

# MUSIC WEEK



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## 'Lords get their facts wrong'—PPL

ACCUSATIONS THAT some of the Lords debating the Copyright Bill are ill-informed and reliant on discredited information are being made by Phonographic Performance Limited.

Managing director John Love says he is unhappy that information presented as fact to the House of Lords had previously been accepted by the Government as untrue.

He points in particular to Lord Mulley saying: "It is the Government's White Paper that says some of the independent radio companies are called upon to pay £30 every time they put on a record."

The Home Office stated in writing that it accepted that figure as an error, and Love commented: "How can you build a set of arguments on a figure that is as wrong as that? We charge about £1 for



EMI CELEBRATED Christmas with every record company's idea of the ideal present — being top of every UK chart. The company claimed the leading single and album in all formats and the top music video. Shining the limelight with their product are EMI managing director Rupert Perry and his A&R, sales, marketing and promotions executives.

most stations playing a record. It is not as if the figure is wrong by 50 per cent — it is a different order of magnitude. And, if people think you are charging that sort of amount, it is going to make them have a certain opinion of you."

Love contends that Lord Mulley made a further eight errors of fact

or interpretation during the debate and he also attacks Lord Willis and Lord Harris for what he regards as mistaken statements.

Love says: "They are very ill-informed and factually wrong. What makes me particularly un-

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A&R looks back on the best of 1987 (picture above); plus Hamilton, Dance, Tracking, Disco and CD chart. Starts 14 Christmas week charts. **26, 27**

Dooley's Diary awards for 1987 **31**

# Rented CDs 'tops with home tapers'

MUSIC INDUSTRY fears that compact disc rental will lead to large-scale home copying as being borne out by the latest research conducted by the BPL.

The organisation's figures indicate that, proportionally, five times as many people make copies of rented CDs as home tape from hired records or cassettes.

Half of all CD player owners use the machine to make copies, according to the research, and already five per cent of them rent discs specifically to copy. That compares with the BPI's estimate

that only one per cent of all record and cassette deck owners indulge in home taping using rented software.

BPL general manager Peter Scapog points out that the figures do not include the additional copying done using CDs loaned by public libraries. The number of outlets renting CDs commercially is still small but rapidly growing, and Scapog comments: "There is not an enormous amount of copying from CDs done at the moment but, by comparison, it is very large in this relatively early stage."

Organisation chairman Rob Dickens points to the Japanese record industry where turnover dropped by one-third in the two years after rental was introduced. "Music is something that you want to enjoy over and over again," he argues. "There can be no other reason for people renting than to make their own copies."

Dickens believes there is a large middle ground of music fans who can be persuaded to home tape if the process is made convenient for them. He feels that the movement of video stores into CD rental will be all the encouragement many people need.

The BPI and other music industry organisations are currently fighting for a provision to control rental to be incorporated into the Copyright Bill now going through Parliament.

STOP PRESS: Roy Richards has bought two CD operations in Malmo, Sweden — pressing facility CD Plant Manufacturing and CD ROM specialist CD Mastering.

## Midem: DAT — kill or cure?

AT MIDEM Music Week will be providing an opportunity for some fruitful discussion on key industry issues via a Technology Forum set to roll on January 27 at 3pm.

The forum will examine how CD manufacturers are coping with overcapacity, what it will take for CD to ultimately achieve mass con-

sumer penetration, whether CDV is more than just another format and whether DAT will be the market's kill or cure.

Confirmed speakers so far are Dictanics managing director Roger Richmond-Smith and Tower Records' director of European operations Steve Smith.

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## MUSIC WEEK



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## PolyGram Classics swallows Decca

DECCA, PROUD of the independence it has maintained from its stabilmates Deutsche Grammophon and Philips, is being incorporated into PolyGram Classics under new divisional director Peter Russell.

Decca has been a great rival to DG and Philips and many people

regard the rationalisation as an erosion of the label's autonomy.

Russell says one of his first priorities will be to re-build Decca's stature. The label has slipped in recent years from being market leader to the point where it is now not even PolyGram's biggest-selling classical marque.

"I want to help to restore it to its former glory," comments Russell who in 15 years has risen from assistant manager of DG in the UK to his present post.

He continues: "I know that Decca has some excellent forthcoming projects. There are plans to sign exciting new artists and also plans to move into new musical areas — which will help to change its reputation as one of the more conservative classical companies."

Russell maintains that the bedrock of Decca's exclusive artists — Solti, Ashkenazy, Sutherland and Dutoit — will not appear on PolyGram Classics' other labels. "Decca will compete with DG and Philips in the marketplace as it always has done," he remarks.

Michael Letchford, general manager of Decca, will now report to Russell, as do Mike Sage (Philips) and Bill Holland (DG). Russell will report direct to PolyGram chief executive Maurice Oberstein.



RAMON LOPEZ: promises autonomy for Teldec.

## Teldec moves to WEA, but keeps autonomy

WEST GERMANY: The Teldec company has been bought by WEA International and the takeover will be completed as soon as the Federal Cartel Authority gives its approval.

Promising that Teldec will retain its autonomy, WEA chief executive Ramon Lopez comments: "Teldec operates in market segments where WEA is, at the moment, not present, such as classical repertoire and German folk music. It is the intention of WEA International to further strengthen Teldec's growth in these areas."

Included in the deal is Teldec's manufacturing plant and, says Lopez, the factory will continue to do work for outside labels.

LONDON: The EMI Music International marketing division has been restructured and expanded, with Los Angeles-based VP Kick von Hengel reassigned marketing and promotions director Jean-Pierre Bommell to liaise more closely with the company's three North American labels, Capitol, Capitol-EMI of Canada and EMI-Manhattan. Suzie Rome-Kaplan has been appointed international artist and product development director for Capitol's roster, with Jaye Roggio in New York fulfilling parallel responsibilities for EMI-Manhattan and Capitol-EMI of Canada.

EMI Music International's London office is also reorganised, with senior marketing executive Gabi Zangerl responsible for Europe including the UK and senior marketing executive Gary Shoefield in charge of the rest of the world except North America.

EMI Music International's president Don Zimmerman comments: "This gives EMI Music a worldwide team consisting of experienced and professional executives."

## 'Lords wrong'

FROM PAGE ONE

happy is the fact that they have got wrong what could easily have been got right. All these things have been aired before the Performing Right Tribunal, things that the Tribunal proved to be wrong in fact."

Several amendments to the Copyright Bill were withdrawn after PPL presented its case to the Government. That withdrawal has blocked ILR hopes of having needletime payments abolished.

OVER £50,000, now has been raised for the NSPC by sales of the MSF distributed compilation video Children TV Favourites. Over £2 from the proceeds of each tape sold goes to the charity not 50p as previously reported in MW.

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# 1987: DAT was the year DAT was

## JANUARY

THE IFPI meets with Japanese hardware manufacturers to discuss digital audio tape. The meeting succeeds only in drawing up the battle lines ... Members of the Mechanical Copyright Protection Society press for record companies to put up bonds so royalties can be paid in event of a financial collapse ... Oxford Street retailer Smithers & Leigh pins its hopes for survival on a January sale ... News of first Beatles compact discs announced ... MW sits in on a meeting between Phillips and the record companies and reveals the impending launch of CD Video ... Record company chiefs strongly criticise BBC TV's attitude to contemporary music.

## FEBRUARY

MUSIC INDUSTRY warned of proposals for withholding tax ... The Street Group denies it is going out of business. Two weeks later it goes into liquidation owing £1.7m ... BPI gives sanction for Gallup to take in 1,000 shops on the chart panel ... Smithers & Leigh calls in the receivers ... Radio pirates



WEA KICKS off the great move west

claim a boom time despite a government clampdown.

## MARCH

THE BPI seeks leave to take its long-running dispute with Amstrad to the House of Lords ... Virgin buys Smithers & Leigh ... Government U-turns on withholding tax declaring that record royalties will be exempt ... Brian Yates leaves as Aristo managing director ... Music industry does its bit for victims of the Zebrugge disaster with Let It Be by Ferry Aid ... ITV gives provisional go-ahead to *The Boxy* ... Roy Richards buys PR.

## APRIL

MW PRECIPITATES reaction from all over the world with an April 1 spoof story about a piece of new technology called "the hip chip" ... Richard Oden quits as managing director of Polydor to join Paul McCartney's MPL ... Brian McLaughlin made managing director of HMV to replace Ian Duffell who left to join Virgin ... Steve Mason buys ISS pressing plant.

## MAY

DAVID MUNNS confirmed as PolyGram managing director ... PolyGram gets behind the cassette single ... Last edition of *The Tube* ... John Fruin joins Zomba ... UK exporters and US importers combine to fight the US authorities' reluctance to allow product into the country ... Warner Communications buys Chappells for £120m ... David Clipham re-enters the music industry as managing director of Our Price.

## JUNE

THE BPI and MCPS jointly raid Camden Market in London to clean up its notorious centre for bootleg tapes ... Island switches distribution to PolyGram ... Sgt Pepper claimed by EMI to be UK's biggest selling album ... Chrysalis distribution to CBS.

## JULY

NESLHI ERTEGUN resigns as co-chief executive officer of WEA International ... BPI's annual report cheers the industry with news of healthy trade but warns that vigilance is needed on copyright control ... Top Of The Pops gets a network broadcast deal with the CBS network in the US ... Ray Richards buys Lyntone ... £4.99 CDs reach the marketplace ... Gallup's chart contract renewed.

## AUGUST

BPI DIRECTOR general John Deacon says negotiations with Pepsi for sponsorship of the chart have not resulted in a firm proposal ... Prestwich Holdings buys Wind-Up Records for £800,000 ... WEA split into UK and US divisions ... Bob England, boss of the crashed Towerball group, starts work in a restaurant in Antigua ... Publishers pressure group IMPACT formed to focus attention on the Warner takeover of Chappells ...



EAST AND West are on hand to solve the DAT problem

Manchester's Piccadilly Roadia refuses to deal with CBS records or pluggers as part of a continuing row.

## SEPTEMBER

MICHAEL JACKSON'S *Bad* brings early Christmas cheer to Epic and retailers ... Phonogram managing director David Simone walks out but chief executive Maurice Oberstein insists that he is being held to his contract. A court rules against an injunction preventing Simone working for another record company ... Plans for a "Bummie Midem", the Home Entertainment Dealers Show, are announced ... Brian Yates leaves EMI after the disappearance of his department.

## OCTOBER

A CD pressing plant is opened in the Virgin Megastore ... Home kapers say they would be prepared to pay a blank tape levy in a survey sponsored by the BPI ... The Sunday chart makes its debut ... Pete Waterman appeals for a set of rules on sampling to be established ... IMPACT succeeds in having the Warner/Chappells referred to the Monopolies & Mergers Commission ... Hein van der Ree, managing director of Island Music, joins Phonogram while Simone is appointed to a senior, untitle post at MCA ... Dave Ambrose departs as managing director of MCA UK.

## NOVEMBER

THE GOVERNMENT drops proposals for a blank tape levy from the Copyright Bill. Deacon calls it "institutionalised theft" ... IO Records managing director Richard Grifffits leaves for the US ... Tony Powell, marketing director at Phonogram under Simone, takes over from Ambrose at MCA ... Music industry lobbies the Lords for



THE TUBE goes down the pan amendments to the bill ... A combination of Boots, Conifer and Audio Merchandisers launches the UK's first £3.99 CDs.

## DECEMBER

HARDWARE COMPANIES from Europe and Japan agree to work together to find a solution to the DAT problem "that is acceptable to the music industry" ... The great move west begins with WEA and PolyGram re-locating from central London ... European copyright law comes before British justice as the BPI and IFPI instigate a test case ... Virgin admits it is "open to offers" for its retailing operation.

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Big names  
set for  
Wembley

by John Tobler

**M**ERYN CONN has announced several heavy names as headliners for the 20th Easter Country Festival, to be held, as usual, at Wembley Arena. Although no sponsor has yet been announced to replace previous incumbents Benson & Hedges, whose Silk Cut brand name has long been associated with the Festival, Conn has signed up three internationally known artists in Willie Nelson (who will be making only his fourth UK appearance in 20 years), Merle Haggard



THE PRINCESS Royal was introduced to country star Ricky Skaggs at a Plantation Party in Nashville last year by Jane Dudley, wife of the former US Ambassador to Denmark.

and Crystal Gayle.

Two of the successes of last year's Festival, Patty Loveless and Leon Everette, have been booked again, while interesting first timers at Wembley include the O'Kanes, the Desert Rose Band (led by Chris Hillman) and singer/songwriter Michael Johnson. Daniel O'Donnell, arguably the biggest country star Britain has produced, who has three albums in the Country LP chart, will also be making his Wembley debut, as will the award-winning 18-years-old British pedal steel player, Sarah Jory.

David Allan Coe, one of the unexpected stars of last year, is not on the Wembley bill. A spokesperson for the Conn Organisation explains that Coe was offered either a booking at Wembley or a European tour, and decided on the latter, which he will undertake early next year along with Bobby Bare.

Other Festival names announced include Stoneval Jackson, Margie Smith, Freddy Fender, Carroll Baker and George Hamilton IV, while homegrown interest will be maintained by Raymond Froggatt and Scottish group Colorado.

● Negotiations are still continuing for further attractions from both sides of the Atlantic and further details will follow in due course.

## BRIEFS

● THE ALARMING mix up which affected New Country — Gelfin' Tough's scheduled BBC-2 screening in early December was caused by the previous programme, which included an interview with Mikhail Gorbachev, over-running.

This in itself would not have mattered too much, but crossed wires resulted in the joint CMAA/BBC show being deleted from the programme listings published in most national newspapers, which led to a much smaller audience than Gelfin' Tough deserved. Martin Scatterthwaite, chief executive of the CMAA's European headquarters, has lodged a protest with the BBC and requested a repeat transmission as soon as possible, and while no new date had been set at the time of writing, your ever-lovin' column will keep you informed.

● RECENT RELEASES which failed to be properly reviewed, but which should not be overlooked, include Traces by Don Williams (Capitol) (TC) EST 2048, also an CD, who will be touring here in the spring, Greatest Hits Vol. 2 by George Strait (MCA MCF(C) 3400, also an CD) and The Last One To Know by Reba McEntire (MCA MCF(C) 3401).

9 January 1988

TOP 10  
COMPILATIONS

- 1 THE KENNY ROGERS STORY  
Kenny Rogers Liberty EMV 29 (E)
- 2 ANNIVERSARY — 20 YEARS OF HITS  
Tommy Wainwright Epic 450293 (1) CD
- 3 DOLLY PARTON'S GREATEST HITS  
Dolly Parton RCA PLB427 (BMG)
- 4 THE COLLECTION  
Beverly Sills Collector Series  
CBS/159 (BMG)
- 5 THE VERY BEST OF JIM REEVES  
Jim Reeves RCA PLB917 (BMG)
- 6 TWENTY COUNTRY CLASSICS  
Suzanne McGowan Harmon H628 (HARMON)
- 7 THE VERY BEST OF DON WILLIAMS  
Don Williams MCA MCF 4014 (F)
- 8 26 GOLDEN GREATS  
Gene Campbell EMI EMV72 (E)
- 9 THE FABULOUS KENNY ROGERS  
Kenny Rogers RCA/RCA 10219 (PQ)
- 10 JOHNNY CASH AT THE COUNTRY STORE  
Johnny Cash/Columbia TriStar/EMI 452011 (A)

- 1 DON'T FORGET TO REMEMBER  
Daniel O'Donnell Ritz RITZP0043 (SP)  
C: RITZLC0043/CD: RITZCD105
- 2 I NEED YOU  
Daniel O'Donnell Ritz RITZLP 0038 (SP)  
C: RITZLC 0038/CD: RITZCD 104
- 3 TRACES  
Don Williams Capitol EST2048 (E)  
C: TCST2048/CD: CDP7480432
- 4 TRIO  
Dolly Parton/Linda Ronstadt/Emmylou Harris Warner Brothers WX99 (W) C: WX99C  
CD: 925 491-2
- 5 LONE STAR STATE OF MIND  
Nanci Griffith MCA MCF 3364 (F)  
C: MCF3364/CD: MCAD5927
- 6 EXIT O  
Steve Earle & The Dukes MCA MCF 3379 (F)  
C: MCF 3379/CD: DMFC 3379
- 7 ALWAYS AND FOREVER  
Randy Travis Warner Brothers WX107 (W)  
C: WX107C
- 8 TWO SIDES OF DANIEL O'DONNELL  
Daniel O'Donnell Ritz RITZLP 0031 (SP)  
C: RITZLC 0031
- 9 GUITAR TOWN  
Steve Earle MCA MCF 3335 (F)  
C: MCF 3335/CD: DMFC 3335
- 10 JOHNNY CASH IS COMING TO TOWN  
Johnny Cash Mercury MERH 108 (F)  
C: MERCH 108/CD: 832 031-2
- 11 HILLBILLY DELUXE  
Dwight Yoakam Reprise WX 106 (W)  
C: WX 106/CD: 925 567-2
- 12 STORMS OF LIFE  
Randy Travis Warner Brothers 925435 (F)  
C: 9254354
- 13 LYLE LOVETT  
Lyle Lovett MCA MCF 3361 (F)  
C: MCF 3361
- 14 SWEET DREAMS  
Patty Cline MCA MCF 6003 (F)  
C: MCGC 6003/CD: MCAD 6149
- 15 THIRTEEN  
Emmylou Harris Warner Brothers K 925 352-1 (W)  
C: 925 352-4
- 16 LORD OF THE HIGHWAY  
Joel Ely Demon FIEND 101 (P)  
CD: FIEND CD101
- 17 BLUE MOON OF KENTUCKY  
George Jones Capitol EMS 1251 (E)  
& TCEMS 1251
- 18 AFTER ALL THIS TIME  
Charley Pride Ritz LP 0042 (SP)  
C: LC 0042
- 19 I PREFER THE MOONLIGHT  
Kenny Rogers RCA PLB6484 (BMG)  
C: PK86484/CD: PD86484
- 20 GIVE A LITTLE LOVE  
The Judds RCA PL9001 (BMG)  
C: PK9001/CD: PD9001

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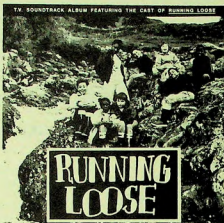


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## R E V I E W S



Piano Concerto, Khatchaturian. Alberto Portuguese, LSO, Tjeck-navorian. ASV CD DCA 589.

So you like The Oredin Line and you want more. Khatchaturian's (above) Piano Concerto is a little more abrasive, but it has its lush moments. Above all, it is thrilling, dramatic, and emotional, especially in this bravura performance by Portuguese — in fact, he occasionally outshines the orchestra where the strings sound distinctly underpowered. Not profound music, but truly exciting. Two solo piano works, Sonata and Toccata, are fillers.

Orchestral works. Frank Bridge. Chelsea Opera Group. Lowri Blake, cello, Howard Williams, conductor. Pearl SHE CD 9600. Oration, Enter Spring. Frank Bridge. Cologne Radio Symphony Orchestra, Alexander Baillie, cello, John Carew, conductor. SHE CD 9601.

Two all too rare recordings of music by Britten's teacher, Frank Bridge. Orchestral Works, including the elegant Suite For Cello And Orchestra warmly played by Lowri Blake, present a collection of shorter pieces. The second recording, on the other hand, presents two extended works, with Oration offering a perfect vehicle for the passionate playing of the English cellist Alexander Baillie, in a recording taken from German radio.

Piano Quintet, F minor/Ballade, Op 10 no 4/3 Fantasies, Brahms. Barry Douglas, piano, Tokyo String Quartet. RCA Red Seal RD 86673.

An unexpected but welcome chamber music release from Douglas, the Tchokovsky Piano Competition Winner. There is a real relationship between pianist and quartet here — this appears not to be a marriage of convenience — with both agreeing on control and balance within an overall perspective of marvellously committed playing. Thrilling.

The Last Three Sonatas, Schubert. Paul Berkowitz, piano. C minor/Impromptu, Allegretto, Hungarian Melody Meridian CDE 84102. A major/6 Waltzes Meridian CDE 84103. B flat major Meridian CDE 84104. A rather belated review of these Schubert sonatas, released in their entirety before Christmas, when they immediately made a strong impression. Space demands that I write a paraphrase. But it is clear that this Canadian pianist has a broad technical command which allows him to produce an exceptional range of tonal quality — this is without doubt the most beautiful sounding recording of these works. On occasions, perhaps, the elements of musical urgency may be sacrificed at the altar of exquisite sound — particularly in the B flat Sonata — but there is no denying the quality of playing throughout, and particularly in the A major Sonata.

Opera 1904 to 1935. Volume 6. The Classic Years. BBC CD 653. A repository of historical gems superbly transcribed from original 78s. Highlights for me here are a youthful Kirsten Flagstad stunning in Ho-yo-to-ho from Die Walkure and Gigli melting in his lyrical Che gelida manina, but other delights include Coruso, Chlopinin, Melba and Peter Dawson.

Horn Concertos Nos 1 and 2, Richard Strauss. Michael Thompson, horn, BBC SO, Edward Downes, conductor. BBC Records, CD 641. Thompson, the principal horn of the BBC SO of 18, has more than lived up to his promise. His first recordings, Mozart's Horn Concertos for BBC Records, matched virtuosity with taste, and here, he is even more at home, enjoying the declamatory qualities while drawing persuasive lines from the softer moments.

● All reviews by Nicolas Soames

## Brands' mark of quality

by Nigel Hunter

**T**HE WHOLE idea for us is to stand out amongst our competitors by doing things we think other publishers are not doing as well as us."

That, in a nutshell, encapsulates the philosophy and outlook of MCA Music UK managing director John Brands and his colleagues. Their efforts to achieve their aims include retaining an independent record promotion company to work on selected releases published by MCA Music.

Brands underlines that the bullish mood characterises the company internationally as well as here in Britain.

"Our American presence, is extremely strong, with offices in Los Angeles, New York and Nashville, all working for our US and UK writers and setting up collaborations between them where feasible. We have a new MD in Paris — Tom Arena — who has joined us from Intersong, and this month we are opening a Hamburg office headed by Adrian Wolf, who comes from Peer Southern."

Brands is also very confident about increasing co-operation with MCA Records here under its new management which he rates as "a great team". 1987 was a very good year for MCA copyrights. Apart from nice little TV earners such as Miami Vice and the Cry Freedom soundtrack, there were single successes from the likes of Five Star (If I Say Yes, The Slightest Touch, Somewhere Some-

body); Johnny Logan (Hold Me Now); Shakin' Stevens (A Little Boogie Woogie); Pet Shop Boys (What Have I Done To Deserve This); Kim Wilde (Say You Really Want Me); Was Not Was (Walk The Dinosaur); and a renewed lease of life for Tom Jones (It's Not Unusual).

New signings include Crazy House (Chrysalis Records), Krush and Slide (Phonogram), Fairground Attraction (RCA) and Skin Games (Epic), plus Phil Pickett of Culture Club connections who is now collaborating on songs with B A Robertson as well as production work with The Jets, Helen Terry and Paul McCartney (with Phil Ramone).

"We had a significant chart presence last year," says Brands, "and came number three in the last quarter, our highest ever rating. We've been active on albums like Never before, with tracks on every big seller including Michael Jackson, Whitney Houston and the compilation sets."

"We've also got our own extremely good 16-track in-house studio available to our writers all the time to record their tracks to master quality. The studio is fully compatible with the in-house equivalents in Los Angeles and New York, allowing writers from both sides of the Atlantic to collaborate freely and learn all the various production techniques."

## MUSIC VIDEO

	Description (track/Time/Recommended Retail Price)	
1	<b>NOW THAT'S WHAT I CALL MUSIC VIDEO 10</b> Compilation (15 tracks)/1hr/\$9.99	PMI MNV1012
2	<b>BON JOVI: Slippery When Wet</b> Compilation (6 tracks)/40min/\$9.99	Channel 5 CV 04002
3	<b>U2: "Under A Blood Red Sky"</b> Live (12 tracks)/51min/\$19.99	Virgin VD 245
4	<b>PETER GABRIEL: THE VIDEOS</b> Compilation (8 tracks)/40min/\$9.99	Virgin VD 241
5	<b>UB40: Best Of UB40</b> Compilation (1 hr)/\$9.99	Virgin VD 246
6	<b>HITS?</b> Compilation (15 tracks)/\$9.99	CBS/Fox 3375.50
7	<b>FIVE STAR: Between The Lines</b> Live (1 hr)/\$9.99	PMI MVP 11602
8	<b>GENESIS: Visible Touch</b> Compilation (40min)/\$9.99	Virgin VD 204
9	<b>PAUL McCARTNEY: The Frog Song</b> Compilation (1 hr)/\$9.99	MCA MV 129
10	<b>PRINCE AND THE REVOLUTION</b> Live (19 tracks)/2hr/\$9.99	Channel 5 CPV 01292
11	<b>QUEEN: Magic Years Vol 3</b> Compilation (1 hr)/\$9.99	PMI MVP 99 11562
12	<b>QUEEN: Magic Years Vol 1</b> Compilation (1 hr)/\$9.99	PMI MVP 99 11542
13	<b>MADONNA: The Virgin Tour</b> Live (10 discs)/50min/\$19.95	WEA Music 9381053
14	<b>EURHYTHMICS: Live</b> Compilation (15 tracks)/1hr 30min/£14.99	PolyGram Music 880 222/3
15	<b>IRON MAIDEN: 12 WASTED YEARS</b> Compilation (1 hr 30min)/£11.99	MCA MVP 99 10112
16	<b>LEVEL 42: Family Of Five</b> Compilation (15 tracks)/2hr/\$9.99	Channel 5 CPV 05972
17	<b>STATUS QUO: Rocking Through The Years</b> Compilation (26 tracks)/\$9.99	Channel 5 CPV 05972
18	<b>THE CURE: In Orange</b> Live (23 tracks)/1hr 43min/£14.99	PolyGram Music 041 5542
19	<b>QUEEN: Magic Years Vol 2</b> Compilation (1 hr)/\$9.99	PMI MVP 99 11552
20	<b>MICHAEL JACKSON: Making Thriller</b> Compilation (1 hr)/\$9.99	Vestron MA 11000

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INTERNATIONAL EXHIBITION ORGANISATION 4th FLOOR 9 STAFFORD STREET LONDON W1 TLX: 25230.



# A N N O U N C I N G

## THE MUSIC WEEK



## AWARDS

**TAKING PLACE AT  
THE GROSVENOR  
HOUSE  
MONDAY, 22ND  
FEBRUARY  
1988.**

### AWARD CATEGORIES

(NOT REQUIRING NOMINATIONS)

The Market Share Awards

Top Album Award

Top Single Award

Top Dance and Disco Album Award

Top Dance and Disco Single Award

Top Indie Distribution Album Award

Top Indie Distribution Single Award

Top Classical Album Award

Top Compilation Album Award

\*Top British Recording  
Studio Award

\*Top Producer (Albums) Award

\*Top Producer (Singles) Award

\*Top Recording Engineer Award

Top Publisher (Individual) Award

Top Publisher (Corporate) Award

Top Music Video Award

Top Country Album Award

Exemplary Service Award

\*Awards in association with  
Studio Week.

### AWARD CATEGORIES

(REQUIRING NOMINATIONS)

Top Sleeve Design Awards

Top Music Week

Advertisement Award

Top Consumer Press

Advertisement Award

Top British Music Promo Video Award

The Marketing Award For Records,  
Cassettes & CDs

Plugger Of The Year Award

Top Record Distributor Award

The Leslie Perrin Award for P.R.

**Closing date for all  
nominations,  
Friday, 8th January 1988.**

Contact Judith Rivers at  
Music Week  
for your Awards Brochure  
including nomination  
and table reservation forms,  
on 01-387 6611.



# 1987

MUSIC WEEK GREATER LONDON HOUSE

HAMPSTEAD ROAD LONDON NW1 7QZ.

# DISTRIBUTION

# TOP INDIE SINGLES

- 1** **TOUCHED BY THE HAND OF GOD**  
New Order  
Factory FAC1937 (P)
- 2** **LAST NIGHT I DREAM...**  
The Smiths  
Rough Trade RT(1)200 (U/R)
- 3** **MY BABY JUST CARES FOR ME**  
Nina Simone  
Cherry CY27312 (12)-(CY212) (CH)
- 4** **JACK MIX IV**  
Mirage  
Debut DEBT(X)3035 (A)
- 5** **PUMP UP THE VOLUME/ANITINA (...)**  
M.A.R.R.S.  
4AD(B) AD 707 (U/R)
- 6** **BOG EYED JOG**  
Roy Moore  
Play PLAY224 (A)
- 7** **YOU'VE LOST THAT LOVIN' FEELING**  
The Righteous Brothers  
Old Gold OGR940 (CF)
- 8** **THE CIRCUS (Remix)**  
Erosive  
Mute (1) MUT666(T) (U/R/SP)
- 9** **I STARTED SOMETHING I COULDN'T FINISH**  
The Smiths  
Rough Trade RT(1)198 (U/R)
- 10** **BIRTHDAY**  
Sugarbubs  
One Little Indian (12) 77P7 (U/NM)
- 11** **DO IT 2 Mentions**  
In Touch SEVEN 005 (SP)
- 12** **BEVERLY HILLS COP**  
The Big & Crews  
Upstarts 7UTRS (12)-(12UTRS) (A)
- 13** **WE WON'T GIVE IN**  
Slade  
Chesapeake BOYZ2 (P)
- 14** **THE PEEL SESSIONS (VOLUME 2)**  
New Order  
Strange Fruit SFPS039 (P)
- 15** **TRUE FAITH**  
New Order  
Factory FAC 183/7 (12)-(FAC 183) (P)
- 16** **BLUE MONDAY**  
New Order  
Factory FAC73 (P)

- 17** **FEMALES**  
The Cooker Crew  
Rhythm King/Mute LEFT12(T) (U/R)
- 18** **DOWNTOWN**  
Justified Ancestors Of Mumu  
KLF Communications JAMS27(T) (U/R)
- 19** **GLASSWOW RANGERS BOYS**  
Boys In Blue  
First Night (12)GR81 (P)
- 20** **FLYING**  
Chas & Dave  
Bunce 78UNI (A)
- 21** **THE PEEL SESSIONS**  
Joy Division  
Strange Fruit SFPS033 (P)
- 22** **WHO'S THAT MIX**  
Debut DEBT(X)3034 (A)
- 23** **WILLIAM IT WAS REALLY NOTHING**  
The Smiths  
Rough Trade RT(1)166 (U/R)
- 24** **BEATS + PIECES**  
Ahead Of Our Time CCU21 (U/R)
- 25** **SAVIN' MYSELF**  
Eria Fochin  
Saturday 7SD1 (12)-(STD1) (A)
- 26** **GIRLFRIEND IN A COMA**  
The Smiths  
Rough Trade RT 197 (U/R)
- 27** **DO YOU WANNA FUNK**  
Sylvester with Patrick Cowley  
Domino DOM4T (CH)
- 28** **DANCING ROOM**  
Cindy Birdsong  
Hi Hat CIND1(T) (P)
- 29** **GET DOWN**  
Derek B  
Music Of Life NOTE 007 (P)
- 30** **THE PEEL SESSIONS**  
New Order  
Strange Fruit SFPS 001 (P)
- 31** **THE PEEL SESSIONS**  
The Smiths  
Strange Fruit SFPS040 (P)
- 32** **TEMPLE OF LOVE**  
Sisters Of Mercy  
Mercury Release MR (X) 27 (U/R)
- 33** **STRAWBERRY WINE**  
My Bloody Valentine  
Lazy LAZY07 (U/R)
- 34** **NEVER LET ME DOWN AGAIN**  
Depeche Mode  
Mute (12)BONG14 (U/R/SP)

- 35** **THE PEEL SESSIONS**  
Electro Hippies  
Strange Fruit SFPS042 (P)
- 36** **VICTIM OF LOVE**  
Erosive  
Mute (12)MUT66 (U/R/SP)
- 37** **BLUE WATER**  
Fields Of The Nephilim  
Situation Two S14T8 (U/R)
- 38** **STRETCHIN' THE PIECES**  
C.C.C.R. Crew  
Circle City CCY(T) (A)
- 39** **STUFF THE TURKEY**  
Buddy Curset & The Grasshoppers  
Anagram (12)AN40 (P)
- 40** **WE CHANGE THE WORLD**  
Lloyd Cole & The Grasshoppers  
Rage BU 4 (D)
- 41** **FLOTZILLA**  
Flotz & Jetsam  
Roadrunner RR125471 (P)
- 42** **JUMP IN THE FIRE**  
Metallica  
Music For Nations (12)UK105 (P)
- 43** **LET'S START II DANCE AGAIN**  
Hamilton Bohannon  
Domino DOM3T (CH)
- 44** **HOUSE REACTION**  
T-Cat F  
Koolhaas KOOL19 (A)
- 45** **SHEILA TAKE A BOW**  
The Smiths  
Rough Trade RT(1)196 (U/R)
- 46** **ALICE**  
Sisters of Mercy  
Mercury Release MR021 (U/R)
- 47** **BAD HEARTS**  
Xymox  
4AD BAD12 (U/R)
- 48** **POWER**  
Fields Of The Nephilim  
Situation Two S14(T)2 (U/R)
- 49** **EAT THE RICH**  
Motorhead  
GWR GWR6 (12)-(GWR6) (A)
- 50** **OPEN UP**  
Red Lorry Yellow Lorry  
Situation Two S14(T)9 (U/R)



## OFRA HAZA

### THE VOICE OF '87

### THE STAR OF '88

The Album - Yememite Songs ORB 006/DOB006

## STAX 12" CLASSICS

- STAT 809 **THE DRAMATICS/Watcha See**  
Is Watcha Get, The Devil Is  
Dope, In The Rain, And I  
Panicked
- STAT 804 **JEAN KNIGHT/Mr. Big Stuff,**  
You Think You're Hot Stuff, Carry  
On, Do Me
- STAT 805 **THE STAPLE SINGERS/**  
Respect Yourself, This World,  
Heavy Makes You Happy, Long  
Walk To DC
- STAT 807 **EDDIE FLOYD/Knock On Wood,**  
Big Bird, Bring It On Home To  
Me, Consider Me
- STAT 808 **BOOKER T & THE MG'S/Soul**  
Limbo, Heads Or Tails, Soul Clap  
'69, Time Is Tight
- STAT 801 **JUDY CLAY & WILLIAM BELL/**  
Private Number, Love-Eye-Tis,  
My Baby Specializes, Left Over  
Love

Marketed by Ace Records, 48-50 Steele Road,  
London NW10 7AS. Distributed by Pinnacle

## TOP 25 ALBUMS

- 1** **THE CIRCUS**  
Erosive  
Mute STUMM 35 (U/R/SP)
- 2** **STRANGEWAYS HERE WE COME**  
The Smiths  
Rough Trade ROUGH106 (U/R)
- 3** **MY BABY JUST CARES FOR ME**  
Nina Simone  
Cherry CR30217 (CH)
- 4** **SUBSTANCE**  
New Order  
Factory FACT 200 (P)
- 5** **BEST OF HOUSE MEGAMIX**  
Various  
Serious BOIT1 (A)
- 6** **UPFRONT 9**  
Various  
Serious UPFT9 (A)
- 7** **LES MISERABLES**  
Original London Cast  
First Night ENCORE1 (P)
- 8** **THE CUTTER AND THE CLAN**  
Run Rig  
Ridge RR008 (RM/PO/ICM)
- 9** **BEST OF HOUSE VOLUME 3**  
Various  
Serious BEHO 3 (A)
- 10** **AFTER DARK**  
Barbara Dickson  
Theobald Dickson TOP90 (P)
- 11** **DON'T FORGET TO REMEMBER**  
Daniel O'Donnell  
Ritz LP043 (SP)
- 12** **LOUDER THAN BOMBS**  
The Smiths  
Rough Trade ROUGH 225 (U/R)
- 13** **BEST OF HOUSE VOLUME 2**  
Various  
Serious BEHO 2 (A)
- 14** **HATFUL OF HOLLOW**  
The Smiths  
Rough Trade ROUGH 76 (U/R)
- 15** **THE QUEEN IS DEAD**  
The Smiths  
Rough Trade ROUGH 96 (U/R)
- 16** **WONDERLAND**  
Erosive  
Mute STUMM25 (U/R/SP)
- 17** **UPFRONT 8**  
Various  
Serious UPFT8 (A)
- 18** **BEST OF HOUSE**  
Various  
Serious BEHO 1 (A)
- 19** **FLYING**  
Chas & Dave  
Bunce BUNLP 1 (A)
- 20** **THE MEETING**  
Incantation  
Hiom HIAM 94 (A)
- 21** **ROCKY HORROR PICTURE SHOW**  
Original Soundtrack  
Ode OSV21653 (PAC)
- 22** **GEORGE BEST**  
Wedding Present  
Reception LEED5001 (U/R)
- 23** **MUSIC FOR THE MASSES**  
Depeche Mode  
Mute STUMM 47 (U/R/SP)
- 24** **THE SMITHS**  
The Smiths  
Rough Trade ROUGH61 (U/R)
- 25** **MEAT IS MURDER**  
The Smiths  
Rough Trade ROUGH81 (U/R)

## JET STAR

01-961-5818

(HEADING FOR THE NATIONAL CHARTS)

### "IF I GIVE MY HEART TO YOU"

by JOHN MACLEAN

Cat. No. ARI 66

(NEW SOUL DISCO)

### "SAY YOU'LL BE"

by JEROME

Cat. No. SD4 (7")

SDT 4 (12")

(A BRAND NEW REMIX)

### "GODFATHER"

by SPOONIE GEE

Cat. No. SDR 3 (7")

SDTR 3 (12")

(NEW RELEASE DISCO)

### "ABABAJAN HON"

by DENNIS BROWN

Cat. No. JWO 58

HAVE A  
MERRY CHRISTMAS  
AND A  
HAPPY NEW YEAR

DISTRIBUTED BY EMIJETSTAR





# TOP • TOO • ALBUMS

9 JANUARY 1988

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

W

<b>No 1</b>	<b>NOW THAT'S WHAT I CALL MUSIC 10</b> *** Various EMI/Virgin/Religion/ROM 10	EMI/Virgin/Religion/ROM 10
<b>2</b>	<b>WHENEVER YOU NEED SOMEBODY</b> ** * CD Rick Astley RCA 11129	RCA 11129
<b>3</b>	<b>BAD</b> * * * * * CD Michael Jackson Epic 42292 1	Epic 42292 1
<b>4</b>	<b>HITS 7</b> * * * Various CBS/WARNER/Atlantic/HIT 7	CBS/WARNER/Atlantic/HIT 7
<b>5</b>	<b>BRIDGE OF SPIES</b> * * * * CD T'Pol Sire/Virgin 58183	Sire/Virgin 58183
<b>6</b>	<b>PET SHOP BOYS, ACTUALLY</b> * CD Pet Shop Boys Rendezvous/CD 104	Rendezvous/CD 104
<b>7</b>	<b>TANGO IN THE NIGHT</b> * * CD Fleetwood Mac Worcester/Warner 8145	Worcester/Warner 8145
<b>8</b>	<b>POPPED IN SOUL'D OUT</b> * CD Wed 10 Wed Fusion/Phonogram/JMW 1	Fusion/Phonogram/JMW 1
<b>9</b>	<b>ALL THE BEST!</b> * * * CD Paul McCartney Indolence/JMT 1	Indolence/JMT 1
<b>10</b>	<b>WHITNEY</b> * * * * CD Whitney Houston A&M 208 141	A&M 208 141
<b>11</b>	<b>THE SINGLES</b> * CD Pretenders Real/WEA 81135	Real/WEA 81135
<b>12</b>	<b>YOU CAN DANCE</b> * CD Madonna Sire W 75	Sire W 75
<b>13</b>	<b>THE CHRISTIANS</b> * CD The Christians Island/US 5195	Island/US 5195
<b>14</b>	<b>THE BEST OF UB40 VOL. 1</b> * CD UB40 Virgin UBT 1	Virgin UBT 1
<b>15</b>	<b>FAITH</b> * CD George Michael Epic 44000 1	Epic 44000 1
<b>16</b>	<b>THE BEST OF MIRAGE JACK MIX '88</b> Mirage Sire/Sire 584 146	Sire/Sire 584 146
<b>17</b>	<b>INTRODUCING THE HARDLINE ...</b> * * * CD Lawrence French/D'Arcy CBS 459 911 1	CBS 459 911 1
<b>18</b>	<b>THE CREAM OF ERIC CLAPTON</b> * CD Eric Clapton/Cream Polygram/CIC 1	Polygram/CIC 1
<b>19</b>	<b>RAINDANCING</b> * * * CD Alison Moyet CBS 458 125 1	CBS 458 125 1
<b>20</b>	<b>HEARNSAY</b> * CD Alexander O'Neal Tah 451 919 1	Tah 451 919 1



Reuben Richards

"FROM MY HEART"

LP

<b>59</b>	<b>CRAZY NIGHTS</b> CD Kiss Virgin/Phonogram 3584 49	Virgin/Phonogram 3584 49
<b>60</b>	<b>DIRTY DANCING</b> CD Original Soundtrack RCA R 8448	RCA R 8448
<b>61</b>	<b>MY FAIR LADY</b> * CD Kiri Te Kanawa & Jeremy Irons Decca/London M 11	Decca/London M 11
<b>62</b>	<b>DANCING WITH STRANGERS</b> * CD Chris Keen Mercury/MCA 5071	Mercury/MCA 5071
<b>63</b>	<b>KICK</b> CD INXS Mercury/Phonogram M 811 14	Mercury/Phonogram M 811 14
<b>64</b>	<b>OST 'WHO'S THAT GIRL'</b> * CD Madonna/Venous Sire W 102	Sire W 102
<b>65</b>	<b>TRUE BLUE</b> * * * * * CD Madonna Sire W 854	Sire W 854
<b>66</b>	<b>HEAVEN ON EARTH</b> Belinda Carlisle Virgin V 2146	Virgin V 2146
<b>67</b>	<b>HIT FACTORY</b> * CD Various Sire/Sire 584 140	Sire/Sire 584 140
<b>68</b>	<b>CONTROL - THE REMIXES</b> * CD 100 Janet Jackson Rendezvous/TKM M 072 1	Rendezvous/TKM M 072 1
<b>69</b>	<b>COME INTO MY LIFE</b> Smokey Robinson F 1983 CON 1 47	F 1983 CON 1 47
<b>70</b>	<b>SENTIMENTALLY YOURS</b> * CD Rose Marie Telstar 5748 202	Telstar 5748 202
<b>71</b>	<b>REFLECTIONS</b> * CD Forster & Allen Sire/Sire 584 279	Sire/Sire 584 279
<b>72</b>	<b>CHRONICLES</b> * CD Steve Winwood Island 535W 1	Island 535W 1
<b>73</b>	<b>SONGS OF LOVE</b> * CD Richard Claydonmen Decca/London SXL 2345	Decca/London SXL 2345
<b>74</b>	<b>PLEASE</b> * CD Pet Shop Boys Rendezvous 183 1	Rendezvous 183 1
<b>75</b>	<b>THE CHART SHOW DANCE HITS '87</b> CD Various Chrysalis A 001 1	Chrysalis A 001 1
<b>76</b>	<b>A MOMENTARY LAPSE OF REASON</b> * CD Pink Floyd EMI EMD 1002	EMI EMD 1002
<b>77</b>	<b>INSIDE INFORMATION</b> CD Foreigner Atlantic W 114	Atlantic W 114
<b>78</b>	<b>BETE NOIRE</b> * CD Bryan Ferry Virgin V 2414	Virgin V 2414

## Albums

**THE CHILLS:** *Brave Words*. Flying Nun U.K. Just because the band are friends of mine doesn't mean I shouldn't choose their long-awaited debut album as this year's most resolute model; simply the most honest, surging, atmospheric music to ring around my brain in many a year.

**TOM VERLAIN:** *Flash Light*. Fontana. A man who can still re-invent the electric guitar with each and every release. Subtle, fragile and intoxicating virtuosity.

**HUGO LARGO:** *Drum*. Relativity. Soaring, dreamlike vocals from Mimi Goese help lift these drum-less Americans into unique and breathtaking folk-jazz territory. Produced and voiced for by REM's Michael Stipe.

**THEY MIGHT BE GIANTS:** *They Might Be Giants*. Rough Trade. A huge left-field surprise — a veritable jukebox crammed with inventive, innovative pop, as good humoured as it is memorable.

**REM:** *Document*, *IRS*. Still radical after all these years. REM's fifth was harder and more articulate than before, but every bit as strong. How American guitar-rock should resonate.

## Single

**THE SUGARCUBES:** *Birthday*. One Little Indian. A beautiful pop gem from these newly-heralded Icelanders, quite unlike anything and anyone else. Unlimited potential.

## Performance

**THE 'MUSIC OF BULGARIA' TROUPE:** Purcell Room, South Bank, London — with TRIO BULAGRK and TRAKISKATA. *TROIKA*. 90 minutes of the most heavenly world music: the purest voices, harmonies and local instruments. Heartstopping.

## Positive development

The diversity and creativity of independent music now that world music has knocked down the boundaries of fashion.

## Prediction

That home taping will not kill the record industry.

MARTIN ASTON

**MW reviewers chose their best albums, single and live performance of the past year, adding their thoughts on 1987's most positive development and their prediction for 1988.**

# The class of '87

## Albums

**THE PROCLAIMERS:** *This is the Story*, *Chrysalis*. The twins from Auchtermuchty sing their hearts out, in their own accents, on subjects they care passionately about, using musical styles that they love. What could be more natural? A moving debut.

**PRINCE:** *Sign O' the Times*. Paisley Park. So many textures — so much brilliance. The four great singles contained herein are only part of the story.

**HAPPY MONDAYS:** *Squirrel and G-man* etc. *Factory*. These Mancunian mischief-makers were one of the few redeeming features of 1987's generally grumpy indie scene. This dirty, funky, riff-ridden LP is a stunning debut and the group's even better live.

**HURRAH!** *Tell God I'm Here*. *Kitchenware*. Maybe not as brilliant as we expected — too much rock and not enough pop — but their songs are still wonderful. Their rough-and-ready live LP, *Way Ahead*, on Esuient is also essential listening.

**ERIC B & RAKIM:** *Paid in Full*. *A&A* & *Broadway*. This album, along with those from Public Enemy and Salt 'n' Pepa, proved for the first time that rappers can make great LPs.

## Single

**PRINCE:** *Sign O' the Times*, *Paisley Park*. The record that took relevance, eloquence and innovation into the charts and on to the dancefloor. This is the song that will be remembered by.

## Performance

**THE PROCLAIMERS** of the Town and Country Club in November were powerful, emotional, honest and direct. A refreshingly responsive audience added to the excitement.

## Positive development

The revitalisation of hip-hop, the strengthening of house music and the rediscovery of Seventies rare grooves made the dancefloor the best place to be in 1987. Even the British got in on the act with Pump Up The Volume, Roadblock and the Coldcut remixes.

## Prediction

A generally unexciting musical year will greatly benefit from new LPs by Dexys, James and The Proclaimers. Also Prince will grace us with his presence this time around.

ANDREW BEEVERS

## Albums

**BLACK SABBATH:** *The Eternal Idol*. *Vertigo*. Remarkable album full of new ideas and invention, made even more remarkable by the fact that this band's been around for 20 years. Heavy and intense as only Sabbath know how.

**TNT:** *Tell No Tales*. *Vertigo*. Sharp, witty, subtle and sophisticated, this Norwegian band introduced a new dexterity and finesse into metal with this, their third album. Tell No Tales competently walks the line between the elaborate and the egotistical.

**TESLA:** *Mechanical Resonance*. *Geffen*. Blistering debut from five young Americans who rediscovered how effective hard rock can be when stripped of all superfluous weight. Stark, tight, loud and energetic, *Mechanical Resonance* was as refreshing as entertaining.

**JUDAS PRIEST:** *Priest... Live!* A second classic live album from a band that, to a large extent, laid the foundations of modern-day metal. As with Sabbath, the band appear to improve with age.

**FASTWAY:** *Trick Or Treat*. A film soundtrack album of unprecedented quality, boasting a position and an enthusiasm normally shunned in soundtracks. Max Bacon's vocals are stunning.

## Single

**MAMMOTH:** *Fatman*. *Jive*. Delightful combination of strong rock music with the humour of a band unashamed by their size. The B-side, *Political Animal*, had some biting social comment.



THE TWINS from Auchtermuchty proclaim their superiority.

## Performance

Every year I try to think of a metal show that was better than *Donington* and every year I fail. This year, the sheer spectacle of *Bon Jovi*, *Anthrax*, *WASP* and *Dio* on the same stage made the event exceptional even by its own standards.

## Positive development

In the field of hard rock and heavy metal, the most positive development was the indication that *Bon Jovi* and *Europe* are dragging us out of the media ghetto we have been in. Perhaps next year we'll get the attention our numbers warrant.

## Prediction

A new New Wave of British Heavy Metal will be the catalyst for another wave of popularity for the genre. New talent and old hands will combine to excellent effect.

JEFF CLARK-MEADS

## Albums

**ESRABES:** *The Circus*. *Mute*. An impressive debut bristling with the sort of electric energy that one would expect from Basildon boot boy Vince Clark.

**SUZANNE VEGA:** *Solitude Standing*, *A&A*. Even without the luxury of CD, Suzanne Vega sounds as if she is in the room, and the album is spellbinding for its sense of intimacy. A strong consolidation of her refreshing style.

**TOM WAITS:** *Frank's Wild Years*. *Island*. Just when you thought Tom Waits' voice couldn't get any deeper, out comes an LP that plumbs new phlegmy depths. Wonderfully sinister and evocative.

**SIOUXSIE & THE BANISHES:** *Through The Looking Glass*. *Wanderland*. Universally dismissed as a flight of self-indulgence, this collection of cover versions has nevertheless proved surprisingly enduring. Iggy Pop's *The Passenger* and Television's *Little Johnny Jewel* shine brightest.

**JODY WATLEY:** *MCA*. The former Shalamar singer showed her true colours on a feisty solo debut with some muscular dance tracks that are individual enough to be memorable.

**MADONNA:** *You Can Dance*. *Sire*. She proved she could do her *Wembley* dates earlier in the year and this timely release, for all its studio wizardry and apparent crossness, is a nice reminder of the excitement of her live performance.

## Single

**JENNIFER WARNES:** *First We Take Manhattan*. *Cypress/RC*. Warnes gave her best on a truly exciting song, spiced by glowing vocals and interesting lyrics.

## Performance

**IGGY POP** at the Hammersmith Odeon. Iggy was in magnificent, strenuous form peddling the old material rather than the excellent new. Raw, exciting and inexplicably contemporary in spite of its vintage.

KAREN FAUX

## Albums

**SUPER ALL STARS:** *Super All Stars*. *Globe Style*. A new release that brings together some of New York's best Latin players. Big band dance mamba with enormous commercial appeal.

**NICK KAMEN:** *Nick Kamen*. *WEA*. This debut album from '87's only really genuine UK male pin-up stands up better than expected. A sign of the times.

**DEPECHE MODE:** *Music For The Masses*. *Mute*.

**BLUE VELVET:** *Soundtrack*. *TER*. **PET SHOP BOYS:** *Actually*. *Parlophone*.

## Single

**DURAN DURAN:** *Skin Trade*. *EMI*. Still as pushy, naff and provincial as ever, the Duranes hit an unexpected high with *Skin Trade*. Their concerts were pretty good as well.

## Performance

Stupidly regarded by many, as a punk oddball, Lydia pulled out all

the stops of her University of London Union gig in order to put the record straight. She is the Des O'Connor of the Eighties real entertainment.

**Positive Development**

Megalore Culture (more people buying more music), DAT, Network 7 M/A/R/R/S, failure of the Roxy.

**Prediction**

Worldwide success and acclaim for normal and lovable record labels such as Gal Discs, Go Style, Rhythm King, Ace etc.

JULIAN HENRY

**Albums**

**LOS LOBOS: By The Light Of The Moon.** London/Slash. Their punchy, clean, (obviously) Latin-flavored brand of exuberant rock 'n' roll come up trumps again on a set of self-named material, just months before their Ritchie Valens tributes brought them chart domination.

**CLIFF RICHARD: Always Guaranteed.** EMI. A writing and production bonanza by Alan Tarney, and Cliff rising to the challenge of his best material for years.

**HERB ALPERT: Keep Your Eye On Me.** A&M. Veteran pop trumpeter meets whizzkid black music producers Jam & Lewis. The results add not only a fresh new dimension to his sound, but also throw up three hit singles, with the title track offering the year's clearest video.

**STEVE EARLE: Exit O. MCA.** More rural rock 'n' roll than straight country, but whatever you call it, it's wonderful to hear music where guitar and voice are in the driving seat. Earle knows his traditions without ever jerrying his material sound over.

**ELVIS COSTELLO: The Complete Million Dollar Session.** Sun. From somewhere, a much longer, better-quality tape has emerged of the Dec 4, 1956 session at Sun, and hearing Presley describe Jackie Wilson's live rendition of Don't Be Cruel is awesome.

**Single**

**KENNY G: Songbird.** Arista. Sense-tingling combination of a fine melody and that soaring sound of Kenny's soprano sax, which topped anything any clever-dick producer could come up with. The 12-inch is essential because the 7-inch fades at the trickiest passage.

**Performance**

The most entertainment I got from a live show was Barry Humphries as Dame Edna and Sir Les, in his current Strand Theatre show; therefore, it has to be that. If you thought the Sex Pistols intimidated their audiences, you ain't seen nothing.

**Positive development**

The first signs of intelligent investigation of back-catalogue repertoire on low-price-CD. I'm just upset that nobody's asked me to do any yet.

**Prediction**

The cassette single to go the way of the reel-to-reel tape, but the CD single to become as widespread (and market-manipulative) as the 12-inch.

BARRY LAZELL



PRINCE OF poseurs becomes king of pop.

**Compact Discs**

**Turangalia Symphony/Quartet for the End of Time, Messiaen.** CBSO, Simon Rattle. EMI. An immense undertaking but performed with all the flair and spirit for which Rattle is now famous. And superbly recorded.

**Time Stands Still — Emma Kirkby, soprano, Anthony Rolfe, lute.** Hyperion. Exquisite singing from Kirkby, recorded here in concert rather than studio, showing an artist at the height of her powers in direct communication with her audience.

**Music della Capella Sistina — Allegri, Josquin, Palestrina.** Taverner Consort, Andrew Parrott. EMI Reflexe. The year was packed with superb vocal records, especially from Hyperion, and Gimmell — but this was rather overlooked. Hugh Keyte's new performing edition of Allegri's Missa was a revelation.

**Suite No 2, Bach etc.** Syrinx, pan pipes, Orchestre de Chambre de Zurich. Erato. I have heard Bach on piano, on brass band, on harmonica as well as on original instruments, but one of the most beguiling records of the year has been Bach on pan pipes, for Syrinx is a highly sensitive musician as well as a virtuoso of the first order. Symphonies Nos 2 and 8 Beethoven. The London Classical Players, Roger Norrington. EMI. The start of what promises to be a revelation of a series, with Beethoven receiving the outlandish treatment as seen through the Norrington perspective. The London Classical Players perform with all the verve one could want.

**Performance**

**The Mask of Orpheus, Harrison Birtwistle, English National Opera, London Coliseum.** Two decades in the making, this opera will be seen as a milestone in the development of the medium, for its effective use of electronics, its riveting musical and mythical content. It made Glaxo's Ashtray seem bathetically simplistic by comparison.

**Positive development**

There could only be one — introduction of the wide range of classical mid-price compact discs bringing the medium to many new listeners as well as established classical buffs.

**Prediction**

I predict more reductions of classical companies' full price CD material.

NICOLAS SOAMES

ty movement as pop music in general struggles to emerge from the cul-de-sac of non-songs recorded with the aid of electronics rather than musicians.

**Prediction**

It would be great in 12 months' time to applaud the music industry and the media for giving up the belief that because something is new, it must necessarily be superior to what has gone before. This should be applied to DAT and to songwriters who insist on making records when they shouldn't.

JOHN TOBLER

**Albums**

**DANNY WILSON: Meet Danny Wilson.** Virgin. Shake the warm hand of pure pop genius and welcome the sounds of this sophisticated steely Danny. The recipe was delicious, but the public failed to bite. We don't care, Danny's Prayer was glorious and the Mary's day is sure to come.

**HUSKER DU: Warehouse: Songs And Stories.** WEA. Polished overdive takes four sides to tell the true tale: nobody understands dynamics better than the Huskies. Incomparable theory and execution, unmatched harmony and hysteria, they exist as unchallenged winners.

**THAT PETROL EMOTION: Bubble.** Polydor. The best guitars in town turned to the surest pop-golp. Little chaps with enormous hearts bringing the fire of Derry to a complacent market place and held in place by the last life-line of punk tradition at its very best.

**REM: Document.** IRS. Getting harder by the LP, yet still retaining a firm grip on the country-tinge that makes them this year's happiest choice. As is so often the case, pop disparate characters together and gain something near to the wonderful. It happened here and also on the retro' Dead Letter Office (A&M).

**VAN MORRISON: Poetic Champions Compose.** Mercury. Draw a nice straight line from Astral Weeks to the present take in Veedon Fleece and join up the dots. The result is PCC, Morrison's most accomplished. His jazz code and once that finds jazz as the main inspiration clothed in Goetic allegory. Championship form.

**Single**

**THE LA'S: Way Out. Go! Disc.** Stuck in a dumpy room, the door burst open and in pile the LA's, Scorpions on a tide of fresh A genuine hope and one to blast away all the muck and nonsense that clutters our lives. A rising glass also to the Pogues for bringing a little reason into this Christmas top 10 singles... a fairytale that nearly happened.

**Performance**

Diving for pearls at the Royal Albert Hall proved to be a most rewarding experience when this Castello played. A litany of confessions and covers, sparkling gems plucked from a singular career. To be left breathless was seldom such a pleasure, to be hungry for more, never so pointed.

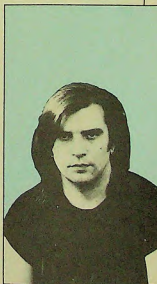
TO PAGE 18 ▶



LOS LOBOS sing By The Light Of The Moon, but still manage to read the music in their own, Latin-flavored brand of rock'n'roll.



SUZANNE VEGA's Solitude Standing — a masterpiece of solo intimacy and a strong consolidation of her refreshing style.



STEVE EARLE brings a blend of rural rock 'n' roll.



## MUSIC WEEK



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

<b>No 1</b>	<b>ALWAYS ON MY MIND</b> Per Shop Boys	<b>7</b> 12" / 7" / 8"	Parlophone (12R 6171) (E)
<b>2</b>	<b>HEAVEN IS A PLACE ON EARTH</b> Belinda Carlisle	<b>7</b> 12" / 7" / 8"	Virgin (VSD 1064) (E)
<b>3</b>	<b>THE WAY YOU MAKE ME FEEL</b> Michael Jackson	<b>7</b> 12" / 7" / 8"	Epic 61275 (12-61275 8) (C)
<b>4</b>	<b>FAIRTALE OF NEW YORK</b> The Pogues feat. Kirsty MacColl	<b>7</b> 12" / 7" / 8"	Virgin (VSD 1064) (E)
<b>5</b>	<b>ANGEL EYES (HOME AND AWAY)</b> Wet Wet Wet	<b>7</b> 12" / 7" / 8"	Pegem (Mabson) 508 NW 1 (12-NY 12) (E)
<b>6</b>	<b>LOVE LETTERS</b> Alison Moyet	<b>7</b> 12" / 7" / 8"	Precedence (Programme) (RWH 412) (F)
<b>7</b>	<b>HOUSE ARREST</b> Krush	<b>7</b> 12" / 7" / 8"	CBS (MOTR) (T) (C)
<b>8</b>	<b>STUTTER RAP (NO SLEEP TIL BEDTIME)</b> Morris Minor & The Major's	<b>7</b> 12" / 7" / 8"	Cuba (Programme) (JABU 61) (F)
<b>9</b>	<b>I FOUND SOMEONE</b> Cher	<b>7</b> 12" / 7" / 8"	10 Virgin (TNT) 201 (E)
<b>10</b>	<b>ROCKIN' AROUND THE CHRISTMAS TREE</b> Mel & Kim (Mel Smith & Kim Wilde)	<b>7</b> 12" / 7" / 8"	Giles (GF 317) (W)
<b>11</b>	<b>MY ARMS KEEP MISSING YOU</b> Rick Astley	<b>7</b> 12" / 7" / 8"	10 Virgin (TNT 212) (E)
<b>12</b>	<b>TURN BACK THE CLOCK</b> Johnny Hates Jazz	<b>7</b> 12" / 7" / 8"	RCA PB 6183 (12-PT 6184) (BMG)
<b>13</b>	<b>CHINA IN YOUR HAND</b> Tina Turner	<b>7</b> 12" / 7" / 8"	Virgin (VSD 1017) (E)
<b>14</b>	<b>WHEN I FALL IN LOVE</b> Ner King Cole	<b>7</b> 12" / 7" / 8"	Seven (Virgin) (SNAH 13) (E)
<b>15</b>	<b>THE LOOK OF LOVE</b> Madonna	<b>7</b> 12" / 7" / 8"	Cappell (12CL 1975) (E)
<b>16</b>	<b>WHO FOUND WHO</b> Jellybean featuring Elio Fiorillo	<b>7</b> 12" / 7" / 8"	See WB1597 (W)
<b>17</b>	<b>JINGO</b> Jellybean	<b>7</b> 12" / 7" / 8"	Chrysalis (E) (11) (C)
<b>18</b>	<b>CRITICIZE</b> Alexander O'Neal	<b>7</b> 12" / 7" / 8"	Chrysalis (E) (107) (C)
<b>19</b>	<b>ALL DAY AND ALL OF THE NIGHT</b> The Stranglers	<b>7</b> 12" / 7" / 8"	Island (E) (117) (12-6171 8) (C)
<b>20</b>	<b>G.T.O.</b> Sintia	<b>7</b> 12" / 7" / 8"	Epic (VSD 111) (C) 3/27/88
<b>21</b>	<b>COME INTO MY LIFE</b> Joyce Sims	<b>7</b> 12" / 7" / 8"	Island (12) (E) (11) (12-6171 8) (C)

<b>53</b>	<b>SOMEWHERE SOMEBODY</b> Five Star	<b>7</b> 12" / 7" / 8"	Tom (RCA) PB 6146 (12-PT 61462) (BMG)
<b>54</b>	<b>PACKJAMMED (WITH THE PARTY POSSE)</b> Stock Aitken Waterman	<b>7</b> 12" / 7" / 8"	Redwood (AMA) (UAT) 126 (F)
<b>55</b>	<b>I'M THE MAN (DEF Uncensored Version)</b> Anthrax	<b>7</b> 12" / 7" / 8"	Island (12NS 336) (F)
<b>56</b>	<b>THE JACK THAT HOUSE BUILT</b> Jack 'n' Chit	<b>7</b> 12" / 7" / 8"	10 Virgin (TNT) 114 (E)
<b>57</b>	<b>JACK MIX IV</b> Mirage	<b>7</b> 12" / 7" / 8"	Debut (Pegem) (DBT) 202 (A)
<b>58</b>	<b>FAMILY MAN</b> Firewood Mac	<b>7</b> 12" / 7" / 8"	Warner Brothers (WB) 1147 (W)
<b>59</b>	<b>O' LAMOUR</b> Dallor	<b>7</b> 12" / 7" / 8"	London (LON) 114 (F)
<b>60</b>	<b>SOME GUYS HAVE ALL THE LUCK</b> Max Priest	<b>7</b> 12" / 7" / 8"	10 Virgin (TNT) 194 (E)
<b>61</b>	<b>THE TIME WARP II</b> Dominic	<b>7</b> 12" / 7" / 8"	See (R) (E) 146 (BMG)
<b>62</b>	<b>LAST NIGHT I DREAMT...</b> The Simbs	<b>7</b> 12" / 7" / 8"	Rough Trade (RT) 200 (UK) (E)
<b>63</b>	<b>THE TIDE IS TURNING (After Live Aid)</b> Roger Waters	<b>7</b> 12" / 7" / 8"	Epic (E) (26) (E)
<b>64</b>	<b>NEW SENSATION</b> INXS	<b>7</b> 12" / 7" / 8"	Mercury (Phonogram) (INS) 912 (E)
<b>65</b>	<b>HERE I GO AGAIN (USA Remix)</b> Whitnake	<b>7</b> 12" / 7" / 8"	EMI (12) (E) (A) (S) (E)
<b>66</b>	<b>THE ONE I LOVE</b> R.E.M.	<b>7</b> 12" / 7" / 8"	U.S. (MCA) (M) 146 (F)
<b>67</b>	<b>FAITH</b> George Michael	<b>7</b> 12" / 7" / 8"	Epic (E) (M) 13 (C)
<b>68</b>	<b>ON THE TURNING AWAY</b> Pink Floyd	<b>7</b> 12" / 7" / 8"	EMI (12) (E) (A) (S) (E)
<b>69</b>	<b>E.S.P.</b> Bee Gees	<b>7</b> 12" / 7" / 8"	Warner Brothers (WB) 133 (F) (W)
<b>70</b>	<b>BUILD</b> The Housemartins	<b>7</b> 12" / 7" / 8"	Get (Epic) (G) (21) (C)
<b>71</b>	<b>TIRE OF GETTING PUSHED AROUND</b> 2 Men A Drum Machine & A Trumpet	<b>7</b> 12" / 7" / 8"	FER (London) (LON) 11 (E)
<b>72</b>	<b>WALKING IN THE AIR (From The Snowman)</b> Peter Dinklage	<b>7</b> 12" / 7" / 8"	EMI (12) (E) (A) (S) (E)
<b>73</b>	<b>REBEL WITHOUT A PAUSE</b> Public Enemy	<b>7</b> 12" / 7" / 8"	See (Epic) (E) (M) 13 (C)

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 2 **HOUSE ARREST** Crash  
 3 **IT'S A RACE TO THE SOUTH**  
 4 **COME INTO MY LIFE** Erykah Badu  
 5 **STAY WITH ME** The Roots  
 6 **THE COOL** The Roots  
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 25 **TOUCHED BY THE HAND OF GOD**  
 26 **IDEAL WORLD (Remix)**  
 27 **GOT MY MIND SET ON YOU**  
 28 **SIGN YOUR NAME**  
 29 **LETTER FROM AMERICA**  
 30 **TIGHTEN UP! I JUST CAN'T STOP DANCIN'**  
 31 **BEHIND THE WHEEL (Remix)**  
 32 **CHILDREN SAY**

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 38 **ONCE UPON A LONG AGO**  
 39 **NEVER CAN SAY GOODBYE**  
 40 **SATELLITE**  
 41 **MY BABY JUST CARES FOR ME**  
 42 **(I'VE HAD) THE TIME OF MY LIFE**  
 43 **BRING THE NOISE**  
 44 **WHENEVER YOU NEED SOMEBODY**  
 45 **I CAN'T HELP IT**  
 46 **JOCK MIX 1**  
 47 **SHAME**  
 48 **IN GOD'S COUNTRY**  
 49 **I'VE BEEN IN LOVE BEFORE**  
 50 **ROK DA HOUSE**  
 51 **WHEN WILL I BE FAMOUS?**  
 52 **JENNIFER SHE SAID**

**JERMAINE STEWART**

S A A Y I T A G A I N

188  
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 188

**ROCKERS**

WHEN WILL I BE FAMOUS? Part 1

▶ FROM PAGE 15

**Positive development**

The rise of folk, and World Music; the barricades have been broken down, now let's storm the palaces. A revolution for the common good.

**Prediction**

Fake icons in the producers' chairs to be exposed as charlatans working against the public's interest. The artist then regains supreme power. A prediction or merely a wish?

DUNCAN HOLLAND

**Albums**

**PET SHOP BOYS:** *Actually, Parlophone.* The lads have their delectables (stood up Jonathan King)



MARY COUGHLAN: feeling Tired And Emotional and Under The Influence.

# The class of '87

but are still one of the best pop acts to have emerged in the last few years. Like Phil Spector in the Sixties, they have created their own sound, and *Actually* is packed with PSB classics.

**THE COMMUNARDS:** Red London. Jimmy Somerville's soaring vocals grace an album that is capable of filling every dancefloor in the country and yet has moments of sheer pathos and beauty.

**HELEN WATSON:** *Blue Slipper.* Columbia. The year's most promising new female vocal talent debated with an album produced by Glyn Johns, and with a band of musicians that included most of Little Feat, and ex-Eagles member Bernie Leason. *Blue Slipper* has become the proverbial turntable hit, without becoming a massive chart hit but there's no doubting that Watson has a big future ahead of her.

**THE BEE GEES:** *E.S.P. Warner Brothers.* Exactly 20 years after their chart-topping hit *Moschosettes*, The Bee Gees returned to the top with *You Win Again*, just one of the tracks on this immaculately crafted album which proves that the Brothers Gibb have durable appeal.

**ALMA COGAN:** *A Celebration.* EMI. A welcome double-album compilation of material by the Fifties pop singer who was developing into one of our finest song stylists before her untimely death in 1966. Under-rated for so long, Cogan's work could finally be re-discovered in the Eighties, thanks to the growing interest in the music of the Fifties and Sixties.

**Single**

**PET SHOP BOYS & DUSTY SPRINGFIELD:** *What Have I*

*Done To Desev* This? Parlophone. How this almost irritatingly catchy collaboration between the magnificent pop diva of the Sixties and the Pet Shop Boys failed to reach number one beggars belief. Messrs Lowe and Tennant should be thanked for bringing the voice of Dusty Springfield to a new generation of pop fans.

**Performance**

**Basia of Ronnie Scott's Club.** The former Matt Bianco vocalist with a little help from her 10-piece band which included members of Gonzalez and King Sala held court at the well-known jazz venue and captivated everybody with a seemingly effortless but stunning vocal performance.

**Positive development**

Record buyers both old and new rediscovered the fact that there's nothing that can beat a great lyric and melody being performed by a good artist (à la Alison Moyet, Rick Astley, Jimmy Somerville, Mick Hucknall).

**Prediction**

In the absence of any discernible new pop trend, the art of songwriting will continue to grow apace with new talent hopefully creating songs that will become standars of the future. CHRIS WHITE



VAN MORRISON continues in championship form.



THE LA'S: a pile of Scallies on a hide of fresh air.

IT'S  
88  
AND

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## EUROPARADE

1987

Points  
Number  
of  
Songs

1	25	IT'S A SON	Pat Shop Boys
2	28	LA ISLA BONITA	Madness
3	23	WHO'S THAT GIRL	Madness
4	27	CALL ME	Segey
5	22	LA BANANA	Leslie
6	22	THE FINAL COUNTDOWN	George
7	24	LET IT BE	Leslie
8	21	I WOULD DANCE WITH SOMEBODY	Whitesnake
9	23	I WANT YOUR SEX	George Michael
10	31	VOTAGE VOTAGE	Devo
11	18	NEVER GONNA GIVE YOU UP	Rick Astley
12	19	BEST PETS	Jade Wilson
13	24	BALLA . . . BALLA	Frankie Knolly
14	16	RESPECTABLE	Mad & Kim
15	17	CABANAN OF LOVE	The Neomantics
16	16	EVERYTHING I OWN	George
17	18	NOTHING'S GONNA STOP US NOW	Samurai Joe
18	20	CHOCCHETTI'S THING	Leslie
19	13	BAD	Michael Jackson
20	17	RUNNING IN THE FAMILY	Level 42
21	22	WALK LIKE AN EGYPTIAN	Engel
22	15	I JUST CAN'T STOP LOVING YOU	Michael Jackson & Sade
23	17	THE LOVING NIGHTLIGHT	Leslie & Les
24	17	YOU WIN AGAIN	Pat Shop
25	20	LOVING IN A BOX	Living In A Box
26	13	I KNEW YOU WERE WAITING	Andy Fairhead & George Michael
27	16	WITH OR WITHOUT YOU	U2
28	15	TOPPER THE VOICE	Jade Fairhead
29	17	THE PINK THING	Segey And
30	13	NOTHING'S GONNA STOP US NOW	Segey
31	19	BOYS	Segey
32	19	YOU WANT LOVE	Wood Fishbone
33	13	CAUSING A COMMOTION	Madness
34	17	WHAT HAVE I DONE TO DESERVE THIS	Pat Shop Boys & Dusty Springfield
35	14	PUMP UP THE VOLUME	Manic
36	24	IN THE ARMY NOW	Johnny D
37	12	STAND BY ME	Sam & Les
38	11	SHOWING OUT	Mad & Kim
39	18	ELECTRIC SASSA	Pat
40	12	NOTORIOUS	Dave Nave

TOP 40 SINGLES

1	FAIRYTALE OF NEW YORK <i>The Pogues &amp; The Seaweed Band</i>	Pogue/Pegasus NRT 67
2	TOUCHED BY THE HAND OF GOD <i>New Order</i>	Factory FAC119 P
3	THESE FROM AMERICA <i>The Proclaimers</i>	Chrysalis CH3116 G
4	LAST NIGHT I DREAM THAT SOMEBODY LOVED ME <i>Aretha Franklin</i>	A&M A&M 87 100 UBT
5	BUILD <i>The Waitresses</i>	Capitol COC0051 G
6	THE ONE I LOVE <i>A.R. &amp; B.</i>	U.S./MCA BMG 144 52
7	PUMP UP THE VOLUME/ANTININA <i>M.A.R.R.S.</i>	4AD AC027 107
8	ALL KUNG UP <i>Cappuccino Ch. Acid</i>	Virgin VS 1022 G
9	HIGH TIME <i>Little Mix</i>	Regency Records REG 202 90P
10	THE CIRCUS (Remix) <i>Madonna</i>	Major MUTE/EA 1167 02P
11	I STARTED SOMETHING I COULDN'T FINISH <i>The Smiths</i>	Rough Trade RT 150 10 87
12	I SAY NOTHING <i>Visage Of The Realities</i>	London LON151 10
13	BIRTHDAY <i>Sugar Cube</i>	One Little Indian 7197 0 87
14	PEEL SESSIONS <i>New Order</i>	Strange Fruit SFPS329 P
15	GORGEOUS <i>Lord Kitchener</i>	Regency Records REG 202 10P
16	HIT THE NORTH <i>Deacon Blue</i>	Regency Records REG 206 10P
17	DOWNTOWN <i>Jarvis Parker Of Mummy</i>	KIP Communications 101 87
18	I WANNA LIVE <i>Deacon Blue</i>	Regency Records REG 202 10P
19	IN THE CLOUDS <i>Altered Egos</i>	Faces FACES 11
20	BACK SEAT EDUCATION <i>Black White &amp; Blue Reunited</i>	Mercury EYEN 13
21	PEEL SESSIONS <i>John Cooper</i>	Strange Fruit SFPS333 P
22	DEEP AND WIDE AND TALL <i>Archie Cameron</i>	WEA WEA 1254 10P
23	MY BELOVED GIRL <i>Black White &amp; Blue</i>	Mercury EYEN 13
24	PEEL SESSIONS <i>New Order</i>	Strange Fruit SFPS333 P
25	GIT DOWN (SHAKE YOUR THANG) <i>The Roots Ch. Acid</i>	Virgin VS100 87
26	PEEL SESSIONS <i>The Roots</i>	Strange Fruit SFPS333 P
27	SINGER'S HAMSTEAD HOME <i>Microdisney</i>	Virgin VS101 13 G
28	IN DULCE DECORUM <i>The Chemical Brothers</i>	MCA GRIM 11 G
29	PEEL SESSIONS <i>New Order</i>	Strange Fruit SFPS333 P
30	VICTIM OF LOVE <i>Madonna</i>	Major MUTE/EA 1167 02P
31	BLUE WATER <i>Fields Of The Nephilim</i>	Mercury EYEN 13
32	JIT LIFE <i>The Chemical Brothers</i>	Situation Two SFT 48 0 87
33	WAY OUT <i>The Roots</i>	WEA WEA 1113 10
34	STUFF THE TURKEY <i>Black White &amp; Blue</i>	Mercury EYEN 13
35	BURY ME DEEP IN LOVE <i>Black White &amp; Blue</i>	Mercury EYEN 13
36	CARAVAN OF LOVE <i>The Proclaimers</i>	Capitol COC0051 G
37	OPEN UP <i>Red Lovers, Yellow Jags</i>	Situation Two SFT 48 0 87
38	INDIAN SUMMER <i>Draper Brothers</i>	Mercury EYEN 13
39	THE BODY <i>Visage</i>	Virgin VS1023 P
40	BIZARRE LOVE TRIANGLE <i>New Order</i>	Factory FAC135 P

Singles

**THE WONDER STUFF:** Unbearable. The Far Out Recording Company, Bright, brash and brilliant. The Wonder Stuff have got everything from leasing melodies and wry lyrics on a sea of raunchy style to a blistering sharp attitude and corkscrew heart.

**FRAZIER CHORUS:** Sloppy Heart. 4AD. Bringing a new meaning to slushy love songs, Frazier Chorus produced a mesmerizing and thoroughly haunting debut. Full of squishy hearts and dripping veins it is both unnerve and infectious.

**SLY AND ROBBIE:** Boops (Here To Go). 4th & Broadway/Island.

An excellent year for dance records from the rise of rare groove to the sampled antics of M.A.R.R.S. and Eric B & Rakim's Coldcut remix of Paid In Full, but this rhythm twins track proved to be the cul of the summer with its infectious, lilting beat.

**ABC:** When Smokey Sings. Neutron/Phonogram. Just one of many epic slices of suave, sophisticated pop from their brilliant Alphabet City LP. Classic stuff from a great duo who are at least being appreciated over here again.

**A HOUSE:** Kick Me Again. Jesus. RIP. Plenty of Irish talent has left its mark over the past year but A House are certainly the most original, arriving with this striking rough diamond of a single, bulging with abrasive Celtic soul and stomping on a flurry of sharp angles.

Album

**PETE WYLIE:** Sinful. Siren. Although Prince, The Smiths and U2 have produced three of the best LPs of the year, they have also been well covered elsewhere, so this Liverpool maverick gets the vote for the undiscovered gem of the year.

Performance

**The Mark Stewart & The Mafia** extravaganza at the Astoria had not only the Tackhead Sound System but three of the most exceptional and innovative musicians around in drummer/programmer Keith LeBlanc, bass player Doug Kimbich and former Ohio player, guitarist Skip McDonald. Together with ex-Pop Group man Mark Stewart they delivered disturbing, hypnotizing grooves mixed with the adventurous Adrian Sherwood. An exhilarating experience.



BRUCE SPRINGSTEEN: the master of rock goes from good to better.

Positive development

Very little happened at a positive nature in '87 as radio programming got rowdy, so the charts got blander and Stock, Aitken and Waterman took over. Even the most original British band ever, The Smiths, split up and the only saving grace was the few indie gems that made it to the big boys' chart, most notably, of course, M.A.R.R.S. with Pump Up The Volume. The independent scene is the only place where things are happening, throwing up original new bands, crucial dance tracks and world music in its myriad forms. It's still the place to look for diamonds in the rough.

Prediction

'88 looks like more of the same, with all the good stuff going on out of view. Rebels will pick up samplers as they get cheaper causing Stock, Aitken and Waterman's downfall while EMI, yes EMI, becomes the hippest label in the land with Morrissey, Marc Almond, New Order's Bernard Sumner and the Food label's JERRY SMITH

Albums

**MICHAEL JACKSON:** Bad. Epic. That remarkable voice, a clutch of clever songs, but most of all Bad was the ultimate triumph of Quincy Jones' production and arrangement skills.

**ROSANNE CASH:** King's Record Shop. CBS. An album which contained the cheatiest song of the year in This Is The Way We Make A Broken Heart. Cash was also notable for headlining the first Nashville concert for the Nuclear Freeze in December.

**U2:** The Joshua Tree. Island. Like Dylan and the Stones of yore, U2's

songs provoke the audience into thinking rather than telling them what to think. The band, too, has been the catalyst for a renaissance in Irish contemporary music.

**BHUNDU BOYS:** True Jit. WEA. In the welcome growth of interest in African music there's a distinct danger of purism that discredited English dance taking over. So here's to one band that has set itself to win over a mass audience for its songs.

WYNTON MARSALIS: Standard Time Vol 1. CBS. Eloquent re-workings of the modern jazz repertoire by the jazz classicist of the decade.

Single

**SUZANNE VEGA:** Luka. A&M. A subtle, memorable short story that will become one of radio's golden oldies.

Performance

Placido Domingo's La Boheme beamed to outdoor crowds in Covent Garden. With the prices of some rock concerts now rivaling those of opera houses we may see similar giant screens outside Wembley or the Albert Hall soon.

Positive development

John Patrick Byrne's Tullit proved that television can do justice to rock (take a bow Andy Park and Zoot Money) in a year when Wholesale Test was buried by the BBC's Special Special ethos.

Prediction

Thanks to Sony and Philips, the hardware industry will finally appreciate the music industry's worries over DAT and an acceptable compromise will emerge.

DAVE LAING



PUSHY AND provincial, Duran Duran hit an unexpected high with Skin Trade.

TOP 20 ALBUMS

1	CIRCUS <i>Madonna</i>	Major MUTE/EA 1167 02P
2	THE PEOPLE WHO GRINNED THEMSELVES TO DEATH <i>Gold Digger</i>	Gold Digger GOLD 111 G
3	THIS IS THE STORY <i>Chrysalis</i>	Chrysalis CH3160 G
4	STRANGEWAYS, HERE WE COME <i>The Roots</i>	Rough Trade ROUGH 106 10 87
5	GOODLAND <i>Sirens Of Mercy</i>	Merch/Ed Release MB441 00
6	SUBSTANCE <i>New Order</i>	Factory FAC232 P
7	LIGHT AT THE END OF THE TUNNEL <i>The Chemical Brothers</i>	MCA MCA3112 P
8	DOCUMENT <i>The Roots</i>	U.S./MCA MCA00231 P
9	LOUDER THAN BOMBS <i>The Roots</i>	Rough Trade ROUGH 105 10 87
10	DARKLANDS <i>The Jesus And Mary Chain</i>	Merch o yango
11	OUT OF OUR IDIOT <i>Eric Clapton</i>	Decca 37800 01 P
12	LOVE <i>Archie Cameron</i>	WEA WEA 1228 10
13	TRUE JIT <i>The Chemical Brothers</i>	Ze Face/WEA WEA129 10
14	GEORGE BEST <i>The Wedding Present</i>	Recognition LEX1 1 0 87
15	IN MY TRIBE <i>10,000 Mentors</i>	Elaviva ERTS 11
16	MUSIC FOR THE MASSES <i>Queen</i>	MCA STUM047 10 87 59
17	IN THE PALACE OF SWORDS REVERSED <i>Clay Aiken</i>	Capitol CDW 101 11 87
18	DAWNRAZOR <i>The Roots</i>	Situation Two SFT 48 10 87
19	DRILL YOUR OWN HOLE <i>Cappuccino Ch. Acid</i>	Virgin VS1016 10
20	THE HOUSE OF DOLLS <i>Eric Clapton</i>	Regency Records REG 204 10

21	38	U2	★★★★★ CD	Lead 028
22	25	WHITESNAKE 1987 ● CD		EMI EMC 2358
23	52	LIFE IN THE FAST LANE Various		Telarc STAR 2115
24	43	THE CIRCUS ★ CD Ensemble		Mus. STUMM 35
25	33	THE GREATEST LOVE ● Various		Telarc STAR 2216
26	12	LOVE SONGS ● CD Michael Jackson & Duane Ross		Telarc STAR 2298
27	50	THE MICHAEL JACKSON MIX CD Michael Jackson		SHM-SM 235
28	40	RUNNING IN THE FAMILY ★★ CD Level 42		Polystar POLY 42
29	37	BEST SHOTS ★ CD Pat Benatar		Crysalis INTV 1
30	29	CLOUD NINE ● CD George Hirston		Disk Heaven WEA WX 123
31	20	FROM MOTOWN WITH LOVE ★ Various		K&M INC 1381
32	31	RED ● CD The Commodores		London LOND 29
33	32	SAVAGE ★ CD Enrythmics		K&M 171555
34	16	MEMORIES ● CD Elaine Paige		Telarc STAR 2113
35	45	HYSTERIA ★ CD Def Leppard		Blipgram Int./Pinnac HITS 17
36	17	ALWAYS GUARANTEED ★ CD Cilla Richard		EMI EMD 104
37	26	SIMPLY SHADOWS ★ The Shadows		Polygram 5940 1
38	56	HIT MIX Various		SHM-SM 714
39	49	THE GREATEST HITS OF 1987 ● CD Various		Telarc STAR 2298
40	60	BROTHERS IN ARMS ★★★★★★ CD Dire Straits		Virgin/Phonogram VERN 15
41	36	SIXTIES MIX ★ Various		SHM-SM 233
42	30	E.S.P. ● CD Bar-Cee		Werner Records WER 3

★ ★ ★ = TRIPLE PLATINUM (300,000 units) ★ ★ = DOUBLE PLATINUM (200,000 units) ★ = PLATINUM (100,000 units)  
● = GOLD (100,000 units) ○ = SILVER (50,000 units) NEW ENTRY RE-ENTRY

ON  
**ORBITONE RECORDS**  
CAT NO: OLP 027

Distributed by: EMI/Jetstar

43	48	BETWEEN THE LINES ★ CD Fret Star		Frank N 7155
44	35	GRACELAND ★★★★★ CD Paul Simon		Werner Records WER 3
45	21	SONGS FROM STAGE AND SCREEN ● CD Michael Crawford/LSO		Telarc STAR 2208
46	65	SINITTA ○ CD Simba		Refone BOL 19
47	54	DANCE MIX '87 ● CD Various		Telarc STAR 2214
48	24	PHANTOM OF THE OPERA ★★ CD Various		Polystar POLY 9
49	41	MEN & WOMEN ★ CD Simply Red		Elektra WER 8
50	46	THE PEOPLE WHO GRINNED ... ● CD The Housemartins		Cap Discs ACOLY 9
51	53	NOTHING LIKE THE SUN ● CD Sing		AAM MM 849
52	58	GIVE ME THE REASON ★ CD Luther Vandross		Cap 40 134 1
53	74	JUST VISITING THIS PLANET CD Jellybean		Crysalis CHR 154
54	47	TUNNEL OF LOVE ★ CD Bruce Springsteen		Cap 42 270 1
55	75	BAD ANIMALS ● CD Heart		Capitol ESTU 2032
56	44	ALWAYS AND FOREVER ● CD Various		Telarc STAR 2201
57	51	CLASSIC ROCK COUNTDOWN CD London Symphony Orchestra		Cap 50 000 3
58	43	STRANGEWAYS HERE WE COME ● CD The Smiths		Capitol TROU 116

79	84	SILENCE The Best of Phil Lynott & Thin Lizzy		EMI 17186
80	72	THE BEST OF PHIL LYNOTT & THIN LIZZY CD Phil Lynott & Thin Lizzy		Telarc STAR 2206
81	93	WONDERFUL LIFE ● CD Black		AAM MM 5105
82	81	SLEEPER WHEN WET ★★ CD Bon Sais		Virgin/Phonogram VERN 18
83	95	MAINSTREAM ● CD Lloyd Cole & The Commotions		Polystar POLY 3
84	70	THIS IS THE STORY ● The Proclaimers		Crysalis CHR 102
85	81	SUBSTANCE CD New Order		Fonory FACT 206
86	81	BEST OF JAMES BROWN-GODFATHER ... ● CD James Brown		K&M INC 1316
87	87	INVISIBLE TOUCH ★★ CD Genesis		Virgin GEN 2
88	88	LIKE A VIRGIN ★★ CD Madonna		Sire WX 28
89	81	ESCAPE FROM TV Jon Hammer		MCA MC 25107
90	81	FLOODLAND ○ CD Sisters Of Mercy, The		Mercury Kelson ME 4411
91	90	QUEEN'S GREATEST HITS ★★★★★★ CD Queen		Fonogram EMRY 28
92	94	NO JACKET REQUIRED ★★ CD Phil Collins		Virgin 2245
93	86	PICTURE BOOK ★★ CD Simply Red		Elektra ENT 27
94	61	LET'S BOOGIE Sisters Stevens		Cap 40 121 1
95	79	SIXTIES PARTY MEGAMIX ALBUM ● CD Various		Telarc STAR 2207
96	92	U2 LIVE UNDER A BLOOD RED SKY ★★ CD U2		Lead 023
97	81	RUMOURS ★★★★★★ CD Fleetwood Mac		K 5544
98	81	THE UNFORGETTABLE FIRE ★★ CD U2		Lead 025
99	81	WHITNEY HOUSTON ★★ CD Whitney Houston		A&M MM 978
100	81	ALPHABET CITY ● CD ABC		Nonesuch Phonogram NHTN 14

CD - Released on Compact Disc  
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**D&AD**

**PLEASE NOTE, POP PROMOS M**

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**ST BE IN BY 30th JANUARY 1988.**

For entry forms write to D&AD, 12 Carlton House Terrace, London SW1Y 5AH or ring 01-839 2964.

MUSIC WEEK 9 JANUARY, 1988

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# Competition

C O L U M N

**DOING MY** best to keep you up to date, at a tricky time of year when pronouncements written with confidence can be overtaken by subsequent events before you read them, here are at least some of the newest "movers" on the disco scene.

On import are **BIG DADDY KANE** Row (Prism PS 201 6), Marley Marl-produced fast talking nervy rap jitterer with some screech noise on Public Enemy's **ULTIMATE III** Want You Back (Sutra SD 071), an undisputed and properly credited but rather limpy sung remake of the Jackson 5's debut 1970 hit, overshadowed by its far fiercer I Need Some Money rap coupling; **M.C. TEE & LOED TASHEEM** Talkin' Loud (Profile PRO-71 83), haunting slinky rap mutterer with possible nagging appeal; **VENNIE "D.V." \$55** Motel (Kassal Records KA 869497), Jazzy Jeff & Fresh Prince-style go-go tempoed story song rap; **MANTRONIX** Sing A Song (Break It Down) (Capitol V-15353), disappointingly dull label debut by the erstwhile kings of hip-hop; import LPs include **SPONIE GEE** Spoonie Gee (Tuff City TUF LP 5551), disappointing rap set selling initially on his reputation but not as good as its included singles; **IONA WARE** Undercover (Sling Shot Records LP 80017), Marvin Gaye-ish soul selling to traditionalists more for home listening.

The hottest import immediately before Christmas, as mentioned in the last issue, was the new Noise Version of Public Enemy's Bring The Noise, a more fully fleshed and exciting remix of their already released frenetic rap jitterer, with added squeaky screech noises, but now it's released here the UK, creating its **PUBLIC ENEMY** Sing The Noise (No Noise Version) (Def Jam 651335 6) — note the distinction in the bracketed subtitle — which indeed, irritatingly, is without any of the screeching noises. No doubt the US version will be due for catalog marketing here? The

tune, in whichever version, remains on US pressings only as the B-side to another act, who are now released separately here, **THE BLACK FLAMES** Are You My Woman? (Def Jam 651334 6), an interesting modern adaptation of the old Temptations-type vocal group but weakened for black music buyers by being flipped with a late Sixties-style pop song by someone else again.

Other new UK releases include **SWEET TEE** I Got Da Feelin' (Columbia COOLX 1 60), the already hot female rap based on James Brown's Cold Sweat; **JERMAINE STEWART** Say It Again (10 Records TEN R 188), the Clothes Off her-maker changes direction with a strong attractive waver song with what sounds like a two years old Mantronix/Full Force go-go hip hop backing, most effectively; **THE MICROPHONE** Prince Rock House (Magnetic Dance MAGDT 11), rap treatment of the Commodores' Brick House that has all along actually been selling far more for its Memory Lane Rip, which uses the Dennis Edwards/Eric B & Rakim bassline; **WALTER BEASLEY** I'm So Happy (Urban URM 141), Found Low-in-ish pleasant chunky jagger;

**JEROME "SECRET WEAPON" PRISTER** AND **OUTFIT** Say You'll Be Sure Delight SDT 4, via Jet Star (EMI), gently soulful joggling duet which, as suspected, proved to be a "grower" on import; **THE COOKIE CREW** Rock Da House (Rhythm King LEFT R111), the currently rapping London girls' earlier fast "foxy" track reissued, with new US mixes as flip, to satisfy largely Northern and Midlands demand; **POINT 3 FM** So Delicious (Now & Forever FNW1 1, via Westside Records), wriggly jitterer carefully crafted for, and snapped up by, the London soul market but with little for anyone else; **RIO RHYTHM BAND** Cuban Jakk'n' (Boadl Records BD 666, via 0908-647632), four-track EP produced in Milton Keynes by DJ

Eddie Richards, one side of 33/Arpm and the other at 45rpm, with not only its latin jazz flavoured instrumental but also two houses and a rap by, respectively, Noiz Inc, Myster-E, and Sinecuk; **VARIOUS** Hot Plate 1 (Ahead Only Time HOTHEH 101), likewise a four (and a bit) tracker produced by Matt Black + Goldcut with slightly murky raps and scratches credited to Bass Incorporated, Switch, and Floormaster

**SWEETIE**, about for a while; **QUEN OUBRIE** Family Affair (Fourth & Broadway 12BRW 86), carry Levan remix of her bumpily joggling 1983-released Sly & The Family Stone oldie, the song's familiarity working for it; **TONGUE 'N' CHEEK** Nobody Can Love Me (Criminal BUST 6, via Jet Star), tightly jittering bubbly London soul weaver; **CHARLIE SINGLETON** AND **DANCE MAN** Incorporating Ventured: Nothing Great (Silly Dance Remix) (Epic NV T1), US-aimed funk snapper by a sometime member of Cameo; **SCHOOLY-D** Parkside 5-2 (Live JIVET 1158), juddering dull specialist rap 'n' scratch.

Albums out here include **ORIGINAL SOUNDTRACK** Penitentiary III (RCA PL86663), consistently selling an import particularly for the sultry Yarborough & Peoples' Special and La Rue's Can't Let It Go but also including tracks by the Gap Band, Midnight Star and others; **FAZZE** One Heroes (Westside Records FAZELP 1), London rappers who are actually managing to shift copies of an album.

**THE CONTROLLERS** For The Love Of My Woman (MCA Records MCF 3404), nice enough mellow male vocal group soul in the timeless tradition; **HIRAM BULLOCK** Give It What U Got (Atlantic 781 790-1), largely instrumental jazz-funk with Al Jarreau nicely singing Sam Cooke's 'You Send Me'; **MIKE STEVENS** Light Up The Night (Jam Today CHIL LP 3, via PRK), jazz-funk instrumentals by a UK saxist.

## Hitting the perfect balance

by **Barry Lazzell**  
AS THE established dance compilation series move more into the territory of imports and new club buzzes, the balance of already-crossed-over pop-dance hit tracks is tending to suffer. To compensate, there are now appearing dance compilations from sources which might previously have licensed their dance hits to one of the specialist compilation marketers, such as Street Sounds or Upfront.

CBS' Epic division has already dived profitably into this newly-perceived market gap. Epic seems to be having trouble deciding whether its Upbeat logo is actually a label for dance product (which appeared to be the original intention) or merely a logo to encompass dance music compilations (the current perception).

Whatever, last summer's collection On The Beat (ONUP 1) broke interesting ground for the major, by rounding up long 12-inch versions of recent dance and crossover hits from the whole Epic/CBS/Tabu/Parrotair group, and producing an album which served the twin purposes of anthologising singles a la Street Sounds, and serving as a sampler of albums by such acts as Alexander O'Neal, Luther Vandross, Donna Allen, Gregory Abbott and Surface.

It is precisely the same game which CBS played with great success in the rock field at the end of the Sixties with its classic Rock Machine sampler — and since selling non-superstar black and dance albums today is exactly the same hard marketing and educational effort that progressive rock required then, the aim remains similar.

On The Upbeat attracted the punters by offering, side by side, his like Gregory Abbott's Shake You Down, Oran Juice Jones' The Rain and Alexander O'Neal's Foke. Punters, predictably, bit the cherry, and Epic is responding with a second feast in Up Beat 2, due to hit the shops on January 14. It offers 11 12-inch mixes, and in

doing so acts as a sampler for the whole current CBS group/black/dance album roster, which is thoughtfully illustrated and detailed on the rear of the sleeve.

The acts and LPs concerned range from those currently being plugged for breakthrough, like Tony Terry, Mission USA, Charlie Singleton and Liso Liso & Culi Jam, to the likes of L. L. Cool J., Earth Wind & Fire, Alexander O'Neal and Terence Trent D'Arby who have already released recent smash 'N Need Love, Systems Of Survival, Critique and Dance Little Sister, respectively), will be the set's initial selling points to impulse buyers.

Also included are Full House and CBS' current two first ladies of soul, Regine Belle and Angelo Clements. All in all, smart programming which should not only sell itself, but also effectively focus some further album-buying attention.

● Catalogue number is ONUP 2.

## COMPACT



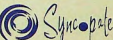
- 1 **BAD**, Michael Jackson Epic
- 2 **I ALL THE BEST**, Paul McCartney Parlophone
- 3 **WHENEVER YOU NEED SOMEBODY**, Rick Astley RCA
- 4 **BRIDGE OF SPES**, Tina Turner Green/Virgin
- 5 **TANGO IN THE NIGHT**, Fleetwood Mac Warner Brothers
- 6 **10 BARRACUDA**, Alison Moyet CBS
- 7 **THE SINGLES**, Pretenders Road/WEA
- 8 **PET SHOP BOYS, ACTUALLY**, Pet Shop Boys Parlophone
- 9 **12 WHITNEY**, Whitney Houston Arista
- 10 **7 HITS**, Various CBS/WEA/RCA
- 11 **THE CREAM OF EPIC CLASSIC**, Epic/Capitol/Casablanca
- 12 **HOW THAT'S WHAT I CALL MUSIC**, Various EMI/Virgin/Polygram
- 13 **14 FAITH**, George Michael Virgin
- 14 **THE BEST OF UBAL VU**, UB40 Virgin
- 15 **16 BROTHERS IN ARMS**, Die Shorti Vertigo/Phonogram
- 16 **SO YOU CAN DANCE**, Madonna Sire/WEA
- 17 **18 SAVAGE**, Cyndi Lauper RCA
- 18 **19 CHRISTMAS**, Christians Island
- 19 **19 BLISSING IN THE FAMILY**, Level 42 Parlophone
- 20 **LOVE SONGS**, M. Jackson/D. Ross Taylor

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

## DEE SHARP

His great new single

# no dance



SY 125Y 9

## OUT NOW

on 7" and 12"





# TOP DANCE SINGLES

9 JANUARY 1988

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL
1	1	7	Pat Shop Boys	ALWAYS ON MY MIND	Parlophone (12)R6171 (E)
2	9	5	Krush	HOUSE ARREST	Club/Phonogram JAB(X)63 (F)
3	NEW	1	Joy Sims	COME INTO MY LIFE	London LON(X) 161 (F)
4	2	1	Stutter Rap	NO SLEEP TIL BEDTIME	10/Virgin TEN(T)203 (E)
5	2	1	Marris Minor And The Major	THE WAY YOU MAKE ME FEEL	Epic 6512759 (I)
6	7	1	Jellybean	JINGO	Chryslis JEL(X)2 (C)
7	3	1	Jellybean featuring Eliza Fiorillo	WHO FOUND WHO	Chryslis JEL(X)1 (C)
8	6	1	Wally Jump Junior & The Criminal Element	TIGHTEN UP I JUST...	Breakout/A&M USA(T)521 (F)
9	16	1	Clinic Fisher	RISE TO THE OCCASION	EMI (12)EM 33 (E)
10	NEW	1	Rick Astley	MY ARMS KEEP MISSING YOU	RCA PB 41483 (12) - PT 41484 (BMG)
11	4	1	Alexander O'Neal	CRITICIZE	Tobe 6512117 (12) - 6512116 (C)
12	8	1	Level 42	CHILDREN SAY	Polydor POSP(X) 911 (F)
13	16	1	John McLean	IF I GAVE MY HEART TO YOU	Arista ARK66 (I)JS
14	5	1	Madonna	THE LOOK OF LOVE	Sire W8115(T) (W)
15	10	1	New Order	TOUCHED BY THE HAND OF GOD	Factory FAC 1937 (12) - FAC 1933 (F)
16	13	1	Whitney Houston	SO EMOTIONAL (REMIX)	Arista RIS(T) 43 (BMG)
17	NEW	1	Terrance Trent D'Arby	SIGN YOUR NAME	CBS TREN(T)4 (C)
18	NEW	1	Jack 'n' Chill	THE JACK THAT HOUSE BUILT	10/Virgin TEN(T) 174 (E)
19	NEW	1	Depeche Mode	BEHIND THE WHEEL (REMIX)	Mute (D)BONG 15 (I)RT/SP
20	19	13	Nina Simone	MY BABY JUST CARES FOR ME	Charly CZ7-112 (12) - CZ7-112 (I)CH

21	15	3	G.T.O.	Slitato	Fanfare (12)FAN 14 (A)
22	23	3	JOCK MIX 1	Mad Jocks Featuring Jockmaster 8A	Debut/Passion DEBT(X) 3037 (A)
23	12	4	PACK JAMMED (WITH THE PARTY POSSE)	Stock Aitken Waterman	Breakout/A&M USA(T) 520 (F)
24	NEW	1	I'M TIRED OF GETTING PUSHED AROUND	Two Gays A' Doin' Mechas And A' Torped	London LON(X) 141 (F)
25	5	1	WHEN WILL I BE FAMOUS	Bros	CBS ATOM(T)2 (C)
26	11	5	SOME GUYS HAVE ALL THE LUCK	Man Pired	10/Virgin TEN(T)198 (F)
27	29	3	CHRISTMAS IN HOLLIS	Run-D.M.C.	London LON(X) 163 (F)
28	17	5	I WON'T CRY	Glen Goldsmith	Reproduction/RCA PB 41493 (12) - PT 41494 (BMG)
29	40	2	FAMILY MAN (HOUSE MIX)	Fleetwood Mac	Warner Brothers WB114(T) (W)

30	NEW	1	I CAN'T HELP IT	Bananarama	London NANA 15 (12) - NANA 15 (F)
31	18	9	NEVER CAN SAY GOODBYE	The Communards	London LON(X) 158 (F)
32	NEW	1	BRING THE NOISE	Public Enemy	Daf Jam 651335 (12) - 651335 6 (C)
33	34	10	WHENEVER YOU NEED SOMEBODY	Rick Astley	RCA PB 41547 (12) - PT 41548 (BMG)
34	27	9	PAID IN FULL (COLD CUT REMIX)	Eric B & Rakim	4th + B-way/Island (12)BRW 78 (F)
35	20	7	REBEL WITHOUT A PAUSE	Public Enemy	Daf Jam 6512457 (12) - 6512456 (C)
36	NEW	1	GUILTY FOR LOVING YOU	Carl St. Clair	Kel-e-Block - (12) - KAL 0046 (JS)
37	42	2	L'AMOUR DOLLAR	O'Jays	London LON(X)146 (F)
38	NEW	1	MY BABY SURE CAN SHAG	The Tams	Virgin VS(T) 1037 (E)
39	38	2	TIME WARP II	Danton	Jive JIVE(T)140 (BMG)
40	24	4	GHOST HOUSE	House Engineers	Syncoape/EMI (12)SYR (E)
41	NEW	1	BIG BATTY GIRL	Flourgon	Techniques - (12) - WR 23 (JS/E)
42	29	6	LET'S START LOVE OVER	Miki Joe Featuring Roy Ayers	4th + B-way/Island (12)RWO1 (F)
43	NEW	1	LOOKING OUT FOR YOU	Rick Clarke	RCA PB 41497 (12) - PT 41498 (BMG)
44	30	4	LET ME BE THE ONE	Exposé	Arista RIS(T) 45 (BMG)
45	NEW	1	BLACK INK MIXES	Black Jack	Champion CHAMP (12)59 (BMG)
46	32	9	JACK MIX IV	Mirage	Debut/Passion DEBT(X) 3035 (A)
47	27	7	THERE AINT NOTHING LIKE SHAGGIN'	The Tams	Virgin VS(T) 1029 (E)
48	NEW	1	PUMP UP THE VOLUME	M/A/R/K/S	4AD (12)AD 707 (I)RT
49	NEW	1	NEVER GONNA GIVE YOU UP	Rick Astley	RCA PB 41447 (12) - PT 41448 (BMG)
50	NEW	1	JUST TO GET BY	Babakoto	Union Jack (12)UK(T)

»»» RICK ASTLEY »»»

MY ARMS KEEP MISSING YOU

THE BRAND NEW REMIX

7" THE "WHERE'S HARRY?" REMIX

12" "BRUNO'S MIX"

Mixed by PETE HAMMOND for PWL

1987 PWL

## TOP TO ALBUMS

1	2	12	BAD	Michael Jackson	Epic 4502901/4502904 (C)
2	1	5	WHENEVER YOU NEED SOMEBODY	Rick Astley	RCA PK 71529/PK 71529 (BMG)
3	10	5	HEARSAY	Alexandre O'Neal	Tobe 4509361/4509364 (C)
4	7	6	WHITNEY	Whitney Houston	Arista 208141/408141 (BMG)
5	NEW	1	COME INTO MY LIFE	Joy Sims	FRR/London LON(L) 47/JONC47 (F)
6	4	5	YOU CAN DANCE	Madonna	Sire WXZ6/WXZ6 (W)
7	NEW	1	INTRODUCING THE HARDINE ACCORDING TO	Terrance Trent D'Arby	Epic 4509111/4509114 (C)
8	2	12	JUST VISITING THIS PLANET	Jellybean	Chryslis CHRJ569/ZCHRJ569 (C)
9	6	4	MAXI	Maxi Priest	10/Virgin D0364/CD0364 (E)
10	5	6	LOVE SONGS	Michael Jackson & Diana Ross	Telstar STAR2298/STAR2298 (BMG)

## TOP 10 BUBBLERS

1	SHE'S MY LADY	Administrators	Groove And A Quo CRD0014 (A)JS
2	INSTINCTUAL	Imagination	RCA PB41697 (12) - PT41698 (BMG)
3	RIGHT HERE IS WHERE I BELONG	Kenny Hornblow	Scorpio - (12) - KH7777 (JS)
4	BAD BOY	Courtney Melody	Techniques WR22 (JS/E)
5	I DON'T WANT TO WAKE UP FEELING GUILTY	John Holt	Body Music - (12) - BKT08 (JS)
6	I GOT DA FEELIN'	Sweet Tee	Cooltempo/Chryslis - (12) - COOLX160 (C)
7	DO IT	2 Bad 2 Mention	In Touch SEVEN05 (12) - TWELVE05 (SP)
8	WHERE'S MY LOVE GONE	Marrin Springer	Circle City C.C.TY2 (I)2 (A)
9	CUPID	Lenny Gibbons	Superspeed SPD20 (JS)
10	MEET MY FRIEND	Eddie Huntington	Position PASH (12)2 (A)

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# TOP 75

# INNOVATIONS

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### TITLES A-Z (WRITERS)

Always On My Mind (Chapman/Murray)	37
Bill Medley & Jennifer Warnes (De Andr�e/M. Lloyd/E.M.)	38
Angel Eyes (Claus) (Claus)	39
Bad Company (Claus)	40
Baroque (Claus/Murray)	41
Beethoven (Claus/Murray)	42
Best Of Me (Claus/Murray)	43
Big Bad John (Claus/Murray)	44
Black & Blue (Claus/Murray)	45
Black & Tan (Claus/Murray)	46
Black & Tan (Claus/Murray)	47
Black & Tan (Claus/Murray)	48
Black & Tan (Claus/Murray)	49
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Black & Tan (Claus/Murray)	69
Black & Tan (Claus/Murray)	70
Black & Tan (Claus/Murray)	71
Black & Tan (Claus/Murray)	72
Black & Tan (Claus/Murray)	73
Black & Tan (Claus/Murray)	74
Black & Tan (Claus/Murray)	75

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- 1 ALWAYS ON MY MIND (Chapman/Murray) Polygram (12R 8171) (E)
- 2 FAIRYTALE OF NEW YORK (Claus/Murray) Epic (A1484) (E)
- 3 ROCKIN' AROUND THE CHRISTMAS TREE (Mal & Kim (Mal Smith & Kim Wolfe) Stuart Colman) Chappell Music (E)
- 4 WHEN I FALL IN LOVE (Nat King Cole (Gillette) Chappell Music (E)) Capitol (12CL 13975) (E)
- 5 HEAVEN IS A PLACE ON EARTH (Belinda Carlisle (Rick Nowels) Screen Gems - EM) Virgin V577 (103A) (E)
- 6 LOVE LETTER (Allison Moyet (Steve Brown) Chappell Music (E)) CBS/Moyet (15) (E)
- 7 WHEN I FALL IN LOVE (Allison Moyet (Steve Brown) Chappell Music (E)) RCA (A1484) (E)
- 8 THE WAY YOU MAKE ME FEEL (Michael Jackson (Quincy Jones/Michael Jackson) Warner Bros. (E)) Epic 651275 (17-451275) (E)
- 9 CHINA IN YOUR HAND (Ron Rogers/Tim Burgess) Virgin Music (E)
- 10 ANGEL EYES (HOME AWAY) (Allison Moyet (Steve Brown) Chappell Music (E)) Epic 651275 (17-451275) (E)
- 11 EVERY TIME WE SAY GOODBYE (Simply Red (Eric Burdon) Chappell Music (E)) WEA 1216 (17) (E)
- 12 WHAT DO YOU WANT TO MAKE THAT SHINE (Stevie Nicks (Stevie Nicks) SBK US/1/P/Redwood/C&S) Epic (SHAKY) (E)
- 13 TURN BACK THE CLOCK (Johny Hayes Jazz (Calvin Hayes/Mike Noziko) Copyright Control)
- 14 WHO FRODO WHO (Jellybean featuring Eliso Fiorillo (Jellybean) Chrysalis Music (E)) Chrysalis JELU1 (1) (E)
- 15 LETTER FROM AMERICA (The Proclaimers (Gary Barlow/Hugh Murphy) Zoo/Warner Bros. (E)) Sire/WB1157 (E)
- 16 THE LOOK OF LOVE (Madonna (Madonna/Patrick Leonard) Warner Bros. Music (E)) Sire/WB1157 (E)
- 17 CRITICIZE (Alexander O'Neal (Jeffery Johnson) Epic Music (E)) Epic 651275 (17-451275) (E)
- 18 GOT MY MIND SET ON YOU (George Harrison (Jeff Lynne/George Harrison) Carlin Music (E)) Dark Horse/WEA (W 8178) (E)
- 19 JINGO (Jellybean (Jellybean) SBK Songs) Chrysalis JELU2 (2) (E)
- 20 HOUSE ARREST (Gordon Brayan (Fon Music/MCA Music)) Club/Phonogram JAR (E) 63 (E)
- 21 I FOUND SOMEONE (Chris Michael (Baker) SBK Songs) Geffen GEF 317 (E)
- 22 TOUCHED BY THE HAND OF GOD (New Order (New Order) Warner Bros. Music) Factory FAC 1397 (12-1397) (E)
- 23 STUTTER RAP INTO SLEEP TIL BEDTIME (Morris Minor & The Majors (Grand Master Jay) Top) MCA (E)
- 24 MY BABY JUST CARES FOR ME (Nine Simons (Carpenter) Control/Epic Music (E)) Chrysalis JELU3 (3) (E)
- 25 SO EMOTIONAL (Remix) (Whitney Houston (Narada Michael Walden) Warner Bros. Music (E)) A&M 8511 (4) (E)
- 26 IDEAL WORLD (Remix) (The Christians (Louise Latham) 10 Music/Copyright Control) Island (12US 347) (E)
- 27 TIGHTEN UP...JUST CAN'T STOP DANCIN' (Wally Jay Jr./Criminal Element (Baker) Island/Mighty 78) Island (12US 347) (E)
- 28 ONCE UPON A LONG AGO (Peter McCartney (Paul Lanzetta) MFL Communications (E)) Polygram (12R 8179) (E)
- 29 CHILDREN SAY (Level 42 (Rodgers/Level 42) Level 42/Chappell/Island Visual Arts) Polygram (12R 8179) (E)
- 30 G.T.O. (Sinto (Stock/Aiken/Waterman) All Boys Music) Fanfare (12IFAN 14) (A)
- 31 RISE TO THE OCCASION (Climie Fisher (Climie Fisher/Hoguel) Chrysalis/Romdor Music) EMU (12EM 33) (E)
- 32 NEVER CAN SAY GOODBYE (The Commanders (J. Jobete Music)) London LONXU 158 (E)
- 33 REASON TO LIVE (Kiss (Ron Thavon) Chappell Music/SBK Songs) Verity/Phonogram KISS 81 (E) (E)
- 34 THERE'S THE GIRL (Heart (Ron Nevison) Warner Bros. Music) Capitol (12C 8172) (E)
- 35 THE WISHING WEL (G.O.S.H. (Ray Santillan/Keff McCulloch) Global Music) MCA (12GOS11) (A)
- 36 SATELLITE (The Motors (Rick Chertoff) EMU Music) CBS 651148 (17-451148) (E)
- 37 WALKING IN THE AIR (Peter Acty/Sidonia of London (Howard Blake) Fabric Music (E)) CBS GA 396 (12-01A 396) (E)

- 38 I'VE HAD THE TIME OF MY LIFE (Bill Medley & Jennifer Warnes (De Andr e/M. Lloyd/E.M.) RCA BR1425 (12-1425) (E) (E)
- 39 SONGS FOR CHRISTMAS 77 (Mini Pop (Martin Wright) BPI Music) Bright Star 9 (A) (E)
- 40 SOME GUYS HAVE ALL THE LUCK (Musi Priest (Linda/Dunbar/Shakespeare) Warner Bros. Music (E)) 10-Virgin/TENT 119 (E)
- 41 I'VE BEEN IN LOVE BEFORE (Curtis Crew (Steve Thompson/Michael Barber) Virgin Music (E)) Virgin/V577 (103A) (E)
- 42 WHENEVER YOU NEED SOMEBODY (Rick Astley (Stock/Aiken/Waterman) All Boys Music (E)) RCA PB 4167 (12-1167) (E) (E)
- 43 SOMEWHERE SOMEBODY (Five Star (David Lambert) Famous Chappell/MCA Music) RCA PB 4167 (12-1167) (E) (E)
- 44 LAST NIGHT I DREAMT... (The Smiths (John/Morris/Stephen Street) Warner Bros. Music (E)) Rough Trade 120 (E) (E)
- 45 HERE I GO AGAIN (Y.A. Remix) (Whesnake (Keith Olsen) Warner Bros. Music (E)) EMU (12EM 35) (E)
- 46 PACKMAILED (WITH THE PARTY POSSE) (Stock/Aiken/Waterman) All Boys Music (E)) Stock/Aiken/Waterman (E)
- 47 I'M THE MAN (Def Uncensored Version) (Anthrax (Eddie Kramer/Anthrax) Island Music) Island (12US 338) (E)
- 48 IN GOD'S COMPANY (Liam (Liam) Eric (Anthrax) Island/IZU) Island (12US 338) (E)
- 49 BUILD (The Housemartins (John Williams/Housemartins) Goli) Goli/DG 019 (12) (E)
- 50 FAITH (George Michael (George Michael/Morrison Leachy Music (E)) Epic EMU13 (1) (E)
- 51 E.S.P. (Grae (Mordin/Gibb Bros/Tench) Gibb Brothers/Chrysalis) Warner Brothers-WB1397 (E)
- 52 BARCELONA (Mercury/Cadence (Mercury/Richards) Mercury/EMI (E)) Polygram (103R) (E)
- 53 THE TIDE IS TURNING (After Live Aid) (Roger Waters (Richie/Waters) Rogers/Wink Poly) Island (12EM 37) (E)
- 54 THE SIMPLE TRUTH (JA CHILD IS BORN) (Chris De Burgh (Chris De Burgh) Kendor Music) A&M AM1 (4) (E)
- 55 FAMILY MAN (Farrinwood (Mick/Lindsay Buckingham/Richard Dashaway) EMU Music) Warner Brothers-WB1397 (E)
- 56 YOU'VE GAINED (Gibb Bros/Tench) Gibb Brothers/Chrysalis) Warner Brothers-WB1397 (E)
- 57 THE TIME WARP II (Dominan (Dex) Torg) Richard O'Brien/Druicrest) Jive JIVE1 (10) (E)
- 58 CHRISTMAS IN HOLLS (RUN-D.M.C. (RUN-D.M.C./Etn/Ribar) Warner Bros. Music) FFR/Profile/London LONXU 143 (E)
- 59 SING FOR EVER (St. Philips Choir (I) Copyright Control) BBC 85C 222 (E)
- 60 I WAS BORN TO BE A REBEL (To Be Reborn (Morrison Leachy) Music) Virgin 101 (10) (E)
- 61 BOY GEORGE (Stewart Levine) Virgin Music/Warner Bros. Music (E)) Virgin 101 (10) (E)
- 62 SHAME (Eurythmics (Dina Stewart) Da D/Ltd/BMG) RCA DATT 14 (E) (E)
- 63 ON THE TURNING AWAY (Funk (Bob Ezrin/David Gilmore) Polygram Music) EMU (12EM 34) (E)
- 64 TUNNEL OF LOVE (Bruce Springsteen (Springsteen/London/Piknik) Zomba Music) CBS 651292 (17-451292) (E)
- 65 DINNER WITH GERSHWIN (Donno Summer (Richard Perry) Warner Bros. Music (E)) Warner Brothers-UB327 (1) (E)
- 66 JIRAC NIG (Mix) (Various) Debut/Panacea DBTRC 2025 (A)
- 67 THERE AINT NOTHING LIKE SHAGGIN' (The Tems (Archie Gordon) Southern Music (E)) Virgin V577 (103A) (E)
- 68 I COULD NEVER TAKE THE PLACE (Prince (Prince) Paisley Park/Warner Bros. Music (E)) Paisley Park/WEA W 2288 (1) (E)
- 69 JOCK MIX (Mad Jack/Jackmaster B.A. (Nigel Wright) Senior/Lionsong) Debut/Panacea DBTRC 2025 (A)
- 70 REBEL WITHOUT A PAUSE (Public Enemy (Stephens/Shokler/Ryder) Island Music) Def Jam 415247 (12-451247) (E)
- 71 TRUE TRUDEVION (Samantha Fox (Steve Power/Steve Lovell) Zomba Music) Jive JIVE1 (10) (E)
- 72 L'AMOUR (Dollar (Stewart/London) Musical Moments/Sony) London LONXU 144 (E)
- 73 SAY YOU WILL (Foreign (John/Jana) Intarsang Music/Screen Gems/EMI Music) Atlantic A 194 (1) (E)
- 74 THE FUNERAL/CRY FREEDOM (Original Soundtrack/Cry Freedom) (George Fenton/Keith Grant) MCA 120 (E)

- 76 THE JACK THAT HOUSE (Ukwa (Nina) (E)) Jive JIVE1 (10) (E)
- 77 THE JACK THAT HOUSE (Ukwa (Nina) (E)) Jive JIVE1 (10) (E)
- 78 THE JACK THAT HOUSE (Ukwa (Nina) (E)) Jive JIVE1 (10) (E)
- 79 THE JACK THAT HOUSE (Ukwa (Nina) (E)) Jive JIVE1 (10) (E)
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- 95 THE JACK THAT HOUSE (Ukwa (Nina) (E)) Jive JIVE1 (10) (E)
- 96 THE JACK THAT HOUSE (Ukwa (Nina) (E)) Jive JIVE1 (10) (E)
- 97 THE JACK THAT HOUSE (Ukwa (Nina) (E)) Jive JIVE1 (10) (E)
- 98 THE JACK THAT HOUSE (Ukwa (Nina) (E)) Jive JIVE1 (10) (E)
- 99 THE JACK THAT HOUSE (Ukwa (Nina) (E)) Jive JIVE1 (10) (E)
- 100 THE JACK THAT HOUSE (Ukwa (Nina) (E)) Jive JIVE1 (10) (E)

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by Dave Henderson  
IN RETROSPECT, 1987 was the year when the independents were splashed over the covers of the rock weeklies — but paradoxically ignored. Sounds, NME and Melody Maker (the latter to a lesser degree) virtually waited for "indies" to break from the ghetto before featuring them, and then they were invariably lampooned and lambasted, rather than lauded. **MARRS's** number one, with Pump Up The Volume, surprised even the 4AD label on which it was released, while the press (even the hillington dailies) begged for snippets on this imaginary combo. **The Smiths** split, **The Primitives** and **All About Eve's** major label linkups reaped exposure, while **The Sugar Cubes** were the newest flavour, and **New Order, The Housemartins, Depeche Mode** and **Erasure** kept their presence positive and precise.

Possibly somewhat surprisingly, **The Fall** charted with customary commercial methodism. They opted to cover **R Dean Taylor's** There's A Ghost In My House, hopefully wrenching open the door for people to listen and begin to get intoxicated with their more unaffected northern slur and swagger. Similarly, labelmates **Gene Loves Jezabel** reached the national charts with a couple of singles taken for their much-praised House Of Dolls LP.

In a less mainstream move, *Underground* magazine was born from the lack of press exposure for the burgeoning independent masses, and who should field-note that than exerted? You're truly, that's who. So, with maledictics under lids, and a hand-tooled staff, Spotlight Publications launched *Underground* in April. The sea of surprise, sensationalism, concern and contempt provided 10 monthly instalments in '87. Inside, your less mainstream acts (who'd previously been but three words in bold type in *Tracking*) received their full paragraph quota.

AS THE year developed, the inevitably slow revolution in independent terms, revealed a ground swell of excitement at the pinnacles for '88 were drawn. **The Wedding Present's** debut LP, *George Best*, on Radar lit through Red Rhino, glowed like a beacon and impressed many, suggesting that their satirical progress through '88 will be secure and may even result in major chart action (if they don't walk under any ladders).

Similarly, singles from certain outfits shone through, and planned albums for '88 are inevitably waited-for with clucking claws. Cases in point include **Mislow** (their second single for Factory was a scorcher, next year's LP should confirm the potential), **Feeder Chorus** (their debut *Sloppy Heart 45* on 4AD suggesting that their debut LP, *Dus*, will be vital), **Crayfish** (whose independent chart-topping singles on a pale imitation of their US contemporaries, with a stunning LP debut).

Other expected developments through 1988 should include a chart success for one of the Madrum Club acts (whose fine blend of pop with guitars has been delivered in various flavours courtesy of **The Walkmen, The Corvilles, The New Herbs, The Sidelysts and The Rain**), the development into more accessible financial fodder of Subway's **The**

**Finnemore** (whose most recent You're Gonna Cry was an overlooked gem), **The Stupids'** continued departure from skateboard thrash to metallic acceptance as their striping followers development of the thrashing skate style.

The folk-rock music movement should carry on picking up diverse groovers and universal support, Eurobeat (a movement occupied by the likes of **Silvery Puppy** from Canada, **Savered Heads** from Australia, **Front 242** from Belgium and other such like-minded rhythm-mongers) will gain credence and either develop a little or have a brief brush with success, and the major tog should be finally laid out after the fading of the Emperor's new clothes.

The development of US labels like SST, Homestead and RCR will all see renewed success, through their UK distribution systems, should be supplemented by numerous European labels like Contempo, West Germany's Constritor and Dossier labels plus Sweden's Rodium and Belgium's Crommed and Play It Again Sam.

The re-issue roundabout will inevitably continue, but you can't help but think that the wealth of material released, coupled with the lackluster cover which has seen some of the labels into getting their fledgling bimbo's to "try-out" on the classics, might just soil the memories for potential punters. Next year's trends will obviously be influenced by the lack which the Ace, Bam Caruso, the Chords, Sea For Miles and anchi-chike labels decide to take, and with Ace's serious press push on the Beat Goes Public label — featuring fusion and sleazy-jazz-far-beatniks in the roster — expect to see gangs of black and white hooded, goatee-beard bereft weavers standing against gaggles of Afro-fripped flare-wearers.

LOOKING BACK, '87 was a good year for the independents with the Carle taking themselves more seriously, experimenting in process (the Rough Trade distribution nerve centre looks closer to something out of War Games strategy-wise, while Red Rhino's new enlarged premises has the air of something beginning to slip into overdrive). Similarly Pinnock's ability to break the monopoly and offer a yet wider selection of music (including a more recent import section) can only be healthy. With talk of Pacific Ocean company's plans to try UK distribution, the ship network obviously couldn't be better served, so perhaps it's that end of the industry where the product is failing to reach a wider audience.

That aside, the general lack of promotion through the weekly newspapers, the limited time John Peel has to play new releases and the proposed streamlining of local radio (which supplies some of the more comprehensive new-come coverage of less-mainstream music), it's going to be an uphill struggle still.

The end result will be, that without easy access to *Tracking* or week, or a copy of *Underground* every month, you'll be missing out on the important things that are breaking next year's year's list of independent groups who went on to sign for majors (just goes to prove that real rock acts aren't still in the independents — as **Camper Van Beethoven** (to Virgin), **A House In A Hand** (to Virgin), **The Railway Children** (to Virgin), **Voice Of The Beehive** (to London), **Coleman Parade** (to WEA), **Phillip Boa And The Voodoodo Club** (to Phonogram) in Germany), **Theewing Muses** (to Sire in the States), **Gary Ryan** (to A&M) (to Virgin) and **Shore After** (the alternative's **Wet, Wet Wet**).

Finally, if you want to kick off 1988 with a bang, here are the **Automatic Diamond**: The D Is For Drum an idea through Pinnock with their Christmas record release. (Do they still have record takers?)

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\* NRS April-Sept 1987 compared with April-Sept 1986



Before launching into 1988 Tom Dooley awards his own accolades for triumphs and achievements — real and imaginary — for 1987.

"HOW MUCH for the negs?" cries CBS MD Paul Russel, locked in contractual discussions with Patsy Kensit. He gets the Sociolite Of The Year award for reaching the parts (Japan, even) other MDs could not reach. CBS Soho Square has already put in a strong bid for the Sushi Bar Of The Year for 1988.



IF YOU can't beat them, enjoin them. Holier than thou head of press for the CBS label Fiona Grimshaw gets the Sermoon Of The Year award for her performance at the CBS sales conference.



PEPSI AND Shirlee and ... Pepsi and Shirlee. Would you buy a used Mote from the mofley pair in the middle masquerading as Adrian Sear, Polydor's head of promotions, and Mike Mathieson, TV promotions manager, in the Dodgiest Performance Of The Year at the PolyGram sales conference.

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ANOTHER AWARDS ceremony, another tequila sunrise. The Team Of The Year plaudits (sponsored by The Distillers Co) goes to that little bit of London Records that will be forever known as Table 22, for their outrageous/good-humoured/disgusting/ooohish/boss-erous/witty/high-spirited (delete where appropriate) behaviour at the Music Week Awards luncheon last year.



WHAT A difference an award makes. In last year's Diary Awards WEA received the accolade as Team Of The Year. So what do they go and do? They split the company in two. But this trio of WEA US label managers (left to right) Jo Allen, Jo Balsom and Jo Headland get the Fly The Flag award for nailing their colours firmly to the mast.



COULD THIS be the next MCA MD? We doubt it because after a year of shattering uncertainty for MCA UK and its nominal MD Dave Ambrose, David Simone suddenly left Phonogram, joined MCA, and Tony Powell made the same journey (though not quite as dramatically) to become MD. So MCA boss Irving Azoff gets the Canadian Mountie award for finally getting his man.



"HOW MUCH did you say my Virgin shares are worth?" After his Floater Of The Year award last year for going public with Virgin, we couldn't really give Richard Branson the same title this time, even though he probably deserves it for his flotation of a different kind — by balloon across the Atlantic. Instead he gets the Golden Condom award for putting his money where his (deleted) is set up the Virgin Healthcare Foundation in the fight against AIDS.



"I ALWAYS work like this," says Dave Dee, who won't take anything lying down. He gets the Performer Of The Year award for his ubiquitous charitable work in aid of Music Therapy. Could 1988 be the year when he makes his mark as a broadcaster?



RIGHT NANA Of The Year: not only does Radio One's Mike Smith have to get to work when it's still dark, but he also has to put up with being accosted by variously attired pluggers, in this case a bonanogram from Sanel promotion. Now if it were a Bonanaromogram, ...



NEVER FLUFFED a cue yet Alan Freeman gets the Stay Of The Year award for loving worm so well as a DJ in what is supposed to be a young man's game. He is pictured receiving the Radio Academy's first award for his outstanding contribution to UK music radio.



"I'VE GOT the magic formula and I'm not letting anyone else have it," says Pete Waterman, who gets the King Midas award for turning everything he touched to gold, silver, platinum, and so on.

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