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MUSIC WEEK

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## BPI: straight question, straight answers

THESE ARE the responses of BPI council members when questioned about this year's awards show and the future of the event:

John Craig: "The music business really can't make up its mind whether it wants an academy awards-type event or something The Tube would have put out. I would think twice about having it on TV again."

Roy Eldridge: "It portrayed the record industry in the poorest light and undid the good done by the individual TV awards shows and events like Live Aid. I think we have to ensure we research this thoroughly and I have to retain confidence in the BPI to pull us back."

Derek Green: "We publicly humiliated ourselves as an industry. I personally believe there is room for two shows — one in the style of a televised popular awards

show and the other a prestigious academy-style event."

David Belfrage: "The unfortunate thing about it was that we tried extremely hard but it just didn't come off. We should have had an hour or two delay on the TV to cover ourselves. Maybe we are trying too hard."

Maurice Oberstein: "This par-

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The Brits hits the fan — where does the industry go from here?

# Music must come first

THE MUSIC must come first for the British Record Industry Awards — to the exclusion of the television cameras if necessary.

So says BPI chairman Peter Jamieson who, in the wake of last week's much criticised awards show, contends that the event now needs to take on a new emphasis, with the industry looking more towards itself and less towards the outside world. He is content to accept that such a move may mean only recorded highlights being broadcast or, indeed, could lead to

no television coverage at all.

He maintains: "For two consecutive years we have tried to make the awards all things to all people. We have tried to cover too many possibilities.

"We have tried to honour awards winners; we have tried to put on a TV show that we could sell around the world and we have tried to do it live to maintain the element of surprise; we have tried to showcase artists; we have tried

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# Clean sweep causes chaos

THE SWEEPING of corridors and aisles in the Royal Albert Hall was the single biggest cause of the chaos which beset the show, according to BPI sources.

They say that although the afternoon's rehearsals overran, most problems could have been avoided

ed had the venue's management not insisted on cleaning up before opening the doors. MWV understands that the delay in the rehearsals was caused by friction between the BPI's production com-

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# Brits in the USSR

AT LEAST 27 countries will have seen the Brits show by the end of March, including the Soviet Union which took the whole broadcast live.

International sales are being handled by Music Box and the company says that it has had confirmations from a selection of Anglophile markets including Australia, New Zealand, Japan and Germany.

BPI awards committee chairman Paul Russell feels, though, that those countries may not end up with a bad product. He argues that the show was stylish and pacy and

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# No comment

ELEPHANT HOUSE, the television production company hired by the BPI, has declined all MWA's invitations to comment. The only reported statement from the firm was in *The Sun* and the paper says it has received no complaint after carrying this quote from Elephant House: "I don't know what everyone is moaning about. It was great TV."



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## Trax backs Love to the tune of £1/4m

TRAX MUSIC is mounting a £250,000 TV advertising campaign, rolling out nationally this week to support the release of its new The Love Collection series of albums which come in six volumes. Trax is also financing a TV advertising campaign for its Best Of Country 50's and Best Of Country 60's albums. Also on Trax, Bryn Yerm will be supporting the release of his That Lovin' Feeling album with a live appearance on ITV's This Morning programme on March 1. The label is also releasing the origi-

nal soundtrack Sour Sweet this week to coincide with the film's theatrical release.

## BBC supports Radio Classics

BBC ENTERPRISES is backing its March Radio Collection releases with advertising in national newspapers, the music press and in-store magazines. The cassettes will also receive promotion through on-air mentions from BBC radio and television. The new releases include plays, readings and comedy from The Goats, Tony Hancock and Not The Nine O'Clock News.



AN EXTENSIVE PA tour by Paula Abdul will support the Siren Records release of her single Straight Up, this week.

## Judges show no mercy in sentencing pirates

JUDGES ARE continuing to get tough with tape pirates in Essex, the UK centre for the manufacture of counterfeit products. Three men involved in a piracy ring have each been given suspended prison sentences and their leader has been fined £10,000. In a separate case, two street traders have been gaoled after being caught with 300 illicit tapes.

At Snarsbrook Crown Court, Gary Walker of Theydons Bois, Essex, was found guilty of conspiracy to make and distribute counterfeit cassettes and was sentenced to 12 months' imprisonment, suspended for two years, and fined £10,000. Ricky Tony Morphew of Hainault was also found guilty on the same charges after a nine-day hearing and given a four-month sentence suspended for two years. Glenn Hutcherson of Clayhall pleaded guilty and was sentenced to three months, suspended for two years. Hutcherson

was additionally fined £500.

The court heard that the case came about as the result of a two-month investigation by the RPI's anti-piracy unit and joint raids by the unit and Ilford police crime squad on a private house in Ilford.

Some 10,000 inlay cards and 3,000 completed cassettes were seized along with other material used in manufacture. Documentary evidence indicated that at least 215 titles had been counterfeit.

The judge said the defendants had come very close to imprisonment and that the sentences were intended as a deterrent. At Chelmsford Crown court, Terence Michael Whittle and Stewart Rivald pleaded guilty to offences under the Trade Descriptions Act after being caught with 300 counterfeit tapes. In sentencing each to 14 days in gaol, the judge said: "You are a pair of wide boys and it is about time you saw the inside of a prison cell."

## MUSIC WEEK



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## B R I E F S

### Telstar campaign for Gipsy Kings

TELSTAR IS releasing the Gypsy Kings self-titled debut album on March 20 and it will be backed by a £250,000 TV advertising campaign, point of sale material and a national flyposting campaign as well as a UK tour by the band.

● THE SILENCERS support the RCA release of their A Blues For Buddha album this week with UK live dates.

● LESS THAN Senseless/Dancing Days is the new single by Mega City Four on Vinyl Solution, released on February 28, which will be backed by a UK tour.

● CASH MONEY will be touring to promote the Sleeping Bags Records release of their album Where's The Party At this week.

● THE BAND OF Holy Joy are touring throughout March to promote their new album on Rough Trade, Magic, Majestic.

● ROADSIDE PICNIC are touring the UK in support of the BMG/Novus release of their self-titled album this week.

● MCCARTHY BACK the Midnight Music release of their single Keep An Open Mind Or Else, this week, and Open the Window Will Inherit the Earth, on March 6, with a UK tour.

● THE ROSE OF Avalanche will be on tour throughout March to support the Avalanche release of their album Never Another Sunset on March 6.

● VIRGIN IS releasing the Gaye Bykers On Acid album Stewed To The Gills this week and it will be backed by a UK tour by the band.

● ELLIS BEGGS And Howard are touring to support the RCA rerelease of their single Big Bubbles No Troubles this week.

● THE STRAY Cats are backing the release on EMI of their single Bring It Back Again this week with a UK tour.

● THE RELEASE of Laser Rock 'n' Roll Party Volume 2, on New Rose Records this week will be backed by extensive consumer press advertising.

● THE PLASTIC Head Records release of Shark Taboo's Come In From The Cold single on February 27 will be supported by a UK tour.

## IPFI seminar looks to 1992's impact

IPFI IS holding a one-day conference in Brussels next month to outline and analyse the impact of 1992 legislative changes on the music and entertainment industries.

The event will take place at the Belgian capital's Hotel Sheraton, and is open to all industry professionals. Business sessions will cover territorial licensing, competition and merger policies, transportation/customs procedures, copyright harmonisation, and pan-European retailing, among other topics.

Scheduled speakers include a number of key European Commission officials, as well as such music industry figures as IPFI president Nesuhi Ertegun, BMG senior vice president Manfred Kuehn, IPFI Europe chairman Rob Stuyt and RIAA president Jay Korman.

Conference fee is £45. More information is available from the IPFI Secretariat, 54 Regent St, London W1P 5PJ; telephone (01) 434-3521.

## Bicknell tells of the straits success brings

SUCCESS IS more complicated in 1989 than it was five years ago, according to Dire Straits manager Ed Bicknell.

Speaking at a Musicians' Union seminar, Bicknell said that the managing process had become "much more sophisticated" in recent years with weekly considerations now including music licensing for adverts and films and the possibilities offered by compact disc video and satellite television. He added that he has to consider between 800 and 1,000 charity requests each year. "One number one record is all you need to get all this sort of thing happening — for that I thank Bob Geldof," he said.

● COMPLETE MUSIC has acquired the 1,000-song Getaway Music catalogue, R&B-based, the catalogue includes early works from Fleetwood Mac, Ten Years After and Eric Clapton.

## TDC and ORLAKE

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# Industry claims moral victory as 'Patricia principle' is recognised

THE MUSIC industry is celebrating a moral victory in its latest copyright court battle.

It comes just weeks after the EMI-Electrola vs Patricia Records ruling which prevented out-of-copyright recordings in one European country from being legally exported to other EC nations.

The free movement of goods provision between EC states means that a country with limited copyright regulations can pass records on to better protected markets.

The economic consequences of record producers, manufacturers and artists are seen by the industry as disastrous but this latest hearing of BMG Records vs MCR reaffirms the principles set by the Patricia case. That action established the sovereignty of individual states copyright law above EC free trade regulations.

At a High Court hearing in London, solicitors for MCR admitted that certain Elvis Presley records imported by the company were not made with the consent of BMG. They added that the product had

not been previously imported, or sold in the country in the EC with the authorisation of BMG or its licensees.

In its defence, MCR said each country in the EC allowed a certain period of protection for the copyright. Once that had expired in one particular country and the product was lawfully on the market, it could then be imported into the UK under the free movement of goods provision.

It added that, in this case, as there was no copyright protection of sound recordings in the Netherlands it did not need the licenses of BMG UK or of the copyright holder BMG Inc.

Solicitor Laurence Gilmore, of Hamlin Shaw which advised BMG in the case, says the Patricia ruling has had a definite effect on the BMG/MCR case.

"The free trade defence was struck out and rightly so. It did not stand up under European law nor could it stand up under English law. The record industry should be very grateful to Patricia," says Gilmore.

As a result of the hearing, MCR agreed to pay all the costs of the application. A copyright action and a claim by BMG for damages are still to be heard.

## Red Rhino sold to new partnership

A NEW, national independent distributor is rising from the ashes of the crashed Red Rhino operation.

The company's assets have been bought by a partnership of Belgian company Play It Again Sam and Hanover-based SPV and will be run as the UK arm of an international network of distributors.

Now called APT Distribution, the company will not be joining the Cartel banner aiming to become a nationwide distributor in its own right. More details next week.

## ABC latest: glossies up, inkiess down

TRADITIONAL NEWSPRINT music press sales are continuing a steady decline while the glossies magazines and Q continue to grow and strengthen the market.

According to the latest figures released by the Audit Bureau of Circulations, NME, Sounds and Melody Maker all suffered a drop in sales along with an anti-Kerrang! drop July to December sales period of 1988.

Compared with the same period in the previous year, NME's circulation fell from 93,405 to 92,667. Sounds dropped from 58,417 to 55,547 while Melody Maker fell to 57,146 from 61,677 and m to 42,930 from 43,945. By the most significant drop was rock weekly Kerrang!, decreasing to 59,838 from 67,649 the previous year.

Melody Maker, the teen pop magazines No 7 and Smash Hits increased their sales. No 7 rose marginally from 146,302 to 146,980 while Smash Hits went up a third from 533,930 to 757,846. Q also achieved a substantial increase from 59,505 to 117,359.

mitee members to production companies, should attend."

Tony Powell: "I thought it was sad at the end of the day that Samantha Fox and Mick Fleetwood were put into the firing line and... Lessons will be learnt and a lot of hard thinking will have to go into the future."

The following council members either declined to comment or were unavailable as Music Week went to press: Steve Mason, Rob West, Ian Dredger, Simon Draper and Martin Mills.

● Make your views on the Brits awards known by writing to Music Week, Greater London House, Lombard Road, London, EC2A 4DQ. Tel: 01-387 6611. Fax: 01-388 4002.

## ... And finally: the winners ...

HUGELY OVERSHADOWED in the fire after the Brits show were the winning artists. However, the night was a triumph for the young Attraction and Phil Collins — who each took two awards — and for Cliff Richard who received the coveted honour for outstanding achievement.

The winners were: best British group, Erasure; best British single, Perfect; Fairground Attraction; best British album, First O A Million; Kisses — Fairground Attraction; best international male artist, Michael Jackson; best international female artist, Tracy Chapman; best British album, First O A Million; Kisses — Fairground Attraction; best international female artist, Annie Lennox; best international group, U2; best international new act, Tracy Chapman; best music video, Smooth Criminal — Michael Jackson. The BPI council's special award for outstanding achievement, Cliff Richard.

## Brits hits the fan

► FROM PAGE ONE

### Music first

to provide a prestige evening out for the industry and guests — including government ministers, we had to go to put the show in front of fans and it has proved — for two consecutive years — an impossible target to achieve."

On previous points out that the awards issue will be debated fully by the BPI council, but on a personal basis he comments: "The biggest of all the decisions for next year is whether we should put on a live show because a live show provides the most restrictions.

"My own personal preference is that above all other considerations, we should design the awards to embrace many more British music categories like jazz, dance and heavy metal and reinstate awards like the producer award so that we are honouring every facet of British music — however long it takes.

"To achieve this properly, the TV show cannot be live and will need to be a secondary consideration. The main consideration is that the awards should showcase British music."

"We are trying to create awards of prestige to rank with the Grammys and the Oscars, so let's get back to saying that we want to establish that prestige before trying to produce a live TV show.

"You cannot properly honour people if they are only there for 30 seconds to rush on stage and pick up an award then rush off again. You cannot properly honour people if they have to run the gauntlet of rituals for two feet from the stage.

"If all that means that the Brits has to take a break from TV then so be it — but I hope it won't. It's a three-hour evening edited for TV to 90 minutes would

make sure of a UK and a world-wide sale."

### Clean sweep

party. Elephant House, and the BBC.

The inflexibility over sweeping the hall meant that neither artists nor audience could gain access unless less than 40 minutes before the broadcast began. Because of the time needed for make-up and costume changes, artists went on stage 'more in order of arriving than in order of script'.

BPI awards committee chairman Paul Russell says the difficulties were compounded by what was happening outside the hall. "The police totally disrupted the number of rubbernecks that were going to be there.

"Instead of being the 2,000 there that they were expecting, there were between 4,000 and 7,000. There were 4,500 with tickets trying to get into the Albert Hall and that is when the police started erecting additional barriers.

"The first half-hour of the show was destroyed by people arriving late and the briefing that should have taken place at 6.45 for all the presenters, could not get going."

Russell is unhappy with the way national newspapers singled out presenter Samantha Fox and Mick Fleetwood for criticism. He comments: "I am appalled at the way they have picked on them. We are not going to let that go by."

### Brits in USSR

after editing should turn out to be worthwhile entertainment.

"What was shown on TV here actually looked a lot better than what I saw in the hall," he concludes. "When Mick Fleetwood and Sam-

antha Fox were trying to fill gaps in the hall, there were actually things appearing on the TV screens, so for the people at home it did not look too bad."

He adds that, out of a UK audience of 10m, 160 rang the BBC to complain. He contrasts that with the re-run of the Nelson Mandela birthday concert which attracted an audience of 1m and brought in 170 complaints.

However, the BBC's head of light entertainment, James Moor, feels that the show would have run more smoothly had Fox and Fleetwood not been presenting it. He says: "Although the BPI's presenters have made a great contribution to the music industry, the problems they encountered would have been better dealt with by professional presenters who are trained to cope with the unexpected. In a live situation, the professional broadcaster gives everyone enormous confidence.

"The BBC and the BPI will be going into very serious discussions into what went wrong and what should be done in future."

### BPI answers

ricular show did not come off well, but then neither did Grammys number seven, 12 and 19. This is an evolutionary process, not revolutionary. It will certainly be a challenge to put on a good show next year."

Clive Banks: "I don't think what happened has done any damage to the music industry, certainly in the long term. I think it is being over-ambitious to have this show in the hands of anyone other than professionals. Perhaps the BBC should be in charge. We make records, they make TV shows."

Brian Shepherd: "I don't know who was behind it. David Aston. What did he do wrong? I think we should get the first seminar at the School of Performing Arts to be about how to put on an awards show and everybody, from com-

## World BRIEFING

NEW YORK: WEA International has announced continued growth of the company during 1988 with net music revenues rising 23 per cent on the previous year and many affiliates achieving gains, including Italy, Sweden, Canada and Hong Kong. Chairman and chief executive officer Ramon Lopez, says the company's "Complementary to our artists' achievements was the effort in strengthening our global organisation. This continues in 1989 as we establish a new affiliate company in Korea and engage licenses in several new markets."

NEW DELHI: IFPI is planning to set up a special secretariat in the city and make a substantial grant to the Indian Phonographic Industry to help the trade group in its fight against piracy. The grant is expected to be about \$210,000.

PARIS: Former head of Panache Publishing Paul Barnes, OH The Track Records managing director Peter Murray and Strada management/publishing managing director Evros Stakis have set-up a new music publishing firm called Strada-Par. The firm will offer a broad-based repertoire.

HELSINKI: Finland's biggest importer of audio video software and its sister hardware company Studiovox are the main companies behind a new joint company Audiovox Records.

NEW YORK: Michael Jackson has severed ties with his personal manager Frank Dileo. An official statement thanked Frank "for his contribution on my behalf during the past several years". Dileo, a former vice president of promotion at Epic Records, had been Jackson's manager since 1984.

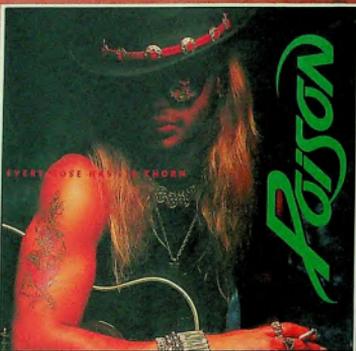
UNIVERSAL CITY: Diana Ross has become a part owner of Motown Records, itself owned by a partnership consisting of MCA Inc and the investment banking firm Boston Ventures.

NEW YORK: ASCAP collected \$296m in 1988, up 5.3 per cent on the previous year. Much of the gain was attributed to a 12.5 per cent increase in income outside the US. The performing rights society distributed in excess of \$176m to members and foreign subsidiaries. Income from non-US territories came to \$56m, up \$6m on the previous year. The figures, revealed at ASCAP's annual meeting, exclude a court-ordered payment of \$43m in retroactive license fees paid by local television stations for 1985-87 and distributed last year.

# ROCK HARD

(CL 520)

POISON



## "Every Rose Has Its Thorn"

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(MT 50)

VIXEN



## "Cryin'"

Superb new single out this week (follow up to the classic track "Edge of a Broken Heart").

Taken from the stunning album "Vixen" 001 1034  
 TOUR NEWS - Vixen have just completed three solo nights at London's Hammerstein Odeon with Scorpions and appear on their new CD February 22nd Rock City Nottingham / February 29th Goldwyns Birmingham



(CL 521)

W.A.S.P.



## "Mean Man"

Taken from the forthcoming album "The Headless Children". 037 2003

TOUR NEWS - The W.A.S.P. 20 and Headless Tour kicks off on April 4th Top Hat Dublin  
 5th Ulster Hall Belfast / 7th Hammerstein Birmingham / 8th Royal Court Liverpool  
 9th Playhouse Edinburgh / 10th City Hall Newcastle / 11th Rock City Nottingham  
 12th Colston Hall Bristol / 14th Apollo Manchester / 15th City Hall Sheffield  
 16th St. David's Hall Cardiff / 17th Hammerstein Odeon London



(MT 522)

SCORPIONS



## "Passion Rules The Game"

Taken from their current and biggest selling studio album "Savage Amusement". 089 4719

TOUR NEWS - Scorpions have just completed three solo nights at London's Hammerstein Odeon. UK Tour continues - March 4th Hammerstein Odeon  
 March 6th Manchester Apollo / March 7th Edinburgh Playhouse / March 8th NCC Birmingham



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# Dealers paint a grim picture for CDV

NEARLY A year after the introduction of compact disc video to the trade, dealers are still not convinced that the format will take off in the UK.

They also believe the promotion by the manufacturer has not been good enough to convince the punters who they claim have greeted CDV with little interest.

Audivision, in Brighouse, Yorkshire, stocks both compact disc and video software as well as players. Owner G Simpson is not impressed with CDV or the promotions campaign that Philips launched late last year.

Simpson says: "We got two or

three requests to see CDV hardware but that coincided with Philips advertising locally. They included our name in the advert, which I objected to.

"Philips put a lot of pressure on us to stock CDV discs and hardware but I complained that the stock was 18 months out of date and that isn't fair to the customers," he says.

Karen Tandy, at Golden Disc in Southend, has stocked CDV software since its introduction but she has seen a slackening in sales and is now giving the format a trial period.

"Sales started quite well but with the pop stuff rather than classical

which was quite a surprise. But sales have gone down and I'm now convinced it's going to be a long term thing," she says.

"The people interested originally were CD buyers but because the promotion and advertising has not been very good a lot of them have not bothered with CDV.

"PolyGram promised a lot more advertising than I have seen and a lot more point-of-sale stuff," says Tandy. "I was a bit dubious about it from the start because it's not a lot different from LaserVision. But I think we will stock it until the end of the year and see how it is doing."

Adrian Rondau, of Adrian's Records And Videos, in Wickford, Essex, says he has also been stocking CDV — but only because he has many mail order clients.

"We have stocked it against our better judgment, but it's not doing very well and we are not reordering. I think the sooner it dies the better and then we can get on with selling the other formats," he says.

Mike Anthony, co-partner at Disc And Tape Centre, in Lymington, Hampshire, does not stock CDV because he was not convinced by the PolyGram dealer roadshow event he attended.

"We did not feel that PolyGram was offering us a good deal. Having lived through the experience when compact discs came out we decided that it really was not on to try to use dealers to break the product," he says.

He adds that he foresaw problems with racking and floor space and had heard from someone closely involved with CDV within the industry that the machines being offered to dealers originally were not perfect and suffered teething problems.

"We were being asked to spend at least £2,000 for a product which we really did not believe there was a market for," says Anthony. He also believes that the consumer advertising was not convinc-

ing enough.

"I think that perhaps not enough thought has gone into the format. They tried to sell it into the same market as the CD but the market for CDV seems much closer to the video market. They haven't done the research they should have."

"I hope it does do well but for now we will just have to live off the painful margins of CDs."

The owner of Castle Records in Loughborough, Alan Castledine, cannot see the point in CDV especially when people have already invested in video recorders.

"I never get asked for them in fact I only know one person with a machine. Also, if you don't see the software you're not going to buy the hardware," he says.

"The way it's gone so far the CDV will disappear — we've got three formats already, it's just another headache," he claims.

A glimmer of hope for CDV comes from Brenda Levers, manager of Fox's Record Centre in

Danchester, who says: "We had some enquiries over the Christmas period, not many, but enough to make me think about it."

"At this stage I can't see CDV taking off, people have only just bought CD players. They can be very wary about new equipment and I think they'll want to see what titles are in stock. It'll take at least two years to catch on."



PHONOGRAM PRESENTED guitars to the three winners of its Robert Cray Band Don't Be Afraid Of The Dark best display competition. The winners were: Disc & Tape, Accrington; JAT, Wakefield, and Trading Post, Stroud.

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# FEATURE

## In the traps for another Rock Week

by Sarah Davis

**T**HE GREYHOUND and City Limits are celebrating their first anniversary on 24 February. The occasion? It is one year since their first highly successful Aural Sects Rock Week was staged in the Fulham pub. One aim for the Rock Weeks was to give up-and-coming and relatively unknown, unsigned, bands a chance at getting exposure and/or a deal. Has it worked? According to the managers of some of the bands which played during the last year it's worked extremely well. Some have charted like the Darling Buds and Roachford; some are now signed and some have received good press. Loop, The Sundays, World Domination Enterprises, Dogs D'Amour, Ghost Dance and Running are just a few of the bands who have seen success since playing at an Aural Sects Week.

Darling Buds' manager, Kevin Donoghue, says: "The Darling Buds signed to CBS in May, just before they played the Greyhound, but the Rock Week had a lot to do with continuing to build the band's profile and it contributed to their success. They have only just crossed over to the charts during the last two months. Prior to that it was obviously very helpful to the band to play the Rock Week, it allowed them to attract a varied audience and to play to a different audience who might not have seen them otherwise."

Tony Branwell, manager of Dogs d'Amour, is equally enthusiastic. "Playing at the Rock Week got China Records interested in the band. The Greyhound's the best rock pub in London. The City Limits sort of sponsorship helps new bands — and the good press we received from the Rock Week was the basis of getting us a record deal. We're number 44 in the charts at the moment but we wouldn't be there without playing the Greyhound Rock Week."

Like Donoghue, Branwell stressed the benefits of playing to a new audience: "The Greyhound attracts a cosmopolitan audience. The band played to an audience they hadn't played to before instead of the same old London audience. After that night we've received fan letters from Japan, Sweden and other countries. Now the band are doing really well in the States — the buzz we're getting back is unbelievable — and they're selling out all over Europe."

Ghost Dance manager Simon Parker says: "The gig was so hot and so packed — the atmosphere was electric. The next day we got offered two deals but turned them down. We actually signed to Chrysalis who were already interested. The Rock Week gig wasn't instrumental in Ghost Dance being signed by Chrysalis but it made up our

minds who we would sign to. It's difficult to ascertain your own worth if you don't know what people want. The deals we were offered showed us. If City Limits had given the Rock Week to someone else we wouldn't have done it. Dave MacLean's a good promoter, he's got a good attitude for a promoter. He doesn't rig people off and he pays the going rate. He can never do enough for anybody. If you don't look after the bands you don't get the music. We enjoyed the gig, it was a good laugh."

Another signing to Chrysalis is Running. Iain MacDonald, the band's press spokesman, says that while the band was already talking to Chrysalis before the Rock Week, "playing the Greyhound helped us along another step of the way. The City Limits organisation was fine. The week before we played to over 1,400 people at the Town and Country but at the Greyhound a lot of people hadn't seen the band before and since then we've had lots of letters and phone calls about the band."

So who will be lucky this time? The eclectic line up for the week includes: James Dean Driving Experience, Blue Run, Salvation, Hiding Place, Shot Gun Brides, Love Train, Wright Brothers, Energy Orchard, HR (ex Bad Brains), Senseless Things, Smiff, Claytown Troop and Honeymoon Hunt.

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*Radio Times*

# The man who broke Convention

**From Fairport Convention to Vujicics, from Pink Floyd to Billy Bragg — the discerning taste of Joe Boyd has never been in doubt. Gerald Mahlowe looks at the Hannibal owner's extraordinary career**

**Y**OU WON'T find any skeletons in Joe Boyd's cupboard.

From Eric Clapton and Pink Floyd to REM and Billy Bragg via Fairport Convention and Toots and the Maytals, his impeccable taste as a record producer has made him something of a legend in an industry where fashion and profit often prevail.

But for us, Boston-born Boyd is an Angliophile. He was here for the second half of the Sixties, laying the foundations of his career and reputation, and though circumstances forced him back to the States for the Seventies, the current decade has again found him based in the UK, this time producing for his own label, Hannibal.

In the beginning, he wasn't meant to produce. As Elektra Records' man in London at the tail end of 1965, he'd been briefed by boss Jack Holzman to improve the marketing of the label's prestigious American product. "But once I got here, I became much more interested in the A&R possibilities," he recalls.

Almost immediately he was in a studio, cutting some electric blues with a supergroup built around Eric Clapton. "And it just so happened that Jack showed up the day of the session, walked into the studio and started telling everybody what to do. Then he seized the tapes and took them back to New York. That was my first experience as a producer — not a satisfactory one and one which Jack didn't credit me for." But the creative bug had really bitten. Boyd enthused over Cream, Pink Floyd, The Move, "but Jack was really nervous about this guy 3,000 miles away spending his money. He turned them all down." One signing got through — The Incredible String Band — before Boyd ended a frustrating 12 months by taking the logical step: he formed his own production company.

Synonymously today with folk/rock, Witcheson Productions was

initially set up to handle Pink Floyd. "Jack had passed on them, Chris Blackwell had passed, but Alan Bates of Polydor liked them a lot — so Witcheson was going to produce them for Polydor. In fact I did do Arnold Layne, but then the Bryan Morrison Agency became involved and got the band a better deal with EMI. So I lost Floyd."

The company flourished without them. The surprisingly successful Incredible, the magnificent Fairports and the tragic Nick Drake were the principals, and The Hangman's Beautiful Daughter, What We Did On Our Holidays, Liege and Lief and Bryter later just some of the album results.

In four short years, Boyd had made his mark — and burnt himself in the process. Overwork was part of it, "but we also had a lot more press acclaim than monetary success, and that created its own pressures. In the end, it seemed as if the only way to get out from under the debts was to sell. So in 1970, I was receptive to an offer from Warner Brothers Pictures to go and work for them out in California."

He didn't last long in the film business. Though allowed to make music — he produced Duelling Idiots for the soundtrack of Deliverance, for example — he could have neither credit nor royalty. And by 1973, he was back in the recording studio, freelancing, and at the first thing he touched — Maria Muloudour's Reprise debut — went platinum; so he stayed there for the rest of the decade, producing typically tasteful albums for the majors: two more albums for Muloudour, one for her ex-hubby Geoff, a couple of sisters Kate and Anna McGarrigle, one apiece for Julie Covington and The Albion Band, and one for Toots and the Maytals — Reggae Got Soul — which remains a special favourite with him.

Which brings us to Hannibal. Today, it's a healthy eight-and-a-half-year-old, attracting glowing reviews for everything it puts out. But the beginnings were inauspicious. Boyd, with the decade, partly out of Boyd's desire for greater control over his work, and partly out of a suggestion by Chris Blackwell, it was originally licensed worldwide to Island. Despite more than worthy early product from Defunkt, Joe King Carrasco and The McGarrigles, however, there were problems: a suddenly hot Island preoccupied with its own product; disagreements about the effectiveness of grass roots distribution in America; "and some serious mistakes on my part," confesses Boyd. "For instance, I bullied them into raising the budget on an album by a group called The Act — but Island Nick Laird Clowes, now of Dream Academy — but it didn't sell."

Consequently, the Island tie-up didn't get beyond year one. "Chris couldn't have believed me, but I was right. He said, 'If you want to keep the label going, it's a present — artwork, masters, the lot.'" Boyd accepted gratefully, "but there were a few more things I did. No other major wanted to take me on, Pinnacle weren't particularly interested, and I couldn't get Spartan

to return my phone calls. In fact, Hannibal would have gone under if it hadn't been for the help of certain people like Dave Fogance of Stage One. He took on the manufacturing and did everything for us here, and Rounder took an national distribution for us in the States."

With such help, Boyd rode out the storms. And though the fates have changed, he's still independent today. "In the US now, we have a combination of the types of distributor Stiff America had and the types Rounder had. Here, Charly is our main distributor, but we also sell through Harmonia Mundi, Sierns, Celtic, Projection and Cadillac.

"I would never do a licensing deal again. If a major was interested in a pressing and distribution deal or just a distribution deal, I'd be receptive. But in the long run, if you can stick with it and work it out, I have a feeling that the independent route may be better."

While sticking with it and working it out on the distribution side, Boyd has managed to build up a loyal artist roster which, appropriately for the times, has a strong world music flavour. It includes the young Malian kora player, Toumani Diabate; Andalusia's modern Flamenco guitarist, Ketama; Southern Hungary's Vujicics (pronounced Vuy-chich); the Cuban protest singer, Silvio Rodriguez; and the three Bulgarian ladies you'll be hearing on Kate Bush's new album, The Trio Bulgarica.

In more familiar vein, there are also The Dinner Ladies, the Grease String Quartet (led by brilliant fiddler Richard Greene), and veteran bassman Danny Thompson — though Boyd has steered the last-named, too, into an exhilarating multi-national alliance with Ketama and Master Diabate.

And for good measure, the new catalogue is bolstered by reissues connected with the owner's past — some Sandy Denny, some Richard Thompson, some Fotheringay, and so on.

**'In the long run, if you can stick with it and work it out, the independent route may be better'**

To make sure this precious cargo stays viable, budgets are kept down, recording is kept simple, singles are avoided, contracts are short-term, and exports are vital. To boot, the boss makes himself available for the occasional 'outside' production job, and while admitting that this is to help cashflow, he insists he only handles acts he likes — not that many expressions could be cast on a client list including 10,000 Maniacs (recommended to him by John Peel), REM, Richard Thompson (who left Hannibal for Polydor), Mary Margaret O'Hara (who he tried and failed to sign), and the ultra-credible Billy Bragg.



JOE BOYD: persistence and skill is paying off

Slowly, all the hard work, persistence and skill appears to be paying off: 1989 finds Boyd at his most optimistic since the label was formed in the summer of 1980. "I have a feeling things are swinging our way. There are a lot of things I can do which are totally satisfying to me and which are also finding a bigger and bigger audience all the time. There is a certain proportion of the audience — not by any means a majority yet — that doesn't want a record so perfect that it is metallic or robotic; that is looking for a certain danger of performance in a record; that is looking for genuine emotion and feeling."

One glance at his track record proves that Joe Boyd is just the man to provide it.

**'There are a lot of things I can do which are totally satisfying to me and which are also finding a bigger and bigger audience all the time'**

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**The Daily Telegraph**



**Bill and Ben, the new cult figures of video**

WATCHING WITH MOTHER has provided the BBC with a £275,000 surprise Christmas present, almost 20 years after the first video was made. The series, which has sold 1.5 million copies at £22 apiece, has become the most successful of its kind since the launch of the format.

**THE INDEPENDENT**

**Bill and Ben's age of innocence flops**

By David Lister, Arts Correspondent

THE INDEPENDENT

Bill and Ben's age of innocence flops

By David Lister, Arts Correspondent

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**THE Sun**

**Sun is tops for wooden tops**

THE Sun

**Daily Express**

**e're going potty over Bill and Ben**

By Harvey Lee, Television Correspondent

WATCHING WITH MOTHER has provided the BBC with a £275,000 surprise Christmas present, almost 20 years after the first video was made. The series, which has sold 1.5 million copies at £22 apiece, has become the most successful of its kind since the launch of the format.

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This Week	Last Week	Artist (Producer/Publisher)	Label	77	Member (Distribution)
1	2	1 BELFAST CHILD Simple Minds ( Trevor Horn/Steve Lipson )	Virgin	SMKT(1)	210
2	3	5 LOVE CHANGES EVERYTHING Michael Ball ( Something 'n' John Lloyd Webber )	Real/ly Usual Music	3	3
3	1	3 (SOME)S 'GOTTEN HOLD OF MY HEART' Marc Almond feat. Gene Pitney ( Bob Krasnowar )	DJM/PolyGram	3	3
4	7	4 LEAVE ME ALONE Michael Jackson ( Quincy Jones/Michael Jackson )	Warner Chappell	4	4
5	17	5 STOP Sam Brown ( Pete Brown/Sam Brown )	Rondor/Wayback	AAJ (MKT)	40
6	11	6 MY PREROGATIVE Bobby Brown ( Gene Griffin/Bobby Brown )	Col-Gene/MCA	7	1299
7	4	7 THE LIVING YEARS Mika & The Mechanics ( Neil Rutherford )	Rutherford/HIS/Run/R&B	3	3
8	3	8 LOVE TRAIN Holly Johnson ( Richards/Lovell/Hopas )	Warner Chappell Music	3	3
9	4	9 FINE TIME Yaz ( Youth/Howard Gray )	Big Life/USA ATC	3	3
10	3	10 HOLD ME IN YOUR ARMS Rick Astley ( Phil Harding/Lon Cornow )	All Boys Music	3	3
11	7	11 YOU GOT IT Koyu Orion ( Jeff Lynne )	SBK Songs/Orbino/Gone Gator	3	3
12	NEW	12 HELPI Bonomarara/Lonneeseeeeeeeee ( Stock/Aiken/Waterman )	Narham	12	22
13	4	13 I DON'T WANT A LOVER Tina Turner ( Tim Palmer )	Mercury/Phonogram	TEA	112
14	2	14 HEY MUSIC LOVER X-Press ( Marc Moore/Marc McGuire )	Warner Chappell Music	3	3
15	20	15 ROCKET Def Leppard ( Lange )	Bludgeon Kiklor/Warner Chappell/Zomba	4	6
16	1	16 LOOKING FOR LINDA Hue & City ( Goldberg/Bianella/Kali )	Warner Chappell Music	3	3
17	10	17 ONLY WANDA & Kym Mazelle Robert Wanda & Kym Mazelle ( Dr. Robert )	Warner Chappell Music	3	3
18	16	18 I CAN'T STAY AWAY FROM YOU Samantha Fox ( Stock/Aiken/Waterman )	Warner Chappell Music	3	3
19	13	19 THIS IS THE WAY LOVE IS Ten City ( Jefferson/Ten City )	SBK/Marshall Jefferson/Been Sung	3	3
20	24	20 EVERY ONE HAS HIS THORN Paison Train ( Tim Worman )	Zomba Music	3	3
21	8	21 LAST OF THE FAMOUS INT. PLAYBOYS Morrison ( Stephen Stills )	Bones/Balaban/Warner Chappell/Virgin	3	3
22	19	22 SHE DRIVES ME CRAZY Fine Young Cannibals ( David Z/FC )	Virgin Music	3	3
23	33	23 CAN'T STAY AWAY FROM YOU Gloria Estefan & Miami Sound Machine ( Emilio/The Jerkel )	SBK	3	3
24	15	24 IT'S ONLY LOVE Simply Deep ( Howard Levine )	MCA Music	3	3
25	6	25 THIS COVER IN ME Suedo Station ( L.A./Babyface )	Warner Chappell/Cappright/Catal	3	3
26	12	26 CUDY TON Roachford ( Brewer/Roachford/Tayne )	PolyGram Music	3	3
27	NEW	27 PROMISED LAND The Style Council ( The Style Council )	EMI Music	3	3
28	NEW	28 NOTHING HAS BEEN PROVED Dusty Springfield ( Mar Shelton/Julian Mandelstam )	Cappright	3	3
29	13	29 VIVA MINGO & Jason Donovan Viva Mingo & Jason Donovan ( Stock/Aiken/Waterman )	All Boys	3	3
30	4	30 WILD THING/LOCED AFTER Lionel Leno ( Matt DiCenzo/Michael Ross )	Blue Mountain Music	3	3
31	2	31 BLOW THE HOUSE DOWN Living In A Box ( Tom Lord-Alge/Dan Hartman )	Empire Music	3	3
32	7	32 WHAT I AM Eric Burdon ( Eric Burdon )	Geffen (Geff) (MKT)	3	3
33	NEW	33 TURN UP THE BEATS Tina Turner ( Kati Kool/Steedy/Tyrie )	EMI Music	3	3
34	NEW	34 EVERYTHING COUNTS Depêche Mode ( Depêche Mode )	Grabbing Hands/Sonet	3	3
35	4	35 LIND IN YOUR EYES Debbie Gibson ( Debbie Gibson )	EMI Music	3	3
36	3	36 CRACKERS INTERNATIONAL Erasure ( Erasure )	Sonet/Musical/Monsters/Domini	3	3
37	2	37 BIG AREA Ten ( Jettie )	Gone Langton (Gone Langton)	2	3

### TITLES A-Z (WRITERS)

100	Albanese/Conrad	100	International Rescue (Dennis)
99	Alfalfa/DeVito/DeVito/Phonogram	99	Devo (Devo)
98	Alford/DeVito/DeVito/Phonogram	98	Devo (Devo)
97	Alford/DeVito/DeVito/Phonogram	97	Devo (Devo)
96	Alford/DeVito/DeVito/Phonogram	96	Devo (Devo)
95	Alford/DeVito/DeVito/Phonogram	95	Devo (Devo)
94	Alford/DeVito/DeVito/Phonogram	94	Devo (Devo)
93	Alford/DeVito/DeVito/Phonogram	93	Devo (Devo)
92	Alford/DeVito/DeVito/Phonogram	92	Devo (Devo)
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76	Alford/DeVito/DeVito/Phonogram	76	Devo (Devo)

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38	25	38 RESPECT Adrian (Bobby Parks)	Warner Chappell Music	3	3
39	36	39 CAN U DIG IT? Pop Will It Love It (Andy Cox/David Stead)	BMG Music	3	3
40	27	40 BABY I LOVE YOUR WAY/FREEDIB (Madley) Will To Power (Bob Rosenberg)	MCA Music/Run/R&B	3	3
41	3	41 BREAK 4 LOVE Raze (Vaughan Thomas)	Champion (Champ)	12/47	180
42	NEW	42 THIS TIME I KNOW IT'S FOR REAL Dionne Summer (Stock/Aiken/Waterman)	All Boys Music/EMI Music	3	3
43	28	43 BUFFALO STACY Nuffalo Stacey (Tim Simson/Mark Saunders)	Virgin/SBK/Warner C.	3	3
44	NEW	44 I'D RATHER JACK The Reynolds Girls (Stock/Aiken/Waterman)	All Boys Music	3	3
45	NEW	45 CAN'T BE SURE Sundays (Kyu Shalman)	Warner Chappell Music	3	3
46	NEW	46 CELEBRATE THE WORLD 4th & 8th/Young (12/8RM/12/5)	Warner Bros/Run/R&B	12	12
47	43	47 I'M ON MY WAY The Proclaimers (Pete Winfield)	Zoo Music/Warner Chappell	3	3
48	41	48 WHERE IS THE LOVE Mice Parks & Will Downing (Will Downing)	BMG Music	3	3
49	30	49 BE MY TWIN Brother Beyond (Brother Beyond/Stephen Hough)	Parlophone	12/8	115
50	NEW	50 INFO-FREAKO Anouk Jones (Anouk Jones)	Cappright/Catal	3	3
51	35	51 BABY DON'T FORGET MY NUMBER Miki Van (Frank Farioli)	EG Music	3	3
52	55	52 SECRET RENDEZVOUS Karyn White (L.A./Babyface)	Warner Bros/Run/R&B	12	12
53	27	53 WORKING ON IT Chris K (Chris Rea/Jon Kelly)	Warner Chappell Music	3	3
54	36	54 WAITING FOR A STAR TO FALL Boy Meets Girl (Lauri Marand)	Rondor Music	3	3
55	41	55 ALL THE TIME Tiffany (George E. Tobin)	2P/Teters/Eaton Music	3	3
56	27	56 HEARSAY '89 Alexander/O'Neal (Jimmy Jones/Terry Lewis)	EMI Music	3	3
57	42	57 THE PRICE OF LOVE (The R&B '89 Remix) Bryan Ferry (Chris Thomas/Bryan Ferry)	Atlantic/Capitol	4	4
58	45	58 MAJOR OF SIMPLETON XTC (Paul Fox)	Virgin Music	3	3
59	12	59 GOOD LIFE Inner City (Kevin Saunders)	Drive-On/Virgin/Chalco	3	3
60	72	60 ETERNAL FLAME Bangles (David Sigerson)	SBK Songs/Warner Chappell Music	3	3
61	NEW	61 INDISTRICTIBLE Four Tops (Bobby Sandstrom)	Jobete Music	3	3
62	45	62 SHE WON'T TALK TO ME Luther Vandross (Luther Vandross/Marcus Miller)	SBK/US/19	3	3
63	NEW	63 INTERNATIONAL RESCUE Fastback (Andy Kitchard)	Warner Chappell Music/Sonet	3	3
64	7	64 GET ON THE DANCE FLOOR Rob Rose & DJ E-Z Rock (Baze)	Warner Chappell/Champion Music	3	3
65	36	65 JAZZBO Joe Smooth (Joe Smooth)	EMI Music	3	3
66	58	66 ZEJEBEL Sister Sledge (J.J. Jackson)	Warner Chappell Music	3	3
67	54	67 I LIVE FOR YOUR LOVE Natalie Cole (Dennis Lambert)	EMI Music/MCA Music	3	3
68	NEW	68 HAVE LOVE, WILL TRAVEL Crazyhead (Mark Fretwell)	Cap. Con./11/Warner Chappell	3	3
69	NEW	69 NO MORE TOMORROWS Paul Johnson (Steve Jolly/Tony Swain)	Rondor Music/US/19	3	3
70	NEW	70 WHO DOES THE TIME GO? Julia Fordham (Paddy/Mitchel/Pugham/Fordham)	Blue Mountain	3	3
71	13	71 LEO IN CAPULCO Four Tops (Collins/Detroit)	Philip Collins & Run/Warner C.	3	3
72	70	72 ARE YOU MY BABY Wendy & Lisa (Wendy/Lisa)	EMI Music	3	3
73	4	73 I CAN DO THAT Coleman/Coleman/Coleman	12/7	12	
74	62	74 FALLING IN LOVE AGAIN Lionel Leno (Matt DiCenzo/Michael Ross)	Blue Mountain Music	3	3
75	6	75 I'M GONNA GET YOU SUCKA Gap Band (Charles Kent/Wilson/Ronnie J. Wilson)	12/7	12	

### THE NEXT 25

76	STYPI IN THE Bones/Balaban/Warner Chappell/Virgin
77	AS ALWAYS Devo (Devo)
78	PASSION BUILDS THE Devo (Devo)
79	MY LOVE IS MAGIC Devo (Devo)
80	DREAM KITCHEN Devo (Devo)
81	BYTHERISE Devo (Devo)
82	THIS IS SICKA Devo (Devo)
83	THE YOUNG MARS Devo (Devo)
84	CALL ME Devo (Devo)
85	FALLING IN AND OUT OF Devo (Devo)
86	FIGURE Devo (Devo)
87	ON STRANGER THAN Devo (Devo)
88	JEALOUS Devo (Devo)
89	PROMISED LAND The Style Council (The Style Council)
90	DON'T BUSH ME Devo (Devo)
91	BEAT ENGLISH Devo (Devo)
92	THE YOUNG MARS Devo (Devo)
93	THE YOUNG MARS Devo (Devo)
94	THE YOUNG MARS Devo (Devo)
95	BLACK ROCK AND BONE Devo (Devo)
96	FIND ME A FAMILY Devo (Devo)
97	WALKING WITH THE KID Devo (Devo)
98	ROCK ON Devo (Devo)
99	100 ALBATROSS Devo (Devo)

Top 75 chart starts at date 7 weeks 101  
Partial sales over last week 0/75

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# Jammet Hamilton

C O L U M N

AND SO, after five weeks of elimination processes, through preliminaries, heats, and semi-finals (which added 4,000 miles to my car's clock!), we at last arrived at the finals of the **1990 Technics UK DJ Mixing Championships**... and who should win but, as widely anticipated, last year's defending champion, **Cutmaster Swift!** I begrudge the mileage and effort not one iota, because during the course of my stint as one of the judges we discovered promising new talent, reconfirmed the potential of the previously known names, and hopefully encouraged yet more DJs to try next year. Anyone who does try, though, will need to be up to the brilliantly skilful standard of the finalists, the result being quite a close run thing. **Swift** scoring with his delightfully graceful manipulation of vinyl, turntables and crossfader, which included his unique continuous repetition of one phrase by dropping the pick-up arm back one groove precisely on the beat over and over again (he also hilariously satirised "ociced"), while close behind him as second was the similarly breathtaking **DJ Pogo**, with 15 years old **Scratch Professor** third, Londoners all. The audience was largely a partisan hip hop crowd, most of whom doubtless will be rushing out to buy the week's hottest import album, **DE LA SOUL 3 Feet High And Rising** (Tommy Boy TBLP 101 9), a bizarre concept-style set interspersed with dialogue... There are too many import singles to detail this week, but

another hot rap set is **K-9 POSSE K-9 Posse** (Arista AL-8569), while a couple of previously imported rap albums now out there are **CASH MONEY & MARVELOUS** Where's The Party A/R (Sleeping Bag Records SBUK-LP-4) and **ULTRAMAGNETIC M.C.'S** Critical Beatdown (frr 828137.1), new UK house compilations being **Jackmaster Vol. 4** (D) International Records JACKLP 504, via Westside Records) and **Jack Trax - The Sixth Album** (Jack Trax JTRAX 6, via PRT), both double LPs. On UK 12-inch, resused to capitalise on the current over-use by others of its **Lyn Collins** Think (About It) sampler "wooooyeah" break beat, is **ROB BASE & DJ E-Z ROCK** It Takes Two (CityBeat CBZ 1224), while also out here are the soulfully nagging gruffly moaned cantering "garage" **BRIAN KEITH** Touch Me (Love Me Tonight) (CityBeat CBE 1237), which sounds good on radio so could be big; **Simon Harris** produced excellent **Egrets** Funky Like A Train based jiggly insistent rap **M.C. DUKE** I'm Riffin (Music Of Life NOTE 25); joggling **Cheryl Lynn** Got To Be Real / **Gaz** Sing Sing / **Tu Rock & Haxxy Jay** If It's Yours based rap **DEF JEF** On The Real Tip (Fourth & Broadway/Delicious Vinyl 12BRW 123); ear tweaking freakily sizzling stereo effects filled strongly remixed **LIAX** House Sensation (Magic Juan's Remix) (O Records/Kool Kat TEN R 246); shrill girls chanted twittering jittery chugging **POZITIV NOIZE** I Feel Fine (Urban URBX 30), not the **Beeles** song, promoted in a hotter format (Urban UHO 1) with its flip a **Double Trouble** mix of tracks from its parent album, the various artists **Urban House** (Urban 837 885-1), a largely dated Volume 2 to the earlier Urban Acid set that having missed the "ociced" boot

had to change its name; sluttily title repeating excellent simple jaunty bubbling infectious **THE DYNAMIC GUY/HORS** present **JAZZY JASON** M.U.S.I.C. (Use It) (Blopp Records SEX 070), making "house"-ish use of my own old remix of **Tyrene Brunson** The Smurf (which in 1983 I mixed up with **C.O.D.** In The Bottle as one of **Streetwave's** few singles hits), so no wonder I recognised this typical sweet salty **Delores 'Deluxe' Springer** sung downtempo joggling "street soul" **DELUXE** Just A Little More (Unyque Artists/The Dance Yard Recording Corporation UNQ 57); ex-**Prince** band members' squeakily worried slinky **WENDY & LISA** Are You My Baby (Virgin VST 1156); **Herb Alpert** (in his **Janet & Lewis**-produced style) copying jittery lurching **TERUMASA HINO** Give My Heart A Break (Suncoate 12SY 23); **Shep Pettibone** remixed good smoothly cantering largely instrumental pop-house **WILL TO POWER** Fading Away (Epic 654651 8); chunkily striding jaunty staccato **MAC BAND** featuring **THE MACPHELL BROTHERS** Jealous (Remix) (MCA Records MCAT 1292), which it must be said did nothing when originally circulated last November; monotonously plaintive girl keened jerky garage **KEIA WELA** Just Another Game (BlackMarket Records BLAK 006); Germany recorded thumping old fashioned "volume pumping" **N.T. GANG** There's A Noise Going On (Cooltempo COOLX 174); **Civilites & Cole** created girls chanted sluttily jittering **2 PUERTO RICANS, A BLACK MAN AND A DOMINICAN** Scandalous (Everybody Jump Mix) (Syncoate 12SY 20), dreadful in this initial version (although the instrumental Jump Like A Rabbit Mix flip was better) but considerably improved in its more typical piano and organ jangled more house-style chunkily cantering **Remix** (Syncoate 12SYX 20).

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# TOP Dance SINGLES

25 FEBRUARY 1989

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

THIS WEEK LAST WEEK		ON CHART		
1	2	10	1	<b>MY PREROGATIVE</b> Bobby Brown MCA/MCA(1)299 (F)
2	5			<b>FINE TIME</b> Yaz Big Life BLR 6 (F)
3	4	1	4	<b>THAT'S THE WAY LOVE IS</b> Ten City Atlantic A 8963(T) (W)
4	3	6	3	<b>WAIT</b> Robert Howard/Kym Mazelle RCA BPA455-2(742596) (BMG)
5	8			<b>THE LOVER IN ME</b> Sheena Easton MCA/MCA(1) 289 (F)
6	7			<b>LOVE TRAIN</b> Holly Johnson MCA/MCA(1) 306 (F)
7	6			<b>RESPECT</b> Adeva CooLtempo/Chrysalis COOLX179 (C)
8	7			<b>HEY MUSIC LOVER</b> S Express Rhythm King LEFT 30(T) (I)
9	7			<b>CUDDY TOY</b> Roachford CBS/ROA(T)4 (C)
10	7			<b>BREAK 4 LOVE</b> Raze Champion CHAMP(1)267 (BMG)
11	NEW			<b>LEAVE ME ALONE</b> Michael Jackson Epic 6544727 (12-4546726) (C)
12	12			<b>I ONLY WANNA BE WITH YOU</b> Samantha Fox Jive FOX(T)11 (BMG)
13	33			<b>PROMISED LAND</b> Style Council Polydora TSC(X)17 (F)
14	22			<b>WILD THING/LOC'ED AFTER DARK</b> Tane Le Delicious/Island (12)BRW121 (F)
15	43			<b>SECRET RENDEZVOUS</b> Karyn White Warner Brothers WVS562(T) (W)
16	11			<b>SHE DRIVES ME CRAZY</b> Fine Young Cannibals London LON(X)199 (F)
17	4			<b>I CAN DO THIS</b> Monie Love CooLtempo/Chrysalis COOL(X)177 (C)
18	NEW			<b>THIS IS SKA</b> Longsy D Big One VIVIBIG13 (I)
19	13			<b>WHERE IS THE LOVE</b> Will Downing/Mica Paris 4th + B'way (12)BRW 122 (F)
20	14			<b>WE WON'T TALK TO ME</b> Leather Wandress Epic LUTM(T)9 (C)

21	20	3	2	<b>PROMISED LAND</b> Joni Smooth/Fred A. Thomas Westside/DJ Int DJINT(1)6 (A)
22	35	4	2	<b>SELF DESTRUCTION</b> Stop The Violence Move... Jive -BDPST (BMG)
23	16	4	2	<b>RUNAWAY GIRL/IT'S ALL ALRIGHT</b> Stefling Void Hfr/London FRX(1)21 (F)
24	15	1	3	<b>GET ON THE DANCE FLOOR</b> Rob Base & DJ EZ-2-Kat Syracuse SUPE(T) 139 (A)
25	NEW			<b>I'M GONNA GIT YOU SUCKA</b> Gap Band Arista 1120-616 (12-412016) (BMG)
26	18	1	1	<b>BUFFALO STANCE</b> Neneh Cherry Circa/Virgin YR12(T) (E)
27	21	3	3	<b>AS ALWAYS</b> Fabay Presents R. Dillard/Champion CHAMP (1)290 (BMG)
28	17	9	1	<b>NEVER FORGET MY NUMBER</b> Milli Vanilli CooLtempo/Chrysalis COOL(X)178 (C)
29	19	1	1	<b>GOOD LIFE</b> Inner City 10/Virgin TEN(X) 249 (E)

30	28	3	2	<b>TURN UP THE BASS</b> Tye-Die Hfr/London FRX(2)24 (F)
31	NEW			<b>SELECTION</b> Selection A&M USA(T)451 (F)
32	27	3	2	<b>MY LOVE IS MAGIC</b> Boyz n the Bay 10/Virgin SRN(T)85 (E)
33	NEW			<b>STOP! IN THE NAME OF LOVE</b> Dionne Brown/The Supremes Motown ZB41963 (12-274196)
34	25	13	1	<b>I LIVE FOR YOUR LOVE</b> Natalie Cole Manhattan/EMI (12)M75 (F)
35	24	6	3	<b>YOU'RE GONNA MISS ME</b> Turntable Orchestra Republic LIC(T) 012 (I)
36	30	3	2	<b>REAL EMOTION</b> A&M Syncoats/EMI (12)S74 (F)
37	31	2	2	<b>ARE YOU MY BABY?</b> Wendy & Lisa Virgin VS(T)1156 (E)
38	NEW			<b>NO MORE TOMORROWS</b> Paul Johnson CBS PJOHN(T)7 (C)
39	28	10	1	<b>WALK ON...</b> Smith & Mighty/Jackson Three Stripe -1SAM 1114 (I) Imp
40	44	3	3	<b>ONE MAN</b> Chanelle Profile -1PRO 7241 (Imp)
41	27	3	3	<b>HIP HOUSE/I CAN DANCE</b> DJ Foot Eddie Westside DJINT(5) 5 (A)
42	NEW			<b>JUST BECAUSE</b> Anita Baker Elektra/WEA EK88(T) (W)
43	32	3	3	<b>KNOW HOW</b> Young M.C. Delicious/Island (12)BRW120 (F)
44	49	2	2	<b>HIJACK (AKA TBM MIX)</b> Sample Syndicate Domino -1DOMT 10 (A)
45	NEW			<b>MONKEY SAY, MONKEY DO</b> Westbam Dr Beat/Filmtrax DRX6(12) (BMG)
46	26	6	3	<b>MAKE IT LAST</b> Stephanie B. Tomer 4th + B'way (12)BRW 118 (F)
47	29	13	1	<b>DON'T SCANDALIZE MY</b> Sugar Bear Champion CHAMP(1)292 (BMG)
48	NEW			<b>HOUSE ATTACK</b> Mirage Debut/Passion DEBT(X)3062 (A)
49	NEW			<b>THIS TIME I KNOW IT'S FOR REAL</b> Dennis Sumner Warner Brothers U7780(T) (W)
50	NEW			<b>SLEEP TALK</b> Allyson Williams Def Jam/CBS 6546567 -16546566 (C)

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**REGGAE DISCO CHART**

REGGAE DISCO CHART

1	(4)	MOVE YOUR SEXY BODY	Administrators	CDP 056
2	(1)	ACID	Tapscott/Deady Beaty	GT Records CD 003
3	(3)	SUGAR LOVE	Vision Jones	Grease & A. Quince CD 005
4	(2)	MENTAL HOSPITAL	Ted Hunter	Disco Vibe DV 001
5	(5)	NEGATIVE CONQUER	POSITIVE Chickens	Chick 005
6	(8)	FOLLOW ME	Cherry Lee	Blue Mountain BM 029
7	(7)	SLEEPLESS WEEKEND	F. Powell's Sports	Blue Trac BR 001 (C)
8	(11)	MY ONLY DESIRE	Sandra Casis	Atco ARI 83
9	(10)	DEEP IN MY HEART	Maximo Gillula	General GGT 40
10	(6)	BAD BOY TUNE	Flurgan	S.C.O.M. 80 884

**REGGAE ALBUM CHART**

1	(1)	REGGAE HITS VOL. 5	Star Search	10/Star TRF 1023
2	(2)	ROUGH MEAN AND IRRE	Various Artists	Redbone Int. REDP 12
3	(3)	SWEET FOR MY SWEET	Support	W&A Alpha W&A 001
4	(6)	ALWAYS	Venus	Venus VALP 2
5	(5)	FASHION REVIVES LOVERS CLASSICS	Various	Fashion FASH 038
6	(4)	MIC CLASH	Papa San/Tape Inc	Papa San PASF 007
7	(15)	RED ROSES	Gregory Isaacs	Grease/Grease GR 118
8	(9)	NURF CRISIS	Cuba	Blue Mountain BM 077
9	(7)	WILD SANCHEZ	Sanchez	Greenleaf/Grease GR 122
10	(12)	EVERYBODY LOVES THE CHAKA	C. Dennis	Black Swan BS 016 (P)

**NEW RELEASES — DISCO**

THE WAY YOU LOVE ME	Ann & Sonja	BB Records BR 272
WEST INDIAN	Circular Babbas	150 Records 1010136
IT'S MY TURN	Peter Panagiotou	Street Vibe SV 009
LEAVE ME LONELY	Dollar U	Technique THT 40
TELL ME WHY	Unlabeled Roots	Empire EMP 015
I AM YOUR MAN	William Gray	101 Records PL 004
TELL HIM I'M NOT HOME	Sanchez	Live Live LIT 104
LOVE OOHM	Fred Dregg	Dragon Records PRD 418
POSE UP	Pufferson	Supreme SUP 386
SEND FOR ME	Rene Hernandez	Entertainment YEP 387

## TOP 10 ALBUMS

1	1	FOUNDATION	Ten City Atlantic WX249/WX249C (W)
2	NEW	CAPITOL CLASSICS VOL 1	Various Capitol EMS 1316/TCEMS 1316 (E)
3	7	WANTED	Yaz Big Life YAZLP1/YAZM2(C) (I)
4	2	ROACHFORD	CBS 4406301/4406304 (C)
5	3	RARE 3	Various Arista 209498/409498 (BMG)
6	NEW	FROM MOTOWN WITH LOVE	Various K-Tel NE 1381/CE 2381 (K)
7	4	KARYN WHITE	Karyn White Warner Brothers WX235/WX235C (W)
8	NEW	UPFRONT 89	Various PRT/Upfront UPF789/ZCF789 (A)
9	6	DON'T BE CRUEL	Bobby Brown MCA/MCF3425/MCF3425 (F)
10	5	WEAPON IS MY LYRIC	Overlord X Mango SI HLP5924/1CT9924 (F)

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## TOP 10 BUBBLERS

1	1	COME ON DADDY/RIGHT ON	Boonsquaw Grease TR GEE(T)9 (I)
2	1	R'WATHER JACK	Reynolds' Girls PWL PWL(T) 25 (F)
3	1	JOY AND PAIN	Dennis Sumner Oceano/Atlantic -1096575 (Imp)
4	5	SO FINE	Cost Boss-E CityBeat/CBE734 -1CR8124 (W)
5	5	VOICES IN MY HOUSE	Horch House Easy Street -1EZ 7546 (Imp)
6	1	CELEBRATE THE WORLD	Womack And Womack 4th + B'way (12)BRW125 (F)
7	7	LACK OF LOVE	Charles B Desire -1WANTX 13 (PAC)
8	8	LOVE WILL FIND A WAY	1/ Romeo & Juliet Dance Mania -1DMO 18 (I)
9	9	ON STAGE/GET UP ON THIS	She Rockers Jive JIVE 195 (Imp)
10	10	LET ME LOVE YOU TONIGHT	Karyn Sleeping Bag SBUK 4(T) (I)

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# Growing up with BBC local radio

by Ola Durig  
 "MAJOR RECORD companies don't understand there's an audience of 10m people a week for BBC local radio," says Nick Barraclough, who as senior producer (music) is co-ordinator and adviser for the music programming and playlists of 33 stations.

Barraclough says that many people are years behind the times in their image of BBC stations. "When we started we were 70 per cent talk and 30 per cent music, while IRL was the other way round," he points out. "Now we're both around 50-50 and in about half the areas of the country the BBC station's audience reach is greater."

Although the programme organiser of each station has a free hand in playlisting, Barraclough draws up his own list each week of new releases suitable for BBC local stations. This is circulated as a guideline to local producers and presenters.

In choosing records, he is guided by an idea of "grown-up rock" which he says is broadly the direction in which BBC local radio is going. "We are a rifle not a blunderbuss," says Barraclough, who cites the Newcastle station and Trevor Dann's new GRL in London as key examples of targeting the audience for grown-up rock.

That targeting will get even more

precise this summer when BBC local radio moves over to a computerised music selection system, currently being developed by a three-man team. The system will have an initial base of 3,000 tracks, classified on the US model. Producers will be able to programme segments of shows and will be adding in new tracks on a weekly basis to a maximum of 7-8,000. Again the approach is the adult rock one. "The great thing about this computer is that it ensures that BBC local listeners will never hear Chirpy Chirpy Cheep Cheep again," says Barraclough.

Audience research is another area local radio is entering. "We are adopting the US method of 'auditorium targeting'," says Barraclough. "We get members of our core audience into a conference room, play them hook-lines from the output of BBC local radio and the listeners give them scores."

Apart from lack of awareness from some record companies, local radio's biggest headache is lack of needletime.

Each station's use of PPL repertoire is limited to two or three hours a day. Many BBC people were encouraged by the ending of needletime restrictions in PPL's recent deal with AIRC stations.

## BRIEFS

● **PICCADILLY RADIO** postponed an emergency general meeting, called to approve its merger with BRMB/Mercia, to allow shareholders to consider a takeover bid from Owen Oulton (Rose Radio/Miss World). Piccadilly's board has rejected the "unwelcome" offer of cash and shares totalling a surprising £34.57m, far above its market capitalisation. After Oulton's aggressive move, Piccadilly's shareholders up 50p. Most Piccadilly shareholders approve the merger with BRMB and are being asked to take no action before the rescheduled meeting on February 20 to approve the merger.

● **ANOTHER OUTLET** for music programming, Night Network, is going off the air. The last programme will be on March 31 and producer Jill Sinclair says it will be replaced by "miserable old pop concerts and films that everyone's seen 20 times before". Sinclair says the reason for axing the show is because of low audience ratings leading to loss of advertising revenue. But she says the BARB measurement system doesn't adequately register sub-groups, including the 16-24-year-old audience, and suggests that makers of minority programmes, including music programming, get together to calculate "realistic" audience figures for subgroups.

● **SOME NON-PROFIT-MAKING** incremental radio stations could pay out a small fee, according to Patrick Connelly, radio negotiator for PRS. During a recent gathering to celebrate 75 years of PRS, Connelly says: "We may be prepared to offer a low fee for this type of station." Other incremental stations will pay the same rate as IRL, under an AIRC agreement which is based on five per cent of NAR.

● **INDEPENDENT RADIO** revenue dropped in the last quarter of 1988. Total revenue for the year increased by 24.1 per cent but the increase for the last quarter was only 13.0 per cent over the previous. However, according to Geoff Maffett, chief executive of the Radio Marketing Bureau, January figures indicated that the market had improved.

● **COUNTRY PRESENTER** and journalist Bob Powell is back on the air after losing his Radio London show. Powell is now hosting Country Sounds on BBC Radio Sussex.

## Classics go satellite in Benelux

by Bob Tyler  
 A new satellite classical radio station, Concert Radio, will be launched at the end of April. Based in Amsterdam, it will broadcast via ECSTIS, initially to 3m combined homes in the Benelux countries.

The music policy will be to play whole movements or works from CDs without any interruptions for commercials or announcements.

Concert Radio's owner, Jeroen Soer, who has been putting together his satellite plans for over four years, says: "Classical music is very international. Our music will come from all over Europe."

## Capital goes Continental

by Sarah Davies  
**CAPITAL RADIO** has signed the UK's biggest-ever radio station advertising and sponsorship deal with Continental Airlines. Under the deal, worth over £1m, the US airline will become the first overall sponsor of the Capital Radio Music Festival and it has also renewed its backing of Capital's Flying Eye traffic support plane.

The festival, which runs from June 21 to July 15, will feature national and international stars and also includes the JVC Capital Radio Jazz Parade, now in its sixth year.

Continental's previous music sponsorship includes Chris Rea's UK tour and Dirty Dancing live on stage at the Royal Albert Hall, and the airline's European vice-president Richard Hovers claims that this year's festival will be the "biggest and best ever".

Continental will receive on-air credits on Flying Eye traffic reports for both FM and Gold Services. The airline's sales of its routes more than doubled in 1988 over 1987 and Hovers says: "A lot of the credit for that success must go to the station."

KEY	A=Radio 1 B=Radio 2 C=Radio 3	1st 2nd 3rd	4th 5th 6th	7th 8th 9th	10th	RADIO 1		RADIO 2		REGIONAL		LIVE TRUCK TOTAL	
						PL	ST	PL	ST	PL	ST		
ADIVA Repertoire							7				19	23	25
ALMOND/PITNEY Something's Golden							19	20	A	A	43	41	11
ASTLEY Rick Hold Me to Your Arms							17	18	A	A	39	26	13
BAKER ANITA Just Between							WFA				24	24	81
BALL HUGHES Love Changes Everything							4	4			20	23	2
MANANARAHO Live							12	7	B	B	32	16	4
LANGLES The Eternal Flame							CRS				31	37	72
BLONDI Call Me							Chrystals				14	17	61
LOTS CLUB Remember Holding You							MCA				14	16	—
BROCKLE EDIE What I Can							17	16	B	B	39	26	17
BROWN My Wonderful Valentine							MCA	21	17	A	A	33	37
ROBINSON Sam Step							AAA	20	16	A	B	33	37
KUNERTS Fight The Mother How Long!							IRCA				26	19	96
KUNES, KIM Just To Spend Tonight With You							IRCA				12	16	—
CARRACK, PAUL Don't Shed A Tear							Chrystals	5			20	13	—
COSTELLO, ELVIS Veronica							Warner Brothers				17	—	—
CRAY, ROBERT, Acting This Way							Mercury				9	13	—
D. GERRIE Do The Bay Back							Debut	4			—	—	—
DATNE, TAYLOR Don't Bunk Me							Archie	6			16	17	76
DEACON BLUE Wings Day							CRS	14			24	—	—
DE BURGH, CHRIS Sad Day							AAA	4			26	—	—
DE LEPPARD Radet							Bludgeon Effects	12	9	B	15	31	20
DEPHE MODE Everything Counts							MCA	5			—	—	—
DODDIE, JIM The Love Is Me							MCA	21	16	A	A	39	27
EDSIE, DAVID Bad Day							Longlight	4			5	—	—
ESTIFAN, GLORIA Can't Stay Away From You							Epis	17	10	A	B	35	33
FARLEY JACKMACSTER FUNK As Always							Champions	10	12	B	B	—	—
FERRY, BERTAN The Price Of Love							EG	12	12	B	B	27	49
FINE YOUNG GANNIBALS She Drives Me Crazy							17	19	B	A	28	24	19
FLORS & THE FUNKY HISTORY For A Touch							MIL	3			4	—	—
LITTLEWOOD MCA Hold Me							WEA	24			—	—	—
FORDHAM, JULIA Where Does The Time Go							Circus	5	4		—	—	—
FOUR TOPS, The Indescribable							RCR	11	11	B	B	31	22
FRU, SAMANTHA Only Women Be With You							Jim	9	13	B	B	33	34
FRAZIER CHORUS Dream Kitchen							CRS	4	6		—	—	—
FREEMIT Lead Us In The Rain							CRS	8			—	—	—
FUDGE Bob's Birthday Present							WEA	4			—	—	—
GAFF, RANDY The Fun Game Got You Sucker							IRCA	32	10	B	B	12	63
GIBSON, DELLE For Your Eyes							Alexand				34	34	3
HOLLIS, THEE Last Me A Family							EMI				13	11	—
HOWARD, ROBERT/KIM MAZZELL Walk							MCA	14	20	B	A	31	32
HULL & C. Looking For Love							CRS	19	23	B	A	39	18
HULL & C. I'll Be Hell When I'm Alone							Epis	2			24	7	—
JOHNSON, HOLLY Love Train							MCA	20	22	A	A	39	36
JONGINS, PAUL No More Tears							CRS	10	11	B	B	22	16
JONES, HOWARD Everything Love							WEA	7			—	—	—
JONES, JESUS Info-Fredo							Foat	5	5		3	—	—
LIVING IN A BOX Where The Heart Goes							Chrystals	16	10	A	B	22	25
LOU LOMAX I'm A Woman You're A Man							Archie				13	11	—
LONDONERBA Following The Lead Again							RCR	11	6	B	B	32	66
MORRISSEY The Last Of The Romances							HMM	10	14	B	B	26	27
NEWMAN, RANDY Falling In Love							Reprise	8			7	—	—
OLSON, ALEXANDER Honey 99							Tabu	4			19	—	—
O'BRIEN, ROY You Got It							Virgin	20	20	A	A	26	40
POISON Every Rose Has Its Thorn							Capitol	7	6		—	—	—
POP WILL EAT ITSELF Can't Do My Bit							RCR	4	4		5	—	—
PROCLAIMERS, THE I'm On My Way							Chrystals	5			32	33	43
RAE, CHRIS Working On It							WEA	20	23	A	A	31	26
RED HOT Chili Peppers							Syncopeople				9	13	65
REYNOLDS GIRLS 10 Rubber Soul							PWL	7	5		17	16	—
REYNOLDS, SHAWN Jambal							Rhythm King	7	6		—	—	—
REYNOLDS, SHAWN I'm With You							Capitol	21	1		—	—	—
SMILEY MINDS Ballad Child							Virgin	16	10	B	B	32	26
SIMPLY RED It's Only Love							WEA	21	23	A	A	39	41
SPRINGFIELD, DUSTY Nothing Hits							Parlophone	22	9	A	A	34	21
STARBUCK, VIVIEN Again							Elektra				8	14	—
STEVENS, SHAWN Jambal							Epis				21	17	—
STREESAND, BARBARA All Of You							Capitol	16	16		—	—	—
TITLE COUNCIL, The Promised Land							Polystar	4	5		28	18	32
SUMMERS, DONNA The Time Is For Real							WE				29	16	—
SUNDAY, THE Can't Be True							Rough Trade	4			—	—	—
TEXAS! Don't Want A Lover							MCA	20	20	A	A	36	33
TIFFANY, ELVIS The Love Train							MCA				26	29	47
TIN TURNER Live Through This							4th & Broadway				—	—	—
VANDROSS, LUTHER She Wasn't Talk To Me							Epis	16	16		33	35	45
WENDY & USA Are You My Body							Virgin	5			12	7	33
WHITE, KATIE Secret Rendezvous							Warner Brothers	4			15	—	—
WILLIAMS, ALYSON Sandcastle							DeJani	14			—	—	—
WOLFGANG AMERSON Celebrate The World & I							WEA	16	45		—	—	—
YAZZ First Time							Big Life	12	9	A	A	41	40

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynn Coffey on 01 387 6611 ext 224. Records are eligible for the grid if they are on the current Radio 1 playlist, or bi (had 4 or more spins) or tri (had 3 or more spins) on Radio 2. 1st and 2nd week as tracked by Radio 1's Romeo computer or 4 or more records on 1st or more current IR playlist (A & B lists).

# TOP • 75 • ARTIST • ALBUMS

## MUSIC WEEK

25 FEBRUARY 1989

INCORPORATING LP, CASSETTE & CD SALES

# W

<b>1</b>	<b>NEW</b> <b>A NEW FLAME</b> • CD Simply Red	Elekse WY 242
<b>2</b>	<b>ANYTHING FOR YOU</b> • CD Gloria Estefan And Miami Sound Machine	Epic 481725.1
<b>3</b>	<b>THE RAW AND THE COOKED</b> • CD Fine Young Cannibals	London B28691
<b>4</b>	<b>ANCIENT HEART</b> • CD Tina Turner	WEA WY 710
<b>5</b>	<b>MYSTERY GIRL</b> • CD Roy Orbison	Vega V 2574
<b>6</b>	<b>WANTED</b> • CD Tezz	Big Life 14221.1
<b>7</b>	<b>THE LEGENDARY ROY ORBISON</b> • CD Roy Orbison	Telstar ST4 2320
<b>8</b>	<b>HYSTERIA</b> • CD Def Leppard	Bridgeport Records/Hush H551.1
<b>9</b>	<b>THE INNOCENTS</b> • CD Erasure	MCA 311UM.55
<b>10</b>	<b>LIVING YEARS</b> • CD Mike & The Newbeats	WEA WY 200
<b>11</b>	<b>SPICE</b> • CD Erni Cachelio	Warner Bros WY 238
<b>12</b>	<b>WATERMARK</b> • CD Eno	WEA WY 191
<b>13</b>	<b>BAD</b> • CD Michael Jackson	Epic 65296.1



**GLORIA ESTEFAN**  
AND MIAMI SOUND MACHINE

**ANYTHING FOR YOU**

The album featuring the hit single

<b>35</b>	<b>THE GREATEST HITS COLLECTION</b> • CD Bonnie Raitt	London LAMA.5
<b>36</b>	<b>HEARSAY</b> • CD Alexander O'Neal	Tahiti 62976.1
<b>37</b>	<b>PUSH</b> • CD Bros	CBS 66667.1
<b>38</b>	<b>FLYING COLOURS</b> • CD Chris de Burgh	A&M AMA 5224
<b>39</b>	<b>CONSCIENCE</b> • CD Womack & Womack	4th + Beverly Hills BRP 519
<b>40</b>	<b>GET EVEN</b> • CD Boyz n the Bnd	Polystar PSC 7322
<b>41</b>	<b>NEW YORK</b> • CD Lou Reed	Sire/Warner Bros WY 246
<b>42</b>	<b>THE CIRCUS</b> • CD Erasure	MCA 311UM.55
<b>43</b>	<b>SHOOTING RUBBERBANDS AT THE STARS</b> • CD Edi Bricekell And New Beateners	Galen WY 215
<b>44</b>	<b>WHITNEY</b> • CD Whitney Houston	A&M 288.14
<b>45</b>	<b>TO WHOM IT MAY CONCERN</b> • CD Pendulums	CBS 46287.1
<b>46</b>	<b>FAITH</b> • CD George Michael	Epic 64800.1
<b>47</b>	<b>FISHERMAN'S BLUES</b> • CD The Waiterboys	Empire/Cymbria CEN 5
<b>48</b>	<b>NEW JERSEY</b> • CD Bon Jovi	Vanguard/Vega WY 246
<b>49</b>	<b>THE TRAVELING WILBURYS</b> • CD The Traveling Wilburys	Mercury/Music Books WY 224
<b>50</b>	<b>RAINTOWN</b> • CD Duncan Blue	CBS 45834.1
<b>51</b>	<b>SUNSHINE ON LEITH</b> • CD The Proclaimers	Cypress CPH 164
<b>52</b>	<b>THUNDER AND CONSOLATION</b> • CD New Model Army	EMI EMC 3532
<b>53</b>	<b>ANY LOVE</b> • CD Luther Vandross	Epic 65296.1



THEY MIGHT Be Giants contend

## Mighty Binkley

by Nick Robinson

JOHN FLANSBURGH isn't joking when he says the world doesn't need another bad rock band.

That was part of the They Might Be Giants policy when Flansburgh and John Linnell formed the band in New York in the mid-Eighties. Bad or boring are hardly words to describe the Giant's quirky mixture of pop ditties and bar-room lamentations. The words original and cheerful roll off the tongue a lot easier.

Their sound has always been pretty much the same since the early experimental days when even their friends began to wonder about the curious songs they were concocting with the combination of guitars, lazy vocals and, latterly, accordion.

Strangely, their first seeds of success were sown through the video medium. Having met up with director Adam Bernstein the trio realised a certain They Might Be Giants style when it came to standing in front of a camera. The first fruit of their collaboration was *Puppet Head*.

"We had our first video on MTV before we had any records out," says Flansburgh. "Adam got it played on a children's TV channel first and then it got switched to MTV. Basically, the idea was if it's cool enough for the children's show then it must be interesting."

These days, the band's wacky but distinctive videos are continually played on MTV and the two Johns admit that if it wasn't for the medium they certainly wouldn't be giants.

"If we had not had that exposure we would not have been here. It is national exposure and anything national in such a large country is very important," says Flansburgh.

Since 1985, the Giants have released a few singles on the small indie Bar None followed by a self-titled bad LP and the new album *Lincoln*. Now signed to One Little

Indian in the UK, their philosophy remains to write observant, witty pop songs to keep people interested in the band. Having successfully taken part in WEA's recent rock week at the Institute of Contemporary Arts, they could soon be on the move to a major label to increase their exposure.

"We want to make sure that we are not a group people hate later on," says Linnell. "A humorous band has the potential for really annoying people so you have to watch that."

"Thankfully, for us it is a proven fact that the music has appeal to all age groups."

## Work that Bodymusic

by Robert Yates

NITZER EBB suddenly fit in. Electronic Bodymusic — less a movement, more a convenient catch-all term — has recently taken up many columns of music paper print. With the release of their second album, *Belief* (Mute), Nitzer Ebb are now established as one of Bodymusic's prime movers.

Belief further refines the polished Nitzer Ebb sound. Ebb's Bon, satisfied with the results, is keen to credit producer Flood, (U2, Nick Cave, Erasure).

"We had such a chemistry between us, we were so relaxed that we felt we could go off at a tangent. It was almost as if Flood had joined Nitzer Ebb for the duration of the album," he says.

Relaxation? Tangents? Hardly words to mention within the famed Nitzer Ebb discipline, a discipline that is evident in their controlled live performances. Bon raises an eyebrow; discipline is a word to use with care in his presence, too often have Nitzer Ebb been asked to justify their close-cropped, all in black image. "We don't mean that we're a lean, mean fighting machine all the time. We just have a basic discipline to get up and do things, and act responsibly towards ourselves and others, and that includes not trading on people."

If, in the UK, questions focus on Nitzer Ebb's politics, in Europe they're more likely to be asked their favourite food or TV pro-

gramme. First recognised in Spain and Germany, and now charting in several other countries, in Sweden they have almost pin-up status. After a few dates in the UK, they will put their growing popularity to the test on a month long tour of the continent.

## Texas stars

by Selina Webb

A DRAWLING side guitar and gutsy female vocal have shaped Texas' debut single onto the perfect radio record. I Don't Want A Lover, a heart-wrenching number which demands just two plays to get you in its grip, has barely been off the airwaves since its release. Now hitbound, the song has left Phonogram's foursome "over the moon" but determined to make it as musicians rather than pop stars.

"We're just a new band starting out. This is our first record — we don't want it get carried away," states guitarist Ally McLairne. The band's 21-year-old vocalist Sharleen Spiteri agrees: "We still want to build our audience, plays lots of dates and get a strong following — we've got a long, long way to go yet."

The Texas line-up is completed by former Hipswag/Altered Images' bass player Johnny McEneaney and Stuart Kerr, once a drummer for fellow Glaswegians Love And Money. Spiteri and McLairne signed to Phonogram less than two years ago on the strength of a three-track demo, drafted in Kerr and McLairne and began recording in Los Angeles with Bernard Edwards of Chic. Things didn't work out and the first album *Southside* (released next month) was eventually recorded in the UK with producer Tim Palmer.

"It was great working with Tim because he had all the same ideas as us," says Spiteri. "We like to keep a live feel to what we do. Even though we take pride in our records they are not over-produced."

The band's commitment to a raw, live feel is also evident in the video for I Don't Want A Lover. Directed by Tony Vanden Ende in a reconstruction of the band's Glasgow rehearsal studio, the grainy

promo started the Texas buzz when shown on The Chart Show a week before the single's release. "We chose Tony because we didn't want anything really flash," comments McLairne. "We like his videos because they bring performance across well, and that's what we wanted. We like performing more than anything."

## May the force be with you

by Karen Faux

MARK PLATTIS, Phillip Scott and Mark Scott — who collectively form Music Force — firmly believe that entrepreneurial success hinges on the ability to spot a market gap. Having recently received a prize of £1,000 as one of 16 outstanding new enterprises involved in the Princes Youth Business Trust scheme, Music Force is now on course for further expansion as an audio production company serving radio and TV stations in the Leeds area.

"Our first audio visual job came to us by accident via an acquaintance but it prompted us to look much more closely at how local broadcasters were served. We found that with the exception of a few one man bands there were no companies providing a service across the radio, TV and corporate spectrum," says Phillip Scott.

"Because we were all unemployed at the time we put a deal/ business plan to the Princes Youth Business Trust and on the basis of that were awarded a sum of £2,000 to get the company up and running."

During the last year the three — who were formerly signed to RCA as a band called East Of Java, have built an impressive CV for Music Force — chalking up nine radio, commercial and soundtracks for two major TV stations, among other projects. Scott elaborates: "We produced the soundtrack for TV's autumn promotion and will shortly be working on its spring promotion. We've also produced the theme for Yorkshire TV's James Whale show which has just been released as a single."

The £1,000 prize money will be invested in new studio equipment and there are plans to move into larger premises, possibly as a joint concern with two other, complementary companies. Music Force is

currently contactable on 0532 754894.

## In the Pink

by David Giles

TO SOME, the name Kissing The Pink conjures up images of Steve Davis and amorous snooker ball. Others may recall a single called Last Film, which reached the top 20 almost six years ago. In the meantime that group has shed many layers of skin; the line-up has altered continuously, they've had varying degrees of international success, culminating in a *Billboard* number one dance single in 1987, and their old record company Magnet has been bought out by WEA.

All this could be leading to their first British single success since 1983, with the song Stand Up, a hearty groove combined with a rumbustious chorus and a slightly epic production. It seems to combine several elements of dance music while also sounding very authentic. Diversity is important to Kissing The Pink; according to singer Nick Whitecross, Magnet wouldn't release the group's second LP in Britain "because they thought we were too diverse". They made the commercial faux-pas of not releasing a follow-up to Last Film that sounded like its predecessor, and decided to concentrate on consolidating success overseas.

"If you get rid of the thing that makes you go into music in the first place then there's not much point in carrying on," says Whitecross. "We've paid a bit of a price for that, but I think we'll come through in the end for the same reason".

Whitecross's interest in musical diversity seems to have been fired by a post-graduate course in International Relations which he took in Mexico and involved playing in a nine-piece band, all from different nationalities. There's less than half that in Kissing The Pink, but they feel that the current musical climate, with its strong emphasis on dance sounds, is warming up nicely in time for their return to the fold.

The wailing may well be over now



TEXAS: CREATING a chainsaw-like buzz

## opping stuff?

THE REJUVENATION of the **Four Tops** career following their signing to Arista seems to be moving along nicely.

Their contributions to the Buster Soundtrack have put them back in the public eye and their latest tour should enable them to capitalize on that success.

It seemed the audience at the **Town and Country Club** in London were there to hear the old hits rather than material from the Indestructible album.

Naturally, the Tops — looking rather ruddy these days — played. Some of the songs, like *Reach Out*, were given the full treatment while others were packaged within a rather brisk medley.

With the four singers were not as tight as their backing band with their dance routines and vocals lacking unity at times. It was left to Levi Stubbs to keep things in order with a few fine lines. One that showed his voice has lost none of its strength.

A lot of these misgivings were forgotten in the nostalgia but the thrill of the night was more than a little tarnished when the band left the stage after just 50 minutes.

With support act and tickets at £10, the value for money must be questioned and although the older members of the audience may have settled for what they got, it was no way to sell new acts.

NICK ROBINSON

## Skye high

IT WASN'T surprising that **Pierce Turner** elicited a heartening response from a packed **London Theatre**. The man and his band turned out a strong set of quality, literate songs and by the time he got around to the piano to his right that a Wichita title, the crowd's appreciation had turned to adulation.

However, little if anything on earth could have stolen the headliner's thunder. Beyond after receiving their first silver disc, for the recent live *LP Once In A Lifetime*, **Running** performed to utterly un-**an**im.

The pounding Gaelic swirl of their more recent songs contrasted with the plaintive accordion-backed *Recovery*, the moving *Dust*, and the captivating Gaelic songs that clearly demonstrated **Running's** considerable originality. That's not to say they aren't guilty of wallowing in the glory of their Highland heritage and its natural beauty — but it's when they hit a powerful theme on such songs as *Our Earth* Was Once Green or *Rocked To The Moon* that they really send the soul soaring.

But still it was the anthems that seemed to best please the audience. Thus, *Sky*, *Loch Lomond* and a superb rendition of *This Darkest Winter* must have sent **The Dominions'** foundations rocking as wildly as those present in the auditorium. As the band's next *LP* should emerge later on this year. AL-

CHABA FADEZA: leading the pop-rai revolution

though it will be almost miraculous if it matches the very high standard of their last three studio efforts, it will undoubtedly see them enter, deservedly, the league of major artists.

GARETH THOMPSON

## Thrashed

ONE OF the myths associated with thrash is that it has taken metal to such an extreme that it no longer has much in common with the original stuff. **Deathwish** are one of a crop of bands at the forefront of the UK scene, and on the evidence of their promising new album, **Demon Preacher**, have plenty of potential, expanding the genre but holding onto a few strands of traditional metal.

Their show at **The Escape Club** in Brighton (on their home turf) perhaps didn't do the band full justice. Presenting a set that drew equally from their two albums, the glitzy tracks that add to their appeal were drowned out in an endless wash of sound that didn't truly reflect **Deathwish's** true capabilities. That said, songs such as *Prey To The Lord* and *Visions Of Infinity* have all the qualities to excel in a live format, not forgetting their cover of Sabbath's *Symptom Of The Universe*, serving to confirm my opening point. They'll do themselves better justice on the forthcoming *Motorhead* dates, I'm sure.

KIRK BLOWS

## Wooden chairs

IT'S NEVER easy for a support act to take centre stage when the main act pulls out — they're either left facing a large hostile gathering or a small band of faithfuls not befitting the venue size. The latter was the case with **The Chairs** after the forced withdrawal of infamous New York minimalists **Suicide**, but they set about the night at **Dingwells**, with considerable confidence.

The vocalist, splendidly bedecked in the shirt which adorns the cover of *5 Honey*, I heard *A Girl Of A Different Stripe* certainly tried to inject the set with vitality but a lack of strong songs proved that more than youthful exuberance is needed. A sometimes horribly out of tune keyboard didn't help much either. **Honey** and *Size 10 Girlfriend* were both superbly performed and prove that these boys are well capable of a kind of punchy pop which recalls **The**

**Buzzcocks** at their best. What's needed now is more consistency.

A crowd swash with A&R men and rock journalists testify to the interest their recorded material has stimulated, but their live show would have to improve if they're to escape the shackles of indecision. For now the slightly wooden **Chairs** can't afford to sit back — but time is on their side and some extensive roadwork should see them sitting pretty.

LEO FINLAY

## Jazz dazzle

ROADSIDE PICNIC are four prodigiously talented musicians with an anonymously debut *LP* recently released on the BMG/RCA jazz label **Novus**, and for them to win over a hall of initially bewildered students at **Westfield College** was no mean feat.

The quartet play jazz with progressive rock leanings, never really quite drifting off into experimental territory but offering plenty of scope for mucking about with time signatures and showing off their remarkable versatility. Ultimately they wind up in the same compartment as **Seventies** jazz-rock outfits like **Landscape** and **Weather Report**, with similar commercial potential, particularly in numbers like *Morning Song* and *You Get Wet* (*Sleeping In The Rain*).

The focal point of the band is the sax playing of Dave O'Higgins, incorporating a variety of influences from free-form jazz to classical to blues as the alternates between alto and tenor (though not the **BWJ** which is prominent on the *LP*), live, he is marginally outstaged by the drummer **Mike Bradley**, who is phenomenal. Much of the time he remains locked into a steady, rock-based beat of odds with the jazzy tendencies of the other musicians. But when he breaks loose — as he is allowed to in a solo passage during the encore — he embarks on a rampant voyage around the rhythmic world, visiting virtually every style you can think of, combining the timing of a metronome with the extravagance of a Keith Moon.

Keep an eye on **Roadside Picnic**; jazz experts have backed them, now it's your turn.

DAVID GILES

## Pop-Rai rebels

POP-RAI is the popular music of Algeria that has updated the **Beaun Blues** to take in the more mod-

ern way of living. Hardly surprising then that sex and alcohol regularly feature, and that Rai is known as "rebel" music.

You couldn't understand what the **Queen of Rai**, **Chaba Fedla** was singing on her debut **British** appearance at **London's Empire Ballroom**, but whatever it was, the message was obviously what the mass of jubilant ex-pats and locals wanted to hear. Rai is for the young — and Chaba means "youthful" — but there were many more middle-aged here tonight, dressed up in suits and glittering frocks, with their kids, running amok in dainty outfits.

Rai has a lively, conceivable disco beat — best expressed with hands in the air, so acid hours should have no trouble — with the traditional guitar/percussion/fantheiss line-up of contemporary African pop, but with a piercing trumpet piping up between the vocal lines. Husband **Cheb Sobraoui** plays the main keyboard refrains and shores some of the singing — going solo only toward the end — but it's Fedala who naturally gets all the attention, devoted ples and red roses.

She has a strong sensual voice well suited to bring the best out of her classic *N'Sef* *Fik* (*You Are Mine*), a typically intoxicating and twanging call-and-respond duet with **Sobraoui**. An hour and a half of swinging Rai later, peppered with football-style chanting, and you knew the music had had its effect, because you could see some of the men with their ties now round their foreheads. Be warned, Rai is on its way, in a big way. This was unmissable.

MARTIN ASTON

## Hunky-dory

THE WAY the look on **Kristin Hersh's** face alternates from a smile to a unerring stare is the perfect description of **The Throwing Muses** sound. At **Bristol's Bierkeller**, her expressions characterised the diverse emotions that fuse to create a music of both intensity and clam, similar to fellow **Bostonians** the **Pixies** but without their abrasive edge.

The **Muses** have a more rounded but just as forceful sound which owes as much to **Leslie Langston's** loping bass lines and **David Norwood's** almost tribal drum rhythms as it does to **Hersh's** mesmerising vocals.

The highly strung emotional mix doesn't quite come across as well live as it does on vinyl and songs like *Bea*, for instance, lacked the sharp execution of its album version.

But for the most part, the band

were glorious as they cruised along through drifting melodies like *Dragonhead* and furious intricate bursts of energy like *America* (*Can't Say No*).

The majority of material from the new **Hunkapop** album seeped nicely into the set, particularly the REM-ingued *Fall Down* and the bubbling pop of *Dizzy*.

The **Muses** are steadily building a gigantic sound that stores you in the face. You can't miss it. Supporting **Throwing Muses** were **The Sundays**, returning to their own university stomping ground. Their winsome melancholia and jangling guitars certainly liveded the crowd and **Harriet Wheeler's** vocals — a less ethereal **Elizabeth Fraser** — were quite stunning.

They definitely look set to build on the masses of current press attention lavished on them.

NICK ROBINSON

## Teutonic triumph

CONCERTGOBOW, AMSTERDAM: The German cabaret singer **Ute Lemper** knows that the top Dutch story of the week is the controversial release and deportation of two Nazi war criminals after 44 years in prison which makes her debut in Holland a little disarming. But with a brilliant yet delicate mention of the topic, and a willingness to present her **Kurt Weill** show in English as well as German, she relaxed her audience. And then with her exceptional singing skill, she won them over.

Though just 26, **Lemper** is a singer of compelling charm. In Amsterdam, she showed herself to be equally happy in the three languages **Weill** used in his career — German, French and American — each of which requires a completely different character.

Performing just with piano accompaniment — played with alert sensitivity by **Jürgen Kriepner**, composer of the music to *Wings Of Desire* — she underlined the satirical edge of the **Mackie Messer** song *Mariola* from the **Threepenny Opera**, the more serious nature of *Le Taine* and the frivolous top of *Stranger Here Myself*. Almost always **Lemper** displayed a haunting quality, particularly in her ability to delicately modulate mood, and slowly but evenly, reduced the sound until it was just a pinprick — and it was gone. An effect to be sure, but what an effect, as audiences will discover in March when **Decca** hopes to present a **Lemper** showcase in London.

NICOLAS SOAMES



## MUSIC WEEK

# W



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

<b>NO 1</b>	<b>2 BELFAST CHILD</b> Simple Minds	<b>POP</b> VIRGIN	54073 (R)
<b>2</b>	<b>LOVE CHANGES EVERYTHING</b> Michael Ball	<b>POP</b> RCA	440 (R)
<b>3</b>	<b>SOMETHING'S GOTTEN HOLD OF MY HEART</b> Marc Almond feat. Gene Pitney	<b>POP</b> Polygram	8203 (R)
<b>4</b>	<b>LEAVE ME ALONE</b> Michael Jackson	<b>POP</b> Epic	45427 (R) 45428 (R)
<b>5</b>	<b>STOP</b> Sain Brown	<b>POP</b> A&M	440 (R)
<b>6</b>	<b>MY PREROGATIVE</b> Bobby Brown	<b>POP</b> MCA	1299 (R)
<b>7</b>	<b>THE LIVING YEARS</b> Mike & The Mechanics	<b>POP</b> WEA	1771 (R)
<b>8</b>	<b>LOVE TRAIN</b> Holly Johnson	<b>POP</b> MCA	1306 (R)
<b>9</b>	<b>FINE TIME</b> Yaz	<b>POP</b> Epic	44 (R) 44 (R)
<b>10</b>	<b>HOLD ME IN YOUR ARMS</b> Rick Astley	<b>POP</b> RCA	4415 (R) 4416 (R)
<b>11</b>	<b>YOU GOT IT</b> Roy Orbison	<b>POP</b> Virgin	4571 (R)
<b>12</b>	<b>HELP!</b> Bonnamara/Lanterns	<b>POP</b> London	1000 (R) 222 (R)
<b>13</b>	<b>I DON'T WANT A LOVER</b> Texas	<b>POP</b> Mercury	1121 (R)
<b>14</b>	<b>HEY MUSIC LOVER</b> S'Kness	<b>POP</b> Mercury	1121 (R)
<b>15</b>	<b>ROCKET</b> Dixie Leopard	<b>POP</b> Bludgeon	1121 (R) 1121 (R)
<b>16</b>	<b>LOOKING FOR LINDA</b> Hue & Cry	<b>POP</b> Epic	4415 (R)
<b>17</b>	<b>WAIT</b> Robert Howard & Kym Mazelle	<b>POP</b> RCA	4595 (R) 4596 (R)
<b>18</b>	<b>I ONLY WANNA BE WITH YOU</b> Samantha Fox	<b>POP</b> Epic	4415 (R)
<b>19</b>	<b>THAT'S THE WAY LOVE IS</b> The City	<b>POP</b> Epic	4415 (R)
<b>20</b>	<b>EVERY ROSE HAS ITS THORN</b> Poison	<b>POP</b> Atlantic	4415 (R)
<b>21</b>	<b>LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS</b> Poison	<b>POP</b> Epic	4415 (R)

# THE BANGLES



<b>53</b>	<b>WORKING ON IT</b> Chris Rea	<b>POP</b> WEA	4235 (R)
<b>54</b>	<b>WAITING FOR A STAR TO FALL</b> Boy Meets Girl	<b>POP</b> RCA	49319 (R) 49320 (R)
<b>55</b>	<b>ALL THIS TIME</b> Thelma Houston	<b>POP</b> MCA	1971 (R)
<b>56</b>	<b>HEARSAY</b> Alexander O'Neal	<b>POP</b> Epic	45467 (R) 45468 (R)
<b>57</b>	<b>THE PRICE OF LOVE (The R&amp;B '89 Remix)</b> Bryan Ferry	<b>POP</b> Epic	45001 (R)
<b>58</b>	<b>MAYOR OF SIMPLETON</b> XTC	<b>POP</b> Virgin	4571 (R)
<b>59</b>	<b>GOOD LIFE</b> Inner City	<b>POP</b> 10	Virgin 4570 (R)
<b>60</b>	<b>ETERNAL FLAME</b> Bangles	<b>POP</b> Epic	4415 (R)
<b>61</b>	<b>INDESTRUCTIBLE</b> Four Tops	<b>POP</b> A&M	17204 (R) 47205 (R)
<b>62</b>	<b>SHE WON'T TALK TO ME</b> Luther Vandross	<b>POP</b> Epic	4415 (R)
<b>63</b>	<b>INTERNATIONAL RESCUE</b> Fuzzbox	<b>POP</b> WEA	4415 (R)
<b>64</b>	<b>GET ON THE DANCE FLOOR</b> Robi Bore & DJ EZ Rock	<b>POP</b> Supreme	4415 (R)
<b>65</b>	<b>PROMISED LAND</b> Joe Smooth	<b>POP</b> DI International	4415 (R)
<b>66</b>	<b>JEZEBEL</b> Shakin' Stevens	<b>POP</b> Epic	4415 (R)
<b>67</b>	<b>I LIVE FOR YOUR LOVE</b> Natalie Cole	<b>POP</b> EMI	4415 (R)
<b>68</b>	<b>HAVE LOVE, WILL TRAVEL</b> Eric Burdon	<b>POP</b> Food	4415 (R)
<b>69</b>	<b>NO MORE TOMORROWS</b> Paul Johnson	<b>POP</b> CBS	4415 (R)
<b>70</b>	<b>WHERE DOES THE TIME GO?</b> Julia Fordham	<b>POP</b> Epic	4415 (R)
<b>71</b>	<b>LOCO IN ACAPULCO</b> The Four Tops	<b>POP</b> A&M	11850 (R) 41819 (R)
<b>72</b>	<b>ARE YOU MY BABY</b> Wendy & Lisa	<b>POP</b> Virgin	4571 (R)
<b>73</b>	<b>I CAN DO THIS</b> Maggie Lane	<b>POP</b> Capitol	4415 (R)

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the comprehensive guide  
to the new releases



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42	<b>THIS TIME I KNOW IT'S FOR REAL</b> Doina Summer Worner Brothers U778017 (W)	43	<b>BUFFALO STANCE</b> Ninech Cherry Green/Virgin N0121 (E)	44	<b>I'D RATHER JACK</b> The Reynolds Girls PWL PWL0125 (P)	45	<b>CAN'T BE SURE</b> Sinclairs Kings Trade R11121 (RPT)	46	<b>CELEBRATE THE WORLD</b> Womack & Motrack 4th + 8 Easy/Full 128RW 125 (F)	47	<b>I'M ON MY WAY</b> The Proclaimers Cappelli/Capitol 4 (C)	48	<b>WHERE IS THE LOVE</b> Mica Paris & Will Downing 4th + 8 Easy/Full 128RW 122 (F)	49	<b>BE MY TWIN</b> Brother Beyond Parlophone 12843195 (E)	50	<b>INFO-FREAKO</b> Jesus Jones Epic/Parlophone 12960018 (E)	51	<b>BABY DON'T FORGET MY NUMBER</b> Milly Vanilli Columbia/Cappelli Colour 178 (C)	52	<b>SECRET RENDEZVOUS</b> Karyn White Worner Brothers W756011 (W)
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21	<b>MARRISSEY</b> Epic 631647/161648 (C)	22	<b>SHE DRIVES ME CRAZY</b> Fine Young Cannibals London ONK1 199 (P)	23	<b>CAN'T STAY AWAY FROM YOU</b> Glenn Esquire & Miami Sound Machine Epic 631647/161648 (C)	24	<b>IT'S ONLY LOVE</b> Simply Red Epic 631647/161648 (C)	25	<b>THE LOVER IN ME</b> Sheena Easton MCA/MCA011289 (P)	26	<b>CUDDLY TOY</b> Rocaford CBS ROA0114 (C)	27	<b>PROMISED LAND</b> The Style Council Polygram TSC0112 (P)	28	<b>NOTHING HAS BEEN PROVED</b> Dust Springfield Parlophone 1284307 (E)	29	<b>ESPECIALLY FOR YOU</b> Kylie Minogue & Jason Donovan PWL PWL0124 (P)	30	<b>WILD THING/LOC'ED AFTER DARK</b> Delicious 4th + 8 Easy/Full 128RW 121 (P)	31	<b>BLOW THE HOUSE DOWN</b> Living In A Box Epic/Capitol 4 (C)	32	<b>WHAT I AM</b> Edie Brickell And New Bohemians Geffen GEF 8011 (W)	33	<b>TURN UP THE BASS</b> Typecast, Koolha, Rock Steady Hillside/Hillside FRO0124 (P)
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MUSIC WEEK



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<b>No 1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>	<b>13</b>	<b>14</b>	<b>15</b>	<b>16</b>	<b>17</b>	<b>18</b>	<b>19</b>	<b>20</b>	<b>21</b>	
<b>BEFSAULT CHILD</b> Simple Minds	<b>LOVE CHANGES EVERYTHING</b> Michael Ball	<b>SOMETHING'S GOTTEN HOLD OF MY HEART</b> Marc Almond feat. Gene Pitney	<b>LEAVE ME ALONE</b> Michael Jackson	<b>STOP</b> Sade	<b>MY PEROGATIVE</b> Bobby Brown	<b>THE LIVING YEARS</b> Mike & The Mechanics	<b>LOVE TRAIN</b> Holly Johnson	<b>FINE TIME</b> Yaz	<b>HOLD ME IN YOUR ARMS</b> Rick Astley	<b>YOU GOT IT</b> Roy Orbison	<b>HELP!</b> Bonnaroma/Langenhorn	<b>I DON'T WANT A LOVER</b> Texas	<b>HEY MUSIC LOVER</b> S'Express	<b>ROCKET</b> Dad Lippard	<b>LOOKING FOR LINDA</b> Hue & Cry	<b>WAIT</b> Robert Howard & Kym Mazelle	<b>I ONLY WANNA BE WITH YOU</b> Samantha Fox	<b>THAT'S THE WAY LOVE IS</b> The City	<b>EVERY ROSE HAS ITS THORN</b> Poison	<b>LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS</b> Enigma/Capitol	
WEA 12 50071 (W) Chris Rea	WEA 12 50074 (W) RCA 12 50074 (W)	WEA 12 50075 (W) RCA 12 50075 (W)	MCA 12 50076 (W) MCA 12 50076 (W)	WEA 12 50077 (W) A&M 12 50077 (W)	MCA 12 50078 (W) MCA 12 50078 (W)	WEA 12 50079 (W) Mike & The Mechanics	MCA 12 50080 (W) Holly Johnson	Big Life 12 50081 (W) Yaz	RCA 12 50082 (W) Rick Astley	Virgin 12 50083 (W) Roy Orbison	WEA 12 50084 (W) Bonnaroma/Langenhorn	WEA 12 50085 (W) Texas	WEA 12 50086 (W) S'Express	WEA 12 50087 (W) Dad Lippard	WEA 12 50088 (W) Hue & Cry	WEA 12 50089 (W) Robert Howard & Kym Mazelle	WEA 12 50090 (W) Samantha Fox	WEA 12 50091 (W) The City	WEA 12 50092 (W) Poison	WEA 12 50093 (W) Enigma/Capitol	

<b>53</b>	<b>WORKING ON IT</b> Chris Rea	WEA 12 53071 (W)
<b>54</b>	<b>WAITING FOR A STAR TO FALL</b> Boy Meets Girl	RCA 12 53072 (W) PT 49520 (BMG)
<b>55</b>	<b>ALL THIS TIME</b> Tiffany	MCA 12 53073 (W)
<b>56</b>	<b>HEARSAY '89</b> Alexander O'Neal	MCA 12 53074 (W) Toss 154667 (7" - 65467) (C)
<b>57</b>	<b>THE PRICE OF LOVE (The R&amp;B '89 Remix)</b> Bryan Ferry	EG/Virgin EG00146 (R)
<b>58</b>	<b>MAYOR OF SIMPLETON</b> XTC	Virgin 12 53075 (W)

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<b>42</b> <b>NEW</b>	<b>THIS TIME I KNOW IT'S FOR REAL</b> Domino Summer Warner Brothers W 7786(T) (W)
<b>43</b> <b>26</b>	<b>BUFFALO STANCE</b> Nenech Cherry Crest/Virgin VRT121 (E)
<b>44</b> <b>NEW</b>	<b>ID RATHER JACK</b> The Reynolds Girls PWL PWL(T) 25 (F)
<b>45</b> <b>48</b>	<b>CAN'T BE SURE</b> Sinners Rough Trade (RT) 210 (BT)
<b>46</b> <b>NEW</b>	<b>CELEBRATE THE WORLD</b> Womack & Womack 4th + 8 way/Island (I2)BRW 125 (F)
<b>47</b> <b>43</b>	<b>I'M ON MY WAY</b> The Proclaimers Crysis/CMAAR 4 (C)
<b>48</b> <b>41</b>	<b>WHERE IS THE LOVE</b> Mica Paris & Will Downing 4th + 8 way/Island (I2)BRW 122 (F)
<b>49</b> <b>30</b>	<b>BE MY TWIN</b> Brother Beyond Prestolone (I2) 6195 (E)
<b>50</b> <b>NEW</b>	<b>INFO-FREAKO</b> Jesu Jones Food/Fred-Jones (I2)FOOD 18 (E)
<b>51</b> <b>35</b>	<b>BABY DON'T FORGET MY NUMBER</b> Milly Vanilli Columbia/Crysis COO10178 (C)
<b>52</b> <b>55</b>	<b>SECRET RENDEZVOUS</b> Karyn White Warner Brothers W 7562(T) (W)

<b>22</b> <b>19</b>	<b>SHE DRIVES ME CRAZY</b> Five Young Comrades London (LON) 194 (F)
<b>23</b> <b>33</b>	<b>CANT STAY AWAY FROM YOU</b> Glenn Estelan & Miami Sound Machine Epic 6-61447 1451 (4) (E) (C)
<b>24</b> <b>14</b>	<b>IT'S ONLY LOVE</b> Simply Red Epic 6-61447 1451 (4) (E) (C)
<b>25</b> <b>15</b>	<b>THE LOVER IN ME</b> Sheena Easton MCA/MCA(T) 1289 (F)
<b>26</b> <b>12</b>	<b>CUDDLY TOY</b> Boyz II Men CBS/BOA(T) (C)
<b>27</b> <b>32</b>	<b>PROMISED LAND</b> The Style Council Polydor (I2) 1508 17 (F)
<b>28</b> <b>NEW</b>	<b>NOTHING HAS BEEN PROVED</b> Dusty Springfield Polyphone (I2)R 6297 (E)
<b>29</b> <b>32</b>	<b>ESPECIALLY FOR YOU •</b> Kylie Minogue & Jason Donovan PWL PWL(T) 24 (F)
<b>30</b> <b>40</b>	<b>WILD THING/LOC'D AFTER DARK</b> Deltona (4th + 8 way/Island (I2)BRW 211 (F)
<b>31</b> <b>42</b>	<b>BLOW THE HOUSE DOWN</b> Living In A Box WOW/844 POPS Crysis (I2) 1515 (C)
<b>32</b> <b>37</b>	<b>WHAT I AM</b> Eric Burdon & New Barbarians WOW/844 POPS Geffa GEF (W) (W)
<b>33</b> <b>NEW</b>	<b>TURN UP THE BASS</b> Three Leaf Kool Rock Steady WOW/844 POPS First/London (F) 1011 (F)

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|-------------|--|--|--|---------------------------------|---|---|--|-------------------------------|---|---|--|---|--|-------------------------------------|--|---|---|--|---|
| <b>No 1</b> | <b>2 BELFAST CHILD</b><br>Simple Minds<br> | <b>3 LOVE CHANGES EVERYTHING</b><br>Michael Ball<br> | <b>4 LEAVE ME ALONE</b><br>Michael Jackson<br> | <b>5 STOP</b><br>Sain Brown<br> | <b>6 MY PEROGATIVE</b><br>Bobby Brown<br> | <b>7 THE LIVING YEARS</b><br>Mike & The Mechanics<br> | <b>8 LOVE TRAIN</b><br>Holly Johnson<br> | <b>9 FINE TIME</b><br>Yaz<br> | <b>10 HOLD ME IN YOUR ARMS</b><br>Rick Astley<br> | <b>11 YOU GOT IT</b><br>Roy Orbison<br> | <b>12 HELP!</b><br>Banarama/Lanane<br> | <b>13 I DON'T WANT A LOVER</b><br>Texas<br> | <b>14 HEY MUSIC LOVER</b><br>S'Express<br> | <b>15 ROCKET</b><br>Dad Lippard<br> | <b>16 LOOKING FOR LINDA</b><br>Hue & Cry<br> | <b>17 WAIT</b><br>Robert Howard & Kym Mazelle<br> | <b>18 I ONLY WANNA BE WITH YOU</b><br>Sweeney Fox<br> | <b>19 THAT'S THE WAY LOVE IS</b><br>Ten City<br> | <b>20 EVERY ROSE HAS ITS THORN</b><br>Paton<br> |
|-------------|--|--|--|---------------------------------|---|---|--|-------------------------------|---|---|--|---|--|-------------------------------------|--|---|---|--|---|

LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS  
England/Capitol (175CL 520) (E)

**53** **WORKING ON IT**  
Chris Rea  
WEA (ZS20T) (W)

**54** **WAITING FOR A STAR TO FALL**  
Boy Meets Girl  
RCA (R 6P313) (Z-F 4526) (BMG)

**55** **ALL THIS TIME**  
Tiffany  
MCA (TPTD) (4 P)

**56** **HEARSAY 89**  
Alexander O'Neal  
Tel: 045627 (1Z-45647) (I)

**57** **THE PRICE OF LOVE (The R&B 89 Remix)**



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**MUSIC WEEK**

- 8 **Morizky**
- 22** **SHE DRIVES ME CRAZY**  
Fine Young Cannibals  
London (LONX) 194 (P)
- 23** **CANT STAY AWAY FROM YOU**  
Gloria Estefan & Miami Sound Machine  
Epic 6514447 1651448 (C)
- 24** **IT'S ONLY LOVE**  
Simply Red  
Elektra XZ 24471 (W)
- 25** **THE LOVER IN ME**  
Sheena Easton  
MCA/MCA/T 1281 (F)
- 26** **CUDDLY TOY**  
Boyz II Men  
CBS/RSMT (L/C)
- 27** **PROMISED LAND**  
The Style Council  
Polygram TSCG 17 (P)
- 28** **NOTHING HAS BEEN PROVED**  
Dusty Springfield  
Polygram 1278 6267 (E)
- 29** **SPECIALLY FOR YOU**  
Kylie Minogue & Jason Donovan  
PWL PWK/T 24 (P)
- 30** **WILD THING/LOC'D AFTER DARK**  
Delirious?/A - 1 Easy/Black (12) B/W (P)
- 31** **BLOW THE HOUSE DOWN**  
Living In A Box  
New Line Pops  
Chryslers (LBRX) 3 (C)
- 32** **WHAT I AM**  
Edie Brickell And New Bohemians  
Pops  
Geffin GEF 4071 (W)
- 33** **TURN UP THE BASS**  
Tyne Test, Kool Rock Steady  
Pops  
RCA/London 1900/T 24 (P)

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- 34** **EVERYTHING COUNTS**  
Desp'che Mode  
Atlantic 8790/T (W)
- 35** **LAST IN YOUR EYES**  
Debbie Gibson  
Make 125M/TE 16 (P) R/57 (P)
- 36** **CRACKERS INTERNATIONAL EP**  
Erosense  
London (LONX) 234 (P)
- 37** **BIG AREA**  
Them, Jerico  
London (LONX) 234 (P)
- 38** **REPECT**  
Adrena  
Cashmore/Chryslers COOL/T 179 (C)
- 39** **CAN U DIG IT?**  
Pop Will Eat Itself  
RCA FR 6262 112-PT 62620 (BMG)
- 40** **BABY I LOVE YOUR WAY (FREE BIRD) (Medley)**  
Will To Power  
Epic 65394 112-PT 65394 (C)
- 41** **BREAK 4 LOVE**  
Rozie  
Champion Champ 1316 (BMG)
- 42** **THIS TIME I KNOW IT'S FOR REAL**  
Domino Summer  
Warner Brothers U7780/T (W)
- 43** **BUFFALO STANCE**  
Neneh Cherry  
Ceres/Virgin 196/T 21 (E)
- 44** **I'D RATHER JACK**  
The Reynolds Girls  
PWL PWL/T 25 (P)
- 45** **CANT BE SURE**  
Sinclair  
Epic/Torino 4171 216 (P) R/T
- 46** **CELEBRATE THE WORLD**  
Womack & Womack  
A&P 1 Easy/Black (12) B/W 125 (P)
- 47** **I'M ON MY WAY**  
The Proclaimers  
Chryslers CLAMM 4 (C)
- 48** **WHERE IS THE LOVE**  
Mica Paris & Will Downing  
A&P 1 Easy/Black (12) B/W 122 (P)
- 49** **BE MY TWIN**  
Brother Beyond  
Polygram 1278 6195 (E)
- 50** **INFO-FREAKO**  
Jesse James  
Epic/Polygram 125020 8 (E)
- 51** **BABY DONT FORGET MY NUMBER**  
Moby Wombi  
Cashmore/Chryslers COOL/T 178 (C)
- 52** **SECRET RENDEZVOUS**  
Karyn White  
Warner Brothers W7560/T (W)

- 74** **FAILING IN LOVE AGAIN**  
Londonbeat
- 75** **I'M GONNA GIT YOU SUCKA**  
Gap Band
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- T W E L V E • I N C H**
- 1** **LAST OF THE ENGLISH (WIT) (HARDY)**  
Mentality
- 2** **WILD THING/LOC'D AFTER DARK**  
Delirious?/A - 1 Easy/Black (12) B/W (P)
- 3** **IT'S ONLY LOVE**  
Simply Red
- 4** **REPECT**  
Adrena
- 5** **THAT'S THE WAY I LOVE YOU**  
City
- 6** **THE UNDISCOVERED COUNTRY**  
Tina Turner
- 7** **FINETIME**  
Tina Turner
- 8** **LOVE TRAIN**  
New Edition
- 9** **EVERYTHING COUNTS**  
Desp'che Mode
- 10** **SOUL TRAIN**  
Sade
- 11** **SECRET RENDEZVOUS**  
Karyn White
- 12** **THE LOVER IN ME**  
Sheena Easton
- 13** **SECRET RENDEZVOUS**  
Karyn White
- 14** **SECRET RENDEZVOUS**  
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- 15** **SECRET RENDEZVOUS**  
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- 52** **SECRET RENDEZVOUS**  
Karyn White

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**STOCK IT**

**THEY MIGHT BE GIANTS:** Lincoln. One Little Indian TPLP 12. American intellectuals outclass their Brit equivalents simply because they have more subject matter. They Might Be Giants, top-selling US indie band, have an almost surreal talent on life with uncle Samuel, and the amazing array of musical styles is reminiscent of, at times, Zappa, Aaron Copeland, Devo and Squeeze. Highly recommended. **BC**

**SPACEMEN 3: Playing With Fire.** Fire FIREPLP 16. Proving for once-and-for-all that psychedelic this side of the pond didn't fade with Syd Barrett, Spacemen 3 play mellow yellow with some extremely good organ-and-guitar based songs. However, on the gear rouser Suicide they show they're tip-top at mixing it with the gonadaddy-a-fumped-wig sonic set. **BC** will be an indie triumph for sure. **BC**

**BAND OF HOLY JOY:** Manic, Magic, Majestic. Rough Trade ROUGH 125. Distribution: Rough Trade/Cartel. Their second studio album and first for Rough Trade, Holy Joy's bewitching jumble-sale Solly Army arrangements, violas and percussion has taken on whole new widths and breadths in sound and production, while their songs keep up their high standard, likewise Johnny Brown's often sorry tales of the emotionally tangled, strangled and spar-spangled. Melodic, mesmeric, marvellous... **MA**

**STOCK IT**

**DAGMAR KRAUSE:** Tank Battles. Antilles ANCD 8739. Hard on the heels of Les Lemper's Well selection for Decca, Krause offers a powerful recital of songs by Brecht's other collaborator Hannes Fester. Produced by LA's Greg Cohen, the accompaniment provides the perfect backdrop to her dramatic readings of some biting, militant material. Makes Billy Bragg seem like Paddy Ashdown. **BL**

**KATHRYN TICKELL:** Common Ground. Black Crow CRO220. Distribution: Celtic Music. From the graceful album cover photo of

the artist, to the final captivating track *The Wild Hills Of Wannie*, Ms Tickell demonstrates why as an exponent of the Northumbrian Pipes she is so increasingly in demand, having taken this apparently obscure instrument onto the front cover of *Folk Roots* and the like. She's no mean fiddler either, and blends her two instruments together to great effect. Given her proven ability this looks set to be a ground-breaking artist amidst the continued upsurge of folk interest. **GT**

**RORY MCLEOD: Footsteps And Heartbeats.** Cooking Vinyl COOK 018. In the finest tradition of entertaining buskers-turned-songwriters, McLeod is among the best. Happy, heartbroken, humorous and humane, this collection of songs features a variety of instrumentation, and when you add his own inimitable harmonic eccentricities, this adds up to a commendable record that his growing following will warmly welcome. **GT**

**FLACO JIMENEZ: Flaco's Amigos, Cooking Vinyl COOK 017.** This would be little more than another Mexican album, if not for guest artists Ry Cooder & band and Peter Rowan. All four tracks with Cooder are instrumental, the best one, *Paquito Fe*, with sizzling Cooder slide, and seven of the other 10 tracks are sung in Mexican, so only Rowan's vocal tracks and one other are easy for non-linguists to understand. It still may be a touch too ethnic for the pop chart. **JT**

**EDDIE MONEY: Nothing To Lose.** CBS 462 909 1. Making this record cost a lot of money. Many highly skilled people worked on it. But from first to last — from the safe, pedestrian production to the dull, overlong, predictable songs — this is a triumph of technique over imagination, of technology over artistry. **AB**

**GIBSON BROS. Big Pine Boogie. Homestead HMS 1191.** **DEATH OF SAMANTHA.** Where *The Girls Wear The Glory And The Men Wear The Pants*, Homestead HMS 121-1. Gibson Bros are in no way connected with the sunny chaps who sang of Cuba in the early Eighties, as their stripped-down rockabilly will show. From Ohio, they're into such urgent concerns as Casey Jones, Sugarbalt Rock and the highly inflammatory *Big Pine Boogie*. Death Of Samantha on the other hand puts melody

uppermost and their splendidly tilted contribution to the US guitar controversy waxes groovy and intellectual, as you'd expect from a band who once name a song after Sylvia Plath. **DC**

**JERRY GARCIA ACOUSTIC BAND.** *Acoustic Greats*. Various. Best Deal Records DVD 4005. The latest label licensed by the Ace group is a block of seventies LPs from the Dead family, of which this is the only previously unissued item. Far from the acid rock landscape, this revives Garcia's folk/bluegrass roots in a live DAT recording from 1987 which mainly features trad folk and blues material. Garcia completists will enjoy. **JT**

**THE DOUGHBOYS: Whatever Goes On Goes On 26.** If you never heard Husker Du (bit nippy in the Antarctic, innit?) The Doughboys provide a more than adequate facsimile thereof. But as well as the rabel yells and the spangly guitars there's some great songwriting afloat from the Canadian foursome, not least on the folatolic *The Forest*. **DC**

**GREEN RIVER: Rehab Doll.** Glitterhouse Records GR0031. Distribution: Southern. What is it that Seattle has got that such naturally brilliant bands are springing up all over the gulf? The late Green River gain emphasis that an obsession with Led Zepplin doesn't negate artistic credibility. Gone, thank God, are the days of speed-metal, instead we're left with an imaginative blend of hard rock and intelligent lyrics. With Peel backing this Sub-Pop culture, we're assured of an interesting summer. Green River could just provide those teenage kids. **MA**

**LYLE LOVETT: Lyle Lovett & his Large Band.** MCA MCG 6037. The first side finds Lovett backed by the big band as used on last year's splendid show at London's Town & Country Club, and if it needed to be categorised, this half of the album should be filed under quirky jump blues crossed with swing circa World War II. The second side sees why he's regarded as a strong New Country artist and includes a presumably joke-version of *Stand By Your Man*. A good album which should add to Lovett's burgeoning following, but only partially in a country vein. **JT**

**BLYTH POWER: Pont Au-Dessus Du La Bru.** Midnight Music CHIME 00-425. Distribution:

**Rough Trade/Cartel.** This catchily titled compilation gathers a selection of Blyth Power's rarer EPs and puts them all well within reach from BS's debut *Chive Cheese EP*, BS's Junction Signal and 87's *lxion* (from their days with All The Madmen) up to BS's two 12-inch singles for Midnight. Their routing clash of folk and punkish energy has never made Blyth Power very fashionable but they have vitality, wit and more than a few things to say. **MA**

**STOCK IT**

**ERROL BROWN: That's How Love Is.** WEA WX 209. A veteran hitmaker with *Hot Chocolate*, Brown has found his going tougher or a solo artist, but it's here regarded by an audience as sophisticated as both the material and the production on this classy album, that could all change for the better. The Bob Marley *One Way*, sung like Otis Redding, and the epic cover of the late Lilla Siffre hit, *So Strong*, both have top 10 potential with airplay support. **JT**

**M: Walking On The Water.** Jara/Fuego. FUEGO 1114. Distribution: Pinnacle. This CD — from Germany, so not that M — are a deft and dextrous folk combo who sing in English but imbibe Latin, polka, reggae, and pop rhythms (and more besides) into their multi-instrumental whole. A teutonic cabaret atmosphere prevails, making for imaginative and provoking shades of play. It's more than just the German Pogues. Weyl live dates in March to come. M could be riding the global folk beat wave before long. **MA**

**STOCK IT**

**MUDHONEY: Superfuzz Bigmuff.** Glitterhouse Records. GR 0034. Distribution: Southern. Quite simply the best US hardcorish album since the Sonic Youth's *Confusion Is Sex*. Forget *Pines*, forget *Dinosaur Jr*. This is what the heavy Valley Jigs starts. *Touch Me*, I'm *Stu* recalls Iggy Azavola Cir 69 and the mesh of blues metal and hardcore elsewhere just leaves you gasping for breath. Massive for years to come, no question. **LF**

**ETERNITY: Project 1.** Gee Street. GEEA002. Distribution: Rough

**Trade/Cartel.** One part of S-E-X-prog, Eternity is one of the new breed of DJ/producer/composers, co-writing and programming alongside producer Bass — also known as Youth — this compilation of the current dance progressions. Featuring the Oib (with tracks from The Timelords), Dickson 2000 and Mr Love, the 10 tracks show Mr E's gifted touch for progressive and sophisticated styling. Shingora jazz, acid, funk, deep house all rub shoulders. Recommended. **MA**

**WASCH! Metal Goes Mountain.** Deutscher Strike Back. SB8 18LP. Distribution: Rough Trade/Cartel. Ex-Dogs D'Amour man Alexander McGowan returns with a cocksure and lively set of synth-based hard rock songs that have commercial appeal in a sea-lair vein to Virgin's King Sling. At times, the budding synthetic beats get a little too much but some spiffing guitar, jazz, acid, funk, deep house all rub shoulders. Recommended. **MA**

**URIAH HEPP: Collection.** Legacy LHM 3019. A compilation that suitably conveys Hepp's diversity and depth of character, though in drawing 13 tracks from just nine of their albums (half the total recorded), it's not quite the definitive collection it could have been. Where, for instance, are July Morning, Easy Livin' and The Wizard? One can only imagine that Legacy was anxious not to duplicate the recent live in Moscow tracking listing. **KB**

**MOHAMED GUBARA: Sounds Of Sudan.** World Circuit WCB005. 1988 saw a huge demand for folk-orientated singers like Tanita Tikaram and Tracy Chapman and the growing popularity of World music. When the audience of millions who enjoy acoustic based Anglophone singers catch on to the power and dignity of singers like Gubara, here accompanied by the ancient Tambur or lyre, they'll be in for a pleasant shock. For all its initial strangeness and unfamiliarity Gubara's frail yet powerful voice and poetic subject matter are capable of conveying more emotion than the majority of his English-speaking 'opposition'. **AI**

**DECKED OUT: Martin Acton, Alesha Blatto, Kirk Blaw, Dave Cavanaugh, Joe Finlay, David Giles, Dave Laing, Nick Robinson, Gareth Thompson and John Toller.**

**SONIC YOUTH**

Next month Sounds launches its Spring Promotion with a spectacular series of free hard vinyl EPs. Cover mounted on our issues dated March 11, 18 and 25, they feature 13 excellent acts — from Iggy Pop and Dan Reed Network to Sonic Youth and Pailhead.

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Reviewed by Jerry Smith

**SONIC YOUTH/MUDHONEY:** Touch Me I'm Sick/Halloween (Long Beach BFF 46). The aerobic Youth can take time out from their Ciccone guise to pay tribute to the music-obsessed Seattle band Mudhoney whilst Mudhoney return the favour with a storming version of that old Sonic classic Halloween.



**SANDKINGS:** Hope Springs Eternal (Long Beach BEACH 21). Much acclaimed for their first single, Rain, of last year, this highly talented Wolverhampton band follow it up with a high-powered pop contender fueled by its ringing guitars and strong harmonies. Watch out for them as they are sure to go far.

**THAT PETROL EMOTION:** Groove Check (Virgin VS7(CD) 1159). That Petrol Emotion lift this hard, funky track from their latest EP *Of The Millennium* Psychosis Blues album, produced by Roli Mosimann and specially edited and re-mixed by Ivan Ivin, prior to their heading off to America for a prolonged tour.

**FUZZBOX:** International Rescue (WEA YZ 347(T)). Wacky four-piece return with abbreviated name and a stunningly smooth pop sound that still radiates charm alongside a captivating chorus that should see them and their giltzy space image rocket up the charts.

**THE DEAD MILKMEN:** Punk Rock Girl (Enigma/Virgin ENV1(7) 8). Wackiness, Americana-style from these Philadelphia funsters with an engaging little love song with a style previously only achieved by Jonathan Richman. Should spark attention for their Beezeflea LP.

**JOHN MOORE AND THE EXPRESSWAY:** Out Of My Mind (Polydor XWY(Z) 1). Former Jesus & Mary Chain member knows a good thing when he's spotted it and looks to emulate their sensorious fuzz sound with his debut single. A bit of a rock 'n' roll classic that should gain plenty of attention.

**STRAY CATS:** Bring It Back Again (EMI USA 12/CD)M7 62). The rockin' Stray Cats return with this vibrant track previewing their forthcoming album *Blutonium*. Reunited with their original producer Dave Edmunds, but still lacking a bit of their original vim and verve. A promising return nonetheless.



SONIC YOUTH: touch them they're sick



**THE ROSE OF AVALANCHE:** Never Another Sunset (Avalantic AVE 2(T)). Lead's Goth rockers prove they are on the verge of following the likes of The Mission and All About Eve into the charts with this highly atmospheric, grandiose ballad containing a catchy hook that deserves widespread exposure.



**DONNA SUMMER:** This Time I Know It's For Real (Warner Brothers U 7780(T)). Disco Diva Donna Summer teams up with Stock, Aitken & Waterman for another irritatingly catchy, lightly soulful dance tune that is sure of a high chart placing. Another case of no SAW, no comment!



THAT PETROL Emotion: groovy

**EMPD:** I'm Housin' (Sleeping Bag SBUK 7(T)). Shrilly businesslike, EMPD strike out with this hard and heavy slice of rolling rap with its infectious, foot-tapping dance rhythm. Another floor-filler from New York's much respected Sleeping Bag records.

**DEF JEF:** On the Real Tip (Delicious Vinyl/Island 12(BRW) 123). Latest rapper to come out of the reputable Los Angeles Delicious Vinyl label is New York-born Def Jef with this intricate, wordy rap laid out over sparse, hand-clapping beats, looking to fill the dancefloors.

**DEPECHE MODE:** Everything Counts (Mute 12(B)ONG 16). Depeche Mode return after a long absence with this stunning live version of their top 10 hit preceding the release of a double live album recorded at the Pasadena Rose Bowl, Los Angeles on their American Tour last summer.

**SIouxSIE AND THE BAN-SHES:** The Peel Sessions (6th February 1978) (Strange Fruit SFPS 066). Another classic Peel Session is issued 10 years after it was recorded, having led to their recording deal, and features such golden oldies as Hong Kong Garden and their version of Helter Skelter.

**UNSEEN TERROR:** The Peel Sessions (22nd March 1988) (Strange Fruit SFPS 069). Bring us to date we have this session of hardcore thrash spilling raw energy and rather incredible, muffled vocals amongst its eight tracks.



**SOUTHSIDE JOHNNY:** On The Air Tonight (RCA PB 42617). The much underrated Southside Johnny is back with this superbly evocative ballad made all the more indispensable by his scintillating vocal. Springsteen watchers should note that he wrote the b-side with Southside. Certainly not to be ignored.

**THE ESCAPE CLUB:** Shake For The Sheik (WEA U 7723(T)). With an American number one behind them they might have cracked the States but they're not having as much luck over here and this rather pedestrian track from their Wild Wild West album is unlikely to change things.

## THE OTHER CHART

## TOP 40 SINGLES

1	SOMETHING'S GOTTEN HOLD OF MY HEART	Parlophone 8462(1)
2	LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS	HRH POP143(1)
3	SHE DRIVES ME CRAZY	Island LON19(1)
4	CAN U DIG IT?	RCA 94423(1) 89AG
5	WHAT I AM	Geffen 6248(1)
6	CRACKERS INTERNATIONAL EP	Mute 7201(1) 9713(1)
7	CAN'T BE SURE	Island LON19(1)
8	DREAM KITCHEN	Virgin VS1143(1)
9	STAND	Warner Bros W0257(2)
10	ETERNAL FLAME	CBS 8450(1)
11	HOT THING	Virgin VS1165(1)
12	5 O'CLOCK WORLD	Island 1529(1)
13	ALL THE MYTHS ON SUNDAY	Foxtrot F0001(1)
14	HIT THE GROUND	Mercury 81020(1)
15	YOUR LOVE TAKES ME HIGHER	WEA 7232(1)
16	STRANGE KIND OF LOVE	Fantoms MONEY 4(1)
17	GROOVE CHECK (EP)	Virgin VS4119(1)
18	THERE SHE GOES	Capitol 45043(1)
19	FINE TIME	Fantoms MONEY 4(1)
20	HEARTS & MINDS	Mute MUTEP 8(1) 27(1)
21	STUPID QUESTIONS	EMI HMA4(1)
22	ALIVE NOT DEAD EP	Midnight Music DONGS4(1)
23	IF LOVE WAS A TRAIN	Capitol 45043(1)
24	IS THIS LOVE?	Virgin 6591(1)
25	DESTROY THE HEART	Creation CRE037(1)
26	A LITTLE RESPECT	Mute MUTE8(1) 8(1) 16(1)
27	REVOLUTION	Fox BAZ22(1)
28	WOODOO RAY (EP)	Rhino 85 806(1)
29	LOVE UNITS	Virgin VS1131(1)
30	BLUE MONDAY 1988	Fantoms FAC727(1)
31	TEAR YEAH TEAR YEAH TEAR	Virgin VS1131(1)
32	KANSAS	Island LON19(1)
33	BELEIEVED YOU WERE LUCKY	EMI 8450(1)
34	SISTER MOON	HCA TV95(1)
35	THERE SHE GOES AGAIN	Sire/Sir 5048(1)
36	BLACK SUN	Chapter 22 CHAP24(1) 26(1)
37	THE PEEL SESSIONS	Strange Fruit SFPS05(1)
38	LOVING FEELINGS	River Galley W0211(1)
39	THE AUTO GIFT EP	Fantoms WART020(1) 2(1)
40	MAN IN THE MOON	Island LON 299(1)

## TOP 20 ALBUMS

1	TECHNIQUE	Fantoms FACT075(1)
2	THUNDER AND CONSOLATION	EMI EMC0352(1)
3	POP SAID...	CBS 61894(1)
4	THE INNOCENTS	Mute 7201(1)
5	SHOOTING RUBBERBANDS AT THE MOON	Geffen 6248(1)
6	CHICKENPICKER ALABAMA	Foxtrot F0001(1)
7	GREEN	Warner Bros W0254(1)
8	SHORT SHARP SHOCKED	Creation VS017(1)
9	SUBSTANCE	Fantoms FACT226(1)
10	IN GORRACHEV WE TRUST	Demon DEM0 666(1)
11	HUNKPAPA	4AD CAD91(1) 0(1)
12	LIGHT LEGGED GROOVE MACHINE	Polygram 60961(1)
13	ALL ABOUT EVE	Mercury 81020(1)
14	THE WHITEY ALBUM	WEA 7231(1) 0(1)
15	FADE OUT	Chapter 22 CHAP24(1) 26(1)
16	POP ART	MCA 07231(1)
17	BUMMED	Fantoms FACT226(1)
18	HOUSE OF LOVE	Creation CRE143(1) 0(1)
19	SUKER OF LOVE	4AD CAD91(1) 0(1)
20	3	WEA LON 8281(1) 0(1)



THE DEAD Milkmen: so much in love

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Various  
BPI/Decca STAR2146
- 3** BUSTER (OST) • CD  
Various  
Virgin V2514
- 4** COCKTAIL (OST) • CD  
Various  
Decca ECF54
- 5** THE GREATEST LOVE 2 • CD  
Various  
Telstar STAR 2322
- 6** THE PREMIER COLLECTION \*\*\* • CD  
Various  
RCA/Atlantic/EMI/MTV 1
- 7** FROM MOTOWN WITH LOVE • CD  
Various  
KTEL NE 1381
- 8** THE GREATEST LOVE \*\* • CD  
Various  
Telstar STAR 2314
- 9** DIRTY DANCING (OST) \*\* • CD  
Various  
RCA/R 8648
- 10** NOW! 13! \*\*\*\* • CD  
Various  
EMI/Virgin/Polygram/MOTV 13
- 11** SOFT METAL \* • CD  
Various  
Sphix SMI882
- 12** THE GREATEST HITS OF HOUSE • CD  
Various  
Sphix SMI887
- 13** BEAT THIS - 20 HITS OF RHYTHM KING • CD  
Various  
Sphix SMI872
- 14** THE CLASSIC EXPERIENCE • CD  
Various  
EMI/BMG TO 6
- 15** THE HITS ALBUM • CD  
Various  
CBS/WARNER HITS 7
- 16** THE GREATEST HITS OF 1988 \* • CD  
Various  
Telstar STAR 2314
- 17** THE LOST BOYS (OST) • CD  
Various  
Atlantic 31110
- 18** GOOD MORNING VIETNAM (OST) • CD  
Various  
A&M WA 4013
- 19** CARPOOL CLASSICS VOL. 1 • CD  
Various  
Capitol LNK 1316
- 20** THE BLUES BROTHERS (OST) • CD  
Various  
A&M/CBS 3315

- 15** REMOTE • CD  
Hue And Cry  
Gent/Virgin/CBCA 6
- 16** THE FIRST OF A MILLION KISSES \* • CD  
50 Foreignborn Attraction  
RCA R 17106
- 17** TECHNIQUE • CD  
New Order  
Factory FACT 275
- 18** NEW LIGHT THROUGH OLD WINDOWS \*\* • CD  
Chris Bean  
WEA WA 200
- 19** KYLIE \*\*\*\*\* • CD  
Kylie Minogue  
PML HC 3
- 20** KICK \*\* • CD  
INXS  
Mercury/Phonogram MESH 114
- 21** TRACY CHAPMAN \*\*\* • CD  
31 Tracy Chapman  
Epic/EKT 44
- 22** TRUE LOVE WAYS • CD  
Buddy Holly  
Telstar STAR 2219
- 23** HOLD ME IN YOUR ARMS \* • CD  
Rick Astley  
RCA R 17192
- 24** ROACHFORD • CD  
Roachford  
CBS 84831
- 25** FOUNDATION • CD  
Ten City  
A&M WA 249
- 26** CLOSE • CD  
Kim Wilde  
MCA/WCG 4003
- 27** LOVE SUPREME • CD  
18 Dion Ross & The Supremes  
Mercury ZL 22701
- 28** PRIVATE COLLECTION \*\*\*\*\* • CD  
42 Cliff Richard  
EMI CRY 30
- 29** INTROSPECTIVE \*\* • CD  
37 Pat Sharp Boys  
Polygram PCS 325
- 30** MONEY FOR NOTHING \*\*\*\*\* • CD  
27 Dire Straits  
Vertigo/Phonogram/HEMI 14
- 31** SO GOOD \* • CD  
41 Mike Paris  
4th - E/Worlwide
- 32** RATTLE AND HUM \*\*\* • CD  
43 U2  
Island U 27
- 33** THE ULTIMATE COLLECTION \*\* • CD  
28 Bryan Ferry/Roxy Music  
Epic/Virgin EGT 2
- 34** ELECTRIC YOUTH • CD  
26 Debbie Gibson  
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- 71** PHANTOM OF THE OPERA \*\*\* • CD  
65 Various  
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- 72** HELLO, I MUST BE GOING \*\* • CD  
72 Phil Collins  
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46 Samantha Fox  
J&H HR 72
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81 Erasure  
Mercury STWMA 25

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# Spot prizes: the Def Leppard hysteria

**MW's recent survey of the US market found**

**Mercury the number one album label. The biggest part of Mercury's success is due to one UK band — Def Leppard. Paul O'Mahony sought the secret of their success with singer Joe Elliott**

in the US, where Hysteria has been a top 10 album in the three successive years since its release.

These remarkable achievements are all the more striking when one considers that despite a four-and-a-half-year absence from the limelight prior to Hysteria (a period of many ups and downs, including the loss of drummer Rick Allen's arm in a car crash) Def Leppard not only retained the audience they had gained from Pyromania but have dramatically expanded it. The band itself, however, was not concerned about losing the faithful in the interim. Singer Joe Elliott explains:

"It wasn't really that long 'away', just between releases. Pyromania came out in January '83 and Hysteria came out in August of '87 but we were still touring in February '84 so that brings it down to three and a half years. In '86 we went on tour for six weeks in Ireland and did the four Monsters Of Rock gigs and we actually finished Hysteria in January '87, but there was a lot of mixing to do. The point is that we were working all the time we were supposed to be 'away'. We weren't afraid of losing what we'd gained with Pyromania because we didn't want to rush something out just to cash in on the success."

How important is Phonogram in the Def Leppard story? "Extremely important," says Elliott, "because a record company is a machine and I see it first hand. We're one of the few bands that actually put up with anything they want us to do because we feel that the days have gone where you turned up in your private jet, did a bit of work, and went home with £400,000 in a suitcase." How exactly do the band comply with the wishes of the company?

"A typical Def Leppard day on tour in the States goes like this," explains Elliott. "You get up in the morning and you do some phone interviews or you don't — we toss up — and then we'd travel by bus or plane to the venue and then maybe two or three of us would go to radio stations — separately

if necessary to keep each station happy — and then about eight we'd have the 'Meet-And-Greet' where you put your smiley face on and say hello to competition winners, radio station staff, local record company people and their friends and relatives. So it's photos and autographs for a while. The second that's finished it's off to the venue. I'm in the shower and singing to warm-up, dress, and so I've maybe 30 to 45 minutes to myself before we go on stage. Sometimes we might have to do the 'Meet-And-Greet' after the show or do a late-night radio interview too."

Apart from Def Leppard's own personal commitment to promotional aspects, solid gigging, and quality melodic songs, it would be true to say that a significant element in their success has been their clearly identifiable "band sound". How was this developed? "It was a lot of things," states Elliott, "but it was mainly a combination of Mutt Lange (producer) and ourselves gaining experience, if you like, and developing our tastes a bit more. We sat down and said 'why can't we make a rock album on the level of Rumours or Thriller that can sell and have hits with credibility?' We wanted to incorporate our influences too, like Led Zep, The Stones, T-Rex. From that we developed a sound and from there it was a question of songwriting and who wrote what sort of material in the band the best. Like Steve Clark couldn't write a song like Pour Some Sugar On Me, that's me and where I'm coming from. But I couldn't write Gods Of War because that's Steve's."

He continues: "Anybody who says we're doing nothing different or sound like millions of other bands over the years is really naive or doesn't listen that much. It's entertainment and some people seem to forget that everything you do doesn't have to have some kind of social statement."

"I have opinions, I have a brain, but I don't sing songs about it or feel the need to. I've helped the Rape Crisis Centre in Dublin and I send cheques to that, I want to help on the quest, but I don't have to broadcast it and leak it to the press like certain people do."

Despite their phenomenal



DEF LEPPARD: octoplatinum in the US, even triple platinum in New Zealand

achievement, Def Leppard remain approachable, unlike other artists who deliberately create an elusive image and 'appear' to be bigger than the unassuming five piece. "Let 'em be", says Elliott, "I don't care because I know they're not. I like to be able to put the dustbins out without being mobbed or wander into a newspaper shop or supermarket. I live in Dublin where people are generally cool about it, but if I go into the centre of town I might need to disguise myself a bit. In America, though they'd tear your head off if they recognised you. But, if somebody appears bigger than us for selling a hundredth of our sales... like REM, REM seems to be everybody's favourite band, probably won even the Best Female Singer in some

magazine's awards but wouldn't sell out the venues here. How many would want to be on the guest list and how many would pay?"

**'A record company is a machine... we're one of the few bands that actually put up with anything they want us to do'**

#### JUDE TZUKE - ON TOUR:

- April 1, Cambridge Corn Exchange
- April 2, Birmingham Asatone Theatre
- April 3, Portsmouth Gulchall
- April 5, Folkstone Leys C&M Hall
- April 6, Poole Arts Centre
- April 7, Guildford Civic Hall
- April 9, Croydon Fairfields Halls
- April 10, Crawley The Heath
- April 11, Cardiff St David's Hall
- April 13, Nottingham Royal Concert Hall
- April 14, Newcastle City Hall
- April 16, Glasgow Pavilion
- April 17, Sheffield City Hall
- April 18, Luton Ritz Theatre
- April 20, University of East Anglia
- April 21, Reading Hexagon
- April 23, Liverpool Empire
- April 24, Manchester Apollo
- April 26, Hammersmith Odeon



we'll go down learning

# JUDE TZUKE

new single 7" 12" and CD out now!

## A C G

by Dave Henderson

**YOUNG, GIFTED and back** is the heading on Medium Cool's new notepad. Returning with its spring deal with new northern company ART, "who's risen from the ashes of Red Hot," the label begins its spring cleaning campaign with the long-awaited and much-lamented album from Massachusetts' **The Waitresses**, filled simply *The Depest*. Theirs scheduled for late February and to be followed by the first single for MC by Brighton's **Poppans** and the new Chris Allison-produced 45 from **The Corn Dollies** (due in a week). For March, Medium Cool will be offering a cut-price collection from Basingstoke's **The Rain**. Featuring rarities and early recordings, it's called *Hey*. There'll also be a single from the Waitresses album and the debut LP from the Corn Dollies lifted.

AT FASTER FORWARD, there's a new 12-inch single from electronic whizzkids **The Fini Tribe** and that's called *Electro*. Whether it's a homage to washing machines or whatever, who knows, leechways is on the Fini Flex label. Fast Forward also seemed to have great interest in **The Music Week** independent city desk with seemingly unrelated Xerox copies of reviews for The Themes and several unexplained charts from abroad. Amid this excitement is the news that **The Peak Slides** have an album on the 53rd And 3rd Boatleg label, but we know that before Christmas, and that Joel Fair and Kramer had teamed up for an album called *Rail Out The Barrel*. Perhaps, like Medium Cool, it's having a clear out of paper stock, or maybe the Christmas post is just returning to normal. Either way, we say

"Scotland... can we have your marks for presentation?"

**EDWARD THE Second And The Red Hot Polkas** emerge from sessions with the irresistible force and the Mad Professor with a brand new album called *Two Steps To Heaven* on the Cooking Vinyl label through Revolver and the Cartel. While **Angels In Aspic** send the AFV teamsters some rather tacky t-shirt art-line and then announced that their new single *Drive Me To The Centre Of Maximum Pleasure* on Suspended Jelly will be out "soon" through Books and the Cartel. **Horror! Moonwalk!**, **The Hollow Man** from Leeds turn up on their third/fourth label with a brand new single called *The Drowning Man on Blind Eye* through Rough Trade and the Cartel.

THE SEPTEMBER label has amalgamated with Midnight Music to provide a huge roster of emerging talent for the UK (and some export sales to France), the first fruits of this union come with a four-track 12-inch from **The Waitresses** called *Rent* with an album to follow, a three-track 12-inch from **Western Promise** called *Start Of Both* and which will be also followed by an album, plus a compilation from France called *Port Au-Dessus De La Bruch* which features the best of **Blyth Power**. There are, inevitably, numerous releases planned, and they include a new **McCarthy** single album and CD and album and CD from **The Waitresses**, a single from **Sneak** **Cops** a single and album from **Les Enfants Terribles**, a new single from **The Esence**, and an album from **Western Promise**. THE NIGHT TRACKS series of radio

session releases continues with a fine four-track collection from **The God-fathers** from May 1986. The session is available as a 12-inch vinyl slab or CD single and features *If You I Had Time*, *I Want Everything*, *I'm Un-satisfied* and *I Want You*. It looks set to be followed by the beautiful release in the series which should be by **The Strangers**. **The Strubs** rattle on an album titled *Vessels Of The Heart* and a new single, *Another Age*, on the Public Domain label through the Cartel. Rough Trade has an album and CD release for **Souled American's** *Fe* — a bizarre but intriguing mix of musical styles — and *Cooking Vinyl* goes for a high emotion recording on the one-microphone genre, the enigmatic **Cowboy Junkies** LP, which was recorded in the Church Of Holy Trinity in Toronto. And that's available through Revolver and the Cartel.

**THE ROSE OF AVALON** release a new single, the title track from their upcoming album. Never Another Set, on their own Avalonic label. The single, on seven and 12-inch, is backed by a version of Larry Gray's *Crime of Danger*, and the album (on Top & CD too) is out on March 6. There's some jazz mixed with acid on *Mr Love* by **Mr Love And Eternity** on the Gee Si label through Rough Trade and the Cartel. **The Rosehips** follow with their third EP, *Sympathy For The Rosehips* on the Chaotic Brilliance label through Revolver and the Cartel.

FOLLOWING the recent chart success of **Marc Almond's** deal with Capricorn, the TIM label brush off Marc's singing with Mekus' member **Solly Timms** on this House 8A CD. Available through Rough Trade and the Cartel, it's a 12-inch only. Norwich band, **Bast!**, debut with the release of the industrial funk rumble on a 12-inch called *New York Seltzer* through Books (again). On *Survival* (again at Books), **Jeannette** returns with new slice of her distinctive wistful vocals on the seven and 12-inch *Johnny*.

UK POPULISTS, **The Pixies**, are coming back to the UK as part of a massive 30-date European tour. They'll be here from April 19 to May 11 and they'll precede this activity with a new single called *Monkey Gone To Heaven* on 4AD which is scheduled for release on March 20 through Rough Trade and the Cartel. Prime post-punk music's **Alternative TV** — who featured *Smiffin' Glue* earlier Mark P — have their back pages re-processed on a compilation titled *Spilling In*, in which offers their finest cuts including *Action Time*, *Vision*, and *Love Lies Limp*.

COMING SOON from Finmade is a CD from **Eddie Ray Porter** titled *Dance On The Earth*. On the new Rose label, there's the loud and nasty sound of **Bomb Disneyland** on *Why Not?*, a CD version of *Value Of The Beehive's* Night Tracks session. Hardcore speed metal merchants, **Extreme Noise Terror**, have an album on the Hurt label called *Holocaust In Your Head*. **Spacemon 3's** debut album for Fire, *Play It Safe*, arrives on album and CD. **Pinkie Zoo** have their first single release for Fire as a South Bank Show dedicated to them on New Note (and that's on seven-inch only).

OK, Gs, guys and girls. As we mentioned in recent weeks, the hot chart action is on **Throwing Muses'** *Handmade* and **Cleanse Your Wounds**. Note that while **Sexy Youth**, the Ciccone alter ego, have five as a South Bank Show dedicated to them on March 12 (also featured are **John Zorn** and **Dave Langelo**, so far), the album, the most recent *Some Double Daydream Nation*. Both of them are on Blast First through the Cartel.

DISTRIBUTION  
TOP INDIE  
TOP 40 SINGLES

1	1	3	FINE TIME Tina Turner	Big Life (BLAC) (7)
2	NEW	1	HIT MUSIC LOVER 2 Steps	Bluebay Music (BLU) (7) (7)
3	2	10	CRACKERS INTERNATIONAL EP 2 Steps	Mute (COMU) (E) (7) (7)
4	6	2	CAN'T BE SURE 2 Steps	Rough Trade (RT) (7) (7) (7)
5	4	10	SPECIALLY FOR YOU The Waitresses	PHI (PHI) (7) (7)
6	5	4	PROMISED LAND The Waitresses	Wardrobe (SD) (7) (7)
7	3	6	GET UP ON THE DANCE FLOOR The Waitresses	Sire (SIR) (7) (7) (7)
8	9	3	HUNTING ME Linn	Linn (LON) (7) (7)
9	NEW	1	THIS IS SKA The Corn Dollies	Big Life (BLAC) (7) (7)
10	NEW	1	HOUSE ATTACK The Corn Dollies	Debut (DUB) (7) (7) (7)
11	8	5	YOU'RE GONNA MISS ME Tumbleweed	Raybald (RIS) (7) (7)
12	7	5	HIP HOUSE/CAN DANCE The Waitresses	Wardrobe (SD) (7) (7)
13	10	1	WALK ON Book & Music (B&M)	3 Step - DAM (11) (7) (7)
14	11	10	FINE TIME Tina Turner	Factory PAC 2232 (11) (7) (7) (7)
15	17	2	HEARTS & MINDS Maverick	PHI (PHI) (7) (7) (7)
16	19	2	WILKIE (AKA TBM MIX) Simple Machines	Demos (DOME) (7) (7)
17	14	12	IT'S LITTLE PRAYER The Waitresses	Bluebay Music (BLU) (7) (7)
18	12	15	SUDDENLY Maverick	Food For Thought (TOM) (7) (7)
19	NEW	1	ALIVE NOT DEAD (EP) The Waitresses	Wardrobe (SD) (7) (7)
20	13	5	NIGHT HARD ROCKER Cash Money & Marley	Highway (HIS) (7) (7) (7)
21	16	8	CHICKI CHIKKI AHH AHH Maverick	Bluebay Music (BLU) (7) (7)
22	15	12	DOWNY TOWN '88 Maverick	PHI (PHI) (7) (7) (7) (7)
23	22	2	STRAIGHT FROM THE SOUL Maverick	Ripstone (RIP) (7) (7)
24	21	20	A LITTLE RESPECT The Waitresses	Mute (COMU) (E) (7) (7)
25	NEW	1	COME ON DADDY/RIGHT ON The Waitresses	Gee Si (GEE) (7) (7)
26	18	16	STAND UP FOR YOUR LOVE RIGHTS The Waitresses	Big Life (BLAC) (7) (7)
27	12	12	STARKER HUMANOID Maverick	Mesdames (MSD) (7) (7)
28	25	8	BLUE MONDAY The Waitresses	Factory (FAC) (7) (7) (7) (7)
29	NEW	1	OH LAMOUR The Waitresses	Mute (COMU) (E) (7) (7)
30	24	14	UP TO THE SOUND OF... The Waitresses	Mute (COMU) (E) (7) (7)
31	23	3	LIFE IS WHAT YOU MAKE IT The Waitresses	Mog (M) (7) (7) (7)
32	30	1	THE ONLY WAY IS UP The Waitresses	Big Life (BLAC) (7) (7)
33	9	9	JOHN KETLEY IS A WEATHERMAN The Waitresses	Compendia (DOW) (7) (7)
34	29	10	MY D.J. (PUMP IT UP SOME) The Waitresses	Gee Si (GEE) (7) (7)
35	NEW	1	DESTROY THE HEART The Waitresses	Creation (CRE) (7) (7)
36	NEW	1	AVENGE The Waitresses	Living (LIV) (7) (7) (7)
37	NEW	1	REVOLUTION The Waitresses	Big Life (BLAC) (7) (7)
38	24	1	I CAN'T STOP The Waitresses	Highway (HIS) (7) (7)
39	2	1	KANSAS The Waitresses	LAB (LAB) (7) (7)
40	3	5	SNIP OF FOOLS The Waitresses	Mute (COMU) (E) (7) (7)

## TOP 20 ALBUMS

1	1	2	TECHNIQUE New Order	Factory (FAC) (7) (7)
2	3	12	WANTED The Waitresses	Big Life (BLAC) (7) (7)
3	2	42	THE INNOCENTS The Waitresses	Mute (COMU) (E) (7) (7)
4	4	31	KYLE The Waitresses	PHI (PHI) (7) (7)
5	5	74	THE CIRCUS The Waitresses	Mute (COMU) (E) (7) (7)
6	10	3	ATLANTIC REALM The Waitresses	IBC (IB) (7) (7)
7	NEW	1	UPFRONT '89 The Waitresses	PHI (PHI) (7) (7) (7)
8	14	62	WONDERLAND The Waitresses	Mute (COMU) (E) (7) (7)
9	17	7	SUBSTANCE The Waitresses	Factory (FAC) (7) (7)
10	7	2	IN GOBRACHE WE TRUST The Waitresses	Demos (DOME) (7) (7)
11	NEW	1	THE MAN-BEST OF ELVIS COSTELLO Elvis Costello	Mute (COMU) (E) (7) (7)
12	9	3	HUNKPAPA The Waitresses	LAB (LAB) (7) (7)
13	6	2	FABULOUS DISASTER The Waitresses	Mute (COMU) (E) (7) (7)
14	16	8	JACK TO THE SOUND The Waitresses	Big Life (BLAC) (7) (7)
15	11	4	GARAGE TRAX The Waitresses	Jack (J) (7) (7) (7)
16	19	4	IT TAKES TWO The Waitresses	Sire (SIR) (7) (7)
17	NEW	1	GUITAR MASTERS The Waitresses	Rebound (REB) (7) (7)
18	NEW	1	GIRLY KINGS The Waitresses	LAB (LAB) (7) (7)
19	8	3	FORD TRAX The Waitresses	Rhythm King (RHY) (7) (7)
20	12	4	RED AND GOLD The Waitresses	New Britain (NB) (7) (7)

## BEAT GOES ON RECORDS

## Beat Goes On Top Thirty

- |    |  |         |
|----|--|---------|
| 1  | JOHN LEE HOOKER/Live at Cate Au GoGo                   | BGOLP39 |
| 2  | CANNED HEAT/Live Concert 70                            | BGOLP25 |
| 3  | HOLLIES/Hollies  | BGOLP25 |
| 4  | B.B. KING/Electric                                     | BGOLP37 |
| 5  | MILES DAVIS/In The Corner                              | BGOLP28 |
| 6  | BLOOD SWEAT & TEARS                                    | BGOLP35 |
| 7  | ROBERT CALVERT/Captain Lockheed<br>(also on CD BG00C5) | BGOLP35 |
| 8  | BILLY FURY   | BGOLP17 |
| 9  | NITTY GRITTY DIRT BAND/Unleash Ted & His Dog Charlie   | BGOLP22 |
| 10 | HOLLIES/Would You Believe                              | BGOLP25 |
| 11 | LAURA NYRO/Gonna Take a Miracle                        | BGOLP27 |
| 12 | GROUNDHOGS/Scratching the Surface                      | BGOLP15 |
| 13 | B.B. KING/Live in London                               | BGOLP42 |
| 14 | SHADOWS/From Hank, Brian, Bruce & John                 | BGOLP20 |
| 15 | ROBERT CALVERT/Lucky Leaf<br>(also on CD BG00C2)       | BGOLP22 |
| 16 | GROUNDHOGS/Best of 69-72                               | BGOLP11 |
| 17 | KING/KING/KING/His Best                                | BGOLP23 |
| 18 | MAHAVISHNU/Between Nothingness & Eternity              | BGOLP23 |
| 19 | BUDDY RICH/Buddy'n' Soul                               | BGOLP19 |
| 20 | HOLLIES/Would You Believe                              | BGOLP35 |
| 21 | GRAHAM BOND/Holy Magic                                 | BGOLP11 |
| 22 | MIKE AYERS/Whatever She Brings                         | BGOLP18 |
| 23 | BILLY FURY   | BGOLP26 |
| 24 | NEW RIDERS OF THE PURPLE SAGE/Panama Red               | BGOLP29 |
| 25 | JOHN WINTER/And Live                                   | BGOLP21 |
| 26 | DON McLEAN/Playin' Favorites                           | BGOLP38 |
| 27 | RICK NELSON/Playin' Favorites                          | BGOLP1  |
| 28 | SHIRLEY & DOLLY COLLINS/Love Death & The Lady          | BGOLP1  |
| 29 | MANI/Be Good To Yourself                               | BGOLP14 |
| 30 | GRAHOBIOUS   | BGOLP34 |

Coming soon: GRAHAM PARKER/Heart Treatment (BGOLP45), Howlin' Wind (BGOLP48) — MOUNTAIN/Best Of (BGOLP33, BG00C33), Nantucket Sleightride (BGOLP32, BG00C32) — NUCLEUS/Elastic Rock (BGOLP47), DUSTY SPRINGFIELD/A Girl Called Dusty (BG00C35) — GROUNDHOGS/Hogwash (BGOLP44) — MAN/Maximum Darkness (BGOLP43).

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# Simon brings the personal touch to Odyssey Music

JONATHAN SIMON has joined the Odyssey group of companies as managing director of Odyssey Music and Slate Music. He took up his new duties on February 13, after leaving Warner Chappell the previous Friday.

Simon had worked for Chappell Music for 30 years, culminating in the managing directorship, and including three years heading Chappell in Australia.

He takes command of the publishing arm of the Odyssey group, enlisting Odyssey chief Wayne Bickerton to devote more time to the studio side of the business and Odyssey's increasing involvement

in the expanding world of broadcasting.

"I am very excited about this new venture," says Simon, whose move has confounded strong rumours that he would join EMI Music Publishing.

"In a climate where music publishing has become a glorified 'on-set exchange and mail', there has to be a welcome return to the real business which is to provide an effective creative and administrative service.

"There are fine writers of great music all over the world who need the personal attention that only a committed independent can pro-

vide." Bickerton states: "I'm delighted to join forces with an industry veteran like Jonathan Simon. His experience, phenomenal reputation and considerable past success as chief executive in the UK of Chappell Intersong will make our publishing one of the foremost independents in the years to come."

The Odyssey publishing companies will continue their present rates, with Odyssey Music concentrating on contemporary material and Slate Music administering catalogues for the UK and internationally. Additional staff will be taken on soon.

## BMI found to have committed contract violation

A US arbitration panel has ruled that BMI committed a contractual violation by reducing payments to songwriters who had left the organization to join ASCAP.

The case concerned a 1987 BMI payment schedule which set out lesser rates of payment for repertoire remaining with BMI but written by songwriters no longer affiliated to the body. ASCAP claims that some writers "stood to lose up to 80 per cent in BMI performance royalties".

After the new ruling, BMI will be required to treat repertoire by former affiliates in the same way as songs by composers currently with the organization. BMI was also ordered to pay the costs of the hearing, including \$30,000 in legal expenses covered by the 11 ASCAP members who brought the action.

● THE OYSTER Band remain with Complete Music for publishing and are not "in any way part of the plans for Cooking Vinyl Music," says Pete Lawrence, clarifying details of the BMG administration deal (MW February 4).



SIGNING UP: (standing) John Craig (left) First Night and Peter Sarnes of Thames. Sitting are Thames' Mike Phillips (left) and Tony Edwards of First Night.

## Euston Music steams in

THAMES TELEVISION International and First Night Records have announced the formation of Euston Music, a new joint venture publishing company which will administer and develop the musical copyrights created within the Thames Programme Division and the film subsidiaries of Euston Films and Cosgrove Hall Productions.

Initial Euston Music copyrights include John Cameron's music for

the top-rated mini-series Jack The Ripper, starring Michael Caine, and the Richard Hartley series for the forthcoming Euston Films theatrical movie Dances starring Paul McGann and Rebecca DeMornay. John Craig and Tony Edwards will join the Euston Music board along with Thames International MD Mike Phillips and Peter Sarnes, who will also be chief executive of the new venture.



TONY SMITH and Mick Rowlands of Hit & Run being congratulated by ASCAP's James Fisher on the recent announcement that Hit & Run is ASCAP's PRS Publisher Of The Year for 1987. Other awards for the period were given at ASCAP's awards at the end of last year — Hit & Run's award was held up by an inter-society misinterpretation of criteria.

1	1	STRAIGHT UP	Paula Abdul	Virgin
2	4	LOST IN YOUR EYES	Debbie Gibson	Atlantic
3	2	WILD THING	Tommy Lige	Delicious
4*	5	THE LOVER IN ME	Shenae Easton	MCA
5	3	BORN TO BE MY BABY	Bon Jovi	Mercury
6	7	SHE WANTS TO DANCE WITH ME	Rick Astley	RCA
7*	10	YOU GOT IT (THE RIGHT STUFF)	New Kids On The Block	CALDIS
8*	8	WHAT I AM	Edie Brickell & New Bohemians	Geffen
9*	16	THE LIVING YEARS	Mika & The Mechanics	Atlantic
10	9	WALKING AWAY	Information Society	Tommy Boy
11*	1	SURRENDER TO ME	Ann Wilson & Robin Zander	Capitol
12*	17	RONI	Bobby Brown	MCA
13*	12	DIAL MY BEST	The Boys	Motown
14*	17	PARADISE CITY	Guns N' Roses	Geffen
15*	18	A LITTLE RESPECT	En Vogue	Sire
16	6	WHEN I'M WITH YOU	Shawty	Capitol
17*	23	GIRL YOU KNOW IT'S TRUE	Miki Vanoli	Arista
18*	21	MY HEART CAN'T TELL YOU NO	Rod Stewart	Warner Brothers
19*	24	DON'T TELL ME LIES	Breathe	AKM
20	12	I WANNNA HAVE SOME FUN	Samantha Fox	Jive
21	14	ANGEL OF HARLEM	U2	Island
22*	26	I BEG YOUR PARDON	Kan Kan	Atlantic
23	13	WHEN THE CUBBER CRY	White Lion	Atlantic
24*	28	YOU'RE NOT ALONE	Chicago	Rapart
25*	31	DREAMIN'	Yvonne Williams	Wing
26*	34	ETERNAL FLAME	Singles	Columbia
27*	30	JUST BECAUSE	Anita Baker	Elektra
28	22	ALL SHE WANTS IS	Duran Duran	Capitol
29*	32	THE LOVE IN YOUR EYES	Eddie Money	Columbia
30*	36	WALK THE DINOSAUR	Was (Not Was)	Chrysalis
31*	-	THE LOOK	Roxette	EMI
32*	-	STAND	K.E.M.	Warner Brothers
33*	40	YOU GOT IT	Ray Orbison	Virgin
34	20	ALL THIS TIME	Tiffany	MCA
35*	39	MORE THAN YOU KNOW	Morkia	Columbia
36	25	THE WAY YOU LOVE ME	Karyn White	Warner Brothers
37*	-	SUPERWOMAN	Karyn White	Warner Brothers
38*	-	CRYIN'	Yssee	EMI
39*	-	SHE DRIVES ME CRAZY	Fine Young Cannibals	I.R.S.
40*	-	THE LAST MILE	Cinderella	Mercury

## ALBUMS

1*	1	DON'T BE CRUEL	Bobby Brown	MCA
2	2	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen
3	3	TRAVELING WILBURYS	Traveling Wilburys	Wilbury
4	4	SHOOTING RUBBERBANDS AT THE STARS	Edie Brickell	Geffen
5*	11	ELECTRIC YOUTH	Debbie Gibson	Atlantic
6	5	5 N'EVLES	Coin N' Roses	Geffen
7	6	HYSTERIA	Def Leppard	Mercury
8	8	GIVING YOU THE BEST THAT I GOT	Anita Baker	Elektra
9*	13	FOREVER YOUR GIRL	Paula Abdul	Virgin
10	7	NEW JERSEY	Bon Jovi	Mercury
11	9	OPEN UP AND SAY... AH!H!	Poison	Epic
12	12	GREEN	P.E.M.	Warner Brothers
13	14	SILHOUETTE	Kenny G	Arista
14	10	GREATEST HITS	Journey	Columbia
15*	15	MISTERY GIRL	Ray Orbison	Virgin
16*	25	VIVID	Lionel Richie	Epic
17	15	BATTLE AND HUM	U2	Island
18*	20	PRIDE	White Lion	Atlantic
19	19	HOLD ME IN YOUR ARMS	Rick Astley	RCA
20	18	HOLD AN OLD FRIEND'S HAND	Tiffany	MCA
21*	22	WINGER	Winger	Atlantic
22	16	GREATEST HITS	Fleetwood Mac	Warner Bros
23*	23	KARYN WHITE	Karyn White	Warner Bros
24	17	COCKTAIL	Soundtrack	Elektra
25*	-	LOC ED AFTER DARK	Tina Turner	Deloson
26*	29	HANGIN' TOUGH	New Kids On The Block	Columbia
27	21	A SHOW OF HANDS	Rush	Mercury
28*	-	THE GREAT RADIO CONTROVERSY	Tesla	Geffen
29	26	TRACY CHAPMAN	Tracy Chapman	Elektra
30	28	FAITH	George Michael	Columbia
31	31	LONG COLD WINTER	Cinderella	Mercury
32	35	HEARTBREAK	New Edition	MCA
33	27	TELL IT TO MY HEART	Tiffany Dayne	Arista
34*	34	BULLETS	Bulletts	Warner Bros
35*	-	TECHNIQUE	New Order	Qwest
36*	-	BEACHES	Original Soundtrack	Atlantic
37*	39	OUT OF ORDER	Rod Stewart	Warner Bros
38*	-	DYLAN & THE DEAD	Bob Dylan & Grateful Dead	Columbia
39	37	I WANNNA HAVE SOME FUN	Samantha Fox	Jive
40*	-	LIVING YEARS	Mika & The Mechanics	Atlantic

Charts courtesy Billboard, February 25, 1989 \* Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

Now CD

# TOP 75 ARTIST ALBUMS

1	<b>NEW FEMALE</b> Simply Red (Stewart Levine)	Elektra WX 3420W C-WX 243C/CD-34489Z
2	<b>ANYTHING FOR YOU</b> Celine Dion And Hiom Sound Machine (Various)	Epic 463125-1/CD C-463125-1/CD-340325-2
3	<b>THE RAW AND THE COOKED</b> Fine Young Cannibals (-)	Mercury 23888-1/CD C-83094R/CD-23891Z
4	<b>ANCIENT HEART</b> Tania Toker (Peter Van Hooker/Rod Argent)	WEA WX 210W C-WX 210C/CD-WX 210C
5	<b>MYSTERY GIRL</b> Roy Orbison (Various)	Virgin V254H1 C1CV 2354C/CD-82023Z
6	<b>WANTED *</b> Yaz (Various)	Big Life WY21P 1/CD C-YAZZMC 1/CD-YAZZC 2/1
7	<b>THE LEGENDARY ROY ORBISON *</b> Roy Orbison (Various)	TimeStar STAR 2330(BMG) C-STAC 233C/CD-2330
8	<b>HYSTERIA</b> Def Leppard (Robert John Lange/Nigel Green)	Meridian 8100a Phono HY217 1/CD C-HY25MC 1/CD-83047Z
9	<b>THE INNOCENTS *</b> Erasure (Stephen Hague)	Mute STUMM 351U/79P C-STUMM 351C/CD-351U
10	<b>MILK &amp; THE MECHANICS (Neil/Rothford)</b>	WEA WX 320W C-25600A 1/CD-25600-2
11	<b>SPIKE</b> Eyes Castellano (Castello/Killen/Burnett)	Warner Bros WX 2384W C-WX 238C/CD-92584Z
12	<b>WATERMARK *</b> Eury (Nicky Byrne)	WEA WX 199W C-WX 199C/CD-24087Z
13	<b>BAD *****</b> Michael Jackson (Quincy Jones/Michael Jackson)	Epic 45096-1/CD C-45096-2/CD-45096-2
14	<b>GREATEST HITS *</b> Fisherman (Various)	Warner Brothers WX 221W C-WX 221C/CD-925 38W
15	<b>REMOTE</b> Hue And Andy (Goldberg/Biondoli/Kane)	Columbia 348C 48C C-RC 1/CD-348C 6/CD-6
16	<b>THE FIRST OF A MILLION KISSES *</b> Fairground Attraction (F. Attraction/Maloney)	CIC PL 7169(BMG) C-PL 7169C/CD-7169E
17	<b>TECHNIQUE</b> New Order (New Order)	Virgin FACT 2575 C-FACT 2575C/CD-8243Z
18	<b>NEW LIGHT THROUGH OLD WINDOWS **</b> Chris Rea (Chris Rea/John Kelly)	C-WX 200C/CD-WA 200-1
19	<b>KYLE *****</b> Kylie Minogue (Stock/Aiken/Waterman)	PWR HP 31P C-HP31C/CD-31C
20	<b>KICK **</b> INXS (Chris Thomas)	Mercury PHONGMER 148R11 C-MERHC 114C/CD-7211Z
21	<b>TRACY CHAPMAN **</b> Tracy Chapman (David Kershenbaum)	Elektra EKT 471W C-EKT 471C/CD-74273-2
22	<b>TRUE LOVE VALES *</b> Buddy Holly (Various)	TimeStar STAR 2330(BMG) C-STAC 233C/CD-2339
23	<b>HOLD ME IN YOUR ARMS *</b> Rick Astley (Various)	RCA PL 7181(BMG) C-PL 7192C/CD-7192Z
24	<b>ROADSHOW *</b> Roadshow (Vernon/Brauer/Roadshow/Foyney)	WEA 46603C/1/CD C-46603C-2/CD-46603-2
25	<b>FOUNDATION</b> Ten City (Jefferson/Ten City)	C-WX 248C/CD-78193Z
26	<b>CLOSE</b> Ken Wilf (Rick Wilde/Tony Swain)	MCA MCG 6530P C-MCG 6530C/CD-6530Z
27	<b>LOVE SUPREME *</b> Diana Ross & The Supremes (Various)	Motown 12 7270(BMG) C-1X 7270C/CD-7270Z
28	<b>PRIVATE COLLECTION *****</b> Cif Richard (Various)	Epic CRTV 3181 C-CRTV 3181C/CD-3181Z
29	<b>INTROSPECTIVE **</b> Phil Sapp (Various)	ParadeParade PPS 7255 C-PCS 7255C/CD-PCS 725Z
30	<b>MONEY FOR NOTHING *****</b> Eric Clapton (Various)	Virgin/Phonogram VEGH 41P C-VEPH 44C/CD-83411-2
31	<b>SO GOOD *</b> Mica Paris (L. Equipe)	4th + 8way/Island BELP 325P C-BRCA 335C/CD-380Z 35Z
32	<b>RATTLE AND HUM **</b> U2 (Jimmy Iovine)	Island U 21P C-UJ 21C/CD-UJ02 2P
33	<b>THE ULTIMATE COLLECTION **</b> Sly & The Family Stone (Various)	Epic VEGY 167Z 1/CD C-VEG 167Z 1/CD-167Z 2/CD
34	<b>ELECTRIC YOUTH</b> Debbie Gibson (Debbie Gibson/Fred Zarr)	WEA WX 219W C-WX 231C/CD-78193-2
35	<b>THE GREATEST HITS COLLECTION **</b> Bananarama (Various)	London RAMA 50P C-RAMA 50C/CD-2186Z
36	<b>HEARSAY *</b> Alexander O'Neal (Jimmy Jam/Terry Lewis)	Tate 45926C/1/CD C-45926-2/CD-45926-2
37	<b>PUSH *****</b> Chris Nicky (Various)	CBS 46629 1/CD C-46629-2/CD-66629-2
38	<b>FLYING COLOURS *</b> Chris de Burgh (Paul Hardiman/Chris de Burgh)	A&M ANA 322P/1 C-CAMC 322C/CD-324 324



## ARTISTS' A-Z

A	ADITYA 1	ADRIAN 2	ADRIAN 3	ADRIAN 4	ADRIAN 5	ADRIAN 6	ADRIAN 7	ADRIAN 8	ADRIAN 9	ADRIAN 10	ADRIAN 11	ADRIAN 12	ADRIAN 13	ADRIAN 14	ADRIAN 15	ADRIAN 16	ADRIAN 17	ADRIAN 18	ADRIAN 19	ADRIAN 20	ADRIAN 21	ADRIAN 22	ADRIAN 23	ADRIAN 24	ADRIAN 25	ADRIAN 26	ADRIAN 27	ADRIAN 28	ADRIAN 29	ADRIAN 30	ADRIAN 31	ADRIAN 32	ADRIAN 33	ADRIAN 34	ADRIAN 35	ADRIAN 36	ADRIAN 37	ADRIAN 38	ADRIAN 39	ADRIAN 40	ADRIAN 41	ADRIAN 42	ADRIAN 43	ADRIAN 44	ADRIAN 45	ADRIAN 46	ADRIAN 47	ADRIAN 48	ADRIAN 49	ADRIAN 50	ADRIAN 51	ADRIAN 52	ADRIAN 53	ADRIAN 54	ADRIAN 55	ADRIAN 56	ADRIAN 57	ADRIAN 58	ADRIAN 59	ADRIAN 60	ADRIAN 61	ADRIAN 62	ADRIAN 63	ADRIAN 64	ADRIAN 65	ADRIAN 66	ADRIAN 67	ADRIAN 68	ADRIAN 69	ADRIAN 70	ADRIAN 71	ADRIAN 72	ADRIAN 73	ADRIAN 74	ADRIAN 75	ADRIAN 76	ADRIAN 77	ADRIAN 78	ADRIAN 79	ADRIAN 80	ADRIAN 81	ADRIAN 82	ADRIAN 83	ADRIAN 84	ADRIAN 85	ADRIAN 86	ADRIAN 87	ADRIAN 88	ADRIAN 89	ADRIAN 90	ADRIAN 91	ADRIAN 92	ADRIAN 93	ADRIAN 94	ADRIAN 95	ADRIAN 96	ADRIAN 97	ADRIAN 98	ADRIAN 99	ADRIAN 100
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39	<b>CONSCIENCE *</b> Womack & Womack (Chris Blackwell)	4th + 8way/Island BELP 319P C-BRCA 319C/CD-380C 31Z
40	<b>GET EVEN *</b> Producers Beyond (Various)	ParadeParade PPS 7270 C-PCS 727C/CD-PCS 727Z
41	<b>NEW YORK</b> Lou Reed (Lou Reed/Fred Maher)	Sire/Warner Bros WX 242W C-WX 242C/CD-242W-2
42	<b>THE CIRCUS *</b> Erasure (Stephen Hague)	Mute STUMM 351U/79P C-STUMM 351C/CD-351U
43	<b>FLYING ROOM RUBBERBANDS AT THE STARS</b> Eric Burdon And New Barbarians (Pat Moran)	C-WX 215C/CD-9212Z
44	<b>WHITNEY *****</b> Whitney Houston (Various)	Arista 268 141(BMG) C-484 114C/CD-268 14Z
45	<b>TO WHOM IT MAY CONCERN *</b> Prisoners (Various)	CBS 46207Y/1/CD C-46237 4/CD-46237-7
46	<b>FAITH **</b> George Michael (George Michael)	Epic 46000 1/CD C-46000 4/CD-46000-2
47	<b>FISHERMAN'S BLUES *</b> The Waterboys (John Dunford/Mike Scott)	Virgin/Phonogram VEGH 41P C-VEPH 44C/CD-83411-2
48	<b>NEW JERSEY</b> Bon Jovi (Bruce Fairbairn)	Virgin/Phonogram VEGH 41P C-VEPH 44C/CD-83411-2
49	<b>THE TRAVELING WILBURYS *</b> The Traveling Wilburys (Oris & Nelson Wilbury)	Wilson/Warner Bros WX 224W C-WX 224C/CD-92576-2
50	<b>RAINTOWN *</b> Deshaun Blue (Jon Kelly)	CBS 45054 1/CD C-45054 4/CD-45054-2
51	<b>SUNSHINE ON LEITH *</b> The Proclaimers (Peter Wingfield)	Chrysalis CHR 146C C-ZCHR 146A/CD-146B
52	<b>THUNDER AND CONSOLIDATION</b> New Line Army (Tom Dunford/NMA)	EMI EMC 45208 1/CD C-ITEM 4520C/CD-7117Z
53	<b>ANY LOVE *</b> Laurie Vandross (Laurie Vandross/Marcus Miller)	Epic 45358 1/CD C-46298 4/CD-46298-2
54	<b>APPETITE FOR DESTRUCTION *</b> Guns N' Roses (Mike Clark)	Geffen WX 123W C-DC 123C/CD-90418-2
55	<b>HEAVY METAL *****</b> Robert Palmer (Robert Palmer)	CTC/MCD 1007 1/CD C-1007 2/CD-327 2Z
56	<b>POPPED IN SOULED OUT *****</b> Wet Wet Wet (Baker/Kroll/JWWW/Smiles)	Virgin/Phonogram JWWW 1P C-JWWW 1P/CD-327 2Z
57	<b>POPSAD</b> The Dring Bros (Pat Collier)	Epic 46204Y/1/CD C-46294 4/CD-46294-2
58	<b>GREATEST HITS *</b> Louise Lorgan (Various)	Virgin HLT 11E C-HLMC 11D/34C/CD
59	<b>GIVING YOU THE BEST THAT I GOT *</b> Anita Baker (Michael J Powell)	Elektra EKT 470W C-EKT 470C/CD-74071-2
60	<b>AFTER THE WAR</b> Gary Moore (Peter Collins)	Virgin V2575 1/CD C-CTCV 2575C/CD-8243Z
61	<b>THE BEST YEARS OF OUR LIVES</b> Neil Diamond (David Foster)	CBS 46201 1/CD C-46201 2/CD-46201-2
62	<b>LYN &amp; THE DEAD</b> Beky Doolan (Gordon Doolan/Jerry Garcia/John Coltrane)	CBS 46281 1/CD C-46281 2/CD-46281-2
63	<b>PICTURE BOOK</b> Simply Red (Stewart Levine)	Virgin V245B 1/CD C-EKT 273C/CD-245B-2
64	<b>NO JACKET REQUIRED *****</b> Phil Collins (Phil Collins/Hugh Padgham)	C-CTCV 2345C/CD-2345Z
65	<b>THE CHRISTIANS **</b> The Christians (Louise Lorgan)	C-EKT 197A/CD-CD 197A
66	<b>THE CREAM OF EPICLAPTON **</b> Eric Clapton (Various)	Polygram CRTV 3181 C-CRTV 3181C/CD-3181Z
67	<b>THE STRINGLES</b> The Stringers (Various)	EMI BM 1348 C-TCM 134 1/CD-7118Z
68	<b>TANGO IN THE NIGHT *****</b> Fleetwood Mac (Backingham/McVie)	Virgin/Phonogram VEGH 41P C-WX 242C/CD-242W-2
69	<b>LOVE *</b> Alicia Keys (Various)	Warner Bros WX 128W C-WX 128C/CD-4222Z
70	<b>ALL OR NOTHING</b> Milli Vanilli (Frank Farian)	Columbia/CBS CRTV 111C C-CTFPL 111C/CD-146E
71	<b>PHANTOM OF THE OPERA **</b> Various (Various/John Dunford/Wabber)	Polygram/POPS 91P C-POPS 91C/CD-221 2Z
72	<b>HELLO, I'M BEING GOOD *</b> Phil Collins (Phil Collins/Hugh Padgham)	C-OWED 713 1/CD-CD 228Z
73	<b>I WANNA HAVE SOME FUN</b> Samantha Fox (Various)	Hit 777(BMG) C-NPC 72C/CD-72PZ
74	<b>THE JOY THAT I FEEL</b> U2 (Daniel Lanoan/Brian Eno)	Island UNJUN C-CUMK 61C/CD-61Z
75	<b>WONDERLAND</b> Erasure (Floord)	Mute STUMM 351U/79P C-STUMM 351C/CD-351U

Compiled by Geoff for the BBC Music Week and BBC Radio 1 as a sample of 500 recorded records available with a double price of £2.00 or more.

TITLE	Label (P, CD, Distribution)	Label (P, CD, Distribution)
A	Includes parent sales increase of 500%	
B	Includes parent sales increase of 100% or more	
C	Includes parent sales increase of 50% or more	
D	Includes parent sales increase of 25% or more	
E	Includes parent sales increase of 10% or more	
F	Includes parent sales increase of 5% or more	
G	Includes parent sales increase of 2% or more	
H	Includes parent sales increase of 1% or more	
I	Includes parent sales increase of 0.5% or more	
J	Includes parent sales increase of 0.2% or more	
K	Includes parent sales increase of 0.1% or more	
L	Includes parent sales increase of 0.05% or more	
M	Includes parent sales increase of 0.02% or more	
N	Includes parent sales increase of 0.01% or more	
O	Includes parent sales increase of 0.005% or more	
P	Includes parent sales increase of 0.002% or more	
Q	Includes parent sales increase of 0.001% or more	
R	Includes parent sales increase of 0.0005% or more	
S	Includes parent sales increase of 0.0002% or more	
T	Includes parent sales increase of 0.0001% or more	
U	Includes parent sales increase of 0.00005% or more	
V	Includes parent sales increase of 0.00002% or more	
W	Includes parent sales increase of 0.00001% or more	
X	Includes parent sales increase of 0.000005% or more	
Y	Includes parent sales increase of 0.000002% or more	
Z	Includes parent sales increase of 0.000001% or more	

# TOP 20 COMPILATIONS

1	<b>THE MARQUEE... 30 LEGENDARY YEARS *</b> Various (Various)	Polygram MOTV 11P C-MOTV 11C/CD-4800Z
2	<b>THE AWARDS</b> Various (Various)	ParadeParade PPS 726(BMG) C-STAC 234C/CD-234
3	<b>BUSTER (OST) *</b> Various (Various)	Virgin V254E C1CV 254C/CD-254
4	<b>COCKTAIL (OST)</b> Various (Various)	Elektra EKT 475H C-EKT 475C/CD-7488BZ
5	<b>THE GREATEST LOVE 2</b> Various (Various)	Telstar STAR 2331(BMG) C-STAC 233C/CD-233Z
6	<b>THE PREMIER COLLECTION *****</b> Easily Quoted (Various Artists)	Capitol CAP 211C C-CL 211C/CD-211Z
7	<b>FROM MOTOWN WITH LOVE</b> Various (Various)	KITLME 1201C C-CL 211C/CD-211Z
8	<b>THE GREATEST LOVE *</b> Various (Various)	Telstar STAR 2331(BMG) C-STAC 233C/CD-233Z
9	<b>DIRTY DANCING (OST) **</b> Various (Various)	FCA 3440(BMG) C-8 840B/CD-8 840B
10	<b>NOW 11 **</b> Various (Various)	Capitol CAP 211C C-CL 211C/CD-211Z

**89 NON-STOP HITS**

OUT NOW

Includes parent sales increase of 500%

Includes parent sales increase of 100% or more

Includes parent sales increase of 50% or more

Includes parent sales increase of 25% or more

Includes parent sales increase of 10% or more

Includes parent sales increase of 5% or more

Includes parent sales increase of 2% or more

Includes parent sales increase of 1% or more

Includes parent sales increase of 0.5% or more

Includes parent sales increase of 0.2% or more

Includes parent sales increase of 0.1% or more

Includes parent sales increase of 0.05% or more

Includes parent sales increase of 0.02% or more

Includes parent sales increase of 0.01% or more

Includes parent sales increase of 0.005% or more

Includes parent sales increase of 0.002% or more

Includes parent sales increase of 0.001% or more

Includes parent sales increase of 0.0005% or more

Includes parent sales increase of 0.0002% or more

Includes parent sales increase of 0.0001% or more

Includes parent sales increase of 0.00005% or more

Includes parent sales increase of 0.00002% or more

Includes parent sales increase of 0.00001% or more

Includes parent sales increase of 0.000005% or more

Includes parent sales increase of 0.000002% or more

Includes parent sales increase of 0.000001% or more

11	<b>SOFT METAL *</b> Various (Various)	Syba SM881(3TY) C-SMC82/CD-SM82Z
12	<b>THE GREATEST HITS OF HOUSE *</b> Various (Various)	Syba SM 882(3TY) C-SMC 82/CD-SM 82Z
13	<b>BEAT THIS... 20 HITS OF RHYTHM KING</b> Various (Various)	CBS 45054 1/CD C-SMC 793C/CD-793Z
14	<b>THE CLASSIC EXPERIENCE *</b> Various (Various)	EMI EMTO 45D C-CTEMT 45C/CD-EMT 45D
15	<b>THE HITS ALBUM</b> Various (Various)	Capitol CAP 211C C-CL 211C/CD-211Z
16	<b>THE GREATEST HITS OF 1988 *</b> Various (Various)	Telstar STAR 2334(BMG) C-STAC 233C/CD-233Z
17	<b>THE LOST BOYS *</b> Various (Joel Schumacher)	Arista 268 141(BMG) C-484 114C/CD-268 14Z
18	<b>GOD MORNING VIETNAM (OST)</b> Various (Various)	A&M ANA 313B C-AMC 313C/CD-313Z
19	<b>CAPTIV CLASSICS VOL1</b> Various (Various)	Capitol CAP 211C C-CL 211C/CD-211Z
20	<b>THE BLUES CLASSICS VOL1</b> Various (Various)	Arista 268 141(BMG) C-484 114C/CD-268 14Z

When all around you  
is going wrong...

it's nice to know there are  
some things you can depend on.



M A S S I V E

# Think again

by Andy Beavers

THE WONDERFUL breakfast from Lyn Collin's Think is about to get its second chart airing. Rob Base and DJ EZ-Rock from New York did it first with It Takes Two, but now Tyree has given it the Chicago hip house treatment and come up with the irresistible Turn Up The Bass. The track features the rapping talents of Kool Rock Steady, who now lives in Chicago but learnt how to rap back in 1979 when he was a native New Yorker.

Kool Rock Steady explains how the partnership came about. "I have known Tyree since 1985 when we met in a DJ battle, and when he needed someone to rap on Turn Up The Bass I was the man with the plan." He describes the hip house sound as "hip hop style rap over house grooves with piano, samples, and acid sounds all rolled into one."

Turn Up The Bass is taken from the Tyree's Got A Brand New House LP on the frr label. He made his name with acid tracks, such as Acid Over, and they dominate on the LP. "There is still life in acid," claims Tyree, adding: "The media has taken it and crumpled it up like a piece of paper, but it still gets going on the dancefloor so it isn't going to go away."

The LP also features a couple of deep house cuts: Let's Get Together with vocals by Candace and the particularly fine I'll Never Let You Go sung by Reggie Hall. "There is a big difference between producing deep house songs compared to acid tracks," Tyree admits, but points out: "When I DJ, I play a lot of deep house so I know how to go about it." Another side of his work is illustrated on the LP by T's Revenge, a cut up of samples from Todd Terry tracks.

The sting comes in the "You ain't really house" samples, taken from the late Jackmaster Funk tracks, which intersperse the Todd Terry samples at regular intervals. "In some articles I have read that Todd Terry claims that he is taking over from house and that he is the king and the master," says Tyree, adding: "T's Revenge is to show that he is not the only one who can do stuff like that."

Tyree has also taught himself how to rap — his first attempt is Hardcore Hip House which is featured on Westside's Phuture Tracks compilation and is to be released as a single by the label. His rapping is not quite as fluid as Kool Rock Steady's, but the track's mix of acid with guitar sampled from Brown's Miss Power ensures that it is a winner.



TYREE: GIVING it the hip house treatment.

# House: the next step

by Barry Lazell

JUST RELEASED on the Gee Si label, the hit-otiose home of Richie Rich and the Jungle Brothers, is Mr Love, credited to Eternity featuring Mr Love. The second track to be extracted from the Eternity album Project 1 (the first was the Bhaguro-inspired Ashram House), it is described by Gee Si as "the next stage in house music: a sophisticated cocktail of hot acid sounds and cool jazz melody".

The key to this unusual track is the equally unusual "Mr Love" himself, a classically-trained and jazz-stepped guitarist from New York whose varied credits include having played support to the late bluesman Muddy Waters, jamming with Carlos Santana, and a non-playing sideline as club reporter for Details magazine. He toured with Anne Pigalle through 1987, acting as her musical director, his presence on his namesake track along with DJ/writer Eternity (also a member of S-Express), and fellow guest Kevin Robinson (trumpeter for the Jazz Warriors and erstwhile sessioner on George Michael's and Mica Paris' last albums), makes for a unique genre which, actually works as a combination rather than a collision of forms.

Recorded at Gee Si's own London studio, and produced by Boss, Mr Love is now 12-inch as GEE T 13 (and also an 7-inch as GEE T 7 13), distributed by Rough Trade and The Cartel.

# Sample example

SOUTH COAST dance label Domino Records has just issued its first 12-inch of 1989, in the form of Hijack by the Sample Syndicate (DOM T10, distribution: PRT). The track is the creation of mixing DJ Lex van Coeverden, who conceived and put it together in a self-constructed studio in the attic of his house in The Hague. Over a powerful, house-styled framework, van Coeverden has sampled no less than 101 snippets from records, TV soundtracks and other sources, most of them probably unrecognisable in themselves (which is possible just as well), but in combination adding a fascinating dimension.

The Portsmouth-based label has, rather ironically, had its best successes to date up at the opposite end of the country, north of Hadrian's Wall, but label boss Gary Jones is quietly confident of national success.

# VIDEO Channel 5 puts on the style

AN ALL-embracing package of music videos is to be released by Channel 5 on March 10. The new idea features the Style Council Cynid Laufer, Olivia Newton-John, Journey, a host of stars in the Stand By Me AIDS concert and Julian Lloyd Webber playing Elgar's Cello Concerto.

The Video Adventures Of The Style Council is an hour-long compilation of the band's hits including Speak Like A Child, You're The Best Thing, Shout To The Top and the new single Promised Land. Released to coincide with the album The Singular Adventures Of The Style Council, the video is to be promoted with joint television, radio and press advertising, display and point-of-sale material.

Cyndi Lauper is caught live in Paris (running time 93 minutes) performing of her hit singles in a colourful concert programme filmed on the True Colours tour. The first video to feature Lauper, it releases her single with her visit to the UK in March to promote a new album and single.

Australian-born Olivia Newton-John finds herself Down Under (running time 60 minutes) again,

with a collection of old and new songs, several of which are taken from her new album The Rumour. Also included are three traditional Australian songs.

Frontiers And Beyond (running time 95 minutes) is the new video released from US rockers Journey. The documentary claims to include every aspect of the band's tour across the US and features melodic rock numbers from their 15-year career.

George Michael, Elton John, Kim Wilde, Ben E King, The Commodors and Boy George all donated their services free of charge to appear in Stand By Me, a unique concert at Wembley for International AIDS Research. Channel 5's hour-long video of the event includes the hits which made them stars.

Celast Julian Lloyd Webber, accompanied the Royal Philharmonic Orchestra conducted by Yehudi Menuhin, performs Elgar's Cello Concerto on a 50-minute video album of the music recording which topped the classical album charts in 1986, selling 60,000 copies. The concert is regarded as the world's greatest cello mas-



STYLE COUNCIL getting the Channel 5 treatment

terpiece, and Lloyd Webber's rendition as the best since Jacqueline du Pré's back in the Sixties. This title has a dealer price of £8.34, while all others go out at £6.95.

# R E V I E W S

FREDDIE MERCURY AND MONTSERRAT CABALLE: The Barcelona EP. Channel 5, CVF 00332. Running time: 16 minutes. Dealer price £5.56.

Comment: This is corny in the extreme. Panoramic shots of European amphitheatres alternate with hazy close-ups of Fred and Montserrat in mid and it's all enough to make even the strong-stomached squirm in their seats. Where David Mallet and Gavin Taylor's direction save the day is in exploiting the sheer enthusiasm these two voices have for their odd rock'n'opera collaboration. Even the theatrical Mr Mercury is swamped by the larger-than-life presence of Montserrat Caballe whose melodramatic performance is as entertaining as her remarkable voice. The two-tone strut and preen like red peas and it all gets completely gripping when the gasping backing singers start doing their bit in The Golden Boy. Only three tracks but well worth owning. Sales forecast: Should sell reasonably to fans of this intriguing partnership, though its lack of trend appeal will deter many who would enjoy it. **SW**

(and even less are interested in their later work). Add that to the low artistic content of this tape and

you have a product that may simply refuse to leave your shelves. **JC-M**

# MUSIC VIDEO

Rank	Artist	Description (track/running time)	Price	Label
1	14 KYLIE MINOGUE: Kylie The Videos	Video Single (1 track/30min)	£6.95	PWL VWF 3
2	3 CLIFF RICHARD: Private Collection	Compilation (16 tracks/54min)	£6.50	PMI MWP11
3	2 MICHAEL JACKSON: Making Thriller	Compilation (1 track/6.95)	£6.95	Vestron MA 11000
4	5 BROS: The Big Push Tour	Live (1 track/6.95)	£6.95	CAV 49802
5	4 MICHAEL JACKSON: Legend Continues	Compilation (22 tracks/55min)	£6.95	Video Collection MA 1000
6	1 U2: THE UNFORGETTABLE FIRE	Compilation (5 tracks/15min)	£3.91	Inland NA 021
6	NEW DEBBIE GIBSON: OUT OF THE BLUE	Compilation (4 tracks/30min)	£6.95	WEA 7501733
8	12 GEORGE MICHAEL: Faith	Compilation (6 tracks/40min)	£6.95	490002
9	6 DIRTY DANCING: The Concert Tour	Live (1 track/30min)	£6.95	Vestron VA 11287
10	NEW BIG COUNTRY: PEACE IN OUR TIME	Live (1 track/6.95)	£6.95	Channel 5 CVF 07762
11	9 BANANARAMA: The Greatest Hits ...	Compilation (13 tracks/45min)	£6.95	Channel 5 CVF 07902
12	7 PET SHOP BOYS: Showbusiness	Compilation (4 tracks/30min)	£5.21	PMI MWP824
13	15 TPAU: Live At Hammersmith	Compilation (13 tracks/50min)	£6.95	Virgin VDF 357
14	1 DIRE STRAITS: Alchemy Live	Compilation (11 tracks/1hr 30min)	£6.95	Channel 5 CVF 00122
15	11 ERASURE: Live At The Seaside	Live (1 track/6.95)	£6.95	Virgin VDF 209
16	1 DEF LEPPARD: Historia	Compilation (13 tracks/50min)	£10.42	PolyGram Music Video 041 684 2
17	2 NOW THAT'S... ACHYME LIVE 13	Compilation (15 tracks/1hr 30min)	£6.95	PMI/VIRGIN MWP0913
18	1 LED ZEPPELIN: The Song Remains... Live	(9 tracks/2hr 7min)	£6.95	WHV PH 61389
19	4 JAMES LAST: Berlin Concert	Live (1 track/30min)	£6.95	Channel 5 CVF 07751
20	3 AC/DC: Let There Be Rock	Compilation (13 tracks/1hr 30min)	£6.95	WHV PH 54073

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## CLASSICAL

## EMI joins the vinyl cut down

by Nicolas Soames

EMI is following the lead of Deutsche Grammophon in drastically reducing the number of new issues released on LP. In the March release, only five titles are offered on LP out of a total release of nearly 40.

"During the past year, we have been monitoring very closely the actual sales of the current three formats of recorded music and our sales force is in constant touch with retail outlets," says Marius Carboni, press officer, EMI Classical Division.

"Our conclusions are that because the sales figures of new recordings on LP have fallen so drastically it is now not economically viable to issue LPs with every recording that we make."

However, EMI has, in line with PolyGram, decided to issue some recordings on LP — those which have a broad appeal. Releases by popular artists including Simon Rattle and the violinist Nigel Kennedy will continue to be released on LP and tape, as will special projects such as Show Boat issued last year and Porgy and Bess.

But there are still occasional recordings scheduled for LP release only. These include the next volume of Record Of Singing in the HMV Treasury Series — the gems from the EMI vocal archives. Volume 4 is on the March release.

The LP/tape for March, offered at a reduced dealer price of £3.86 until April 1, is Rattle's new recording of Stravinsky's Firebird coupled with Four Studies and Scherzo a Russo (EL 7491781/4) which is, of course, also on CD (CDC 7491782).

It is interesting to note that the authentic performance recordings of Roger Norrington and the London Classical Players are also being released on all three formats — reflecting their undoubted popularity.

In March, the first of the eagerly awaited series of Beethoven's Pi-

ano Concertos, featuring Melvyn Tan on fortepiano, is issued — Nos 1 and 2 (CDC 7495092/EL 7495091/4); there is also Beethoven's Eroica Symphony coupled with the Prometheus Overture (CDC 7495102/EL 7495101/4).

And the fruits of the widely-praised Barlow weekend, the first authentic recording of Barlow's Symphonie Fantastique (CDC 7495412/EL 7495411/4).

"We're not completely stopping our LP releases we are offering a crumb of comfort to those who have been collecting LPs for so many years," comments Carboni.



SHOW BOAT: one of the few to escape the LP purge

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## DG goes budget with Privilege

DEUTSCHE GRAMMOPHON moves into its £4.99 retail budget CD area with its Privilege recordings which have been available on LP and tape for some time.

In characteristic DG style, the first 30 recordings are heralded by a sampler which, for the first three months, will be aimed at a retail price of £1.99.

The sampler promises to be a large seller containing, as it does, a series of Karajan recordings including Tchaikovsky's 1812 and the Capriccio Italien, Sibelius' Finlandia (427 222-2).

It also contains a 15 page four colour booklet illustrating the first release.

But Bill Holland, DG marketing manager, says that the aim was to introduce the Privilege budget CD series rather than sell a lot of copies.

"It will be definitely limited to three months, of which point the price will revert to the normal Privilege CD dealer price of £3.99," he says.

The first release contains Yellow Label recordings from the Sixties and Seventies, including Beethoven's Symphonies Nos 3/Fidelio/Leonore 3 Overtures (conducted by Bohm); Nos 5 coupled with Schubert's Unfinished (conducted by Jachum) and No 9, also by Bohm.

There are Baroque works such as Handel's Water Music and Fireworks Music played by the Schola Cantorum Basiliensis under Wenzinger (427 205-2), Violin Concertos by Mendelssohn and Bruch (427 207-2) and Piano Concertos Nos 19 and 26 by Mozart played by Geza Anda (427 209-2).

Not all the releases are heavily popular — Mozart's Flute Concertos are coupled with the Concerto For Oboe And Flute by Solieri, played by Linda Nicolai on'td Holliger (427 211-2). And there is also some chamber music — Schubert's Death.

And The Maiden coupled with the Trout Quartet played by Eschenbach and the Amadeus Quartet (427 215-2) which must be a bargain of budget price.

DG is also running a Privilege dealer competition: first prize is a trip for two in Paris. Details from PolyGram Classics sales reps.

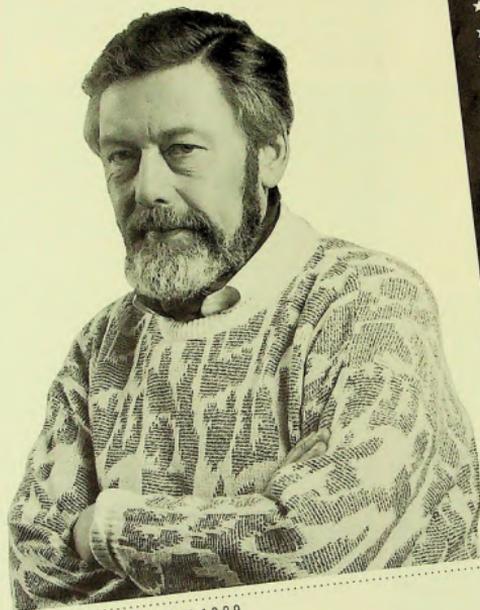
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2	THE FAWCOTT COLLECTION Luciano Pavarotti	EMI SABR017/SACBR017 (E)
3	RUBIN Jon T. Newman	EMI NET42323/423143
4	GREATEST LOVE SONGS Micko Demingo	CBS CBS44701/4044701 (E)
5	THE NEW FAWCOTT COLLECTION Luciano Pavarotti	EMI SABR25/SACBR25 (E)
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7	A PORTRAIT OF MARIO LANZA Mario Lanza	EMI SAB74/SAC74 (E)
8	THE COLLECTION Micko Demingo	EMI SABR25/SACBR25 (E)
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FULL PRICE

**Nicolas Soames introduces a new classical reviews section looking at full and mid price releases**

Orient Express, I Salonisti. Decca New Line 425 200-2. Meditation from Thais, Gollwog's Cakewalk and other Debussy, Kreisler and Rimsky-Korsakov — all tunes are grist to the Salonisti's salon arrangement style. Little-known in the UK despite numerous Deutsche Harmonia Mundi recordings, they just need a higher profile to sell well.

● Cross-over

Octet, Schubert. The Nash Ensemble. Virgin Classics VCT 907310-2. A little disappointing, I am afraid. With such players as the clarinetist Michael Collins, this should be blinding, but it is a bit bland — quite unlike the Nash in concert.

● General interest

The Blue Guitar. Eleftheria Kotzia, guitar. Pearl SHE CD 9609. The premiere recording of The Blue Guitar by Sir Michael Tippett, written in 1983 by Julian Bream but given a strong character here by this Greek guitarist. With other works by Pujol, Villa-Lobos, Delerue, Giorgianni and Pampas, an extremely interesting disc.

● Specialist

Violin Concertos at the Court of Weimar. Vivaldi, Ernst, Telemann, Bach — The Bach Ensemble, Stanley Ritchie, violin, directed by Joshua Rifkin. Decca L'Oiseau Lyré 421 442-2. A typically thought-provoking recording from Rifkin — a programme of concertos built around a reconstruction [from the D minor harpsichord concerto among other sources] of Bach's lost D minor Violin Concerto. Brightly but sensitively played... excellent addition to L'Oiseau lyre

catalogue.

● General interest

Piano pieces, Erik Satie. Anne Queffelec, piano. Virgin Classics VCT 90754-2. Satisfying selection. Gnostiques, Gnostiques — and striking cover. But Queffelec pulls the rhythm around far too much for me, an effect compounded by the resonant piano sound. But strongest cover for all Satie recordings.

● General interest

The Virtuoso Harp, Rachel Masters. Regent Records, REGCD 102. Unusual programme, with Britten's Suite for Harp and Parry's Sonata, as well as French music by Faure, Piene and Hasselmanns. Very (too?) closely mixed.

● Specialist

Oh That Cello, Music by Charlie Chaplin. Thomas Beckmann, cello. Johannes Bernota, piano. Jaro 4125. It is often forgotten that Chaplin was a (left-handed) cellist and violinist with aspirations to a concert career. When he discovered his true meter, he would play his own music on his cello for musicians to arrange for his films. On this pleasant disc is the tune to Lighthouse, Oh That Cello, and

nine other tracks, all a bit similar but translationally elegant and romantic as he had hoped. A curiosity.

● Cross-over

The Dream of Gerontius, Elgar/I Was Glad, Blest Pair of Sirens, Parry. Arthur Davies, Felicity Palmer, Gwynne Howell, LSO and Chorus, Richard Hickox. Chandos CHAN 8641/2. A compelling performance of Elgar's greatest choral work from the tenor Arthur Davies in the title role, but slightly less satisfying singing from Palmer and Howell who simply cannot match Davies' clarity. But with overall control firmly maintained by Hickox, this new recording is one of the greatest Elgar masterpieces can be recommended.

● General interest

Symphonies Nos 26, 52, 53, Haydn. La Petite Bande, Sigiswald Kuijken. Virgin Classics VCT 90743-2. A joy from start to finish. Dangerously lively, Kuijken and La Petite Bande sparkle their way through the symphonies making the most of passing effects. You can just top along with it. Useful introduction to authentic Haydn.

● General interest

Piano Concerto No 1, Brahms. LSO, Stanislaw Skrowaczewski. RCA Victor Red Seal RD 87780. Grand statements here — the opening theme has been chiselled out of stone in contrast to the kind of youthful vigorous approach one would have expected from a young player who, only a few years ago, won the Tchaikovsky Piano Competition. Yet Douglas' entry is relatively subdued which is a little puzzling. I found it a little laboured, but Douglas has an increasingly high profile in the UK.

● General interest

Canon and Gigue, Pachelbel/Bach/Handel/ Purcell. Taverner Players, CDM7 6953-2. Baroque Pops yes, but how superbly. Hang on to your hats for Handel's Arrival of the Queen of Sheba and enjoy Pachelbel, Purcell's Three Parts On A Ground, and an enjoyable selection of Bach. Vital and imaginative. Stock it.

● General interest

Bassoon Collection. Frances Eustace, Andrew Watts, dulzian, bassoons, Jennifer Ward Clarke, cello, Paul Nicholson, keyboards. Amara CD-SAR 35. Some marvellous sounds here, from the baroque bassoon to the instruments of the time of Mozart, Schubert and Elgar. Intriguing.

● Specialist

MID PRICE

Great Opera Chorus. LSO Chorus and Orchestra, Richard Hickox. IMP Classics, PCD 908. Carmen, Nabucco, Il Trovatore, Faust, the Polish Dances, from Prince Igor — all lustily sung to fuel the growing interest in opera. At 45 minutes, a little short, however.

● General interest

Enigma Variations/Coronation March/5 Pomp And Circumstance Marches, Elgar. LSO Barry Tuckwell. IMP Classics PCD 913. Reliable performances — the Enigma is more than that — but the strength is in the generous couplings.

● General interest

Heifetz. Works for violin and orchestra by Korngold, Rozsa, Waxman. RCA Victor Gold Seal GD 87963. Violin Concertos, Walton, Elgar, conducted by Sargent. GD 87966. Quintet in C/B flat Trio, Schubert/Sinfonias, Brahms Ave Maria, Schubert. Bath Israel Baker, William Primrose, Gregor Piatigorsky, Gabor Reita, GD 87964. Quintet, Dvorak Sextet, Brahms. With Lateiner, Primrose, Piatigorsky. GD 87965. RCA puts its Heifetz archives on to compact disc. Some of it is marvellous — particularly the orchestral works. The Korngold disc — featuring all works written for the legendary violinist — and the Walton/Elgar are models of their kind even if the recordings are a bit noisy. The chamber music is less satisfying — much of it doesn't feature truly aware ensemble playing.

● Specialist

Erato Bonsai series. Te Deum and other works, Charpentier, Michel Corboz conducts. ECD 55038. La Mer, Nocturnes and other works, Debussy, Lombard/Jordan conduct. ECD 55037. Concertos for one and two flutes, Cimarosa/Dievenne. Rampal, Wilson, Scimone. ECD 55040. Moonlight, Pathétique, Appassionata, Tempest Sonatas, Beethoven, Maria-Joao Pires. ECD 55034. The mid-price Bonsai series uses the back catalogue of Erato well, mixing popular programmes like the Beethoven and Debussy with Cimarosa and Charpentier that at this price become more than worth the risk of passing interest. Altogether, an attractive-looking mid-price series with an unusual character.

● General interest

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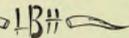
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# Women's DIARY

(From our man in a quiet corner at the Grosvenor House, sobbing into his Malvern water): "It was [expletive] crap"; "a [expletive] shambles"; "an absolute [expletive] disaster" — and that was just what some BPI council members had to say on the Brit awards on the night ... If you take another look at the front of your brochure for the evening and squint a bit, the handwritten word "Awards" looks as though it could almost spell "Anarchy". Chaotic arrangements exacerbated by intransigent Albert Hall administrators and security certainly spelled another year for what should have been the music industry's most glittering night of the year ... So shell-shocked was our ad team that they were nearly taken in by one wag who, purporting to be from the Advertising Standards Authority, telephoned to notify us of a complaint they had received challenging the claim that "a splendid time is guaranteed for all" at the "most prestigious music business event of the year" contained in a recent BPI ad for the Brits ... After problems with the venue, perhaps a move to the Whitehall Theatre may be in order ... At least Denis Norden should snap up the TV repeat rights ... Let's face it, it could have been worse. One of the presenters could have insulted the prophet Mohammed and then we would all have been in dead trouble ... If the events of last week whetted your appetite for an epic struggle, WEA's Alan McGee has two \$400 tickets for the Bruno vs Tyson fight he's trying to sell ... Finally, there was not a single murmur of complaint or tantrum from the artists involved, who soldiered on magnificently and deserve much admiration for adhering to the adage that "the show must go on" ... But will it?

MEANWHILE, BACK down to earth: It looks like the makers of new Channel Four music programme *Big World Cafe* will not be letting rest their dispute over royalty payments for music use ... Motown is getting a new shareholder. Diana Ross is said to be buying into the company which will release her next album in the US. The deal has the blessing of MCA which signed Ross for the US just before it acquired a stake in Motown last year ... PolyGram launches its Hfr label Stateside next month, with initial releases from the *Cookie Crew* and *D Mob* ... Sad to report the deaths of songwriter and Atomic Rooster Vince Crane, and, in Holland, long-serving EMI Boverna executive Frans van Rijswijk ... Expect the rivalry between reissue labels *Charly* and *Demon* to intensify now that nine-year *Charly* veteran Cliff White has switched camps. His mission: to spearhead a *Demon* drive into the soul/R&B market ... From the Never Thought We'd See The Day department: having explored much of the pop and classical repertoire for TV commercial tracks, ad makers have finally turned to Motorola to back national promotion of new part-work magazine *Winners*.



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SPREADING LIKE Wide-fire: Warner Chappell oversees the signing of a worldwide publishing deal for Kim Wilde's album *Close*.



ARE YOU DaRr. Phonogram MD Hein van der Ree helps Joe Elliott and Michael Hutchence enjoy their night out at the Brits.



POP WILL eat itself: The Fine Young Cannibals on display at HMV Oxford Circus.



GOLD DUSTY: Dusty Springfield receives a gold disc from Capital Radio's Pat Sharpe.

## COMMENT

Last week the Brits really hit the fan and covered everyone remotely related to the music business with the pungent smell of embarrassing failure.

The BPI should be in no doubt that it is not only they who feel saddened at the image which filled the Albert Hall and millions of TV screens. The reactions feeding into *Music Week* make it clear the thousands involved with the music industry were collectively holding their heads in their hands in shameful disbelief last week. At social gatherings in coming weeks there are likely to be industry execs telling strangers they work in a bank rather than admit to any connection with the music business.

There is a lesson to be learned from the fact that people from all parts of the industry shared in the embarrassment. The Brits are more than just the British Record Industry Awards. They have come to represent the most public face of the whole music business as far as the wider public is concerned. That perception turns them into something very precious to us all — perhaps too important to be left in the hands of a few people with natural vested interests. That should be no reflection on those people most closely concerned with the organisation of what dissolved into fiasco at the Albert Hall. They already have full time jobs with demanding employers. And with shifts in power at the BPI every two years there is relatively little time for anyone to make an individual mark and go on to establish any meaningful continuity in stewardship of the awards.

Putting on an awards event of our own, we are only too painfully aware of the many things that can and often do go wrong and we are crossing our fingers for next Monday in the same way as

everyone at the BPI would have been on the thirteenth. As awards hosts ourselves, everyone at *Music Week* is deeply sympathetic with the organisers' problems ... However, as the music industry's trade paper we have to be coldly analytical in assessing what is best for the future.

I believe that, following last week's shambles, the BPI has effectively relinquished the moral right to stage an event on behalf of the whole music industry and that weighty responsibility must surely now pass into neutral hands. There is a desperate need for continuity of purpose, purity of intent and dedicated expertise.

Frankly, we have a stiff lesson to learn from the Americans and the entire BPI council could do worse than take a cold booking at the Grammys coming up in Los Angeles to see what it is to hand out awards with dignity and style, while still achieving entertainment respectability in TV terms. There is no great trick to it beyond the fact that most of the people involved are pros who have been involved for years. However, there is one crucial difference beyond simple continuity and expertise that distinguishes the Grammys from what we have here. The Grammys are steered by NARAS — the National Academy of Recording Arts and Sciences with broad membership both geographically and across the music spectrum.

White we should not slavishly follow the NARAS model, now is the time for the establishment of BARAS — the British Academy of Recording Arts and Sciences.

*David Dalton*



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