

MUSIC WEEK



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PRESTON, DEACON and Isherwood carry their case to the Lords.

Record rental: ray of hope

THE MUSIC industry has received a glimmer of hope that the Copyright Bill might eventually contain some measure of protection from

record rental.

A four-man delegation — John Deacon, Patrick Isherwood and John Preston from the BPI and PPL chairman John Brooks — met members of the House of Lords to state the industry's case and, according to Isherwood, received a sympathetic hearing.

The men went to Westminster to lobby before the bill's second reading in the Lords as part of a continuing campaign to have amendments favourable to the industry inserted before it becomes law.

Isherwood comments: "A key part of the campaign is obviously the rental element and they seemed to have considerable sympathy which is reassuring."

"They are generally receptive to what we are saying. There does seem to be more awareness of the rental issue. It has been slow to develop but this is just one of the indications that we are beginning to get the rental issue across. Nobody is kidding themselves that we are there yet but we are making progress."

The Music Copyright Reform Group, which includes the Performing Right Society, Music Publishers Association and Mechanical Copyright Protection Society, also met last week to co-ordinate its strategy on rental.

In addition, RCA managing director Preston had a letter published by *The Times* on Thursday in which he stated: "The Government dislikes words like 'protection' as if in some way smacking of restrictive practices. Effective copyright protection is the crucial difference between a cultural life which can earn its way in the world and a

things that are the key to being able to do this. One is a high initial order — Boots have provided us with that — and a range of quality repertoire that is available relatively inexpensively."

Swan describes the repertoire as "by no means front line but acceptable" and the series is a split between classical and MOR/nostalgia titles. The classical works include Vivaldi's Four Seasons and Mussorgsky's Pictures At An Exhibition, while Paul Robeson, Maurice Chevalier and Fred Astaire feature in the nostalgia titles.

Compact Selection discs will be packed in jewel boxes and, says Swan, will feature prominently in Boots' music departments. It is understood that the chain is to support the launch with press advertising.

Swan is aiming to add to the range and he emphasises that the

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TO PAGE FOUR ►

Boots kicks CD prices to £3.99

THE UK's cheapest range of compact discs is being launched through Boots this week with 50 titles each retailing for £3.99.

The project is a joint venture between Conifer and Boots supplier Audio Merchandisers and the series — called Compact Selection — is to be available to other retail-

ers in the new year. Dealer prices have yet to be fixed.

One of the men behind Compact Selection is Audio Merchandisers director Clive Swan who, while with PolyGram, was largely responsible for launching CDs in the UK.

He comments: "There are two

CDV gets £1½m ad push

COMPACT DISC Video is to be promoted with a £1½m advertising campaign which is likely to include TV commercials during autumn 1988.

PolyGram has yet to decide which advertising agency will finally handle the project but it has given an initial brief to Ogilvy and Mather. Tim Parker, who is overseeing the account there, says there will definitely be a TV campaign but it is too early to give

details.

He adds that there will be advertising support when CDV is launched on the UK market in January although he does not envisage TV time being bought until the autumn.

It is understood that PolyGram is putting up the lion's share of money for the campaign because of its focus on music video rather than CDV's capability for playing feature films. CDV is available in the UK from January.

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MCA's Tynan leaves as Powell joins

MCA GENERAL manager Pat Tynan has left the company, departing in the same week as Tony Powell took over as managing director.

Head of press Sheila Sedgwick is also leaving, to join Magnet, although her resignation was tendered while Dave Ambrose was still in charge at MCA.

Powell was not available for comment, but said before joining MCA: "It would be wrong of me to say I do not envisage changes in the staff."

Turn on to Page 7 and the Christmas Jukebox
and watch for these selections!

BEE GEES — 'E.S.P.' · PRETENDERS — 'Kid' · FLEETWOOD MAC — 'Family Man'
MADONNA — 'The Look Of Love' · ERIC CLAPTON — 'Holy Mother' · FOREIGNER — 'Say You Will'
THE BEACH BOYS & LITTLE RICHARD — 'Happy Endings' · ELAINE PAIGE — 'The Second Time' · A HOUSE — 'Heart Happy'
PRINCE — 'I Could Never Take The Place Of Your Man' · SHERRICK — 'Let's Be Lovers Tonight'
10,000 MANIACS — 'Don't Talk' · PAUL SIMON — 'Under African Skies' · EDWYN COLLINS — 'My Beloved Girl'
SIMPLY RED — 'Ev'ry Time We Say Goodbye'

STEVIE WONDER

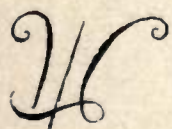


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MUSIC WEEK



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Cliff-guaranteed

A £200,000 TV campaign in support of Cliff Richard's Always Guaranteed breaks in Central and Granada this week.

The EMI promotion will additionally be seen in London from

November 30 to December 11, in TVS in the week beginning November 30 and in Yorkshire from December 2 to 11. Always Guaranteed includes the singles My Pretty One and Some People.

Stylus push on Sixties LP

STYLUS IS promoting a new version of Sixties Mix, the Gold Gift Edition, with a £200,000 TV campaign which runs nationally from this week.

The album now features a gold outer sleeve and is the first to be released under Stylus' new compact disc pricing policy.

A single CD carrying 46 tracks of artists is being sold to dealers at £6.95, a reduction from £8.34.

Savage TV for Eurythmics

THE EURYTHMICS' Savage is being TV advertised in London, Anglia, Central, Border, Harlech, TVS and TSW this week with a national roll out scheduled for the first two weeks of December.

Flyposting is being mounted in London, Glasgow, Manchester, Liverpool and Birmingham and there is to be a billboard campaign on the London Underground and nationally.



PARLOPHONE IS re-promoting The Pet Shop Boys' Actually with a national TV campaign in the run-up to Christmas. The album includes the band's three hit singles.



LEGEND IS backing The Best Steps To Heaven, a compilation from Showaddywaddy, with a £150,000 TV campaign which breaks this week in London, Yorkshire, Granada and Anglia. The ads will be seen on both main channel ITV and Channel Four. Dealer priced at £4.17 (compact disc £7.29), the album includes Three Steps To Heaven, Under The Moon Of Love and Pretty Little Angel Eyes.



● THE DEBUT solo album from Michael Crawford, Songs From The Stage And Screen, is to be nationally TV advertised by Telstar during December following an initial campaign in TSW, London, TVS, Anglia and Yorkshire.

The £300,000 promotion is backing an album which also features the London Symphony Orchestra.

● JIVE IS releasing a new single, Take Good Care Of Me, from Jonathan Butler to coincide with his tour beginning on December 16. The release will be backed by advertising in the music press.

● KICK, THE new album from INXS, is being backed by advertising in Q, NME, Sounds, Melody Maker, rm and Time Out and flyposting in London and all towns on the band's tour. London Underground ads have also been bought.

A NATIONAL TV campaign in support of Rick Astley's debut album, Whenever You Need Somebody, is being mounted by RCA from this week.

The promotion will also include radio advertising during the Network Chart Show until Christmas and space has been bought in the national newspapers and music press. A national display campaign runs from this week.

HE'S GETTING BIGGER!



LIFESTYLE RECORDS

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Umbrella unfurls plans for an action packed indie year

FOLLOWING ITS hurricane-hit seminar last month, with attendance down on last year, the Umbrella organisation representing indie labels is keen to forge ahead with ambitious plans for next year.

These include a further seminar — already being planned well in advance — a local radio information network, concerts and a compilation album as a means of fundraising, as well as meetings with the Mechanical Copyright Protection Society and Gallup to establish benefits for members. These ideas and others will be discussed at the general meeting next Monday (23).

Although disappointed at the level of attendance at the recent seminar, Alison Schnackenberg, who chairs the Umbrella committee, reckons that this year's panels were "more educative and entertaining than in previous years", adding: "It's been a major step forward. One of the most important things we're doing is creating a forum for the labels to get together and share information. It's important to thrust information at

people when they can go out for a drink after and talk about it further."

The Umbrella's aim is to achieve strength through a wide network of independently distributed labels, though among the more significant companies Rough Trade and Mute are members, but Factory, 4AD, Product Inc and Blast First are not.

"There are some independent people who are bound to not want to join organisations," says committee member Dave Loader, who also points out that Factory does not even belong to the BPI. Blast First's Paul Smith and Product Inc's Rob Collins, though, raise the criticisms that an organisation like the Umbrella "ghettoises" the independent sector as opposed to competing against the majors on their own terms. Both men also feel that the Umbrella is simply too ineffectual to counteract the deeply established major label interests, and that the only influence and effect will be through the music alone.

Might the fact that the Umbrella initially suffered from a lack of organisational efficiency and continuity, and so displayed a rather

limited show of strength, have contributed to the lack of faith and support as well?

Schnackenberg says: "I think that's part of it. People initially came to meetings and felt it was all a bit chaotic, which has changed a lot over the last six to eight months. We've had the same committee now for a while, while we've taken on some fairly ambitious projects and have been seen to be doing things, which should occur to people who have come back in. The membership has gone up noticeably in the last few months."

"The difficulty with the Umbrella is that it's a voluntary organisation. Everyone sitting on the committee is also running one or more independent labels and they are stealing time from those for the Umbrella — upwards of 10 hours a week. So we don't have a staff or recognisable office where people can constantly ring and speak to the same person. We don't have that face."

● The next meeting is at the Prince Albert, Balfe Road, Kings Cross, London at 7pm.

Chain With No Name puts face to LP drive

THE CHAIN With No Name, an association of indie shops backed by the Cartel, is aiming for a series of monthly promotions in the new year.

The organisation is already running pre-Christmas campaigns based around consumer press advertising. If that proves a success, the promotions will run once a month.

Each of the ads presents around six albums and lists The Chain With No Name outlets in 45 towns and cities in mainland UK.

Project co-ordinator Simon Edwards says the number of albums promoted at one time is deliberately being kept low and that it is intended that each campaign should contain one piece of product which is exclusive to The Chain With No Name.

Edwards comments: "The key to all this is that the labels are very keen to support local indie retailers."

"We at Rough Trade and the Cartel are trying to highlight the product coming through."

Conn's Country Festival seeks new sponsor

A NEW sponsor is being sought for the Wembley Country Festival at Easter following the BBC's refusal to televise an event supported by a cigarette manufacturer.

A new, three-year deal signed by promoter Mervyn Conn and the BBC has meant the end of the show's association with Silk Cut.

However, Warren Davies, a spokesman for the Conn organisation, says the event will definitely take place and that several companies have expressed an interest in becoming involved.

"With eight, 30-minute TV programmes guaranteed I don't think we'll have too much difficulty in attracting somebody. It's now just a matter of completing the negotiations in time," he comments.

Davies adds that the main interest has so far come from an alcoholic-drinks manufacturer.

Boots' CDs

▶ FROM PAGE ONE

series is a long-term project and not a one-off promotion.

Asked about its effect on other CD prices, he says: "Long term, most people expect that CD prices will come down. I don't think this will hamper that."

Band airs DIY cable TV show

TELEVISION VIEWERS who receive Clyde Cablevision are this month able to see a show hosted and produced by The Turnpike Cruisers.

The band have used their connections with Jettisoundz Video to make programmes which they hope will benefit not only them but other indie groups.

Manager and Jettisoundz managing director John Bentham comments: "The big gap between the indies and the majors is that the indie bands have no real method of projecting themselves through TV and this, we think, is a step in the right direction. We like the idea of bands being programme-makers and it's not that expensive."

The band's programmes are to receive a twice-daily slot on Aberdeen Cable during December and will be seen on Crystal Vision in Croydon and Coventry Cable.

Stylus cuts price of top range CDs

STYLUS IS reducing the dealer price of its single, full-price compact discs by £1.39 to £6.95. The company intends that retail price should fall from £11.99 to £9.99.

While stressing that Stylus' mid-price range is unaffected, managing director Tony Naughton comments: "It is my belief that CD prices have been artificially high to the detriment of the consumer. Compact disc is the sound carrier of the future so it is in the industry's interest to do everything possible to stimulate sales of new albums on CD in the marketplace."

● A NEW label, DMF Records, has been set up in Sheffield and is to make its debut with a compilation featuring seven local bands. The label is an offshoot of the Darnall Music Factory, a project for unemployed youth in the city.

● POLYDOR IS launching a new label this month, Wing Records. The label will be an outlet for writer-producer Preston Glass, who has worked with Kenny G and Whitney Houston.



NORMAN PATTIZ, chairman of Westwood One — the company which produces 70 per cent of all national independent radio entertainment in the US — kicked off The Records conference with a keynote speech. The power of radio rests in its strength as a local medium was the resounding message.

Canadian music — still playing to the US tune?

CANADA'S RELATIONSHIP with the US underpinned most of the industry topics tackled in seminars during The Record's fifth annual conference held in Toronto from October 31-November 1. Looking to the future, publisher David Farrell could only speculate on how the tentative free trade agreement with the US would affect Canada's record business, but on the positive side predicted that there would be increased scope for new Canadian artists to break through.

An A&R panel highlighted how the US is able to invest more heavily in the marketing of an act while American representatives on a promotion panel stressed that Canadian records received the same attention from US record companies as homegrown product — the dictum being to break the record, wherever it is from.

The Record's conference was an enlightening preamble to its industry awards and the televised Juno awards. A full report follows in next week's MW.

Ray of hope

▶ FROM PAGE ONE

free-for-all which will ultimately be to the detriment not only of artists but also, ironically, the consumer."

During the bill's reading in the Lords, Lord Willis described as "astonishing" the decision to leave out a blank tape levy. "All experience shows a 10 per cent levy on audio or video tapes would not disturb the market. It would be taken up by the consumer without a hiccup," he said.

He added that 90 per cent of all audio and video tapes sold were used for home taping.

Lord Lloyd of Hampstead went on to say that the absence of a tape levy was "flagrant injustice on a massive scale".

Replying for the Government, Lord Beaverbrook said not every tape was used to record copyright material. He repeated arguments put forward by trade and industry minister Kenneth Clarke that a levy would be an unfair burden on the consumer.

World BRIEFING

WASHINGTON DC: The Buffalo case whereby broadcasters seek to end the blanket licensing system for TV usage of music has been before a Senate sub-committee here. Leslie Arries of the Buffalo Broadcasting Company expressed the TV industry's view that it is overcharged at present and should pay a one-time fee instead.

The Register of Copyrights Ralph Oman told the sub-committee that the bill as presently written would penalise the creative community under a system where syndicators would have to secure music licences on a case-by-case basis. Senator Edward Kennedy is also concerned about the impact the new bill would have on composers and songwriters, and he and Senator Pete Drake are doubtful about changing the present system that appears to work.

ABIDJAN: EMI has opened a subsidiary company here in the capital of the Ivory Coast headed by Frederic Giaccardo, previously export and promotion director of EMI Pathe in France.

Cassette duplication facilities are planned, and sales and distribution will cover this territory and also other West African countries such as Togo, Mali, Guinea and Senegal.

MARLTON NJ: A prototype new compact disc package is receiving enthusiastic support from the National Association of Recording Merchandisers (NARM). Developed by the Shape company, it maintains the standard 6 x 12 dimensions, but is reinforced on four sides with hard plastic.

NARM member David Lieberman of Lieberman Enterprises says: "Obviously, with CDs as much in demand as they are, pilferage is a big issue. Some kind of security box is essential, and this protective packaging is the best thing we have to date."

NEW YORK: Manfred Bormann has been promoted to vice president, licensee administration of WEA International, with responsibility for the administration of all the company's licensee arrangements worldwide.

He joined the company in 1979 as director of international projects after a 12-year stint at Atlantic Records, preceded by jobs in Switzerland, Germany and Turkey. This year marks the 20th anniversary of Bormann's service with the WEA family of labels.

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madonna

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Our Price unveils new look

OUR PRICE is seeking to widen its appeal with a new look for its stores.

In a bid to attract older buyers while retaining its teenage custom, the chain is going for a brighter and simpler format.

Proposed changes include re-designing the shop fronts and producing "uncluttered" window displays.

The prototype in the new format is the store in Notting Hill Gate, London — (pictured) and, if it is successful, managing director David Clipsham says the changes will be extended to all Our Price's 180 shops.

Clipsham sees the move as a response to the declining numbers of traditional record buyers and the expanding compact disc market.

Shakey settles with manager

AN ACTION brought by Shakin' Stevens against former manager Paul Franklyn Barrett has ended following an agreement in the High Court.

As part of an agreed package ending the action, Barrett is to hand over all tapes containing performances by Stevens which he still has in his "possession, control or power".

He also agreed to do his best to hand over any other tapes issued in pursuance of licences he granted as soon as the licences expire.

Mr Justice Harman made an order staying all further proceedings in the action.

Virgin denies it is stalking HMV or EMI

VIRGIN IS giving a cautious welcome to digital audio tape while denying rumours that it has been seeking to acquire either HMV or EMI.

Group managing director Don Cruickshank does not rule out, though, that Virgin would be interested in EMI Records at a later date.

Questioned by MW at the announcement of the group's first annual results as a public company, Cruickshank said: "The rumours about EMI and HMV have no relation to fact."

"Whether someday we would be interested in managing the music operations of Thorn-EMI, then the answer is 'yes' because we would be a formidable combination. But, there is nothing in our plans."

"HMV and ourselves both have about 10 per cent of the marketplace and we are both capable of operating perfectly well in the High Street on our own."

During the presentation, Virgin director Ken Berry said the group would be willing to embrace DAT once the music industry as a whole

"is comfortable with it".

Record division managing director Simon Draper said it would be pointless to try to halt new technology when there was a public demand for it, adding: "We should not be frightened of the detail of how our copyrights are sold on to

music buyers."

The Virgin Group made a pre-tax profit in the year ended July 31 of £31.1m, double the previous year's figure of £15.5m.

The retail and property division made £4.6m, up from £0.3m in 1986.

MUSICAL

Chairs

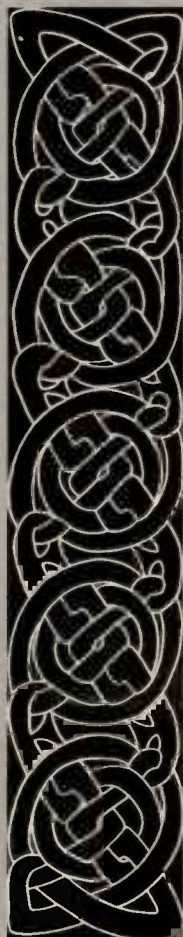
PROMOTIONS AT Terry Elrod Distribution: **Dave McWilliam** moves up to sales and marketing director; **Roland Evans** is appointed operational director; former northern area sales manager **Steve Carless** is promoted to video product controller; **Mike Bryan** replaces Carless ... After six years in Los Angeles, **Julia Burley** has returned to Shorewood Packaging to assume responsibility for music industry sales ... **Theresa Chung** has

been appointed Tradewinds Merchandising's accounts handler for UK brands ... **Graham Jeffs** has joined Beggars Banquet as head of marketing. He was previously field sales manager at Island.

● **LIGHTNING DISTRIBUTION** is to mount another roadshow next year following the success of the 1987 event which attracted 2,000 visitors and £1m of business.

This year's exhibition visited seven sites and covered 3,000 miles and displayed goods from 50 companies. Co-ordinator Loretta Cohen comments: "We're delighted with the support we have received from suppliers and retailers alike, and we have learned a great deal which will stand us in good stead."

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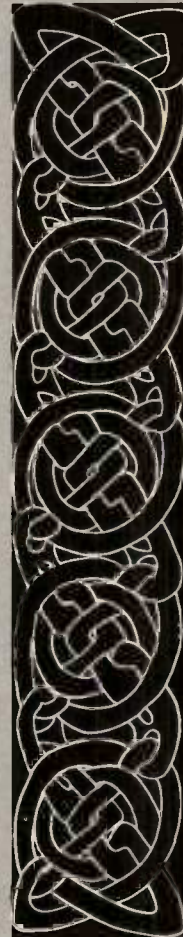
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The 'three wise men' bring presence to SBK

by Nigel Hunter

SBK SONGS is now one year old, and UK managing director Richard Thomas anticipated the anniversary slightly by signing Freddie McGregor to a worldwide deal (below).

When "the three wise men" (Stephen Swid, Martin Bandier and Charles Koppelman) as Thomas terms them bought CBS Songs, the usual buzz of speculation, gossip and derision ensued. How could they possibly cope and what were they going to achieve which a corporate entity like CBS Songs hadn't already done?

"People were wary at first about what might happen," acknowledges Thomas, "but as far as I'm concerned, it was the best thing that could have happened. With issues like central licensing, copyright reform and the comparative needs of owners and users of music, having the mantle of a worldwide independent publisher thrust upon us is terrific."

SBK in its infancy has taken the lead in campaigning against the Warner-Chappell merger through the IMPACT organisation. As far as the UK is concerned, the matter is

before the Monopolies & Mergers Commission, and Thomas will not commit himself as to the situation if approval is given beyond saying "It's hard to pre-judge how the industry's going to be".

He's been a corporate man himself, with eight years' service with CBS Records and then three with CBS Songs. He likes the present set-up, more exposed as it is compared with corporate environments.

"It's easy to be complacent when you're in a corporate womb," says

Thomas, "and CBS Songs was a very small part of the corporate whole. Now we're 100 per cent the whole, and the three wise men are entrepreneurs who have introduced a totally different level of commitment."

"We have an efficient worldwide structure, which is a legacy of the CBS Songs days, and we're turning a corner. People are coming to us to sign for less than was on offer elsewhere because they know we get things done for them."



MARC MAROT, who has succeeded Hein van der Ree as managing director of Island Music (MW October 31), moves to the post after heading associate company Blue Mountain Music for three years, a role he will now combine with his new responsibilities.

Lionel Conway, worldwide chairman of Island Music who announced the appointment, comments: "Marc was a natural successor to Hein. He has been successfully running Blue Mountain and Island Visual Arts, he knows all Island's licensees and writers, and is familiar with all aspects of Island's activities. With his background, he's sure to be a valuable asset to the company."

B R I E F S

NEW YORK: Songwriters Jon Lyons and M Scott Sotabeer are suing several parties including A&M Records, alleging that the idea for an all-star Christmas album to benefit the Special Olympics was theirs and that they were excluded from the final project, which was originally to include their theme song for the event, A Time For Heroes. They are seeking \$10m in damages.

LOS ANGELES: Music publishing veteran Mike Stewart will head the newly founded Everest Entertain-

ment Group, a company formed by two New York real estate developers to create new music-related businesses including publishing and to acquire existing operations.

Most recently Stewart ran CBS Songs before it was sold to SBK.

NEW YORK: Songwriter Dana Suesse has died here aged 76. Among her credits are the standards You Ought To Be In Pictures, My Silent Love and The Night Is Young And You're So Beautiful.

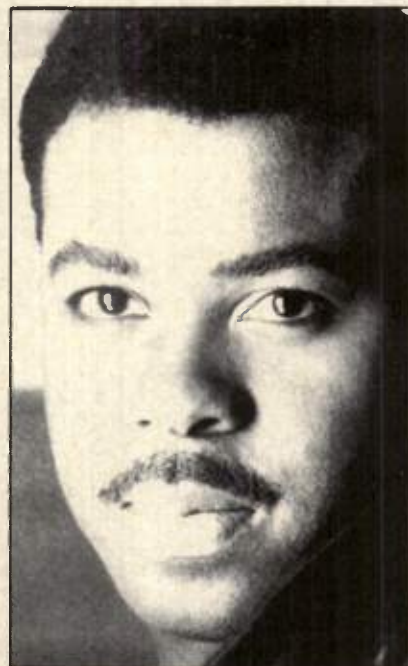
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ARISTA

No one's going to miss HITS 7!

Specially produced television commercials will tell your young and not so young customers about HITS 7—a brand new double album, double cassette AND double CD—all full of current chart hits!

The TV commercials will cover every region of the UK, from Tyne Tees to the South West.

SIDE 1

1. **Bee Gees**—You Win Again.
2. **Rick Astley**—Never Gonna Give You Up.
3. **Terence Trent D'Arby**—Wishing Well.
4. **Five Star**—Strong As Steel.
5. **Spagna**—Call Me.
6. **Beastie Boys**—She's On It.
7. **Abigail Mead/Nigel Goulding: Full Metal Jacket**—I Wanna Be Your Drill Instructor.
8. **Shakin' Stevens**—What Do You Want To Make Those Eyes At Me For.

1. **Fleetwood Mac**—Little Lies.
2. **Alexander O'Neal**—Criticize.
3. **Prince**—U Got The Look.
4. **Donna Summer**—Dinner With Gershwin.
5. **Levert**—Casanova.
6. **Pseudo Echo**—Funky Town.
7. **Eric B & Rakim**—Paid In Full.
8. **Chic**—Jack Le Freak.

No one's going to miss HITS 7!

Specially produced television commercials will tell your young and not so young customers about HITS 7—a brand new double album, double cassette AND double CD—all full of current chart hits!

The TV commercials will cover every region of the UK, from London to Northern Scotland, from the South West to Tyne Tees. Starting on November 25th, London, Granada,

Yorkshire, Tyne Tees, Grampian, Anglia and Border with all other areas on air by week 2. This massive campaign continues right through to Christmas Eve and beyond—and is supported by the biggest ever press campaign for a HITS album; the big nationals, the young specialist music press, the high circulation womens magazines.

Certainly no one's going to miss HITS 7!

SIDE 1

1. **Bee Gees**—You Win Again.
2. **Rick Astley**—Never Gonna Give You Up.
3. **Terence Trent D'Arby**—Wishing Well.
4. **Five Star**—Strong As Steel.
5. **Spagna**—Call Me.
6. **Beastie Boys**—She's On It.
7. **Abigail Mead/Nigel Goulding: Full Metal Jacket**—I Wanna Be Your Drill Instructor.
8. **Shakin' Stevens**—What Do You Want To Make Those Eyes At Me For.

SIDE 2

1. **Fleetwood Mac**—Little Lies.
2. **Alexander O'Neal**—Criticize.
3. **Prince**—U Got The Look.
4. **Donna Summer**—Dinner With Gershwin.
5. **Levert**—Casanova.
6. **Pseudo Echo**—Funky Town.
7. **Eric B & Rakim**—Paid In Full.
8. **Chic**—Jack Le Freak.

BANG!

THE HITS ALBUM 7



SIDE 3

1. **a-ha**—The Living Daylights.
2. **Wax**—Bridge To Your Heart.
3. **Scarlet Fantastic**—No Memory.
4. **Jesus & The Mary Chain**—Darklands.
5. **Sisters Of Mercy**—This Corrosion.
6. **House Master Boyz & The Rude Boy Of The House**—House Nation.
7. **Desireless**—Voyage Voyage.
8. **Nina Simone**—My Baby Just Cares For Me.

1. **Jennifer Warnes/Bill Medley**—(I've Had) The Time Of My Life.
2. **Atlantic Starr**—Always.
3. **Luther Vandross**—So Amazing.
4. **Whitney Houston**—Didn't We Almost Have It All.
5. **Ray Parker Jr**—I Don't Think.
6. **L L Cool J**—I Need Love.
7. **Kenny G**—Songbird.
8. **Simply Red**—Every Time You Say Goodbye.

HITS 7 CD

Tele-order desk 01-998-5929 or from your WEA salesman. WEA Records, PO Box 59, Alperton Lane, Wembley, Middlesex HA0 1FJ.

OUT NEXT WEEK! SELECTED TRACKS AVAILABLE SOON ON VIDEO.

The Xmas Album

The seventh in a highly successful series of double albums featuring the latest hits!

Following the phenomenal success of Hits 6, which sold well over 1,000,000 double albums, cassettes and CD's in the summer, comes the latest—HITS 7.

A-Ha, Bee Gees, Prince, Whitney Houston, Fleetwood Mac, Simply Red, Beastie Boys, Rick Astley ... these names will mean that HITS 7 will appeal to everyone this Christmas—making it 1987's hottest selling product. Look at the full track listing ... look at the promotion ... make sure you benefit from the top album!

SIDE 3

1. **a-ha**—The Living Daylights.
2. **Wax**—Bridge To Your Heart.
3. **Scarlet Fantastic**—No Memory.
4. **Jesus & The Mary Chain**—Darklands.
5. **Sisters Of Mercy**—This Corrosion.
6. **House Master Boyz & The Rude Boy Of The House**—House Nation.
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6. **L L Cool J**—I Need Love.
7. **Kenny G**—Songbird.
8. **Simply Red**—Every Time You Say Goodbye.

New Point-of-Sale Support

High quality showcards, streamers and posters are available to support HITS 7 at the vital point-of-sale. Dealers can use the streamer above as further

'instant' display. This is the album that will bring the customers pouring into record stores—make sure you have the stocks to meet the demand!

New double HITS 7 CD

For the first time the CD version will contain every track—it's the full selection; and at a special price that will really appeal to all. Remember that apart from the current CD owner, many people will have a new CD player for Christmas—and they'll be looking for records like HITS 7. Go for it!

Order HITS 7 now from WEA

Tele-order desk 01-998-5929 or from your WEA salesman. WEA Records, PO Box 59, Alperton Lane, Wembley, Middlesex HA0 1FJ.

ALBUM: HITS 7. CASSETTE: HITS 7C. CD: HITS 7 (double CD). OUT NEXT WEEK!

SELECTED TRACKS AVAILABLE SOON ON VIDEO.

UK SHARES (PENCE)		HIGH	LOW	MONTH END PRICE	CHANGE (%)		DIVIDEND	
					OVER MONTH	SINCE JAN '87	PER SHARE	YIELD PER CENT
BOOSEY & HAWKES	(25p)	235	165	220	-4.3	+17.0	—	—
BOOTS	(25p)	329.5	215	252	-19.1	+9.1	10.3	4.1
CAPITAL RADIO	(10p)	211	127	157	-15.1	—	6.8	4.3
CASTLE COMMS	(5p)	306	207	207	-25.5	—	9.6	4.6
CHRYSLIS	(25p)	274	171	188	-27.7	+9.3	10.4	5.5
P'DILLY RADIO	(5p)	98	34	68	-22.7	+100.0	2.7	4.0
PHILIPS	(f10)	1687	1000	1050	-30.6	-21.6	59.2	5.6
PRESTWICH	(25p)	221	114	130	-37.8	+14.0	0.5	0.4
RADIO CITY	(25p)	163	43	125	+1.6	+190.7	—	—
RADIO CLYDE	(25p)	121	53	80	-29.2	+37.9	4.8	6.0
REALLY USEFUL	(5p)	617	361	500	-9.1	+37.7	16.3	3.3
W H SMITH	(50p)	417	276	341	-15.8	+23.6	8.7	2.6
THORN EMI	(25p)	830	436	470	-32.7	+0.2	24.7	5.3
VIRGIN GROUP	(10p)	179	102.5	115	-23.3	-13.9	3.2	2.8
WOOLWORTHS	(50p)	461	283	332	-7.0	-6.5	11.1	3.3

OCTOBER 1987								
US SHARES								
CBS	—	215	130	172.6	-19.7	+35.9	3.0	1.7
MCA	—	61.25	39.2	39.2	-36.0	-2.1	0.7	1.8
WARNER COMMS	—	36.8	22.2	27.4	-23.1	+24.0	—	—

Profits of doom — that's entertainment

THE FIGURES in the accompanying table show the effect of "black October" on the share fortunes of the companies concerned when the long-running bull market plunged disastrously into a bear garden.

The percentage change columns highlight the fact that companies in the music industry which have been achieving good results since January nevertheless took some knocks, heavy in some cases, during the awful month of October.

But, despite the universal knock-on effect of a depressed stock market uncertain of the future, confidence and optimism are the dominant reactions from companies in the list questioned by *Music Week*.

The notable exception in the list to the recent downturn is Radio City, the only one to show a plus during October. Its results are due in a week and should be impressive, although MD Terry Smith would not be drawn on that point ahead of their publication. He's also chairman of Broadcast Marketing Services, an ILR national airtime sales agency, which gives him an overall perspective of commercial radio in the UK.

"The Advertising Association stated recently that radio is the fastest growing medium for national advertising over the last 12 months," says Smith. "I don't see

any signs of a downturn at present or any clouds on the horizon for 1988.

"I think the stock market situation could affect British companies with interests in the US and perhaps some advertising agencies involved in the entertainment business. As far as TV companies are concerned, it's difficult to say."

His Capital Radio counterpart, Nigel Walmsley, does not anticipate any adverse consequences for commercial radio in the stock market crash, although he qualifies that opinion somewhat by stating that "forecasting is a game for experts or fools".

"Radio is a volatile business" he adds, "and we're accustomed to living in an industry where demand is not easy to predict. We pay more attention at Capital to our trading performance rather than our share price, and advertising remains buoyant."

A company which has considerable interests in the US as well as here is Thorn EMI, which recently acquired Rent-A-Center, a major American renter of consumer durables and household equipment on a rent-to-own basis whereby its customers own the goods at the end of the rental period. It's also acquired five European rental businesses recently from Granada, and a spokesman believes the ac-

quisitions are sound despite the stock market upheaval.

"Naturally we have been watching the way that we and many other companies have been affected by these dramatic developments in share prices," he comments. "We're all caught up in a situation beyond national control, and some people think the falling value of the dollar might affect our US interests including the music operations. But we remain strong, and the present state of the stock market won't affect any future plans."

Thorn EMI's interim results are due on December 10. Another British company operating internationally, albeit on a smaller scale than Thorn EMI, is the Virgin Group, whose managing director Don Cruickshank believes the current stock market storm is one that can be weathered.

"We've no major acquisitions in mind, and in terms of financing over the next year we have our lines of credit already in place. We're now active internationally in all the major economies of the developed world. If the rate of growth slows in 1988/89, there's a possibility that consumer spending might be reduced, but people's spending on entertainment doesn't seem to be much affected by bad times. The Thirties Depression was

a golden era for entertainment."

Cruickshank points out that, since Virgin does not have any manufacturing and distribution divisions, it would only be hit once by a drop in unit sales. Also a recession can make the cost of acquisitions cheaper.

"As our chairman Richard Branson puts it, there must be people in the world who need our help."

Cruickshank's point about the public seeking entertainment as a diversion and distraction from gloomy times and events is echoed by Michael Sydney-Smith, finance director of the Really Useful Group, who recalls the Thirties as being the golden age for Hollywood.

"Fundamentally we don't see the present stock market conditions as a threat," he declares. "We raise finance from wealthy individuals to capitalise our shows around the

world, and sometimes we get a reaction to the effect that the Stock Exchange is much less of a risk for their money. I think that myth has now been destroyed, and high risk finance for films and theatrical productions will probably be easier to raise as a consequence."

On the retail front, W H Smith chairman Simon Hornby is keen to stem any panic or undue despondency.

"I cannot guarantee exactly what will happen in the current trading environment," he admits, "but I am confident of the company's strength, and I believe that shareholders will see the value of their shares growing in the future."

"My advice to everyone is not to panic, but to hold on to your shares and over the years ahead I am sure you will see steady capital growth. I am a shareholder and I will be taking my own advice."



THE STOCK market slide of "black October" has not dulled the spirit of Virgin's directors and the company has countered poor share performance since flotation with doubled profits (see p6). Pictured with smiles all round are (left to right) Ken Berry, Simon Draper, Robert Devereux, Richard Branson, Don Cruickshank and Trevor Abbott.

JIVE'S GOT IT ALL RAPPED UP

THESE 4 ALBUMS HAVE
JUST SHIPPED OVER 600,000
COPIES IN AMERICA

TESTIMONY TO THE SUCCESS
OF JIVE RECORDS IN THIS
FAST GROWING AREA OF MUSIC

COMING SOON: THE *WORD VOL. 2,
SCHOOLLY D, DJ JAZZY JEFF &
FRESH PRINCE

RECORDED AT BATTERY STUDIOS LONDON
ORDER FROM BMG/RCA TELESales



THE *WORD IS RAP



Whodini ■ "OPEN SESAME" ■ HIP 50



STEADY B ■ "WHAT'S MY NAME?" ■ HIP 54



SKINNY BOYS ■ "SKINNY & PROUD" ■ HIP 55



KOOL MOE DEE ■ "HOW YA LIKE ME NOW?" ■ HIP 53

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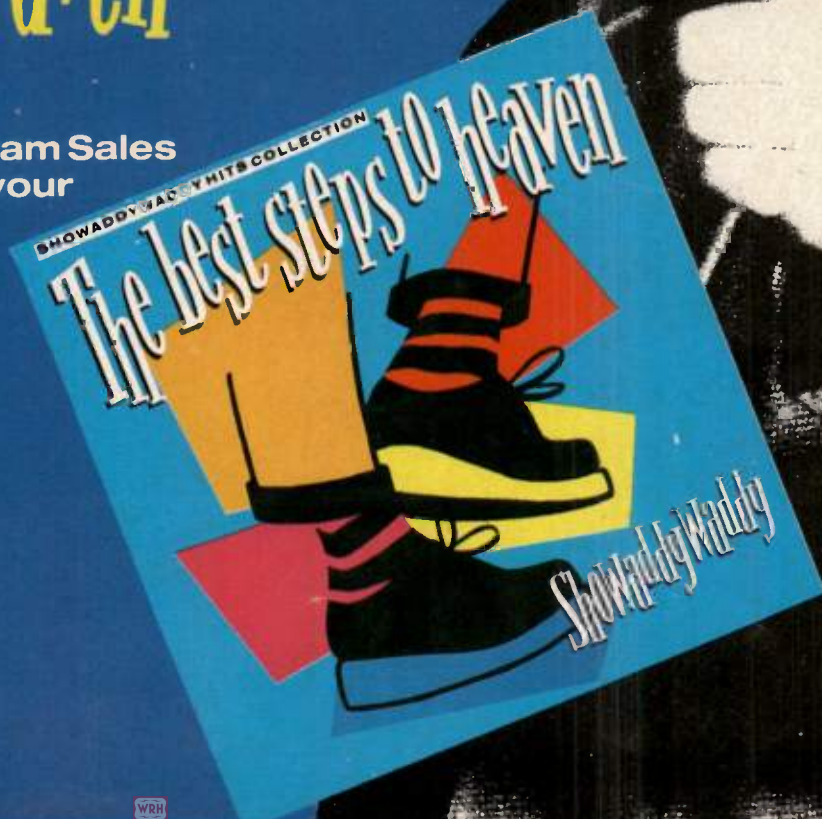
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ON TV**



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RECORDS**

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1 Euston Centre London NW1 3JG
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Showaddywaddy



WRH

TOP 100 ALBUMS



ARTISTS' A-Z

100 CREME	58	ORCHESTRA, The	84
101 ABC	59	LOS LOBOS/VARIOUS	70
102 ALLWAYS	60	LYNOTT, Phil & Thin Lizzy	64
103 AZTEC CAMERA	61	MADONNA	67
104 BANANARAMA	62	MADONNA/VARIOUS	65
105 BEE GEES	63	MARILLION	98
106 BENETAR, Pat	64	MCCARTNEY, Paul	2
107 BEST OF HOUSE 3	65	MELLENCEAMP, John	2
108 BLACK	66	Caesar	87
109 BROWN, James	67	MICHAEL JACKSON	15
110 BUTLER, Jonathan	68	MICHAEL, George	5
111 CHRISTIAN, The	69	NEW ORDER	100
112 CLANNAD	70	OWEN SMASH HITS	43
113 CLAPTON, Eric/CREAM	71	OTNEAL, Alexander	32
114 COLE, Lloyd & The Communards	72	ORIGINAL LONDON CAST PHANTOM OF THE OPERA	61
115 CRAWFORD, Randy	73	ORIGINAL SOUNDTRACK	29.91
116 D'ARBY, Terence Trent	74	PARKER JR, Ray	76
117 DEF LEPPARD	75	PET SHOP BOYS	16
118 DIRE STRAITS	76	PINK FLOYD	73
119 DOKKEN	77	PRESELEY, Elvis	89
120 ELTON, Ben	78	PRETENDERS	6
121 ERASURE	79	PROCLAIMERS, The	94
122 EURYTHMICS	80	REA, Chris	40
123 FERRY, Bryan	81	RICHARD, Cliff	68
124 FIVE STAR	82	ROBERTSON, Robbie	50
125 FLEETWOOD MAC	83	ROSE MARIE	10
126 FOSTER & ALLEN	84	RUSH	75
127 FROM MOTOWN WITH LOVE	85	RY COODER	12
128 FUREYS & DAVEY	86	SHADOWS, The	71
129 GENE	87	SIMON, Paul	71
130 GENESIS	88	SIMONE, Nina	66
131 HARRISON, Jon	89	SIMPLY RED	86
132 HARRISON, George	90	SIXTIES MIX	54
133 HEART	91	SMITHS, The	42
134 HIT FACTORY	92	SPRINGSTEEN, Bruce	36
135 HIT MIX	93	STING	26
136 HUSTON, Whitney	94	TPAU	1
137 HUE AND CRY	95	THE ALARM	46
138 JACKMASTER VOL 1	96	THE GREATEST HITS OF 1987	24
139 JACKSON, Janet	97	THE HOUSEMARTINS	52
140 JACKSON, Michael & Diana Ross	98	U2	41
141 JELLYBEAN	99	UB40	9
142 KANAWA, Kim Te, & Irons, Jeremy	100	UPFRONT 8	83
143 KISS	60	VANDROSS, Luther	47
144 LANZA, Mario	61	VEGA, Suzanne	63
145 LEVEL 42	62	WARLOCK	90
146 LEWIS, Huey And The News	63	WET WET WET	37
147 LONDON SYMPHONY	64	WHITE, Barry	80
	65	WHITESNAKE	57
	66	WINWOOD, Steve	30

Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 500 conventional record outlets. To qualify for a chart position LPs, Cassettes and CDs must have a dealer price of £1.82 or more.

KEY TO CHART
This Week
Last Week
Weeks On Chart

TITLE
Artist (Producer)
Label LP No. (Distributor)
C: Cassette No./CD: Compact Disc No.

▲ Indicates panel sales increase of 50% or more over previous week.

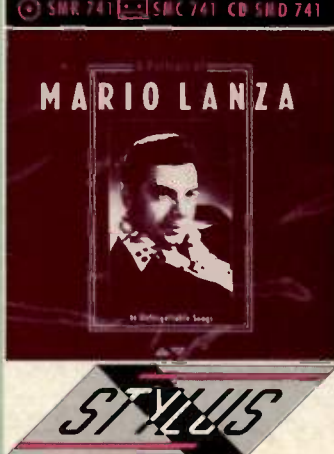
BPI AWARDS
◆ PLATINUM (300,000 units)
Any multiple of this level can be certified to provide for double platinum (600,000 units), triple platinum (900,000 units), quadruple platinum (1,200,000 units) awards etc.
◆ GOLD (100,000 units)
◆ SILVER (60,000 units)

BPI awards are made for combined unit sales of LPs, Cassettes and CDs.

Records with a dealer price of £2.24 or below require twice the sales quantity quoted above to obtain an award.

STATISTICS (Wk 44) This Week Year To Date
New Chart Entries 13 363
Panel Sales Percentage 1%

MARIO LANZA
ORDER NOW
C: SMR 741 SMC 741 CD SMD 741



51	39	7	BEST OF JAMES BROWN-GODFATHER ...	K-Tel NE 1376(K)
			James Brown (Various)	C:CE 2376/CD:NCD 3376
52	76	8	THE PEOPLE WHO GRINNED THEMSELVES ...	Go! Discs AGOLP 9(C)
			The Housemartins (Maj. Williams/The Housemartins)	C:ZGOLP 9/CD:AGOLP 9
53	46	3	SIRIUS	RCA PL 71513(BMG)
			Clannad (Greg Ladanyi/Russ Kunkel)	C:PK 71513/CD:PD 71513
54	97	20	SIXTIES MIX	Stylus SMR 733(STY)
			Various (Various)	C:SMC 733
55	59	13	BROTHERS IN ARMS	Vertigo/Phonogram VERH 25(F)
			Dire Straits (Mark Knopfler/Neil Dofman)	C:VERHC 25/CD:824 499-2
56	89	2	A PORTRAIT OF MARIO LANZA	Stylus SMR 741(STY)
			Mario Lanza (Various)	C:SMC 741
57	57	33	WHITESNAKE 1987	EMI EMC 3528(E)
			Whitesnake (Mike Stone/Keith Olsen)	C:TCMCC 3528/CD:702-2
58	45	13	CHANGING FACES- THE VERY BEST ...	PROTV/PolyGram TGCLP 1(F)
			10CC/Godley and Creme (Various)	C:TCGCMC 1/CD:816355-2
59	51	13	HYSTERIA	Bludgeon Riff/Phono HYSYL 1(F)
			Def Leppard (Robert John Lange/Nigel Green)	C:HYSMC 1/CD:830 675-2
60	NEW		MY FAIR LADY	Decca/London MFL 1(F)
			Kiri Te Kanawa & Jeremy Irons (Paul Myers)	C:MFLC 1/CD:421 200-2
61	64	40	ORIGINAL LONDON CAST 'PHANTOM OF THE ...'	Polydor PODV 9(F)
			Various (Andrew Lloyd Webber)	C:PODVC 9/CD:831 273-2/831 563-2
62	43	3	SEDUCED AND ABANDONED	Circa/Virgin CIRCA 2(E)
			Hue And Cry (Harvey Goldberg/James Biondolillo)	C:CIRC 2/CD:CIRCA 2
63	47	2	SOLITUDE STANDING	A&M SUZLP 2(F)
			Suzanne Vega (Steve Adabbo/Lenny Kaye)	C:SUZMC 2/CD:SUZCD 2
64	94	2	THE BEST OF PHIL LYNOTT & THIN LIZZY	Telstar STAR 2300(BMG)
			Phil Lynott & Thin Lizzy (Various)	C:STAC 2300/CD:TCO 2300
65	56	17	ORIGINAL SOUNDTRACK 'WHO'S THAT GIRL'	Sire WX102(W)
			Madonna/Various (Madonna/Various)	C:WX102/CD:926 611-2
66	100	2	MY BABY JUST CARES FOR ME	Charly CR 30217(CH)
			Nina Simone (-)	C:TCR 30217/CD:CHARLY 6
67	68	72	TRUE BLUE	Sire WXS4(W)
			Madonna (Madonna/Patrick Leonard/Stephen Bray)	C:WXS4/CD:925 442-2
68	52	2	ROBBIE ROBERTSON	Geffen/WEA WX 133(W)
			Robbie Robertson (Daniel Lanois/Robbie Robertson)	C:WX133/CD:924 1602
69	98	2	ALWAYS	K-Tel NE 1377(K)
			Various (Various)	C:CE 2377/CD:NCD 3377
70	62	14	ORIGINAL SOUNDTRACK LA BAMBA	London LONLP 36(F)
			Los Lobos/Various (Steve Berlin/Various)	C:LONC 36/CD:828 058-2
71	71	63	GRACELAND	Warner Brothers WXS2(W)
			Paul Simon (Paul Simon)	C:WXS2/CD:925 447-2
72	63	5	WOW!	London RAMA 4(F)
			Bananarama (Stock/Aitken/Waterman)	C:KRAMC 4/CD:828 061-2
73	55	10	A MOMENTARY LAPSE OF REASON	EMI EMD 1003(E)
			Pink Floyd (Bob Ezrin/Dave Gilmour)	C:TCMD 1003/CD:7480682
74	58	25	BAD ANIMALS	Capitol ESTU 2032(E)
			Heart (Ron Nevison)	C:TCSTU 2032/CD:CDP 746 676-2
75	79	2	GET RHYTHM	Warner Brothers WX 121(W)
			Ry Cooder (Ry Cooder)	C:WX 121C
76	48	6	AFTER DARK	Geffen/WEA WX122(W)
			Ray Parker Jr (Parker Jr/Bacharach/Bayer Sager)	C:WX122/CD:9241242
77	61	2	BEST OF HOUSE 3	Serious BEHO 3(A)
			Various (Various)	C:ZCHO 3
78	60	18	HITS 6	CBS/WEA/BMG HITS 6(BMG)
			Various (Various)	C:HITS6 6/CD:CD HITS6
79	53	5	ALPHABET CITY	Neutron/Phonogram NTRH 4(F)
			ABC (Martin Fry/Mark White)	C:NTRHC 4/CD:8323912
80	RE		THE RIGHT NIGHT AND BARRY WHITE	Breakout/A&M AMA 5154(F)
			Barry White (Barry White)	C:AMC 5154/CD:CDA 5154
81	69	4	SPORTS	Chrysalis CHR 1412(C)
			Huey Lewis And The News (Huey Lewis/The News)	C:ZCHR 1412/CD:ACCD 1412
82	87	44	RUMOURS	Warner Brothers K 56344(W)
			Fleetwood Mac (F. Mac/Dashut/Caillat)	C:K 56344/CD:K 256344
83	65	6	UPFRONT 8	Serious UPFT 8(A)
			Various (Various)	C:ZCFT 8
84	81	2	CLASSIC ROCK COUNTDOWN	CBS MOOD 3(C)
			The London Symphony Orchestra (Jarratt/Reedman)	C:MOODC 3/CD:482114-2
85	78	75	INVISIBLE TOUCH	Virgin GENLP 2(E)
			Genesis (Genesis/Hugh Padgham)	C:GENMC 2/CD:GENCD 2
86	85	36	MEN AND WOMEN	WEA WX 85(W)
			Simply Red (Sodkin/Ellis/Hucknall)	C:WX 85C/CD:CD:242 071-2
87	RE		THE LONESOME JUBILEE	Mercury/Phonogram MERH 109(F)
			John Cougar Mellencamp (Mellencamp/Gehman)	C:MERHC 109/CD:832 465-2
88	86	2	MOTORMOUTH	Mercury/Phonogram BENLP 1(F)
			Ben Elton (Phil McIntyre/Ben Elton)	C:BENMC 1
89	73	13	PRESELEY-THE ALL TIME GREATEST HITS	RCA PL 90100(2)(BMG)
			Elvis Presley (Various)	C:PK 90100(2)/CD:PD 90100(2)
90	54	2	TRIUMPH AND AGONY	Vertigo/Phonogram VERH 50(F)
			Warlock (Joey Balin)	C:VERHC 50
91	84	5	TOP GUN	CBS 70296(C)
			Original Soundtrack (Various)	C:40-70296/CD:CD CBS 70296
92	RE		WHITNEY HOUSTON	Arista 206 978(BMG)
			Whitney Houston (Jackson/Masser/Kashif)	C:406 978/CD:610 359
93	80	4	JACKMASTER VOL 1	DJ Int./Westside JACKLP 501(A)
			Various (Various)	C:ZJACK 501/CD:JACK 501
94	NEW		THIS IS THE STORY	Chrysalis CHR 1602(C)
			The Proclaimers (-)	C:ZCHR 1602
95	77	11	JONATHAN BUTLER	Jive HIP 46(BMG)
			Jonathan Butler (Barry Eastmond/Bryan New)	C:HIPC 46/CD:HIP 46
96	NEW		BACK FOR THE ATTACK	Elektra EKT 43(W)
			Dokken (Neil Kemon)	C:EKT 43C/CD:960 735-4
97	NEW		FUREYS FINEST	Telstar HSTAR 2311(BMG)
			Fureys & Davey Arthur (-)	C:HSTAC 2311
98	NEW		CLUTCHING AT STRAWS	EMI EMD 1002(E)
			Marillion (-)	C:TCMD 1002
99	92	4	JUST VISITING THIS PLANET	Chrysalis CHR 1569(C)
			Jellybean (Jellybean)	C:ZCHR 1569/CD:CCD 1569
100	83	13	SUBSTANCE	Factory FACT 200(P)
			New Order (Various)	C:FACT 200C/CD:FACT 200

WRH

Sitting comfortably in the EMI hot seat

After 18 months in the hot seat at Manchester Square — already a long while by EMI UK's time-scale — Rupert Perry sees his job of managing director as only just beginning, as he reveals to David Dalton.

RECORD COMPANIES need a settled existence for an extended period for best laid plans to succeed. That's the philosophy of Rupert Perry who replaced Peter Jamieson 18 months ago in dramatic fashion. The story goes that he turned up on a friend's doorstep looking for a bed for the night when he flew into London — the decision had been taken so quickly, they'd forgotten to book him a hotel room.

Time and continuity have been commodities rarer than triple platinum albums for EMI UK in the late Seventies and Eighties but Perry, if anyone, has the credentials to make the system work for him.

He went through the classic EMI training of lowly learning jobs in the UK, followed by higher level executive experience abroad before landing the UK hot seat which has incinerated some record industry careers and at least singed the pants of some others. The special added ingredients which spice the CV of this Wiltshire lad with the slight LA inflexion are his periods in the, on the face of it, humble role as assistant to the two most influential figures in the modern history of EMI's music operations — L G Wood (who usually enjoys the epithet "legendary" before his name) and Bhaskar Menon, chairman and chief executive officer of EMI Music Worldwide, and the man who installed Perry in London.

Settled existence comes with certainty of the future and for one reason and another EMI has had to live with the impression of having an almost

permanent "for sale" sign outside Manchester Square, even though it has been other majors which have been changing hands.

Word is that, while his board may not agree to a man, Thorn EMI supremo Colin Southgate is keen to hang on to the EMI Records international network, as a platform for only loosely related overseas expansion as much as for the worth of the company itself. If Southgate's resolve holds, Perry should have the period of stability he believes the UK operation — and EMI internationally — requires to aspire to pre-eminence once again.

When he left abruptly, Jamieson was in the process of lobbying hard for a higher profile for the UK operation as an international powerbase. Menon is seen by some as a mystical butterfly figure floating round the world but landing in Los Angeles probably more often than he lands in London. Where does that leave Perry's team?

"We're a British company... we're owned by a British company," he states firmly. "But the US represents 50 per cent of the world market and we have to pay heed to that."

"Yet if you think about it, it's interesting to reflect on just where the powerbase is these days. We're British, PolyGram is Dutch, BMG is German, WEA is American and CBS looks like turning Japanese."

"Having said all that, all of us must recognise the need to be well represented in the UK — it's the talent base. About 50 per cent of the world's talent comes out of the UK, yet the market represents only eight per cent of world sales."

"I believe we have a more international outlook than any other company," he says. "We have a chairman who travels the world probably more than anyone else in his position, making new contacts all the time, and EMI as a whole travels more than any other company."

"These days it's essential to have international needs in mind when assessing new talent."

Examples? "Almost all of them," he says diplomatically, but with conviction.

"Another requirement of being a large company with a long-term commitment is that we're looking to break artists rather than records. For instance, Star Trekkin' was a big

hit and good luck to them, but it's not the sort of one-off success that EMI would be interested in.

"Our commitment is such that we know that with each release one of the A&R team has devoted time to that record. The relationship with the artist may only be for a singles deal, but it's the development of the artist that's important."

The need for a strong international appeal, bidding wars for hot talent and the increasing expense of recording could suggest a trend towards bigger and bigger investment in fewer and fewer artists. However, Perry maintains: "The size of the roster has remained fairly constant in recent years, though artists come and go."

"It's certainly true, though, that the competitive nature of the market inevitably means a bigger investment in A&R than ever before."

Artists are better represented than ever before but Perry does not subscribe to the view that too many lawyers and accountants spoil the creative broth.

"I think it's a much healthier state of affairs and I welcome the fact that artists are getting good advice both financially and creatively," he reasons.

"These days, they're a business and we're a business, and we both want to be successful. It will be interesting to see which artists eventually float themselves on to the stock market."

Perry hadn't seen much of the UK market until he returned to the sixth floor at Manchester Square but is now in a good position to make a comparison between the UK and US.

He identifies broadly similar objectives in each market, though with obvious differences in scale. "One thing I learned very quickly when I came back was the meaning of the term file discounts," he adds pointedly.

"There are certainly different avenues of promotion. Over there radio is all-important. Here radio is still important, but there are also television, the clubs, press. There is a certain formula to follow in the States, whereas here it's more up in the air."

The retailers' main point of contact with any record company is through the distribution network. A smooth, efficient manufacturing and distribution set-up can be the engine room which drives a successful re-



RUPERT PERRY: no more apologies.

cord company. It has to be said that the EMI operation based at Hayes has been the bane of many an EMI MD's life.

Perry believes things have improved.

"I reckon it's heading in the right direction," he says. "One reason is that we've got one person co-ordinating that area for Europe — Richard Burkett. I think Ted Harris and his team have come to terms with the difficulties and solved a lot of the problems, though I have to admit there are still problems."

Perry is not one for great public pronouncements, grand gestures — perhaps unusual for the music business and not what many Manchester Square staff almost expect from a leader. At times people like to be reassured that things are great and they're doing a fine job, but it is not in Perry's nature to call his 300 staff together and make Churchillian speeches. If there is any blood, toil, tears and sweat to be expended, he would rather it were done with quiet efficiency, for that is the way he operates himself.

Staff were in turmoil at the departure of Jamieson who had built up a formidable team spirit at EMI House. Perry acknowledges: "I took over what was a very healthy company. There were people in place who were doing a very good job for us."

Having been in charge for 18 months he has engineered the most significant restructuring for some time this year and does not foresee further upheavals. The consolidation of EMI's efforts into units with wider responsibilities makes him intrigued by the recent moves at WEA, taking that company in virtually the oppo-

site direction.

"Things will continue to evolve and, like in any company, people will come and go," he says. "You can always fine tune, but I think people now have a clear understanding of how we operate."

Perry also takes the point about the benefits of team spirit.

"Absolutely, and we've got a great team of people here," he enthuses. "We have promoted from within and come up with a good blend with the people we have brought in."

"Nick Gatfield, for instance, is the youngest head of A&R the company's ever had, with the right artist credentials. Also from within Martin Haxby has taken over PMI and Gareth Hopkins has moved up in business affairs. We think that's all very healthy."

Warming to the subject, he adds: "We want absolutely the best and we want EMI to be the best."

"We sometimes find ourselves apologising for being EMI but that I will not accept."

"We're easy targets for people who want to slag us off but, looking to the future, I know I will be here and this company will be successful."

'It will be interesting to see which artists eventually float themselves on to the stock market'

ALL BOYS MUSIC
Congratulate
STOCK AITKEN WATERMAN

The No.1 Writers
Music Week Market Survey
Singles Sales July – September 1987



ALL BOYS MUSIC
The No.2 Publisher
Music Week Market Survey
July – September 1987

'And That's The Way It Is!'

Shake, Rattle and roll

by Nicolas Soames

THOUGH he is still only 32, Simon Rattle can already look back to a decade of association with EMI, encompassing some 30 recordings, which is no small accomplishment in an occupation where *wunderkinder* are not liked and in any case rarely stay the course.

Yet if there is any unanimous agreement in classical music, it is that Rattle remains the most outstanding conducting talent in Britain, a reputation underscored by the manner in which he has established himself.

For by declining offers from the major orchestras such as the LPO when still a teenager — which were not short in coming — and by committing himself with laudable zeal to developing his own City of Birmingham Symphony Orchestra into a remarkably fine band, he has enabled his talents to mature.

This has made him even more of a star. In last week's EMI reception to launch his four new recordings of the winter, there was no difficulty in spotting Rattle himself — in stunning contrast to the sober-suited guests, he was decked bright red, and he clearly has the personality to match.

After all, it takes some panache in classical music to record Mahler when still in one's 20s as Rattle did; and to be the subject of a biography at 32, which he now is, courtesy of an absorbing book, *Simon Rattle, The Making Of A Conductor*, by Observer critic Nicholas Kenyon, which is published by Fa-



SIMON RATTLE: only 32 and the classical world at his baton

ber and Faber (£12.95) this week.

In it, Rattle himself makes the point that had he agreed to conduct the LPO in four concerts to replace Fischer-Dieskau shortly after he won the John Player Competition, he would have turned into a "bitter percussionist".

Now, the situation is very different. Rattle is very much the mature and successful conductor. This week, he conducts the Berlin Philharmonic Orchestra for the first time — a pinnacle in any conductor's career.

The composer is, not surprisingly, Mahler (Symphony No 6), for whom Rattle has felt an affinity ever since a remarkable day in 1973, when he put together a student orchestra at the Royal Academy of Music and conducted the Resurrection Symphony.

It was an extraordinary thing for a 17 year old to do, but it made a lasting impact on the agent Martin Campbell-White: "The performance was somewhat raw, but by God it was fantastic."

Although it was with Mahler's Symphony No 10 that Rattle made one of his most striking recordings for EMI in the early days, he saved the Resurrection for now. He conducts the Symphony No 2 with the CBSO, the soprano Arleen Auger and Dame Janet Baker (CDS 7479628), and with its slow and dramatic pacing, is likely to become one of the top sellers of the next few months.

Rattle has also always felt close to English music. It was Rattle who had the courage to make the first recording of Britten's War Requiem since the historical Decca recording made by the composer himself. And so it was only a matter of time before Rattle turned to some of the other great English choral standards of the 20th Century.

The work has close associations with Birmingham — it received its world premiere in the Town Hall, in a performance sponsored by GKN; and significantly, the same company has sponsored the recording with the CBSO, Dame Janet Baker, John Mitchinson and John Shirley-Quirk (CDS 7495492), following a series of acclaimed performances.

"In the last 20 years, the orchestra has played it 55 times — it is as in their blood as any piece could be," says Rattle. "The sessions went remarkably smoothly. That's something I don't think any of us will forget; and we made great efforts

to get the layers of perspective right in it.

"Elgar has made putative suggestions of bits of chorus being very close and then very far away — things that one can never achieve in the concert hall, and that we were able to do for the recording."

While Rattle has enjoyed the large-scale Romantic orchestral and choral works, he has been equally active in contemporary music. It is very typical of him that he chose to record Messiaen's huge *Turangalila* Symphony, and to couple it with the Quartet For The End Of Time, played by Gawriloff, Deinzer, Palm and Kontarsky — an inspiring juxtaposition (CDS 7474638).

Once again, the CBSO is featured, with the pianist Peter Donohoe and Tristan Murail on Ondes Martenot.

The final recording of the four shows yet another side of Rattle. Throughout his work with the CBSO, he has maintained close links with the London Sinfonietta, Britain's leading contemporary music ensemble. The works he has conducted with them have varied enormously, from premieres of pieces by Oliver Knussen to 20th Century classics.

But also, for five years, he has taken around the country a collection of classical jazz greats: Gershwin's *Rhapsody In Blue*, Poulenc's *La Creation du Monde*, Stravinsky's *Ebony Concerto*, and arrangements.

Nobody's Sweetheart, After You've Gone and others.

"At last I felt we were ready to record them," admits Rattle, and *The Jazz Album* (CDS 7479912) is issued this month.

He has now signed a further exclusive contract with EMI, taking the association to 1991, with a range of composers by such as Schoenberg, Berg, Webern and Stravinsky as well as more popular repertoire. And he has indicated that even at 1991, he will want to continue his close work with the CBSO, even though it is widely expected that he would want to take up the directorship of the London or major foreign orchestras.

But he comments: "Everything I have done in music has been about partnership. This applies to EMI, to my work with David Murray, the producer, and, of course, to the CBSO with whom I form an indivisible whole."

AIR PLAY

KEY A - Radio 1 'A' list B - Radio 1 'B' list			RADIO 1 w/ 14.11 w/ 2.11 ACTUAL PLAYS (4 or more)		RADIO 1 w/ 14.11 w/ 3.11 PLAYLISTED		REGIONAL w/ 14.11 w/ 10.10 PLAYLISTINGS (43 stations)		LAST WEEK'S CHART
ALARM, THE Rain In The Summertime	I.R.S.	11	16	B	A	2	6	63	
ALL ABOUT EVE In The Clouds	Mercury	10	—	B	B	2	8	52	
ASTLEY, RICK Whenever You Need Somebody	RCA	18	20	A	A	18	40	4	
BABAKOTO Just To Get By	Union Jack	5	—	B	—	—	—	—	
BANANARAMA Love In The First Degree	London	13	15	A	A	17	36	7	
BASIA Prime Time TV	Epic	4	8	—	—	7	21	97	
BENATAR, PAT Sex As A Weapon	Chrysalis	—	—	—	—	4	12	—	
BEE GEES You Win Again	Warner Brothers	16	17	A	A	18	37	3	
BIG PIG Hungry Town	A&M	—	5	B	A	—	1	—	
BLUE ZONE On Fire	Rockin Horse	—	6	—	—	5	8	—	
BOY GEORGE To Be Reborn	Virgin	9	—	A	—	16	4	—	
BROWN, ERROL Body Rhythm	WEA	—	—	—	—	8	20	91	
BROWN, T. GRAHAM Brilliant Conversationalist	Capitol	4	—	B	—	—	1	—	
CHER I Found Someone	Geffen	—	—	—	—	6	20	—	
COCKER, JOE Unchain My Heart	Capitol	7	5	B	—	9	18	75	
COMMUNARDS, THE Never Can Say Goodbye	London	19	18	A	A	18	38	6	
CUTTING CREW I've Been In Love Before	Siren	5	11	B	B	13	28	78	
D'ARBY, TERENCE TRENT Dance Little Sister	CBS	—	12	B	A	2	23	34	
DESIRELESS Voyage Voyage	CBS	—	—	—	—	6	15	56	
DOUBLE Devil's Ball	Polydor	15	12	A	A	5	15	—	
DREAM ACADEMY Indian Summer	blanco y negro	—	9	—	B	2	7	—	
ERASURE The Circus	Mute	9	9	B	A	12	29	19	
ERIC B & RAKIM Pain In Full	4th & B'way	9	11	B	B	10	13	15	
FLEETWOOD MAC Little Lies	Warner Brothers	13	16	A	A	18	37	9	
GOLDSMITH, GLEN I Won't Cry	RCA	7	6	A	B	11	13	55	
HARRISON, GEORGE Got My Mind Set On... Dark Horse	Dark Horse	19	16	A	A	18	38	2	
HEARTBEAT Tears From Heaven	Priority	—	—	—	—	8	32	44	
HOOTERS, THE Satellite	CBS	11	11	A	A	5	13	—	
HOUSEMARTINS, THE Build	Go! Discs	16	14	A	A	15	25	—	
HOUSTON, WHITNEY So Emotional	Arista	18	14	A	A	18	33	20	
IDOL, BILLY Money Money (Live)	Chrysalis	9	9	A	A	7	25	14	
JACKSON, JANET Funny How Time Flies	Breakout	—	—	—	—	15	20	62	
JELLYBEAN/ELISA FIORELLO Who Found Who	Chrysalis	13	—	A	—	12	9	—	
JESUS AND MARY CHAIN Darklands	blanco y negro	—	6	B	B	12	20	33	
JETS, THE The Cross My Broken Heart	MCA	—	—	—	—	6	18	—	
JOHNNY HATES JAZZ Turn Back The Clock	Virgin	13	7	A	—	15	7	—	
KISS Crazy Crazy Nights	Vertigo	8	11	A	A	5	21	26	
LA'S The Way Out	Go! Discs	6	9	B	B	2	1	92	
LEATHER NUN Lost And Found	Wire	4	—	—	—	—	—	—	
LL COOL J Go Cut Creator Go	Def Jam	13	—	A	—	2	—	—	
LUCY SHOW New Message	Big Time	4	5	—	—	—	—	—	
MANFRED MANN'S EARTH BAND Gershwin's Cadillac	10	—	—	—	—	4	11	—	
MARILLION Warm Wet Circles (Remix)	EMI	5	5	B	—	17	34	22	
Mc CARTNEY, PAUL Once Upon A Long Ago	EMI	14	7	A	—	12	4	—	
MEDLEY/WARNES I've Had The Time Of My Life	RCA	16	16	A	A	16	40	10	
MERCURY/MONTERRAT CABALLE Barcelona	Polydor	16	18	A	A	18	36	8	
MICHAEL, GEORGE Faith	Epic	16	14	A	A	18	40	5	
MIRAGE Jack Mix IV	Debut	12	9	B	B	10	22	13	
O'NEAL, ALEXANDER Criticize	Tabu	22	18	A	A	18	30	28	
OSMOND, DONNY Groove	Virgin	8	4	—	—	4	6	—	
PARKER Jr., RAY I Don't Think That Man...	Geffen	10	15	A	A	16	39	16	
PARTY BOYS, THE He's Gonna Step On You Again	Epic	10	9	A	A	1	7	—	
PET SHOP BOYS Rent	Parlophone	5	13	B	A	15	35	21	
PICKETT, WILSON In The Midnight Hour	Motown	11	—	B	—	5	7	—	
PIST, WILLIAM City Lights	Sierra	7	5	B	—	3	8	—	
PIST, MAXI Some Guys Have All The Luck	10	14	4	A	—	10	13	32	
PROCLAIMERS, THE Letter From Americc	Chrysalis	17	10	A	B	10	12	51	
REO SPEEDWAGON In My Dreams	Epic	—	—	—	—	6	12	—	
RICHARD, CLIFF Remember Me	EMI	—	11	—	B	13	40	39	
RUFFELLE, FRANCES On My Own	RCA	4	4	—	—	2	5	—	
RUSH/AIMEE MANN Time Stand Still	Vertigo	—	8	A	A	1	6	53	
SCARLET FANTASTIC No Memory	Arista	10	9	A	A	11	26	24	
SIFFRE, LABI Nothing's Gonna Change	China	14	18	A	A	11	19	95	
SIMONE, NINA My Baby Just Cares For Me	Charly	16	—	B	B	18	39	11	
SMITHS, THE I Started Something...	Rough Trade	17	10	A	A	12	13	29	
STEWART, ROD Twisting The Night Away	CBS	—	—	—	—	7	26	—	
STING We'll Be Together	A&M	14	15	A	A	18	35	42	
STYLE COUNCIL, The Wanted	Polydor	8	16	B	A	13	38	25	
SUMMER, DONNA Dinner With Gershwin	Warner Brothers	18	17	A	A	17	34	23	
TEMPTATIONS I Wonder Who She's Seeing Now	Motown	—	4	—	—	7	14	90	
TPAU China In Your Hand	Siren	21	18	A	A	18	40	1	
UB40 Maybe Tomorrow	DEP International	8	15	A	A	7	30	31	
VANDROSS, LUTHER So Amazing	Epic	13	12	A	A	13	33	47	
VEGA, SUZANNE Solitude Standing	A&M	4	—	—	—	10	25	79	
VOICE OF THE BEEHIVE I Say Nothing	London	16	12	A	A	2	6	—	
WAS NOT WAS Walk The Dinosaur	Fantana	13	17	A	A	11	35	18	
WHITE, BARRY Sho' You Right	Breakout	17	17	A	A	13	20	38	
WHITESNAKE Here I Go Again	EMI	14	17	A	A	17	37	12	
WOMACK, BOBBY Living In A Box	MCA	—	—	—	—	5	13	70	
WONDER, STEVIE Skeletons	Motown	—	10	B	A	7	28	64	
WYLLIE, PETE Four Eleven Forty Four	Siren	10	10	A	A	4	9	80	

Radio 1 actual plays information from Sham Tracking. Last week's full ILR playlists in column 6. This week's ILR information features the maximum of 18 playlists that we were able to get by Thursday evening.

COMPACT disc

DIGITAL AUDIO

- 1 ALL THE BEST, Paul McCartney Parlophone
- 2 BRIDGE OF SPIES, T'Pau Siren/Virgin
- 3 THE BEST OF UB40 VOL 1, UB40 DEP Int/Virgin
- 4 SAVAGE, Eurythmics RCA
- 5 TANGO IN THE NIGHT, Fleetwood Mac Warner Brothers
- 6 FAITH, George Michael Epic
- 7 THE SINGLES, Pretenders Real/WEA
- 8 RUNNING IN THE FAMILY, Level 42 Polydor
- 9 BEST SHOTS, Pat Benatar Chrysalis
- 10 CLOUD NINE, George Harrison Dark Horse/WEA
- 11 HOLD YOUR FIRE, Rush Vertigo/Phonogram
- 12 BITE MOIRE, Bryan Ferry Virgin
- 13 THE CREAM OF ERIC CLAPTON, Eric Clapton Polydor
- 14 NOTHING LIKE THE SUN, Sting A & M
- 15 CHRONICLES, Steve Winwood Island
- 16 BAD, Michael Jackson Epic
- 17 E.S.P., Bee Gees Warner Brothers
- 18 PET SHOP BOYS, ACTUALLY, Pet Shop Boys Parlophone
- 19 BROTHERS IN ARMS, Dire Straits Vertigo/Phonogram
- 20 DANCING WITH STRANGERS, Chris Rea Magnet

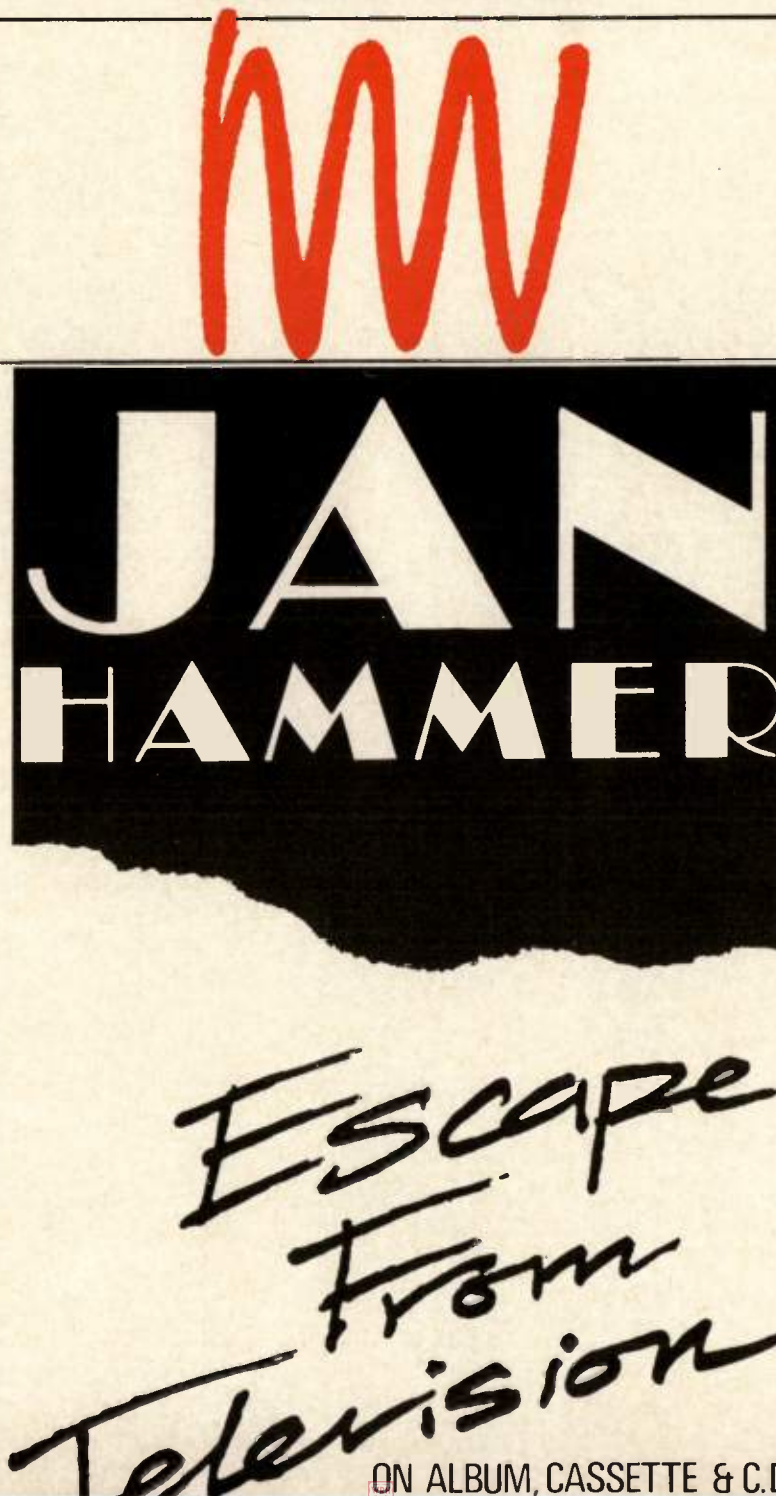
Compiled by Gallup for the BPI, Music Week and BBC © 1987

TOP • 100 • ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

No1	4	BRIDGE OF SPIES • CD T'Pau	Siren SRNLP 8
2	2	ALL THE BEST! CD Paul McCartney	Parlophone PMTV 1
3	5	THE BEST OF UB40 VOL 1 • CD UB40	Virgin UBTV 1
4	3	TANGO IN THE NIGHT ★ CD Fleetwood Mac	Warner Brothers WX65
5	1	FAITH CD George Michael	Epic 460000 1
6	6	THE SINGLES • CD PRETENDERS	Real/WEA WX 135
7	NEW	SAVAGE CD Eurythmics	RCA PL 71555
8	7	BEST SHOTS • CD Pat Benatar	Chrysalis PATV 1
9	12	FROM MOTOWN WITH LOVE ○ Various	K-tel NE 1381
10	NEW	HOLD YOUR FIRE CD Rush	Vertigo/Phonogram VERH 47
11	10	CLOUD NINE ○ CD George Harrison	Dark Horse/WEA WX 123
12	13	SIMPLY SHADOWS • The Shadows	Polydor SHAD 1
13	8	RUNNING IN THE FAMILY ★ ★ CD Level 42	Polydor POLH 42
14	11	E.S.P. • CD Bee Gees	Warner Brothers WX83
15	14	BAD ★ ★ ★ CD Michael Jackson	Epic 450290-1
16	17	PET SHOP BOYS, ACTUALLY ★ CD Pet Shop Boys	Parlophone PCSD 104
17	21	REFLECTIONS • CD Foster & Allen	Stylus SMR 739
18	28	HIT FACTORY • CD Various	Stylus SMR 740
19	49	LOVE SONGS CD Michael Jackson & Diana Ross	Telstar STAR 2298
20	22	THE CREAM OF ERIC CLAPTON • CD Eric Clapton/Guthrie	Epic 450290-1



59	51	HYSTERIA • CD Def Leppard	Bludgeon Riff./Phono HYSLP 1
60	NEW	MY FAIR LADY • CD Kiri Te Kanawa & Jeremy Irons	Decca/London MFL 1
61	64	ORIGINAL LONDON CAST 'PHANTOM ...' ★ ★ CD Various	Polydor PODV 9
62	43	SEDUCED AND ABANDONED CD Hue And Cry	Circa/Virgin CIRCA 2
63	47	SOLITUDE STANDING ★ CD Suzanne Vega	A&M SUZLP 2
64	94	THE BEST OF PHIL LYNOTT & THIN LIZZY CD Phil Lynott & Thin Lizzy	Telstar STAR 2300
65	56	ORIG. SOUNDTRACK 'WHO'S THAT GIRL' • CD Madonna/Various	Sire WX102
66	100	MY BABY JUST CARES FOR ME CD Nina Simone	Charly CR 30217
67	68	TRUE BLUE ★ ★ ★ ★ ★ CD Madonna	Sire WX54
68	52	ROBBIE ROBERTSON CD Robbie Robertson	Geffen/WEA WX 133
69	98	ALWAYS ○ CD Various	K-Tel NE 1377
70	62	ORIGINAL SOUNDTRACK LA BAMBA CD Los Lobos/Various	London LONLP 36
71	71	GRACELAND ★ ★ ★ ★ CD Paul Simon	Warner Brothers WX52
72	63	WOW! CD Bananarama	London RAMA 4
73	55	A MOMENTARY LAPSE OF REASON • CD Pink Floyd	EMI EMD 1003
74	58	BAD ANIMALS • CD Heart	Capitol ESTU 2032
75	79	GET RHYTHM Ry Cooder	Warner Brothers WX 121
76	48	AFTER DARK CD Ray Parker Jr	Geffen/WEA WX122
77	61	BEST OF HOUSE 3 Various	Serious BEHO 3
78	60	HITS 6 ★ ★ ★ CD Various	CBS/WEA/BMG HITS 6

21	20	CONTROL - THE REMIXES CD Janet Jackson	Breakout/A&M MIXLP 1
22	9	BETE NOIRE ● CD Bryan Ferry	Virgin V 2474
23	36	WHITNEY ★ ★ ★ CD Whitney Houston	Arista 208 141
24	NEW	THE GREATEST HITS OF 1987 CD Various	Telstar STAR 2309
25	29	RED CD The Communards	London LONLP 39
26	16	NOTHING LIKE THE SUN ● CD Sting	A&M AMA 6402
27	27	THE LOVE SONGS CD Randy Crawford	Telstar STAR 2299
28	32	THE CIRCUS ● CD Erasure	Mute STUMM 35
29	26	DIRTY DANCING CD Original Soundtrack	RCA BL 86408
30	19	CHRONICLES ● CD Steve Winwood	Island SSW 1
31	15	THE CHRISTIANS ● CD The Christians	Island ILPS 9876
32	50	HEARSAY ● CD Alexander O'Neal	Tobu 450 936-1
33	25	INTRODUCING THE HARDLINE ACCORDING ... ★ CD Terence Trent D'Arby	CBS 450 911-1
34	18	MAINSTREAM ● CD Lloyd Cole & The Commotions	Polydor LCLP 3
35	35	BETWEEN THE LINES ★ CD Five Star	Tent/RCA PL 71505
36	30	TUNNEL OF LOVE ★ CD Bruce Springsteen	CBS 460270-1
37	33	POPPED IN SOULED OUT ● CD Wet Wet Wet	Precious/Phonogram JWWWL 1
38	34	ESCAPE FROM TV Jan Hammer	MCA MCF 3407
39	24	CRAZY NIGHTS CD Kiss	Vertigo/Phonogram VERH 49
40	31	DANCING WITH STRANGERS ★ CD Chris Rea	Magnet MAGL 5071
41	37	THE JOSHUA TREE ★ ★ ★ ★ CD U2	Island U26
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54	97	SIXTIES MIX ★ Various	Stylus SMR 733
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83	65	UPFRONT 8 Various	Serious UPFT 8
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RUBY BLUE: intoxicating duo

Ruby Blue for you

by Martin Aston

"WE WANT our own studio eventually," grins Roger Fife, one half of a new and intoxicating duo by the name of Ruby Blue. Rather hopeful, aren't you? Aren't you pushing things a bit too quick, Roger?

"No, we're being realistic about it!" he assures me. "I strongly believe that if you want to get something, you can go out and get it. Rebecca (Pidgeon, singer of Ruby Blue) and I both had goals that we've already achieved! We've talked about it since we were 15, saying, 'she's going to be an actress, and I'm going to be a rock star!'"

"We never thought we'd get together and combine the two", admits Rebecca, and indeed, the idea of Ruby Blue not only making a demo but a *real* album has seemed just that little bit unreal. But if you believe in something enough...

Friends since 15, the pair made their tapes for fun before sending them off in the hope someone would let them make a single. Dave Kitson of the enterprising Red Flame label loved what he heard: "We met him and he was very nice, but completely mad because he talked about albums and stuff like that."

The newly released *Glances Askanes* album is one of 1987's most polished albums, a craftily commercial and broad canvas of pop, folk, blues and jazzy inflec-

tions, full of lush and delicate melodies, a gorgeous simplicity and Rebecca's ruby-blue gem of a voice.

Did they plan to be so commercial, I wondered?

"You don't even think about it", says Rebecca. "You think about what you want to write about. We both think the ingredients of a good song, which I suppose makes it commercial, is simplicity in the lyric and..."

"Strong vocal melodies," Roger continues. "The main focal point of our songs is generally the vocals and the melodies as opposed to being obsessed with backing tracks."

Had they planned to be so diverse and eclectic?

Roger: "No, we'd just get bored if we had to play one style. It's good fun doing lots of styles, plus we don't like just the one particular style either."

That broad canvas of rootsy styles comes from varying sources; Rebecca was born in America and then was brought to Scotland when she was five by parents who played James Taylor and The Beatles. Roger is a natural Scot who mentions The Smiths and Prefab Sprout as favourite tastes. Both chip in with Kate Bush, Talking Heads, Peter Gabriel and the perennial presence of Scottish folk in the air.

Two singles have been taken from the album — Give Us Our Flag Back and the more recent Unlike Me. Both have been well-received but Ruby Blue see themselves more in the old-fashioned albums — band way, reflecting the attitudes of their favourite artists. Rebecca: "I'm not sure why Roger said we were an albums band. I think he probably thinks a single we'll put out isn't going to get to number one, but I don't know about that... I think it's because he means we're serious about it all, which is what we want to be."

Roger: "Albums are much more rewarding. You don't necessarily have to have a hit single. I think that if you want to attempt to do music that's perhaps slightly more diverse and interesting, you either spend a lot of time trying to convince the masses with a single that's really quirky or offbeat, or you don't. If you want single success, unfortunately you have to conform a bit."

I doubt if you'll see these two conforming. "In the last two years, the single has been this massively important thing but I think it'll revert back to albums actually being im-

portant in themselves," thinks Roger.

We take Kate Bush as an example.

Rebecca: "She's a complete genius, and has the balance between singles and albums. That's what we want to achieve."

Rebecca describes *Glances Askanes* as a "finding feet" first album. I hope that when Ruby Blue find those feet for good, they won't lose that element of naivety and wonder, because there are already enough major labels around to promise them at least part of the earth. But if you believe hard enough in getting what you want, then you'll believe Ruby Blue will arrive safely whatever their future. Go find this pot of ruby blue at the end of the pop rainbow.

Dumpy's lusty cuts

by John Tobler

DUMPTRUCK IS not a word which appears in my elderly *Funk & Wagnall*, but presumably it means the same as dustcart here, which is hardly an appropriate epithet for the Boston, Massachusetts, based quartet who recently completed a very promising tour here in support of their new LP, *For The Country*.

This is their third album (with their third bass player), but their second released here on the impressive Bigtime label. Positively *Dumptruck*, released here at the start of this year, was produced by Don Dixon, who performed a similar function for REM in that band's early days.

Group founder Seth Tiven (guitar and vocals) isn't keen to be critical of Dixon's work but observes: "That LP wasn't what we wanted, and Don Dixon wasn't as consistent as we wanted, nor as adaptable. I think he fits his sound around bands he produces, rather than finding out how they ought to sound." The result was that the follow-up LP, *For The Country*, was recorded at Rockfield Studio in Wales, selected by the group's chosen producer, Hugh Jones, whose productions of Echo & The Bunnymen's *Heaven Up Here* and



WHEN YOU hear about two young shavers who get all nostalgic about The Wombles, you know you're talking seriously young. Actually brothers Bruce and Stephen Elliott-Smith clock in at 21 and 20, by which age quite a few chart contenders are already drawing pension, but they still call themselves 2 Young and their pop-dance single *Deep Inside* heralds the arrival of Mayland Records, with distribution via PRT. They've already been round the live circuit, too, with gigs at such London stables as The Rock Garden and Dingwalls. Once they'd persuaded the bouncers they were old enough to be admitted, that is.

PS

That Petrol Emotion's *Manic Pop Thrill* has impressed Tiven and fellow guitarist/vocalist Kevin Salem.

Before we go any further why do you fall out with bass players? Tiven: "It's psychological, I think — we never have a bass player in December, and we didn't have one on the first album." This was titled *D Is For Dumptruck*, and was released on the group's own label in the States initially, but has now been reissued over there by Bigtime. According to Tiven, it won't be coming out here, although those interested may like to know that a recently released 12" EP, *Going Nowhere*, contains remixed versions of three of the tracks. Tiven says of his group's debut album: "The sound quality left a lot to be desired, but what car you expect for \$1,100?"

Dumptruck have frequently been likened to notable groups from the past, such as Love, The Byrds, Television (no doubt chiefly because of the two guitar line up) and so on. Tiven maintains that the only Love material he heard before last year was the extremely untypical *False Start* (which included a guest appearance from Jimi Hendrix) and the celebrated cover version by The Move of Stephanie Knows Who, and is unable to see similarities with Arthur Lee & Co although several critics have made the connection. Salem sagely notes that every comparison is either with an act from long ago, or an act clearly influenced

by acts from the past. "Really, it's the spirit of the thing — we don't try to follow trends."

One trend which *Dumptruck* abhor is the use of synthesizers — as Salem notes, "It's really easy to hate synthesizers", and Tiven adds: "Very few people do good things with synths. Emulating other instruments is one way of using a synth, but I like it when it's used as sheer noise, like by Pere Ubu." *Dumptruck* were heavily enamoured of British punk rock, claiming that American music of that era was heavily based on conformity, but suggest that punk's brief reign must have been extended if the music had incorporated more intentional humour.

Why has the group returned to England so soon after completing the new LP? "We think it could be an easier place for us to break, to some extent because of the music press, which doesn't exist in America. On the other hand, the music press is probably the reason why bands rise and fall so quickly over here."

The slightly ragged sound which has afflicted the band's London shows is largely blamed on "pathetic PAs we're given, plus sound men who've never heard the band", but it would be incorrect to assume that *Dumptruck* can't wait to bid farewell to Britain, as they'll be back early in the New Year. It would be silly to miss them if they're playing near you — still not perfect, but extremely promising.



DUMPTRUCK: ready to break, and without synths.

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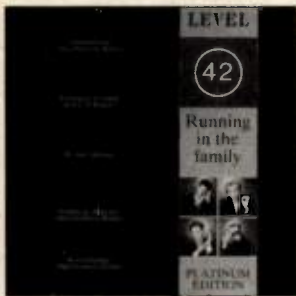
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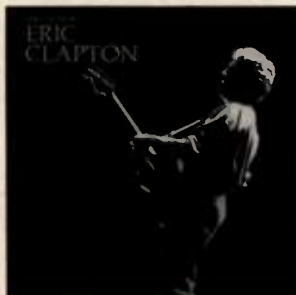
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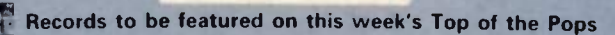


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(ba-sha)



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Desireless | CBS DESI(T)1 (C) |
| 55 | 72 | I SAY NOTHING
Voice Of The Beehive | FFRR/London LON(X) 151 (F) |
| 56 | 37 | COME ON, LET'S GO
Los Lobos | Slash/London LASH(X) 14 (F) |
| 57 | 57 | HIT THE NORTH
The Fall | Beggars Banquet BEG 200(T) (W) |
| 58 | NEW | SATELLITE
The Hooters | CBS 651168 7 (12-651168 6) (C) |
| 59 | 62 | FUNNY HOW TIME FLIES (When You're...)
Janet Jackson | Breakout/A&M USA(T) 613 (F) |
| 60 | 34 | DANCE LITTLE SISTER
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| 61 | NEW | BIKO
Peter Gabriel | Charisma/Virgin PGS 6(12) (E) |
| 62 | 74 | WHO'S THAT MIX
This Year's Blonde | Debut/Passion DEBT(X) 3034 (A) |
| 63 | 41 | BEETHOVEN (I LOVE TO LISTEN TO)
Eurythmics | RCA DA(T) 11 (BMG) |
| 64 | NEW | TURN BACK THE CLOCK
Johnny Hates Jazz | Virgin VS(T) 1017 (E) |
| 65 | 73 | BIRTHDAY
The Sugar Cubes | One Little Indian (12) TP 7 (I/NM) |
| 66 | NEW | GO CUT CREATOR GO
L.L. Cool J. | Def Jam LLCJ(T) 1 (C) |
| 67 | 58 | LOST IN EMOTION
Lisa Lisa And Cult Jam | CBS 651036-7 (12-651036-8) (C) |
| 68 | NEW | NOTHIN'S GONNA CHANGE
Labi Siffre | China/Chrysalis WOK(X) 16 (C) |
| 69 | NEW | THE SECOND TIME (Theme from 'Bilitis')
Elaine Paige | WEA YZ 163 (W) |
| 70 | 46 | STRONG AS STEEL
Five Star | Tent/RCA PB 41565 (12 - PT 41566) (BMG) |
| 71 | 54 | SYSTEM OF SURVIVAL
EARTH, WIND & FIRE | CBS EWF(T)1 (C) |
| 72 | NEW | LET'S BE LOVERS TONIGHT
Sherrick | Warner Brothers W8146(T) (W) |
| 73 | NEW | IN THE MIDNIGHT HOUR (Midnight Mix)
Wilson Pickett | Mercury 78 4582 12 77 (MCA/BMG) |

21	Was Not Was	Fontana/Phonogram WAS 3(22) (F)
22	17 CROCKETT'S THEME (INST. NEW MIX) 	Jan Hammer MCA MCA(T) 1193 (F)
23	29 I STARTED SOMETHING I COULDN'T FINISH 	The Smiths Rough Trade RT(T)198 (I/RT)
24	16 I DON'T THINK THAT MAN SHOULD SLEEP ...	Ray Parker Jr. Geffen GEF 27(T) (W)
25	51 LETTER FROM AMERICA 	The Proclaimers Chrysalis CHS (12)3178 (C)
26	NEW TO BE REBORN 	Boy George Virgin BOY 103(12) (E)
27	22 WARM WET CIRCLES	Marillion EMI (12)MARIL 8 (E)
28	24 NO MEMORY	Scarlet Fantastic Arista RIS(T)36 (BMG)
29	19 THE CIRCUS (Remix)	Erasure Mute (1)MUTE66(T) (I/RT/SP)
30	NEW BUILD	The Housemartins Go! Discs GOD(X) 21 (C)
31	36 I DON'T NEED NO DOCTOR (Live)	W.A.S.P. Capitol (12)CL 469 (E)
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36	26 CRAZY CRAZY NIGHTS	Kiss Vertigo/Phonogram KISS 7(12) (F)
37	35 PUMP UP THE VOLUME/ANITINA (. . .)	M/A/R/R/S 4AD (B)AD 707 (I/RT)
38	30 FULL METAL JACKET (I Wanna Be...) 	Abigail Mead and Nigel Goulding Warner Brothers W 8187(T) (W)
39	47 SO AMAZING	Luther Vandross Epic LUTH(T) 4 (C)
40	45 NEVER GONNA GIVE YOU UP 	Rick Astley RCA PB 41447(12-PT 41448) (BMG)
41	42 WE'LL BE TOGETHER	Sting A&M AM(Y) 410 (F)
42	NEW REBEL WITHOUT A PAUSE	Public Enemy Def Jam 651245 7 (12- 651245 6) (C)
43	25 WANTED	The Style Council Polydor TSC(X) 14 (F)
44	RE I'VE BEEN IN LOVE BEFORE	Cutting Crew Siren/Virgin SRN 29(12) (E)
45	NEW THERE AIN'T NOTHING LIKE SHAGGIN'	The Tams Virgin VS(T) 1029 (E)
46	31 MAYBE TOMORROW	UB40 DEP International/Virgin DEP 27(12) (E)
47	52 IN THE CLOUDS	All About Eve Mercury/Phonogram EVEN(X) 5 (F)
48	55 I WON'T CRY	Glen Goldsmith Reproduction/RCA PB41493 (12-PT41494) (BMG)
49	49 BACKSEAT EDUCATION	Zodiac Mindwarp Mercury/Phonogram ZOD 2(12) (F)
50	39 REMEMBER ME	Cliff Richard EMI (12)EM 31 (E)
51	75 UNCHAIN MY HEART	Joe Cocker Capitol CL (12)465 (E)
52	43 BAD	Michael Jackson Epic 651155 7 (12-651155 6) (C)

74	67 CAN U DANCE	Kenny Jammin Jason & Fast Eddie Smith Champion CHAMP (12)41 (BMG)
75	NEW BACK IN MY ARMS	Chris Paul Syncopate/EMI (12)SY 5 (E)

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T W E L V E • I N C H					
1	1	CHINA IN YOUR HAND T'Pau	21	39	SHO' YOU RIGHT Barry White
2	4	JACK MIX IV Mirage	22	23	DARKLANDS The Jesus and Mary Chain
3	2	WHENEVER ... Rick Astley	23	13	LITTLE LIES Fleetwood Mac
4	6	MY BABY JUST CARES FOR ME Nina Simone	24	11	YOU WIN AGAIN Bee Gees
5	7	NEVER CAN SAY GOODBYE Communards	25	NEW	BUILD The Housemartins
6	16	CRITICIZE Alexander O'Neal	26	NEW	BIKO Peter Gabriel
7	3	PAID IN FULL Eric B. & Rakim	27	15	I DON'T THINK THAT MAN SHOULD ... Ray Parker Jr.
8	8	GOT MY MIND SET ON YOU George Harrison	29	36	I WANT TO BE YOUR PROPERTY Blue Mercedes
9	17	SO EMOTIONAL Whitney Houston	30	19	MONY MONY (LIVE) Billy Idol
10	10	BARCELONA Freddie Mercury & Montserrat Caballe	31	21	THE CIRCUS Erasure
11	26	HERE I GO AGAIN Whitesnake	32	35	NO MEMORY Scarlet Fantastic
12	5	FAITH George Michael	33	38	I WON'T CRY Glen Goldsmith
13	25	SOME GUYS ... Maxi Priest	34	29	BACKSEAT EDUCATION Zodiac Mindwarp & The Love Reaction
14	9	WARM WET CIRCLES Marillion	35	NEW	TO BE REBORN Boy George
15	27	(I'VE HAD) THE TIME OF MY LIFE Bill Medley/Jennifer Warnes	36	22	THE REAL THING Jellybean featuring Steven Dante
16	28	DINNER WITH GERSHWIN Donna Summer	37	20	RENT Pet Shop Boys
17	18	I STARTED SOMETHING... The Smiths	38	31	PUMP UP THE VOLUME/ANITINA ... M/A/R/R/S
18	12	LOVE IN THE 1ST DEGREE/MR SLEAZE Bananarama	39	NEW	LETTER FROM AMERICA The Proclaimers
19	40	REBEL WITHOUT A PAUSE Public Enemy	40	24	WALK THE DINOSAUR Was Not Was
20	14	CROCKETT'S THEME Jan Hammer			

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HONESTY is not a word liberally distributed in the music business, but in **Marillion's** case we could be prepared to make an exception.

Open the pages of Mick Wall's excellent new authorised biography of the band's career and you'll find honest opinions and hometruths from all five members. Similarly, enter the sleeve of any Marillion LP to find equally honest scrawlings from mainman Fish, set to the sort of poignant musical images that have made Marillion big enough to headline **Wembley Arena**, and be able to hand over a £36,000 cheque to Muscular Dystrophy into the bargain.

Prince Edward was actually in attendance (he was late) but apart from Fish minding his language "or else it's off to the Tower for me?", the only thing that made this different from previous Marillion gigs (the new songs aside) was the fact that they have never performed better than they are doing now.

A female backing vocalist added a new dimension of sound, and allowed Fish the odd breather between lines while he beat time on his ever-increasing abdomen, and poured out the words to a set that consisted mainly of the last two LPs.

Slainte Mhath is the new set opener, and with the very apt line 'Princes in exile raising the standard drambúie', made for a stunning intro. Warm Wet Circles found Fish wandering through the packed stalls, Incubus wrought a suitably erotic performance with some dramatic lighting effects, Sugar Mice was dedicated to all those who've fancied a barmaid and brought out the best in reliable guitarist Steve Rothery, and the set ended with most of Misplaced Childhood's first side.

They encored with Incommunicado, a disappointing number which nonetheless looks set to replace Market Square Heroes in the rousing finale stakes, before assorted special guests including Jimmy Bain appeared to rock through The Boys Are Back In Town as a tribute to Phil Lynott.

The fireworks exploding in the North London sky afterwards were damp squibs compared to those inside the Arena on November 5th.

GARETH THOMPSON

The Christians — the bald facts

THE CHRISTIANS are known to the world of pop music because they've got a fellow singing for them with a shaved head. Arriving at the **Town and Country Club**, you half expect to be greeted by the sight of crowds of Christian-



ECHO & THE BUNNYMEN: great, not magnificent

wannabees, with similar billiard-ball rugs and rayban shades, but of course, you are disappointed. The majority of the Christians' followers appear stunningly normal. Most of them are "couples" and there is not a shaved head in sight. Oh well.

The group meanwhile, are on stage and doing good business if the size of the audience is anything to go by. With the current *When The Finger Points* hit still hanging round the charts, there is more than a vague consumer interest in this band from Liverpool.

Their rise to glory is of interest; initially perceived as an "indie" style band thanks to the support of jocks like John Peel and Janice Long, the group had little trouble in making the switch to smoother big league action. The possible reason for this was their expert-like grasp of soul vocal harmonies and the craving for Levi Ad nostalgia.

Anyway, live the band were a disappointment. On record of course they can spend hours dawdling over EQ levels and digital delays in the studio. Live they just have to drag the old DX 7 (or whatever it was) out of mothballs and bash the songs out as best they can, and their weaker material (No Reason is one song that springs to mind) suffers accordingly.

In their pitch for 1987 chart honours, the Christians seem to be trying to put some soul into pop music. Tonight though, soul was lacking and despite an undeniably enthusiastic audience response, the most memorable thing about the evening was Gary's bald head.

JULIAN HENRY

Bring on the dancing Bunnies

WEMBLEY ARENA has never been one of the most ideal places in which to see a band, it being more suited to horse shows and the like. Well on this night it was the turn of the dancing horses and out had come the Bunny faithful to try and inject some atmosphere into this cold hangar of a place.

Echo & The Bunnymen shuffled on to the stage to the haunting strains of chanting monks and then burst into a set that consisted of some of the finest highlights of their career. It's been a long and arduous world tour only split up by the fact that Ian McCulloch injured a leg when pulled off stage in the US and needed time to recuperate. Looking tired and unshaven, it seemed he didn't get long enough, but they soon got over the tardiness of the first few numbers, ripping through the classic *Rescue* and then *Bombers Bay*, one of the best numbers on their latest, eponymously titled LP. The Bunny hits kept coming as they soared

through *Seven Seas* and the epic *The Killing Moon*, with Will Sergeant showing a loss of form by fluffing the intro although this was easily made up for by the sight of McCulloch bunny hopping and wiggling his way around the stage!

Sergeant continued to be less than inspiring in places, but everyone has to have an off night, and Pete De Freitas was as solid as ever firing off drum rounds while Les Pattinson was his good old dependable self with his effortless, rolling bass lines.

They finished up with an ecstatic version of *Thorn Of Crowns* but were soon back for a rather surprising set of encores. First surprise was a version of *Sweet Jane* which saw roadie Mike playing guitar, but whether this was due to laziness on McCulloch's part or artistic temperament we will never know. Then an after epic, extended version of *Do It Clean*, when the Bunny fans had called them back for a third time, they launched into their *coup d'état* with a rousing romp through *Twist And Shout*, with even Pattinson doing Macca's *Oooohs!* The effect was shattering to say the least and certainly it could not have been followed.

They might well have been missing that last bit of inspiration we have come to expect from them but even their average nights are better than the rest. They are quite simply still one of the best around.

JERRY SMITH

Proclaim it loud 'n' proud

JUST WHAT is going on? The support band has just left the stage at the **Town & Country Club** and already the place is absolutely brimful with anticipation for the headliners.

Yes, the subjects of all this unashamed devotion are **The Proclaimers**. As they embark on their set it soon becomes clear why they attract such a uniquely enthusiastic following. They present us with a sound that is so huge, deep and intense that it is very easy to forget that we are listening to just two voices, one guitar, and a smattering of percussion. Wonderfully ingenious arrangements are used to brilliant effect: the harmonies are startlingly original and, although they are often complex, they never sound cluttered.

With no high technology to obscure their emotions, **The Proclaimers** lift us to new levels of humour and joy with songs like *Throw The 'R' Away* and *Joyful Kilmarnock Blues*. Then they take us to uncharted depths of sorrow and sadness with *It Broke My Heart* and *Misty Blue*. By the time

they finished with *Letter From America* there was not a dry eye in the house.

For a long while after the Reid twins had left the stage, many of the audience were wandering around the venue in a daze, seemingly stunned by the brilliance of the performance.

ANDREW BEEVERS

Leather report

WITH a name like **The Leather Nun** they couldn't really be anything other than a Swedish progressive rock band. Naturally the **Astoria** was crowded for their big London date, and when the group sauntered on stage looking typically nonplussed by the occasion, there was a faint ripple of anticipation in the air.

Several albums on the Wire label and a dogged adherence to motorbike chic have won the band impressive acclaim in the music press, though the vaguely controversial nature of their stance somewhere left of the mainstream has, to date, fallen just short of mass appeal in the shape of hit records. The group appeared unconcerned by this however, and they opened their set with a string of grinding, guitar-based songs with which their fans will be well familiar.

Singer Jonas Almqvist was a central figure in the Leather Nun's performance. His delivery was reminiscent of Lou Reed, and he possessed a powerful and charismatic presence on stage; other band members slouch meaningfully around giving the event a positively underground and subversive flavour that seemed to win the hearts of most present.

Musically they fall somewhere between *Einstürzende Neubauten* and *A-Ha*. Faster songs such as *Someone Special Like You* actually veered quite close to Abba territory, and the idea of toying with dumb commerciality seemed appealing to **The Leather Nun**, though of course such ditties were churned out with thundering bass lines and chainsaw guitars.

The broad base provided by the large cult popularity that the Leather Nun enjoy across several European territories gives them an enviable, and unusual, position of security. Should their music continue its progression towards pop accessibility, the possibility of a hit record should not be ruled out.

JULIAN HENRY



LEATHERNUN: Abba, progressive?

Mary, Mary never contrary

MONDAY NOVEMBER, 9, 1987, saw a star emerging, when the mercurial **Mary Coughlan** didn't simply sell out the **London Palladium**, she and her five piece band entranced the biggest British audience she has yet played to with a staggering set lasting over 90 minutes. Coughlan isn't your standard "pretty girl" singer but succeeded in putting over the titillating songs like *I Want To Be Seduced* or *On The Beach*, a song introduced as "about going swimming without your knickers on".

And if knickers wasn't near enough — well, not exactly the knuckle — she not only sang several variants of the ultimate naughty word, but used it in her spoken intros too. She held the audience in the palm of her hand, and after ending the main set with her raucous version of *Ride On* (compared to the Christy Moore reading), came back for three separate encores — the remarkable non-sectarian Irish protest song, *My Land Is Too Green*, a version of *I'd Rather Go Blind* which would have convinced a Bessie Smith fan of her blues credentials, and finally a spine chilling a capella *Strange Fruit*.

Too many other highlights to mention, but *Ancient Rain*, *The Double Cross* and *The Ice Cream Man* particularly stuck out — anyone with an ear for subtlety, vocal brilliance and superb material is hereby ordered to catch Coughlan, if not live then at least on vinyl. It's not going to be easy to get tickets for her next London gig, unless she plays *Wembley*.

JOHN TOBLER

Angels with metal faces

IT MIGHT be regarded as a bold statement to say that **Little Angels** are going to be one of the biggest metal bands this country has ever produced. However, it would take a myopic retard not to have come to that conclusion after seeing the band's first headlining set at **The Marquee**.

I have not seen such a reaction to a band at this early stage in its career since *Judas Priest* in 1974 or *Iron Maiden* in 1980.

Little Angels, probably already the finest band ever to come out of Scarborough, have an innocent simplicity and an honest ruggedness that makes them impossible to dislike. Coupled with some shiny little tunes with novel titles — *Too Posh To Mosh* is the prime example — those qualities make for excellent entertainment.

The *Marquee* was three-quarters full for their show, which is impressive for a band working within the confines of an indie budget. Their current mini-LP on *Powerstation* provided the bulk of the set and each track was extremely well received — none more so than the twice-repeated *England Rocks*.

It should also be remembered that **Little Angels** are still very young — the keyboard player is just 16 — which gives them huge scope for learning and development. If, five years from now, they are not huge, I will be surprised indeed.

JEFF CLARK-MEADS

Reviewed by Jerry Smith



10,000 MANIACS: Don't Talk (Elektra EKR 64). Far more representative than their cover of Peace Train, this exceptional, and totally engaging track should do more than just sell a few more copies of the brilliant new LP, *In My Tribe*.



GENE LOVES JEZEBEL: Gorgeous (Beggars Banquet BEG 202(T)). Another very commercial track from their *The House Of Dolls* LP and maybe, with the current high profile, its echoing hooks and infectious harmonies will be the ones to break them at last.

THE HOUSEMARTINS: Build (Go! Discs GOD(X) 21). Looking to repeat their feat of last year with *Caravan Of Love*, this unforgettable ballad from their much acclaimed *The People Who Grinned Themselves To Death* album is given the green light and it is certainly catchy enough to go close to the top spot.

PETER GABRIEL: Biko (Virgin PGS 612). A powerful live version of this emotive number is issued to coincide with Sir Richard Attenborough's new film, *Cry Freedom*. All proceeds go to the anti-apartheid funds, and as Peter Gabriel's sleeve notes say it exists 'to draw your attention to what is still going on in the name of apartheid.' Is your conscience clear?

BOY GEORGE: To Be Reborn (Virgin BOY 103(12)). The seasonal glut of ballads unearths this strong, reflective track from the Boy's solo album, *Sold*. Rising to a powerful crescendo, this memorable, gospel influenced number is sure to do well.

JOHNNY HATES JAZZ: Turn Back The Clock (Virgin VS(T) 1017). Johnny Hates Jazz head for their third hit with this slickly produced, medium paced ballad in their, by now, familiar style. It might not be as catchy as their previous efforts but mass radio play is assured.

L. L. COOL J: Go Cut Creator Go (Def Jam/CBS LLCJ(T) 1). After the amazing success of *I Need Love*, L. L. Cool J returns to type with this hard rapping number from his *Bigger And Deffer* LP, a track which is based around Johnny B. Goode funnily enough.

DIZZI HEIGHTS WITH D.H.Q.: Get Into It (Parlophone (12)R 6162). Dizzi Heights returns with another bubbly and very catchy track, characterised by his effective rap and its smooth, soulful accompaniment. A club track that deserves wider attention.



THE SYSTEM: Nighttime Lover (Atlantic A 9222(T)). Much underrated New York duo, over here at least, issue another superb, and very commercial, track from their excellent latest LP, *Don't Disturb This Groove*. Recognition is deserved but not assured.

SUDDEN SWAY: Sat'day Mornin' Episode (Rough Trade RTT 213). Another quirky project from the bizarre Sudden Sway with this preview to a forthcoming soap opera musical production, entitled *76 Kids Forever*. Maybe it'll make sense when the rest of it is released, including a film and album, next year.



OLDLAND MONTANO: Love Dimension (Siren SRN(T) 67). A second, excellent single from this duo, again produced by Sean Oliver of Terence Trent D'Arby's band, and with its mesmerising, dreamy air and bubbling bass it's sure to increase the attention gained by their debut, *Sugar Mummy*.



CRAIG DAVIES: I Don't Want It (Rough Trade RTT 212). Another curious, but engaging offering from Rough Trade, with this striking debut marked by Craig Davies' gravelly vocals and Duretti Column's Vini Reilly's warbling, atmospheric guitar runs.

PIERCE TURNER: Wicklow Hills (Beggars Banquet BEG 178(T)). Another curiously compelling number from this eclectic artist, produced by Philip Glass. It certainly deserves to bring wider attention to this Irishman.

FADELA: N'Sel Fik (Factory FAC 197). With the greater awareness of global styles here comes Rai music from Algeria, an extremely compelling mixture of rhythms and evocative Arabic style, nasal vocals that are sure to be appreciated by those that investigate.

MAMMOTH: Fatman (Jive MOTH 1). Weighing in with a mighty slab of metal is this band with an apt name in more ways than one, with these four heavyweights, including McCoy of Gillan fame, delivering a ponderous, flabby number but with definite gimmick potential.

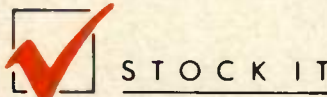
GENERAL

STEVIE WONDER: Characters. Motown ZL 72001. Stevie previewed some of the songs from his new album at his recent Wembley Arena gigs and, judging by the audience reaction, he's come up with a cracking release. In the past some of his albums have been rather too self-indulgent for mass consumer appeal but *Characters* sees him in first class form with 10 new songs (an extra two on the CD and cassette) including a duet *Get It* with his erstwhile Motown stablemate Michael Jackson. The first single from the LP, *Skeletons*, has fared none too well in the chart — surprisingly — but that should be a temporary hiccup; the Jackson/Wonder duet would be a strong follow-up. There's a lot of big-name competition around at the moment but Stevie will doubtless cut a path through to the top echelons of the chart. **CW**



THE ALARM: Eye Of The Hurricane. IRS/MCA MIRC(C) 1023 (CD:DMIRC 1023). Producers: John Porter, artists. After a two year hiatus, the Welsh quartet return with their most evenly balanced album yet. Divided into "Folklore" and "Electric" sides, this is impressive, touching on the deterioration of tradition in Newtown Jericho and Hallowed Ground, and recalling their air-punching early days in *Shelter* and *Only Love Can Set Me Free*. The current single, *Rain In The Summertime* was a top 20 single, and *One Step Closer To Heaven* (sung by lead guitarist Dave Sharp rather than the usual Mike Peters) sounds like an even stonger follow up. The *Alarm* is one of the best acts produced in Britain in recent years, but could easily be lost to the colonies if home grown support continues to be sporadic. A very good album and their best to date. **JT**

VARIOUS ARTISTS: Coronation Street—The Album. K-tel ONE 1378. Never in the street of human pain have so many cringed at so little, or something like that. Crass commercialism hits *Wetherfield* and the *Rovers'* regulars turn their throats to crooning in celebration of Christmas parties and the like. Yes, I can just see your average party going ape over Percy Sugden's tribute to George Formby, Ivy Tilsley's shaky version of *The Loco-Motion* and Jack Duckworth's *Unchained Melody*, and there's worse still! Why on earth Brian Tilsley attempts to throttle *This Old Heart Of Mine* is beyond my last remaining braincells (the guy can't act, how do they expect him to sing and remember the words at the same time?). On the plus side, viewers will be able to think of sex in a new light with *Bet Lynch's* horn-laden *These Boots Are Made For Walking*, suggesting that her new hubby must be in for a tottering time, and how about Sally Webster? Sal, ditch that miserable Kev and get into the real world, your version of *Never Can Say Goodbye* knocks spots off *Pepsi And Sherbert*. If you're unsure about this platter, then just think of Mike Baldwin singing *You Make Me Feel So Young*, and while you're about it, turn it onto *Brookside*. **DEH**



INXS: Kick. Mercury MERH(C) 114 (CD:832 721-2). Producer: Chris Thomas. With a sixth LP and a strong US following, this Australian sextet seem ready to expand their existing cult following in Britain. A major headlining tour in early December (10 big city dates) will surely help, and there is enough strong material here to attract not only the teenagers who appreciate the classic lead vocalist image of Michael Hutchence, but also the more mature who will be able to recognise Stax-styled horn riffs and vintage Stones-like songs and performances. Such tracks as *The Loved One* (very Jagger) and the almost Beatlesque *Never Tear Us Apart*, let alone the complex word association song, *Mediate*, make this *Inxs's* best LP to date, and give the group a definite edge in the long argument as to which is the first Australian act with a real claim to international stardom. **JT**

SCREAMING BLUE MESSIAHS: Bikini Red. WEA 242212-1 (cassette: 242212-4, CD:242212-2). Producer: Vic Maile. Extremists are disturbing, but perversely admirable. Head Messiah Bill Carter has evolved into a Beefheartesque eccentric with a grim sense of humour exemplified by titles like *All Skook Down* and *Jesus Chrysler Drives A Dodge*, and the utterly unequivocal attack of this trio with their convincingly sinister sound could convert an atheist to belief in the existence of Hades. This will surely be regarded as a classic by those to whom melody and poetic lyricism are an anathema (of Iggy Pop, Roky Erickson etc.), but it is unlikely that the Messiahs will represent Britain at Eurovision this side of the apocalypse, despite their unquestionable originality. Genius or madness? Difficult to decide. **JT**

INDIES



THE BOMB PARTY: Liberace Rising. Workers Playtime PLAY LP 2. Distribution: Rough Trade and the Cartel. In the wake of grebo — and its inevitable press backlash — one of the original pretenders, The Bomb Party show their claws as their contemporaries reap the major deals and hoary acclaim. Having just toured with Gaye Bykers, it's likely that a nation of long hairs will have had the chance to hear the stylish progression that these more mature hard rockers have made... and interest should be rife in this disc. For the faithful it won't be a letdown either, and *Liberace Rising* is bound to attract more than a few wayward A&R

ears with its techno-spliced sleaze and sexual fantasies intact. This is a strident album which never gets tripped by the inadequacies of fashion, the grebo world or rock tradition. The Bomb Party have finally come of age. **DEH**

BLUES 'N' TROUBLE: Hat Trick. Blue Horizon BLUH 001. This is more like it. After something of a false start over the recent and better forgotten *Thanks And Good-night*, we now have an authorised and splendid new studio LP from B'N'T, one of the finest bands to ever draw breath. This is simply uniformly excellent and makes one wonder why it is they have to continue to be strictly second division when everything suggests that given a different sort of exposure they could be huge. If these chaps were Americans and they hadn't played that one time too many at *The Marquee*, people would be clamouring for them. As it stands they are just that little but too available for the stuff of legends. Go on, play in the shop and see what happens. **DH**



CLOSE LOBSTERS: Foxheads Stalk This Land. Fire FIRELP 9. Distribution: Pinnacle. The Lobsters' last single was one of those affectionate pecks on the cheek that makes you remember their every note for months and, finally, the group's debut album breaks into the kind of heated sexual frenzy that teenagers everywhere will be overkeen to embrace. Ten hapless love songs that caress everything that's good and hearty in pop music without plumbing the depths, *Foxheads* is a classic LP in search of some ears to nibble. **DEH**

MCCARTHY: I Am A Wallet (September SEPT 2 Rough Trade Cartel). Behind this bizarre title lies a striking debut LP packed full with 14 songs that span a refreshing broad expanse of lyrical ideas amongst a batch of lively, intelligent pop tunes. There's everything here from perverse love songs such as *The Way Of The World* through the coldly realistic *The Wicked Palace Revolution* to the thrilling, infectious pop of their latest single, *The Well Of Loneliness*. A fine introduction to the wonderful, wacky world of McCarthy and one that is sure to boost their appeal. Dare we say from little wallets do fat cheque books grow? **JS**

● IN THE review of the Bing Crosby 10th Anniversary Collection box set (MW October 31), it was stated that there were no notes or background details. There is actually a booklet about the project enclosed with the set, although the MW review copy was deficient in this respect.

NEW ALBUMS

Distributor Codes

A—PRT 01-640 3344
ACD—ACD 01-451 4494
ARAB—Arabesque 01-995 3025

BH—Blue Hat 0225 782640
BK—Backs 0603 626221
BMG—BMG 021-525 3030
BU—Bulet 08894 76316

C—CBS 0296-395151
CA—Cadillac 01-836 3646
CC—Crock Cassettes 0388 762262
CH—Charly 01-639 8603
CM—Celtic Music 0423 888979
CON—Conifer 0895 441 422
CP—Conferpoint 01-555 4321
CSA—01-960 8466

DIS—Discovery 067 285 406

E—EMI 01-848 9811

F—PolyGram 01-590 6044
FF—Fast Forward (see I)
FOL—FolkSound 0203 711935

GD—Gordon Duncan 0467-21517
GOLD—S. Gold 01-539 3600
GS—Graphic Sound 0622 683196
GY—Greyhound 01-924 1166

H—HR Taylor 021 622 2377
HM—Harmonia Mundi 01-253 0863
HOL—Hollywood Nights 0438 315533
HV—Havassong 0634 43952
HS—Harshot 0532 742106

I—Cartel (Backs, Rough Trade) and Fast Forward 031 226 4616 Probe—051 236 6591
Nine Mile—0926 881 2927
8811293 Red Rhino (Mih) 0904 641415
Revolver—0272 541291
IMP—Impex Musik 01-229 5454
IMS—Import Music Services (via PolyGram) 01-590 6044
IRS—Independent Record Sales 01-850 3161 (Chris Wellard)

JETZ—Jettisounds 0253 712453
J—Jungle 01-359 9161
JS—Jestar 01-961 5818

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KS—Kingdom 01-836 4763

LIG—Lightning 01-965 9292
LO—Landisc 01-522 2936

M—MSD 01-961 5646
MMG—Magnum Music Group 0494-882858
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MO—Mole Jazz 01-278 0703
NM—Nine Mile (see I)

O—Outlet 0232 322826
OCL—Oliver Crombie Imports 01-455 0066
OR—Orbitone 01-965 8292

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PAC—Pacific 01-800 4490
PK—Pickwick 01-200 7000
PL—Psm Leisure 01-804 8100
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PR—President 01-889 4672
PROJ—Projection 0702 72281
PVG—Polace Virgin and Gold 01-539 5566
PY—Priority 01-992 7021

RA—Rainbow 01-589 3254
RC—Rollercoaster (0-53) 886252
RE—Revolver 0272-54-291
REC—Recommended 01-622 8834
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RM—Record Merchants 01-848 7511
ROSS—Ross 08886 2403
RR—Red Rhino (see I)
RT—Rough Trade 01-833 2133

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SO—Stage One 0428 4001
SOL—Solomon & Peres 08494-32711
SP—Spartan 01-903 8223
SRD—Southern 01-889 6555
STERN—Stern's/Triple Earth 01-388 5533
STY—Stylus 01-453 0886
SW—Swift 0424 220028

T—Trojan 935-8323
TB—Terry Blood 0782 620321

VFM—VFM Cassette Distributors 0296 37307

W—WEA 01-998 5929
WRD—Worldwide Record Distributors 01-636 3925
WYND—Wynd-up 061-872 0170

Artist Title Label LP No/Cassette No Dealer Price (Distributor)

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VARIOUS THE SOUND OF DEEP ELLUM Island ILPS 9888/ICT 9888 (F)
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Music Category

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Funk
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Jazz
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Jazz Vocal
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MOR
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Rock
Rock
Comedy
Rock
Pop
Rock
Folk
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Soul
Asian
Asian
Metal
Rock
Rock
Pop
Rock
Rock
Industrial
Pop
Rock
Industrial
House
Dance Disco
Nostalgia
Rock
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Rockability
Soul
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COMPACT DISCS

ASTLEY, Rick WHENEVER YOU NEED SOMEBODY RCA PD 71529 (BMG)
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TRAFFIC MR FANTASY Island CID9061 (F)
TRAFFIC TRAFFIC Island CID908 £7.29 (F)
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VARIOUS THE LAST OF ENGLAND Mute CDIONIC 1 (I/RT)
VAUGHAN, Sarah BRAZILIAN ROMANCE CBS 4601562 (C)
VENOM EINE KLEINE NACHT MUSIK Neat NEATXSO 132 £6.99 (P)
WAITS, Tom SWORDFISH TROMBONES Island CID9762 (F)
WONDER, Stevie CHARACTERS Motown ZD 7200L (BMG)
WONDER, Stevie & KNIGHT, Gladys THEIR VERY BEST BACK TO BACK PriorityV PRVCD201 (PY/BMG)

• Import

Mon 23 November-Fri 27 November 1987

Album Releases: 92

Compact Discs: 25

Year to Date: (47 weeks to 27 November)

Album Releases: 4,440

Compact Discs: 1,760

US TOP FORTIES

★ ★ ★ ★ ★

SINGLES

Rank	Artist	Title	Label
1★	2	MONEY, MONEY, Billy Idol	Chrysalis
2★	3	(I'VE HAD) THE TIME OF MY LIFE, Bill Medley	RCA
3★	5	HEAVEN IS A PLACE ON EARTH, Belinda Carlisle	MCA
4	1	I THINK WE'RE ALONE NOW, Tiffany	MCA
5	7	BRILLIANT DISGUISE, Bruce Springsteen	Col/CBS
6	6	BREAKOUT, Swing Out Sister	Mercury
7★	10	SHOULD'VE KNOWN BETTER, Richard Marx	Manhattan
8	4	LITTLE LIES, Fleetwood Mac	Warner Brothers
9★	12	I'VE BEEN IN LOVE BEFORE, Cutting Crew	Virgin
10★	19	FAITH, George Michael	Col/CBS
11★	17	WE'LL BE TOGETHER, Sting	A&M
12★	14	THE ONE I LOVE, R.E.M.	I.R.S.
13★	15	I WON'T FORGET YOU, Poison	Capitol
14★	18	SHAKE YOUR LOVE, Debbie Gibson	Atlantic
15	9	IT'S A SIN, Pet Shop Boys	Manhattan
16★	25	IS THIS LOVE, Whitesnake	Geffen
17★	23	DON'T YOU WANT ME, Jody Watley	MCA
18★	22	HOURLASS, Squeeze	A&M
19★	29	SO EMOTIONAL, Whitney Houston	Arista
20	8	CAUSING A COMMOTION, Madonna	Sire
21★	27	CATCH ME (I'M FALLING), Pretty Poison	Virgin
22★	28	SKELETONS, Stevie Wonder	Motown
23★	31	VALERIE, Steve Winwood	Island
24	11	BAD, Michael Jackson	Epic
25	21	COME ON, LET'S GO, Los Lobos	Slash
26★	38	GOT MY MIND SET ON YOU, George Harrison	Dark Horse
27★	33	DUDE (LOOKS LIKE A LADY), Aerosmith	Geffen
28	13	WHERE THE STREETS HAVE NO NAME, U2	Island
29★	37	I DO YOU, The Jets	MCA
30★	32	THAT'S WHAT LOVE IS ALL ABOUT, Michael Bolton	Columbia
31★	34	LOVE WILL FIND A WAY, Yes	Atco
32	16	LET ME BE THE ONE, Exposé	Arista
33★	39	TELL IT TO MY HEART, Taylor Dayne	Arista
34★	40	CHERRY BOMB, John Cougar Mellencamp	Mercury
35	26	BOYS NIGHT OUT, Timothy B. Schmit	MCA
36★	—	ANIMAL, Def Leppard	Mercury
37	20	DON'T MAKE ME WAIT FOR LONG, Kenny G	Arista
38★	—	NEED YOU TONIGHT INXS	Atlantic
39	30	U GOT THE LOOK, Prince and Sheena Easton	Paisley Park
40	24	CASANOVA, LeVert	Atlantic

★ ★ ★ ★ ★

ALBUMS

Rank	Artist	Title	Label
1	1	DIRTY DANCING, Original Soundtrack	RCA
2	2	TUNNEL OF LOVE, Bruce Springsteen	Col/CBS
3	3	BAD, Michael Jackson	Epic
4	4	WHITESNAKE, Whitesnake	Geffen
5	5	A MOMENTARY LAPSE OF REASON, Pink Floyd	Col/CBS
6	6	HYSTERIA, Def Leppard	Mercury
7	7	THE LONESOME JUBILEE, John Cougar Mellencamp	Mercury
8	8	WHITNEY, Whitney Houston	Arista
9★	14	NOTHING LIKE THE SUN, Sting	A&M
10	9	THE JOSHUA TREE, U2	Island
11★	13	PERMANENT VACATION, Aerosmith	Geffen
12	10	VITAL IDOL, Billy Idol	Chrysalis
13	11	TANGO IN THE NIGHT, Fleetwood Mac	Warner Brothers
14	12	DOCUMENT, R.E.M.	I.R.S.
15	15	BIG GENERATOR, Yes	Atco
16	16	BAD ANIMALS, Heart	Capitol
17	17	DUOTONES, Kenny G	Arista
18★	24	HEAVEN ON EARTH, Belinda Carlisle	MCA
19★	23	RICHARD MARX, Richard Marx	Manhattan
20★	28	TIFFANY, Tiffany	MCA
21	19	CRAZY NIGHTS, Kiss	Mercury
22	18	LA BAMBAA, Soundtrack	Slash
23	20	HOLD YOUR FIRE, Rush	Mercury
24	21	RAPTURE, Anita Baker	Elektra
25	27	PET SHOP BOYS ACTUALLY, Pet Shop Boys	Manhattan
26	26	EXPOSURE, Exposé	Arista
27	22	BIGGER AND DEFFER, L. L. Cool J	Def Jam
28★	—	KICK, INXS	Atlantic
29	25	ONCE BITTEN, Great White	Capitol
30★	34	OPEN SESAME, Whodini	Jive
31	31	LOOK WHAT THE CAT DRAGGED IN, Poison	Enigma
32	29	SPANISH FLY, Lisa Lisa & Cult Jam	Col/CBS
33	32	CRUSHIN', The Fat Boys	Tin Pan Apple
34	33	GIRLS, GIRLS, GIRLS, Mötley Crüe	Elektra
35★	36	MUSIC FOR THE MASSES, Depeche Mode	Sire
36	30	THE FINAL COUNTDOWN, Europe	Epic
37★	—	BABYLON AND ON, Squeeze	A&M
38	35	IN THE DARK, The Grateful Dead	Arista
39★	—	KOHUEPT (LIVE IN LENINGRAD), Billy Joel	Columbia
40★	—	JODY WATLEY, Jody Watley	MCA

Charts courtesy Billboard, November 21, 1987 ★ Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

TOP Dance SINGLES

21 NOVEMBER 1987

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

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	2	3	PAID IN FULL (COLD CUT REMIX) Eric B & Rakim 4th + B'way/Island (12)BRW 78 (F)
2	1	4	WHENEVER YOU NEED SOMEBODY Rick Astley RCA PB 41567 (12 — PT 41568) (BMG)
3	3	3	MY BABY JUST CARES FOR ME Nina Simone Charly CYZ 7-112 (12 — CYZ 112) (CH)
4	7	3	JACK MIX IV Mirage Debut/Passion DEBT(X) 3035 (A)
5	4	3	NEVER CAN SAY GOODBYE The Communards London LON(X) 158 (F)
6	8	5	SOME GUYS HAVE ALL THE LUCK Maxi Priest 10/Virgin TEN(T)198 (E)
7	10	2	SO EMOTIONAL (REMIX) Whitney Houston Arista RIS(T) 43 (BMG)
8	14	3	CRITICIZE Alexander O'Neal Tabu 6512117 (12 — 6512116) (C)
9	6	7	LOVE IN THE 1st DEGREE/MR SLEAZE Bananarama London NANA 14 (12 — NANX 14) (F)
10	5	7	I DON'T THINK THAT MAN SHOULD ... Ray Parker Jr. Geffen GEF 27(T) (W)
11	15	3	SHO' YOU RIGHT Barry White Breakout/A&M USA(T) 614 (F)
12	13	4	DINNER WITH GERSHWIN Donna Summer Warner Brothers U8237(T) (W)
13	9	9	WALK THE DINOSAUR Was Not Was Fontana/Phonogram WAS 3(22) (F)
14	NEW		REBEL WITHOUT A PAUSE Public Enemy Def Jam 6512457 (12 — 6512456) (C)
15	NEW		BACK IN MY ARMS Chris Paul Syncopate/EMI (12)SY 5 (E)
16	11	9	THE REAL THING Jellybean featuring Steven Dante Chrysalis CHS (12)3167 (C)
17	21	4	I WON'T CRY Glen Goldsmith PB 41493 (12 — PT 41494) (BMG)
18	16	4	THE GODFATHER Spoonie Gee Sure Delight SD(T) 3 (JS/E)
19	23	2	SO AMAZING Luther Vandross Epic LUTH(T) 4 (C)
20	38	3	FEMALES (GET ON UP) Cookie Crew Rhythm King/Mute LEFT 12(T) (I/RT)

W

21	28	3	SYSTEM OF SURVIVAL Earth Wind & Fire CBS EWF(T) 1 (C)
22	19	17	I FOUND LOVIN' Fatback Band Master Mix (12)CHE 8401 (A)
23	50	2	FUNNY HOW TIME FLIES (When You're ...) Janet Jackson Breakout/A&M USA(T) 613 (F)
24	22	2	FUNKY LIKE A TRAIN Equals Club/Phonogram JAB(X) 58 (F)
25	20	9	CROCKETT'S THEME Jan Hammer MCA MCA(T) 1193 (F)
26	26	2	MY LOVE IS GUARANTEED Sybil Champion CHAMP (12) 55 (BMG)
27	36	7	I WANT TO BE YOUR PROPERTY Blue Mercedes MCA BONA(T) 1 (F)
28	30	6	LOST IN EMOTION Lisa Lisa and Cult Jam CBS 6510367 (12 — 6510368) (C)
29	18	7	DANCE LITTLE SISTER Terence Trent D'Arby CBS TRENT (T) 3 (C)

30	12	7	MAYBE TOMORROW UB40 DEP International/Virgin DEP 27(12) (E)
31	37	2	RIS'N' TO THE TOP (Give It All You Got) Keni Burke RCA PB49613 (12 — P149614) (BMG)
32	35	2	NO PAIN, NO GAIN The Whispers Solar/MCA MCA(T) 1212 (F)
33	NEW		I WONDER WHO SHE'S SEEING NOW Temptations Motown ZB 41547 (12 — ZT 41548) (BMG)
34	24	12	PUMP UP THE VOLUME/ANITINA (...) M.A.R.R.S. 4AD(B)AD 707 (I/RT)
35	34	8	NO MEMORY Scarlet Fantastic Arista RIS(T) 36 (BMG)
36	NEW		SHOW A LITTLE LOVE Miss on U.S.A. CBS 6512227 (12 — 6512226) (C)
37	33	2	LIVING IN A BOX Bobby Womack MCA MCA(T) 1210 (F)
38	43	2	CAN U DANCE Kenny "Jammin" Jason & "Fast" Eddie Smith Champion CHAMP (12)41 (BMG)
39	46	2	I DON'T KNOW Lanier & Co Syncopate/EMI (12) SY7 (E)
40	32	4	SKELETONS Stevia Wonder Motown ZB 41439 (12 — ZT 41440) (BMG)
41	17	6	I WANT TO BE YOUR MAN Roger Reprise W8229(T) (W)
42	31	3	IRRESISTIBLE Audrey Wheeler Capitol (12)CL 471 (E)
43	25	4	VOYAGE VOYAGE Desireless CBS DESI(T) 1 (C)
44	27	3	LOOKING OUT FOR YOU Rick Clarke RCA PB 41497R (12 — PT 41498R) (BMG)
45	NEW		TRCUBLE Trcube Funk 4th + B'Way/Island — (12 BRW 80) (E)
46	39	12	I FOUND LOVIN' Steve Walsh A.1. (12)A2199 (A)
47	NEW		KISS Total Contrast London LON(X) 155 (F)
48	NEW		THERE AIN'T NOTHING LIKE SHAGGIN' The Tams Virgin VS(T) 1029 (E)
49	41	11	I NEED LOVE L.L. Cool J Def Jam 651101 7 (12 — 651101 8) (C)
50	47	2	HEAVY VIBES Montana Sextet 10/Virgin TEN(T) 204 (E)

TOP 10 ALBUMS

1	1	2	RUNNING IN THE FAMILY Level 42 Polydor POLH42/POLHC42 (F)
2	7	2	FROM MOTOWN WITH LOVE Various K-tel NE1381/CE2381 (K)
3	10	4	HEARSAY Alexander O'Neal Tabu 4509361/4509364 (C)
4	5	2	URBAN CLASSICS Various Urban/Polydor URBLP4/URBMC4 (F)
5	2	2	CONTROL — THE REMIXES Janet Jackson Breakout/A&M MIXLP1/MIXMC1 (F)
6	RE		THE LOVE SONGS Randy Crawford Telstar STAR2299/STAC2299 (BMG)
7	4	8	AFTER DARK Ray Parker Jr. Geffen WX122/WX122C (W)
8	3	11	BAD Michael Jackson Epic 4502901/4502904 (C)
9	RE		BEST OF HOUSE 3 Various Serious BEH03/ZCH03 (A)
10	RE		GIVE ME THE REASON Luther Vandross Epic 4501341/4501344 (C)

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TOP 10 BUBBLERS

1	IF I GAVE MY HEART TO YOU John McLean Ariwa — (ARI66) (JS)
2	BODY ROCKIN' Errol Erown WEA YZ162(T) (W)
3	REGGAE GOT SOUL/HIP HOP REGGAE Longs D/Cut Master MC Big One (A/JS)
4	MR JOHNSON Yes No People London LON(X)150 (F)
5	BEVERLY HILLS COP Big X Crewe Uptown 7UTR 5 (12 — 12UTR 5) (A)
6	JUST THAT TYPE OF GIRL Madame X Atlantic A9216(T) (W)
7	THE OVERNIGHT LOVERS IN THE HOUSE Heavy D & The Boyz MCA MCA(T)1206 (F)
8	ANGEL Angela Winbush Club/Phonogram JAB(X)60 (F)
9	CITY OF LIGHT William Pitt Sierra FED41(T) (W)
10	LET'S BE LOVERS TONIGHT Sherick Warner Brothers W8146(T) (W)



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James Hamilton

C O L U M N

I DON'T normally bother to detail many of the "creatively marketed" remixes which are designed to extend a record's chart appearance by selling what, so far as the chart listing is concerned, is the same title twice to largely the same people. However, the current crop contains some really quite significant remixes. Hit artist in his own right, **Derek B's** totally different Urban Respray of **ERIC B & RAKIM** Paid In Full (Fourth & Broadway 12BRX 78) overlays clanging guitar chords that every rock fan will recognise; the eagerly awaited **COOKIE CREW** Females (Get What We Want) (Rhythm King LEFT R12T) cuts in Trouble Funk's "pump me up" phrase and much more; **RICK ASTLEY** Whenever You Need Somebody (Rick Sets It Off Mix) (RCA PT41568R) uses 1985's pervasive Set It Off rhythm (by coincidence, or maybe not, the almost unrecognisably house-fied new Umbongo Mix of **O'CHI BROWN** Whenever You Need Somebody (Magnetic Dance MAGDT 9) is flipped by 1985's Pull It Off Mix which — you guessed — sets her original recording to the same Set It Off beat!); **SYBIL** My Love Is Guaranteed (Z Mix) (Champion CHAMPZ 12-55) is the song's fourth (count 'em!) and smoothest mix but still excitingly Pump Up The Volume-ish; **CHRIS PAUL** Back In My Arms (House Mix) (Syncopate 12SYX 5) turns a fairly mundane Britfunk into a hits-quoting strong jack track; **EARTH WIND & FIRE** System Of Survival (House Party Mix) (CBS EWFTQ 11) is a piano jangled largely instrumental jack tracking improvement over their original A-side.

New on import are **MASTER C&J** In The City (State Street Records SSR 1005), very strong swirling spacey house canterer; **RUSH HOUR** Custom Made Love (Star Gaze Records RH 1010), soulful girl and guy sung light jiggler in early Eighties style; **MSG** featuring Glenn 'Sweety G' Toby I Can Tell (Diamond Records DI 109), rambling and rumbling multi-tracked mournful nagging jitterer of the sort that can (or used to) build an underground following; **BLAKE BAXTER** When We Used To Play (KMS Records KMS 011), house four-tracker that sold well its first week out; **E'LEESA** Where Did Your Love Go? (Bassment Records BM-0071), girl wailed jiggly driving house; **THE SYSTEM** House Of Rhythm (Atlantic 0-86640), Doug E Fresh human beatbox-ed jiggly chugger, a lot better than their UK-issued ugly over-gimmicky remix of the ponderously

rolling Nighttime Lover (Atlantic A9222T); **PARIS GREY** featuring **Housemaster Baldwin** Reach For Your Dreams (Future Sound Records FSR 1001), jittery staccato house duet with a smoother good dub; **DEAN ANDERSON** Don't Stop (Trax TX 149), frisky if routine jack track bouncer.

Import LPs include **KEITH SWEAT** Make It Last Forever (Vintertainment/Elektra 60763-1), strong largely down-tempo listening set with some good chunky joggers too; **FULL FORCE** Guess Who's Comin' To The Crib? (Columbia FC 40894), typical hip hop-flavoured soul with the Alice-ish Take Car Of Homework gaining most attention, while the obvious standout from the glut of new UK LPs is **RICK ASTLEY** Whenever You Need Somebody (RCA PL 71529), much as you'd expect except that a surprisingly respectful revival of Nat King Cole's When I Fall In Love is the hot track purely because it is so unexpected.

New singles here include **JELLYBEAN** featuring **Elisa Fiorillo** Who Found Who (Chrysalis JELX 1-1), Madonna-ish breezy US hit strictly for the pop market (although flipped by some The Real Thing remixes); **JOYCE SIMS** Come Into My Life (London LONX 161), haunting subtle slinky swayer getting heavy pirate radio play in London; **EPEE MD** It's My Thing (Cooltempo COOLX 156), Eric B & Rakim-type rap already hot on import; **FULL HOUSE** Communicate (Club Mix) (Epic FULL T1), Freddy Bastone-remixed infectious beefy house; **WILLIAM PITT** City Lights (Sierra FED 41T, via WEA), hauntingly crooned slinky swayer with tinkly George Benson-ish guitar, massive across the Continent all this year and creating interest here now; **T-CUT-F** House Reaction (Kool Kat KOOL T9, via PRT), strong urgent instrumental jack track from Nottingham; **T-COY** I Like To Listen (deConstruction Records M 6242), Latin-jazz inspired instrumental house three-tracker by a Manchester duo who already have a cult following; **THE JADE** Mr Joy (Ulti Faze 73185-12), Marvin Gaye-ish excellent soul swayer from a few years back, and an obscure Sheffield source; **SHOKK** Amazin' (Raja ROXT 001), SOS Band-style lurching jogger with the pleasantly swaying Stay as flip; **PULSE** Shut Up Already! (Urban URBX 12), excitingly jerkily bounding jack track; **THE HOUSE ENGINEERS** Ghost House (Syncopate 12SYG 8), episodic jittery jack track created by the guys who "engineered" the recent House Nation remix.

DJ best suited to the charts

by Barry Lazell

FOLLOWING THE success of Steve Walsh, a DJ with a chart placing, the next likely chartbound entry in the club DJ vinyl stakes could come from another London turntable spinner, Chris Paul. He actually first tasted singles success some 18 months ago, when his one-off for Fourth & Broadway, a revival of Lonnie Liston Smith's Expansions which featured guest vocals by David Joseph, was a dance chart top-tenner and also rode the middle reaches of the Gallup singles chart.

Chris Paul is now signed to EMI's dance label Syncopate — its first

UK signing, in fact — and is back on vinyl with Back In My Arms (12 SY 5), a number self-written in collaboration with Delroy Murray and Robin Achampong of Total Contrast (who also feature on it in a guest vocal role). The song was apparently written around a bass line which Chris found himself humming as he awoke one morning. Into the sequencer it went immediately, and the track was gradually constructed around it to the stage of a finished master, which was accepted by Syncopate, the first label to which it was presented. This is a style of songwriting and record creation which is wholly a child of the electronic and digital Eighties, and very much the forte of men like Paul and Adams (whose Don't Stop was made in precisely the same way) who have mastered not only the technology, but also the ability to create valid music with it based upon the sharp-end experience of the DJ who knows what motivates a live audience.

Paul, running regular club residencies at Bogart's in South Harrow, the Broadway Boulevard in Ealing, Greenford's Barbarella's, and the Friday night spot at Camden Palace, has also now formed his own production company in

partnership with two other producers, and will shortly be viewed by audiences outside the metropolis when he does a TV cameo in the forthcoming series of the Lenny Henry Show.

Bite the bullet

THE DEBUT album from Music Of Life's own home-grown hardcore rapper Derek B, already announced as Bullet From A Gun (DEREK 1), has had its release schedule delayed by three months.

Originally announced for November, the album will now be released in both the UK and US in February 1988. The delay is at the instigation of Derek himself, who wants to complete recording of at least 15 tracks, and then be in a position to choose the cream of them for the LP. He is currently remixing some already completed material destined for the set.

A Derek B 'Bullet From A Gun Tour' of the UK is to enter the planning stages soon, the end result timed to coincide with the album release. Both will be preceded by a new single on Music Of Life in January, although at present no decision has yet been taken on what track will be selected.

RADIO LONDON

A LIST

ERIC B & RAKIM: Paid In Full (The Coldcut Remax)	4th - B'Way/Island
GLEN GOLDSMITH: I Won't Cry	Reproduction/RCA
WHITNEY HOUSTON: So Emotional	Arista
MIRAGE: Jack Mix IV	Debut/Passion
ALEXANDER O'NEAL: Criticize	Epic
MAXI PRIEST: Some Guys Have All The Luck	10/Virgin
THE TEMPTATIONS: I Wonder Who She's Seeing	Now
LUTHER VANDROSS: So Amazing	Epic
WHISPERS: No Pain, No Gain	Solar/MCA
BARRY WHITE: Sho' You Right	Breakout/A&M

CLIMBERS

BLACK BRITAIN: Heroin	10/Virgin
ELEANOR GOODMAN: Sneak Preview	(US Import — Trumpet)
MILES JAYE: Let's Start Over	4th - B'Way/Island
JELLYBEAN & ELISA FIORELLO: Who Found Who	Chrysalis
GLADYS KNIGHT: Love Overboard	MCA (Import)
MEL' SA MORGAN: If You Can Do It I Can Too!	Capital (Import)
CAROLYN PORTER: I Said It And I Mean It	(Import)
MONTANA SEXTET: Heavy Vibes	Chrysalis
SHERRICK: Let's Be Lovers Tonight	Warner Brothers
STOCK AITKEN WATERMAN: Pack Jammed With The Party Posse	Breakout/A&M

As featured on the **TONY BLACKBURN** Show, Radio London 9am-12 noon Monday-Friday 206/94.9 VHF

JOCKS

DJ YEARBOOK AND DIARY 1988

THE YEARBOOK

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TITLES A-Z (WRITERS)

2A Girl Used To Know (Clark)	89	Let's Start Over (Claxton)	85
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(Russell)	87	Rebel Without A Pause (Rosenhour/Shocklee/Rodgers/Saffner)	42
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Full Metal Jacket (I Wanna Be)	30	Sho' You Right (B. White/D. White)	20
Full Metal Jacket (I Wanna Be)	30	Sho' You Right (B. White/D. White)	20

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THE NEXT 25

76	91	BODY ROCKIN'	WEA YZ 1420 (W)
77	92	GROOVE	WEA YZ 1421 (W)
78	93	FEMALES (Get On Up)	WEA YZ 1422 (W)
79	94	FOURTEENFORTYFOUR	WEA YZ 1423 (W)
80	95	THIS CORROSION	WEA YZ 1424 (W)
81	96	ALL ACROSS THE NATION	WEA YZ 1425 (W)
82	97	MY LOVE IS...	WEA YZ 1426 (W)
83	98	LIVING IN A BOX	WEA YZ 1427 (W)
84	99	MY BELOVED GIRL	WEA YZ 1428 (W)
85	100	LET'S START OVER	WEA YZ 1429 (W)
86	101	WAY OUT	WEA YZ 1430 (W)
87	102	DEVIL'S BALL	WEA YZ 1431 (W)
88	103	PRIME TIME TV	WEA YZ 1432 (W)
89	104	A GIRL USED TO KNOW	WEA YZ 1433 (W)
90	105	SOLITUDE STANDING	WEA YZ 1434 (W)
91	106	GIRLS CAN JAK	WEA YZ 1435 (W)
92	107	I CANNOT CARRY ON	WEA YZ 1436 (W)
93	108	COMMUNICATE (Club Mix)	WEA YZ 1437 (W)
94	109	WALKING IN THE AIR	WEA YZ 1438 (W)
95	110	FUNKY LIKE A TRAIN	WEA YZ 1439 (W)
96	111	THE GODFATHER	WEA YZ 1440 (W)
97	112	IT'S MY THING	WEA YZ 1441 (W)
98	113	I DREAMED A DREAM	WEA YZ 1442 (W)
99	114	ON FIRE	WEA YZ 1443 (W)
100	115	I WONDER WHO...	WEA YZ 1444 (W)

★ PLATINUM (One million) ● GOLD (500,000) ○ SILVER (250,000)

⑤ Indicates title available in sheet music

▲ Panel Sales increase over last week

▲ Panel Sales increase of 50% or more over last week

Compiled by Gallup for the BPI, Music Week and the BBC based on a sample of 500 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fell by 20 per cent compared with last week.

Top 75 chart entries to date (45 weeks) 657

Panel Sales over last week -2%

38	30	9	FULL METAL JACKET (I Wanna Be...)	Warner Brothers W 8187 (T) (W)
39	47	3	SO AMAZING	Epic LUTH (T) 4 (C)
40	45	16	NEVER GONNA GIVE YOU UP	RCA PB 41447 (12-PT 41448) (BMG)
41	42	3	WE'LL BE TOGETHER	A&M AM (Y) 410 (F)
42	NEW		REBEL WITHOUT A PAUSE	Def Jam 651245 7 (12-651245 6) (C)
43	25	4	WANTED	Polydor TSC (X) 14 (F)
44	RE		I'VE BEEN IN LOVE BEFORE	Siren/Virgin SRN29 (12) (E)
45	NEW		THERE AIN'T NOTHING LIKE SHAGGIN'	Virgin VS (T) 1029 (E)
46	31	7	MAYBE TOMORROW	DEP International/Virgin DEP 27 (12) (E)
47	52	4	IN THE CLOUDS	Mercury/Phonogram EVEN (X) 5 (F)
48	55	4	I WON'T CRY	Reproduction/RCA PB41493 (12-PT41494) (BMG)
49	49	2	BACKSEAT EDUCATION	Mercury/Phonogram ZOD 2 (12) (F)
50	39	4	REMEMBER ME	EMI (12) EM 31 (E)
51	75	3	UNCHAIN MY HEART	Capitol CL (12) 465 (E)
52	43	9	BAD	Epic 651155 7 (12-651155 6) (C)
53	40	12	I FOUND LOVIN'	Master Mix (12) CHE 8401 (A)
54	56	4	VOYAGE VOYAGE	CBS DESI (T) 1 (C)
55	72	2	ISAY NOTHING	FFRR/London LON (X) 151 (F)
56	37	9	COME ON, LET'S GO	Slosh/London LASH (X) 14 (F)
57	57	4	HIT THE NORTH	Beggars Banquet BEG 200 (T) (W)
58	NEW		SATELLITE	CBS 651168 7 (12-651168 6) (C)
59	62	2	FUNNY HOW TIME FLIES (When You're...)	Breakout/A&M USA (T) 613 (F)
60	34	7	DANCE LITTLE SISTER	CBS TRENT (T) 3 (C)
61	NEW		BIKO	Chorisma/Virgin PGS 6 (12) (E)
62	74	4	WHO'S THAT MIX	Debut/Passion DEBT (X) 3034 (A)
63	41	5	BEETHOVEN (I LOVE TO LISTEN TO)	RCA DA (T) 11 (BMG)
64	NEW		TURN BACK THE CLOCK	Virgin VS (T) 1017 (E)
65	73	2	BIRTHDAY	One Little Indian (12) TP 7 (1) (NM)
66	NEW		GO CUT CREATOR GO	Def Jam LLC (T) 1 (C)
67	58	6	LOST IN EMOTION	CBS 651036 7 (12-651036 8) (C)
68	NEW		NOTHIN'S GONNA CHANGE	Chiaa/Chrysalis WOK (X) 16 (C)
69	NEW		THE SECOND TIME (Theme from 'Bilitis')	WEA YZ 163 (W)
70	46	7	STRONG AS STEEL	Tent/RCA PB 41565 (12-PT 41566) (BMG)
71	54	4	SYSTEM OF SURVIVAL	CBS EWF (T) 1 (C)
72	NEW		LET'S BE LOVERS TONIGHT	Warner Brothers WB 146 (T) (W)
73	NEW		IN THE MIDNIGHT HOUR (Midnight)	Motown ZB 41583 (12-ZT 41584) (BMG)
74	67	2	CAN U DANCE	Champion CHAMP (12) 41 (BMG)
75	NEW		BACK IN MY ARMS	Syncope/EMI (12) SY 5 (E)

Yargo for it

by Martin Aston

IF, LIKE Yargo's Basil Clarke, you feel that the black music mainstream has gone seriously wrong, has surrendered to spurious soul-word clichés and has lost the ability to start afresh, then you should head for Yargo and their excellent debut album *Bodybeat* (on their own Bodybeat label, through Red Rhino).

A previous description that Yargo have no emotional parallel in contemporary black music is as accurate as anything else said in 1987 — now if only we all picked up our listening tackle and agreed *en masse*.

The group (comprising singer Basil, guitarist Tony Burnside, drummer Phil Kirby and bassist Paddy Steer) have just been out on tour as special guests of That Petrol Emotion, while the single (taken from the album) *Help* follows two earlier acclaimed 45s from 1986, *Get High* and *Carrying Mine*. Basil takes up the story.

"When Tony and I got together years ago, we had no idea of what to do or how to write songs. We were totally green. I didn't have any idea of the type of music I wanted to play, but when Yargo became a five piece, I formed opinions of what I liked and didn't like. I had ideas before that I didn't want to sound like anybody, but I didn't know what direction to push in for the guys. Eventually, I decided I didn't like the drumming, so he went, and then so did the bass and I again. The experience made us believe that we'd only use the best musicians we could possibly find."

By the time the pair had met Paddy and Phil, the music was already there. Yargo music, like a lot of contemporary musics, is an amalgam of different styles, here heading off in a bluebeat direction, fusing the rhythms of reggae, the stretching power of jazz and the spirit of the blues. Then you have Basil's vocals that have reminded more than one enthusiast of a young Bob Marley.

"We're all flattered by the comments, because in a way, Bob Marley to me was a blues singer. I consider myself a blues singer and the feeling I'm trying to get over in the music has got to complement that. Bob Dylan was a blues singer too in the way he gets it over, and gets straight to the point. Even if you don't understand the words, you understand the feeling."

As Basil goes on to add, blues music should be a constant and not a style. "Anyone can copy a style. That's just not relevant to what we're doing. Self-expression and freedom comes into it, trying to put a piece of ourselves into it. Because of those pieces, the music will sound unique. Now if everybody in the world did that..."

Bodybeat carries on a tradition of black music's inspirational fervour, unlike the rather too-well-behaved suaveness of a Courtney Pine who Basil saw in Bourne-



YARGO: 'bodyheat, bodyblow, you gotta go'

mouth: "It was like, 'Courtney Pine will be appearing on stage in five minutes, kindly take your seats', and everyone filed in. There was no dancing in the aisles there..."

Obviously *Bodybeat* addresses itself to the spontaneous effect music and rhythm has on the body. One more effect Basil won't let Yargo be touched by though is the pressure of commercialism. "You walk through a main thoroughfare shopping centre and a clothes store will have a beatbox coming out just to attract a certain market to buy the jeans. I think music is vitally important, and I'm not interested in background music."

We go on to talk about major labels and have major hysterics over rejection slips.

"We've had some brilliant ones! Usually it's like, 'I saw you on TV and I really enjoyed the show and I bought the record but it's a bit too blues-influenced and haunting for what we're looking for signing. Keep up the good work'. Wonderful rejections", Basil chuckles, obviously not worried about Yargo's immediate future. As the man sings, "*Bodybeat, bodyblow/bodyheat, you gotta go*". The sound of Young Manchester, all ready to go places.

Wonders never cease

by Jerry Smith

THERE ARE not many bonds around these days who would fail to get excited about attracting nearly every A&R man in London to one of their gigs, but that is just

what happened when The Wonder Stuff played Dingwalls recently.

So why the resistance to welcoming this manifestation of record company interest, fuelled no doubt by their devastatingly accomplished live performances? Well the four chirpy upstarts have a particularly refreshing attitude to this business of making music, one in which the music comes first and, as a bright young band, they see a need for further development before they sign on the dotted line.

Hailing from Birmingham and all points Midlands way, they are fronted by singing guitarist Miles Hunt, a boy whose flowing locks and impish grin are destined to adorn many a bedroom wall in the not too distant future and one who has a novel theory on The Wonder Stuff's sparkling and incisive tunes. "The songs already exist all around us, they're just waiting to be plucked from the air," he insists mischievously, "You just have to pick out the right ones!"

This they have certainly done with much aplomb already having released two very fine singles, the first a truly essential four track EP and the latest, *Unbearable*, a strikingly infectious wild romp, both on their very own label, The Far Out Recording Company, a venture that was started when bass player Rob Jones had a small win on the pools! Not to be rushed in to doing an album — guitarist Malcolm Treece insists "it will have to be more than just the live set. It's got to be something special," — they hope to do another indie single soon. They may already be receiving heavy exposure on the likes of MTV Europe but, as drummer Martin Gilks stresses: "We are very much a live band, we really enjoy playing."

So, to see this admirable policy in action and catch a barrel full of excellent songs in to the bargain, catch The Wonder Stuff when they are next down your way, and see what all the fuss is about.



WONDER STUFF: failing to get excited by A+R men

MUSIC VIDEO

This Week		Last Week		New		Weeks on Ch.		Description (tracks) Timings/Recommended Retail Price	
1	NEW							MARILLION: Live From Loreley	PMI
								Live/1hr 30min/£11.99	MVN 99 1153 2
2	NEW							IRON MAIDEN: 12 Wasted Years	PMI
								Compilation/1hr 30min/£11.99	MVN 99 1152 2
3	NEW							UB40: Best Of UB40	Virgin
								Compilation/1hr/£9.99	VVD 246
4	1	33						U2: "Under A Blood Red Sky"	Virgin
								Live (12 tracks)/61min/£9.99	VVD 045
5	6	21						GENESIS: Visible Touch	Virgin
								Compilation/40min/£9.99	VVD 204
6	2	7						KISS: EXPOSED	PolyGram Music Video
								Compilation (15 tracks)/1hr 30min/£14.99	041 148 2
7	5	4						FIVE STAR: Silk And Steel	RCA/Columbia
								Compilation (6 tracks)/27min/£9.99	RVT 11268
8	8	7						MADONNA: The Virgin Tour	WEA Music
								Live (10 tracks)/50min/£19.95	K9381053
9	9	2						QUEEN: Greatest Flix	PMI
								Compilation (17 tracks)/1hr/£9.99	MVP 99 1011 2
10	7	8						KATE BUSH: The Whole Story	PMI
								Compilation (14 tracks)/50min/£9.99	MVP 99 1143 2
11	4	6						SMASH HITS OF THE 80'S	Virgin/PMI
								Compilation (10 tracks)/1hr 48min/£11.99	VVD 267
12	—	—						TINA TURNER: Break Every Rule	PMI
								Live (13 tracks)/1hr/£9.99	MVP 99 1085 2
13	—	—						THE POLICE: Every Breath You Take	A&M
								Compilation (15 tracks)/55min/£16.99	AM 834
14	3	10						PRINCE AND THE REVOLUTION	Channel 5
								Live (19 tracks)/2hr/£9.99	CFV 01292
15	NEW							SISTERS OF MERCY: Wake	Channel 5
								Live (13 tracks)/57min/£9.99	CFV 06162
16	NEW							RUN DMC: The Video	Channel 5
								Compilation (5 tracks)/30min/£9.99	CFV 04062
17	17	2						ELVIS PRESLEY: '56 — In The Beginning	Virgin
								Compilation (20 tracks)/1hr 30 min/£9.99	VVD 238
18	—	—						LEVEL 42: Live At Wembley	Channel 5
								Live (12 tracks)/1hr 13min/£9.99	CFV 07042
19	—	—						MICHAEL JACKSON: Making Thriller	Vestron
								Compilation/1hr/£9.99	MA 11000
20	20	3						DIRE STRAITS: Alchemy Live	Channel 5
								Live (10 tracks)/1hr 20min/£9.99	CFV 00122

Compiled by Gallup for Video Week Research © 1987

EUROPARADE

This Week	Last Week	2nd	3rd	4th	5th	Weeks on Chart	
1	1	1	7				YOU WIN AGAIN Bee Gees
2	4	5	4				FAITH George Michael
3	2	2	13				NEVER GONNA GIVE YOU UP Rick Astley
4	3	3	8				BAD Michael Jackson
5	5	4	17				LA BAMBA Los Lobos
6	6	7	9				PUMP UP THE VOLUME M.A.R.I.S
7	7	10	9				CAUSING A COMMOTION Whodunnit
8	9	11	4				WONDERFUL LIFE Black
9	26	—	2				WHENEVER YOU NEED SOMEBODY Rick Astley
10	8	13	3				LITTLE LIES Fleetwood Mac
11	14	17	7				I NEED LOVE L. Cool J.
12	10	8	10				SOME PEOPLE Cliff Richard
13	11	6	11				BOYS Sabrina
14	15	16	21				IT'S A SIN Pat Shop Boys
15	12	9	20				BALLA... BALLA Francesca Hegali
16	13	12	18				WHO'S THAT GIRL Madonna
17	NEW	—	1				GOT MY MIND SET ON YOU George Harrison
18	18	39	3				MAYBE TOMORROW UB40
19	NEW	—	1				NEVER CAN SAY GOODBYE The Commodores
20	37	—	2				CHINA IN YOUR HAND T'Pao
21	30	33	12				WHAT HAVE I DONE... Pat Shop Boys
22	RE	—	—				FULL METAL JACKET Mood & Goulding
23	NEW	—	1				NOTHING'S GONNA CHANGE MY LOVE Glenn Medeiros
24	28	31	3				WHITELAND Opus
25	NEW	—	1				HERE I GO AGAIN Whitesnake
26	21	25	5				YAKA DANCE Rafi
27	17	18	4				WHY MONY Billy Idol
28	NEW	—	1				UN ENFANT DE TOI Phil Barry
29	31	37	3				C'EST L'AMOUR Leopold Nord Et Vous
30	25	21	7				EVERLASTING LOVE Sandra
31	16	15	22				VOYAGE VOYAGE Desiderius
32	33	29	23				I WANT YOUR SEX George Michael
33	40	—	2				MOONLIGHTING Al Jarreau
34	36	—	2				TOMORROW The Commodores
35	NEW	—	1				BARCELONA Freddie Mercury & Montserrat Caballé
36	23	22	3				RENT Pat Shop Boys
37	29	23	15				I JUST CAN'T STOP LOVING YOU Michael Jackson
38	27	30	3				BEETHOVEN (I LOVE TO LISTEN TO) Earth, Wind & Fire
39	22	27	9				QUAND TU M'AIMES Herbert Léopard
40	19	24	4				LOVE IN THE FIRST DEGREE Bonafide

Key: A—Austria, B—Belgium, CH—Switzerland, D—West Germany, DK—Denmark, E—Spain, F—France, GB—United Kingdom, I—Italy, NL—Netherlands, IR—Ireland, S—Sweden, SW—Switzerland, T—Turkey, U—USA, W—Wales, Y—Yugoslavia. Compiled from 17 national charts by Françoise Miquel, Holland.

He who pays plays the tune

The dramatic rise in the cost of TV airtime has split the record industry over the effectiveness of advertising on television. by Matthew Fearnley.



COULD JOHNNY Rotten's honeyed tones fade from the commercial break if airtime costs continue to rocket?

THE CHANCES are you could buy a house in central London and still have change from £200,000. The same sum would buy just two seconds of the commercial break in Coronation Street this time of the year. And now the quite dramatic increases in TV airtime costs, in some cases up to 60 per cent over the last two years, have split the record industry's opinion over the effectiveness of their TV campaigns.

"TV clearly is the most immediate and effective media we have," assures Gareth Harris, RCA's marketing director. "Its main importance is in reaching the audience in an environment sympathetic to their lifestyle. It's the only medium capable of doing this and it features strongly in our autumn plans."

Alan McBlane, Island's label manager, agrees but believes in the need for additional caution in TV advertising now. "TV is becoming part and parcel of a sales campaign and more and more provisions are made for it. But TV must be used in reaction to results. Island doesn't block book TV airtime but rather responds to sales results from one week to the next," he says.

Before a full-scale TV campaign market research determines the likelihood of success, then advertisements are shown in sample regions. This testing in isolation accurately

On the 12th day before Xmas, a dealer said to us —

"I need . . .

. . . 12 budget videos, 7 feature films,

10 computer games, 9 chart singles,

8 rock LP's, 7 music cassettes,

6 new releases, 5 golden oldies . . .

. . . 4 cleaning kits, 3 blank tapes,

2 display racks and a sackful of latest CD's!"

pinpoints the potential effect of a TV campaign.

PolyGram's Changing Faces: The Best of 10CC and Godley and Creme was shown initially in the Granada region for example. The results were good and PolyGram went ahead with a national campaign. So far, the album has sold over 250,000 copies.

Gallup, the market research company, can now provide record companies with accurate region-by-region sales figures over time to help their TV planning. Gallup's Godfrey Rust has no doubt about the effectiveness of TV advertising, even bearing in mind cost increases.

"There are a number of different products. Firstly the single artist compilation, then multi-artist compila-

tions and concept albums and finally, five years ago, commercially successful groups like Dire Straits turned to TV. There is no doubt TV advertising can be used to sell them all," he says.

Gallup's research shows how sales of single-artist compilations have increased 10-fold in some cases while groups already riding high in the charts have nearly doubled their sales. Dire Straits' Brothers In Arms has sold over 2.4m copies, the second million due largely to the effective use of TV, argues Rust.

He also points to Meatloaf's epic Bat Out Of Hell performance on The Old Grey Whistle Test, as it was then known, to illustrate the selling power of TV. That single 15-minute performance was at the root of one

of the longest running chart albums in history, he says.

But even if it were legally possible, the cost of a 15-minute block commercial would be astronomical at today's prices. TV is very much limited to recall and awareness, and it would be totally impractical to break a new band with TV advertising. "Unless the act is well established with a solid base, TV advertising is a non-starter — it's just too expensive now," says MCA's marketing manager, Julian Able.

Barry McCann, EMI's general manager of strategic marketing, holds the same view. "The increased cost of TV advertising begs the question of cost-effectiveness and this depends on the product. In the case of multi-artist compilations the public needs to have heard the songs before. Proven success prior to TV advertising is essential and even a low weight TV campaign to promote a new artist is out of court because of cost effectiveness," he says.

McCann is responsible for the highly successful "Now..." TV campaigns and is planning a net spend of £850,000 on Now 10, an increase of around £300,000 over two years ago. £700,000 from the spend will go on a three-week TV campaign from week one of the album's launch. The rest will buy a one-week radio campaign on Capital and in-store promotions.

"The public must have the opportunity to see an advertisement at least three times," says McCann, "and the programming we buy into is not simply music programmes but ones with the correct demographics



'UNLESS THE act is well established, TV is a non-starter,' reckons MCA's Julian Able.

and ratings. But it's not simply the audience volume, it's how they watch the programme. Channel Four has become very important over the past couple of years," he continues.

Like most of the larger record companies, EMI employs a media agency which is expert in buying TV airtime, and this helps to keep TV costs as low as possible. Even so, McCann is worried about rising prices. "Costs are going up but audiences have not kept pace. Where are ITV's really good shows to grab the audience? It's time for TV to come up with a stir," he says.

McCann points to four factors which will improve the situation.

TO PAGE 32 ►

McBlane: 'TV must be used in reaction to results. Island doesn't block book TV airtime but rather responds to sales from one week to the next'



GALLUP'S RESEARCH shows how sales of single-artist compilations have increased 10-fold after TV exposure.

(We delivered them by noon on the 11th day before Xmas).

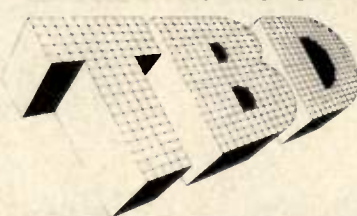
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McCann: 'The programming we buy into is not simply music but ones with the correct demographics and ratings. But it's not simply the audience volume, it's how they watch the programme. Channel Four has become very important to us over the past couple of years.'

◀ FROM PAGE 31

Firstly, more competition with the advent of direct broadcasting by satellite (DBS) opening up more stations. Secondly, better scheduling and programming from ITV to increase audiences. Thirdly, more advertising becoming available on existing networks, although it seems highly unlikely this will be by way of commercials on the BBC. And finally, less flotation advertising, which has so far inflated TV advertising costs out of all proportion.

The soaring cost of TV advertising, coupled with the majors' success with multi-artist compilations like "Now...", has hit the record industry's TV marketing specialists like K-tel and Telstar.

K-tel began producing hits packages for TV in 1972 with 22 Dynamic Hits. Its first three albums stood at one, two and three in the charts simultaneously, but now there's much less emphasis on TV ads.

"TV is absolutely not as cost effective as it was," comments Vicky Blood, K-tel's marketing manager. "We are only putting out seven packages this year while in other years we'd be looking at 12 to 15. And when you take into consideration the dropping impact of commercial TV, because of better BBC programming, high video penetra-

tion and so on, we are paying more but getting less."

K-tel is looking to increase its use of other media like print and radio. "We use a small amount of print as support advertising but I don't feel it is ideal. A picture of a record cover won't sell many records. But we have started to use radio successfully this year with a James Brown campaign. We achieved what we nearly would have expected from TV commercials for around a third of the price," concludes Blood.

And Telstar is using more radio than in the past. Virtually every commercial break on Capital features a Telstar advertisement, says Telstar's managing director, Sean O'Brien. However, Telstar is still spending £4m this quarter on TV advertising, an increase over this time last year, in the hope of generating a volume of sales similar to those of two years ago. Among Telstar's £4m spend is a six week national TV campaign for Always And Forever: A Love Album, costing £300,000.

Retailers, like the record companies, seem divided on the effect of rising TV advertising costs. Tower Records' Steven Smith, says: "So far we have spent £300,000 on TV advertising with LWT with one spot every weekend for the last 28 weeks. But if they went out of business tomorrow I wouldn't care less because I don't think we'd sell one less record."

However, Glen Ward, marketing manager at Our Price, is pleased with the group's performance. "We've had definite success with TV and I hope to develop advertising in more regions then employ the national network," he explains.

Despite increasing costs, PolyGram plans to spend substantial amounts on TV advertising and is currently running a £300,000 campaign for Simply Shadows. It has released seven albums for TV marketing this year, an increase over last year, and is particularly pleased with the CD sales on TV products which have increased dramatically this year, according to head of TV division Brian Berg.

While Berg is looking to cinema and the development of DBS to provide real alternatives to commercial TV, it is here that the thrust of his campaigns remains. "Out of the campaign budget for one record, around 90 per cent goes on commercial TV," he confirms.

"Costs have increased by 50-60 per cent but we still make a very good business out of it," he concludes. And as Steven Smith says, "If you want admission to the dance you must pay the price."



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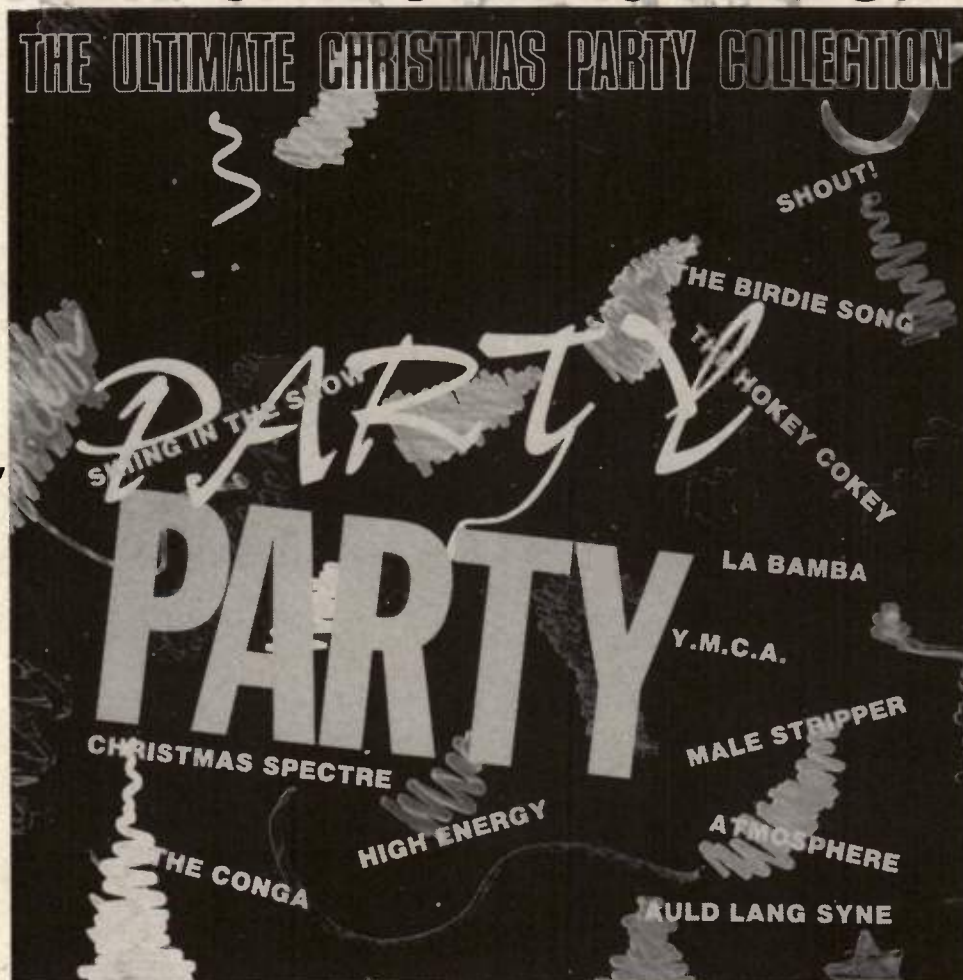
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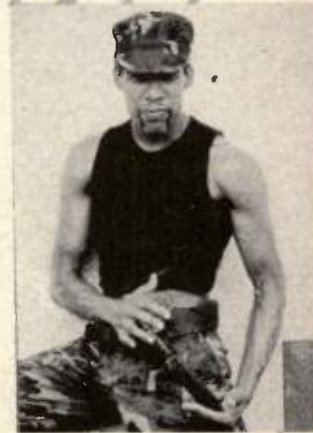
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DISTRIBUTION TOP INDIE SINGLES

21 NOVEMBER 1987

- 1 ² 4 MY BABY JUST CARES FOR ME
Nina Simone Charly CYZ7112 (12"—CYZ112) (CH)
- 2 ³ 2 JACK MIX IV
Mirage Debut DEBT(X)3035 (A)
- 3 ^{NEW} 1 I STARTED SOMETHING I COULDN'T FINISH
The Smiths Rough Trade RT(T)198 (I/RT)
- 4 ¹ 7 THE CIRCUS (Remix)
Erasure Mute (1) MUTE66(T) (I/RT/SP)
- 5 ⁴ 11 PUMP UP THE VOLUME/ANITINA (...)
M.A.R.R.S. 4AD(B) AD 707 (I/RT)
- 6 ⁶ 10 THE BIRTHDAY
Sugar Cubes One Little Indian (12) 7TP7 (I/NM)
- 7 ⁵ 4 WHO'S THAT MIX
This Year's Blonde Debut DEBT(X)3034 (A)
- 8 ⁷ 3 FEMALES
The Cookie Crew Rhythm King/Mute LEFT12(T) (I/RT)
- 9 ⁹ 3 THE PEEL SESSIONS
Joy Division Strange Fruit SFPS033 (P)
- 10 ⁸ 4 BLUE WATER
Fields Of The Nephilim Situation Two SIT48 (T) (I/RT)
- 11 ¹⁷ 3 BEVERLY HILLS COP
The Big X Crew Uptown 7UTR5 (12"—12UTR5) (A)
- 12 ¹² 9 GET DOWN
Derek B Music Of Life NOTE 007 (P)
- 13 ¹¹ 16 TRUE FAITH
New Order Factory FAC 183/7 (12"—FAC 183) (P)
- 14 ¹⁴ 9 BIG ROCK CANDY MOUNTAIN
The Motor Cycle Boy Rough Trade RT(T)210 (I/RT)
- 15 ^{NEW} 1 HERE TODAY AND GONE TOMORROW
Exit JB JB(12)JB2001 (A)
- 16 ¹⁸ 4 BEATS + PIECES Ahead Of Our Time CCUT1 (I/RT)
Cold Cut featuring Floomaster Squeeze

- 17 ¹⁰ 4 BLUE MONDAY
New Order Factory FAC73 (P)
- 18 ¹⁶ 4 HOUSEMASTER GENERAL
Housemaster General Flick & Romero FR0001 (A)
- 19 ²³ 3 THE PEEL SESSIONS
That Petrol Emotion Strange Fruit SFPS038 (P)
- 20 ²⁰ 2 COMING THROUGH
The Pastels Glass GLASS(12)053 (I/RT)
- 21 ¹³ 2 SAVIN' MYSELF
Eria Fachin Saturday 7STD1 (12"—STD1) (A)
- 22 ²¹ 4 BALLAD OF A SPYCATCHER
Leon Rosselson/Bragg/Oyster Band UPDO 007 (I/NM)
- 23 ¹⁵ 6 HOUSE OF HELL
Hotline Rhythm King/Mute LEFT17 (T) (I/RT)
- 24 ^{NEW} 1 EAT THE RICH
Motorhead GWR GWR6 (12"—GWT6) (A)
- 25 ²⁶ 7 BEAVER PATROL
Pop Will Eat Itself Chapter 22 (12)CHAP16 (I/NM)
- 26 ¹⁹ 3 LET THERE BE ROCK
Onslaught Under One Flag 12FLAG103 (P)
- 27 ²⁴ 14 GIRLFRIEND IN A COMA
The Smiths Rough Trade RT 197 (I/RT)
- 28 ^{NEW} 1 AT THE GYM
Man To Man Bolts BOLTS107 (12"—BOLTS1012) (P)
- 29 ³³ 2 GOTTA HAVE YOU (IN MY LIFE)
Claire Moore & Paul Young (12)SQR001 (I)
- 30 ³¹ 4 DELILAH SANDS
Brilliant Corners SS20 SS28(T) (I)
- 31 ²² 10 TEMPLE OF LOVE
Sisters Of Mercy Merciful Release MR (X) 27 (I/RR)
- 32 ³⁵ 4 DO YOU WANNA FUNK
Sylvester with Patrick Cowley Domino DOM4T (CH)
- 33 ⁴⁶ 3 SHEILA TAKE A BOW
The Smiths Rough Trade RT(T)196 (I/RT)
- 34 ⁴⁵ 8 PREACHER MAN
Fields Of The Nephilim Situation Two SIT46(T) (I/RT)

- 35 ⁴⁹ 20 VICTIM OF LOVE
Erasure Mute (12)MUTE 61 (I/RT/SP)
- 36 ³² 7 ALICE
Sisters Of Mercy Merciful Release MR021 (I/RR)
- 37 ³⁴ 10 THESE BOOTS ARE MADE FOR WALKING
Jessica Williams/Man To Man Diamond DMR (T) 3 (SP)
- 38 ⁴⁰ 3 24 HOUR PARTY PEOPLE
Happy Mondays Factory FAC192 (P)
- 39 ⁴⁷ 3 THE PEEL SESSIONS
Adverts Strange Fruit SFPS034 (P)
- 40 ²⁵ 5 POSITIVE REACTION
Mandy Smith PWL PWL(T)4 (P)
- 41 ²⁸ 13 THRU THE FLOWERS
The Primitives Lazy LAZY 06T (I/RT)
- 42 ³⁰ 2 DON'T TOUCH THE BANG BANG FRUIT
The Meteors Anagram/Cherry Red (12)ANA39 (P)
- 43 ³⁷ 28 I NEED A MAN/ENERGY IS EUROBEAT
Man To Man Bolts BOLTS 5(12) (P)
- 44 ²⁷ 11 SOFT AS YOUR FACE
The Soup Dragons Raw TV Products RTV (12)4 (I/RT)
- 45 ³⁶ 3 CLAPPER'S POWER
Brother D Rough Trade RTT209 (I/RT)
- 46 ⁴⁴ 3 I WON'T DANCE
Celtic Frost Noise NOISE094T (I/RE)
- 47 ^{RE} 1 POWER
Fields Of The Nephilim Situation Two SIT42(T) (I/RT)
- 48 ^{RE} 1 THE PEEL SESSIONS
The Mighty Wah! Strange Fruit SFPS035 (P)
- 49 ^{RE} 1 BAREFOOTIN'
Robert Parker Charly CYZ7121 (CH)
- 50 ²⁹ 11 NEVER LET ME DOWN AGAIN
Depeche Mode Mute (12) 7BONG 14 (I/RT/SP)

TOP 25 ALBUMS

- 1 ¹ 6 STRANGWAYS HERE WE COME
The Smiths Rough Trade ROUGH106 (I/RT)
- 2 ² 32 THE CIRCUS
Erasure Mute STUMM 35 (I/RT/SP)
- 3 ^{NEW} 1 BEST OF HOUSE VOLUME 3
Various Serious BEHO 3 (A)
- 4 ³ 5 UPFRONT 8
Various Serious UPFT8 (A)
- 5 ⁴ 12 SUBSTANCE
New Order Factory FACT 200 (P)
- 6 ⁵ 3 JACKMASTER VOL 1
Various DJ International JACKLP501 (A)
- 7 ¹³ 4 MY BABY JUST CARES FOR ME
Nina Simone Charly CR30217 (CH)
- 8 ⁸ 4 GEORGE BEST
Wedding Present Reception LEEDS001 (I/RR)
- 9 ⁷ 6 MUSIC FOR THE MASSES
Depeche Mode Mute STUMM 47 (I/RT/SP)
- 10 ⁶ 2 BOX FRENZY
Pop Will Eat Itself Chapter 22 CHAPLP18 (I/NM)
- 11 ^{NEW} 1 YOUNG AND CRAZY
Tiger Tailz Music For Nations MFN78 (P)
- 12 ¹⁰ 19 HATFUL OF HOLLOW
The Smiths Rough Trade ROUGH 76 (I/RT)
- 13 ¹¹ 37 THE WORLD WON'T LISTEN
The Smiths Rough Trade ROUGH 101 (I/RT)
- 14 ¹⁴ 5 HIP HOP '87
Various Serious HHOP87 (A)
- 15 ^{NEW} 1 THE MEETING
Incantation Hiam HIAM94 (A)
- 16 ¹² 13 THE QUEEN IS DEAD
The Smiths Rough Trade ROUGH 96 (I/RT)
- 17 ¹⁸ 25 DAWNRAZOR
Fields Of The Nephilim Situation Two SITUP 18 (I/RT)
- 18 ⁹ 4 STREETOUNDS HIP HOP 18
Various Streetsounds ELCST18 (A)
- 19 ¹⁵ 3 MEAT IS MURDER
The Smiths Rough Trade ROUGH81 (I/RT)
- 20 ^{RE} 1 THE MAN — BEST OF ELVIS COSTELLO
Elvis Costello Demon FIENDS2 (P)
- 21 ²⁵ 3 LOUDER THAN BOMBS
The Smiths Rough Trade ROUGH255 (I/RT)
- 22 ^{NEW} 1 LADY MIDNIGHT
Nina Simone Connoisseur Collection VSOPLP106 (P)
- 23 ²³ 2 MOTHER JUNU
Gun Club Red Rhino REDLP84 (I/RR)
- 24 ¹⁷ 3 THE SMITHS
The Smiths Rough Trade ROUGH61 (I/RT)
- 25 ^{NEW} 1 SATIN AND SOUL
Barry White Connoisseur Collection VSOPLP101 (P)

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REGGAE
CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	REGGAE CHART
1	(1)	GET READY Frankie Paul	Live And Love
2	(2)	GUILTY OF LOVING YOU Carl Sinclair	Kalabash
3	(4)	SOME GUYS HAVE ALL THE LUCK Maxie Priest	Tent
4	(5)	HARD UP BACHELOR Sandra Cross	Artwa
5	(14)	IF I GIVE MY HEART John McLean	Artwa
6	(6)	THINK ME DID DONE Admiral Bailey	Live And Love
7	(3)	SARA Frankie Paul	Supreme
8	(7)	RAGAMUFFIN ROLL CALL Joseph Cotton	Uptempo
9	(8)	TEARS FROM MY EYES Joyce Bond	Orbitone
10	(9)	BLUEBERRY HILL Yellow Man	Greensleeves
11	(7)	BUBBLE N' ROCK Little Clarice	Y and D
12	(11)	MOVE ON UP Nervous Joseph	Fine Style
13	(—)	BAD BOY Courtney Melody	Techniques
14	(10)	DON'T WANT TO LOOSE YOUR LOVE Michael Gordon Fine Style	
15	(12)	CAN'T SAY BYE Rocky Campbell	Clouds
16	(13)	NEVER GONNA GIVE YOU UP Jean Adesamba	Pioneer Int
17	(16)	TEARS Chuck Turner	Super Power
18	(20)	HOLD ON TO YOUR MAN Dixie Peach	Y and D
19	(—)	BIG BATTY GIRL Flourgon	Techniques
20	(—)	HIP HOP REGGAE Longsy D & Cutmaster MC	Big One

REGGAE ALBUM CHART

1	(2)	NICE TO HAVE YOU BACK AGAIN Joyce Bond	Orbitone
2	(1)	RIGHT HERE IS WHERE YOU BELONG Kenny Hamilton	Scorpio
3	(4)	ORDINARY MAN Pat Kelly	Body Music
4	(6)	TAKING CONTROL Carlene Davis	Nicole
5	(3)	SARA Frankie Paul	Live And Love
6	(5)	SENTIMENTAL REASONS Eugene Paul	World Rec
7	(7)	THE KEN BOOTHE COLLECTION Ken Boothe	Trojan
8	(14)	COME INTO THE LIGHT Admiral Tibett	Live and Love
9	(8)	RULE DANCEHALL Bunny Wailer	Solomonic
10	(12)	TROUBLE IN AFRICA Papa Levi	Jah Rec.

NEW RELEASE DISCOS

SINCE YOU CAME INTO MY LIFE JC Lodge & S. Minott	Music Work
OLD COTTON FIELD Tappa Zukie	Tappa
GREEDY G Benford Alsika	Greensleeves
LEAVING ME Winstan Reddy	JR Production
RUNAWAY Bannington Levy	Time Rec.
DENNIS BROWN IN CONCERT Dennis Brown	Ayela

NEW RELEASE ALBUMS

MAD PROFESSOR Dub Me Crazy PL7	Amwa
OFFICIALLY LIVE AND RARE Desmond Dekker	Trojan
JIMMY LONDON COLLECTION Jimmy London	Beta
KILL THE WITH IT Admiral Bailey	Live and Love
MEMBERS ONLY Tyrone Taylor	Techniques

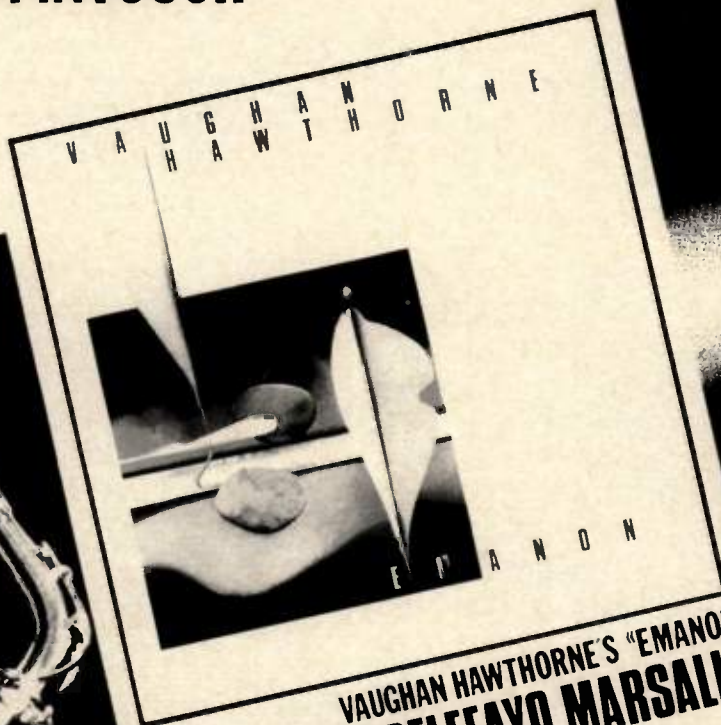
NEW RELEASE CASSETTES

RUB-A-DUB MARKET Frankie Paul	Mango
NICE TO HAVE YOU BACK Joyce Bond	Orbitone
OFFICIALLY LIVE AND RARE Desmond Dekker	Trojan

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INDIES

T R A C K I N G

WHAT A long strange week it's been! Most notably, I've been in a surprisingly fluid stupor due to flu and the only things that've cheered me up have been the wedge of new independent fodder that's come into my possession. Coming very, very soon from Ink (through Nine Mile and the Cartel), are two albums that'll knock your proverbial socks off. The debut LP set from Slab is titled Dissension and it fully lives up to the praise that their previous three 12 inchers for the label has reaped for them. The sound is more astute, more clinical, more rumbling and explosive and this bodes well for a bigger profile. The second album is the newie from C-Cat Trance, those ethnic-orientated eclectics. In Play Masenko Combo they've developed a more far-reaching sound which straddles clothes horses as diverse as Asian sound-track music, neo-funk dancefloor and embracing pop. A definite possibility for the good old "Stock It" banner when finished copies finally arrive. You see, you never knew there'd be so much excitement with Christmas just around the corner ... but these independent Johnnies just don't know when to stop (thank God for that). More embracingly charming and coyly superior material comes from the always confusing Sudden Sway who have a corker of a 12 inch called 76 Kids Forever which claims to be a selection of excerpts from a teenage soap opera. It's great and groovy and on Rough Trade (through the Cartel).

JUNGLE AND their bracing labelmates (all through the Cartel) have decided to squat this paragraph and let you all know about their activities as they raise a large pint mug in lieu of Christmas. Of top-notch quality, Jih — with credits for ex-Associates person Billy McKenzie and Dave 'Soft Cell' Ball — have Take Me To The Girl finally released and don't it just sound grand. Similarly inspiring is Christian Death's Sick Of Love seven and 12 inch which shows off the Euro sub-goth teamsters to be fast escaping the chains of their former life. The Fall Out label has a couple of LPs from punky stalwarts in the guise of The Addicts' stab at commercialism in Fifth Symphony and the

by Dave Henderson

tenth studio LP from UK Subs entitled Japan Today. Just to show that Charlie Harper and the Subs are still embracing the punky party ethic to its full extreme, they've also prepared a Christmas single which looks set to upset a few people as it's claimed to be "rude". Phew! Anyway it's called Hey Santa ... so there.

THE BEDROCK label through Pinnacle reaches number five in its ever-expanding catalogue and that comes in the guise of Canned Heat Live In Australia. Featuring the band's looggiest line-up (after the demise of Bib Hite and Al Wilson) it includes the hits Going Up The Country and On The Road Again. Sister label to Bedrock is Workers Playtime (which is also through Pinnacle) and that has a rather grand and super-dooer new LP in the shape of The Bomb Party's Liberace Rising LP. Having just returned from a UK jaunt with The Gaye Bykers they should have won a lot of new friends and look set to impress another cast of thousands.

THE HEAD label has been quiet for all too long, but finally they've broken the vast nothingness of time and offer the world the debut album from Loop. A combo who were generally applauded for their debut 12 inch Loop offer a diverse grinding and churning brand of strong-out psychedelia on Heaven's End which looks likely to recast them yet more weekly press and an even wider cult facade. That's through Revolver and the Cartel, as are a whole batch of things of style from the Subway label. Kicking off, The Rosehips a most sing in tune on their seven and 12 inch I Shouldn't Have To Say, The Flatmeates get all moody and serious on You're Gonna Cry and The Groove Farm provide a scorching six track thunderbolt with their Surfin' into Your Heart 12 inch.

NATIVE RECORDS have The Screaming Trees seven and 12 inch, Asylum, released through Red Rhino and the Carte (as a predecessor to their pretty fabby cut up experience album Fractured Time which will follow real-

ly soon), and the hotly tipped Yargo get their classy soul sounds across on their debut Bodybeat album on the Bodybeat label through RR and the Cartel. Over at Probe (still with the Cartel), The Midnight Choir have Trussed By Buddha — a cool and persuasive beatnik-styled album of song and irreverence released, while at Flickknife, Irish faves Ruefex release their debut mini-album. After charting briefly last year with The Wild Colonial Boy on Stiff, Ruefex now gives us their political pop/rock rhetoric on Playing Cards With Dead Men.

HOT TO trot the Vinyl Solution label has two new releases through Pinnacle that should make it right through the press cynicism and into the fabby hands of punters and enthusiasts. First off, The Stupids release their most convincing album to date in The Stupids Meet Jesus and new signings, The Space Maggots go full steam ahead in the old '77 enthusiasm style on the mini album, Leave It!

AT FAST Forward, there's yet more activity ... north of the border, they're desperate to fit a vast number of things in before they have to recover from their new year hangovers and it looks as if there's three such packages that should make it in the shape of Locomotive Latenight's Centre Town Sunset LP on KDY (they're acclaimed as J Long faves with a sound similar to the Bunnymen and Big Country), Pink Industry's three track 12 inch Don't Let Go on Cathexis and Swamp-thrash's banjo-heavy bluegrass version on the It Don't Make No Never Mind album on DDT.

THE 4AD label continues its release schedule with its last offering for '87, a new single from Clan Of Xymox. And, after a number one with MARRS, the much lauded compilation Lonely Is An Eyesore, Throwing Muses's excellent Fat Skier mini-album and The Frazier Chorus's superb Sloppy Heart 12 inch (not to mention Dead Can Dance's third album and several other gems), there's no drop in the quality stakes on the three-song 12 inch with top side called Blind Hearts. Distribution is through the Cartel.

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NEW SINGLES

Artist A-side/B-side Label 7" 12" "CD" "MC" Catalogue Number 12" extra track (Distributor) Category

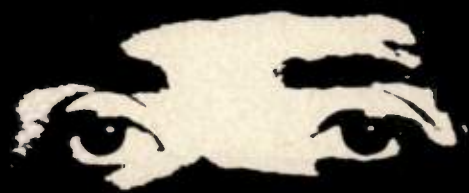
ABBA DANCING QUEEN/Fernando Old Gold 9726 (OG/LIG/A)						
ABBA TAKE A CHANCE ON ME/Chiquitita Old Gold 9727 (OG/LIG/A)						
ACE HOW LONG/You're All That I Need Old Gold 9731 (OG/LIG/A)						
ADU BURKINA FASO/Version Copasetic COP 002 (JS)						
ANDERSON, Carl BUTTERCUP/Magic Old Gold 4026 12" (OG/LIG/A)						
AUTOMATIC DIAMINI ME & MY CONSCIENCE/Idea IDEA 009;IDEAT 009 12" (P)						
BARMY ARMY SHARP AS A NEEDLE/England 2 — Yugoslavia O ONUDP T8 12" (SRD)						
BEATLES, The HELLO GOODBYE/I Am The Walrus Parlophone R 5655;RP 5655 Pic Disc (E)						
BONA-RIAH THE HOUSE OF THE RISING SUN/Iba Rise RISET 8 12" (P)						
BRIAR FRANKIE/Iba UK UKP 003;UKPT 003 12" (P)						
BROTHER DEE & SHIRLEY McLEAN BIGGER BOSS/Boss Dub Creole CR 4;CRT 4 12" (A)						
BROWN'S GAZETTE BLOW ME DOWN/Jimmy Kept His Head Crook Cassettes BG1 Pic Bag (CC/PP)						
BULLUCK, Janice DONT START A FIRE/Version Ichiban 12 PO 3 12" (A)						
CHARLOTTE BANAKE/B.B. SEATON: TM TRYING Real Authentic Sound RAST 2 12" incl. Jamaica Mood (BMG/JS)						
CHEVALIER BROTHERS, The BUONA SERA/Clark Kent Blues Magnet CHEV 1 Pic Bag; CHEV 1 12" Pic Bag incl. Shuffling Cards (BMG)						
CHICO CONGA/Iba Quazar QUA 3;QUAT 3 12" (P)						
CHILD AID HELP THE CHILDREN/Version Identity IDEN 101 12" Pic Bag (PY/BMG)						
CLAPTON, Eric HOLY MOTHER/Tangled In Love Duck/WEA W 8141 Pic Bag;W 8141T 12" Pic Bag incl. Forever Man/Behind The Mask (W)						
CLEMMONS, Angela B.Y.O.B. (BRING YOUR OWN BABY)/Nothing Can Stop My Love Epic BYOB 1 Pic Bag;BYOB T1 12" Pic Bag (C)						
CLUB KARIBE CHRISTMAS MERRY CHRISTMAS/Version RCA PB 41619;PT 41620 12" (BMG)						
COPELAND, Stewart THE EQUALIZER (Edit)/Love Lessons I.R.S./MCA IRM 147;IRMT 147 (F)						
CRAZY ELEPHANT GIMME GIMME GOOD LOVIN'/JOHN FRED & THE PLAYBOYS: Judy In Disguise Old Gold 9735 (OG/LIG/A)						
CURTRESS, Buddy WE CHANGE THE WORLD/Iba Rage BUD 4 (P)						
DANCE AID GIVE, GIVE/Version Supreme SUPE 119 12" Pic Bag;SUPE 119 12" Pic Bag (E)						
DAVIS, Mary STEPPING OUT/I'm Gonna Love You Better Tabu 6512567 Pic Bag;6512566 12" Pic Bag (C)						
DOMINIQUE THIS IS HER LIFE/Iba Les Disques Du Crepuscule TWI 754 12" (P)						
DRAMATICS, The WHATCHA SEE IS WHATCHA GET/THE DEVIL IS DOPE/In The Rain/And I Panicked Stax STAT 809 12" (A)						
DURUTTI COLUMN WHEN THE WORLD/Iba Factory FAC 1947;FAC 194 12" (P)						
EARLE, Teni, Steve THE RAIN CAME DOWN/I LOVE YOU TOO MUCH/Guitar Town/No 29 MCA MCA 1209 (F)						
ELEANOR RIGBY KISS ME QUICKLY, ITS CHRISTMAS/Iba Waterloo Sunset RUSS 104 (P)						
EVERLY BROTHERS (TIL) I KISSED YOU/Bird Dog Old Gold 9735 (OG/LIG/A)						
EXPOSE LET ME BE THE ONE/Love Is Our Destiny Arista RIS 45;RIS 45 12" (BMG)						
FIALKA, Karel EAT, DRINK, DANCE, RELAX/Version I.R.S./MCA IRM 148;IRMT 148 12" (F)						
FIVE STAR SOMEWHERE SOMEBODY/Have A Good Time RCA PB 41661;PT 41662 12" (BMG)						
FOREIGNER SAY YOU WILL/A Night To Remember Atlantic A 9269 Pic Bag; A 9169T 12" Pic Bag; A 9169CD "CD" (W)						
FUZZTONES, The BAD NEWS TRAVELS FAST ABC ABCS 011T 12" (P)						
GARDINER, Boris THIS OLD HOUSE/Simple Silly/Ibix RCA PB 41635;PT 41636 12" (BMG)						
GARY'S GANG KEEP ON DANCING/Let's Love Dance Tonight Old Gold 4025 12" (OG/LIG/A)						
GENE LOVES JEZEBEL GORGEOUS/Iba Beggars Banquet BEG 202 Pic Bag; BEG 202T 12" Pic Bag (W)						
GENIE HE'S A REBEL/Iba Bolts BOLTS 9;BOLTS 9 12" (P)						
GINA & THE STROLLERS SANTA BRING MY BABY BACK (TO ME)/Without You This Christmas PRM 202 Pic Bag (I/BK/SW)						
GLASGOW, Debarah WHEN SOMEBODY LOVES YOU BACK/Version UK Bubbler UKMC 27 12" Pic Bag (BMG/JS)						
GRIFFITH, Nanci COLD HEARTS/COLD MINDS/Ford Econoline/Lonestar State Of Mind MCA MCA 1221 (F)						
GROOVY, Winston SOMETHING ON THE SIDE/Don't Mind Creole CR 3;CRT 3 (RH/A)						
HAMMER, Jan TUBBS & VALERIE/RICO'S BLUES/Crocker's Theme MCA MCAC 1200 Cassette single;DMCA 120 "CD" (F)						
HANGMAN'S BEAUTIFUL DAUGHTER THEY FELL FOR WORDS LIKE LOVE/Iba Dreamworld DREAM 15 (I/RT)						
HOUSE ENGINEERS, The GHOST HOUSE/Version Syncapate/EMI SY 8;12SY 8 12" (E)						
HYSTERIA! PURPLE HAZE/Cheap Thrills Urban/Polydor URB 11 Pic Bag;URBX 11 12" Pic Bag (F)						
JACKSON, Michael THE WAY YOU MAKE ME FEEL/Version Epic 6512757 Pic Bag;6512758 12" Pic Bag (C)						
JACKSON, Michael I SAW MOMMY KISSING SANTA CLAUS/Santa Claus Is Coming To Town Motown ZB 41655 (BMG)						
JANITORS, THE ONLY ONE/Iba Abstract ABS 047;(12)ABS 047 12" (P)						
JONES, Tom BORN TO BE ME/Iba Panama Hot Epic OLE Q4 Poster Bag (C)						
KING, Jonathan WILD WORLD/Iba UK UKP 001;UKPT 001 12" (P)						
LAURENS, Rose AMERICAN LOVE/PASSION REMIX Passion PASH 1264 12" (A)						
LEVI, Tomi FESTIVAL/TATTY LEVI & GENERAL D: POSSE'S ARE YOU READY Blakemix International BLKM 004 12" Double A (Self/JS)						
LEVY, Barrington RUN AWAY/Iba Time 12TR 0021 12" (JS)						
LITTLE RICHARD & THE BEACH BOYS HAPPY ENDINGS/California Girls Atco B9392 Pic Bag (W)						
LL COOL J GO CUT CREATOR GO/Kanday Del Jam LLC1 (C)						
LOS LOBOS DONNA/Framed Slash/London LASH 16 12" Pic Bag incl. Goodnight My Love (F)						
LOVETT, Lyle COWBOY MAN/God Will/Further Down The Line MCA MCA 1222 (F)						
LUCY SHOLE, The NEW MESSAGE/Sun And Moon Big Time ZB 41603X Pic Bag;ZT 41604X 12" incl. Track Invitation Pic Bag (BMG)						
MAD MAX HEARTS ON FIRE/Iba Roadrunner RR 5475 (P)						
MANHATTANS CRAZY/You Send Me Old Gold 4029 12" (OG/LIG/A)						
MCCARTNEY, Paul ONCE UPON A LONG AGO/Back On My Feet/Lowdy Miss Clawdy/Kansas City Parlophone 12RX 6170 Pic Bag (E)						
MEHEAD ELMER'S END/MUMMY SONG/Oldest Man In The World/Brain Collages Makerite MAKE ONE 12" EP Pic Bag (I/VNA)						
MELVIN, Harold & the Bue Notes DONT LEAVE ME THIS WAY/Wake Up Everybody Old Gold 4027 12" (OG/LIG/A)						
MILLS, Stephanie I FEEL GOOD ALL OVER/Secret Lady MCA MCA 1213;MCAT 1213 12" (F)						
MOORE, Gary TAKE A LITTLE TIME/Out In The Fields/ALL MESSED UP (LIVE)/Thunder Rising (Live) 10/Virgin TEND 19T (2 record gatefold) (E)						
MORGAN, Meli'sa IF YOU CAN DO IT I CAN TOO/Fools Paradise Capitol/EMI CL 475;12CL 475 12" incl. HIGH FASHION: Feeling Lucky Lately (E)						
NELSON, Sandy LET THERE BE DRUMS/Teen Beat Old Gold 9732 (OG/LIG/A)						
O'JAYS I LOVE MUSIC/Used To Be My Girl Old Gold 9728 (OG/LIG/A)						
ONE THOUSAND VIOLINS IF I WERE A BULLET (THEN FOR SURE I'D FIND A WAY TO YOUR HEART)/Iba Report REPX1;REPX1T 12" (PAC)						
PADDY GOES TO HOLLYHEAD GREEN GREEN GRASS OF HOME/Iba Rage PADDY 1 (P)						
PAILHEAD I WILL REFUSE/No Bunny Wax Trax WAXUK 031 12" (SRD)						
PERKINS, Carl BLUE SUEDE SHOES/BILL JUSTIS: Raunchy Old Gold 9737 (OG/LIG/A)						
PETER-PAUL COO CA CHOO/Iba Spectec TEC 002 Pic Bag (I/BK)						
PHILLIPS, West LOOKING FOR THE SAME THING/Another Pretty Face Ichiban 12 PO 5 12" (A)						
POGUES, The & Kirsty McColl FAIRYTALE OF NEW YORK/Battle March Pogue Mahone NY 7; NY 12 12";CNDY "CD" (E)						
POINTER SISTERS AUTOMATIC/Jump Old Gold 4028 12" (OG/LIG/A)						
RADICS, Jack ROUGH LIFE/You've Got Mango 12 IS 345 12" (F)						
REA, Chris JOYS OF CHRISTMAS/Driving Home For Christmas Magnet MAG 314 Pic Bag;MAGT 314 12" Pic Bag incl. Hello Friend;CDMAG 314 "CD" (BMG)						
RED LORRY YELLOW LORRY OPEN UP/Another Side Situation Two SIT 49;SIT 49T 12" (W)						
REEDY, Winston LEAVING ME/Iba J.R. Productions TKJR 34 12" (JS)						
ROCK AND HYDE I WILL/What Children Say EMI EM 13 Pic Bag;12EM 13 12" Pic Bag (E)						
ROMAN, Lyn LOVE SLAVE/Version Ichiban 12 PO 4 12" (A)						
ROTEN ROSEN ITSY BITSY TEENIE WEENIE/Version Virgin VS 1031 Pic Bag;VST 1031 12" Pic Bag incl. Agent X (E)						
ROYAL GUARDSMEN SNOOPY VS THE RED BARON/PIPKINS: GIMME DAT DING Old Gold 9730 (OG/LIG/A)						
RUN-D.M.C. CHRISTMAS IN HOLLS/Peter Piper Profile London LON 163 Pic Bag;LONX 163 12" Pic Bag incl. Walk This Way/My Adidas/King Of Rock (F)						
SHOCKHEAD BLUE VENUS/Mighty Joe Old Gold 9736 (OG/LIG/A)						
SKELLERN, Peter WHEN YOU WISH UPON A STAR/A Christmas Song Sonet SON 2334 Pic Bag (A)						
SNOWMEN, The NIK NAK PADDYWAK/Snowmen Rappin' Priority NAK 1 Pic Bag;12NAK 1 12" Pic Bag (PY/BMG)						
SOCIETY LOVE IT Ahead Of Our Time BLR ITCC 12" (I/RT)						
SPLITTING IMAGE SANTA CLAUS IS ON THE DOLE/Atiest Tabernacle Choir Virgin VS 921 Pic Bag;VS 921-12 12" Pic Bag (E)						
STARFOUND STARS-ON-45 Old Gold OG 9738;OG 4036 12" (OG/LIG/A)						
STEVENS, Shakini WHAT YOU WANT TO MAKE EYES AT ME FOR/(Yeah) You're Evil/Merry Christmas Everyone/Blue Christmas Epic SHAKY G8 (2 single gatefold 1st ed.) (C)						
STRANGEWAYS ONLY A FOOL/Iba Arista BON 6 (BMG)						
SWINGING ERUDITES, THE WALK WITH AN ERECTION/Frankie And Annette Met Jim And Tommy Zone 7LIMP 1;12LIMP 1 12" Pic Bag (A)						
TACKHEAD Featuring Gary Clair REALITY/Dub ON-U Sound ONUDP 19 12" (SRD)						
THOMPSON TWINS YOU TAKE ME UP/Doctor Doctor Old Gold 4024 (OG/LIG/A)						
TIMBUK 3 ALL I WANT FOR CHRISTMAS IS WORLD PEACE/Shame On You (Remix) I.R.S./MCA IRM 142;IRMT 142 (F)						
TOMMIES, The LET'S TAKE YOU BACK (TO THE GOOD OLD DAYS)/(Inst) Creole CR2;CRT 2 12" (RH/A)						
TRANS UK ALL I NEED \$ YOU/Ain't Nobody Climax CLIMAX 2;CLIMAX 122 12" (A)						
TSKI VALLEY GREEDY G/BRENTFORD ALLSTARS: Greedy G Greenleaves GRED 401 12" Pic Bag (BMG/JS)						
VALENTINE, Tony I CAN DO BAD BY MYSELF/I'm Linn' A Life Of Love Jive JIVE 161;JIVET 161 12" (BMG)						
VOW WOW CRY NO MORE/Sign Of The Times Arista RIS 46;RIS 46 12" (BMG)						
WARD, Clifford T GAY/GARY SHEARSTON: I Get A Kick Out Of You Old Gold 9733 (OG/LIG/A)						
WILSON, Jackie BABY WORKOUT/Lonely Teardrops SMP SKM 11;SKM 1211 12" (A)						
WITHERS, Bill LOVELY DAY/Oh Yeah Old Gold 9729 (OG/LIG/A)						
XYMOX BAD HEARTS/Iba 4AD BAD 711 12" (I/RT)						

**Previously listed in alternative format

Mon 23 November-Fri 27 November 1987 Single Releases: 108
Year to Date (47 weeks to 27 November) Singles Releases: 3,895

All I Needs Is You.....T
All I Want For Christmas
Is World Peace.....T
American Love.....L
Automatic.....P
Baby Workout.....W
Bad Hearts.....X
Bad News Travels Fast.....F
Banake.....C
Bigger Boss.....B
Blow Me Down.....B
Blue Suede Shoes.....P
Born To Be Me.....J
Buona Sera.....C
Burkina Faso.....A
Buttercup.....A
B.Y.O.B. (Bring Your Own
Baby).....C
Christmas In Hollis.....R
Christmas Merry.....C
Christmas.....C
Cold Hearts.....G
Congo.....C
Coo Ca Choo.....P
Cowboy Man.....L
Crazy.....M
Cry No More.....V
Dancing Queen.....A
Donna.....L
Don't Leave Me This
Way.....M
Don't Start A Fire.....B
Eat, Drink, Dance, Relax.....F
Elmer's End.....M
Fairytale Of New York.....P
Festival.....L
Frankie.....B
Goye.....W
Ghost House.....H
Gimme Gimme Good
Lovin'.....C
Give, Give, Give.....D
Go Cut Creator.....L
Gorgeous.....G
Greedy G.....T
Green Green Grass Of
Home.....P
Happy Endings.....L
Hearts On Fire.....M
Hello Goodbye.....B
Help The Children.....C
He's A Rebel.....G
Holy Mother.....C
How Long.....A
I Can Do Bad By Myself.....V
I Feel Good All Over.....M
I Love Music.....O
I Saw Mommy Kissing
Santa Claus.....J
I Will Refuse.....P
I Will.....R
If I Were A Bullet (Then
For Sure.....).....O
If You Can Do It I Can
Too!.....M
Itsy Bitsy Teenie Weenie.....R
Jays Of Christmas.....R
Keep On Dancing.....G
Kiss Me Quickly, It's
Christmas.....R
Leaving Me.....R
Let Me Be The One.....E
Let There Be Drums.....N
Let's Take You Back (To
The Good Old Days).....T
Looking For The Same
Thing.....P
Love It.....S
Love Slave.....R
Lovely Day.....W
Me & My Conscience.....A
New Message.....L
Nic Nak Paddywak.....S
Once Upon A Long
Ago.....M
Only A Fool.....S
Only One.....J
Open Up.....R
Purple Haze.....H
Reality.....T
Rough Life.....R
Run Away.....L
Santa Bring My Baby
Back (To Me).....G
Santa Claus Is On The
Dole.....S
Say You Will.....F
Sharp As A Needle.....B
Snoopy Vs The Red
Baron.....R
Something On The Side/G
Somewhere Somebody F
Stars-On-45.....S
Stepping Out.....D
Take A Chance On Me A
Take A Little Time.....M
The Equalizer (Edit).....C
The House Of The Rising
Sun.....B
The Rain Came Down.....E
The Way You Make Me
Feel.....J
They Fell For Words Like
Love.....H
This Is Her Life.....D
This Old House.....G
(Til) I Kissed You.....E
Tubbs & Valerie.....H
Venus.....S
Walk With An Erection.....S
We Change The World C
What You Want To Make
Eyes At Me For.....S
Whatcha See Is Whatcha
Get.....D
When Somebody Loves
You Back.....G
When The World.....D
When You Wish Upon A
Star.....S
Wild World.....K
You Take Me Up.....T

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ON TOUR

NOVEMBER
24TH BLACKBURN KING GEORGE'S HALL
25TH LEEDS ASTORIA
27TH GLASGOW QUEEN MARGARET UNION
28TH MANCHESTER UNIVERSITY
29TH LEICESTER POLYTECHNIC
30TH NOTTINGHAM ROCK CITY

DECEMBER
2ND BRISTOL BIERKELLER
3RD LONDON TOWN AND COUNTRY CLUB
4TH BIRMINGHAM ASTON UNIVERISTY
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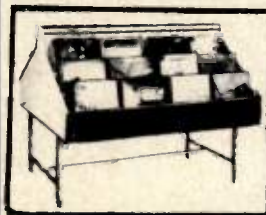
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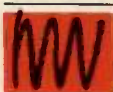
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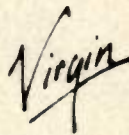
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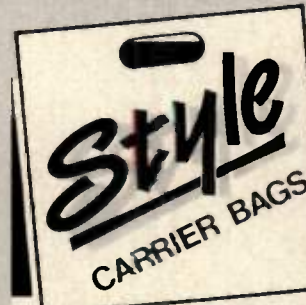
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D I A R Y

AS THE Copyright Bill trundles through Parliament, a militant faction of the **Music Copyright Reform Group** is apparently urging prosecutions to be brought against some home tapers to show that the present law is an ass. That is a silly idea as it would heap nothing but ridicule and resentment upon the music industry. However, it might be worth considering a pre-arranged prosecution of a well known personality who was keen to assist. Any volunteers? ... Christmas starts here: **SBK Songs** achieved a considerable profile with its first birthday bash at the Roof Gardens last week but will see little change out of £20,000. There are obviously no hard feelings over SBK's awkward stance on the **Warner Bros Music/Chappell** merger as both **Peter Reichardt** and **Jonathan Simon** were enjoying SBK's hospitality ... **Tony Powell's** leaving do at **Legends** was also quite spectacular, with several personalised banners and posters, and guests — who included **Elton John**, **Mark Knopfler**, **Bob Geldof**, **Roland Orzabal**, **Swing Out Sister**, **Curiosity Killed The Cat** and **Zodiac Mindwarp** — were stopped on the way in by a video crew for a few taped words of valediction ... The vultures have certainly descended on the **Phonogram** staff and there is now added piquancy to **Chrysalis's** rumoured approaches to **Dave Bates** in past weeks. That's showbusiness ... Could **Kate Mundle**, late of **CBS** and now with **Music Box**, be in the frame for **Powell's** old job? ... **Radio Luxembourg** and **RTE** are seeking a name for the new daytime radio station to be launched. Serious suggestions are welcomed by **Lux's Rodney Collins** on 01-493 5961 ... **TWENTY LABOUR** MPs — concerned at the possible loss of **Radio London** — signed a House of Commons motion calling for a clear Government statement on the **BBC** local service ... Who gets the cash when a **CDV** is played on the radio? While **PPL**, **VPL** and others wrestle with that one, it's reckoned that **Level 42** can do without the extra £50 they might have earned from **It's Over** for the time being ... When **10** and **Siren** moved into the same building, it seems not everyone found themselves with a desk ... In the executive shuffle anyone looking for a different job may like to give promoter **Derek Block** a ring — in his other capacity he's looking for a player/manager for **Poole Town Football Club** ... Also from the "not many people know this" department: One of **Janet Jackson's** minders on her recent **US** tour was one **Michael Jackson**, but this one was a fearsome character from **Wandsworth** ... Former **Riva** group general manager **Bill Stonebridge** is now working as a management and studio consultant at the **Nomis** complex ... Producer **Leon Ware**, particularly associated with the late **Marvin Gaye**, is in **London** for a few weeks, contactable through the **Tony Hall Group** ... **The Left Handed Company** is carrying out a research project on left-handedness and is keen to hear from such musicians on any problems they may have encountered — contact **Diane Paul**, 88 Bold Street, Hale, **Altrincham** WA14 2ES, **Cheshire**.



PEACE PACT: Stylus's Tony Naughton completes the link with Amnesty International's Pat Duffy and Tony Mac for their joint album project, *Spirit Of Peace*.



'STAR TREATMENT: Telstar's Graham Williams (left) cements his distribution deal for Phil Wainman's *Falling On Your Feet* video series.



HAPPY HOUR: The Housemartins present the proceeds from a charity celebrity football tournament to Music Therapy and Dreams Come True.



PRESSING ENGAGEMENT: Damont's Nick Flower and Mary Souter flank Anne Thair as they present her with £1,500 for the Guide Dogs For The Blind Association raised by staff.



CHRISTIAN CHARITY: The Christians signed albums and chatted to the fans at **HMV Oxford Circus**.

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SKIN GAMES: The stars line up for an auction in aid of anti-fur charity **LYNX**.



BANK ON it: The NatWest Jazz Band visited the **Save The Children Fund's** AGM to present the president, **The Princess Royal**, with a copy of their fund-raising album, *You Can Bank On Us*.



MAC'S BACK: Paul McCartney receives a platinum disc for 300,000 pre-release orders of *All The Best*!



REELLY GREAT: Sinitta with her **Ampex Golden Reel Awards** for 1/2m sales of *So Macho*.

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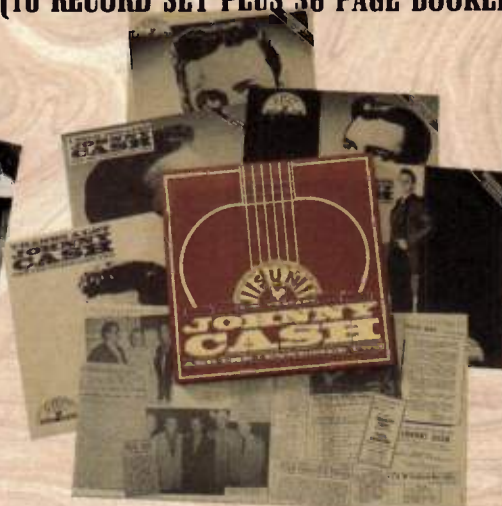
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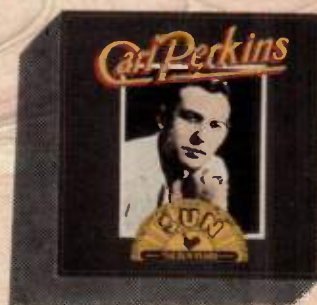
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