at the start of 1988.

1987 was clearly the year of Stock Aitken Waterman productions, and with Rick Astley the trio offered an artist whose appeal encompassed both the teen idol and the dance-credible — and moreover, one who could sell albums where so many of his contemporaries remained beleaguered in the 12-inch field.

● Sponsored by Jocks magazine



MIA|R|S: finally scratching the itch that takes the dancefloor to the national chart



WHITNEY HOUSTON: all conquering success denied only by Jackson

Top Dance And Disco Single

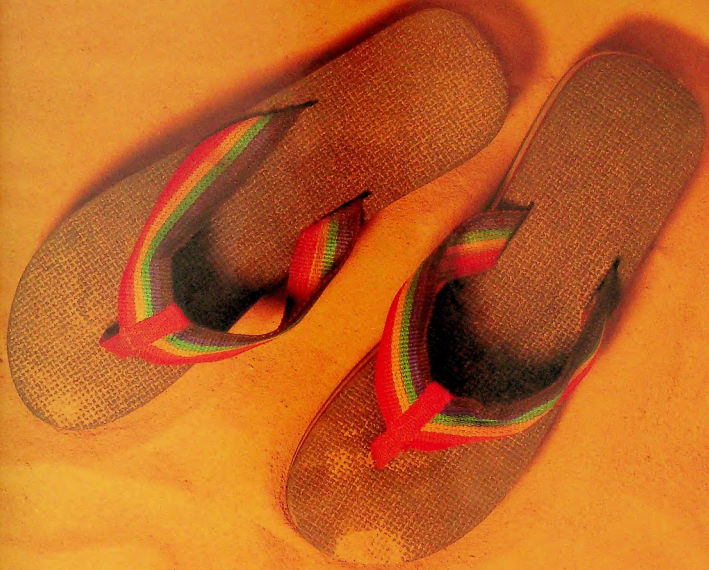
- 1st** Rick Astley
**Never Gonna
Give You Up**
RCA
- 2nd** MIA|R|S
**Pump Up The
Volume**
4AD
- 3rd** Whitney Houston
**I Wanna Dance
With Somebody**
Arista

NEVER GONNA Give You Up was, of course, the year's biggest single, full stop. It was the heaven-sent sort of crossover which sounded equally 'right' whether heard on a club floor, on the radio, or even in the middle of the *Miss World Show*. Pete Waterman has a theory which relates the stages of PWL's development to those of Motown in the Sixties. In Astley, they seem to have found their Michael Jackson somewhat earlier in the game.

Pump Up The Volume proved just how much the dancefloor strains of scratch, hip-hop and House have filtered into our overall pop consciousness, taking only a record with the right amount of ear-catching hook to deliver a monster crossover. A triumph of material over performer, too: who, even now, can tell you anything about MIA|R|S?

Whitney's *I Wanna Dance With Somebody* was most people's introduction to her second album, and the fastest-selling single she has so far had in this country, aided by an exuberant video.

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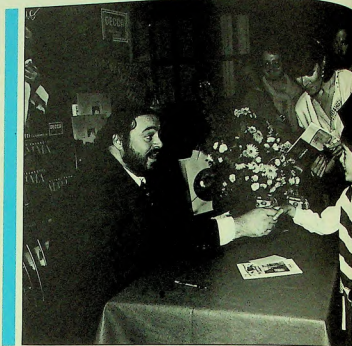
Top Compilation Album

- 1st** Various
Now That's What I Call Music 10
EMI/Virgin/
PolyGram
- 2nd** Various
Hits 6
CBS/WEA/BMG
- 3rd** Original Cast
The Phantom Of The Opera
Polydor

IN THE compilation sphere, the tested formula of packaging recent and current chart material won out again. In a repeat of 1987's two-horse race, Now That's What I Call Music headed the "Hits" series. The winning compilation, Now 10 was aimed squarely at the Christmas market and featured Pet Shop Boys, M.A.R.R.S., Curiosity Killed The Cat among others. Breaking into the chart singles monopoly was the London cast album of Andrew Lloyd Webber's latest stage success, Phantom Of The Opera.

With stage and film musical soundtracks currently riding a new wave of popularity it seems appropriate that this award category should be extended to include them.

● Sponsored by Tinsley Robor



LUCIANO PAVAROTTI: a triumph for Luciano and Stylus' approach to marketing



BREAKING THE Hits compilation monopoly, in comes Phantom Of The Opera featuring Sarah Brightman

Top Classical Album

- 1st** Luciano Pavarotti
The Pavarotti
Collection
Stylus
- 2nd** Placido Domingo
The Collection
Stylus/RCA
- 3rd** Mario Lanza
A Portrait Of
Mario Lanza
Stylus

THE SIMPLE evidence that the three winning albums in this section come from one company demonstrates to the classical world how an ambitious yet sensible approach to compilation and marketing can make a massive impact even in the oft-considered classical market.

So while it is easy for the main classical companies to despair of matching the kind of sales figures reached by The Pavarotti Collection — to date 50,000 CDs, 200,000 tapes and 150,000 LPs — there are lessons to be learned.

The aim was for the collections to appeal to both the sophisticates and to the wider audience who would enjoy the music, and buy it — if they knew it was available and if it was packaged in a form which they found easily accessible. No less than £300,000 has been spent on promoting The Pavarotti Collection through TV, press and in joint campaigns with major retailers. But Tony Naughton, managing director of Stylus Music, points to the additional factor of the Music Week research charts published in *The Times*, *The Independent* and *Today*. "They kept our products in the public eye week after week," acknowledges Naughton.

He adds that the awards left unsung the equally good sales figures from just a few months of 1987 of the Maria Callas albums which sold 110,000 units since its launch in July, equalling the Maria Lanza Portrait.

The Placido Domingo Collection has, today, sold 190,000 units, including 30,000 CDs, which compares to the 50,000 CDs sold of The Pavarotti Collection.

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Double Album SMR 8617
Double Cassette SMC 8617
Double C.D. SMD 8617



MARIA CALLAS
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Double Cassette SMC 732
Double C.D. SMD 732



PLACIDO DOMINGO
Double Album SMR 625
Double Cassette SMC 625
Double C.D. SMD 625

MARIO LANZA
Album SMR 741
Cassette SMC 741
C.D. SMD 741



SEGOVIA
Album SMR 734
Cassette SMC 734
C.D. SMD 734



FOSTER & ALLEN
Album SMR 623
Cassette SMC 623
C.D. SMD 623



HIT MIX
Double Album SMR 744
Double Cassette SMC 744
C.D. SMD 744



FOSTER & ALLEN
Album SMR 739
Cassette SMC 739
C.D. SMD 739

ODYSSEY
Album SMR 735
Cassette SMC 735
C.D. SMD 735



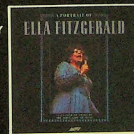
EDITH PIAF
Album SMR 736
Cassette SMC 736
C.D. SMD 736



SIXTIES MIX - GOLD GIFT EDITION
Double Album SMR 733
Double Cassette SMC 733
C.D. SMD 733



THE HIT FACTORY
Album SMR 740
Cassette SMC 740
C.D. SMD 740



A PORTRAIT OF ELLA FITZGERALD
Album SMR 847
Cassette SMC 847
C.D. SMD 847

THE MICHAEL JACKSON MIX
Double Album SMR 745
Double Cassette SMC 745
Double C.D. SMD 745



JACK MIX '88 THE BEST OF MIRAGE
Album SMR 746
Cassette SMC 746
C.D. SMD 746



TO SUIT THE WIDEST MUSICAL TASTES



Top Country Album

- 1st** Dolly Parton/
Linda Ronstadt/
Emmylou Harris
Trio
Warner Bros
- 2nd** Daniel O'Donnell
Don't Forget
To Remember
Ritz
- 3rd** Daniel O'Donnell
I Need You
Ritz

REFLECTING THE growing interest in country music in Britain, 1988 sees the introduction of a new award, for the best-selling country music album of 1987.

A number of potential winners appeared during the year, including several exponents of "New Country", the emergent movement which is dedicated to restoring the traditional values of country music. High-profile performers like Dwight Yoakam, Steve Earle and Randy Travis each placed two albums in the year's top 20 list, while notable female representatives include The Judds, Nanci Griffith and the artist who might be credited with pioneering the return to traditional country instrumentation, Emmylou Harris.

Old stagers like Johnny Cash, Kris Kristofferson and Don Williams were also strongly represented in 1987, while the late, great Patsy Cline's Sweet Dreams album proved that quality continues to appeal to record buyers even though she died in 1963.

The most phenomenal achievement in country music this year belongs, strangely enough, to a singer from this side of the Atlantic. Irish singer Daniel O'Donnell has become the most popular home-grown country star in the British Isles on the strength of three heavy-selling albums, all of which feature strongly in the year's bestsellers. O'Donnell will be taking his relaxed and likeable music to the US in 1988, and it would take a brave person to predict that America will not capitulate in similar manner. O'Donnell did very well, but was unable to outsell the classic album which deservedly becomes the first winner of the Music Week Country Music Award: Trio by the unsurpassable combination of three of the finest female vocalists in country music — Dolly Parton, Linda Ronstadt and Emmylou Harris.

● Sponsored by the Country Music Association



KATE BUSH: a collection of old tracks still stand strong in the music video category



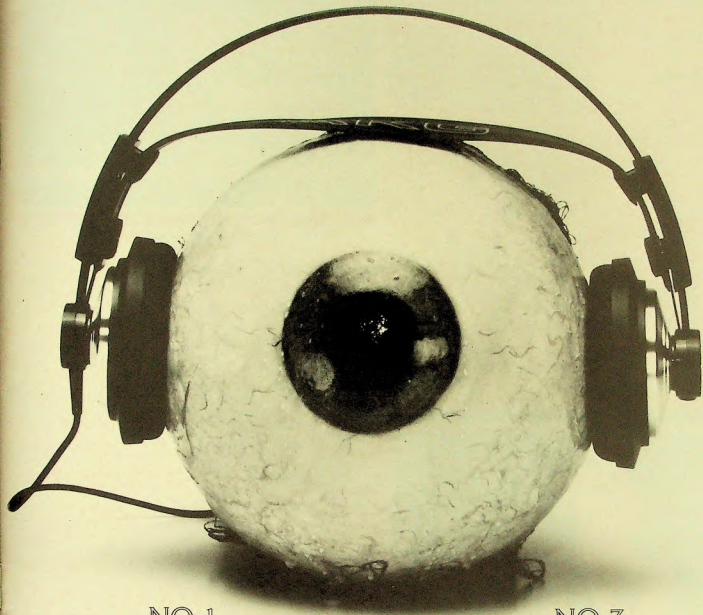
COUNTRY CONQUEST: Trio, the strongest possible combination of Dolly (above), Emmylou and Linda

Top Music Video

- 1st** U2
Under A Blood
Red Sky
Virgin
- 2nd** Kate Bush
The Whole Story
PMI
- 3rd** Genesis
Visible Touch
Virgin

IN THE year when the music video sales market finally took off, one live concert and two singles compilations led the field. Virgin Vision's U2 live recording came out on top, followed by 14 tracks which traced Kate Bush's career. The success of the Genesis collection, Visible Touch, was continuing proof of the band's popularity with British audiences.

VIRGIN EYE-FI



NO.1



U2

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**BEST
MUSIC
VIDEO**

NO.3



GENESIS

'VISIBLE TOUCH' VVD 204



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Top Publisher (Individual)

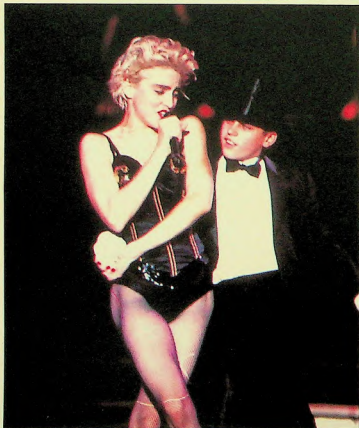
- 1st** Warner Bros Music
- 2nd** All Boys Music
- 3rd** Virgin Music

STRETCHING FROM Ben E King and Percy Sledge of the Sixties to the latest hits by Madonna, Starship and Michael Jackson, Warner Bros Music proved itself to be the top all-round company of 1987.

Closely following was the coyly-named All Boys Music, the creation of the British production Svengalis, Stock Aitken Waterman. Their most successful compositions fuelled hits by Rick Astley, Mel and Kim and Sinitta. In third place was another UK-based firm, Virgin. Among their successes were songs from T'Pau, Terence Trent D'Arby and Alison Moyet.



VIRGIN: publishing triumph for contemporary titles



MADONNA: basqueing in success for Warner Bros

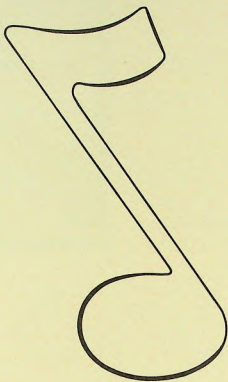
Top Publisher (Corporate)

- 1st** Warner Bros Music
- 2nd** Chappell/Intersong/Carlin
- 3rd** Virgin Music

ONCE AGAIN the strength and depth of the Warner Bros catalogue gave the company first place, with no less than 17 of the top 100 songs in the year's publishing chart. Whether it was golden oldies like Stand By Me or newly-minted hits like Letter From America, Warners was there.

The Chappell-Intersong-Carlin group's share of the 100 bestsellers of last year was 12. They included compositions by George Harrison, the Bee Gees, Carly Simon, Level 42 and Heyman-Young (Love Letters, recorded by Alison Moyet).

Virgin Music's third placing was based entirely on contemporary titles, notably It's A Sin by the Pet Shop Boys, Elkie Brooks' No More The Fool and Alison Moyet's Is This Love.



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Top Producer (Albums)

- 1st** Quincy Jones/
Michael Jackson
- 2nd** Daniel Lanois/
Brian Eno
- 3rd** Stock/Aitken/
Waterman

BAD, THE long-awaited Michael Jackson album, proved well worth the effort for the mighty production duo, Jones and Jackson. They form one of three teams who dominate the awards table this year and the first place position is a fitting accolade to Quincy Jones, a man who has been at the sharp end of the industry for so many years and still knows how to bring out the best in a musician.

Second place also features musician producers and a massive international album with Messrs Lanois and Eno and U2's *The Joshua Tree*. This is not the first collaboration between these producers and artists, but it is certainly the most successful.

Third place is taken by the team who make General Motors seem like a cottage industry — Stock Aitken Waterman, who seem to be unable to fail with their endless string of hits and albums. Rick Astley and Mel and Kim led a bewildering array of artists taken under the SAW wing.

● Sponsored by Solid State Logic



STOCK, AITKEN, WATERMAN: they came, they SAW, they conquered



QUINCY JONES: more than keeping up with the Joneses

Top Producer (Singles)

- 1st** Stock/Aitken/
Waterman
- 2nd** Narada Michael
Walden
- 3rd** Madonna/
Patrick Leonard

FEW COULD challenge the prodigious output of Stock Aitken Waterman for this coveted prize — and they could probably fill this entire brochure with a list of their hits — eight of which made the top 50 singles of the year. If they had to wear a medal for each chart hit around the world, their knees would buckle under the weight, but don't let us give the competition ideas.

Narada Michael Walden has also had a sparkling year with production credits on the second and third singles of the year, Starship's *Nothing's Gonna Stop Us Now* and Whitney Houston's *I Wanna Dance With Somebody*, a credit to his ability.

No onwards would be complete without Madonna somewhere on the list and she and Patrick Leonard scored with two big hits last year, *La Isla Bonita* and *Who's That Girl*, to bring her into the awards placing.



END OF TERM REPORT

MUSIC WEEK AWARDS 1987

TOP PRODUCERS SINGLES

first STOCK AITKEN WATERMAN

TOP PRODUCERS ALBUMS

third STOCK AITKEN WATERMAN

TOP UK STUDIOS

first PWL THE BOROUGH STUDIOS 1 TO 3

third PWL THE OLD KENT ROAD
(FORMERLY WORKHOUSE 1)

TOP ENGINEERS

second MARK M'GUIRE / MIKE DUFFY

third MARK M'GUIRE / PHIL HARDING
PETE HAMMOND / JAMIE BROMFIELD

TOP PUBLISHERS INDIVIDUAL

second ALL BOYS MUSIC

TOP SINGLES AWARD

first RICK ASTLEY

"NEVER GONNA GIVE YOU UP"

TOP DANCE AND DISCO SINGLE

first RICK ASTLEY

"NEVER GONNA GIVE YOU UP"

TOP DANCE AND DISCO LP

third RICK ASTLEY

"WHENEVER YOU NEED SOMEBODY"

IT TAKES A VERY SPECIAL TEAM TO WIN SO MANY SPECIAL TROPHIES.
THE DIRECTORS OF PWL, ALL BOYS MUSIC AND
STOCK AITKEN WATERMAN PRODUCTIONS
ARE PROUD TO BE A SMALL PART OF SUCH A BIG TEAM.

Top UK Recording Studio

- 1st** PWL, London
- 2nd** Sarm West, London
- 3rd** Workhouse, London

THE ASTONISHING level of success from this year's top singles producers has resulted in a first placing for the recording studio award which will surprise few. Although Stock Aitken Waterman's London studio is commercially available, the demand for the production services of the team has kept the facility almost constantly busy with in-house projects such as Rick Astley, Mel and Kim, Ferry Aid and Bananarama. These have raked in an un-precedented eight singles in this year's top 50.

Sarm West's famous complex in Basing Street, London has claimed the second placing with the immense success of Pet Shop Boys' *It's A Sin* and *You Were Always On My Mind*, closely followed by the Workhouse Studio who peaked with T'Pau's *China In Your Hand* cleanly snatching the third place at the close of the year.



GEORGE MICHAEL and Aretha Franklin: chalk and cheese can be a tasty treat



NO SURPRISE as PWL takes top studio with hits including Mel and Kim

Top Recording Engineer

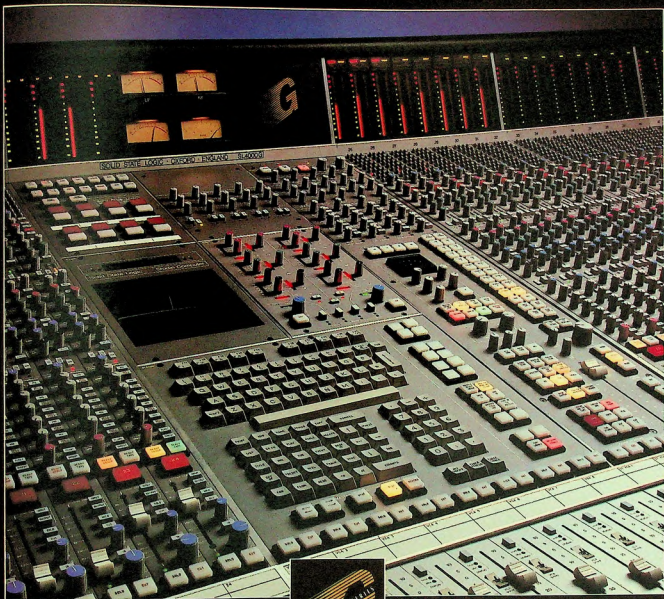
- 1st** David Frazer
- 2nd** Mark McGuire/
Mike Duffy
- 3rd** Phil Harding/
Pete Hammond/
Jamie Bromfield/
Mark McGuire

DAVID FRAZER'S deft engineering work scored well this year with two giant hits, Starship's *Nothing's Gonna Stop Us Now* and the Aretha Franklin/George Michael duet, *I Knew You Were Waiting*. This performance was sufficient to leave him clear of the engineering teams behind Stock Aitken Waterman.

The combined efforts of McGuire and Duffy helped Rick Astley with his meteoric rise to the top with *Never Gonna Give You Up* and *Whenever You Need Somebody*, while McGuire also features with Harding, Hammond and Bromfield in third place for their combined work on Mel & Kim's *Respectable* and the Ferry Aid charity hit, *Let It Be*.

● The awards in the producer and engineer categories relate to the top 100 singles for 1987 and are based on information supplied for chart purposes during the year.

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Top Sleeve Design (Full Price Albums, Cassettes, CDs)

1st The Art Of Noise
In No Sense?
Nonsense!
Chrysalis

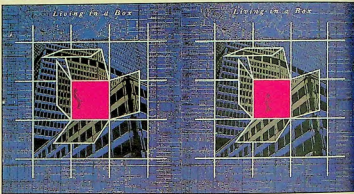
2nd Bryan Ferry
Bête Noire
Virgin

3rd Pet Shop Boys
Pet Shop Boys,
Actually
EMI

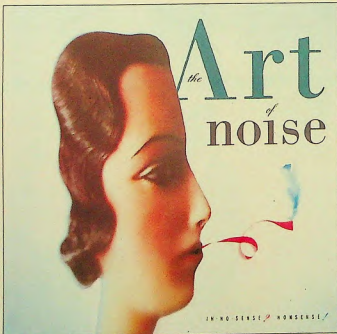
A RECORD sleeve's first priority is to be visually stimulating, but it must also consolidate the band or artist's image, appeal to the right people for the right reasons and even capture the imagination of casual browsers who are unfamiliar with the product. Art Of Noise's sleeve for In No Sense? Nonsense! crafted by Alan David Tu, Roland Williams and David Pasche fulfills those criteria and is both intriguing and perplexing at the same time.

Bête Noire's sleeve provides a nice twist to Bryan Ferry's perennial aura of cool. Its flavour is decidedly French and arty and it gels perfectly with the album's enigmatic title. Mark Farrow's work on the Pet Shop Boys sleeves has been acclaimed and his design for their latest album continues in a similar vein, scoring on the basis of simplicity and character.

● Sponsored by Robert Stace



LIVING IN A BOX: the band (above) and the boxing clever effect: more than meets the eye



ART OF NOISE: noise for art's sake

Top Sleeve Design (Singles 7 & 12 Inch)

1st Living In A Box
Living In A Box
Chrysalis

2nd Eurythmics
Missionary Man
RCA

3rd Level 42
Children Say
Polydor

THERE'S MORE than meets the eye to Living In A Box's single sleeve which has different layers of images and perspectives and is also a pleasing, complete package.

The Eurythmics' image has always bordered on the surreal and Eric Scott's painting for the sleeve of Missionary Man perpetuates that idea and also conveys a strong sense of menace.

Mark Farrow turns in another subtle masterpiece for Level 42's Children Say which is strong, stark and rather adult.



TOP SINGLE SLEEVE AWARD
ART DIRECTION
BY JOHN PASCHE (CHRYSALIS)
AND ASSORTED IMAGES
CARDBOARD ENGINEERING
BY AXIS



TOP ALBUM SLEEVE AWARD
ART DIRECTION
BY JOHN PASCHE (CHRYSALIS)

TWO

THE ART OF
Chrysalis

Top UK Music Promo Video

- 1st** **Eurythmics**
Beethoven (I Love To Listen To)
— RCA
- 2nd** **Alison Moyet**
Love Letters
CBS
- ==3rd** **Boy George**
To Be Reborn
Virgin
- ==3rd** **Eurythmics**
Shame
RCA
- THE THEATRICAL Annie Lennox must be a video director's dream, being able to adapt to the concept and really sell the song at the same time.
- In *Beethoven (I Love To Listen To)* — stylishly directed by Sophie Muller — she portrays a housewife in an idealised kitchen who goes through a manic transformation. In the Steve Graham-directed *Shame* she and Dave Stewart provide the central focus set against the lush backcloth of animation by Eric Scott — a complete contrast to the *Beethoven* clip.
- If *Music Week* used a laughometer to judge this category, then Alison Moyet's *Love Letters* — directed by Pete Cornish — would surely have won hands down. Comedy duo French and Saunders provided the laughs, piling on the controlled mayhem as Moyet gamely continued singing straight at camera.
- Sharing third spot with *Shame*, Boy George's *To Be Reborn* sustained the clever, but relatively simple idea of slowly turning over the pages of a picture book, gradually unfolding the story.
- The general feeling of the distinguished judges was that there was not quite as much inspiration or imagination evident as in previous years, although it is difficult to gauge whether most good ideas have been worked to death or simply that the judges have become hardened to all but the most novel innovation.



TOM JONES: the boyo who was everywhere

The Leslie Perrin PR Award

- 1st** **Joanna Burns**
Epic
for the Tom Jones campaign
- 2nd** **Richard Wootton**
for the Robert Cray campaign
- 3rd** **Island Press Office**
for the "Island 25" campaign

TOM JONES — *Delilah*, *The Green Grass Of Home* — the housewives' choice who spends most of his time these days fulfilling lucrative cabaret engagements in Las Vegas. Not much to work on there, and his latest UK project was to be his unpromising, in mainstream pop terms, participation in a musical about a Spanish bullfighter. But that didn't deter Joanna Burns who set about systematically tapping into fond memories of older journalists and slightly sardonic curiosity of those too young to remember his first hit 23 years ago.

Far from being *The Boy From Nowhere*, according to the single title, Tom Jones was very soon the boyo who was everywhere — from the national dailies to *My Weekly*, being the first man ever to feature on the cover. Yet what was truly remarkable — and admired even by journalists among the judges who weren't carried along by Burns' highly professional persistence — was the crossover into the likes of *NME*, *Melody Maker*, *Blitz*, *i-D*, *Smash Hits*, *No 1*, *m* and *Just Seventeen*.

In persuading cynical hacks that Jones *The Voice* was still relevant in 1987, she seemed to come up with more angles than you'd find on a billiard table and provided the right sort of back-up that makes a journalist's job relatively easy.

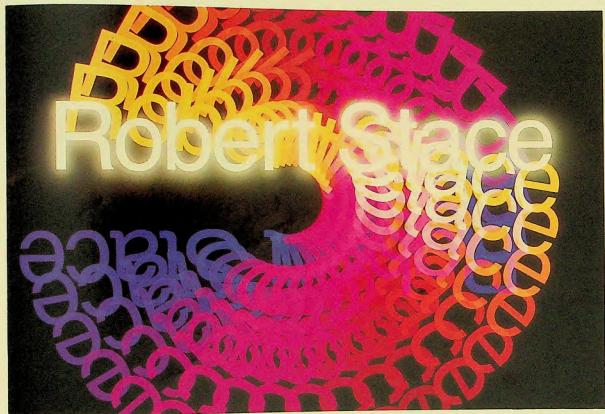
This awards category drew its largest and probably strongest ever crop of entries this year, so it is a measure of independent PR Richard Wootton's achievement in helping to bring blues guitarist Robert Cray to a wider public that he gained second place.

The vast campaign attached to Island's 25th anniversary was an altogether different undertaking, and if there were any doubts about the label's pride of place in the history of popular music at the beginning of 1987, these were cleverly and conscientiously dispelled throughout the year by Rob Partridge and his team. Even Island founder Chris Blackwell — difficult enough to pin down at the best of times — was turned into something of a household name, yet the heightening of awareness was achieved without tarnishing the company's street-cred image.



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- 2nd** Michael Peyton
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Associates
- 3rd** Steve Dinwoodie
Island
- 3rd** Billy McLeod
London

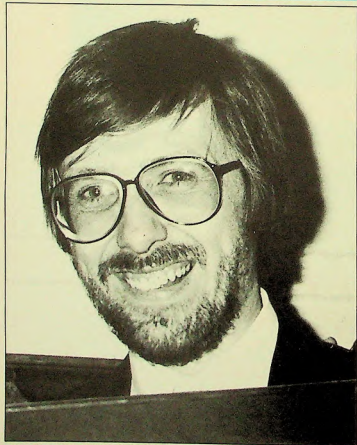
BOB HERMON has quite simply got his area — the Midlands — sewn up. "Second to none," says one ILR head of music. "Still the best — a pro who knows his job and radio," says another. In a special poll of production staff at Radio One and Capital, plus the heads of music at each ILR station, votes were cast across a wide spectrum, but Hermon was a clear winner, having come second last year.

Independent Michael Peyton scored with his all-round product support and drew praise for being "hard-working, but not pushy" and "businesslike, but friendly, and doesn't keep you all day on the phone".

Billy McLeod found support at Radio One, though even further afield it was noted that he "realises that radio in the UK does not stop at Broadcasting House and can be relied upon to supply the goods, with back-up". The "always very efficient" Steve Dinwoodie shares third spot and, echoing a consistent theme among radio executives in commenting on the cream of pluggers, was commended for being efficient without being pushy.



TERENCE TRENT D'ARBY: wishing and succeeding

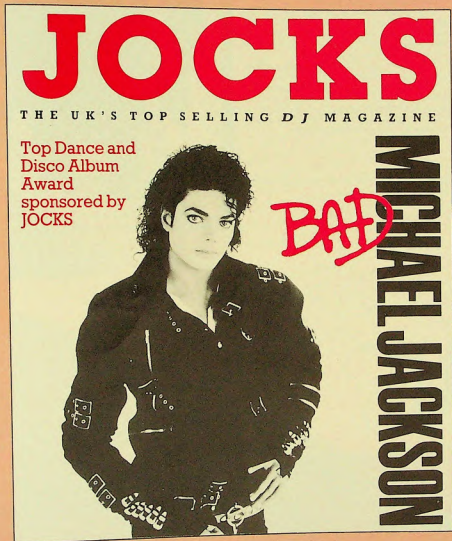


BOB HERMON: "still the best — a pro who knows his job and radio"

Marketing Award For Records, Cassettes, CDs

- 1st** Terence Trent D'Arby
Introducing The Hardline According To . . .
Presented by Mark Williams of CBS
CBS'S CAMPAIGN for Terence Trent D'Arby beautifully exemplified how bold, carefully timed support for a brand new artist can achieve maximum impact. The D'Arby press blitz spanning *i-D*, *The Face* and *NME* gave him a solid base of credibility and established his image to a wide cross-section of consumers. Patience also proved a virtue with a nicely paced single release schedule culminating in the current hit *Sign Your Name* — and, of course, the number one position of the album.
Island's campaign for The Christians was solid and traditional, but demonstrated a level of commitment that overcame the difficulties of marketing an unusual image. Image, on the other hand, was Rick Astley's trump card when RCA proved that boys next door never lose their appeal — although this particular one was a very clear reflection of the production team who moulded his record.
While RCA went for an obvious target audience straight between the eyes, WEA employed some skill in repositioning Fleetwood Mac in the marketplace. The band's transition from hippy to hip consolidated the success of the campaign.
- 2nd** The Christians
The Christians
Presented by Alan McBlane of WEA
- 3rd** Fleetwood Mac
Tango In The Night
Presented by Andy Murray of WEA
- 3rd** Rick Astley
Whenever You Need Somebody
Presented by Gareth Harris of RCA

87's BESTSELLERS



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Market Share Awards

Company (Singles)

1st PolyGram

2nd WEA

3rd CBS

Label (Singles)

1st Epic

2nd RCA

3rd Warner Bros

Company (Albums)

1st PolyGram

2nd CBS

3rd WEA

Label (Albums)

1st CBS

2nd Epic

3rd Polydor

ALL THE market share awards for 1987 have been accounted for by just four companies: PolyGram, CBS/Epic, RCA and WEA.

During the year, PolyGram sold more singles and albums than anybody else, but its success was spread across all its constituent labels. Only one of its marques appears in either section for leading labels — Polydor's third place for albums.

Once again, CBS is the leading albums label to complete a hat-trick of top honours in the section. There will be further congratulations around Soho Square with the news that stablemate Epic took second place.

With a little help from Michael Jackson and George Michael, Epic went one better in the leading singles labels, closely pursued by the Rick Astley-fired RCA and the Madonna-led consistency of Warner Brothers.

PolyGram's dual triumph as leading albums and singles company is a repeat of last year's result (although in '86 the top singles award was shared with WEA) and is the second time that the company has achieved the double success in the two years that all its labels have been considered under the same heading.

● For the full Market share year-end charts see page 32.



FLEETWOOD MAC: helping to shift the units from WEA Alperton



LEVEL 42: among the stars who helped PolyGram's dual triumph

Top Record Distributor

1st WEA

2nd CBS

3rd PolyGram

THE MAJORS have recovered from the rude shock of independent wholesaler Terry Blood's second place achievement in last year's poll in this category.

In this year's assessment by retailers, WEA's Alperton-based distribution operation has once again proved to be head and shoulders above the rest, though CBS has leapt into second place, followed closely by PolyGram which also figured in third place last year.

"No-one else touches their level of service," commented one dealer in nominating WEA, while many others cited the company's next day delivery, completion rate and helpful, friendly sales staff. Returns procedure and settlement discount were other areas in which they scored with some retailers.

Although CBS and PolyGram both gained significant support, the wholesalers were breathing down their necks, with Terry Blood and then Wynd-Up leading the way. Among the independent distribution set-ups both The Cartel and Pinnacle showed well.

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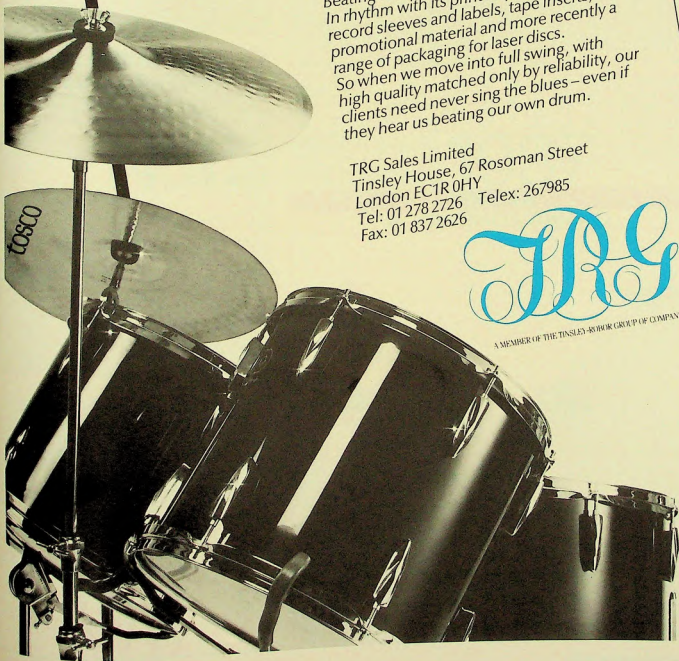
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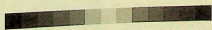


Thanks to our artists
PolyGram

is



No.1 Singles Company*
No.1 Albums Company **1987**



* GALLUP MARKET SHARE FIGURES 1987



CHRIS BLACKWELL: inspirational founding of the modern industry

The Strat Award

WHEN I was a teenager, like most people of my age, I used to really look up to Island — it was the company to be admired and respected." Many things in the music business have changed since Richard Branson was a teenager, but his tribute to Island Records still rings true 25 years after Chris Blackwell decided to launch his Jamaica-based Island Records in the UK.

It was May 8, 1962, to be precise, and the first release was Owen Gray's Darling Patricia, though the official first was Lord Creator's Independent Jamaica, catalogue number WJ 001. Jamaica gained its independence that year.

Blackwell had returned to his childhood island home after being expelled from Harrow for trading in booze and cigarettes, with his fellow pupils as customers. He was aide-de-camp for Sir Hugh Foot, Governor General of Jamaica, sold property and taught water-skiing, but it didn't take long before the lure of music led him to produce records. When his records started selling more copies in the UK than at home, it occurred to him that London was the place to be, even representing some of his local rival producers.

The first real impact on the charts for him and for Jamaican music was Millie's My Boy Lollipop which firmly fixed Island as a fountain of ska, rock steady and, later, reggae. Blackwell's vision didn't remain narrow, though, and he was keen to tap into the growing British rock market.

The starting point was the Spencer Davis Group and this began a relationship with an exciting young singer/instrumentalist, Steve Winwood, that lasted more than 20 years, through Traffic and many solo projects. It may seem ironic that Winwood was lured away from the label by an offer he couldn't refuse from Virgin, the company that gained its inspiration from Island.

Since then the roster has always remained impressive, although as much for its sheer quality and daring as for the success of individual artists. It has included Steve Winwood, Bob Marley And The Wailers, Robert Palmer, John Martyn, Fairport Convention, Toots And The Maytals, Cat Stevens, Roxy Music, King Crimson, Free, Sly Dunbar and Robbie Shakespeare, Julian Cope, Burning Spear, Jimmy Cliff, Grace Jones, Tom Waits, Third World, King Sunny Ade, Linton Kwesi Johnson, Courtney Pine, Marianne Faithfull and U2.

Through a number of failures which could be added to that list, Island has never lost respect for the way it has been dedicated to innovation and creativity. That creativity, driven on by Blackwell's passionate belief that music is just part — but a very important part — of a wider audio-visual culture, has been applied to all aspects of Island's output, whether in the studio, on record sleeves or, more recently, on video and in films.

In addition to early links with Virgin, Blackwell helped ease Chrysalis into the world, providing a platform for Chris Wright and Terry Ellis. His contract with the pair was such that when and if they had more than six records in the top ten, successive releases would appear not on Island, but on their own label. When there was a dispute about the quality of their sixth release — Jethro Tull's Sweet Dreams — he suggested they start their label immediately, with that single. It's a measure of Blackwell's philosophy that he says of that incident: "I've never really thought financially. I was always more interested in finding a new act, and building it up."

He is universally admired as an inspirational founding father of the modern British music industry, helping to create, and constantly enhancing, the UK's reputation for producing the best in popular music. For that reason, above all others, he is the deserving recipient of the *Music Week* Exemplary Service Award, now dubbed the "Strat" award in honour of the late Tony Stratton Smith.

The Judges

THE JUDGES for the *Music Week* Awards 1987, at the CFS Conference Centre, included: Tony Stewart (*Sounds*), Paul du Noyer (Q), Sylvia Patterson (*Smash Hits*), Alan Lewis (NME), David Wigg (*Daily Express*), Stan Appel (TOTP), Ken Scorfield (The Roxy), Angus Margerson (Virgin Vision), Rob Jones (Music Box), Ian Wiener (Skytrox/Wienerworld), Dave Cash (MTV), Keith McMillan (The Chart Show), Andy Gray (Andy's Records), Mike Sommers (RM), Tim Forrester (W H Smith), Zed Zawada (MTV), Brian McLaughlin (HMV), David Cliphom (Our Price), Steve Smith (Tower), Mary Calderwood (*Smash Hits*), Carey Labovitch (*Blitz*), Fiona Smith (Q), Andy McDuff (*Melody Maker*), David Redfern (photographer), Steve Bicknell (photographer), Ken Hatley (M-G), Mark Thompson (designer), Martin Beckett (photographer), Phil Durrell (Aardvark), Sandra Mysal (*Over 21*), Keith Breedren (designer), Les Willis (rm), Tom Ferguson (Lightning), Barry Gold (S Gold & Sons), Trevor Lyles (Pinnacle), Richard Lim (PRT), Carl Palmer (Jetstar), Dave McWilliam (Terry Blood), David Hammond (Audio Merchandisers) and Martin Satterthwaite (CMA).

Thanks are also due to the sponsors of the awards and the following companies and individuals for their involvement in the event: Tony Blackburn, Modular Designs And Exhibitions Ltd, Elevation, Dave Clarke, Viewplan, Paul Farrar Sound, Cyberescence, James Upton, Suzi Cowley, Wades PDM England, Keith Breedren (for the programme cover design), Rob Partridge, White Design Associates, John Gower, Ken Hatley, WEA, Alexco and Roger Lewis.



MARKETING AWARDS judges (left to right, from back): Tim Forrester, Andy Gray, Mike Sommers, Brian McLaughlin, Steve Smith, David Cliphom, Andy McDuff, Mary Calderwood, Fiona Smith and Zed Zawada



JUDGING THE *Music Week* advertisement category



TOP UK music promo video judges (left to right, from back): Ian Wiener, Rob Jones, Dave Cash, Ken Scorfield, Stan Appel, Keith McMillan and Angus Margerson



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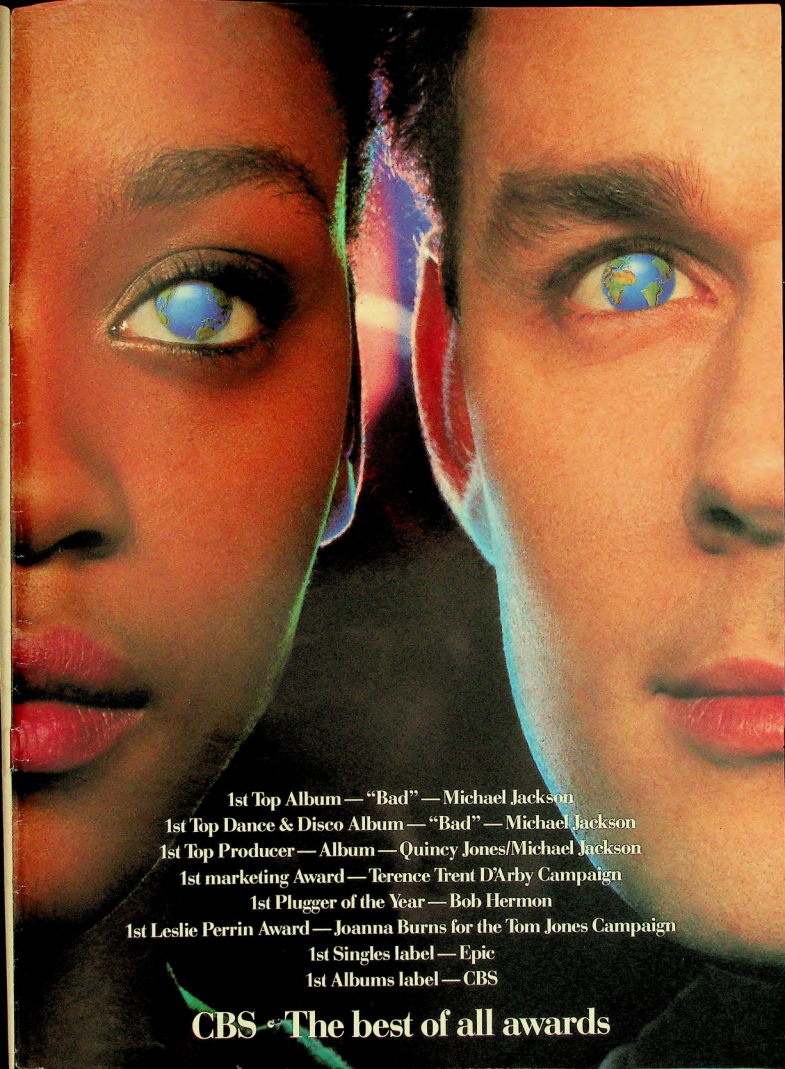


THE BRAND LEADER



PolyGram

TOP COMPILATION ALBUM AWARD 1987



1st Top Album — “Bad” — Michael Jackson
1st Top Dance & Disco Album — “Bad” — Michael Jackson
1st Top Producer — Album — Quincy Jones/Michael Jackson
1st marketing Award — Terence Trent D’Arby Campaign
1st Plugger of the Year — Bob Hermon
1st Leslie Perrin Award — Joanna Burns for the Tom Jones Campaign
1st Singles label — Epic
1st Albums label — CBS

CBS The best of all awards



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