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It's a video Christmas for music retailers

MUSIC RETAILERS are in the middle of the UK's first video Christmas, a season when the format has finally become a frontline music carrier.

Sales of music videos have doubled in 12 months, while films and other video product are providing massive income for traditionally music-only shops.

Gallup chart department manager John Pinder says music video sales have gone up by over 100 per cent since 1987. "It certainly has taken off this year and the trend seems to be that this increase

will continue. The signs are very healthy indeed," he comments.

Picture Music International managing director Martin Hawkey says sales have exceeded expectations. "We had a 25 per cent growth over last year and we are still on a 45 degree growth climb.

"I think the success is a continuation of a trend that started two or three years ago when prices were reduced to below £10. Once the US has got its act together and lowered its prices we can get the sell-through idea to really work."

Pickwick marketing manager

Serious goes down owing £500,000

SERIOUS RECORDS has been liquidated owing more than £1/2m.

At a meeting of creditors on Friday, a combination of artist development costs and saturation of the

company's traditional market was blamed for the demise.

The main creditor is Serious's distributor, PRT, which is owed £217,045 following a series of loans it made to the label during 1988.

The statement to creditors given at the meeting said the advances were intended to help Serious through what was seen as the time as a temporary difficulty with its cash flow.

More details in the next issue of Music Week.

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25 years of Top Of The Pops (pictured) Centre

New chart rules for new year

A BATCH of new chart rules are being implemented from January 1 covering multi-pack singles, pricing bands and digital audio tape.

The BPI council has agreed that the controversial double packs should be excluded altogether from the singles chart instead of being subject to the present complex system of sales-sharing.

The packs have been a bone of contention for two years. It has been felt that, through their pack-

aging of a follow-up single with a chart success by the same artist, they have been an unfair way of bringing a record into the chart.

Initially, all the chart credit from the sale of the packs was attributed to the follow-up record but several steps have been taken to weaken them as a marketing tool prior to this total exclusion.

The new batch of BPI rules also means confirmation that anything on DAT or compact disc video will

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CD boosts singles market

COMPACT DISC is reviving the singles market with a boom in sales and a distinct move towards three-in-one, away from the five-in-one format.

Gallup figures show that sales for CD singles last week reached an all-time high of 90,000, which is the equivalent of 5 1/2 per cent of the total singles market.

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JOHN BROOKS (seated), pictured with PPL managing director John Lavoie, aiming for a gentlemenly relationship with AIRC.

PPL's goodwill offer to ILR

THE RECORD industry's needletime agency is reaffirming its aim to achieve a stronger relationship with independent radio, despite claiming to have "wiped the floor" with them.

Phonographic Limited chairman John Brooks says: "Not so long ago we did the first ever deal with ILR. We want to build on that relationship because they are our customers."

"But things have been said recently which don't fit in with that and comments were personalised which is a bit unfortunate. The issue

is a lot broader than just people." He says the Monopolies and Mergers Commission approval of the existence of a collective licensing body enables PPL to go back to its customers and "talk sensibly about longer term relationships".

To do this, former PPL head of licensing Pete Rogers is to become the organisation's first broadcasting manager and he takes on the role in recognition of the impact that broadcasting has had and in preparation for the 20 new community of interest radio stations.

See p3.

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Decision on copyright green paper is delayed

THE FUTURE of the European Commission green paper on copyright is unlikely to be decided until October 1989 at the earliest.

Over 30 performing rights and home taping organisations attended a two day oral hearing on the green paper, held by the commission in Brussels, but they are unlikely to hear what their views will have until late 1989.

Private copying and the impact of digital audio tape were the main points of discussion and it is believed that because of the sensitive na-

ture of these two aspects, the commission may try and push through legislation on them before the rest of the paper.

The reason for the lengthy delay in the paper getting through the European Parliament is due to the election next June and the commission will also wait for a report from a new DAT working party set-up by IFPI and Japanese hardware companies.

The IFPI representatives who attended the Brussels meeting described it as "useful" for putting across viewpoints but that it offered little chance for constructive debate.

MUSIC WEEK



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Midem 89 could be biggest yet

ORGANISERS of Midem '89 say they are expecting the biggest audience yet for the event.

Many major publishing companies have confirmed their attendance and a number of smaller firms will also be exhibiting. Other stands will feature independent music publishers from Germany, Spain, Holland and France.



MIRAGE GET £1/4 TV backing

STYLUS IS backing the release of Royal Mix '89 by Mirage with a £250,000 TV advertising campaign which starts on December 26 in Harlech and Yorkshire before rolling out nationally.

THE THEME tune for the BBC cartoon series The Raccoons is being released by Anisla, through BMG, to coincide with the cartoon being featured every Saturday morning on Going Live. The single is called Run With Us by Lisa Loughhead.

Needletime system still open to abuse says ILR

A SHREWD eye has been cast over the workings of the record industry's rights collection society and the first reaction from its members was to calibrate a "clean bill of health".

But other organisations that have a working relationship with Phonographic Performance Ltd take a different view of the Monopolies and Mergers Commission's conclusions.

"They see the report as something more than an affirmation that a collective licensing body is the best way of licensing sound recordings. They believe the report is also critical of the workings of PPL."

"How they can see it as a clean bill of health I really don't know," says Association of Independent Radio Contractor's director Brian West. "PPL has been picked up on quite a few things."

"The one thing in their favour was that the report concluded that there was not a better way of collection than having a collecting society but it seems to me that the report says that unless the society is carefully worked and controlled it is open to abuse."

He believes the report suggests the collecting system should be operated much differently in future and points to a number of clauses, including one covering needletime restrictions.

The report comments that the restriction on music broadcasting hours has an adverse effect on the IRLR companies' management of their business. West claims this statement supports the recent IRLR/PPL agreement on a one year unlimited needletime experimental deal. "They have said unlimited usage should be like the norm," says West.

Another important criticism in the report, he says, concerns the differ-

ing agreements made with ILR stations and the BBC. The report's conclusion is: "We see no reason why the tariffs should be different because ILR is commercial and the BBC is a public service; they both use the same product for the purpose of attracting an audience and since there is no difference in the supply costs we think both should pay the same price."

West comments: "We pay more for less than the BBC and we suggested a change to the Department of Trade and Industry three years ago."

But one of the most significant criticisms of PPL, says West, came after the DTI had read the report. "We think the most significant thing is that, notwithstanding that the Commission backed away from first fixation, the DTI has homed in on it," he says.

Secretary of State Lord Young says the Government will be carrying out a study of the proposal that the UK should adopt such a system which means that radio stations would not have to pay for using recordings made in many foreign territories, particularly the US.

"What I would like to see now is the DTI study to make the move and encourage legislation to enable that to be included in the forthcoming Broadcasting Bill," adds West.

He also believes that with both the MMC report and the DTI study arriving before the Bill is heard means the timing could not be better. It also gives the organisations involved time to discuss the issues. "There is an opportunity to work together like gentlemen," says West.

He adds that despite PPL's remarks after seeing the report, he is not bitter towards the organisation. "I am optimistic. We have all got to live and operate together in this world. I don't think this will sour our relationship. What we are saying to them is 'You assid the expansion of radio and in the end you will make a lot more money'."

The MMC report also raises fundamental questions concerning the relationship of the Musicians Union

with both PPL and AIRC.

The MU would prefer to retain needletime restrictions but if there has already been a one year agreement between AIRC and PPL to have no restrictions and the MMC has backed that move, where does the MU stand?

The report comments that, as far as performers' interests are concerned, the existing arrangements are not satisfactory. Royalty payments for named performers are only equitable by chance while for unnamed session performers payments are not equitable.

"We recommend therefore that all performers should receive equitable remuneration, directly paid by PPL, specific to each recording's use in broadcasting or public performance," says the report.

It also recommends that comprehensive records of session musicians should be kept and ILR's actual use of recordings should be comprehensively assessed.

One of the main points raised in the report concerns the PPL requirement of musicians' employment. It states that it is not in the public interest for promoters of public performances of recordings to pay for musicians when synthetic instrumentation is preferred.

"We understand the concern for those musicians whose skills are no longer in demand and we recognise that the MU is doing no more than its duty to its members in seeking to preserve such opportunities as there are," it says.

"But we cannot endorse the needletime and employment requirements constraints. They are anti-competitive practices which we think should be abandoned."

The MMC report seems to weigh heavily in favour of fewer restrictions on the broadcasting of music but in attempting to adjudicate on the great differences between commercial broadcasters and record companies, the interests of the traditional live musician will inevitably be squeezed in the middle. While trying to keep music live, the MU cannot help being perceived by the Government as one of the last bastions of restrictive practices.

*A Merry Christmas and a Happy New Year to all our friends,
from all of us at*

WAVE RECORDS

Suspended sentences for two more tape pirates

TWO MORE tape pirates have been given suspended prison sentences, a move that has been welcomed by the BPI as a visible deterrent to the counterfeit trade.

At Snaresbrook Crown Court in London, Gary Emberson and Jeffrey Emberson of Clacton-on-Sea, Essex, pleaded guilty to charges under the Copyright Act and the Forgery and Counterfeiting Act. The judge sentenced both men to six months on each charge, the terms to run concurrently, suspended for two years. They were also ordered to pay £475 each towards costs.

The judge told them: "This case involved a wholesale fraud on the public at large. It is an offence which is becoming more common resulting in the loss of trade and damage to the legitimate industry. I have considered fining you

but I fully expect the record industry to pursue their civil rights."

He added that they had escaped immediate jail terms because of their previous good characters and their guilty pleas.

The case was as a result of a raid led by the BPI's anti-piracy unit on a pirate cassette factory in Ranelagh Gardens, Ilford, east London where two high-speed duplicators, 10,000 finished cassettes and 100,000 pieces of artwork were seized.

Similar initiatives by the BPI resulted in two other tape counterfeiters receiving suspended sentences at Snaresbrook and Knightsbridge Crown Courts late last month, and this latest case brings to five the number of successful legal actions against pirate factories instigated by the anti-piracy unit this year.

Comments BPI legal adviser Patrick Iphewood: "It is most heartening that courts are acknowledging the fact that music piracy is a serious matter and are sentencing accordingly. It is hoped to be of great deterrent value in the future."

● Latest appraisals of material seized in a raid on a counterfeit factory in Glasgow, said by the BPI to be the UK's biggest (MW, December 10), are giving an indication of the scale of the operation. The BPI estimates that the plant had a turnover equivalent to one-third of all known piracy in the UK.

● THIS IS the last *Music Week* of 1988 and there will be no issue next week. The first *Music Week* of 1989 will be dated January 7, Happy Christmas and a prosperous new year.

MUSICAL

Manx

WEA'S US division has appointed Phil Knox-Roberts as marketing manager. He was previously national accounts manager based at the company's distribution centre in Alpertun. Juliette Joseph has been confirmed as international artist development/marketing manager in Virgin Records international department. Joseph has been with the company for eight years...

BRIEFS

POLYGRAM INTERNATIONAL has appointed a new head of its popular music division - former president of PolyGram France Alain Lévy.

Lévy is coming to London with the title of executive vice president and he will also take overall charge of music publishing as well as having regional responsibility for France and Germany.

Lévy, 41, joined CBS International in New York in 1972 and held a variety of positions before being appointed manager of CBS Records France. He joined PolyGram's French operation in 1984.

BRIAN BROU, who left Andrew Lloyd Webber's Really Useful Group in a blaze of publicity during the autumn, is going into partnership with Eric Woolfson and Alan Parsons on a new musical project.

Brou is joining them in marketing Freudiana, a stage show written by Woolfson and Parsons and based on the life of Sigmund Freud.

Brou is joining them in marketing Freudiana, a stage show written by Woolfson and Parsons and based on the life of Sigmund Freud.

"The Cartel's commitment to regional activity will be maintained," says a spokesman.

CD boost

▶ FROM PAGE ONE

Gallup's chart consultant Alan Jones says the market is changing shape to accommodate CDs.

"CD singles were only introduced a year ago and the only one available last year that made any sort of impact was Pink Floyd," he says.

"I think the market is just changing shape. Sales of CD singles will continue to grow because, other than that, it is a lot cheaper than they were initially."

Record companies are also backing the format by releasing many singles in CD formats. "Last week in the charts, 63 of the top 75 singles were available on CD — the highest number so far," adds Jones.

And figures for both compact disc formats show a move towards the smaller disc. As at the start of December three-inch disc sales almost matched those of five-inch.

Directory

RECENT MOVES: Jetstar to 155 Acton Lane, Park Royal, London NW10 (Telephone remains at 01-961 5818). MIA to 18 Upper Brook Street, London W1J 0D (01-495 2066; fax 01-493 8780). Woodbine Street Studios has a new telephone number: 0926 338971...



RE-ISSUES SPECIALIST Castle Communications is aiming to raise £1.6m for expansion through the issue of more than 1m new shares. Company chairman Terry Shand (above) says the money will be used to expand the capital base and to fund growth.

Potential Red Rhino buyers are lining up

MORE THAN a dozen inquiries have been made about buying the crashed Red Rhino Distribution, according to the company's receivers.

A spokesman for accountants Cork Gully, which is handling the affairs of the York-based distributor, says: "We have had 13 or 14

inquiries so far. They are all preliminary inquiries at this stage, but potentially people are interested."

Cork Gully has retained all Red Rhino's staff and is continuing to try to sell the company as a going concern.

In the wake of Red Rhino's collapse, Carlet Wholesale is

emphasizing that the nationwide network is trading unaffected. Red Rhino is working normally while in receivership and the Cartel says its York sales office has not been touched by the difficulties.

"The Cartel's commitment to regional activity will be maintained," says a spokesman.

New rules Video Christmas for retailers

▶ FROM PAGE ONE

not be eligible for either the albums or singles charts.

To qualify for the singles chart, CD singles will have to carry a minimum dealer price of £2.43 if they are packaged within a jewel box.

Three-inch CDs not in a jewel box must be £1.99 or more, the same as 12-inch singles and cassette singles.

Minimum dealer price for the albums chart will, from next year, be £2 for vinyl and cassette and £4 for CD.

The BPI has also agreed that all formats should have a unique catalogue number, meaning that the same record, if it is released in two different types of packaging will need two distinct numbers.

▶ FROM PAGE ONE

of getting specialist videos into bookshops and widening the market. Another expanding market for sell through, he says, is mail order.

Clive Swan, director of Boots supplier Audio Merchandisers and secretary/treasurer of the British Association of Record Dealers, believes buyers of sell through are not the same as general music purchasers.

"Sell-through as a product line is actually bought by people distinct from those who buy music. A lot of children's product is very popular because it gives the parents an hour's peace and the kids can watch it over and over again," he says.

He adds that sales are seasonal — between October and January — and sales for Audio Merchandisers

have increased by well over 100 per cent since 1987.

Swan says believes sell through will give a big boost to other music lines. "By putting sell through in areas that don't traditionally sell music product — like Tesco for instance — means that there is a fair chance of those shops wanting to take on other lines, probably starting with CDs and tapes."

He says the main problem for the market is the vast number of sell through titles. "There is a definite danger of having too many titles. You can't just release them and hope. You have got to work them," says Swan.

Virgin Vision's music video marketing manager Nadia Ostecchini says sell through has become such a strong market for her company that it is now setting up The Video Label.



MARTIN HAXBY: celebrating the sell through boom

"Music video is now an accepted fourth format and our plans are to continue to tie-up music programming as part of an artist package with further joint campaigns with the record companies."

Should BRIEFING

BRUSSELS: Philips is making 710 members of staff at the company's plant redundant. No more audio products will be manufactured at the factory and the changes take place in March. The company is aiming to relocate redundant staff following the news 80 workers occupied the plant and held a leading executive hostage for 24 hours. Philips says the re-organisation is part of major restructuring aimed at making the company more competitive and profitable.

NEW YORK: Buyout rumours abound in the industry with four impending takeovers set to be on the cards. These include the 115 store Sound Warehouse chain being acquired by Shamrock Holdings. Earlier this year, Shamrock acquired Los Angeles-based Show Industries and its Music Plus chain. Another rumour is that Trans World Music Corp is aiming to buy one of the trade's oldest chains, the 20 store Rose Records group. Trans World is also believed to be interested in Wall To Wall Sound & Video. What is also about that rackjobber Lieberman Enterprises is about to buy Strawberry Records and Tapes.

FLORIDA: Music Systems, a small company dedicated to developing a technology for recording consumers to sample record albums, will be running a 25-50 store test of its Music Telephone early next year. The test will integrate Billboard's Hot 100 Singles Chart and Music Systems' jukebox-like telephone. The phone, mounted in stores, has headphones and accesses Music Systems' computer so that users can hear up to 10 second snippets of the songs selected. In other efforts to let consumers sample recording before purchasing, at least two outlets in Connecticut feature CD players with headphones for listening to selected releases.

LISBON: Despite stringent economic policies imposed by the government, the Portuguese record industry has announced improving figures for the first half of 1988. Total gross for the six months is up by 10 per cent, from the same period in 1987, to \$8.6m, and unit sales increased by 1.4 per cent to 2.36m.

TOKYO: The Sony Corporation is expected to invest a total of \$1.57 billion in facilities for the 1988 fiscal year. This is being done to meet rising domestic demand as well as boosting the production capacity of its Alsace plant in France. The investment is mainly to increase production of CD players.

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Vocation or vocation

I READ your feature on Paul Woolf with interest, and the pointed response from David Munns with a grin. I eagerly await a regular *Music Week* chart showing the relative saintliness of the leading labels.

Behind the friendly banter lie serious issues that should be of concern to all those professionals within the industry who genuinely regard the business as a vocation rather than a vocation.

I am alarmed at Paul Woolf's perception of his role as "lawyer in the music sphere", and his attitude to those with whom he deals. I am extremely concerned to see a leading solicitor regard his role as defining career decisions for young clients based upon preconceptions that should be 20 years out of date. I find it objectionable that a professional such as Paul Woolf should assume an active role in areas that must be beyond the understanding or experience of his position.

As this young industry attempts to struggle from adolescence to maturity, the impartiality of the specialist solicitor has grown with every major legal decision of the courts. In a speculative industry, record companies can only protect their investments and risks by ensuring that artists sign agreements that are as binding to the successful artist as they are in committing the label to the investment required to bring such success. Equally, the artist must know that any agreement he enters must offer him the prospects of success, and a framework that ensures both the resources required in an increasingly sophisticated industry, and a fair return which his talent be recognised.

Executives of modern companies are skilled professionals, as is the professional artist manager; those who are not soon fade or move on. As with the professional artist, they are aware that success comes from investment, talent, hard work and a great deal of luck. Experience brings caution and a long term perspective. The importance of trusting specialist solicitors to advise has never been greater.

I sincerely hope that Paul Woolf's young clients will realise that no solicitor can secure a record agreement for them; that no solicitor can make or sell records for them; that whether a band is "hot" or not depends upon their talent, and not their solicitor's appreciation of which record companies he can panic into making unsound commercial decisions; and that the company that is rejected because a latecomer tops their hit may well have had an under-

standing and commitment to the act that in career terms would have seen the act succeed, compared to the failure that may result from the inexperience (far it can never be anything more) of a label that signs an act in a hurry. And if his clients regard him as skilled, should he negotiate a sound contract that ensures prompt and satisfactory payment of royalties and guaranteed releases should their recordings prove satisfactory, they should merely regard him as competent. Should he fail, they should regard him as negligent.

There are, of course, examples of dishonesty and "robbery" in this industry. I have little doubt that this applies to most industries. In my personal experience, such examples are as likely to result from the haste or dishonesties of solicitors as from the deliberate dishonesties of record companies or managers. Where such episodes occur, it is again my experience that only individuals who offending companies are dealt with severely. It is of considerable concern that the Law Society appears less eager to impose sanctions upon its members than the music industry. Should Paul Woolf have actual examples of "robbery" I can assure him that the authorities will examine his evidence carefully, that their attitude is that solicitors do not "lay down the law", and that the music industry is not beyond those normally acceptable rules of behaviour.

The general point I would make is that while responsible professionals like Paul Woolf publicly perpetuate the self-justifying myths regurgitated in his feature, the chances of young, inexperienced and impressionable artists entering into what should become responsible, well-offering deals will further their careers diminish, and the industry will continue to be a playground rather than a profession.

Mark Thompson, Eccentric Director, Harley House, London NW1.

Does dance music get fair play?

ROGER LEWIS contends that Radio One has genuinely supported innovation in the British record industry, and although the loss of the evening show is certainly a backward step as far as the "indie" scene is concerned, it cannot be disputed that Radio One has been more open to this kind of music than most. My gripe is with Radio One's treatment of dance music.

Apart from the excellent Big Beat with Jeff Young, there has been precious little Radio One support for modern dance music (ie house and hip hop) despite the very obvious commercial success of this genre. There are very often 15 dance records in the Top 75 with as many as 10 not being played

regularly by Radio One, a stark contrast to the number of "turntable" hits played continually by Radio One which do not have an obvious sales base.

It is very worrying that a company like ours which has spawned four top 20 hits this year, not to mention several big dance hits, and has successfully licensed home grown product to most major territories, seldom bothers to serve Radio One (Jeff Young apart) with our records. If we do then it is to John Peel who does his best to slot in some house and hip hop into his show but as a result, he probably offends more of his regular listeners than he attracts new ones. It must be an even more damning fact that the profusion of pirate stations in London and around are far more powerful in promoting this sort of music than Radio One.

Radio One was formed to counteract the pirates in the Sixties and their proliferation over the past four years must be regarded as a barometer, showing Radio One is failing to stay in touch with the kids' want.

There must be a case for regular evening dance shows presented by someone who knows the scene and if Mr Lewis wants any suggestions, then I would be only too glad to name three or four DJs who could do an excellent job.

Chris France, *Music Of Life*, Hanway Street, London W1.

Radio One and the real indies

READING THE reply from Radio One's Roger Lewis to Clive Solomon's letter (*MW*, November 26), it's curious to see all the examples of bands he quoted playlisted on Radio One because of their alternative sound and not because of their labels, because they all happen to be with majors. Darling buds (Native/CBS), Aztec Camera (WEA), The Christians (Island), REM (Warner Bros), The Proclaimers (Chrysalis), Wee Papa Girl Rappers (Zomba), Transvision Vamp (MCA), Pasadenas (CBS), Voice Of The Beehive (EBS), London.

All these artists have benefited from expensive and extensive marketing campaigns which have obviously influenced the playlisting panel.

Have some vision Radio One and give truly independent musical pioneers a fair chance to be heard. I rest my case and hope that *Music Week* will be honest enough to print my letter.

John Burrows, *Northpole Road*, London W10.

The Editor comments: I am not sure all the labels you list would qualify, or want to qualify, as major record companies but I think we know what you mean.

Multiples enjoy festive spirit as sales boom

THE MULTIPLES are toasting successful Christmas sales but it's good news for the industry that the record-buying boom is not restricted to their stores.

Independent dealers across the country are experiencing exactly the same enthusiasm from the public. But at the same time, some warn that January could be the hang-over after the celebrations.

Nick Sutherland, manager of Rippling Records, in Edinburgh, says sales are very good this year and certainly an improvement on 1987. "The TV advertised albums are the ones that are really selling and as long as the ads are on TV, we'll have loads of people wanting to buy the stuff," he says.

"We are definitely doing better than last year and I think that's because there is a better quality product that is more saleable."

He adds that tapes are selling just as well as albums with compact discs also doing well and although albums like Kylie and The Hit Factory are shifting plenty of units, local favourites are doing well too. "The Proclaimers just keeps selling and selling non-stop," says Sutherland.

At Owen Hughes' Cob Records in Bangor, Wales, sales are also regional to some degree. "Under Milk Wood has done very well. We can't get enough," he says.

This year, sales have been building up quite nicely. We are doing well with the rock/indie market which is what we specialise in. We've also noticed a wide age range of people coming in to the shop, especially the older age group. There is definitely a wider and greater interest in music," says Hughes.

Hughes has also noticed that compact discs have not been as popular as expected. "CDs are still going well although I think in the last few months the rate of increase

has slowed down. A lot of people still like the LP and the predicted fall-off in LP sales in favour of CDs is not as dramatic as suggested."

"It's been a good year all round as far as Mike Hamilton of Beat Goes On, in Cambridge, is concerned. Traditionally, in Cambridge, business is good all year and at the moment we are busier than last year," he says.

"We are still on albums shop that specialises in a lot of things but we always find that when a record comes in it is the LP that sells first and tells us how many we will need on tape and CD."

"But when anything is TV advertised then it is the tapes that sell. I don't really know why that is. Otherwise, our top two sellers have been Cliff Richard and Andrew Lloyd Webber."

The letter is not surprising due to a lot of older customers visiting the Cambridge shop. "We have had a lot of older people visiting us and they always buy what they see on TV," says Hamilton, "and albums are still the format."

Malcolm Bell, manager of Sounds Good, in West Bromwich, Birmingham, is happy with music but wary of the new year. "Things are very good at the moment but I think January will be dead," he says.

"Everybody is spending their money at the moment — all of it. In January it will be terrible. Last year I carried on into the new year but this time we will have to cut back on what we order."

Sales have been especially good this year, he believes, because there is so much product on the market. "Also, people are definitely spending more on music. At the moment, they are buying more tapes than CDs but in the new year, once everyone has had their CD players for Christmas, that might change," he says.

RE P O F T H E W E E K



THIS WEEK, *MW* highlights the talents of those reps that deal with classical product.

Mike Gardner is a key member of the PolyGram Classics sales team who works within a territory stretching from Birmingham to Manchester. He started his career with Decca in 1963 where as an area manager he worked on many

of the major rock and pop acts.

He has been working for PolyGram for over 25 years now and as well as being an opera specialist he is also a campaigner for English music.

Mike lives in Stourbridge, contains his local cricket club and has appeared in representative games against West Indian and English test players.

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CHRIS DE BURGH

a success story continues



CHRISTMAS OPENING TIMES

■ = Closed

■ = Answerphone

■ = Normal Hours

	TUES DEC 20	WEDS DEC 21	THUR DEC 22	FRI DEC 23	SAT DEC 24	SUN DEC 25	MON DEC 26	TUES DEC 27	WEDS DEC 28	THUR DEC 29	FRI DEC 30	SAT DEC 31	SUN JAN 1	MON JAN 2	TUES JAN 3	NOTES
ARABESQUE	0800-1800	0800-1900	0800-1900	0800-1700	1000-1800		A	A	0900-1900	0900-1900	0900-1900	0900-1900	A	A	N	
BACKKNINE MILE/CARTEL EAST + MIDLANDS	0900-1830	0900-1830	0900-1830	0900-1830	0900-1830				0900-1830	0900-1830	0900-1830	0900-1830				
TERRY BLOOD	0930-1900	0930-1900	0930-1900	0930-1900	0930-1530			1000-1600	0930-1900	0930-1900	0930-1900	0930-1900				
BMG	0830-1930	0830-1900	0830-1900	0830-1900	0830-1600		A	A	0830-1900	0900-1800	0830-1630	A	A	A	N	
CBS	0830-1900	0830-1900	0830-1900	0830-1200			A	A	0830-1700	0830-1700	0830-1700	A	A	A	N	
CHARLY	N	N	N	N			A	A	N	N	N	A	A	A	N	
CONFER	N	N	N	N			A	A	N	N	N	A	A	A	N	
EMJ	0830-1800	0830-1800	0830-1700	0830-1200					N	N	N					
ENTERTAINMENT UK	N	N	N	0830-1200					1000-2000	1000-2000	1000-2000	1000-1800				
FAST FORWARD/CARTEL SCOTLAND	0900-1830	0900-1830	0900-1830	0900-1830			A	A	0900-1830	0900-1830	0900-1830	A	A	A	N	
S. GOLD	N	N	N	N	0900-1900				0900-2000	0900-2000	0900-2000					
GREYHOUND	N	N	N	N					1000-1730	1000-1730	1000-1730	N	N	N	N	
HARMONIA MUNDI	N	N	N	N	0900-1900				N	N	N					
JETSTAR	0800-2000	0800-2000	0800-2030	0800-2100	0800-1200				N	N	N					
K-TEL	N	N	N	N	0900-1200		A	A	N	N	N	A	A	A	N	
LIGHTNING	0900-1900	0900-1900	0900-1900	0900-1800			A	A	0900-1200	0900-1200	0900-1800					
MAINLINE	N	N	N	N	0830-1200				N	N	N					
NINE MILE BACKS/CARTEL MIDLANDS + EAST	0900-1830	0900-1830	0900-1830	0900-1830					0900-1830	0900-1830	0900-1830	0900-1830				
PACIFIC	N	N	N	N	0900-1900				N	N	N					
PICKWICK INTL	0830-1830	0830-1930	0830-1730	0830-1300					0900-1730	0900-1730	0900-1730					
PINNACLE	0700-2200	0700-2200	0700-1000	A	A		A	A	0700-2200	0700-1000	0700-1800	A	A	A	N	
POLYGRAM	0830-1800	0800-1800	0830-1800	0800-1200			A	A	0800-1800	0900-1800	0900-1800	A	A	A	N	
PRISM	0900-1900	0900-1900	0900-1900	0900-1400			A	A	0900-1400	0900-1900	0900-1900	A	A	A	N	
PRT	0900-1730	0900-1800	0830-1730	0830-1200			A	A	0900-1730	0900-1730	0900-1730	A	A	A	N	
RED RHINO/CARTEL NORTH	0900-1830	0900-1830	0900-1830	0900-1830			A	A	0900-1830	0900-1830	0900-1830	A	A	A	N	
RELAY	N	N	N	N					0900-1730	0900-1730	0900-1730					
REVOLVER/CARTEL SOUTH WEST	0900-1830	0900-1830	0900-1830	0900-1830			A	A	0900-1830	0900-1830	0900-1830	A	A	A	N	
ROUGH TRADE/CARTEL SOUTH EAST	0900-1830	0900-1830	0900-1830	0900-1830					0900-1830	0900-1830	0900-1830					
SOLOMON & PERES	0900-2000	0900-2000	0900-2000	0900-1700	0900-1300				0900-1700	0900-1700	0900-1700	0900-1300				
SOTO SOUND	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800		A	A	0900-1800	0900-1800	0900-1800	A	A	A	N	
S P & S/COUNTERTOP	0800-1900	0800-1900	0800-1900	0800-1900			A	A	0800-1900	0800-1900	0800-1900	A	A	A	N	
SPARTAN	0900-1930	0900-1930	0900-1930	0900-1930	0900-1930				N	N	N					
TBD	N	N	N	N	0930-1530				1000-1600	0930-1830	0930-1830	0930-1530				
H R TAYLOR	0900-1800	0900-1800	0900-1800	0900-1800	0900-1200		A	A	0900-1800	A	A	A	A	A	N	
WEA	0830-1800	0830-1700	0830-1700	0830-1200			A	A	0900-1200	0830-1200	0830-1200	A	A	A	N	
WYND UP	0900-1900	0900-1900	0900-2000	0900-2000	0900-2000				0900-1900	0900-1900	0900-1900					

Swimming pool during the week of 1986

Closed hours after Xmas see that for Club & Curry

Answerphones which switchboard closed

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Dave Laing talks to Jo Lustig — the man who persuaded Nat King Cole's widow to co-operate for the first time in a film biography of the singer

Lustig's labour of love

Arena series that included the Billie Holiday film that she liked."

The result is a remarkable document which begins with a sequence of tributes from fellow stars, including Frank Sinatra — "He was the one I couldn't reach, but Cole got him," according to Lustig, "I knew someone who knew his press agent..."

Lustig came across director Alan Lewins after seeing his Eddie Cochran film (the one that inspired the Levis ad) and has since worked with him on the Callas and Cole films as well as a Larry Parnes biography. Their next projects include the Brill Building profiled by Michael Watts of the *Illustrated London News* (and formerly of *Melody Maker* in its Seventies heyday), and a programme about Dusty Springfield to be co-produced with the BBC and Phonogram.

Jo Lustig is one of the great survivors of British showbiz. After seeing Nat King Cole through the Royal Variety Performance in 1960, he stayed in London to help promote *Man-Ton*, the Carlton Tower Hotel and John Cassavetes movie, *Shadows*.

Shown at the 1960 London Film Festival, it was enthusiastically puffed by Lustig and sold to British Lion for \$250,000, 10 times what it cost

to make.

Next he capitalised on his Greenwich Village days "bagging for Bob Dylan at the Troubadour and I helped start Elektra Records — I sold out my interest for \$500". In Britain, Lustig managed Julie Felix and Pentangle, becoming "the villain of the folk clubs" because he wanted to get his artists a living at concert hall roles. He was also the first person to handle the late Nico's musical career, steering her to Andrew Loog Oldham's immediate label.

In the Seventies, Lustig took on Steeleye Span, Richard and Linda Thompson and The Chieftains, with whom he achieved a major PR coup, persuading the current writer (then the folk correspondent of *Sounds*) and other sceptics that this Irish classical folk group could take the world.

In the Eighties, however, Lustig has concentrated on film and TV projects. As he says: "No film ever rings you up in the middle of the night from Calais to say they've been busted."

For many years he has handled Mel Brooks' work in Europe and even organised the infamous Hitler Rap hit single with Brooks and Pete Wingfield. In addition to his music biographies, he worked with *Time*



JO LUSTIG on the 1960 European tour with Nat King Cole

Ouf's Tony Elliott on Channel Four shows about buskers, produced Helene Hanff's *B4* Channing Cross Road and has two contrasting works in progress. One is a portrait of Ferriday, Louisiana, home of Jerry Lee Lewis and his cousins Mickey Gilley (country singer) and

Jimmy Lee Swaggart (evangelist). The other is a dramatisation of the relationship between Cambridge dons Sir Arthur Quiller Couch (the original Q) and F R Leavis.

With those and the Dusty show in prospect who cares about Murdoch and Bicknell's satellites?

and behold,
there was a star
in the west



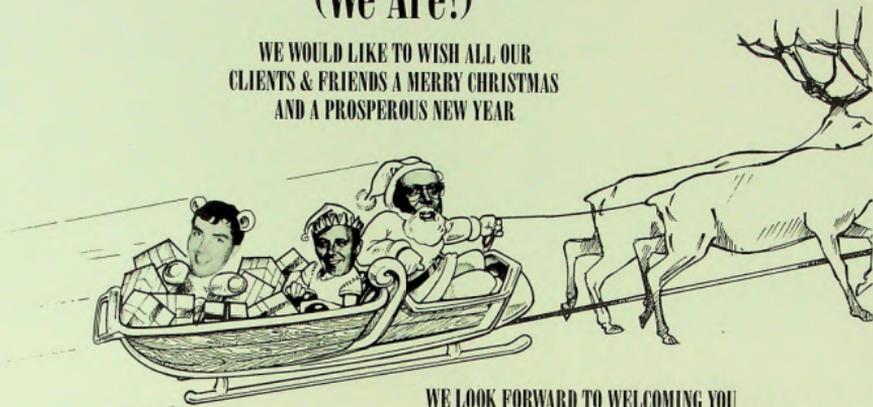
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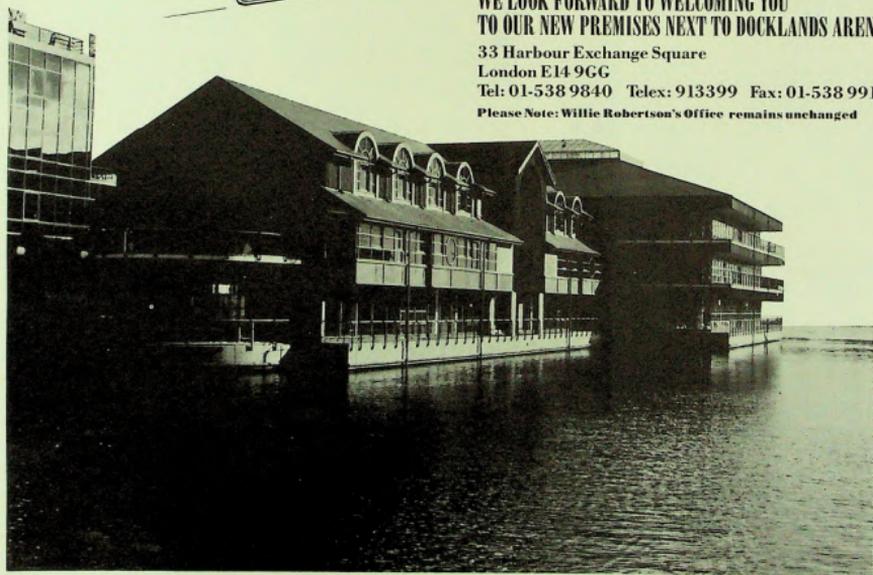


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TOP INDIE SINGLES

- 1** **ESPECIALLY FOR YOU**
Kylie Minogue/J Donnan PWL/PWL(T)24 (P)
- 2** **SUDDENLY**
Angy Anderson Food For Thought UM113 (P)
- 3** **CRACKERS INTERNATIONAL EP**
Erasure Mute (12)MUTE93 (U/R/T/SP)
- 4** **FINE TIME**
New Order Factory FAC2237 (P)
- 5** **DOWNTOWN '88**
Petite Club PRT P519 (P)
- 6** **SAY A LITTLE PRAYER**
Bomb The Bass/Mouren Rhythm King DOOD1213 (U/R)
- 7** **STAKKER HUMANOID**
Humanoid Westside WSR(T)12 (A)
- 8** **JACK TO THE SOUND OF THE...**
Hibonea Supreme SUPR(T)137 (A)
- 9** **STAND UP FOR YOUR LOVE RIGHTS**
Yazze Big Life BLR5(T) (U/R)
- 10** **JE NE SAIS PAS POURQUOI**
Kylie Minogue PWL/PWL(T)21 (P)
- 11** **IT'S PARTY TIME AGAIN**
George Van Dusen Brit-Tone 78T 001 (P)
- 12** **MY D.J. (PUMP IT UP SOME)**
Kishka Gee Si GEE(T)7 (U/R)
- 13** **55 PAPA RAZZI**
Stark Aiklen Waterman PWL/PWL(T)22 (P)
- 14** **JOHN KETTLEY IS A WEATHERMAN**
White Of Toffs Completely Different DAF(T) (P)
- 15** **WRITING IN VAIN**
Total Contrast Criminal BARBT12 (U/R)
- 16** **CHRISTMAS PARTY (FLACCID MIX)**
Star Ten on 45 Pints Pacific DRINK3(T) (PAC)

- 17** **WALK ON BY**
Kash & Maphy/T Jackson Three Strips SAM1114 (U/R)
- 18** **A LITTLE RESPECT**
Erasure Mute (12)MUTE85 (U/R/T/SP)
- 19** **WEEKEND/JUST WANNA DANCE**
Todd Terry Project Sleeping Bag SBUK1(T) (U/R)
- 20** **AMERICA**
Gary Numan Illegal ILS(T) 1004 (A)
- 21** **TELESTAR**
SILVER SE TELESTAR (12)UNIV1 (PAC)
- 22** **THE PEEL SESSIONS**
Jim Hendrix Strange Fruit-(SFO506) (P)
- 23** **WILL YOU LOVE ME TOMORROW**
The Shirelles Charly CZY30 (CH)
- 24** **NOTHING CAN DIVIDE US**
Jason A Brown PWL/PWL(T)17 (P)
- 25** **REVOLUTION**
Spocemen 3 Fire BLAZE29(T) (P)
- 26** **BURN IT UP**
Beatmasters/PP Arnold Rhythm King LEF22(T) (U/R)
- 27** **NIGHT TRACKS**
The Wedding Present Night Tracks-(SFTN10) (P)
- 28** **NO 5**
Taboo Anagram (12)ANAA4 (P)
- 29** **N DAY**
Jane Harrison Tribute TRIB2 (A)
- 30** **MEGABLOND/DON'T MAKE ME THINK**
Bomb The Bass Rhythm King/Mute DOOD1212 (U/R)
- 31** **LONDON RHYME SYNDICATE**
London Rhyme Syndicate Rhyme 'N Reason (12)RS002 (P)
- 32** **BLACK SUNS**
Loop Chapter 22-(12)CHAP22 (U/NM)
- 33** **THE PEEI SESSIONS**
The Smiths Strange Fruit-(SFF505) (P)
- 34** **ACID POKE**
Adonis Desire-(WANTX 8) (PAC)

- 35** **I'LL HOUSE YOU**
Jungle Brothers Gee Street GEE(12)003 (U/R)
- 36** **THE ONLY WAY IS UP**
Yazze & The Plastic Population Big Life BLR4(T) (U/R)
- 37** **ACROSS THE UNIVERSE**
Lynch Mute (12)MUTE91 (U/R/T/SP)
- 38** **TRANSCENDENTAL**
Shonen vs Bob Bam Desire-(WANTX 10) (PAC)
- 39** **WOODBO RAY**
A Guy Called Gerald Rhom K5804 (U/R)
- 40** **THE WORLD IS OURS**
Rose Of Avalanche Avalonic AVAL(T) (U)
- 41** **CAN YOU FEEL IT?**
Fingern Inc/Chuck Roberts Desire WANT(X)6 (PAC)
- 42** **NOTHING LESS THAN BRILLIANT**
Sondie Shaw Rough Trade RT(T) 230 (U/R)
- 43** **LET'S DANCE**
Slade Cheapskate BOY23 (P)
- 44** **I WANT OUT**
Hallowen Noise Int. HELL02 (A)
- 45** **WHERE'S YOUR CHILD**
Bam Bam Desire WANT(X)2 (PAC)
- 46** **FIND AN UGLY WOMAN**
Cash Money & Marvelous Sleeping Bag SLK40143 (A)
- 47** **90% FUNK 10% RHYME**
Too Tough Unyque UNQ4(T) (SP)
- 48** **OCEANIC EXPLORERS**
Haci Foco Probe Plus PPT2 (UPP)
- 49** **MONSDAY OF RAP**
Pist Music Of Life-NOE22 (U/R)
- 50** **WROTE FOR LUCK**
Happy Mondays Factory FAC2127 (P)

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TOP 25 ALBUMS

- 1** **KYLIE**
Kylie Minogue PWL HF3 (P)
- 2** **WANTED**
Yazze Big Life YAZZLP1 (U/R)
- 3** **THE INNOCENTS**
Erasure Mute STUMM55 (U/R/SP)
- 4** **THE HIT FACTORY VOL 2**
Various Fanfare/PWL HF4 (P)
- 5** **INTO THE DRAGON**
Bomb The Bass Rhythm King DOODLP1 (U/R)
- 6** **THE CIRCS**
Erasure Mute STUMM 35 (U/R/SP)
- 7** **THE GARAGE SOUND OF DEEPEST...**
Various Republic LICLP10 (U/R)
- 8** **TO THE BATMOMBLE, LET'S GO**
Todd Terry Project Sleeping Bag SBUK1(P) (A)
- 9** **IT TAKES TWO**
Rob Base & DJ E-Z-Rock Supreme SJ4 (A)
- 10** **BUMMED**
Happy Mondays Factory FAC220 (P)
- 11** **LOUDER THAN BOMBS**
The Smiths Rough Trade ROUGH255 (U/R)
- 12** **THE MISERABLES**
Original London Coat First Night ENCORE 1 (P)
- 13** **SUBSTANCE**
New Order Factory FAC2120 (P)
- 14** **RANK**
The Smiths Rough Trade ROUGH126 (U/R)
- 15** **WONDERLAND**
Erasure Mute STUMM 25 (U/R/SP)
- 16** **ONES ON 1**
Various BBC REF693 (P)
- 17** **ACID TRAX MEGAMIX**
Various Serious DUTX1 (A)
- 18** **ISN'T ANYTHING**
My Bloody Valentine Creation CRELP040 (U/R)
- 19** **ACID TRAX VOL 2**
Various Serious DRUG 2 (A)
- 20** **ACID BEATS 2**
Various Warrior WRR1804 (P)
- 21** **BLUE BELL KNOLL**
Cochran Twins 4AD CAD 087 (U/R)
- 22** **ONLY AN EXCUSE**
J Watson & T Roper BBC CNM722 (P)
- 23** **SAVE THE CHILDREN - XMAS...**
Various SCF-SCFLP1 (P)
- 24** **MANCHESTER - NORTH OF ENGLAND**
Various Bop BC001 (U)
- 25** **LOONY ON THE BUS**
Roy Harper Awareness AWL101 (U/R)

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REGGAE DISCO CHART

- 1** **TRULY BOWLED OVER** Various Artists Anna Beat
- 2** **LIFE FIGHTS & CUBAN MIA** Y&D YD1032
- 3** **MI LOVE MI GIRL** BARI Banton + Floorpan TBT SHY 181 1
- 4** **BLACK PRIDE** Various Artists ARW AB 31
- 5** **MENTAL HOSPITAL** Red Hunter Deena Vision DV 001
- 6** **COVER ME** Travis Smart Hipnotics FANTASYPCE 09
- 7** **ONLY YOU (BABY BABY)** Frankie Paul Sci Cinema 80 88001
- 8** **AM I LOSING YOU** Cynthia Solomon Cherry Red CRT 22
- 9** **OH LA LA LA** Safra Magma 1715 287
- 10** **MAN IN THE MIRROR** Lulu Cap 100 2925
- 11** **SUGAR LOVE** Various Artists Crossed A Quarter QRD 005
- 12** **WILD REGGAE** Louise TSD 054 2776
- 13** **THE POWER OF LOVE** Lenny Gibbins Cherry Bass CRT 24
- 14** **KEEP YOUR LOVING** Spinal Kambou High Power HPD 009
- 15** **LITTLE WALTER** Frankie Paul Funkbox 140 261
- 16** **DEEP IN MY HEART** Alexis Griffin German DGT 40
- 17** **FADE AWAY** Lulu 8 P Records 8PK 2
- 18** **FOOD OF LOVE** Paula Lee Firefly FFS 019
- 19** **ROUGH NECK SOUND** Peter Broucker Y&D YD 0131
- 20** **BAD CHAKA** Chaka Demus Line-Line LLL 99

- REGGAE ALBUM CHART**
- 1** **REGGAE HITS VOL 5** Various Artists Jet Star JSTP 1002
- 2** **REGGAE EXPRESS** Various Artists Greenwell/GRETT 118
- 3** **STIZZLING** Frankie Paul Cherry Red CRT 24
- 4** **TURBO CHARGE!** Frankie Paul Super Supreme SUP 1
- 5** **SAY I LOVE YOU** Various Artists Technique WMLP 20
- 6** **MC CLASH** Pops 2011/Tappin Funkbox FADP 007
- 7** **EAST MOVER** Frankie Paul Venus Records VEN 27
- 8** **GREENLEVES SAMPLER VOL 2** Various Artists ORCA CRT 2
- 9** **SLOW DOWN** Frankie Paul Venus Records VEN 2
- 10** **MAN IN LOVE** Courtney Melody Cherry Red CRT 24

NEW RELEASES - DISCOS

- LITTLE CHRISTMAS TREE** Billy Grigg Snow Records SS 205
- YOU DON'T CARE** Rob Kelly Body Music BTD 011
- IMAGINE** Janet Kay Body Music BTD 019
- SOMETHING INSIDE SO STRONG** Hanna Gröflich Body Music BTD 019
- SOMETHING ABOUT YOU** David Davis See Disc 7003

NEW RELEASES - ALBUMS

- GILBERT IS A DISTASTER** Various Artists Line-Line LLL 28
- DAZZLE** Various Artists Body Music BTD 011
- INTIMATE MOMENTS** Various Artists Jan Taylor JETP 7
- BURNING SPARK LOVE IN PARIS** Big Mouth Press 11 Records TAP 001
- EK-A-MOUSE/EK-A-MONNIES** AKS Records IKAP 120 P&A-Inst
- CHRISTMAS REGGAE ROCK** Various Artists AKS 3033
- SPECIAL PAPER** Issey Wales Nicola Ross YPL 1050/P&A
- James Ross YPL 1028/P&A

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INTERVENTION

Just what the Doctor ordered

DOCTOR BEAT Records is a new label, just now settling into its North London HQ, and with a couple of 12-inch releases out testing the water, the expertise behind the setting up of the label, however, is of impeccable pedigree, since much of it belongs to veteran writer-producer Steve Rowland, who has been firing hits at the charts around the world for more than 20 years now.

Rowland, however, does not see the new venture as being an extension as such of his own past successes; rather, he regards his own presence at Doctor Beat as a catalyst for things which are essentially new, youthful, streetwise and aggressive.

As Roland told MW: "I liken Doctor Beat — which, first and foremost, is a dance-orientated label — to a workshop looking for the brightest apprentices. We are looking for people looking for opportunity — not just singers, bands and writers, but also producers, engineers, musicians. What I intend to build is a workshop core of young people who are 'doing it' at street level; whose input in whatever creative areas they occupy has that 'disturbing' factor, that certain extra something which makes people stop, listen and take note rather than simply adding to the musical status quo."

Initially, Rowland has recruited Cam Anderson (former club DJ) as an A&R man/producer. Anderson's basic brief is "feeling the tempo of what's happening in the clubs" — which should not be interpreted as seeking to capture the latest imperious buzzes, since the Dr. Beat emphasis is strictly A&R-orientated. Anderson has his ear to the dance floor more to identify and anticipate emergent trends and sounds, rather than snap up existing records.

Rowland is aware of the "independent or major?" dilemma which faces UK talent, particularly in the dance field, when looking for that elusive deal. "Send a demo to a major label, and chances are that's the last you'll see of it. Call, and you'll simply get a secretary who is told to give the standard reply 'oh, we're not seeing anyone at the moment'. It's all a matter of getting through channels — even where there is a dance department with someone street-aware in residence, he is probably answerable to someone upstairs who, basically, doesn't know or care. A dance indie, on the other hand, is likely to be the mirror image of all this — boundless enthusiasm, plenty of background knowledge, and probably a clear idea of just what the new hopefuls sit in terms of this week's scene, rather than last year's."

But therein, he agrees, lies the

all-too-common dilemma: bigger labels have marketing and promotional muscle, and they have more all too many prospects indies simply whither away, and their acts often with them, because lack of experience, money, muscle, or probably a combination of all three, prevents the enthusiastic, instinctive feel and musical innovation translating into commercial success and providing the wherewithal to continue.

So, for a new act, who is going to listen in the first place, and who is going to finally deliver the goods? All too often, the answers will not coincide. Rowland is experienced enough, has worked with and within major companies for long enough, to know where to steer a middle course. Above all, he admires the integrity of the struggling independents who are in the game basically for love of the music. The three killer symptoms of record industry disease are ego, insecurity and greed. When you've grown too fat for your head to see where your feet are planted, one or more of those gets a hold, and they tend to strike at individuals within large companies — when the individual goes down, it will not be the corporation which suffers, more likely the acts or the music.

The whole indie sector can be a bastion against this, but its individual components are always open to death by starvation instead, so Rowland sees the need for experience, and business sense. The latter, however, is a hard experience — or, in his own case, on proven success over a considerable period, so a key factor in making the commitment of the independent work. "I want to build up into a respected company, whom people might approach as they would an RCA or CBS because they recognise the solidity, but once they're here, get the involvement of a label which, above all else, cares about the music." He is putting the bricks and mortar in place: a distribution deal through RCA/BMG, and publishing and promotional ties be finalised at the moment. This is no smokescreen, leaving his options hanging.

Acts already signed include Mutha Hood (whose Tear The Roof Off) is on current 12-inch release), Shoot To Thrill, and an as-yet-unnamed female dance act. A guitarist about whom Rowland is clearly excited. The label is working with producers Jr. Jammer and Dizzy Miks, who are based in a studio in Southampton, and anticipates eventually involving many such young, innovative lemons whose roots are the street and the club floor. A 24-track studio in Camden is now established, and the operating is rolling into gear to hit the road fully for business in the new year. It should certainly be one to watch for 1989.

● Doctor Beat is based at: 213A Kenilworth Road, Hendon, London N20 2JU. Tel: 01-284 0112 or 01-284 0184.

Warriors of the dance beat

by Barry Lazell

WARRIORS RECORDS, based in West London, is jumping into the burgeoning Christmas LP market with two innovative compilation albums in two distinct dance genres.

The first is Acid Beats 2 (WRRP 004), the follow-up to the first volume in this series, which was released in March this year (probably the first acid house compilation issued in the UK, predating releases on London, Street Sounds and Serious). The first volume, despite the glut of subsequent competition, is still selling.

Volume 2, in keeping with Warriors' general policy, consists of exclusive tracks by new UK acts, who number eight in all, the best-known being Jack Factory from London, whose 12-inch 'Jackin' James came out a long-staying club favourite earlier in the year. On this set, they offer Shoom, a tribute to one of London's first acid clubs, of the same name. Another cut, Fantasy (from the London-based Dimension, is available on 12-inch from Warrior (see below), but the LP version is an exclusive mix, and also Honey (from S&H Productions in Brighton). Pink The Caucasian Kid, Leicester's Zode Royale and New Egypt, and the terminally far-out Acid Injured One, from London, whose Fire Cream is as surreal as the title suggests.

The compilation album launches a new series, Techno UK 1 (WRRP 005), which again has all new, exclusive material. It is claimed by Warrior to be "the very first LP of all UK techno house music to be released in the UK or anywhere else", which could well be so. There are six tracks, some quite lengthy, and Zode Royale from Leicester, fronted by Mal P Jarvis, re-emerge in their techno guise with the longest, the boogie-influenced, complex and varied soundscapes Rev. Virus V2. London Euro-techno duo Pink are the other act to reappear here from Acid Beat 2: their track is the strongly commercial and probably single-worthy Sometimes. Also featured are Elektron and Johnson Engineering Co. from London, and Acid Rock and Federal State (an appropriate name for clear disciples of Kraftwerk) from the West Country.

Also new on the label are two four-track 12-inch EPs. The Hip-Hop Sampler (WRR 12 003) has four "special" hardcore mixes comprising "Buff/Nuff" by DJ Ruf and Tuff C. Black And Proud by quartet The Afro Boys, and vocal and instrumental versions of Full Effect Touchdown by Touchdown, while the Dimension Fantasy EP (WRR 12 004) has four very different versions of Dimension's (already mentioned) track Fantasy, offering an Acid Mix, and X-Rated Mix, a House Mix, and an Instrumental Mix.

● Warrior Records, distributed by Innocence, is at PO Box 798, London, N16 9PNT, and can be contacted on 01-801 0254.

by Dave Henderson

YOU'D THINK that the seasonal strife would slow down the independent boom, but seemingly not. With the state of Red Rhino's future being in question, the company are currently looking for a backer, numerous releases from that company have been temporarily halted and we won't be seeing **The Wedding Present's** Ukrainian Sessions and **The Waitresses'** Deapest LPs for a while. However, copies of Red Rhino Europe's **Green On Red LP**, **The Snakes**, are coming into the country from Rough Trade Germany and there should be some interest in that one.

VICTIMS OF Pestilence release their debut EP on the Illion label through PRT to cries of psychotic exclamations, they'll be playing a couple of dates this month to further their cause. Artists to keep out of **Waitresses'** return in similar confusingly mysterious circumstances, to release an EP called Trail on Wax Trax through Southern. Southern are also re-releasing **Killbeats** Snake Boy LP on Touch And Go, strictly in a vinyl only American noise grunge mood. Furthermore, Southern coincide with a UK visit for NY hit **Progeny** by releasing the group's version of **Chrome's** Third From The Sun.

THE STRANGE Fruit label has the same Peel Sessions, including a five track sample of next year's **Hendrix** session LP. They also have sessions from **Family**, **The Rooms**, **Ben Cropp** and **Nico**. All of this is available through Pinnacle. Also through Pinnacle, the Demon label have **Nick Lowe** and **His Cowboy** **Confess**'s LP *Rose of England*, **John Wesley Harding's** debut solo LP *It Happened One Night* and, on their Edsel Subsidiary, there's **HP Lovacovici's** *The Mountains Of Madness*. On the label's Drop Out branch they have **The Deviants'** eponymous album and under the department name itself they offer a rather dubious live set from the reformed **Deaf School** called Second Coming.

IN SCOTLAND, the 53rd and 3rd label re-release the Good Feeling LP with tracks by **Loop**, **Sonic Youth**, **Phillip Boa** and **The Woodoo Club**, **Camper Van Beethoven**, and many more. The label also starts its **BOOTLEG** series with a live re-

cording of the Pappaly Punk **Paulsticks** Titled *Country*. It's available through Fast Forward. Fast Forward also have stocks of **The Popesalopes'** self-titled LP on the Resonance label — in the finest garage Californian style — and **Sister Ray's** No Way To Express album — which is similarly garage-squae.

I REFUSE it and **Ultima Thule** team up for some jazz metal hardcore experimentation on the LP *Mind The Gap* for the Inwards Collapse label through Revolver and **The Cartel**. Revolver are also handling **EM Unsuburbed**, **Bless 12-inch** on Lakeland, **The Seeds'** Picture disc *Evil Hoodoo* on the Strange Things label and **The Groove Farm's** wittily titled *Love* for some jazz metal. **Psychic TV** have a CD release on their Allegory And Self album on their own Temple label and they further bolster their endless series of live recordings with *Live At The Circus*.

MANCHESTER is examined closely on Manchester, North Of England on an album and cassette compilation on the Pop label through Revolver and the Cartel. A compilation, it boasts a roll call that includes **James**, **The Red-Way**, **Chains**, **The Waitresses**, **Dub Sex** and many more. **The Prisoners** make another comeback with an album on Hang-man, through Revolver, called *Road And Unsuburbed* — featuring 14 legendary out-takes from the legendary combo, and all for a budget price. **Verbal Assault** release a seven-inch only single on Konkurrent, through Revolver, called *Tiny Giants*, while the American Mordam label, also through Revolver, offers *Don't Laugh You're Not an album by Mannequin Beach*.

BUDDY CURTIS And **The Grasshoppers** have a seven and 12-inch single, on the Jungle label through the Cartel, titled *Design For Me*. **The Risk** have their studio album released on Unicorn, through Nine Mile and the Cartel, called *That's called Bitter*. The Sweet **Richard Strange** releases a 4-track 12-inch called *Damascus* on Nightshift through Fast Forward and the Cartel, and **The Orange Bicycle** have their post recreated, well, dusted off anyhow, on the Margon Blue *Twon LP*. Let's Take A Trip On An Orange Bicycle, and that's through Revolver and the Cartel (yet again).



CAMPER VAN: Beethoven: feeling good

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The Week	Low	High	Title	Artist	Producer/Publisher	Label	(7) 12	Number	Distributor	
1	1	1	MISTLETOE & WINE	CELEBRATION	CELEBRATION	EMI	12148 78 13	1	EMI (12148 78 13)	
2	2	2	ESPECIALLY FOR YOU	Kyle Minogue & Jason Donovan	(Stock/Aitken/Waterson)	All Boys	PWL	704 17 11	PWL 704 17 11	
3	3	3	CRACKERS	Ironstone	Sonnet-Musical/Moments/Sonnet	MCA	12148 78 13	3	MCA 12148 78 13	
4	4	4	SUDDENLY	Angry Anderson	(Kevin Beecham)	All Boys Music/Island Music	Virgin	12148 78 13	Virgin 12148 78 13	
5	5	5	GOOD LIFE	Leona Clarke	(Stuart Saunders)	David/In-Vision/Chelsea	Virgin	12148 78 13	Virgin 12148 78 13	
6	6	6	CAT AMONG THE PIGEONS/SILENT NIGHT	Bros	(Graham) A/Graham/Warner/CV/Arma	Warner/CMA	EMI	12148 78 13	EMI 12148 78 13	
7	7	7	BURNING BRIDGES (ON & OFF)	Stato Quo	(Vic Williams)	Birchwood Music/EMI Music	Virgin	12148 78 13	Virgin 12148 78 13	
8	8	8	TWO HEARTS	Phil Collins	(Colin/Luc/Lazer) H&A	R&W/Rancker/Warner	Virgin	12148 78 13	Virgin 12148 78 13	
9	9	9	ANGEL OF HAREM	Leslie Ann Dorsey	(Liz Lomas)	Mersey/Duo	Island	12148 78 13	Island 12148 78 13	
10	10	10	DOWNTOWN '88	Patricia Clark	(Tony Hatch)	ATV Music	PET	12148 78 13	PET 12148 78 13	
11	11	11	FINE TIME	New Order	(New Order)	Beaumont/Warner/Fac	Factory	12148 78 13	Factory 12148 78 13	
12	12	12	TAKE ME TO YOUR HEART	Rick Astley	(Stock/Aitken/Waterson)	All Boys Music	B&B	12148 78 13	B&B 12148 78 13	
13	13	13	BUFFALO STANCE	Michael Jackson	(Quincy Jones/Michael Jackson)	Warner Chappell	Coca	12148 78 13	Coca 12148 78 13	
14	14	14	SMOOTH CRIMINAL	Michael Jackson	(Quincy Jones/Michael Jackson)	Warner Chappell	A&M	12148 78 13	A&M 12148 78 13	
15	15	15	LOCO IN ACPULCO	Four Tops	(Collins/Doster)	Philips Collins/H&A	R&W/Rancker	Virgin	12148 78 13	Virgin 12148 78 13
16	16	16	NATHAN JONES	Bananarama	(Stock/Aitken/Waterson)	Jobeta Music	London	12148 78 13	London 12148 78 13	
17	17	17	SAY A LITTLE PRAYER	Bomb	(The Boss)	Beat/Tea/Seam	Mersey	12148 78 13	Mersey 12148 78 13	
18	18	18	FIRST TIME	Robbie Knox	(Simon Spencer)	MCA	EMI	12148 78 13	EMI 12148 78 13	
19	19	19	FOUR LETTER WORD	Kim Wilde	(Rick Wilde/Tony Vicini)	Wickin	MCA	12148 78 13	MCA 12148 78 13	
20	20	20	YOU ARE THE ONE	A-Ha	(Alan Tarney)	ATV Music	Warner	12148 78 13	Warner 12148 78 13	
21	21	21	9 A.M. (THE COMFORT ZONE)	Londonbeat	(Willy M)	Warner Chappell Music	Analogic	12148 78 13	Analogic 12148 78 13	
22	22	22	MISSING YOU	Chris de Burgh	(Paul Hardiman/Chris de Burgh)	Rancker Music	A&M	12148 78 13	A&M 12148 78 13	
23	23	23	BORN TO BE MY BABY	Don Jon	(Bruce Fairbairn)	PolyGram Music/SBK Songs	Virgin	12148 78 13	Virgin 12148 78 13	
24	24	24	RADIO ROMANCE	Tiffany	(George Tobin)	The 2 Pleters/Edo Music	MCA	12148 78 13	MCA 12148 78 13	
25	25	25	NEED YOU TONIGHT	INXS	(Chris Thomas)	MCA Music	Mersey	12148 78 13	Mersey 12148 78 13	
26	26	26	LEFT TO MY OWN DEVICES	Pat Sharp	(Traver)	Horn/Stephenson	Capitol	12148 78 13	Capitol 12148 78 13	
27	27	27	KEEPING THE DREAM ALIVE	True Love	(Almond)	Wardner	Chappell Music	EMI	12148 78 13	EMI 12148 78 13
28	28	28	TRUE LOVE	Shakin' Stevens	(Stevens/Hartley)	Warner Chappell Music	Epic	12148 78 13	Epic 12148 78 13	
29	29	29	JACK TO THE SOUND OF THE UNDERGROUND	Kilouhaus	(Paul Slaght)	Supreme	Supreme	12148 78 13	Supreme 12148 78 13	
30	30	30	CHRISTMAS SONGS/THANK YOU	Alexander O'Neal	(Jan/Lewis)	Warner Chappell/Morris A&M	EMI	12148 78 13	EMI 12148 78 13	
31	31	31	STAKER HUMANOID	Rage Against The Machine	(Laker)	Picnic Music/MCA Music	Worldwide	12148 78 13	Worldwide 12148 78 13	
32	32	32	PUT A LITTLE LOVE IN YOUR HEART	Alena Lennox	(Al Green/David A Stewart)	SBK Songs	A&M	12148 78 13	A&M 12148 78 13	
33	33	33	HANDLE WITH CARE	Kokomo	(Willy/Wilson)	Nelson/Wilbury	Cap. Con.	12148 78 13	Cap. Con. 12148 78 13	
34	34	34	KOKOMO	The Beach Boys	(Terry Melcher)	Campbell Connely	Elektra	12148 78 13	Elektra 12148 78 13	
35	35	35	MINNIE THE MOOCHER	Mungo Jerry	(Philip Jones)	Columbia	EMI	12148 78 13	EMI 12148 78 13	
36	36	36	EVENING FALLS	Nicky Katt	(Eyes/Ross)	Columbia	WEA	12148 78 13	WEA 12148 78 13	
37	37	37	KISSING A FOOL	George Michael	(George Michael)	Warner Chappell/Morrison L&A	EMI	12148 78 13	EMI 12148 78 13	

TITLES A-Z (WRITERS)

A	29
B	29
C	29
D	29
E	29
F	29
G	29
H	29
I	29
J	29
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V	29
W	29
X	29
Y	29
Z	29

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38	51	2	RHYTHM IS GONNA GET YOU	Eric Burdon	(Eric Burdon)	Mersey	12148 78 13	Mersey 12148 78 13	
39	19	1	JOHN KETLEY IS A WEATHERMAN	A Tribe Of Thelma	(Paul Smith)	Near Music	Completely Different	DAFT 11	
40	46	5	I LIVE FOR YOUR LOVE	Natalie Cole	(Dennis Lambert)	EMI Music/MCA Music	EMI	12148 78 13	
41	32	1	REAL GONE KID	Deacon Blue	(Wally Swire)	ATV Music	CBS	12148 78 13	
42	37	7	TWIST AND SHOUT	Sail N' Papa	(Hilly Jay/Bud Azar)	EMI Music	Mersey	12148 78 13	
43	14	2	YEAR, YEAH, YEAH, YEAH, YEAH	The Pogues	(Steve Lillywhite)	SBK Music	Pogue/Music/WEA	12148 78 13	
44	37	9	STAND UP FOR YOUR LOVE RIGHTS	Tazs	(The Boomtoms)	Real Life Music	EMI	12148 78 13	
45	71	2	BABY DON'T FORGET MY NUMBER	Miki Vanille	(Frank Farfan)	Real Music	Coastango/Chrysalis	12148 78 13	
46	5	2	IMAGINE/JEALOUS GUY/HAPPY XMAS	John Lennon	(Yoko Ono/Alan Lerner)	Ono/Spector	Warner	12148 78 13	
47	53	4	WAITING FOR A STAR TO FALL	Boy Meets Girl	(Art Mardian)	Rancker Music	B&B	12148 78 13	
48	35	10	J'EN SAIS PAS POURQUOI	Kylie Minogue	(Stock/Aitken/Waterson)	All Boys Music	PWL	12148 78 13	
49	62	2	THINKIN' ABOUT YOUR BODY	Bobby McFerrin	(Linda Goldstein/Bobby McFerrin)	BMG Music	Mersey	12148 78 13	
50	2	1	DO NOT BELIEVE THE HYPER	Milla E	(Freddie/Travis/Richard)	GRC/KPM/EMI/Sire	EMI	12148 78 13	
51	62	2	IT'S PARTY TIME AGAIN	George Van Dusen	(Van Dusen/Carroll)	Acuff-Rose	12148 78 13	Acuff-Rose 12148 78 13	
52	48	1	HOW CAN I FALL	Bretha	(Bobb Segars)	Virgin Music	Seven/Virgin	12148 78 13	
53	4	1	ROAD TO OUR DREAM	T'Pau	(Roy Thomas Baker)	MIS/Virgin Music	Seven/Virgin	12148 78 13	
54	11	1	SOULMATE	Wee Papa Girl	(Roy Johnson)	Zomba Music/MCA Music	Mersey	12148 78 13	
55	NEW	1	MEGAMIX/MARY'S BOY CHILD	Bonny M	(Frank Front)	Boomer Music	CBS	12148 78 13	
56	39	1	ENCHANTED LAY	The Passengers	(Eric Winfield)	CBS/SBK Songs/Island Music	CBS	12148 78 13	
57	NEW	1	LOVE LIKE A RIVER	Climie Fisher	(Mandelsho/Climie/Fisher)	Rancker/Chrysalis	EMI	12148 78 13	
58	62	1	MY PREROGATIVE	Bobby Brown	(Gene Griffin/Bobby Brown)	Cal-Gene/Warner/MCA	MCA	12148 78 13	
59	74	2	EVERLASTING LOVE	Pete Hammond	(Pete Hammond)	Mersey	12148 78 13	Mersey 12148 78 13	
60	48	1	HE AIN'T NO COMPETITION	Brother Beyond	(Stock/Aitken/Waterson)	All Boys Music	Parlophone	12148 78 13	
61	72	1	THE CHRISTMAS EP	Chris & Chris	(Chris Raw)	Various	Warner Chappell Music	WEA	12148 78 13
62	61	1	WE CALL IT FACED	D.Mob	(Featuring Gary Holman)	(Danny D)	SBK Songs	Mersey	12148 78 13
63	6	1	TIED UP	Tello	(Tello)	Warner Chappell Music	Mersey	12148 78 13	
64	57	3	LOVE NEVER DIES	Beatrice	(Rick Nowels)	BMG Music/EMI Music	Virgin	12148 78 13	
65	37	1	TRUE LOVE WAYS	Buddy Holly	(Dick Nelson)	Southern Music	MCA	12148 78 13	
66	39	1	REQUEM	London Boys	(Roll Rene Mous)	Warner Chappell Music	WEA	12148 78 13	
67	42	1	THE AIR THAT I BREATHE	The Hollies	(Ron Richards)	Rancker Music	EMI	12148 78 13	
68	62	1	AS LONG AS YOU FOLLOW	Fleethwood Mac	(Greg Ladanyi)	Fleethwood Mac	Bright Music	EMI	12148 78 13
69	49	1	GIRL YOU KNOW ITS TRUE	Miki Vanille	(Frank Farfan)	Real Life Music	Coastango/Chrysalis	12148 78 13	
70	51	1	ORINO COLORED	Enya	(Enya)	SBK Songs	WEA	12148 78 13	
71	52	1	SHE MAKES MY DAY	Robert Palmer	(Robert Palmer)	Island Music	EMI	12148 78 13	
72	6	1	THE CLAIVROYANT	Bread	(Martin Birch)	Zomba Music	EMI	12148 78 13	
73	6	1	BREATHE LIFE INTO ME	Mica Paris	(Liquori)	Warner Chappell Music	CBS	12148 78 13	
74	50	1	LOVE HOUSE	Samantha Fox	(Rob Balland/Fred Balland)	Zomba Music	Mersey	12148 78 13	
75	NEW	1	CHIKI CHIKI AHH AHH	Baby Ford	(Mark McGuire/Baby Ford)	Copyright Control	EMI	12148 78 13	

THE NEXT 25

76	BREAK 4 LOVE	Deanna	Capitol	12148 78 13		
77	88	1	DAY IN THE LIFE	Deanna	Capitol	12148 78 13
78	97	1	OUR CLEAR EYES	Deanna	Capitol	12148 78 13
79	95	1	KISS ME DEADLY	Deanna	Capitol	12148 78 13
80	79	1	JOHNNY COME LATELY	Deanna	Capitol	12148 78 13
81	60	1	BADGUY	Deanna	Capitol	12148 78 13
82	100	1	THEME FOR MICK JAGGER	Deanna	Capitol	12148 78 13
83	84	1	CHANGE IMAGINES YOU	Deanna	Capitol	12148 78 13
84	93	1	UNFORGETTABLE	Deanna	Capitol	12148 78 13
85	86	1	AIN'T NO SUNSHINE	Deanna	Capitol	12148 78 13
86	87	1	WHERES COMECS OF	Deanna	Capitol	12148 78 13
87	88	1	SMALL FAIRY	Deanna	Capitol	12148 78 13
88	89	1	CONVINCING	Deanna	Capitol	12148 78 13
89	90	1	FLOAT ON	Deanna	Capitol	12148 78 13
90	91	1	MARK OF SPACES	Deanna	Capitol	12148 78 13
91	92	1	IN THE MORN	Deanna	Capitol	12148 78 13
92	93	1	A WORD IN SPANISH	Deanna	Capitol	12148 78 13
93	94	1	THESE LOGS	Deanna	Capitol	12148 78 13
94	95	1	THE SEPIENT	Deanna	Capitol	12148 78 13
95	96	1	SCENES FROM A MARRIAGE	Deanna	Capitol	12148 78 13
96	97	1	ECHEON	Deanna	Capitol	12148 78 13
97	98	1	WALK ON	Deanna	Capitol	12148 78 13
98	99	1	PLATINUM	Deanna	Capitol	12148 78 13
99	100	1	INDUCTIVE	Deanna	Capitol	12148 78 13

TOP • 100 • ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

M

AS SEEN ON TV

No1	PRIVATE COLLECTION ★★ ★★ CD Chiff Richard	EMI CDTV 20
2	NOW 131 ★★ ★★ CD Various	EMI/Vergin/Polysgram/MCA/13
3	THE PREMIER COLLECTION ★ CD Various	Kenny/Univ./Polygram/ALMT/1
4	KYLE ★★ ★★ ★★ CD Kylie Minogue	PMA 1613
5	GREATEST HITS ★ CD Fleetwood Mac	Warner Brothers KV 221
6	THE HITS ALBUM CD Various	CBS/WEA/BMG-HIT/3
7	MONEY FOR NOTHING ★★ ★★ CD Dire Straits	Vergin/Polysgram/VERB/4
8	THE GREATEST HITS COLLECTION ★★ CD Bonnie Raitt	Capitol/CBS/1
9	THE ULTIMATE COLLECTION ★ CD Bryan Ferry/Roxy Music	EG/Vergin EGT/2
10	INTROSPECTIVE ★ CD Pat Sharp/Boyz	Polysgram PCS 3722
11	THE LEGENDARY ROY ORBISON ● CD Roy Orbison	Labels STAR 230
12	PUSH ★★ ★★ CD Boyz	CBS 6642/1
13	HOLD ME IN YOUR ARMS ★ CD Rick Astley	RCA 61 7192
14	NEW LIGHT THROUGH OLD WINDOWS ★ CD Celine Dion	MCA 101 200
15	BAD ★★ ★★ ★★ ★★ CD Michael Jackson	Epic 40298/1
16	THE JOE LONGTHORNE SONGBOOK ● CD Joe Longthorne	Labels STAR 2333
17	KICK ★★ CD INXS	Mercury/Polysgram/MEH 114
18	SOFT METAL ★ CD Various	Sony 50086/2
19	BUSTER (OST) ★ CD Various	Vergin V244
20	GREATEST HITS ★ CD Hanson/Leslie	Vand NCTV1

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AS SEEN ON TV

59	CONSCIENCE ● CD Womack & Womack	46 • B/Warner/Label RED 259
60	SUNSHINE ON LEITH ● CD The Proclaimers	Chryslis CHR 1448
61	TOGETHER AGAIN ● CD Rose Murre	Labels STAR 2333
62	THE CLASSIC EXPERIENCE ● CD Various	EMI BMD/0 65
63	LIES ... ○ CD Guns N' Roses	Geffin WK 218
64	A LITTLE NIGHT MUSIC CD Richard Clayderman	Decca/Dolphin DB1251
65	HELLO CHILDREN... EVERYWHERE ● CD Various	EMI BM 1307
66	HEAVY NOVA ● CD Robert Palmer	EMI BMD 1097
67	MOTOWN IN MOTION ● CD Various	K.T.I./ME 1410
68	WHITNEY ★★ ★★ ★★ CD Whitney Houston	A&M 298 141
69	ANY LOVE ● CD Luther Vandross	Epic 40298/1
70	HIT MIX '88 ● CD Various	Sony 508 866
71	THE THEIVING MAGPIE ● CD Morrison	EMI MARE 1
72	PHANTOM OF THE OPERA ★★ ★★ CD Various	Polygram POPY 9
73	FROM THE HEART ● CD Daniel O'Donnell	Labels STAR 2327
74	THE LOVE ALBUM '88 ● CD Various	Labels STAR 2322
75	KIRI ● CD Kiri Te Kanawa	K.T.I./ME 1424
76	NON STOP ● CD Julio Iglesias	CBS 66990/1
77	HOLD AN OLD FRIEND'S HAND ○ CD Various	MCA/MCA 3437
78	THE BEST OF JAMES BROWN CD James Brown	K.T.I./ME 1376



PETULA CLARK: that was then

Pet Sounds

by John Marland

PETULA CLARK, whose last hit was in 1972, is somewhat bewildered by Downtown 88, the "radically remixed version" of her 1964 hit, written by Tony Hatch, currently coining it as composer of the Neighbours theme. She says: "Don't ask me too much, I don't know a lot of it." Having worked with arrangers such as Kenny Cavanah, Frank Owens, Harold Wheeler and Quincy Jones, Clark agrees that it was "very nice" that the song should have this "second life" in the Sound Of Music under Peter Slaghus of the DMC Organisation.

She has no immediate plans for further recordings but hopes to appear in concert at the Royal Festival Hall early next year. Nor is she interested in appearing in any 'revival' stage musicals, following her long run at the Apollo Victoria theatre in the Sound Of Music during 1981/82. What she is very interested in is her very own theatrical musical project. Having written the original story some years ago, she has recently finished reviewing the libretto, writing the music herself, with lyrics by a "very talented lady," Dee Shipman, who has also collaborated with Charles Aznavour. Starring Petula, with her wide international reputation, it could be a London tourist attraction for 1989.

Music for digestion

by Dave Laing

WANTED: Multi-talented house band for new Central London venue. The man who's seeking the ideal group is Mike Gottlieb, owner of the Smolensky's Ballroom restaurant in Piccadilly.

Next spring Gottlieb will be opening Smolensky's On The Strand. Situated next to the Savoy Hotel, it will have seating at the bar and in the restaurant for over 250 people, plus a function room which Gottlieb hopes will be used for such events as music business showcases.

For the main area, however, he intends to hire a band that can play almost anything from the broad mainstream that goes from Happy Birthday To You to the rock tradition of the fifties onwards. However, "There'll be no modern jazz or hip-hop. Music can run your digestion and we're still first and

foremost a restaurant," says Gottlieb.

The music policy at the Strand will be an extension of the successful introduction of music at the existing Smolensky's. Two years ago, Gottlieb held a talent contest for a solo performer to record Kenny and Lynsey de Paul among the judges. The winner was singer/composer Dave Lewis, who wrote the Demis Roussos hit Island Of Love. In the Sun, has recorded for Polydor, and has a live tape available from the restaurant.

Lewis provides a show every night and like him, the new house band will have to be able to play to those who talk through the music as well as those who listen.

"We are installing a very expensive acoustic system designed by Stephen Hoyle of Marine Entertainments" explains Gottlieb. "It will spread the sound evenly throughout the restaurant. You'll be able to have a conversation and hear the music."

Aspiring house bands, ready to play Monday to Thursday, should send a tape and phone number to Mike Gottlieb at Smolensky's Ballroom, 1 Dover Street, London W.1.

Butter boys melt hearts

Nick Maybury

THE MERIT of rock contests is often questioned. The winners of the International Musicians of the Year Competition was well worthwhile for the final six bands who played at the Royal Albert Hall in London at Ronnie Scott's Club.

Presented by International Music with Recording World along with Jim Marshall Products the contest was for the opportunity to be a case for the finalists. With CBS A&R chief Gordon Charlton and producer Steve Lillywhite on the judging panel they can at least be grateful for the opportunity, although The Sun's Gary Butshell's presence could have put that in doubt.

Ironically, with thousands of pounds worth of amplification equipment up for grabs, an acoustic band had to go and win.

Specifying in Cajun folk the Butter Mountain Boys from York stole the show and the punters hearts with some rebel-rousing music. Even when the PA gremians struck they had the nerve to continue without amplification, which, if anything, heightened their live appeal.

Originally intended as a busking outfit to spin the sextet a few notes on a Saturday afternoon, the Butter Mountain Boys will surely have some special mention in the bag before long.

One sort of deal should also go to Leeds metal outfit Neon Spitz who came second. Although their music was somewhat derivative, singer Andrew Carridge won friends with his strong stage presence — a new Ozzie in the making?

Interestingly enough five out of six bands came from the North and this fact shouldn't be lost on the industry. The playing standard was high right across the board though the material left most of the acts down.

Rang-a-Tang from the West Midlands and Heavens Above from London set the scene with some funky rock and solid sax

playing before Burton on Trent youngsters Dancing on Grass (BBC 2) bravely attempted to supply hard edged pop. That just left Warwick outfit Freezing In Cannes before the show was stolen by the two top acts of the night.

Investing in noise

by Jane Headon

ENCOURAGED BY a successful European tour, playing some 35 dates around Holland, Belgium, Germany and Britain, Leeds band MDMA are set to release their first album in January. A visually compelling combination of electro-dance and snarling vocals, they are drummer Steve Hogg, bass Philadelphian Sheriff Bobbie Lee Mayhem who drums standing up whilst sporting a pair of plix lures lights.

The four piece have been together since March last year. Their third single Evidence, shot to number 22 in the NME's independent charts whilst ever having been released. "It was a lot of speculation about whether our record would sell more than From 242's", explained lead vocalist Jez, "an advance sales order went in one place above." Unfortunately due to a "slight short term cash flow problem", the record was never released.

Not only on Ediesta, Red Rhino's in-house label, it could soon be time to move on. "We are attracting a lot of interest from major record companies and major publishing companies as well as worldwide potential". MDMA are due to have their next single produced by Yello's Carlos Peron who travelled from Switzerland to Austria to see them perform last month.

Their next step is to invest in some more electronic equipment. "Once we've got the investment we need we can realise a lot of potential. We use bass sequences back up, drums and a tape. To augment that we need a lot of technology". Apparently the sum total of a new technology will be the sounds of Bobbie "playing a live 50 tonne steamhammer".

Fizzing back to the buzz

by Chris White

BUCKS FIZZ — The Story So Far is the ultimate title of the new Stylus Records compilation that gathers together many of the former Eurovision Song Contest winners' 20 hit records and is being backed by a £1.4 million TV campaign.

Bobby Gee acknowledges that Bucks Fizz have been having a quiet period recently but points out: "I've got a UK tour in August-September without the back-up of either a single or album and the reaction was great — we were playing to 90 per cent capacity at most venues. It was the same for us to make a return to recording, and re-sign with RCA who we'd had most of our big hits with — we were very enthusiastic about re-joining the group."

Criticism of the group in the past has hurt the three surviving members of the original line-up, Gee, Cheryl Baker and Michael Nolan.

Gee says: "It was even suggested that we should record and release a single under a pseudonym and only when it became a hit reveal our real identity. The problem I guess is the name Bucks Fizz which suggests something lightweight but it's a bit late in the game to change our name now."

Cheryl Baker adds: "We've made some very good records and we're proud of them, and our live shows have taken people by surprise. It is annoying though when people knock us — I'm sure that if Robert Palmer had recorded our recent minor hit Heart Of Stone, it would have been very big. It really annoyed me when I heard D's play it on radio and then they say 'Believe it or not, but that was Bucks Fizz' as if we weren't capable of making a good record!"

In the last 18 months Baker has been making something of a name for herself as a TV personality while Gee has been writing TV themes, and Mike Nolan is badly injured in the coach accident of four years ago, has 'generally been taking it easy'. Now the band are making plans for a comeback in 1989 with a spring tour lined, and recording sessions for BMG underway.

"Of one thing they are quite certain: I'll never do the Eurovision Song Contest again. "It was a good launch pad for us, and that song Makin' Your Mind Up sold 4 million copies in Europe and we've tagged us as a group who are not to be taken seriously," laments Bobby Gee.

Good old country boys

by Selina Webb

IN AN industry characterised by chart returns, smoky gig venues and product ship-outs, Symon Bey is a complete miff. The quarterly-selling lead vocalist with Gloucestershire-band This Picture lives on a National Trust picture reserve 50 miles from rural Cheltenham and candidly explains that his inspiration comes from the natural world. The countryside is "very important to us," he says. "My live landscape music, not ghetto rock."

This Picture formed two years ago as a potentially explosive cloth of "four utterly different personalities". After six weeks writing songs together in a Welsh farmhouse the foursome discovered that their contrasting inputs came blend up a stirring, guitar-started playing gig on the Cheltenham arc. An appearance on European cable TV in the spring of 1987 was followed by gigs around Belgium, a periodic residency at the Mean Fiddler and a Radio One session for Liz Kershaw.

Now, armed with the session

demo, they are hoping to find the right record company "who'll understand that we want to continue living in the country and will manipulate us as little as possible."

Manager David Roberts has no doubt that the right deal will eventually come their way. "When I first saw the band their music blew me away immediately — now I know it's just a case of waiting for other people to come along who it has the same effect on," he says. Judging by the crowd's reaction at This Picture's recent Mean Fiddler appearance supporting A Fiddle, that deal won't be long arriving.

Back where they belong

by John Tobler

FOR THE first time since Good Vibrations, a 22 year ago, the Beach Boys (average age 45) have gone to the top of the US chart, and look like going somewhere similar here with Kokomo, from the UK. The right deal will eventually come their way. "When I first saw the band their music blew me away immediately — now I know it's just a case of waiting for other people to come along who it has the same effect on," he says. Judging by the crowd's reaction at This Picture's recent Mean Fiddler appearance supporting A Fiddle, that deal won't be long arriving.

Mike Love, the group's frontman, is predictably ecstatic to be back on top and noted that Kokomo could get an Academy Award for best song featured in a movie. Love co-wrote the song, with producer Terry Melcher, John Phillips, leader of the Mamas & Papas and Scott McKenzie, who topped the charts in 1967 with the immortal San Francisco (Be Sure To Wear Flowers In Your Hair). Talking from a New York hotel room, Love noted that he wrote the lyrics of the second verse, and came up with the Jamaica refrain: "Terry and I wrote the R&B chorus, and John Phillips wrote the first verse and the melody". So what did McKenzie do? "I'm not sure, but he was involved from John's side."

Curiously, the Beach Boys have not been signed to any label since their last (anonymous) album in 1985. Love says he is not aware of any offers, but adds: "I'm not the most eager to sign with a label again, unless there's the right chemistry between the label and the group".

One such project of the last few years was the magnificent Eat Meets Wet, by the Beach Boys and Frankie Valli & The Four Seasons, which was never released in the UK and only distributed in a limited fashion in the US.

Love remarks that this is worth considering as a follow up to Kokomo: "The album which includes our single is already four times platinum in the US, and we've been told that the single, which was never a Number One for four weeks, could sell a million copies, a feat which has been increasingly rare in recent times.



THIS PICTURE go wild in the country

Fug me! God lives! Beat that

GOD LIVES! Or rather his south London namesake do. Playing support to the US' two premier indie acts of 1988 could have taken the sheen off God's performance at London's **Bob Arns**—but a good hard set saw them prove their mettle. Not really God-like genius but good grumpy fun; 1989 should see them leap ahead of their UK hardcore contemporaries.

Fugazi came to the UK with one of the year's finest albums and a glowing live reputation which they reinforced tonight. With Guy Piccolini and ex-McAye guitarist frontman Ian MacKaye playing four of the stronger lungs around, this is one band that will be heard. A tight set and sensible lyrics belie, but it's their exuberance on stage that got the crowd going. Sensitivity is rarely a word used in connection with hardcore bands like MacKaye and his fellow-cared-about labels. Suggestion on the album came across as a well-meaning but slightly hackneyed reflection on sexual harassment. Live, with MacKaye taking the show to preach on the horror of rape, it became a superbly important issue. Steve Albini please note.

Blown off stage? Most bands would have been real hot. **The Beatnigs** however, with a unique blend of reggae, punk, electronics and radical politics they provided a thoroughly entertaining, if gimmicky, set. It was certainly the most energetic show seen this year. With two drummers, oodles of industrial percussion and tape edits it was a humdinger, with both band and audience danced enthusiastically. The power of songs such as Malcolm X mixed with their 'fake' show-biz charm has a winning touch could well see them crossing over to broader appeal.

LEO FINLAY

The human factor

THERE WAS a great feeling of bonhomie at London's **Dominion Theatre** and **Billy Bragg** had the personality to take it on stage and fill it his burning spirit. Although his records have been multi-instrumental affairs of late, live he still relies on his voice and guitar, both weathering on the beautiful edge of raucous while remaining real and human.

The new songs successfully returned to performance in the old style, this adaptability displaying the quality of his songwriting. The songs played were predominantly from the past two albums and indeed the audience seems unfamiliar with the older material.

There is a maturity in his style, often hinting at Elvis Costello and the addition of pianist Lorraine Bowen adds not only a flash of colour and exuberance to the stage but highlights the new depths Billy has reached. But as always, com-



FUGAZI: TIGHT, sensitive and energetic

edy and love are his forte and in a monologue with piano backing he touched more hearts than any of Michelle Shocked's observational-fables. **Lewis Stubbs** Tears and **The Saturday Boy** shone with renewed vigour while **The Myth of Trust** veep in symbiosis with the vastness of the auditorium.

With a full supporting cast Billy ended with a version of the Smiths' **Panic and Prince's Purple Rain** displaying his complete command of comedy, anger, and politics and remaining, as always, as human as the rest of us. A stunning performance from an ever maturing songwriter.

IAN WATSON

Good news for Huey

ON THE evidence of this sold-out performance at Dublin's new **Point Depot**, I am inclined to concur with the view of a writer from *American magazine* "Musician" that **Huey Lewis and The News** are best described as "Rock-Lite: half the calories of rock and none of the bad vibes".

For a man who has a solid background in credible guitar rock'n'roll, Lewis has polished and sanitized his music to the extent that he should receive marketing rather than musical awards, for this has resulted in him and his band being a top selling act in terms of both recorded output and live concert sales. No mean feat, and although this particular gig was no exception, I will add to Lewis' credit that funds are wisely re-invested to produce one of the most visual stage acts currently on the circuit—one that dwarts even **Bon Jovi's** grand claims.

Taking us through a string of hits that would stifle the casual observer, Lewis and his competent if passionless cohorts breezed through a two and a half hour set

that included **Perfect World**, **Heart And Soul**, and **If This Is In** addition to cuts from his current **Small World** (Chrysalis) album. Intriguingly, Lewis' roots and old friendships resurfaced with a regular feature of his gigs: these days, an uplifting and stirring rendition of Phil Lynott's **The Boys Are Back In Town** which not only provided an undoubted highlight of the show but marked itself out as a possible future single.

PAUL O'MAHONY

Metal gurus

IRON MAIDEN gigs set the band apart from the rest of heavy metal. It isn't the astounding stage show that do that, nor even the sheer numbers of punters who come to watch the band. No, what puts Maiden in a class of their own is their string of compulsive singles.

There's more metal in the average filing than there is in most weeks' Top 20, so the fact that Maiden have a long pedigree in the chart gives them a unique facet. That fact doesn't really come home to you until you stand and watch the band array their single file before you; a sequence that stretches from **Run To The Hills** of five years ago to the current chart platter **The Clairvoyant**.

Those singles were probably the most successful part of Maiden's shows at **Hammersmith Odeon**. The packed house went suitably bonkers to each of them, and saved one particular frenzy for **The Clairvoyant's** hook-lined chorus.

Older material, though, was perhaps marginally less well received; early anthem **Killers** took a while to produce a reaction and **Hallowed Be Thy Name** seemed to be momentarily unrecognized. But if the pitch dropped, it fell from rabid to intense and the decline was noticeable only to those who were looking for it. From the platform of **Number Of The Beast**, Maiden now number among the best.

JEFF CLARK-MAEDS

No mean feat

ANY ADVANCE doubts concerning the reformation of **Little Feat** were soon assuaged by the group's first UK gigs in the Eighties at London's **Town & Country Club**. The borrowed PA produced a less than perfect vocal sound, and unless one were very familiar with the band's extensive catalogue, much of their two hour plus set was lyrically indelible if impressive.

A measure of the late Lowell George's prominence in the group's previous incarnation was that he has been replaced by two new recruits—**Craig Fuller** (ex-Pure Prairie League) took his vocal parts and played rhythm guitar, while **Fred Tackett** played George's lead guitar role, slating in well with singer/guitarist Paul Barrere, who was the dominant figure onstage. **Bill Payne** (keyboards and vocals), **Kenny Gradney** (impressive on bass), **Sam Clayton** on percussion and deep voice and drummer **Richie Hayward** made up the septet, whose debut album in this reincarnation, **Let It Roll**, has found numerous takers to judge by the almost messianic response from a sold out crowd who obviously loved it all to death and were equally fanatics to judge by the community chorus.

Willin' and **Dixie Chicken** from the old repertoire, **Cajun Woman** and **Let It Roll** from the new album and, of course, **Oh Atlanta** from **Facts Don't Fail Me Now** were just a few of the highlights. Another

was the appearance of the sublime **Bonnie Raitt**, who sang and played lead on three great songs, including **Three Time Lover**, as well as adding extra vocals on several **Feat** items. **JOHN TOLLER**

A-ha rd day's night

ALTHOUGH **A-ha** have been well overtaken by **Bros**, **Ten** and **Living on a Prayer** and **pinning for the Norwegian fjords**. Or screaming, more like.

On this first night at London's **Wembley Arena**, part of their extensive year-long world tour, **Morten Harket** & Co commanded a piercing volume of respect and devotion, even if they didn't have to do very much to get it. Just a little recognisable keyboard phrasings or Harket leaving and rejoining the stage, even a short song and finishing it did the trick. But the musical sharpness of the records, did that matter?

The group looked rather stiff and starchy, the lights dull and uneventful, the sound too muffled, the music too session-like in its proficiency. **Hunting High And Low's** dynamic range was more interesting, but even **Take On Me** was just squeezed-out without tingling. It was all too easy, aah, but the little girls understood. It was their night rather than **A-Ha's**, while the very realty should be a shared night in heaven.

MARTIN ASTON

HEAVY METAL ALBUMS

This Month	Last Month	Title, Artist	Label, Catalogue No.
1	NEW	THE LIES, THE SEX, THE DRUGS... Guns N' Roses	Geffen (W) 8881
2	NEW	SOFT METAL (EP) Sade	Warner Bros (E) 2757
3	NEW	THE THIVING MAGPIE (Meridian)	EMI (M) 105
4	2	NEW JERSEY (Van Halen)	Vertigo (E) 962
5	NEW	SMASHES, THRASHES & HITS (Eis)	Vertigo (E) 3791
6	3	APPETITE FOR DESTRUCTION (Guns N' Roses)	Geffen (W) 12750
7	8	SEVENTH SON OF A SEVENTH SON (Iron Maiden)	EMI (M) 0558
8	1	HYSTERIA (Def Leppard)	Badgery (E) 1919
9	NEW	GREATEST HITS (Sweet)	EMI (M) 4913
10	10	SUPPERY WHEN WE'RE AWAY (Van Halen)	Vertigo (E) 918
11	8	AIN'T COMPROMISING (Steak 'n' Cuz')	Vertigo (E) 618
12	11	BAT OUT OF HELL (Wendy Law)	Cleveland (E) 1192
13	12	...JUST JUSTICE (For All Mankind)	Vertigo (E) 961
14	13	HITS OUT OF HELL (Van Halen)	EMI (M) 105
15	4	BEAST FROM THE EAST (Judas Priest)	Elektra (E) 55180
16	5	RECKLESS BYEM ADAM (A&A)	AMM (A&A) 151
17	14	B'S SIDES THEMSELVES (Meridian)	EMI (M) 9725
18	15	LIVE AFTER DEATH (Iron Maiden)	EMI (M) 911
19	4	NO REST FOR THE WICKED (Queensrÿche)	EMI (M) 105
20	6	LITA (Van Halen)	EMI (M) 105
21	14	FOUR SYMBOLS (Def Leppard)	Atlantic (E) 50068
22	24	THE NUMBER OF THE BEAST (Iron Maiden)	Empire (E) 13778
23	19	POWERSLAVE (Van Halen)	EMI (M) 105
24	8	WINGS OF HEAVEN (Magnum)	Hydra (E) 30221
25	13	PIECE OF MIND (Van Halen)	EMI (M) 105
26	16	KINGS OF METAL (Manowar)	Atlantic (E) 50068
27	15	KEEPER OF THE SEVEN KEYS—2 (Judas Priest)	Elektra (E) 55180
28	11	REACH FOR THE SKY (Van Halen)	Atlantic (E) 71971
29	13	LONG GOLD WINTER (Candlebox)	Vertigo (E) 918
30	7	FEMME FATALE (Van Halen)	MCA (M) 3433
31	17	WHITESNAKE 1987 (Whitesnake)	Chrysalis (E) 9470
32	20	STATE OF EUPHORIA (Andrea)	Musl (E) 2961
33	26	WIDE AWAKE IN DREAMLAND (Def Leppard)	Chrysalis (E) 1288
34	37	KILLERS (Iron Maiden)	Empire (E) 13771
35	18	ANCIENT DEATHS (Candlebox)	AAAC (E) 2721
36	27	SOMEBODY'S TIME (Iron Maiden)	Empire (E) 1282
37	21	OUT OF THIS WORLD (Van Halen)	EMI (M) 105
38	22	SKYSCRAPER (Def Leppard)	Warner Bros (E) 10749
39	22	ELIMINATOR 27 (Van Halen)	Warner Bros (E) 10749

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

TOP 75 • SINGLES



MUSIC WEEK

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

1	MISLETOE & WINE	Cliff Richard	EMI (12EM 78 EP)
2	ESPECIALLY FOR YOU	Kyle Minogue & Jason Donovan	PWL PWL101 (2 EP)
3	CRACKERS INTERNATIONAL EP	En Vogue	Mercury (12MUTE 81) (RT/EP)
4	SUDDENLY	Angry Anderson	Food for Thought (2M 113 EP)
5	GOOD LIFE	Inner City	10/Virgin (12NOV 240 EP)
6	CAT AMONG THE PIGEONS/SILENT NIGHT	Chris Brown	CEA (20MT18 C)
7	BURNING BRIDGES (ON & OFF, AND AGAIN)	Stevie Nicks	Virgin/Phonogram (20Q 212) (P)
8	TWO HEARTS	Phil Collins	Virgin (45DT 141) (EP)
9	ANGEL OF HARLEM	U2	Island (12ES 462 EP)
10	DOWNTOWN '88	Paula Abdul	MTS (19) (12-PPT 10) (A)
11	FINE TIME	New Order	Festival FAC 237 (12-FAC 228) (P)
12	TAKE ME TO YOUR HEART	Rick Astley	RCA (R 4253) (12-PF 457) (6) (RMG)
13	BUFFALO STANCE	Neneh Cherry	Virgin (12V 131) (EP)
14	SMOOTH CRIMINAL	Michael Jackson	epc 63083 (12-63083) (C)
15	LOCO IN ACAPULCO	The Top Toppers	Arise 111850 (12-6119) (6) (RMG)
16	NATHAN JONES	Bananarama	London NANA 18 (12-NANA 18) (P)
17	SAY A LITTLE PRAYER	Bomb The Bass (featuring Maureen)	Mercury (12MUTE 81) (RT/EP)
18	FIRST TIME	Robin Beck	Mercury/Phonogram (20Q 212) (P)
19	FOUR LETTER WORD	Kim Wilde	MCA (4MT) (12 EP)
20	YOU ARE THE ONE	A-Ha	Warner Brothers (W 73407) (W)

53	ROAD TO OUR DREAM	T-Pain	Starline/Virgin (SANT 100) (EP)
54	SOULMATE	New Papa Grrl Rappers	Free (FRET 19) (RMG)
55	MEGAMIX/MARY'S BOY CHILD (Remix)	Boney M	Atoll/PCA 11194 (12-61194) (RMG)
56	ENCHANTED LADY	The Passendinos	CEA (PASANT) (3 C)
57	LOVE LIKE A RIVER	Climie Fisher	EMI (12EM 81) (EP)
58	MY PREROGATIVE	Bobby Brown	MCA (MCA 1209) (P)
59	EVERLASTING LOVE (Pete Hammond Remix)	Sade	Starline/Virgin (SANT 100) (EP)
60	HE AIN'T NO COMPETITION	Brother Beyond	Parlophone (12S 819) (EP)
61	THE CHRISTMAS EP	Chris Rea	WEA (YZ 232) (W)
62	WE CALL IT ACJIED	D-Mob (featuring Gary Holman)	Hit/London (FF00) (13 EP)
63	TIED UP	Yello	Mercury/Phonogram (TELO 212) (P)
64	LOVE NEVER DIES...	Boyz n the City	Virgin (VST) (156) (EP)
65	TRUE LOVE WAYS	Buddy Holly	MCA (MCA 1302) (P)
66	REQUIEM	London Boys	WEA (YZ 345) (W)
67	THE AIR THAT I BREATHE	The Hollies	EMI (12EM 80) (EP)
68	AS LONG AS YOU FOLLOW	Fleerwood Mac	Warner Brothers (W 73447) (W)
69	GIRL YOU KNOW ITS TRUE	Milli Vanilli	Columbia/Chrysalis (COOL) (178) (C)
70	ORINOCO FLOW	Eryc	WEA (YZ 317) (W)
71	SHE MAKES MY DAY	Robert Palmer	EMI (12EM 45) (EP)
72	THE CLAIRVOYANT	Iron Maiden	EMI (12EM 75) (EP)
73	BREATHE THE LIFE INTO ME	...And You Will See...	EMI (12EM 72) (EP)

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TOTP at 25

Tuning up for a new era: producer Paul Ciani's plans unveiled

The man who started it all ... John Bishop reflects on the child that grew up

TOTP as barometer of style over two-and-a-half decades

MUSIC WEEK

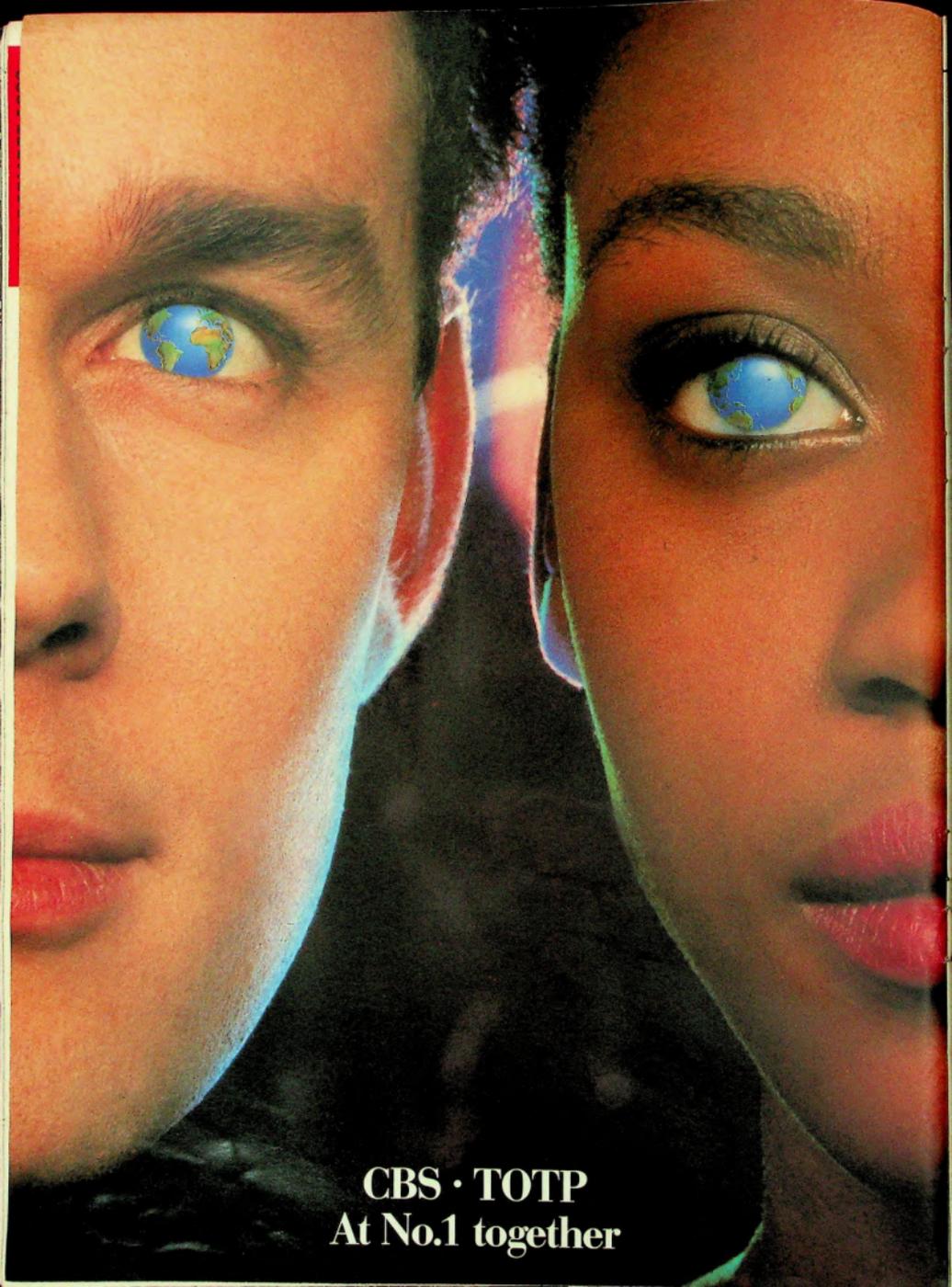


TOTP at 25

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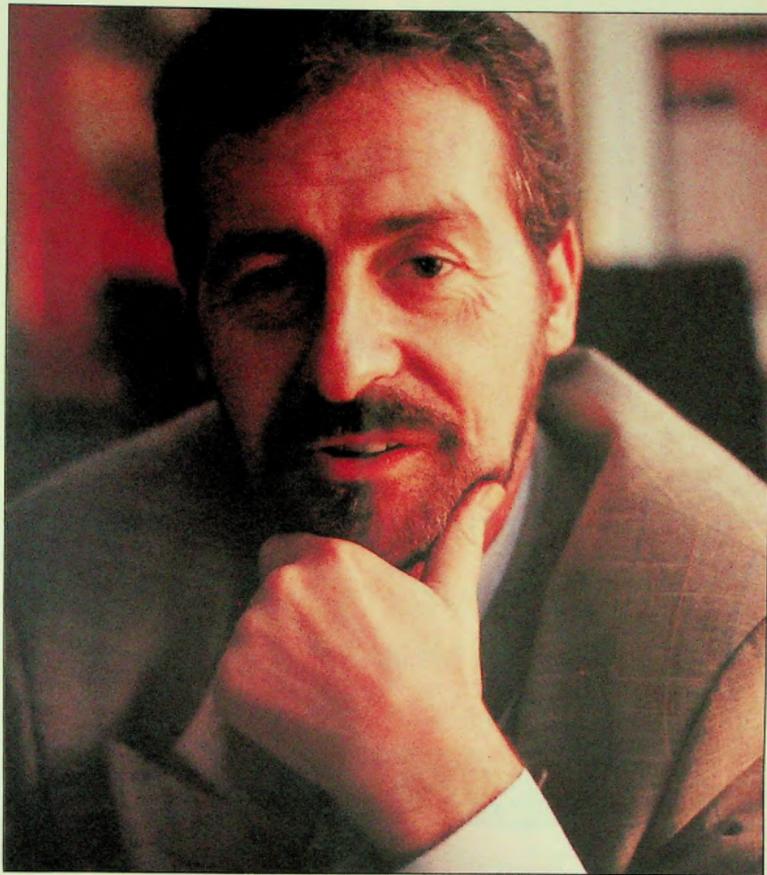
TOTP as barometer of style over two-and-a-half decades



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TOTP gets its 25-year service

Paul Ciani (right) takes over as Top Of The Pops' producer in the New Year. He tells Selina Webb of his plans to sharpen up the show's image — new titles, a futuristic set and a fresh logo



PALIL CIANI: 'My ideal show would be all live bands and I'm going to be moving more towards that in the New Year'

AFTER 25 years on the road, Top Of The Pops is being hauled in for a service. The man in charge of lightening the bolts is Paul Ciani who, with six years of intermittent involvement in the programme behind him, takes over the Brian Whitehouse as producer on January 5.

Ciani says his aim is to give the show a "new, young feel" and sharpen it up with fresh titles, a new logo, a futuristic set and younger presenters who will include "a lot of ladies". Graphic designer Margaret Horrocks is responsible for

the new titles, which Ciani promises will grab viewers by the throat, while the new set by David Hitchcock is described as "very revolutionary, a very different image — less Stringfellows and more EPCOT Centre".

The sharpening-up operation began in February when Ciani took the controls from Michael Hurll for seven months.

"I began to fine tune to try to get the gloss back into the programme," he says. "I wanted to make it less erratic. At the time I felt it had become very appealing for the kids audience and a very

adult audience, but wasn't hitting anyone in the middle. I got up to 12 bands on, used shorter promos, more breakers and gave the whole thing a different feel — and in May we got our highest-ever viewing figures of 13m."

Now about to re-take the hot seat, Ciani concedes that his new plan of action includes nothing to rock the industry, but concentrates on giving the programme the right image to take it into the Nineties.

If fundamental changes were hoped for, it seems Ciani's hands are tied by the BBC's stringent dos and don'ts for Top Of The Pops

which he describes as "rules written in tablets of stone": you will always show the number one, you will show the highest climber and the highest new entry and, the golden rule, you will never show the same record two weeks running unless it's at number one or was previously featured as a breaker.

Within that tight framework and the restrictions imposed by the show's 28-minute running time, Ciani says he endeavours to produce a balanced programme but

TO PAGE FOUR ►

TOTP — 25 YEARS

► FROM PAGE THREE maintains that he can only include what people are buying.

"We are 80 per cent dictated to by the chart," he says. "That's the skeleton we've got on a Sunday night and when it comes to putting the flesh on the bones it's down to the producer to make a balanced programme."

"We can't launch bands or reflect the US or European chart — we haven't got the time to do that."

Ciani adds that his personal inclination is to include tracks from the lowest reaches of the top 40 where possible and also stresses his commitment to presenting acts in the studio in preference to promos.

"Other shows like Night Network exist on promos, I don't see

why we should waste prime air time by putting them out," he states.

"My ideal show would be all live bands, and I'm going to be moving more towards that in the New Year. The record companies should get their act together and get the bands available for appearing on Top Of The Pops — it's going to be the choice between almost a full number if you appear live and half, or even less, of a track if it's a promo you're offering."

Despite the extra hassle involved, Ciani is also enthusiastic about those acts who shun playback and perform completely live in the studio.

"I think it's wonderful when they do that, but they have to be very brave to do it — the bands only get a maximum of half an hour to rehearse," he says.

Ciani refuses to comment on the recent Top Of The Pops ban on the word acid, but declares that when controversy raises its head he listens to Radio One for guidance. Liaison with Radio One has recently extended to the stereo simulcast of Top Of The Pops, a move which already seems enormously successful. "The figures are very good. Fifty-four per cent of the people who watch Top Of The Pops now listen in on the radio — it has more than an enormous amount of difference to us," comments Ciani. The only drawback appears to be for those radio listeners who don't switch on the box: they can be put off by the extreme enthusiasm of the studio audience, who are "whipped up to a frenzy" prior

to the show by four warm-up entertainers.

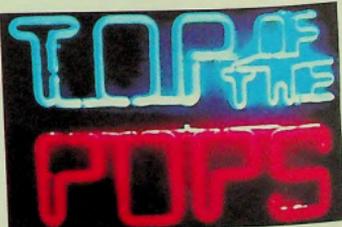
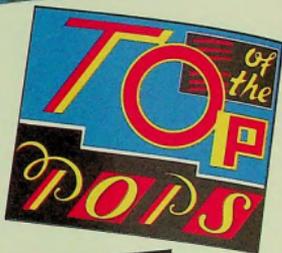
One unexpected consideration for Top Of The Pops' producers is the content of the EastEnders "playlist".

"Our only bone of contention with EastEnders is that they often end up playing the same music again in the background of their programme — it's like one hour of pop with a bit of drama thrown in. They've even started talking to us about what we're going to include so that there's a range!" Ciani reveals.

In conclusion, Paul Ciani admits that he "wouldn't mind some competition".

"We've seen off the Roxy and other shows in the past — I would be delighted if someone came up with something we could work against," he says. "We are perhaps the only pop show in the world that aims for the kids-to-grans audience. It isn't up to us to show new bands and that's why we've lasted 25 years. No-one can hype Top Of The Pops, it's impossible because we only reflect what people are buying. If people call us a dinosaur, perhaps that's not such a bad thing — dinosaurs live for many, many years."

SOMETHING OLD, something new: TOTP logos through the ages, from 1967 (bottom right) to the new logo planned for January 1989 (top)



'We are perhaps the only show in the world that aims for the kids-to-grans audience,' says Ciani

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Showcasing the top selling singles of the day sounds like an obvious hit show — but TOTP had its early doubters. Yet 25 years on it's still going strong — John Tobler finds out why

WHEN TOP Of The Pops was first screened on New Year's Day, 1964, the show was given a six-week trial run. Twenty five years on, and it's still going strong, having outlived many of its original BBC contemporaries, few of whose titles spring easily to mind.

It isn't hard to recall other pop TV shows which have come and gone, but TOTP has outlived them all. The original theory behind the show when it started all those years ago was to plug into the audience which watched Ready Steady Go, as Bill Cotton, then head of variety for the Beeb, recalls: "At the time, Ready Steady Go was doing amazing things. It was enjoying great success, and a lot of TV people and members of the public were being affected by

Charting the pop toppers

it. However, I saw something in a show that merely reflected the biggest selling singles of the day. It seemed simple and right." Apparently the BBC establishment felt that the new show would either be an Olympic qualifying disaster or a mega-triumph — who can say why anyone had doubts?

Some years later, record producer/vinyl mogul Mickie Most, when asked about a TV pop show he produced entitled Revolver, had said this about television: "It's actually the worst medium to work in if you're serious about your work. If you do News At Ten, it's a format, and the best pop television programme there's ever been is Top Of The Pops, because it's the longest running and therefore it has to be the best.

"It's like a magazine programme which reflects the charts, like a news programme — it doesn't pretend to have any art content, it just says 'Number six this week is so and so', and they're on there playing away. There's no art in popular music — it is what it is, and for five weeks it's successful, then goodbye."

This is not the place to debate the broader point about the art or lack of it in pop music, but what cannot be denied is that for the vast majority of acts, a chance to

plug a new single on TOTP is akin to the Midas touch — if your record doesn't move towards the top of the chart after exposure to an

audience of 10m (give or take a couple of million, depending on the state of the art, or the chart), then you've either been desperate-

ly unlucky or, more often, the record doesn't deserve to be a hit.

Statistics relating to what percentage of items played on TOTP



PANS PEOPLE: for many years, for many people, they were TOTP

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**"I bet you half
a crown it
won't last!"**



▶ FROM PAGE 7

then they would most certainly destroy their dressing room. So just to prove him wrong, when they eventually did appear on the show they asked for brushes and brooms — and gave the room a good clean-up!

The band have never dressed the part of the conventional pop hero, which in truth has its drawbacks. Drummer Jet Black: "It's quite funny actually — whenever we go to Top Of The Pops, it's like trying to get into Fort Knox. They never ever think that we're stars."

Top Of The Pops is also the backdrop for some rather bizarre events, such as the time when session singer Tony Burrows was on three times in the same edition as part of three different groups

(Edison Lighthouse, the Pipkins and the Brotherhood Of Man) and was also in a fourth hitmaking act, White Plains, at the same time. Mel Cornish, who was in charge of the running order, put the three acts one after another so that Burrows had to change his clothes between songs at the side of the stage.

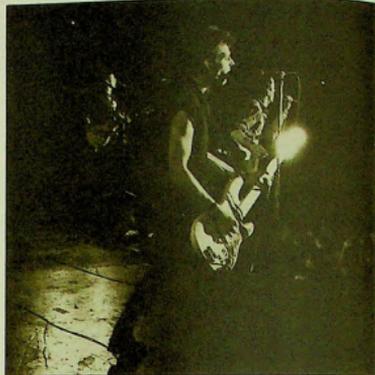
Perhaps of greater aesthetic note was the time in 1967 when miming was the way it was done on TOTP more often than not. It was supposed to be the Jimmi Hendrix Experience miming to Purple Haze, but the sound recordist (him at the turntable) dropped the stylus on Simon Smith & His Amazing Dancing Bear by Alan Price. Hendrix is said to have muttered: "I like the voice, man, but I don't know the words."

Like Blacknell, this hack cannot

resist mentioning another Hendrix guest appearance on TV, on the Lulu Show, when he stopped the Experience in mid-song and stated "We'd like to stop playing this rubbish and dedicate a song to The Cream, no matter what kind of group they might be, this is for Eric Clapton, Ginger Baker and Jack Bruce", before lurching into Sunshine Of Your Love which didn't end until after the transmission was over, leaving Lulu to shout "Thank you very very... before she was cut off in mid-sentence.

Less well known, but just as intriguing was the story of how a singer named Polly Browne had to be two different colours in the same edition of TOTP in 1974. She was plugging her own debut single, Up In A Puff Of Smoke, but she was also one half of a duo known as Sweet Dreams, whose only hit, their version of Alza's Honey Honey, was also on the show.

According to Blacknell, anonymity was vital to the success of both records, so she blacked her face for the Sweet Dreams appearance and wore a wig. "I was wearing this big wig affair and had blacked my face up rather heavily, and was feeling quite pleased with myself, as I felt my identity was more or less secure. The producer, Robin Nash, who had missed the rehearsal, saw me and told me to get my disguise off." The compromise was to wash off some of the make-up "and I went on to do the number looking more Indian than Jamaican. After the show, Robin was charming and apologetic about what had happened".



THE CLASH, strong-willed or short-sighted



TOTP DJs celebrate 20 years of success in 1984

Whether anyone likes it or not, Top Of The Pops is an institution and its awesome power to make hits is legendary. Its mythology contains such trivia as the fact that the programme has had six different signature tunes over the years, the first three being original compositions by Johnnie Stewart, long-time TOTP orchestra leader, and Harry Rabinowitz, and the latter trio, commencing in 1974, being Whole Lots Love by CCS featuring Alexis Korner, Yellow Pearl by

Phil Lynott and The Wizard by Paul Hardcastle.

TOTP provided the opportunity for the vast majority of the UK audience to enjoy what were arguably the two most memorable videos of the Seventies, Bohemian Rhapsody by Queen and I Don't Like Mondays by Boomtown Rats, and it was where John Peel performed one of the worst mimes of all time as mandolin player for Rod Stewart's Maggie May in 1972. It'll probably see us all out.

top of the pops

congratulations

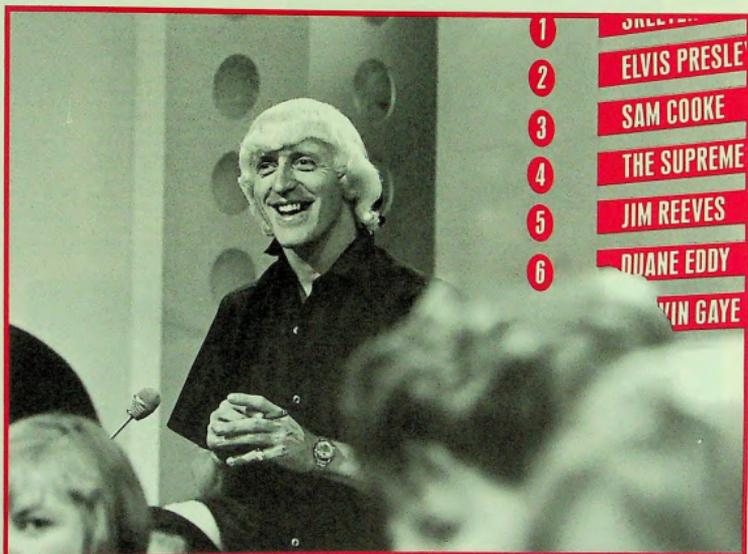
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EURYTHMICS
FAIRGROUND ATTRACTION
JOHN FARNHAM
FIVE STAR

THE FIXX
LITA FORD
GINA FOSTER
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STACY LATTISAW
MR MISTER
THE PAINTED WORD
THE PRIMITIVES
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John Bishop helped get Top Of The Pops off the ground — first as director, then producer. Now, a quarter of a century later, he still likes to keep a parental eye on his sometimes wayward offspring from the lofty environs of the BBC's light entertainment department. By Ian Gittins

Bishop: TOTP's pro

JUST LIKE "The Poor" Top Of The Pops will always be with us, tumbling across our television screens for the very first time, 25 years ago, it had the shock of the new. Something fresh and radical.

Now, a quarter of a century on, the very same format and assumptions sees it still the UK's most-watched music programme, the flagship that all else are measured against. And there's still a way to go.

John Bishop has kept a special eye on it. Directing TOTP when it first began, he had a brief spell of producing it before moving on to his current BBC niche of assistant head of light entertainment. From there he still sees what's going on, and regards his duty to the programme now as "looking at it and making sure it stays pretty much the way it is. If's successful, it's rating, it's doing well. There's no point in changing it for change's sake". Ten million viewers seem to support his words.

John Bishop talks of TOTP as a child he's nurtured and seen grow to strength — as if he's proud of it, but will still always be there to lend a hand. He's proud of the series' successes, its track record, how long it's been in front. He still

feels close affinity with it. But how has the show changed, in 25 years?

"I don't think it's changed a great deal. Only with the music. As the music changes, so does the show. You can get good weeks or bad ones, depending on what's in the charts. The programme has moved with technology, with the times, but basically it's still there to reflect the charts."



SCOPE

Which it does. But does he feel the programme has found the best way of doing things, now? Is there still scope for improvement? Bishop nods his head.

"There always is. You can't just sit back and leave things. We're always looking at ways of improving the show. But basically, as long as we stick to the chart format, the Gallup Top 40, there are limitations on how we could change it. You can only do so much. It would be nice to go lower down the chart, but in a half-hour programme, which it is nowadays, 40 is a good number to work with. Any more than that and you've got

problems with time."

Like any programme, Top Of The Pops has its faults — and many of them. Yet in pure television terms, it's a rare success. Market leader in its field for 25 years, its supremacy has never really been challenged. Many have tried and failed. How does Bishop account for its survival?

"Easy. The standards have been kept very high and it's become a tradition. It's turned on faithfully every week by viewers who turned it on 25 years ago, plus generations who've grown up with it since then. They know what it's about, they know the music, and they enjoy it. There's a lot of loyalty."

Bishop points to the simplicity of TOTP's format as its best quality. It's always shown people what's popular, what they've been buying. He recognises the way this can restrict the variety of music shown, yet argues it's down to other programmes to show us what's going on under the surface. Not that such basic aims always work. Why does he think ITV upstart The X Factor went down the pan, with basically an identical format?

"That's hard to say. I think they hindered themselves with the setting, in the night club, which I didn't



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think worked. And the times it was scheduled for weren't the very best, it had some very hard slots to compete in. But really you can't always say why some things work and some don't. Put it on another channel or time and it could have survived."

Bishop freely admits that his charge has been an Aunt Sally in some quarters for many years, knocked for lack of adventure. Yet adventure is hardly its brief. Most people recognise the need for a show which keeps tabs on the charts, a marker of popular taste. And it fits the bill. But what of a factor many find an irritating distraction from the music? What of the grinning idiot DJ? John laughs. He's heard it before.

COMPETITION

"The DJs have always been a source of complaint rather than praise. But the thing is, you either like a certain DJ or you don't. You can't please all the people all the time. To my mind, the show still needs them. I'm still not sure it needs two, though. It could be cut down to one."

Does he like to have a flow of new presenters? "We have experimented with newer people. I'm still happy with Radio One DJs doing it, I think it works very well. But the last few weeks we've also opened up to people like Andy Crane, to see what they're like. Some have worked well, some haven't. I also try to use the younger DJs, who I think work best there. Some people who've done the show over the years wouldn't fit in with it now, and I'm sure they'd agree. I want to make it even younger-looking, ultimately. Very fresh."

Bishop has nursed the programme now through thick and thin. But what complaint has been levelled most frequently at Top Of The Pops? "Probably that it's old-fashioned, not moving ahead. But that always comes from the same people." Bishop pauses. "And you know, it is moving ahead, because it always looks good, reflects the times with its style and direction, keeps up to date. After that, if it's old-fashioned you can ultimately only look at the music. We can only play what's in the charts!"

How about the programme's history? You've been there from the start. Has it been one of violent



JOHN BISHOP: The programme has moved with technology, but basically it's still there to reflect the charts

In pure television terms, Top Of The Pops is a rare success. Market leader in its field for 25 years, its supremacy has never really been challenged — although many have tried and failed

TO PAGE 12 ►

celebrate

Chrysalis

TOP OF THE POPS
YEARS OF



'The most frequent complaint levelled against the show is that it's old-fashioned. But it does reflect the times with its style and direction,' says Bishop



THE FORMAT stays the same: TOTP in 1967 (right) and 1987



► FROM PAGE 11
 ups and downs, or steady progress? "It's been very steady, if it's had a few downs because of certain programmes scheduled opposite it, but ultimately whatever is put on opposite to TOTP fails. People always go on watching, and because of that you can't knock it. And I can't see it stopping, not in the foreseeable future. It'll get knocked, it always gets knocked. But it's there".

How about the new stereo link-up with Radio One? Has it been a success?

"Yes, it's increased listeners to Radio One massively. We don't know yet how it will effect the programme's viewing figures, but probably a small increase".

Bishop sees music television as partly a victim of this decade's shift in viewing habits towards comedy ("a good comedy show will always beat a music one"). This makes the Pops' success all the more remarkable. Yet he sees the need for more widespread music coverage to back up TOTP's chart watch, citing Janet Street Porter's Def II slots as a big step forward. He also enjoys the Chart Show. Yet his heart is still

with the monster he helped sire 25 years back and he talks excitedly of the birthday special to be shown on New Year's Eve. "Like a video encyclopaedia of 25 years, which kids can go out and buy. It'll have archive material, look at trends, document it all, like buying a book and having a good read".

TOP OF THE POPS FUTURE

The onset of satellite TV will turn around music television in the UK. But for now, Top Of The Pops is

still marching along. Twenty-five years and counting. And how does John Bishop look at the next few years of the granddaddy of pop TV?

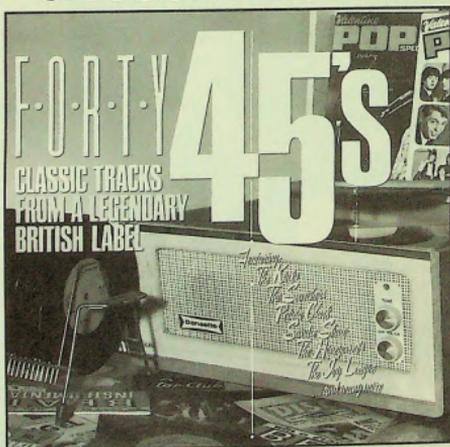
"We'll carry on looking to the viewers, to see what they want, and look at the feedback we get. We'll look at the format very closely. We're always after ways to improve it.

But as long as it stays popular, we won't change it just for change's sake! It's worked this long and it's still the top."

Success. You just can't argue with it. There may yet be 25 more years. . .

The onset of satellite TV will turn around music television in the UK. But for now, Top Of The Pops is still marching along

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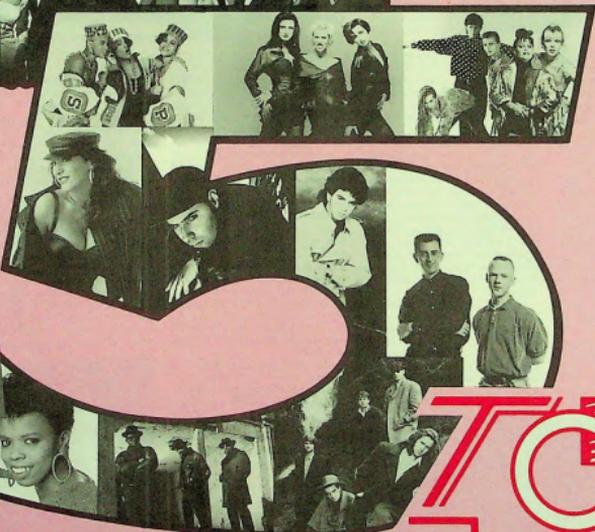
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1964
 Kathy Kirby
 Rolling Stones
 Chris Sandford
 Bern Elliott
 & The Fenmen
 Roy Orbison
 Heinz
 Nino Tempo
 & April Stevens
 Brian Poole
 & The Tremeloes
 Ronettes
 Jimmy Gilmer
 & The Fireballs

1988
 bananarama
 salt 'n' pepa
 voice of the
 beehive
 glenn medeiros
 communnards
 run-dmc
 hothouse flowers
 joyce sims
 simon harris
 sabrina



TOP of the **POPS**

TV'S FAMILIAR FACE... POPS

CONGRATULATIONS FROM



These days TOTP is not the most challenging part of a plugger's job — but it wasn't always that way and they still have a vital role to play, as David Giles discovers

IN MANY respects, Top Of The Pops is one of the least taxing parts of the modern plugger's week. Indeed, the traditional concept of "plugging" is almost done away with these days, since the selection policy governing the show's content is so regulated by chart position that the promoters can, subject to acts' availability, calculate the running order of the week's programme as soon as the new chart is announced on Sunday.

It hasn't always been that clear-cut, though. Oliver Smallman, of independent pluggers Fleming & Smallman, recalls the days when Robin Nash produced the show and featured a new release slot, for which there would be a fair degree of competition between promoters.

"The show was tremendously powerful then, there was an audience of 1.5 or 1.6m. You could almost guarantee a chart position the next week if you got that slot. They also had a funny policy where they had to support people signed to the BBC. Ken Dodd was a BBC artist, so if he had a record out he automatically appeared on the show. It was outrageous."

Nowadays the pluggers don't have to "plug" their acts to TOTP. But they do have to make sure that their acts get to rehearsals on time. And behave themselves when they get there! "There isn't time for any rock'n'roll messing about", says Neil Ferris of Ferris & Spanner Plugging Company. "Those bands find that TOTP doesn't suffer them for long. The programme is made so quickly there just isn't time for it. I'll always remember Phil Lynott being sent home for swearing at a producer! With Ferris & Spanner bands, of course, there's never a problem. Our bands are well-grounded..."

Plugging for glory

In addition to regulating their behaviour in the studio, pluggers must also take care to ensure that videos of their acts' records are suitable for family viewing, since it is they who shoulder the responsibility if the Beeb decides to censor their artists. Robert Lemon and Ron McCreight of Sharp End Promotions are particularly concerned about maintaining standards in this area, as they look after most of PWL's output and are therefore heavily reliant on TV exposure.

"We get involved with the video companies before they actually make the videos," explains Lemon. "We don't want excessive smoking, drinking, sex or advertising; other people are more concerned with making them into an art form, but we just want a good, clean video... we won't take it to TOTP if there's anything dodgy in it — we might have blown it for that single."

The biggest nightmares for pluggers, though, normally arise in the process of transporting the artists to the BBC studio. Most of them value an appearance on the programme so highly that they are prepared to pluck bands from the middle of an important European tour to record the show, even if it means getting them back to a venue to play live that same evening. And that's not the only problem — as head of promotions at London Records, Judd Lander, explains, dealing with European artists isn't always that easy:

"We were looking after Sabrina when she had her first hit with Boys and the biggest problem was that we were trying to liaise with her manager, who hardly speaks any English. I called him up and he said, 'we'll get her over to do the show', and for some reason they got the wrong airport, and it was all totally cocked up. On the day I realised she hadn't even boarded the flight, and when I phoned the manager, he says 'oh, she's still here, she's still a buyin' da clothes'."

"I had to stick her on a flight to Gatwick, charter a helicopter to pick her up — I'm sweating like hell at the airport — and then land on some wasteland behind the Beeb. Meanwhile, all these bands like Bros were waiting, getting very



DAVE LEE Travis studies appearance order before a show

cheesed out because they'd recorded the show already, and the producer, then Paul Cain, insisted on doing it again. The Limo zoomed into the TV centre and we ran straight in and did the show. My ears were burning after that."

In the days before midweek predictions, some pretty extreme measures had to be adopted. Robert Lemon recalls an occasion when Utoya Heep had an unexpectedly high chart entry and were asked to appear. Unfortunately their guitarist had flown off to LA and was driving to his farm in New Mexico. "We found him in a motel on the motorway in the middle of the night, and he had to come back on the plane that he'd just got off. We met him at the airport, did the show, then got him back to Heathrow, and he just carried on where he left off..."

And when they can't make it to the first rehearsal, it's often up to the pluggers themselves to stand in for their artists. John Reed, TV promotions manager at RCA, had to appear as Eddie Reader of Fairground Attraction recently.

"She was due up in Scotland, in an advanced state of pregnancy, and couldn't get to the first rehearsal. So there's me, miming to this incredibly high voice in Perfect. Of course all the cameramen are killing themselves laughing. Even now, one of the doormen always says what a lovely voice I've got."

Most of the pluggers would agree that the most significant change in the way the programme is recorded is the switch from MU-dictated backing tracks to the use of the actual recordings for artists to mime to in the studio. If strings were featured on the single, for example, the MU insisted that the BBC orchestra had to accompany a live vocal on the programme and try to reproduce the record that

had taken several months work in an afternoon. "The orchestra were notorious for having a drink at lunchtime," remembers Judd Lander, "and once the Jacksons were performing one of their ballads, I cringed. It was terrible. This trumpet player kept playing this dodgy note — all the time — and I kept seeing Michael Jackson looking daggers at me. But there was nothing I could do."

A good deal of the changes in the last 10 years have been attributed to the reign of Michael Hurl — "the sergeant major of them all" according to Judd Lander. John Reed regards the charts move to Sunday as the one which really altered the pace of the proceedings. "A bit of the excitement went out of the backstage role," he says. "It's such a well-



PLUGGERS MAKE sure that bands behave themselves — Thin Lizzy's Phil Lynott didn't and was sent home

ed team. You stand on the escalator and it carries you through the day."

Generally the relationship between pluggers and producers has been a happy one. "I can't ever remember there being a rift or barrier," says Robert Lemon. "There's always been a good deal of co-operation and respect. It's rare for producers to wield a big stick, although Ollie Smallman recalls a famous occasion when Phil Bishop, current producer of the TV series *Beeb's*, attempted a bit of a shake-up:

"He wasn't exactly enamoured by the general laziness which then prevailed in the plugging profession. One day he said he'd hold appointments for us all at the end of the week, starting at 7 am and finishing at 8 am. Most of the pluggers had never seen 7 am. So Judd and I and myself decided to camp overnight in his office. We somehow managed to get hold of the key, and we put up a tent in there, a stove, baked beans, everything that the whole works. We set the alarm for six and had a full breakfast. At seven Phil Bishop comes in, thinking 'I'm going to get these bastards', and there we were, with full Cubs gear on — woggles, shorts, hats — cooking in his office! He abandoned the idea immediately."

EMI's head of promotions, Malcolm Hill, raised another point concerning the importance of TOTP. One of his acts, Iron Maiden, refuse to do live TV — "they feel they're cheating their fans" — and the show isn't very useful for them anyway. "The record-buyers find out about the singles long beforehand, and you usually find with HM bands that the single drops the week after they've appeared on the programme." The influence of the clubs on the charts with regard to hits and acid singles has had a similar effect. Most people would agree that TOTP reached its peak in the Seventies and that it was tailor-made for heavily visual groups like The Sweet and Wizard. Another Ollie Smallman yarn illustrates the point ideally:

"My old partner, Paddy Fleming, once got Tommy Wynette over to do TOTP in the early Seventies. Halfway through the rehearsal she burst into tears. He said, 'what's wrong?' and she said, 'you've got me into a goddamn freak show!' He looked around the studio and there was Gary Glitter, the



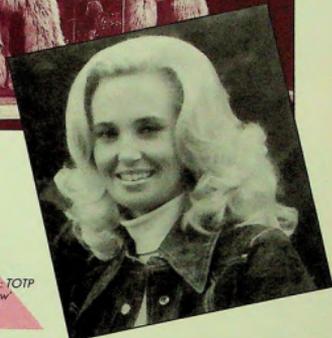
TELLY SAVALAS appearing on TOTP's show, Christmas Day 1975

'It's a winning formula — as long as it keeps up with the times it's going to be successful'

Wambles, the Goodies, and Max Bygraves doing Deck Of Cards. He was speechless. What could he say?"

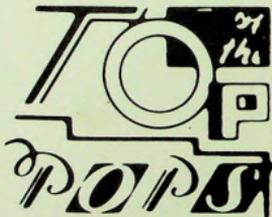
So of course the show has had to change to adapt to the conformity and systematic nature of the charts in the Eighties. "The show is very 1988", says Neil Ferris. "It's a winning formula — as long as it keeps up with the times it's always going to be successful." Most importantly, the very name of the programme has become synonymous with televised pop music. It's a permanent fixture, like the chart itself and is still seen by everyone from the most indifferent viewer to the most powerful record industry boss as the ultimate accolade for a new artist. As RCA's John Reed says:

"When you walk into the show with that new band and see their name on the dressing-room door, you think, 'well, yeah, we've done it. We're on the Pops.' It's the final seal of approval."



THOSE WERE the days: TOTP as 'goddamn freakshow'

James Grant Group of Companies



25 YEARS

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What the industry says

AS PART of *Music Week's* special tribute to mark 25 years of *Top Of The Pops*, several current luminaries of TV and Video music production were invited to comment on the programme:

MALCOLM GERRIE

[late of *The Tube*], currently working on *Wired*: The bottom line is it's a major institution. You can't knock it, it's a bastion. Of course, there should be an alternative and there should be a programme for showcasing new bands, but I am a fan. A year ago there were seven music programmes, now there are only two, so I thank God it's still there. The old *Ready Steady Go* was the weekend starts here, well for me the weekend starts on a Thursday.

JOHN LEECH

[Head of programming at *Music Box*]. I haven't watched it in a long time which I think is indicative of my attitude towards it. I think in terms of presentation and format it has stood still over the last few years. I haven't seen any viewing figures for a while but I should imagine it captures the 6-16 year old and the

over 30s and misses out on all the people in between. Of course, it still has a family audience simply because it's there. It's the only chart show shown at a peak hour and that accounts for its popularity. But it's not for me to make suggestions on how it should be changed and obviously there is still a need for a chart show.

KEITH McMILLAN

[Executive producer of *The Chart Show*]: For any programme to last 25 years is astounding and its survival is a tribute to all the production staff that have worked on it over all those years and is overwhelming evidence that pop music, done well, can be entertaining and enduring programming. Actually, I watch the show every week and I quite like it!

MARTIN SMITH

[Executive producer of *Picture Music Int*]: They've been accused of not being adventurous — I remember they experimented with album tracks in the 70s which didn't work — but they've got their format and they do what they do better than anyone else. I think it's significant that

they are becoming more and more dependent on video. I think the occupations that got levelled at them are not directed at the right programme, it's not that *Top of the Pops* should change but that the BBC should have more and more varied music programmes.

BRIAN J DIAMOND

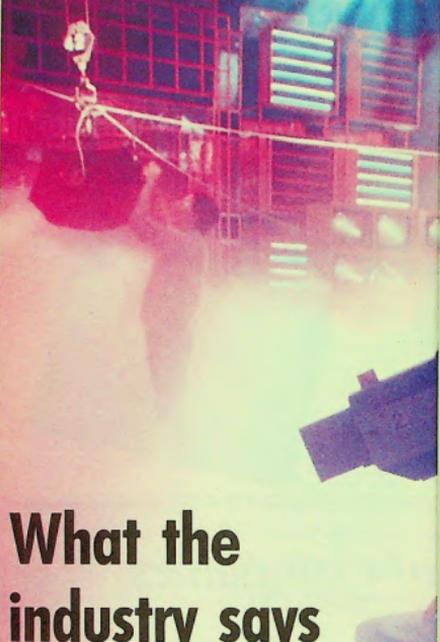
[Director of programming, *MTV*]: *Top of the Pops* doesn't pretend to be any more than what it is: a weekly display of the *Top 40*. Though not a fan of playback, it's great to see the amounts of acts they cram into 30 minutes. There's nothing particularly outrageous about the show so the obvious explanation of *Top of the Pops's* longevity is a presentation of the most popular chart music. As long as that formula entertains the public they'll probably be around for another 25 years.

MIKE APPLETON

[late of the *Old Grey Whistle Test*, currently working on *The Landscape Channel*]: I never see it anymore. I'm always in an odd suite on a Thursday evening. Of course I used to watch it but I'm not in a position to now.



TOTP — 25 YEARS



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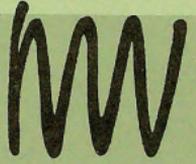
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US TOP FORTIES

A&R LP REVIEWS

SINGLES

1*	EVERY ROSE HAS ITS THORN, Poison	Enigma
2*	MY PREROGATIVE, Bobby Brown	MCA
3	LOOK AWAY, Chicago	Reprise
4	GIVING YOU THE BEST THAT I GOT, Anita Baker	Elektra
5	WAITING FOR A STAR TO FALL, Boy Meets Girl	RCA
14*	TWO HEARTS, Phil Collins	Atlantic
7	WELCOME TO THE JUNGLE, Guns N' Roses	Geffen
8*	IN YOUR ROOM, Bangles	Cap/CBS
9	WALK ON WATER, Eddie Money	Cap/CBS
10*	DON'T RUSH ME, Taylor Dayne	Ataria
11	BABY, I LOVE YOUR WAY/FREEDIB... Will To Power	Epic
12*	ARMAGEDDON II, Del Lord	Mercury
13*	SMOOTH CRIMINAL, Michael Jackson	Epic
14*	I REMEMBER HOLDING YOU, Boys Club	MCA
15	I DON'T WANT YOUR LOVE, Duran Duran	Capitol
16*	SILHOUETTE, Kenny G	A&M
17	HOW CAN I FALL?, Breake	Virgin
18	THE PROMISE, When In Rome	Virgin
19*	PUT A LITTLE LOVE IN YOUR HEART, Anne Lennox & Al Green	A&M
20	FINISH WHAT YA STARTED, Van Halen	Warner Brothers
21	SPY IN THE HOUSE OF LOVE, Van (Not Was)	Chrysalis
22*	THE WAY YOU LOVE ME, Karyn White	Warner Brothers
23	EARLY IN THE MORNING, Robert Palmer	EMI
24*	ALL THIS TIME, T-Bone	MCA
25	WHEN THE CHILDREN CRY, White Lion	Atlantic
26*	BOON BE TO MY BABY, Bon Jovi	Mercury
27*	WHEN I'M WITH YOU, Sheriff	Capitol
28*	LITTLE LIAR, Joan Jet & The Blackhearts	Blackheart
29*	HOLDING ON, Steve Winwood	Virgin
30*	WILD WORLD, Maxi Priest	Virgin
31*	I WANNA HAVE SOME FUN, Samantha Fox	Jive
32*	THANKS FOR MY CHILD, Cheryl Papay Riley	Cap/CBS
33*	GHOST TOWN, Cheap Trick	Epic
34*	THE LOVER IN ME, Sheno Easton	MCA
35*	STRAIGHT UP, Paula Abdul	Virgin
36	DESIRE, U2	Island
37*	WILD THING, Tone Loc	Delicious
38	KOKOMO, The Beach Boys	Elektra
39	WILD, WILD WEST, The Escape Club	Atlantic
40*	KISS, The Art Of Noise	Chana

ALBUMS

1*	GIVING YOU THE BEST THAT I GOT, Anita Baker	Elektra
2	RATTLE AND HUM, U2	Island
3	COCKTAIL, Soundtrack	Elektra
4	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
5	NEW JERSEY, Bon Jovi	Mercury
6*	DON'T BE CRUEL, Bobby Brown	MCA
7	HYSTERIA, Def Leppard	Ataria
8*	TRAVELING WILBURYS, Traveling Wilburys	Wilbury
9*	SILHOUETTE, Kenny G	Ataria
10*	OPEN UP AND SAY... AH!!H, Poison	Enigma
11	TILL I LOVED YOU, Barbara Streisand	Columbia
12*	DELICATE SOUND OF THUNDER, Pink Floyd	Warner Brothers
13	GREEN, R.E.M.	Warner Brothers
14	ANY LOVE, Luther Vandross	Epic
15	FAITH, George Michael	Columbia
16	LONG COLD WINTER, Cinderella	Mercury
17*	AMERICAN DREAM, Crosby, Stills, Nash & Young	Atlantic
18*	GREATEST HITS, Journey	Ataria
19	REACH FOR THE SKY, Rush	Atlantic
20*	SHOOTING RUBBERBANDS AT THE STARS, Eddie Brackel	Geffen
21*	HOLD AN OLD FRIEND'S HAND, Tiffany	MCA
22*	G N'R LIES, Guns N' Roses	Geffen
23	KICK, INXS	Atlantic
24	OUBLI, Van Halen	Warner Brothers
25	SMASHES, THRASHES & HITS, Kiss	Mercury
26	NO REST FOR THE WICKED, Ozzy Osbourne	CBS Associated
27	TRACY CHAPMAN, Tracy Chapman	Elektra
28	ROLL WITH IT, Slave Window	Virgin
29	...AND JUSTICE FOR ALL, Metallica	Elektra
30	BIG THING, Duran Duran	Capitol
31*	GREATEST HITS, Fleetwood Mac	Warner Bros
32	WILD, WILD WEST, The Escape Club	Atlantic
33	BEAST FROM THE EAST, Dokken	Elektra
34*	ALL THAT JAZZ, Breake	A&M
35	TELL IT TO MY HEART, Taylor Dayne	Ataria
36	A FRESH AIR CHRISTMAS, Mannheim Steamroller	American Gram
37	HEARTBEAT, New Edition	MCA
38*	DIRTY DANCING, Soundtrack	RCA
39*	EVERYTHING, The Escape Club	Columbia
40	IT TAKES TWO, Rob Base & DJ EZ Rock	Profile

TOOTS: Toots In Memphis (Mango MLPS 9818). Producer: Jim Dickinson. Bob Marley seemed to need only John and genre for inspiration, but Jamaica's other great Seventies voice, Toots Hibbert, assuredly learned from the Atlantic/Sloax greets. A wise and logical trip therefore — with Sly and Robbie for company — lets his warm, huppy voice loose on material by Otis Redding, Eddie Floyd, Al Green and Ann Peebles. The Sloax trademark — fat, flexible horns — are satisfyingly present, arrangements are regaefied to varying degrees and — only disappointingly — MORish backing vocals prevent the homage to a life which is total treat. **RM**

VARIOUS: Greatest Hits Volume One. One Little Indian. TPLP7. The One Little Indian label really made its mark this year with the success of The Sugarbuds. This album collects some choice tracks from past and present OLI acts including the slow-burning R & Kane and beat pop marvels The Very Things. A cracking listen — and there's plenty more to come. **NR**

WILD WORLD: Maxi Priest. Virgin. **STOCK IT**

CHARLIE CHALK: Charlie Chalk Red Rock Records CHARLPI. This should be a major money-spinner this Christmas. The soundtrack to one of TV's biggest kiddie progs, regular audience of 3m, has got to be a guaranteed success. It's not without merit either, the title track features some pretty wacky guitar work. If Half Man Half Biscuit had recorded this, it would be hailed as a work of genius. Display on a low shelf. **LF**

MANOWAR: Kings Of Metal. Atlantic 781 930-1. More machismo nonsense from Manowar with all the sword waving chest exposing and ego thrusting you'd expect. That is, you can't help but gratefully acknowledge the appeal of the band's tongue-in-cheek approach, with grandiose passages breaking up the slomp and grind. Kings of Metal, Half And Kill, The Warriors Prayer, all give us theme away. **KB**

DONNY OSMOND: Donny Osmond Virgin V 2469. Now

over 30, but no doubt recalling his teenage glory days. Osmond's credibility gap with an audience now embarrassed to admit they once idolised him must be his major handicap. Fifteen years ago, he was Michael Jackson's rival as the lead singer of a family group but today he's rather anonymous, as is the music on this inoffensive album. Sacred Emotion sounds a little like Love Me For A Reason, the 1974 Osmond UK Chart topper. **JT**

THE KREWEN: Plaque Of The Dead. Last Moment Records, LMLP 020. This Basingstoke-based band's fourth album finds them reverting to a three piece format and adopting an endearing speed metal flavour to their psychobilly sound. The 10 self-produced tracks are well-polished and gritty at the same time, particularly the title track. Cuts like Stepping Stone and Legend Of The Piper show an admirable diversity too. **NR**

ART PHAG: Gods Of Grunge. Vinyl PRP SUD 004. Detroit's Art Phag enter the hardcore scene with a work of crude and grungy importance. Goff, their masterwerk featured on the Sounds/Shikoku compilation shines, but there's plenty others equally capable of causing offence. The hilarious version of Hava Nagila will have your former Gramps' fans rolling in the aisles. Touring the UK, as they are, looking scruffy and sounding dirty should see them take off. **LF**

THE MALPOETS: Life Is For Living. Virgin VZ565. This has great potential for the pop album charts. The title and photo on the sleeve might suggest a collection of simple dub poems, but that's not fooled. These are highly infectious pop/soul tracks served up with a skilful fusion of sax, drums and percussion. And there's something about Pat Safolowah's voice that glues your ears to the music. **OD**

JUDY COLLINS: Trust Your Heart. Virgin/Goldcastle VCG7. Her first album release for several years finds the instantly recognizable Ms Collins in as fine voice as ever. This debut for Goldcastle contains material from several sessions in 1985-7 and in-

cludes a new version of Amazing Grace, two strong compositions and William Blake's Jerusalem. The most powerful track, however, is The Rose, a spine tingling ballad written by Amanda McBroom. **DL**

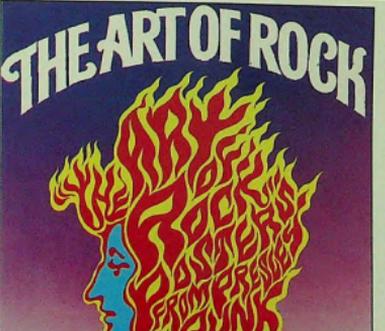
STOCK IT

TONIGHT AT NOON: Down To The Devil. Lisimar. Folk LFL 7016. This young electric folk band are somewhat unique amongst their Scottish contemporaries in that they draw on their own country's musical heritage rather than America's. And it works well too, combining a dash of folk rogery with traditional and serious topical songs played with the style that typifies their Scottish folk. One of the best debut albums of the year, and good to see Lisimar branching away from the purely traditional. **GT**

WILKO JOHNSON: Barbud Wire Blues. Jungle FREUD 26. Metallic, chopping guitar is Wilko's trademark and is used to great effect on this well produced album. The endearing twisted pillar of British R'n'B bells of malvolent lurch, Southend sunbats and city traffic, imbuing it all with menace and a thin, nasal voice. A loyal crowd will snap this up, and, like all Wilko's material, quality will ensure longevity. **AI**

THE HUCKSTERS: Seventh Sense. Rocket 5 Records HUCS 162. Distributed by Fast Forward/Cartel. Seventh Sense's name tag would conjure up unfair and incorrect thoughts of yer Big Country, but short of reproducing the scores of these totally ball and gear seven songs, the best recommendation "Guitar Album Of The Week" will have to suffice. A hint of Celtic passion, nicely understood, and some nifty zydeco drumming complete an uplifting package. Worth, as they say, investigating. **BC**

STUFFING THE TURKEYS: Kiff Blows, Dave Cavonagh, Olu Dara, Leo Sayer, Adam Isaacs, Dave Laing, Rob Mackie, Nick Robinson, Gareth Thompson, and John Tobler.



Art of noise
WITH 1500 illustrations, most in full colour and 16 pages, The Art Of Rock by Paul Gushkin (Abbeville Press) is a spectacular survey of poster design from 1955 to 1987. The author is archivist for the Bill Graham Organisation, and his expertise for the volume is especially strong on the whole San Francisco psychedelic scene. But there is also valuable coverage of Fillies and Seventies design.
This is basically an American book and primarily a West Coast one, and any art studio which sometimes finds itself in need of inspiration shouldn't be without a copy. **DL**
The Art Of Rock is available by mail order only through Music Week. The price is £50 plus £4 p.p. The art and £8 postage elsewhere. Make cheques payable to Interros Books and send to Sibban Mullen, Music Week, Green Lane, London House, Hampstead Road, London NW1 7QZ.

Reviewed by Jerry Smith

TOP 40 SINGLES

1	CRACKERS INTERNATIONAL EP	Musa MURPHY (RT) 39
2	FINE TIME New Order	Patricia FACCHINI 39
3	ARMY YEAR YEAR YEAR YEAR	Patricia FACCHINI (2) 39
4	SISTER MOON The Waitresses	MCA TV33 39
5	RADIO RADIO The Waitresses	Virgin V11344 38
6	THERE SHE GOES	Carl Davis GOKAS 32
7	IN YOUR ROOM	Carl Davis GOKAS 32
8	WHAT KIND OF FOOL All About Eve	Eve EVANS 32
9	BLACK VELVET Lisa Lisa	Fantasia ULACA 31
10	THERE SHE GOES AGAIN The Waitresses	Servicio S0846 31
11	BIG NEW PRINZ The Waitresses	Reggie Bompert TALL 28
12	NIGHT TRICKS The Waitresses	Shoreline Fresh/Neat Trucks I5N710 28
13	BLACK SUN	Chappin 22 I5CHAP23 19N
14	BITTER SWEET	Parlophone RA18 18
15	PEEL SESSIONS The Waitresses	Strangely Fruit SP585 18
16	ACROSS THE UNIVERSE Lisa Lisa	Musa MURPHY 18 27
17	REVOLUTION Fire	Fire BIA229 17
18	A LITTLE RESPECT Eve Evans	Musa MURPHY 18 27
19	TRANSCENDENTAL Eve Evans	Debra WAXMAN 18 26
20	BURST The Waitresses	Epic WLMN71 18
21	THE WORLD IS OURS Eve Evans	Ambicore AVE1 18 27
22	WALK THE EARTH Vixen Of The Babylon	London LON206 18
23	OPEN YOUR ARMS The Waitresses	Capitol C1313 17
24	WROTE FOR LUCK Foxy City	Foxy City FAC213 17
25	THE HEADMASTER RITUAL The Waitresses	Reggie Tremb BOUT175C 14 27
26	ANCHORAGE The Waitresses	Cooking Vinyl LON193 17
27	LOVE IS DEAD The Waitresses	Elek E97 17
28	THEY GOT A NEW SPELL Billy Ray Cyrus	Carl Davis GOKAS 17
29	THE FINAL CONFLICT The Waitresses	Manhattan MOW22 17
30	THE PEEL SESSIONS The Waitresses	Strangely Fruit SP585 17
31	DISTANT RELATIVES The Waitresses	Debra WAXMAN 17
32	TELEVISION The Waitresses	Alternative WMLN71 18 27
33	WHAT! YOU DO 'TIL SUNDAY? The Waitresses	Virgin V1137 18
34	ONE LOVE E.P.	IRS/MCA I6M172 18
35	BUFFALO The Waitresses	Capitol EN119 18
36	JACKIE'S STILL SAD David Ford	Ford FOC015 18
37	CELLOPHANE The Waitresses	Virgin V11311 18
38	WHY ARE YOU BEING SO REASONABLE NOW? The Waitresses	Renegades REG11 17
39	CULT OF PERSONALITY Living Colour	Bair I1333 17
40	TELL ME WITH YOUR KISS My Bizzies	Crestone CRO61 18 27

TOP 20 ALBUMS

1	THE INNOCENTS Musa MURPHY	RT 39
2	ALL ABOUT EVE Eve Evans	19 37
3	POP ART The Waitresses	MCA M2734 17
4	EVERYTHING The Waitresses	IRS G4972 17
5	HELL Waxman Bros	WEA 3024 16
6	SHOUT SHARP SHOCKED All About Eve	Cooking Vinyl CV15 17
7	BUMMED The Waitresses	Foxy City FAC213 17
8	LOUDER THAN BOMBS The Waitresses	Reggie Tremb BOUT175A 18 27
9	RANK The Waitresses	Reggie Tremb BOUT175B 18 27
10	WORKER'S PLAYTIME E.P. Reggae	Carl Davis AGO175 17
11	BLUE BELL KNOLL Cactus Tapes	440 CAD887 18 27
12	EPONYMOUS E.P.	IRS/MCA M10739 17
13	I AM KURIOSU ORANI E.P.	Reggie Bompert REG416 19
14	ISN'T ANYTHING The Waitresses	Crestone CRO164 18
15	STRIP MINE Eve Evans	Eve AM16 19
16	HOW WILL I LAUGH TOMORROW... David Ford	Virgin V1551 18
17	DAYDREAM NATION Sally Yucht	Blues Fun BFF104 18 27
18	BIG Blues Fun	Blues Fun BFF121 18 27
19	MAD MONKEY AND THE SURFERS... The Waitresses	Alternative GAMA12 17
20	FROM ENSLAVEMENT TO OBLITERATION Nipponese Death	Enigma ENIG4 18 27

STOCK IT

THE DARLING BUDS: Hit *The Ground* (Native/Epic BLOND 17/12). These Welsh wonders finish the year on a high note with this sharp epic burst of majestic guitar pop, effectively produced by Pat Callier, and all set to trail-blaze its way up the charts in the wake of the equally sublime Burst. Bodes well for their long awaited debut album, Pop Said.



THE DARLING Buds: Welsh wizards

ORNAMENTAL: Crystal Nights (One Little Indian 18T 7/12). Rose McDowell, once of Strawberry Switchblade, returns with this new trio and a heavenly dramatic and thoroughly unforgettable track recorded in Iceland with the help of a Sugarcube. With its charming vocals and orchestral accompaniment it deserves wide exposure.

DURANDURAN: All She Wants Is (EMI 12/DO 11). They might have their detractors but, whatever, Duranduran still turn out high class songs that are far superior to most of the vacuous pop dross that filters the charts these days and this stylish track from their Big Thing LP deserves recognition.

it here is a brand new single with its smooth breathy vocals, a la vintage Rod Stewart, crooning a non-descript ballad.

IGGY POP: High On You (A&M AM17 475). The master himself returns once more with this powerful guitar fueled track from his brilliant, Bill Laswell produced album, *In Stinct*, courtesy of ex-Pistol Steve Jones. Enjoy!

STOCK IT

SENSELESS THINGS: Up And Coming EP (Red RED 001T). The title says it all with four refreshingly lively and energetic, if rather unsophisticated, tracks from these Home Counties rockers with When You Let Me Down particularly showing the potential of their straight forward approach.

AMBITIOUS BEGGARS: Welcome (Ugly Man UGLY 107). This Chestnut outfit are another band who have an engaging line in indie pop that shines through the low budget production with a verve and sparkle that should get them noticed.

M OVER M: Walk Away (Strike 2/Supertrack STRK 2). Competently performed number this, if rather unoriginal in its obvious homage to Simple Minds, in not only style but also content, but a pleasant enough example of thoughtful, stadium rock minus and noise.

STOCK IT

WHEN IN ROME: The Promise (10/Virgin TEN(X) 244). This Manchester trio's polished and highly catchy tune is reissued to capitalise on the fact it has just become a number eleven hit in the States, and given the exposure its grand, dramatic pop sound deserves it should do well here now.

WATERFRONT: Nature Of Love (Polydor WON(X) 2). The second single from this Cardiff based duo is featured on, and precedes, the release of their debut album in the new year and with its classic, smooth line in polished pop should draw attention.

STETSASONIC: Float On (Tommy Boy/Breakout/A&M USA17 649). Much acclaimed hip-hop outfit, Stetsasonic, lift this version of the classic Floaters number 1 hit from 77 off their in Full Gear album, and with its vocals from the Force M.D.'s and lazy loping backing it works very well.

THE ROSE OF AVALANCHE: The World Is Ours (Avalanche AVR 1(T)). After an 18 month forced lay-off, Leeds Gork rockers, The Rose Of Avalanche, return with a disappointingly ordinary, and rather lacklustre rock track, that grinds uneventfully to an inconclusive ending.

STOCK IT

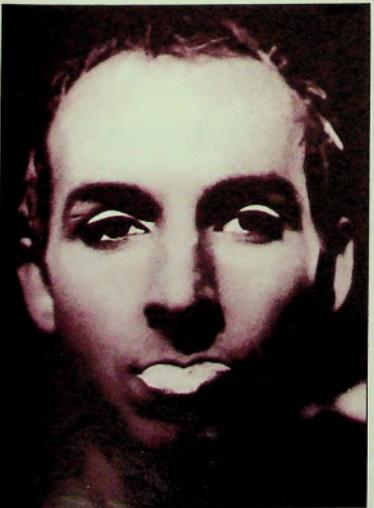
BABY FORD: Chikki Ahh Ahh (Rhythm King/Mute 7) BFORD 2). Whacky title hides yet another superbly out-of-this-world House track from the wild world of Baby Ford, with its helium vocals and intoxicating rhythms displaying a unique and fresh appeal that will delight party-goers everywhere.

STOCK IT

ENYA: Evening Falls (WEA YZ 356(T)). After the surprise Number One with the engaging Orinoco Flow along comes another hauntingly mesmerising track from Enya's excellent Watermark album, its magical feel right for the season and also backed with a beautiful Gaelic Version of Silent Night.

JAY STRONGMAN: East-West (Rhythm King/Mute LEFT 29(T)). Renowned DJ issues this repetitive, loping dance track featuring singer Maureen of Bomb The Boss fame mixed in with samples of the Red Army Choir amongst others. Sure to go down well in clubland.

CLIMIE FISHER: Love Like A River (EMI 12/EM 81). Well, we can all sleep ease in the knowledge that Simon Climie has not joined Johnny Hates Jazz and to prove



BABY FORD: out of this world

OUT NOW

- 21** ²² **GALETTE AND TOM** ★ ★ CD
Hired 1/27
- 22** ³¹ **THE INNOCENTS** ★ CD
MCA STUMM 55
- 23** ¹⁷ **THE GREATEST HITS OF 1988** ★ CD
Telstar STAR 2314
- 24** ¹⁵ **WANTED** ★ CD
Kazz
Big Life, WAZD 1
- 25** ²⁴ **FLYING COLOURS** ★ CD
A&M A&M 5234
- 26** ²⁵ **GET EVEN** ● CD
Brother Beyond
Polygram PCS 3227
- 27** ²² **THE TRAVELLING WILBURYS** ● CD
Wilbury/Wesner London, W 224
- 28** ²⁷ **NOW THE CHRISTMAS ALBUM** ★ ★ ★ ★ CD
EMI/Virgin WOL 1
- 29** ⁴⁴ **CHRISTMAS WITH NAT KING COLE** ● CD
Sphar S&M 848
- 30** ⁵⁰ **THE GREATEST HITS OF HOUSE** ● CD
Sphar S&M 847
- 31** ²⁸ **THE MEMPHIS SESSIONS** ★ CD
Mersey/Weir
Preiser OxyPhon JMWML 2
- 32** ⁵¹ **ANYTHING FOR YOU** ● CD
Gloria Estefan And Miami Sound Machine
Epic 40135-1
- 33** ³⁴ **TO WHOM IT MAY CONCERN** ★ CD
Postcards
CBS 46287-1
- 34** ³⁵ **THE GREATEST LOVE** ★ CD
Various
Telstar STAR 2216
- 35** ³⁸ **HEARSAID** ★ ★ CD
A&M/Ox'nd
Telstar 45938-1
- 36** ²⁹ **SMASH HITS PARTY '88** ★ CD
Various
Dorsey/Capitol AOD 5
- 37** ³⁰ **DELICATE SOUND OF THUNDER** ● CD
Pink Floyd
EMI EQ 5089
- 38** ³¹ **THE HIT FACTORY VOL. 2** ★ CD
Various
Federation/VMLH 4
- 39** ³⁹ **BEST OF HOUSE '88** ● CD
Various
Telstar STAR 2267
- 40** ⁴⁶ **TRACY CHAPMAN** ★ ★ CD
Troy Chapman
Epic/EIC 474
- 41** ³⁷ **TILL I LOVED YOU** ● CD
Barbara Streisand
CBS 46292-1
- 42** ⁴⁷ **THE WORLDS OF FOSTER & ALLEN** ● CD
Foster & Allen
Sphar S&M 841

AVAILABLE ON
 ○ SNAR 870 ALBUM
 □ SMC 870 CLEAR CASSETTE
 CD SMD 870 COMPACT DISC



- 43** ³⁶ **THE SINGLES COLLECTION** ● CD
Kool And The Gang
De-Lite/Phonogram LGTV 1
- 44** ⁴⁵ **RAGE** ● CD
T'Pol
Sire/Virgo SNU 20
- 45** ⁴⁰ **NEGOTIATIONS AND LOVE SONGS 1971-1986** ● CD
Paul Simon
Wesner London WJ 222
- 46** ⁵⁴ **WATERMARK** ● CD
Erno
WEA WY 19
- 47** ⁴⁹ **BACK TO THE SIXTIES** ● CD
Various
Telstar STAR 2148
- 48** ⁴³ **DANCE DANCE DANCE** CD
James Last
Polygram ATVI
- 49** ⁴⁸ **DIRTY DANCING (OST)** ★ ★ CD
Various
RCA EL 84881
- 50** ⁵⁸ **LOVE SONGS** ★ CD
Michael Jackson/Dionne Warwick
Telstar STAR 2298
- 51** ⁶⁰ **ANCIENT HEART** ● CD
Tina Turner
WEA WA 218
- 52** ⁴¹ **A SALT WITH A DEADLY PEPA** ● CD
Sgt. N' Pepp
Frontline FR 14 3
- 53** ⁴² **A WHOLE LOTTA SHAKY** CD
Shirley Stevens
Epic/WOOD 5
- 54** ⁶¹ **THE QUEEN ALBUM** ● CD
Elaine Paige
Sire/Virgo SNU 22
- 55** ⁵⁹ **SO GOOD** ● CD
Various
4th + 8 Weyland
- 56** ⁵⁷ **RAINTOWN** ● CD
Deacon Blue
CBS 46264-1
- 57** ⁵³ **MY GIFT TO YOU** CD
Alexander O'Neal
Telstar 40135-2
- 58** ⁷³ **NEW JERSEY** ● CD
Boyz II Men
Virgo/Phonogram VERN 42

- 79** ⁸³ **UNFORGETTABLE** CD
Various
EMI ENTY 44
- 80** ⁶⁴ **RAPPIN' UP THE HOUSE** ● CD
Various
K-Tel WE 128
- 81** ⁷⁸ **LOVE SONGS** ● CD
Morris Gore & Smokey Robinson
Telstar STAR 2233
- 82** ⁷⁴ **ABSOLUTE ABBA** ● CD
Abba
Telstar STAR 829
- 83** ⁸³ **GIVING YOU THE BEST THAT I GOT** ● CD
Anita Baker
Epic/EIC 474
- 84** ⁹² **TANGO IN THE NIGHT** ★ ★ ★ ★ CD
Fleetwood Mac
Wesner London WJ 55
- 85** ^{RE} **INSTRUMENTAL GREATS** CD
Various
Telstar STAR 2241
- 86** ⁸⁶ **FATH** ★ ★ CD
George Michael
Epic 46000 1
- 87** ⁸¹ **REMOTE** CD
Hue And Cry
Candyfrype CMC 6
- 88** ⁸⁴ **POPPED IN SOUL OUT** ★ ★ ★ ★ CD
Wet Wet Wet
Preiser/Phonogram JMWML 1
- 89** ⁹¹ **NOEL - CHRISTMAS SONGS & CAROLS** CD
Various
Telstar STAR 2217
- 90** ⁹⁰ **RENAISSANCE** CD
Avalon
Sphar S&M 846
- 91** ^{RE} **CLOSE** ● CD
Kim Wilde
MCA WCG 4038
- 92** ⁸⁸ **MORNING HAS BROKEN** CD
Various
Telstar STAR 2217
- 93** ^{RE} **BROTHERS IN ARMS** ★ ★ ★ ★ ★ ★ CD
Dire Straits
Virgo/Phonogram VERN 25
- 94** ⁸⁹ **THE CHRISTIANS** ★ ★ CD
The Christians
Island IFS 9016
- 95** ⁸⁵ **ONCE MORE INTO THE BLEACH** CD
Dubble Harry/Bondle
Cryonic CRY 2
- 96** ^{RE} **THE PHIL SPECTOR CHRISTMAS ALBUM** CD
Various
Cryonic CD 125
- 97** ^{RE} **THRILLER** ★ ★ ★ ★ ★ ★ ★ ★ CD
Michael Jackson
Epic/EIC 0398
- 98** ^{RE} **THE CIRCUS** ★ CD
Erasure
MCA STUMM 35
- 99** ^{RE} **THE BEIDERBECKE COLLECTION** CD
Various
Dorsey DM 39
- 100** ⁹⁹ **FLAG** CD
Yello
Mercury/Phonogram ESD 178 1

CD: Released on Compact Disc
 © 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 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3149, 3150, 3151, 3152, 3153, 3154, 3155, 3156, 3157, 3158, 3159, 3160, 3161, 3162, 3163, 3164, 3165, 3166, 3167, 3168, 3169, 3170, 3171, 3172, 3173, 3174, 3175, 3176, 3177, 3178, 3179, 3180, 3181, 3182, 3183, 3184, 3185, 3186, 3187, 3188, 3189, 3190, 3191, 3192, 3193, 3194, 3195, 3196, 3197, 3198, 3199, 3200, 3201, 3202, 3203, 3204, 3205, 3206, 3207, 3208, 3209, 3210, 3211, 3212, 3213, 3214, 3215, 3216, 3217, 3218, 3219, 3220, 3221, 3222, 3223, 3224, 3225, 3226, 3227, 3228, 3229, 3230, 3231, 3232, 3233, 3234, 3235, 3236, 3237, 3238, 3239, 3240, 3241, 3242, 3243, 3244, 3245, 3246, 3247, 3248, 3249, 3250, 3251, 3252, 3253, 3254, 3255, 3256, 3257, 3258, 3259, 3260, 3261, 3262, 3263, 3264, 3265, 3266, 3267, 3268, 3269, 3270, 3271, 3272, 3273, 3274, 3275, 3276, 3277, 3278, 3279, 3280, 3281, 3282, 3283, 3284, 3285, 3286, 3287, 3288, 3289, 3290, 3291, 3292, 3293, 3294, 3295, 3296, 3297, 3298, 3299, 3300, 3301, 3302, 3303, 3304, 3305, 3306, 3307, 3308, 3309, 3310, 3311, 3312, 3313, 3314, 3315, 3316, 3317, 3318, 3319, 3320, 3321, 3322, 3323, 3324, 3325, 3326, 3327, 3328, 3329, 3330, 3331, 3332, 3333, 3334, 3335, 3336, 3337, 3338, 3339, 3340, 3341, 3342, 3343, 3344, 3345, 3346, 3347, 3348, 3349, 3350, 3351, 3352, 3353, 3354, 3355, 3356, 3357, 3358, 3359, 3360, 3361, 3362, 3363, 3364, 3365, 3366, 3367, 3368, 3369, 3370, 3371, 3372, 3373, 3374, 3375, 3376, 3377, 3378, 3379, 3380, 3381, 3382, 3383, 3384, 3385, 3386, 3387, 3388, 3389, 3390, 3391, 3392, 3393, 3394, 3395, 3396, 3397, 3398, 3399, 3400, 3401, 3402, 3403, 3404, 3405, 3406, 3407, 3408, 3409, 3410, 3411, 3412, 3413, 3414, 3415, 3416, 3417, 3418, 3419, 3420, 3421, 3422, 3423, 3424, 3425, 3426, 3427, 3428, 3429, 3430, 3431, 3432, 3433, 3434, 3435, 3436, 3437, 3438, 3439, 3440, 3441, 3442, 3443, 3444, 3445, 3446, 3447, 3448, 3449, 3450, 3451, 3452, 3453, 3454, 3455, 3456, 3457, 3458, 3459, 3460, 3461, 3462, 3463, 3464, 3465, 3466, 3467, 3468, 3469, 3470, 3471, 3472, 3473, 3474, 3475, 3476, 3477, 3478, 3479, 3480, 3481, 3482, 3483, 3484, 3485, 3486

MERRY CHRISTMAS and a happy new year! That seems to the point. This week's **Civilises & Cole** creation is the **Todd Terry**-type samples based jumpy **2 FIERCE** Feel It (Profile PRO-7240), while other imports include the **CJ Mackintosh & Dave Norrell** of **M.A.R.R.S** remixed but rather murky **ERIC B & RAKIM** The R (UNI Records UNI-8012), out ahead of promoted UK release on MCA Records MCAT 1303, likely to be a short-lived sharp seller); weird atmospheric empty tapping resonant simple catchy (and possibly ear-tweaking radio crossover) **KEITH, KAT & BLONDIE** Gotta Get Some Money (nugröße NG 007); jerkily bounding hot house instrumental **PHORTUNE** String Free (Hot Mix 5 Inc HMF 114); jerkily jittering or alternatively soulfully sung double-sided **INTENSE** The Strength **HIGH DENSITY** I Need Your Love (Aniro ANO 1118); vigorously bounding (in contrast with the week's prevalently effete sounding imports) girls squalled house **FINAL CUT W/ TRUE FAITH** Take Me Away (Wave The Crowd Records FE 18563); **Rheji Burrell** created simple

sparsely bubbling instrumental **METRO** Angel Of Mercy (nugröße NG 005); deadpan girl spoken (in Spanish, with French and Italian too) organically backed bubbly chugging **RAZE** Break 4 Love (Spanish Fly) (Columbia 44 081 64, selling now on import although released here in May on Champion CHAMP X12-67, which is the other way round from this label's usual marketing tactics!); **Donna Summer** reviving syndrome "poo poo"-ed loping disco **IN-HOUSE II** Love To Love You Baby (Hit-n-Run HR-91655); disco flavoured girls chanted pulsing **XCLUSIVE** Love's Illusion (RTR RTR-820); muttering, moaning and rambling "garage" **BIPO** Why? (Jump Street JS-1020); sweetly crooned swirling light **BEBE & COE** **WINANS** Heaven (Capitol V-15423), this gospel

founded duetting brother and sister's soulfully mellow album of the same name now being over-stickered and out here (Capitol EST 2081).

As it's the festive season, a British double album worth bringing especially to mobile DJs' attention (although being a 46 track-er the cut is shallow and volume annoyingly low) could be the terrifically nostalgic Hello Children... Everywhere (EMI EM 1307), every amongst such useful classics as **Henry Hall** The Teddy Bears' Picnic and **Mandy Miller** Nellie The Elephant contains — almost certainly along with many other people's similar selections — the very first record I ever bought, **Eve Roswell** Pickin' A Chicken (May 1956, with the sadly not included **Perry Como** Hot Diggity — I'm not ashamed, I was too young to know about **Elvis** then).

Right, back to the less innocent present, the big dance albums out here include the very strong house tracks crammed (and now bonus megamix twin-pocked) **The DJ FAST EDDIE** Jack To The Sound (DJ International Records

DIART 902, via Westside); rapping **SKINNY BOYS** Skinny (They Can't Get Enough) (Jive HIP 73), now out-selling their 12-inch **Little Stevie Wonder** "say yeah" sampling jittery angry **Sai The Pace** (Say Yeah) (Jive RICK T 191); also rapping **SLICK JIVE** The Great Adventures Of Slick Rick (Def Jam 463202 1), likewise out-selling, as far fiercer than, the unfashionably I Need Love-like rap ballad **Teenage Love** (Def Jam 653167 8).

Before detailing the hot UK-issued 12s, last week's rudely curtailed "street soul" reviews should have continued with the humming and crooning attractive gentle **THOMAS ESTERNE** Do You Still Really Love Me? (Angel Town ANGE 3T, via Rough Trade), coupled by the **Dolores "Deluxe" Springer** duetted Hello and out for quite a while but never printed when first reviewed; attractive slow spazily jiggling **ROSALINE JOYCE** This Time (I Feel Love) (Intrigue IGE 3T), coupled by the **Rick Clarke** co-created subtle swaying **Try**; American but "street soul" styled **SURFACE** I Missed (CBS 653009 8).

James Hamilton

C O L U M N

Of the hot newbies that fit, out immediately after Christmas if not already, are, established as the leading "garage" flag waver, the piano nagged unburied jittering **TURNTABLE ORCHESTRA** You're Gonna Miss Me (RePublic Records LIC 012, via Rough Trade); enthusiastic union girls fast rapped jaunty **COOKIE CREW** Born This Way (Let's Dance) (HFR FRX 19); "ho (hop) house" style setting **Todd Terry**-type **ROB BASE & DJ E-Z ROCK** Get On The Dance Floor (The "Sly" King Remix) (Supreme Records/SUPE 133), combining elements from the **Jacksons** Shake Your Body (Down To The Ground) and **Black Riot** A Day In The Life (UK release is apparently dependent on an injunction over use of the latter); **Ons Redding** adapting girl wailed superb sinuous "garage" **ADEVA** Respect (Cooltempo COOLX 179); anxiously pleading and instantly massive almost more **HIR-NOUGH** than house **LIZ TORRES** Truce Of Love (Block Market Records BLMK 004, via PRT); remorselessly lurching P'Funk-ish **BOBBY BROWN** My Prerogative (MCA Records MCAT 1299); **Todd Terry**-ish jumpy jumbled sampled and scratched **DOUBLE TROUBLE** Feel The Music (Fuel The Bass) (B/Ware Records UM 005, via the Cartel); funky samples based (for which it's selling) but then soft centred European rap **MILLI VANILLI** Baby Don't Forget My Number (Cooltempo COOLX 178).

JOCHIS

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IN THE MEANTIME HAVE A WONDERFUL CHRISTMAS AND A PROSPEROUS NEW YEAR

(WELL IT'S EASIER THAN SENDING CARDS)



VIDEOS

PROPRIETOR	COUNTY
1 MR WHITE	DOUBT
2 MR GARDENER	GLOUCESTERSHIRE
3 MR THOMPSON	MANCHESTER
4 MR HIBBITT	STAFFORDSHIRE
5 MR HULME	CHESHIRE
6 MR GRAY	SUFFOLK
7 MRS CLITHBERTS	NOTTINGHAM
8 MR HUNTER	MIDLANDS
9 MR TERRELL	GLOUCESTERSHIRE
10 MR AZAM	STRATHCLYDE
11 MR ROWLEY	LANCASHIRE
12 MR NAFFES	STRAFFCLYDE
13 MR SEED	LANCASHIRE
14 MR GAYDON	MIDLANDS
15 MR PARKLIN	YORKSHIRE
16 MR BRADY	LANCASHIRE
17 MR FARMER	LEICESTERSHIRE
18 MR SHARIF	RENFREWSHIRE
19 MR OLDFIELD	YORKSHIRE
20 MR SCLATER	BORDERS

RECORDS

PROPRIETOR	COUNTY
1 MR HARGREAVES	LANCASTER
2 MR SMITH	LANCASHIRE
3 MR TURNER	SHEFFIELD
4 MR SINCLAIR	BUCKINGHAMSHIRE
5 MR REID	LANCASHIRE
6 MR MACK	STAFFORDSHIRE
7 MR BUCKLEY	NOTTINGHAM
8 MR BOBA	YORKSHIRE
9 MR LANGLAY	SURREY
10 MRS ANLEY	LEICESTERSHIRE
11 MR LONDES	MIDLANDS
12 MRS STONE	LEICESTERSHIRE
13 MR MILNER	ESSEX
14 MRS DAVIES	ECCLES
15 MR CREIGHTON	NORTHANTS
16 MR EASTMAN	EDINBURGH
17 MR CHALMERS	GRAMPIAN
18 MR HUDSON	DERBYSHIRE
19 MR CORBETT	STRAFFCLYDE
20 MR STEWART	CHESHIRE

VIDEOS

PROPRIETOR	COUNTY
1 MR STEWART	LANCASHIRE
2 MR EDWARDS	STAFFORDSHIRE
3 MR WESTON	LEICESTERSHIRE
4 MR CROSSBY	CHESHIRE
5 MR LONGWORTH	KENT
6 MR HUDSON	DERBYSHIRE
7 MR PRICE	WILTSHIRE
8 MR SMITH	WILTSHIRE
9 MR ADCOCK	MIDDLESEX
10 MR TAYLOR	NORFOLK
11 MR DENSON	STAFFORDSHIRE
12 MR HUBBARD	YORKSHIRE
13 MR WALSH	YORKSHIRE
14 MR JONES	GWYNEDD
15 MR RIGHT	MORAYSHIRE
16 MR GRIEVE	LOTHIAN
17 MR PEARSON	YORKSHIRE
18 MR DOUGLAS	ARROLL
19 MR CLUBB	MIDLANDS
20 MR HARWOOD	ESSEX

RECORDS

PROPRIETOR	COUNTY
1 MR TANDY	ESSEX
2 MR BARNES	WARWICKSHIRE
3 MR BIRD	CRAMPTON
4 MR IAROLD	NORFOLK
5 MR HUGHES	CLYDD
6 MR DICKINSON	AVON
7 MR MULLEN	KENT
8 MR HARVEY	SURREY
9 MR MUNROE	SHELLAND
10 MR EDEN	LEICESTERSHIRE
11 MR OLFIELD	YORKSHIRE
12 MR WATSON	LINCOLNSHIRE
13 MR KIRBY	LANCASHIRE
14 MR BLACKWELL	LANCASHIRE
15 MR SALT	GLASGOW
16 MR GILMOUR	SOUTH HUMBERSIDE
17 MR CLUTTERBROOK	YORKSHIRE
18 MR HEMMERLE	CORNWALL
19 MR TOYCE	HANTS
20 MR MARCH	LANCASHIRE

VIDEOS

PROPRIETOR	COUNTY
1 MR KUMAR	LONDON
2 MR LAMBERT	WARWICKSHIRE
3 MR LONGWORTH	KENT
4 MR BALLARD	WILTSHIRE
5 MR HIGONS	LANCASHIRE
6 MR CANNING	LANCASHIRE
7 MR JAGGER	GLOUCESTERSHIRE
8 MR GLASTER	NOTTINGHAM
9 MR SHERLOW	LOTHIAN
10 MRS MORROW	GWYNEDD
11 MR SUTCLIFFE	CHESHIRE
12 MR MINTY	MIDDLESEX
13 MR BIDDLESTONE	WEST MIDLANDS
14 MR COLLIER	CLEVELAND
15 MR RAE	HANTS
16 MR FLEMING	WARWICKS
17 MR HAGG	LANCASTER
18 MRS BEVS	SCOTLAND
19 MR WALKER	BUCKINGHAMSHIRE
20 MR TOWNSEND	DYED

RECORDS

PROPRIETOR	COUNTY
1 MR STEVENSON	NOTTINGHAM
2 MRS GOSWELL	LONDON
3 MR HOWARTH	LANCASHIRE
4 MR JOHNSON	SOUTH HUMBERSIDE
5 MR PURCELL	ESSEX
6 MR PRICE	STAFFORDSHIRE
7 MR COWLIN	NORTH HUMBERSIDE
8 MR BARNES	CAMBRIDGESHIRE
9 MR IRBS	LANCASHIRE
10 MRS TURNER	LINCOLNSHIRE
11 MR GLENHOLMES	LANCASHIRE
12 MISS PAYNE	DERBYSHIRE
13 MR REID	LANCASHIRE
14 MR SHEPARD	LANCASHIRE
15 MR CRONE	TYNE & WEAR
16 MR DAVID	ESSEX
17 MR ROWLES	SOMERSET
18 MR WALKETT	CHESHIRE
19 MR ROUND	OXON
20 MR DAVIES	HERTFORDSHIRE

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Any of this year's work put you in next year's shake-and-take stakes?

Then get it in now while there's time.

The closing date for the 27th D&AD submissions is 31st January, 1989, and not a day later.

Categories include Pop Promo Videos, Record Sleeves and Compact Disc covers.

Gold and Silver Awards to be handed out at the Grosvenor House Hotel on April 12th, 1989. Call 01-839 2964 for entry forms.

TOP DANCE SINGLES

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

THIS WEEK		LAST WEEK		ON CHART	
1	1	GOOD LIFE	10/Virgin TEN(X) 249 (E)		
2	6	CRACKERS INTERNATIONAL	Mute 12(MUTE) 93 (U/R/T/SP)		
3	18	FINE TIME	New Order Factory FAC2237 (12-223) (P)		
4	10	BUFFALO STANCE	5/Naah Cherry Circa/Virgin YR121 (E)		
5	2	SAY A LITTLE PRAYER	5/Bomb, The Boss & Maveen Rhythm King DOOD1213 (I)		
6	19	DOWNTOWN '88	2/Petula Clark PRT PY5 19 (12-PY 19) (A)		
7	5	TAKE ME TO YOUR HEART	5/Rick Ashley RCA PB42573 (12-PT4254) (BMG)		
8	3	STAKKER HUMANOID	3/Humanoid Westside WSR(T) 12 (A)		
9	NEW	LOCO IN ACAPULCO	4/Four Tops Arista 111850 (12-4530249) (BMG)		
10	4	SMOOTH CRIMINAL	4/Michael Jackson Epic 6530267 (12-4530249) (C)		
11	13	CHRISTMAS SONG/THANK YOU	11/Alexander O'Neal Tabu 6531827 (12-6531826) (C)		
12	14	NATHAN JONES	6/Bananarama London NANA 18 (12-NANX 18) (F)		
13	8	JACK TO THE SOUND OF THE...	13/Hifihouse Supreme SLUPE(T) 137 (A)		
14	15	DON'T BELIEVE THE HYPE	14/Mista E Urban/Polydor UR8(X) 28 (F)		
15	7	LEFT TO MY OWN DEVICES	15/Pat Shop Boys Parlophone 12(86) 98 (E)		
16	22	I LIVE FOR YOUR LOVE	16/Natalie Cole Manhattan/EMI 12(MT 57) (E)		
17	NEW	RHYTHM IS GONNA GET YOU	17/Gloria Estefan/Miami... Epic 6545147 (12-6545146) (C)		
18	27	WALK ON...	18/Smith & Mighty J Jackson Three Stripe -(SAM 11) 14 (U/R/T)		
19	21	MY PREROGATIVE	19/Bobby Brown MCA/MCA(T) 1299 (F)		
20	16	A DAY IN THE LIFE/WARLOCK	20/Block Riot Champion CHAMP12175 (BMG)		

21	11	DON'T SCANDALIZE MINE	21/Miki Velez Sugar Bear Champion CHAMP12179 (BMG)
22	20	ENCHANTED LADY	22/Paradise CBS PASA(T) 3 (C)
23	17	THIST AND SHOUT	23/Miki Velez Soul-n-Papa Hrr/London FFR(X) 18 (F)
24	12	MY D.J. (PUMP IT UP SOME)	24/Richie Rich Gee Si GEE(T) 7 (I)
25	39	WAITING IN VAIN	25/Talot Contrast Criminal BUS(T) 14 (I)
26	NEW	BABY DON'T FORGET MY NUMBER	26/Miki Velez Cooltempo/Chrysalis CO-OL(X) 178 (C)
27	NEW	EVERLASTING LOVE (REMIX)	27/Sandra Siren/Virgin SRN(T) 85 (E)
28	29	Blonde '88 (REMIX)	28/Blondie Chrysalis CHS(12) 3328 (C)
29	24	LOVE HOUSE	29/Samantha Fox Jive FOX(TT) 10 (BMG)

30	23	GIRL YOU KNOW IT'S TRUE	30/Miki Velez Cooltempo/Chrysalis COOL(X) 170 (C)
31	NEW	CHECK THIS OUT	31/Hardhouse Champion CHAMP12194 (BMG)
32	27	S.S. PAPA RAZZI	32/Stock Attack Warner PWL/PWL(T) 221
33	35	STAND UP FOR YOUR LOVE RIGHTS	33/Yazzy Big Life BLR(S) 17 (I)
34	18	BREATHE LIFE INTO ME	34/4th + B'way/Island 12(BRW 115) (F)
35	31	REQUIEM	35/2 London Boys Teldec/WEA YZ 345(T) (W)
36	8	THE WAY YOU LOVE ME	36/Karyn White Warner Brothers W773(T) (W)
37	38	WEEKEND/JUST WANNA DANCE	37/Todd Terry Project Sleeping Bag - SBUK 17 (W)
38	25	THE SPELL!	38/Tony Warm Fon/WEA Fon 14(T) (W)
39	NEW	WE CALL IT ACIED	39/Royal House Champion CHAMP 12179 (BMG)
40	16	CAN YOU PARTY	40/Mob Feet Gary Haisman Hrr/London FFR(O) 13 (F)
41	28	IT'S A TRIP (TUNE IN, TURN...)	41/Children Of The Night Jive/Kooka Jive(T) 189 (BMG)
42	17	USELESS (I DON'T NEED YOU NOW)	42/Lym Mazelle Syncope/EMI 12(SY 8) (E)
43	32	LIFE	43/Frighty & Colonel Mite Y&D -YD(D) 132 (L)
44	NEW	FLOAT ON	44/Stephanoic/Force MD's A&M USA(T) 649 (F)
45	20	WHO'S GONNA EASE THE PRESSURE	45/Mac Thornhill 10/Virgin TEN(X) 227 (E)
46	33	AIN'T NO SUNSHINE (...)	46/Bil Withers CBS 6531987 (12-6531986) (C)
47	NEW	GIRLS AIN'T NOTHING.../BRAND...	47/DJ Jazzy Jeff/Fresh... Jive JIVE(T) 190 (BMG)
48	NEW	JE NE SAIS PAS POURQUOI	48/Kim Mingo PWL/PWL(T) 21 (F)
49	2	HOT MIX 3	49/Boyz II Men Boss 855(12) 15 (E)
50	NEW	MIL I TAKE YOU THERE/WRATH...	50/Daddy Kane Cold Chilli/W -9210820 (Imp)

TOP 10 ALBUMS

1	2	REGGAE HITS VOLUME 5	1/Jetstar JELP1005/ELC1005 (US/E)
2	10	MY GIFT TO YOU	2/Alexander O'Neal Tabu 4631521/4631524 (C)
3	9	TO WHOM IT MAY CONCERN	3/Paradise CBS 6528771/4628774 (C)
4	5	A SALT WITH A DEADLY PEPA	4/Salt-N-Pepa Hrr/London FFR(LP3)/FFRM(C) 3 (F)
5	NEW	THE COLLECTION	5/Kool And The Gang Proh KGTV11/KGTVC1 (F)
6	6	WANTED	6/Yazzy Big Life YAZZ(LP1)/YAZZMC1 (I)
7	1	HEARSAY/ALL MIXED UP	7/Alexander O'Neal Tabu/CBS 4509361/4509364 (C)
8	10	ANY LOVE	8/Luther Vandross Epic 4629081/4629084 (C)
9	NEW	THE GREATEST HITS OF HOUSE	9/VariouS Sals SAH 867/SAC 867 (STY)
10	NEW	THE GARAGE SOUND OF DEEPEST...	10/VariouS Republic L1CLP 010 (I)

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please stand up.

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Dance.

Plus
End of year Top Club
Pop Dance and Hi-NRG
charts

The real Public Enemy
Christmas comes at a
Christmas new from
We have a lot to give you

TOP 10 BUBBLERS

1	THE SERPENT IN THE GARDEN	Garden Of Eden Papper PEP5 2 (12-PEP2) (Set)
2	LONDON RHYME SYNDICATE	London Rhyme Syndicate Rhyme 'n' Reason 12(LRS002) (F)
3	FEEL FREE	Soul II Soul/Do'ya'ven 10/Virgin TEN(X) 239 (E)
4	TEENAGE LOVE	Stick Rick Def Jam 6531677 (12-6531678) (C)
5	THE POWER OF LOVE	Leroy Gibbons Charm - (CR) 24 (25)
6	WHERE IS THE LOVE?	Gail Ann Dorsey WEA YZ 324(T) (W)
7	FRUIT BOWLED OVER	John McLean Ariva - (AR) 82 (1)
8	90% FUNK 10% RHYME	Toz Trough Unique UNQ 4(T) (SP)
9	LET-OFF	Kiss AMC/Ruthless Rap. Syncope/EMI 12(SY 22) (E)
10	FIND AN UGLY WOMAN	Cash Money & Marquis Sleeping Bag - (SLK40143) (Imp)

Kool & the Gang

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WATERMAN

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New rock programme to showcase non-chart acts

by Selina Webb

VIDEOS FOR progressive and non-chart oriented music are getting their chance for TV airing with the launch of Snub TV on BBC 2.

Directed by Peter Fowler and produced by Brenda Kelly, the first programme in the new series is to be transmitted early evening on January 9 with a

late night repeat the following Sunday.

"Don't expect to see the next Tube, the successor to 'Wired,'" they say. "The programme uses a combination of video, live footage and interviews to present what Snub reckons to be the most essential and ignored of today's music."

Snub started life as a fortnightly half hour show on the US Cable Operation USA Network — produced in London by Kelly and Fowler on "an absolute shoestring of a budget".

Pop promo awards loom

AS THE awards season looms, the cream of the year's pop videos are gearing up to compete for the industry's top prizes. For the third year running Music Week is sponsoring the Designers And Art Directors Awards for the most outstanding pop promo, awarded at the D&AD Dinner on April 12.

The nomination fee is £28 per submission, but a discounted £15 entry is available for all videos also submitted for the Music Week Awards on February 27.

Music Week will pass on all relevant pop promo videos to D&AD after judging — look out for the special nomination form in our Awards pack.

MUSIC VIDEO

Description (track) Timing/Dealer Price			
1	BROS: The Big Push Tour Live (10 tracks)/£16.95	CMV	498002
2	KYLIE MINOUE: Kylie The Videos Video Single (5 tracks)/20mins/£6.25	PWL	VHF 3
3	CLIFF RICHARD: Private Collection Compilation (16 tracks)/54mins/£6.50	PMI	MVCR1
4	MICHAEL JACKSON: Legend Continues Compilation (22 tracks)/55mins/£6.95	Video Collection	MJ 1000
5	GEORGE MICHAEL: Faith Compilation (6 tracks)/40mins/£6.95	CMV	490002
6	MICHAEL JACKSON: Making Thriller Compilation (5 tracks)/25mins/£6.95	Vestron	MAA 11000
7	WET WET WET: The Video Singles Compilation (5 tracks)/25mins/£6.95	Channel 5	CPV 05662
8	PET SHOP BOYS: Showbusiness Compilation (4 tracks)/30mins/£5.21	PMI	MVPSR 2
9	NOW THAT'S... MUSIC VIDEO 13 Compilation (13 tracks)/1hr 50mins/£6.95	PMI/Video	MN0W13
10	BANANARAMA: The Greatest Hits ... Compilation (13 tracks)/45mins/£6.95	Channel 5	CPV 07002
11	T'PAU: View From A Bridge Compilation (5 tracks)/20mins/£5.50	Virgin	VDV 335
12	DIRTY DANCING: The Concert Tour Live (hr 30mins)/£6.95	Vestron	VA 17287
13	THE HIT FACTORY Compilation (13 tracks)/1hr 45mins/£6.95	PWL/Fonfon	CPV 00123
14	FLEETWOOD MAC: Tango In The Night Live (13 tracks)/1hr/£6.95	WEA	9381493
15	INXS: Kick The Video Flick Compilation (6 tracks)/30mins/£6.95	Channel 5	CPV 07452
16	DIRE STRAITS: Alchemy Live Compilation (12 tracks)/1hr 30mins/£6.95	Channel 5	CPV 00122
17	JAMES LAST: Berlin Concert Live (24 tracks)/1hr 36mins/£6.95	Channel 5	CPV 07752
18	BELINDA CARLISLE: Live Live (14 tracks)/1hr/£6.95	Virgin	VDV 355
19	HUMAN LEAGUE: Greatest Hits Compilation (17 tracks)/1hr 44mins/£6.95	Virgin	VDV 244
20	DANIEL O'DONNELL: Live In Concert Live (16 tracks)/1hr 50mins/£6.95	Ritz	RITZ 0001

Compiled by Gallup for Music Week © 1988

Rhythm's bumper releases

LEADING DANCE label Rhythm King has turned its attention to the sell through video market with the release of an 11-track compilation through Picture Music International.

Bumper Issue is the first of a two-fold package featuring some of the company's best releases of 1988. Included are chart-topping tracks from Toffy, Bomb The Boss, S'Express and The Beatmasters, alongside less commercially successful contributions from Thomas Fehlmann, Three Wise Men and

Renegade Soundwave.

The 51-minute tape concludes with an Exclusive Miracle Mega Mix and is interspersed with rap and words from Merfin, The She Rockers and Baby Ford. The Rhythm King Compilation — Bumper Issue was released on November 21 with a dealer price of £6.50.

Now Reid on

THE DIVERSE musical talents of the Reid twins, The Proclaimers and Leo Sayer are featured in two new video releases from Chrystalis.

The five-track Proclaimers

programme features their latest single Sunshine On Leith together with Letter From America, Throw The 'R' Away, I'm Gonna Be and Make My Heart Fly. The dealer price is £4.85.

The Leo Sayer compilation features 11 of his hits including When I Need You, You Make Me Feel Like Dancing, Moonlighting and More Than I Can Say. The Very Best of Leo Sayer retails at £6.08 and both titles were released on November 21.

● DIRECTOR DON Letts has joined production company Radar Films. His first job is 'Yazz' new single, Fire Time, which is due to be filmed early in the New Year.

R E V I E W S

CLIFF RICHARD: Private Collection 1979-1988. PMI MVP CR1. Running time: 57 mins. Dealer Price: £6.95.
Comment: With Cliff topping the chart again (with one of his lesser Number Ones), this 16 tracker including mostly Top 20 hits and such classics as We Don't Talk Any More, Wired Sound and Daddy's Home can hardly fail, although with some of the other songs, that old chestnut about video's inability to transform a dubious

song into a monster hit seems to be making itself felt.

Sales Forecast: Mistletoe And Wine's inclusion on this video should be enough to attract a few more punters than the army of middle aged mums who'll be expecting this in their bedsacks on December 24. A big seller. **IT**

DANIEL O'DONNELL, Live In Concert. Ritz V 0001. Running time: 60 mins. Dealer price: £6.49.

Comment: Ireland's biggest country music star filmed at a Belfast concert provides few surprises for those familiar with his work. With four albums permanently resident in the country chart in 1988, the market for this soft-spoken peddler of sentiment is established as vast. As well as selections from each of the four LPs, this includes a Jim Reeves medley guaranteed to bring the house down.

Sales Forecast: The biggest country video of recent times, perhaps of all time, in Britain. **IT**

TOP-10 COMPILATIONS LPS

1	THE KENNY ROGERS STORY Kenny Rogers Liberty ENT29 (R)
2	ANNIVERSARY - 30 YEARS OF HITS Tina Turner Epic 450791 (C)
3	THE VERY BEST OF JIM REEVES Jim Reeves RCA RFP097 (BMG)
4	THE BEST OF GLEN CAMPBELL Glen Campbell A&P CDMP6022 (R)
5	THE COLLECTION Beverly Hills Collector CCSF159 (BMG)
6	DOLLY PARTON'S GREATEST HITS Dolly Parton RCA RFP4432 (BMG)
7	BEST-LOVED FAVOURITES Beverly Hills RCA N7194 (BMG)
8	THE COLLECTION Jim Reeves Collector CCSF182 (BMG)
9	BEST OF WILLY NELSON - ACROSS THE WILLOW Willy Nelson Telstar STAR 2317 (BMG)
10	THE VERY BEST OF DOLLY PARTON Dolly Parton RCA RFP007 (BMG)

TOP • 20 • ALBUMS COUNTRY

24th December 1988

1	1 FROM THE HEART Daniel O'Donnell Telstar STAR2327 (BMG) CSTAR2327/CD/TCV2327
2	2 COPPERHEAD ROAD Steve Earle C-MCFC3426/CD-DMCF3426
3	NEW ONE FAIR SUMMER EVENING Nanci Griffith MCA MCF3435 (F) C-MCFC3435/CD-DMCF3435
4	6 DON'T FORGET TO REMEMBER Daniel O'Donnell Ritz RITZLP0043 (R) C.RITZLP0043/CD.RITZCD105
5	4 I NEED YOU Daniel O'Donnell Ritz RITZLP0038 (SP) C.RITZLP0038/CD.RITZCD104
6	5 WATER FROM THE WELLS OF HEAVEN Johnny Cash Mercury 834778 (F) C:834778 4/CD:834778 2
7	3 OLD 8 X 10 Randy Travis Warner Bros WX1 62 (W) C-WX1 62/CD:K9254662
8	9 LITTLE LOVE AFFAIRS Nanci Griffith MCA MCF3413 (F) C-MCFC3413/CD-DMCF3413
9	12 GUITAR TOWN Steve Earle MCA MCF3335 (F) C-MCFC3335/CD-DMCF3335
10	7 LONE STAR STATE OF MIND Nanci Griffith MCA MCF3364 (F) C-MCFC3364/CD-MCAD5927
11	8 ALWAYS AND FOREVER Randy Travis Warner Bros WX1 07 (W) C-WX1 07/CD:K4625142
12	13 WHAT A WONDERFUL WORLD Willie Nelson CBS 4625141 (C) C:4625144/CD:4625142
13	14 TWO SIDES OF DANIEL O'DONNELL Ritz RITZLP0031 (SP) Daniel O'Donnell C.RITZLP0031/CD.RITZCD107
14	RE SHADOWLAND Kd Long Warner Bros WX1 71 (W) C-WX1 71/CD:WV171 CD
15	11 STORMS OF LIFE Randy Travis Warner Bros 9254351 (W) C:9254354/CD:9254352
16	10 EXIT O Steve Earle & The Dukes MCA MCF3379 (F) C-MCFC3379/CD-DMCF3379
17	10 BUENAS NOCHES FROM A LONELY ... Dwight Yoakam Reprise WX1 93 (W) C-WX1 93/CD:WX1 93CD
18	17 GONNA LOVE HER ON THE RADIO Charley Pride RCA RITZLP 0048 (SP) C.RITZLP 0048/CD.RITXP 108
19	RE JOHNNY CASH IS COMING TO TOWN Johnny Cash Mercury MERH1 108 (F) C-MERHC108/CD:832 031-2
20	15 THE LAST OF THE TRUE BELIEVERS Nanci Griffith Rounder Europa REU0113 (F) C:REUC1013/CD:REUCD1013

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PRATTLE ~~AND~~ HUMBUG

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*WITH THANKS TO MUSIC WEEK

Dreaming of the right Christmas

The Christmas number one spot is an obvious jackpot for any record. Adam Blake trips over this year's seasonal offerings . . .

WHAT ABOUT Hokey Cokey Boogie by Copt Gerry Atrix (order now from Pinnacle), or EMI's brilliant notion of re-issuing Clive Dunn's Grandad, coupled with There's No-one Quite Like Grandma by the St Winifred School Choir? The press release comes complete with a picture of two pairs of slippers, presumably "his" and "hers", and the cuddly, fireside sleeve is a deluxe gatefold "To" and "from" Christmas gift card . . . Aaagh!

Then there's Eastenders Hymn by the Simon May Orchestra (Polydor), featuring a school choir singing Glory Be To God On High to the Eastenders theme tune. And a selection of Christmas hits from

yesteryear leading, finally, back to White Christmas by Bing Crosby (MCA). In short, a myriad flood of releases from the most staid to the most stupid.

Seasonal records are either specifically about Christmas and therefore dead on December 26, or they conjure up "Christmassy" feelings in people while remaining secular. In the latter group one thinks of Muff Of Kintyre — and then one tries not to.

It would have been nice if Annie Lennox's duet with Al Green: Put A Little Love In Your Heart (A&M) had been the one this year but, let's face it, it had to compete with the dreaded Status Quo's Burning Bridges (Phonogram) with that let's-all-have-a-knees-up spirit and pseudo-Celtic refrain. And with the comely Anger Anderson's Food For Thought whose music and persona typify so well that sentimental feeling — of having eaten and drunk too much.

In the strictly seasonal category, December '88 has Bros' rendition of Silent Night (Warner), sometime A-He person Doug Kelsrud's hilarious soul version of Jingle Bells (A&M), Chris Rea's Driving Home For Christmas (Warner), U2's Angel Of Harlem (Island) — an Irish song about Christmas in New York, Edelweiss's monstrous Euro-

hit Bring Me Edelweiss (WEA), described by a WEA press person as having "a lot to do with snow and mountains; it's a club record." There's also Alexander O'Neal's Christmas Song (CBS), Natalie Cole has cooked up some Chestnuts Roasting On An Open Fire (Capitol) which are *faul* but this lost has a most curious B side — Miles Davis jamming his way through a deliciously loose Wee Three Kings. Yeah!

Astonishingly enough, some people seem to think that Christmas has something to do with religion, or spiritual values. These eccentrics tend to make seasonal albums rather than singles, and some of them are even worthy of serious attention. Among the most interesting this year is Keith Emerson's The Christmas Album (Emerson Records) which is a bona-fide and sometimes successful attempt to do something creative and original with traditional carols.

A contemporary of Emerson's, Phil Manzanera, has put together a delightful album called Christmas (Pacific) by The Players — a group of excellent musicians from highly varied backgrounds (buskers, rockers, classicists) — who play entirely acoustic arrangements of traditional Christmas music. The Players are doing a series of im-

promptu performances in various aggregations on street corners up and down the country.

Of course, there's the seriously trad stuff like the Sheffield Charle's A Celebration of Christmas (Pickwick) which is just a good choir singing carols straight, no chaser. Also, there's Christmas With The Salvation Army (Word/Priority) but to get back to some bad craziness, there's a video of Mantovani's Christmas Log (Hemding), which one can only hope does not get stuck in the U-bend. Actually it's extremely avant-garde, with a camera trained on a two large logs burning in an open hearth fire for 47 minutes while, on the soundtrack, the big M and his ork funnily riff their way through some carols and seasonal standards.

A seasonal work maybe, but we're obviously not ready for A Christmas Album For The Whole Family by Frank Di Silvestro on the Songs and Stories Children Love Label. This contains 16 self-penned songs by Silvestro with titles like Mrs Claus Is Special Too, Bilzen And The Carroub Fall In Love. It's only available on import — the Americans being so much more experienced in these things.

The discerning reader might by this point have detected a note of

cynicism. Not at all. When I hear Lennon's voice sing: "And so 'tis Christmas", I still go floppy when with hardly a pause, it proceeds to ask: "And what have you done?" He always put his questions bluntly. And, dare I say it Greg Lake can still produce a reaction with "The Christmas we get we deserve", even if it's one of anger. Apart from including a nice bit of Prokofiev, that record also mentions that Christmas trees smell, which is important because of the smells of Christmas that take you back to childhood.

There should be more records that do that, but they are few. Steeleye Span's Gaudeate was another. By virtue of its medieval beauty it had a brisk purity that put one in mind of going to church on a cold winter morning. On the other foot, Slade's Merry Christmas Everyone had a certain British charm. Noddy Holder's exultant shriek of "It's Christmas!" does sound just like a noisy kid.

But really it's very fitting that Cliff Richard has had a No 1 with his 1900h hit, Mistletoe And Wine (EMI). It's the most appropriate type of Christmas record, not overly mindless or patronising, but not challenging either. Just warm and comfortable. And he's a Christian like I said, very fitting.

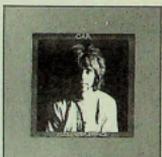


THE 1988 DEMON RECORDS TOP 20



GREAT CHARTS OF OUR TIME

- FIEND 99 NICK LOWE "PINKER & PROUDER THAN PREVIOUS" (COMPILATIONS INCLUDED)
- FIEND 106 JONATHAN RICHMAN "MODERN LOVERS '88" ALSO ON CD & CASSETTE
- FIEND 114 JOHN WHITE ROPE "IN THE SPANISH CAVE" ALSO ON CD
- FIEND 122 GRAHAM PARKER "THE MONA LISA'S SISTER" ALSO ON CD
- FIEND 129 GIANT SAND "THE LOVE SONGS" ALSO ON CD & CASSETTE
- FIEND 130 JOE ELY "DIG ALL NIGHT" ALSO ON CD & CASSETTE
- FIEND 132 BIG DIPPER "CRAPS" ALSO ON CD
- L-FIEND 137 JOHN WESLEY HARDING "IT HAPPENED ONE NIGHT" ALSO ON CD
- DEX 8 JOHN WHITE ROPE "RED SUN"
- DED 252 SCREAMIN' JAY HAWKINS "FEAST OF THE MAU MAU"
- DED 256 H.P. LOVECRAFT "AT THE MOUNTAINS OF MADNESS"
- ED 262 THE BYRDS "THE NOTORIOUS BYRD BROTHERS" ALSO ON CD
- DED 266 JOHNNY OTIS SHOW "LIVE AT MONTEREY"
- ED 268 SPIRIT "CLEAR" ALSO ON CD
- ED 275 ALAN TOUSSAINT "THE WILD SOUND OF NEW ORLEANS"
- ED 282 ALEXANDER SPENCE "OAR"
- ED 285 GUY CLARKE "OLD NO. 1"
- ED 289 THE PRETTY THINGS "PARACHUTE" ALSO ON CD
- D-II-UK LP 442 HI RECORDS "THE EARLY YEARS • VOL. 2"
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IF YOU need help identifying our mystery music business celebrities, then try to match the following random clues to the appropriate vintage picture from yesteryear. You will find the answers on the Diary page, p41.

Who are they now?

- Hats off to a man who values his privacy.
- Nice to see you, shame about the suit. This major company sales director is pictured receiving a best sales department newcomer award (many years ago).
- Before the gold rush? Not his most towering performance perhaps, but you may spot a shrewd retailing brain under the hair.
- One sold out to WEA for a Reo-ly handsome sum, while the other got back into the business this year at a high level with K-tel.
- A Music Week Award winner, 25 years at the helm of his own record company and he still doesn't wear a tie! His admiring colleague doesn't have to wear a tie these days either, having been head of more companies than most people manage to merely work for.
- City analysts are hounding him for not coming up with the right results.
- He won the bet, took the outfit back to Oxfam and these days looks the part as the sober serious DG.
- A bit of a hooligan in his EMI days? He's now top man at Polydor.
- A token seasonal offering, this was taken years ago outside his Stiff office and (WEA're pleased to report) he hasn't changed a bit.
- Move over Elton, we record company MDs can make spectacles of ourselves too.
- He's bagged yet another silly hat.
- Those boyish looks, that care-free manner, a Music Week publishing award ... this must be an old photograph.



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If you can fit into our friendly, informal and highly professional environment, write with full career details and current salary to Jennie Ainslie, Personnel Department, WEA Records Ltd., PO Box 59, Alpertown Lane, Wembley, Middlesex HA0 1FJ.

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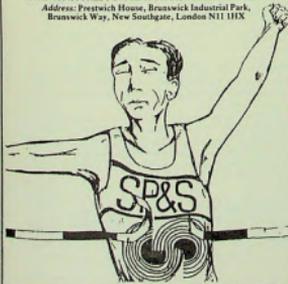
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WHO IS NUMBER ONE?



... THAT'S THE mind-mangling question Heavy Metal fans nationwide are gonna be asking themselves, come the New Year!

Yep, in a few short weeks *Kerrang!* will embark on a power-packed promotion that's bound to cause more commotion than a golf cart doing wheelies in The Village!

The 100 Greatest Heavy Metal Albums Of All Time' is the title of an awe-inspiring editorial supplement, to be given away FREE in the four January issues of *Kerrang!*

The staff of the Mighty *K!* have selected what they reckon to be the most essential 'n' influential albums in the entire history of Heavy Metal.

The 100 Greatest Heavy Metal Albums Of All Time' will feature re-reviews of each and every one of these manic milestones, together with reprints of the original LP sleeves!

The way it works is this: bound into *Kerrang!* dated January 7, 1989 will be a FREE colour booklet, containing all the fun-filled facts behind chart positions 100 to 75. This issue will also carry a FREE wraparound, full colour, stiff card cover, to be used as a folder in which to keep the pull-out pages safe 'n' secure!

Kerrang! issues dated January 14 and 21 will include additional FREE colour booklets, delivering all the details on positions 74 through to 25.

Finally, the January 28 issue will deliver all the scam on the top 24 positions — not to mention the answer to that all-important question: WHO IS NUMBER ONE?

(Helpful hint: it's not 'Perry Como's Christmas Album'. In addition, this pulse-pounding promotion will feature a colossal competition for one lucky *Kerrang!* reader to win the entire top 100 albums!

These issues of *Kerrang!* will benefit from increased distribution and sales. There'll be a national local radio campaign — including spots on the Network Chart Show — and back-up space in the consumer music press.

To place your advertisement in *Kerrang!*, contact Marc Gregory or Cara Mulford on 01-387 8611.



THE MAGAZINE THAT TAKES NO PRISONERS!

Dunne's

DIARY

"THERE IS fixing in our charts and any record company that tells you otherwise is lying." Is this quote dredged from our archives, or the conclusion of an exhaustive police investigation? "Fraid not — it is from a "Sun Exclusive" interview by **Martin Dunn** (a name surely to remember, and avoid) with **Elton John** last week, immediately following news of his much publicised £1m libel damages from the paper. The great well of music industry sympathy for Elton when the smear campaign was at its height will have largely evaporated after such an unsubstantiated attack on the chart. Bold accusations that "the top 10 is fixed" splashed across the very paper which told lies about him don't do Elton credit. And as his lawyer **Frank Prestland** could well have told *The Sun* when pressing for a settlement: "You should check your facts before launching into print!" ... Acting on the wishes of **Roy Orbison's** widow, **Virgin** is sticking to the original release date of January 3 for the late star's next release and has no wish to jump on the exploitation bandwagon ... A big thank you to all the advertisers in this issue who took advantage of the Christmas greetings offer and helped us raise £5,000 for **Music Therapy** ... Expect **EMI** to celebrate the new year with **SBK** locked under its belt ... Long serving **BPI** legal adviser **Patrick Inherwood** is going back out into the hard commercial world of private practice with **Frere Chalmers** ... **Gallup** says the **Cliff** single has notched up the highest single week sales of 1988 at 160,000. It's already the seventh biggest selling single this year and looks set to go even higher. His album **Private Collection** is headed the same way and this, coupled with his celebration of 30 years of the top, surely makes him a prime candidate for recognition of the **BPI** awards.

WHILE THE compilations chart controversy is likely to rumble on into the new year, **Stylus** chief **Tony Naughton** appears to have achieved something within the **BPI** council nobody else could probably have managed on such a contentious issue — unanimity. For at last week's meeting which followed hard upon his published questioning of the council members' probity, they approved unanimously the format for separate artist albums and various albums charts in 1989 ... Also almost unprecedented, the council finished business by 2pm without any member leaving (though perhaps Christmas lunch to follow had something to do with that) ... **Richard Kane** is celebrating his first hit with **Petula Clark's** **Downtown 88** since getting back into the business with **Kim Richards** at **Zam** and **IBA** has received a complaint that **Bananarama's** TV ad is inaccurate in its claim that the group is the most successful female ensemble. What about **The Supremes**? is the question being asked ... The **Music Publishers Association** held its biggest ever Christmas luncheon last week with more than 800 crammed in to raise money for the fight against cancer.



ISLAND PARADISE: Aswad presented the Island sales team with gold discs to thank them for their efforts in 1988.



TP COMES close: **Kim Wilde** gets the full support of **MCA MD Tony Powell** as he presents her with silver discs for **Close** and **You Came**.



ONE'S GOLD discs: **BBC Records** presents **Radio One** with the award for sales of the **Ones On 1** collection.



BEYOND RELIEF: **Brother Beyond** take a break from the crowds during an appearance at **HMV Oxford Circus**.

Well, who were they?

HERE ARE the answers to the Christmas Quiz featured on p35: 1-D, **Richard Branson**; 2-L, **Pete Reznor**, **PolyGram** sales director; 3-G, **Steve Smith**, **Tower Records'** director of European operations; 4-K, former **Magnat** owner **Michael Levy** (right) and **Alon Kaupé**, senior vice international for **K-tel**;

5-A, **Island** owner **Chris Blackwell** (left) and **Siren**'10 managing director **David Belteridge**; 6-H, **Chrysalis** chairman **Chris Wright**; 7-B, **BPI** director general **John Deacon**; 8-F, **Polydor MD** **David Munns**; 9-J, **WEA UK Division MD** **Paul Conroy**; 10-E, **CBS MD** **Paul Russell**; 11-I, **PolyGram UK** chair-

man **Maurice Oberstein**; 12-C, **WEA** chairman **Rob Dickens**.

If you found that too easy, try putting names to these three characters (below), who have all worked for **WEA** in their time ... but not now.

Answers in the new year. Happy Christmas.



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NOV

26TH TORBAY
27TH GUILDFORD
28TH NORWICH
30TH READING
DEC

1ST SOUTHBEND
2ND BRISTOL
3RD LIVERPOOL
5TH FOLKESTONE
6TH SHEFFIELD

7TH MANCHESTER
8TH HANLEY
10TH CARLISLE
11TH EDINBURGH
12TH NEWCASTLE

13TH LEEDS
16TH GLOUCESTER
17TH LONDON
18TH LONDON

20TH PORTSMOUTH
21ST PORTSMOUTH
23RD BIRMINGHAM
24TH GLASGOW

27TH PRESTON
28TH BOURNEMOUTH
29TH MARGATE
30TH BRIGHTON
31ST NEWPORT

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GRANADA TV
"HOW TO BE COOL"
Garth Williams - Producer
Ian Emes - Director
Ian Rousham - Music Dept

BBCTV
"WOGAN"
Peter Estall - Producer

"THAT WAS THEN THIS IS NOW"
Janet Street-Porter - Producer
David G. Croft - Director

"WHAT'S THAT NOISE?"
Pippa Dyson - Producer

"TOP OF THE POPS"

TV AM
Thanks to Jason Pollock/Charles Salem

CALENDER TELEVISION
"THE LAST RESORT"
Thanks to Jonathan Ross/Graham Smith

TYNE TEES TV
"GILBERT'S FRIDGE"
Michael Forke - Producer

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