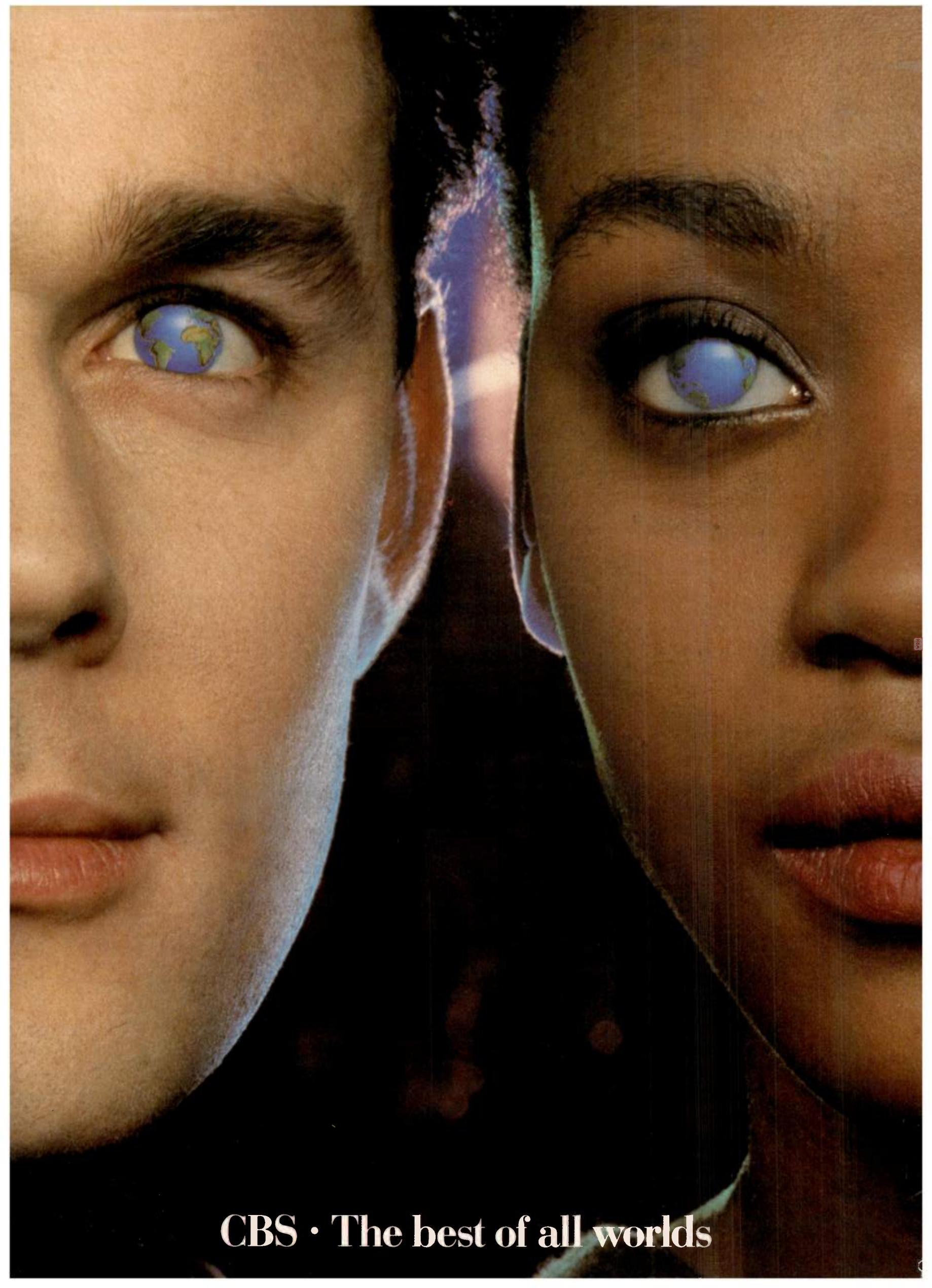


C WEEK MUSIC WEEK MUSIC WEEK MUSIC WEEK MUSIC WEEK
AWARDS 1987

THE MUSIC WEEK AWARDS 1987
THE GROSVENOR HOUSE HOTEL
MONDAY 22 FEBRUARY 1988





CBS • The best of all worlds

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

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

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

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

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

David Dalton

Top Album

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

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

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

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



RICK ASTLEY: no mucking about at the MW awards, he's straight to the top!



MICHAEL JACKSON: number one in Albums, inevitably.

Top Single

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

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

● Sponsored by Smash Hits

Top Indie Distribution Album

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

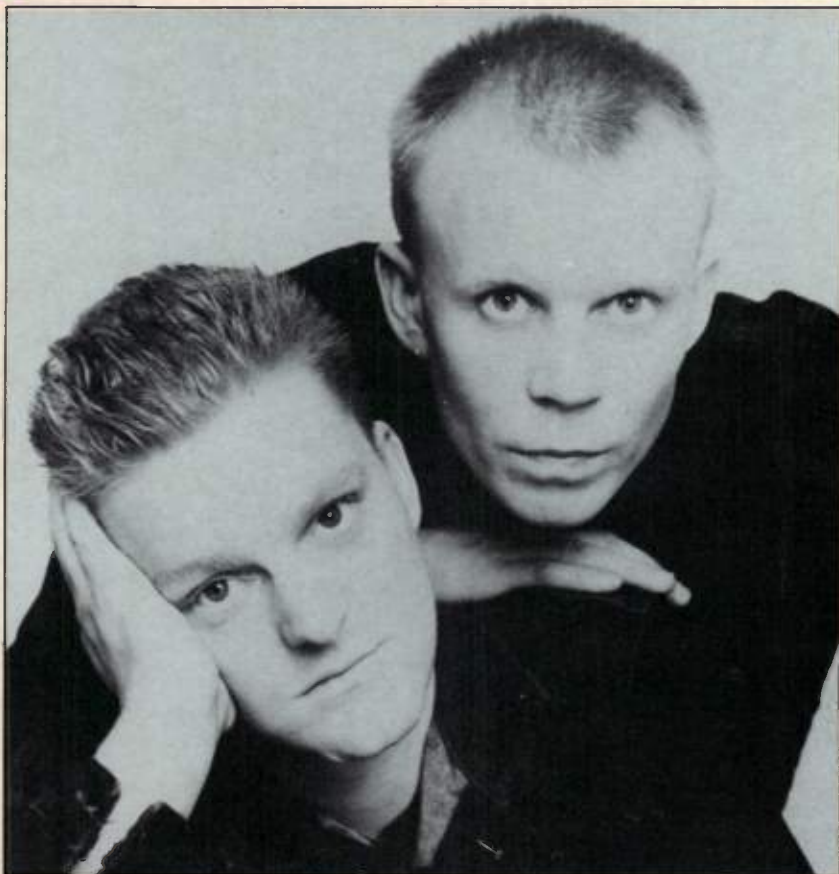
THROUGH 1987, life was just a Circus for Erasure. Following chart success with their single releases, the album, *The Circus*, was followed by the Circus tour, and that was closely followed by the title track's release as a single, hotly pursued by a three-part 12-inch Circus live set, which was rampantly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

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

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



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



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

Top Indie Distribution Single

- 1st** M|A|R|R|S
Pump Up The Volume
4AD
- 2nd** New Order
True Faith
Factory
- 3rd** Erasure
Victims Of Love
Mute

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

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

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



wea

the big noise

ALPERTON · KENSINGTON · THE WORLD

WRH

Top Dance And Disco Album

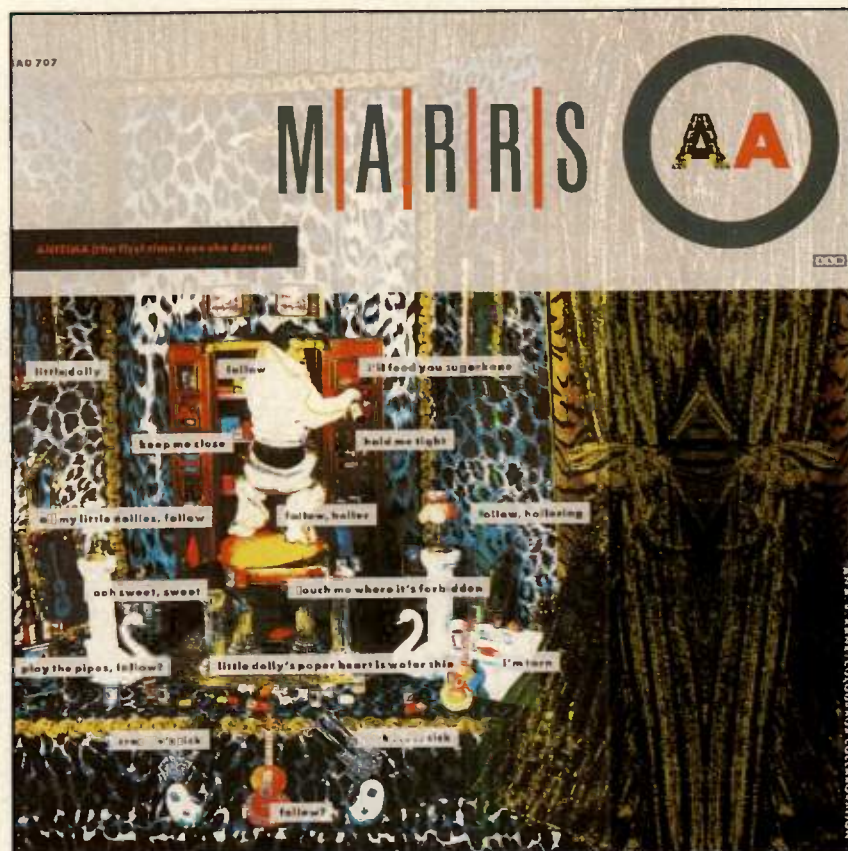
- 1st** Michael Jackson
Bad
Epic
- 2nd** Whitney Houston
Whitney
Arista
- 3rd** Rick Astley
**Whenever You
Need Somebody**
RCA

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

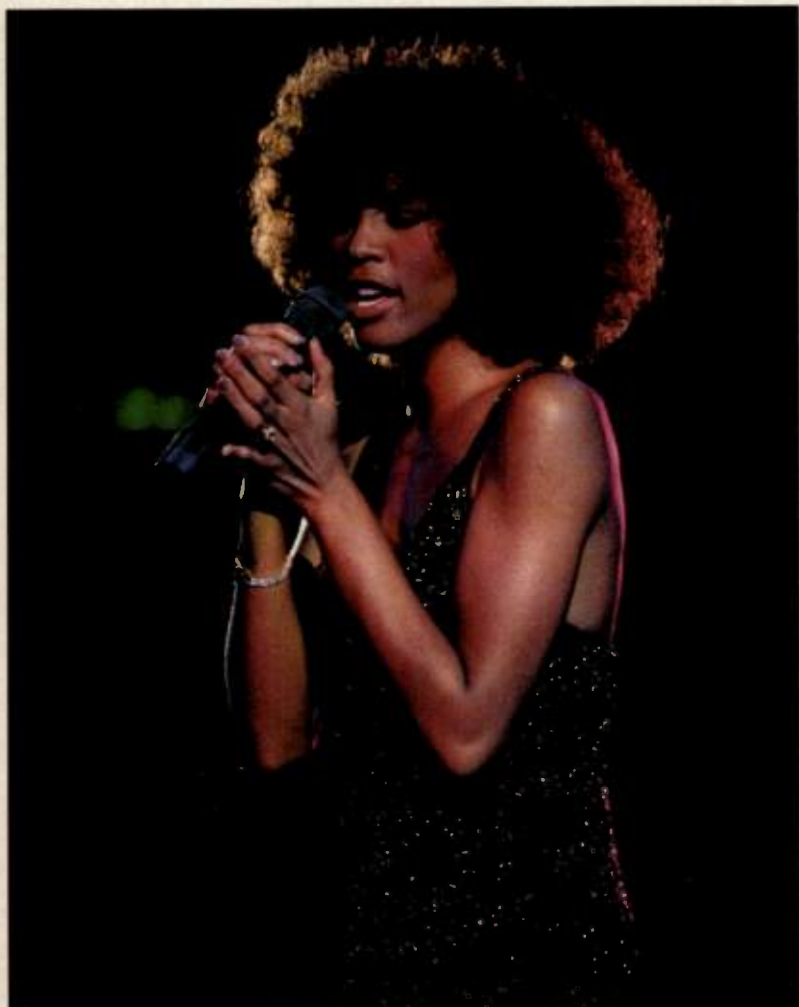
Second-placed Whitney Houston also had a hard act to follow with a debut LP which had spent a whole year as a top seller, but Whitney, packed again with likely singles, simply sold even more quickly, and eventually overhauled the sales of Whitney Houston at the start of 1988.

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

● Sponsored by Jocks magazine



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



WHITNEY HOUSTON: all conquering success denied only by Jackson

Top Dance And Disco Single

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

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

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

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

● Sponsored by DMC International



“...the coolest record company in the world”



ANTILLES
NEW DIRECTIONS

WRH

Mango



EXPECT THE

UNEXPECTED



Thanks to the
team.

BIG enough to
matter.



enough to care



A BERTELSMANN MUSIC GROUP COMPANY.

Top Compilation Album

1st Various
Now That's What I Call Music 10
EMI/Virgin/
PolyGram

2nd Various
Hits 6
CBS/WEA/BMG

3rd Original Cast
The Phantom Of The Opera
Polydor

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

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

● Sponsored by Tinsley Robor



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



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

Top Classical Album

1st Luciano Pavarotti
The Pavarotti Collection
Stylus

2nd Placido Domingo
The Collection
Stylus/RCA

3rd Mario Lanza
A Portrait Of Mario Lanza
Stylus

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

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

The aim was for the collections to appeal to both the sophisticates and to the wider audience who would enjoy the music, and buy it — if they knew it was available and if it was packaged in a form which they found easily accessible.

No less than £300,000 has been spent on promoting *The Pavarotti Collection* through TV, press and in joint campaigns with major retailers.

But Tony Naughton, managing director of Stylus Music, points to the additional factor of the *Music Week* research charts published in *The Times*, *The Independent* and *Today*. "They kept our products in the public eye week after week," acknowledges Naughton.

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

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

QUALITY SOUNDS FROM STYLUS



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



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

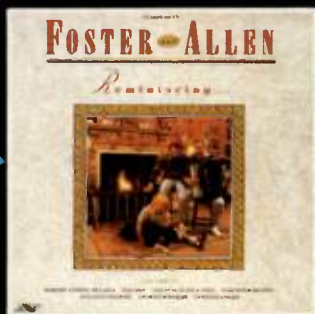


PLACIDO DOMINGO
Double Album SMR 625
Double Cassette SMC 625
Double C.D. SMC 625

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



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



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



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



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

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



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



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



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



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

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



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



▼ TO SUIT THE WIDEST MUSICAL TASTES ▼



Top Country Album

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

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

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

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

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

● Sponsored by the Country Music Association



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



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

Top Music Video

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

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

VIRGIN EYE-FI



NO.1



U2

'UNDER A BLOOD RED SKY' VVD 045

BEST
MUSIC
VIDEO

NO.3



GENESIS

'VISIBLE TOUCH' VVD 204



ORDER FROM PVG ON 01-539 5566

Top Publisher (Individual)

1st Warner Bros Music

2nd All Boys Music

3rd Virgin Music

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

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



VIRGIN: publishing triumph for contemporary titles



MADONNA: basqueing in success for Warner Bros

Top Publisher (Corporate)

1st Warner Bros Music

2nd Chappell/Intersong/Carlin

3rd Virgin Music

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

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

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



WE ARE PROUD TO SPONSOR THE FIRST
TOP COUNTRY ALBUM AWARD
AND
WE CONGRATULATE ALL THE LABELS WHOSE
ALBUMS ENTERED THE COUNTRY CHART
DURING 1987.

Top Producer (Albums)

1st Quincy Jones/
Michael Jackson

2nd Daniel Lanois/
Brian Eno

3rd Stock/Aitken/
Waterman

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

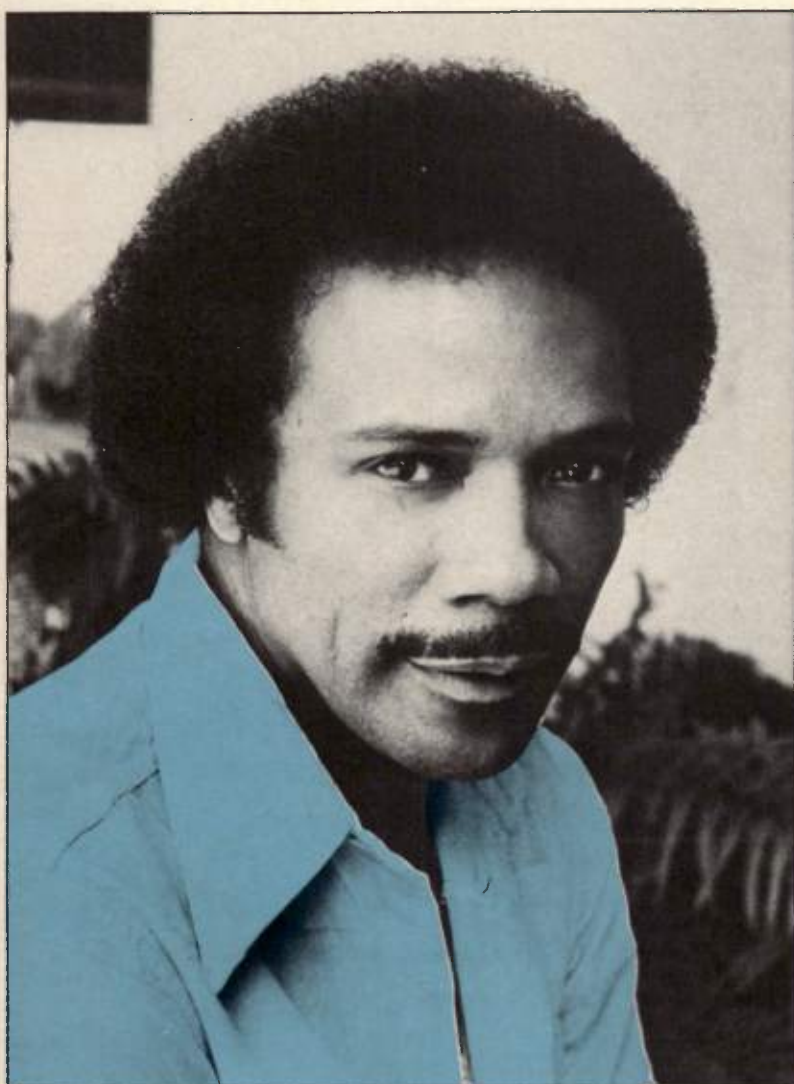
Second place also features musician producers and a massive international album with Messrs Lanois and Eno and U2's *The Joshua Tree*. This is not the first collaboration between these producers and artists, but it is certainly the most successful.

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

● Sponsored by Solid State Logic



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



QUINCY JONES: more than keeping up with the Joneses

Top Producer (Singles)

1st Stock/Aitken/
Waterman

2nd Narada Michael
Walden

3rd Madonna/
Patrick Leonard

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

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

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



END OF TERM REPORT

MUSIC WEEK AWARDS 1987

TOP PRODUCERS SINGLES

first STOCK AITKEN WATERMAN

TOP PRODUCERS ALBUMS

third STOCK AITKEN WATERMAN

TOP UK STUDIOS

first PWL THE BOROUGH STUDIOS 1 TO 3

third PWL THE OLD KENT ROAD
(FORMERLY WORKHOUSE 1)

TOP ENGINEERS

second MARK M'GUIRE / MIKE DUFFY

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

TOP PUBLISHERS INDIVIDUAL

second ALL BOYS MUSIC

TOP SINGLES AWARD

first RICK ASTLEY

"NEVER GONNA GIVE YOU UP"

TOP DANCE AND DISCO SINGLE

first RICK ASTLEY

"NEVER GONNA GIVE YOU UP"

TOP DANCE AND DISCO LP

third RICK ASTLEY

"WHENEVER YOU NEED SOMEBODY"

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

Top UK Recording Studio

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

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

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



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



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

Top Recording Engineer

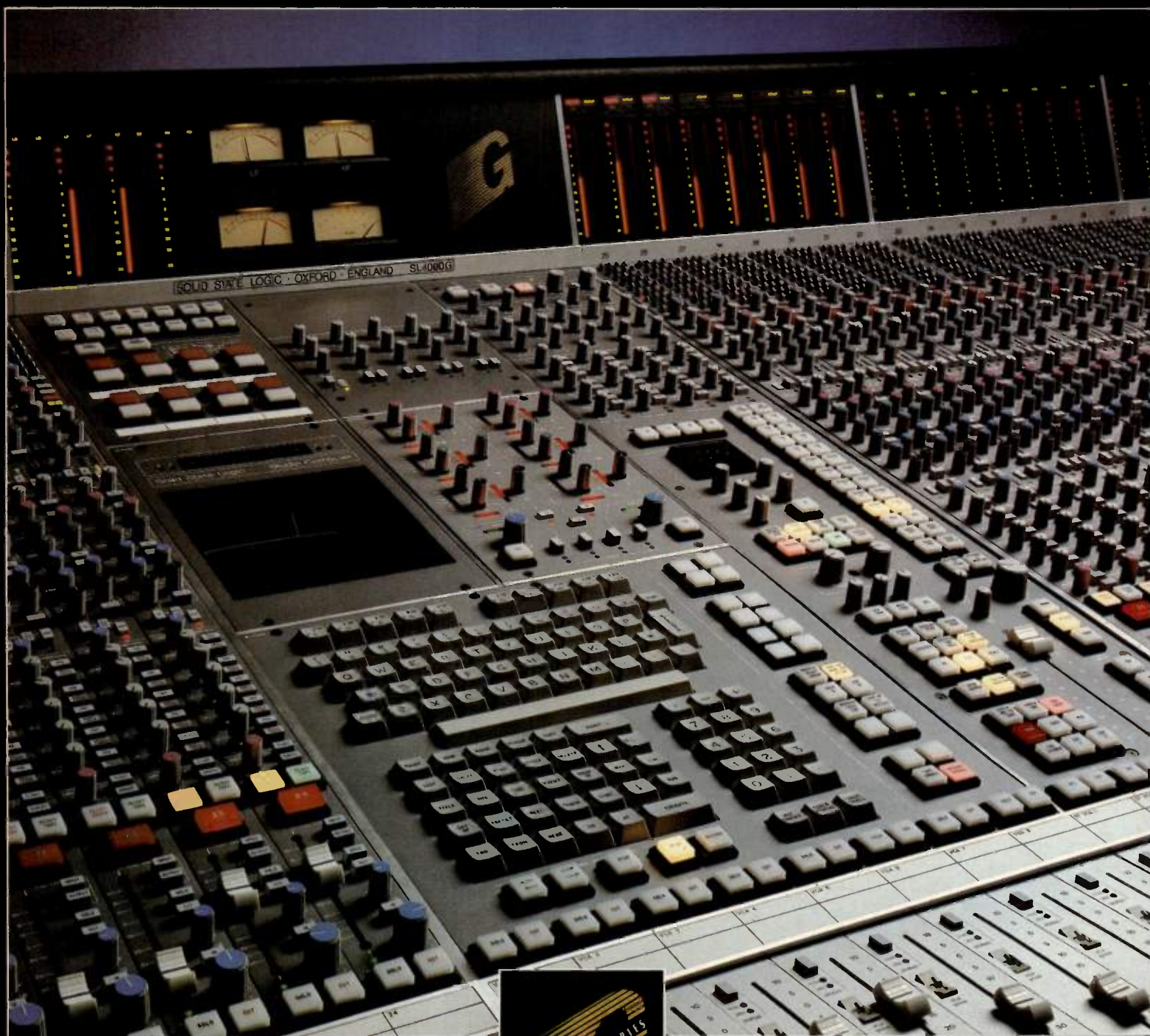
- 1st** David Frazer
- 2nd** Mark McGuire/
Mike Duffy
- 3rd** Phil Harding/
Pete Hammond/
Jamie Bromfield/
Mark McGuire

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

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

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

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Top Publisher – Individ



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 A Warner Con

Annual and Corporate 1987



That's all folks!



7 BERNERS ST. LONDON W1
7343 TELEX 25522 MUSIC G

Communications Company

Top Music Week Advertisement

1st

Rick Astley
Whenever You
Need Somebody
RCA

2nd

Pink Floyd
A Momentary
Lapse Of Reason
EMI

3rd

Various
The Hits Album 7
CBS/WEA/BMG

MUSIC WEEK readers got more than they bargained for when Rick Astley literally popped out at them. Cunningly conceived by RCA product manager Julian Wall and design company The Leisure Process, the ad got the attention it deserved and many astonished observations along the way. Above all it illustrated how an innovative idea and astute wording can succeed in getting the message across.

EMI's ad for Pink Floyd's A Momentary Lapse Of Reason followed a more traditional route, capturing the imagination with a thought-provoking photograph and a balance of type that was easy on the eye. The Hits Album 7 splash, boasting Pull A Cracker For Christmas, had suitable festive flair and was packed with information, set out in a way that made it easily digestible.

● Sponsored by Pensord Press



SQUEEZE: the grimace that led to a winning smile



RICK ASTLEY: popping up once again

Top Consumer Press Advertisement

1st

Squeeze
babylon and on
A&M

2nd

Chris Rea
Dancing With
Strangers
Magnet

3rd

That's Tape
Harman UK

A&M'S AD for Squeeze, put together by its own creative department, worked well on the basis of a quirky humour that gelled with the band's image and was guaranteed to titillate the readers of Q.

Magnet followed up a long line of classy, original ads for Chris Rea with one that succeeded in encapsulating the mood of his new album, while Harman UK's ad reached out beyond the hi-fi buff with a bold, succinct photograph that unashamedly celebrated the merits of volume.



A&M records

Squeeze
another award out of music week



thanks to everyone involved



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

1st

The Art Of Noise
In No Sense? Nonsense!
Chrysalis

2nd

Bryan Ferry
Bête Noire
Virgin

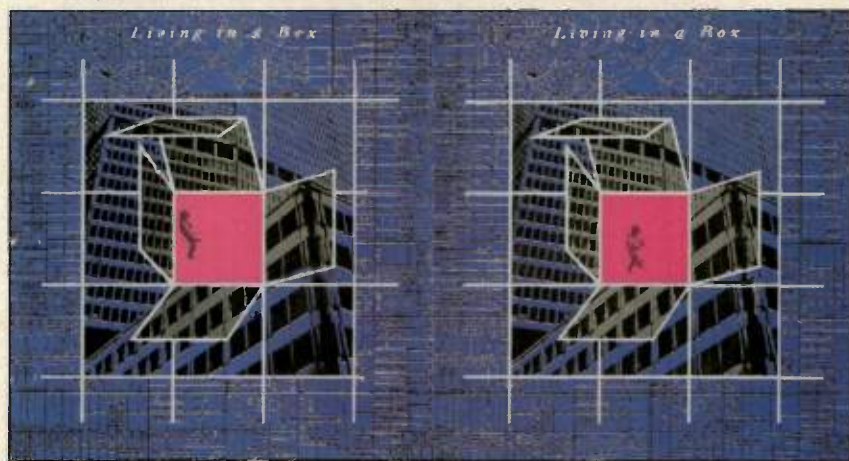
3rd

Pet Shop Boys
Pet Shop Boys, Actually
EMI

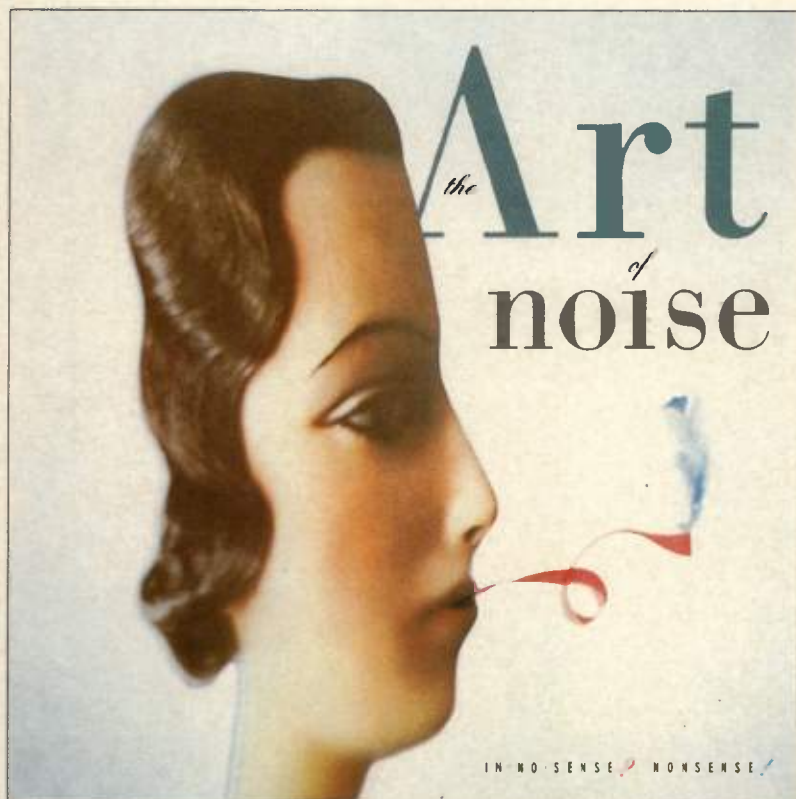
A RECORD sleeve's first priority is to be visually stimulating, but it must also consolidate the band or artist's image, appeal to the right people for the right reasons and even capture the imagination of casual browsers who are unfamiliar with the product. Art Of Noise's sleeve for In No Sense? Nonsense!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

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

● Sponsored by Robert Stace



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



ART OF NOISE: noise for art's sake

Top Sleeve Design (Singles 7 & 12 Inch)

1st

Living In A Box
Living In A Box
Chrysalis

2nd

Eurythmics
Missionary Man
RCA

3rd

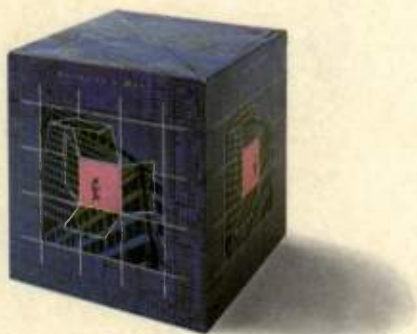
Level 42
Children Say
Polydor

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

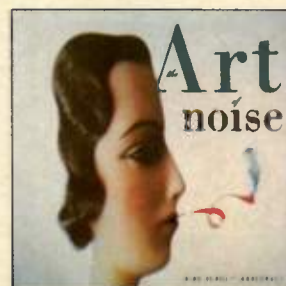
The Eurythmics' image has always bordered on the surreal and Eric Scott's painting for the sleeve of Missionary Man perpetuates that idea and also conveys a strong sense of menace.

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

10W1



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



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

THE ART OF
Chrysalis

Top UK Music Promo Video

- 1st** Eurythmics
Beethoven (I Love To Listen To)
RCA
- 2nd** Alison Moyet
Love Letters
CBS
- =3rd** Boy George
To Be Reborn
Virgin
- =3rd** Eurythmics
Shame
RCA

THE THEATRICAL Annie Lennox must be a video director's dream, being able to adapt to the concept and really sell the song at the same time.

In Beethoven (I Love To Listen To) — stylishly directed by Sophie Muller — she portrays a housewife in an idealised kitchen who goes through a manic transformation. In the Steve Graham-directed Shame she and Dave Stewart provide the central focus set against the lush backcloth of animation by Eric Scott — a complete contrast to the Beethoven clip.

If *Music Week* used a laughometer to judge this category, then Alison Moyet's Love Letters — directed by Pete Cornish — would surely have won hands down. Comedy duo French and Saunders provided the laughs, piling on the controlled mayhem as Moyet gamely continued singing straight at camera.

Sharing third spot with Shame, Boy George's To Be Reborn sustained the clever, but relatively simple idea of slowly turning over the pages of a picture book, gradually unfolding the story.

The general feeling of the distinguished judges was that there was not quite as much inspiration or imagination evident as in previous years, although it is difficult to gauge whether most good ideas have been worked to death or simply that the judges have become hardened to all but the most novel innovation.



TOM JONES: the boyo who was everywhere

The Leslie Perrin PR Award

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

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

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

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

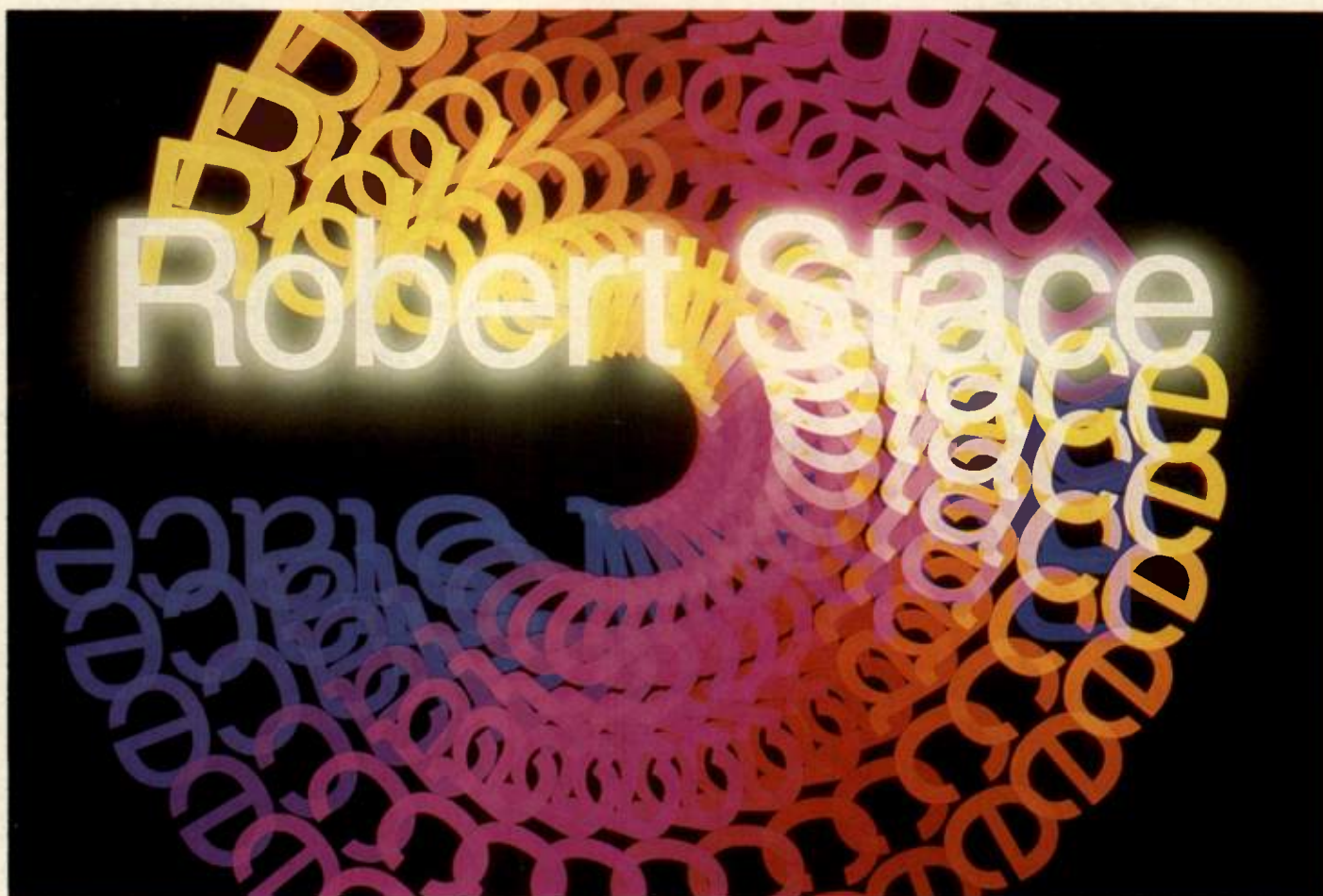
This awards category drew its largest and probably strongest ever crop of entries this year, so it is a measure of independent PR Richard Wootton's achievement in helping to bring blues guitarist Robert Cray to a wider public that he gained second place.

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



EURYTHMICS: continuing to be a video director's dream

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SPONSORS • TOP ALBUM SLEEVE DESIGN.

Plugger Of The Year

- 1st** Bob Hermon
CBS
- 2nd** Michael Peyton
Michael
Peyton
Associates
- =3rd** Steve Dinwoodie
Island
- =3rd** Billy McLeod
London

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

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

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



TERENCE TRENT D'ARBY: wishing and succeeding



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

Marketing Award For Records, Cassettes, CDs

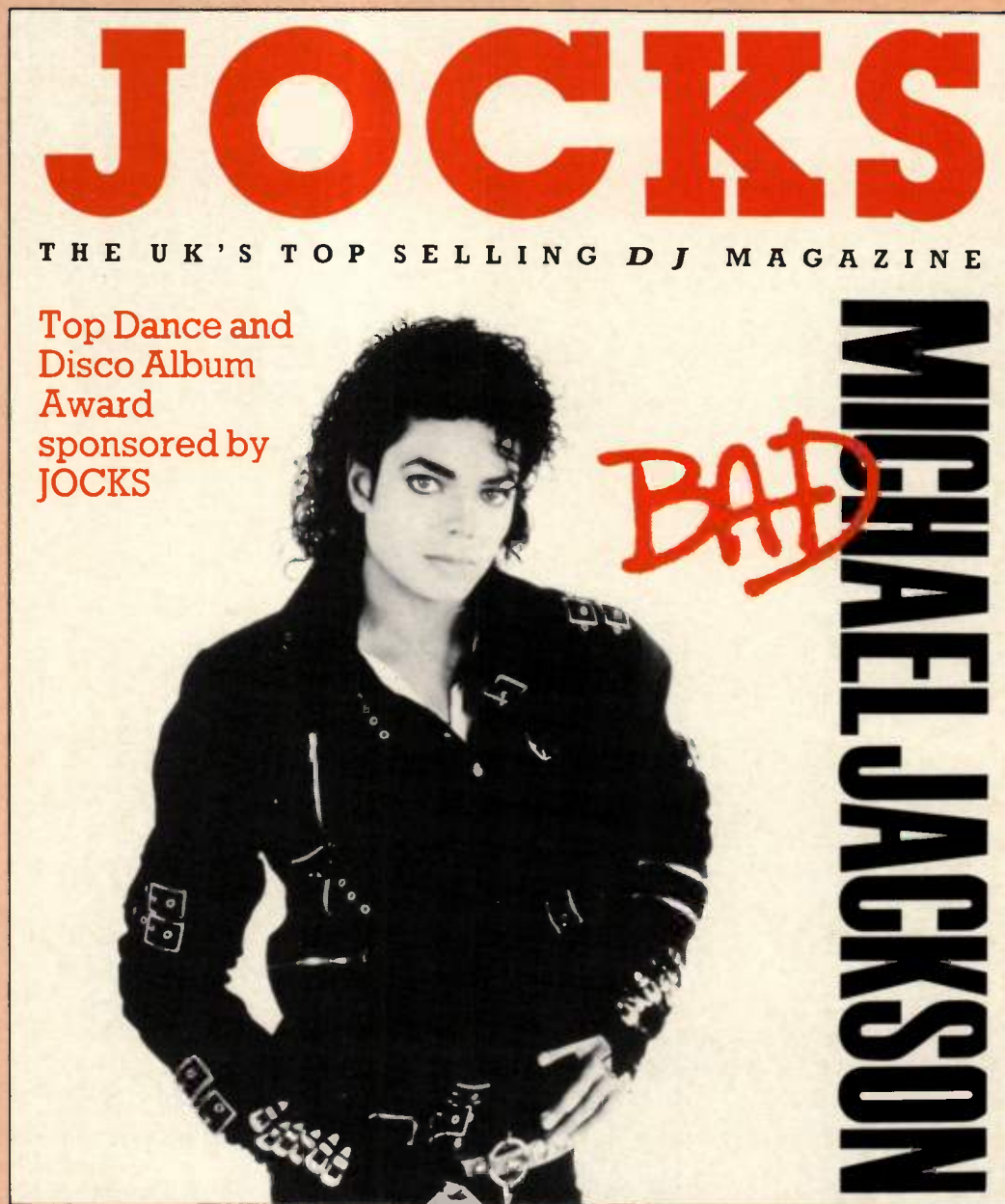
- 1st** Terence Trent D'Arby
Introducing The Hardline According To ...
Presented by Mark Williams of CBS
- 2nd** The Christians
The Christians
Presented by Alan McBlane of WEA
- =3rd** Fleetwood Mac
Tango In The Night
Presented by Andy Murray of WEA
- =3rd** Rick Astley
Whenever You Need Somebody
Presented by Gareth Harris of RCA

CBS'S CAMPAIGN for Terence Trent D'Arby beautifully exemplified how bold, carefully timed support for a brand new artist can achieve maximum impact. The D'Arby press blitz spanning *i-D*, *The Face* and *NME* gave him a solid base of credibility and established his image to a wide cross-section of consumers. Patience also proved a virtue with a nicely paced single release schedule culminating in the current hit *Sign Your Name* — and, of course, the number one position of the album.

Island's campaign for The Christians was solid and traditional, but demonstrated a level of commitment that overcame the difficulties of marketing an unusual image. Image, on the other hand, was Rick Astley's trump card when RCA proved that boys next door never lose their appeal — although this particular one was a very clear reflection of the production team who moulded his record.

While RCA went for an obvious target audience straight between the eyes, WEA employed some skill in repositioning Fleetwood Mac in the marketplace. The band's transition from hippy to hip consolidated the success of the campaign.

87's BESTSELLERS



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ABC certified circulation**

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Market Share Awards

Company (Singles)

1st PolyGram

2nd WEA

3rd CBS

Label (Singles)

1st Epic

2nd RCA

3rd Warner Bros

Company (Albums)

1st PolyGram

2nd CBS

3rd WEA

Label (Albums)

1st CBS

2nd Epic

3rd Polydor

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

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

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

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

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

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



FLEETWOOD MAC: helping to shift the units from WEA Alperton



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

Top Record Distributor

1st WEA

2nd CBS

3rd PolyGram

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

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

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

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



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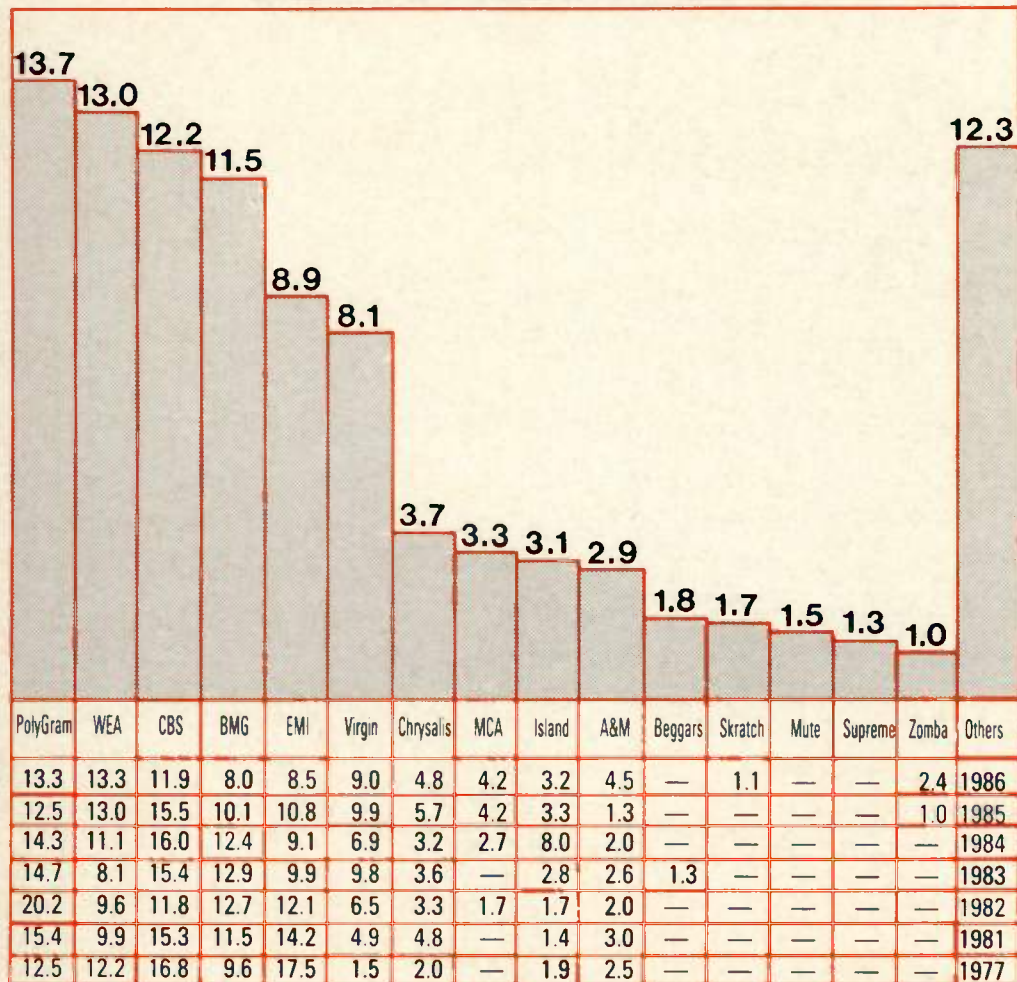
TRG

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MARKET SURVEY '87

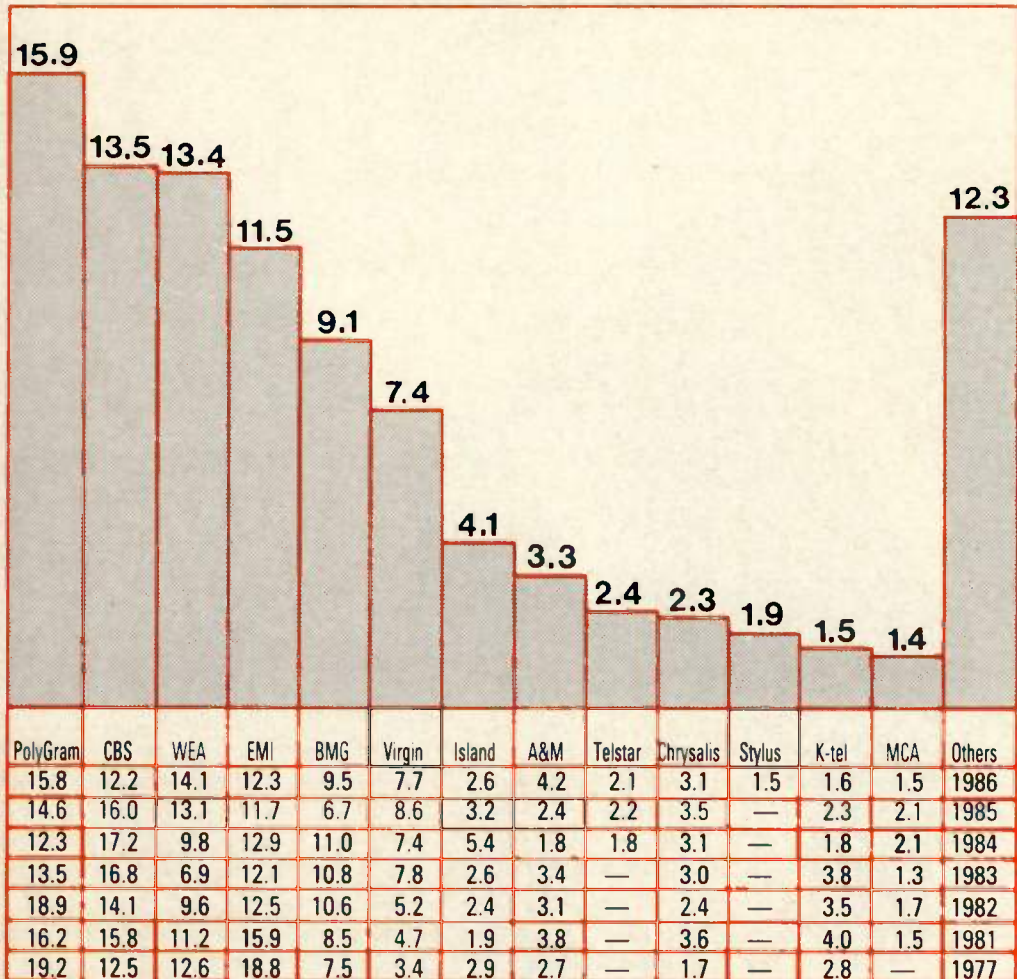
SINGLES

LEADING COMPANIES %



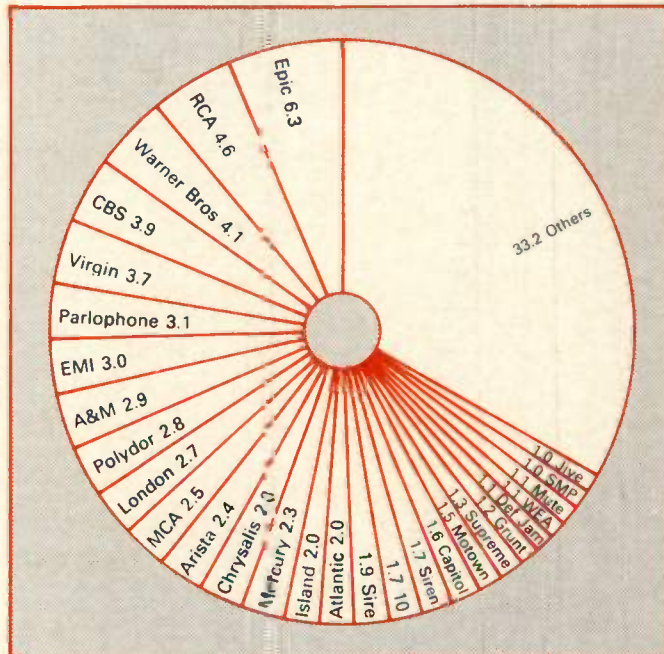
ALBUMS

LEADING COMPANIES %



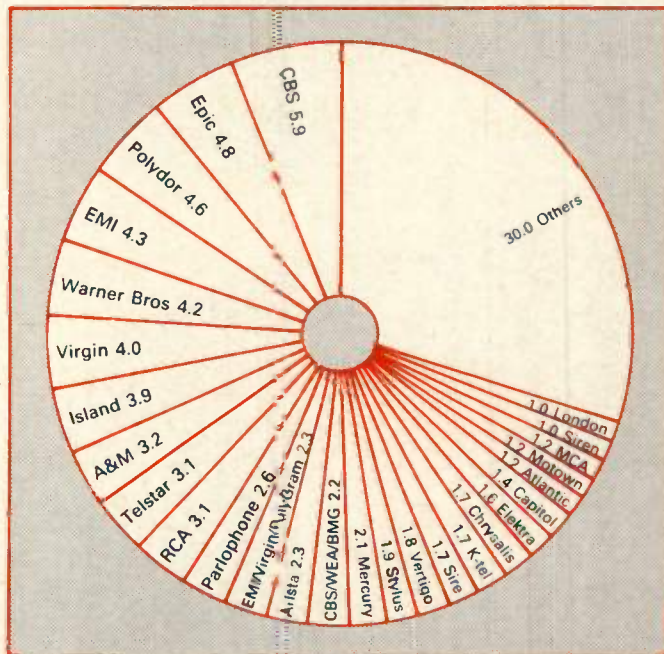
SINGLES

LEADING LABELS %



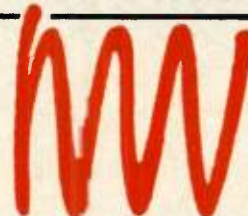
ALBUMS

LEADING LABELS %



THE GRAPHS on this page were prepared from statistics supplied by Gallup based on a weekly sample of sales through 500 record shops in the UK. Albums are those priced at £1.82 and over. The 1987 market survey marks the sixteenth year since these were introduced.

MUSIC WEEK





Thanks to our artists **PolyGram**

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



* GALLUP MARKET SHARE FIGURES 1987.



CHRIS BLACKWELL: inspirational founding of the modern industry

The Strat Award

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

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

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

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

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

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

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

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

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

The Judges

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

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



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



JUDGING THE *Music Week* advertisement category



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



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THE TOP MUSIC WEEK ADVERTISEMENT AWARD

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YEAR-END CHART 1987

1	BAD Michael Jackson	Epic 4502901/4502904 (C)
2	THE JOSHUA TREE U2	Island U26/UC26 (F)
3	WHITNEY Whitney Houston	Arista 208141/408141 (BMG)
4	NOW, THAT'S WHAT I CALL MUSIC 10 Various	EMI/Virgin/PolyGram NOW10/ TCNOW10 (E)
5	HITS 6 Various	CBS/WEA/BMG HITS6/HITSC6 (BMG)
6	TANGO IN THE NIGHT Fleetwood Mac	Warner Brothers WX65/WX65C (W)
7	WHENEVER YOU NEED SOMEBODY Rick Astley	RCA PL71529/PK71529 (BMG)
8	BRIDGE OF SPIES T'Pau	Siren/Virgin SRNLP8/SRNMC8 (E)
9	THE PHANTOM OF THE OPERA Original Cast	Polydor PODV9/PODVC9 (F)
10	HITS 7 Various	CBS/WEA/BMG HITS7/HITSC7 (W)
11	RUNNING IN THE FAMILY Level 42	Polydor POLH42/POLHC42 (F)
12	NOW, THAT'S WHAT I CALL MUSIC 9 Various	EMI/Virgin/PolyGram NOW9/ TCNOW9 (E)
13	RAINDANCING Alison Moyet	CBS 4501521/4501524 (C)
14	GRACELAND Paul Simon	Warner Brothers WX52/WX52C (W)
15	PET SHOP BOYS, ACTUALLY Pet Shop Boys	Parlophone PCSD104/TCPCSD104 (E)
16	INTRODUCING THE HARDLINE ACCORDING TO ... Terence Trent D'Arby	CBS 4509111/ 4509114 (C)
17	ALL THE BEST Paul McCartney	Parlophone PMITV1/TCPMITV1 (E)
18	INVISIBLE TOUCH Genesis	Virgin GENLP2/GENMC2 (E)
19	MEN AND WOMEN Simply Red	Elektra WX85/WX85C (W)
20	THE BEST OF UB40 VOL 1 UB40	Virgin UBTV1/UBTVCI (E)
21	TRUE BLUE Madonna	Sire WX54/WX54C (W)
22	LIVE IN THE CITY OF LIGHT Simple Minds	Virgin SMDL1/SMDCI (E)
23	THE SINGLES Pretenders	Real WX135/WX135C (W)
24	KEEP YOUR DISTANCE Curiosity Killed The Cat	Mercury/Phonogram CATLP1/CATMC1 (F)
25	FAITH George Michael	Epic 4600001/4600004 (C)
26	THE CREAM OF ERIC CLAPTON Eric Clapton/Cream	Polydor ECTV1/ECTVCI (F)
27	SOLITUDE STANDING Suzanne Vega	A&M SUZLP2/SUZMC2 (F)
28	ALWAYS GUARANTEED Cliff Richard	EMI EMD1004/TCMD1004 (E)
29	THE VERY BEST OF HOT CHOCOLATE Hot Chocolate	EMI EMTV42/TCMDTV42 (E)
30	SIXTIES MIX Various	Stylus SMR733/SMC733 (STY)
31	CIRCUS Erasure	Mute STUMM35/CTUMM35 (I/RT/SP)
32	GIVE ME THE REASON Luther Vandross	Epic 4501341/4501344 (C)
33	SILK AND STEEL Five Star	Tent/RCA PL71100/PK71100 (BMG)
34	HYSTERIA Def Leppard	Bludgeon/RiHolla/Phonogram HYSLP1/HYSMC1 (F)
35	FLM Mel & Kim	Supreme SU2/ZCSU2 (E)
36	BROTHERS IN ARMS Dire Straits	Vertigo/Phonogram VERH25/VERHC25 (F)
37	POPPED IN SOULED OUT Wet Wet Wet	Recious Organisation/Phonogram JWWWL1/ JWWWM (F)
38	SO Peter Gabriel	Virgin PG5/PGMC5 (E)
39	WHITESNAKE 1987 Whitesnake	EMI EMC3528/TCMC3528 (E)
40	IT'S BETTER TO TRAVEL Swing Out Sister	Mercury/Phonogram OUTLP1/OUTMC1 (F)
41	WHO'S THAT GIRL Original Soundtrack	Sire WX102/WX102C (W)
42	SIMPLY SHADOWS Shadows	Polydor SHAD1/SHADC1 (F)
43	YOU CAN DANCE Madonna	Sire WX76/WX76C (W)
44	DANCING WITH STRANGERS Chris Rea	Magnet MAGL5071/ZCMAG5071 (BMG)
45	THE RETURN OF BRUNO Bruce Willis	Motown ZL72571/ZK72571 (BMG)
46	BAD ANIMALS Heart	Capitol ESTU2032/TCESTU2032 (E)
47	HEARSAY Alexander O'Neal	Tabu 4509361/4509364 (C)
48	MOVE CLOSER Various	CBS MOOD1/MOODC1 (C)
49	TUNNEL OF LOVE Bruce Springsteen	CBS 4602701/4602704 (C)
50	LICENSED TO ILL Beastie Boys	Def Jam 4500621/4500624 (C)

MASTERFILE

EIGHT MONTHLIES
TWO QUARTERLIES
ONE HALF YEARLY
and
THE JAN-DEC '87
YEARBOOK
ALL FOR ...

ARTISTS' A-Z

10CC/GODLEY AND CREME	59	MARILLION	78
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Compiled by Gallup for the BPI, Music Week and BBC
based on a sample of 500 conventional record outlets.

MUSIC WEEK



... £75!

MASTERFILE

The Most
Comprehensive
Listings of
New Product and
Chart Information
in the UK

See card for details

51	AUGUST Eric Clapton	Duck/Warner Brothers WX71/WX71C (W)
52	PICTURE BOOK Simply Red	Elektra EKT27/EKT27C (W)
53	E.S.P. Bee Gees	Warner Brothers WX83/WX83C (W)
54	LIVE MAGIC Queen	EMI EMC3519/TCMC3519 (E)
55	FROM MOTOWN WITH LOVE Various	K-tel NE1381/CE2381 (K)
56	SLIPPERY WHEN WET Bon Jovi	Vertigo/Phonogram VERH38/VERHC38 (F)
57	THE WHOLE STORY Kate Bush	EMI KBTV1/TCKBTV1 (E)
58	LOVE SONGS Michael Jackson & Diana Ross	Telstar STAR2298/STAC2298 (BMG)
59	CHANGING FACES — THE BEST OF 10cc/Godley & Creme	PROTV TGCLP1/TGCMC1 (F)
60	CONTROL Janet Jackson	A&M AMAS106/AMC5106 (F)
61	BEST SHOTS Pat Benatar	Chrysalis PATV1/ZPATV1 (C)
62	SUBSTANCE New Order	Factory FACT200/FACT200C (P)
63	WONDERFUL LIFE Black	A&M AMAS165/AMC5165 (F)
64	BETWEEN THE LINES Five Star	Tent/RCA PL71505/PK71505 (BMG)
65	CHRISTIANS Christians	Island ILPS9876/ICT9876 (E)
66	REFLECTIONS Foster & Allen	Stylus SMR739/SMC739 (STY)
67	RED Communards	London LONLP39/LONC39 (F)
68	NOTHING LIKE THE SUN String	A&M AMA6402/AMC6402 (F)
69	STRANGWAYS HERE WE COME Smiths	Rough Trade ROUGH106/ROUGH106 (I/RT)
70	SONGS FROM STAGE AND SCREEN Michael Crawford/LSO	Telstar STAR2308/STAC2308 (BMG)
71	ATLANTIC SOUL CLASSICS Various	Atlantic WX105/WX105C (W)
72	WHITNEY HOUSTON Whitney Houston	Arista 206978/406978 (BMG)
73	CLOUD NINE George Harrison	Dark Horse/WEA WX123/WX123C (W)
74	THE ALL TIME GREATEST HITS Elvis Presley	RCA PL90100/PK90100 (BMG)
75	MEMORIES Elaine Paige	Telstar STAR2313/STAC2313 (BMG)
76	A MOMENTARY LAPSE OF REASON Pink Floyd	EMI EMD1003/TCMD1003 (E)
77	THE FINAL COUNTDOWN Europe	Epic 26808/4026808 (C)
78	CLUTCHING AT STRAWS Marillion	EMI EMD1302/TCMD1002 (E)
79	SIGN OF TIMES Prince	Paisley Park/Warner Brothers WX88/WX88C (W)
80	THE WORLD WON'T LISTEN Smiths	Rough Trade ROUGH101/ROUGH101 (I/RT)
81	ELECTRIC Cult	Beggars Banquet BEGA80/BEGC80 (W)
82	DIFFERENT LIGHT Bangles	CBS CBS26659/4026659 (C)
83	SWEET FREEDOM Michael McDonald	Warner Brothers WX67/WX67C (W)
84	REVENGE Eurythmics	RCA PL71050/PK71555 (BMG)
85	SAVAGE Eurythmics	RCA PL71555/PK71555 (BMG)
86	THE PEOPLE WHO GRINNED THEMSELVES Housemartins	Go! Discs AGPLP9/ ZGOLP9 (F)
87	DANCING ON THE CEILING Lionel Richie	Motown ZL72412/ZK72412 (BMG)
88	NOW SMASH HITS Various	EMI/Virgin NOSH1/TCNOSH1 (E)
89	SGT PEPPERS LONLEY HEARTS CLUB BAND Beatles	Parlophone CDF746422/TCPC57027 (E)
90	EVERY BREATH YOU TAKE — THE SINGLES Police	A&M EVERY1/EVERYC1 (F)
91	DISCO Pet Shop Boys	Parlophone PRG1001/TCPRG1001 (E)
92	FORE Huey Lewis and The News	Chrysalis CDL1534/ZCDL1534 (C)
93	U2 LIVE: UNDER A BLOOD RED SKY U2	Island IMA31/IMC31 (F)
94	SENTIMENTALLY YOURS Rose Marie	Telstar STAR2302/STAC2302 (BMG)
95	QUEEN GREATEST HITS Queen	EMI EMIV30/TCMDV30 (E)
96	NOW, THAT'S WHAT I CALL MUSIC 8 Various	EMI/Virgin/PolyGram NOW8/ TCNOW8 (E)
97	GREATEST HITS OF 1987 Various	Telstar STAR2309/STAC2309 (BMG)
98	COMMUNARDS Communards	London LONLP18/LONC18 (F)
99	NEVER LET ME DOWN David Bowie	EMI America AMLS3117/TCAMLS3117 (E)
100	NOW, THE CHRISTMAS ALBUM Various	EMI/Virgin NOX1/TCNOX1 (E)



THE BRAND LEADER



PolyGram

TOP COMPILATION ALBUM AWARD 1987

TOP 75 SINGLES

YEAR-END CHART 1987

RICK ASTLEY

TOP SELLING SINGLE

NEVER GONNA GIVE YOU UP

TAKEN FROM THE TREBLE PLATINUM ALBUM

WHENEVER YOU NEED SOMEBODY



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TITLES A-Z

A Boy From Nowhere	44	Let's Wait Awhile	37
Almaz	70	Letter From America	78
Alone	34	Little Lies	55
Always	25	Living In A Box	54
Always On My Mind	14	Love In The 1st Degree/Mr Slezee	32
Animal	86	Love Letters	65
Another Step (Closer To You)	96	Male Stripper	40
Bad	52	Mental As Anything	31
Call Me	36	Money Money (Live)	82
Can't Be With You Tonight	76	My Baby Just Cares For Me	73
Causing A Commotion	72	Never Can Say Goodbye	51
C'est La Vie	95	Never Gonna Give You Up	1
China In Your Hand	5	No More The Fool	100
Coming Around Again	94	Nothing's Gonna Stop Us Now	2
Crazy Crazy Nights	91	Now	10
Criticize	61	Pump Up The Volume	10
Crockett's Theme	33	Real Petite	58
Crush On You	63	Respectable	6
Down To Earth	22	Rockin' Around The Christmas Tree	62
Everything I Own	21	Running In The Family	69
Fairytale Of New York	48	Shattered Dreams	59
FLAM	77	So Emotional	81
Got My Mind Set On You	15	Some People	43
Heart And Soul	47	(Something Inside) So Strong	71
Heartache	74	Someplace Out There	83
Heaven Is A Place On Earth	85	Stand By Me	7
Here I Go Again (USA Remix)	88	Star Trekkin'	9
Hold Me Now	19	Sweet Little Mystery	57
House Nation	84	The Circus	93
I Found Lovin'	75	The Great Pretender	59
I Got The Sweetest Feeling	28	The Living Daylights	79
I Just Can't Stop Loving You	30	The Slightest Touch	93
I Knew You Were Waiting (For Me)	11	The Way You Make Me Feel	56
I Needs Love	97	Toy Boy	27
I Still Haven't Found What I'm Looking For	92	True Faith	60
I Wanna Dance With Somebody (Who Loves Me)	3	Under The Boardwalk	12
I Wanna Be Your Drill Instructor	49	Weak In The Presence Of Beauty	76
I Want Your Sex	64	What Do You Want To Make Those Eyes At Me For	80
If You Let Me Stay	67	What Have I Done To Deserve This?	42
Is This Love	89	When A Man Loves A Woman	23
It's A Sin	8	When I Fall In Love/My Arms Keep Missing You	50
(I've Had) The Time Of My Life	74	Whenever You Need Somebody	26
Jack Mix II/III	66	Who's That Girl	20
Jack Your Body	38	Wipeout	35
Jive Talkin'	99	Wishing Well	46
La Isla Bonita	17	Wishing You Were Here	87
Labour Of Love	68	With Or Without You	45
Lam Bambo	18	You Win Again	4
Leon On Me	41	You're The Voice	53
Let It Be	13		

STARSHIP

SECOND TOP SELLING SINGLE

NOTHING'S GONNA STOP US NOW

TAKEN FROM THE ALBUM

NO PROTECTION

FL 86413 · FK 86413 · FD 86413

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Title	Artists	
1	NEVER GONNA GIVE YOU UP Rick Astley	RCA PB41447 (12-PT41448) (BMG)
2	NOTHING'S GONNA STOP US NOW Starship	Grunt/RCA FB49757 (12-FT49758) (BMG)
3	I WANNA DANCE WITH SOMEBODY (Who Loves Me) Whitney Houston	Arista RIS(T)1 (BMG)
4	YOU WIN AGAIN Bee Gees	Warner Brothers W8351(T) (W)
5	CHINA IN YOUR HAND T'Pau	Siren/Virgin SRN64(12) (E)
6	RESPECTABLE Mel & Kim	Supreme SUPE(T)111 (E)
7	STAND BY ME Ben E King	Atlantic A9361 A9361(T) (W)
8	IT'S A SIN Pet Shop Boys	Parlophone (12)R6158 (E)
9	STAR TREKKIN' Firm	Bark TREK1 (12)TREK1 (A)
10	PUMP UP THE VOLUME M/A/R/R/S	4AD (B)AD707 (1/RT)
11	I KNEW YOU WERE WAITING (FOR ME) George Michael/Aretha Franklin	Epic DUET(T)2 (C)
12	UNDER THE BOARDWALK Bruce Willis	Motown ZB41349 (12-ZT41350) (BMG)
13	LET IT BE Ferry Aid	The Sun/Zeebrugge Disaster Fund AIDI (C)
14	ALWAYS ON MY MIND Pet Shop Boys	Parlophone R6171 (12)R6171 (E)
15	GOT MY MIND SET ON YOU George Harrison	Dark Horse/WEA W8178(T) (W)
16	CAN'T BE WITH YOU TONIGHT Judy Boucher	Orbitone OR721 (12-OR1221) (E/S)
17	LA ISLA BONITA Madonna	Sire W8378(T) (W)
18	LA BAMBA Los Lobos	Slash/London LASH(X)13 (F)
19	HOLD ME NOW Johnny Logan	Epic LOGI (C)
20	WHO'S THAT GIRL Madonna	Sire W8341(T) (W)
21	EVERYTHING I OWN Boy George	Virgin BOY100(12) (E)
22	DOWN TO EARTH Curiosity Killed The Cat	Mercury/Phonogram CAT(X)2 (F)
23	WHEN A MAN LOVES A WOMAN Percy Sledge	Atlantic YZ96(T) (W)
24	HEARTACHE Pepsi & Shirlee	Polydor POSP(X)837 (F)
25	ALWAYS Atlantic Starr	Warner Brothers W8455(T) (W)
26	WHENEVER YOU NEED SOMEBODY Rick Astley	RCA PB41567 (12-PT41568) (BMG)
27	TOY BOY Sinita	Fanfare (12)FAN12 (A)
28	I GET THE SWEETEST FEELING Jackie Wilson	SMP/Passion SKM (12)1 (A)
29	FAITH George Michael	Epic EMU(T)3 (C)
30	I JUST CAN'T STOP LOVING YOU Michael Jackson/Siedah Garrett	Epic 6502027 (12-6502026) (C)
31	LIVE IT UP (FROM 'CROCODILE DUNDEE') Mental As Anything	Epic ANY(T)1 (C)
32	LOVE IN THE FIRST DEGREE/MR SLEAZE Banarama	London NANA14 (12-NANX14) (F)
33	CROCKETT'S THEME Jan Hammer	MCA MCA(T)1193 (F)
34	ALONE Heart	Capitol (12)CL448 (E)
35	WIPEOUT Fai Boys & Beach Boys	Urban/Polydor URB(X)5 (F)
36	CALL ME Spagna	CBS 6502797 (12-6502796) (C)
37	LET'S WAIT AWHILE Janet Jackson	Breakout/A&M USA(T)601 (F)

MUSIC WEEK

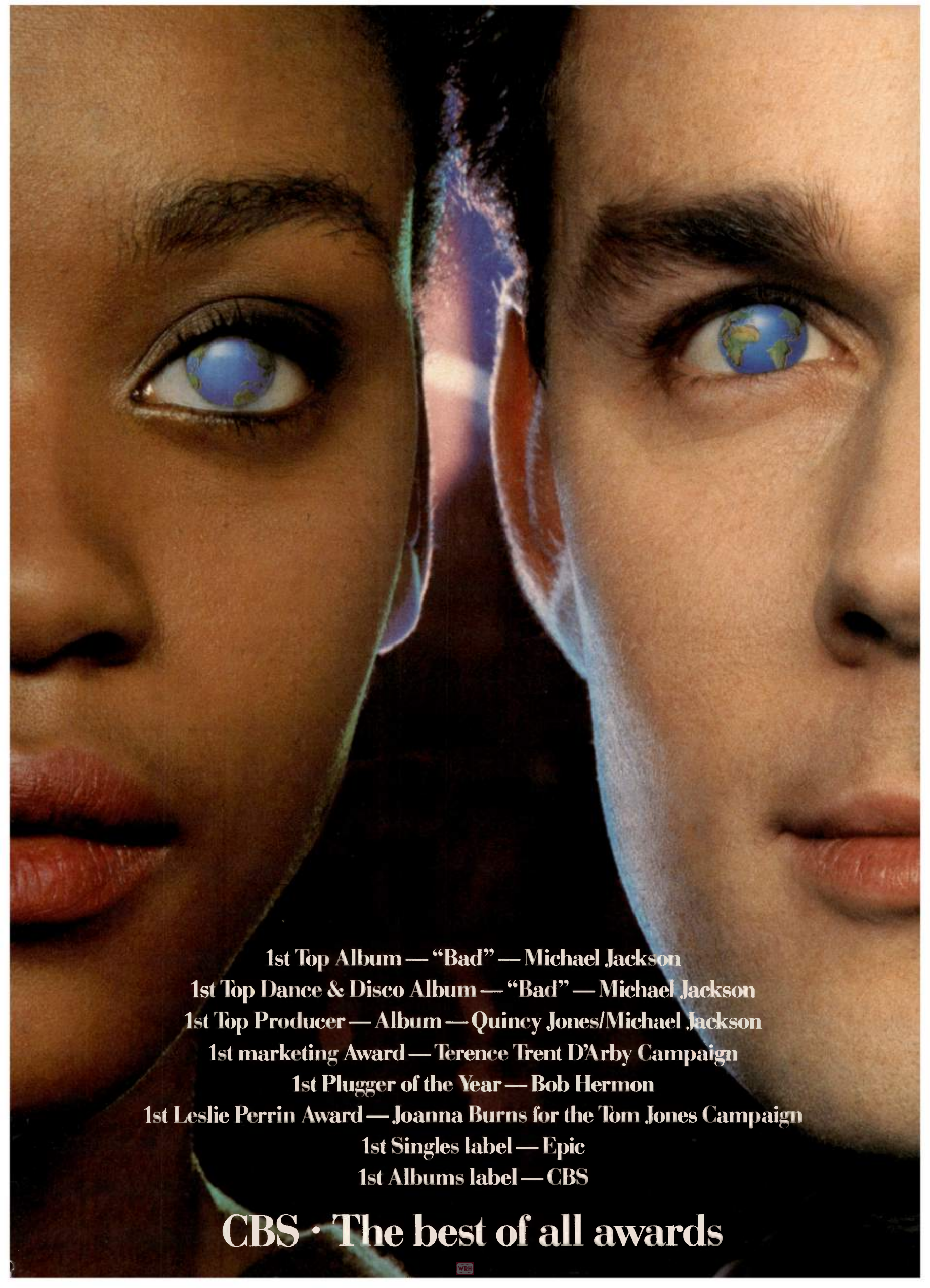
THE NEXT 25

76	WEAK IN THE PRESENCE OF BEAUTY Almaz	CBS MOYET(T)2 (C)
77	F.L.M. Mel & Kim	Supreme SUPE(T)113 (E)
78	LETTERS FROM AMERICA Proclaimers	Chrysalis CHS123178 (C)
79	THE SLIGHTEST TOUCH Free Star	Trend/RCA PB41765 (12-PT41766) (BMG)
80	WHAT DO YOU WANT TO MAKE THOSE ... Shakin' Stevens	Epic SHAKTS (C)
81	SO EMOTIONAL Whitney Houston	Arista B51(T)43 (BMG)
82	MONEY MONY (LIVE) Billy Idol	Chrysalis IC50L(T)11 (E)
83	SOMEWHERE OUT THERE Linda Ronstadt & James Taylor	MCA MCA(T)1137 (F)
84	HOUSE NATION House Master Boys & The Rude Boy of House	Magnetic Dreams MAG(T)1 (BMG)
85	HEAVEN IS A PLACE ON EARTH Baldade Caridade	Virgin VS111036 (E)
86	ANIMAL Daf Legend	Wedgwood/Riffide/Phonogram LEPP(T)1 (F)
87	WISHING I WAS LUCKY Wet Wet Wet	Precious Organisation/Phonogram JEWEL312 (F)
88	HERE I GO AGAIN (USA REMIX) Whitnace	EMI 1204635 (E)
89	IS THIS LOVE Almaz	CBS MOYET(T)1 (C)
90	THE CIRCUS Enigma	MUTE MUTE66 (12-MUTE 66T) (JURE/SP)
91	CRAZY CRAZY NIGHTS Kiss	Vertigo/Phonogram RT552 (12) (F)
92	I STILL HAVEN'T FOUND WHAT I'M ... U2	Island 1205329 (E)
93	THE LIVING DAYLIGHTS A-Ha	Warner Brothers WB0505(T) (W)
94	COMING AROUND AGAIN Carly Simon	Arista ARS1112687 (BMG)
95	C'EST LA VIE Robbie Nevil	Monarch/EMI 127M114 (E)
96	ANOTHER STEP (CLOSER TO YOU) Kim Wilde and Junior	MCA KUM(T)5 (F)
97	I NEED LOVE L.T. Cool	Def Jam 6511017 (12-6511016) (C)
98	IS THIS LOVE Whitnace	EMI 1204635 (E)
99	JIVE TALKIN' Boogie Baz High	Hardback 780554 (12-80554) (A)
100	NO MORE THE FOOL Elvis Presley	Legend 120464 (F)

Compiled by Gallup for the BPI, Music Week and the BBC based on a sample of 500 conventional record outlets. ©



38	JACK YOUR BODY Steve 'Silk' Hurley	DJ International/London LON(X)117 (F)
39	THE GREAT PRETENDER Freddie Mercury	Parlophone (12)R6151 (E)
40	MALE STRIPPER Man 2 Man Meet Man Parrish	Bolis BOLTS47 (12-BOLTS412) (P)
41	LEAN ON ME Club Nouveau	King Jay/Warner Brothers W8430(T) (W)
42	WHAT HAVE I DONE TO DESERVE THIS Pet Shop Boys/Dusty Springfield	Parlophone (12)R6163 (E)
43	SOME PEOPLE Cliff Richard	EMI (12)EM18 (E)
44	A BOY FROM NOWHERE Tom Jones	Epic OLE(T)1 (C)
45	WITH OR WITHOUT YOU U2	Island IS319 (12)IS319 (F)
46	WISHING WELL Terence Trent D'Arby	CBS TRENT(T)2 (C)
47	HEART AND SOUL T'Pau	Siren/Virgin SRN41(12) (E)
48	FAIRYTALE OF NEW YORK Pogues/Kirsty MacColl	Pogue Mahone/Stiff NY7 (12-NY12) (E)
49	I WANNA BE YOUR DRILL INSTRUCTOR Abigail Mead/Nigel Goulding	Warner Brothers W8187(T) (W)
50	WHEN I FALL IN LOVE/MY ARMS KEEP MISSING YOU Rick Astley	RCA PB41683 (12-PT41684) (BMG)
51	NEVER CAN SAY GOODBYE Communards	London LON(X)158 (F)
52	BAD Michael Jackson	Epic 6511557 (12-6511556) (C)
53	YOU'RE THE VOICE John Farnham	RCA PB41093 (12-PT41094) (BMG)
54	LIVING IN A BOX Living In A Box	Chrysalis LIB(X)1 (C)
55	LITTLE LIES Fleetwood Mac	Warner Brothers W8291(T) (W)
56	THE WAY YOU MAKE ME FEEL Michael Jackson	Epic 6512757 (12-6512758) (C)
57	SWEET LITTLE MYSTERY Wet Wet Wet	Precious Organisation/Phonogram JEWEL 4(12) (F)
58	REET PETITE Jackie Wilson	SMP/Passion SKM(12)3 (A)
59	SHATTERED DREAMS Johnny Hates Jazz	Virgin VS948 VS948(12) (E)
60	TRUE FAITH New Orders	Factory FAC1837 (12-FAC183) (P)
61	CRITICIZE Alexander O'Neal	Tabu 6512117 (12-6512116) (C)
62	ROCKIN' AROUND THE CHRISTMAS TREE Mel And Kim	10/Virgin TEN2(12) (E)
63	CRUSH ON YOU Jets	MCA MCA(T)1048 (F)
64	I WANT YOUR SEX RHYTHM I LUST George Michael	Epic LUST(T)1 (C)
65	LOVE LETTERS Alison Moyet	CBS MOYET(T)5 (C)
66	JACK MIX II/III Mirage	Debut/Passion DEBT(X)3022 (A)
67	IF YOU LET ME STAY Terence Trent D'Arby	CBS TRENT(T)1 (C)
68	LABOUR OF LOVE Hue & Cry	Circa/Virgin YR(T) (E)
69	RUNNING IN THE FAMILY Level 42	Polydor POSP(X)842 (F)
70	ALMAZ Randy Crawford	Warner Brothers W8583(T) (W)
71	(SOMETHING INSIDE) SO STRONG Labi Siffre	China WOK(X)12
72	CAUSING A COMMOTION Madonna	Sire W8224(T) (W)
73	MY BABY JUST CARES FOR ME Nina Simone	Charly CYZ7112 (12-CYZ112) (CH)
74	(I'VE HAD) THE TIME OF MY LIFE Bill Medley/Jennifer Warners	RCA PB49625 (12-PT49626) (BMG)
75	I FOUND LOVIN' Fatback Band	Master Mix (12)CHE8401 (A)



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