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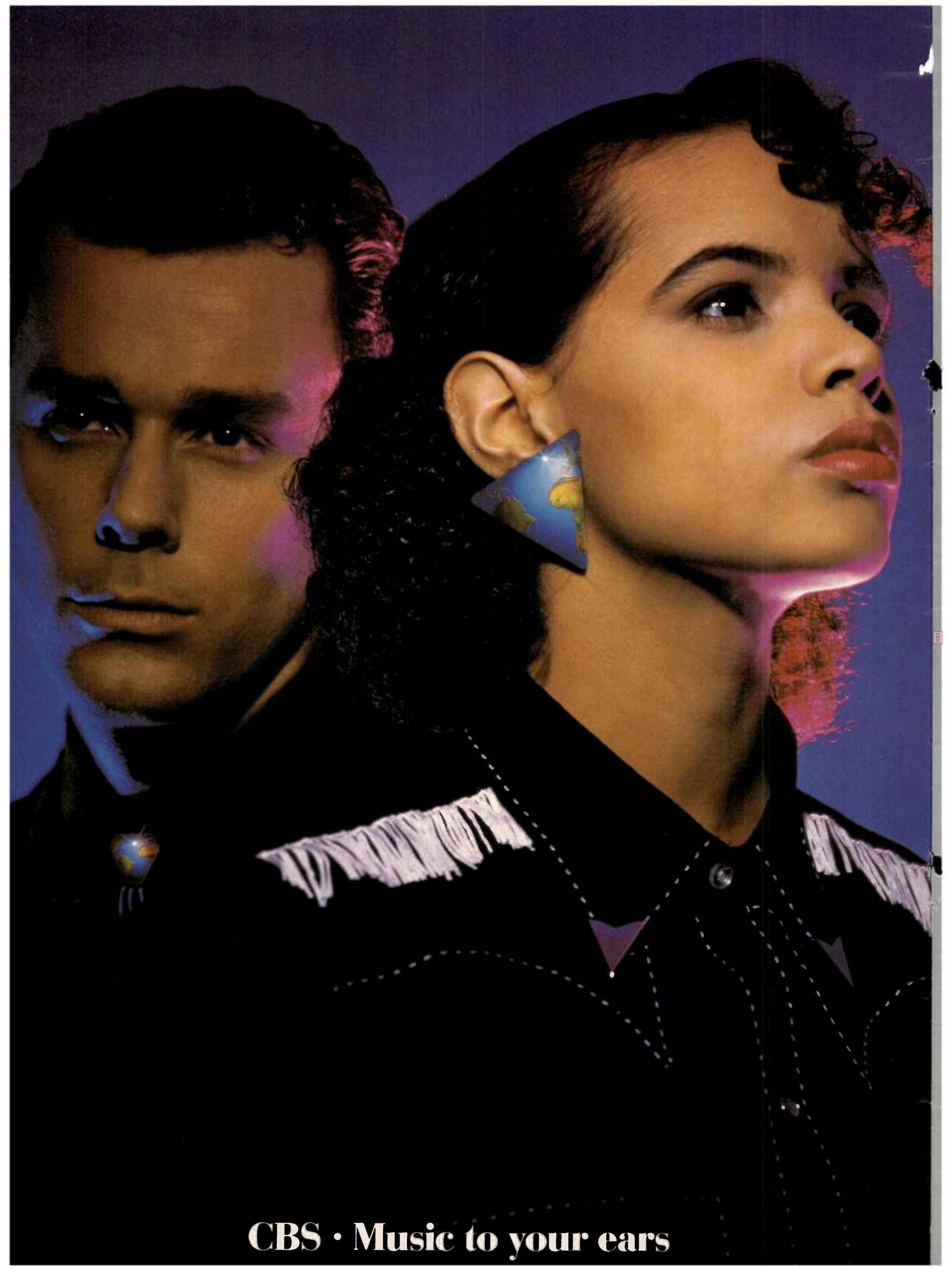
THE  
BRITISH



1989  
*Answers*  
SHOW

ROYAL ALBERT HALL  
13<sup>th</sup> FEBRUARY

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**CBS • Music to your ears**



**PETER JAMIESON**

**B.P.I. Chairman**

The BRIT Awards are the United Kingdom's **showcase** to the world in which we host an evening that is representative of the very best in **British musical talent**. Talent that has often led the world in creativity and innovation.

The BPI represents recording companies, large and small, throughout Great Britain who form a key part of an important sector of British enterprise - the **entertainment industry**. Our industry is traditionally a great employer of talented youth in a huge variety of linked occupations - from rock band or corps de ballet to video graphic designer or record shop assistant in provincial high streets.

This 1989 BRIT Awards show has been very closely preceded by the announcement of the setting up of **Britain's first School for the Performing Arts** of which the BPI is a major sponsor. We want to provide for our industry's bright creative future, and to encourage young people from school age to consider careers in **entertainment in the widest sense of the word**. We welcome the initiative of The Secretary of State for Education & Science, the Right Honourable Kenneth Baker in this field, as we welcome him as our special guest tonight.

May I also welcome to our show all our guests, the nominees for the 1989 Awards and all music makers in the Albert Hall together with those watching and listening at home. From their ranks will come the **Award winners of the future**.



PETER JAMIESON

*Peter Jamieson*

**THE RIGHT HON.**

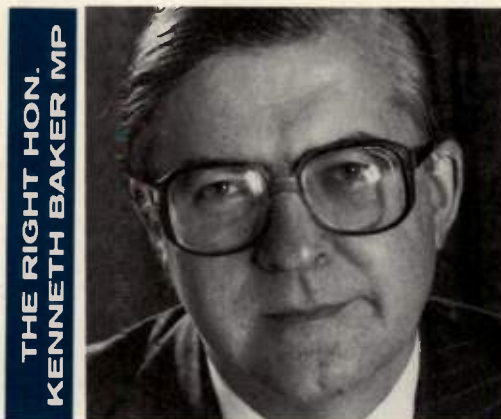
**KENNETH BAKER MP**

**Secretary of State for Education and Science**

I am delighted that the BPI Industry has taken the **generous** and far sighted decision to sponsor this College for Technology in the **Performing Arts**. This is the **imaginative** response we expected when we extended the scope of our CTC Programme.

The entertainments industry adds greatly to the **quality** of our lives, and to our national wealth. It also provides increasing job opportunities, especially for young people. But those jobs rely more and more on technology. This College will prepare young people **effectively** for the technological challenges facing the **whole** entertainments industry in the 21st Century. It will produce the **versatile performers, sound recordists, technicians and producers**, who are central to the **continuing** health and expansion of the industry.

I wish the Collège well. Its establishment is a **landmark** and I have no doubt that it will be a **great success**.



THE RIGHT HON.  
KENNETH BAKER MP





1 9 8 9

**JAMES MOIR**  
Head of Light Entertainment  
Group, Television

January 1st 1989 marked the **twenty-fifth anniversary** of the first transmission of "Top of the Pops", and was celebrated by a special Silver Jubilee edition of this ever **popular show**. That a pop music show should enjoy such enduring loyalty from its audience is certainly a compliment to those who produce it but above all it is a tribute to the vitality and excellence of the **British Record Industry**. Tonight we focus attention on that excellence as we celebrate the achievements of composers, producers and performers over the past year. BBC Television is proud of its long association with the British Record Industry and we are delighted to be associated with tonight's Awards Ceremony. Our best wishes and **warmest congratulations** to tonight's nominees and winners.



*James Moir*

**JOHNNY BEERLING**  
Controller, Radio 1

1988 was a year of considerable **change** for the music industry, not least for us at **Radio 1**. The public's taste clearly began to move towards **quality** rather than quantity, and music lovers shifted their buying towards albums rather than singles in the search for innovation and excellence. We at Radio 1 reflected this change in our new nighttime schedule, and more recently in daytime programmes with the introduction of an Albums Playlist. There were **striking** first albums from some **superb** new talent in 1988 - Tracy Chapman, Fairground Attraction, Tanita Tikaram, The Pasadenas and Mica Paris, to name but a few. The strength of new artists in 1988 gives us every reason for **high hopes in 1989**. That is why Radio 1 is especially pleased to be associated with the Best Newcomer award at this year's ceremony. Last year's winners, Wet Wet Wet, went on to achieve remarkable success with a best-selling single and an excellent album. We wish the same success to this year's newcomers, and to the whole of the industry in 1989.



*Johnny Beerling*

**STEPHEN SMITH**  
Chairman, British  
Association of Record  
Dealers

Once **again**, we gather to celebrate the **phenomenal success** of the British music industry **through** the BRIT Awards. We are here to **honour** those artists and producers whose **contributions** all deserve to be winners.

The **BRIT Awards** make a tremendous difference to the thousands of retailers and wholesalers throughout Britain. The two week **period** following the Brit Awards have traditionally been a boom time in retailing and 1989's nominees and winners will guarantee the **proper recognition** for those artists and companies who have been honoured **here** tonight.

We at the British Association of Record Dealers are proud to play our part to showcase **what** is best about British music to the world.



*Stephen Smith*

# The Brits

**WE PROUDLY SALUTE OUR  
B.P.I. AWARD NOMINEES**

**P**  
**HIL COLLINS**  
Best British Male Artist

**S**  
**TEVE WINWOOD**  
Best British Male Artist  
Best British Album  
"Roll With It"

**T**  
**HE PASADENAS**  
Best British Single  
"To Whom It May Concern"

**D**  
**EACON BLUE**  
Best British Single  
"Real Gone Kid"

**F**  
**LEETWOOD MAC**  
Best International Group

**M**  
**ICHAEL JACKSON**  
Best International  
Male Artist

**T**  
**ERENCE TRENT D'ARBY**  
Best International  
Male Artist

**M**  
**ICHELE SHOCKED**  
International Newcomer

**BMI**

**A**  
**NITA BAKER**  
Best International  
Female Artist

**A**  
**NNIE LENNOX**  
Best British  
Female Artist

**Y**  
**AZZ**  
Best British  
Female Artist

**E**  
**NYA**  
Best International  
Female Artist  
International Newcomer

**W**  
**OMACK & WOMACK**  
Best International Group





1989

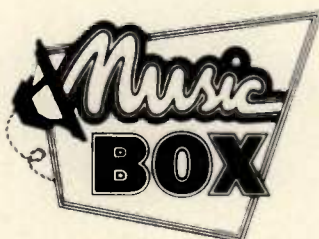
This year sees the **eighth consecutive BRIT Awards** presentations – and the fifth to be televised live throughout the UK by BBC 1 and covered in sound for the equally impressive Radio 1 audience.

These Awards are a recognition of **excellence and achievement** in the careers of both British and International recording artists, for both the famous and well-established and the emergent bands and solo artists of the preceeding year. They are the only awards for records and artists which are presented by those artists' fellow members of the music industry; in all but two of the Awards categories the decision is the result of the vote of record companies which are members of the UK music industry association, the BPI, and there is in each category only one vote per member company, regardless of its size.

The two other categories are **Best British Newcomer** – voted for by Radio One listeners, with the help of Gary Davies who has featured the cream of the 1988 crop in a series of his programmes; and **Best Music Video**, which is decided by an independent panel of professionals.

Many Radio 1 listeners will have listened today to the live reports by Bruno Brooks from the intensive final day of rehearsal here at the Albert Hall, and will be able to enjoy an edited documentary on the BRITS on Radio 1 tomorrow – while millions will see the whole show go out live on BBC 1 TV tonight.

For the second year running the BPI Awards team is joined by Music Box, in their capacity as distributors of tonight's TV show, for the world outside North America. This BRITS effort, by the music programming, production and distribution operation, is



DSL ENTERTAINMENT

spearheaded by Deputy Managing Director Kate Mundle.

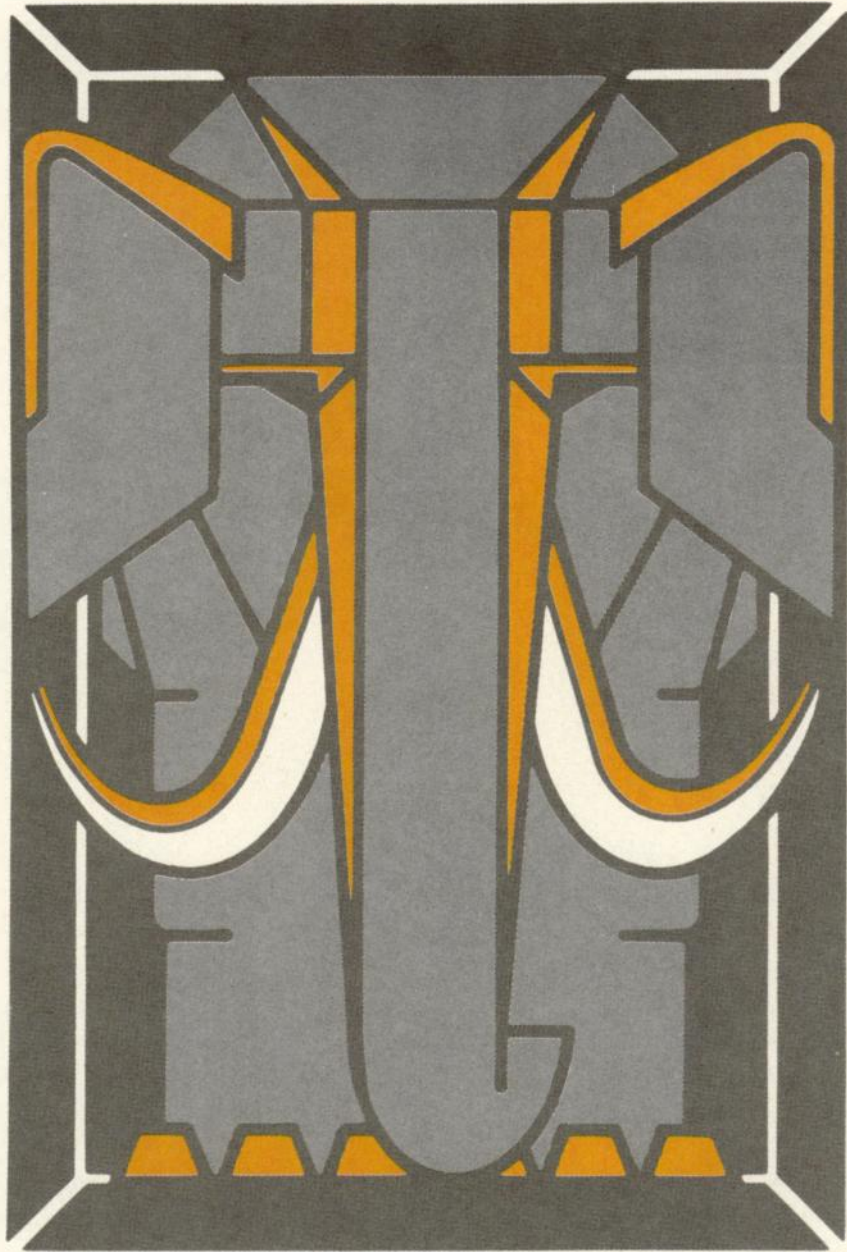
Distribution of the 1989 BRITS Awards show in North America is being handled by Drew S. Levin, of Los Angeles-based DSL Entertainment.

The BRITS Awards event began in a relatively small way, as a private night of celebration for people within the record industry, in 1982. But the attention of the press and public led to a great leap in scale and in profile, and the transition to Awards Show – broadcast and televised live – in 1985.

Last year came the momentous move from its original venue, the Grosvenor House Hotel in Park Lane, to the Royal Albert Hall. Tonight the audience here and watching at home will again see this **world famous circular hall** transformed into a showcase for the best of musical talent. And in the following weeks millions of music fans around the world will see the same show on their own TVs.

The Nordoff-Robbins Music Therapy Centre educational charity for severely handicapped children will this year, as in previous years, benefit from the BRIT Awards event.

This event, as well as being an evening in which Awards are given and received, is one of entertainment. It would not be possible to put together such a complex show, with so many famous people from the world of music on stage and in the audience, without **great goodwill and co-operation** – from artists, record companies, the BBC and the many individuals and companies involved in the purely practical, and highly complex, job of producing such a show in such a setting.



ELEPHANT HOUSE PRODUCTIONS  
CONGRATULATES ALL ARTISTS  
AND THE BRITISH RECORD INDUSTRY  
ON HAVING MADE 1988 A  
MEMORABLE MUSIC YEAR



IT'S NICE TO BE WANTED!



THANKS FOR ALL YOUR SUPPORT

YAZ XX♥





TOWER RECORDS

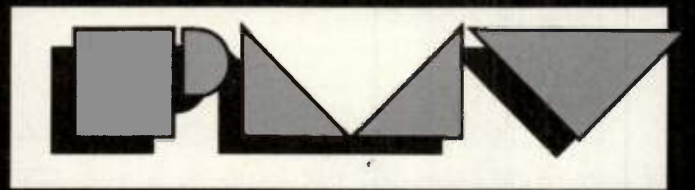
*Tower Records  
are proud to play host  
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— and every night*

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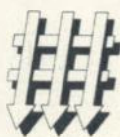


**WINNERS.**  
It's our  
business  
to put  
them in  
the  
picture.



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F O R G E



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G R A P H I C D E S I G N S T U D I O

Offer their warmest congratulations to the winners and nominees of the BPI Awards

We are pleased to have been associated with the BPI Awards and to have been asked to design this brochure.

If you would like to see complementary samples of our design work, telephone Peter Walker or Elaine Copeland on 01-354 5887.



R U L E S



P O I N T S



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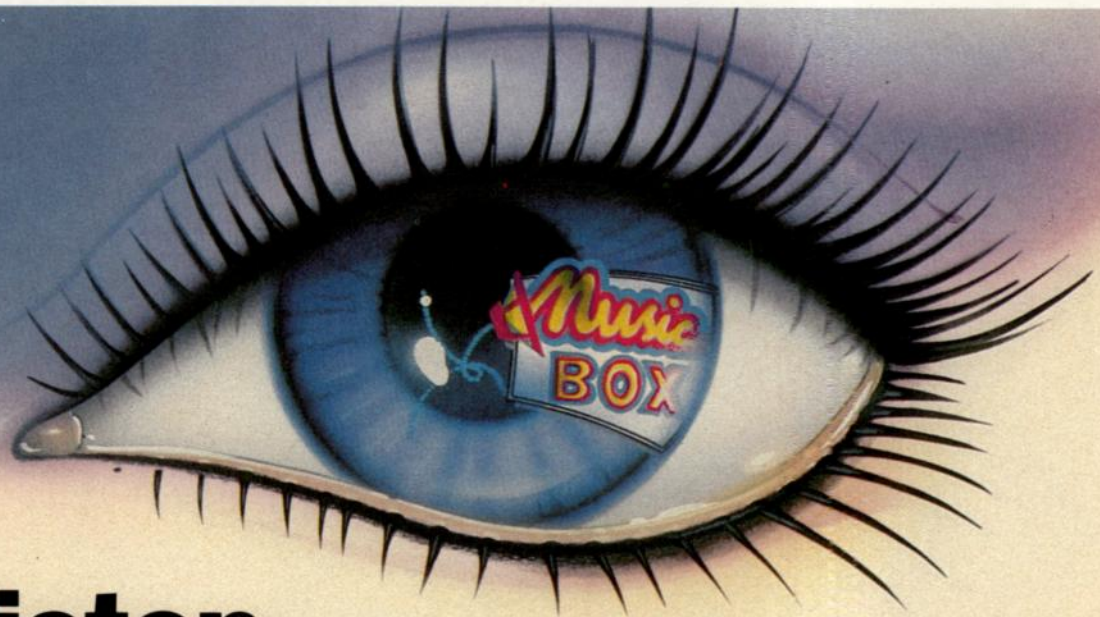


1 9 8 9

MICK  
FLEETWOOD



SAMANTHA  
FOX



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Music Box is proud to distribute the 1989 BRITS awards.

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FOR INVOLVING  
US  
IN YOUR EVENING**



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**NEA**



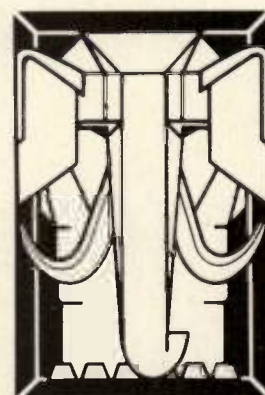


Neville Bolt and Tony Hollingsworth set up **Elephant House Productions** in 1987, with the aim of initiating and producing multi-media projects: live shows, films, videos and albums. Within its first 6 months the company successfully acquired the contract to produce "The Secret Policeman's Third Ball" in all its formats: the live show, the films, two albums, two compact discs and two videos. Having produced a number of concerts, the company went on to conceive, produce, stage, promote, film and exploit the international "**Nelson Mandela 70th Birthday Tribute**". By this time **Ken O'Neill** had joined the company as its principal director of photography.

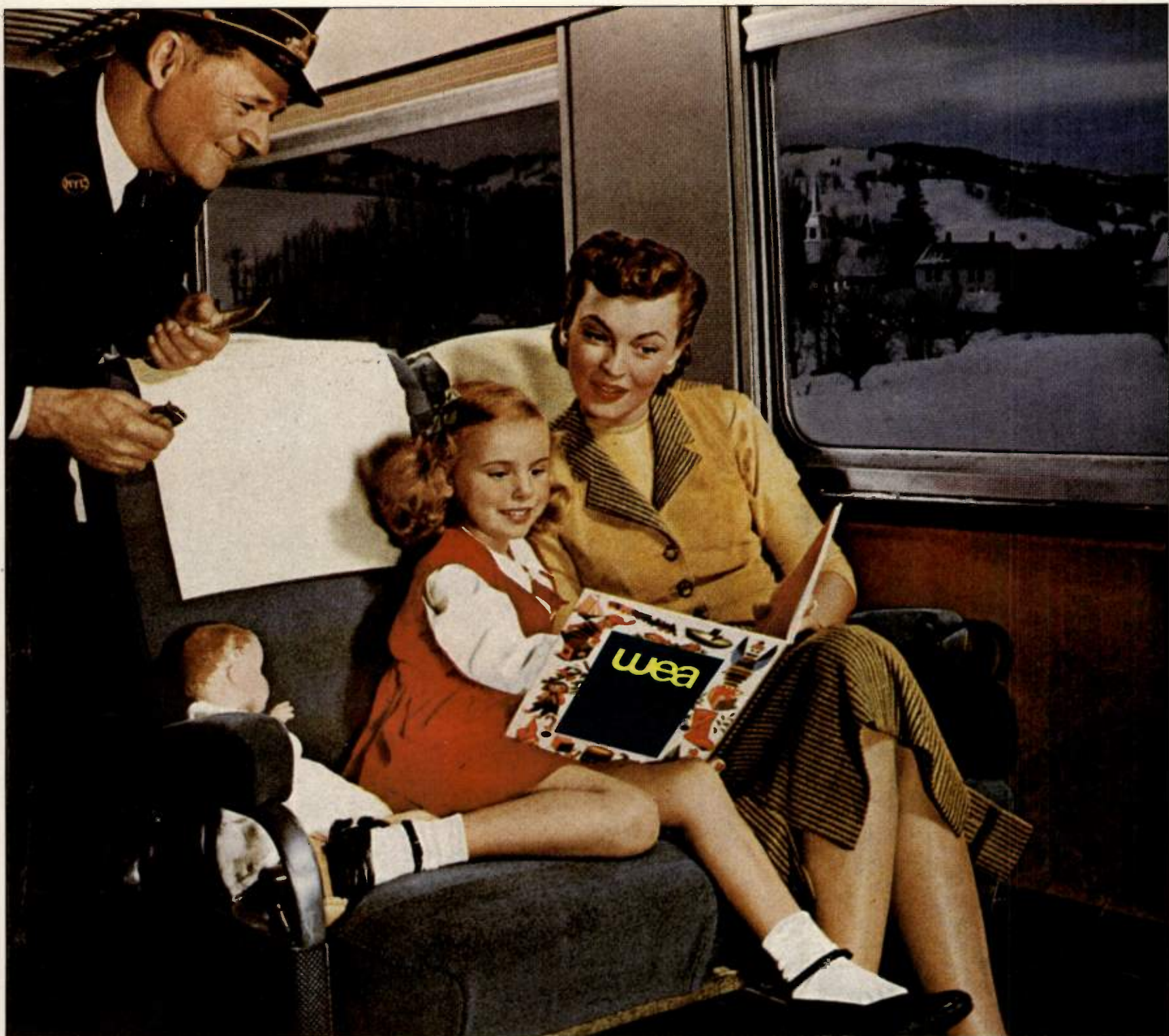
The company is also responsible for the **Virgin Comedy Club** live performances, a series for home video distribution, is currently involved in producing and directing a 6 part comedy series for ITV and is producing a series of music programmes for international TV distribution.

This company combines the individual directors' expertise in the fields of TV producing, TV directing and event management. Collectively they have produced documentaries from the war zones of Central America, Middle East and Asia, staged festivals with attendances of up to 250,000, produced and directed a feature film, directed the 17-hour "**Live Aid**" Show for MTV and conceived, staged, produced and directed the live TV music show with the highest viewing figure ever (500 million in 63 countries) - The Nelson Mandela 70th Birthday Tribute.

Elephant House Productions is proud to have been invited to produce this year's **BRITS** and hopes that you all enjoy the show.



ELEPHANT  
◇HOUSE◇  
PRODUCTIONS



and tomorrow... the world



wea



THE CHRISTIANS

It took little more than a year for **The Christians** to emerge in the major league of British bands, with **five hit singles** out of five releases and a debut LP nearing **triple platinum** status. The group is from Liverpool, and comprises brothers **Garry** and **Russell Christian** and the sympathetically-named **Henry Priestman** who was formerly with **It's Immaterial**. The **Temptations** and the **Persuasions** were

overwhelming musical influences, and **The Christians** were initially strictly acapella. Priestman drew them into recording and their self-titled LP was the **largest-selling debut album** in Island's history. 1988 saw a major British tour and two more single hits with **Ideal World** and **Born Again** before the charity release **Harvest For The World**.



1988 UK Charts and Awards: SINGLES **Born Again** no. 25; **Harvest For The World** no. 8. ALBUM **The Christians** no. 2, Double Platinum.

DEF LEPPARD



Three years in which bad luck, frustrated plans and the tragedy of car crash injury delayed a new album ended for **Def Leppard** with the release of **Hysteria** and a courageous tour with drummer Rick Allen brilliantly adjusting his technique to the loss of one arm, then the release in July 1987 of the single **Animal** (no. 6 in the UK). Their first UK tour sold out **rapidly**, and **Hysteria** went to **no. 1** in Britain - and the following year, 1988, achieved **Platinum** status

here. Both UK singles releases from **Hysteria** went top 20 that year, and UK success was mirrored throughout Europe, Japan, Australia and New Zealand, while in the US this album went **Octuple Platinum** total worldwide sales now exceed 12m.

1988 UK Chart: SINGLES **Armageddon It** - no. 20; **Love Bites** - no. 11.

ERASURE

Self-described as Mr. Ex (ex-Depeche Mode, ex-Yazoo, et al) **Vince Clarke** auditioned many and chose **Andy Bell** to form **Erasure**. Several singles and an album won admirers but nothing resembling fame, so they went on the road. In 1986 the **Wonderland** LP made it to 71 (second time around, of course, it was a different tale for **Wonderland**). But live shows exerted force. Sometimes went to no. 2 that October; public and press recognition flared; **top ten**

placements on Mute for more singles and the **Circus** LP. Last year also brought **Ship of Fools** and **The Innocents** album - straight in at no. 1 on Andy's 24th birthday - then **Chains of Love** hit, a US tour, **A Little Respect** and the **Crackers International** EP, plus an NEC gig to 32,000 in November and a **BBC documentary** in December.



1988 Charts and Awards: SINGLES **Ship of Fools** - no. 6; **Chains of Love** - no. 11; **A Little Respect** - no. 4. ALBUM **The Innocents** - no. 1.

PET SHOP BOYS



In with a **smash hit**, West end **Girls**, in January 1986, the **Pet Shop Boys** have really never looked back. Questions have always abounded from the media - Why do they make such strange videos?; Do they have to look as miserable as that? etc - and there was never any shortage of **interest** in ex-Smash Hits journalist **Neil Tennant** and former architecture student **Chris Lowe**. Signed to EMI's Parlophone label in 1985 they have charted high with every single

and LP release, from the **Opportunities** single, through the albums **Please, Disco**, the compilation video **Television**, **Actually** LP, and most lately **Introspective** (just looking at the albums). They won the **BRIT Best British Group** award in 1988.

1988 UK Charts and Awards: SINGLES **Heart** - no. 1 silver; **Domino Dancing** - no. 7; **Left To My Own Devices** - no. 4. ALBUM **Introspective** - no. 2, Double platinum.

WET WET WET

Like all overnight successes **Wet Wet Wet** had worked at it for years. Then their debut single, **Wishing I Was Lucky**, climbed steadily into the **top 10**. **Graeme Clark**, **Tom Cunningham**, and **Neil Mitchell** had formed a band while at **Clydebank High School**, then asked **Marti Pellow** to join as singer. Having signed to **Phonogram** they wrote, performed and worked in the studio - and TV and the music press took a keen interest. **Sweet Little Mystery**

reached no. 5 - then came the album, **Popped In Souled Out**. 1987 saw **three top 10 singles** and the LP at no. 2, plus the **BRIT Best British Newcomers Award** for that year, with 1988 seeing the second album release and yet more single hits.



1988 UK Charts and Awards: SINGLES **Temptation** - no. 12; **With A Little Help From My Friends** - no. 1, Silver. ALBUMS **Popped In Souled Out** - no. 1, Quintuple Platinum; **Memphis Sessions** - no. 3, Platinum.

THIS YEAR'S WINNER IS...



**N O M I N E E S ;**

- **BEST BRITISH FEMALE ARTIST**  
**A N N I E L E N N O X**
- **BEST BRITISH SINGLE**  
**FAIRGROUND ATTRACTION 'PERFECT'**
- **BEST BRITISH ALBUM**  
**FAIRGROUND ATTRACTION**  
**THE FIRST OF A MILLION KISSES**
- **BEST INTERNATIONAL FEMALE ARTIST**  
**W H I T N E Y H O U S T O N**

FOR US, OUR ARTISTS ALWAYS COME FIRST



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# BEST BRITISH SINGLE



1989

## FAIRGROUND ATTRACTION

A phone call from Scotland to the USA in 1985 was the start of the **Fairground Attraction** story; Eddi Reader (vocals and guitar) was calling Mark E. Nevin (guitar and songwriter) in New Orleans because she wanted him to write songs for her. He came, he wrote, they sang – anywhere they could, from busking in Soho to more formal gigs at the **East End Parrot cafe**. Simon Edwards (guitaron) became involved, and Roy Dodds

(drums). In **mid-1987** they made the demos which won them a contract with **RCA** three months later. The debut album was produced by the band and Kevin Moloney and the following month **Fairground Attraction** went on the road with Deacon Blue and released their first single **Perfect** (also their first **no. 1** hit). Initial success was followed by the singles Find My Love and A Smile In A Whisper.

1988 UK Charts and Awards: SINGLES **Perfect** no. 1, Silver; **Find My Love** no. 7; **Smile In A Whisper** no. 75; ALBUMS **The First of a Million Kisses** no. 2, Platinum.

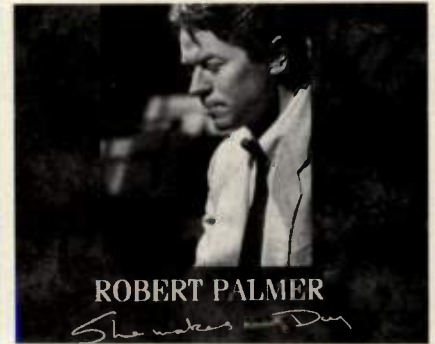
Perfect



## ROBERT PALMER

She makes my day: Robert Palmer is also nominated in the Best British male artist category.

She Makes My Day



## TANITA TIKARAM

Twist in my sobriety: Tanita Tikaram is also nominated in the Best British female artist category.

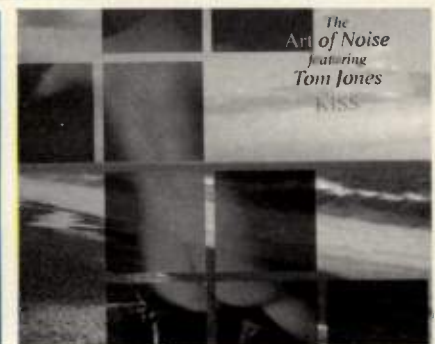
Twist In My Sobriety



## TOM JONES & THE ART OF NOISE

Last October the unsuspecting world was treated to the **extraordinary collaboration** on record of **The Art of Noise** (music) and **Tom Jones** (the voice) and **Prince** (songwriter) and the song was Kiss. Anne Dudley and J.J. Jeczalik – The Art of Noise – had seen Mr. Jones perform the song on TV, and were inspired to create a very funky backing track onto which the singer was persuaded to add his **renowned vocals**. Tom Jones has had too many hits for them to be listed here, and has certainly delighted more

Kiss



## DEACON BLUE

Hailing from Glasgow, **Deacon Blue** were put together in late 1985 by singer **Ricky Ross**, and they began gigging in a city teeming with other bands. But they won a hard-core following and the attention of the UK record companies – and a contract with CBS. Released in May 1986 their **debut album** was **Raintown** – which not only established the band with a much wider audience but also established Ricky as a songwriter who knew how to write about

Real Gone Kid



1988 UK Charts: SINGLES **Dignity** – no. 31; **Chocolate Girl** – no. 43; **(When Will You) Make My Phone Ring** – no. 34; **Real Gone Kid** – no. 8.



**CONGRATULATIONS  
TO ALL OUR NOMINEES**



# BEST BRITISH ALBUM



1989

## AZTEC CAMERA

Since the band formed in 1980 **Aztec Camera's** music has always reflected the imagination of singer/songwriter/guitarist Roddy Frame who formed the first version of the group while still at school in Scotland. Since then there have been **three excellent LPs** and a number of acclaimed singles. After the singles on Postcard Records, in **1982** they signed to Rough Trade, to make more singles and the **debut LP** *High Land, Hard Rain*.

After an '83 US tour came the move to WEA and a first **Top 20** hit with *Oblivious*. Then came the *Knife* LP, including the single hit *All I Need Is Everything*. The most recent album, *Love*, has yielded *Deep & Wide & Tall*, *How Men Are*, and the most recent **single hit** *Somewhere In My Heart*.

1988 UK Charts and Awards: SINGLES **How Men Are** - no. 25; **Somewhere In My Heart** - no. 3; **Working In A Goldmine** - no. 31; **Deep And Wide And Tall** - no. 55. ALBUM **Love** - no. 10, Gold.

Aztec camera  
love



Love

## FAIRGROUND ATTRACTION

First of a million kisses: *Fairground Attraction* is also nominated in the Best British single category.



First of a Million Kisses

## THE PASADENAS

The **Pasadenas** have been together for five years - initially known as *Finesse* (premier dance group on the club circuit). They changed into *The Pasadenas* and pursued a career in music, influenced by **gospel** music and soul music of the likes of *Wilson Pickett* and *Otis Redding*. They worked hard, fusing their dancing talent with strong and attractive vocal harmonies - and all five (*Jeff Brown*, *David* and *Michael Milliner*, *John Banfield* and *Hamish*

*Seelohan*) contributed to the **songwriting** and arranging. Signed to CBS they have already achieved **four hit singles** and have a platinum glint about them.

1988 Charts and Awards: SINGLES **Tribute (Right On)** - no. 5; **Riding On A Train** - no. 13; **Enchanted Lady** - no. 31; **To Whom It May Concern** - no. 3, Platinum.



To Whom It May Concern

## PET SHOP BOYS

Introspective: *The Pet Shop Boys* are also nominated in the Best British group category.



Introspective

## STEVE WINWOOD

Roll with it: *Steve Winwood* is also nominated in the Best British male artist category.



Roll With It

THIS YEAR'S WINNER IS ...

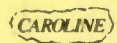


VIRGIN

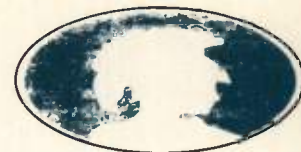
AVL



EG



# BEST INTERNATIONAL MALE ARTIST



1989

MICHAEL JACKSON

**M**ichael Jackson was a small child when he began singing. In 1970 The Jackson Family became The Jackson 5 (Michael was 11) and signed to **Tamla Motown**. The youngest member's exceptional vocal talent meant that a solo career - for long time parallel to that with the J5- began to take root almost immediately; his first lone no. 1, *Ben*, was in 1971. There followed **legendary** chart success for Michael alone and for the group. J5 moved to the Epic label,

and the hits went on. In 1978 came the turning-point LP *Destiny* and by 1979 a mature Michael released his solo 10m-selling landmark album **Off The Wall**, produced by Quincy Jones. Three years work went into the next solo LP, **Thriller** which eventually sold 38.5m copies . . . and the video was unforgettable. **The Bad** album was released in August 1987, and then came the first world tour, which played to five million people in its 13 month run.

1988 UK Charts and Awards: SINGLES *The Way You Make Me Feel* - no. 3; *Man In The Mirror* - no. 21; *Dirty Diana* - no. 4; *Another part of Me* - no. 16; *Smooth Criminal* - no. 8. ALBUM *Bad* - no. 2, Octuple Platinum.



**\$1m for three records** from Warner Brothers. Then came *For You*, Prince and Dirty Minds (sexual explicitness got every track but one **banned** from radio play). Controversy followed, 1999, *Purple Rain*, *Around the World in a Day*, *Parade*, *Sign o' the Times* and *Lovesexy*... to name only the **IFs**, and take as read the **huge hit singles**, the films and the tours.

**P**rince Rogers Nelson (born in Minneapolis in 1960 to jazz pianist John Nelson and singer Mattie Shaw) has been called everything from genius to madman. His innate musical **ability** was astounding; he wrote, could play any instrument he handled. After dropping out of school to develop as a musician **Prince** took his first demo to New York and determinedly sought a deal which allowed him total artistic control. He got it and

1988 UK Charts: SINGLES *Alphabet Street* no. 9; *Glam Slam* no. 29; *I Wish U Heaven* no. 24; *Kiss* no. 76. ALBUMS *Lovesexy* no. 1.

PRINCE



**A**lexander O'Neal's first paid singing engagement, so the story goes, was at the age of nine, when his mother offered him a dime to prove that he was as good at singing as the other kids said he was. Born in **Natchez, Mississippi**, in 1955, his road eventually took him to Flyte Tyme in 1978, but he lost his place when Prince took up the band. He went on undaunted. After the release of

his Alexander O'Neal album in 1985 he started to have hits in the UK, and has developed into a major artist on this side of the Atlantic as well. His '87 **Hearsay** LP drew comparisons with Otis Redding and Marvin Gaye, and that success has been consolidated with **two UK tours**, a hit with *Never Knew Love Like This*, and the release of the *My Gift To You* album at the end of 1988.

1988 UK Charts and Awards: SINGLES *Criticise* - no. 18; *The Lovers* - no. 28; *Never Knew Love Like This* - no. 26; *What Can I Say* - no. 27; *Fake '88* - no. 16; *Christmas Song* - no. 30. ALBUMS *My Gift To You* - no. 53, Silver; *Hearsay/All Mixed Up* - no. 14.



ALEXANDER O'NEAL

TERENCE TRENT D'ARBY



**I**n 1987 the massed ranks of normally widely-differing pop critics produced a co-ordinated **salute** for a new talent which was undeniably exceptional, both on disc and as a stage performer. **Terence Trent D'Arby's** debut single was *If You Let Me Stay*, and his performance of it on TV's *The Tube* led to his appearing on the show three weeks in a row. Born in New York in March 1962, son of a preacher and a gospel singer he began his musical career in

church, but he listened secretly to soul, blues, pop and rock on radio. But his days as a **performer** were preceded by being a boxing champion in the US Army and some work as a journalist. Now a London resident, it took him less than a year to go from unknown to **international star**, via the CBS singles (*Wishing Well*, *Dance Little Sister*, *Sign Your Name*) and debut LP *Introducing The Hardline According To* . . .

1988 UK Charts and Awards: SINGLES *Sign Your Name* - no. 2. ALBUMS *Introducing The Hardline According To Terence Trent D'Arby* - no. 1 quadruple platinum.

LUTHER VANDROSS

**O**ffering music which has been described as "a brilliant blend of elegant pop and emotive soul" **Luther Vandross'** first five Epic albums each sold over **1m copies** and later releases have done as well or better. As a producer he has worked with Aretha Franklin, Dionne Warwick, Diana Ross, Cheryl Lynn and Gregory Hines. His interest in music came early and he began a shining career in music by writing a song for *The Wiz* show and

working as arranger/backing vocalist for David Bowie's *Young Americans* LP. Many more recording sessions with the famous led to a first recording contract. In 1981 he signed with Epic Records - for which his latest, highly acclaimed, LP is **Any Love**.

1988 UK Charts and Awards: SINGLES *Give Me The Reason* - no. 26; *I Gave It Up* - no. 28; *There's Nothing Better* - no. 72; *Any Love* - no. 31. ALBUMS *Give Me The Reason* - 3; *Any Love* - no. 3, Gold.

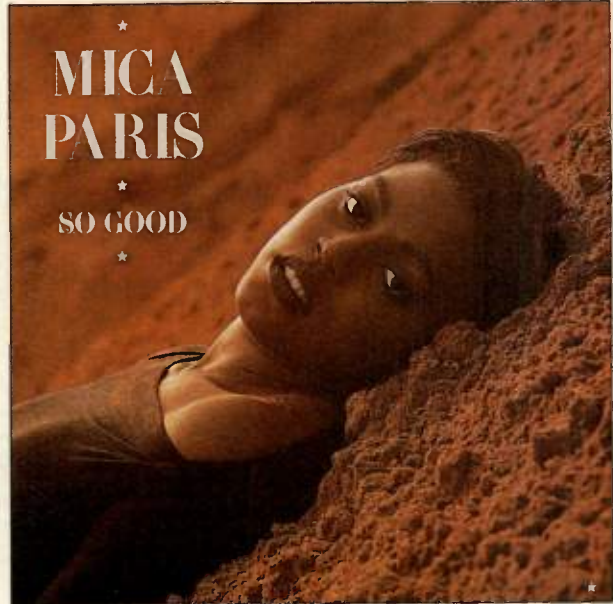


THIS YEAR'S WINNER IS . . .

# THE CHRISTIANS



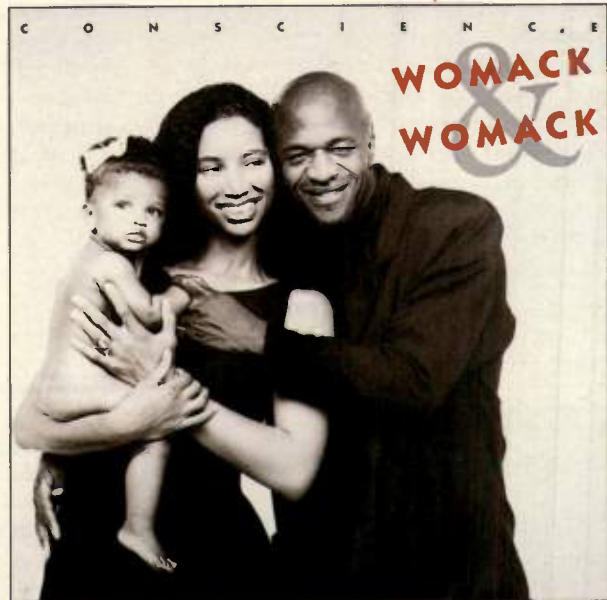
**THE CHRISTIANS – "The Christians"**  
*Nominated – Best British Group*



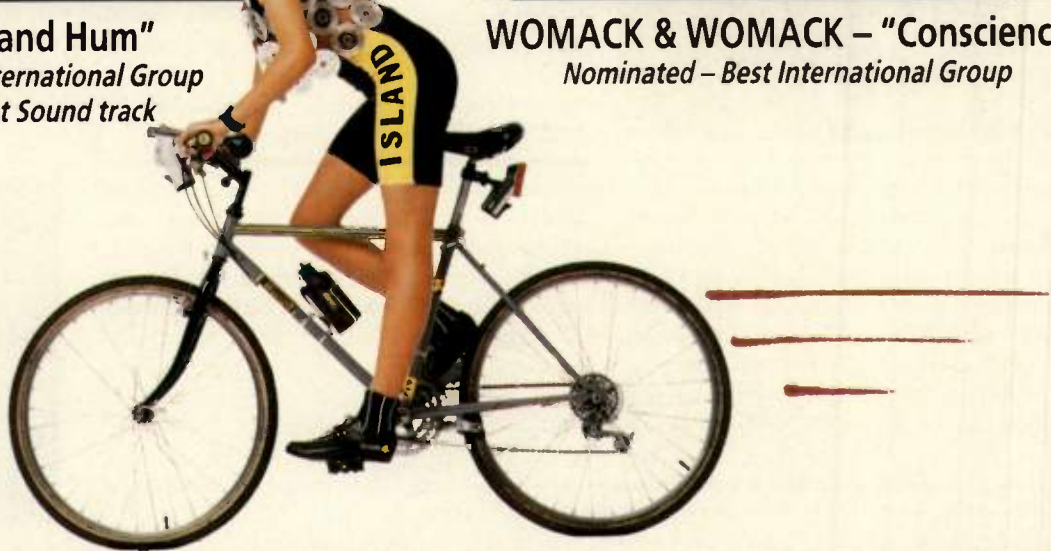
**MICA PARIS – "So Good"**  
*Nominated – Best British Female Artist*



**U2 – "Rattle and Hum"**  
*Nominated – Best International Group*  
*Nominated – Best Sound track*



**WOMACK & WOMACK – "Conscience"**  
*Nominated – Best International Group*



ISLAND RECORDS ↻ MANGO RECORDS ↻ ANTILLES RECORDS ↻ FOURTH & BROADWAY RECORDS  
GOING PLACES



# BEST INTERNATIONAL FEMALE ARTIST



1 9 8 9

ANITA BAKER

**A**nita Baker has her own good reasons for saying she is 'not a singer', but the rest of the world begs leave to disagree, and to hail her as possessor of a highly **distinctive soul voice** and a great singing technique. Her musical career began when, aged 12, she began singing around **Detroit** with her minister grandfather. She finally landed a job with elite club band **Chapter 8**, and made her recording debut with them in **1980**. With keyboard

player Michael Powell she later collaborated as producer on her own *Rapture* and *Giving You the Best That I Got* albums. Before winning signing to **Elektra Records**, and **won two Grammy awards** with her first album. A **marathon** tour of the **US** and **Europe** followed before she cut her second LP. In October 1988 Anita sold out three nights at **Wembley Arena**, and entered the UK album Top Ten.



1988 UK Charts: SINGLE *Giving You The Best* no. 55. ALBUM *Giving You The Best* no. 9.

TRACY CHAPMAN



**1**988 was in several ways **Tracy Chapman's** year - seeing her step quietly, calmly, and in every sense lyrically, from singer/songwriter obscurity to **international recognition** with her first album, *Tracy Chapman*, on Elektra Records. Born in Cleveland, Ohio, she began writing poetry, prose and songs in her adolescence; performing in public. After signing with Elektra she worked on her debut LP with producer David Kershenbaum,

who kept the focus on her **all-important lyrics** and **melodies**. In June she played to a worldwide TV audience of **500m** during the Nelson Mandela concert at Wembley Stadium. Meanwhile her album has sold over 90,000 copies in the UK alone. She is now working on her second LP.

1988 UK Charts: SINGLES *Fast Car* - no. 5; *Talkin' Bout A Revolution* - no. 85; *Baby Can I hold You Tonight* - no. 94. ALBUM *Tracy Chapman* - no. 1.

ENYA

**T**alking about the countless hours she has spent alone in front of a microphone constructing her haunting, sweet, mysterious and many layered recordings, Enya has offered the notable understatement: "I don't think you could do it if you didn't enjoy it." In 1988 that enjoyment, and hard work, translated into solo success - six years after she left the family group Clannad. Since **1982** she has worked hard on composing, playing

keyboards and singing, with producer Nicky Ryan and lyricist Roma Ryan. Her new album is *Watermark*, and from it has so far come **one major single hit**, as well as a **top ten hit** for the LP itself.



1988 UK Charts and Awards: SINGLE *Orinoco Flow* no. 1, Silver. ALBUM *Watermark* no. 5, Platinum.

WHITNEY HOUSTON



**N**ow 24, **Whitney Houston** has notched up two Grammys, an Emmy and nine American Music awards, and she holds the all-time US record with **seven consecutive no. 1 singles**. Her first LP, self-titled, beats every other debut LP ever with sales so far of over 15m. As for her mother Cissy Houston and cousin Dionne Warwick, gospel was Whitney's musical foundation. She graduated from church choir to studio, and was still in her teens when her

solo **vocalist** career took off (while she also fitted in being a sought-after photographic model). She signed to Arista in 1984, and made that **multimillion selling first LP** and string of single hits. During 1988 she completed her *Moment of Truth* world tour, and her second LP is keenly anticipated worldwide.

1988 UK Charts: SINGLES *Love Will Save The Day* - no. 10; *Where Will Broken Hearts Go* - no. 14; *One Moment In Time* - no. 1.

KYLIE MINOGUE

**A**n Australian export vying in popularity with a certain famous lager, **Kylie Minogue** has, in less than a year, **stormed** the European charts with her singles and debut LP. Her first single, *Locomotion* (produced by PWL's Mike Duffy) was Australia's no. 1 best seller in 1987. She recorded *I Should Be So Lucky*, with Stock, Aitken and Waterman, and topped UK European and

Australian charts with it. Her next, *Got To Be Certain* was as successful and her first album, *Kylie*, charted at **no. 2** in Britain and Australia (highest entry by a female artist's debut in both countries). At the age of only **20** she is combining a meteoric **pop career** with that of highly successful **TV actress**.



1988 UK Charts and Awards: SINGLES *Got To Be Certain* - no. 1, Silver; *Loco-motion* no. 2, Silver; *Je Ne Sais Pourquoi* - no. 2, Silver; *Especially For You (with Jason Donovan)* - no. 2, Silver. ALBUM *Kylie* - no. 1, Quintuple Platinum.

THIS YEAR'S WINNER IS ...



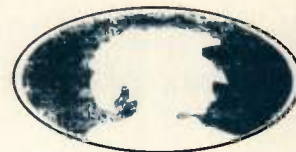
# **good Luck**

**all  
Nominees  
from  
Everyone  
at  
A&M  
records**

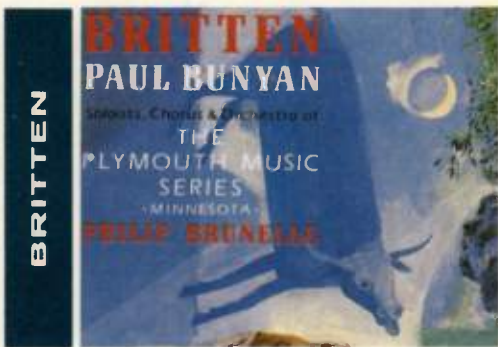


**BEST CLASSICAL RECORDING**

**BEST SOUNDTRACK**



1 9 8 9

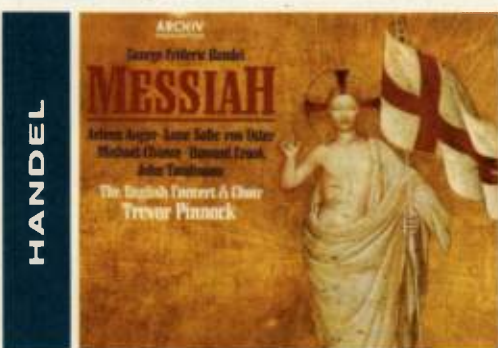


BRITTEN

Paul Bunyan/Orchestra & Chorus of the Plymouth Music Series/conducted by Phillip Brunelle

Virgin

Buster **VIRGIN**

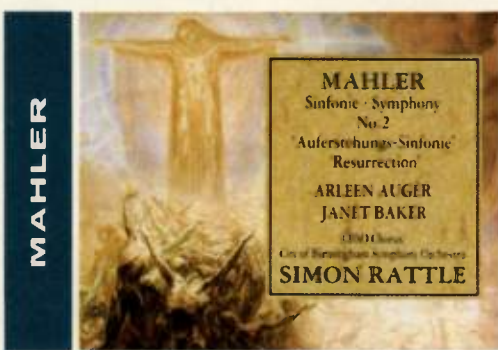


HANDEL

Messiah/English Concert Orchestra & Choir/  
conducted by Trevor Pinnock

Archiv/DG

Good Morning Vietnam **A&M**



MAHLER

Symphony No. 2/City of Birmingham Symphony Orchestra/conducted by Simon Rattle

EMI

Hairspray **MCA**



MOZART

Opera Arias/Kiri Te Kanawa & Mitsuko Uchida/  
English Chamber Orchestra/conducted by Jeffrey Tate

Philips

The Princess Bride **PHONOGRAM**



WALTON

Violin/Viola Concerto/Royal Philharmonic Orchestra/soloist Nigel Kennedy/conducted by Andre Previn

EMI

Rattle and Hum **PHONOGRAM**



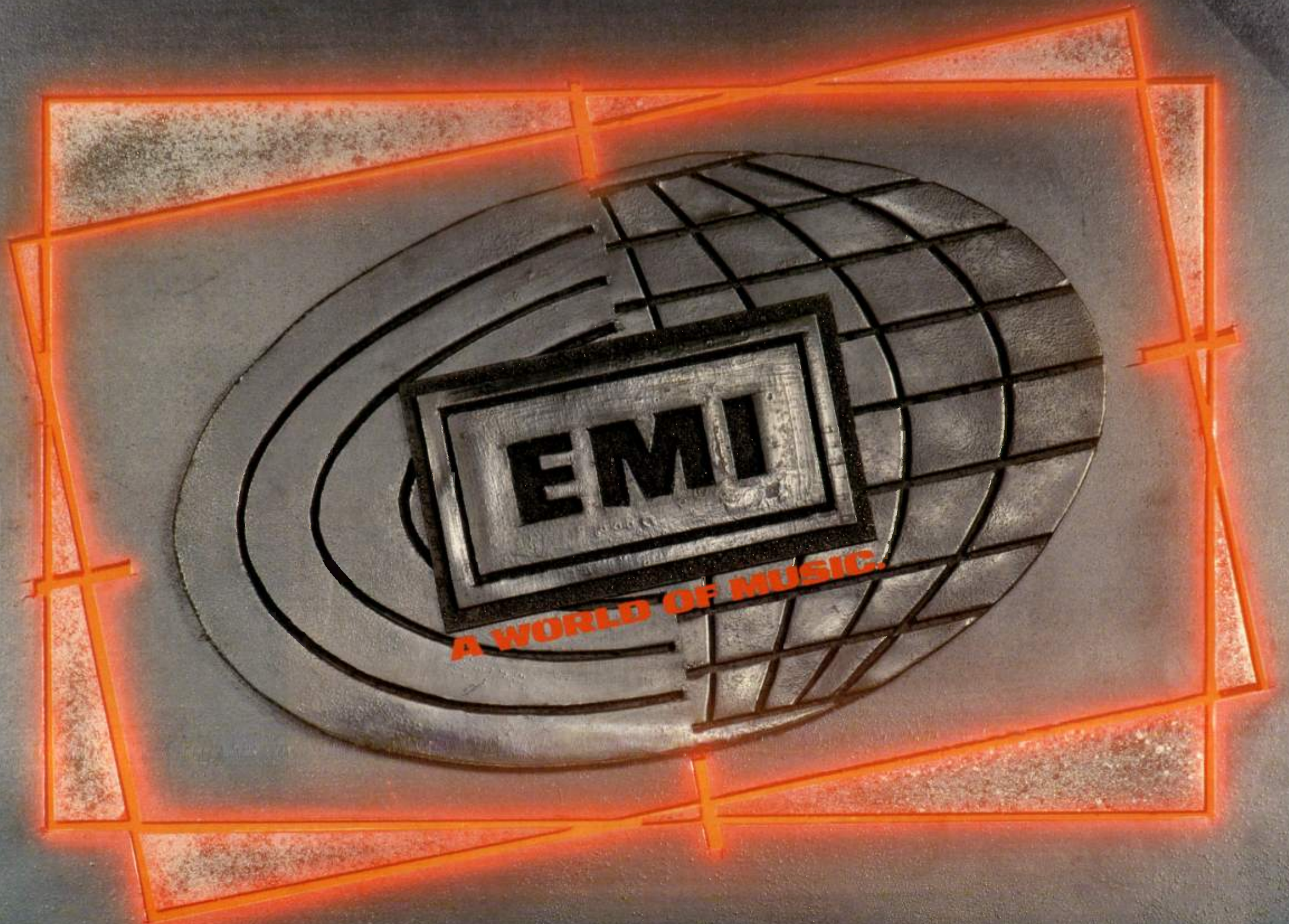
THIS YEAR'S WINNER IS ...

THIS YEAR'S WINNER IS ...

**The industry has given me  
30 wonderful years —  
so my congratulations  
to all of you who  
help to keep our  
business alive!**

**Cliff Richard**





# BEST BRITISH MALE ARTIST



1 9 8 9

PHIL COLLINS

**P**hil Collins released his first solo LP in 1981, after 10 years with Genesis as vocalist and drummer, and has achieved three massive international hits with his albums and a string of no.1 singles. The multi-talented man who is drummer, singer, record producer and now film star, was born in London in 1951. He started playing drums at age 12, and joined Genesis in 1970, taking on vocals as well when Peter Gabriel

1988 UK Charts and Awards: SINGLES *In The Air Tonight* ('88 remix) no. 4, Silver; *Two Hearts* no. 6; *Groovy Kind Of Love* no. 1, Silver. ALBUM *Buster Soundtrack* no. 6, platinum.

PHIL COLLINS



GEORGE MICHAEL

**G**eorge Michael was born in Finchley, North London, in 1963, and met his Wham! partner Andrew Ridgeley while at School, they formed Wham! - which signed first, in 1982, to the Innervation label and later to Epic Records. After the Wham! split in 1986 George's solo career began with the release of *Careless Whisper*, then *A Different Corner*. His outstanding debut solo album *Faith* has yielded six hit singles, as well as

1988 UK Charts and Awards: SINGLES *Father Figure* - no. 11; *One More Try* - no. 8; *Monkey* - no. 13; *Kissing A Fool* - no. 18. ALBUM *Faith* - no. 6, Triple Platinum.

GEORGE MICHAEL



ROBERT PALMER

**1**988 was the year when this very famous son of Batley, Yorkshire, signed to EMI - 14 years after beginning his solo career after having worked in bands with Alan Bown, Elkie Brooks in Vinegar Joe, and Duran Duran's John and Andy Taylor in Power Station. And it was the year of an enormously successful world tour following the release of *Heavy Nova*, his first LP for EMI and EMI USA. His 10 solo albums include *Sneakin' Sally*

1988 UK Charts: SINGLES *Simply Irresistible* no. 44; *She Makes My Day* - no. 6. ALBUMS *Heavy Nova* - no. 17.

ROBERT PALMER



CHRIS REA

**C**ompared with many musicians Chris Rea was a very late starter. He bought his first guitar at the age of 22, after enticement by the records of Ry Cooder, Joe Walsh and the like. His debut album was *Whatever Happened to Benny Santini*, since when there have been seven more reputation building LPs in a decade, of which the latest is the WEA compilation *New Light Through Old Windows*. It is effectively a live album - studio

1988 UK Charts and Awards: SINGLES *On The Beach* - no. 12; *I Can Hear Your Heartbeat* - no. 74; *Driving Home For Christmas* - no. 53. ALBUM *New Light Through Old Windows* - no. 5, Platinum.

CHRIS REA

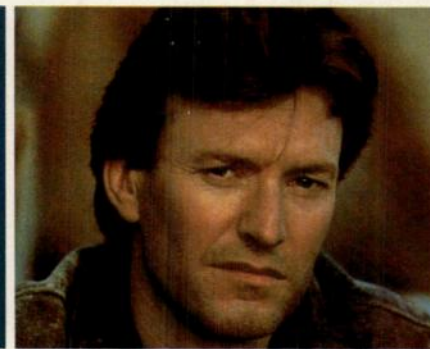


STEVE WINWOOD

**T**enty-five years with Island Records concluded for Steve Winwood with the retrospective *Chronicles* album; he then spent much of 1987 working on his first album for Virgin, *Roll With It*, on which the absolutely unmistakable voice and musical style triumph again. Steve began his profession with the *Spencer Davis Group* in the early Sixties, at the age of 15. Then came *Traffic*, the mould-breaker of 1967.

1988 UK Charts and Awards: SINGLES *Roll With It* no. 53; *Don't You Know What The Night Can Do* no. 89. ALBUM *Roll With It* - no. 4, Gold.

STEVE WINWOOD



left in 1975. Solo recording combines with work with Genesis and recently came work on the film *Buster*, which was no sooner on release than Phil was back in the UK and US charts with *A Groovy Kind Of Love*.

topping the UK and US LP charts and selling over 10m worldwide. In 1987 he won the BRIT Best British Male Singer Award, the Best Male Singer title in Japan, a Grammy for his duet with Aretha Franklin, and an MTV director's award for his video *Father Figure*.

Though the *Alley*, *Secrets*, *Clues*, *Pride and Riptide*. He has charted worldwide with many singles and as a producer he has worked with Desmond Dekker, Peter Baumann, Moon Martin and most recently B J Nelson for EMI USA.

recorded but with no vocal overdubs allowed. His best selling albums in recent years have been *Shamrock Diaries*, *On The Beach* and *Dancing with Strangers*, while chart singles included *Let's Dance* and *Loving You Again*.

Two years later came *Blind Faith*. Then a return to *Traffic* for 4 more LPs and a final *Traffic* tour in 1974. He built his own studio to work at his own pace and in 1976 his first solo LP was *Steve Winwood*, followed in 1980 by the stunning *Arc of a Diver*, *Talking Back to the Night*, *Back in the High Life*, and now *Roll With It* (which has so far sold over 2m in the US).

THIS YEAR'S WINNER IS ...

# BEST BRITISH FEMALE ARTIST



1 9 8 9

ANNIE  
LENNOX

**B**orn close to midnight on Christmas Day in Aberdeen in 1954 Annie started on the road to her hugely successful career in music at the age of three – but later it was as a potential classical flautist that she won a place at the **Royal Academy of Music**. Yet “Due to the influences of Tamla-Motown, boys, dancing, dropping in and dropping out I decided to **sing and write my own songs**. Several restaurants later I met **Dave Stewart** and

life began again.” The **Eurythmics** is an extraordinarily creative partnership which allows Annie free rein. She previously won this BRIT Award in 1986.

1988 UK Charts and Awards: SINGLES **Shame** no. 41; **I need A Man** no. 26; **(You Have Placed A) Chill In My Heart** No. 16. ALBUMS **Savage** (released end 1987) Platinum.



ANNIE  
LENNOX

MICA  
PARIS

**M**ica Paris hails from South London, with family roots mainly in Jamaica. Her grandmother persuaded her to sing in church and two years ago, aged 16, she became front singer with London gospel group The Spirit of Watts. She listened to music of an ever greater variety, and this broadened her **style** and attitude by the time she made her first demo – and spent a year as vocalist with the touring version of the Hollywood Beyond

group. Work on new demos with the Style Council's Paul Powell led to her signing with Island Records' Fourth & Broadway label. Her **debut single** was **My One Temptation**, followed by Like Dreamers Do, then her first LP So Good – which went into the **top ten** within a week.

1988 UK Charts and Awards: SINGLES **My One Temptation** – no. 7; **Like Dreamers Do** – no. 26; **Breathe Life Into Me** – no. 26. ALBUM **So Good** – no. 6, Gold.



MICA  
PARIS

SADE

**F**or Sade 1988 was a time for reappearance, reassertion of her place as an **exceptionally gifted** interpreter and performer of songs. She had arrived, to almost instant acclaim, in 1984. Her debut LP for CBS Diamond Life was the **biggest seller** for any new female artist (and won the BRIT Best Album award in 1985), only to be bested by her Promise LP. After making a string of hits (total single and LP sales by mid-1986 were around 20m), broadcasting,

touring and promoting, Sade and her band took a break, then started work again. A very different, leaner-sounding LP took shape in Nassau, Nice and finally in Paris. This was Stronger Than Pride, which brought Sade (remembering always that the name is also that of the band – Stuart Matthewman, Paul Spencer Denman and Andrew Hale) back to their position of **eminence** in the UK music scene.

1988 Charts and Awards: SINGLES **Love Is Stronger** – no. 44; **Nothing Can Come Between Us** – no. 92; **Paradise (remix)** – no. 29. ALBUM **Stronger Than Pride** – no. 3, Platinum.



SADE

TANITA  
TIKARAM

**T**anita Tikaram is best described in her own words; her appearance on the UK music scene is so recent – despite the success and celebrity she has so quickly won. She says: “. . . the colonies, Fiji and Malaysia, and bits and bobs of Indian and Chinese ensure that I'm not a new puritan . . . . My songs are one part elaborate code and one part 'feet-off-the-ground' logic.” Born in West Germany in August 1969 Tanita came to live here when she was 12: “I was

caught in the flow and wrote very pappy pop songs . . . . At 14 wrote plays . . . my guitar was loaned to my busking brother.” **But music triumphed.** “I was really forced to songwriter because there was nothing else to do . . . off to the Mean Fiddler in Dec '87 for my first gig and off to WEA in March '88 to sign.”

1988 UK Charts and Awards: SINGLES **Good Tradition** – no. 10; **Twist In My Sobriety** – no. 22. ALBUM **Acient Heart** – no. 12, Platinum.



TANITA  
TIKARAM

YAZZ

**Y**azz was born in the UK in 1960 to an English mother and Jamaican father, and she named among her early influences Ella Fitzgerald, Roberta Flack and Stevie Wonder. Her work to date has embraced membership of **The Biz**, and **modelling**, to support herself while she **wrote songs** and did intensive voice training, a release of Coldcut's Doctorin' The House in February 1988, co-written and sung by **Yazz**, which reached **no. 6**

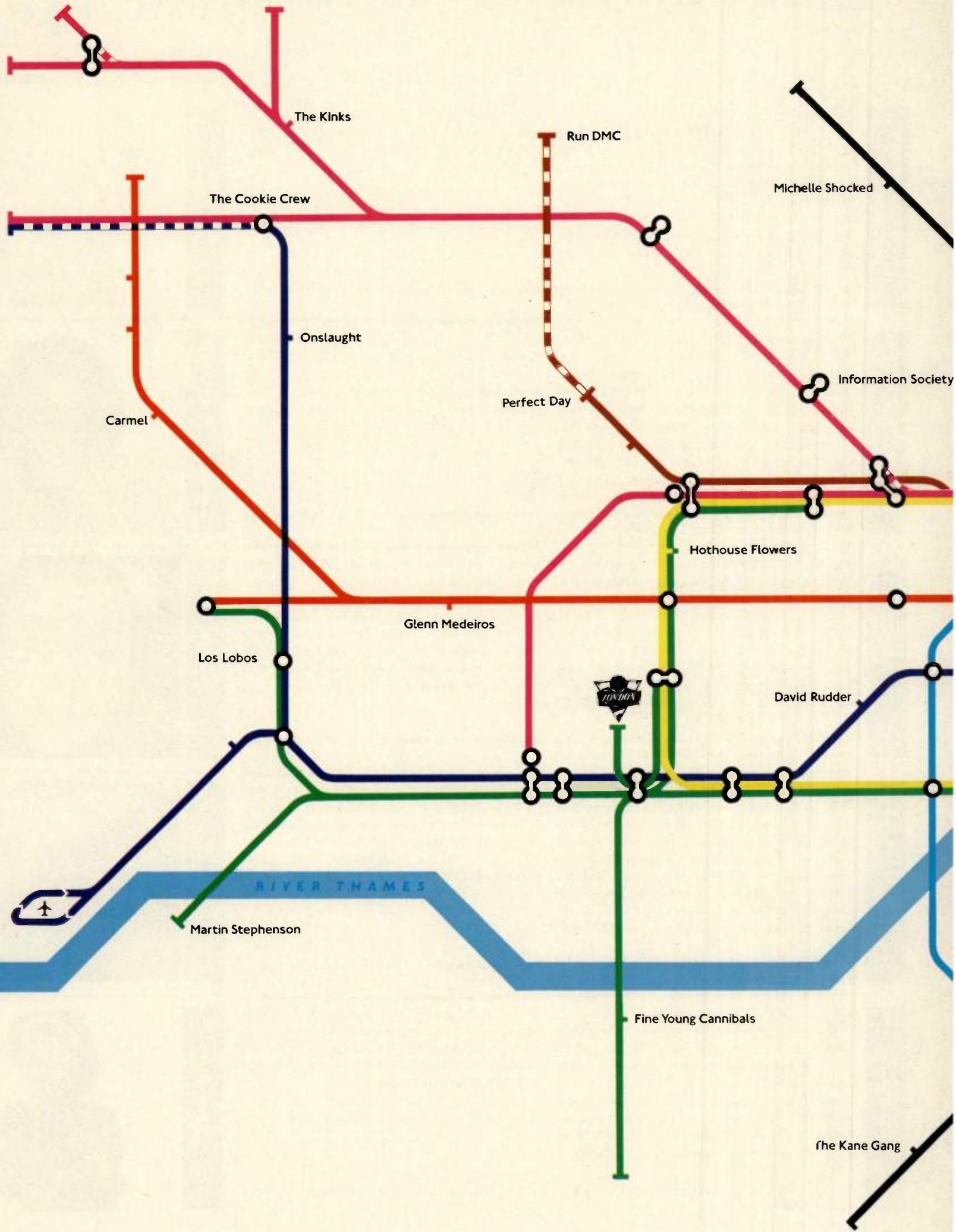
in the UK and entered the Top 20 in most European countries. Her first solo single The Only Way Is Up stayed at the **top** of the UK chart for five weeks and her debut LP Wanted charted at **no. 3** and has sold over **370,000 copies** so far.

1988 UK Charts and Awards: SINGLES **The Only Way Is Up** no. 1, Gold; **Stand Up For Your Love Rights** no. 2, Silver. ALBUM **Wanted** no. 3, Platinum.



YAZZ

THIS YEAR'S WINNER IS . . .



# MAINLINE. AND



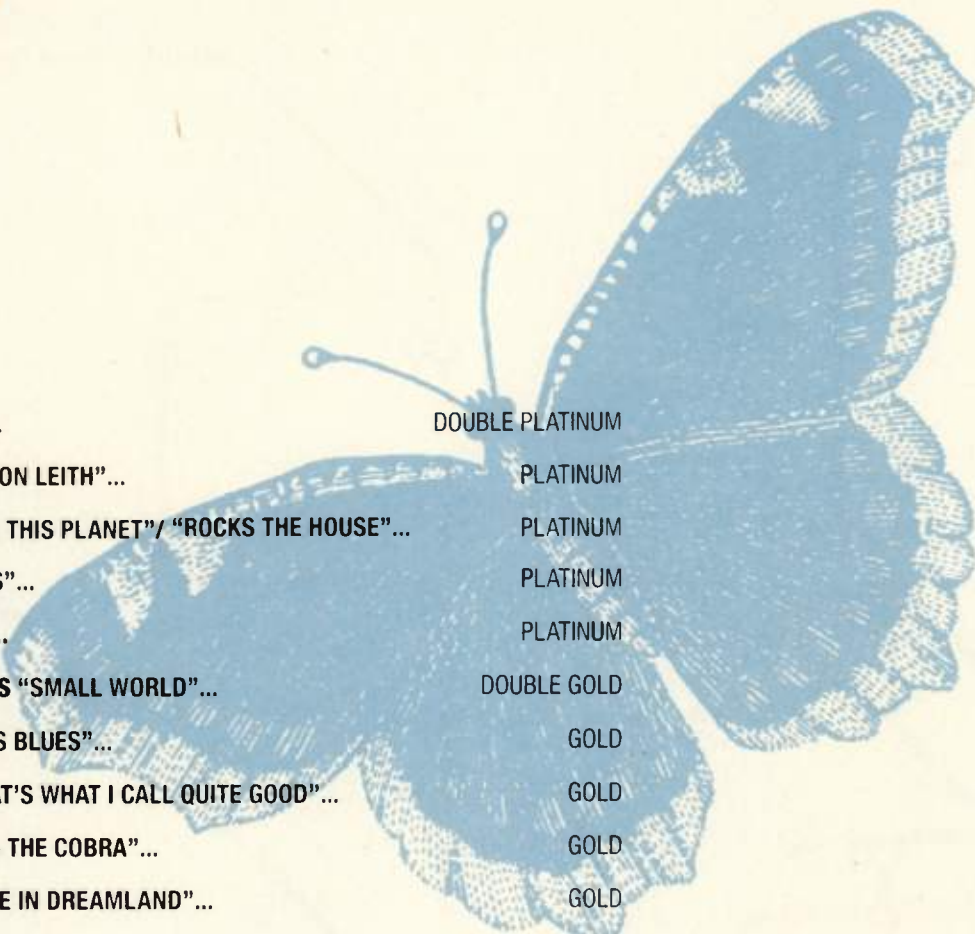
**UNDERGROUND.**





....U.K. SALES

BILLY IDOL "IDOL SONGS"...	DOUBLE PLATINUM
PROCLAIMERS "SUNSHINE ON LEITH"...	PLATINUM
JELLYBEAN "JUST VISITING THIS PLANET"/ "ROCKS THE HOUSE"...	PLATINUM
PAT BENATAR "BEST SHOTS"...	PLATINUM
"SMASH HITS PARTY '88"...	PLATINUM
HUEY LEWIS AND THE NEWS "SMALL WORLD"...	DOUBLE GOLD
WATERBOYS "FISHERMAN'S BLUES"...	GOLD
HOUSEMARTINS "NOW THAT'S WHAT I CALL QUITE GOOD"...	GOLD
SINEAD O'CONNOR "LION & THE COBRA"...	GOLD
PAT BENATAR "WIDE AWAKE IN DREAMLAND"...	GOLD
RUNRIG "ONCE IN A LIFETIME"...	SILVER
BLONDIE "ONCE MORE INTO THE BLEACH"...	SILVER



# STING LIKE A BEE!

ADEVA  
THE ANGELS  
THE BIBLE  
BILLY BRAGG  
PAUL CARRACK  
CITY HEAT  
STEVEN DANTE  
DOROTHY  
LISA FABIEN  
FANTASIA  
ELISA FIORILLO  
GHOST DANCE  
JOHNNY DIESEL  
GO WEST  
TERRY HALL  
DEBBIE HARRY  
ICEHOUSE  
BILLY IDOL

JETHRO TULL  
KID 'N' PLAY  
LIVING IN A BOX  
MONIE LOVE  
CANDI MCKENZIE  
MIGHTY LEMON DROPS  
MILLI VANILLI  
MOTORCYCLE BOY  
ONE  
SINEAD O'CONNOR  
REX  
ROMI & JAZZ  
RUNRIG  
SEA HAGS  
TONY STONE  
THE PURSUIT OF HAPPINESS  
WORLD PARTY





BON JOVI

Having achieved an unexpected radio hit in several US cities with his 1982 recording *Runaway*, **Jon Bon Jovi** carefully picked a band comprising fellow New Jerseyites - Tico Torres, Richie Sambora, Alec John Such and David Bryan ... just for a short club tour. The band welded naturally together, and signed to PolyGram US in 1983. They toured and **worked hard**, through debut album and first singles hits, then follow-up LP (on the

US LP chart for over a year), then landmark LP *Slippery When Wet* and its string of successful singles, more record-breaking gigs on a global jaunt during which that LP topped 14m sales worldwide. The latest New Jersey LP was **previewed** last year at a satellite press conference, and has sold **6m worldwide**.

1988 UK Charts and Awards: SINGLES *Bad Medicine* - no. 17; *Born To Be My Baby* - no. 22. ALBUM *New Jersey* - no. 1, Platinum.



FLEETWOOD MAC



In the 20 years since **Fleetwood Mac** first emerged changes in personnel and evolution of musical style have built a fascinating career, and a reputation as one of the most **adventurous** and **innovative** groups in rock music. The band - John McVie, Mick Fleetwood, Christine McVie, Stevie Nicks, Billy Burnette and Rick Vito - thrives on change, enjoying critical and commercial success

(over 40m sales worldwide to date including *Rumours* in '77 - 20m global sales, no. 1 for 31 weeks, and *Grammy Album of the Year*). There was a triumphant international tour through 1987 and '88, and the beginning of yet another new stage in the band's development with the arrival of new members.

1988 UK Charts: SINGLES *Everywhere* no. 4; *Isn't It Midnight* no. 60; *As Long As You Follow* no. 66. ALBUM *Greatest Hits* no. 6.

INXS

The forerunner of **INXS** was a straight-out-of-school (in Sydney, Australia) outfit called the **Fariss Brothers** including Jon and Andrew of that ilk. Renamed **INXS** their first single was released (only in Australia and France) in 1980. Touring of their homeland followed in earnest; a debut LP then a second *Underneath the Colours*; signing recording contracts for different parts of the world; the gigs get bigger and so does the **fame**, the tours are longer, and

the singles and albums keep on coming - culminating in the release of *Kick* in late 1987 on Phonogram UK this LP has sold over **6m worldwide**, for the only Australian band to have had four US top 10 singles. **INXS** played to over 2m people in 15 countries on their 1987/88 tour.

1988 UK Charts and Awards: SINGLES *New Sensation* no. 25; *Devil Inside* - no. 47; *Never Tear Us Apart* - no. 24; *Need You Tonight* - no. 2. ALBUM *Kick* - no. 9, Double Platinum.



U2



In their **10** years as a band **U2** have done and achieved so much that a full account would read like a breathless and overlong telegram. Formed in **Dublin** by The Edge, Bono, Larry Mullen and Adam Clayton U2 signed to **Island Records** 1980 and that year released 11 *O'Clock Tick Tock*, *A Day Without Me*, the debut LP *Boy*, and *I Will Follow*. **1981** saw a triumphant **UK/US** tour, and a first UK hit single with *Fire*. Through the years, came *The October LP*, *A Celebration*,

War LP, *New Year's Day*, *Two Hearts Beat As One*, *Under a Blood Red Sky*, *The Unforgettable Fire* and *The Joshua Tree* (which entered the UK album chart at **no.1** and is the **fastest selling LP** in British rock history), and many hit singles before *Rattle and Hum*. A career of artistic, critical and commercial **triumph around the world**.

1988 UK Charts and Awards: SINGLES *Desire* - no. 1, Silver; *Angel of Harlem* - no. 10. ALBUM *Rattle and Hum* - no. 1, Double Platinum.



WOMACK AND WOMACK

The roots of **Womack and Womack's** music - as superbly exemplified both on their **Island Love Wars** album of 1984 and the latest offering **Conscience** - lie in the coal mines of Bluefield, Virginia, where Cecil Womack's grandfather sang worksongs with his fellow miners, and where his 13 sons later did the same. Cecil was singing professionally in the group at four. He married Sam Cooke's daughter Linda who even as a teenager was writing hits for major artists such as

Wilson Pickett and Aretha Franklin, which mightily impressed **Cecil Womack**. They began to write together, and joined the Gamble and Huff stable in Philadelphia, but worked on their performing style as well. They were signed to record as **Womack and Womack** in 1983.

1988 UK Chart and Awards: SINGLES *Teardrops* no. 3, Silver; *Life's Just A Ballgame* - no. 32. ALBUM *Conscience* no. 4, Platinum.

THIS YEAR'S WINNER IS ...



**BEST BRITISH MALE ARTIST**

*Chris Rea*  
*Steve Winwood*

**BEST BRITISH FEMALE ARTIST**

*Mica Paris*  
*Tanita Tikaram*

**BEST BRITISH GROUP**

*Def Leppard*

**BEST BRITISH SINGLE**

*Twist In My Sobriety, Tanita Tikaram*  
*Kiss, Tom Jones/Art Of Noise*

**BEST BRITISH ALBUM**

*Love, Aztec Camera*  
*Roll With It, Steve Winwood*

**BEST INTERNATIONAL MALE ARTIST**

*Michael Jackson*  
*Prince*



# BEST INTERNATIONAL NEWCOMER



1 9 8 9

BELINDA CARLISLE

**B**elinda Carlisle launched her solo career last year, and has not looked back. Her debut LP *Belinda* went Gold in the US, and *Heaven on Earth* - her second album and her first on Virgin - was another big step forward in her career. A Californian with a life-long passion for music Belinda was a founder member of the highly successful female rock group *The Go-Go's* in 1978. When they disbanded in 1985 she worked on developing her

musical abilities; she then assembled her own band for touring. *Heaven Is A Place On Earth* went to no. 1 in the US and was released in the UK on November 30th last year - shortly before her first appearance in this country - at the London Palladium Royal Gala in aid of the Prince's Trust.



1988 UK Charts: SINGLES *Heaven Is A Place On Earth* - no. 1, Gold; *I Get Weak* no. 10; *Circle In The Sand* no. 4; *World Without You* no. 19; *Love Never Dies* no. 54. ALBUM *Heaven On Earth* no. 4, Double Platinum.

TRACY CHAPMAN



Tracy Chapman is also nominated in the Best International female artist.

ENYA

Enya is also nominated in the Best International female artist.



SALT 'N' PEPA



**R**apping was, it seemed, an occupation strictly for the male of the species. This exclusivity was blown away by Cheryl James (Salt) and Sandy Denton (PePa). Released early in 1986 their *Hot, Cool, Vicious* was a great combination of assertive rhymes and inventive beats; it sold 1000s on import before UK release in 1987 - sparking off a flamboyant British success after their early triumph in the US. Students at the New York Centre of Media Arts the

girls were drawn into fellow-student Hurby Luv Bug's audio engineering project. Their recording of *The Showstopper* got Hurby a pass, and was their first record. In no time they won an ever widening audience, asserting: "We're girls, but we're rappers too and we can hang out with the best of them".

1988 UK Charts and Awards: SINGLES *Push It* - no. 2; *Twist and Shout* - no. 4 *Shake Your Thang* - no. 26. ALBUM *A Salt with a Deadly PePa* - no. 19, Gold.

MICHELLE SHOCKED

**T**he oldest of eight, Michelle ran away at 16 to find her absent father ("one of those hippy, atheist guys"), and on being found he encouraged her to play guitar. She listened, wrote and played, and started to travel. She renamed herself in response to her arrest during the Republican Convention in 1984. Politics and social awareness are central to her motivation, as her songs reveal. Her meeting at a folk festival with Pete Lawrence of Cooking Vinyl led to

her arrival in England and her first release. Then came a deal with London Records, and then came everything else, very quickly.



1988 UK Charts and Awards: SINGLE *Anchorage* - no. 60. ALBUM *Short, Sharp, Shocked* - no. 33, Silver.

THIS YEAR'S WINNER IS ...



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# BEST MUSIC VIDEO



1 9 8 9

The choice available from the industry's output during 1988 is very large, and of a standard which is itself a measure of how this audio-visual offshoot of recorded music has developed and spread its artistic wings.

In 1988 the UK music buyers really began to show their appreciation of pop videos as high quality in-home music entertainment, and the market for pop promo videos and long-form concert videos grew impressively.



Releases during the year in question include

**Art of Noise & Tom Jones** - Kiss, **Enya** - Orinoco Flow, **INXS** - Need You Tonight, **Yello** - The Race, **Cold Cut** featuring **Junior Reid** - Stop This Crazy Thing, **Climie Fisher** - Love Changes, **Pink Floyd** - Learning To Fly, **Bros** - When Will I Be Famous, **Jane Wiedlin** - Rush Hour, **Bobby McFerrin** - Don't Worry, Be Happy, **Whitney Houston** - One Moment In Time, **Mattie Cole** - Pink Cadillac, **Pet Shop Boys** - Always On My Mind, **Fat Boys** - Do The Twist, **Wonderstuff** - Its' Ya Money Baby, **Hothouse Flowers** - Don't Go, **Michael Jackson** - Dirty Diana, **Bananarama** - Nathan Jones, **Salt 'n' Pepa** - Fusilli, **Robert Palmer** - She Makes My Day, **Wet Wet Wet** - Temptation, **George Harrison** - When We Was Fab, **Yazz** - The Only Way Is Up, **Erasure** - A Little Respect, **Pet Shop Boys** - Domino Dancing, **Pasadenas** - Riding On A Train, **Prince** - Alphabet Street, **Wally Jump Junior** - Private Party, **Siouxsie & The Banshees** - Peek-A-Boo, **The Christians** - Harvest For The World, **Prince** - Sign Of The Times, **Belinda Carlisle** - Circle In The Sand, **Robbie Robertson** - Somewhere Down The Crazy River, **Michael Jackson** - The Way You Make Me Feel, **George Michael** - Father Figure, **Phil Collins** - Two Hearts, **Michael Jackson** - Bad, **Hugh Cornwall** - Another Kind Of Love, **Transvision Vamp** - I Want Your Love, **Kim Wilde** - Never Trust A Stranger, **The Christians** - Ideal World, **Julla Fordham** - Happy Ever After, **The Mission** - Power Of Strength, **Aswad** - Give A Little Love, **Kylie Minogue** - I Should Be So Lucky, **Belinda Carlisle** - I Get Weak, **Prefab Sprout** - King Of Rock & Roll, **Michael Jackson** - Smooth Criminal, **Scrutti Politti** - Lovesick

The **BEST MUSIC VIDEO** award has been chosen by the Viewers of **BBC-1's** Top-rated Saturday morning programme "**Going Live!**"

THIS YEAR'S WINNER IS ...

# OUTLAW

CONGRATULATES

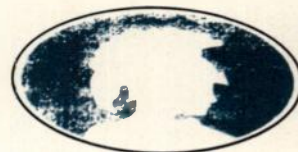
FAIRGROUND  
ATTRACTION

ON THEIR

BPI NOMINATIONS

BEST BRITISH ALBUM  
BEST BRITISH SINGLE

# BEST BRITISH NEWCOMER



1989

The UK music scene is a volatile and exciting one - constantly experiencing the emergence of new artists and bands, the shift of trend and style, the maturing and replacement of large and small groups of fans of one or another performer, one or another kind of music.

Of all the newcomers in any year a few will go on to have careers as long as they are illustrious; many will enjoy a definable stage in their lives and eventually develop as individual talents in some related - or even totally different - field; some will disappear almost as quickly as they appeared; others will change size and shape and name ... and others will keep disappearing and reappearing together or in part, occasionally leaving behind nothing but their smile, like the Cheshire Cat.

The winner of the Best British Newcomer in 1988 Award will be an artist or group which "made it" in that year. The Public's choice

could possibly light on any one of the following many of whom made their first appearance in a UK pop chart (BPI chart or independent) in that year

The Vote, as in previous years, is that of the UK Radio One listeners, who have been following the special BRIT programmes presented by Gary Davies. These have showcased a representative proportion of the British newcomers of last year, and invited the public to make up its own mind on who should have the Award.

Previous winners of the Best British Newcomer Awards, and the years in which they were presented with their awards after their emergence the previous year, have been **Human League** (1982); **Yazoo** (1983); **Paul Young** (1984); **Frankie Goes To Hollywood** (1985); **Go West** (1986); **The Housemartins** (1987) and **Wet Wet Wet** (1988).



**A&M** **Sar Brown**, One 2 Many, Ahead of Our Time, Collect **Big Beat/MCA** Kræze Big Life Yazz **Bri-Tone** George Van Dusen **CBS** Bros, Deacon Blue, The Pasadenas, Roachford **Capitol** Goodbye Mr MacKenzie **Chapter 22** Pop Aid Eat Itself **Club/Phonogram** Brandon Cook featuring Roxanne Shante, Complete, Different A Tribe of Toffs **Cooltempo/Chrysalis** Steven Dante **Criminal** Tongue In Cheek **EMI** Climie Fisher **Ensign** Jazz & The Brothers Grimm **Epic** The Darling Buds Thomas Lang **Fast Globe** Cappella **Tr/London** Cookie Crew, D Mob (featuring Gary Haisman), Electra Simon Harris, Two Men A Drum Machine & A Trumpet **Food/Parlophone** Crazyhead **4th & B'way/Island** **Vica** Paris **HMV/EMI** Morrissey **Jive** Damar, Wee Papa Girl Rappers **KLF Communications** The Time Lords **Kool Kat/Jive** Children of the Night **Lazy/RCA** The Primitives **MBS** GOSH **MCA** Adrenalin, MOD, Transmission Vamp **Magnet** The Men They Couldn't Hang **Mango/Island** Reggae Philharmonic Orchestra **Mercury** Harry Enfield **Parlophone** Brother Beyond **Sony** Kingdom Come, The Wonder Stuff **Premiere UK** The DTI **Priority** Heartbeat **RCA** Ellis, Beggs & Howard, Fairground Attraction, The Silencers **Reception** The Wedding Present **Rhythm King Mute** Baby Ford, Beatmasters, Bomb the Bass, S'Express **Rough Trade** Gene & Jim Are Into Shakes **Siren/Virgin** Breathe **Slash/London** Faith No More **Spitfire/Phonogram** Dee Lewis **Syncopate/EMI** Perthouse 4, Reid **Teldec/WEA** London Boys **10/Virgin** Joan Collins **Far Club**, Jolly Roger, Soul II Soul **Tuff Audio/Phonogram** Derek B **Unique All Systems Go** **Urban/Polydor** Mista E, Perfectly Ordinary People **Vertigo/Phonogram** Cinderella **Virgin** Danny Wilson, Hebert, Lavine Hudson **WEA** Rick Clarke **Westside** Humanoid

Newcomer chart research by Graham Walker.

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# COMPUTING THE CHARTS AT GALLUP



1 9 8 9

IT'S THE weekly focus of the UK record industry, the moment that anyone with any vested interest in pop music waits eagerly for – the publication in **Music Week** of the weekly **BPI** charts compiled by **Gallup** chronicling the top 75 best-selling singles and albums. Marketing strategies are planned on the basis of chart positions, and vital radio and TV exposure for an act can rest solely on that act's performance in the new charts. But how are the pop charts actually compiled?

Well it's all come a long way from 1952 when the first pop chart – which was actually a top 12 featured in *New Musical Express* – was compiled by the pop paper's Percy Dickins who weekly rang up a few record shops for sales figures! The first true 'industry chart' was financed by the BBC and **Music Week's** forerunner *Record Retailer* and compiled by the British Market Research Bureau (BMRB). Some record companies helped finance that chart in its early days but their involvement only became formalised through the BPI in the mid-Seventies. This, then, gave us "the record industry charts".

In 1983 Gallup took over the compilation of the charts, and changed to electronic data gathering from shops.

Alan Jones, chart consultant at Gallup, says: "In 1987 **the increased number of sampled shops ensured a better balance of information, and the move to bar-codes on records** was an obvious step paving the way for the next, inevitable stage when the research company would be **drawing data directly from retailers' own computer systems.**"

The perfect chart would of course include the sales from every shop in the country but this would be rather impractical.

"**Every panel shop represents a number of others** so getting the right results depends on knowing as accurately as possible how many shops each one represents at any time. This is done by the automatic 'weighting' of results to reflect the total market.

All independent retailers are invited to be members of Gallup's panel, and serve periods as both Chart and Check return shops, provided they sell at least 100 items a week.

By spring last year more than 650 record shops were reporting computerised data to Gallup and this number is steadily

increasing. **Each shop's sales of a record, CD or tape is marked by the recording of the catalogue number onto an Epson PX4 data capture unit.**

The sales data is retrieved by Gallup from the Epsoms by **automatically-dialled telephone calls.**

At close of business on Saturday final sales results are punched into Gallup's computer, and the **final weekly chart is produced on Sunday afternoon for broadcast on Radio One at 5pm, and publication in Music Week the following morning.**

## PUBLISHING THE CHARTS AT MUSIC WEEK

Meanwhile, the **Music Week** Research Department has been playing its own vital role in the production of the week's top 75 albums and singles. MW publisher Andrew Brain explains: "On Thursday and Friday Gallup tell us of the probable new chart entries of the week and the **appropriate information is put onto floppy discs** and this goes back to Gallup. Then on Sunday when the final chart positions are known, **this is sent direct to Music Week's printers** Pensord Press in South Wales down the telephone lines from Gallup.

"The charts are then collated and printed, and the issues of **Music Week** are then dispatched on Sunday evening. **It's a race against time** but **Music Week** with the new up-to-date chart should be available in London on the Monday morning, and throughout the rest of the UK just 24 hours later."

The **Music Week** research team is a **tightly-knit operation** headed by manager Lynn Facey, assisted by Janet Yeo, Gareth Thompson and Joanna Embleton, and with the help of freelances, Jon Crouch, Graham Walker and Gloria Byart.

"It's a high pressured job that they have to contend with," Andrew Brain says. "They're coming up against deadlines constantly and the information about music publishers and record producers has to be constantly checked. But at least the days have gone when

the information was typed down and then faxed to the printers – now it is direct input."

**Music Week** is also responsible for the chart's design. "I'm particularly pleased with the new album chart which now has the separate top 20 compilations chart on the same page – we have paid particular attention to the layout so that the compilations chart doesn't play second fiddle to the main top 75 and I hope that we have succeeded."

The **Music Week** chart is seen throughout the UK, and in other countries. Top of the Pops and Radio One both feature it of course, and most national newspapers carry the MW top 10 singles (and often albums) while the charts are also featured in various overseas publications including the US music trade paper *Billboard*.

And the **Music Week** charts are seen by just about every person who goes into a record retail outlet. "Our most up to date research figures show that 90 per cent of record retailers in the UK display **Music Week's** Top 75 singles chart and 81 per cent of retailers display the albums chart," Andrew Brain says.

**Music Week** editor David Dalton adds: "The charts are an essential component of the make-up of **Music Week** which is the UK's only music trade magazine. Music has now become a much more international business, and the promotion of it is crossing territorial boundaries, which makes **Music Week** and the charts essential to the European music industry."



DAVID DALTON – EDITOR



ANDREW BRAIN – PUBLISHER

MUSIC WEEK

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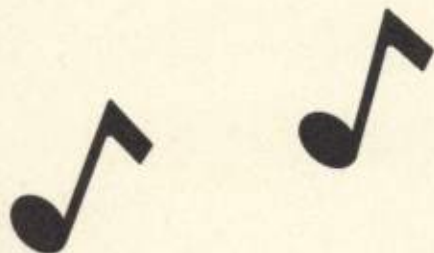


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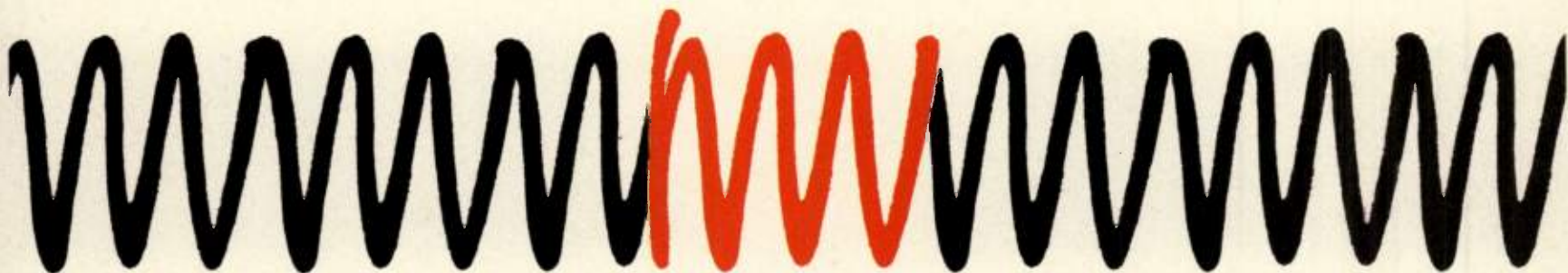
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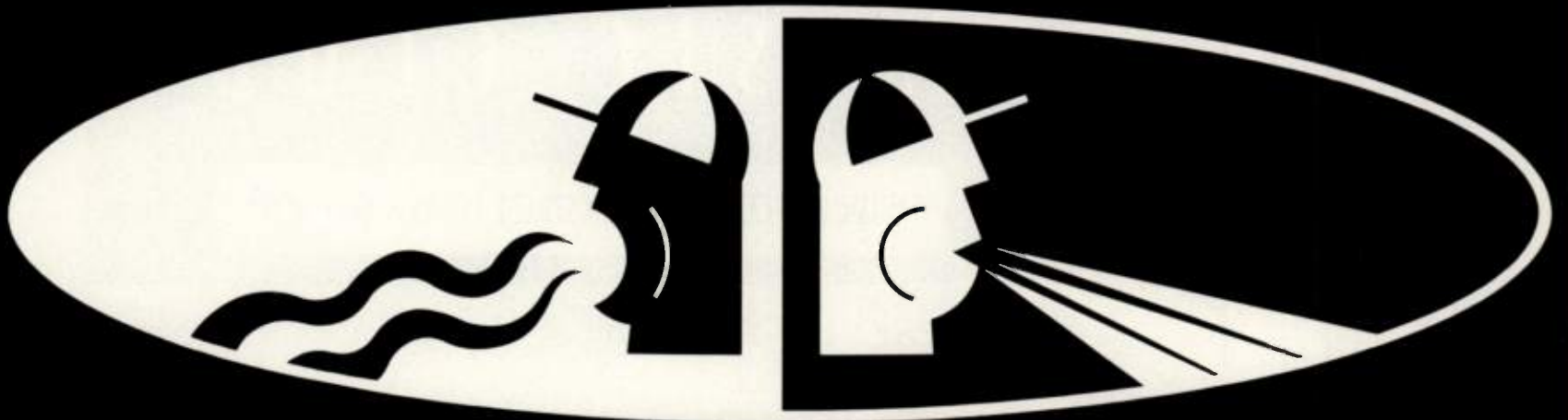


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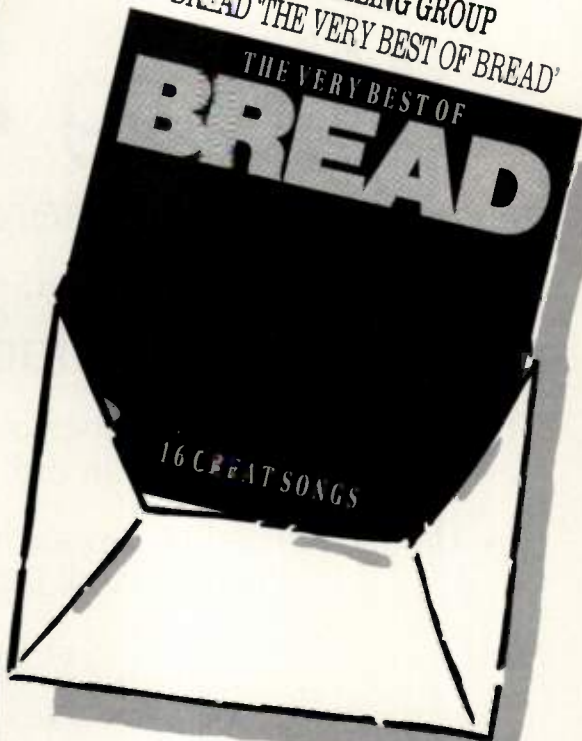
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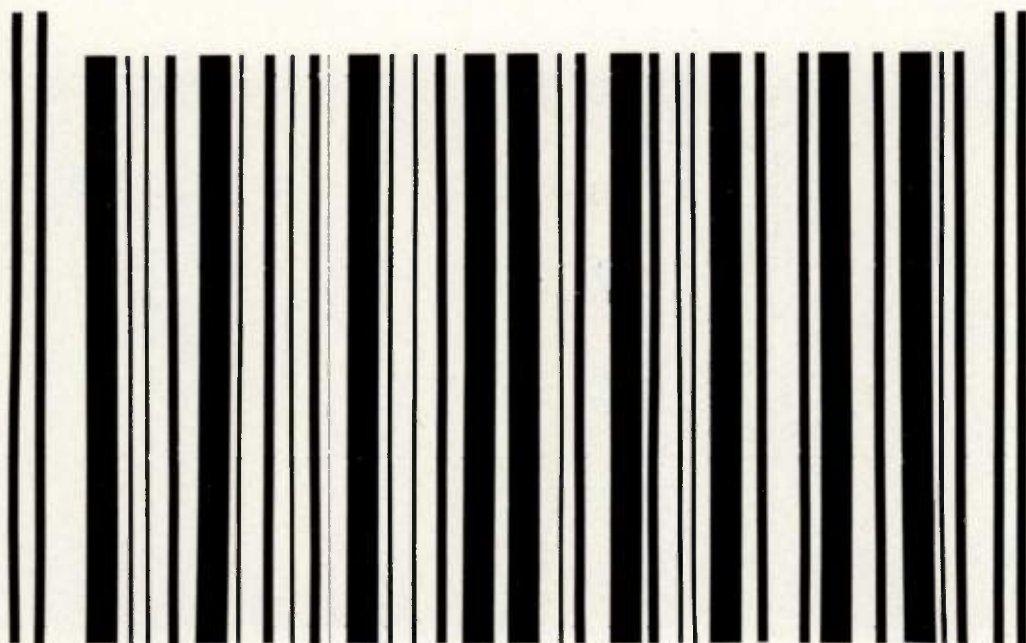


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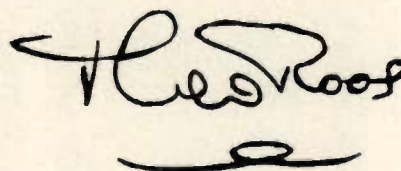
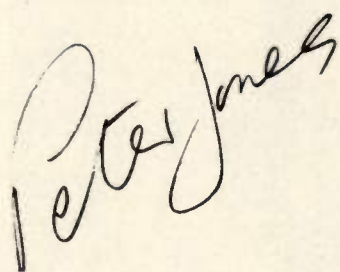
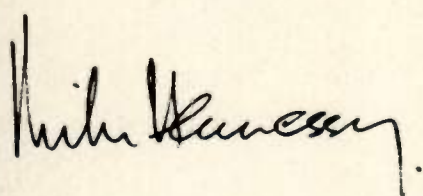
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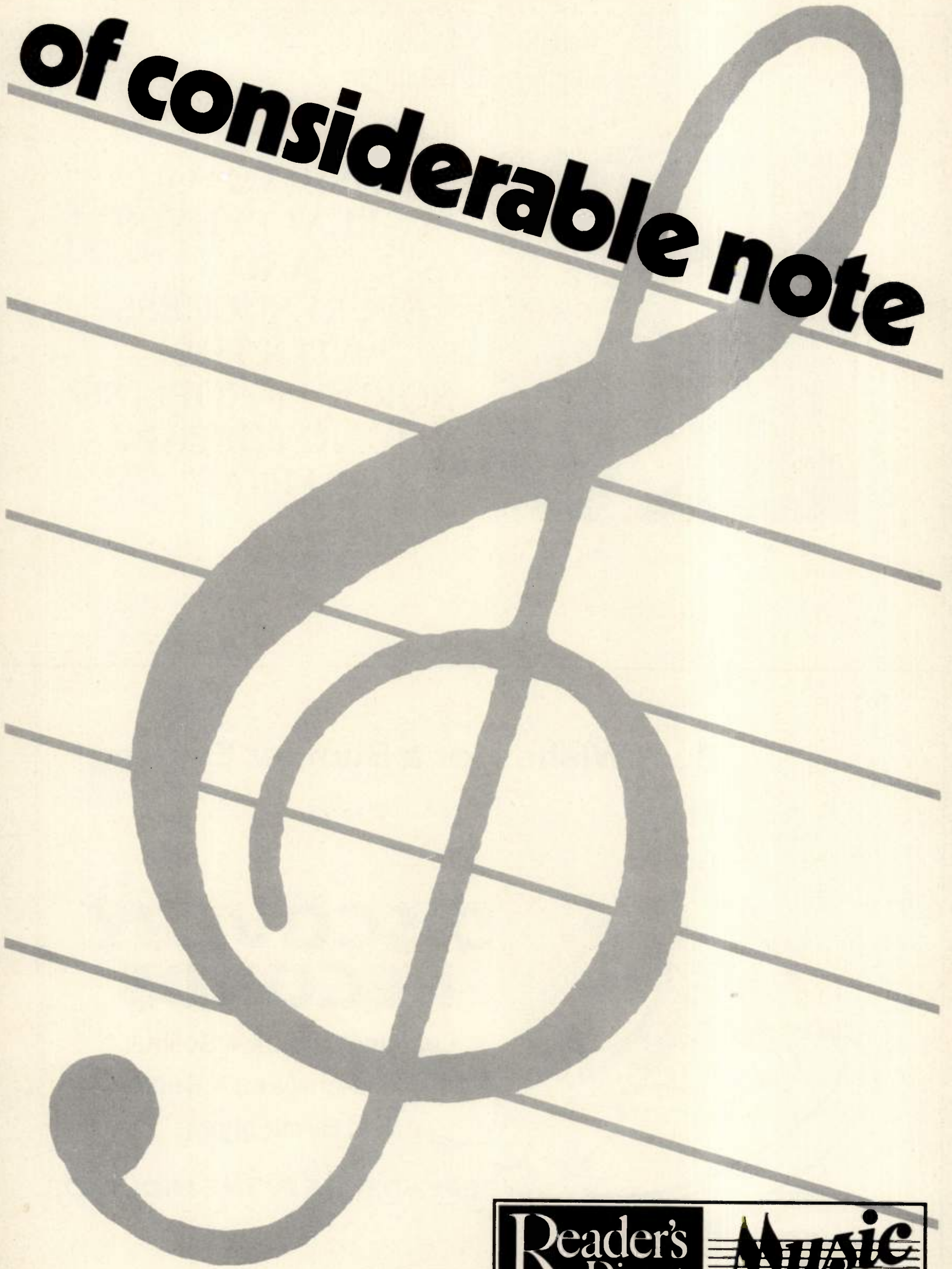
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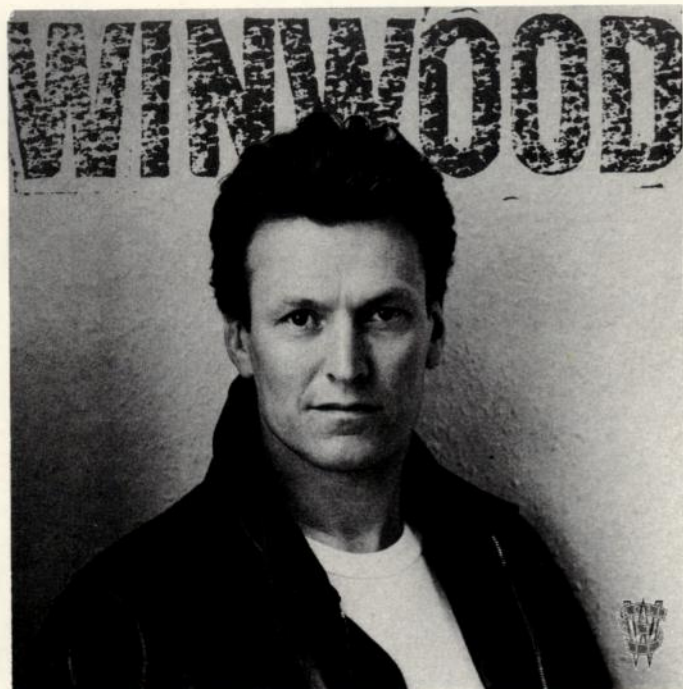
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- Britannia Awards:** \_\_\_\_\_ Bob Hinks – Asylum
- Awards Party:** \_\_\_\_\_ Julia Parsons – Organiser
- Awards Brochure:** \_\_\_\_\_ Terri Anderson (Corporate PR – EMI Records) – Editor, Andrew Brain – Music Week Publisher, Kathy Leppard – Commercial Manager, Music Week Advertising team for work on this brochure, Music Therapy Fundraising Committee for distribution of brochure
- Brochure Design:** \_\_\_\_\_ Walker Pinfold Associates
- Ticket Sales:** \_\_\_\_\_ Nick Blackburn and Simon Marples – Ticket Master Ltd
- Overseas Sale of BRITS Show:** \_\_\_\_\_ Kate Mundle – Music Box (World excluding North America) Drew Levin – DSL Entertainment (North America)

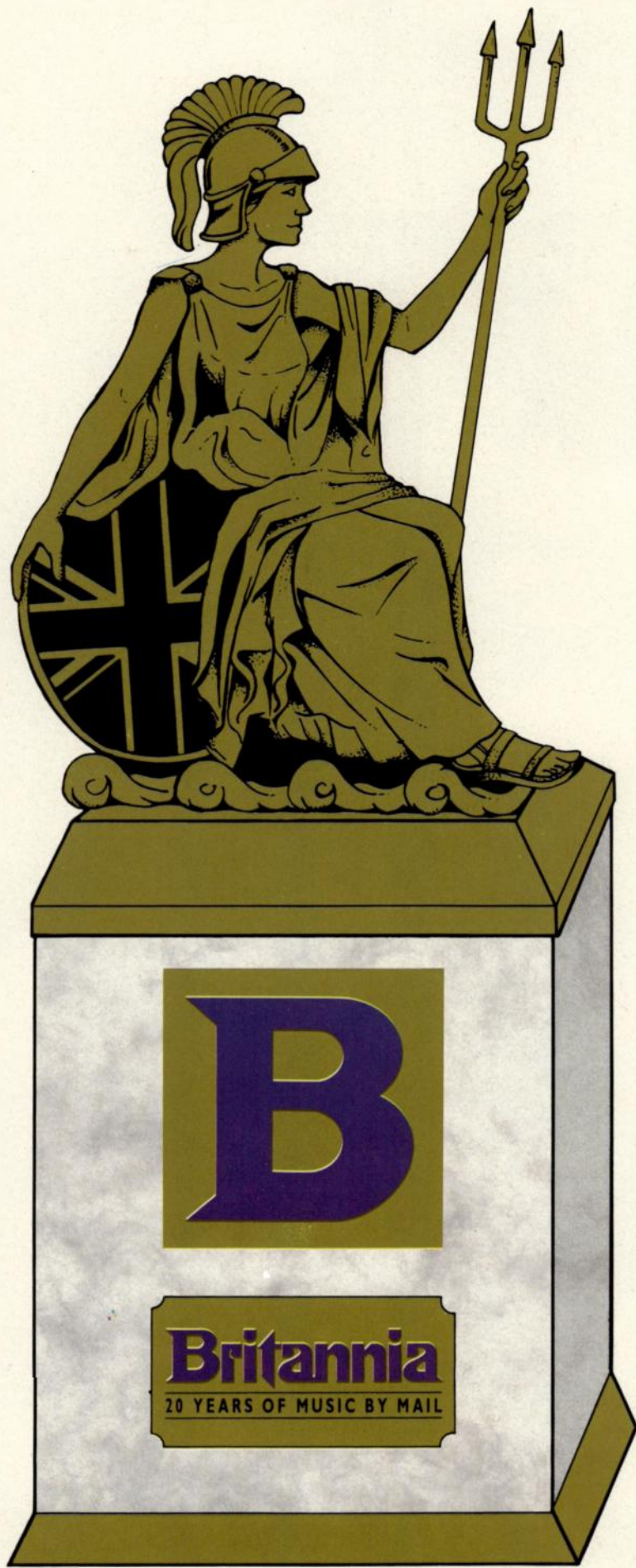
Thanks to the **Royal Albert Hall**, its General Manager **Mr Cameron McNicol and his staff**.

The **BPI** would also like to thank the **Performing Rights Society (PRS)** for granting free performance licences for the BRITS and the **Mechanical Rights Society (MCPS)** for its co-operation and support in obtaining free synchronisation licences for the music contained in the BRITS

*Whitney*



*"I believe that children are our future,  
teach them well and let them lead the way"*



**CONGRATULATIONS TO ALL AWARD WINNERS**

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 ..... August 1987  
 ..... October 1987  
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THE ALBUM OF THE DECADE

# THE 80'S



32 NUMBER 1's

PINK FLOYD · THE PRETENDERS · BLONDIE  
SURVIVOR · DEXYS MIDNIGHT RUNNERS · MADNESS · U2  
THE POLICE · ROXY MUSIC · PAUL McCARTNEY AND STEVIE NICKS  
GEORGE MICHAEL · WHAM! · DURAN DURAN · CULTURE CLUB · PAUL  
SPANDAU BALLET · BAND AID · PET SHOP BOYS · FEARGAL SHARKEY  
DIANA ROSS · RICK ASTLEY · M/A/R/R/S · PAUL HARDCASTLE · KYLIE MINOGUE · YAZZ AN  
S'EXPRESS · ASWAD · WET WET WET · FAIRGROUND ATTRACTION · ENYA · MARC ALMOND

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DIANA ROSS · RICK ASTLEY · M/A/R/R/S · PAUL HARDCASTLE · KYLIE MINOGUE · YAZZ AN  
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# THE 80's IS THE ALBUM OF THE DECADE

### SIDE 1

- 1. ANOTHER BRICK IN THE WALL (PART 2)**  
PINK FLOYD
- 2. BRASS IN POCKET**  
THE PRETENDERS
- 3. CALL ME**  
BLONDIE
- 4. EYE OF THE TIGER**  
SURVIVOR
- 5. COME ON EILEEN**  
DEXYS MIDNIGHT RUNNERS
- 6. HOUSE OF FUN**  
MADNESS
- 7. RED RED WINE**  
UB40
- 8. EVERY LITTLE THING SHE DOES IS MAGIC**  
THE POLICE
- 9. JEALOUS GUY**  
ROXY MUSIC

### SIDE 2

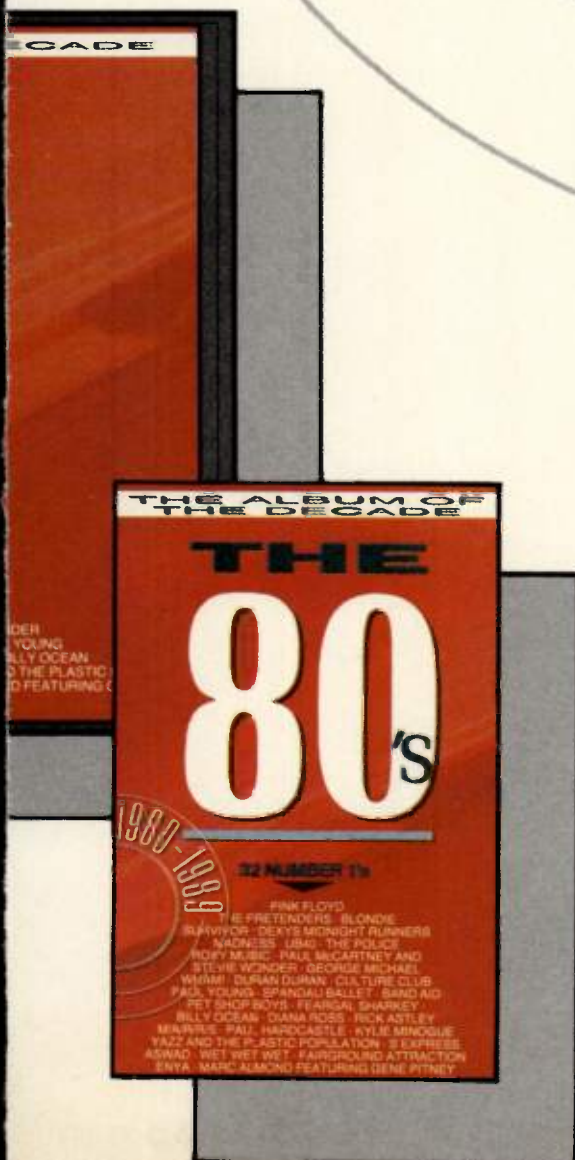
- 1. EBONY AND IVORY**  
PAUL McCARTNEY & STEVIE WONDER
- 2. CARELESS WHISPER**  
GEORGE MICHAEL
- 3. FREEDOM**  
WHAM!
- 4. IS THERE SOMETHING I SHOULD KNOW?**  
DURAN DURAN
- 5. KARMA CHAMELEON**  
CULTURE CLUB
- 6. WHEREVER I LAY MY HAT (THAT'S MY HOME)**  
PAUL YOUNG
- 7. TRUE**  
SPANDAU BALLET

### SIDE 3

- 1. DO THEY KNOW IT'S CHRISTMAS?**  
BAND AID
- 2. WEST END GIRLS**  
PET SHOP BOYS
- 3. A GOOD HEART**  
FEARGAL SHARKEY
- 4. WHEN THE GOING GET'S TOUGH, THE TOUGH GET GOING**  
BILLY OCEAN
- 5. CHAIN REACTION**  
DIANA ROSS
- 6. NEVER GONNA GIVE YOU UP**  
RICK ASTLEY
- 7. PUMP UP THE VOLUME**  
M/A/R/R/S
- 8. 19**  
PAUL HARDCASTLE

### SIDE 4

- 1. I SHOULD BE SO LUCKY**  
KYLIE MINOGUE
- 2. THE ONLY WAY IS UP**  
YAZ AND THE PLASTIC POPULATION
- 3. THEME FROM S-EXPRESS**  
S-EXPRESS
- 4. DON'T TURN AROUND**  
ASWAD
- 5. WITH A LITTLE HELP FROM MY FRIENDS**  
WET WET WET
- 6. PERFECT**  
FAIRGROUND ATTRACTION
- 7. ORINOCO FLOW**  
ENYA
- 8. SOMETHING'S GOTTEN HOLD OF MY HEART**  
MARC ALMOND FEATURING GENE PITNEY



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