## MUSIC WEEK



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# New product: Jackson gets £½m TV push; £½m promo for Mirage Robinson's global role at EMI Levy latest Richards buys Oasis; Lauder leaves Demon West End theatre closure threat averted All the Christmas opening times Indie chart A&R: Going live with Alison and Eve; getting down to business with Grayson Industries (Richard Grayson right) and the latest singles



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### Music Video soars in Christmas rush

A VIDEO Christmas is on the cards for dealers with the market rising almost twice as fast as album sales.

Music video sales have increased by 31 per cent in a week while albums gained only 16 per cent, a figure normal for the pre-Christmas period.

Gallup chart manager Godfrey Rust comments: "Overall video sales are going up tremendously and staying well ahead of what is already a buoyant record market."

Virgin Vision managing director Angus Margerison says his company's sales have almost tripled in a month, adding: "Since March when prices came down and with more and more video releases coinciding with the corresponding albums, major retailers are having more confidence in the product. The current increase in turnover reflects the space the multiples and chains have been giving us."

chains have been giving us."

Bernard Blann, sales director of distributor MSD, reports a 46 per cent increase in turnover during the year with music video behind only children's product and films.

# Copyright laws in UK test case

EUROPEAN COPYRIGHT law is to be scrutinised in a test case by a British court at a time when the UK music industry is fighting for better protection under the Copyright Bill now going through Parliament.

In a joint action by the BPI and IFPI, writs have been served on MCR Productions, Mainline Records, Impulse Records and company directors Wilhelm Mittrich and Peter Collins. The action is

being brought on behalf of BMG Records and BMG Music and the writs allege that Elvis Presley product handled by the companies was manufactured illicitly in the Netherlands.

Says the BPI: "Some territories within the EEC have a short period of copyright protection. The defendants, who have been manufacturing product dating from the late Fifties and early Sixties, have

attempted to rely on this expiration of copyright to justify subsequent re-export to other territories within the EEC.

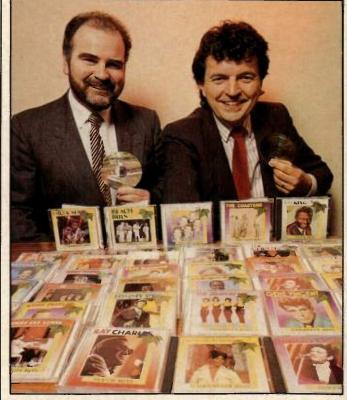
"The BPI and IFPI have sought legal advice which indicates that the free flow of goods doctrine does not apply in these circumstances and are now seeking a declaration in the UK courts to this effect."

The case revolves around 20 Presley titles on a variety of labels including Astan, Flashback, Platinum, Scana and Grand Canyon.

The Dutch exporter, Boogaard Trading — a company controlled

TO PAGE FOUR

PHONOGRAM STAFF have been told that Hein van der Ree is now managing director of the company. He joined with the title of general manager pending the outcome of legal action against former MD David Simone.



RECORD MERCHANDISERS this week unveiled the range of £3.99 compact discs which it will be launching through Woolworths stores in January. Forty titles in the series — called Evergreen — will be available then, with the number rising to 100 by April. Supplied by Mainline Records, the artists on display here include The Beach Boys, Nat King Cole, Ray Charles, George Jones, The Shangri-Las and The Platters. RM says pop, rock, classical and jazz will also be included. Pictured with the discs are RM buying director Terry Blackman (left) and chief executive Mike Sommers.

### Midem: 'bookings up 20%'

THE MIDEM organisation is claiming that for next year UK stand bookings are up by 20 per cent on 1987. New industry vigour generated by compact disc will be reflected in the hefty presence of CD manufacturers, of whom over 30 have booked stands so far.

Among the 91 UK companies

Among the 91 UK companies booked in are BMG, CBS Records, PolyGram International, K-tel International, Charly Records, Legend Music Group, SBK Songs, MTV, Old Gold Records, Pickwick International, Filmtrax, Heron Relay, PRT Records, Object Enterprises, Pinnacle Records, Rough Trade and Stylus Music.

Performing artists currently lined up for showcase concerts include T'Pau, the Communards, Squeeze, Wet Wet Wet and Sinitta.

Season's Greetings from all at WEA

- and don't forget ERIC CLAPTON 'Holy Mother'... CHER 'I Found Someone' FLEETWOOD MAC 'Family Man'... SIMPLY RED 'Ev'ry Time We Say Goodbye' BEE GEES 'E.S.P.'... FOREIGNER 'Say You Will'

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VICTOR COMPANY OF JAPAN, LIMITED

8-14, NIHONBASHI-HONCHO 4-CHOME, CHUO-KU, TOKYO 103, JAPAN



TV star hits

COPASETIC RECORDS has produced seasonal packaging for Merry Christmas Baby by Dee Dee Brown, who as Dorothy Brown played Lorraine Baker in TV soap

Distributed by Jetstar and EMI, the

single is sleeved in a Christmas Card

format. Copasetic's Mike Plumley in-

tends to extend this ReCard packag-

EMI IS releasing a single, Loving

Me Lately, from Aslan to coincide

with an eight-date tour beginning

on January 14.

THE POGUES are to tour in

February and March to support a

new release through Stiff.

ing to birthdays and anniversaries

Crossroads

opera Crossroads.

ASLAN: HOPING to become a lion of pop?

### MUSIC WEEK

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### **Jackson** gets £1/2m TV push by Stylus

A £500,000 TV campaign in support of The Michael Jackson Mix is being mounted by Stylus.

Breaking this week in Central and HTV, it will roll out nationally later. Press advertising has also been bought and an in-store campaign

organised.

The 40-track album, dealer priced at £5.21 (compact disc £10.43), includes Ben, Ain't No Sunshine, Got To Be There, Rockin' Robin and Lookin' Through The

### £1/4m Jack plug

STYLUS IS mounting a £1/4m TV campaign in support of Jack Mix 88 — The Best Of Mirage.

The promotion breaks on Monday (21) in Granada, HTV, TVS and Applies before rolling out notionally. Anglia before rolling out nationally. It will be backed by press advertising, an in-store campaign and consumer competitions.

Dealer priced at £4.17 (compact

disc £6.95), the 88-track album features Mirage's three hit singles and new remixes of other dance hits

A SINGLE from INXS, New

Sensation, is to be released by

Phonogram to tie in with a UK tour

starting on February 5.

EPIC IS releasing the soundtrack

to Steven Spielberg's Inner Space

on January 4.

Robinson gets EMI global role

THE NEWLY created post of president and chief executive, EMI Music Publishing Worldwide, has been given to Irwin Z Robinson with immediate effect, according to an announcement last week by chair-man and CEO Bhaskar Menon.

The appointment consolidates for the first time EMI's entire music publishing interests into a single worldwide division. This comprises 125 companies operating in 23 tries with a total staff of 300. 23 coun-

Robinson, who will report directly to Menon, has responsibility for the management and development of EMI's worldwide music publishing business. He is also acting as presi dent of the Screen Gems/EMI and Colgems/EMI music publishing companies in the US, pending an appointment he will make within the next month. Robinson will also name a chief financial officer worldwide who will be based in New York with

The new EMI publishing supremo has been in the business for 25



ROBINSON TAKES up a newlycreated post.

years, starting as business affairs manager with Zodiac Music and Palette Records, followed by 13 years with Screen Gems, initially as house counsel and then as VP and general manager of Screen Gems-EMI Music. He was president of US operations for Chappell/Intersong Music from 1977 until his present move.

Menon comments: "Everyone in EMI Music is delighted to welcome Irwin back to our company. I am very excited that an executive of his high stature and accomplishments in the industry has assumed leadership of all our music publishing com-panies on a global basis."

## John Pattrick:

A&R and marketing, Angel Records, leaves Los Angeles in the new year to return to the UK to take up the new post of director, interntional marketing at the Inernational Classical Division, EMI.

Pattrick, who was previously a successful general manager EMI Records (UK) Classical Division, will report to Peter Andry, president, ICD.

Two other changes in the ICD are the promotion of Andrew Little to manager marketing ICD, and the appointment of Yehuda Shapiro to manager, promotion and communications ICD.

Shapiro joins ICD from Poly-Gram's Deutsche Grammophon, where he was public relations man-ager. He follows Marius Carboni who last month left PolyGram's Decca for the EMI UK Classical Division where he is press and promotions



RECENT MOVES: Sharp End Promotions to Grafton House, 2/3 Golden Square, London W1R 3AD (01-439 8442) ... Serious Records to Unit 30, Sheraton Business Centre, Wadsworth Road, Perivale, Midtre, Wadsworth Road, Perivale, Middlesex UB6 7JB (01-991 5705; telex 8954958) ... Jay Cee Music's new telephone number is 051-493 1166 ... Disctronics (UK) Limited to 24 Queen Annes Gate, London SW1H 9AD (01-222 6878; fax 01-222 4407: telex 263851) ... The Really Useful Record Company and Music Publishing to 12/13 Richmond Buildings, Dean Street, London W1V 5AF (01-439 7515; telex 917605 Garden; fax 01-439 8021) ... Paisley Park Records and CRF Management to Records and CRF Management to 28 Alexander Street, London W2 5NU (tel: 01-221 2110; new fax number is 01-221 3070).





THE POGUES plan a Stiff touring schedule



### Copyright

FROM PAGE ONE

by Mittrich — was successfully taken to court by BMG during August when it was revealed that 600,000 units had been delivered to the UK. Because of the weak-ness of copyright law in the Netherlands, the case was brought under unfair competition legisla-tion and Boogaard recently over-turned the original decision on appeal.

However, IFPI legal adviser landiffey comments: "That decision Haffey comments: relates purely to Dutch competition law and has no bearing on the legal status of these products in

England."

Mainline managing director Collins responds: "We have received a writ from BMG but know nothing about the involvement of the BPI or, indeed, the IFPI in this matter. BMG has not yet provided us with particulars of the claim other than in general terms.

"However, it is clear from the

writ that it does not relate to any recordings which we are currently selling nor indeed have sold for some time. We will be responding to the claim when it is eventually

### **East-West** pact on DAT

A SYSTEM allowing limited home copying using digital audio tape is likely to be proposed by a joint forum of European and Japanese hardware manufacturers as a solu-

tion to the DAT problem.

More details of the companies' round table meeting in Paris (MW, December 12) have emerged this week and it is becoming apparent that they want a technical solution

and that they want it quickly.

Bob van Meurs, Philips' head of hi-fi and compact disc operations and one of those present at the meeting, says: "The discussion has resulted in an agreement that the Japanese and European hardware industries will jointly work out a technical solution aimed at 'damage limitation', which could be acceptable to the music industry."

The IFPI, although taking no direct part in the discussions, is keeping a watching brief and offering advice.

## Lords defeat levy, but offer rental hope

DESPITE COMING under heavy fire from both left and right for his decision to reverse Conservative policy and drop a tape levy from the Copyright Bill, trade minister Lord Young comfortably defeated a pro-levy amendment by 126 votes to 79 in a lively House of Lords debate on home taping last week.

However, a consolation prize was given to the music industry when Lord Young repeated a previous promise by junior minister Lord Beaverbrook to "look further" at the industry's case for protection against the growth of record ren-

The vote came during the committee stage of the bill, which will now be completed after Christmas.

The bill will later go to the Commons and the Government intends to have it on the statute book by next summer.

The attack on the Government was led by senior Conservative peer Earl Ferrers, who pointed out that four earlier official pronouncements, the latest of them as recent as last June, had firmly committed the Government to the levy. Earl Ferrers called on Lord Young to explain this volte-face which, he said, runs against "the basic principles of copyright enshrined in English law for nearly three centur-

From the Labour side, Lord Ted Willis argued on behalf of the individual copyright owners who suf-fered from home taping and called for any future legislation to make provision for a video as well as an audio levy. Other peers who spoke in the 90-minute debate focused on what Earl Ferrers called the "curious, if not absurd" position of home taping which will remain illegal under the proposals.

The most significant anti-levy speech came from Liberal peer Lord Kilmarnock, whose claim that organisations representing the blind were not happy with schemes for exempting them from the levy was eagerly seized on by Lord Young as a reason for rejecting the levy. In reply, Earl Ferrers explained that even if a blind person bought twice the average number of blank tapes, the extra cost in a year would be only about £1.60.

### Richards rescues **Oasis from receivers**

RACKING OPERATION Oasis Merchandising Services has been bought from the receivers by Ray Richards' holding company, Meek-

Richards, who already owns PRT, Damont and Maison Rouge Studios, acquired Oasis in the wake of the company calling in the receivers in October. Under its new ownership, it will be known as

Oasis Merchandising Limited.
Oasis services 4,000 garages, supermarkets and other non-specialist music outlets with tapes, discs and other goods and last year had a turnover exceeding £3m. Its workforce of 52 is to be retained under some retained under new managing director Brian Smith.



MOSCOW: The era of glasnost has brought an attack the USSR state-owned Melo-diya record company for its policy of licensing western product for Russian release.

A letter in the Soviet Culture A letter in the Soviet Culture newspaper questions whether there is anyone at Melodiya qualified to select foreign re-cords for Soviet release. It alleges that worthwhile re-cords are seldom issued and even then only after long de-lays. Melodiya executives de-fend their position by pointing fend their position by pointing out that they cannot deal direct in the international market, but must go through the Mezhkniga trading agency, also Government-controlled, which has 60 years of experience in importing and export-ing books and printed music but is unfamiliar with the record market.

NEW YORK: The Harry Fox Agency, T B Harms and Jem Records have reached a settlement in the Harms action charging Jem with copyright infringement caused by un-licensed importation of a Frank Sinatra album from New Zealand.

As part of the agreement, Jem is not appealing against a federal court decision that would have forced importers to seek US mechanical licences in addition to paying mecha-nicals in the country of origin. The pact between Fox, representing most major publishers, and Jem, in essence represent-ing other importers, means importers will have to obtain li-cences only in the country of sale — not the country of ori-

V/UPPERTAL: A man here found guilty of bootleg manufacture and distribution has been sentenced by a West German district court to 22 months imprisonment, reflect-ing a sterner judicial attitude to such offences.



BASIL GABIDON, formerly with Steel Pulse, signs his new band, Bass Dance, to a publishing deal with Working/Chappell Music.

### Lauder leaves Demon for new acts

ANDREW LAUDER has resigned as managing director of Demon Records, the company he co-founded and has run for the past

Lauder, who is being replaced by Andy Childs, comments: "I'm

tunity to do other things.
"I've loved doing all the re-issues at Demon, but after five years I've pretty much covered my favourites and in the future I want to work with more new acts than Demon as

a company would want to support."

He will continue to be based at

Demon's offices until March and, after that, will still be involved with the company as a repertoire con-

## Drum up more business

At MIDEM '88

Music's International Marketplace. Palais des Festivals, Cannes. Jan 25-29 '88.

IT'S STILL NOT TOO LATE TO ATTEND — CALL PETER RHODES on 01-499 2317 INTERNATIONAL EXHIBITION ORGANISATION 4th FLOOR 9 STAFFORD STREET LONDON W1 TLX: 25230. Belouis Some Brother Beyond Cabaret Voltaire Joe Cocker Crowded House Cry No More Lisa Dalbello Anita Dobson Empire Great White Dizzie Heights Heart Tim Hutton Freddie Jackson Maze Megadeth Steve Miller Melba Moore Mornissey Partland Bre ique Sique Sputnik S for a great Christmas and rest assured our support is Paul Davis Gavin Christopher Tech & The Effx Vixen Glamour Camp Iron Maiden McCartney Kraftwerk Roger Waters Glass Tiger Steve Arrington Ben E. King Robbie Nevil Suze Marx O'Jays Duran Richard Best wishes from tzer Peter Wolf Grace Jones George Thorogood Brian PARLOPHONE Aslan View From Afrika Amazulu Rambaataa

# The show goes on as MU accepts new pay deal

THE POTENTIAL close-down of West End theatres has been averted with Musicians Union members voting to accept a new pay offer which will give them a minimum salary of £300 from October 1988. The new salary scales were agreed after the union and the management side, the Society of West End Theatres (SWET), had talks with ACAS.

Under the pay deal minimum rates will rise in three stages from the current £240. In January 1988, the rate will be £250 and it will increase to £275 in April. The pay agreement will remain in force until October 1989, with an additional cost-of-living award in April 1989.

Commenting on the agreement, Maurice Jennings, London district secretary of the MU, says that he is extremely happy with the outcome. "When you consider that most pay deals are now running at four per cent, to get from £214 to £300 in a little over a year is remarkable," he adds. For the management side, SWET chief executive Rupert Rhymes says that he is delighted that an agreement has been reached.



MAGNUM MUSIC Group has signed an exclusive UK distribution deal with German electronic music label Innovative Communication.

Pictured completing the agreement are (from left) Innovative's Mark Sakautsky and Peter Seiler and Magnum md Nigel Molden.

# Premier signs deal with J F Enterprises

PREMIER RECORDS, part of the Winter group of companies which also includes the Prima compact disc range and Jazzline label, has signed a long-term deal with J F Enterprises, the company started by former CBS Records commercial director Jack Florey.

Florey, who was most recently with RCA/Ariola, will be responsible for developing the sales and marketing activities of the group, based at Premier's Holloway Road offices (01-281 3811).

# Videoprint now on line, production to hit 2½m

THE NEW Videoprint plant at Wandsworth, south London, is now in production with a forecast 2.4m units duplicated by the end of this year compared with 400,000 in 1983.

The premises cover 49,000 square feet, comprising a large duplication hall with space for 2,000 machines, offices and warehousing.

ing.
Videoprint's parent company,
Mayking Records, is also moving
into the same address.

The plant represents an investment of £3m, mostly financed by Investors In Industry (3i), and Videoprint's production capacity is now around 100,000 units per week.

The company is increasing its workforce by 50 per cent to about 90 full-time employees by the end of the year.

The anticipated combined Videoprint/Mayking turnover for 1987/88 will be £15m, up £3m from the current year's figure.

## MUSICAL

PROMOTED TO director of international A&R at CBS is Malcolm Eade ... In the wake of Brian McLaughlin's promotion to managing director of HMV, his old post of operations director is being split between two people. Charlie McIntyre becomes sales manager and will be responsible for sales and buying, while Chris Rimmer is appointed general manager of store operations ... Changes at EMI: Keith Staton is moving to general manager singles promotion and Malcolm Anderson is to replace him.

NIMBUS RECORDS, the UK's first manufacturer of compact discs, has completed its first commercial production of CD-ROM (read-only memory). The data-storage discs carry cartographic information and are being sold to the oil industry.

THE TITLE of the newly-released video cassette from The Eurythmics is Eurythmics Live and not as stated in MW last week. The video, which was recorded on the group's Revence tour earlier this year, has a dea er price of £10.42 and is distributed by PolyGram Music Video.

 ACE RECORDS is lounching a new jazz label, BGP. The project is c joint venture with DJs Giles Peterson and Baz Fe Jazz and will feature both UK and American artists.



## PHONOGRAM HIT GOLD AGAIN

### **WET WET WET**

### **DEF LEPPARD**



### POPPED IN SOULED OUT

**INCLUDES THE HIT SINGLES** 

WISHING I WAS LUCKY SWEET LITTLE MYSTERY ANGEL EYES

CD: 832 726-2 · LP: JWWWL I · MC: JWWWM I



### **HYSTERIA**

**INCLUDES THE HIT SINGLES** 

ANIMAL **POUR SOME SUGAR ON ME** HYSTERIA

CD: 830 675-2 · LP: HYSLP I · MC: HYSMC I

## T.V. AD BOOST CAMPAIGN FROM DECEMBER 14TH

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30 & 10 SECOND ADS
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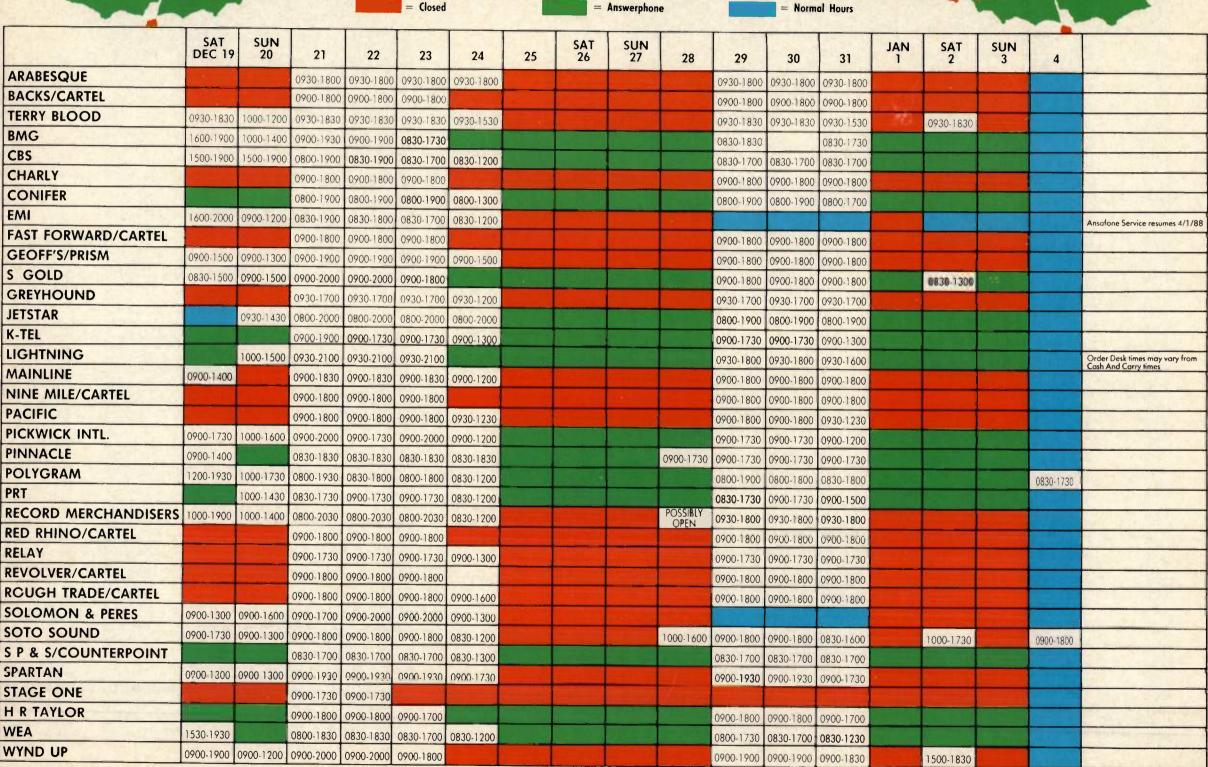


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HR	ISTN	IAS O	PENI	NG T	IMES
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35 37 6 GOTTA HAVE YOU (IN MY LIFE)
Square One (12)SQR001 (1)

36 28 , LET THERE BE ROCK Under Cne Flag 12FLAG103 (P)

Saturday 7STD1 (12 — STD1) (A)

37 35 6 SAVIN' MYSELF

38 NEW JUST TO GET BY

## DISTRIBUTION

STRETCHIN' THE PIECES C.C.C.R. Crew

1 1 8	MY BABY JUST CARES FOR ME Nina Simone Charly CYZ7112 (12 — CYZ112) (CH)
2 2 6	JACK MIX IV Mirage Debut DEBT(X)3035 (A)
3 5 2	BOG EYED JOG Ray Moore Play PLAY224 (SP)
4 3 5	I STARTED SOMETHING I COULDN'T FINISH The Smiths Rough Trade RT(T)198 (I/RT)
5 4 15	PUMP UP THE VOLUME/ANITINA () MARRS 4AD(B) AD 707 (I/RT)
6 6 14	BIRTHDAY Sugarcubes One Little Indian (12) 7TP7 (I/NM)
7 7 11	THE CIRCUS (Remix)  Erasure Mute (1) MUTE66(T) (I/RT/SP)
8 12 2	WILLIAM IT WAS REALLY NOTHING The Smiths Rough Trade RT(T) 166 (1/RT)
9 NEW	DOWNTOWN Justified Ancients Of Mumu  KLF Communications JAMS27(T) (I/RT)
10 8 2	THE PEEL SESSIONS (VOLUME 2) New Order Strange Fruit SFPS039 (P)
NEW!	WE WON'T GIVE IN Slade Cheapskate BOYZ2 (P)
12 NEW	TIMPERLEY SUNSET Frank Sidebottom In Tape IT(TI)048 (I/RR)
13 10 11	WHO'S THAT MIX This Year's Blonde Debut DEBT(X)3034 (A)
14 13 4	FLYING Chas & Dave Bunce 78UNI (A)
15 9 7	FEMALES The Cookie Crew Rhythm King/Mute LEFT 12 (1/RT)
16 16 7	BEVERLY HILLS COP The Big X Crewe Uptown 7UTR5 (12"—12UTR5) (A)

17 NEW	C.C.C.R. Crew	Circle City CCY(T)1 (A
18 18 20	TRUE FAITH	
		FAC 183/7 (12 — FAC 183) (
19 14 8	BEATS + PIECES Ahe Cold Cut featuring Floomas	ad Of Our Time CCUT1 (I/R ster Squeeze
20 20 8	BLUE MONDAY New Order	Factory FAC73 (
<b>21</b> 15 7	THE PEEL SESSIONS Joy Division	Strange Fruit SFPS033 (
22 11 2	OPEN UP Red Lorry Yellow Lorry	Situation Two SIT49(T) (I/R
23 21 2	GLASGOW RANGERS	
04	GIRLFRIEND IN A CO	
24 27 15	The Smiths	Rough Trade RT 197 (I/R
25 NEW	STUFF THE TURKEY Alien Sex Fiend	Anagram (12)ANA40 (
<b>26</b> 24 8	BLUE WATER Fields Of The Nephilim	Situation Two SIT48 (T) (I/R
<b>27</b> 30 2	FUCK YOU Overkill Us	nder One Flag 12FLAG104 (
<b>28</b> 31 5	EAT THE RICH Motorhead	GWR GWR6 (12"-GWT6) (
29 17 2	THE PEEL SESSIONS The Damned	Stronge Fruit SFPS040 (
3041 14	TEMPLE OF LOVE Sisters Of Mercy Mer	rciful Release MR (X) 27 (I/RI
31 22 2	BAD HEARTS Xymox	4AD BAD711 (I/R
<b>32</b> 23 3	GET DOWN Derek B	Music Of Life NOTE 007 (
<b>33</b> 19 2	NIGHT TRACKS The Mighty Lemon Drops	Night Trax SFNT004 (
34 26 4	HOUSE REACTION	Koolkat KOOLT9 (A

20	8	BLUE MONDAY New Order Factory FAC73 (P)	38	NE	Babakoto Union Jack (12)KOTI (A)
15	7	THE PEEL SESSIONS Joy Division Strange Fruit SFPS033 (P)	39	R	■ NEVER LET ME DOWN AGAIN Depeche Mode Mute (12)BONG14 (I/RT/SP)
11	2	OPEN UP Red Lorry Yellow Lorry Situation Two SIT49(T) (I/RT)	40	25	THE PEEL SESSIONS  Wire Strange Fruit SFPS041 (P)
21	2	GLASGOW RANGERS BOYS Boys In Blue First Night (12)GRB1 (P)	41	33	LOVE IT (COLD CUT MIX) Society  Big Life BLR1(T) (I/RT)
27	15	GIRLFRIEND IN A COMA The Smiths Rough Trade RT 197 (I/RT)	42	2 R	BEAVER PATROL Pop Will Eat Itself Chapter 22 (12)CHAP16 (I/NM)
H	W	STUFF THE TURKEY Alien Sex Fiend Anagram (12)ANA40 (P)	43	8 40	LET'S START II DANCE AGAIN  Hamilton Bohannon Domino DOM3T (CH)
24	8	BLUE WATER Fields Of The Nephilim Situation Two SIT48 (T) (I/RT)	44	39	AT THE GYM 5 Man To Man  Bolts BOLTS107 (12"—BOLTS1012) (P)
30	2	FUCK YOU Overkill Under One Flag 12FLAG104 (P)	45	32	THE PEEL SESSIONS 2 Electro Hippies Strange Fruit SFPS 042 (P)
31	5	EAT THE RICH Motorhead GWR GWR6 (12"-GWT6) (A)	46	R	SOFT AS YOUR FACE The Soup Dragons Raw TV Products RTV(12)4 (I/RT)
17	2	THE PEEL SESSIONS The Damned Stronge Fruit SFPS040 (P)	47	NE	WORKER FOR THE WIND/ALBA Ridge RRS007 (A)
41	14	TEMPLE OF LOVE Sisters Of Mercy Merciful Release MR (X) 27 (I/RR)	48	R	POWER Fields Of The Nep nilim Situation Two SIT42(T) (1/RT)
22	2	BAD HEARTS Xymox 4AD BAD711 (I/RT)	49	50	7 THE PEEL SESSIONS 7 That Petrol Emotion Stronge Fruit SFPS038 (P)
23	3	GET DOWN Derek B Music Of Life NOTE 007 (P)	50	36	2 One Thousand Violins Report REPX1(T) (PAC)
19	2	NIGHT TRACKS The Mighty Lemon Drops Night Trax SFNT004 (P)			
26	4	HOUSE REACTION T-Cut-F Koolkat KOOLT9 (A)	J		ADVEFTISEMENT
I	-	25 ALBUMS		S LAST WEEK	01-961 5818 REGGAE REGGAE DISCO CHART CHART
1	36	THE CIRCUS  Fracture  Mute STIMM 35 (I/RT/SP)	1 2	(1)	GET READY France Poul Live And Love/LLD 46  IF L GIVE MY HEART, ohn McLean Anwa/ARI 66



'JESUS MEETS THE STUPIDS' by THE STUPIDS (SOL 7)



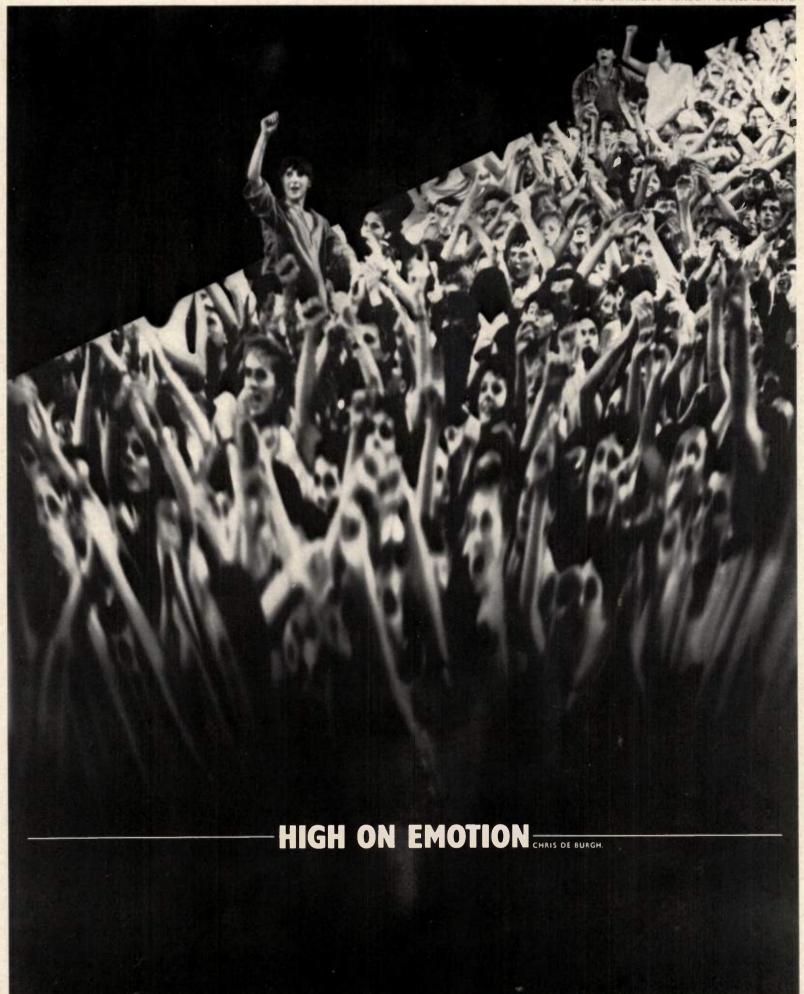
PHONE PINNACLE 0689 73144 Lines open until 6.30pm

T-Cut-F	Koolkat KOOLT9 (A)
TOP 25 A	ALBUMS
THE CIRCUS 1 36 Erasure	Mute STUMM 35 (I/RT/\$P)
2 2 10 STRANGEWAYS H	Rough Trade ROUGH106 (I/RT)
3 8 MY BABY JUST CA	ARES FOR ME Charly CR30217 (CH)
4 NEW BEST OF HOUSE	Serious BOIT1 (A)
5 NEW THE CUTTER AND	Ridge RR008 (RM/PROJ/CM)
6 RE LES MISERABLES Original London Cast	First Night ENCORE1 (P)
7 6 16 SUBSTANCE New Order	Factory FACT 200 (P)
8 4 2 OUT OF OUR IDI	Demon XFIEND67 (P)
9 5 5 BEST OF HOUSE Various	Serious BEHO 3 (A)
Barbara Dickson	Theobald Dickson TDP001 (P)
The Fall	Cog Sinister COG1 (I/RT)
HATEUL OF HOLL	Mute STUMM25 (I/RT/SP)
THE QUEEN IS DE	Rough Trade ROUGH 76 (I/RT)
THE WORLD WON	Rough Trade ROUGH 96 (I/RT) N'T LISTEN
The Smiths  16 New JAZZ JUICE 6	Rough Trade ROUGH 101 (I/RT)
17 8 UPFRONT 8	Streetsounds SOUND9 (A)
HOUSEMASTERS	Serious UPFT8 (A)
JACKMASTER VOL	
20 17 10 MUSIC FOR THE M	
Depeche Mode  THE MEETING Incontation	Mute STUMM 47 (I/RT/SP) Hiam HIAM94 (A)
22 22 7 THE SMITHS The Smiths	Rough Trade ROUGH61 (I/RT)
23 16 8 GEORGE BEST Wedding Present	Reception LEEDS001 (I/RR)
24 19 7 MEAT IS MURDER The Smiths	Rough Trade ROUGH81 (I/RT)
25 RE LOUDER THAN BO	

50 36 2 One Thousand Vialins R	eport REPX1(T) (PAC
11	
STAR ADVERTISEMENT	
STE RADVERTISEIVEIVI	250041
01-961 5818	REGGAE
THIS LAST REGGAE DISCO CHAR	T CHART
1 (1) GET READY Franke Poul	Live And Love/LLD 46
2 (2) IF I GIVE MY HEART . ohn McLean	Anwa/ARI 66
3 (6) SCME GUYS HAVE ALL THE LUCK MOXH	ePriest Ten/TENT 198
4 (3) GUILTY OF LOVING YOU Corl Sincleir	Kalabash, KAL 006
5 (4) BAD BOY Courtney Melody	Techniques/WR 22
6 (10) BIG BATTY GIRL Flourgun 7 (5) BUBBLE N' ROCK Little Clarke	Y and DYDD 0107
	Y and DYDD 0109
9 (11) SHE'S MY BABY Administrators	Grove n' Quarter/CRD 003
10 (14) AGONY Red Dragon	Techniques/WR 24
11 (15) LEAVE IT TO ME Fronks Poul	Mood es/RG 2
12 (13) NEVER FOUND A LOVE Winsome	Fine Styler FS 014
13 (16) JAZZY KIND OF LOVE Cyo	Ciyo/CIYO 1
14 (12) SARA Frankie Paul	Supreme/SUPT 1
15 (-) NEVER GONNA GIVE YOU UP Jean Adeb	amba ADEJ
16 [—] WHEN SOMEBODY LOVES D Glasgow	Greensleeves/UKMC 27
17 (—) ONE THE HARD WAY Chuck Turner	Live and Love/LLD 55
18 (—) PLACE IN THE SUN Kol	Anwo/ARI65
19 (—) HOOKED ON YOU Trevor Harriey	Massive/MASS 1
20 (—) BLUEBERRY HILL Yellowman	Greensleeves/GRED 012
REGGAE ALBUM CHAR	T
1 (2) NICE TO HAVE YOU BACK AGAIN Joyce	re Band Orbitane/OLP 026
2 (3) SO AMAZING Jonet Koy	Body Music/JANET 01
3 (1) RIGHT HERE IS WHERE Kenny Homelton	Scorpio/KH 7777
4 (4) GIVE ME THAT FEELING Franks Paul	Moonies/MR 1004
5 (5) KILL THEM WITH IT Admiral Bailey	Live And Love/LALP 19
6 (8) RUB A DUB MARKET Frontie Paul	Mango/LPS 9882
7 (9) THE REAL ENEMY Mighry Diamonds	Greensleeves/GREL 102
8 (7) ALL SEASONS Various Aillistes	Class Music CMLP 002
9 (10) GOTTO BE Pinchers	Live And Love LALP 13
10 (18) VALLEY OF TEARS Rocky Campbell 11 (23) MAXI Maxi Priest	Angela/ANGELA 001LP
11 (23) MAXI Maxi Priest 12 (24) IN THIS TIME Peter Hunningale	Ten/DIX 64 Street Vibes/SVLP 001
13 (6) GREAT AMBITION Lt Sticke	Super Power/SPLP 4
14 (14) MARVELLOUS Noturalite	Realishes LPRR 08
15 (12) ORDINARY MAN Parkely	Body Music PAT 01
NEW RELEASE DISCOS	
GIRLS Michael Ellis	Big One/WBIG 7
SECOND THAT EMOTION The Blackstones	Bady Music/BZT 11
NEW DELEASE ALDUMA	
WARNING Fronks Poul	RAS RAS 3027
LEAVE PEOPLE BUSINESS Admiral Timber	Techniques/WRLP 13
	TOTAL TOTAL 13
ENCORE Gregory Isaacs	Kingdom/KVI 9030
PARTY RAVERS Vanous Artistes	Ringdom/KVL 9030 Planeer Int/PILP 50
	Ringdom/KVL 9030 Planeer Int/PILP 50 Scorpa/WENLP 3035

DANCEHALL FEVER Various Artisles

Y and D/YLP I











AS MENTIONED last week, most new releases now are being held back until the immediate aftermath of Christmas (they'll be detailed next issue), thankfully leaving room to work through some of the albums that deserve a review. However, singles out now include BLACKJACK Black Ink Mix (Champion CHAMP 12-59), strong jack track medley including Jingo, Axel F and Can U Dance, MG Can'f Get Enough (Of That Funky Stuff) (Rhythm Attack RTMS 1, via IMS/Phonogram), excellent juddering fierce modern remake of Kool & The Gang's 1973 US hit, Funky Stuff; 2 BAD 2 MENTION Do It (Intouch TWELVE 005, via EMI), cleverly AS MENTIONED last week, most

TWELVE 005, via EMI), cleverly under-stated mixture of recognisable gredients with some amusing tricks

On import are "SUPER STAR" A-MAR FEATURING JAY BEE ROCK AR FEATURING JAY BEE ROCK
Grasshopper Meets The Master
(Zakia PAL-7161), foscinating kung
fu-inspired concept of the Master
teaching Grasshopper how to scratch
mix, with lots of examples as
illustration; BOMB THE BASS Beat
Dis (Mister-Ron DOOD X 12001),
excellent mix-up of everything
including the kitchen sink, sorta
MIA,RIRIS meets Shoft; SEEBORN &
PUMA They Call Me Puma (Select
FMS 62304), from the spluttering
enunciation of this slinky rap they
could call him Sylvester (as in
Sylvester and Tweetie Pie!); KENNY
'JAMMIN' JASON & FAST EDDIE
featuring Paris Grey Don't Want It Hot Mix 5 HMF106), good simple clean house shuffler; HOUSE

MASTER BALDWIN featuring

Paris Grey (Future Sound Records
FSR1002), busy Paris wails her own

simple pulsing house composition: simple pulsing house composition; FANTASY CLUB Mystery Girl (Set Me Free) (International House Records IHR-002), vigorously skiltering house better in its instrumental mixes; TOM GROSE

AND THE VARSITY More Of You (Golden Boy/Next Plateau GN-8001), nice swaying jazz-funk vocal jagger; WINDJAMMER Winter Love (Sutra SUD 068), pleasant moodily (Sutra SUD 068), pleasant moodily tugging slowie.
Right, now into the LPs (the first two being on import): HUREY's

MACHINE The House That Rap Built (Sound Check/Next Plateau PLS1009), hot rap producer Hurby 'Luv Bug' Azor follows Jellybean in filling his own album with other artistes he's produced (the two tracks by Salt-n-Pepa already being hits under their own name); JUST-ICE Kool & Deadly (Fresh LPRE-5), specialist rap with reggae traces and specialist rap with reggae traces or risqué lyrics; VARIOUS ARTISTS

Christmas Rap (London/Profile LONLP 52), Run-DMC, Derek B, Spyder-D, Sweet Tee and other rap stars with letters for names combine for a terrific seasonal set; **KOOL MOE DEE** How Ya Like Me Now (Jive HIP 53), even Paul Simon's 50 Ways To Leave Your Lover gets adapted by this hot rapper; STEADY B What's My Name (Jive HIP 54), and the rap goes on; VARIOUS Jack Trax—The Third Album (Jack Trax JTRAX 3, via PRT), strong compilation of recent and strong compilation of recent and brand new Chicago house tracks;

VARIOUS House Beats 1 (Warrior Records WRLP 001, via Pinnacle), good compilation of previously unknown UK-created jack tracks;

VARIOUS ARTISTS Best Of House MARIOUS ARTISTS Best Of House Megamix (Serious Records BOIT1), many of the year's biggest house hits in two side-long megamixes by the Bower Boys and Double Trouble; MICHAEL COOPER Love Is Such A Funny Game (Warner Bros/King Jay 925 653-1), good rolling funky soul by an ex-member of ConFunkShun; MELI'SA MORGAN Good Love (Copital FST 2051), slick glossy MELI'SA MORGAN Good Love (Capitol EST 2051), slick glossy modern female soul, more Whitney than Anita; AUDREY WHEELER Let It Be Me (Capitol EST 2050), as above but possibly more Anita than Whitney; JABH 27), a consistent import seller for its slow soul Quiet Storm side; VANESSA BELL ARMSTRONG Vanessa BELL ARMSTRONG
Vanessa Bell Armstrong (Jive HIP 52),
powerful soul by one of America's
leading modern gospel stars; MINI
CURRY 100% (Timeless Records
TRPL 188), new—although, as the
Sheffield-based label's name suggests — timelessly traditional soul set by a lady whose included I Think I'm Over You was a recent import on Total Experience; THE JADE Mr Joy (Timeless Records TRPL 119), Marvin Gaye-flavoured satisfying soul from a few years ago, now likely to be classified as "rare groove"; GIORGE PETTUS (Giorge Pettus (MCA Records MCF 3406), sophisticated modern soul which sold on import for its slowies; TONY TERRY Forever its slowies; **TONY TERRY** Forever Yours (Epic 460504 1), good varied funk and soul with some lovely 50s-style slowies; **JOYCE SIMS** Come Into My Life (London LONLP 47), disappointing set with all her singles and only the sinuously swaying It Wasn't Easy getting attention of the newies; **EARTH WIND & FIRE** Touch The World (CBS 460409 1), characteristically breezy soul more now for home listening as outmoded on dancefloors; **LANIER & CO** Dancing In The Night (Syncopate SYLP 6001), traditional sophisticated soul produced by Willie Mitchell.

## Mestlamitton An American, Ware, wolfs in London

A RECENT London visitor was noted black music producer, songwriter and performer Leon Ware, here to check out a UK deal for his recently completed new US solo album (his first since the early Eighties) Undercover.
Ware did the rounds of the UK

dance industry under Tony Hall's auspices, having just completed some tracks with Hall's group (and arguably the UK's most successful

**RADIO LONDON** 

As he told MW, Ware was both staggered and delighted to find that the people whom he met in key positions in UK dance labels—the likes of Mike Sefton at A&M, Danny D at CoolTempo, Pete Tong at London, Julian Palmer at Fourth & Broadway, etc — were virtual fans, being familiar with his past work, his songs and albums.

"It's doubly impressive, because these are young guys, alive to the pulse of what's really happening at the moment, but they also have this deep knowledge of what has gone down before; they're totally dedi-cated music people of a type that's much rarer in the US. It's almost felt like coming home, being here in London eight years after I last vi-sited, because I'm meeting new friends who are treating me like an old friend they've known for years.

On a musical and business level, this instant rapport looks like paying dividends of which Ware didn't dream when he left LA: "Although my first priority in com-ing here was to look for a deal for my album, such is the interest from the people I've been talking to that it looks as if several other projects are going to materialise out of the trip. I called my wife the other day and told her she might just have to pack her bags soon and get to London, if I keep picking up work here! I've kept my workload fairly quiet over the last two years, but there's so much more interest in the

Ware will be working with Meecha Paris for Fourth & Broad-way, has been talking to Chrysalis/ CoolTempo about a couple of acts, and looks set to tie up with CBS for three more, including Paul John-

son.
"I'm not really a strategist when it comes to my work. Basically, I just feel it's great when I can wake up in the morning and realise I'm being well paid for something which I do well, but which also happens to be what I love to do. I might be an extremely rich man if I'd simply followed the Motown

clbum (which he both wrote and produced) for Marvin Gaye. The songs on that were all recorded by me originally, and it was like a bouquet to me when Motown asked me to take my own vocals off and re-do the whole thing with Marvin. I was very proud of what resulted but I needed to do other things too. My own Motown album Musical Massage could have gone wholesale to Marvin too; certainly, I'd have made more money out of it But no, I've never planned my career as financial strategy; it's been good to me anyway, and in the long run I do what I do for love of it. That's why I'm so keen to try the opportunities now offered. It's g ven me such a buzz that there's such an awareness of me; it's kind of inspirational."

Ware's songwriting has been similarly unforced but successful through the years. He's had an average of one strong cover version out of every five songs he has written, ever since the Isley Brothers did his Got To Have You Back fractionally over 20 years ago. Most of his writing of the last three years has gone into the Undercover album, now out in the US on the small Slingshot label, and likely to be heard here before long. In the meantime, it looks as if the name of Leon Ware is going to be a frequent credit under some UK dance chart entries very short-

'It's given me such a buzz that there's such awareness of me in the UK; it's kind of inspirational'

### RADIO LONDON ALIST NAT KING COLE: When I Foll in Love EXPOSE: Let Me Be The One Aristo MICHAEL JACKSON JELLYBEAN FEATURING ELISA FIORILLO: Who Found Who JELLYBEAN: Jingo KRUSH: House Arrest Epic ALEXANDER O'NEAL: Conscize STOCK AITKEN WATERMAN: WALLY JUMP JR & THE CRIMINAL ELEMENT: Tighten Up/1 Just Can't Stop Doncin' Breakout/A&M STEVE WALSH: Let's Get Together CLIMBERS BLACK FLAMES: Are You My Woman Def Jam (Import) J. BLACKFOOT: Respect Yourself WILLIE CLAYTON: Rockin' Chair Warlock (Import) CONTROLLERS: Sleeping Alone BORIS GARDINER: This Old House RCA GLADYS KNIGHT & THE PIPS: DAVID RUFFIN & EDDIE KENDRICK: RCA (Import) MICHAEL McEVOY: Gring Good Feeling

Pete Townshend Invites you to

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

JOYCE SIMS: Come Into My Life

IAN STARR:

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## TOPDANCES IN GLES

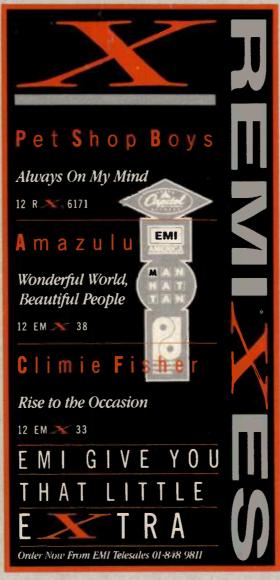
COMPILED BY MUSIC WEEK FROM GALLUP DATA. BUBBLERS ARE FROM OUTSIDE THE TOP 50 ON THEIR WAY UP



0	P	1	0	A	L	B	U	M	5
-	<sub>2</sub> WI	HENE	VER YO	DU NE	ED S	OMEB	ODY		

1 3	Rick Astley	RCA PL 71529/PK 71529 (BMG)
2 4 15	BAD Michael Jackson	Epic 4502901/4502904 (C)
3 2 8	HEARSAY Alexander O'Neal	Tabu 4509361/4509364 (C)
4 5 3	YOU CAN DANCE Madonna	Sire WX76/WX76C (W)
<b>5</b> <sup>3</sup> <sup>2</sup>	MAXI Maxi Priest	10/Virgin DIX64/CDIX64 (E)
6 8 4	WHITNEY Whitney Houston	Arista 208141/408141 (BMG)
7 7 4	LOVE SONGS Tels Michael Jackson & Dian	star STAR2298/STAC2298 (BMG) a Ross
8 6 6	FROM MOTOWN W	/ITH LOVE K-tel NE1381/CE2381 (K)
9 RE	RUNNING IN THE F Level 42	AMILY Polydor POLH42/POLHC42 (F)
10 RE	GIVE ME THE REASO	ON Enic 4501341/4501344 (C)

21 14 8	WHENEVER YOU NEED SOM Rick Astley RCA PB 41567 (12	EBODY PT 41568) (BMG)
22 11 7	SHO' YOU RIGHT Barry White Breakout	/A&M USA(T) 614 (F)
23 NEW	G.T.O. Sinitta Fa	nfare (12)FAN 14 (A)
24 13 8	DINNER WITH GERSHWIN Donna Summer Warner B	rothers U8237(T) (W)
<b>25</b> <sup>22</sup> <sup>2</sup>	GHOST HOUSE House Engineers Synco	pate/EMI (12)SY8 (E)
26 21 2	LET'S GET TOGETHER TONI Steve Walsh	TE A.1. (12)A1303 (A)
27 NEW	CHRISTMAS IN HOLLIS Run-D.MC. Lo	ndon LON(X) 163 (F)
<b>28</b> 29 3	WHEN WILL I BE FAMOUS Bros	CBS ATOM(T)2 (C)
29 NEW	JOCK MIX 1 Mad Jocks Featuring Jockmaster BA	Debut/Passion DEBT(X) 3037 (A)

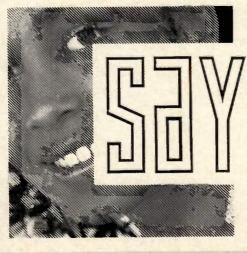


3019 3 ARC WITHOUT A CROWN
ABC Neutron/Phonogram (41(x) 113 (F)
31 18 7 Minera
Debut/rassion DEB1(A) 3033 (A)
RISE TO THE OCCASION
Cilinie Fisher EMI (12)EM 33 (E)
33 36 2 EVENTE BE THE ONE
Expose Arista KIS(1) 43 (BING)
34 26 4 Miles lave feeturing Roy Avers Island (12) RPW81 (5)
island (12) bkvvot (r)
MR SLEAZE/LOVE IN THE 1st DEGREE
Bullationalid Condon MAINA 14 (12 — MAINA 14) (F)
36 25 6 Luther Vandross Epic LUTH(T) 4 (C)
Epic Lottle Validross Epic Lottle (1) 4 (C)
37 30 2 Meli'sa Morgan Capitol (12)CL475 (E)
Capitol (12)CE473 (E)
38 40 2 Fatback Band Moster Mix (12) CHE8415 (A)
TOIDUCK DOILD THIS TILL THE TI
39 NEW Samantha Fox Jive FOXY(T) 8 (BMG)
AIFVED CAVIALL LID ONLY OLL
John Paul Barrett Westside WSR(T) 2 (A)
IF I GAVE MY HEART TO YOU
41 45 3 John McLean Ariwa ARI66 (I/JS)
VOVACEVOVACE
42 37 8 Desireless CBS DESI(T) 1 (C)
I SAW MOMMY KISSING Motour 78/1455
43 49 3 Michael Jackson/Jackson 5 (12" — ZT 41656) (BMG)
FEMALES (GET ON LID)
44 38 7 Cookie Crew Rhythm King/Mute LEFT 12(T) (I/RT)
LET'S RELOVEDS TONIGHT
45 33 4 Sherrick Warner Brothers W8146 (T) (W)
CTDETCHIAN THE DIECEC
Circle City CCY(T) 1 (A)
RODY POCKIN'
47 24 4 Errol Brown WEA YZ162(T) (W)
THE ROY'S CONE CRATY
Fontana/Phonogram SFSP9(12) (F)
MY LOVE IS CHAPANTEED
Sybil Champion CHAMP (12)55 (BMG)
DUMP UP THE VOLUME/ANITINA / )
50 41 16 M/A/R/R/S 4AD(B)AD 707 (I/RT)

### OP 10 BUBBLERS

	GIVE IT UP Doc Powell	Club/Phonogram JAB(X)61 (F)
		Ciud/Prioriogram JAB(A)61 (P)
2	TIME WARP II	U IIVETII (O/RAC)
	Damian	Jive JIVE(T)160(BMG)
3	BIG BATTY GAL	T I : MIDOS (IC (P)
	Flourgon	Techniques WR23 (JS/E)
4	WHERES MY LOVE G	
A LONG LA	Marvin Springer	Circle City CCY(T)2 (A)
5	PARKSIDE 5-2	
	Schoolly D	JIVE—(JIVET158) (BMG)
6	THE CHRISTMAS MIX	
0	Phil Spector/Various	Chrysalis CHS3202 (C)
7	THINK ME DID DON	E
	Admiral Bailey	Superpower (SPD13) (JS)
	JUST TO GET BY	
8	Babakoto	Union Jack (12)KUTI (A)
	THIS OLD HOUSE	
9		A PB41635 (12"-PT41636) (BMG)
	CHRISTMAS IN THE	
10	House Boy	Flair (12)FLA109 (BMG)

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### 1

This Week Was on Charling Artists (Producers) Publishers

31 17 5

32 26 8

33 28 8

34 NEW

35 24 8

36 47 2

**37** 48 2



Label 7 (12) Number (Distributor)

<b>A</b>	2 2 2	WHEN I FALL IN LOVE RCA PB 41683 (12-PT 41684) (BMG) Rick Astley (Stock/Aitken/Waterman) Chappell Music
Δ	3 3 3	THE WAY YOU MAKE ME FEEL Epic 651275 7 (12-651275 8) (C) Michael Jackson (Quincy Jones/Michael Jackson) Warner Bros. §
_	4 9 4	LOVE LETTERS  CBS MOYET (T)5 (C) Alison Moyet (Alison Moyet/Steve Brown) Famous Chappell
	5 1 9	CHINA IN YOUR HAND Siren/Virgin SRN64(12) (E) T'Pau (Ron Rogers/Tim Burgess) Virgin Music (§)
THE A	<b>6</b> 13 3	ROCKIN' AROUND THE CHRISTMAS TREE 10/Virgin TEN 2(12) (E Kim Wilde & Mel Smith (Mel & Kim) (Stuart Colman) Chappell Music
	7 5 4	WHAT DO YOU WANT TO MAKE THOSE Epic SHAKY 5 (C) Shakin' Stevens (Taylor/Stevens) SBK Utd Partnership/Redwaod (§)
	<b>8</b> 19 3	FAIRYTALE OF NEW YORK Pogue Mahone/Stiff NY 7 (12-NY 12) (E) The Pogues feat. Kirsty MacColl (Steve Lillywhite) Stiff Music
	9 15 2	THE LOOK OF LOVE  Sire W 8115(T) (W) Madonna (Madonna/Patrick Leonard) Warner Bros. Music
Δ	10 11 4	WHO FOUND WHO  Chrysalis JEL(X) 1 (C) Jellybean featuring Elisa Fiorillo (Jellybean) Chrysalis Music   S
	8 8	CRITICIZE  Tabu 651211 7 (12-651211 6) (C Alexander O'Neal (Jellybean Johnson) EMI Music ③
	12 6 6	LETTER FROM AMERICA The Proclaimers (Gerry Rafferty/Hugh Murphy) Zoo/Warner Bros. (\$\sqrt{s}\$)
	13 7 9	GOT MY MIND SET ON YOU O Dark Horse/WEA W8178(T) (W George Harrison (Jeff Lynne/George Harrison) Carlin Music ③
	14 10 4	ONCE UPON A LONG AGO Paul McCartney (Phil Ramone) MPL Communications (8)
Δ	<b>15</b> 27 5	TURN BACK THE CLOCK  Virgin VS(T) 1017 (E)  Johnny Hates Jazz (Calvin Hayes/Mike Nocitio) Copyright Control
	16 12 6	SO EMOTIONAL (Remix)  Arista RIS[T] 43 (BMG Whitney Houston (Narada Michael Walden) Warner Bros. Music ③
	<b>17</b> 33 4	EV'RY TIME WE SAY GOODBYE Simply Red (Ellis/Hucknall) Chappell Music (§)
	18 14 7	NEVER CAN SAY GOODBYE The Communards (-) Jobete Music (§)
	19 43 2	HEAVEN IS A PLACE ON EARTH  Virgin VS(T) 1036 (E Belinda Carlisle (Rick Nowels) Future Furniture/Shipwreck
To A	20 51 2	WHEN I FALL IN LOVE Nat King Cole (Lee Gillette) Chappell Music  Capitol (12)CL 15975 (E)
	<b>21</b> 32 3	ANGEL EYES Precious/Phonogram JEWEL 6(12) (F Wet Wet Wet (Michael Baker/Axel Kroll) Chrysalis/Precious
A A	<b>22</b> 36 2	CHILDREN SAY Polydor POSP(X) 911 (F) Level 42 (Badarou/Level 42) Level 42/Chappell/Island Visual Arts
	23 20 3	I'M THE MAN (DEF Uncensored Version) Island (12)IS 338 (F Anthrax (Eddie Kramer/Anthrax) Island Music
	24 22 5	SATELLITE The Hooters (Rick Chertoff) EMI Music  CBS 651168 7 (12-651168 6) (C)
<b>A</b>	25 NEW	TOUCHED BY THE HAND OF GOD Factory FAC 1937 (12"—193) (P) New Order (New Order) Be Music/Warner Bros. Music
	<b>26</b> 23 3	SOMEWHERE SOMEBODY Tent/RCA PB 41661 (12-PT 41662) (BMG Five Star (Dennis Lambert) Famous Chappell/MCA Music
	27 16 9	SOME GUYS HAVE ALL THE LUCK 10/Virgin TEN(T) 198 (E) Maxi Priest (Lindo/Dunbar/Shakespeare) Warner Bros. Music (§)
	28 25 5	I'VE BEEN IN LOVE BEFORE Siren/Virgin SRN29(12) (E) Cutting Crew (Steve Thompson/Michael Barbiero) Virgin Music
	29 21 8	(I'VE HAD) THE TIME OF MY LIFE RCA P849625 (12 PT49626) (BMG Bill Medley & Jennifer Warnes (De Andrea/M. Lloyd) EMI Music
	<b>30</b> 50 2	JINGO Chrysalis JEL(X) 2 (C) Jellybean (Jellybean) SBK Songs

BUILD Go! Discs GOD(X) 21 (C)
The Housemartins (John Williams/Housemartins) Go! Discs Music

MY BABY JUST CARES FOR ME Charly CYZ 7112 (12-CYZ 112) (CH)
Nina Simone (-) Copyright Control/EMI Music ③

TIGHTEN UP (I Just Can't Stop Dancin') Breakout/A&M USA(T) 621 (F) Wally Jump Jr./Criminal Element (Baker) Island/Mighty Three

HERE I GO AGAIN (USA Remix)
Whitesnake (Keith Olsen) Warner Bros. Music §

G.T.O. Sinitta (Stock/Aitken/Waterman) All Boys Music

### TITLES A-Z (WRITERS)

gent 88 EP (Tolbot (3)/Weller	My Baby Just Cares For Me
[]]]100	(Kahn/Donaldson)33
[1]]100 Il Hung Up (Gaye Bykers On	Never Can Say Goodbye
Acid)98	(Davis)18
Il Right Now (Rodgers/	Never Gonna Give You Up
Fraser)50	(Stock/Artken/
ways On My Mind	Waterman)90
(Thompson/Jomes/	On The Turning Away
Christopher)1	(Gilmour/Moore) 60
ngel Eyes (Clark/	Once Upon A Long Ago
Cunningham/Mitchell/	(McCartney)14
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ko (Gobnel)59	Waterman41
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Children Say (King/Bodarou/
Gould) 22
Chino In Your Hand (Decker/
Roger) 25
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Donno (Yalena) 85
Esp (B, R & M. Gibb) 75
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Say You Will (Jones'
Gramm)
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Shame (Stewart/Lennax) 76
Sho' You Right (White/Perry) (62
Sing For Ever (Prizeman) 58
So Emoshand (Stemberg) 71
Some Orbit (Stemberg) 72
Somewhere Somebody (Chamberfain/Balley) 26
Songs For Christmas '87 EP (Yanous) 88
Stimer Rop (Howks) 87
She Circus (Clarke) 86|| 89
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The Look Of Love (Madanna) 97
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47	59	3	HOUSE ARREST Krush (Gordon Brydon) MCA Music  Cleb/Phonogram JAB(X) 63 (F
48	54	2	RESCUE ME The Alarm   Porter/The Alarm   Illegal Music
49	39	11	MR SLEAZE/LOVE IN THE 15T DEGREE London NANA14 (NANX14) (F Bananarams (SAW) In A Bunch/Warners/All Beys ®
50	62	2	ALL RIGHT NOW Pelysi & Shirilie (Gary Langan) Blue Mountain Music
51	71	2	RISE TO THE OCCASION EMI (12)EM 33 (E Climie Fisher (Climie/Fisher/Hague) Chrysalis/Rondor Music
52	31	11	I WANT TO BE YOUR PROPERTY  MCA BONA(T) [F Blue Mercedes (Phil Harding/Ion Curnow) Magn=1/PolyGram Music (§
53	34	9	DINNER WITH GERSHWIN Donna Summer (Richard Perry) Warner Bros Music (§)
54	35	7	JACK MIX IV Debet/Passion DEBT(X) 3035 (A Mirage (Nicel Wright) Various
55	40	8	I WON'T CRY  Seproduction/RCA PB 41493 (12 - PT 41494) (BMG Glen Goldsmith (Jolley/Harris/Jolley) Reproduction
56	63	2	CHRISTMAS IN HOLLIS FFRR/Prafile/London LON(X) 163 (F RUN-D.M.C (RUN-D.M.C./Ett/Rubin) Warner Bross. Music
57	N	EW	I FOUND SOMEONE Geffen GEF 31(T) (W Cher (Michael Bolton) SBK Sangs
58	68	2	SING FOR EVER St. Philips Choir (-) Copyright Control  BBC RESL 222 (E
59	57	5	BIKO Charisma/Virgin PGS 6(12) (E Peter Gabriel (Kevin Killen/Peter Gabriel) Peter Gabriel Ltd
60	M	EW	ON THE TURNING AWAY Pink Floyd (Bob Ezrin/David Gilmour) Pink Floyd Music
61	38	4	HYSTERIA  Bludgeon Riffela Phonogram LEP(X) 3 (F Def Leppard (R Lange) Bludgeon Riffolo Warner Bros. / Lomba (S)
62	37	7	SHO' YOU RIGHT  Barry White (Barry White) Copyright Control
63	42	9	FAITH  Epic EMU(T) 3 (C George Michael (George Michael) Morrison Leahy Music ®

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PLATINUM GOLD (500,000) LAST NIGHT | DREAMT . . .) Rough Trade RT(T) 200 (I/RT) The Smiths (Johnny Marr/Marrissey/Stephen Street) Warner Bros. Music WHENEVER YOU NEED SOMEBODY O RCA PB 41567 (12-PT 41568) (BMG) Rick Astley (Stock/Aitken/Waterman) All Boys Music (\$)

(250,000)

Sindicates title available in sheet music

Panel Sales increase overlast week

Panel Sales increase of 50% or more overlast week

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

SILVER (250,000)

Fanfare (12)FAN 14 (A) 

George Michael (George Michael) Morrison Leehy Music (§ THE ONE I LOVE R.E.M. (Scott Litt/R.E.M.) Chappell Music I.R.S./MCA IRM(T) 46 (F) 64 61 4 BARCELONA Polydor POSP(X) 887 (F) Mercury/Caballe (Mercury/Richards) Mercury/EMI (§) **65** 53 7 REBEL WITHOUT A PAUSE
Public Enemy (Stephney/Shoklee/Ryder) Island Music 66 41 5

Samantha Fax (Steve Power/Sieve Lovell) Zomba Music 68 NEW THE SIMPLE TRUTH (A CHILD IS BORN) Chris De Burgh (Chris De Burgh) Rondor Music 69 72 2 WALKING IN THE AIR
CBS.A 3950 (12-QTA 3950) (C)
Peter Auty/Simfonia of London (Hoard Blake) Faber 70 NEW

TRUE DEVOTION

67 46 13

YOU WIN AGAIN 

Warrer Brothers W8351(T) (W)
Bee Gees (Mardin/Gibb Bros/Tench) Gibb Bros/Chappell 

(W)

SAYYOU WILL Atlantic A 9169(T) W Foreigner (Mick Jones) Intersong/Screen Gems-EMI Music NEW

STUTTER RAP (NO SLEEP . . .)

Morris Minor & The Majors (Grand Master Jelly Tot) 10 Music 72 NEW WAKE UP DEAD

Capitol (12)CL 476 (E)
Megadeth (Dave Mustaine/Randy Burns) Mustaine Music/Theory Music 73 NEW

JOCK MIX 1

Debut. Passion DEBT(X) 3037 (A)
Mad Jocks/Jockmaster BA (Wright) Santar [Leosang]/Island 74 NEW E.S.P. Warner Brothers W 8139(T) (W) Bee Gees (Arif Mardin/B., R. 8 M. Gibb) Gibb Brothers/Chappell

## TOP · 100 · ALBUMS

### INCORPORATING LP, CASSETTE & CD SALES

### NOW THAT'S WHAT I CALL MUSIC 10 \*\*\* Nol EMI/Virgin/PolyGram NOW 10 HITS 7 ★ Various CBS/WEA/RCA/Aristo HITS WHENEVER YOU NEED SOMEBODY \*\* CD Rick Astley RCA PL 71529 BAD \*\*\* CD Michael Jackson Epic 450290-1 ALL THE BEST! \*\* CD Paul McCartney Parlophone PMTV 1 BRIDGE OF SPIES \* CD Siren/Virgin SRNLP 8 THE SINGLES \* CD Pretenders Real/WEA WX 135 TANGO IN THE NIGHT \*\* CD Fleetwood Mac Warner Brothers WX65 ALWAYS GUARANTEED • CD Cliff Richard **EMI EMD 1004** THE BEST OF UB40 VOL 1 \* CD 10 Virgin UBTV 1 RAINDANCING ★ CD Alison Moyet CBS 450 152-1 SONGS FROM STAGE AND SCREEN • CD Michael Crawford/LSO Telstar Telstar STAR 2308 FAITH \* CD 13 George Michael Epic 460000 1 PET SHOP BOYS, ACTUALLY \* CD 14 **Pet Shop Boys** Parlophone PCSD 104 MEMORIES CD Elaine Paige Telstar STAR 2313 NOW THE CHRISTMAS ALBUM ★★★ EMI/Virgin NOX 1 LOVE SONGS • CD Michael Jackson & Diana Ross **Telstar STAR 2298** SIMPLY SHADOWS ★ The Shadows Polydor SHAD 1 YOU CAN DANCE \* CD Madonna Sire WX 76 WHITNEY \*\*\* CD

**Whitney Houston** 

Arista 208 141

### MUSIC WEEK





ESCAPE

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Name and Address of the Owner, where the Owner, which is the Owner, where the Owner, which is the Owner, where the Owner, which is the Owner, which i	
<b>59</b> <sup>68</sup>	STRANGEWAYS HERE WE COME • CD The Smiths Rough Trade ROUGH 106
60 49	A PORTRAIT OF MARIO LANZA Mario Lanza Stylus SMR 741
61 55	GIVE ME THE REASON ★ CD Luther Vandross Epic 450 134-1
<b>62</b> 57	BROTHERS IN ARMS ******* CD Dire Straits Vertigo/Phonogram VERH 25
<b>63</b> 71	GRACELAND ★★★★ CD Paul Simon Warner Brothers WX52
64 NEW	INSIDE INFORMATION CD Foreigner Atlantic WX 143
65 77	FUREYS FINEST Fureys & Davey Arthur  Telstor HSTAR 2311
66 82	MEN & WOMEN ★ CD Simply Red Elektra WX 85
<b>67</b> 62	SIXTIES PARTY MEGAMIX ALBUM • CD Telstar STAR 2307
<b>68</b> 63	HIT FACTORY ● CD Various Stylus SMR 740
<b>69</b> 59	THE BEST OF ALED JONES O Aled Jones 10/Virgin AJ 5
<b>70</b> 74	LET'S BOOGIE Shakin' Stevens Epic 460126-1
<b>71</b> 75	CRAZY NIGHTS CD Kiss Vertigo/Phonogram VERH 45
<b>72</b> 76	MY FAIR LADY ● CD Kiri Te Kanawa & Jeremy Irons  Decca/London MFL T
<b>73</b> 70	CHRONICLES • CD Steve Winwood Island SSW
<b>74</b> 61	MAXI CD Maxi Priest 10/Virgin DIX 64
75 RE	AUGUST ★ CD Eric Clapton  Duck/Warner Brothers WX 7
<b>76</b> 73	FREAK OUT CD Chic/Sister Sledge Telstar STAR 2315
<b>77</b> 93	THE PHIL SPECTOR CHRISTMAS ALBUM CD Various Chrysalis CDL 1625
<b>78</b> 94	JUST VISITING THIS PLANET CD Jellybean Chrysalis CHR 1569



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43	40	Various	A&M AMA 3911

43	40	A VERY SPECIAL CHRISTMAS CD Various	A&M AMA 3911
44	46	THE JOSHUA TREE *** CD U2	Island U26
45	38	BETWEEN THE LINES ★ CD Five Star	Tent/RCA PL 71505
46	39	RUNNING IN THE FAMILY ** CD Level 42	Polydor POLH 42
47	60	TUNNEL OF LOVE ★ CD Bruce Springsteen	CBS 460270-1
48	50	THE PEOPLE WHO GRINNED • The Housemartins	CD Go! Discs AGOLP 9
49	48	HIT MIX Various	Stylus SMR 744
50	51	DIRTY DANCING CD Original Soundtrack	RCA BL 86408
51	47	NOTHING LIKE THE SUN • CD Sting	A&M AMA 6402
52	52	BETE NOIRE • CD Bryan Ferry	Virgin V 2474
53	64	DANCING WITH STRANGERS * Chris Rea	CD Magnet MAGL 5071
54	43	THIS IS THE STORY  The Proclaimers	Chrysalis CHR 1602
55	65	THE SNOWMAN ● CD Howard Blake	CBS 71116
56	56	THE LOVE SONGS • CD Randy Crawford	Telstar STAR 2299
57	58	THE BEST OF PHIL LYNOTT & THI Phil Lynott & Thin Lizzy	N LIZZY CD Telstar STAR 2300
58	54	HYSTERIA ● CD Def Leppard Blud	geon Riff./Phono HYSLP 1

<b>79</b> 97	A MOMENTARY LAPSE OF REASON • CD Pink Floyd EMIEMD 1003
80 69	THE CHART SHOW DANCE HITS '87 CD Chrysolis ADD 1
81 66	FLOODLAND CD The Sisters Of Mercy Merciful Release MR 441L
<b>82</b> 83	MY BABY JUST CARES FOR ME CD Nina Simone Charly CR 30217
<b>83</b> 72	ESCAPE FROM TV Jan Hammer MCA MCF 3407
84 RE	20 GOLDEN GREATS ★ CD Nat King Cole EMIEMTV 9
<b>85</b> 67	CONTROL - THE REMIXES • CD Janet Jackson  Breakout/A&M MIXLP 1
<b>86</b> 95	PRESLEY - THE ALL TIME GREATEST HITS • CD Elvis Presley RCA PL 90100
<b>87</b> 90	TRUE BLUE ★★★★★ CD Madonna Sire WX54
88 79	CHARACTERS • CD Stevie Wonder RCAZL72001
89 81	BEST OF JAMES BROWN-GODFATHER • CD James Brown K-Tel NE 1376
90 91	OST 'WHO'S THAT GIRL' • CD Madonna/Various Sire WX102
91 99	QUEEN'S GREATEST HITS **** CD Queen Parlophone EMTV 30
92 NEW	UPFRONT 9 Various Serious UPFT 9
93 98	SOLITUDE STANDING ★ CD Suzanne Vega A&M SUZLP 2
94 86	MAINSTREAM • CD Lloyd Cole & The Commotions Polydor LCLP 3
<b>95</b> <sup>78</sup>	CHANGING FACES- VERY BEST OF • CD 10CC/Godley and Creme PROTV/PolyGram TGCLP 1
96 80	ALPHABET CITY • CD ABC  Neutron/Phonogram NTRH 4
97 RE	THE PAVAROTTI COLLECTION • Luciano Pavarotti Stylus SMR 8617
98 NEW	WOW WHAT A PARTY Various  K-TEL NE 1388
99 92	HOT AUGUST NIGHT II CD Neil Diamond CBS 4604081
100 RE	INVISIBLE TOUCH ★★★ CD Genesis Virgin GENLP 2

CD: Released on Compact Disc

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JOOLZ (SEATED) has signed a publishing agreement with Complete Music. A poetess as well as songwriting artist, she has an EMI album out titled Hex and is currently working and writing with New Model Army. Seen with her are Complete managing director Martin Costello and her co-manager Philippa Ditcham. Other recent Complete deals include a long-term worldwide pact with composer Simon Fisher Turner, who penned the soundtrack scores for Caravaggio and The Last Of England, and Real Sounds, the Zimbabwe band which has just completed a UK

### Marot takes UK helm

by Nigel Hunter

BACK HOME briefly before Christmas was Lionel Conway, president of Island Music. This time it was something more than one of his routine London trips from his permanent base in Los Angeles because he was attending the handover of the London office helm by Hein van der Ree - prior to his departure for the general manager's chair at Phonogram to Marc Marot, moving over as his successor from Blue Mountain

Music.
"Hein was with us for three really good years," recalls Conway in tribute. "He helped to give us a good identity and great presence in the marketplace."

Van der Ree played a prominent role in setting up Island Music Inter-national, a loose partnership of sub-publishers around the world offering a useful alternative to the multi-national network. The partnership specialises in one-contract deals, with each member at liberty to pass on whatever may be on

The sub-publishers are in direct contact with the licensors, and the agreements are mainly based on catalogue pacts which, according to Conway, "give us cash flow, hits and market share".

Marot will also be continuing and developing van der Ree's work in locating and nurturing UK bands with built-in songwriters. A total of nine are due to debut during 1988, four of them through his own previous efforts at Blue Mountain.

We enjoy developing acts long before the recording deal stage," comments Marot, who served his publishing apprenticeship under Terry Oates at Eaton Music. "Publishing is no longer people who pick up the pieces left after the record companies have fixed their deals. We invest our money in executives' hours, giving advice and guidance and providing equip-ment and studio time."

Conway amplifies this point by being sceptical about practices found among other music pub-lishers these days.

"Some publishing companies are doing some very silly deals. There are no margins and no retention of repertoire beyond three years. We won't do deals like that. We must find raw talent and de-

He's been with Island since 1969, and operating from Los Angeles since 1975. He explains his migration as being caused by the need of a publishing presence in the US. Whereas Island Music's main activity here is finding and coaching new talent, its functions across the Atlantic are somewhat different

"We're strongly into audio-visual there," discloses Conway. "For inst-ance, we published Chick Corea's catalogue, and we filmed a video with him in Milan which is being distributed through Island Visua Arts. We also have the Joncol catalogue containing material by the late John Coltrane, and we've also done some audio-visual work

### **EMI signs double debut**

TWO LATEST signings for EMI Music Publishing are Robin McCauley and Rocky Newton of the newly formed McCauley Schenker Group and Boom Crash Opera, who are based down

under in Melbourne.
The first pact, for the world excluding Japan, results from an invitation from Michael Schenker of former UFO and Scorpions fame to Irish-born McCauley to join the MSG group, including bass player Rocky Newton. McCauley has fronted two popular European rock bands in Far Corporation and Grand Prix, and the MSG debut album on Capital/EMI Records was produced by Andy Johns, with a chart rating already in the US and nearing one in Germany.

Boom Crash Opera made their name in Australia two years ago with their debut single Great Wall, and are now chasing the interna-tional market with their first Warner Bros Records album named after themselves. Their publishing deal covers the world except Australia and New Zealand.

## Past perfect

by Nigel Hunter

IAN WHITCOMB doesn't live in the musical past, but he certainly knows a lot about it. His latest book is Irving Berlin And Ragtime America (Century £7.95), written with an eye to the veteran songwriter's 100th birthday next year, which interweaves Berlin's early career with a general history and apprais-al of American popular music from the turn of the century to 1920. There's a companion album, Irving Berlin's Ragtime America, available in the three formats from Predistributed by Spartan.

Whitcomb, a long-time Califor-nian resident, is here until January to promote the book and record and fulfil some other gigs, including an ITV pilot show. Residence in the West Coast fleshpots has not affected his archetypal English appearance or accent, or dimmed his enthusiasm for singing and writ-

ing about popular music's history. He sprang to fame with a hit, You Turn Me On, in 1965 while still studying at Dublin's Trinity College. That success and subsequent events prompted a recent history of Irish rock music to describe him as "the father of Irish rock", which he believes enables him to claim paternity of U2 among others. Today Whitcomb is a reformed rocker, still appreciative of Fifties

and Sixties music but disparaging about the contemporary scene: "I loved it when it was all love and beads, but now it's too harsh and violent.

He ventured into the lion's den regularly for a while, though, doing his own musical thing on a Los Angeles rock station and receiving reglar phone-in abuse from listeners and from his rocking colleagues at the station. His dog Beefy retaliated on behalf of his master by using the programme director's office as a lavatory at

every opportunity.
Whitcomb's weekly radio gig is now less stressful, comprising an hour on KCRW, a Los Angeles FM station which is part of the National Public Radio chain. He's not poid, but can programme what he likes, including plentiful plugs for his books, records and appearances. The station's facilities would be the envy of Britain's local radio, with all the latest technical gizmos and studio space for whole orchestras to play on his show. Los Angeles is one of the largest radio audience catchment areas in the world, and Whitcomb's show is

hugely popular. Since May, Whitcomb has been heading an 11-piece orchestra recreating the dance music of the Twenties and Thirties and using the original arrangements. This stemmed from the wedding of Warner Records president Lenny Waronk-Records president Lenny Waronk-er, who specified this type of music for the reception. "Among the guests were members of Van Halen, John Fogarty, Randy New-man, Lindsay Buckingham and Seymour Stein," Whitcomb recalls. "They all ended up fox-trotting and turkey-trotting away, and they



THE WOLFHOUNDS: We aren't a shambling band

As a result, Whitcomb's band has been gigging regularly and has a monthly residency for a tea dance at the Hollywood Roosevelt, a refurbished Twenties hotel where the There are guest appearances too, including a recent one by David Raksin who sang and conducted

his well-known standard, Laura.
Whitcomb's Ragtime book is forthright and uncompromising in presenting his own opinions and interpretations about the beginnings of popular music. He attri-butes much of its influence to Berlin and other immigrants from Russia and Europe generally, and is also sceptical about widely held theories as to the origins of jazz,

for instance.
"I like the myths, but I wanted to show in the book where it all actually came from. Jazz is not a black art. It's as much white as black, and the Original Dixieland Jazz Band was the first. It's an insult to the black people to imply that jazz is all they have contributed to American and international cul-

Keeping the wolf from the door

by Martin Aston

"WE SEEM to bear the brunt of accusations of shambling bands these days," grimaces a thoughtful Dave Callaghan, wondering what The Wolfhounds, out of all the young, fresh and vital 'C86' generation bands, had done to de-serve a place in this, by now, hack-

neyed pigeonhole.
"With the limitations of time and money, every record we've ever done hasn't had enough of either, but I'm almost entirely satisfied with the way it's turned out, because we've worked hard and got most of the sound, energy and feeling we wanted, but we're far from self-satisfied." The Wolfhounds' singer adds: "It's patently obvious to us that we aren't a shambling band. We haven't got any real connection with any of these bands we're compared to. Isn't it obvious?"

Well, yes. The Wolfhounds' sounds and vision have far greater depth of field than much of the recent flood of guitar-bound ependents, a fact reinforced their new single, Me. A

recorded and streamlined version of the opening track from this summer's Unseen Ripples From A Pebble album (on the Pink label), the single has been released on Idea Records, the label offshoot of Chappell Music, the group's pub-

lishing company.
Chappell's faith in The Wolft ounds' potential to develop those hard, bluesy edges and jagged, aarasive guitars and those impulsive melodies, is more proof that

long way away from shambling.
"We've been expanding our sound all the time. We're just trying for as varied a sound as possible and as hard hitting a musical struc-ture as possible. We haven't succaeded on the album but we've still made a bloody good pop music dbum. The new version of Me doesn't get there as much as we wanted, but it gets there more than before." As I write, the single has gone into the independent charts at number 10.

The support from Chappell and Idea has meant a minimal but reg-ular supportive wage, and the cpportunity for the band to give up their day jobs at long last. The bass player has recently departed, templayer has recently departed, rem-porarily replaced by Martin Steb-bings (the brother of drummer Frank Stebbings, and let's not forget the two guitarists, Paul Clarke and Andrew Golding), but the protocol of the player of the player instability has actually imthe instability has actually im-proved The Wolfhounds, and they are currently on a two-week tour of Germany, so spirits are the highest they've ever been.
"I find that we've got more ener-

gy and fire than ever, and we are more willing to concentrate and be committed now," says Dave.
'There are all these groups dabbling at playing pop groups, but we aren't. We think our music's good, but we're always pushing to improve it."

GRAYSON INDUSTRIES' Richard Grayso



## Oddball couple

by Duncan Holland

ECCENTRIC YET accessible, Grayson Industries have created this year's most compellingly odd release in I Am Taking Control Of Your Life. Batfling in its complexity, intriguing in its humour, this is cer-tainly not music which is easy to categorise. Viv Stanshall meets The Justified Ancients Of Mu Mu? Per-formance art takes a swipe at Led Zeppelin and an honourable draw is reached? Whatever, within the episodes on their demo tape we're taken through a fantasy of style and expression with the voice of Richard Grayson intoning the de-bonair demise of an English culture, a voice both languid and sinister. Back this with the electric harshness of Dave Barratt's sketches in subversive sound and we

but be prepared to shudder.
The story so far: Richard Grayson, performance artist, an enigma, currently in Australia, meets Dave Barratt, producer of Robert Plant Music is composed. Robert Plant. Music is composed, initially for pleasure only. Realisation strikes, "this is good stuff", enter Unknown Hits, promoters, entrepreneurs, backers. Result: I Am Taking Control Of Your Life. Next step: will the majors be interested? Barratt continues: "We've tried a few majors and so far the reaction has been positive. We realise this is different and is not going to re-place Curiosity Killed The Cat, but perhaps there's a place in the Tom Waits market. The music is recog-nisable without actually taking a recognisable form, similar to what Laurie Anderson or Test Depart-ment have achieved."

There exists the terrible danger that when dealing with an act that's distinctly peculiar (even in purely relative terms), it's going to be put down merely as a novelty.

"This is a problem," agrees Barratt. "But we want this to be a lasting exercise. It's just that there are no reference points for somebody like Richard Grayson in the music world. There is no-one quite like him in music, or films. Maybe Terry Gilliam is closest in working in an abstract form, but still operating to a mainstream audience.
Curious it might be, but engage

ing and different it certainly is. At a time when play safe seems to be the industry's pass word, we'll watch the development of another industry's Grayson's, with a keen

is still trying to take control of your life



ALISON MOYET: the voice speaks loudest

### Alison: her aim is true

OWNER OF perhaps the finest voice among her generation of British singers, Alison Moyet seems not quite certain what to do with it. Playing to an almost-packed Wembley Arena, she was a vocal chameleon. One minute she was retembled and should be alied to the state of the state o nute she was stomping and shout-ing in a hard rock style á la Janis Joplin, then it was Don't Wanna Be Lonely No More with the brightness and clarity of a Barbara Dick-son, while Try A Little Tenderness was a moving homage to Otis Red-ding complete with Moyet's ver-sions of the master's mannerisms.

The audience were in their twenties, smart if not stylish and they loved it. Nobody seemed to mind the bland but anonymous efficiency of the band or Moyet's definitely unstylish jeans and buckskins. Her appeal to this age-group listener as well as singles buyers is likely to prove commercially vital for the next stage of her career and in this context Moyet's versatil-

and in this context moyer's versanity is a plus.

The evening's outstanding moments came with an impassioned reading of Jacques Brel's Ne Me Quitte Pas, a lovingly sung reprise of the Yazoo hit Only You and the new single, Ketty Lester's Love Letters and conther heautifully deligible. ters, yet another beautifully deli-vered tribute to a classical vocal performance.

DAVE LAING

### The Eve of construction

ALL ABOUT EVE hit the top 50 with their first major release and this was their first large London date. was their instrange London date. For it **The Astoria** was packed out with bright young things, all seemingly dressed in swathes of black and doused in patchoulia oil, having reinvented Woodstock in the heart of London as they sprawl

around the floor.

All About Eve eventually appeared amongst the clouds of dry ice billowing off the stage and proceeded to deliver a confusing set that saw songs like Gypsy. Dance and Flowers, with their airy fairy fantasy sentiments, rather offset by an often leaden and very

traditional style of unimaginative rock. The sole interesting point of the band is singer Julianne Regan whose effective vocals fought gamely with the insensitive backing, but to no avail. The group were obviously rather overwhelmed by their new found success and this showed in their annoyingly sycophantic attitude to the guidings between song the audience between songs.

Thanking them for coming and for putting them in the charts is all right once, but it gets irritating between every song!

One thing All About Eve excel at is ballads, where Julianne's voice becomes a hunting, atmospheric instrument and where the band mine a subtler, more effective vein. One Summer was one of the best of the rest complete with Eddie Van Halen style guitar riffs, but it was In The Clouds which proved to be the high point with the crowd, although for same inexplicable reason it was given a heavy beat and guitar treatment. The encores illustrated the contrasting styles neatly as first Julianne delivered an evocative folky ballad in striking fashion, with only acoustic accompaniment, before the band bludgeoned on into another turgid lump of retrograde hard rock.
There we have the two sides of

All About Eve, from the sublime to the ridiculous. They give us glimp-ses of what could become the Fleetwood Mac of the Nineties there are certainly similarities be-Nicks — but then show the ugly face of regurgitated, Seventies rock, warts and all. Their future could well depend on which path they choose to take.

JERRY SMITH

### Dog day evening

SLEAZE, SEX an' rock 'n' roll. The Dogs D'Amour ooze early Stones with smatterings of The New York Dolls. They've probably played dingy **Dingwalls** more times than they'd care to remem-ber but it's this type of breeding ground that has given the Dogs the charm and charisma that money can't buy. Lead vocalist Tyla, gyrated, hung upside down and per-formed cartwheels while the band played on strutting out a knockout set of ragamuffin songs. One of these has turned into a self fi-nanced single titled How Come It Never Rains which is getting more attention from Radio One than are some of the big boys. The Dogs

D'Amour are one of these bands where you rave about the single and are bowled over at the gig and they're right on target to have more people raving and set of sell-out gigs. MAGGI FARRAN

### Logan buries **Euro tag**

TWO EUROVISION winning songs under his belt, and yet **Johnny Logan** has only just got round to doing his first British concert tour. The mystery is why this good looking, talented performer has not become the big singing star that he should be. His London date at the Victoria Palace attracted an army of young female fans as well as the more mature MOR audience, and he succeeded in winning everybody over.

Logan's main problem seems to be that no one knows whether to promote/market him as a rock artist or MOR singer. He is somewhere in between, but in truth closer to the former. It's ironic to realise that he and Paul Young were signed to CBS more or less at the same time, and to consider the difference in their status now

His first two numbers fell into the cabaret mould — reworkings of cabaret mould — reworkings of old pop hits — but it was when he came to performing original mate-rial that Logan proved how talented a singer he is. Living A Lie, written by Shay Healey (who co-wrote What's Another Year?), Paul

the state of the state of

Brady's Helpless Heart and Logan's self-penned State Of Love were good songs given fine inter-

pretations.
His self-penned Eurovision song Hold Me Now, the last single I'm Not In Love (a dreadful mistake — Paul Hardcastle might have pro-duced but it was a virtual carbon copy of the original) and his next Epic Records single Let Me Be Your Stranger were also included in a performance which indicated that with the right guidance, Johnny Logan could be enjoying more consistent chart success.

CBS personnel were out in force for the end-of-tour concert so the record company interest must be there. Johnny Logan should go on the company's list of artist priorities

CHRIS WHITE



JOHNNY LOGAN: MOR or pop?

### UROPARAD

1	1	1	8	SATTV c	
2	2	4	6	FAITH George Michael WHENEVER YOU NEED SOMEBODY Risk Asher	A/B/CH/D/DIUE/I/NL
3	3	2	11		B/CH/D/DK/NL
4	12	_		YOU WIN AGAIN Bee Goes	A/B/CH/D/DK/I
5	19	12	6	CHINA IN YOUR HAND T Pou	CH D GB/LRE/NL
1000		_	2	THE WAY YOU MAKE ME FEEL Michael Jackson	B/GB/IRE/NL
6	4	3	17	NEVER GORMA GIVE YOU UP Rid Aster	A/CH DIVE/F/I
7	8	10	5	GOT MY MIND SET ON YOU George Harrison	B/DIC/GB/IRE/NL
8	6	6	21	LA BAMBA Los Lobos	CH/E/F/I
9	10	9	8	WONDERFUL LIFE Black	A/CH/D
10	11	14	4	KUSS DIE HAND 1E Allg. Verunsicherung	A/CH/D
11	5	7	12	BAD Northcel Jockson	A/E/I
12	9	8	5	FULL METAL JACKET A Heed & N Goulding	BIDIDIONL
13	24	17	14	SOME PEOPLE Cliff Richard	A/B/(H/DK
14	7	5	13	PUMP UP THE VOLUME Mairs	B.CH.D
15	32	_	2	LETTER FROM AMERICA The Proclaimers	GB IRE
16	25	26	7	LITTLE LIES Fleetwood Mox	CH/D
17	13	-11	13	CAUSING A COMMOTION Moderns	A/DIGI
18	0	_	1	WHEN I FALL IN LOVE Rick Astley	GB/IRE
19	30	_	2	ONCE UPON A LONG AGO Paul McCentrey	GBVIRE
20	0	_	1	WHAT DO YOU WANT Shakin Steven:	GBARE
21	15	33	5	NEVER CAN SAY GOODBYE The Commonands	B/D/GB/NL
22	20	22	25	IT'S A SIN Per Shop Boys	
23	0		1	ETIENNE Guesch Parts	Ell
24	18	20	22	WHO'S THAT GIRL Medoana	D/F
25	14	15	11	I NEED LOVE (1. (sol )	FII
26	38	32	4		B/CH
27	27	-	7	ELIA EUE L'A France Gall	F
		28	_	WHITELAND Opes	A
28	26	30	9	YAKA DANSE Raft	1
29	36	31	16	WHAT HAVE I DONE TO DESERVE THIS Per Shop Boys Dusty Samueled	E
30	31	27	7	C'EST L'AMOUR Leopald Nord et Yous	F
31	17	13	4	DANCE LITTLE SISTER Terence Trent O Arby	BINE
32	0		1	ALWAYS ON MY MIND Pet Shep Boys	GB
33	39	_	2	MARINO WALTZ J Shoehaa & M. Howard	IRE
34	33	38	3	UN ENFANT DE TOI Phil Borney	F
35	RE		1	EVERLASTING LOVE Sonden	A/DK/F/NL
36	28	25	7	MAYBE TOMORROW UB40	B/NL
37	0	-	1	POSITIVE REACTION Memby Sarveth	CH.I
38	21	24	24	BALLA BALLA Francesco Napoli	E
39	RE	_	1	MY BARY JUST CARES FOR ME Nina Strione	NE
40	40	40	3	UN SOIR DE PLUIE Blues Trottoir	F
	Ke	у А-	-Austria	B-Brism CH-Switzerland D-West Germany DK-Denmark E-Spair GB-Linted Kingdom 1 - to / Nt-Nicherland IR-Line	

MUSIC WEEK 19 DECEMBER

FFRR/Profile/London LON(X) 163 (F)



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

ALWAYS ON MY MIND Pet Shop Boys

Parlophone (12)R 6171 (E)

WHEN I FALL IN LOVE Rick Astley

RCA PB 41683 (12'-PT 41684) (BMG)

THE WAY YOU MAKE ME FEEL Michael Jackson

Epic 651275 7 (12-651275 8) (C)

LOVE LETTERS Alison Movet

CBS MOYET (T)5 (C)

CHINA IN YOUR HAND

**ROCKIN' AROUND THE CHRISTMAS TREE** 

Siren/Virgin SRN64(12) (E

Kim Wilde & Mel Smith (Mel & Kim)

10/Virgin TEN 2(12) (E)

WHAT DO YOU WANT TO MAKE THOSE ...

Shakin' Stevens

Epic SHAKY 5 (C FAIRYTALE OF NEW YORK

The Pogues feat. Kirsty MacColl Pogue Mahone/Stiff NY 7 (12-NY 12) (E) THE LOOK OF LOVE

Sire W 8115(T) (W)

WHO FOUND WHO Jellybean featuring Elisa Fiorillo

Chrysalis JEL(X) 1 (C)

CRITICIZE Alexander O'Neal

Madonna

Tabu 6512117 (12 -6512116)

LETTER FROM AMERICA The Proclaimers

Chrysalis CHS (12)3178 (C)

GOT MY MIND SET ON YOU O

George Harrison Dark Horse/WEA W8178(T) (W)

ONCE UPON A LONG AGO Paul McCartney

TURN BACK THE CLOCK

Johnny Hates Jazz

SO EMOTIONAL (Remix) Whitney Houston

Arista RIS(T) 43 (BMG)

Parlophone (12)R 6170 (C)

Virgin VS(T) 1017 (E)

EV'RY TIME WE SAY GOODBYE Simply Red

2027 WEAYZ 161(T) (W)

**NEVER CAN SAY GOODBYE** The Communards

London LON(X) 158 (F) HEAVEN IS A PLACE ON EARTH

Belinda Carlisle WHEN I FALL IN LOVE

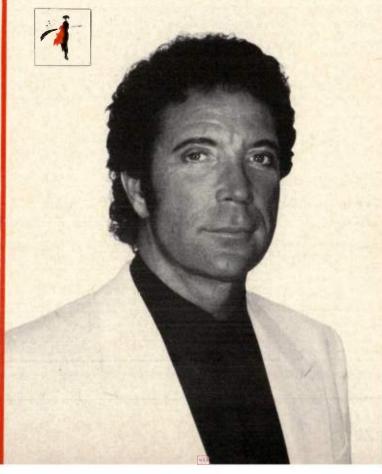
Capitol (12)CL 15975 (E)

127 Virgin VS(T) 1036 (E)

**Nat King Cole ANGEL EYES** 

MUSIC WEEK

TOM JONES





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

**DINNER WITH GERSHWIN Donna Summer** Warner Brothers U8237(T) (W) JACK MIX IV Mirage Debut/Passion DEBT(X) 3035 (A)

I WON'T CRY

Glen Goldsmith Reproduction/RCA PB 41493 (12"-PT 41494) (BMG) CHRISTMAS IN HOLLIS

RUN-D.M.C.

I FOUND SOMEONE Geffen GEF 31(T)

SING FOR EVER St. Philips Choir BBC RESL 222 (E)

BIKO Peter Gabriel Charisma/Virgin PG\$ 6(12) (E)

ON THE TURNING AWAY Pink Floyd EMI (12)EM 34 **HYSTERIA** 

**Def Leppard** Bludgeon Riffola/Phongram LEP(X) 3 (F) SHO' YOU RIGHT

**Barry White** Breakout/A&M USA(T) 614 (F) FAITH

George Michael Epic EMU(T) 3 (C) THE ONE I LOVE

64 I.R.S./MCA IRM(T) 46 (F) BARCELONA

Freddie Mercury & Monserrat Caballe Polydor POSP(X) 887 (F) **REBEL WITHOUT A PAUSE** 

Public Enemy Def Jam 651245 7 (12-651245 6) (C)

YOU WIN AGAIN . Bee Gees Warner Brothers W8351(T) (W) TRUE DEVOTION

THE SIMPLE TRUTH (A CHILD IS BORN) Chris De Burgh

A&M AM(Y) 427 (F) WALKING IN THE AIR

Peter Auty/Sinfonia of London CBS GA 3950 (12 -- QTA 3950) NEW SAY YOU WILL Foreigner Atlantic A 9169(T)

STUTTER RAP (NO SLEEP TILL BEDTIME Morris Minor & The Majors 10/Virgin TEN(T) 203

WAKE UP DEAD

Samantha Fox

Jive FOXY(T) 8



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### shame

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A BERTELSMANN MUSIC GROUP COMPAN









Debut/Passion DEBT(X) 3037

5 67 E.S.P. Bee Gees

Warner Brothers W 8139(T) (W)

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ALWAYS ON MY MIND Pet Shop Boys
THE WAY YOU MAKE ME FEEL
Michael Jackson

WHEN I FALL IN LOVE Rick Astley
 CRITICIZE Alexander O'Neal

THE LOOK OF LOVE Modonno
WHO FOUND WHO

Jellybean featuring Elisa Fiorillo
7 NEW TOUCHED BY THE HAND ... New Order

CHINA IN YOUR HAND T'Pau
 LOVE LETTERS Alison Moyet

10 19 FAIRYTALE OF NEW YORK
Poques featuring Kirsty MacColl

11 10 CHILDREN SAY Level 42
12 13 TIGHTEN UP (1 JUST CAN'T STOP...)
Wolly Jump Jr. & The Criminal Element

13 NEW LAST NIGHT I DREAMT ... The Smiths
14 28 JINGO Jellybean

15 34 HOUSE ARREST Krush

6 9 SO EMOTIONAL Whitney Houston
7 NEW WHEN I FALL IN LOVE Not King Cole
8 21 TURN BACK THE CLOCK Johnny Hotes Jazz

19 35 THERE'S THE GIRL Heart
20 11 NEVER SAY GOODBYE Communards

21 31 BIKOPeter Gabriel

22 37 EV'RY TIME WE SAY GOODBYE Simply Red
23 14 MY BABY JUST CARES FOR ME Ning Simone

24 8 ONCE UPON A LONG AGO
Paul Macailney

25 NEW HEAVEN IS A PLACE ON EARTH
Belindo Carlisle

26 29 PACKJAMMED (WITH THE PARTY POSSE)
Def Leppard

27 39 REASON TO LIVE Kiss
28 12 SOME GUYS HAVE ALL THE LUCK

27 12 SOME GUTS HAVE ALL IMELUCK
Maxi Priest
29 23 I'M THE MAN (Live) Anthrox
30 NEW ROCKIN' AROUND THE CHRISTMAS TREE

Mel Smith & Kim Wilde

31 40 IDEAL WORLD The Christians
32 NEW RISE TO THE OCCASION Climie Fisher

33 17 I COULD NEVER ... Prince 34 NEW ANGEL EYES Wet Wet Wet

35 16 REBEL WITHOUT A PAUSE Public Enemy
36 25 HERE I GO AGAIN Whitesnoke
37 24 LETTER FROM AMERICA The Proclaimers

38 NEW SATELLITE The Hooters
39 27 GOT MY MIND SET ON YOU

40 22 I WONT CRY Glen Goldsmith

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### GENERAL



STOCKIT

VARIOUS ARTISTS: Thunder At Dawn — The Indestructible Beat Of Soweto, Volume 2. Ear-thworks EWV1. With the Bhundu Boys' live shows spawning stage two of British interest in African music — a recent Sunday saw the subject covered on two arts programmes — Earthworks' first batch of five under the Virgin distribution deal is timely. Thunder At Dawn is a lively and varied selection of mbaganga (township) music and does not disappoint. The music is tougher, less decoratively pretty than much of the African music to surface here — friendly, punchy communal music. Nine of the 12 tracks have lyrics in Zulu or Sotho, and the sleeve reveals that these are not just political anthems — the perils of beer, the importance of education and witch doctor's predictions are also top of the agenda in Soweto. Instrumentally, sax, organ, accordion and some fine guitar plucking are set against the expectedly expert rhythm. Vocally the growl of Malathini, who also has his own album in the set, is much in evidence.

SARAH VAUGHAN: Brazilian Romance. CBS 460156 1. It's time once again for the pendulum to swing towards Latin music, and Sassy is one of the artists looking south for repertoire. This collection was arranged by Dori Caymmi, son of the veteran Brazilian singersongwriter of the same name, and Junior also penned five of the songs and played guitar. There's also three by Brazilian star Milton Nascimento, who duets with Vaughan in one of them, Love And Passion, which was recorded in Rio. Good songs well sung by a lady whose voice is deepening with time, and well accompanied by an orchestra with human strings instead of a synthesized substitute. More variation in pace would have enhanced the album (Nascimento's Nothing Will Be As It Was is the only song resembling anything like up-tempo), and some notes about the project would also have been welcome.

JOE HARRIOTT. Jump For Me. Esquire ESQ 326. Distribution: Cartel. A most welcome reappearance — and first time ever on LP — of some uniformly fine tracks from 1954, featuring the highly-emotive, always creative, alto-sax of the late, great Joe Harriott. Jump For Me — excellently remastered by Bob Jones at CTS — documents Harriott's first associations with the Tony Kinsey Trio. As good as the earliest tracks here sound, it is even more rewarding to observe just how en rapport the foursome had become by the time they assembled to record the last, and lengthier, sides. From Harriott, though, there is a vital element of conformed his playing throughout the majority of his all-too-short lifes-

**RODOPSKA DEVOIKA: Chants** de Femmes de Bulgarie. The State Ensemble for Traditional Songs and Dances, conducted by Filip Koutev. Harmonia Mun-di HMA 55104. Cult recordings come in all shapes and sizes, the only constant factor being their total unpredictability. This extraor-dinary recording of Bulgarian folksongs is distinguished by its sound a girls choir singing in two, three or four parts, often with chest voice used more like Arabic ululation than conventional Western song. But always there is a touch of sadness and pain, as Thracian lives and musical expression have been shaped by the Byzantine and then the Ottoman Empires for over 1,000 years. You don't need to understand the title to respond to these songs from the heart which cry about love and loss and hope in a cross-roads country trampled by history. trampled by history.

### INDIES



STOCKIT

ERASURE: Two Ring Circus, Mute L STUMM 35. Distribution: Spartan/Cartel. A special limited edition repackaging and drastic rethinking of Erasure's Circus LP, which should entice more than a few punters. Featured are six remixes and three re-recordings, and it all comes on two 45 rpm 12inchers. The re-recordings are orchestral work-outs arranged by ZTT artiste Andrew Poppy, while the remixes are spectacular variations on what were originally fine pop songs. This is an exceptional record which, in comparison to the original platter, is vastly superior.

featuring B among others.

GAME THEORY: Lotita Nation. Enigma 3280 (Distribution Pinnacle). That such a sublimely melodic and commercial band can reach their third album without a glimmer of recognition in Britain is outrageous, although Game Theory have never toured here yet, so we'll split the blame for now. Lolita Nation is more of the excel-lent same — a subtle, intricate but radio-ready guitar-pop characte-rised by leader Scott Miller's breathy vocals and dreamy tunes, recalling The Beach Boys, Big Star and The DBs. Perhaps the group's love of twists and turns and attention to detail may prove their com-mercial undoing if no tour is forthcoming, but if tracks like Chardonnay and The Real Sheila were to be picked up on, the situation might change. And so it should

TEST DEPT: A Good Night Out. Ministry Of Power/Some Bizzare MOP 3. Distribution: The Cartel. Test Dept seem to have been overlooked recently, maintaining their cult status and outspoken facade through live shows only, so this new LP should have a built-in audience right away, and the purists and Dept-disciples won't be disappointed. The flamboyant statements are here, the musical mix veering towards precussive-come-court-of-King-Arthur-sounds that that inevitably brings Test Dept's show of force into a slim alleyway between the classical veneer of Laibach, and the standard construction of a church service (with lyrics supplied by a NUM member and various other idealists). A Good Night Out is not an easy listen, as a live spectacle it's prob ably quite impressive but it's difficult to say, apart from the con-verted, who this will appeal to on vinyl. DEH

### by Dave Henderson

WITH THE tolling bells of Chrissie fresh in the order forms of the country, it's not an easy time for the old independents. After having their records slowed and virtually stopped by the mega-pressing of your fave Christmas hits, it looks like the new year's batch of dynamic releases will finally start to trickle through. Evwill ery goddam format, too! Not only have Factory unleashed The Durutti Column's The Guitar And Other Machines in everything from video CD to DAT, but they've also got New Order's double Substance ready to roll on DAT. That's through Pinnacle for a pattry 20 quid (or thereabouts). Better too, Pinnacle seems content to continually get its act together and offer shops a brace of less-than seasonal tare, headed by a couple of cassettes from SST, Das Damen's selftitled debut and Angst's primal, eponymous, outburst. On the soul front, the Timeless label offers LPs Charlie Jones (self-titled), Mini Curry's 100 Per Cent and Tyrone Curry's self-titled set. The Timeless label also has several titles in its Timeless Soul Collection CD series, including album sets from The Controllers, Tyrone Davis, Frederick Knight and a compilation featuring Barrett Strong

MUTE HAS made its soundtrack to **Derek Jarman**'s Last Of England (with tracks from **Diaman**da Galas, Simon Turner and more) available on CD, while the label has also mustered up a similar formated release for Eraswiner formitted release for Erra-swine's remixed Two Ring Circus (with half a dozen-plus live tracks, taken from the flipsides of their recent singles, added on) which will be a real boon to contemporary collectors and popist populists. In the CD market, Wire has a CD-only release in Leather Nun's Force Of Habit. A 15-tracker, it was created as a kind of "Greatest Hits" package for the States and their new Virgin deal, it's turned up on Wire, through Nine Mile and the Cartel in new techno format only. The quality is well good!

THE CENSORSHIP debate still rages and DDT's Fast Forward-distributed album Censorship Sucks should be an absolute must for people who're atuned to the cause — and to some fine music. cause — and to some fine music. Included artists, making the whole work sound hunger and more angst-ridden than most, include The Pastels, Oi Polloi, The Cateran, The Shamen, Househunters, Membranes, The Primevals, BMX Bandits, The Beat Poots, Meat Whiplash and The Palookas (among others). A just cause and (among others). A just cause and a just-right noise, that should be without consumed question. More from DDT includes the authentic cajun/hillbilly sounds of Swampthrash who head dangerously close to the blue-grass backlash — a newie from the excellent **Nyah Fearties** (a 12 inch called Good, Bad And Alkies) and a 12 incher from **The** McCluskey Brothers called She Said To The Driver. Still in the land of Fast Forward distribution, the rag-bag four-piece Gin



DURUTTI COLUMN appears on every goddam format.

Sling have a seven inch on the Gin Sling label called Heart-break, and Vexx (an outfit who've been much touted in ambient and obscurist circles in the past) have a new 12 inch on CRV called Pearls.

FLYING NUN UK attempt to prove to the world that it has other groups than The Chills on its books with the release of two bits of product through Rough Trade and the Cartel. Sneaky Feelings unleash their second UK album in Sentimental Education, while The Chills ... oh no ... The Chills!!! Yes, The Chills have their Kaleidoscope World re-issued (it originally saw the light of day on Creation in January '86). K World features the band's early 45s and is pretty groovy sales stuff in a year when their Brave Words has been raised high alongside Mao's best seller. Down at Revolver, things are a little more down-to-earth and Unseen Terror have an LP on Earache called Human Error. Just 20 tracks of raucous speedcore (that's all), which kind of sounds LOUD next to fellow Revolver distributes The Carringtons. They opt for the sexy camera angle and hit out with a seven incher called Rooted To The Spot (with naked shoulders on the cover). It's on Dex Discs (which means little to me in sexuality terms, but what the hell).

FRANCE'S NEW Rose label stops its continual vinyl fetish for 70 minutes to release a CD package, Laser Rock 'n' Roll through Pinnacle, which features a selection of its greatest acts including Alex Chilton, The Chester-field Kings, Roky Erickson, Tay Falco, Lyres, Piano-saurus, The Saints, The saurus, The Saints, The Slickee Boys and many more. And what's this ... Howard Devoto?!?! Yes, the ex-Buzzcock and Magazine man returns as part and bit part of Luxuria on the Beggars Eanquet label and their first release, Redneck, is scheduled for the new year ... NOT TO BE MISSED! Meanwhile, uuuuup north, the Rouska label quits languishing in its Leeds art-attic and sketches out the new year with the first release being **Son Of Sam**'s Rich And Famous LP, quickly fol owed by Hallelu-jah Geronimo — a 12 inch from the Sam's — Gutter Light, a midi-LP from **The Dustdevils** and, by April they should be joined by an LP from **Little Brother**, a midi-LP from The Good Shepherds and 12-inch thingles from both Third Circle and WMTID.

NEW LABEL, Coercion has its debut release in Z'ev's The Invisible Man a bum through Red Rhino and the Cartel. The label has grabbed the opportunity to release the "best of" set following Z'ev's recent UK appearances and plan to follow it with releases from Merz 380 and Birth Death Ratio. Barracuda Blue, the label that releases covers of Bolan songs has a new selection of covers. The Savage Amusement EP is a 12 inch (through Backs) which features Johan Asherton, The Tiger-sharks and Captain Sensible (with a version of Ride A White

### BLACKWING

THE RECORDING STUDIO

AMEK M2500, STUDER A80, OTARI MTR12, STUDER B67,
SONY FI DIGITAL, YAMAHA NS10 and NS1000, UREI. AMS RMX 16,
AMS DMX 15-80s, LEXICON 224, BELL BD80, YAMAHA SPX90,
DELTA LAB DDL, DRAWMER COMFRESSERS, PUELISON AURAL
EXCITER, DRAWMERVALLEY PEOPLE NOISE GATES, PANSCAN,
DIMENSIONED D, MXR PITCHTRANSPOSER, MXR FLANGER/DOUBLER,
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### N E RA



### STOCKIT

LUXURIA: Redneck (Beggars Banquet BEG 204(T)): It's over four years since Howard Devoto LUXURIA: released his last album, Jerky Versions Of The Dream, but at last he's back with a thumping good, rhythmical track with more of his much missed, compelling and idiosyncra-tic lyrics. Hopefully, this new duo will gain more than just critical acclaim as his talent has long deserved widespread success.



### STOCKIT

JIM JIMINEE: Do It On Thursday (Cat And Mouse ABB 01T). Bright sparkling debut from these cheeky chappies whose infectious, swinging pop is dominated by an eccentric and very English nature of the sort pioneered by the Small Faces and not seen since the demise of Madness. Just the type of intelligent and effervescent irreverence required at this time of year.

PINK FLOYD: On The Turning Away (EMI (12)EM 34). Pink Floyd go for a conventional single release this time, albeit available as a CD single as well, from their of Reason, this track should keep up the momentum for all those Floydophiles.

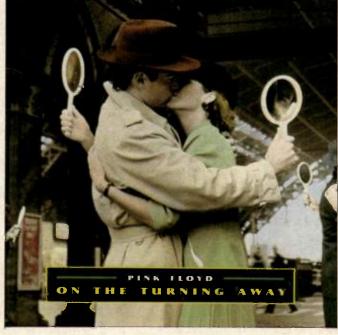
GARY GLITTER: Rock 'N' Roll Part 3 (Stiff/Priority (12)GLIT 1). The leader of the gang returns once again with this modernised version, produced by Trevor Horn, revelling in the familiar mighty beat with added effects — but why wasn't the equally classic Another Rock 'N' Roll Christmas revived for this festive time of year?



### STOCKIT

YEAH JAZZ: Sharon (Cherry Red CHERRY 100). Yeah Jazz's sprightly indie pop hits a much more effective vein with this rumbling ballad as it bursts into an addictive chorus that should ensure an indie chart position and hopefully wider exposure.

POOL SHARKS: Sunshine (Strike KIK 010). Coming out of the country end of straight ahead, competent rock this striking blend of harsh twanging guitars and catchy hooks



FLOYD ON vinyl: conventional release.

should send people in search of their recent LP, Final Adjustments.

FX: Faith, Hope And Charity (Westside WSRT 5). Former Spe-cial Neville Staples and former Selecter Charlie Anderson team up for this jumping house remake of the old Fun Boy Three number and whose bubbling rhythms should ensure heavy attention in the clubs.



### STOCKIT

MILES JAYE: Let's Start Over (4th & Broadway (12)BRW 81). This versatile musician has pro-duced a fine debut LP, simply entitled Miles, and this number, which features Roy Ayers, should do much to spread the word with superb, smooth vocals and a slick, jazz influenced backing.

THE SLICKEE BOYS: Your Autumn Eyes (New Rose NEW 98). These American rockers hold back on the thrashing guitars to deliver a refreshingly subtle ballad that might take a few plays but soon becomes engagingly mesmerising.

VOW WOW: Cry No More (Arista RIS(T) 46). A small band making a big impact at the moment is this Japanese heavy metal outfit who also plump for a ballad, taken from their current LP, V, but they remain steadfastly rooted in hard rock cliches right down to the mind-numbingly overbearing guitar solo.



LUXURIA LUXURIATE in a comeback.

ROTEN ROSEN: Itsy Bitsy Teenie Weenie Honolulu-Strand Bikini (Virgin VS(T) 1031). This eccentric Dusseldorf band turn in a vaguely disturbing version of the ancient Brian Hyland hit, better known as Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini, as they slam through it in hob-nailed boots as a short, sharp bout of shock

ALEX CHILTON: Make A Little Love (New Rose NEW 96). The widely erratic Alex Chilton turns in a rousing, if rather bumptious, slice of free and easy R&B to promote his already acclaimed album, High Priest, from which it is taken.

NORMA LEWIS: I'm Gonna Tell Him Tonight (Key 7/12 KE 1). This former Shakatak singer returns with an excellent soulful ballad that is a fine vehicle for her superb voice although let down by its low budget production.

### CHRISTMAS

RUN DMC: Christmas In Hollis (London LON(X) 163). A late arrival but well worth a mention as a scintillating dance track in typically hard rappin' style that is sure to be a festive favourite, especially as the 12-inch is a greatest hits package featuring Walk This Way, Peter Piper and King of Rock!

MICHAEL CRAWFORD: When You Wish Upon A Star (Epic 651306 7). From the other end of the seasonal scale Michael Crawford delivers a cloying rendition of this sentimental standard, which should keep the old folks happy and proceeds go the The Sick Children's Trust.

**DEE DEE BROWN: Merry Christ**mas, Baby (Copasetic COP 0003). Surprisingly for a Crossroad's actress turned singer, this is not a bad rendition of a sprightly piece of reggae tinged pop that deserves not to be ignored.

DIXIES: Santa Where's My Bike (Ritz RITZ 181). This is typical of the sort of rubbish that floods the market at this time of year, with not a single point of merit. It's quite frankly excruciatingly painful to listen to this drivel!

## A&R THE OT

### TOP. 10. SINGLES

107.40.311V	GFE2
1 1 LETTER FROM AMERICA The Procloimers	Chrysolis CHS 3178 (C
2 3 FAIRYTALE OF NEW YORK The Pogues featuring Kirsty MacColl	Pogue Mahone NY7 (E
3 2 BUILD The Housemartias	Go! Discs GOD21 (C
4 5 THE ONE I LOVE	I.R.S./MCA IRM 146 (C
5 4 I SAY NOTHING Voice Of The Beahive	London LON151 (F
6 7 GORGEOUS Gene Loves Jezebel	Beggars Banquet BEG 202 (W
7 6 I STARTED SOMETHING I COULDN'T FINISH	Rough Trade ROUGH 198 (I RT
8 8 PUMP UP THE VOLUME/ANITINA	4AD AD707 (I/RT)
9 9 HIGH TIME tcicle Works	Beggars Banquet BEG203 (W
10 10 BIRTHDAY Sugarcubes	One Little Indian 7TP7 (I/NM
11 13 IN THE CLOUDS	Eden/Phonogram EVEN 5 (F
12 11 THE CIRCUS (Remix)	Mute MUTE 66 (I/RT/SP)
13 14 BACK SEAT EDUCATION Zodioc Mindworp	Mercury/Phonogram ZOD2 (F
14 — DOWNTOWN  Justified Ancients Of Mumu	KLF Communications JAMS 27 (I/RT)
15 16 HIT THE NORTH	Beggars Banquet BEG 200 (W
16 15 DARKLANDS The Jesus and Mary Chain	blanco y negro/IVEA NEG 29 (W
17 12 PEEL SESSIONS New Order	Stronge Fruit SFPS039 (P)
18 — I WANNA LIVE	Beggars Banquet BEG201 [W]
19 — TIMPERLEY SUNSET Frank Sidebottom	In Tape IT 048 (I/RR
20 — ALL HUNG UP Goye Bykers On Acid	Virgin VS 1027 (E
21 17 IN DULCE DECORUM	MCA GRIM 8 (F
22 — PEEL SESSIONS Joy Division	Stronge Fruit SFPS 033 (P
23 18 OPEN UP Red Lorry Yellow Lorry	Situation Two SIT49 (I/RT
24 — STUFF THE TURKEY Allen Sex Fienc	Anagram/Cherry Red ANA40 (P
25 24 BLUE WATER Fields Of The Nephilim	Situation Two SIT 48 (I/RT
26 19 MY BELOVED GIRL Edwyn Colfins	Elevation ACID 6 (W
27 21 DEEP AND WIDE AND TALL	WEA YZ154 (W
28 22 PEEL SESSIONS The Domned	Stronge Fruit SFPS 040 (P
29 — BAD HEARTS	4AD 8AD711 (I/RT
30 20 WAY OUT	Gol Discs AGOLAS 1 (F
31 — NEW MESSAGE The Lucy Show	Big Time ZB 41603 X (BMG
32 23 THE JANICE LONG SESSION The Mighty Lemon Drops	Night Tracks SFNT 004 (*
33 27 GIT DOWN (SHAKE YOUR THANG) Gays Bykers On Acid	Virgin VS1008 (E
34 25 PEEL SESSIONS	Strange Fruit SFPS 041 (P
35 — BEAVER PATROL Pop Will Earlies MOVE	Chopter 22 CHAP16 (I/NM
36 37 GENIUS MOVE That Petrol Errolian  PET SECTIONS	Virgin V\$1022 (E
37 28 PEEL SESSIONS The Electro Hippies SOFT AS YOUR FACE	Strange Fruit SFPS 042 (P
38 40 SOFT AS YOUR FACE The Soup Dragons	Raw TV Products RV RTV4 (I /RT
39 — SINGER'S HAMPSTEAD HOME	Virgin VS1014 (E
40 34 BURY ME DEEP IN LOVE	1sland 15337 (F
TOP OF ALE	DAALI

### TOP · 20 · ALBUMS

	1	2	CIRCUS Frasure	Mute STUMM35 (I/RT/SP)
	2	5	THIS IS THE STORY The Proclaimers	Chrysolis CHR1602 (C)
	3	3	THE PEOPLE WHO GRINNED THEMSELVES TO The Housemertins	DEATH Go! Discs AGOLP9 (C)
	4	1	FLOODLAND The Sisters Of Mercy	Merciful Release/WEA MR441 (W)
	5	4	STRANGEWAYS, HERE WE COME The Smiths	Rough Trade ROUGH 106 (I/RT)
	6	_	LIGHT AT THE END OF THE TUNNEL The Damned	MCA MCSP312 (F)
	7	6	SUBSTANCE New Order	Factory FACT200 (P)
	8	8	DOCUMENT	I.R.S./MCA MIRG1025 (F)
	9	7	LOVE Aztec Camera	WEA WX128 (W)
1	0	11	DARKLANDS The Jesus And Mary Chain	blanco y negro 8YN 11 (W)
1	1	9	IN THE PALACE OF THE SWORDS REVERSED	Cog Sinister COG1 (I/RT)
1	2	10	TRUE JIT The Shundu Soys	Jis Five/WEA WX129 (W)
	3	14	MUSIC FOR THE MASSES Depeche Mode	Mule STUMM47 (I/RT/SP)
1	4	13	GEORGE BEST The Wedding Present	Reception LEEDS 1 (I/RR)
1	5	18	IN MY TRIBE 10,000 Maniacs	Elektra EKT41 (W)
	6	12	BOX FRENZY Pop Will Eat Itself	Chapter 22 CHALP 18 (I/NM)
	7	15	DRILL YOUR OWN HOLE Gaye Bykers On Acid	Virgin V2478 (E)
1	8	16	CALENTURE The Triffids	Island ILPS9885 (F)
	9	_	NO MORE COCOONS Jello Brairo	Alternative Tentacles VIRUS59 (I/RT)
2	0	20	THE HOUSE OF DOLLS Gene Loves Jezebel	Beggars Banquet BEGA 87 W)
				The second second second

1 1 3 N	OW THAT'S WHAT I CALL MUSIC 10 * * * arious (Various) EMI/	C:TC-NOW 10 Virgin/PolyGram NOW 10(E)
		CA/Arista HITS 7(C/W/BMG) C:HITSC7
2 . W	/HENEVER YOU NEED SOMEBODY ** ick Astley (Stock/Aitken/Waterman/Various)	RCA PL 71529(BMG) C:PK 71529/CD:PD 71529
A B	AD * *  Nichael Jackson (Quincy Jones/Michael Jackson)	Epic 450290-1(C)
A A	LL THE BEST! **	Parlophone PMTV 1(E)
■ R	aul McCartney (McCartney/Martin) RIDGE OF SPIES*	C:TCPMTV 1/CD:CDPMTV 1 Siren/Virgin SRNLP 8(E)
	Pau (Roy Thomas Baker) HE SINGLES*	C:SRNMC 8/CD:CDSRN 8  Real/WEA WX 135(W)
_ T	retenders (Various) ANGO IN THE NIGHT **	C:WX 135C/CD:242229-2 Warner Brothers WX(65(W)
8 935 F	leetwood Mac (Buckingham/McVie)	C:WX65C/CD:925471-2 EM1 EMD 1004(E)
1513	liff Richard (Alan Tarney) C:TO HE BEST OF UB40 VOL 1*	CEMD 1094/CD:CDEMD 1004 Virgin UBTV 1(E)
10 8 / U	IB40 (Various)	C:UBTVC 1/CD:CDUBTVC 1
34 3 A	AINDANCING * dison Moyet (Jimmy Iovine/Various)	CBS 450 152-1(C) C:450 152-4/CD:450 152-2
13 4 N	ONGS FROM STAGE AND SCREEN  Aichael Crawford/LSO (Jarrett/Reedman)	Telstar STAR 2308(BMG) C:STAC 2308/CD:TCD 2308
13 10 6	AITH★ George Michael (George Michael)	Epic 460000 1(C) C:460000 4/CD:460000 2
	ET SHOP BOYS, ACTUALLY★ et Shop Boys (Mendelsohn/Various) C:1	Parlophone PCSD 104(E) CPCSD 104/CD:CDPCSD 104
15 24 2 A	NEMORIES Iaine Paige (Various)	Telstor STAR 2313(BMG) C:STAC 2313/CD:TCD 2313
16 27 2 1	NOW THE CHRISTMAS ALBUM**	EMI/Virgin NOX 1(E) C:TC-NOX 1
- L	OVE SONGS Alichael Jackson & Diana Ross (Various)	Telstor STAR 2298(BMG) C:STAC 2298/CD:TCD 2298
10	imPLY SHADOWS * The Shadows (The Shadows)	Polydor SHAD 1(F) C:SHADC 1
10	OU CAN DANCE*	Sire WX 76(W)
	Aadonna (Various)  WHITNEY***	C:WX 76C/CD:K 925 535 1  Arista 208 141(BMG)
21	Whitney Houston (Various) THE CREAM OF ERIC CLAPTON*	C:408 141/CD:258 141 Polydor ECTV 1(F)
	ric Clapton/Cream (Various) ENTIMENTALLY YOURS●	C:ECTVC 1/CD:833 519-2 Telstar STAR 2302(BMG)
	Rose Marie (Ray Levy/Keff McCulloch) FROM MOTOWN WITH LOVE	C:STAC 2332/CD:TCD 2302 K-tel NE 1381(K)
23 18 8	Various (Various) SONGS OF LOVE●	C:CE 2381  Decca/London SKL 5345(F)
24 19 4	Richard Clayderman (Olivier Toussaint) HEARSAY	C:KSKC 5345/CD:820 9952 Tebu 450 936-1(C)
<b>25</b> 24 20	Alexander O'Neal (Jimmy Jam/Terry Lewis) PHANTOM OF THE OPERA**	C:450 936-4/CD:450 936-2 Polydor PODV 9(F)
26 2244	Various (Andrew Lloyd Webber) C:POD	VC 9/CD:831 273-2/831 563-2 London LONLP 39(F)
2810	RED The Communards (Stephen Hague/Communar	ds) C:LONC 39/CD:828066 2
<b>28</b> 30 37		EMI EMC 3528(E) CEMC 3528/CD:CDP 746 702-2
29 2111	REFLECTIONS  Foster & Allen (Eamonn Campbell)	Stylus SMR 739(STY) C:SMC 739/CD:SMD 739
	BEST SHOTS● Pat Benatar (Various)	Chrysolis PATV 1(C) C:ZPATV 1/CD:TCD 1538
3 27 6	CLOUD NINE  George Harrison (Jeff Lynne/George Harrison	Dark Horse/WEA WX 123(W) a) C:WX 123C/CD:925 643 2
	CLASSIC ROCK COUNTDOWN  London Symphony Orchestra (Jarratt/Reedma	CBS MOOD 3(C)
33 22	SIXTIES MIX * Various (Various)	Stylus SMR 733(STY) C:SMC 733
24 2027	THE CIRCUS*	Mute STUMM 35(I/RT/SP) CSTUMM 35/CD:CDSTUMM 35
0.5	trasere (ricea)	cious/Phonogram JWWWL 1(F)
24	SAVAGE*	RCA PL 71555(BMG) C:PK 71555/CD:PD 71555
	Eurythmics (David A. Stewart) THE GREATEST HITS OF 1987	Teistar STAR 2309(BMG)
37 29 5	Various (Various) THE CHRISTIANS●	C:STAC 2309/CD:TCD 2309 Island ILPS 9876(E)
38 41 8	The Christians (Laurie Latham)	C:ICT 9876/CD:CID 9876 Warner Brothers WX83(W)
39 35 12	Bee Gees (Arif Mardin/Brian Tench/Bee Gees INTRODUCING THE HARDLINE ★ ★	
40 44 22	Terence Trent D'Arby (Ware/D'Arby)	C:450 911-4/CD:450 911-2 Telstor STAR 2314(BMG)
41 42 4	Various (Various)  ALWAYS AND FOREVER	C:STAC 2314/CD:TCD 2314 Telstor STAR 2301(BMG)
42 45 4	Various (Various)	C:STAC 2301/CD:TCD 2301
43 40 3	A VERY SPECIAL CHRISTMAS Various (Various)	A&M AMA 3911(F) C:AMC 3911/CD:CDA 3911
44 46 40	OZ (Damer Lanois/ brian Lino)	Is and U26(F) C:UC26/CD:CID U26
45 38 13	FIVE Stat (Latitibetty) earsons bergess various	
46 39 39	RUNNING IN THE FAMILY ** Level 42 (Wally Badarou/Level 42)	Polydor POLH 42(F) C:POLHC 42/CD:831 593-2
47 6010	TUNNEL OF LOVE* Bruce Springsteen (Springsteen/Landau/Plott	CBS 4-0270-1(C)
48 5012	THE PEOPLE WHO GRINNED	Go! Discs AGOLP 9(C)
49 48 5	HIT MIX	Stylus SMR 744(STY) C:SMC 744
<b>50</b> 51 8	DIRTY DANCING	RCA BL 86408(BMG)
30 51 6	Original Soundtrack (Jimmy lenner/Bob Feid	enj C:ok 60406/CD:50 80408

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OUBLE ALBUM - OUT NOW 745 ES NC 745 CD SMD 745

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KEY TO CHART

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△ Indicates panel sales increase of 50-99%. ▲ Indicates panel sales increase of 100% or more

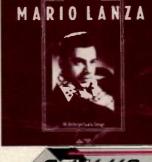
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This Week Panel Sales Percentage...







100 RE INVISIBLE TOUCH \* \* \*
Genesis (Genesis/Hugh Padgham

Virgin GENLP 2(E) C:GENMC 2/CD:GENCD 2

## King of the jungle

**Outlaw Management's Paul King** gives some timely advice to the recent Longman seminar. Nigel Hunter discovers the key to artist management is patience, a phone and a world map for each client

A TELEPHONE, some experience, plus a good deal of patience, enough copies of the Spinal Tap video for each member of each band and enough maps of the world for each band member.

These are essential equipment for the artist's manager, according to Outlaw Management managing director Paul King addressing a

recent Longman seminar.

The maps of the world are necessary to remind one's clients that it is a very big place with more important things happening in it

than the progress or otherwise of "a seven-inch piece of plastic".

Outlaw manages Tears For Fears, Johnny Hates Jazz, Julian Cope and Men Without Hats, and is also busy in concert promotion with acts such as Genesis, Dire Straits, Sting, The Housemartins, Lloyd Cole & The Commotions, The Smiths and Iron Maiden.
King says that artist manage-

ment can be a 24-hour-a-day, seven-days-a-week job, but shouldn't. A good manager educates his artists to the effect that he shouldn't have to be constantly on call, and also ensures that he has a good road staff which should be capable of handling and solving problems on the spot as they arise.

King's modus operandi when considering a new client is not to sign a management agreement for at least six months. This period enables him to formulate a clear idea of how to handle the act and also iron out any difficulties before an agreement is signed. "It's a risk I take," he says. "The

act could decide to go elsewhere. But it's important for them as well, to establish exactly what they're committing themselves to before signing. The agreement binds both parties to a lot of things."

King finds that artists generally are forgetful about the past and

"pieces of paper" they may have signed with former managers. Consequently, a hit might well pre-cipitate a writ.

"They tend to prevaricate too.
They often spend a lot of time in recording studios, causing long gaps between albums and huge recording bills. One reason is that the first album often represents an artist's life work up to that stage, containing songs that have been in his head for years. The second album is like starting from scratch

again."
In his management agreement, King specifies a period of three years or three albums, whichever is the longer. He adds that record deals are still usually geared to the premise of one album per year, although this frequency rarely occurs anymore. It often takes a band two albums to register in terms of the charts and maximising

its earning power.

"The average recording budget nowadays is £50,000 upwards, and some artists make albums with costs well in excess of £1 m. I would limit it to £250,000 at the most. The manager earns no commission on recording costs, and it's unfair that he has to wait until the artist has recouped the £250,000 in record sales before he earns any-thing."



PAUL KING of Outlaw Management with trophies.

King sees the manager as a mediator between artist and record company, reconciling his client's artistic aims with the commercial objectives of the record

He views touring with a some what jaundiced eye, and says it is no longer a viable proposition unless the act concerned is of mega-

star status.
"The manager's got to assess when the band is ready and able to go on tour. Some aren't capable of doing it at all. They're record acts rather than concert ones, and they should never tour. The mancger must also decide when the band can take the risk of becoming overtly commercial. They shouldr't their drastically change their music overnight or risk their credibility

with the fans by doing TV commercials, for instance, too soon.

King also offers some advice about how managers are perceived by their clients in the matter of travelling arrangements and ex-penses when the manager deems it necescry to accompany his act on

necescry to accompany his act on tour at home or abroad:
"You shouldn't charge your travelling expenses separately, but take them out of your 20 per cent commission or whatever it is according to your contract. This way you'll avoid problems arising if you happen to travel by a diffeif you happen to travel by a different plane or stay in a different hotel. Artists don't argue about the fixed commission negotiated for the contract, and they can't argue if you're paying your own travell-ing accommodation expenses."

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

"I need...

... 12 budget videos, If feature films,

10 computer games, 9 chart singles,

8rock LP's, Zmusic cassettes,

6 new releases, 5 golden oldies . . .

... 4 cleaning kits, 3 blank tapes,

Zdisplay racks and a sackful of latest CD's!"

### MUSIC VIDEO

week week on Crision (tracks) Timings/Recommended Retail Price
1 1 2 NOW THAT'S WHAT I CALL MUSIC VIDEO 10 PMI Compilation (15 tracks)/1hr/£9.99 MV NOW 10
2 2 37 U2: "Under A Blood Red Sky" Virgin VVD 045
3 3 5 UB40: Best Of UB40 Virgin VVD 246
4 NEW FIVE STAR: Between The Lines PMI MYP 11602
5 NEW BON JOVI: Slippery When Wet Channel 5 CFV 04002
6 NEW HITS 7 Compilation (15 tracks)/£9.99 CBS/Fox 5375 50
7 8 11 MADONNA: The Virgin Tour WEA Music K9381053
8 11 14 PRINCE AND THE REVOLUTION Channel 5 CFV 01292
9 10 7 DIRE STRAITS: Alchemy Live Channel 5 CFV 00122
10 14 4 STATUS QUO: Rocking Through Channel 5 CFV 05972
11 5 5 IRON MAIDEN: 12 Wasted Years PMI Compilation/1hr 30min/£11.99 MVN 99 1152 2
12 7 6 QUEEN: Greatest Flix PMI Compilation (17 tracks)/1hr/£9.99 MVP 99 1011 2
13 6 8 FIVE STAR: Silk And Steel Compilation (6 tracks)/27min/£9.99 RCA/Columbia RVT 11268
14 4 25 GENESIS: Visible Touch Virgin VD 204
15 NEW QUEEN: Magic Years Vol. 1 PMI Compilation/1hr/£9.99 MVP 99 1154 2
16 MADONNA: The Video EP PMI WMV 3
17 - THE CURE: In Orange Live (23 tracks)/1hr 43min/£1 4.99 PolyGram Music Video 041 554 2
18 — — SHAKIN' STEVENS: Video Show Vol 2 CBS/Fox 5236 50
19 18 3 SMASH HITS OF THE 80'S Virgin VVD 267
20 17 5 MARILLION: Live From Loreley PMI MVN 99 1153 2
Compiled by Gallup for Video Week Research © 1987

### New signing at Promo Palace

THE PROMO Palace is celebrating its first year of business by signing a new director. According to company head JoAnne Sellar: "We had a gap in the middle budget range and in Chris Barclay we found the right person."

range and in Chris Barclay we found the right person."

Barclay's work to date has been with lesser known bands in Britain and France, such as Gatecrash Heaven and Emmanuelle. Sellar says that there are many young directors looking for work in the music video production industry: "Some weeks I have ten of them rigging up."

ringing up."

Barclay joins Comic Strip's

Adrian Edmondson and Neil

Elgood on the Promo Palace roster, which Sellar is looking to

strengthen further.

THE INCREASINGLY highprofile IPPA (Independent Programme Producers Association) has published the first edition of its Members Directory, listing 500 production companies working in television and video.

In his introduction, IPPA director Paul Styles points out that the turnover of the independent sector is currently £150 million and that this will double in the Nineties when both BBC and ITV increase the number of hours commissioned from IPPA members.

The Directory is available from IPPA at 50/51 Berwick Street, London W1V 4RD and costs £10.

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QUEEN: The Magic Years. Volume 1: The Foundations. Volume 2: Live Killers In The Making. Volume 3: Crowned In Glory. Picture Music International (Box set) MVB 99 1157 2 (individual volumes) MVP 99 1154/5/62. Dealer price: Box set £19.50. Each volume £6.50. By far the most ambitious venture to date in the fast developing music video documentary field, not only because of its scale but through the elegance and complexity of the production by Austrian directors Rossacher and Dolezal. The programme mixes song-videos (from Bohemian Rhapsody onwards), with live footage, backstage "flyon-the-wall" shots, obscure TV interviews (thrill to Bob Harris blowing cigarrette smoke into a youthful Deacon's face) and snippets of famous Queen fans talking about



Volume 1 showing the genesis of the band plus its videos; Volume 2 surveys Queen's international progress 1974-84 with concert material and Clive Jamesian silly interviews from Japanese and US television.

Sales forecast: The handsome

Sales forecast: The handsome packaging of box set and individual volumes will draw customers' attention. Queen fans, of course, will want it, but this is something of a test case for the sell through appeal of high quality documentaries rather than promovideo collections.

PETER GABRIEL: CV. Virgin VVD 241. Running time: 43 minutes. Dealer price: £6.95. Gabriel's first sell through video, this is nothing less than a masterpiece — you may not enjoy all of it, but you cannot deny its brilliance. Included are two award winners directed by Stephen Johnson (Big Time and Sledgehammer), plus three other tracks from the hugely selling Go album, Shock The Monkey and I Don't Remember. Unexpected highlight personally were two versions of the duet with Kate Bush, Don't Give Up, telling quite different visual stories, but this momentous achievement is probably going to disturb as well as delight. Sales forecast: Chart cert. Whether this will sell as prodigiously as it deserves is difficult to predict, as its intellectuality may obstruct its accessibility.

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

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# Making plans for Nigel

### by Nicolas Soames

THE FIRST meeting between the conductor André Previn and violinist Nigel Kennedy could have gone badly wrong.

They had met for a piano rehearsal for a performance of Mendelssohn's Violin Concerto in the Tanglewood Festival in 1985: working through the piece discussing the speeds and phrasing prior to the first orchestral rehearsal.

By the time they got to the slow movement, Nigel Kennedy knew it just wasn't his day. "I was playing terribly — I just couldn't get it together man," recalls the English violinist whose boyish looks match his distinctive speech . . . an unforgetable combination of Bow Bells and Californian.

So he took his violin from his chin and said to Previn: "Let's give this a miss — you remember Body and Soul?" and off the two went, romping through the old jazz classic for 20 minutes.

It was the beginning of a rich friendship which has resulted in a continuing series of musical projects, including a number of recordings.

First and foremost is the new recording of Walton's Violin Concerto, and the Viola Concerto (EMI CDC 749 6282) — both of which feature Kennedy in the solo role, for he now chops and changes

1 1 ALL THE BESTI, Paul McCartney

2 2 WHENEVER YOU NEED SOMEBODY, Rick Astley

CBS/WEA/BMG

Epic

Tobu

3 BRIDGE OF SPIES, T'Pau

6 THE SINGLES, Pretenders

9 13 THE CREAM OF ERIC CLAPTON, Eric Clapton/Cream

10 9 THE BEST OF UB40 VOL 1, UB40

11 19 PET SHOP BOYS, ACTUALLY, Pet Shop Boys

12 11 WHITNEY, Whitney Houston

14 - RAINDANCING, Alison Moyet

15 14 BROTHERS IN ARMS,
Dire Straits Verliga Phonogram

16 15 SIMPLY SHADOWS, The Shadows Polydon

20 - LOVE SONGS, ML Jackson/D. Ross Telston

13 10 FAITH, George Michael

17 16 BEST SHOTS, Pat Benatar 18 20 SAVAGE, Eurythmics

19 18 HEARSAY, Alexander O'Neal

5 NOW! THAT'S WHAT I CALL MUSIC 10, Various FAALOGO TO

8 BAD, Michael Jockson

4 HITS 7, Various

between the two instruments with the ease of Itzhak Perlman. "People make too much of the

"People make too much of the difficulties of changing from one to another," he remarks. He recalls one concert in a recent Australian tour when he played both instruments on successive days; and his fondness for the viola is prompting him to schedule Berlioz's Harold in Italy for one of his major recordings next season.

But he is delighted with the Walton record. "There is no one better to do that kind of English music than Previn," said Kennedy unequivocally.

Previn clearly felt a kinship with Kennedy, for the two are now discussing a chamber music recording, possibly of French music by Debussy, Franck and Ravel.

The question is how to fit it into his busy schedule. Nigel Kennedy is the only English violinst with an international solo career. A product of the Menuhin School, and New York's famous Juilliard School after that, he has now two homes, one in Hampstead and one in New York.

York.

He thrives on activity, and until recently was working his way through 130 concerts a year, plus recordings and other more informal dates — including his forays into the pop and jazz world. That included, in last year's season, his first tour of the US to incorporate New York, which he made with the

It was such a success that a flat in the Big Apple became a necessity rather than a luxury. But even here, his recordings have topped the classical charts.

Most successful has been, of course, his award-winning recording of Elgar's Violin Concerto, but his Tchaikovsky Concerto is much admired too, as well as his unusual Bartok/Ellington coupling

Bartok/Ellington coupling.

He is committed to a handful of recordings under his contract with EMI's classical department, and at the moment, they seem to be concentrating on the concerto reper-

Next on the release schedule is Sibelius' Violin Concerto, recorded with the City of Birmingham Symphony Orchestra, conducted by Simon Rattle — for whom Kennedy has great respect. The recording, unusually coupled with Sibelius' Symphony No 5, will be out in March.

It will be followed by Vivaldi's Four Seasons. Now, why should a violinist like Kennedy involve himself in a recording of a work which is already represented by over 30 other performances in the catalogue?

logue?
"I know there are loads of recordings of the Seasons, but I think that some people are going to be surprised by the way I play them—there is so much energy in Vivaldi that I think it is a shame to be polite and let it all go. I wanted to be quite aggressive..."

Typically, he recorded them — with the English Chamber Orchestra whom he directs from the violin



KENNEDY: GETTING aggressive with Vivaldi

— following a series of live concerts.

"I only record works where I have established a relationship in concerts with the music, the orchestra and the audience. I know that some people say that their recordings are just another performance, but I think that is an indulgence. For me, a recording is a pinnacle, and I have to prepare for that."

In addition to his classical contract, he has an agreement for one disc a year for a number of years with the pop department of EMI. Let Loose was the first product of that, but for the next, Kennedy is to team up with Beatles producer George Martin.

He has a number of ideas in his head, and a number of instruments in his room. There is, of course, the 1707 Stradivarius nicknamed The Cathedral, which is his pride and

But his turbulent room in the studio house he rents also boasts an electric violin attached to a range of phase-boxes. "I really want to have time to search out the possibilities," he remarks — and that includes getting his hands on a Fairlight computer.

He is taking one clear summer month off from his classical touring to go into a studio to make his Martin album, which he thinks will be more rock-based than the eclectic style of Lets Loose.

He will certainly have picked up some tips from working with Paul McCartney on Once Upon A Long Ago, which involved video as well as studio performance. It is partly in order to do more things like that which persuaded him to cut down his classical concert schedule to 80 a year.

And it will enable him to enjoy other interests — like Aston Villa. "I have only managed to see them twice this season so far, and the last time they lost 5-0," he said mournfully.

'I only record works where I have established a relationship in concerts with the music, the orchestra and the audience'

## AIR PLAY

KEY A Radio 1 'A' list B Radio 1 'B' list		w/e 5 12 AL PLAYS r more)	8 12 PLAYL	1 12 STED	W/t w/c 12 12 5.17 PEAYLISTINGS (43 stotions)		CHART
	,,,,	i inorej			1.0		
ABC King Without A Crown Neutroe	4	9	В	A	6	24	60
ALARM, THE Rescue Me I.R.S.  AMAZULU Wonderful World Beautiful People EMI	7	7	B	-	9	17	97
ASTLEY, RICK When I Fall In Love RCA	18	12	A	A	16	39	51
BABAKOTO Just To Get By Union Jack	12	7	Α	В	5	8	-
BEE GEES E.S.P. Warner Brothers	13	10	A	A	13	35	67
BLUE MERCEDES I Want To Be Your Property MCA	-	-	-	~	9	28	31
BOY GEORGE To Be Reborn Virgia  CARLISLE, BELINDA Heaven Is A Place On Earth Virgia	18	7	B	A	12	38	18
CHER I Found Someone Geffee	10	-	A	-	8	13	79
CHRISTIANS, THE Ideal World Island	12	9	A	A	14	35	49
CLIMIE FISHER Rise To The Occasion EMI	11	8	B	Α	8	- 11	71
COCKER, JOE Love Lives On MCA COMMUNARDS, THE Never Can Say Goodbye Londo	12	18	A	A	13	35	14
CRY FREEDOM (SOUNDTRACK) Funeral MCA	7	5	8	-	7 1	-	
CUTTING CREW I've Been in Love Before Sires	8	11	A	A	14	39	25
DE BURGH, CHRIS The Simple Truft  A&M	9	10	A	A	5	13	72 38
DEF LEPPARD Hysteria Bludgeon Riffole DOLLAR Oh L'Armour Londoe	10	12	B	A -	5	25	-
EARLE, STEVE The Rain Came Down MCA	4	9	-	-	-	3	-
EURYTHMICS, THE Shome RCA	12	10	A	Α	13	31	-
IVE STAR Somewhere Somebody Ten	20	17	A	A	15	38	23
FLEETWOOD MAC Family Man Warner Brothers FOREIGNER Say You Will Atlantic	7	-	B -	-	10	13	- 77
GABRIEL, PETER Biko (Live) Virgin	-	7	В	В	1	2	57
GOSH Wishing Well MBS	4	4	В	В	3	21	
GRIFFITH, NANCI Cold Hearts MCA	4	9	-	-	-	-	
HARRISON, GEORGE Got My Mind Set Dark Horse	4	13	B -	A	16	37 28	55
MEART There's The Girl Capitol MOOTERS, THE Satellite CB5	19	17	A	A	15	35	22
HOUSEMARTINS, THE Build Ga! Discs	5	13	-	A	15	39	17
OUSTON, WHITNEY So Emotional Ariste	10	19	A	A	16	37	12
CICLE WORKS, THE High Time Beggars Banque	10	14	A	A	5	8	90
JACKSON, MICHAEL The Way You Make Me Feel Epic  LAGGER, MICK Throwaway CB5	17	22	A	B	18	40	3
JELLYBEAN/ELISA FIORELLO Who Found Who Chrysalis	12	13	A	A	14	36	11
JELLYBEAN Jingo Chrysalis	15	5	A	-	8	15	50
JOHNNY HATES JAZZ Turn Back The Clock Virgin	14	20	A	A	17	39	27
JUMP Jr., WALLY Tighten Up Breakou  KISS Reason To Live Vertige	11	9	A	B	6	23	47
KRUSH House Arrest Club	9	11	В	_	3	7	59
LEVEL 42 Children Say Polydor	19	16	A	A	16	36	36
LOS LOBOS Donna Slash	4	-	-		8	16	83
LUCY SHOW New Message Big Time	74	13	- A	-	18	20	
MADONNA Look Of Love Sire McCARTNEY, PAUL Once Upon A Long Ago EM	16	17	A	A	18	38	10
MEDLEY/WARNES I've Had The Time Of My Life RCA	6	9	В	A	12	34	21
MOYET, ALISON Love Letters CBS	17	15	A	A	18	38	9
NEW ORDER Touched By The Hand Of God Factory	11	5	A	В	6	9	-
O'NEAL, ALEXANDER Criticize Tabu PEPSI & SHIRLIE Alright Now Polydon	20	19	B	A B	17	35	62
PET SHOP BOYS Always On My Mird EM	17	12	A	A	18	38	4
PINK FLOYD On The Turning Away EM	6	_	A	-	1	6	-
POGUES/KIRSTY MACCOLL Fairytale Pogue Mahone	20	10	A	-	14	23	19
PRIEST, MAXI Some Guys Have All The Luck 10 PRINCE I Never Could Take The Place Paisley Park	15	7	- A	A	15	33	16
PROCLAIMERS, THE Letter From Arrerica Chrysalis	19	22	A	A	18	38	6
REA, CHRIS Joys Of Christmas Magnet	-	-	-	_	3	11	82
LE.M. The One I Love I.R.S.	12	11	8	В	8	23	61
RUN DMC Christmas In Hollis London SHAKIN' STEVENS What Do You Want To Make Epic	7	19	_ A	A	18	39	63
SIMON, CARLY All I Want Is You Arista	5		-	-	11	24	-
SIMPLY RED EVry Time We Say Goodbye WEA	9	7	B	8	16	33	33
INITTA GTO Fanfare	4	4	Ŀ	-	11	22	48
LADE We Won't Give in Cheapskate	14	4	- В	-	1	3	- 12
SMITH, MEL/KIM WILDE Racking Around The 10 SPRINGFIELD, DUSTY I Only Want To Be Phillips	16	10	- B	-	9	15	98
PRINGSTEEN, BRUCE Tunnel Of Love CBS	16	12	A	A	13	25	58
TOCK AITKEN WATERMAN Pack_ammed Breakout	15	12	A	A	10	15	52
TRANGEWAYS Only A Fool Arista	-	- 16	В		1	2	-
I'PAU China In Your Hand Siren  J2 In God's Country Island	17 16	15	A	A	18	36	1
OICE OF THE BEEHIVE I Say Nothing London	-	12	В	A	2	8	66
WALSH, STEVE Let's Get Together Tonite A1		6	-	-	5	5	74
WAS NOT WAS The Boy's Gone Crazy Fontana	6	10	A	A	10	28	-
NATERS, ROGER The Tide Is Turning EMI NET WET WET Angel Eyes Precious	13	5	A	_ A	16	37	- 22
rectous rections	13	14	A	A	10	37	32

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

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

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# IN HONOUR OF SIDNEY SHUTTER

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BROTHER BEYOND CAN YOU KEEP A SECRET?/(inst) Parlophone R6174 Pic Bag; 12R6174 1 2" Pic Bag (E)
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Hi-NRG COLE, Lloyd And The Commotions JENNIFER SHE SAID/Perfect Blue Polydor COLE 8 Pic Bag; COLE X8 12" incls Mystery Train (Live)/I Don't Believe You (Live) Pic Bag; COLE G8 Gatefold Pic Bag; COL CS8 "MC"; COL CD 8 "CD" (F) \*COLE, Nat "King" WHEN I FALL IN LOVE/Love Letters/Rambling Rose Capitol CLS 15975 12" Pic Bag (E)
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IRIE, Tippa HIP HIP/tba Mafia/Fluxy MF 002 12" (JS) Reggae Reggae JACK 'N' CHILL THE JACK THAT HOUSE BUILT/(Version) 10/Virgin TEN 74 Pic Bag; TENT 74 12" Fic Bag (E) (re-issue) JAPES, Johnny And The Jesticals BAGS OF FUN WITH BUSTER/tba Fulchester FULL 002 (I/RR)

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Lizard GirlCan You Keep A Secret	В
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EarthHip HipI Only Want To Be	٠.
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Put A Little Love Away Reggae Lover The Christmas Song	7
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Built	J
The Taste For Flesh	.5
Walking In The Air	.В
Wanna Be With You	H
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You're A Let Down	W



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

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H—This way, HM—Harmonio Murus, 0863 HOL—Hallywood Nights 0438 315533 Hosong 0634 43952

-Cartel (Backs, Rough Trade) and Fast Forward 031 226 4616 Probe—051 236 6591 Nine Mile—0926 881292/ 8811293 Red Rhino (Nth) 0904 641415 0904 641415
Revolver—0272 541291
MP—Impex Musik 01-229 5454
MS—Import Music Services (via
PolyGram) 01-590 6044
S—Independent Record Sales
01-850 3161 (Chris Wellard)

JETZ—Jettisoundz 0253 712453 J—Jungle 01-359 9161 JS—Jetstar 01-961 5818

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

AG—Magnum Music Group 0494-882858 —Mainline 01-686 3636 MO-Mole Jazz 01-278 0703 NM-Nine Mile (see I)

-Outlet 0232 322826 OCI--Oliver Crombie Imports 01-455 0066 OR--Orbitone 01-965 8292

P—Pinnocle 0689 73146
PAC—Pocific 01.800 4490
PK—Pickwick 01.200 7000
PK—Prish Leisure 01.804 8100
PP—Probe Plus (see I)
PR—President 01.839 4672
PROJ—Projection 0702 72281
PVG—Poloce Virgin and Gold 01.539 5566 PY—Priority 01-992 7021

RA—Rainbow 01-589 3254 RC—Rollercoaster (0453) 886252 RE—Revolver 0272-541291 REC—Recommended 01-622 8834 4—Rhino 01-965 9223 RH—Rhimo 01-965 9223 RL—Red Lightnin' 037-988 693 RM—Record Merchandhars 01-848 7511 ROSS—Ross 08886 2403 RR—Red Rhino (see I) RT—Rough Trade 01-833 2133

SIL—Silva Screen 01-284 0525 SO—Stage One 0428 4001 SOL—Soloman & Peres 08494-32711 SOL-32711 SP\_Spartan 01-903 8223 SRD—Southern 01-889 6555 STERNS—Sternis/Triple Earth 01-388 5533 STY—Stylus 01-453 0886 SW—Swift 0424 220028

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

VFM—VFM Cassette Distributors 0296 3°307

· Import

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

Artist Title Label LP No: Cassette No Dealer Price (Distributor) Music Category ACCIDENT CRAZY Link LINK LP 012/- £2.99 (SP) (Re-release) Punk ADICTS, The LIVE & LOUD Link LINK LP 010/- £2.99 (SP) (Re-release) Punk ANDY, Bob & Marcia GRIFFITHS REALLY TOGETHER I-Anka AV 003/- £3.65 (I/RE) Reggae

Ska

Pop

Rock

Pop

Oi

Gothic

Oi/Punk

**Easy Listening** 

**Easy Listening** 

**Easy Listening** 

**Easy Listening** 

**Easy Listening** 

**Easy Listening** 

Rock

Metal

Oi

Oi

Rock

Soul

Punk

Rock

40 ±

2

BAD, Michael Jackson

Reggae

Surf Rock

Garage

Punk

Rock

Gothic

Oi/Punk

Scottish

Reggae

Garage

Spoken Word

Punk

MOR

Rock

MOR

Rock

Rock

Reggae

Psychedelic

Childrens

Rock

Reggae

Reggae

House

Oi Oi

Oi

Oi

Punk

Nostalgia

Childrens

Nostalgia

Nostalgia

Nostalgia

29 29

33\* 37

27

35

32 36

40

30

31 30

32 31

34\*

35

37 36

38 33

39

Spoken Word

Thrash Pop

Oi

Rhythm & Blues

Spoken Word

Spoken Word

Dance/Funk

Films & Shows

Soul/Funk

Inspirational

Comedy

**African Beat** 

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Reggae LYIN RAMPANT UP & CUMIN' Prism VTI/- (P)

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McLEOD, Pipe Major Iain HIGHLAND DANCERS DELIGHT Ross CWGR 109 (Cassette Only) £3.35 (ROSS) Scottish METEORS, The LIVE & LOUD Link LINK LP 06/- £2.99 (SP) (Re-release) Psycho/Rockabilly Reggae

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WHITCOMB, Ian ON THE STREETS OF DREAMS Silva Screen ITW 3/- £4.50 (SIL)

Year to Date: (51 weeks to 25 December)

Mon 21-Fri 25 December 1987

Album Releases: 4,915 Compact Discs: 1,944

Compact Discs: 35

Album Releases: 78

**US TOP FORTIES** 

FAITH, George Michael Col/CBS IS THIS LOVE, Whitesnoke 5 Geffen 34 SO EMOTIONAL, Whitney Houston Arista SHAKE YOUR LOVE, Debbie Gibson Atlantic GOT MY MIND SET ON YOU, George Harrison Dark Horse DON'T YOU WANT ME, Jody Watley MCA HEAVEN IS A PLACE ON EARTH, Belinda Carlisle MCA CATCH ME (I'M FALLING), Pretty Poison 11 8# Virgin VALERIE, Steve Winwood 9+ 13 Island WE'LL BE TOGETHER, Sting 8 A&M THE WAY YOU MAKE ME FEEL, Michael Jackson 17 Epic SHOULD'VE KNOWN BETTER, Richard Marx EMI 12 3 CHERRY BOMB, John Cougar Mellencamp 13\* 16 Mercury DUDE (LOOKS LIKE A LADY), Aerosmith Geffen 14± 14 15 TELL IT TO MY HEART, Taylor Dayne 15 18 NEED YOU TONIGHT, INXS Atlantic (I'VE HAD) THE TIME OF MY LIFE, Medley/Warnes RCA CANDLE IN THE WIND, Elton John 18# 22 MCA 19 19 THAT'S WHAT LOVE . . . Michael Bolton CoVCBS HAZY SHADE OF WINTER, Bangles Def Jam 20★ 28 ANIMAL, Def Leppard 21# 24 THERE'S THE GIRL, Heart 22\* 27 Capitol 23 SEASONS CHANGE, Expose 33 Arista 24± 38 COULD'VE BEEN, Tiffany MCA 25 THE ONE I LOVE, R.E.M. 12 I.R.S. I COULD NEVER TAKE THE ..., Prince 26\* 32 Paisley Park CRAZY, Icehouse 27\* 30 Chrysalis 28± 31 POWER OF LOVE, Laura Branigan Atlantic IDO YOU, The Jets 29 20 MCA 30 21 SKELETONS, Stevie Wonder Motown I WANT TO BE YOUR MAN, Roger Reprise **HUNGRY EYES, Eric Carmen** 32± 36 RCA 33 I THINK WE'RE ALONE NOW, Tiffony 23 MCA TRUE FAITH, New Order 34+ 37 Qwest TUNNEL OF LOVE, Bruce Springsteen 35 ± Col/CBS 36 \* MOTORTOWN, The Kane Gang Col/CBS 37\* I LIVE FOR YOUR LOVE, Natalie Cole **EMI** HOURGLASS, Squeeze A&M DON'T SHED A TEAR, Paul Carrack 39± Chrysalis

POP GOES THE WORLD. Men Without Hats \* \* \* ——ALBUMS DIRTY DANCING, Original Soundtrack

Mercury

RCA

Epic

3*	5	FAITH, George Michael	Col/CB5
4	3	WHITESNAKE, Whitesnake	Geffen
5	4	A MOMENTARY LAPSE OF REASON, Pink	Floyd Col/CBS
6*	13	TIFFANY, Tiffony	MCA
7 <b>★</b>	7	THE LONESOME JUBILEE, John Cougar Me	lencamp Mercury
8*	8	HYSTERIA, Def Leppard	Mercury
9	6	TUNNEL OF LOVE, Bruce Springsteen	Col/CBS
10	10	WHITNEY, Whitney Houston	Arista
11	9	NOTHING LIKE THE SUN, String	A&A
12*	15	CLOUD NINE, George Harrison	Dark Horse
13*	17	BACK FOR THE ATTACK, Dokken	Elektra
14	11	PERMANENT VACATION, Aerosmith	Geffen
15	14	KICK, INXS	Atlantic
16	12	THE JOSHUA TREE, U2	Island
17*	21	CHARACTERS, Stevie Wonder	Motown
18	20	HEAVEN ON EARTH, Belinda Carlisle	MCA
19	16	VITAL IDOL, Billy Idol	Chrysalis
20	19	TANGO IN THE NIGHT, Fleetwood Mac	Warner Brothers
21	18	DOCUMENT, R.E.M.	I.R.S.
22 <b>*</b>	26	A VERY SPECIAL CHRISTMAS, Various	Special Olympics
23*	34	YOU CAN DANCE, Madonna	Sire
24	22	RICHARD MARX, Richard Marx	Manhattan
25	24	BAD ANIMALS, Heart	Capitol
26	23	BIG GENERATOR, Yes	Atco
27	25	DUOTONES, Kenny G	Arista
28+	28	CHRONICLES, Steve Winwood	Island

LOOK WHAT THE CAT DRAGGED IN, Poison

TOUCH THE WORLD, Earth Wind & Fire

PET SHOP BOYS ACTUALLY, Pet Shop Boys

ROBBIE ROBERTSON, Robbie Robertson

**OUT OF THE BLUE, Debbie Gibson** 

CREST OF A KNAVE, Jethro Tull

BABYLON AND ON, Squeeze

HOLD YOUR FIRE, Rush

JODY WATLEY, Jody Watley

Charts courtesy Billboard, December 19, 1987

**EXPOSURE**, Expose

**CRAZY NIGHTS, Kiss** 

RAPTURE, Anita Baker

\* Bullets are awarded to those

Arista

Mercury

Enigma

Flektro

Columbia

Manhattan

Chrysalis

Mercury

A&M

MCA

Geffen

Atlantic



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'It's over'
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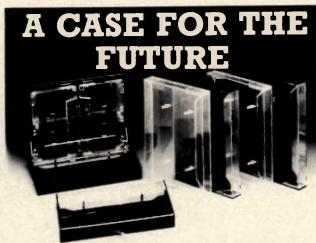
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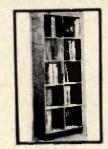
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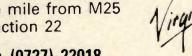
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### MUSIC ADMINISTRATION ASSISTANT

### Music Services Department

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### **MUSIC ADMINISTRATION ASSISTANT**

### Residuals

This position is based in our Music Services Department and concerns the administration of music payments and copyright licences pertaining to programme sales overseas and to ancillary markets. It involves the calculation of musicians' residual fees under the MU agreement, the licensing of music and records, and liaison with the various music societies (PRS, MCPS, BPI etc.), music publishers, and record companies.

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similar field, possess good typing ability, be numerate and concerned with attention to detail.

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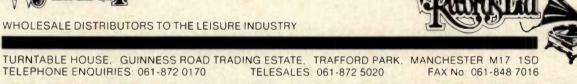
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			LOW	MONTH	CHANGE (%)		DIVIDEND	
UK SHARES (PENCE)		HIGH		END PRICE	OVER MONTH	SINCE JAN '87	PER SHARE	YIELD PER CENT
BOOSEY & HAWKES	(25p)	235	165	172	-21.8	-8.5		_
BOOTS	(25p)	329.5	210	214	-15.1	-7.4	10.3	4.8
CAPITAL RADIO	(10p)	211	127	162	+3.2		6.8	4.2
CASTLE COMMS	(5p)	306	152	155	-25.1		9.6	6.2
CHRYSALIS	(25p)	274	121	121	-35.6	-29.7	10.4	8.6
P'DILLY RADIO	(5p)	98	34	65	-4.4	+91.2	2.7	4.2
PHILIPS	(f10)	1687	775	850	-19.0	-36.6	59.2	7.0
PICKWICK	(25p)	238	139	143	-4.0	-	3.4	2.4
PRESTWICH	(25p)	221	99	103	-20.8	-9.6	0.5	0.5
RADIO CITY	(25p)	163	43	105	-16.0	+144.2		_
RADIO CLYDE	(25p)	121	53	95	+18.8	+63.8	4.8	5.1
REALLY USEFUL	(5p)	617	361	445	-11.0	+22.6	16.3	3.7
W H SMITH	(50p)	417	276	290	-15.0	+5.1	8.7	3.0
THORN EMI	(25p)	830	436	534	+13.6	+13.9	24.7	4.6
VIRGIN GROUP	(10p)	179	100	103	-10.4	-22.8	3.2	3.1
WOOLWORTHS	(50p)	461	242	245	-26.2	-31.0	11.1	4.5
US SHARES (DOLLARS)	DECEMBER 1987							
CBS	7 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	215	130	152	-11.9	+19.7	3.0	2.0
MCA	- XX	61.25	32	32	-18.4	-16.7	0.7	2.2
WARNER COMMS	_	36.8	22.2	24.7	-9.9	+11.8		





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## DOOLLY'S DIARY

THE COPYRIGHT status of Gilbert and Sullivan and the lyrics of Thirties standard You're Undecided Now were among the many issues raised as the tape levy bit the dust in the House of Lords on Thursday night (see p4). While the spirited Lord Ted Willis talked of "robbery", BPI supporter Lord Winchelsea quoted the song lyrics "First you say you will, and then you won't", in summing up the record industry's relationship with the Department of Trade and Industry which has had no fewer than seven Secretaries of State since 1979 ... Government noises on a proposed "rental right" being incorporated in new copyright legislation sound more positive, but after being unceremoniously shafted over the tape levy, the BPI is waiting to read Lord Young's comments spelt out in Hansard before getting over-excited ... Could the official elevation of Hein van der Ree from general manager to his expected position of managing director mark the end of the bitter legal wrangle which has embroiled PolyGram, UK chairman Maurice Oberstein and former Phonogram MD David Simone? ... Pardon our idle curiosity, but what has happened to the proposed financial investigation into the Towerbell crash? ...

WHILE IT now seems a fairly open secret that the BBC is against sponsorship of the chart on Top Of The Pops, the BPI has been left in the dark, saying: "We are still waiting for the BBC to tell us what queries they want to raise with Pepsi." Meanwhile the BBC says "no deal could be agreed at the present time" because the whole thorny topic of sponsorship on the Beeb is being assessed ... It is a quirk of fate that BMG's action against Mainline should emerge at the same time as details of the distributor's deal with Woolies for low price CDs — comprising entirely different product, we hasten to add (see p1) ... Half price ads in Music Week? Surely not? But that is in fact the deal for those wishing to extend Christmas greetings through MW in the issue dated December 26 and at the same time pay over the rest to Music Therapy ... Sad to report the death of a heart attack at only 35 of singer/songwriter Steve Jerome ... Metal Hammer mag is looking to raise funds for Great Ormond Street Children's Hospital with a Christmas Rock Party at London's Astoria on December 23 ... For its part Demon Records has decided not to decimate the nation's forestry further by sending Christmas cards and is instead making a donation to Kew Gardens' hurricane fund ... The perils of moving: One of the first things Paul Conroy did on WEA's moving to Ken High Street was to ring Tower's Steve Smith, who's been based there a couple of years. What was this conference of Titans about? Conroy wanted to know if there was a good dry cleaners thereabouts. Smith is delighted with the record companies' great move west but as Conroy, Rob Dickins and Max Hole walked into the small, backstreet eaterie he and a colleague of Dooley were dining in, he observed: "The shame is that you can't talk in the restaurants round here any more."



THRASHING ABOUT: Anthrax receive a special award for 500,000 sales of their two Island albums, Spreading The Disease and Among The Living.



CZECH MATES: Counterpoint made merry at the Czechoslovakian Embassy at a party to promote Supraphon products.



CANDLES IN the wind: Amazulu's Sharon get some help with celebrating her birthday on the set of the band's new video.



THERE'S SNOW business like ... CBS national accounts manager Peter Haworth and Woolworths marketing manager Debbie Loveday accompany The Snowman around Woolworths in Reading.



SHAKIN' ALL over: Shakin' Stevens gets a special award to mark his 25th hit from CBS MD Paul Russell.

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### COMMENT

CDs at £3.99? Cor, what a bargain! But why aren't they all that price, or something like it? That is a question punters will be asking as they see the new ranges at that price move into Boots and Woolies.

The majors who have kept prices at their present levels might maintain that the type of product being knocked out at such bargain basement levels is not exactly comparable with the latest full price product from the stars of the moment. However, that won't alter the public's perception that a new lowest price point has been created, or their expectation that other product on CD should also come down in price.

Talking to the captains of

Ialking to the captains of industry in recent months, it's been difficult to escape the feeling that many have been holding out for "just one more Christmas" before once and for all enabling retail levels to drop below the magical psychological barrier of £9.99. Some of the chains have already bitten the bullet and gone for £9.99 as their CD benchmark on the basis that they want customers through their doors rather than go elsewhere. Also I have a sneaking suspicion that they believe that if they put the prices down to a certain level and are then able to say to the companies: "Look, this is what the public expects", they will be in a strong position to extract better trade terms. For instance, expect the CD returns position to alter in the new year.

There is an alternative wisdom,

There is an alternative wisdom, however, which suggests that CDs are most definitely not over-priced

and, if anything, other formats are under-priced. PolyGram's Dick Asher summed up this train of thought when he suggested that compact disc represents an example of the record industry getting its pricing policy right for once, having consistently sold music too cheaply in the past.

music too cheaply in the past.
One way for those theorists to test the courage of their convictions on that score would be to not merely bow to the inevitable and edge down CD prices to take account of cheaper manufacturing costs. Instead, at the same time they might try a significant hike in the price of vinyl and cassette equivalents. Initial overall demand may suffer from price resistance, but the less marked differential would surely have the effect of speeding the uptake of CD hardware once again and would re-invigorate the whole CD momentum which flagged somewhat during last year.

Sure the consumer reacts to prices he thinks are high. But perhaps significantly he reacts to a differential even more, so that CD versions of LPs and cassettes priced at almost twice the price are not so appealing when the sound quality to the average consumer is already reasonably acceptable.

Will anyone take the risk and follow that through to its logical conclusion, or will it simply be a matter of "one down, all down" in

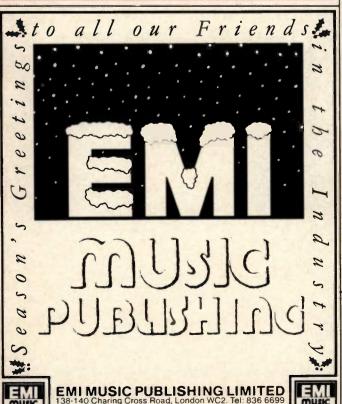
Janus Dalton



BACKING BLACK: The Beggars Banquet Shop in Kingston, Surrey, was decked out in black for the benefit of Sisters Of Mercy. Manager Steve Walker and WEA rep Martin Robinson admire the work.

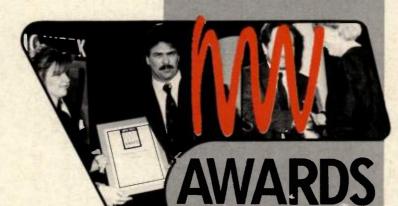


HEDDWAY: Hedd Records celebrate with first signings, Soho, aboard the company limo.



## ANNOUNCING

## THE MUSIC WEEK



### **AWARD CATEGORIES**

(NOT REQUIRING NOMINATIONS)

The Market Share Awards
Top Album Award
Top Single Award
Top Dance and Disco Album Award
Top Dance and Disco Single Award
Top Indie Distribution Album Award
Top Indie Distribution Single Award
Top Classical Album Award
Top Compilation Album Award
\*Top British Recording
Studio Award

\*Top Producer (Albums) Award

\*Top Producer (Singles) Award

\*Top Recording Engineer Award

Top Publisher (Individual) Award

Top Publisher (Corporate) Award

Top Music Video Award

Top Country Album Award

Exemplary Service Award

\*Awards in association with Studio Week.

### **AWARD CATEGORIES**

(REQUIRING NOMINATIONS)

Top Sleeve Design Awards

Top Music Week Advertisement Award

Top Consumer Press Advertisement Award

Top British Music Promo Video Award The Marketing Award For Records, Cassettes & CDs

Plugger Of The Year Award Top Record Distributor Award The Leslie Perrin Award for P.R.

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

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

1987