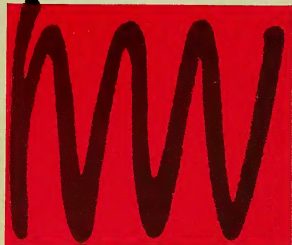


## MUSIC WEEK



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## CD singles 'to bring marketing mayhem'

A MARKETING war in the run-up to Christmas is on the cards if record companies do not abide by a BPI ruling on the pricing of compact disc singles.

The format will be eligible for the chart again from November 1 but there are fears that the difficulty in policing the prescribed minimum dealer price of £2.45 will mean record companies giving away wholesale quantities.

When CD singles were removed

from the chart six months ago, record companies — denied other marketing ploys such as free gifts — were using cheap discs in a bid to boost sales. There is now concern that the same situation will arise again.

Marketing departments are reluctant to talk about their pre-Christmas strategies, but Gallup chart manager Godfrey Rust comments: "If we get back to the position of six months ago, then we will

## Pride and profit at PRT

A CATALOGUE of new distribution deals signed by PRT was announced by managing director Richard Lim at the company's first annual sales conference under new owner Ray Richards.

Lim said Agreements had been struck with Chas & Dave's Bunce Records, Eddy Grant's Ice label, Dance Music, Michelle International, RAK and Ace's new jazz stable. Lim continued: "Since Ray

Richards' takeover six months ago, the dark clouds and uncertainties which hung over PRT have dispersed, morale, pride and a sense of achievement are the prevailing feelings among the staff and also with the labels and dealers.

"These qualities will not only ensure that we remain the biggest independent distributor but establish us as the one and only distributor of consequence."



WHILE THE south of England was coming to terms with unexpected devastation caused by the gale, delegates at Record Merchandisers' annual sales conference were celebrating the company's 21st birthday in style. Pictured enjoying pre-dinner chat at the Heathrow Polo Hotel are (left to right) CBS deputy managing director Tony Woolcott, RM deputy chairman Hasan Akhtar, WEA US division MD Paul Conroy and WEA sales director (records) Jeff Beard. Full Conference report — p.6.

## All change at the top

ONE OF the record industry's biggest shake-ups of senior staff took place last week with the dismissal of

the managing director and head of A&R at MCA, the appointment of Hen van der Kree of Phonogram and the announcement of a new managing director at Island Music.

The moves all come within 24 hours of MM's disclosure that van der Kree is to be the new head of Phonogram and that his predecessor, David Simone, has joined MCA.

The men to leave MCA are managing director Dave Ambrose and senior A&R manager Ashley Goodall. Until a new MD is found, UK chairman Lou Cook is overseeing the day-to-day running of the company.

Cook comments: "I have been approached by people who want to be our new managing director and I have made approaches. I have approached more than one man. The speed of finding a re-

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A&R: Basia (pictured) takes pole position in Talent with ample support from the La's. Performance has varying degrees of luck with Bob Dylan, The Communards and the Everly Brothers, plus LPs/singles reviews, dance, includes James Hamilton and HM chart. Starts 18

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CD supplement: Product special — dreaming of a CD Christmas centre pages

## PolyGram pips BMG

POLYGRAM HAS displaced BMG at the top of the leading singles category in the Music Week market survey for the July-September quarter this year, rising from third place in the preceding quarter with a 14.4 per cent share. BMG is now second with 12.7 per cent, and WEA moves from fourth to third with 12.5 per cent.

CBS triumphs in the leading albums category section with a 17.4 per cent share, climbing from third place in the previous quarter and beating PolyGram, the last quarter's winner, into second place with a 14.9 per cent piece of the

action. Third is WEA with 13 per cent also down one place from the previous quarter.

RCA has captured the leading singles label title from Epic with a 7.5 per cent result, mostly on the strength of Rick Astley's Never Gonna Give You Up. Epic comes second with 5.4 per cent, and Warner Bros makes a spectacular climb from 15th place in the April-June results to finish third with 4.2 per cent.

Epic has distinguished itself in the leading albums label category, shooting up 10 places to the top with 6.7 per cent.

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Most Music Week Directory free to subscribers current to January 1987.



ARISTA IS backing the new single from Whitney Houston, *So Emotional*, with press and poster advertising as a prelude to a pre-Christmas campaign for her album *Whitney*. Released on Monday (2), the single will be available in a limited edition poster sleeve and backed by in-store display material.



ARISTA IS seeking to launch Blue Zone's single, *On Fire*, with press advertising, national flyposting and in-store material.



## Bykers go for hole in one

THE FIRST 1,000 copies of Goye Bykers On Acid's debut album, *Drill Your Own Hole*, will have no centre hole. The record is released on Monday (2) on Purple Fluid Exchange through Virgin.



## Freddie goes Flamenco-olé

BARCELONA, THE single from Freddie Mercury and opera singer Montserrat Caballé, is being backed up with advertising in the *Daily Mail*, *Daily Express*, *The Sun*, *No 1 and Sounds*. The ads will feature a phone number on which listeners can hear excerpts from the single. Polydor is also making available point-of-sale posters, counter boxes and banners and has organised national flyposting.

- A SINGLE from The Fleming Mussolinis, *Different Kind Of Love*, is released by Epic on Monday (2) to tie in with the band's UK dates.
- EMI IS releasing a single, *Troll Of Broken Treaties*, from Little Steven to coincide with his UK tour beginning on Tuesday (3).

- THE PASTELS are playing six dates during October and November to promote their new single on Glass Records, *Comin' Through*.

- WIRE RECORDS has bought press advertising to promote its autumn release campaign. Currently featured product is The Master Twins' debut single *Squander*, Man Klan's debut single and album, *Wanting And Waiting and Flesh Machine*, and a single from The Leather Nun, *Someone Special Like You/Lost And Found*, released to tie in with their UK tour.

## V good for Vow Wow

VOW WOW (left) are playing 12 UK dates to promote their debut album on Arista, V, beginning on November 18.

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# AIRC needs over airplay royalties

NEEDLETIME PAYMENTS are at the root of a flurry of submissions to the Government in relation to impending copyright legislation and a possible later Broadcasting Bill.

The Association of Independent Radio Contractors (AIRC) is lobbying on three fronts:

● 1) that the full copyright protection of the record producers should be downgraded to equitable remuneration. Phonographic Performance Ltd (PPL) interprets this as meaning record companies would not be owners of rights in records, but would only be entitled to payment for their usage which it believes IIR would then try to reduce.

● 2) a change in the law so that only records first fixed in the UK or a reciprocating territory are given copyright protection. PPL opposes this because record users will have to pay for British and other protected records but not for American ones, and it would encourage use of imported product at the

expense of the British industry.

● 3) prevention of record producers from exercising their copyrights collectively through collecting societies.

PPL alleges this would prevent small record companies from "effectively exercising their rights" through such societies which they choose to join voluntarily.

AIRC director Brian West told *MW* that the royalty rate for broadcasting records in the UK is one of the highest in the world.

"PPL controls about 97 per cent of recorded material in a monopoly situation," he comments.

"We're not advocating the ending of blanket agreements nor are weaverse to dealing with PPL, but it is not a willing buyer-willing seller situation. The record companies through PPL have the right of equitable remuneration for the use of their product on the air, but no injunctive right to limit the number of hours devoted to records, providing equitable remuneration is made."

allowed to work elsewhere before the expiry of his Phonogram contract at the end of next year.

Phonogram first employed van der Ree in his native Netherlands in 1974 prior to his arrival in the UK in 1978. Of his new job, he says: "Phonogram is a very successful company with a very good team of people and I think the continuation of that success and the continuity of the team will be a prime objective."

Van der Ree has not previously worked for a UK record company, but he comments: "That does not bother me at all. *AW* described me last week as a dark horse but I think this dark horse may be a very good bet."

If he completes his contract with Island Music, he will not be joining Phonogram until the new year and van der Ree has assured Island that he will not be leaving before the end of November.

His replacement at Island Music is to be Marc Marot, who for the past three years has been head of Blue Mountain Music. He will retain that role in addition to his new responsibilities.



THIS IS the scene of devastation outside CBS's HQ in Soho Square, London, the day after the big blow. Every area of the industry was affected by the storm and its aftermath with many staff unable to make their way to work and many record buyers preferring to stay at home.

## 'Stiff: smaller but sharper' — Sinclair

A COMMITMENT to Stiff's future is being made by new managing director Jill Sinclair in the wake of Dave Robinson's resignation from the company's senior post.

Sinclair says she is restructuring all her record company interests, and is now running Stiff and ZTT in tandem with Chris O'Donnell general manager of both operations.

She argues that it is too early to say whether the companies will show functions such as A&R, but points out that there is no aspect of either operation which is not under

review.

Sinclair comments: "I want to expand my companies in many ways. Stiff will be part of that, a small but active part of that."

"The major change of Stiff will be that the company will, hopefully, now be run as a profitable and efficient unit as all my other companies. I want all the creditors to realise that Stiff is an on-going concern."

Of Robinson's departure she says: "He resigned basically through mutual agreement. It was very much a mutual thing."

## Less pop on Radio One?

A RADICAL reorganisation of the BBC's radio services and a possible share flotation of BBC Enterprises are two of the main elements in a five-year plan to take the Corporation into the Nineties unveiled last week by director general Michael Checkland.

The radio changes will mean less pop music on Radios One and Two in favour of more public service content and drama, documentary and specialist music programmes.

All four networks will be transferred to stereo VHF, with Radio Two's present medium wave frequency being earmarked for a new national network specialising

in educational and sports broadcasting. The BBC will relinquish the R1 and R3 medium wave slots for the use of the two proposed national IRL networks forecast in the Government Green Paper on broadcasting issued earlier this year.

BBC Enterprises, which encompasses records, videos, T-shirts, toys, the overseas sale of BBC programmes and the highly profitable Radio Times, is required to increase its present annual turnover of about £130m to £200m by 1991. Several industry observers regard this as the prelude to eventual privatisation of the division.

## World BRIEFING

HAMBURG: Manfred Zunkel, new president of West Germany's Federal Association of the Phonographic Industry, has renewed a demand for a total ban on compact disc rental here which he believes threatens the future of the music business. He is calling for the outlawing of CD hire in line with bans already in effect in the US, France, Scandinavia, Spain and Portugal, and underlines the gravity of the situation by adding that nine out of 10 new releases fail to cover production and manufacturing costs.

With CD rental firms concentrating on hit product, sales are drastically reduced and their profit potential is virtually destroyed.

HOLLYWOOD: Miles Copeland, chairman of IRS Records, has launched an independent film production company called IRS World Media to produce low-budget, music-orientated material for cinema, video cassette, cable and TV release.

Four initial film productions have been announced, each with a budget approximately £1.8m. The first called *The Decline Of Western Civilization: The Metal Years* is being shot in Los Angeles, with a release set for early next year. Distribution will be through New Line Cinema worldwide with the exception of US video cassette format which will be through RCA/Columbia.

COLOGNE: Sony Deutschland postponed a planned European retail launch of its digital audio tape recorder last Thursday because of "technical problems", according to a spokesman. The company had intended to deliver hardware stock to 500 selected West German hi-fi dealers.

Sony says it will go ahead with the plan before the end of the month, making it the first company to retail DAT hardware in Europe.

## All change

► FROM PAGE ONE

placement is not as critical as the job going to the right person."

Cook adds that Simone, who reports to MCA worldwide president Irving Azoff and is not directly involved in the running of the UK company, had no part in the departure of Ambrose and Goodall.

Ambrose says of his dismissal: "It came out of the blue. Yes, I do feel bitter. I feel that I needed a little bit more time, but that's life. I believe, though, that the acts I signed to MCA will do incredibly well."

On the same day that Ambrose left MCA, a notice was sent to Phonogram staff saying that Island Music managing director van der Ree had been appointed general manager. Although he will be the head of the company, Phonogram cannot give him the title of managing director until its court battle with Simone is resolved. PolyGram is appealing against a High Court decision that Simone should be



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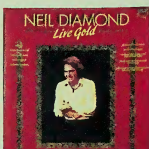
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Swinging On A Star  
MFP 5814  
TC-MFP 5814



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Sweet Caroline  
Holly Holy  
Solitary Man  
MFP 5815  
TC-MFP 5815



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Including  
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Abba Medley  
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TC-MFP 5799



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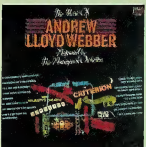
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I Believe in You  
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TC-MFP 5805



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# RM: putting the goods in the shop window

THE DICTUM that the show must go on held good for Record Merchandisers when its annual sales conference convened only marginally behind schedule the morning after the phenomenal gales. RM deputy chairman Hassan Akhtar kicked off the proceedings at the Heathrow Penta Hotel with a speech that emphasised the benefit of change and the fact that in its 21 years RM has always succeeded in profitably exploiting new developments within the music industry.

Touching on Woolworths' acquisition of the company and subsequent changes, Akhtar said: "The past year for RM and all of you has been to say the least, very eventful. From being an industry-owned and controlled company we have become part of a strong, vibrant and imaginative retail organisation. There should no longer be any doubt in anyone's mind as to where we stand. We are firmly positioned in the retail sector. We now not only speak for the retailer but as a retailer."

Akhtar went on to stress that RM's parent company is committed to the rapid expansion of non-Woolworths' business and has streamlined its third party facilities.

BMG Records chairman and senior BPI council member Peter Jamison arrived untruffed having bottled with impossible traffic, to deliver a keynote speech aimed at motivating and informing the gathered delegates. In outlining the factors currently threatening the good health of the UK music industry, he pursued a powerful thread of logic.

"Six times more people copy than buy and 40 per cent would have bought if they couldn't copy," he said. "With an increased sales level, retail prices would come down and the whole direction of copyright reform is geared to reducing the cost to the consumer." He pinpointed the justice, as well as the benefit in introducing a blank tape levy: "It is the record industry which is making blank tape profitable and it is fair that it should give a little back."

"On the subject of DAT he said "We should welcome and embrace it while being aware of the potential of its cloning and pyramid copying abilities. It must be controlled and until an effective means of control is arrived at, there will be no repertoire licensed to it, which leads one to question why

Sony is trying to purchase CBS."

With the theme of Time For Music, the conference presented a history of music through RM, and product presentations were made by CBS, MCA, The Video Collection, Syllis, PolyGram, Virgin, Telstar, Pirnacle, Rough Trade, A&M, BMG, EMI, Jive, RM Software, Island, Channel Five, K-tel, Chrysalis, RCA Columbia and WEA.

Paul Archer of PolyGram gave a confident introduction to CDV, pointing out that the consumer already understands the concept because it is built on the back of CD success. A film featuring Humphrey Bogart lookalike Robert Saachi asserted the versatility of what promises to be a "perfectly integrated system."

The evening's festivities were launched by a short and to the point speech from new RM managing director Mike Sommers who reiterated the company's commitment to offering both suppliers and customers: the best opportunities for profitable growth. While Ruby Turner and Shokin' Stevens didn't make it to the dinner, guest artists who did included Curiosity Killed The Cat, Donny Osmond, Roland Gift, Kim Wilde — in the role of



RM's OWN 'Keith Fordyce' in the shape of Dave Cross teamed up with Kim Wilde to get the evening's show on the road.



RADIO ONE DJ Peter Powell chats to RM's Kingsley Grimble before dinner.

jointly compete with RM's Dave Cross — and there were performances from Rick Astley, Hue & Cry, Labi Siffre, Erasure and Johnny Hates Jazz.

RM's Kingsley Grimble provided a final word after the last of the product presentations the next day

with a reminder that the company's investment in increased warehouse space and enhanced computerised stock control system were made to ensure that customers' needs are catered for in what he predicted would be a crucial forthcoming period.

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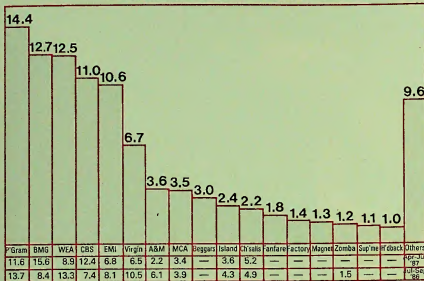
# MARKET SURVEY

# JUL-SEP '87

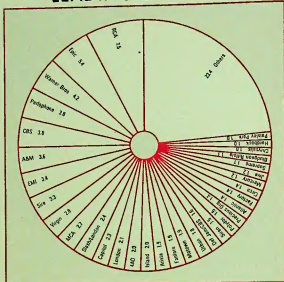
The graphs and performance surveys were prepared from statistics supplied by Gallup based on a weekly sample of sales through 500 record shops in the UK. Albums are those with a dealer price of not less than £1.82.

## SINGLES

### LEADING COMPANIES %



### LEADING LABELS %



### CHART PERFORMANCE SURVEY

- ARTISTS**
- Rick Astley
  - Madonna
  - Pet Shop Boys
  - Los Lobos
  - M&R/R/S
  - Sinitta
  - Cliff Richard
  - Michael Jackson/Siedah Garrett
  - Spagna
  - Heart

- PRODUCERS**
- Stock Aitken Waterman
  - Stephen Hague
  - Quincy Jones/Michael Jackson
  - Mitchell Froom
  - M. Young
  - Ron Nevison
  - Alan Tarney
  - Larry Pignagnoli/Theo Spagnola
  - Alberto Cabrera/Tony Moran
  - Dave Dix

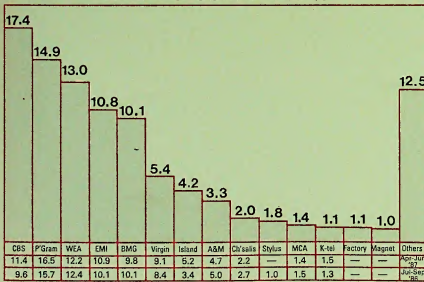
- WRITERS**
- Stock Aitken Waterman
  - Michael Jackson
  - Chris Lowe/Neil Tennant
  - Ritchie Valens
  - M. & S. Young
  - Alan Tarney
  - I.&G. Spagnola/Larry Pignagnoli
  - Surtaris
  - Colin Venncombe
  - J.D. & W. Lewis

### TOP 10 SINGLES

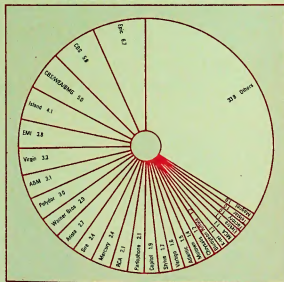
- Never Gonna Give You Up, Rick Astley, RCA PB 41447
- La Bamba, Los Lobos, Slash/London LASH 13
- Who's That Girl, Madonna, Sire W 8341
- Pump Up The Volume, M&R/R/S, 4AD AD 707
- Toy Boy, Sinitta, Fanfare FAN 12
- I Just Can't Stop Loving You, Michael Jackson/Siedah Garrett, Epic 6502327
- Call Me, Spagna, CBS 6502797
- Wipeout, Fat Boys and The Beach Boys, Urban/Polydor URB 5
- What Have I Done To Deserve This, Pet Shop Boys and Dusty Springfield, Parlophone R 6163
- It's A Sin, Pet Shop Boys, Parlophone R 6158

## ALBUMS

### LEADING COMPANIES %



### LEADING LABELS %



### CHART PERFORMANCE SURVEY

- TOP 10 ARTISTS**
- Michael Jackson
  - U2
  - Terence Trent D'Arby
  - Whitney Houston
  - Madonna
  - Def Leppard
  - Luther Vandross
  - Pet Shop Boys
  - Genesis
  - New Order

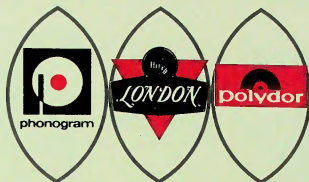
- TOP 10 PRODUCERS**
- Quincy Jones/Michael Jackson
  - Martyon Teddy Bear Warol
  - Terence Trent D'Arby
  - Daniel Lanois/Brian Eno
  - Robert John "Mutt" Lange/Nigel Green
  - Ron Nevison
  - Genesis/Hugh Padgham
  - Jimmy Jam/Terry Lewis
  - Chris Rea
  - Bob Ezrin/Dave Gilmore/Luther Vandross

- TOP 10 COMPILATIONS**
- Hits 6, CBS/WEA/BMG 4502931
  - Sixties Mix, Stylus
  - Who's That Girl, Sire
  - Atlantic Soul Classics, Atlantic
  - The Island Story, Island
  - The Def Jam Sampler Vol.1, Def Jam/CBS
  - NOW Smash Hits, EMI/Virgin
  - The Phantom Of The Opera, Polydor
  - Hits Revisited, K-tel
  - Best Of House, Serious

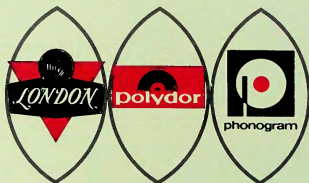
### TOP 10 ALBUMS

- Bad, Michael Jackson, Epic 4502931
- Hits 6, Various, CBS/WEA/BMG
- Introducing The Hardline According To Terence Trent D'Arby, CBS 4509111
- Whitney, Whitney Houston, Arista 208141
- The Joshua Tree, U2, Island U26
- Hysteria, Def Leppard, Bludgeon/Riffola/Phonogram HYSLP1
- Sixties Mix, Various, Stylus SMR 733
- Pet Shop Boys Actually, Pet Shop Boys, Parlophone PCSD104
- Who's That Girl, Original Soundtrack, Sire WX102
- Substance, New Order, Factory FACT200





# PolyGram



## THE WINNING TEAM



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\*No.1 SINGLE COMPANY 3RD QUARTER

# Plumbing David Jones' locker

by John Tobler

**P**OLYGRAM has now rectified the situation which saw it as the only major not participating in the New Country campaign. Mercury has already signed a handful of top quality acts, including Mesia Cash and Kristofferson, the highly promising Kathy Mattea, and now an even more exciting prospect David Lynn Jones. His debut LP, *Hard Times On Easy Street*, is remastered in places of Steve Earle, Guy Clark and several other major names (Mercury 832 518-1, cassette: 832 518-4, CD: 832 518-2). Best known before this for

writing *Living In The Promised Land*, which was covered by Willie Nelson and included here, Jones is nothing short of a revelation both as a performer and a writer, despite, or perhaps because of the presence of the unlikely Mick Ronson as co-producer. File this new discovery alongside Lyle Lovell and Nanci Griffith — he's that good, if not very like either of them (one of the interesting facets of New Country).

Also new, but again different, is *One Step Ahead Of The Law* by Lore & The Legends (Colt COLT 2002). Lore is short for Lorenzo, and he's yet another singer/songwriter who lives in Texas — on a dude ranch. Previously notable in the field of art — he designed the sleeve of the celebrated Panama Red LP by The New Riders Of The Purple Sage — he has also written hit songs for other acts, including Bill Anderson. While his album isn't quite appealing enough for an unqualified recommendation, a track like *Hairtrigger Call* 44 is definitely worth a spin.

The same is true of Carlton *Moody & The Moody Brothers*

(Sundown SDLP 042). The last album by this family group, who made some new fans at Peterborough, was wrapped in one of the most unattractive sleeves imaginable, but this one fortunately avoids similar browser unacceptability, and includes versions of *Fire On The Mountain* and *Dan Seals' Showboat Gambler*.

Fundamental (distributed by Red Rhino/Carle) continues its praiseworthy series of reissues from the catalogue of Rebel Records. *Bluegrass Ballads* by Jim Eanes (GAVE-32) seems to be *Most* and insufficiently bluegrass (despite its title), but *Yesterday & Today Volume 2* by The Country Gentlemen has some mastery picking by the likes of Doyle Lawson and Mike Aldridge. *Bluegrass heaven, Brian!*

Changing the subject a touch, congrats to CMA Award Winners Ricky Skaggs & Sharon White (Ricky's wife) as Vocal Duo Of The Year for their duet, *Love Can't Ever Get Better Than This*, and to The Judds, named Vocal Group Of The Year for the third year running. Naomi and Wynonna accepted their award from Kenny Rogers dressed in red and black PVC. Don't forget to diarise December 1, 88C-2, for New Country: *Geth'n' Tough*, in which eight of the major New Country names will be appearing. David Lynn Jones isn't in it, so check out his great album instead, OK?

## TOP 10 COMPILATIONS

- 1 THE KENNY ROGERS STORY  
Kenny Rogers  
Liberty DMV 29 (F)
- 2 ANNIVERSARY — 20 YEARS OF HITS  
Tanya Tucker  
Epic A50.2934 (C)
- 3 THE GLEN CAMPBELL ALBUM  
Glen Campbell  
Epic NE1341 (C)
- 4 THE VERY BEST OF DON WILLIAMS  
Don Williams  
MCA MCG 4014 (F)
- 5 DOLLY PARTON'S GREATEST HITS  
Dolly Parton  
RCA PL 84422 (BMG)
- 6 THE VERY BEST OF JIM REEVES  
Jim Reeves  
RCA FPG117 (BMG)
- 7 THE KENNY ROGERS COLLECTION  
Kenny Rogers  
Cade Collector CD5111 (BMG)
- 8 THE VERY BEST OF DOLLY PARTON  
Dolly Parton  
RCA FPG117 (BMG)
- 9 JOHNNY CASH AT THE COUNTRY STORE  
Johnny Cash  
Quality Sound CS0311 (A)
- 10 THE HILLBILLY SINGLES ALBUM  
Billie Jo Spears  
United Artists UAC32231 (F)



DAVID LYNN JONES: in from the dark

# TOP • 20 • ALBUMS COUNTRY

31 October 1987

- |    |  |  |
|----|--|--|
| 1  | DON'T FORGET TO REMEMBER<br>Daniel O'Donnell       | Ritz RTZLP0043 (SP)<br>C. RTZLCO043/CD: RTZCD105     |
| 2  | I NEED YOU<br>Daniel O'Donnell                     | Ritz RTZLP 0038 (SP)<br>C. RTZLCO 0038/CD: RTZCD 104 |
| 3  | TRIO<br>Dolly Parton/Uinda Ronstadt/Emmylou Harris | Warner Brothers WX99 (M) C. WX99C<br>CD: 925 491-2   |
| 4  | JOHNNY CASH IS COMING TO TOWN<br>Johnny Cash       | Mercury ME81 108 (F) C. MERC 108/CD: 832 031-2       |
| 5  | HIGHER GROUND<br>Tammy Wynette                     | Epic 451 141 (C)<br>C. 451 1484                      |
| 6  | SWEET DREAMS<br>Patsy Cline                        | MCA MCG 6003 (F)<br>C. MCGC 6003/CD: MCAD 6149       |
| 7  | EXIT O<br>Steve Earle & The Dukes                  | C. MCFC 3379/CD: DMCF 3379                           |
| 8  | TWO SIDES OF DANIEL O'DONNELL<br>Daniel O'Donnell  | Ritz RTZLP 0031 (SP)<br>C. RTZLCO 0031               |
| 9  | THIRTEEN<br>Emmylou Harris                         | Warner Brothers K 925 352-1 (W)<br>C. 925 352-4      |
| 10 | GIUITAR TOWN<br>Steve Earle                        | MCA MCF 3335 (F)<br>C. MCFC 3335/CD: DMCF 3335       |
| 11 | MR ENTERTAINER<br>Johnny Russell                   | RCA NL90000 (BMG)<br>C. NK90000                      |
| 12 | HILLBILLY DELUXE<br>Dwight Yoakam                  | Reprise WX 106 (W)<br>C. WX 106/CD: 925 567-2        |
| 13 | I PREFER THE MOONLIGHT<br>Kenny Rogers             | RCA PL84648 (BMG)<br>C. PK84648/CD: PD84648          |
| 14 | LORD OF THE HIGHWAY<br>Joe Ely                     | Demon FREN101 (F)<br>CD: FRENCD101                   |
| 15 | GIUITARS, CADILLACS, ETC. ETC.<br>Dwight Yoakam    | Reprise 9253721 (M)<br>C. 9253724/CD: 925 3722       |
| 16 | STORMS OF LIFE<br>Randy Travis                     | Warner Brothers 9254351 (M)<br>C. 9254354            |
| 17 | THEY DON'T MAKE THEM LIKE...<br>Kenny Rogers       | RCA PL85633 (BMG)<br>C. PK85633/CD: PD85633          |
| 18 | LOVERS AND BEST FRIENDS<br>Don Williams            | MCA MCF 3357 (F)<br>C. MCFC 3357                     |
| 19 | LONE STAR STATE OF MIND<br>Nanci Griffith          | MCA MCF3364 (F)<br>C. MCFC3364/CD: MCAD 5927         |
| 20 | HARMONY<br>Anne Murray                             | Capitol EST 2035 (E)<br>C. TC EST 2035/CDP 7 46761-2 |

Compiled by Gallup for the Country Music Association © 1987.

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## Shaper's musical roundabout

by Nigel Hunter

**H**AL SHAPER of Sparta Florida Music Group is notably parapetetic these days. That doesn't mean he's suffering from an ulcer; just that he's travelling a lot.

Some fruits of these journeys are already showing in the US, where he's picked up some kites in the hit Broadway show Tango Argentino. Also slated for transatlantic production are his musical version of Jane Eyre, written with Moxy Stevens, and Treasure Island, for whom his collaborator was Cyril Onoad.

Shaper also has an involvement with Julie Andrews' Sound Of Christmas Special to be networked this year with guest stars Placido Domingo and John Denver. On a different kick, he's done American deals for a Mesterbloster Reggae Allstars maxi single, Loretta Sincilar's Every Time We Touch, and Nothing You Can Do About Love by The Blackstones.

A Canadian trip resulted in Shaper producing the first of a five-LP package by piano star Billy Anderson featuring film and TV themes, including several Sparta Florida copyrights, which will be TV-promoted in North America in the run-up to Christmas.

On the UK front, Sparta Florida has several copyrights in Rose Marie's TV-advertised Sentimentally Yours album on Telstar and the debut single by Michael Elphick of Boon and Three Up Two Down fame which is Gotcha written by Billy Brindle.

SFG also publishes everything on the new LP modernist band The Risk an Unicorn called An Invitation To The Blues. Premier Records is releasing Ian Whitcomb's Ragtime America to tie in with his new book, and Sparta's exclusive composer Geoff McCulloch has penned some of the original music for the new Dr Who series as well as the original theme for the Famous Five books recently recorded for PolyGram by Nanelle Newman.



**FRISKING FOR his royalties is Will Jennings (left), Las Angeles-based writer in London recently for discussions about co-writing with Stevie Nickswood for the latter's new album. The man being frisked is Stuart Homall, managing director of Ronder Music (London). Jennings has penned hits by Barry Manilow, Whitney Houston, Randy Crawford, and The Crusaders.**

● A NEW publishing company has been formed called Concord by Malcolm Binney and Maggie Barton, both former directors of Belwin Mills Music. It encompasses the Kolmus Music Hire Library, the Belwin Mills Music Hire Library, administration of the Belwin Mills Publishing Group (including the Montparnasse 2000 Recorded Background Music Library), and the Canford Summer School of Music.

Concord plans to expand these library services and representation of UK and US composers, including exploitation and promotion of Belwin Mills copyrights in new media areas.

Working with Binney and Barton are hire library manager Roy Lee and general administrator Brenda Hazellon. The address is the Concord Partnership, 5 Bushey Close, Old Barn Lane, Kenley, Surrey CR2 5AU (01-660 4766).

**NEW YORK:** As predicted by Dooley (MW October 3), Nick Firth has been appointed president of BMG Music Publishing with responsibility for BMG's worldwide music publishing activities, currently operating in 14 countries.

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Hit Week	Low Week	Who's on	Title	Label	(7" 12")	Number	Distribution
1	4	W	<b>YOU'VE GOT TO BE A TRUCK DRIVER</b>	Warner Bros	WB521 (7")	1	W
1	4	W	<b>Bad Guys</b> (Martin/Gibb/Barr/Trinch)	Gibb Bros	Chappell	1	W
2	10	2	<b>FAITH</b>	Mercury	EM1 (12")	31	W
3	5	4	<b>LOVE IN THE 1ST DEGREE/MR SLEAZE</b> (London/NANA14 (12") NANA14 (7") Bananarama (Stock/Aitken/Waterson) In A Bunch/Waterson/All Boys	MCA	MCA1 (7")	1193	W
4	7	4	<b>CROCKET'S THEME (The New Mix)</b>	MCA	MCA1 (7")	1193	W
5	11	4	<b>LITTLE LIES</b> (Finlayson/Mac/L. Buckingham/M.R. Dash) Bright Music	Warner Bros	WB921 (7")	1	W
6	7	5	<b>THE CIRCUS (remix)</b> (Horn) (MUTAMURA) (UK) ST. Essence (Flood/Sax/Musical Moments/Sonet)	Mercury	EM1 (12")	31	W
7	8	5	<b>MONY MONY LIVE</b>	Chrysalis	OD1 (12")	1	W
8	17	2	<b>RENT</b>	Parlophone	12R 628 (12")	1	W
9	4	5	<b>CRAZY CRAZY NIGHTS</b>	Vertigo/Phonogram	KIS5 712 (7")	1	W
9	4	5	<b>WALK THE DINOZAU</b>	Festonia/Phonogram	MUS 3221 (7")	1	W
10	12	5	<b>Who Nae Who (The Was/Bro/Pat) Stowaway/O'Duffy</b>	MCA	MCA1 (7")	1193	W
11	NEW	NEW	<b>WHEN YOU'VE GOT SOMEBODY</b> (RCA #1542/PT 45146) (BMG) Rick Astley (Stock/Aitken/Waterson) All Boys Music	Warner Bros	WB 8187 (7")	1	W
12	NEW	NEW	<b>FULL METAL JACKET (I WANNA BE...)</b> (Abigail Mead and Nigel Godwin) (Abigail Mead) Warner Bros	Warner Bros	WB 8187 (7")	1	W
13	13	13	<b>THE REAL THING</b> (Jellybean Jensen) Steven Dante (Jellybean) Chrysalis	OD1 (12")	1	W	
14	15	4	<b>NUMBER 2 ROBOTROV</b> (U40) (U40) Jobete Music	DEF International	Virgin DEP 272 (7")	1	W
15	24	5	<b>I DON'T THINK THAT MAN SHOULD...</b> (Roy Parker Jr) (Roy Parker Jr) Warner Bros Music	Geffen	GEF 271 (7")	1	W
16	NEW	NEW	<b>PUMP UP THE VOLUME/ANTHRA 11</b> (6AD) (16AD) (UK) M/A/R/B/S (M. Young) M/A/R/B/S Mountain/11 (11) Music	6AD	16AD 71 (UK)	1	W
17	NEW	NEW	<b>I FOUND LOVE</b> (Faribach/Bad) Minder Music	Master Mix	17 (CE) 840 (12")	1	W
18	21	1	<b>COME ON LET'S GO</b> (Liza Lobos) (Steve Berlin) TR-Excess Music	Slash/London	SLASH 147 (12")	1	W
19	23	1	<b>CHINA IN YOUR HAND</b> (Ron Rogers/Tim Burgess) M.I.S. Publishing/Virgin Music	Virgin	5EN44 (12")	1	W
20	23	1	<b>DANCE LIKE A TIGER</b> (Terence Trent D'Arby) (Terence Trent D'Arby) Warner/Virgin Music	Capitol	1845 (12")	1	W
21	NEW	NEW	<b>I FOUND LOVE</b> (Steve Walsh) (M.J. Jobete) Minder Music	A.I.	12 (2) 319 (A)	1	W
22	44	2	<b>GOT MY HAND SET ON YOU</b> (George Harrison) (Jeff Lynne/George Harrison) Carlin Music	Dark Horse	WH 871 (7")	1	W
23	19	5	<b>STRONG AS STEEL</b> (Five Star) (Dennis Lambert) Warner Bros Music	Mercury	FA 515 (12") - (7") 45151 (BMG)	1	W
24	18	1	<b>RAIN IN THE SUMMERTIME</b> (L.L. Cool J.) (L.L. Cool J.) MCA Music	RCA	DA 71 (12")	1	W
25	30	2	<b>BEEHONEY (I WANT TO LISTEN TO)</b> (Synchronix) (David A. Stewart) D.A.B.M.G. Music	Parlophone	175 (12")	1	W
26	NEW	NEW	<b>WANTED</b> (The Style Council) (Paul Waller/Mick Talbot) EMI Music	Polygram	175 (12")	1	W
27	26	1	<b>BAD</b> (Michael Jackson) (Quincy Jones/Michael Jackson) Warner Bros	Mercury	FA 515 (12") - (7") 45151 (BMG)	1	W
28	13	1	<b>NEVER GONNA GIVE YOU UP</b> (Rick Astley) (Stock/Aitken/Waterson) All Boys Music	RCA	FA 414 (12") - (7") 41461 (BMG)	1	W
29	16	1	<b>IN THE LOUD</b> (L.L. Cool J.) (L.L. Cool J.) The A. Posse) Island Music	Mercury	FA 515 (12") - (7") 45151 (BMG)	1	W
30	31	5	<b>NO MEMORY</b> (Scarlett Festonite) (Wahshburn/Jones) Copyright Control	Arms	R537 (7")	1	W
31	NEW	NEW	<b>JUST LIKE HEAVEN (Remix)</b> (The Cure) (Allen/Smith) 4PS Music	Fiction	FI 323 (7")	1	W
32	NEW	NEW	<b>TEARS FROM HEAVEN</b> (Heartbeat) (Joe Arroy) Heartbeat Music/SGO	Mercury	PO 17 (12")	1	W
33	NEW	NEW	<b>VALERIE</b> (Steve Winwood) (Winwood/Tom Lodge) Warner Bros/Rondor Music	Mercury	17 (12")	1	W
34	NEW	NEW	<b>SO THE STORY GOES</b> (Living In A Box) (Bobby Womack) (Burgess/Lord-Allen) Empire/Chappell	Chrysalis	CS 1193 (12")	1	W
35	NEW	NEW	<b>CAUSING A COMOTION</b> (Madonna) (Madonna/Barr) Warner Bros/Island Music	Mercury	WB 822 (7")	1	W
36	NEW	NEW	<b>WHEN THE FINGERS PICK</b> (The Christians) (Louie Latham) 10 Music	Island	12 (1) 333 (12)	1	W
37	NEW	NEW	<b>THE RIGHT SHOT</b> (Bryan Ferry) (Leonard/Konnan/Ferry) Virgin/Virgin Music	Virgin	VZ162 (12)	1	W

38	NEW	NEW	<b>HERE I GO AGAIN (USA Remix)</b> (Whitnace) (Keith Olsen) Warner Bros Music	EMI	EM13 (7")	1	W
39	NEW	NEW	<b>REMEMBER ME</b> (Richie Rich) (Alan Tammy) Morrison Leachy Music	EMI	12 (26) 31 (12)	1	W
40	38	4	<b>MONY MONY</b> (Amazulu) (Barry Blue) Planetary Noise	EMI	12 (26) 22 (12)	1	W
41	27	10	<b>SOME ONE</b> (Giff Richard) (Alan Tammy) Warner Bros Music	EMI	12 (26) 11 (12)	1	W
42	NEW	NEW	<b>TIME STAND STILL</b> (Rush) (Paul Collins/Rush) Intersong Music	Vertigo/Phonogram	KIS1131 (12)	1	W
43	42	3	<b>SILVERMACE</b> (Waxwork) (Mark Ford) Virgin Music	RCA	RO074 (12) (BMG)	1	W
44	35	3	<b>SHE'S MINE</b> (Gary Blackmon) PolyGram Music	Capitol	PH 80 (12) (7")	1	W
45	50	3	<b>DUDE (LOOKS LIKE A LADY)</b> (Aerobitch) (Bruce Fairbairn) Aero Dynamics/SBK Songs	Geffen	GEF 271 (7")	1	W
46	24	5	<b>THIS CORROSION</b> (The Sirens) (Alan) (Jim Salmann) SBK Songs	Mercury	BALENA/FA 483 (12)	1	W
47	59	4	<b>I WANT TO BE YOUR PROTECTOR</b> (Blue Mercedes) (Phil Harding) (Jan Curran) Magnet/PolyGram Music	MCA	BMNA (12)	1	W
48	NEW	NEW	<b>MUSCLE DEEP</b> (Steve Brown) (Tina Turner/Dajanas)	London	LOND154 (12)	1	W
49	NEW	NEW	<b>IDON'T NEED NO DOCTOR</b> (Binner) (Blackie Lawless) Warner Bros Music	Capitol	175 (12) 649 (12)	1	W
50	70	2	<b>DINNER WITH GERSHWIN</b> (Doreen Roman) (Richard Perry) Warner Bros Music	Warner Bros	WB 822 (7")	1	W
51	20	1	<b>SOME GUY'S HAVE ALL THE LUCK</b> (Mick Jagger) (Andrew Hanger) Warner Bros Music	14 (Virgin 12) (12) (7")	1	W	
52	NEW	NEW	<b>I'VE HAD THE TIME OF MY LIFE</b> (Bill Medley & Jennifer Warnes) (De Andrea/M. Lloyd) Cop. Con.	RCA	PH 825 (12)	1	W
53	NEW	NEW	<b>CRITICIZE</b> (Aerobitch) (O'Neal) (Jellybean Jensen) EMI Music	Toto	615 (12) (12) - (7") 45714 (12)	1	W
54	NEW	NEW	<b>GIT DOWN</b> (Shake Your Thang) (Cory B. Taylor) (Richard Perry) Warner Bros Music	Virgin	175 (12) (12)	1	W
55	NEW	NEW	<b>MY BABY JUST CARES FOR ME</b> (Nina Simone) (3 Francis Day) (Harter/EMI Music)	Capitol	CE 711 (12) - (12) - (7") 45714 (12)	1	W
56	27	3	<b>MR MANIAC AND SISTER COOL</b> (Shakatis) (Nigel Wright) Skerach Music	Polygram	PH 822 (12) (12) (12)	1	W
57	3	1	<b>IT'S OVER IMMER</b> (Heath and Soul) (Wally Dunder) (Level 4) Chappell/Island Visual Arts	Polygram	PH 822 (12) (12) (12)	1	W
58	39	1	<b>HEART AND SOUL</b> (The Boyz) (Thomas Baker) Virgin Music	Virgin	5EN 44 (12) (12)	1	W
59	NEW	NEW	<b>SKELETONS</b> (Steve Wonder) (Steve Wonder) Jobete Music/Block Bull Music	Mercury	BALENA/FA 483 (12)	1	W
60	38	3	<b>I NEED YOU TONIGHT</b> (INXS) (Chris Thomas) MCA Music	Mercury/Phonogram	PH 822 (12) (12)	1	W
61	NEW	NEW	<b>I WANT TO BE YOUR MAN</b> (Roger Roger) (Tommy) Island Music	Reprise	RE 222 (7")	1	W
62	NEW	NEW	<b>LOST IN EMOTION</b> (Lisa Lynch) (Tom Fall) Force/Zomba/Magnum/Chrysalis	Capitol	CE 711 (12) - (12) - (7") 45714 (12)	1	W
63	36	1	<b>HUSTLE IN MOTION</b> (House Master) (Bobby/Rude) Off House (Rude Roy) (Soular/Lonardo)	Mercury	BALENA/FA 483 (12)	1	W
64	32	10	<b>I DON'T WANT TO BE A HERO</b> (Johnny Hates Jazz) (Glen Edwards/Mike Nocito) Copyright Control	Virgin	175 (12) (12)	1	W
65	NEW	NEW	<b>DON'T YOU WANT ME</b> (Donny Watson) (Benson/Lewis) Intersong/Warner Bros/Cop. Con.	Mercury	BALENA/FA 483 (12)	1	W
66	NEW	NEW	<b>WALK LIKE AN EGYPTIAN</b> (L.L. Cool J.) (L.L. Cool J.) Island Music	Mercury	FA 515 (12)	1	W
67	NEW	NEW	<b>HIT THE NORTH</b> (The Fall) (Simon Rogers) Warner Bros Music	Reprise	RE 222 (7")	1	W
68	NEW	NEW	<b>VOYAGE VOYAGE</b> (Desire) (L.M. Rael) E. Knot Music	RCA	DA 71 (12)	1	W
69	6	1	<b>I PROMISE YOU'LL GET READY</b> (Smokey Robinson) (Lester Ross) Zomba Music	Mercury	PH 822 (12) (12)	1	W
70	54	1	<b>INDISCREET DISGUISE</b> (Chris Young) (Lester Ross) Zomba Music	Mercury	PH 822 (12) (12)	1	W
71	45	1	<b>WIFOUT</b> (The Jesus and Mary Chain) (Albert Coburn/Tom Lomb) Ambassador	Mercury	PH 822 (12) (12)	1	W
72	40	1	<b>CARS (F. REG MEG)</b> (Gary Numan) (Gary Numan) Beggars Banquet/Monument Music	Beggars Banquet	BE 119 (12)	1	W
73	57	1	<b>WHO WILL YOU RUN TO</b> (Heart) (Ron Neave) Copyright Control	Capitol	12 (1) 457 (12)	1	W
74	63	1	<b>EASY LADY</b> (Larry Pignatelli) (Thao) Warner Bros Music	Mercury	PH 822 (12) (12)	1	W
75	NEW	NEW	<b>IN THE CLOUDS</b> (All About Eve) (Paul Sanwell-Smith) BMG Music	Mercury/Phonogram	PH 822 (12) (12)	1	W

## THE NEXT 25

76	83	1	<b>I CAN'T HAVE YOU</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
77	77	1	<b>WON'T GET</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
78	79	1	<b>IN MY AFRICAN</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
79	79	1	<b>BLUE WATER</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
80	80	1	<b>WALK LIKE AN EGYPTIAN</b> (L.L. Cool J.) (L.L. Cool J.) Island Music	Mercury	FA 515 (12)	1	W
81	81	1	<b>DEEP &amp; WIDE TALL</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
82	82	1	<b>THE WAITRESSES</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
83	83	1	<b>WON'T GET</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
84	84	1	<b>WON'T GET</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
85	85	1	<b>WON'T GET</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
86	86	1	<b>WON'T GET</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
87	87	1	<b>WON'T GET</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
88	88	1	<b>WON'T GET</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
89	89	1	<b>WON'T GET</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
90	90	1	<b>WON'T GET</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
91	91	1	<b>WON'T GET</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
92	92	1	<b>WON'T GET</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
93	93	1	<b>WON'T GET</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
94	94	1	<b>WON'T GET</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
95	95	1	<b>WON'T GET</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
96	96	1	<b>WON'T GET</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
97	97	1	<b>WON'T GET</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
98	98	1	<b>WON'T GET</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
99	99	1	<b>WON'T GET</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
100	100	1	<b>WON'T GET</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W

101	101	1	<b>WON'T GET</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
102	102	1	<b>WON'T GET</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
103	103	1	<b>WON'T GET</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
104	104	1	<b>WON'T GET</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
105	105	1	<b>WON'T GET</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
106	106	1	<b>WON'T GET</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
107	107	1	<b>WON'T GET</b> (The Waitresses) (The Waitresses) (The Waitresses) (The Waitresses)	Mercury	PH 822 (12) (12)	1	W
108	108	1	<b>WON'T GET</b> (The Waitresses) (The Waitresses) (The Wait				

# The house that Jack built

This week marks the end of an era in music publications, for Jack Hutton retires as managing director of Spotlight Publications which has been Music Week's parent company for the past 10 years. But Music Week is only part of the story, as David Dalton reveals.



JACK HUTTON: "I'm intending to play my trumpet, so it's bad news for music lovers"

"when he instructed me to have sex and travel".

However, he recalls: "My greatest thrill was to see and meet Louis Armstrong... and Charlie Chaplin was pretty far out."

Even though jazz was the first love of his life Hutton was instrumental in persuading *Melody Maker* to adapt to the new pop era in the Sixties because the paper was losing out badly to the *NME*.

"I took over as editor of the *MM* in the month that Love Me Do hit number one," he says.

"It was a great time to be involved and really was the golden age of the *Melody Maker*. Guys like the Beatles and the Stones used to wander into the office to see how their records were doing in the chart."

He got to know both those landmark groups well on their first tours to the States.

"Lennon was brilliant," he recalls. "And I remember buying Mick Jagger drinks in LA when he was only 20 and it was against the law. I was with the Stones at Chess Studios in Chicago when they recorded *All Over Now*. I walked Chuck Berry and, to my utter astonishment, they treated him just like an ordinary guy in the street."

"I got quite close to Brian Jones and I remember when we looking round New York, he said: 'It's just like a big Balham.'"

By the end of the decade Hutton was in a powerful and secure position as editor-in-chief of *MM* and *Disc*, so it was a bold decision by him and a number of others to leave in 1970 to launch *Sounds* with Bonner Press, which later became Spotlight Publications.

"*Sounds* was my biggest

ever trauma in publishing — it was a big step when we all left IPC after so many years," he says. "We spent the entire promotion budget on leaflets which we handed out at the Isle of Wight festival which the launch issue was timed to follow. Then the printers went on strike and *Sounds* didn't come out for six weeks."

Another Seventies success — but more subject to fashion than *Sounds* — was *Popswap*, launched in 1972.

"The idea came from my daughter Mandy," he says. "She asked me why I didn't put out a magazine that has colour pictures of the stars, T-shirts and other things to swap. We gave it a try and the circulation went up to 650,000 at its peak with newsgroups complaining that their adult customers couldn't get into their shops for the kids desperate to get a copy of *Popswap*."

"*Smash Hits* is really just *Popswap* brought up to date."

Hutton welcomes the proliferation of a variety of music magazines, believing that it is healthy for the music business as well as the publishers, though he dismisses the "myth" that magazines can set trends and lead the way.

"All trends start at street level and the music papers have always been very slow to pick up on what's happening," he reckons. "Ray Coleman was one journalist who was very quick — he was the first writer to coin the phrase Beatlemania."

Having trained as an all-round journalist in the fearsome but thorough proving ground with D C Thompson, Hutton has observed a change in the character of people covering music these days.

'All trends start at street level and the music papers have always been very slow to pick up on what's happening'

"There are an awful lot of amateur writers now, but I'm not knocking them because they're enthusiastic about their subjects. The standard of writing is very good on the whole and people care about the presentation much more now."

"We used to save up all the copy and lay it all out on the last day — it really was amateur hour."

Hutton has interviewed some colourful characters in his time, but will also miss the colourful personalities on the business side of music.

"It's difficult to forget someone like Obie, for instance, whether you like him or loathe him," he says, adding: "I mustn't forget Charlie."

"I remember when Obie discovered I was born in Sydney. A couple of weeks later he sent me an Australian-style hat with corks dangling from it."

Many who know Jack Hutton find it difficult to believe he will be able to truly retire. "Everybody tells me I'm going to get fed up in three to six months," he confirms.

"I'm intending to play my trumpet, so it's bad news for music lovers, and I've already got a couple of gigs a month. I'd love to write 'for fun' and I'd love to travel... who knows."

"I think 59 is a pretty good age to retire."

## Get Nothing like the sun from TBD, and you won't get stung.

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# ANDY SHEPPARD



**ANDY SHEPPARD** appeared on 'Wogan' on Monday performing 'JAVA JIVE' — a track from his excellent debut album, 'ANDY SHEPPARD'. This is what a few of the more informed critics had to say:

*"... the most talked-about new talent  
in British jazz this year."*  
Richard Cook **SUNDAY TIMES MAGAZINE**

*"A world class virtuoso and wicked  
improvisationalist."* **THE FACE**

*"A player of great imagination... the most complete  
British player of the current crop of startling soloists"*  
John Fordham **THE GUARDIAN**

*"The hot one... this man is undoubtedly the  
cool contender."* Robert Elms **INSIGHT**

The new album 'ANDY SHEPPARD' on Compact Disc (ANCD 8720), Cassette (ANC 8720) and Record (AN 8720)  
Order from Polygram Record Operations: 01 590 6044

**ANTILLES**  
NEW DIRECTIONS



# Christmas Buster with the Fair Lady Kiri

by Nicolas Soames

WITH WEST Side Story and South Pacific doing extremely well for themselves with the New Zealand singer - by courtesy of the Royal soprano, Kirie Tanaka, it was only a matter of time before Decca came up with its own recipe to print money.

But which musical should the company chase, and who should co-star with the New Zealand singer who is having such an enduring success on both sides of the Atlantic?

The answer was appropriately English. For although Bernard Shaw's Pygmalion was adapted superbly for the musical stage by Lerner and Loewe, it retained its essentially English nature in its transformation into My Fair

Lady. And, with Decca proving equally imaginative in its supporting cast, with Jeremy Irons as Professor Higgins, and Warren Mitchell and Jerry Hadley, the release (421 200, CD/M/LP) is widely tipped to be the blockbuster of the 1987 Christmas season.

It is understandable that Dame Kiri took to the part with vigour. The story of the transformation of a poor Covent Garden flower girl into a society figure is scarcely as unlikely as the transformation from a half-Moori forest girl singing Glims Every Mountain in a Kew women's club to the darling of the Royal Opera House, Covent Garden, and the musical hit of the marriage of Prince Charles and Princess Diana.

"I like My Fair Lady in the same

way I like South Pacific and West Side Story," says Dame Kiri. "But I would say that Lerner not only knew how to write for the voice, he portrays character so brilliantly."

If Dame Kiri was the obvious star for Eliza, the choice of Jeremy Irons as Higgins was inspired - although it nearly didn't happen.

It is too easy to forget that although Irons is now best known for his roles in The French Lieutenant's Woman and The Mission, he made his London debut opposite David Essex in Godspell. He is definitely not a stranger to musicals. Yet at first he turned down the part of the Professor. "It was an interesting idea which I would have accepted immediately and without reservation if it wasn't for Rex Harrison's identification with the part," he remarks.

"Eventually, I took it because if I hadn't, someone else would have had all the fun."

The album will be the subject of intensive promotion, with a single (MFS 1) featuring I Could Have Danced All Night and The Rain in Spain; and there will also be a BBC broadcast in December of the Royal Albert Hall concert of the work done in Macy, with the London Voices and the London Symphony Orchestra conducted by John Mauceri, who features on the recording - not Sir George Solti as stated on the PolyGram sales conference report.

## Big RCA push on Aria

THE SOUNDTRACK to Aria, the opera film incorporating the talents of 10 top directors, is being issued this month by RCA.

In Aria, directors as varied as Nicholas Kopp, Jean-Luc Godard, Ken Russell and Derek Jarman, were each chosen to take a separate excerpt of their choice and respond to it in film.

The music chosen ranges from

Lully's Armide and Wagner's Tristan and Isolde to Puccini's Turandot and Verdi's Rigoleto, and the visual commentary was equally wide-ranging. Aria is scheduled for national release on October 30.

All the music was taken from RCA's back catalogue, and is issued on all three formats, SD/BL/BK 86587.

## Dutoit in for rare visit

CHARLES DUTOIT of the Montreal Symphony Orchestra, which



has established itself as one of the top bands for virtuoso orchestra showpieces, pay a rare visit to the UK with two concerts in London this month as part of an extensive European tour. They are coming to play the kind of repertoire for which Decca has made them famous - their recent recording of Holst's The Planets won a Gramophone Award.

Among the works will be Stravinsky's Petrouchka and Rachmaninov's Piano Concerto No 2 with Jorge Bolet, another Decca artist, as the soloist, and significantly, both will appear on new recordings being issued to coincide with the tour.

There are three new recordings. Bolet plays the Rachmaninov in a popular coupling with the most popular piano concerto of them all, Tchaikovsky's No 1 (421 181 CD/tape/LP).

Petrouchka (the 1911 version), coupled with the Chant du Rossignol, is released on 417 619 (CD/tape/LP). And this is a programme of popular Russian showpieces: Musorgsky's Pictures, Prelude to the Opera Khovantchina, and Night On The Bare Mountain; and Rimsky-Korsakov's Russian Festival Overture (417 599 CD/tape/LP).

There will be a major promotional campaign in November for the Montreal visit, with press features and advertising, and display material is available from Decca.

It is released in conjunction with a recital disc of Liszt's Années de Pélerinage (420 149 CD/tape/LP). Philips is organising a Brendel promotion with a product showcard and other in-store material.

but a digital version was needed.

It is released in conjunction with a recital disc of Liszt's Années de Pélerinage (420 149 CD/tape/LP). Philips is organising a Brendel promotion with a product showcard and other in-store material.

### COMPACT

**DIGITAL AUDIO**

- 1 MOVING LIKE THE SUN, Sing A.S.M.
- 2 ABNEY ROAD, Beatles Polyphone
- 3 TANGO IN THE NIGHT, Riverside Mus. Warner Bros.
- 4 CHRISTMAS, The Christians Island
- 5 BAD, Michael Jackson Epic
- 6 LET IT BE, The Beatles Polyphone
- 7 THINKING OF LOVE, Bruce Springsteen CBS
- 8 THE CREAM OF LUC CLAPTON, Eric Clapton Polygram
- 9 E.S.P., Bob Seger Warner Brothers
- 10 PET SHOP BOYS, ACTUALS, PET SHOP BOYS Polyphone
- 11 DANCING WITH STRANGERS, Chaka Khan MCA
- 12 ALBUQUERQUE, Al Bano Modulo/Phonogram
- 13 BREEDING THE WARDLAW, Teena Marie CBS
- 14 WONDERFUL LIFE, Black & White EMI
- 15 A HONESTLY LAPS OF REASON, Pat Benatar EMI
- 16 WHISKEY, Whitney Houston Arista
- 17 CHANGING RACES - THE BEST OF, BOB DYLAN & GEMINI From/Phonogram
- 18 17 HOURS IN AERIE, Dina Shalita Venging/Phonogram
- 19 WIDE AWAKE IN AMERICA, U2 Island
- 20 THE ASSHOLE, U2 Island

Compiled by Gallup for the BPI, Music Week and BBC © 1987

KEY A - Radio 1 'A' list B - Radio 2 'A' list C - Show Entry	RADIO 1 NO. OF ACTUAL PLAYS PLAYED	RADIO 2 NO. OF ACTUAL PLAYS PLAYED	REGIONAL NO. OF ACTUAL PLAYS PLAYED	LIVE PERF. COUNT					
					1	2	3		
ADAMS, BETAN Victim Of Love	AAM	-	-	4	8	69			
ALAIN, The Rush In The Summer	L.S.L.	21	16	A	16	15			
ALLEY, ROCK Your Name (Once You Lay)	ECA	-	9	-	A	9	10	22	
ATLEY, ROCK Wherever You Are Somebody	ECA	19	8	A	-	-	-	-	
AZTEC CAMERA Deep & Wide In Love	WIA	-	-	-	-	-	13	81	
BANANARAMA Lady In The Trap Degree	London	13	15	A	A	20	15	5	
BIG BIG GIGS You Wa Again	Warner Brothers	19	21	A	19	18	1	1	
BIG PIG Heavy Town	AAM	9	8	A	8	-	-	-	
BLOCK (In Your Mind)	AAM	8	9	B	15	12	7	9	
BUTLER, JOHNATHAN Holiday Gun	Jive	-	-	-	-	15	12	92	
CHAMPS, Jugga	Cooltempo	13	11	B	8	1	-	85	
CHEATMAN, OLIVER Be Thankful For What You've Got	Warner Brothers	4	4	-	-	5	-	79	
CHICAGO Show World Here	Warner Brothers	12	4	-	-	-	-	-	
CHRISTIAN, THE Wives That Forget From	Island	13	4	A	17	17	14	3	
COMMUNARDS, The Never-Can Say	London	12	5	A	-	-	-	-	
CURE, The Just Like Heaven	Fiction	13	13	A	A	14	11	29	
DANNY WILSON, A Girl I Used To Know	Virgin	6	4	-	-	-	-	-	
D'ARBY, TERENCE TRENIT Dance Like A Star	CBS	16	10	A	A	20	15	23	
DEAN, ACADEMY Indian Summer	Manoia Images	12	8	-	-	4	2	2	
DEAN, RICK & LEE Eyes Of A Stranger	CBS	5	-	-	-	-	-	-	
DEASLEY, Deacon	Mute	16	14	A	A	18	14	7	
DEFURK, CBS (When I Love To Listen To)	RCA	17	17	A	A	15	16	30	
ELTRICK, BOB I Found Love	Mutemuse	-	5	-	-	-	13	9	
FERRY, BRITAIN In The Night Shift	Virgin	21	16	A	17	16	14	41	
FIVE STAR SOUND, The	London	14	14	A	A	17	18	11	
FLORIAN, MICKIE The Lie	Warner Brothers	14	14	A	A	20	18	11	
FOX, SAMANTHA I Promise You (Get Ready)	Jive	-	-	-	-	6	11	66	
G. KENNY Don't Make Me Wait For Love	Arista	-	-	-	-	8	8	-	
GOLDMIDT, GLEN I Won't Cry	RCA	7	8	-	-	3	-	-	
HAMMER, JEN Cooker's Theme	MCA	12	9	B	18	16	7	1	
HANSON, GEORGE Come In And Meet Me On The Way	WEA	18	14	A	A	18	14	44	
HARDY, HOWIE We're Not The Same	Capitol	5	9	B	2	5	5	53	
HEAD, BILLY Money Money In The Bank	Cephalus	13	11	A	A	12	13	8	
HES NEEDED You Tonight	Mercury	13	8	A	B	11	3	58	
JACKSON, MICHAEL Bad	Epic	13	18	A	A	16	10	20	
JELLYMAN, STEVEN DANTE The Real Thing	Cephalus	16	12	A	A	18	11	32	
JONES, GARY Come In And Meet Me On The Way	MCA	12	9	B	18	16	7	1	
KISS Crazy Nights	Virgin	15	11	A	A	13	11	4	
LECOULI, I Need Love	Gal Def	-	8	-	-	10	13	16	
LES, THE Way Out	Gal Def	12	-	-	-	-	-	-	
LEVEL 42 Over	Polygram	6	10	-	-	5	7	33	
LYING IN A BED SO THE STORY GROWS	Cephalus	16	14	A	A	16	11	37	
LOU LOU LOU Come On Let's Go	London	15	18	A	A	20	21	7	
MADONNA Casing A Connection	Warner Brothers	13	-	-	-	9	28	28	
MADONNA'S Pump Up The Volume	AD	4	3	B	A	12	4	7	
MEDAGULLING Full Metal Jacket	Warner Brothers	5	11	B	11	10	3	-	
MIDWINTER/WHITESIDE Heat The Tone Of My Life	RCA	17	11	A	A	15	10	91	
MURPHY, GREGORY Fall	Epic	25	21	A	A	18	16	14	
MURPHY, WINDYBATE CABALLEROS	Polygram	11	5	-	-	4	4	-	
MONTPELLI Profusion	Arista	7	8	-	-	7	4	-	
PARKER, BIL Don't Think That...	Gelican	15	15	A	A	20	24	17	
PET SHOP BOYS Best	Polyphone	16	18	A	A	20	18	17	
RICHARD, CLIFF Some People	EMI	-	9	-	-	13	7	27	
RUSH/AIMEE MANNI Two Strips Gold	Vertigo	5	-	-	-	5	-	-	
SCARLETT FANTASTIC No Memory	Arista	8	4	A	A	11	10	21	
SHAKATA My House & Sister Cool	Polygram	15	9	A	A	12	8	47	
SIMONE, MINA My Baby Just Cares For Me	Charly	7	6	-	-	4	-	-	
SISTERS OF MERCY This Corrosion	Mercury Release	4	7	B	A	4	9	26	
SPAGNA Easy Love	CBS	-	4	-	-	8	11	63	
SPRINGSTEEN, BRUCE Without Dissolve	CBS	14	15	A	A	2	9	56	
STEVENS, NICK I Wanna Get Back	EMI	9	8	A	8	6	7	76	
STEVENS, SHARON Come See About Me	Epic	-	-	-	-	2	8	52	
STYLLER, CHRISTINE, The Wounded	Polygram	14	14	A	A	17	9	-	
SUMMON, DONNA Dear With Christmas	Warner Brothers	12	10	B	9	12	4	70	
TRETT, TOMMY Shy Fly	Epic	-	4	-	-	1	-	-	
TRINERICO, WOLFE Deep	London	12	-	-	-	12	8	56	
TRAFAL CHIN In Your Mind	Epic	12	17	A	A	19	15	43	
URBAN MELO Tomorrow	DEF International	15	17	A	A	19	15	15	
WAS NOT WALK WITH THE DISCOUR	Fantasia	15	17	A	A	18	13	12	
WATLEY, JODY Don't You Want Me	MCA	9	8	-	-	8	12	8	55
WAX ANIMALS English	RCA	4	-	-	-	12	14	-	
WAX ANIMALS, The	RCA	32	14	A	A	11	11	23	
WINDWOOD, BOBBY Living In A Box	Island	14	-	-	-	-	-	-	
WOMACK, BOBBY Living In A Box	RCA	-	-	-	-	-	-	-	
WONDER, STEVE Starstruck	Melbaun	16	11	A	A	15	6	-	
WILLIE, PETER Four Seasons in a Day	Sire	7	-	-	-	5	-	-	

The chart features the maximum of 20 UK playlisters that we were able to get by the deadline.

Radio 1 actual plays information from Shum Tracking.

UK PLAYLISTERS (BUBBLERS): Heartbeat (10), Alexander O'Neal (10), Maxi Priest (10), Cliff Richard (10), Sting (16).



# TOP • TOO • ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

WOW

- No 1** <sup>4</sup> **TANGO IN THE NIGHT** CD  
Freemove Music  
Wendy Bellamy WWS
- 2** NEW **THE CHRISTIANS** CD  
The Christians  
Herald ILS/RS
- 3** **NOTHING LIKE THE SUN** CD  
Sing  
AMA/AMA/MS
- 4** **BAD \* \* \*** CD  
Michael Jackson  
Epic/Epic/GD29/1
- 5** **E.S.P.** CD  
Bee Gees  
Wendy Bellamy WWS
- 6** **TUNNEL OF LOVE \* CD**  
Bruce Springsteen  
CBS 46273/1
- 7** **THE CREAM OF ERIC CLAPTON** CD  
Eric Clapton  
Polygram DCTV
- 8** **PET SHOP BOYS, ACTUALLY \* CD**  
Pet Shop Boys  
Parlophone PCSD 104
- 9** **STRANGEWAYS HERE WE COME** CD  
The Smiths  
Rough Trade ROTH 108
- 10** **DANCING WITH STRANGERS** CD  
Chris Kenner  
Rough Trade ROTH 107
- 11** <sup>9</sup> **INTRODUCING THE HARDLINE ACCORDION** \* CD  
Terence Trent D'Arby  
CBS 45211/1
- 12** <sup>29</sup> **BRIDGE OF SPIES** CD  
Tina Turner  
Sire SINC 8
- 13** <sup>10</sup> **BETWEEN THE LINES** CD  
Five Star  
Parlophone R 1735
- 14** <sup>20</sup> **SIMPLY SHADOWS**  
The Shadows  
Epic/RS 8401
- 15** <sup>7</sup> **ALPHABET CITY** CD  
ABC  
National Phonogram NTR14
- 16** <sup>17</sup> **REFLECTIONS** CD  
Foster & Allen  
Sire SINC 179
- 17** <sup>25</sup> **THE BEST OF JAMES BROWN** CD  
James Brown  
K&M NE 173
- 18** <sup>15</sup> **NOW! SMASH HITS** \* CD  
Various  
EMI/Vergin/Polgram NDS11
- 19** <sup>23</sup> **THE CIRCUS** CD  
Ensemble  
Mercury/MCA 35
- 20** <sup>14</sup> **WONDERFUL LIFE** CD  
Bee Gees  
AMA/AMA/MS

## WOW WOW

THE BRAND NEW  
ALBUM • CASSETTE • COMPACT DISC



- 59** <sup>78</sup> **WOW!** CD  
Bromontone  
London BMA 4
- 60** <sup>49</sup> **ISLANDS** CD  
Mike Oldfield  
Virgin V286
- 61** <sup>51</sup> **ORIGINAL LONDON CAST** 'Phantom Of...'  
Various  
Polygram PCD919
- 62** NEW **GLENN JONES** CD  
Glenn Jones  
J&M 129/25
- 63** <sup>56</sup> **FIRST (THE SOUND OF MUSIC)** CD  
Three Tenors  
London LONW 126
- 64** <sup>50</sup> **BARYLON AND ON** CD  
Squeeze  
AMA/AMA/MS
- 65** <sup>40</sup> **BIG GENERATOR** CD  
Yes  
A&O W25
- 66** NEW **LET'S BOOGIE** CD  
Slicker Stevens  
Epic 42128/1
- 67** <sup>61</sup> **SIXTIES MIX**  
Various  
Sire SINC 873
- 68** <sup>43</sup> **CREST OF A KNAVE** CD  
Jethro Tull  
Orpington OLS 150
- 69** NEW **DIRTY DANCING** CD  
Original Soundtrack  
KCA RL 844/8
- 70** <sup>47</sup> **GEORGE BEST** CD  
Wedding Present  
Rough Trade RETHS 011
- 71** <sup>79</sup> **BEVERLY HILLS COP II** CD  
Original Soundtrack  
Mercury/MCA 338
- 72** <sup>74</sup> **PERMANENT VACATION** CD  
Aeromith  
Globe WA 175
- 73** NEW **SPORTS** CD  
Henry Lewis and The News  
C&H 112
- 74** NEW **THE RIGHT NIGHT AND BARRY WHITE** CD  
Barry White  
Emulac/AMA/AMA/MS
- 75** <sup>42</sup> **RAINDANCING** \* CD  
Alison Moyet  
CBS 45015/1
- 76** <sup>92</sup> **INTO THE FIRE** CD  
Bryan Adams  
AMA/AMA/292
- 77** <sup>59</sup> **MOONLIGHTING** The TV Soundtrack  
Various  
Mercury/MCA 338
- 78** NEW **REQUESTS**  
Merley And Kay  
Merley/MCA 338



BASIA: pooling for a generation

## Taking Pole position

by Chris White

"PEOPLE ACCUSE me of making records that are 'too polished' but I don't understand that — does singing in tune mean being 'too polished'? Little things like that don't really upset me though, as long as the rest of what they have to say is complimentary."

So speaks Basia, the Polish-born erstwhile vocalist with Matt Bianco whose solo career has got off to a promising start thanks to an excellent debut album for CBS, appropriately titled *A New Day For You*, and a well-received wave of gigs at Ronnie Scott's Club earlier this summer. Phase two of the campaign to establish her is currently taking place with a new single *Prime Time TV* (an ode to soap operas — although she admits she never has the time to watch them) and another London gig, at the Victoria Palace Theatre.

Ironically for an artist who has performed many times in her native Poland, as well as Russia (working with an all-girl group and performing regularly in front of 10,000 people) and even the local club scene in Chicago, Basia's gigs at Ronnie Scott's were her first in the UK, with the exception of a brief cameo appearance by Matt Bianco, at a Royal Albert Hall charity gig.

"During my time with Matt Bianco we were always planning to do live gigs but by the time we'd done TV appearances and PAs throughout Europe promoting our record releases, there never seemed to be time to do any live work. Most of the year was spent abroad but then after I left the band they started going out on the road!" Basia says.

After leaving Matt Bianco, Basia and partner Danny White spent several months writing new mate-

rial, demo-ing it and then looking for a deal. "We had interest from three companies including our previous label WEA, but CBS were the most enthusiastic and supportive, and we were looking for a company that would really believe in us."

The release of *A New Day For You* brought plaudits from the media and fans alike without exactly setting the charts on fire. It's a fascinating mix of ballads and more up-tempo material including salsa and bossa nova with Basia's effortless vocals providing the icing on the cake. At Ronnie's she showcased the album along with 10 musicians including former members of Gonzalez and King Salso. One of the performance highlights was the song Astrud, dedicated to Astrud Gilberto, the uncrowned queen of bossa nova.

The songs on the album were all written by Basia, Danny White and Peter Ross of Innocent Fools — all three were in the same band prior to Matt Bianco. "Pete wrote the lyrics for Astrud and because he expresses himself in much the same way as I do, I find it easy to sing his words. Astrud is a tribute to the singer but I'm not such a great fan of hers although I bought the Essential Astrud Gilberto album. I'm not really influenced by her though, Stevie Wonder has had much more of an effect on me."

The next few months are well mapped out for Basia and include a mini-tour of Japan before starting an her second album early next year. The last album is steadily picking up airplay in the US and there are plans for Basia to go there. The second LP will "have no big change in musical direction" she says. "I just want to make good music — even if people do say it's too polished."

**'I just want to make good music — even if people do say it's too polished'**



BRILLIANT CORNERS: keeping their trousers on

## Brilliant fab, gear

by Martin Aston

**INFLUENCES:** Alan Sillitoe's *The Death of William Posters*, Sid James, *The Small Faces*, Itchycoo Park and Slates by The Fall, Barry Reid in *The Killing Of Sister George*, The Kinks '64-68 and Madness circa Rise And Fall. **Themes:** funerals, relatives, sex embarrasements, domestic bliss, obsessions and the great Yuri Gagarin.

What more do you need to know? OK, *The Brilliant Corners* are from Bristol, they number five (Davey — singer/guitarist, Winston — guitarist, Chris — bass, Bob — drums and Dan — trumpet), and by going by their influences, were right to call their debut mini-album *Growing Up Absurd*. They have their own label, S520 Records (through Revolver). Mustn't forget to add Brian Rick to the list — what a trousers-andr influence! The man was also the title for a single taken from the band's second mini-LP *What's In A Word*, the video of which (guest-starring you-know-who-else) was broadcast on both the Tube and Chart Show. So at last *The Public* got to know *The Brilliant Corners*, and perhaps their new single *Deliah Sands* will double their ratings.

Any more facts then? All right, *The Corners* hammer out a judicious, jaunty, jovial, jibing and rarely jaundiced guitar-pop (and not so much of the obvious indie-angle either); good songs and all that.

What more do you think we should be told? A bit more about Brian Rick?

"The song was one end of the spectrum of the stuff we do," munches Davey after a pre-gig pig-out. "It was an obvious pop song in a way, but we found that simply having a good pop song isn't enough to get into the charts. Not that that was our primary aim but the idea was to release an out-and-out pop song. Who cares about thinking, 'well our indie fans find that it's not like the abrasive guitars, or that we look silly in the video?' We just wanted to get out of that little area — something that appealed to a whole lot of other people."

More information: things that appeal about the BC's are humour, their sense of irony, their crackle, their lack of arrogance, their

commitment to trying for something more than the norm.

Davey: "I think we're pretty adventurous for an independent group that plays pop songs. We're not afraid to go from style to style..."

"We've got boundless energy, enthusiasm and stamina," adds Chris. Davey: "And we're not afraid not to sign to a major for £30,000, and a shit deal. Also the art of lyric writing has gone astray. There's your Morrisseys and Castellos but who else? Groups are very understanding, where they should be even more so, trying to find a way to keep their integrity while trying to get into the Top 30. I get terribly disappointed that I spend a lot of time trying to articulate ideas in a song and I know there are 80 or so similar groups to us who can't try it. We haven't got the blend right on record yet but we're striving for it..."

Deliah Sands is another sprightly and articulate pop song which, not forgetting the list of influences, also reminds me of the slightly mocking, cheeky, sartorially elegant pop of the Monochrome Set. But there's no point in the journalists trying to portray the Corners — they already know what's coming. "I can see it happening," sighs Davey. "When people hear the album, they'll say, 'slightly accented English ex-colonials' sort, and 'have they been listening to the Small Faces too much?', and these lyrics are a bit social but they're for too personal, let's have more songs about sugar and candy..."

But with every record and video, the profile grows and grows; a good theme and inspirations if ever I heard them.

## INXS for the kicks

by John Tobler

THIS TIME round there's a higher profile for Australian six piece INXS as they release their sixth LP, *Kick*, on Mercury, previewed by a single *Need You Tonight*.

The band is far from unknown here, having played at Albert Hall, and supported Queen last summer at Wembley Stadium. At that time, the impression was of a workmanlike group with potential, but with a repertoire virtually unknown to the Mercury-loving masses. That potential may soon be realised, if an advance listen to *Kick* is anything to go by, and with

a 10 date major city tour at the start of December, culminating in two days of London's Hammersmith Odeon, to press home the good impression, INXS could soon be a major force in Britain, as they already are in the USA, where one poll placed them above U2 as a live attraction.

Vocalist Michael Hutchence was recently in London and suggests that there has been a change of approach for the new LP. "It's much more R&B, I think. We've always tried to mix black music and white music, and our last album, *Listen Like Thieves*, was a rather white album." Certainly, *Kick*'s title track has elements of the classic sax-dominated sounds of the Sax era, much beloved of Sixties soul fans, and Tiny Doppers is reminiscent of the Rolling Stones of their best.

The group's main songwriters are Hutchence and keyboard player Andrew Farriss, who, according to Hutchence, is "an R&B fanatic". More to the point, Farriss is one of three brothers in the band — guitarist Tim and drummer Jan complete the trio.

Hutchence recently starred in a film, *Dogs In Space*, and hopes that this will just be the start of a parallel career. "I loved it, because it was what I started out wanting to do. It's like therapy — you learn about human nature, the character I play in the film is a living person, and people who've seen the film and know him say it's uncanny."

There seems little intention on the part of Hutchence to abandon music for a full time acting career, and with the obvious progress made by INXS on *Kick*, it would be rather sad if he were to opt for movies as opposed to music.



MICHAEL HUTCHENCE: INXS to the point?



THE LA's: four boys who shook the world. Paul, Lee, John and Timmo.

# Largo

by Duncan Holland

ACROSS A crowded table, fog-shrouded and booze-laced, Gol Discs scallies the LA's (pronounced Larri) tell it how it is:

"Music for people, by people. It's good music, everybody knows what good music is. It's a gut reaction. We're playing good music and we're gonna be the best."

And indeed if confidence is any indicator of this sort of thing, they very well could be. It's a confidence built out of conviction not arrogance that allows them to make such outrageous statements about what they're going into, and it's only the good manners of four Liverpool lads that allows them to temper their ambitions under continuous questioning. "I'd top myself if this didn't work out . . . well perhaps not . . . if you weren't doing it, what would you be doing?" "Doing this, OK, I'm sure."

The LA's number Timmo, drums, back-beat, firm handshake; Paul, non-jangle lead guitar, "the quiet one"; John, back all conquering exuberance and Lee, lead vocals, songs and inspiration. Their recorded output is the Gol Discs single, "Way Out, a piece of music which requires careful listening at least four times a day, an acoustic driven masterpiece which seems to suggest that if the LA's were given no more chances, thank God they gave their all on this one. But of course, we will be hearing a lot more from them because they are going about this in the right way, playing morning, enjoying it."

The story of how they came to Gol Discs is simple, logical and the way it ought to be.

"We sent the demo to Underground," explains, or rather bubbles, John. "This got to Andy MacDonald at Gol Discs, he liked it, came up to Liverpool and was knocked out when he saw us."

Elsewhere on these pages we will read of artists expecting to break through because they've done a major support tour, only to get a break through when they've never played live, which is all fair enough for those involved, but isn't the essence of a band the desire to play and play again, honing it down, getting it right? Isn't this the way it ought to be?

"We'd play anywhere," says Timmo. "Done 17 gigs in two weeks, emulated a lot of earlier on the way, y'know. Everybody goes to our gigs, mothers, babies, the lot. We've conquered Liverpool, now the world."

## This is the world calling

by Andy Hyde

THAT A phenomenon is taking place in the music world is undeniable. It's taking place among the record companies, the media, the retailers and, most importantly, among the record buying public. It began when I suggested a year ago that a Zimbebebe band would sell over 30,000 records or that an capella 13-piece South African choir would sell out the Hammersmith Odeon, they would have been regarded with a scepticism bordering on ridicule. Well, it all happened and there is more, much more to come.

It's difficult to pin down how this phenomenon came about, but Paul Simon's Graceland LP and our most have been a factor. Tens of thousands of people came into contact with a type of music they had never encountered before, and they loved it. What they weren't aware of was that this wasn't a new sound, because it has been available for years and people had devoted their working lives to making it available. The people originally involved in this music have now banded together to capitalise on the surge of interest. In all, 11 independent record labels are actively promoting what is called World Music.

World Music is exactly what it suggests. It's music from all over the world—Asian, European, Asian, South American, Caribbean and out our own native folk musics. Although all these sounds have been available for years, few people knew or cared about their existence. This category of music is now changing. Now we have radio stations specialising in World Music—Charlie Gillett on Capital Radio and Andy Kerzbow and John Peel on Radio One—and the "alternative" radio programmes around the country are responding by slotting the Kofi Seïta and Oyster Band records between Big Black and The Wedding Present. The NME recently did a cover feature on World Music and coverage of new albums and artists is constantly growing.

The retailers have also responded. In the future there will be World Music sections in most record shops, enabling the enlightened record buyer to browse through the racks and discover the artists they have heard, read about and possibly seen.

The success of festivals like WOMAD and the recent Crossing the Border series of concerts, the rise of the Shumba Boys and Ladyship Black Mambo, all these point to a genuine demand for what is labelled World Music. The records are available, the distribution is organised and the shops have a specifically defined area for them. Maybe in two years time this music will be so widely available that this kind of promotion will seem uncalled for. Until then, World Music will continue to expand its operations, and it is this commitment that will keep the British music industry a world leader.

Labels involved are: Cooking Vinyl, Hannibal, Globe Style, World Circuit, Strims, Triple Earth, Top Dog, Rogue, Oval, National Sound Archive and Earth Works.

# MUSIC VIDEO

Rank	Description (Tracks)	Timing	Recommended Retail Price
1	2 3 SMASH HITS OF THE 80'S Compilation (10 tracks)/Thr 48min/£11.99		Virgin/PMI VW 267
2	7 PRINCE AND THE REVOLUTION Live (19 tracks)/Thr 52:00/£9.99		Channel 5 C5V 0742
3	1 KISS: EXPOSED Compilation (15 tracks)/Thr 30min/£4.99		PolyGram Music Video 041 489 7
4	3 20 U2: "Under A Blood Red Sky" Live (12 tracks)/6.5mins/£9.99		Virgin VW 045
5	6 18 GENESIS: Visible Touch Live (10 tracks)/52:00/£9.99		Virgin VW 254
6	11 MICHAEL JACKSON: Mocking Thriller Compilation (10 tracks)/Thr 52:00/£9.99		Vestron MA 11000
7	17 3 ERASURE: Live At The Seaside Live (10 tracks)/52:00/£9.99		Virgin VW 209
8	4 6 KIM WILDE: Another Step Compilation (4 tracks)/12 mins/£5.99		CIC WYR 3016
9	5 MEL & KIM: F.L.M. Video Single (2 tracks)/9min/£3.99		Winerworld VC 032
10	5 QUEEN: We Will Rock You Live (22 tracks)/1hr 25min/£9.99		Video Collection VC 4012
11	5 FIVE STAR, Silk And Steel Compilation (5 tracks)/27 mins/£9.99		RCA/Columbia R 11268
12	5 MADONNA: The Video EP EP (4 tracks)/8 mins/£1.95		WEA Music MWM 3
13	16 LEVEL 42: Live At Wembley Live (12 tracks)/52:00/£9.99		Channel 5 C5V 0742
14	5 KATE BUSH: The Whole Story Compilation (14 tracks)/50min/£9.99		PMI MWP 99 1143 2
15	4 MADONNA: The Virgin Tour Live (10 tracks)/50min/£9.95		WEA Music K381053
16	5 KISS: Animalize Live . . . Uncensored Live (12 tracks)/52:00/£9.99		Channel 5 C5V 0742
17	20 QUEEN: Greatest Fix Compilation (17 tracks)/1hr/£9.99		PMI MWP 99 1011 2
18	5 QUEEN: Live In Budapest Live (23 tracks)/1hr 25min/£11.99		PMI MWN 99 1146 2
19	5 ELVIS PRESLEY: That's The Way It Is Live (4 tracks)/1hr 44 mins/£9.99		MGW/UA SMT 573
20	5 PET SHOP BOYS: Television Compilation (5 tracks)/30min/£6.99		PMI MWR 99 1087 2

Compiled by Gallup for Video Week Research © 1987

# HEAVY METAL ALBUMS

This Month	Rank	Artist	Label, Catalogue No.
1	1	HYSYRIA Def Leppard	Epic/EMI/Phonogram (05201) P1
2	2	PREFECT TIMING Mötley Crüe/Gol Discs	DMC 35 591
3	3	BAD NEWS Def Leppard	EMC 35 515
4	4	PERMANENT VACATION Aerosmith	Geffin 903 246
5	5	WHITESNAKE 19th Valentine	Liberty/Def Leppard 25 520 B
6	6	SLEAZY WHEN MET Def Leppard	Virgin/Phonogram 928 351
7	7	LIVE IN THE RAW WAP	Capitol EIT 0040 E
8	8	APPEHTE FOR DESTRUCTION Guns N' Roses	Capitol NKS 120
9	9	INTO THE FIRE Bryan Adams	ARAMA 2007 P1
10	10	RECKLESS Bryan Adams	ARAMA 513 P1
11	11	STAINED CLASS Def Leppard	Mercury/Phonogram 928 351 P1
12	12	BAT OUT OF HELL Mötley Crüe	Cherry/Atlantic/Capitol 824 93 E
13	13	PRINCE AND HIS NEW POWER GENERATION	Parade (WA 317) 72
14	14	WIDE WORLD Everlast	CBS 40204 1
15	15	GIRLS GIRLS GIRLS Mötley Crüe	Mercury 903 246
16	16	ELEMINATOR 2 Def Leppard	Mercury 903 246
17	17	AROUND THE BURNING WHEELS	Mercury 903 246
18	18	DIMENSION Def Leppard	Mercury 903 246
19	19	MATHIEUS DESTROYER Mötley Crüe	Virgin/Phonogram 928 351 P1
20	20	MECHANICAL RESONANCE Ted Nugent	Adams 924 21 20
21	21	BOY Def Leppard	Virgin/Phonogram 928 351 P1
22	22	THEATRICAL CLOWNDOWN Europe	Capitol EIT 0040 E
23	23	TRICK OR TREAT Heaven 17	Capitol EIT 0040 E
24	24	7800 FAHRENHEIT Los Caballeros	Virgin/Phonogram 928 351 P1
25	25	NIGHT SONGS Cuddahy	Virgin/Phonogram 928 351 P1
26	26	MASTER OF PUPPETS Metallica	Mercury 903 246
27	27	ROCK 'N' ROLL PART 2	Capitol EIT 0040 E
28	28	LOOK WHAT THE CAT DRAGGED IN	Music For Nations MNR 07 P1
29	29	WIDE FRONTIER Gary Moore	101 920 04 50 5
30	30	DESTROYER	Columbia RSC 41 P
31	31	LIKE LICK LIKE A KNIFE Sweet Adams	ADM ARMA 64 9 P1
32	32	KILL 'EM ALL Metallica	Mercury 903 246
33	33	SPREADING THE DISEASE Europe	Music For Nations MNR 07 P1
34	34	THE COLLECTION The Who	Capitol 50C 148 P1
35	35	POWERSLAVE Eric Burdon	EMI POWER 1 E1
36	36	GEORGIA SATELLITES Georgia Satellites	Bolton 96080A 1 M0
37	37	IRON MAIDEN Iron Maiden	Fanshawe FA 131 51 E1
38	38	KEEL	Capitol EIT 0040 E
39	39	DOWN THE YOB	Warner Bros 93 53 01 E1
40	40	TILTATE Dave Osborne	Epit 09C 45 51 01 E1

Compiled by Music Week Research/Gallup from a nationwide panel of 356 shops

## MUSIC WEEK

# W



Compiled for Gallup by the RRI Music Week and BBC based on a sample of 500 record outlets incorporating T, V, & Cassette sales

<b>1</b>	<b>YOU WIN AGAIN</b>	 Bee Gees	Warner Brothers WB32711 (W)
<b>2</b>	<b>FAITH</b>	 George Michael	Epic 280173 (C)
<b>3</b>	<b>LOVE IN THE 1ST DEGREE/MR SLEAZE</b>	 Bonnamara	London/Nonesuch 12 - NAK041 (F)
<b>4</b>	<b>CROCKETT'S THEME (INST. NEW MIX)</b>	 Jan Hammer	MCA/MCACT118 (F)
<b>5</b>	<b>LITTLE LIES</b>	 Fishwood Mac	Warner Brothers WB27111 (W)
<b>6</b>	<b>THE CIRCUS (remix)</b>	 Erosive	Mire (I)MUT5601 (G) (F) (S)
<b>7</b>	<b>MONTY MONY (LIVE)</b>	 Billy Idol	Carpenter 100311 (C)
<b>8</b>	<b>RENT</b>	 Pet Shop Boys	Parlophone 1728 (A) (F)
<b>9</b>	<b>CRAZY CRAZY NIGHTS</b>	 Kiss	Vertigo/Phonogram K55 712 (F)
<b>10</b>	<b>WALK THE DINOSAUR</b>	 West Mof Wax	Festival/Phonogram WAS 3222 (F)
<b>11</b>	<b>WHENEVER YOU NEED SOMEBODY</b>	 Rick Astley	MCA 18 (A) (F) (S) (W) (B) (G)
<b>12</b>	<b>FULL METAL JACKET (I WANNA BE...)</b>	 Aligant/Mead and Nigel Godding	Yankee/Banana W 1317 (W)
<b>13</b>	<b>THE REAL THING</b>	 Jellybean featuring Steve Dorate	Chrysalis OMS 123248 (C)
<b>14</b>	<b>MAYBE TOMORROW</b>	 UB40	DIP International/Virgin DF 2712 (E)
<b>15</b>	<b>I DON'T THINK THAT MAN SHOULD SLEEP ALONE</b>	 Roy Parker Jr	Columbia CBS 2711 (W)
<b>16</b>	<b>PUMP UP THE VOLUME/ANTHAX (...)</b>	 M/A/R/B/S	4AD 1140 187 (F) (E)
<b>17</b>	<b>I FOUND LOVIN'</b>	 Fatback Band	Motown W 172186 841 (A)
<b>18</b>	<b>COME ON, LET'S GO</b>	 Los Lobos	Shock London LASH0014 (F)
<b>19</b>	<b>CHINA IN YOUR HAND</b>	 T'Pau	Euro SPH4102 (E)
<b>20</b>	<b>DANCE LITTLE SISTER</b>	 Terence Trent D'Arby	CBS TR1023 (C)
<b>21</b>	<b>I FOUND LOVIN'</b>	 Sly & The Family Stone	CBS 6511417 (E) 6511416 (C)

THEY'RE BACK...THE ORIGINAL LINE UP...

# EARTH WIND & FIRE

THE SENSATIONAL  
NEW SINGLE ON 7 AND  
NEW HOUSE PARTY 12 MIX



<b>53</b>	<b>CRITICIZE</b>	 Alexander O'Neal	Tals 631271 (E) 631281 (C)
<b>54</b>	<b>GIT DOWN (SHAKE YOUR THANG)</b>	 Gary Bykers On Acid	Virgin VS1 1008 (E)
<b>55</b>	<b>MY BABY JUST CARES FOR ME</b>	 Nina Simone	Clayton CCE 7112 (E) C7112 (C)
<b>56</b>	<b>MR MANIC &amp; SISTER COOL</b>	 Shakatak	Poljeda/MCACT12 (A) MCACT11 (F)
<b>57</b>	<b>IT'S OVER (REMIX)</b>	 Level 42	Polygram POP571 900 (F)
<b>58</b>	<b>HEART AND SOUL</b>	 T'Pau	Sire/Virgin SVA 41123 (E)
<b>59</b>	<b>SKELETONS</b>	 Steve Wonder	Motown ZS 63127 (E) ZS 63128 (B) (G)
<b>60</b>	<b>NEED YOU TONIGHT</b>	 INXS	Motown/Phonogram INXS 812 (F)
<b>61</b>	<b>I WANT TO BE YOUR MAN</b>	 Roger	Reprise W62271 (W)
<b>62</b>	<b>LOST IN EMOTION</b>	 Leo Leo And Cult Jam	CBS 651034 7651034-8 (C)
<b>63</b>	<b>HOUSE NATION</b>	 House Master Boyz Of House	Majestic/Dove MJCCT11 (B) (G)
<b>64</b>	<b>I DON'T WANT TO BE A HERO</b>	 Johnny Waters 822	Virgin VS51 300 (E)
<b>65</b>	<b>DON'T YOU WANT ME</b>	 Joey Vealey	MCA/MCACT1118 (F)
<b>66</b>	<b>DON'T STOP JAMMIN'</b>	 L.A. Mix	Reslow/AMA USA 0315 (E)
<b>67</b>	<b>HIT THE NORTH</b>	 The Fall	Reagan Benquet BEG 2007 (W)
<b>68</b>	<b>VOYAGE VOYAGE</b>	 Dorless	CBS 085111 (C)
<b>69</b>	<b>I PROMISE YOU (GET READY)</b>	 Santanna Fox	Jaw FOX071 (B) (G)
<b>70</b>	<b>BRILLIANT DISGUISE</b>	 Bruce Springsteen	CBS 6511417 (E) 6511416 (C)
<b>71</b>	<b>WIPEOUT</b>	 Fat Boys and The Beach Boys	Urban/PolyGram URB03 5 (F)
<b>72</b>	<b>CARS ('E) REG MODEL</b>	 Gary Numan	Reagan Benquet BEG 1997 (W)
<b>73</b>	<b>WHO WILL YOU RUN TO</b>	 Heart	Cypress 103 457 (E)

## IF IT'S OUT IT'S IN!

## MASTERFILE

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

Masterfile offers you a host of unique and useful features... it's fully cross referenced, so, for example you can even find an album when you only know the name of one track on it... this facility is especially handy when you need to find an "oldie"... Masterfile will tell you at once whether it's on a new compilation, albeit of "various artists". Masterfile doesn't stop at releases though. There's also a full listing of singles and albums chart positions for the year to date, in every issue, based on the *OFFICIAL MUSIC WEEK/TOP OF THE POPS CHARTS*. Every third issue containing not just that month's new releases but also the preceding two months' information... so you don't have to keep referring to three separate magazines. There is a six monthly edition and the year's final issue contains the *FULL TWELVE MONTHS* information. Because Masterfile is produced by Music Week you know that it's the most comprehensive, accurate and reliable data source available.

Take out a year's subscription now and you'll wonder how you managed without it.

## MUSIC WEEK



new remixes. Additionally there's a Jean-Michel Jarre box set which con-

price album and cassette series has been getting a very good reaction from both the trade and public."



LLOYD COLE: on PolyStars full-price release front.

the hot product on stream for in and on CBS

2,4

I a CD Chris White is consumer this year.

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## bands back big bang

usic of the Forties given a whole via Michele Inter-tempony which has n the UK, and re-nd-price compact Band Era and -als (distributed

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more to follow.

Maurice Mendel, managing director of Michele International, says: "Future projects include a line of compact discs called American Swings, and a selection of titles featuring well-known film themes. It's our goal to bring to the market the highest possible quality products at the lowest possible prices."

"In order to achieve this, we sell only digitally recorded product or digitally re-mastered product, using the Waring DS process. FDS — full dimensional — is a computer-based remastering system that removes all hissing and other sound blemishes on the original master tapes."

Michele International, 168 Stadbroke Grove, Clayhall, Ilford, Essex (01-590 4622).

## Virgin CD plant: the reason why

WHILE MANY people are probably wondering why Richard Branson has gone to the extreme expense of installing a CD pressing plant inside the Virgin Megastore, Branson himself is confident that it will prove a worthwhile exercise in both attracting and educating customers.

"I've been round CD pressing plants myself and found them fascinating, so it seemed reasonable to assume other people would find them so too," he says.

"By putting one in the Megastore we killed two birds with one stone: both providing something to attract customers to the store, and allowing them to see how complex CD manufacture is, and thus why they cost what they do."

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## has off

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keage contains 20 ) of corporate PR

Jonathan Morrish says: "This is just the start of our delving into our extensive catalogue. We have not only a wealth of pop and rock material, but also a superb classical catalogue which we are starting to release on CD through the Maestro label."

Apart from mid-price product, Morrish points out that the company already has two of the top-selling CDs — Michael Jackson and Bruce Springsteen — and is confident that the new George Michael release will soon join them at the top of the charts. Now that CBS's CD pressing plant in Austria is fully on-stream Morrish foresees none of the seasonal stock problems that have dogged some companies, and is confident that when the Christmas chart is published his company will have at least three of the top 10 CDs.

● MIKE SAMMES, the well-known vocal group leader and arranger, has released his first compact disc. Just For You on his own LNV Records label, distributed through Pinnacle and H R Taylor (Birmingham). The 20-track CD is already picking up Radio Two air-play and includes many MOR favourites. Dealer price is £5.47.



## Classical CD's in demand this Christmas

- 40 Studio Titles — 17 conducted by Karajan
- The Maria Callas Collection — 19 operas and 10 recitals
- Kiril Sings Gershwin
- Simon Rattle — Four Mega Releases
- 1987 Gramophone Award Winners
- Nigel Kennedy plays Walton
- Mozart Marriage of Figaro, Verdi Requiem with Pavarotti/Muti
- Festival of Carols from King's Cambridge now on CD
- Free copies of full colour classical CD catalogue (Order No CDCLAS87) — over 500 CDs currently available



COMPACT

disc

SUPPLEMENT

Polydor asks:  
'Who's on CD?'

POLYDOR'S MARKETING executive specializing in CD, George McManus, is currently expressing satisfaction at the promotion his company and Philips are jointly running.

Press ads on the theme "Have you seen who's on CD?" show the reflection of a specific artist or group in a CD, go on to list the CD catalogue available, and then bring a CD player to the consumer's notice.

Apart from the general promotional aspects of the ads, they are (from Polydor's point of view) intended to show music fans that such currently popular artists as The Style Council and The Cure have extensive catalogue available on CD, as well as perhaps more established artists. He says its working well, and more teenagers are buying players once they realize their kind of music is available on CD.

On the full-price release front, Polydor has lined up Lloyd Cole And The Commotions and the brand new Peps and Shirie album, along with a special "Platinum Edition" Level 42 Running In The Family CD, which includes five new releases.

Additionally there's a Jean-Michel Jarre box set which con-

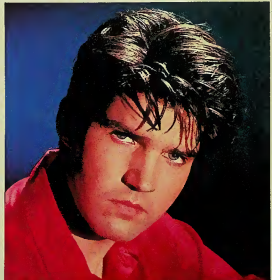
tains seven albums (one a double) and has 25 minutes of previously unreleased material included on its Huston/Lyons live album. (Boxed set dealer price £51)

Polydor's recently unveiled mid-price range includes 17 albums at a dealer price of £4.95, featuring artists ranging from Jimi Hendrix to The Jam and James Last.

Baby Boomers

FILMTRAX HAS released the first three CDs in the mid-price Baby Boomer Classics series, featuring "the best of the best" of the six albums which have already been released. The CDs each have 20 tracks and with a dealer price of £4.95 should retail for around £7.99.

Two of the CDs feature original classic cuts from the Sixties, and the third hits from the Fifties. Trax director Frank Rodgers says: "There'll be another six albums and three CDs in January, and the aim is to have 30 albums and 15 CDs in catalogue over the next 18 months. The Baby Boomer mid-price album and cassette series has been getting a very good reaction from both the trade and public."



LYOYD COLE: on Polydors full-price release front.

INSIDE

A look at all the hot product that's coming on stream for Christmas. Simon and Garfunkel on CBS (centre) 2,4

Dreaming of a CD Christmas? Chris White predicts mass consumer acceptance this year. 6,8



Jazz: the gems keep coming CD wrapped up 10,12

Classical: Nicolas Seaton evaluates the seasonal batch of mid-price releases 14,15

Big bands back with big bang

US BIG band music of the Forties and Fifties is being given a whole new lease of life via Michele International, a US company which has opened offices in the UK, and recently released mid-price compact discs on the Big Band Era and Hindiglobe labels (distributed through PRI).

Handtight with a retail price of £7.99 has released six digitally remastered CDs, each featuring 22 hits by individual big band leaders including Harry James, Stan Kenton, Artie Shaw and Russ Morgan. Future releases include Bob Crosby, Les Brown and Jimmy Dorsey, and a total of 50 titles are planned for the catalogue.

The Big Band Era series has a retailing tag of £6.99 and each CD features 16 tracks. Five titles have already been released with five

more to follow.

Maurice Mendel, managing director of Michele International, says: "Future projects include a line of compact discs called American Swings, and a selection of titles featuring well-known film themes. It's our goal to bring to the market the highest possible quality products at the lowest possible prices. "In order to achieve this, we sell only digitally recorded product or digitally re-mastered product, using the Waring FDS process. FDS — full dimensional — is a computer-based remastering system that removes all hissing and other sound blemishes on the original master tapes."

Michele International, 168 Stobrook Grove, Clayhall, Ilford, Essex (01-590 4622).

CBS has lift-off

NOVEMBER 2 is lift off day for CBS when it releases its first batch of product featuring top name artists such as Simon And Garfunkel, Billy Joel and Abba.

This first package contains 20 titles, and head of corporate PR Jonathan Morrish says: "This is just the start of our delving into our extensive catalogue. We have not only a wealth of pop and rock material, but also a superb classical catalogue which we are starting to release on CD through the Maestro label."

Apart from mid-price product, Morrish points out that the company already has two of the top-selling CDs — Michael Jackson and Bruce Springsteen — and is confident that the new George Michael release will soon join them at the top of the charts. Now that CBS's CD pressing plant in Austria is fully on-stream Morrish foresees none of the seasonal stock problems that have dogged some companies, and is confident that when the Christmas chart is published his company will have at least three of the top 10 CDs.

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TO PAGE FOUR ▶



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- Mozart Marriage of Figaro, Verdi Requiem with Pavarotti/Muti
- Festival of Carols from King's Cambridge now on CD
- Free copies of full colour classical CD catalogue (Order No CDCLAS87) — over 500 CDs currently available



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U2 - *The Joshua Tree*  
UCD 26



THE CHRISTIANS  
CID 9876



STEVE WINWOOD - *Chronicles*  
SSWCD 1



TOM WAITS - *Frank Wild Years*  
TWCD 3

ANTHRAX *Among The Living* - JULIAN COPE *Saint Julian* - SANDY DENNY *The Best Of* - NICK DRAKE *Five Leaves Left* - ERIC B. & RAKIM *Paid In Full* - FAIRPORT CONVENTION *Live and Lief* - MARIANNE FAITHFUL *Strange Weather* - GRACE JONES *Island Life* - BOB MARLEY *Legend* - JOHN MARTYN *Solid Air* - ORIGINAL SOUNDTRACK *The Big Easy* - ROBERT PALMER *Riptide* - COURTNEY PINE *Journey To The Urge Within* - ANDY SHEPPARD *Andy Sheppard* - SLY & ROBBIE *Rhythm Killers* - CAT STEVENS *Greatest Hits* - TRAFFIC *Traffic* - THE TRIFFIDS *Cultureture* - TROUBLE *PUNK Trouble Over Here* - U2 *Wide Awake In America* - VARIOUS ARTISTS *The Island Story*

(Still available on record & cassette. \*C.D. only)



Buy an Album, Cassette, C.D. or Video on Saturday October 31st at a shop displaying this clef and you'll be helping handicapped kids.

## Now object releases seven gift collections

OBJECT Enterprises, part of the Freshwick Holdings group of companies, is gearing up for the Christmas market with the release of seven CD packs, each containing four compact discs, and which will have a dealer price of £13 (retail £19.99).

The CDs will all be packed in special cardboard cases and amongst the titles available will be Frank Sinatra — The Original Sessions featuring some of his early recordings, Country And Western featuring 60 tracks, Hits Of The Sixties, Rock And Roll and This Is

Soul. Promotion will include posters and national press advertising.

OBJECT managing director Phil Robinson says: "This is going to be the first CD gift market Christmas, and these packs have been aimed specifically at that area while also having general appeal."

● Castle Communications is to release "Abba — The Collection" on compact disc in November. The set (also on double-album and cassette) features 24 tracks including many of their biggest hits. Dealer price: £6.25.



JANET JACKSON: one of A&M's top names for Christmas.

## Sting and Janet Jackson CDs scheduled by A&M

A&M IS scheduling some top names in its pre-Christmas release programme for CD. Apart from Sting, Supertramp and Janet Jack-

son, there will be a CD release of the A Very Special Christmas charity album featuring Bruce Springsteen and Whitney Houston.

● THE WINTER Record Company has just released a selection of MOR, Country and Western and other material on CD. The nine releases feature the following artists: Bobby Goldsboro, Bob Marley, Billie Jo Spears, Willie Nelson, Duane Eddy, Harry Secombe, Frank Chockstfield, Vic Damone and Glenn Miller.

● PICKWICK IS adding to its budget CD pop catalogue which was launched this summer. Releases before Christmas include Al Jolson's *Sonny Boy*, *The Best Of Buddy Holly*, *Movie Music* featuring the London Symphony Orchestra conducted by Stanley Black, *Shakin' Stevens And The Sunsets*, *Good Rockin' Tonight*, *Mary O'Hara Sings and Christmas Sing-along by The Musicians*. The releases all have a retail price of £6.99.

## HARDWARE BRIEFS

● TOSHIBA IN Japan is to market a combined radio/cassette recorder/CD player which permits double-speed dubbing from CD to tape.

On sale in November, the machine will carry a retail price of around \$545, and production has been set at around 15,000 units monthly. Two further models with similar functions will follow early next year at the lower price of \$420.

● ROSS ELECTRONICS has launched a range of CD storage systems for use in the home. There are three types of rack in the range, priced from £2.99-£4.99, and available in various colours.



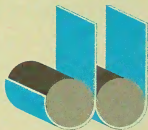
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*JUS* A MEMBER OF THE TINSLEY-ROBOR GROUP OF COMPANIES

# James Upton holds the record for CD packaging.



THE MEGASTORE CD plant is likely to remain unique.

## Virgin CD

► FROM PAGE ONE

"The plant will not only provide us with useful capacity, but also help us to use certain gimmicks, such as first-day runs of CDs — maybe signed in-store by the artist — which will subsequently become collectors' items."

"Although the plant is quite

small, it will make a useful addition to our CD pressing capacity, as well as allowing us to do short runs for one-offs. This way I think it will pay its way, and make a useful addition to the Megastore's business.

"It's possible that we may consider repeating the experiment in another major store, but when you consider that the plant cost £3/4m, I think it's probably unlikely. This one is likely to remain unique."

THIS AUTUMN sees the launch of EMI's new mid-price CD product, with the first batch this month and the second late in November. The series covers a wide product range from Cliff Richard and Paul McCartney's Wings through to Matt Monro.

The initial package of 30 titles, none of which have been released on CD before, includes 10 on NMF's Fame label. Apart from already well-known albums, there are special CD compilations featuring such diverse acts as Steve Harley and The Animals.

Wendy Furness, product manager in EMI's strategic marketing division, says that this series is "a conscious effort to supply good choice and value. We are very concerned to show people that we are not just churning stuff out, but being selective and also, where appropriate, putting together new compilations."

Furness adds that with the price of around £7.99 the comparison CD is now very close, and that she personally foresees the day when there won't be a price gap at all. EMI has made a positive effort to

stimulate customer awareness of the low price by sticking the product with a prominent black and yellow label — so that even when rocked among full-price product it will stand out.

In order to help dealers, discs will carry both previous and new reference numbers, to make cross-referencing easier.

One other special promotional item is a CD-sized booklet containing a full list of the product available, to be provided in a counter display box. Furness says this idea has been well received, with most dealers opting to take it, and that EMI plans to update the leaflets with each new batch of product.

The November release will contain another 11 titles, including material from Dexy's Midnight Runners and The Pet Shop Boys. This phase does contain material previously released on CD, but it is product which is felt to have reached the end of its selling life at full price.

More product is planned for release in December, probably from EMI's extensive catalogue of American material, and then regular releases are expected throughout 1988. Furness says the company intends to maintain a high public profile for the series with high-quality releases, something it is able to do because of the strength and depth of the company's catalogue.



## ► THE RECORD COMPANY THAT DOESN'T MAKE RECORDS

RYKO is a Japanese word which means "Sound From A Flash of Light."

RYKODISC is a CD—"only" music label that specializes in the release on Compact Disc of some of the best music from various genres. Each RYKODISC release is conceived and designed for Compact Disc; we use the original masters for our reproductions and sequence and configure each uniquely for CD.

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Telex 4939804 (EATRECS)  
FAX 617-741-4508



## BBC puts Rock Years on CD

BBC RECORDS has released two compact discs featuring the best of its three Rock 'N' Roll Years album/cassettes released earlier this year. The two CDs cover the years 1956-1962 and 1963-1971 and feature the music from the BBC TV series of the same name. Amongst the names included are Gene Vincent, Ritchie Valens, The Shadows, Cilla Black, The Moody Blues, Canned Heat and Praeger Hornum, and both releases feature 20 titles.

● BBC Records has also released three more volumes in The Classic Years CD series — Dance Bands USA (1925 To 1935), Al Bowlly With Ray Noble (1931 To 1934) and Love Songs (1929 To 1935).



## Virgin produces 'first' three-in single with adapter

VIRGIN HAS produced what it believes to be the first three-in-CD single with an adapter available in this country. Initially available only for promotional use, this compact disc release of If I Can't Have You

by a band called This Way Up is the first of four in the pipeline to be produced with an adapter. Virgin's Rick Carter says more will probably be released once CD singles become eligible for the charts.

SOMETHING FOR EVERYONE SOMETHING FOR EVERYONE SOMETHING FOR EVERYONE

# 20 GREAT TITLES AVAILABLE FOR THE FIRST TIME ON CD

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**KIM WILDE**  
Disc Of  
CD



**STEVE HARLEY AND COCKNEY REBEL**  
Greatest Hits  
CD



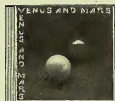
**CLIFF RICHARD**  
How Do You Feel About Me?  
CD



**ELECTRIC LIGHT ORCHESTRA**  
First Showcase  
CD



**DEEP PURPLE**  
Who Do You Love? Who Are You?  
CD



**PAUL MCCARTNEY & WINGS**  
Wings and Solo  
CD



**STRANGLERS**  
The Stranglers  
CD



**CLIFF RICHARD**  
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And Several Others  
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 • DEEP PURPLE • BARCLAY JAMES HARVEST • ELECTRIC LI  
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 MCCARTNEY & WINGS • STRANGLERS • SYD BARRETT • N  
 MONRO • BING CROSBY • MANUEL • RON GOODW  
 HIS ORCHESTRA • STEVE HARLEY WITH  
 REBEL • CLIFF RICHARD • DEEP PURPLE • BARCLAY  
 HARVEST • SHADOWS • BURNING SPEAR •  
 BARRETT • STRANGLERS  
 GOODW • STEVE HARLEY WITH  
 WITH COCKNEY REBEL • DEEP PL  
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 HIS ORCHESTRA • JOE LOSS • MANUEL • STEVE HARLEY WITH  
 REBEL • CLIFF RICHARD • ANIMALS • DEEP PURPLE • BARCLAY

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**JOE LOSS**  
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**MANUEL**  
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EMI

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# Will it be a compact disc Christmas cracker?

**RECORD COMPANIES and dealers alike are dreaming of compact disc Christmas and all the indications are that this will be the festive season that finally sees the format taking off in a big way, with hardware and software sales each triggering mass consumer acceptance of the other. Chris White reports.**

AFTER SEVERAL years of steady growth, the compact disc format is about to explode in popularity and all the signs are that it will be deluged this autumn with hardware sales booming, and the various price ranges of software encouraging consumers who were previously committed to buying tape or vinyl, to switch their allegiance.

With literally dozens of new CD titles hitting the market every week, the majority of big-name ones being released automatically in the format, and smaller, more specialised companies amply covering the MOR/easy listening/nostalgia/classical areas, there has never been a wider choice of CD software available. And the public is not being slow in rising to the bait.

"It's definitely going to be a CD Christmas," reports Jonathan Morrish, head of corporate press at CBS Records. "You've only got to look at the growing sales of the hardware — all the indications are that there will have been a 100 per cent growth in sales during the last 12 months, and it is anticipated that there will be an even higher percentage of hardware sales between now and Christmas — which can only mean huge software sales."

CBS like other majors has introduced a mid-price CD line — 20 titles have been released in

the Nice Price range including Billy Joel, ELO, Abba, Simon & Garfunkel, Neil Diamond, REO Speedwagon and Meat Loaf — and Morrish points out: "With everyone coming into the mid-price market the pattern of CD prices is downwards although with full-price CD product it is much more complex — my feeling is that it's as much a question for dealers as it is for the record companies. It's a more complex picture than just simply lowering prices."

"However there is no doubt that the introduction of more and more mid-price lines will encourage people to go out and buy the hardware. At the same time I believe that the public buy titles rather than prices. If they want Michael Jackson they're going to go out and buy his latest title regardless — price is really no obstacle."

Morrish warns though: "At CBS we are acutely conscious of the increasing ratio of CD sales to titles rather than prices. If they want Michael Jackson they're going to go out and buy his latest title regardless — price is really no obstacle." Morrish wants though: "At CBS we are acutely conscious of the increasing ratio of CD sales to titles rather than prices. If they want Michael Jackson they're going to go out and buy his latest title regardless — price is really no obstacle."

format but vinyl and cassettes are certainly not dinosaurs yet, and we have to remain sensitive to what the public wants."

Capitol Communications commercial director Jen Beecher is also confident of a CD Christmas although he predicts that prices generally will not come down before the end of the year. He feels that it is inevitable that prices will have to come down eventually, pointing out "Manufacturing prices in the last year have come down by about £1.50 and this must reflect of the retail end soon."

Having said that, he points out that Castle's 120 CD titles aim to fill the price gap somewhat ignored by other companies — the £7.99-£9.99 range, between the full-price end of the market (£11.99-£12.99) and the budget end (£4.99-£6.99). "We're certainly looking to a good Christmas period with our CD catalogue, and the signs are all promising — there's a lot more CD product around this year, and a lot more consumer acceptance of the format," Beecher adds.

Object Enterprises managing director Phil Robinson says: "I think that this Christmas we will for the first time see people buying compact discs even though they don't actually have the hardware. It's going to be the first CD gift market Christmas



CBS have released 20 titles in their mid-price range so far, including Simon & Garfunkel, ELO and Neil Diamond.

and record companies have been tailoring their marketing plans accordingly."

With this in mind, Object is releasing a batch of compact disc sets, each one containing four CDs and retailing for around £19.99. Titles include Frank Sinatra The Original Sessions, Glenn Miller, Hits Of The Sixties, The Great Composers Series and This Is Soul.

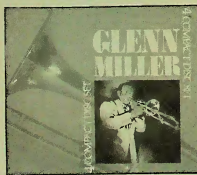
Object's Collection series was launched earlier this year and now has a catalogue of around 80 titles with at least another 120 planned during the next year. Illustrating the general growth of the compact disc market, Robinson says: "We have a target figure of 1.6m CD units in the next 12 months and I'm confident that the company will achieve that."

Over at Pickwick there's plenty of confidence that it will be a CD Christmas, not least for the company itself which has seen the IMP classical CD catalogue grow from 12 to 70 titles, and sales pass the 1m units mark. The addition Pickwick launched its low-price pop CD series in summer, and has seen it become rapidly established in the marketplace.

Marketing manager Melvin Simpson says: "We've a big campaign for the IMP compact

discs this autumn designed to see the classical label maintain its position as the number one mid-price CD range this Christmas and beyond. There will be full colour page ads in the Gramophone during November and December, while POS material will include specially designed hanging cards available to help in-store projection. These hold CD sleeves so that specific titles can be featured. In addition there is a new spin rack holding 90 CDs which is added to our existing 48-disc rack."

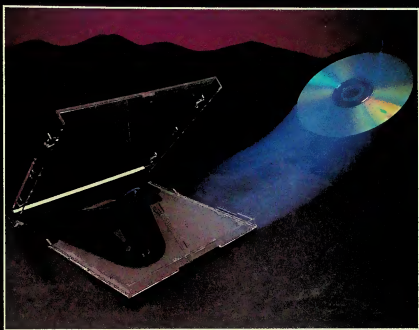
Simpson adds: "By concentrating on quality digital recordings and a mixture of blockbusters coupled with specialist pieces, the IMP label will maintain its position as the number one mid-price CD label." Pickwick introduced its classical CDs at a crucial time in the development of the merging compact disc market and the combination of new digital recordings of strong performances of mostly mainstream classics has led to its present success. "The market for mid-price CDs is now one of the most rapidly expanding in the industry with new labels appearing almost monthly," says Melvin Simpson. "The combination of digital sound



Glenn Miller and Hits Of The Sixties are two of a batch of 4-CD compact disc sets from Object retailing for around £19.99 each.



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IMP have produced some new PDS material to back their mid-price classical range, and a new spin rack that holds 90 CDs.

► FROM PAGE 6

and CD is the complete answer to problems of classical quality which is why with IMP we use 100 per cent digital masters. For only £7.99 the public are able to buy music drawn from a wide range of repertoire in the knowledge that the highest technical standards have been employed at every stage in production."

Ian Miles, managing director of Multiple Sound Distributors whose Warwick Reflections label has just released a triple CD (album and cassette) box-set of Bing Crosby material, predicts that it will be a big-selling compact disc Christmas. "There's more hardware available than ever before and everybody will be buying software like crazy. The only problem I can see on the horizon is capacity — it is to be hoped that manufacturers can keep up with demand but I think it may prove to be a struggle for some."

He adds: "We're adding to our budget CD series, bringing the total number of titles to around 50 — pre-Christmas releases include a Jim Reeves Live At The Opry recording and titles from Johnny Tillotson, Billy May and Nelson Riddle. With a retail price of £5.99 the product really sells itself. There are also five or six Christmas albums being released on CD as well because

there is a gap in that area of the market."

"It certainly is going to be a CD Christmas," declares Tony Wadsworth, general manager of Parlophone and Capitol at EMI Records, and who in his previous role as general manager of TV and in charge of catalogue exploitation in the strategic marketing division, was the man behind the successful Beatles on CD campaign earlier this year.

"There is more major product around than ever before — all big-name albums are automatically released on CD whereas last year at this time there were lots of gaps. The release of all The Beatles' albums on CD has also filled a big gap, as well as focusing a lot of consumer attention on the medium."

Wadsworth also points to the fact that there is now a wide range of mid-price compact discs in the marketplace which are helping to encourage a lot of gift purchasers to buy CD. "At the same time we're going to see a lot of people buying CD hardware in the next few months and that will have an effect on software sales."

He feels however that there is no reason why the price of chart CD product should be reduced. "While there is a good viable range of mid-price CD product available, and while full-price ti-



The Beatles on CD are "focusing a lot of attention on the medium."

ties are selling better than ever before, I can see no reason why there should be any reduction in the full-price range."

EMI's marketing plans for CD include co-operative campaigns with all the major chains, and leading independent stores. "We're also doing CD-size catalogues which are being distributed via retail outlets and through certain magazines like Q," Wadsworth adds.



Crosby: a newly-released triple box-set from Warwick Reflections.

# 50 Compact Disc Winners from Warwick

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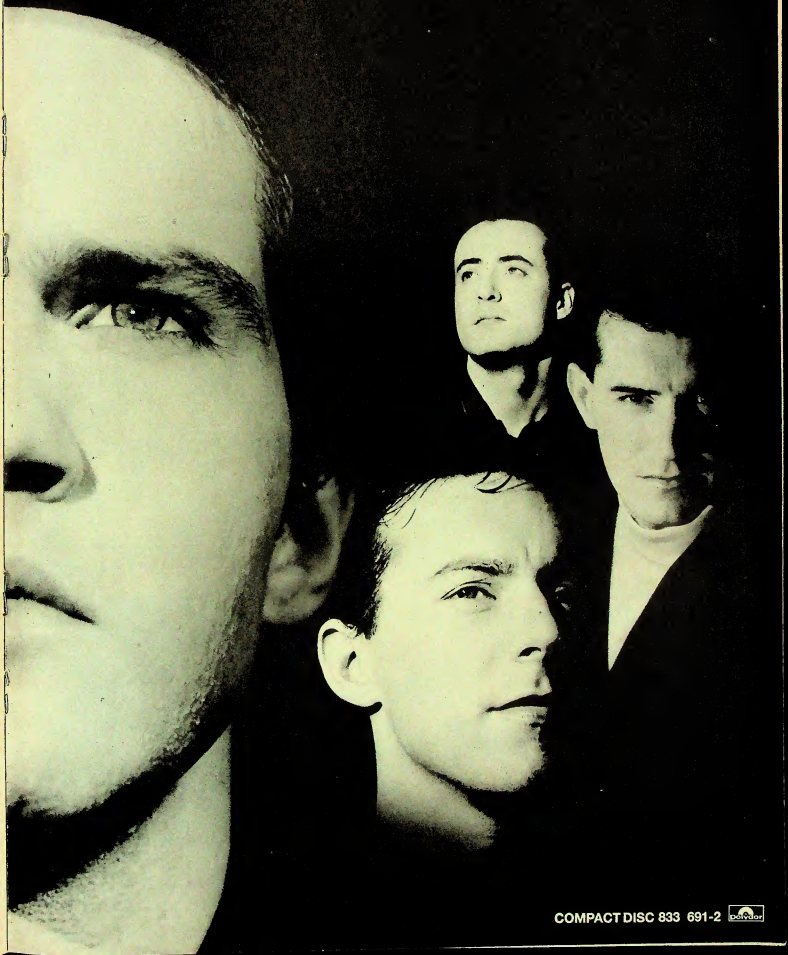



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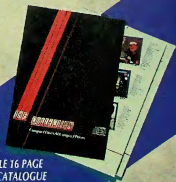
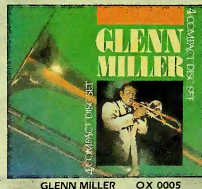


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# New designs for CD packaging

CD consumers want software packaging that is stylish, sophisticated and easy to handle.

Karen Faux reports.

THE LOOK of a CD is part and parcel of keeping consumers happy in the knowledge that they've invested wisely in sophisticated hardware, but the challenge of producing practical and interesting packaging within obvious limitations is currently testing both printers and packaging specialists.

All jewel boxes have to adhere to the stringent specifications laid down by PolyGram that enable them to be processed by assembly machines such as the Ilsenann which is capable of 60 assemblies a minute. However, there is room for innova-

tion within those specifications has recently been proved by American company Shape Technology, which has come up with some interesting design variations.

Kir Lunny, Shape's director of strategic marketing and licensing, says that the new designs have come about by listening to what their customers have to say and by turning round the ideas quickly. Shape's Welsh factory has been up and running for four and a half years — concentrating on audio and video cassette production — but is now set to produce its standard jewel box in time for Christmas.

Of most interest is Shape's Lift

Lock CD case. "It's often hard to get the CD out of the box and the box itself can be hard to open," explains Lunny. "The Lift Lock has a slightly recessed lower portion so that it automatically locks when you close it, but it's also very easy to open — so you could open it with one hand in a car. The look of it is very high tech."

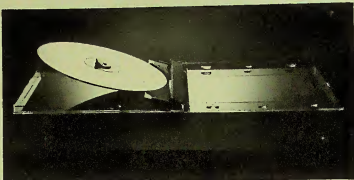
Shape has also recently launched in the US a multi-disc box which can accommodate up to four discs and has a high impact polystyrene middle insert but there are no immediate plans to launch it over here. Lunny says: "A lot of CD companies are now looking to provide innovative packaging as a way of giving customers value for money. We keep close tabs on what our customers want and they look to us to be creative."

CD sleeve printers have a tough job on their hands keeping up with the rapidly changing market and the machinery to cater for it. Triangle Press is one commercial printer which has moved 40 per cent of its business into the area of CD sleeves, and works for Nimbus, PDO and Diadem as well as with record companies direct.

"These days the record companies are having more say about how their print is controlled and we try very hard to keep in touch with what they want," says Triangle's Phil Neve. "We have to be able to offer very different levels of print quality and there are some companies which are going all out for rock bottom prices — but most are still primarily quality-conscious."

"The emphasis is very much on fast turnaround and a flexible production system is needed to cope with so many different sizes and runs. We feel that we've maximised the efficiency of our operation and for anyone coming into the market now to tackle this kind of printing work would be extremely costly."

Nick Tomms of printers James



SHAPE'S CD Lift Lock case: designed for one-handed opening, it also locks automatically when closed.

Upton corroborates that a new era of price consciousness has dawned: "Some companies are sending out singles in cardboard wallets as a way of reducing costs, and we have recently launched a seven-inch card carrying bag for in-car use as a cheaper alternative to the plastic library case."

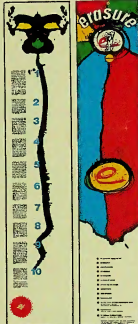
The emergence of the CD single is putting pressure on printers to buy in new machines as Mike Wells of Sarem and Co points out. "The edges of the boxes are different which will mean that the plastic manufacturers will have to make



COPS' Bobby Dahls: all-in rates help clients plan their label and sleeve budgets.

new moulds and printers will have to accept to new specifications. While the US is going for the three-inch single and PolyGram for the five-inch, maybe we should all think about going for paper bags."

Cassette And Record Services sees its involvement in CD sleeve printing as a natural progression from vinyl and cassette sleeves. The company's David Martin says: "Because 100 per cent of our work has always been in the music industry we have had to adapt and change with the progress being made within that industry. Already we've manufactured DVD cards for Phonogram and whatever print it required for new developments we will be supplying that require-



FOLD-OUT sleeve from Triangle Press who now devote 40 per cent of their business to CD print.

ment". CRS, which has invested heavily in extending its building and purchasing state-of-the-art technology, along with the complex and varied specification of film for printing the CD labels themselves, now has the capacity to print 10m CD booklets and cards annually, with its main customers being Virgin, Chrysalis, Island, Denon, Supreme, PRT and K-tel.

Label and sleeve specialist COPS also reports that the packaging market has become a lot more competitive. "We are trying to make things more straightforward for our potential customers by offering an all-in rate," explains joint managing director Bobbi Dahls. "This enables them to plan precisely what they will have to spend. We're also putting a lot of emphasis on quick performance for Christmas so that clients don't have to order initially in bulk."

While CD packaging has become on the whole pretty slick with elaborate booklets and folded-inlay cards providing a maximum of information, it is surprising how many sleeves neglect such vital facts as the timing of the individual tracks and whether they were originally analogue or digital recordings. Record companies shouldn't overlook the fact that CD consumers are sticklers for details.

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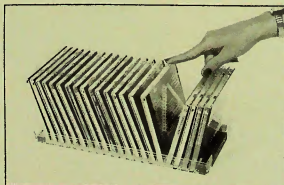
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# Mid-price recordings proliferate among new Christmas CDs



THE SNOWMAN, composed and conducted by Howard Blake, has been reduced by CBS to a dealer mid-price of £4.85 on its CD release.

Many companies now seem to agree that the best way to generate volume sales of seasonal music is through mid-price releases. Nicolas Soames reports.

THESE HAS always been a fairly healthy market for Christmas records — seasonal fare that, in one way or another, provides an extra gloss to the celebrations, either by taking the direct route through the traditional Christmas carol or by presenting finessline through stars.

And the advent of compact disc has made no difference. The fifth CD Christmas sees quite an interesting collection of new recordings jostling for prominence in what promises to be a furiously competitive December with the sheer volume of product by far outweighing the likely demand.

But what is clear is that this Christmas will, for the first time, benefit from the gradual downward spiral of prices: not in the top bracket, where record companies are still holding out, but in the proliferation of recordings within

the mid-price range. Steve Smith, producer of The Gramophone's Record Of The Year, and new owner of Abbey Records, which claims a sizeable chunk of the Christmas market comments: "There is no doubt in my mind that the Christmas recording is basically a mid-price market."

He has backed up his comment by dropping the price on one of the best-selling Christmas records of recent years, 20 Christmas Carols from St George's Chapel, Windsor, directed by Christopher Robinson (Abbey CD MVP 827) to a dealer price of £4.85 which produces an RRP of £7.99. This first appeared on CD for Christmas 1984 (it was only the second order pressed by Nimbus — Smith still has the order form, numbered 02) and contains the 20 top carol favourites.

Smith could have chanced another Christmas at full price, but felt that the drop would produce considerably higher volume. And even his latest Christmas CD — An Old-Fashioned Christmas with the Scottish Philharmonic Singers and the SCO under Ian McCrone (CD MVP 827) with favourites such as Rudolf the Red-nosed Reindeer and The Little Drummer Boy is issued at mid-price.

It comes as no surprise to see that other companies have taken much the same attitude quite independently. ASV has a number of established Christmas records, and one of the best-selling — Carols From Winchester Cathedral, with the Cathedral Choir under Martin Neary comes on CD for the first time this month — at mid-price. It is included in the new ASV mid-price series Quicksilver and, with a playing time of 56 minutes,

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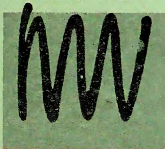
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## The Big X Crew

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74 <sup>52</sup> **EASY LADY**  
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All About Eve

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TOM PETTY and Bob Dylan: nostalgia times are 'a' changing.

# Bob a 'n Dylan

MEMO TO the unknown: don't go see a gig at **Wembley Arena** if there's an event at the nearby stadium simultaneously, unless you live nearby. Sheer weight of traffic and massed weather led to missing half of erstwhile Byrds leader **Roger McGuinn's** opening set, although **Chesnut More** still sounded good. After a solo set, McGuinn was joined by **Tom Petty & The Heartbreakers**, and went through a Greatest Hits selection, including *Eight Miles High*, *Turn Turn Turn* and the inevitable *Mr Tambourine Man*. It was good, if nostalgic, and with eyes closed, sounded like the Byrds might have 20 years ago. McGuinn then left the stage to Petty & Co, who continued with more deathless nostalgia (*Don't Come Around Here No More*, *American Girl*, *Southern Accents*) plus a few less familiar items like the *Image Of Me* (a Conway Twitty song).

The sound from the stage became progressively muddier as the evening went on, and as McGuinn returned to duet with Petty on *So You Want To Be A Rock 'n' Roll Star*, and Petty ended with a storming *Kellogg*.

Then came the bill topper **Bob Dylan**. Backed by the Petty crew (special mentions to Mike Campbell on various guitars and Benmont Tench on keyboards), Dylan said not one word to the crowd, who obviously felt this occasion was tantamount to a second coming. Clearly convinced that singing his classics with even a vestige of the original tune might provoke criticism, he lurched through such familiar landmarks as *Like A Rolling Stone*, *Maggie's Farm* (a genuine enthusiasm), a quite dreadful version of the anthem most of the Phyllozen-drenched punters were waiting for, *Forever Young*, and so on. If you didn't know the songs (and sometimes if you did), a good

deal of the set was frankly unrecognisable — and the much more familiar *Don't Think Twice and Chimes Of Freedom* (the latter with a returned McGuinn) gave a clue to what it was all about... Having paid an arm and a leg for seats, the vast majority of the crowd were determined to enjoy it, but this was far from the best Dylan set of the recent past, which was sad in view of the mega-nostalgia of the gig's start.

JOHN TOBLER

## For the benefit of

FOLLOWING UP their *Hammersmith* Odeon gig of several days ago, presented, **The Communards' AIDS benefit gig at the Brixton Academy** was all the better for the more free-and-easy atmosphere that the south London venue presents, and which was ideally suited to their high energy performance.

It was a performance rich in content and mood with **Jimmy Somerville's** soaring vocals copying their usual spell over the capacity crowd, and his partner **Richard Coles** prompting the best out of the backing band which included a woodwind section, violins and cellos — and captured superbly the sound of *The Communards' records*.

This was a performance where politics didn't come to much to the fore — perhaps **Somerville** thought that he would have been preaching to the converted, or maybe it was the nature of the evening, but the accent was on

everyone having a good time, and by the time of the closing number — a version of *Abba's Dancing Queen* — it was obvious that *The Communards* had succeeded.

Familiar songs like *You Are My World*, *It Ain't Necessarily So*, *Never Can Say Goodbye* and *Don't Leave Me This Way* helped the mood along, and newer material like the current single *Tomorrow* and tracks from the new LP *Red* on *London Records* were also enthusiastically received.

**Somerville's** voice is undoubtedly one of the best on the Eighties pop scene, and cover versions *Sade* hit and *Colee* are writing some strong material which will outlive many of the more ephemeral pop songs of today. The live act is rather special too. CHRIS WHITE

## Drenched

I'VE NEVER heard such noise. The closest parallel I can think of is being tropped in the centre of a mob of hysterical seagulls during mating season. Declaring, it would seem that there's still at least one thriving industry left on *Glyside*.

One by one **Wet Wet Wet** shimmied onstage and **The Manchester Apollo** was a seething mass of arm waving schoolies. Every hipstrut or smile had the crowd salivating and fawning in a cumulative kind of multi-tribal foreplay. It won't be long before these ambitious beggars are filling stadiums.

Flushed with pleasure, **Neil and Groome** scampered around the stage kicking up flurries of red roses thrown by the adoring fans. Everyone took a turn on the mikes too. **Tam**, the wily wee drummer climbed off his kit to throw his warty smirk into the audience, already drunk on adrenalin.

I must admit to a feeling of reluctance when I agreed initially to attend the concert. The prospect of sitting through an hour of prepubescent 'bobby-sox' blingings was to say the least daunting, I couldn't have been more wrong or relieved. **Wet Wet Wet** are totally entertaining in a positive and punacious drama of fun and funk. There, were, naturally, the singles we all love in an ambient sort of way, but *May You Never*, the *John Martyn* classic, and *Sail On* by *Lionel Richie*... *Twist And Shout*. True influences which melted the generation gap and gave the whole event an air of sublime maturity. And that last section... You could have grabbed a handful of air and squeezed the sweat out of it.

Wet Wet Wet aren't a storm in a

teacup. **Wet Wet Wet** are hot hot hot.

JOHN SLATER

## Brothers in arms?

ONE OF the more interesting phenomena of 1987 seems to be very successful concerts by acts without new product, while newer names with his apper to have rather more difficulty filling halls. In the summer, the **Beach Boys** filled **Wembley Arena**, now the **Every Brothers** had the majority of the **Royal Albert Hall's** better seats occupied, and they're playing two nights there! Opening act **Ralph McTell** was received politely, although his mastery guitar work seemed anachronistic to most of the audience. Despite gems like *The Mognal Waltz* and *The Hiring Fair*, they only wanted **Streets Of London** — familiarity breeds of London — familiarity breeds of London.

**Don and Phil** Every seem engaged again in a conflict, with **Don** intent on altering lyrics/tunes, particularly in his solo passages. Only where those unique sibling harmonies occurred did they sound like the **Every Brothers** of the 1957 to 1965 era, and 80 per cent of the material came from the golden age. With a band including guitar hero **Albin Lee** and our very own **Pete Wingfield** on keyboards, who usually would have upstaged **James Brown** on the night, it was OK, but personally, a closer approximation to nostalgia concert would have been preferable.

Three scores and a fondling were seemed to show that the predominantly middle aged audience was largely unconcerned with the quality of **Don & Phil's** performance. Happy memories of the historic reunion concert at the same venue four years ago are sadly dissipating, even if **Every** tour remains personally unmissable.

JOHN TOBLER

## Montellas in the limelight

ARISTA UNVEILED one of their latest signings, **The Montellas**, with live funk music which formed fine vehicles for their charismatic, Liverpoolian singer's excellent, strong vocal. With his mop of unruly hair, baggy suit and witty on-stage mouth he formed the obvious focal point of the band and at least his dodgy, cabaret type, between song patter detracted little from the rest of the bands painfully serious expressions and truly awful dress sense.

Only just about managing to squeeze themselves out to the small stage they turned out a succession of live funk tunes which formed fine vehicles for their charismatic, Liverpoolian singer's excellent, strong vocal. With his mop of unruly hair, baggy suit and witty on-stage mouth he formed the obvious focal point of the band and at least his dodgy, cabaret type, between song patter detracted little from the rest of the bands painfully serious expressions and truly awful dress sense.

His voice really made the evening worthwhile and the band was at its most effective with numbers on which he could really let go such as with the infectious, polished rendition of their debut single, *Protection*, the stand out song of the

set. As for the rest they could have done with the band letting go and leaving some time to let the well written tunes thereby ensuring that only the ballads really worked on this particular occasion.

Still, **The Montellas** are a promising and very polished outfit who might lack a little in the raw energy department at the moment but their smooth, funk/pop is well bolstered by their singers passionate exuberance and in surroundings more conducive to an entertaining live gig it might well be easier to see just how far they will manage to make it down pop's rocky highway.

JERRY SMITH

## Howard's way out

A NIGHT of strong independence presence, with styles and fashions to intrigue and confuse; a rain-soaked night in **London at The Town & Country Club** in fact, but the wet conditions weren't enough to dissolve the surging potential of

**The Sugarbushes**, the new four-piece band from a second house. One Little Indian single *Birthday* has amazingly moved into the lower charts. This five piece seemed a little bemused and out of kilter with this sudden attention, and so their impact was initially strained, but between some of the galvanising guitar chords and the soaring vocal overlapping between **Bjork and Faneer** (please spare me the surmises!) lies more than enough evidence that the group have more brilliance than hype lining their pockets.

**Sugarbushes** music is not easily identifiable but touches of the darker, brooding end of post-punk rock rise to the top, reminding of **Joy Division** and **Early Bananai**, but there is a much more conscientiously commercial edge and dance rhythm to a **Sugarbushes** song *Sour-sweet*, you could say. **Singer Bjork** is the key — a wondrous, guitar voice that gyrates out of a diminutive frame, in much the same manner as the **Cocleux Toward Happiness**. A monster group for '88? Hopefully.


I'm sorry to say that **The Dave Howard Singers** passed me by in comparison. The man's frenzied post-punk music was a little more effervescent, soulful ladies who add colour to **Dave's** one-man hip-hop-driven rhythm urges, but the pattern is all too samey for these cars.

As for **Sammy, The Swans** sold the whole show. But then that's the point: **Swans** music is monolithic rock, strong on massively repetitive scales, songs often by two to 10 minutes long, wearing down the audience or even cornering them with volume. Earth-shattering and earth-grinding, songs become interchangeable much like hymns as the concert takes on the presence of a mass or a rump, pulled out by **Swans' slow-motion guitar** on keyboard, the music and **Michael Gira's** soul-less voice. A numbing experience, the effect can be mesmeric but on such a time scale, eventually sounds like noise for the sake of indulgence. As in the end, never has a rain-soaked night in London felt more welcome.

MARTIN ASTON



COMMUNARDS: feel the benefit.


**STOCK IT**

**DANNY WILSON:** *A Girl I Used To Know* (Virgin VS1T) 1011) Another superb track from their debut LP, *Meet Danny Wilson*, and a fine example of their classic pop tunes and their dramatic arrangements. It's about time this talent was rewarded on this side of the Atlantic.

**THE PROCLAIMERS:** *Letter From America* (Chrysalis CHS 317R12) The Scottish brothers issue a band version of an acoustic track from their much acclaimed LP *This Is The Story*, which, with its Gerry Rafferty production, is more acceptable to radio but lacks some of the charm of the original.

**THE PASSMORE SISTERS:** *A Safe Place To Hide* (Sharp CAL 717) Follow up to their well-received *Ever Child* in Heaven single and the bright melodic guitar-based sound and catchy harmonies should bring them wide support.

**STING:** *We'll Be Together* (A&M AMY1) 410) New single taken from Sting's new album, ... *Nothing Like The Sun*, and as a smooth piece of rambling, jazz-infused pop it looks sure to have a healthy chart life.


**SINEAD O'CONNOR:** *Troy* (Ensign/Chrysalis ENT(X) 610) This striking track from her debut LP, *The Lion And The Cobra*, magnificently showcases her exceptional voice, but its unconventional-lyric is likely to stop it reaching a wider audience.

**ALEXANDER O'NEAL:** *Criticize* (Telco/CBS 651211 6)



DANNY WILSON: more stirring stuff

More super, slick soul from his excellent Hearsey LP but this time produced by Jellybean Johnson and, with his effective vocal and the catchy hook, it should have no problem crossing over.


**STOCK IT**

**LEVERT:** (Pop, Pop, Pop, Pop) *Goose My Mind* (Atlantic A 9389T) Most intriguing title of the week as this Ohio trio look to repeat their success with *Cosanova* and this evocative, slow track should go some way to doing just that.

**PETER TOSH:** *In My Song* (Parlophone 121R 6156) A typical, loping track from this original Walker's last LP, *No Nuclear War*, and it would be a fitting tribute as he's last hit for this influential, reggae superstar.

**FREDDIE MERCURY & MONTSERRAT CABALLE:** *Barcelona* (Polydor POP(X) 887) It might have seemed a good idea, but teaming this flamboyant Queen singer with the leading Spanish Diva leads to an abrasive clash of styles that does neither justice.

**AZTEC CAMERA:** *Deep & Wide & Tall* (WEA YZ 154T) Received late but worth a mention as Roddy Frame's first new material for three years and, despite the ultra smooth sheen, its loping rhythm and engaging vocals soon prove to be totally captivating.

**MARK STEWART & THE MAFIA:** *This Is Stranger Than Love* (Mute 12MUTE 59) Another track that's been around awhile but well worth attention as this ex-Pop Group frontman and Touch&pad took together another stunning track

with the help of Adrian Sherwood and a haunting refrain.

**THE COOKE CREW:** *Females* (Get On LP) (Rhythm King/Mute LEFT 121T) South London rap crew dish the dirt on this bright, bubbling track with the help of some statches of James Brown type rare groove.

**ESPERANTO:** *Love's The Game* (Anxious/RCA ANX(T) 001) First release from Eurythmic David A Stewart's own label is this intriguing track, with its dynamic beat and deadpan vocal, from a duo with a promising future.


**STOCK IT**

**THE DREAM ACADEMY:** *Indian Summer* (blanco y negro/Reprise NEG 27(T)) The Dream Academy returns with more fine, cinematic style atmospherics as a prelude to a forthcoming LP, *Ramenomade Days*, both of which are certainly worth watching out for.

**EARTH, WIND & FIRE:** *System Of Survival* (CBS EW(T) 1) Maurice White and Earth, Wind & Fire return with this characteristically funky track which should heighten anticipation for their new album, *Touch The World*.

**BARRY WHITE:** *Sho' You Right* (Breakout/A&M USA 614) Also coming out of retirement is Barry White with a new LP, *The Right Night And...* and this single, which is an effective, updated version of the style that gave him so many hits in the Seventies.



STING: smooth, yet rambling

**RICK ASTLEY:** *Whenever You Need Somebody* (RCA PB 41567/PT 41568) Written and produced by Stock, Aitken and Waterman, this uninspired, high energy dance track will, nevertheless, be successful. Look out for his appearance at the Miss World Contest.

**MANDY:** *Positive Reaction* (PWL PWL 4) Stretching their rapidly thinning credibility even further is this Stock, Aitken and Waterman written and produced second single from the girl destined to be forever known as Bill Wyman's ex.

**THE PASTELS:** *Comin' Through* (Glass GLASS(12) 053) Another totally engaging slice of indie pop from the Pastels, with its fragile vocal and rip roaring back beat, plus a quite striking version of the New York Dolls' *Lonely Planet Boy* on the 12-inch.


**STOCK IT**

**WILD ANGELS:** *She's Black & White* (Supreme International Edition/EDITION 87-13) Former members of Bourgie Bourgie, The Jazzytones and Flesh club together to issue a scintillating EP of country influenced indie tunes, marked by sparkling guitars and catchy harmonies.

**THE HEART THROBS:** *Bang* (Rough Trade TRT 211) More engaging indie product whose sparkling, headlong rush has a certain gritty edge to it that should ensure they gain plenty of attention.

**GUNG-HO:** *Remember* (Magnet GUN 2) Former Boomtown Rats, Johnnie Fingers and Simon Crowe, along with singer Yoko, release their second single, but de-

spite being competently co-produced by David Mottin and mixed by Bob Clearmountain it fails to make much impression.


**STOCK IT**

**THOMAS LANG:** *Boys Prefer* (Epic VOW 3) Another dramatic track from Thomas Lang's *Scillywag Jaz LP* which, with its passionate vocal and its smooth, compelling sound, produced by Pete Smith and David A. Hughes, should help to raise his profile.

**JENNIFER HALL:** *Danger Men At Work* (Warner Brothers W 8162(T)) Actress daughter of Sir Peter Hall and Sixties screen goddess Leslie Caron issues this quirky track for her forthcoming debut LP, *Fortune & Men's Eyes*, and it is certainly catchy enough to gain novelty appeal.

**WILLY DE VILLE:** *Miracle* (Polydor POS(X) 891) Grand old singer, Willy De Ville issues the title track to his forthcoming album collaboration with Mark Knopfler, and its moody guitar atmospherics might not be the Cadillac Walk but they should bring some much deserved exposure.

**MIRROR'S OVER KIEV:** *Take Me Down* (Imaginary MIRAGE 004) Behind the wacky name lies an impressive, no frills track, completely produced and delivered with a deftness that proves to be totally infectious.

**ROGER:** *I Want To Be Your Man* (Reprise/WEA W 8292(T)) The man from Zapp, Roger Troutman, issues this sparse, moody track from his new LP, *Unlimited*, whose soulful edge is rather marred by the overuse of vocoder.



THE PASTELS: engaging slice of indie pop

# PHENOMENAL

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40 Roy Orbison Jr.  
W&A (W&A) 722
- 41 **TRACKS OF MY TEARS**  
35 Various  
Teldec (S&A) 2295
- 42 **ORIGINAL SOUNDTRACK LA BAMBÁ**  
37 Los Lobos/Various  
London (LOND) 34
- ★ **THREE PLATINUM** ★ **DOUBLE PLATINUM** ★ **PLATINUM**  
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41 New Order  
Factory/FAC (F) 201
- 46 **THE LONESOME JUBILEE** CD  
46 John Cougar Mellencamp  
Mercury/Phonogram (MHR) 109
- 47 **THE LOVE SONGS** CD  
47 Randy Crawford  
Teldec (S&A) 2299
- 48 **BROTHERS IN ARMS** \*\*\*\*\* CD  
43 Dire Straits  
Vertigo/Phonogram (VER) 25
- 49 **THE PEOPLE WHO GAINED THEMSELVES** CD  
36 The Housemartins  
G&D (G&D) 9
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44 The Beatles  
Polygram
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44 Jonathan Butler  
Cap (CAP) 44
- 52 **INVISIBLE TOUCH** \*\*\* CD  
53 Genesis  
Virgin (EUN) 2
- 53 **PRESEY - THE ALL TIME GREATEST HITS** CD  
39 Elvis Presley  
K&M (K&M) 10120
- 54 **HEARSAY**  
54 Alexander O'Neal  
Teldec (S&A) 2361
- 55 **MUSIC FOR THE MASSES** CD  
48 Dapkins/Rhode  
M&M (M&M) 41
- 56 **TRUE BLUE** \*\*\*\*\* CD  
45 Madonna  
S&W (S&W) 4
- 57 **GRACELAND** \*\*\*\*\* CD  
52 Paul Simon  
Werner Brothers (WBZ)
- 58 **JUST VISITING THIS PLANET** CD  
41 Jajaleban  
Chrysalis (CHR) 1539

- 79 **BIGGER AND DEFFER**  
40 LL Cool J  
D&J (D&J) 53151
- 80 **ATLANTIC SOUL CLASSICS** CD  
55 Various  
A&M (A&M) 7016
- 81 **LOVE SONGS** CD  
81 Michael Jackson & Diana Ross  
Teldec (S&A) 2298
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75 Whitesnake  
EMI (EMI) 2328
- 83 **RUMOURS** \*\*\*\*\* CD  
72 Fleetwood Mac  
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A&M (A&M) 518
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94 The Police  
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D&J (D&J) 101631
- 96 **STREET LIFE - 20 GREAT HITS** \* CD  
77 Bryan Ferry/Roxy Music  
Epic/Vergo (EPI) 1
- 97 **THE WORLD WON'T LISTEN** CD  
97 The Smiths  
Rough Trade (ROU) 101
- 98 **NO JACKET REQUIRED** \*\*\* CD  
93 Paul Collins  
Virgin (V) 2454
- 99 **DO IT AGAIN - VERY BEST OF STEELY DAN** CD  
90 Steely Dan  
Teldec (S&A) 2297
- 100 **KISS ME KISS ME** CD  
100 The Cars  
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CD - Released on Compact Disc  
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# James Hamilton

C O L U M N

**BARRY LAZEL** last week mentioned the current chart appearance by **Steve Walsh** and in his role as **LA Mix's Les Adams**, but these two are far from the only disco DJs whose contributions have put singles in the current chart. **Jellybean** is another DJ credited as performer, while it is the controversial scratching and sampling of **CJ Mackintosh** and **Dave Norrell** that gave **M/A/R/R/S** their hit, Chicago DJ/producer **Farley 'Jackmaster' Funk** is in fact the **Kade Boy Of House** with the **House Master Boys**, London scratch mixer **Derek Roland** is **Derek B**, while it's the newly created **A-5** medleys and mixes by **Les Adams, Dancin' Danny D** and **DJ Streetshead** which have helped hike, respectively, **Cameo, Living In A Box** and **Shekita** further up the chart. Respect where respect is due! The latest London DJ to make his vocal debut is the popular **CJ CARLOS** Do It Anyway You Wanna (Bluebird BRT 43), a reasonable remake of Mike's **T-800** jazzy inflection, and (although maybe not generally available yet) hard on the heels of **Hot Black - The Coldcut Crew's** excellent Eric B & Rakim remix comes **SOCIETY** Love It (A Coldcut Mix) (Big Life BLR 1TTC), via Rough Trade/Capitol, a clugging chatter overlaid by exciting effects.

Among an over-abundance of decent new imports, **ELEANOR GOODMAN** Sneak Preview (Trumpet LP 12" 154), good Jocelyn Brown-ish chunky jagger; **JOYCE SIMS** Come Into My Life (Sleeping Bag SLX-28), haunting jittersy swayer with resonances of her erstwhile **ROBBIE B./JAZZY J** Jazzy J On The Scratchin' (Schoolly D Records SD-119), hot jumpin' rap in CD creator; **LI COOL J** Go scratchin' Go (Deel Jam 44-0746), Chuck Berry-cultured noisy exciting rock 'n' roll rap, big already on LP; **FIRST CIRCLE**

Can't Find A Love (EMI America V17264), subtle slowly rolling soul jagger, or probably "grower" in London; **MELISSA MORGAN** If You Can Do It I Can Too! (Capitol V-15345), bright rolling Jocelyn Brown-ish strutter; **THE HOUSE GIRL** Bessie Smith (House HU 40), Farley 'Jackmaster' Funk-created sluttery jack track already selling; **SCREAMIN' RACHEL** Fun With Bad Boys (Grand Groove/Hip House GG-HH-711), good groove — rather than screaming — frisky house; **MIKE 'BITMAN' WILSON & RAD BOY BILL** Can You Jack (International House Records IH 001), infectious if archetypal jock track; **DAVID RUFFIN & EDDIE KENDRICKS** I Couldn't Believe It (RCA Victor 6693-1-R2), Malown-styled nostalgic fast duet by the ex-Temptations for middle-aged radio jocks; **MADHOUSE** 10 (The Perfect Mix) (Paisley Park D-20795), punchily bashing bantone sax instrumental causing more comment for the band's latest stumpy pin-up style; **BETTY WRIGHT** After The Pain (Ms. B MBS-7005), superb sultry real soul slowie; **MUR LEE** Come To House (Trix IX 140), European-flavoured fast flying house — while on import LP are **BOOYAYERS** I'm The One (Columbia FC 40423), consistent set by the ever popular jazz-funk vibist; **ORAN 'JUICE' JONES** G.T.O. (Deel Jam FC 40955), timeless sweet fetid soul.

Out here are **RICK ASTLEY** Whenever You Need Somebody (RCA PT 41568), another vigorous bouncer like Brown (although an old O'chi Brown song); **SHERICK** Let's Be Lovers Tonight (Warner Bros WS1 467), pleasantly swaying bland friction; **ALEXANDER O'NEAL** wriggler (Cibaca 65121 6), lurching smoothie with chorusin' girls and pop appeal, although his far from the most popular of his new tracks; **MONTANA SEXTET** LP's tracks; **MONTANA SEXTET** Love Vibes (10 Records TENT 204), swinging Philly jazz instrumental reissued from 1982

as it's one of LA Mix's main inspirations; **EARTH WIND & FIRE** System Of Survival (CBS EW 711) fast jerky dated chatter likely to set to pop jocks although soul fans are flipping more for the B-sided Whacking On The Wall; **BOBBY WOMACK** Living In A Box (MCA Records MCAT 1210), initially disappointing cover version proving to be a "grower"; **LANIER & CO** I Don't Know (Syncope 1257, via EMI), gently loping classy real soul by a currently writing group; **TONY TERRY** She's Fly (Epic TONY T1), jaunty go go-tempoed lightweight funk jagger; **CHRIS PALM** Back In My Arms (Syncope 1257S), datedly frantic funk jagger, due in a stronger Yardie Remix but already flipped by the maestro City Nights; **KRUSH** House Arrest/Jack's Back (FON/Club IABX 63), Sheffield recorded (lithy house smucker); **YES NO PEOPLE** Mr Johnson (London LONX 150), drums driven surging thrasher with the rhythm of the moment; **LA LA WITH BERNARD WRIGHT** Well Keep Shrivin' (Arista RST 40), instantly selling but specialist London-aimed wriggly soul jagger; **MILES JAYE** Let's Start Love Over (Four 8 & Broadway 12BR 81), strong gruffly soulful jittersy swayer; **LUTHER VANDROSS** So Amazing (Epic LUT 14), tender haunting slow smoocher; a sure hit now he's a pop superstar; **KENNY G** Don't Make Me Wait For Love (Arista RST 37), Lenny Williams-stung surging sweet slowie; **ANGELA WINBUSH** Angel (Club JBX 60), sultry soaring soul slowie with echoes of Anita Baker's similar title; **JANICE BULLUCK** Do You Really Love Me (Wise Recording Corp WCST 206, via PRT), smoothly licking subtle soul swayer in three different mixes; **HEATWAVE** Straight From The Heart (Soul City SITY 2, via PRT); old fashioned pleasant if unstanding jagger; **CHUDE MONTANA** You Gave Your Love To Me (Cooltempo COOL 155), girl sung exaltic wriggler.



Out and available this week: Luther Vandross (top left), Alexander O'Neal (top right) and LL Cool J

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# TOP Dance SINGLES

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

THIS WEEK LAST WEEK ON CHART		NEW	
1	7	WALK THE DINOSAUR War Not Was Fontana/Photogram WAS 3722 (F)	
2	2	THE REAL THING Jellybean featuring Steven Dante Chrysalis CHS 123167 (C)	
3	4	I FOUND LOVIN' Fabrizio Band Master Mix 112/CHC 8401 (A)	
4	2	LOVE IN THE FIRST DEGREE Bonzocorena Londons NANA 14 112 — NANK 14 (F)	
5	4	I DON'T THINK THAT MAN SHOULD Roy Parker Jr Geffen GEF 727 (W)	
6	3	I FOUND LOVIN' Steve Walsh A.1. 112/A2199 (A)	
7	13	DANCE LITTLE SISTER Terence Trent D'Arby CBS TRENT 112 (C)	
8	20	MYBE TOMORROW UB40 DEF International/Virgin DEP 27 (12) (E)	
9	10	PUMP UP THE VOLUME/ANTI/HA M/A/R/K/S 41AD/BBJ 703 (J/R/T)	
10	2	SOME GUYS HAVE ALL THE LUCK Mezi Priest 10/Virgin TEN(T) 189 (E)	
11	15	CROCKETT'S THEME Jan Hammer MCA MCA(T) 1193 (F)	
12	3	I NEED LOVE L.L. Cool J Def Jam 631101 7 (12) — 631101 8 (C)	
13	8	I WANT TO BE YOUR MAN Roger Reprise WB229 (T) (W)	
14	14	STRONG AS STEEL Five Star Tent/RCA PB 41565 (12) — PT 41566 (BMG)	
15	14	SHE'S MINE Cameo Club JAB(J) 57 (F)	
16	NEW	WHENEVER YOU NEED SOMEBODY Rick Astley RCA PB 41567 (12) — PT 41568 (BMG)	
17	NEW	I WON'T CRY Glen Gold/Jammi RCA PB 41493 (12) — PT 41494 (BMG)	
18	6	BAD Michael Jackson CBS 651155 7 (12) — 651155 6 (C)	
19	10	DON'T STOP (JAMMIN') L.A. Mice Breakout/ABM USA(T) 615 (F)	
20	NEW	IRRESISTIBLE Audrey Wheeler Capitol 112/CJ 471 (E)	

21	17	6	SO THE STORY GOES Living In A Box featuring Bobby Womack Chrysalis LIB(X) 3 (C)
22	24	2	MR MANIC & SISTER COOL Shakatak Polydor MANIC 1 (12) — MANIC 1 (F)
23	13	12	NEVER GONNA GIVE YOU UP Rick Astley RCA PB 41447 (12) — PT 41448 (BMG)
24	2	4	I WANT TO BE YOUR PROPERTY Siva Mercedes MCA BONA(T) 1 (F)
25	19	4	RICCOCHET BB & Q Cooltempo/Chrysalis COOL(X) 154 (C)
26	3	7	DON'T YOU WANT ME Jody Watley MCA MCA(T) 1198 (F)
27	14	13	CASANOVA LeVert Atlantic A9217 (T) (W)
28	21	7	CAUSING A COMMOTION Siva Mercedes Sire WB224(T) (W)
29	NEW	NEW	BE THANKFUL FOR WHAT YOU'VE GOT Oliver Cheatham Champion CHAMP 112/S4 (BMG)

30	26	4	WE'VE ONLY JUST BEGUN (The Romance...) Glenn Jones Jive JIVETV 151 (BMG)
31	48	5	NO MEMORY Scarlett Fantastic Arista BIST(1) 36 (BMG)
32	20	2	LITTLE LIES (JELLYBEAN Hi-NRG MIX) Fairweather Warner Brothers — (WB291) (T) (W)
33	36	3	LOST IN EMOTION Lisa Lisa and Cult Jam CBS 6513037 (12) — 6513038 (C)
34	23	2	MONY MONY Amazulu EMI 112/EM 32 (E)
35	27	2	JAM TONIGHT Freddie MacGregor Capitol 112/CL 481 (E)
36	23	2	HOUSE NATION/Magmatic Dance MAGO(T) (BMG) The House Master Boys and The Role Boy Of House
37	NEW	NEW	INSIDE OUT Odyssey RCA PB 49623 (12) — PT 49624 (BMG)
38	NEW	NEW	DINNER WITH GERSHWIN Danno Summers Warner Brothers WB227 (T) (W)
39	NEW	NEW	SKELETONS Stevie Wonder/Motown ZB 41439 (12) — ZT 41440 (BMG)
40	NEW	NEW	EVERLASTING LOVE Sandra 10/Virgin TEN(T) 149 (E)
41	NEW	NEW	HOLDING ON Jonathan Butler Jive JIVETV 152 (BMG)
42	31	1	GIRLS/SHE'S CRAFTY Beastie Boys Def Jam BEAST(T) 3 (C)
43	NEW	NEW	THE GODFATHER Spinnee Gee Sire Delight SD(T) 3 (S/E)
44	24	2	IT'S OVER Level 42 Polydor POSP (X) 900 (F)
45	NEW	NEW	SHE'S FLY Tony Terry Epic TONY(T) 1 (C)
46	20	1	I DON'T WANT TO BE A HERO Johnny Hates Jazz Virgin VS(T) 1000 (E)
47	19	2	THAT GIRL (GROOVY SITUATION) Freddie MacGregor Polydor POSP(X) 884 (F)
48	25	1	JACK LE FREAK Chic Atlantic A9198(T) (W)
49	NEW	NEW	VOYAGE VOYAGE Disrealis CBS DES(T) 1 (C)
50	NEW	NEW	I PROMISE YOU (GET READY) Smoothie Fox Jive FOX(T) 7 (BMG)

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## TOP 10 BUBBLERS

1	WHO'S THAT MIX This Year's Blonde Debut/Passion DEBT 3024 (A)
2	HOUSEMASTER Housemaster General Flick & Romero — (FR001) (SS)
3	BEATS + PIECES Cul Cut Ahead Of Our Time — (CCUT1) (T)
4	DON'T MAKE ME WAIT FOR LOVE Kenny G feat Lenny Williams Arista RS(T) 37 (BMG)
5	IF I CAN'T HAVE YOU This Way Up Virgin VS(T) 1002 (E)
6	FEMALES Cookie Crew Rhythm King/Mute LEFT(1) (T) (J/R/T)
7	KISS Toto Contrast London LON(X) 155 (F)
8	CRITICIZE Alexander O'Neal Tabu 6512117 (12) — 6512116 (C)
9	MY BABY JUST CARES FOR ME Nina Simone Charly CR27112 (12) — CR27112 (CH)
10	READ MY MIND Tishoms Def Jam TASH(T) 1 (C)

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# Bobby Womack

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# Nice 'n' clever

by Barry Lazell

LES ADAMS is acknowledged as one of the all-round 'nice guys' of the dance music scene. He is also recognised as one of the world's most talented re-mix producers, thanks to a remarkable body of work which originated within Tony Prince's Disco Mix Club, but in recent years has expanded to commercial re-mixes for the industry at large.

To mention but the latest example, Cameo's sudden chart revival with the previously limping She's Mine is nothing to do with belated interest in that song, but it is because it is now the B-side of Les Adams' Cameo Megamix Two, a nine-minute (on the 12-inch) amalgam of

classics like She's Strange, Back And Forth and Word Up. The G-Top chart, somewhat inexcusably, has ignored this fact, but Phonogram is certainly aware of, and thankful for, the Adams talents.

Amazingly, the entire Les 'Mixdoctor' Adams output for both DMC and the record industry has come out of a tiny studio built up piecemeal by Adams in a spare room of his parents' house in the South London suburbs. As a guide to how tiny, when the Mixdoctor and your reporter were in there together, cups of coffee had to be passed around the door to us!

As his craft has developed, Adams has added, one by one, further items of technology which have now left no horizontal space except for a couple of square feet on the floor. As a move to more breathing space has, he admits, almost become a necessity — yet the pride Adams has in his studio, made all the more concrete by the successes which have emerged from it, is very obvious.

The spare-room studio has also been the genesis of Adams' first foray as a recording act in his own right with the A&M-released Don't Stop (Jammin'), which is currently climbing the charts for his non-devinyl of LA Mix (Les Adams, Mixdoctor — simple once you know, but the pseudonym on advance white labels gave A&M another Roadblock-style "must be from the US" mystery buzz to get it launched).

The record is something of a tribute to the Philly sound of the 70s, with half-finted bits of personal Adams favourites woven into the self-composed track, and the whole thing built entirely on the keyboards and other electronic in-

strumentation gathered into that tiny front room.

Don't Stop (Jammin') has, says Adams, been an important step. It has satisfied a long-nurtured urge to create a piece of music which was entirely his own, having already proved his wizardry with other people's raw materials. It has also given him standing as a recording act in his own right, and the fact that the record has charted now gives further stimulus for other experiments which are entirely Adams-generated.

The point is that the Mixdoctor is a man of music. He is far from being just a technician able to synchronise rhythms with the aid of a bit of electronics and thus stitch records together. He regards an ear, a feel, an instinct for music (even without necessarily having conventional musical training as such) as an essential part of his creative skill.

The next stage for Adams is clearly studio production, working with a recording act. He agrees that he now feels ready for this, a brief experience some years ago with a funk group proved less than successful because he didn't feel he had the authority to impose his musical ideas on the act. Few people in 1987, however, would argue with the advice of Les 'Mixdoctor' Adams at their control desk.

The re-mix requests, of course, pour in nowadays at an ever-increasing rate of knots — to the extent that pressure to impose his and his own project with A&M is forcing Adams to hand some on to DMC colleagues. Clearly, however, he will never turn his back on this side of his work, such a satisfying creative challenge is it to him.

# Let it be Audrey

CAPITOL HAS rush-released the hot dance import Irresistible by Audrey Wheeler (12CL 471), a track taken from the New York-based songstress' upcoming album Let It Be Me.

Ms Wheeler is a new name to the disco spotlight, but was a member of Unlimited Touch when that group was a hot disco music property in the US, and went on to become one of the Big Apple's most in-demand studio session singers, working on hits by the likes of Madonna, Billy Ocean, Jennifer Holliday, Jeff Lorber (she was featured vocalist on Step By Step) and Bruce Springsteen.

Capitol signed her as an artist after she had worked with Freddie Jackson (a former sessions colleague), and placed her with the writing/production team of Lionel Job and Preston Glass, who are responsible for much of Let It Be Me. The little track, however, is a re-mix of the old Eurythmics' Betty Everett & Jerry Butler hit. The



THE IRRESISTIBLE Audrey Wheeler.

album includes Irresistible, the track which has been proving to be just that an club floor in London and the South-East over the last month or so. EMI is anticipating an Anita Baker-type reaction to the album.

● JUST TO clarify any misunderstanding, Disco Aid mentioned last week is Discos For The Disabled, not Discos, as it appeared. Contact Theo Loyla on (022 786) 604 for details.

## RADIO LONDON

### ALIST

CLIVE CHEATHAM: Be Thankful For What You've Got	Club/Phonogram
CELENE GOLDSMITH: I'm In A Car	Cherry
ALLYRIAN FEATURING STEVEN DANTE: The Best Thing	BMG
LA MIX: Don't Stop (Jammin')	Breakout/A&M
RAY PARKER JR.: I Don't Think They Mean Should Stay Alone	Capitol
ROGER: I Want To Be Your Man	Real Gone
SHAKA ZAK: My Music Is Short Cool	Polygram
JOJO WHILDEN: Don't You Forget About Me	BMG
MICKIE NORTON: With The Doctor	Parlophone/Phonogram

### CLIMBERS

BROTHER 5 & SHIRLEY MACLAINE: Rigger	Abagail Int.
EARTH WIND & FIRE: Simon Of Simona	CBS
EQUULES: Lady Like A Train	Club/Phonogram
TROY JOHNSON: Trouble	Amstar
MEMORIO GOODMAN: South Freedom	Trumpet
MELISSA WONGMAN: If You Can't Be A Cowboy	Capitol
DAVID RUFFIN & EDDIE KENDRICK: I Couldn't Be True	BMG/Parlophone
MAN STAR: Get The Devil Into My Life	Pow Wow
ROBBY WORMAN: Looking In A Box	BMG

As featured on the TONY BLACKBURN Show, Radio London 9am-11pm Monday-Friday (206/94.9 1985)



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# T O C 1 0 0 A L B U M S

1	478	<b>WANG IN THE NIGHT</b> Fishwood Mea (Lindsay Buckingham/Christie McVie)	Worner Brothers WX45/91
2	NEW	<b>THE CHRISTIANES</b> Decca/Reprise (Louise Latham)	Island UFS 979A/5
3	3	<b>NOTHING LIKE THE SUN</b> Shing (Neil Dornford/Steve)	A&M A&A 4402/P
4	3	<b>BAD</b> Michael Jackson (Quincy Jones/Michael Jackson)	EPIC CDC 43292A-1/C
5	5	<b>E.S.P. 2</b> Bas Gros (Morinda/Tench/Bea Green)	Worner Brothers WBS3/W
6	2	<b>TUNNEL OF LOVE</b> Bruce Springsteen (Springsteen/Landa/Plaskin)	CBS 46072A-1/C
7	8	<b>THE CREAM OF ERIC CLAPTON</b> Eric Clapton (Various)	Polygram EICF 1/F
8	4	<b>PET SHOP BOYS ACTUALLY +</b> Pet Shop Boys (Mudoch/Jones)	Parlophone PCSO 144E
9	4	<b>STRANGEWAYS HERE WE COME</b> The Smiths (Johnny Marr/Morrissey/Stephan)	Rough Trade ROUGH 1604/XT
10	4	<b>DANCING WITH STRANGERS</b> Chris Rea (Chris Rea)	Magnet MAGL 50718MG
11	9	<b>INTRODUCING THE HARDLINE ACCORDING TO +</b> Travis (Travis) (Wats/D'Arby)	CBS 65911-1 (C)
12	9	<b>BRIDGE OF SPIES</b> T'Pol (Kerby Thomas Baker)	Sires SBNJ 8/P
13	4	<b>BETWEEN THE LINES</b> Five Star (Lombard/Facion/Burgess)	Time/CA FL 7134S/BMG
14	20	<b>SIMPLY SHADOWS</b> The Shadows (The Shadows)	Polygram SMDA 1/F
15	2	<b>ALPHA BIT</b> AFC (Morris Fry/Mark White)	Northern/Phonogram NTHX 4/F
16	17	<b>REFLECTIONS</b> Foster & Allen (Eamonn Campbell)	Sylva SMS 735T/2
17	24	<b>THE BEST OF JAMES BROWN</b> James Brown (Various)	K-Tel NE 1379A
18	15	<b>NOW SMASH HITS +</b> Various (Various)	EMI/Virgo/PolyGram NSG4/1/F
19	23	<b>THE CIRCUS</b> Enema (Various)	Meru SMTM 354/2
20	16	<b>WONDERFUL LIFE</b> Black (Dave Dav/Robin Miller)	A&M A&A 514S/P
21	4	<b>RED</b> The Commodores (Stephen Hague/Commodore)	London LONDA 139/F
22	19	<b>THE ROMAN TIE</b> U2 (Daniel Lanoce/Brian Eno)	Island U2R/7
23	21	<b>WHITNEY</b> Whitney Houston (Walden/Masser/Jellybeck/Kashfi)	Arista 208 1413MG
24	13	<b>POPPED IN SCOTTED OUT</b> We Met We Met (Baker & Co) (J)/WW/WL W. Sear	Fonix/Fonix JMWV 10/P
25	15	<b>CHANGING FACES THE VERY BEST OF 100</b> Tood/Godley and Crema (Various)	PRO-TRAY/Gen TGCL 1/P
26	24	<b>ALWAYS GUARANTEED</b> Citi (Richard James Tansey)	EMI EMI 104K/1
27	2	<b>HIT FACTORY</b> Various (Stock/Aiken/Waterman)	Sylva SMS 740S/T/2
28	4	<b>A MOMENTARY LAPSE OF REASON</b> Pink Floyd (Bob Ezrin/Dave Gilmore)	EMI EMI 100C/1
29	6	<b>MYSTIC</b> Del Lappard (Robert John/Mutt Lange/Nigel Gra	Bluebird/Mercury 1752/P 1/F
30	NEW	<b>THE ALBEE ROAD</b> Beafof (George Martin)	Parlophone/3
31	25	<b>GIVE ME THE REASON</b> Luther Vandross (Luther Vandross/Marcus Miller)	EPIC UFG 62 124-1/C
32	24	<b>UPFRONT 8</b> Various (Various)	Sire/USA UPFT 8/1
33	30	<b>BAD ANIMALS</b> Reed (Ron Wood)	Capitol EUP 2832/P
34	NEW	<b>ORIGINAL SOUNDTRACK 'WHO'S THAT GIRL'</b> Madonna (Various)	Sire WX1102/C
35	NEW	<b>FROM MOTOWN WITH LOVE</b> Various (Various)	K-Tel NE 1381/C
36	NEW	<b>JACKMASTER VOL 1</b> Various (Various)	DJ Int/Warrior/JACKP 501/A
37	27	<b>THE GREATEST HITS</b> Odyssey (Stanley Lazer/5/Various)	Sylva SMS 735T/2
38	34	<b>TRUE LOVE</b> Various (Various)	K-Tel NE 1359/C
39	3	<b>HITS 6</b> Various (Various)	CBS/WEA/M&G HITS 6/M&G
40	37	<b>AFTER DARK</b> Roy Parker/Al Parker Jr/Boschardt/Bayer Sagar	WEA WX 122/W
41	35	<b>TRACKS OF MY TEARS</b> Various (Various)	Telstar STAR 229S/BMG
42	37/1	<b>ORIGINAL SOUNDTRACK LA RAMBA</b> Lou Llobregat (Lou Llobregat/Steve Berlin/Arno)	London LONP 340/P
43	34/2	<b>RUNNING IN THE FAMILY +</b> Level 42 (Wally Badarou/Level 42)	Polygram POUH 42/P
44	33/2	<b>MEN AND WOMEN</b> Simply Red (Alex Siskos/Yvonne Ellis/Mick Muc	WEA WX 85/W
45	43/10	<b>SUBSTANCE</b> New Order (Various)	Facts Factory 2003/P
46	46	<b>THE LONESOME JUBILEE</b> John Cooper Mallencamp (John Mallencamp/Craig	Mercury/Phonogram MEKH 110/P
47	NEW	<b>THE LONG STREETS</b> Zandy Crawford (Various)	Telstar STAR 229S/BMG
48	43/19	<b>BROTHERS IN ARMS</b> Dire Straits (Mark Knopfler/Neil Dorfsman)	Verlog/Phonogram VE9H 25/F
49	76	<b>THE PEOPLE WHO GRAINED</b> The Hues Corporation (Major 'Mud' John Williams/The H	Gei (Dance AGOL 91/P)
50	NEW	<b>LET IT BE</b> The Beatles (Phil Spector)	Parlophone/1



## ARTISTS' A-Z

32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50

51	54	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
51	54	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100

WOW WOW WOW

208 678

408 678

258 678

ARISTA

**KEY TO COUNTRY**

(C) Canada, (M) Mexico, (U) United States, (UK) United Kingdom, (J) Japan, (F) France, (G) Germany, (I) Italy, (NL) Netherlands, (NZ) New Zealand, (AUS) Australia, (JPN) Japan, (FRA) France, (GER) Germany, (ITA) Italy, (NLD) Netherlands, (NZL) New Zealand, (AUS) Australia

**STATISTICS (OCT 42)** New Weeks To Date: New-Chart Entries: 21, Panel Sales Percentage: +1%

**NEW RELEASES**

**51** 54 JONATHAN BUTLER, Jonathan Butler (Barry J. Eastmond/Bryon 'Chuck' Jive HIP 48/13MG)

**52** 57 **INVISIBLE TOUCH**, Genesis (Genesis/Hugh Padgham) Virgin GENP 23R

**53** 2916 **FRESH! THE ALL TIME GREATEST HITS**, Elvis Presley (Various) RCA PL 931 0072/BMG

**54** 64/2 **HEARSAY**, Alexander O'Neal (Jimmy Jam/Terry Lewis) Taba 455 936-1/C

**55** 43 **50% TRUE**, Depeche Mode (Depeche Mode/D. Bascombe) Meru STUMW 471/XT/3/P

**56** 45/9 **MUSIC FOR THE MASSES**, Madonna (Madonna/Patrick Leonard/Stephen Bray) Warner Brothers WBS2/W

**57** 32/6 **GRACELAND**, Paul Simon (Paul Simon) Polygram POCM 93/W

**58** 12/11 **JUST VISITING THIS PLANET**, Jillyben (Jillyben) Chrysalis CHR 156R/C

**59** 78 **WOW!**, Bananarama (Stock/Aiken/Waterman) London RAMA 4/F

**60** 47 **ISLANDS**, Mike Oldfield (Oldfield/Stock/Label) Virgin V2466/F

**61** 51/7 **ORIGINAL LONDON CAST 'PHANTOM OF THE OPERA'**, Various (Andrew Lloyd Webber) Polygram POCM 93/W

**62** 10/1 **GLEN JONES**, Glenn Jones (Various) Jive KIP 311/BMG

**63** 56 **FIRST (THE SOUND OF MUSIC)**, Teri Jericho (Owain Davis) London LONP 26/P

**64** 50 **BAYTON AND ON**, Sweattia (Sweattia/F. Thorgren/Glen Tilbrook) A&M A&A 514/P

**65** 40 **BIG GENERATOR**, Yes (Yes/Robbie/D. Vickers/Horn) Arista W87W/W

**66** 11 **LET'S BOOGIE**, Debbie Strees (Various) Epic 66026-2/C

**67** 11/7 **SIXTIES MIX**, Various (Various) Sylva SMS 723S/2/T

**68** 63 **CREST OF A KNAVE**, Jethro Tull (Ian Anderson) Chrysalis CHR 159B/C

**69** 10/1 **DIRTY DANCING**, Original Soundtrack (Jimmy Ienner & Bob Feldin) RCA BL 86400/BMG

**70** 47 **GEORGE BEST**, Wedding Present (Chris Allison) Reception 12505/11/URR

**71** 79 **BEVERLY HILLS COP II**, Original Soundtrack (Various) MCA MCF 3382/F

**72** 94 **PERMANENT VACATION**, Aerosmith (Bruce Fairburn) Geffen WX 125W/O

**73** 68 **SPORTS**, Jive Lens And The News (Jive Lens And The News) CHR 1412/C

**74** 65 **THE LEFT NIGHT AND BARRY WHITE**, Barry White (Barry White) Reception/A&M A&A 514/P

**75** 62/7 **RAINDCYNG**, Alison Moyet (Jimmy Lysons/Marriott) CBS 450 152-1/C

**76** 99 **INTO THE FIRE**, Bryan Adams (Adams/Clawson/Mosley) A&M A&A 390/P/1

**77** 59 **MOONLIGHTING**, The U2 Soundtrack Album (Various All Classen 2/Various) MCA MCF 338B/F

**78** 68 **REQUESTS**, Meru And Arty (Roy Griffin/La) Meru/WB RMBR 371/B&N

**79** 60/13 **BIGGER AND DEFFER**, LL Cool J (Various) Def Jam 450 215-1/C

**80** 55/2 **ATLANTIC SOUTH CLASSICS**, Various (Various) Atlantic WX 105W/W

**81** 11 **LOVE SONGS**, Michael Jackson & Diana Ross (Various) Telstar STAR 229S/BMG

**82** 75/3 **WHITESNAKE 1987**, Whitesnake (Mike Stone/Keith Olsen) EMI EMU 332R/3

**83** 74 **RUMOURS**, Fleetwood Mac (Fleetwood Mac/Dushuk/Cullinan) Warner Brothers WBS484/W

**84** 84/7 **SLIPPY WHEN WE +**, Bon Jovi (Bruce Fairburn) Verlog/Phonogram VE9H 91/P

**85** 74 **TOP GUN**, Original Soundtrack (Various) CBS 9279N/C

**86** 71 **MIAMI VICE 2**, Music From TV Series (Various) MCA MCO 6019/P

**87** 68 **SO**, Peter Gabriel (Daniel Lanoce/Peter Gabriel) Virgin PO 53R

**88** 69/9 **WHITNEY**, Whitney Houston (Jackson/Masser/Kashfi) Arista 208 998/W

**89** 66 **BACK IN THE HIGH LIFE**, Steve Winwood (Ius Eitelman/Steve Winwood) Rough Trade ROUGH 760/X/3

**90** 62 **HATFUL OF HOLLOW**, The Smiths (The Smiths/Chris Porter/Grafflin/The Smiths) Rough Trade ROUGH 1604/XT

**91** 76/2 **U2 LIVE UNDER A BLOOD RED SKY**, U2 (Jimmy Iovine) Island (M&A) 1/F

**92** 65 **A PERFECT TIMING**, FISS (Andy Murray) EMI EMU 333R/1/C

**93** 10 **FREE AS A BIRD**, Supertramp (Rich Davies/Supertramp) A&M A&A 5181/P/1

**94** 68 **EVERY BREATH YOU TAKE - THE SINGLES +**, The Police (Police/Padgham/Gray/Latham) Arista W87W/W

**95** 68/4 **LICENCED TO ILL**, The Beastie Boys (Chris Robin) Def Jam 450 963-1/C

**96** 77/2 **STREET LIFE - 20 GREAT HITS**, Bryan Ferry/Roxy Music (Various) EFG/Wing 107V/1/C

**97** 66 **THE WORLD WON'T LISTEN**, The Smiths (Various) Rough Trade ROUGH 1604/XT

**98** 93/2 **NO JACKED REQUIRED**, Phil Collins (Phil Collins/Hugh Padgham) Virgin V2345/F


**99** 90 **TO GET AGAIN - VERY BEST OF STEELY DAN**, Steely Dan (Various) Telstar STAR 229S/BMG

**100** 11 **KISS ME WHEN YOU SEE ME**, Curved Air (Dave Allen/Robert Smith) Fiction F224 13/B





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## GENERAL



## STOCK IT

**GUADACANAL DIARY:** 2x4, Elektra 960 752-1. Third and finest from the mighty Guadacanal, taking guitars and harmonies a step further into some unimaginably beautiful places. The "US guitar bands" exercise has now all but died down and it's refreshing to note that the strongest of the breed are still available and recording. What Guadacanal lack now is an image, none of the mystery of REM here, but the music within beats as strongly. Touring in the UK should put these chaps in the position they deserve. **DH**



GOLFERS CORNER: Lloyd Cole and Bing Crosby

**BING CROSBY:** Tenth Anniversary Collection (Warwick WW 1005A-F. Producer: Ken Barnes. Just Breezin' Along. EMI EMS 1274. Producer: Ken Barnes. The Warwick release is a three-LP box set with a wealth of material on licence from Bing Crosby Enterprises and the EMI LP contents were recorded in London and Los Angeles in 1975 and 1976. They appear now to mark the 10th anniversary of the Old Grooner's death on a Spanish golf course, and they are remarkably good demonstrations of his 20th century archetypal singer's art. Crosby's innate sense of rhythm and relaxed phrasing have influenced every quality singer everywhere, and as

producer Barnes reminds us in the EMI sleeve note, he also influenced the world's public to the extent of 400m record sales. The Warwick collection is mastery in terms of Barnes' work with musical director Pete Moore and sound engineer John Timperley (who doesn't get a name check). They have grafted on orchestral and vocal accompaniments to songs Crosby recorded in the Fifties with the Buddy Cole Trio, and the result of this complex arranging and precision sound engineering is totally convincing — you can't hear the join. Barnes' interesting and anecdotal sleeve notes for the EMI album emphasize the Warwick box's weak point: it hasn't got any notes or background details at all. But, with the season of buying Christmas presents upon us, these records are musts for your shelves and one or maybe both stand a good chance of charting. **NH**

**CLANNAD:** Sirius. RCA PL 71513. Moving a bit too far away from folk for personal taste. Clannad, nonetheless remain an outfit of exquisite taste and refinement. It's certainly a potent blend, traditional and modern, technology and spirit, yet Maire seems to be slightly mannered on some tracks and guitar solos intrude where really they should only embellish. A flexible group, ever capable of surprising, it's just that here they seem to have given everything over to production and once the sheen of that wears off, you're left looking around at an empty room. **DH**



## STOCK IT

**SINEAD O'CONNOR:** The Lion & The Cobra. Ensign Records CHEN 7. Producers: artist/Kevin Moloney. The sweet vocals of Sinéad O'Connor's collaboration with U2's Edge on the soundtrack to The Mission gave little hint of the full talent of this definitely unreciprocable young Irish singer/songwriter. If that sounded angelic, on her own compositions she is a positive she-devil — drawing startling, climactic arrangements from what are often straightforward rock productions courtesy of Max-Mam Maloney and cohort Marco Pirroni. Check out Troy for the full blast of O'Connor's almost uncomfortable power. Love it or hate it, you probably won't be able to ignore it. **DVE**

**HELEN WATSON:** Blue Slipper. Hit Or Miss/EMI (TCS)CX 6710. Producers: Glyn Johns. Enigmatic lyrics, but with a very odd slant in content and performance. This debut by Manchester-based Watson is both superior and obscure in its virtual elitism, although it's hard to ignore the quality of the production and the contributions of instrumentalists like Bill Payne and Richie Hayward (Little Feat). Comparisons with Joan Armchairing (another one time client of Johns, credited on one track here as Dead Monk) are fair to neither party, and this LP will surely appear in critical bests of the year, which, of course, is no way a guarantee

of commercial success — even if it's deserved. **JT**

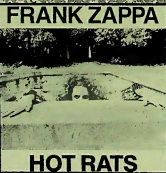
**AGE OF CHANCE:** One Thousand Years Of Trouble. Virgin V2473. Following their crunched-up cover of Prince's Kiss, A of C's "Leeds-Detroit-New York-Berlin" crush collision blueprint of hip-hop and scratch/rap rhythms, punky guitar metal and the pointed power of slogans keeps making a big, bad noise for itself. All the important elements of the modern day dance are here; the heavy beat, the chants, the stuff we all can clutch our fists to (as the sleeve notes say, "loudness is a force"). The only thing I find missing with this debut is a lack of melodic melodrama despite the single Don't Get Mad, Get Even, but rest assured, the group's brazen confidence and high-level music press hype should make up for anything that stands in their way. **MA**

**VIEW FROM THE HILL:** In Time. EMI EMC 3523. View From The Hill deal in restrained poppy soul. They combine razor-sharp backing tracks with well-written lyrics which are exquisitely sung. The end result is a British brand of sophisticated soul that is infinitely preferable to the likes of Sade, and also leaves the majority of US contenders standing. All three singles, including their classic debut, No Conversation, are included here along with one B-side. This only leaves four new tracks, but at least they are well up to scratch — Boys in the Band and Lover's Confessions are particularly fine. The trio have yet

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to achieve the commercial success they so clearly deserve, but this LP can only help them on their way. **AB**

**FATAL FLOWERS:** Younger Days, WER 242 045-1. It's really quite bizarre that European groups should try so wholeheartedly to cover a sound that's so American, but that's what Fatal Flowers (they're from Holland) do. According to their press release, they "specialise in a blend of influences including Sixties, blues and country", that, however, tells only a little of the story. Fatal Flowers' real role models are the US groups of the late Seventies and early Eighties who covered the psychedelic Sixties and made it on their own terms (ie Television, Petty). Fatal Flowers are good of what they do, but A&R is nothing new, and there's just too many American bands who do it better. The track Nowhere To Lay My Head is a strong sidestepper, but that isn't enough. **DEH**

**STOCK IT**

**LOYD COLE AND THE COMMOTIONS:** Mainstream. Polydor LCLP 3. Aside from the occasionally clumsy word play ("Swimming is easy when you're stuck in the middle of the Mississippi", being a personal favourite here), the vast majority of this LP is a joy, a solid guitar drunk workout, placing Cole firmly in the major league for LPs at least, if not singles. The

curiously unsuccessful My Bag is included, but should not be taken too seriously as a guide to Mainstream's potential. Jennifer the strab, would appear to be a strong choice for the next single, which will keep the momentum going. **DH**

**INDIES**  
**STOCK IT**

**RUBY BLUE:** Glances Atkances. Red Flame RF 53. Distribution: Nine Mile and the Cartel. This Scottish duo have worked up a lot of interest with a couple of singles so far this year. Why, they even got Radio One and Two play. And now, their debut album confirms just what hot property they are. Fine pop songs, performed with great style, on flowing arrangements. Ruby Blue look set to be snapped up by the majors — but God knows why, as this product is so complete already. A fine debut with 11 really gripping pop tunes set for immortality. **DEH**

**THE BLUE AEROPLANES:** Spitting Out Miracles. Fire FIRELP 10. Distribution: Nine Mile and The Cartel. Never a flavour-of-the-month despite the constant critical C.D.,ing. Bristol's finest and shiniest rock that craved third album stage and simply soar up another level altogether. Their ragged, surging guitar-tangle of ideas still makes for a perplexing conclu-

sion but this eight-strong band are fascinating in their unpredictability. Witness their eclectic swooping from rock to folk to more experimental ground, layering the spoken word, tapes and the odd guest organ and mandolin (the latter courtesy of Michelle Shocked) between strong and melodic guitars and songs. Standouts include the gorgeous folk lament, Days Of 49, the title track and Cowardice and Caprice, the latter included on a flexi of Blue Aeroplanes covers by other artists that is included in the first 1000 copies! The time seems right for the group's success to go up another level as well. **MA**

**THE ALBION BAND:** Stella Maris. Making Waves SPIN 130. Distribution: CM. Not a ghost — CM acquired the late distributor's house label, and presumably this album would have been released last year (when it was recorded) had it not been for Waves' sinking. Hot on the heels of Ashley Hutchings' Gloucester Docks comes this interestingly varied album which was probably intended to be the forerunner to the solo effort, but with Hutchings' band rather than with a cast of dozens. The final track, The Task (adapted from a poem by Cowper) dominates by virtue of its nine parts, but rather preferable were *Til The Time We Meet Again*, on which the great Dave Burfand duets charmingly with Cathy Le Surf, and the semi-hypnotic *Rose And The Rock*. With Phil Beer's excellent guitar notable throughout, this is a superior Albion outing. **JT**

**CABARET VOLTAIRE:** Code (Parlophone PCS 7312). Cabaret Voltaire's first LP for the Parlophone label is a fine mix of shuddering electro rhythms and disturbing moods in 'true Kirk/Mollinder style. Co-produced with Adrian Sherwood, they have produced some of their most commercial, industrial funk to date with numbers like their last single, Here To Go, and White Car and amongst those contributing to the album, the most notable is Bill Nelson, who adds his guitar effects to five tracks. Purist Cab fans might be disappointed that this intrepid duo haven't launched themselves off into more bizarre musical avenues, but Code should allow a wider audience to catch up with them. **JS**



**RICHARD LLOYD:** Real Time. Celluloid CELL 6135. Distribution: Rough Trade and The Cartel. Recorded live at New York's CBGB's, guitarist Lloyd returns to full British distribution and to full health with his third solo album since Television disbanded. His history has already been documented in the A&R pages but it's worth noting again that Lloyd shows enough fire and spirit to exercise those halcyon days with some determined and inspired firework of his own. Taken from Lloyd's *Alchemy and Fields Of Fire* sets, plus three new songs and a cover of Fire Engine (the current single), Real Time takes a couple of mis-eyed ballads and a fistful of expressive rockers and delivers a commercial and adventurous American rock set. **MA**



MAIRE OF CLANNAD and those Cabaret Voltaires

# THERE IS ONLY ONE CHRIS ISAAK

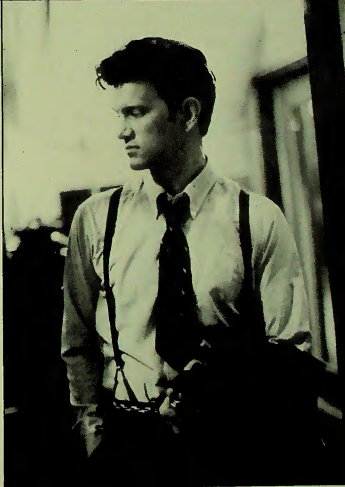
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THE ANHREIN conglomerate return as both a band and a label, with the band hitting the capital for live shows while providing a track for the upcoming third Artists For Animals LP — other tracks are from **The Preachers** and **Captain Sensible** among others. On the label front, Welsh dub scratchers, **Dwyer Loathes** release their second single — *Tour De France* (which will be followed by the group's debut LP on **SPK's** the Side Effects label). All of this activity is through the Cartel, as will be releases from the two new Anhrein label mates, **Y Flaps** and **Heb Garded**. Up at Native Records HQ in Doncaster, the world domination experience continues with a handful of new releases of note. **The Screaming Trees** follow their well-received *Asylum* 12-inch with the LP, cassette and CD *Fracture In Time*, while **Cabaret Voltaire's** **Richard H Kirk** teams up with **Peter Hope** (the ex-vocalist for **The Beat**) for the LP and CD *Hoodoo Talk*. Both of these releases will be through Red Rhino and the Cartel. At Backs, **The Duttons** continue the story of German power pop and raw guitarings with the album *This Heat on Sputnik*. Also from Sputnik is the **13 Bad Vibrations'** album from *Creeptown* which is heralded as trash-psychdelia (in a garage, no less).

THE RAINPALS have a rather groovoid single in *A New Way* on the Rainpal label through Fast

# T R A C K I N G

Forward and the Cartel. It's the sort of pop that flows in the dark and leaves you humming. Down at Revolver there are several primitive nostalgia things in the pipeline, including the rather natty collection, *Five Bands That Changed The World*. An 18-track collection it features **White Flag**, **Adrenalin OD**, **F**, **Flag Of Democracy** and **7 Seconds** and it's on the Funhouse label. The Antar roster gets back into shape with the release of **The Open Mind's** self-titled album. A bit of a rarity to say the least, it used to change hands for £50. Launching the new Discathene offshoot of Discathene (through Revolver and the Cartel), **R Cajon And The Zydco Brothers** have their *Pig Sticking In Arcadia* LP released to general all-around hollering and whooping. Moving back to this week's product from Backs, where the Medway marshland gets even more like a quagmire. **The Mindreaders** are the remains of **The Len Bright Combo** following the departure of **Wreckless Eric**, and, now joined by **Sexton Ming**, they've put together the album *Ban The Mindreader For Empire*. Further across the fretboard, heading for the rockabilly-cream, **Lost Moment** release a compilation LP, *Rockin' It Up* (through Backs again) with contributions from **The Krewmen**, **The Rufflers**, **The Surf Rats**,

by Dave Henderson

**The Long Tall Texans** and **The Wigwag Spliffs**. Still with that groove, **The River Boys** have a 12-inch called *Kiss My Baby Goodbye on Wags* while **Johnny Says Yeah** break the mould completely on their *I Won't Let You Go seven-inch* on *The Day I Ate The World*. They are faves of Janice Long it says here!!!

THE IN Tape label shows its teeth by announcing a new roster of acts and underlying its Red Rhino/Cartel distribution. The assault on your sense will be spearheaded by a 14-track compilation from old and new Tape acts (including **Gonye Byers**, **Janitors**, **June Brides** and more) on the LP compilation *Just A Mash Mash*. The first of the new regime comes in the guise of a six-track EP from **Frank Sidebottom**, called *Timperley Sunset*, and a lush four-track 12-inch from the ever-improving **Satched Bark Foot Alrmen**, called *Shoke Up*. More from Red Rhino include **A Chud** German's mini album of the same name (the conspirators include members of **Skinny Puppy** and **I Gnum** — the disc is on Circle. From Switzerland, **ABT 409** have a 12-inch which is produced by **Roli Massmann** on the Hellvete Underground label, while there's some southern guitar stuff

from **The Anyways** on their *Confession seven-inch* on *Nolown*. **Chris And Casey** have a new LP/CD entitled *Exotica on Play It Again Sam*, **Leibach's A Baptism** — a special live double — is released on *Sub Rosa* at long last and the **Legendary Pink Dots** have a new 12-inch on *Play It Again Sam* called *Under Glass*.

ROCHDALE'S INTENSE label (now through Probe Plus and the Cartel), claims to be interested in energy, optimism and tunes, which all sounds quite admirable, and to prove their intentions their latest release is a powerful and precise pop slice from **Black Alusion**. Called *Something*, it has a rather less than attractive sleeve, but persevere, the music's well worth taking note of. **Root Boy Slim** And **The Sex Change Band** rear their beer-soaked brow again with a new album on *Bedrock*, through Pinnacle. *Left For Dead* is a gravelly-sandpaper croakalogue that skips through rhythm and blues on its way to getting really downbeat. Also highly recommended and through Pinnacle is the latest release from **Abstract**. **The Incredible Zombie Rockers** are a vital young piece who transcend normality and rockism on *Machine Stops*, their fabby debut. That one's not to be missed. *Abstract* will also be hand-

ling a new **Janitors** single and album very soon.

THERE'S SOMETHING of a buzz around **Bliss** — whose press release claims Hammond organs and **Julie Driscoll** — and they've a new single, *Your Love Meant Everything*, on *Survival* and is available through Backs. During the excitement of this release the group will be taking to the road with Hue And Cry. Still with Backs, and *Survival*, Scottish group **The Crows** release their third single (*First For Survival*). They'll be promoting *Takayama* with some live dates supporting **The Damned**. Moving into the strange world of things that are strange, the Plastichead label follows up its unpredictable foray into the world and what-have-you, with **Colin Lloyd Tucker's** *Mindbox* album (which was formerly available through Rough Trade distribution). The man also has a new album on *Glass* and is currently on tour in Japan with **The King of Luxembourg**.

CURRENTLY HEADING shelf-wards from Red Rhino are **Poesie Naire's** *Timber* single — a dancer on the Belgian Antler label. **The Palookas'** *Hit The Bottle* 12-inch. Hull band, **Pink Noise**, release their debut seven-inch *Thin Edge Of The Wedge* on the reasonable label — and you know what, they don't claim to be the second best band in Hull... strange.



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# DISTRIBUTION TOP INDIE SINGLES

31 OCTOBER 1987

- 1 **THE CIRCUS (Remix)**  
Erasure Mute (12) MUTE66 (1) (U/R/SP)
- 2 **PUMP UP THE VOLUME/AMITMA (...)**  
M.A.R.S. MAD 18 AD 707 (1) (RT)
- 3 **BLUE WATER**  
Fields Of The Nephilim Situation Two SIT48 (7) (U/RT)
- 4 **THE BIRTHDAY**  
Sugar Cubes One Little Indian (12) 7197 (7) (U/RT)
- 5 **BEAVER PATROL**  
Pop Will Eat Itself Chapter 22 (12) CHAP16 (U/M)
- 6 **GET DOWN**  
Obers B Music Of Life NOTE 007 (P)
- 7 **TRUE FAITH**  
New Order Factory FAC 183/17 (2) — FAC 183 (P)
- 8 **WHO'S THAT MIX**  
This Year's Blonde Debut DEBTX13024 (A)
- 9 **BLUE MONDAY**  
New Order Factory FAC73 (P)
- 10 **BEATS + PIECES**  
Ahead Of Our Time CCUTI (U/RT)  
Cold Cut featuring Floorboard Squeezes
- 11 **BIG ROCK CANDY MOUNTAIN**  
The Motor Cycle Boy Rough Trade RT1210 (U/RT)
- 12 **HOUSE OF HELL**  
Hotline Rhythm King/Mute LEFT17 (7) (U/RT)
- 13 **MY BABY JUST CARES FOR ME**  
Nino Simone Charly CY2112 (12) — CY2112 (CH)
- 14 **POSITIVE REACTION**  
Moby Smith PWL PWL174 (P)
- 15 **BALLAD OF A SPYCATCHER**  
Leon Rosselson/Bragg/Oyster Band UPDO 007 (U/M)
- 16 **THESE BOOTS ARE MADE FOR WALKING**  
Jessica Williams/Man To Man Diamond DMR (1) 3 (SP)

- 17 **SOFT AS YOUR FACE**  
The Soap Dragons Row TV Products RTV 1214 (U/RT)
- 18 **NEVER LET ME DOWN AGAIN**  
Depeche Mode Mute (12) 780NG 14 (U/RT/SP)
- 19 **TEMPLE OF LOVE**  
Fields Of The Nephilim Marcell Release MR 21 27 (U/RT)
- 20 **I NEED A MAN/ENY/EUROBET**  
Man To Man Bolt Bolts 51312 (P)
- 21 **I NEED A MAN/ENY/EUROBET**  
Man To Man Bolt Bolts 51312 (P)
- 22 **RAMROD**  
Fields Of The Nephilim Some Bizzaro WOMBP12 12 (U/RT)
- 23 **ALICE**  
Sisters Of Mercy Marcell Release MRO21 (U/RT)
- 24 **VICTIM OF LOVE**  
Erasure Mute (12) MUTE 61 (U/RT/SP)
- 25 **ANYONE CAN MAKE A MISTAKE**  
The Wedding Present Reception REC 006C (U/RT)
- 26 **THRU THE FLOWERS**  
The Primitives Lazy LAZY 047 (U/RT)
- 27 **SOMETIMES**  
Erasure Mute (12) MUTE 51 (U/RT/SP)
- 28 **PREACHER MAN**  
Fields Of The Nephilim Situation Two SIT46 (U/RT)
- 29 **HOUSEMASTER GENERAL**  
Housemaster General Fick & Romero FR3001 (A)
- 30 **BEHIND THE MIRROR**  
Kreator Noise NOISE040 (U/RT)
- 31 **POWER**  
Fields Of The Nephilim Situation Two SIT46 (U/RT)
- 32 **FUNKY SENSATION**  
Guns M-Croke Rhythm King/Mute LEFT 15T (U/RT)
- 33 **DO YOU WANNA FUNK**  
Sylvester with Patrick Crowley Domino DOMAT (CH)
- 34 **ONE WAY**  
Mighty Mighty Chapter 22 (12) CHAP19 (U/M)

- 35 **HIT'S START DANCE AGAIN**  
Lennon's Brother Domino DOM3T (CH)
- 36 **DELUH SANDS**  
Brilliant Corners 5520 5528 (U) (U)
- 37 **FROZZY HEART**  
Sprozer Chorus 4AD BAD 708 (U/RT)
- 38 **CANT TAKE NO MORE**  
The Sins Row TV Products RTV 121 3 (U/RT)
- 39 **FACE TO FACE**  
Goodbye Mr. McKenzie Cash Destiny MAC21 (U/RT)
- 40 **A WORD TO THE WISE (EP)**  
Ghost Dance Karbon KAR 608-T (U)
- 41 **CHRISTOPHER MAYHEW SAYS**  
The Stranglers Mute (12) MUTE 59 (U/RT)
- 42 **LOVE WILL TEAR US APART**  
Joy Division Factory FAC23112 (P)
- 43 **MONEY (DOLLAR BILL Y'ALL)**  
Jimmy Spicer Wax DOLLAR12 (U/RT)
- 44 **BAREFOOTIN'**  
Jimmy Spicer Charly CY2 121 (CH)
- 45 **WHERE'S TURPENTINE**  
Creshead Food FOOD 10 (U/RT)
- 46 **WHERE'S CAPTAIN KIRK**  
Spizz Hobo Railways HOBO1 (2001) (U/RT)
- 47 **STRANGER THAN LOVE**  
Mick Stewart Mute (12) MUTE 59 (U/RT/SP)
- 48 **THE MODEL**  
Big Big Bliss BlastFirst/Mute BFFP24 (U/RT)
- 49 **LONDON POSSE**  
London Posse featuring Sigbo BigLife BLS 21 (U/RT)
- 50 **UNWEARABLE**  
Wonder Stuff For Out GONE02 (12) — GOB1002 (U/M)

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## TOP 25 ALBUMS

- 1 **STRANGEWAYS HERE WE COME**  
The Smiths Rough Trade ROUGH166 (U/RT)
- 2 **UPFRONT 8**  
Various Serious UPFR8 (A)
- 3 **THE CIRCUS**  
Erasure Mute STUMM 35 (U/RT/SP)
- 4 **GEORGE BEST**  
Wedding Present Reception LEED5001 (U/RT)
- 5 **SUBSTANCE**  
New Order Factory FAC 200 (P)
- 6 **MUSIC FOR THE MASSES**  
Depeche Mode Mute STUMM 24 (U/RT/SP)
- 7 **STREETOUNDS HIP HOP 18**  
Various Streetsounds ELS318 (A)
- 8 **HIP HOP '87**  
Various Serious HHOP87 (A)
- 9 **THIS IS CHARLY R&B**  
Various Charly CD5AM101 (CH)
- 10 **WONDERLAND**  
Erasure Mute STUMM 25 (U/RT/SP)
- 11 **AFFINITY — THE COMPACT SOUND OF JAZZ**  
Various Charly CD5AM102 (CH)
- 12 **THE WORLD WON'T LISTEN**  
The Smiths Rough Trade ROUGH 101 (U/RT)
- 13 **ROCKY HORROR PICTURE SHOW**  
Original Soundtrack Deed DSV21553 (PAC)
- 14 **THE MAN — BEST OF EIVIS COSTELLO**  
Eivis Costello Demon FIEND52 (P)
- 15 **MY BABY JUST CARES FOR ME**  
Nino Simone Charly CR20217 (CH)
- 16 **THE QUEEN IS DEAD**  
The Smiths Rough Trade ROUGH 96 (U/RT)
- 17 **HATEFUL HOLLOW**  
The Smiths Rough Trade ROUGH 76 (U/RT)
- 18 **DEFENDER**  
Rory Gallagher Demon FIEND 18 (P)
- 19 **HARD AS HELL**  
Various Music Of Life MODEF2 (P)
- 20 **GOT TO GET YOUR OWN ... GROOVES**  
Various Charly CRM2032 (CH)
- 21 **COME ON PILGRIM**  
Fates 4AD MD1709 (P)
- 22 **GIVE ME CONVENIENCE OR GIVE ME DEAD**  
Dead Kennedys Alternative Tentacles VIKUS57 (U/RT)
- 23 **MISCHIEF**  
Dawn Gregory & Christine Collier Special Delivery SPD1010 (U/M)
- 24 **DJANRAZOR**  
Fields Of The Nephilim Situation Two SITUP 18 (U/RT)
- 25 **SONGS ABOUT FUCKING**  
Big Black BlastFirst/Mute BFFP9 (U/RT)

## JET STAR ADVERTISEMENT 01-961 5818 REGGAE CHART

- | DATE | LAST WEEK | REGGAE DISCO CHART            | ARTIST           | RECORD LABEL  |       |
|------|-----------|-------------------------------|------------------|---------------|-------|
| 1    | (1)       | GUILTY OF LOVING YOU          | Get Star         | Live And Love |       |
| 2    | (2)       | SARA FERRER                   | Johnnie Walker   | Chakara       |       |
| 3    | (5)       | TEARS FROM MY EYES            | Isaac Bond       | Chakara       |       |
| 4    | (3)       | DON'T WANT TO LOOSE YOUR LOVE | Mackenzie Gordon | Isaac Bond    |       |
| 5    | (7)       | BLUBERRY HILL                 | Yehonatan        | Greenwood     |       |
| 6    | (8)       | GET READY                     | Frankie Paul     | Supreme       |       |
| 7    | (5)       | MOVE ON UP                    | Herbie Hancock   | Real Style    |       |
| 8    | (4)       | HILLMAN GULLY                 | Johnnie Walker   | Moodsters     |       |
| 9    | (11)      | CAN'T GET MY HEAD AROUND      | Complicity       | Chakara       |       |
| 10   | (9)       | GIRL CRAZY                    | Johnnie Walker   | English       |       |
| 11   | (2)       | ROCK THEM ONE BY ONE          | Isaac Bond       | Isaac Bond    |       |
| 12   | (16)      | NEVER GONNA GIVE YOU UP       | Isaac Bond       | Isaac Bond    |       |
| 13   | (10)      | HARD UP                       | BACHELOR         | Sandra Coxa   | Arise |
| 14   | (19)      | TEARS                         | Chuck Turner     | Arise         |       |
| 15   | (—)       | SOME GUYS HAVE ALL THE LUCK   | Mr. P            | Ten           |       |
| 16   | (—)       | PAGAMOFFRY ROLL CALL          | Joseph Cohen     | Live And Love |       |
| 17   | (15)      | HAIR SLIP                     | Joseph Cohen     | Body Music    |       |
| 18   | (14)      | NEW YORK LIFE                 | Isaac Bond       | Isaac Bond    |       |
| 19   | (16)      | BUBBLE AND ROCK LIFE          | Clara            | Y&N D         |       |
| 20   | (20)      | THINK I DID DONE              | Adrian Bailey    | Live And Love |       |

### REGGAE ALBUM CHART

- | DATE | LAST WEEK | REGGAE ALBUM CHART                    | ARTIST                     | RECORD LABEL  |
|------|-----------|---------------------------------------|----------------------------|---------------|
| 1    | (3)       | BRIGHT HERE IS WHERE YOU BELONG AGAIN | Isaac Bond                 | Isaac Bond    |
| 2    | (1)       | NICE TO HAVE YOU BACK AGAIN           | Isaac Bond                 | Isaac Bond    |
| 3    | (2)       | SARA FERRER                           | Johnnie Walker             | Live And Love |
| 4    | (1)       | ORIGINAL MAN                          | Johnnie Walker             | Body Music    |
| 5    | (4)       | SOUL AND SAKINNA                      | Isaac Bond                 | Isaac Bond    |
| 6    | (7)       | THE REAL ENEMY                        | The Mighty Diamonds        | Greenwood     |
| 7    | (8)       | RULE DANCEHALL                        | Isaac Bond                 | Isaac Bond    |
| 8    | (10)      | SENTIMENTAL REASONS                   | Erasure                    | World Be      |
| 9    | (11)      | TOGETHER IN LOVE                      | Isaac Bond                 | World Be      |
| 10   | (12)      | SOGA THUNDER                          | Erasure and The Organizers | Dynasty       |

### RADIO ADVERTISED ALBUMS

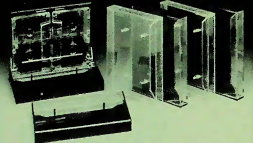
- | TAKING CONTROL                        | Artist                     |
|---------------------------------------|----------------------------|
| RUSSIE DUSTIES                        | Various Artists            |
| SOGA THUNDER                          | Erasure and The Organizers |
| BRIGHT HERE IS WHERE YOU BELONG AGAIN | Isaac Bond                 |
| TOGETHER IN LOVE                      | Isaac Bond                 |
| NICE TO HAVE YOU BACK AGAIN           | Isaac Bond                 |
| SO HOT SO HOT                         | Paul Young                 |
| THE ULTIMATE EXPERIENCE               | Unlabeled                  |
| SOUL AND SAKINNA                      | Isaac Bond                 |
| SENTIMENTAL REASONS                   | Erasure                    |
| REGGAE LOVE SONGS                     | Bobby Seeger               |
| THE KEY                               | Mr. P                      |
| ORDINARY MAN                          | Johnnie Walker             |
| SOUL AIL DATER                        | Various Artists            |





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# The Virgin test

Over the last few months Virgin Retail has been developing and testing a modular window system which was introduced nationally from September. The system is similar to a large Lego/Mecano kit allowing, according to Virgin Retail merchandising managers Chris Keegan and Neil Galloway, "total flexibility which ensures that the system will accommodate any size window". It also offers the benefit of "an immediate visual that is hard-hitting, clean and fresh".

"Rather than using a blanket of sleeves to form a back-drop, as several other chains have, we wanted to incorporate a more three-dimensional approach," Galloway explains. "However this type of visual can only normally be created by suspending blow-ups, sleeves and centre pieces with nylon thread which can be very time-consuming. The Virgin system is three-dimensional in its basic form, therefore creating a more visually attractive display without the normal 'string attached'".

Galloway was previously with HMV for four years and before that was in freelance display, working for CBS, Arista and WEA amongst others. After leaving fashion and design school he worked in fashion retailing for a time. The experience there was invaluable for his move into the

**THE CHANGING face of the High Street and the increasing competition between shops specialising in home leisure entertainment is leading to a revolution amongst traditional record shop window displays. Chris White looks at Virgin Retail's latest developments in that crucial area of potential business.**

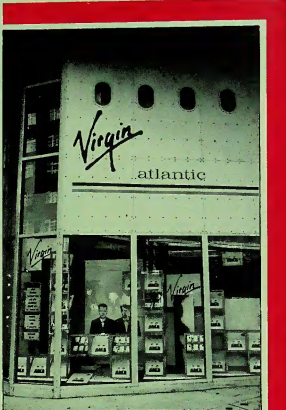
music retailing side of the business. Window displays are a magnet for potential record buyers, he points out. "One window devoted to one title definitely brings the customers in, particularly the impulse buyers. The window should be part and parcel of the store itself — if the effects are right then the results are powerful. The main purpose of a window display is to attract the customer into the shop — once in, they'll browse around and as long as they're doing that, we're doing the job right."

Chris Keegan, who also has had long experience of retailing, says: "The new system produces an instant impact for the selected title or products. By using standard PCS and sleeves a simple and immediate effect is produced, and is further strengthened by incorporating movement via video monitors. T-shirt dummies and acrylic shelving are also included to ensure that all products relevant to the title or artist are on display. This way, any potential buyer or collector is immediately aware of all the items and merchandise that are available."

To mount a national campaign using the new modular window system, items required include 60 by 40 inch posters, sleeves, CD and cassette inlay cards, 30 by 20 inch posters, and both video and audio compilations. Installation is carried out by in-store personnel — "The nominated member of staff has been trained and is fully aware of current installation techniques and layouts, ensuring optimum impact and visual attraction for the overall display," Keegan points out.

"In-store support is achieved by correct positioning of the product with particular emphasis given to the three key formats — CD, cassette and album," he adds.

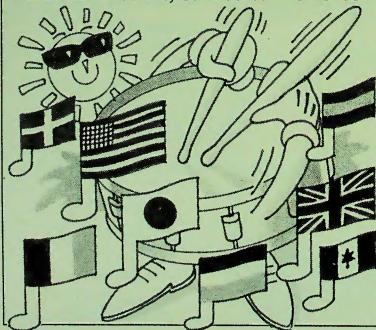
The system has been introduced into 30 Virgin outlets and will eventually be seen in all 96 stores. "Another of the advantages is that the display can be seen by the customers who are in the store and the potential customers outside in the street," Galloway also points out.



TOTAL FLEXIBILITY which ensures that the system will accommodate any size window is the Virgin key to successful selling.

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# Worley's

## D I A R Y

THE NEEDLE will obviously never go out of needletime, and the submissions by the AIRC and PPL merely underline the gulf between the two organisations (story p11). The AIRC opines that radio broadcasting in the UK can never develop in the way envisaged in the recent Green Paper under present copyright payment arrangements, while PPL maintains that unless those arrangements are preserved, the future of the UK record industry could be imperilled, increasingly dependent as it is on usage revenue. AIRC's Brian West echoes the resentment the LR companies feel about the status quo when he alleges that, pro rata, the BBC only pays about half the LR rate per hour for needletime. He's also unhappy about LR's paying for broadcasting American records when there is no reciprocal payment of the same kind for British records broadcast in the States. For PPL's John Lowe, it's been a fraught period. Not only has he been heavily engaged in preparing the PPL submission and countering what he feels is a dangerous flanking movement by the AIRC in winning friends and influencing the right people about the justice of its cause, but he's also had to contend domestically with a missing roof, collapsed ceilings, flooding and the death of a much-loved Siamese cat ... Indie sector organisation Umbrella wondering whether to arrange another weekend of seminars following the disappointing turnout at the second of its annual events. Only 125 people showed up, half the 1986 figure.

IRRESPECTIVE OF the Monopolies & Mergers Commission deliberations here, the fallout has started from the Warner-Chappell merger in the US. Pink slips — apparently the American equivalent of our P45s — are flying around the Chappell offices. Main casualties so far in the Nashville office with general manager and vice president Henry Hurt (12 years' service) and VP Pat Rolfe (16 years) being let go, and in New York PR VP Vivien Friedman is out after 19½ years ... ZTT's Jill Sinclair enthusiastic about Stiffs' future, to the company dovetails nicely with her other interests ... Sad to report the death of Dr Oscar Drexler, long-time physician to the stars and executives of the music industry and universally popular with some, after a long illness ... The five-year plan announced by Beeb chief Michael Checkland last week (story p4) causing uneasiness at BH and elsewhere. Staff cuts of one per cent annually are slated to save a yearly £20m, and 25 per cent of TV programmes will be farmed out to independent producers ... Peter Wilkinson, most recently managing director of Morgan-Grampian Local Newspapers but better known as long-time publishing director of Music Week, has left the company to set up his own consultancy in publishing and the music business and he can be contacted on (0708) 763564 ... Newly appointed MCA man David Simone says departure of Dave Ambrose and Ashley Goodall (story p1) unconnected with him joining, adding his relationship with the UK company is "advisory". "The UK company is one of the most important to us and I'm helping them out," says he modestly.



VIEW FROM the hill: Winham Hill Music's Alan Robinson signs the deal for Zomba to represent her catalogue with Ralph Simon.



KING FOR a day: BB King signs introducing BB King at the Virgin Megastore.



POLISHED WOOD: Ron Wood presents one of his watercolours to author Ken Follett prior to the opening of an exhibition of the guitarist's paintings.



SHEPPARD'S DELIGHT: Jazz saxophonist Andy Sheppard gets stuck in to a set of HMV Brital.



BOB'S FULL house: After four sell-out nights at Wembley Arena, CBS MD Paul Russell presented Bob Dylan with a platinum disc to mark UK sales of more than 5m.

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NEWS TIME: Bad News brought a little culture and reserve to the Virgin Megastore for a signing session.



IN THE groove: This year's Gramophone award winners line up with their trophies.



OPERA STARS: Michael Crawford and Sarah Brightman receive double platinum discs for Phantom Of The Opera.

## Jacqueline du Pre — cellist

EVEN THOUGH the remarkable career of the cellist Jacqueline du Pre OBE was tragically curtailed by the onset of multiple sclerosis in 1971, it is significant that her recording of Elgar's Cello Concerto conducted by Sir John Barbirolli remains in the EMI CD classical Top 10.

It is a bit like the Karajan/Schwarzkopf recording of Der Rosenkavalier, or Beethoven's recording of La Bohème — an all time classic," remarks Stefan Bown, classical manager, EMI UK Ltd.

It is also significant that although 16 years passed from the day she left the concert platform to her death on October 19, she was regarded with undiminished respect and affection by the music profession — and the musical public as a whole.

She made her London debut at the age of 16, and then went to study with Rostropovich in Moscow and Tortelier in Paris, although she always maintained close links with her English teacher, William Pleeth.

Her outstanding technique —

she had exceptional natural musical gifts — was deeply supported by a musical sensitivity. But it was her passionate commitment to the music in performance that made such an impact on young and old.

Her marriage to the pianist Daniel Barenboim in 1967, and their recordings and performances with the violinist Pinchas Zukerman resulted in a series of memorable orchestral and chamber music recordings. Beethoven's Piano Trios Nos 6 and 7, is scheduled to be released on CD by EMI next year.

While her recordings continued to foster admiration from a new generation of record buyers, her personal courage in the way she faced MS — she continued to give master classes and teach for many years — made her an almost legendary figure.

It was characteristic of her strength of personality that she never complained about her illness, but instead maintained that she was fortunate in having lived fully in the years of health allotted to her. She was 42. **NS**

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