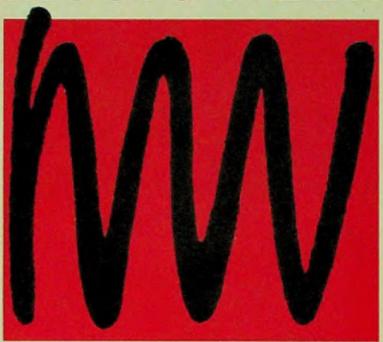


## MUSIC WEEK



£1.90 U.S.\$3.50

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CD revenue  
outstrips  
LP earnings

COMPACT DISCS are set to outstrip vinyl albums as a revenue-earner for record companies by the end of the year.

According to the latest trade delivery figures from the BPI, between 27m and 28m CDs will have been sold by the end of December. That figure, combined with a slight decline in deliveries of conventional LPs, means that — for the first time — CD will be bringing in more money than vinyl.

However, the dominant album format remains the cassette and the figures indicate that it has not yet reached its peak. Says the BPI: "Unit volume is running about six per cent higher than a year ago and there is no sign of any loss of impetus."

Black vinyl LP volume is down by five per cent compared with this time last year. Delivery rate of 50m units annually still provides, though, one third of the total albums market which now stands at more than 150m units having grown from 100m units four years ago.

The BPI statistics also reveal a 17 per cent rise in the total value of deliveries in the year ended September. The final figure was £571.5m, which is an ounce for the £600m barrier to have been broken by the end of 1988.

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## Ames buys up Virgin concessions

VIRGIN RETAIL is set to double its number of Megastores in the UK and is selling its remaining 22 concessions.

The company plans to concentrate solely on expanding its Megastore chain and intends to have 16 in the UK by 1992. The first of these will be a second store in Glasgow in December. The Virgin concessions within

Debenhams are being sold to a new company set-up by former Virgin Retail employees and headed by Philip Ames. The deal will be worth between £800,000 and £1m and all employees will retain their jobs as a result.

Managing director Simon Burke says resources are now being focussed on the Megastores and games retailing. "Turnover for the

Megastores this year will come close to the level achieved by the whole chain in the year ended July 1987 and we are confident of continuing this success as the chain expands," he says.

Virgin also plans to develop a chain of Megastores in France. Meanwhile, shareholders have backed Branson's plans to bring the Virgin group back into private hands just two years after going public.

The new scheme, which offers 140p for each Virgin share, was given the go-ahead after two votes had to be taken. Investors will now not be able to remain as minority shareholders.

## Bootleggers beware!

THE MUSIC industry is sending a message to the UK's bootleggers: we are coming to get you.

Record companies and music publishers have spelled out their intentions with a blow at the heart of the illicit trade, a raid on Camden Market in London.

The market is the recognised centre of the traffic in unlawful cassettes in this country and is a main distribution point for illegal master tapes. Now the legitimate industry is hoping that its action will send shock-waves through the pirate operations in advance of tighter copyright law due early next year.

The Camden blitz came 18 months after a first raid on that market and, like the initial action, netted some £20,000 of counterfeit and bootleg tapes. A total of

4,000 cassettes were seized from eight stalls by a team from the BPI and the Mechanical Copyright Protection Society.

A spokesman for the BPI's anti-piracy unit which co-ordinated the operation commented: "This operation was intended as a warning to the manufacturers and suppliers of bootleg tapes. It is merely the first of a concerted series of operations throughout the country."

"When the new Copyright Act comes into force, it will provide record companies with vastly im-

proved legal rights against bootleggers by imposing new civil and criminal restraints."

The BPI/MCPS team has no intention of taking legal action against any of the sellers whose wares were confiscated at Camden. The view is taken that the people working with trays of tapes are merely low-level employees of substantial organisations and that there would be little advantage in taking them to court.

● How the operation was carried out — p4.



UNDER THE watch of the law, a BPI representative reclaims some of the music industry's property

Needletime? Only  
if you pay us,  
says station

IN THE week that most independent radio stations agree on a new needletime deal, Maxx Radio is re-promoting its pay-for-airplay system.

It is introducing Powerpicks TO PAGE FOUR ▶

Uni seals A&R  
base, but  
denies closure

NEW YORK: Speculation that 11 redundancies at MCA's Uni label are a signal of the closure of the operation are being discounted by Uni president David Simone.

He says the move is intended to make the label more A&R-oriented and that he hopes the lost jobs will eventually be compensated for by an increase in A&R staff.

The redundancies all occurred in marketing, promotion and publicity, functions which will now be taken in-house by MCA.

Simone says he will be moving the operation's base to Los Angeles so that he can be closer to the centre of the A&R work and that new Uni A&R offices will be established in the UK, Australia and Canada.

He comments: "This makes us the most powerful A&R-oriented company there is anywhere in the world."

The Uni redundancies were part of a package of 47 introduced by new MCA president Al Teller.



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December 19 WEMBLEY Arena  
December 19 WEMBLEY Arena  
December 21 WEMBLEY Arena



rea on wea

# Needletime: hatchets buried and fingers crossed

**'I don't wish PPL to drop its guard but I do hope that this agreement will see the beginning of a more realistic relationship'**

usual nine hours. Stations will make up their own minds whether to accept the one year experimental deal but to prevent them running riot with their programming, the amount of time they can have to play records remains limited by the IBA's public service obligations for broadcasting news and other items.

guard but I do hope that this agreement will see the beginning of a more realistic relationship with us. I think both sides can congratulate themselves on having the good sense to reach an agreement," says Brooks.

AIRC chairman Jimmy Gordon is not quite so celebratory, "Obviously, it is not as good a deal as we would like but in the existing environment it is the best we could achieve," he says.

"We are still seeking a major reduction but that cannot go through without major legal changes," he adds. "But anyone who wants more than nine hours should accept this deal."

AIRC director Brian West believes it was important to get some sort of deal as soon as possible. "I think it is encouraging that, notwithstanding our unyielding separate stances on principles and payments, both PPL and we recognise that radio is moving forward ahead of the new legislation and we have striven to find a formula which will enable important immediate changes."

**'Obviously it is not as good a deal as AIRC would like but in the existing environment it is the best we could achieve'**

Companies providing programming services, like Radio Nova and Radio Radio, will be given individual deals and these will reflect on the payments made by ILR stations using these services.

"It provides the framework to allow all sorts of experimenting. I see this as a major advance," says Brooks. He adds that the new deal also requires stations to report to PPL all revenue from any other sources relating to broadcasting that are not presently permitted.

"It means that they will be able to take advantage of any new commercial activity that the IBA permits and we will be made aware of the commercial effect of that activity and then we will be able to decide how that additional source should be treated in its deal with us."

He adds that the most obvious way that stations might receive extra revenue could be through the sponsoring of programmes. This is one of the changes in radio programming that PPL will be looking out for as a result of the deal.

"The priority now is for us to learn what the new kind of radio will be like with these 20 new stations. We will be meeting with the IBA in a few weeks to get their thinking because we shall have to construct a fair and reasonable tariff for those kinds of broadcasters," says Brooks.

This determination to keep right up with the latest radio developments matched with PPL's determination to maintain the level of payments—contrary to AIRC's wishes to pay no royalties.

Brooks says the cordiality cannot change the bitterness of the past. "This does not mean I forget the last 10 years and last year in particular when some broadcasters tried to disable the record industry, with little success."

"I don't wish us to drop our

**T**HE NEEDLETIME agreement is as old as commercial radio itself.

But now, after 10 years of bitter wrangling, independent radio and record companies are outwardly shaking hands in preparation for moving forwards and reaching a mutually satisfying deal.

But at the same time, there seem to be a few fingers crossed behind backs as both sides admit that the latest "undelimited" needletime agreement is not ideal.

Yet as an experimental deal, it does offer ILR stations the chance to vary their programming and more time for Phonographic Performance Limited to consider the future of music radio—especially with 20 new "community of interest" stations just around the corner.

PPL chairman John Brooks is relieved that he has managed to reach some sort of agreement with the Association of Independent Radio Contractors. The current payment rates follow a series of Performing Right Tribunal hearings stretching back to 1978. "We have been disputing and negotiating with AIRC for over 10 years and this is the first time we have come to an agreement without going to a tribunal," he says.

The new deal sticks to the standard payments of four and seven per cent on net advertising revenue but gives the option of increased needletime instead of the

LOOP RECORDS will be backing the release of Michael Katon's album *Proud To Be Loud* with ads in Kerrang!, Metal Hammer, Row and Music Week. Katon will be touring to promote the album as well as doing radio PA's. In-store material will also be available.



FIRE RECORDS is supporting the release of *Friendloverplane* by The Blue Aeroplanes with ads in Music Week, Sounds, NME, Melody Maker and Offbeat.



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Editor: David Dallas. Deputy Editor: Dave Lang. News Editor: Jeff Clark. Music Reporters: Selma Weeks, Max Robinson. AIRC Team: Jeff Clark, Meads, David Dorton, Duncan Holland, Kevin Fife, Dave Lang, Nick Robinson, Ken Sicular. Sales: John Webb. Production Editor: Ken Sicular. Chief Sub Editor: Karen Fane. Contributing Editors: [International] Adam White. Contributors: James Hancher and Barry Lound (Chicago & Detroit), Jerry Smith (Singles), Nicola Scazzola (Classical), Dave Henderson (Travelling Music), John Tobler (US Correspondent), Ian Meyer, ABF (Ear 188), Alan, Stephen (NRI 128), USA (Tel: 718-687-9330), Research: Lynn Favory (Inquirer), Jonny Lee, Gareth Thompson, Zsuzsanna (Editorial), Andrew Bennett, Manager, Andy Gray, Senior Ad Executive, Bud Blockart, Ad Executive, David (News), John Brown, Classified, John Brown, Ad Production Manager, Robert Clark, Commercial Manager, Kathy Leonard. Publisher: Alan New. Fax: 01-288-4002.

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## More CDVs from PolyGram

POLYGRAM is releasing a further 37 compact disc titles this week and to coincide it will be making all its CDV product available to non-PolyGram account holders through wholesalers.

Software will be available through Lightning Distribution, Wynd-Up Records, Terry Black Distribution, Entertainment UK, Audio Merchandisers and S Gold and Son.

● **STYLUS** is backing the release of the *Aswad* album *Renaissance* by launching a £250,000 TV advertising campaign which breaks in Yorkshire and Harlech on November 28 before rolling out nationally.

● **TRAX MUSIC** has entered the TV advertised album market and is launching four campaigns totalling £845,000. The campaign for *Themes And Dreams* rolls out nationally on December 5. *Country Love* will feature in ads that roll out on the same day as will the campaign for *Inspirations* by Bryn Yem. TV ads for the compilation *Noel* begin nationally on November 28 and will run until Christmas.

● **CORRECTION:** On the Wallchart of TV Advertised Albums enclosed with last week's *MW*, the column heading *Channel 4* should have read *Channel*.

# BOMB THE BEATS

## INTO THE DRAGON

FEATURING THE HIT SINGLES

BEAT DIS

DON'T MAKE ME WAIT

SAY A LITTLE PRAYER

DOODLP | DOODCI | DOODLP CD1

# Broadcast licences: pirates need not apply, says Hurd

THE HOME SECRETARY Douglas Hurd has followed-up his announcement of provisions for new community of interest radio stations with a stiff warning to any pirates hoping to get in on the act.

From January 1, anyone convicted of illegal broadcasting will be disqualified for five years from applying for a licence from the

proposed Radio Authority.

Brian West, director of the Association of Independent Radio Contractors, welcomes the decision but says it has been a long time coming.

"As we have said many times, under a de-regulated system enforcement will have to be stepped-up otherwise some pirates won't

lose any sleep over the ban but will simply continue to broadcast illegally as they do at present," he says.

Meanwhile, the Department of Trade and Industry's radio investigation service has reported that it has carried out 303 raids on 58 unlicensed stations in the Greater London area so far this year.

# Superchannel loses the right to use videos

THE DEBT-ridden satellite television company Superchannel has had its licence to broadcast music videos terminated.

The station owes Video Performance Ltd £90,000 and VPL director Roger Drage says "We have shown considerable restraint over the last few months but this quarterly payment has been overdue since October 1. We cannot allow our members' videos to be used without payment". VPL withdrew

the Superchannel licence on November 18 and Drage adds that any subsequent use of videos controlled by VPL will be in breach of copyright.

The VPL move preceded legal action last week which resulted in Superchannel being placed under court-appointed administration after its Italian majority shareholder, Betelevision, disclosed that the station had current trading losses of £34m per month.

# Marsh gets new role at Virgin

VIRGIN HAS appointed Jeremy Marsh as managing director of its new Associated Virgin Labels division. Formerly general manager of Siren/10, Marsh will have responsibility for the marketing of Siren, 10, Circo, EG and Enigma product. The company has also appointed Rob Manley as head of the Siren, 10 and Virgin dance promotion team.

# Needletime

► FROM PAGE ONE

which ensures 20 daytime plays a week for a record company's priority release in return for £350.

As the station is owned by the Manx Government, it operates independently of both the IBA and the Association of Independent Radio Contractors and has done so for the last 25 years.

"Any rules they have for IR stations are totally superfluous as far as we are concerned. We just do what we want," says operations manager George Ferguson.

He says the station, which operates from 6am to 2pm every day, has considered the idea of Powerpicks for the last two years. "In the past, we have had the CBS half-hour and the Phonogram half-hour. Then the BBC came along and stamped on everything but we still maintained it," says Ferguson.

"We have been sponsoring programmes for 25 years in various forms and I think the IBA stations are beginning to pick up on it. I think IR is at the moment beginning to break down the stiffness and the storchiness of IBA."

● A WINDING-UP petition against Serious Squads is due to be heard in the High Court in London tomorrow (30). The petition has been issued on behalf of VPD Information Design.

# Would BRIEFING

LEIDEN, HOLLAND: A fraud squad connected with BUMA/STEMRA has confiscated illegal compact discs found in the city. They feature live and studio recordings of the Roman Stones and Paul McCartney. The discs are believed to have been imported and manufactured by someone with access to a CD factory. The find comes just weeks after a decision by international copyright agencies, meeting in Lucerne in Switzerland, to launch a large scale investigation into the origin of illegal CDs.

BUENOS AIRES: Over 300 delegates from 62 countries attended the 36th meeting of the World Confederation of Audiovisual Rights. The congress felt that the UK's new copyright legislation failed completely to remedy the widespread abuse of author's rights in connection with home taping. It also expressed to national governments the need for legislation to deal with the Berne Convention. It was also announced that Argentine composer Ariel Ramirez will be the new president of the confederation and managing director of SABAM, Professor Jan Corbat, was elected president of the executive bureau.

LOS ANGELES: Chryslis has circulated 500 digital audio tape copies of the Pursuit Of Happiness album Love Junk to radio, retail and press. Accompanying the promotion-only cassettes is a card which reads: "Chryslis Records remains firmly committed to not releasing DAT cassettes commercially. We believe we can be reached protecting our artists and our copyrights."

GUTERSLOH, WEST GERMANY: Profits at BMG for 1987-8 totalled \$53m with a gross turnover of \$1.15b.

BRUSSELS: According to a national survey, one in four Belgian radio listeners tunes in to illegal pirate stations and the trend is expected to increase. Meanwhile, the state stations are due to begin 24-hour broadcasting.

MOSCOW: The city's first music industry fair has been declared a success despite its relatively small size. About 200 people attended the fair but companies involved agreed that it was a major step to developing cultural and business exchanges.

VIENNA: Heinz Josef Caniboll has been named managing director of CBS Austria after his predecessor Jaroslav Sevcik left "for personal reasons and differences about the company's policy in the future".

# Operation Slamdance bags the bootlegs

by Jeff Clark-Meads

THERE AREN'T many things that happen on a bitter cold Sunday afternoon in Camden that send shivers through the rest of the country.

However, on one biting, snowing, bracing day, the music industry dropped a pebble into the pond of piracy and counterfeiting and stood back to watch the ripples spread.

Word spreads fast among that

illicit community, and the raid on the unlicensed cassette-sellers of Camden Market was calculated to have maximum profile and prominence.

The organisation began many weeks in advance with a series of meetings involving the BPL, the Mechanical Copyright Protection Society, representatives of individual record companies, the police and Camden council officers.

On the day of the raid, all those

agencies were represented and teams comprised of them moved into the market together, hitting all eight illegal stalls at once. At the stall 1 saw raided, the young man in charge of the tapes at first looked confused but soon grasped what was happening when he was confronted by a man from the BP's anti-piracy unit accompanied by two police officers.

Although he refused to give his name and address, he signed a letter acknowledging that his stock had been seized. Indeed the level of his co-operation extended to helping count the number of tapes involved when he was asked to do so.

The nature of the operation was rapidly assimilated, though, by those looking on. A small crowd soon gathered around the activity and I overheard one denim-and-leather man accurately explain to his colleague the nature of the seizure, indicating that he — and, presumably, many others — are well aware of the illegitimacy of the product.

The attraction of the wares was apparent from the fact that at several of the stalls, punters were trying to buy tapes while the raids were taking place. From their conversation, they evidently gathered that this would be the last they saw of such product for a good while to come.

At the end of the action, a van drove along the road through the market collecting all the bags of confiscated material, a motley collection of visually unappealing bootlegs and pirate tapes with artwork only marginally short of the standards of legitimate product.

The sellers were left to go their way, most of them looking moder-

ately relieved to be heading out of the numbing cold. All the raids had cost them a day's pay and a rollocking from the men who supply them and pay their wages.

Among the happiest people of the afternoon were the police. Their enthusiasm had been apparent all day, and at the thought of depriving villains of £20,000 of income — money they believe could have gone into anything from drug trafficking to pornography — they were positively delighted.

So was everybody else involved in what had been unofficially dubbed "Operation Slamdance". They knew they had hit a blue touch paper — now they aim to make a few pirates retire immediately.

# Huge profit leaps for IIR stations

● THREE IIR stations have declared huge increases in profits in the same week as the signing of the new needletime agreement with Phonographic Performance Limited.

In London, Capital Radio's annual profits rose from £4m to £9.4m in the year to September while Manchester station Piccadilly Radio showed an increase from £3.4m last year to £11.4m this year. This profit was despite spending £214,000 on setting up new station Kay 103. Glasgow-based Capital Clyde had a 66 per cent rise in profits to £1.7m.



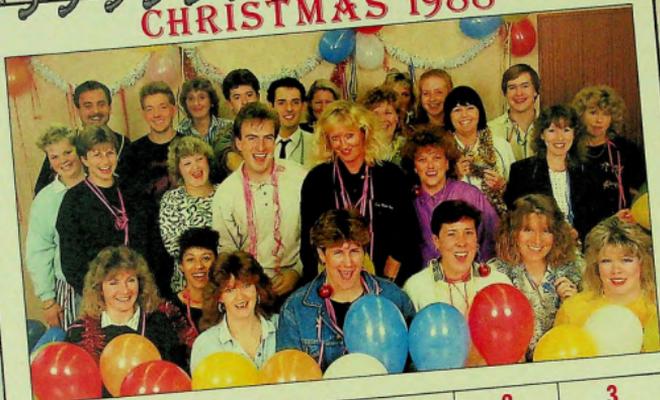
THE HAUL: £20,000 of product that will not now be making money for the bootleggers

**CBS**  
DISTRIBUTION



# CHRISTMAS AND NEW YEAR TELE-SALES OPENING TIMES

CHRISTMAS 1988



NOV 28 MONDAY 0830-1700	NOV 29 TUESDAY 0830-1700	NOV 30 WEDNESDAY 0830-1700	DEC 1 THURSDAY 0830-1700	2 FRIDAY 0830-1700	3 SATURDAY ANSAPHONE
4 SUNDAY ANSAPHONE	5 MONDAY 0830-1815	6 TUESDAY 0830-1815	7 WEDNESDAY 0830-1815	8 THURSDAY 0830-1815	9 FRIDAY 0830-1815
10 SATURDAY 1500-1900	11 SUNDAY 1500-1900	12 MONDAY 0800-1815	13 TUESDAY 0830-1815	14 WEDNESDAY 0830-1815	15 THURSDAY 0830-1815
16 FRIDAY 0830-1815	17 SATURDAY 1500-1900	18 SUNDAY 1500-1900	19 MONDAY 0800-1900	20 TUESDAY 0830-1900	21 WEDNESDAY 0830-1900
22 THURSDAY 0830-1900	23 FRIDAY 0830-1200	24 SATURDAY ANSAPHONE	25 SUNDAY ANSAPHONE	26 MONDAY ANSAPHONE	27 TUESDAY ANSAPHONE
28 WEDNESDAY 0830-1700	29 THURSDAY 0830-1700	30 FRIDAY 0830-1700	31 SATURDAY ANSAPHONE	JAN 1 SUNDAY ANSAPHONE	JAN 2 MONDAY ANSAPHONE

- Orders received by Dec. 21st will be delivered by Xmas.
- Orders received on Dec. 22nd - every attempt will be made for Xmas delivery.
- Orders received on Dec. 23rd will be processed on Dec. 28th.

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# Order early for Christmas presence

RELIGION AND politics? Forget it. If you are standing having a pint with an independent dealer, the one subject you should never mention is distribution.

This is the issue on which everybody has an opinion, mainly because the quality of service you receive governs the quality of service you can provide.

So, as we enter the busiest month of the year, this is how the distributors rate their performance so far and their advice for getting the best results from them.

**BMG:** "We are already on 85 per cent next-day delivery and we like to think we could be up to 90 per cent over Christmas. Our aim is for at least 100 per cent 24-hour delivery as humanly possible.

"Dealers should order on time by taking stock of the week's business and order as early as possible, they should also use our Anaphones. It's impersonal, but the orders go through just as quickly."

**CBS:** The company is very pleased with its performance to date and argues that new

release throughput will now decrease because all the biggest releases are already in the shops. It is now a matter of replenishing stock.

In ordering, dealers should take advantage of the longer opening hours of the tele-sales department and, if possible, avoid peak periods.

**EMI:** "The volume of prod-

uct we are distributing from Hayes has doubled in the past three weeks, and we are in good shape to handle it. We know that people are already beginning to comment on the improvement in service this year-end over 1987, and we feel quietly confident about our ability to consolidate this improvement through Christmas

1988. Problems are being foreseen and pre-empted, or dealt with swiftly when they do occur.

"The dealers already seem to be doing the right thing by getting orders in early. We would just like to stress that this is not the time of year to use distributors to carry your inventory for you: it makes much more sense to get that product out of our warehouse and into your stockroom ahead of demand."

**PolyGram:** "We don't foresee any major problems. We have tried to anticipate what stock we need and dealers should do the same. The aggravation we see is when dealers are ordering many times a week, sometimes a day.

"Also, none of the dealers seem to predict too well what they are going to sell over Christmas and the New Year. It would help us if they could do this. We need serious ordering from dealers, particularly during the period before Christmas."

**WEA:** "We don't really have any problems. Our distribution service is as good now as it has

been throughout the year and the same applies to our stock completion.

"We are getting everything to the independents and we are not experiencing any problems."

**Cartel:** "We hope to have chart order and an out-of-hours Anaphone service installed in all offices by mid-December. We have fax machines in all those offices which can be used to submit orders.

"The shops can help by separating chart from back catalogue orders and by using the Anaphone service. Otherwise, please be patient."

**Pinnacle:** "We're getting about 75 per cent of parcels out the same day and we should continue to be able to do that. We're running a night shift and tele-sales are open until six.

"Dealers should try to get orders in as early as possible and avoid Mondays when they could have difficulty getting through."

**PRT:** "At the moment, Christmas seems to be very slow in coming. It's only just started to happen.

"Dealers should realise that this is the calm before the storm. Volume is going to increase and everybody is going to suffer from that, so they should order early."



CHRIS ANDREWS of Muzo Records in Bury won himself a holiday in New York after being judged to have produced the best display for Kylie Minogue's album. Andrews is pictured (left) with PWL's Tilly Rutherford and Impulse promotion's Kevin Res and Steve Jenkins

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- ② **a-ha** 'You Are The One' (remix)
- ③ **Kim Wilde** 'Never Trust A Stranger'
- ④ **Gloria Estefan And Miami Sound Machine** '1-2-3'
- ⑤ **Debbie Gibson** 'Foolish Beat'
- ⑥ **The Pasadenas** 'Enchanted Lady'
- ⑦ **Prince** 'I Wish U Heaven'

### Side Two

- ⑧ **Erykah Badu** 'Orinoco Flow'
- ⑨ **Chris de Burgh** 'Missing You'
- ⑩ **Fairground Attraction** 'Find My Love'
- ⑪ **Deacon Blue** 'Real Gone Kid'
- ⑫ **Everything But The Girl** 'I Don't Want To Talk About It'
- ⑬ **Tanita Tikaram** 'Twist In My Sobriety'
- ⑭ **Robbie Robertson** 'Somewhere Down The Crazy River'

### Side Three

- ⑮ **Yazz** 'Stand Up For Your Love Rights'
- ⑯ **Matt Bianco** 'Wap Bam Boogie'
- ⑰ **Royal House** 'Can You Party'
- ⑱ **The Funky Worm** 'The Spell!'
- ⑲ **Kraze** 'The Party'
- ⑳ **Samantha Fox** 'Love House'
- ㉑ **Karyn White** 'The Way You Love Me'
- ㉒ **Rick Astley** 'She Wants To Dance With Me'

### Side Four

- ㉓ **Whitney Houston** 'One Moment In Time'
- ㉔ **Bill Withers** 'Lovely Day'
- ㉕ **Alexander O'Neal** 'Fake 88'
- ㉖ **Bangles** 'In Your Room'
- ㉗ **Angry Anderson** 'Suddenly'
- ㉘ **Londonbeat** '9 am'
- ㉙ **The Proclaimers** 'Sunshine On Leith'
- ㉚ **Chris Rea** 'Driving Home For Christmas'

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the  
**hits**  
ALBUM

# The good earth

by Martin Aston

**N**OW THIS is the room of a real enthusiast, crammed full of records, cassettes, videos, magazines, covering the furniture too, with more boxes on the floor that can't find room in the racks and on the shelves. It's actually the room and West London headquarters of Trevor Herman, who since 1984 has co-run the Earthworks label with Jumbo Vanrenen, who set the label up in 1981 after leaving Virgin A&R.

Vanrenen was a pioneer of African music in this country, which now plays such a strong part in the world music scenario. Both Vanrenen and Herman are expatriate South Africans and hugely

committed fans of the township jive that Vanrenen imported and distributed to the specialist shops before starting the Earthworks label in 1983 with an Orchestra Jazz single. Herman joined up after compiling *The Inedible Beat of Soweto* (Vol 1) album for the label. Now that Vanrenen is presently running Mango and 4th & Broadway labels for Island — "an opportunity that could not be missed" — Herman has more than his hands full. "Contracts," he smiles. "You wouldn't believe the time and the trouble."

The label struggled a little bit in its infancy, with a short-lived distribution deal with Rough Trade replaced by Making Waves, which went into liquidation, leaving behind a catalogue of 20 releases. But Earthworks is just coming up to a year in partnership with Virgin, which has given Herman more room to breathe. How happy was he with the relationship?

"Virgin give us a decent budget and put out the records that we choose, and we have control over the covers, so you can't ask for more. We get a lot of extra help from Virgin press and marketing, although you have to chase up the people who aren't used to world music there. It's completely different to pop music. Our records have

long lives, not transitory ones. Whenever we release records, we always advertise the back catalogue."

What about distribution? "We have to concentrate on that. I help out by visiting the smaller, specialist shops where a lot of our records are still sold. But Virgin gets to shops where we didn't have much distribution, like *Our Price*, which is very important."

Herman knows that all the persistence over contracts warrants the end result as Earthworks has gathered together an exceptional catalogue to date, with the cream of the crop of African music as well as Cuban and Rai (from Paris' Algerian quarter) music. An African collection of two Mahlatini compilations, the Soul Brothers, another *Indestructible Beat* compilation (making a quartet of the very best of township jive), *Zouk*, *Soukous* and *Zimbabwean music compilations*, plus *Yossou N'Dour* and *Dudju*. *Pukwana* reissues, is quite unbeatable.

"What we've tried to do with these records is put together the very best from either a particular country or style. But we couldn't have put these records together now because the world music scene has taken off so. Like with our Rai rebels compilation, it in-



THE MAHOTELLA QUEENS, Mahlatini and the Makgona Tsohle Band: perseverance and enthusiasm by Earthworks have seen such bands find a new outlet

cludes all the top artists that have now gone on to other things, on major labels."

Earthworks' pioneering position has given them this advantage, but Herman recognises the present day boom in competition. "There is a huge amount of world music. People have got to be careful."

Herman is also concerned that the labels and retailers have assumed that all the work is done and all that is needed is to sit back and reap what is already sown: "This music is still breaking ground here and it's very difficult to make big money at the moment and to establish the artist. Very few artists have got big deals, like Salif Keita and Yossou N'Dour, and they've been around a long time. You have to keep slogging away with ad-

vertising and keep a high profile." In other words, don't let that enthusiasm wane. Herman adds that "A lot of labels have done quite well over the last year, and maybe they've outgrown this idea, but we had a little campaign together at the end of 1987 called *For World Music*, with a joint budget and advertising. It was very important because we got a lot of letters from all over the world from the pamphlets that we put out.

"It's important to raise the public's consciousness because it really takes a long time to seep through, as well as the shops who hadn't got this music before and could now put this music under one category. World music is still a very small market and we need to do more campaigns of that ilk."



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# Sky-high sounds

**Nigel Hunter on the company cornering the market in in-flight entertainment**

**T**HOSE OF us nervous about flying tend to approach the aircraft from the departure lounge either rigid with apprehension or over-relaxed from Dutch courage.

The airlines do their best to provide entertainment to while away the hours. Apart from the relays of food and drink, there are in-flight movies, usually new ones, and the most consistently-used form of airborne relaxation — the headphones giving access to varied forms of pre-recorded tape entertainment.

In-Flight Productions, tucked away in a mews off Greek Street in London's Soho, is the largest enterprise of its kind in Europe, providing music and spoken word tapes for international air travellers. It will celebrate its 10th birth-

day next May, and recently changed its name from In-Flight Radio to accommodate the growing importance of video programmes among its activities.

Like many successful operations filling a specialist niche, it started modestly enough. Managing director Steve Harvey, then an IRN reporter, was travelling to Los Angeles aboard a TWA flight and listening to a particularly boring business presentation on the headphones. "I thought to myself 'I can do better than this,'" he recalls, "and when I returned, I talked to Douglas Moffitt, IRN's financial editor. We decided to have a go, more as an evening hobby than anything else at that stage."

Harvey knew Sir Freddie Laker, and approached him about a specially-produced programme for his passengers. Laker agreed, providing Harvey and Moffitt found a sponsor to foot the bill. "There always seemed to be a momentous problem in our dealings with Sir Freddie," smiles Harvey. "His entire fleet was grounded for two months after a DC-10 crash in Chicago — just two days after or first programme was installed. And the day we moved into our present offices in 1982 was the day he went bust."

By that time, however, Harvey

had persuaded British Caledonian, KLM and British Airways to take In-Flight Radio's services. He does the talking to the airlines, and Moffitt does the talking to the bank and looks after the financial side.

"The idea of in-flight entertainment really started developing in the early Seventies with the introduction of wide-bodied aircraft like the 747," Harvey explains. "At first it was a function of the engineering divisions of the airlines, and the tapes selected were often the same as those used on other airlines. We got our start by offering tailor-made programmes for different airlines. We've now got about a dozen customers, and I wouldn't like it to be any larger."

In-Flight Productions has a staff of 20, and uses between 30 and 40 freelance presenters including Michael Aspel, Mike Read, Roger Scott, Bob Holmes, Nicky Horne, Peter Clayton and Richard Baker. Two of the latest recruits to the presenter roster are Tim Rice and former Tory premier Ted Heath.

A wide variety of repertoire is covered from pop through rock and jazz to classical and spoken word. Harvey discusses possibilities with new clients to tailor the programmes according to the tastes and character of the passenger types they carry, and the core and



PILOTS OF the airwaves: Mike Read

thought exercised at this early stage are amply repaid.

"I'm pleased to say it's mostly compliments from the flying public," he grins. "We regularly get requests for details of the records played, and quite often people ask if they can buy the tapes, which they can't because they're not commercially available. We now list artists and labels and the record catalogue numbers in the flight information, and we believe a substantial number of the records are bought after long flights."

In-Flight changes programmes for charter clients like Monarch and Britannia just twice a year because, as Harvey points out, their passengers are likely to fly with them only twice a year. Tapes for a client like British Airways are changed once a month. Copyright royalty requirements are fulfilled to the letter.

"We have agreements with the MCPS and the BPI, who grant us

a licence to compile the tapes," says Harvey. "We pay a substantial royalty, and the airlines are also obliged to pay substantial royalties to the PRS and PPL. They're concerned about unfair treatment in this matter, and claim that they're paying 10 times more than any other comparable industry. Airlines generally are not as profitable as some people think."

The airlines are nevertheless moving with the times, despite the cost. Video has been superseding the old film projectors over the past six years, and In-Flight Productions is busily engaged in this aspect of flying entertainment. Harvey reveals another innovation on the horizon. "It's called seat-back video. It comprises a small four-inch screen on the back of the seat in front of each passenger, and there will be up to six programmes to choose from, you can expect it to appear on some airlines by early next summer."

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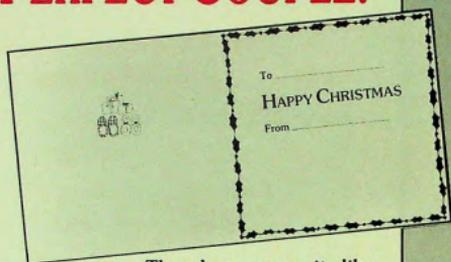
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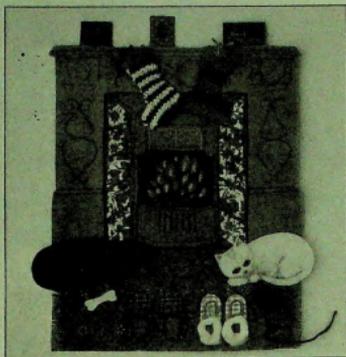
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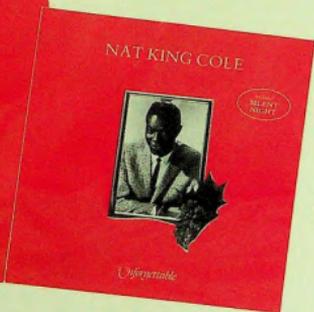
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EMI/Virgin/PolyGram NOV 13/87  
C/TKGNW 13/CD/CONC 1/2
- 2** **KYLIE** #1  
Kylie Minogue (Stock/Aitken/Waterson)  
C/HEC 3/CD/HFCD 3/3
- 3** **PRIVATE COLLECTION**  
C/CI 20/CD/CD 20/87
- 4** **THE PREMIERE COLLECTION**  
Various (Various)  
Really Useful/Polygram ALNY 1/2  
C/ALWTC 1/CD/87123/2/2
- 5** **MONEY FOR NOTHING** \*\*\*  
Dire Straits (Various)  
Vertigo/Phonogram VER 64/9  
C/VEHRC 5/CD/54M/1/2
- 6** **GREATEST HITS**  
Hollywood Music (Various)  
Warner Bros/Warner W/21/2  
C/WJZ 2/CD/5/8/2/2
- 7** **WANTED**  
Yaz (Various)  
PolyGram YAZ 2/1 (UK)  
C/TAZZN 2/1/CD/TAZZC 2/1
- 8** **THE ULTIMATE COLLECTION**  
Erasure (Various)  
EVI/Erigo EOT 2/8  
C/EMT 2/CD/5/6/5/2/2
- 9** **GET EVEN**  
Boyz n the Bay (Various)  
PolyGram PCS 7322/8  
C/OTPCS 3/2/CD/PCS 7327
- 10** **SUEY FETAL**  
Various (Various)  
Syntex SM88A 3/7/1  
C/SM88A 3/CD/SM88A 3/2
- 11** **DELICATE SOUND OF THUNDER**  
Pink Floyd (David Gilmour)  
EMI EMI 5099/6  
C/CTCEQ 5099/CD/CEQ 5409
- 12** **THE GREATEST HITS OF 1988**  
Various (Various)  
Telstar STAR 2334/IMG  
C/STAR 2334/CD/CD 2334
- 13** **GREATEST HITS**  
Human League (Various)  
CHL/MAC 1/CD/1/CD 1/2
- 14** **THE GREATEST HITS COLLECTION**  
Banana Republic (Various)  
London/RAMA 5/9  
C/KRAME 5/CD/8216/2
- 15** **FLYING COLOURS** \*  
Chris De Burgh (Paul Hardiman/Chris De Burgh)  
C/MAC 5/2/CD/5/2/2
- 16** **NEW LIGHT THROUGH OLD WINDOWS** \*  
Chris Rea (Chris Rea/Jon Kelly)  
C/WX 209/CD/23481/1/2
- 17** **SMASH HITS PARTY '88**  
Various (Various)  
Dover/Chryslis A&C SDC  
C/CD 5/CD/5/2/2
- 18** **KICK**  
NKS (Chris Thomas)  
Mercury/Phonogram MERN 11/4  
C/MEHRC 11/4/CD/82712/2
- 19** **THE MEMPHIS SESSIONS**  
Wat Way (Willie Mitchell)  
Precision Prod/Phonogram JHW 2/19  
C/JWPHW 2/1/CD/84662/2
- 20** **THE HIT FACTORY VOL 2**  
Various (Various)  
Island U 27/19  
C/UC 27/1/CD/UC 27/2
- 21** **RATTLE AND HUM** \*\*  
Idol U 27/19  
C/UC 27/1/CD/UC 27/2
- 22** **HEARST** \*\*  
Alvin Stardust (Various)  
Tabu 4598/11/1/2
- 23** **BUSTER (OST)**  
Various (Various)  
Ying 2548/0  
C/CTY 2548/0/CD/2548
- 24** **INTROSPECTIVE**  
Pat Sharp Boys (Various)  
PolyGram PCS 7325/8  
C/PCS 7325/CD/PCS 7325
- 25** **FUSH** \*  
Bad (Nicky Graham)  
C/4602/1/CD/4602/2
- 26** **BEAT** \*\*\*\*  
Michael Jackson (Quincy Jones/Michael Jackson)  
C/46290/1/CD/46290/2
- 27** **THE GREATEST LOVE** \*\*  
Various (Various)  
Telstar STAR 2311/IMG  
C/STAR 2311/CD/2311/2
- 28** **THE SINGLES COLLECTION**  
Kool And The Gang (Various)  
De-Lite/Phonogram KTG 11/6  
C/KTG 11/6/CD/316/1/2
- 29** **NEGOTIATIONS AND LOVE SONGS 1971-1988**  
Paul Simon (Paul Simon/Various)  
Warner Bros/Warner W/228/0  
C/WJZ 228/CD/2575/2/2
- 30** **WATERBURY**  
Eyes (Nicky Ryan)  
C/WX 19/CD/34875/2
- 31** **TO WHOM IT MAY CONCERN**  
Pasadenas (Various)  
C/42877/1/CD/42877/2
- 32** **ANCIENT HEART**  
Tania Takaran (Peter Van Hook/Rod Argent)  
C/WX 210/CD/210/2
- 33** **THE TRAVELING WILBURYS**  
The Traveling Wilburys (Chris & Nelson Wilbury)  
C/WX 224/CD/2579/2/2
- 34** **THE LITTLE W**  
Billie Holiday (Various)  
C/46294/1/CD/46294/2
- 35** **BEST OF HOUSE '88**  
Various (Various)  
Telstar STAR 2347/IMG  
C/STAR 2347/2
- 36** **A SALT WITH A DEADLY PEPA** \*\*  
Sally Yee (Paula Abdul)  
C/FRANC 3/2/CD/3/2/2
- 37** **BLAZE**  
Paul Young (Paul Young/Baker)  
C/SFNM 5/CD/CO529/2/2
- 38** **HEAVY NOVA**  
Robert Palmer (Robert Palmer)  
C/EMD 1007/CD/EMD 1007/2
- 39** **SO GOOD**  
Hiro Park (Various)  
EVI/Erigo HIR 52/1/9  
C/EMT 5/CD/5/2/2
- 40** **DIRTY DANCING (OST)** \*\*  
Various (Jimmy Iannini/Bob Feiden)  
RCA/B 8408/8/IMG  
C/8408/8/CD/8408/8
- 41** **THE INNOCENTS**  
Erasure (Various)  
Mercury/Phonogram SDC  
C/STUM 5/1/CD/STU 5/1/2
- 42** **DANCE DANCE DANCE**  
James Last (James Last)  
C/UTV 1/CD/87453/1/2
- 43** **RAPPIN' UP THE HOUSE**  
Various (Various)  
K 7/18 18 1428/1  
C/CE 2608/CD/2618
- 44** **SUNSHINE ON LEITH**  
The Classics (Peter Wagstaff)  
C/2CH 1/MAI/CD/1/MAI 1/2
- 45** **THE PRECISER**  
Various (Various)  
EMI/EMTO 45/0  
C/EMTO 45/0/CD/EMTO 45/0
- 46** **THE WORLDS OF FOSTER & ALLEN**  
Foster & Allen (Gomons Campbell)  
Syntex SM88A 3/7/1  
C/SM88A 3/CD/SM88A 3/2
- 47** **RAINBOW**  
Deacon Blue (Jon Kelly)  
C/4554/1/CD/4554/2
- 48** **TRACY CHAPMAN** \*\*  
Tracy Chapman (David Kershbaum)  
EVI/Erigo TRC 44/9  
C/ERK 44/CD/5077/2/2
- 49** **ANY LOVE**  
Luther Vandross (Luther Vandross/Marcus Miller)  
C/44296/1/CD/44296/2
- 50** **ANYTHING FOR YOU**  
Gloria Estefan And Miami Sound Machine (Various)  
C/44211/1/CD/44211/2

**Soft Metal**

It ain't heavy...

18 HITS FROM THE GIANTS OF ROCK ORDER NOW

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

1. SMOKE ON THE WATER  
2. FREDDY FRODO  
3. I AM THE CHEERLEADER  
4. I AM THE VALIANT  
5. I AM THE SHERIFF  
6. I AM THE KING  
7. I AM THE PRINCE  
8. I AM THE LORD  
9. I AM THE HERO  
10. I AM THE SAVIOR  
11. I AM THE GOD  
12. I AM THE GODDESS  
13. I AM THE GODDRESS  
14. I AM THE GODDRESS  
15. I AM THE GODDRESS  
16. I AM THE GODDRESS  
17. I AM THE GODDRESS  
18. I AM THE GODDRESS

1988

- 51** **CONSCIENCE**  
Womack & Womack (Chris Blackwell)  
4th C/MCA 519/CD/88C 51/2
- 52** **MOTOWN IN MOTION**  
Various (Various)  
K 7/18 1428/1  
C/CE 2618/CD/2618
- 53** **WHITNEY** \*\*\*\*\*  
Whitney Houston (Various)  
A&M 208/11/IMG  
C/88 11/CD/258 1/1
- 54** **UNFORGETTABLE**  
Various (Various)  
EMI/EMTY 44/4  
C/CTEMTY 44/CD/CEMTY 44
- 55** **THE BEST OF THE ART OF NOISE**  
The Art Of Noise (Various)  
CBS 363/4/CD/363 3/2/2
- 56** **GIVING YOU THE BEST THAT GOT**  
Anita Baker (Michael J. Powell)  
EVI/Erigo TRC 44/9  
C/ERK 44/CD/5077/2/2
- 57** **FROM THE HEART**  
Daniel O'Donnell (John Ryan)  
Telstar STAR 2327/IMG  
C/STAR 2327/CD/2327
- 58** **THE LOVE ALBUM '88**  
Various (Various)  
Telstar STAR 2327/IMG  
C/STAR 2327/CD/2327
- 59** **NEW JERSEY**  
Boo Jai (Bruce Fairbairn)  
Vertigo/Phonogram VER 63/9  
C/VEHRC 63/CD/436/1/2
- 60** **THE LEGENDARY ROY ORBISON**  
Roy Orbison (Various)  
Telstar STAR 2328/IMG  
C/STAR 2328/CD/2328
- 61** **CHRISTMAS WITH NAT KING COLE**  
Nat King Cole (Various)  
Syntex SM88A 3/7/1  
C/SM88A 3/CD/SM88A 3/2
- 62** **TOGETHER AGAIN**  
Rose Marie (Various)  
Telstar STAR 2329/IMG  
C/STAR 2329/CD/2329
- 63** **HIT MIX '88**  
Various (Various)  
EVI/Erigo SM 85/5/5  
C/SM 85/5/CD/85/5/5
- 64** **GOOD MORNING VIETNAM (OST)**  
Various (Various)  
A&M A&M 31/3/1/3  
C/MAC 31/3/CD/31/3
- 65** **PHANTOM OF THE OPERA \*\*\***  
Christine Ebersole (Various)  
C/P/CD/UC 43/2/2/CD/UC 43/2/2
- 66** **THE QUEEN ALBUM**  
Elaine Paige (Mike Moran)  
Sire/Virgin SMLP 21/9  
C/SRMCN 22/CD/CSRN 22
- 67** **NON STOP**  
Various (Various)  
C/84690/1/CD/84690/2
- 68** **NITE FLITE**  
Various (Various)  
C/84690/1/CD/84690/2
- 69** **A WHOLE LOTTA SHAKY**  
Shakin' Stevens (Various)  
Epic MOOD 5/3  
C/MOOD 5/3/CD/MOOD 5/3
- 70** **ABSOLUTE VIBRA**  
Abba (Anderson/Uneau)  
C/STAR 2329/CD/2329
- 71** **TANGO IN THE NIGHT \*\*\*\*\***  
Hollywood Music (Buckingham/McVie)  
Telstar STAR 2325/1/2  
C/STAR 2325/CD/2325
- 72** **LOVE SONGS**  
Various (Various)  
Telstar STAR 2311/IMG  
C/STAR 2311/CD/2311/2
- 73** **THE HEART AND SOUL OF ROCK & ROLL**  
Various (Various)  
Telstar STAR 2311/IMG  
C/STAR 2311/CD/2311/2
- 74** **GREEN**  
The Roots (Lion L.R.M.E.)  
C/8255/1/CD/8255/2/2
- 75** **APPETITE FOR DESTRUCTION**  
Guns 'N' Roses (Mike Clark)  
C/WX 125/CD/9241/2/2
- 76** **INTO THE DRAGON**  
Bombs The Band (DODDIE 1/INT)  
C/DODDIE 1/CD/DODDIE 1/1
- 77** **THE FIRST & MIDDLE KISSES** \*  
Foreigner (Attraction/F. Attraction/Maloney)  
C/7K 1788/CD/7148/8
- 78** **HYPERACTIVE**  
Various (Various)  
Telstar STAR 2328/IMG  
C/STAR 2328/CD/2328
- 79** **BACK TO THE SIXTIES**  
Various (Various)  
Telstar STAR 2328/IMG  
C/STAR 2328/CD/2328

**ARTISTS 'A-Z**

AA ALL ABOUT THE 80s  
AB ALL ABOUT THE 80s  
AC ALL ABOUT THE 80s  
AD ALL ABOUT THE 80s  
AE ALL ABOUT THE 80s  
AF ALL ABOUT THE 80s  
AG ALL ABOUT THE 80s  
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AX ALL ABOUT THE 80s  
AY ALL ABOUT THE 80s  
AZ ALL ABOUT THE 80s

- 80** **ALL ABOUT EVE**  
All About Eve (Sonwell-Smith/All About Eve)  
C/EMHRC 119/CD/824/2/2
- 81** **POP ART**  
Transmission Topp (D. Bridgeman/Zev B. Held)  
C/MFC 341/CD/341/2
- 82** **RARE GROOVE MIX**  
Various (Various)  
C/SM 83/5/5/CD/83/5/5
- 83** **LOVE SONGS**  
Michael Jackson/Diana Ross (Various)  
Telstar STAR 2296/IMG  
C/STAR 2296/CD/2296
- 84** **POPPED IN SOULED OUT** \*\*  
Various (Various)  
Precision/Phonogram W/21/2  
C/WJZ 21/2/CD/21/2
- 85** **THE WHO COLLECTION**  
The Who (Various)  
Sire/Virgin SMLP 21/9  
C/SRMCN 22/CD/CSRN 22
- 86** **THE LOVERS**  
Various (Various)  
C/8255/1/CD/8255/2/2
- 87** **A LITTLE NIGHT MUSIC**  
Richard Clayderman (De Senevalle/Toussaint)  
Decca/Dolby 82815/1/2  
C/82815/1/CD/82815/2
- 88** **ONE IN A LIFETIME**  
Kenny Rogers (Various)  
Chryslis CHR 16/8/CD  
C/CHR 16/8/CD/16/8
- 89** **THE JOY OF HORNS**  
Joe Longbrone (Joe Longbrone)  
Syntex SM88A 3/7/1  
C/SM88A 3/CD/SM88A 3/2
- 90** **RENAISSANCE**  
Aswad (Aswad)  
C/SM 86/5/5/CD/86/5/5
- 91** **COFFERHEAD ROAD**  
Steve Earle (Steve Earle/Tony Brown)  
C/MFC 341/CD/341/2
- 92** **THE CHRISTIANS** \*\*  
The Christians (Louise Latham)  
Island ILPS 997/9  
C/ICT 97/9/CD/ICT 97/9
- 93** **THE CREAM OF ERIC CLAPTON** \*\*  
Eric Clapton (Various)  
PolyGram UCT 1/3/1/3  
C/UCT 1/3/CD/UCT 1/3
- 94** **HELLO CHILDREN EVERYWHERE**  
Various (Various)  
EMI/EMTO 45/0  
C/EMTO 45/0/CD/EMTO 45/0
- 95** **BROTHERS IN ARMS \*\*\*\*\***  
Brothers In Arms (Mark Knopfler/Neil Dornford)  
Vertigo/Phonogram VER 25/1/2  
C/VEHRC 25/1/CD/49/2
- 96** **LOVESEY**  
Various (Various)  
PolyGram VER 25/1/2  
C/VEHRC 25/1/CD/49/2
- 97** **IDI! SONGS: 11 OF THE BEST** \*  
Billy Idol (Keith Forsey)  
Chryslis BILLY 1/1  
C/BILLY 1/1/CD/BILLY 1/1
- 98** **HEAVEN ON EARTH** \*\*  
Belinda Carlisle (Keith Newells)  
C/CEY 24/1/CD/24/1/2
- 99** **INSTRUMENTAL GREATS**  
Various (Various)  
Telstar STAR 2324/1/2  
C/STAR 2324/CD/2324
- 100** **REVOLUTIONS**  
Jean-Michel Jarre (Jean-Michel Jarre)  
C/POH 45/CD/87398/2/2

Compiled by David for the BPI, MAC and RSC based on a sample of 500 conventional retail outlets. To qualify for a chart position, 1% of copies must be sold within a dealer price of £18.2 or more.

**KEY TO CHART**

1. New Entry  
2. Re-Entry  
3. Re-Entry  
4. Re-Entry  
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47. Re-Entry  
48. Re-Entry  
49. Re-Entry  
50. Re-Entry

**16 SEDUCTIVE LOVE SONGS**

1. I AM THE CHEERLEADER  
2. I AM THE VALIANT  
3. I AM THE SHERIFF  
4. I AM THE KING  
5. I AM THE PRINCE  
6. I AM THE LORD  
7. I AM THE HERO  
8. I AM THE SAVIOR  
9. I AM THE GOD  
10. I AM THE GODDESS  
11. I AM THE GODDRESS  
12. I AM THE GODDRESS  
13. I AM THE GODDRESS  
14. I AM THE GODDRESS  
15. I AM THE GODDRESS  
16. I AM THE GODDRESS

# Take two to tango

by Barry Lazell

AFTER A flurry of competition from other labels, Supreme Records has secured the UK licence from New York's Profile label for the album It Takes Two by Rob Base & DJ-EZ Rock. The LP was rush-released on November 7 almost as soon as the ink was dry on the licensing agreement, and should now be widely available (catalogue number SU 4) via PRT distribution.

Currently in the top 40 in the US (the national LP chart, not the dance or R&B lists), It Takes Two is reckoned to have sold upwards of 0.2m copies there to date, and a few thousand of those went the import route into this country on initial release, prior to the Supreme

The label is also going for an early 12-inch single release from the album, and at the end of November will be scheduling the unsurprising choice Get On The Dancefloor, which has been the most-played cut on UK club floors as an LP track. The version on the 12-inch will, however, be new—a remix by Gool Sky-King, one of New York's top female DJs.

The Supreme label team has just been joined by Bob Masters, who takes the post at the label of dance product manager. He will be co-ordinating promotion of both the above album and single, as well as giving his attention to Supreme's other current and imminent product.

The label's current hit single, Jack To The Sound Of The Underground, by HitHouse (SUPET 137), has already entered the national top 30, and has just been given a renewed boost: producer Peter Slaghis has done an acid remix of the track which should be in the shops by now in place of the original version.

Coming very shortly will be the fruit of a deal just concluded between Supreme's Nick East and Next Plateau Records in the US for the Ultra-Magnetic MC's album Get It. This top breakthrough disc should be rush-released before the end of the month, with an Ultra Magnetic MC's 12-inch, Travelling, scheduled for January 1989 release.



ROB BASE & DJ-EZ Rock: new to Supreme

## Birch 'em!

MARIE BIRCH'S Sound Promotion company, known around the dance record industry and among UK clubs DJs for Ms Birch's hilarious over-the-top newsletters, as well as for the strong array of dance 12-inches and albums it has promoted for labels major, indie, and TV-advertised over the last couple of years has announced a new service which could well prove a boon to labels wanting to put their acts on UK club tours: The Sound Promotions PA Tour package.

As Birch says: "I'm sure it will come as a relief to many record companies faced with organizing a tour, arranging radio interviews, booking hotels, and providing someone to accompany their artists on the trip, all of which can be one big headache."

The Birch solution takes it over the lack, stock and barrel: "We offer a complete service. We book the hotels, organise both the PA's and the radio interviews, and we escort the artist. All the client has to do is pay the hotels and petrol. We would prefer at least two to three weeks notice, although we have done last-minute tours. Labels

should simply be aware that the impossible we can do — miracles take a little longer. Seriously, it is in the artist's interest that we get as much notice as possible.

The service can cover the whole of the UK, including Northern Ireland and Scotland, and the package includes a full tour itinerary in advance, and a full report at the end of the tour.

● For further details, Marie Birch can be contacted at: Sound Promotions, 17, Scott Crescent, South Harrow, Middx. (Tel. 01-864 4484).

## ASK nicely

CURRENTLY UP and down the country on the rounds of club PA's to promote their debut K&A And Tell, are new North-Eastern House-styled dance outfit ASK. Signed to Capital, the group consists of three young musicians from Sunderland: Kevin Dodd (percussion, keyboards, programming), Maurice (keyboards, programming) and Nigel Walton (drums, programming), who collectively wrote the single, while 17-year-old girl singer Kora Shore handles the vocals.

Produced by Duncan Bridgeman (I-Level), the 12-inch version (12 CL 505) couples the Original Love Mix with Ross's vocals), and a 6-minute "Detroit Techno Style" B-side remix by Graeme Park whose recent credits include Ten City and Funky Worm. DJ copies also had a 5:55 "New York Style" mix by Park, which could conceivably be used on a second commercial pressing if the record takes off as anticipated.

Capital is billing ASK as "Voice Of The North", and the record is another to add to the many promotional examples noted in these pages during 1988, of home-grown dance music from all around the UK which is competing on a level basis with both London and the US.

# What's hot

NO PREAMBLE this week, straight into the record! Imports include the beats, bangers and acid house tracks packed eight-track (but 12-inch packaged) **Frankie "Bones" presents BOHEMIANS** (Gama 2, Italy) (Laser World Records USA 135);

**Colonel Abrams** (ish sparsely sinuous) "garage" **GARY L.** Anything Is Possible (Easy Street 257243);

**DJ Jazzy Jeff & Fresh Prince**—style (juicy) jiggling rap **CASH MONEY** & **MARVELOUS** (Find An Ugly Woman) (Sleeping Bag Records SLX 40143); with a flexer The Mighty

Hard Rock Top which shows off better-World DJ mixing champion **Cash Money's** skills; **Heavy Drippers** (Impact The President) (signed with full label credits) Funky rolling rap **SPONIEE GEE** (You Ain't Just A Fool) (You Ain't Old Fool) (Tuff City TUF 28034); **Eric B & Rakim**—style kenshiy rumbering rap **SCHOLAR** 1 Turn Up The Radio (G Fine Sounds CF 12035); remotely sexy talking **TOO KOOL POSSIE** Glee 'Em A Sample (Profile PRO-7231); **James Brown** cutting lurching rap "scat" **B-FATS** How's Everybody Feel? (Roots Records PAL 7228); **Timmy Regierford** (revised gospel girls) widely paged **PERRI** I'm The One (Zebra Records ZEB-23914);

**Civilian & Cole** created both hip-hop-ish litery playful **SANDEE** Notice Me (The Flamer SF 829);

On import LP although due there imminently is **ALEXANDER O'NEAL** My Girl To You (Tabu CD 45016), typically treated virginal (and some sassy) Christmas songs, including new ones by **Jimmy Jay & Terry Lewis**, the single from it here though being The Christmas Song (Cashmatics Roasting On An Open Fire) (Tabu 653182 6). Incidentally, an import from August 1987 that is now much reviewed (and in fact on promo-only UK pressing), the post-"acid" surge of interest in "deep house" and "garage" making it for hotter than when new, is the **Marshall Jefferson**—created moaning smooth **CE CR ROGERS** Smedley (Atlantic 86687) — this fits in with the huge club success of the current mysteriously muffled, fute doozed, track bobbed and bongo patterned atmospheric **MARSHALL Jefferson** presents **YALUM** Open Your Eyes (fir FRX) 18), the biggest deep house hit of the moment.

As promised last week, you can forget the pop and so-called "dance" charts this issue, as the following UK releases are judged purely on their club level acceptance: the Big Fun style (though catchier) virgosity

bounding **INNER CITY** Good Life (10 Records TEN X 249); back-to-back New York garage and **Marshall Jefferson**—involved and **Diana**—coupling **TURNTABLE CHESTRA** You can Get Me Like **NYM** (Lowercase Lowercase Records LIC 011), the two sides being due for separate release next Christmas; Mission Impossible—quoting, nervous gum jigg song atmospheric deep house-ish **ELECTRICE**—L.O.1), Talking With Myself (Club JAZZ 74); **Alister Burnett** and **Sandy Gail** impersonating; **News At 11** spoofing, twittingly odd; **MISTA E** Don't Believe The Hype (Urban URX 28); **BSGZ TV Behind The**

**Beat**—boosted funk; twilly electro instrumental **HUMANOID** Stalker; Humanoid (Westside records WSBT 12); bristly originated, again **Diana Warwick**—bursting and now **WOMK The Bass**—cocky jerky oddball style haunting **SMITH & MIDDY** Featuring **JACKIE JACKSON** Walk On By (Three Steps Records SAM 1114, via Revolver/The Cartel); **Boy Ayres** Ubiquity—uplifting girls' cooed jerkily jiggling jiggly jiggly **SCRAM** Running Away (CityBeat CBE 129, via WEA); **Low Adams** (remixed (if not remade) **Footlock** Band updating post-disco **REASON** **BE** **CHILLIN'** **NO 3** (Bad Stars Rhythms 'n' Reason Records 12 RNR 1); **Simon Harris** created, **Greg Edwards** rasped; **Intend Funk** based fiery rap house **AMBASSADORS OF FUNK** My Mind's Made Up (Living Beat Records SMASH 1, via Music Of Life Records); **Foxy Adams** augmented, **Floeters** reviving sweet slow rap ballad **STEFANOS** (Hot On It Breakout USAT 649); scratched and sampled bubbly **M-D-EM-EM** Wanna Do It (Ra Records LIC 0038), leading off a four-tracker of radically remixed earlier tunes, sizzling and twittingly smooth acid instrumental **THE GARDEN OF EDEN** Serpent in the Garden (Pepper Records PEP 2); Paid In Full—intro haunting gently spoken song weaving **DEE MAJOR** (L.O. FJ) Get Back (Get CATT 004, via Revolver/The Cartel); **Tim Westwood** co-w/med rap label launching **Public Enemy**—sh frenetically burbling and clucking **TROUBLE** I Get High (Justice III 002); likewise, a Toronto-based West Indian female rapper's scolding flow (jerry **MICHEE A&E & L.A. LUV** Elements Of Style (Justice JTJ 001))—confidently, this some not also has on import the reggae touch style (jumbled jiggling Victory's Calling (First Frontiers FFR 065, via First Frontiers) from the street next week.

CONTINENTAL AIRLINES  
fly to *happily*

Produced by **PW Collins** and **Umont Dezier**  
THE PARTY DANCE RECORD OF THE YEAR!  
the pH balance remix by **PW Handling** and **Jan Cannon** for **PWL**

On the album "INDESTRUCTIBLE"  
208 840 408 840 258 840

# TOP DANCE SINGLES

3 DECEMBER 1988

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

THIS WEEK LAST WEEK ON CHART		NEW	
1	5	STAKER HUMANOID	Westside WSR(T) 12 (A)
2	3	SAY A LITTLE PRAYER	Rhythm King BOOD(12)13 (I)
3	2	LEFT TO MY OWN DEVICES	Parlophone (12)819 (E)
4	8	SMOOTH CRIMINAL	Epic 6530267 (12-4530268) (C)
5	6	TAKE ME TO YOUR HEART	RCA PB42574 (12-PT42574) (BMG)
6	13	IT'S A TRIP (TUNE IN, TURN...)	Children Of The Night Live/KoolKat JIVE(T) 189 (BMG)
7	4	TWIST AND SHOUT	Salt 'n' Pepa Hrr/London FFR(X) 16 (F)
8	15	THE WAY YOU LOVE ME	Warner Brothers W7773(T) 1(W)
9	10	GIRL YOU KNOW IT'S TRUE	Malibu Yemili Cooltempo/Coyote/Cool(X) 170 (C)
10	9	JACK TO THE SOUND OF THE...	Hibrose Supreme SUPE(T) 137 (A)
11	4	STAND UP FOR YOUR LOVE RIGHTS	Big Life BLR 5(T) 1(I)
12	7	NATHAN JONES	Bonustrama London NANA 18 (12-NANX 18) (F)
13	10	G-2-3	G Evolution/Miami Sound... Epic 6529587 (12-6529588) (C)
14	4	USELESS (I DON'T NEED YOU NOW)	Kym Mozelle Syncopts/EMI (12)5178 (E)
15	26	ENCHANTED LADY	Parlophone CBS PASA(T) 3 (C)
16	4	LIFE'S JUST A BALLGAME	Island (12)BRW 116 (F)
17	33	LOVE HOUSE	Samantha Fox Live FOX(Y) 10 (BMG)
18	18	THE SPELL!	Foxy Warm Fon/WEA FON 16(T) 1(W)
19	4	WEEKEND/JUST WANNA DANCE	Todd Terry Project Sleeping Bag -SBRUK 17 (1)(I)
20	11	JE NE SAIS PAS POURQUOI	Kylie Minogue PWL PWL(T) 21 (P)

21	22	NIGHT MOVES	Sure Delight SD(T) 6 (J)(E)
22	37	DIAL MY HEART	Boys Motown ZB42245 (12-ZT42246) (BMG)
23	14	CAN YOU PARTY	Royal House Champion CHAMP 1(2)79 (BMG)
24	36	VOODOO RAY	A Guy Called Gerald Rhom-1-RS 8904 (I)
25	37	I LIVE FOR YOUR LOVE	Natalee Cole Manhattan/EMI (12)MT 57 (E)
26	24	BIG FUN	Inner City/K. Soundness 10/Virgin TEN(X) 240 (E)
27	28	DANCE OUT OF MY HEAD	Pico Epic 6528667 (12***RR-6528668) (C)
28	25	BREATHE LIFE INTO ME	Mica Paris Island (12)BRW 115 (F)
29	37	LET ME BE YOURS	Five Star Tent PB42343 (12-PT42344) (BMG)

30	30	WE CALL IT AGICED	D. Mob Feat. Gary Hancock Hrr/London FFR(X)13 (F)
31	40	LAP OF LUXURY	Dee Dee Wilde Island (12)BRW 117 (F)
32	30	THE TWILIGHT ZONE	Patty Boy Urban Acid URB(X) 22 (F)
33	11	EVERYTHING I MISS AT HOME	Cherelle Tabu 6530667 (12-6530666) (C)
34	11	LOVE HANGOVER (PWL '88 REMIX)	Diana Ross Motown ZB42207 (12-ZT42208) (BMG)
35	27	T WISH U HEAVEN	Prince Paisley Park/WEA W7745(T) 1(W)
36	12	COULIE LOUIE	Fat Boys Urban/Polydor URB(X)26 (F)
37	30	THE MICROPHONE FIEND	Eric B & Rakim MCA MCA(T) 1300 (F)
38	NEW	DOOMSDAY OF RAP/HOLD NO	Black MCA MCA(T) 1300 (F)
39	25	I'LL HOUSE YOU	Jungle Brothers Gwe St GE 1(2)2003 (I)
40	NEW	VIBES	Damon Roy Music Of Life -NOTE 22 (P)
41	NEW	FEELS SO GOOD	Flight Y&D -YDDO 1(32) 153 (E)
42	NEW	WARLOCK	Block Trip Champion CHAMP 1(2)75 (BMG)
43	19	I MISSED	Surface CBS 6530097 (12-6530098) (C)
44	10	RESPECT	REALROKMANNE Cooltempo/Chrysalis COOL(X)176 (C)
45	NEW	RUNNING AWAY	Scram CityBeat CB8729 (12-CBE1229) (W)
46	NEW	JIBAO	Electra London FFR(X)9 (F)
47	30	SHARP AS A KNIFE	Brandon Cooker/R. Shamir Club/Phonogram LAB(X)73 (F)
48	13	CAN YOU FEEL IT	Fingers Inc/Chuck Roberts Desire WANT(X)6 (PAC)
49	NEW	SHE'S ON THE LEFT	Jeffrey Osborne A&M USA(T)643 (F)
50	NEW	KISS AND TELL	Aik Featuring Kota Shore Capital (12)CL505 (E)

## PUMPING UP THE WORLD!

Mr LEE  
**'ROCK THIS PLACE'**  
 USA & EXCLUSIVE MIX  
 KOOL T23

HOUSEMASTER  
 BALDWIN  
 featuring PARIS GREY  
**'DON'T LEAD ME'**  
 PLUS THE IN-DEMAND  
**'DELTA HOUSE RAP'**  
 KOOL T24



DISTRIBUTED BY  
 PRT

## TOP 10 ALBUMS

1	1	HEARSAY/ALL MIXED UP	Alexander O'Neal Tabu/CBS 4509361/4509364 (C)
2	2	WANTED	Yazze Big Life YA221(P)/YA221MC 1(I)
3	4	TO WHOM IT MAY CONCERN	Parlophone CBS 4628771/4628774 (C)
4	8	NORTH-SOUND OF THE DANCE...	Various RCA PL71939/PK71939 (BMG)
5	10	KARYN WHITE	Karyn White Warner Brothers WX235/WX235C (W)
6	3	IT TAKES TWO	Rob Base & DJ EZ Rock Supremacy SU 4(Z)CSU 4 (A)
7	NEW	A SALT WITH A DEADLY PEPA	Salt 'n' Pepa London FFR13/FFRM3 (F)
8	6	GIVING YOU THE BEST THAT I GOT	Andrae Crouch Elektra EKT49/EKT49C (F)
9	7	ANY LOVE	Luther Vandross Elektra 4629081/4629084 (C)
10	9	SO GOOD	Mica Paris Island BR1P525/BRCA525 (F)

## TOP 10 DUBBLERS

1	1	I'VE WAITED TOO LONG (...)	Cherrytree Syncopts/EMI (12)SY21 (E)
2	2	AND SO I WILL WAIT FOR YOU	Freda McCreager Polydor PD20 (12-PB20) (C)
3	3	RUNNER	James D. Train Williams CBS 6531167 (12-6531166) (C)
4	4	DON'T STOP YOUR LOVE	Keith Sweat Elektra EKR 84(T) (W)
5	5	CAN'T WIN FOR LOSIN'	Blaze Republic -LICIT 004 (I)
6	6	LOCO IN ACAPULCO	Four Tops Arista 111850 (12-611918) (BMG)
7	7	WAITING IN VAIN	Total Contrast Criminal -BUST 14 (I)
8	8	LAND OF CONFUSION	Arminas US Warehouse -WHOO 3 (Imp)
9	9	BINGO BONGO	Minut Man Champion -CHAMP 1289 (Imp)
10	10	KISS	Prince & The New Power Generation Paisley Park/WEA WE751(T) (W)

# THE WEE PAPA GIRL RAPPERS

# SOULMATE

New single released 5th December available on:  
 Limited edition 7" including sew-on patch  
 12" includes WE KNOW IT (produced and mixed by Kevin Saunderson)  
 CD single in limited edition metal case

Produced by Jolyon Skinner



JIVE X 193 - JIVE T 193 - JIVE CD 193

# Deal with Noel Gay gives Mingles catalogue foothold

by Dave Laing  
**MINGLES MUSIC** is to administer the historic Noel Gay catalogue which includes such standards as the Lambeth Walk and other titles featured in the hit musical *My And My Girl*. The deal has been concluded between David Mindel, co-owner with David Seys of Mingles, and Charles Armitage of the Noel Gay Music Organisation.

The agreement marks a significant move into catalogue publishing for Mingles, which is principally known as one of London's leading music production houses with more than 800 copyrights broadcast on television and radio in the past five years. Among current commercials using Mingles music are those for Maxwell House, Kentucky Fried Chicken, Bank of Scotland, Mars, Marathon and Kit-Kat.

All the same Mingles has announced that it is ending its ten-year association with Chappell/Intersong and will handle all of the company's business in-house. To this end, Reg Bonney has joined as head of copyright and administration, and has commissioned a computer programme from Soft Approach. Bonney was formerly administrator with Chappell/Intersong.

Mingles has further strengthened its team by appointing Clare Russell as general manager of publishing. Russell, formerly with Bright



**MINGLING WITH** Mingles (standing l-r): Kim Fletcher, David Mindel, Allen Coates, (seated l-r): Reg Bonney, Jane Austin (Noel Gay Music), Max (Mingles Music writer/singer)

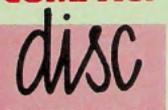
Music, Geffen Records and CBS Records, will be looking for acquisitions and cover versions of Mingles songs. "We are also seeking working writers needing input, hard work and enthusiasm from their publisher," she says, "not bands with record deals who want huge advances."

The most recent signing by Mingles is Cover Music, which publishes material by current Hollies and Broken English member Allan Coates. Two of Coates' songs have been recorded by Italian singer Gozeto. The company has already reaped international suc-

cess when Scandinavian band Reidar scored hits with David Mindel compositions earlier this year.

Underlining the international dimension, Mingles has concluded overseas deals with DeLafayette in the USA, MCA Music in France, Compton Music in Scandinavia, Festival in Australia, Warner-Bosart in Belgium and the Netherlands and Shinko in Japan. "We are with the people we wanted to sign with," says general manager Kim Fletcher. "and we'll be covering other territories in the next few weeks."

## COMPACT disc



### DIGITAL AUDIO

- 1 - **GREATEST HITS**, *Best-sellers* Warner Brothers
- 2 - **1 MONTH FOR NOTHING**, *Disc Stars* Virgin/Phonogram
- 3 - **NOW 13**, *Variety* EMI/Virgin/PolyGram
- 4 - **PRIVATE COLLECTION**, *CHR Richard* EMI
- 5 - **DELICATE SONG OF THUNDER**, *The Best* EMI
- 6 - **THE PREMIERE COLLECTION**, *Variety* Really/World
- 7 - **THE ULTIMATE COLLECTION**, *Three From Three* EG/Virgin
- 8 - **GREATEST HITS**, *Human League* Virgin
- 9 - **NEW LIGHT THROUGH OLD WINDOWS**, *Chris Box* Island
- 10 - **BATTLE AND HORN**, *UZ* WEA
- 11 - **5 WANTED**, *Yaz* Big Life
- 12 - **FLYING COLOURS**, *Chris De Burgh* A&M
- 13 - **RICK, INES**, *Mercury/Phonogram*
- 14 - **HERSEY**, *Alexander O'Neal* Tabu
- 15 - **NEGOTIATIONS AND LOVE SONGS 71-84**, *Paul Simon* Warner Brothers
- 16 - **SOFT METAL**, *Variety* Shiva
- 17 - **WATERMARK**, *Yaz* WEA
- 18 - **INTROSPECTIVE**, *Fat Chip* Parlophone
- 19 - **THE GREATEST HITS COLLECTION**, *Best-sellers* London
- 20 - **TRAVELLING WILBURYS**, *Travelling Wilburys* Wilbury/Warner Bros

Compiled by Gullus for the *BPi Music Week* and *ABC* 1988

KEY	RADIO 1			RADIO 2			MEDIALIST			TOTAL
	A=Radio 1	B=Radio 2	C=Radio 3	A=Radio 1	B=Radio 2	C=Radio 3	PLAYS	PLAYS	PLAYS	
A&M You Are The One	Warner Brothers	7	6	—	—	—	25	10	43	
ALL ABOUT EVE What Kind Of Fool	Mercury	14	11	C	—	—	14	20	76	
ASTLEY, RICK Like Me To Your Heart	MCA	16	11	A	—	—	31	25	127	
BANANARAMA Northern Zone	London	15	14	A	—	—	33	36	139	
BANGLES, THE You Brought A New Kind of Love To Me	CBS	14	14	B	—	—	35	32	136	
BECKBOYS, THE The Kakemono	Elektra	13	10	A	—	—	35	30	123	
BECK, ROBIN First Time	Mercury	18	16	A	—	—	38	39	171	
BLACK YOU'RE A Big Girl Now	A&M	—	—	—	—	—	13	15	86	
BOMB THE BASS Say A Little Prayer	Rhythm King	14	10	A	—	—	21	23	109	
BOJ BOY Boom To Me My Baby	Vertigo	11	12	B	—	—	23	25	111	
BOY BEAT Let There Be Drums	Sire	5	6	C	—	—	7	5	62	
BUCKLE UP! Meet Cool Water For A Star To Fall	Capitol	10	11	B	—	—	27	24	127	
BULLETHEAD How Can I Tell	Sire	—	—	—	—	—	28	18	63	
BUSO (Cut Against The Pistons)	CBS	8	4	—	—	—	27	—	—	
BROTHER BEYOND He Ain't No	Parlophone	14	18	A	—	—	35	38	143	
CHAPMAN, TRACY Baby Can't Hold You	Elektra	5	6	B	—	—	27	24	94	
CHERRY, NENEN Buffalo Sunset	Coca	14	—	—	—	—	—	—	—	
CHUCK PETERL Downtown '88	PRT	—	10	B	—	—	17	12	27	
COLE, NATALIE Live For Your Love	Mushroom	6	—	B	—	—	21	21	56	
COLLINS, PHIL Two Hearts	WEA	19	21	A	—	—	38	36	141	
CROSBY, STILLS, NASH & YOUNG American	Capitol	6	5	—	—	—	—	—	—	
DIABLO BLUE Red Red Good	CBS	17	16	A	—	—	38	40	111	
DI BURGHI, CHRIS Weaving Time	A&M	12	12	B	—	—	28	21	113	
DIVA, ANITA The World's Best	WEA	7	13	C	—	—	30	29	127	
EMMA CAROL, LIZ I'm Back	EMI	14	14	A	—	—	31	37	25	
FERRI, BRYAN Let's Stick Together	A&M	5	13	C	—	—	27	38	38	
FRESHET Keeping The Dream Alive	CBS	13	—	B	—	—	11	—	—	
FIVE STAR Let Me Be Your Love	RCA	—	—	—	—	—	25	29	68	
FOUR TOPS Let's Love In	Arista	8	4	B	—	—	23	23	46	
FOUR, SAMANTHA Love House	A&M	12	12	B	—	—	17	13	23	
GRANT STEPH, THE World's Best Friend	EMI	5	7	C	—	—	16	18	38	
HOLLIES, THE The Air That I Breathe	EMI	—	—	—	—	—	12	11	65	
HOLLIES, JULIO Love Is On Our Side Again	CBS	—	—	—	—	—	13	15	85	
INXS New You Tonight	Mercury	18	19	A	—	—	37	39	5	
IRON MARDEN The Glorymist	EMI	—	—	—	—	—	14	11	20	
JACKSON, MICHAEL Smooth Criminal	EMI	20	16	A	—	—	36	29	124	
JONES, STEVE Word In Spanish	RCA	6	8	B	—	—	24	18	35	
LA'S, THE There She Goes	Capitol	7	8	B	—	—	13	15	67	
LENOX, ANNE Kenny (In Good Luck)	A&M	10	9	B	—	—	20	20	71	
LOGGINS, KENNY (In Good Luck)	CBS	—	—	—	—	—	12	12	—	
LONDONBROTHER 9AM (The Cowboy Zone)	Arista	15	18	A	—	—	22	13	43	
MICHAEL, GEORGE Killing A Fool	EMI	12	8	A	—	—	26	—	24	
MIKE, THE MERCHANTS Nobody's Perfect	WEA	5	7	C	—	—	8	13	—	
MILLS VANILLI Girl You Know It's True	Capitol	10	15	C	—	—	31	23	22	
MULLIS, KYLE In No Sea For Fearless	PWL	7	14	B	—	—	34	37	21	
NEW ORDER Five Time	Factory	10	4	—	—	—	—	—	—	
ONE I MANTY Downtown	A&M	8	9	B	—	—	21	19	46	
PALMER, ROBERT She Makes My Day	EMI	6	11	C	—	—	29	20	23	
PARKER, GRIHAM Cypri	Dreem	—	—	—	—	—	5	C	—	
PARIS, MICA Another Life In Me	4th & Broadway	6	12	A	—	—	33	46	36	
PASADENAS, THE Embroidered Lady	CBS	9	9	B	—	—	37	31	21	
PERRI Fall In Love	MCA	8	10	B	—	—	4	9	—	
PET SHOP BOYS Let's Talk To My Own Devices	EMI	21	16	A	—	—	34	35	4	
PREFAB SPRUIT Nightglades	Kitchenware	—	—	—	—	—	28	19	38	
PRINCE, WISH U Had Heaven	Capitol	5	8	C	—	—	12	29	29	
PROCLAIMER, THE Sunshine On This	Polygram	—	—	—	—	—	8	28	31	
RATTI, BONNIE & WES (NOT WAS) Baby Honey	EMI	11	11	B	—	—	22	21	—	
REGGAE PHIL ORCH Healer The Moscher	Mushroom	11	17	B	—	—	16	12	50	
ROD, DAVID Live California Girls	Warner Bros	4	—	C	—	—	16	10	81	
SALT 'N' PEPA Twist And Shout	WEA	10	10	A	—	—	20	28	2	
SCOTTI PLATTI Boom, There She Was	Virgin	9	6	C	—	—	9	25	—	
SHIRAZI, ANITA I'm In A Good Mood	Capitol	5	4	B	—	—	7	25	—	
SIGLE SINGLE SPUTNIK	MCA	6	8	—	—	—	18	20	54	
SIMON, PAUL Another One Bites The Dust	Warner Bros	5	C	—	—	—	1	5	—	
SPINCE, JUDSON Yeah, Yeah, Yeah	Arista	—	—	—	—	—	12	12	—	
STATUS QUO Bumping Brides	Vertigo	—	—	—	—	—	22	12	34	
STREISAND, BARBRA/DON Johnson T.I. Love You	CBS	4	4	—	—	—	22	35	28	
TRAVIS, TERRY I'm In A Good Mood	MCA	11	11	A	—	—	35	33	113	
TRIFARI, TANTA I'm In My Suburb	WEA	7	7	C	—	—	23	28	29	
TRANSVISION VAMP Sister Moon	MCA	4	9	C	—	—	23	21	41	
TRAVELLING WILBURYS Herude With Care	Wilbury	6	10	B	—	—	33	37	30	
U2 Rattle And Hum	Island	—	—	—	—	—	15	49	—	
UB40 Come Out To Play	Dep Intentional	11	4	A	—	—	2	—	73	
UIC, MICHAEL I'm In A Good Mood	EMI	—	—	—	—	—	7	10	—	
WILLIAMS, BILLI Power Baby Love You In My	Chrysalis	8	7	B	—	—	24	22	55	
WITNERS, BILLY Nobody's Satisfied	EMI	4	4	—	—	—	—	—	—	
WOMACK & WOMACK Life Is Just A	4th & Broadway	10	17	A	—	—	36	35	—	
YAZZ Stand Up For Your Love	Big Life	14	19	A	—	—	31	37	17	

MAGGIE RYDER, composer of the Voice for John Farnham and co-writer of Rules for Anita Baker has signed an exclusive worldwide publishing deal with EMI Music Publishing. Ryder currently has songs "on hold" with Randy Crawford and Natalie Cole and may soon be launched on a solo recording career.

## Theriot to head Filmtrax US

FORMER EMI-USA executive Bruce Theriot is the new head of the American subsidiary of Filmtrax, succeeding Tim Holler who has left the company. A lawyer, Theriot had been vice-president of business affairs and A&R administration since 1984. He previously worked for Capitol Records in Los Angeles.

Announcing Theriot's appointment as president of Filmtrax Copyright Holdings, John Hall, chief executive officer of Filmtrax, says: "We see Bruce as an integral part of the growth and corporate structuring of our US operations. We will be shortly announcing further senior management appointments to supplement and strengthen the administration and creative management of Filmtrax

EMI management director Frans de Wit says: "We have been approached by a number of record companies with a view to signing a deal and we are vigorously pursuing this." The picture shows Ryder (centre) with Anita Baker and EMI Music Publishing A&R manager David Skilkin after one of Baker's recent London concerts.



A more detailed playing breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynn Focyn on 01 387 6111 or 221.

Records are eligible for the grid if they are on the current Radio 1 playlist, or (b) had 4 or more plays on Radio 1 last week as logged by Shm Tracking, or (c) are featured on 11 or more current UK playlists (A & B lists).

## TOP 100 ALBUMS

INCORPORATING LP, CASSETTE &amp; CD SALES

MUSIC WEEK

<b>No 1</b>	<b>NEW</b> NOW 131 <input type="checkbox"/>	EMI/Vergil/Reprise/Now 13
<b>2</b>	<b>1</b> KYLIE ***** <input type="checkbox"/>	PHIL 113
	Kylie Minogue	
<b>3</b>	<b>2</b> PRIVATE COLLECTION * <input type="checkbox"/>	EMI/CMT/20
	Cliff Richard	
<b>4</b>	<b>THE PREMIERE COLLECTION</b> • <input type="checkbox"/>	Kash/UMI/Phonogram/AMT/1
	Various	
<b>5</b>	<b>4</b> MONEY FOR NOTHING *** <input type="checkbox"/>	Vergil/Phonogram/UBI/14
	Dire Straits	
<b>6</b>	<b>5</b> GREATEST HITS <input type="checkbox"/>	Mersey Brothers/WY/211
	Freewood Mac	
<b>7</b>	<b>3</b> WANTED • <input type="checkbox"/>	kg/la/1422/1
	Yaz	
<b>8</b>	<b>6</b> THE ULTIMATE COLLECTION • <input type="checkbox"/>	EG/Vega/EGY/2
	Bryan Ferry/Roxy Music	
<b>9</b>	<b>15</b> GET EVEN <input type="checkbox"/>	Redwood/KC/3727
	Brother Beyond	
<b>10</b>	<b>8</b> SOFT METAL • <input type="checkbox"/>	Syls/SMB/82
	Various	
<b>11</b>	<b>NEW</b> DELICATE SOUND OF THUNDER <input type="checkbox"/>	EMI/IG/269
	Pink Floyd	
<b>12</b>	<b>11</b> THE GREATEST HITS OF 1988 • <input type="checkbox"/>	Falmer/STAR/234
	Various	
<b>13</b>	<b>5</b> GREATEST HITS • <input type="checkbox"/>	Vergil/MT/1
	Mersey Lodge/ae	
<b>14</b>	<b>THE GREATEST HITS COLLECTION</b> • <input type="checkbox"/>	London/SMB/5
	Bonnamina	
<b>15</b>	<b>16</b> FLYING COLOURS * <input type="checkbox"/>	A&M/SMB/524
	Chris De Burgh	
<b>16</b>	<b>12</b> NEW LIGHT THROUGH OLD WINDOWS * <input type="checkbox"/>	WEA/WX/200
	Chris Rea	
<b>17</b>	<b>10</b> SMASH HITS PARTY '88 • <input type="checkbox"/>	Decca/Cryстал/400/5
	Various	
<b>18</b>	<b>19</b> KICK * <input type="checkbox"/>	Mersey/Phonogram/MSB/114
	IKMS	
<b>19</b>	<b>7</b> THE MEMPHIS SESSIONS • <input type="checkbox"/>	Falmer/Original/New/JMW/2
	Wet Wet Wet	

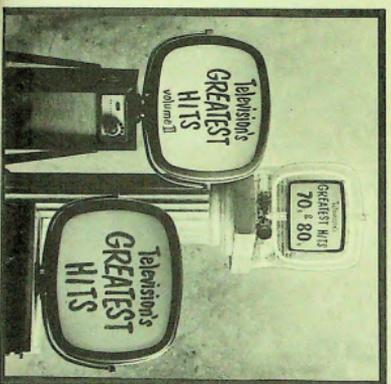
SILVA SCREEN RECORDS Presents:

"This is as much fun as you can have  
with your party on!"

(Change the music)

## TELEVISION'S GREATEST HITS

75¢ TV Minutes spread over 3 double albums!



<b>59</b>	<b>57</b> NEW JERSEY • <input type="checkbox"/>	Vergil/Phonogram/VEB/42
	Bon Jovi	
<b>60</b>	<b>48</b> THE LEGENDARY ROY ORBISON <input type="checkbox"/>	Falmer/STAR/230
	Roy Orbison	
<b>61</b>	<b>100</b> CHRISTMAS WITH NAT KING COLE <input type="checkbox"/>	Syls/SMB/88
	Nat King Cole	
<b>62</b>	<b>75</b> TOGETHER AGAIN <input type="checkbox"/>	Falmer/STAR/233
	Rose Flores	
<b>63</b>	<b>81</b> HIT MIX '88 <input type="checkbox"/>	Syls/SMB/86
	Various	
<b>64</b>	<b>50</b> GOOD MORNING VIETNAM (OST) <input type="checkbox"/>	A&M/SMB/313
	Various	
<b>65</b>	<b>72</b> PHANTOM OF THE OPERA *** <input type="checkbox"/>	Page/PC/94
	Various	
<b>66</b>	<b>51</b> THE QUEEN ALBUM <input type="checkbox"/>	Seven/Vega/SNUV/22
	Elaine Fogie	
<b>67</b>	<b>64</b> NON STOP <input type="checkbox"/>	CS/46/99/1
	Judith Lightfoot	
<b>68</b>	<b>52</b> NITE FLITE * <input type="checkbox"/>	CS/NOOD/4
	Various	
<b>69</b>	<b>74</b> A WHOLE LOTTA SHAKY <input type="checkbox"/>	Epi/MOOD/5
	Shelby Stevens	
<b>70</b>	<b>80</b> ABSOLUTE ABBA • <input type="checkbox"/>	Falmer/STAR/239
	Abba	
<b>71</b>	<b>65</b> TANGO IN THE NIGHT ***** <input type="checkbox"/>	Warner Brothers/WMS
	Freewood Mac	
<b>72</b>	<b>69</b> LOVE SONGS • <input type="checkbox"/>	Falmer/STAR/231
	Morvin Caple & Smokey Robinson	
<b>73</b>	<b>68</b> THE HEART AND SOUL OF ROCK & ROLL <input type="checkbox"/>	Falmer/STAR/233
	Various	
<b>74</b>	<b>56</b> GREEN <input type="checkbox"/>	Mersey Brothers/WY/214
	R.E.M.	
<b>75</b>	<b>66</b> APPETITE FOR DESTRUCTION • <input type="checkbox"/>	Cadence/WY/125
	Guns N' Roses	
<b>76</b>	<b>73</b> INTO THE DRAGON <input type="checkbox"/>	Mersey/Phonogram/MSB/114
	Bonni The Bass	
<b>77</b>	<b>92</b> THE FIRST OF A MILLION KISSES * <input type="checkbox"/>	KCA/R/138/6
	Foreigner/Attraction	
<b>78</b>	<b>NEW</b> HYPERACTIVE <input type="checkbox"/>	Various

# Brave act

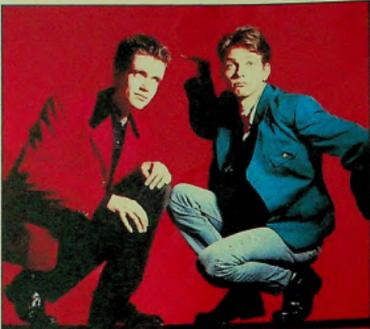
by Selina Webb

NORWEGIAN DUO 2 Brave are the first to admit that when they initially hit UK shores in 1985 the music they toured round the record companies wasn't much cop. In retrospect, they aren't at all surprised that their first "pretty shit" indie single *Body&Soul* got nowhere, even if their fresh faces were enough to earn them plenty of teen mag press.

Now the 20-year-olds have a duet with London records and a new pop single, *Stop That Girl*. Co-written by their manager Mike Wilke, the boys are confident that the new mature sound will do well. "It's pop music all right, but with a lot of guts in it. It doesn't sound twee," they say.

Kristian Othestad (vocals and guitar) and Ole Paulsen (keyboards) just joined forces in 1982 as the backing band for a Ten-sing gospel choir but turned down deal offers from Norwegian record companies to try their luck in England. Now they're celebrities back home and building up interest here with record shop appearances, a video directed by Neil Thompson at AGWOW and a national PA tour.

"We aren't doing any lives yet. Too many bands make the mistake of going on the road before they are ready, although live performance is going to be the ultimate thing for us," says Paulsen.



2 BRAVE: maturing well

# Cover Queen

by Chris White

FOR AN international rock band who have written and had more hits than most, it's somewhat surprising to learn that Queen have had hardly any song covers by other acts during the past 15 years. But it's a situation that has been remedied at last, and by an artist not normally noted for a rock style: Elaine Paige.

Her new album for Siren Records — Elaine Paige: Queen Album — follows her five platinum albums recorded for WEA and K-tel. The LP project had the full endorsement of Queen. Paige says: "I was very nervous when Freddie Mercury came along to one of the early recording sessions because we were recording some of the songs very differently to the way that Queen had done them, but he was delighted."

"I hope that my Queen album has helped bring out just how good their songs are — not that they haven't done that themselves, but the fact that we have given them different arrangements and interpretations will hopefully bring them to a new audience."

Paige admits that for a singer like herself who doesn't compose songs it can be difficult finding new writers like Chris de Burgh and Elton John are going to keep the best songs for themselves, so it's really rather difficult. "That's why my previous albums have had specific songs like film and stage songs."

# Jones the Jive

by Dave Laing

FRESH FROM his triumph with Kiss, Tom Jones is preparing his first album under a new deal with Jive Records. Jive's A&R director Stephen Howard says that Jones' career is to be relaunched in the way Tina Turner's was with Private Dancer. "The music will attract his consistent number of old fans and odd

cutting-edge pop," according to Howard.

After putting out a call to writers and producers for material, Jive have been amazed at the response. "Everyone we've approached has responded, from our own writers to top rock names. There's a tremendous respect for Tom Jones all across the business."

A debut Jive single next February or March will be followed by an extensive live tour for Jones, promoted by Barry Clayman and starting in April. "This is a major signing for Jive," Howard adds, "and there will be a big push internationally on Tom Jones."

# Od-time Walt-zing

by Adam Blake

STAY AWAKE [A&M] features some 25 wildly different artists performing 21 songs from 13 vintage Walt Disney films. Instigator, producer and mastermind of the project is a sleepy-voiced, pony-tailed jazz buff from Philadelphia named Hal Willner. He has carved something of a niche for himself as producer of tribute albums though, previously he has addressed his attentions to the more esoteric music of Nina Rota, Kurt Weill and Theolonious Monk.

So how came Walt Disney? "There are a lot of people looking for a record like this. In America now, children's programming looks down on kids. The Disney films don't do that."

While Stay Awake serves as an excellent reminder of the diversity and high quality of the original Disney songs, what primarily comes across is the gleeful enjoyment of some highly idiosyncratic artists savouring an opportunity for a very special cameo. Tom Waits, Sinéad O'Connor, Los Lobos, Buster Poindexter, Suzanne Vega, Ringo singing When You Wish Upon A Star, best of all, Sam Raimi and his Arkestra performing Pink Elephants On Parade... The image of the Arkestra singing Pink Elephants On Parade is one that will always stick with me," says Willner. Is Willner now contracted by

A&M to produce these collections? "As of this album yeah. They have options on a Duke Ellington and a Charles Mingus tribute that I have planned. I still do artists, I don't just do these type of records, but every few years you'll see one. They're dream projects."

# Golden Leon

by Paul Sexton

THERE WAS a time when the golden touch of Leon Sylvers only applied to strictly black music productions. But now, the man behind the hit sound of Shamalar and other Solar Records acts is in demand across the board. Living In A Box and Curiosity Killed The Cat are just a couple recent clients.

When we spoke, Sylvers was in London, halfway through a four-week session with LAB for their second album. "We've done two songs called Unique and Live It Up, they have a lot of strong things," says Leon. "The group is just half a step away from producing their own stuff."

Having crafted the classic Shamalar album Friends and Solar groups like Dynasty, the collection to come a member), Sylvers was bound to start getting calls to produce while soulsters, just as Jam and Lewis did with the Human League and now Pia Zadora and more recently LA and Babyface with Sheena Easton. The key, he says, comes in the chemistry. "The personalities have to go on, you have to be able to come to a meeting of minds as to what style of music the person is getting into. There has to be a mixture. But my tolerance level is from here to Japan and I don't let it go."

Sylvers has worked on five songs with Curiosity in his studios in California: "Ben is talented, to be so young and know what he knows. The young so they've got a ways to go."

Sylvers also had writing and production credits on the Five Star album and says that although it may seem like extreme versatility, there is a consistency of approach. "As long as the group is cool and the songs are cool... the records are basically the same. I stick to the basic principles on quality but musically the emphasis may change. It depends what the kids are listening to. I'm into unique-ism as opposed to commercialism."

Leon is currently working for RCA on a new artist called Gina Foster, who co-wrote the Force 10's recent Love Is A House and Double Action, who've just been signed by the new regime at Motown. He'll also be doing a solo record.

# Wake up

by Nick Robinson

"IT WOULD be nice to have an office." Label manager Andy Wake is talking about Medium Cool, which is rapidly becoming one of the more influential independent labels around.

Despite the lack of an office, since Wake moved to London from Manchester in 1985 ("originally to join a band but I got weirdly") he has achieved a great deal.

After starting out producing flexi discs, he decided he might as well go the whole hog. Medium Cool a name taken from a Marshall

McLuhan catch-phrase — began to take shape in 1986 when Wake formed a relationship with the manager of The Wallones, Anthony Baggiano, who looks after the label's interests in the north.

In Autumn 1987 Medium Cool began to make an impact. "We got a lot of press suddenly for our three bands at the time (Raw Herbs, The Wallones and The Sons Doliies) and things got a bit out of hand for me," admits Wake. "There was a hell of a lot of work but not a lot of money behind us."

Not surprisingly, at present the bands on Medium Cool — including newer recruits like the Rain and, to a lesser extent, Drop — have an identifiable sound. "Our bands are rooted in the Sixties but with an Eighties sensibility," Wake believes.

But while Medium Cool is very much part of the independent scene Wake is quick to deny any similarities with other indie labels. "The indie scene has become really stagnant... it has become ghettoised. What we offer is major music on an indie label."

# Annie's Blues

by Adam Isaacs

ANNIE RUDDOCK is now solo after a lengthy stint as front-woman with Amazulu, whose reggae-tinged pop on such singles as *Montego Bay*, *Excitable* and a cover version of *Many Man*, had a variable success but plenty of publicity.

Amazulu split up, apparently



ANNIE RUDDOCK: solo

amicably, and Annie (who had been offered solo deals in the past) teamed up with producer/label owner Barry Blue, of Seventies *Do You Wanna Dance?* hit fame and more recently associated with soul singer Wayne Hernandez. Ruddock's latest single, *PM*, My Heart Belongs To You, a slice of out-and-out pop.

To promote the single and a forthcoming album, Spellbound, Ruddock is performing 25 PA's nationally, appearing on local radio and finding time to rehearse a band for a future release. The liking the PA circuit — "It's a lot of fun" — although she prefers live gigs.

"I write album tracks rather than singles and I've written four songs on *Spellbound*, she says. "I hope the single keeps my old fans and attracts a whole new audience."



DEF LEPPARD'S Joe Elliott joins Ian Hunter on stage in Toronto (above) during the latter's American tour of 60 dates in 70 days.

The Hunter-Mick Ronson Band are featuring nine new songs penned by Hunter alongside old hits like *Once Bitten*, *Twice Shy*, *All The Young Dudes* and *All The Way From Memphis*. It is the recent tunes, though, that are receiving huge crowd response, favourable press reaction, and the interest of several US major record companies. The tour winds up early in December and there is a possibility of UK and European dates in '89.

# Heard the Rumours

HAPPY IN the knowledge that **Graham Parker** has recently issued his first LP for nearly a decade with Mono Lisa's Sister (Decca) and he was to be surrounded by a pretty tight band (Brinsley and so forth), one approached a pocky **Town And Country Club** fully expecting the jolly old original knees-up.

That this performance was anything but an all-conquering display of strength is, perversely, a sort of compliment to Parker: he rests as one of the UK's finest songwriters and performers, his canon of work is as huge as it is impressive, his integrity has never been questioned. Why this concert was so disappointing is harder to summarize.

Mingling classic with cover, newie with better there was a terrible temptation to simply step back and declare "alright we know you're good, now prove it". His was an oddly unengaging persona tonight, even during the should-be-sure-cracker solo acoustic session. Some thought on the evening that this was lacking was a brass section, as in the Rumour, but having seen Parker without the horns on a previous occasion this wasn't the simple remedy. Moreover being confronted by a pocked, polite, evenulatory outfit (Parker didn't, or felt he didn't need to pull out all the stops).

As far as sales potential goes, tonight's event is unlikely to affect things either way. What can be said is that if the sparks had been squeezed out, had passion been more than just an ordinary word, then the chap's climb back to the top would have been considerably hastened.

DUNCAN HOLLAND



JOE ELY

Spanish To Me and Terry Allen's Gimme A Ride To Heaven, Boy, but, overall, he rocked, taking no prisoners and leaving an impression as big as a nuclear crater. It was a gig to remember.

JOHN TOBLER

## Attitude problems

**JUDSON SPENCE's** approach to blues, soul and funk from a rock shoaling pleased the punters at **The Borderline** who swooned looking like a polka-dot clad version of Michael Hutchence, strutted his stuff.

The country soul stew of his debut album is sound but lacking in excitement. Tonight it was supplemented by barroomhouse blues, reggae and the Prince-meets-country of 'Hot And Sweaty'. The band were tight and on their best when playing straight-ahead rock whilst a rather obvious choice of covers (Sly Stones Thank You Fallin' Me Be Nice If Again and Twist And Shout) created the feeling of watching a competent but uninspired bar room band that lacked the individuality to distinguish them from scores of others.

Spence has the energy; now he needs the right attitude for his material to rise from a pastiche to the real thing. ADAM ISAACS

## Still Christy after all these years

AS SOMEONE who more than 14 years ago was handed the debut album *Beyond These Castle Walls* by the then unknown singer/songwriter Christy, the UK tour, de Burgh packed out the Wembley Arena for several evenings. Interestingly the audience did not comprise just the over-30s — there was a big turn-out of much younger people indicating that his appeal is not restricted to a certain age group.

Hot on the heels of his album chart-topping success with *Flying Colours*, and halfway through his UK tour, de Burgh packed out the Wembley Arena for several evenings. Interestingly the audience did not comprise just the over-30s — there was a big turn-out of much younger people indicating that his appeal is not restricted to a certain age group.

His performance at Wembley captivated the entire audience and ranged from rock numbers like *The Spirit Of Man* through to gently acoustic material like *Just a Word Away* (dedicated to his baby boy but certainly not a maulin number) and *Your Head Of My Heart*.

De Burgh's talent is quite simple: he paints vivid pictures with his songs. There are few other artists around with that tremendous gift and that is why he has become such an international recording and performing profile. He is a modern day troubadour whose music will never go out of fashion. CHRIS WHITE

## Licensed to Chill and thrill

ULLU, FOR all its faults, has a habit of throwing up classic gigs. Early Sonic Youth and Big Black concerts have almost passed into legend and now New Zealand's finest, **The Chills**, have joined the elite.

After a slightly hesitant start they soon had the pocked audience eating out of their hands. The single that never was, *Oncoming Day*, blended perfectly with their gentler, psychedelic moments. *Great Escape*, a melancholic classic, was performed with such subtlety that there wasn't an unsmocked gab in the house. Dan Destiny *And The Silver Down* from last year's classic *Brave Words* went down similarly well.

On tonight's evidence fame and fortune can only be a disc's throw away. With no current material on release, this was just a dry run but one of supreme conviction and importance. New numbers such as *Efficiency And Delinquency* stood up super boding well for their much awaited second studio album. With a bit of luck they'll be returning to our shores in 1989 to promote it.

The word great is often banded about but the horses leaving ULLU realised that they had been flinny of the future. LEO FINLAY



THE CHILLS: they might be giants

## Conceptual excellence

FOR MOST bands the recording of a concept album coincides with a slump in fortunes, with fans reluctant to immerse themselves in plots and storylines that are either too complex or an attempt to camouflage the lack of decent material. Not so though for **Queensrÿche**, the Seattle band who with **Operation: Mindcrime** have come up with one of the year's best hard rock albums and who emphasised their growing stature with a stunning performance at the **Town & Country Club**.

In traditional fashion, a large proportion of their current live set is based around the conceptual material, a feature that works strongly in their favour. The fact remains that the **Operation: Mindcrime** songs represent the best of their repertoire and fittingly, *Revolution Calling* and the album's title track, two of the most immediate tracks, receive the best receptions tonight.

The faithful who've been patiently waiting for a return of the band as headliners were also rewarded with a select choice of older songs from their previous two albums as the band wound up a show that quite simply confirmed the solid

base the band now have in the UK and the potential that still lies ahead of them. KIRK BLOWS

## All about average

ALL ABOUT Eve seem to have two types of songs. For both, Julianne Regan's soft-spoken voice is the main ingredient. One is a gentle ballad accompanied by an acoustic guitar, the other is a luke warm rocker with a seemingly endless chorus.

At the **Royal Albert Hall**, this was all too apparent with the only real energy in the set coming in the shape of Regan's continuous bounding around the stage.

The guitar work simply provided a sparse framework for Regan's voice to climb on but when her voice was not soaring there was little to fill in the gaps and many of the songs looked set to fall apart at any moment.

It wasn't surprising, then, to find the band sticking to tried and trusted rhythms and riffs with few sparks of originality to get the engine roaring.

Martha's Harbour and In The Clouds saw All About Eve at their most striking and the fans were receptive throughout but surely unless the band can break out of their rather limited sound they could see that strong following dwindle. NICK ROBINSON

## HEAVY METAL ALBUMS

This Month	Title, Artist	Label, Catalogue No.
1 NEW	SOFT METAL <i>Various</i>	Shiva SMRR2 070
2	NEW JERSEY <i>Various</i>	Vertigo VNR242 01
3	APPETITE FOR DESTRUCTION <i>Gene &amp; Ron</i>	Geffen W0125 00
4	BEAST FROM THE EAST <i>Various</i>	Reprise BR335 00
5 NEW	KINGS OF METAL <i>Various</i>	Atlantic 78192 01
6	HYSTERIA <i>Def Leppard</i>	Mercury/MCA 10591 01
7 NEW	FEMME FATALE <i>Various</i>	MCA 00243 03
8	SEVENTH SON OF A SEVENTH SON <i>Iron Maiden</i>	Epic 0425191 01
9	NO SUFFERY FOR THE WICKED <i>Over the Horizon</i>	Vertigo VNR238 01
10	REPER WHEN WE BEN <i>Various</i>	Atlantic 78192 01
11 NEW	REACH FOR THE SKY <i>Various</i>	Cleveland 04002 01
12	BAT OUT OF HELL <i>Motley</i>	Mercury 0425191 01
13	AND JUSTICE FOR ALL <i>Motley</i>	Vertigo VNR238 01
14	FOUR SYMBOLS <i>Los Angeles</i>	Atlantic 85006 00
15	KEEPER OF THE SEVEN KEYS - 2 <i>Helloween</i>	Nova NRK137 00
16	B' SIDES THEMSELVES <i>Motley</i>	EMI 081925 01
17	HITS OUT OF HELL <i>Various</i>	Epic 054473 01
18 NEW	ANCIENT DREAMS <i>Cardinal</i>	Asa AC077 01
19	POWERLESS <i>Iron Maiden</i>	EMI 081925 01
20	STATE OF EUPHORIA <i>Various</i>	Mercury 0425191 01
21	OUT OF THIS WORLD <i>Epic</i>	Epic 042449 01
22	LIVE AFTER DEATH <i>Iron Maiden</i>	EMI 08191 01
23	KRYSPER <i>David Lee Roth</i>	Warner Bros W02 00
24	KEEPER OF THE SEVEN KEYS - 1 <i>Helloween</i>	Nova NRK052 01
25	RECKLESS <i>Iron Maiden</i>	AAI 00418 01
26	WIDE AWAKE IN DREAMLAND <i>The Bunch</i>	Cherry CH128 01
27	SOMEWHERE IN TIME <i>Iron Maiden</i>	Formula 01 0425191 01
28	WHITESNAKE 1987 <i>Whitesnake</i>	EMI 081925 01
29 NEW	DANZIG <i>Danzig</i>	Mercury 028143 01
30 NEW	THE BEZ SUXX BUT WE DON'T CARE <i>Whirlwind</i>	Phony Med 1048 01 (16) BMG
31	PIECE OF MIND <i>Iron Maiden</i>	EMI 081925 01
32	ELIMINATOR 02 <i>Iron Maiden</i>	Warner Bros W02 00
33	LONG COLD WINTER <i>Candlemass</i>	Vertigo VNR237 01
34 NEW	STARS ON THRASH <i>Various</i>	Asaphere BR449 01
35	VIVEN <i>Various</i>	Mercury 011208 01
36	THE BEAST <i>Iron Maiden</i>	Fame 04132 01
37	KILLERS <i>Iron Maiden</i>	Fame 04132 01
38	BEST SHOTS <i>Iron Maiden</i>	Fame 04132 01
39	PERMANENT VACATION <i>Aerosmith</i>	Columbia 3025 01
40	PIROMANIA <i>Def Leppard</i>	Vertigo VNR237 01

Compiled by *Musik Week* Reports/Golfus from a nationwide panel of 366 shops.



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22	11	GIRL YOU KNOW ITS TRUE	Coltrane/Chambers	COOL0173 (C)	
		Milli Vanilli			
23	15	SHE MAKES MY DAY	Robert Palmer	EMI1258W 65 (E)	
24	12-23	KISSING A FOOL	George Michael	Epic-EMU0172 (C)	
25	14	BREATHE THE LIFE INTO ME	Gloria Estefan/Miami Sound Machine	Epic-652583 117-652584 6 (C)	
		Mica Paris	4th. & 8 Way/Released	1028BW 115 (E)	
27	13	ORINOCO FLOW	Enya	WEA 12-31271 (W)	
28	17	TILL I LOVED YOU (Love Theme from Goya)	Barbra Streisand & Don Johnson	CBS 848172 (C)	
29	24	FREAKS (LIVE)	Merrill	EMI 123484 9 (E)	
30	23	HANDLE WITH CARE	Travelling Wilburys	Wiburny/Warner Brothers	W723201 (W)
31	47	ENCHANTED LADY	The Proclaimers	CEP 848431 (C)	
32	39	LOVE HOUSE	Samantha Fox	Jive FOX111 (E) (BMG)	
33	42	KOKOMO	The Beach Boys	Elektra EAK1785 (W)	

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42	10	YOU ARE THE ONE	A-Ha	Warner Brothers	W73021 (W)
43	56	A.M. (THE COMFORT ZONE)	Londonbeat	Atlantic/PCA	ANAT1008 (BMG)
44	10	THE LAST BEAT OF MY HEART	Stonewax & The Bonhomies	Wonderland/Polygram	POLY018 16 (E)
45	26	KISS	Art Of Noise feat. Tom Jones	Cuba CHENA 1117-CHNK11 (E)	
46	10	LOCO IN ACAPULCO	The Four Tops	Jama 11180112-411801 (BMG)	
47	41	SUNSHINE ON LEITH	The Proclaimers	Chrysalis	CHRY13 3 (C)
48	10	ROAD TO OUR DREAM	T-Pain	Sire/Virgin	SNK1100 (E)
49	10	AMERICA	Gary Numan	Illegal	IL04 (A)
50	45	MINNIE THE MOOCHER	Ruggles Philharmonic Orchestra	Marglobe/Island	12181278 (E)
51	10	FOUR LETTER WORD	Kim Wilde	MCA	KIM10110 (E)
52	38	ONE MOMENT IN TIME	Whitney Houston	Arava	11181312Z-411813 (BMG)





# TOP 75 SINGLES

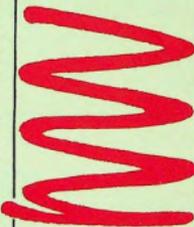
3 DECEMBER 1988



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

- |           |   |  |  |
|-----------|---|--|--|
| <b>1</b>  | <b>FIRST TIME</b>                           | Mercy (Phonogram) <b>MEB20 270 (F)</b>       | Robin Beck                                   |
| <b>2</b>  | <b>CAT AMONG THE PIGEONS/SILENT NIGHT</b>   | CBATONMUSIC                                  | Bros   |
| <b>3</b>  | <b>MISSING YOU</b>                          | AAM AMV1 67 (F)                              | Chris De Burgh                               |
| <b>4</b>  | <b>LEFT TO MY OWN DEVICES</b>               | Pat Shop Boys                                | Pat Shop Boys                                |
| <b>5</b>  | <b>NEED YOU TONIGHT</b>                     | INES   | INES   |
| <b>6</b>  | <b>TWO HEARTS</b>                           | Virgin W071 16 (E)                           | Phil Collins                                 |
| <b>7</b>  | <b>MISTLETOE AND WINE</b>                   | EMI 1284 78 (E)                              | Cliff Richard                                |
| <b>8</b>  | <b>SMOOTH CRIMINAL</b>                      | Epic 65302 7 12" 65302 6 (C)                 | Michael Jackson                              |
| <b>9</b>  | <b>TWIST AND SHOUT</b>                      | Her/London HER01 14 (F)                      | Salt 'N' Pepo                                |
| <b>10</b> | <b>SAY A LITTLE PRAYER</b>                  | Bomb The Bass (Mercury) <b>BOB001213 (J)</b> | Bomb The Bass (Mercury) <b>BOB001213 (J)</b> |
| <b>11</b> | <b>REAL GONE KID</b>                        | CBS 9582CMT (C)                              | Deacon Blue                                  |
| <b>12</b> | <b>TAKE ME TO YOUR HEART</b>                | RCA RB 6257 112-PT 6257 (I) (MG)             | Rick Astley                                  |
| <b>13</b> | <b>RADIO ROMANCE</b>                        | MCA (HIFI) 57 (F)                            | Tiffany                                      |
| <b>14</b> | <b>JACK TO THE SOUND OF THE UNDERGROUND</b> | Sirens (Sire) 137 (A)                        | Hi-House                                     |
| <b>15</b> | <b>HE AIN'T NO COMPETITION</b>              | Parlophone 128 4782 (E)                      | Brother Beyond                               |
| <b>16</b> | <b>SUDDENLY</b>                             | Food For Thought FUM 113 (F)                 | Angry Anderson                               |
| <b>17</b> | <b>STAND UP FOR YOUR LOVE RIGHTS</b>        | Big Life B44-57M (U) (F)                     | Yazz   |
| <b>18</b> | <b>STAKKER HUMANOID</b>                     | Wausau W80T112 (A)                           | Humanoid                                     |
| <b>19</b> | <b>NATHAN JONES</b>                         | London NANA 18 12" NANA18 (F)                | Benetton                                     |
| <b>20</b> | <b>THE CLAIRVOYANT</b>                      | EMI 1284 78 (E)                              | The Four                                     |
| <b>21</b> | <b>JE NE S'AI PAS POURQUOI</b>              |  |  |

## MUSIC WEEK



75 TOP SINGLES

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

- |           |   |                           |                  |
|-----------|---|---------------------------|------------------|
| <b>53</b> | <b>CAN YOU PARTY</b>                            | Champion CHAM1 12 79 (MG) | Royal House      |
| <b>54</b> | <b>SUCCESS</b>                                  | Parlophone 128 5513 (E)   | Sine Sine Spinik |
| <b>55</b> | <b>DEAR GOD</b>                                 | Crystal (Mer) 6 (C)       | Midge Ure        |
| <b>56</b> | <b>I LIVE FOR YOUR LOVE</b>                     | Mushroom EMI 12041 57 (E) | Natalie Cole     |
| <b>57</b> | <b>IT'S A TRIP (TUNE IN, TURN ON, DROP OUT)</b> |                           |                  |

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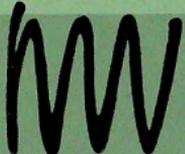
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## MUSIC WEEK





# US TOP FORTIES

## SINGLES

1*	BABY, LOVE YOUR WAY/FREED/R... Will To Power	Epic
2	LOOK AWAY, Chicago	Reprise
3	HOW CAN I FALL? Breakestra	A&M
4*	I DON'T WANT YOUR LOVE, Duran Duran	Capitol
5	DESIRE, U2	Island
6*	GIVING YOU THE BEST THAT I GOT, Anita Baker	Elektra
7*	WAITING FOR A STAR TO FALL, Boy Meets Girl	RCA
8	BAD MEDICINE, Bon Jovi	Mercury
9	KISSING A FOOL, George Michael	Columbia
10*	EVERY ROSE HAS ITS THORN, Poison	Enigma
11*	WELCOME TO THE JUNGLE, Guns N' Roses	Geffen
12*	WALK ON WATER, Eddie Money	Capitol
13*	MY MEGACRAZY, Bobby Brown	MCA
14*	THE PROMISE, When In Rome	Virgin
15	8 WILD, WILD WEST, The Escape Club	Affinity
16	KOKOMO, The Beach Boys	Elektra
17*	FINISH WHAT YOU STARTED, Van Halen	Warner Brothers
18	DOMINO DANCING, Fat Shop Boys	EMI
19	THE LOCO-MOTION, Kylie Minogue	Geffen
20*	26 IN YOUR ROOM, Bangles	Columbia
21	DO NOT KNOW WHAT YOU GOT, Cinderella	Mercury
22	SPY IN THE HOUSE OF LOVE, Was [That Was]	Chrysalis
23*	EARLY IN THE MORNING, Robert Palmer	Epic
24*	TWO HEARTS, Phil Collins	Affinity
25	TILL I LOVED YOU, Barbara Streisand	Columbia
26*	31 I REMEMBER HOLDING YOU, Boyz Club	Arista
27*	31 I REMEMBER HOLDING YOU, Boyz Club	MCA
28*	SILHOUETTE, Kenny G	Arista
29*	NOT JUST ANOTHER GIRL, Ivan Neville	Polydor
30	GROOVY KIND OF LOVE, Phil Collins	Affinity
31	SMALL WORLD, Huey Lewis & The News	Chrysalis
32*	SMOOTH CRIMINAL, Ice Cube/Jackson	Epic
33*	TEAH, YEAH, YEAH, Judson Science	Affinity
34*	PUT A LITTLE LOVE... Anita Lennox & Al Green	A&M
35	ANOTHER LOVER, Giant Steps	A&M
36*	THE WAY YOU LOVE ME, Karly White	Warner Brothers
37*	ARMAGEDDON IT, Del Deppard	Mercury
38*	SYMPTOMS OF TRUE LOVE, Troia Spencer	Capitol
39	ONE MOMENT IN TIME, Whitney Houston	Arista
40*	ALL THIS TIME, Tiffany	MCA

# ALBUMS

1	RATTLE AND HUM, U2	Island
2	GIVING YOU THE BEST THAT I GOT, Anita Baker	Elektra
3	APRETTI COLORED INSTRUCTION, Guns N' Roses	Geffen
4	COCKTAIL, Soundtrack	Affinity
5	NEW JERSEY, Bon Jovi	Mercury
6	HYSTERIA, Del Deppard	Mercury
7	DON'T BE CRUEL, Bobby Brown	MCA
8	SILHOUETTE, Kenny G	Arista
9	TRAVELING WILBURYS, Traveling Wilburys	Wilbury
10	ANY LOVE, Luther Vandross	Epic
11	FAITH, George Michael	Columbia
12	TILL I LOVED YOU, Barbara Streisand	Columbia
13	OPEN UP LIKE A SAIL, Poison	Enigma
14	LONG COLD WINTER, Cinderella	Affinity
15	KICK INXS	Arista
16	NO REST FOR... O'zzy Osbourne	CBS Associated
17	OUR21, Van Halen	Warner Brothers
18	GREEN, R. E.M.	Warner Brothers
19	TRACY CHAPMAN, Tracy Chapman	Elektra
20	...AND JUSTICE FOR ALL, Metallica	Elektra
21	HEARTBREAK, New Edition	MCA
22	SIMPLE PLEASURES, Bobby McFerrin	EMI
23	REACH FOR THE SKY, Ratt	Capitol
24	BIG THING, Duran Duran	Capitol
25	ROLL WITH IT, Steve Winwood	Virgin
26	LABOUR OF LOVE, U2	A&M
27	WILD, WILD WEST, The Escape Club	Affinity
28	TELL IT TO MY HEART, Taylor Dayne	Arista
29	TALK IS CHEAP, Rick Steves	Virgin
30	OUT OF ORDER, Rod Stewart	Warner Brothers
31	SHOOTING RUBBERBANDS... Eddie Bricken	Geffen
32	UP YOUR ALLEY, Joan Jet & The Blackhearts	CBS A&M
33	IT TAKES TWO, Roxas & D12	Profile
34	INSPECTIVE, Fat Shop Boys	EMI
35	INFORMATION SOCIETY, Information Society	Tommy Boy
36	... ALL THAT JAZZ, Breakestra	A&M
37	HEAVY NOVA, Robert Palmer	EMI
38	WINGER, Winger	Capitol
39	DIRTY DANCING, Soundtrack	RCA
40	IMAGINE...JOHN LENNON, Soundtrack	Capitol

Charts courtesy Billboard, October 29, 1988. \* Bullseye awarded to those products demonstrating the greatest airplay and sales gain.

# LP REVIEWS

**RICK ASTLEY: Hold Me In Your Arms, RCA PL 71932.** The real test for SAW begins here as their "discoveries" start straying from the fold. Rick's second LP has no fewer than six self-penned songs on it, including the title track, which is as strong a ballad as anything the terrible trio have ever concocted. The remaining five stick to the SAW formula, though, there's a satisfactory cover of Ain't Too Proud To Beg, and the best track is the current single Take Me To Your Heart, the best SAW song yet. **DG**

**MARILLION: The Thieving Magpie, EMI MARL 1.** Sad to see Fish leave after such a relatively short time but this well-packaged double live album is a fitting memento that captures the unique blend of Fish's deep lyrics and the band's colorful rock histrionics. Tracks cover all their albums and rarely do the later duos. Singles are included and it should sell very well. **NR**

**TIFFANY: Hold An Old Friend's Hand, MCA Records MCF3437.** Old Tiff bounces back and as always you'll do just fine. Here we find her trying to go all mature and not quite succeeding, but it's an admirable and profitable failure. Hearts Never Lie, her duet with Cher, is an obvious hit, but the finer moments are when Tiffany sounds like the sweet young girl she is. Radio Romance is a classic of its genre and so is, unfortunately, Top Of Christmas, no worries. **LF**

**ALEXANDER O'NEAL: My Gift To You, EPIC EPIC 463152-1.** A clever variation on the Christmas album idea. This combines versions of four classics with five specially-written seasonal soul workouts. Damn good it is too with the jittery Slush Ride almost out-funked by a wicked cover of The Little Drummer Boy. Go on, don't be Scrooge — stock it. **NR**

**HUE AND CRY: Remote, Circa Records CRY 6.** Second album slither as Glasgow soul types strain at a leash labeled passion, yet fail to break enough sweat to be considered contenders. Pity is that on the showing of their first LP and singles the boys had got it pretty much spot on. When they stop trying too hard and ease up (Where We Wish To Remain for example) things work out fine, but for the rest, it's all a little forced. Top 50, but top 100'll be surprising. **DH**

**BALCONY DOGS: Trip, Island ILPS 9922.** Evoking the very best from over a decade of Merseyside music, the Balcony Dogs changed their name from The Sex Gods, former lead singer, who has since returned to the Bunnymen, and features a former Teardrop Explodes, Hugh Watt and Psychodance, Fur. A blistering storm of heady, guitar-fueled rock, shot through with a healthy dose of grubby soul. These howling Dogs are sure to find a place in many hearts. **JS**

**THE SMITHS: Louder Than Bombs, Rough Trade, ROUGH 255.** Originally only available on

import, this double album is a respectable collection of previously released singles and b-sides. It makes wonderful listening thanks to its range of styles and should please both avid fans and those with the slightest interest in one of the most influential British groups of the Eighties. **NR**

**GIANT SAND: The Love Songs, Demon FIEND 129.** The latest incarnation of HowleGel's re-modelling of the rock genre is no less intriguing or challenging than the previous four episodes. This time, with one time GoGo Paula Jean Brown (also Mrs Gelb) on bass and Chris On Red keyboard man Chris Cavocca participating, expect some normal stuff on each song soon develop into uniquely interesting/unlisten-able pecks/anti-climaxes. Unorthodox pecks/anti-? **JT**

**BANGLES: Everything, CBS 4629794.** Who said the Bangles were just a prissy pop band? This is gritty stuff — pleasant but gutsy too. Why, they even add a touch of the Zeppelins on Watching The Sky! There really are some fine touches and smart, self-written lyrics that cover a wealth of moods. An eye-opener of satisfying maturity. **NR**

**HAPPY MONDAYS: Bummel, Factory Records, FACT 220.** The Mondays' return with US equivalent of Bomb The Bass' Tim Seimemon. The sounds are not too dissimilar either with the emphasis on colored in the sampling to support the insistent rhythms. Terry's versatility and good ear for eclectic dance grooves is amply demonstrated. **NR**

**CHERELLE: Affair, Tabu 46 0734-1.** Standard smoochers and funkies from sultry Cherelle, all stamped with the indelible mark of Jimmy Jam and Terry Lewis' production. Drifting in style between Janet Jackson and Whitney Houston in the soul stakes, Affair slips a little too easily between the ears though Alexander O'Neal's unmistakable contributions on the languid second side should boost sales. **SW**

**MY BLOODY VALENTINE: Isn't Anything, Creation CRELP40.** This is a superb disappointment — the Valentines getting over-confident and producing their own album. What should have been a classic is lost in a quagmire of noise. When You Wash Your Face In A Dream is the only song to come out without a Bobby Robson-like fluff. The Valentines are the most exciting live band to emerge in 1988, and this will be because of that. But if they'll want to reach their true potential they'll get someone else to produce them. The fact remains they will be huge. **LF**

**RICHARD JOBSON: Badman, EMI/Parrlophone PCS 7321.** Man, about town and low life Babylon. Richard Jobson, stands still long enough to record an album. The performances are sound, care less with the voice very much to the fore. Predominantly dance music with some smart production, it could well gain the support of fans of the Skerik, Jobson's former teen-punk band. **RY**

**THE BLUE AEROPLANE: Friendloversplane, Fire Records FIRE LP15.** This compilation of rarities and finer moments is a good introduction to this creative and talented Bristol band. Gerard Langley's poetic observations are read/sung over an ever-changing backdrop coloured by versatile and imaginative guitar work and taped dialogue. Their captivating versatility, from country stylings to progressive rock and roll, is most impressive. **NR**

**JULIAN DAWSON: Luckiest Man In The Western World, Polydor 837 422-1.** Treat it as ironic, as there is apparently some doubt in the minds of Polydor (UK) as to whether this superior album is worthy of domestic release. Maybe Julian's own CD will support them off, but he's a singer/songwriter of significance, who is reminiscent mostly Joe Jackson but with songs quite like Squeeze's. A potentially excellent CD with two extra tracks, and Paul Simon side-man Toots Thielemans guesting. Someone should release this. **JT**

**THE TODD TERRY PROJECT: To The Batmobile Let's Go, Sleeping Bag Records, SBULKP22.** At only 21-years-old, Terry is already making his name as a premier House producer with the US equivalent of Bomb The Bass' Tim Seimemon. The sounds are not too dissimilar either with the emphasis on colored in the sampling to support the insistent rhythms. Terry's versatility and good ear for eclectic dance grooves is amply demonstrated. **NR**

**THE TOLL: The Price Of Progression, Geffen/WEA USA 202 201-1.** From Columbus, Ohio, this guitar-based quartet have been likened in the US to a mix of the Doors, the Clash and the Pistols. You can see the first comparison, and the second's not unfair, but vocalist Brad McCabe is rather more like Gerry of Van Halen than Robert. Deranged and illogical lyrics will probably make this a cult item, and while the group's spirit is admirable the music isn't special. **JT**

**DISC JOCKEYING for position:** Leo Folan, David Gils, Duncan Holland, Nick Robinson, Jerry Smith, John Tobler, Selina Webb and Robert Yates.



Reviewed by Jerry Smith

**NEW ORDER:** Fine Time (Factory FAC 723). New Order preview their next LP, Technique, which is due in January, with this single, practically an instrumental with a definite Acid flavour amongst its bubbling dance rhythms. Boldly going where others fear to tread, it's not exactly their most commercial single but investigating none the less!

**STOCK IT**

**LAIBACH:** Across The Universe (Mute [12]MUTE 91). Teutonic dissidents unleash this choral version taken from their recent Beatles celebrating LP, Let It Be, and with its heavenly voices and harmonious backing it must be a surprise contender as an off-beat Christmas hit.

**STOCK IT**

**KISS AMC:** Let Oh (Synco-pate/EMI [12]SYG 22). Girl duo let loose with this Manicurian rap mania with the help of the Ruthless Rap Assassins creating a thoroughly infectious, hard and happening slice of refreshing rap that deserves the wide exposure due its high crossover potential.

**STEREO MC'S:** What Is Soul? (Gee St.4/ths & Broadway [12]BRW 119). More superior rap, built on a deep, rolling rhythm and produced with finesse by Stereo MC's Rob B and The Head with heavy club and dance chart attention assured for its unforgettable, looping groove.

**MISTA E:** Don't Believe The Hype (Urban/Polydor UR(B)X 28). Countering the flood of tabloid hype and particularly ITN broadcasts along comes this dynamic Acid House track utilizing the ITN theme and some wicked samples cleverly integrated into this dynamic track.

**THE WEDDING PRESENT:** The Evening Show Sessions (20th April 1986) (Strange Fruit/Nighttracks SFNT(C) 016). Top



KISS AMC: lips inc

indie band's session from Janice Long's show delivers four superb, fizzing tracks including My Favourite Dress and a storming version of the Gang Of Four's classic I Found That Essence Rare.

**STOCK IT**

**BREATHE:** How Can I Fall? (Siren/Virgin SRN(T) 102). Already a Top 5 hit in the US, this strong sweeping ballad, superbly sung and with Bob Sargeant's polished production, taken from their All That Jazz album looks sure to give them another big British hit.

**ARSENAL:** Manipulator (Blast First/Mute BFFP 35). Formed around former Big Black member Santiago, Arsenal deliver four varying tracks that veer from the biting guitar and noise assault of Mr. Plaque to the languid, atmospheric synth of Half Control.

**THE BEATNIGS:** Television (Alternative Tentacles VIRUS 717). San Francisco's Beatnigs issue this Adrian Sherwood remix taken from their self-titled debut LP, a harsh, eclectic mix dubbing up

solid beats and politically based raps amongst its cosmic beats.

**BLONDIE:** Denis (The '88 Remix) (Chrystals CHS [12] 3328). Queeny D remix of this old classic for a forthcoming Blondie Dance Mixes album but little more than a gimmick that fails to add to the far superior original.

**BUDDY CURTIS:** Design For Me (Jungle JUNG 46(T)). Buddy Curtis return to the indie arena with a harder, more soulful sound in this striking ballad which should recapture their audience and renew interest in their strong vocals and elegant arrangements.

**LINDISFARNE:** Lady Eleanor '88 (Virgin LADY 112). All the rage, this revamping old classics, but here is this Folk-Rock supergroup updating this 1972 Number 2 hit with a new eighties production that adds a new dimension to this unforgettable song.

**Christmas crackers?**

**ERASURE:** Crackers International (Mute [12]MUTE 93). Four brand new, vibrant and thoroughly irresistible dance tracks from this accomplished duo for this cracking Christmas EP with She Won't Be Home the relevant track and what more could you wish to accompany the fairy on the top of your tree?

**ALEXANDER O'NEALS:** The Christmas Song (Tabou CBRS 653182 7(653182 6)). Heavyweight soul star covers the Christmas and New Year festivities with this seasonal single from his forthcoming Yuletide LP, My Gift To You, with a smooth version of the Chestnuts Roasting On An Open Fire refrain coupled with Thank You For A Good Year, all produced by the venerable Jimmy Jam and Terry Lewis.

**BROS:** Cat Among The Pigeons (CBRS ATOM 6). Not exactly a Christmas single but when it is so awful that CBS must be thinking of flipping it to the schmaltzy version of Silent Night at the appropriate time. Isn't marketing a wonderful thing, eh?

**NAT KING COLE:** Unforgettable (Capitol/EMI [12]CL 518). Then, again, there is this highly recommended classic love song from '61 coupled with Nat King Cole's far more elegant and deftly suave version of Silent Night.

**DAME EDNA EVERAGE:** Theme From Neighbours (Epic/CBS EDNA 11). Well, it is the season of novelty, and Dame Edna's version of the Aussie soap theme is certainly novel and taken from her forthcoming The Dame Edna Party Experience album, which should get one party swinging!

**CLIFF RICHARD:** Mistletoe & Wine (EMI [12]EM 78). Cliff Richard wedges in with this song featuring all the appropriate ingredients with mistletoe, wine, kids and plenty of jangling bells amongst its self-righteous lyric.

TOP 40 SINGLES

1	WHAT KIND OF FOOL	John Eason (F)
2	SISTER MOON	MCA TVS (F)
3	A LITTLE RESPECT	Mercury
4	BIG NEW PRINZ/JERUSALEM	Beggins Banquet BEGG (F)
5	NIGHTINGALES	Kitchenerws SACF (F)
6	THERE SHE GOES	Gal Dan GOLA5 (F)
7	THERE SHE GOES AGAIN	Saville SORA2 (F)
8	BITTER SWEET	Parlophone BA14 (F)
9	OPEN YOUR ARMS	Capitol C612 (F)
10	LOVE IS DEAD	Epic GFT3 (C)
11	BURST	Epic BLOM2 (C)
12	I WALK THE EARTH	London LON25 (F)
13	SUBOCANA	Fairfax FTR10 (C)
14	NO 6	Asaphora/Cherry FAY ANA4 (F)
15	WROTE FOR LUCK	Factory FAC23 (F)
16	FEED ME WITH YOUR KISS	Crestone CREB1 (BRT)
17	WOODOO RAY	Island PSM04 (F)
18	MONKEY SAY, MONKEY DO	Dr Beat DABA (BMS)
19	SO IN LOVE WITH YOU	Virgin V1132 (F)
20	BUILT OF PERSONALITY	Epic LC11 (C)
21	PEEL SESSIONS	Strange Fruit SF2P05 (F)
22	WHAT'IL YOU DO TILL SUNDAY?	Virgin V1131 (F)
23	ANCHORAGE	Cooking Vinyl/Island LON114 (F)
24	CONTROL I'M HERE	Mute MUTE 71 (BRT/EP)
25	LOVING FEELING	MCA W231 (F)
26	BUFFALO	Empire EMP10 (F)
27	IT'S YER MONEY I'M AFTER BABY	Parlophone GOR13 (F)
28	THE ONE I LOVE	I.R.S./J&MCA JMA114 (F)
29	MONEY BE GOOD	Chrystals CHB 1 (C)
30	WHY ARE YOU BEING SO REASONABLE NOW?	Beggins BEC 11 (BRT)
31	YOU'VE GOT THE LOVE	Fennell L1AC (F)
32	CELOPHANE	Virgin V51174 (F)
33	THERE COMES A TIME	Kitchenerws F54 (F)
34	DISTANT RELATIVES	Crestone CRE47 (BMS)
35	DESTROY THE HEART	Empire EMP11 (F)
36	JACKIE'S STILL SAD	Parlophone EOOD15 (F)
37	SPACE BLUES	Crestone CRE06 (BRT)
38	DESTINATION: BREAKDOWN	Mercury/Island IMAAC 8 (BPA/C)
39	BACK BETWEEN PLACES	Sok Arzo AQ14 (12) (BRT)
40	SYMPATHY FOR THE DEVIL	Mute M117BRT (BRT)

TOP 20 ALBUMS

1	THE INNOCENTS	Mute STUMMS (BRT/EP)
2	GREEN	WEA W834 (F)
3	POP ART	MCA MCA3421 (F)
4	ALL ABOUT EVE	Mercury MER11 (F)
5	I AM KURIOUS, ORANJ!	Beggins Banquet BEG4 (F)
6	SHOCKY SHARKY SHOCKED	Cooking Vinyl CVK1 (F)
7	EPHONIMOUS	I.R.S./J&MCA BNC108 (F)
8	THE EIGHT LEGGED GROOVE MACHINE	Parlophone GOR16 (F)
9	ELECTRIC FOLKLORE LIVE	I.R.S./J&MCA HMB106 (F)
10	RANK	Rough Trade ROUGH 124 (BRT)
11	RESISTANCE	Factory FACT009 (F)
12	MY NATION UNDERGROUND	Mute M25 P12 (F)
13	LET IT BE	Virgin V1131 (F)
14	THE PRICE YOU PAY	London LON1 P12 (F)
15	THE STARS WE ARE	Virgin V254 (F)
16	BLUE BELLEKNOLL	Parlophone POP324 (F)
17	FROM ENSLAVEMENT TO OBLITERATION	MCA DAD1847 (BRT)
18	HELLO ANGEL	Epic/Island EMO16 (BRT)
19	DAYDREAM NATION	Rough Trade ROUGH112 (BRT)
20	HOUSE OF LOVE	Mute Fast BFFP 35 (BRT)



LAIBACH: HANDSOME chappies who could have a hit

- 21** **BATTLE AND HUM** ★★ CD  
18 U2  
Island 127
- 22** **HEARSAVY** ★★ CD  
14 **Alcazar** ○ **Neal**  
Epic 6570161
- 23** **BUSTER (OST)** ● CD  
26 **Various**  
Virgin V2544
- 24** **INTROSPECTIVE** ★ CD  
24 **Fel Shop Boys**  
Parlophone PCS 7225
- 25** **PUSH** ★★ CD  
33 **Boys**  
CBS 460291
- 26** **BAD** ★★ ★★ ★★ ★★ ★★ CD  
29 **Michael Jackson**  
Epic 452706-1
- 27** **THE GREATEST LOVE** ★ CD  
22 **Various**  
Telstar STAR 2314
- 28** **THE SINGLES COLLECTION** ● CD  
36 **Kool and the Gang**  
Dial/Phonogram KOTV1
- 29** **NEGOTIATIONS AND LOVE SONGS 1971-1986** ● CD  
21 **Fool Simon**  
Werner Brothers WB 223
- 30** **WATERMARK** ● CD  
20 **Enya**  
WEA WA 119
- 31** **TO WHOM IT MAY CONCERN** ● CD  
27 **Poisonous**  
CBS 453877-1
- 32** **ANCIENT HEART** ● CD  
23 **Tania Todorova**  
WEA WA 210
- 33** **THE TRAVELING WILBURYS** ● CD  
25 **The Traveling Wilburys**  
Wibny/Werner Brothers WB 224
- 34** **TILL I LOVED YOU** CD  
24 **Bonnie Stearned**  
CBS 454211
- 35** **BEST OF HOUSE '88** CD  
45 **Various**  
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- 36** **A SALT WITH A DEADLY PEPA** ● CD  
42 **Scott N. Peppas**  
Meridian FTM 2
- 37** **RAGE** ● CD  
28 **Tina Turner**  
Sire/Warner Bros WB 220
- 38** **HEAVY NOVA** ● CD  
32 **Robert Palmer**  
EMI BMD 1007
- 39** **SO GOOD** ● CD  
35 **Michael Penn**  
46+ **Fury/Island**
- 40** **DIRTY DANCING (OST)** ★★ CD  
30 **Various**  
KCA 81 8448
- 41** **THE INNOCENTS** ● CD  
31 **Essence**  
MCA STW 045
- 42** **DANCE DANCE DANCE** CD  
42 **Jamie Last**  
Polygram 1171

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- 50** **ANYTHING FOR YOU** CD  
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- 58** **THE LOVE ALBUM '88** ● CD  
53 **Various**  
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- 79** **BACK TO THE SIXTIES** CD  
79 **Various**  
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70 **All About Eve**  
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67 **Transvision Vamp**  
MCA MCJ 3021
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KATE MUNDLE: Music Box MD designate

## Music Box: rounding up the new TV orbits

by Dave Laing

**J**UST RECENTLY James Gohard of Telo, the TV5 company that now owns Midea and Mary Tyler productions, was predicting that by the mid-Nineties British-based TV channels would need to find an extra 100,000 hours of programmes a year. It was a statement guaranteed to please the growing army of two programme production companies, among which Music Box, at two years old, counts as one of the more senior.

Until October 1986 Music Box was the name of the satellite television channel which is now called Superchannel. Since that date Music Box (which is 60 per cent owned by Virgin with Yorkshire TV and Granada as minority partners) has been simply a programme supplier to broadcasters worldwide — "and Superchannel represents only 5 per cent of our total business" says managing director designate Kate Mundle. Which is perhaps just as well since, shortly after that statement was made, Superchannel's new majority shareholders, Italy's Videomusic channel, announced its intention to slash payments to Music Box from £1.5m to £400,000.

The Music Box package supplied to Superchannel to date has been the programme maker's basic set of seven weekly one-hour shows. In whole or in part it is regularly sold to television stations in Scandinavia, Italy and elsewhere. The material includes Power Hour (a European top 40 show — "though we don't use any particular chart" says Mundle), the Coca Cola sponsored Rockfile Special which has been running for three years, Rocking The UK, "which includes independent product and up and coming bands" and Hit Machine, a new show hosted by Nino Firetto.

"We are producing programmes of a standard for broadcast television schedules," emphasises Mundle, "they have much higher production values than are possible on 24 hours a day satellite channels." The seven-hour package is primarily video clip based, though Mundle points out that "the proportion of clips is decreasing. It's now about 70 per cent, but it's the 30 per cent that we put in that turns the material into a pro-

gramme. And it also costs a lot more than the 70 per cent!"

The use of videos by Music Box is governed by a blanket licence granted by Video Performance Limited, representing the copyright owners. However, because Music Box material is used internationally, the company can only supply programmes containing video clips to countries where the broadcaster has a local agreement to pay the record industry. "A number of countries who want our programmes can't have it because there is no deal with their own IFPI group," Mundle explains. "So we are pressing the broadcasters to make agreements." Payments to songwriters and publishers are dealt with through a direct licence from MCPS, which is currently under review.

As well as making its weekly shows, Music Box handles foreign rights for the BPI Awards show and the American Night Fight series, acts as a production company for projects like Pete Waterman's Hitman And Her and originates its own specials. "Currently we are working on an East Meets West concept" says Mundle. "It mixes artists from Japan and the Soviet Union with Western ones and includes documentary footage". She is also scaling about the general standard of European multi-artist "live" specials, though: "The problem is that some of the agents who supply artists use a 'peppercorn' approach, so you end up with an impossibly wide range of styles and music in order to appeal to audiences in each country."

Looking to the future, Kate Mundle, who will take over as MD of Music Box around April next year, sees several key growth areas: "Japan is a very big market where we've been supplying programmes to NHK for one year, and they're launching a new channel in 1989. Israel is developing its cable system, while in Europe a lot of terrestrial broadcasters are talking about co-productions and taking our news service — I foresee a lot of involvement there next year." Finally, in the UK, Mundle has been talking to Paul Jackson of Noel Goy Television, who will be supplying entertainment programming for the British Satellite Broadcasting channel due to begin transmitting in 12 months time.

## Protecting the rights of artists

PERHAPS I could reply to David Munns' letter (MW Nov 5) by listing my top 10 "hit list" of unfair financial terms that appear in standard record contracts submitted by the major record companies.

- These are as follows:
  1. Although UK record companies sign UK artists for the world (with-out undertaking an obligation to release records around the world), they usually insist on paying less than the full "statutory" rate of mechanical royalty on sales of records in America.
  2. UK record companies account in respect of receipts of foreign record royalties and it can take over two years for an artist to receive royalties earned on overseas sales even though the paying company is in the same group of companies as the UK record company. This may be, for example, because the sister company has set up a conventional six monthly accounting cycle that does not fit in with the same accounting cycle imposed upon the artist.
  3. Packaging deductions charged bear no relationship to the actual cost of packaging records.
  4. UK record companies have ac-

counted to the artists on compact disc sales applying as a base price the equivalent black vinyl retail selling price even though the actual price is substantially higher. In addition, substantially higher packaging deductions are applied, and normally a record company will pay less than the black vinyl equivalent royalty rate.

5. UK record companies restrict an artist's right to audit, invariably refuse to pay audit costs where an inspection discovers a discrepancy and will not pay interest on unpaid royalties found as a result of the audit.

6. As well as restricting the right of audit, and the choice of auditor, UK companies will not provide access to their own manufacturing records. This makes the auditor's task difficult because to establish whether a record company has accounted in full, one should start at the point of manufacture and end at the point of sale. Many companies are part of conglomerate groups that have their parent company overseas, and the information obtained on an audit is limited and sometimes difficult to analyse.

7. UK record companies like to account to artists half yearly (even though they pay mechanical royalties to publishers more frequently) and take 90 days from the end of the half year accounting date to submit the account. No interest is paid on royalty income generated by sales of the artist's records, even if such income arose in the first month of the six month accounting cycle.

8. Even though UK record com-

panies agree to account every six months, they have a further three months to prepare an account and recoup from the artist's royalties all expenses incurred after the end of that six monthly accounting period, before the actual date of the statement of account.

9. UK record companies offer a half rate royalty on an artist's compilation records, and a half rate royalty on TV advertised records without any qualification or limitation.

10. UK record companies recoup from record royalties the cost of making videos, which are part of the record companies' promotional cost.

Would those major record companies who do not have the above points in their "standard" Record Contracts, step forward!

All of the above contractual terms appear highly complex to anyone unfamiliar with recording contracts, and it is fair to say that a new artist on a first reading of his new Record Contract will be unlikely to understand them. However, once they are explained it may be that an artist would perceive them as amounting to 'robbery' — of the 'daylight' variety!

My role is to balance the Recording Contract as submitted by record companies and to protect the artist. I might even be made redundant if the record companies took on board the points that I and other music business lawyers acting for artists make.

Paul J Woolf, Woolf, Seddon, Roscoe, Phillips Solicitors, 5 Portman Square, London W1.



## XMAS/NEW YEAR

### MUSIC WEEK ISSUE AND AD COPY DATES

#### DECEMBER 24th ISSUE

Main issue: Ads booked by: December 8. Copy by: December 14  
 Top of the Pops "25 years" supplement:  
 Ads booked by: December 5. Copy by: December 9.

#### JANUARY 7th ISSUE

Main issue: Ads booked by: December 15. Copy by: December 20.

#### JANUARY 14th ISSUE

Main issue: Ads booked by: December 21. Copy by: January 4.  
 Video Sell-Through Supplement:  
 Ads booked by: December 16. Copy by: December 22.  
 Classical section: Ads booked by: December 21. Copy by: January 4.

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MUSIC WEEK



NOW!

MUSIC WEEK



by Phil Hardy

THIS MONTH sees a fine clutch of soul reissues. Pick of the bunch are **Bobby Bland's** double album *Soul With A Flavour* (Charly CDX 30) and *Down To The Last Heartbreak* (Kent 084), two impressive examples of the art of the compiler. The Bland collects together a raft of Sixties classics with rarer (pre-Malaco) Eighties recordings and convinces one that Bland at MCA in the Eighties was far better than the purists would have us believe. A quick look at the track listing of *The Last Heartbreak*, which features mostly little-known Sixties artists from Scepter-Wand, suggests that the album is a barbel-scraping exercise... and then you play it. Take a bow compiler Adrian Croosdel.

The Best of **Joe Simon**, *Lookin' Back* (Charly CR8 1202) and available on CD with six extra bonus tracks, CD 144) shows off Simon's country-tinged soul to good effect,

## R E I S S U E S

while *What You See Is What You Get* (Start SIMDI 18) is the appropriate title of the 20-track compilation of previously unreleased mid-Seventies recordings by **Ike and Tina Turner**, probably their last together. Also on offer is a collection of **Margie Joseph's** Stax recordings, in *The Name Of Love* (SX 015). **Bobby Womack's** *Lookin' For A Love Again* (Edel ED 291) from his *United Artists* days, *Boat On 785P 1014*, vol 2 of the best of **The Blackbyrds** and for mum's Christmas stocking *Love Songs* (Telstar Star 2331), a collection of tracks by **Smokey Robinson** and **Marvin Gaye**, and *The Greatest Love* (Telstar Star 2316) a 30-track various artists collection. For the younger mum (or dad) there's *Motion In Motion* (K-Tel NE 1410).

On the blues front, there's a pair

of folksy albums by **Furry Lewis** (*Done Changed My Mind*, Ace CH 250) and **Lightnin' Hopkins** (*Walkin' This Road By Myself*, Ace CH 256) which comes complete with the fascinating original sleeve note which explains the genesis of the charming *Happy Blues For John Glenn*. Even better is **John Lee Hooker's** *Urban Blues* (Charly CDX 33), a double album from his *Bluesway* days which as well as a fine reworking of *Boom Boom* sees Hooker singing about contemporary matters, Vietnam, the Detroit riots and mini-skirts.

This month has also been a good one for the oddities and eccentricities of British pop. **Born Corvus** has continued its imaginative plundering of the PRT archives with *Pictures In The Sky* (KIRI 083) and **Professor Jordan's Magic Sound Show** (KIRI 098), each of which contain 16 tracks and more information than you'll ever need about the likes of *Orange Seaweed* and the *Forbunda Rose*. Equally bizarre is *Alchemy* (Third Ear Band, Drop Out DO 1999) which reflects the sensitive side of British psychedelia in contrast to the lush, commercially inclined but still affecting, harmonies of **The Flowerpot Men** (*Let's Go To San Francisco*, CR 526) the studio group formed by John Carter and Ken Lewis. Also from CS comes *Pop Symphony* (CS 522), in which the *Araneae* Pop Symphony Orchestra (under the direction of

Keith Richard) interrogate a selection of Sixties hits classical style, and *Rarities* (CS 518) in which the influence of Phil Spector on Andrew Loog Oldham is demonstrated. Crazy, but kind of charming, certainly more so than *Off The Beaten Track* (CS 519) in which George Martin offers big band versions of Beatles hits. Three more straightforward, but still welcome reissues are *All The Hits And More* (EMI, EM 1301) which is just that from **The Hollies**, *Parachute* (Edel, ED 289) from **The Pretty Things** and *Private Practice* from **Doctor Feelgood** on their own *Grand Records* (Grand 01). On the reggae front Trojan's impressive producer's series is represented by *Blood And Fire* (TRLS 263) from **Honey And Friends** and *Fatty Fatty* (TRLS 262) from **Clancy Eccles** And Friends.

American eccentricity is also well represented this month. Pick of the bunch is *2* (Big WIK 79) by the indescribable **Holy Modal Rounders**, who give a new meaning to the phrase roots music. Also welcome are *Gar* (Edel, ED 282) the superior solo album by Moby Grape alumnus **Alexander Spence** and a pair from **Kaleidoscope** (*Side Taps*, Edel ED 284 and *A Beacon From Mars*, ED 288). These last are particularly welcome since up to now selections from *Kaleidoscope's* albums have dominated at the expense of straight reissues. Sometimes, how-

ever, compilations are what is required. A case in point is from *The Gaslight To The Avalon* (Decca UK 38) which collects together the best of **The Youngbloods**, a group whose albums were always bitingly Turn On A Friend (*Drop Out DO 2000*) features a compilation from **The Peanut Butter Conspiracy's** two Columbia albums, while *Live* (Big Beat WIK 827) is just that. **The Thirteenth Floor Elevators** in all their glory. More subdued is *NRPS* (Edel ED 265) the debut album by **New Riders Of The Purple Sage**, the Grateful Dead country offshoot.

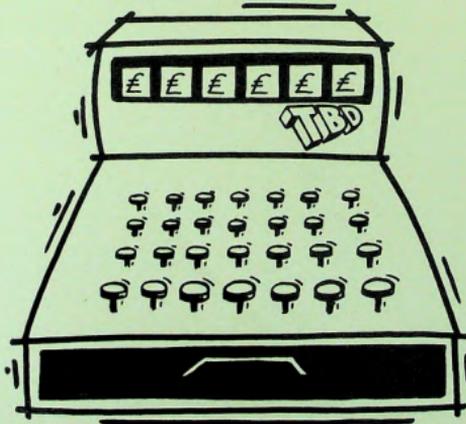
Amongst the miscellaneous offerings, the best are *Songs That Tell A Story* (Sundown, SDLP 061), a superior set of piercing harmonies from the **Louvin Brothers**, *Rejoice* (EMI EMS 1305), a selection of sketches and songs from **Jayce Crawford**, and *Pans After Dark* (EMI EMS 1296), a collection of French cabaret artists from the Twenties to the Fifties and including Charles Trenet, Mistinguett and Maurice Chevalier. The perfect music to read *Sartre* by.

On the CD front, the stand out albums come from two very different guitarists, mid-price reissues of **Robert Grey's** debut album *Who's Been Talkin'* (Charly CLM 101) and a collection of (mostly) late Thirties recordings by **Django Reinhardt** (EMI 7905602). So successful have been Charly's solo and latin albums that its already issued a slew on CD, including *Latin Connection* (CD 137), introducing *Celia Cruz* (CD 130) and *Machito's* *Greatest Hits* (CD 126).



IKE AND TINA: getting what you see

*Jingle tills, jingle tills,  
jingle all the way.*



by Dave Henderson

## TRACKING

**THE SPACEMEN** Three release their long awaited single, *Revolution*, on the Fire label through Pinnacle, and that'll be available in seven, 12-inch and three-inch CD format. Suffice to say, it's weird and will be followed by a new LP by the group. Fire also offers a new **Parachute Man** single in the new year; the startlingly good Leeds Station, which betters their fantastically fantastic latest, if I could Wear Your Leather Jacket. UK five-piece, **Muck And The Boys** return to our shores in triumphant mood after capturing the hearts of the continent's sweet pop soul dancefloors. Their debut UK release is the album *From The Hip* on the Belgian Crammed label which will be available in the UK through Nine Mile and the Cartel.

NEW ROSE subsidiary, **Lively Arts**, has a new extreme electronic noise from across the Atlantic and that comes in the guise

of **Data Bank**'s first vinyl venture, *Birth Of Tragedy*. After some serious time in the US cassette-only racks, Data Bank's mainman Andrew Szava-Kovacs debuts with an illuminating piece of grinding noise with some splendid soundscapes thrown in for good measure. From the continent comes the disturbing track grind of **Spasmolique** whose *Start To Believe* LP is available on the Scherer label through Fast Forward and the Cartel. Also through Fast Forward is a couple of bizarre releases on ex-Shockability man **Kramer's** Shimmy Dac label. First off there's his tie-up with half of **Half Japanese** on *Roll Out The Barrel*, a long and grinding trip through acidic minds of a couple of reprobates, while there's also an album from **Kramer's** own band **BALL**, who opt from the banned Beatles and babies pose on the sleeve for their strangely titled (and sounding) *Bird album*.

**ON ALTERNATIVE Tentacles**, **The Beatnigs** have had a track from their barnstorming debut LP remixed and issued in 12-inch format. The track in question has been doctored by Adrian Sherwood and is called *Television*. It's available through Pinnacle. Holy tipped US hardcore grind and grunge merchants, **Fugazi** release their self-titled debut on the US Dischord label through

Southern distribution... meanwhile, Southern is also handling **Ignition's** *Machination* and a spunky gem from **Soul Side**. Ring them late for extra details.

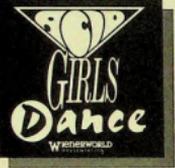
PINNACLE DISTRIBUTES the first release on the newly launched Living Beat label, and that's **The Ambassadors Of Funk's** My Mind's Made Up which is available on both seven and 12-inch. Pats Shelley's label returns with the debut single from young singer/songwriter **Jackie**

**Romeu**. Called *The Calling*, it'll be available on both seven and 12-inch. **AI Rhythm King**, the dancefloor continues to throb and **Baby Ford** releases a new, concisely-titled 45 called *Chickie*. **Chickie Ah**, with the usual "Is it acid?" slogans and suchlike being branded in its general direction.

AT RED Rhino, the **Frank Sidebottom** debut double shadowbox album is finally released. Called simply, *5/9/88*, it's fashionably late but just as fantastic as it is fantastically possible. Limited copies come with a splendid free football calendar and the threat of a follow up LP in just a week. There's also dark and mysterious heavy metal of **Rhino Towers**, where **Satanic Malfunctions** release their Hellbound LP on the ridiculously cutely named *Leccore* label. Red

Rhino also has the compilation *This Is Electronic Body Music* featuring some of the emerging new beat sounds on the Edelwa, plus the Subway new beat compilation *New Beat Take 1* featuring **Sugar**, **The Erotic Dissidents** and lots of other subversive grooves. Also, yet again, yes, er, also from Red Rhino is **The Good Shepherds** debut LP *One on Rouska*, **MDMA's** 12-inch *Evidence* on Ediesta, **Pussy Jewe** She's Both 12-inch on KAOS, **El Moré's** *Veteterin Violet* 12-inch on World Today and a floppy loathe mag called **Off The Ball**. Which we won't tell you about.

MOVING SWIFTLY back up to Fast Forward, **And All Because** **The Lady Leaves** release the LP *Anything But A Soft Centre* and **The Cateran** release a seven-inch single called *The Black Album* as a kind of celebration of the group surviving a recent car accident. **Derry out!**, **Cast Of Thousands** release a seven and 12-inch called *September on the Fun After All* label through Pinnacle, while **The Shamans** have their debut LP submitted to CD on their own *Moksha* label. The album has an additional track and as if you've forgotten, it's called *Drop*. The *Moksha* label, which is distributed by the Cartel, also releases the one-sided *Bros Are Fish* seven inch by **The Stretchheads**. A likely piece of social commentary it is to be sure.

SPACEMEN THREE. *Revolution*, the single, and it's weird

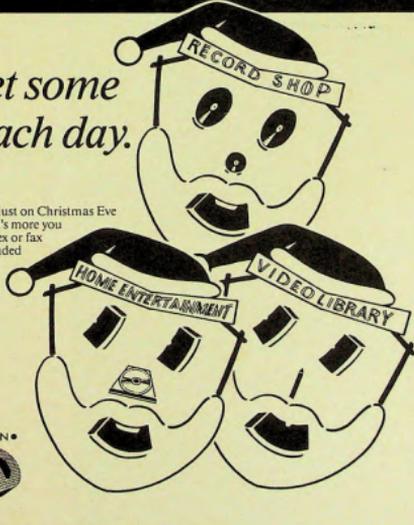
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# Indies to get strong show at next year's Midem

by Nicolas Soames

THERE WILL be a strong and noticeable independent presence for the first time at Midem 1989 following a Conifer initiative which has drawn six companies into a corporate stand which has been promised a prominent position in the classical complex.

The six companies are Hyperion, Pavilion Records, Saydisc, Unicorn-Kanchana, Gimell and Conifer, none of which have had stands of Midem before.

The idea for the corporate stand came from Peter Battershill, general manager, Conifer Records, after he noticed a similar venture by the smaller Swedish companies at Midem 1988. "It was a combination of finding a way for companies like Conifer to exhibit at Midem, and realising that it was about time that we waved the British flag," remarked Battershill.

"People need to be made aware that the classical music world is not dominated by the big companies — the small independents are definitely alive and kicking."

Also going to Midem are Britain's Gramophone, the leading re-

view magazine. It is joined by Sony UK, which is providing all the sound equipment.

The labels indicate the variety of interests in the English independent classical sector. It ranges from the broad catalogue of Hyperion with its strong early music section to the 20th century interests of Unicorn-Kanchana, the unusual nature of Saydisc with the music boxes to early music; and the historical catalogue of Pavilion and the ambitious expansionist plans of Conifer.

It is significant that Gimell is included. Winners of the Gramophone Record Award last year, it has indicated how an extremely specialist catalogue can break successfully into the international market.

"I thought the idea of a combined stand sounded like a very good idea," said Steve Smith, director, Gimell Records. "I had avoided going to Midem in the past because none of my colleagues were there, but now we can act as a focal point."

He added: "Although I have good distribution in most territories, there are some which need improving. But I will also use Midem

to see people — all the main distributors for Gimell in the world will be there."

It could be seen as an important breakthrough for Midem itself, which has always struggled to give Midem Classique a high profile from the UK point of view. "It is about time UK classical music made its presence felt at Midem and this is the ideal way for small companies to do it successfully," commented Peter Rhoads, md, Midem in London.

"We're also delighted that Gramophone and Sony UK wanted to get involved and look forward to welcoming the group in Cannes."

## DG retains rights to Walkman series

DEUTSCHE GRAMMOPHON has won the rights for a further five years on the immensely successful classical tape range Walkman following extensive discussions with Sony.

The news comes after a popular Walkman promotion which, headed by a 99p sampler tape, was designed to sell much of the back stock of the existing 98 titles. The popularity of Walkman can be



**SMILES UNDERLINE** the first extended recording contract between Balkanton, the state record company of Bulgaria and AVM Records formed by the former Traux partnership, Frank Rodgers and classical director Robert Mathew-Walker.

The contract, which runs for five years, involves the release of existing Bulgarian orchestral and operatic repertoire in the UK, and the recording of new titles in Sofia.

The first fruits of the agreement has already emerged — including Verdi's *Aida* in a two-CD set with a £6.99 rrp — as well as Liszt's *Three Piano Concertos* on one CD.

## BRIEFS

● THE IMAGINATIVE project of Leeds prizewinner Ian Hobson to research and play the music of The London Piano School — early 19th century composers such as Weber, Dussek, Bennett, Pinto and Clementi — received a very warm reception when he gave a series of concerts at the Wigmore Hall earlier this year.

And the American company Arabesque hopes to do well in the UK with its studio recordings of those works, released on three CDs (Z6594/5/6) and on tape and distributed through Harmonia Mundi.

● ONE OF the prospective highlights of the early CDV releases from Philips — the recording of Chereau's Bayreuth production of Wagner's Ring cycle conducted by Boulez — has been delayed because of production overbookings at Blackburn, and will not now be released until the new year.

● SILVER SOUNDS (Millmore House, Tottenham Hall, London NW17 9QU, UK tel: 01-808 0833) has taken over exclusive distribution of the Melodram classical label, which concentrates on historic live recordings, especially opera.

● VLADIMIR ASHKENAZY brings his joint talents of pianist and conductor to bear on Beethoven's five Piano Concertos with a new recording of the set, complete with the Choral Fantasy. It comes in a 3-unit box (421, 718 2 CD, and on tapes/ LP), and was made with the Cleveland Orchestra and Chorus.

● DECCA'S RECORDING of Beethoven's String Quartets Op. 59 No. 3 and Op. 74 by the Amadeus Quartet was intended to be the start of a new series, but the sad death last year of the viola player Peter Schindler brought an end to one of the finest chamber music groups in recorded history. It is released on CD only, CD 421 364.

### TOP 20 MID-PRICE BUDGET

Classical			
1	VIVALDI FOUR SEASONS	CFP	
3	Virtuosi Of England	CFP40016/TCCFP40016	CF
2	DUETS FROM FAMOUS OPERAS	CF	
4	Varios	CFP4144981/CFP4144984	CF
1	HOLST THE PLANETS	Conifer	
3	Geoffrey Simon/LSO	DDD111/DCD111	(CON)
4	VIVALDI THE FOUR SEASONS	Conifer	
5	Anders Ohlwald/DSE	DDD109/DCD109	(CON)
5	VIVALDI FOUR SEASONS	D.G.Galleria	
5	Herbert Von Karajan/BPO	4194881/4194884	(F)
6	TCHAIKOVSKY/RIMSKY KORSAKOV	Conifer	
7	Vladimir Petroschoff/BFO	DDD133/DCD133	(CON)
7	DVORAK SYMPHONY NO 9	Conifer	
7	Geoffrey Simon/LSO	DDD113/DCD113	(CON)
8	VIVALDI THE FOUR SEASONS	Emimence	
8	Maksymiak/Polish Chamber Orchestra	EMX2009/TCMX2009	(CF)
9	CARL ORFF CARMINA BURANA	CFP	
9	Halle Orchestra	CFP4381/TCCFP4381	(F)
10	TCHAIKOVSKY BALLET SUITES	Conifer	
10	VLADIMIR PETROSCHOFF/BSC	DDD147/DCD147	(F)
11	100 GREATEST CLASSICS PART 2 VOL 1	Tra Classique	
11	Varios	TRX135/TRX135	(BMG)
12	BEETHOVEN/SCHUBERT/BACH	Conifer	
12	Geoffrey Simon/ECCO	DDD112/DCD112	(CON)
13	WARSAW CONCERTO	CFP	
13	Adolf Boumenahm Symph/Alwyn	CFP4144931/CFP4144934	(CF)
14	HOLST PLANETS	Emimence	
14	Simon Rattle/BPO	EMX2106/TCMX2106	(F)
15	100 GREATEST CLASSICS PART 1 VOL 1	Tra Classique	
15	Varios	TRX101/TRX101	(BMG)
16	100 GREATEST CLASSICS PART 1 VOL 2	Tra Classique	
16	Von Karajan/Davis/Tuckwell	TRX102/TRX102	(BMG)
17	TCHAIKOVSKY 1812 OVERTURE	CFP	
17	Charles Mackerras/LSO	CFP101/TCF101	(F)
18	WAGNER MASTERSINGERS OF NUREMBERG	Conifer	
18	Wladimir Petroschoff/BFO	DDD132/DCD132	(CON)
19	HANDL MUSIC FOR THE ROYAL FIREWORKS	Conifer	
19	Francesca Macci/MDSM	DDD134/DCD134	(CON)
20	TCHAIKOVSKY PIANO CONCERTOS/GRIEG	Conifer	
20	Leif Segerstam/Bamberg SO	DDD100/DCD100	(CON)

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## Handley appointed as lead guest conductor at RLPO

VERNON HANDLEY, one of Britain's most popular and distinguished conductors, has been appointed the new principal guest conductor of the Royal Liverpool Philharmonic Orchestra from 1989. It was with the RLPO that he won the 1988 BPI Classical award for Vaughan Williams' Symphony No 5 (EMI) which has already sold over 25,000 copies.

His latest recording for EMI Emimence is another Vaughan Williams' work, A Sea Symphony, made with the RLPO and Choir, and is released this month (CD-EMX 2142 and on LP/Tape).

## BOOK REVIEW

THE PENGUIN Guide to Compact Discs, Cassettes and LPs remains the most useful of critical compilations, offering as it does a comparison of various recordings and, more often than not, a decisive conclusion. It is, however, a weighty tome, and I can see the appeal of this slimmer Guide, devoted to CDs alone.

It takes a different approach, deciding, generally, on just one recording to represent the major works, drawing on the reviews of the Gramophone team. There is the added benefit of a thumbnail sketch of the leading composers. The figures amount to more than 600 reviews, with sleeve illustra-

tions and special sections reviewing historical collections, stage and screen discs and reviews.

But I feel the Guide falls in between too many stools. I challenge the wisdom which can so confidently acclaim one recording of Beethoven's Symphonies (No. 3, Kiebel, No. 5, Bohm, No. 6, 9). So, while the book is a useful addition to every dealer's shelf, I think a slightly expanded version, with at least one alternative recording to the main selection, would be more worthwhile. The Good CD Guide 1989, Gramophone, in association with Quad, £6.95.



## REPERTOIRE GUIDE

**HAMBER MUSIC** is often regarded as the most specialist area of classical music, not least because it appears to lack the spectacle of the big orchestral works or the fully staged operas. Yet, as can be seen by the accompanying list, there are many works that require automatic inclusion in a classical section, no matter how small, starting with Schubert's sunny Trout Quintet.

The generic term chamber music accurately describes its origins. This was music that was composed to be played in intimate surroundings: the home or the salon. It could, therefore, include works for one or two instruments, but with all the immensely popular works for solo piano and duos the Top 20 net would have been thrown too wide. So I have followed the German tradition in considering only music for three players or more, stopping short of chamber orchestra size.

Of course, chamber music existed before the 18th century music produced by Haydn and Mozart who are the earliest composers to feature in this Top 20 list. Pachelbel's famous Canon, for example, could be included, though most recordings in the catalogue use a chamber orchestra. And all the

older combinations, such as violi consorts, are part of the chamber music tradition.

But the really popular works stem from the classical era (1750-1820) and beyond, when each player was assigned his own individual line, making a democratic contribution to the whole.

There were no rules about the composition of a chamber music group, and composers wrote for a huge variety of combinations. The string quartet with two violins, viola and cello emerged as the most homogeneous group, providing a stimulus for some of the most profound statements by composers as varied as Beethoven (1770-1827), Smetana (1824-1884), Bartok (1810-1945) and Janacek (1854-1928) and Shostakovich (1906-1975). To this day, the string quartet still appeals to composers, as can be seen by Steve Reich's latest work, *Different Trains*, which has yet to be released.

But Mozart (1756-1791) wrote a jewel for piano and winds while Schubert (1797-1828) added a double bass to his piano quintet and produced one of the most invigorating pieces in all classical music based on a song he wrote as a youth, Die Forelle [The Trout],



FRANZ SCHUBERT: produced one of the most invigorating of all classical pieces

Ravel (1875-1937), meanwhile, added a harp to his varied instrumental group to provide the distinctive colour for his *Introduction and Allegro*, and many composers joined one instrument to a string combination to produce *Clarinet Quintets* (Mozart and Brahms)

or the *Oboe or Flute Quartets* (Mozart and many more).

But as can be seen by the most well-known pieces, chamber music has suffered rather unjustly by its reputation for being specialist and it can be as refreshing and exciting as Ravel's *Bolero*.

## CHAMBER TOP 20

1. Piano Quintet in A, "The Trout", Schubert.
2. Clarinet Quintet, Mozart.
3. String Quartet in D minor, "Death and the Maiden", Schubert.
4. String Quintet in C major, Schubert.
5. String Quartet in B flat, K458, "The Hunt", Mozart.
6. Quintet for Piano and Winds in E flat, Mozart.
7. Octet, Mendelssohn.
8. Piano Trio in B flat Op 97, "Archduke", Beethoven.
9. String Quartet, Ravel/String Quartet Debussy.
10. Clarinet Quintet, Brahms.
11. String Quartet Op 64 No 5, "The Lark", Haydn.
12. Piano Trio in B flat, Piano Trio in E flat, Schubert.
13. Quartet No 2, Borodin.
14. String No 12 in F "American", Dvorak.
15. Introduction and Allegro, Ravel.
16. Piano Quintet, Schumann.
17. Oboe Quartet, Mozart.
18. String Quartet Op 64 No 5, "The Lark", Haydn.
19. String Quartet No 2 "Intimate Letters", Janacek.
20. String Quartet No 8, Shostakovich.

Nicolas Soames looks at the strongest classical organ label around and discovers their future

**B**Y THE end of the year, the English independent Priory Records, which specialises in organ and choral music, expects to have doubled its turnover in just 12 months. "We passed the 1987 figure in July, and we haven't noticed any slowing down of business," says the company's managing director Neil Collier, confidently.

It is an achievement even in these boom CD days, but it illustrates the impetus given to even quite a specialist corner of the classical market by the laser medium.

And it has been reflected in the recording plans too. At the end of 1987, the Priory catalogue totalled 75 titles, three-quarters of it organ music and the rest of choral. This represents the fruits of six active years.

But the new catalogue which comes out this week will contain no fewer than 100 titles showing significant growth in a label which began in the smallest possible way — with a Revox tape recorder, a couple of AKG microphones, and a purpose to record local church choir recordings for essentially

## Priory's business booms

parish-porch sale. Now, it is the largest UK producer of organ recordings, and has developed a reputation worldwide for high quality both in the programmes and in the technical standard.

The story of Priory Records is an interesting tale of the unquenchable enthusiasm of one man for organ and choral music. Neil Collier, once a head chorister, has not run the show himself. With his producer, Paul Crichton, he develops the programmes, selects the performers, organises the recordings and even helps to produce it.

He takes the photos for the sleeve, writes the copy, designs it, sees to the pressing of LPs (not for much longer though...), tapes and CDs. He plans the advertising campaign, deals with the reviewers. And then, using his background as a former sales and marketing manager (for furniture) he looks after the UK and export distribution, having long-standing contacts with all the major classical dealers in the country.

"I always tell people that I am lucky to earn money from my hobby," says Collier enthusiastically. But he is by no means the very professional operation he runs.

He is the first to admit that the organ and choral world is highly specialist. His best-selling recording, *Romantic Music Of Yesterday* on CD — Jonathan Bebbly playing the organ

of Huddersfield Town Hall (PR123) has sold 4,000 LPs and tapes. The first Priory CD, which came in 1986 — featuring the organ of King's College, Cambridge — has sold 2,000.

But by pining his costs — Priory has owned its own digital recorder and digital edit since 1985 — and communicating his total belief in his product, he has taken the company well into profit.

This year has certainly been a turning point not least because of the growth of CD, delayed partly because Collier knew that the average buyer of organ music was not wealthy. With the honesty of the true enthusiast, he decided not to transfer old recordings onto CD willy nilly, but make new recordings for the new medium. He initiated the series *Great European Organs*, including Keith John's programme on the new Kleber organ in Brussels (PRCD 174) which caused a sensation on its release and won an MRA award last year, and Graham Barber playing the Klops organ of Inzelsdorf, Minister (PRCD 260). The latest release is Volume 9, with Arthur Wills and the Harrison-Horison organ in Ely Cathedral containing music by Widor, Guillon, Parry and Wills himself (PRCD 246). The CDs have a dealer price of £4.75.

He resisted the temptation of putting the *Romantic Music Of Yesterday* on CD — he felt that would

be cheating his customers, and intends to re-record it for CD shortly. Instead, as a stop-gap for the popular market, he is releasing this month what he hopes will be his blockbuster of the year, 1812, a programme of orchestral transcriptions played flamboyantly by Adrian Lucas on the organ of the Hull City Hall, and high instrument with 144 speaking stops, including bass drum, cymbals and bells (PRCD 238).

He couldn't simply ignore his back catalogue, however, and he has decided to introduce a micro-price series covering some of the best highlights, starting with Seven Famous British Organs, with over 71 minutes of music, offered at the dealer price of £4.75 (PRCD 902).

He has also watched the rapid demise of interest in the LP with some concern ("I have thousands of LPs left over," he admits) but is pleased with the life in the tape market. Some 60 per cent of his sales are now CD, with 35 per cent tapes and just five per cent LPs.

Knowing that the existing organ recording market was limited, Collier set out to find other buyers that he believed to be out there, willing to buy his records. After a year of campaigning, he has now established Priory Records stands in some 20 cathedrals up and down the country, and reckons that this currently accounts for 25 per cent of his business.

"We are very pleased with the way this has gone, particularly because we know that this is the tourist market, and that the cathedrals have not taken sales away from the traditional record retailer," declares Collier.

1988 has also seen considerable expansion in Priory Records as a distributor. Collier took the decision to distribute his own label when, having just three titles, he experienced a rather rude rebuff from an established distributor. Three years ago, he agreed to take on another organ label, Mitra from West Germany.

Word clearly spread of the marked increase in Mitra sales in the UK, for now Collier is handling another "West German" label, Motette, the world's largest organ label with some 200 titles; Pro Organo, an American organ label with 14 titles; Woodward Records, a small British label, Festival from Holland.

And he has started to diversify into general catalogues, with Christophorus, a West German label with 400 titles, although he is only handling the 100 CDs; and Four Hands Music, the medium for the British piano duo Isabel Beyer and Harvey Dagul.

"I have two CDs now — to win the Gramophone Award and to record the Choir of King's College Cambridge," says Collier. He is more than confident of the future of Priory Records, especially the organ recordings. "The majors don't really cater for organ music."

Priory Records is based at 24 Verney Close, Tring, Herts O44282 6120.

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| Kern              | - All the Things You Are    |            | - Couldn't hear nobody pray  |          | - Schlechtes Wetter                 |
| Gershwin          | - Love is Here to Stay      |            | - Do Lawd, oh do Lawd        |          | - Es gibt ein Reich                 |
| Porter            | - In the Still of the Night |            | - Gospel Train               |          | - from Anadipe auf Naxos            |
|                   |                             |            | - He's got the whole world   | Prozell  | - Dido's Lament                     |
| Sacred Evergreens |                             |            | - in His hand                |          | - from Dido and Aeneas              |
| Anon              | - Amazing Grace             | Mozart     | - Porgi, amor                | Berlioz  | - Le spectre de la rose             |
| Anon              | - Greensleeves              |            | - Dove song,                 | Schubert | - Gretchen am Spinnrade             |
|                   | - (What Child is This?)     |            | - from Marriage of Figaro    |          | - Ave Maria                         |
| Adams             | - The Holy City             |            |                              | Dupon    | - L'invitation au voyage            |
| Franck            | - Paris Angelique           |            |                              | Satie    | - Je te veux                        |
| Gounod            | - Sanctus                   |            |                              | Poulenc  | - Les chemins de l'amour            |
|                   |                             |            |                              | Wagner   | - Liebestod from Tristan und Isolde |

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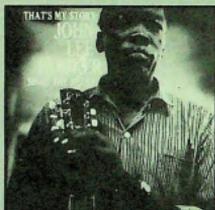
3 DECEMBER 1988

- 1 **STAND UP FOR YOUR LOVE RIGHTS**  
Yazz Big Life BLRS(7) (U/R)
- 2 **SAY A LITTLE PRAYER**  
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Angry Anderson Food For Thought YUM(11)3 (P)
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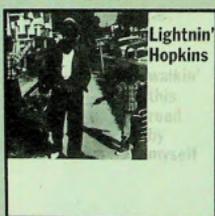
- 17 **NO. 6**  
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- 19 **ALL OF ME**  
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- 23 **YOODOO RAY**  
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- 24 **VIBES**  
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- 28 **CONTROL I'M HERE**  
Nitzer Ebb Mute (12)MUTE71 (U/R/SP)
- 29 **LET'S STAY TOGETHER**  
Al Green Hi/Demon H1001 (K)
- 30 **HENRY THE WASP**  
The Highliners ABC ARC501(7) (U/R)
- 31 **DOOMSDAY OF RAP**  
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- 32 **MISSION IMPOSSIBLE '88**  
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Cold Cut/Janez Reed/Also Of Our Time CCUT(4)1 (U/R)
- 41 **BLUE MONDAY 1988**  
New Order Factory FACT37(12)FAC738 (U)
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- 46 **SPACE BLUES**  
Felt Creation CRE06(1)7 (U/R)
- 47 **DESTINATION: BREAKDOWN**  
Raymond Immaculate (12)IMMAC8 (PAC)
- 48 **BACK BETWEEN PLACES**  
East Village Aqura-(AQA212) (U)
- 49 **THE GROOVE**  
Sasha After Dark Chapter 22-(12)CHAP21 (U/R)
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- 8 **STRAIGHT OUT THE JUNGLE**  
Jungle Brothers Green St GEEA001 (U/R)
- 9 **WONDERLAND**  
Erosione Mute STUMM 25 (U/R/SP)
- 10 **ACID TRAX MEGAMIX**  
Various Serious DUTX(1) (A)
- 11 **ACID TRAX VOL 2**  
Various Serious DRUG 2 (A)
- 12 **KEEPER OF THE 7 KEYS - PART 2**  
Halloween Noise NUK 117 (A)
- 13 **RANK**  
The Smiths Rough Trade ROUGH(12)6 (U/R)
- 14 **ANCIENT DREAMS**  
Candlemass Axis ACTLPT(7) (A)
- 15 **SUBSTANCE**  
New Order Factory FACT200 (P)
- 16 **HOUSE X.T.E.R.C.**  
Various Low Fat Vinyl XTER(1) (A)
- 17 **STRICTLY BUSINESS**  
EPMD Sleeping Bag SBUK(1) (A)
- 18 **ONES ON 1**  
Various BBC REF693 (P)
- 19 **TIME IS RIGHT**  
Various Threeway THRLP001 (U)
- 20 **STARS ON THRASH**  
Various Roadrunner RR9498(1) (P)
- 21 **BLUE BELL KNOLL**  
Cactus Twins 4AD CAD 807 (U/R)
- 22 **ON ENSLAVEMENT TO...**  
Napalm Death Earache MOSH(1) (U/R)
- 23 **HELL ANGEL**  
Sandie Shaw Rough Trade ROUGH(10) (U/R)
- 24 **DAYDREAM NATION**  
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- 25 **MAD MONKEYS & THE SURFERS...**  
The Meteors Anagram(1) (U/R)

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| 2         | 11        | BLACK PRIDE 64                          | Armo AB1 81           |
| 3         | 2         | COVER ME Sings Stewart                  | Hempden Record PCC 09 |
| 4         | 21        | AM I LOSING YOU Cynthia Solano          | Charm Rec CRI 22      |
| 5         | 6         | M I LOVE M I GIRL BAD Sanchez / Roegner | 181 Sings 311         |
| 6         | 5         | OH LA LA LA US Rasta                    | Melody PLS 297        |
| 7         | 4         | HER LOVE IS BURNING Flame               | Various ACT1 06(1)    |
| 8         | 8         | FOOD OF LOVE Pop Lab                    | Realstyle P5 019      |
| 9         | 10        | BAD BWOY Four Star                      | Skegston SAK102       |
| 10        | 12        | MENTAL HOSPITAL Salt & Pepper           | Discs & Vinyl DFF 001 |
| 11        | 19        | I SWEET FOR MY SWEET Expansion          | Slamdiscs SDC027      |
| 12        | 14        | I NEED YOUR LOVING Janet Karan          | High Power HPO000     |
| 13        | 13        | DON'T DISTRESS Gregory Isaacs           | Ban Gem BG0023        |
| 14        | 11        | STYLE & FASHION Pico San                | Black Spades BS019    |
| 15        | 17        | KOUGHTACE SOUND Pico San                | Y&N TDD120(2)         |
| 16        | 15        | ONLY YOU (BABY BABY) Various            | San Cosmos SC 88001   |
| 17        | 26        | TRULY BOWLED OVER John McChes           | Armo AB1 82           |
| 18        | 23        | NEVER GONNA GET TO KNOW G. Subbin       | Sandstorm SAs 002     |
| 19        | 15        | PROUD TO BE BLACK Crucial Rabbit        | Y&N TDD120(2)         |
| 20        | 27        | MAN IN THE MIRROR Lolo Cole             | June Star JSR 05      |

- ### REGGAE ALBUM CHART
- |    |    |                                   |                      |
|----|----|-----------------------------------|----------------------|
| 1  | 2  | SEIZING Freedom Fight             | Skegston SAK(1)09    |
| 2  | 11 | TURKEY CHARGE! Pico San           | Super Gemini SP017   |
| 3  | 5  | RED ROSES Gregory Isaacs          | Greenadesons GR1 118 |
| 4  | 5  | MAN IN LOVE Various Melody        | Tapco TPT 1000       |
| 5  | 4  | GREENISELES SAMPLER VOL 2 Various | Greenadesons GR2 7   |
| 6  | 6  | LONG LINES Various                | Technique TRV 17     |
| 7  | 8  | CONFESSION KNOW EN Bushie         | Technique TRV 100    |
| 8  | 7  | COMET IN THE SKY Sandra Cee       | Armo ABK024          |
| 9  | 10 | SOCA FOR LOVERS VOL 1 Rasta Grant | Sevens Rec SEA 30    |
| 10 | 9  | AFRICAN SOLDIER Sugar Minott      | Heartbeat HB 47      |

- ### DISCO - NEW RELEASES
- HEARTBREAKER Wesley Sisco Lane Edgemo Records HCO 10142
  - WILD GILBERT Londoner Discs DSR 3776
  - WHAT A DISASTER Gregory Isaacs BP 489(1) 1
  - MY GIRL Sanchez BP 489(1) 2
  - SLEEPERS WEEKEND Heavy Sports & Frontal Bull Super Records SDR 031
  - KISS AND SAY GOODBYE Various/Lent Edgemo Records HCO 101512
  - THINKING OF ME Lucha Demer High Power HPO005
  - YOU GOT THE KEYS Various/Lent High Power HPO001
  - COME OUT TO PLAY Guy's Car Records CRO02
  - ACID Taper In a Duddy Body G1's Records G1003
  - FOR THE LOVE OF YOU Simplicity Production House PH 001
  - MY ONLY DESIRE Sandra Cee Armo AB1 80
  - THE VERY BEST Interest Armo AB1 80
  - MR LONELY Thriller U Techniques WKT 45

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The International Marketing Department of PolyGram UK is responsible for promoting and marketing the product of PolyGram's UK record companies overseas.

An opportunity has arisen within this department for a Promotion Assistant to co-ordinate the promotional activities of London Record's UK artists abroad. This will involve arranging TV and cable appearances, radio and press interviews, booking travel arrangements, preparing travel itineraries etc. Having arranged everything, it is often necessary for the Promotion Assistant to travel with the artists to ensure that arrangements run smoothly.

We are looking for someone with previous experience of administering/co-ordinating promoting groups who will have no problem in being away from home for approximately one week in three.

The position will initially be based in the West End but will move to our new offices in Hammersmith during the first half of next year.

To apply for this position, please send a full CV with covering letter to the address below, or telephone for an application form:

Melanie Higgs  
Personnel Department  
PolyGram Record Operations Limited  
1 Sussex Place  
London W6 9XS  
Tel No: 01-846 8515 ext 5341

## PolyGram

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# MUSIC VIDEO

Rank	Artist/Track	Video Collection	Label
1	KYLIE MINOGUE: Kylie The Videos Video Single (5 tracks)/20min/E6.25	PWL VHF 3	
2	BROS: The Big Push Tour Live (10 tracks)/1hr/E6.95	CMS 498002	
3	MICHAEL JACKSON: Legend Continues Compilation (22 tracks)/55min/E6.95	Video Collection MJ 1000	
4	PET SHOP BOYS: Showbusiness Compilation (4 tracks)/30min/E5.25	PMI MW958 2	
5	CLIFF RICHARD: Private Collection Compilation (16 tracks)/54min/E6.50	PMI MWPC 1	
6	MICHAEL JACKSON: Making Thriller Live (11 tracks)/95	Vestron MA 11000	
7	WET WET WET: The Video Singles Compilation (5 tracks)/25min/E6.95	Channel 5 CV 05462	
8	PRINCE: Sign 'O' The Times Live (13 tracks)/1hr 15min/E8.34	Palace PVC 3016	
9	PAUL McCARTNEY: The Frog Song Animation (3 tracks)/26min/E6.95	Virgin WVC 709	
10	HUMAN LEAGUE: Greatest Hits Compilation (12 tracks)/44min/E6.95	Virgin WVD 744	
11	BANANARAMA: The Greatest Hits ... Compilation (13 tracks)/45min/E6.95	Channel 5 CV 07902	
12	INXS: Kick The Video Flick Compilation (6 tracks)/30min/E6.95	Channel 5 CV 07452	
13	FLEETWOOD MAC: Tango In The Night Live (13 tracks)/1hr/E6.95	WEA 9381 993	
14	THE HIT FACTORY Compilation (12 tracks)/45min/E6.95	PWL/Vanfare VHF 4	
15	BELINDA CARLISLE: Live Live (4 tracks)/1hr/E6.95	Virgin WVD 395	
16	GENESIS: VOL 1 Compilation (11 tracks)/55min/E6.95	Virgin WVD 329	
17	NOW THAT'S...MUSIC VIDEO 12 Compilation (11 tracks)/44min/E6.95	PMI/Virgin MVN0W12	
18	U2: Under A Blood Red Sky Live (12 tracks)/1hr 15min/E6.95	Virgin WVD 045	
19	ERASURE: Live At The Seaside Live (10 tracks)/1hr/E6.95	Virgin WVD 209	
20	T'PAIN: View From A Bridge Compilation (5 tracks)/20min/E5.50	Virgin WVC 335	

Compiled by Gallup for Music Week © 1988

# MUSIC VIDEO

## Etienne awards double

THE PROMO for Guesch Patti's Etienne has scooped the Video Of The Year title at the third Diamond Videoclip Awards in Antwerp.

The video, directed by Lydie Callier at UBIK for EMI's French label Pathe Marconi, was also given the Best Direction award at the festival on November 17.

In the other categories the awards went to Belinda Carlisle's Circle In The Sand for Best Female Video; Prince's Alphabet Street for Best Male Artist Video; Eurythmics' You Have Placed A Chill In My Heart for Best Group Video; Tamia Tikaram's Twist In My Solariety for Best New Female Artist Video;

Black's Everything's Coming Up Roses for Best New Male Artist Video; and Ellis Baggs and Howard's Big Bubbles No Troubles for Best New Group Video. The Best Storyboard award went to Eurythmics' You Have Placed A Chill In My Heart and Best Special Effects went to Yello's The Race.



ACID REIGN: (l-r) PVG's Phil Maitland-Smith, Ian Wiener and Anthony Brazo (Wienerworld)

## Wienerworld in acid release

WIENERWORLD IS jumping on the acid house bandwagon with the release of Acid House The Video on November 28.

The 13-track compilation includes tracks from Jolly Roger, D.Mob, Jungle Brothers, Deepack & Khan, Inner City and Jack 'n' Chill and carries a Wienerworld Health Warning: "This video cassette contains audio-visual sequences which may cause the viewer to dance un-

controllably." Also due for release from Trip Video is Big Panic Acid Dictator Volume 1, a 50-minute tape including seven tracks by deep house syntex such as The Memphis Sound Clinic, Duke Pennis, Pearl, Roosevelt Critics III, Gabriel Garcia, Who Killed Captain Pineapple and Cremulator.

Both acid compilations have a dealer price of £6.95.

## REVIEW

**KYLIE MINOGUE: Kylie — The Videos. PWL Video VHF3.** Running time: 20 minutes. Dealer price: £6.25.

Comment: A jolly face, jolly clothes and jolly poppy music — how can Kylie possibly fail: The truth in today's chart climate is that she can't. In her case, the philosophy is keep it simple and snappy and — just like fast food — everyone will queue up for it. Consequently, The Videos is also short and simple. Four songs that are pop music stripped to its most basic level and then smothered in gloss and four videos that thrust Kylie playing the puppet bimbo straight into the face of the viewer. Danc-ing and a little role playing is all that needs to be added — oh, and a few interview segues just to convince us that the reality is fun. Sales forecast: No-one can doubt the PWL and Kylie success rate so far and there's absolutely no reason why The Videos should not have the same impact. **NR**

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### MUSIC WEEK



### MUSIC WEEK

AT

## MIDEM 89

**JAN 21st MIDEM ISSUE NO. 1** — Bonus circulation at Cannes

	AD BOOKING DEADLINE	COPY DATE
MAIN ISSUE:	JAN 5	JAN 10
CD MANUFACTURE SUPPLEMENT:	DEC 16	JAN 6
US SUPPLEMENT:	DEC 18	JAN 6
MUSIC PUBLISHING SUPPLEMENT:	DEC 12	JAN 6
IMPORT/EXPORT SUPPLEMENT:	DEC 12	JAN 10

**JAN 28th MIDEM ISSUE NO. 2** — Bonus circulation at Cannes

	AD BOOKING DEADLINE	COPY DATE
MAIN ISSUE:	JAN 12	JAN 18
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CLASSICAL SECTION:	JAN 12	JAN 18

### MUSIC WEEK



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### MUSIC WEEK



# Dooley's

## D I A R Y

IF YOU were wondering what was the going rate for an MD of a medium sized music company, wonder no more. It's £175,000 plus the usual fringe benefits. The information was revealed last week when details of a writ issued by Michael Levy against Chris Wright were made public. Levy is suing Chris for breach of contract, alleging that the company went back on an agreement that he would be appointed as a group MD and chief executive on a three year contract ... The *Swinging Sixties* will take on a new meaning when Alan Freeman (61) rejoins Radio One in January ... Why did the police christen the Camden bootleg raid (p1) Operation Slamdance? And now that one's under their belts will the BPI Anti-Piracy Unit turn their attention to Sugar Puffs whose free Streetwise stickers include one which reads "Pirate Tapes"? Meanwhile MW will have news of more anti-piracy successes next week ... Pinnacles' turnover last month was £4.5m, as much as the distributor did in the whole first year after Steve Mason rescued it from receivership. And Mason's expecting an even better December with the Minogue/Donovan duet single shipping silver ... After 27 years in the business, Elkie Brooks says that her current 19' date tour will be her last. She cites family commitments as the reason for giving up live performance ...

IT'S BEGINNING to look as though the next batch of community radio stations will have less reggae and more Mozart and Mantovani. Following the news that Andrew Lloyd Webber and friends want to run a classical station, the Hanson Group has announced plans for "an easy listening station for the over 35s". Presumably they won't be offering Fluff a job ... After Dooley reported some record company PR's views on *Post* columnist Sue Humphris others have sprung to her defence, citing her exclusive interview with Fairground Attraction's Eddi Reader as sensible tabloid journalism ... PMI has announced the results of market research into its new cartoon characters *The Raccoons*. Boys aged six to eight gave the most positive response while Bert and Melissa Raccoon were the most popular members of the cast with the luckless Cyril Snaer liked by only 39 per cent of viewers ... Members of Scritti Politti, Squeeze, Hot Chocolate, Climie Fisher and Imagination are among the all-star line-up on *Place In The Sun* by Winjama, a charity single released by Creole in aid of the Jamaican Hurricane Appeal ... After *The Bible* were allowed off the Steve Earle tour when the New Countryman decided to do a three hour set, *Chrisyts* issued a curt press statement: "Good news for Steve Earle fans. Bible fans can get a refund of ticket source" ... Speculation is growing that Sony will pay \$1bn for film and TV production company MCA/UA and that the Japanese were put up to it by CBS Records chief Walter Yetnikoff who fancies going into the movie business ...

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IN-HOUSE manufacture: EMI M&S's Peter Hall found a gift from his colleagues on the lawn of his new home as he moved in, a spare manual 12-inch vinyl press.



TAKE A bow: The Reggae Philharmonic Orchestra display their wares at HMV Oxford Circus.



OLD McDONALD's calm: Michael McDonald looks relaxed despite an on-air grilling from Capital Radio.



EMI, EMI, O: Five generations of EMI managing directors joined in the celebrations when Cliff Richard received a gift to mark 30 years with the company.



A LOAD of Pauls: Aiming to stop the confusion before it starts, new CBS business affairs manager Paul Russell is to be known in-house as Christopher.



A LOAN? Now? Tiffany and MCA smile at the contribution I Think We're Alone Now has made to the company's coffers and at the gold disc for it and her debut album.



AMONG FRIENDS: Yazz takes the bouquet while promoting *Wanted* at the Virgin Megastore.



STRAIT FROM the heart: HMV Oxford Street expressed its feelings for *Money For Nothing* with this window display.



HANOVER FIST: Philips Du Pont Optical celebrates the 200 millionth compact disc off the production line at Hanover.



TERMS OF endorsement: The BPI and MCPS signs the new industry standard deal for black discs and CDs.



WHERE FOR art they: Friends and admirers help Jive band Romeo's Daughter celebrate.

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6	VIVALDI: The Four Seasons Standaog/EC/Pinnock	CD 400.045.2
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