

## MUSIC WEEK



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## CBS/Epic scoops four top awards

A MOOD of celebration is settling over the London headquarters of CBS and Epic following the news that the company has won four of the British Record Industry Awards.

The labels took best British male and female artist with George Michael and Alison Moyet, best international solo artist with Michael Jackson and best international newcomer with Terence Trent D'Arby. No other label won more than one award.

The awards ceremony, broad-

cast live in the UK and subsequently to an audience of more than 200m worldwide, was held at the Royal Albert Hall for the first time before an audience of fans and guests from the music industry.

The full list of winners is:

Best British male artist: George Michael; best British female artist: Alison Moyet; best British group: Pet Shop Boys; best British producer: Stock/Aitken/Waterman; best British single: Never Gonna Give You Up, Rick Astley; best British LP:

Nothing Like The Sun, Sting; best British classical recording: Vaughan Williams Symphony No 5, Royal Liverpool Philharmonic Orchestra conducted by Vernon Handley; best soundtrack and original cast recording: Phantom Of The Opera; best international solo artist: Michael Jackson; best international group: U2; best international newcomer: Terence Trent D'Arby; best British newcomer: Wet Wet Wet; best music video: New Order.

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## PPL under threat from Home Office

THE ABOLITION of Phonographic Performance Limited, the organisation which negotiates and collects the music industry's needletime payments, is being considered by the Government. Without PPL, record companies will be left to negotiate alone on what has become a valued source of secondary income.

The doubt over PPL's future has been raised by the Home Office which is questioning whether companies should be allowed to con-

tinue bargaining collectively.

That question is now being echoed by the Department of Trade and Industry which is responsible for the Copyright Bill now going through Parliament. A DTI spokesman comments: "The Government is looking at all the options. We want to hear what both sides — the broadcasters and the music industry — have to say."

He adds that even if the abolition of PPL is not included in the Copyright Bill, it could be intro-

duced by "some other method". This is likely to mean the forthcoming Home Office-sponsored broadcasting legislation.

The DTI's support for the Home Office's raising of the debate became apparent when Nicholas Baker MP, parliamentary private secretary to Trade and Industry Secretary Lord Young, told a meeting of senior music industry figures at Midem that the Copyright Bill had two areas still to be decided.

He said: "First, should there be a rental right for copyright works? Secondly, should record companies continue to enjoy their right to negotiate and administer their broadcasting rights collectively?"

Rob Dickins, chairman of the BPI whose members receive the income collected by PPL, was one of those who heard Baker speak.

Dickins comments: "It's another example of them not understanding our industry. Considering they took out the tape levy from the Copyright Bill because they said it would require a large bureaucra-

## East-West summit on DAT debate

HARDWARE MANUFACTURERS from Japan and Europe are due to meet in London on Friday to continue their discussions on how to combat the illicit use of digital audio tape.

MW understands that Philips and Sony will come together in their efforts to find a system for preventing large-scale home taping that is acceptable to the music industry.

They met on the issue for the first time at an EEC-sponsored forum in

Paris during November. However, it is believed that some of the companies present in Paris will not be represented on Friday.

A spokeswoman for Philips in Eindhoven confirms that the meeting is taking place but declines to give details of those attending or the agenda. She comments: "This involves more than just Philips so it is not for Philips alone to speak about it."

● DAT at Midem, p3.

## Lasky's first on the high street with DAT

DIGITAL AUDIO tape seems set for a nationwide promotion through the Lasky's chain after the group's purchase of 12 DAT display units and a limited amount of DAT product from Record Merchandisers.

Lasky's says it has acquired 10 classical titles and plans to take 10 more. The classical tapes are German product on the Grosse Meister label, retailing at £14.99. The display racks will go into Lasky's top 12 stores and can hold 24 tapes.

Kingsley Grimble of RM says: "Lasky's are committed to stocking DAT machines and want some software to back it up". But he adds: "There is no point putting the software into shops where the machines are not available." Product buyer at Lasky's, Martin Frost, says the chain "intends at whatever cost to be the first supplier of DAT hardware in the country". Frost also comments that Lasky's will stock DAT with or without the hardware.

RM has offered Lasky's a further range of product for retail at £23.99, which according to Lasky's includes some pop and MOR titles. RM's Mark Allen describes the product as "far better in terms

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# 'CD prices down soon' — BMG

THE CONSUMER will see a price reduction in CD "very soon". That was the confident prediction of BMG UK chairman Peter Jamieson at Music Week's Midem Technology Forum, held at the Palais des Festivals.

Record companies bore the brunt of criticism for holding up lower prices from panellists and speakers from the floor who felt that expansion of the format was dependent on closing the gap between retail price levels of CDs and their vinyl/tape equivalents.

Jamieson said there had been "no key reason" for the delay and,

according to manufacturers present, it certainly was not their fault.

"The manufacturing prices are at rock bottom," said Mike Lee of Nimbus, who reiterated that enormous cost savings had not been passed on at dealer price.

Providing a dealer's view — "a perspective that is not being listened to" — Steve Smith, Tower Records' director of European operations, said: "We don't see CD growth happening in the way that is being predicted in this room."

Having achieved 36 per cent of sales through Tower in the UK, US and Japan in 1986, CD accounted for no more than 37½ per cent of sales last year, showing little progress.

Smith said that "the spectre of DAT" had hurt CD sales and a perceived delay in the launch of CDV was adding to uncertainty in the minds of the public. He predicted that the market will "explode" only when prices reach parity in all formats, and in the meantime he pleaded for returns on CD for the dealer and sufficient pricing flexibility to enable a consistent £9.99 price point.

As for DAT, he had a simple answer to consumer uncertainty: "Give 'em the choice — let the

consumers decide. I think they're a lot smarter than most of us."

Jamieson conceded that some reaction to DAT had been "alarmist", with the new tape format bearing the brunt of the home taping battle.

Independent audio and marketing consultant Nick Hopewell-Smith pinned a "Luddite" tag on much of the record industry attitudes to DAT but saw hope for the future, with CD able to carve out a solid future for itself.

"Sony's acquisition of CBS has certainly moved the goalposts," he observed, adding that, with PolyGram and Philips similarly linked, the record industry might now be encouraged to take a long-term view. Up to now record companies have even viewed CD as a "short-term profit opportunity" he chided, and concluded: "While the record industry was frequently responsible for its downs, the hardware industry has been responsible for its ups."

Disctronics managing director Roger Richmond-Smith blamed unreliable data — "often late and often wrong" — for the many loose predictions.

"Here at Midem we had the breathless announcement by the



PROSPECTS FOR CDV and the possible impact of DAT were among topics addressed at Music Week's special Technology Forum, held during Midem.

Pictured is one of the two panels featuring (left to right) Bob Fisher (Charly), Mike Lee (Nimbus), Karen Faux (Music Week), Roger Richmond-Smith (Disctronics), Steve Smith (Tower), and Art Le Blanc (Anton Labs).

IFPI that global CD unit sales figures had really rocketed — to 140m in 1986. The same day, PolyGram told us that the figure for 1986 was really 135m. The estimated figure for 1987 was 250m, while the IFPI suggested 280m.

As an industry, we can do better than this. As a company, we've had to. Based on consumer hardware

and software data, industry audits and Government statistics, our own computer modelling facility estimates a global total for ex-factory shipments of between 312 and 316m units, excluding CD-ROM, for 1987. This is pretty much in line with PolyGram chief Jan Timmer's mid-year estimate of one billion units by the end of 1990."

## Philips plea for accommodation on DAT launch

THE MOMENTUM of DAT is so strong that "it is in all our interests to come to a proper accommodation", otherwise some individual companies will try to go their own way in making product available, to the detriment of all.

That was the verdict of Philips commercial director Frits Schuitema at an IFPI symposium at Midem on New Media-New Markets and he maintained that from a hardware development standpoint DAT is a "logical substitute" for the existing cassette format.

Providing some data flesh for the discussion, Graham Cooper of research company BIS Mackintosh asserted that, while DAT penetration will be slow — particularly in



TRYING TO match new media to new markets: the IFPI symposium panel consisted of (left to right) Graham Cooper (BIS Mackintosh), Frits Schuitema (Philips), Claude Nobs (WEA Switzerland), Nesuhi Ertegun (chairman, IFPI), Ian Thomas (director general, IFPI), Peter Bond (CBS), Geoff Kempin (PolyGram Music Video), and David Attard (legal adviser, IFPI).

Europe — "recording of CDs will be the prime motivation for acquisition". 1991 DAT penetration will have reached four per cent of households in Japan, two per cent

in the US and only one per cent in Europe. By 1995 these figures are expected to have risen to 40 per cent (Japan), 20 per cent (US) and eight per cent (Europe).

CD player penetration figures are altogether more rosy, if not overwhelming. 1991 holds the promise of 60 per cent machine population in Japan, 48 per cent in the US and 28 per cent in Europe.

Cooper identified the key issues facing technology development as co-operation between factional interests, consumer confusion, and convergence of formats.

"In the long term everything points to digital audio-video carriers," he predicted, so that in the year 2000 there would be only CDV singles, CDV long play and digital audio-video tapes.

Addressing a topic of more immediate interest in the UK, Cooper said that research indicates that prices would have to fall to £7 per disc for CD demand to rise significantly above current forecasts.

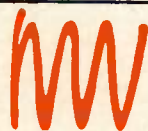
## Disctronics' Euro-CDV

CD MANUFACTURER Disctronics is claiming the first commercial release of a CDV in the PAL television format, suitable for European TV monitors.

The Russian Melodiya label commissioned Disctronics to make a compact disc video version of Moscow Nights by Russian female rock vocalists The Bazykina Twins, originally produced as a clip for Soviet television.

"Starting with this pop music release of Moscow Nights, we will also produce other programmes from our extensive and rich catalogues of classical and contemporary music," says German Avksentjev, director of the Soviet foreign trade organisation, who feels that CDV is the perfect format with which to present Russian music to the rest of the world.

## MUSIC WEEK



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Editor: David Dalton. News Editor: Jeff Clark-Meads. Features Editor: Dave Laing. A&R Team: Jeff Clark-Meads, David Dalton, Duncan Holland, Karen Faux, Dave Laing, Kay Sinclair. Production Editor: Kay Sinclair. Chief Sub Editor: Duncan Holland. Special Projects Editor: Karen Faux. Contributors: James Hamilton and Barry Lazell (Disco & Dance), Jerry Smith (Singles), Nicolas Soames (Classical), Dave Henderson (Tracking/ Indies), John Tobler. US Correspondent: Ira Mayer, 488 East 18th Street, Brooklyn NY 11226, USA (Tel: 718-469 9330). Research: Lynn Facey (manager), Janet Yeo, Gareth Thompson. Advertisement Manager: Andy Gray. Ad Executives: Rudi Blackett, David Howell. Classified: Cathy Murphy (manager). Ad Production Manager: Robert Clarke. Commercial Manager: Kathy Leppard. Publisher: Andrew Brain.

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## SMASH HITS



# Superstores battle over 'mine is the biggest' boast

THE RIVALRY between the West End's big record stores has spilled over into a battle before the Advertising Standards Authority over who has the biggest classical department.

The ASA received a complaint from Tower referring to an advertisement for HMV's Oxford Circus store claiming that it has "the largest collection of classical re-

cords, tapes and compact discs". Tower told the ASA that the classical department in its own Piccadilly Circus store is larger in terms of stock and floor space.

HMV was unable to substantiate the claim made for its store, saying that it would not be possible to quantify which store has the largest selection overall. HMV told the ASA that while it leads in some

categories Tower probably has a larger selection in others.

The ASA committee accepted a suggested rewording put forward by HMV. The advertisement now claims that HMV has "one of the largest collections...". The committee reminded HMV of an advertiser's obligation to have substantiation of claims ready for immediate inspection.

## Lasky's first

▶ FROM PAGE ONE

of sound quality and range", but adds "so far we have not received any orders for it". Allen is unwilling to disclose where the product originates but says "we now have two or three sources".

The display units which Lasky's has bought came from Foresight Displays in Maidenhead. Sid Dyke, Foresight's sales manager who designed the unit, comments: "The stumbling block for demand will always be the availability of hardware." Having produced 15 of the stylised treasure chest units Dyke says he is "cautious but ready for further demand".

## Robinson triumphs in Telegraph libel case

DAVE ROBINSON, whose Stiff company crashed in 1986 owing £3½m, has been described in the High Court as being "highly regarded for his shrewd business acumen".

The description was made as Robinson accepted undisclosed damages in settlement of a libel action against *The Daily Telegraph*.

His counsel, Mr Thomas Shields, told Mr Justice Caulfield that in an article marking Island's 25th anniversary in May, the *Telegraph*

referred to Robinson's employment with the company and subsequent resignation in terms which may have given the impression that Island had run into financial difficulties because of gross mismanagement on his part.

"Under my client's stewardship, Island enjoyed considerable financial success and his resignation was purely for personal reasons," counsel said. "He remains highly regarded for his shrewd business acumen and expertise."



THE GUESTS line up before the dinner after which which Baker made his speech. From left: John Preston (BMG), Peter Jamieson (BMG), Dickins, Baker, Gillian Davies (IFPI), Nesuhi Ertegun (IFPI), Manfred Kuehn (BMG), Miles Copeland (IRS), Ian Thomas (IFPI), Les Bider (Warner/Chappell), John Reid (Rocket), Jim Doyle (Rocket).

## ASCAP stresses role in PRS connection

US ROYALTY collection agency ASCAP is seeking to redress an impression given about a deal by rival organisation BMI over unpublished works by UK-based writers.

BMI announced at Midem that it had struck a deal with the Performing Right Society under which British writers will be able to license their works through BMI in the US.

However, ASCAP's UK regional director James Fisher comments: "The agreement between BMI and PRS merely replicates the long standing agreements between ASCAP and PRS. The PRS catalogue has been, and continues to be, licensed through ASCAP in the US in the absence of any specific instruction to license any part of its through another organisation."

## PPL threat

▶ FROM PAGE ONE

cy, what bureaucracy is going to come when every radio station negotiates individually with every radio company.

"It would be completely unworkable. The lead will be taken by the big boys and the smaller record companies will be left unprotected."

Backed by the BPI, PPL has already begun lobbying on the issue.

● A JUDGEMENT in the contractual dispute between former Frankie Goes To Hollywood singer Holly Johnson is expected later this week after the conclusion of the evidence and submissions in the case on Friday. ZTT has been seeking to prevent Johnson from signing for another record company.

## Collins buys £4.5m stake in MSD

BOOK PUBLISHER William Collins plc has bought a majority shareholding in distribution and production group MSD Holdings.

The group includes Multiple Sound Distributors along with the Warwick, Chevron and Tempo labels and a 60 per cent stake has been bought for £4.5m.

Founded in 1972 by Ian and Anne Miles, who will remain as joint managing directors, MSD's profit for last year was £1½m on a turnover of £13.9m.

Ian Miles says Collins' involvement will mean that funding is available for expansion.

## EMI sorry over Xmas distribution

A LETTER of apology for the quality of EMI's distribution over Christmas and the new year has been sent to retailers by managing director Ted Harris.

Pointing to the level of success of EMI distributed records during the period, Harris states: "The result over that crucial two week period was a complete overload of our systems with orders. Indeed, the volume of business we did deliver to the trade throughout December was an all time record."

He continues: "EMI has now introduced a Saturday delivery service for all areas of the mainland."

## World BRIEFING

PARIS: Renewed growth in sales of audio and video software is being attributed to recent cuts in the rate of VAT. Figures published annually by the Syndicat National de l'Edition Phonographique show a marked increase in the number of silver, gold and platinum disc certifications in 1987.

French retailers have enjoyed unusually high sales of both software and hardware during December when the VAT rate was cut from 33 per cent to 18.6 per cent. The FNAC chain whose CD and cassette sales account for a quarter of the entire French market saw a 35 per cent rise in their December business. A spokesman for the chain says: "Vinyl albums also fared surprisingly well, leading us to agree with the view that the conventional LP format is far from dead."

NEW YORK: WEA is to begin releasing front-line CD titles at a retail price of \$13.98. The move follows the company's success with mid-line product selling at less than \$10.

Capitol and CBS anticipate lowering their prices for re-releases by new artists but, as yet, have issued no details.

NEW YORK: News concerning labels new and old... There are signs that Motown is switching its focus back to soul music. Recent firings on the pop side and hirings of R & B acts suggest that the company is returning to its roots.

Kahane and Lippman who manage George Michael, have founded Mika Records to be distributed worldwide by Polygram. Other management clients of the duo expected to work with the label include Scott Litt of REM, Keith Olsen of Whitesnake and Giorgio Moroder.

Virgin has launched Venture, the New Age label, in the US. Most titles have already appeared in the UK. MCA has a new label, Mechanic Records.

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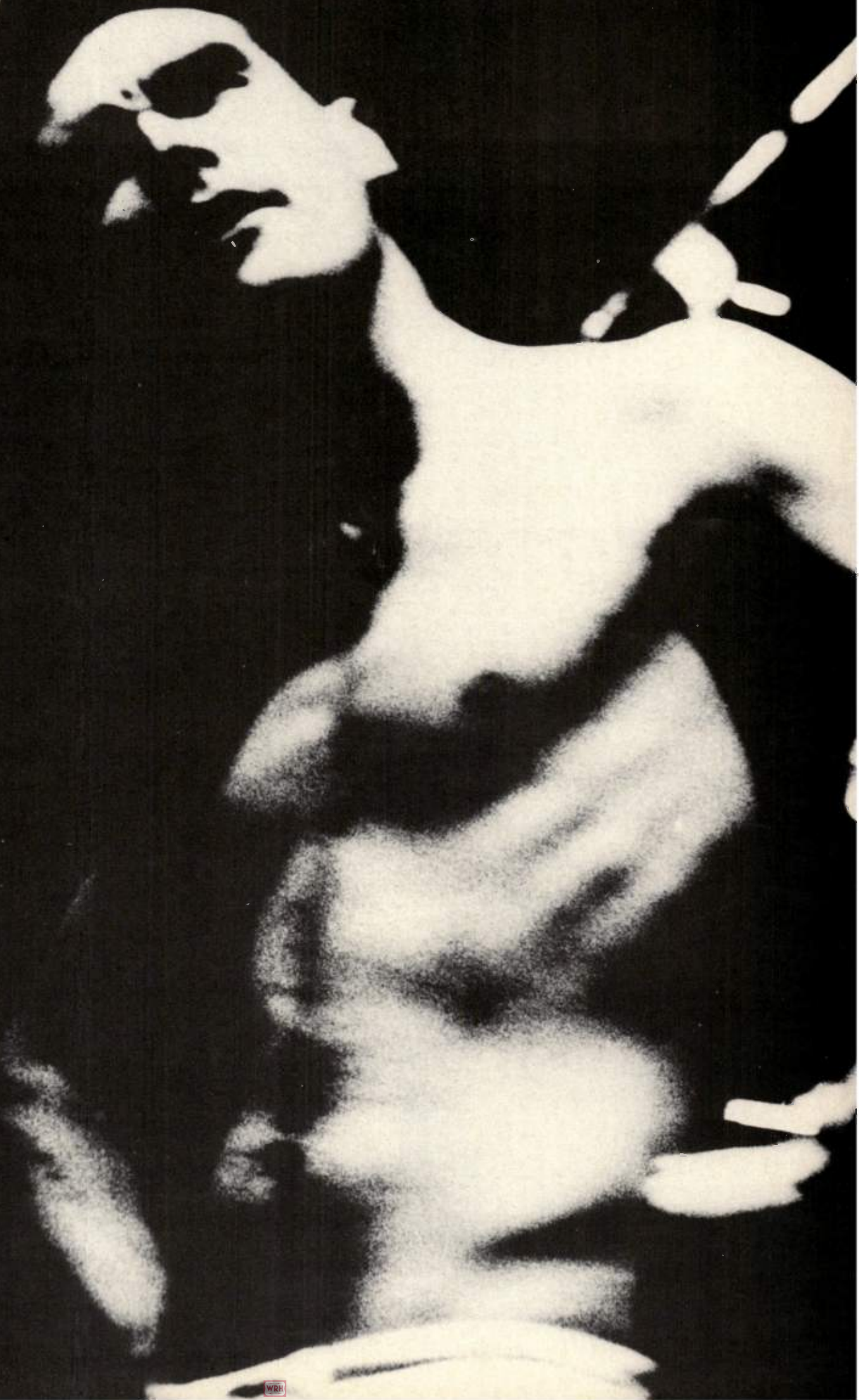
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## BMG debuts in budget CD arena

BMG IS claiming to be the first major record company to move into the low-price compact disc market with the launch of the Diamond Series.

It is intended that each disc should retail for £5.99 from a dealer price of £3.64. The initial batch of 25 releases, due out on

February 22, are all new compilations from such artists as Elvis Presley, Jim Reeves, Henry Mancini, Charley Pride and Harry Nilsson.

The launch will be backed by national press advertising and a full-colour poster campaign in larger cities. Distribution is being handled by Hollywood Nites.

STYLUS IS mounting a third TV campaign in support of Sixties Mix, an album originally released during the summer.

The promotion breaks with slots on TV-am, to be followed later in February by advertising in regions not previously used in the campaigns: Border, Grampian, TVS and Ulster.

The 60-track double album, which has already sold 500,000 copies, includes contributions from Lulu, Manfred Mann, Jeff Beck, Tom Jones and Helen Shapiro.



● MICRODISNEY ARE touring during February and March to promote their new single on Virgin, Gale Force Wind. Band pictured below.



## £1¼m behind Fitzgerald collection

A £250,000 TV campaign is being mounted by Stylus in support of A Portrait Of Ella Fitzgerald.

The promotion breaks in Harlech and Yorkshire in mid-February before a national roll-out. The campaign will additionally include press advertising and in-store material will be available.

Packed in a gatefold sleeve, the album is dealer priced at £4.86 (compact disc £6.95) and includes Lullaby On Broadway, Mack The Knife, Can't Buy Me Love and Ev'ry Time We Say Goodbye.

● CRASH, THE new single from The Primitives (pictured bottom) on RCA, is being backed by advertising in the music consumer press and national flyposting. The 10-inch version will be produced in a limited edition of 3,000, each autographed by the band. The single is released on Monday (15).

● RAK IS backing the debut single from Perfect Stranger, I Don't Wanna Fight, with £10,000 of music press and poster advertising.

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**Dave Laing**  
looks at the  
implications of  
the MMC report  
on the Warner/  
Chappell merger

# Warner wins its battle — but the publishing war goes on

"WE DO not consider that, for all its size Warner/Chappell would be able to distort the market against the interests of composers." With those words the Monopolies and Mergers Commission (MMC) effectively buried opposition to the takeover of Chappell Music by Warner Communications. But before both the publishing and record industries put the matter to one side, the MMC's 56-page report is worth a second look, not least because, often with remarkable clarity, it draws out some of the major issues confronting the music industry, issues which go far wider than the Warner/Chappell affair.

One thing many such investigations into specific industries do is to bring out important factual information about the industry, facts which its members are normally too coy to disclose. In the current instance, many of those facts concern the Warner and Chappell companies themselves. The report shows, for instance, that of Warner Bros Music's £4.8m income from mechanical royalties in 1986, £1.4m, or as much as 30 per cent came from WEA Records. However, of the 18 songwriters who were also performers contracted to Warner Bros in the year to June 1987, just four had WEA recording contracts.

More crucially, estimates are made of Warner's and Chappell's market share in British publishing.

The MMC establishes this by calculating (from PRS and MCPS data) the size of UK publishers' income in 1986 — £98.7m from all sources — and comparing the two companies' individual turnover. Warner Bros has 8.7 per cent and Chappell 9.9 per cent, making a total of 18.6 per cent.

The bulk of the report is taken up with the various arguments from IMPACT, the Composers Joint Council, the MRS/MCPS and others, against permitting the merger, and with the Warner/Chappell response to them. Many of these points raise more wide-ranging issues, something touched on by the MMC in its conclusion. There it states that it found "widespread dissatisfaction and unease... about long-standing arrangements and practices in the music industry and their effects on composers and independent publishers".

In the main, these boil down to two basic issues. To start with, the opponents of the merger state there is an essential conflict of in-

terest between copyright owners (eg publishers) and copyright users (eg record companies) and that if the latter own the former it will be detrimental to the interests of composers. Without explicitly challenging the conflict of interest view, Warner/Chappell responds with four points.

First, 11 of the 12 companies offering international publishing services to UK songwriters are associated with record companies (the exception is Boosey & Hawkes); second, within the Warner group, WEA Records and Warner Bros Music are separate profit centres and have separate management teams; third, it would be self-defeating for the Warners group to forego publishing profits in order to increase the income of its record arm; and finally, that the vast majority of copyright usage is regulated either by law or by industry-wide agreements.

It is this last aspect which gives rise to the other area of concern for the merger's opponents. There is a clear apprehension about the effect of "de-regulation" of the mechanical royalty system if the Copyright Bill currently before Parliament abolishes the Statutory Recording Licence (SRL). The view is that an unregulated state of affairs might allow the recording and publishing conglomerates like Warners to dominate the situation by such tactics as withholding copyrights from rival record companies and forcing controlled composition clauses on its recording artists.

Here, Warner-Chappell allows itself a raised eyebrow at the sight of some of the most vociferous critics of SRL now finding solace in its age-old certainties. In its response, however, it makes some interesting pledges. "WEA has no intention of adopting such (controlled composition) clauses", the MMC says, while elsewhere a similar promise is given with regard to central accounting — WEA will have none of it. The Warners statement also shows that this company at least foresees the post-SRL situation in Britain to be dominated by an industry-wide agreement setting the mechanical royalty rate, much as happens elsewhere in the EEC.

Within the relatively narrow terms of reference of the MMC, Warner-Chappell has won the argument. But, as the report valuably shows, the arguments about the shape of publishing in the Nineties are far from over.

● Warner Communications Inc and Enterprises belonging to Chappell & Co Inc, a report of the Monopolies and Mergers Commission, HMSO Cm 301 price £7.40.



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and  
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THE REPORT clearly shows that the arguments about the shape of publishing in the Nineties are far from over

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### INDIVIDUAL

- |    |   |                          |
|----|---|--------------------------|
| 1  | 1 | Warner Bros Music        |
| 2  | 8 | Virgin Music             |
| 3  | 6 | Chappell Music           |
| 4  | 2 | All Boys Music           |
| 5  | — | EMI Music                |
| 6  | 3 | MCA Music                |
| 7  | — | Gibb Bros Music          |
| 8  | 9 | Carlin Music Corporation |
| 9  | — | Jobete Music             |
| 10 | 4 | Island Music             |

### CORPORATE

- |    |   |                           |
|----|---|---------------------------|
| 1  | 1 | Warner Bros Music         |
| 2  | 5 | Chappell/Intersong/Carlin |
| 3  | 4 | Virgin Music              |
| 4  | — | EMI Music                 |
| 5  | 2 | All Boys Music            |
| 6  | 3 | Island Music              |
| 7  | 6 | MCA Music                 |
| 8  | — | Jobete Music              |
| 9  | — | Morrison Leahy Music      |
| 10 | 9 | SBK Songs                 |

The ranking is based on panel sales (supplied by Gallup) of all singles appearing in Music Week's Top 75 during the last quarter of 1987. Panel sales are allocated to A-side publishers according to the percentage controlled.

**W**ARNER BROS retained its ascendancy in both the individual and corporate categories through new artists The Proclaimers (Letter From America) and hits from Michael Jackson (The Way You Make Me Feel), Whitney Houston (So Emotional) and Whitesnake (Here I Go Again). Virgin Music kept up its challenge by moving from 8 to 2 as individual publisher and 4 to 3 in the corporate chart. The company's successes in the final part of the year included China In Your Hand by T'Pau, Turn Back The Clock by Johnny Hates Jazz, To Be Reborn by Boy George and Terence Trent D'Arby's Dance Little Sister.

There are two new entrants in the individual publishers listing. Gibb Brothers Music reached No 7

on the strength of one hit, The Bee Gees' You Win Again. At No 9, Jobete Music (the publishing arm of Motown Records) scored with The Communards' revival of Never Can Say Goodbye (a hit for both The Jacksons and Gloria Gaynor in the Seventies) plus records by Jellybean (The Real Thing) and UB 40's version of Holland-Dozier-Holland's Maybe Tomorrow.

In the corporate chart the major players are joined at the foot of the Top 10 by Morrison Leahy Music and SBK Songs. Morrison Leahy's success was built on George Michael's Faith, I Was Born To Be Me by Tom Jones and Remember Me, the Alan Tarney composition recorded by Cliff Richard. Among SBK's hits in the last quarter of 1987 were records from Jellybean, Cher, Sisters Of Mercy and Luther Vandross.



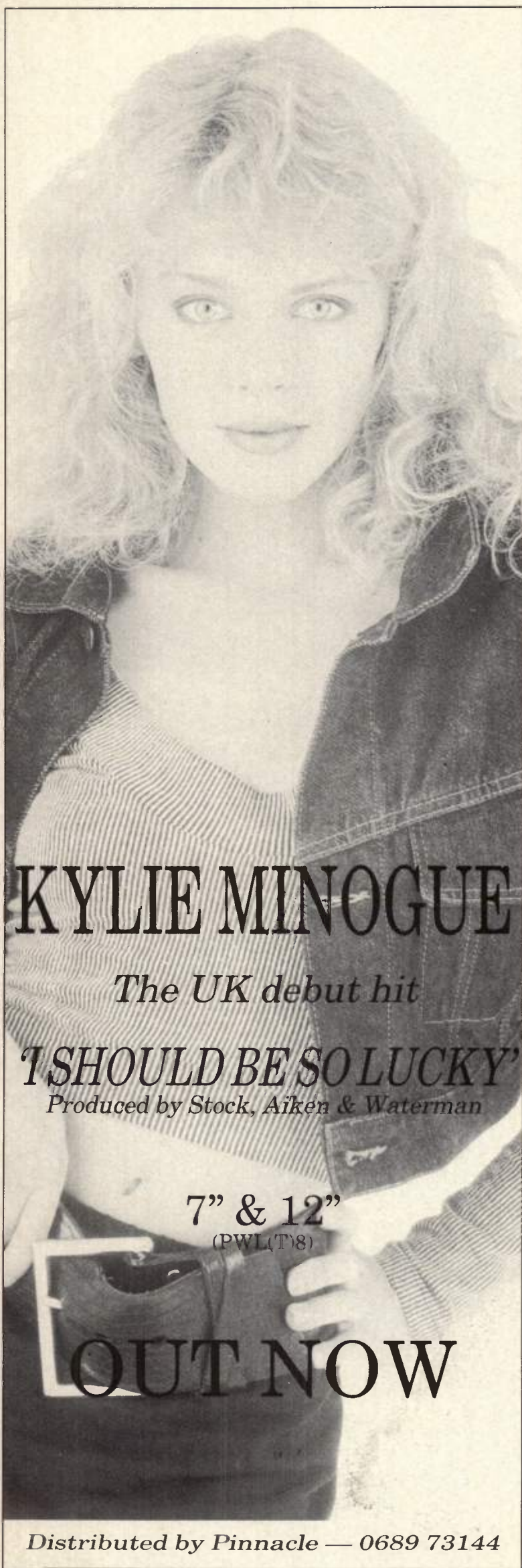


**Terence Trent D'Arby**  
**No.1 Album UK**

**George Michael**  
**No.1 Album USA**

**CBS • The best of both worlds**





**KYLIE MINOGUE**

*The UK debut hit*

**'I SHOULD BE SO LUCKY'**

*Produced by Stock, Aiken & Waterman*

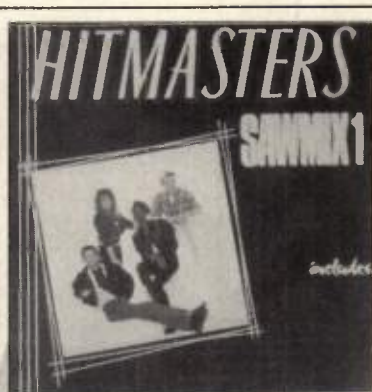
**7" & 12"**  
(PWL(T)8)

**OUT NOW**

*Distributed by Pinnacle — 0689 73144*



NIGHT TRAX - JANICE LONG SESSION  
DANIELLE DAX  
12" (SFNT006)



'HITMASTERS - SAWMIX 1'  
VARIOUS - 7" & 12"  
(QUA5 & QJAT5)



'TIMELESS SMILES'  
CRAZY PINK REVOLVERS  
EP - (ABCS 016T)



'SLAUGHTERED'  
VARIOUS - THREE LP BOX SET  
(LTS 30B)



'TOO TUFF TO RIP'  
GRIMM DEATH  
12" ONLY (VS8)



'MAN IN YOUR LIFE'  
ENGLISH BOY ON THE LOVE RANCH  
features David Ball of Soft Cell  
7" & 12" (NEW101 & NEW100)



'GOOD GROOVE'  
DEREK B  
7" & 12" (7NOTE12 & NOTE12)



'NOISY BAD HIGH THING'  
CHAT SHO  
(IDEA(T)011)



'THE GREAT FIRE OF LONDON'  
VARIOUS - LP  
(FIRE LP8)



'THROUGH THE ROOF'  
PAPAS NEW FAITH  
(GAR002)

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### TITLES A-Z (WRITERS)

853-5937 (Difford/Talbot)	91	Kas Like Judas (It Bites)	76
A Trick Of The Light (McComb)	90	Let's Get Brutal (Screching/Mann)	24
All Day And (Davies)	39	Look What You Started (Bunetta/Chudacoff)	66
All The Days (McCoy/Moore)	93	Love Is Contagious (Sevelle/Crichtlow/Piggott)	45
Always On My Mind (Thompson/Jones/Christopher)	48	Lower Eyes (Gamble/Huff)	87
Angel Eyes (Clark/Cunningham/Mitchell/Pellow)	35	Mandinka (O'Connor)	22
Are You Sure (Lang/Bell)	64	More Love (Benmont Tench)	58
Asimbonanga (Clegg)	98	My Arms Keep (Stock/Aitken/Waterman)	73
BAD-TIMES (Glen)	100	Never Knew Love Like This (Harris III/T. Lewis)	32
Boys (Summertime Love)	60	New Sensation (Forster/Hutchence)	44
C'mon Everybody (Cochran/Capehart)	43	No More Lies (Sharpe/Numan)	38
Can You Keep A Secret? (Fysh/White)	69	OL'Amour (Clarke/Bell)	11
Candle In The Wind (John/Townsend)	52	Over You (Parker Jr./Bochansky/Sager)	79
Candids (McAlone)	52	Party People (Terry/Promise/Trzetzelska/White/Ross)	71
Cold Sweat (The Sugarbushes)	57	Que Sera (Rea)	74
Come Into My Life (Sims)	17	Rise To The Occasion (Climie/Fisher/Hague)	27
Crazy (Quincy Davies/Kretschmer)	72	Rok Da House (Pryce/Bonfield/Clanfield/Carter/Walmsley)	9
Dignity (Ross)	32	Say You Love (Gibson)	7
Dreaming (OMD)	50	Say You're Prater (Output)	84
Fairytale Of New York (MacGowan/Finer)	82	See What Must Have (Tilow/Miller)	59
Father Figure (Michael)	67	Shake Your Love (Gibson)	7
For Your Love (It Do Most Anything) (White/Loren)	9	She's The One (Brown/Ballard)	55
Get Outta My Dreams (Lange/Ocean)	84	Side Show (Melvin/Coleman/Bobby Z)	61
Gimme Hope Jo'anna (Grant)	25	Sign Your Name (Freel/D'Arby)	12
Give Me All Your Love (Coverdale/Sykes)	18	Spy In The House Of Love (Was/Was)	26
Give Me The Reason (Vandross/Adderley Jr.)	28	Shuck On You (Schroeder/McFarland)	80
Going Back To Cali (Rubin/Snith)	46	Shutter Rap (Hawks/Grange)	23
Hazy Shade Of Winter (Simon)	41	Take Good Care Of Me (Butler/Blanner)	89
Heathseeker (Young/Young/Johnson)	97	Talk Free (Lind/Kemp)	77
Heaven Is A... (Nowels/Shirley)	13	Tell Me To My Heart (Swinsky/Gold)	4
Heaven Knows (Borrell/Johnson)	33	The Happy Man (Hughes/Jones)	68
Hole In The City (Lidell)	14	The Jack That House Built (Stratton/House)	6
House Arrest (Campbell/Gamble/Jay)	16	The Last Time (Randall/Randall/Law)	77
How Can I Forget You (Cole)	62	There Is No Love Between Us (Anyman/Paul)	85
How Men Are (Frame)	63	These Early Days (Thorn)	75
Hungry (Frenchie/DeNicola)	86	Tired Of Getting... (Steele/Cox)	19
I Can't Help It (Dollin/Fahy/Woodward/Stock/Aitken/Waterman)	40	Tower Of Strength (Adams/Brown/Hinder/Hussey)	20
I Don't Want To Be A Workaholic (Bourgeois)	72	Two Hearts (Torney)	51
I Found Someone (Bolton/Mangold)	30	Valentine (Rogers/Decker)	15
I Got Da Teelin' (T. Jackson/Finger/Print)	37	Waikiki (Baker/Prom)	92
I Refuse (Kane/Kane)	49	We Care A Lot (Faith No More)	53
I Should Be So Lucky (Stock/Aitken/Waterman)	2	When We Was Fab (Harrison/Lynne)	47
I Think We're Alone Now (Cordell)	1	When We Were Famous (The Brothers)	3
I Wanna Be A Flintstone (Carter/Moon)	29	Wild Heated Woman (Benchen/Brown/Cousin/Reason)	36
Idea World (Prestman/Herman)	21	You Give Me So Much (Blanton/Francis)	99
Jingo (Olatunji)	65	You Will Know (Wonder)	78
Joe Tease (Roda-Gil/Langoff)	56	You've Lost That Loving Feeling (Barry/Greenwich/Spector)	96
Just Get By (De Martino/Karla With A K/Hooters)	83		
Kiss And Tell (Ferry)	54		

### THE NEXT 25

76	KISS LIKE JUDAS	Virgin VS 983 (12) (F)
77	THE LAST TIME	WEA YZ 170 (12) (W)
78	YOU WILL KNOW	RCA PB 49595 (12-PT 4174) (BAG)
79	OVER YOU	Capitol GEF 320 (12) (W)
80	STUCK ON YOU	RCA PB 49595 (12-PT 4174) (BAG)
81	PARTY PEOPLE	Champion CHAMP 12764 (BAG)
82	FAIRTALE	Pagan Music/PSP NY 12-1012 (E)
83	KARLA WITH A K	(E) 651302 7 (12-451302) (E)
84	SAY YOU'LL BE	Surf Dangle 1501 4 (12) (E)
85	THERE IS NO LOVE	Capitol 72 127CHAP 20 (BAG)
86	HUNGRY EYES	RCA PB 49595 (12-PT 4174) (BAG)
87	LOVIN' YOU	Philadelphiaphone Int. (E) 12-PT 4174 (E)
88	JUST TO GET BY	Ulanco Jack Song 12-1012 (1) (A)
89	TAKE GOOD CARE OF ME	Jive JIVE (12) 159 (BAG)
90	ATRICK OF THE LIGHT	Island 12195 350 (F)
91	853-5937	Island 12195 350 (F)
92	WAIT	Atlantic 9178 (12) (W)
93	ALL THE DAYS	Jive JIVE (12) 159 (BAG)
94	FOR YOUR LOVE	Brooklyn/AAW USA (12) 618 (F)
95	LOVE IS	Paskey Park/Repertoire/WEA W 8257 (12) (W)
96	YOU'VE LOST THAT	Old Gold OG 9450 (CAP/USA)
97	TALK FREE	Parlophone 1219 6175 (E)
98	ASIMBONANGA (MANDELA)	EMI 1219 6175 (E)
99	YOU GIVE ME SO MUCH	Supernova SUP (12) 121 (E)
100	BAD-TIMES	Cymbel/Beggins/Banquet - (CB 1219) (W)

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

⑤ Indicates title available in sheet music  
▲ Panel Sales increase over last week  
△ Panel Sales increase of 50% or more over last week  
Compiled by Gallup for the BPL Music Week and the BBC based on a sample of 500 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fell by 20 per cent compared with last week. (C)

Top 75 chart entries to date (5 week) .....70  
Panel Sales over last week .....-6%

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12" INCLUDES 3 PREVIOUSLY UNRELEASED LIVE TRACKS

\* FROM THE WARNER BROS. MOTION PICTURE  
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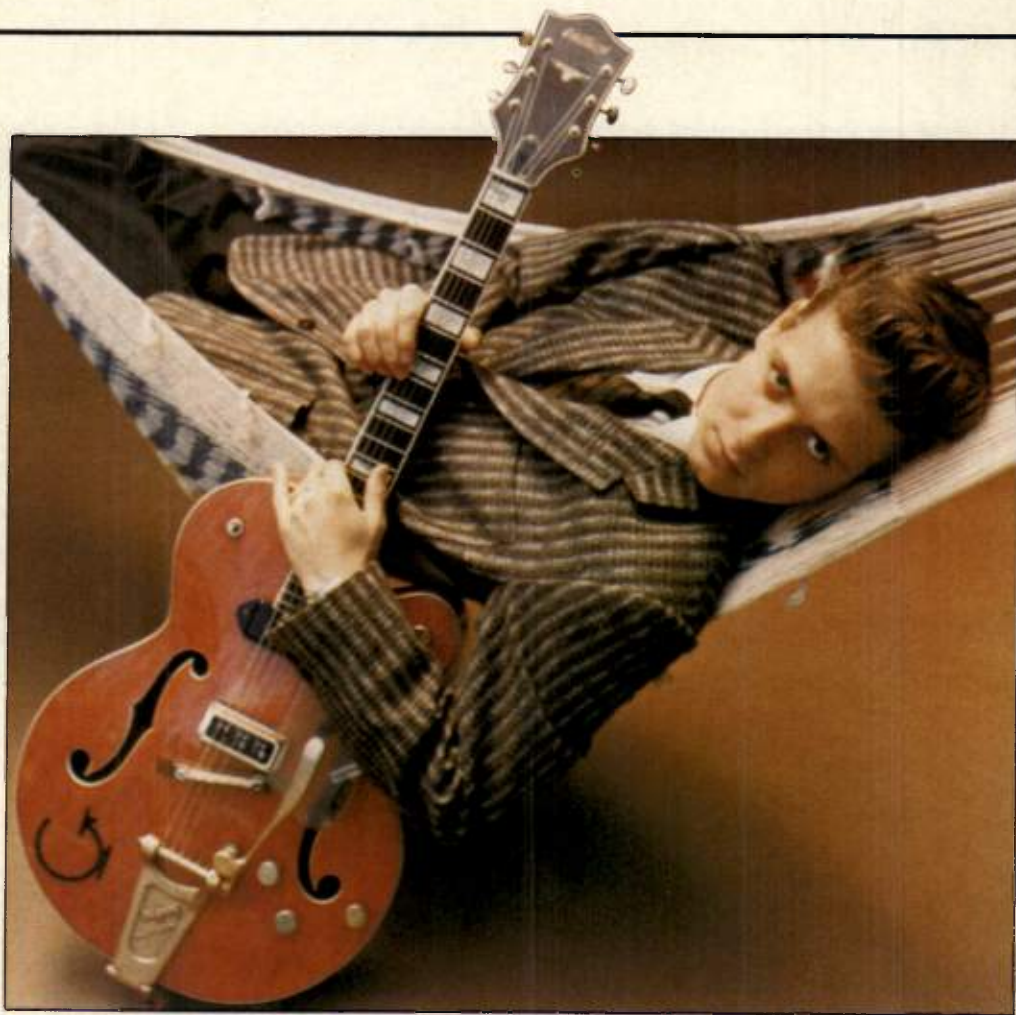
38	NO MORE LIES	Polydor POSP(X) 894 (F)
39	ALL DAY AND ALL OF THE NIGHT	Epic VICE(T) 1 (C)
40	VICTORIA	Beggars Banquet BEG 206(T) (W)
41	HAZY SHADE OF WINTER (Remix)	Def Jam BANGS(T) 3 (C)
42	I DON'T MIND AT ALL	Island (12) IS 353 (F)
43	C'MON EVERYBODY	Liberty (12) EDDIE 501 (E)
44	NEW SENSATION	Mercury/Phonogram INXS 9(12) (F)
45	LOVE IS THE ART	Chrysalis LIB(X) 4 (C)
46	GOING BACK TO CALI	Def Jam LLC(T) 2 (C)
47	WHEN WE WAS FAB	Dark Horse/WEA W 8131(T) (W)
48	ALWAYS ON MY MIND	Parlophone (12) R 6171 (E)
49	I REFUSE	Circa/Virgin YR(T) 8 (E)
50	DREAMING	Virgin VS 987(12) (E)
51	TWO HEARTS	EMI (12) EM 42 (E)
52	CARS AND GIRLS	Kitchenware/CBS SK(X) 35 (C)
53	WE CARE A LOT	Slash/London LASH(X) 17 (F)
54	KISS AND TELL	Virgin VS(T) 1034 (E)
55	SHE'S THE ONE	Urban/Polydor URB(X) 13 (F)
56	JOE LE TAXI	FA Productions/Polydor POSP(X) 902 (F)
57	COLD SWEAT	One Little Indian 7TP 9 (12-12TP 9) (I/NM)
58	MORE LOVE	Virgin VS 992(12) (E)
59	SEE WANT MUST HAVE	MCA BONA(T) 2 (F)
60	BOYS (SUMMERTIME LOVE)	Ibiza/FFRR/London IBIZ(X) 1 (F)
61	SIDE SHOW	Virgin VS(T) 1012 (E)
62	HOW CAN I FORGET YOU	Chrysalis ELISA(X) 1 (C)
63	HOW MEN ARE	WEA YZ 168(T) (W)
64	ARE YOU SURE	Parlophone (12) R 6173 (E)
65	JINGO	Chrysalis JEL(X) 2 (C)
66	LOOK WHAT YOU STARTED	Motown ZB 41733 (12-ZT 41734) (BAG)
67	FATHER FIGURE	Epic EMU(T) 4 (C)
68	THE HAPPY MAN	Epic VOW(T) 4 (C)
69	CAN YOU KEEP A SECRET?	Parlophone (12) R 6174 (E)
70	I CAN'T HELP IT	London NANA 15 (12-NANX 15) (F)
71	PROMISES (FRENCH MIX)	Epic BASH(T) 4 (C)
72	CRAZY	Chrysalis CHS(12) 3156 (C)
73	MY ARMS KEEP MISSING YOU	RCA PB 41683 (12-PT 41684) (BAG)
74	QUE SERA (Rerecorded '88)	Magnet MAG(T) 318 (BAG)
75	THESE EARLY DAYS	blanco y negro/WEA NEG 30(T) (W)





**TV ads sung to the song of old hits sells the product and new hits: Witness Wonderful World and Levis. So, as Matthew Cole discovers, the message is . . .**

# C'mon everybody



EDDIE COCHRAN as was (above) and just like Eddie as is, in the ads (above left)

**F**IFTEEN MONTHS ago the Levis 'Launderette' commercial shot Nick Kamen to stardom and a re-release of Sam Cooke's Wonderful World to number two in the chart. 'Launderette' was the first of a series of ads to tap a vein of Fifties nostalgia, giving a new identity to Levis and instant success to record companies smart enough to rush out a re-release of the chosen soul classic.

The fifth commercial in the series shows a significant departure from the established formula in that it features a rock 'n' roll standard for the first time and the storyline centres on its performer. It is also the first ad to become part of a calculated sales push by a record company. The EMI/Liberty re-release of Eddie Cochran's C'mon Everybody (catalogue number EDDIE 501) will be followed later in the year by a new EMI Cochran box set.

Soho based agency Bartle, Bogle and Hegarty has master-minded all five of the groundbreaking commercials for Levis jeans. Last year's TV campaign cost Levis over £2m and they plan a similar spend this year. Tim Lindsay, account director for the last three commercials, says that BBH was looking for a slight "change of direction" to keep up the impact of the campaign. "What we were after" he says, "was a means of portraying Levis jeans as a classic product". Then they stumbled on a story based on Eddie Cochran and his girlfriend Sharon Sheeley.

The resultant ad, first shown on New Year's Eve, tells the story of

songwriter Sheeley's meeting with Cochran at a party on New Year's Eve 1958. As soon as Lindsay heard the story he recognised its potential: "Sharon's story had all of the elements we were looking for — it was set in the Fifties, it had sex interest, a hero and the possibilities for some great music." It also had Levis jeans.

Sharon Sheeley's account of that evening's events came to light during an interview for a 1982 documentary in the BBC's Arena series. She told the story of her invitation to the party thrown by Cochran. The Everly Brothers and Buddy Holly would be among the guests. Not surprisingly Sharon had difficulty deciding what to wear. Eventually, with a "what the hell" she chose "a sweatshirt and a pair of Levis". The ready made script would have passed unnoticed if the wife of a director at BBH had not recalled Sharon mentioning Levis in the 1984 repeat of the Arena programme.

Lindsay considers the story as "documentary evidence that Levis were there when it was all happening". He points out the "strong influence of the Fifties in contemporary style" which says Lindsay, enabled us to create a mood of 'then-but-could-be-now'. This crossover is very important to the Levis campaign. It is also vital to record companies planning re-releases of back catalogue material.

The choice of C'mon Everybody as music for the ad was simple. "Somethin' Else and Summertime Blues don't really suit the theme of the commercial, and C'mon Everybody is undeniably a great song,"

says Lindsay.

In the past BBH has found record companies unwilling to clear performance of the chosen track. Versions of Wonderful World and Stand By Me in previous ads were sound-alikes. Despite this, the record companies saw the promotional potential. RCA re-released Sam Cooke's Wonderful World which stayed in the charts for 11 weeks, while WEA had a number one with the re-release of Ben E King's Stand By Me.

"EMI did a much better deal with us than companies had in the past," says Lindsay. EMI's co-operation with BBH enabled it to plan seven-inch, twelve-inch and CD single releases for February 1. All three include the original 1959 B-side, Don't Ever Let Me Go. Being identified with an ever popular youth product, the singles will have the most effective advertising possible. Unlike Evo-Stik, who are currently promoting glue with Elvis Presley's Stuck On You, Levis have proven appeal to the younger record buyer. Consequently EMI's advertising budget for the single is minimal. "We may step it up if we need to, but really we've the best advertising going for us as it is," says EMI's Tim Chacksfield.

It seems apt that this should be the year for Cochran's talents to gain the recognition they deserve. Cochran was the hit factory of his day, though his talent was for enduring classics of rock 'n' roll rather than classics of disposable pop. Along with Buddy Holly, whose Words Of Love was one of the earliest uses of overdubbing, Cochran was a pioneer of studio

techniques. All of the instruments except bass on C'mon Everybody are played by Cochran.

Perhaps Cochran's greatest asset were his good looks, charm and poise. Rick Astley may mirror Cochran's hairstyle but Eddie was the archetypal good looking young star. His tragic death at the age of 21 at the end of a UK tour ensure that he would always remain so.

Alan Lewins, the director of the Arena documentary that eventually inspired the Levis commercial, describes his meeting with Cochran's devotees as an eerie experience. They met at the lamp post near Chippenham where the car taking Cochran, Gene Vincent, and Sharon Sheeley to the airport crashed. Cochran died later on the operating table. "These people had committed to memory all of the happenings of Eddie's last 24 hours. It was very strange, a kind of study in necrophilia," says Lewins. However perverse it may seem, Cochran's death is bound to enhance the appeal and mystique.

Tony Barrett, EMI's adviser on Cochran and a devoted fan, refers to the Arena documentary as "disastrous. It seemed to be saying that you have to be a violent, deranged teddy boy to be a Cochran fan," says Barrett. Both Barrett and EMI know that this is far from the truth. Sales of Cochran material are certainly not confined to fanatics. Of all the rock 'n' roll catalogue at EMI, Cochran is the most consistent seller. In the first weeks of the Levis ad's four month run those sales have already begun to grow. "I see the ad more as a promo for

Eddie Cochran than Levis jeans," says Barrett. "I'm amazed that they've done it, but on the whole, I like it". Barrett goes on to point out that the Gretsch guitar featured in the commercial does not have the Humbucker pick-up favoured by Cochran.

Barrett's record label, Rockstar Records, adds the same kind of meticulous detail to Cochran's six year recording career. Lovingly packaged and annotated, the Rockstar catalogue features recordings of the 15 year old Cochran's session work through to the last recording session when he cut Three Steps To Heaven and the Sharon Sheeley composition, Cherished Memories. Barrett selects alternative takes and unearthed previously unavailable material satisfying his customers' demand for new Cochran material. He runs the label as a hobby as well as a service to those whose devotion to Cochran and rock 'n' roll is as great as his own. The EMI box set, due in late summer, is being researched by Barrett. It will include a blend of EMI's back catalogue with material licensed by Rockstar and some of Barrett's latest finds.

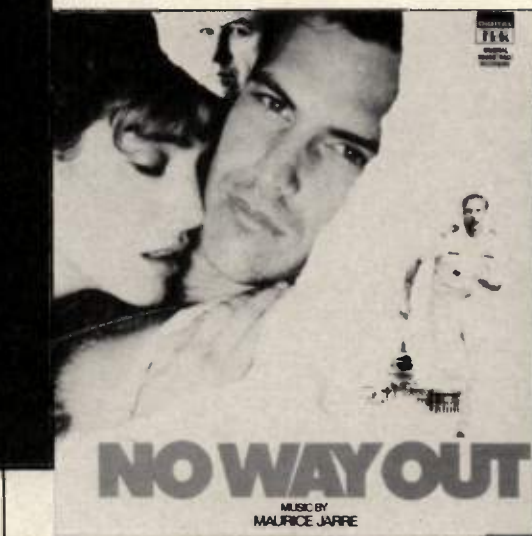
Barrett believes that Cochran always wanted to be a pop star. The commercial 'Levis 501s by Sharon Sheeley' may fulfil his dream. Cochran's greatest songs are already familiar to the public through a variety of famous and infamous cover versions. Like Levis, EMI is hoping that C'mon Everybody will show that its product, in the words of another ad agency, is The Original And Best.



# BIG FILM HITS FROM T.E.R.



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- ⊙ ZCTER 1146
- ⊙ CDTER 1146

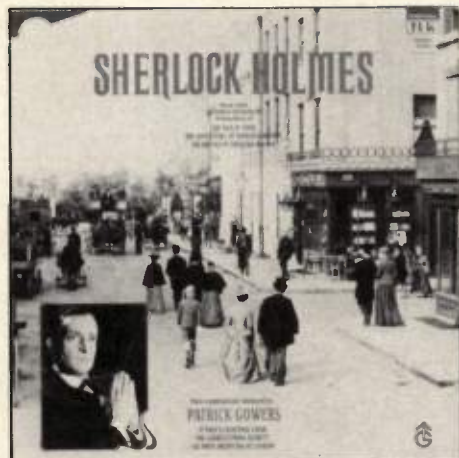


- ⊙ STEREO TER 1149
- ⊙ ZCTER 1149
- ⊙ CDTER 1149

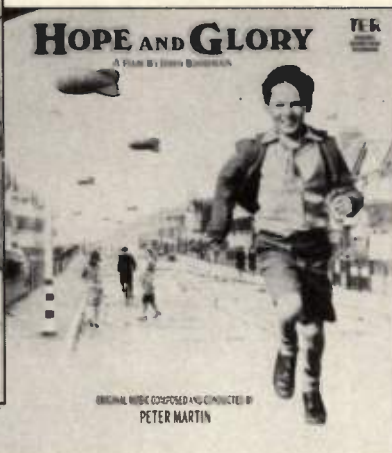


- ⊙ STEREO TER 1153
- ⊙ ZCTER 1153
- ⊙ CDTER 1153

At last, the music from the Granada TV series of Sherlock Holmes is now available! This album will be advertised on TV at the end of the episodes in the forthcoming new series in the spring.



- ⊙ STEREO TER 1136
- ⊙ ZCTER 1136
- ⊙ CDTER 1136



- ⊙ STEREO TER 1147
- ⊙ ZCTER 1147

Film and album re-released to celebrate all the Best Picture Awards won by Hope and Glory throughout the world.

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- ⊙ STEREO TER 1091
- ⊙ ZCTER 1091
- ⊙ CDTER 1091

Now playing in the West End of London.



- ⊙ STEREO TER 1148
- ⊙ ZCTER 1148



- ⊙ STEREO VIR 3001
- ⊙ ZCVIR 3001

Her only solo album. Currently performing in South Pacific.



- ⊙ STEREO TER 1131
- ⊙ ZCTER 1131



- ⊙ STEREO TER 1134
- ⊙ ZCTER 1134
- ⊙ CDTER 1134

Now playing at the English National Opera.



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# More price cuts as £3.99 CDs step out?

by Nicolas Soames

**C**ONIFER'S DISAPPOINTMENT over BMG's decision to take over the whole UK distribution of the Erato catalogue was ameliorated by the announcement that the remarkably successful £3.99 range of CDs marketed, initially exclusively through Boots, is to move on to nationwide distribution in March.

And Alison Wenham, MD of Conifer, hints that the eventual retail price could be even lower than £3.99.

"There is no doubt that Compact Selection has been remarkably successful," says Wenham. "The first pressing of 250,000 has virtually sold out through Boots, and we are already repressing. And critically, as well as commercially, it has been well received, both in terms of content and technical merit."

But there will be some changes in the next pressing of the first 50 titles — most significantly, the inclusion of sleeve notes to underline the point that despite the price, the product is a quality one.

The contract between Boots, Audio Merchandising and Conifer agreed on a three-month exclusivity to the Boots range. But from the day the range appeared in the chain, Conifer was inundated with

calls from record dealers wanting to know where they could get it.

"They have been on the phone constantly — there is clearly a very strong interest," says Wenham.

Already plans are advancing for additional titles to the original 50, but whereas the first batch was divided equally between pop and classical, the second release will be predominantly classical though with a growing nostalgia and jazz input. It will be released in early summer.

John Kehoe, classical A&R manager, Conifer, was at Midem with a brief to look for product to license for Compact Selection, but was not very impressed with the cheaper classical ranges on offer. "There is a lot of rubbish around," he commented.

"Whatever price the consumer pays, he is still buying a compact disc, and one must not disappoint the customer's perceived value of a quality product."

Nevertheless, he used his time at Midem to open negotiations with various orchestras to help expand

Conifer's own classical record label, Conifer Records, which now has 20 titles.

"My idea is to get French orchestras to play French music, and Polish orchestras to play Polish music," he explained, while declining to give further details.

Among the label's plans, however, are regular releases with the Choir of Trinity College, Cambridge, conducted by Richard Marlow, which has been signed to a five-year contract for a minimum of two recordings a year. Among the forthcoming repertoire will be Bach motets, the Sacred Music Of Poulenc (with a French coach especially imported to ensure that even the pronunciation of the Latin will be with a French accent); and the sacred music of Walton.

The growth of the label means that it now makes a sizeable contribution to Conifer Distribution, though Telarc, Olympia and Bis together with other Scandinavian labels such as Finlandia which are now the top earners following the departure of Erato.

## Ross takes on Scarlatti's complete 555

ONE OF the most remarkable classical projects of the year was on display at Midem — the Erato recording of all 555 Keyboard Sonatas by Domenico Scarlatti contained on a 34-CD set.

The recordings were made over a period of two years by the American harpsichordist Scott Ross who used a series of different harpsichords to reflect the developing composing style of Scarlatti.

The works were recorded generally in chronological order and he admitted that it was a daunting project, at the start. "I did it a little, perhaps, for the glory, and because it was a 'first', but mainly for the joy of doing it. I have always loved playing Scarlatti more than Couperin, Rameau or anyone else."

Erato pressed 1,600 sets initially, but they were all sold before they were completed — to universities, libraries, institutions and radio stations, including the BBC.

The company is now going to repress in blocks of 1,000 sets a time. "Frankly, we have no idea how many we are going to sell world-wide to the general public," admits an Erato spokesman.

● The Complete Sonatas of Domenico Scarlatti will be available from the end of February — at the price of 20 CDs.



ADVANCE PICTURES shown at Midem *Classique* indicate that the new film of Puccini's opera *La Bohème*, directed by Luigi Comencini will be one of the most striking classical events of 1988.

The successor to *Francesco Rosi's Carmen*, it will be premiered in France, Belgium, and Switzerland in March, and comes to the UK in April, before opening in Canada and the US later in the year.

However, the recording — distributed by BMG (RCA) — will be available in the UK, during March.

The recording was made by Jose Carreras (above) and Barbara Hendricks under the baton of James Conlon in studio conditions. Tragically, after the first week's filming, Carreras was diagnosed as suffering from cancer, and his place on the screen was taken by a 26 year old Italian tenor of great promise, Luca Canoncini.

Canoncini's voice, however, is not heard; and to compensate, Erato is releasing simultaneously a recording of popular Italian arias sung by him.

Erato sold more than 2m units of the *Carmen* recording and hopes to match that figure with *La Bohème*.

## COMPACT

# disc

DIGITAL AUDIO

- |    |   |                   |                    |
|----|---|-------------------|--------------------|
| 1  | 1 INTRODUCING THE HARDLINE ...                      | Terence T. D'Arby | CBS                |
| 2  | 2 CHRISTIANS, Christians                            |                   | Island             |
| 3  | 3 BLOW UP YOUR VIDEO, AC/DC                         |                   | Atlantic           |
| 4  | 4 BRIDGE OF SPIES, T'Pau                            |                   | Siren/Virgin       |
| 5  | 5 TANGO IN THE NIGHT, Fleetwood Mac                 |                   | Warner Brothers    |
| 6  | 6 3 TURN BACK THE CLOCK, Johnny Hates Jazz          |                   | Virgin             |
| 7  | 7 4 POPPED IN SOUL OUT, Wet Wet Wet                 |                   | Precious/Phonogram |
| 8  | 8 HEAVEN ON EARTH, Belinda Carlisle                 |                   | Virgin             |
| 9  | 9 THE CREAM OF ERIC CLAPTON, Eric Clapton           |                   | Polydor            |
| 10 | 10 27 THE GREATEST LOVE, Various                    |                   | Telstar            |
| 11 | 11 18 BAD, Michael Jackson                          |                   | Epic               |
| 12 | 12 COME INTO MY LIFE, Joyce Sims                    |                   | FFRR/London        |
| 13 | 13 12 FAITH, George Michael                         |                   | Epic               |
| 14 | 14 5 IF I SHOULD FALL FROM GRACE ..., The Pogues    |                   | Pogue Mahone/Stiff |
| 15 | 15 11 ALL THE BEST!, Paul McCartney                 |                   | Parlophone         |
| 16 | 16 DUSTY - THE SILVER COLLECTION, Dusty Springfield |                   | Philips/Phonogram  |
| 17 | 17 17 WHITNEY, Whitney Houston                      |                   | Arista             |
| 18 | 18 10 BROTHERS IN ARMS, Dire Straits                |                   | Vertigo/Phonogram  |
| 19 | 19 15 RAINDANCING, Alison Moyet                     |                   | CBS                |
| 20 | 20 13 KICK, INXS                                    |                   | Mercury/Phonogram  |

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

# AIR PLAY

KEY A - Radio 1 'A' list B - Radio 1 'B' list		RADIO 1 w/a 6.2 w/o 30.1 ACTUAL PLAYS 4 or more		RADIO 1 w/a 2.2 w/o 26.1 PLAYLISTED		REGIONAL w/a 5.2 w/o 30.1 PLAYLISTINGS (83 stations)		LAST WEEK'S CHART	
AC/DC	Heatseeker	Atlantic	11	B	A	9	15	21	
ALL ABOUT EVE	Wild Hearted Woman	Mercury	10	7	A	A	27	27	33
AZTEC CAMERA	How Men Are	WEA	5	4	-	-	21	18	80
BANGLES	Hazy Shade Of Winter	CBS	13	9	A	B	31	26	55
BASIA	Promises	Epic	-	5	-	B	16	36	53
BEATMASTERS/COOKIE CREW	Rok Do ...	Rhythm King	14	17	A	A	17	15	5
BOMB THE BASS	Beat Dis	Misteron	12	7	B	-	2	-	-
BOURGEOIS TAGG	I Don't Mind At All	Island	13	16	A	B	35	32	57
BROS	When Will I be Famous	CBS	17	19	A	A	36	38	2
BROTHER BEYOND	Can You Keep ...	Parlophone	-	5	-	-	11	26	59
BROWN, JAMES	She's The One	Urban	4	8	B	B	5	11	45
BUTLER, JONATHAN	Take Good Care Of Me	Jive	-	-	-	-	20	20	-
CARLISLE, BELINDA	Heaven Is A Place On Earth	Virgin	16	18	A	A	37	39	3
CHRISTIANS, THE	Ideal World	Island	9	13	B	A	27	35	15
CLEGG, JOHNNY/SAVUKA	Asimbananga	EMI	9	5	B	B	1	4	-
CLIMIE FISHER	Rise To The Occasion	EMI	6	13	B	A	25	36	19
COMMUNARDS, THE	For A Friend	London	-	5	-	-	12	-	-
D'ARBY, TERENCE TRENT	Sign Your Name	CBS	18	17	A	A	36	39	4
DAYNE, TAYLOR	Tell It To My Heart	Arista	23	14	A	A	36	34	8
DEACON BLUE	Dignity	CBS	11	12	A	B	31	30	42
DOLLAR	Oh L'Amour	London	14	16	A	A	36	37	7
EVERYTHING BUT THE GIRL	These	blanco y negro	-	4	-	-	20	9	-
FAITH	NO MORE We Care A Lot	Slash	15	13	A	A	9	4	71
FALL, THE	Victoria	Beggars Banquet	-	4	-	-	17	13	35
FALTSKOG, AGNETHA	The Last Time	WEA	-	-	-	-	20	17	82
FERRY, BRYAN	Kiss And Tell	Virgin	14	4	A	-	29	22	-
FIORILLO, ELISA	How Can I Forget You	Chrysalis	4	-	-	-	18	21	-
FISCHER Z	The Perfect Day	Arista	6	-	B	-	1	-	-
GIBSON, DEBBIE	Shake Your Love	Atlantic	16	4	-	-	37	13	55
GRANT, EDDY	Gimme Hope Jo'anna	Ice	15	14	A	A	28	28	36
HARRISON, GEORGE	When We Was Fab	Dark Horse	14	7	B	-	34	32	54
HOOTERS, THE	Karlo With A K	CBS	6	12	A	A	19	25	81
HUE AND CRY	I Refuse	Circa	12	12	A	A	26	26	47
ICEHOUSE	Crazy	Chrysalis	13	11	B	-	21	18	97
IDOL, BILLY	Hot In The City	Chrysalis	12	18	A	A	36	36	13
INXS	New Sensation	Mercury	12	14	B	A	16	24	32
IT BITES	Kiss Like Judas	Virgin	11	5	A	-	17	14	-
JACK 'N' CHILL	The Jack That House Built	10	-	-	-	-	22	18	12
JIM JIMINEE	Do It On Thursday	Cat And Mouse	6	-	B	-	-	-	-
JOHN, ELTON	Candle In The Wind	Rocket	16	11	B	B	38	38	10
KRUSH	House Arrest	Club	9	16	B	A	23	26	6
LIVING IN A BOX	Love Is The Art	Chrysalis	12	14	A	A	28	28	46
LOS LOBOS	One Time One Night	Slash	12	11	A	A	14	6	-
MAMMOTH	All The Days	Jive	9	4	B	B	3	-	-
MELLENCAMP, JOHN COUGAR	Check It Out	Mercury	8	5	-	-	13	4	-
MIGHTY LEMON DROPS	Inside Out	Chrysalis	5	9	A	A	4	7	79
MINOGUE, KYLIE	I Should Be So Lucky	PWL	16	12	A	B	34	32	16
MISSION, THE	Tower Of Strength	Mercury	12	11	A	A	10	5	-
OCEAN, BILLY	Get Out Of My Dreams ...	Jive	14	13	A	A	38	33	27
O'CONNOR, SINEAD	Mandinka	Chrysalis	12	15	A	A	27	21	29
OMD	Dreaming	Virgin	-	-	-	-	33	33	62
O'NEAL, ALEXANDER/CHERELLE	Never Knew ...	Tabu	8	8	-	-	32	20	43
PARADISE, VANESSA	Joe Le Taxi	Polydor	19	13	A	-	8	3	-
PARKER JR., RAY/NATALIE COLE	Over You	Geffen	-	-	-	-	16	24	65
PLANT, ROBERT	Heaven Knows	Esperanza	9	14	A	A	23	19	49
POP WILL EAT ITSELF	There Is No Love ...	Chapter 22	4	5	-	-	-	-	85
REA, CHRIS	Que Sero	Magnet	13	11	A	A	31	30	83
RICHARD, CLIFF	Two Hearts	EMI	-	-	-	-	28	22	-
RUFFIN/KENDRICK	I Couldn't Believe It	RCA	-	-	-	-	15	23	-
SCREAMING BLUE MESSIAHS	I Wanna Be ...	WEA	11	11	A	A	19	18	28
SEVILLE, TAJA	Love Is Contagious	Paisley Park	13	-	B	-	7	-	-
SHARKEY, FEARGAL	More Love	Virgin	6	8	A	A	31	31	44
SHARP & NUMAN	No More Lies	Polydor	-	-	-	-	27	26	34
SIMS, JOYCE	Come Into My Life	London	13	15	A	A	31	35	11
SO ARE YOU SURE		EMI	12	13	A	B	19	15	76
SQUEEZE	853 5937	A&M	-	4	-	-	17	18	98
STEWART, JERMAINE	Say It Again	Siren	11	15	A	A	36	33	17
SUGARCUBES	Cold Sweat	One Little Indian	7	11	B	B	2	2	56
SUMMER, DONNA	All Systems Go	Warner Brothers	9	12	B	A	5	31	66
SWEET TEE	It's Like That Y'all	Cooltempo	11	13	A	A	13	11	31
THOMAS LANG	The Happy Man	Epic	10	8	A	A	19	25	67
TIFFANY	I Think We're Alone Now	MCA	20	21	A	A	38	39	1
T'PAU	Valentine	Siren	17	15	A	A	36	38	20
TWO MEN A DRUM MACHINE	... Tired Of ...	London	7	12	B	A	24	25	18
TYLER, BONNIE	The Best	CBS	-	-	-	-	17	21	95
VANDROSS, LUTHER	Give Me The Reason	Epic	12	12	A	A	32	32	26
WAS NOT WAS	Spy In The House Of Love	Santana	14	16	A	A	30	16	38
WENDY & LISA	Side Show	Virgin	5	12	B	A	13	20	50
WHITESNAKE	Give Me All Your Love	EMI	4	5	B	B	25	11	25
WONDER, STEVIE	You Will Know	Motown	9	13	A	A	24	26	77

Records are included on the grid if they A) had 4 or more plays on Radio 1 last week, as logged by Sham Tracking, or B) are featured on the current Radio 1 playlist, or C) are featured on 11 or more ILR playlists (A & B lists accounted for only).



# TOP • 100 • ALBUMS

INCORPORATING LP, CASSETTE &amp; CD SALES

MUSIC WEEK

<b>No1</b>	1	<b>INTRODUCING THE HARDLINE ...</b> ★★★ CD Terence Trent D'Arby	CBS 450 911-1
<b>2</b>	<b>NEW</b>	<b>BLOW UP YOUR VIDEO</b> ○ CD AC/DC	Atlantic/WEA WX 144
<b>3</b>	2	<b>THE CHRISTIANS</b> ★ CD The Christians	Island ILPS 9876
<b>4</b>	6	<b>BRIDGE OF SPIES</b> ★★★ CD T'Pau	Siren/Virgin SRNLP 8
<b>5</b>	10	<b>COME INTO MY LIFE</b> ● CD Joyce Sims	FFRR/London LONLP 47
<b>6</b>	4	<b>POPPED IN SOULED OUT</b> ★★ CD Wet Wet Wet	Precious/Phonogram JWWWL 1
<b>7</b>	3	<b>TURN BACK THE CLOCK</b> ● CD Johnny Hates Jazz	Virgin V 2475
<b>8</b>	7	<b>THE BEST OF MIRAGE JACK MIX '88</b> ● Mirage	Stylus SMR 746
<b>9</b>	9	<b>KICK</b> ● CD INXS	Mercury/Phonogram MERH 114
<b>10</b>	12	<b>BAD</b> ★★★★★ CD Michael Jackson	Epic 450290-1
<b>11</b>	5	<b>IF I SHOULD FALL FROM GRACE ...</b> CD The Pogues	Pogue Mahone/Stiff NYR 1
<b>12</b>	13	<b>TANGO IN THE NIGHT</b> ★★★ CD Fleetwood Mac	Warner Brothers WX65
<b>13</b>	8	<b>HEAVEN ON EARTH</b> ● Belinda Carlisle	Virgin V 2496
<b>14</b>	17	<b>THE GREATEST LOVE</b> ● Various	Telstar STAR 2316
<b>15</b>	16	<b>JUST VISITING THIS PLANET</b> ○ CD Jellybean	Chrysalis CHR 1569
<b>16</b>	24	<b>DUSTY - THE SILVER COLLECTION</b> ○ CD Dusty Springfield	Philips/Phonogram DUSTV 1
<b>17</b>	15	<b>WHENEVER YOU NEED SOMEBODY</b> ★★★ CD Rick Astley	RCA PL 71529
<b>18</b>	14	<b>FAITH</b> ★★ CD George Michael	Epic 460000 1
<b>19</b>	11	<b>SKYSCRAPER</b> CD David Lee Roth	Warner Brothers WX 140
<b>20</b>	18	<b>PET SHOP BOYS, ACTUALLY</b> ★★ CD Pet Shop Boys	Parlophone 86CD 304

## Barry Manilow **Swing Street** ALBUM • CASSETTE • COMPACT DISC



<b>59</b>	89	<b>COUNT YOUR BLESSINGS</b> CD Ann Williamson	Emerald Gem ERTV 2
<b>60</b>	70	<b>NOTHING LIKE THE SUN</b> ★ CD Sting	A&M AMA 6402
<b>61</b>	59	<b>BAD ANIMALS</b> ● CD Heart	Capitol ESTU 2032
<b>62</b>	56	<b>WONDERFUL LIFE</b> ● CD Black	A&M AMA 5165
<b>63</b>	47	<b>BEST SHOTS</b> ★ CD Pat Benatar	Chrysalis PATV 1
<b>64</b>	66	<b>ALWAYS GUARANTEED</b> ★ CD Cliff Richard	EMI EMD 1004
<b>65</b>	57	<b>MEN &amp; WOMEN</b> ★ CD Simply Red	Elektra WX 85
<b>66</b>	60	<b>SAVAGE</b> ★ CD Eurythmics	RCA PL 71555
<b>67</b>	69	<b>OST 'TOP GUN'</b> ★ CD Various	CBS 70296
<b>68</b>	64	<b>NO JACKET REQUIRED</b> ★★★★★ CD Phil Collins	Virgin V 2345
<b>69</b>	63	<b>HYSTERIA</b> ★ CD Def Leppard	Bludgeon Riff./Phono HYSLP 1
<b>70</b>	67	<b>RED</b> ★ CD The Communards	London LONLP 39
<b>71</b>	<b>NEW</b>	<b>TIME AND TIDE</b> CD Basia	Portrait/CBS 4502631
<b>72</b>	52	<b>HOUSE SOUND OF CHICAGO VOL III</b> CD Various	FFRR/London FFRLP 1
<b>73</b>	71	<b>RUMOURS</b> ★★★★★ CD Fleetwood Mac	Warner Brothers K 56344
<b>74</b>	65	<b>LOVE SONGS</b> ★ CD Michael Jackson & Diana Ross	Telstar STAR 2298
<b>75</b>	61	<b>SINITTA</b> ● CD Sinitta	Fanfare BOYLP 1
<b>76</b>	81	<b>LOVE</b> CD Aztec Camera	Warner Brothers WX 128
<b>77</b>	54	<b>DESTINY'S SONGS</b> CD Courtney Pine	Antilles/Island AN 8725
<b>78</b>	94	<b>SIMPLY SHADOWS</b> ★ The Shadows	Polydor SHAD 1



- |           |            |   |                            |
|-----------|------------|---|----------------------------|
| <b>21</b> | 29         | <b>GIVE ME THE REASON ★</b> CD<br>Luther Vandross           | Epic 450 134-1             |
| <b>22</b> | 20         | <b>LIFE IN THE FAST LANE ●</b><br>Various                   | Telstar STAR 2315          |
| <b>23</b> | 23         | <b>THE CREAM OF ERIC CLAPTON ★</b> CD<br>Eric Clapton/Cream | Polydor ECTV 1             |
| <b>24</b> | 22         | <b>WHITNEY ★★★★★</b> CD<br>Whitney Houston                  | Arista 208 141             |
| <b>25</b> | 26         | <b>HEARSAY ★</b> CD<br>Alexander O'Neal                     | Tabu 450 936-1             |
| <b>26</b> | 19         | <b>RAINDANCING ★★</b> CD<br>Alison Moyet                    | CBS 450 152-1              |
| <b>27</b> | 34         | <b>THE MICHAEL JACKSON MIX ●</b> CD<br>Michael Jackson      | Stylus SMR 745             |
| <b>28</b> | 30         | <b>WHITESNAKE 1987 ★</b> CD<br>Whitesnake                   | EMI EMC 3528               |
| <b>29</b> | 21         | <b>PHANTOM OF THE OPERA ★★</b> CD<br>Various                | Polydor PODV 9             |
| <b>30</b> | 37         | <b>THE LION AND THE COBRA</b> CD<br>Sinead O'Connor         | Ensign/Chrysalis CHEN 7    |
| <b>31</b> | 25         | <b>NOW! 10 ★★★★★</b><br>Various                             | EMI/Virgin/PolyGram NOW 10 |
| <b>32</b> | 28         | <b>THE JOSHUA TREE ★★★★★</b> CD<br>U2                       | Island U26                 |
| <b>33</b> | 32         | <b>CHER ○</b><br>Cher                                       | Geffen WX 132              |
| <b>34</b> | 27         | <b>THE SINGLES ★★</b> CD<br>Pretenders                      | Real/WEA WX 135            |
| <b>35</b> | 43         | <b>OUT OF THE BLUE</b> CD<br>Debbie Gibson                  | Atlantic WX 139            |
| <b>36</b> | 33         | <b>ALL THE BEST! ★★</b> CD<br>Paul McCartney                | Parlophone PMTV 1          |
| <b>37</b> | <b>NEW</b> | <b>EVERYTHING</b> CD<br>Climie Fischer                      | EMI EMC 3538               |
| <b>38</b> | <b>NEW</b> | <b>JACKMASTER VOL 2</b> CD<br>Various                       | DJ Int./London JACKLP 502  |
| <b>39</b> | 35         | <b>THE BEST OF UB40 VOL 1 ★★</b> CD<br>UB40                 | Virgin UBTV 1              |
| <b>40</b> | 38         | <b>THE CIRCUS ★</b> CD<br>Erasure                           | Mute STUMM 35              |
| <b>41</b> | 45         | <b>CLOUD NINE ●</b> CD<br>George Harrison                   | Dark Horse/WEA WX 123      |
| <b>42</b> | 44         | <b>GRACELAND ★★★★★</b> CD<br>Paul Simon                     | Warner Brothers WX52       |

★ ★ ★ = TRIPLE PLATINUM (900,000 units)   ★ ★ = DOUBLE PLATINUM (600,000 units)   ★ = PLATINUM (300,000 units)  
● = GOLD (100,000 units)   ○ = SILVER (60,000 units)   **NEW** NEW ENTRY   **RE** RE-ENTRY



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- |           |    |   |                           |
|-----------|----|---|---------------------------|
| <b>43</b> | 36 | <b>HITS 7 ★★</b><br>Various                                   | CBS/WEA/RCA/Arista HITS 7 |
| <b>44</b> | 31 | <b>MAINSTREAM ●</b> CD<br>Lloyd Cole & The Commotions         | Polydor LCLP 3            |
| <b>45</b> | 42 | <b>DANCING WITH STRANGERS ★</b> CD<br>Chris Rea               | Magnet MAGL 5071          |
| <b>46</b> | 39 | <b>CLASSIC ROCK COUNTDOWN</b> CD<br>London Symphony Orchestra | CBS MOOD 3                |
| <b>47</b> | 41 | <b>BROTHERS IN ARMS ★★★★★★★★★★</b> CD<br>Dire Straits         | Vertigo/Phonogram VERH 25 |
| <b>48</b> | 53 | <b>VITAL IDOL</b> CD<br>Billy Idol                            | Chrysalis CUX 1502        |
| <b>49</b> | 48 | <b>FROM MOTOWN WITH LOVE ★</b><br>Various                     | K-tel NE 1381             |
| <b>50</b> | 40 | <b>RUNNING IN THE FAMILY ★★</b> CD<br>Level 42                | Polydor POLH 42           |
| <b>51</b> | 78 | <b>A MOMENTARY LAPSE OF REASON ●</b> CD<br>Pink Floyd         | EMI EMD 1003              |
| <b>52</b> | 49 | <b>DIRTY DANCING</b> CD<br>Original Soundtrack                | RCA BL 86408              |
| <b>53</b> | 50 | <b>YOU CAN DANCE ★</b> CD<br>Madonna                          | Sire WX 76                |
| <b>54</b> | 75 | <b>SEDUCED AND ABANDONED</b> CD<br>Hue And Cry                | Circa/Virgin CIRCA 2      |
| <b>55</b> | 55 | <b>MAKE IT LAST FOREVER</b><br>Keith Sweat                    | Elektra WX 163            |
| <b>56</b> | 46 | <b>SIXTIES MIX ★</b><br>Various                               | Stylus SMR 733            |
| <b>57</b> | 62 | <b>MEMORIES ●</b> CD<br>Elaine Paige                          | Telstar STAR 2313         |
| <b>58</b> | 51 | <b>DISCO ★</b> CD<br>Pet Shop Boys                            | Parlophone PRG 1001       |

- |            |            |   |                            |
|------------|------------|---|----------------------------|
| <b>79</b>  | 82         | <b>CHRONICLES ●</b> CD<br>Steve Winwood                           | Island SSW 1               |
| <b>80</b>  | 87         | <b>PLEASE ★</b> CD<br>Pet Shop Boys                               | Parlophone PSB 1           |
| <b>81</b>  | 79         | <b>THE LONESOME JUBILEE</b> CD<br>John Cougar Mellencamp          | Mercury/Phonogram MERH 109 |
| <b>82</b>  | 58         | <b>SHOVE IT</b> CD<br>The Cross                                   | Virgin V 2477              |
| <b>83</b>  | <b>RE</b>  | <b>BETE NOIRE</b> CD<br>Bryan Ferry                               | Virgin V 2474              |
| <b>84</b>  | 99         | <b>QUEEN'S GREATEST HITS ★★★★★★</b> CD<br>Queen                   | Parlophone EMTV 30         |
| <b>85</b>  | 85         | <b>20 GOLDEN GREATS</b> CD<br>Nat King Cole                       | EMI EMTV 9                 |
| <b>86</b>  | 68         | <b>SONGS FROM STAGE AND SCREEN ●</b> CD<br>Michael Crawford/LSO   | Telstar STAR 2308          |
| <b>87</b>  | 74         | <b>SLIPPERY WHEN WET ★★</b> CD<br>Bon Jovi                        | Vertigo/Phonogram VERH 38  |
| <b>88</b>  | 72         | <b>TUNNEL OF LOVE ★</b> CD<br>Bruce Springsteen                   | CBS 460270-1               |
| <b>89</b>  | <b>NEW</b> | <b>BIRTH SCHOOL WORK DEATH ●</b> CD<br>Godfathers                 | Epic/CBS 4605831           |
| <b>90</b>  | 88         | <b>CONTROL - THE REMIXES ●</b> CD<br>Janet Jackson                | Breakout/A&M MIXLP 1       |
| <b>91</b>  | 84         | <b>INVISIBLE TOUCH ★★</b> CD<br>Genesis                           | Virgin GENLP 2             |
| <b>92</b>  | 80         | <b>STREET LIFE - 20 GREAT HITS ★</b> CD<br>Bryan Ferry/Roxy Music | EG/Virgin EGTV 1           |
| <b>93</b>  | 83         | <b>SUBSTANCE</b> CD<br>New Order                                  | Factory FACT 200           |
| <b>94</b>  | <b>RE</b>  | <b>MAXI</b> CD<br>Maxi Priest                                     | 10/Virgin DIX 64           |
| <b>95</b>  | 86         | <b>SOLITUDE STANDING ★</b> CD<br>Suzanne Vega                     | A&M SUZLP 2                |
| <b>96</b>  | <b>NEW</b> | <b>PRESLEY - THE ALL TIME GREATEST HITS ●</b> CD<br>Elvis Presley | RCA PL 90100               |
| <b>97</b>  | 98         | <b>E.S.P. ★</b> CD<br>Bee Gees                                    | Warner Brothers WX83       |
| <b>98</b>  | 93         | <b>NEVER TOO MUCH</b> CD<br>Luther Vandross                       | Epic 32807                 |
| <b>99</b>  | 92         | <b>ESCAPE FROM TV ○</b><br>Jan Hammer                             | MCA MCF 3407               |
| <b>100</b> | 91         | <b>U2 LIVE - "UNDER A BLOOD RED SKY" ★★</b> CD<br>U2              | Island IMA 3               |

CD: Released on Compact Disc

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EVERYTHING BUT THE GIRL: transition and doubling time.

# Thorn's electric Watts

by Jerry Smith

1987 WAS a year when Everything But The Girl kept an even lower profile than normal, with only a short outing for dates at Ronnie Scott's. But it wasn't time wasted as they wrote new songs and recorded their latest LP, *Idlewild*, which is due for release at the end of the month.

Their last album *Baby, The Stars Shine Bright* appeared way back at the end of '86 and in many ways is their most successful to date with its dramatic, orchestrated arrangements and a single from it, *Come On Home*, which picked up plenty of airplay and a respectable chart position. But *Idlewild*, and in particular the just released new single *These Early Days*, shows a marked return to a sparser, even spartan, sound with Ben Watt's fluid, warm guitar and atmospheric piano lines forming the base from which Tracey Thorn's strong, dynamic voice can soar.

Tracey Thorn charts their return to basics: "The orchestration was a way for a group like us to make as much noise as we could without being a rock band. We just wanted to make a record that made a bit more noise than we usually did and I think that LP succeeded quite well. Having done that we felt we could go back to being a bit more understated. That's people's image of us — subtle."

Ben Watt expands on the current transition, "I think every action is followed by a reaction. I distrust people who make the same record over and over again, like I distrust film makers who make the same film over and over again. It just upsets me that so much emphasis is placed on stylistic similarities, which is really only the surface of what

you're doing. As with all great film makers, and as with great singers and songwriters, the surface styles may change but the themes usually run quite deep."

Does this betray a frustration at the way everything has to be pigeon-holed these days and sold under new labels? "It's really only the music business", remarks Tracey. "Journalists, people who work in record companies, who use those terms anyway. The general public have no idea what terms like this mean. Folk revival, new jazz, nobody knows what on earth they're on about! You really have to dismiss that band of people in between you and the audience and just do what ever you want." These are not things to worry Ben, "As long as it sounds good and they can hear the melody and they like the song, that's all that really matters."

Watt is also dismissive of promotional campaigns, "It doesn't really matter what the critics say or if your single is plastered all over billboards around London, people won't buy a record unless they've heard it. Don't you remember those brilliant days, before there were megastores, when you went in to your local record shop and there was a booth. The listening booth!" The return of the much cherished listening booth. Now there's a reform that dealers can think about, especially as the public's tastes widen whilst the forms of exposure seem to narrow, and people wonder why rental shops are becoming more popular!

Surprisingly enough, *Everything But The Girl* have always seemed to get plenty of support from Radio 2, although Tracey has reservations. "We still do get played on Radio 2 but the thing is they edit you. Not particularly the songs, but they present an edited version of your career, so you won't catch them playing any of the political songs. There are sections of our output that are quite easy listening, there always have been and always will be. We make no bones about that. "The range of their appeal should not be under estimated, as Ben explains, "I'm really pleased with the way we get played. I've heard us on Radio 2, Services Radio for the Army and I've heard us at Highbury football

ground in the half-time interval! That was just brilliant, the highlight of my career, hearing it over that awful tannoy system!"

Having always been known for the political themes which run through much of their work, Tracey returns to the subject. "The obvious state-of-the-country type lyrics came to a conclusion on *Love Not Money* and we haven't really written too many of those songs since then. The area of our politics that always seem to get overlooked is the fact that even when we were talking politics the thing we talked about most was sexual politics and the changing of people's perception of what's political. There are still songs that are very obviously women's viewpoint songs, which I still consider to be a very important political aspect of lyric writing."

With their label, blanco y negro, boasting the two extremes of the pop spectrum with *Everything But The Girl* and the *Jesus And The Mary Chain*, could it be that this year will see them reaping the rewards they so richly deserve?



NO MORE long distance duets for Cherrelle and Alexander O'Neal. The difference between the current hit *Never Knew Love Like This* and their previous collaboration *Saturday Love*, which was in the charts exactly two years ago, is that they actually recorded this one together.

"We weren't actually together on *Saturday Love*," Cherrelle confesses. "But on this song we were able to get together and play around with it." The Epic label-mates are close friends, but the duets and the fact that they share red-hot producers Jimmy Jam and Terry Lewis means that people come to expect the partnership. "People are like, Cherrelle must be on his record. Alex must be on hers. I don't like that." Especially as she's now got her own album on her mind, just finished and again produced by Jam and Lewis. "It's called *Affair*, it's about different things in life like affairs, love, hurt, being happy..."

Success is beginning to run through the Cherrelle family, because her 23-year-old cousin Pebbles is currently high in the top 10 of the US Black chart with the song *Girlfriend* on MCA. "We've been singing together since we were just kids," Cherrelle says. Meanwhile as her teaming with Alex O'Neal scores again, she's in no hurry to upset her other winning team. "Right now, if it's working for us with Jimmy and Terry, I won't go elsewhere." PS

# Rock it to Russia

by Dave Laing

NOT CONTENT with being the first heavy rock band to play Moscow, Uriah Heep have negotiated directly with Melodiya, the USSR's state-run record company for the release of a live album in the country. According to the group's manager Steve Parker, "Supraphon in Czechoslovakia where we also have played recently has made an offer for the live LP while in Hungary it will come out on the Krem subsidiary of Hungaroton."

All this makes the globe-trotting Heep unique — they're the only British band with deals all over Eastern Europe but not in their own country! As Parker explains it, the

band's fortunes took a nose-dive with the crash of their long-time label, Bronze in 1985. "The catalogue was sold off and Heep lost all their publishing royalties", he says. A difficult period followed with the release of *Equator* on CBS, an over-produced album which Parker feels didn't do the band justice.

Now, with two new members and the success of the Russian trip, when they became national celebrities, Parker is seeking a new UK record deal. He points out that 25,000 back catalogue albums were sold by Legend in six months last year, evidence of continuing support in Britain. "The arrival of singer Bernie Shaw and keyboards player Phil Lanzon has given the band renewed life," says Parker. The demo tapes of three new songs have already caught the interest of one major label.

Meanwhile Uriah Heep has ambitious touring plans for 1988. Through Hungarian impresario Laszlo Hegedus, the group will return for a four-week national tour of the USSR preceded by their first visit to East Germany. Other countries which could be on the band's itinerary include Indonesia, Thailand, Taiwan, and Venezuela.



URIAH HEEP: 'umble, but back in the USSR

# Heat treat

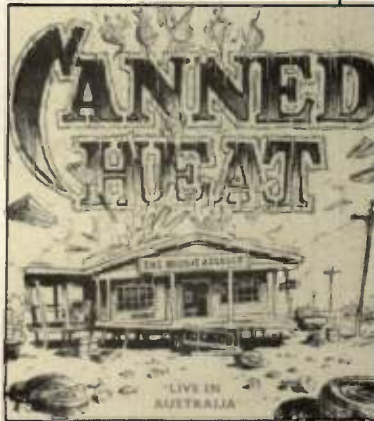
by John Tobler

JUST ABOUT every Sixties group has had an album reissued recently, and quite a few have been here on tour. Some attracted attention, some creep in, do a single poorly advertised gig, then vanish to another part of the world until the next time. Canned Heat, purveyors of purish rhythm and blues, played Hartsden Mean Fiddler one Monday night last October, and drew a respectable crowd considering a) that it was a Monday, and b) that they didn't go onstage until after 11 pm. This was about the most authentic version of the band possible, with noted surviving members Henry Vestine (guitar), Larry Taylor (bass) and Fito de la Parra (drums) backing one James Thornberry (vocals, guitar, harmonica). Bob Hite and Al Wilson, who sang on the group's hits, are sadly dead, but the gig was enjoyable.

Coincidentally, indie R&B label Bedrock has released a Canned Heat album titled *The Boogie*

*Assault/Live In Australia*, but this features a largely different line up. The only musician in common with the crew at the Mean Fiddler is de la Parra, while the rest of the group on the live album — Mick Halby, Ricky Kellogg, Raul Rodriguez and Walter Trout — apparently joined after Hite's death in 1981. The album's fair, and in the absence of a *Best Of* Compilation, contains most of the hits such as *On The Road Again*, *Going Up The Country* and *Let's Work Together*, along with a 22 minute 53 second version of *Refried Hockey Boogie*. It also has a sensible and historical sleeve note.

MCRE TALENT ON P20 ►





# Clapton in control

FORGET JIBES from *The Guardian* about "middle-aged rockers", the recent series of concerts at **London's Royal Albert Hall** found **Eric Clapton** at the height of his powers. Looking fit and relaxed, he was in full control of a band that was well-drilled but clearly committed to what they were playing.

Above all, Clapton reminded us that he is one of the great improvising musicians of his generation. The songs were the familiar classics from the Cream period and his own solo albums, but they provided the bedrock for a dozen solos which combined cascading showers of notes with underlying structures built with architectural care. Outstanding support came from bassist Nathan East, lugubrious percussionist Ray Cooper and a grinning Mark Knopfler, happy to give rhythm support and rewarded with a thunderous Money For Nothing that formed an encore to a set lasting nearly two hours.

Despite having only a quarter of the time, opening act **Jonathan Butler** displayed his vocal and instrumental skills to good effect. On this evidence though, his audience is Al Jarreau's rather than Eric's.

DAVE LAING

# Stars of Ireland

**THE STUNNING** come from Galway, an Irish city reckoned more for its exhilarating scenery than for its rock 'n' roll pedigree. But a series of impressive performances late last year has created a buzz about the band.

Their set at **Dublin's Baggot Inn** displayed a diversity that repeatedly saw the band jumping from funk to country to straight pop. It was the band's expertise on the funkier elements, though, that was most refreshing to watch and numbers like Supernatural Thing, Tight-rope Walker and Hero On The Beach offered intriguing textures



CLAPTON AT the height of his powers



JASMINE MINKS: still angry after all these years

from the most unlikely influences. Clever song-arrangements aside, unless *The Stunning* settle into a comprehensible direction their audiences will continue to be frustrated by this promising group's uncertainty.

A band whose audience is in no confusion, **The Stars Of Heaven** are waging a fascinating campaign of slow patient development. Previewing material from their forthcoming *Speak Slowly* album recorded in Dublin's STS Studios for Rough Trade, TSOH are without question going to expand their substantial cult following in the UK. New songs such as *Unfinished Dreaming*, *Two O'Clock Waltz*, and *Three King's Day* are superb additions to a set rapidly approaching killer proportions and also including previously recorded gems like *Widow's Walk* and *Sacred Heart Hotel*.

The Stars Of Heaven's gradual progression from country-tinged delicacies to a more forceful and direct sensibility may indicate a move towards the mainstream, but for now TSOH are content to take it one step at a time in retaining the faithful while simultaneously planting these seeds of excellence in the minds and ears of the uninitiated. A major force in the mcking.

PAUL O'MAHONY

# Wild Minks

THINGS HAVE got to start going right for **The Jasmine Minks** soon. For too long their considerable pop talent has been overlooked. As Creation Record's seasoned campaigners they always seem to lose out to the label's latest, more newsworthy signings. At **Back to Babylon at The Falcon, Camden, London**, they showed that they are now better than ever, and are surely too good to be ignored any longer.

In the four years since the release of their first single they have had plenty of time to develop musically, but their anger and emotion is retained, seemingly fuelled by their lack of success. Both their writing and their playing show a rare confidence and commitment: on stage they evoke the spirit of early Jam concerts, without resorting to imitation.

The new LP, *Another Age*, is a real treasure trove of pop gems and provided the bulk of the set. *Still Waiting*, *Summer! Where?* and *Cut Me Deep* stood out as being particularly excellent. An encore of

The Clash's *Hate And War* went down well but was a bit unnecessary when they have such a strong catalogue of their own.

Supporting were **Emily**, a new four-piece without a female in sight. Their lack of live experience, a poor sound mix and a 12-string determined not to stay in tune all ganged up against them. Nevertheless, they showed promise and a willingness to experiment with the pop format. They should be worth watching out for in 1988, especially when they get around to committing some songs to vinyl.

ANDREW BEEVERS

# Black pantheon

IF THE production of **Black Heroes In The Hall Of Fame** which recently played **London's Astoria** suffers from its tireless eulogy and plotless roll call of the black pantheon, the show more than compensates by virtue of its stunning costume tableaux and a succession of outstanding individual performances.

And if the accident of skin colour seems a tenuous theme at best, it is worth considering that in a society where the achievements of black people are consistently overlooked, a vehicle such as this goes some way to restoring a sense of lost pride.

The Queens Of Africa sequence

which opens the show is also one of the most spectacular showpieces as the like of Makeda, Sheba and Cleopatra glide on to their respective podia in a dazzling costume display. And when Neville Henry steps from the wings to give voice to Curtis Mayfield's *Queen Majesty* with a soaring interpretation of the song, its lyric takes on a wider significance.

Peer performances, too, from Prince Lincoln Thompson as Nelson Mandela singing an original composition *No Nonsense Business*; from Theresa Springer with her lorn, poignant *Motherless Child*; from Eugene Paul as Sam Cooke with a snappy *Twistin' The Night Away*; from The Chosen Few as The Temptations with *Papa Was A Rolling Stone*; The Blackstones as The Impressions on a barbershop cappella *I'm So Proud*; Deridee Williams as Aretha Franklin giving vent to a rousing *Natural Woman* for the heartiest applause of the evening; from Jean Adebambo as Dionne Warwick...

Although, as if the producers recognise the irony of their theme, they introduce to approving roars the man of colour who purportedly invents the traffic light, it is worth considering that mankind's greatest benefactor, the inventor of the wheel, is of unknown race.

EVELYN COURT

# No northern soul-mates

**THE RHYTHM SISTERS** and **Yargo**: two groups from northern cities, both widely tipped for success and both sharing the bill at **Ronnie Scott's**. But there the similarities end, their musical styles could not be more different.

The Rhythm Sisters are Debi and Mandi Laek, two teenagers from Leeds. They sing about going to school and growing up in that city. Acoustic instruments are used for their backing, ranging from the Acoustic Army on their LP to just two guitarists for their live set.

On paper it sounds like a recipe for success, but in reality it does not work so well. Although they sing with great confidence and vigour, their songs sound too calculated. They are frequently compared to The Proclaimers, but they show little of the Reid twins' talent.

Yargo are a four-piece from Manchester who take the classic drums, bass, guitar and vocals lineup into uncharted territory. The ex-

cellent rhythm section switches effortlessly from the machine-like precision style of Sly and Robbie to free flowing jazz patterns. Over these the guitarist picks out funky R&B riffs reminiscent of the Meters, while the vocalist, Basil Clarke, states his case in no uncertain terms.

Their problem is that much of the excitement of their live sound is lost when it is committed to vinyl. Taken individually, their songs are not strong enough for radio play and their sound is too off-beat for all but the most adventurous clubs. It would seem that their only route to success is through live performances.

ANDREW BEEVERS

# Unsung heroes

THAT A talent as complete as **Gillie McPherson's** remains unsigned and unsigned is remarkable, yet understandable. One really doesn't expect to find such ability playing on a Thursday night at **West Hampstead's Westfield College** — Usually this sort of thing emerges from the catacombs of a major record company, much touted and heralded by the Big Spend and name producer. That the perfect material for intelligent, adult rock exists right under our noses in the small venues and pubs of London just goes to show what an odd business this all is.

McPherson has been around long enough to know what works and what doesn't. She knows how to work an audience and has complete confidence in her material, all self-written. The music is firmly in that vein of Seventies singer/songwriter, but saves the blushes by never becoming self-indulgent and mawkishly confessional, the bane of so many similar artists. In fact, this is the sort of music that sells in buckets, the Vega, Fleetwood Mac muso stuff, but with spirit and invention that suggests Rickie Lee Jones as a reference point, if not exactly a comparison.

Playing for the fun of it, McPherson and her band of able-handed musicians grinned through the evening, took a poke at various influences and emerged in winning style.

If the record companies are telling the truth and they really do require mature LP artists capable of building careers rather than transient singles success, they could do a lot worse than look out for the Gillie McPherson band. Others are already catching on.

DUNCAN HOLLAND

GILLIE McPHERSON: that she remains unsigned goes to show what a funny old business this is





# TOP • 75 • SINGLES

13 FEBRUARY 1988



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

- |            |            |   |  |                                     |
|------------|------------|---|--|-------------------------------------|
| <b>No1</b> | 1          | <b>I THINK WE'RE ALONE NOW</b>              |  | MCA MCA(T) 1211 (F)                 |
|            |            | Tiffany                                     |  |                                     |
| <b>2</b>   | 16         | <b>I SHOULD BE SO LUCKY</b>                 |  | PWL PWL(T) 8 (P)                    |
|            |            | Kylie Minogue                               |  |                                     |
| <b>3</b>   | 2          | <b>WHEN WILL I BE FAMOUS?</b>               |  | CBS ATOM (T)2 (C)                   |
|            |            | Bros  |  |                                     |
| <b>4</b>   | 8          | <b>TELL IT TO MY HEART</b>                  |  | Arista 109616 (12"-609616) (BMG)    |
|            |            | Taylor Dayne                                |  |                                     |
| <b>5</b>   | 10         | <b>CANDLE IN THE WIND (LIVE)</b>            |  | Rocket/Phonogram EJS 15(12) (F)     |
|            |            | Elton John                                  |  |                                     |
| <b>6</b>   | 12         | <b>THE JACK THAT HOUSE BUILT</b>            |  | Oval/10/Virgin TEN(T) 174 (E)       |
|            |            | Jack 'n' Chill                              |  |                                     |
| <b>7</b>   | 9          | <b>SHAKE YOUR LOVE</b>                      |  | Atlantic A 918(1) (W)               |
|            |            | Debbie Gibson                               |  |                                     |
| <b>8</b>   | 27         | <b>GET OUTTA MY DREAMS, GET INTO MY CAR</b> |  | Jive BOS(T) 1 (BMG)                 |
|            |            | Billy Ocean                                 |  |                                     |
| <b>9</b>   | 5          | <b>ROK DA HOUSE</b>                         |  | Rhythm King/Mute LEFT 11(T) (I/R/T) |
|            |            | Beatmasters feat. Cookie Crew               |  |                                     |
| <b>10</b>  | 17         | <b>SAY IT AGAIN</b>                         |  | 10/Virgin TEN(T) 188 (E)            |
|            |            | Jermaine Stewart                            |  |                                     |
| <b>11</b>  | 7          | <b>O L'AMOUR</b>                            |  | London LON(X) 146 (F)               |
|            |            | Dollar                                      |  |                                     |
| <b>12</b>  | 4          | <b>SIGN YOUR NAME</b>                       |  | CBS TRENT(T) 4 (C)                  |
|            |            | Terence Trent D'Arby                        |  |                                     |
| <b>13</b>  | 3          | <b>HEAVEN IS A PLACE ON EARTH</b>           |  | Virgin VS(T) 1036 (E)               |
|            |            | Belinda Carlisle                            |  |                                     |
| <b>14</b>  | 13         | <b>HOT IN THE CITY (Exterminator Fix)</b>   |  | Chrysalis IDOL(X) 12 (C)            |
|            |            | Billy Idol                                  |  |                                     |
| <b>15</b>  | 20         | <b>VALENTINE</b>                            |  | Siren/Virgin SRN(T) 69 (E)          |
|            |            | T'Pau                                       |  |                                     |
| <b>16</b>  | 6          | <b>HOUSE ARREST</b>                         |  | FON/Club/Phonogram JAB(X) 63 (F)    |
|            |            | Krush                                       |  |                                     |
| <b>17</b>  | 11         | <b>COME INTO MY LIFE</b>                    |  | FFRR/London LON(X) 161 (F)          |
|            |            | Joyce Sims                                  |  |                                     |
| <b>18</b>  | 25         | <b>GIVE ME ALL YOUR LOVE</b>                |  | EMI (12)EM 23 (E)                   |
|            |            | Whitesnake                                  |  |                                     |
| <b>19</b>  | 18         | <b>TIRED OF GETTING PUSHED AROUND</b>       |  | FFRR/London LON(X) 141 (F)          |
|            |            | 2 Men A Drum Machine & A Trumpet            |  |                                     |
| <b>20</b>  | <b>NEW</b> | <b>TOWER OF STRENGTH (BOMBAY MIX)</b>       |  | Mercury/Phonogram MYTH(X) 4 (F)     |
|            |            | The Mission                                 |  |                                     |
| <b>21</b>  | 15         | <b>IDEAL WORLD (Remix)</b>                  |  |                                     |

## MUSIC WEEK



# PREFAB SPROUT

## CARS AND GIRLS



7 INCH



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

- |           |            |                                 |  |   |
|-----------|------------|---------------------------------|--|---|
| <b>53</b> | 71         | <b>WE CARE A LOT</b>            |  | Slash/London LASH(X) 17 (F)                 |
|           |            | Faith No More                   |  |   |
| <b>54</b> | <b>NEW</b> | <b>KISS AND TELL</b>            |  | Virgin VS(T) 1034 (E)                       |
|           |            | Bryan Ferry                     |  |   |
| <b>55</b> | 45         | <b>SHE'S THE ONE</b>            |  | Urban/Polydor URB(X) 13 (F)                 |
|           |            | James Brown                     |  |   |
| <b>56</b> | <b>NEW</b> | <b>JOE LE TAXI</b>              |  | FA Productions/Polydor POSP(X) 902 (F)      |
|           |            | Vanessa Paradis                 |  |   |
| <b>57</b> | 56         | <b>COLD SWEAT</b>               |  | One Little Indian 7TP 9 (12"-12TP 9) (I/NM) |
|           |            | The Sugarcubes                  |  |   |
| <b>58</b> | 44         | <b>MORE LOVE</b>                |  | Virgin VS 992(12) (E)                       |
|           |            | Feargal Sharkey                 |  |   |
| <b>59</b> | <b>NEW</b> | <b>SEE WANT MUST HAVE</b>       |  | MCA BONA(1) 2 (H)                           |
|           |            | Blue Mercedes                   |  |   |
| <b>60</b> | 74         | <b>BOYS (SUMMERTIME LOVE)</b>   |  | Ibiza/FFRR/London IBIZ(X) 1 (F)             |
|           |            | Sabrina                         |  |   |
| <b>61</b> | 50         | <b>SIDE SHOW</b>                |  | Virgin VS(T) 1012 (E)                       |
|           |            | Wendy and Lisa                  |  |   |
| <b>62</b> | <b>NEW</b> | <b>HOW CAN I FORGET YOU</b>     |  | Chrysalis ELISA(X) 1 (C)                    |
|           |            | Elisa Fiorillo                  |  |   |
| <b>63</b> | <b>NEW</b> | <b>HOW MEN ARE</b>              |  | WEA YZ 168(T) (W)                           |
|           |            | Aztec Camera                    |  |   |
| <b>64</b> | <b>NEW</b> | <b>ARE YOU SURE</b>             |  | Parlophone (12)R 6173 (E)                   |
|           |            | So                              |  |   |
| <b>65</b> | 40         | <b>JINGO</b>                    |  | Chrysalis JEL(X) 2 (C)                      |
|           |            | Jellybean                       |  |   |
| <b>66</b> | 63         | <b>LOOK WHAT YOU STARTED</b>    |  | Motown ZB 41733 (12"-ZT 41734) (BMG)        |
|           |            | The Temptations                 |  |   |
| <b>67</b> | 41         | <b>FATHER FIGURE</b>            |  | Epic EMU(T) 4 (C)                           |
|           |            | George Michael                  |  |   |
| <b>68</b> | 67         | <b>THE HAPPY MAN</b>            |  | Epic VOW(T) 4 (C)                           |
|           |            | Thomas Lang                     |  |   |
| <b>69</b> | 59         | <b>CAN YOU KEEP A SECRET?</b>   |  | Parlophone (12)R 6174 (E)                   |
|           |            | Brother Beyond                  |  |   |
| <b>70</b> | 37         | <b>I CAN'T HELP IT</b>          |  | London NANA 15 (12"-NANX 15) (F)            |
|           |            | Bananarama                      |  |   |
| <b>71</b> | 53         | <b>PROMISES (FRENCH MIX)</b>    |  | Epic BASH(T) 4 (C)                          |
|           |            | Basia                           |  |   |
| <b>72</b> | <b>RE</b>  | <b>CRAZY</b>                    |  | Chrysalis CHS(12) 3156 (C)                  |
|           |            | Icehouse                        |  |   |
| <b>73</b> | 51         | <b>MY ARMS KEEP MISSING YOU</b> |  |   |
|           |            | Rick Astley                     |  |   |



22	29	MANDINKA	Sinead O'Connor	Ensign/Chrysalis ENY(X) 611 (C)
23	14	STUTTER RAP (NO SLEEP TIL BEDTIME)	Morris Minor & The Majors	10/Virgin TEN(T) 203 (E)
24	39	LET'S GET BRUTAL	Nitro Deluxe	Cooltempo/Chrysalis COOL(X) 142
25	36	GIMME HOPE JO'ANNA	Eddy Grant	Ice ICE 78701 (12"-128701) (A)
26	38	SPY IN THE HOUSE OF LOVE WAS NOT WAS		Fontana/Phonogram WAS 2(12) (F)
27	19	RISE TO THE OCCASION	Climie Fisher	EMI (12)EM 33 (E)
28	26	GIVE ME THE REASON	Luther Vandross	Epic LUTH(T) 5 (C)
29	28	I WANNA BE A FLINTSTONE	The Screaming Blue Messiahs	WEA YZ 166(T) (W)
30	22	I FOUND SOMEONE	Cher	Geffen GEF 31(T) (W)
31	21	HEATSEEKER	AC/DC	Atlantic A 9136(T) (W)
32	42	DIGNITY	Deacon Blue	CBS DEAC(T) 4 (C)
33	49	HEAVEN KNOWS	Robert Plant	Esparanza/WEA A 9373(T) (W)

## 3 TRACK 12 INCH 4 TRACK CD SINGLE

*"...we have all  
been burned."*



SK 35

CBS

34	43	NEVER KNEW LOVE LIKE THIS	Alexander O'Neal feat. Cherrelle	Tabu 6513827 (12"-6513826) (C)
35	24	ANGEL EYES (HOME AND AWAY)	Wet Wet Wet	Precious/Phonogram JEWEL 6(12) (F)
36	33	WILD HEARTED WOMAN	All About Eve	Mercury/Phonogram EVEN(X) 6 (F)
37	31	I GOT DA FEELIN'/IT'S LIKE THAT Y'ALL	Sweet Tee	Cooltempo/Chrysalis COOL(X) 160 (C)
38	34	NO MORE LIES	Sharpe and Numan	Polydor POSP(X) 894 (F)
39	23	ALL DAY AND ALL OF THE NIGHT	The Stranglers	Epic VICE(T) 1 (C)
40	35	VICTORIA	The Fall	Beggars Banquet BEG 206(T) (W)
41	55	HAZY SHADE OF WINTER (Remix)	Bangles	Def Jam BANGS(T) 3 (C)
42	57	I DON'T MIND AT ALL	Bourgeois Tagg	Island (12)IS 353 (F)
43	NEW	C'MON EVERYBODY	Eddie Cochran	Liberty (12)EDDIE 501 (E)
44	32	NEW SENSATION	INXS	Mercury/Phonogram INXS 9(12) (F)
45	46	LOVE IS THE ART	Living In A Box	Chrysalis LIB(X) 4 (C)
46	NEW	GOING BACK TO CALI	L. L. Cool J.	Def Jam LLCJ(T) 2 (C)
47	54	WHEN WE WAS FAB	George Harrison	Dark Horse/WEA W 8131(T) (W)
48	30	ALWAYS ON MY MIND •	Pet Shop Boys	Parlophone (12)R 6171 (E)
49	47	I REFUSE	Hue and Cry	Circa/Virgin YR(T) 8 (E)
50	62	DREAMING	OMD	Virgin VS 987(12) (E)
51	NEW	TWO HEARTS	Cliff Richard	EMI (12)EM 42 (E)
52	NEW	CARS AND GIRLS	Prefab Sprout	Kitchenware/CBS SK(X) 35 (C)

74	NEW	QUE SERA (Rerecorded '88)	Chris Rea	Magnet MAG(T) 318 (BMG)
75	NEW	THESE EARLY DAYS	Everything But The Girl	blanco y negro/WEA NEG 30(T) (W)

## T W E L V E • I N C H

1	3	THE JACK THAT HOUSE BUILT	Jack 'n' Chill		21	NEW	GOING BACK TO CALI	L. L. Cool J.	
2	1	I THINK WE'RE ALONE NOW	Tiffany		22	23	O L'AMOUR	Dollar	
3	7	TELL IT TO MY HEART	Taylor Dayne		23	32	HEAVEN KNOWS	Robert Plant	
4	5	WHEN WILL I BE FAMOUS?	Bros		24	19	WILD HEARTED WOMAN	All About Eve	
5	25	I SHOULD BE SO LUCKY	Kylie Minogue		25	11	RISE TO THE OCCASION	Climie Fisher	
6	2	ROK DA HOUSE	Beatmasters feat. The Cookie Crew		26	24	GIVE ME THE REASON	Luther Vandross	
7	NEW	TOWER OF STRENGTH	The Mission		27	18	I GOT DA FEELIN'/IT'S LIKE THAT Y'ALL	Sweet Tee	
8	12	CANDLE IN THE WIND (LIVE)	Elton John		28	31	NEVER KNEW LOVE LIKE THIS	Alexander O'Neal & Cherrelle	
9	20	GIVE ME ALL YOUR LOVE	Whitesnake		29	NEW	MANDINKA	Sinead O'Connor	
10	8	I'M TIRED OF GETTING PUSHED AROUND	2 Men A Drum Machine & A Trumpet		30	22	IDEAL WORLD	The Christians	
11	6	COME INTO MY LIFE	Joyce Sims		31	33	I REFUSE	Hue and Cry	
12	17	LET'S GET BRUTAL	Nitro Deluxe		32	NEW	DIGNITY	Deacon Blue	
13	4	HOUSE ARREST	Knush		33	27	I WANNA BE A FLINTSTONE	The Screaming Blue Messiahs	
14	29	GET OUTTA MY DREAMS, GET INTO MY CA	Billy Ocean		34	15	HEAVEN IS A PLACE ON EARTH	Belinda Carlisle	
15	14	SAY IT AGAIN	Jermaine Stewart		35	26	SHE'S THE ONE	James Brown	
16	10	SHAKE YOUR LOVE	Debbie Gibson		36	NEW	CARS AND GIRLS	Prefab Sprout	
17	28	VALENTINE T'Pau			37	38	LOVE IS THE ART	Living In A Box	
18	13	HOT IN THE CITY	Billy Idol		38	NEW	KISS AND TELL	Bryan Ferry	
19	21	SPY IN THE HOUSE OF LOVE	Was Not Was		39	NEW	TWO HEARTS	Cliff Richard	
20	9	SIGN YOUR NAME	Terence Trent D'Arby		40	NEW	C'MON EVERYBODY	Eddie Cochran	

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HELEN WATSON and band celebrate Band On The Wall's re-opening

# Off the wall

by John Slater

FOR A generation the Band On The Wall has been the fulcrum of Manchester's jazz and blues scene. To celebrate the club's reopening, a cross-section of talent gathered to celebrate the new-look Band On The Wall. The opening was presided over by Jack Flanagan, Deputy Chairman of the City Council and other speakers were Jim Hallington, managing director of AKG (who provided microphone sponsorship) and Brian Blain of the Musicians Union Music Promotions Committee.

Performing on the night were Joe Palin, Helen Watson with her band of local heroes, Foot Patrol who danced their way through a series of polyrhythmic, aural and visual extravaganzas and Andy Sheppard with his scintillatingly sensual sax playing. Waduku contributed a set of Afro/rock and hi-life to boil the blood and mystify the feet.

The Band On The Wall was built in the last century as the George

And Dragon Hotel and early this century acquired a name as a platform for performing musicians. It was also the main 'watering hole' for the nearby Smithfield Market, but then trade became scarce when the market moved away from the centre and the venue was faced with closure.

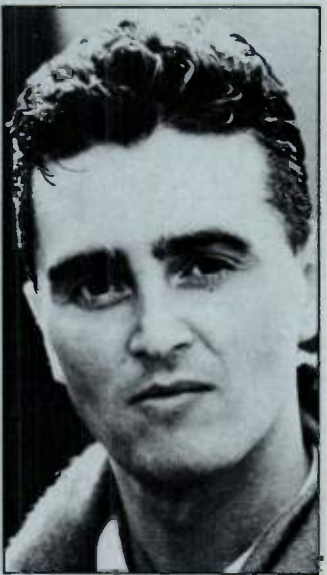
Within two years, another setback threatened the venue's future as the JCS divided regional operations following problems over the National Jazz Centre project in London. A short period of limbo ensued before help arrived in the form of offers of support from eminent jazz players including Dick Morrissey, John Marshall and Jeff Clyne. North West Arts, Manchester City Council and the Musicians Union threw in their two pennorth and the Band On The Wall was once more operational, this time under the banner of Inner City Music. In 1986 it won the title of 'Best Regional Venue' in the British Jazz Awards.

Work on improvements began in September 1987. They include a new entrance, high balcony, sound-proofing, food servery, cloak room with completely refurbished toilets including facilities for the disabled. The facelift was sponsored jointly by Manchester City Council's Economic Development Committee, Samuel Webster's and Wilson's breweries.

Ian Croal, director of Inner City Music explains: "We feel the newly renovated Band On The Wall will be making a further contribution to Manchester's increasing significance as a European centre for entertainment, tourism and the arts. Whilst improving the spaciousness and sight-lines within the building, we have retained the unique character and atmosphere."

TO APPRECIATE Brian Rydell it's necessary to cast cynicism aside. Currently in California where he's working with Richard Perry on demos for a forthcoming album, Rydell aims through his lyrics to touch the important issues in people's lives without moralising. It's not as worthy as it might sound; the lyrics on his last single *The Passage* (on Aria) were actually rather good and along with the music's lush but restrained orchestration they managed to hit the spot.

Rydell proudly states that he's written 14 songs since he went over to the US about four months ago and found New York especially stimulating when he teamed up with the session man George Wadenous. There are high hopes for a deal with A&M and meanwhile the new material is being put together under the title of *Spoken Words/Broken Swords*. **KF**



## STOCK IT

**CLIMIE FISHER: Everything.** EMI EMC 3538. It's a sign of the times that there's more personality in the lush production work of Climie Fisher's debut album than in the band itself. Their hit *Rise To The Occasion* proved a predictable, but catchy piece of chart fodder and the hip hop mix of it is the best — and only vaguely original — number of the set. One doesn't expect originality but *Everything* has absolutely nothing to compensate for the total lack of it. **KF**

**THE STRANGLERS: All Live And All Of The Night.** Epic 460259 1. Over a generous 51 minutes, the toned down Stranglers give a slight resume of their career thus far, succeeding greater on the softer side of their Eighties output, leaving the Seventies menace unimproved. Their transition from bad boys to good boys is ably represented with *Nice 'N' Sleazy* and *Golden Brown* and this also contains the surprise, but so obvious hit suggested by the LP's title. A competent, well recorded collection, perfectly timed in a new product oasis. **DH**

**MIRIAM MAKEBA: Sangoma.** WEA 925673/1. Makeba's first UK album release since 1984 coincides with the publication of her autobiography, *My Story*. That story is one of an unwavering commitment to the cause of black South Africans and the home from which she has been exiled for 28 years. Makeba's commitment to African song is equally constant. *Sangoma* is a collection of traditional songs learnt through her young life. She sings with a stunning authority and clarity using a variety of vocal styles and effects as the songs pass through as many moods as her tumultuous life story. Makeba's reputation is enough to ensure sales of *Sangoma* to all fans of African music and the album is impressive enough to attract a wider audience. **MC**



## STOCK IT

**VARIOUS ARTISTS: The Courier Origin 1 Soundtrack.** Virgin V 2517. Most interest in the music from this Irish film will centre on Costello's seven contributions, but as these are no more than routine (yet excellent) mood pieces, we'll concentrate on the other tracks. This is worthwhile for *Something Happens*' tracks alone, but is further boosted by a collection of other songs by young, soon to be mega Irish bands, with EMI signing Aslan emerging as an early favourite. Add to this an old U2 B-side and we have a damn near perfect soundtrack. **DH**

**UT: In Gut's House. Blast/First BFFP 17.** Distribution: Rough Trade and the Cartel. This American, all-girl trio have languished in a middle-distance of guitar-noise, ragged Jeans and detuned ideas. They look like they've got dandruff and they have been known to play like they're soaked in methyl alco-

hol. Surprisingly, perhaps, this lavish double 12-inch package is far removed from their tottering times, an airy lungful away from their collapsable old music. In Gut's House boasts a more tempered approach, a better aimed musical missile and some flexingly astute muscle tones. Ut have matured in style, leapfrogging within an art gallery of Sonic Youth, just past the broken speaker cabinet on the right. **DEH**



## STOCK IT

**JAMS: Who Killed The Jams? KLF Communications JAMSLP2.** Distribution: Rough Trade and the Cartel. Reportedly the parting shot from culty bad boys. The Justified Ancients Of Mumu, Who Killed? is a seven tracker that should impress the rock literatti and gain reasonable press exposure for the duo. Though their career of blatant sampling, suggestive sidesteps and general Pistols-like press-mimicry, JAMS have successfully created an emperor's new clothes-style shroud around their activities. Sure, it's clever, it's funny, but the direct lifts from *Clean Up Woman*, *Dance To The Music*, *Hendrix* et al (all uncredited of course) don't make up for a general lack of song ideas. Mind you, I wouldn't trade this for anything. JAMS are a decent enough spanner in the works, everyone from Dali to Lennon should be proud of them. **DEH**

**LOUIS ARMSTRONG** (Verve 833 293-2, CD; 833 293-4, cassette)/**GEORGE BENSON** (Verve 833 292-2; 833 292-4)/**CHARLIE PARKER** (Verve 288-2; 288-4)/**SARAH VAUGHAN Live!** (Mercury 832 572-2; 832 572-4). Part of the second instalment of PolyGram's Compact Jazz (CD)/Walkman Jazz (cassette) series, unveiled in 1987. Taken from the rich jazz/blues vaults of Verve, Mercury and .MPS, this latest, 20-strong release (other titles include Ella, Duke, Oscar Peterson and George Shearing) comprises classic material, digitally remastered for CD and (chrome-dioxide) tapes. The inimitable Armstrong voice and trumpet are featured in more or less equal proportions, accompanied sympathetically by the Russ Garcia Orchestra, or an Oscar Peterson-led quartet. Included within a selection of top standards, all recorded during 1957, are three hitherto unreleased cuts. The Vaughan CD/tape — 14 in-person performances, recorded at two separate Chicago dates, both in 1957, the rest in Copenhagen, in '63 — also has five items making their first appearance anywhere. Charlie Parker is presented in a variety of settings, including big band (*Repetition, Night & Day*); Afro-Cuban (*My Little Suede Shoes*), strings and, of course, the more customary small-combos. The pre-superstar Benson tracks demonstrate, via such beauties as Billie's *Bounce* and *Low Down & Dirty*, that by 1967 he had reached full maturity as one of jazz' guitarist supremos. **SB**

## FOLK & ROOTS ALBUMS

TITLE, Artist		Label/Catalogue No (Distributor)
This month	Last month	
1 (—)	IF I SHOULD FALL FROM GRACE WITH GOD, The Pogues	Pogue Mahone NYR1 (E)
2 (2)	MISCHIEF, Clive Gregson & Christine Collister	Special Delivery SPD 1010 (I/NM)
3 (8)	SORO, Salif Keita	Sterns Africa STERNS 1020 (STERN)
4 (1)	GET RHYTHM, Ry Cooder	Warner Bros WX121 (W)
5 (4)	BALLROOM, De Dannan	WEA DDLP 1 (W)
6 (9)	BORDERLANDS, Kathryn Tickell	Black Crow CRO 210 (CM)
7 (10)	CELTIC HOTEL, Battlefield Band	Temple TP027 (CM/PROJ)
8 (7)	SIRIUS, Clannad	RCA PL71513 (BMG)
9 (17)	IN MY TRIBE, 10,000 Maniacs	Elektra EKT41 (W)
10 (6)	BREATHS — THE BEST OF Sweet Honey In The Rock	Cooking Vinyl COOK 008 (I/NM)
11 (16)	HEYDAY, Fairport Convention	Honibal HNBL 1329 (CH/HM/CA/PROJ/CM)
12 (3)	WIDE BLUE YONDER, The Oyster Band	Cooking Vinyl COOK 006 (I/NM)
13 (12)	GRACELAND, Paul Simon	Warner Bros WXS2 (W)
14 (21)	THIS IS THE STORY, The Proclaimers	Chrysalis CHR 1602 (F)
15 (5)	A TAPESTRY OF CAROLS, Maddy Prior & The Carnival Band	Saydisk SDL 366 (PROJ/HM)
16 (11)	SOLITUDE STANDING, Suzanne Vega	A&M SUZLP2 (F)
17 (—)	THE CUTTER AND THE CLAN, Run Rig	Ridge RR008 (RM/PROJ/CM)
18 (15)	UNDER THE INFLUENCE, Mary Coughlin	WEA WX116 (W)
19 (26)	THE MUSIC OF BULGARIA, Balkana	Honibal HNBL 1335 (CH/HM/CA/PROJ/CM)
20 (13)	TRUE JIT, The Bhundu Boys	WEA WX129 (W)
21 (23)	LONE STAR STATE OF MIND, Nancy Griffith	MCA MCF 3364 (F)
22 (20)	LE MYSTERE DES VOIX BULGARES, Various Artists	4AD CAD 603 (I/RT)
23 (18)	IN REAL TIME, Fairport Convention	Island ILPS 9883 (F)
24 (—)	TILL THE BEASTS' RETURNING, Andrew Cronshaw	Topic 12TS447 (HS/PROJ/CM)
25 (19)	DONAL LUNNY, Donal Lunny	Gael Linn GEF 133 (CM)
26 (22)	PATRICK STREET, Patrick Street	Green Linnet SIF 1071 (W)
27 (30)	THE GRAND CHAIN, Alistair Anderson	Black Crow CRO 216 (CM)
28 (28)	LAW LIES BLEEDING, Strawhead	Dragon DRGN 872 (PROJ)
29 (Re)	LEREU, LeRue	Unamerican Activities BRAVE 4 (HS)
30 (14)	GATHERING PACE, Relativity	Green Linnet SIF 1076 (W)

The best selling Folk & Roots LPs for January 1988, compiled by Folk Roots magazine from a national survey of specialist and general dealers.



Reviewed by Jerry Smith

**ECHO & THE BUNNYMEN:** *People Are Strange* (WEA YZ 175(T)). The Bunnymen delve into the past with a scintillating spine-chilling version of the Doors classic produced by, and featuring on keyboards, Ray Manzarek. Taken from the soundtrack to the film *The Lost Boys*, it's backed by live versions of the Velvet's 'Run Run Run' and, on the 12-inch the Stones' *Paint It Black* plus Television's *Friction*.



## STOCK IT

**PRIMITIVES.** *Crash* (RCA PB 41761 (PT 41762)). The Primitives are about to set the charts alight with this crushingly superior pop song with its riveting guitars and the very wonderful Tracey Tracey's velvet voice.

**EVERYTHING BUT THE GIRL:** *These Early Days* (Blanco Y Negro/WEA NEG 30 (T)). Tracey Thorn and Ben Watt return after over a year with this excellent, richly sung and highly evocative track from their eagerly awaited new album, *Idlewild*.

**THE CURE:** *Hot Hot Hot!!!* (Fiction/Polydor FI (CX5 XCD 28)). Robert Smith's radical new haircut complements this radical Francois Kevorkian remix from their superb *Kiss Me Kiss Me Kiss Me* LP and enterprisingly this groovy funk track is only available on 12-inch and CD.

**BRYAN FERRY:** *Kiss And Tell* (Virgin VS(T) 1034). Another predictably smooth and stylish track from Mr Ferry's suave *Bête Noire* album and one that is summed up by its Antony Price sleeve, although they will sit gracefully together in the charts.



## STOCK IT

**LOUISE GOFFIN:** *Bridge Of Sighs* (WEA YZ 171(T)). Having caught people's eye supporting Lloyd Cole, Carole King and Gerry

Goffin's daughter looks set for her first big breakthrough with this sparse, atmospheric single her most effective yet.

**FAITH NO MORE:** *We Care A Lot* (Slash/London LASH (X) 17). Currently impressing people right across the country this track from their second LP, *Introduce Yourself*, sees hip-hop meet American hardcore with a sing along chorus that is highly infectious.

**MAXI PRIEST FEATURING BERES HAMMOND:** *How Can We Ease The Pain?* (10/Virgin TEN(T) 207). This soulful ballad sees Maxi Priest teaming up with Jamaican singer Beres Hammond, formerly of Zap-pow, whilst Willie Lindo and legendary rhythm killers Sly Dunbar and Robbie Shakespeare supply the slick production.



## STOCK IT

**AFRIKA BAMBAATAA AND FAMILY:** *Reckless* (EMI (12) EM 41). From Afrika Bambaataa's forthcoming LP of collaborations, *The Light*, this track featuring UB40 proves to be his most commercial ever with its light funky reggae feel.

**L.L. COOL J:** *Going Back To Cali/Jack The Ripper* (Def Jam/CBS LLCJ (T) 2). Another track taken from the soundtrack to the film *Less Than Zero*, its hazy, seductive feel should appeal to radio whilst the harder-edged *Jack The Ripper* should fill the dancefloors, thereby gaining the best of both worlds.

**BHUNDU BOYS:** *Ziva Kwawakaba* (Discafrique FWEAK 01T). The most prominent African band, the Bhundu Boys, turn up on Discafrique with another slice of their mesmerising Jit Jive, whose lilting rhythms are sure to gain new converts.

**BUZZCOCKS:** *The Peel Sessions* (7th September, 1977) *Strange Fruit* SFPS 044). Leading the way for a new batch of Peel Sessions is

this classic collection of three truly momentous songs from one of the finest pop bands ever!

**SYD BARRETT:** *The Peel Sessions* (24th February 1970) *Strange Fruit* SFPS 043). From even further back comes this selection from one of the more eccentric, but no less influential, of music personalities helped out by former partner Pink Floyd's Dave Gilmour.

**A.C. MARIAS:** *Time Was* (Mute 12MUTE 70). A.C. Marias turns in a haunting vocal for this slow, atmospheric and spine-chilling version of a Canned Heat number helped out by a Bad Seed, a Wire and one of These Immortal Souls.

**MORRIS DAY:** *Fishnet* (Warner Brothers W 8201 (T)). Morris Day joins up with his former Time cohorts, producers Jimmy Jam and Terry Lewis to romp through this very Paisley preview for his upcoming new LP, *Daydreaming*, with its bubbling synths and hip-swinging beat.

**ARETHA FRANKLIN:** *Oh Happy Day* (Arista 109 780). The Queen Of Soul delivers a superb version of this Edwin Hawkins classic, helped out by Mavis Staples, and sure to boost sales of her current gospel album, *One Lord, One Faith, One Baptism*.



## STOCK IT

**HELEN WATSON:** *I'm Jealous Dear* (EMI (12) DB 9164). This much-acclaimed singer/songwriter displays her distinctive voice to good effect on this track from her debut LP, *Blue Slipper*, and it could be the first one to deliver on her obvious promise.

**MAXI PRIEST:** *slickly teamed up; Louise Goffin set for the big breakthrough, Afrika Bambaataa reaches a commercial peak with help from UB40.*

## TOP 40 SINGLES

1	2	I WANNA BE A FLINTSTONE	Screaming Blue Messiahs	WEA YZ166 (W)
2	1	WILD HEARTED WOMAN	All About Eve	Eden EVEN6 (F)
3	3	VICTORIA	The Fall	Beggars Banquet BEG206 (W)
4	5	COLD SWEAT	The Sugarbushes	One Little Indian 7TP9 (I/NM)
5	14	WE CARE A LOT	Faith No More	Slash/London LASH17 (F)
6	8	TRICK OF THE LIGHT	The Trifids	Island IS350 (F)
7	4	BEHIND THE WHEEL (REMIX)	Depeche Mode	Mute BONG 15 (I/RT/SP)
8	7	INSIDE OUT	Mighty Lemon Drops	Blue Guitar AZUR6 (C)
9	13	HOW MEN ARE	Astec Camera	WEA Y168 (W)
10	11	YOU MAKE ME FEEL	The Woodentops	Rough Trade RT179 (I/RT)
11	6	THERE IS NO LOVE BETWEEN US ANYMORE	Pop Will Eat Itself	Chapter 22 CHAP20 (I/NM)
12	9	TOUCHED BY THE HAND OF GOD	New Order	Factory FAC193 (P)
13	10	FAIRYTALE OF NEW YORK	The Pogues & Kirsty MacColl	Pogue Mahone/StiH NY7 (E)
14	24	MASTER DIK	Sonic Youth	Blast First BFFP26 (I/RT)
15	15	PUMP UP THE VOLUME	MARRS	4AD AD707 (I/RT)
16	12	BIRTHDAY	The Sugarbushes	One Little Indian 7TP7 (I/NM)
17	16	THE ONE I LOVE	REM	I.R.S./MCA IRM 146 (F)
18	18	COCAINE SEX	Renegade Sound Wave	Rhythm King/Mute LEFT20 (I/RT)
19	—	INSTITUTIONALISED	Suicidal Tendencies	Virgin VST1039 (E)
20	21	LAST NIGHT I DREAMT THAT SOMEBODY LOVED ME	The Smiths	Rough Trade RT200 (I/RT)
21	19	REDNECK	Luxuria	Beggars Banquet BEG204 (W)
22	23	LOSE HIM	I Start Counting	Mute MUTE66 (I/RT/SP)
23	36	DOWNTOWN	JAMMS	KLF Communications JAMS 27 (I/RT)
24	20	BUILD	The Housemartins	Go! Discs GOD21 (F)
25	22	THE CIRCUS	Erasure	Mute MUTE 66 (I/RT/SP)
26	30	PEEL SESSIONS	Joy Division	Strange Fruit SFPS 033 (P)
27	27	PEEL SESSIONS	New Order	Strange Fruit SFPS 039 (P)
28	31	MAISONETTE	Mighty Mighty	Chapter 22 CHAP21 (I/NM)
29	32	BIG ROCK CANDY MOUNTAIN	Motorcycle Boy	Rough Trade RT210 (I/RT)
30	29	BLUE WATER	Fields Of The Nephilim	Situation Two SIT48 (I/RT)
31	35	TRANQUIL	The Clouds	Subway SUBWAY12 (I/RE)
32	33	ALL HUNG UP	Gaye Bykers On Acid	Virgin VS1027 (E)
33	37	GORGEOUS	Gene Loves Jezebel	Beggars Banquet BEG202 (W)
34	—	PEEL SESSIONS	The Wedding Present	Strange Fruit SFPS009 (P)
35	—	THRU THE FLOWERS	The Primitives	Lazy LAZY06 (I/RT)
36	39	ANYONE CAN MAKE A MISTAKE	The Wedding Present	Reception REC006 (I/RR)
37	—	BABY TURPENTINE	Crayfish	Food FOOD10 (I/RT)
38	—	BIRTH, SCHOOL, WORK, DEATH	The Godfathers	Epic GFT1 (C)
39	—	PEEL SESSIONS	Joy Division	Strange Fruit SFPS 013 (P)
40	—	ASYLUM	Screaming Trees	Native NTY24 (I/RR)

## TOP 20 ALBUMS

1	1	IF I SHOULD FALL FROM GRACE WITH GOD	The Pogues	Pogue Mahone/StiH NYR1 (E)
2	2	THE CIRCUS	Erasure	Mute STUMM35 (I/RT/SP)
3	3	SUBSTANCE	New Order	Factory FACT200 (P)
4	4	STRANGWAYS, HERE WE COME	The Smiths	Rough Trade ROUGH 106 (I/RT)
5	5	THE PEOPLE WHO GRINNED THEMSELVES TO DEATH	The Housemartins	Go! Discs AGOLP9 (F)
6	6	FLOODLAND	Sisters Of Mercy	Merciful Release/WEA MR441 (W)
7	10	THIS IS THE STORY	The Proclaimers	Chrysalis CHR1602 (C)
8	8	DOCUMENT	REM	I.R.S./MCA MIRC1025 (F)
9	7	MUSIC FOR THE MASSES	Depeche Mode	Mute STUMM47 (I/RT/SP)
10	11	GEORGE BEST	The Wedding Present	Reception LEEDS 1 (I/RR)
11	9	DARKLANDS	The Jesus And Mary Chain	blanco y negro/WEA BYN 011 (W)
12	12	BIKINI RED	Screaming Blue Messiahs	WEA WX117 (W)
13	16	SMASHED HITS ALBUM	Red Lorry Yellow Lorry	Red Rhino REDLP86 (I/RR)
14	—	IN THE PALACE OF SWORDS REVERSED	The Fall	Cog Sinister COG 1 (I/RT)
15	19	SUICIDAL TENDENCIES	Suicidal Tendencies	Virgin V2495 (E)
16	15	IN MY TRIBE	10,000 Maniacs	Elektra EKT41 (W)
17	17	BOX FRENZY	Pop Will Eat Itself	Chapter 22 CHAPL18 (I/NM)
18	14	DAWNRAZOR	Fields Of The Nephilim	Situation Two SITUP18 (I/RT)
19	13	CALENTURE	The Trifids	Island ILPS9885 (F)
20	—	ROAD TO ROUNDHAY PIER	The Rhythm Sisters	Red Rhino REDLP 87 (I/RR)





# MUSIC VIDEO

## Imagination in the Limelight

SIMON WEST of Limelight has recently completed his third video for Imagination. Instinctual is described as "studio based with a steamy nighttime feel". A seven-minute version was made for club use.

West directed the videos for two of last year's best-selling singles, Rick Astley's Never Gonna Give You Up and Mel and Kim's Respectable, and his next project is You're Gonna Get It by Trance Dance.

To be filmed at Castle Studios, the video is set in "the windswept old West", in a landscape intended to conjure up the Bermuda Triangle on dry land.



VINTAGE STUFF as Chuck Berry et al Rock Rock Rock.

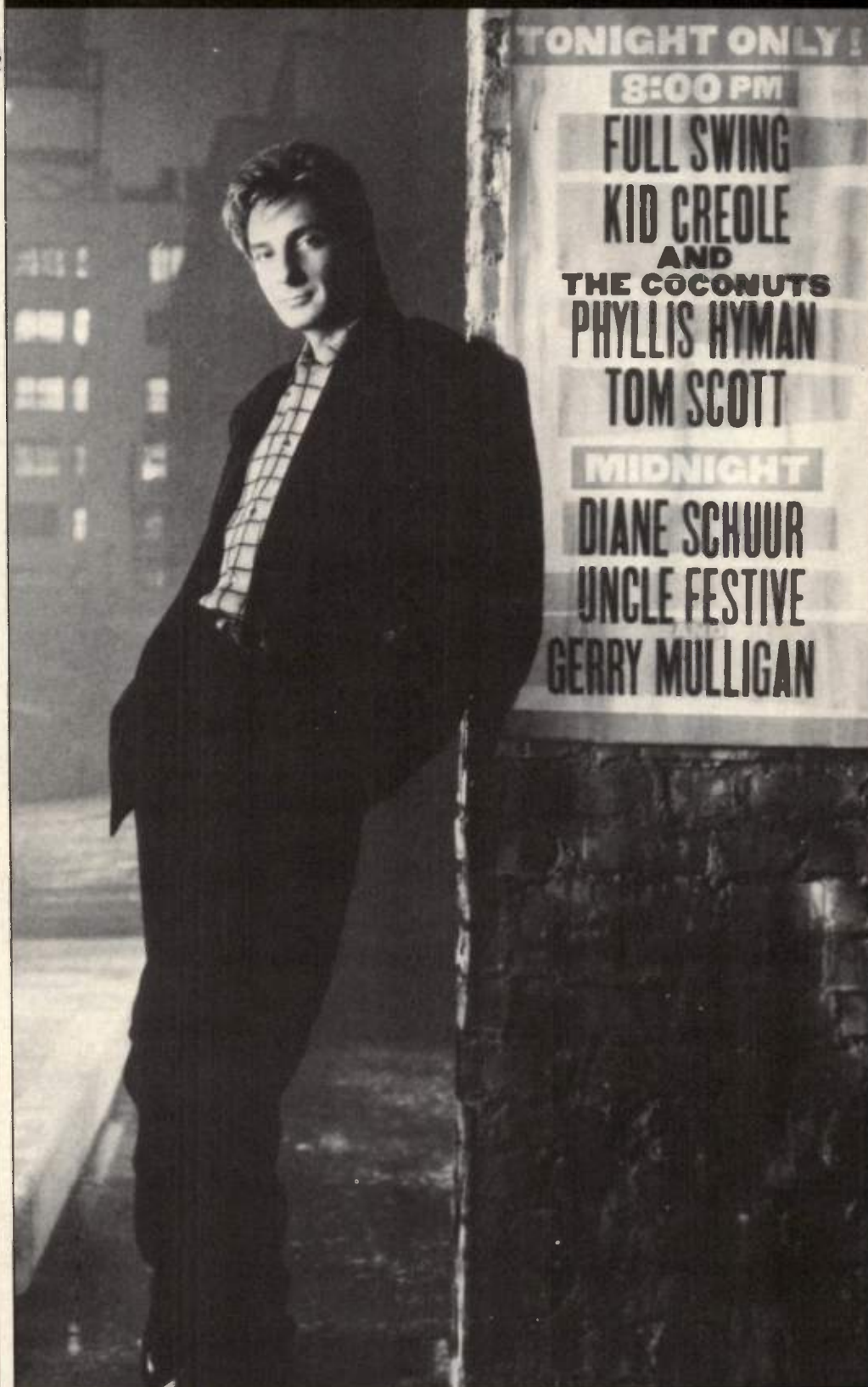
## R E V I E W

**ALAN FREED, CHUCK BERRY ETC.: Rock Rock Rock. Master-vision MV 023. Running time: 82 minutes. Dealer price: £6.25.**

**Comment:** One of the earliest feature films of the rock 'n' roll era, this includes some wonderful archive footage of Berry (You Can't Catch Me), Frankie Lyman & the Teenagers (Baby Baby and [I'm Not A] Juvenile Delinquent), Lavern Baker (Tra La La), the Johnny Burnette Rock 'n' Roll Trio (Lonesome Train On A Lonesome Track), The Moonglows (with Harvey Fuqua as lead voice), The Flamingoes, etc. Vintage stuff undoubtedly, but as was usual in the Fifties, the storyline

supposed to provide a framework for the music might have been written by an unimaginative aardvark. Tuesday Weld and Teddy Randazzo are the young lovers — he sings Italianate ballads, she seems to have her singing voice dubbed by Connie Francis. Music wonderful, storyline imperceptible, but that was the way it was 30 years ago. **Sales forecast:** Collectors of vintage rock 'n' roll movies will want this for the musical cast, and in those terms, RRR is a minor classic, but it will probably be necessary to tell potential purchasers what is included, since Mastervision is not the highest profile label. **JT**

# Barry Manilow SWING STREET



**TONIGHT ONLY!**  
**8:00 PM**  
**FULL SWING**  
**KID CREOLE**  
**AND**  
**THE COCONUTS**  
**PHYLLIS HYMAN**  
**TOM SCOTT**  
**MIDNIGHT**  
**DIANE SCHUUR**  
**UNCLE FESTIVE**  
**GERRY MULLIGAN**

## MUSIC VIDEO

		Description (tracks)	Timings	Recommended Retail Price
1	11	<b>BILLY IDOL: More Vital Idol</b>	Compilation (10 tracks)/45min/£9.99	Chrysalis CVHS 5017
2	1	<b>PETER GABRIEL: The Videos</b>	Compilation (8 tracks)/40min/£9.99	Virgin VVD 241
3	7	<b>EURYTHMICS: Live</b>	Compilation (15 tracks)/1hr 30min/£14.99	PolyGram Music Video 080 222/3
4	NEW	<b>ALEXANDER O'NEAL: Voice On ...</b>	Compilation (6 tracks)/25min/£9.99	CBS/Fox 5394 50
5	10	<b>NOW THAT'S WHAT I CALL MUSIC VIDEO 10</b>	Compilation (15 tracks)/1hr/£9.99	PMI MV NOW 10
6	—	<b>KATE BUSH: The Whole Story</b>	Compilation (14 tracks)/50min/£9.99	PMI MVP 99 1143 2
7	15	<b>BON JOVI: Slippery When Wet</b>	Compilation (6 tracks) £11.99	Channel 5 CFV 04002
8	3	<b>U2: "Under A Blood Red Sky"</b>	Live (12 tracks)/61min/£9.99	Virgin VVD 045
9	13	<b>MADONNA: The Virgin Tour</b>	Live (10 tracks)/50min/£19.95	WEA Music K9381053
10	16	<b>FIVE STAR: Between The Lines</b>	Live/1hr/£9.99	PMI/Tent
11	6	<b>GENESIS: Visible Touch</b>	Compilation/40min/£9.99	Virgin VVD 204
12	—	<b>STATUS QUO: Rocking Through The Years</b>	Compilation (26 tracks)/£9.99	Channel 5 CFV 05972
13	—	<b>THE CULT: Electric Love</b>	Compilation (6 tracks)/25min/£9.99	Beggars Banquet BB 004
14	2	<b>UB40: Best Of UB40</b>	Compilation/1hr/£9.99	Virgin VVD 246
15	—	<b>ELVIS PRESLEY: '56 In The Beginning</b>	Compilation (20 tracks)/1hr 30min/£9.99	Virgin VVD 238
16	14	<b>MICHAEL JACKSON: Making Thriller</b>	Compilation/1hr/£9.99	Vestron MA 11000
17	9	<b>QUEEN: Magic Years Vol 3</b>	Compilation/1hr/£9.99	PMI MVP 99 1156 2
18	—	<b>DIRE STRAITS: Alchemy Live</b>	Live (10 tracks)/1hr 20min/£9.99	Channel 5 CFV 00122
19	—	<b>THE CURE: In Orange</b>	Live (23 tracks)/1hr 43min/£14.99	PolyGram Music Video 041 554 2
20	—	<b>PET SHOP BOYS: Television</b>	Compilation (6 tracks)/30min/£6.99	PMI WVR 99 0057 2

Compiled by Gallup for Music Week © 1988

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**ARISTA**



# DISTRIBUTION TOP INDIE SINGLES


13 FEBRUARY 1988

1	5	ROK DA HOUSE	Rhythm King/Mute LEFT11(T) (I/RT)
2	2	I SHOULD BE SO LUCKY	PWL PWL(F)8 (P)
3	4	COLD SWEAT	One Little Indian (12)TP9 (I/NM)
4	3	BEHIND THE WHEEL (REMIX)	Mute (12)BONG15 (I/RT/SP)
5	7	YOU MAKE ME FEEL	Rough Trade RT(T)179 (I/RT)
6	5	THERE IS NO LOVE BETWEEN US ANYMORE	Chapter 22 (12)CHAP20 (I/NM)
7	11	JUST TO GET BY	Union Jack (12)KOT1 (A)
8	6	TOUCHED BY THE HAND OF GOD	Factory FAC1937 (P)
9	9	SAVIN' MYSELF	Saturday 7STD1 (12" — STD1) (A)
10	21	MASTER DIK	Blast First BFFP26(T) (I/RT)
11	12	PUMP UP THE VOLUME/ANITINA (...)	4AD(B) AD 707 (I/RT)
12	8	JINGO	Hardcore HAK(T)9 (A)
13	10	BIRTHDAY	One Little Indian (12) 7TP7 (I/NM)
14	13	COCAINE SEX	Rhythm King LEFT201T (I/RT)
15	16	JACK MIX IV	Debut DEBT(X)3035 (A)
16	18	TRUE FAITH	Factory FAC 183/7 (12" — FAC 183) (P)

17	14	LAST NIGHT I DREAMT ...	Rough Trade RT(T)200 (I/RT)
18	19	BLUE MONDAY	Factory FAC73 (P)
19	20	LOSE HIM	Mute (12)MUTE69 (I/RT/SP)
20	23	NEVER GIVIN' UP ON YOU	Westside WSR(T) 2 (A)
21	41	DOWNTOWN	KLF Communications JAMS27(T) (I/RT)
22	22	BRUTALITY	Music Of Life NOTE11 (P)
23	36	GET DOWN	Music Of Life NOTE 007 (P)
24	15	THE CIRCUS (Remix)	Mute (1) MUTE66(T) (I/RT/SP)
25	NEW	HARD CASES	Castaway TR27 (A)
26	27	THE PEEL SESSIONS	Strange Fruit SFPS033 (P)
27	28	BEATS + PIECES	Ahead Of Our Time CCUT1 (I/RT)
28	24	THE PEEL SESSIONS (VOLUME 2)	Strange Fruit SFPS039 (P)
29	40	GIRLFRIEND IN A COMA	Rough Trade RT 197 (I/RT)
30	35	WHO'S THAT MIX	Debut DEBT(X)3034 (A)
31	17	MY BABY JUST CARES FOR ME	Charly CYZ7112 (12"—CYZ112) (CH)
32	44	DO YOU WANNA FUNK	Domino DOM4T (CH)
33	31	MAISONETTE	Chapter 22 (12)CHAP21 (I/NM)
34	32	TEMPLE OF LOVE	Merciful Release MR (X) 27 (I/RR)

35	37	BIG ROCK CANDY MOUNTAIN	Rough Trade RT(T)210 (I/RT)
36	25	I STARTED SOMETHING I COULDN'T FINISH	Rough Trade RT(T)198 (I/RT)
37	29	FEMALES	Rhythm King/Mute LEFT12(T) (I/RT)
38	39	ALICE	Merciful Release MR021 (I/RR)
39	26	BLUE WATER	Situation Two SIT48 (T) (I/RT)
40	30	LOVE WILL TEAR US APART	Factory FAC23(12) (P)
41	42	TRANQUIL	Subway Organisation SUBWAY12(T) (I/RE)
42	RE	OH L'AMOUR	Mute (12)MUTE45 (I/RT/SP)
43	33	BEVERLY HILLS COP	Uptown 7UTR5 (12"—12UTR5) (A)
44	43	BEAVER PATROL	Chapter 22 (12)CHAP16 (I/NM)
45	38	HOUSE REACTION	Koolkat KOOLT9 (A)
46	48	STRETCHIN' THE PIECES	Circle City CCY(T)1 (A)
47	34	NEVER LET ME DOWN AGAIN	Mute (12)BONG14 (I/RT/SP)
48	50	VICTIM OF LOVE	Mute (12)MUTE61 (I/RT/SP)
49	49	THRU THE FLOWERS	Lazy LAZY06(T) (I/RT)
50	46	ANYONE CAN MAKE A MISTAKE	Reception REC006(12) (I/RR)

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[THE SINGLES COLLECTION]  
1983 - 1987

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ALBUM GRAM 33 CASSETTE C GRAM 33 COMPACT DISC CDGRAM 33  
ANAGRAM RECORDS: A DIVISION OF CHERRY RED RECORDS DISTRIBUTED BY PINNACLE

## TOP 25 ALBUMS

1	43	THE CIRCUS	Mute STUMM 35 (I/RT/SP)
2	3	BEST OF HOUSE MEGAMIX	Serious BOIT1 (A)
3	23	SUBSTANCE	Factory FACT 200 (P)
4	12	BEST OF HOUSE VOLUME 3	Serious BEHO 3 (A)
5	17	STRANGEWAYS HERE WE COME	Rough Trade ROUGH106 (I/RT)
6	8	LES MISERABLES	First Night ENCORE1 (P)
7	7	UPFRONT 9	Serious UPFT9 (A)
8	17	MUSIC FOR THE MASSES	Mute STUMM 47 (I/RT/SP)
9	15	MY BABY JUST CARES FOR ME	Charly CR30217 (CH)
10	15	GEORGE BEST	Reception LEEDS001 (I/RR)
11	NEW	HISTORY OF A TIME TO COME	Noise N0098 (I)
12	9	WONDERLAND	Mute STUMM25 (I/RT/SP)
13	5	THE WORLD WON'T LISTEN	Rough Trade ROUGH101 (I/RT)
14	8	LOUDER THAN BOMBS	Rough Trade ROUGH 225 (I/RT)
15	45	HATFUL OF HOLLOW	Rough Trade ROUGH 76 (I/RT)
16	2	THE MAN — BEST OF ELVIS COSTELLO	Demon FIENDS2 (P)
17	NEW	SUNSET STRIP	Macola STRIP1 (A)
18	16	UPFRONT 8	Serious UPFT8 (A)
19	2	SMASHED HITS ALBUM	Red Rhino REDLP86 (I/RR)
20	RE	IN THE PALACE OF SWORDS REVERSED	Cog Sinsiter COG1 (I/RT)
21	24	THE QUEEN IS DEAD	Rough Trade ROUGH 96 (I/RT)
22	2	BOX FRENZY	Chapter 22 CHAPLP18 (I/NM)
23	3	DAWNRAZOR	Situation Two SITUP18 (I/RT)
24	RE	DOCK OF THE BAY	UnAmerican Activities BRAVE6 (HS)
25	14	MEAT IS MURDER	Rough Trade ROUGH81 (I/RT)

## ADVERTISEMENT 101-961 581E REGGAE CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	REGGAE ALBUM CHART
1	(1)	IF I GIVE MY HEART John Modlean	Arwa/ARI 66
2	(2)	SHE'S MY LADY Administrators	Grooves And Quarter/CRD 003
3	(7)	AGONY Red Dragon	Techniques/WR 23
4	(4)	LEAVE IT TO ME Frankie Paul	Moodies/RG 2
5	(3)	BIG BATTY GIRL Flouragun	Techniques/WR 23
6	(6)	HOOKED ON YOU Trevor Walters	Massive/MASS 1
7	(5)	BAD BOY Courtney Melody	Techniques/WR 22
8	(14)	GEE BABY Toyin	Criminal/Bust 5
9	(11)	JAZZY KIND OF LOVE Cyro	Cyrol/CYLO 1
10	(15)	BIG IN BED Lilly Melody	Eclipse/HCF 101012
11	(8)	NEVER GONNA GIVE YOU UP Jean Adebambo	Pioneer/PI 48
12	(9)	GUILTY OF LOVING YOU Carl Sindair	Kolobash/KAL 006
13	(12)	PLACE IN THE SUN Kofi	Arwa/ARI 65
14	(10)	CHILL OUT, CHILL OUT Tencer Saw	Nightlife/NP 001
15	(16)	CUPID Leray Gibbons	Super Power/SPD 20

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	REGGAE ALBUM CHART
1	(2)	GIVE ME THAT FEELING Frankie Paul	Moodies/MR 1004
2	(1)	IN THIS TIME Peter Hunningale	Street Vibes/SVLP 001
3	(4)	GREAT AMBITION Li Stiche	Superpower/SPLP 4
4	(3)	MAXI Maxi Priest	Ten Records/DX 64
5	(6)	LOVE GOTTA TAKE ITS TIME Nerious Joseph	Fashion/FADLP 005
6	(12)	KINGSTON 14 Walling Souls	Mango/LLP 28
7	(9)	SORO Solif Keita	Sterns/STERN 1020
8	(5)	NICE TO HAVE YOU BACK AGAIN Joyce Bond	Orbitone/OLP 026
9	(—)	INSEPARABLE Dennis Brown	J&W Records/WKLP 7
10	(7)	RIGHT HERE IS WHERE YOU BELONG K. Hamilton	Scorpio/KH 7777
11	(11)	PROMISE ME Ernest Wilson	Techniques/WR 11
12	(8)	SO AMAZING Janet Kay	Body Music/JANET 01
13	(15)	THE REAL ENEMY Mighty Diamonds	Greensleeves/GREL 102
14	(—)	FEELINGS OF LOVE Michael Gordon	Fine Style/FADLP 006
15	(10)	KILL THEM WITH IT Admiral Bailey	Live And Love/LALP 19

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INSEPARABLE Dennis Brown J&W Rec/WKLP 7



by Dave Henderson

## T R A C K I N G

DEMON RECORDS launch a new offshoot label called Drop Out, through Pinnacle, and the first release is a self-titled album from **Haphash And The Coloured Coat** — a trippy delve into the acid-underground which has been licensed from EMI. On sister label Edsel, **The Dillards** have their I'll Fly Away LP reissued (replete with a cover of I Just Saw A Face as they wend their way through the worlds of bluegrass and country pop), while on Zippo, desert wolves, **Naked Prey** release a mini album, 40 Miles From Nowhere. Also scheduled from Zippo is a new LP from **Giant Sand** called Storm.

THE EL label, through Pinnacle, releases volume two of London Pavilion — featuring all the finest cuts from the EL back catalogue. Featured artists include **Marden Hill**, **Bad Dream Fancy Dress**, **The Raj Quartet**, **The Florentines**, **The Chefs Of Europe** and **Always**. The label also releases five 10 inch single featuring **Bad Dream Fancy Dress** on Curry Crazy, **Always** with Thames Valley Leather Club, **Anthony Adverse** with The Red Shoes Waltz, **Marden Hill** with Oh Constance and **Ambassador 277** with The Pop Up Man.

IN ITALY things seem to be getting a tad strange and you can sample what's going on with

**Move's** self-titled album on A&D through Fast Forward. Acclaimed as a top Italian outfit, they're also a close crossover of primal **Cocoteau's** and gothique-style punk. Very strange. **The Cunts** have an album called Remember Have Fun on the Ressonance label also imported through Fast Forward. With a hand in the pocket of **Iggy** and **The Doors** they're a strident Sixties-styled combo.

**PSYCHIC TV** continue their series of live albums on their own Temple label through Rough Trade and the Cartel, with Temporary Temple, a 1984 recording done "mantra style". Very rhythmic and quite enchanting it is too.

IRISH GROUP, **The Fat Lady Sings** release a new single, Be Still on Harbour Sound through Pinnacle, while at Factory ... **Vermorel** — a combo comprising of Judy and Fred Vermorel, tetchy pen-pushers from punk times — release a single called Stereo/Porno — hmmm, what would their great grandchildren say? Also from Factory comes the debut album from **The Jazz Defektors** which has been licensed from CBS/Sony of Japan. They'll be supporting its release with some live dates through February and an appearance on Night Network (break out the matchsticks).

FOLLOWING THE release of a selection of new Detour records through Backs and the Cartel, the label's back catalogue has now been made available, and there's some interesting things in there. **Pee Wee King's** Ballroom King album features Forties/Fifties country swing, **Skeeter Davis' Sings Buddy Holly** album hails from 1967 and features **Waylon Jennings** and **Hank Snow's** country swing style is ably displayed on the Just Keep A Moving LP. The Discussion label, through Backs, continues its set of interview discs with a 1965 talk-in with **Bob Dylan** — with the catalogue number Highway 61.

ON THE Ediesta label, through Red Rhino, **Ganzheit** release the conceptual 12-incher Hammer, while on Medium Cool, **The Corn Dollies** have their first single, Forever Steven, transformed into a 12-inch with additional tracks. Medium Cool plan a special cheap compilation featuring all its fine acts in the near future too. The Red Rhino label itself has signed **Attacco Decente** and they release the album The Baby Within Us Marches On on album, cassette and CD. In support they'll be seeing out February and heading into March with some live dates.

LES DISQUES Du Crepuscule, through Pinnacle, has a couple of excellent releases at the moment. First up it's packaged together eight tracks which **Cabaret Voltaire** — who split this week — recorded for the label over the years and has released them under the name Eight Crepuscule Tracks. And, excellent it is too with Your Agent Man, Sluggin' Fer Jesus and more included. It also has the soundtrack album for the **Beth B** film Salvation — which stars **Exene Chervonka** of **X** — and that features unreleased material from **Cabaret Voltaire**, **New Order** and **Arthur Baker** among others.

THE ACE team has dug up a collection of late Fifties/early Sixties jazz from the Riverside label and launch the series with The Riverside Jazz Sampler. The LP features tracks from **Nat Adder-**

**ley, The Wes Montgomery Trio, Sonny Rollins, Cannonball Adderley** and more. That's through Pinnacle, as is the Vinyl Solution label which releases a 12-inch from Newport's **The Abs**. Titled Turbo Sphynct, it features the kind of melodic puk assault that's not been heard since the original late Seventies post-punk new wave boom.

CURRENTLY AVAILABLE from Red Rhino are some of the strangest delicacies to wend their way onto Britsoil for some time. The **Red Lorry Yellow Lorry** greatest hits set (they've now departed to Beggars) features some fine music and has the neat title Smashed Hits Album. Meanwhile, on Rouska, the **Son Of Sam** LP, Rich And Famous is finally released — and it's been well worth the wait. Also hot to go is Camper Van Chadbourn, a tie-up between **Camper Van Beethoven** and **Eugene Chadbourne** on the Fundamental label. Fundamental also has **27 Devils Joking's** Actual Tunes album. **The Royal Family And The Poor** re-emerge from their bedroom with a new 12-inch on Gaia called Restrained In A Moment and Hull band, **Pink Noise** have a great single in Thin End Of The Wedge on Reasonable.

THE FABBY named **Thrilled**

**Skinny** have a 12-incher on Hunchback, through Backs, called Piece Of Plastic — pretty imaginative eh? — and the excellent **Boonierats** (who feature a Scottish based Vietnam vet) have a 12-inch called Messing that has two of the finest moments so far from '88.

PINNACLE WAREHOUSE-PEOPLE have their hands full with a veritable wodge of bona things. From Edsel they've the re-issue of **Phil Ochs' A Toast To Those Who Are Gone** (which features several unreleased tracks). **The Sex Pistols** (who?) have a picture interview disc featuring the filth and fury of the **Grundy** affair released on Receiver ... that's for all real punk collectors, and **Ghost Dance** have their finest moments regrouped and forced onto one piece of plastic for Gathering Dust On Karbon. The Ideal label continues its search for pop sensibility with Chatshow's Noisy Bad Thing and SST has several of their releases made laser ready in CD format. These include **Black Flag's** Damaged, My War and Loose Nut LPs, **Elliot Sharp's** In The Land Of The Yahoos, **Leaving Trains' Fuck, Bad Brains' I Against I** and **Husker Du's** New Day Rising and **The Descendents' I Don't Want To Grow Up**. Also on CD is **The Virgin Prunes' Over The Rainbow/Heresie** on the new Rose subsidiary Baby and **Psyche's** Uncivilised — a CD single with three extra tracks on New Rose itself.



BLACK FLAG: note the Husker On T-shirt ...



HUSKER DU: from Black Flag-worn T-shirt to shiny new CD format.

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# TOP 100 ALBUMS

13 FEBRUARY 1988

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MASTERFILE

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

See card for details

## ARTISTS' A-Z

AC/DC	2	JELLYBEAN	15
ADAM & THE WORTONS	17	JOHNNY HATES JAZZ	7
AZTEC CAMERA	76	LEVEL 42	50
BASIA	71	* LIFE IN THE FAST LANE	22
BEE GEES	97	* ISO	46
BENHART, Pat	97	* MADONNA	53
BLACK	62	* MCCARTNEY, Paul	36
BON JOVI	87	* MELLENCAMP, J. Cougar	81
BRYAN FERRY/ROXY	23	* MICHAEL, George	18
MUSIC	92	* MIRAGE	8
CARLISLE, Belinda	13	* MOTET, Alison	26
CHER	33	* NEW ORDER	93
CHRISTIAN, The	3	* NOW! 10	31
CLAPTON, Eric/CREAM	23	* O'CONNOR, Sinéad	30
CLIMIE FISCHER	37	* ONEAL, Alexander	25
COLE, Lloyd & THE	85	* OST 'TOP GUN'	67
COMMOTIONS	44	* PAIGE, Elaine	57
COLLINS, Phil	68	* PET SHOP BOYS	20,58,80
COMMUNARDS, The	70	* PHANTOM OF THE	29
CRAWFORD, M/LSO	86	* OPERA	29
CROSS, The	82	* PINE, Courtney	77
D'ARBY, Terence Trent	1	* PINK FLOYD	51
DEF LEPPARD	69	* PRESLEY, Elvis	96
DIRE STRAITS	47	* PRETENDERS	34
DIRTY DANCING	52	* PRIEST, Maxi	94
ERASURE	40	* QUEEN	84
EURHYTHMICS	66	* REA, Chris	45
FERRY, Bryan	83	* RICHARD, Cliff	64
FLEETWOOD MAC	12,73	* ROTH, David Lee	19
FROM MOTOWN WITH	73	* SHADOWS, The	78
LOVE	49	* SIMON, Paul	42
GENESIS	91	* SIMPLY RED	65
GIBSON, Debbie	35	* SINS, Joyce	5
GOODFATHERS	89	* SINITTA	75
HAMMER, Jan	99	* SIXTIES MIX	56
HARRISON, George	41	* SPRINGFIELD, Dusty	16
HEART	61	* SPRINGSTEEN, Bruce	88
HITS 7	43	* SWEAT, Keith	55
* HOUSE SOUND OF	72	* TPAU	3
* CHICAGO VOL III	72	* THE GREATEST LOVE	14
HOUSTON, Whitney	24	* THE POGUES	11
HUE AND CRY	54	* U2	32,100
IDOL, Billy	48	* UB40	39
INXS	9	* VANDROSS, Luther	21,98
* JACKMASTER VOL 2	38	* VEGA, Suzanne	95
* JACKSON, Janet	90	* WET WET WET	6
* JACKSON, Michael	10,27	* WHITESNAKE	28
* Jackson, Michael &	74	* WILLIAMSON, Ann	59
* Diana Ross	74		

KEY TO CHART  
This Week  
Last Week  
Weeks On Chart

TITLE	Label LP No. (Distributor)
Artist (Producer)	C: Cassette No. CD: Compact Disc No.
* Indicates panel sales increase of 50-99% ▲ Indicates panel sales increase of 100% or more	
▲ PLATINUM AWARDS	
Any multiple of this level can be certified to provide for double platinum ● (600,000 units), treble platinum ●● (900,000 units), quadruple platinum ●●●● (1,200,000 units) awards etc.	
● GOLD (100,000 units) SILVER (60,000 units)	
BPI awards are made for combined unit sales of LPs, Cassettes and CDs	
Records with a dealer price of £2.24 or below require twice the sales quantity quoted above to obtain an award	
STATISTICS (Wk 5)	This Week Year To Date
New Chart Entries	8 42
Panel Sales Percentage	5%

MASTERFILE

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

51	78 22	A MOMENTARY LAPSE OF REASON ●	EMI EMD 1003(E)
		Pink Floyd (Bob Ezrin/Dave Gilmour)	C:TCMD 1003/CD:CDP 7480682
52	49 16	DIRTY DANCING	RCA BL 86408(BMG)
		Original Soundtrack (Jimmy Ienner/Bob Feiden)	C:BX 86408/CD:BD 86408
53	50 12	YOU CAN DANCE ★	Sire WX 76(W)
		Madonna (Various)	C:WX 76C/CD:K 925 535 1
54	75 3	SEDUCED AND ABANDONED	Circa/Virgin CIRCA 2(E)
		Hue And Cry (Harvey Goldberg/James Biondolillo)	C:CIRC 2/CD:CIRC 2
55	55 5	MAKE IT LAST FOREVER	Elektra WX 163(W)
		Keith Sweat (Keith Sweat)	C:WX 163C
56	46 32	SIXTIES MIX ★	Stylus SMR 733(STY)
		Various (Various)	C:SMC 733
57	62 11	MEMORIES ●	Telstar STAR 2313(BMG)
		Elaine Paige (Various)	C:STAC 2313/CD:TC 2313
58	51 5	DISCO ★	Parlophone PRG 1001(E)
		Pet Shop Boys (Various)	C:TC PRG 1001/CD:746450 2
59	89 2	COUNT YOUR BLESSINGS	Emerald Gem ERTV 2(A)
		Ann Williamson (George Doherty/Rod McVey)	C:ERTVC 2/CD:ERTVC 2
60	70 17	NOTHING LIKE THE SUN ★	A&M AMA 6402(F)
		Sting (Neil Dorfsman/Sting)	C:AMC 6402/CD:CD46402
61	59 8	BAD ANIMALS ●	Capitol ESTU 2032(E)
		Heart (Ron Nevison)	C:TC ESTU 2032/CD:CDP 746 676-2
62	56 8	WONDERFUL LIFE ●	A&M AMA 5165(F)
		Black (Dove Dix/Robin Millar)	C:AMC 5165/CD:CDA 5165
63	47 15	BEST SHOTS ★	Chrysalis PATY 1(C)
		Pat Benatar (Various)	C:ZPATV 1/CD:TC 1538
64	66 21	ALWAYS GUARANTEED ★	EMI EMD 1004(E)
		Cliff Richard (Alan Tarney)	C:TCMD 1004/CD:CDMD 1004
65	57 10	MEN & WOMEN ★	Elektra WX 85(W)
		Simply Red (Sadkin/Ellis/Hucknall)	C:WX 85C/CD:WX 85C
66	60 13	SAVAGE ★	RCA PL 71555(BMG)
		Eurythmics (David A. Stewart)	C:PK 71555/CD:PD 71555
67	69 3	OST 'TOP GUN' ★	CBS 70296(C)
		Various (Various)	C:40 70296/CD:CD 70296
68	64 7	NO JACKET REQUIRED ★★★★★	Virgin V 2345(E)
		Phil Collins (Phil Collins/Hugh Padgham)	C:TCV 2345/CD:CDV 2345
69	63 25	HYSTERIA ★	Bludgeon Riff/H/Phono HYSPL 1(F)
		Def Leppard (Robert John Lange/Nigel Green)	C:HYSMC 1/CD:830 675-2
70	67 18	RED ★	London LONLP 39(F)
		The Communards (Stephen Hague/Communards)	C:LONC 39/CD:828066 2
71	NEW	TIME AND TIDE	Portrait/CBS 4502631(C)
		Basia (Basia/Danny White)	C:4502634/CD:4502632
72	52 3	HOUSE SOUND OF CHICAGO VOL III	FFRR/London FFRLP 1(F)
		Various (Various)	C:FFRMC 1/CD:828082 4
73	71 6	RUMOURS ★★★★★	Warner Brothers K 56344(W)
		Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	C:K 456344/CD:K 256344
74	65 16	LOVE SONGS ★	Telstar STAR 2298(BMG)
		Michael Jackson & Diana Ross (Various)	C:STAC 2298/CD:TC 2298
75	61 8	SINITTA ●	Fanfare BOYPL 1(A)
		Sinitta (Various)	C:ZC 80Y1/CD:CD 80Y1
76	81 2	LOVE	Warner Brothers WX 128(W)
		Aztec Camera (Various)	C:WX 128C
77	54 2	DESTINY'S SONGS	Antilles/Island AN 8725(F)
		Courtney Pine (Delfeayo Marsalis)	C:ANC 8725/CD:ANC 8725
78	94 17	SIMPLY SHADOWS ★	Polydor SHAD 1(F)
		The Shadows (The Shadows)	C:SHAD 1
79	82 15	CHRONICLES ●	Island SSW 1(F)
		Steve Winwood (Steve Winwood/Various)	C:SSWC 1/CD:SSWC 1
80	87 6	PLEASE ★	Parlophone PSB 1(E)
		Pet Shop Boys (Stephen Hague)	C:TCPSB 1/CD:CDP 746271-2
81	79 2	THE LONESOME JUBILEE	Mercury/Phonogram MERH 109(F)
		John Cougar Mellencamp (John Cougar Mel encamp)	C:MERHC 109/CD:832465-2
82	58 2	SHOVE IT	Virgin V 2477(E)
		The Cross (Roger Taylor/David Richards)	C:TCV 2477/CD:CDV 2477
83	RE	BETE NOIRE	Virgin V 2474(E)
		Bryan Ferry (P. Leonard/B. Ferry/C. Kamen)	C:TCV 2474/CD:CDV 2474
84	99 10	QUEEN'S GREATEST HITS ★★★★★	Parlophone EMTV 30(E)
		Queen (Various)	C:TC EMTV 30/CD:CDP 746033 2
85	85 3	20 GOLDEN GREATS	EMI EMTV 9(E)
		Nat King Cole (Various)	C:TC EMTV 9/CD:CDP 746737-2
86	68 12	SONGS FROM STAGE AND SCREEN ●	Telstar STAR 2308(BMG)
		Michael Crawford/LSO (Jarrett/Reedman)	C:STAC 2308/CD:TC 2308
87	74 6	SLIPPERY WHEN WET ★★	Vertigo/Phonogram VERH 38(F)
		Bob Jovi (Bruce Fairbairn)	C:VERHC 38/CD:830 264-2
88	72 18	TUNNEL OF LOVE ★	CBS 460270-1(C)
		Bruce Springsteen (Springsteen/Landau/Plotkin)	C:460270-4/CD:460270-2
89	NEW	BIRTH SCHOOL WORK DEATH ●	Epic/CBS 4605831(C)
		Godfathers (Vic Maile)	C:4605834/CD:4605832
90	88 14	CONTROL - THE REMIXES ●	Breakout/A&M MIXPL 1(F)
		Janet Jackson (Various)	C:MIXMC 1/CD:MIXCD 1
91	84 6	INVISIBLE TOUCH ★★	Virgin GENLP 2(E)
		Genesis (Genesis/Hugh Padgham)	C:GENMC 2/CD:GENCD 2
92	80 5	STREET LIFE - 20 GREAT HITS ★	EG/Virgin EGV 1(E)
		Bryan Ferry/Roxy Music (Various)	C:EGMTV 1/CD:CD 829136-2
93	83 6	SUBSTANCE	Factory FACT 200(P)
		New Order (Various)	C:FACT 200C/CD:FACT 200
94	RE	MAXI	10/Virgin DIX 64(E)
		Maxi Priest (Linda/Dunbar/Shakespeare)	C:DIX 64/CD:CDIX 64
95	86 4	SOLITUDE STANDING ★	A&M SUZLP 2(F)
		Suzanne Vega (Steve Addabbo/Lenny Kaye)	C:SUZMC 2/CD:SUZCD 2
96	NEW	PRESLEY - THE ALL TIME GREATEST HITS ●	RCA PL 90100(BMG)
		Elvis Presley (Various)	C:PK 90100/CD:PD 90100
97	98 20	E.S.P. ★	Warner Brothers WX83(W)
		Bee Gees (Arif Mardin/Brian Trench/Bae Gees)	C:WX83C/CD:925 541-2
98	93 2	NEVER TOO MUCH	Epic 32807(C)
		Luther Vandross (Luther Vandross)	C:4032807
99	92 6	ESCAPE FROM TV ●	MCA MCF 3407(F)
		Jan Hammer (Jan Hammer)	C:MCF 3407
100	91 6	U2 LIVE - 'UNDER A BLOOD RED SKY' ★★	Island IMA 3(F)
		U2 (Jimmy Iovine)	C:IMC 3/CD:CID 113

1	130	INTRODUCING THE HARDLINE ... ★★★	CBS 450 911-1(C)
		Terence Trent D'Arby (Ware/D'Arby/Gray)	C:450 911-4/CD:450 911-2
2	NEW	BLOW UP YOUR VIDEO ○	Atlantic/WEA WX 144(W)
		AC/DC (Harry Vanda/George Young)	C:WX 144C/CD:781828-2
3	216	THE CHRISTIANS ★	Island ILPS 9876(F)
		The Christians (Laurie Latham)	C:ICT 9876/CD:CID 9876
4	621	BRIDGE OF SPIES ★★★	Siren/Virgin SRNLP 8(E)
		T'Pau (Roy Thomas Baker)	C:SRNMC 8/CD:CDSRN 8
5	10 6	COME INTO MY LIFE ●	FFRR/London LONLP 47(F)
		Joyce Sims (Joyce Sims/Mantronik)	C:LONC 47/CD:450 936-2
6	420	POPPED IN SOULED OUT ★★	Precious/Phonogram JWWWL 1(F)
		Wet Wet Wet (Baker/Kroll/JWWWL/Smarties)	C:JWWWL 1/CD:832 726-2
7	3 4	TURN BACK THE CLOCK ●	Virgin V 2475(E)
		Johnny Hates Jazz (Calvin Hayes/Mike Nocito)	C:TCV 2475/CD:CDV 2475
8	7 8	THE BEST OF MIRAGE JACK MIX '88 ●	Stylus SMR 746(STY)
		Mirage (Nigel Wright)	C:SMC 746
9	9 6	KICK ●	Mercury/Phonogram MERH 114(F)
		INXS (Chris Thomas)	C:MERHC 114/CD:832 7212
10	12 23	BAD ★★★★★	Epic 450290-1(C)
		Michael Jackson (Quincy Jones/Michael Jackson)	C:450290-4/CD:450290-2
11	5 3	IF I SHOULD FALL FROM GRACE ..	Pogue Mahone/Shiff NYR 1(E)
		The Pogues (Steve Lillywhite)	C:TCNYR 1/CD:CDNYR 1
12	13 43	TANGO IN THE NIGHT ★★	Warner Brothers WX65(W)
		Fleetwood Mac (Buckingham/McVie)	C:WX65C/CD:925471-2
13	8 7	HEAVEN ON EARTH ●	Virgin V 2496(E)
		Belinda Carlisle (Rick Nowels)	C:TCV 2496
14	17 8	THE GREATEST LOVE ●	Telstar STAR 2316(BMG)
		Various (Various)	C:STAC 2316
15	16 10	JUST VISITING THIS PLANET ○	Chrysalis CHR 1569(C)
		Jellybean (Jellybean)	C:ZCHR 1569/CD:CCD 1569
16	24 3	DUSTY - THE SILVER COLLECTION ○	Philips/Phonogram DUSTV 1(F)
		Dusty Springfield (Various)	C:DUSTC 1/CD:834 1282
17	15 12	WHENEVER YOU NEED SOMEBODY ★★	RCA PL 71529(BMG)
		Rick Astley (Stock/Aitken/Waterman/Various)	C:PK 71529/CD:PD 71529
18	14 14	FAITH ★★	Epic 460080-1(C)
		George Michael (George Michael)	C:460080-4/CD:460080-2
19	11 2	SKYSCRAPER	Warner Brothers WX 140(-)
		David Lee Roth (David Lee Roth/Steve Vai)	C:WX 140C/CD:WX 140C
20	18 22	PET SHOP BOYS, ACTUALLY ★★	Parlophone PCSD 104(E)
		Pet Shop Boys (Mendelsohn/Various)	C:TCPCSD 104/CD:CDPCSD 104
21	29 55	GIVE ME THE REASON ★	Epic 450 134-1(C)
		Luther Vandross (Vandross/Miller)	C:450 134-4/CD:450 134-2
22	20 8	LIFE IN THE FAST LANE ●	Telstar STAR 2315(BMG)
		Various (Various)	C:STAC 2315
23	23 21	THE CREAM OF ERIC CLAPTON ★	Polydor ECTV 1(F)
		Eric Clapton/Cream (Various)	C:ECTVC 1/CD:833 519-2
24	22 36	WHITNEY ★★★★★	Arista 208 141(BMG)
		Whitney Houston (Various)	C:408 141/CD:258 141
25	26 28	HEARSAY ★	Tabu 450 936-1(C)
		Alexander O'Neal (Jimmy Jam/Terry Lewis)	C:450 936-4/CD:450 936-2
26	19 11	RAINDANCING ★★	CBS 450 152-1(C)
		Alison Moyet (Jimmy Iovine/Various)	C:450 152-4/CD:450 152-2
27	34 8	THE MICHAEL JACKSON MIX ●	Stylus SMR 745(STY)
		Michael Jackson (Various)	C:SMC 745/CD:SMD 745
28	30 45	WHITESNAKE 1987 ★	EMI EMC 3528(F)
		Whitesnake (Mike Stone/Keith Olsen)	C:TCMC 3528/CD:CDP 746 702-2
29	21 52	PHANTOM OF THE OPERA ★★	Polydor PODV 9(F)
		Various (Andrew Lloyd Webber)	C:PODVC 9/CD:831 273-2/831 563-2
30	37 4	THE LION AND THE COBRA	Ensign/Chrysalis CHEN 7(C)
		Sinead O'Connor (O'Connor/Maloney)	C:CHEN 7
31	25 11	NOW! 10 ★★★★★	EMI/Virgin/PolyGram NOW 10(E)
		Various (Various)	C:TC-NOW 10
32	28 48	THE JOSHUA TREE ★★★★★	Island U26(F)
		U2 (Daniel Lanois/Brian Eno)	C:UC26/CD:CID U26
33	32 5	CHER ○	Geffen WX 132(W)
		Cher (Michael Bolton/Various)	C:WX 132C
34	27 15	THE SINGLES ★★	Real/WEA WX 135(W)
		Pretenders (Various)	C:WX 135C/CD:242229-2
35	43 3	OUT OF THE BLUE	Atlantic WX 139(W)
		Debbie Gibson (Zarr/Gibson)	C:WX 139C
36	33 14	ALL THE BEST! ★★	Parlophone PMTV 1(E)
		Paul McCartney (McCartney/Martin)	C:TCPMTV 1/CD:CDPMTV 1
37	NEW	EVERYTHING	EMI EMC 3538(E)
		Climie Fischer (Stephen Hague/Steve Lil yw	C:TCMC 3538/CD:CDP 7483382
38	NEW	JACKMASTER VOL 2	DJ Int./London JACKLP 502(F)
		Various (Various)	C:ZJACK 502
39	35 15	THE BEST OF UB40 VOL 1 ★★	Virgin UBTV 1(E)
		UB40 (Various)	C:UBTV 1/CD:CDUBTV 1
40	38 45	THE CIRCUS ★	Mute STUMM 35(I/RT/SP)
		Erasure (Flood)	C:STUMM 35/CD:CDSTUMM 35
41	45 14	CLOUD NINE ●	Dark Horse/WEA WX 123(W)
		George Harrison (Jeff Lynne/George Harrison)	C:WX 123C/CD:925 643-2
42	44 75	GRACELAND ★★★★★	Warner Brothers WX52(W)
		Paul Simon (Paul Simon)	C:WX52C/CD:925 447-2
43	36 11	HITS 7 ★★	CBS/WEA/RCA/Arista HITS 7(C/W/BMG)
		Various (Various)	C:HITS7C
44	31 7	MAINSTREAM ●	Polydor LCLP 3(F)
		Lloyd Cole & The Commotions (Ian Stanley)	C:LCLMC 3/CD:833 691-2
45	42 21	DANCING WITH STRANGERS ★	Magnet MAGI 5071(BMG)
		Chris Rea (Chris Rea)	C:ZCMAG 5071/CD:CDMAG 5071
46	39 14	CLASSIC ROCK COUNTDOWN	CBS MOOD 3(C)
		London Symphony Orchestra (Jarrett/Reedman)	C:MOODC 3/CD:482114
47	41 143	BROTHERS IN ARMS ★★★★★★	Vertigo/Phonogram VERH 25(F)
		Dire Straits (Mark Knopfler/Neil Dorfsman)	C:VERHC 25/CD:824 499-2
48	53 2	VITAL IDOL	Chrysalis CUX 1502(C)
		Billy Idol (Keith Forsey)	C:ZCUX 1502
49	48 16	FROM MOTOWN WITH LOVE ★	K-tel NE 1381(K)
		Various (Various)	C:CE 2381
50	40 47	RUNNING IN THE FAMILY ★★	Polydor POLH 42(F)
		Level 42 (Wally Badarou/Level 42)	C:POLHC



# THE BIG NOISE IN THE UK MUSIC PRESS

**KERRANG!**  
MARCHES on... in  
March! And, er, in April as well!  
Yep, Britain's fastest-growing rock  
weekly Slam Dives into Spring with a  
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Kerrang! cover dated March 5 will contain a FREE giant-  
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MAIDEN or LISA DOMINIQUE (the Kerrang! readers' top sex symbol).  
Kerrang! issues dated March 12, 19, 26 and April 2 will contain coupons to enable readers  
to obtain additional free posters of their choice.  
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Gregory on 01-387 6611 extension 328.  
\*Kerrang! ABC figures for UK and Eire. January-June 1986: 54,334. July-December 1986: 59,831.  
January-June 1987: 59,895. July-December 1987: 61,330.

## POSTERS, NOT POSERS!



# James Hamilton

C O L U M N

PREVIOUSLY REVIEWED as being on **Warrior Records** as the B-side to **Jack Factory's** Jackin' James, **Adrenalin MOD's** Bouncy House (Bouncy Mix) is indeed available for the time being in that form but, rather than by **Uptown Records**, it's in the process of being acquired by **MCA Records** — one of whose employees, their post boy, is a member of the group! This strong homegrown house track was also co-created by an employee of **Magnet Records**, so how come they haven't laid claim to it, too? MCA will doubtless be releasing it on their brand new black music label, which will be called **Pressure Records**, under the helm of **Adrian Sykes** (formerly of **Fourth & Broadway** and independent club promotion). One other correction, last week's review credited to **Chuck Rock** should have read as **Chubb Rock**.

Current imports include **J.V.C.F.O.R.C.E.** Strong Island (B Boy Records BB-20/100), deadpan rap jogger (about Long Island) using a Psychedelic Shack-type fuzz guitar riff, massive already within its market; **AUDIO TWO REMIX** Top Billin (First Priority Music FPM 2940), haunting very stark sparse slow rap chant, much requested in specialist circles; **RODNEY SAULSBERRY** Who Do You Love (Ryan Records RR 1001), soulfully sung tightly jittering jolter slightly over-dominated by its backing but likely to do well (not the **Bo Diddley** song — I throw that in for the over-40s!); **EARTH WIND & FIRE** Thinking Of You (Columbia 44 07566), staccato lurcher turned by remixer **Bruce Forest** into much more smoothly bounding (and credible) B-side "house" mixes; **CUT TO SHOCK** featuring **EF Cuttin'** Put That Record Back On (Bossment Records BM-0052), **MARRS**-inspired jauntily chugging scratcher, hardly original now though likely to sell; **TWO OF A KIND** featuring **DEBRICE KING** Pump The House (West Madison Street Records WMSD-1202), really original jack track (heavy sarcasm!), the word "pump" replacing "jack", but it wriggles along commercially; **FUNKION FREAKS** One Posse Under A Groove (Popular Records POP 8), updated (but not hip hop) remake of **Funkadelic's** One Nation Under A Groove, possibly recorded for the German market originally; **NATALIE COLE** Pink Cadillac (EMI-Manhattan V-56084), house-ishy tempoed treatment of a **Bruce Springsteen** song, selling also for the flip's slow soulful I Wanna Be That Woman; **REESE** Just Want Another

Chance (Incognito Records IR 111787), whispering subtly subdued "acid house" hustler by half of **Reese & Santonio**, whose The Sound was huge in Merseyside/Manchester; **TEENA MARIE** Ooo La La La (Epic 49 07574), pleasant sinuously soulful slow return to credibility by a white girl whose main appeal was always to the black music market.

Some compilation albums that are out here deserve attention, **Jackmaster Vol. 2** (DJ International Records/Westside Records JACKLP 502), up to the minute mostly unreleased house material on a double LP including three megamixes; **Kicks! (Jazz Dance 4)** (Affinity AFFD 130, via Charly), **Bax Fe Jazz**-compiled Jazz double LP ranging from **Dave Burbeck's** Take Five from 1959 to **Cedar Walton's** Latin America from 1980; **B&G Party** (BGP Records BGP 1006, via Ace Records), very strong jazz-funk single LP compiled for their own label by jazz jocks **Bax Fe Jazz** and **Gilles Peterson**, with such as the **Blackbyrds' Rock Creek Park**, **Pleasure's** Glide and **Side Effect's** Keep That Same Old Feeling.

New 12-inch singles here include **MEL & KIM** That's The Way It Is (Supreme Records SUPET 117), the formula as before; **DEREK B** Goodgroove (Music Of Life NOTE 12), jauntily jiggling homegrown rap 'n scratch using a remake of the **Jackson 5's** ABC rhythm, plugged so heavily in advance that many (like me) may already be bored by its initially amusing **Smiley Culture**-like lyric; **KEITH SWEAT** I Want Her (Vintertainment EKR68T, via WEA), jiggly jolting nasally droned infectious US funk smash, hot here but so far somewhat overshadowed by his album as a whole; **STEREO MC's AND CESARE** Feel So Good (GC Records ST 1), enigmatically labelled (the logo could be interpreted as any combination of the letters C and/or G), densely throbbing strong jittery hip hop judderer scratching in stuff as diverse as **Frankie Laine's** Mule Train and **T-Connection's** Do Anything You Wanna Do; **MIRAGE** Jack Mix VII (Debut DEBTX 3042), latest pop-ai-med instalment in the remade hits-medley series; **BOOGIE BEATS** Rebel Beats 2 (Pan Trax PTR3 002), "rare groove" bootleg scratch mix medley, slower than and this time minus the previous **Rebel Beats' Public Enemy** backing; **DÉJA** That's Where You'll Find Me (10 Records TEN X 208), Silver Shadow-ish hesitantly lurching lush sinuous swayer, possibly more for radio (initially, anyway).

# Bring the House down

by Barry Lazell

NOBODY IS more surprised than Jack 'n' Chill at the national top 20 success, second time out, of their House epic The Jack That House Built. "The aim was to make a truly danceable track combining the ideas and technology we'd been working with in the studio," says the group's Ed Stratton. "The cross-over commercial success is really the final icing on the cake."

Stratton is neither Jack nor Chill — the name, it transpires, was originally one of a number of phrases thought up as possible track titles, until Ed was persuaded that this one sounded better as a group name — but he and partner Vlad Naslas are the two halves of the recording unit. In a performing situation, they become a third of the outfit, with dancer Rodney Charles coming in as a visual highlight.

Ed and Vlad first met in 1979 at university, but their paths ran parallel for some years: "Vlad, who's an excellent bassist and drummer, went into music areas, while I was more into the engineering side, and ended up in radio." Working at Capital Radio, Ed began to do exclusive remixes which were aired by David Jensen on the Network Chart Show. Impressed by 19 and the work of Paul Hardcastle in general, he and Vlad paired up in the studio to experiment, particularly with the incorporation of sampling into musical tracks. "We also did one commercial remix, on Masquerade's Solution To The Problem, for Streetwave," he adds.

Released on 10 Records, The Jack That House Built is actually licensed from the Oval label, and Ed praised Oval's Charlie Gillett's part in creating the success. "I



JACK 'N' CHILL, aka Ed Stratton, Vlad Naslas and dancer Rodney Charles

knew Charlie from working on his Capital show, but no more than that. However, he stopped me in a corridor one day and told me how much he hated the Mel & Kim remix I'd done for the Jensen show. We then played him the original of The Jack That House Built which we'd been working on, and he reckoned it had big potential and would be worth taking to a major. It was rejected by WEA, Virgin were interested, and 10 said yes, so Charlie did the deal with them. Almost immediately then, Rob Dickens at WEA came back saying that he'd heard the track and wanted it — too late, of course, but someone else there had turned it down before it filtered through to him. I imagine that someone got a bollocking after the record took off!"

The hit is essentially an instrumental, always a harder proposition to push to the words-orientated UK audience, and Ed concedes that it is the arresting and continuous array of hooks and phrases through the production which have proved catchy enough to appeal to an audience beyond that just looking for dance rhythms.

"The interesting thing is that, although we're working within the UK dance field, we're working in a sense in isolation within it. Obviously we've heard plenty of other productions, but we don't actually know any of the other people producing House music here, and there's not a sense of being part of a movement, with trading of ideas and so forth. I assume that this is very different from the original House scene in Chicago, for instance, where the producers and artists interact and are all very familiar with what the others are doing."

The single is not to be a one-off, however. Ed and Vlad are working on a follow-up to the hit, and 10 is also now interested in the album, "which will give us room to experiment and spread out more; we've a myriad of sampling ideas just waiting to be incorporated into something". The question of using vocals in future is not ruled out, either, with Rodney Charles possibly playing a part in the recording side, too. There should be plenty more interesting sounds from Jack 'n' Chill this year.

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# TOP Dance SINGLES

13 FEBRUARY 1988

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

THIS WEEK LAST WEEK ON CHART				
1	10	4	TELL IT TO MY HEART Taylor Dayne Arista 109616 (12"—609616) (BMG)	
2	1	5	I THINK WE'RE ALONE NOW Tiffany MCA MCA(T) 1211 (F)	
3	4	10	WHEN WILL I BE FAMOUS? Bros CBS ATOM(T)2 (C)	
4	16	5	SAY IT AGAIN Jermaine Stewart 10/Virgin TEN(R)188 (E)	
5	8	4	SHAKE YOUR LOVE Debbie Gibson Atlantic A9187(T) (W)	
6	12	6	THE JACK THAT HOUSE BUILT Jack 'n' Chill 10/Virgin TEN(T) 174 (E)	
7	2	6	COME INTO MY LIFE Joyce Sims FFRR/London LON(X) 161 (F)	
8	15	6	I SHOULD BE SO LUCKY Kylie Minogue PWL PWL(T)8 (P)	
9	6	5	ROK DA HOUSE Rhythm King/Mute LEFT 11(T) (I/RT) The Beatmasters featuring The Cookie Crew	
10	3	6	SIGN YOUR NAME Terence Trent D'Arby CBS TRENT (T)4 (C)	
11	36	2	GET OUT OF MY DREAMS, ... Billy Ocean Jive BOS(T) 1 (BMG)	
12	13	6	I'M TIRED OF GETTING PUSHED AROUND 2 Men A Drum Machine And A Trumpet London LON(X) 141 (F)	
13	5	10	HOUSE ARREST Krush Club/Phonogram JAB(X)63 (F)	
14	NEW		LET'S GET BRUTAL Nitro Deluxe Cooltempo/Chrysalis COOL(X) 142 (C)	
15	9	7	O L'AMOUR Dollar London LON(X)146 (F)	
16	7	9	RISE TO THE OCCASION Climie Fisher EMI (12)EM 33 (E)	
17	RE		SPY IN THE HOUSE OF LOVE Was (Not Was) Fontana/Phonogram WAS 2(12) (F)	
18	20	3	GIMME HOPE JO'ANNA Eddy Grant Ice ICE 78701 (12"—128701) (BMG)	
19	17	3	SHE'S THE ONE James Brown Urban/Polydor URB(X) 13 (F)	
20	18	5	I GOT DA FEELIN' Sweet Tee Cooltempo/Chrysalis COOL(X)160 (C)	

21	22	3	LOVE IS THE ART Living In A Box Chrysalis LIB(X) 4 (F)
22	46	2	NEVER KNEW LOVE LIKE THIS Alexander O'Neal Tabu 6513827 (12"—6513826) (C)
23	14	7	GIVE ME THE REASON Luther Vandross Epic LUTH(T)5 (C)
24	23	10	IF I GAVE MY HEART TO YOU John McLean Ariwa 7ARI 66 (12"—ARI 66) (I/JS)
25	24	4	I'M SO HAPPY Walter Beasley Urban/Polydor URB(X)14 (F)
26	31	4	SIDE SHOW Wendy And Lisa Virgin VS(T)1012 (E)
27	NEW		HOW CAN I FORGET YOU? Elisa Fiorillo Chrysalis ELISA(X) 1 (C)
28	40	3	SAY YOU'LL BE Jerome Prister & Outpat Sure Delight—(SDT 4) (JS/E)
29	30	4	CAN YOU KEEP A SECRET? Brother Beyond Parlophone (12)R6174 (E)

30	NEW		LOOK WHAT YOU STARTED Temptations Motown ZB 41733 (12"—ZT 41734) (BMG)
31	11	7	STUTTER RAP (NO SLEEP TIL BEDTIME) Morris Minor and The Majors 10/Virgin TEN(T)203 (E)
32	25	2	OVER YOU Ray Parker Jr Geffen GFF 33(T) (W)
33	21	5	LOVE OVERBOARD Gladys Knight & The Pips MCA MCA(T)1223 (F)
34	NEW		SEE WHAT MUST HAVE Blue Mercedes MCA BONA(T) 2 (F)
35	NEW		GOING BACK TO CALI LL Cool J Def Jam LLC(T) 2 (C)
36	27	4	PROMISES Basia Epic BASH(T)4 (C)
37	NEW		TAKE GOOD CARE OF ME Jonathan Butler Jive JIVE (T) 159 (BMG)
38	NEW		BOYS (SUMMERTIME LOVE) Sabrina Ibiza/FFRR/London IBIZ(X) 1 (F)
39	29	9	JINGO Jellybean Chrysalis JEL(X)2 (C)
40	26	7	ALWAYS ON MY MIND Pet Shop Boys Parlophone (12)R6171 (E)
41	NEW		PARTY PEOPLE Royal House Champion—(CHAMP 1266) (BMG)
42	NEW		JACK FACTORY Jackin' James Warrior—(WR12002) (JS)
43	37	8	G.T.O. Sinita Fanfare (12)FAN 14 (A)
44	19	6	I CAN'T HELP IT Banarama London NANA 15 (12"—NANX 15) (F)
45	NEW		YOU WILL KNOW Stevie Wonder Motown ZB 41723 (12"—ZT 41724) (BMG)
46	NEW		LOVIN' YOU O'Jays Philadelphia International (12)PIR 6 (E)
47	28	2	SING A SONG (BREAK IT DOWN) Mantrix 10/Virgin TEN(X) 206 (E)
48	33	6	BRING THE NOISE Public Enemy Def Jam 651335 7 (12"—651335 6) (C)
49	NEW		YOU GIVE ME SO MUCH Cousin Rachel Supreme SUPE(T) 121 (E)
50	32	3	ALL SYSTEMS GO Donna Summer WEA U8122(T) (W)

## TOP 10 ALBUMS

1	1	INTRODUCING THE HARDLINE ACCORDING TO ... Terence Trent D'Arby CBS 4509111/4509114 (C)
2	2	COME INTO MY LIFE Joyce Sims FFRR/London LONLP47/LONC47 (F)
3	6	THE BEST OF MIRAGE JACK MIX '88 Mirage Stylus SMR746/SMC746 (STY)
4	5	HEARSAY Alexander O'Neal Tabu 4509361/4509364 (C)
5	3	MAKE IT LAST FOREVER Keith Sweat Elektra WX163/WX163C (W)
6	9	GIVE ME THE REASON Luther Vandross Epic 4501341/4501344 (C)
7	4	BAD Michael Jackson Epic 4502901/4502904 (C)
8	10	JUST VISITING THIS PLANET Jellybean Chrysalis CHR1569/ZCHR1569 (C)
9	NEW	JACKMASTER VOL 2 Various DJ International JACKLP502/ZCJACK502 (A)
10	8	WHENEVER YOU NEED SOMEBODY Rick Astley RCA PL71529/PK71529 (BMG)

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## TOP 10 BUBBLERS

1	SAVIN' MYSELF Eria Fachin Saturday 7STD1 (12"—STD1) (A)
2	LIVE IS CONTAGIOUS Taja Sevelle Paisley Park/Warner Brothers W825(T) (W)
3	GEE BABY Toyin Criminal—(Busts) (JS/E)
4	AGONY Red Dragon Techniques—(WR24) (JS/E)
5	FOR YOUR LOVE Barry White Breakout/A&M USA(T)618 (F)
6	BAD TIMES (I CAN'T STAND IT) Rough Club Citybeat/Beggars Banquet—(CBE1219) (W)
7	ASIMBONANGA (MANDELA) Johnny Clegg and Savuka EMI (12)EMI 5603 (E)
8	MASTER DICK Sonic Youth Blast First/Mute BFFP26(T) (I/RT)
9	BIG BATTY GAL Flourgon Techniques—(WR23) (JS/E)
10	ROCK HOUSE/MEMORY LANE Microphone Prince Magnetic Dance MAGD(T)11 (BMG)

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# NEW ALBUMS

## Distributor Codes

A—PRT 01-640 3344  
ACD—ACD 01-451 4494  
ARAB—Arabesque 01-995 3023

BH—Blue Hat 0225 782640  
BK—Backs 0603 626221  
BMG—BMG 021-500 5678  
BU—Buller 08894 76316

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

DIS—Discovery 067 285 406

E—EMI 01-848 9811

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

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

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

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

JETZ—Jettsoundz 0253 712453  
J—Jungle 01-359 9161  
JS—Jelstar 01-961 5818

K—K-tel 01-992 8000  
KS—Kingdom 01-836 4763

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

M—MSD 01-961 5646  
MMG—Magnum Music Group 0494-882858  
ML—Mainline 01-686 3636  
MO—Male Jazz 01-278 0703

NM—Nine Mile (see I)

Q—Outlet 0232 322826  
OR—Orbitone 01-965 8292

P—Pinnacle 0689 73146  
PAC—Pacific 01-800 4490  
PK—Pickwick 01-200 7000  
PL—Prism Leisure 01-804 8100  
PP—Probe Plus (see I)  
PR—President 01-839 4672  
PROJ—Projection 0702 72281  
PVG—Palace 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  
RH—Rhino 01-965 9223  
RL—Red Lightnin' 027-988 693  
RM—Record Merchandisers 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—Solomon & Peres 08494-32711  
SP—Spartan 01-903 8223  
SRD—Southern 01-889 6555  
SSD—Silver Sounds (CD) 01-808 0833  
STERN—Stern's/Triple Earth 01-388 5533  
STY—Stylus 01-453 0886  
SW—Swift 0424 220028

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

VFM—VFM Cassette Distributors 0296 37307

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

Artist	Title	Label	LP No/Cassette No	Dealer Price	(Distributor)	Music Category
AC/DC	INTERVIEW PICTURE DISC	Music & Media	CT 1016/-	£2.99 (SP)		Spoken Word
ADAMS, Johnny	ROOM WITH A VIEW OF THE BLUES	Demon	FIEND 111/-	£3.65 (P)		Mardi Gras
AEROSMITH	GREATEST HITS	CBS	460703-1/460703-4	£2.12 (C)		Rock
AFRICAN HEAD CHARGE	OFF THE BEATEN TRACK	On-U	ONULP 40C (Cassette Only)	£3.89 (US)		Reggae
ALL ABOUT EVE	ALL ABOUT EVE	Mercury/Phonogram	MERH 119/MERHC 119	£3.75 (BMG)		Rock
ANTHRAX	INTERVIEW PICTURE DISC	Music & Media	CT 1021/-	£2.99 (SP)		Spoken Word
AYERS, Roy	FEVER	Polydor	UMID 2/UMIDC 2	£2.25 (F)		Dance/Disco
AYERS, Roy	LETS DO IT	Polydor	UMID 4/UMIDC 4	£2.25 (F)		Dance/Disco
AYRES, Roy	YOU SEND ME	Polydor	UMID 3/UMIDC 3	£2.25 (F)		Dance/Disco
BEASLEY, Walter	WALTER BEASLEY	Urban/Polydor	URBLP 6/URBMC 6	£3.75 (F)		Dance/Disco
BENNETT, Tony	BENNETT IN BERLIN	CBS	460450-1/460450-4 (C)			MOR
BIG THREE TRIO	I FEEL LIKE STEPPIN' OUT	Dr Horse	/MR R&B DH 804/-	(CP)		Rhythm & Blues
BO, Eddie	CHECK MR POPEYE	Edsel/Demon	ED 259/-	£3.65 (P)		Mardi Gras
BOYD, Eddie	RATTIN' & RUNNING AROUND	Crownprince/MR R&B IG	400/-	(CP)		Rhythm & Blues
BROWN, Dennis	INSEPARABLE J&W	WKLP 7/WKLC 7	£3.89 (JS)			Reggae
CADILLACS PLEASE	MR JOHNSON	Dr Horse	/MR R&B DH 801/-	(CP)		Rhythm & Blues
CHILDISH, Billy & Sexton	MING PLUMP PRIZES & LITTLE GEMS	Hangman	HANG 10UP/-	£3.65 (I/RE)		Comedy
CHRIST ON PARADE	A MIND IS A TERRIBLE THING	Mind Matter	THOUGHT 9/-	£2.99 (SRD)		Rock
CLASH, The	LONDON CALLING	CBS	460114-1/460114-4	£2.12 (C)		Rock
COHEN, Leonard	I'M YOUR MAN	CBS	460642-1/460642-4 (C)			MOR
COOKE, Sam	THE BEST OF SAM COOKE	Premier	PMP 1010/PMPK 1010	£2.12 (SP)		Soul
CRUDUP, Arthur	GIVE ME A 32-20	Crownprince/MR R&B IG	403/-	(CP)		Rhythm & Blues
De VILLE, Willy	MIRACLE	Polydor	POLH 39/POLHC 39	£3.95 (F)		Rock
DAVE DEE, DOZY, BEAKY, MICK & TICH	GREATEST HITS	Design/Premier	DSK 123 (Cassette Only)	£1.21 (SP)		Pop
DEE, Mercy G.I.	FEVER	Crownprince/MR R&B IG	406/-	(CP)		Rhythm & Blues
ELO	TIME	CBS	460212-1/460212-4	£2.12 (C)		Rock
EQUALS, The	GREATEST HITS	Design/Premier	DSK 122 (Cassette Only)	£1.21 (SP)		Pop
FINAL CONFLICT	ASHES TO ASHES	Pusmort	PUS 0012-13/-	£2.99 (SRD)		Rock
5 ROYALS	THE REAL THING	Dr Horse	MR R&B/DH 802/-	(CP)		Rhythm & Blues
FLEETWOOD MAC	GREATEST HITS	CBS	460704-1/460704-4	£2.12 (C)		Rock
FULSON, Lowell	BABY WON'T YOU JUMP WITH ME	Crownprince/MR R&B IG	407/IG 408(CP)			Rhythm & Blues
GALLAGHER, Rory & TASTE	THE BEST OF RORY GALLAGHER & TASTE	Razor	MACH 10D (Lid Edit)	£4.86 (P)		Blues
GENESIS	FROM GENESIS TO REVELATION	Razor	MACHK 11 (Cassette Only)	(Lid Edit)	£2.99 (P)	Rock
GILLIAN GLOVER	ACCIDENTALLY ON PURPOSE	Virgin	V 2498/TCV 2498	£3.85 (E)		Rock
GOLDSBORO, Bobby	GREATEST HITS	Premier	PMP 1008/PMPK 1008	£2.12 (SP)		Pop
GRIP, The	BE YOURSELF	Razor	RAZ 29/-	£3.65 (P)		Rock
HAMMER, Jan	THE EARLY YEARS	CBS	460208-1/460208-4	£2.12 (C)		Rock
HARDIN, Eddie	SITUATIONS	President	PTLS 1089/PTLC 1089	£3.65 (SP)		Rock
HARRISON, Gerry	CASUAL GODS	Fontana/Phonogram	SFLP 2/SFMC 2	£3.75 (BMG)		Rock
HEART	PRIVATE AUDITION	CBS	460702-1/460702-4	£2.12 (C)		Rock
ICE HOUSE	MAN OF GLASS	Chrysalis	CHR 1592/ZCHR 1592	£3.89 (C)		Rock
IGLASIAS, Julio	JULIO	CBS	451077-1/451077-4	£2.12 (C)		MOR
IGNITION	SINKER	Ignition	IG 3/-	£2.10 (SRD)		Rock
IRIE, Derek	ME WANT A LADY	World Enterprise	WEN LP 3036/-	£3.89 (JS)		Reggae
JOHNSON, Paul	PAUL JOHNSON	CBS	460640-1/460640-4	£3.79 (C)		Soul
JOSEPH, Nerious	LOVE GOTTA TAKE ITS TIME	Fashion	FADC 005 (Cassette Only)	£3.89 (JS)		Reggae
JOURNEY	ESCAPE	CBS	460185-1/460185-4	£2.12 (C)		Rock
KNIGHT, Gladys & The	PIPS ALL OUR LOVE	MCA	MCF 3409/MCFC 3409	£3.89 (F)		Soul
LA GUNS	LA GUNS	Vertigo/Phonogram	VERH 55/VERHC 55	£3.75 (BMG)		Heavy Metal
LOVETT, Lyle	PONTIAC	MCA	MCF 3389/MCFC 3389	£3.89 (F)		Country
MABON, Willie	THE SEVENTH SON	Crownprince/MR R&B IG	402/-	(CP)		Rhythm & Blues
MANILOW, Barry	SWING STREET	Arista	208860/408860	£3.85 (BMG)		MOR
McCRACKLIN, Jimmy	YOU DECEIVED ME	Crownprince/MR R&B IG	405/-	(CP)		Rhythm & Blues
McGHEE, Sticks	DRINKIN' WINE	SPO-DEE-DEE	Crownprince/MR R&B IG	41/-	(CP)	Rhythm & Blues
MIGHTY LEMON DROPS, The	WORLD WITHOUT END	Chrysalis	AZLP 4/ZAZLP 4	£3.89 (C)		Rock
MITCHELL, Ross	FLAMINGO	Dance & Listen	DL 1001/-	(SP)		Instrumental
NEGATIVE GAIN	BACK FROM THE DEAD	Pusmort	PUS 0012-14/-	£2.99 (SRD)		Rock
NELSON, Willie	NIGHT LIFE	Premier	PMP 1015/PMPK 1015	£2.12 (SP)		Country
ORIGINAL SOUNDTRACK	THE SICILIAN	Virgin	V 2487/TCV 2487	£3.85 (E)		Films & Shows
ORIGINAL SOUNDTRACK	HAIL, HAIL, ROCK 'N' ROLL	MCA	MCF 3411/MCFC 3411	£3.89 (F)		Films & Shows
ORIGINAL SOUNDTRACK	CRY FREEDOM	MCA	6029/MCFC 6029	£4.09 (F)		Films & Shows
PALMER, Joe & Joe	GILTRAP A PLACE IN YOUR HEART	(ISLAND)	Etude ETLP 1001/ETCS 1001	£3.05 (SP)		Irish Folk
PEPPER, Jim	COMIN' & GOIN'	Antilles/Island	AN 8706/ANC 8706	£3.95 (F)		Jazz
PLANT, Robert	NOW & ZEN	Espananza/Atlantic	WX 149/WX 149C (W)			Rock
POISON	IDEA WAR	ALL THE TIME	Alchemy VM 106/-	£2.99 (SRD)		Rock
PRESLEY, Elvis	IN HOLLYWOOD	Premier	PMP 1011/PMPK 1011	£2.12 (SP)		Pop
PRESLEY, Elvis	MESS OF BLUES VOL 1 & 2	Premier	PPD 2000/PPK 2000 (2 LP)	£3.04 (SP)		Rock & Roll
PSYCHE	UNLEASHED	For All & None	ALL 287 (Cassette Only)	£2.43 (I/BK)		Experimental
REEVES, Jim	VERY SPECIAL	LOVE SONGS	Premier PMP 1016/PMPK 1016	£2.12 (SP)		Country
RHYTHM PIGS, The	I'M NOT CRAZY, I'M A AIRPLANE	Konkurrel	K007-107/-	£3.65 (I/RE)		Hard Core
RIDGLEY, Tommy	THE NEW ORLEANS KING OF THE STROLL	Edsel/Demon	ED 260/-	£3.65 (P)		Mardi Gras
RUBETTES, The	GREATEST HITS	Design/Premier	DSK 121 (Cassette Only)	£1.21 (SP)		Pop
SANTANA	GREATEST HITS	CBS	32386/4032386	£2.12 (C)		Rock
SEDAKA, Neil	THE BEST OF NEIL SEDAKA	Premier	PMP 1009/PMPK 1009	£2.12 (SP)		Pop
SPEAR OF DESTINY	ONE EYED JACKS	CBS	450886-1/450886-4	£2.12 (C)		Rock
STIDHAM, Arbee	MY HEART BELONGS TO YOU	Crownprince/MR R&B IG	404/-	(CP)		Rhythm & Blues
TACTICS	HOLDEN INTERVIEW	Red Flame/Ink	RFM 056/-	£3.05 (I/RT)		Rock
TEDDER, Dr Richard	AIDS: THE FACTS	Learn To AIDS 3 (Cassette Only)	(C)			Spoken Word
THIS HEAT	THIS HEAT	Recommended	HEAT 1/-	£3.90 (I/RT) (Re-issue)		Punk
THIS HEAT	DECEIT	Recommended	HEAT 2/-	£3.90 (I/RT) (Re-issue)		Punk
THOMAS, Irma	THE WAY I FEEL	Demon	FIEND 112/-	£3.65 (P)		Mardi Gras
TIFFANY	TIFFANY	MCA	MCF 3415/MCFC 3415	£3.89 (F)		Pop
TIL, Sonny & ORIOLES	HOLD ME THRILL ME	KISS ME	Dr Horse/MR R&B DH 800/-	(CP)		Rhythm & Blues
TRENIERS	YOU'RE KILLIN' ME	Dr Horse	/MR R&B DH 803/-	(CP)		Rhythm & Blues
VARIOUS COUNTRY CLASSICS	Premier	PMP 1014/PMPK 1014	£2.12 (SP)			Country
VARIOUS	DOOMSDAY NEWS	Noise	NOI 05-1/05-3	£4.25 (I/RE)		Heavy Metal
VARIOUS	IN MOTION	For All & None	ALL 387 (Cassette Only)	£2.43 (I/BK)		Experimental
VARIOUS	LIVE AT JONGLEURS	Spartan	JONG 1	£3.05 (SP) (Re-issue)		Comedy
VARIOUS	THE BEST OF RIC RECORDS	VOL 1/CARNIVAL	Time Edsel/Demon	ED 257/-	£3.65 (P)	Mardi Gras
VARIOUS	THE BEST OF RON RECORDS	VOL 1/WE GOT A PARTY	Edsel/Demon	ED 258/-	£3.65 (P)	Mardi Gras
VARIOUS	THE HUMAN ORCHESTRA	Clanka	CL 144003/-	(CP)		Rhythm & Blues
VOW WOW	INTERVIEW PICTURE DISC	Music & Media	CT 1022/-	£2.99 (SP)		Spoken Word
WAKEMAN, Rick & Ramon	REMEDIOUS THE SUITE OF GODS	President	RW 5/RWK 5	£3.65 (SP)		New Age
ZYMAN, Samuel	BASHIE	Antilles/Island	AN 8703/ANC 8703	£3.95 (F)		Jazz

## COMPACT DISCS

ALL ABOUT EVE ALL ABOUT EVE Mercury/Phonogram 8342608 £7.29 (F)  
AYERS, Roy FEVER Polydor UMIDD 2 £4.95 (F)  
AYERS, Roy YOU SEND ME Polydor UMIDD 3 £4.95 (F)  
AYERS, Roy LETS DO IT Polydor UMIDD 4 £4.95 (F)  
BEASLEY, Walter WALTER BEASLEY Urban/Polydor 833866-2 £7.29 (F)  
COHEN, Leonard I'M YOUR MAN CBS 460642-2 £7.29 (C)  
De VILLE, Willy MIRACLE Polydor 833669-2 £7.29 (F)  
DeBARGE GREATEST HITS Motown WD 72449 £4.86 (BMG)  
FOUR TOPS GREATEST HITS Motown WD 72280 £4.86 (BMG)  
GILLAN GLOVER ACCIDENTALLY ON PURPOSE Virgin CDV 2498 £7.29 (E)  
HARRISON, Gerry CASUAL GODS Fontana/Phonogram 8329922 £7.29 (F)  
ICE HOUSE MAN OF GLASS Chrysalis CCD 1592 £7.29 (C)  
JOHNSON, Paul PAUL JOHNSON CBS 460640-2 £7.29 (C)  
KNIGHT, Gladys & The PIPS ALL OUR LOVE MCA DMCF 3409 (F)  
LA GUNS LA GUNS Vertigo/Phonogram 8341442 £7.29 (F)  
LOVETT, Lyle PONTIAC MCA DMCF 3389 (F)

\* Import

Mon 15-Fri 19 February 1988 Album Releases: 94 Compact Discs: 16

Year to Date: 7 weeks to 19 February Album Releases: 518 Compact Discs: 125

# US TOP FORTIES

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SINGLES

1	1	COULD'VE BEEN, Tiffany	MCA
2	4	SEASONS CHANGE, Expose	Arista
3	5	I WANT TO BE YOUR MAN, Roger	Reprise
4	6	HUNGRY EYES, Eric Carmen	RCA
5	7	WHAT HAVE I DONE TO . . .	Pet Shop Boys
6	3	NEED YOU TONIGHT, INXS	Atlantic
7	2	HAZY SHADE OF WINTER, Bangles	Def Jam
8*	8	SAY YOU WILL, Foreigner	Atlantic
9*	11	DON'T SHED A TEAR, Paul Carrack	Chrysalis
10*	15	SHE'S LIKE THE WIND, Patrick Swayze	RCA
11*	16	NEVER GONNA GIVE YOU UP, Rick Astley	RCA
12*	19	FATHER FIGURE, George Michael	Col/CBS
13	9	TUNNEL OF LOVE, Bruce Springsteen	Col/CBS
14	14	EVERYWHERE, Fleetwood Mac	Warner Brothers
15	13	I LIVE FOR YOUR LOVE, Natalie Cole	EMI
16*	23	CAN'T STAY AWAY FROM YOU, Gloria Estefan	Epic
17*	20	PUMP UP THE VOLUME, M/A/R/R/S	4th + B'Way
18*	27	I GET WEAK, Belinda Carlisle	MCA
19*	26	I FOUND SOMEONE, Cher	Geffen
20	21	POP GOES THE WORLD, Men Without Hats	Mercury
21	25	PUSH IT, Salt-N-Pepa	Next Plateau
22	10	I COULD NEVER TAKE THE . . .	Prince
23*	29	JUST LIKE PARADISE, David Lee Roth	Warner Brothers
24	12	THE WAY YOU MAKE ME FEEL, Michael Jackson	Epic
25	18	GOT MY MIND SET ON YOU, George Harrison	Dark Horse
26*	32	ENDLESS SUMMER NIGHTS, Richard Marx	EMI
27*	31	LOVE OVERBOARD, Gladys Knight & The Pips	MCA
28	17	TELL IT TO MY HEART, Taylor Dayne	Arista
29	22	CANDLE IN THE WIND, Elton John	MCA
30*	35	BECAUSE OF YOU, The Cover Girls	Fever
31*	34	BE STILL MY BEATING HEART, Sting	A&M
32	33	853-5937, Squeeze	A&M
33	39	OUT OF THE BLUE, Debbie Gibson	Atlantic
34	38	I WANT HER, Keith Sweat	Vintertain
35*	—	HYSTERIA, Def Leppard	Mercury
36*	—	THE MAN IN THE MIRROR, Michael Jackson	Epic
37*	—	(SITTIN' ON) THE DOCK . . .	Michael Bolton
38	28	HONESTLY, Stryper	Enigma
39	24	CRAZY, Icehouse	Chrysalis
40*	—	ROCKET 2U, The Jets	MCA

★ ★ ★ ★ ★

ALBUMS

1	1	FAITH, George Michael	Col/CBS
2	2	TIFFANY, Tiffany	MCA
3★	3	DIRTY DANCING, Original Soundtrack	RCA
4★	4	KICK, INXS	Atlantic
5	5	BAD, Michael Jackson	Epic
6	6	THE LONESOME JUBILEE, John Cougar Mellencamp	Mercury
7	8	HYSTERIA, Def Leppard	Mercury
8★	10	OUT OF THE BLUE, Debbie Gibson	Atlantic
9	7	WHITESNAKE, Whitesnake	Geffen
10	9	CLOUD NINE, George Harrison	Dark Horse
11	11	WHITNEY, Whitney Houston	Arista
12	12	A MOMENTARY LAPSE OF REASON, Pink Floyd	Col/CBS
13	13	NOTHING LIKE THE SUN, Sting	A&M
14	15	HEAVEN ON EARTH, Belinda Carlisle	MCA
15	14	TUNNEL OF LOVE, Bruce Springsteen	Col/CBS
16	16	THE JOSHUA TREE, U2	Island
17	17	EXPOSURE, Expose	Arista
18	18	INSIDE INFORMATION, Foreigner	Atlantic
19	20	PERMANENT VACATION, Aerosmith	Geffen
20	21	BACK FOR THE ATTACK, Dokken	Elektra
21	19	YOU CAN DANCE, Madonna	Sire
22★	—	SKYSCRAPER, David Lee Roth	Warner Brothers
23	22	TANGO IN THE NIGHT, Fleetwood Mac	Warner Brothers
24	24	LIVE IN AUSTRALIA, Elton John	MCA
25★	28	RICHARD MARX, Richard Marx	Manhattan
26	23	CHARACTERS, Stevie Wonder	Motown
27	27	JODY WATLEY, Jody Watley	MCA
28★	33	PET SHOP BOYS ACTUALLY, Pet Shop Boys	Manhattan
29	25	VITAL IDOL, Billy Idol	Chrysalis
30★	35	APPETITE FOR DESTRUCTION, Guns & Roses	Geffen
31★	38	HOT, COOL AND VICIOUS, Salt-N-Peppa	Next Plateau
32	31	DOCUMENT, R.E.M.	I.R.S.
33★	—	WHENEVER YOU NEED SOMEBODY, Rick Asfley	RCA
34	34	BIG GENERATOR, Yes	Atco
35	32	LESS THAN ZERO, Original Soundtrack	Def Jam
36★	—	SO FAR, SO GOOD . . . SO WHAT, Megadeth	Capitol
37	26	BAD ANIMALS, Heart	Capitol
38	36	UNLIMITED, Roger	Reprise
39	37	SUBSTANCE, New Order	Qwest
40	29	DUOTONES, Kenny G	Arista



# NEW SINGLES

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

**ALARM**, The PRESENCE OF LOVE/Knife Edge **IRS/MCA IRM 155** Pic Bag; **IRM 155 12"** incs Strength Pic Bag; **IRM 155 12"** incs Pic Bag; This Train Is Bound For Glory/Dawn Chorus; **DIRM 155 "CD"** incs Rain In The Summertime (Through The Haze Mix) (F)

**ASTLEY**, Rick TOGETHER FOREVER/I'll Never Set You Free **RCA PB 41817**; **PT 41818 12"** (BMG) **Dance/Disco**

**B MOVIE NOWHERE GIRL**/b/w **Wax 12 WAX 3 12"** (I/BK)

**BANGLES**, The HAZY SHADE OF WINTER/b/w **CBS BANGS P3** Pic Disc; **BANGS C3 "CD"** incs She's Lost You/Walk Like An Egyptian (C)

**BENTLEY**, Earlene CAUGHT IN THE ACT/He's A Saint, He's A Sinner — Miquel Brown **Spartan SOHOB 3 12"** (SP) **Hi-NRG**

**BIGGS**, Barry WINNING TEAM/b/w **Ebony BB 001 12"** (US) **Reggae**

**BILLY**, Terry DON'T LOCK ME OUT/(Version) **Atlantic A9147** Pic Bag; **A9147T 12"** Pic Bag (W) **Dance/Disco**

**BLUE MERCEDES** SEE, WANT, MUST HAVE/(Funk Arse Dub)/(Street Latin Wolf II Mix) **BONAX 2 12"**; **BONAC 2 "MC"**; **DBONA 2 "CD"** (F) **Dance/Disco**

**BOB SLEIGH** POP LOOK BACH/Freestyle Enterprises/RCA 109791 (BMG)

**BODY MIDDLE OF THE NIGHT**/(Inst) **MCA MCA 1203** Pic Bag; **MCAT 1203 12"** Pic Bag (F) **Dance/Disco**

**BOLTON**, Michael THAT'S WHAT LOVE IS ALL ABOUT/Take A Look At My Face **CBS 6510597** (C) **Dance/Disco**

**BRADSHAW**, Billy THE EASY PEASY SONG/Billy Bradshaw Takes Some Pirates Home For Tea Zuberzongz **UK BRAD 29** (IMS)

**BREAKFAST CLUB** NEVER BE THE SAME/(Version) **MCA MCA 1220** Pic Bag; **MCAT 1220 12"** Pic Bag (F) **Dance/Disco**

**BROWN**, Miquel SO MANY MEN, SO LITTLE TIME/Boys Come To Town — Earlene Bentley **Spartan SOHOB 1 12"** (SP) **Hi-NRG**

**BROWN**, Miquel CLOSE TO REFLECTION/NUMBER ONE LOVE — Sadie Nine/COME ANY HEARTS — Evelyn Thomas **Spartan SOHOB 8** (SP) **Dance/Disco**

**BRYSON**, Peabo WITHOUT YOU/If Ever You're In My Arms **Elektra EKR 66**; **EKR 66T 12"** incs The Higher You Climb Pic Bag (W) **Dance/Disco**

**BURNING THE BRIDGE** PERFECT LOVE/Long Day's Journey Into Love **Legacy LGY 61** Pic Bag; **LGYT 61 12"** Pic Bag (A) **Dance/Disco**

**CARLISLE**, Belinda I GET WEAK/Should I Let You In **Virgin VS 1046** Pic Bag; **VST 1046 12"** Pic Bag (E) **Dance/Disco**

**CHEATHAM**, Oliver GO FOR IT/(Version) **Champion CHAMP 63** Pic Bag; **CHAMP 1263 12"** Pic Bag (BMG) **Dance/Disco**

**CHURCH**, The UNDER THE MILKY WAY/Musk **Arista 109778** Pic Bag; **609778 12"** incs Warm Spell Pic Bag (BMG) **Dance/Disco**

**CLIMIE FISHER** RISE TO THE OCCASION/(Version) **Mental Block EMI 12** EMS 33 12" Pic Bag (E) **Hip-Hop**

**COLD CUT** Featuring **YAZZ AND THE PLASTIC PEOPLE DOCTORIN' THE HOUSE**/(Versions) **Ahead Of Our Time CCUT 27** Pic Bag **CCUT 2 12"** Pic Bag (I/RT) **House**

**COMPANY B FASCINATED** (1988 REMIX)/Spin Me Around **BlueBird BR 48**; **BRT 48 12"** (Self — 01 723-9090) **Dance/Disco**

**DANTE FREAK IN ME**/(Version) **One More Time BlueBird BR 47 12"** (Self — 01 723-9090) **Dance/Disco**

**DEJA THAT'S WHERE YOU'LL FIND ME**/(Version) **10/Virgin TEN 208** Pic Bag; **TENX 208 12"** Pic Bag (E) **Dance/Disco**

**DOCTOR & THE MEDICS** DRIVE, HE SAID/Ride The Beatle (Live) **I.R.S./MCA IRM 154** Pic Bag; **IRM 154 12"** incs Medics (Mega Hits Mega Mix (F)) **Dance/Disco**

**DUNCAN**, Darryl JAMES BROWN (Part 1)/(Part 2) **Motown ZB 41739** Pic Bag; **ZT 41740 12"** Pic Bag (BMG) **Dance/Disco**

**EARTH, WIND & FIRE** THINKING OF YOU/(Version) **CBS EWF 2**; **EWFT 2 12"** (C) **Dance/Disco**

**EIGHTH WONDER** I'M NOT SCARED/I'ai pas Peur **CBS SCARE 1** Pic Bag; **SCARE Q1** Poster Bag; **SCARE T1 12"** Pic Bag (C) **Reggae**

**FRAZER**, Dean GIRLFRIEND/b/w **Brixton Productions BP 14 12"** (US)

**GODFATHERS**, THE BIRTH, SCHOOL, WORK, DEATH/b/w **Epic GFTZ 1**; **GFTZ T1 12"** (C) **Rap**

**GRANDMASTER FLASH** GOLD/b/w **Elektra EKR 70** Pic Bag; **EKR 70T 12"** Pic Bag (W)

**GUSTO** MATERIALISTIC GIRL/(Version) **4th + B'way/Island 12BRW 89 12"** (F)

**HAMMOND**, Johnny SHIFTING GEARS/Tell Me What Ace **BGPT 001 12"** Pic Bag (A)

**J, LL Cool** GOING BACK TO CALI/Jack The Ripper **Def Jam LLCJ 2** Pic Bag; **LLCJ 2 12"** incs I Can't Live Without My Love; **LLCJ Q2 10"** Double Groove Pic Bag (C) **Rap**

**JACKSON**, Michael MAN IN THE MIRROR/(Inst) **Epic 6513887** Pic Bag; **6513886 12"** Pic Bag (C) **Dance/Disco**

**JAMES**, Mavin THE SOLDIER ON HIS HORSE/Drumbeat Hava Song **HAVA 444** Pic Bag (HV)

**JOHNNY HATES JAZZ** HEART OF GOLD/Leave It Up To Me **Virgin VS 1045** Pic Bag; **VST 1045 12"** Pic Bag (E)

**KAY**, Yvonne RISE UP FOR MY LOVE/(Version) **Carrere CAR 422** Pic Bag; **CART 422 12"** Pic Bag (A)

**KING EVERALD** IT WOULD A SWEET ME/b/w **Fire House FH 006 12"** (US) **Reggae**

**LANG**, Thomas THE HAPPY MAN (Ext Version) **Skin/A Difference Epic VOW Q4 10"** Pic Bag (C)

**MARX**, Richard SHOULD'VE KNOWN BETTER (EXT RADIO MIX)/(VERSION)/RHYTHM OF LIFE/Etched Pic **Manhattan/EMI 12** MTS 32 12" Ltd Ed Pic Bag (E)

**McEVOY**, Michael GIVING GOOD FEELING/Love Will Come Again **Ize 7 MIC 1** (A)

**MEGADEATH** ANARCHY IN THE UK/Liar **Capitol CL 480** Pic Bag; **12 CL 480 12"** incs 502 Pic Bag (E)

**MICRO DISNEY** GALE FORCE WIND/I Can't Say No **Virgin VS 1044**; **VST 1044 12"** Pic Bag (E)

**MIDNIGHT OIL** BEDS ARE BURNING/Gun Barrel Highway **CBS OIL 1**; **OILT 1 12"** (C)

**MISSION**, The TOWER OF STRENGTH (BOMBAY MIX)/Fabienne/Breathe Mercury/Phonogram **MYTHX 422 12"** Pic Bag (F)

**MORRISSEY** SUEDEHEAD/I Know Very Well How I Got My Name **HMV POP 1618** Pic Bag; **12 POP 1618 12"** incs Hairdresser On Fire Pic Bag (E)

**MURPHY**, Peter ALL NIGHT LONG/b/w **Beggars Banquet BEG 207** Pic Bag; **BEG 207 T 12"** incs Funtime Pic Bag (W)

**NICHOLAS**, Neil DEEP INSIDE/Dance The Waltz Of Men **Electra VCL 020** Pic Bag; **VCLT 020 12"** Pic Bag (A)

**NOISEWORKS** TAKE ME BACK/Don't Wait **Epic 6507757**; **6507756 12"** (C) **Dance/Disco**

**O'NEAL**, Alexander and CHERELLE NEVER KNEW LOVE LIKE THAT/(Version) **Tabu CD 6513822 "CD"** (C) **Dance/Disco**

**PANATELLA**, Slim & THE MELLOW VIRGINIANS SWEET NICOTINA/Lime Rock Acoustics **ACS 007** Pic Bag (I/NM)

**PENNINGTON**, Barbara ALL AMERICAN BOY/Sorry, Wrong Number — Evelyn Thomas/Ski-ing In The Snow — Lora Pallas **Spartan SOHOB 6 12"** (SP) **Hi-NRG**

**PEPPER**, Jim WITCHITIATO/Ya Na Ho Antilles **ANN 1**; **12ANN1 12"** incs Custer Gets It (F)

**PERFECT STRANGER** I DON'T WANNA FIGHT/It's All Over Your Face (It's All Over) **RAK RAK 504** Pic Bag; **12 RAK 504 12"** Pic Bag (A)

**PREFAB SPROUT** CARS AND GIRLS/Vendetta Kitchenware **SK 35** Pic Bag; **SKX 35 12"** incs Nero The Zero Pic Bag; **CDSK 35 "CD"** incs Faron Young/Real Life (Just Around The Corner) (C)

**PRIMITIVES**, The CRASH/I'll Stick With You **RCA PT 41762 12"** incs Things Get In Your Way (BMG)

**PRINCIPLE**, Jamie BABY WANTS TO RIDE/(Dub) **FFRR/London FFR 1**; **FFRX 1 12"** (F) **House**

**RAE**, Jamie MYSTERY GIRL/(Inst) **BlueBird BR 46**; **BRT 46 12"** (Self — 01 723-9090)

**ROACHFORD** FAMILY MAN/b/w **CBS CDROA 1 "CD"** (C)

**ROBE TURN ON THE MOON**/I Wanna Get Next To You **2000 AD ROBE 1** Pic Bag; **ROBET 1 12"** Pic Bag (A) **Dance/Disco**

**RUSSELL**, Brenda PIANO IN THE DARK/In The Thick Of It Breakout **A&M USA 623** Pic Bag; **USAT 623 12"** Pic Bag (F) **Dance/Disco**

**SEVENTH AVENUE** LOVE'S GONE MAD/ENDING UP ON A HIGH NO MAN'S LAND **Spartan SOHOB 5 12"** (SP) **Hi-NRG**

**SHAM '69** OUTSIDE TH WAREHOUSE/(Version) **Legacy LGY 71** Pic Bag; **LGYT 71 12"** incs How The West Was One Pic Bag (A)

**SHENHAI** FOLLOW ME/Where Were You When I Needed You **Deep DP 5919** Pic Bag (I/RE)

**SHY JUST LOVE ME/DEEP WATER**/Hold On To Your Love/Break Down The Walls **FM/Revolver 12VHF 42 12"** EP (BMG)

**SIMONE**, Nina MISTER BOJANGLES/Turn Me On **Enterprizes/RCA PB 41775**; **PT 41776 12"** incs Ain't Got No/I Got Life (BMG) **Jazz**

**SISTERS OF MERCY** DOMINION/Untitled/Sandstorm Merciful Release/WEA **MR 43**; **MR 43T 12"** incs Emma; **MR 43 C "MC"** incs Ozy Mandras; **MR 43 CD "CD"** incs Ozy Mandras (W)

**SO ARE YOU SURE**/(Versions) **Parlophone TCR 6173 "MC"** Ltd Ed (E)

**SPANNER**, Mr WORLD CUP FOOTBALL/b/w **Uptempo TEMP 021 12"** (US) **Reggae**

**STUMP** CHAOS/Ice The Levant Ensign/Chrysalis **ENY 612**; **ENYX 612 12"** incs Safe Sex (C) **Dance/Disco**

**TERRY**, Tony LOVEY DOVEY/b/w **Epic TONY 2**; **TONY 2 12"** (C) **Hi-NRG**

**THOMAS**, Evelyn HI ENERGY/Primitive Desire — Eastbound Expressway **Spartan SOHOB 2 12"** (SP)

**THOMAS**, Evelyn MASQUERADE/REFLECTIONS/Vanity — Carol Jiani **Spartan SOHOB 4 12"** (SP) **Dance/Disco**

**TIMERIDER** COCOON/Timerider Lissan **DOLE 8**; **DOLEQ 8 12"** Pic Bag (A)

**TROJANS**, The PHOENIX/b/w **Gaz's 12 GAZ 6 12"** (I/BK)

**ZAM** YOU'RE THE ONE/Too Late **RCA PB 41709**; **PT 41710 12"** incs Lost Souls (BMG)

**TYLER**, Bonnie THE BEST/The Fire Below **CBS BEST B1** Boxed Set (C)

**VERMOREL** STEREO/PORNO/(Version) **Factory FAC 198** (P)

**V.H.F. LOVE IN THE NIGHT/VERY HIGH FREQUENCY**/One Way Street — Miquel Brown **Spartan SOHOB 7 12"** (SP) **Hi-NRG**

**VINCENT**, Kathy TONIGHT'S THE NIGHT/Innocent Boy The Latest Record **KATH 101** Pic Bag (RE/BMG) Re-Release

**VOICE OF THE BEEHIVE** WALK THE EARTH/This Weak **London LON 169** Pic Bag; **LONX 169 12"** incs Jesus Pic Bag (F)

**WHEN IN ROME** EVERYTHING/Basilica **10/Virgin TEN 210** Pic Bag; **TENX 210 12"** Pic Bag (E)

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Year to Date (7 weeks to 19 February) Single Releases: 406

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Family Man R  
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Gale Force Wind M  
Girlfriend F  
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Go For It C  
Going Back To Cali G  
Gold G  
Hazy Shade Of Winter B  
Heart Of Gold J  
Hi Energy T  
I Don't Wanna Fight P  
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I'm Not Scared E  
It Would A Sweet Me K  
James Brown D  
Just Love Me S  
Love In The Night/Very High Frequency V  
Love's Gone Mad S  
Lovey Dovey T  
Man In The Mirror J  
Masquerade T  
Materialistic Girl G  
Middle Of The Night B  
Mister Bagatelles S  
Mystery Girl R  
Never Be The Same B  
Never Knew Love Like This O  
Nowhere Girl B  
Outside The Warehouse S  
Perfect Love S  
Phoenix T  
Piano In The Dark R  
Pop Look Back B  
Presence Of Love A  
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Suedehead M  
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The Happy Man L  
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Thinking Of You E  
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Tonight's The Night V  
Tower Of Strength M  
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**THE 1987 MUSIC MASTER CATALOGUE**



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For our new branch at  
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Two Salespersons

For our existing  
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## Music is our business . . . are you interested?

We have just set up a new office in Munich. As one of the leading companies in the music industry we are looking for an experienced bilingual (German/English)

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At the same time you will be in direct contact with the media, advertising agencies, artist managements and of course, with all of our companies in Europe and Overseas.

The person we are looking for should have strong secretarial and organisational abilities (including word processing skills). She should have several years of work experience (perhaps abroad), should like to work independently and also keep a cool head in hectic situations.

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Please telephone or write to Carole Norvell-Read, Advertisement Manager, Record Mirror, Spotlight Publications Ltd., Greater London House, Hampstead Road, London NW1 7QZ. Tel: 01-387 6611.

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STRICTEST CONFIDENCE WILL BE OBSERVED  
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# MARKETPLACE

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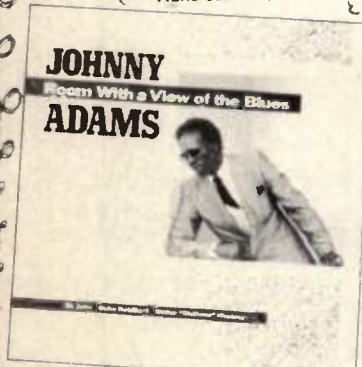
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**VARIOUS ARTISTS**  
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# Doolley's

## D I A R Y

**PHIEW!** WAS it all worth it last night? People's views of the **British Record Industry Awards** are probably coloured by their involvement, or lack of it, with the winners. But at the time of writing, before the event, plans for the show promised the best attempt yet at a spectacular media showcase for the UK music industry... Now it's full steam ahead for the *Music Week* Awards on February 22 and there are still some spare tables at the Grosvenor House... One familiar character not at either event is **Charlie** — Obie's canine companion who, sad to report, died on the operating table last week of a stomach ailment. "The great thing about him was that he required so little reciprocation," says the PolyGram boss who has no immediate plans to replace him... As PolyGram Music Publishing celebrates its first number one with *I Think We're Alone Now*, why has nobody reissued the original by Tommy James and the Shondells? The answer is that no UK company currently has the rights to the *Roulette* catalogue, while the label itself is up for auction at an asking price of \$10m and its owner — the colourful New York record man **Maurice Levy** — is embroiled in a number of copyright disputes... Interestingly, W H Smith's **Malcolm Field** did not deny his interest in taking over some Virgin stores at the Smiths results announcement, though when it was suggested to him that a deal had not already gone through simply because the asking price was too high, he retorted: "You mustn't listen to rumours"...

**THE FIRST** time a domestic A&R department can claim simultaneous number ones on both sides of the Atlantic? That's what CBS reckons for **George Michael** in the US and **Terence Trent D'Arby** in the UK. Incidentally, it is the second period at number one for both artists... Who reckons commercial involvement for artists is a new idea? **Jacques Loussier** is giving a special concert this week to celebrate his 25 year association with **Benson & Hedges**... So many not-so-young music execs were piling into **Robert Plant's** Marquee gig that a punter outside (without ticket) was heard to comment: "It's like a bloody record company conference in there"... The end-of-tour party for **Eric Clapton** was an altogether more genteel affair with almost a family atmosphere as **Beatle** chatted with **Stone** and **Python** with **Hoskins**. Perhaps the absence of **Fleet Street** scribes and photographers had something to do with it... Dust off your frying pans for **Music Therapy** and the **Shrove Tuesday** (16) pancake race in Berkeley Square. Contact **Andrew Miller** on 01-381 3971. Meanwhile **Dave Moore** from **Copymasters** and **Vicky Savage** from **A&M** are looking for **Music Therapy** and **DEAF** charity sponsors backing their efforts to give up smoking... Such is modern technology: a **Kylie Minogue** video was completed on Sunday night, sent via satellite to London where a one-inch copy was made and couriered to **Tyne Tees** in time for recording of **The Roxy** on Monday... **Gary Farrow** would like the world to know that **Tiffany's** hit represents his thirtieth number one.

# AIDS

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**TAKING THE cream:** Eric Clapton receives a disc marking 1/2m sales of *The Cream Of Eric Clapton* from Polydor's George McManus.



**AIR BED:** EMI took to the skies of London to promote the *Pink Floyd* tour dates.



**THERE'S SNOW** business: **Bullet** thanked the staff for the company's current success with a weekend skiing in Switzerland.



**PINING AWAY:** **Courtney Pine** blows up a storm during his set at **HMV Oxford Circus**.



**BLUE DO:** **Debbie Gibson** is flanked by **WEA's** **Paul Conroy** and **Ray Still** at a reception in her honour.

## D O O L E Y G O E S T O M I D E M



**WATCH THE birdie:** Business systems specialist **Complete Computer Services** set up an on screen UK versus Germany golf competition at **Midem** and pictured are the happy winner **Jurgen Thurnall** (left) and runner-up **Colin Wagman**.



**WRIGHT MAN** for the job: **Chris Wright** (left) gained a new worldwide head - or his publishing arm but lost an A&R chief when appointing **Stuart Slater**, and spent time introducing him to overseas affiliates in **Cannes**.



**HERE'S ONE** of mine: **Pete Waterman** admires the **Discmaster** CD jukebox on show in **Cannes**.



**IN THE swim:** **Great Ormond Street Hospital** — already a beneficiary from the **GOSH** record — gained £2,000 from a sponsored midnight swim in the **Martinez** pool. Pictured with some of the intrepid swimmers and guarding the loot are **Steve Walsh** and **MW** editor **David Dalton**.



**MOBILE STONE:** **Rolling Stone** **Bill Wyman** and man in black **Allan James** celebrated distribution for new label **Mobile Records** with **PRT's** **Kim Richards** and **Richard Lim** at **Midem**.



**MILES OF smiles:** **Colin Miles** (driver) and **Mark Rye** (navigator) made sure they were never late for **Palais** appointments by racing about in their **See For Miles C5**.



**STAND AND deliver:** The *Music Week* stand remained one of the busiest in the **Palais des Festivals**.



A N N O U N C I N G

THE  
MUSIC WEEK

AWARDS

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HOUSE  
MONDAY, 22ND  
FEBRUARY  
1988.

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