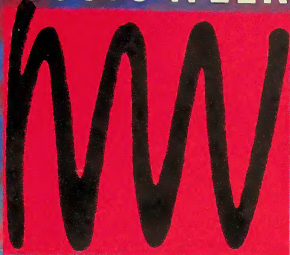


MUSIC WEEK

26 DECEMBER 1987



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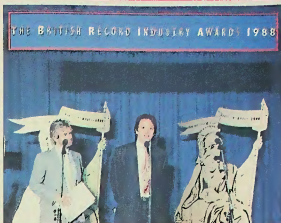
Pepsi keeps sponsorship simmering

A MUSIC industry deal with Pepsi for sponsorship of the charts is "on the back burner," according to BPI chairman Rob Dickens.

"He adds, though, that many people remain enthusiastic about the proposition and he says he is optimistic that an agreement can be reached.

"We are still talking to Pepsi even though the original proposal was turned down," he comments. "At this point the issue is on the back burner despite all our efforts."

A deal is being delayed because the BBC wishes to assess its policy on sponsorship, although Dickens says there is a body of support for an agreement with Pepsi within the corporation. "A lot of people want this," he states. "Pepsi, the BPI and a certain element within the BBC. And where there's a will, there's a way."



BPI CHAIRMAN Rob Dickens addresses the press launch while Noel Edmonds, presenter of the awards show, awaits his turn at the mic.

Dickens was speaking after the press launch of the 1988 British Record Industry Awards, an event that is being sponsored by Pepsi. During his address, Dickens said that the stature of the music industry was such that the event had outgrown the Grosvenor House

Hotel and next year was having to move to the Royal Albert Hall.

He promised several surprises during the awards show and "one surprise worth waiting for that will close the show."

For a list of this year's nominees, turn to page four.

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Retail chains — who wants who

THE VIRGIN Group admitted this week that it is open to offers for its retailing operation, and MW understands that W H Smith has been approached about acquiring the smaller stores to absorb into the Our Price chain.

The news runs counter to long-standing rumours that Virgin is keen to make an acquisition in the retail sector and comes just after

the announcement of the group's record £31.1m profit.

Virgin group managing director Don Croudstock comments: "If somebody wants to make an offer then we will consider it but we are not in the business of selling our retailing operations."

"Smiths have talked to us a number of times but that is not very different to the situation six months

or two years ago."

However, MW has been told that Smiths was quoted a price for the smaller shops but declined only because the figure was too high. A spokesman for Smiths says it is company policy not to comment on any issue involving a takeover.

It is believed that, at the same time the approach was made to Smiths, the larger stores were offered to US-based chain Tower. Tower currently runs two stores in London and has made no secret of its desire to expand further into the UK and Europe. Director of European operations Steve Smith declines to comment on the matter.

Virgin's name has been consistently linked with rumours of a purchase of the 12-shop indie chain Andy's Records and a buy-out of HMV from Thorn EMI.

Thorn EMI chairman Sir Graham Wilkins was quoted last week as saying: "Virtually every week Richard Branson rings up and asks if he can buy HMV, but it's not for sale."

Pirrie leaves The Roxy

ALASTAIR PIRRIE founding producer of ITV's The Roxy, is leaving the show. News of his departure comes two weeks after the announcement that Top Of The Pops executive producer Michael Hurll is to quit the BBC in March. Pirrie is leaving Tyne Tees to go freelance and is being replaced by Gordon Elsbury, producer and director of Jonathan King's Entertainment USA. Elsbury has previously worked with The Roxy as a

director and programme consultant.

Tyne Tees says David Jensen will now have a bigger say in the show's content. Says director of programmes Geraint Davies: "David's unparalleled knowledge of the music scene has been of inestimable value in establishing the show's success. He is anxious to enhance that role and will be playing an important and demanding part in steering the music policy."

Consumer spending set to rise

CONSUMER SPENDING on leisure is likely to continue to rise during 1988 and will remain healthy well into the next decade, according to a report just published by Leisure Consultants.

The report argues that the market will be assisted further by tax cuts but warns that, should the stock market crash result in world recession, purchase of items such as compact disc systems will be hit.

Leisure Forecasts 1988-1992, available from Leisure Consultants price £160.

COVER ILLUSTRATION (by Chris Priestley): Implications of the introduction of digital audio tape — particularly for the growing CD market — have taken a new twist with Sony's acquisition of CBS Records. The impact of new formats is certain to be the key topic of debate during 1988 and that is why Music Week is hosting a Technology Forum at Midem next month (further details in the next issue).

There will be no Music Week next week. The first issue of 1988 is dated January 9. A merry Christmas and a happy new year to all our readers.

MCA RECORDS
WISH YOU A VERY MERRY CHRISTMAS
AND LOOK FORWARD TO AN OUTSTANDING 1988
72-74 BRIDGE STREET, LONDON W1R 3PH, TEL. 01 27 9737



PET SHOP BOYS

PARLOPHONE

MASSIVE

NUMBER ONE

Imagination gets double RCA ad boost

RCA is lining up press and poster advertising in support of the new single and album from Imagination.

Released on January 4, the single — *Instinctual* — will be backed by flyposting, press ads and an in-store point-of-sale advertising campaign.

A second phase of the promotion will be mounted to back the album, *Closer*, which is due for release in the first week of February.

Closer will be available as a 14-track compact disc, a 13-track cassette and a 12-track album.



IMAGINATION GET that *Instinctual* feel for advertising



McAULEY SCHENKER Group are convinced that *Love is Not A Game*



ALL ABOUT EVE: *Wild Hearted Woman*

MUSIC WEEK



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Centre London House, Hempsford Road, London NW11 7QE Tel: 01 287 6511 Telex: 279485 MUSIC G

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Next Music Week Directory free to subscribers issued in January 1987.

B R I E F S

- PHONOGRAM IS releasing a new single from All About Eve, *Wild Hearted Woman*, to tie in with an 18-date tour beginning on February 12.
- A SINGLE from Mellenkamp is to be released by Phonogram to coincide with his UK dates in January.
- A SINGLE from Motley Crue, *You're All I Need/Wild Side*, is being released by WEA to coincide with the band's UK tour beginning on January 11.
- POLYDOR IS releasing an album from Magnum to coincide with a 19-date tour which runs throughout March.
- LOVE IS Not A Game is the title of the McAuley Schenker Group single released by EMI on January 11 to tie in with the band's support slot on the Whitesnake tour.
- ON THE back of the track being featured in an EvoStick TV advertising campaign, RCA is releasing Elvis Presley's *Stuck On You* on December 31.

SEASONS
GREETINGS

TO MUSIC MAKERS EVERYWHERE

mcps
MECHANICAL COPYRIGHT PROTECTION SOCIETY LIMITED
ELGAR HOUSE, 41 STREATHAM HIGH ROAD, LONDON SW16 1ER

THORN EMI's music division has turned a £5.1m loss into a £1.5m profit in the space of a year, according to the group's interim statement for the six months ended September 30.

The £1.5m profit was achieved on a turnover of £326.6m while the loss, for the equivalent six months of 1986, came from a turnover of £306.1m.

The company says that the music division, which included a holding in Thames Television, has been boosted by good returns from HMV and the success of The Beatles' compact discs.

It'll be lonely this Christmas for London tapes bootlegger

A MAN involved in the sale of bootleg cassettes is spending Christmas in prison after being given a one-month sentence for breaching court orders against him.

Mark Stephen Turner had a ruling made against him as a result of joint action by the BPI and Mecha-

anical Copyright Protection Society to tackle the bootleg trade at Camden Market in London.

Turner was brought back to court for continuing to be involved with illicit product and the judge, Mr Justice Knox, said his sentence would have been longer had he been a more significant part of the

bootlegging operation.

A second defendant of the same hearing was Alex Dart, who has not been seen since the initial proceedings against him. The BPI believes he has fled the country.

In Dart's absence, Mr Justice Knox made an order freezing his assets.

Kretchmar guilty: Chrysalis decides

BRUNO KRETCHMAR has been dismissed as managing director of Chrysalis Music following the completion of legal proceedings against him. Kretchmar says he will contest the decision.

Kretchmar has been fined by an Old Bailey judge after admitting a sex attack, committed on August 5 while he was confused by alcohol and cocaine.

Kretchmar (41) pleaded guilty to falsely imprisoning and indecently assaulting Fiona May Stylianou. The £75,000-a-year executive was fined a total of £850 and ordered to pay £350 costs.

Prosecuting, Mr Ian Goldsworthy said Stylianou had arranged to visit Kretchmar's office to discuss a singer she represented. After the early evening meeting, Stylianou accepted the offer of a lift to her Brixton home. She willingly accompanied Kretchmar to two pubs and one wine bar en route.

About 10pm, Kretchmar said he had to go home to make an international call and Stylianou agreed to his suggestion that she go too. Mr Goldsworthy said that in

Kretchmar's home, Stylianou saw him inhaling cocaine after which he pulled her on to the sofa and tried to kiss her. Later, Kretchmar put his hand inside her clothing and touched her breasts. "She was reacting to a certain extent but left him with a feeling that she did not mind," said Mr Goldsworthy. Stylianou eventually fled the house by smashing the locked glass front door with her metal briefcase and flagging down a car.

In a statement to police, Kretchmar said that because of the drink and the drugs, he did not realise anything was amiss. His counsel added in court: "Stylianou—and I am not blaming her for this—to some extent held back in over-reacting. He, in consequence, did not take the signs seriously enough."

In fining Kretchmar, the judge said he regarded the incident as false imprisonment as "one of the lowest level" and he had in mind that Kretchmar had paid for his own legal representation and had, therefore, already paid out a considerable sum.



THE ROMANTIC fiction of *Mills And Boon* is to be manufactured and distributed on cassette by Pickwick.

The first 16 titles are to be available in February and it is intended that the double-cassette packs should retail for £19.95.

Pictured signing the agreement are *Mills And Boon* managing director Robert Williams (left) and Pickwick chief executive Ivor Scholberg.

Astley, Pet Shop Boys and T'Pau in BRIA nominations

NOMINATIONS FOR the 1988 BRIA awards include:

British male artist: Rick Astley, George Michael, Chris Rea, Cliff Richard, Steve Winwood.
British female artist: Kate Bush, Samantha Fox, Alison Moyet, Sinitta, Kim Wilde.
British group: Bee Gees, Def Leppard, Level 42, Pet Shop Boys, Whitesnake.

British producer: Brian Auger, Julian Mendelsohn, Paul O'Duffy, Stock/Aiken/Waterman, Alan Tarney.

British single: Never Gonna Give You Up, Rick Astley; Love In The First Degree, Bananarama; Pump Up The Volume, MARRS; It's A Sin, Pet Shop Boys; China In

Your Hand, T'Pau.
British LP: Faith, George Michael; Actually, Pet Shop Boys; Nothing Like The Sun, Sting; It's Better To Travel, Swing Out Sister; Bridge Of Spies, T'Pau.
Film/theatrical soundtrack: Dirty Dancin'; Follies—London Cast; La Bamba; Les Misérables; Phantom Of The Opera.
International solo artist: Whitney Houston; Michael Jackson; Madonna, Prince, Luther Vandross.

International group: Bon Jovi, Fleetwood Mac, Heart, Los Lobos, U2.

International newcomer: Beastie Boys; Terence Trent D'Arby; LL Cool J, Los Lobos, Bruce Willis.

Would BRIEFING

WASHINGTON DC: The recording industry Association of America (RIAA) has decided to support US adherence to the Berne Copyright Convention. The decision has come after long debate and doubts are still lingering.

Among the Berne clauses causing some concern for RIAA members and other groups are the moral rights provision that could broadly increase copyright protection beyond current practices in the US. The RIAA will draft an official statement of its position on the US participation while aiding the battle against international piracy.

ATHENS: Makis Matsas, managing director of Matsas Records, is predicting a good 1988 for the Greek record industry after several years in the doldrums. He identifies increasing Anglo-American repertoire availability, a boom in compact disc sales and successful measures against cassette piracy as the main elements in the recovery.

"From July to October, the demand for CDs doubled and next year will see a real boom", Matsas declares. "Cassette piracy is being held to an estimated 40 per cent of the market, down from 75 per cent over the five years during which the local IFPI anti-piracy team has been co-operating with the police in busting pirate rings."

NEW YORK: Arnold Bahnmann has been named senior vice-president, Central Europe, of BMG Music International. He will be responsible for BMG's European record companies and the central manufacturing unit with the exception of Spain and the UK, and fulfil a co-ordinating function for Germany, Austria and Switzerland which will remain in a direct structure to BMG co-chairman Dieter Luefner.

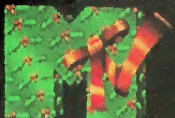
STEVE JEROME

FEATHERS IN A STORM
BROTHERS IN ARMS

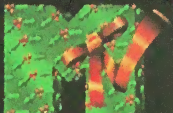
AU REVOIR

Your Friend
BOB

a happy christmas from
London records



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Z NAVIDAD GUTPELA BIK TIM YA BON NATALE JOYEUX NÔEL FROHE WEIN ACHTEN GOD JU



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NÔEL FROHE WEIN ACHTEN वेपीकिसास GOD JUL MERRY CHRISTMAS वेपीकिसास



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JUL BON NATALE JOYEUX NÔEL FELIZ NAVIDAD GOD JUL MERRY CHRISTMAS वेपीकिसास



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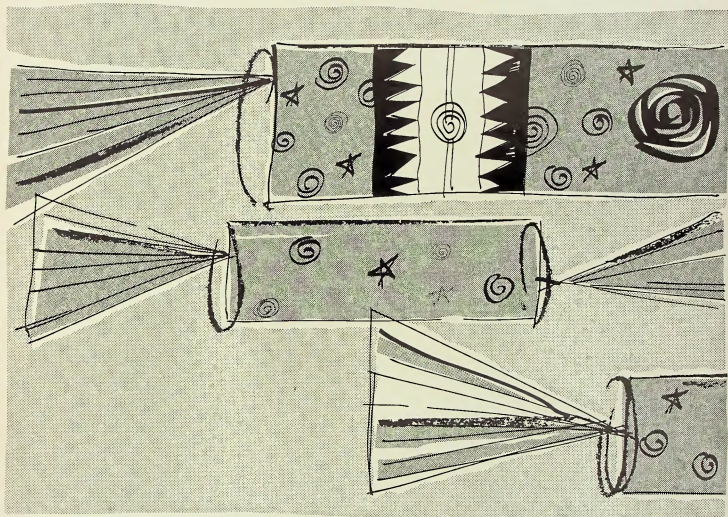


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john reid enterprises
the rocket record company, rocket music,
big pig music, w.a. bong and happenstance
wish all our friends a very happy christmas
and a prosperous new year.



*we shall continue to support the Nordoff-Robbins Music Therapy
Centre and the London Lighthouse Charity this Christmas.*

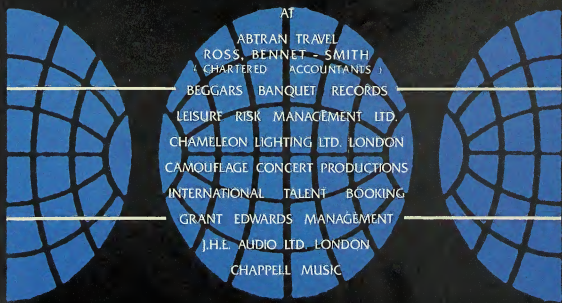
NEWCASTLE — EDINBURGH — GLASGOW — ABERDEEN — NOTTINGHAM — BRADFORD — BIRMINGHAM — BRIGHTON — SHEFFIELD — NEWPORT, GWENT — MANCHESTER — EDINBURGH — NOTTINGHAM — LIVERPOOL — MANCHESTER — BRISTOL — CARDIFF — PORTSMOUTH — ST. AUUSTELL — POOLE — IPSWICH — OXFORD — LEICESTER — LONDON, WEMBLEY

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2 FAIRTALE OF NEW YORK Roga McKenna/SMB NY (12) NY 12 (2)
3 ROCKIN' AROUND THE CHRISTMAS TREE 10/Virgin TEN 212 (3)
4 WHEN I FALL IN LOVE RCA PB 41485 (12) PT 41485 (BMG)
5 LOVE LETTERS Aislinn Mayes/Steve Rowland Fomous Chappell (3)
6 THE WAY YOU MAKE ME FEEL Eric Burdon/Steve Rowland Fomous Chappell (3)
7 WHEN I FALL IN LOVE RCA PB 41485 (12) PT 41485 (BMG)
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9 CHINA IN YOUR HAND 8/You Bro Rogers/Tim Burgess/Virgin Music (3)
10 WHAT DO YOU WANT TO MAKE THOSE Skokins Stevens (Taylor/Stevens) SBK Utd Plt/Roadwork/Carlin (3)
11 EV'RY TIME I SEE GOODBYE Simply Red (Hills/Markell) Chappell Music (3)
12 WHO FOUND WHO Jethellban/Janez Eric Fiorillo (Jethellban) Chrysalis Music (3)
13 ANGEL EYES (Micheal Baker/Asaf Avidan) Precious/Precious (WEA) (12) (7)
14 THE LOOK OF LOVE Madonna (Madonna/Patrick Leonard) Warner Bros. Music (3)
15 TURN BACK THE CLOCK Virgin YS11 1037 (3)
16 LETTER FROM AMERICA The Rockinesters (Gerry Rafferty/Hugh Murphy) Zee/Warner Bros. (3)
17 CRITICIZE Alexsander O'Neal (Jethellban/Jones) EMI Music (3)
18 GOT MY MIND SET ON YOU Dark Horse/WEA W 8178 (1)
19 JINGO Jethellban (Jethellban) SBK (3)
20 TOUCHED BY THE HAND OF GOD New Order (New Order) Warner Bros. Music (3)
21 ONCE UPON A LONG AGO Philadelphia (12) B473 (3)
22 SO EMOTIONAL (Remix) Anita Rogers (12) (BMG)
23 CHILDREN SAY Radio/PO512 91 (5)
24 WALK JUMP JR. GIMMEL ELMER! Bunko/TEAM (12) (5)
25 IDENT UP... JUST CAN'T STOP DANCIN' Bunko/TEAM (12) (5)
26 IGHAL WORLD (Remix) Island (12) (5)
27 NEVER CAN SAY GOODBYE The Commodore (1) Jobete Music (3)
28 G.T.O. Sinitta (Stock/Aiken/Waterman) All Boys Music (3)
29 HOUSE ARREST Club/Paragon (14) (7) (3)
30 MY BABY JUST CRIES FOR ME Cheryl C/72 1112 (12) -C/72 1121 (12) (12)
31 LAST NIGHT I DREAMT The Smiths (Johnny Marr/Morrissey/Stephan Street) Warner Bros. (3)
32 I FOUND SOMEONE Michael Ballkat) SBK Songs (3)
33 REASON TO LIVE Verlog/Paragon K55 (8) (3)
34 SOME GUY'S HAVE ALL THE LUCK 10/Virgin TEN121 194 (1)
35 I'VE BEEN IN LOVE BEFORE Siva/Virgin EN2912 (3)
36 I'VE HAD THE TIME OF MY LIFE RCA RN4251 (12) -PT4963 (12) (BMG)
37 RISE TO THE OCCASION EM (12) (14) (3)
38

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76 ESCUERE 18/1960 1961 (1)
77 THE DANCE TRUPE 18/1960 1961 (1)
78 AIN'T NO LOVE IN THE CITY 18/1960 1961 (1)
79 AIN'T NO LOVE IN THE CITY 18/1960 1961 (1)
80 CRYSTAL BALL 18/1960 1961 (1)
81 LET ME BE THE ONE 18/1960 1961 (1)
82 WHEN WILL LIFE FAMILIAR? 18/1960 1961 (1)
83 I WAS BORN TO BE ME 18/1960 1961 (1)
84 NEVER CAN SAY GOODBYE 18/1960 1961 (1)
85 I DON'T WANT TO BE 18/1960 1961 (1)
86 CHRISTMAS EVE 18/1960 1961 (1)
87 LET'S GET TOGETHER TOMORROW 18/1960 1961 (1)
88 NEVER CAN SAY GOODBYE 18/1960 1961 (1)
89 MY BEVIE & OTHER ANIMALS 18/1960 1961 (1)
90 THE DANCE TRUPE 18/1960 1961 (1)
91 REVEAL GUNNA 18/1960 1961 (1)
92 THE DANCE TRUPE 18/1960 1961 (1)
93 DONNA 18/1960 1961 (1)
94 I SAW MICHAE 18/1960 1961 (1)
95 I GAVE MY HEART TO YOU 18/1960 1961 (1)
96 ROCKY MIDDLE 18/1960 1961 (1)
97 THE DANCE TRUPE 18/1960 1961 (1)
98 THE DANCE TRUPE 18/1960 1961 (1)
99 WALKER'S CHICKS 18/1960 1961 (1)
100 WALKER'S CHICKS 18/1960 1961 (1)

- 38 I'M THE MAN (DEF Uncensored Version) Anthrax (EKR/Anthrax) Island Music (3)
39 SOMEWHERE SOMEBODY 12/RCA PB 41463 (12) -PT 41462 (BMG)
40 THIS IS THE GIRL Heart (Ron Neave) Warner Bros. Music (3)
41 PACKMANNED (WITH THE PARTY POSSE) Ronan/Anthrax/All Boys Music (3)
42 HERE TO GO AGAIN (USA Remix) Whitesnake (Keith Olsen) Warner Bros. Music (3)
43 WHENEVER YOU NEED SOMEBODY RCA PB 41567 (12) -PT 41568 (BMG)
44 STUTTER RAP (NO SLEEP TIL BEDTIME) Morris Minor & The Mo'Nsters (Grand Master Jay) Top G Music (3)
45 THE LIVING WHEELS The Housemartins (John Williams/Housemartins) Goliath Music (3)
46 WALKING IN THE AIR G.O.S.H. (Roy Smeeth/Keith McCulloch) Global Music (3)
47 IN GOD'S COUNTRY 12/Denon Lavinia/EMI Chappell Music/UK (3)
48 SING FOR EVER Phillips Cover (1) Copyright Control (3)
49 TO BE REBORN Boy George (Stewart Levin) Virgin Music/Warner Bros. Music (3)
50 E.S.P. Bee Gees (Mardin/Gibb Bros./Tench) Goliath Brothers/Warner (3)
51 TUNNEL OF LOVE Bruce Springsteen (Springsteen/Landau/Florio) Zee/Warner Bros. Music (3)
52 30 DAYS IN THE MOUNTAINS 87/Panorama (12) (5)
53 FAITH Morris Minor (Morris Minor) Bright Music (3)
54 ON THE TURNING AWAY George Michael (George Michael) Miramax Leahy Music (3)
55 I COULD NEVER TAKE THE PLACE... Paisley Park/WEA W 8281 (1)
56 CHRISTMAS IN HOLLIS FRB/London/London LON12 (14) (7)
57 SHAME SHAME SHAME (Remix) David A Stewart/Da Na Ltd/BMG (3)
58 THERE'S ANIT' NOTHING LIKE SHAGGIN' The Tams (Archie Jordan) Southern Music (3)
59 YOU WIN AGAIN Bee Gees (Mardin/Gibb Bros./Tench) Goliath Brothers/Warner (3)
60 JOCK MIX Mad Jack/Jackmaster B.A. (Nigel Wright) Various (3)
61 TRUDE TROUSON Samantha Fox (Steve Power/Steve Level) Zomba Music (3)
62 MR. SLAEZE/LOVE IN THE 1ST DEGREE (LONDON) NANA1/NANA1 (1)
63 WAKE UP DANCE Maxine/Martin/Randy Burns Maxine Music/Pink Floyd (3)
64 THE ONE LOVE (Remix) (Scan Ltd/R.E.M.) Chappell Music (3)
65 JACK MIX IV Midge (Nigel Wright) Various (3)
66 THE TIME WARP II Damon (Damon/Tong) Richard O'Brian/Droidcast (3)
67 FAMILY MAN Fleawood Mac (Lindsay Buckingham/Richard Dashaway) EMI Music (3)
68 HYSTERIA Bludgion/Bloks/Paragon L1712 (3) (7)
69 L'AMOUR Dollar (Stock/Aiken/Waterman) Sonet (3)
70 BARCELONA Mercury/Caballero (Mercury/Richards) Mercury/EMI (3)
71 BIKO Peter Gabriel (Kevin Killen/Peter Gabriel) Peter Gabriel Ltd. (3)
72 SAY YOU WILL Midge (Nigel Wright) Various (3)
73 DINNAR WITH GERSHWIN Damon Summer (Richard Perry) Warner Bros. Music (3)
74

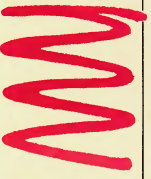
THE NEXT 25
76 ESCUERE 18/1960 1961 (1)
77 THE DANCE TRUPE 18/1960 1961 (1)
78 AIN'T NO LOVE IN THE CITY 18/1960 1961 (1)
79 AIN'T NO LOVE IN THE CITY 18/1960 1961 (1)
80 CRYSTAL BALL 18/1960 1961 (1)
81 LET ME BE THE ONE 18/1960 1961 (1)
82 WHEN WILL LIFE FAMILIAR? 18/1960 1961 (1)
83 I WAS BORN TO BE ME 18/1960 1961 (1)
84 NEVER CAN SAY GOODBYE 18/1960 1961 (1)
85 I DON'T WANT TO BE 18/1960 1961 (1)
86 CHRISTMAS EVE 18/1960 1961 (1)
87 LET'S GET TOGETHER TOMORROW 18/1960 1961 (1)
88 NEVER CAN SAY GOODBYE 18/1960 1961 (1)
89 MY BEVIE & OTHER ANIMALS 18/1960 1961 (1)
90 THE DANCE TRUPE 18/1960 1961 (1)
91 REVEAL GUNNA 18/1960 1961 (1)
92 THE DANCE TRUPE 18/1960 1961 (1)
93 DONNA 18/1960 1961 (1)
94 I SAW MICHAE 18/1960 1961 (1)
95 I GAVE MY HEART TO YOU 18/1960 1961 (1)
96 ROCKY MIDDLE 18/1960 1961 (1)
97 THE DANCE TRUPE 18/1960 1961 (1)
98 THE DANCE TRUPE 18/1960 1961 (1)
99 WALKER'S CHICKS 18/1960 1961 (1)
100 WALKER'S CHICKS 18/1960 1961 (1)

TOP • TOO • ALBUMS

26 DECEMBER 1987

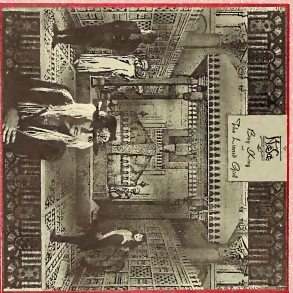
INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK



NASA

NEW SINGLE 'SEROPHIA'



Now receiving massive
Radio One airplay

NO1	1	NOW THAT'S WHAT I CALL MUSIC 10 *** Various BM/Wing/Edgem/NOVA
2	4	BAD *** * CD Michael Jackson Epic (05291)
3	3	WHENEVER YOU NEED SOMEBODY * * CD Rick Astley K&L/T/29
4	2	HITS 7 * * * Various CBS/WARNER/Atco/Hits 7
5	6	BRIDGE OF SPIES * CD T'Pol Sire/Wing/2018
6	5	ALL THE BEST! * * * CD Paul McCartney Polygram/PM13
7	11	RAINDANCING * * * CD Alison Moyet CBS (00152-1)
8	8	TANGO IN THE NIGHT * * * CD Flowerd Mac Worner/Reprise/WBS
9	14	PET SHOP BOYS, ACTUALLY * CD Pet Shop Boys Polygram/PCSD 104
10	7	THE SINGLES * * CD Various Real/MSA/W/23
11	9	ALWAYS GUARANTEED * * CD Ciff Richard EMI/EMD 1004
12	12	SONGS FROM STAGE AND SCREEN * CD Michael Chabon/LSD Telstar/STW 208
13	17	LOVE SONGS * * CD Michael Jackson & Dianne Ross Telstar/STW 208
14	15	MEMORIES CD Elton Forge Telstar/STW 203
15	10	THE BEST OF UB40 VOL 1 * * CD UB40 Virgin/UM1
16	20	WHITNEY * * * * CD Whitney Houston A&M 20141
17	13	FAITH * * CD George Michael Epic (40001)
18	19	YOU CAN DANCE * * CD Madonna S&W 725
19	21	THE CREAM OF ERIC CLAPTON * * CD Eric Clapton/Cream Herald/ECM 1
20	16	NOW THE CHRISTMAS ALBUM * * * * Various EMI/Virgin/NOVA

59	70	LET'S BOOGIE Sade/Steers Epic (400134)
60	61	GIVE ME THE REASON * * CD Luther Vandross Epic (401184-1)
61	52	BETE NOIRE * * CD Bryan Ferry Virgin/V242
62	54	THIS IS THE STORY * The Proclaimers Orphan/CHR 102
63	56	THE LOVE SONGS * * CD Kondy Crowford Telstar/STW 229
64	50	DIRTY DANCING CD Original Soundtrack K&L B. 8648
65	57	THE BEST OF PHIL LYNOTT & THIN LIZZY CD Phil Lynott & Thin Lizzy Telstar/STW 200
66	65	FUREY'S FINEST Furey & Doney Arthur Telstar/STW 2211
67	59	STRANGERS ARE HERE WE COME * * CD The Smiths Kings Road/ROUGH 104
68	72	MY FAIR LADY * * CD Kiri Te Kanawa & Jeremy Irons Decca/London 1811
69	77	THE PHIL SPECTOR CHRISTMAS ALBUM CD Various Orphan/CHR 105
70	68	HIT FACTORY * * CD Various Epic/5482 70
71	67	SIXTIES PARTY MEGAMIX ALBUM * CD Various Telstar/STW 2207
72	71	CRAZY NIGHTS CD Kiss Virgin/Phonogram/TECH 49
73	NEW	LIFE IN THE FAST LANE Various Telstar/STW 2215
74	78	JUST VISITING THIS PLANET CD Jethro Tull Orphan/CHR 109
75	CD	BAD ANIMALS * * CD Heart Capitol/EMI 2022
76	69	THE BEST OF ALED JONES O Aled Jones 101/Virgin/MS
77	89	BEST OF JAMES BROWN-GODFATHER * * CD James Brown K&L/EMI 874
78	86	PRESELEY - THE ALL TIME GREATEST HITS * * CD Elvis Presley K&L/VIR 010

Plugged in to synths

by Dave Laing

WHEN SOMEBODY writes the definitive history of electronic music, Malcolm Cecil will need a chapter to himself. With collaborator Bob Margoulis he made the first album of synthesizer music, who inspired the Wonder's work with the Moog synthesizer. Now based in California, Cecil was recently in London to talk about two current projects, *Midplay* and *GlobalBrain*.

In the Fifties Cecil was a jazz bassist in Newcastle Upon Tyne with the Emcee 5, a group featuring brothers Mike and Ian Carr, and whose early recordings were issued by Mike Carr this year. Moving to London, Cecil, already embraced by technology, became the first British exoter to use an electric bass ("I'll be back Jack Bruce"). He was also employed by the BBC Symphony Orchestra before crossing to New York in the mid-Sixties. When his foreign nationality barred him from employment as a musician, Cecil became a studio engineer and met Margoulis, an associate of Robert Mager and proud possessor of one of the first synthesizers. After working hours, the two explored the musical potential of the Moog, eventually playing their tapes to jazz flautist Herbie Mann, who immediately gave them \$5000 to make a synthesizer album for his new Embryo label. The result was *Zero*. It was by Tonto's Expanding Head Band, Tonto being the initials of the machine itself (The Original New Timbral Orchestra).

The first major assignment to come under Tonto's spell was Steve Wonder, who used the machine to put together the material which appeared on *Zero*. *Of My Mind* and three more albums. Cecil and Tonto went on to work with a wide range of artists including Gil Scott-Heron, whose latest album is being produced by Cecil Tonto itself was redesigned to be a keyboard instrument and was one of the stars of the film *Phantom Of The Paradise*.

Now, "after spending too many months working on albums that were never released because of sales or record company problems," Cecil has formed *GlobalBrain* with Boogie Brothers' manager Gary Winkler, whom he first met when both were in the rhythm section of Joe Harris's group, *Globalade*. It is a management and production company with offices in London and Hollywood. Cecil has already produced one album for the Boogie Brothers and has also lined up US artists Jimmy Bracker and Jimmy Frank.

But Cecil is not just the interest in the state of new music technology. He is now working of the interface between synthesizers and computers. The Tonto experience also realises that to move forward the synthesizer needed a computer brain. "Already in America his Electronic Music Publishing House has released the *Midplay* series of music programmes for the Atari and he is now seeking to launch them in Britain.

Malcolm Cecil's career is also coming full circle since he may soon be back on stage playing



SHAM 69: "we don't want to encourage the nutters again".

jazz boss. As we finished the interview he was on his way to meet the brothers Carr to discuss plans for an Emcee 5 reunion tour next year.

Sham return without the bowler

by John Butler

THROUGH NO fault of their own, Sham 69 were the unacceptable face of punk rock 10 years ago. Only bettered in notoriety by the Sex Pistols, the Clash, the Damned and the Stranglers, Sham had five Top 20 hits in less than 18 months before the arrival of their gigs forced the band out of business.

Subsequently, there have been occasional sightings, primarily of front man Jimmy Pursey, who has attempted several abortive come-backs. Things may change with the latest of these, as he has his long-time lieutenant, guitarist and songwriting partner Dave Parsons with him in the new Sham 69, who are signed to Legacy Records.

Parsons had been featured in *The Wanderers* (with ex-Dead Boy Six Bators) and in *Framed*, a group which also included ex-Girlington bass player Eric Williams. He hadn't seen Pursey for some time until, at the end of last year, the latter invited his old sparring partner to help him with some demos. "We were the only two ever-present members of Sham," relates Parsons, "and when we got back together, we were both reminded of how much fun we had had."

The group signed with Legacy "because they were the only label we found who would allow us total control, and after what we'd been through before..." A first single, *Rip And Tear*, turned a few heads, but failed to chart, and a follow up, *Outside The Warehouse*, will be released in late January, with an album due in March (working title — *Volunteer*).

How easy does Parsons think it's going to be for Sham 69 to live down their largely undeserved reputation as trouble boys? "We expect there to be a lot of obstacles in this country. We played at The Astor recently, which was a success from the point of view that

we seem to have lost the nutters. There were no nuts, only 10 baby skinheads. Someone from Melody Maker rewired the gig and gave a very wrong picture of the way it went, and that's annoying, because it could encourage the nutters again."

Do they still play the old hits? "It was the right time to get back with Jimmy, because we could have done it any time in the past few years, but now we're back on the strength of our new material. We still play some of the old hits, like *The Kids Are Alright*, *Questions And Answers* and *Tell Us The Truth*, but we don't do *Hurry Up Harry*. That wasn't what we were about then, and it isn't now. We haven't come back to be a cabaret band."

True bliss living in a spa

by Martin Aston
NEW MUSICAL EXPRESS recently devoted a two-page spread to it, and Rachel Morrison and Paul Raphael of Bliss are having a good laugh about it. "Trashy city," they called it, but despite the hyperbole *Leamington Spa* might yet be the future of music as we know it. "I used to share a flat with Wendy, who sings with Skin Gems," remembers Paul, "and next door lived the guys from Mummy Calls who signed to Gallies. All the groups who have gone on to something major living in one street!"

Well, almost all, because Bliss are as close as this to wrapping up a major deal. And the knowledge that Bliss will move smoothly from two excellent singles, *I Hear You Call* and *Your Love Meant Everything* for *Survival Records*, to a major, confirms Rachel and Paul's belief in their own music.

"We've been signed to Island Music for the past two years solely on the strength of our songs," says Rachel, "but we previously tried what we thought other people wanted, what we thought was commercial, which made us unhappy, and it never works anyway. To write for an imaginary audience and record company is so transparent. So we finally decided to do what we wanted."

Which was to pursue their love for and inspiration from blues and gospel music — from artists like Bessie Smith, Lorraine Ellison, Janis Joplin and Mahalia Jackson.

"We're influenced by a mixture of things but it's not music that people are currently listening to," Rachel replies when I asked her if Bliss are working in "unfashionable" areas. "A lot of people say we sound like Carmel, or my voice does, but I'm more soulful whereas Carmel is more jazzy. I listen to a lot of Joplin and Ellison, and I think a lot of people will be listening to this music soon."

"I'm reluctant about commenting on other soul bands because we've supported the likes of Hue And Cry and they really believe in what they're doing. No-one has written, 'you're white and you shouldn't be singing like that', about us yet, but if they do, it's their problem, it's just the way I sing. But it's true, with blues music, you have to have gone through some kind of upheaval to identify with it, or feel it. Black or white, people have had big, bad things happen to them. I've had a heavy life in some respects and so it is like an exorcism in that way for me. For me, there is a lot of true emotion there."

And true bliss if all goes according to plan. A Bliss album is to follow — watch this space, but keep a lookout for *Leamington Spa* too. From Coventry's two-tone to Bliss' extra dimension? Let's hope so.

ALEX CHILTON: staying fresh at 36.



Making tracks

by Martin Aston

ALEX CHILTON was the singer on the *Box Tops*' *The Letter* in the Sixties and was the marauder behind the semi-mythical guitar-pop icons Big Star in the Seventies. His reputation has endured, culminating in this year's tribute by the Replacements, whose last album included a track taking the great man's name.

Chilton himself endured near enough six years of alcoholic abandon, with the odd splinter of solo recordings, notably 1980's *Like Flies On Sherbet*, that reflected his art-of-falling-apart life style.

However, the last three years and the halfway house of 1985's *Feudalist Tarts* mini-ep (released by New Hope) seen Chilton give us his dishwasher/cabdriver existence in New Orleans for a more regular rock 'n' roll life back in the studio and on the road.

"Whenever I wasn't in the studio, I was giggling, so it's been a really hectic session this year," Chilton reflects.

"Now I wouldn't choose it like that, but I have found a way to thrive being on the road. I do admit, there are a lot of rewards, and when I think of the alternative, of staying put in New Orleans for the rest of my life, I know I'll always choose this."

The result of recent studio time has been Chilton's first full-length album for seven years.

High Priest (Joplin on New Release) touches less on Chilton's guitar-pop prowess than it does on his devotion to his native Memphis R'n'B and funk and New Orleans blues grooves.

The album also depends less on the man's own compositions — just the four — than eight carefully chosen covers.

"Songwriting to me is a mystical sort of thing. It can happen just right, but most of the time, it's hard to force."

I could sit around and write 12 tunes for the album, but around 1977 I started being able to distinguish between a good song of mine from a bad one, so a lot of ideas came up. But I only really used what I could draw into a whole piece.



BELINDA CARLISLE: besieging Britain with West Coast sounds

"A lot of what I'm doing now is determined by performing in front of an audience and seeing what works. Chilton goes on, conscious of the knowledge he doesn't want to fight for his living at this point. I try and do songs that will make sense to people. If I can write something that's catchy, I'll use it. I want to use the best material, regardless of whether I wrote it or not.

"If I can write two to three good songs a year, I think I've done great," she laughs.

This month's European tour of interviews will be followed by February's tour of concert halls. This cult has definitely come in from the cold — and the bar — with Chilton's expectations as intact as his reputation. It's a very good balance.

"I'm just trying to do something that grabs people — music that's exhilarating to them. At my age (36), it's a challenge to come up with new material. After you've learned to play music everything you come up with is fresh, but now that I've tried more, things that were revolutionary at 22 are not so 36."

"If you're an experienced musician who's played all the clichés for 36 years, it's a challenge at 36 to stay fresh."



SOMEBODY FAMOUS is one man, Tim Jones. *Somebody Famous* was one of the acts featured in Channel Four's innovative series *Famous For 15 Minutes*, which introduced new artists through a video format. Songwriter and former group member Jones got into the series through answering a small ad in his local County Durham paper.

The programme, which played on dreams of fame and fortune was "a spoof," says Jones. The three titles featured in the transmission were the pick of over 200 compositions and, like other hopefuls featured in the eight programmes, Tim Jones feels his work has now been properly presented to the punters and the industry. "I'm looking for recording, publishing and management," he says. "Before I'm 30 I really want to be someone famous."



SIMPLY RED: disappointing on a chilly evening

Red faces as the 'living legend' slips

THESE DAYS Mick Hucknall is pretty certain that he's a living legend, but he didn't manage to carry off his centre stage role at **Simply Red's** Brixton Academy date.

For a start he is a gawky, uncomfortable-looking mover and is incapable of melding with his band to produce any collective, exciting result. One also wishes he would leave those classics alone. Love For Sale was an embarrassing exercise which proved he could sing in a pointed falsetto, but had neither the emotion nor timing to make the song special.

The rest of Simply Red looked presentable and played competently although there was a fire missing that confirmed their ultimate anonymity. The celebrated power of Hucknall's voice was impressive on the wealth of quality material from their two successful albums *Picture Book* and *Men And Women* — but even sheer power can become a little tedious if it is not laced with some versatility and subtlety.

Hucknall has in the past managed to convey some warmth and sweet 'n' tears emotion, but at the Academy he was simply cold. Disappointing on such a chilly evening.

KAREN FAUX

Concerted effort pays off

THE FORMER Eurythmics star has proved herself as an artist in the musical theatre, thanks to that role and equally successful ones in *Hair*, *Chess* and *Cats*. She has also enjoyed formidable success on record via a string of big-selling albums for WEA, K-tel and Telstar, but it is only now with her recent nationwide tour that **Elna Paige** can truly claim to be a fully-fledged concert artist as well.

Paige has of course dabbled in concert work before, with a guest spot on a Marvin Hamlisch bill, and more recently her own one-woman production at the Royal Albert Hall. That particular event was notable for its lack of stage presentation and atmosphere, despite a very hard-working artist on stage.

Someone has obviously taken stock of the situation, and **Paige's** London Palladium concert was a vast improvement. She captivated a packed house for over two hours with a well-balanced set incorporating her stage hits (*Don't Cry For Me Argentina*, *Memory*, *I Don't Know How To Love Him*, *I Know Him So Well*), a sprinkling of evergreen standards and more contemporary material from the likes of Paul Simon and Janis Ian.

Whereas she had seemed lost in the vastness of the Albert Hall, the Palladium was ideally suited to her style, and Paige's experience of the musical stage was put to very good use. After the first 15 minutes, she visibly relaxed onstage and the result was a highly entertaining and enjoyable performance.

CHRIS WHITE

The missing blues link

A TWO-DAY guide to the blues: The previous Sunday night we had the British version in a TV special on Eric Clapton: plain, sensitive superior learns strange music from exotic foreign records; gets to play it; gets big; retires to mansion with chemicals and bottles for the last years; coaxed back on stage by millionaire chums; does gig lying down; eventually able to stand up on stage again; rewarded with sell-out stadium tours, BPI award and South Bank Show.

On Monday night, the American version: **Linnie Brooks**, who grew up with the music on the South Side of Chicago and still lives there, got his first-ever date on a London stage at **The 100 Club**. It's hard not to see Brooks as a missing link — with old wizards Wolf, Williamson and Waters gone and only smooth Robert Cray



PAIGE: CAPTIVATING

showing among the young pretenders, I wonder how many more there are back home like this. At 53, he's a big, confident, assertive, warm-toned guitarist and blues shouter with a comfort and ease onstage that comes only with practice and lots of it, and an excellent, unfussy band of whom the same could be said.

Brooks has four albums available on Sonef here and with the 100 Club triumph following his four dates in Scotland, plus the broadcast of his Edinburgh show on Paul Jones' BBC radio show, his belated debut has made a bit of a splash: there's a real chance he can perform the kind of upward mobility that live specialists like The Fabulous Thunderbirds achieved off impressive club work and word-of-mouth.

One of his encores showed that if a little showmanship is required, he can do that too: Hendrix-style playing with the mouth and behind the neck were achieved with no fuss and no loss in playing quality.

This line around the only white T-shirt I spotted in the audience was for Uncle Eric, but if Brooks is back next year things could be very different.

ROB MACKIE

Travis: a new high-flier?

SUCH IS THE ENTHUSIASM of the US market for the UK band that a minimal of a team of executives with a **Music Week** representative in tow flew to Frankfurt in West Germany to meet the band's manager at the **Hemus Airhouse** to announce several thousand US service personnel.

The venue was an unheated aircraft hangar inside which smoking and alcohol were prohibited. The stage lighting was virtually nonexistent, but since the "house" lights remained on throughout the concert, it probably didn't matter, even if it seemed bizarre in the extreme to the seasoned concert goers from Blythly.

Becked by a six-piece group which do not appear on either of his million-selling albums, *Storms Off* and *Time to Pretend*, American Travis performed about 20 songs with very little fuss and minimal audience contact in admirably professional style. He concentrated on material from the albums, although a creditable medley of country evergreens like *You Cheating Heart* went down well, as did the closing, anti-patriotic, American Strip, during which both the Stars & Stripes and the Confederate flag were brandished by audience members. Virtually every song was a notable example of Nashville lyrical ingenuity.

Travis's market appears to be similar to that of Don Williams, although Randy is a good-looking boy young enough to be Don's son. When he tours here next year, he seems destined to be a huge star. If he can project this well in an unheated, alcohol-free hall with the lights on to a crowd of teenage GIs, what will he be capable of in advantageous circumstances? Potentially mega.

JOHN TOBLER

TOP 75 SINGLES

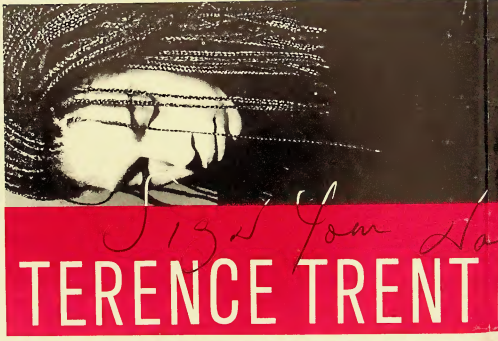


MUSIC WEEK



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

No 1	ALWAYS ON MY MIND Fast Shop Boys	7-84 7-27-78	Telephone 1078 6371 (E)
2	FAIRTALE OF NEW YORK The Pogues feat. Kirsty MacColl	7-84 7-27-78	Phonogram/SHIR N7 102-NT 12 (E)
3	ROCKIN' AROUND THE CHRISTMAS TREE Mel & Kim (Mel Smith & Kim Wilde)	7-84 7-27-78	10/Phonogram TRN 212 (E)
4	WHEN I FALL IN LOVE Rick Astley	7-84 7-27-78	10/Phonogram 102-PT 4136 (E)MG
5	LOVE LETTERS Alicia Keys	7-84 7-27-78	CBS/MOTW 105 (E)
6	THE WAY YOU MAKE ME FEEL Michael Jackson	7-84 7-27-78	Epic 6512357 102-451275 (E)
7	WHEN I FALL IN LOVE Nas King Cole	7-84 7-27-78	Columbia 102-CL 15935 (E)
8	HEAVEN IS A PLACE ON EARTH Belinda Carlisle	7-84 7-27-78	Virgin VS71 1024 (E)
9	CHINA IN YOUR HAND Y-Tou	7-84 7-27-78	Sire/Virgin SNAK 102 (E)
10	WHAT DO YOU WANT TO MAKE THOSE ... Shabaz Stevens	7-84 7-27-78	Epic SHAB 5 (E)
11	EVERY TIME WE SAY GOODBYE Simply Red	7-84 7-27-78	WEA 102-1871 (W)
12	WHO FOUND WHO Jellybean featuring Elisa Fiorillo	7-84 7-27-78	Chrysalis JE 101 (E)
13	ANGEL EYES (HOME AND AWAY) Wet Wet Wet	7-84 7-27-78	Phonogram/Phonogram JWE 612 (E)
14	THE LOOK OF LOVE Madonna	7-84 7-27-78	Sire W 1155 (W)
15	TURN BACK THE CLOCK Johnny Hates Jazz	7-84 7-27-78	Virgin VS71 1017 (E)
16	LETTER FROM AMERICA The Proclaimers	7-84 7-27-78	Chrysalis CHS 1020718 (E)
17	CRITICIZE Alexander O'Neal	7-84 7-27-78	Elek 6537117 102-457116 (E)
18	GOT MY MIND SET ON YOU George Harrison	7-84 7-27-78	Duck Feet/WEA W 8178 (W)
19	JINGO Jellybean	7-84 7-27-78	Chrysalis JE 102 (E)
20	TOUCHED BY THE HAND OF GOD New Order	7-84 7-27-78	Chrysalis JE 102 (E)
21	ONCE UPON A LONG AGO Paul McCartney	7-84 7-27-78	Parlophone 102-PA 10 (E)



53	SONGS FOR CHRISTMAS '87 EP Mini Pop	7-84 7-27-78	Epic EMU 13 (E)
54	FAITH George Michael	7-84 7-27-78	EMI 102-64 24 (E)
55	ON THE TURNING AWAY Pink Floyd	7-84 7-27-78	EMI 102-64 24 (E)
56	I COULD NEVER TAKE THE PLACE OF YOUR MAN Paddy McAloon	7-84 7-27-78	EMI 102-64 24 (E)
57	CHRISTMAS IN HOLLIS RUN-DM.C.	7-84 7-27-78	FFRR/Profile/London LON 143 (E)
58	SHAME Emphatics	7-84 7-27-78	RCA DANCE 14 (E)MG
59	THERE AINT NOTHING LIKE SHAGGIN' The Time	7-84 7-27-78	Virgin VS71 1029 (E)
60	YOU WIN AGAIN Bee Gees	7-84 7-27-78	Warner Brothers WB 53101 (W)
61	JOCK MIX 1 Med Jocks feat. Jackmaster B.A.	7-84 7-27-78	Debut/Penson 102-1701 227 (A)
62	TRUE DEVOTION Samantha Fox	7-84 7-27-78	Joe Cox/EMI (E)MG
63	MR SLEAZE/LOVE IN THE 1ST DEGREE Banarama	7-84 7-27-78	London/MCA (MCA) 14 (E)
64	THE TIDE IS TURNING (After Live Aid) Rage Against The Machine	7-84 7-27-78	EMI 102-64 24 (E)
65	WAKE UP DEAD Misquith	7-84 7-27-78	Capitol 102-CL 47 (E)
66	THE ONE I LOVE R.E.M.	7-84 7-27-78	102-64 24 (E)
67	JACK MIX IV Mirage	7-84 7-27-78	102-64 24 (E)
68	THE TIME WARP II Damian	7-84 7-27-78	Debut/Penson 102-1701 202 (A)
69	FAMILY MAN Fleewood Mac	7-84 7-27-78	Joe Jive/EMI (E)MG
70	HYSTERIA Deli Lippard	7-84 7-27-78	Warner Brothers WB 814 (W)
71	O L'AMOUR Dollar	7-84 7-27-78	Budjazz/Budjazz/Phonogram LEP 103 (E)
72	BARCELONA Freddie Mercury & Montserrat Caballe	7-84 7-27-78	A & B LON 14 (E)
73	BIKO Police/Capitol	7-84 7-27-78	Folyde/POPM 102 (E)
74	SAY YOU WILL Christina Aguilera	7-84 7-27-78	Chrysalis/VEVA 102 (E)

The Cure: still full of surprises

FROM THE moment Robert Smith walked out on stage wearing a top which resembled a straightjacket and looking like something out of One Flew Over The Cuckoo's Nest, I knew this was to be an evening of surprises.

The place was packed with back-to-back and be-hatted brigades of supporters of a band which grew out of punk, went through Gothic and are now virtuoso masters of their own music. The **Wembley** set was a lengthy two hours and 45 minutes of songs fished out of Caligari's Cabinet to amuse and amaze. All the hit singles were there from Killing An Arab and Boys Don't Cry to The Walk and the exquisite Charlotte Sometimes. On this last song the vocal harmonies blended so superbly with the keyboards and bass that it sent the crowd into transports of delight.

With no warning whatsoever, the five members of **The Cure** walked off stage about half way through the show, leaving us all to stamp and scream for what seemed like an eternity until they came back. What they returned with was rather a let-down, an unbelievably elongated version of Faith, a dark and gloomy song which slowed the proceedings down to a standstill.

Overall, though, they were magnificent, and it's easy to see how the Cure have become so popular both at home and abroad.

JANE WALLACE

Rock's new rebel-rousers

EVER SINCE they were the Sid Presley Experience, the Coyne brothers, vocalist Peter and bass player Chris, have mixed a strong vein of hard and fast, rebel-rousing rock, the likes of which has not been seen since the heyday of bands such as Dr Feelgood. Having metamorphosed into **The Godfathers**, they are powerfully honed their songs, adding o



THE GODFATHERS: despatched song after angry song with striking venom



THE CURE: have evolved into virtuoso masters of their own music.

commercial edge which was obly displayed in a fine performance at the **Astoria** recently.

Striding on to a stage enveloped in dry ice, the five Godfathers, led predominantly in black (but locking fedoras and machine guns) dispatched song after angry song with a striking venom and relentless pace that kept the packed audience enthralled throughout. Rebel-rousing riffs were delivered by the standard duelling guitars while the vocals veered towards terrace chants, particularly in the choruses.

Having honed their live performances to a sharp edge, and with the support of a major label for their second LP, due early next year, The Godfathers could well have turned up with a formula to refresh jaded palates and provide some hard-earned cash success.

JERRY SMITH

No culture gap for Vow Wow

LONDON'S ASTORIA was a hive of activity for **Vow Wow's** recent appearance, a situation that certainly didn't reflect the relatively low chart placing their latest album received. Vow Wow suit a big stage, where their elfin frames, far from being dwarfed, seem longer than life. Although there is no escaping the fact that they are from a different culture, a fact that can at times make them appear emotionless, they overpower through the sheer ability and domination of their art. Brilliant lead vocalist Henki has improved his English by leaps and bounds, and lead guitarist Kyoji plays breathtaking solos.

Eno, though darling of the soft-centred (headed) avant garde, lacked "fizz". Rashly choosing a classical, English rose-garden style in opposition to Budd's forward-looking emotional wasteland, Eno's piano, clarinet, cello Ino were merely pleasant and perfunctory. His solo work, however, is reflective and accomplished.

Ambient succeeds in the listening but fails in performance. There's just too little to catch the eye while your hero gets his mojo working behind a giant piano.

Where its predecessors, such as Can and Tangerine Dream were sunk by their "hippy" tag, Ambient could yet founder due to its very "new-ness" but given the emergence of a true Ambient star the genre could profitably harvest the early seeds sown by Mike Oldfield, John McVie and Montovani.

Although the current Arista album **V** is by far their best produced to date, I can't help feeling that the previous album **Cyclone** yielded the stronger material. But the band really cut it live and the only thing needed to bridge the gap to a major tour is a hit record, and while they're waiting for the hit to arrive Vow Wow's ace card is still the live gig.

MAGGIE FARRIN

Commercial ambience

UNLIKE the arriviste New Age, Ambient music — the more worthy contender for pop's easy-listening crown — stands a real chance of commercial success.

Refreshing in its lack of harassment, Ambient forces these used to a diet of pop and "old age" rock to adopt an altogether different set of rules in its appreciation.

Even former Led Zeppelin millionaire/star John Paul Jones has a section labelled Ambient in his Gucci Florafix, with his artists part of Britain's **Brian Auger**-inspired Opel Records stable, members of which entertained a packed **Shew Theatre** crowd in Euston recently. The audience, studious to a fault, greeted Opel stars **Harold Budd** and Eno with hushed reverence punctuated with minimal outbursts of old-fashioned applause.

The solo performances by Budd — brooding, maelfrom zither — and Lorjii — ethereal zitar, hi-tech mysticism — challenged on all levels. "Disabbingly" poetic, Budd is one of the very few to carry a "genius" tag convincingly, while Lorjii should be a major star full-stop.

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NICK GIBSON

THE OTHER CHART

TOP 40 SINGLES

1	FAIRTALE OF NEW YORK	Poppy Mahoney/NRT/5
2	Open Letters/Ernie McCall	LETTER FROM AMERICA
3	TOUCHED BY THE HAND OF GOD	Factory/CAC/19
4	LAST NIGHT I DREAM SOMEBODY LOVED ME	Half
5	BUILD	Gal Costa/0221/12
6	THE ONE I LOVE	L.S./MCA/108/144/12
7	I SAY NOTHING	London/10N1/17
8	PUMP UP THE VOLUME/ANITINA	4AD/40387/18/17
9	ALL HUNG UP	Virgin/VS/1027/13
10	THE CIRCUS (Remix)	Beggars Banquet/REG/202/19
11	STARTED SOMETHING I COULDN'T FINISH	Mars/HRTE/64/11/17/37
12	BIRTHDAY	Brushy Beats/ROUGH/196/18
13	DOWNTOWN	One Life In Limb/7797/10/17
14	BACK SAT EDUCATION	KLF/Communications/118/17
15	PEE SESSIONS	Mercury/Thomson/2022/17
16	IN THE CLOUDS	Shoaze/Fair/159/13/17
17	I WANNA LIVE	Eden/Morgan/EVEN/5/17
18	DARKLANDS	Mercury/Morgan/NEA/102/19/17
19	HIT THE NORTH	Beggars Banquet/REG/192/16/17
20	PEE SESSIONS	Shoaze/Fair/159/13/17
21	IN DULCE DECORUM	MCA/08/18/17
22	STUFF THE TURKEY	Amy/Cherry Red/AN/40/17
23	MY BELOVED GIRL	WEA/AC/24/18/17
24	OPEN UP	Shoaze/Fair/159/13/17
25	BLUE WATER	Big Time/24/1363/3/18/17
26	WAY OUT	Shoaze/Fair/159/13/17
27	CARAVAN OF LOVE	Gal Costa/0221/12/17
28	STRAWBERRY WINE	Stratton Two/5142/10/17
29	DEEP AND WIDE AND TALL	Loxy/LAT/20/10/17
30	THE JANICE LONG SESSION	WEA/123/16/17
31	THE FLOWERS	Night Tracks/12NT/05/17
32	BIG ROCK CANDY MOUNTAIN	Night Tracks/12NT/05/17
33	WHITE COATS	Loxy/LAT/20/10/17
34	INDIAN SUMMER	EMI/NMA/4/17
35	BURY ME DEEP IN LOVE	Mercury/Morgan/NEA/102/19/17
36		Island/15327/17

TOP 20 ALBUMS

1	CIRCUS	Mars/STUNN/41/18/15/17
2	THE PEOPLE WHO GRINNED THEMSELVES TO DEATH	Gal Costa/AGG/19/17
3	THE STORY	Chrysalis/CHS/102/17
4	STRANGEWAYS, HERE WE COME	Brushy Beats/ROUGH/108/18/17
5	FLOODLAND	Mercury/10/NEA/104/18/17
6	SUBSTANCE	Factory/FACT/200/17
7	LIGHT AT THE END OF THE TUNNEL	MCA/MC/312/17
8	DOCUMENT	L.S./MCA/108/144/12/17
9	DARKLANDS	Mercury/Morgan/NEA/102/19/17
10	LOVE	Mars/HRTE/64/11/17/37
11	JESUS MEETS THE STUPIDS	Virgin/Isolation/502/17
12	TRUE JIT	Si Fwa/WEA/102/19/17
13	IN THE PALACE OF SWORDS REVERSED	Cap/Sidney/CO/1/17
14	THE FLOWERS	Mars/STUNN/41/18/15/17
15	GEORGE BEST	Virgin/12/48/17
16	DRILL YOUR OWN HOLE	Virgin/12/48/17
17	IN MY TRIBE	Elektra/ET/41/18/17
18	THE HOUSE OF DOLLS	Beggars Banquet/REG/182/17/19/17
19	STUCKY	Loxy/LAT/20/10/17
20	BOX FREZLY	Cherry Red/15/17/19/17

GENERAL

STOCK IT

RUNRIG: The Cutter And The Clan. Ridge Records RR008. Distribution: Record Merchandisers, Protection, Celtic Music. Critically acclaimed Scottish electronic folk band break a two-year silence since the stunning Heartland LP, to return with the most powerful album yet. As swirling (if rather loopy) production enhances this live, moving set of songs on an LP that sold 15,000 copies in Scotland alone in its first week. Both The Cutter and Protect And Survive would make fine singles, although the standout cut Pride Of The Summer is arguably their finest ever number. Starting were arranged as before Big Country or The Proclaimers took this sort of music into the national charts, and this new LP gives them their biggest chance of a major English breakthrough although this sort of quality product should find a home anywhere. **ST**

ARETHA FRANKLIN: One Lord, One Faith, One Baptism. Arista 208 715. A return to her gospel roots for one of today's leading pop-soul singers, this double album is more of a documentary than an orthodox song sequence. As well as some of the most powerfully moving singing of the year—from Mavis Staples and members of the Mighty Clouds Of Joy in addition to Aretha—it includes sermons and speeches from the Rev Jesse Jackson and the late C.L. Franklin, Aretha's father. This may cut the sales potential of the record, although the live character of the album provides a far more authentic slice of the continuing gospel tradition than many a studio album. **DL**

STOCK IT

GENE VINCENT: The Capital Years '66-'83. Cherry BOX 108 (10-record boxed set). Producer: Various. Chory Records is rapidly emerging as the post-master of the boxed set. Following definitive releases of Sun's rockabilly and blues catalogue, this new set spreads the Chory net by audaciously licensing from EMI every last one of Gene Vincent's Capitol recordings, from his three minutes of guaranteed

immortality Be-Bop-A-Lula in 1956, through to the less-than-legitimate remake of the same song (cut in the UK with Charles Blackwell's orchestral) released in 1963. It's a project which EMI presumably thought it either couldn't do or wouldn't be able to sell. Chory has certainly managed the first objective, and given its own prestige and Vincent's place in the rock canon, should cheerfully conflate the second, and probably on a worldwide basis.

As you would expect the set is compiled and documented (by Cliff White, with the expert collaboration of Steve Aynsley, John Broley and Roger Nunn) with archaeological precision, yet because the people involved are clearly motivated by their love for the music, the overriding aim has been to put Gene Vincent's music in the best possible context for the listener. It's in strict chronological order, session by session, and because this is a complete anthology, it's also a "best of," all the real is here along with the diamonds. Moreover, this is a documentation of a career in which Vincent's commercial decline, which was mostly a pale shadow of Records one and two. Vincent had UK hits throughout his Capitol career, though, so there are later later titles (Wild Cat, Pistol Packin' Mama, She She Little Sheila) to stand alongside Be-Bop-A-Lula.

The lavishly-illustrated 30-page booklet is first class, and the set matches the standard of the record compilation, and altogether this is another object lesson in how to handle a rock star's early years both for now and for posterity. **BL**

SINITTA: Fantazie ZC Boy 1. It would be hard to name a notable track on this debut LP. Sinitta does her best vocally on a selection of tracks that sound alternately like chanting nursery rhymes or Seventies-funk commercial songs, with a good smooth one thrown in. It doesn't have the approval of Moll and Kim or the tinny appeal of Bananarama, but kids in the eight-13 age bracket will love it. Includes the hits Toy Boy and You're So Macho. **KF**

ZZ TOP: Sixpack. Warner Bros. 925 461-2. Remixed by Bill Ham. This is a breakthrough in CD marketing, which all the major labels would do well to heed. ZZ Top's CD releases (including \$22) which includes six original albums by one of the biggest-selling US acts of the last few years, its release will be a landmark in audio product controller for Terry Bullock Distribution: "It's pointless to issue a 15-year-old product at full price on CD. New releases can be full price, but not some of the dated works that are being released".

The original albums on the Sixpack are First Album, Rio Grande, Tres Hombres, Fandango, Tejas and El Loco. Their combined playing time is over three-and-a-half hours, and with the monies of playing time for three CDs of three and three and quarter hours, the potential space has been properly used.

It must be added that Deguello, Eliminator and Afterburner plus the Best Of album are not included, and these more recent albums have greatly outsold the group's first half dozen so far. Box-sets sampler to the celebrated videos. Never-

theless, this potentially big-selling collection should be a major success. It's an approach which other labels should consider when contemplating CD release of notable back catalogue items. **JT**

THE DAMNED: The Light At The End Of The Tunnel. MCA MCA 3312. (CD: DMCS 9132). Producers: Numerous. This double album lasting nearly two hours may prove a revelation to those who inaccurately view the Damned never progressed from being the joke punks. Seriously, how many MW readers knew that Rod Scobees & Co have had a dozen UK hits? Hearing this marvellously comprehensive career retrospective, and wondering at the trouble taken in both packaging and remastering (the CD gives New Rose a stereo mix it never possessed as vinyl), it would be childish to hope for anything less than a chart album. **JT**

INDIES

STOCK IT

C-CAT TRANCE: Play Masenko Combo. Ink Records INK 33. Distribution: Nine Mile and the Cartel. Their first album to date. Now the eastern and western influences have been fused into a unique sound which pumps and paws at your senses as it swirls and swooshes from the speakers. C-Cat Trance have honed down their obvious influences and managed to create a more contagious brand of hard dance music. An album that should reach much further than their cult following and sell well in the UK as well as throughout Europe. **DEH**

LES THUGS: Electric Troubles. Vinyl Frontier S. Distribution: Pinnacle. Not too many French bands have made it into the "Kings Of Rock 'N' Roll" pantheon (one, event) but if Les Thugs build on what they've started with this debut, things might start changing. Instead of the ubiquitous rough-house garage rock sound, Les Thugs add a sleek, precise and subtly melodic edge to their already quite best, successfully stabbing of an authenticity that has so often escaped Europeans without a real historical rock 'n' roll tradition. Electric Troubles is one of 87's heaviest rock outings, and Les Thugs a good tip for '88. Watch this space. **MB**

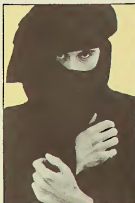
VARIOUS ARTISTS: What's Shakin'. Edsel ED 249. Distribution: Pinnacle. The re-issue of historic LP featuring Eric Clapton, Steve Winwood (well before Blind Faith), the Levins' Spoonful, Paul Butterfield, Tom Rush and Al Kooper. It was originally out on Elektra in 1966 and subsequently re-issued under the title Good Time Music. Unlike many pre-fame albums, this still sounds good, and Eric Clapton, in the raw excitement of R&B is shifting styles, should appeal to a constituency somewhat broader than rock historians. A major gem from a time when sampler was a piece of embroidery. **JT**

CHARLES HAYWARD: Survive The Gesture. Ink. Ink 33. Distribution: Nine Mile/Cartel. EMI member of Phil Manzanaera's Quiet Sun, Manzanaera and Brian Eno's BOI, who played with The Raincoats before forming This Heat and Cambewell Now. Charles Hayward is one of the very best drummers/musicians inhabiting the fringes of rock and "avant-garde" experimentation, but until now the man has surprisingly never made a solo album.

Survive The Gesture is exorted and rewarding. It's a wonderfully eclectic disc, with Hayward's multi-farious drumming matched by him playing off the other instrumentalists (bar tuba). It takes in perplexing ballads, offbeat explorative instruments and some rich textural weaving, and it still remains accessible. Another of rock's lost treasures. **MA**

THE BELOVED: Where It Is. Film Fun. HARP LP 2. Distribution: Rough Trade and the Cartel. South London band The Beloved have been dogged by their desire to emulate their heroes, but on this compilation of their best tracks so far, you can witness the creation of their own, purely independent, pop sound.

With a keen eye for new technical developments, the Beloved seem to be maturing into a vintage of their own, and this new album is a good place to tune in to their development before they progress to phase two. **DEH**



C-CAT TRANCE pow at the senses.

STOCK IT

NIC POTTER: Self Contained Line DALP 4.04039 (Distributor: Rough Trade Import). As Van De Graaf Generator's bass plucker of old, Nic Potter never displayed the kind of writing electronic-orchestral concepts which characterises the five tracks that make up his third solo album. While there's New Age landscape-drifts of sound aren't to my own taste, I'll agree there is something hypnotic, soothing and even majestic about most of Potter's juxtaposing of orchestral and rhythmic patterns. It's all very Tubular Bells, and a good New Age seller if it gets the promotion. **MA**

HEAVY METAL ALBUMS

Rank	Artist	Title	Artists	Label	Catalogue No.
1	WHITESNAKE	1987	Whitesnake	Liberty	Liberty (EMI) DC33128 (7)
2	HYSSTERIA	Def Leppard	Def Leppard	Capitol	Capitol (A&M) Phoenyx 11529 (1)
3	FRANKY NIGHTS	Paul Young	Paul Young & The Jollys	Sirius	Sirius (GAP) 230 (7)
4	SLIPPERY WHEN WET	Bo Diddley	Bo Diddley	Virgin	Virgin (Polygram) EMV 84 (8)
5	WILD FRONTIER	S.5	S.5	Virgin	Virgin (Polygram) VEM 28 (8)
6	WILD FLOWER	S.5	S.5	10 Records	10 Records (US) 56 (8)
7	BAT OUT OF HELL	Motley	Motley	Def Leppard International	DEF 24 (9) (2)
8	INTO THE FIRE	Iron Maiden	Iron Maiden	AMM	AMM 400 (7) (8)
9	TRUMPETS AND ACORN	Iron Maiden	Iron Maiden	Virgin	Virgin (Polygram) VEM 28 (8)
10	MASTER OF PUPETS	Judas Priest	Judas Priest	Mercury	Mercury (Polygram) 682 (8)
11	AMONG THE LIVING	Death	Death	Capricorn	Capricorn (US) 65 (8)
12	PERMANENT VACATION	Alice In Chains	Alice In Chains	Capricorn	Capricorn (US) 26 (8)
13	PRONOMIA	Def Leppard	Def Leppard	Mercury	Mercury (Polygram) 682 (8)
14	IN TO THE RAW	Iron Maiden	Iron Maiden	Capricorn	Capricorn (US) 26 (8)
15	THE ETHERIAL	Iron Maiden	Iron Maiden	Virgin	Virgin (Polygram) VEM 28 (8)
16	RECKLESS	S.5	S.5	AMM	AMM 400 (7) (8)
17	DREAM EVIL	Do	Do	Virgin	Virgin (Polygram) VEM 28 (8)
18	THE DEEP OF DEEP PURPLE	Deep Purple	Deep Purple	Liberty	Liberty (EMI) DC33128 (7)
19	ELIMINATOR	Def Leppard	Def Leppard	Mercury	Mercury (Polygram) 682 (8)
20	RACK FOR THE ATTACK	Iron Maiden	Iron Maiden	Capricorn	Capricorn (US) 26 (8)
21	RAISE YOUR FIST AND TELL 'EM CAPTAIN	Alice Cooper	Alice Cooper	AMCA	AMCA 212 (7) (8)
22	SON JOVI	Iron Maiden	Iron Maiden	Virgin	Virgin (Polygram) VEM 28 (8)
23	7000 FAHRENHEIT	Iron Maiden	Iron Maiden	Virgin	Virgin (Polygram) VEM 28 (8)
24	MIRADOR	Iron Maiden	Iron Maiden	EMI	EMI (Asylum) WSA 84 (8) (2)
25	SINETS VANDERHEIM	Vanderheims	Vanderheims	Capricorn	Capricorn (US) 26 (8)
26	IT'S OUT OF HELL	Iron Maiden	Iron Maiden	Capricorn	Capricorn (US) 26 (8)
27	LIVE AT WEMBLEY	Iron Maiden	Iron Maiden	Amigo	Amigo (Polygram) 682 (8)
28	THE FINAL COUNTDOWN	Iron Maiden	Iron Maiden	EMI	EMI (Asylum) WSA 84 (8) (2)
29	CRACK ORTREAT	Iron Maiden	Iron Maiden	Capricorn	Capricorn (US) 26 (8)
30	WILD IN THE STREETS	Iron Maiden	Iron Maiden	Capricorn	Capricorn (US) 26 (8)
31	POWERSLAVE	Iron Maiden	Iron Maiden	EMI	EMI (Asylum) WSA 84 (8) (2)
32	APPETITE FOR DESTRUCTION	Iron Maiden	Iron Maiden	Capricorn	Capricorn (US) 26 (8)
33	LIVE AFTER DEATH	Iron Maiden	Iron Maiden	EMI	EMI (Asylum) WSA 84 (8) (2)
34	SHOUT AT THE DEVIL	Iron Maiden	Iron Maiden	EMI	EMI (Asylum) WSA 84 (8) (2)
35	PIECE OF MIND	Iron Maiden	Iron Maiden	EMI	EMI (Asylum) WSA 84 (8) (2)
36	THE LIGHT LIGHTNING	Iron Maiden	Iron Maiden	Mercury	Mercury (Polygram) 682 (8)
37	WHO MADE WHO	Iron Maiden	Iron Maiden	EMI	EMI (Asylum) WSA 84 (8) (2)
38	GIRLS GIRLS GIRLS	Iron Maiden	Iron Maiden	EMI	EMI (Asylum) WSA 84 (8) (2)
39	PLEASURES OF THE FLESH	Iron Maiden	Iron Maiden	Mercury	Mercury (Polygram) 682 (8)
40	NIGHTFALL	Iron Maiden	Iron Maiden	AMM	AMM 400 (7) (8)

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



A BOX-FUL of Gene Vincent.

21	FROM MOTOWN WITH LOVE ●	K-11461 1381
22	SIMPLY SHADOWS * 18 The Shadows	Polygram 5140 D 1
23	POPPED IN SOUL'D OUT * 35 Wei Wei Wei	Federal/Phonogram JMWX.1
24	WHITESNAKE 1987 ● CD 28 Whitesnake	EMI SMC 5158
25	HEARSAY ● CD 25 Alexander O'Neal	Elek 495 934.1
26	SONGS OF LOVE ● CD 24 Richard Clayderman	Decca/Leeds SCS 5345
27	PHANTOM OF THE OPERA * * CD 76 Various	Polygram R009 9
28	SENTIMENTALLY YOURS ● CD 22 Rose Moore	Federal S124 2322
29	CLOUD NINE ● CD 31 George Harrison	Duck Horn/WEA WX 723
30	THE CHRISTIANS ● CD 38 The Christians	Heart/IMP 8924
31	REFLECTIONS ● CD 29 Foster & Allen	Sphar 5042 73
32	BEST SHOTS * CD 20 Pat Benetar	Orion/SA 1471
33	RED ● CD 27 The Commodores	London/LON 279
34	ESP ● CD 29 Bee Gees	Warner Brothers WX3
35	CLASSIC ROCK COUNTDOWN CD 32 London Symphony Orchestra	CSF 500003
36	SAVAGE * CD 36 Earth, Wind & Fire	RCA W 11555
37	SIXTES MIX * 33 Various	Sphar 5048 723
38	INTRODUCING THE HARDLINE ... * * CD 40 Terence Trent D'Arby	Capitol 49 911.1
39	THE CIRCUS * CD 34 Erasure	Mercury S124 55
40	RUNNING IN THE FAMILY * * CD 46 Level 42	Polygram R014 D
41	ALWAYS AND FOREVER ● CD 42 Various	Telstar S124 2301
42	THE JOSHUA TREE * * * * CD 44 U2	Island USA

43	THE PEOPLE WHO GRINNED ... ● CD 48 The Housemartins	Geddon 45029 9
44	THE GREATEST LOVE ● Various	Telstar S124 2316
45	THE GREATEST HITS OF 1987 ● CD 37 Various	Federal S124 2329
46	A VERY SPECIAL CHRISTMAS CD 43 Various	AAAM AAA 5971
47	BETWEEN THE LINES * CD 45 Five Star	Meridian K 1305
48	TUNNEL OF LOVE * CD 47 Bruce Springsteen	Capitol 49 273.1
49	HYSTERIA * CD 59 Def Leppard	Reliance MCA/Phonogram 1514 1
50	HIT MIX 49 Various	Sphar 5048 714
51	MEN & WOMEN * CD 46 Simply Red	Elektra WX35
52	DANCE MIX '87 ● CD 41 Various	Telstar S124 2314
53	NOTHING LIKE THE SUN ● CD 51 Sting	AAAM AAA 4402
54	THE SNOWMAN ● CD 55 Howard Blake	Capitol 31114
55	GRACELAND * * * * CD 49 Paul Simon	Warner Brothers WX52
56	BROTHERS IN ARMS * * * * * CD 42 Dire Straits	Virgin/Phonogram 12814 5
57	DANCING WITH STRANGERS * CD 53 Chicco Reno	Meridian MCA 15071
58	A PORTRAIT OF MARIO LANZA 40 Mario Lanza	Sphar 5048 271

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79	CHRONICLES ● CD 73 Steve Winwood	Island 55911
80	20 GOLDEN GREATS * CD 84 Nat King Cole	EMI EMY 9
81	THE MICHAEL JACKSON MIX CD 81 Michael Jackson	Sphar 5048 745
82	MAXI CD 74 Maxi Priest	10/Virgin DIX 64
83	INSIDE INFORMATION CD 64 Foreigner	Atlantic WX 14
84	A MOMENTARY LAPSE OF REASON ● CD 79 Pink Floyd	EMI EMD 1003
85	SINITTA ○ 85 Sinitta	Parlophone B011 1
86	OST 'WHOS THAT GIRL' * CD 90 Medusa/Various	Sire WX102
87	TRUE BLUE * * * * * CD 87 Madonna	Sire WX52
88	CONTROL - THE REMIXES ● CD 85 Janet Jackson	Federal/AAAM WJX 1
89	THE BEST OF MIRAGE JACK MIX '88 89 Mirage	Sphar 5048 716
90	THE PAVAROTTI COLLECTION ● 97 Luciano Pavarotti	Sphar 5048 8102
91	QUEEN'S GREATEST HITS * * * * * CD 91 Queen	Parlophone BMTV 20
92	AUGUST * CD 75 Eric Clapton	Duck/Vernor Brothers WY 71
93	MY BABY JUST CARES FOR ME CD 82 Nina Simone	Candy CA 20217
94	SOLITUDE STANDING * CD 93 Suzanne Vega	AAAM 50212 2
95	CHANGING FACES - VERY BEST OF ... ● CD 95 ICCG/Godley and Creme	Federal/Phonogram 1502 1
96	WONDERFUL LIFE ● CD 81 Black	AAAM AAA 5115
97	WOW WHAT A PARTY 98 Various	KTEL WX 1398
98	PICTURE BOOK * * CD 81 Simply Red	Elektra ENT 2
99	THE CHART SHOW DANCE HITS '87 CD 80 Various	Capitol AD 01
100	INVISIBLE TOUCH * * * * CD 100 Genesis	Virgin GEN 2

CD Released on Compact Disc
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EMI chief denies staff reshuffle

"MOST ASSUREDLY there will be change — but not for the sake of it."

Those words come from newly-appointed president and chief executive EMI Publishing Worldwide Irwin Z. Robinson shortly after the announcement of his new post (MW December 19).

"I intend to give the company a worldwide image," he continues, "but I don't intend to make mass personnel changes."

Robinson also discloses that EMI's publishing arm will be seen as totally distinct and autonomous of the group's record activities, apart from sharing record company computer facilities in some of the smaller territories.

He commands a staff of 300 working for 125 companies in 23 countries. Regular management meetings will take place, with Robinson attending some in overseas locations and hosting others at his base in New York.

"My goal is to make EMI Music Publishing Worldwide a pre-eminent worldwide competitor," he declares. "People will hopefully see us as a well-positioned and well structured international group."

Playing an Anglo-American duet

by Nigel Hunter

A LONG-RANGE activity notably on the increase these days is the pilgrimage of British songwriters across the Atlantic to operate and collaborate in the American music industry.

The trips are usually arranged by their music publishers, which have head or branch offices in New York or Los Angeles, and more often than not are paying the expenses.

Their confidence in the investment is being amply justified in a growing number of cases. Anglo-US popular music dominates the trends and the charts in most of the world markets, and one-to-one cooperation on songs, and increasingly record production too, is paying off.

A case in point is Paul Curran, signed as a songwriter to Chrysalis Music for the past two years after moving his allegiance from Inter-song, when Bruno Kreitchmer left that company for Chrysalis.

He's been based in Los Angeles for the entire run of his Chrysalis

part, and recently got married there, so he could be contemplating putting down deeper roots in California. His track record in LA is detailed by Paul Curran of Chrysalis Music: certainly warrants such a decision.

Curran penned the Jellybean/Elisa Fiorillo charter 'Who Found Who' and has a song in the Pepsi & Shirie album which may be their next single. He's a prolific writer, according to Curran, with over 100 songs to his name, and has collaborated with Errol Brown and Simon Climie here and Nashville-based Dennis Morgan over there. "Paul was an old rock 'n' roller basically," says Curran. "He's gone out there and absorbed the pop R&B style, and established himself on the West Coast. He's taken the most sensible and logical route for the modern songwriter — producing as well as writing — and has upgraded his eight-track home studio to 16."

Curran's talent at the console is such that he's now receiving offers for his production prowess as well as his songs, and may be producing Jermaine Stewart in the new year.

"Paul's come from a British songwriting tradition," summarises Curran. "In mid-career he's got to grips with modern studio engineering technology. He's also grasped the nature of the market he's out there, while remembering the legacy of good, well-structured songs."



GURVITZ, EQUALLY adept with the pen and the console.



GOOD TIMES for Hard Times.

Jobete signs global deal with Hard Times

JOBETE MUSIC (UK), the publishing division of Matown Records, has signed an exclusive worldwide pact with Hard Times Productions, which comprises the team of Andy Stewart, Bernadette Cosgrove, Noel Durdant-Hollamb, Kevin Clark and producer/engineer Barry Durdant-Hollamb and administrator Martin Kiss.

The first Hard Times project was the eponymous album, a single cut from which, entitled 'Never Give In To Love', has recently been released here by Supreme plus continental issues in Sweden and West Germany.

The team has also been working as a production and songwriting outfit for various UK labels, and has formed its own record company, SET Records.

MUSIC VIDEO

	Description (tracks)	Timing/Recommended Retail Price	
1	NOW THAT'S WHAT I CALL MUSIC VIDEO 10 Compilation (15 tracks)/1hr/£9.99		PMI MW NOW 10
2	U2: "Under A Blood Red Sky" Live (12 tracks)/61 min/£9.99		Virgin VVO 045
3	BON JOVI: Slippery When Wet Compilation (6 tracks)/£11.99		Channel 5 CV 04002
4	HITS 7 Compilation (15 tracks)/£9.99		CBS/Fox \$375.50
5	UB40: Best Of UB40 Compilation/1hr/£9.99		Virgin VVO 246
6	PETER GABRIEL: THE VIDEOS Compilation (3 tracks)/40 min/£9.99		Virgin VVO 241
7	FIVE STAR: Between The Lines Live/1hr/£9.99		PMI MVP 1160.2
8	PAUL McCARTNEY: The Frog Song Animation (3 tracks)/20 min/£6.99		Virgin WC T09
9	QUEEN: Magic Years Vol 3 Compilation/1hr/£9.99		PMI MVP 99 1156.2
10	GENESIS: Visible Touch Compilation/40 min/£9.99		Virgin VVO 204
11	LIONEL RICHIE: The Outrageous Live (8 tracks)/1hr/£9.99		Video Collection VC 4041
12	MADONNA: The Virgin Tour Live (10 tracks)/50 min/£19.99		WEA Music V2081053
13	THE CURE: In Orange Live (23 tracks)/1hr 43 min/£14.99		PolyGram Music Video 041 554.2
14	FIVE STAR: Silk And Steel Compilation (6 tracks)/27 min/£9.99		RCA/Columbia RVT 11268
15	QUEEN: Greatest Film Compilation (17 tracks)/1hr/£9.99		PMI MVP 99 101.2
16	STATUS QUO: Rocking Through The Years Compilation (26 tracks)/£9.99		Channel 5 CV 05972
17	EURHYTHMICS: Live Compilation (15 tracks)/1hr 30 min/£14.99		PolyGram Music Video 080 222/3
18	QUEEN: Magic Years Vol. 1 Compilation/1hr/£9.99		PMI MVP 99 111.2
19	DIRE STRAITS: Alchemy Live Live (10 tracks)/1hr 20 min/£9.99		Channel 5 CV 00122
20	QUEEN: Magic Years Vol 2 Compilation/1hr/£9.99		PMI MVP 99 1155.2

Compiled by Gallup for Music Week Research © 1987



SOLO

A N N O U N C I N G

THE MUSIC WEEK



AWARD CATEGORIES

(NOT REQUIRING NOMINATIONS)

- The Market Share Awards
- Top Album Award
- Top Single Award
- Top Dance and Disco Album Award
- Top Dance and Disco Single Award
- Top Indie Distribution Album Award
- Top Indie Distribution Single Award
- Top Classical Album Award
- Top Compilation Album Award
- *Top British Recording Studio Award
- *Top Producer (Albums) Award
- *Top Producer (Singles) Award
- *Top Recording Engineer Award
- Top Publisher (Individual) Award
- Top Publisher (Corporate) Award
- Top Music Video Award
- Top Country Album Award
- Exemplary Service Award

*Awards in association with Studio Week.

AWARDS
TAKING PLACE AT
THE GROSVENOR
HOUSE
MONDAY, 22ND
FEBRUARY
1988.

AWARD CATEGORIES

(REQUIRING NOMINATIONS)

- Top Sleeve Design Awards
- Top Music Week Advertisement Award
- Top Consumer Press Advertisement Award
- Top British Music Promo Video Award
- The Marketing Award For Records, Cassettes & CDs
- Pluggler Of The Year Award
- Top Record Distributor Award
- The Leslie Perrin Award for P.R.

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

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

1987

MUSIC WEEK GREATER LONDON HOUSE

HAMPSTEAD ROAD LONDON NW1 7QZ.

TOP IN D E S I N G L E S

- 1 NEW** TOUCHED BY THE HAND OF GOD
New Order Factory FAC1937 (P)
- 2 NEW** LAST NIGHT I DREAMT
The Smiths Rough Trade RT(1)200 (U/R)
- 3** 1 MY BABY JUST CARES FOR ME
Nina Simone Charly CZ27112 (12)-(CY212) (CH)
- 4** 2 JACK MIX IV
Mince Debut DEBTX(1)3035 (A)
- 5** 16 PUMP UP THE VOLUME/AMINATA
M.A.R.K.S. 4AD(B) AD 707 (U/R)
- 6** 3 BOG EYED JOG
Ray Moore Play PLAY274 (SF)
- 7** 12 THE CIRCUS (Remix)
Encrease Mute (1) MUT66(T) (U/R/SF)
- 8** 4 I STARTED SOMETHING I COULDN'T FINISH
The Smiths Rough Trade RT(1)198 (U/R)
- 9** 13 BIRTHDAY
Supercade One Little Indian (1)21 7777 (U/M)
- 10** 2 DOWNTOWN
Justified Ancients Of Mum KLF Communications JAMS21(T) (U/R)
- 11** 11 WE WON'T GIVE IN
Slide Cheapskate BOY22 (P)
- 12** 12 WHO'S THAT MIX
This Year's Blonde Debut DEBTX(1)3034 (A)
- 13** 14 5 FLYING
Chen & Ozone Bunce BU1N1 (A)
- 14** 3 WILLIAM IT WAS REALLY NOTHING
The Smiths Rough Trade RT(1)166 (U/R)
- 15** 10 THE PEEL SESSIONS [VOLUME 2]
New Order Strange Fruit SFPS293 (P)
- 16** 15 FEMALES
The Cooks Crew Rhythm King/Mute LEFT12(1) (U/R)

- 17** 16 BEVERLY HILLS COP
The Big X Crews Uptown 7UT85 (12)-(2)UT85 (A)
- 18** 17 TRUE FAITH
New Order Factory FAC 1837/7 (12)-(FAC 1831) (P)
- 19** 20 BLUE MONDAY
New Order Factory FACT2 (P)
- 20** 11 THE PEEL SESSIONS
Joy Division Strange Fruit SFPS303 (P)
- 21** 19 BEATS + PIECES
Ahead Of Our Time CCUT1 (U/R)
Cold Cut Featuring Flotemaster Squeeze
- 22** 15 STUFF THE TURKEY
Alien Sex Fiend Anagram (1)21ANA(1) (P)
- 23** 20 TEMPLE OF LOVE
Sisters Of Mercy Merciful Release MR (X) 27 (U/R)
- 24** 18 GIRLFRIEND IN A COMA
The Smiths Rough Trade RT 197 (U/R)
- 25** 17 SAVIN' MYSELF
Eric Burdon Saturday 75TD1 (12)-(STD1) (A)
- 26 NEW** DANCING ROOM
Cindy Birdsong Hi Hat CIND1(T) (P)
- 27** 17 F*CK YOU
Overkill Under One Eye 12FAG104 (P)
- 28** NEW FLOTZILLA
Flotemaster Roadrunner RR12547 (P)
- 29** 23 GLASGOW RANGERS BOYS
Boys In Blue First Night 12(GR81) (P)
- 30** NEW ALICE
Sisters Of Mercy Merciful Release MR021 (U/R)
- 31** NEW WE CHANGE THE WORLD
Buddy Carter & The Grasshoppers Rage BUD 4 (P)
- 32** NEW SHEILA TAKE A BOW
The Smiths Rough Trade RT(1)196 (U/R)
- 33** 22 OPEN UP
Red Lorry Yellow Lorry Situation Two SIT49(T) (U/R)
- 34** 24 HOUSE REACTION
T-Cat-F Koolkat KOOL9? (A)

- 35** NEW DO YOU WANNA FUNK
Sylvester with Patrick Crowley Domino DOM47 (CH)
- 36** 31 BAD HEARTS
Xymox 4AD BAD711 (1)RT
- 37** 14 EAT THE RICH
Motorhead GWR GWR6 (12)-(GWR7) (A)
- 38** 28 VICTIM OF LOVE
Encrease Mute (1)2MUTE1 (U/R/SF)
- 39** 19 BLUE WATER
Fields Of The Nephilim Situation Two SIT48(T) (U/R)
- 40** 13 LET'S START IT DANCE AGAIN
Hamilton Bohannon Domino DOM37 (CH)
- 41** 29 THE PEEL SESSIONS
The Damned Strange Fruit SFPS504(P)
- 42** 17 STRETCHIN' THE PIECES
C.C.C.R. Crew Circle City CCY(1) (A)
- 43** 24 POWER
Fields Of The Nephilim Situation Two SIT42(T) (U/R)
- 44** 23 NEVER LET ME DOWN AGAIN
Depêche Mode Mute (1)2(BONG14) (U/R/SF)
- 45** 24 GET DOWN
Darek B Music Of Life NOTE 007 (P)
- 46** NEW STRAWBERRY WINE
My Bloosy Valentine Lazy LAZY07 (U/R)
- 47** 2 BEAVER PATROL
Pop Will Eat Itself Chapter 22 (1)2(CHAP21) (U/M)
- 48** NEW HEAVEN KNOWS I'M MISERABLE NOW
The Smiths Rough Trade RT(1)156 (U/R)
- 49** 23 NIGHT TRACKS
The Mighty Lemon Drops Night Train SXFN7004 (P)
- 50** 29 GOTTA HAVE YOU (IN MY LIFE)
Clare Moore & Paul Young Square One 12(SQ001) (1)

CHERRY
DISC RECORDS

THE CHART - 1987

THIS YEAR'S TOP SELLING RECORDS

TOP 20 ALBUMS

- 1** FRESH FRUIT FOR ROTTING VEGETABLES
The Smiths Cherry FAC 051 8382 (A)
- 2** A DISTANT SHORE
The Smiths Cherry FAC 051 8382 (A)
- 3** GOLD MINE TRASH
The Smiths Cherry FAC 051 8382 (A)
- 4** DON'T TOUCH THE BANG BANG FRUIT
The Smiths Cherry FAC 051 8382 (A)
- 5** HERE COME THE GIGS
The Smiths Cherry FAC 051 8382 (A)
- 6** KODAK GHOSTS RUN AMOK (THE SINGLETS EYE 1980-1986)
The Smiths Cherry FAC 051 8382 (A)
- 7** IT (THE ALBUM)
The Smiths Cherry FAC 051 8382 (A)
- 8** NORTH MARINE DRIVE
The Smiths Cherry FAC 051 8382 (A)
- 9** LONDON PAULON (VOLUME ONE)
The Smiths Cherry FAC 051 8382 (A)
- 10** BURNING AMBITIONS (A HISTORY OF PUNK)
The Smiths Cherry FAC 051 8382 (A)
- 11** FOX & FEW PUSSES MERE (ALSO ON THE CARDS)
The Smiths Cherry FAC 051 8382 (A)
- 12** MAGGIE, MAGGIE, MAGGIE (OUT! OUT! OUT!)
The Smiths Cherry FAC 051 8382 (A)
- 13** HARD CENTRES - THE ROCK YEARS -
The Smiths Cherry FAC 051 8382 (A)
- 14** SEEDS 11 POP
The Smiths Cherry FAC 051 8382 (A)
- 15** BEACH PARTY
The Smiths Cherry FAC 051 8382 (A)
- 16** ROYAL BASTARD
The Smiths Cherry FAC 051 8382 (A)
- 17** LIQUID HEAD IN TOKYO
The Smiths Cherry FAC 051 8382 (A)
- 18** BURNING IN THE SHADE
The Smiths Cherry FAC 051 8382 (A)
- 19** HEAVIER THAN THOU
The Smiths Cherry FAC 051 8382 (A)
- 20** MAXIMUM SECURITY
The Smiths Cherry FAC 051 8382 (A)

TOP 25 ALBUMS

- 1** 12 THE CIRCUS
Encrease Mute STUMM 35 (U/R/SF)
- 2** 11 STRANGWAYS HERE WE COME
The Smiths Rough Trade ROUGH106 (U/R)
- 3** 3 MY BABY JUST CARES FOR ME
Nina Simone Charly CR30217 (CH)
- 4** NEW UPFRONT 9
Various Serious UPFT9 (A)
- 5** 12 THE CLUTTER AND THE CLAN
Run Rig Ridge RR308 (RM/PRO/JCM)
- 6** 4 BEST OF HOUSE MEGAMIX
Various Serious BO11 (A)
- 7** 4 LES MISERABLES
Original London Cast First Night ENCORE1 (P)
- 8** 7 12 SUBSTANCE
New Order Factory FACT 200 (P)
- 9** 3 BEST OF HOUSE VOLUME 3
Various Serious BEHO 3 (A)
- 10** 2 OUT OF OUR IDIOT
Elvis Costello Demon XFIEND47 (P)
- 11** 10 AFTER DARK
Barbara Dickson Theobald Dickson TD9001 (P)
- 12** 13 HATFUL OF HOLLOW
The Smiths Rough Trade ROUGH 76 (U/R)
- 13** 12 WONDERLAND
Encrease Mute STUMM25 (U/R/SF)
- 14** 10 UPFRONT 8
Various Serious UPFT8 (A)
- 15** NEW JESUS MEETS THE STUPIDS
The Smiths Vinyl Solution SOL7 (P)
- 16** 14 THE QUEEN IS DEAD
The Smiths Rough Trade ROUGH 96 (U/R)
- 17** 11 PALACE OF SWORDS REVERSE
The Fall Cog Sinitier COG1 (U/R)
- 18** 15 THE WORLD WON'T LISTEN
The Smiths Rough Trade ROUGH 101 (U/R)
- 19** 14 JAZZ JUICE 6
Various Streetsounds SOUNDS (A)
- 20** 15 LOUDER THAN BOMBS
The Smiths Rough Trade ROUGH 225 (U/R)
- 21** 14 MEAT IS MURDER
The Smiths Rough Trade ROUGH81 (U/R)
- 22** 10 11 MUSIC FOR THE MASSES
Depêche Mode Mute STUMM 47 (U/R/SF)
- 23** 12 THE SMITHS
The Smiths Rough Trade ROUGH161 (U/R)
- 24** NEW ROCKY HORROR PICTURE SHOW
Original Soundtrack Ode OSV21553 (PAC)
- 25** 11 GEORGE BEST
Wedding Present Reception LEEDS001 (U/R)

JET
STAR

01-961-5818

(HEADING FOR THE NATIONAL CHARTS)

"IF I GIVE MY HEART TO YOU"
by JOHN MACLEAN

Cat. No. ARI 66

(NEW SOUL DISCO)

"SAY YOU'LL BE"

by JEROME

Cat. No. SD4 (7")

SDT 4 (12")

(A BRAND NEW REMIX)

"GODFATHER"

by SPOONIE GEE

Cat. No. SDR 3 (7")

SDTR 3 (12")

(NEW RELEASE DISCO)

"ABABAJAN HOI"

by DENNIS BROWN

Cat. No. JWO 58

HAVE A
MERRY CHRISTMAS
AND A
HAPPY NEW YEAR

DISTRIBUTED BY EMI/JETSTAR



Hot in the

C O L U M N

UK RELEASES may have dried up prior to Christmas, but there's been no shortage of good US product. New import sells currently include **SPOONIE GIE** To All Sheek Up (Tuff City TUF 128023), sizzling reggae James Brown-based rap inspired however by, and quoting briefly from, Elvis Presley's All Shook Up; **PUBLIC ENEMY** Bring The Noise (New York: Vertigo) [Jref.com 44-07545];

extended remix of the rapper's latest import hit, with additions and an instrumental version; **CHOSEN TWO** This Talent (Roul Records RR-12-44001), very strong reggae rap in scratch; **BRICK DAZZ** The Def Mix (Music City Records MC-88-1), timely remix of 1975's Disco-Jazz classic, the original of which has been much reworked as a rare groove;

TERRY BILLY Don't Look Me Out (Atlantic D-86623), haunting female wailer; **JOYCE SIMS** All And All/Lifetime Lover style; **L.A. MIX** Don't Stop (Amman) (The Beat Mix) [BGM BC-12-2055-40], Germany-released remix (by its creator, Les Adams) of the still popular dance-floor smash;

MONTANA ORCHESTRA South Soul Party Mix (Philly Sound Works PSW 12-782), re-recorded medley of Salton's Orchestra and Montana Sextet instrumental odds including the ones that inspired L.A. Mix; **THE JURY** Thank You (Culture Shock Records CS-12-2021), lugubrious jittery rap reworked of Sly & The Family Stone's 1970 US chart-topping Thank You (Folieshine Me Mice Et Agn); **TERRI JONES** Take Me To My Town (JazzStar Records JS-1092), soulfully warbled skipping house bouncer from New Jersey;

LISA MITCHELL Rescue Me (Jump Street JS-1013), only New York "gortie" leoper for the house market here (not the Fontella Bass song); **TUNTABLE TERROK TRAX VOLUME 4** (Bosman Records BM-0081), sparsely leaping New York house instrumental, the latest in this Craig Brown-created continuous series;

As previously warned, UK record companies have been holding back their releases until immediately after Christmas. Between now and the next edition of **Music Week**, you can expect to see **JOYCE SIMS** Come Into My Life (London LONX 161), a sleeky haunting solo wailer (that should be a high chart entry following sustained sales on both import and home-controlled white label advance pressings for many weeks now (one of the very few new, as opposed to old "rare groove" records that London's pirate radio stations can legitimately claim to have

broken). **BARRY WHITE** Never Gonna Give You Up (Mammoth Mix) [Club JABX 59], Paul Handcaste remixed and overdubbed bumpy reworking of romantic Barry's 1.4 years old classic wazer, his second UK hit back then; **RAY PARKER JR** with **NATASHA COLE** Over You (Gleason Records GEF 337), attractive slow radio ballad flipped more for floors by Ray's solo wiggly Mavin Goye-ish Lovin'; **TWO GUYS A DRUM MACHINE AND A TRUMPET** The Tard Of Getting Pushed Around (London LONX 141), previously promised to sustained floor success on by The Unshushables (that scratching and leaping rock track by Fine Young Cannibals members Andy Cox and David Steel's finally out commercially credited to the self-descriptive alternative name; **LIVING IN A BOX** Love Is The Art (Chrislytics LIBX 4), soulfully mooned jittery cantering house bouncer without possibly enough aural tang for real crossover pop success; **BAZZ** Caught U Cheatin' (Champion CHAMP 12-58), routine chunkily loping house instrumental; **ATLANTIC STARR** Let The Sun In (Extended Version) (Warner Bros WB1 45T), somewhat sombre rolling solo huggie remixed, but not necessarily improved; by Bruce Forest; **THE MICROPHONE PRINCE** Rock House (Magnetic Discos MAGOT 13), rap treatment of the Commodores' Brick House, Edward by the actually far better Memory Lane (using the same Dennis Edwards bassline as Eric & Rakim's Paid In Full) but stupidly here lacking the import's brilliant treatment of Hound Dog that would have been a cinch for radio play; **IMAGINATION** Individual (Jock Lanez Frank Mix) (RCA PT 41 697B), Arthur Baker & Paul Guvritz-created murky churning living in a Box-ish groove with scarcely any sorry surfing of it;

TERENCE TRENT D'ARBY Sign Your Name (CBS TRENT 14), moodily shuffling sad lament flipped more vigorously by the live Greasy Chicken; **COUSIN RACHEL** You Give Me So Much (Supreme Records SUPET 121), girls charmed bubbling reggae with the keyboard beat but not its intensity. Already you have got **THE DRAMATICS** Whoa Shee See (Is Whatcha Got (Shax STAT 809), this distinctively rolling 1971 funk groove classic being the currently most relevant of the latest batch of depressing predictor; **Stax** label group of the same time around distributed by Ace Records; **THE CHEVALIER BROTHERS** Buena Sara (Magnet CHEV 1), Stuart Colman-produced rework of Louis Prima's classic.

Rocca boxes clever to woo radio and clubs

by Barry Lazell

JOHN ROCCA — who has been in the unusual position this year of having seen his biggest former hit (as lead singer of Freeez) **IOU** re-chart in a new remix, and the first Freeez success Southern Freeez (which he co-wrote) also back in the sellers again in a new form — has his own genuinely new single released this week by Beggar's Banquet's Citybeat label.

The new 12-inch, which is being promoted as a double-sided because advance reactions have shown that radio and club DJs had tended to polarise to differ-

ent sides, offers some 20 minutes of music in all. It couples the 7.08 full-length version of Extra, Extra (which is the side radio favours) on the A-side, with two versions of the club-favoured Move on the B-side. First of the latter is the 7.46 "Rude Boy Mix", while following it is the "Roccapella" mix, clocking in at 4.58.

Rocca has just departed for the US, where his past-Freeez recordings have earned him a string of hits on the club play charts, and he has formed a strong working relationship with producer Arthur Baker. He is currently busy writing new material for a follow-up album to Extra, Extra (which was released there back in May), and release for

this is anticipated for next Spring. The LP is intended to have "a street level dance feel", and the flooring Move might be taken to be a toker for it.

Incidentally, Rocca is also a passionate convert to the not-so-gentle Oriental art of Thai boxing! He has been at it now for 12 months, won his first fight during November, and spends all his time outside of songwriting and the recording studio, training for forthcoming matches. Clearly not a man to cross when he is delivering an IOU.

12-inch catalogue number of the new single is CBE 1214, and CBEA distribution is through WEA and Island.

RADIO LONDON

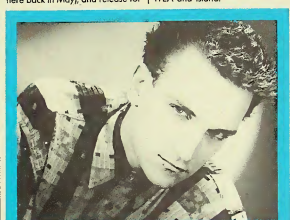
A LIST

NAT KING COLE: <i>When Will I See You</i>	EMI
DIANE: <i>Let Me Be The One</i>	Arista
MICHAEL JACKSON: <i>The Way You Make Me Feel</i>	A&R
JULYRIEAN FEATURING ELISA FIORILLI: <i>What Love Will Do</i>	Chrysalis
JULYRIEAN: <i>Jingo</i>	2-Tone
KRUSH: <i>House Arrest</i>	Columbia/Paragon
ALEXANDER O'NEAL: <i>Cubano</i>	Capitol
STOCK AIRTON WATERMAN: <i>Jackhammer (The Party Pooper)</i>	Breakbeat/AMM
WALLY JUMP JR & THE CENTRAL ELEMENT: <i>Explosion (Get Into The Groove)</i>	Breakbeat/AMM
STEVE WALSH: <i>Let's Get Together</i>	A&R

CLIMBERS

BLACK FLAMES: <i>Are You My Woman (Are You Not)</i>	MCA
J. BLACK FOOT: <i>Repeat Yourself</i>	Edge (Imp)
What Love Will Do	Chrysalis
WILLIE CLAYTON: <i>Rockin' Chair</i>	Waxwork (Imp)
CONTRAILERS: <i>Sleeping Alone</i>	MCA
BORIS GARDNER: <i>Oh, Old House</i>	MCA
GLADYS KNIGHT & THE PIPS: <i>Love Train</i>	MCA (Imp)
DAVID RUFFIN & EDDIE KENDRICK: <i>(Cuddly) Belive It</i>	MCA (Imp)
MICHAEL McVEY: <i>Going Good Feeling</i>	Isle
JOYCE SIMS: <i>Come Into My Life</i>	London
JAN STARR: <i>Oh! The Good Times Told Me</i>	Par-View (Imp)

As featured on the **TONY BLACKBURN Show**, Radio London 96.1-2 FM
Monday-Friday 12M/14.9 100%



ROCKY ROCCA: won his first fight during November

History lesson for dance fans

WHAT LOOKS like being every dance music fan's dream Christmas present is The History Of The House Sound Of Chicago From The Very Beginning — a worthy title for a bulky release. A 12-album boxed set put together by BCM Records of West Germany, it is distributed in the UK by Greyhound just in time to hit the festive season, and particularly in

the absence of the almost traditional Street Sounds boxed set this year) at a dealer price of £21.95 there should be no shortage of takers.

The set features some 120 tracks in all. Greyhound is the official UK distributor, and dealers can check details of availability by calling 01-924 1166.

THE U.S. TOP TEN SMASH

ROCKE

LET ME BE THE ONE

THE MEGAMIX 12-INCH OUT NOW

TOP Dance SINGLES

26 DECEMBER 1987

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

THE WEEK LAST WEEK		WEEKS ON CHART		MW	
1	NEW	ALWAYS ON MY MIND	Pat Sharp/Born	Parlophone	(12)R6171 (E)
2		THE WAY YOU MAKE ME FEEL	Michael Jackson	Epic	6512757 (12) — 6512758 (C)
3		WHO FOUND WHO	Jellybean featuring Eliso Fiorillo	Chryslis	JELX01 (C)
4		CRITICIZ	Alexander O'Neal	Tabu	6512712 (12) — 6512716 (C)
5		THE LOOK OF LOVE	Madonna	Sire	WB1151(T) (W)
6		TIGHTEN UP I JUST	Whitney Houston	Atlantic	9A102 (C)
7		JINGO	Jellybean	Chryslis	JELX12 (C)
8		CHILDREN SAY	Level 42	Polydor	POSP1X (911) (F)
9		HOUSE ARREST	Krush	Club/Phonogram	JAB1X63 (F)
10	NEW	TOUCHED BY THE HAND OF GOD	New Order	Factory	FAC 1922 (12) — FAC 1393 (F)
11		SOME GUYS HAVE ALL THE LUCK	Maxi Priest	10/Virgin	TEN11 (98) (E)
12		PACK JAMMED (WITH THE PARTY POSSE)	Stock Airken Waterman	Breakout/A&M USA	(12) 620 (F)
13		SO EMOTIONAL (REMIX)	Whitney Houston	Arista	R15 (T) 43 (BMG)
14		SOMEWHERE SOMEBODY	Five Star	Tent/RCA	P841661 (12) — P741662 (BMG)
15		G.T.O.	Sinita	Fanfare	(12) 12FAN 14 (A)
16		RISE TO THE OCCASION	Clara Fisher	EMI	(12) EM 33 (E)
17		I WON'T CRY	Glenn Goodman	Reproduction/RCA	P8 41493 (12) — P7 41494 (BMG)
18		NEVER CAN SAY GOODBYE	The Communards	London	LON1X 158 (F)
19		MY BABY JUST CARES FOR ME	Nina Simone	Capitol	CY 72 112 (12) — CY 72 112 (C)
20		REBEL WITHOUT A PAUSE	Public Enemy	Def Jam	6512457 (12) — 6512456 (C)

TOP 10 ALBUMS

1	4	WHENEVER YOU NEED SOMEBODY	Rick Astley	RCA	PL 71529/PK 71529 (BMG)
2	7	BAD	Michael Jackson	Epic	4502901/4502904 (C)
3	9	HEARSAY	Alexander O'Neal	Tabu	4509261/4509364 (C)
4	4	YOU CAN DANCE	Madonna	Sire	WX75/WX76C (W)
5	5	LOVE SONGS	Michael Jackson & Diana Ross	Telstar	STAR2298/STAR2298 (BMG)
6	3	MAXI	Maxi Priest	10/Virgin	DIX64/CD1X64 (F)
7	6	WHITNEY	Whitney Houston	Arista	208141/409141 (BMG)
8	8	FROM MOTOWN WITH LOVE	Various	K-tel	NE1381/CE2381 (K)
9	NEW	JUST VISITING THIS PLANET	Jellybean	Chryslis	CHR1569/2CHR1569 (C)
10	NEW	UPFRONT 9	Various	Sirius	UPFT9 7CFT9 (A)

21	NEW	STUTTER RAP (NO SLEEP TIL BEDTIME)	Morris Minor And The Majors	10/Virgin	TEN1703 (E)
22	13	THERE AIN'T NOTHING LIKE SHAGGIN'	The Tems	Virgin	VS11 1029 (E)
23	29	JOCK MIX I	Mad Jacks Featuring Jackmaster BA	Debut/Passion	DEB1X 3032 (A)
24	25	GHOST HOUSE	House Engineers	Syncoptate/EMI	121578 (E)
25	17	I COULD NEVER TAKE THE PLACE OF YOU	Prince	Parlay Park/WEA	WR288(T) (W)
26	41	IF I GAVE MY HEART TO YOU	John McLean	Arivo	ARI66 (1/25)
27	20	PAID IN FULL (COLD CUT REMIX)	Eric B & Rakim	4th - B'way/Island	(12) BRW 78 (F)
28	26	LET'S GET TOGETHER TONITE	Steve Walsh	A.1.	(12) A1303 (A)
29	27	CHRISTMAS IN HOLLIS	Run-D.M.C.	London	LON1X 163 (F)

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30	3	LET ME BE THE ONE	Exposé	Arista	R15(T) 45 (BMG)
31	20	SHO YOU RIGHT	Barry White	Breakout/A&M USA	T 614 (F)
32	12	I WANT TO BE YOUR PROPERTY	Bia Marcondes	MCA	BNAT1 (F)
33	6	JACK MIX IV	Mirage	Debut/Passion	DEB1X 3035 (A)
34	1	WHENEVER YOU NEED SOMEBODY	Rick Astley	RCA	PA 41567 (12) — PT 41568 (BMG)
35	4	DINNER WITH GERSHWIN	Diana Summer	Warner Brothers	WR237(T) (W)
36	18	WHEN WILL I BE FAMOUS	Bras	CBS	ATOM12 (C)
37	15	MR SLEAZE/LOVE IN THE 1st DEGREE	Bonzomarcos	London	NANA 14 (12) — NANK 14 (F)
38	NEW	TIME WARP II	Tommy	Jive	JIVE11160 (BMG)
39	24	LET'S START LOVE OVER	Miles Jaye featuring Roy Ayers	4th - B'way/Island	(12) BRW81(T) (W)
40	NEW	FAMILY MAN (HOUSE MIX)	Fluoracade	Warner Brothers	WR214(T) (W)
41	NEW	BABY WORKOUT	Jackie Wilson	SMP	SKM12111 (A)
42	NEW	THIS OLD HOUSE	Boris Gardiner	RCA	P8 41635 (12) — PT 41636 (BMG)
43	10	NEVER GIVIN' UP ON YOU	John Paul Young	Westside	WSR(T) 2(A)
44	NEW	DOWNTOWN	Justified Anceits Of Mu Mu	KLF Communications	JAMS27(T) (I)
45	13	I SAW MOMMY KISSING . . .	Michael Jackson	Motown	Z841655 (12) — Z1 41656 (BMG)
46	7	IF YOU CAN DO IT, I CAN TOO	Madina Targem	Capitol	112(C) 475 (E)
47	NEW	O' L'AMOUR	Dilly Dilly	London	LON1X 146 (F)
48	4	FEMALES (GET ON UP)	Cookie Crew	Rhythm King/Mute	LF2 (12) (L) (R)
49	8	THE BOY'S GONE CRAZY	Wes Noel Young	Fantasia/Phonogram	SF599(12) (F)
50	9	MY LOVE IS GUARANTEED	Sybil	Champion	CHAMP 12155 (BMG)

TOP 10 BUBBLERS

1	1	BIG BATTY GAL	Flourgon	Techniques	WR23 (35) (F)
2	1	SHE'S MY LADY	Administrators	Groove And A Qu	CRD003 (A) (S)
3	NEW	GARIE OF LOVE	Frankie Paul	Live And Love	LD56 (SP)
4	NEW	SUNSHINE LAND	Fallock Band	Master Mix	(12) CHR815 (A)
5	NEW	WONDERFUL WORLD, BEAUTIFUL PEOPLE	Arsenault	EMI	(12) EM38 (E)
6	NEW	SAVIN' MYSELF	Eric Foclin	Scharday	75TD1 (12) — STD11 (A)
7	NEW	YOU GAVE YOUR LOVE TO ME	Chedo	Coalition/Chryslis	COOLX155 (C)
8	NEW	JINGO	Camille	Excalibur	EXC11102 (A)
9	NEW	LOOKING OUT FOR YOU	Rick Clarke	RCA	P841497 (12) — P741498 (BMG)
10	NEW	I LIVE FOR YOUR LOVE	Natalie Cole	Motion/EMI	(12) MTC31 (E)

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1. Which was Elton John's most successful Christmas single?

- (a) Step Into Christmas
- (b) Ho Ho Ho (Who'd Be A Turkey At Christmas)
- (c) Cold Like Christmas

2. This year Chrysalis has released the Phil Spector album *A Christmas Gift For You*. How many times has it previously been issued in Britain?

- (a) 2
- (b) 5
- (c) 3

3. Which was the first film in which the song *White Christmas* was featured?

- (a) White Christmas
- (b) Holiday Inn
- (c) Yuletide Serenade

4. Only two artists have had UK Top 10 hits with *White Christmas*. One was



ELTON'S BIG hit: Was it Ho Ho Ho (Who'd Be A Turkey At Christmas)?

Bing Crosby. Who was the other?

- (a) Mantovani
- (b) The Singing Dogs
- (c) Peter Sellers



ANOTHER WHITE Christmas for Bing? Who knows

5. Prior to this year, on how many occasions have Slade entered the charts with *Merry Xmas Everybody*?

- (a) 6
- (b) 3
- (c) 8

6. In which seasonal song does the line "In the meadow we will build a snowman" appear?

- (a) Winter Wonderland
- (b) Walking In The Air
- (c) I Saw Mommy Kissing Santa Claus

7. Who wanted a Beatle for Christmas?

- (a) Jane Asher
- (b) Dora Bryan
- (c) Terry Scott

8. Whose 1978 hit was *Please Come Home This*

Christmas?

- (a) Shakin' Stevens
- (b) The Eagles
- (c) Johnny Mathis

9. Whose Christmas album was *Light Of The Stable*?

- (a) Emmylou Harris
- (b) Pat Boone
- (c) Barry Manilow

10. What was "T" for in Dickie Valentine's 1955 hit *Christmas Alphabet*?

- (a) Tinsel
- (b) Tree
- (c) Toys



HOW MANY times have Slade donned their Christmas cassettes?

11. Which producer changed his first name to Christmas on a 1983 hit?

- (a) Nile Rodgers
- (b) Bob Clearmountain
- (c) Chris Thomas

12. Why was the John Lennon and Yoko Ono 1971 US

hit *Happy Xmas Everybody* not released in Britain until the following year?



IMAGINE THAT: John and Yoko missed the boat in '71

- (a) EMI refused to handle it
- (b) There was a dispute over Yoko's credit as co-composer
- (c) It was banned by the BBC

13. What was Paul McCartney's 1979 Christmas hit?

- (a) Wonderful Christmastime
- (b) Muff Of Kintyre (Pipes Of Peace)

14. Which Elvis Presley soundalike sang on *Lonely This Christmas in 1974*?

- (a) Alvin Stardust
- (b) Les Gray of Mud
- (c) Duke d'Mond of the Barron Knights

15. Who was walking backwards for Christmas?

- (a) The Goons
- (b) Bernard Bresslaw
- (c) Stan Freberg

16. Who expressed pagan sentiments on *Ring Out Solstice Bells*?

- (a) Donovan
- (b) Black Sabbath
- (c) Jethro Tull

17. How many copies have the recordings of the Johnny Marks composition *Rudolph The Red Nosed Reindeer* sold worldwide?

- (a) 40 million
- (b) 150 million
- (c) 200 million

18. Who was *Rockin' Around The Christmas Tree*?

- (a) Brenda Lee
- (b) Tommy Steele
- (c) The Hollies

19. In what year was Rolf Harris's *Two Little Boys* a Christmas No 1?

- (a) 1972
- (b) 1969
- (c) 1967

20. What is the title of Percy Herbert's seasonal single released this year?

- (a) Merry Christmas Baby
- (b) The Christmas Drink Up Song
- (c) Dear Santa



ROLF HARRIS recalls his *Two Little Boys*

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OVERSEAS ENQUIRIES WELCOME

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D I A R Y

ARE THE courts getting tougher on bootlegging and other acts of piracy, in the light of the one month prison term imposed on Mark Turner (see p48)? The BP's legal adviser Patrick Isherwood — warm-hearted as ever — observes dryly that Pentonville nick does "a passable Christmas lunch", though we're not quite sure how he knows... Pepsi reckons that Michael Jackson "is going to make every effort" to be at the Albert Hall for the British Record Industry Awards in February. It would certainly be a show stopper, but I wouldn't bet more than a can of Pepsi on it happening... By the way, after those two mentions, does Pepsi (that's three) want to sponsor his column? ...Dooley has been sworn to secrecy over *The Chart Show's* worst video of the year winner (to be revealed on December 27), but it's a safe bet that Queen's Brian May won't be pleased. Geddit darlin'? ...Happy Birthday to The Mean Fiddler, the Harlesden venue which — after five years — has surely convinced people that you don't have to be near the West End of London to be successful... Two burly gentlemen purporting to be solicitors' investigators representing a certain well-known record company visited *Music Week's* offices the other day pursuing an interesting line of enquiry. If they would care to return, we have something for them...

OLDER MUSIC fans (that is, over 20) are to get a TV show after all. But it's not a revamped *Whistle Test* and it's not even from the BBC. Called *Wired*, the one hour show starts a 20-week run in April and will feature live performance and interviews, with a US link. Channel Four has approved the project from initial Television, headed by ex-Telstar Malcolm Gerrie... CBS Aylesbury is proud of itself for having handled 1.2 of the top 16 singles last week... Look out for the latest rock 'n' roll legend to be resuscitated by Levi's. A 60-second epic starts on New Year's Eve and runs through to the spring featuring Eddie Cochran's *C'mon Everybody* and EM's Barry McCann — not slow to spot a massive opportunity — won't let it rest at the single... Where can you find a phenomenal 4,140 singles, 4,915 albums, 1,944 pop CDs, 2,874 classical releases and 234 music videos? All in the *Masterfile Yearbook*, of course, and a special offer is detailed on p28. Hurry, hurry, hurry... Perhaps wanting to make amends for awful things such as Snooker Loopy, snooker star Steve Davis has set up Interesting Promotions and one of the first projects is to stage and promote appearances by French group Magmas... According to *Record Collector* — celebrating its one hundredth issue this month — Midsummer's Night Scene by John's Children on Track is currently the most valuable 45rpm single at £450... Security for the splendid Christmas parties has been lighter of some than at others. The hardest to get into without an invitation card was BMG's, as chairman Peter Jamieson discovered when he had to rush back to his office after being confronted by someone just doing his job on the door of the YMCA party venue.



CHINA IN your hand: Lobs Soffra shakes on a record deal with China after producing two singles on a non-contract basis.



MILES BETTER: Ian Miles, chairman of Multiple Sounds Distributors, presents producer Ken Barnes with silver discs for sales of the Bing Crosby Tenth Anniversary Collection.



LIGHT FANTASTIC: Chris De Burgh receives an Ampex golden reel to mark sales of his *Into The Light* album.



A MILLION reasons: EM's Steve Margo flew to the US to present Pink Floyd with the award marking one million sales of *A Momentary Lapse of Reason*.



THIS WEEK's number 10: IKS PR Bill McAllister presents a copy of *Timbuk 3's All I Want For Christmas Is World Peace* to Margaret Thatcher's personal representative.

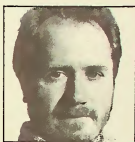
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COMMENT

In the Christmas spirit of wishing the music industry everything a might wish itself for 1988, here is a down-to-earth version of the 12 Days Of Christmas (no, not every verse, you'll be pleased to know — this one goes straight from 12):

On the twelfth day of Christmas
my true love sent to me
12 Michael Jacksons,
11 Lords amendments,
10 Phil Collins drumming,
Nine pluggers plugging,
Eight artists charting,
Seven sold-on telly,
Six sold-out Wembleys,
Five gold discs,
Four Brit Awards,
Stack Aiken Waterman,
Two market shares,
And a new dynamic MD.

I'm sure you can all make up better, more personal alternatives. For instance, instead of a partridge in a pear tree, BPI director general John Deacon may be hoping for "a synthetic MP", "home taping levy", or "controls on DAT". If there were a zero category,

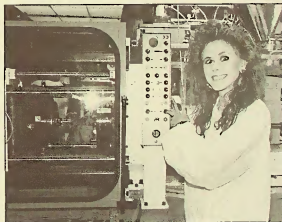


people would no doubt plump for things like "no returns returning" and "no record rental". That's all for 1987. Happy Christmas, see you next year.

Jarvis Dalton



SILVER CHRISTMAS: Hue & Cry and the Crac team with their silver discs for *Seduced And Abandoned*.



TURN ON the power: T'Pav's Carol Decker gets involved with Virgin's CD plant during an appearance at the Megastore.

QUIZ ANSWERS

1. (a); 2. (b) The companies were London, Apple, Warner Bros, Polydor and Impression; 3. (b); 4. (a); 5. (c) The years were 1973, and 1980-6 inclusive; 6. (a); 7. (b); 8. (b); 9. (a); 10. (c) "It is for the toys beneath the tree so tall"; 11. (c) The record was 200 Miles by The Pretenders; 12. (b); 13. (a); 14. (b); 15. (a); 16. (c); 17. (b); 18. (a); 19. (b); 20. (b).

FORE Young

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