

14, 18, 19, 23
MUSIC WEEK



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Vinyl just won't lay down and die

BLACK VINYL is refusing to die as a format, despite some music industry attempts to kill it.

Although record companies prefer albums to be bought on compact disc because of the greater revenue that generates, consumers are remaining loyal to the more familiar format.

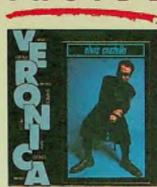
The latest statistics from the BPI show that black vinyl album sales

declined by just four per cent in 1988 compared with the previous 12 months. In the pre-Christmas quarter, vinyl sales actually rose marginally in comparison with the same period in 1987.

During 1988, two classical companies — Hyperion and Unicorn — went CD-only and Deutsche Grammophon is set to follow in the spring, although many industry ob-

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MW Awards brochure

Deliveries hit £600m mark

UK RECORD companies shipped more than £600m of product for the first time last year. According to BPI figures, the total of £612.3m of trade deliveries was up 16 per cent on the 1987 figure.

Main boost to trade last year came in the fourth quarter where

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DOUBLE TOP: PolyGram UK chairman Maurice Oberstein (top left) and sales director Pete Rezon celebrate the company's twin triumph; while Pete Waterman smiles at having steered his company to several MM Awards, flanked by PWL MD David Howells and All Boys Music general manager Lucy Anderson

MW Awards: the title fight

POLYGRAM HAS emerged in front at the end of the market share marathon of 1988, claiming first place in both albums and singles company categories. This repeats the company's double triumph of both 1987 and 1986.

If PolyGram has won the marathon, it could be argued that Pete Waterman's production, record company, music publishing and studio empire has won many of the sprints, with success across the whole range of its activities. These include top album, top UK record music video, top UK recording studio and top producer in both singles and albums categories, as well as impressive performances in the music publishing categories.

Warner Chappell has yet again headed both corporate and individual music publishing sections —

this year sharing first place in the individual category with All Boys Music — and sister company WEA Records (Distribution) has made it three in a row in landing the best distributor accolade.

CBS was top label in both singles and albums categories and came joint second in the top albums company category, not third as listed in the awards brochure.

Bodies language

WHAT EXACTLY do organisations such as PRS, IFPI and VPI do? And how do the different industry bodies fit together? These questions and more are answered in a special Guide To Industry Organisations included with this issue of Music Week.

'Bad' Brits boost album sales

THE CONTROVERSIAL British Record Industry Awards broadcast not only attracted powerful comment but also gave a substantial boost to the albums of contributing artists.

According to Gallup, the current albums from acts who performed on the show rose by a total of 68 per cent in the week after transmission, with Fairground Attraction, Def Leppard and Tanita Tikaram faring best among them.

ed a total 61 per cent rise in sales with Annie Lennox, Tracy Chapman and the soundtrack to Buster prominent.

The boost to sales also spread as to non-award-winning nominees who accounted for a 33 per cent rise. Aztec Camera and Robert Palmer received the largest portion of that.

● What the industry says about the Brits — p6.

servers feel that the slower-than-expected penetration of CD hardware is diminishing that format's impact on vinyl sales.

Possibly the most publicised of all CD launches since the format's introduction was the release of The Beatles' Sgt Pepper but after three days, consumers were buying more copies of the album on vinyl than on CD.

Says EMI director of strategic marketing David Hughes: "I think vinyl will still be around by the end of the century."

"I would say that vinyl is declining largely because people are trying to make it decline. The retail trade has certainly assisted the decline by simply refusing to stock it."

Hughes adds that some styles of music, notably jazz, country, R&B and soul, have a strong vinyl tradition and that consumers will not warm to other formats.

"We have tried jazz on cassette alongside the vinyl and we have found that the tapes are very slow to move," he comments.

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£1/4m Holly ad campaign ...

TELSTAR is launching a £250,000 TV advertising campaign for its True Love Ways album by Buddy Holly. The campaign has already hit Granada, Yorkshire, HTV, Anglia, TSW, Border, Grampian and

roaches Thames, Central, Tyne Tees and TVS this week. Telstar is also launching another £250,000 campaign this week for the House compilation Deep Heat which will run nationally for four weeks.

... And £3/4m on Unforgettable II

THE EMI release of Unforgettable II on March 6 is being backed by the launch of a £750,000 national advertising campaign on that day and for the next three weeks. The 30-second ads will be supported by in-store displays.

BMG goes 3CD

BMG MUSIC International is entering the three-inch compact disc single market by launching its Double Gold series this week. The first 25 four-track compilations will feature original A and B sides from artists from the Fifties through to the Eighties and will be available in a gatefold sleeve and enclosed in a transparent blister pack.



READY FOR Love is the new single by Gary Moore which is being released by Virgin this week to coincide with his UK tour

Madonna/Pepsi TV campaign 'breaks sponsorship mould'

SPONSORSHIP INCREASES its influence within the music industry this week with two new TV advertising concepts.

Madonna will be appearing in a two-minute Pepsi-Cola commercial which will tie-in with the release of her new single and Chrysalis is launching a dual product campaign with Cadbury.

The release of Madonna's new single Like A Prayer on March 6 will be preceded by 30-second teaser ads this week culminating in the worldwide broadcast of the two-minute ad on Thursday (2). The campaign also includes press and in-store advertising.

WEA claims the Madonna/Pepsi ads will be the first to integrate a new commercial advertising campaign with new material from the sponsored artist.

Also this week, Chrysalis is launching a £250,000 joint promotion with Cadbury of the compilation album And All Because The Lady Loves. It involves national TV advertising throughout the week.

Woolworths is also getting involved by offering a box of Milk Tray chocolates for 99p to anyone

who buys the album.

The sponsored album concept was devised by Chrysalis' John and Phil Cokell who claim that by having the sleeve designed to look like a Milk Tray box it is the first complete dual product promotion.



PART OF Chrysalis and Cadbury's joint promotion included this abside down HMV Oxford Circus

B R I E F S

● THE RELEASE of the new The Men They Couldn't Hang single Rain Steam & Speed, on Sirestone Records today (27), will be backed by advertising in *Music Week*, *Sounds*, *NME* and *Melody Maker* with fly posting throughout London and in-store displays.

● FIRE RECORDS is offering a free LP disc to promote the release of the Spacemen 3 album *Playing With Fire*. The free live album will be available by mail order. The band will also be touring the UK to back the release and there will be press advertising in *Music Week*, *Sounds*, *NME*, *Melody Maker* and *Offbeat*. Ads will be placed in the same publications to support the release of the *Close Lobsters* (right) single *Nature Thing* on March 6, also on Fire Records. The band will be playing a full UK UK tour to coincide with the release.

● THE DOGS D'Amour will be supporting the China Records release of their A Graveyard Of Empty Bottles album on March 6 with a UK tour.

● PARLOPHONE IS releasing the soundtrack *Scandal on Parade* to tie-in with the general release of the film of the same name.

● ROUGH TRADE is releasing the new album *Magic Music* by the Band of Holy Joy this week to tie-in with the group's live dates.

● THE SANDKINGS will be touring the UK in support of their Hope Springs Eternal single which is released on Long Beach Records this week.

● PARLOPHONE SIGNINGS Horse are on tour this month to promote the release this week of their single *You Could Be Forgotten*.

● LAZY RECORDS is releasing *The Birdland EP* by Birdland on March 20 to tie-in with the group's UK dates.



Collins makes debut in positive mood

THE NEW classical label Collins Classics was launched last week at the Barbican with Tony Carne, general manager, disclosing that the first sell-in period for the initial eight titles had reached nearly 40,000.

"The response has been very positive," he says, adding that part of the success was due to the ease with which retailers identified with the Collins name.

The label has £2/1/2m earmarked for marketing and promotion to cover the 50 full-price titles and 15 mid-price titles expected to be released.

● THE WEEKLY rock magazine *Kerrang!* has an audited circulation figure for the last half of 1983 of 838. Its figure for the same period in 1987 — 67,449 — was achieved while the magazine was still fortnightly.

leased during the course of 1989. Among the marketing plans are co-operative campaigns with major stores, national advertising, and, in London, bus and underground advertising.

MSD Holdings is servicing the multiple accounts including W H Smith, Our Price, Boots, Virgin and HMV, while PRT is looking after the independents.

MUSICAL



BMG HAS appointed Chrissie Harwood as director of international marketing for the RCA label. She was previously head of international for RCA. ... Mark Collen has been appointed senior international marketing manager, Europe, for EMI Music. He was previously artid marketing manager at A&M International. ... Former Arista head of press Patsy Johnson has been appointed head of press at Beggars Banquet.

MUSIC WEEK



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THE FUTURE SOUNDS LIKE THIS

'We're serious', says leaner, sharper MCA

MCA PRESIDENT Al Teller believes he has a major task facing him: to persuade people outside the company that the label is determined in its assault on the rock and pop market.

Teller, who joined MCA from CBS in September, points to the company's success with dance and country music and says: "Now we have to show people that we are serious about rock 'n' roll.

"When we break a band or two, it will become officially the non-issue that I perceive it to be. But, it is one thing to talk the game and another to play it."

In London for the British Record Industry Awards, Teller spoke about the re-structuring of the company that he began at the end of last year. "One of the things that struck me when I arrived was that the marketing side was not as sharply focused as it could be. There were too many divisions within the company."

His lack of that problem led to some 60 redundancies, and he comments: "Yes, MCA was staff-heavy before that and we had staff in the wrong places. But we're in great shape now."

The re-structuring also created a new role for David Simone's Uni operation, and Teller defines that with: "Uni is an A&R center. To many people, a record label's character is determined by the nature of its artist roster. I think that Uni will create its own style and its own niche."

Asked about Simone's level of autonomy, he replies: "David has as much freedom as any A&R person in the industry." Of MCA UK and its managing director Tony Powell, he says: "I think Tony has done a superb job. In a very short time our success in the singles chart has dramatically risen."

"That's step one. Step two is to try to accomplish something on the albums side." Teller adds that there

is "no truth" in rumours of MCA being sold. "There are no conversations whatsoever regarding the sale of this record company."



AL TELLER: 'See it and believe it'

'Cartel-free' APT fleshes out the Red Rhino bones

FORMER RED Rhino boss Tony K is back with a new wholesale and distribution company which he says is free of "the shackles of The Cartel."

Red Rhino went into receivership late last year but three months later virtually all the staff are back in the York HQ and working under the name of APT Distribution.

The new company is owned by Belgian record company and distributor Play It Again Sam and Tony K and unlike Red Rhino it is setting up its own wholesale service.

"Now we have got rid of the shackles of The Cartel. After constantly having them round our necks we can now get on with some good business direct to the shops," says K.

Despite Play It Again Sam's majority ownership of the company, K says it does not mean it will de-

termine the output of the UK operation. "They have exceptionally little control. All parties involved from the start agreed that APT should have some autonomy."

The majority of the Red Rhino staff are now with APT with new recruits bringing the total to 10. "We are working with much the same people. All the good, exciting labels remain loyal and we've lost about three others," says K.

The Play It Again Sam connection will allow European distribution through its Brussels and Hannover offices and will cover Germany, Austria, Switzerland, France and Benelux.

APT has a London-based promotions office to provide production and marketing services for artists.

Meanwhile, a Red Rhino creditors meeting is being held on Tuesday (28) in Leeds before the company is formally liquidated.

Deliveries

► FROM PAGE ONE

the value of deliveries was up 19 per cent on the same period in 1987.

The single biggest contribution to the overall rise in 1988 was made by compact disc, deliveries of which showed a year-on-year rise of 60 per cent. Revenue was up 31 per cent at £167.9m.

Says the BPI: "Having slowed slightly during the course of the year, the rate of CD growth accelerated again in the final quarter. By the end of the year, 29.2m CD units had been delivered compared with the previous year's 18.2m."

Despite some expectations, cassette deliveries last year were up nine per cent at 80.9m units. Revenue, though, rose by 21 per cent to £224.8m. Cassettes still account for more than half of all albums shipments.

The singles market continued its decline last year and finished five per cent down at 60.1m units, of which 2m were CDs.

UK cheer in Grammy awards

LOS ANGELES. UK acts fared well at the 31st annual Grammy Awards staged at the Shrine auditorium.

George Michael's Faith won the best album award; Jethro Tull's Crest Of The Knave won in the new hard rock/metal category; U2 won best rock performance by a group for the song Desire and best performance, music, video, for Where The Streets Have No Name; Robert Palmer won best male rock vocal for Simply Irresistible; Phil Collins and Lamont Dozier won an award for Two Hearts from the Buster film soundtrack and Eric Clapton won best historical album and best album notes for his Crossroads box set.

Apple bites Apple

THE APPLE Corp company owned by the three surviving Beatles and John Lennon's estate is suing Apple Computer over its use of the name Apple on apparatus designed for synthesizing music.

Apple Corp claims it made a written agreement in 1981 in which Apple Computer stated it would not use its trademarks.

World BRIEFING

DUBLIN: The 4th Irish Music Awards Show will be televised live on RTE TV on Friday March 10 with a stereo simultaneous broadcast on RTE Radio 2 FM. Most of the UK companies are expected to be present and in the light of comments following the British Record Industry Awards, the awards committee is determined to produce an exciting music event that showcases Ireland's current music successes and the most popular international artists.

WASHINGTON DC: The RIAA reports a 225 per cent increase in the seizing of counterfeit audiocassettes in 1988 compared to 1987 while seizures of illegal LPs dropped 78 per cent for the year. Approximately half of all contraband cassettes, the RIAA adds, were confiscated in the state of California. More than 150 arrests and indictments were made in the year, up 15 per cent over the previous year. However, guilty pleas and convictions decreased by 35 per cent though not all arrests have made it to court as yet. The RIAA also reports that there were 129 investigations of illegal parallel imports, up from 111 in 1987. Inquiries into illicit rentals of recordings rose to 64 from 31. On the agenda for 1989: joint lobbying with NARM and VSDA to increase the penalties for audio and video piracy in 10 states.

TOKYO: Japan is set to join the Rome Convention which covers secondary or neighbouring rights. This follows the approval given by the Copyright Council in Tokyo of the decision by the government to seek membership.

NEW ORLEANS: Rock band Guns N' Roses and George Michael are competing for five best seller awards each in NARM's annual balloting which coincides with the trade group's meeting here next month.



PRT DISTRIBUTION managing director Richard Lim (above) has been ousted from the company. He left its distribution base in Mitcham, London, on Wednesday, February 22 after a conversation with Richard Gere, chief executive of the PRT music group. Lim joined PRT in April 1987 having previously worked for EMI, WEA, Damont, Multiple Sound Distributors and as European financial controller for Memorex.

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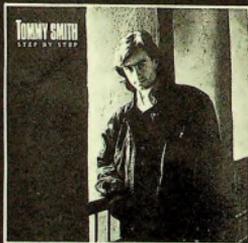
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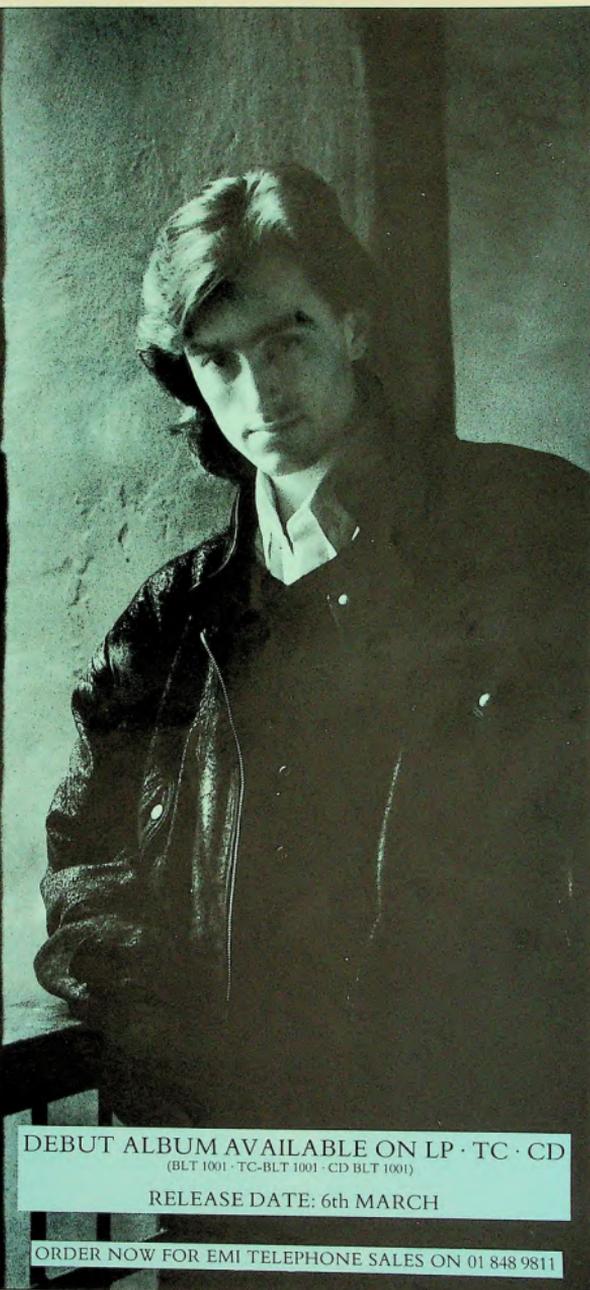
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The single biggest topic of conversation in and around the music industry for the past fortnight has been the British Record Industry Awards show. The event has attracted a huge diversity of opinions and suggestions, a selection of which we reproduce here

Sonet's Rod Buckle says that, had he still been a member of the BPI, he would have resigned over the Brits show.

WE ARE probably the most successful independent company licensing out British hits to the world. We were therefore geared up to take advantage of the claimed foreign promotion possibilities of the BPI awards show. Having had the misfortune and considerable embarrassment to have to sit through the TV show at a dinner arranged by me for 10 of my best foreign licensees, I would like to echo SAW's comment of last week — no comment.

Unfortunately, the international ridicule heaped on the show in general — with the notable exception of some of the long-suffering artists making good live performances — mean I cannot behave in such a cool, calm and restrained manner as the much-maligned Peter Waterman with his "no comment".

Basically, if I hadn't resigned some years ago from the BPI, I would certainly wish to dissociate myself from them today. Not because I have any personal quarrel with their aims or most of their collective ideals, or even any quarrel with the individuals. It is simply that I do not think we can allow them to further damage the reputation and strength of British music worldwide.

Rod Buckle, Sonet Records, Ledbury Road, London W11

But did the Brits disaster actually do a favour for the music industry? Producer Barry Durdant-Hollamby thinks so. IN A funny sort of way, I can't help feeling that the team behind the production of this year's Brits actually did the BPI a massive favour with their inept handling of the annual awards ceremony. By turning the presentations into a debacle, they managed to shift the spotlight away from the nomination procedure to the staging on the night itself.

In these awards we, the British music industry, have the opportunity to show off to the world the potential music makers of the future

rite to reply



WHAT THE papers said: the tabloids had a field day over the furore

and the successes of the past. We should be proud to point out to the international market just why it is that they look to the UK as a setter of trends and maker of stars. Surely the only way to do this properly is to show the world what records and bands have succeeded commercially (ie via sales) in the UK over the past year — and not what artists or records a few people at the top of the business think ought to have succeeded.

While a lot of thought would need to go into the re-structuring of the awards, let us at least use the phrase "The most successful... as the underlying theme. If there becomes a monopoly of the awards by certain individuals or bands, it is up to us to provide better competition — it is not for us to sweep our successes under the carpet as if they never happened. Barry Durdant-Hollamby, producer, Hard Times Productions, Praed Street, London W2

The artists did all right, though, according to Strive Fruit managing director Clive Selwood.

WHAT WAS remarkable and should not be overlooked was the sheer brilliance and professionalism of the performing artists who again came through in the face of organisational ineptitude. They did us proud and are to be

congratulated for saving something from an event that should have been dramatic and spectacular for altogether different reasons. Clive Selwood, Strive Fruit Records, Woking, Surrey

The awards need greater weight, contends PolyGram sales co-ordinator Margot Quinn.

THE KIDS wanted and got Bros, but whatever happened to "saluting the industry" and recognising the "people who make it possible"? Indeed, whatever happened to the "Best British Producer" award and giving credit to the director of the Best British Video? These technical awards are essential to add weight to the proceedings, and respect given where credit is due.

Margot Quinn, sales co-ordinator, PolyGram commercial division, Sussex Place, London W6

Mark Clark, sales director of Mark One Records, has a four-point plan for improving the show.

ONCE AGAIN, despite all obstacles, the music industry manages on prime time television and in front of millions of potential customers to succeed in shooting itself effectively in the foot.

A few suggestions for future music presentation awards:

- Get rid of the "screamers";
- Employ a professional compressor;
- Change the venue back to the Grosvenor House;
- Should a mail order club really be allowed to sponsor these awards?

Finally, can we keep announcements of new ventures strictly to the press? The embarrassing spectacle of Kenneth Baker MP being booed by sections of the audience made this viewer squirm.

Mark Clark, sales director, Mark One Records, Peach Street, Wokingham, Berkshire

And finally, this is what education secretary Kenneth Baker said in a letter to BPI director general John Deacon.

IT WAS good for you to write, as it was of Cliff Richard to say what he did. But there really is no need to apologise for any discourtesy, people in politics — as in showbusiness — must expect all kinds of receptions, which will vary from the ecstatic to the less than reverential!

Mary and I very much enjoyed the evening. I remain very grateful to the BPI for your generous sponsorship of the new CTA and look forward to a most successful venture.

Kenneth Baker, Secretary of State for Education & Science, Elizabeth House, York Road, London SE1

Is the music industry run by a bunch of amateurs? Will Birch, of Rock Tours Ltd, London, says his dad thinks so.

MY DAD and everyone living in his street is of the opinion that the popular recording industry is run on amateurish lines, somewhat disorganised, and generally out to lunch. On Monday, February 13, his suspicions were confirmed.

The Brits ceremony is, to those uninvolved in pop, the most visible representation of the industry. The event is hyped up in the media, and everyone watches. With an apparently unlimited budget, the BPI hired the Royal Albert Hall and a production company to stage the event. It ought to have been perfect, but God, it was awful, and I quite like Bros!

Will Birch, Rock Tours Ltd, 1 Gordon House, The Cloisters, Battersea Park Road, London SW8

Music industry solicitor Iain Adam believes the Brits show should retain its spontaneity.

OF COURSE I thought that the show was chaotic, but personally I would much prefer to see a show like this with a live edge to it than a slick, edited version which could, and probably would, be boring. Iain Adam, solicitor, Victoria Road, London NW6

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THIS WEEK Frontline is being turned over to Steve Smith, chairman of the British Association of Record Dealers, who wants you — as an independent retailer — to join him. This is his argument why BARD is good for business.

THERE IS only one group of people who don't speak well of the British Association of Record Dealers — the people who know nothing about us.

Everybody else seems to think that we have something to offer, both to our members and to the music industry as a whole.

I admit that not every independent record shop owner has so far rushed to join our ranks, but I think I know why that is: it's a classic case of mistaken identity.

From the outside, some indies see us as a cosy club for the big boys that has no interest in or relevance for a one-shop operation. Well, let me tell you that nothing could be further from the truth.

BARD was set up just under a year ago to represent all retailers

in the UK, from Our Price with nearly 300 shops to people like yourselves who may be crying out for just another 300 square feet.

We believe that the organisation is not complete unless it includes as many indies as possible. That is why the board of BARD is doing everything in its power to persuade you to join us.

We feel that, as things stand, it is important for all retailers to be seen to be fighting for the same thing: the continued health of the record industry that we all love. We have a far better chance of achieving that if we all pull in the same direction at the same time. Joining BARD will give you a bigger voice and will give BARD a bigger voice.

What we say with that voice will be something that you will help decide. BARD is a democratic organisation and no one individual element of it has an over-riding vote. From day one, we have set out to give equal consideration to all ideas that come our way, from whatever source.

You might ask me what BARD can do for you and your specific concerns. To an extent, we are still finding out; we are less than a year old and we have yet to cover all bases.

However, even at this point in our development I can say to you that we can put your point of view to the people who matter. Right now, we're talking to the BPI about standardising certain types of packaging — if you were a BARD member, we could represent your opinion and offer your thoughts to the people who are going to decide what shape is the product on your shelves.

In addition, we're running our second conference in May and that will be an opportunity for all BARD members to hear for themselves — and be able to challenge — the major record company view

of the future of the single, the price of compact discs and a dozen other issues that affect your daily life.

If you're a member of BARD, you can take part in that debate; if you aren't, you can carry on shouting at the record company rep next time he comes to see you.

In short, we need each other. BARD will be strong if you make it strong, and if BARD is strong then the whole retail sector is strong. Isn't that what everybody wants? /

REP OF THE WEEK



RUSS PEARSON is Cartel rep for the Midlands, Manchester and Liverpool and is based in Northwich, Cheshire.

The most recent recruit to the team, he has quickly won the dealers' hearts with his sharp wit and strange taste in headwear.

Weekends are split between being behind the decks at Legends, in Warrington on Fridays and on the terraces of Northwich Victoria FC on Saturday afternoons.

His current mid-to-long-term targets include being best friend of Harriet from The Sundays and selling so many records that he can afford an executive box at NVEF.



SMITH: 'We can put your point of view to the people who matter'

• The year Gina Lollobrigida was born.
• The year the German Government banned dancing bears in the streets of the capital, Berlin.

1976

BRUCE SPRINGSTEEN

VIDEO ANTHOLOGY 1978-88

A complete collection of Bruce Springsteen's conceptual and live performance videos, all digitally mastered from the original source audio.

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- The River (1980)
- Thunder Road (1980)
- Atlantic City (1982)
- Dancing In The Dark (1984)
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- I'm On Fire (1985)
- Glory Days (1985)
- My Hometown (1985)
- War (1986)
- Fire (1986)
- Born To Run (1987)
- Brilliant Disguise (1987)
- Tunnel Of Love (1987)
- One Step Up (1988)
- Tougher Than The Rest (1988)
- Spare Parts (1988)
- Born To Run (acoustic) (1988)

BRUCE SPRINGSTEEN
VIDEO ANTHOLOGY/1978-88

RELEASE DATE

6 MARCH 1989

Dealer price **£9.04**

CAT N° 49010/2



Distribution via CBS Telesales (0296 395151)



REVIEWS

EMMYLOU HARRIS: Bluebird, Reprise 925 776-1. The unchallenged Queen of country/rock's best album since Solly Rose, and maybe her best ever, this beautifully made gem should be compulsory for any who still maintain that this style of music is old hat. As a pioneer of the fusion movement, Emmylou has not received the respect she deserves of late while comparatively minor talents (you can guess...) have become white hopes [Respectfully — how much Emmylou is on CD, Mr. C?]. This could even outsell St. D.

THE STU PAGE BAND, Barge BGPEL 1006, Dist: Priority/BMG. Stu-pendous? Not exactly, but Page's songs and dedication portray him as a constantly gigging journeyman, which is exactly how this album appears — the work of

a generally uninspired bandleader who makes a good living from roadwork. Southern Winds is romantic in a British way, while He Made The World Sing (a Buddy Holly tribute) is fairly convincing, but he should stay away from dramatic ballads and spend more time on lyrics.



EMMYLOU HARRIS: could this be her best-ever?

the usual Volume 2 (hard for a devoted Dirt-lover to say) with little that's exceptional, and is out as the band have now left Warners for Jimmy Bowen's Universal Records.

STRAIGHTFORWARD REISSUES of classic albums from the Seventies (as opposed to compilations) have been thin on the ground for country enthusiasts for a few months, but the following quartet will assuredly be of interest to the broad-minded country/folk/rock fan.

The 1967 Everly Brothers album, Two Yanks In England, becomes one of the few original albums by the duo to be reissued [Edsel ED 297]. Featuring covers of hits like Somebody Help Me and I've Been Wrong Before, plus eight songs by the non-existent L. Ramford (in reality several of the Hollies writing together), it's a great album with one of the most dated original sleeve notes in history.

Then there's The Adventures Of Panama Red by the New Riders Of The Purple Sage from 1973, now reissued on BGO BGOLP 26. Arguably the best album by this semi-legendary act (originally linked to the Grateful Dead), the reissue features the amazing sleeve design by latterday country performer Lore Coyote. Origin, plus two of the best songs written by Peter Rowan.

On the same label is Playin' Favorites, the 1974 Don McLean album of cover versions, many of them in the country vein (BGO BGOLP 21). While it does not detract from the musical excellence of a good album, the omission of the inner sleeve with credits seems careless, and the same goes for the reissue of ex-Bird Gene Clark's No Other, a very fine album indeed from 1974 [Edsel ED 299]. Apart from the lyrics, the missing insert would have contained musician credits — if reissues from reputable labels forget credits, how can we expect the majors to refrain from similar behaviour with brand new albums?

TOP 10 COMPILATIONS LPs

1. GREATEST HITS RCA PL9017 (BMG)
The Judds
2. THE KENNY ROGERS STORY Liberty ENT90 (F)
3. THE COLLECTION Collector CCSPI83 (BMG)
Janis Bennet
4. ANNIVERSARY 20 YEARS OF HITS Epic 420531 (C)
Sunny Wynette
5. THE BEST OF GLEN CAMPBELL MFP CMHFR623 (R)
Glen Campbell
6. THE VERY BEST OF DON WILLIAMS MCA MCG 4014 (F)
Don Williams
7. THE VERY BEST OF JIM BEAVIS RCA PL9017 (BMG)
Jim Beavis
8. DOLLY PARTON'S GREATEST HITS Dolly Parton RCA PL90427 (BMG)
9. THE COLLECTION Collector CCSPI 99 (BMG)
Beverly Sills
10. 20 GOLDEN GREATS Epic CMH97 (R)
Glen Campbell

NITTY GRITTY DIRT BAND: More Great Dirt, Warner Bros 925 830-1. Subtitled The Best Of Vol. 2, this ten track album will be of little use to anyone who has followed the group's somewhat unsatisfactory spell of the last few years, as everything here is a one of the group's original WB albums between 1984 and 1988. This is

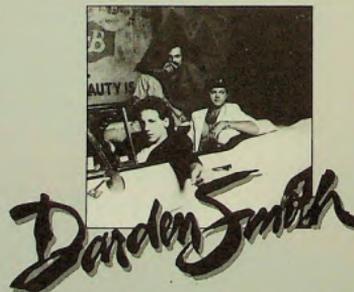
TOP 20 ALBUMS COUNTRY

4th March 1989

1. COPPERHEAD ROAD MCA MCF3426 (F)
Steve Earle C.MCF3426/CD:DMCF3426
2. FROM THE HEART Telstar STAR2327 (BMG)
Daniel O'Donnell C:STAC2327/CD:CV2327
3. NEW BLUEBIRD Warner Bros 957761 (M)
Emmylou Harris C:952776/CD:952776
4. ONE FAIR SUMMER EVENING MCA MCF3435 (F)
Nanci Griffith C.MCF3435/CD:DMCF3435
5. OLD 8 X 10 Warner Bros WX162 (M)
Randy Travis C:WX162/CD:9254662
6. I NEED YOU Ritz RITZLP0038 (SP)
Daniel O'Donnell C:RITZLC0038/CD:RITZCD104
7. SWEET DREAMS MCA MCG 6003 (F)
Patsy Cline C.MCG 6003/CD
8. LONE STAR STATE OF MIND MCA MCF3364 (F)
Nanci Griffith C.MCF3364/CD:DMCF3365
9. ALWAYS AND FOREVER Warner Bros WX107 (M)
Randy Travis C:WX107/CD:WX107CD
10. DON'T FORGET TO REMEMBER Ritz RITZLP0043 (SP)
Daniel O'Donnell C:RITZLC0043/CD:RITZCD105
11. GUITAR TOWN MCA MCF3335 (F)
Steve Earle C.MCF3335/CD:DMCF3335
12. LITTLE LOVE AFFAIRS MCA MCF313 (F)
Nanci Griffith C.MCF313/CD:DMCF313
13. STORMS OF LIFE Warner Bros 9254351 (M)
Randy Travis C:9254354/CD:9254352
14. EXIT O MCA MCF3379 (F)
Steve Earle & The Dukers C:MCF3379/CD:DMCF3379
15. TWO SIDES OF DANIEL O'DONNELL Ritz RITZLP0031 (SP)
Daniel O'Donnell C:RITZLC0031/CD:RITZCD107
16. SHADOWLAND Warner Bros WX171 (M)
kd lang C:WX171/CD:WX171CD
17. BUENAS NOCHES FROM A LONELY... Reprise WX193 (M)
Dwight Yoakam C:WX193/CD:WX193CD
18. WATER FROM THE WELLS OF HOME Warner Bros 834778 (F)
Johnny Cash C:834778 4/CD:834778 2
19. THIRTEEN Warner Bros K925352 (1)
Emmylou Harris C:K925352/CD
20. GIVE A LITTLE LOVE RCA PL90011 (BMG)
The Judds C:PK90011/CD:PD90011

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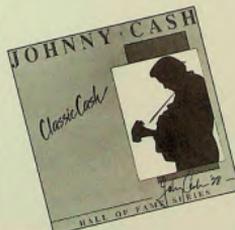
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Heavy-weight TV advertising commencing week of release in Granada with powerful 30 and 10 second commercials featuring their biggest hits. Co-op campaigns have also been lined up for week commencing 13th March in Central, Tyne-Tees and London. This will be followed by a planned national roll out.

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cassette **TSCTCI**
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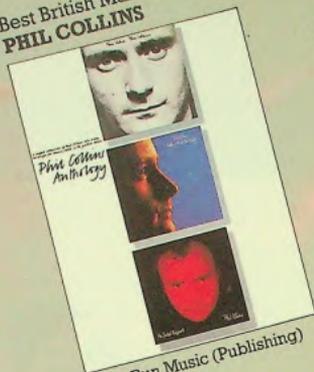
CASSETTE

CD

VIDEO

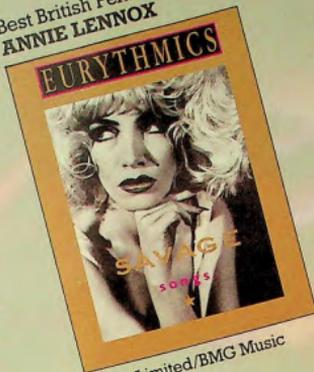


Best British Male Artist:
PHIL COLLINS



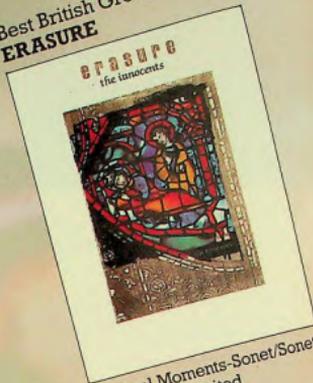
Hit & Run Music (Publishing)
Limited

Best British Female Artist:
ANNIE LENNOX



D'NA Limited/BMG Music
Limited

Best British Group:
ERASURE



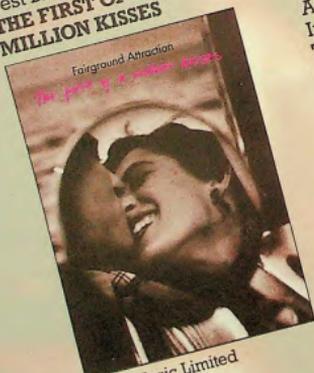
Musical Moments-Sonet/Sonet
Publishing Limited

Best British Single:
PERFECT



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Dancing up the charts

by Barry Lazell

PAULA ABDUL is a dance artist in more than the usual sense of the word. Before her comparatively recent excursion into recording (which has paid rapid dividends via her second single Straight Up), number one on the US pop chart as this is written), she has also in recent years become one of the US's most in-demand modern dance choreographers. The brains behind the footage on tours and/or videos by the Jacksons, Luther Vandross, Kool & The Gang, Janet Jackson, ZZ Top, Duran Duran, and a who's-who of others, she has also worked on sequences from the recent feature films *Coming To America*, starring Eddie Murphy and *The Running Man*, with Arnold Schwarzenegger.

She agrees that the sudden arrival of a chart-topping single has added extra dimensions to an already busy lifestyle:

"It's made things very exciting," she says. "I signed to Virgin with the intention of making a success of my singing career, of course, because the musical direction is the one I really want to follow at the moment. I was very pleased with the album *Forever Your Girl*, also currently in the US top 20, because a whole lot of excellent writers and producers worked on it, but the number one single has been such a quick bonus it's taken us all by surprise."

"I certainly gets people interested in you, as well — we're getting offers of record deals, movie work, collaboration with some major names, though I'm afraid at the moment I'm not allowed to say who any of them are, since these things are only tentative. But you could say I'm in demand of the moment!"

She has, of course, been in demand in the choreographical area for some time. "It all started by accident, really. I had a lot of conventional dance training as a child and a teenager, and because I was a

huge fan of the Lakers (LA's champion basketball team) I joined their dance troupe the Laker Girls and became its choreographer. The Lakers, who regularly watch the Lakers games, must have been checking out our routines too, because one day I was suddenly asked if I would choreograph a Jacksons stage act — it turned out to be the Victory tour, as well as the video for *Torture*.

"Was I nervous? — the Jacksons have been known for stunning dance routines for as many years as I could remember, and here they were asking me to work with them. Luckily, I didn't chicken out, and we did the tour, and it worked well."

Even more widely noted was Abdul's subsequent work with the Jacksons' sister Janet, on the highly successful run of videos and singles which came from the Control album. "Even that was pure coincidence, nothing directly to do with me having worked with the group. John McClain at A&M also saw me at the Lakers, and asked me if I could help with the strong image of visual movement which they wanted for Janet."

Work on Janet Jackson's *Nasty* and *What Have You Done For Me Lately* gained Abdul MTV's Choreographer Of The Year award in its 1986 video awards, and offers for video and stage work came in thick and fast thereafter, from the names already mentioned above. However, she has also long had the ambition to "make music myself that people could dance to", and this was finally served by yet another coincidence. "When I was in a studio working with an act on a dance video, these guys kept peering around the door from the next studio. When we got talking, I discovered that they were LA and Babyface, who were actually working with Pebbles at the time. I knew they had made Rock Steady with the Whispers, which was one of my favourite records. We got on really well after I told them that, and they ended up producing my first recording, *Knocked Out*."

A signing to US Virgin followed, then the LP (on which are also contributions from, among others, Jesse Johnson, Kool & The Gang's Curtis Williams, and Elliot Wolf, who supplied Straight Up), and the subsequent current blaze of success.

Abdul has no intention of abandoning her choreographical background — for one thing, she now has a stage act for herself to develop — but for the moment, singing



PAULA ABDUL: in step with the charts

songwriting and musical performance are to be her priorities.

Straight Up was released here on Siren on February 20, and the artist will be following it to Europe and the UK very shortly after, being already booked for continental TV work, and having another intensive promotional schedule ahead of her.

We shall be seeing her perform at the DMC convention in March, and almost certainly on Top Of The Pops too, if the single takes UK dancefloors and radio as it has those in the US. The UK 12-inch version offers a near seven-minute dance remix, as well as a seven-minute-plus House mix by Kevin Saunders, and indications are that it will, indeed, be a DMC 7.

BRIEFS

RUMOUR HAS it that the London Area's top specialist dance/black musical retail chain, four shops in all, is up for sale. If so, the package should be an attractive proposition to buyers, bearing in mind the strength of dance on the current UK music scene as a whole. Happily, though, any such buyer would realise the value of the chain in its present form, and not simply turn it into four more branches of a non-specialists multiple.

THE JUNGLE Brothers, hitmakers last year with I'll House You, return to the UK on March 1 for two weeks of live dates, TV, and a guest slot at the DMC Convention. Gee Street releases a new single by the trio on March 6 to tie in with the vinyl, double-A-headed by *Straight Out Of The Jungle* and an Ultimatum remix of *Black Is Black*.

C O L L U M N

NOW that the UK mixing championships are over, we have the three day **1989 International DJ Convention** to look forward to, just a couple of weeks away. This pop smash at Leicester Square's **Empire**, Sunday March 12 is a star PA-crammed event of the UK rap contest, while Monday has afternoon panel sessions followed by the preliminary eliminations for the following day's **1989 Techno World DJ Mixing Championships** final — which, along with the superstar studded DJ Awards ceremony, will be at the home of the Brits, the **Royal Albert Hall**. Full booking details from the **Hot Mix Club** on 0278-657276, 63322, 67124. It's certainly the crossroads of the world for the dance music business, and **Mixdown**, with many foreign visitors (not many of these being DJs, the contingent of producers and label owners for instance usually being particularly strong). As a meeting place it cannot be supposed, so there is if dance is your business!

The big new dancefloor hit here are about to be, on UK release, the superbly likable sinuous **SOUL II SOUL** featuring **Carole Wheelie** Keep On Movin' (10 K Records TEN X 5.63). Top Up The Boss-like **Jim Collins/Rob Saxe** "woo"/"yeah" prodded already in house by **The DJ FIST EDDIE** Yo, Yo, Get Funky (J) International Records DJINT 7, via Westside), definitive "woo"/"yeah" prodded previously, big selling but now resued **ROB Saxe & DJ E-Z ROCK** It Takes Two (CityBeat CBZ 1274), instantly smash-record **Adewale** style cool girl waltzing striding **CHANELLE** One Man (Coolestmode COOLC 183), hip hop crowd rouser **Beat Drex** 9121, **Edwin Starr** 2.5 Miles-based charging frenetic "hip house" -ish rap **COOKIE KREW** Gotta To Keep On (Irr FHX 23), gospel girl scratching much resumed jiggly shuffling rap **EPMD** 'n' Housin' (Sleeping Bag Records SBK 17), ominous mulleted chugging Belgian new beat hit **DIRTY HARRY** D'Boy (NBS&M 1), coupled on a supposedly promotional but still selling sampler by the more thinly every rolling **TASTE OF SUGAR** Here, Here, originally atmospheric deep house but now also very differently remixed and resued: **BAM BAM** Spend The Night (Dance WANTX 15); slickly jiggling message rap **THE JUNGLE BROTHERS** Straight Out The Jungle (Jungle

Remix) (Gee ST Recordings GEE 15), double-sided with the **Mixdown X** quoting much remixed anti-segregation **Black Is Black**. A cut released two years ago from Canada is **KON KANI** I Seg You Pardon (Atlantic AS9671), a dancing reggae bummer sometimes synched with what sounds like **Chor** singing (I Never Promised You A) Rose Garden and broken up by "rock-freak" from **Q&A** Disco Night (both double remixed), while similarly pop-aimed are the Teardropstyle **WOMACK & WOMACK** Celebrate The World (Fourth & Broadway 12BRW 125), and French-style huge 1988 Hi-NRG hit **JAKIN QUARTZ** A La Vie, A L'amour (PWL Continental PWT 30), the latter including **Pete Waterman's** new Eurobeat bombing logo.

Speaking of which, a couple of imports from Italy which broke first in Manchester and are now selling more widely are **CAPPELLA** Helyum Halo (Media Record MR 527), nothing to do with **Oliver Hux**, an eccentrically twittering dated but infectious jerkily jumping volume pumper quoting "work it to the bone" as its main lyric, and **AUFNAHME** Ein, Zwei, Drei Vier (Meet Record MEET 041), the **Kraftwerk** style German for "one, two, three, four" (if you hadn't realised, punctuating a very powerfully driving brassy jiggly chugger.

On US import, **VARIOUS** Rap Toxic Volume One (Trax Records TX5005) is a 12" inch-like packaged rap album from the house label, only some of the tracks being hip house, while proper US 12-inchers include the **Primo** "Bones" produced panting and growling overladen episodic samples studied jiggly hitting **LAKÉ BIRIE** See 4 Dance (Ingroove INC 007).

Freddy Bushone produced anxiously nowhere choppily shifting new party **COLLABORATION OF ONE** So Where Are You (Smokin' IT 12001), selling well for the original remix of **Dee Buono** sampling the *Res* file (the earlier reviewed original of which has only recently started also to sell), mezzanomic monotonous jiggly jiggly chugging instrumental.

MASSIVE SOUNDS See *Kuff* (Ingroove INC-010), lurching along **Black Authority** ish (but by the singer of *Don't Stop*) **Promised Land** Joe Samer's **Anthony Thomas** Don't Stop Goodbye (Heat Plateau Records Inc HPS0027), **City Blue & Cole** created "diva" type girl wailed jerkily skittering spirit **NALISA** One Step At A Time (Dustn'Arresting Coats Records SD 083). The pile of imports will have to continue next week.



RELEASED MONDAY 6TH MARCH ON 7" (GEE 15) + 4 TRACK 12" (GEE 15) FEATURING THE ULTIMATIUM MIX OF BLACK IS BLACK AND THE DJ SOUL SHOCK REMIX OF STRAIGHT OUT THE JUNGLE. SEE THE JB'S LIVE AROUND THE UK IN MARCH

Piccadilly to fight Oyston takeover bid

by Bob Tyler
THE FUTURE plans of Manchester's Piccadilly Radio are still in the balance this week.



Honour for Sachs

COMPACT RADIO presenter John Sachs has been named Independent Radio Personality of the Year by the Variety Club of Great Britain. Sachs, who presents the 9am-12 Morning Show on weekdays, worked for Swarnson Sound, Radio Hallam, Radio Tees, LWT and Thames Television before joining Capital in 1979.



COMPACT DISC DIGITAL AUDIO

- 1 A NEW FLAME, Simply Red Epic
- 2 4 ANYTHING FOR YOU, G. Gifford/Warner Bros. Epic
- 3 4 ANCIENT HEART, Tenille Haskins WEA
- 4 THE MARQUEE - 20 LEGENDARY SOUNDS, Various Polydor
- 5 THE BIG AREA, Tenille Haskins Polydor
- 6 THE RAW AND THE COOKED, PTC Warner Brothers
- 7 16 SPIKE, Eric Burdon Various Warner Brothers
- 8 THE AWARDS, VARIOUS BPT/Teletext
- 9 8 MYSTERY GIRL, Ray Robinson Virgin
- 10 7 LIVING YEARS, Mike & Mechanics Big Life
- 11 17 WANTED, Tazs Big Life
- 12 29 HYSTERIA, Del Lagard Budapest/Kifka
- 13 ERASEKITE HOT, Rosemond Blue Warner Brothers
- 14 12 WATERMATE, Eggs WEA
- 15 17 BUSTED (DUB), Various Virgin
- 16 - REMOTE, Hue And Goo Circa/Virgin
- 17 16 THE UNDISCOVERED, Emu Epic
- 18 - BAD, Michael Jackson MCA
- 19 18 NEW LIGHT THROUGH OLD WINDOWS, One Line WEA
- 20 13 THE LEGENDARY HOT ORSONS, Ray Oblanon Teletext

Piccadilly had been planning a merger with the Midland Radio Group, which owns BRMB and Mercia. But a last-minute bid for Piccadilly from Owen Oyston's Miss World Group - which owns three stations including neighbouring Leeds and Preston - has put the future of the merger in doubt.

Piccadilly's shareholders rallied from as far afield as India to block the bid from Oyston and Monday's meeting saw three adjournments as he increased his bid to finally value the company at £39m. The shareholders' meeting con-

tinued on Tuesday and was again adjourned three times, twice to consult the Takeovers And Mergers Panel, and has now been postponed until March 28. This, says chairman Derek Boothman "is to allow the shareholders time to consider the Miss World bid".

Oyston is seeking an amendment to the company rules affecting share ownership. Should Piccadilly's shareholders agree to this amendment, it will be considered a vote for the Oyston takeover. However, Boothman is confident his shareholders will continue in their loyalty to Piccadilly.

DJ Page kicks off revamped Clyde

by Sarah Davis
MARK PAGE - former Radio One and Cleveland DJ - has just joined Clyde FM as the station revamps its FM service for spring.

At present, Radio Clyde only plays frequencies on weekends, and Page's Sunday show - which opened yesterday (26) from 10am-1pm - will be one of a number of new shows aimed at a young audience.

Clyde FM began in August 1988, and Radio Clyde head of music Graeme Moreland says it has proved extremely popular. Programming consists of new material, current material and a few classic "oldies" from the Eighties.

Moreland says: "We have 24-track facilities for recording sessions and a mobile 24-track. We'll record sessions for bands

ranging from Simple Minds and Deacon Blue to unknown bands. "One of our first sessions was with Texas last August. Then signed, they're now in the charts. At that stage they'd just formed and they sent us a couple of demos and we laid down four tracks. This followed a tradition set by Radio Clyde as Wet Wet Wet, Simply Red, Hue and Coo and Deacon Blue all sent in tapes when still unknown."

Moreland adds: "Glasgow is a hot-bed of talent - we're awash with talent. When we record a session with a new band we play it on one specific programme, then intermingle it with established bands. The reaction so far has been great; it's generated a buzz about Glasgow, demo tapes flood in and people contact us about the bands who play sessions."

B R I E F S

● RADIO DUBLIN is back on air after Irish Department of Communications officials recently seized its transmission equipment. The raid was the first under new legislation, and was carried out after station owner Eamonn Cooke lost his appeal in the Supreme Court against the High Court decision to uphold enforcement of the new Wireless Telegraphy Act. Cooke will return to court next month to continue his fight.

● MTV EUROPE has signed a three-year sponsorship deal with Swatch, the Swiss-based watch manufacturer. The agreement, believed to be the biggest advertising commitment in European cable and satellite broadcasting, incorporates a new series of short videos on style, cut, music which will be transmitted under the um-

brella title of SWATCH NEXT. MTV Europe has also announced that Lee Jeans has become one of the channel's major advertisers.

● JOHN PEEL has been awarded an honorary degree by the University of East Anglia. The degrees are presented to people who have made an "important contribution to the life of East Anglia and its university", and Peel, who lives in Suffolk, has often visited the University both as DJ and rock critic. He will be presented with his honorary MA at a ceremony in June.

● A MEETING was held last week by the group behind the "Channel Four for pirates" licence bid for the Greater London FM Incremental Licence to discuss structure, finance and funding required for the proposed radio station.

KEY A=Radio 1 B=Radio 1 C=Radio 1 D=Radio 1 E=Radio 1 F=Radio 1 G=Radio 1 H=Radio 1 I=Radio 1 J=Radio 1 K=Radio 1 L=Radio 1 M=Radio 1 N=Radio 1 O=Radio 1 P=Radio 1 Q=Radio 1 R=Radio 1 S=Radio 1 T=Radio 1 U=Radio 1 V=Radio 1 W=Radio 1 X=Radio 1 Y=Radio 1 Z=Radio 1	RADIO 1 15-19 20-24 25-29 30-34 35-39 40-44 45-49 50-54 55-59 60-64 65-69 70-74 75-79 80-84 85-89 90-94 95-99 100-104 105-109 110-114 115-119 120-124 125-129 130-134 135-139 140-144 145-149 150-154 155-159 160-164 165-169 170-174 175-179 180-184 185-189 190-194 195-199 200-204 205-209 210-214 215-219 220-224 225-229 230-234 235-239 240-244 245-249 250-254 255-259 260-264 265-269 270-274 275-279 280-284 285-289 290-294 295-299 300-304 305-309 310-314 315-319 320-324 325-329 330-334 335-339 340-344 345-349 350-354 355-359 360-364 365-369 370-374 375-379 380-384 385-389 390-394 395-399 400-404 405-409 410-414 415-419 420-424 425-429 430-434 435-439 440-444 445-449 450-454 455-459 460-464 465-469 470-474 475-479 480-484 485-489 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4090-4094 4095-4099 4100-4104 4105-4109 4110-4114 4115-4119 4120-4124 4125-4129 4130-4134 4135-4139 4140-4144 4145-4149 4150-4154 4155-4159 4160-4164 4165-4169 4170-4174 4175-4179 4180-4184 4185-4189 4190-4194 4195-4199 4200-4204 4205-4209 4210-4214 4215-4219 4220-4224 4225-4229 4230-4234 4235-4239 4240-4244 4245-4249 4250-4254 4255-4259 4260-4264 4265-4269 4270-4274 4275-4279 4280-4284 4285-4289 4290-4294 4295-4299 4300-4304 4305-4309 4310-4314 4315-4319 4320-4324 4325-4329 4330-4334 4335-4339 4340-4344 4345-4349 4350-4354 4355-4359 4360-4364 4365-4369 4370-4374 4375-4379 4380-4384 4385-4389 4390-4394 4395-4399 4400-4404 4405-4409 4410-4414 4415-4419 4420-4424 4425-4429 4430-4434 4435-4439 4440-4444 4445-4449 4450-4454 4455-4459 4460-4464 4465-4469 4470-4474 4475-4479 4480-4484 4485-4489 4490-4494 4495-4499 4500-4504 4505-4509 4510-4514 4515-4519 4520-4524 4525-4529 4530-4534 4535-4539 4540-4544 4545-4549 4550-4554 4555-4559 4560-4564 4565-4569 4570-4574 4575-4579 4580-4584 4585-4589 4590-4594 4595-4599 4600-4604 4605-4609 4610-4614 4615-4619 4620-4624 4625-4629 4630-4634 4635-4639 4640-4644 4
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TOP • 75 • ARTIST • ALBUMS

MUSIC WEEK

4 MARCH 1989

INCORPORATING LP, CASSETTE & CD SALES



No1	A NEW FLAME ○ CD Simply Red Eikens/WX242
2	ANYTHING FOR YOU ● CD Gloria Estefan And Miami Sound Machine Epic 44313-1
3	ANCIENT HEART ★ CD Tonnie Tikaom WEA/WX210
4	THE BIG AREA CD Them Jercio London 4331271
5	THE RAW AND THE COOKED ● CD Five Young Camille's London 43049-1
6	SPICE ● CD Eris Cavellio Warner Bros/WX228
7	HISTERIA ★ CD Darlupped Bilingual Media House/HS157-1
8	MYSTERY GIRL ● CD Roy Orbison Virgin V 2576
9	WANTED ★ CD Vozz Eglobe VAZ127-1
10	REMOTE ● CD Hie And Cry Crest/Virgin/CNCA 6
11	THE INNOCENTS ★★ CD Essence MCA/STWMA 55
12	THE LEGENDARY ROY ORBISON ★ CD Roy Orbison Telstar 5148 2200
13	TRUE LOVE WAYS CD Buddy Holly Telstar 5148 2209

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35	INTROSPECTIVE ★★ CD Pat Sharp Body Redwooden PCJ 2705
36	PUSH ★★ ★★ CD Box CBS 44647-1
37	CONSCIENCE ★ CD Woman's & Woman's Epic/Virgin/Red 882 2 19
38	SO GOOD ★ CD Mica Paris Epic/Virgin/Red
39	THE ULTIMATE COLLECTION ★★ CD Bryan Ferry/Roxy Music Epic/Virgin/Red 882 2 19
40	RAINTOWN ★ CD Deacon Blue CBS 45044-1
41	RATTLE AND HUM ★★ ★★ CD U2 Island U 27
42	THE TRAVELLING WILBURYS ★ CD The Travelling Wilburys Warner/Bros/WX 234
43	NEW YORK ○ CD Lou Reed Sire/Warner Bros/WX 246
44	ELECTRIC YOUTH ○ CD Dubble Gibson Atlantic WX 231
45	LOVE SUPREME ○ CD Diana Ross & The Supremes Motown 21 27101
46	FISHERMAN'S BLUES ● CD The Waterboys Epic/Capitol/CNRA 5
47	THE CIRCUS ★ CD Erasure MCA/STWMA 55
48	FAITH ★★ ★★ CD George Michael Epic 44000-1
49	TO WHOM IT MAY CONCERN ★ CD Passions CBS 44877-1
50	GET EVEN ★ CD Brother Beyond Redwooden PCS 7272
51	GREATEST HITS ★ CD Humm 100 Virgin H1TV1
52	SUNSHINE ON LEATH ★ CD The Prodromers Orlando COR 1648
53	WHITNEY ★★ ★★ ★★ CD Whitney Houston A&M 282 141

What's on with Mr Holmes

by Selina Webb

WHEN ROBERT Holmes sings you're instantly reminded that his voice and songwriting prowess were once essential ingredients of Hull's now-defunct Red Guitars.

His is not a sure-footed style but one which wavers and grabs the senses with its vulnerability and attention to detail. National Avenue & Be With You, arguably the Guitars' best songs, told melancholy tales of real people and places, a style Holmes has retained throughout his first solo album for Virgin.

Recorded in a year for a "completely out of hand" £100,000, *Age Of Swing* has left the 27-year-old photographer and musician "disillusioned with the recording process. I think it could be a lot better in the future if I made my own records — I don't know if that would sound as good but I'd certainly like them a lot more," he says after working with producers Steve Lorkman and Gill Norton.

"It's not that I don't respect the producers, but personally I think it's important to keep with the roots of the song — you don't need all those bells and extra stuff they have in the studios now."

Holmes has recently assembled a band of musicians selected for their empathy with his work. Many are friends from Hull and the plan is to tour in time to promote the album's release in March.

"It's working really well with the band — it doesn't sound as posh as the album," he comments. Holmes first single release is *Angel In The House*, due out this week.



ROBERT HOLMES: keeping to his roots



SARAH JANE MORRIS: They want me to be a female Billy Bragg!

Sarah Jane and Mrs Jones Ice Cold are a hot property

by Adam Blake

SARAH JANE MORRIS is an ambitious woman. An experienced actress and chart-topping singer — hers was the voice that offset Jimmy Somerville's on *The Communards' Don't Leave Me This Way* — she is not content to just go along with what is expected of her.

"I've been thoroughly stretched," she says. "I want to work with people who are better than me." She wants respect and will not be pigeon-holed. As a solo artist signed to *Ice Records* ("as their token Red" she quips wearily) she has just released her debut single, a sultry and uncompromising version of Billy Paul's *Me And Mrs Jones*, which is in turn taken from her debut album — *Leaving Home*.

A decidedly jazzy affair, produced by Ben Sidran and featuring some fine musicianship from the likes of trumpeter Randy Brecker, Morris is justifiably pleased with it, especially the tracks that were recorded in "one room, live, first takes."

She does anticipate a few raised eyebrows over her choice of single, but "Me And Mrs Jones would never have made a great lyric if there is suddenly a song for the lesbian market that's fine by me, but I haven't done it purely for that reason. I've done it because it's a beautiful love song and why should I change the lyrics? No reason, no reason at all."

From acting straight drama to singing in cabaret, and also having worked with avant-garde jazz musicians like Lol Coxhill and Maggie Nichols, Morris acknowledges that her position as potential pop star is full of contradictions.

"They've set me up, they want me to be a female Billy Bragg. People are desperately trying to categorize me but I've done an album that doesn't allow that." The truth is: "I'd like to be like Sarah Vaughan, getting better and better in my 70s. I'm trying, and all I can do is try."

by David Giles

"ICE COLD In Alex is a film about these soldiers in the desert who are kept going by the thought of cold beer waiting for them in Alexandria." So says Scott Handy, lead singer of *Ice Cold In Alice*, who was suitably impressed with the plot's "surreal connotations" and subsequently named his next effort it, with one slight amendment.

A vibrant, refreshing oasis in an arid pop wasteland? Possibly. The band have a neat line in post-Spandau white pop funk, ideally exemplified by their current 45, *Causin' A Commotion*, with its powerful, throaty vocal and stinging hookline. And if that doesn't break the ice for them, charismatically they've got plenty of equally strong songs filed under "follow-ups."

"Ice Cold" was "discovered" by one Peter Rosengard, former manager of *Curiosity Killed The Cat*, and soon signed to *Revelation Records* (distribution PRT) for whom they've been recording their debut LP with ex-10CC man Graham Gouldman.

It should be one of those rare items, nodding towards commerciality but with a heavy emphasis on musicianship: the band likes to engage in long instrumental funk workouts with Scott demonstrating his expertise on saxophone.

All four members of *Ice Cold* are currently studying at Cambridge University; indeed Scott spent the Christmas holidays travelling round Europe with a drama group performing Shakespeare. "We ended up in Czechoslovakia doing *The*



ICE COLD IN ALICE: hoping to cause a chart commotion

Taming Of The Shrew," he recalls. "But the only people we played to in the end were the British Embassy!"

One rather hopes his essay-writing will soon be disrupted by the demands of a hit record.

You are what we eat!

by Martin Aston

WHEN THE independent Cat & Mouse Records started 18 months ago, little did it's founder Abba realise it would get on *Radio One's* playlist with its first release, *Jim Jiminee's Do It On Thursday*.

Acclaimed debuts from Carter The Unstoppable Sex Machine and *The Poppinays* have followed, established and long absent Pauline Murray is escent in the downstairs studio, but right now, *We Are Going To Eat You* are out of the blocks with their second single, *Heart In Hand*.

On a cassette of the renowned pop-punk anarchists *Hagar The Womb*, the four piece *WAGTEY* are 18 months young. You might have seen the video for *Heart In Hand* on a recent *SNUB TV* show; with the striking red-flame hair, strident voice and presence of Julie Sorrel centrestage, and the same joyous spicing of punk energy and chortop commerciality, the song — plus an early mix of the forthcoming album — confirmed the quality comparisons: they've been receiving *Blondie*, *The B-52's*, *Penetration* and *Let's* we forget, *Leds*' finest, *Girls! At Our Best*. It's pop that's shaken and stirred but not watered down.

Background from that punk dawn, becoming, we're aware of the difference between the harder edged and blander music," says guitarist Chris. So move over *Darling Buds*, right?

"Our records are commercial enough to get interest from the majors and from America too," Chris explains, "but for us, it's slightly bad timing because it's come out at a time when there's the chart success of *All About Eve*, *The Primitives* and *Darling Buds*... it's not just that we don't like them very much, but people who aren't really aware of what's going on

underground in the music scene will tend to throw us in with them. We don't think we're like them."

The group still identify with their more alternative anarcho-punk roots than their more mainstream pop principles but worry they'll be sandwiched in between, "the two extremes", as Julie puts it. "But we don't sound out of either, in that we don't belong. It's just our name alongside all the mainstream acts. But hopefully the fact that the name stands out won't be a bad thing."

Thompson: the cult continues

by John Tobler

IN TERMS of critical acclaim, Richard Thompson should be to top grade superstar, but to be realistic, he's the possessor of a cult following, and has been ever since he left *Fairport Convention*.

Of course, he's still connected to *Fairport*, and confirms that he'll be appearing at the *Fairport Reunion* to be held at *Cropley*, near *Banbury*, in August. So why hasn't his solo career taken commercially important steps? And why has he changed labels so many times? *Island*, *Chris*, *Hannibal*, *Polydor* and *now Capitol*, who released his debut album for the label last year...

On a large label, you're looking for certain things — to be promoted, represented, to have the available arsenal of the company working for you. If you don't have that, it's a waste of time and you're better off on an indie where, although budgets are smaller, you can make an impact and get them out to a certain number of people who you know will buy them, and you have more control of the product.

"I think I'm one of a large number of artists who isn't always comfortable and isn't always serviced properly on a large label, but is rather too well known for a small independent."

Annexis, the excellent *Capitol* album, finds Thompson again comfortable and isn't always serviced properly on a large label, but is rather too well known for a small independent.

Thompson has also featured recently on *Hey Day* (*Hannibal*), a superb collection of BBC radio sessions from the late Sixties by *Fairport*; it's an interesting time capsule of *Fairport*. We'd specifically work up material that wasn't going to be recorded and do it on radio sessions just for fun."



Losing their Count

THE KIND of readjustments necessary for any big band suffering the loss of a leader as long-lasting and truly legendary — and indeed totally irreplaceable — as William "Count" Basie are more than you'd think. As the Count-less band, saddened, but determined to carry on the glorious message of 50 years discovered very soon after they had regrouped.

And the loss of its first new leader after less than two years — through resignation, then death shortly thereafter — was in no way helpful. Especially as Basie alumnus Tad Jones was proving so admirable at the job.

It says much for his replacement Frank Foster that the **Count Basie Orchestra** should sound so vibrant and compelling at **Croydon — Fairfield Halls**.

The two previous visits have shown problems that, despite the tragic losses of Jones and later, guitarist Freddie Green, might have been unavoidable anyway. This time, the band revived those almost fading memories of the uplifting gifts of 30 years back — and classic LP titles such as *The Atomic Mr. Basie*, Chairman of the Board and *Count Basie Swings/ Joe Williams Sings*. In fact, ensemble-wise, this was a vintage performance throughout.

The sections worked with that well-oiled precision and powerhouse fashion of old (or very near to it), while the current rhythm section is the best since Basie was around.

Probably the guys with the least enviable task have been the pianists who have been given the Mission Impossible task of filling Basie's shoes. The current man at the keyboard, the jovial Ace Carter, is the best. He gives a more than decent impression of the great man's style, but overlays it with his own brand of rhythmically buoyant, delightfully humorous playing.

Elsewhere, the solos were dependable but rarely, if at all inspired. Even leader Foster, the most reliable of soloists, sounded a little subdued, not at all the robust FF of his sideman days.

Foster can be congratulated, though, on his continuing quest with incorporating brand new repertoire into the basic framework of oldies and goodies such as *Whirly Bird*, his own *Shiny Stockings*, 9.20 Special



THE COUNT BASIE ORCHESTRA: trying to live up to a legend

and April in Paris. Focal point this time was the extended **Count Basie Remembrance Suite**. An admirably varied, three-movement work by Foster that deserves more lasting documentation on both CD and vinyl.

STAN BRIGHT

Good for a Laugh

WHAT IS there to smile about on the dancefloor these days? Well there's always the gentle pop/funk of **Leugh**, whose debut album *Sensation Number one* has just hit the shelves. In front of a less than packed **ULU** bar crowd they succeeded in producing a set more than capable of getting the old toes tapping.

The album itself, on *Subaquia*, is a generally interesting but often patchy mix — live, however, the Josef K style clashing guitars make a much more exciting noise. Out Of My Face, their strongest track, a classic dance song with all the right sentiments, set the scene for a night on high fun.

It's on *It's Easy* that this Mancunian four-piece really display their expert musicianship with Martin Wright and Ian Bendelow's guitars clashing and blending in turns to produce a marvellous chug-a-lug blues noise. The vainly entitled *Wright Experience* is another gem — one that any young couple would gladly smooth to.

Nine songs on which we were gone — no encore and no need for one with the sweet rhythms of *Sensation Number one* ringing in their ears. But for all their confidence and style, doubts remain over their ability to totally captivate an audience — a problem attributable to their lack of live experience perhaps. They look, play and sound right and are certainly charming but it will take some extensive gigging before their potential is realised.

LEO FINLAY

Texas drop a stitch

PUNTERS AND industry folk flocked to the **Marquee** to see **Texas** twang and strum their stuff, all wondering whether the young **Weswegians** are equipped to fulfil the promise of their debut 45 *I Don't Want A Lover*.

Those who had already bought the record will have left the venue satisfied with a solid performance, but the unconvicted — those not at the mercy of slide guitar and a mournful lyric — will need a little more persuading. It all started fairly badly with an off-putting drum clock which, when checked into line, provided a solid backing for **Sharon's** mellow vocal and (sometimes **C&W**, sometimes rocky) goings-on from the two guitars on stage.

The best songs were those which unleashed the higher notes from the gal's voice-box and Every Day Now, The Thrill Has Gone and, of course, the hit single, finished the set victorious. But for this reviewer there was always a little oomph missing, a dropped stitch in the weave of the backing.

True the bow-legged lead west sound was only in attendance some of the time, but that was when Texas were at their best. As just another rock band they come across as just another pop band.

SELINA WEBB

Upstaged by a daughter

"WHAT'S the word for a mother/daughter relationship? Oh yeah? Three or four syllables?"

While the amateur psychologists around me at the **Dominion Theatre** discuss the implications of Wynona and Naomi Judd sharing the same spotlight, their excellent seven-piece band launch into their non-nonsense Nashvilleesque

repertoire. The current LP is called *Greatest Hits*. Presumably on prophesy? The latter, I suspect.

The **Judds** must be a record company's dream: their music is accessible yet, being country, sufficiently rarefied to attract trends as well as grannies; they are as intelligent as they are attractive; and they are sincere without being opinionated — qualities, which, if only they could be more consistently transposed from their live to their vinyl performances, would surely bring them greater success.

Not that their songs sounded different live — a perfect, sanitised version of their current single *Have Mercy* could have been mimed for all I know — it's just that their engaging wit and sense of mischievous fun have yet to be fully exploited on record.

Their brand of country is... well, a lot of other groups' brand of country too. But the **Judds** succeed in doing it better, crossing age barriers along the way.

So, while ma Judd struts, flirts, and adds occasional vocals, daughter **Judd** — the real talent, with an exceptional voice — gets down to the serious business of singing and strumming.

CHRIS RAISTRICK

Night of the Hunter ...

ONCE BITTEN, twice shy? No chance. A new seven-album PolyGram contract should find a new generation of *Crash Street Kids* leaping up the raw, raucous trail of **Ian Hunter** and **Mick Ronson's** steely guitar support.

But the welcome return-to-Blighty show at London's **Dominion Theatre** for the ex-Molt the Hoopie ringmaster and ex-Spider From Mars was at least triumphant full to the gills with all the faithful if not-so-young dudes. They got their reward; *Once Bitten* for starters, All The Way From Memphis later on, a brace of solo era favourites. And Ronson was Ronson, all blond contrapuntal and soaring guitar.

Times have naturally changed, but not Hunter, still shodewrapped with rat-tail barnet and (tell me I'm dreaming) what looked suspiciously like a satin jacket, while his songs also haven't attempted to wear the signs of the times.

Whether that's wise is debatable though; the new songs sounded a bit too stodgy and plain this first round.

MARTIN ASTON

HEAVY METAL ALBUMS

The Month	Rank	Title, Artist	Label, Catalogue No.
1	4	HYSTERIA Def Lepard	Bluegenie/BMG (R5151) £1
2	4	APPETITE FOR DESTRUCTION Guns N' Roses	Capitol/WB (V2192) £1
3	7	NEW JERSEY Bad Company	Verity/V2192 £1
4	NEW	ENTER THE WAR God Album	Verity V2175 £1
5	1	A SHOW OF HANDS Bush	Verity B23461 £1
6	NEW	THE GREAT RADIO CONTROVERSY Trae	Deluxe W224 £1
7	5	SOFT METAL Venus	Style S48827 £1
8	3	THE LIES, THE SEX, THE DRUGS... Guns N' Roses	Capitol/WB (R5151) £1
9	16	RECKLESS New York	ADM A24531 £1
10	NEW	SURPRISE WHEN WEET Ben Jon	Verity V2191 £1
11	NEW	GUITAR MASTERS Anthrax	Rockmore RR4817 £1
12	12	BAT OUT OF HELL Meat Loaf	Columbia Int. EPC8147 £1
13	14	OPEN UP AND SAY... AHH! Heaven	Capitol E21569 £1
14	24	SOMEWHERE IN TIME Van Halen	Fame/Dun (MC3512) £1
15	21	WHITESNAKE 18th Anniversary	EMI (MC4251) £1
16	NEW	FABULOUS DISASTER Trae	EMI (MC4251) £1
17	8	THE THEIVING MAGPIE Heaven	EMI A441 £1
18	18	PIECE OF MIND Iron Maiden	EMI E4400 £1
19	13	FOUR SYMBOLS Def Lepard	Abscise K5000 £1
20	NEW	SKID ROW Six Feet	Abscise 781151 £1
21	NEW	PIROMANIA Def Lepard	Verity V2193 £1
22	NEW	HOUSE OF LORDS House Of Lords	RCA B83320 £1
23	19	HITS OUT OF HELL Meat Loaf	Epic 450447 £1
24	25	VIXEN Vixen	EMI Manhattan M11028 £1
25	10	SMASHES, THRASHES & HITS Goo	Verity B23791 £1
26	22	ELIMINATOR 77 Jaxx	Warner Bros/W2174 £1
27	17	GREAT ESCAPE 77 Jaxx	CEB 442141 £1
28	25	POWERSLAVE In-Motion	EMI POWN9 £1
29	31	LIVE AFTER DEATH Iron Maiden	EMI BPT £1
30	9	AIN'T COMPLAINING SINCE QUINN	Verity V2194 £1
31	11	SEVENTH SON OF A SEVENTH SON Iron Maiden	EMI A211006 £1
32	30	BEST SHOTS Pat Benatar	Columbia INT £1
33	NEW	THE NUMBER OF THE BEAST Iron Maiden	EMI BPT £1
34	22	LITA Lita Ford	RCA B83371 £1
35	33	PERMANENT VACATION Anthrax	Verity W2124 £1
36	24	NO REST FOR THE WICKED Edge Osbourne	Epic 442151 £1
37	45	SKYSCRAPER David Lauff	Warner Bros/W2140 £1
38	36	WHO MADE WHO JACO	Abscise W2123 £1
39	23	THE UNDISCOVERED COUNTRY	EMI BPT £1
40	29	WIDE AWAKE IN DREAMLAND Pat Benatar	Columbia INT £1

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

TOP 75 SINGLES

4 MARCH 1989



MUSIC WEEK



Paul Johnson
No More Tomorrow
The brand new single from
Britain's finest soul singer



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.

No	Artist	Single	Label	Chart Position
1	BELFAST CHILD	Simple Minds	Virgin (SMGT) 3 (F)	53
2	LEAVE ME ALONE	Michael Jackson	Epic (54827) 1 (7) - (54827) 6 (C)	54
3	LOVE CHANGES EVERYTHING	Michael Ball	Real Gone Music (Polygram) (KUB) 3 (F)	55
4	STOP	Sam Brown	ALM (AMT) 144 (F)	56
5	HELP	Bonnamercio, La No, Nee, Nee, Noo, Noo	London (LOW) 222 (F)	57
6	HEY MUSIC LOVER	5 Xpress	Rhythm King (Mer) (REY) 300 (7) (UKT)	58
7	MY PREROGATIVE	Bobby Brown	MCA (MCA-T) 1299 (F)	59
8	I DON'T WANT A LOVER	Texas	Mercury (Phonogram) (TE) 1102 (F)	60
9	TOO MANY BROKEN HEARTS	Jason Donovan	POP (P) 2 (F)	61
10	CAN'T STAY AWAY FROM YOU	Glenn Estle and Miami Sound Machine	Epic (55144) 1 (5) 144 (4) (C)	62
11	HOLD ME IN YOUR ARMS	Rick Astley	POP (P) 2 (F)	63
12	SOMETHING'S GOTTEN HOLD OF MY HEART	Marc Almond feat. Gene Pitney	RCA (R) 626 (5) (7) 2 - (7) 43 (3) (BMG)	64
13	LOVE TRAIN	Holly Johnson	Parlophone (128) 600 (F)	65
14	EVERY ROSE HAS ITS THORN	Posi	MCA (MCA-T) 1288 (F)	66
15	LOOKING FOR LINDA	Hue & Cry	Empire (Capitol) (12) (C) 320 (F)	67
16	TURN UP THE BASS	Tyrese feat. Koolhaed	Great Virgin (VMT) 74 (E)	68
17	BLOW THE HOUSE DOWN	Living In A Box	Hit (London) (FR) 21 (F)	69
18	FINE TIME	Yazz	Chrysalis (LBB) 3 (C)	70
19	ROCKET	Dafydd I	Epic (54) (RE) 4 (UKT)	71
20	NOTHING HAS BEEN PROVED	Wendy & Lisa	Madness (Bella) (Phonogram) (LPH) 15 (F)	72
21	WILD THING/LOCED AFTER DARK	Yoni B	Parlophone (128) 600 (F)	73

53	ETERNAL FLAME	Bangles	CBS (BANGS) 1 (5) (C)
54	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE)	Cinderella	Epic (54827) 1 (7) - (54827) 6 (C)
55	CAN'T BE SURE	Sundays	Real Gone Music (Polygram) (KUB) 3 (F)
56	HEARSAY '89	Alexander O'Neal	Capitol (Capitol) (12) (F) 42320 (BMG)
57	CRACKERS INTERNATIONAL EP	Enure	MCA (MCA-T) 1299 (F)
58	BREAK 4 LOVE	Raze	Champion Champ (12) (F) (BMG)
59	CAN U DIG IT?	Pop Will Eat Itself	RCA (R) 626 (5) (7) 2 - (7) 43230 (BMG)
60	THIS IS SKA	Longsty D	Capitol (Capitol) (12) (F) 42320 (BMG)
61	WORKING ON IT	Chris Rea	Capitol (Capitol) (12) (F) 42320 (BMG)
62	BABY I LOVE YOUR WAY/FREE BIRD (Medley)	Walti To Power	WEA (WEA) 12 (UK) (W)
63	SECRET RENDEZVOUS	Korin White	EMI USA (12) (UK) (E)
64	BRING IT BACK AGAIN	Stray Cats	Warner Brothers (W) 7540 (7) (W)
65	EVERLASTING LOVE	Howard Jones	WEA (WEA) 13 (UK) (W)
66	IT TAKES TWO	Rob Base & D.E. 2 Rock	Capitol (Capitol) (12) (F) 42320 (BMG)
67	NO MORE TOMORROWS	Foal Johnson	CBS (54) (RE) 4 (UKT)
68	I'M ON MY WAY	The Proclaimers	Chrysalis (CLAM) 4 (C)
69	I BEG YOUR PARDON	Kon Kan	Atlantic (A) 889 (7) (W)
70	ARE YOU MY BABY	Wendy & Lisa	Virgin (VST) 1155 (E)
71	HAVE LOVE, WILL TRAVEL EP	Crazyhead	Epic (54827) 1 (7) - (54827) 6 (C)
72	DON'T TAKE MY MIND ON A TRIP	Boy George	Virgin (BOY) 188 (7) (E)
73	BUFFALO STANCE	Chris Cherry	Capitol (Capitol) (12) (F) 42320 (BMG)

1 G BAD EP

US TOP FORTIES

SINGLES

1*	2	LOST IN YOUR EYES, Debbie Gibson	Affonic
4	3	THE LOVER IN ME, Sheena Easton	MCA
1	4	STRAIGHT UP, Paulo Abdul	Virgin
4*	9	THE LIVING YEARS, Mike & The Mechanics	Affonic
5*	7	YOU GOT IT (THE RIGHT STUFF), New Kids On The Block	Col/CBS
6	3	WILD THING, Tone-Loc	Delicious
7	8	WHAT I AM, Edie Brickell & New Bohemians	Geffen
8*	12	ROMI, Bobby Brown	MCA
9*	11	SURRENDER TO ME, Ann Wilson & Robin Zander	Capitol
10*	14	PARADISE CITY, Guns N' Roses	Geffen
11	6	SHE WANTS TO DANCE WITH ME, Rick Astley	RCA
12*	17	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
13*	18	MY HEART CAN'T TELL YOU NO, Rod Stewart	Warner Brothers
14	15	A LITTLE RESPECT, En Vogue	Sire
15	5	BORN TO BE MY BABY, Bon Jovi	Mercury
16*	19	DON'T TELL ME LIES, Bewitched	AMM
17*	26	ETERNAL FLAME, Boyz II Men	Columbia
18*	22	I BEG YOUR PARDON, Kon Kan	Affonic
19	13	DIAL MY HEART, The Boys	Motown
20*	23	DREAMING, Vanessa Williams	Wing
21	24	YOU'RE NOT ALONE, Chicago	Reprise
22	10	WALKING AWAY, Information Society	Tommy Boy
23*	27	JUST BECAUSE, Anita Baker	Elektra
24	16	WHEN I'M WITH YOU, Sheriff	Capitol
25*	31	THE LOOK, Roxette	EMI
26*	30	WALK THE DINOSAUR, Was (Not Was)	Chryslis
27*	29	THE LOVER IN YOUR EYES, Eddia Money	Columbia
28*	23	STAND, R.E.M.	Warner Brothers
29*	33	YOU GOT IT, Roy Orbison	Virgin
30*	39	SHE DRIVES ME CRAZY, First Young Cowboys	IRS
31*	35	MORE THAN YOU KNOW, Mariah Carey	Columbia
32*	37	SUPERWOMAN, Karyn White	Warner Brothers
33*	20	I WANNA HAVE SOME FUN, Samantha Fox	Jive
34	23	WHEN THE CHILDREN CRY, White Lion	Affonic
35*	38	CRYIN', Vixen	EMI
36	40	THE LAST MILE, Cinderella	Mercury
37*	34	YOUR MAMA DON'T DANCE, Poison	Enigma
38	21	ANGEL OF HARMED, U2	Island
39	34	ALL THIS TIME, Tiffany	MCA
40*	36	SHE WON'T TALK TO ME, Luther Vandross	Epic

ALBUMS

1	1	DON'T BE CRUEL, Bobby Brown	MCA
2	2	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
3*	4	ELECTRIC YOUTH, Debbie Gibson	Affonic
4	3	TRAVELING WILBURYS, Traveling Wilburys	Wibsey
5	4	SHOOTING BLIBBERBANDS AT THE ... , Edie Brickell	Geffen
6	6	G N' R LIES, Guns N' Roses	Geffen
7*	9	FOREVER YOUR GIRL, Paula Abdul	Virgin
8	7	HYSTERIA, Def Leppard	Mercury
9	8	GIVING YOU THE BEST THAT I GOT, Anita Baker	Elektra
10	10	NEW JERSEY, Bon Jovi	Mercury
11	11	OPEN UP AND SAY... AHH!, Poison	Enigma
12	15	MYSTERY GIBL, Roy Orbison	Warner Brothers
13	12	GREEN, R.E.M.	Virgin
14	13	SILHOUETTE, Kenny G	Arista
15	16	VIVID, Living Colour	Epic
16	14	GREATEST HITS, Journey	Columbia
17	25	LOC-ED AFTER DARK, Tone-Loc	Delicious
18	17	RATTLE AND HUM, U2	Island
19	19	HOLD ME IN YOUR ARMS, Rick Astley	RCA
20*	23	KARTY WHITE, Karyn White	Warner Bros
21*	26	HANGIN' TOUGH, New Kids On The Block	Columbia
22*	28	KIDZ IN DA Hood FRIEND'S HAND, Turkey	MCA
23*	21	WINGER, Winger	Affonic
24*	28	THE GREAT RADIO CONTROVERSY, Tesla	Geffen
25	18	PRIDE, White Lion	Affonic
26	22	GREATEST HITS, Fleetwood Mac	Warner Bros
27	24	COCKTAIL, Soundtrack	Elektra
28	36	BEACHES, Original Soundtrack	Affonic
29*	37	UP OF ORDER, Rod Stewart	Warner Bros
30	40	LIVING YEARS, Mike & The Mechanics	Affonic
31*	27	A SHOW OF HANDS, Rush	Mercury
32*	32	HEARTBEAT, New Edition	MCA
33*	25	TRACY CHAPMAN, Tracy Chapman	Elektra
34*	35	TECHNIQUE, New Order	Capitol
35	30	FAITH, George Michael	Columbia
36	33	TELL IT TO MY HEART, Taylor Dayne	Arista
37*	38	DYLAN & THE DEAD, Bob Dylan & Grateful Dead	Columbia
38	34	BULLETS BOY, BulletBoys	Warner Bros
39	39	I WANNA HAVE SOME FUN, Samantha Fox	Jive
40*	40	MESSAGES FROM THE BOYS, The Boys	Motown

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

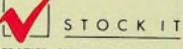
A & R LP REVIEWS

THE STYLE COUNCIL: The Singular Adventures Of The Style Council. Polydor. TSC TV1. Found Weller certainly found his feet again after The Jam disengaged and despite forming a sound very different from that of The Jam, Weller and partner Mick Talbot have built up a following just as strong. This album catalogues the venerable success of TSC's well-primed and socially aware sound, this should sell exceedingly well. **NR**



SHEENA EASTON: The Lover In Me. MCA. MCG 6036. Sheena Easton can be taken seriously at last with this gentle funk-out that benefits from such hit-shaped numbers as Days Like This and No Deposit, No Return. The gold-fired production of LA & Byforce, Prince, Angelo Winbush and Jellybean adds sparkle to the easy groove but Easton's vocal, though highly effective on the Prince produced and (probably) penned 101, remains irritatingly high-pitched to these ears. **SW**

XTC: Oranges And Lemons. Virgin V2581. Once again, XTC can be relied upon to uphold the name of thinking man's pop music and here they provide us with a double album of ingenious melodies and hooklines... all unmistakably XTC. Single success seems to be eluding them again with Major O's compilation not quite making it, but there's plenty more here that will hopefully do the job. **NR**



FRAZIER CHORUS: Sue. Virgin V2578. After a promising start on 4AD Records, this Brighton band were snatched up by Virgin and here we have their first album. No guitars but plenty of other string and wood instruments characterise their gentle swooping sound that is matched with some soothing, understated vocals. A charming and refreshing debut. **NR**

GUADALCANAL DIARY: Flip Flop. Geffen K 960 848. Regaining some of the momentum lost on previous LPs, but not quite hitting the mark of their debut, Guadalcanal Diary remain true to their guitar boozes, without quite whipping up the required storm sufficient to challenge REM. Sadly, REM must be viewed as the yardstick for the band and this means impossible heights are being aimed at. Solid, toughies of phew-wow, but not enough for the big time kick. **DH**

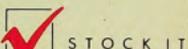
BEN VAUGHN: Ben Vaughn Blows Your Mind. Enigma ENVP 513. Suffering no ill effects having had Guinness, Vaughn continues his affectionate look at US pop and rock history, collecting styles and influences with an eye always on the humorous, all sorts of ghosts haunt this outing and while each is hugely enjoyable, one does wonder why a talent such as Vaughn's seems incapable of saying, "OK chops, stop the smiggers, this is a serious song".



STYLE COUNCIL: the hits from the past-Jam Weller

If he did this, acclaim would surely be his. For the time being though, it's just nice having him around. **DH**

With support from the World Music journalists and DJs, this should sell well. **DL**

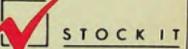


MARTYN BATES: Love Smashed On A Back. Integrity. IR 002. Distribution: Play It Again Sam. Eye-Cyless In Goza singer Martyn Bates' second solo set is a mostly gentle and persuasive combination of mostly acoustic and 12-string guitars, harmonium and an assortment of percussion building up 10 reflective and putting folk-blues ballads that could well have been what a singer like Nick Drake might have sounded like in the Eighties. Expect his name to start cropping up on the alternative network. **MA**

VARIOUS: Belezas Tropicais. EMI EMC 3551. Talking Heads' David Byrne compiled this set of choice tracks from Brazilian artists but before you run a mile for fear of non-stop samba rhythms, don't worry. This is a thoroughly enjoyable insight into Brazilian pop music that highlights a penchant for smooth melodies and charismatic vocals. A real eye-opener. **NR**

VOW WOW: Helter Skelter. Arista 209743. A solid and competent follow-up to their Arista debut of 87, and though on initial plays it may seem a little short on character, the qualities of I Feel The Power, Helter Skelter (the hub of the album), and The Boy, a classic ballad in the true rock mould, eventually come through to raise the offer to a satisfactory level. The one that first single, the predictable Rock Me Now, failed to suggest. **KB**

RAZORCUTS: The World Keeps Turning. Creation CRE LP045. Distribution: Rough Trade/Carle. Razorcuts keeps the ball rolling in the sweet chime of rhyming guitar pop stokes, but don't really see the need to change these selves every once in a while or stretch their legs on Hammond organ makes the pulsating Flowers For Abigail stand out. Consequently fans will solvate lamblike to the altar but Razorcuts won't be making any Sundays-like race toward the top. **MA**



LOUIS PHILLIPPE: Ivory Tower. eRecords ACME 15. Distribution: Pinnacle. Not too many singer-songwriters these days are trying to combine the best of Scotty Diesel and Brian Wilson, but that leaves the delicately-boned Louis and much underrated Louis Philippe in a field of one. His second solo album is as delightful as the French pastiches on the cover, though more romantic than his sweet. For once, pop can have it's cake and eat it. **MA**

BLACK SUN ENSEMBLE: Lambent Flame. Reckless RECK 11. Distribution: PRT. Like other Tucson, Arizona inhabitants, BSE have an uncannily parched, blistered feel, except this is the turn of raga-rock, of epic, towering solos sandblasted by sax and baked by Jesus Acade's alchemic jazz guitar excursions, something like Hendrix unleashed in the opium den. BSE's second album is unquestionably the most striking return to progressive rock's possibilities heard by these ears. **MA**

SILVIO RODRIGUEZ: Dias Y Flores. Hannibal HNBL 1322. Subtitled Songs Of The Nueva Trova Cubana this is a welcome release for an album that influenced Rubin Blades, Victor Jara and a 100 Latin-American singer-songwriters in the Seventies. The melodies are stunning, the voice sweet yet forceful and some excellent sleeve-notes guide the non-Spanish speaker through the songs.

STYLE COLLECTORS: Martin Aston, Kirk Blaw, Duncan Holland, Dave Lewis, Nick Robinson and Salina Webb

Reviewed by Jerry Smith

TOP 40 SINGLES

1	SOMETHING'S GOTTEN HOLD OF MY HEART	Patelphone 8267 (3)
2	LAST OF THE FAMOUS INTERNATIONAL PLATOYS	HMV POP1420 (3)
3	SHE DRIVES ME CRAZY	Mersey 8267 (3)
4	WHAT I AM	Gulfon 6848 (3)
5	EVERYTHING COMES [LIVE]	Mersey 8267 (3)
6	CAN U DIG IT?	Mersey 8267 (3)
7	CAN'T BE SURE	Mersey 8267 (3)
8	INFO FREAKO	Mersey 8267 (3)
9	CRACKERS INTERNATIONAL EP	Mersey 8267 (3)
10	INTERNATIONAL RESCUE	Mersey 8267 (3)
11	HAVE LOVE, WILL TRAVEL (EP)	Mersey 8267 (3)
12	ETERNAL FLAME	Mersey 8267 (3)
13	DREAM KITCHEN	Mersey 8267 (3)
14	STAND	Mersey 8267 (3)
15	DIZZY	Mersey 8267 (3)
16	HOT THING	Mersey 8267 (3)
17	GROOVE CHECK (EP)	Mersey 8267 (3)
18	5 O'CLOCK WORLD	Mersey 8267 (3)
19	ALL THE MYTHS ON SUNDAY	Mersey 8267 (3)
20	YOUR LOVE TAKES ME HIGHER	Mersey 8267 (3)
21	THERE SHE GOES	Mersey 8267 (3)
22	STRANGE KIND OF LOVE	Mersey 8267 (3)
23	FINE TIME	Mersey 8267 (3)
24	TOUCH ME I'M SICK	Mersey 8267 (3)
25	LOVE QUESTIONS	Mersey 8267 (3)
26	HIT THE GROUND	Mersey 8267 (3)
27	PUNK ROCK GIRL	Mersey 8267 (3)
28	HEARTS & MINDS	Mersey 8267 (3)
29	IF LOVE WAS A TRAIN	Mersey 8267 (3)
30	IS THIS LOVE?	Mersey 8267 (3)
31	RADIO 1 SESSION	Mersey 8267 (3)
32	VICIOUS BRITISH BOYFRIEND (EP)	Mersey 8267 (3)
33	DESTROY THE HEART	Mersey 8267 (3)
34	BELIEVED YOU WERE LUCKY	Mersey 8267 (3)
35	THUNDER RAY (EP)	Mersey 8267 (3)
36	THERE SHE GOES AGAIN	Mersey 8267 (3)
37	LOVE UNITS	Mersey 8267 (3)
38	THE PEE! SESSIONS	Mersey 8267 (3)
39	KANSAS	Mersey 8267 (3)
40	REVOLUTION	Mersey 8267 (3)

STOCK IT

THE WONDER STUFF: Who Wants To Be The Disco King? (The Far Out Recording Company/Polydor GONE(XCD) 6). The Stuffies gallop charwards once again with a blistering new single, all searing guitars and meaty, beaty, big and bouncy beat, but also coming with their superlative, live acoustic version of their classic Unbearable! A record to storm the barricades of pop.

MCCARTHY: Keep An Open Mind (Midnight D/I(O)NG 45). Politically astute and melodically assured, McCarthy are back with another delightful blend of ringing guitars and engaging, adonoidal vocals, showing that infectious pop doesn't have to be frivolous.

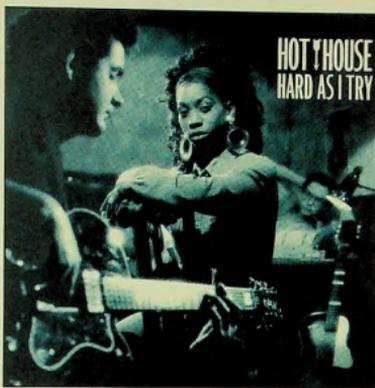
EASTERHOUSE: Come Out Fighting (Rough Trade RTT) 204. Easterhouse return with just Andy Perry remaining, his guitarist brother Ivor having gone his own way. This is sadly weak and inspired where they use to confront and rage and even stoops to a limp version of a Roger Whittaker's New World In The Morning on the flip side.

STOCK IT

ELVIS COSTELLO: Veronica (Warner Brothers W 7558(T/CD)). The King of Comedy returns with this exceptional track from his acclaimed new album, Spike. Composed with one Paul McCartney, it contains poignancy beneath an up-beat nature and should ensure his first really big hit for some time.

LOU REED: Dirty Blvd. (Sire/WEA W 7547). Just one of the many brilliant tracks from his recent, highly-praised album, New York. Even in an edited form it's still sure of exposure to bring the attention to the album that has really brought old Lou back into the limelight.

MICHELE SHOCKED: When I Grow Up (Cooking Vinyl/London LONX/CD) 219. Lifted from her Short, Sharp Shocked album, and proving to be most striking commercial single to date with pulsating bass line and mem-



orably warbling vocal. All it lacks is the killer hook line, that the whole song hints at, to top it off.

DEACON BLUE: Wages Day. (CBS (CD)DEAC(T) 8). Having gained a top 10 hit with their last single, Real Gone Kid, Deacon Blue follow it up with another of their anguished, formalised pop songs, produced by Worme Livesey, and with its smooth innocuous sound its once again charbound.

PAULA ABDUL: Straight Up. (Siren/Virgin SRN(T) 111). Having had a US number one, this catchy dance groove by a successful choreographer gets its UK release with the seemingly unavoidable fate that it should do comparably well here.

STOCK IT

HOT HOUSE: Hard As I Try. (de/Construction/RCA PB 42657 (PT 42658)). It's certainly about time this excellent band received the attention they deserve and this absolutely stunning ballad from their magnificent debut album, South, with its seductive production and Heather Snigall's warm, velvet-voiced voice, should do it for them at long last.

HOWARD JONES: Everlasting Love. (WEA HOW 13(T)). Old Howie Jones re-appears after a long absence with a synthetic, keyboard-laden tale of modern pop and it's as if he had never been away. Irritatingly catchy with the fault-lapping beat, but will no doubt annoy us all by doing very well indeed.

STOCK IT

GOODBYE MR. MACKENZIE: The Ratler. (Capitol/SZ/CD)CLG(S) 522. Formerly out-of-date release for a highly promising Scottish band gets a major label release in countless formats and its rebel-rousing anthem feel should ensure plenty of attention.

SARAH JANE MORRIS: Me And Mrs Jones. (Jive SJM(T/CD) 3). Very capable, and much-promoted singer previews her forthcoming album with a dramatic interpretation of the old Billy Paul classic, with a heavy jazz touch leading to a promising release.

ALEXA: We Don't Remember Why. (Savage 7(3)VAG 903). Surprisingly poppy slice of soft metal from the San Francisco singer, who delivers a strong, raunchy vocal over Paul Sobu's tight and effectively produced, if somewhat predictable, rock backing.

UNDER NEATH WHAT: Firebomb Telecom. (One Big Guitar OBG 005T). Brighton-based rockers unleash their debut disc with this hardcore incendiary device as this trio light the blue touch paper and stand well back in a welter of Hendrix like pyrotechnics and mean and moody rhythms.

NITZER EBB: Hearts & Minds. (Mute 12MUTE 78). Harsh and remorselessly clinical rhythms from these acclaimed purveyors of digital dance music although others who have gone before, such as Cabaret Voltaire and Front 242, have done it with far more content and style.

IVOR CUTLER: The Peel Sessions (10th August 1977). (Strange Fruit SFPS 068). Another wonderfully eccentric curiosity brought to attention by the venerable John Peel on this 11-track session. Short, bizarre and acerbic reflections on life from a revered artist, including excerpts from the infamous Life In A Scotch Sitting Room.



THE WONDER STUFF: storming pop's barricades



SARAH JANE MORRIS: her and Mrs Jones

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22	HOLD ME IN YOUR ARMS * CD	KCA RT1762
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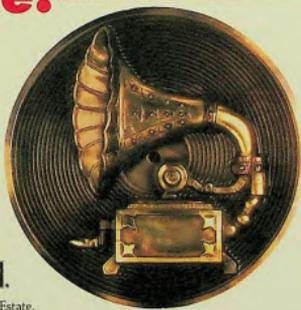
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Momentum: moving on up

By Sarah Davis

WHEN BEGGARS Banquet decided to revamp its publishing interests, Martin Mills and Nick Austin (now at Landscape Channel) approached Andy Heath, owner of Heathwave Music. Heath agreed to a partnership and Momentum Publishing was born. Heath, now Momentum's managing director, says: "It was the obvious opportunity for us to join forces and form a larger unit than the two existing companies, and also to give Beggars the opportunity to work with a publisher who's been around for some time but has independent tendencies. Martin looks after the record company, I look after the publishing, and we're doing very well."

Heath has been in music publishing for 22 years, initially as general professional manager for various companies. After several years in artist management, he formed

Andrew Heath Music and when Mills and Austin started Beggars Banquet Music, he administered the catalogue from 1976 to 1979. When that contract ended, he set up Heathwave Music, but remained on good terms with Mills and Austin.

Heath says that when Momentum was founded just over three years ago, the Beggars' catalogue "was like a sleeping giant in independent publishing terms". But this has all changed. Momentum now has over 2,000 recorded copyrights at present and will release over 20 albums this year from its catalogue. Heath: "It's been exciting building it up. We're now at the stage where we've got 25 artists signed to us who are recording now. Some are groups, like The Cocteau Twins and Love And Rockets, who are doing very well; some are single artists. About half are released by the Beggars' group of companies and the rest have been newly acquired since

Momentum started, including Cotaron, Fields Of The Nephilim, Wayne Hernandez, Annie Hogan — who has four tracks on the new Marc Almond LP (including the next single) — and Red Lorry Yellow Lorry.

Like other independent publishers Heath sees development as an area major publishers cannot compete in: "The majors operate at a scale that doesn't allow them to develop writers. I can take as long as I need to develop a writer: as long as I've got the longevity in the agreement I can take years — and you need years to bring artists to fruition. Even now the Cocteau Twins and Love And Rockets are still at the threshold of mega stardom and they are among our most popular artists. I would love to sign some of the flavour of the month bands — like The Sundays — but they'll probably make a deal with a major publisher that would be financially impossible for an independent. We're almost like a differ-



ANDY HEATH: "I'm good at working with writers who are out of the ordinary"

ent business — we're purely in the business of talent development where we have full term of copyright."

Heath considers full term of copyright the fair reward for the independent publisher. He says: "I see no reason why a publisher shouldn't receive interest in the title provided he's spent a lot of time developing writers, encouraging them, financing them, helping them musically, commercially, or even emotionally in the personal sense. "If you've put that work in I don't see any reason why you should be dumped out of it. A lot of lawyers say full term copyright is unfair and publishers are putting undue pressure on the writers, but I don't agree. If you get that longevity you have the confidence to develop talent and you can invest in new talent. Independent publishers can't afford established talent. After all long term copyright is the only reason why majors are buying other companies."

Momentum doesn't use talent scouts. Heath has final say on all material submitted and says it distresses him to see "a pack of scouts at a gig. You know that band'll be worth a fortune by the next day. And there's probably much better bands down the road. The scouts are egging each other on. They don't trust their own judgement,

they trust each others'. It's like a club."

Heath turns down any writer he thinks he would be unable to work well for. "I'm good at working with writers who are out of the ordinary," he claims. "I get on with them on a personal level. I enjoy music that's innovative and on the edge. If they're not in that area I'll pass it up. Even if it's commercial."

Momentum has had a small office in the US for the last two years which deals with collection, and more recently with exploitation. It handles all the old back catalogue and some of the newer catalogue. Heath hopes to develop the US office into a fully functional profit base in itself which he feels will take a couple of years. Momentum is also sub-publishing in the US as well. And while Momentum has very little interest in acquiring sub-publishing rights in the UK, Heath says: "I am sub-publishing conventionally throughout the rest of the EC and I'm fairly alert to ramifications in central licensing central accounting with one market changes coming. It's too early to predict how to operate in five or six years time. But knowledge is power and it's imperative to stay informed on how things are working. If you're informed you can take advantage of new European opportunities."

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MARTIN PAGE (centre) is joined by (left to right) Jim Doyle (Zomba), Ralph Simon (Zomba), Page's manager Dione Poncher and Steve Howard (Zomba)

Page by page: the hits pile up

TOM JONES, Go West and Paul Young were among the artists working with Los Angeles-based writer and producer Martin Page during his recent trip to London.

Signed to Zomba Music, Page is perhaps best known for his collaboration with Bernie Taupin on the US number one hit We Built This City (Starship) and These Dreams (Heart), but he has also collaborated with Maurice White, Kim Carnes, Peter Wolf and John Bettis.

Born in the UK, Martin Page first went to the US with Jive label

group Q-Fee, which found success with Dancing in Heaven. He later settled in LA.

While Page was in London, he was presented with a gold disc for his work on Robbie Robertson's acclaimed solo album which included a co-writer credit on the hit Fallen Angel. The award complemented the most successful year in Zomba Music's history, with the company taking top spot in Billboard's US black singles publishing rankings and coming second among corporate publishers for black music.



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Webber takes on Dvorak... at last!

A long way from Saint Louis blues

by Nicolas Soames

IF CLASSICAL hits one of all predictable, Philips should have a success on their hands with the latest recording by the cellist Julian Lloyd Webber — Dvorak's Cello Concerto, made with the Czech Philharmonic Orchestra under Vaclav Neumann in the House of Artists in Prague.

It was given a fine send-off by the new Tony Palmer programme, Dvorak In Love, screened on London Weekend Television, for as shown by the applause after last week's preview, there was little doubt that it was an exceptional programme of its kind.

Certainly, Palmer had good material to work with. Despite a prolific recording career, Julian Lloyd Webber had never recorded Dvorak's Cello Concerto, one of the great peaks of the cello repertoire, because he wanted to save it for a special occasion. "There had to be a reason to do it," states Lloyd Webber.

But when Philips offered to record the work in Prague with the Czech Philharmonic, he did not hesitate. The CPO had recorded and performed the Concerto with a string of notable cellists including Casals, Rostropovich and Fournier, and was able, almost, to automatically ensure a seal of approval on a new digital recording with Lloyd Webber.

This did put quite a lot of pres-



VACLAV NEUMANN and Julian Lloyd Webber: a problem with the pizzicato

sure on him, Lloyd Webber acknowledges honestly: "I knew they were all waiting to see what I could do and the opening tutti was so marvellous, I didn't want to come in." There was a danger of the solo Englishman being overwhelmed not just by the environment, but by the decades of Czech performance of the work.

At one point, as Palmer's film showed, Neumann told Lloyd Webber that although the composer marked a section to be played pizzicato, Czech tradition dictates it should be played with the bow. It sounded a bit as if Lloyd Webber was being ticked off.

Unfortunately, the film did not show what happened: "I played it again without pizzicato as Neumann suggested," explains Webber. "But listen to the recording — it contains pizzicato."

Nevertheless, by the end of the recording sessions, a mutual respect had developed between players and soloist and conductor, but as Palmer's film showed so candidly, it was not easily won. Lloyd Webber likes to do long takes and constantly asked to do whole movements.

Neumann, now in his 68th year, preferred short takes, and clearly had the benefit of knowing his

orchestra intimately.

"There was a certain *frisson* but then that exists in most recordings," remarks Lloyd Webber. "And actually, the sessions went more smoothly than the TV film suggested."

Neumann obviously wanted to Lloyd Webber and hopes that he will return to play the work in concert. "He has the poetry of the Slavonic music," raves the conductor, shortly to give up his post as director of the CPO to Jiri Belohlavek.

Though originally scheduled for September to maximise the Christmas potential, the screening of the TV programme persuaded Philips to bring the release of the record forward, and it is now a March release.

It is coupled with the *Carnaval Overture/Polonaise*, and is released on all three formats (422 387). With Lloyd Webber's recording of Elgar's *Cello Concerto* with Menuhin having secured a residency in the classical charts despite the historic recordings by Jacqueline du Pré, it would be very surprising indeed if this did not follow suit.

Incidentally, the film was made for LWT's South Bank Show with sponsorship from Martini Rosso, the first time sponsorship of this kind has been allowed with TV programmes. Despite the political implications in the film, it is scheduled to be shown in Czechoslovakia.

● JOHN GOLDSMITH Compact Disc Service, the classical mail order company, has moved its offices from Reigate to London. The new address is 34 Great Queen Street, WC2B 5AA, phone 01-405 2280, Fax 01-405 4393. Goldsmith is now concentrating on recordings, and David Fort has taken over the running of the company on a day to day basis, involving the location and supply of specialist US audio-philic CD classical recordings from labels such as Delos, Crystal, Titanic and Mobile Fidelity.

● ISABELLA DE SABATA, who comes from a distinguished musical family, has been appointed press and PR manager for Philips Classics (UK). Until recently, she worked on public relations for Claudio Abbado.

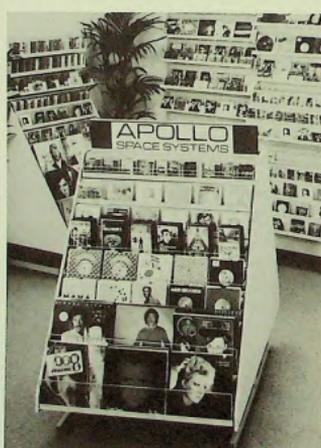
THE SAINT Louis Symphony Orchestra has been signed to an exclusive long-term contract with RCA — part of the company's new aggressive stance in the classical sector devised by Michael Emmerson, president of BMG Classics. The Orchestra is to record 30 albums covering a wide range of repertoire under Leonard Slatkin, who has been musical director for 10 years. The Saint Louis Orchestra has a long association with RCA — it made its first record for RCA Victor, *Talking Machine* in 1923, but this decision to record exclusively for the company is a new departure.

The repertoire will include all Tchaikovsky's symphonies, overtures and ballets; Franck's D minor Symphony; Mahler's Symphonies nos 3, 4 and 5; Orff's *Carmina Burana* as well as works by Schubert, Shostakovich, Strauss and Samuel Barber's *Concerto for Horn and Orchestra* with John Browning for whom the work was written as soloist.

The contract also demonstrates a specific commitment to American music, with plans for two albums each year: an all-Copland album, an all-Piston album, and recordings of three symphonies by William Schuman, Roy Harris and Charles Ives. The first recording session under the new contract consisted of works by Tchaikovsky and Shostakovich as well as Schubert's Symphony No 9, and were held in the Powell Symphony Hall in St Louis. BMG/RCA will release the recording of the complete Swan Lake and an all Brahms disc later this year.

● A new recording of Mozart's Flute and Horn Concerto with James Galway, Maria Robles and the Chamber Orchestra of Europe directed by the flautist, coaxed with Eine Kleine Nachtmusik and other works is released by RCA in March (RD/RK 87861), and a collection of Classic Marches (RD/RK 87716) in April.

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Coull Quartet debut

ASV CONTINUES to champion English string quartet playing with the solo debut this month for the Coull String Quartet playing three of the most well-known works for the medium by Shostakovich. Nos 8 (1960), No 4 (1949) and No 11 (1966).

Running for 65 minutes, the recording is available on all three formats (CDDCA 631). The Coull Quartet are currently giving concerts in Somerset and Scotland, with a concentrated Scottish tour between March 14 and March 18. ASV is also releasing on a single CD Beethoven's Quartet No 14 in C sharp minor Op 131 in the performance by the Lindsay Quartet which won the *Gramophone*

Award as part of the boxed set of the Late Quartets (CDDCA 603 and on LP/tape).

● The second instalment of the complete Beethoven string quartet cycle by the distinguished Borodin String Quartet on Virgin Classics is issued this month — No 15 in A minor Op 132 and No 4 in C minor Op 178. The Borodin Quartet was in London during February for two concerts at the South Bank and St John's Smith Square; and they will go into the recording studio for more sessions for Virgin Classics — recording Beethoven and the Ravel and Debussy Quartets. The Beethoven release is available on all formats (CD VC 790746-2).

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CMV in Bruce, Mandela coup

by Selina Webb

CMV is hoping to emulate the success of its Bros and George Michael tapes with the release, on March 6, of five new music video titles.

Leading the package is Bruce Springsteen — Video Anthology/1978-88 (running time 100 minutes, dealer price £9.04), the first-ever Springsteen video which includes clips from live performances from 1978 to 1988.

Nelson Mandela — 70th Birthday Tribute (running time 120 minutes, dealer price £9.04) shows highlights from last June's Westminster Stadium concert and featured artists include George Michael, Sting, Eurythmics, Tracy Chapman, Peter Gabriel and Simple Minds.

Also due for release are two volumes of the Shakin' Stevens Video Show (dealer price £5.55), a 35-minute Psychedelic Furs compilation (dealer price £6.95) and Follows — A Vision Shared.

R E V I E W

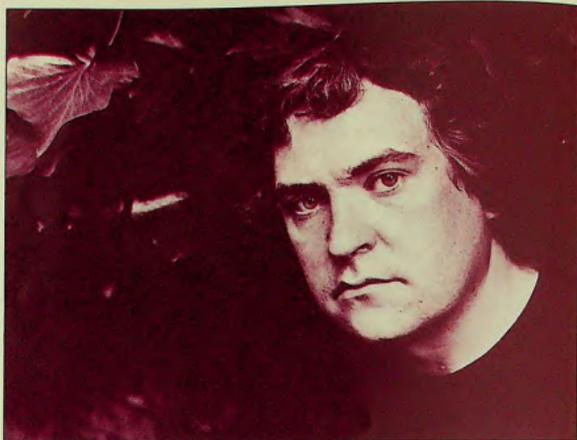
VARIOUS ARTISTS: Follows A Vision Shared. CMV #9006 2. Running time 72 minutes. Dealer price £6.95. Comment: Probably the best music video of 1989, whatever is released later in the year. This is a compilation to the superb studio album which was released last year and, like the album, features Springsteen, Dylan, Mellancamp, U2, Willie Nelson, Little Richard, Emmylou Harris and several other notables playing tribute to the work of Woody Guthrie and Leadbelly by performing their

best known songs.

Proceeds from this activity go to a fund to preserve the work of this legendary duo for the foreseeable future. Anyone with an interest in popular music's heritage and its emotive power should get a copy of this, immediately.

Sales forecast: If there were any justice in the world, this would sell prodigiously. If advertising draws attention to the megastars included, it still could. Seriously awesome and enjoyable.

JOHN TOBLER



RICHARD NEWMAN: 'Life doesn't end at 40'

Rocking with an English accent

I'M PUSHING at an open door," says Richard Newman about his meetings with record company chairmen and m.d. Producer, guitarist and songwriter Newman describes himself as a "catalyst for a Renaissance in English rock music," which runs from Jansch and Renbourn to Jimmy Page and Led Zeppelin "and all stops in between". Now, he feels, the industry is more receptive than ever to projects he's been nurturing for over a decade.

Last year's release by PRT of Tarka, the acoustic guitar suite composed by Harry Williamson and Anthony Phillips, is a classic example of Richard Newman as catalyst. While producer Simon Heyworth had been nursing the recording for several years, it was Newman's energy as executive producer which proved crucial in getting the record out and the glowing reviews in.

The most ambitious of Newman's current activities has the working title of 101 Musicians. It's a set of albums and a film, ("with the same approach as The Last Waltz") built around the talents of numerous luminaries of the British rock scene over three decades.

Among the guitarists involved so far are Cliff Augier, Micky Moody and Geoff Bradford, the pioneer of British R&B, who will be the subject of a separate film by ex-South Bank Show director Alan Sautou. Also appearing is the vastly underrated writer and singer John B. Spencer, whose long-delayed album, Judas, will soon be released,

thanks to a new deal set up by Richard Newman.

The 101ers clearly have an average age somewhat higher than current chart artists but Newman robustly responds: "Life doesn't end at 40. We acknowledge blues and jazz players coming into their prime at that time, so why not these guys?" The recordings, made at Westhatch studios, have been filmed by Benson, who with Newman has further plans for a series of television programmes featuring British guitarists. A pilot, with Augier, Bradford, Dove Kelly and Donny Thompson playing solo and in groups, has already been completed.

His production work has led to a hiatus in Richard Newman's own musical career. A respected blues player in his own right, he now plans to go into the studio in the spring, "just with bass and drums, to show what I can do as a guitarist".

"Who else would spend six and a half years developing an act?" was the comment of one industry executive to Newman about his work with singer Loren Auerbach. Reminiscent of the late Sandy Denny in her ability to combine softness and power, Auerbach made two albums for the small Christabel label, with songs by Newman.

Now, with a new demo tape featuring the scoring rock guitarist of Jon McLaughlin, Newman believes that Auerbach can be among the first of a new generation carrying on the English rock tradition. And he's looking for more. "If there's a new Bert Jansch out there, he's been very cool and biding his time," says Newman. "But I'd like him to give me a call."

Dave Laing talks to the 'catalyst' of home-grown rock, himself a respected blues player, who's looking for a modern version of Bert Jansch

MUSIC VIDEO

	Description (tracks) / Timing / Dealer Price	PWL
1	KYLIE MINOKE: Kylie The Videos Video Single (3 tracks) / 20min / £6.25	WHF 3
2	CLIFF RICHARD: Private Collection Compilation (16 tracks) / 45min / £5.95	MVPCX 1
3	BROS: The Big Push Tour Live (10 tracks) / 1hr 30min / £6.95	CMV 49800 2
4	MICHAEL JACKSON: Making Thriller Compilation (1 hr) / £6.95	Vestron MA 11000
5	MICHAEL JACKSON: Legend Continues Compilation (2 tracks) / 25min / £2.95	Video Collection MJ 11000
6	DEF LEPPARD: Historia Compilation (18 tracks) / 1hr 30min / £10.42	Channel 5 CFV 07892
7	SCORPIONS: Live From Russia Live (12 tracks) / 45min / £6.50	MV 91 176 3
8	ERASURE: Live At The Seaside Live (1 hr) / £6.95	Virgin VVD 202
9	PET SHOP BOYS: Showbusiness Compilation (4 tracks) / 20min / £5.21	PMI MW9P58 2
10	U2: THE UNFORGETTABLE FIRE Compilation (5 tracks) / 51 min / £13.91	Island IVA 021
11	GEORGE MICHAEL: Faith Compilation (6 tracks) / 40min / £6.95	CMV 49000 2
12	BIG COUNTRY: PEACE IN OUR TIME Live (1 hr) / £6.95	Channel 5 CFV 07762
13	DIRTY DANCING: The Concert Tour Live (1 hr 30min) / £6.95	Vestron VA 17287
14	WET WET WET: The Video Singles Compilation (5 tracks) / 25min / £6.95	Channel 5 CFV 02666
15	JAMES LAST: Berlin Concert Live (24 tracks) / 1hr 36min / £6.95	Channel 5 CFV 07752
16	DEBBIE GIBSON: OUT OF THE BLUE Compilation (4 tracks) / 30min / £6.95	WEA 7501233
17	FLEETWOOD MAC: Tango In The Night Live (13 tracks) / 1hr / £6.95	WEA 9381495
18	MARC BOLAN: Marc Live (21 tracks) / 54min / £6.95	Channel 5 CFV 01992
19	SAXON: The Video Anthology Live (14 tracks) / 59min / £6.50	PMI MWP 99 1178 3
20	BANANARAMA: The Greatest Hits ... Compilation (13 tracks) / 45min / £6.95	Channel 5 CFV 07902

Compiled by Gallup for Music Week © 1989

DISTRIBUTION
TOP 20 INDIE
TOP 40 SINGLES

BY CRAIG KAMETZ

by Dave Henderson
UNDERNEATH WHAT caused a ripple and a stir in vinyl with more than a few suggestions that they might sign to a major. After numerous live shows, they finally turn up with their debut single on the Big Color through Revolver and the Cartel — and a hall of chunky guitars it is. Titled Firebomb Telecom, it's on seven and 12-inch and they'll be touring and fly posting in support. **Christine Collister** and **Clive Gregson** learn up yet again and have a new album, *Change In The Weather*, set for release on Special Delivery through Nine Mile and the Cartel. The duo will be touring, augmented by a full band. Midlands noise-mongers, **Head Of David** have a four-track EP featuring three tracks from their *Dustbowl* album in their original form — before they were mixed by Black's Steve Albini. This disc appears on Blast First through Rough Trade and the Cartel and is called *The Savage Mixes*. The set contains an additional track, *Bad Times*, which has so far not been released in any other format.

BUT WHAT ARE THE GRATEFUL DEAD doing in the independent scene? Well, Ace has signed a deal with the group and plans a series of releases and re-releases from the group over the next three months. The first package to arrive includes five albums, four reissues including 1973's *Wake Of The Flood*, 1975's *Blues For Allah*, **Jerry Garcia's** solo album *The Wheel* from 1972 and **Bob Weir's** solo album *Ace* from 1972. The other album is from the **Jerry Garcia Acoustic Band** on Almost Acoustic. The group look likely to play at the upcoming Glastonbury festival, while Garcia and Weir are being lined up for an acoustic show in London.

MEDIUM COOL follows up news of a string of new releases with the story that the debut album by **The Watsons**, the **Peagons** single and the first **Corn Dollies** album are all put back a month so that a marketing strategy of style and compassion can be arranged by new company APT. APT, you may remember, is the remnant of Red Rhino Distribution, which is now European in set-up, due to affiliations with Roy In Aguin, Sam in Belgium and SPV in West Germany. **Beef**

release their debut 12-inch *Stop The Pigeon* on the Artos label, with Southern Record Distribution — with a suitably uncovered record sleeve. Meanwhile, Les Disques Du Crepuscule has switched distribution to Rough Trade and the Cartel, as *Revolver* is the label's next project is former Young Marble Giants' singer **Alison Statton's** first recording for some time. *Tilted Prince Of Wales*, it features former Ludus member **Ian Devine** and the duo will be called, rather imaginatively we thought, **Devine And Statton**.

THE INSPIRAL Carpets launch their own label, **Coq**, through Nine Mile and the Cartel. Their first release on the label is their delayed EP *Transfusing*, which will be quickly followed by a re-issue of their EP of last year, *Plane Crash*. The band will be getting line-up slightly and will be changing down in a totally positive manner to support these two releases before they can catch breath. From the US, through Rough Trade and the Cartel, the **Homestead** label has three new albums of rollicking good noise. **The Gibson Bros** offer *Big Pine Boogie*, which is available on album and cassette; **The Fleasheaters** offer a live album called — guess what — *The Fleasheaters Live*, on both album, cassette and CD, with **Death Of Samantha's** *Where The Woman Wear The Glory And The Men Wear The Pants* also available in all three formats.

THE FIRE label continues to turn up the stuff with a multi-format release from Scottish band **The Close Lobsters**. Through Finnacle, they offer *Nature Thing* in seven-inch, 12-inch and CD with a cover of Neil Young's *Hey Hey My My* on the B-side. The release will be followed by a new album from the group titled *Headache Rhetoric*, which is set for release on March 20. The group will also be touring the UK through March. **The Sendikings** follow up their 1987 debut single with a new 12-inch, a four-tracker with the lead-off track *Hope Springs Eternal*, on the Long Beach label through Nine Mile and the Cartel.

THE DAVE HOWARD Singers finally follow up with their promised *And The Red Hot Polkas* new album, *Two Steps To Heaven* on the Cooking Vinyl label through Revolver; **The Hollow Men's** new single called *The Drowning Man* on Blind Eye through Rough Trade; the eponymous **Cowboy Junkies' LP**, which was recorded in the Church Of Holy Trinity in Toronto on *Cooking Vinyl* through Revolver; **The Rose Of Avatone's** new album, *Never Atoned*, on their own Avatone label through the Cartel; **The Pixies' new** single on 4AD, *Monkey Gone To Heaven*, through Rough Trade and the Cartel; and the best of **Alternative TV** on a compilation titled *Splitting In Two* on Anagram.

CD called *What Do You Say To An Angel* on Pinpoint through Revolver and the Cartel. **Seetha** release a new LP called *Now On* on the DDT label through Fast Forward and the Cartel. Fuelled by swampland thrash and hi-octane rock it's a cuban-heel-critical blast of enthusiasm. **Shark Taboo** release a four-track 12-inch on the Plastic Head label through Books and the Cartel. The group will be playing live through February and March to support it. **The Mirale Legion** return with an EP called *You're The Only on Rough Trade* which they recorded with the Sugar Cubes, followed by a new album from the outfit called *Me And My Rock*. The group will be released on March 20. The group will be touring Europe in support. Also from Rough Trade is **Lucinda Williams' self-titled** album on vinyl, cassette and CD through the Cartel. The **Peasants Revolt** label has a compilation album called, humbly, *A Pox On The Poll Tax* through Fast Forward and the Cartel with tracks from **The Shamen**, **Chumbawamba**, **Thatcher On Acid**, **The Colour Strug** and **The Stretch Heads**, among others.

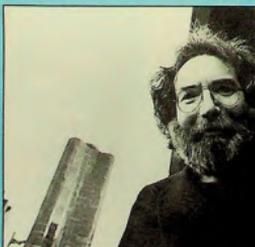
AT REVOLVER, the Acid Jazz label has a new album from the legendary **Last Poets**. Titled *Freedom Express*, it exposes the group's new-found love of jazz and hip hop and it's available on both LP and CD. Also from Acid Jazz is a new 12-inch from **The Quiet Boys**. Titled *Let The Good Times Roll*, it features the distinct style of **Gulliano** with this cult north London outfit. **The Melkons** release a CD on RTD called *Fear And Whisky*, which features additional tracks from their vinyl version. **The Mean From Delmonte** release *Waiting For Ann* on 12-inch on the **Bob** label, which will be quickly followed by a live cassette-only set. **The Cowboy Junkies** release an album, cassette and CD on *Cooking Vinyl* called *The Trinity Session*, a set that's already sold 60,000 copies in the US. Italian group **Panikow** release a 12-inch called *Art And Madness* on Contempo. It's produced by Adrian Sherwood.

AND, BEFORE 'y'go... don't forget these little y'pice items that are currently available. **The Fini Tribe's** 12-inch *Electrolux* on the Fini Flex label through Fast Forward; **Edward The Sane And The Red Hot Polkas'** new album, *Two Steps To Heaven* on the *Cooking Vinyl* label through Revolver; **The Hollow Men's** new single called *The Drowning Man* on *Blind Eye* through Rough Trade; the eponymous **Cowboy Junkies' LP**, which was recorded in the Church Of Holy Trinity in Toronto on *Cooking Vinyl* through Revolver; **The Rose Of Avatone's** new album, *Never Atoned*, on their own Avatone label through the Cartel; **The Pixies' new** single on 4AD, *Monkey Gone To Heaven*, through Rough Trade and the Cartel; and the best of **Alternative TV** on a compilation titled *Splitting In Two* on Anagram.

1	2	HEY MUSIC LOVER	Rhythm King/Mer (EPT305) (3/87)
2	1	FINE TIME	Big Lick (BAG10) (3/87)
3	NEW	EVERYTHING COUNTS (LIVE)	Mass (TBR040) (3/87) EP
4	3	CAN'T BE SURE	Rough Trade (RT18) (3/87)
5	NEW	12 RATHER JACK	Parade/GCA (P10) (3/87)
6	11	HAUNTING ME	Mass (TBR040) (3/87) EP
7	5	ESPECIALLY FOR YOU	Mass (TBR040) (3/87) EP
8	5	PROMISED LAND	Wounded (W017) (3/87)
9	2	THIS IS SKA	Big One (VTR10) (3/87)
10	7	GET ON THE DANCE FLOOR	Synapse/House (S101) (3/87)
11	NEW	DIZZY	4AD (EAD045) (3/87)
12	8	4	Capricorn (C01) (3/87)
13	11	YOU'RE GONNA MISS ME	Capricorn (C01) (3/87)
14	NEW	BLACK ROCK AND ROLL	Hyperion (HJ012) (3/87)
15	12	6	Wounded (W017) (3/87)
16	10	2	Wounded (W017) (3/87)
17	NEW	LACK OF LOVE	Debris (DERT1) (3/87)
18	13	11	Debris (DERT1) (3/87)
19	18	16	Feed For Thought (FM 11) (3/87)
20	14	11	Factory (FACT 222) (2-FAC 222) (3/87)
21	NEW	TOUCH ME I'M SICK	Blat Beat (BEP44) (3/87)
22	16	3	Black (BAG 10) (3/87)
23	NEW	WAITING FOR A TRAIN '89	Chic (CH03) (3/87)
24	24	21	Chic (CH03) (3/87)
25	20	6	Staying Box (SABX1) (3/87)
26	15	3	Staying Box (SABX1) (3/87)
27	29	2	Mass (M07) (3/87) EP
28	17	1	Big Lick (BAG 10) (3/87)
29	31	6	Mass (M07) (3/87) EP
30	19	2	Midnight Music (MONGAC) (3/87)
31	30	13	Super Sound (SS1) (3/87)
32	25	2	Super Sound (SS1) (3/87)
33	21	9	Rhythm King (RKB02) (3/87)
34	27	13	Wounded (W017) (3/87)
35	23	3	Mass (M07) (3/87) EP
36	NEW	THE FREEZE	Rough Trade (RT18) (3/87)
37	NEW	VICIOUS BRITISH BOYFRIEND (EP)	Play Head (DGC14) (3/87)
38	NEW	NIQUE TRACKS	Storage Unit (SPUR12) (3/87)
39	17	13	Rhythm King (RKB02) (3/87)
40	22	13	RTS P15 (12-P15) (3/87)

TOP 20 ALBUMS

1	3	TECHNIQUE	Factory (FACT273) (3/87)
2	2	13	Big Lick (BAG10) (3/87)
3	4	3	Mass (TBR040) (3/87) EP
4	4	3	Parade/GCA (P10) (3/87)
5	5	7	Mass (TBR040) (3/87) EP
6	8	63	Wounded (W017) (3/87)
7	6	4	BBC (BRC727) (3/87)
8	7	2	RTS (SPUR12) (3/87)
9	NEW	9	Storage Unit (SPUR12) (3/87)
10	12	4	4AD (EAD045) (3/87)
11	9	8	Factory (FACT202) (3/87)
12	NEW	12	Cooking Vinyl (COVM01) (3/87)
13	NEW	13	Wounded (W017) (3/87)
14	17	2	Wounded (W017) (3/87)
15	20	5	New Routes (NR022) (3/87)
16	10	3	Demos (FND046) (3/87)
17	11	2	Demos (FND046) (3/87)
18	13	3	Demos (FND046) (3/87)
19	14	9	DI (DI 0487) (3/87)
20	19	4	Rhythm King (RKB02) (3/87)



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D I A R Y

WHAT SOME people will do to get away from the Brits: MCA's Stuart Watson claims a new world record of 45,000 miles travel in five weeks in making product presentations in every major world market. "Any challengers?" he asks. ... Meanwhile, WEA chairman Rob Dickens was spied getting away from it all at exclusive health and fitness resort Grosyshot Hall last week and, as you read this, BPI chairman Peter Jamieson is bottling through the sands of Algeria in a Land-Rover, as part of the Rainbow Rovers relief column in which A&M's Brian Shepherd and Island's Clive Banks are also participating ...

On a more serious note concerning the Brits, some of those involved with selling the TV package abroad have sprung to the show's defence, with Music Box's Kate Mundle expressing her hope that the industry "will not turn its back on what it has worked so hard to achieve and which, with further commitment of the type given this year by the main members of the Brits committee could, and should, be an exceptional piece of television programming that will do justice to the world's creative music centre". Drew Levin, boss of DSL Entertainment which packaged the event for the States, adds that both the cable run on MTV and the syndicated versions "did exceedingly well in the ratings". ... Ed Bicknell, as Dire Straits' manager a keen backstage observer at the Albert Hall, is one of many who have contacted Music Week about the Brits (see p6) and has a few "humble suggestions": 1. Get the event out of the Royal Albert Hall. 2. Return to the TV format of 1987. 3. Don't criticise Elephant House too harshly — they did an excellent job in the circumstances. 4. Give next year's lifetime achievement award to Ronnie Scott and Pete King. 5. Issue this year's show on video and call it Spinal Tap II.

THE CASSETTE single (please can we avoid that horrible word "cassingle"?) looks set for a third-time-lucky push from the BPI, though there are still some dissenting companies which is causing concern to retailers who want guaranteed availability of top 40 product and new releases before they will really get behind it. ... Michael Emmerson's new broom in BMG's international classical division has resulted in the sudden departure of Keith Shadwick to be quickly replaced by Peter Battershill. ... Graff Kempin is acting MD of PolyGram video label Channel Five following the hasty departure of Michael Golemba. ... Andrew Lloyd Webber has pulled one out of the top drawer to replace Brian Broly as head of his Really Useful Group, appointing IBA director general and former Capital Radio MD John Whitney. ... Virgin's Jon Webster reckons that Simple Red's chart-topping success is due in no small measure to the whole company's commitment to the extent that "everybody from the tea boy to the MD" were putting together box sets all day Saturday. ... WEA is proud that, in week of release, Simple Red's new album outsold the number one single.



PLAYING THE field: Cliff Richard and Mel Bush announce a second gig at Wembley Stadium.



SIMPLE SIGNING: Simply Red meet fans at HMV in Dublin.



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HYSTERIA OUTBREAK: Def Leppard and Phonogram celebrate 12m sales worldwide of the group's Hysteria LP.



ROCK in a hard place: Carl Palmer donates a gong to the Hard Rock Cafe.



DOING IT for the kids: Pat Sharp and Mick Brown record their second Help A London Child single.



BLUE FOR you: Blue Rodeo entertain WEA staff after their London gig.

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(from EAGLES EYE VIEW)



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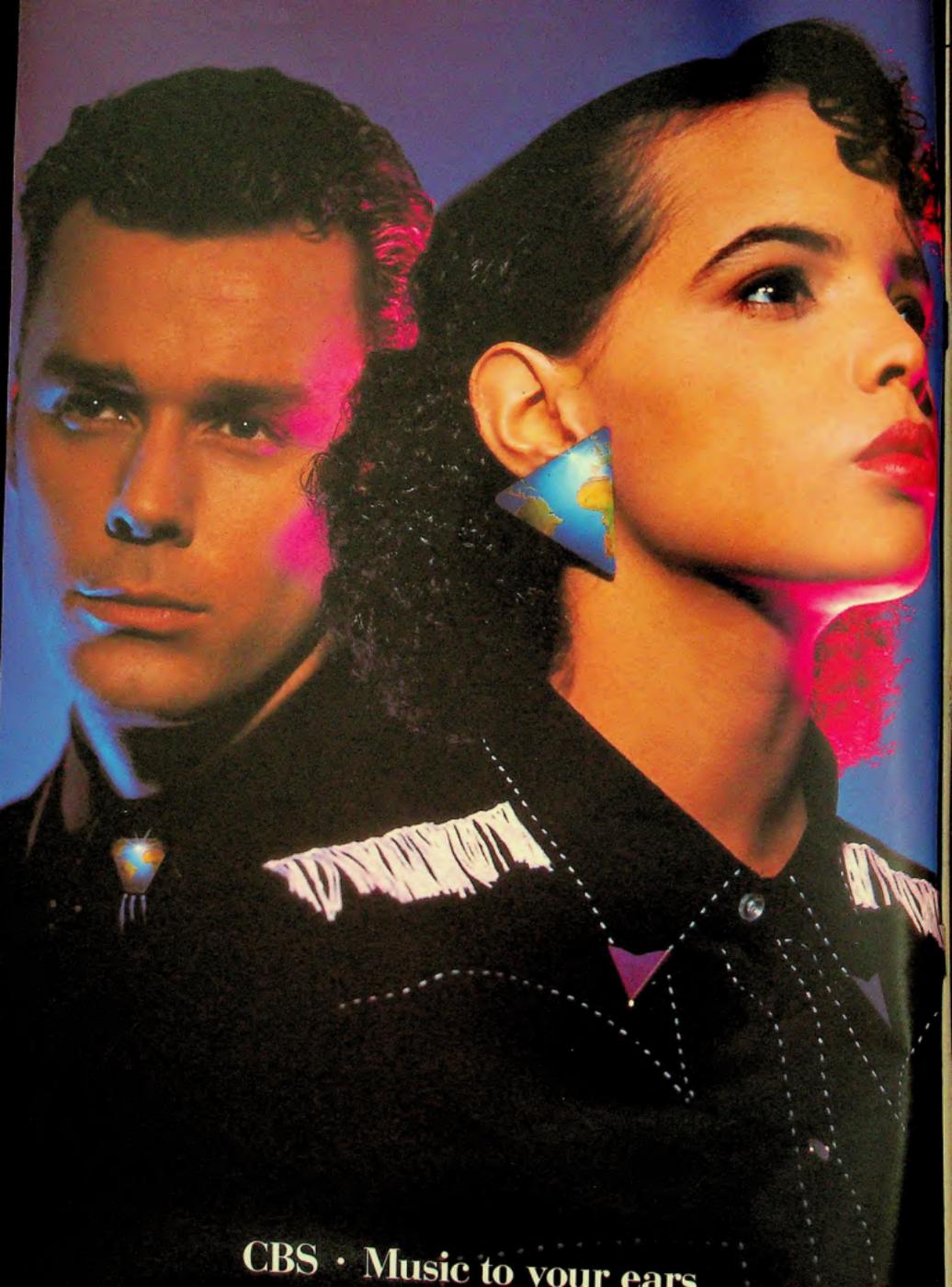
**The Jimi Hendrix
Experience live
in the BBC studios
during 1967, the year
of Jimi's explosion
onto the international,
pop scene: sizzling
performances of
rare tracks, including
Lennon/McCartney's
"Day Tripper" and
Muddy Waters'
"Catfish Blues" as well
as fiery versions of
many Hendrix classics.**

MUSIC WEEK MUSIC WEEK

MUSIC WEEK AWARDS 1988

THE MUSIC WEEK AWARDS 1988
THE GROSVENOR HOUSE HOTEL
MONDAY 27TH FEBRUARY 1989





CBS · Music to your ears



WELCOME TO the 1988 *Music Week* Awards brochure detailing all the results of impressive endeavour and achievements by the many diverse sectors of the music industry during last year.

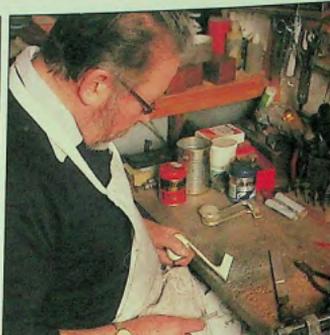
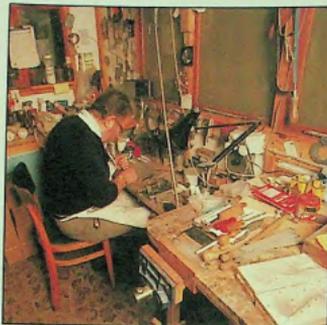
We invite no TV cameras, no public audience and have no worldwide TV audience to impress — this one is for us. We are very conscious of what can go wrong with awards ceremonies and so we are pleased that any hitches and blemishes are contained within the industry. But much more importantly, we are delighted to be recognising — through these awards — the flair, enterprise and sheer hard work that goes on behind the surface glitz and glamour of the music business.

To the man in the street some of the categories may seem like backslapping self-congratulation, or at best irrelevant. To us, they *matter*, because we recognise the contributions from many quarters which go into making the hits, maintaining the right creative and business framework within which artists can flourish. We value every single category and do not change, add or subtract categories lightly. As happened last year, there are one or two areas where categories have been redefined or streamlined.

Also in line with last year, there have been record levels of both entries and votes and we thank all those who have contributed to this year's *Music Week's* Awards.

We do not believe we have necessarily got the formula absolutely right and even before this year's ceremony plans have been laid to make improvements next year. See you then.

David Dalton



HOW THE AWARD IS MADE

IT IS 10 years since the *Music Week* "quaver" made its debut as the first place award. Yet very little has been told of the time and effort that goes into making this most tangible recognition of achievement in the music business.

The awards for this year's event started life at the Surrey premises of craftsman Fred Marten. In a tiny workshop in his back garden, Fred spent more than six weeks preparing, moulding and finishing the shining tributes to hard work and success.

Among a dying breed of skilled craftsmen with decades of experience, Fred and the point-of-sale, design and marketing company Wade advised that tin would provide the best and most durable finish to suit *Music Week's* needs.

● The same silicon mould, which Fred made himself, has been used since the design was introduced

in 1979. It is made of silicon rubber because it can withstand high temperatures yet stays flexible enough to allow the tin to contract without any undue strain as it cools.

The mould is dusted with french chalk and then closed. The tin, heated to 265 degrees centigrade, is poured carefully into the mould and allowed to cool. Fred says that the pure tin "can be funny stuff to work with — it 'crazes', producing a straw-like surface if you're not careful, but it doesn't tarnish easily."

● After seven to eight minutes the musical note has cooled down enough to be taken out of the mould. Excess tin is delicately sawn off, fettled with a file and all flat surfaces are ground down. Three grades of tungsten carbide abrasive paper — each finer than the last — is used to leave the quaver with a smooth finish. It is then buffed on a polishing

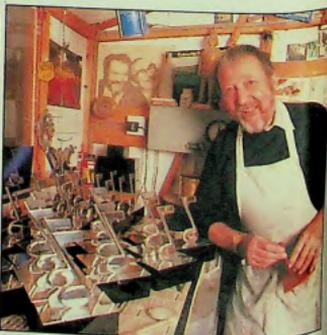
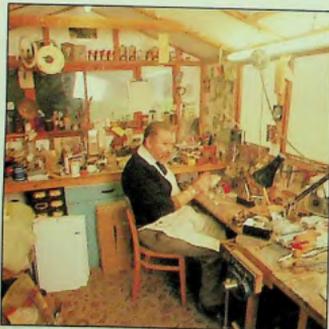
wheel before being hand polished to gleaming perfection.

● Fred cuts the base from seasoned Brazilian mahogany, sanding the corners and surfaces to make sure it is smooth. Then he sprays on two coats of rubbing down primer, followed by yet another sanding down which Fred says leaves the base "as smooth as a baby's bum".

● Two coats of the best cellulose paint are then applied, left to harden and finally polished.

● A thin tin sheet, individually cut to fit each base, is polished just as carefully as the quaver and secured on top of the base. The engraved name plate is then attached to the front of the base.

● The note and the base are fixed with the help of a precision made steel bolt and the prestigious symbol of good work in the music industry is ready to be handed over at the *Music Week* luncheon.





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TOP ALBUM AWARD

- 1 **KYLIE MINOGUE**
Kylie
PWL
- 2 **CLIFF RICHARD**
Private Collection
EMI
- 3 **MICHAEL JACKSON**
Bad
Epic

THE CYNICS might say that with 10 television appearances a week she couldn't help being number one, but it takes more than that to get nearly 2m people into the shops to buy an album. With the aid of catchy melodies and the bright, poppy productions of you-know-who, Kylie Minogue was the pop success story of 1988.

The success story of 1958-1988 was, of course, Cliff. Private Collection was a glittering cavalcade of his best work over the last 10 years. What's the betting he'll be in the frame at the *MW* Awards in 1998, with the fruits of another golden decade?

Bad was the album of the year in 1987 and it continued to outsell almost everything else in 1988. His triumphant live shows helped Michael Jackson's album over the 2m mark and Bad is now heading for its tenth platinum award for UK sales.

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KYLIE MINOGUE: proving the soap bubble doesn't have to burst

WE ♥ ENTERTAINMENT UK KYLIE*

* CONGRATULATIONS TO KYLIE MINOGUE FOR "KYLIE",
THE TOP ALBUM OF 1988...
TO CLIFF RICHARD FOR "PRIVATE COLLECTION", 2nd...
AND TO MICHAEL JACKSON FOR "BAD", 3rd

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TOP 100 ALBUMS

YEAR-END CHART 1988



1	KYLIE Kylie Minogue	PWL HP3 HFJ3 (F)
2	PRIVATE COLLECTION Chris Richard	EMI CRTV20 TC CRT20 (E)
3	BAD Michael Jackson	Epic 4502901 4502904 (C)
4	PUSH Eric	CBS 4682991 4682994 (C)
5	NOW THAT'S WHAT I CALL MUSIC 13 Various	EMI/Virgin/PolyGram NOW13 TCNOW13 (E)
6	POPPED IN SOULED OUT Wet Wet Wet	Precious Organisation/Phonogram JWWW11 JWWW11 (F)
7	TRACY CHAPMAN Tracy Chapman	Elektra EKT44 EKT44C (W)
8	INTRODUCING THE HARDLINE ACCORDING TO... Tango in the Night	CBS 4509111 4509114 (C)
9	TANGO IN THE NIGHT Warner Brothers	W265 W96C (W)
10	RATTLE AND HUM U2	Island U27 UC27 (F)
11	MONEY FOR NOTHING Dina Smith	Vertigo/Phonogram VERH64 VERH64 (E)
12	NOW THAT'S WHAT I CALL MUSIC 12 Various	EMI/Virgin/PolyGram NOW12 TCNOW12 (E)
13	NOW THAT'S WHAT I CALL MUSIC 11 Various	EMI/Virgin/PolyGram NOW11 TCNOW11 (E)
14	DIRTY DANCING (OST) Various	RCA BL8408 BK8408 (BMG)
15	KICK INXS	Mercury/Phonogram MERH114 MERH114 (F)
16	PREMIERE COLLECTION — ANDREW LLOYD WEBBER Various	Really Useful/Polydor ALWT11/ALWT11 (F)
17	WHITNEY Whitney Houston	Ariola 208131 408141 (BMG)
18	CHRISTIANS Christians	Island ILP59876 ICT9876 (F)
19	THE GREATEST HITS COLLECTION Bonanoma	London RAMAS RAMAS (C)
20	HEAVEN ON EARTH Selena Corrale	Virgin V2494 TCV2494 (E)
21	THE INNOCENTS Erasure	Mute STUMMS5 CSTUMMS5 (U/R/T)
22	HEARSAY/ALL MIXED UP Alexander O'Neal	Telco 4509361 4509364 (C)
23	TURN BACK THE CLOCK Johnny Matus, Jazz	Virgin V2475 TCV2475 (E)
24	INTROSPECTIVE Pet Shop Boys	Parlophone PCS3235 TCPCS3235 (E)
25	BRIDGE OF SPIES T'Pol	Sire/Virgin SRN1P8 SRN1M8 (E)
26	THE BEST OF OMD OMD	Virgin OMD1 TCOM1 (E)
27	GREATEST HITS Fleetwood Mac	Warner Brothers WX221 WX221 (W)
28	IDIOT SONGS: 11 OF THE BEST Billy Idol	Chryslis BILT1V1 BILT1V1 (C)
29	NEW LIGHT THROUGH OLD WINDOWS Chris Rea	WEA WX200 WX200C (W)
30	THE FIRST OF A MILLION KISSES Foghorn	RCA PL71696 PK71696 (BMG)
31	THE GREATEST LOVE Various	RCA PL71696 PK71696 (BMG)
32	THE ULTIMATE COLLECTION Bryan Ferry/Roy Music	Telstar STAR22316 STAC22316 (BMG)
33	BUSTER (OST) Various	EG/Virgin EGTV2 EGMTV2 (E)
34	NITE FLUTE Various	Virgin V2544 TCV2544 (E)
35	PET SHOP BOYS, ACTUALLY Pet Shop Boys	CBS MO004 MO004C (E)
36	FLYING COLOURS Chris de Burgh	Parlophone PCSD104 TCPCS104 (E)
37	FAITH George Michael	A&M AMCS224 AMCS224 (F)
38	GREATEST HITS Human League	Epic 4600001 4600004 (C)
39	WHENEVER YOU NEED SOMEBODY Rick Astley	Virgin HLTV1 HLTM1 (E)
40	SOFT METAL Various	RCA PL71529 PK71529 (BMG)
41	THE HITS ALBUM Various	Stylus SMR862 SMR862 (STY)
42	TO WHOM IT MAY CONCERN Pasadenas	CBS/WEA/BMG HTS59 HTS59C (BMG)
43	WATERMARK Enya	CBS 4628771 4628774 (C)
44	THE HITS ALBUM 8 Various	WEA WX199 WX199C (W)
45	MORE DIRTY DANCING (OST) Various	CBS/WEA/BMG HTS58 HTS58C (BMG)
46	GIVE ME THE REASON Luther Vandross	RCA BL85865 BK85865 (BMG)
47	SMASH HITS PARTY 88 Various	Epic 4501341 4501344 (C)
48	WANTED Tina Turner	Dover/Chryslis AD05 ZD05 (E)
49	THE LEGENDARY ROY ORBISON Roy Orbison	Big Life YAZZ1P1 YAZZ1M1 (U/R/T)
50	HOT CITY NIGHTS Various	Telstar STAR8230 STAC230 (BMG)
		Vertigo/Phonogram PRCV115 PRCM13 (F)

51	STRONGER THAN PRIDE Sade	Epic 4600971 4600974 (C)
52	CONSCIENCE Womack & Womack	4th + B-way/Island BR13P19 BRCAST19 (F)
53	RAINTOWN Deacon Blue	CBS 4505491 4505494 (C)
54	HOLD ME IN YOUR ARMS Rick Astley	RCA PL71922 PK71922 (BMG)
55	THE JOSHUA TREE U2	Island U26 UC26 (F)
56	NEW JERSEY Bon Jovi	Vertigo/Phonogram VERH62 VERH62 (E)
57	GREATEST HITS OF 1988 Various	Telstar STAR2330 STAC2334 (BMG)
58	UNFORGETTABLE Various	EMI EMTV4 TCMTV4 (E)
59	LOVESEXY Prince	Paisley Park/Warner Brothers WS14 WY34C (W)
60	RAP TRAX Various	Stylus SMR89 SMR89 (STY)
61	LOVE Annie Lennox	WEA WX128 WX128C (W)
62	THE MEMPHIS SESSIONS Wet Wet Wet	Precious Organisation/Phonogram JWWW12 JWWW12 (F)
63	BROTHERS IN ARMS Dire Straits	Vertigo/Phonogram VERH65 VERH65 (E)
64	ANCIENT HEART Tommy Stinson	WEA WX216 WX216C (E)
65	PHANTOM OF THE OPERA Various	Polydor PODY9 PODY9C (F)
66	SUNSHINE ON LEITH The Proclaimers	Chryslis CHT166 ZCHR166 (C)
67	HYSTERIA Def Leppard	Bludgeon Riffolah/Phonogram HTS14 HTS14C (E)
68	GET EVEN Brother Beyond	Parlophone PCS3237 TCPS3237 (E)
69	MOTOWN DANCE PARTY Various	Motown 2L72700 2L72700 (BMG)
70	A SALT WITH A DEADLY PEPA Salt-n-Pepa	FFRR/London FRP29 FRMC29 (F)
71	SO GOOD Mica Paris	4th + B-way/Island BR13P25 BRCA25 (F)
72	SEVENTH SON OF A SEVENTH SON Iron Maiden	EMI EMD106 EMD106C (E)
73	EVERYTHING Cliffie Fisher	EMI EMC358 TCMC358 (E)
74	THE CREAM OF ERIC CLAPTON Eric Clapton/Cream	Polydor ECTV1 ECTV1 (F)
75	BEST OF EAGLES Eagles	Asylum/WEA BKT5 BKT5C (W)
76	COME INTO MY LIFE Jayce Sims	London LON1P8 LON1C4 (F)
77	ANY LOVE Luther Vandross	Epic 4629081 4629084 (C)
78	TRAVELING WILBURYS Traveling Wilburys	Wilbury/Warner Brothers WX224 WY224C (E)
79	RAGE Tina Turner	Sire/Virgin SRN1P20 SRN1M20 (E)
80	VIVA HATE Morrissey	HMV CS23787 TCSD3787 (E)
81	GREATEST EVER ROCK 'N' ROLL MIX Various	Stylus SMR858 SMR858 (STY)
82	TIFFANY Tiffany	MCA MCF3415 MCF3415 (E)
83	IF I SHOULD FALL FROM GRACE WITH G Pogues	Pogue Mahone NTR1 NTR1 (E)
84	NOTHING LIKE THE SUN Sinead O'Connor	A&M AM6402 AMC6402 (F)
85	THE HIT FACTORY VOL 2 Various	Fanfare/PWL HF4 Fanfare/PWL HF4 (C)
86	THE COLLECTION Barry White	Mercury/Phonogram BMTV1 BMTV1 (F)
87	FROM LANGLEY PARK TO MEMPHIS Spirou	Kitchenware/CBS KW19 KW19C (E)
88	PEOPLE Hothouse Flowers	Mute STUMMS5 CSTUMMS5 (U/R/T)
89	ALL ABOVE ME All Above Eve	London LON1P58 LON1C58 (F)
90	THE WORLDS OF FOSTER & ALLEN Various	Mercury/Phonogram MERH119 MERH119 (F)
91	SIXTIES MIX 2 Various	Stylus SMR861 SMR861 (STY)
92	HIPO HOP AND RAPPING IN THE HOUSE Various	Stylus SMR855 SMR855 (STY)
93	NEGOTIATIONS AND LOVE SONGS 1971-1986 Paul Simon	Stylus SMR852 SMR852 (STY)
94	THE JOE LONGTHORNE SONGBOOK Joe Longthorne	Warner Brothers WX223/WX223C (E)
95	HEART Heart	Telstar STAR2353 STAC2353 (BMG)
96	OUT OF THE BLUE Debbie Gibson	Capitol EJ240771 EJ240772 (E)
97	REVOLUTIONS Janet Jackson	Atlantic WX139 WX139C (W)
98	HEAVY NOVA Robert Palmer	Polydor POLH45 POLH45 (F)
99	STARRING AT THE SUN Level 42	EMI EMD1007 TCMD1007 (E)
100		Polydor POLH50 POLH50C (E)

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TOP SINGLE AWARD

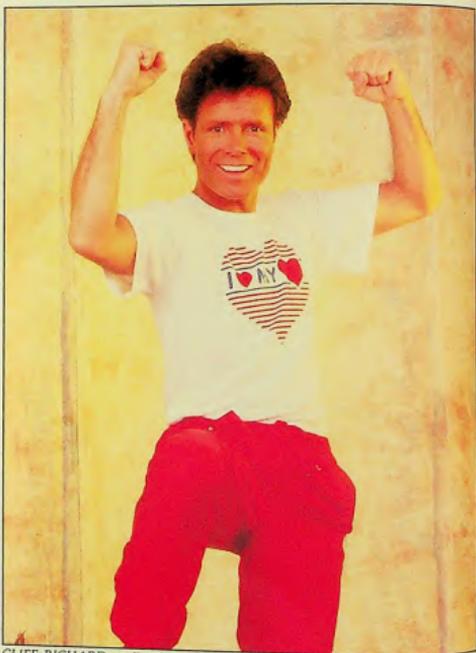
- 1 **CLIFF RICHARD**
Mistletoe And Wine
EMI
- 2 **YAZZ AND THE PLASTIC POPULATION**
The Only Way Is Up
Big Life
- 3 **KYLIE MINOGUE**
I Should Be So Lucky
PWL

A CLASSIC Christmas song took the yuletide chart by storm and Cliff Richard ended his 30th year in the business on the highest possible note. It was a triumph, too, to EMI which has nurtured his career for three decades.

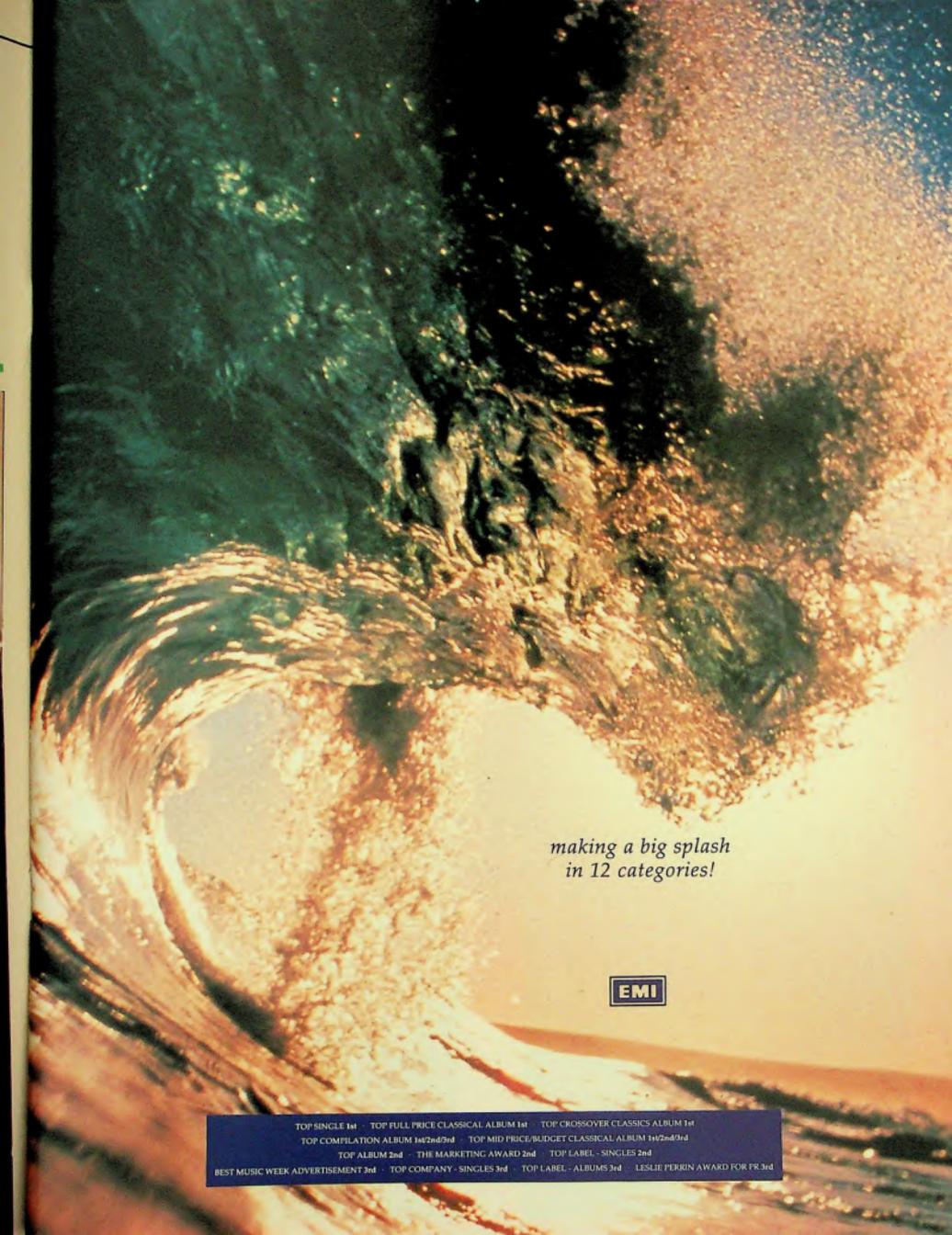
The Only Way Is Up proved the continuing vitality of the British dance scene as a talent source and introduced a personable new star in Yaz. The record's success also struck a further blow for the little labels and for independent distribution.

The biggest little label of them all, however, remained PWL. After producing 1987's top single with Rick Astley for RCA, Stock Aitken Waterman passed the old grey whistle test with flying colours with the maddeningly memorable I Should Be So Lucky.

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CLIFF RICHARD: ending his 30th year in the business on the highest note



*making a big splash
in 12 categories!*

EMI

TOP SINGLE 1st · TOP FULL PRICE CLASSICAL ALBUM 1st · TOP CROSSOVER CLASSICS ALBUM 1st
TOP COMPILATION ALBUM 1st/2nd/3rd · TOP MID PRICE/BUDGET CLASSICAL ALBUM 1st/2nd/3rd
TOP ALBUM 2nd · THE MARKETING AWARD 2nd · TOP LABEL - SINGLES 2nd
BEST MUSIC WEEK ADVERTISEMENT 3rd · TOP COMPANY - SINGLES 3rd · TOP LABEL - ALBUMS 3rd · LESLIE PERRIN AWARD FOR PR 3rd



TOP 100 SINGLES

YEAR-END CHART 1988



1	MISTLETOE & WINE Chris Richard	EMI (12)EM78 (E)
2	THE ONLY WAY IS UP Yaz & The Plastic Population	Big Life BLR4(T) (U/R)
3	I SHOULD BE SO LUCKY Kylie Minogue	PWL PWL(T)8 (P)
4	ESPECIALLY FOR YOU Kylie Minogue & Jason Donovan	PWL PWL(T)24 (P)
5	I THINK WE'RE ALONE NOW Tiffany	MCA MCA(T)1213 (F)
6	NOTHING'S GONNA CHANGE MY LOVE FOR YOU Glenn Medeiros	London LON(X)184 (F)
7	A GROOVY KIND OF LOVE Phil Collins	Virgin VS(T)1117 (E)
8	HE AIN'T HEAVY, HE'S MY BROTHER The Hollies	EMI (12)EM74 (E)
9	WITH A LITTLE HELP . . . /SHE'S LEAVING HOME West West West/Billy Bragg	Chilidine CHLD1 (P)
10	TEARDROPS Womack & Womack	4th + 8 Way/Island (12)BRW101 (P)
11	THE LOC-MOTION Kylie Minogue	PWL PWL(T)14 (P)
12	FIRST TIME Robin Beck	Mercury/Phonogram MER(X)270 (F)
13	PERFECT Fairground Attraction	RCA PB41845 (12—PT41846) (BMG)
14	ONE MOMENT IN TIME Whitney Houston	Arista 111613 (12—611613) (BMG)
15	PUSH IT/TRAMP Salt-N-Pepa	Champion CHAMP 1(2)51 (BMG) FRK/London FRK(X)12 (F)
16	SUDDENLY Angry Anderson	Food For Thought YUM113 (P)
17	HEAVEN IS A PLACE ON EARTH Belinda Carlisle	Virgin VS(T)1036 (E)
18	ORINOCO FLOW Enya	WEA Y2312(T) (W)
19	THEME FROM S'EXPRESS S'Express	Rhythm King/Mute LEFT21 (U/R)
20	J'EN NE SAIS PAS POURQUOI Kylie Minogue	PWL PWL(T)21 (P)
21	GOT TO BE CERTAIN Kylie Minogue	PWL PWL(T)12 (P)
22	THE HARDER I TRY Brother Beyond	Parlophone (12)R8416 (E)
23	TELL IT TO MY HEART Taylor Dayne	Arista 109616 (12—609616) (BMG)
24	CRACKERS INTERNATIONAL EP Erasure	Mute (12)MUTE93 (U/R/SP)
25	I OWE YOU NOTHING Broas	CBS ATOM(T)4 (C)
26	HEART Pat Sharp Boys	Parlophone (12)R4177 (E)
27	GET OUTTA MY DREAMS, GET INTO MY CAR Billy Ocean	Jive BOK(T)1 (BMG)
28	DON'T TURN AROUND Aesop	Mango/Island (12)15341 (F)
29	NOTHING CAN DIVIDE US Jason Donovan	PWL PWL(T)17 (P)
30	BEAT DIS Bomb The Boss	Mister-Rox/Rhythm King/Mute DOOD1(2) (U/R)
31	DROP THE BOY Broas	CBS ATOM(T)3 (C)
32	SIGN YOUR NAME Terence Trent D'Arby	CBS TRENT(T)4 (C)
33	THE TWIST (YO, TWIST) Fat Boys & Chubby Checker	Urban/Polydor URB(D)20 (F)
34	WHEN WILL I BE FAMOUS? Broas	CBS ATOM(T)2 (C)
35	BOYS (SUMMERTIME LOVE) Sabrina	Ibiza/London IBZ(X)1 (F)
36	HOUSE ARREST Krush	Fan-Club/Phonogram JAB(X)63 (F)
37	YOU CAME Kim Wilde	MCA KM(W)8 (F)
38	LOVELY DAY (SUNSHINE MIX) Bill Withers	CBS 6530017 (12—6530016) (C)
39	I NEED YOU B.V.S.M.P.	Debut/Passion DEBT(X)3044 (A)
40	GIRL YOU KNOW IT'S TRUE Mill Vanelli	Cooltempo/Chrysalis COOL(X)179 (C)
41	STAND UP FOR YOUR LOVE RIGHTS Yaz	Big Life BLR5(T) (U/R)
42	CAT AMONG THE PIGEONS/SILENT NIGHT Broas	CBS ATOM(T)6 (C)
43	DON'T WORRY, BE HAPPY Bobby McFerrin	EMI Manhattan (12)JMT56 (E)
44	HANDS TO HEAVEN Bretha	Sirens/Virgin SRN(T)68 (E)
45	DESIRE UZ	Island (12)IS400 (F)
46	A LITTLE RESPECT Erasure	Mute (12)MUTE85 (U/R/SP)
47	BIG FUN Inear City/Kevin Souderson	10/Virgin TEN(X)240 (E)
48	LOVE CHANGES (EVERYTHING) Clifford Fiske	EMI (12)EM47 (E)
49	TOGETHER FOREVER Rick Astley	RCA PB41817 (12—PT41818) (BMG)
50	MISSING YOU Chris De Burgh	A&M AM(T)474 (F)

51	NEED YOU TONIGHT INXS	Mercury/Phonogram INXS12(12)12 (P)
52	DOCTORIN' THE TARDIS Timelords	KLF Communications KLF002(T) (U/R)
53	TWO HEARTS Phil Collins	Virgin VS(T)1144 (E)
54	MY LOVE Julio Iglesias & Stevie Wonder	CBS JULIO(X)12 (C)
55	SHE WANTS TO DANCE WITH ME Rick Astley	RCA PB42189 (12—PT42190) (BMG)
56	COULD'VE BEEN Tiffany	MCA THFF(T)2 (P)
57	BLUE MONDAY 1988 New Order	Factory FAC73 (12—FAC 73B) (BMG)
58	STUTTER RAP (NO SLEEP TIL BEDTIME) Morris Minor and The Majors	10/Virgin TEN(T)282 (E)
59	WHO'S LEAVING WHO Hazellett Dean	EMI (12)EM45 (E)
60	JOE LE TAXI Vanessa Paradis	FA Productions/Polydor POSP(X)92 (P)
61	THE RACE Yello	Mercury/Phonogram YELLO(X)12 (E)
62	REAL GONE KID Deacon Blue	CBS DEACT(T)2 (C)
63	I WANT YOU BACK Scenarscene	London NANA16 (12—NANX16) (P)
64	WE CALL IT ACIEED D. Mob (Featuring Gary Holman)	FRFR/London FRFR(X)1 (P)
65	PINK CADILLAC Natalie Cole	EMI Manhattan (12)MT325 (E)
66	MEGABLAST/DON'T MAKE ME WAIT Bomb The Boss	Rhythm King/Mute DOOD1(2)2 (U/R)
67	GIMME HOPE JO'ANNA Eddy Grant	Ica ICE78701 (12—ICE 128701) (A)
68	TRIBUTE (RIGHT ON) Passionada	CBS PASA(T)1 (C)
69	SAY IT AGAIN Jemima Stewart	10/Virgin TEN(X)188 (E)
70	WEE RULE Wee Papa Girl Rappers	Jive JIVE(T)185 (BMG)
71	MARY'S PRAYER Dorsey Wilson	Virgin VS924(12) (E)
72	GOOD LIFE Inear City	10/Virgin TEN(X)249 (P)
73	COME INTO MY LIFE Joyce Sims	London LON(X)161 (F)
74	ANYTHING FOR YOU Gloria Estefan/Miami Sound Machine	Epic 6516737 (12—6516736) (C)
75	I DON'T WANT TO TALK ABOUT IT Everything But The Girl	blanco y negro/WEA NEG34(T) (W)
76	CANDLE IN THE WIND (LIVE) Elton John	Rocket/Phonogram ES15(12) (P)
77	I WANT YOUR LOVE Transvision Vamp	MCA TVV(T)7 (F)
78	SHE MAKES MY DAY Robert Palmer	EMI (12)EM46 (E)
79	SMOOTH CRIMINAL Michael Jackson	Epic 6530267 (12—6530266) (C)
80	I'M NOT SCARED Eighth Wonder	CBS SCAR(T)1 (C)
81	SOMEWHERE IN MY HEART Actes Camera	WEA Y2181(T) (W)
82	ROK DA HOUSE Beetmesters feat. Cookie Crew	Rhythm King/Mute LEFT17(T) (U/R)
83	BURNING BRIDGES (ON AND OFF AND ON) Sisters Duo	Vertigo/Phonogram QOQ25(12) (F)
84	SUPERFLY GUY S'Express	Rhythm King/Mute LEFT28(T) (U/R)
85	BREAKFAST IN BED U2/40 with Chrissie Hynde	Dep International/Virgin DEP9512 (P)
86	TAKE ME TO YOUR HEART Rick Astley	RCA BR42573 (12—PT42574) (BMG)
87	FAST CAR Tracy Chapman	Elektra EKR732(T) (P)
88	DOMINO DANCING Pat Sharp Boys	Parlophone (12)R190 (E)
89	FIND MY LOVE Fairground Attraction	RCA PB42079 (12—PT42080) (BMG)
90	VOYAGE VOYAGE DeVees	CBS DESH1(2) (C)
91	DOCTORIN' THE HOUSE Goldminers' Union/Plastic Population	Ahead Of Our Time/Big Life CCU27 (12—CCU27) (U/R)
92	EVERYWHERE Fleetwood Mac	Warner Brothers WB437(T) (W)
93	ROSES ARE RED Mac Sand feat. McCampbell Bros	MCA MCA(T)204 (F)
94	CRASH Primitives	RCA PB41761 (12—PT41762) (BMG)
95	THE JACK THAT HOUSE BUILT Jack 'N' Chill	10/Virgin TEN(T)174 (E)
96	WILD WORLD Miss Presl	10/Virgin TEN(X)231 (E)
97	CROSS MY BROKEN HEART Sinitta	Fanfare (12)FAN15 (A)
98	SHAKE YOUR LOVE Dobbi & Dobson	African AIR187(T) (W)
99	IN THE AIR TONIGHT ('88 REMIX) Phil Collins	Virgin VS(T)102 (E)
99	I FOUND SOMEONE Cher	Geffen GEP31(T) (W)

Today's top pop weekly



Sponsor of
Top Single
Award

Congratulates the winner of the
TOP SINGLE AWARD
CLIFF RICHARD on EMI

And the runners-up
Yazz and the Plastic Population on Big Life
Kylie Minogue on PWL

NUMBER ONE has achieved a 15% period-on-period circulation increase, moving up to 146,980.* It's the NUMBER ONE performer for record advertisers. Ring Group Advertisement Manager, Annie Milligan on 01-261 5480.

*ABC Net Sales, July-December 1988 compared with January-June 1988.

Number One is published by IPC Magazines Ltd.

IPC MAGAZINES THE MARKET LEADER



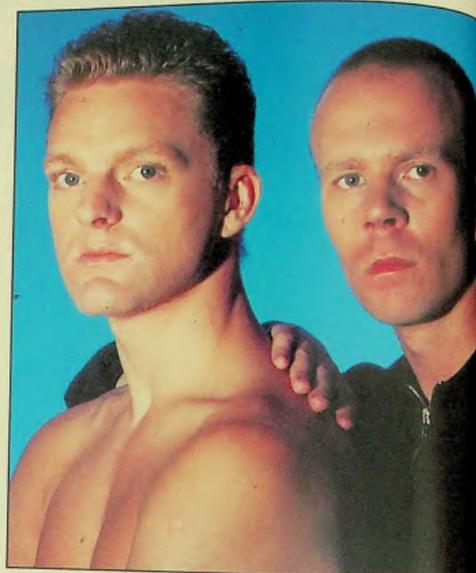
TOP INDIE DISTRIBUTION ALBUM AWARD

- 1 **ERASURE**
The Circus
Mute
- 2 **ERASURE**
The Innocents
Mute
- 3 **KYLIE MINOGUE**
Kylie
PWL

THE SUCCESS of Erasure over the last few years has been phenomenal. Any glance down each week's Gallup charts reveals an inevitable list of Smiths and New Order singles and albums, infiltration by a similar flow from Erasure who have had, at times, no less than eight single titles towards the top end of the chart. Their most recent album, *The Innocents*, followed the same route and became firmly planted in the top 20 on its release, with the album before that, *Circus*, moving up and down inside the top 50 with all the regularity of any major-promoted 1988 TV-advertised long-stayer.

Erasure's single chart success throughout 1988 provided constant, returning interest in the group, the sales of *Circus* steadily increasing as the barriers of their appeal were widened. With the release of *The Innocents* and the inevitable singles pulled from that platter, not only did *The Innocents* stay in the public eye, but *Circus* retained its position furthering the cause of an electronic and soul fusion that very few have managed to emulate. Who's to say that next year's top three won't boast these two Erasure titles, plus the follow-up for '89?

The chart success of singles and their knock-on effect to albums also occurred when Kylie Minogue's pop chart success was capitalised on with her debut album, the simply titled *Kylie*. With her top selling 45s featuring on the LP and more of the same included to supply follow-up releases, it was bound to be a long shelf-life constant seller, supplying a vinyl earful for an ever-growing gaggle of ever-younger romantics.



ERASURE'S DOUBLE bill aptly illustrates this indie phenomenon

TOP INDIE DISTRIBUTION SINGLE AWARD

- 1 **KYLIE MINOGUE**
I Should Be So Lucky
Lucky
PWL
- 2 **YAZZ AND THE PLASTIC POPULATION**
The Only Way is Up
Big Life
- 3 **KYLIE MINOGUE**
Got To Be Certain
PWL

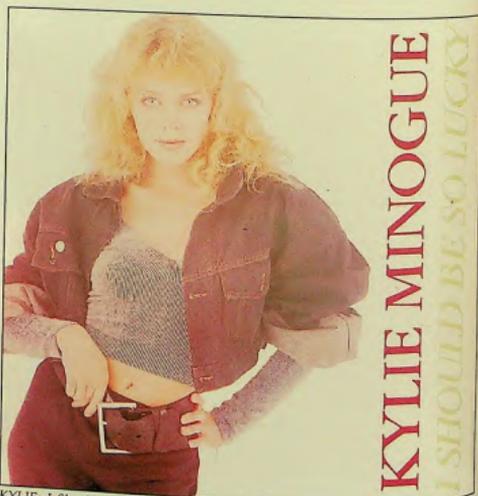
DURING 1988, the independent sector discovered a new business head and splintered into even more defined factions. While the spirit of the independents was lived out in a hail of breakneck speed metal and thrash, the money moved on to the dancefloor and into the pop charts, following the success of the '87 *M/A/R/R/S* number one single, *Pump Up The Volume*.

The Big Life label had shown its mettle with Coldcut's *Doctorin' The House* and, when they dismantled and reassembled *Yazz & The Only Way is Up*, they had chart topping action with an emotive melody line and a pulsating dancebeat to satisfy every occasion.

As the independent dancefloor spilled over into the national charts, it was constantly kept at bay by the never ending conveyor belt success story of Stock Aitken Waterman, who seemed, by their ever-present image, to be totally dominating proceedings. With the TV success of BBC's nightly soap *Neighbours*, the image of Kylie Minogue was easy to push. SAW's pop perfection knowledge plus the simple, hook-line-and-sinker style of lovey-dovey lyrics made each Kylie single as heartbreakingly romantic as the next.

For Pinnacle's part, they proved with PWL that they could compete with any major distribution network.

Both these awards are based on Indie Distribution chart performance during 1988.



KYLIE: I Should Be So Lucky — and she was



STOP! ERASURE

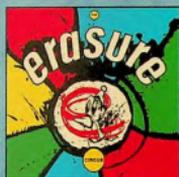


The Definitive Guide to the ERASURE Back Catalogue Currently Available.

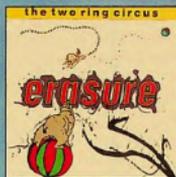
ALBUMS



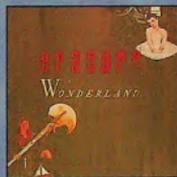
THE INNOCENTS
(C/D)STUMM 55



CIRCUS
(C/D)STUMM 35



2 RING CIRCUS
(C/D)L STUMM 35



WONDERLAND
(C/D)STUMM 25

SINGLES



WHO NEEDS LOVE LIKE THAT
(12)MUTE 40



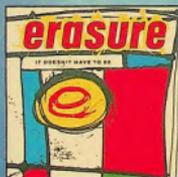
HEAVENLY ACTION
(12)MUTE 42



OH L'AMOUR
(12)MUTE 45



SOMETIMES
(12)MUTE 51



IT DOESN'T HAVE TO BE
(12)MUTE 56



VICTIM OF LOVE
(12)MUTE 61



CIRCUS
1. MUTE 66T/2 M66/3 M66



SHIP OF FOOLS
(CD/12)MUTE 74



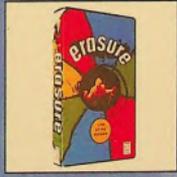
CHAINS OF LOVE
(CD/12)MUTE 83



A LITTLE RESPECT
(CD/12)MUTE 85



CRACKERS INTERNATIONAL
(CD/12)MUTE 93



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MUTE RECORDS



MAINLINE. AND



UNDERGROUND.





TOP INDIE DISTRIBUTION

YEAR-END CHART 1988



TOP 50 SINGLES

1	I SHOULD BE SO LUCKY Kylie Minogue	PWL PWL(T)8 (P)
2	THE ONLY WAY IS UP Yaz & The Plastic Population	Big Life BLR4(T) (U/R/T)
3	GOT TO BE CERTAIN Kylie Minogue	PWL PWL(T)12 (P)
4	BLUE MONDAY 1988 New Order	Factory FACT37 (P)
5	DOCTORIN' THE TARDIS The Timelords	KLF Communications KLF003 (U/R/T)
6	THEME FROM S'EXPRESS S'Express	Rhythm King/Mute LEF72(T) (U/R/T)
7	A LITTLE RESPECT Erasure	Mute (12)MUTE85 (U/R/T/SP)
8	ROK DA HOUSE Beatmasters featuring The Cookie Crew	Rhythm King/Mute LEF71(T) (U/R/T)
9	BEAT DIS Bomb The Bass	Mister-ron/Rhythm King/Mute DOOD(12) (U/R/T)
10	DOCTORIN' THE HOUSE Coldcut featuring Yaz & The Plastic Population	Ahead Of Our Time CCU72 (U/R/T)
11	SUPERFLY GUY S'Express	Rhythm King/Mute LEF728(T) (U/R/T)
12	NOTHING CAN DIVIDE US Jason Donovan	PWL PWL(T)17 (P)
13	THE LOCO-MOTION Kylie Minogue	PWL PWL(T)14 (P)
14	MEGABLAST/DON'T MAKE ME WAIT Bomb The Bass	Rhythm King/Mute DOOD(12) (U/R/T)
15	SHIP OF FOOLS Erasure	Mute (12)MUTE74 (U/R/T/SP)
16	BURN IT UP Beatmasters with PP Arnold	Rhythm King/Mute LEF72(T) (U/R/T)
17	STAND UP FOR YOUR LOVE RIGHTS Yaz	Big Life BLR5(T) (U/R/T)
18	J'E NE SAIS PAS POURQUOI Kylie Minogue	PWL PWL(T)21 (P)
19	LET'S ALL CHANT Fat & Mick	PWL PWL(T)10 (P)
20	CHAINS OF LOVE (REMIX) Erasure	Mute (12)MUTE83 (U/R/T/SP)
21	BEHIND THE WHEEL (REMIX) Dapdap Mule	Mute (12)BONG15 (U/R/T/SP)
22	PUMP UP THE BITTER Star Tern on 45 Pints	Pacific/Innoculate DRINK1 (P)
23	GO-ODGROOVE Derek B	Music Of Life 7NOTE12 (P)
24	BIRTHDAY The Sugarbushes	One Little Indian (12)7YP2 (U/N/M)
25	ATMOSPHERE Joy Division	Factory FACT237 (P)
26	STOP THIS CRAZY THING Coldcut featuring Junior Reed	Ahead Of Our Time CCU74(T) (U/R/T)
27	I'LL HOUSE YOU The Jungle Brothers	See Si G&E(12)003 (U/R/T)
28	TOUCHED BY THE HAND OF GOD New Order	Factory FACT193(T) (P)
29	DEF CON ONE Pop Will Eat Itself	Chapter 22 (PWE)1(12)001 (U/N/M)
30	MOONCHILD (SECOND SEAL) Fields Of The Nephilim	Situation Two SITS2(T) (U/R/T)
31	JACK TO THE SOUND OF THE UNDERGROUND Hilhouse	Supreme SUPE(T)132 (A)
32	LAST NIGHT I DREAMT THAT SOMEBODY LOVED ME The Smiths	Rough Trade RT(12)000 (U/R/T)
33	I'VE GOT A FEELING DeLuxe	Unyque UNG3(T) (P)
34	SUDDENLY Angry Anderson	Food For Thought YUM113 (P)
35	MY BABY JUST CARES FOR ME Nina Simone	Charly CY27112 (CH)
36	ALL THIS LOVE THAT I'M GIVING Gwen Moran	Flame/Mute MEL7(T) (U/R/T)
37	DR STEIN Halloweem	Noise International 7HELO1 (A)
38	STAKKER HUMANOID Hammoad	Westside WSR(T)12 (A)
39	DEUS The Sugarbushes	One Little Indian 7TP10 (U/N/M)
40	SAY A LITTLE PRAYER Bomb The Bass featuring Mouslean	Rhythm King/Mute DOOD(12)12 (U/R/T)
41	JUST TO GET BY Babakhan	Union Jack (12)UKOT1 (A)
42	ALL OF ME Sabrina	PWL PWL(T)19 (P)
43	JACK MIX IV Mitage	Debut/Passion DEBT(X)3035 (A)
44	PUMP UP THE VOLUME M.A.R.K.S.	4AD (B)AD707 (U/R/T)
45	GIVE IT TO ME Bum Bum	Serious 7OUSTO1 (A)
46	PUSH THE BEAT Mitage	Debut/Passion DEBT(X)350 (A)
47	LITTLE 15 Depeche Mode	Mute (12)LITTLE15 (U/R/T/SP)
48	WEEKEND/JUST WANNA DANCE Todd Terry Project	Sleeping Bag SBUK(T) (A)
49	DESTROY THE HEART Hears Of Love	Creation CREOS(T) (U/R/T)
50	YOU MAKE ME FEEL The Woodentops	Rough Trade RT(T)179 (U/R/T)

TOP 30 ALBUMS

1	THE CIRCUS Erasure	Mute STUMM35 (U/R/T/SP)
2	THE INNOCENTS Erasure	Mute STUMM55 (U/R/T/SP)
3	KYLIE Kylie Minogue	PWL HF3 (P)
4	SUBSTANCE New Order	Factory FACT200 (P)
5	HOUSE HITS Various	Needle/Serious HOH188 (A)
6	1977-1980: SUBSTANCE Joy Division	Factory FACT250 (P)
7	BEST OF HOUSE VOLUME 4 Various	Serious BEH54 (A)
8	STRANGWAYS, HERE WE COME The Smiths	Rough Trade ROUGH106 (U/R/T)
9	LIFE'S TOO GOOD The Sugarbushes	One Little Indian TPLS (U/N/M)
10	BEST OF HOUSE MEGAMIX Various	Serious BOIT1 (A)
11	INTO THE DRAGON Bomb The Bass	Rhythm King/Mute DOOD191 (U/R/T)
12	RANK The Smiths	Rough Trade ROUGH126 (U/R/T)
13	UPFRONT VOLUME 10 Various	Serious UPFT10 (A)
14	STREETOUNDS HIP HOP 20 Various	Streetsounds ELCS220 (A)
15	WANTED Yaz	Big Life YAZZ1P1 (U/R/T)
16	DOING IT FOR THE KIDS Various	Creation CRELP37 (U/R/T)
17	HIT FACTORY VOLUME 2 Various	Fantore/PWL H64 (P)
18	WONDERLAND Erasure	Mute STUMM25 (U/R/T/SP)
19	TOMMY The Wedding Present	Reception LEED52 (U/R/R)
20	BLUEBELL KNOLL Cocotea Twins	4AD CAD817 (U/R/T)
21	MY BABY JUST CARES FOR ME Nina Simone	Charly CR20217 (CH)
22	THE RHYTHM AND THE BLUES Various	Chess/Charly SAMS100 (CH)
23	UPFRONT 9 Various	Serious UPF9 (A)
24	BEST OF HOUSE VOLUME 3 Various	Serious BEH03 (A)
25	ACID TRAX MEGAMIX Various	Serious DUTX1 (A)
26	LES MISERABLES Original London Cast	First Night ENCORE1 (P)
27	BEST OF HOUSE MEGAMIX VOLUME 2 Various	Serious BOIT2 (A)
28	KEEPER OF THE SEVEN KEYS PART II Halloweem	Noise International NUK117 (A)
29	GEORGE BEST The Wedding Present	Reception LEED501 (U/R/R)
30	THE NEPHILIM Fields Of The Nephilim	Situation Two SITU22 (U/R/T)

MUSIC WEEK AWARDS 1988

NUMBER ONE ALBUM

KYLIE MINOGUE · KYLIE

NUMBER ONE INDIE SINGLE

KYLIE MINOGUE · I SHOULD BE SO LUCKY

NUMBER ONE TOP PRODUCERS SINGLES

STOCK AITKEN WATERMAN

NUMBER ONE TOP PRODUCERS ALBUMS

STOCK AITKEN WATERMAN

NUMBER ONE TOP VIDEO

KYLIE THE VIDEO

NUMBER ONE TOP RECORDING STUDIO

PWL

NUMBER ONE TOP PUBLISHER INDIVIDUAL

ALL BOYS MUSIC

NUMBER TWO TOP PUBLISHER CORPORATE

ALL BOYS MUSIC

NUMBER THREE TOP SINGLE

KYLIE MINOGUE · I SHOULD BE SO LUCKY

NUMBER THREE TOP INDIE ALBUM

KYLIE MINOGUE · KYLIE

NUMBER THREE TOP INDIE SINGLE

KYLIE MINOGUE · GOT TO BE CERTAIN

"THE HARDER WE TRY"



TOP DANCE ALBUM AWARD

1 **MICHAEL JACKSON**
Bad
Epic

2 **TERENCE TRENT D'ARBY**
Introducing The Hardline According To ...
CBS

3 **ALEXANDER O'NEAL**
Hearsay/All Mixed Up
Tabu

A CLEAN sweep for the CBS labels in this category, made all the more remarkable by the fact that Michael Jackson's *Bad* is the best-selling dance album for the second consecutive year, aided not only by its continuing run of extracted hit singles, but also by the spectacular UK leg of the Jackson world tour, and currently, by the success of the film *Moonwalker*.

If this were not enough, Terence Trent D'Arby's LP is also of 1987 vintage, and his follow-up now seems well overdue. The debut album's multi-platinum sales and healthy complement of hit singles attests to the impact on the scene of a soul voice of notable originality, a fact now also (belatedly) appreciated in his native US.

Almost completing the oldies sweep as well as the CBS hat-trick, O'Neal's album of new remixes is fittingly placed in a year when the art of the remixing producer flourished commercially on a massive scale.

This award is based on Dance chart performance during 1988.

● Sponsored by HMV



MICHAEL JACKSON: *Bad* boy makes good — again and again

Michael causes record jam



Michael: Friendly

MICHAEL Jackson brought central London to a halt last night with a surprise shopping spree.

Traffic clogged up as hundreds of screaming fans blocked Oxford Street while the superstar

hunted round the HMV shop in Bond Street for his favourite records.

Michael swept up hundreds of pounds worth of cassettes, compact discs and LPs during his hour-long visit to the

store, which stayed open especially for him.

An HMV spokesman said: "Michael bought literally tons of the stuff. He was really enjoying himself."

TODAY 1.9.1988.

CONGRATULATIONS

to

MICHAEL JACKSON - BAD

and

CBS

WINNER OF THE BEST DANCE ALBUM 1988

SPONSORED BY



The World's Best Music Stores.

(THE FACT THAT HE'S ONE OF OUR BEST CUSTOMERS HAD NOTHING TO DO WITH IT, HONEST.)



TOP DANCE SINGLE AWARD

1 **YAZZ AND THE PLASTIC POPULATION**
The Only Way Is Up
Big Life

2 **WOMACK AND WOMACK**
Teardrops
4th & Broadway

3 **SALT 'N' PEPA**
Push It/Tramp
ffrr/Champion

ALMOST THE biggest-selling single of all last year (and certainly the champ on 12-inch), The Only Way Is Up brought Yazz from the session shadows to become easily the year's biggest new pop personality from the dance field. Subsequent hits and eager adoption by TV suggest a career still in the ascent.

Womack And Womack's Teardrops was one of the year's longest stayers in the upper chart reaches, displaying a sales consistency quite apart from the prevailing blink-and-you've-missed-it UK hit single pattern. For a veteran act (Cecil Womack is well on his way to a fourth decade of R&B-making) the duo's finger rarely fails to strike a contemporary pulse.

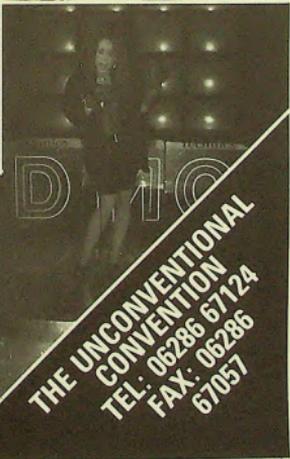
Rap — and most notably female rap — arguably came of age in the UK in 1988, and Salt 'N' Peppa have been on the crest of its wave, aided by a very successful slot on the televised Nelson Mandela birthday concert, and an astute choice of material with its roots in familiar R&B oldies.

This chart is based on Dance chart performance during 1988.

● Sponsored by Disco Mix Club



NEWCOMER YAZZ followed her single's prophesy



**THE UNCONVENTIONAL
CONVENTION**
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67057



TOP 20 DANCE SINGLES

1	THE ONLY WAY IS UP Yaz & The Plastic Population	Big Life BLR 4 (T) (I/R/T)
2	TEARDROPS Womack & Womack	4th + B'way/Island (12) BRW 101 (F)
3	PUSH IT/TRAMP Salt-n-Papa	Champion CHAMP (12)51 (BMG) FFRR/London FFR(X) 2 (F)
4	THEME FROM S-EXPRESS S-Express	Rhythm King/Mute LEFT 21 (T) (I/R/T)
5	BEAT DIS Bomb The Bass	Mister-Ron/Rhythm King/Mute DOOD(1) 21 (I/R/T)
6	HOUSE ARREST Krush	FON/Club JBR(X) 63 (F)
7	I SHOULD BE SO LUCKY Kylie Minogue	PWL PWL(T) 8 (F)
8	TELL IT TO MY HEART Taylor Dayne	Arista 109616 (12)—609616 (BMG)
9	GET OUITTA MY DREAMS, GET INTO MY CAR Billy Ocean	Jive BOS(T) (I) (BMG)
10	GIRL YOU KNOW IT'S TRUE Missy Mitchell	Cooltempa/Chrysalis COOL(X) 170 (C)
11	BIG FUN Inner City	10/Virgin TEN(X) 240 (E)
12	PINK CADILLAC Natalie Cole	EMI Manhattan (12)MT 35 (E)
13	WE CALL IT ACIEED D. Mob (Feat. Gary Holman)	FFRR/London FFR(X) 13 (F)
14	SIGN YOUR NAME Terence Trent D'Arby	Epic TRENT(T) 4 (C)
15	BOYS (SUMMERTIME LOVE) Salt-N-Pepa	Ibiza/London IBI(Z) (X) 1 (F)
16	I NEED YOU B.V.S.M.P.	Debut/Passion DEBT(X) 3084 (A)
17	THE RACE Yella	Mercury/Phonogram YELLO 11 (1) 2 (F)
18	GOOD LIFE Inner City	10/Virgin TEN(X) 249 (E)
19	THE TWIST (YO, TWIST) Fat Boys/Clubby Checker	Tin Pan Apple/Urban/Polydor URB(X) 20 (F)
20	COME INTO MY LIFE Joyce Sims	London LON(X) 161 (F)

TOP 10 DANCE ALBUMS

1	BAD Michael Jackson	Epic 450290-1 450290-4 (C)
2	INTRODUCING THE HARDLINE ACCORDING TO... Terence Trent D'Arby	CBS 450911-1 450911-4 (C)
3	HEARSAY/ALL MIXED UP Alexander O'Neal	Tabu 450936-1 450936-4 (C)
4	NITE FLITE Various	CBS MOOD4 MOOD4 (C)
5	TO WHOM IT MAY CONCERN Passidena	CBS 462877-1 462877-4 (C)
6	GIVE ME THE REASON Luther Vandross	Epic 4501341 4501344 (C)
7	WHITNEY Whitney Houston	Arista 208141 408141 (BMG)
8	CONSCIENCE Womack & Womack	4th + B'way/Island BRLP-519 BRCA-519 (E)
9	LOVESEXY Prince	Paisley Park/Warner Brothers WX 164 WX 164C (W)
10	ANY LOVE Luther Vandross	Epic 4629081 4629084 (C)

TOP 30 COUNTRY ALBUMS

1	FROM THE HEART Daniel O'Donnell	Telstar STAR2227 STAC2227 (BMG)
2	COPPERHEAD ROAD Steve Earle	MCA MCF3426 MCF3426 (F)
3	DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RITZL P0043 RITZL C0642 (SP)
4	OLD 8 x 10 Randy Travis	Warner Brothers WX162 WX162C (W)
5	LITTLE LOVE AFFAIRS Nanci Griffith	MCA MCF3412 MCF3413 (F)
6	LONE STAR STATE OF MIND Nanci Griffith	MCA MCF3364 MCF3364 (F)
7	I NEED YOU Daniel O'Donnell	Ritz RITZL P0038 RITZL C0638 (SP)
8	ANY AND FOREVER Randy Travis	Warner Brothers WX107 WX107C (W)
9	PONTIAC Lyle Lovett	MCA MCF3389 MCF3389 (F)
10	ONE FAIR SUMMER EVENING Nanci Griffith	MCA MCF3425 MCF3425 (F)
11	BUENAS NOCHES FROM A LONELY ROOM Dwight Yoakam	Reprise WX193 WX193C (W)
12	SHADOWLAND K D Lang	Warner Brothers WX171 WX171C (W)
13	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell	Ritz RITZL P0031 RITZL C0331 (SP)
14	TRIO Dolly Parton/Linda Ronstadt/Emmylou Harris	Warner Brothers WX97 WX97C (W)
15	GUITAR TOWN Steve Earle	MCA MCF3335 MCF3335 (F)
16	STORMS OF LIFE Randy Travis	Warner Brothers 9254551 9254554 (F)
17	THE LAST OF THE TRUE BELIEVERS Nanci Griffith	Rounder Europa REU1013 REU1013 (F)
18	EXIT O Steve Earle & The Dukes	MCA MCF3379 MCF3379 (F)
19	TRACES Don Williams	Capitol EST2048 TCES2048 (E)
20	SWEET DREAMS Patsy Cline	MCA MCG6003 MCG6003 (F)
21	LYLE LOVETT Lyle Lovett	MCA MCF3361 MCF3361 (F)
22	HILLBILLY DELUXE Dwight Yoakam	Reprise WX104 WX104C (W)
23	WATER FROM THE WELLS OF HE Johnny Cash	Mercury 8347781 8347784 (IMP)
24	HIGHER GROUND Tommy Wymata	Epic 4511481 4511484 (C)
25	GUITARS CADILLACS ETC. ETC. Dwight Yoakam	Reprise 9253721 9253724 (F)
26	GIVE A LITTLE LOVE Judd	RCA PL90011 PK90011 (BMG)
27	ONE TIME ONE NIGHT Sweethearts Of The Rodeo	CBS 4607791 4607794 (C)
28	I PREFER THE MOONLIGHT Kenny Rogers	RCA PL86484 PK86484 (BMG)
29	COMIN' HOME TO STAY Ricky Skaggs	CBS 4604927 4604924 (C)
30	WHAT A WONDERFUL WORLD Willie Nelson	CBS 4625141 4625144 (C)



BIG enough to
matter. **small**
enough to care



A BERTHELMANN WELDCORP COMPANY



TOP FULL-PRICE CLASSICAL ALBUM AWARD

**SIR JOHN BARBIROLI/
LSO/JANET BAKER/
JACQUELINE DU PRÉ**
1 **Elgar Cello Concerto/Sea Pictures**
EMI/HMV

ELGAR'S CELLO Concerto has been a popular classic for years — certainly since the heyday of Jacqueline du Pré in the Sixties. But its secure position in the classical charts since the tragic death of the cellist in October 1987 shows just how unpredictable even the supposedly staid classical world can be.

Du Pré made two recordings and it is part of the surprise story that they number one and two in the sales charts. Her first recording, made in 1965 with the LSO and Barbirolli for EMI, has, to help matters, the coupling of the Sea Pictures with Dame Janet Baker. It was the flamboyancy, the intensely musical sense and the obvious integrity of Jacqueline du Pré and the perfect partner in Barbirolli, however, that made this recording one of those truly exceptional events in recorded history.

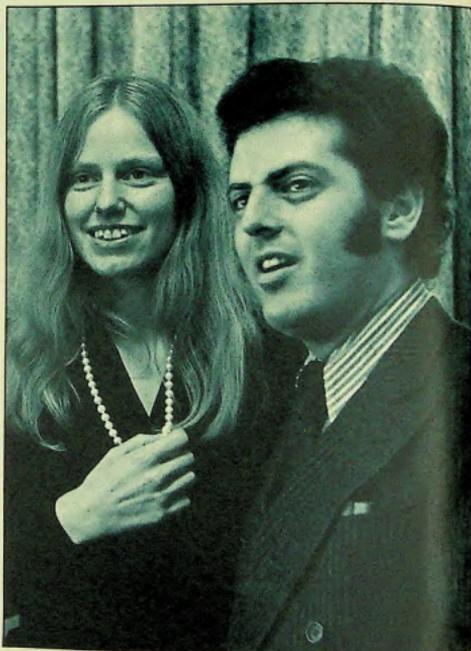
While obviously the CBS recording which joined du Pré with her husband Daniel Barenboim offered a special partnership also, it didn't quite match EMI's version — and so sales have shown. EMI's recording, in its various guises, has sold no fewer than 285,000 units on all formats compared with the CBS recording which is approaching 100,000.

It is interesting to note that of those 285,000, 253,000 were UK sales. No fewer than 84,000 have been bought since the cellist's death. It should also be noted that other versions of the work, notably by Julian Lloyd Webber on Philips, have also been regularly in the charts, while Robert Cohen's CFP recording features in the mid-price charts.

Nevertheless, this award can be seen as a tribute to du Pré herself, for she so stunned audiences two decades ago that she inspired a new generation of outstanding English cellists whom we are enjoying now — including Lloyd Webber and Cohen.

**DANIEL BARENBOIM/
PHILADELPHIA ORCHESTRA/
JACQUELINE DU PRÉ**
2 **Elgar Cello Concerto/Enigma Variations**
CBS

**CHRISTOPHER HOGWOOD/
ACADEMY OF ANCIENT MUSIC**
3 **Vivaldi Four Seasons**
Decca/L'Oiseau Lyre



JACQUELINE DU PRÉ, here with husband Daniel Barenboim, inspired a new generation of cellists

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TOP MID-PRICE/BUDGET CLASSICAL ALBUM AWARD

1 **ARTHUR DAVISON/
VIRTUOSI
OF ENGLAND**
Vivaldi
Four Seasons
Classics For
Pleasure

2 **VARIOUS**
Duets From
Famous Operas
Classics For
Pleasure

3 **SIR CHARLES
MACKERRAS/
LPO**
Tchaikovsky
1812 Overture
Classics For
Pleasure

THE BATTLE for the mid-price and budget area is perhaps the most competitive in classical music today. The CD medium has attracted a host of new labels highly active in this area which, with the established companies, are competing not only for confirmed classical buyers, but the huge, yet still growing market which has become drawn to classical by television, films and radio.

It is particularly fitting that the top mid-price spot should be taken by Classics For Pleasure, the company that virtually began classical budget recordings with its first releases in 1970. There is no better way, however, to demonstrate that not only did it start the medium, but that nearly two decades later it is still ahead of everyone else, than by it walking off with the top three placings.

Interestingly, they are all well-established recordings. Kenneth Sillito, the violinist who was formerly with the ECO and the Gabrieli String Quartet, recorded Vivaldi's Four Seasons with the Virtuosi Of England under Arthur Davison in the Conway Hall in 1972, and it has been a best-seller ever since. This pattern continued when it was released on compact disc in 1987.

The recording of Tchaikovsky's 1812 with the LPO under Mackerras was one of the first ever made by CFP and it has been securely in the catalogue ever since.

Only the Duets From Famous Operas came from the main EMI catalogue — CFP label manager Patricia Byrne has consistently championed opera on the label since her appointment in 1984. A compilation originating in 1968, it entered the CFP catalogue in 1985 and boasts a superb line-up of Callas, Gobbi, Freni, de los Angeles, Bergonzi and many more.

From its early days, CFP was about quality for money, and although it made a cautious entry into the CD market — it is still catching up with back catalogue CD releases — it is significant that it has now won every top classical musical award in the UK, even though it is formally a budget label.

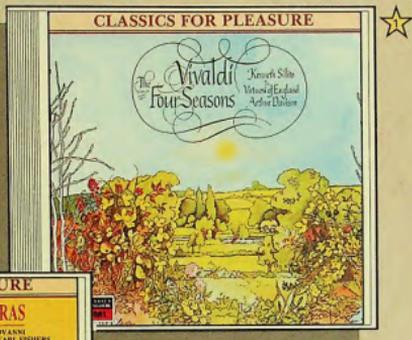


ARTHUR DAVISON (right) receives a gold disc from former Music For Pleasure MD Richard Baldwin



The Pleasure is all ours!

CFP 40016 TC CFP 40016 CD CFP 9001
VIVALDI - THE FOUR SEASONS
Kenneth Sillito
The Virtuosi of England
Arthur Davison



CFP 4498 TC CFP 4498 CD CFP 9013
DUETS FROM FAMOUS OPERAS
Maria Callas·Tito Gobbi
Mirella Freni·Nicolai Gedda
Victoria De Los Angeles
Carlo Bergonzi·Franco Corelli

CFP 101 TC CFP 101 CD CFP 9000
TCHAIKOVSKY - 1812 OVERTURE
London Philharmonic Orchestra
Sir Charles Mackerras



SLEEVE DESIGN BY QUICK ON THE DRAW

TOP MID-PRICE/BUDGET CLASSICAL ALBUM AWARD



TOP CROSSOVER CLASSICS ALBUM

- VARIOUS**
1 The Classic Experience
 EMI
- RONDO VENEZIANO**
2 Venice In Peril
 Fanfare Records
- LUCIANO PAVAROTTI**
3 The New Pavarotti Collection Live
 Stylus

THE CROSSOVER market can be the most difficult to predict. Often a hit appears almost without warning — the immense success of Bernstein's *West Side Story* a couple of years ago is a typical example — and following attempts to jump on the bandwagon rarely rise to expectations.

But EMI set out on the trail of *The Classic Experience* specifically to tap into the potential of crossover. It carried out extensive market research over three months in main UK towns, including Birmingham, Manchester and London, and the result was a compilation of the 33 most popular classics.

The music was well-known because they had a visual expression. They had been used in the worlds of advertisement, TV and films: *Hovis*, *Hamlet*, *Nescafé* and *Kleenex*, *The Lone Ranger*, *The Onedin Line*, *This Week 10*, *Apocalypse Now*, *2001 — A Space Odyssey*.

The EMI team then set out to sell it hard, with a campaign that incorporated London and regional television, national press advertising and in-store display. And the company later followed it up with a brochure listing the most popular classical recordings to be distributed through shops.

Its success meant that the two forms of crossover that dominated the sales charts for some considerable time were supplanted. The musicals — which included EMI's own *Showboat* — were pushed from the top places, allowing Fanfare's *Venice In Peril* by Rondo Veneziano to slip into second.

And the enduring sellers from Stylus, particularly the *Collection* series, had to make do with one placing: third for *The New Pavarotti Collection Live*. Although the sales of that have not matched the starburst of the original *Pavarotti Collection*, it has still outsold every other *Collection* this year, despite good performances from Maria Callas, José Carreras and Plácido Domingo.



LUCIANO PAVAROTTI outsold every other *Collection* series this year for Stylus

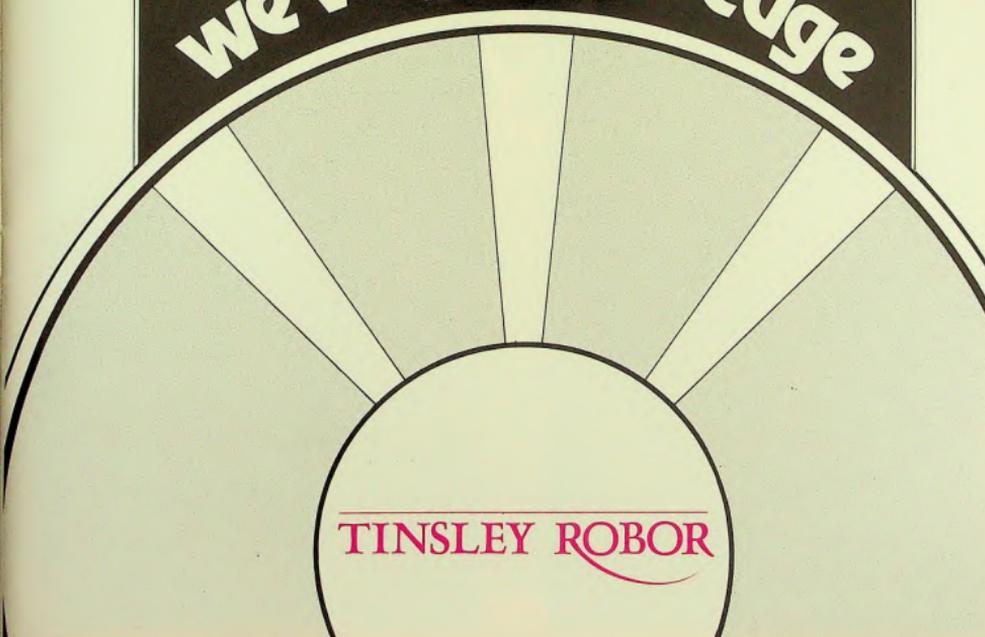
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TOP CLASSICAL

YEAR-END CHART 1988



TOP 30 BUDGET/ MID-PRICE

1	VIVALDI FOUR SEASONS Arthur Davison/Virtuos/Ost England	CFP CFP40016 TCFFP40016 (E)
2	DUETS FROM FAMOUS OPERAS Various	CFP4144981 CFP4144984 (E)
3	TCHAIKOVSKY 1812 OVERTURE Sir Charles Mackerras/London Philharmonic Orchestra	CFP CFP101 TCFFP101 (E)
4	100 GREATEST CLASSICS PART 1 Various	Trax Classique TRX101 TRXC101 (BMG)
5	HOLST PLANETS Simon Rattle/PO	Eminence EMX2106 TCMX2106 (E)
6	CARL ORFF CARMINA BURANA Halle Orch	CFP CFP4381 TCFFP4381 (E)
7	HOLST THE PLANETS Geoffrey Simon/LSO	Conifer DDD111 DDC111 (CON)
8	ALBINONI/CORELLI/VIVALDI/PACHELBEL Various	DG Walkman Classics 4131424 (F)
9	VIVALDI THE FOUR SEASONS Makymyuk/Polish Chamber Orch	Eminence EMX2009 TCMX2009 (E)
10	WARSAW CONCERTO Adni/Bournemouth Sympht/Alwyn	CFP CFP4144931 CFP4144934 (E)
11	100 GREATEST CLASSICS PART 2 VOL 1 Various	Trax Classique TRX135 TRXC135 (BMG)
12	VIVALDI/FOUR SEASONS Herbert Von Karajan/BPO	DG Galleria 4194881 4194884 (F)
13	100 GREATEST CLASSICS PART 2 Von Karajan/Davis/Tackwell	Trax Classique TRX102 TRXC102 (BMG)
14	BEEHOVEN SYMPHONY NO 9 Herbert von Karajan/BPO	DG Galleria 4158321 4158324 (F)
15	GRIEG PEER GYNT SUITES 1/2 London Philharmonic Orchestra	CFP CFP140 TCFFP140 (E)
16	ALBINONI/PACHELBEL Herbert von Karajan/BPO	DG Galleria 4190461 4190464 (F)
17	ELGAR CELLO CONCERTO Robert Coles/LPO	CFP CFP40342 TCFFP40342 (E)
18	WAGNER THE RIDE OF THE VALKYRIES Rickenbacher/LPO	CFP CFP4412 TCFFP4412 (E)
19	BACH'S GREATEST HITS Various	Trax Classique TRX119 TRXC119 (BMG)
20	HANDEL WATER MUSIC Virtuos of England	CFP CFP40092 TCFFP40092 (E)
21	RACHMANINOV PIANO CONCERTO 2 Martino Tirimo/PO	CFP CFP4383 TCFFP4383 (E)
22	ELGAR ENIGMA VARIATIONS London Philharmonic Orchestra	CFP CFP40022 TCFFP40022 (E)
23	RACHMANINOV PIANO CONC 2/PAG RHP Fowler/Temirkanov/RPO	Eminence EMX4120831 EMX4120834 (E)
24	DVORAK SYMPHONY 9 London Symphony Orchestra	CFP CFP4382 TCFFP4382 (E)
25	VIVALDI THE FOUR SEASONS Anders Olsson/DBF	Conifer DDD109 DDC109 (CON)
26	BEEHOVEN'S GREATEST HITS Various	Trax Classique TRX124 TRXC124 (BMG)
27	STRAUSS WALTZES Thompson/Halle Orchestra	CFP CFP4528 TCFFP4528 (E)
28	ELGAR VIOLIN CONCERTO Nigel Kennedy/Hamley/LPO	Eminence EMX4120581 EMX4120584 (E)
29	HOLST THE PLANETS Halle Orchestra	CFP CFP40243 TCFFP40243 (E)
30	CHOPIN FAVOURITES Various	CFP CFP4145011 CFP4145014 (E)

TOP 20 FULL-PRICE

1	ELGAR CELLO CONCERTO/SEA PICTURES Sir John Barbirolli/London Symphony Orchestra/Jones Baker/Jacqueline Du Pre	HMV ASD455/TCAS0455 (E)
2	ELGAR CELLO CONCERTO/ENIGMA VARIATIONS Daniel Barenboim/Philadelpia Orchestra/Jacqueline Du Pre	CBS CBS76529 407629 (F)
3	VIVALDI FOUR SEASONS Christopher Hogwood/Academy Ancient Music	L'Oiseau Lyre 4107261 4107264 (F)
4	ANDREW LLOYD WEBBER REQUIEM Domingo/Brightman/Massell/ECO	HMV ALWV TCALWV (E)
5	HOLST THE PLANETS Herbert von Karajan/BPO	Deutsche Grammophon 252019 3302019 (F)
6	ELGAR CELLO CONCERTO Menahin/RPO/Webber	Philips 4163541 4163544 (F)
7	ALBINONI ADAGIO/PACHELBEL CANON Herbert von Karajan/BPO	Deutsche Grammophon 4133091/4133094 (F)
8	SIBELIUS SYMPHONY NO. 5 Simon Rattle/CBSO	HMV Reflexe EL7497171 EL7497174 (E)
9	BEEHOVEN SYMPHONY NO. 5 Herbert von Karajan	Deutsche Grammophon 4139222 (F)
10	MAHLER SYMPHONY NO 2 Simon Rattle/CBSO	HMV Reflexe EX2705983 EX2705985 (E)
11	GRIEG PEER GYNT/SIBELIUS PELLEAS Herbert von Karajan/BPO	Deutsche Grammophon 252046 3302048 (F)
12	RACHMANINOV PIANO CONCERTOS NOS 2 Vladimir Ashkenazy/Haitink/COA	Decca Classics 4164751 4164754 (F)
13	HOLST THE PLANETS Charles Dutoit/MSO	Decca Classics 4175531 4175534 (F)
14	DEINLSOHN AND BRUCH VIOLIN CONCERTO Aene Sophie Mutter/Karajan/BPO	Deutsche Grammophon 2520164/3302014 (F)
15	HOLST PLANETS Andre Previn/RPO	Telarc CD80132 (CON)
16	BEEHOVEN SYMPHONY 9 Herbert von Karajan/BPO	Deutsche Grammophon 4109872 (F)
17	ELGAR AND DELIUS CELLO CONCERTO Du Prez/Barbirolli/Sargant etc	HMV ASD52764 TCAS2764 (E)
18	MORZ HORN CONCERTO Barry Tuckwell/ECO	Decca Classics 4102811 4102844 (F)
19	TCHAIKOVSKY 1812 OVERTURE Charles Dutoit/MSO	Decca Classics 4172001 4172004 (F)
20	VAUGHAN WILLIAMS CONCERTO Neville Martinson/ASMF	Argo ZR0696 KZRC696 (F)

TOP 15 CROSSOVER

1	THE CLASSIC EXPERIENCE Various	EMI EMTVD45 TCEMYVD45 (E)
2	VENICE IN PERIL Raffaello Veneziano	Fantone BONT ZCRONI (A)
3	THE NEW PAVAROTTI CONCERT LIVE Luciano Pavarotti	Stylus SMR857 SMC857 (STY)
4	THE PAVAROTTI COLLECTION Luciano Pavarotti	Stylus SMR8617 SMC8617 (STY)
5	KIRI Kim Te Kanawa	Kel-Net NE1424 CE2424 (K)
6	MY FAIR LADY Kim Te Kanawa/Jeremy Irons	Decca Classics MP11 MLC11 (F)
7	JOSE CARRERAS COLLECTION Jose Carreras	Stylus SMR860 SMC860 (STY)
8	THE ESSENTIAL KARAJAN Herbert von Karajan	Deutsche Grammophon HVKTV1 HVKMC1 (F)
9	GREATEST LOVE SONGS Placido Domingo	CBS CBS45701 4044701 (C)
10	THE COLLECTION Placido Domingo	Stylus/RCR SMR825 SMC825 (STY)
11	THE MARIA CALLAS COLLECTION Maria Callas	Stylus SMR732 SMC732 (STY)
12	THE BEST OF ALED JONES Aled Jones	10/Virgin AJS CAJS (E)
13	SOUTH PACIFIC Kiri Te Kanawa/Jose Carreras/Sarah Vaughan	CBS CBS45205 4042205 (C)
14	A PORTRAIT OF MARIO LANZA Mario Lanza	Stylus SMR741 SMC741 (STY)
15	KIRI SINGS GERSHWIN Kiri Te Kanawa	HMV EL2705741 EL2705744 (E)





TOP COUNTRY ALBUM AWARD

1 DANIEL O'DONNELL
From The Heart
Telstar

2 STEVE EARLE
Copperhead Road
MCA

3 DANIEL O'DONNELL
Don't Forget To Remember
Ritz

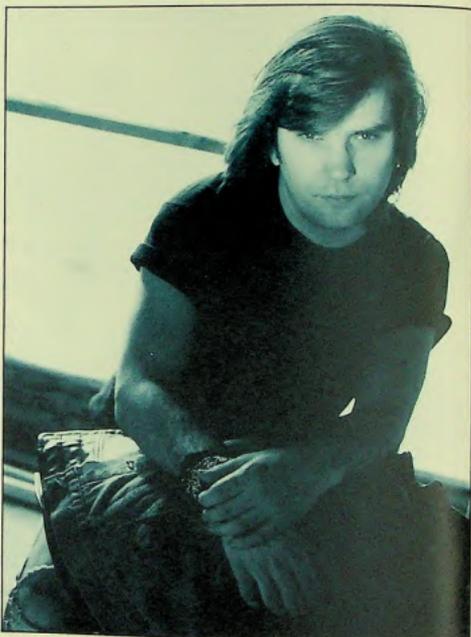
NINETEEN EIGHTY-EIGHT saw a significantly successful marketing campaign on the part of the six major labels — CBS, EMI, MCA, PolyGram, RCA and WEA — which brought a number of emergent US acts to the UK for concerts. Artists such as Nanci Griffith, Lyle Lovett, Randy Travis, Michael Johnson and K T Oslin made their UK debuts and, in most cases, made friends anxious to see what might happen next. In view of this some may find it strange that the three biggest selling country albums of last year were by artists who would not really conform to the "new country" blueprint.

The biggest Irish star to emerge since Bob Geldof is certainly Daniel O'Donnell, whose four albums via Ritz Records have been resident in the country chart since their release. In addition, a concert video has quickly become probably the biggest country music sell through video yet in the UK.

O'Donnell's third album, Don't Forget To Remember, was among the top three country albums of last year, and would undoubtedly have featured more strongly in this year's roll of honour had not TV marketing experts Telstar licensed a new O'Donnell album, From the Heart, from Ritz — the result was a spell in the "real" Top 100 and significantly improved sales.

Second placed Steve Earle was showing signs of a desire to become a new Bruce Springsteen with his previous two MCA albums, Guitar Town and especially Exit 0. Copperhead Road finds Earle even closer to achieving that crossover ambition. While his stadium rock approach is far removed from much of the new country music coming through, his fine songwriting is capable of interpretation as either country or rock. It's a formula that has paid off.

● Sponsored by the Country Music Association



STEVE EARLE just managed to prevent Daniel O'Donnell from scooping the top two honours

1988 looks set to go down in the annals of popular music history as the year that Country music finally came of age in Britain

MAL PEACHY

TimeOut

WE WOULD LIKE TO THANK ALL THE RECORD COMPANIES, PROMOTERS AND THE MEDIA WHO SUPPORTED COUNTRY MUSIC IN 1988; WE ALSO THANK THE ARTISTS WHOSE U.K. CONCERTS AND RECORDINGS ATTRACTED A NEW AND LARGER AUDIENCE FOR COUNTRY MUSIC. WILL 'ROUTE '89' FINALLY SEE THE DEMISE OF THE YEEEHA?


COUNTRY MUSIC ASSOCIATION

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TOP COMPILATION ALBUM AWARD

1 NOW 13
EMI/Virgin/
PolyGram

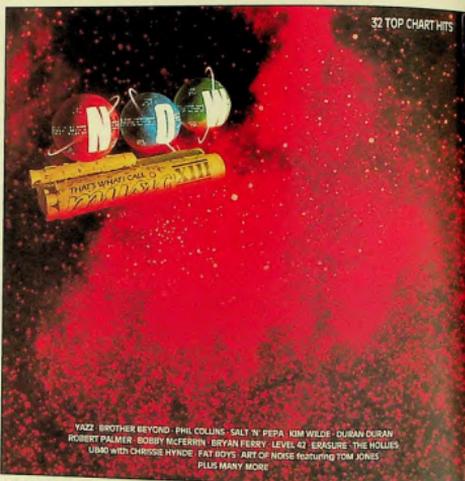
2 NOW 12
EMI/Virgin/
PolyGram

3 NOW 11
EMI/Virgin/
PolyGram

NOW THAT'S what I call a clean sweep. After carrying all before them at Christmas 1987 with *Now That's What I Call Music 10*, the EMI, PolyGram and Virgin consortium repeated the trick a year later. The 32 tracks included Yazz, D-Mob, Proclaimers and The Christians.

Not content with top slot, the Now team also kept their rivals out of second and third positions. Can they repeat this success in 1989, or will the new compilations chart encourage other companies to challenge for the title?

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NOW THAT'S what I call a hat-trick

32 TOP CHART HITS
YAZZ · BROTHER BOND · PHIL COLLINS · SILENT YIPPEE · KIM WELDE · DURAN DURAN · ROBERT PALMER · BOBBY McFERRIN · BRYAN FERRY · LEVY 42 · ESQUIRE THE KOLLES · UB40 WITH CHRISSE HYNDE · FAT BOYS · ART OF NOISE FEATURING TOM JONES · PLUS MANY MORE

TOP COMPILATION ALBUM AWARD



1988



2nd



1st



3rd

WE ONLY RELEASED THREE!





TOP MUSIC VIDEO AWARD

1 **KYLIE MINOGUE**
The Videos
PWL

2 **MICHAEL JACKSON**
The Legend
Continues . . .
The Video
Collection

3 **BROS**
The Live Big
Push Tour
CMV

KYLIE MINOGUE has her critics, but in terms of shifting product she had few rivals in 1988. PWL's first sell through video release notched up multi-platinum sales, an estimated 100,000 copies leaving the racks within three days of its November 14 release. Featuring the promos for five Kylie hits, the 20-minute tape proved popular enough to beat established star Michael Jackson into second place.

The Video Collection claimed largest shipment, biggest-ever advertising campaign and largest projected sales when its Legend Continues . . . tape was released in May. Based on a US television special, the 55-minute programme featured clips from Jackson home movies, promos, TV appearances and guest slots from Elizabeth Taylor and other stars. Like Vestron's Making Of Thriller tape, the video's profile received a massive boost when Jackson arrived in the UK last summer.

CMV's hour-long Bros release was an unsurprising video success story in 1988, again proving the format's importance to the fan market.

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BROS ON location — an unsurprising video success in this year of Brasmania



The British Videogram Association

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TOP SELL THROUGH VIDEO AWARD

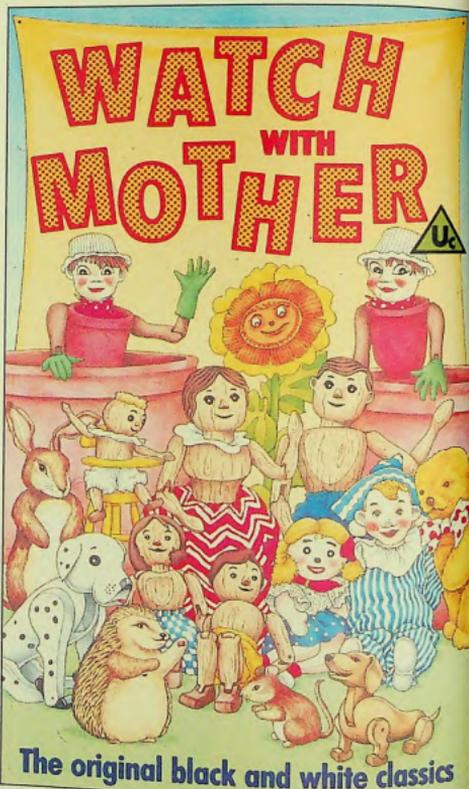
- 1 PINOCCHIO
Walt Disney
- 2 WATCH WITH MOTHER
BBC Video
- 3 THE TERMINATOR
Virgin Vision

PINOCCHIO MAY be approaching his 48th year in showbiz, but he flattened more lusty competition from feature films and keep fit programmes to take the sell through honours for Walt Disney Home Video. The sales of this charming cartoon classic prove that Disney's animation skills are still peerless in the entertainment stakes — even on the small screen.

Keeping the kids quiet must also have been a consideration for the thousands who snapped up BBC Video's Watch With Mother tape, although there must have been a few nostalgic purchases for a compilation starring such as The Woodentops and Andy Pandy.

Demonstrating that children's programming hasn't entirely monopolised the sell through market — now worth an estimated £14m retail — Virgin Video's The Terminator scored highly with action buffs, its cast led by Arnold Schwarzenegger in typically bulldozing form

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The original black and white classics

WATCH WITH Mother — magic for kids, nostalgia for mums



BEST BRITISH MUSIC PROMO VIDEO AWARD

1 **POLYDOR**
Siouxsie And
The Banshees
Peek-A-Boo

2 **WEA (UK**
DIVISION)
Enya
Orinoco Flow

3 **ISLAND**
The Christians
Harvest For
The World

THE OUTSTANDING use of light and colour in Siouxsie And The Banshees' Peek-A-Boo shone through a preponderance of monochrome in this year's nominations for best promo. Shadows and silhouettes alternated with floods of red and blue to create a melodramatic and sinister piece of film. Director Peter Scammel fully exploited Siouxsie's stunning presence and performance skills while adding to the intrigue with fans, masks and a troupe of menacing, goose-stepping chappies. It all pieced together perfectly, proving that exotic locations and computer graphics aren't yet a requisite of an entertaining promo.

In contrast, all the latest techniques were used by Michael Geoghegan to create the promo for Enya's Orinoco Flow. Presenting the artist against a shifting backdrop of seascapes and nature shots, the soft-hued video was perfect for the vocalist's atmospheric and romantic style.

Strong contenders for third place were Elton John's I Don't Want To Go On With You Like That and Eurythmics' You Have Placed A Chill, but the honours eventually went to the charity animation work on The Christians' Harvest For The World. Under the direction of John Webster, the animators involved in creating the ever-changing visuals were from Aardman Animations, Grand Slamm, Animus Productions and the Molotov Brothers.

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TOP VIDEOS

YEAR-END CHART 1988

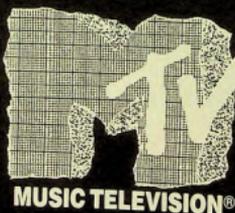


TOP 20 SELLTHROUGH

1	PINOCCHIO	Walt Disney 229
2	WATCH WITH MOTHER	BBC BBCV 4091
3	THE TERMINATOR	Virgin VVD 420
4	JANE FONDA'S NEW WORKOUT	Video Collection LR 2218
5	GREMLINS	Warner Home Video PEV 11388
6	BACK TO THE FUTURE	CIC VHR 1204
7	THE NEVERENDING STORY	Warner Home Video PES 61399
8	CHILDREN'S TV FAVOURITES	Tempo V 9047
9	MONTY PYTHON'S LIFE OF BRIAN	CBS/Fox 2101 50
10	THE GEORGE BEST STORY	Video Collection VC 2040
11	THE SWORD IN THE STONE	Walt Disney D202292
12	BILLY & ALBERT	Virgin VVD 258
13	THOMAS THE TANK ENGINE: DEPUTATION	Langman SL 1003
14	OFFICIAL HISTORY OF MANCHESTER UTD FC	BBC BBCV 4184
15	CARTOON COLLECTION	Warner Home Video R5 10000
16	SANTA CLAUS: THE MOVIE	Warner Home Video PES 38063
17	GHOSTBUSTERS	RCA/Columbia CVT 20488
18	THE JAZZ SINGER	Warner Home Video PES 38053
19	OFFICIAL HISTORY OF CELTIC FOOTBALL CLUB	BBC BBCV 4185
20	WINNIE THE POOH: HONEY POT ROBBERY	Walt Disney D208092

TOP 20 MUSIC VIDEOS

1	KYLIE — THE VIDEOS	PWL VHS 2
2	THE LEGEND CONTINUES	Video Collection MJ 10000
3	THE LIVE BIG PUSH TOUR	CMV #19282
4	PRIVATE COLLECTION	PMI MVPCB 1
5	THRILLER	Vestron MA 11300
6	THE VIDEO SINGLES	Channel 5 CFV 85663
7	CIAO ITALIA — LIVE FROM ITALY	Warner Home Video V3814313
8	IF LOOKS COULD KILL	PMI MVR 99 0073 2
9	FAITH	CMV #19002
10	HISTORIA	Channel 5 CFV 87893
11	UNDER A BLOOD RED SKY	Virgin VVD 045
12	SIGN 'O' THE TIMES	Palace PVC 3116
13	NOW THAT'S WHAT I CALL MUSIC VIDEO 12	Virgin/PMI MVN0W 12
14	SHOWBUSINESS	PMI MVRP58 2
15	MORE VITAL IDOL	Chryslis CVS 5017
16	TRIOLOGY	PMI MVR 99 0073 3
17	ALCHEMY LIVE	Channel 5 CFV 00122
18	KICK THE VIDEO FLICK	Channel 5 CFV 87432
19	THE GREATEST HITS COLLECTION	Channel 5 LDN 87903
20	VIEW FROM A BRIDGE	Virgin VVD 335



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TOP PUBLISHER (CORPORATE) AWARD

- 1 WARNER
CHAPPELL
MUSIC
- 2 ALL BOYS
MUSIC
- 3 SBK SONGS

PLUS CA change. Last year's top two have held their positions, although Warner has a considerably larger catalogue base after the merger with Chappell early in 1988.

With *MW*'s publishing market shares based on sales of the best-selling singles of the year, All Boys Music, publishers of hits recorded by Kylie Minogue, Brother Beyond and Jason Donovan, not unnaturally maintained a strong presence. Replacing last year's third placed company, Virgin Music, is SBK Songs whose impending takeover by EMI will make the new combination a strong contender for top corporate publisher in future years.



ARTISTS LIKE Taylor Dane helped Warner Chappell to top corporate slot once more

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A S C A P

AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS



TOP PUBLISHER (INDIVIDUAL) AWARD

1 WARNER
CHAPPELL
MUSIC

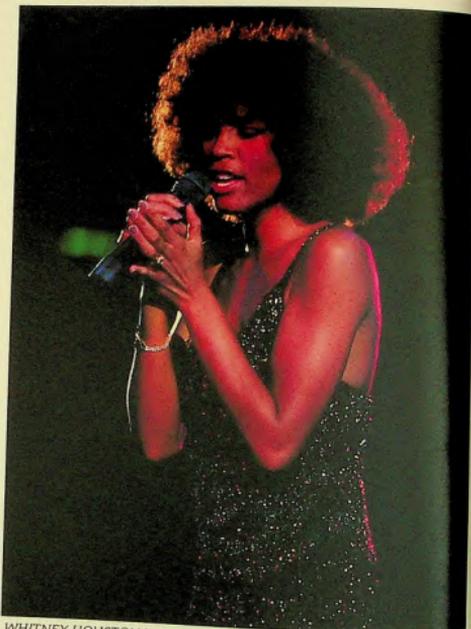
1 ALL BOYS
MUSIC

3 EMI MUSIC
PUBLISHING

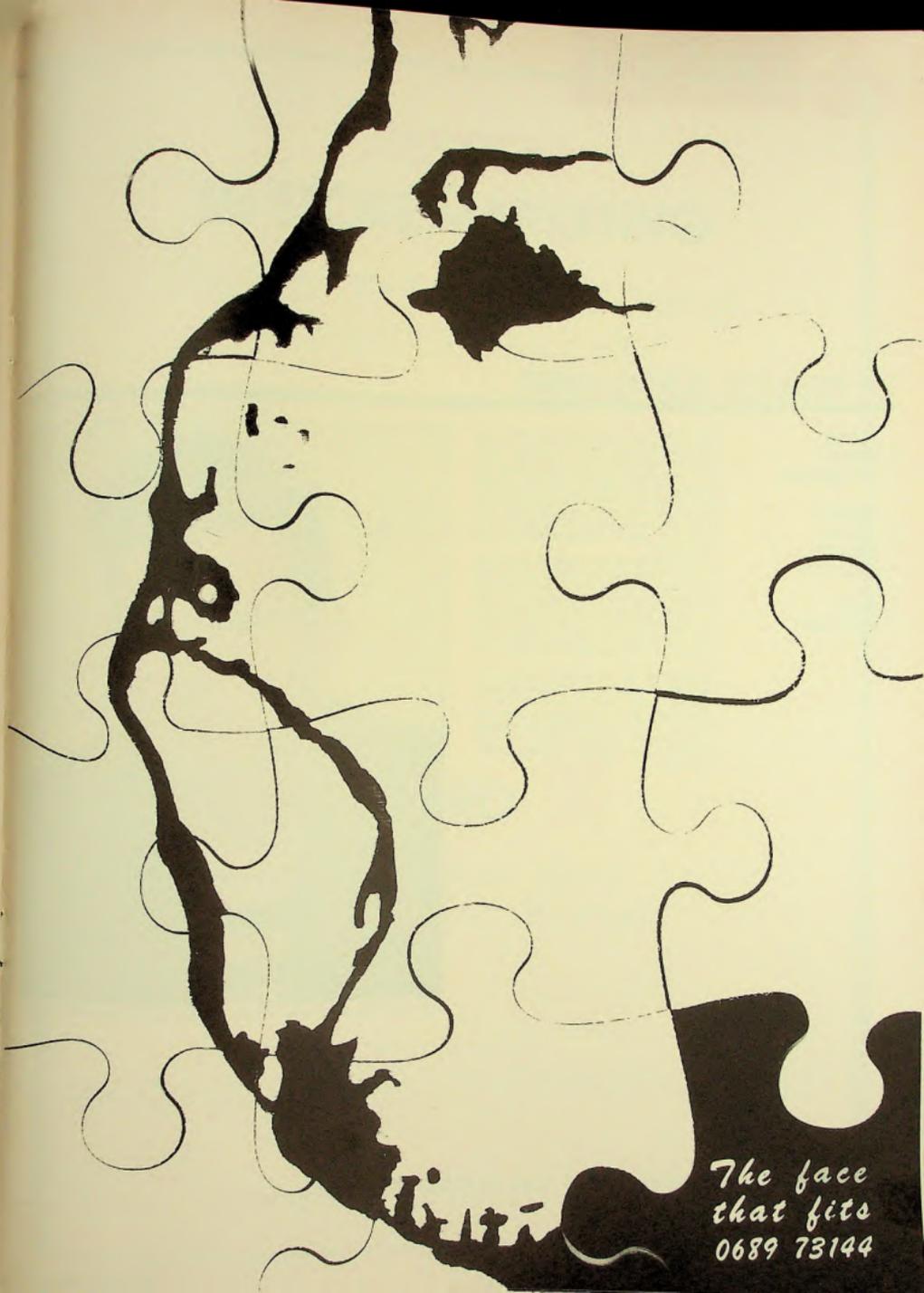
WARNER CHAPPELL's strength in depth was this year equalled by All Boys. Among Warner's hit songs in 1988 were Tell It To My Heart, One Moment in Time and Push It/Tramp.

The roll call of hits for the Stock Aitken Waterman company, All Boys Music, included I Should Be So Lucky, Especially For You, The Harder I Try and Je Ne Sais Pas Pourquoi.

Meanwhile, EMI Music Publishing scored with back catalogue and new songs to clinch third position. Among the company's revived material were A Groovy Kind Of Love and The Loco-Motion. It's current songs which sold heavily included First Time and Nothing's Gonna Change My Love For You, in which it had a share.



WHITNEY HOUSTON helped Warner Chappell share top slot with All Boys



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that fits
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TOP PRODUCER (ALBUMS) AWARD

- 1 STOCK
AITKEN
WATERMAN
- 2 QUINCY
JONES/
MICHAEL
JACKSON
- 3 NICKY
GRAHAM

THE SAW team have bettered even last year's performance with a bullseye in both producer categories. Rick and Kylie have done much to put them in that position, although they have also had massive success with Bananarama and many others in the UK and all over the world. But they are hardly likely to rest on their laurels and are looking to attract European acts in the coming year.

It is testimony to the strength of Jones and Jackson's music that one album has kept the duo in the top three for two years. Bad may not have sold in the same quantity as Thriller to date, but few could be disappointed with the figures. The combination of Jackson's dynamism with Jones's wealth of experience is a winning team if ever there was one.

Beating all but the massed ranks of the SAW brigade and the might of Michael Jackson and Quincy Jones is no mean feat for a brand new act. Competition was fierce in the album market in 1988 but the Bros album Push, produced by Nicky Graham, fought off almost all the opposition in this year of Brosmania.



THE SAW team does it again — with a little help from the likes of Rick Astley

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TOP PRODUCER (SINGLES) AWARD

- 1 **STOCK
AITKEN
WATERMAN**
- 2 **NICKY
GRAHAM**
- 3 **GEORGE
E TOBIN**

THE SEEMINGLY unstoppable Stock Aitken Waterman have done it again, clinging on to the Top Producer (Singles) Award with little difficulty. With an army of artists headed by Rick Astley and Kylie Minogue, Pete Waterman has plenty to support his argument that the single is not dead so long as you provide what the public want.

Nicky Graham's careful development of Bros has paid off in a big way, giving him second place with just the one act. A string of hit singles penned and produced by Graham has kept the Goss Bros high in the charts throughout the year and it looks as though the hysteria is set to continue.

George E Tobin's third place with Tiffany shows that last year's singles chart was dominated by teen pop and his success at recreating oldies like I Think We're Alone Now proves that you can't keep a good song down.



Stock Aitken Waterman — an unstoppable combination

HIT RECORDS

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TOP UK RECORDING STUDIO AWARD

- 1 **PWL**
London
- 2 **LIVINGSTON**
London
- 3 **SARM EAST**
London

IT'S A 24-hour-a-day business at Pete Waterman's studio near London Bridge, which ensured its first position for the second year running. The home of the hits in south London has dominated the Studio of the Month awards in *Studio* magazine for the last 18 months and it seems unlikely to end. It is a credit to the efforts of Stock, Aitken and Waterman, Harding and Curnow, Mark McGuire and the ever-expanding team of in-house engineers and staff.

Livingston Studios in north London struck gold this year with Yaz's smash dance hit 'The Only Way Is Up'. The complex is run by ex-Abbey road engineer Jerry Boys and to have the second biggest-selling single of the year recorded there is tribute to the work he has put into the studio.

Sarm East is the East End branch of the larger Sarm West located in Basing Street. But the little studio beat even its big multi-studio brother with Bros and Aswad scoring high in the album and single charts.



THE HOME of the hits — PWL has dominated *Studio* magazine's Studio of the Month awards throughout the year . . .



. . . BUT OTHER studios, like Livingston, also struck gold

Winterland
Productions



ROCK EXPRESS

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ERIC CLAPTON, FLEETWOOD MAC, GRATEFUL DEAD, HEART, PETER GABRIEL, ALICE COOPER,
OZZY OSBOURNE, JOHN COUGAR MELLANCAMP, A-HA, RUN DMC, SLAYER, KISS, MORRISSEY.



BEST SLEEVE DESIGN AWARD

- RCA**
Eurythmics
 1 You Have Placed
 A Chill In My
 Heart
- PHONOGRAM**
 2 All About Eve
 What Kind Of
 Fool
- EPIC**
 = 3 Sade
 Turn My Back
 On You
- WEA**
 (UK DIVISION)
 = 3 Enya
 Watermark

ANNIE LENNOX's looks are striking even when made up to feature the ravages of hypothermia, or so it seemed on the sleeve for Eurythmics' *You Have Placed A Chill*. Designed for RCA by Lawrence Stevens, the stark image impressed the judges both with its bravery and bold use of type and photographs. Mirroring the mood of the record and encouraging more than a second glance at the display rack, this work consolidated the band's reputation for turning out surreal and stimulating images.

Stylo Rouge's sleeve for *All About Eve's* *What Kind Of Fool* was perfect packaging for a band which oozes romance and nostalgia. Look at this and you've got a pretty good idea of what lies within.

Similarly, Enya's *Waterfront*, designed by Lawrence Dunmore, had mystique and elegance in keeping with the delicate atmosphere of her music.

Squeezing out Pet Shop Boys' *Introspective* and Eric B & Rakim's *Move The Crowd* for a share of the third place honours, Graham Smith's work for Sade's *Turn My Back On You* again scored highly for reflecting the feel of the music.

● Sponsored by Robert Stace & Company



ANNIE LENNOX: chilly, but still striking

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group
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BEST MUSIC WEEK ADVERTISEMENT AWARD

- 1 **LONDON**
Bananarama's
Greatest Hits
- 2 **ANDY'S**
RECORDS
"Where Music
Matters"
- 3 **EMI**
Pet Shop
Boys —
Domino
Dancing
- 3 **WEA**
Corporate —
"Now That's
Magic"

THERE WERE only about 60 entries for this one compared to 100 in the consumer press award but the quality was certainly a lot higher and there was also quite a lot of variety.

London Records grabbed everyone's attention with its colourful gatefold that featured some well-arranged shots of Neil Kinnock and Margaret Thatcher in poses that took a while to sink in.

Quite what those two or any of the other politicians mentioned in the ads had to do with Bananarama's Greatest Hits was not clear, but it certainly caused a giggle or two and proved to be one of the most memorable ads in the MW office.

It was nice to see independent retailer Andy's Records clinching the number two position with the ads for its chain of stores which carried the simple message: "Where music matters". The colourful and eye-catching illustration carried the message very effectively.

EMI grabbed third place but not without WEA joining it. The EMI ad for the Pet Shop Boys' single Domino Dancing was also quite simple and to the point, having a smart colour picture of the band with just the titles printed on the page.

WEA's corporate ad Now That's Magic was done in pure old-fashioned style and featured a colourful drawing of a happy couple from the Sixties celebrating their WEA record collection.

● Sponsored by Aspen In-store Marketing and Pensord Press



BANANARAMA GET political and raise a chuckle

BEST CONSUMER PRESS ADVERTISEMENT AWARD

- 1 **EPIC**
Sade
Stronger Than
Pride
- 2 **PHONOGRAM**
Elton John
Reg Strikes Back
- 3 **WEA**
(UK DIVISION)
Everything But
The Girl
Idlewild
- 3 **WEA**
Corporate ad
"Merry
Christmas"

COMMENTS from the judges suggested that entries for this award were not quite up to usual standards and that these four really were the pick of the bunch.

Epic's seductive shot of Sade did the trick by emphasising the word style in both her looks and her music. Phonogram went for the old newspaper headline scam and proved quite convincing by using a variety of mock articles.

WEA UK made up for not getting the top spots by getting two ads in third place. It was nice to see a touch of creativity and humour added to its simple but stunning ad for Everything But The Girl's Idlewild album by having a cut-out colour pic of the duo with a few words of wisdom alongside. Sparse but effective.

Others worth mentioning include RCA's ad for the Westworld single Everything Bad Is Good which was simply a picture of disgraced athlete Ben Johnson.

Another notable one was from Woolworths which came up with the astute caption during last summer: Yet another Bad ad. Unfortunately, it was a phrase that the judges felt was probably more appropriate for the majority of other entries.



QUEEN OF cool: Sade's style was the pick of the consumer press

PLUGGER OF THE YEAR AWARD

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NEXT YEAR

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CLAIRE LIVINGSTONE	—	THE SOUTH

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THE MARKETING AWARD

FOR RECORDS, CASSETTES AND CDS

- 1 **LONDON RECORDS**
Bananarama
Presented by
Colin Bell
- 2 **EMI**
Cliff Richard,
Private
Collection
Presented by
Mike Andrews
- 2 **WEA (UK**
DIVISION)
Tanita Tikaram
Presented by
Tony
McGuinness

HOW DO you set about changing the perception of an act as being purely a singles seller with little musical credibility or prospect of heavy album sales? That was the task before the London Records marketing department when deciding what to do next to further the already successful career of Bananarama.

The combination of methodical research, flair and ingenuity Colin Bell and his team applied to the task paid off handsomely as Bananarama's Greatest Hits Collection hit new sales heights for the group, who, by the end of 1988, were established as something of a pop phenomenon with an entry in the Guinness Book of Records.

"Bold, committed and imaginative" was how one judge summed up the overall impression of a campaign which pinpointed the potential buyers it wanted to reach, pulled off a media coup with its use of politicians in ads and video material, which translated into bonus press coverage, and made the most out of the concept of Bananarama as record breakers.

Faced with a diverse mixture of marketing approaches for a broad range of product, the judges plumped for two sharply contrasting campaigns in second place.

Hits compilations are nothing new, so to maximise sales takes a lot of hard work in preparation, as well as execution. EMI was judged to have achieved just that in getting the most out of Cliff Richard's Private Collection package which topped the chart at Christmas.

New name Tanita Tikaram was a totally different proposition for WEA's UK division, which had to start from scratch. The judges praised what one described as a "sensitive and sophisticated" approach, allied to "marketing as a science", which took nothing away from her individual character while delivering debut singles and album sales success.

Among the pack of other contenders with support from the judges were Epic, for a clever treatment of new artist Basia, CBS for the Bros image job, WEA for adding to Tracy Chapman's Mandela concert impact, PWL for nursing Kylie Minogue to new sales peaks, Phonogram for resolutely establishing INXS, and PolyGram for clinical treatment of the Hot City Nights package.

● Sponsored by Our Price Music

PLUGGER OF THE YEAR AWARD

- 1 **BOB HERMON**
CBS
- 2 **ROSIE PYNE**
CBS
- 3 **SARAH GOODYEAR**
Pyramid Promotions

BOB'S FULL house could take on a new meaning if CBS's man in the Midlands Bob Hermon keeps on winning this category. Local and regional radio music chiefs single him out for his "pleasant and obliging manner", "realistic approach to product", "unparalleled" knowledge and "awareness of ILR's needs".

This category has possibly the broadest spread of votes of any of the *Music Week* Awards — particularly when assessing nominations from London-based Radio One and Capital Radio producers — giving the likes of Ferret & Spanner, Oliver Smallman and Nick Fleming, Ron McCreight and Robert Lemon a shout.

It was another "out-of-towner", however, in Rosie Pyne of CBS who made second place. "Regular weekly visits" enthused one music chief, while another cited her "understanding of our station format and target audience combined with excellent service and back-up".

The "always cheerful, prompt, informative, helpful" Sarah Goodyear of Pyramid Promotions gained third slot, while others who did well included RCA's Damian Christian and Phonogram's Myra McPhail.

● Sponsored by Winterland Productions



CBS's Man in the Midlands, Bob Hermon, does it again

WE'RE MAD ABOUT THE MUSIC WEEK AWARDS



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RECORDS, CASSETTES AND CDs 1988-89

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music

Mad About Music
SEE A SPECIALIST

Original characters from the animated 'Mad About Music' TV commercial
Produced by Quick On The Draw



BEST RECORD DISTRIBUTOR AWARD

- 1 WEA RECORDS (DISTRIBUTION)
- 2 CBS DISTRIBUTION
- 3 BMG OPERATIONS

THE SOLE *Music Week* Awards category determined by dealers, this has become something of a formality for WEA's slick operation at Alperton. Achieving three times as many votes as its nearest rival, WEA was lauded for its smooth operational system and sheer efficiency.

Retailers rely on the details being right to help their own businesses operate efficiently and many referred to the nitty gritty of clear invoices and few titles going out of stock as factors in their decision.

CBS held on to second spot, with slower delivery time the reason cited most often as the reason for its failing to match WEA.

The two companies which have made greatest strides are BMG — leaping into third position this year at the expense of PolyGram — and EMI. In spite of problems at times during 1988, EMI was acknowledged for having made great strides in tackling some of its deep-rooted problems. It is a measure of achievement that this year it received no unsolicited votes as "worst" distributor.

Wholesalers fared well, as always, with Wynd Up and Terry Blood just outside the overall top three. This year the Manchester-based distributor won out, perhaps reflecting the revitalising return of Colin Reilly.

The Cartel headed the indie distributors but the burning question of 1989 must remain: "Is anyone able to challenge WEA's pre-eminence in distribution?"

● Sponsored by BARD (The British Association of Record Dealers)

THE LESLIE PERRIN AWARD FOR PR

- 1 JOE DONNELLY CBS for the Bros campaign
- 2 BARBARA CHARONE WEA (UK Division) for the Tanita Tikaram campaign
- 3 SANDRA CASALI EMI for the Red Hot Chili Peppers campaign

JANUARY 1988 saw the tabloids champing at the bit for a new line in teen mania. Bros, three trendy lads from Camberley, had a hit single in the bag and were shaping up for perfect media fodder. Their press officer at CBS was Joe Donnelly. Already responsible for building the band's following in a campaign which carefully tapped the club scene and serious music papers before going for the inevitable covers on *Just Seventeen* and *Smash Hits*, she knew she wouldn't have to hassle to get publicity for her boys. Instead there was a deluge of coverage throughout the year, good and bad, in publications which ranged from *Viz* to *Woman's Own*.

Donnelly's skill was in retaining teen mag loyalty, providing a steady flow of brilliant photographs and photocalls (often turned into news stories in their own right), and combating the muck-raking with tales of the boys' compassion for their fans. She avoided Bros overkill by employing a selective and carefully-timed interview policy, ultimately building the band's musical status with an in-depth *NME* interview and live reviews across the board.

It is a measure of Donnelly's success that Bros finished the year with both image and credibility intact. The favourable press won the day and, though none of Bros' hit singles feature in 1988's top 20 best sellers, it's a fair bet that most people would name them as the UK's most popular band.

The launch of young Basingstoke singer/songwriter Tanika Tikaram on to a public primed for blonde chirrupers, saw a press campaign which impressed the judges primarily with its amplitude. Tikaram was quickly established as both "serious" and

"hip" by Barbara Charone at WEA who capitalised on the artist's "antidote to bimbo rock" stance and, in her no-nonsense style, was sufficiently persistent to gain blanket press coverage in anything from *The Guardian* to *Smash Hits*. A lot was achieved with not many angles: Tikaram's moody stare was everywhere in 1988, her records following it into a good few homes.

Poll music journalists for their favourite publicity shots of 1988 and The Red Hot Chili Peppers' sock and Abbey Road chucklers are bound to appear near the top. Sandra Casali at EMI ensured that everyone got to see them and her assiduous campaign pumped loads of life into a band which had been written off by many. Coverage in *Company*, *Cosmopolitan*, *i-D* and *The Face* joined large features in the music press — and all without a hit single.

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THE MARKET SHARE AWARDS

TOP COMPANY
(SINGLES)

- 1 PolyGram
- 2 CBS
- 3 EMI

TOP LABEL
(SINGLES)

- 1 CBS
- 2 EMI
- 3 Virgin

TOP COMPANY
(ALBUMS)

- 1 PolyGram
- 2 WEA
- 3 CBS

TOP LABEL
(ALBUMS)

- 1 CBS
- 2 Virgin
- 3 EMI

TOP RECORD
DISTRIBUTOR
(SINGLES)

- 1 PolyGram
- 2 EMI
- 3 CBS

TOP RECORD
DISTRIBUTOR
(ALBUMS)

- 1 PolyGram
- 2 EMI
- 3 WEA

POLYGRAM HAS notched a double hat-trick: three consecutive years as both top singles and top albums company. The feat follows exactly the same achievement from CBS between 1982 and '85.

Once again, though, PolyGram's success in 1988 had a broad base with none of its constituent labels dominating the market. Its highest-placed singles label was London in fourth slot and top albums label was Polydor at 10.

Overall leading albums label was CBS — for the sixth consecutive year — and the same marque was top singles label, taking over from stablemate Epic which finished in top slot in 1987.

Biggest improvement of 1988 in the singles market came from PWL which, thanks to Kylie Minogue, Jason Donovan *et al*, rose from an unclassified position in '87 to fifth last year with 4.7 per cent of sales.

Of the indies, Mute did best behind PWL in both singles and albums, notching ninth and 14th positions respectively for companies in those markets.

Biggest artist of the year, though, in both categories was Minogue who outsold Bros, Tiffany, Yaz, Phil Collins and Cliff Richard in the singles market and beat Fleetwood Mac, Michael Jackson, U2, Wet Wet Wet and Dire Straits to the top of the albums tree.

However, Richard's seasonal success, Mistletoe & Wine, came out as best-selling single of the year, although Kylie dominated the album market. Minogue's contribution also helped Stock Aitken Waterman to be top producer for singles and albums.

The top three compilation albums were all from the Now series, with each release succeeding its predecessors: 13 took top slot, followed by 12 then 11.

● **Top Company (Singles)**
sponsored by entertainment industry financial consultants — John Charcol

● **Top Company (Albums)**
sponsored by TRACKS magazine



THE CORPORATE face of PolyGram — and top slot in no less than four market share categories

the

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MARKET SURVEY 1988

The only way is up ... and down

TEN YEARS ago the music industry was grooving to the sounds of Abba, Saturday Night Fever and Grease – and EMI was celebrating pole position as leading company in both the singles and album market shares.

In 1988, the song didn't quite remain the same and the only grease around was that which has seen EMI slip from the top spots to be replaced now by PolyGram. But it must be remembered that 10 years ago that now constitutes

PolyGram was operating as three distinct companies – Phonogram, Polydor and Decca – and if those were considered as one market share, PolyGram would have been up there with EMI then.

The last decade has seen the rise of Virgin to establish itself in the top six of the album and singles shares and with EMI picking up over the last year, these two are now competing with CBS and WEA as runners up to PolyGram.

Much of Virgin's success can be attributed to their acquisition/formation of labels such as Charisma, Siren and 10 Records. It is interesting to note that 10 years ago Charisma was higher in the album stakes than Virgin.

Further down in the market share charts, the rise of the independent labels has become apparent over the past decade.

In 1978, there were very few indie and most of those were TV merchandisers. But these days it seems there are much greater opportunities for independents to make a mark

in the shares by working hard with one or two artists, particularly in the singles market. PWL proves the point.

Major companies that have lost their edge over the decade include CBS, which dropped marginally in both shares, and independently-minded A&M which now stands at its lowest, (1.5) over the 10 years, in the singles shares and dropped to just 2.0 in the album share.

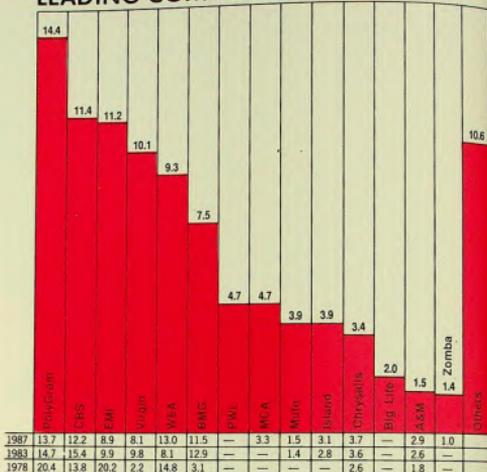
The decline in the singles market is particularly noticeable in the market shares of the six major companies with all of them except Virgin and BMG dropping percentage points. As mentioned previously, the same does not apply to the smaller independently companies.

The TV merchandising companies continue to make their presence felt in the album shares but the companies have changed. Whereas 10 years ago it was K-tel and Ronco filling the compilations market, these days it is Telstar and Stylus and, on average, they hold a higher percentage of the market share.

Elsewhere in the share charts, the companies and labels have fluctuated in their fortunes with many joining other companies – for United Artists read EMI, for Pye read PRT, and for RSO read PolyGram, for example. There are, of course, new names on the scene such as Mute and Zomba and PWL which appear to baffle the accepted wisdom that the majors are becoming stronger to the exclusion of the rest.

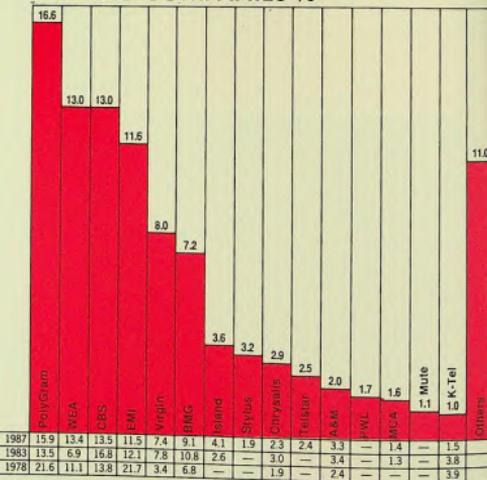
The graphs on these pages were prepared from statistics supplied by Gallup based on a weekly sample of sales through 500 record shops in the UK. Albums are those priced at £2 and over. The 1988 market survey marks the seventeenth year since these were introduced.

LEADING COMPANIES %



ALBUMS

LEADING COMPANIES %



SINGLES CHART PERFORMANCE

ARTISTS

- Kylie Minogue
- Bros
- Tiffany
- Yaz & The Plastic Population
- Phil Collins
- Cliff Richard
- Erasure
- Fel Shop Boys
- Belinda Carlisle
- Rick Astley

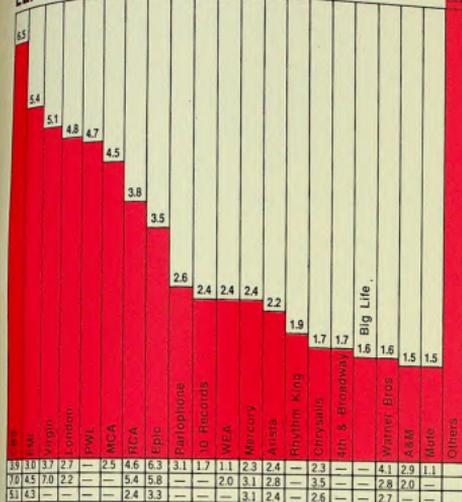
PRODUCERS

- Stock Aitken Waterman
- Nicky Graham
- George E. Tobin
- Colclut
- Cliff Richard
- Rick Nowels
- Herby Lovebig/ Azor
- Stephen Hague
- Mark Simonon/Pascal Gabriel
- Norardo Michael Walden

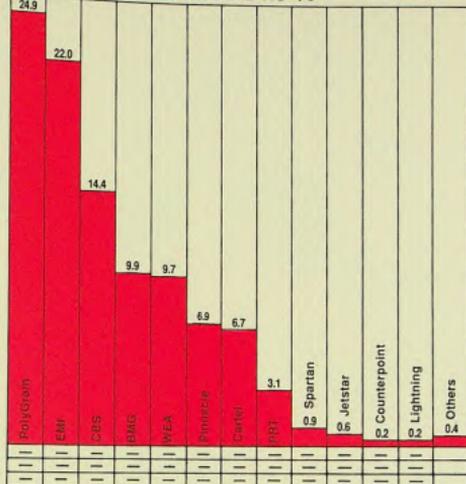
TOP 10 SINGLES

- Mistakes & Wine, Cliff Richard, EMI EM 78
- The Only Way Is Up, Yaz & The Plastic Population, Big Life BLR 4
- I Should Be So Lucky, Kylie Minogue, PWL PWL 8
- Especially For You, Kylie Minogue & Jason Donovan, PWL PWL 24
- I Think We're Alone Now, Tiffany, MCA MCA 121
- Nothing's Gonna Change My Love For You, Glenn Medeiros, London LON 184
- A Groovy Kind Of Love, Phil Collins, Virgin VS 1117
- He Ain't Heavy, He's My Brother, The Hollies, EMI EM 74
- With A Little Help From My Friends/She's Leaving Home, Wet Wet Wet/Billy Bragg, Chlidine CHLD 1
- Teardrops, Womack & Womack, 4th + B Way/Island BRW 101

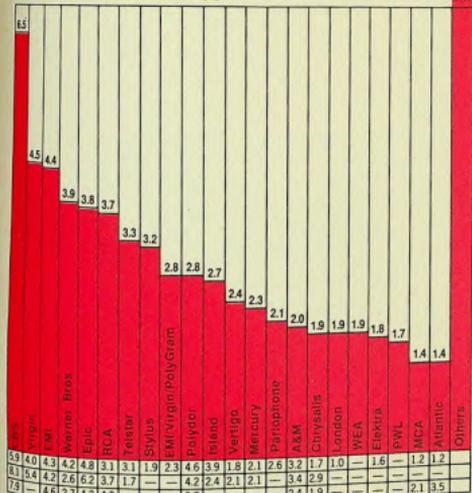
LEADING LABELS %



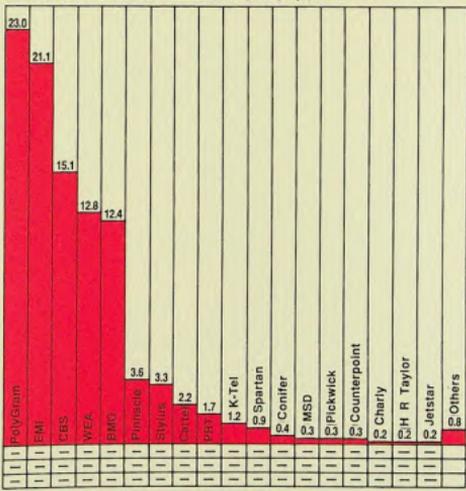
LEADING DISTRIBUTORS %



LEADING LABELS %



LEADING DISTRIBUTORS %



ALBUMS CHART PERFORMANCE

- ### ARTISTS
- Kylie Minogue
 - Fleetwood Mac
 - Michael Jackson
 - U2
 - Wet Wet Wet
 - Dina Shore
 - Pat Sharp Boys
 - CHR Richard
 - Bros
 - Tracy Chapman

- ### PRODUCERS
- Stock Aitken Waterman
 - Quincy Jones/Michael Jackson
 - Nicky Graham
 - Baker/Kralj/JWWWL/Smarties
 - David Kershbaum
 - Martyn Ware/Terence Trent D'Arby/Howard Gray
 - Lindsay Buckingham/John McVie
 - Jimmy Iovine
 - Roy Thomas Baker
 - Stephen Hague

- ### TOP 10 COMPILATIONS
- Now 13, EMI/Virgin/PolyGram
 - Now 12, EMI/Virgin/PolyGram
 - Now 11, EMI/Virgin/PolyGram
 - Dirty Dancing, OST, RCA
 - The Premiere Collection, Really Useful/Polydor
 - The Greatest Love, Telstar
 - Backstreet, OST, Virgin
 - Nile Fite, CBS
 - Soft Metal, Stylus
 - The Hits Album, CBS/WEA/BMG

- ### TOP 10 ALBUMS
- Kylie, Kylie Minogue, PWL, HFS
 - Private Collection, Cliff Richard, EMI
 - CITY 30
 - Bad, Michael Jackson, Epic 450290 1
 - Push Bros, CBS 460629 1
 - Now That's What I Call Music 13, Various, EMI/Virgin/PolyGram NOW 13
 - Popped In Souled Out, Wet Wet Wet, Precious/Phonogram JWWWL 1

- Tracy Chapman, Tracy Chapman, Elektra EKT 44
- Introducing The Hardline According to ..., Terence Trent D'Arby, CBS 450911 1
- Tango In The Night, Fleetwood Mac, Warner Bros WK 65
- Rattle And Hum, U2, Island U 27



THE STRAT AWARD



SYBIL BERESFORD-PEIRCE — exemplary service in an exemplary cause

THE STRAT Award is reserved for those who have displayed exemplary service to the music industry over many years. Even though this year's recipient — Sybil Beresford-Peirce — has never worked directly for a record company, music publisher or any other commercial concern within the business, she is thoroughly deserving of *Music Week's* premier accolade.

As the music industry has embraced the Music Therapy charity, it is Sybil (characteristically, she would hate to be referred to by surname) who has, more than anyone else, provided the focus for the music industry's enthusiasm to support a worthy cause, winning people over with moving descriptions of children at the Nordoff-Robbins centre.

By galvanising support, she and the fundraising committee have helped to put a more human, caring face on an industry which has struggled to shrug off a selfish, wasteful and self-indulgent image.

For the last 20 years Sybil Beresford-Peirce has built bridges of communication with handicapped children. Her bricks and mortar have been rhythm, melody and harmony, used together to encourage a new form of conversation. Isolated by their mental, physical or emotional difficulties — perhaps violent, retarded or unable to walk or talk — the children she has helped are drawn into a new world and, in some cases, their lives are transformed.

A former music teacher, Sybil trained as a music therapist in 1968 after meeting the founders of the treatment — the late Dr Paul Nordoff and Dr Clive Robbins — in the US. Since then she has devoted her life to helping handicapped children and furthering awareness of music therapy. Besides speaking at countless conferences in this country, she has lectured on the subject as far afield as New York and Israel. Spreading the word has meant stressing that the therapy is not a cure, but a means of helping a handicapped child along the road to his or her full potential.

As she says: "We can encourage a child to be more communicative, less withdrawn and sometimes less violent; it is not permissible for a child to hit his neighbour over the head at school, but here he can bash the drums as much as he likes and express some of his frustration."

Sybil was responsible for co-ordinating the setting up of the Nordoff-Robbins Music Therapy Centre in Kentish Town, North London, and has been its director since it opened in 1981. A registered charity funded entirely by voluntary contributions, many from within the music industry, the centre treats around 60 children each week, maintains a teaching and research library housing the detailed case studies and lectures of the founders and trains professional musicians to become music therapists via the one-year post graduate City University Diploma in Nordoff-Robbins Music Therapy.

A formidable 76-year-old, Sybil is helped at the centre by 10 trained therapists, she chooses for their stability, imagination, creativity and good health. "You have to be as tough as an old boot," she says. "There's an enormous amount of satisfaction to be had from the work but it is also highly demanding. Rather than patience, a good therapist needs understanding, intuition and insight."

As part of her unflagging desire to expand the charity's work, Sybil Beresford-Peirce is preparing plans for a move to new, larger premises in Highgate Road which, if granted planning permission, will enable dozens more children to benefit from the work of Music Therapy.

● For her unstinting effort in developing the concept of music as therapy, Sybil Beresford-Peirce was presented with the Strat Award for exemplary service to the music industry on Monday, February 27, at the Grosvenor House Hotel. The Strat Award was inaugurated in the memory of Tony Stratton Smith.

THE JUDGES



The judges for the *Music Week* Awards 1988, at Regents Park Zoo included: Terry Blackman — Entertainment UK; Simon Burke — Virgin Retail; Andy Gray — Andy's Records; David Cliphsham — Our Price Records; Robert Shingleton — John Menzies; Louise Dickens — Tower Records; Robert Barnes — Discovery Records; Philip Amos — Audio And Video Supplies; Mike Sommers — Entertainment UK; Tom Ferguson — Parkfield Entertainment; George Kimpton — Pinnacle Records; Mario Mascadini — BBC Records; Clive Denton — Soto Sound/Audio Merchandisers; Richard Lim — PRT Records; Jeremy Boyce — The Cartel;

Dougie Dudgeon — Castle Communications; John Beasley — Top Of The Pops; Jonathan Hughes — Wired; Peter Gourd — Super Channel; John Leech — Music Box; Michael Appleton — The Landscape Channel; Barbara Smith — *Just Seventeen*; Colin Irwin — *Number One*; Alan Jones — *Melody Maker*; Eric Fuller — *Sounds*; Malcolm Dome — *RAW*; Beverley Hillier — *Just Seventeen*; Betty Page — *Record Mirror*; Annie Milligan — *IPC*; David Wigg — *Daily Express*; Eleanor Levy — *rm*; Richard Lowe — *Sinash* '88; Selina Webb — *Music Week*; Tony Stewart — *Sounds*; plus dozens of radio producers and hundreds of retailers.



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Manufacture of awards.....	Wades PDM
Certificate calligraphy.....	Murray Weaver
<i>Music Week</i> towel.....	Winterland Productions
Promotions material design.....	Lorraine Osmond and Lisa Humphrey of Morgan-Grampian
Awards '87 video edit.....	Limehouse Television
Printing of brochure.....	Pensford Press

Thanks to Tony Blackburn, Big Life for The Only Way Is Up by Yaz and to guest of honour Joe Smith, president of Capitol-EMI.



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