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JVC

VICTOR COMPANY OF JAPAN, LIMITED

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Jackson gets £1/2m TV push by Stylus

A \$500,000 TV campaign in support of The Michael Jackson Mix is being mounted by Stylus. Breaking this week in Central and HTV, it will roll out nationally later. Press advertising has also been bought and an in-store campaign organised.

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

£1/4m Jack plug

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

The promotion breaks on Monday (21) in Granada, HTV, TV5 and Anglo before rolling out nationally. It will be backed by press advertising, an in-store campaign and consumer competitions.

Dealer priced at £4.17 (compact disc £6.95), the 88-track album features Mirage's three hit singles and new remixes of other dance hits from 1987.

Robinson gets EMI global role

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

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

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

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



ROBINSON TAKES up a newly created post.

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

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



ASLAN: HOPING to become a lion of pop?

MUSIC WEEK



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Next Music Week Directory lists to subscriptions next in January 1987.

TV star hits Crossroads

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

Distributed by Jetstar and EMI, the single is sleeved in a Christmas Card format. Copasetic's Mike Plumley intends to extend this ReCoard packaging to birthdays and anniversaries.

B E R R I E S

● EMI IS releasing a single, *Loving Me Late*, from Aslan to coincide with an eight-date tour beginning on January 14.

● THE POGUES are to tour in February and March to support a new release through Shiff.

● A SINGLE from INXS, *New Sensation*, is to be released by Phonogram to fit in with a UK tour starting on February 5.

● EPIC IS releasing the soundtrack to Steven Spielberg's *Inner Space* on January 4.



THE POGUES plan a Shiff touring schedule.

John Patrick: returning Angel

JOHN PATRICK, vice-president of A&R and marketing, Angel Records, leaves Los Angeles in the new year to return to the UK to take up the new post of director, international marketing at the International Classical Division, EMI.

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

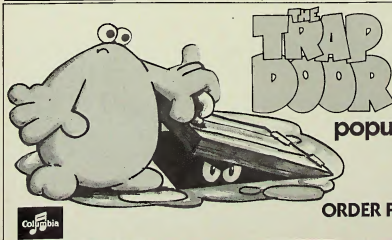
Two other changes in the ICD are the promotion of Andrew Little to manager marketing ICD, and the appointment of Yehuda Shapiro to manager, promotion and communications ICD.

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

MUSICAL

Chairs

RECENT MOVES: Sharp End Promotions to Grafton House, 2/3 Golden Square, London W1R 3AD (01-439 8442) ... Serious Records to Unit 30, Sheraton Business Centre, Wadsworth Road, Perivale, Middlesex UB8 7JB (01-991 5705; telex 8954955) ... Jay Cue Music's new telephone number is 051-493 1166 ... Diagnostics (UK) Limited to 24 Queen Anne's Gate, London SW1H 9AD (01-222 6878; fax 01-222 4407; telex 263681) ... The Really Useful Record Company and Music Publishing to 12/13 Richmond Buildings, Dean Street, London W1V 5AF (01-439 7515; telex 917605 Gardar; fax 01-439 8021) ... Paisley Park Records and CRF Management to 28 Alexander Street, London W2 5NU (tel: 01-221 2110; new fax number is 01-221 3070).



by ZYGOTT

As featured on the popular children's TV programme

No. 73

AVAILABLE NOW ON 7"

ORDER FROM EMI TELESales ON 01-848 9811 (DB 9137)

Columbia

Copyright

▶ FROM PAGE ONE

by Miltich — was successfully taken to court by BMG during August when it was revealed that 600,000 units had been delivered to the UK. Because of the weakness of copyright law in the Netherlands, the case was brought under unfair competition legislation and Boogard recently overturned the original decision on appeal.

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

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

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

East-West pact on DAT

A SYSTEM allowing limited home copying using digital audio tape is likely to be proposed by a joint forum of European and Japanese hardware manufacturers as a solution to the DAT problem.

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

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

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

Lords defeat levy, but offer rental hope

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

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

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

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

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

From the Labour side, Lord Ted Williams argued on behalf of the individual copyright owners who suffered from home taping and called

for any future legislation to make provision for a video as well as an audio levy. Other peers who spoke in the 90-minute debate focused on what Earl Ferrers called the "curious, if not absurd" position of home taping which will remain illegal under the proposals.

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



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

Richards rescues Oasis from receivers

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

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

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

Lauder leaves Demon for new acts

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

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

leaving because I want the opportunity to do other things."

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

a company would want to support."

He will continue to be based at Demon's offices until March and, after that, will still be involved with the company as a repertoire consultant.

World BRIEFING

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

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

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

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

WUPPERTAL: A man here found guilty of bootleg manufacture and distribution has been sentenced by a West German district court to 22 months imprisonment, reflecting a sterner judicial attitude to such offences.

m up more business

At MIDEM '88

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

IT'S STILL NOT TOO LATE TO ATTEND — CALL PETER RHODES on 01-499 2317
INTERNATIONAL EXHIBITION ORGANISATION 4th FLOOR 9 STAFFORD STREET LONDON W1 TLX: 25230.

Belouis Some Brother Beyond Cabaret Voltaire
 Joe Cocker Crowded House Cry No More Lisa Dalbello
 Anita Dobson Empire Great White Dizzie Heights Heart
 Helix Tim Hutton Freddie Jackson Maze Megadeth
 Steve Miller Melba Moore Morrissey Portland Brothers
 Pet Shop Boys Queen Sique Sique Sputnik So Talk Talk
 Lillo Thomas Ashford Simpson Angela Bofill
 Boogie Boys Jon Butler Martha Davis Fetchin Bones
 4 By Four The Grapes Of Wrath Hugh Harris
 Katrina & The Waves Paul Laurence Lorelei Luba
 Eric Martin Pat M... Reyne Bob Seger
 Skinny Puppy Billy Squier Richard Thompson Tina Turner
 Walk The West W.A.S. Her Meli'sa Morgan
 Hy Tech In Vitro Rob Junaklas Lions & Ghosts
 Cheryl Lynn Of A Dream
 Queensryche Ray Goodman & Brown DJ's Latest Arrival
 Thomas Dolby *our support is* Syndicate
 Gavin Christopher Paul Davis Freddie Hubbard
 Tech & The Efx Vixen Glamour Camp Iron Maiden
 Marillion Little Steven Laser & The Scorchers
 Stevie Nicks **A L W A Y S** Whitesnake
 Paul McCartney Kraftwerk Roger Waters Diana Ross
 David Bowie Phyllis Hyman No Romance Crew
 Harry Belafonte Evelyn King Najee Cliff Richard
G U A R A N T E E D
 Glass Tiger Steve Arrington Ben E. King Robbie Nevil
 Johnny Clegg Climie Fisher Suze de Marchi
 Natalie Cole Richard Marx O'Jays Duran Duran
 Rock & Hyde *Best wishes from* Corey Hart
 George Thorogood Brian Setzer Peter Wolf Grace Jones
 Brook Benton Zell D... P... Roy Harper
 New Model Army The Monroes ...actually.
 Lizzie Tear View From The Hill Aslan First Circle
 Saxon Bad News Amazulu Afrika Bambaataa

all the best!

*for a great
 Christmas*

and rest assured

our support is

A L W A Y S

G U A R A N T E E D

Best wishes from



...actually.

The show goes on as MU accepts new pay deal

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

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

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

Premier signs deal with J F Enterprises

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

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

Videoprint now on line, production to hit 2½m

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

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

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

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

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

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



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

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

MUSICAL Chairs

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

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

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

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

SEE WHAT YOU'RE MISSING.... SOME GREAT MUSIC ON VIDEO



ANITA BAKER One Night of Rapture

9 Tracks including
CAUGHT IN THE RAPTURE SAME
OLE LOVE YOU BRING ME JOY
SWEET LOVE - BEING SO LONG
840 105-3



PAUL SIMON Graceland: The African Concert

16 Tracks including
BOY IN THE BUBBLE UNDER
AFRICAN SKIES - HOMELESS
YOU CAN CALL ME AL - DIAMONDS ON
THE SOLES OF HER SHOES
988 136-3



PRETENDERS The Singles

15 Tracks including
STOP YOUR SOBBING - KID BRASS IN
POCKET - BACK ON THE CHAIN GANG
DON'T GET ME WRONG
242 230-3

DISTRIBUTED BY LAMB RECORDS LTD. 60A PRINCE A COMMUNICATIONS BLDG. BRISTOL PATH. THE LAMB TELE-CIRCLE BESA ON 27398 5121. IF FROM YOUR LAMB SALES/WHOLESALE SALES PERSON.

PHONOGRAM HIT GOLD AGAIN

WET WET WET



POPPED IN SOULED OUT

INCLUDES THE HIT SINGLES

WISHING I WAS LUCKY
SWEET LITTLE MYSTERY
ANGEL EYES

CD: 832 726-2 - LP: JWVWL 1 - MC: JWVWM 1

DEF LEPPARD



HYSTERIA

INCLUDES THE HIT SINGLES

ANIMAL
POUR SOME SUGAR ON ME
HYSTERIA

CD: 830 675-2 - LP: HYSLP 1 - MC: HYSMC 1

T.V. AD BOOST CAMPAIGN FROM DECEMBER 14TH

WET WET WET

30 & 10 SECOND ADS
GRANADA, S.T.V., BORDER

DEF LEPPARD

30 & 10 SECOND ADS
YORKSHIRE, GRANADA



ORDER FROM POLYGRAM 01 590 6044





CHRISTMAS OPENING TIMES

■ = Closed
 ■ = Answerphone
 ■ = Normal Hours

	SAT DEC 19	SUN 20	21	22	23	24	25	SAT 26	SUN 27	28	29	30	31	JAN 1	SAT 2	SUN 3	4
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BMG	14:00-19:00	10:00-14:00	09:00-19:00	09:00-19:00	08:30-17:30	08:30-17:30						08:30-17:30	08:30-17:30				
CBS	15:00-19:00	15:00-19:00	08:00-19:00	08:30-19:00	08:30-17:00	08:30-17:00						08:30-17:00	08:30-17:00				
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EMI	14:00-20:00	09:00-12:00	08:00-19:00	08:00-19:00	08:00-19:00	08:00-19:00						09:00-18:00	09:00-18:00	09:00-18:00			
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GEOFF'S/PRISM	09:00-15:00	09:00-13:00	09:00-18:00	09:00-18:00	09:00-18:00	09:00-18:00						09:00-18:00	09:00-18:00	09:00-18:00			
S GOLD	08:30-13:00	09:00-15:00	09:00-20:00	09:00-20:00	09:00-19:00	09:00-19:00						09:00-19:00	09:00-19:00	08:00-13:00			
GREYHOUND			09:30-17:00	09:30-17:00	09:30-17:00	09:30-17:00						09:30-17:00	09:30-17:00	09:30-17:00			
JETSTAR	09:30-14:30	08:00-20:00	08:00-20:00	08:00-20:00	08:00-20:00	08:00-20:00						08:00-19:00	08:00-19:00	08:00-19:00			
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LIGHTNING	10:00-15:00	10:00-15:00	09:30-21:00	09:30-21:00	09:30-21:00	09:30-21:00						09:30-18:00	09:30-18:00	09:30-16:00			
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PACIFIC			09:00-18:00	09:00-18:00	09:00-18:00	09:00-18:00						09:00-18:00	09:00-18:00	09:00-18:00			
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PINNACLE	09:00-14:00		08:30-18:30	08:30-18:30	08:30-18:30	08:30-18:30						09:00-17:30	09:00-17:30	09:00-17:30			
POLYGRAM	17:00-19:00	10:00-17:30	08:00-19:30	08:30-18:00	08:00-18:00	08:00-12:00						08:00-19:00	08:00-18:00	08:30-18:00			08:00-17:00
PRT			10:00-14:30	08:00-17:30	08:00-17:30	08:00-12:00						08:30-17:30	09:00-17:30	09:00-15:00			
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ROUGH TRADE/CARTEL			09:00-18:00	09:00-18:00	09:00-18:00	09:00-16:00						09:00-18:00	09:00-18:00	09:00-18:00			
SOLOMAN & PERES	09:00-13:00	09:00-16:00	09:00-17:00	09:00-20:00	09:00-20:00	09:00-13:00						09:00-17:00	09:00-20:00	09:00-13:00			
SOTO SOUND	09:00-17:30	09:00-13:00	09:00-18:00	09:00-18:00	09:00-18:00	08:30-17:00						10:00-16:00	09:00-18:00	08:30-16:00	10:00-17:30		09:00-18:00
S P & S/COUNTERPOINT			08:00-17:00	08:30-17:00	08:30-17:00	08:30-13:00						08:30-17:00	08:30-17:00	08:30-17:00			
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STAGE ONE			09:00-17:30	09:00-17:30								09:00-17:30	09:00-17:30	09:00-17:30			
H R TAYLOR			09:00-18:00	09:00-18:00	09:00-18:00	09:00-17:00						09:00-18:00	09:00-18:00	09:00-17:00			
WEA	15:30-19:30		08:00-18:30	08:30-18:30	08:30-17:00	08:30-17:00						08:00-17:30	08:30-17:00	08:30-12:30			
WYND UP	09:00-19:00	09:00-17:00	09:00-20:00	09:00-20:00	09:00-18:00							09:00-19:00	09:00-19:00	09:00-18:30	15:00-18:00		

Answerphone Service resumes 40/11/88
 Order Desk Lines may vary from
 08:00-17:00

Wea'D LIKE TO WISH ALL OUR CUSTOMERS A VERY MERRY CHRISTMAS AND A HAPPY NEW YEAR

THE ORDER DESK WILL BE OPEN AT THE FOLLOWING TIMES...



DECEMBER						
SUN	MON	TUE	WED	THUR	FRI	SAT
					11 8:30am-1pm	12 3:30pm-7:30pm
13 ANSWERPHONE	14 8am-6:30pm	15 8:30am-5:30pm	16 8:30am-5pm	17 8:30am-4:30pm	18 8:30am-5:30pm	19 3:20pm-7:30pm
20 ANSWERPHONE	21 8am-6:30pm	22 8:30am-6:30pm	23 8:30am-5pm	24 8:30am-12 noon	25 ANSWERPHONE	26 ANSWERPHONE
27 ANSWERPHONE	28 ANSWERPHONE	29 8am-5:30pm	30 8:30am-5pm	31 8:30am-12 noon	<i>MERRY CHRISTMAS</i>	
JANUARY 1988						
SUN	MON	TUE	WED	THUR	FRI	SAT
					1 ANSWERPHONE	2 ANSWERPHONE
3 ANSWERPHONE	BUSINESS AS USUAL					

THE WEA TELE-ORDER DESK: 01-998 5929

DISTRIBUTION TOP INDIE SINGLES

19 DECEMBER 1987


- 1 **MY BABY JUST CARES FOR ME**
Nina Simone
Charly CZ7112 (12) — CV21 (12) (CH)
- 2 **JACK MIX IV**
Mirage
Debut DEB1X1033 (A)
- 3 **BOG EYED JOG**
Roy Moore
Play PLAT224 (SP)
- 4 **I STARTED SOMETHING I COULDN'T FINISH**
The Smiths
Rough Trade RT7158 (UK)
- 5 **PUMP UP THE VOLUME/ANITA (PART 1)**
MARRS
KAD/BI AD 707 (UK)
- 6 **BIRTHDAY**
Sugarbush
One Little India (12) 2772 (1/UM)
- 7 **THE CIRCUS (REMIX)**
Enslave
Mute (1) MUTE66 (T) (UK/SP)
- 8 **WILLIAM IT WAS REALLY NOTHING**
The Smiths
Rough Trade RT7156 (UK)
- 9 **DOWNTOWN**
Justified Ancients Of Mumu
KLF Communications
JAMS27 (1) (UK)
- 10 **THE PEEL SESSIONS (VOLUME 2)**
New Order
Strange Fruit SFPS05 (P)
- 11 **WE WON'T GIVE IN**
Slade
Cheapoats BOYZ2 (P)
- 12 **TIMPERLEY SUNSET**
Frank Sidebottom
In Tape (T) 0048 (1/RR)
- 13 **WHO'S THAT MIX**
This Year's Blonde
Debut DEB1X1034 (A)
- 14 **FLYING**
Chas & Dave
Bunce 79/UNI (A)
- 15 **FEMALES**
The Cookies Crew
Rhythm King/Mute LEF121 (UK)
- 16 **BEVERLY HILLS COP**
The Big J Crew
Uptown TUTS (12) — 12UTS (A)

- 17 **STRETCHIN' THE PIECES**
C.C.C.C. Crew
Circle City CCY121 (A)
- 18 **TRUE FAITH**
New Order
Factory FAC183/7 (12) — FAC183 (P)
- 19 **BEATS + PIECES**
Ahead Of Our Time CU11 (UK)
- 20 **BLUE MONDAY**
New Order
Factory FAC23 (P)
- 21 **THE PEEL SESSIONS**
Joy Division
Strange Fruit SFPS03 (P)
- 22 **OPEN UP**
Red Lory Lenny Lory
Situation Two SIT49 (1) (UK)
- 23 **GLASGOW REMIXES BOYS**
New Order
First Night F12/G83 (P)
- 24 **GIRLFRIEND IN A COMA**
The Smiths
Rough Trade RT197 (UK)
- 25 **STUFF THE TURKEY**
Alan Sex Field
Anagram 121AN49 (P)
- 26 **BLUE WATER**
Flies Of The Nephthim
Situation Two SIT48 (1) (UK)
- 27 **FUCK YOU**
Overkill
Under One Flag 12FLAG104 (P)
- 28 **EAT THE RICH**
Motorhead
GWR GWR6 (12) — GWR6 (A)
- 29 **THE PEEL SESSIONS**
The Damned
Strange Fruit SFPS04 (P)
- 30 **TEMPLE OF LOVE**
Sisters Of Mercy
Merical Release MR 12 (1) (UK)
- 31 **BAD HEARTS**
Ynox
4AD BAD711 (UK)
- 32 **GET DOWN**
Derek B
Music Of Life NOTE 007 (P)
- 33 **NIGHT TRACKS**
The Mighty Lemon Drops
Night Train SPNT004 (P)
- 34 **WHOSE REACTION**
T-Cat
Koolhaat KOOL79 (A)


- 35 **GOTTA HAVE YOU (IN MY LIFE)**
Gladys Moore & Paul Young
Square One 121SQW61 (1)
- 36 **LET THERE BE ROCK**
Chadbourne
Under One Flag 12FLAG102 (P)
- 37 **GAVIN' MYSELF**
Eric Fichtin
Saturday 75TD1 (12) — STD1 (A)
- 38 **JUST TO GET BY**
Fabrizio
Union Jack 121KOT1 (A)
- 39 **NEVER LET ME DOWN AGAIN**
Depêche Mode
Mute 121BONG14 (UK/SP)
- 40 **THE PEEL SESSIONS**
Strawge Fruit SFPS04 (P)
- 41 **LOVE IT (COLD CUT MIX)**
Society
Big Life BL11 (1) (UK)
- 42 **BEAVER PATROL**
Top Will Eat Hostell
Chapter 22 121CHAP16 (1/UM)
- 43 **LET'S START II DANCE AGAIN**
Hamilton Bohannon
Domino DOM3T (CH)
- 44 **AT THE GYM**
Men To Man
Bols BOKTS107 (12) — BOLTS (012) (P)
- 45 **SOFT AS YOUR FACE**
The Soup Dragons
Raw TV Productions RTV1124 (1) (UK)
- 47 **WORKER FOR THE WIND/ALBA**
Invergy
Ridge RS2007 (A)
- 48 **POWER**
Fields Of The Nephthim
Situation Two SIT42 (1) (UK)
- 49 **THE PEEL SESSIONS**
That Petrol Emotion
Strange Fruit SFPS05 (P)
- 50 **IF I WERE A BULLET**
One Thousand Violins
Report REPX1 (1) (PAC)

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TOP 25 ALBUMS

- 1 **THE CIRCUS**
Enslave
Mute STUMM 35 (UK/SP)
- 2 **STRANGEWAYS HERE WE COME**
The Smiths
Rough Trade ROUGH106 (UK)
- 3 **MY BABY JUST CARES FOR ME**
Nina Simone
Charly CR2021 (CH)
- 4 **BEST OF HOUSE MEGAMIX**
Various
Series BO11 (A)
- 5 **THE CUTTER AND THE CLAN**
Les Rita
Ridge RR008 (RM/PROJ/CM)
- 6 **MIS MISERABLES**
Original London Cast
First Night ENCORE1 (P)
- 7 **SUBSTANCE**
New Order
Factory FAC20 (P)
- 8 **OUT OF OUR IDIOT**
Elvis Costello
Demon XFEIND67 (P)
- 9 **BEST OF HOUSE VOLUME 3**
Various
Series BEHO 3 (A)
- 10 **AFTER DARK**
Barbara Dickson
Theatrical Dickson TDPR01 (P)
- 11 **PALACE OF SHARDS REVERSE**
The Fall
Cog Slinster COG1 (UK)
- 12 **WONDERLAND**
Enslave
Mute STUMM25 (UK/SP)
- 13 **HATFUL OF HOLLOW**
The Smiths
Rough Trade ROUGH76 (UK)
- 14 **THE QUEEN IS DEAD**
The Smiths
Rough Trade ROUGH96 (UK)
- 15 **THE WORLD WON'T LISTEN**
The Smiths
Rough Trade ROUGH101 (UK)
- 16 **JAZZ JUICE 6**
Various
Streetsounds SOUND9 (A)
- 17 **UPFRONT 8**
Various
Series UPFR8 (A)
- 18 **HOUSEMASTERS**
Various
Koolhaat KL1 (A)
- 19 **JACKMASTER VOL 1**
Various
DJ International JACKP501 (A)
- 20 **MUSIC FOR THE MASSES**
Dapper Mode
Mute STUM 47 (UK/SP)
- 21 **THE MEETING**
Incantation
Hiam HIAM94 (A)
- 22 **THE SMITHS**
The Smiths
Rough Trade ROUGH61 (UK)
- 23 **GEORGE BEST**
Wilding Present
Reception LEEDS001 (1/RR)
- 24 **HEAT IS MURDER**
The Smiths
Rough Trade ROUGH81 (UK)
- 25 **LOUDER THAN BOMBS**
The Smiths
Rough Trade ROUGH 225 (UK)

JETS ADVERTISEMENT

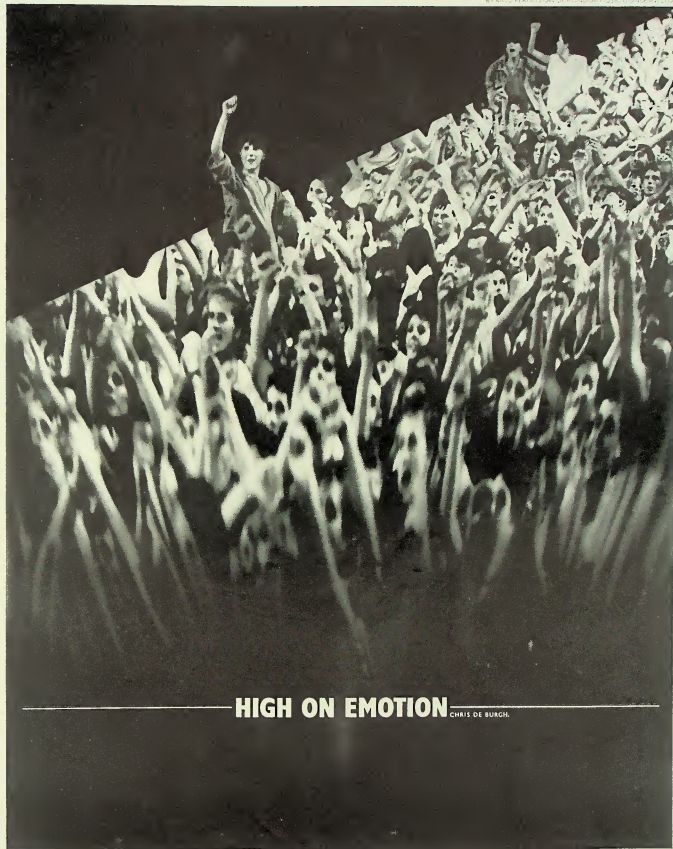
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- ### REGGAE DISCO CHART
- 1 (1) GET READY Frankie Paul
Line And Lovers 1D 481
 - 2 (2) IF I GIVE MY HEART Like Jackson
Arms/AR 68
 - 3 (6) SOME GUTS HAVE ALL THE LUCK
Hudson Press
TENT 199
 - 4 (3) CHRYSTAL OF LOVING YOU
Carl Spector
Koolhaat/KO 006
 - 5 (4) BAD BOY
Columbia
Tach/Music/WR 22
 - 6 (10) BIG BATTY GIRL
Columbia
Tach/Music/WR 23
 - 7 (9) BUBBLE 'N' ROCK
Chas Clarke
Yard/DYMO 0107
 - 8 (8) HOLD ON TO YOUR MAN
Dina French
Yard/DYMO 0109
 - 9 (11) SHE'S MY BABY
Admission
Genre + Quarter/CR003
 - 10 (14) AGONY
Red Dragon
Technique/WR 24
 - 11 (15) LEAVE IT TO ME
Frankie Paul
Mood/RG 2
 - 12 (13) BEYOND FOLKING A LOVE
Wellness
Frog/GR/011
 - 13 (16) JAZZY KIND OF LOVE
Cov
Frog/GR/011
 - 14 (12) SABA
Frankie Paul
Super/SUP 1
 - 15 (—) NEVER GONNA GIVE YOU UP
See Addendum
ADE 1
 - 16 (—) WHEN SOMEBODY LOVES...
D. Clugston
Genre/Line/UMAC 27
 - 17 (—) ONE THE HARD WAY
Chuck Turner
Line and Lovers/LED 55
 - 18 (—) PLACE IN THE SUN
Paul
Arms/AR 65
 - 19 (—) HOOKED ON YOU
Tommy Moya
Honey/MUS 51
 - 20 (—) BLUEBERRY HILL
Volunteers
Genre/Line/CRD 012

- ### REGGAE ALBUM CHART
- 1 (2) NICE TO HAVE YOU BACK AGAIN
Jays/Band Obsolete/CLP 026
 - 2 (3) SO AMAZING
Jazz Key
Body Music/MI 01
 - 3 (1) RICKY HERE IS WHERE...
Kenan Hunkley
Savage/WH 7777
 - 4 (4) GIVE ME THAT FEELING
Admission
Koolhaat/KO 006
 - 5 (5) KILL THEM WITH IT
Admission
Line and Lovers/LLP 19
 - 6 (8) RUB A DUB MARKET
Frankie Paul
Morgan/PS 9882
 - 7 (9) THE REAL ENEMY
Highly Demos
Genre/Line/CRD 102
 - 8 (7) ALL SEASONS
Various Artists
Clear Music/CAM 9001
 - 9 (10) GOT TO BE PUNCHIN'
Line and Lovers/LLD 55
 - 10 (18) VALLEY OF YEARS
Ricky Campbell
Angela/ANGELA 0011P
 - 11 (23) MARY MARY
Tent
Tent 028 641
 - 12 (24) IN THIS TIME
Highly Demos
Street Music/WH 7001
 - 13 (6) GREAT AMBITION
Sister Sledge
Sage/SPR 0019
 - 14 (14) MARVELOUS
Hob-slices
Koolhaat/KO 006
 - 15 (2) ORDINARY MAN
Early
Body Music/MI 01

NEW RELEASE DISCOS

- SECOND THAT EMOTION
By One/WMG 7
Frog Music/RT 11
- NEW RELEASE ALBUMS
- WARNING
Frankie Paul
KAC 665/3027
 - LEAVE PEOPLE BUSINESS
Admission
Koolhaat/KO 006
 - ENCORE
Gregory Isaacs
Technique/WR 22
 - FALTY KIVERS
Various Artists
Pioneer/IMP 20
 - KEEP THE FIRE
Various Artists
Series/IMP 20
 - READY TOGETHER
Various Artists
Line and Lovers/LLD 55
 - DANCEHALL FEVER
Various Artists
Yard 017



HIGH ON EMOTION CHRIS DE BURGH

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with LONDON

C O L U M N

AS MENTIONED last week, most new releases now are being held back until the immediate aftermath of Christmas (they'll be detailed next issue), thoughtfully leaving room to work through some of the albums that deserve a review. However, singles out now include **BLACKIE** & **Blackie** vs. **Ma** (Champion CHAMP 12-59), strong rock track medley including Jingo, Axel F and Con U Dance; **MG** (Can't Get Enough) (Can Funk Stuff) (Rhythm Aid RTMS 1), via IMSI (Phonogram), excellent updating French modern remake of Kool & The Gang's 1973 US hit, Funky Stuff; **2 BAD 2 MENTION** D2 (In touch TWELVE 005, via EMI), cleverly understated mix of recognizable ingredients with some amusing tricks of its own.

On import are **"SUPER STAR" A-MAR** FEATURING **JAY BEE ROCK** Grasshopper Meets The Master (Zokio KA-7161), fascinating long-fused concept of the Master teaching Grasshopper how to stretch mix, with lots of examples as illustration; **BOMB THE BASS** Beat Die (Master-Ron DDD2 1201), excellent mix-up of everything including the kitchen sink, sorta M.A.R.'s meets Shab; **SEBASTIEN & PUNKA** They Call Me Puma (Select FMS 62304), from the spluttering synthesizer of this sleek rap they could call him Sylvester; **SYLVESTER** and **TWEEETA PATT**; **KENNY "JAMMIN' JASON & FAST EDDIE** FEATURING **Paris Grey** Don't Want It (Hot Mix 5 HMF1 04), good simple clean house shuffle; **HOUSE**

MALESTER BALDWIN Featuring **Paris Grey** (Future Sound Records FSR1 002), busy Paris waltz her own simple pulsing house composition; **FANTASY CLUB** Mystery Girl (Set Me Free) International House Records IHR-002, vigorously whithering house buster in its instrumental mix; **TOM GROSE** AND **THE VARSITY** Move Off You (Golden Boy/Next Plateau GNB-8001), nice swinging jazz-funk vocal groove; **WINDJAMMER** Winter Love (Sirex SID 045), pleasant moodily tugging slowie.

Right, now into the LPs: the first two being on imports: **HURBY'S MACHINE** The House That Rock Built (Sound Check/Next Plateau SC52019), hot rap production "Hurby Lu Bug" A-zer follows Jellybean in biting his own album with other artists he's produced (the two tracks are by Seal-n-Pepo already being hit under their own name); **JUST ICE** Kool & Deadly (Fresh LPK-5), specialist rap with reggae influences and nasal lyrics; **VARIOUS ARTISTS**

Christmas Rap (London/Profile LPK 571, Run-DMC, De La, Snyder-D, Sweet Tee and other rap stars with letters for names combined for terrific sense of occasion); **KOOL MOE DIES** How Ya Like Me Now (Jive HIP 53), even Pop Simon's 50 Ways To Leave Your Lover gets adapted by this hot rapper; **STEADY B** Who's Your Man (Jive HIP 54), and the rag goes on; **VARIOUS** Jack Trax—The Third Album (Jack Trax JTRAX 3, via PRT), strong compilation of recent and brand new Chicago house tracks; **VARIOUS** House Beats 1 (Warner Records WR1 001, via Pinnacola), good compilation of previously unknown UK-created track tracks; **VARIOUS** (Artists) Best Of House Music (Serious Records BOST1), many of the year's biggest house hits in two side-long megamixes by the Bowser Boys and Double Trouble;

MICHAEL COOPER Love Is Such A Funny Game (Warner/Rainbow 925 653-1), good raving tropical soul by an ex-member of Confusion; **MELISSA MORGAN** Good Love (Capitol EST 2051), slick glossy modern female soul, more Whitley than Anita; **AUDREY WHEELER** Let It Be Me (Capitol EST 2050), as above but terrifically more Anita than Whitley; **ANGELA WINSHUP** Sharp (Clib JARH 27), a consistent import seller for its slow soul (Quest Storm side); **VANESSA BELL ARMSTRONG** Vanessa Bell Armstrong (Jive HIP 52), powerful soul by one of America's leading modern gospel stars; **MINI CURRY** 100% (Times Records TRPL 185), new—although, as the Sheffield-based label name suggests—100% traditionally soul set by a lady whose included I Think I'm Over You was a recent import on Total Experience, the **JADE** Me Jay (Times Records TRPL 119), Marvin Gaye/Ronnie Sattler's follow-up from a few years ago, now likely to be classified as "rare groove"; **GIORGE PETTIS** (George Pettis [MCA Records MCF 3406], sophisticated modern soul which sold on import for its slowies; **TOM TERRY** Forever Yours (Epic 46504 1), good warm funk and soul with some lovely 50s-style slowies; **JOYCE SIBLS** Come Into My Life (London LONL 47), disappointing set with all her singles and only the sinuously swaying If I Wasn't Easy getting attention of the newsies; **EARTH WIND & FIRE** Touch The World (CBS 45040 9), characteristically breezy soul more now for home listening as outmoded on dancefloors; **LANNIE & CO** Dancing In The Night (Synthetic Soul 4001), additional soulful disco soul produced by Willie Mitchell.

by Barry Lazell

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

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

dance export to America) Loose Ends.

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

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

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

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

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

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

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

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

RADIO LONDON

RADIO LONDON

A LIST

HATING COLE: When Did I Live	EMI
THE WILLY WHEATERS: The One	Epic
MICHAEL JACKSON: The Way You Make Me Feel	A&M
JILLIBEAN FEATURING ELISA FIORILLO: Like A Rock	Chrysalis
JILLIBEAN: Jump	Chrysalis
KRUSH: House Arrest	Clib/Phonogram
ALEXANDER ONYX: Critics	Epic
STOCK AITKEN WATERMAN: Rock On (with The Party Pass)	Breakfast/J&R
WALLY JUMP JR & THE CRIMINAL ELEMENT: Higher Up, Lighter Shade of Brown	Breakfast/J&R
STEVE WALSH: Let's Get Together	A.T.

CLIMBERS

BLACK FLAMES: Ain't You Wicked, Devil Mine	Impact
J. BLACKFOOT: Repeat Yourself	Epic/Impact
WILLIE CLAYTON: Rocker Chant	Weekend/Impact
CONTROLERS: Sleeping Alone	MCA
GRIS GARDNER: This Old House	Impact
ELODIS KNIGHT & THE PIPS: Lovechild	MCA/Impact
DAVID RUFFIN & EDDIE KENDRICK: I Could Be Love It	RCA/Impact
MICHAEL McEVY: Going Good Looking	Impact
JOYCE SIMS: Come Into My Life	London
LAN STARR: Get On, Good Love, Tell Me	Five-We/Impact

As featured on the TONY BLACKBURN Show, Radio London 12 noon Monday-Friday (20h/14p 1988)

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TOP Dance SINGLES

19 DECEMBER 1987

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

THIS WEEK LAST WEEK		WEEKS ON CHART		TITLE		ARTIST		LABEL	
1	4	3	1	THE WAY YOU MAKE ME FEEL	Michael Jackson	Epic	65123757 (12)	—	65127583 (8)
2	1	7	1	CRITICIZE	Alexander O'Neal	Toto	65121177 (12)	—	65121161 (C)
3	2	4	1	WHO FOUND WHO	Jellybean featuring Elisa Fiorillo	Chrysalis	JEL101 (C)	—	—
4	3	9	1	SOME GUYS HAVE ALL THE LUCK	Maxi Priest	10/Virgin	TEN1 (1) 198 (E)	—	—
5	23	2	1	THE LOOK OF LOVE	Madonna	Sire	WB1157 (1) W	—	—
6	5	6	1	SO EMOTIONAL (REMIX)	Whitney Houston	Arista	RIS1 (T) 43 (BMG)	—	—
7	27	2	1	TIGHTEN UP I JUST...	Breakout/A&M	Wally Jump Junior & The Criminal Element	USA1 (T) 621 (F)	—	—
8	42	1	1	JINGO	Jellybean	Chrysalis	JEL102 (C)	—	—
9	31	2	1	CHILDREN SAY	Level 42	Polydor	PO59X (1) 911 (F)	—	—
10	10	10	1	I WON'T CRY	Giles & Goldsmith	Reproduction/RCA	PB 41493 (12)	—	PT 41494 (1) (BMG)
11	17	3	1	SOMEWHERE SOMEBODY	Five Star	Tent/RCA	PB41661 (12)	—	PT41662 (1) (BMG)
12	7	2	1	REBEL WITHOUT A PAUSE	Public Enemy	Def Jam	65124577 (12)	—	65124561 (C)
13	6	3	1	THERE AIN'T NOTHING LIKE SHAGIN'	The Tems	Virgin	VS1 (1) 1029 (E)	—	—
14	25	3	1	PACK JAMMED (WITH THE PARTY POSSE)	Stock Aitken Waterman	Breakout/A&M USA1 (T)	620 (F)	—	—
15	8	7	1	NEVER CAN SAY GOODBYE	The Communards	London	LON1 (C) 158 (F)	—	—
16	20	3	1	HOUSE ARREST	Krush	Club/Phonogram	JAB1063 (F)	—	—
17	16	3	1	I COULD NEVER TAKE THE PLACE OF YOU	Prince	Faisley Park/WEA	WB8 228 (1) W	—	—
18	19	2	1	MY BABY JUST CARES FOR ME	Nene Simone	Charly	CY7 112 (12)	—	CY7 112 (1) (CH)
19	15	11	1	I WANT TO BE YOUR PROPERTY	Blue Mercedes	MCA	BONA1 (T) 1 (F)	—	—
20	7	7	1	PAID IN FULL (COLD CUT REMIX)	Eric B & Rakim	4th & B'way/Island	12 (1) 8RW 78 (F)	—	—

TOP 10 ALBUMS

1	1	3	WHENEVER YOU NEED SOMEBODY	Rick Astley	RCA	PL 71529/PK 71529 (1) (BMG)
2	15	2	BAD	Michael Jackson	Epic	4502901/4502904 (C)
3	8	1	HEARSAY	Alexander O'Neal	Toto	4509261/4509264 (C)
4	3	1	YOU CAN DANCE	Madonna	Sire	WX76/WX76C (W)
5	3	2	MAXI	Maxi Priest	10/Virgin	DX164/CDX164 (E)
6	4	1	WHITNEY	Whitney Houston	Arista	208141/408141 (1) (BMG)
7	4	1	LOVE SONGS	Telstar	STAR2298/STAR2298 (1) (BMG)	
8	6	1	FROM MOTOWN WITH LOVE	Various	Kel	NE1381/CE2381 (1) (C)
9	3	1	RUNNING IN THE FAMILY	Level 42	Polydor	PO1442/PO1442 (F)
10	1	1	GIVE ME THE REASON	Luther Vandross	Epic	4501341/4501344 (C)

21	14	1	WHENEVER YOU NEED SOMEBODY	Rick Astley	RCA	PB 41567 (12)	—	PT 41568 (1) (BMG)
22	11	1	SHO'Y RIGHT	Berry White	Breakout/A&M USA1 (T)	614 (F)	—	—
23	NEW	1	G.T.O.	Sintha	Fonfona	12 (1) 2FAN 14 (A)	—	—
24	13	1	DINNER WITH GERSHWIN	Donno Summer	Warner Brothers	UR227 (1) W	—	—
25	22	1	GHOST HOUSE	House Engineers	Synco/EMI	12 (1) 2518 (F)	—	—
26	21	1	LET'S GET TOGETHER TONITE	Steve Walsh	A&I	12 (1) 2A1303 (A)	—	—
27	21	1	CHRISTMAS IN HOLLIS	Ru-D-Mc	London	LON1 (C) 163 (F)	—	—
28	20	1	WHEN WILL I BE FAMOUS	Bios	CBS ATOM	12 (1) 2 (C)	—	—
29	NEW	1	JOCK MIX 1	Mad Jocks Featuring Jockmaster BA	Debut/Phonogram	DEBTX (1) 3037 (A)	—	—



REMIX

Pet Shop Boys

Always On My Mind

12 R-~~X~~ 6171

Amazulu

Wonderful World, Beautiful People

12 EM-~~X~~ 38

Climie Fisher

Rise to the Occasion

12 EM-~~X~~ 33

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30	19	1	KING WITHOUT A CROWN	ABC	Neutron/Phonogram	NTX (1) 112 (F)		
31	18	1	BACK MIX IV	Mirage	Debut/Phonogram	DEBTX (1) 3035 (A)		
32	2	1	RISE TO THE OCCASION	Climie Fisher	EMI	12 (1) 2EM 33 (E)		
33	3	1	LET ME BE THE ONE	Eposse	Arista	RIS1 (T) 45 (BMG)		
34	24	1	LET'S START OVER	Milla Jovovich featuring Ray Avens	4th & B'way/Island	12 (1) 2R8W81 (F)		
35	18	1	MR SLEAZE/LOVE IN THE 1ST DEGREE	Bananarama	London	NANA 14 (12)	—	NANA 14 (1) (F)
36	25	1	SO AMAZING	Luther Vandross	Epic	LUTH1 (T) 4 (C)		
37	20	1	IF YOU CAN DO IT, I CAN TOO	Milla Jovovich	Malcom	ZB41655 (1) W		
38	40	1	SUNSHINE LADY	Fatback Band	Master Mix	12 (1) 2CHE8415 (A)		
39	NEW	1	TRUE DEVOTION	Samantha Fox	Jive	FOXY1 (T) 8 (BMG)		
40	NEW	1	NEVER GIVIN' UP ON YOU	John Peel	Westside	WSR1 (T) 2 (A)		
41	45	1	IF I GAVE MY HEART TO YOU	John McLean	Ariwa	AR166 (1) (JS)		
42	27	1	VOYAGE VOYAGE	Desireless	CBS	DES11 (T) 1 (C)		
43	49	1	1 SAW MOMMY KISSING...	Michael Jackson/Jackson 5	Malcom	ZB41655 (1) W		
44	18	1	FEALES (GET ON UP)	Cookin' Crew	Rhythm King/Male Left	12 (1) 1 (L) RT		
45	33	1	LET'S BE LOVERS TONIGHT	Sherick	Warner Brothers	WB146 (1) T (W)		
46	NEW	1	STRETCHIN' THE PIECES	C.S.C. Crew	Circle City	CCY1 (T) 1 (A)		
47	24	1	BODY ROCKIN'	Erol Brown	WEA	YZ162 (1) W		
48	37	1	THE BOYS GONE CRAZY	Was Not Was	Festival/Phonogram	SF599 (1) 2 (F)		
49	1	1	MY LOVE IS GUARANTEED	Sybil	Champion	CHAM 12 (1) 55 (BMG)		
50	41	1	PUMP UP THE VOLUME/ANITINA	M.A.R./R/S	4AD	18AD 107 (1) (RT)		

TOP 10 BUBBLERS

1	1	1	GIVE IT UP	Doe Powl	Club/Phonogram	JAB1061 (F)	
2	1	1	TIME WARP II	Domino	Jive	JIVET1 (6) (BMG)	
3	1	1	BIG BATTY GAL	Fleurbaey	Techniques	WR23 (1) (E)	
4	1	1	WHERE'S MY LOVE GONE	Marvin Springer	Circle City	CCY1 (T) 2 (A)	
5	1	1	PARKSIDE 5-2	Schoolly D	JIVE	— (JIVET156) (BMG)	
6	1	1	THE CHRISTMAS MIX	Phil Spector/Various	Chrysalis	CHS3202 (C)	
7	1	1	THINK ME DID DONE	Admiral Bailey	Supersaver	ISP131 (1) (JS)	
8	1	1	JUST TO GET BY	Babeleto	Union Jack	12 (1) 2KUT1 (A)	
9	1	1	THIS OLD HOUSE	Boris Gardiner	RCA	PB41635 (12)	PT41636 (1) (BMG)
10	1	1	CHRISTMAS IN THE HOUSE	House Boy	Fair	12 (1) 2FLA 09 (1) (BMG)	

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TOP 100 ALBUMS

19 DECEMBER 1987

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

No 1	1	NOW THAT'S WHAT I CALL MUSIC 10	***	Various EMI/Virgin/Polyma/MCA/Nonesuch
	2	HITS 7	*	CBS/WEA/RCA/Atlantic/Hits 7 Various
	3	WHENEVER YOU NEED SOMEBODY	***	CD MCA/1/1259
	4	BAD	***	CD Epic/02570-1 Michael Jackson
	5	ALL THE BEST	***	CD Polygram/PH 11
	6	BRIDGE OF SPIES	*	CD Sire/Virgin/S&W/8 Tina Turner
	7	THE SINGLES	*	CD Kend/WEA/W 133 Prenders
	8	TANGO IN THE NIGHT	**	CD Warner Brothers/W 155 Fleetwood Mac
	9	ALWAYS GUARANTEED	*	CD EMI/UMD 1004 Cilla Black
	10	THE BEST OF UB40 VOL. 1	*	CD Virgin/UM 71 UB40
	11	RANDANCING	*	CD CBS/02 135-1 Alison Moyet
	12	SONGS FROM STAGE AND SCREEN	*	CD Telstar/STAR 238 Michael Crawford/LSO
	13	FAITH	*	CD Epic/04200-1 George Michael
	14	PET SHOP BOYS, ACTUALLY	*	CD Indochine/PCSD 184 Pet Shop Boys
	15	MEMORIES	CD	Telstar/STAR 233 Eddie Fingers
	16	NOW THE CHRISTMAS ALBUM	***	EMI/Virgin/N 81 Various
	17	LOVE SONGS	*	CD Telstar/STAR 228 Michael Jackson & Diana Ross
	18	SIMPLY SHADOWS	*	Polystar/SNAD 1 The Shadows
	19	YOU CAN DANCE	*	CD Sire/W 76 Madonna
	20	WHITNEY	***	CD A&M 208 141 Whitney Houston

W

DAN HAMMER

Escape From Television

ON ALBUM, CASSETTE & C.D.

	59	STRANGEWAYS HERE WE COME	*	CD Rough Trade/ROUGH 106 The Smiths
	60	A PORTRAIT OF MARIO LANZA		Sire/1548 741 Mario Lanza
	61	GIVE ME THE REASON	*	CD Epic/05134-1 Luther Vandross
	62	BROTHERS IN ARMS	*****	CD Virgin/Polygram/VEH 125 Dire Straits
	63	GRACELAND	****	CD Warner Brothers/W 252 Paul Simon
	64	INSIDE INFORMATION	CD	Atlantic/W 144 Foreigner
	65	FUREY'S FINEST		Telstar/PH 128 2311 Furey & Dovey/Arthur
	66	MEN & WOMEN	*	CD Epic/W 155 Simply Red
	67	SIXTIES PARTY MEGAMIX ALBUM	CD	Telstar/STAR 2207 Various
	68	HIT FACTORY	*	CD Sire/1548 746 Various
	69	THE BEST OF ALED JONES	○	10/Virgin M 15 Aled Jones
	70	LET'S BOogie		Epic/04213-1 Shirley Stivers
	71	CRAZY NIGHTS	CD	Virgin/Polygram/VEH 49 Kiss
	72	MY FAIR LADY	*	CD Decca/Landmark M 21 Kiri Te Kanawa & Sherryn Fenn
	73	CHRONICLES	*	Album/S&W 1 Steve Winwood
	74	MAXI	CD	10/Virgin 01644 Helen Frost
	75	AUGUST	*	CD Decca/Warner Brothers/W 71 Eric Clapton
	76	FREAK OUT	CD	Telstar/STAR 2119 Chic/Sister Sledge
	77	THE PHIL SPECTOR CHRISTMAS ALBUM	CD	Capitol/COL 126 Various
	78	JUST VISITING THIS PLANET	CD	Capitol/COL 150 Jalilbeian



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

Marot takes UK them

by Nigel Hunter

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

"Hein was with us for three really good years," recalls Conway in tribute. "He helped to give us a good identity and great presence in the marketplace." Van der Ree played a prominent role in setting up Island Music International, a loose partnership of sub-publishers around the world offering a useful alternative to the multi-national network. Its partnership specialises in one-contract deals, with each member of liberty to pass on whatever may be an offer.

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

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

EMI signs double debut

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

The first part, for the world excluding Japan, results from an invitation from Michael Schenker of former UFO and Scorpions fame to Seymour Stein to join the MSG group, including bass player Rocky Newton. McCauley has fronted two popular European

rock bands in Far Corporation and Grand Prix, and the MSG debut album on Capitol EMI Records was produced by Andy Johns, with a chart rating already in the US and nearing one in Germany.

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

Past perfect

by Nigel Hunter

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

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

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

Today Whitcomb is a reformed rockie, still appreciative of Riffins and Sixties music but disparaging about the contemporary scene. "I loved it when it was all love and beads, but now it's too harsh and violent."

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

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

Since May, Whitcomb has been heading an 11-piece orchestra re-creating the dances music of the Twenties and Thirties and using the original arrangements. This stemmed from the wedding of Warner Records president Leney Warronke, who opened this type of music for the reception. "Among the guests were members of Van Halen, John Fogarty, Randy Newman and Lindsey Buckingham and Seymour Stein," Whitcomb recalls. "They all ended up fox-trotting and turkey-trotting away, and they



THE WOLFHOUSES: 'We aren't a shambling band'

loved it."

As a result, Whitcomb's band has been gigging regularly and has a monthly residency for a tea dance at the Hollywood Roosevelt, a refurbished Twenties hotel where the first Academy Awards were held. There are guest appearances too, including a recent one by David Raksin who sang and conducted his well-known standard *Laura*.

Whitcomb's *Ragtime* book is forthright and uncompromising in presenting his own opinions and interpretations about the beginnings of popular music. He attributes much of its influence to Berlin and other immigrants from Russia and Europe generally, and is also sceptical about widely held theories as to the origins of jazz, for instance.

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

Keeping the wolf from the door

by Mervin Aston

WE SEEM to bear the brunt of accusations of shambling bands these days, "grimaces a thoughtful Dave Collignon, wondering what The Wolfhounds, out of all the young, fresh and vital 'C86' generation bands, had done to deserve a place in this, by now, hackneyed pigeonhole.

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

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

recorded and streamlined version of the opening track from this summer's *Unseen Ripples* from A Pebble album (on the Pink label), the single has been released on Idea Records, the label offspring of Chappell Music, the group's publishing company.

Chappell's faith in The Wolfhounds' potential to develop those hard, bluesy edges and jagged, abrasive guitars and those impulsive melodies, is more proof that this sound has a subtlety and feel a long way away from slambing.

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

The support from Chappell and Idea has meant a minimal but regular supportive wage, and the opportunity for the band to give up their day jobs at long last. The best players has recently departed temporarily replaced by Martin Stebbing (the brother of drummer Frank Stebbings, and let's not forget the two gaiters, Paul Clarke and Andrew Golding), but the instability has actually improved The Wolfhounds, and they are currently on a two-week tour of Germany, so spirits are the energy they've ever been.

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

GRAYSON INDUSTRIES' Richard Grayson



PERFORMANCE

Oddball couple

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

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

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

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

Curious it might be, but engaging and different it certainly is. All a time when play safe seems to be the industry's pass word, we'll watch the development of another industry's Grayson's, with a keen interest.

Alison: her aim is true

OWNER OF perhaps the finest voice among her generation of British singers, Alison Moyet seems not quite certain what to do with it. Plying to an almost-packeted Wembley Arena, she was a vocal chameleon. One minute she was slumping and shouting in a hard rock style à la Janis Joplin, then it was Don't Wanna Be Lonely No More with the brightness and clarity of a Barbara Dickinson, while Try A Little Tenderness was a moving homage to Otis Redding complete with Moyet's versions of the master's mannerisms.

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

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

DAVE LAING

trudional style of unimaginative rock. The sole interesting point of the band is singer Julianne Regan whose effective vocals fought gamely with the insensitive backing, but so no avail. The group were obviously rather overwhelmed by their new found success and this showed in their annoyingly sycophantic attitude to the audience between songs. Thanking them for coming and for putting them in the charts is all right once, but it gets irritating between every song.

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

There were the wide sides of All About Eve, from the sublime to the ridiculous. They gave us glimpses of what could become the Fleetwood Mac of the Nineties — there are certain similarities between Julianne Regan and Stevie Nicks — but then show the ugly face of regurgitated, Seventies rock, warts and all. Their future could well depend on which path they choose to take.

JERRY SMITH

The Eve of construction

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

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

Dog day evening

SLIAZE, SEX an' rock 'n' roll. The Dogs **D'Amour** ooze early Stones with smatterings of the New York Dolls. They were probably playing dingy **Dingwells** more times than they'd care to remember but it's this type of breeding ground that has given the Dogs the charm and charisma that money can't buy. Lead vocalist Tyla, grown-up using upside-down and performed cartwheels while the band played on strutting out a knockout set of ragamuffin songs. One of them turned into a self-financed single titled How Come It Never Rains which is getting more attention from Radio One than are some of the big boys. The Dogs

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

Logan buries Euro tag

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

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

CHRIS WHITE

Brady's Helpless Heart and Logan's sell-lessen State Of Love were good songs given fine interpretations.

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

CBS personnel were out in force for the anti-d-40 concert and so the record company interest must be there. Johnny Logan should go on the company's list of artist priorities for 1988.



JOHNNY LOGAN: MOR or pop?

EUROPARADE

UK	IRL	GER	FR	ITA	SPAIN	NET	EUROVISION
1	1	8	FATIN	George Michael	IRELAND/ITALY		
2	2	4	WHENEVER YOU NEED SOMEBODY	Los Lobos	USA/SPAIN		
3	3	2	YOU TIRI AGAIN	Los Lobos	USA/SPAIN		
4	12	6	OH MY GOD	Paul Young	USA/IRELAND		
5	19	2	THE WAY YOU MAKE ME FEEL	Alvin & Aardie	USA/NET		
6	4	3	NEVER GONNA GIVE YOU UP	Eric Burdon	USA/IRELAND		
7	8	10	GO BY MY SIDE	George Benson	USA/NET/ITALY		
8	6	21	LA BARBA	Los Lobos	IRELAND		
9	10	9	WOPPER	Los Lobos	IRELAND		
10	11	4	OH MY HEAVEN	Los Lobos	USA/NET/ITALY		
11	5	7	BAD ACADEMY	Los Lobos	USA		
12	9	5	FULL METAL JACKET	Band & L. Coolidge	IRELAND		
13	24	17	14	THE NIGHT	Los Lobos	USA/NET	
14	7	5	13	PRIMP UP THE VILLAIN	Los Lobos	IRELAND	
15	0	0	12	LET'S GET BACK	Los Lobos	USA/NET	
16	25	7	26	LITTLE LESLIE	Los Lobos	NET	
17	13	11	13	CAUSING A COMMOTION	Los Lobos	NET	
18	0	1	1	WHEN I FALL IN LOVE	Los Lobos	NET	
19	30	2	2	ONCE UPON A LONG AGO	Los Lobos	NET	
20	0	1	1	WHY DO YOU WANT...	Los Lobos	NET	
21	15	0	3	HEAVEN CAN WAIT	Los Lobos	NET/NET	
22	20	22	25	IT'S A SIN	Los Lobos	NET	
23	0	1	1	ETERNAL	Los Lobos	NET	
24	18	20	22	WHO'S THAT GIRL	Los Lobos	NET	
25	14	15	11	I HATE LOVE	Los Lobos	NET	
26	28	32	4	ELIA ELIA	Los Lobos	NET	
27	27	28	7	WHITELLAND	Los Lobos	NET	
28	26	30	9	YAKA BANGS	Los Lobos	NET	
29	36	31	16	WHAT HAVE I DONE TO DESERVE THIS	Los Lobos	NET	
30	31	27	7	CESI D'AMOUR	Los Lobos	NET	
31	17	13	4	BACKS LITTLE SISTER	Los Lobos	NET	
32	0	1	1	ALWAYS ON MY MIND	Los Lobos	NET	
33	39	2	2	NARROW WATERS	Los Lobos	NET	
34	33	38	3	UN ENCHANT DE TOI	Los Lobos	NET	
35	RE	1	1	EVERLASTING LOVE	Los Lobos	NET	
36	28	25	7	HEAVE THROTTLE	Los Lobos	NET	
37	0	1	1	POSITIVE GLOAMING	Los Lobos	NET	
38	21	24	24	BALLA... BALLA...	Los Lobos	NET	
39	RE	1	1	MY SWEET JAMES	Los Lobos	NET	
40	40	40	3	IN THE BEST OF PLACES	Los Lobos	NET	

Key: A=Artist; B=Single; C=Concert; D=West German; E=East German; F=France; G=Germany; H=Holland; I=Italy; J=Japan; K=Korea; L=Latin America; M=Mexico; N=New Zealand; O=Other; P=Portugal; Q=Quebec; R=Romania; S=Spain; T=Turkey; U=USA; V=Venezuela; W=West Germany; X=Other; Y=Other; Z=Other.

TOP 75 SINGLES

MUSIC WEEK



W

TOM JONES



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.

- | | | |
|-----------|--|--|
| 1 | ALWAYS ON MY MIND <small>7" 12" 5/27/87</small> | <small>Capitol (12R 617) (E)</small> |
| 2 | WHEN I FALL IN LOVE | <small>Capitol (12R 617) (E)</small> |
| 3 | THE WAY YOU MAKE ME FEEL | <small>RCA PB 4183 (12" PT 4184) (BMG)</small> |
| 4 | LOVE LETTERS | <small>Capitol (12R 617) (E)</small> |
| 5 | CHINA IN YOUR HAND <small>○</small> | <small>Capitol (12R 617) (E)</small> |
| 6 | ROCKIN' AROUND THE CHRISTMAS TREE <small>7" 12" 5/27/87</small> | <small>Seven/Virgin (594472) (E)</small> |
| 7 | WHAT DO YOU WANT TO MAKE THOSE ... FAIRYTALE OF NEW YORK | <small>10/Virgin (EX 317) (E) 5/27/87</small> |
| 8 | THE LOOK OF LOVE <small>7" 12" 5/27/87</small> | <small>The Pogues feat. Kirsty MacColl/Pogue Mahone (591471) (2-NI 72) (E) 5/27/87</small> |
| 9 | WHO FOUND WHO | <small>Mercury (12R 617) (E)</small> |
| 10 | CRITICIZE | <small>Capitol (12R 617) (E)</small> |
| 11 | LETTER FROM AMERICA | <small>Fable (651217) (7" - 651714)</small> |
| 12 | GOT MY MIND SET ON YOU | <small>Chryslis CHR (12) 3178 (C)</small> |
| 13 | ONCE UPON A LONG AGO | <small>Dark Horse (WEA WB787) (W)</small> |
| 14 | TURN BACK THE CLOCK | <small>Parlophone (12R 617) (E)</small> |
| 15 | EVERY TIME WE SAY GOODBYE | <small>Virgin (WEA) 1071 (E)</small> |
| 16 | NEVER CAN SAY GOODBYE | <small>50 EMOTIONAL (Remix)</small> |
| 17 | HEAVEN IS A PLACE ON EARTH | <small>Mercury (12R 617) (E)</small> |
| 18 | WHEN I FALL IN LOVE | <small>Mercury (12R 617) (E)</small> |
| 19 | ANGEL EYES | <small>Mercury (12R 617) (E)</small> |
| 20 | WALKING IN THE AIR | <small>Mercury (12R 617) (E)</small> |
| 21 | SAY YOU WILL | <small>Mercury (12R 617) (E)</small> |

75
TOP
SINGLES

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

- | | | |
|-----------|--|---|
| 53 | DINNER WITH GERSHWIN | <small>Warner Brothers (U2271) (W)</small> |
| | <small>Donno Summer</small> | |
| 54 | JACK MIX IV | <small>Debut/Panacea (E8717) (355) (A)</small> |
| | <small>Midge</small> | |
| 55 | I WON'T CRY | <small>Reproduction/RCA 18 (145) (7" PT 4184) (BMG)</small> |
| | <small>Olen Goldsmith</small> | |
| 56 | CHRISTMAS IN HOLLIS | <small>FRF/Profile London (DNP1) (31) (F)</small> |
| | <small>RUN-D.M.C.</small> | |
| 57 | I FOUND SOMEONE | <small>Capitol (12R 617) (E)</small> |
| | <small>Cher</small> | |
| 58 | SING FOR EVER | <small>BBC (RES 22) (E)</small> |
| | <small>St. Phillips Choir</small> | |
| 59 | BIKO | <small>Chiscom/Virgin (FG 412) (E)</small> |
| | <small>Peter Gabriel</small> | |
| 60 | ON THE TURNING AWAY | <small>EMI (12R 617) (E)</small> |
| | <small>Pink Floyd</small> | |
| 61 | HYSTERIA | <small>Reliance/Melody/Phonogram (E 2) (3) (F)</small> |
| | <small>Del Leppard</small> | |
| 62 | SHO' YOU RIGHT | <small>Rebound/ARM (USA 7) (34) (F)</small> |
| | <small>Barry White</small> | |
| 63 | FAITH | <small>Epit (EMU 1) (C)</small> |
| | <small>George Michael</small> | |
| 64 | THE ONE I LOVE | <small>U.S. (MCA BM) (7) (46) (F)</small> |
| | <small>R.E.M.</small> | |
| 65 | BARCELONA | <small>Polygram (DOP 1) (87) (F)</small> |
| | <small>Fredda Mercury & Monserat Caballe</small> | |
| 66 | REBEL WITHOUT A PAUSE | <small>Del Jan (65145) (7) (5) (126) (C)</small> |
| | <small>Public Enemy</small> | |
| 67 | YOU WIN AGAIN <small>•</small> | <small>Warner Brothers (WB 517) (W)</small> |
| | <small>Bea Gees</small> | |
| 68 | TRUE DEVOTION | <small>Five Fox (7) (8)</small> |
| | <small>Scamtho Fox</small> | |
| 69 | THE SIMPLE TRUTH (A CHILD IS BORN) | <small>A&M (AMV) 427 (F)</small> |
| | <small>Chris De Bough</small> | |
| 70 | WALKING IN THE AIR | <small>CEC (CA 3950) (7" - Q14 3950)</small> |
| | <small>Peter Dinklage/Sinfonia di London</small> | |
| 71 | SAY YOU WILL | <small>Atlantic 4 (19) (7)</small> |
| | <small>Foreigner</small> | |
| 72 | STUTTER RAP (NO SLEEP TILL BEDTIME) | <small>10/Virgin (EMU) 720</small> |
| | <small>Morris Minor & The Majors</small> | |
| 73 | WAKE UP DEAD | <small>Capitol (12R 617) (E)</small> |
| | <small>Macpherson</small> | |

GENERAL

STOCK IT

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

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

JOE HARRIOTT: Jump For Me. Earele. ESO 326. Distribution: Cartel. A most welcome reissue — and first time on LP — of some uniformly fine tracks from 1954, featuring the highly-emotive, always creative, also-son of the late, great Joe Harriott. *Jump For Me* — excellently remastered by Bob Jones at ATS — documents Harriott's first collaborations with the Tony Conway Trio. As you can see, earliest tracks here sound as if even more rewarding to observe just how an rapport the foursome had become by the time they assembled to record the first time at the latter's sides. From Harriott, though, there is a vital element of consistency, at all times, which infuses — and plays through — the majority of his all-too-short lifespan. **SB**

RODOPSKA DEVOIKA. Chants de Femmes de Bulgarie. The State Ensemble for Traditional Songs and Dances, conducted by Filip Kovacic. Harmonia Mundi. HMA 55104. Cdr recordings come in all shapes and sizes, the

only constant factor being their total unpredictability. This extraordinary recording of Bulgarian folk-songs is distinguished by its sound — a girls choir singing in two, three or four parts, often with chest voice used more like Arabic ululation than conventional Western song. But always there is a touch of sadness and pain, as the traditional expression have been shaped by the Byzantine and then the Ottoman Empires for over 1,000 years. You don't need to understand the title to respond to these songs from the heart — which cry about love and loss and hope in a cross-roads country trampled by history. **NS**

INDIES

STOCK IT

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

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

TEST DEPT: A Good Night Out. Ministry Of Power/Some Bizzare MOP 3. Distribution: Cartel. Test Dept seems to have been overlooked recently, maintaining their cult status and outspoken fervour through live shows only, so this release should have a built-in audience right away, and the purists and Dept-disciples won't be disappointed. The flamboyant statement of intent is made clear, moving towards percussive, court-of-King-Arthur-sounds that inevitably brings Test Dept's show of force into a slim alleyway between the classical veneer of Laibach, and the stoned construction of a church service with lyrics supplied by a NUM member and another who's dead. *A Good Night Out* is not an easy listen, as a live spectacle it's probably quite impressive but it's difficult to say, apart from the fact, who this will appeal to on vinyl. **DEH**

SINGING

by Dave Henderson
WITH THE tolling bells of *Christie Fresh* in the order forms of the country, it's not an easy time for the old independents. After having their records slowed and virtually stopped by the megapressing of your fave Christmas hits, it looks like the new year's crop of dynamic releases will finally start to trickle through. Every goddam format, too! Not only have Factory unleashed *The Durutti Column*, The Real And Other Machines in everything from video CD to DAT, but they've also got New Order's double Substance ready to go on DAT. That's through Pinnacle for a paltry 20 quid (or thereabouts). Better too, Pinnacle seems content to continually get its act together and offer shops a brace of less-than seasonal fare, headed by a couple of cassettes from SST, *Das Damen's* seminal debut, and *Andie's* first, anonymous, outburst. On the soul front, the Timeless label offers LPs from *Charlie Jones* (self-titled), *Mini Curry's* 100 Per cent and *Johnnie Taylor's* self-titled. The Timeless label also has several titles in its Timeless Soul Collection CD series, including albums such as *The Contenders*, *Tyrone Davis*, *Fredrick Knight* and a compilation featuring *Barrett Strong* among others.

MUTE HAS made its soundtrack to *Derek Jarmen's* *Lost Of England* (with tracks from *Diamonds* and *Galaxy*) available on CD, while the label has also mastered up a similar formatted release for *Erasure's* remixed *Two Ring Circus* (with both a 'Greatest Hits' tracks, taken from the flipside of their recent singles, added) which will be a real boon to contemporary collectors and pop-punkers in the CD market. Wire has a CD-only release in *Leather Nun's* *Force Of Habit*. A 15-tracker, it was created on a kind of 'Greatest Hits' package for the States and their new Virgin deal, it's turned up on *Wire*, through Nine Mile and the Cartel in new technical format only. The quality is well good!

THE CENSORSHIP debate still rages and DDT's *Fast Forward* is the album. Censorship Sucks should be an absolute must for people who're attuned to the cause — and to some fine music, including artists making the whole work sound hunger and more angst-ridden than most, include *The Pastels*, *Ol Pello*, *The Caterans*, *The Tiger Shmouters*, *Membranes*, *The Primevals*, *BMX Bandits*, *The Beat Poets*, *Meat Whiplash* and *The Icicle Works*. A just cause and a just-right noise, that should be consumed without question. More from DDT includes the authentic, country-billy sound of *Swampthrust* — who head dangerously close to the blues-grass backlash — a newie from the excellent *Myka* (released on the 12 inch called *God, Bod And Alkie*) and a 12 inch from *The Mccluskey Brothers* called *She Said To The Driver* (in the land of Fast Forward distribution, the rag-bag four-piece *Gun*

SINGING



DURUTTI COLUMN appears on every goddam format.

Sling have a seven inch on the *Gun* Sling label called *Heartbreak*, and *Vaux* (an outfit who've been much touted in ambient and obscurist circles in the past) have a new 12 inch on *CRV* called *Pears*.

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

FRANCE'S NEW Rose label steps its continued vinyl fetish for 70 minutes to release a CD package, *Losr Rock 'N' Roll* through Pinnacle, which features a selection

of its greatest acts including *AC/DC*, *Chilton*, *The Chesterfield Kings*, *Roly Erickson*, *Tay Felo*, *Lyres*, *Piano-sneeze*, *The Saints*, *The Slickes*, *Boys* and many more. And what's this... *Howard Devoto*!!! Yes, the ex-*Buzzcock* and *Magazine* man returns as part and bit part of *Luxuria* on the *Beggars Banquet* label and their first release, *Redneck*, is scheduled for the new year — NOT TO BE MISSED! Meanwhile, unappur north, the *Rouska* label quacks languishing in its Leeds on-artic and sketches out the new year with the first release being *SON OF SAM's* *Rich And Famous LP*, quickly followed by *Hallelujah Geranium* — a 12 inch from the *Sam's* — *Cutter Light*, a mid-LP from *The Dustedvils* and, by April they should be joined by an LP from *Little Brother*, a mid-LP from *The Good Shepherds* and 12-inch bingles from both *Third Circle* and *WATID*.

NEW LABEL, *Coverica* has its debut release in *Zey's* *The Invisible Man* album through *Rud Rhino* and the *Cartel*. The label has grabbed the opportunity to release the 'best of set' following *Zey's* recent UK appearances and plan to follow it with releases from *Merz* 380 and *Birch Death Rock*. *Barracuda Blue*, the label that releases covers of *Bolan* songs has a new selection of covers. The *Savage Amusement EP* is a 12 inch (through *Backs*) which features *John Asherton*, *The Tiger sharks* and *Captain Sensible* (with a version of *Ride A White Swan*).

BLACKING

THE RECORDING STUDIO

AMEK M250, STUDER A80, OTARI MTR12, STUDER B67, SONY F1 DIGITAL, YAMAHA NS10 and NS100D, UREI, AMS RMX 16, AMS DMX 15-80, LEXICON 224, BELL B201, YAMAHA SPX90, DELTA LAB DOL, DRAVHAM COMPRESSORS, PUBLISIM AURAL EXCITER, DRAWMERWELL PEOPLE SOURCE GATES, PANSCAN, DIMENSIONED 0, MARK PITCHBENDER, LANGER/DOLBER, VALLEY PEOPLE, DYNAMITE

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SINGLES

Reviewed by Jerry Smith

GENERAL

STOCK IT

LUXURIA: Redneck (Beggars Banquet BEG 204/T1). It's over four years since Howard Devo to released his last album, *Jerk*. Yet *OF The Dream*, but at last he's back with a thumping good, rhythmic track with more of his much missed, compelling and idiosyncratic lyrics. Hopefully, this new duo will gain more than just critical acclaim as his talent has long deserved widespread success.

STOCK IT

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

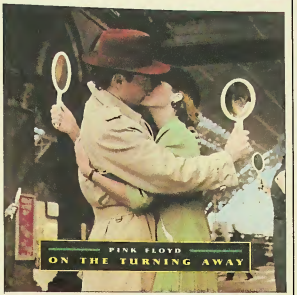
PINK FLOYD: On The Turning Away (EMI 12/EM 34). Pink Floyd go for a conventional single release this time, albeit available as a CD single as well, from their latest album, *A Momentary Lapse Of Reason*. This track should keep up the momentum for all those Floydophiles.

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

STOCK IT

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

POOL SHARKS: Sunshine (Strike XIX 010). Coming out of the counter-revolution of straight ahead, competent rock this striking blend of hard-hitting guitars and catchy hooks



FLOYD ON vinyl: conventional release.

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

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

STOCK IT

MILES JAYE: Let's Start Over (4th & Broadway 12/BRW 8). This versatile musician has produced a fine debut LP, simply entitled *Miles*, and this number, which features Roy Ayers, should do much to spread the word with superb, smooth vocals and a slick, jazz influenced backing.

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

VOW WOW: Cry No More (Arista RIS11 46). A small band making a big impact at the moment is this Japanese heavy metal outfit who also plump for a ballad, taken from their current LP, *V*, but they remain steadfastly rooted in hard mind-numbingly overbearing guitar solo.



LUXURIA LUXURIATE in a combob.
MUSIC WEEK 19 DECEMBER, 1987

A&R

THE OTHER CHART

TOP 40 SINGLES

1	LETTER FROM AMERICA	Chryslis CHS 3138 (C)
2	FAIRYTALE OF NEW YORK	Papa Malone PM 7 (S)
3	BUILD	Gal Dns GDC91 (S)
4	THE ONE I LOVE	I.E.S. MCA 8M 144 (C)
5	SAY NOTHING	London LON131 (S)
6	GOING DOWN	Beggars Banquet BEG 204 (T)
7	STAGED SOMETHING I COULDN'T FINISH	Rough Trade RUGH 14 (S)
8	PUMP UP THE VOLUME/ANTHINA	ADD ADDED 10 (S)
9	HIGH TIME	Beggars Banquet BEG 203 (M)
10	BIRTHDAY	Chryslis CHS 3138 (C)
11	IN THE CLOUDS	Edo Edmo EVN 5 (S)
12	THE CIRCUS (Remix)	Mute MUTE 84 (E415) (S)
13	BACK SEAT EDUCATION	Mercury/Phonogram 2002 (S)
14	DOWNTOWN	KEL Communications KMS 27 (S)
15	HIT THE NORTH	Beggars Banquet BEG 204 (T)
16	DARKLANDS	Mercury/Phonogram 2002 (S)
17	PEEL SESSIONS	Strange Fruit SFPS 229 (S)
18	I WANNA LIVE	Beggars Banquet BEG 201 (S)
19	TEMPERLEY SUNSET	In Tape 17 90 (S)
20	ALL HUNG UP	XTC X 1022 (S)
21	IN DULCE DECORUM	MCA G414 (S)
22	PEEL SESSIONS	Strange Fruit SFPS 229 (S)
23	OREN UP	Savision Tapes STSR 1 (S)
24	STUFF THE TURKEY	Angry Cherry Red ANGRY (S)
25	BLUE WATER	Starline Tapes ST 14 (S)
26	MY BELOVED GIRL	Starline Tapes ST 14 (S)
27	DEEP AND WIDE AND TALL	WEA WEA 514 (M)
28	PEEL SESSIONS	Strange Fruit SFPS 245 (S)
29	BAD HEARTS	ADD ADDED 10 (S)
30	WAY OUT	Gal Dns GDC91 (S)
31	NEW MESSAGE	Big Time 24 1463 (S) (S)
32	THE JANICE LONG SESSION	Night Tracks NT 204 (S)
33	2727 (MAKE YOUR THANG)	Virgin V 1088 (S)
34	PEEL SESSIONS	Strange Fruit SFPS 245 (S)
35	BEAVER PATROL	Virgin V 1088 (S)
36	GENIUS MOVE	Virgin V 1022 (S)
37	PEEL SESSIONS	Strange Fruit SFPS 245 (S)
38	SOFT AS YOUR FACE	Real Tapes RT 87 (S)
39	SINGERS HAMPSHIRE HOME	Virgin V 1014 (S)
40	BURY ME DEEP IN LOVE	Island IS 277 (S)

CHRISTMAS

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

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

DEE DEE BROWN: Merry Christmas, Baby (Capasetic COP 0003). Surprisingly for a Cross-road's o'clock turned singer, this is not a bad rendition of a sprightly piece of reggae tinged pop that deserves not to be ignored.

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

TOP 20 ALBUMS

1	CIRCUS	Mute MUTE 84 (S) (S)
2	THE STORY	Chryslis CHS 1222 (C)
3	THE PEOPLE WHO GRINNED THEMSELVES TO DEATH	Gal Dns GDC91 (S)
4	FLOODLAND	Mutual Balance MBR 0844 (S)
5	STRANGEWAYS, HERE WE COME	Rough Trade RUGH 14 (S)
6	LIGHT AT THE END OF THE TUNNEL	MCA MCA 841 (S)
7	RESISTANCE	Pactus PAC 720 (S)
8	DOCUMENT	I.E.S. MCA 8M 144 (S)
9	LOVE	WEA WEA 514 (M)
10	DARKLANDS	Mercury/Phonogram 2002 (S)
11	IN THE PALACE OF THE SWORDS REVENGE	Claudio Lucci 1001 (S)
12	TRUJE JIT	JE Film WEA WEA 514 (M)
13	MUSIC FOR THE MASSES	Big Time 24 1463 (S) (S)
14	GEORGE BEST	Reception REOS 1 (S) (S)
15	IN MY TRIBE	Edo Edmo EVN 5 (S)
16	BOX FRENZY	Cherry Red CHERY 100 (S)
17	DELL YOUR OWN HOME	Virgin V 0274 (S)
18	CALENDAR	Island IS 277 (S)
19	NO MORE COCOONS	Alternative Tapes ALTB 291 (S)
20	THE HOUSE OF DOLLS	Beggars Banquet BEG 204 (T)

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25 Rose Miller
Telus STAR 202
- 23** FROM MOTOWN WITH LOVE *
18 Various
K&M NE 1281
- 24** SONGS OF LOVE * CD
19 Richard Claydon
Bural/Lakes SLS 235
- 25** HEARSAY * CD
24 Alexander O'Neal
Telus 120 384.1
- 26** PHANTOM OF THE OPERA ** CD
22 Various
Polygram 12019
- 27** REP * CD
28 The Commuters
London COX 29
- 28** WHITESNAKE 1987 * CD
30 Whitesnake
Epic EAC 1238
- 29** REFLECTIONS * CD
21 Foster & Mills
Sphs 294 739
- 30** BEST SHOTS * CD
20 Pat Benatar
Orpheus PNT 1
- 31** CLOUD NINE * CD
27 George Harrison
Bad Haver/MCA WK 123
- 32** CLASSIC ROCK COUNTDOWN CD
35 London Symphony Orchestra
CBS M000 3
- 33** SIXTIES MIX *
31 Various
Sphs SMC 232
- 34** THE CIRCUS * CD
32 Feature
MCA ST10M 35
- 35** POPPED IN SOULD OUT * CD
36 We've Got We
Feature/Phonogram MWV 1
- 36** SAVAGE * CD
33 Emphatics
KCA H 11555
- 37** THE GREATEST HITS OF 1987 * CD
29 Various
Telus STAR 209
- 38** THE CHRISTIANS * CD
41 The Christians
Island US 9784
- 39** E.S.P. * CD
35 Bad Gasses
Warner Bros/WB 23
- 40** INTRODUCING THE HARDLINE ... ** CD
44 Terence Trent D'Arby
Capitol 1111.1
- 41** DANCE MIX '87 * CD
42 Various
Telus STAR 214
- 42** ALWAYS AND FOREVER * CD
45 Various
Telus STAR 201

* = GOLD (500,000 units) ** = SILVER (100,000 units) *** = PLATINUM (1,000,000 units)
◆ = DOUBLE PLATINUM ◆◆ = TRIPLE PLATINUM ◆◆◆ = QUADRUPLE PLATINUM
MCA NEW ENTRY RE ENTRY

- 43** A VERY SPECIAL CHRISTMAS * CD
40 Various
A&M MCA 211
- 44** THE JOSHUA TREE *** * CD
46 U2
Island 126
- 45** BETWEEN THE LINES * CD
38 Steve Nieve
Telus/MCA 11555
- 46** RUNNING IN THE FAMILY ** CD
39 Level 42
Polygram 12014 &
- 47** TUNNEL OF LOVE * CD
40 Bruce Springsteen
CBS 46070-1
- 48** THE PEOPLE WHO GRINNED ... * CD
50 The Residents
Gordian 40024 9
- 49** HIT MIX
49 Various
Sphs SMC 74
- 50** DIRTY DANCING CD
51 Original Soundtrack
KCA H 8498
- 51** NOTHING LIKE THE SUN * CD
47 Shing
A&M MCA 422
- 52** BETE NOIRE * CD
52 Bryan Ferry
Virgin Y 2014
- 53** DANCING WITH STRANGERS * CD
64 Chris Rea
Mercury/MCA 511
- 54** THIS IS THE STORY *
43 The Proclaimers
Orpheus OR 162
- 55** THE SNOWMAN * CD
65 Howard Blake
Capitol 11115
- 56** THE LOVE SONGS * CD
54 Randy Crawford
Telus STAR 209
- 57** THE BEST OF PHIL LYNOTT & THIN LIZZY
58 Phil Lynott & Thin Lizzy
Telus STAR 209
- 58** HYSTERIA * CD
54 Def Leppard
Bigman/Bf/Phonogram 1

- 79** A MOMENTARY LAPSE OF REASON * CD
97 Pink Floyd
EMI EMO 103
- 80** THE CHARIT SHOW DANCE HITS '87 CD
69 Various
Orpheus 400 1
- 81** FLOODLAND * CD
66 The Sisters Of Mercy
Mercury/MCA M 411
- 82** MY BABY JUST CARES FOR ME CD
83 Nina Simone
Orpheus CA 2027
- 83** ESCAPE FROM TV
72 Jon Hammer
MCA MCA 2407
- 84** 20 GOLDEN GREATS * CD
84 Neil King Cole
EMI ENT 9
- 85** CONTROL - THE REMIXES * CD
67 Lionel Jackson
Epic/MCA MCA 21
- 86** PRESLEY - THE ALL TIME GREATEST HITS * CD
95 Elvis Presley
MCA H 5010
- 87** TRUE BLUE * * * * * CD
90 Madonn
Sire WKS 4
- 88** CHARACTERS * CD
79 Steve Wonder
RCA 12 2001
- 89** BEST OF JAMES BROWN-GODFATHER... * CD
81 James Brown
K&M NE 1216
- 90** OST 'WHO'S THAT GIRL' * CD
91 Madonna/Venus
Sire WKT 2
- 91** QUEEN'S GREATEST HITS * * * * * CD
99 Queen
Polygram ENT 20
- 92** UPPRENT 9
92 Various
Sire/WB UFF 9
- 93** SOLITUDE STANDING * CD
89 Suzanne Vega
A&M SLE 2 2
- 94** MAINSTREAM * CD
86 Lloyd Cole & The Commions
Polygram UZ 3
- 95** CHANGING FACES- VERY BEST OF ... * CD
78 UB40/Godley and Creme
MCA/Phonogram TOU 2 1
- 96** ALPHABET CITY * CD
80 ABC
Nonesuch/Phonogram NTH 4
- 97** THE PAVAROTTI COLLECTION *
97 Luciano Pavarotti
Sphs SMC 6117
- 98** WOW WHAT A PARTY
98 Various
K&M NE 1288
- 99** HOT AUGUST NIGHT II CD
92 Neil Diamond
CBS 46081
- 100** INVISIBLE TOUCH * * * * * CD
99 Various
Virgin GEN 2 2

CD - Released on Compact Disc
The British Record Industry Copyright Society's (BRIT) 1987 Release
Award ceremony will be held at the Royal Albert Hall on 12th October.

King of the jungle

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

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

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

The maps of the world are necessary to remind one's clients that it is a very big place with more important things happening in it than the progress or otherwise of "a seven-inch piece of plastic".

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

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

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

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

King finds that artists generally are forgetful about the past and

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

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

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

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



PAUL KING of Outlaw Management with trophies.

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

He views touring with a somewhat jaundiced eye, and says it is no longer a viable proposition unless the act concerned is of mega-star status.

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

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

King also offers some advice about how managers are perceived by their clients in the matter of travelling arrangements and expenses when the manager deems it necessary to accompany his act on tour at home or abroad:

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

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MUSIC VIDEO

Description (Tracks) Timings/Recommended Retail Price

1	2	NOW THAT'S WHAT I CALL MUSIC VIDEO 10	PMI						
Completion (15 tracks)/1hr/£9.99									
2	2 37	U2: "Under A Blood Red Sky"	Virgin						
Live (1 track)/6 mins/£9.99									
3	5	UB40: Best Of UB40	Virgin						
Completion/1hr/£9.99									
4	NEW	FIVE STAR: Between The Lines	PMI						
Live/1hr/£9.99									
5	NEW	BON JOVI: Slippery When Wet	Channel 5						
Completion (6 tracks)/1hr/£9.99									
6	NEW	HITS 7	CBS/Fox						
Completion (15 tracks)/59 mins									
7	8 11	MADONNA: The Virgin Tour	WEA Music						
Live (10 tracks)/50 mins/£19.95									
8	11 14	PRINCE AND THE REVOLUTION	Channel 5						
Live (10 tracks)/1hr/£9.99									
9	10 14	DIRE STRAITS: Alchemy Live	Channel 5						
Live (10 tracks)/1hr 20 mins/£9.99									
10	14	STATUS QUO: Rocking Through ...	Channel 5						
Live (10 tracks)/1hr 20 mins/£9.99									
11	5	IRON MAIDEN: 12 Wasted Years	PMI						
Completion/1hr 30 mins/£11.99									
12	7 6	QUEEN: Greatest Flix	Virgin						
Completion (17 tracks)/1hr/£9.99									
13	8	FIVE STAR: Silk And Steel	RCA/Columbia						
Completion (6 tracks)/27 mins/£9.99									
14	25	GENESIS: Visible Touch	Virgin						
Completion/40 mins/£9.99									
15	NEW	QUEEN: Magic Years Vol. 1	PMI						
Completion/1hr/£9.99									
16	-	MADONNA: The Video EP	PMI						
EP (4 tracks)/8 mins/£11.95									
17	-	THE CURE: In Orange	PolyGram Music Video						
Live (23 tracks)/1hr 43 mins/£14.99									
18	-	SHAKIN' STEVENS: Video Show Vol 2	CBS/Fox						
Completion (10 tracks)/53 mins/£9.99									
19	3	SMASH HITS OF THE 80'S	Virgin						
Completion (10 tracks)/1hr 48 mins/£11.99									
20	17	MARILLION: Live From Loreley	PMI						
Live/1hr 30 mins/£11.99									

Compiled by Gallup for Video Week Research © 1987

New signing at Promo Palace

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

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

Barclay joins Comic Strip's Adrian Edmondson and Neil Elgood on the Promo Palace roster, which Sellar is looking to strengthen further.

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

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

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

R E V I E W S

QUEEN: The Magic Years. Volume 1: The Foundations. Volume 2: Live Killers In The Making. Volume 3: Crowned In Glory. Picture Music International (Box set) MVB 99 1157 2 (individual volumes) MVP 99 1154/5/6/2. Dealer price: Box set £19.50. Each volume £6.50. By far the most ambitious venture to date in the fast developing music video documentary field, not only because of its scale but through the elegance and complexity of the production by Austrian directors Rösscher and Dolezal. The programme mixes song-vids (from Bohemian Rhapsody onwards), with live footage, backstage 'fly-on-the-wall' shots, obscure TV interviews (Ihrill to Bob Harris blowing cigarette smoke into a youthful Deacon's face) and snippets of famous Queen fans talking about the band. The three one-hour cassettes are carefully planned, with

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

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

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



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

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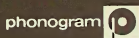
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NEW SINGLES

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

- BLAKE, Howard** WALKING IN THE AIR/Dance Of The Snowmen CBS WA 3950 Limited Edition Pic Disc (C)
BROTHER BEYOND CAN YOU KEEP A SECRET(Inst) Parlophone B6174 Pic Bag, 12R6174 12" Pic Bag (E)
CARLISLE, Beyond HEAVEN IS A PLACE ON EARTH (Version)/We Can Change Virgin VS1036 12" Pic Bag (E) Hi-NRG
COLE, Lloyd Train And The Commotions JENNIFER SHE SAID/Perfect Blue Polydor COLE 8 Pic Bag, COLE 8B 12" incs
 Mysterious Train (Live) I Don't Believe You (Live) Pic Bag, COLE 8G Gatefold Pic Bag, COL C58 "MC"; COL CD 8
 "CD" (F)
COLE, Neil "King" WHEN I FALL IN LOVE/Love Letters/Romancing Rose Capitol CLS 15975 12" Pic Bag (E)
CRY FREEDOM (Original Motion Picture Soundtrack) THE FUNERAL (September 25, 1977)/Cry Freedom MCA
 MCA 1228 (F)
DEAN, Michael I (Version) Pebbles MJDXS01 (A) Reggae
ELLIS, Michael GIRLS/Bo Big One V81G 12" (US) Reggae
EZEKE CHRISTMAS BLUES/Orbitone OR 1220 12" (US) Reggae
GAYE BYTERS ON ACID ALL HUNG UP/AFTERNOON TEA WITH DAVE GREENFIELD Virgin VSX 1027 Limited
 Edition Pic Disc+Poster+Sticker (E)
HOUSTON, Dudley WANNABE WITH YOU/Version London 12LDRO61 12" Pic Bag (L/A) Reggae
IRBY, Tippe HIP HIP/Bo Malibu/Flury M 002 12" (US) Reggae
JACK 'N' CHILL THE JACK THAT HOUSE BUILT (Version) 10/Virgin TEN 74 Pic Bag, TENT 74 12" Pic Bag (E)
 (re-issue) House
JAPES, Johnny And The Jastics BAGS OF FUN WITH BUSTER/Bo Fulcherster FULL 002 (I/R) Reggae
"KING SOUNDS REGGAE LOVER" (Version) VIZA VZ 001, VZD 001 12" (J/S/E) (Correction to previous listing) Reggae
KNIGHT, Gladys & The Pips LOVE OVERBOARD (Version) MCA MCA 1223 (F) Soul
MAC, Jimmy And The Tropics JIMMY MAC AND THE TROPICS/Bo Sauton ST 002 12" (US) Reggae
MAGNOLIA SIEGE ALL WASHED UP/Some Kind Of Freak/Curtis Goes To Spain Primitive PRIME CAT 15 (I/J) Reggae
MOEV CAPITAL HEAVEN (Bo Network NT 12 3012 12" (I/R) Reggae
NOYET, Allison LOVE LETTERS/The House CBS MOVIE G8 Gatefold Pic Bag (C) Reggae
ROY KING AND THE LIZARD GIRL SERO/HARBURNING GOLD/WILD WAYS/BAD TAN Fun After All
 12SAA 109 12" Pic Bag (F) Reggae
ONE BLOOD NEVER MIND/Bo MERGER MER 001 12" (I/R) Reggae
"PET SHOP BOYS ALWAYS ON MY MIND" (Remax) Do I Have To? Parlophone 12RX 6171 12" Pic Bag (E) Hi-NRG
RUBY DESIRE BAD GIRL/Bo Interior Music IM 002 12" (I/R) Reggae
SCION SUCCESS JAH LIGHT SHINING/Bo Eclipse MCF 100612 12" (US) Reggae
SIXTH COMM THE TEST FOR FLESH/Bo Eyes Media EYAS 005 12" (I/R) Reggae
SPRINGFIELD, Dusty I ONLY WANT TO BE WITH YOU/Reckless In Bed Phillips/Phonogram BRIV 5 (F) Reggae
SS BAND CHRISTMAS MELODY/Bo Lucky Seven LSD 003 12" (US) Reggae
TAJAH, Paulette PUT A LITTLE LOVE AWAY (Bo Ariwa ARI 069 (I/R) Reggae
TIFFANY I THINK WE'RE ALONE NOW/Rules MCA MCA 1211 (F) Hi-NRG
TWEETS THE BIRDIE SONG/Mary Ann AT TWET 12" Pic Bag (A) Reggae
UNDERLINGS THE CENTURION/Bo Under Control/Rated Up Midnight Music DONG 35 12" Pic Bag (I/R) Reggae
VINCENT, Cathy INNOCENT BOY/Tonight's The Night (For Love) The Latest Record Kath 101 Pic Bag (E/B/M/G) Reggae
WARNER, Steve WHITE CHRISTMAS/Bo Pepper Pot PEP 001 12" (US) Reggae
WETLOOK YOU'RE A LET DOWN (Inst) Sevenside STYLE 1 Pic Bag (A) Reggae

Mon 21-Fri 25 December 1987 Singles Released: 30

Year to Date (51 weeks to 25 December) Single Releases: 4,140
 *Previously listed in alternative format

COMPACT DISCS

- Artist Title Label LP/Not/Cassette No. Dealer Price (Distributor) Music Category
- BARÉ, Bobby** THE MERCURY YEARS 1970-72 Bear Family/Rollercoaster BCD 15417 (3 CD) £22.22 (RC/SW) Country
- BOTTICHER, Gerd** FUR GABI TU' ICH ALLES Bear Family/Rollercoaster BCD 15402 £7.76 (RC/SW) German Nostalgia
- CHRISTIAN DEATH** SCRIPTURES Normal/Jangle CD FREU 18 £7.29 (I/J) Gothic
- CONTROLLERS**, THE TIMELESS SOUL COLLECTION Timeless CDR1 1 £7.29 (P) Soul
- DAVIS, Tyrone** TIMELESS SOUL COLLECTION Timeless CDR2 £7.29 (P) Soul
- DEMON BREAK** OUT Clay CLAYCD 23 £6.99 (P) Rock
- DEUTSCHER, Druffi** DIE DECCA JAHRE 1963-68 Bear Family/Rollercoaster BCD 15416 (3 CD) £22.22 (RC/SW) German
- FROBESSE, Conny** DIE SINGLES 1958-59 Bear Family/Rollercoaster BCD 15410 £7.76 (RC/SW) German
- FROBESSE, Conny** DIE SINGLES 1960-62 Bear Family/Rollercoaster BCD 15411 £7.76 (RC/SW) German
- GODFATHERS**, THE HIT BY HIT Corporate Image GTRCD 010 £7.05 (I/R) Rock
- JACKSON, Michael** THE MICHAEL JACKSON MIX Stylus SMD 745 £10.20 (P) Dance/Soul
- KNIGHT, Fredrick** TIMELESS SOUL COLLECTION Timeless CDR3 £7.29 (P) Soul
- LEWIS, Jerry** Lee UP THROUGH THE YEARS 1956-63 Bear Family/Rollercoaster BCD 15408 £7.76 (RC/SW) Rock & Roll
- MACLEOD, Jim** Jim MACLEOD'S HOGMANAY PARTY Scrim JCD ITV 444 £6.99 (GD/H/RM) Scottish House
- MIRAGE** THE BEST OF MIRAGE: JACK MIX '88 Stylus SMD 746 £6.95 (P) Nostalgia
- PLATTERS**, THE ONLY YOU IN-MARKET DRIVE 3017 £5.29 (A) Rock
- SEVERED HEADS** BAD MOOD COLLY Network NTCSD 33 £8.05 (I/R) Rock
- SINITTA SINITTA!** Fantone CDBOY 1 £7.29 (A) Hi-NRG/Pop
- THUNDERS, Johnny** QUE SERA SERA Jangle CD FREU 9 £4.86 (I/J) Rock
- THUNDERS, Johnny** & THE HEARTBREAKERS D.I.K. — LAMS Jangle CD FREU 4 (With Booklet) £4.86 (I/J) Rock
- TIM, TIM** TIFTOE THROUGH THE TULIPS/RESURRECTION Bear Family/Rollercoaster BCD 15409 £7.76 (RC/SW) Soul
- TURNER, Geraldine** THE STEPHEN SONDIEMER SONGBOOK Silva Screen SONGCD 001 £4.86 (A) Pop
- VARIOUS** BLUES IN-MARKET DRIVE 3015 £5.29 (A) Blues
- VARIOUS** COUNTRY LOVE SONGS IN-MARKET DRIVE 3012 £5.29 (A) Country
- VARIOUS** DAS MICH ICH MIT MUSIK Bear Family/Rollercoaster BCD 15413 £7.76 (RC/SW) German
- VARIOUS** EN SCHIFF WIRD KOMMEN Bear Family/Rollercoaster BCD 15414 £7.76 (RC/SW) German
- VARIOUS** GIGANTS OF ROCK & ROLL IN-MARKET DRIVE 3015 £5.29 (A) Rock & Roll
- VARIOUS** SILLY SONGS BBC BRCCD 652 (E) Nostalgia
- VARIOUS** SMOOTH SAILING IN-MARKET DRIVE 3016 £5.29 (A) Soul
- VARIOUS** SOUL COLLECTION IN-MARKET DRIVE 3014 £5.29 (A) Soul
- VARIOUS** SOUL MUSIC SET FREE Timeless CDR7 £7.29 (P) Soul
- VARIOUS** TANGIO TANGIO IN-MARKET DRIVE 3020 £5.29 (A) Soul
- VARIOUS** TEENAGER MELODY Bear Family/Rollercoaster BCD 15412 £7.76 (RC/SW) German
- VARIOUS** THE BIG BAND COLLECTION IN-MARKET DRIVE 3015 £5.29 (A) Big Band
- WAIKIKI** ALOHA HAWAII IN-MARKET DRIVE 3019 £5.29 (A) MOR

- All Hung Up — G
 Always On My Mind — P
 Bad Girl — R
 Bags Of Fun With Buster — T
 Brother Beyond — N
 Can You Keep A Secret — B
 Capital Heaven — A
 Christmas Blue — U
 Christmas Melody — C
 Cry Freedom — C
 Gerts — E
 Heaven Is A Place On Earth — C
 Hip Hip — J
 I Don't Believe You To Be With You — S
 I Think We're Alone — N
 Innocent Boy — V
 Jah Light Shining — J
 Lover's Side Show — K
 Jimmy Mac & The Tropics — A
 Love Letters — A
 Love Overboard — K
 Never Mind — O
 Put A Little Love Away — K
 Ringo Starr — K
 The Jack That House — D
 The Christmas Song — D
 The Test For Flesh — J
 Toot — J
 The Train For Fresh — B
 Working In The Air — J
 When I Fall In Love — H
 When I'm In Love — C
 Who's Creeping — W
 You're Not Alone — W



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MUSIC ADMINISTRATION ASSISTANT

Music Services Department

This position involves the preparation of music returns for PRS/MCPS, together with various other music reports and payments using the music services Alpha-micro computer system, secretarial assistance to the Manager, Music Services, and dealing with viewers' music enquiries.

We are looking for someone with fast accurate typing, a good telephone manner able to work as part of a team with a keen interest in music.

Some knowledge of word processing/computer systems is necessary although further training will be given. Ref: MW/454.

MUSIC ADMINISTRATION ASSISTANT

Residuals

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

The successful applicant will have previous music copyright administration experience within the music industry, broadcasting or a similar field, possess good typing ability, be numerate and concerned with attention to detail.

Some knowledge of word processing/computer systems is necessary although further training will be given. Ref: MW/455.

From time to time, music services require additional administration assistance. If you are interested in joining this register for freelance work and have the above qualifications, please write accordingly.

Please send all applications, quoting the appropriate reference, to the Personnel Department, LWI, South Bank Television Centre, London SE1 7BT by 25th December 1987.

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

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

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



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



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



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



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



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

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COMMENT

CDs at £9.99? Cor, what a bargain! But why aren't they all that price, or something like it? That is a question punters will be asking as they see the new ranges of that price move into Boots and Woolies.

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

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

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

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

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

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

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

David Dalton



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



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

Season's Greetings to all our Friends in the Industry

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Top Single Award

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Top Dance and Disco Single Award

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Top Indie Distribution Single Award

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*Top Producer (Albums) Award

*Top Producer (Singles) Award

*Top Recording Engineer Award

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Top Publisher (Corporate) Award

Top Music Video Award

Top Country Album Award

Exemplary Service Award

*Awards in association with
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AWARD CATEGORIES

(REQUIRING NOMINATIONS)

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Top Music Week

Advertisement Award

Top Consumer Press

Advertisement Award

Top British Music Promo Video Award

The Marketing Award For Records,
Cassettes & CDs

Plugger Of The Year Award

Top Record Distributor Award

The Leslie Perrin Award for P.R.

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

Contact Judith Rivers at
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1987