

MUSIC WEEK



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CD singles 'to bring marketing mayhem'

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

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

When CD singles were removed

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

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

have no way of dealing with it.

"Although the stated dealer price will still be £2.45, shops could be selling them for £1.99 and £2.99 and everybody will be forced into competing at that level.

"I am not concerned for the accuracy of the chart because the normal operation of the check panel will ensure that there are no distorting effects."

He adds: "We do not have it in our power to take any action on the deals between a retailer and a record company — nor should we. The danger for the industry is that it may find itself dragging a highly marketable product back to the level of a promotional gimmick."

BPI general manager Peter Scapling comments: "What the BPI council has decided is that the qualifying dealer price is £2.45 as published by the record companies in their price lists."

"If it is clearly being abused then we would have to think about it again but all other formats have a minimum dealer price qualification and there have been no problems with them."

Pride and profit at PRT

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

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

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

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



WHILE THE south of England was coming to terms with unexpected devastation caused by the gale, delegates at Record Merchandisers' annual sales conference were celebrating the company's 21st birthday in style. Pictured enjoying pre-dinner chat at the Heathrow Penta Hotel are (left to right) CBS deputy managing director Tony Woolcott, RM deputy chairman Hasan Ahkter, WEA US division MD Paul Conroy and WEA sales director (records) Jeff Beard. Full Conference report — p6.

All change at the top

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

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

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

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

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

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A&R: Basia (pictured) takes pole position in Talent with ample support from the La's. Performance has varying degrees of luck with Bob Dylan, The Communards and the Everly Brothers, plus LPs/singles reviews, dance, Indies James Hamilton and HM chart. Starts **18**
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CD supplement: Product special — dreaming of a CD Christmas **centra pages**

PolyGram pips BMG

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

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

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

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

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

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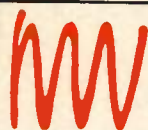


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MUSIC WEEK



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



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



Bykers go for hole in one

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



Freddie goes Flamenco-olé

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

● A SINGLE from The Flamingo Muscolinis, *Different Kind Of Love*, is released by Epic on Monday (2) to tie in with the band's UK dates.

● EMI IS releasing a single, *Trail Of Broken Treaties*, from Little Steven to coincide with his UK tour beginning on Tuesday (3).

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

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

V good for Vow Wow

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

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AIRC needles over airplay royalties

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

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

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

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

expense of the British industry.

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

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

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

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

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

All change

► FROM PAGE ONE

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

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

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

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

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

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

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

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

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



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

'Stiff: smaller but sharper' — Sinclair

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

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

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

review.

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

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

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

Less pop on Radio One?

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

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

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

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

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

World BRIEFING

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

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

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

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

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

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

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TC-MFP 5807



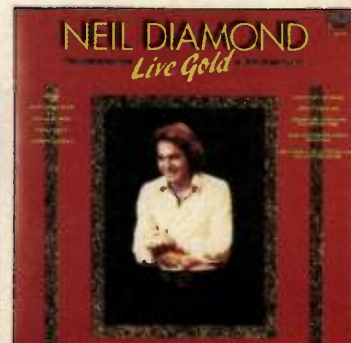
AL JOLSON THE WORLD'S GREATEST ENTERTAINER

Including
Toot Toot Tootsie (Goo'bye)
Baby Face
MFP 5813
TC-MFP 5813



BING CROSBY THE BEST OF

Including
Where The Blue Of The Night (Meets the gold of the day)
Swinging On A Star
MFP 5814
TC-MFP 5814



NEIL DIAMOND LIVE GOLD

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



STARS ON 45 THE ORIGINAL STARS ON 45

Including
Beatles Medley
Abba Medley
MFP 5799
TC-MFP 5799



HOT CHOCOLATE 14 GREATEST HITS

Including
You Sexy Thing
Heaven Is In The Back Seat Of My Cadillac
MFP 5801
TC-MFP 5801



ONE HIT WONDERS OF THE 50's VARIOUS ORIGINAL ARTISTS

Including
Zambesi - Lou Busch
Pub With No Beer - Slim Dusty
MFP 5802
TC-MFP 5802



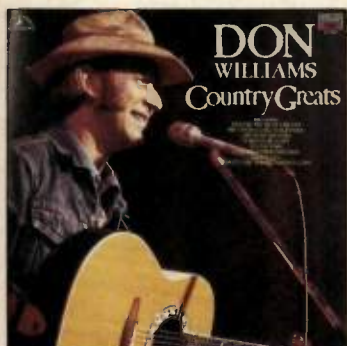
KENNY BALL AND HIS JAZZMEN PLAY THE MOVIE GREATS

Including
I Love You Samantha
March of The Siamese Children
MFP 5803
TC-MFP 5803



VAL DOONICAN BY REQUEST

Including
Flanagan & Allen
And Irish Medleys
MFP 5804
TC-MFP 5804



DON WILLIAMS COUNTRY GREATS

Including
You're My Best Friend
I Believe In You
MFP 5805
TC-MFP 5805



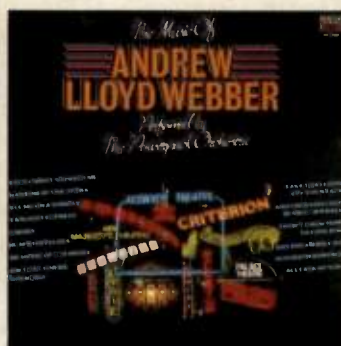
NOT THE 9 O'CLOCK NEWS

Highlights From The Original BBC TV Series
MFP 5810
TC-MFP 5810



ROCK 'N' ROLL GREATS - VOLUME 3

VARIOUS ORIGINAL ARTISTS
Including
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Weekend - Eddie Cochran
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TC-MFP 5809



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RM: putting the goods in the shop window

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

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

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

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

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

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

Sony is trying to purchase CBS."

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

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

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



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



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

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

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

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

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More Dates to be Added



SOME GUYS HAVE ALL THE LUCK

Maxi Priest

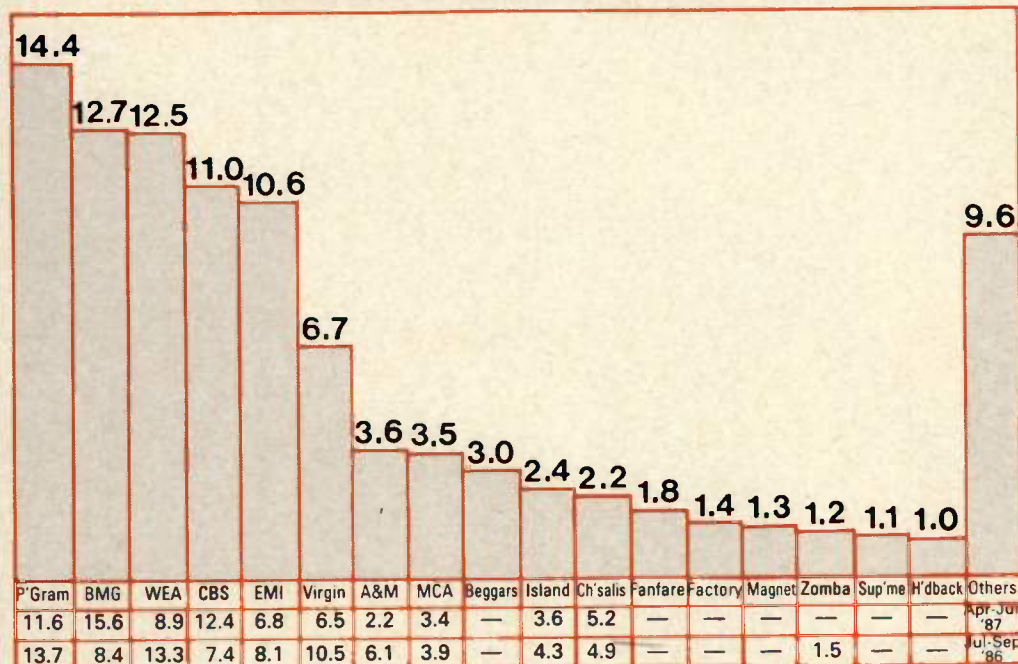
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10

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

SINGLES

LEADING COMPANIES %



LEADING LABELS %

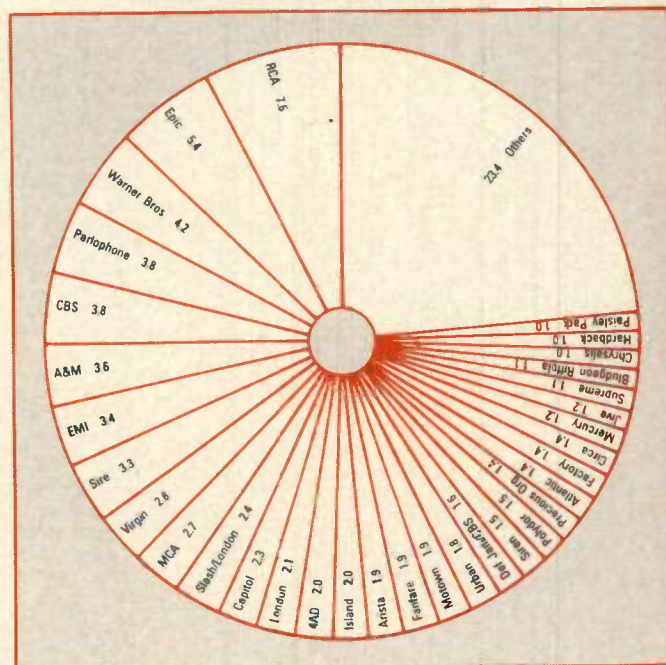


CHART PERFORMANCE SURVEY

ARTISTS

1. Rick Astley
2. Madonna
3. Pet Shop Boys
4. Los Lobos
5. M/A/R/R/S
6. Sinitta
7. Cliff Richard
8. Michael Jackson/Siedah Garrett
9. Spagna
10. Heart

PRODUCERS

1. Stock Aitken Waterman
2. Stephen Hague
3. Quincy Jones/Michael Jackson
4. Mitchell Froom
5. M. Young
6. Ron Nevison
7. Alan Tarney
8. Larry Pignagnoli/Theo Spagna
9. Alberto Cabrera/Tony Moran
10. Dave Dix

WRITERS

1. Stock Aitken Waterman
2. Michael Jackson
3. Chris Lowe/Neil Tennant
4. Ritchie Valens
5. M. & S. Young
6. Alan Tarney
7. I.&G. Spagna/Larry Pignagnoli
8. Surfaris
9. Colin Vearncombe
10. J.D. & W. Lewis

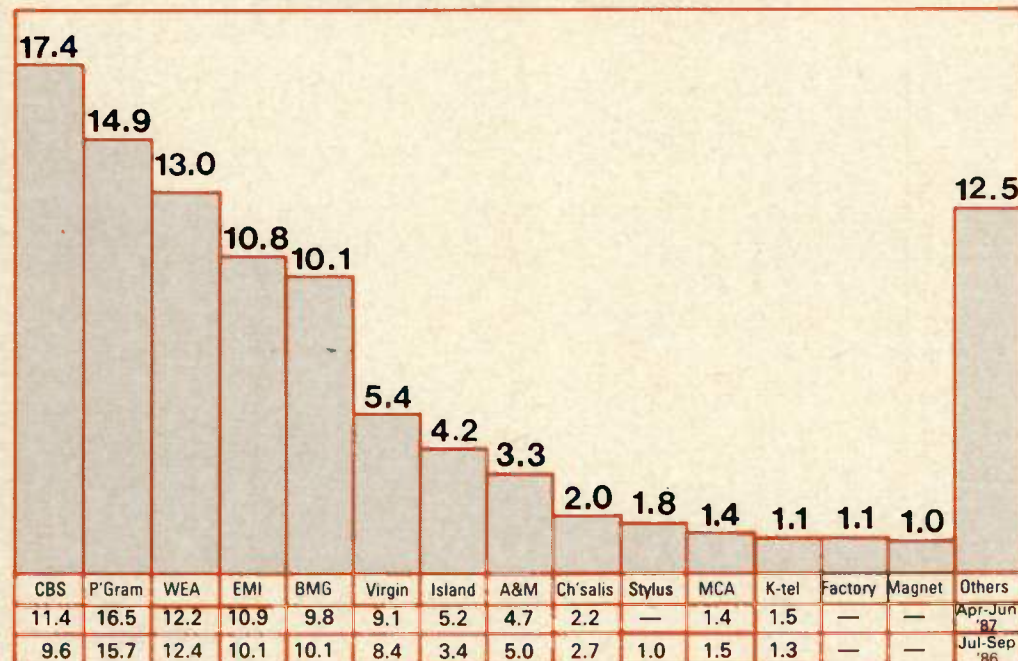
TOP 10 SINGLES

1. Never Gonna Give You Up, Rick Astley, RCA PB 41447
2. La Bamba, Los Lobos, Slash/London LASH 13
3. Who's That Girl, Madonna, Sire W 8341
4. Pump Up The Volume, M/A/R/R/S, 4AD AD 707
5. Toy Boy, Sinitta, Fanfare FAN 12

6. I Just Can't Stop Loving You, Michael Jackson/Siedah Garrett, Epic 6502027
7. Call Me, Spagna, CBS 6502797
8. Wipeout, Fat Boys and The Beach Boys, Urban/Polydor URB 5
9. What Have I Done To Deserve This, Pet Shop Boys and Dusty Springfield, Parlophone R 6163
10. It's A Sin, Pet Shop Boys, Parlophone R 6158

ALBUMS

LEADING COMPANIES %



LEADING LABELS %

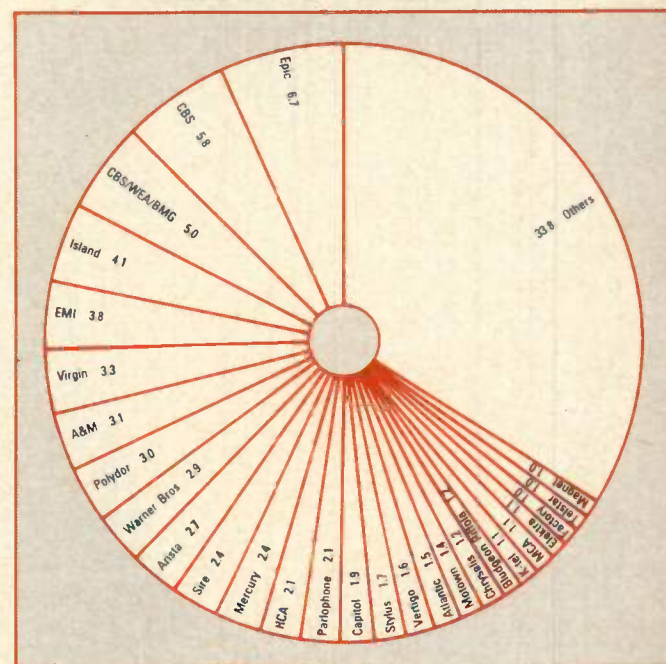


CHART PERFORMANCE SURVEY

TOP 10 ARTISTS

1. Michael Jackson
2. U2
3. Terence Trent D'Arby
4. Whitney Houston
5. Madonna
6. Def Leppard
7. Luther Vandross
8. Pet Shop Boys
9. Genesis
10. New Order

TOP 10 PRODUCERS

1. Quincy Jones/Michael Jackson
2. Martyn 'Teddy Bear' Ware/Terence Trent D'Arby
3. Daniel Lanois/Brian Eno
4. Robert John 'Mutt' Lange/Nigel Green
5. Ron Nevison
6. Genesis/Hugh Padgham
7. Jimmy Jam/Terry Lewis
8. Chris Rea
9. Bob Ezrin/Dave Gilmour
10. Luther Vandross

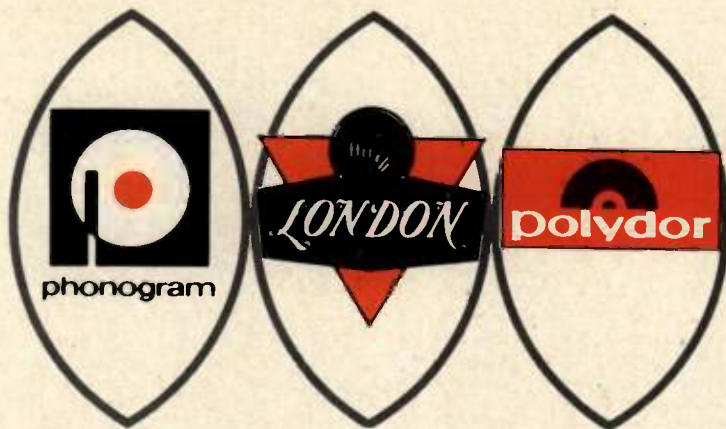
TOP 10 COMPILATIONS

1. Hits 6, CBS/WEA/BMG 4502901
2. Sixties Mix, Stylus
3. Who's That Girl, Sire
4. Atlantic Soul Classics, Atlantic
5. The Island Story, Island
6. The Def Jam Sampler Vol.1, Def Jam/CBS
7. NOW Smash Hits, EMI/Virgin
8. The Phantom Of The Opera, Polydor
9. Hits Revival, K-tel
10. Best Of House, Serious

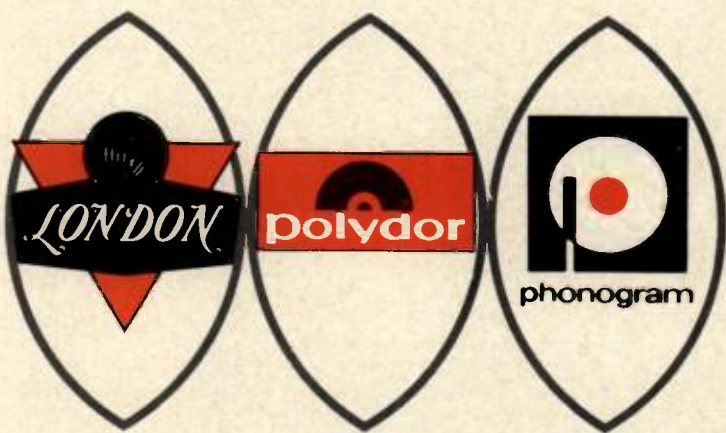
TOP 10 ALBUMS

1. Bad, Michael Jackson, Epic 4502901
2. Hits 6, Various, CBS/WEA/BMG HITS6
3. Introducing The Hardline According To..., Terence Trent D'Arby, CBS 4509111
4. Whitney, Whitney Houston, Arista 208141
5. The Joshua Tree, U2, Island U26

6. Hysteria, Def Leppard, Bludgeon Riffola/Phonogram HYSLP1
7. Sixties Mix, Various, Stylus SMR 733
8. Pet Shop Boys Actually, Pet Shop Boys, Parlophone PCSD1C4
9. Who's That Girl, Original Soundtrack, Sire WX102
10. Substance, New Order, Factory FACT200



PolyGram



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*No.1 SINGLE COMPANY 3RD QUARTER

Plumbing David Jones' locker

by John Tobler

POLYGRAM has now rectified the situation which saw it as the only major not participating in the New Country campaign.

Mercury has already signed a handful of top quality acts, including Messrs Cash and Kristofferson, the highly promising Kathy Mattea, and now an even more exciting prospect **David Lynn Jones**. His debut LP, *Hard Times On Easy Street*, is reminiscent in places of Steve Earle, Guy Clark and several other major names (Mercury 832 518-1, cassette: 832 518-4, CD: 832 518-2). Best known before this for

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

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

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

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

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

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



DAVID LYNN JONES: in from the dark

TOP 10 COMPILATIONS

- 1 **THE KENNY ROGERS STORY**
Kenny Rogers Liberty EMTV 39 (E)
- 2 **ANNIVERSARY — 20 YEARS OF HITS**
Tommy Wymette Epic 450 393-1 (C)
- 3 **THE GLEN CAMPBELL ALBUM**
Glen Campbell K-Tel NE1341 (K)
- 4 **THE VERY BEST OF DON WILLIAMS**
Don Williams MCA MCG 4014 (F)
- 5 **DOLLY PARTON'S GREATEST HITS**
Dolly Parton RCA PL 84422 (BMG)
- 6 **THE VERY BEST OF JIM REEVES**
Jim Reeves RCA PL89017 (BMG)
- 7 **THE KENNY ROGERS COLLECTION**
Kenny Rogers Castle Collector CCSLP111 (BMG)
- 8 **THE VERY BEST OF DOLLY PARTON**
Dolly Parton RCA PL89007 (BMG)
- 9 **JOHNNY CASH AT THE COUNTRY STORE**
Johnny Cash Country Store CS1011 (A)
- 10 **THE BILLIE JO SINGLES ALBUM**
Billie Jo Spears United Artists UAK30231 (E)

TOP • 20 • ALBUMS COUNTRY

31 October 1987

- 1 **DON'T FORGET TO REMEMBER** Ritz RITZLP0043 (SP)
Daniel O'Donnell C: RITZLCCO43/CD: RITZCD105
- 2 **I NEED YOU** Ritz RITZLP 0038 (SP)
Daniel O'Donnell C: RITZLC C038/CD: RITZCD 104
- 3 **TRIO** Warner Brothers WX99 (W) C: WX99C
Dolly Parton/Linda Ronstadt/Emmylou Harris CD: 925 491-2
- 4 **JOHNNY CASH IS COMING TO TOWN**
Johnny Cash Mercury MERH 108 (F) C: MERHC 108/CD: 832 031-2
- 5 **HIGHER GROUND** Epic 4511481 (C)
Tammy Wynette C: 4511484
- 6 **SWEET DREAMS** MCA MCG 6003 (F)
Patsy Cline C: MCGC 6003/CD: MCAD 6149
- 7 **EXIT O** MCA MCF 3379 (F)
Steve Earle & The Dukes C: MCFC 3379/CD: DMCF 3379
- 8 **TWO SIDES OF DANIEL O'DONNELL** Ritz RITZLP 0031 (SP)
Daniel O'Donnell C: RITZLC 0031
- 9 **THIRTEEN** Warner Brothers K 925 352-1 (W)
Emmylou Harris C: 925 352-4
- 10 **GUITAR TOWN** MCA MCF 3335 (F)
Steve Earle C: MCFC 3335/CD: DMCF 3335
- 11 **MR ENTERTAINER** RCA NL90000 (BMG)
Johnny Russell C: NK90000
- 12 **HILLBILLY DELUXE** Reprise WX 106 (W)
Dwight Yoakam C: WX 106C/CD: 925 567-2
- 13 **I PREFER THE MOONLIGHT** RCA PL86484 (BMG)
Kenny Rogers C: PK86484/CD: PD86484
- 14 **LORD OF THE HIGHWAY** Demon FIEND101 (P)
Joe Ely CD: FIENDCD101
- 15 **GUITARS, CADILLACS, ETC. ETC.** Reprise 9253721 (W)
Dwight Yoakam C: 9253724/CD: 925 3722
- 16 **STORMS OF LIFE** Warner Brothers 9254351 (W)
Randy Travis C: 9254354
- 17 **THEY DON'T MAKE THEM LIKE . . .** RCA PL85633 (BMG)
Kenny Rogers C: PK85633/CD: PD85633
- 18 **LOVERS AND BEST FRIENDS** MCA MCF 3357 (F)
Don Williams C: MCFC 3357
- 19 **LONE STAR STATE OF MIND** MCA MCF3364 (F)
Nanci Griffith C: MCFC3364/CD: MCAD 5927
- 20 **HARMONY** Capitol EST 2035 (E)
Anne Murray C: TC EST 2035/CDP 7 46761 2

Compiled by Gallup for the Country Music Association © 1987.

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Shaper's musical roundabout

by Nigel Hunter

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

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

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

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

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

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



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

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

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

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

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

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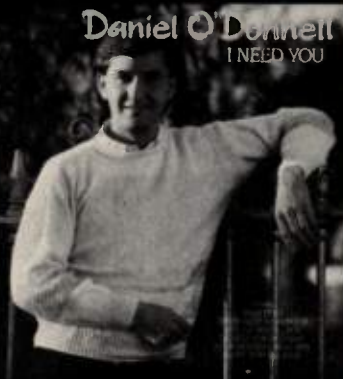
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So if curiosity is getting the better of you, don't kill the cat.

Instead, pick up your telephone receiver and dial Livewire now.



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TITLES A-Z (WRITERS)

2 (I've Had) The Time Of My Life (P. Preville/J. De Nicola/D. Markowitz)	52	Kiss...The Expansion... (Harvey/Mannick)	80
Bad (Jackson)	27	Little Lies (McVie/Quintela)	5
Beethoven (I Love To Listen To) (Stewart/Lennox)	25	Looking Out For You (Clarke/Rhodes)	96
Birthday (Sugar Co.)	30	Lost In Emotion (Full Force)	62
Blue Water (Nephilim)	79	Love In The First Degree (Stock/Aiken/Waterman/Dallin)	3
Brilliant Disguise (Springsteen)	70	Maybe Tomorrow (The Corporation)	14
Bury Me Deep In Love (McComb)	97	Many Many (Bloom/Cordell/Jones/Gentry)	7
Can't Be Reg Model	72	Many Many (Bloom/Cordell/Jones/Gentry)	7
Causing A Commotion (Madonna/Bray)	35	Mr Manic And Sister Cool (Sharpe/Odele)	56
China In Your Hand (Decker/Rogers)	19	Muscle Deep (Then Jerico)	48
Come On, Let's Go (Valens)	18	My Baby Just Cares For Me (Rahm/Donaldson)	96
Crazy Crazy Nights (Stonley/Mitchell)	9	Need You Tonight (Farina/Hutchence)	60
Crimie (Johnson/O'Neal)	9	Never Gonna Give You Up (Bach/Arten/Waterman)	28
Crockett's Theme (Hammer)	4	No Memory (De Monda/Jones)	30
Dance Little Sister (Part One) (D'Arby)	20	Pump Up The Volume (S. & M. Young)	16
Deep & Wide & Tall (Frome/R. Diner With Gershwin)	81	Rain In The Summertime (The Alarm)	24
Don't Stop Jammin' (Adams)	66	Remember Me (Torney)	39
Don't You Want Me (Gold)	65	Rent (Tennant/Lowe)	9
Dude Like A Lady (Tyler/Perry/Child)	45	Shakedown (Faltermeyer/Cayden)	88
Easy Lady (Spagna/Pignagnoli)	74	She's Mine (Blotman/Mathews/Lefebvre)	44
Everlasting Love (Cason/Gayden)	88	Sho' You Right (B. White/D. White)	91
Faith (Michael)	10	Silvermac (Westworld)	43
Faiths (Pryce/Banfield/Walmsley/Glanfield)	86	Skeletons (Wonder)	59
Full Metal Jacket (I Wanna Be...) (Mead/Goulding)	12	So The Story Goes (Vera/Dorothy)	34
Get Down (Boland)	100	Some Guys Have All The Luck (Porter)	13
Get Down (Shake Your Thang) (Gaye Bykers On Acid)	54	Some People (Torney)	41
Get My Mind Set On You (Rudy Clark)	22	Steel Monkey (Anderson)	84
Heart And Soul (Decker/Rogers)	58	Strong As Steel (Warren)	23
Here I Go Again (U.S. Remo) (Coverdale/Manden)	38	Tears From Heaven (Heartbeat)	32
Hit The North (Smith/Rogers/Smith)	67	Tequila (Rio)	94
Holding On (Butler/Skinner/Bell)	63	The Circus (Remix) (Clarke/Bell)	6
I Don't Need No Doctor (Ashford/Simpson/Armistead)	49	The Peel Session (26 November 1987) (Joy Division)	98
I Don't Think That Man Should (Porter)	15	The Real Thing (Roman/Toni)	13
I Don't Want To Be A Hero (Datchler)	64	The Right Stuff (Ferry/Mart)	37
I Found Lovin' (Flippin'/Walker)	17	This Corrosion (Eldritch)	46
I Found Lovin' (Flippin'/Walker)	17	Time Stand Still (Pearl/Lee/Lifespan)	42
I Need Love (Smith/Erving/Pierce/Simon)	29	Valerie (Winwood)	33
I Promise You (Get Ready) (Van Geldern)	69	Victim Of Love (Adams/Vallance)	82
I Want To Be Your Man (Toussaint)	61	Voyage Voyage (Rivat/Dubois)	68
I Want To Be Your Property (Weller)	47	Walk The Dinosaur (Was/Was/Jacobs)	10
I Want To Be Your Property (Weller)	47	Wanted (Weller/Talbot)	26
I Want To Be Your Property (Weller)	47	We've Only Just Begun (The Romance Is Not Over)	95
I'm Not Afraid (Vearncombe/Dickie)	78	Where The Finger Points (Priestman)	36
If I Only Have You (B.M.R. Gibb)	76	Whenever You Need Somebody (Stock/Aiken/Waterman)	11
In The Clouds (Brichner/Cousin/Reagon)	75	Where The Streets Have No Name (U2)	83
Irresistible (Glass/Jab/Balderson/Past)	87	Who'll You Run To (Warren)	73
Island In The Rain (Simmonds/TATCH)	92	Who's That Girl (Various)	89
It's Over (Remix) (Kings/Badarou/Gould)	57	Wipeout (The Surfaris)	71
Just Like Heaven (Remix)	1	You Win Again (Fade/B.M. & R. Gibb)	1

THE NEXT 25

76 83 IF I CAN'T HAVE YOU This Way Up (Ray Her) Gibb Bros/Chappell Music	Virgin V5(T) 1002 (E)
77 77 I WON'T CRY Gee Goldsmith (Jolley/Harris/Jolley) Kapp Music	RCA PB41493 (12-PT41494) (BMG)
78 79 I'M NOT AFRAID Black (Robin Miller) Warner Bros. Music	ALM AMY(1) 414 (F)
79 75 BLUE WATER Fields Of The Nephilim (Bob Buchanan) MCA Music	Situation Two S1748 (1) (VIR)
80 NEW KISS — The Expansion Total Contract (Steve Harvey) MCA Music/Island Music	London LONQD 155 (F)
81 81 DEEP & WIDE & TALL After Camera (Eidson) Warner Bros. Music	WEA 121540(T) (M)
82 69 VICTIM OF LOVE Bryan Adams (Bryan Adams/Robi Chazotte/Robi) Reader	ALM AMY(1) 407 (F)
83 — WHERE THE STREETS HAVE ... U2 (David Lanou/Brian Eno) Blue Mountain Music	Island 12195 340 (F)
84 87 STEEL MONKEY Jettro Tull (Lee Anderson) Salamander & Son/Chrysalis	Chrysalis CHS 1023 (1) (C)
85 NEW SYSTEM OF SURVIVAL Earth, Wind & Fire (White/Glass) Spinnaker Ad/18 White	CBS EMF(T) 1 (C)
86 NEW FEMALES The Cooke Crew (The Boomtoms) Boomtoms Music	Rhythm King LEFT 12(T) (VIR)
87 NEW IRRESISTIBLE Audrey Winkler (Alison Job/Prentice Glass) Various	Capitol 129CL 471 (E)
88 90 EVERLASTING LOVE Sandra (McNeill) Capri/Peter Maurice Music/EMI	18/Virgin VEM(T) 149 (E)
89 NEW WHO'S THAT MIX This Year's (Bloodie) (Nigel Wright) Various	Dubai/Peterson DEB12E 3034 (A)
90 89 BIRTHDAY The Sugar Cubes — Second Wind	One Little Indian 1212(T) (U/M)
91 — SHO' YOU RIGHT Barry White (Barry White) MCA Music	Brooklyn/ALM USA 614 (F)
92 NEW ISLAND IN THE RAIN The Man They Couldn't Hang (Jack Glassop) Intersong	Magnum BEL(T) 75 (BMG)
93 92 HOLDING ON Jonathan Butler (Barry J. Eastmond) Zomba Music	Jive J9V(T) 157 (BMG)
94 85 TEQUILA The Chameleons (Jon Johnson) MCA Music	Cochran/Chrysalis COOL(C) 152 (C)
95 88 WE'VE ONLY JUST BEGUN Green Jeans (Timmy Altaz) Zomba/Warner Bros. Music	Jive J9V(T) 151 (BMG)
96 — LOOKING OUT ... Rick Clarke (Bryan Hov) Brimstone Music (Lacoste)/Cap Con	RCA PB41497/12-PT41498 (BMG)
97 NEW BURY ME DEEP IN LOVE The Trillies (D. Horton) Warner Bros. Music	Island 12195 337 (F)
98 NEW THE PEEL SESSION Joy Division (Tony Wilson) Franchised Music	Strange Fruit — (SFP) 833 (P)
99 — SHAKEDOWN Bob Seger (Harold Faltermeyer) Fontana/Chappell/Warner	MCA MCA(S) 1177 (F)
100 GET DOWN Music Of Life 7707E 007 (12-MOTE 007) (P)	Dorset B. Bolland/Harris Music of Life/Fonit

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38 NEW	HERE I GO AGAIN (USA Remix)	Whitesnake (Keith Olsen) Warner Bros. Music	EMI EM35 (E)	▲
39 NEW	REMEMBER ME	Cliff Richard (Alan Tarney) Morrison Leahy Music	EMI (12)EM 31 (E)	▲
40 38 4	MOMY MONY	Amazulu (Barry Blue) Planetary Nom	EMI (12)EM 32 (E)	△
41 27 10	SOME PEOPLE	Cliff Richard (Alan Tarney) Warner Bros. Music	EMI (12)EM 18 (E)	▲
42 NEW	TIME STAND STILL	Rush (Peter Collins/Rush) Intersong Music	Vertigo/Phonogram RUSH13(12) (F)	△
43 42 3	SILVERMAC	Westworld (Mark Ford) Virgin Music	RCA BOOM(T)4 (BMG)	△
44 35 3	SHE'S MINE	Cameo (Larry Blackmon) PolyGram Music	Club/Phonogram JAB(X) 57 (F)	△
45 50 3	DUDE (LOOKS LIKE A LADY)	Aerosmith (Bruce Fairbairn) Aero Dynamics/SBK Songs	Geffen GEF29(T) (W)	△
46 26 5	THIS CORROSION	The Sisters Of Mercy (Jim Steinman) SBK Songs	Merciful Release/WEA MR39(T) (W)	▲
47 57 4	I WANT TO BE YOUR PROPERTY	Blue Mercedes (Phil Harding/Ian Curnow) Magnet/PolyGram Music	MCA BONA(T)1 (F)	▲
48 43 2	MUSCLE DEEP	Then Jerico (Steve Brown) Then Songs/Dejamus	London LON(X) 156 (F)	△
49 NEW	I DON'T NEED NO DOCTOR	W.A.S.P. (Blackie Lawless) Warner Bros. Music	Capitol (12)CL 469 (E)	▲
50 70 2	DINNER WITH GERSHWIN	Donna Summer (Richard Perry) Warner Bros. Music	Warner Brothers U8237(T) (W)	▲
51 60 2	SOME GUYS HAVE ALL THE LUCK	Maxi Priest (Lindo/Dunbar/Shakespeare) Warner Bros. Music	10/Virgin TEN(T) 198 (E)	▲
52 NEW	(I'VE HAD) THE TIME OF MY LIFE	Bill Medley & Jennifer Warnes (De Andrea/M. Lloyd) Cop Con.	RCA PB49625 (BMG)	▲
53 NEW	CRITICIZE	Alexander O'Neal (Jellybean Johnson) EMI Music	Tabu 6512117 (12-6512116) (C)	▲
54 NEW	GIT DOWN (Shake Your Thang)	Gaye Bykers On Acid (Alex Fergusson) Copyright Control	Virgin VS(T) 1068 (E)	▲
55 NEW	MY BABY JUST CARES FOR ME	Nina Simone (-) Francis Day & Hunter/EMI Music	Charly CYZ 7112 (12-CYZ 112) (CH)	▲
56 67 3	MR MANIC AND SISTER COOL	Shakatak (Nigel Wright) Skatch Music	Polydor MANIC1 (MANIX1) (F)	▲
57 33 8	IT'S OVER (REMIX)	Level 42 (Wally Badarou/Level 42) Chappell/Island Visual Arts	Polydor POSP(X) 960 (F)	▲
58 39 13	HEART AND SOUL	T'Pau (Roy Thomas Baker) Virgin Music	Siren/Virgin SRN 41(12) (E)	▲
59 NEW	SKELETONS	Stevie Wonder (Stevie Wonder) Jobete Music/Black Bull Music	Motown ZB 41439 (12-ZT41440) (BMG)	▲
60 58 2	NEED YOU TONIGHT	INXS (Chris Thomas) MCA Music	Mercury/Phonogram INXS 8(12) (F)	△
61 63 3	I WANT TO BE YOUR MAN	Roger (Roger Troutman) Island Music	Reprise W8229(T) (W)	△
62 NEW	LOST IN EMOTION	Lisa Lisa/Cult Jam (Full Force) Zomba/Mokojumbi/Chrysalis	CBS 651036-7/651036-8 (C)	▲
63 36 8	HOUSE NATION	House Master Boyz/Rude Boy Of House (Rude Boy) Sanlar/Leosong	Magnetic Dance MAGD(T) 1 (BMG)	▲
64 32 10	I DON'T WANT TO BE A HERO	Johnny Hates Jazz (Calvin Hayes/Mike Nicot) Copyright Control	Virgin VS(T)1000 (E)	△
65 55 3	DON'T YOU WANT ME	Jody Watley (Bernard Edwards) Intersong/Warner Bros/Cop.Con.	MCA MCA(T)1198 (F)	▲
66 47 4	DON'T STOP JAMMIN'	L.A. Mix (L. Adams) Welk Music	Breakout/A&M USA(T)615 (E)	▲
67 NEW	HIT THE NORTH	The Fall (Simon Rogers) Warner Bros. Music	Beggars Banquet BEG 200(T) (W)	▲
68 NEW	VOYAGE VOYAGE	Desireless (J.M. Rivat) Ed. Rivat Music	CBS DESI(T)1 (C)	▲
69 66 3	I PROMISE YOU (GET READY)	Samantha Fox (Lovell/Power) Zomba Music	Jive FOXY(T)7 (BMG)	△
70 54 5	BRILLIANT DISGUISE	Bruce Springsteen (Springsteen/Landau/Plotkin) Zomba Music	CBS 6511417 (12-6511416) (C)	▲
71 45 11	WIPEOUT	Fat Boys/The Beach Boys (Albert Cabrera/Tony Moran) Ambassador	Urban/Polydor URB(X) 5 (F)	▲
72 40 7	CARS ('E' REG MODEL)	Gary Numan (Gary Numan) Beggars Banquet/Momentum Music	Beggars Banquet BEG 199(T) (W)	▲
73 53 7	WHO WILL YOU RUN TO	Heart (Ron Nevison) Copyright Control	Capitol(12) CL 457 (E)	▲
74 62 3	EASY LADY	Spagna (Larry Pignagnoli & Theo) Warner Bros. Music	CBS 651169 7 (12-651169 6) (C)	▲
75 NEW	IN THE CLOUDS	All About Eve (Paul Samwell-Smith) BMG Music	Mercury/Phonogram EVEN(X) 5 (F)	▲

The house that Jack built

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

JACK HUTTON'S journalistic career — on tour with the likes of The Beatles and The Rolling Stones in the heady days of the Sixties — could almost be a far fetched tale from the *Hotspur*, if it weren't true.

As it happens it was on that DC Thomson comic that Hutton started his career in publishing in which he has edited *Melody Maker*, launched *Sounds*, became managing director of Spotlight Publications in 1974, acquired *Music Week* from Billboard and headed teams which launched *Kerrang!*, *Video Week*, *Studio Week*, *Hair Now*, *Beauty Now*, *Jocks*, *Underground*, and relaunched *rm*.

Now 59, Hutton first joined *Melody Maker* as a reporter in 1954, having progressed from the *Hotspur* to the *Sunday Post* in Dundee.

As a jazz player himself, playing semi-pro across London, it provided a fantastic opportunity to interview many of the greats such as Louis Armstrong, Kid Ory, Sidney Bechet, Ella Fitzgerald, Erroll Garner, Pee Wee Russell, Count Basie, Dinah Washington, Billy Eckstine, Jack Teagarden, Sammy Davis jr, Peggy Lee, and even Charlie Chaplin who made a record at the time. He had a famous two-word interview with Miles Davis



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

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

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

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

"I took over as editor of the *MM* in the month that Love Me Do hit number one," he says. "It was a great time to be involved and really was the golden age of the *Melody Maker*. Guys like the Beatles and the Stones used to wander into the office to see how their records were doing in the chart."

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

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

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

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

"*Sounds* was my biggest

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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ANDY SHEPPARD



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

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

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

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

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

The new album 'ANDY SHEPPARD' on Compact Disc (ANCD 8720), Cassette (ANC 8720) and Record (AN 8720)
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ANTILLES
NEW DIRECTIONS



Christmas blockbuster with The Fair Lady Kiri

by Nicolas Soames

WITH WEST Side Story and South Pacific doing extremely well for Deutsche Grammophon and CBS, by courtesy of the Royal soprano, Kiri Te Kanawa, it was only a matter of time before Decca came up with its own recipe to print money.

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

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

Lady.

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

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

"I like My Fair Lady in the same

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

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

It is too easy to forget that although Irons is now best known for his roles in The French Lieutenant's Woman and The Mission, he made his London debut opposite David Essex in Godspell. He is definitely not a stranger to musicals.

Yet at first he turned down the part of the Professor. "It was an interesting idea which I would have accepted immediately and without reservation if it wasn't for Rex Harrison's identification with the part," he remarks.

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

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

Big RCA push on Aria

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

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

The music chosen ranges from

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

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

Dutoit in for rare visit

CHARLES DUTOIT and the Montreal Symphony Orchestra, which



has established itself as one of the top bands for virtuoso orchestra showpieces, pay a rare visit to the UK with two concerts in London this month as part of an extensive European tour.

They are coming to play the kind of repertoire for which Decca has made them famous — their recent recording of Holst's The Planets won a Gramophone Award.

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

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

Petroushka (the 1911 version), coupled with the Chant du Rossignol, is released on 417 619 (CD/tape/LP). And there is a programme of popular Russian showpieces: Mussorgsky's Pictures, Prelude to the Opera Khovantchina, and Night On The Bare Mountain; and Rimsky-Korsakov's Russian Festival Overture (417 299 CD/tape/LP).

There will be a major promotional campaign in November for the Montreal visit, with press features and advertising, and display material is available from Decca. The London concerts, at the Royal Festival Hall and the Barbican, take place on November 11 and 13.

COMPACT disc

DIGITAL AUDIO

1	1	NOTHING LIKE THE SUN, Sting	A & M
2	2	ABBEY ROAD, Beatles	Parlophone
3	6	TANGO IN THE NIGHT, Fleetwood Mac	Warner Bros
4	CHRISTIANS, The Christians	Island	
5	5	BAD, Michael Jackson	Epic
6	LET IT BE, The Beatles	Parlophone	
7	2	TUNNEL OF LOVE, Bruce Springsteen	CBS
8	3	THE CREAM OF ERIC CLAPTON, Eric Clapton	Polydor
9	8	E.S.P., Bee Gees	Warner Brothers
10	9	PET SHOP BOYS, ACTUALLY, PET SHOP BOYS	Parlophone
11	7	DANCING WITH STRANGERS, Chris Rea	Magnet
12	4	ALPHABET CITY, ABC	Neutron/Phonogram
13	14	INTRODUCING THE HARDLINE ..., Terence T. D'Arby	CBS
14	13	WONDERFUL LIFE, Black	A & M
15	18	A MOMENTARY LAPSE OF REASON, Pink Floyd	EMI
16	16	WHITNEY, Whitney Houston	Arista
17	10	CHANGING FACES - THE BEST OF, 10CC/ Godley & Creme	Protiv/Polygram
18	17	BROTHERS IN ARMS, Dire Straits	Vertigo/Phonogram
19	11	WIDE AWAKE IN AMERICA, U2	Island
20	12	THE JOSHUA TREE, U2	Island

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

AIR PLAY

KEY A - Radio 1 'A' list B - Radio 1 'B' list N - New Entry			RADIO 1		RADIO 1	REGIONAL	LAST
			w/c 24.10	w/c 17.10	w/c 20.10	w/c 20.10	
			ACTUAL PLAYS (4 or more)	PLAYLISTED	PLAYLISTED	PLAYLISTED (43 stations)	WEEK'S CHART
ADAMS, BRYAN	Victim Of Love	A&M	—	—	—	4	8
ALARM, THE	Rain In The Summertime	I.R.S.	21	16	A	16	18
ASTLEY, RICK	Never Gonna Give You Up	RCA	—	9	—	9	22
ASTLEY, RICK	Whenever You Need Somebody	RCA	19	8	A	17	—
AZTEC CAMERA	Deep & Wide & Tall	WEA	—	—	—	13	13
BANANARAMA	Love In The First Degree	London	13	15	A	20	16
BEE GEES	You Win Again	Warner Brothers	19	21	A	19	18
BIG PIG	Hungry Town	A&M	9	7	A	8	—
BLACK	I'm Not Afraid	A&M	8	9	B	15	12
BUTLER, JONATHAN	Holding On	Jive	—	—	—	15	15
CHAMPS	Tequila	Cooltempo	13	11	B	1	85
CHEATHAM, OLIVER	Be Thankful For What ...	Champion	4	4	—	5	—
CHICAGO	If She Would Have ...	Warner Brothers	—	—	—	9	9
CHRISTIANS, THE	When The Fingers Point	Island	13	13	A	17	17
COMMUNARDS, THE	Never Can Say ...	London	12	5	A	2	—
CURE, THE	Just Like Heaven	Fiction	13	13	A	14	11
DANNY WILSON	A Girl I Used To Know	Virgin	6	—	A	11	—
D'ARBY, TERENCE TRENT	Dance Little Sister	CBS	16	16	A	20	15
DREAM ACADEMY	Indian Summer	blanco y negro	13	4	B	4	3
EARTH WIND & FIRE	System Of Survival	CBS	—	5	—	5	—
ERASURE	The Circus	Mute	16	14	A	18	14
EURYTHMICS	Beethoven (I Love To Listen To)	RCA	18	17	A	15	16
FATBACK BAND	I Found Lovin'	Mastermix	—	5	—	16	13
FERRY, BRYAN	The Right Stuff	Virgin	16	12	A	20	16
FIVE STAR	Strong As Steel	Tent	10	14	A	17	18
FLEETWOOD MAC	Little Lies	Warner Brothers	14	14	A	20	18
FOX, SAMANTHA	I Promise You (Get Ready)	Jive	—	—	—	6	11
G. KENNY	Don't Make Me Wait For Love	Arista	—	—	—	8	8
GOLDSMITH, GLEN	I Won't Cry	RCA	7	—	B	3	—
HAMMER, JAN	Crockett's Theme	MCA	13	9	B	18	16
HARRISON, GEORGE	Got My Mind Set On You	WEA	18	14	A	18	14
HEART	Who Will You Run To	Capitol	5	9	B	3	5
IDOL, BILLY	Many Many (Live)	Chrysalis	13	11	A	12	13
INXS	Need You Tonight	Mercury	13	8	A	11	3
JACKSON, MICHAEL	BAD	Epic	13	18	A	16	18
JELLYBEAN/STEVEN DANTE	The Real Thing	Chrysalis	16	12	A	18	17
JOHNNY HATES JAZZ	I Don't Want To Be A Hero	Virgin	4	10	B	5	8
KISS	Crazy Crazy Nights	Vertigo	15	11	A	13	11
LL COOL J	I Need Love	Def Jam	—	8	B	10	13
LA'S, THE	Way Out	Go! Discs	12	—	B	—	—
LEVEL 42	It's Over	Polydor	6	10	—	5	7
LIVING IN A BOX	So The Story Goes	Chrysalis	16	14	A	16	11
LOS LOBOS	Come On Let's Go	London	15	18	A	20	17
MADONNA	Causing A Commotion	Warner Brothers	—	13	—	7	9
M/A/R/R/S	Pump Up The Volume	4AD	4	13	B	12	12
MEAD/GOULDING	Full Metal Jacket	Warner Brothers	5	11	B	11	10
MEDLEY/WARNES	I've Had The Time Of My Life	RCA	17	11	A	15	10
MICHAEL, GEORGE	Faith	Epic	26	21	A	18	16
MERCURY/MONTSERRAT CABALLE	Barcelona	Polydor	11	5	B	4	—
MONTELLAS	Protection	Arista	7	5	B	1	4
PARKER JR., RAY	I Don't Think That ...	Geffen	15	15	A	20	17
PET SHOP BOYS	Rent	Parlophone	16	18	A	20	18
RICHARD, CLIFF	Some People	EMI	—	9	B	13	7
RUSH/AIMEE MANN	Time Stands Still	Vertigo	5	—	B	3	—
SCARLET FANTASTIC	No Memory	Arista	8	9	A	11	10
SHAKATAK	Mr Manic & Sister Cool	Polydor	15	9	A	13	8
SIMONE, NINA	My Baby Just Cares For Me	Charly	7	6	—	4	—
SISTERS OF MERCY	This Corrosion	Merciful Release	4	7	B	4	9
SPAGNA	Easy Lady	CBS	—	4	B	12	11
SPRINGSTEEN, BRUCE	Brilliant Disguise	CBS	14	15	A	2	9
SQUEEZE	Trust Me To Open My Mouth	A&M	7	9	A	8	14
STEVENS, SHAKIN'	Come See About Me	Epic	—	8	B	2	8
STYLE COUNCIL, THE	Wanted	Polydor	14	14	A	17	9
SUMMER, DONNA	Dinner With Gershwin	Warner Brothers	12	10	B	12	4
TERRY, TONY	She's Fly	Epic	—	4	—	1	—
THEN JERICHO	Muscle Deep	London	12	10	A	12	5
T'PAU	China In Your Hand	Siren	13	17	A	19	15
UB40	Maybe Tomorrow	DEP International	15	17	A	19	15
WAS NOT WAS	Walk The Dinosaur	Fontana	15	17	A	18	13
WATLEY, JODY	Don't You Want Me	MCA	9	8	B	12	8
WAX	American English	RCA	4	4	—	12	14
WESTWORLD	Silvermac	RCA	12	14	A	11	11
WINWOOD, STEVE	Valerie	Island	16	15	A	17	18
WOMACK, BOBBY	Living In A Box	MCA	—	4	—	—	—
WONDER, STEVIE	Skeletons	Motown	16	11	A	15	6
WYLLIE, PETE	FourElevenFortyFor	Siren	7	—	A	5	—

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

Radio 1 actual plays information from Sham Tracking.

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

TOP • 100 • ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

No1	4	TANGO IN THE NIGHT CD Fleetwood Mac	Warner Brothers WX65
2	NEW	THE CHRISTIANS ○ CD The Christians	Island ILPS 9876
3	1	NOTHING LIKE THE SUN ● CD Sting	A&M AMA 6402
4	3	BAD ★ ★ ★ CD Michael Jackson	EPIC EPC 450290-1
5	5	E.S.P. ○ CD Bee Gees	Warner Brothers WX83
6	2	TUNNEL OF LOVE ★ CD Bruce Springsteen	CBS 460270-1
7	6	THE CREAM OF ERIC CLAPTON ● CD Eric Clapton	Polydor ECTV 1
8	8	PET SHOP BOYS, ACTUALLY ★ CD Pet Shop Boys	Parlophone PCSD 104
9	18	STRANGWAYS HERE WE COME ● CD The Smiths	Rough Trade ROUGH 106
10	12	DANCING WITH STRANGERS ● CD Chris Rea	Magnet MAGL 5071
11	9	INTRODUCING THE HARDLINE ACCORDING ... ★ CD Terence Trent D'Arby	CBS 450 911-1
12	29	BRIDGE OF SPIES CD T'Pau	Siren SRNLP 8
13	10	BETWEEN THE LINES CD Five Star	Tent/RCA PL 71505
14	20	SIMPLY SHADOWS The Shadows	Polydor SHAD 1
15	7	ALPHABET CITY CD ABC	Neutron/Phonogram NTRH 4
16	17	REFLECTIONS ● CD Foster & Allen	Stylus SMR 739
17	25	THE BEST OF JAMES BROWN CD James Brown	K-Tel NE 1376
18	15	NOW! SMASH HITS ★ CD Various	EMI/Virgin/PolyGram NOSH 1
19	23	THE CIRCUS ● CD Erasure	Mute STUMM 35
20	14	WONDERFUL LIFE ● CD Black	A&M AMA 5346

VOW WOW

THE BRAND NEW
ALBUM • CASSETTE • COMPACT DISC



59	78	WOW! CD Bananarama	London RAMA 4
60	49	ISLANDS CD Mike Oldfield	Virgin V2466
61	51	ORIGINAL LONDON CAST 'Phantom Of ...' ★ ★ CD Various	Polydor PODV 9
62	NEW	GLENN JONES CD Glenn Jones	Jive HIP 51
63	56	FIRST (THE SOUND OF MUSIC) CD Then Jericho	London LONLP 26
64	50	BABYLON AND ON ● CD Squeeze	A&M AMA 5161
65	40	BIG GENERATOR CD Yes	Atco WX70
66	NEW	LET'S BOOGIE CD Shakin' Stevens	Epic 460126-1
67	61	SIXTIES MIX Various	Stylus SMR 733
68	63	CREST OF A KNAVE CD Jethro Tull	Chrysalis CDL 1590
69	NEW	DIRTY DANCING CD Original Soundtrack	RCA BL 86408
70	47	GEORGE BEST CD Wedding Present	Reception LEEDS 001
71	79	BEVERLEY HILLS COP II CD Original Soundtrack	MCA MCF 3383
72	94	PERMANENT VACATION CD Aerosmith	Geffen WX 126
73	RE	SPORTS ● CD Huey Lewis And The News	CHR 1412
74	RE	THE RIGHT NIGHT AND BARRY WHITE CD Barry White	Breakout/A&M AMA 5154
75	62	RAINDANCING ★ CD Alison Moyet	CBS 450 152-1
76	99	INTO THE FIRE ● CD Bryan Adams	A&M AMA 3907
77	59	MOONLIGHTING The TV Soundtrack Album CD Various	MCA MCF 3386
78	RE	REQUESTS Merle And Roy	Myndd Mawr RMBR 8713

21	11	RED CD The Communards	London LONDLP 39
22	19	THE JOSHUA TREE ★★★ CD U2	Island U26
23	21	WHITNEY • CD Whitney Houston	Arista 208 141
24	13	POPPED IN SOULED OUT • CD WET WET WET	Precious/Phonogram JWWWL 1
25	16	CHANGING FACES - THE VERY BEST OF ... • CD 10CC/Godley and Creme	PROTV/PolyGram TGCLP 1
26	22	ALWAYS GUARANTEED • CD Cliff Richard	EMI EMD 1004
27	42	HIT FACTORY • CD Various	Stylus SMR 740
28	28	A MOMENTARY LAPSE OF REASON • CD Pink Floyd	EMI EMD 1003
29	26	HYSTERIA • CD Def Leppard	Bludgeon Riffola HYSLP 1
30	NEW	ABBEY ROAD CD Beatles	Parlophone
31	32	GIVE ME THE REASON • CD Luther Vandross	Epic EPC 450 134-1
32	24	UPFRONT 8 Various	Serious UPFT 8
33	30	BAD ANIMALS • CD Heart	Capitol ESTU 2032
34	38	ORIGINAL SOUNDTRACK 'WHO'S THAT GIRL' • CD Madonna/Various	Sire WX102
35	NEW	FROM MOTOWN WITH LOVE Various	K-tel NE 1381
36	NEW	JACKMASTER VOL 1 CD Various	DJ Int./Westside JACKLP 501
37	27	THE GREATEST HITS CD Odyssey	Stylus SMR 735
38	54	TRUE LOVE CD Various	K-tel NE 1359
39	31	HITS 6 ★★★ CD Various	CBS/WEA/BMG HITS 6
40	57	AFTER DARK Ray Parker Jr	WEA WX122
41	35	TRACKS OF MY TEARS Various	Telstar STAR 2295
42	37	ORIGINAL SOUNDTRACK LA BAMBA CD Los Lobos/Various	London LONLP 36

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43	34	RUNNING IN THE FAMILY ★ CD Level 42	Polydor POLH 42
44	33	MEN AND WOMEN ★ CD Simply Red	WEA WX 85
45	41	SUBSTANCE CD New Order	Factory FACT 200
46	46	THE LONESOME JUBILEE CD John Cougar Mellencamp	Mercury/Phonogram MERH 109
47	NEW	THE LOVE SONGS CD Randy Crawford	Telstar STAR 2299
48	43	BROTHERS IN ARMS ★★★★★★ CD Dire Straits	Vertigo/Phonogram VERH 25
49	36	THE PEOPLE WHO GRINNED THEMSELVES ... • CD The Housemartins	Go! Discs AGOLP 9
50	NEW	LET IT BE CD The Beatles	Parlophone
51	44	JONATHAN BUTLER ○ CD Jonathan Butler	Jive HIP 46
52	53	INVISIBLE TOUCH ★★★ CD Genesis	Virgin GENLP 2
53	39	PRESLEY - THE ALL TIME GREATEST HITS • CD Elvis Presley	RCA PL 90100(2)
54	64	HEARSAY Alexander O'Neal	Tabu 450 936-1
55	48	MUSIC FOR THE MASSES • CD Depeche Mode	Mute STUMM 47
56	45	TRUE BLUE ★★★★★ CD Madonna	Sire WX54
57	52	GRACELAND ★★★★★ CD Paul Simon	Warner Brothers WXS2
58	NEW	JUST VISITING THIS PLANET CD Jellybean	Chrysalis CHR 1569

79	60	BIGGER AND DEFFER L.L. Cool J.	Def Jam 450 515-1
80	55	ATLANTIC SOUL CLASSICS • CD Various	Atlantic WX105
81	NEW	LOVE SONGS CD Michael Jackson & Diana Ross	Telstar STAR 2298
82	75	WHITESNAKE 1987 • CD Whitesnake	EMI EMC 3528
83	72	RUMOURS ★★★★★★ CD Fleetwood Mac	Warner Brothers KS6344
84	84	SLIPPERY WHEN WET ★★ CD Bon Jovi	Vertigo/Phonogram VERH 38
85	74	TOP GUN CD Original Soundtrack	CBS 70296
86	71	MIAMI VICE 2 (Music From TV Series) CD Various	MCA MCG 6019
87	RE	SO ★★ CD Peter Gabriel	Virgin PG 5
88	96	WHITNEY HOUSTON ★★★ CD Whitney Houston	Arista 206 978
89	66	BACK IN THE HIGHLIFE • CD Steve Winwood	Island ILPS 9844
90	RE	HATFUL OF HOLLOW ★ CD The Smiths	Rough Trade ROUGH 76
91	76	U2 LIVE UNDER A BLOOD RED SKY ★★★ CD U2	Island IMA 3
92	65	PERFECT TIMING CD MSG	EMI EMC 3539
93	NEW	FREE AS A BIRD CD Supertramp	A&M AMA 5181
94	RE	EVERY BREATH YOU TAKE - THE SINGLES ★★ CD The Police	A&M EVERY 1
95	88	LICENSED TO ILL • CD The Beastie Boys	Def Jam 450 062-1
96	77	STREET LIFE - 20 GREAT HITS ★ CD Bryan Ferry/Roxy Music	E'G/Virgin EGTV 1
97	RE	THE WORLD WON'T LISTEN • CD The Smiths	Rough Trade ROUGH 101
98	93	NO JACKET REQUIRED ★★★★★ CD Phil Collins	Virgin V2345
99	90	DO IT AGAIN — VERY BEST OF STEELY DAN CD Steely Dan	Telstar STAR 2297
100	NEW	KISS ME KISS ME • CD The Cure	Fiction FIXH 13

CD: Released on Compact Disc

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BASIA: pouting for a generation

Taking Pole position

by Chris White

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

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

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

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

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

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

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

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

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

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



BRILLIANT CORNERS: keeping their trousers on

Brilliant fab, gear

by Martin Aston

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

What more do you need to know? OK, The Brilliant Corners are from Bristol, they number five (Davey — singer/guitarist, Winston — guitarist, Chris — bass, Bob — drums and Dan — trumpet), and by going by their influences, were right to call their debut mini-album *Growing Up Absurd*. They have their own label, SS20 Records (through Revolver). Mustn't forget to add Brian Rix to the list — what a trousers-down influence! The man was also the title for a single taken from the band's second mini-LP, *What's In A Word*, the video of which (guest-starring you-know-who-else) was broadcast on both the Tube and Chart Show. So at last The Public got to know The Brilliant Corners, and perhaps their new single *Delilah Sands* will double their ratings.

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

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

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

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

commitment to trying for something more than the norm.

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

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

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

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

INXS for the kicks

by John Tobler

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

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

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

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

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

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

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



MICHAEL HUTCHENCE: INXS to thespian?



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

Largo

by Duncan Holland

ACROSS A crowded table, fag-ash, food and booze, latest Go! Discs scallies the La's (pronounced Lars) tell it how it is:

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

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

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

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

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

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

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

This is the world calling

by Andy Hyde

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

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

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

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

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

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

MUSIC VIDEO

This Week Last Week Weeks on Chart			Description (tracks) Timings/Recommended Retail Price	
1	2	3	SMASH HITS OF THE 80'S Compilation (10 tracks)/1hr 48min/£11.99	Virgin/PMI VVD 267
2	7	7	PRINCE AND THE REVOLUTION Live (19 tracks)/2hr/£9.99	Channel 5 CFV 01292
3	1	4	KISS: EXPOSED Compilation (5 tracks)/1hr 30min/£14.99	PolyGram Music Video 041 489 2
4	3	30	U2: "Under A Blood Red Sky" Live (12 tracks)/61min/£9.99	Virgin VVD 045
5	6	18	GENESIS: Visible Touch Compilation/40min/£9.99	Virgin VVD 204
6	11	3	MICHAEL JACKSON: Making Thriller Compilation/1 hr/£9.99	Vestron MA 11000
7	17	3	ERASURE: Live At The Seaside Live/1hr/£9.99	Virgin VVD 209
8	4	6	KIM WILDE: Another Step Compilation (4 tracks)/22min/£6.99	CIC VHR 3016
9	—	—	MEL & KIM: F.L.M. Video Single (2 tracks)/9min/£3.99	Weineworld VC 4032
10	—	—	QUEEN: We Will Rock You Live (20 tracks)/1hr 25min/£8.99	Video Collection VC 4012
11	—	—	FIVE STAR: Silk And Steel Compilation (6 tracks)/27min/£9.99	RCA/Columbia RVT 11268
12	—	—	MADONNA: The Video EP EP (4 tracks)/18min/£11.95	WEA Music WMV 3
13	12	6	LEVEL 42: Live At Wembley Live (12 tracks)/1 hr 13min/£9.99	Channel 5 CFV 07042
14	5	5	KATE BUSH: The Whole Story Compilation (14 tracks)/50min/£9.99	PMI MVP 99 1143 2
15	8	4	MADONNA: The Virgin Tour Live (10 tracks)/50min/£19.95	WEA Music K9381053
16	—	—	KISS: Animalize Live... Uncensored Live (15 tracks)/1hr 29min/£9.99	Channel 5 CFV 06322
17	20	5	QUEEN: Greatest Flix Compilation (17 tracks)/1hr/£9.99	PMI MVP 99 1011 2
18	10	5	QUEEN: Live In Budapest Live (23 tracks)/1 hr 25min/£11.99	PMI MVN 99 1146 2
19	—	—	ELVIS PRESLEY: That's The Way It Is Live (14 tracks)/1 hr 44min/£9.99	MGM/UA SMV 10373
20	—	—	PET SHOP BOYS: Television Compilation (6 tracks)/30min/£6.99	PMI MVR 99 0057 2

Compiled by Gallup for Video Week Research © 1987

HEAVY METAL ALBUMS

This Month Last Month	Title, Artist	Label, Catalogue No.
1	1 HYSTERIA Def Leppard	Bludgeon Riffola/Phonogram HYSLP1 (F)
2	— PERFECT TIMING McAuley Schenker Group	EMI EMC 3539 (E)
3	— BAD NEWS Bad News	EMI EMC 3535 (E)
4	4 PERMANENT VACATION Aerosmith	Geffen WX126 (W)
5	3 WHITESNAKE 1987 Whitesnake	Liberty/EMI EMCP 3528 (E)
6	2 SLIPPERY WHEN WET Bon Jovi	Vertigo/Phonogram VERH 38 (F)
7	— LIVE IN THE RAW WASP	Capitol EST 2040 (E)
8	16 APPETITE FOR DESTRUCTION Guns N' Roses	Geffen WX125 (W)
9	8 INTO THE FIRE Bryan Adams	A&M AMA 3097 (F)
10	19 RECKLESS Bryan Adams	A&M AMA 5013 (F)
11	7 PYROMANIA Def Leppard	Mercury/Phonogram VERS 2 (F)
12	Re BAT OUT OF HELL Meat Loaf	Cleveland International EPC 82419 (C)
13	Re SAINTS AND SINNERS Whitesnake	Fame/EMI FA 3177 (E)
14	— WILD SIDE Loverboy	CBS 4600451 (C)
15	10 GIRLS GIRLS GIRLS Motley Crue	Elektra EKT 39 (W)
16	20 ELIMINATOR ZZ Top	Warner Brothers W3774 (W)
17	15 AMONG THE LIVING Anthrax	Island ILPS 9865 (E)
18	5 DREAM EVIL Dio	Vertigo/Phonogram VERH 2 (F)
19	— MAYHEMIC DESTRUCTION Morkal Sin	Vertigo/Phonogram VERH 48 (F)
20	18 MECHANICAL RESONANCE Tesla	Atlantic K924120 (W)
21	13 BON JOVI Bon Jovi	Vertigo/Phonogram VERL 14 (F)
22	21 THE FINAL COUNTDOWN Europe	Epic EPC 26808 (C)
23	22 TRICK OR TREAT Fastway	CBS 45044 1-1 (C)
24	11 7800° FAHRENHEIT Bon Jovi	Vertigo/Phonogram VERL 24 (F)
25	17 NIGHT SONGS Cinderella	Vertigo/Phonogram VERH 37 (F)
26	14 MASTER OF PUPPETS Metallica	Music For Nations MFN 60 (P)
27	6 ROCK 'N' ROLL Motorhead	GWR GWLP 14 (A)
28	23 LOOK WHAT THE CAT DRAGGED IN Poison	Music For Nations MFN 69 (P)
29	36 WILD FRONTIER Gary Moore	10/Virgin DIX 56 (E)
30	Re DESTROYER Kiss	Casablanca PRICE 41 (F)
31	Re CUTS LIKE A KNIFE Bryan Adams	A&M AMLH 64919 (F)
32	37 KILL 'EM ALL Metallica	Music For Nations MFN7 (P)
33	38 SPREADING THE DISEASE Anthrax	Music For Nations MFN 62 (P)
34	Re THE COLLECTION Hawkwind	Collector Series CCSP 148 (P)
35	Re POWERSLAVE Iron Maiden	EMI POWER 1 (E)
36	9 GEORGIA SATELLITES Georgia Satellites	Elektra 95C496-1 (W)
37	33 IRON MAIDEN Iron Maiden	Fame/EMI FA 4131211 (E)
38	— KEEL Keel	MCA MCF 3393 (F)
39	Re DIVER DOWN Van Halen	Warner Brothers K57003 (W)
40	35 TRIBUTE Ozzy Osbourne	Epic EPC 4504751 (C)

Compiled by Music Week Research/Gallup from a nationwide panel of 366 shops.

31 OCTOBER 1987

TOP • 75 • SINGLES



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

No1	1	YOU WIN AGAIN ○		Warner Brothers W8351(T) (W)
2	10	FAITH		Epic EMU(T) 3 (C)
3	5	LOVE IN THE 1ST DEGREE/MR SLEAZE		London NANA14 (12 - NANX14) (F)
4	2	CROCKETT'S THEME (INST. NEW MIX)		MCA MCA(T) 1193 (F)
5	11	LITTLE LIES		Warner Brothers W8291(T) (W)
6	7	THE CIRCUS (remix)		Mute (1) MUTE66(T) (1/RT/SP)
7	8	MONY MONY (LIVE)		Chrysalis IDOL(X)11 (C)
8	17	RENT		Parlophone (12)R 6168 (E)
9	4	CRAZY CRAZY NIGHTS		Vertigo/Phonogram KISS 7(12) (F)
10	12	WALK THE DINOSAUR		Fontana/Phonogram WAS 3(22) (F)
11	NEW	WHENEVER YOU NEED SOMEBODY		RCA PB 41567 (12-PT 41568) (BMG)
12	3	FULL METAL JACKET (I WANNA BE...)		Warner Brothers W 8187(T) (W)
13	13	THE REAL THING		Chrysalis CHS (12)3167 (C)
14	15	MAYBE TOMORROW		DEP International/Virgin DEP 27(12) (E)
15	24	I DON'T THINK THAT MAN SHOULD SLEEP ALONE		Geffen GEF 27(T) (W)
16	6	PUMP UP THE VOLUME/ANITINA (. . .) ○		4AD (B)AD 707 (1/RT)
17	9	I FOUND LOVIN'		Master Mix (12)CHE 8401 (A)
18	21	COME ON, LET'S GO		Slash/London LASH(X) 14 (F)
19	43	CHINA IN YOUR HAND		Siren SRN64(12) (E)
20	23	DANCE LITTLE SISTER		CBS TRENT(T)3 (C)
21		I FOUND LOVIN'		

MUSIC WEEK



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

EARTH WIND & FIRE

SYSTEM OF SURVIVAL

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



Records to be featured on this week's Top of the Pops

53	NEW	CRITICIZE	Alexander O'Neal	Tabu 6512117 (12-6512116) (C)
54	NEW	GIT DOWN (SHAKE YOUR THANG)	Gaye Bykers On Acid	Virgin VS(T) 1008 (E)
55	NEW	MY BABY JUST CARES FOR ME	Nina Simone	Charly CYZ 7112 (12-CYZ 112) (CH)
56	67	MR MANIC & SISTER COOL	Shakatak	Polydor MANIC1 (12-MANIX1) (F)
57	33	IT'S OVER (REMIX)	Level 42	Polydor OSP(X) 900 (F)
58	39	HEART AND SOUL	T'Pau	Siren/Virgin SRN 41(12) (E)
59	NEW	SKELETONS	Stevie Wonder	Motown ZB 41439 (12-ZT41440) (BMG)
60	58	NEED YOU TONIGHT	INXS	Mercury/Phonogram INXS 8(12) (F)
61	63	I WANT TO BE YOUR MAN	Roger	Reprise W8229(T) (W)
62	NEW	LOST IN EMOTION	Lisa Lisa And Cult Jam	CBS 651036-7/651036-8 (C)
63	36	HOUSE NATION	House Master Boyz/Rude Boy Of House	Magnetic Dance MAGD(T) 1 (BMG)
64	32	I DON'T WANT TO BE A HERO	Johnny Hates Jazz	Virgin VS(T)1000 (E)
65	55	DON'T YOU WANT ME	Jody Watley	MCA MCA(T)1198 (F)
66	47	DON'T STOP JAMMIN'	L.A. Mix	Breakout/A&M USA(T)615 (E)
67	NEW	HIT THE NORTH	The Fall	Beggars Banquet BEG 200(T) (W)
68	NEW	VOYAGE VOYAGE	Desireless	CBS DESI(T)1 (C)
69	66	I PROMISE YOU (GET READY)	Samantha Fox	Jive FOXY(T)7 (BMG)
70	54	BRILLIANT DISGUISE	Bruce Springsteen	CBS 651141 7 (12-651141 6) (C)
71	45	WIPEOUT ○	Fat Boys and The Beach Boys	Urban/Polydor URB(X) 5 (F)
72	40	CARS ('E' REG MODEL)	Gary Numan	Beggars Banquet BEG 199(T) (W)
73	53	WHO WILL YOU RUN TO	Heart	CBS 651141 7 (12-651141 6) (C)

22	44	GOT MY MIND SET ON YOU George Harrison	 Dark Horse W8178(T) (W)
23	19	STRONG AS STEEL Five Star	Ten/RCA PB 41565 (12 - PT 41566) (BMG)
24	18	RAIN IN THE SUMMERTIME The Alarm	I.R.S./MCA IRM(T)144 (F)
25	30	BEETHOVEN (I LOVE TO LISTEN TO) Eurythmics	 RCA DA(T) 11 (BMG)
26	NEW	WANTED The Style Council	 Polydor TSC(X) 14 (F)
27	20	BAD Michael Jackson	Epic 6511557 (12 651155 6) (C)
28	22	NEVER GONNA GIVE YOU UP Rick Astley	RCA PB 41447(12-PT 41448) (BMG)
29	16	I NEED LOVE L.L. Cool J.	Def Jam 651101 7 (12-651101 8) (C)
30	31	NO MEMORY Scarlet Fantastic	 Arista RIS(T)36 (BMG)
31	29	JUST LIKE HEAVEN (Remix) The Cure	Fiction FICS(X)27 (F)
32	51	TEARS FROM HEAVEN Heartbeat	Priority P(X)17 (PY/BMG)
33	25	VALERIE Steve Winwood	Island(12) IS 336 (F)



Produced by Maurice White

EWf 1/QT 1

CBS

DPA

34	37	SO THE STORY GOES Living In A Box/Bobby Womack	Chrysalis CHS LIB(X) 3 (C)
35	28	CAUSING A COMMOTION Madonna	Sire W8224(T) (W)
36	34	WHEN THE FINGERS POINT The Christians	Island (12) IS 335 (E)
37	41	THE RIGHT STUFF Bryan Ferry	Virgin VS940(12) (E)
38	NEW	HERE I GO AGAIN (USA Remix) Whitesnake	EMI EM35 (E)
39	NEW	REMEMBER ME Cliff Richard	EMI (12)EM 31 (E)
40	38	MONY MONY Amazulu	EMI (12)EM 32 (E)
41	27	SOME PEOPLE Cliff Richard	EMI (12)EM 18 (E)
42	NEW	TIME STAND STILL Rush	Vertigo/Phonogram RUSH13(12) (F)
43	42	SILVERMAC Westworld	RCA BOOM(T)4 (BMG)
44	35	SHE'S MINE Cameo	Club/Phonogram JAB(X) 57 (F)
45	50	DUDE (LOOKS LIKE A LADY) Aerosmith	Geffen GEF29(T) (W)
46	26	THIS CORROSION The Sisters Of Mercy	Merciful Release/WEA MR39(T) (W)
47	59	I WANT TO BE YOUR PROPERTY Blue Mercedes	MCA BONA(T)1 (F)
48	48	MUSCLE DEEP Then Jerico	London LON(X) 156 (F)
49	NEW	I DON'T NEED NO DOCTOR W.A.S.P.	Capitol (12)CL 469 (E)
50	70	DINNER WITH GERSHWIN Donna Summer	Warner Brothers U8237(T) (W)
51	60	SOME GUYS HAVE ALL THE LUCK Maxi Priest	10/Virgin TEN(T) 198 (E)
52	NEW	(I'VE HAD) THE TIME OF MY LIFE Bill Medley & Jennifer Warnes	RCA PB49625 (BMG)

74	62	EASY LADY Spagna	CBS 6511697 (12 - 651169 6) (C)
75	NEW	IN THE CLOUDS All About Eve	Mercury/Phonogram EVEN(X) 5 (F)

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T W E L V E • I N C H

1	8	FAITH George Michael	21	NEW	CHINA IN YOUR HAND T Pau
2	2	CROCKETT'S THEME Jan Hammer	22	20	SHE'S MINE Cameo
3	1	YOU WIN AGAIN Bee Gees	23	14	I NEED LOVE L.L. Cool J.
4	NEW	WHENEVER YOU NEED SOMEBODY Rick Astley	24	25	DANCE LITTLE SISTER Terence Trent D'Arby
5	5	THE CIRCUS Erasure	25	NEW	GOT MY MIND SET ON YOU George Harrison
6	15	LOVE IN THE 1ST DEGREE/MR SLEAZE Bonanarama	26	21	BAD Michael Jackson
7	6	RENT Pet Shop Boys	27	32	STRONG AS STEEL Five Star
8	7	THE REAL THING Jellybenn featuring Steven Dante	28	NEW	I WANT TO BE YOUR PROPERTY Blue Mercedes
9	3	PUMP UP THE VOLUME/ANITIVA ... M/A/R/R/S	29	NEW	CRITICIZE Alexander O'Neal
10	12	MONY MONY (LIVE) Billy Idol	30	28	SO THE STORY GOES Living In A Box
11	11	WALK THE DINOSAUR Was Not Was	31	22	RAIN IN THE SUMMERTIME The Alarm
12	4	I FOUND LOVIN' Fatback Band	32	36	SOME GUYS HAVE ALL THE LUCK Maxi Priest
13	17	I DON'T THINK THAT MAN SHOULD ... Roy Parker Jr.	33	31	NO MEMORY Scarlet Fantastic
14	18	LITTLE LIES Fleetwood Mac	34	37	THE RIGHT STUFF Bryan Ferry
15	10	I FOUND LOVIN' Steve Walsh	35	27	BEETHOVEN (I LOVE TO LISTEN TO) The Eurythmics
16	9	FULL METAL JACKET (I WANNA BE...) Abigail Mead and Nigel Goulding	36	39	I WANT TO BE YOUR MAN Roger
17	19	MAYBE TOMORROW UB40	37	16	THIS CORROSION The Sisters Of Mercy
18	NEW	WANTED The Style Council	38	34	DUDE (LOOKS LIKE A LADY) Aerosmith
19	13	CRAZY CRAZY NIGHTS Kiss	39	NEW	REMEMBER ME Cliff Richard
20	NEW	TIME STAND STILL Rush with Aimee Mann	40	NEW	MY BABY JUST CARES FOR ME Nina Simone

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

Bob a' job

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

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

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

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

JOHN TOBLER

For the benefit of

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

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

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

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

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

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

CHRIS WHITE

Drenched

I'VE NEVER heard such noise. The closest parallel I can think of is being trapped in the centre of a colony of hysterical seagulls during mating season. Deafening. It would seem that there's still at least one thriving industry left on Clydeside.

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

Flushed with pleasure, Neil and Graeme scampered around the stage kicking up flurries of red roses thrown by the adoring fans. Everyone took a turn on the mikes too. Tom, the wiry wee drummer climbed off his kit to throw his sweaty t-shirt into the audience, already drunk on adrenalin.

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

Wet Wet Wet aren't a storm in a

teacup. Wet Wet Wet are hot hot hot.

JOHN SLATER

Brothers in arms?

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

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

Three encores and a standing ovation seemed to show that the predominately middle aged audience was largely unconcerned with the quality of Don & Phil's performance. Happy memories of the historic reunion concert at the same venue four years ago are sadly dissipating, even if an Everlys tour remains personally unmissable.

JOHN TOBLER

Montellas in the Limelight

ARISTA UNVEILED one of their latest signings, **The Montellas**, with a live showcase at the **Lime-light** and, despite the various disadvantages inherent in such events, this slick, pop orientated dance band certainly acquitted themselves well.

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

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

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

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

JERRY SMITH

Howard's way out

A NIGHT of strong independence presence, with styles and faces to intrigue and confuse; a rain-sodden night in London at **The Town & Country Club** in fact, but the wet conditions weren't enough to dissolve the surging potential of **The Sugarcubes**, the new flavoursome favourites from Iceland whose One Little Indian single Birthday has amazingly moved into the lower charts. This five piece seemed a little bemused and out of kilter with this sudden attention, and so their impact was initially strained, but between some of the galvanising guitar chords and the soaring vocal overlapping between Bjork and Einar (please spare me the surnames!) lies more than enough evidence that the group have more brilliance than hype lining their pockets.

Sugarcubes music is not easily identifiable but touches of the darker, brooding end of post-punk rock rise to the top, reminding of Joy Division and early Banshees, but there is a much more conscientiously commercial edge and dance rhythm to a Sugarcube song; sour-sweet, you could say. Singer Bjork is the key — a wondrous, guttural voice that gyrates out of a diminutive frame, in much the same manner as The Cocteau Twins' Liz Fraser. A monster group for '88? Hopefully.

I'm sorry to say that **The Dave Howard Singers** passed me by in comparison. The man's frenzied poptones are now joined by two effervescent, soulful ladies who add colour to Dave's one-man hip-hop-driven rhythm urges, but the pattern is all too samey for these ears.

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

MARTIN ASTON



COMMUNARDS: feel the benefit.

Reviewed by Jerry Smith



STOCK IT

DANNY WILSON: A Girl I Used To Know (Virgin VS(T) 1011) Another superb track from their stunning debut LP, Meet Danny Wilson, and a fine example of their classic pop tunes and their dramatic arrangements. It's about time this talent was rewarded on this side of the Atlantic.

THE PROCLAIMERS: Letter From America (Chrysalis CHS 3178(12)) The Scottish brothers issue a band version of an acoustic track from their much acclaimed debut LP, This Is The Story, which, with its Gerry Rafferty production, is more acceptable to radio but lacks some of the charm of the original.

THE PASSMORE SISTERS: A Safe Place To Hide (Sharp CAL 7(T)) Follow up to their well received Every Child In Heaven single and the bright melodic guitar based sound and catchy harmonies should bring them wide support.

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

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

ALEXANDER O'NEAL: Criticize (Tabu/CBS 651211 7(651211 6))

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



STOCK IT

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

PETER TOSH: In My Song (Parlophone (12)R 6156) A typical, loping track from this original Wailer's last LP, No Nuclear War, and it would be a fitting tribute as a last hit for this influential, reggae superstar.

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

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

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

with the help of Adrian Sherwood and a haunting refrain.

THE COOKIE CREW: Females (Get On Up) (Rhythm King/Mute LEFT 12(T)) South London rap crew dish the dirt on this bright, bubbling track with the help of some snatches of James Brown type rare groove.

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



STOCK IT

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

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

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



STING: smooth, yet rambling

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

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

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



STOCK IT

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

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

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

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



STOCK IT

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

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

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

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

ROGER: I Want To Be Your Man (Reprise/WEA W 8229(T)) The man from Zapp, Roger Troutman, issues this sparse, moody track from his new LP, Unlimited, whose soulful edge is rather marred by the over-use of vocoder.



THE PASTELS: engaging slice of indie pop



DANNY WILSON: more stirring stuff

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C O L U M N

BARRY LAZELL last week mentioned the current chart appearances by **Steve Walsh** and (in his role as **LA Mix**) **Les Adams**, but these two are far from the only disco DJs whose contributions have put singles in the current chart. **Jellybean** is the most obvious example of another DJ credited as performer, while it is the controversial scratching and sampling of **C J Mackintosh** and **Dave Dorrell** that gave **M/A/R/R/S** their hit, Chicago DJ/producer **Farley 'Jackmaster' Funk** is in fact the **Rude Boy Of House** with the **House Master Boys**, London scratch mixer **Derek Boland** is **Derek B**, while it's the newly created A-side medleys and mixes by **Les Adams, Dancin' Danny D** and **DJ Streets Ahead** which have helped hike, respectively, **Cameo, Living In A Box** and **Shakatak** further up the chart. Respect where respect is due! The latest London DJ to make his vocal debut is the popular **CJ CARLOS** Do It Anyway You Wanna (Bluebird BRT 45), a reasonable remake of Mike T's jazzily jittering rap, and (although maybe not generally available yet) hard on the heels of **Mat Black + The Coldcut Crew's** excellent Eric B & Rakim remix comes **SOCIETY** Love It (A Coldcut Mix) (Big Life BLR 1 TCC, via Rough Trade/Cartel), a chugging chanter overlaid by exciting effects.

Among an over abundance of decent new imports **ELEANOR GOODMAN** Sneak Preview (Trumpet TR 12" 154), good Jocelyn Brown-ish chunky jiggler; **JOYCE SIMS** Come Into My Life (Sleeping Bag SLX-28), haunting slinky swayer with resonances of her past hits; **ROBBIE-B/JAZZY-J** Jazzy-J On The Scratch! (Schoolly-D Records SD-119), hot jumpy rap 'n scratch jitterer; **LL COOL J** Go Cut Creator Go (Def Jam 44-07476), Chuck Berry-cutting noisy exciting rock 'n roll rap, big already on LP; **FIRST CIRCLE**

Can't Find A Love (EMI America V-19264), subtle slowly rolling soul jogger, a probable "grower" in London; **MELI'SA MORGAN** If You Can Do It I Can Too!! (Capitol V-15345), bright rolling Jocelyn Brown-ish strutter; **THE HOUSE GIRL** Bessie Smith (House HU 40), Farley 'Jackmaster' Funk-created stuttery jack track already selling; **SCREAMIN' RACHEL** Fun With Bad Boys (Grand Groove/Hip House GG-HH-711), good cooing — rather than screaming — frisky house; **MIKE 'HITMAN' WILSON & BAD BOY BILL** Can You Jack (Internat onal House Records IH 001), infectious if archetypal jack track; **DAVID RUFFIN & EDDIE KENDRICKS** I Couldn't Believe It (RCA Victor 6688-1-RD), Motown-styled nostalgic fast duet by the ex-Temptations for middle-aged radio jocks; **MADHOUSE** 10 (The Perfect Mix) (Paisley Park 0-20795), punchily bashing baritone sax instrumental causing more comment for the band's latest busy pin-up sleeve; **BETTY WRIGHT** After The Pain (Ms. B MSB-7005), superb sultry real soul slowie; **MR LEE** Come To House (Trox TX 140), European-flavoured fast flying house — while on import LP are **ROY AYERS** I'm The One (Columbia FC 40423), consistent set by the ever popular jazz-funk vibist; **ORAN 'JUICE' JONES** G.T.O. (Def Jam FC 40955), timeless sweet falsetto soul.

Out here are **RICK ASTLEY** Whenever You Need Somebody (RCA PT 41568), another vigorous boulder like before (although an old C'chi Brown song); **SHERRICK** Let's Be Lovers Tonight (Warner Bros W8146T), pleasantly swaying bland wriggler; **ALEXANDER O'NEAL** Criticize (Tabu 651211 6), lurching smacker with chorussing girls and pop appeal, although far from the most popular of his LP's tracks; **MONTANA SEXTET** Heavy Vibes (10 Records TENT 204), swinging Philly jazz instrumental reissued from 1982

as it's one of LA Mix's main inspirations; **EARTH WIND & FIRE** System Of Survival (CBS EWF T1) fast jerky dated chanter likely to sell to pop jocks although soul fans are flipping more for the B-sided Writing On The Wall; **BOBBY WOMACK** Living In A Box (MCA Records MCAT 1210), initially disappointing cover version proving to be a "grower"; **LANIER & CO** I Don't Know (Syncopate 12SY7, via EMI), gently loping classy real soul by a currently visiting group; **TONY TERRY** She's Fly (Epic TONY T1), jauntily go go-tempoed lightweight funk jiggler; **CHRIS PAUL** Back In My Arms (Syncopate 12SY5), datedly frantic Britfunk jiggler, due in a stronger Yardie Remix but already flipped by the meatier City Nights; **KRUSH** House Arrest/Jack's Back (FON/Club JABX 63), Sheffield recorded jittery house smacker; **YES NO PEOPLE** Mr Johnson (London LONX 150), drums driven surging thrasher with the rhythm of the moment; **LA LA with Bernard Wright** We'll Keep Striving (Arista RIST 40), instantly selling but specialist London-aimed wriggly soul jogger; **MILES JAYE** Let's Start Love Over (Fourth & Broadway 12BRC 81), strong gruffly soulful jittery swayer; **LUTHER VANDROSS** So Amazing (Epic LUTH T4), tender haunting slow smoocher, a sure hit now he's a pop superstar; **KENNY G** Don't Make Me Wait For Love (Arista RIST 37), Lenny Williams-sung surging sweet slowie; **ANGELA WINBUSH** Angel (Club JABX 60), sultry soaring soul slowie with echoes of Anita Baker's similar title; **JANICE BULLUCK** Do You Really Love Me (Wilbe Recording Corp WCST 206, via PRT), smoothly ticking subtle soul swayer in three different mixes; **HEATWAVE** Straight From The Heart (Soul City SITYT 2, via PRT); old fashioned pleasant if unstartling jogger; **CHUDE MONDALANE** You Gave Your Love To Me (Cooltempo COOLX 155), girl sung exotic wriggler.



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

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31 OCTOBER 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	7	4				WALK THE DINOSAUR Was Not Was Fontana/Phonogram WAS 3(22) (F)
2	2	6				THE REAL THING Jellybean featuring Steven Dante Chrysalis CHS (12)3167 (C)
3	4	14				I FOUND LOVIN' Fatback Band Master Mix (12)CHE 8401 (A)
4	12	4				LOVE IN THE FIRST DEGREE Banarama London NANA 14 (12 — NANX 14) (F)
5	6	4				I DON'T THINK THAT MAN SHOULD... Ray Parker Jr Geffen GEF 27(T) (W)
6	5	9				I FOUND LOVIN' Steve Walsh A.1. (12)A2199 (A)
7	13	4				DANCE LITTLE SISTER Terence Trent D'Arby CBS TRENT (T) 3 (C)
8	20	4				MAYBE TOMORROW UB40 DEP International/Virgin DEP 27(12) (E)
9	1	9				PUMP UP THE VOLUME/ANITIMA (...) M/A/R/R/S 4AD(B)AD 707 (I/RT)
10	46	2				SOME GUYS HAVE ALL THE LUCK Maxi Priest 10/Virgin TEN(T)198 (E)
11	15	6				CROCKETT'S THEME Jan Hammer MCA MCA(T) 1193 (F)
12	3	8				I NEED LOVE L.L. Cool J Def Jam 651101 7 (12 — 651101 8) (C)
13	8	3				I WANT TO BE YOUR MAN Roger Reprise W8229(T) (W)
14	11	4				STRONG AS STEEL Five Star Tent/RCA PB 41565 (12 — PT 41566) (BMG)
15	14	3				SHE'S MINE Cameo Club JAB(X) 57 (F)
16	NEW					WHENEVER YOU NEED SOMEBODY Rick Astley RCA PB 41567 (12 — PT 41568) (BMG)
17	NEW					I WON'T CRY Glen Goldsmith RCA PB 41493 (12 — PT 41494) (BMG)
18	9	6				BAD Michael Jackson CBS 651155 7 (12 — 651155 6) (C)
19	10	4				DON'T STOP (JAMMIN') L.A. Mix Breakout/A&M USA(T) 615 (F)
20	NEW					IRRESISTIBLE Audrey Wheeler Capitol (12)CL 471 (E)

TOP 10 ALBUMS

1	1	2	UPFRONT 8 Various Serious UPFT8/ZCFT8 (A)
2	2	8	BAD Michael Jackson Epic 4502901/4502904 (C)
3	4	5	AFTER DARK Ray Parker Jr Geffen WX122/WX122C (W)
4	5	3	THE BEST OF JAMES BROWN James Brown K-tel NE1376/CE2376 (K)
5	3	3	GREATEST HITS Odyssey Stylus SMR735/SMC735 (STY)
6	RE		INTRODUCING THE HARDLINE ACCORDING Terence Trent D'Arby CBS 4509111/4509114 (C)
7	NEW		FREDDIE MCGREGOR Freddie McGregor Polydak POLD5214/POLDC5214 (C)
8	NEW		HIP HOP 87 Various Serious HHOP87/ZCOP87 (A)
9	NEW		JACKMASTER VOL 1 Various DJ International JACKLP501/ZCJACK501 (A)
10	RE		HEARSAY Alexander O'Neal Tabu 4509361/4509364 (C)

21	17	6	SO THE STORY GOES Living In A Box featuring Bobby Womack Chrysalis LIB(X) 3 (C)
22	34	2	MR MANIC & SISTER COOL Shakatak Polydor MANIC 1 (12 — MANIX 1) (F)
23	18	13	NEVER GONNA GIVE YOU UP Rick Astley RCA PB 41447 (12 — PT 41448) (BMG)
24	22	4	I WANT TO BE YOUR PROPERTY Blue Mercedes MCA BONA(T) 1 (F)
25	19	4	RICCOCHET BB & Q Cooltempo/Chrysalis COOL(X) 154 (C)
26	29	3	DON'T YOU WANT ME Jody Watley MCA MCA(T) 1198 (F)
27	16	13	CASANOVA LeVert Atlantic A9217(T) (W)
28	21	7	CAUSING A COMMOTION Madonna Sire W8224(T) (W)
29	NEW		BE THANKFUL FOR WHAT YOU'VE GOT Oliver Cheatham Champion CHAMP (12)54 (BMG)

THE WHISPERS

No Pain No Gain

on 7" and 12"

B-Side Medley includes:

Contagious
/It's A Love Thing
/And The Beat
Goes On
/Rock Steady

MCA(T)1212

A-SIDE TAKEN FROM THE ALBUM
'JUST GETS BETTER WITH TIME'

ALBUM: MCF 3381

CD: DMCF 3381/CASSETTE: MCFC 3381

30	26	4	WE'VE ONLY JUST BEGUN (The Romance ...) Glenn Jones Jive JIVE(T) 151 (BMG)
31	48	5	NO MEMORY Scarlet Fantastic Aristo RIS(T) 36 (BMG)
32	39	2	LITTLE LIES (JELLYBEAN HI-NRG MIX) Fleetwood Mac Warner Brothers — (W8291 T) (W)
33	36	3	LOST IN EMOTION Lisa Lisa and Cult Jam CBS 6510367 (12 — 6510368) (C)
34	33	3	MONY MONY Amazulu EMI (12)EM 32 (E)
35	27	2	JAM TONIGHT Freddie Jackson Capitol (12)CL 461 (E)
36	23	7	HOUSE NATION Magnetic Dance MAGD(T)1 (BMG) The House Master Boyz and The Rude Boy Of House
37	NEW		INSIDE OUT Odyssey RCA PB 49623 (12 — PT 49624) (BMG)
38	NEW		DINNER WITH GERSHWIN Donna Summer Warner Brothers U8237(T) (W)
39	NEW		SKELETONS Stevie Wonder Motown ZB 41439 (12 — ZT 41440) (BMG)
40	NEW		EVERLASTING LOVE Sandra 10/Virgin TEN(T) 149 (E)
41	NEW		HOLDING ON Jonathan Butler Jive JIVE(T) 157 (BMG)
42	31	4	GIRLS/SHE'S CRAFTY Beastie Boys Def Jam BEAST(T) 3 (C)
43	NEW		THE GODFATHER Spoonie Gee Sure Delight SD(T) 3 (JS/E)
44	24	8	IT'S OVER Level 42 Polydor POSP (X) 900 (F)
45	NEW		SHE'S FLY Tony Terry Epic TONY(T) 1 (C)
46	30	9	I DON'T WANT TO BE A HERO Johnny Hates Jazz Virgin VS(T) 1000 (E)
47	28	7	THAT GIRL (GROOVY SITUATION) Freddie McGregor Polydor POSP(X) 884 (F)
48	25	7	JACK LE FREAK Chic Atlantic A9198(T) (W)
49	NEW		VOYAGE VOYAGE Desireless CBS DESI(T) 1 (C)
50	NEW		I PROMISE YOU (GET READY) Samantha Fox Jive FOXY(T) 7 (BMG)

TOP 10 BUBBLERS

1	WHO'S THAT MIX This Year's Blonde Debut/Passion DEBT 3034 (A)
2	HOUSEMASTER Housemaster General Flick & Romero — (FR0001) (SS)
3	BEATS + PIECES Cold Cut Ahead Of Our Time — (CCUT1) (I)
4	DON'T MAKE ME WAIT FOR LOVE Kenny G Feat Lenny Williams Aristo RIS(T) 37 (BMG)
5	IF I CAN'T HAVE YOU This Way Up Virgin VS(T) 1002 (E)
6	FEMALES Cookie Crew Rhythm King/Mute LEFT12(T) (I/RT)
7	KISS Total Contrast London LON(X) 155 (F)
8	CRITICIZE Alexander O'Neal Tabu 6512117 (12 — 6512116) (C)
9	MY BABY JUST CARES FOR ME Nina Simone Charly CYZ7112 (12 — CYZ112) (CH)
10	READ MY MIND Tashan Def Jam TASH(T) 1 (C)

MCA 1210 MCAT 1210

MCA RECORDS

Bobby Womack

LIVING IN A BOX

ON 7" AND 12" (PARADISE MIX)

FROM THE ALBUM 'THE LAST SOUL MAN'

ORDER NOW FROM POLYGRAM ON 01-590 6044 OR YOUR MCA REPRESENTATIVE

Nice 'n' clever

by Barry Lazell

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

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

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

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

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

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

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

strumentation gathered into that tiny front room.

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

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

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

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

Let it be Audrey

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

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

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



THE IRRESISTIBLE Audrey Wheeler.

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

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

RADIO LONDON

A LIST

CAMEO: She's Mine	Club/Phonogram
OLIVER CHEATHAM: Be Thankful For What You've Got	Champion
GLEN GOLDSMITH: I Won't Cry	RCA
JELLYBEAN FEATURING STEVEN DANTE: The Real Thing	Chrysalis
LA MIX: Don't Stop (Jammin')	Breakout/A&M
RAY PARKER JNR: I Don't Think That Man Should Sleep Alone	Geffen
ROGER: I Want To Be Your Man	Reprise
SHAKATAK: Mr Manic & Sister Cool	Polydor
JODY WATLEY: Don't You Want Me	MCA
WAS NOT WAS: Walk The Dinosaur	Fontana/Phonogram

CLIMBERS

BROTHER D & SHIRLEY MACLAINE: Bigger Boss	Abeng Int.
EARTH WIND & FIRE: System Of Survival	CBS
EQUALS: Funky Like A Train	Club/Phonogram
TROY JOHNSON: Trouble	American
ELEANOR GOODMAN: Sneak Preview	Trumpet
MEL'SSA MORGAN: If You Can Do It I Can Too	Capitol
DAVID RUFFIN & EDDIE KENDRICK: I Couldn't Believe It	RCA (Import)
IAN STAR: Girl You Should Have Told Me	Pow Wow
BOBBY WOMACK: Living In A Box	MCA

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



THE MIXDOCTOR Les Adams jams with L.A. Mix

SOUND PROMOTIONS

HAVE MOVED TO
416 South Bank House,
Black Prince Road, London SE1

CLUBS — SPECIALIST — RADIO & PRESS

Shakatak — Nick Straker — Blaze —
Projection — Zushii — Rosaline Joyce —
T. C. Curtiss — Keni Stevens — and many others.

CONTACT MARIE BIRCH

01-587 0729 or 01-735 8171



TOP 100 ALBUMS

1	428	TANGO IN THE NIGHT Fleetwood Mac (Lindsay Buckingham/Christine McVie)	Warner Brothers WX65(W)
2	NEW	THE CHRISTIANS The Christians (Laurie Latham)	Island ILPS 9876(E)
3	1 2	NOTHING LIKE THE SUN Sting (Neil Dorfsman/Sting)	A&M AMA 6402(F)
4	3 8	BAD Michael Jackson (Quincy Jones/Michael Jackson)	EPIC EPC 450290-1(C)
5	5 5	E.S.P. Bee Gees (Mardin/Tench/Bee Gees)	Warner Brothers WX83(W)
6	2 3	TUNNEL OF LOVE Bruce Springsteen (Springsteen/Landau/Plotkin)	CBS 460270-1(C)
7	6 6	THE CREAM OF ERIC CLAPTON Eric Clapton (Various)	Polydor ECTV 1(F)
8	8 7	PET SHOP BOYS, ACTUALLY Pet Shop Boys (Mendelsohn/Various)	Parlophone PCSD 104(E)
9	18 4	STRANGEWAYS HERE WE COME The Smiths (Johnny Marr/Morrissey/Stephen)	Rough Trade ROUGH 106(I/RT)
10	12 6	DANCING WITH STRANGERS Chris Rea (Chris Rea)	Magnet MAGL 5071(BMG)
11	9 15	INTRODUCING THE HARDLINE ACCORDING TO... Terence Trent D'Arby (Ware/D'Arby)	CBS 450 911-1 (C)
12	29 6	BRIDGE OF SPIES T'Pau (Roy Thomas Baker)	Siren SRNLP 8(E)
13	10 6	BETWEEN THE LINES Five Star (Lambert/Pearson/Burgess)	Tent/RCA PL 71505(BMG)
14	20 2	SIMPLY SHADOWS The Shadows (The Shadows)	Polydor SHAD 1(F)
15	7 2	ALPHABET CITY ABC (Martin Fry/Mark White)	Neutron/Phonogram NTRH 4(F)
16	17 4	REFLECTIONS Foster & Allen (Eamonn Campbell)	Stylus SMR 739(STY)
17	25 4	THE BEST OF JAMES BROWN James Brown (Various)	K-Tel NE 1376(K)
18	15 5	NOW! SMASH HITS Various (Various)	EMI/Virgin/PolyGram NOSH 1(E)
19	23 30	THE CIRCUS Erasure (Flood)	Mute STUMM 35(I/RT/SP)
20	14 6	WONDERFUL LIFE Black (Dave Dix/Robin Millar)	A&M AMA 5165(F)
21	11 2	RED The Communards (Stephen Hague/Communards)	London LONDLP 39(F)
22	19 33	THE JOSHUA TREE U2 (Daniel Lanois/Brian Eno)	Island U26(F)
23	21 21	WHITNEY Whitney Houston (Walden/Masser/Jellybean/Kashif)	Arista 208 141(BMG)
24	13 5	POPPED IN SOULED OUT Wet Wet Wet (M.Baker/A.Kroll (7)/JWWWL/W. Smar)	Precious/Phonogram JWWWL 1(F)
25	16 10	CHANGING FACES- THE VERY BEST OF... 10CC/Godley and Creme (Various)	PROTV/PolyGram TGCLP 1(F)
26	22 6	ALWAYS GUARANTEED Cliff Richard (Alan Tarney)	EMI EMD 1004(E)
27	42 2	HIT FACTORY Various (Stock/Aitken/Waterman)	Stylus SMR 740(STY)
28	28 7	A MOMENTARY LAPSE OF REASON Pink Floyd (Bob Ezrin/Dave Gilmour)	EMI EMD 1003(E)
29	26 10	HYSTERIA Def Leppard (Robert John 'Mutt' Lange/Nigel Gre)	Bludgeon Riffola HYSPL 1(F)
30	NEW	ABBEY ROAD Beatles (George Martin)	Parlophone(E)
31	32 52	GIVE ME THE REASON Luther Vandross (Luther Vandross/Marcus Mille)	EPIC EPC 450 134-1(C)
32	24 3	UPFRONT 8 Various (Various)	Serious UPFT 8(A)
33	30 22	BAD ANIMALS Heart (Ron Nevison)	Capitol ESTU 2032(E)
34	38 14	ORIGINAL SOUNDTRACK 'WHO'S THAT GIRL' Madonna/Various (Madonna/Various)	Sire WX102(W)
35	NEW	FROM MOTOWN WITH LOVE Various (Various)	K-tel NE 1381(K)
36	NEW	JACKMASTER VOL 1 Various (Various)	DJ Int./Westside JACKLP 503(A)
37	27 6	THE GREATEST HITS Odyssey (Sandy Linzer (5)/Various)	Stylus SMR 735(STY)
38	54 3	TRUE LOVE Various (Various)	K-tel NE 1359(K)
39	31 15	HITS 6 Various (Various)	CBS/WEA/BMG HITS 6(BMG)
40	57 3	AFTER DARK Ray Parker Jr (Parker Jr/Bacharach/Bayer Sager)	WEA WX122(W)
41	35 5	TRACKS OF MY TEARS Various (Various)	Telstar STAR 2295(BMG)
42	37 11	ORIGINAL SOUNDTRACK LA BAMBA Los Lobos/Various (Steve Berlin/Various)	London LONLP 36(F)
43	34 32	RUNNING IN THE FAMILY Level 42 (Wally Badarou/Level 42)	Polydor POLH 42(F)
44	33 33	MEN AND WOMEN Simply Red (Alex Sadkin/Yvonne Ellis/Mick Huc)	WEA WX 85(W)
45	41 10	SUBSTANCE New Order (Various)	Factory FACT 200(P)
46	46 5	THE LONESOME JUBILEE John Cougar Mellencamp (John Mellencamp/Dan G)	Mercury/Phonogram MERH 109(F)
47	NEW	THE LOVE SONGS Randy Crawford (Various)	Telstar STAR 2299(BMG)
48	43 12	BROTHERS IN ARMS Dire Straits (Mark Knopfler/Neil Dorfsman)	Verigo/Phonogram VERH 25(F)
49	36 5	THE PEOPLE WHO GRINNED... The Housemartins (Major 'Mad' John Williams/The H)	Go! Discs AGOLP 9(F)
50	NEW	LET IT BE The Beatles (Phil Spector)	Parlophone(E)



ARTISTS' A-Z

10CC/GODLEY & CREME	25	MERLE AND ROY	78
ABC	15	* MIAMI VICE 2	86
AEROSMITH	72	* MICHAEL JACKSON	86
ALEXANDER ONEAL	54	JACKSON/ROSS	81
ALISON MOYET	75	* MIKE OLDFIELD	60
* ATLANTIC SOUL CLASSICS	80	* MOONLIGHTING	77
BANANARAMA	59	MSG	92
BARRY WHITE	74	NEW ORDER	45
BEATLES	30, 50	* NOW! SMASH HITS	18
BEE GEES	5	ODYSSEY	37
BLACK	20	* ORIGINAL LONDON CAST	61
BON JOVI	84	PHANTOM	61
BRUCE SPRINGSTEEN	6	ORIGINAL SOUNDTRACK	69, 71, 85
BRYAN ADAMS	76	PAUL SIMON	57
BRYAN FERRY/ROXY MUSIC	96	PET SHOP BOYS	8
CHRIS REA	10	PETER GABRIEL	87
CLIFF RICHARD	26	PHIL COLLINS	98
DEF LEPPARD	29	PINK FLOYD	28
DEPECHE MODE	55	RANDY CRAWFORD	47
DIRE STRAITS	48	RAY PARKER JR	40
ELVIS PRESLEY	53	SHAKIN' STEVENS	66
ERASURE	19	SIMPLY RED	44
FIVE STAR	13	* SIXTIES MIX	67
FLEETWOOD MAC	1, 83	SQUEEZE	64
FOSTER & ALLEN	16	STEELY DAN	99
* FROM MOTOWN WITH LOVE	35	STEVE WINWOOD	89
GENESIS	52	STING	3
GLENN JONES	62	SUPERTRAMP	93
HEART	33	TPAU	12
* HIT FACTORY	27	TERENCE TRENT D'ARBY	11
* HUEY LEWIS AND THE NEWS	73	THE BEASTIE BOYS	95
* JACKMASTER VOL 1	36	THE CHRISTIANS	2
JAMES BROWN	17	THE COMMUNARDS	21
JELLYBEAN	58	THE CURE	100
JETHRO TULL	68	THE HOUSEMARTINS	49
JOHN COUGAR	46	THE POLICE	94
MELLEN CAMP	46	THE SHADOWS	14
JONATHAN BUTLER	51	THE SMITHS	9, 90, 97
LL COOL J	79	THEN JERICHO	63
LEVEL 42	42	* TRACKS OF MY TEARS	41
LOS LOBOS/VARIOUS	42	TRUE LOVE	22, 91
LUTHER VANDROSS	31	U2	32
MADONNA	56	* UPFRONT 8	70
MADONNA/VARIOUS	34	WEDDING PRESENT	70
		WET WET WET	74
		WHITESNAKE	82
		WHITNEY HOUSTON	23, 88
		YES	65

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)
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), treble 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 42)	This Week	Year To Date
New Chart Entries	13	311
Panel Sales Percentage	1%	



51	44 8	JONATHAN BUTLER Jonathan Butler (Barry J. Eastmond/Bryan 'Chuck')	Five HIP 46(BMG)
52	53 72	INVISIBLE TOUCH Genesis (Genesis/Hugh Padgham)	Virgin GENLP 2(E)
53	39 10	PRESLEY-THE ALL TIME GREATEST HITS Elvis Presley (Various)	RCA PL 96100(2) BMG
54	64 13	HEARSAY Alexander O'Neal (Jimmy Jam/Terry Lewis)	Tabu 450 936-1(C)
55	48 4	MUSIC FOR THE MASSES Depeche Mode (Depeche Mode/D.Bascombe)	Mute STUMM 47(I/RT/SP)
56	45 69	TRUE BLUE Madonna (Madonna/Patrick Leonard/Stephen Bray)	Sire WX54(W)
57	52 60	GRACELAND Paul Simon (Paul Simon)	Warner Brothers WX52(W)
58	NEW	JUST VISITING THIS PLANET Jellybean (Jellybean)	Chrysalis CHR 1569(C)
59	78 2	WOW! Bananarama (Stock/Aitken/Waterman)	London RAMA 4(F)
60	49 4	ISLANDS Mike Oldfield (Oldfield/Shacklock)	Virgin V2466(E)
61	51 37	ORIGINAL LONDON CAST 'PHANTOM OF THE OPERA' Various (Andrew Lloyd Webber)	Polydor PODV 9(F)
62	NEW	GLENN JONES Glenn Jones (Various)	Five HIP 51(BMG)
63	56 5	FIRST (THE SOUND OF MUSIC) Then Jericho (Owen Davis)	London LONLP 26(F)
64	50 7	BABYLON AND ON Squeeze (Eric 'E.T.' Thorngren/Glenn Tilbrook)	A&M AMA 5161(F)
65	40 4	BIG GENERATOR Yes (Yes/Rabin/De Viliers/Horn)	Atco WX70(W)
66	NEW	LET'S BOOGIE Shakin' Stevens (Various)	EPIC 460126-1(C)
67	61 17	SIXTIES MIX Various (Various)	Stylus SMR 733(STY)
68	63 7	CREST OF A KNAVE Jethro Tull (Ian Anderson)	Chrysalis CDL 1590(C)
69	NEW	DIRTY DANCING Original Soundtrack Jimmy Ienner & Bob Feiden	RCA BL 86408(BMG)
70	47 2	GEORGE BEST Wedding Present (Chris Allison)	Reception LEEDS 001(I/RR)
71	79 2	BEVERLY HILLS COP II Original Soundtrack Various	MCA MCF 3383(F)
72	94 9	PERMANENT VACATION Aerosmith (Bruce Fairbairn)	Geffen WX 126(W)
73	RE	SPORTS Huey Lewis And The News (Huey Lewis And The News)	CHR 1412(C)
74	RE	THE RIGHT NIGHT AND BARRY WHITE Barry White (Barry White)	Breakout/A&M AMA 5154(F)
75	62 29	RAINDANCING Alison Moyet (Jimmy Iovine/Various)	CBS 450 152-1(C)
76	99 2	INTO THE FIRE Bryan Adams (Adams/Clearmountain)	A&M AMA 3907(F)
77	59 5	MOONLIGHTING The TV Soundtrack Album Various (Alf Clausen (3)/Various)	MCA MCF 3386(F)
78	RE	REQUESTS Merle And Roy (Roy Griffiths)	Mydd Mawr RMBR 8713(RM)
79	60 13	BIGGER AND DEFFER LL Cool J. (Various)	Def Jam 450 515-1(C)
80	55 22	ATLANTIC SOUL CLASSICS Various (Various)	Atlantic WX105(W)
81	NEW	LOVE SONGS Michael Jackson & Diana Ross (Various)	Telstar STAR 2298(BMG)
82	75 30	WHITESNAKE 1987 Whitesnake (Mike Stone/Keith Olsen)	EMI EMC 3528(E)
83	72 41	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Cailat)	Warner Brothers K56344(W)
84	84 59	SLIPPERY WHEN WET Bon Jovi (Bruce Fairbairn)	Verigo/Phonogram VERH 38(F)
85	74 2	TOP GUN Original Soundtrack (Various)	CBS 70296(C)
86	71 2	MIAMI VICE 2 (Music From TV Series) Various (Various)	MCA MCG 6019(F)
87	RE	SO Peter Gabriel (Daniel Lanois/Peter Gabriel)	Virgin PG 5(E)
88	96 99	WHITNEY HOUSTON Whitney Houston (Jackson/Masser/Kashif)	Arista 206 978(BMG)
89	66 4	BACK IN THE HIGH LIFE Steve Winwood (Russ Titelman/Steve Winwood)	Island ILPS 9844(F)
90	RE	HATFUL OF HOLLOW The Smiths (Pusey/Porter/Griffin/The Smiths)	Rough Trade ROUGH 76(I/RT)
91	76 35	U2 LIVE UNDER A BLOOD RED SKY U2 (Jimmy Iovine)	Island IMA 3(F)
92	65 2	PERFECT TIMING MSG (Andy Johns)	EMI EMC 3539(E)
93	NEW	FREE AS A BIRD Supertramp (Rick Davies/Supertramp)	A&M AMA 5181(F)
94	RE	EVERY BREATH YOU TAKE - THE SINGLES The Police (Police/Padgham/Gray/Latham)	A&M EVERY 1(F)
95	88 40	LICENSED TO ILL The Beastie Boys (Rick Rubin)	Def Jam 450 062-1(C)
96	77 15	STREET LIFE - 20 GREAT HITS Bryan Ferry/Roxy Music (Various)	E/G/Virgin EGTV 1(E)
97	RE	THE WORLD WON'T LISTEN The Smiths (Various)	Rough Trade ROUGH 101(I/RT)
98	93 21	NO JACKET REQUIRED Phil Collins (Phil Collins/Hugh Padgham)	Virgin V2345(E)
99	90 4	DO IT AGAIN - VERY BEST OF STEELY DAN Steely Dan (Various)	Telstar STAR 2297(BMG)
100	NEW	KISS ME KISS ME The Cure (Dave Allen/Robert Smith)	Fiction FIXH 13(F)



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GENERAL



STOCK IT

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



GOLFERS CORNER: Lloyd Cole and Bing Crosby

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

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

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



STOCK IT

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

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

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

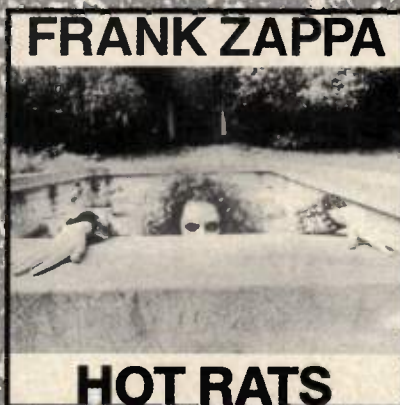
AGE OF CHANCE: One Thousand Years Of Trouble. Virgin V2473. Following their crunched-up cover of Prince's Kiss, A of C's "Leeds-Detroit-New York-Berlin" crush collision blueprint of hip-hop and scratch/rap rhythms, punky guitar metal and the pointed power of slogans keeps making a big, bad noise for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

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

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

AB

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

DEH



STOCK IT

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

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

DH

INDIES



STOCK IT

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

DEH

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

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

MA

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

JT

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

JS

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

MA



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T R A C K I N G

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

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

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

by Dave Henderson

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

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

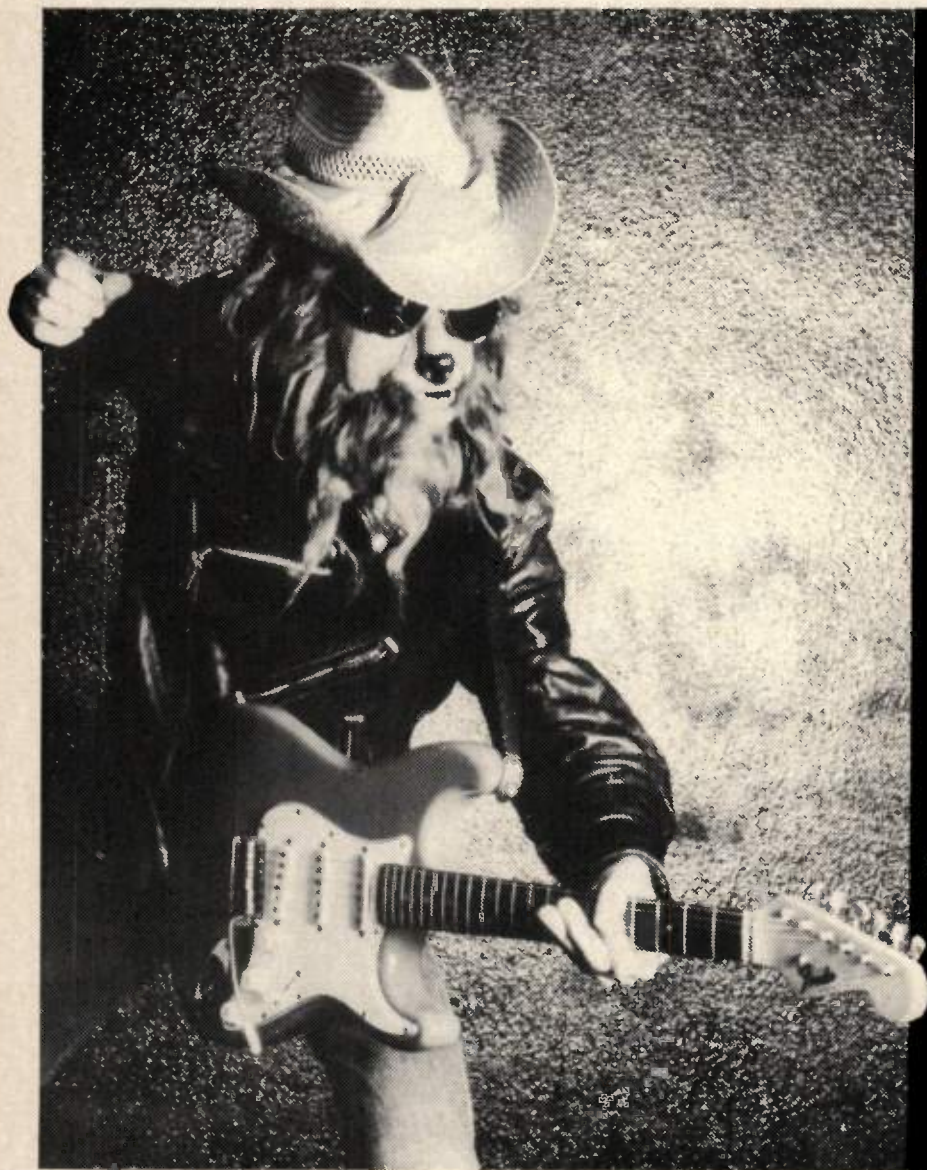
from **The Anyways** on their Confession seven-inch on Notown. **Chris And Cozey** have a new LP/CD entitled Exotika on Play It Again Sam, **Laibach's** A Baptism — a special live double — is released on Sub Rosa at long last and **The Legendary Pink Dots** have a new 12-inch on Play It Again Sam called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

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

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

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

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



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TOP INDIE SINGLES

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- 1 ² 4 THE CIRCUS (Remix)
Erasure Mute (1) MUTE66(T) (I/RT/SP)
- 2 ¹ 8 PUMP UP THE VOLUME/ANITIA (...)
MARRS 4A3(B) AD 707 (I/RT)
- 3 ^{NEW} BLUE WATER
Fields Of The Nephilim Situation Two SIT48 (T) (I/RT)
- 4 ³ 7 THE BIRTHDAY
Sugar Cubes One Little Indian (12) 7TP7 (I/NM)
- 5 ⁵ 4 BEAVER PATROL
Pop Will Eat Itself Chapter 22 (12) CHAP16 (I/NM)
- 6 ⁶ 6 GET DOWN
Derek B Music Of Life NOTE 007 (P)
- 7 ⁷ 13 TRUE FAITH
New Order Factory FAC 183/7 (12 — FAC 183) (P)
- 8 ^{NEW} WHO'S THAT MIX
This Year's Blonde Debut DEBT(X)3034 (A)
- 9 ^{RE} BLUE MONDAY
New Order Factory FAC73 (P)
- 10 ^{NEW} BEATS + PIECES
Ahead Of Our Time CCUT1 (I/RT)
Cold Cut featuring Floomaster Squeeze
- 11 ⁴ 6 BIG ROCK CANDY MOUNTAIN
The Motor Cycle Boy Rough Trade RT(12)210 (I/RT)
- 12 ⁸ 3 HOUSE OF HELL
Hotline Rhythm King/Mute LEFT17 (T) (I/RT)
- 13 ^{RE} MY BABY JUST CARES FOR ME
Nina Simone Charly CYZ7112 (2 — CYZ112) (CH)
- 14 ¹² 2 POSITIVE REACTION
Mandy Smith PWL PWL T4 (P)
- 15 ^{NEW} BALLAD OF A SPYCATCHER
Leon Rosselson/Bragg/Oyster Band UPDO 007 (I/NM)
- 16 ¹⁰ 7 THESE BOOTS ARE MADE FOR WALKING
Jessica Williams/Man To Man Diamond DMR (T) 3 (SP)

- 17 ¹⁵ 8 SOFT AS YOUR FACE
The Soup Dragons Raw TV Products RTV (12)4 (I/RT)
- 18 ⁹ 8 NEVER LET ME DOWN AGAIN
Depeche Mode Mute (12) 7BONG 14 (I/RT/SP)
- 19 ¹⁶ 7 TEMPLE OF LOVE
Sisters Of Mercy Merciful Release MR (X) 27 (I/RR)
- 20 ⁴⁷ 25 I NEED A MAN/ENERGY IS EUROBEAT
Man To Man Bolis BOLTS 5(12) (P)
- 21 ¹¹ 11 GIRLFRIEND IN A COMA
The Smiths Rough Trade RT 197 (I/RT)
- 22 ^{NEW} RAMROD
Foetus Some Bizzare WOMBPIG 12.12 (I/RT)
- 23 ¹⁷ 4 ALICE
Sisters Of Mercy Merciful Release MR021 (I/RR)
- 24 ²¹ 17 VICTIM OF LOVE
Erasure Mute (12) MUTE 61 (I/RT/SP)
- 25 ¹³ 5 ANYONE CAN MAKE A MISTAKE
The Wedding Present Reception REC 006C (I/RR)
- 26 ¹⁸ 10 THRU THE FLOWERS
The Primitives Lazy LAZY 06T (I/RT)
- 27 ²⁵ 7 SOMETIMES
Erasure Mute (12) MUTE 51 (I/RT/SP)
- 28 ³⁴ 5 PREACHER MAN
Fields Of The Nephilim Situation Two SIT46(T) (I/RT)
- 29 ^{NEW} HOUSEMASTER GENERAL
Housemaster General Flick & Romero FR0001 (A)
- 30 ²³ 2 BEHIND THE MIRROR
Kreator Noise NOISE084T (I/RE)
- 31 ^{RE} POWER
Fields Of The Nephilim Situation Two SIT46 (T) (I/RT)
- 32 ¹⁴ 5 FUNKY SENSATION
Gwen McRae Rhythm King/Mute LEFT 15T (I/RT)
- 33 ²⁰ 2 DO YOU WANNA FUNK
Sylvester with Patrick Cowley Domino DOM4T (CH)
- 34 ^{NEW} ONE WAY
Mighty Mighty Chapter 22 (12) CHAP19 (I/NM)

- 35 ²⁴ 2 LET'S START II DANCE AGAIN
Hamilton Bohannon Domino DOM3T (CH)
- 36 ^{NEW} DELILAH SANDS
Brilliant Corners SS20 SS28(T) (I)
- 37 ^{NEW} SLOPPY HEART
Frazier Chorus 4AD BAD 708 (I/RT)
- 38 ³⁰ 19 CAN'T TAKE NO MORE
The Soup Dragons Raw TV Products RTV (12) 3 (I/FF)
- 39 ²⁶ 2 FACE TO FACE
Goodbye Mr McKenzie Clan Destiny MACK1 (I/FF)
- 40 ²⁸ 10 A WORD TO THE WISE (EP)
Ghost Dance Karbon (KAR 608-T) (P)
- 41 ³³ 5 CHRISTOPHER MAYHEW SAYS
The Shamen Moksha SOMA3(T) (I/RT)
- 42 ³¹ 2 LOVE WILL TEAR US APART
Joy Division Factory FAC23(12) (P)
- 43 ^{NEW} MONEY (DOLLAR BILL Y'ALL)
Jimmy Spicer Wax DOLLAR12 (I/BK)
- 44 ¹⁹ 9 BAREFOOTIN'
Robert Parker Charly CYZ 121 (CH)
- 45 ³⁵ 10 BABY TURPENTINE
Crazyhead Food FOOD 10 (I/RT)
- 46 ³⁸ 5 WHERE'S CAPTAIN KIRK
Spizz Hobo Railways HOBO1 (2001) (I/RE)
- 47 ⁴³ 4 STRANGER THAN LOVE
Mark Stewart Mute (12) MUTE59 (I/RT/SP)
- 48 ^{RE} THE MODEL
Big Black Blastfirst/Mute BFFP24 (I/RT)
- 49 ²⁷ 12 LONDON POSSE
London Posse featuring Sippo Biglife BLR 2T (I/RT)
- 50 ⁴⁸ 2 UNBEARABLE
Wander Stuff Far Out GONE002 (12 — G0B1G002) (I/NM)

TOP 25 ALBUMS

- 1 ¹ 3 STRANGWAYS HERE WE COME
The Smiths Rough Trade ROUGH106 (I/RT)
- 2 ² 2 UPFRONT 8
Various Serious UPFT8 (A)
- 3 ⁴ 29 THE CIRCUS
Erasure Mute STUMM 35 (I/RT/SP)
- 4 ^{NEW} GEORGE BEST
Wedding Present Reception LEEDS001 (I/RR)
- 5 ⁵ 9 SUBSTANCE
New Order Factory FACT 200 (P)
- 6 ³ 3 MUSIC FOR THE MASSES
Depeche Mode Mute STUMM 47 (I/RT/SP)
- 7 ^{NEW} STREETSONDS HIP HOP 18
Various Streetsounds ELCST18 (A)
- 8 ⁶ 2 HIP HOP '87
Various Serious HHOP87 (A)
- 9 ⁷ 4 THIS IS CHARLY R&B
Various Charly CDSAM101 (CH)
- 10 ⁹ 46 WONDERLAND
Erasure Mute STUMM 25 (I/RT/SP)
- 11 ⁸ 4 AFFINITY — THE COMPACT SOUND OF JAZZ
Various Charly CDSAM102 (CH)
- 12 ¹¹ 34 THE WORLD WON'T LISTEN
The Smiths Rough Trade ROUGH 101 (I/RT)
- 13 ¹⁷ 4 ROCKY HORROR PICTURE SHOW
Original Soundtrack Ode OSV21653 (PAC)
- 14 ²⁰ 6 THE MAN — BEST OF ELVIS COSTELLO
Elvis Costello Demon FIEND52 (P)
- 15 ^{RE} MY BABY JUST CARES FOR ME
Nina Simone Charly CR30217 (CH)
- 16 ²¹ 10 THE QUEEN IS DEAD
The Smiths Rough Trade ROUGH 96 (I/RT)
- 17 ¹² 16 HATFUL OF HOLLOW
The Smiths Rough Trade ROUGH 76 (I/RT)
- 18 ¹⁵ 11 DEFENDER
Rory Gallagher Demon FIEND 98 (P)
- 19 ¹⁰ 5 HARD AS HELL
Various Music Of Life MODEF2 (P)
- 20 ¹³ 4 GOT TO GET YOUR OWN ... GROOVES
Various Charly CRM2032 (CH)
- 21 ^{NEW} COME ON PILGRIM
Pixies 4AD MD709 (P)
- 22 ^{RE} GIVE ME CONVENIENCE OR GIVE ME ...
Dead Kennedys Alternative Tentacles VIRUS57 (I/RT)
- 23 ¹⁴ 3 MISCHIEF
Clive Gregson & Christine Collister Special Delivery SPD1010 (I/NM)
- 24 ¹⁸ 22 DAWNRAZOR
Fields Of The Nephilim Situation Two SITUP 18 (I/RT)
- 25 ¹⁶ 5 SONGS ABOUT FUCKING
Big Black BlastFirst/Mute BFFPT9 (I/RT)

JET
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THIS WEEK	LAST WEEK	REGGAE DISCO CHART	
1	(1)	GUILTY OF LOVING YOU	Carl Sinclair Kalobash
2	(2)	SARA	Frankie Paul Live And Love
3	(5)	TEARS FROM MY EYES	Joyce Bond Orbitone
4	(3)	DON'T WANT TO LOOSE YOUR LOVE	Michael Gordon Fashion
5	(7)	BLUEBERRY HILL	Yellowmcn Greensleeves
6	(8)	GET READY	Frankie Paul Supreme
7	(5)	MOVE ON UP	Nervous Joseph Fine Style
8	(4)	HILL AND GULLY	Johnny Osbourne Moodies
9	(11)	CAN'T SAY BYE	Rocky Campbell Clouds
10	(9)	GIRL CRAZY	Mikey General Digital
11	(12)	ROCK THEM ONE BY ONE	Eccleston Jarrett Unity
12	(18)	NEVER GONNA GIVE YOU UP	Jean Adebambo Pioneer Int
13	(10)	HARD UP BACHELOR	Sandra Cross Arwa
14	(19)	TEARS	Chuck Turner Jimmy's
15	(—)	SOME GUYS HAVE ALL THE LUCK	Maxi Pnest Ten
16	(—)	RAGAMUFFIN ROLL CALL	Joseph Cotton Uptempo
17	(15)	HALF SLIM	Joseph Cotton Body Music
18	(14)	NEW YORK LIFE	Tanto line Mango
19	(16)	BUBBLE AND ROCK	Little Clarke Y AND D
20	(20)	THINK ME DID DONE	Admiral Bailey Live And Love

REGGAE ALBUM CHART

1	(3)	RIGHT HERE IS WHERE YOU BELONG	Kenny Hamilton Scorpio
2	(1)	NICE TO HAVE YOU BACK AGAIN	Joyce Bond Orbitone
3	(2)	SARA	Frankie Paul Live And Love
4	(5)	ORDINARY MAN	Pat Kelly Body Music
5	(4)	SOUL AND SAX	Mike Rose Orbitone
6	(7)	THE REAL ENEMY	The Mighty Diamonds Greensleeves
7	(8)	RULE DANCEHALL	Bunny Wailer Solomonic
8	(10)	SENTIMENTAL REASONS	Eugene Paul World Rec
9	(11)	TOGETHER IN LOVE	Samantha Rose World Int
10	(12)	SOCA THUNDER	Byron Lee and The Dragonaires Dynamic

RADIO ADVERTISED ALBUMS

TAKING CONTROL	Carlene Davis	Nicole
RUSTY DUSTIES	Various Artists	Wild Flower
SOCA THUNDER	Byron Lee and The Dragonaires	Dynamic
RIGHT HERE IS WHERE YOU BELONG	Kenny Hamilton	Scorpio
TOGETHER IN LOVE	Samantha Rose	World Int
NICE TO HAVE YOU BACK AGAIN	Joyce Bond	Orbitone
SO HOT SO SWEET	Pan Assembly	Hot Vinyl
THE ULTIMATE EXPERIENCE	Undivided Roots	Entente
SOUL AND SAX	Mike Rose	Orbitone
SENTIMENTAL REASONS	Eugene Paul	World Rec
REGGAE LOVE SONGS	Bobby Stringer	Sky Note
THE KEY	Ken Parker	Body Music
ORDINARY MAN	Pat Kelly	Body Music
SOUL ALL DAYER	Various Artists	Raiden

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BU—Bulleit 08894 76316

C—CBS 0296-395151
CA—Cadillac 01-836 3646
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CM—Celtic Music 0423 888979
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CSA—01-960 8466

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HS—Hotshot 0532 742106

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and Fast Forward 031 226
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Nine Mile—0926 881292/
8811 293 Red Rhino (Nth)
0904 641415
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IRS—Independent Record Sales
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J—Jungle 01-359 9161
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LO—Londisc 01-522 2936

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MMG—Magnum Music
Group 0494-882858
ML—Manline 01-686 3636
MO—Mole Jazz 01-278 0703
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OR—Orbitone 01-965 8292

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32711
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VFM—VFM Cassette Distributors
0296 37307

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

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

ABSHIRE, Nathan PINE GROVE BLUES Ace CHD217/— £3.95 (P)
ANDREW SISTERS BEI MIR BIST DU SCHON Exclusive Picture Discs AR 30054/— Pic Disc £2.43 (CP)
ANNA DOMINO THIS TIME Crepuscule TW1777/— £3.95 (P)
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BROWN, Chuck DC BUMPIN' Y'ALL Rhythm King Mute MELTP 3R/— (I/RT)
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CARLOS, Don PLANTATION CSA CSLP 15/— £3.69 (CSA)
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DAMNED MINDLESS DIRECTIONLESS ENERGY ID NOSE 18/— £3.05 (I/RE)
DAY, Doris THE GREAT MOVIE STARS Lotus LOP 14.132/LCS 14.132 £1.50 (CP)
DICKSON, Barbara AFTER DARK Theobald Dickson TDP001/TDPC001 £3.95 (P)
DIVINE HORSEMEN SNAKE HANDLER New Rose ROSE134/— £3.85 (P)
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HANNA, Roland PERUGIA Freedom FLP 41010/— £3.48 (CP)
HAYES, Isaac HOT BUTTERED SOUL Stax SXE005/— £2.99 (P)
HILL, Andrew SPIRAL Freedom FLP 41007/— £3.48 (CP)
HINES, Earl WEST SIDE STORY Black Lion BLP 30170/— £3.48 (CP)
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JACKSON, Chuck A POWERFUL SOUL Kent KENT073/— £3.49 (P)
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JENKINS, Billy SCRATCHES OF SPAIN Thin Sliced SLICE 13/— (I/RT)
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KETANA KETANA Hannibal HNB1 1336/— (CH/HM/CA/PROJ/CM)
KING, B.B. ACROSS THE TRACKS Ace CHD230/— £3.95 (P)
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LLOYD, Richard REAL TIME Celluloid CELL 6135/CELL 6135C £3.85 (I/RT)
MARSAIS, Bramford RENAISSANCE CBS 4602291/4602294 (C)
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McSHANN, Jay VINE STREET BOOGIE Black Lion BLP 30169/— £3.48 (CP)
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PALMER, Robert THE EARLY YEARS CS CS 501/CSK 501 £2.43 (CP)
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VARIOUS ROUND MIDNIGHT Lotus LOP 14.128 £1.50 (CP)
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* Import

Mon 2 November-Fri 6 November 1987

Album Releases: 85

Compact Discs: 34

Year to Date (44 weeks to 6 November)

Album Releases: 3,839

Compact Discs: 1,645

US TOP FORTIES SINGLES

1★	1	BAD, Michael Jackson	Epic
2★	2	CAUSING A COMMOTION, Madonna	Sire
3★	5	I THINK WE'RE ALONE NOW, Tiffany	MCA
4★	7	MONEY, MONEY, Billy Idol	Chrysalis
5★	6	CASANOVA, LeVert	Atlantic
6★	9	LITTLE LIES, Fleetwood Mac	Warner Brothers
7★	8	LET ME BE THE ONE, Expose	Arista
8	3	U GOT THE LOOK, Prince and Sheena Easton	Paisley Park
9★	13	BREAKOUT, Swing Out Sister	Mercury
10★	16	BRILLIANT DISGUISE, Bruce Springsteen	Col/CBS
11★	15	IT'S A SIN, Pet Shop Boys	Manhattan
12★	20	(I'VE HAD) THE TIME OF MY LIFE, Bill Medley	RCA
13	4	LOST IN EMOTION, Lisa Lisa & Cult Jam	Col/CBS
14	18	WHERE THE STREETS HAVE NO NAME, U2	Island
15★	23	HEAVEN IS A PLACE ON EARTH, Belinda Carlisle	MCA
16★	22	DON'T MAKE ME WAIT FOR LONG, Kenny G	Arista
17★	26	SHOULD'VE KNOWN BETTER, Richard Marx	Manhattan
18	17	YOU ARE THE GIRL, The Cars	Elektra
19	11	HERE I GO AGAIN, Whitesnake	Geffen
20	10	CARRIE, Europe	Epic
21★	25	I'VE BEEN IN LOVE BEFORE, Cutting Crew	Virgin
22	19	IN MY DREAMS, R.E.O. Speedwagon	Epic
23	12	WHO WILL YOU RUN TO, Heart	Capitol
24★	28	THE ONE I LOVE, R.E.M.	I.R.S.
25★	29	I WON'T FORGET YOU, Poison	Capitol
26	14	PAPER IN FIRE, John Cougar Mellencamp	Mercury
27★	30	COME ON, LET'S GO, Los Lobos	Slash
28★	34	WE'LL BE TOGETHER, Sting	A&M
29★	33	HOURLASS, Squeeze	A&M
30	21	I HEARD A RUMOUR, Bananarama	London
31★	35	BOYS NIGHT OUT, Timothy B. Schmit	MCA
32	31	HOLIDAY, The Other Ones	Virgin
33★	37	SHAKE YOUR LOVE, Debbie Gibson	Atlantic
34★	40	DON'T YOU WANT ME, Jody Watley	MCA
35	24	DIDN'T WE ALMOST HAVE IT ALL, Whitney Houston	Arista
36	36	BETCHA SAY THAT, Gloria Estefan/Miami Sound Machine	Epic
37★	—	FAITH, George Michael	Col/CBS
38★	—	CATCH ME (I'M FALLING), Pretty Poison	Virgin
39★	—	SUGAR FREE, Wa Wa Nee	Epic
40★	—	LOVE WILL FIND A WAY, Yes	Atco

ALBUMS

1	1	BAD, Michael Jackson	Epic
2★	2	WHITESNAKE, Whitesnake	Geffen
3★	16	TUNNEL OF LOVE, Bruce Springsteen	Col/CBS
4	4	DIRTY DANCING, Original Soundtrack	RCA
5	3	A MOMENTARY LAPSE OF REASON, Pink Floyd	Col/CBS
6	5	HYSTERIA, Def Leppard	Mercury
7	6	WHITNEY, Whitney Houston	Arista
8	7	THE LONESOME JUBILEE, John Cougar Mellencamp	Mercury
9	8	THE JOSHUA TREE, U2	Island
10	9	LA BAMBAA, Soundtrack	Slash
11	10	BAD ANIMALS, Heart	Capitol
12★	15	DOCUMENT, R.E.M.	I.R.S.
13	14	TANGO IN THE NIGHT, Fleetwood Mac	Warner Brothers
14★	18	PERMANENT VACATION, Aerosmith	Geffen
15	13	HOLD YOUR FIRE, Rush	Mercury
16	17	DUOTONES, Kenny G	Arista
17★	25	VITAL IDOL, Billy Idol	Chrysalis
18	19	CRAZY NIGHTS, Kiss	Mercury
19	12	CRUSHIN', The Fat Boys	Tin Pan Apple
20	11	BIGGER AND DEFFER, L. L. Cool J	Def Jam
21★	35	BIG GENERATOR, Yes	Atco
22★	22	RAPTURE, Anita Baker	Elektra
23	20	THE FINAL COUNTDOWN, Europe	Epic
24	26	ONCE BITTEN, Great White	Capitol
25	24	WHO'S THAT GIRL, Soundtrack	Sire
26	21	SPANISH FLY, Lisa Lisa & Cult Jam	Col/CBS
27	23	IN THE DARK, The Grateful Dead	Arista
28	28	RICHARD MARX, Richard Marx	Manhattan
29	31	EXPOSURE, Expose	Arista
30	27	GIRLS, G.R.L.S., Girls, Mötley Crüe	Elektra
31★	37	PET SHOP BOYS ACTUALLY, Pet Shop Boys	Manhattan
32	29	THE \$5.98 EP—Garage Days Re-visited, Metallica	Elektra
33	34	DOOR TO DOOR, The Cars	Elektra
34	30	SLIPPERY WHEN WET, Bon Jovi	Mercury
35	36	LOOK WHAT THE CAT DRAGGED IN, Poison	Enigma
36	32	THE BIG THROWDOWN, LeVert	Atlantic
37	38	COMING AROUND AGAIN, Carly Simon	Arista
38★	—	OPEN SESAME, Whodini	Jive
39★	—	ONE HEARTBEAT, Smokey Robinson	Motown
40	40	SUBSTANCE, New Order	Qwest

Charts courtesy Billboard, October 31, 1987 * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

MUSIC WEEK 31 OCTOBER, 1987

NEW SINGLES

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

BASIA PRIME TV Freeze Thaw Epic BASH 3; CDBASH 3 "CD" (C)						
BERRY, Mike YOU'RE ALREADY GONE/Laughing And Loving Break Heart HBR 1 Pic Bag (A)						
BHUNDI BOYS AFRICAN WOMAN/Indolence (live at Wembley Stadium) JIF FIV WEA YZ 164; YZ 164T 12" (W)						African
BIG PIG THE BREAKAWAY/Hellbent Heaven A&M AM 419; AMY 419 12" (F)						
BOP-BAROQUE GREAT TEMPTATION/ba Wye Records TEMMBC 3 Pic Bag 12 TEMMBC 3 12" (A)						
BROWN, Carol I WON'T HURT YOUR FEELINGS/A Little Action/Instrumental CSA 12CSA 513 (A/S/CSA)						Reggae
CHALICE SAYONARA/ba Bold Reprise BRM006; BRM006T 12" (P)						
CLASSIC ROCK WE DON'T NEED ANOTHER HERO/YOU CAN CALL ME AL (Double A) CBS C ROCK 1 Pic Bag (C)						
COLLINS, Edwyn MY BELOVED GIRL/Clouds (Fogging Up My Mind) Elevation/WEA ACID 6; ACID 6 T 12" incl My (Long Time) Beloved Girl (W)						
CONFLICT FROM PROTEST TO RESISTANCE/ba Konnexion KOMA 788029 12" (P)						
CROWDED HOUSE WORLD WHERE YOU LIVE (EXT VERSION)/Something So Strong/Don't Dream It's Over/That's What I Call Love Capital CDCL 416 "CD" (E)						
CUTTING CREW I'VE BEEN IN LOVE BEFORE/Life In A Dangerous Time Siren/SRN 29 SRN 2912 12" Pic Bag (E)						
DAIBELLO, Lisa TANGO/Why Stand Alone Capital CL 467; 12CL 467 12" Pic Bag (E)						
DAMNED, The IN DULCE DECORUM/Psychomania MCA GRIM 8; GRIM T8 12" (F)						
DIAMOND, Neil I DREAMED A DREAM (Live)/Sweet Caroline CBS 6512017 Pic Bag (C)						
EARLE, Steve THE RAIN CAME DOWN/I Love You Too Much/Guitar Town No 29 MCA 1209 (EP) (F)						
EPEE MD IT'S MY THING/YOU'RE A CUSTOMER Cooltempo COOL 156; COOLX '56 12" 12" (C)						Dance/Disco
EXIT HERE TODAY AND GONE TOMORROW/One Sweet Day JB JB 2001 Pic Bag (A)						
FACHIN, Eric SAVIN' MYSELF/Instrumental Saturday 75TD 1; STD 1 12" Pic Bag (A)						Hi-NRG
FLAMING MUSSOLINI A DIFFERENT KIND OF LOVE/ba Epic MUZZ; MUZ T2 12" (C)						
FOUR IN A ROW CRAZY KIND OF LOVE/Version Disco Tex D'20 (US)						
FULL FORCE LOVE IS FOR SUCKERS (Like Me & You)/Sucker Punch CBS CBS 651192 6 12" Pic Bag (C)						Dance/Disco
GAP BAND PARTY TRAIN/Outstanding Club Phonogram JAB62; JABX 62 12" Pic Bag (F)						
GEORGIE'S REVENGE GEORGIE'S REVENGE/Spent Some Time Sierra FED 39; FED 39 T 12" Pic Bag (W)						Dance/Disco
GOFFIN, Louise SEND A MESSAGE/Myself Over You/Who's Sleeping Tonight WEA YZ 159T 12" (W)						
HARRIS, Simon featuring 3 Boom MC's BAD ON THE MIKE/Drumapella/1/2 Sample Breakdown/1/2 (Bad Beats) London LONX 162 12" (F)						Rap
HEATWAVE STRAIGHT FROM THE HEART/Introducing My Love Soul City CITY 2; CITYT 2 12" Pic Bag (A)						Dance/Disco
HOLMES, Richard FORTUNES OF WAR/The Song Of Sounion BBC RESL 221 (E)						
HOOTERS, The SATELLITE/One Way Home CBS 6511687; 6511686 Pic Bag 12" (C)						
HOTHOUSE FLOWERS DON'T GO/Better and Better London LCN 159; LONX 159 12" Pic Bag incl Big Fat Heart (F)						Dance/Disco
HOUSTON, Whitney SO EMOTIONAL/For The Love Of You Arista RIS 43; RIST 43 12" Pic Bag (BMG)						
HOWARD, Austin I'M THE ONE WHO REALLY LOVES YOU/Instrumental 10/V rgin TEN 205; TENT 205 12" (E)						
JACKSON, Janet FUNNY HOW TIME FLIES (When You're Having Fun)/When I Think Of You Breakout/A&M AM 419; AMY 419 12" (F)						
JELLYBEAN & ELIA FIORELO WHO FOUND WHO/Anyway You Want It Chrysalis JEL 1; JELX 1 12" (C)						Dance/Disco
JOEL, Billy BACK IN THE USSR (Live)/Big Shot (Live) CBS 6512067 Pic Bag (C)						
KAMEN, Michael and Sashazoe WATCHING YOU/(Green Mix) BBC RESL 215 (E)						
KING, Ben E LOVER'S QUESTION/Because Of Last Night Manhattan MT33 Pic Bag (E)						Dance/Disco
KISS INTERVIEW PICTURE DISC COLLECTION Baktabak BAKPAK 1002 4x7 Pic Disc (ARAB)						
KRUSH HOUSE ARREST/Jack's Back Club/Phonogram AB 63 JABX 63 12" Pic Bag (F)						House
LES THUGS ELECTRIC TROUBLE/ba Vinyl Solution SOL 5 12" (P)						
LIFT, The DON'T TREAT ME LIKE A LOVER/Scene From The Love Game Magnet MAG 313; MAGT 313 12" incl Ain't It Strange Pic Bag (BMG)						Hi-NRG
LOVE TRACTOR PARTY TRAIN/Rudolph Nureyev RCA ZB 41421 ZT 41422 12" (BMG)						
MARILLION WARM WET CIRCLES/White Rations (Live At The Loreley)/In Communicado (Live At The Loreley) MARIL 8 "CD" (E)						
MENIER, Ronnie I'M SO IN LOVE WITH YOU BABY/Serve It Up Expansion Expand 11 12" (A)						Dance/Disco
MIAOW BREAK THE CODE/Stolen Ears Factory FAC 189 (P)						
MICHAEL, George FAITH/ba Epic CD EMU 3 "CD" (C)						
MILES, Carol FASHION JUNKY/Version FM Dance/FM/Revolver 12 VHF 41 12" Pic Bag (BMG)						Dance/Disco
MIRRORS OVER KIEV TAKE ME DOWN/Don't Leave Me Imaginary MIRAGE 004 Pic Bag (UFF)						
MINDWARP, Zodiac & Love Reaction BACK SEAT EDUCATION/Whore Of Babylon Mercury/Phonogram ZOD2; ZOD212 12" Pic Bag incl Lager Woman From Hell/Mess'n' With My Best Friend's Girl (F)						
MOTORHEAD EAT THE RICH/Cradle To The Grave GWR Records GWR 6 12" Pic Bag (A)						
NEON JUDGEMENT MISS BROWN/ba Pias BIAS 677; BIAS 077T 12" (VRR)						
NUTS, Professor WOMAN DEH YA/Fashion FAD 049 12" (A/S/CSA)						Reggae
O' NEAL, Alexander CRITICIZE/ba Tabu 6512118 10" + Sticker (Limited edition) (C)						Dance/Disco
ONE DESTINY TREASURE/ba Sound City SC D019 12" (US)						Reggae
ONSLAUGHT LET THERE BE ROCK/ba Under 1 Flag 12FLAG '03 (P)						
OTWAY AND BARRETT LAST OF THE MOHICANS/Fashion VM Records VMS 6 Pic Bag (A)						
PET SHOP BOYS RENT (Ext mix)/(Dub) I Want A Dog Parlophone CDR 6168 "CD" (E)						
PINCKNEY, St Clair DO YOU LIKE IT/As We Like It/Shake You Down Ichiban ICHT 701 12" Pic Bag (A)						Jazz
PITT, William CITY LIGHTS/Version Sierra FED 41; FED 41 T Pic Bag (W)						
PLEASURE CREW I COULD BE SO GOOD FOR YOU/ba Factory FAC 169 (P)						
PRESET MONKEY SHOP/I Want To Taste Your Love Carrere CART 419 12" (A)						
PRETTY POISON CATCH ME (I'M FALLING)/Instrumental 10/Virgin TEN 187; TENT 187 12" (E)						Dance/Disco
PRINCESS I CANNOT CARRY ON/Can't Say Goodbye Polydor POSP 893; POSPK 893 12" Pic Bag (F)						Dance/Disco
PROCLAIMERS, The LETTER FROM AMERICA (Band Version)/(Acoustic Version)/I'm Lucky Chrysalis CHS 3178; CHS 12 3178 12" incl Just Because/Twenty Flight Rock CBS (C)						Dance/Disco
PUBLIC ENEMY REBEL WITHOUT A PAUSE/Rebel Without A Pause Def Jam/6512457; 6512456 12" Pic Bag (C)						Rap
REO SPEEDWAGON IN MY DREAMS/ba Epic 6510407 (C)						
RICHARD, Cliff REMEMBER ME/Some People/Another Christmas Day EMI CDEM 31 "CD" (E)						
ROBERTSON, Robbie FALLEN ANGEL/Hell's Half Acre Geffen GEF 32; GEF 32 T 12" incl Tailgate (W)						
RUNSWICK, Daryl MY FAMILY AND OTHER ANIMALS/Caterpillars and Spiders BBC RESL 220 (E)						
SCREAMING BLUE MESSIAHS BIKINI RED/All Shook Down WEA YZ 158; YZ 158 T 12" incl 55/The Law (W)						
SHEPHERD, Cybill BLUE MOON/I Told You So Get Out MCA 1218 (F)						
SHERICK LET'S BE LOVERS TONIGHT/Do You Baby Warner Brothers WB146; WB146 T 12" (W)						Dance/Disco
SIFFRE, Labi NOTHING'S GONNA CHANGE/The Secret China WOK 16; WOKK 16 12" (C)						
SIRENS OF 7TH AVE HERE TO GO/ba New Rose NEW 95 12" (P)						
SKIN GAMES NO CRIMINAL MIND/Seasoning Epic SGA2; SGA T2 12" (C)						
SOUND, The IRON YEARS/ba Pias BIAS 049; BIAS 049T 12" (VRR)						
SPLIT SECOND, A SMELL OF BUDDHA Antler ANT 068 12" (VRR)						
STARSHIP BEAT PATROL/Girls Like You Grunt RCA 5002; RCAT 5002 12" (BMG)						
STONE, Tony INSTANT LOVE/I Don't Want To Be Lonely Ensign/Chrysalis ENY 609; ENYX 609 12" (C)						Dance/Disco
SURF DRUMS BLACK TAMBOURINE/ba Kaleidoscope/Sound KS 705; KS 105 12" (VRR)						
TEMPTATIONS I WONDER WHO SHE'S SEEING NOW/Girls (They Like It) Motown ZB 41547; ZT 41548 12" (BMG)						Dance/Disco
TERRY, Tony SHE'S FLY/(Dub Mix) Epic TONY 1 (C)						Dance/Disco
THIS POISON POISED OVER THE PAUSE BUTTON/ba Reception REC 008; REC 008 12" (VRR)						
TOSH, Peter IN MY SONG/Come Together Parlophone R 6156 (E)						
TURNER, Pierce WICKLOW HILLS/Everyone Loves A Virgin Beggars Banquet BEG 178; BEG 178T 12" Pic Bag (W)						
VAZZ PEARLS/(dub) Crv CRV 7405 12" (VFF)						
VEE, Vivien HEARTBEAT 123/(EMU Mix) Carrere CAR 421; CART 421 12" (A)						Hi-NRG
VEGA, Suzanne SOLITUDE STANDING/Ironbound — Fancy Poetry A&M VEGA 3; VEGA 310 10"; VEGA 312 12"; VEG CD 3 "CD" (F)						
VERITY, John I WANT YOU/Tempted Sierra FED 40; FED 40 T 12" Pic Bag incl The Evil Count (W)						
WA WA NEE SUGAR FREE/When The World Is A Flame CBS WWNI; WWNT 12" Pic Bag (C)						
WARWICK, Dionne and Kashif RESERVATION FOR TWO/Dionne Warwick For Everything You Are Arista RIS 44 Pic Bag (BMG)						Dance/Disco
W.A.S.P. I DON'T NEED NO DOCTOR/Widowmaker Capitol CLS 469 (Limited edition: Red Vinyl in Special Blood sleeve) (E)						
WHITE, Barry SHO' YOU RIGHT/You're What's On My Mind Breakout/A&M USA 614; USAT 614 12" (F)						Dance/Disco
WHITESNAKE HERE I GO AGAIN/Guilty Of Love EMI 10 EM 35 10" Special Bag (E)						
WHITTAKER, Roger TWELFTH OF NEVER/One Another Temba TML 130 (F)						
WINSOME NEVER FOUND A LOVE/Instrumental Fine Style FS 014 12" (A/S/CSA)						Reggae
WORKING WEEK LARGO/Gravy Virgin VS1024; VS1024 12" incl Whatusi (E)						Dance/Disco
X-Y-ZEE THE ADVENTURES OF E-MAN/Instrumental T-Mac UEZS 007 12" (A)						Dance/Disco
YES NO PEOPLE MR JOHNSON/Help Yourself London LON 150; LONX 150 12" Pic Bag incl The Adventures of Mr Johnson (F)						Dance/Disco

**Previously listed in alternative format

Mon 2 November-Fri 6 November 1987 Single Releases: 98
Year to Date: (44 weeks to 6 November) Single Releases 3,580

A Different Kind Of Love.....F
African Woman.....B
Back In The USSR.....J
Back Seat Education.....Z
Bad On The Mike.....H
Beat Patrol.....S
Bikini Red.....S
Black Tambourine.....S
Blue Moon.....S
Break The Code.....M
Catch Me (I'm Falling).....P
City Lights.....P
Crazy Kind Of Love.....F
Criticize.....O
Do You Like It.....H
Don't Go.....P
Don't U Treat Me Like A Lover.....L
Eat The Rich.....M
Electric Trouble.....L
Faith.....M
Fallen Angel.....R
Fashion Junky.....M
Fortunes Of War.....H
From Protest To Resistance.....C
Funny How Time Flies.....J
Georgie's Revenge.....G
Great Temptation.....B
Heartbeat 123.....L
Here I Go Again.....W
Here To Go.....S
Here Today, Gone Tomorrow.....E
House Arrest.....K
I Cannot Carry On.....P
I Could Be So Good For You.....P
I Don't Need No Doctor.....W
I Dreamed A Dream.....D
I Want You.....V
I Wonder Who She's Seeing Now.....T
I Won't Hurt Your Feelings.....B
I'm So In Love With You Baby.....M
I'm The One Who Really Loves You.....H
In Dulce Decorum.....D
In My Dreams.....R
Instant Love.....S
Interview Picture Disc Collection.....K
Iron Years.....S
It's My Thing.....E
I've Been In Love Before.....C
Largo.....W
Last Of The Mohicans.....O
Let There Be Rock.....O
Let's Be Lovers Tonight.....S
Letter From America.....P
Love Is For Suckers (Like Me & You).....F
Lover's Question.....K
Miss Brown.....N
Monkey Shop.....P
Mr Johnson.....Y
My Beloved Girl.....C
My Family And Other Animals.....R
Never Found A Love.....W
No Criminal Mind.....S
Nothin's Gonna Change.....S
Party Train.....L
Party Train.....G
Pearls.....V
Poised Over The Pause Button.....T
Prime Time.....B
Rebel Without A Pause.....P
Remember Me.....R
Rent.....P
Reservation For Two.....W
Satellite.....H
Savin' Myself.....F
Sayonara.....C
Send A Message.....G
She's Fly.....T
Smell Of Buddha.....S
So Emotional.....H
Solitude Standing.....V
Straight From The Heart.....H
Sugar Free.....W
Take Me Down.....M
Tango.....D
The Adventures Of E-Man.....X
The Breakaway.....B
The Rain Came Down.....E
Treasure.....O
Twelfth Of Never.....W
Warm Wet Circles.....M
Watching You.....K
We Don't Need Another Hero.....C
Who Found Who.....J
Wicklow Hills.....T
Woman Deh Ya.....N
World Where You Live.....C
You're Already Gone.....B

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The Virgin test

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

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

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

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

music retailing side of the business.

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

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

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

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

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



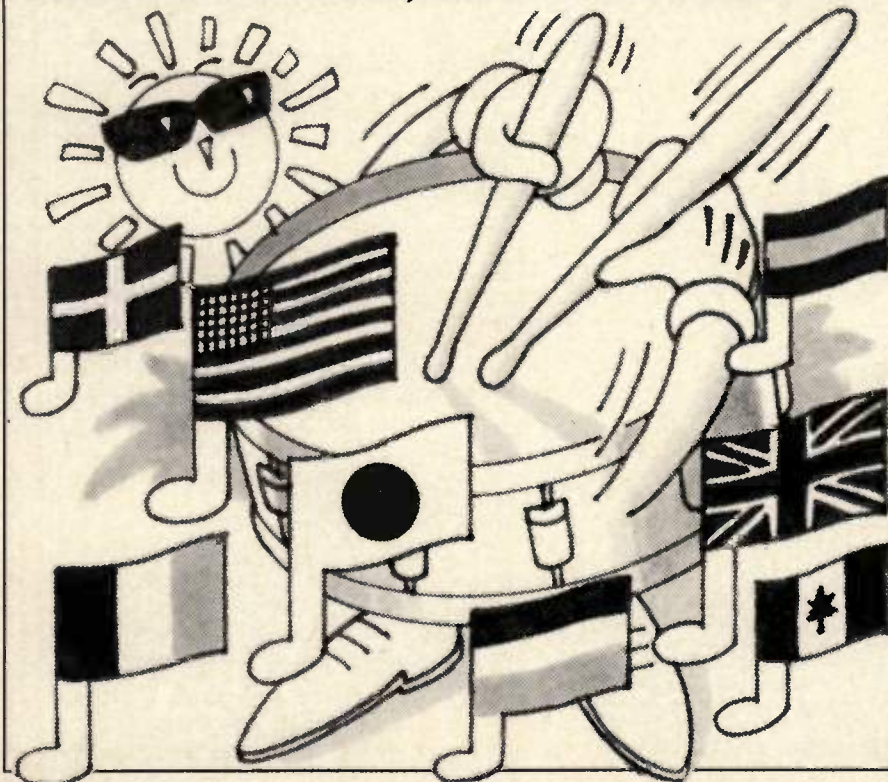
TOTAL FLEXIBILITY which ensures that the system will accommodate any size window is the Virgin key to successful selling.

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D I A R Y

THE NEEDLE will obviously never go out of needletime, and the submissions by the AIRC and PPL merely underline the gulf between the two organisations (story p1). The AIRC opines that radio broadcasting in the UK can never develop in the way envisaged in the recent Green Paper under present copyright payment arrangements, while PPL maintains that unless those arrangements are preserved, the future of the UK record industry could be imperilled, increasingly dependent as it is on usage revenue. AIRC's Brian West echoes the resentment the ILR companies feel about the status quo when he alleges that, pro rata, the BBC only pays about half the ILR rate per hour for needletime. He's also unhappy about ILR paying for broadcasting American records when there is no reciprocal payment of the same kind for British records broadcast in the States. For PPL's John Love, it's been a fraught period. Not only has he been heavily engrossed in preparing the PPL submission and countering what he feels is a dangerous flanking movement by the AIRC in winning friends and influencing the right people about the justice of its cause, but he's also had to contend domestically with a missing roof, collapsed ceilings, flooding and the death of a much-loved Siamese cat ... Indie sector organisation Umbrella wondering whether to arrange another weekend of seminars following the disappointing turnout at the second of its annual events. Only 125 people showed up, half the 1986 figure.

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



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



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



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



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



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

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



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



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

Jacqueline du Pre — cellist

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

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

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

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

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

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

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

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

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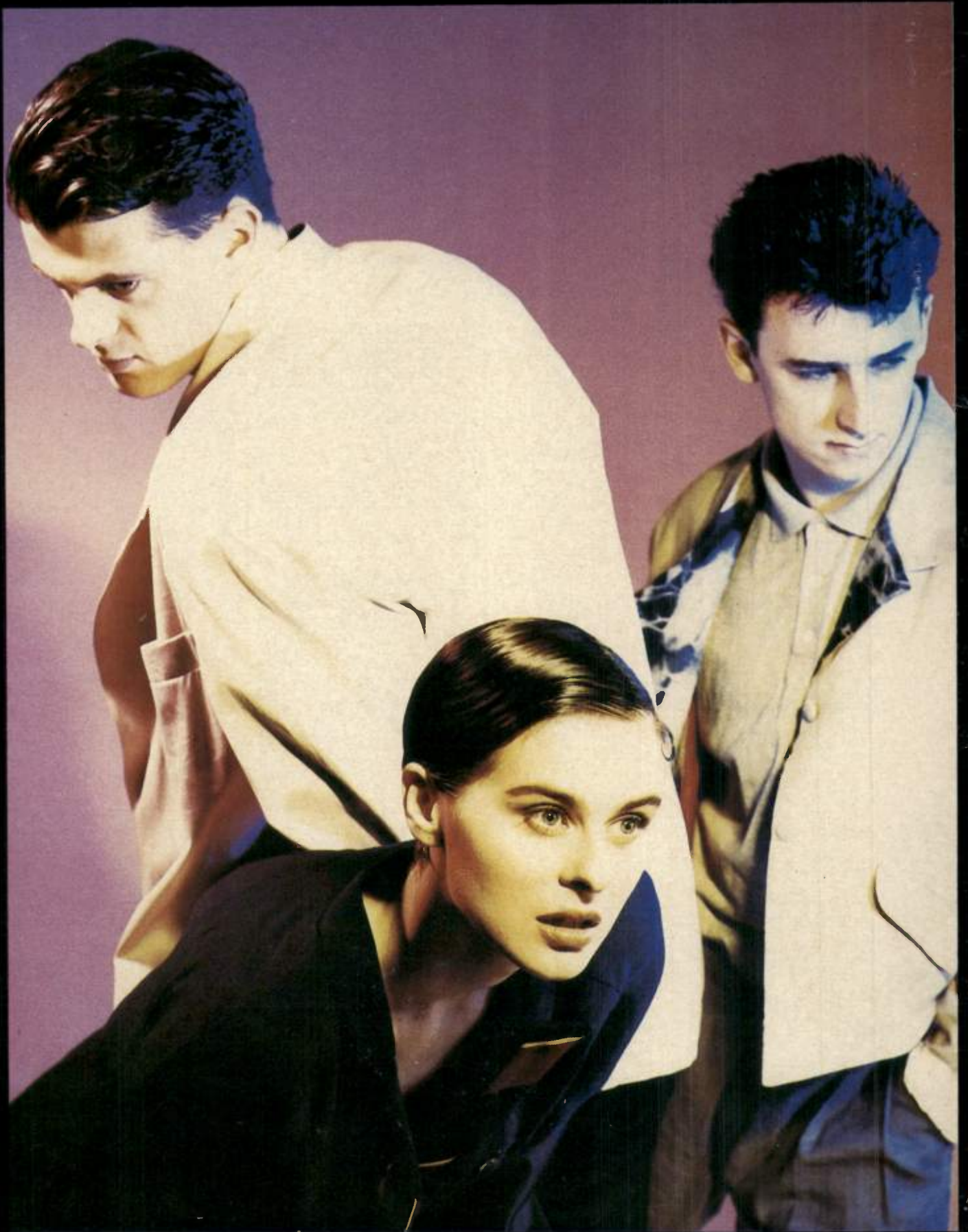
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COMPACT disc SUPPLEMENT

Polydor asks: 'Who's on CD?'

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

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

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

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

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

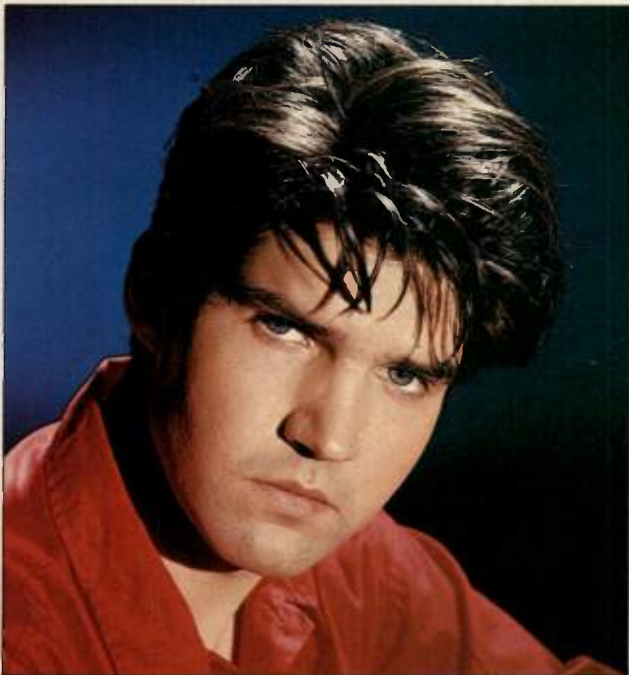
tains seven albums (one a double) and has 25 minutes of previously unreleased material included on its Huston/Lyons live album. (Boxed set dealer price £51)

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

Baby Boomers

FILMTRAX HAS released the first three CDs in the mid-price Baby Boomer Classics series, featuring "the best of the best" of the six albums which have already been released. The CDs each have 20 tracks and with a dealer price of £4.86 should retail for around £7.99.

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



LYOYD COLE: on Polydors full-price release front.

INSIDE

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

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



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

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

Big bands back with big bang

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

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

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

more to follow.

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

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

Michelle International, 168 Stadbrooke Grove, Clayhall, Ilford, Essex (01-590 4622).

Virgin CD plant: the reason why

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

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

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

TO PAGE FOUR ►

CBS has lift-off

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

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

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

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



Classical CD's in demand this Christmas

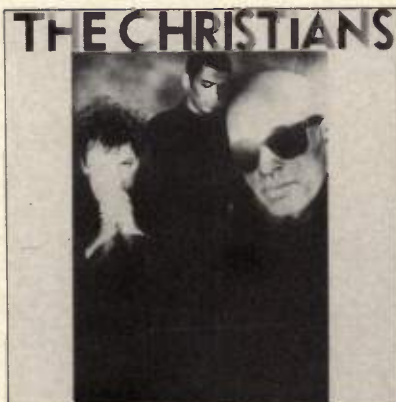
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COMPACT

disc

DIGITAL AUDIO

Now object releases seven gift collections

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

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

Soul. Promotion will include posters and national press advertising.

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

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



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

Sting and Janet Jackson CDs scheduled by A&M

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

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

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

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

HARDWARE BRIEFS

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

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

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

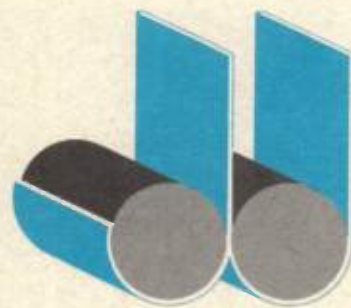
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JAS A MEMBER OF THE TINSLEY-ROBOR GROUP OF COMPANIES

**James Upton holds the record
for CD packaging.**



THE MEGASTORE CD plant is likely to remain unique.

Virgin CD

► FROM PAGE ONE

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

"Although the plant is quite

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

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

Cliff, McCartney head EMI mid-price onslaught

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

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

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

Furness adds that with the price of around £7.99 the comparison between a full-price album and a CD is now very close, and that she personally foresees the day when there won't be a price gap at all.

EMI has made a positive effort to



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

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

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

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

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

► THE RECORD COMPANY THAT DOESN'T MAKE RECORDS

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BBC puts Rock Years on CD

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

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



Virgin produces 'first' three-in single with adapter

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

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

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Will it be a compact disc Christmas cracker?

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

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

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

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

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

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

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

Morrish warns though: "At CBS we are acutely conscious of the increasing ratio of CD sales alongside the LP and cassette, and the public is now generally aware that music is carried on three different formats. But any company would be stupid to ignore the continuing importance of records and tapes: if the public still wants to buy vinyl, we have to give them what they want — and no one should be blinded by the rising meteor of CD. That's not to denigrate the

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

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

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

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



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

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

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

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

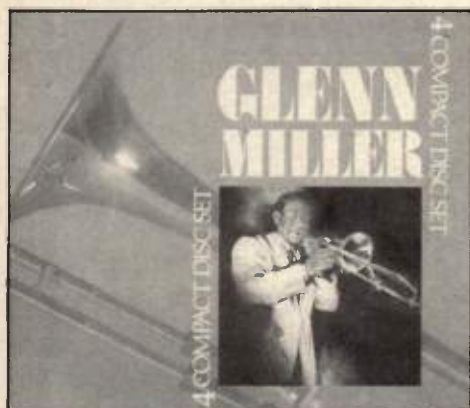
Over at Pickwick there's plenty of confidence that it will be a CD Christmas, not least for the company itself which has seen the IMP classical CD catalogue grow from 12 to 70 titles, and sales pass the 1m units mark. In addition Pickwick launched its low-price pop CD series in summer, and has seen it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

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

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

Simpson adds: "By concentrating on quality digital recordings and a mixture of blockbusters coupled with specialist pieces, the IMP label will maintain its position as the number one mid-price CD label."

Pickwick introduced its classical CDs at a crucial time in the development of the merging compact disc market and the combination of new digital recordings of strong performances of mostly mainstream classics has led to its present success. "The market for mid-price CDs is now one of the most rapidly expanding in the industry with new labels appearing almost monthly," says Melvin Simpson. "The combination of digital sound



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



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► FROM PAGE 6

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

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

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

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

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

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

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

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



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

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

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



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



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

50 Compact Disc Winners from Warwick

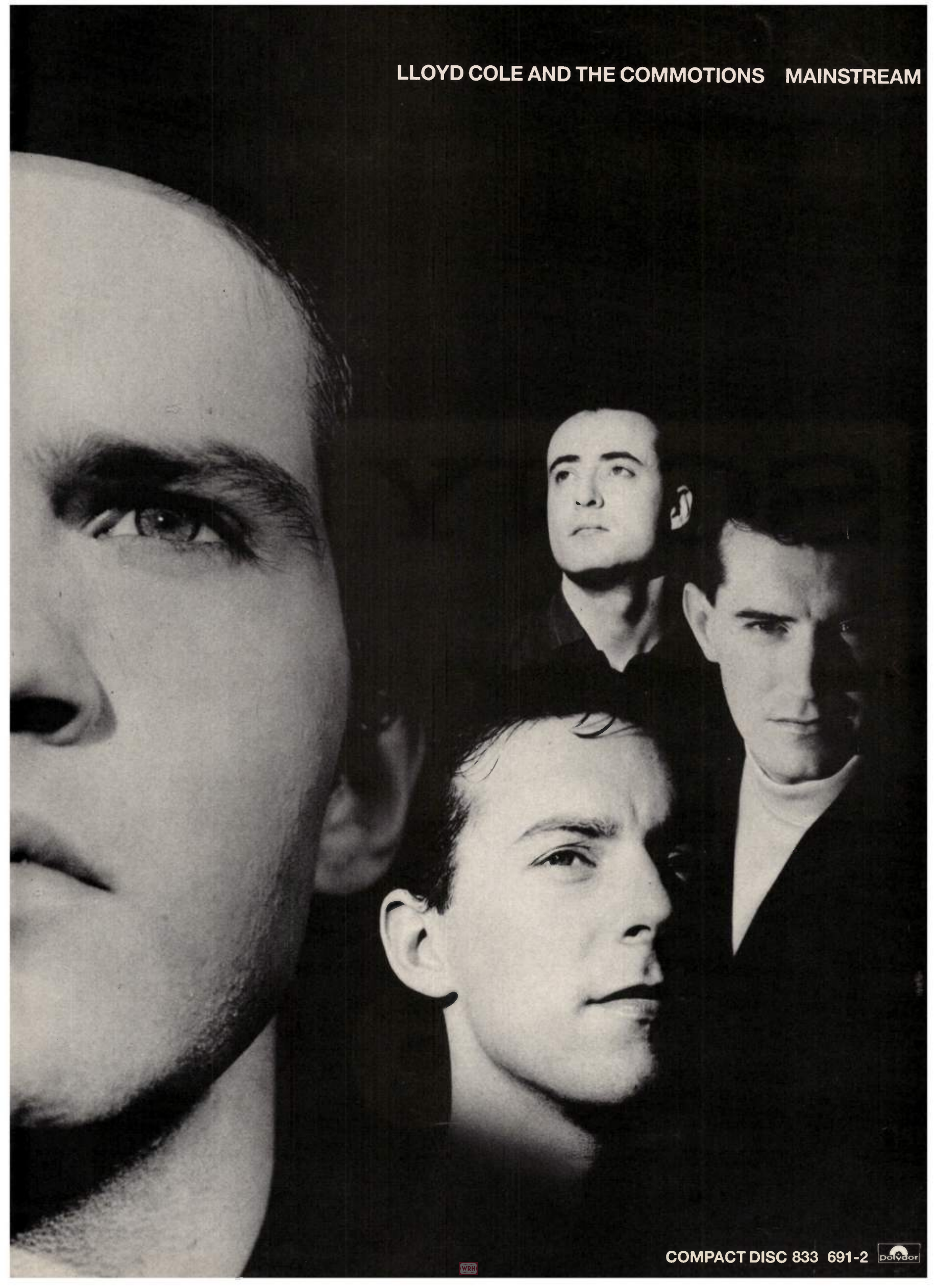


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WRH

Jazz has never sounded better

by Stan Britt

THE IMPRESSIVE growth of jazz on compact disc has come as little or no surprise to those in the music business whose faith and judgement have never wavered for a moment.

Like BBC Records' Bruce Talbot, for instance, whose understanding of and wholly supportive attitude to the technical expertise of Australian sound engineer-broadcaster Robert Parker has been total, right from the beginning of their partnership. Talbot is especially delighted with the response to the CD releases of Parker — "recreated" jazz classics of the Twenties and Thirties — in one or two cases, he says, the CD version of a particular jazz/blues reissue has outsold its vinyl and tape equivalents.

He is confident that at least one of the two current BBC Records releases from the same source — Duke Ellington (CD 643) — will soon attain a similar sales-superiority position. "And there has been encouraging reaction thus far

to its companion — Joe Venuti/Eddie Lang (CD 644) . . ."

More vintage jazz classics will become available — in CD, of course, — during 1988, says Talbot. Including compilations involving Red Nichols/Miff Mole, Swing — Small Groups, Swing — Big Bands, and Hot Town (an anthology of lesser-known "Territorial" bands). Both these forthcoming issues, together with the material already on release will, Talbot feels, act as sales incentives to other recent non-jazz BBC Records/Parker compilations on CD — all from a similar vintage — especially those such as Bing Crosby (CD 648), Dance Bands USA (CD 650), and Al Bowlly with Ray Noble (CD 649).

The availability of the short-lived, much-respected Candid label has been widely greeted with enthusiasm, both by the pundits and the fans alike. The initial reaction to the reactivated Candid, in vinyl format, has been "most encouraging", reports Counterpoint's Malcolm Mills, UK distributors for the label.

More recently, Counterpoint has been issuing material by

such as Charles Mingus, Steve Lacy, Cecil Taylor, and Richard Williams to equally encouraging response. Says Mills: "Our latest batch of Candid on CD — Nancy Harrow's Wild Women Don't Have The Blues (CCD 9008), Max Roach's We Insist!/Freedom Now Suite (CCD 9002), Don Ellis' How Time Passes (CCD 9004), Lightnin' Hopkins (CCD 9010), and Otis Spann Is The Blues (CCD 9001) — has been selling-in in a like manner."

"Candid always did sound good, on the original vinyl. But the present-day collectors are obviously aware of the even better sound quality in CD."

Charly Records has spent much time and energy during 1987 in building an impressive CD catalogue, both for jazz and blues. The company is totally committed, says Joop Visser, to the configuration. "I call it a growth-some market . . . and the pattern will remain, I'm sure, for next year." Visser is especially pleased to welcome an initial batch of classic big-band material from the Forties to Charly's ever-growing store of jazz from all eras — material which has been made available both in vinyl and CD. First up in what Visser hopes will be a regular series from the same source — the recordings are licensed from CBS — are Woody Herman's Blowin' Up A Storm (CD Charly 100), and Gene Krupa's Drummin' Man (CD Charly 81) and Claude Thornhill's Tapestries.

And to draw attention to Charly's wide-ranging catalogue, Visser has compiled a 17-track limited-edition sampler — Affinity The Compact Sound Of Jazz (CD-SAM 102) — available at a r.p. of £3.99.

EMI's Tony Wadsworth is justifiably "most pleased" with the reception accorded his company's Blue Note releases on CD. Naturally, he says, it is the big-name artists which figure strongest among the best-sellers — Bud Powell, Dexter Gordon, Lee Morgan, Art Blakey, Herbie Hancock, Cannonball Adderley, et al — but the entire catalogue of Blue Notes on CD available at this time is active.

As a follow-up to the Savoy releases, RCA's jazz-on-CD prospects look good, reports Keith Shadwick. Recently reissued material by such as Paul Desmond (PD 85578), Shorty Rogers (PD 85917), and Johnny Hodges (PD 85903), as well as James Moody's newly-recorded Something Special (PD 83008), is receiving a definite thumbs-up from the dealers. And next month's two new jazz/CD releases — albums by saxist Henry Threadgill and pianist Hilton Ruiz — show the way for a more concentrated release schedule by RCA in 1988.

Even more than in 1986, this year has been a happy one for those at IMS, where CD sales of jazz product covering important labels such as ECM, GRP, Concord Jazz, and the reactivated Verve have shown that the confidence of Eddie Wilkinson and his colleagues in this sound-carrying format has been more than justified. Typical of the IMS successes during 87 has been the reaction generally to the GRP — and in particular to Light Years (GRD-9546) by Chick Corea's Elektric Band.

But, then, 1987 seems to have been a very good year for those who believe that CD is the ideal listening format for appreciating jazz, of all kinds.



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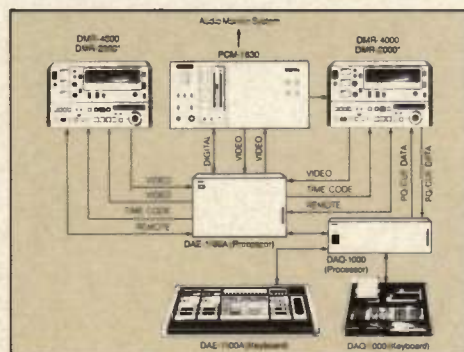
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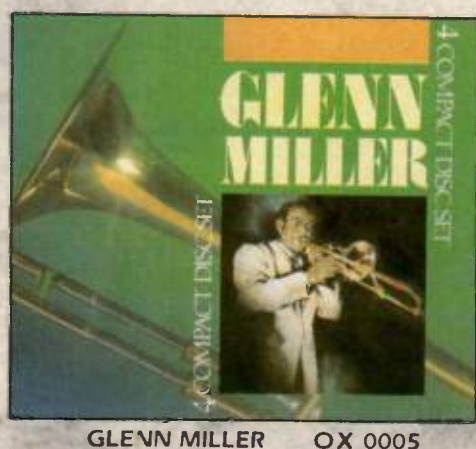
CHICK COREA: on the IMS GRP label.

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New designs for CD packaging

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

Karen Faux reports.

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

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

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

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

Of most interest is Shape's Lift

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

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

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

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

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

Nick Tomms of printers James

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

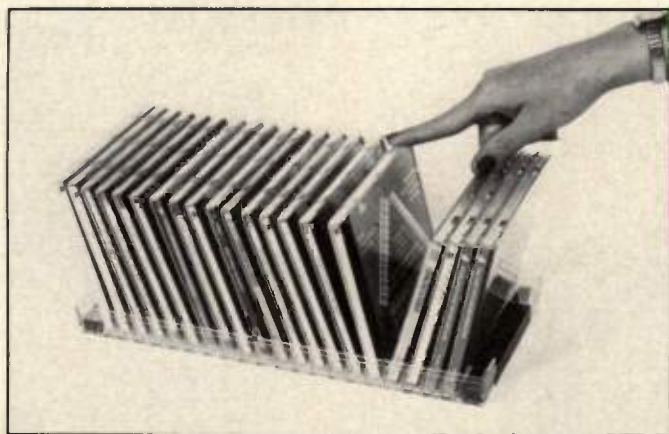
The emergence of the CD single is putting pressure on printers to buy in new machines as Mike Wells of Sarem and Co points out. "The edges of the boxes are different which will mean that the plastic manufacturers will have to make



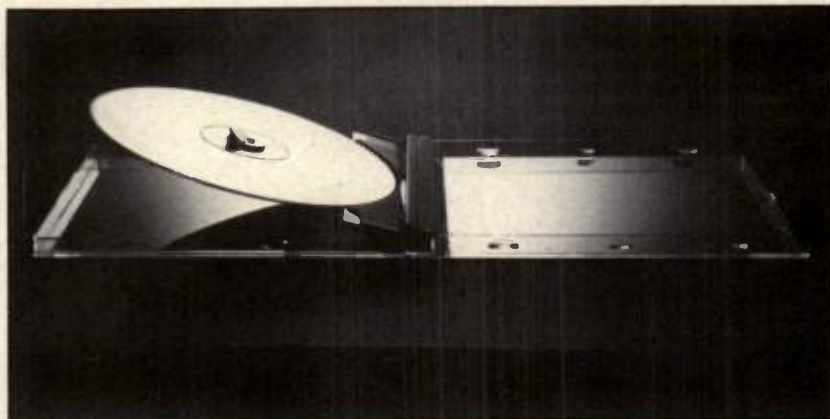
COPS' Bobby Dahdi: all-in rates help clients plan their label and sleeve budgets.

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

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



THE SHAPE CD-Flip File.



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



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

ment."

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

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

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

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Mid-price recordings proliferate among new Christmas CDs



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

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

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

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

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

the mid-price range.

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

He has backed up his comment by dropping the price on one of the best-selling Christmas records of recent years, 20 Christmas Carols from St George's Chapel, Windsor, directed by Christopher Robinson (Abbey CD MVP 827) to a dealer price of £4.85 which produces an RRP of £7.99.

This first appeared on CD for Christmas 1984 (it was only the second order pressed by Nimbus — Smith still has the order form, numbered 002) and contains the 20 top carol favourites.

Smith could have chanced another Christmas at full price, but felt that the drop would produce considerably higher volume. And even his latest Christmas CD — An Old-Fashioned Christmas with the Scottish Philharmonic Singers and the SCO under Ian McCrorie (CD MVP 829) with favourites such as Rudolf the Red-nosed Reindeer and The Little Drummer Boy is issued at mid-price.

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

It is included in the new ASV mid-price series Quicksilver and, with a playing time of 56 minutes,

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"Most Outstanding Contribution" Broadcasting Press Guild.

contains I Saw Three Ships, The Holly And The Ivy and other favourites (CDQS 6011).

However, ASV clearly believes there is a full-price market for new product. Its main seasonal recording is In Praise Of God — A Celebration Of Christmas, with the Salisbury Cathedral Choir performing a Christmas Service with Dorothy Tutin and Michael Hordern (CD DCA 573). The recording, with In The Bleak Midwinter, Rutter's Shepherd's Pipe Carol and others, has been made in aid of the Cathedral Spire Appeal.

ASV also feels life remains in conventional Christmases, with various other seasonal recordings still issued on LP and tape alone.

Another English independent with a regular Christmas presence is Saydisc distributed, among others, by Harmonia Mundi. The enduring favourite here is Enchanting Carols, the recording of traditional songs on music boxes and hand bells which, Saydisc founder Geff Lucena points out "has been available in one form or another since we started Saydisc 22 years ago."

The CD recording, he explains, did better on its third Christmas in 1986 than it did in 1985, and he expects to improve on that this year. But he is also hoping for good things from two other new products. One is the attractive but unusual combination of The Carnival Band, a versatile folk group, with former Steeleye Span singer Maddy Prior, for a very traditional recording — A Tapestry of Christmas (SDL 366). "After all, carols are rooted in folk," Lucena comments.

There is similar grass roots Christmas sounds from Under The Greenwood Tree, with carols from Thomas Hardy's time played by the Mellstock Band (CD SDL 360), issued earlier this year. These are released at full price.

The majors are taking a mixed mid-price/full-price view of Christmas. One of the big classical TV spectacles of the holiday will be

Christmastide, a Thames TV production with the soprano Jessye Norman singing a range of popular carols in Ely Cathedral — which was fully decked out for the occasion (even the summer audience was persuaded to sit in overcoats in the pursuit of authenticity).

The audio result is released on all three formats by Philips (420 180) though it was recorded separately in New York. A promotional single, Christmastide, will be issued by Philips. It will be full-price.

EMI Nimbus has a couple of new CD transfers for this Christmas, its first with any real CD volume. Procession with Carols on Advent Sunday sung by the Kings College Choir, Cambridge under Philip Ledger (749 6192) and Festival of Lessons and Carols also with Kings College (749 602) are back catalogue recordings brought on to CD at full-price.

There is also a new recording of Honegger's Christmas Cantatas and Poulenc's Mass in G and the Christmas Motet performed by Winchester Cathedral Choir conducted by Martin Neary (749 559).

The main DG specific Christmas release is the new recording of Bach's Christmas Oratorio with the English Baroque Soloists conducted by John Eliot Gardiner (423 2322), the first authentic recording of the work on CD.

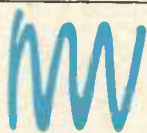
Decca, however, has taken a decisive step into the mid-price area for Christmas with three CD releases from back-catalogue. The collection of favourite carols titled O Come All Ye Faithful with the Bach Choir under David Willcocks and the Philip Jones Brass Ensemble (417-8982); The Joy Of Christmas, with Joan Sutherland conducted by Richard Bonyngue (421 0952) and A Christmas Offering with Leontyne Price, the VPO conducted by Karajan (421 1032), are all at the standard PolyGram dealer mid-price of £5.25.

And even CBS has its own seasonal mid-price offering, having

reduced its perennial Christmas seller, Howard Blake's The Snowman, with the Sinfonia of London conducted by the composer, to its dealer mid-price of £4.85 as it appears for the first time on CD (CD 71116).

On a more specialist note, The Sixteen, conducted by Harry Christophers, Sings Christmas Music from Medieval and Renaissance Europe with music by Tallis, Lassus, Jacob, Handel and others, including the original version of The Coventry Carol on a new Hyperion CD, CDA 66263.

MUSIC WEEK



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THE JOY of Christmas with Joan Sutherland is one of three mid-price CD releases from Decca.



THE FOLK roots of Christmas carols: former Steeleye Span singer Maddy Prior is now with The Carnival Band whose new release, A Tapestry of Christmas, is on Saydisc.

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