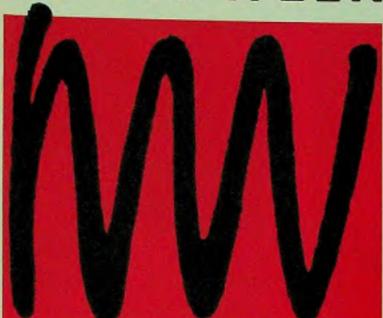


## MUSIC WEEK



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## Ertegun named Man of the Year

IFPI PRESIDENT Nesuhi Ertegun was named music industry Man Of The Year at Midem last week.

The award, given to the former WEA International head for services to the world record industry and his campaigning against piracy, was presented at a gala dinner.

Among those attending were PolyGram International president David Fine, Chrysalis chairman Chris Wright, veteran French record man Eddie Barclay, Atlantic founder Ahmet Ertegun and leading publishers including Les Bider (Warner-Chappell), Nick Firth (BMG Music) and Freddie Bienstock (Carlin).

POTENTIAL PIRATES have been scuppered by a European Court decision that is being hailed as a landmark victory by the international music industry.

The industry has now won its battle to prevent out-of-copyright recordings in one European country from being legally exported to other EC nations. The judgment is being warmly welcomed by the IFPI, and in the UK lawyers are confident that it will dissuade new companies from becoming

involved in illicit trade.

The European Court of Justice ruled in Luxembourg that the Community's principles of free movement of goods among member nations do not supersede the copyright protection statutes of individual countries.

The judgment concerned the EMI-Electrola vs Patricia Records case, which dates back to the 1984 export by Patricia, a Danish company, of Cliff Richard albums to Germany. The recordings had

## ... and Midem vows to oust them

MIDEM'S NEW management says it will work closer than ever with the international music industry to rid the event of pirate repertoire.

Representatives of the IFPI visited a number of stands offering suspected pirate product and afterwards made their views known to Midem joint managing directors Bob Bingham and Xavier Roy. Bingham comments: "Our difficulty is that we have to sit somewhere in the middle of it. It

"We represent the whole industry. Obviously we won't support anyone who's against the industry, but it's very difficult to enforce a ban... That's against the law here."

However, Roy says that if the IFPI can present proof that certain companies offer illegal products "we will act".

The IFPI team visited stands from companies based in Italy, the UK and the US.

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## Responsive, relevant - that's Midem

MIDEM '89 went some distance towards becoming the responsive, relevant event that its new owner, Telo Communications, pledged it should be.

The strongest evidence of change, according to Midem Organisation joint managing directors Bob Bingham and Xavier Roy, were the tolerant showcases held at the Hotel Martinez and the busi-

ness seminars presented at the Palais des Festivals.

This year's Midem was the first to run from Saturday to Wednesday. For the 900-plus companies exhibiting, the event provided the usual Palais flow: 8,000 participants from around 60 countries. Music publishers, independent labels and production companies were much in evidence, as were

lawyers, accountants and related industry professionals. And although the tempo of business among compact disc manufacturers may have been less frantic than in 1988, this category was still prominent. The two largest single

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● STOP PRESS: The number of singles featured on Radio One's playlists is being halved as of today (30) to encourage greater flexibility and creativity in programming. The C list is also being dropped. More details next week.

## PolyGram, EMI share the market

POLYGRAM AND EMI between them distributed nearly half of all records sold at Christmas, MW's fourth-quarter market survey reveals.

PolyGram was top survey force for both singles and albums distribution, with 23.9 and 25.0 per cent of the respective sectors. EMI was close behind each time with 23.3 per cent of singles and 21.6 per cent of albums. In both sectors, almost 10 points separated EMI from the third-placed company.

The seasonal success of Cliff Richard also helped EMI to be top singles company and label and leading album label. PolyGram was top albums company but, following the pattern established in recent years, none of its constituent labels produced an outstanding result. Vertigo was the most successful of them being placed fifth with 3.6 per cent of the market. Next PolyGram label was the 15th-placed London.

● Full details — p30,31.

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# TURN TO PAGE 5

# NEW ON VIDEO



## A SHOW OF HANDS

CFV 07812  
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SRP £11.99

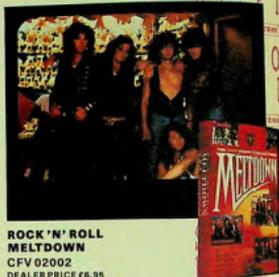
- Released to coincide with the album of the same name
- This 90 minute, 14 track video features EXCLUSIVE TRACKS and UNIQUE RECORDINGS
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## A ROOM WITH A VIEW

CFV 02892  
DEALER PRICE £6.95  
SRP £9.99

- All star cast includes Maggie Smith, Denholm Elliott, Judi Dench, Helena Bonham Carter
- Winner of 3 Oscar and 5 BAFTA awards
- Based on the best-selling book by E.M. Forster
- A very collectable classic British film



## ROCK 'N' ROLL MELTDOWN

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## ZODIAC MINDWARP & THE LOVE REACTION

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SRP £7.99

- Debut video from one of the world's most outrageous rock bands
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- Exclusive interviews with Zodiac and the band



## MARC

CFV 01992  
DEALER PRICE £6.95  
SRP £9.99

- Features Marc Bolan's performances from six classic Granada 'Marc' shows
- Features 21 tracks in this hour programme including the hits 'I Love to Boogie', 'Ride a White Swan', 'Hot Love' and 'Jeopater'
- This is a true collector's item



## BIG COUNTRY

CFV 07762  
DEALER PRICE £6.95  
SRP £9.99

- Includes hit singles 'Wonderland', 'In a Big Country' and 'King of Emotion'
- Includes the new single 'Peace in our Time'
- Released to coincide with their major UK tour
- Recorded live in Moscow during their highly publicised trip to Russia



## FREDDIE MERCURY & MONTSERRAT CABALLE

The Barcelona EP  
CFV 00932  
DEALER PRICE £5.58  
SRP £7.99

- A lavish and spectacular three track video
- Includes the hit single 'Barcelona' and the new single 'How Can I Go On'
- A glorious celebration of the power of pop and the passion of opera



## SID AND NANCY

CFV 04022  
DEALER PRICE £6.95  
SRP £9.99

- A savagely brilliant account of the last days of Sid Vicious - Mail on Sunday
- Features music by The Pogues and Joe Strummer
- Directed by Alex Cox (Repuban & Straight to Hell)
- Released on the tenth anniversary of Sid's death



## YNGWIE MALMSTEEN

Rising Force - Live '85  
CFV 03382  
DEALER PRICE £6.95  
SRP £9.99

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- Features original band line up

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# Radio Nova shuts down leaving satellite gap for Virgin radio

SATELLITE STATION Radio Nova is closing down after only nine months of broadcasting.

The station's management is reported to have telephoned its subscribers just a few days before closing telling them that daytime services would cease following by the night network.

Nova had been providing a 24 hour music service delivered by satellite to radio stations in Europe for them to pick up and rebroadcast. But in the UK it was taken by only three local radio sta-

tions.

The closure will come as good news for overnight service Radio Radio, part owned by Virgin, which has taken over Nova's UK clients and increased its outlets to 20.

Nova opened last May and was offered free of charge to any radio station in Europe with its costs being met by advertising within programmes. The station broke new

ground in broadcasting by striking new deals over needling which became a model for local radio negotiations.

## BRIEFS

● **THE TOWN and Country Club** in Kentish Town is opening a new box office to deal with tickets for London concert venues. It will operate in tandem with the club's present box office and will stay open until 8pm on the nights when the club is open.

● **MUSIC INDUSTRY** associations are the subject of an all-day conference at the Hilton Hotel, Park Lane, London, on February 16. Representatives from PPL (IFP), BPI, MCPS, PRS and the MU will be attending. For more information, ring 01-824 8257.

● **PRIVATE MUSIC**, the label set up by former Tangerine Dream man Peter Boumann, has signed a worldwide licensing deal with BMG Music International. The deal, which applies to all territories excluding the US and Canada, will be administered in the UK by BMG Enterprises.



POLYDOR is releasing the Big Bad EP by Little Angels to coincide with the band's UK tour in February.

● **LIVING COLOUR** will be touring the UK, supporting Anthrax, to back the release of their new single Open Letter (To A Landlord) on Epic on March 6.

● **THE EXPRESSWAY** are touring the UK, supporting Crazyhead, to coincide with the release of their debut single on Polydor on February 16. The band's John Moore is pictured right.

● **THE ALIVE: Not Dead EP** by The Sun And The Moon is being released by Midnight Music, distributed by Revolver, on February 6 to tie-in with UK tour dates.

● **ROUGH TRADE** is releasing the single Rave to Be Sure by The Sundays today (30) to coincide with the band's tour supporting Throwing Muses.



## Kingdom comes to EMI distribution

THE KINGDOM group of labels is switching to major distribution from this week having "outgrown" the indie sector.

The move marks the end of a five-year association with PRT but Kingdom managing director Terry King feels the switch to Supertrack/EMI will give the company increased marketing muscle.

He comments: "We thought that we now needed a more flexible distribution situation to take advantage of the company's growth. Last year we launched our own teleshops team which will now work in harmony with Supertrack's own team."

King feels that it is a consequence of a company's expansion that it tends to outgrow indie distribution.

## Export advice offered by new company

CONTACT is a new company set up by Michael Lo Bianco and Geoff Kite to offer consultation on export into Europe, the Far East and other territories.

They can be contacted on 01-997 5662/3 and are based at Frasser Road, Greenford, Middlesex UB8 7AQ.

## Directory

**RECENT MOVES:** *Renegade* to 13 Clanciarde Gardens, London W2 4J. (01-792 9926) ... *Roadrunner Records* to 1st Floor, 387 Harrow Road, London W9 3NA. (01-969 6099. Fax: 01-968 8388) ... *Rogers & Cowan International* to Livingstone House, Carlet Street, St James Park, London SW1H 9DJ. (01-222 1332. Fax: 01-222 1298) ... *Doctor Beat Records* to 231 to Kentish Town Road, London NW5 7JL. (01-262 0184/0112) ... *Carrere Records* to Park Lane, 111 Park Road, London NW8 7JL. (01-262 1263. Telex: 8953657) ... *The Derek Block Companies* to 1 Richmond News, London W1V 5AG. (01-434 2100. Fax: 01-434 0200. Telex: 298625).



EMI is re-releasing Frank Bruno's single Where's Harry on February 6 to tie-in with the boxer's fight with Mike Tyson.

## MUSIC WEEK



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LAND RECORDS

# Eager sponsors jumbled by 'unprofessional' managers

POTENTIAL SPONSORS are queuing up to pump money into the music industry but "unprofessional" bands and their managers are standing in their way.

That is the view of agents involved in setting up sponsorship for groups and events. They say that more and more companies are willing to support the music industry financially but are often given a rough ride by artists and their managers.

Ray Paccok, general manager for the *Keith Provine agency*, has been closely involved with Harp Lager's Harp Beat sponsorship campaign which has included a number of major events and tours.

"It is certainly a booming industry and we are noticing more and more companies approaching us looking at different opportunities in the business," he says.

But Paccok adds that it is up to bands and managers to make the first move. "We have many clients very interested in music sponsorship. I like to think that more artists would exploit us more than they do at present," he says.

He adds that the UK must look to the US to see where the future of sponsorship lies. "The US situation really tells the story. The deregulation of radio, in particular, will bring plenty of opportunities. There are a lot of options including live shows and co-sponsorship of radio programmes," says Paccok.

Harp is already working with several radio stations and Paccok believes it is an area that will be increasingly influenced by sponsorship deals.

Unlike the US, Paccok also believes UK sponsors are keeping a tight control of the fees involved in such deals. "I would say fees are increasing slightly but there is a lot of scope for companies to find the right band at the right price."

Carl Gant, managing director of First Artist, is not so convinced. He says bands and their managers are so unprofessional at negotiating that it can take ages to get a tight deal.

"One of our top companies was asked to put up sponsorship for Bros but with them we couldn't even find out who was pulling the strings," he says. "A lot of major companies will pull it out because they don't know what it is going on."

Fleetwood Mac are another example. They were close to a deal with Marlboro after a lot of negotiating but it was the band that could not agree terms. It is so soul-destroying and embarrassing."

He says deals with airline companies are much more straightforward. "They work a lot better. You just give the band free tickets in return for what any normal sponsor would get. No money changes hands."

Gant believes that more and more companies are getting in-

voled with bands at the start of their careers. "It is an opportunity to get in at gross levels and it is proving quite a lucrative situation," he says.

"I think companies will tend to look at young bands more because they know if things go well they will get value for money."

The problem for the music industry is finding sponsorship that fits in with the style of increasingly health-conscious bands and strict advertising codes.

Cigarette and alcohol sponsorship has generated a number of arguments over its influence on people attending concerts and similar events. A recent example is the International Country Festival which is televised on BBC.

Last year, its sponsor Silk Cut pulled out after the BBC refused to televise an event sponsored by cigarette manufacturers. Organiser of the festival Mervyn Conn is now desperately seeking a sponsor for the Easter weekend show.

Conn is bitter about the BBC's attitude to the musical event. "They'll apparently accept snooker and show jumping with sponsorship from tobacco companies so I find it rather strange that they won't accept country music."

"I tend to the feeling that they needed a scapegoat so that I couldn't be said they weren't doing anything and so they picked on my event."

# Classics get \$9m boost via Landscape video show

CLASSICAL MUSIC is to receive a \$9m boost from satellite station The Landscape Channel through a new, classical-only video channel.

The Classical Channel, which will be part of the Sky Arts Channel scheduled to start transmission in June, is designed to work as a pan-European mail order network. Landscape says it has \$9m to spend on its launch.

Programmes expected to fill 24-hours a day by 1992 will offer films of the countryside to accompany a soundtrack of instrumental classical material from Vivaldi and Bach to Mozart and Beethoven. Few will last more than five or six minutes, and the films, totally without words, will be of undulating atmospheric content.

On the screen will be a catalogue number that the consumer can note and order the product by — available by phone. "We are going for a broad audience as opposed to the elite classical music buff," says Landscape chairman, Nick Austin.

Examples of The Classical Channel could be seen at Midem on the Landscape Channel stand. A Vivaldi violin concerto accompanied by a slow zoom onto a lighthouse, the slow movement of Dvorak's New World Symphony was illustrated by a barge journey on a canal, while a Liszt Florida Suite was accompanied by reflections in water.

The Classical Channel will eventually be beamed into 14 countries, and Austin will have to sell around 15,000 units a week in order to break even. "It is not an impossible figure," he says.

Nimbus, Chandos, Collins Classics, ASV and Arabesque are among the companies who have approached Landscape. For giving the Channel access to its recordings, they hope to receive prominence and extra sales and the rights to sell the videos of the musical programmes made by Landscape.

All the visuals are made by the Landscape filming crew. They take music from the libraries, build up a programme idea and storyboard, and then film. "We have found that it doesn't work taking stock footage — you have to look at creative ways by the way film works with music," he says.

Though Austin admits that Midem has brought more than enough material to "get up and get going," he adds that the door was always open.

● CHILDREN RADIO has appointed a 21-year-old as its head of music. Clive Dickens began his career at the station six years ago as a teen boy. He is believed to be the youngest person to hold the post. The head of music at a British radio station.

# Scuppered

▶ FROM PAGE ONE

which take advantage of some European countries' poor copyright protection laws for export purposes. "We will now be able to continue them to the countries where they operate," he adds, "and work to have protection extended in those countries."

Ereign also says he is confident that the 1992 efforts will result in phonogram producers enjoying 50-year protection in every EC nation.

Solicitor Laurence Gilmore of Hamlin Slove, which advised the BPI in the case, adds: "Any other decision from the court would have been a pirates' charter."

Patricia Records could not be reached for comment.

# That's Midem

▶ FROM PAGE ONE

exhibitors were CD supplier ODB & ME and Philips/DuPont Optical.

As in the past, major label representation was patchy. WEA International and EMI Music took stand space, and their respective chiefs, Ramon Lopez and Jim Field, were present. CBS, PolyGram and BMG did not exhibit on an international level as record companies.

Patricia Records, the Oceania, Bingham says: "There's no point in some of those senior people coming unless there are other people for them to meet." That is why the Bingham group has been striving to improve the quality of the business sessions in terms of topics and speakers, he explains.

In further claiming "the mood of Midem has changed," Bingham and Roy cite the high profile at Cannes of such key industry figures as producer Pete Waterman and IFFI president Nasir Ghelani. Waterman was a Midem honoree for a day — he announced the launch of PWL Continental during a special press conference — and was invited to dine with the Mayor of Cannes.

Corporate sponsorship was increasingly evident at Cannes. Mercedes Benz underwrote the German music publishers' stand with approximately £12,000; Saab backed the Swedish group stand. American Airlines paid the fares of all its passengers to attend a special "Nashville Night" concert. "The greater TV coverage we have, the greater the opportunity for sponsorship," comments Bingham.

Midem's joint MDs agree they were disappointed at the pull-out of SBK Entertainment — because of its pending acquisition by EMI Music — from a talent presentation role. Bingham notes that the company met all the financial obligations of its contract. He also says they had hoped to stage a larger series of concerts (including a tented event, open to the public), and would have liked bigger names for those which were staged. "It's a matter of learning what we have to do in terms of encouragement and in proving that Midem is different now."

Bingham and Roy say that EMI '89 will generate around £22m turnover, but decline to report the event's expected level of profit. Next year, turnover should increase between 10 and 15 per cent, they suggest.

# World Briefing

WASHINGTON DC: In its annual media forecast, the US Department of Commerce projects that the marketing of recorded music will grow 15 per cent in 1989 to \$7.6bn. The government agency estimates 1988 sales at \$6.6bn, up almost 19 per cent from 1987. The report attributes the lion's share of the increase over the past three years to the "prodigious" growth of the compact disc market.

HULL, QUEBEC: Private radio has scored a major success by provoking the federal broadcast regulator into disregarding sections of its proposed network and communication policies. The Canadian Radio-television and Telecommunications Commission has decided not to pursue a requirement that at least two thirds of all acquired programming should be Canadian. This was enabled by pressure from the Canadian Association of Broadcasters and other organisations.

NEW YORK: Major record wholesalers and retailers surveyed by *Billboard* concur that cassette singles comprise 75 per cent or more of all single sales. Limited response to three-inch CDs is attributed to low CD player penetration — about 12 per cent in the US. Predictions are being made that the vinyl single will be dead by the end of the year.

AMSTERDAM: BUMA/STEMRA and NVPI are both investigating a wave of CD piracy in the country which includes product by Bruce Springsteen, Tom Waits and the late Roy Orbison. It is believed Holland is the only territory where the goods are being circulated but it is expected to spread over the rest of Europe. The illegal CDs play for over 50 minutes, cost around \$22 and are judged to be of "superb" sound quality.

NEW YORK: LIVE Entertainment, parent to rackjobber Lieberman Enterprises and home video company International Video Entertainment, has formally announced its expected purchase of the 79-store Strawberry record and video retail chain. Strawberry's was largely owned by Morris Levy. Real Gone Records' LIVE chairman and chief executive is Jose Menendez, formerly of RCA. Also, as expected, Shamrock Holdings, an investment firm owned by Roy Disney, owner of the Mats. Plus retail record and video chain, has purchased the 121-store Sound Warehouse chain.

OTTAWA: Island Records has released the first three-inch CD in Canada. It is U2's *Angel of Harlem*.



TOURNIER: RIDICULE FOR UK system expansion

# BIEM's Tournier keeps UK royalty system in check

SUGGESTIONS THAT the UK system of paying mechanical royalties might spread throughout Europe were ridiculed at Midem by Jean Loup Tournier, president of publishers and writers international body BIEM. Earlier Belgian lawyer Jean Francois Bellis had said that the growth of major publishing groups could lead to direct payments from record companies to publishers taking place on the British model throughout Europe. In response, Tournier said that BIEM, which currently sets royalty rates on behalf of European writers, would be extending the scope of its efforts to include video and other means of reproduction.



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## PWL crosses Channel with new label

THE IMPACT of foreign language pop records on the UK market is being given a boost with the formation of producer Pete Waterman's new label PWL Continental.

Waterman intends to release foreign language pop singles on the label, which will be based at PWL's offices in London. An extra member of staff may be taken on at a later date to help run it.

The new label comes as a result of Waterman's passion for foreign

pop records, particularly French. "One of my favorite records of last year was *Ella Elle La* by Frances Galie, which was a massive hit in Europe," says Waterman.

"The nice thing about it was that I don't have to speak French to know what it was about. But what the majors in France and Great Britain failed to see is that people buy records because they like them, not because they are told to like them.

"That was a classic example of a single that should have been a

hit but wasn't given the push it needed," adds Waterman. This, he says, is exactly what PWL Continental intends to do.

Waterman will seek out tracks from foreign countries to put out on the label. "Every A&R guy I know is as deaf as a post. There is a place in the world for French music. We need those melodies that have become so big in France and we need the European influence."

Waterman says there is a definite market for foreign pop but the

problem is establishing the artists. "One of the biggest problems is the 40-year-old disc jockey with the IQ of an elephant who only wants to play *Dire Straits*."

The first release on the new label will be a single by French artist Jackie Quartz. "The idea is that if a publisher or a record company has a record in their territory that the English record companies will not issue then we will issue it," he says.

He adds that some of the releases will be remixed.

## Music Factory enlists Jocks magazine to aid DJs

DANCE REMIXER Music Factory is boosting its service to DJs by providing a free copy of *Music Week* stametable *Jocks* with its monthly "Mastermix" package for members.

For the last four years Music Factory has used *Midem* to secure European agents and now, with members in most EC countries, it is increasingly offering competition to the *Disco Mix Club*. Its remixes are produced using an in-house 24-track studio and subscribing DJs are encouraged to test out their own ideas. Recent projects have included *Jack Trax* remixes set for release in March.

Music Factory's Sue Pearson says: "For nearly a year now we have been looking into the possibility of providing members with a well written and informative magazine. After extensive research we decided that *Jocks* was the most respected magazine with the DJ trade."



PETE LAWRENCE: 'outgrowth'

## BMG takes on Cooking Vinyl admin

THE RECENTLY formed publishing arm of Cooking Vinyl Records has signed a worldwide administration deal with BMG Music.

Managing director Pete Lawrence says that Cooking Vinyl Music is a natural outgrowth of the record company and that initially the Oyster Band and others of the label's artists will be signed for publishing.

Paul Curran, managing director of BMG Music in the UK, emphasizes that "BMG will actively promote the catalogue in all territories." He describes the contract with Cooking Vinyl as a "co-publishing arrangement with creative and promotional support".

Also at *Midem*, Nick Firth, the New York-based head of BMG Music Publishing International, announced the company's representation of Cabb Brothers Music and Bobby McFerrin's Prob-Noblem Music.

## Scots turn their back on 'unfair' UK chart

A SEPARATE national chart is being planned by the Scottish record industry as a result of its disillusionment with what it claims is a misrepresentative UK chart.

The newly-formed Scottish Record Industry Association, which represents 23 labels and two distributors, voiced its disappointment with the chart system in the UK at its *Midem* stand.

Association vice chairman Brian Guthrie describes the present system as a scandal. "How on earth can a record like *Runrig's* sell 30,000 in Scotland and not have those sales shown in the UK chart? It's ridiculous," he says.

"Whether a record sells in the North or in the South, then it should be in the charts. How else can it be a representative chart?" adds Guthrie.

"There are many acts selling well in Scotland that don't get anywhere near the chart. You have got to have a fair system."

He says the association is intending to meet with Gallup to discuss the method of calculating the chart positions. "We have got to confront the Gallup people on the chart system. We are looking at having our own chart in Scotland."

Any such chart will not be introduced until the association itself is in full swing. The nine-member committee, which formed the or-

ganisation last June, is waiting to hear if the Scottish Development Agency will provide funding for its business.

The association currently represents 23 of the 84 labels in the country and says it is receiving ap-

plications every month to join. Its main aim since forming was to attend *Midem* and get its name known and anyone wishing to become a member should contact secretary Ronnie Simpson on 041-632 9269.

## French Vogue sets UK on fire



THE HEADS of *Vogue* and *Fire* seal their deal at *Midem*

FIRE RECORDS has signed a deal with *Vogue* in France that looks set to provide it with French artists to push in the UK as well as distribution abroad for its own acts.

The French company claims to be one of the biggest distributors in the country and *Fire* managing director Clive Selwood describes the new link-up as a prime move for his company.

"It seems the major companies in France are not interested in new English product. We are great fans of the *Vogue* music catalogue and I see no reason why we can't exploit that product in the UK at some stage," he says.

*Vogue* itself is also planning on infiltrating the UK market by setting up a London office. "We believe very strongly in English creativity and we are going for it," says *Vogue's* A&R representative Hugues de Courson.

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## Watch your backs, Our Price is coming

OUR PRICE is coming. Even if you can't point to one from the front door of your shop right now, that situation may well change.

The chain already runs nearly 300 shops across the UK and, according to out-going managing director David Cliphsham, around another 100 are on the cards.

That would give Our Price a total number of stores far in excess of the recognised 250 "good quality" High Streets around the country.

The implication, then, is that the chain will be seeking to exploit less celebrated retailing areas, sites that — because of awesome prime High Street rents — have become equally attractive to independent retailers.

Our Price's success has been built on taking records to consumers no matter where they are, which means that no independent shop is safe from the prospect of new competition.

## RCN link with indie outlets

INDEPENDENT RECORD retailers are being offered the chance of direct mail marketing to 285,000 homes through a link-up with the Royal College of Nursing.

In return for agreeing to give discounts to RCN members, indie dealers will be included on lists of shops — compiled on a region by region basis — sent out by the RCN.

Further details from: RCN Buyline, Trigon Publications Ltd, 190 Bishopsgate, London EC2M 4NL (01-621 1101). Closing date for applications is Friday (3).

## One side of the argument

THE VOICE of the indie retailer and *Frontline* make a powerful combination — so much so that a record company is taking up an idea put forward by a dealer in this column two weeks ago.

Brian Showell, of Showell's Records and Tapes in West Wickham, Kent, asked why not produce a one-sided single to sell for 99p. "Nobody listens to 8-sides anyway," he reckoned. So, WM Records is doing just that. In mid-February, Love Goes On by Keri is being released through Pinnacle. Dealer price is 62p.



## Mortgage misery...? there could be hope

DON'T SUFFER in silence if the mortgage on your shop is crippling your business.

That is the message from the big building societies who say they much prefer to hear from customers in trouble before things get

out of hand.

A spokesman for the Abbey National Building Society comments that branches are keen to give advice on how best to cope with present and future high interest payments.

PACKAGING COMPANY Tinsley Robor is launching a new box for three-inch and five-inch compact discs. Called the Quick-Pack, it features a flip top lid and should occupy no more shelf-space than a conventional jewel box.

# CHRIS REA

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# Festival fever starts here..!

by John Tobler

WITH THREE significant events relative to country music taking place in the first half of this year, bookings for American acts are beginning to be confirmed — and lovers of US performers could hardly complain that they're not being catered for adequately, as the vast array below should prove.

Mervyn Conn's 21st Wembley Festival of Easter stars as headliners Tommy Wynette (Saturday 24), the return of Buck Owens (Sunday 25) and in settlement of his obligation to Conn for a cancellation in the past, Woyton Jennings (Monday 26 March). Supporting

## TOP-10 COMPILATIONS LPs

- 1 **THE KENNY ROGERS STORY**  
Liberty EM4729 (R)
- 2 **20 GOLDEN GREATS**  
Glen Campbell SMI DM472 (R)
- 3 **DOLLY PARTON'S GREATEST HITS**  
Dolly Parton RCA FM42231 (BMG)
- 4 **ANNIVERSARY - 20 YEARS OF HITS**  
Tanya Turner EMI C032331 (C)
- 5 **THE BEST OF GLEN CAMPBELL**  
MFP CMC40223 (R)
- 6 **GREATEST HITS**  
RCA PL89017 (BMG)
- 7 **THE VERY BEST OF DOLLY PARTON**  
Dolly Parton RCA PL89007 (BMG)
- 8 **VERY BEST OF DON WILLIAMS**  
Don Williams RCA NL71946 (BMG)
- 9 **THE VERY BEST OF JIM REEVES**  
Don Williams MCA MCG 4014 (F)
- 10 **THE VERY BEST OF JIM REEVES**  
Jim Reeves RCA PL89017 (BMG)

Tommy are Boxcar Willie, Bobby Bare, Larry Boone, Rosie Flores and (Sandy) Pinkard & (Richard) Bowden, whose Warner Bros LP PG 13 includes amusing tracks like *Messy Shiny Lazy* (based on a Judds hit), *Elvis Was A Narc* and *Crumbling Shumbleweeds*. With Owens will be Roger Miller, Keith Whitley (once in a duo with Ricky Skaggs), Suzy Bogguss (signed to Capitol), Billy Walker and the Stoneman Family, while the bill below Jennings, which includes Elder Thomas Conley, Jessi Colter, *Asleep At The Wheel*, Billy Joe Shaver and the fab Kimmie Rhodes, looks very strong even despite doubts which remain concerning Tony Tucker. If she can't make it, Conn is negotiating for a female replacement. An additional star attraction for Sunday is still being negotiated.

Although the festival again lacks sponsorship since BBC regulations concerning backing by tobacco companies have ruled out Silk Cut, Conn reports that he has entered a further three-year deal for the use of Wembley and is in the middle of a three-year arrangement with BBC television and radio, who will again cover the event.

The Grantham Festival's bill is now largely confirmed, and Lincolnshire International Country Music Jamboree will take place there over spring Bank Holiday weekend (May 27/8/9). As well as Lynn Anderson and the Bellamy Brothers (previously confirmed), the bill has now been swollen by the inclusions of Sonny Curtis, Holly Dunn, Narvel Felts, Tompall Glaser, Jack Greene, Jean Shepherd, George Hamilton V, whose father G.H.V. will appear on the country gospel show the Moody Brothers, Paul Overstreet, Johnny Rodriguez, Tom Wopat and several European country acts, such as John Brack (Switzerland), Country Ketchup (Italy) and the Ruid Hermans Band (Holland), with the addition of press time of Lonnie Donegan. In addition, Grantham will also feature some of the early names confirmed for the Route 89 country campaign. This will be the UK's first chance to see Dean Dillon (Capitol) and Darden Smith (Epic) with their full US backing

groups — a number of the acts already mentioned will also be bringing their regular backing musicians.

Moving right along with Route 89, apart from Dillon and Smith, we can also look forward to the return quite soon of the excellent Michael Johnson (RCA) and the UK debut of Reba McEntire (MCA). Clearly the campaign is as yet short of a focal point, although negotiations are well under way for several familiar names whose identity it would be premature to reveal at this point — but don't worry, you'll know as soon as they are confirmed.

Jeffrey Kruger has not yet finalised a venue for his August Bank Holiday Festival, but the current favourite city is Coventry — more on that soon, we hope. Meanwhile, Kruger has Glen Campbell and Larry Gatlin on tour here in April, Canadian star Gary Felleguard should also return this year and his Savannah label mate, Anita Perras, is rumoured to be touring in support of Pat Boone.

Phew! Finally, John Greenleade of ESR Records, an Exeter indie label, writes to complain that MW has never mentioned one of his releases, although every one has been sent to us. Some of them have been released in the US, he claims, and City Of A Thousand Dreams will be the second ESR release by Johnny Ramone & The Strollers to get Stateside recognition. OK — this sure doesn't seem like Johnny Ramone of Sheena is A Punk Rocker fame, but closer to the style of St Daniel O'Donnell. If it sells like D O'D, Mr Greenleade, your troubles will be over. Catalogue number is ESR 0021, distribution unknown.

## Nelson's column

JUST ENOUGH space to plug a gap-filling book — The Ricky Nelson story by John Stafford & Iain Young. Roy Orbison books will be legion, ere long, so why was the late Mr Nelson forgotten. Available from Finbarr International, 16 Turketel Road, Folkestone, Kent (0303 56266) for £10 (266pp b/w).

# TOP • 20 • ALBUMS COUNTRY

4th February, 1989

1	<b>COPPERHEAD ROAD</b> Steve Earle	MCA MCF3426 (R) C.MCFC3426/CD.DMCF3426
2	<b>FROM THE HEART</b> Daniel O'Donnell	Telstar STAR2327 (BMG) CSTAC2327/CD.LCV2327
3	<b>ONE FAIR SUMMER EVENING</b> Nanci Griffith	MCA MCF3435 (F) C.MCFC3435/CD.DMCF3435
4	<b>SWEET DREAMS</b> Patsy Cline	MCA MCG 6003 (F) C.MCFC 6003/CD.
5	<b>OLD 8 X 10</b> Randy Travis	Warner Bros WX1162 (W) C.WX1162/CD.K9254662
6	<b>DON'T FORGET TO REMEMBER</b> Daniel O'Donnell	Ritz RITZLP0043 (F) C.RITZLP0043/CD.RITZCD105
7	<b>ALWAYS AND FOREVER</b> Randy Travis	Warner Bros WX107 (W) C.WX107/CD.WX107CD
8	<b>I NEED YOU</b> Daniel O'Donnell	Ritz RITZLP0038 (SF) C.RITZLP0038/CD.RITZCD104
9	<b>LOVE STAR STATE OF MIND</b> Nanci Griffith	MCA MCF3364 (F) C.MCFC3364/CD.MCAD5927
10	<b>EXIT O</b> Steve Earle & The Dukers	MCA MCF3379 (F) C.MCFC3379/CD.DMCF3379
11	<b>SHADOWLAND</b> kd lang	Warner Bros WX171 (W) C.WX171/CD.WX171CD
12	<b>LITTLE LOVE AFFAIRS</b> Nanci Griffith	MCA MCF3413 (F) C.MCFC3413/CD.DMCF3413
13	<b>WATER FROM THE WELLS OF HOME</b> Johnny Cash	Mercury 834778 1 (F) C.834778 4/CD.834778 2
14	<b>BUENAS NOCHES FROM A LONELY...</b> Dwight Yoakam	Reprise WX193 (W) C.WX193/CD.WX193CD
15	<b>STORMS OF LIFE</b> Randy Travis	Warner Bros 9254351 (M) C.9254354/CD.9254352
16	<b>GUITAR TOWN</b> Steve Earle	MCA MCF3335 (F) C.MCFC3335/CD.DMCF3335
17	<b>GIVE A LITTLE LOVE</b> The Judds	RCA PL9011 (BMG) C.PL9011/CD.PD9011
18	<b>TWO SIDES OF DANIEL O'DONNELL</b> Daniel O'Donnell	Ritz RITZLP0031 (SF) C.RITZLP0031/CD.RITZCD107
19	<b>PONTIAC</b> Lyle Lovett	MCA MCF3389 (F) C.MCFC3389/CD.DCFC3389
20	<b>WHAT A WONDERFUL WORLD</b> Willie Nelson	CBS 4625141 (C) C.4625144/CD.4625142

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**Savage Records may be small, but it thinks big. Owner David Mimram has given his company an international profile right from the start. By Selina Webb**

## Tribe of Savages

Anges. There are already plans to oversee the US distribution of the rock albums, and 1992 may see a French subsidiary. In the UK, expansion centres on the Wild Music publishing arm and the projected Savage Studios.

"It takes time for the money to come in from the records — that's why I'm investing in other things," explains Mimram. "Right now I'm trying to focus on letting everyone know that we exist and the music we're putting out."

The promotion emphasis at Savage is on radio, but 16-year-old S&M signing Zara is bringing the company a boost by featuring in a BBC documentary on the making and promotion of a pop record by a new young singer.

Mimram describes S&M and Tam Tam as "Rhythm King-style labels" with acts signed on singles deals with an albums option.

**H**ARD ROCK, dance and hip-hop have been forced into an unlikely alliance at Savage Records, a year-old independent making a three-pronged assault on the music market. A trio of PRT-distributed labels are administered from the company's smart offices in Clerkenwell, London EC1: Tam Tam for hip-hop and rap, S&M for dance pop product and Savage itself for albums-orientated hard rock acts.

Savage Records is owned by 21-year-old Frenchman David



TRIPLE ELEMENT — one of the three bands on Savage's Tam Tam label

Mimram who abandoned a wholesaling career in Switzerland to establish the company last February. His strategy for success is based on an international approach with a small, young team geared for juggling diverse categories of popular and specialist music.

"We are an international company even though we are not a large company," he says. "These days you cannot think small or only of England — you have to think international, you have to think Europe with 1992 approaching, and you've got to think of the States."

Putting the philosophy into practice has meant numerous trips across both Channel and Atlantic, with the first signings for the Ragshop Savage hard rock label (Precious Metal, Only Child, Alexa and Vice) all sought out in New York and Los

Some, such as Zara, were discovered via Savage's advertised auditions, while all Savage staff have an A&R input and are expected to keep feelers out for possible newcomers.

Tam Tam has three acts: Triple Element, World Club Beat and another recent signing, while Zara is joined on S&M by Von Bopp, Dreaming In Colour and two further un-named acts. So far commercial success has been modest, but new product is planned from all the acts this year and Mimram, confident of success, has no fears that his small company will have too much to cope with.

"I only sign acts which I believe in, even if it is only a singles deal, and I've no worries that we've got too many — we just need a good schedule, good release plans and for people to understand what we are doing."

Records to be featured on this week's Top Of The Pops

TOP 75 SINGLES

Anna Baker JUST BECAUSE MOON DANCE - LIVE PREVIOUSLY UNRELEASED

TITLES A-Z (WRITERS)

Table listing song titles and writers for the Top 75. Includes entries like 'I Should Have Been a Cowboy', 'Don't Leave This This World', etc.

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Main Top 75 chart table with columns for rank, title, artist, and label. Includes entries like '1 SOMETHING'S GOTTEN HOLD OF MY HEART', '2 THE LIVING YEARS', etc.

THE NEXT 25

Table listing songs and artists for 'THE NEXT 25'. Includes entries like '76 51 CATHEDRAL SONG', '77 60 MAKE IT LAST', etc.

Continuation of the Top 75 chart table, including entries like '38 54 LOST IN YOUR EYES', '39 PEACE IN OUR TIME', '40 KEEPING THE DREAM ALIVE', etc.

# Ten times better

by Andy Beevers

TEN CITY have torn down the house that Jack built and laid down their own foundation. They ignore Chicago convention and play house by their own rules. Lead singer, Byron Singly, explains that they are "taking house music into its next phase".

"We are all from musical backgrounds, whereas other house artists often come from a 'Djing background'", he points out, adding: "A lot of people think we are a vocal trio, but we are a band — we played most of the instruments on our LP". The group have moved away from the electronic synthesized house sound and gone for "real" instruments. Byron explains their unorthodox approach: "We use the example of a computer-generated image of the Mona Lisa — it may be recognisable, but only the original has the human touches that make it a work of art which people can really appreciate — it's the same with music." Guitarist, Herb Lawson, adds: "We are putting real musicians back to work". It is a sign of the times that Earl Young, the drummer behind many Philly and Salsoul classics, had to be brought out of retirement to play on the LP. So far the group have visited the UK for some excellent PA performances using backing tapes, but in March they will be returning with a full live band. It will be an unmissable first for house music.

The group also have a different approach to songwriting, as Byron explains: "A lot of artists take a drum machine, a good bassline and perhaps a 303 acid machine and that's it. We write real songs that catch a certain spirit, emotion or mood: the lyrics contain real stories. We want to write songs which people can enjoy dancing to in the clubs and enjoy listening to at home."

Whereas other Chicago acts have signed to local independent labels, such as DJ International and Trax, Ten City went straight to New York to get a major record deal. "We could have achieved success more quickly on a Chicago label but they tend to look at short-term success — with Atlantic we can slowly build to something bigger," claims Byron Burke, the group's keyboard and trumpet player. "Other artists do not look beyond Chicago — they think that if they make it big in their home-town then that is it", he says, adding, "We thought we could break out of that".



TEN CITY: the Mona Lisa of house?

That is exactly what they have done. Their first UK single, Right Back To You, grew and grew in popularity during 1988 and it became inevitable that the follow-up, That's The Way Love Is, would make the charts when it was released at the beginning of this year. Their debut LP, Foundation, will build further on that success when it is released next week. It is packed full of deep house gems featuring Marshall Jefferson's inspired production work and Byron Singly's soaring voice. "I used to have a heavier singing style," he explains, "but I now use a smoother approach that is more spiritual and cuts and pierces through you. I have always been a big fan of singers with smooth and soulful voices like Eddie Kendricks, Curtis Mayfield and Sam Cooke".

On paper, Ten City may appear arrogant. They are not; they just have a deep-seated and totally justified belief in what they are doing. Right now they are riding on the wave of deep house hype, but they have the ability and talent to outlive and transcend any fashions. Ten City will be around for a long time to come.

# Mixing it up

by Barry Lazell

IT HAS now become a tradition in the UK dance music industry that the first 10 weeks of the year are dominated by the heats and finals of the UK and World DJ Mixing Championships, sponsored by Technics and organised by the Disco Mix Club. Hopeful contenders from clubs and mobile venues all over the country have been, since the beginning of January, congregating at the UK heats (12 in all) which have been held at major venues from Glasgow to Southampton, and this week sees the last three at the Broadway Boulevard in Ealing, Hollywood in Romford, and Traks at Portrush, Northern Ireland.

By February 1, the travelling judging panel, which includes MW's James Hamilton, established mixer-producers Les Adams and Chad Jackson (the latter the 1987 UK mixing champion), and several dance alumni like A&M/Breakout's Mike Sefton, WEA's Fred Dove, London's Johnny Walker and Virginia's Rob Manley, will have selected the nation's top turntable whizzkids ready for the three regional finals (in Sheffield, Chippingham, Wilts, and Leigh, Lancs) on February 7, 8 and 9. From these, the best will progress to the national final to be held at The Empire, Leicester Square, on Feb 15. The evening will produce a new UK champion, who, richer by £2,000, will then represent this country against similar winners from all over the world at the Royal Albert Hall World Final on March 14, immediately following DMCS's annual DJ convention.

# COLLUMEN

**NOW THAT MOST OF THE 1989 Technics UK DJ Mixing Championships** are over, it's safe to say that all of the one semi-finals are going to be worth witnessing next week — on Monday (February 6) at Uxbridge **Ragga** (rescheduled from Sheffield), Tuesday at Chippingham **Goldgraves**, Wednesday at Leigh **Reubens** — more really exciting scratch mix stylists having qualified this year than ever before. If you're interested in the club scene, be there!

Before I set off on last week's round of DJ judging, the new imports included the instantly fast selling excellent all-star straight talking anti-intellectual test-tube garage rap **THE STOP THE VIOLENCE** movement **Self-Destruction** (Live 1178, 1.15), **Teddy Riley** arranged semi-falsetto lushly waaled and harmonised rolling jittery **TODAY** Girl I Got My Eyes On You (Motown MC1-4627), enthusiastically covered by mooring list DJs though not widely selling, choppy chanted funk swirling and bounding **MORRIS DAY** Are You (Warner Bros 0.21118), **The Moments** and **Whitman**'s 1975 smash loaded groove humoured rap **FUNKMASTER WIZARD WIZ** Girls (Tuff City TUF 128041), good heavy tenor, Los Angeles recorded though New York garage style **BRIAN ANDRUS** You Don't Love Me (Like You Used To) (Salsoul FMS 6231), **Marshall Jefferson** presents **Truth** Open Our Eyes (sampling languidly canting deep house **TONY V** tracks) Down The House (Sammy Records SR001), **DJ Mark** The 45 King produced after flavoured good looking style swirling jiggly rap **CHILL BOB** & The Court Is Now In Session (Wild Pitch WP1011), **James Brown** Get On The Good Foot (punctuated specialist rap strongly female rap **MC PEACHES** Gamin Strain Rollin' Hard (Bunkfunk BR 2942), brossome old fashioned **Shannon** groove juddery lovin hip hop **PATTY D** Right Before My Eyes (Starlight Records Inc SW 170212), **Lenny Dee** and **Frankie 'Bones'** compiled and sequenced in **Bonobros** style) unadorned break beat sampling and looping **DRUMDROPS** vol 1, Essential Break Beats & Loops (Volume One — Old School & Rap) (Big Break DD-1) for professional use as backing tracks, on import LP ahead of UK release is **Simon Harris** (Disco Funk)

**AMASSONS OF FUNK** Master Jam (Next Plateau Records Inc. PL1014).

It transpires that the widely credited and immediately massive pre-release success of This Is Ska (Salsoul Mix) is only due, so far, for commercial release as a track on album: **LONGSTY D'S HOUSE SOUND** For The World (Big One BIGA 1), a pity as this sure, smashbound demeritless happy fusion of Ska/James Ska party fusion of Eighties original is joined in similarly original style only by an equally zany acid treatment of Zurba's **Dance** on an otherwise now dated seaming routine acid house set. Several other singles, which are due commercially, have also been forming up strong sales in pre-release form up ahead of full release, including the shouting tracks and exciting fast rap **BLACK, ROCK AND ROLL** Black, Rock and Roll (Supreme Records SUP1741), vaguely **L.A. Mix** Check this Out! (occasionally whetting and spurring empathic white stylers **S.K.** Ill Do That Dance (B-Ware Records UM 006), **Berry White** strings backed modern grooving "turn up" **PRINCE LOVER DALL** Let Me Make Love To You (Breakout USA 61).

Other UK released singles to check include the excellent mastic ready organically bubbling, rhythm jagged slazey 1973 rare groove instrumental **NEW JERRY QUEENS & FRIENDS** Party And Don't Worry About It (Blaze Line B&S 0031), a King (The Cartel); typically good **Blaze**-produced lightly harmonizing grooves backed cool gang stomp catchily trotting garage **LANCHANDRA** Just Mastered (Garage Trax GTX 3, via PRT); **Master (The Backstreeters)** Too produced classy cool and calm breathily muffled UK street soul but unheroically pumped in faster garage style **SOUL CONNECTION** Got To Find A Way (Intelligence ICE 41), three brothers sung delightfully sunnily featuring Britfunk **REID** Real Emotion (Syncope 129744), strongest in its B-side **Flat Top** House Version; another squawking trotting black pop **KARYN WHITE** Secret Rendezvous (Warner Bros W75627), typically facile remote hits medleying pop market-aimed **HERBAGE** House Attack (Daba DEXTX 3062); **Blackbuds** Rock Creek Park inspired sinuous slow rap **TONI LOC** Let's After Dark (Fourth & Broadway 12BRW 121), the UK-A-side over the US smash Push It (Hydred Wind which has no doubt done more w/j prefer here).

**AMASSONS OF FUNK** Master Jam (Next Plateau Records Inc. PL1014).

CAT No. SMASH 2

ON THE STREETS 6th FEB

RECORDS

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# Century scores Irish radio contract

by Paul O'Mahony  
CENTURY COMMUNICATIONS has been awarded the new independent national radio licence in Ireland from a shortlist of four main contenders. Run by promoter Oliver Barry who brought Michael Jackson to Cork last year and who is bringing Frank Sinatra to Dublin this summer, Century Radio plans to be on air by May 1.

The station says it will offer an alternative to Ireland's existing na-

tional broadcasting stations, RTE and RTE Radio 2. Century adds that its programming policy will be broad-based to include not just pop and rock, but sport, politics, social issues, general entertainment and educational programmes.

Oliver Barry and partner James Heaton say they are involved in shipping and satellite broadcasting — have no plans as yet to offer the remaining 49 per cent of Century's equity to other parties.

Since Barry also has an interest in an application for Ireland's third national television channel, many regard the alternative consortium led by Windmill Lane and backed by the powerful Smurfit Group and U2 manager Paul McGuinness as other players, as a firm favourite. Hearings on the TV channel will be held in early March. Public hearings are also imminent regarding the 25 local radio station licences still to be allotted.

# Snub TV opens up new channels for telly music

by Ian Gittins

SNUB DOESN'T wait for music to cross into the mainstream — it anticipates the developments and celebrates what music TV generally ignores, promised the programme as it launched four weeks ago. Its delivered. Brenda Kelly, co-producer and ex-founder of Rough Trade indie bible *The Catalogue* is the most low-key of presenters, not even on camera as she conducts interviews, and rarely heard. That's deliberate: "Too many programmes put far too much weight on the front figure," she complains.

So far, we've seen House Of Love talk about what they do, Sonic Youth play live, World Dominion Enterprises touring London's pollution spots. Not stuff you'd normally expect. And upcoming tracks include "Scottish folk-pop, African

resistance music, Icelandic pop, UK and Jamaican reggae and South London rap." Even *The Tube* in its heyday rarely spread its net so wide. What does Kelly see as the programme's greatest asset?

"Well, I think presenters can facilitate an introduction to music, piece by piece, by explaining what's interesting in a certain piece of music, what they like most about it. Nearly all programmes fall into the trap, like *Wired*, of over-emphasising the status of the presenters. Because of that, before us the Chart Show was the best music show on TV. But it was only by default."

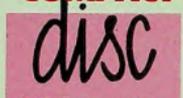
With a diet of two or three interviews a week and live footage, the best track Snub has pulled off so far is to manage to get the bands to explain their own music. And that's the following Sunday night at approximately 11.30pm.



BRENDA KELLY: Snub's non-appearing presenter

week run, Snub could just be the aesthetically intelligent music programme we've been waiting for so long. It's looking good. Snub shows on BBC2 at 7pm each Monday. There are repeats the following Sunday night at approximately 11.30pm.

# COMPACT



## DISC AUDIO

- 1 THE MARQUEE - 30 LEGENDARY TRAVELERS, Various, Polygram
- 2 LIVING YEARS, Mike & Mechanics, WEA
- 3 THE LEGENDARY BOY TRIBUNE, Boy Ozone, Virgin
- 4 I GRIEVED HEART, Taste Tribune, WEA
- 5 ANCIENT HITS, Fleetwood Mac, Warner Brothers
- 6 THE INNOCENTS, Enigma, MCA
- 7 MONEY FOR NOTHING, Various, Phonogram
- 8 WATERMARK, Eric, WEA
- 9 THE ULTIMATE COLLECTION, Bryan Ferry/Roxy Music, EG/Virgin
- 10 THE PREMIERE COLLECTION, Various, Virgin
- 11 ANYTHING FOR YOU, Glastonbury/West End, Epic
- 12 ROCK, INXS, Mercury/Phonogram
- 13 NEW YORK, Lou Reed, Sire
- 14 A SHOW OF HANDS, Rush, Vertigo
- 15 THE GREATEST LOVE VOL 2, Various, Telstar
- 16 THE GREATEST LOVE VOL 1, Various, Telstar
- 17 A BUSTER (OST), Various, Virgin
- 18 LOW SUPPLY, Various, Virgin
- 19 TRAVELLING WILBERTS, Various, Warner
- 20 KISSING MYSELF WILDLY/WARNER BROS, Various, MCA
- 21 BLOLE AND RUM, U2, Nonesuch

Compiled by Cathy for the *BM Music Week* & *M* - 1988

# B R I E F S

● VPL AND Super Channel are presently re-negotiating their contract following the sale of Super Channel to Batelevision, and the indications are there will be greater use of videos. Roger Dridge says: "VPL has every expectation of coming to an agreement. It's going to be a good deal, we're very pleased about it and Super Channel are very keen to use music video programming regularly."

● PPM Radiowaves has secured the exclusive radio rights to the Grammy Awards in Los Angeles and the Ivor Novello Awards in London. PPM Producer Bethan Davies, formerly with Westwood in LA, will collect live material from the awards ceremony plus original back stage material to be shipped for broadcast on February 3. In LA, she will complete partial programming between the end of the awards at 6.00 am UK time and 10.00 am, when the material will be received by PPM in London. PPM will finish the two-hour soundtrack and the show will be distributed by satellite to independent radio stations later that evening. Similarly, the Ivor Novello Awards will be recorded live at the awards on April 4, which are a month apart from winners and nominees will be cut into the soundtrack. The show will be broadcast at 8.00 pm.

● INVICTA RADIO is to split frequencies on March 27. The FM frequency, still called Invicta, will con-

tinue to cater for the 16-34 age group, playing a mix of current chart material and hit songs spanning the last 30 years. The AM frequency, named Coast AM, will be aimed at the 30-50-year-old market, and will play music to reflect that age group. A new MOR1 pack revealed 50 per cent of people in Kent listen to Invicta on a regular basis and that the station is very popular with the younger age group.

From April, Invicta Radio will also be the first UK radio station with its own programme research department. Headed by current advertising and marketing manager Hugh Davis, a panel will phone selected target markets on a daily basis to determine what Invicta's audience wants, both in news and features. Davis says: "Having our own research department will mean up-to-date statistics allowing us to target programmes; this will be better for our audience and for our advertisers."

● BOB DANVERS Walker will be the first celebrity to broadcast on BBC Wildlife Sound, which begins transmission on April 4. Walker, with over 50 years in broadcasting, including 30 years as commentator of *Pathé News* newscasts and 18 years as announcer on *Take Your Pick*, TV's longest running quiz show, will present a series of travel programmes based on his experiences on behalf of the BBC in the fifties and sixties.

# KEY

KEY	RADIO 1		RADIO 2		REGIONAL		LISTENERS (thous)
	41	41	41	41	41	41	
A-Radio 1 'A'	11	11	11	11	11	11	
B-Radio 1 'B'	12	12	12	12	12	12	
C-Radio 1 'C'	13	13	13	13	13	13	
ADVA RESEARCH	13	13	B	B	25	24	27
ALMOND/FITNEY Something's Gotten... Forthampton	14	12	A	A	29	29	11
ASTLEY, ROCK Hold Me In Your Arms CBS	4	—	—	—	—	—	—
BANGLES The Best of Bangles CBS	4	—	—	—	—	—	—
BIG BROTHER'S BEATLES DICK & BOCK Get On Top Supreme	7	5	—	—	18	16	14
BELOVED, THE The Love Takes Me Higher WEA	7	6	—	—	—	—	—
BENHART Pat O'Leary Chrysalis	—	—	—	—	7	26	—
BIG EAM BOB Shouting From My Heart MCA	9	9	B	B	14	9	73
HIGH COUNTRY'N'Roll Our Time Mercury	—	—	—	—	—	—	—
THE HOLE Live Through This RCA	17	14	A	A	43	29	11
BECKHILL, EDIE What's A Go! Geffen	10	—	—	—	9	—	—
THE BROTHERS WHO? My TV Parlophone	15	19	A	A	39	37	15
BEOWN, ROBBY My Prototype MCA	16	9	B	B	28	20	27
BEOWN, ERROL Love Goes Up And Down WEA	—	—	—	—	7	16	106
BUTLER, JONATHAN Face Love Never Fails Jive	—	—	—	—	14	14	—
CARDI Sides By C&W	7	9	B	B	7	7	79
CHERRY, NENEH Justice, Justice Circa	14	15	A	A	28	25	17
COOKE CREW Back The Way (Let's Dance) BFF	—	—	—	—	4	11	33
CLIK, NATALE (Live For You) Live Menhatten	4	10	B	B	31	25	23
COFF, JULIAN S O'Clock World Island	9	8	B	B	25	25	46
CROPHY, STILLS, NASH & YOUNG American Dream Arista	9	13	A	A	21	26	55
OF RIGORS, CHRIS (Live From) RCA	17	17	A	A	28	12	42
POLLY, THOMAS Hot Sauce EMU/Meridian	4	5	B	B	6	4	90
DOWLING, WILL/MICA PARIS Where It's At 4M	10	18	A	A	17	35	19
EASTON, SHEENA The Love In Me MCA	10	—	—	—	35	34	24
FAIRGROUND ATTRACTION Circle RCA	5	—	—	—	25	20	52
FAIRY TALES MASTER PLAN All-Change Chrysalis	11	8	—	—	—	—	—
THE FINE YOUNG CANNIBALS Live From The City Virgin	4	20	A	A	38	37	5
JOEL SAMANTHA (Who Wants To Be With You) RCA	17	6	B	B	32	31	39
FRAZER CHORUS Dream Kitchen Virgin	6	6	B	B	17	11	82
FRET, GLENN Soul Searcher MCA	—	—	—	—	24	26	—
GREGG STANTON'S Happy Happy Shake Elektra	6	5	C	C	16	16	63
HARDCASTLE PAUL The Wizard Chrysalis	4	—	—	—	—	—	—
HEYWARD, NICK The Last Warrior Warner Brothers	11	8	B	B	20	22	—
HOWARD, ROBERT/WIM MANTZELL WEA	17	14	A	A	37	33	13
HOWARD, LAVINE Intervention Virgin	—	—	—	—	6	6	86
HUE & CRY Looking For Gordo Circa	10	8	B	B	36	27	47
JOHNSON, HOLLY Love Train MCA	19	18	A	A	37	36	10
JOHNSON, MIKE Good Lovin' CBS	—	—	—	—	—	—	—
KESHAN, NIK One Step Ahead MCA	—	—	—	—	21	16	81
KHAN, CHAKA K My Flyin' WEA	—	—	B	B	20	18	71
LA'S, THE Theems Sea Goes Gal Dances	—	—	—	—	14	13	59
LEWY, TONY Polygram	19	13	A	A	37	35	28
LEWY, DARLENE (He's Sure The One) CBS	—	—	—	—	18	16	16
LEWY & MONC'S George Call Of Love Festival	6	8	A	A	32	31	21
MIKE AND THE MECHANICS Living Years WEA	16	18	A	A	41	39	2
MILLI VANILLI Baby Don't Forget... Cashmere	12	16	A	A	32	27	16
MONEY, JODIE Walk On Water CBS	—	—	—	—	14	11	—
MOORE, GARY After The War Virgin	—	—	—	—	17	17	37
MORRISSEY Live At The Forum HMV	8	—	—	—	7	—	—
MYRLENE, IVYAN Live At Another Club Parlophone	17	9	B	B	18	9	9
NEW MODEL ANOTHER Man's World EMI	4	—	—	—	9	8	31
ONE2MANY Another Man AMM	—	—	—	—	14	14	—
ORSON, RYAN (You Got It) Virgin	17	17	A	A	41	37	4
PERFECT DAY Liberty Tones London	14	10	B	B	23	22	58
POP WILLY LATTERS (You Gotta Dig It) RCA	4	—	—	—	11	—	28
RAZE Break It Up Chrysalis	4	—	—	—	11	—	28
RAZ, CHRIS Working On A WEA	12	4	B	B	12	—	—
REED, LOU Romeo Had Juliette WEA	4	—	—	—	12	—	—
R.E.M. Stupid Warner Brothers	5	—	—	—	12	—	—
REKHOCHROD Caddy Fair CBS	19	23	A	A	38	37	17
REINOLDS, THE (The Best of MCA) YCA	4	—	—	—	7	12	87
SIMPLE MINDS Behind the Glass Virgin	—	—	—	—	—	—	—
SIMPLY RED (It's Only Love) WEA	18	17	A	A	36	31	31
SIMPLY & MIGHTY Work On (Remix) 2 Stripe	—	—	C	C	—	—	—
SQUIDREZZIAN/JAY JONES Loosegroove Club	12	6	—	—	—	—	85
STRANGLERS, THE The Gig Virgin	EM	13	C	C	14	5	35
TEN CITY Thee The Way They Live Atlantic	16	13	A	A	27	17	17
TEXAS Don't Want A Lover Mercury	17	—	—	—	28	9	—
TEN, JERICO Big Warm WEA	18	15	A	A	33	19	21
TILL TUDAY Talking With You Lonely Epic	—	—	—	—	14	12	—
TITMARR, TANITA Cultural Song WEA	—	—	B	B	23	34	51
TRAVIS (Live) Virgin	4	—	—	—	—	—	—
2 BRASS BAND The Get Bemal London	5	—	C	C	—	—	93
WATERBURY, THE The Fisherman's Blues Ensign	12	10	B	B	36	25	40
WELLS, H. G. Walkin' Arista	—	—	—	—	4	—	—
WILLIE, KIM Faye/Later WEA	18	15	A	A	36	35	18
WITCHAM, JON (Sally) Love Your Way Epic	13	13	A	A	42	40	9
XTC (Major O) Simphonie Virgin	11	11	B	B	28	14	65
YAZZ Fine Time Big Life	13	8	B	B	33	19	47

A more detailed playlist breakdown, including set lists, is available from the Research Department for details of this weekly service, call Lyn Forman on 01 387 611 ext 224. Records are eligible for the grid if they are one on the current Radio 1 playlist, or in a box set or more than one on Radio 1. List work on monitored by Radio 1's Romeo computer or if one featured on 11 or more current UK playlists (A & B list).

# TOP · 75 · ARTIST · ALBUMS

## MUSIC WEEK

4 FEBRUARY 1989

INCORPORATING LP CASSETTE & CD SALES

# W

<b>NO1</b>	1	<b>THE LEGENDARY ROY ORBISON</b> ★ CD	Take 5/184 2330
		Roy Orbison	
<b>2</b>	4	<b>LIVING YEARS</b> ● CD	WCA/WX 230
		Mink & The Mechanics	
<b>3</b>	2	<b>THE INNOCENTS</b> ★ CD	M&A/STWMA 55
		Erosive	
<b>4</b>	15	<b>ANCIENT HEART</b> ● CD	WCA/WX 218
		Tomio Iikawa	
<b>5</b>	5	<b>ANYTHING FOR YOU</b> ● CD	Fca/43715-1
		Gloria Estefan And Miami Sound Machine	
<b>6</b>	6	<b>WATERMARK</b> ★ CD	WCA/WX 196
		Eryx	
<b>7</b>	3	<b>GREATEST HITS</b> ★★ CD	Warner Brothers/WX 271
		Fleetwood Mac	
<b>8</b>	14	<b>CLOSE</b> ● CD	MCA/MCG 6280
		Kim Wilde	
<b>9</b>	9	<b>KICK</b> ★★ CD	Mercury/Phonogram MESH 114
		MNS	
<b>10</b>	19	<b>LOVE SUPREME</b> ○ CD	Musique 21 27201
		Diana Ross & The Supremes	
<b>11</b>	8	<b>KYLIE</b> ★★★★★ CD	PMI/HF 3
		Kylie Minogue	
<b>12</b>	7	<b>THE ULTIMATE COLLECTION</b> ★★ CD	Iceberg/CTV 2
		Bryan Ferry/Roxy Music	
<b>13</b>	10	<b>BAD</b> ★★★★★★ CD	Fca/49796-1
		Michael Jackson	

**THE DEFINITIVE**  
**GENE PITNEY**  
**COLLECTION**

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**THE VERY BEST OF GENE PITNEY**  
ACT 1004

- Something's Gotten Hold Of My Heart
- The Man Who Stole Liberty Valance
- Twenty Four Hours From Tulsa
- I'm Gonna Be Strong
- Looking Through The Eyes Of Love
- Backstage
- plus 10 other great hits

<b>35</b>	28	<b>HOLD ME IN YOUR ARMS</b> ★ CD	ECA/R1792
		Rick Astley	
<b>36</b>	37	<b>THE CIRCUS</b> ★ CD	M&A/STWMA 35
		Erosive	
<b>37</b>	43	<b>ALL OR NOTHING</b> CD	Columbia/CBS/EPIC C12 11
		Milli Vanilli	
<b>38</b>	35	<b>TO WHOM IT MAY CONCERN</b> ★ CD	CE/46377-1
		Pastidens	
<b>39</b>	36	<b>ROYAL MIX '89</b> CD	5th/5 5MR 87
		Mr. Orange	
<b>40</b>	34	<b>NEW JERSEY</b> ● CD	Wolfe/Phonogram VHS 62
		Ben Jovi	
<b>41</b>	NEW	<b>ATLANTIC REALM</b> CD	REC/REC 272
		Varnous	
<b>42</b>	61	<b>THE CREAM OF ERIC CLAPTON</b> ★★ CD	Sphar/ECT 1
		Eric Clapton/Cream	
<b>43</b>	39	<b>WHITNEY</b> ★★★★★ CD	A&M/88 141
		Whitney Houston	
<b>44</b>	48	<b>DELICATE SOUND OF THUNDER</b> ● CD	EMI/EO 5009
		Pink Floyd	
<b>45</b>	40	<b>THE JOE LONGTHORNE SONGBOOK</b> ● CD	Take 5/184 2333
		Joe Longthorne	
<b>46</b>	41	<b>THE MEMPHIS SESSIONS</b> ★ CD	Precision Org/Phon MWW 2
		Wah We! We!	
<b>47</b>	45	<b>ANY LOVE</b> ● CD	Fca/46298-1
		Luther Vandross	
<b>48</b>	46	<b>THE FIRST OF A MILLION KISSES</b> ★ CD	KCA/R 17186
		Feiyoung And The Frodo	
<b>49</b>	47	<b>SUNSHINE ON LEITH</b> ★ CD	Crystal GEM 168
		The Proclaimers	
<b>50</b>	63	<b>DON'T BE CRUEL</b> CD	MCA/MC 3435
		Bobby Brown	
<b>51</b>	NEW	<b>FADE OUT</b> CD	Cherub 22 CDMA/24
		Loop	
<b>52</b>	52	<b>HISTERIA</b> ★ CD	Bludgeon Music/Phon HITS 1
		Det Leppard	
<b>53</b>	44	<b>LIES ...</b> ○ CD	Capitol/WX 218
		Guns 'N' Roses	

# Kelly's heroes

by Martin Aston

"WE ONCE needed legislation in the late Sixties and Seventies to place Australian content on the radio," remembers Paul Kelly. "The quota then was 33 per cent, but nowadays, we don't need it. Australian music is pushing up to half of what's being played."

Kelly, whose third album *Under the Sun* (A&M) is his first to get a British release, is being spoken of as the New Australian. Dylan or Springsteen (while other comparisons have been made to Lou Reed and especially Roy Davies). While he takes such comparisons with a pinch of salt and a modest shrug, there is that same sense of attention to narrative song-writing and a superbly keen eye for detail. "I tend to put place names in a lot of the songs, so people automatically think it's documenting the Australian way of life," Kelly explains. "But I don't have the same kind of ambitions as Springsteen. I guess I write songs for my friends. I tend to use the things around me which are Australian and try and write with a sense of place." Kelly's songs have a perfect vehicle in backing group the Messengers' swinging folk and country-tinged rock, with the previous double album *Gossip and Under the Sun* going gold back home.

**'I guess I write songs for my friends. I tend to use things around me which are Australian and try and write with a sense of place'**

America has also taken to the group who have just completed their second US tour. "They seem to use Australian bands as having something fresh and spontaneous to offer," Kelly reckons. The next album will be recorded in America, with producer Scott Litt, fresh from producing the last two REM albums. "The songs I'm writing at the moment aren't set in a particular place, because I've been rootless the last couple of years with all the travelling we've done," Kelly explains. "In sure cities are going to pounce on the next record because it's being done in America. But we want to be near the record company there. Otherwise we're 12,000 miles away."



THE SHAMEN: using psychedelia to question our lives

# Shamen Requiem for CDV

by Ian Gittins

CONTROVERSY IS no stranger to The Shamen. Last year they had large helpings of it, beer advert they supplied a song for, in their native Scotland, was withdrawn after the brewery found the tune was an anti-Thatcher diatribe based on The Falklands. Then their single *Jesus Loves America*, about evangelicism, offended born-again Christian groups so much they ended up picking gigs and burning Shamen records.

Now they're in '89 with a new LP, *In Gorbachev We Trust* on Demon. A tribute to the Soviet leader's glasnost campaign, the title still has the sense of twisted irony which marks all The Shamen do.

Since we last saw them, the Shamen have slimmed down from a four-piece to the core of Colin Angus and Will Sin. It's a natural move, instigated by doubts the other two members had about the direction of the band, especially the acid house influence. Did The Shamen take good things out of '88's summer of love?

"We moved down from Aberdeen to London just as that whole scene was reaching its peak, and really enjoyed it. It's all died the death now, thanks to all the bad publicity. But it wasn't just the chemicals. It was one of the best dance psychedelic movements since the Sixties."

"And it also fits into our overall aim, which is to use psychedelia in a way which makes people look at their lives," adds Will. "Question how they do things. Most bands that are termed psychedelic now, like *Primal Scream* or *All About Eve*, are just concerned with the trappings, the clothes and flowers."

Psychedelia was never about that. It always has that element, of acknowledging its environment and how the world is. That's crucial."

So it seems. The Shamen's voyage of discovery still has some way to go yet.

by Nicolas Soames

DURING THE CDV Launch last year much was said about the potential of the medium for classical music other than opera, particularly by Decca and its video development programme. Derek Jarman's film production based on Benjamin Britten's *War Requiem* was intended to be a landmark for the new medium with specially devised visuals set against the historic Decca recording conducted by the composer.

And at the cinema premiere in London there was little doubt that Jarman, a controversial filmmaker, has set some striking images to the oratorio.

In his work completed in 1962, Britten's use of Wilfred Owen's war poems and the Requiem Mass in conjunction brought an immediacy but also a ceremonial resignation to the poet's crucial line: "the pity of war: That he ended on a note of hope was part of the work's greatness."

Jarman draws on these elements, telling the story of Strange Meeting, cutting in with images of compassion and aggression, mixing symbolism, stark images and newsreel films with an almost surreal freedom yet maintaining a strong sense of narrative.

From the opening shots of Laurence Olivier seated in a wheelchair while *Strange Meeting* is recited through to some painful images of the horrors of violence to the damning statements of crude patriotism, *War Requiem* never releases its grip. To that extent and as an anti-war film, it is unforgettable.

But it doesn't completely solve the problems of overwriting on a piece of music designed as a purely aural experience. Sometimes, perhaps often, I found myself wanting to close my eyes to concentrate on the compositional vision of Britten: I felt that Jarman's visuals were too strong, too blunt a distraction; and now and again, simply inappropriate. Music, es-

pecially a work such as the *War Requiem*, works on a subtle level that does not necessarily benefit from technological aid. It will be a little while before it arrives on CDV, but in the meantime it will reawaken interest in the *War Requiem*, and Decca's historic recording which is available on a two-CD set.

# Dusting Fluff off the radio

by David Giles

FOR MANY rock fans in the London area, Sunday evenings used to be spent with ears glued to the radio, listening to Alan Freeman's show on Capital. They'll have had a bit of a surprise recently, though: instead of the veteran tones of dead old Fluff, a new, young, dynamic voice has suddenly begun introducing the records!

It belongs to one Dante Bonito, managing editor of *RAW* magazine, whose tremendous knowledge and enthusiasm for rock music is carrying him into other areas of the media. With Fluff returning to the Beeb, Dante has slipped into the vacant seat behind the umbrellas and has grabbed the slot by its studded lapels.

"I've always thought rock has been presented in a really dated and clichéd way," he says. "I just want to get to the heart of what the music's all about. I want to make two-thirds of the show new music, maybe 10 new releases in a 90 minute slot. I'd also like to put some major name interviews into the show as well."

Musically, the programme will feature anything from Steve Earle to Metallica, "and some good old classics, including stuff from the punk era — the early Clash and Pistols albums were great rock records, and I think a lot of people haven't thought of them in that way before..."

This isn't the first time Dante's ventured into broadcasting: his past work some work in the post for JIV's Tube, cable TV, and Radio One, standing in for Tommy Vance on the Friday Rock Show. Of course, this new RAW won't affect his position as presenter of "batter than we thought", and they are currently working on issue 11 of the bi-weekly.

"I do think there's a big audience for rock music in this country," says Dante. "A lot of them aren't buying a magazine at the moment, and I

think our aim is to carve out something of a new niche in the market. Magazines in that area are already perceived as heavy, expensive, and though we cover that music essentially we are moving into some other areas, because rock is basically a very broad music."

# Hamburg concerto

by Selina Webb

"SOMETHING BEASTY, brutal, honest but still fragile" is how Hamburg four-piece George & Martha describe their abrasive rock onslaught. Built around chainaw guitars and a beat which rarely relaxes into 4/4 time, it's an unavoidable sound current attracting followers across continental Europe. The band was recently in London to record a session for John Peel.

"We feel it's a kind of honour that Peel likes us," declares bassist Stefan Müller, who is anticipating a good reaction to George & Martha's first UK exposure. The band has been together as a session outfit for eight years ("We used to go jogging together when we were kids in Hamburg and one day decided to become musicians,") the current line-up in place just 15 months.

The debut George & Martha album, *Another Head*, was released in September on the independent Collision label and has sold around 2,000 copies on the strength of low key local gigs which will be extended to a national German tour later this year. Possible UK deals are being shelved until live dates can be arranged here. Another Head, telling of suffocating relationships and intense emotions, has a cynicism and introspection reminiscent of Nick Cave. It's typical of the well-developed German underground scene.

"Our second LP could be completely different — all we do is reflect what we perceive to be happening in the world outside," says Müller. A freestyle approach to recording can also help explain the rough edges left bare on the album, balanced by another Head's superb packaging.

"We've kept the power from our punk roots. The rhythms are pretty complex and the guitarist is quite mad so every time we play a song it sounds different," explains Müller. "It's not meant to be a perfect sound — we just let out what we feel."



GEORGE & MARTHA: 'beasty, brutal, honest, but fragile'

# Same old Clapton!

FEW PERFORMERS could get away with telling an audience: "Yes gonna do the same old thing, basically," let alone get a cheer for it at the start of a concert. **Eric Clapton** is a worthy exception and proceeded to "do the same old thing" in a very different manner with style, artistry and not a little virtuosity on the opening night of what has become a seasonal fixture at the **Royal Albert Hall**.

Teasing into initially masked familiar material, sometimes treated to a fresh tempo or new arrangement, but the overall format was designed to reinforce the well-dressed audience's preconception that here was a master of work, back to the height of his powers. And when you have "sidemen" of the calibre of Nathan East on bass and Greg Phillinganes (Clapton not to mention the ubiquitous Phil Collins on drums — you have to be an top form. *Crossroads*, *White Room*, *I Shot The Sheriff*, *After Midnight*, *Some Old Blues*, *Cocaine*, *Loylo* — there were few surprises and the appreciative crowd even applauded at the end of each verse of a still emotional *Wonderful Tonight*. However, Collins and East did provide a bonus in getting together for *Easy Rider*.

"Clapton is God," was the graffiti slogan of the Sixties about an artist who would gift any company's roster (currently WEA's) and if Q were to risk blasphemy with a poll of readers on the topic, Clapton would still win by a landslide.

Worth missing the start of Midem for.

DAVID DALTON

# Ferry subtle

IT'S a bit difficult to create an intimate atmosphere when you're playing a concert in a cavernous hall like **Wembley Arena**. And today, much as **Bryan Ferry** did his best to conjure up the subtle sensuousness of his recent album, he never quite swept the audience off its feet.

There's no doubt he's still got his charm and charm that go hand in hand with his drifting vocal, and at the same time he never slips into the pretentious, grand, too-would-probably-as-good-as anyone would expect. Solid dance rhythms were followed by earlier classics like *Bogus Man* and *Love Is the Drug* — all recreated deftly. The one complaint would be the number of guitar solos that blistered the ears throughout the set. Some of them only managed to turn a perfectly decent song on its head and leave the listener somewhat confused as to what all the noise was about.

Perhaps the most memorable songs were those from the *Boys And Girls* album, including *Love To Love and Windstep*. There,

Ferry got the closest he could to that smooth touch of the album and it was enough, at times, to leave the faint-hearted slightly trembling at the knees. The latter also applied during a wonderful version of *Jealous Guy* — complete with whistling. While Ferry may not have started any fires in his audience's hearts, he certainly brought them out of the cold.

NICK ROBINSON

# ICA: the odd couple ...

AN INCONGRUOUS pairing this. The new One Little Indian signings from the US, **They Might Be Giants**, snuck into the *Warmer ICA* week to support reggae star **Shinehead**, sporting their usual weird and worrily pop that covers just about everything in the wide world of music except reggae. There are straight forward guitar pop, swing, folk, polka and beatnik pop too, but these two Johns revel in their diversity.

Using just a simple electric guitar and free-wheeling accordion with the aid of backing tapes and the occasional free branch, these Giants are making unique, animated pop, like a series of Tom & Jerry cartoons, and insinuatingly it all is. Hear the new single *She'll Need A Crane* for proof.

It took a while for the Giants to settle in, but it obviously wasn't their usual audience. But by the time Shinehead was on stage this sold-out venue had got right into the groove in the best dance hall tradition. As opposed to the rather flat and over-poppy production of the *Unity* album, this dynamic New York reggae-rapper and company were diamond hard, laying down crisp, crunchy reggae rhythms inflecting with the stop-start motion of the singer's hip-hop influences.

Shinehead makes the marriage of reggae and hip-hop sound completely natural instead of sounding forced or opportunistic — in fact, this guy's a natural at all rounds. He's

**BRYAN FERRY: Wembley Arena had all the intimacy of an aircraft hangar.**



A HOUSE: old heads, on young shoulders

cheeky too, trying out a bit of Cockney patter, throwing in a lot of melodic whistling, rapping in the Beatles' *Come Together* in the call for *Unity* between all the "difting" rap acts as well as spinning Sam Cooke's *Swain Chair* song round into a joyous, bouncing, hip-hoppy classic that should be a huge hit.

This is great pop music too, that kept reminding me of UB40's *Midus* track. Make that beat harder on the disc, get the right single, light the blue touch paper, and watch this man rise like the star he should be.

MARTIN ASTON

# ... survey A House ...

YOU HAD to feel sorry for **A House** — booked to support rising star **Edie Brickell** as part of the *Hands Across The Ocean* week. It probably seemed like a good idea at the time but on one-banked on her non-appearance. A quick head-count spotted roughly 46 other souls rattling around in quite a large hall.

Many a band would have panicked but **A House**, displaying maturity beyond their years, played one of their finest London dates yet.

Concentrating mainly on tracks from last year's debut *On Our Big Fat Merry-Go-Round* album, they produced a set littered with gems. Opening song *Violent Love* set the pace — a joyously boppy number with dead nasty lyrics. On a better night in a different venue the dancefloor would have been filled with writhing bodies. Applly titled songs like *I Think I'm Going Mad* and *I Want To Kill Somebody* were equally danceable.

A House at times run the risk of being too clever-clever, but as long as they produce quality singles like *I'll Always Be Grateful* and *Call Me Blue* they'll stimulate interest. The last time I saw them, the vocalist's mid-gig nose-bleed was the most interesting event. At the ICA I could just sit back and listen to a stream of well written and well performed songs. It might take a while, but this is one band who could take off and hit the big-time — the ball's in their court.

LEO FINLAY

there was another chance to see the verbose and confident **John Wesley Harding**, whose debut album on *Demon* has received some dumb criticism. Harding may not be Bob Dylan yet, but should he eventually become somebody that debut album will become priceless.

Forbert's last album before *On The Streets Of This Town* came out in 1982, but problems with old labels are behind him, and he has now confident and somewhat like Dylan — and Springsteen, John Fogerty, early Eagles and perhaps most like a less assured

Many of the songs on the new album seemed above average when played live, to some extent due to the instrumental polish applied by the *Squirrels*, three of whom worked with him in his earlier incarnation.

Eventually they played five encores, some hint as to how well Forbert went down. The one criticism was his neglect of the uninitiated in not introducing songs — does he think everyone that comes to his gigs is intimately acquainted with all his albums? Fortunately such songs as *Wait A Little Longer*, *Search Your Heart*, *Alto and Hope*, *Faith & Love* (the latter country opera) were easy listens to remember, as were the two oldies he played, *Ubangi Slomp* (rockabilly) and *Rebel Rebel* (rock). It was very promising, and if enough people hear the new album to bring him back, the venue will be bigger and more crowded. More please, and soon.

JOHN TOBLER

# HEAVY METAL ALBUMS

The Month	Title, Artist	Label, Catalogue No.
1	NEW <b>SHOW OF HANDS</b> <i>Rock</i>	Vertigo B33461 (P)
2	NEW <b>JERSEY</b> <i>Rock</i>	Vertigo V18181 (P)
3	THE <b>LIES, THE LIES, THE DRUGS</b> , <i>Cont'n</i> <i>Rock</i>	Celmo W6218 (M)
4	<b>APPETITE FOR DESTRUCTION</b> <i>Cont'n</i> <i>Rock</i>	Celmo W6218 (M)
5	<b>SOPH</b> <i>Metal</i>	SNA 58862 (M)
6	<b>HYSTERIA</b> <i>Old Legend</i>	Badgery/BMG 1875 (P)
7	<b>SLEPPY</b> <i>When Wet <i>Rock</i></i>	Vertigo V18181 (P)
8	THE <b>THEIVING MACHINE</b> <i>Melodic</i>	EMI EARL 1 (P)
9	<b>AIN'T COMPLAINING</b> <i>Rock</i>	Vertigo B33461 (P)
10	<b>SMASHES, THRASHES &amp; SENTS</b> <i>Rock</i>	EMI EARL 1008 (P)
11	<b>SEVENTH SON OF A SEVENTH SON</b> <i>Iron Maiden</i>	EMI EARL 1008 (P)
12	<b>BAT OUT OF HELL</b> <i>Rock</i>	Crested/101 BKC6241 (P)
13	<b>FOUR SYMBOLS</b> <i>Rock</i>	Atlantic K50088 (M)
14	<b>OPEN UP AND GAT</b> , <i>AMM</i> <i>Rock</i>	Fame 3040 (P)
15	<b>THE NUMBER OF THE BEAST</b> <i>Iron Maiden</i>	EMI EARL 1008 (P)
16	<b>RECKLESS</b> <i>Rock</i>	Atlantic K50088 (M)
17	<b>GREATEST HITS</b> <i>Johnny</i>	CBS 443141 (P)
18	<b>PIECE OF MIND</b> <i>Iron Maiden</i>	EMI EARL 1008 (P)
19	<b>HITS OUT OF HELL</b> <i>Rock</i>	Epic 4048471 (P)
20	<b>BEST SHOTS</b> <i>Rock</i>	EMI EARL 1008 (P)
21	<b>WHITENAKE</b> 1987 <i>Whitnake</i>	Atlantic K50088 (M)
22	<b>LITA</b> <i>Funk</i>	RCA BMS797 (M)
23	<b>PERMANENT VACATION</b> <i>Acoustic</i>	WEA W6218 (M)
24	<b>SOMEWHERE IN TIME</b>	Fame/FAM 3213 (P)
25	<b>POWER</b> <i>Iron Maiden</i>	EMI EARL 1008 (P)
26	<b>THE LIFE AFTER DEATH</b> <i>Iron Maiden</i>	Epic 443141 (P)
27	<b>KILLERS</b> <i>Iron Maiden</i>	Fame/FAM 3213 (P)
28	<b>LE ZEPPELIN</b> <i>Live</i>	Atlantic K50088 (M)
29	<b>WIDE AWAKE IN DREAMING</b> <i>Rock</i>	Crested/101 BKC6241 (P)
30	<b>NOTHING'S SHOCKING</b> <i>Rock</i>	Warner Bros W6218 (M)
31	<b>THE LIFE AFTER DEATH</b> <i>Iron Maiden</i>	Epic 443141 (P)
32	<b>ELIMINATOR</b> <i>Rock</i>	WEA W6218 (M)
33	<b>LAND OF EUPHORIA</b> <i>Acoustic</i>	Shed EP2994 (P)
34	<b>LAND JUSTICE FOR ALL</b> <i>Melodic</i>	Vertigo V18181 (P)
35	<b>VIXEN</b> <i>Rock</i>	EMI Manhattan M11028 (P)
36	<b>WHO MADE WHO</b> <i>Rock</i>	Atlantic K50088 (M)
37	<b>7000 FARENHEIT</b> <i>Rock</i>	Vertigo V18181 (P)
38	<b>B-SIDES THEMSELVES</b> <i>Rock</i>	Epic 443141 (P)
39	<b>BON JOVI</b> <i>Rock</i>	Vertigo V18181 (P)
40	<b>BACK IN BLACK</b> <i>Rock</i>	Atlantic K50088 (M)

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

# TOP 75 SINGLES

4 FEBRUARY 1989



MUSIC WEEK

# W



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

- |             |  |  |
|-------------|--|--|
| <b>No 1</b> | <b>SOMETHING'S GOTTEN HOLD OF MY HEART</b><br>Marc Almond feat. Gene Pitney<br>Pop! 100% | WEA (J77171) (W)                                     |
| <b>2</b>    | <b>THE LIVING YEARS</b><br>Mike & The Mechanics  |  |
| <b>3</b>    | <b>YOU GOT IT</b><br>Roy Orbison<br>Pop! 84%   | Virgin (VST) 1148 (E)                                |
| <b>4</b>    | <b>CUDDLY TOY</b><br>Roachford<br>Pop! 84%   | CBS (RMT) 4 (C)                                      |
| <b>5</b>    | <b>LOVE TRAIN</b><br>Holly Johnson<br>Pop! 84%   | MCA (MCA) 1108 (E)                                   |
| <b>6</b>    | <b>SHE DRIVES ME CRAZY</b><br>Finn<br>Pop! 84%   | London (LON) 19 (U)                                  |
| <b>7</b>    | <b>ESPECIALLY FOR YOU</b><br>Kylie Minogue & Jason Donovan                               | PWL (PW) 171 (A) (P)                                 |
| <b>8</b>    | <b>THAT'S THE WAY LOVE IS</b><br>Ten City  | Atlantic (A) (RMT) (W)                               |
| <b>9</b>    | <b>CRACKERS INTERNATIONAL EP</b><br>Erasure  | Mer (12) (MUTE) (S) (U) (R) (S) (P)                  |
| <b>10</b>   | <b>WAIT</b><br>Robert Howard & Kym Mazelle<br>Pop! 84%                                   | MCA (M) 6295 (12) (Z) (S) (S) (M) (G)                |
| <b>11</b>   | <b>BABY I LOVE YOUR WAY/FREE BIRD (Medley)</b><br>Will To Power                          | eps: 65384 7172-65384 (S) (C)                        |
| <b>12</b>   | <b>BUFFALO STANCE</b><br>Neneh Cherry  | Cap (Virgin) (V) (T) 2 (E)                           |
| <b>13</b>   | <b>BIG AREA</b><br>Ten Ten   | London (LON) 204 (P)                                 |
| <b>14</b>   | <b>BE MY TWIN</b><br>Brother Beyond  | Parlophone (12) (R) (S) (E)                          |
| <b>15</b>   | <b>WAITING FOR A STAR TO FALL</b><br>Boy Meets Girl                                      | EA (P) 49519 (12) (Z) (S) (S) (M) (G)                |
| <b>16</b>   | <b>BABY DON'T FORGET MY NUMBER</b><br>Coolio/Chris Brown<br>Coolio/Chris Brown           | Cap (Virgin) (V) (T) 2 (E)                           |
| <b>17</b>   | <b>RESPECT</b><br>Adeva  | Coolio/Chris Brown (COOL) 178 (C)                    |
| <b>18</b>   | <b>MY PREROGATIVE</b><br>Bobby Brown   | Cap (Virgin) (V) (T) 2 (E)                           |
| <b>19</b>   | <b>GOOD LIFE</b><br>Inner City   | MCA (MCA) 1294 (P)                                   |
| <b>20</b>   | <b>GET ON THE DANCE FLOOR</b><br>Rob Base & DJ EZ Rock                                   | 10 (Virgin) (TEN) 249 (E)<br>Supreme (SUPRE) 131 (A) |

- |           |  |   |
|-----------|--|---|
| <b>53</b> | <b>YOU'RE GONNA MISS ME</b><br>Turntable Orchestra       | Repulse (LUC) 012 (R) (P)                                 |
| <b>54</b> | <b>HIT THE GROUND</b><br>The Darling Buds                | Noni (V) (S) (L) (O) (N) 12 (C)                           |
| <b>55</b> | <b>ONE STEP AHEAD</b><br>Nik Kershaw                     | MCA (MCA) 12 (P)  |
| <b>56</b> | <b>HOW COME IT NEVER RAINS</b><br>The Dogs D'Amour       | Cap (China) 13 172-CPNK 13 (P)                            |
| <b>57</b> | <b>YOU ARE THE ONE</b><br>A-Ha                           | Warner Brothers (W) (RMT) (W)                             |
| <b>58</b> | <b>THE PROMISE</b><br>When In Rome                       | 10 (Virgin) (TEN) 244 (E)                                 |
| <b>59</b> | <b>NERVOUS/WAP BAM BOOGIE (Latin Mix)</b><br>Moth Blanco | MCA 12 23871 (W)  |
| <b>60</b> | <b>RUNAWAY GIRL/IT'S ALL RIGHT</b><br>Sterling Void      | Int'l (London) (R) (S) 21 (P)                             |
| <b>61</b> | <b>SHOOTING FROM MY HEART</b><br>Big Bam Boo             | MCA (MCA) 1281 (P)  |
| <b>62</b> | <b>TWO HEARTS</b><br>Phil Collins                        | Virgin (V) (T) 1141 (E)                                   |
| <b>63</b> | <b>DREAM KITCHEN</b><br>Frazier Chorus                   | Virgin (V) (T) 1145 (E)                                   |
| <b>64</b> | <b>LIBERTY TOWN</b><br>Perfect Day                       | London (LON) 214 (E)                                      |
| <b>65</b> | <b>HIPPY HIPPI SHAKE</b><br>The Georgia Satellites       | Elekse (E) (S) (M) (T) (W)                                |
| <b>66</b> | <b>ALL THE MYTHS ON SUNDAY</b><br>Diesel Park West       | Food/Parlophone (12) (E) (C) (D) (T) (E)                  |
| <b>67</b> | <b>STAND</b><br>R.E.M.                                   | Warner Brothers (W) (RMT) (W)                             |
| <b>68</b> | <b>THERE SHE GOES</b><br>The La's                        | Cap (S) (S) (G) (O) (L) 2 (E) (P)                         |
| <b>69</b> | <b>STOP</b><br>Sam Brown                                 | AA (M) (M) 140 (P)  |
| <b>70</b> | <b>AMERICAN DREAM</b><br>Grosby Shills Nash & Young      | Atlantic (A) (RMT) (W)                                    |
| <b>71</b> | <b>EVERLASTING LOVE (Pete Hammond Remix)</b><br>Sandra   | 10 (Virgin) (TEN) 185 (E)<br>Sire (S) (S) (M) (T) (S) (E) |
| <b>72</b> | <b>PROMISED LAND</b><br>Joe Smooth                       | DJ International/Warwick (D) (R) (S) 1 (A) (P)            |
| <b>73</b> | <b>LOVE LIKE A RIVER</b><br>Cher                         | Cap (S) (S) (G) (O) (L) 2 (E) (P)                         |

# THE BANGLES



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<b>43</b>	33	<b>BORN THIS WAY (LET'S DANCE)</b> BORN THIS WAY (LET'S DANCE)	Cookie Crew Mer London (FR) 19 (F)	
<b>44</b>	26	<b>ALL SHE WANTS IS</b> Duran Duran	Mercury (Phonogram) TX (12) (F)	EMI (12) 020 11 (E)
<b>45</b>	NEW	<b>I DON'T WANT A LOVER</b> Tears		
<b>46</b>	31	<b>STUPID QUESTION</b> New Model Army		EMI (12) 004 7 (E)
<b>47</b>	50	<b>HIP HOUSE / CAN DANCE</b> The DJ Fast Eddie		EMI International/Warwick (DJ) (12) (S)
<b>48</b>	43	<b>TENDER HANDS</b> Chris de Burgh		A&M (AM) 486 (F)
<b>49</b>	52	<b>CLARE</b> Fairground Attraction		ECA (P) 42007 (12) (P) 42088 (1) (MG)
<b>50</b>	45	<b>STRANGE KIND OF LOVE</b> Love And Money		Fisherman (Phonogram) MONY (12) (F)
<b>51</b>	65	<b>MAYOR OF SIMPLETON</b> JTC		Virgin (VST) 118 (F)
<b>52</b>	37	<b>AFTER THE WAR</b> Gary Moore		Virgin (GMS) 11 (E)

<b>22</b>	38	<b>IT'S ONLY LOVE</b> Simply Red	12" P+H POPS	Elektra (YZ) 2407 (1) (W)
<b>23</b>	34	<b>THE LOVER IN ME</b> Sherina Easton	12" P+H POPS	MCA (MCA) 1139 (F)
<b>24</b>	49	<b>LOVE CHANGES EVERYTHING</b> Michael Ball	12" P+H POPS	Merch (Merch) Poplar (R) 003 (F)
<b>25</b>	28	<b>TRACIE</b> Level 42	12" P+H POPS	Polydor (P) 24 (12) 24 (1) (F)
<b>26</b>	23	<b>I LIVE FOR YOUR LOVE</b> Natalie Cole	12" P+H POPS	EMI (Merch) 12 (M) 57 (E)
<b>27</b>	NEW	<b>FINE TIME</b> Yoaz	12" P+H POPS	12" (UK) 814 (1) (1) (F)
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<b>30</b>	18	<b>FOUR LETTER WORD</b> Kim Wilde	12" P+H POPS	12" (1) 104 (1) (1) (F)
<b>31</b>	47	<b>LOOKING FOR LINDA</b> He & Cry	12" P+H POPS	12" (1) 104 (1) (1) (F)
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THE



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<b>No 1</b>	<b>SOMETHING'S GOTTEN HOLD OF MY HEART</b> Marc Almond feat. Gene Pitney RCA Paraphrase (128,420) [E]	WEA (U7717) [W]
<b>2</b>	<b>THE LIVING YEARS</b> Mike & The Mechanics	
<b>3</b>	<b>YOU GOT IT</b> Roy Orbison RCA POPS Virgin (951) 1144 [E]	
<b>4</b>	<b>CUDDLY TOY</b> Roachford RCA POPS CBS/ROAT [L/C]	
<b>5</b>	<b>LOVE TRAIN</b> Holly Johnson RCA POPS MCA (MCAT) 1344 [E]	
<b>6</b>	<b>SHE DRIVES ME CRAZY</b> Flier Young Combalis London (CONV) 10 [E]	
<b>7</b>	<b>ESPECIALLY FOR YOU</b> Kylie Minogue & Jason Donovan PWL (PWT) 24 [E]	
<b>8</b>	<b>THAT'S THE WAY LOVE IS</b> Ten City Atlantic & RASAT [W]	
<b>9</b>	<b>CRACKERS INTERNATIONAL EP</b> Erasure Mute (12) MUTE 93 [U/US/E]	
<b>10</b>	<b>WAIT</b> Robert Howard & Kym Macelle RCA POPS RCA 84 4535 (12-EP) 4256 [E]	
<b>11</b>	<b>BABY I LOVE YOUR WAY/FREE BIRD (Medley)</b> Will To Power Epic (Epic) 712-45394 [C]	
<b>12</b>	<b>BUFFALO STANCE</b> Neneh Cherry Gesa (Virgin) VET 21 [E]	
<b>13</b>	<b>BIG AREA</b> Then Jerico London (LON) 204 [E]	
<b>14</b>	<b>BE MY TWIN</b> Bronfleur Bonand Paraphrase (128 & 158) [E]	
<b>15</b>	<b>WAITING FOR A STAR TO FALL</b> Rita Beatty RCA 84 4535 (12-EP) 4256 [E]	
<b>16</b>	<b>BABY DON'T FORGET MY NUMBER</b> Miki Vanilli Cooking Vinyl/Cosmos (COOL) 174 [C]	
<b>17</b>	<b>RESPECT</b> Adeva Cooking Vinyl/Cosmos (COOL) 174 [C]	
<b>18</b>	<b>MY PREROGATIVE</b> Bobby Brown RCA POPS MCA (MCAT) 1394 [E]	
<b>19</b>	<b>GOOD LIFE</b> Inner City 10 (Virgin) TRNG 240 [E]	
<b>20</b>	<b>GET ON THE DANCE FLOOR</b> Bob Rose & DJ E-Z Rock Sire (Sire) 50671 131 [A]	



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Repulse (UCC) 012 [E] (RBT)
- 54** HIT THE GROUND  
The Darling Budds  
Newly (Epic) BLOND (T) 21 [C]
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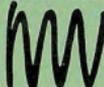
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**DEBBIE GIBSON:** *Electric Youth*. Atlantic. UKWX 21 781 932-1. The second LP from America's bristly young diva shows her moving from a young Madonna to a young version of her idol Billy Joel. As yet she lacks his songwriting ability; she's got the textures and the structures right but she rarely doesn't quite there, but the current 45 *Lost In Your Eyes* being the pick of the bunch. Debbie, or "Deborah" as she's credited, takes a prominent seat on the production front, passing with flying colours. **DG**

**GARY MOORE:** *After The War*. Virgin V 2575. Producer: Peter Collins. There is a lot more colours and hues in Moore's music than there used to be, and the manic guitar attack of *Corridors Of Power* or *Victims Of The Future* has been toned down into angry riffs. That gives a variety to this album: some heavy-weight material sits side-by-side with tunes as light as *Heavy* than Angry Anderson's current output. The differing textures may well, then, appeal to newer fans, older, more cynical ones, might feel short-changed. **JC-M**

**VARIOUS:** *New Roots*. Stylus SMR 972. *New Roots And Shanties*, marshalled together by Cooking Vinyl's Pete Lawrence with Dickie Thompson and Enya at the top, down to the knockabout fun of Edward II and Rory McLeod. In between we have Ky Coaker, Runig, the Pogues, Nancy Griffith, in fact a fair representation of what in the last few years has been the state of this wonderful business we call world music. Gaudy flash sleeve and "As seen on TV" health warning combine to press home the message: roots music has arrived. Let's hope for spin off interest for those involved. **DM**

**TESLA:** *The Great Radio Controversy*. Geffen WX244. Following on from their highly acclaimed debut, *Mechanical Resonance*, Tesla have once again delivered the goods, this time with 13 tracks laden with riffs, hooks and solos to satisfy even the most fastidious rock fan. There's plenty of light and shade here too, all conveyed with an overwhelming air of confidence from a band set to expand on their promising base. **KB**

**DIESEL PARK WEST:** *Shakespeare Alabama*. FODLP 2. As definitions of great rock music get ever more peripheral — the cut of one's costume being up there — how refreshing to usher in a Leicester five-piece of utterly stripped-down songwriting quality. Sixties influences overall. Eighties distractions, and John Butler's wonderfully tuneful singalongs stand up with the best of Morrison/Lane and Townshend P. This lot buckle a rare amount of swashes. **DC**

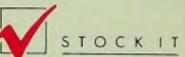
**HOMBOY:** *ORIGINAL SOUNDTRACK*. Virgin V2574. Music from the new pugilistic Mickey Rourke flick, with Eric Clapton doing most by definitely not all of the honours. There are elements of Knopflerism about the "thoughtful" pieces, but with corking slide workouts like *Ruby*, and in *Darkness* where the names featured heavily on the cover, the draw of the celebs should obscure the fact that the theme tune's reminiscent of Local Hero. **DC**

**LOUIS TILLET:** *Ego Tripping At The Gates Of Hell*. Citadel CGAS 802. Australian backdoor boy (keys provided by The Lounging Lovers, Calibelle Rifles, Died Pretty and so forth) decides he's got his own LP to do and serves an ace with this verbose, yet excellent, jazzy-blues powered music, keeping an eye on the Doors but without letting things get out of hand. First track and best, *Trip To Kulu-Ki-Bar* sets the pace, rattling around with brass in the doldrums and the red confirms suspicion that Ego's a nifty little piece of individuality. **DH**



**PIERCE TURNER:** *The Sky And The Ground*. Beggars Banquet BECA 97. Turner's first, it's Only going *Way Across*, was the intriguing mix of drinking Guinness in New York Irish romanticism with a sussed eye and *The Sky...* continues the theme, although previous releases good old Philip Glass, only craps up here as chum-one-track. Turner's got a big below to his voice, tending to soar with its own rhythm, and the strength of composition means few blishes. An unusual talent, unique you might say, and never less than interesting albeit without a naturalness slot. **DH**

**HALF JAPANESE:** *Charmed Life*. No Man's Land. NML 8815. Another eccentric and quite probably lunatic American singer and songwriter in the Eugene Chaocourts and Kramer mould, Jaid Fair & Co are another undiscovered and underrated talent; *lyrics*, dizzy guitars, and that stick like limps, with an overall Peanocky-shambling feel. Half Japanese might be known for their work with ex-Velvet Mo Tucker but these 22 mini-epics deserve a lot more exposure. From Recommended's in-house label. **MA**



**BONGWATER:** *Double Bummer*. Shimmy Disc. SHIMMY 001. Distribution: Fast Forward/Cartel. Look out for the new licensing agreement between Fast Forward and Cartel. The Eugene Chaocourts and Kramer label run by the equally maverick Kramer, once of Shockably and mainstay of Bongwater. A double, this second album is extraordinary — 27 jumbled and overlapping songs, ideas, covers, sketches and jokes, from punks to pop to jazz to the experimental to the funny, form, but with tunes. This is modern psychedelia at its best. Dip right in. **MA**

**LAUGH:** *Sensation*. Number One. Subaqueo AQUALP. Distribution: Rough Trade/Cartel. Mancunian posters Laugh add some funky synthetic rhythms to their jangly guitar sound and come up with a more sober Happy Mondays feel. Not quite as intoxicating as the Mondays but mighty impressive nonetheless and *Interlove* and *Good To Feel Good*, in particular, breeze along with distinct clubby fine debut. **NR**

**LOVE JUNGLE:** *Welcome To The House Where All The Extras Are Free*. Sugar Shock. FOD

004. Distribution: Revolver/Cartel. Comparisons to Sinead O'Connor are not that misleading as this Bristol-based, female-fronted quartet sound keen to make a determined, individual out on commercial adult pop with a lush, layered sound — a sound that unfortunately needs a bigger production than this independent budget will allow. But both *Blue Skies* and especially *Am I Good Enough* have expert choruses and striking singer Angela Higgins is as distinctive and fashion-conscious as Yozz. A name to watch out for. **MA**

**LEDERNACKEN:** *Sex Metal*. Deutschland Strike Back. SBR 16 LP. Distribution: Rough Trade/Cartel. This self-dubbed state of the art hard rock album will probably be more acceptable to dance enthusiasts than metal fans and is an endearing fusion of striking guitar riffs and synthetic beats punctuated by some neat piano, sax and virtually everything else. It makes fascinating listening. **NR**

**ELLIOTT JAMES MURPHY:** *Change Will Come*. New Rose ROSE 158. He was hailed on his 1973 debut as "the best rock star since 1968", but sadly Britain is almost totally unaware of this New York singer/songwriter and unhappy so it America. Musically Big Star meets Lou Reed with Dylan on harp, with some insightful songs that Jim Steinman might approve of. An exceptional talent for whom the time may not be quite right — Alex Chilton fans should approve. **JT**

**JONATHAN BUTLER:** *More Than Friends*. Jive Records HJR X 70. Distribution: BMG. VFM overload here, as the minute count touches an hour, including five 12-inch. But the sly George Bernice-style cat soul of Butler's smash debut seems to have been usurped by some rather lacklustre ballads à la Stevie Wonder's "needs-working-on" pile, and more alarmingly a few extremely forced hip-hop jousts. Sure to sell but no marks for innovation. **DC**

**SOCIAL DISTORTION:** *Prison Bound*. GWR Records. GWP 43. Los Angeles-based buzz guitar rockers Social Distortion have certainly matured since their sub-punk beginnings into a hard, melodic proposition. Here the upright bursts of aggression, frustration and depression tell a vivid tale of growing up and blues and country influence add depth to this blunt, honest and thrilling account. **NR**

**MINISTRY:** *The Land Of Rape And Honey*. Synt. Records 9257991. Ministry come across as a kind of DAF on DFS-deep, pulsating dance rhythms, minimalist lyrics but it's all too serious to get your horse-sorts bopping. They occasionally call on experimental Buthole Surfers to mind but it's hard to see where their selling appeal lies — but anyone who likes their dance music the heavy and political side should be well pleased. **LF**

**ADRIAN LEGG:** *Guitars And Other Cathedrals*. MMC 1014. Distribution: EMI. Legg is an ultimately nimble-fingered guitarist whose brilliance is blatantly obvious. With this fourth album on a higher profile label than previously, Legg could easily collide with

renegade New Age musicians and their audiences to his advantage. While one is rarely moved to whistle any of the self-composed instrumental tracks, only a fool could fail to admire Legg's artistry. **JT**

**SUICIDE:** *A Way Of Life*. Chapter 22 CHAP LP35. Distribution: Nine Mile/Cartel. Surprisingly effective return album from New York's favourite minimalist duo. There is no real change in direction shown but they're still capable of writing snappy enough little numbers. The single *I Surrender* is a smooth classic and Vego's seminal Jukebox Baby receives a decent treatment although one does, however, sigh the lack of Phil Hawk's guitar. This will appeal to everyone sick of what passes for dance music these days. **LF**

**OVERLORD X:** *Weapon Is My Lyric*. Mango/Island ILPS 9924. Ready made for his slipping 14 Days In May single, Overlord X is one of the few British rappers who can really beat the Americans at their own game and that he does here in fine style with his excellent debut album. The best tracks and rhythms from a variety of sources, including Pigbag, Spaggett Westerns and the Tom Tom Club, what you have is a strong, eclectic mix of essential hip hop. **JS**

**MBONGENI NGEMA:** *Time To Unite*. Island MLP5 9811. The South African playwright has decided to bring his musical talent outside of his country with this harmonious chorus album. He is graciously backed by the cast of one of his plays *Sorathina* chanting various lyrics from the political song *Time To Unite*, to the somewhat bizarre *Barr* about a husband whose wife dumps her dead baby. What makes the album mercurial are the pleasant tracks cranked up with soulful horns and splinting synthesizers. **OD**

**ROY ORBISON:** *Mystery Girl*. Virgin V2576. Unlike many cobbled together posthumous albums, this was planned and completed before Orbison's death. It mixes Wilburys tunes co-written with Jeff Lynne and Tom Petty like the hit *You Got It With songs* written for the Big O by his famous fans. With lyrics about loss and dreaming, these over-careful re-creations of the mood of Orbison's Sixties hits now seem appropriately reverential. The best is Elvis Costello's quirky *The Comedians*. **DL**

**BRUCE COCKBURN:** *Big Circumstance*. FM/Revolver REVL 122. Just what do we make of Courtney, highly popular in his native Canada, much respected by music 'thinkers' around the globe, yet another LP surfaces and seems to demand as little in terms of commercial world-dominance as ever before. However, once again his recordings are brilliantly understated. Powerful thoughts on ecology/economy/democracy blend with a vibrant musical language ranging from folkish rock to hints of ragga, and this sensual visionary has performed wonders once again. **GT**

**ROOT STOPS:** *Stylus*. Martin Aron. Rick Blaws, Dave Cavanagh, Jeff Clark, Meads, Ole Duran, Leo Finlay, David Giles, Duncan Holland, Dave Laing, Nick Roberts, Jerry Smith, Gareth Thompson and John Tobler



**ROOT STOP:** Stylus double featuring (from top): Richard Thompson, Nancy Griffith, Steve Earle, Ry Cooder, Martin Stephanson plus Daintees and Mr Billy Bragg

Reviewed by Jerry Smith

**MORRISSEY: The Lost Of The International Playboys.** (His Masters Voice/EMI 12) (POP 1620). Morrissey is back with a brand new epic, written with and produced by Stephen Street, and sure to shock again with a barbed subject set against an irresistible tune for a single on the cutting edge of pop! To top it all, the two B-sides, Lucky Lips and Michael's Bones are even better!

 **STOCK IT**

**THE SUNDAYS: Can't Be Sure.** (Rough Trade RTN1 218). The long-awaited Sundays' debut single arrives to blow all the hype away and leave them with a superbly haunting and emotive number characterized by a warm atmospheric sound and Horowitz Wheeler's stunning voice. Their potential remains massive.

**POP WILL EAT ITSELF: Can You Dig It?** (RCA BP 4262) (PT 4262Z). Bursting out all over are these maverick Britumies with their first single for RCA, a wild, exuberant blast of cartoon rap/n-rock that bowls along on a bubbling techno-beat, very similar to B&D but still great throw-away pop!

**ERIK B & RAKIM: The R (Work Rest And Play).** (MCA MCA11 1303). A mesmerizing track from their excellent follow The Leader LP, given a Dove Dorrell and C J Moccinatti remix pep-up. Shows that Eric B & Rakim are still one of the finest rap exponents.

**LONGSY'S HOUSE SOUND: This Is Ska.** (Big One PRE 13). The re-emergence of Ska is with us and working some old themes to good effect into a surprisingly complementary acid mix. Sure to capture a whole new audience of fans to the skanking rhythm.

**STERLING VOLO: Runaway Girl.** (Hrr/London FFR(X) 21). Another mighty house track with the constant piano motif set on a sharp, bubbling beat bound to keep the dancefloors heaving, as is its equally effective Marshall Jefferson-produced flip of it's All Right.

**POISON: Every Rose Has Its Thorn.** (Capitol/EMI 12) (CL 520). The massively successful Poison from the US issue the song that took them to number one in their homeland over Christmas. A rather over-wrought ballad, but it makes a change from their ponderous metal posturing.



THEY MIGHT Be Giants: they might have hits

 **STOCK IT**

**HUGO LARGO: Turtle Song.** (Opal/Land LAND 501). Acclaimed airy New York combo release a striking track to prelude their second album, Mente, and the sparse, warm acoustic feel superbly complements Miami Goetz's enchanting vocals. Quality stuff, well worth attention.

**VOICE OF THE BEEHIVE: The Radio One Evening Show Sessions (26th February 1988)** (Nighttracks SPNT 017). Nighttrack series continues with another cracking session and one that includes their version of the Comat Angels' classic Independence Day and Velvet Underground's Jesus.

 **STOCK IT**

**JOHNNY THUNDERS: Born To Cry.** (Jungle JUNG 43(T)). Johnny Thunders pops up with a brilliant version of Dion's original from '62 taken from his acclaimed Copy Cats album collaboration with Patii Polladin. One to watch with all the qualities of a surprise hit.

**THE NEIGHBOURHOOD: A Certain Attitude.** (Parlophone/EMI 12) (R 6205). The follow up to their superb A The Time (B The Inclination) debut single is this strong, stormy funk track built on a loping rhythm loop, topped by an eccentric gravelly vocal. Should bring attention to their eponymous LP.

**TONI CHILDS: Zimbabwe.** (A&M AM(T) 492). Successful Californian singer/songwriter issues this engaging track with widely-acclaimed Union LP debut and with an atmospheric David Tickle production and quirky vocal style, it shows strong potential.

 **STOCK IT**

**THEY MIGHT BE GIANTS: They'll Need A Crane.** (One Little Indian ZTP 12). This startlingly quirky American duo produce another extraordinary, sensitive and totally unforgettable slice of vivid pop, delivered in a toe-tapping frenzy that deserves mass exposure, however unlikely that may be. Check out the forthcoming LP, Lincoln.

**THE PLANET WILSON: Taken For A Ride.** (Records Of Achievement 12) (PLAN 2). Hull's highly original The Planet Wilson continue to plough their own furrow with another inventive single that builds up a barrage of intricate rhythms from all manner of sound sources, giving a thoroughly invigorating and refreshing slant to the dance single.

**THE REVOLVING PAINT DREAM: Green Sea Blue/Sun, Sea, Sand.** (Creation CRE 062). Psychedelic Sixties sounding name hides a lilting Sixties style single with a Green Sea Blue displaying a charmingly winsome melody, while the sedate, meandering Sun, Sea, Sand floats along on an even more engaging wispy of a tune.



THE SUNDAYS: hype exits stage left as potential enters stage right

# TOP 40 SINGLES

1	SOMETHING'S GOTTEN HOLD OF MY HEART	Perthshire BM01 (B)
2	SHE DRIVES ME CRAZY	London LON919 (B)
3	CRACKERS INTERNATIONAL EP	Mesa M0783 87425
4	BORN THIS WAY LET'S DANCE	Riv FR18 (B)
5	WIPED QUESTIONS	EMI NMA1 (B)
6	HIT THE GROUND	Epic BLDND1 (C)
7	5 O'CLOCK WORLD	Isac IS99 (P)
8	STRANGE KIND OF LOVE	Fantasy MCN21 (B)
9	THERE SHE GOES	Gal Discs GOLA2 (B)
10	PINK TIME	Factory FAC223 (P)
11	IF LOVE WAS A TRAIN	Cooking Vinyl CV012 (B)
12	DREAM KITCHEN	Virgin V1145 (B)
13	IS THIS LOVE?	Virgin V131 (B)
14	ALL THE MYTHS ON SUNDAY	Foed FOOD1 (B)
15	YOUR LOVE TAKES ME HIGHER	WEA T187 (B)
16	WHAT I AM	Geffen G149 (B)
17	A LITTLE RESPECT	Mesa M0783 87124P
18	LOVE UNITS	Virgin V1132 (B)
19	YEAR YEAR YEAR YEAR YEAR	Pogue Megawatts T235 (M)
20	MOTORCYCLE EP	Beggans Beggans BE0234 (M)
21	IN YOUR ROOM	CBS BANG54 (A)
22	SISTER MOON	MCA TVY1 (P)
23	BURST	Epic BLDND1 (C)
24	BLUE MONDAY 1988	Factory FACT3 (P)
25	WHAT KIND OF FOOL	Eden EDEN1 (P)
26	DIAGNOSTIC THE HEART	Creation CRE01-5 (B)
27	JACKIE'S STILL SAD	Foed FOOD1 (B)
28	NIGHT TRACKS	Serravallo SP0701 (B)
29	THERE SHE GOES AGAIN	Serravallo SP0701 (B)
30	BLACK VELVET	Fantasy N144 (B)
31	RADIO BASTARD	Virgin V1314 (B)
32	BIBLE BELT	Perthshire B11 (B)
33	MAN IN THE MOON	London LON 298 (B)
34	BLACK SUN	Chapter 22 13CHAP21 (M)
35	WOTE FOR LUCK	Factory FAC31 (B)
36	FELL SESSIONS	Creation CRE SP0501 (B)
37	ANCHORAGE	Cooking Vinyl CV019 (B)
38	THE AUTO GIFT EP	Fiction WANT1 (M) (A)
39	LOVE IS DEAD	Epic G473 (B)
40	BIG NEW PRINZ	Beggans Beggans FAL128 (M)

# TOP 20 ALBUMS

1	THE INNOCENTS	Mesa STUM661 9154P
2	SHORT SHARP SHOCKED	Cooking Vinyl CV011 (P)
3	STRANGE KIND OF LOVE	Fantasy MCN21 (B)
4	GREEN	Warner Bros W02189 (B)
5	ART	MCA MC07341 (B)
6	ALL ABOUT EVE	Marsury M081 119 (P)
7	THE STARS WE ARE	Parlophone PCS 1224 (B)
8	THE EIGHT LEGGED GROOVE MACHINE	Polygram G04NP 1 (B)
9	SUBSTANCE	Factory FAC06 (P)
10	HOUSE OF LOVE	Creation CREP 054 (B) (P)
11	SHAG TIMES	RIP Communications X1015 (P) (B)
12	THE VIOLET FEMMES	Slash/Underground B01 301 (P)
13	LOUDER THAN BOMBS	Rough Trade ROUGH126 (B) (P)
14	HATFUL OF HOLLOW	Rough Trade ROUGH126 (B) (P)
15	SPONTANEOUS	EMI NCA MIBG11038 (B)
16	ISN'T ANYTHING	Creation CREP040 (B) (P)
17	BUMMED	Factory FAC170 (B)
18	EVERYTHING	CBS 462709 (B)
19	BELIEF	Mesa STUM661 9154P
20	EVERYTHING'S SHOCKING	Warner Bros W02189 (B)



# TOP 20 • COMPILATIONS

- 14 **NEW YORK** CD Sire/Warner Brothers/W23/6  
Lou Reed
- 15 **MONEY FOR NOTHING** \*\*\* CD Vanguard/Phonogram/1581/4  
Dire Straits
- 16 **GET EVEN** \* CD Polygram/FCS 7327  
Brother Beyond
- 17 **THE GREATEST HITS COLLECTION** \*\* CD London/KAMA 5  
Boyz n the Banda
- 18 **THE TRAVELLING WILBURYS** \* CD Widney/Phonogram/WH 224  
The Travelling Wilburys
- 19 **WANTED** \* CD Big Life/NAZ 121  
Yezz
- 20 **FLYING COLOURS** \* CD A&M/M&S 529  
Chris De Burgh
- 21 **PRIVATE COLLECTION** \*\*\*\* CD EMI/CNY 22  
Ciff Richard
- 22 **NEW LIGHT THROUGH OLD WINDOWS** \* CD WEA/WV 200  
Chris Rea
- 23 **A SHOW OF HANDS** CD Vanguard/Phonogram/3334/4  
Ruth
- 24 **GREATEST HITS** \* CD Virgin/HELV 1  
Human League
- 25 **HEARSAY** \*\*\* CD Tea/45979/4  
Alexander O'Neal
- 26 **FISHERMAN'S BLUES** • CD Empire/Capitol/CNR 5  
The Waterboys
- 27 **INTROSPECTIVE** \*\* CD Polygram/FCS 7725  
Pat Shop Boys
- 28 **RATTLE AND HUM** \*\*\* CD Island/UT 2  
UZ
- 29 **MORE THAN FRIENDS** CD Jive/HE 27  
Jonathan Butler
- 30 **REMOTÉ** CD Globe/Virgin/CPCA 1  
The Real City
- 31 **SO GOOD** • CD 4th + F/Poplism  
Mica Paris
- 32 **TRACY CHAPMAN** \*\*\* CD Elektra/RT 4  
Tracy Chapman
- 33 **RAINTOWN** \* CD CBS/4514/4  
Dixson Blue
- 34 **PUSH** \*\*\*\*\* CD CBS/4629/1  
Bliss

- NO 1** **THE MARQUEE - 30 LEGENDARY YEARS** • CD Polygram/MCTV 1  
Various
- 2** **THE PREMIER COLLECTION** \*\*\* CD Kopy/Island/Polygram/ALMVT 1  
Various
- 3** **BUSTER (OST)** \* CD Virgin/V 2544  
Various
- 4** **THE GREATEST LOVE 2** CD Telstar/SIR 2322  
Various
- 5** **NOW 1/31** \*\*\*\*\* CD EMI/Vergil/Phonogram/NOW 13  
Various
- 6** **THE GREATEST HITS OF HOUSE** • CD Sphix/SMS 827  
Various
- 7** **COCKTAIL (OST)** CD Elektra/ET 54  
Various
- 8** **THE GREATEST LOVE** \* CD Telstar/SIR 2314  
Various
- 9** **DIRTY DANCING (OST)** \*\* CD RCA/B 84400  
Various
- 10** **SOFT METAL** \* CD Sphix/SMS 826  
Various
- 11** **THE HITS ALBUM** CD CBS/WEA/M&G/HITS  
Various
- 12** **THE GREATEST HITS OF 1988** \* CD Telstar/SIR 2314  
Various
- 13** **THE CLASSIC EXPERIENCE** • CD EMI/EMTO 45  
Various
- 14** **BEST OF HOUSE 888** • CD Telstar/SIR 2314  
Various
- 15** **THE BERDERBECKE COLLECTION** CD Demosco/DLR 20  
Various
- 16** **FROM MOTOWN WITH LOVE** CD K/TBL  
Various
- 17** **SMASH HITS PARTY 88** \* CD Dome/Olympic/AD 23  
Various
- 18** **THE LOST BOYS (OST)** CD Kama/711/1/1  
Various
- 19** **MORE DIRTY DANCING (OST)** \* CD RCA/B 84400  
Various
- 20** **BACK TO THE SIXTIES** • CD Telstar/SIR 2314  
Various

- 54 **COPPERHEAD ROAD** CD MCA/MCT 324  
Steve Earle
- 55 **TILL I LOVED YOU** • CD CBS/6476/1  
Bobby Short
- 56 **TANGO IN THE NIGHT** \*\*\*\*\* CD Warner Brothers/WVS  
Fleetwood Mac
- 57 **PHANTOM OF THE OPERA** \*\*\* CD Polygram/POD 7  
Various
- 58 **SEE THE LIGHT** CD A&M 294/4  
Jeff Healey Band
- 59 **HUNKPAPA** CD A&M/CLO 971  
Throwing Muses
- 60 **APPETITE FOR DESTRUCTION** • CD Geffen/WV 125  
Guns N' Roses
- 61 **CONSCIENCE** \* CD 4th + F/Poplism/BB 510  
Womack & Womack
- 62 **A SALT WITH A DEADLY PEPA** • CD The/London/FMD 2  
Self 'N' Pepp
- 63 **THE WHITEY ALBUM** CD Real Gone/BB 28  
Ciccone/Coth
- 64 **GIVING YOU THE BEST THAT I GOT** • CD Elektra/ET 14  
Annie Baker
- 65 **SHORT SHARP SHOCKED** • CD Cooking Vinyl/London/CV 47  
Michelle Shocked
- 66 **THE SINGLES COLLECTION** • CD De-Lite/Phonogram/CNY 1  
Kool And The Gang
- 67 **NEGOTIATIONS AND LOVE SONGS 1971-1986** \* CD Warner Brothers/WV 22  
Paul Simon
- 68 **WEAPON IS MY LYRIC** CD Mango/Sire/LL 5719/4  
OVERLORD X
- 69 **STARING AT THE SUN** • CD Polygram/CD 14  
Level 42
- 70 **NEW DAY** CD Sphix/SMS 834  
Jane Harrison
- 71 **FAITH** \*\* CD Epic/6660/1  
George Michael
- 72 **STEREO '57 (ESSENTIAL ELVIS VOL 2)** CD RCA/M 9024  
Elvis Presley
- 73 **THE JOSHUA TREE** \*\*\*\*\* CD Island/DN 2  
U2
- 74 **REEL LIFE** CD RCA/B 84414  
Roy Maestri Girl
- 75 **SHOOTING RUBBERBANDS AT THE STARS** CD Globe/UT 212  
Erie Brickett And New Bohemians

CD: Pressed on Compact Disc  
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**Nicolas Soames reports on the UK's classical contingent at Midem — and discovers a wealth of independent labels surprised at their own success**

# Indies in force as never before

**N**EVER BEFORE has the strength of the UK's classical independent companies been so well displayed at Midem, and no-one was more surprised by the reception than the British contingent itself.

From the moment the Palais opened at 9am on Saturday to the close on Wednesday, there seemed to be an unbroken stream of visitors to the British stand.

In the centre was Gramophone's reception area; surrounding it were the six small booths housing Hyperion, Conifer, Gimell, Pearl, Soydisc and Unicorn-Kanchano. Each had its own tale to tell, and almost every one was positive — except, perhaps, poor Soydisc placed opposite a French opera company trying to sell La Bohème: Geff and Jenny Lucena had to suffer Mimi dying, rather loudly, about 56 times per day.

The tale, otherwise, was fairly similar. "If Midem had ended on Saturday night it would still have made the trip worthwhile," said a delighted Ted Perry of Hyperion Records. His varied and, by now, quite large catalogue was greeted warmly by distributors from across the world — some who already looked after it, and other who hoped to represent it. They were all pleasantly surprised to find him there — the absence from Midem of the British classical independents

(though, of course, perhaps the strongest of its kind in the world) was expected.

Even Ofra Harnoy's pianist Michael Dussek — in town for a Midem Classique concert — popped down to the stand to pick up a catalogue, praise Perry for the Domus recordings, and then dash back to rehearsals.

On a more commercial note, Perry picked up some new distributors as far away as Greece and the far East. "I don't think we are represented in Antarctica," he said, slightly bemused by it all.

Conifer's experience matched Hyperion's, except that the only strong response was to the company's budget label, The Compact Selection. According to Brian Hopkins, the marketing manager, it was nothing short of remarkable, with the problem being to sort out rival bids for one sector after another.

The cause was helped by a prominent *Midem News* article in which John Kehoe, Conifer's classical label manager, warned of an "ocean of poor budgets, CDs" which would end up on a Boot Hill of discarded budget rubbish — the kind of rich mixed metaphor that makes Midem what it is. The company could flaunt its wares with particular confidence, as the *Musik Week* budget chart for that week contained 12 Conifer titles in the top 20.

John Waites of Pavilion Records, promoting its strong Pearl historic catalogue, remarked on the lack of time-wasters, especially on the opening days. "Everyone who came to the stand was serious about doing business," he said. He reported exceptional interest in Pearl, which started transferring its best recordings to CD only in the last 12 months — always in new and longer compilations than existed on the LP tape versions. Yet there was also call for vinyl, showing again that the medium is not yet dead. Canada was among the new distribution agreements

**'If Midem had ended on Saturday night it would still have been worthwhile'**

reached on the first day. And Pavilion chairman Philip Leask revealed that plans for the first foray by a British classical independent to China were being finalised for February — though he did not expect any rapid satisfactory conclusions.

But not all the British classical business was being done on the

Midem Classique stands — there was as much in the main section. Pickwick was besieged by journalists interested in promoting its two main classical recordings of last year, Kaplan's version of Mahler's Second Symphony and the reconstruction of Beethoven's Symphony No 10.

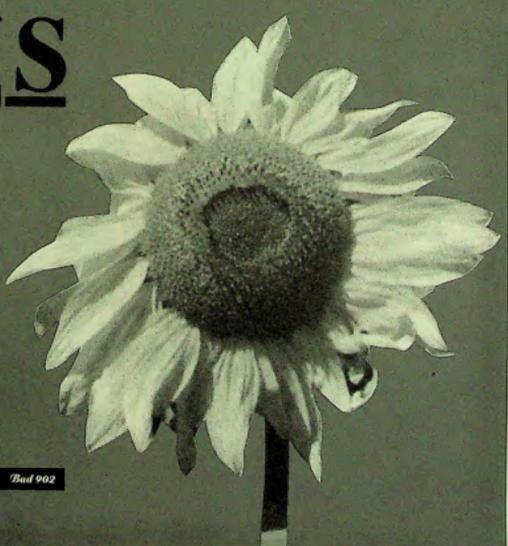
And MSD was there in force selling its new label, Collins Classics. "We are close to finalising licensing deals in four or five major European territories," said Roger Bull, classical marketing manager. "We are pleased because we have been able to do it the way we wanted: to work with companies who will work with us to promote our artists — and not just put records into the shops."

MSD has also sold rights of the first eight titles to the Landscape Channel, which will mean Collins Classics music coming over satellite as music background to a variety of atmospheric visuals.

And AVM Classics, which also took its own stand but within the main section of Midem, has found the venture extremely worthwhile. "I have picked up a lot of good ideas just walking around, and I have had some very interesting preliminary discussions with the China Record Company, which could lead to a project of major importance," said Robert Matthew-Walker, classical director.

the wolfgang press

К Д И С К



a. 1. Assassination 2. Kammers 3. Scratch 4. Twister Bad 902



## TOP 40 SINGLES

1	7	ESPECIALLY FOR YOU	Kate Monaghan/Jason Daneman	PWL 194/171 (A)
2	7	CRACKERS INTERNATIONAL EP	Various Artists	MCA 12042/193 (B/C/D)
3	3	GET ON THE DANCE FLOOR	Paula Abdul	Supernova/Puffin 184/171 (A)
4	2	HIP HOUSE/ I CAN DANCE	Various Artists	Mercury 184/171 (A)
5	2	YOU'RE GONNA MISS ME	Teri Hatcher	Mercury 184/171 (A)
6	4	SUDDENLY	Angie Azar	Food For Thought 194/171 (A)
7	NEW	PROMISED LAND	Various Artists	Mercury 184/171 (A)
8	7	FINE TIME	Various Artists	Mercury 184/171 (A)
9	15	WALK ON	Various Artists	Mercury 184/171 (A)
10	9	SAV A LITTLE PRAYER	Boyz II Men	Rhythm King 180/171 (A)
11	8	DOWNTOWN '98	Paula Abdul	PWL 193/171 (A)
12	11	MIGHTY HARD ROCKER	Various Artists	Mercury 184/171 (A)
13	10	CHIKKI CHIKKI AHH AHH	Various Artists	Mercury 184/171 (A)
14	9	STAKKER HUMANOID	Various Artists	Mercury 184/171 (A)
15	16	LIFE IS WHAT YOU MAKE IT	Various Artists	Mercury 184/171 (A)
16	NEW	MY MIND'S MADE UP	Various Artists	Mercury 184/171 (A)
17	NEW	I CAN'T STOP	Various Artists	Mercury 184/171 (A)
18	9	JACK TO THE SOUND OF THE... Belgium	Various Artists	Mercury 184/171 (A)
19	17	A LITTLE RESPECT	Various Artists	Mercury 184/171 (A)
20	13	STAND UP FOR YOUR LOVE RIGHTS	Various Artists	Mercury 184/171 (A)
21	32	LOVE MACHINE	Love Machine Back Wonders	Demolition 148/171 (A)
22	30	HE'S GOT PUMPS	Various Artists	Mercury 184/171 (A)
23	29	MY D.J. (MUSIC IT UP SOME)	Various Artists	Mercury 184/171 (A)
24	19	FLOW WITH THE NEW STYLE	Various Artists	Mercury 184/171 (A)
25	14	JOHN KETLEY IS A WEATHERMAN	Various Artists	Mercury 184/171 (A)
26	21	JE ME SAIS PAS POURQUOI	Various Artists	Mercury 184/171 (A)
27	22	SS PARAZITI	Various Artists	Mercury 184/171 (A)
28	8	BLUE MONDAY	Various Artists	Mercury 184/171 (A)
29	NEW	LET ME LOVE YOU TONIGHT	Various Artists	Mercury 184/171 (A)
30	27	THE ONLY WAY IS UP	Various Artists	Mercury 184/171 (A)
31	26	CHAINS OF LOVE (Remix)	Various Artists	Mercury 184/171 (A)
32	24	SHIP OF FOOLS	Various Artists	Mercury 184/171 (A)
33	25	WEEKEND/JUST WANNA DANCE	Various Artists	Mercury 184/171 (A)
34	31	IT'S PARTY TIME AGAIN	Various Artists	Mercury 184/171 (A)
35	38	THE CRISIS	Various Artists	Mercury 184/171 (A)
36	33	DESTROY THE HEART	Various Artists	Mercury 184/171 (A)
37	6	WAITING IN VAIN	Various Artists	Mercury 184/171 (A)
38	35	THE PEEL SESSIONS	Various Artists	Mercury 184/171 (A)
39	NEW	BLACK SUN	Various Artists	Mercury 184/171 (A)
40	34	BURN IT UP	Various Artists	Mercury 184/171 (A)

## TOP 20 ALBUMS

1	1	THE INNOCENTS	Various Artists	MCA 12042/193 (B/C/D)
2	2	KYLIE	Kylie Minogue	PWL 193 (A)
3	4	WANTED	Various Artists	Mercury 184/171 (A)
4	3	THE CIRCUS	Various Artists	Mercury 184/171 (A)
5	NEW	RED AND GOLD	Various Artists	Mercury 184/171 (A)
6	5	IT TAKES TWO	Various Artists	Mercury 184/171 (A)
7	7	JACK TO THE SOUND	Various Artists	Mercury 184/171 (A)
8	5	WONDERLAND	Various Artists	Mercury 184/171 (A)
9	6	ACIDO AMIGO	Various Artists	Mercury 184/171 (A)
10	10	INTO THE DRAGON	Various Artists	Mercury 184/171 (A)
11	9	THE GARAGE SOUND OF DEEPEST... New CD	Various Artists	Mercury 184/171 (A)
12	11	SUBSTANCE	Various Artists	Mercury 184/171 (A)
13	13	HOUSE OF LOVE	Various Artists	Mercury 184/171 (A)
14	NEW	SHAG TIMES	Various Artists	Mercury 184/171 (A)
15	14	LOUDER THAN BOMBS	Various Artists	Mercury 184/171 (A)
16	NEW	ENYA	Enya	ABC 184/171 (A)
17	15	ROCKY HORROR PICTURE SHOW	Various Artists	Mercury 184/171 (A)
18	18	ISN'T ANYTHING	Various Artists	Mercury 184/171 (A)
19	NEW	GARAGE FRAX	Various Artists	Mercury 184/171 (A)
20	19	BELIEVE	Various Artists	Mercury 184/171 (A)

## A &amp; INDIES

## TAC

by Dave Henderson  
BE ON the lookout, as mentioned last week, for **Spacemen 3's** *Playing With Fire* album on Fire through Pinnacle. **The Shrubz's** new CD, *Vassels Of The Flame*, on the Public Domain label through Backs and the Cartel and **The Shamens's** Demon album on Fire in Garbochee. We trust, through Pinnacle. And, watch out for label catalogues on the move. It seems likely that Glass Records will be releasing its wealth of international titles, including the excellent US outfit Shadowy Men On A Shadowy Planet, through Pinnacle, as will the Red Flame and Ink labels, who move their vast back catalogue, and upcoming releases, from Ruby Blue, Slab! and C-Cat Trance. Also on the horizon, **The Band Of Holy Joy** have an excellent CD, *On The Coast*, as is **Louis Tillet's** excellent album on the Australian Citadel label.

**THE CRAZY PINK Revolvers** release a remixed version of Wednesday 19.45 from their album *At The River's Edge*. On the ABC label, through Revolver and the Cartel, it'll be available on cassette and 12-inch. Also from Revolver, there's a 12-inch only from **Toss The Feathers** on the Ban label and that's called *Sidoo* and comes with the addictive "lie under ward". **The Peaceville** label has moved from Red Rhino to Revolver for distribution and has several new releases, including the doom metal of **Angerful** on their album *Rise Of The Serpent Man*. **Insurrection's** self-titled album — featuring their Guerrilla Warfare, the speed thrash of **Extra Hot Sauce** on their LP *Too Of Death* and a compilation called *Hiatu* featuring tracks from **The Electric Hippies**, **Saw Tooth**, **Deviated Instinct** and more.

**LOOP's** NEW album, *Fade Out*, is released in several formats this week through Nine Mile and the Cartel. It'll be available as a normal (well, as normal as Loop can be) album format, as a special double 12-inch playing at 45, a cassette and a CD. **The Strkheads's** debut album on Moksha also appears through Nine Mile and is called, rather imaginatively, *Five Fingers*. Four others, **Thumb A Fawcett** and **A New Identity**, the relevance of this is difficult to spot, but the sales of *Lerosai* in Glasgow, where the band's home town, have increased many fold. Also through Nine Mile, the fine Mancunian band **King Of The Slums** release a seven-inch titled *Bombs Away* on Harpurley.

**PINNACLE's** WAREHOUSES are busting open as ever. There's something for every discerning ear and it'll surprise even the most level-headed of collector to see copies of **The Fugs's** Tenderest Junction on Demon rubbing grooves with *At Your Request*, a radio album featuring the silver-haired longhaired of **David Jacobs** on the BBC label. Other hot items in the mixer include **The J Geils Band's** eponymous LP on the Demon reissue label. Edible bunch of metal from **Roadrunner**, including **Apocryphal's** *Eyes Of Time*. **DR's** *Dealing With It*, and **Quick Change's** *Circus Of Death*. Coming soon are a new set of **Beat Goes On** albums, including **BB King's** *Lucille*, **John Lee Hooker's** *Simply The Truth*, and **Zephyr's** self-titled party. From across the channel, New Release bring us **The Auburnians's**

*Bedtime Stories* and **Paul Rolan's** *Happy Families* — which includes a free seven-inch.

THE RELEASED Emotions label has a new release. It joins in already existing catalogues of punky noise. The newie features **The UK Subs** and has five tracks, including a bizarre cover of *Auld Lang Syne*. The platters' called *The Motivator* and it's available through Revolver and the Cartel. Andrew Louden's new Silverstone label has the new album from the much talked-about **Louder Wainwright III** and that's called *Trance*. Coming up from the What Goes On! label are albums from **and the Doughboys**, **Whatever**, **Bitch Magnet**, **Star Booty** and **Yo To Tango, President Yo To Tango**. All these are available on cassette and CD. **Tyler's** excellent album on the Australian Citadel label.

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*Bedtime Stories* and **Paul Rolan's** *Happy Families* — which includes a free seven-inch.

are the most unfashionable band in the country, or so they say. Anyway, their 12-inch is called *Find Him* and it's on the 2 Hats label through Fast Forward and the Cartel. Fast Forward is also the number you need to have if you want to get hold of **Stronium 90's** *On The Move*. 12-inch on the G-Face label. Back in London, the Creation label has a new album from the **Jasmine Minks**, titled *Scratch The Surface*, set for release through Rough Trade and the Cartel in mid-February. The album will also be available on CD and, in that format, it will also include the group's last album *Another Age*.

**AT BACKS, The Krewmen's** fourth studio album *Plague Of The Dead* on the Red Moment label is available on both vinyl and CD. **The Bhangro** vinyl continues and new to the record deck is a 12-inch from **Dilruba** called *Shooli Mary-Kay* on the Multitone label, while **Gaz's** Records continues to massage the latest ska revival with seven-inch singles from **The Sea Flames** (pronounced 'Ska') and **The Malesworth** label offers the sound of chiming Cambridge with a seven-inch from **The Charottes** that begs the question *Are The Gaps? No, it's the Woronzow* label, home of **Bevis** *Front*, has an album from **Mick Wills** called *Fern Hill*.

**AND YET** more coming from the well-courted, as acid and psychedelia jam after crashing and on. The result is an album on Cooltempo by **Nick And Nick And The Psychotic Drivers**, which is *Psychotic Drivers* on Italian band Soul Hunter and **Bevis** *Front*.

THE ABC label, through Revolver and the Cartel has a CD of **Johnny Thunders And The Heartbreakers** *Live At The Lyceum* and the **Wishbone** label comes up with German grunge metal from **The Unapproachable Heads** titled *Sit On Top*. **The Four Brothers** release a new 12-inch on the Cooking Vinyl label and that's called *Uchundungia*, while **The Mivana** debut for new label *Wooah* with a seven-inch called *Yesterday*, and they're quickly joined in their *Wooshy* antics by **Holidaymakers** who have a seven-inch called *Cincinnati*.

**AND IT'S** time for Temple again, as the label arm of **Psychic TV** offers a 12-inch from **Dr. Doctor Megatrip** with *Low Bass*, called *Jay's* *Daubed* with the slogan "Guaranteed Uncut Acid" and joined in its dancefloor assault by a compilation album on Temple called *Tekno Acid Beat*. Guaranteed to produce the psychedelic experience it features the aforementioned **Dr. Doctor** along with **Zoskia** among others. **More Peel Sessions** are on the way, with the latest fast approaching **70**. This batch of four includes **Stuamie And The Bushes** from 1978, which is available on Vinyl and CD.

# 'Nutty' Motown fanatic follows its Unique method

DAVID STANFIELD of Unique Songs describes himself as a "nutty mad Motown fanatic". He believes that Detroit in 1963-8 was "one of the most creative times for songwriting". From a classical music family — his father led a string quartet

and the BBC Symphony Orchestra — Stanfield discovered four years ago to find out for himself the secret of Motown's success. He travelled to Detroit and met Earl Vandyke, pianist and leader of the Motown house band. He spoke to

Gwen Gordy and to Martha Reeves, but it was from Hank Cosby (Stevie Wonder's co-writer) that he heard about the Motown method.

"He said that he'd run writers' workshops in the Sixties, to find new songwriters and to develop song ideas. Quincy Jones also worked in the same way," says Stanfield.

Now, as A&R head of Unique Records, the label started by producer Tony Visconti, Stanfield is setting up his own workshop in London. Like the people at PWL, Rhythm King, Big Life and Passion, he's a firm believer in the power of the single.

The label has begun signing young artists and David Stanfield is seeking songs for them. "For unsigned writers, my idea of the essential points of a good song are that it must be catchy, with memorable singalong choruses and it should have lyrics, melody and chords played with just a voice and guitar or piano," he adds.

Stanfield says that he also welcomes direct contact from established writers and publishers: "Once we've chosen people to join the workshop, there'll be no fee but we want the publishing on individual songs — not necessarily on a long-term basis."

Anyone wishing to be considered for the workshop should send a tape of their three best songs plus lyric sheets to David Stanfield at Unique Records, 59 Dean Street, London W1A 4AT.

FRIDGE MUSIC Publishing has been formed by Andrew Czeaszowski and Susan Carrington, who run The Fridge dance club in Brixton, South London. The partners say that they "intend to seek unique, hitherto unknown and unappreciated talent for the company". They add that they "hope to offer the help and encouragement necessary to enable new bands and songwriters to find the audience for their special talents".



## Centralised royalties a reality?

THE PROSPECT of a single pan-European body representing publishers and writers was raised at Midem last week.

In a speech dealing with the single European market of 1992, BMG senior vice president Manfred Kuhn foresaw a time when centralised deals over mechanical royalties would be conducted between multinational record companies and "one European" licensing entity representing all European collection societies and right owners.

Kuhn, who has been involved in negotiating the most recent central licensing contract between BMG and German rights body GEMA, went on to suggest that it was time for an industry-wide meeting on the issues involved. He asked: "Why not create a joint working-party between the record groups and collection societies throughout Europe to discuss the future system of central licensing, including new solutions and answers to meet the requirements of 1992?"

From a different perspective, Michael Freepart of the Performing Right Society suggested that nationally based organisations would still be necessary after 1992 in order to ensure efficient licensing of venues and broadcasters using music. He did, however, feel that the single European market would strengthen the hand of the PRS in arguing for parity with higher rates in European countries for such areas as the tariffs paid by promoters for music use in live concerts.

DETAILS OF the 1989 John Lennon Award have been announced by the PRS. Entries are invited from musicians aged under 40 who work in fields suggested by Lennon's musical achievements, such as composition, record production, advanced audio or audio-visual recording techniques.

Applicants should be British or

Irish residents and will be asked to submit a demonstration cassette of two songs. The panel of judges includes George Martin, Lennon biographer Ray Coleman, and composers Chris Gunning and Roger Greenaway. The closing date for applications is 14 April and entry forms are available from PRS Public Relations Manager, Lesley Bray.



A PLETHORA of renowned songwriters assembled recently in Los Angeles to celebrate the award of the National Academy of Songwriters' third Lifetime Achievement Award to Carole King and Gerry Goffin. Pictured are (standing, left to right) Eddie Holland, Barry Mann, Cynthia Weil, Lamont Dozier, King, Goffin, Frances Preston (BMJ President), Brian Holland, (kneeling, left to right) Gregory Abbott, Ron Anton (NAS), Louise Goffin, Sherry Goffin.

# US TOP FORTIES SINGLES

1*	2	WHEN I'M WITH YOU, Sheiff	Capitol
2*	6	STRAIGHT UP, Paula Abdul	Virgin
3*	5	WHEN THE CHILDREN CRY, White Lion	Atlantic
4*	7	BORN TO BE MY BABY, Bon Jovi	Mercury
5*	9	WILD THING, Tone Loc	Delcosa
6	3	ARMAGEDDON IT, Def Leopard	Mercury
7*	8	THE WAY YOU LOVE ME, Karly White	Warner Brothers
8	4	DON'T RUSH ME, Taylor Dayne	A&M
9*	10	ALL THIS TIME, Tiffany	MCA
10	1	TWO HEARTS, Phil Collins	Atlantic
11	13	I WANNA HAVE SOME FUN, Samantha Fox	Jive
12	14	THE LOVER IN ME, Shweta Estess	MCA
13	11	HOLDING ON, Steve Winwood	Virgin
14*	18	SHE WANTS TO DANCE WITH ME, Rick Astley	RCA
15*	19	WALKING AWAY, Information Society	Tammy Boy
16*	20	WHAT I AM, Edie Brickell & New Bohemians	Geffen
17*	23	ANGEL OF HARMLE, U2	Island
18*	25	YOU GOT IT (THE...), New Kids On The Block	Col/CBS
19*	24	LET MY HEART TAKE THE REINS, The Boys	Motown
20*	26	SURRENDER TO ME, Jason Wilson & Robin Zander	Capitol
21	30	LOST IN YOUR EYES, Debbie Gibson	A&M
22	12	MY PREROGATIVE, Bobby Brown	MCA
23*	27	A LITTLE RESPECT, En Vogue	Sire
24	16	EVERY ROSE HAS ITS THORN, Poison	Enigma
25*	29	THE LIVING YEARS, Mike & The Mechanics	Atlantic
26*	32	ALL SHE WANTS IS, Duran Duran	Capitol
27*	31	RONI, Bobby Brown	MCA
28*	28	SHAKE FOR THE SHEIK, The Escape Club	Affonic
29*	38	PARADISE CITY, Guns N' Roses	Geffen
30	21	LITTLE LIAR, Jason Lee & The Blackbush	Blockbuster
31	15	SMOOTH CRIMINAL, Michael Jackson	Epic
32*	33	MY HEART CAN'T TELL... , Rod Stewart	Warner Brothers
33	17	PUT A LITTLE LOVE IN... , Annie Lennox & A Green	A&M
34*	40	DON'T TELL ME LIES, Breathe	A&M
35	22	I REMEMBER HOLDING YOU, Boys Club	MCA
36*	-	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
37*	-	I BEG YOUR PARDON, Kon Kan	Affonic
38*	-	IT'S NO SECRET, Kyle Minogue	Geffen
39*	-	YOU'RE NOT ALONE, Chicago	Reprise
40*	-	JUST BECAUSE, Anita Baker	Elektra

# ALBUMS

1	1	DON'T BE CRUEL, Bobby Brown	MCA
2	2	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
3	3	TRAVELING WILBERYS, Traveling Wilberys	Wilbury
4	5	OPEN UP AND SAY... LAHII, Poison	Enigma
5	7	G N' R LIES, Guns N' Roses	Geffen
6*	6	NEW JERSEY, Bon Jovi	Mercury
7	4	HYSTERIA, Def Leopard	Mercury
8	8	GIVING YOU THE BEST THAT I GOT, Anita Baker	Elektra
9*	11	SHOOTING RUBBERBANDS AT... , Edie Brickell	Geffen
10	9	RATTLE AND HUM, U2	Island
11	12	SILHOUETTE, Kenny G	Arista
12*	13	GREATEST HITS, Journey	Columbia
13	10	COCKTAIL, Soundtrack	Elektra
14	15	GREEN, R.E.M.	Warner Brothers
15*	16	GREATEST HITS, Fleetwood Mac	Atlantic
16	14	DELICATE SOUNDS OF THUNDER, Pink Floyd	Columbia
17*	-	HOLD AN OLD FRIEND'S HAND, Tiffany	MCA
18*	21	TRACY CHAPMAN, Tracy Chapman	Elektra
19	19	AMERICAN DREAM, Crosby, Stills, Nash & Young	Affonic
20	18	FAITH, George Michael	Atlantic
21	22	SMASHES, THRASHES & HITS, Kiss	MCA
22	20	TILL I LOVE YOU, Barbara Streisand	Columbia
23*	-	A SHOW OF HANDS, Rush	Mercury
24	31	FRIDGE, White Lion	Affonic
25*	28	WINGER, Winger	Arista
26*	27	TELL IT TO MY HEART, Taylor Dayne	Arista
27	25	REACH FOR THE SKY, Ratt	Affonic
28*	33	FOREVER YOUR GIRL, Paula Abdul	Virgin
29	23	LONG COLD WINTER, Cinderella	Mercury
30	24	KICK INS, New Edition	Affonic
31	30	HEARTBREAK, New Edition	Epic
32	24	ANY LOVE, Luther Vandross	Affonic
33*	40	KARIN WHITE, Karly White	Warner Bros
34*	-	VIVID, Living Colour	Epic
35	29	QUBIZ, Von Holen	Warner Brothers
36*	-	MESSAGES FROM THE BOYS, The Boys	Motown
37*	-	HOLD ME IN YOUR ARMS, Rick Astley	RCA
38*	-	BULLETS, Bulletboys	Warner Bros
39	32	ROLL WITH IT, Steve Winwood	Virgin
40	37	BIG THING, Duran Duran	Capitol

Charts courtesy Billboard, February 4, 1989 \* Bullets are awarded to those products demonstrating the greatest airplay and sales gain.





**#1 RECORD COMPANY**

# MARKET SURVEY

## OCT-DEC '88

### Pinnacle reaches peak of success

A COMPANY that four years ago was still in the hands of the receivers distributed more singles than both BMG and WEA in the run-up to Christmas.

Pinnacle, with 10.5 per cent of the market, also shipped more singles than both its main indie rivals — the Cartel and PRT — put together.



KYLIE-POWER for Pinnacle

The company's achievement is based in large part on the outstanding success of PWL and the string of hit singles from the label in the fourth quarter of last year. Kylie Minogue's album also helped Pinnacle to be top-of-the-indies in terms of LP distribution.

Such was PWL's impact in the quarter that it ended as second-placed singles label with 6.7 per cent of the market and also managed a credible 13th place among the leading albums labels. There were two other

notable indie successes in the singles labels sector: Mute's pushed to 10th by Erasure's Crackers International EP and Food For Thought managed 17th through its Angry Anderson hit, Suddenly.

The TV merchandisers had mixed fortunes during the quarter. Telstar was second in the leading albums labels, with Stylus fourth, but K-tel was 21st with 1.4 per cent of the market. Top TV compilation was Now 13.

PolyGram's position as leading albums company was the third time the group had claimed the position during



ERASURE PUSH Mute to 10th singles label

1988 and the final quarter's figures were the first ones in which PolyGram was not top singles company.

CBS was top albums label for three of the four quarters — bolstered earlier in the year by Michael Jackson's tour.

The graphs on these pages were prepared from statistics supplied by Gallup based on a weekly sample of sales through 500 record shops in the UK. Albums are those priced at £2 and over. The 1988 market survey marks the seventeenth year since these were introduced.

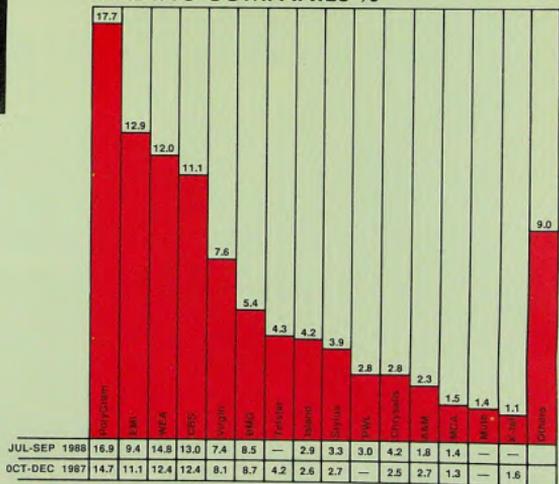
## SINGLES

### LEADING COMPANIES %



## ALBUMS

### LEADING COMPANIES %



## SINGLES CHART PERFORMANCE

### ARTISTS

- Cliff Richard
- Kylie Minogue & Jason Donovan
- Erasure
- Robin Beck
- Enya
- Angry Anderson
- Kylie Minogue
- Phil Collins
- Rick Astley
- Iner City

### PRODUCERS

- Stock Aitken Waterman
- Cliff Richard
- Gavin Spencer/Tam Anthony
- Nicky Ryan/Enya/Ross Cullum
- Kevin Beamish
- The Beatmasters
- Phil Collins/Lamont Dozier
- Erasure
- Kevin Saunderson
- Narado Michael Walden

### TOP 10 SINGLES

- Misfear & Wine, Cliff Richard, EMI EM 78
- Especially For You, Kylie Minogue & Jason Donovan, PWL PWL 24
- First Time, Robin Beck, Mercury/Phonogram MER 270
- Suddenly, Angry Anderson, Food For Thought YUM 113
- Orinoco Flow, Enya, WEA YZ 312
- Je Ne Sais Pas Pourquoi, Kylie Minogue, PWL PWL 21
- Crackers International EP, Erasure, Mute MUTE 93
- One Moment In Time, Whitney Houston, Arista 111613
- Stand Up For Your Love Rights, Yaz, Big Life BLR 5
- Cal Among The Pigeons/Silent Night, Brox, CBS ATOM 6



# U2 fire back at special low price

ISLAND VISUAL Arts is re-releasing U2's Unforgettable Fire video on February 6 at a new low price of £14.99.

The 60-minute video has been previously available at £19.99 and has sold more than 20,000 copies since its release in 1985, although it has been unavailable for the last six months.

Featuring Unforgettable Fire, Bad, two versions of Pride, A Sort Of Homecoming and a documentary about the making of the album, the video covers the period from May 1984 to May 1985 when the band was working with producers Brian Eno and Daniel Lanois at Slane Castle and Windmill Lane Studios in Ireland.

Also due for release on February 6 from Island is A Brother With Perfect Timing, a 90-minute release with a dealer price of £6.95. Described by the film maker Chris Austin as "not a documentary", the video is the story of the music of Abraham (formerly Dollar Brand) until his conversion to Islam in 1968 who has been described as "one of the best loved jazz pianists in the world today" (*The Guardian*). Eschewing the usual profile format, it's through Ibrahim's music, and his tracing of its history and development, that the film attempts to get to know the man regarded by many as the foremost musician to come out of South Africa.



PANKINO PRODUCTIONS was commissioned by Atlantic records in New York to produce the new video for Ten City's *That's The Way Love Is*.

Directed by Martin Jones and produced by Mehdi Norowzian, the performance promo features animation directed by Pankino's Christoph Simon. In the last year the company has produced videos for D-Mob, Bananarama and The Mission.

REVIEW

**TOM WAITS: Big Time.** Island Visual Arts IVA 015. Running Time: 85 minutes. Dealer Price: £10.42.

Comment: That Tom Waits can be a superb songwriter is confirmed by items like '01' 55, Jersey Girl, Rosie, Downbound Train and other tunes which have become appreciated in cover versions but were not included here. However, Waits as a performer seems considerably less appealing. This is a 21 "song" programme with interjections which

seem often irrelevant, although odd selections (Cold Cold Ground, Time, Train Song) seem to be potentially coverable.

**Sales Forecast:** Waits has a cult following which seems to be on the increase, and while this seemed personally unconvincing, that following should certainly propel this into the chart for a few weeks. **JT**

**KID CREOLE & THE COCONUTS: Live In Concert "At The Ritz"** New York. Island

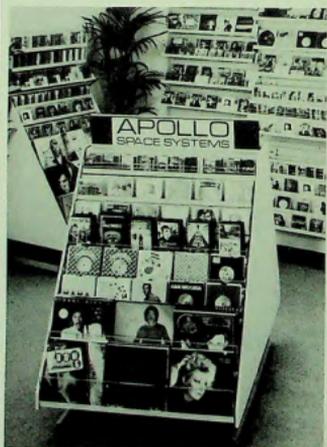
Visual Arts IVA 011. Running time: 48 minutes. Dealer Price: £6.95.

**Comment:** Nostalgia for those of us who found the output of the apparently dormant ZE label intriguing at the start of the decade and were impressed by the spectacularly exotic talents of this band and especially by its mastermind, August Dornell (aka Kid Creole). Remember the short, bold, vibrant phone playing comedian Andy Hernandez (aka Coolmunda) and

the provocative Coconuts, female bass player Carol Colman and the alarmingly wonderful Lori Eastside? Is this a tentative step back into the limelight for Dornell, whose return to the UK would seriously improve the quality of today's music?

**Sales forecast:** This 1982 show should bring back fascinating memories for quite a few. If such people are still active buyers of records and videos, this could be an unexpected big seller. **JT**

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## MUSIC VIDEO

	Description (tracks) Running Time	Dealer Price	
1 11	<b>KYLIE MINOQUE: Kylie The Videos</b> Video Single (5 tracks)/20min/£6.25	PWL VHF 3	
2 3	<b>BROS: The Big Push Tour</b> Live (10 tracks)/1hr/£6.95	CMV 47800 2	
3 21	<b>CLIFF RICHARD: Private Collection</b> Compilation (16 tracks)/54min/£6.50	PMI MWPFR 1	
4 20	<b>MICHAEL JACKSON: Making Thriller</b> Compilation 1hr/£6.95	Vestron MA 11000	
5 35	<b>MICHAEL JACKSON: Legend Continues</b> Compilation (22 tracks)/55min/£6.95	Video Collection MJ 1000	
6 9	<b>INXS: Kick The Video Flick</b> Compilation (6 tracks)/30min/£6.95	Channel 5 CFV 07452	
7 12	<b>BANANARAMA: The Greatest Hits ...</b> Compilation (13 tracks)/45min/£6.95	Channel 5 CFV 07902	
8 2	<b>ERASURE: Live At The Seaside</b> Live 1hr/£6.95	Virgin WD 209	
9 6	<b>GEORGE MICHAEL: Faith</b> Compilation (6 tracks)/40min/£6.95	CMV 49002 2	
10 16	<b>PET SHOP BOYS: Showbusiness</b> Compilation (4 tracks)/30min/£5.21	PMI MWPFS 2	
11 1	<b>JAMES LAST: Berlin Concert</b> Live (24 tracks)/1hr/£6.95	Channel 5 CFV 07352	
12	<b>ROY ORBISON AND FRIENDS</b> Live (5 tracks)/25min/£6.95	Virgin WD 308	
13 11	<b>WET WET WET: The Video Singles</b> Compilation (5 tracks)/25min/£6.95	Channel 5 CFV 05662	
14 8	<b>DIRTY DANCING: The Concert Tour</b> Live (14 tracks)/1hr/£6.95	Vestron VA 17287	
15 1	<b>PRINCE AND THE REVOLUTION</b> Live (19 tracks)/2hr/£6.95	Channel 5 CFV 01372	
16 1	<b>BELINDA CARLISLE: Live</b> Live (14 tracks)/1hr/£6.95	Virgin WD 395	
17 14	<b>FLEETWOOD MAC: Tango In The Night</b> Live (13 tracks)/1hr/£6.95	WEA 9381493	
18 10	<b>TIPAO: Live At Homersmith</b> Compilation (10 tracks)/55min/£6.95	Virgin WD 351	
19 1	<b>DANIEL O'DONNELL: Live In Concert</b> Live (16 tracks)/1hr/£6.95	Ritz RITZV 0001	
20	<b>POGGES: LIVE AT THE TOWN AND COUNTRY</b> Live (14 tracks)/57min/£6.95	Virgin WD 405	

Compiled by Gallup for Music Week © 1988

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# NEWSINGLES

Artist	Album/Single	Label	T	12"	MC	CD	Cat No.	Extra tracks	Distributor	Category
ANGELO, DINO	LOVING STICK/ibco Manzie MAN 003 12" (US)									Import Reggae
BARRINGTON, Hugo	QUICK POPULAR/ibco Jammys VRPD 398 12" (US)									Import Reggae
BASS, E. Count	SO FINE!/In City/Bat/Bagnos Banquet CBE 734 Pic. Bog./CBE 1234 12" Pic. Bog. Inc's Only A Dream (W)									Dance/Disco
BENGIE, Rata	SUICE OF THE CAKE/ibco Jammys VRPD 361 12" (US)									Import Reggae
"BIG COUNTRY" PEACE	OUR CLIME (Live)/CHANCE (Live)/In A Big Country (Live)/Promoted Lond. Mercury/Phonogram BIG CR 712 12" Pic. Bog. (F)									Import Reggae
BLACK NO YOU'RE GONE/ibco A&M AM 491 Pic. Bog./AMY 491 12" Pic. Bog./CDEE 491 "CD" (F)										Import Reggae
BLUES JACKS	THANK GOD FOR THE KIDS/ibco Black Jack BLI 1 Pic. Bog./CBI BLISS I HEAR YOU CALL/MAY BE On This Earth. Parlophone/EMI 86202 Pic. Bog. 1286202 12" Pic. Bog. incs Wanted Too Long./CDR 6202 12" Pic. Bog. incs Further From The Truth (E)									Import Reggae
BOYS CLUB	REMEMBER HOLDING YOU/ibco MCA MCA 1316 Pic. Bog./MCAAT 1316 12" Pic. Bog./DMCA 1316 3" CD" (F)									Import Reggae
CAIN, Sheila M	SO SCARED/ibco Claretoph PHD 0042 12" (US)									Import Reggae
DEF LEPPARD	ROCKETSTUMPIUS MAXIMUM/ibco Jammys VRPD 397 12" (US)									Import Reggae
COCO TATE & CHARLIE CHAPLIN	LET'S GIVE THANKS/ibco Jammys VRPD 399 12" (US)									Import Reggae
CODE 61	ROCK THE DEAL/Drop The Deal. Hear/FR 17; FFKK 17 12" (F)									Dance/Disco
CONTENDERS	THE FEATURING THE VOICE OF FRANK BRUNO & Commentary By HARRY CARPENTER WHERE'S HARRY?/ibco Columbia/EMI CD 9136; 120B9136 12" Pic. Bog.									Import Reggae
COUNTING HOUSE	THE PACK YOUR BAGS/CLOSER Clear Cut EASCOR 1 Pic. Bog. (W)/CC									Import Reggae
CULTURE CLASH	DANCE PARTY LOVE FEVER/(Version) Jive CCDDP 1 Pic. Bog./CCDDP 1 12" Pic. Bog. (BMG)									Import Reggae
DALEY, Martin & DUNCAN	LOANER ARCHITECTS OF TIME/Structure PRT 751TD 044 (A)									Import Reggae
DEF LEPPARD	ROCKETSTUMPIUS MAXIMUM & THE GOOD OAF BOYS/Release Me Bludgeon Riffo/Phonogram LEF 4 Pic. Bog./LEP 4 Pic. Bog. incs Rock Of Ages (Live)/LEP 4 "CD" (F)									Import Reggae
DEF JEFF	ON THE REAL TIP/Give It Here Delicious!/4th & W/Island BRW 123; 12BRW 123 12" (F)									Dance/Disco
EDWARDS, Patti	DON POSSE/ibco Charlie's CKR 403 12" (US)									Import Reggae
ESTAFAN, Gloria & MIAMI	SOUND MACHINE CANT STAY AWAY FROM YOU/LEL In Louie Epic Pic. Bog./6531952 Pic. Disc./6514448 12" Pic. Bog./6531952 "CD" (C)									Import Reggae
EXPLAINER SOCA	ALL NIGHT/ibco Charlie's ECR 404 12" (US)									Import Reggae
FAIRGROUND	TRACTION CLARE/The Game Of Love RCA PB 42607 Pic. Bog./PT 42608 12" Pic. Bog./PD 42608 "CD" (BMG)									Import Reggae
FEELERS	THE GARAGE HERS/KIDDY MYSELF Charley FRC 1 Pic. Bog. (CC) FORDHAM, Julie									Import Reggae
WHERE DOES THE TIME GO/ibco Circa/Virgin YR 23 Pic. Bog./YR 23 12" Pic. Bog. (E)										Import Reggae
FOUR BROTHERS	THE UCHANDIFUNGA/ibco Cooking Vinyl FRY 51 12" Pic. Bog. (W)									Import Reggae
4 OF US	I JUST CAN'T GET ENOUGH/Hi In The Back-Boone CBS FOUR 1 Pic. Bog. FOUR 1 12" Pic. Bog. (C)									Import Reggae
FOUR TOPS	THE INDUSTRIAL/Next Time Arista 112074 Pic. Bog./12074 12" Pic. Bog. (BMG)									Import Reggae
FREDERICKS	END OF THE LINE/Baseline Wilderness People Like Us PU 030 12" Pic. Bog. (W)									Import Reggae
GAULTIER, Jean Paul	HOW TO DO THAT (In A NEW WAY)/(Version) Mercury/Phonogram MER 277 Pic. Bog./MERX 277 12" Pic. Bog./MERCD 277 "CD" (F)									Import Reggae
GIBSON, Debbie	LOST IN YOUR EYES/ibco Atlantic/WEA A 89700 "CD" (W)									Import Reggae
HOME T I	IF THE ROCKERS DON'T GROOVE YOU/ibco Jammys VRPD 396 12" (US)									Import Reggae
ICE BABIES	THE SOMEDAY REMEMBER/Emmo Sez/Madeline's Reign La Stille/La 012X 12" Pic. Bog. (W)									Import Reggae
IGLES, Julia	IF I EVER NEED YOU/Too Many Women CBS JULIO 5 Pic. Bog./JULIO 5 Pic. Disc./JULIO 5 12" Pic. Bog./JULIO 5 "CD" (C)									Import Reggae
ISAACS, Gregory	RESERVATION/ibco African Music AM 01 12" (US)									Import Reggae
ISAACS, Gregory	HOLD ON/ibco Manzie MAN 001 12" (US)									Import Reggae

\*\*Previously listed in alternative format

Monday 6th-Friday 10th February

Single Releases: 73

Year to Date: 1 weeks to 3rd February

Single Releases: 386

Artist	Album/Single	Label	T	12"	MC	CD	Cat No.	Extra tracks	Distributor	Category
JAMES, Hopeton	BEPHANY/ibco Sky High SH 1930 12" (US)									Reggae
JOHNSON, Paul	NO MORE TOMORROW/Don't Care CBS PIJONH 7 Pic. Bog./PIJONH 7 12" Pic. Bog./PIJONH 7 "CD" (C)									Reggae
LEE, Hubert	DON'T HIDE YOUR LOVE/ibco Claretoph PHD 0041 12" (US)									Import Reggae
LIES	ALL LIES! WONDERLAND/A Poorman's Knight In Shining Armour FAL 27 (Self - only 273 4443)									Import Reggae
MANGAROO	DANCE BETTER THAN YARD/ibco Park Heights PHD 0063 12" (US)									Import Reggae
MELLOY, Courtney	FEEL THE PRESSURE/ibco Jammys VRPD 400 12" (US)									Import Reggae
MINOTT, Sugar	CANT STOP LOVE/ibco Extremator VRPD 392 12" (US)									Import Reggae
MINOTT, Sugar & LADY G	WHOLE HEAR A MAN/ibco Stealy & Clewvie VRPD 413 12" (US)									Import Reggae
MORRISSEY	LAST OF THE FEMINO INTERNATIONAL PLAYBOYS/Lucky LIP HMY POP 162 Pic. Bog./2POP 162 12" Pic. Bog. incs Michael's Bones TCFOP 1620 "MC"/CDP 1620 "CD" (E)									Import Reggae
NEW KIDS ON THE BLOCK	YOU GOT IT (THE RIGHT STUFF)/Inn CBS 6531697 Pic. Bog./6531696 12" Pic. Bog. (C)									Import Reggae
NINJA MAN	HONG KONG/ibco Redd Int VRPD 123 12" (US)									Import Reggae
ONAR YOU AND MELBO	KONGS DAMS DPT 4 12" (US)									Import Reggae
PAUL, Frankie	I WANNA SAY LOVE/ibco Techniques WRT 41 12" (US)									Reggae
PAUL, Frankie	BETTER TONIGHT/ibco Jammys VRPD 411 12" (US)									Import Reggae
PIERS	IN YOUR EYES/ibco Picketon VRPD 377 12" (US)									Import Reggae
"POISON EVERY ROSE HAS ITS THORN"	Back To The Racking Home Capital CLP 520 Cut To Shape Pic. Disc. (E)									Import Reggae
"POISON"	SECRET'S/OTHER SIDE OF YOU/Satisfy/Rounded For Out SRT 8KS Pic. Bog. (C)									Import Reggae
"REID REAL EMOTION"	(MOTORTOWN MELLOW MIX)/(Version) Syncope/EMI 125YK 12" Pic. Bog. (E)									Dance/Disco
RING, THE	IS THIS WHAT YOU CALL ROMANCE/(Version) Survival BOSS 1 12" (F)									Import Reggae
ROSEHIPS, THE	THE SYMPATHY FOR THE ROSEHIPS/ibco Chaotic Brilliance BRILL 1 12" Pic. Bog. (W)									Import Reggae
SCORPIONS	THE PASSION RULES THE GAME/Every Minute Every Day/Harvest/EMI HAR 5242 Pic. Bog./HARS 5242 1st Edition Red Vinyl in Clear Bag/HAR 5242 Cut To Shape Pic. Disc./2HAR 5242 12" Pic. Bog. incs Inc's There Anybody There?/2HAR 5242 12" Goldated Sleeve/CDHAR 5242 "CD" (C)									Import Reggae
SEDUCTION	SEDUCTION/ibco Breakout/Vendetta/A&M USA 451 Pic. Bog./USA 451 12" Pic. Bog. (E)									Dance/Disco
SHEERIF	WHEN I'M WITH YOU/Give Me Rock'n/Roll Capital CLP 524 Pic. Bog./12CL 524 12" Pic. Bog. incs Inc's I'm With You									Dance/Disco
SMOOTH, JOE	PROMISED LAND/(Version) Westside/DJ International DJIN 61 DJINT 6 12" (A)									Import Reggae
SOUND CEREMONY	YOU'RE BREAKING MY HEART/Dancing With My Shadow Sound Ceremony SRT 8FK Pic. Bog. Self - Pickout only 485244 (W)									Dance/Disco
STERLING VOID	LUNAWAY/(Version)/STERLING VOID & PARIS BRIGHTLEDGE/It's Alright/ibco RUNAWAY 21 12" (E)									House
STEVENS, Shakie	ITZELBE/As Long As I Have You Epic SHAKY 9 Pic. Bog./SHAKY Q9 Question Bag/SHAKY 9 12" Pic. Bog./SHAKY 9 "CD" (C)									Import Reggae
STEWART, Shirley	OUR OF BABYLON/ibco Charlie's WA 001 12" (US)									Import Reggae
STOP THE VIOLENCE	Movement (Inc. Public Enemy, Boogie Down Productions, Shabazz, Dougie Fresh) SELF DESTRUCTION/ibco BDP ST 12" (BMG)									Import Reggae
STYLE COUNCIL	THE PROMISED LAND/Can U Still Love Me Polydor TSC 17 Pic. Bog./TSC 17 12" Pic. Bog./TSC 17 "CD" (F)									Import Reggae
SUN AND THE MOON	THE ALIVE! NOT DEAD EP. ADAM'S SONG/EST LA WIE/Arabia Arab/Amorica/Edited Midnight Music DONG 44 12" Pic. Bog. (F)									Import Reggae
TAMILINS	LOOK AT ME/ibco Techniques WRT 43 12" (US)									Reggae
"THEN JERICHO	BIG AREA/The Big Sweep London LONXG 204 12"/LONCD 204 "CD" (F)									Import Reggae
THRILLER U MR	TELEPHONE MAN/ibco Manzie MAN 002 12" (US)									Import Reggae
THRILLER U	GREATEST LOVE AFFAIR/ibco Jammys VRPD 394 12" (US)									Import Reggae
TURNER, Chuck	GWEN/ibco CRAI Productions CRAI 20 12" (US)									Import Reggae
UNTAMED	NET PLEASE/ibco Black World RWR 004 Pic. Bog. (CC)									Import Reggae
V CAPRI	HAUNTING ME/Year From Now Lissim DOLE 10 Pic. Bog. (F)									Import Reggae
VOY WOIW	HELTER SKELTER/Keep On Moving Arista 112013 Pic. Bog./12013 12" Pic. Bog. incs Signs Of The Times, 662033 "CD" incs Fade Away (BMG)									Import Reggae
WARD BROTHERS	THE LEAVE US ALONE/ibco Sireen/Virgin SRS 105 Pic. Bog./SRS 1105 12" Pic. Bog. (E)									Import Reggae
WOLFMAN	BUM BUM FATTIE/ibco J&P SW 002 12" (US)									Import Reggae

Albatross	1
New Top Gear (F)	2
Architects Of Time	3
Big Man	4
Boyz n the City	5
Butter Down (F)	6
Big Area	7
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If you wish to apply for this position, please contact: **Lionel Rose** in confidence at:

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# BARCLAYS

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RECORD CO

LONDON W.1.

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This position will be of particular interest to a young Accountant who is qualified or near-qualified.

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Interested candidates should write, enclosing a C.V., to Richard Norman, MCA Records Ltd., 72-74 Brewer Street, LONDON W.1.

Len Wright Travel

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MUSIC DIVISION

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Contact:

**CHRIS BRELA**  
on 0923 38611



Following the recent acquisition of the prestigious London Studios — Maison Rouge — the Scarlett Group of companies, set to be at the forefront of the music industry in 1989. Its divisions currently include Power Plant, the UK's leading independent recording studios (recent clients are 'Erasure', 'Black', 'The Pasadenas', 'Terence Trent D'Arby'); Scarlett Recordings, a bright young record label and a management company; and a music publishing operation — Crusoe Music.

Owing to the continued growth and expansion of the Scarlett Group and the acquisition of Maison Rouge, we are now looking to recruit high calibre staff to contribute to our success, filling the following London-based vacancies.

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Receptionist (Ref SG/R) Salary £ 7- 9k

We are also seeking a Company Chef/fer (Ref SG/CH), and a Cook plus Bar Staff to provide in-house catering (Ref SG/CA).

If you feel that you have the experience — and more importantly the drive, determination and sense of humour — to fulfil any of the above, please write quoting the appropriate reference number and enclosing a CV with current salary details.

Scarlett Group is an equal opportunity employer. All applications will be treated in strictest confidence.

**Robin Miller**, Closing date 10th February 1989, 169-171 High Road, Willesden, London NW10.

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Please write with full career details (including current salary) to:

Flachel Gray  
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Top Country Album Award

Top Compilation Album Award

Top Music Video Award

Top Sell-through Video Award

Top Publisher (Individual) Award

Top Publisher (Corporate) Award

\* Top Producer (Albums) Award

\* Top Producer (Singles) Award

\* Top UK Recording Studio Award

The Strat Award for Exemplary Service to the Music Industry

\*Awards in association with Studio

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THE  
MUSIC WEEK  
AWARDS**



**1 · 9 · 8 · 8**



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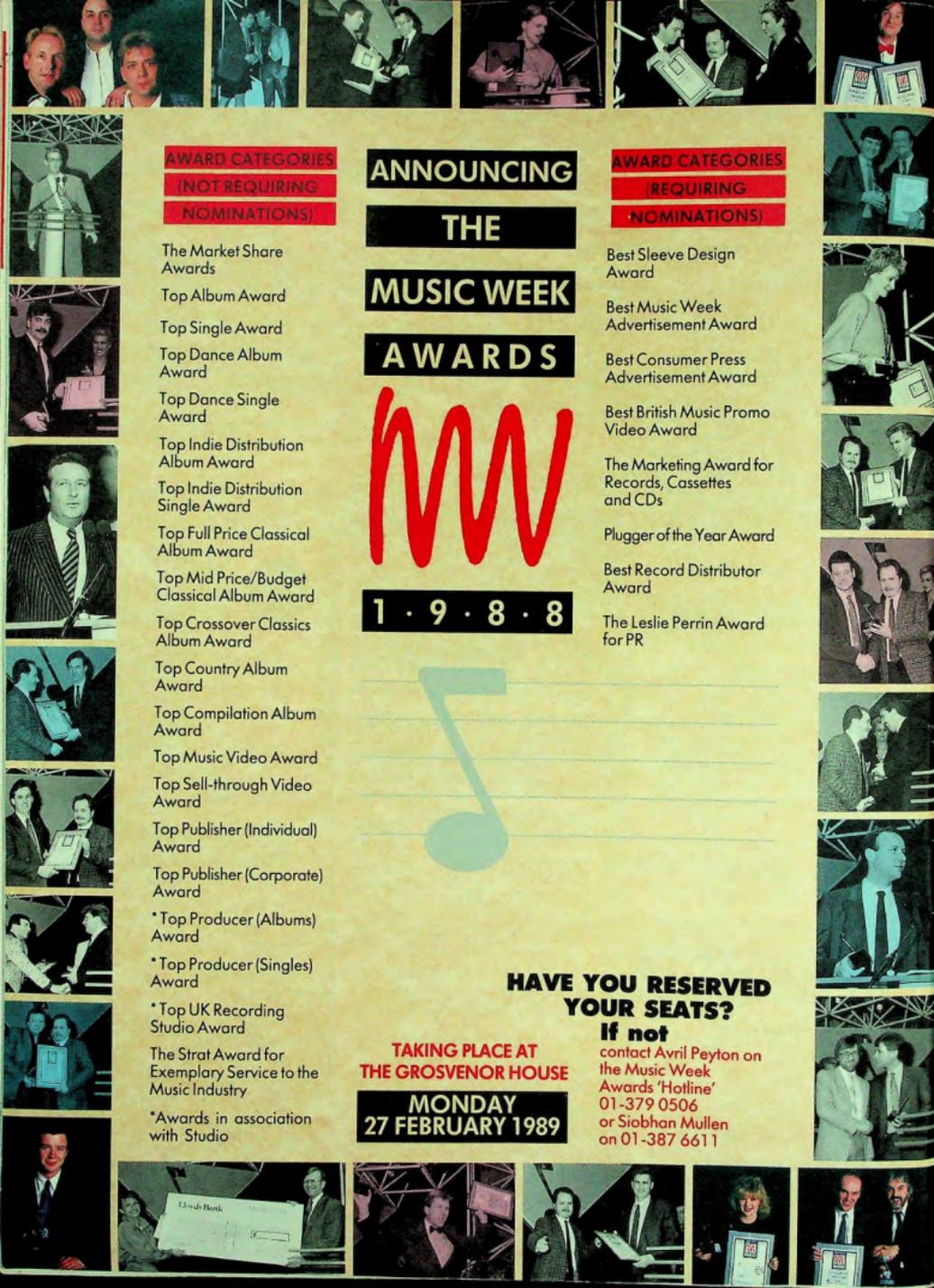
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**TAKING PLACE AT  
THE GROSVENOR HOUSE**

**MONDAY  
27 FEBRUARY 1989**



# DIARY

CANNES: Martinez bar regulars have never let a small distraction such as a live gig going on in the next room spoil a good drinking session. And so it was that liquid entertainment drew *viva* customers than the aural variety, though when the Womack and Womack/Love and Money gig was over-underscribed, the hotel foyer resembled a re-run of the Superbowl — without the shoulderpads and helmets. It was suggested, incredibly, that the Womacks' manager was one of those who couldn't gain entrance. Expect the showcases to go back to the Palais next year... "Nobody is listening to music," observed Stephen James, who recalled that just a few years ago it was impossible to attract anyone's attention at Midem because they all had Walkman headphones glued to their ears... Most popular badge around town was one which declared "No Advances!"... The sophisticated Palais paging system was at one time frantically seeking a representative of CBS/Fony, while an otherwise refreshingly gaffe-free *Midem News* wrote of a Warner-Chappell. Perhaps that's because an SBK-lot EMI will be hot on their heels come April... If you haven't properly scanned the participants listing of the *Midem Guide*, check out the top of the FR-GA page, but be careful how you pronounce the names... Most profitable pastime appeared to be snapping up Dal artworks on the morning after his demise, or selling publishing rights to the Chinese, while least profitable was, as always, buying a £7 shot of scotch in the Mojestic... The Carlton was closed to leave lifts installed which are no doubt designed to go up as fast as prices in Midem week. Disappointed US lawyers were accommodated at a meek Carlton bar constructed specially in the Palais... Staff founder Dave Robinson — obviously not just breeding horses in Ireland — was spied in the Martinez listening to tapes by a Belfast band, but was it mere chance that he and Chris Wright entered the back door of the Mojestic together? ASCAP's James Fisher and Valentine Music's Martinez Grinham made unlikely bedfellows in a campaign to change Midem's timing back to a weekdays-only event... Fisher celebrated his birthday in Cannes but his is still some way behind his employer which celebrated its seventy-fifth anniversary this Midem... Not a picture of Chevy in sight this year but although the Midem Organisation has UK owners, don't expect any move away from the South of France. "I believe there is a better place for the festival than Cannes... and that's from the heart," said co-MD Bob Bingham. Pete Waterman (it's at least a week since he was mentioned in this column) made *beaucoup des amis* with his "continental" speech and Dooley is pleased to report that the hard-pressed simultaneous translators were spared having to wrestle with the concept of "40-year-old losers" in another language... Midem always has its shooting star stories which seem to disappear just as soon as they materialise. One just such story may be the suggestion that BMG is lining up to acquire MCA's music interests. Sage observers reckon that, while BMG certainly has the cash, a sale would run counter to MCA's philosophy of developing an all-round entertainment corporation centred on artists whose talents can be exploited in all directions... CD manufacturing prices, which have previously been talking down a notch at Midem, appear to have stabilised as record companies realise that service and continuity of supply are as important as sheer margin... Among the boat people were Crane and Fishlock Music (Charlie and John, that is) and professional observers Touche Ross, Robertson Taylor (as always) and Frere Cholmeley, though the latter's Frank Prelland denied that he bought the boat out of his fee for engineering Elton's seven-figure libel settlement from *The Sun*... Nick East and Ellis Rich had a Supreme time up in the hills while Len Wright Travel travelled down in style in one of their own coaches — parked permanently outside the Palais... The latest mega publishing signing is Holly Johnson to Warner Chappell for a reputed £400,000 advance... Entertainment at Nesuhi Ertegun's Man Of The Year dinner was provided by Jimmy Webb and promoter George Wein who provided a Fat Waller medley... One winner of a CDV machine in PDO's competition was Anthony Brozza of Wienerworld, whose partner Ian Wiener has strong views about the non-viability of the format... Among the 746 US participants in Cannes was famous indie promotion man Joe Isgro, representing his Private Publishing firm... Expect news this week that MTV Europe's new MD will be another American from the pay-TV industry... The ubiquitous Nesuhi Ertegun lent support to Camrock for Kids, a project aiming to mount twin charity concerts in Cambridge (UK) and Atlanta in July. Midem's Bob Bingham added that a major charity gig was a possibility for Midem 1990... And finally for those still nostalgic for the old Palais. A new three star hotel is now under construction on the site.



THEIR WHEN you Midem: Nesuhi Ertegun and Jean-Loup Tournier make an appearance at one of the event's seminars.



YOURS FOR a tinner: The advance is given during the deal between BMG Music and Cooking Vinyl.



PICK OF THE WEEK: PDO holds a Midem draw to find the winner of a CDV player.



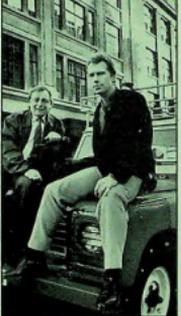
HIGHLAND FLING: The Scottish Record Industry Association holds an impromptu party at its Midem stand.



LET'S FACET: Gloria Hunniford gets a grip on Michael Ball after he had appeared on her radio show to talk about his starring role in the new Lloyd Webber musical, *Aspects of Love*.



MARQUEE SOIREE: MD Jack Barrie cuts the cake at the Marquee's 30th anniversary party.



MUSIC FOR nations: A&B's Brian Shepherd and island's Clive Banks with the Land Rover they will be driving to the Sahara on February 19 as part of a humanitarian relief convoy.



POPS THE QUESTION: The judges deliberate in the MCPS's first pop song competition for school bands.



SPECIAL DELIVERY: Post Music Records' Brian Doly presents gold discs to some of those responsible for the success of the Postman Pat records.

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