

MUSIC WEEK



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BAND AID II: Answering Ethiopia's call

Pic: Dave Hagan

Music feeds the world... again

A NEW tragedy is producing a new charitable response from the music industry. As famine begins to take hold in Ethiopia, everybody from record companies to retailers is rallying around the re-launch of a single which started a phenomenon — Band Aid's Do They Know It's Christmas.

Time and resources are being given free to the project of studios, factories, record companies and distributors as the industry seeks to re-kindle the support which, five years ago, made the song the UK's biggest-selling single.

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Step into the 90s with MW at Midem

MARKING THE new decade at Midem, Music Week is staging two business-oriented seminars which home in on some of the key topics which will affect the music industry throughout the Nineties.

Under the umbrella title Into The Nineties, the seminars will take place at the Palais des Festivals on the afternoons of Monday and Tuesday (January 22 and 23). The first session — Music Means Business — will cover the funding of new artists, the changing face of Europe in the Nineties and the value (and expense) of good legal advice and the new role of lawyers.

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Virgin/WEA lead the pack with BPI nominations

VIRGIN AND WEA are taking the lion's share of nominations for next year's British Record Industry Awards. It is RCA's Eurythmics though, that lead the artists in the quest for honours.

There are 17 record companies represented in the line-up for the 1990 event, including four independents, and Virgin and WEA

Much more music, but guess who's buying?

MORE MUSIC is being bought by more people than ever before — but the largest and fastest-growing age-group is still not being fully exploited.

Older buyers are making a huge contribution to the record industry's continuing growth yet large numbers of them are unaware of some of the UK's main music outlets, according to a new survey. (Further analysis p3).

Questioned by market research company Euromonitor, only half the sample knew HMV and Our

Price sold music compared with 65 per cent for Virgin, 63 per cent for Readers Digest and 61 per cent for John Menzies. Among the sample of 2,164 people aged between eight and 74, virtually everybody was aware of Woolworth's and W H Smith's record departments.

Commenting on the findings, study designer Adrian Wistreich says: "The public is buying more now, in quantity and style, across a wider age range than ever before. Considering the opportunity in this market, it surprises me that the retailers aren't making more effort to meet consumers' needs."

"It is evident that age groups previously ignored by the music in-

dustry are valuable contributors to the growth of profit for the business."

The survey indicates that the single most popular form of music in the UK is easy listening, with 26 per cent of the population saying they prefer it to any other style.

However, among the under-34s — traditionally the target audience for the vast majority of the record industry — mainstream pop is still the most popular style, particularly so with adults with children under 10 at home.

Says Wistreich: "It's interesting how catholic musical tastes are be-

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Jive Bunny lives — OK

JIVE BUNNY exists — by official decision of the BPI. A top-level meeting on Friday agreed that Jive Bunny — The Album is eligible for the Artist Albums Top 75 instead of the compilation listing.

Testar has consistently argued that the act of mixing and editing

existing tracks is a creative process and gives Jive Bunny the status of performing artist. The BPI was forced to formally consider the proposition, though, after receiving a complaint following the decision to include the album in last week's chart.

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New bill backs people's radio

THE GOVERNMENT'S proposals for a radical shake-up of the broadcasting industry are intended to make radio stations reflect more closely the tastes of the record-buying public, according to Home Office minister David Mellor.

Speaking at the launch of the Broadcasting Bill last week, he said: "It must be good that radio can better serve the interests of those who want more of their particular kind of music."

The document makes no mention, though, of Phonographic Performance Limited, the record companies' deadline collection organisation. However, allied provisions are expected soon and these are anticipated to address the whole question of the deadline system. Details next week.

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Best Record Distributor Award (special poll of retailers)

*Best Recording Engineer (judging process overseen by Studio magazine)

*Awards in association with Studio

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at the customers think

THE ONLY problem with asking a lot of people what they think of music and the record industry is that they might just tell you things you did not particularly want to hear.

For instance, if you work at the cutting edge of fashionable music, it can be quite deflating to learn that more people like easy lis-

tening than anything else the music industry has to offer.

Market research company Euromonitor believes it has uncovered a range of just such enlightening facts with its survey of nearly 2,200 people aged between eight and 74. The sample was biased towards younger age groups to allow for detailed analysis among the main recording-buying population but final totals were re-weighted to reflect the population as a whole.

These are some of the main findings:

Retailing

Four-in-10 music buyers use Woolworths regularly, and they are evenly spread across all age groups except the 15-19s. This group is most likely to use HMV and/or Our Price.

Those who do shop at Woolworths say it is top for low prices, value-for-money and — with HMV — equal top for ease of finding the desired product. However, Wool-

worths is also perceived as having staff with a poor knowledge of the market and is seen as boring and out-of-date compared with other stores. Yet it came top in terms of friendliness, but behind HMV and Virgin for quality of displays.

Only one-in-20 music buyers see W H Smith as "lively" but the stores are also felt to be relatively friendly. They scored poorly, though, for quality of displays, stocking new releases and staff knowledge. The chain was behind only Woolworths for being boring and out-of-date.

HMV came out top for staff knowledge, quality of displays and title selection. It is also seen as fashionable, noisy and lively but, in each of these areas, far fewer people than Virgin.

Musical tastes

More than one-third of the UK's teenagers claim to be fans of acid house. Nearly half of all 15-19s bought an average of three seven-inch singles in November and one-third bought an average of three 12-inches; one-quarter bought compact disc singles.

One-in-eight of the albums

purchased by this age group last month was acid house, a spending of £2.8m a month.

The single most popular style of music in the UK is easy listening with 26 per cent of the total population saying it is their favourite. Among 45-54s, that figure rose to 46 per cent.

Euromonitor asked people how much music meant to them. The most involved group, who claim to listen to music whenever they get the chance, use it as a way of raising their spirits and like to keep up with the latest trends, tend to be soul and dance fans.

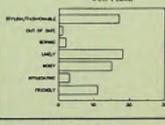
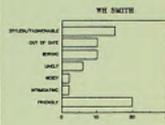
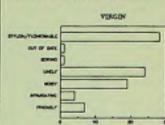
Compact disc

The survey indicated that one-in-eight people bought an album on CD during 1989. Among the 20-to-24s, the figure rose to 28 per cent, more than twice the average for the population as a whole. Six per cent bought CDs for themselves in November, average 2.4 in the month.

CD is still more popular among professional people than manual workers and among men than women.

However, prices might be a reason why the majority of CD buyers have not switched to the format exclusively; they averaged six CDs out of the last 10 album purchases.

RETAILER IMAGES — TOTAL POPULATION



Source: Euromonitor

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NEW PRODUCTS

● A TOUR to support Jimmy Somerville's new London Records single *Mighty Real*, released on January 3, is being lined-up during February and March.

Other artists on tour to support new releases include: Wrathchild — new album *Delirium*, an FM/Revolver, out now.

Onionhead — new EP out in January.
 Suzanne Vega — new album and tour in April.

● THE SECOND phase of EMI's TV advertising campaign to back its The 80's compilation will hit London, TVS, Yorkshire and Tyne Tees

this week... It features 32 number ones including Pink Floyd and The Pretenders.

Other EMI TV campaigns going national this week include NOW 16 and It's Christmas.

● POLYDOR 15 backing the release of *At Their Very Best* by The Shadows with national TV advertising, including a co-op with Woolworths.

The campaign, which is national this week, includes radio and national press ads as well as display material. In-store panels will be promoted with Woolworths and a window campaign with John Menzies.

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More music

► FROM PAGE ONE

coming. Heavy rock fans also claim to like pop, soul and even popular classical, while those who like pop best also go for dance, easy listening and heavy rock.

The survey also shows what people think of where they buy their music. Woolworths is seen as good value but bad for staff knowledge and image while HMV is cited as best for quality of disc, vinyl selection and quality of assistance from staff.

Band Aid

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Woolworths and its supplier Entertainment UK are aiming to raise £50,000 for the appeal by donating their profits from sales of the single after handling costs have been deducted.

Polydor is providing its services free in marketing and manufacturing the single which was turned around in two weeks to press in five days. It is released this week on the PWL/Polydor label.

The idea of recording another version of the Band Aid song came from the mentor of the original project Bob Geldof, who contacted Pete Waterman and asked him to organise the new recording. Two days later, the single had been recorded with 15 artists giving their services free. A video was shot by Medialab with directors Pete Cornish and Kevin Godley and Robson Amiri provided the free.

More than 300,000 copies of the single were due to be shipped at the end of last week after being pressed at EMI, CBS, COPS and Demont. The single is available on seven-inch and cassette single only.

The dealer price is £1.21 and although retailers are not being asked to give margins, some have done so in aid of the appeal.

Polydor marketing director John Waller comments: "The first time the Band Aid single was done everyone gave their services for free but I think it is impossible to get everyone to do that a second time."

"It is although we have not asked anyone it is amazing how many people are working for the project free of charge or have made donations," says Waller, who hopes other retailers will follow suit with Entertainment UK.

He adds that the aim of Band Aid II is to raise £1m for the Ethiopia Famine Appeal. All funds will be handled by the Trustees Emergency Committee.

MW at Midem

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in deal-making. The second session — Making Music Matters, staged in association with Music Week's sister party, Studio — will explore the vital role of the record producer in reconciling creativity with a budget, how artists can be helped to get the most out of new technology on offer and the myths about withholding retailers.

Midem takes place in Cannes from January 21 to 25 and more information on the Info Nineties seminar will feature in next week's Music Week.

Interest rates squeeze tempers sales rise

RECORD SALES are still on the up — but the rate of growth of the market is beginning to slow down, according to the latest figures from the BPI.

The third-quarter trade delivery statistics indicate a 10 per cent rise in the album market during the year to September which compares with a 13 per cent increase in the year to June.

Says the BPI: "Sales appear to have been slow in the second half

of the long, hot summer, but by September some of the impetus had been restored.

"However, in the third quarter, vinyl LP shipments dipped significantly and the annual volume is now measured at the rate of 44.8m units."

The growth in the cassette album market also slowed but nonetheless accounted for 85.1m units for the year to September. Annual volume of compact discs is now running at

36.6m units which, although displaying a less steep rise than in previous surveys, is still up 49 per cent on 12 months ago.

"It is thought that the main reasons for the slowdown in the rate of delivery for all album types is the effect of interest rate increases in forcing de-stocking of catalogue items by retailers," comments the BPI. "Indications from Gallup statistics are that sales out of shops remain at a reasonably high level during the third quarter."

The singles market, which is not affected by returns from shops in the way albums are, was stable during the year to September and stands at 61.8m units. The BPI says this is due mainly to consumer interest in 12-inch vinyl and CD formats.

The total value of trade deliveries in the 12 months to September was £659.3m, a 15 per cent increase on the previous year.

EC 'the big one' as income tops US

THE UK is now part of the most lucrative record market in the world. For the first time since statistics began to be collated, during 1988 the EC produced more revenue for record companies than the US.

According to figures just released by the IFPI, consumers in the 12 European community nations spent \$6,282.3m on music products last year compared with \$6,254.8m in the US.

However, the US remains number one for volume of units sold

— 672m compared with 549m in Europe.

Overall, the IFPI states, the world music market — worth \$20,300m in 1988 which represents an increase of 21.4 per cent on 1987.

Within that total, singles sales were down 5.1 per cent on the previous year and vinyl album sales fell by 13.6 per cent.

The success stories were compact disc and cassette albums which rose by 54 per cent and 21 per cent respectively year-on-year.

Nominations

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Chris Rea and Cliff Richard. Runners-up included Andy Bell, Jason Donovan, Mick Hucknall, Morsey, Robert Palmer, Mark Pellow and Robson Amiri.

Best British female artist — Kate Bush, Annie Lennox, Mica Paris, Lisa Stansfield and Yazoo. Runners-up included Sam Brown, Julia Fordham, Wendy James, Kirsty MacColl, Dusty Springfield, Cora Wheeler and Kim Wilde.

Best British group — Erasure, Eurythmics, Fine Young Cannibals, Simply Red, Soul II Soul and Tears For Fears. Runners-up included The Beautiful South, The Cure, Deacon Blue, Jive Bunny, The Rolling Stones, Transvision Vamp and Wet Wet Wet.

Best British producer — Kate Bush, Coldcut, Peter Gabriel, Steve Lillywhite, David A Stewart and Stock Aitken Waterman.

Best album by a British artist — We Too Are One by Eurythmics, The Raw And The Cooked by Fine Young Cannibals, A New Flame by Simply Red, The Classics Vol 1 by Soul II Soul and Through Old Windows by Tears For Fears.

Runners-up included The Sensual World by Kate Bush, Disintegrated by The Cure, Wild by Erasure, New Light Through Old Windows by Chris Rea, Sacred Heart by Shakespeare's Sister and Velvetina by Transvision Vamp.

Best British newcomer — The Beautiful South, Shakespeare's Sis-

ter, Soul II Soul, Lisa Stansfield and Stone Roses. Runners-up included Michael Ball, Sam Brown, Coldcut, Dougie Trouble and The Rebel MC, Jive Bunny, Holly Johnson, Texas and The Wedding Present.

Best international newcomer — Paulo Abdul, Bobby Brown, Neneh Cherry, De La Soul and Guns 'N' Roses. Runners-up included Adele, Black Box, Richard Marx, Alyson Williams and Sydney Youngblood.

Best international artist — Bobby Brown, Neneh Cherry, Gloria Estefan, Prince and The New Power Generation, Belinda Carlisle, Tracy Chapman, Kylie Minogue, Deborah Harry, Billy Joel and Barbara Streisand.

Best international group — Bon Jovi, De La Soul, Gipsy Kings, Guns 'N' Roses, Milli Vanilli and U2. Runners-up included Aerosmith, Fleetwood Mac, Inner City, The Pogues, Redhead Kingpin and The Roll and the Superbeats.

Best soundtrack/cost recording — Aspects of Love, Batman, Beaches, Henry the Fork, The Thief, His Wife and Her Lover.

The awards will be made at London's Dominion Theatre on February 18 with the full list of radio coverage following the following day.

Conn appeals

PROMOTER MERVYN Conn has been given an eight-week prison sentence after pleading guilty to indecently assaulting a receptionist in his London office.

Conn, promoter of the Wembley county festivals, has been fined at bail pending an appeal against sentence.

Arista axes six before relocation

ARISTA IS shedding six of its staff in preparation for the company's move to west London.

The staff, from various departments, are said to be surplus to requirements for the planned Christmas relocation and will not be replaced.

The six are: product manager Phil Tompkins; A&R man Stuart Feeney; junior A&R man Dominic Simister; pluggar Mark Parker; secretary to label manager Harry Magoee; Mandy Hale and marketing department secretary Rachel Willis.

The remaining product manager Claire Dowds and Harry Magoee will share Tompkins' duties. Aristo's only official comment comes from BMG chairman John Preston: "Arista UK is currently going through its most successful period for some time. Its creative and financial independence are a key part of our strategy. To that end, the recent changes have had to be made."

Aberdeen joins big venue league

ABERDEEN IS aiming for a share of the big gig market as the city's only major conference centre is upgraded to a 4,000 capacity venue.

Management at the centre says acoustic are being improved along with other facilities to put it in the top echelon of halls.

Sales manager Jim Francis comments: "This is a big step for us but unless we take it we will never be able to attract top pop events."

World BRIEFING

BONN: West German record companies have been denied control of compact disc rentals by the constitutional court here. A panel of judges has ruled that companies cannot forbid the rental of their product nor are they entitled to claim a royalty on borrowed discs. The court passed judgement following an application by PolyGram claiming that record rental was unconstitutional.

NEW YORK: WEA International's increasing aggression in the classical market is being evidenced by its signing of the NVC Arts catalogue for worldwide distribution. The all video catalogue includes titles from the Royal Opera House, La Scala, Glyndebourne, the Bolshoi and Kirov. The agreement covers video cassette and compact disc video rights and the material will be released through Teldec Classics International.

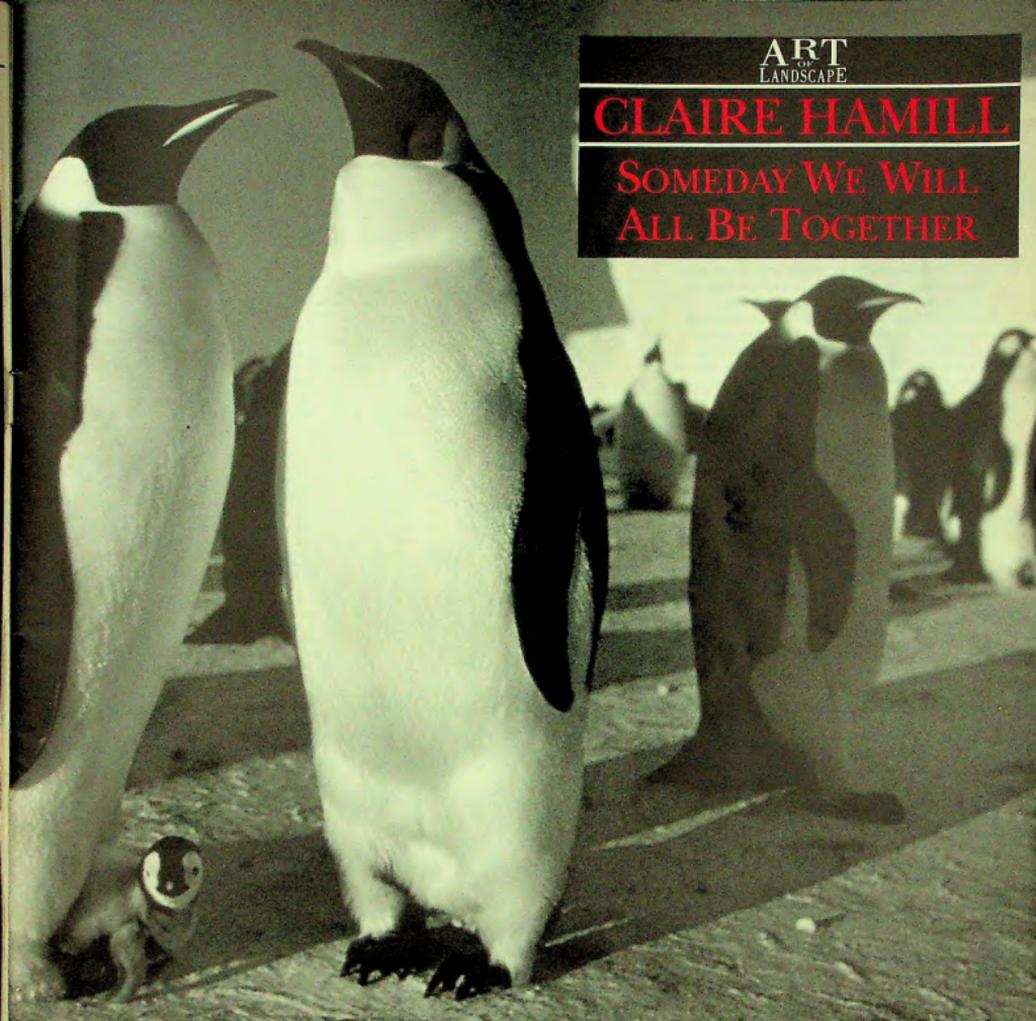
LOS ANGELES: Sony Classical is to formally introduce its digital audio tape product at the Consumer Electronics Show here next month. The company is planning a large-scale, high-profile launch.

NEW YORK: CBS Music Publishing will administer the Sular Music catalogue, which includes the work of writers/producers like Le and Babyface, as well as John Water, Bonham, Danger Danger, Fetchin' Bones, Lil' Louis and Derrick Culler.

ATLANTA: W.H. Smith is selling its newspaper wholesaling operation based here for \$30m to leave its only US representation — its West Three and Richmond Broc music stores and its 320 non-music outlets in airports and hotels.

SYDNEY: The Australian music industry is gearing up to mount an assault on the pan-European market next year. In a campaign co-ordinated by Export Music Australia, the industry body set up last year, Australians plan to use Midem as a springboard for their activities.

MILAN: Dubbed "Italy's biggest international music contribution of the next 12 months", the official song of the 1990 World Cup is being recorded here. Titled *Un Estivo italiano*, it is being performed by Gianna Nannini and Edoardo Bennato and produced by Giorgio Moroder.



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Business rates and you

Your rates bill might not be the most interesting document in the world but, like all bills, it has to be paid and can make a big dent in your profits. Next year, a new system, the Uniform Business Rate, might make an even bigger dent. The introduction of this new method of payment has already been identified as a key industry issue — to indie retailers in particular — and to help you to understand it better, Frontline has asked lawyer and MP GREVILLE JANNER to guide us through its complexities. This is his analysis:

RATES ARE taxes collected locally, but regulated nationally. For record shops, they are part of those unavoidable overheads which — if they are too heavy — can destroy a small business, and cause great harm even to a large one.

On April 1, 1990, a "uniform business rate" will be introduced. In 1990, all non-domestic rating assessments will be revolved. So here is your outline of the changes now on the way.

First: England and Wales. The Local Government Finance Act 1988 established a uniform busi-

ness rate. It will take effect in April 1990.

The most significant effect for ratepayers will be a revolution of property values. Present assessments were laid down by the 1973 Rating Revolt; the last we had in England and Wales.

The last in Scotland was in 1985. But the combined effect of revaluation and what is described as a "national — non-domestic — rate poundage" will depend on the location and type of property.

There are to be transitional arrangements. Their aim — to limit annual increases in rate bills to 20 per cent in real terms — or 15 per cent for smaller properties — during the phasing-in period of at least five years. Conversely: reductions, where there are now relative over-payments in current bills, are to be limited to about 10 per cent, or 15 per cent for smaller properties.

In Scotland there will also be a revaluation. The 1987 legislation abolishing domestic rating did not provide for a "uniform business rate" system.

Rate increases are to be kept to no more than the rate of inflation. But the present system of local rating — in terms of determination of the poundage level within the statutory maximum and retention of the revenue collected locally — remains in place for the time being.

South of the border, the non-domestic rate revenue collected locally will be pooled on a national basis and redistributed to authorities on a per capita basis.

North of the border, revenue collected locally will be retained locally. And in Scotland, there will be transitional arrangements, following revaluation, similar to those in England and Wales.

As a start, the transitional arrangements should ensure that no property will see its rate bill increased by more than 20 per cent a year in real terms, for each of the first five years of the new system at least. But that can be put the other way round.

You may find that your rate bill will increase by 20 per cent a year in real terms, every year for the first five years — which could mean at least a doubling of the rate bill, in real terms, over the next five years.

The Government's broad aim is that the total amount of rates paid in 1990 to 1991 by private sector businesses and nationalised industries should be the same as for the year 1989/90 with adjustments for inflation and "buoyancy" — ie the natural growth or decline in the yield by new properties coming in and old ones being removed.

However: there will be "significant changes in the rate bills for different properties", within that overall picture. Whether or not your property will see a reduction or an increase in its rate bill will depend on two factors:

- First — its rental value as at April 1, 1988 — this will determine whether the relative increase in

rateable value as a result of the revaluation, is more or less than the average increase for non-domestic properties as a whole; and

- Second — whether its local authority currently charges for 1989/90 a high or low rate poundage, relative to the national average.

So part of the answer to the question — how will your rates be affected — will depend on the change in the rateable value of your property; part on your locally determined rate poundage.

The Inland Revenue survey suggests that the new rateable values will be about seven-and-a-half times their present levels in England and about eight times their present levels in Wales.

So to keep the total rates (the "yield") broadly constant in real terms, the increase in the average rateable values will be matched by a corresponding reduction in the rate poundage.

The Inland Revenue reckons that very few businesses will find their rate bills unchanged. More will face increases than reductions. But the total increases in rate bills should be matched by the total of reductions. Compared to present rate bills, the percentage increase for the losers is greater than the percentage reduction for the gainers. The losers as a group have a substantially lower rate bill at present.

So the better off you are for rates at the moment, the more you are likely to suffer from the change.

- For details on how to appeal, see next week.



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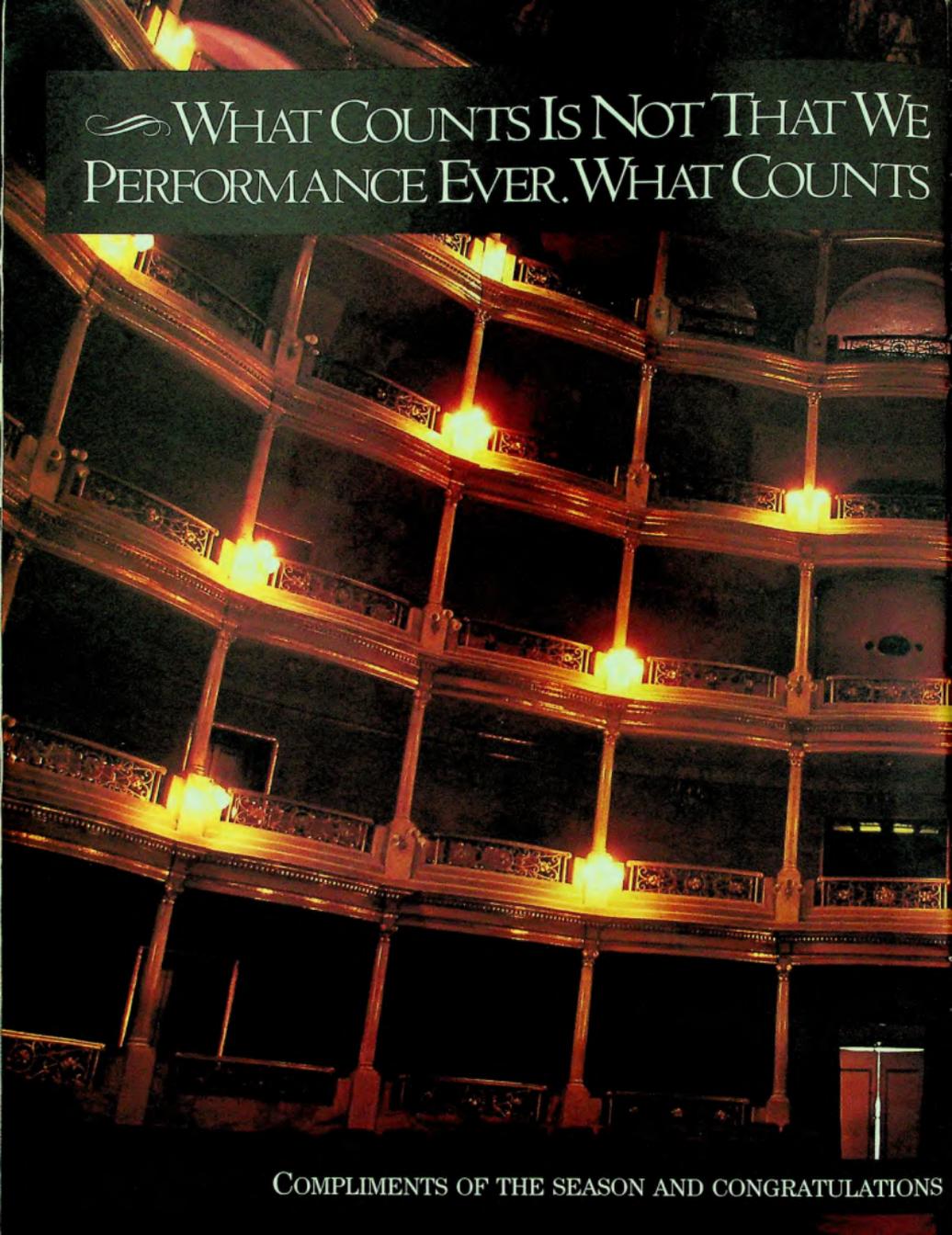
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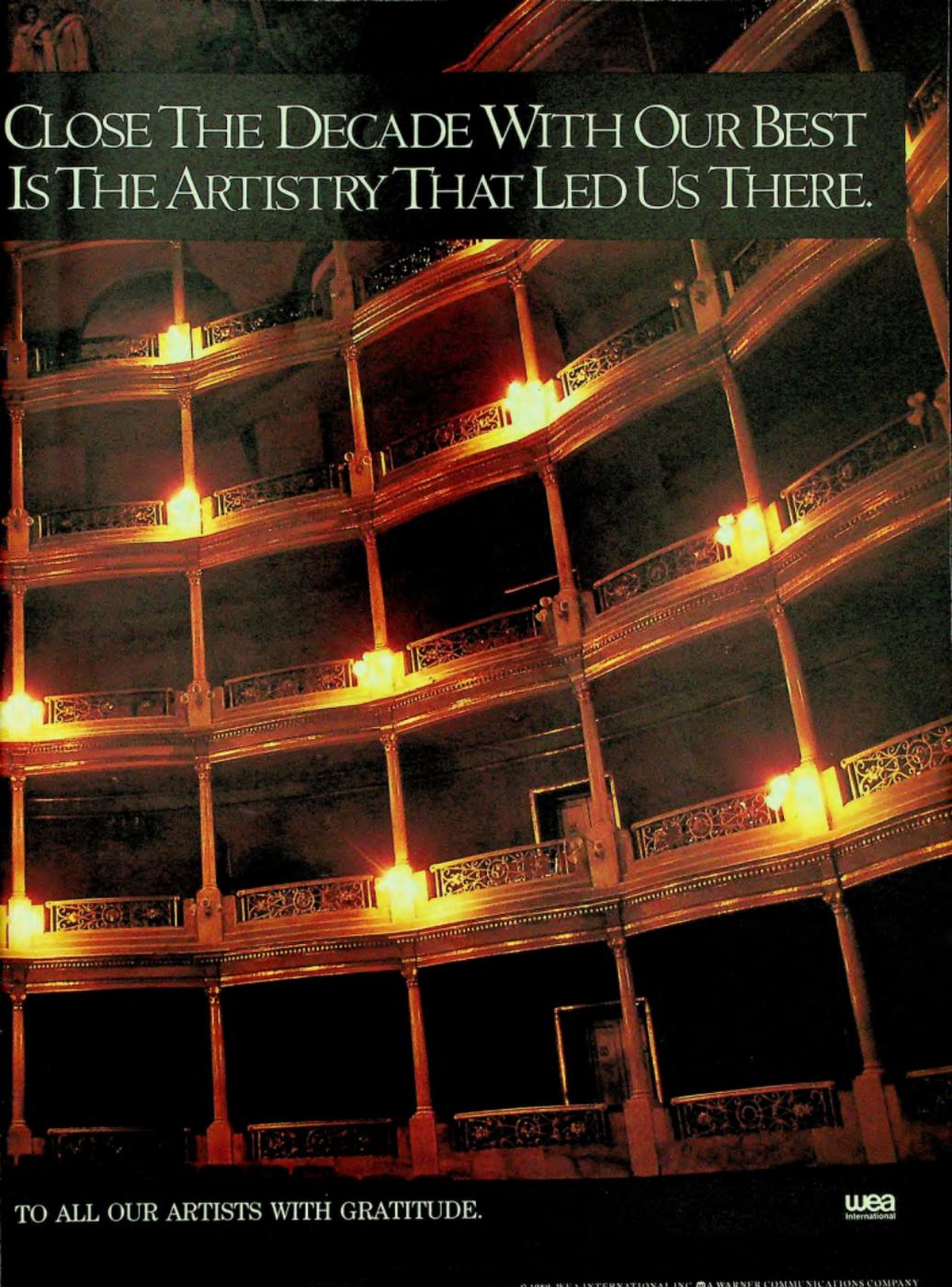
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A photograph of a grand, ornate theater balcony, likely from a historical or classical building. The balcony is curved and features multiple levels of decorative railings and columns. Warm, golden light emanates from several small lamps or fixtures along the balcony's edge, creating a dramatic and atmospheric scene. The background is dark, emphasizing the architectural details and the glow of the lights.

WHAT COUNTS IS NOT THAT WE
PERFORMANCE EVER. WHAT COUNTS

COMPLIMENTS OF THE SEASON AND CONGRATULATIONS

A photograph of a grand, ornate theater interior. The view is from a low angle looking up at several levels of balconies. Each balcony is supported by a column and has a decorative, wrought-iron railing. Warm, golden light emanates from small lamps or sconces along the edges of the balconies, creating a dramatic and atmospheric scene. The architecture is highly detailed, with classical columns and decorative moldings.

CLOSE THE DECADE WITH OUR BEST
IS THE ARTISTRY THAT LED US THERE.

TO ALL OUR ARTISTS WITH GRATITUDE.

wea
International

by Phil Hardy

PICK OF the month is undoubtedly In the Beginning (Ace CDCHD 280) a collection of Specialty recordings by **Sam Cooke** from his gospel days with The Soul Stirrers beside **he** turned to pop. His voice is as sweet and beautiful as ever, but the songs, particularly Jesus, Wash Away My Troubles and the impassioned Touch The Hem Of His Garment, are far more moving than most of his pop outings, bar A Change Is Gonna Come. Music to make you wish you could be. And as an added bonus the CD contains not only his first pop efforts (under the infamous Dale Cook pseudonym) but four of these without cooing vocal overbuds that confirm, for Cooke at least, how short a step it was from gospel to pop.

For **Little Richard** that step was far more dramatic. His gospel recordings don't figure on the Specialty Sessions (Ace ABCDX 1) a six CD set which documents his days with the company from his audition tape to his final 1964 recordings. It's got all the hits, but as with most box sets it's almost too much for the general listener who might find four takes of Long Tall Sally and Good Golly Miss Molly hard to take. But that would be a mistake. If you listen to the CDs and delve through the authoritative essays by Roy Finnis, Rick Coleman and the booklets by Roy Topping it quickly becomes clear how crafted (rather than spontaneous) Richard's recordings were and how much was tried out in the studio. For the hits there's Little Richard (CDCHM

R E I S S U E S

128) and Volume 2 (CDCHM 131) but for a changed perspective on Little Richard get the box set. For the fan, of course, it's essential.

In keeping with its title, **Trax's The Essential One & Only Jerry Lee Lewis** (MODEM 1043) is altogether more modest in scope than the mammoth box sets from Charly and Big Bear already on the market. All should do well (whether the Great Balls Of Fire dim or not), with Trax's 20 cut TV advertised outing performing best in the general market. Also from the Fifties there's the still frightening sound of **Link Ray** who's Rumble must be the precursor of Heavy Metal. **Link Ray** (Ace CDCH 924) features that and 22 more chilling guitar outings. Far more cheerful were **The Champs** whose career from Tequila to Bristol Stomp, is documented on Impact's The Champ's Collection (UMCD 900597 0). Better and far more raucous than the Champs is the Gary '53: Bonds Collection (UMCD 900715 0) which features 26 muzzy but enchanting productions by Frank Guida, mostly of the songs of his partner Joe Koyser (a shoe salesman turned engineer, now there's a career move!). New Orleans, Quarter To Three, School's Out, Seven Day Weekend... they're all here.

Though the end of **Frankie Lynon**, one of rock'n'roll's first drug casualties, was desperate to say the least, his records, 20 of which are brought together on EMI's Best Of (CDP 93443 2), were in the most part innocently brash, be it the chanted *Why Do Fools Fall in Love* or the heart felt *I'm Not A Juvenile Delinquent*. More calculated and far more modern sounding was the impassioned historicity of **Little Anthony & The Imperials**. Their Best Of (CDP 79 3468 2) takes them from the sensual simplicity of 1958's *Tears On My Pillow* to the Specter-like complexity of 1964's *Kick Out Of My Head*.

Also from EMI, but decidedly folkier, are collections of songs from **Don McLean** (And I Love You So, CDP 7934442), and **Gerry Rafferty** (Right Down The Line, CDP 7932642). The McLean offering concentrates on gentle love songs (*Crying, Everyday*) while the Rafferty collection features equally delicate, but more questioning, examples of late seventies singer-songwriting such as the still poignant *Baker Street* and the still moving *The Garden Of England*. From Impact there's the impeccably annotated 26 track **The Earlybirds** Collection (UMCD 900825 0) which charts the group's career from 1965 to 1970 and Vanda and Young's desperate attempts to repeat the success of the glorious *Friday On My Mind*. More disposable than one would think, but surprisingly durable are **The Sweet**, most of whose hits (Little *Whitey* to *Ballroom Blitz*, but

not the Six Teens, why?) are collected together on **Blockbuster** (RCA NL 74313).

And then there's heavy metal, **Black Sabbath** have their history told in **Black Sabbath, 1970-1987** (Vertigo 83881-8-1), and a remarkable story it is too. Like *The Drivers* before them Black Sabbath adjusted to the changing tastes in heavy metal by simply changing frontmen and adjusting their sound accordingly. Thus the line from 1970's *Paranoid* to 1987's *Born To Lose* is not a straight one. One of the groups who briefly posed Sabbath in the heavy metal stakes were **Metallica**, who have a trio of their albums re-released, the seminal *Master Of Puppets* (Phonogram 838 141-1) and the lesser *Kill 'Em All* (838 142-1), and *Ride The Lightning* (836 140-1) with its throaty dreams of death and Armageddon.

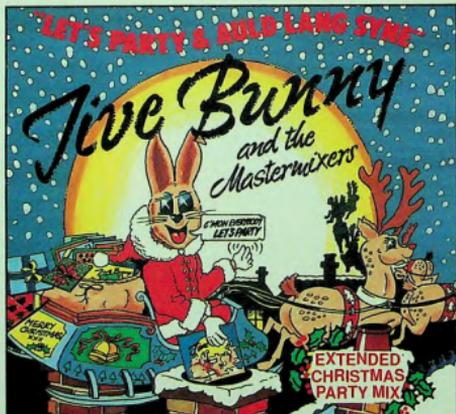
The best of the month's blues and soul reissues includes **Live Wire/Blues Power** (Stax CDSKE 022), a fine live set from 1975 by **Albert King** recorded at San Francisco's Fillmore Auditorium. **Issac Hayes** innovative chart-topping film soundtrack *Sho! Sho! SX2 021*) and **Millie Jackson** (It Hurts So Good *Southbound SEW 019*), the title track of which gave Jackson her biggest pop and R&B hit in 1973. Also on offer is a trio of company collections, **Kenstax** (Kent 095), which includes a clutch of lesser known Stax hits and

misses such as **Jimmy Hughes** (It's All Up To You and **Darrell Banks** version of the soul classic *One The One Who Loves You, Show It* (SEWX 015)), a sampler of Seventies soul on Westland Southbound and the lesser *Classic Preludes* (Prelude 210 376), a collection of Seventies and Eighties dance tracks from the likes of **Bobby Thurston** (Check Out The Groove).

More substantial are **The Greatest Hits Of Maze** (Capitol EST 2111) and the double album **The Best Of Luther Vandross** (Epic 465801 1) which shows off Vandross's sweet voice to perfection and includes all his major hits. **Straightforward** disco outings include **Greatest Hits** (Curton CUD 2007 LP) from **Linda Clifford**, who though she found fame as a minor disco diva still sounds like a soul singer when you penetrate these incessant beats per minute. **The Trammps** The *Legendary ZING* album (Kent CDEAN 088) which features lead and boss battles in the manner of *The Coasters*, and *Yum Yum* (Southbound CDSEW 016) from **The Fatback Band**.

And to end with there's **Alexis Korner's Blues Incorporated** (Line TACD 9.00634), a reminder that there was a time (1964) when British R&B was for more opinionated than it would quickly become, and a Best Of from **Judy Garland** (Capitol CDP 7 934438) a collection of (mostly re-recordings) of songs closely associated with *Miss Over The Rainbow*.

● Reviews marked * are vinyl only



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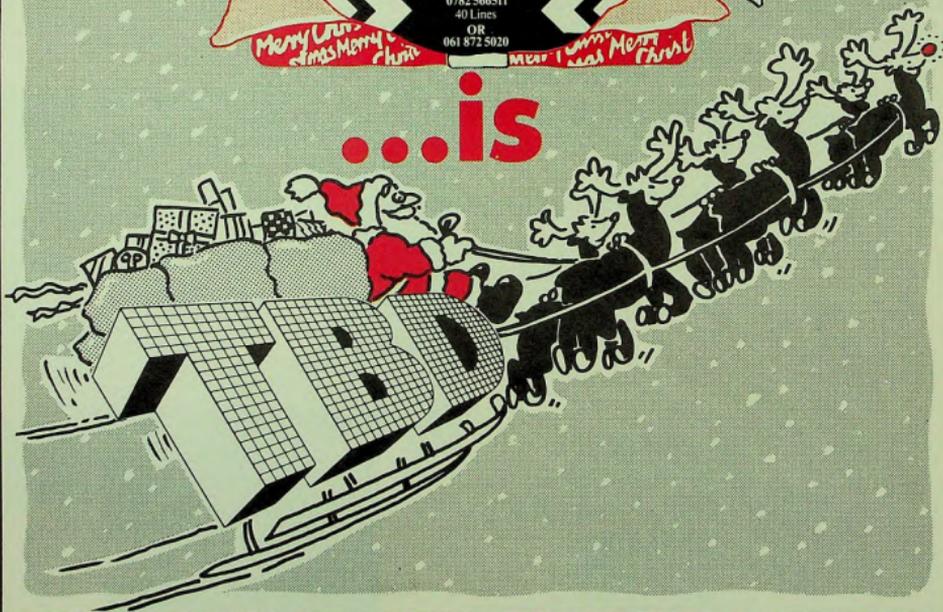
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Rap'n'roll swindle

by David Davies

We WANT to be known as the only hip hop band, orchestra, digital regime that specializes in super stooiped, triple duple, cold, ignorant, underground, hip hop, humpty funk! — booms Digital Underground's chief rapper, Shock G.

As the purveyors of the year's funkiest slice of hip hop, Doowatchyalla, Digital Underground are the newest face of smart hip hop. Their laid-back Doowatchyvalie ethic makes them a difficult interview proposition. Especially after their recent show at Brixton's Fridge, where they were supported by Soul II Soul's backing singers, Three Steps Ahead. But Shock G is keen to talk about the real story behind their forthcoming album, *Sax Packets*.

"We've called it *Sax Packets* to draw attention to Dr Coak's discovery," explains Shock. "He originally designed *Sax Packets* for astronauts but the formula was leaked and now they're freely available in the Bay Area of San Francisco."

And what is the effect of this new drug? "Well, they're safer than masturbation and they give you a good orgasm every time," claims Shock. "We tried to bring them over but we couldn't get them through customs."

It seems that a great rap'n'roll swindle is in the making. But it does somewhat distract attention from the sheer sense behind Digital Underground's lyrics.

"We've got this track called *Got Fast '89*," says Shock, "and it's a satire on *Beauty Pageants* and how they make it very hard for black women to fit in."

Not that this is laborious moralising. Digital Underground have a funky commitment to partying. Their stage show is a fabulous departure from the usual pabular rapper set-up. Explorations, extravagant cartoon back-drops and crisps, condoms and whistles thrown into the audience are reminiscent of the ethics of Parliament's Mothership tour.

"Yeah, that was a real influence," admits Shock, "but we've always done shows like this. Just drinking stupid on stage and acting and being crazy. And now we want



SHOCK G: humpty funk!

be able to jump from style to style from bug shit to serious shit, new r'n'b and jazz-oriented shit, new school and old school."

With their second single, *Humpty Dance*, out in December and the mighty *Sax Packets* released in the new year, Digital Underground are putting some welcome fun into rap. Shock grabs the mike to make his point real clear. "Nobody has come through in hip hop with the staying power of those Seventies funk bands and we're gonna do what we like right through the Nineties."

Teen dream

by Barry Lazell

NICK PHILLIPS, the most recent signing to Profile Records, marks something of a departure for the dance-oriented label by also having a tailor-made teen media image which looks set to get him into the pages of *Smooth Hits* and *No 1*. Even huge-selling labelmates like Run-DMC have failed to penetrate that market to any degree and in anticipation Profile has brought Phillips into the UK on a rapid media blitz, with plenty of the all-important photo opportunities.

His debut single *I That Love* (PROF 263), a solid pop-dance number with both airplay and club room potential, has been launched simultaneously.

Phillips, a New Yorker in his mid-20s and the son of an orchestral



NICK PHILLIPS: glossy

musician, looked set for a rock-oriented career, but his CBGB's-playing days with a punkish cover versions band became a creative cul-de-sac. It was a sideways step into songwriting for progressive NY dance group *New World* which led him into contact with producer Dove Adams — who, in turn, encouraged Phillips' solo career leanings and eventually got him signed to Profile.

Adams, along with Justin Struss at the remix desk, produced the Phillips-penned *I That Love*, and the team have been quickly gratified by US dancefloor response to the track: it has steadily climbed *Billboard's* Hot Club Play chart for a month.

With the UK's quicker response patterns, and the almost inevitable crossover of commercial dance clubs in the current climate, the single could well reach our pop charts and Phillips will probably be in the teen glossies. If so, Profile will be in new, but potentially lucrative, waters. And it will be interesting to note the direction of future signings to this internationally energetic dance indie.

● THE FUSION of ska rhythms with kicking dance beats has already been taken to the top of the pop charts by Double Trouble, while *Lorsy D's This Is Ska* was one of the Summer's biggest dancefloor stompers.

Now Beechwood Music is hoping the combination will continue to thrive with the release of an 11-track compilation, *The Street Sound Of Freestyle Ska* (SKACID 1). Artists featured on the album include *Lorsy D*, *Double Trouble*, *Roughneck*, *Rocket Allstar*, *Maroon Town*, *Jamaica Mealmine*, *Children Of The Night Featuring Rankin/Roger*, *Night Of Ska*, *The Rude Boys* and *Flowers LTD & B.W.G.*

Hot List

C O L U M N

STREAKING AWAY (on import ahead of new year UK release) has been the willing girl cooed and liping **Byrne Lovell** rapped funky chugging through street soul new jack swing **MANTRONIX** (featuring **Wendell**) *Got To Have Your Love* (US Capitol VJ 15521), while others causing a stir on import include the B-side hidden, but for hotter than the A-side's percussive brassily lushing semi-rap *Pipe Dreams*, undulating **Donald Byrd** Dominos backed chanted and crooned **ORLAN** "JUICE" *JONES To Be Immortal* (US OBR 44 731 20); bland pop guys harmonised but also shifty, twitty and jerkily bounding **IN-DEX** *Now You're Gone* (US Bigshot Records VS 143); **Smoleky Robinson** flavoured briskly churning lustful if repetitive house **STERLING VOID** featuring **Paris Brightness** *Set Me Free* (US DJ International Records DJ 994); lanky keyboarded airy jazzy instrumental house **POWER HOUSE** *Kenny's Jazz* (US Nagroave NG-030); girls nagged boss lumbered but tentily exciting **JOMANDA** *Dan You Want My Love* (US Big Beat BB 0010); A-side girl squawked beautiful latin hip hop getting some central London action for its more house-ish *Spidee* **David Morales** mixes, **INDIA** *Right From The Start* (US Reprise C 1280); and an LP the **NWA** associated, though more black pop than rap (and often just plainative girl sung) **NICHELLE** *Michelle* (US Ruthless Records 91282-1).

Albums out here include the fast selling *Silently* **Who? I'm Going On** era **Mervin Gage** inspired **TASHMAN** *On The Horizon* (OBR 46552) 1, via CBS; also fast selling (including much previously unknown material) *Iolo* house compiling double set **VARIOUS ARTISTS** *The House Sound Of Europe Vol 1* — *Case Lohno* (if 928 176-1); interestingly varied and by no means all danceable (but half for the phenomenal over) **Far** — like *I Called U* **LIL LOUIS & THE WORLD** *From The Mind Of Lil Louis* (if 828 179-1); world class excellent lush mellow **UK soul** **BUCK CLARK** *Time Keeps Moving On* (Raven Records RR LP 1, via 01-790 0088); New York disco label's

classic and still influential **Looleto** **Holloway's** currently much sampled tracks included) *Slides* compiling (plus a megamix) 20 track, four album boxed set **VARIOUS ARTISTS** *Salsoul Classics* **Salsoul/Jack Trax SALS. 1**, via K-tel International; funky wild riffs backed hip house **FAT EDDIE** *Most Wanted* (DJ), **International Records** 466024 1, via CBS; pleasant grungy downtempo huskily soulful **BY ALI MEANS** *Beyond A Dream* (Fourth & Broadway BRLP 542); lispily chuffed California rap **YOUNG M.C.** *Stone Cold Rhythim* (Delicious Vinyl 4/4/94);

UK 12-inchers either out now or due soon include the credited **O'Jays** *oldie* adapting and somewhat "B" **Trevis** influenced brightly shuffling hip house **D MOB** *Put Your Hands Together* (Glammin' & Jammin' Max) (frff FX 124); much revised for the UK, with what appear to be re-recorded rather than sampled vocals, episodically trotting *Iolo* house **THE JAM MACHINE** *Everybody* (de/Construction Records CT 43300); newly **Frankie Bones** remixed now **Wendell** *occid* fast talking UK hip house **MASH & M.D.** *EMM* *Get Hip To This* (via **RePublic Records** ICD 22X, via **Rough Trade**); routine though effective enough hip house **TREE** featuring **J.M.D.** *Move Your Body* (DJ International Records 455470 6, via CBS); girl and plus material simple repetitive litery bright bounding garage **PANDELA** *This Way* (via **Easy Street 12 EAST** 01, via **Victory/The Total Record Company**/BMG); recently warm on import typically uncluttered (in the Ontario based originator label **Bigshot Records** house style) gentle huskily multered and sometimes slightly oddie striding **LAURENCE** *Feeling Good* **Danzel** *I Like It* (Debut **DEBTTX** 3084, via Pacific); **Rauli Orellana** producing sighing Spanish girl whispered new look remixed jiggy leading **ISAMAR & COMPANIA** *Amor Suave* (Cynnet Records CYG 3, via the Total Record Company/BMG); **Ullwe** *Notch* producing **Bonobono** *Dont* overly rambling **SUBLEVEL** *Dont Blame Me* (Profile PROF 261).

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THIS WEEK LAST WEEK ON CHART	SONG	ARTIST	RECORD LABEL
1	GET A LIFE	10/Virgin TENX(1) 284 (F)	2
2	GOING BACK TO MY ROOTS	Rumour RUMA(T) 9 (PAC)	3
3	20 SECONDS TO COMPLY	Tom Tom - (TTT 019) (P)	4
4	EYE OF THE WAR (LEBRAND REMIX)	1/Janet Wynne CBS 655726 (12-455126 6) (C)	5
5	WHATCHA GONNA DO WITH MY LOVIN'	3/Inner City 10/Virgin TENX(1) 290 (F)	6
6	RIGHT BEFORE MY EYES	19/Pati Day Debut/Sonance DEBT(X) 3088 (PAC)	7
7	HITMIX (OFFICIAL BOOTLEG...)	26/Alexander O'Neal Tabu 655947 (12-455946) (C)	8
8	DEEP HEAT '89	4/Lelina Ware Deep Heat (12DEEP 10) (BMO)	9
9	IT'S OVER NOW	23/Ultra Nate Eternal/WEA YZ 440(T) (W)	10
10	ENCORE	4/Tongue 'N' Cheek Syncopate/EMI (12)5Y 32 (E)	11
11	TOP TO GET TO	14/Rob 'n' Raz feat Lello K Aristo 112696 (612696) (BMO)	12
12	PACIFIC	9/808 State ZTT/WEA ZANG 1(T) (W)	13
13	SIT AND WAIT	44/Sydney Youngblood Stories/Circa/Virgin YR(T) 40 (F)	14
14	STORIES	5/IzIt Perfecto/Hirra/London FX(J) 122 (F)	15
15	HEAVEN	11/CBS 655432 (12-455432) (C)	16
16	LAMBADA	24/Koomey CBS 655017 (12-455011) (C)	17
17	YAMBA LOVE	10/Impedance Jumpin' & Pumpin' (12)TOT 4 (PAC)	18
18	LET'S PARTY	19/Bazzy Mastermistars Music Factory MD(T)003 (BMO)	19
19	ALL AROUND THE WORLD	12/Lisa Stansfield Aristo 112693 (12-412693) (C)	20
20	ROBBY BROWN	MCA MCA(T) 1384 (F)	

21	MAGIC ATTO II	37/DJ Lelwalew BCM BCM 355(C) (P)
22	PLANET E (REMIX)	2/NEW K C Flight RCA 8949403 (12-PT49404) (BMO)
23	FOR THOSE WHO LIKE TO GROOVE	18/2 Twin Hype Profile - (PROF 270) (P)
24	I'M NOT THE MAN I USED TO BE	20/2 Fine Young Cannibals London LON(X) 244 (F)
25	MOVE YOUR BODY	17/2 rapper JIMD DJ Int/CBS 655470 (655470 6) (C)
26	RAPPER'S DELIGHT '89	16/2 Sugarhill Gang Sugarhill SHRD 007 (SHRD 0012) (BMO)
27	CAN'T SHAKE THE FEELING	23/2 Big Fun Jive JIVE(T) 234 (BMO)
28	SUPERBAD SUPERSTICK	2/2 Redhead Kingpin/The FBI 10/Virgin TENX(1) 286 (F)
29	WARM LOVE	15/2 Beatmasters/C Contance Rhythm King LEFT 37(T) (W/R)

JIET STAR RECORDS

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THIS WEEK LAST WEEK ON CHART	SONG	ARTIST	RECORD LABEL
1	WICKED IN BED (Dance Version)	Debut DBT 1	
2	DRENDA A WHO SHE LOVE (Acid & Soft)	Arma AB 192	
3	PIRATES ANTHEM (House Version)	Greenhouse GSD 257	
4	EMERGENT	Greenhouse and a Quarter QED 067	
5	NIGHT AND DAY (Wynne)	Sage SGI 02	
6	THE CONNA MISS YOU'RE A	Chase CDR 22	
7	EVERY TIME YOU GO AWAY (House Version)	8 Master BMD 052	
8	REPORT TO ME (Gregory Isaacs)	Greenhouse GSD 256	
9	PROMPTLY (Freddie McGregor)	White Label SCL 4	
10	OVER STATE MAMMIE (Gregory Pack)	Sweet & Clean VPC 428	
11	TAKE YOU TO THE DANCE (C. Lodge & Tiger)	Greenhouse GSD 253	
12	DOWN IN JAMAICA (Red Fox & Nalavara)	Chase CDR 22	
13	DREAMERS (House Version)	Melba & Play MF 11	
14	THE LOVE IS THE POWER (Scherer)	Parlophone P 4022	
15	GIRLS YOU CAN'T DO (Bron, Tony Gold & General)	8 Master BMD 072	
16	YOU AND ME AND SHE (Wynne Wonder)	White Label Pk 29	
17	LOVE SONGS (Red Hot Chili Peppers)	Program Soundz PFP 009	

THIS WEEK LAST WEEK ON CHART	SONG	ARTIST	RECORD LABEL
1	LOU LOU (Gregory Isaacs)	Greenhouse GSD 134	
2	REGGAE HITS VOL 2 (Various Artists)	Star Star JEP 1004	
3	BLACK WITH SUGAR (Kali)	Arma AB 192	
4	PUNCHER MEETS SANCHEZ (Freakers and Sanchez)	Entrepreneur ECR 11	
5	NIMERS (Various)	Arma MFS 1012	
6	GREENHOUSE'S SAMPLER VOL 3 (Various)	Greenhouse GSD 4	
7	BEST BART FATHER (Suzanne Rock)	Blue Mountain BMD 23	
8	WARNING (Gregory Isaacs)	Seven Seas SSBF 005	
9	CRAZY (Indie)	Parlophone P 4014	
10	GOOD TO BE TRUE (Indie USA Talent)	Dig WPLS 1263	

NEW RELEASES - DISCO 45s

TO THE FOUNDATION (Dennis Brown & Coco Tay)	Greenhouse
HEARTICAL BREATHIN (Gregory Isaacs)	King of the Rock KDR 061
AND PEROGATIVE (Suzanne Rock & Hardskins)	WMA Records WMD 008
DANCING WITH MY BABY (Suzanne Rock)	City Beat (CRD) 009
GHETTO CELEBRITY (Gregory Isaacs)	Jamaica HMIAM 007

ALBUMS

MUSIC WORKS SHOWCASE '90 (Various)	Greenhouse GSD 138
TOUCH OF CLASS (Teena Marie)	Blue Tone BTP 131
PAST AND FUTURE (Gregory Isaacs)	Technique TMB 253
NUCLEAR WAX VOL 2 (Various)	Blackstone Digital BSD 004
SHUFFLIN ON BOND STREET (Various)	Frappa FRS 273

30	TWO TO MAKE IT RIGHT	A&M USA(T)679 (F)
31	TOUCH ME	4th & B'way (12)BRW157 (F)
32	JUST ANOTHER DREAM	Polydor CAT(HO)1 (F)
33	THE THEME	10/Virgin TENX(1) 285 (F)
34	1 SECOND THAT EMOTION	4/Allyson Williams Def Jam 655456 (655456 6) (C)
35	GRAND PIANO	2/2 Mixmaster BCM BCM 344(C) (P)
36	SOMETHING IN THE WAY	16/Stephanie Mills MCA MCA(T) 1325 (F)
37	GET TO HAVE YOUR LOVE	3/Mantronix Capitol - (V 15820) (Imp)
38	JUST WANNA TOUCH ME	30/2 Fidelity/Konette Urban/Polydor UR(B) 46 (F)
39	LISTEN TO YOUR HEART	Chrysalis CHS 123465 (C)
40	CATWOMAN	Red Dog RDT(T) (W)
41	C'MON AND GET MY LOVE	9/D.Mob Intro, Cathy Dennis Hirr/London FX(J) 117 (F)
42	BLAME IT ON THE RAIN	11/Willie Vanelli Cooltempo COOL(X) 100 (C)
43	IT'S (JUST) THE WAY THAT YOU	2/Paulo Abdul Stren/Virgin SRN(T) 118 (F)
44	WALK ON BY	4/Dina Carroll Jive JIVE(T) 237 (BMO)
45	RESCUE ME	40/Krunch KR 7001 (12-458001) (PAC)
46	MEGAMIX	1/Village People Groove & Move GMT(12)9 (GAM)
47	THE WAY YOU LOVE ME	26/Karyn White Warner Brothers W 2681(T) (W)
48	THE KING IS HERE/900 NUMBER	45/King Kung Dance Trax DXX 9(12) (BMO)
49	SPACE GLADIATOR	6/Ranade Soundwave Mite (12)MUTE 104 (C)
50	BEAUTIFUL LOVE	10/Adeva Cooltempo COOL(X) 195 (C)

TOP 10 ALBUMS

1	AFFECTION	Aristo 101379/410379 (BMO)
2	LIVE AND DIRECT	MCA MCL1900/MCL1900 (F)
3	ON THE HORIZON	CBS 465521/1465521 (A)
4	ENERGY DAWN (EP)	3/Flamemasters XL Recordings XLP 10379 (W)
5	DEEP HEAT '89: FLIGHT THE FLAME	4/Various Telstar STAR2380/STAR2380 (BMO)
6	BACK ON THE BLOCK	6/Quincy Jones Qwest WX013/WX013 (C)
7	VENUS ESSENTIAL MEDITERRANEAN	7/Various BGM BGM333LP/BGM333 (M) (P)
8	STONE COLD RHYM'N'	8/Young MC Delicious BRP540/BRCA540 (F)
9	DANCE...YA KNOW IT	5/Bobby Brown MCG4074/MCG4074 (F)
10	90	808 State ZTT ZTT(Z) ZTT(Z) (W)

TOP 10 BUBBLERS

1	ITALO HOUSE MIX	Benaco Mercury MER(X)314 (F)
2	DO WHAT YOU WANT	2/In A Room Cutting - (CR22) (C)
3	2 TIME 2 FEEL THE RHYTHM	4/Hill House Outer Rhythm - (FOOT 2) (C)
4	EX	1/A Guy Called Gerald CBS AGGCT(1) (C)
5	SOMEBODY IN THE HOUSE SAY YEAH	2/In A Room Big Life BLR 12(T) (1)
6	COLD CUT'S CHRISTMAS BREAK	6/Coldcut Ahead Of Our Time CCUT 7(T) (1)
7	DIRTY CASH	7/Adventures of Stevie V Mercury MER(X)311 (F)
8	BOY	8/Soho S&M/Savage 812(SAV)103 (P)
9	HOT LEMONADE	9/A Guy Called Gerald BGM - (RS989) (P)
10	DON'T TURN YOUR BACK ON ME	10/Various Loud House - (WAR 63) (Imp)

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PUBLISHING



LIONEL BART: everything turned out all right in the end

Happy ever after...

by Chris White

THE TITLE of Lionel Bart's debut hit record, *Happy Endings*, on EMI Records will hopefully be an appropriate one to climax the career of one of the UK's leading song composers, but one that has seen many ups and downs in the last 20 years.

The career of Lionel Bart needs little chronicling here. Suffice to say that after writing a string of huge West End successes including *Lock Up Your Daughters*, *Fings Ain't What They Used To Be*, *Blitz*, *Maggie May* and of course the ever-perennial *Oliver!*, the fortunes of Bart took a nosedive after the 1966 flop of his musical *Twang!* which had been based on the evergreen story of Robin Hood.

Bart recalls the advice that the late Noel Coward had given him in the Sixties, and which he ignored at his own peril: "Dear boy, never put your own money in your own show". After the promoter pulled out of backing *Twang!* during its provincial run, Bart was forced to put up his own money to ensure a transfer into the West End. "The audiences started coming in but I myself in a situation where even future songs that he wrote would automatically belong to someone else." "I allowed myself to be advised badly but then in the Sixties everyone was a lot more naive. I can't blame some of the guys who took advantage of the situation. However the publishing situation is gradually being sorted out and there's a possibility of me working with EMI Music Publishing which would be great as I've done the single for EMI Records."

The new decade promises more exciting possibilities for Lionel Bart. He has two musicals, *The Seven Journeys Of Gulliver's Travels* and *Quasimodo* (based on the Hunchback Of Notre Dame), on the burner and he is currently involved with rehearsals at the Barbican Theatre for a revival of his musical *Blitz!* to coincide with the 50th anniversary of World War II. "When I did *Blitz!* originally it wasn't all that long after the war had finished and it was too early for nostalgia but I think that the show still has something important to say about communities and the fact that people are no longer as caring about each other. The message is

ing endeavour was *Don't Talk About It*, *Put It On The Table*, a rap-style single he did for the since-defunct Brantz Records label in the late Seventies (how about a re-issue, Castle Communications?) which had been preceded by the Sixties novelty number *Give Us A Kiss For Christmas* on Decca.

"The TV ad looks spontaneous but it took a lot of work, we spent about 11 hours filming, and in the end the kids were asking me, 'Don't you know any other tunes than this one?' It certainly wasn't plotted for Christmas but people kept coming up to me in the street and saying, 'Put it out as a single, we'll buy it,' so we did," says Bart.

"Doing *Happy Endings* gave me the impetus to start writing new stuff and we're talking about a follow-up single and a new album. It has made me want to work again, and I know I'm writing well."

One of the reasons for Bart's reluctance to write in recent years has resulted from bad business and publishing deals he made back in the Sixties. He had to sell the rights to *Oliver!* long before the film was made, therefore losing out on a long-term fortune, and he found himself in a situation where even future songs that he wrote would automatically belong to someone else. "I allowed myself to be advised badly but then in the Sixties everyone was a lot more naive. I can't blame some of the guys who took advantage of the situation. However the publishing situation is gradually being sorted out and there's a possibility of me working with EMI Music Publishing which would be great as I've done the single for EMI Records."

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that we have become a 'Me, me, me' society as opposed to a caring one. However the show won't be just nostalgia and there are aspects of the show that will be brought right up to date."

Bart also celebrates 35 years in the music business in 1990 (he was one of Tommy Steele's original Cavemen, and wrote many of his hit songs) although he's unsure how to celebrate it. "In recent years I've been getting all kinds of awards, mainly for being alive," he says wryly. "to be honest I feel a bit of a fraud anyway celebrating 35 years in the business because I sat out at least 15 years of it."

COMPACT

disc

DIGITAL AUDIO

1	1 ... BUT SERIOUSLY, Phil Collins	Virgin
2	2 THE ROAD TO HELL, Chris Rea	WEA
3	3 FIVE BERRY - THE ALBUM, Live Bunch	Salsbury
4	4 11 FOREIGN AFFAIR, Tina Turner	Capitol
5	5 IPS CHRISTMAS, Various	EMI
6	6 AFFECTION, Lisa Stansfield	Arista
7	7 THE BEST OF BOB STEVENS, Bob Stevens	Warner Bros.
8	8 LEVEL BEST, Level 42	Polygram
9	9 PAINE TO PLAIN, THE VERY BEST, Chris De Burgh	ASDA
10	10 JOUBERTYMAN, Eric Clapton, Duckie Reggae	
11	11 NOW 1&1, Various, EMI/Virgin/PolyGram	
12	12 ADDICTIONS VOL. 1, Robert Palmer	Island
13	13 THE GODS OF LOVE, Ten for Ten	London/Thames
14	14 THE RAW AND THE COOKED, PTC	London
15	15 LABOUR OF LOVE II, UB40	CIP-USA/Virgin
16	16 DECADE, Duran Duran	EMI
17	17 THE SENSUAL WORLD, Kate Bush	EMI
18	18 WHO'S THE BOSS?, Various	Island
19	19 CUTS BOTH WAYS, Glode E...en	EMI
20	20 MONSTER HITS, Various	Virgin

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MUSIC WEEK

16 DECEMBER 1989

INCORPORATING LP, CASSETTE & CD SALES

W

1	BUT SERIOUSLY ★★ CD Phil Collins Virgin V 2326
2	JIVE BUNNY - THE ALBUM ★ CD Jive Bunny & The Meximerixers Telstar STAR 2206
3	ENJOY YOURSELF ★★★ CD Kylie Minogue PWL 1874
4	FOREIGN AFFAIR ★ CD Tina Turner Capitol ERTU 3101
5	THE ROAD TO HELL ★ CD Chris Rea WEA WK 337
6	AFFECTION ★ CD Leo Sayer Arista 21079
7	THE BEST OF ROD STEWART ★ CD Rod Stewart Werner Brothers WB 14
8	TEN GOOD REASONS ★★★ CD Jason Donovan PWL 1877
9	SPARK TO A FLAME - THE VERY BEST OF ★ CD Chris De Burgh A&M CMAR 106
10	AFTER THE LAUGHTER ● CD Freddie Starr Dove/Chrysalis ADD 11
11	HANGIN' TOUGH CD New Kids On The Block CBS 468241
12	LABOUR OF LOVE II ● CD UB40 DBE INT/Virgin UDBR 4
13	LEVEL BEST ★ CD Level 42 Nippon LSTV 1

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STORM

35	WITH LOVE ● CD Michael Crawford Telstar STAR 2246
36	WELCOME TO THE BEAUTIFUL SOUTH ● CD The Beautiful South Gibbs MCOR 16
37	STORM FRONT ● CD Billy Joel CBS 465681
38	A NEW FLAME ★★ CD Simply Red Echco W 242
39	A PORTRAIT OF DORIS DAY ● CD Doris Day Synta SML 784
40	THE MAGIC OF FOSTER & ALLEN ● CD Foster & Allen Synta SML 979
41	DANCE! ... YA KNOW IT! ○ CD Bobby Brown MCA MCG 6074
42	BEST OF LUTHER VANDROSS - BEST OF LOVE CD Luther Vandross Arista/epic 462811
43	FOSTER AND ALLEN CHRISTMAS ALBUM ● CD Foster And Allen Synta SML 975
44	THE JOE LONGTHORNE CHRISTMAS ALBUM CD Joe Longthorne Telstar STAR 2285
45	THE GREATEST HITS ● CD Electric Light Orchestra Telstar STAR 2278
46	CRY LIKE A RAINSTORM-HOWL LIKE THE WIND ○ CD Linda Ronstadt/Fred Aaron Neville Echco ERT
47	REMOTE ● CD Hue And Cry Globe/Virgin CMC 4
48	GREATEST HITS LIVE ● CD Dionne Ross EMI BMOC 1001
49	THE SINGLES ALBUM ● CD Gladys Knight & The Pips PolyGram TV GRV 1
50	SINGALONGAWAYYEARS ● CD Max Bygraves Herald Music PML 200
51	3 FEET HIGH AND RISING ● CD De La Soul Tummy Fun/Big Life DISL 1
52	WICKED! ● CD Simone Echco FAE 2
53	CLUB CLASSICS VOL ONE ★★ CD Soul II Soul 101/Virgin DLS 83



KIT: "YOU either love it or hate it"

in the Kitty

by Dave Henderson

THERE'S SOMETHING about Lin Sangster's voice that makes the goosebumps on your spine go pop. In her thick Liverpool accent you can't believe it's the same person, but her enthusiasm bubbles like the passion in her vocal. She is central pivot in Kit, ably flanked by fellow songwriter Michelle Brown.

"You either love it or hate it," Sangster admits when talking about her vocal style. "Yeah, people are always saying it's distinctive."

But there's more to the Kit story than that. Formed almost four years ago by Sangster and Brown, they were four and have now sprouted to five since July. But, it was but a year ago when the first fruits of their labour were offered to a wider audience. After Sangster piloted Dressed editor Dave Haslam with a cassette demo, enthusiasm became mutual and when Haslam's Play Hard label leapt from drawing board to pressing plant one of the first products was the roundly acclaimed Kit debut *45 My Design*.

"We decided to wait before releasing anything," Sangster explains, "we played live a lot and wrote lots of songs."

In fact so many songs of quality began to flow from the Sangster/Brown axis that their second release, last month, was a four track EP *Cheatin' My Heart*, closely followed by their debut album *Unshakeable Faith* with not a single track being repeated. Having just done a Peel session, Kit's future is certified audio-friendly with new material already under production. So productive are the duo, that they even declined the offer for a producer on their recent releases, opting to learn the process themselves. The result, on both EP and LP, is a remarkable sparse sound which allows Sangster's voice to carry the action.

"We learnt a lot doing the album," Brown enthuses, "in fact, the production area of music is something we'd both be keen to work in. There aren't enough women doing those kind of jobs, they could

offer so much."

If any of Kit's existing releases are anything to go by, both Sangster and Brown have a healthy recording and studio career ahead of them. At this time of northern chart dominance, Kit's breathy realism is a hangover cure for the trippy late Eighties. Kit stand in a new decade as one of the few wide-eyed pop treats on the independent scene. And that voice! I think you'll just love it.

French miss

by Leo Finlay

WHAT HAVE the French ever done for rock'n'roll? Well Johnny Hollyday was always a bit of a laugh. Little Bob Storey packed out many a London pub in his heyday and Piaf inspired a generation of chanteuses; but most people would still answer... not a lot. Think again. The delights of the Cramps and Tex Falso reach these shores via French indie New Rose, a label also keen to promote young French talent.

Lively Art, a New Rose subsidiary, was set up just over a year ago to advance the talents of a breed less rockabilly-inspired than on the mother label. Three of the French acts picked up, Little Nemo, Mary Goes Round and Asylum Party are all linked by the 'Touching Pop' tag. Vincent, vocalist with Little Nemo, explains the term. "At first it was a way to win attention. French kids always seem to follow movements, and as these three bands were friends and had similar influences we decided to make up our own. We regret it a bit now."

The Touching Pop sound is a mish-mash of Joy Division, The Cure and New Order with more than a dash of Sisters Of Mercy thrown in. It certainly appears to lack any Gallic feel and the bands are surprisingly unanimous in their feelings on this matter. Asylum Party's Phil believes that "American and UK bands traditionally play the best rock music" while Jerome from Mary Goes Round testifies that "our Frenchness is not going to add anything important to our music".

This when Les Negresses Vertes are producing UK records with a spunky blend of Gallic folk, world music and rock. They are too French, too traditional. We are all rock bands who happen to be Parisians," notes Phil.

So much for it. In an age where Front 242, Young Gods

and Les Negresses Vertes are providing so much indie inspiration while drawing from their own continental cultures it's distressing to see French hopes ignoring theirs. Little Nemo may have sold a respectable 5,000 copies but its debut LP and the others may follow suit, but it's hard to see any of them appealing to non-French crowds. As Vincent says: "I cannot see us doing well in Britain. Audiences there have heard it all before."

Hogan's heroes

by Iestyn George

ONE OF the unluckiest pleasures of 1989 was stumbling across the sweeping melodies of Cactus Rain, third on the bill to The Band Of Holy Joy at Dingwells in August. The band was formed by Annie Hogan, formerly of Marc And The Mambos, who recruited jazz pianist Teddy Edwards and singer Frances Adler earlier this summer. Hogan also utilises the skills of drummer Tanna Punn and bassist Tim Tucker to create a symphony of fizzy postals and improvisational keyboard work with a light dance feel, matched by the haunting vocals of Adler. Influences range from Peggy Lee (who they cover in their live set) to the film soundtracks of Henry Mancini.

Hogan's work is published by Momentum Music, whose backing enabled her to record over 20 songs in demo form by the autumn. Sadly, these tapes were stolen and never recovered, but live performances supporting Voice Of The Beehive and Edwyn Collins have confirmed the startling potential that the band showed earlier in the year. Record company response to the demo has yet to prove conclusive. "They're a bit baffled at the moment" comments Hogan, "they obviously don't know when they're on to a good thing, but they'll know."

Heavistation is understandable, but it is inevitable that Cactus Rain's bizarre mix of the kitsch and the classical will soon find a much wider audience.

Second city slickers

by David Davies

LOCAL MEDIA companies and Birmingham City Council have established a new organisation to attract music and media investment into the second city. The Media Development Agency's newly-appointed director, Malcolm Allen, says: "We will act as a sort of dating agency for people who want to get involved in Birmingham and for people in different media."

"We will soon be in a position to offer customised packages of incentives, such as preferential property rates and business services. We're trying to create a media quarter here in Digbeth."

One of the MDA directors, Fine Young Cannibals and Area City manager, John Mostyn, is leading the way in rejuvenating the inner city area by organising the reopening of Digbeth Town Hall as a music venue called The Institute. "Hopefully it will act as a kind of magnet," says Allen.

Digbeth is looking pretty pizzy at the moment," admits Allen, "but in five to 10 years time people who get in now are going to be sitting

very quietly. It will be like the jewellery quarter where property prices have risen spectacularly."

Allen's vision is of a creative nexus in the centre of Birmingham, with television, radio, film and music studios and companies all drawing from the "very rich vein of local talent".

But while the MDA is a collaboration between private enterprise and the council, Allen admits the main initiative for the new agency has come from the council. "They have been the leading player. They've commissioned the reports in the first place and come up with most of the money," he explains.

The MDA has begun its work by compiling a database of contacts for all media and music companies and organisations. "We may well start off quite modestly," says Allen, "but as soon as we get the necessary staff will be firing on all fronts."

Rockin' for a good cause

by Valerie Potter

ANOTHER CHRISTMAS, another charity single — but Rock-Aid Armenia's *Smoke On The Water* is the result of almost a year's careful planning and forms part of a structured programme intended to raise funds for Life-Aid Armenia, a registered charity which seeks to alleviate the physical and mental trauma suffered by the victims of last year's Armenian Earthquake.

The single, a cover of the Deep Purple classic, was recorded over the summer, utilising the talents of the cream of heavy rock — participating musicians include members of Deep Purple, Black Sabbath, Pink Floyd and Iron Maiden to name but a few — and the time taken to prepare its launch has ensured that it is of sufficient quality to compete against commercial product in the marketplace.

"In theory, the record should stand up in its own right, without someone saying, 'Buy it, because it's for Armenia,'" explained Jon Dae, who is the moving force behind Rock-Aid Armenia.

During the year, the organisers have tied up a major sponsorship deal with Harp Lager to cover staff salaries, co-ordinated worldwide releases and taken care of details like clearing the publishing, in order to maximise income and minimise administration costs.

A RAA video compilation will be released in December, to be fol-

lowed by an album compilation in January, and there is a half hour documentary on the making of *Smoke...* ready to be placed on TV. The follow-up single, a soulful version of 'What's Going On', will be released at the end of January and plans are afoot to record a "dance-oriented" cover of Free's 'All Right Now'.

Disc comments: "The whole idea behind this is that the artists should enjoy themselves, but at the same time, it should be professional and the end result should be as good as any of their commercial records — and I think we've achieved that."

Stage fright

by Dave Laing

DESPITE the tepid response of the London theatre critics, Ian Dury's musical play *Agnes*, successfully completed its two month run last week.

One reason the connoisseurs of Dury's idiosyncrasy may have been put off is that it's hard to see the link between a rock gig and theatre in Dury's words. He adds that it was important for the band to be on stage rather than hidden from view. Aided by his co-writer Mickey Gallogher the Apples band also included saxophonist Dave Payne and the finest of vocal tritos, Kokomo.

Apples, also released as a Warners album, grew out of the Dury-Gallogher duo's involvement in Caryl Churchill's satire on the Big Bang, *Supper and all that*, *Serious Money*. "We did two show-stoppers for that, and Max Stafford-Clark and Simon Curtis of the Royal Court theatre asked us to do a musical."

The roots of the show lie in Dury's enduring fascination with all things cockney, dating from his Kilburn & the High Koads days. More recently, he and Gallogher had been preparing new songs and from these came the bulk of the dozen that appear in *Agnes*. They include one of his best list pieces, England's Glory that gets Mortimer Wheeler cheek-by-jowl with Christine Keeler and several duets between the young lovers of the show. In best Dury fashion, these manage both to be moving and funny. "The sexiest thing in the world is laughter," says the maestro sagely.

After his film, TV and theatre adventures of recent years, Dury is intending to bring out a studio album in 1990. And the title? "Well, I might call it *The Dancing Dury*."



CACTUS RAIN: "From Peggy Lee to Henry Mancini"

Right stuff

THE NEW, audience-friendly **Wonder Stuff** brought their UK tour to a climactic close with a joyful display of perfect guitar pop that confirmed the excellence of their second album, *Hup*, and the enduring excitement of the singles from their first.

By the time an exuberant crowd joined in on backing vocals for the recent hit, *Don't Let Me Down*, Gently, half-way through the show, a reserved, floundering Wonder Stuff could simply do no wrong. They were carried along by the flawless strength and commanding execution of a set which other current pop icons would be advised to study carefully.

The inspirational embellishments of occasional fiddle player Martin Bell served to highlight the understated musicianship of the whole band, while the intimidatory front-stage prowling of the Bass Thing, roaming guitar historians of McMillan Treese and singer Willie Hood's occasional acoustic asides left no doubt that the Wonder Stuff still retain the character and colour that helped win them the limelight.

What surprises may remain in store were intriguingly hinted at with a change of mood engineered by a brand new song, *Circle In The Square*, and the excitement of a cover of the darker Lennon's *Give Me Some Truth*, both of which seemed to point to a new, more pervasive side of the Wonder Stuff waiting somewhere in the wings.

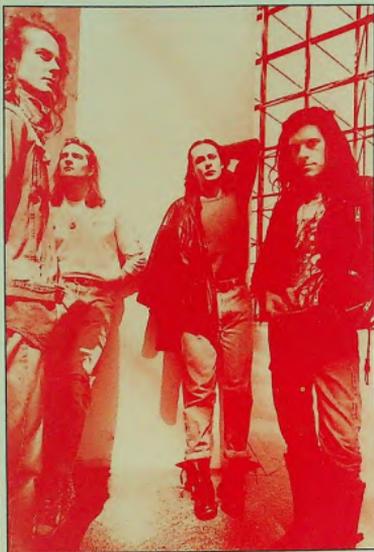
DAVID ROBERTS

Killer elite

IT IS 30 years since **Jerry Lee Lewis** was jeered off stage on his first London appearance, and three decades later he's still a publicist's nightmare. A one-off show at London's **Hammersmith Odeon** was always going to be a war's 'in' all expense of the darker quality of the Killer's reputation that the moviemakers made sure to leave on the cutting room floor.

Arguably as ever, he announced his arrival by scattering on stage and leaving a confused band to follow and pick up the pieces of an intro he'd already begun. As he booted at the piano keys like a clumsy, one-fingered tyrod and fixed a sneer on his osten face, there was only the odd vocal trick, a little stammer or some re-invented lyrics that showed he was still

Not the warmest welcome for Van Morrison, who soon wandered into the spotlight for a big-brother on *Cooking in the Stars*, then straight into Roy Charles's classic *Who'd I Say*. But the growing attraction of Morrison's vocal chords threw down the gauntlet and from that time on there was no way Jerry's star was going to be eclipsed by the string of special guest appearances that followed.



MILES BETTER. The 'Stiffies' Hup to it at the Brixton Academy

SOON the piano stool had been sent flying, and High School Confidential was as fresh, in every sense, as ever. A perfectly paced Great Balls Of Fire and a storming Little Richard medley oozed more energy than anyone could expect from a veteran self-abuser who started singing Rocking My Life Away two decades ago.

It wasn't a night for the country standards that rebullt Lewis's career in the Seventies, but a unique reworking of Kristofferson's *Me & Bobby McPhee* showed this great among stylists is still never content to play a song the same way twice.

MATTHEW COLE

Past and present

NOT FOR the first time I was left wondering why more artists don't take advantage of the very pleasing surroundings and pleasing acoustics of London's **Queen Elizabeth Hall**. Seeing the venue full of almost every type of punter from those sporting crew cuts to those sporting beard and wearing spacious Arron sweaters, it would have been hard to imagine a friendlier or more interesting setting.

It's hardly surprising that the **Fairly Oddly Band** attract a fairly diverse crowd, for one of Scotland's premier acts are hard to categorise. Certainly they draw heavily on folk traditions and imagery, but to throw saxophone breaks in during a song such as *Seacoalers*, or to accompany another mining song, *Johnny Miner*,

on only piano is hardly the stuff of mere traditionalists.

Also Alan Reid's keyboard and synthesizer set stands defiantly at the front of the stage, providing both sensitive and sonorous accompaniments to both his and Brian McNeill's powerful songs, as well as lending an atmospheric touch to Dougie Pincock's stirring bagpipe pieces and the nimble guitar work of Alistair Russell.

A lengthy but quite beautiful section of the band's music written to accompany the television series *Held In Trust* was aired, providing the audience with a respite from the obligatory and enthusiastic clapping and stomping that occurred throughout much of a mighty memorable show.

Forward With The Past is the band's slogan, and judging by their considerable popularity they ought to be going forward to the future with great confidence.

GARETH THOMPSON

Storm front

IT WASN'T a moment to be forgotten as hurricane Bob swept through London: **Astoria**.

Yes, **Bob Mould** had no trouble proving that his debut solo album *Workbook* was more than just a flash of inspiration. The calm before the storm was the instrumental *Sunspots*, followed by the almighty blast of *Wishing Well*.

Spitting out lyrics with venom, Mould led his band through an on-air onslaught of power and precision that didn't let up until the sec-

ond encore. While on the album Mould's songs of hope and despair are tempered with the addition of the cello, live they were given space to work up a bit of a rage and give the embittered lyrics added weight.

Mould's emotions varied from the pent-up anger of *Wishing Well* and *Whichever Way The Wind Blows* to the passive plea of *Sinners And Their Repentances*. Many of the songs portrayed a bitter man but strong in conviction and independence — both no doubt a result of the split of his former group Husker Du.

Mould's songwriting skills and his instinctive live performance allowed his feelings to come across passionately and convincingly.

And for all the bitterness and angst and his turbulent *Workbook* songs, Mould found room in the set to play those Husker Du songs — all done solo just to emphasise that this time he's doing it his way.

Support act **House Of Freaks**, a guitar and percussion duo from the US, also played a storming set that showcased their last UK-release album *Tantilla*.

Finding great range within what would seem restrictive instrumentation, some of the melodies and vocals were strikingly fresh. With the addition of some clever washboard and spoon accompaniment, *House Of Freaks* showed diversity is the key to their likely success.

NICK ROBINSON

Days and confused

SOMETIMES EVERY component that needs to come together to ensure a band's success combines in one moment to produce something truly worthwhile. That was certainly the case with **Thunder** who in one performance at the **Marquee** showed just why EMI snapped them up.

It took only a few numbers to confirm **Thunder's** intentions; simply, to exploit their main qualities. Frontman Danny Bowes is a superb singer with a heart of soul and a voice power, while guitarist Luke Morley and drummer Gary James concentrate on their strengths, something that they were persuaded not to do in the latter days of their former group *Terraplane*.

Bolstered by bassist Shake and guitarist/keyboardist Ben Matthews, the emphasis is now placed firmly on melody with power, not melody instead of power.

She's So Fine, Higher Ground and *Until My Dying Days* are all about both Bowes and Morley scope to explore new regions. The former's vocals are dynamic, while the guitarist is moving into more bluesy areas.

Gary James showed that these south London chops had lost none of their sense of humour with a quite ridiculous solo rendition of *Mr. Tambourine Man*, blending electric and acoustic guitar.

The overwhelming message, however, was that the members have clearly learnt from their young apprenticeships and this time, there's no no mistakes, it's all about.

KIRK BLOWS

Rolling Jones

THE AWKWARD silence which followed a wailing siren call for attention at the start of their **Town & Country** support slot set the tone for an underpowered performance from **Steve Nicks**. A promising line-up of twin DJs and drummer to support a gruff, gangling rapper was severely underexploited by an act who have made their mark with one of this year's best rap albums.

The quality of material being performed was never in doubt. But tracks like the excellent *On 33* and *What Is Soul* were compromised on the night by an uncharacteristic showcase which degenerated into force when the drummer and one of the DJs tried to wade into the crowd in search of trouble half way through a rap about "peace" and "positive vibes".

Josua Jones presented the other side of the coin, exemplifying the virtues of non-constant touring with a finely-tuned, fixed-up performance, which, paradoxically, showed how far they still have to go to capture the energy and attack of their live on vinyl.

A set punctuated with pre-programmed samples disguised its real efficiency by making the most of a three-pronged guitar attack. It emphasised all its rawest aspects with crowd-shrieking arc-backed thrash theatrics of the first order. Unfitted to wear sweat shirts like some latter-day hardcore Bay City Rollers, the band focused on the creation of a soundtrack to a huge, chaotic party.

DAVID ROBERTS

Del boy returns

IN 1962 Texan singer Bruce Channel toured the UK on the back of his number one hit *Hey Baby*. It owed much of its distinctiveness to harmonica-player **Delbert McClinton**. In the Beatles era, support act and McClinton taught John Lennon a few gob-iron tricks for *Love Me Do*.

But McClinton didn't bother to come back until 1989 when he and his six-piece band were enterprisingly diverted from a European jaunt to London's **T&E2**.

A master of tough Texan 'n' roll, with a leather-rasp rasp rising above a band that packs a dangerous punch, McClinton can nevertheless sound convincingly tender on a confessional song like *The Jealous King*. This was an early-Eighties classic from the album that produced his only hit, *Giving It Up For Your Love*.

He never capitalised on that breakthrough. It was a long wait for his next album, *Live From Austin*. Though not one to blather with between-song pleasantries McClinton seemed to enjoy a set of considerable stamina, in front of a full house that was almost an old school reunion from the halcyon days of London club and pub rock. "One wouldn't want to wait another 27 years for a night's music like this. A younger audience needs to know what real rock'n'roll is all about."

JOHN COLLIS

TOP 75 SINGLES



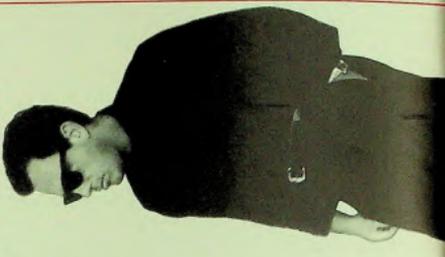
MUSIC WEEK



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- 1** **LET'S PARTY** Live Bummy & The Monstermimers Music Factory Dance MFRD1 003 (BMG)
- 2** **WHEN YOU COME BACK TO ME** PWL PWLUT 46 (P)
- 3** **GET A LIFE** Soul II Soul 18 Virgin TENQ1384 (F)
- 4** **YOU GOT IT (THE RIGHT STUFF)** New Kids On The Block CBS BLOCK12 (C)
- 5** **LAMBADA** Kaoma CBS 65931 712-45931 (B) (C)
- 6** **THE EVE OF THE WAR (Ben Liebrand Remix)** Jeff Wayne CBS 65528 712-45528 (6) (C)
- 7** **DON'T KNOW MUCH** Linda Ronstadt featuring Aaron Neville EMI EMI 101 (M)
- 8** **I DON'T WANNA LOSE YOU** Tina Turner Capitol 120CL 553 (E)
- 9** **DEAR JESSIE** Madonna Sire W 2642 (W)
- 10** **DONALD WHERE'S YOUR TROUSERS?** Andy Stewart Sire SON 2352 (S)
- 11** **CAN'T SHAKE THE FEELING** Big Fun A&M 1241 (BMG)
- 12** **HOMELY GIRL** DSP International Virgin DIF 3312 (F)
- 13** **GOT TO GET** Rob 'n' Raz featuring Lella K A&M 11266 (12-41266) (BMG)
- 14** **IN PRIVATE** Dusty Springfield Polygram 1216 6234 (E)
- 15** **YOU SURROUND ME** En Vogue MCA 1214UTE 9 (JRT)
- 16** **SIT AND WAIT** Sydney Youngblood Cross Virgin YR11 60 (F)
- 17** **FOOLS GOLD/WHAT THE WORLD IS WAITING FOR** The Stone Roses Decca ORE12 (F)
- 18** **DEEP HEAT '89** Linné Rice Decca Heat 1210DEP 10 (BMG)
- 19** **THE AMSTERDAM EP** Simple Minds Virgin SMD174 (F)
- 20** **HITMIX (THE OFFICIAL BOOTLEG MIX)** Alexander O'Neal Telus 65504 712-45504 (6) (C)
- 21** **ALL AROUND THE WORLD** Lisa Stansfield A&M 12166 (12-41266) (BMG)
- 22** **ANOTHER DAY IN PARADISE** Phil Collins Atlantic 12163 (12-41263) (BMG)

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- 41** **I'LL SAIL THIS SHIP ALONE** Gal Disc GODD3 38 (F)
- 42** **TOUCH ME** 44s 4 New Island 128BFW 157 (F)
- 43** **WOMAN IN CHAINS** Feist Phonogram 105A (1) 13 (F)
- 44** **GIRL I'M GONNA MISS YOU** Milli Vanilli Columbia/Cristal COOLX 191 (C)
- 45** **LA LUNA** Belinda Carlisle Virgin V501 1288 (F)
- 46** **STREET TUFF** Rebel MC/Double Trouble Duane WANTU1 18 (PAC)
- 47** **WITH GOD ON OUR SIDE** The Neville Brothers A&M AM107 545 (F)
- 48** **LIVING IN SIN** Bon Jovi Veritone Phonogram DV1721 (F)
- 49** **WHEN WILL I SEE YOU AGAIN** Brother Beyond Polygram 1216 6235 (E)
- 50** **MADCHESTER RAVE ON EP** Happy Mondays Factory FAC 2427 (12-FAC 242) (P)
- 51** **DECEMBER** All About Eve Mercury Phonogram RFXN0 11 (F)
- 52** **RONI** Bobby Brown MCA MCA111384 (F)
- 53** **GRAND PIANO** The Remonster EMI BCM 3400 (P)
- 54** **WIG WAM BAM** Damian Jive JIVE121 234 (BMG)
- 55** **BLAME IT ON THE RAIN** Milli Vanilli Columbia/Cristal COOLX 180 (C)
- 56** **MY LOVE** London Boys WEA 12 42011 (W)
- 57** **RIDE ON TIME *** Rick Box 46/Continental RCA RM 42541 (12-FE 4242) (BMG)
- 58** **C'MON AND GET MY LOVE** D Mob introducing Cathy Dennis EMI London 1311 (F)
- 59** **BRITTE SIDE** Deborah Harry Crystal CHS12 2452 (C)
- 60** **UNINVITED GUEST** Marillion EMI 121MARI 11 (E)
- 61** **THE ARMS OF ORION** Prince with Sheena Easton Warner Brothers 275072 (W)
- 62** **ENCORE** Foghorn N'Cheek 12163 (12-41263) (BMG)

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| 23 | Electronic | Factory FAC 2371 (TZ FAC 237) P |
| 24 | BROKE AWAY | Pop/Rock |
| 25 | WHENEVER GOD SHINES HIS LIGHT | Pop/Rock/Phonogram LEVEL 1012 (P) |
| 26 | WHATCHA GONNA DO WITH MY LOVIN' | Pop/Rock/WAS 2112 (WAZ 21) P |
| 27 | THE MIRACLE | Pop/Rock/INNOV 190 (P) |
| 28 | COMMENT TE DIRE ADIEU | Pop/Rock/1012 (QUEEN 15) E |
| 29 | PACIFIC | London/LONDY 24 (P) |
| 30 | NEVER TOO LATE | ZIT/WELANG (IT W) |
| 31 | THIS WOMAN'S WORK | FM/1012 (EM 118) B |
| 32 | SISTER | FM/1012 (SP) |
| 33 | I'M NOT THE MAN I USED TO BE | CBS/ATMNY (S) C |
| 34 | GET ON YOUR FEET | London/LONDY 24 (P) |
| 35 | 20 SECONDS TO COMPLY | Eps: E55627 (TZ: E5562) (C) C |



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THE BRILLIANT NEW SINGLE



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- 1** **LET'S PARTY** Live Bunny & The Masterminters Music Factory Dance (BMG) PWL PW1(T) 64 (P)
- 2** **WHEN YOU COME BACK TO ME** Jason Donovan 10/Virgin TEX124 (F)
- 3** **GET A LIFE** Soul II Soul CBS180(1) 12-4551(1) (C)
- 4** **YOU GOT IT (THE RIGHT STUFF)** New Kids On The Block CBS180(1) 12-4551(1) (C)
- 5** **LAMBADA** Kaoma CBS180(1) 12-4551(1) (C)
- 6** **THE EVE OF THE WAR (Ben Liebrand Remix)** Jeff Wayne CBS180(1) 12-4551(1) (C)
- 7** **DON'T KNOW MUCH** Linda Ronstadt featuring Aaron Neville Blake-EEK 10(1) (W)
- 8** **I DON'T WANNA LOSE YOU** Tina Turner Capitol 12(C)533 (E)
- 9** **DEAR JESSIE** Mad Max Sire W3
- 10** **DONALD WHERE'S YOUR TROUSERS?** Stone-SON 12
- 11** **CANT SHAKE THE FEELING** Big Fun Ave JPH1212A
- 12** **HOMELY GIRL** DEP International/Virgin DEP 231
- 13** **GOZ TO GET** Bob 'n' Raz featuring Laila K. A&M 123484 (12-4126) (E)
- 14** **IN PRIVATE** Druzy Springsfield Parlophone 123R 023
- 15** **YOU SURROUND ME** Erasure MCA 123MUTE 99 (P)
- 16** **SIT AND WAIT** Creech/Virgin YKT 40 Sydney Youngblood Shonora ORE13 (E)
- 17** **FOOLS GOLD/WHAT THE WORLD IS WAITING FOR** The Stone Roses Deep Heat 1123DEP 10 (B&W)
- 18** **DEEP HEAT '89** Los Rulos Deep Heat 1123DEP 10 (B&W)
- 19** **THE AMSTERDAM EP** Simple Minds Virgin 500RT14 (F)
- 20** **HITMIX (THE OFFICIAL BOOTLEG MEGAMIX)** Alexander O'Neal Taka 655047 (12-45594) (C)
- 21** **ALL AROUND THE WORLD** Lisa Stansfield A&M 113191 (12-4126) (E)
- 22** **ANOTHER DAY IN PARADISE** Phil Collins Virgin 4521124 (F)



- 41** **I'LL SAIL THIS SHIP ALONE** The Beautiful South Gea/Gear GOOD1 18 (P)
- 42** **TOUCH ME** 49ers 49s 123RW 137 (F)
- 43** **WOMAN IN CHAINS** Tears For Fears Fontana/Parlophone IDEAT13 (F)
- 44** **GIRL I'M GONNA MISS YOU** Milli Vanilli Columbia/Capitol COOLR1 191 (C)
- 45** **LA LUNA** Belinda Carlisle Virgin V50(T) 120 (F)
- 46** **STREET TUFF** Rebel MC/Double Trouble Decca WANT14 18 (MC)
- 47** **WITH GOD ON OUR SIDE** The Neville Brothers A&M AMM12 545 (F)
- 48** **LIVING IN SIN** Bon Jovi Atlantic/Atlantic 020 310 (E)

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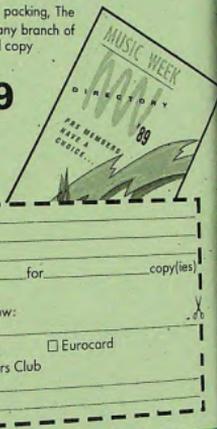
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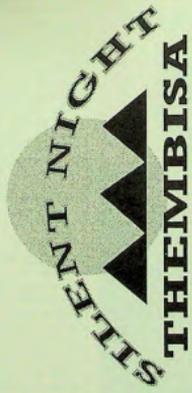
A LITTLE LOVE (WHAT'S GOING ON)
US TOP TEN DANCE HIT MIXED BY

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7" CHALK 5 12" CHALKS
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4	GETTING AWAY WITH IT	Electronic
5	DEEP SEA 7"	
6	GO TO GET	Rob 'n' Ben featuring Luke K
7	4	Alaska
8	FOUR GOLD/WHAT THE WORLD IS...	Alaska
9	THE FUTURE	Alaska
10	WINE (OFFICIAL BOOTLEG RECORD)	Alaska
11	20 SONGS TO COMBAT	Shine Buller
12	DEAR JESSE	Shine Buller
13	GOING BACK TO MY FOOTSTEPS IN...	FFI Project with L. P. P. P. P.
14	YOU GOT (THE RIGHT STUFF)	New Kids On The Block
15	20 SISTER	Shine Buller
16	WHAT'S GOING ON WITH MY LOVIN'	Inner City
17	THE MIRACLE	Inner City
18	TEACH ME	Inner City
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98	TEACH ME	Inner City
99	TEACH ME	Inner City
100	TEACH ME	Inner City

23	GETTING AWAY WITH IT	Electronic	Factory FAC23711Z-FAC23711P
24	BROKE AWAY	Van Mier Meli	Person/Photogram JEM1 101131P
25	WHENEVER GOD SHINES HIS LIGHT	Van Morrison with Cliff Richard	Federal/VAN331Z-VAN331P
26	WHAT'CHA GONNA DO WITH MY LOVIN'	Inner City	10/Virgin RENO 390 1P
27	THE MIRACLE	Quinn	Fed/raphone 112/QUEEN 13 8
28	COMMENT TE DIRE ADIEU	Jimmy Somerville/Jamie Miles/Kingston	London L ONY 241 P
29	PACIFIC	808 State	277/WBA ZANG 1011W
30	NEVER TOO LATE	Kylie Minogue	PKW/PW/11 6 5 P
31	THIS WOMAN'S WORK	Kate Bush	EMI 112/EM 119 P
32	SISTER	Bros	CBS/ATON/11 9 P
33	I'M NOT THE MAN I USED TO BE	Free Young Combbali	London L ONY 244 P
34	GET ON YOUR FEET	Gloria Estefan	Epic 65949 71Z-65949 8 P
35	20 SONGS TO COMPLY	Silver Buller	Tem Tan JTTT 019 11Z-TTT 019 P



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- 24 **BROKE AWAY** ROCK POP
Was Wet Wet Wet Premier Phonogram EMBL 1012 (P)
- 25 **WHENEVER GOD SHINES HIS LIGHT** ROCK POP
Van Morrison with Cliff Richard Polygram MANS 212Z-WAN 2 (P)
- 26 **WHATCHA GONNA DO WITH MY LOVIN'** ROCK POP
D.V. King TENO 296 (P)
- 27 **THE MIRACLE** QUEEN
Queen Polygram 133QUEEN 15 (P)
- 28 **COMMENT TE DIRE ADIEU**
Jimmy Somerville/June Miles Kingston London-LONDON 24 (P)
- 29 **NEVER TOO LATE** ROCK POP
808 State ZTT/WEA ZANG 111 (W)
- 30 **KYLE MINOQUE**
Kyle Minogue PWL PWL 15 (P)
- 31 **THIS WOMAN'S WORK**
New Bush EMI 1256M 131 (P)
- 32 **SISTER** ROCK POP
Bros CBS 4 DOW 5 (C)
- 33 **I'M NOT THE MAN I USED TO BE**
Get Young Comiballs London-LONDON 24 (P)
- 34 **GET ON YOUR FEET**
Gianna Eitelan Epp 653507 (TZ-65350 6) (C)
- 35 **20 SECONDS TO COMPLY**
Silver Bullet Tone Team TTT 09132-TTT 019 (P)

(CBS)
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66 *Be never kneec what friends ice had
Until ice came to Leningrad 99*

- 63 **LENINGRAD**
Billy Joel CBS 50JUL 1 (C)
- 64 **STARTING OVER AGAIN**
Natalie Cole EMI USA 10JMT 77 (P)
- 65 **FX EYES OF SORROW**
A Gay Called Gerald Subpop CBS SAC 202 (C)
- 66 **IT'S OVER NOW**
Ultra Nate Eternal WEA TZ 4807 (W)
- 67 **COLD CUT'S CHRISTMAS BREAK**
Coldcut Ahead Of Our Time Big Life COOT 771 (PRT)
- 68 **ITALO HOUSE MIX**
Rococo Mercury Phonogram MEX 31 311 (P)
- 69 **SMOKE ON THE WATER**
Rock Aid Armenia Life Aid America Big Wave EMMONT 101 (RMG)
- 70 **BEAUTIFUL LOVE**
Adeva Cookinge Physicals COOLUT 195 (C)
- 71 **WHITE CHRISTMAS**
Max Bagrovnes Polygram PMS 5012 (TZ-PMT 50 32) (RMG)
- 72 **STORIES**
Lilli Pericholls London L30 122 (P)
- 73 **OUIJA BOARD, OUIJA BOARD**
His Master's Voice EMI 1290P 1022 (P)
- 74 **INFINITE DREAMS (Live)**
From Meidan EMI 1256M 132 (P)
- 75 **ROOM IN YOUR HEART**
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- 36 **BURNING THE GROUND**
Duran Duran EMI 12200 13 (P)
- 37 **LISTEN TO YOUR HEART**
Sonia Compas GIG 12346 (C)
- 38 **THAT'S WHAT I LIKE**
Jive Bunny & The Modelmakers Music Factory Dance MMD 101 (RMG)
- 39 **I FEEL THE EARTH MOVE**
Morrika CBS 653517 (TZ-65351 6) (C)
- 40 **GOING BACK TO MY ROOTS/RICH IN PARADISE**
FBI Project present Rich in Paradise EMI 1256M 133 (P)

- 1 **GET LIFE**
Soul Soul
- 2 **WALK**
The Roots
- 3 **EYE OF THE PALM (Ben Lakerud Remix)**
Jeff Wayne
- 4 **WALK**
The Roots
- 5 **DEEP FLEAT #9**
Rich & Fun featuring Luke K
- 6 **LAMBDA**
Sonic Youth
- 7 **FOOLS GOLD/WHAT THE WORLD IS...**
Someones
- 8 **WALK BOOTLEG (REMAKE)**
Artemus
- 9 **WALK**
Sonic Youth
- 10 **GOING BACK TO MY ROOTS/RICH IN...**
FBI Project
- 11 **DEAL SESS**
Sonic Youth
- 12 **GOING BACK TO MY ROOTS/RICH IN...**
FBI Project
- 13 **TOUJOURS**
Sonic Youth
- 14 **STAND WAIT**
Sonic Youth
- 15 **WALK**
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- 16 **WALK**
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- 17 **WALK**
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- 18 **PACIFIC**
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Noir RECORDS

ALBUM OF THE WEEK

MARC ALMOND: Jacques. Some Bizarre BREL 1. Almond's long-awaited tribute to Breil turns out to be well worth the delay. The sonorous yet sublime poetic power of Breil has been lovingly arranged and translated, and the overall effect is spellbinding. The fact that unimformed listeners mistake this for a new LP of Almond's own composing is a tribute both to him and the spirit of Breil. **GT**

HUE AND CRY: Bitter Suite. Circa HUE 6. A specially priced double set which offers a live performance of vocal/piano songs, occasionally aided by the sax of Tommy Smith and a dab of guitar. Bitter Suite presents the emotionally wracked side of H&C. With versions of Scots anthem Mather Glasgow, Kate Bush's The Man With The Child In His Eyes and Costello and Sinatra classics — as well as their own material. Coming complete with the album Remote, this is an excellent insight into Hue And Cry, with Bitter Suite sounding like an event of classic proportions. **DEH**

STOCK IT

VARIOUS: Planet Pacific. Pacific, Planet LP 1. Pacific celebrates its recent successes with a dance compilation that includes a batch of significant releases that set a few clubs alight over the past year. Desire Records contributes three tracks including Corporation Of One's Real Life and Double Trouble And The Rebel MCs first hit 'Just Keep Rockin'. Aside from the predominant house theme, MC Mortay And DJ DBM's excellent Beyond Control rap rounds off this quality double set. **NR**

QUEEN: At The Beeb. Band Of Joy B01P001. Featuring two sessions recorded for the BBC in 1973. At The Beeb comprises of seven songs that made it onto Queen's debut album of that year, and Ognre Battle (from Queen II). Overall, it successfully captures the essence of their early character, when mythological surrealism was the order of the day and their music combined an early rawness with a sophisticated and grandiose style of writing. **KB**

GREAT WHITE: ...Twice shy. Live At The Marquee. Capitol ESTS 2096. A deserved re-promotion of the recently overlooked Twice Shy from US rockers Great White, this time nicely packaged with a souvenir LP of their Marquee shows of two years ago, the latter nicely packaged on cassette. This is a good Live Recovery release. The live album also sums up Great White at their best: purveyors of gutsy, hard driving rock that displays a notable respect for the blues. **KB**

WRATHCHILD: Delirium FM Revolver WKFM LP 137. Long-regarded as bit of a joke, stodge-heeled, hair-spray addicted glamsters Wrathchild have latterly seen themselves as a sort of UK equivalent of Poison but without the breaks. Their perseverance is starting to pay off though. Delirium representing a marked improvement on their previous offerings. The make-up and spackst stays in their handbags while they concentrate on delivering a more solid kind of Poison — like rock that benefits from losing the glam/trash associations. **KB**

VARIOUS/MAKE A DIFFERENCE FOUNDATION: Stairway To Heaven/Highway To Hell. Mercury 842 093. A colourful array of heavy rock acts cover 12 classics from the genre and by simply putting a little imagination into their efforts have come up with a cracking compilation. Gorky Park's re-working of My Generation and Skid Row's blast through Holidays In The Sun are some of the highlights with only the predictable rock and roll medley jam taking the side down. Otherwise, a sterling effort. **NR**

JEFFERSON AIRPLANE: Jefferson Airplane. Epic 465569 51. As reunions go, this is better than most, especially if you remember their first run round. Even 20 years on, Bolin and Slick can hold those keening harmonies and there's an admirable anthem 'up against the wall' feat to songs like Solidarity and The Wheel. Even Summer Of Love, a non-nostalgic but affectionate look back, works well. **DL**

ROD STEWART: Storyteller. Warner Bros. 925 987. Subtitled The Complete Anthology: 1954-1990, this seven album set tells a faithful tale of one of rock's mainstays. With the Focus, Stewart's rasping voice has established itself over the past 20 years by tackling many styles whilst retaining its own unique character. Whether he's tackling soul standards (recordings from his first studio sessions are featured), raising a storm with some out-and-out rockers (like with the Focus), getting back to his Celtic roots (Maggie May) or making it runchy (Do Ya Think I'm Sexy?), Stewart's talents as a singer and a songwriter are fully represented. **NR**

VARIOUS: The House Sound Of Europe V Casa Latina. Ifrr/London 828 176. Flavour of the month in clubland at the moment seems to be all things Latin and naturally London is in there at the start with this double compilation. Styles vary from the jazzy Stories by Izt to Action by Horn & Art which seems more related to the current Italian house chart hits. Stand out track is the magnificent

Tears For Fears-sampled Autumn Love by Electro. **NR**

WEDDINGS, PARTIES, ANY DISTRIBUTION: COOKING DAYS. Cooking Vinyl. COOK 026. Distribution: Revolver/Carta. After a mini-LP on utility, WEA pass again, so to speak, to Melbourne rockers COOK and LP ends up with the guys who launched The Cowboy Junkies. The Weds recall The Man They Couldn't Hang's semi-acoustic roots sound, sometimes on the stomp, other times reflective, but always see-sawing on harmonic, piano-acordion and feisty guitar with something of the spirit of Brogg and Springsteen in Michael Thom's personal-political home tales. 14 tracks too. **MA**

TERMINAL CHEESECAKE: VCL. Wiiiij WIIILP Distribution: Southern. The Cheesecake make the kind of sprawling mutant avant-noise that we thought only Americans like The Butthe/Surfer knew how. Their second LP VCL is even more confident, relentless and inventive, as it sways in, from electro-dub to psychedelic rock to guitar solo, including wickedly funny samples and playing with your cranium throughout. **MA**

STOCK IT

VARIOUS FORTS: Machine Gun Poetry. Arthur And Broadway BRP 541. An exhaustive body pump from the late Eighties rap and rhythm merchants. In a dose of brutalist rap cop-cops, Machine Gun Poetry offers the broad leaders from the West Coast's aggressive NWA and soulful Tone Lō's London's East End robotrapper Overlord and the exceptionally talented Stereo MC's. A collection which reveals positive rap's most innovative performers. **DEH**

LINDISFARNE: Amigos. Black Crow CD 224. Distribution: Celtic Music. The annual Lindisfarne Kraxs tour is rolling into action, and the thousands who come to hear the old hits are to be augmented this year by viewers and listeners to profiles on the band. How many will go for these 12 new songs is another matter, but Alan Hull writes as well as ever, whether it's the Imagine-style utopianism of One Word or frantically love songs like You're The One. Guest artist is piper Kathryn Tickell and the album deserves generous radio play and healthy sales. **DL**

KIT: Unshakable Faith. Play Hard. DEC 32. Distribution: Nine Mile/Cartel. There's nothing rockier different about Kit and the Liverpoolian quintet stand right out, courtesy of taut melodies and guitars, a peppery trumpet, subtle (Northern) soul inflections, incisive lyrics and songwriter Lin Sangler's gorgeous, plaintive warble. Definitely ones to watch in 1990. **MA**

LAURA NYRO: Live At The Bottom Line. Cypress YLD 012. Distribution: Spartan. A double album from a singer who retains a cult following despite the occasional character of her releases (the last was in 1984), she deserves more, really, since she has a Mitchell-esque touch to her singing and songs to match. As well as the

golden eyes (Wedding Bell Blues, Stoned Soul Picnic, And When I Die), there are eight gleaming new ones here. **DL**

THE VAYNES: Vaynegroicno. Native NUTV45. Distribution: Pacific. Levels-based quintet set to shake the Melbourne rock scene. Breakers image with this succinct sub-rock soundtrack that heads a slide guitar, some melody ideas and a good deal of positive rock flourish. The groove is a mix of styles of tunes. For a sleazy pop version of Fields Of The Nephilim you could do worse. **DEH**

THE GAP BAND: Round Trip. Capitol EST 2116. Veteran funksters mixing and matching soul grooves. The Gap Band show their mettle from upbeat rhythms to sweeter, slicker arrangements. Interminably amusing at the dance floor, Round Trip offers a bunch of streamlined songs played to the groove. The Gap Band aren't so sleazy and sensual as they used to be, opting for a softer and safer sex funk. **DEH**

SAXON: Rock 'N' Roll Gyroscop. Roadrunner NR 9416 1. Recorded in Eastern Europe, these tenacious survivors of the NWOBHM prove that there's plenty of kick-ass energy left in a band that are still held in great affection by British rock fans. Will it refresh their career here in the way Live In Moscow did for Urish Heep? Stranger things have happened. **VP**

BLUE BLUD: The Big Noise. Music for Nations MFN 98. It's been a long time since Leeds' musicically titled Liquid 'n' Paker, but here Blue Blud return with not so much a big noise, more a considered one. Their brand of rock breaks no new ground, but there's a strain of commercialism running throughout this set, with One More Night and Running Back prime examples of how they can salvage an average verse with an instant chorus, making for a satisfactory and, at times, a quiet pleasing mix of power and melody. **KB**

THE PRUNES: Nada. Baby Records BABYCD 13. Who would have thought it? The Prunes lose Govin Friday, Guggi and their virgility and still come up with the best LP to date. Mary and Strongman are the two who risked screw by carrying on the plum role but then they had as much to say as anyone. Dave lends a sweet smile on two tracks, but it is Mary's vocals that most impress. Should appeal to all serious young men with silly haircuts. **LP**

GRANT HART: Intolerance. SST Records SST512. Distribution: Rough Trade. He may not have the same Dave-like sex appeal as his former partner, Bob Mould, but he hasn't lost the knack of penning a good tune. The range of styles impresses. From the harmonica-driven soft blues of New That you Know to the rinky-dink psychedelic of Roller King, but it's the revised version of the single 2541 that most impresses. **LP**

ALRIGHT JACOBS: Martin Aston, Kirk Blythe, Leo Finlay, Dave E Henderson, Dave Long, Valerie Potter, Rick Rubin and Gareth Thompson

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TOP 20 • COMPILATIONS

No. 1		Now 161	EMI/Virgin/Polystar/Monivis
1	MONSTER HITS	Various	CBS/WARNING HITS 11
2	IT'S CHRISTMAS	Various	EMI BMY 49
3	NO 1'S OF THE 80'S	Various	Telstar STAR 2282
4	DEEP HEAT 1989	Various	Telstar STAR 2280
5	THE 80'S ALBUM OF THE DECADE	Various	EMI ENTRO 48
6	SMASH HITS PARTY '89	Various	Demon/Chrysalis ADO 83
7	GREATEST HITS OF 1989	Various	Telstar STAR 2289
8	THE GREATEST LOVE 3	Various	Telstar STAR 2284
9	HEAVEN AND HELL	Merilind/Bonnie Tyler	Telstar STAR 2261
10	THAT LOVING FEELING	Various	Demo DINTY 5
11	THE CLASSIC EXPERIENCE	Various	EMI ENTRO 45
12	JUKE BOX JIVE MIX-ROCK 'N' ROLL GREATS	Various	Shim-USA 973
13	DIRTY DANCING (OST)	Various	KCA R 86448
14	SOFT ROCK	Various	Telstar STAR 2297
15	ROCK CITY NIGHTS	Various	Virgin/Polystar/RCA TV 1
16	THE PREMIERE COLLECTION	Various	Kelch/United/Polystar/ALAMY 1
17	SEDUCTION	Various	K 314N143
18	DANCE DECADE - DANCE HITS OF THE 80'S	Various	London DONT 1
19	THE RIGHT STUFF - REMIX '89	Various	Shim-USA 976
20	THOUGHTS OF HOME	Daniel O'Donnell	Telstar STAR 2277
54	THE TIME	Brooks	CRS 4679 1B
55	CROSSROADS	Tracy Chapman	Echus ERT 6
56	NINETY	808 State	ZTT/Warner Bros 277
57	MAARTIKA	Maritka	CRS 46355S
58	CLASSIC ROCK THE LIVING YEARS	London Symphony Orchestra	CRS WOOD 4
59	LIKE A PRAYER	Madonna	Em-WB 278
60	JEFF WATKINS'S WAR OF THE WORLDS	Jeff Watkins/Various	CRS CSD500K
61	SLIP OF THE TONGUE	Whitesnake	EMI DEMO 1013
62	THE STONE ROSES	The Stone Roses	Sirestone OLEP 26
63	PHANTOM OF THE OPERA	Various	Kelch/United/Polystar/ROUS 5
64	ADEVA	Adress	Colombino/Chrysalis CTCD 13
65	PRESTO	Ruth	America WM 22
66	AT THE BEER	Queen	Real Or Jay Rock/ROJ 80
67	MAGIC MOMENTS	Brendan Shine	Shim-USA 979
68	CHRISTMAS WITH NAT KING COLE	Nat King Cole	Shim-USA 946
69	VIVALDI FOUR SEASONS	Nigel Kennedy/ECO	EMI NICE 3
70	READ MY LIPS	Jimmy Somerville	London BEM 84
71	HEART OF STONE	Cher	Caplan WA 246
72	THE LEGENDARY ROY ORBISON	Roy Orbison	Telstar STAR 2296
73	THE MIRACLE	Queen	Polystar/RCA 10
74	VEEVEEEN	Transvision Vamp	KCA MC 606

CD: Released on Compact Disc

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15	JOURNEMAN	CD	Duck Republic NW 222
16	THE RAW AND THE COOKED	★★ CD	London EBMAR 1
17	CUI'S BOTH WAYS	★★ CD	Epic 4631451
18	ADDITIONS VOL 1	★ CD	libel HPS 994
19	THE LOVE SONGS OF ANDREW LLOYD WEBBER	★ CD	Delphic/Duces 883153
20	THE SEEDS OF LOVE	★ CD	Famous/Polystar 8387201
21	WIDI ★ CD	Essence	Max STUMM 7
22	HOLDING BACK THE RIVER	★ CD	Priscas Org/Polystar 8420111
23	DECADE	• CD	EM DOK 18
24	AT THEIR VERY BEST	CD	Polystar 8415201
25	ASPECTS OF LOVE	• CD	Kelch/United/Polystar 8411263
26	THE SENSUAL WORLD	★ CD	EM EDO 110
27	MOSAQUE	• CD	Telstar STAR 2298
28	ALL OR NOTHING 2 X 2	★★ CD	Colombino/Chrysalis CTCD 11
29	THE TWELVE COMMANDMENTS OF DANCE	★ CD	Telstar/WCA MW 278
30	THE HEART OF CHICAGO	CD	Republic/Warner Bros MW 226
31	GREATEST HITS	• CD	Par DOTY 1
32	RUNAWAY HORSES	• CD	Virgin V 2597
33	SINGALONGAWAY! TEARS VOL 2	• CD	Franked PML 586
34	WE TOO ARE ONE	★ CD	KCA R 11251

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The high-flyer who ditched man

Hein van der Ree's rise to prominence as Phonogram UK MD was generally perceived as a victory for a dark horse. But, as Dave Laing reports, he can now boast a successful two years at the top

WHEN DUTCH-born Hein van der Ree became Phonogram UK's managing director two years ago, it took most of the industry by surprise. Yet in his 35 years, he has experienced virtually every aspect of the business.

The son of a Baarn bookshop owner, he left school with "no academic qualifications" and, following a Christmas job at the local Phonogram warehouse doing tele-sales, did stock control for a year. Next came promotion to the international department of Phonogram in Amsterdam.

"My job was to sell Dutch music abroad," explains van der Ree, "and I was very unsuccessful. In those days Focus and Golden Earring were the only rock bands anyone had heard of outside the Netherlands." Next he was moved to product manager for such UK artists as Genesis and the Boomtown Rats, travelling round with the artists on the Dutch leg of their European tours.

In 1978, he moved to England, at first without a job, then on offer from the publishing giant Chappell/Intersong, at that time still owned by PolyGram. "I was made a promotion assistant in the London office, working alongside Nick Firth [now head of BMG music worldwide] and David Hookman [now chief of PolyGram's new publishing operation]. My two years with Nick taught me what publish-

ing was all about."

Hein van der Ree set about promoting Intersong copyrights around the world. Soon, however, "I started making deals."

There were Joe Jackson and Albion Music, followed by The Cure for Europe and two he was especially proud of: "I signed Perfect Songs and Frankie Goes To Hollywood through Jill Sinclair when nothing was happening with them. And I gave Arthur Baker his first publishing deal."

But then came PolyGram's decision to raise cash by selling the publishing company followed by lengthy negotiations with prospective purchasers. Morale among staff sunk and their drive and enthusiasm was at an all-time low.

But help was at hand. "At the end of that year, Lionel Conway at Island Music offered me a great opportunity," recalls van der Ree "and at that moment it was a great relief to get away from PolyGram."

The opportunity and the challenge was to "put Island Music on the map in the UK." And the contrast with what he'd left behind was startling. "Island was like a bunch of pirates — there was a free spirit there which was terrific."

Perhaps his most important achievement in three years at Island was to organise an international consortium of independent publishers to bid for top writers against the majors. It included Ricordi in Italy, Festival in Australia and Taiyo Music in Japan. "Our first deal was with Ashford & Simpson," says van der Ree. "And there was Def Jam, with which I got to know Rick Rubin. Rubin later formed Def American, now distributed through Phonogram outside North America."

In 1987, David Simone left Phonogram to take the helm at Uni. Industry speculation on his successor was rife, but few expected Maurice Oberstein to pick on the head of a minor publishing firm. However, he already knew van der Ree — as an adversary.

"The first time I met Ober was in the negotiations about CD royalty rates between the BPI and the Mechanical Rights Society — on the opposite side of the table," says van der Ree.

'The record business is much more immediate than publishing. You know your turnover everyday. I enjoy that'

And, despite his youth, van der Ree had an impressive range of experience in the industry. He'd done selling, marketing, artist liaison, talent spotting, signing and contract negotiation. At Phonogram, he inherited a successful company and, unlike some managers, was not tempted into a wholesale cull of staff in favour of new people. "I'm a great believer in, 'if it ain't broken, don't fix it,'" he emphasises.

If van der Ree has a philosophy it's very much the "federal" ideal propounded internationally by PolyGram president David Fine and in the UK by Oberstein. Just as PolyGram's three companies are given the maximum autonomy, so within Phonogram itself, van der Ree encourages individual initiative.

This is symbolised by the seven different labels on which his product is released, and by his innovative method of acquiring key foreign repertoire. "I'm doing deals with great entrepreneurs with repertoire sources in Los Angeles and in Australia," he says, referring to Def American and rooART, whose first UK releases come out next month. He points out that "these deals are not licensing deals, they are long-term equity deals, joint ventures. Rick Rubin and Phonogram jointly own Def American outside North America."

Within the UK, van der Ree has set out to strengthen Phonogram's presence in the dance area and to move into jazz, through the appointment of respected DJ and album compiler Gilles Peterson. "I wanted to have a jazz label before meeting Gilles," says van der Ree, "and I know he'll be great." On the dance front, the key, according to the Phonogram MD, is also personnel: "getting the right personnel



HEIN VAN DER REE: backroom boy to frontline general

at BBC2 and recently to US television, but we retain video rights," explains van der Ree. "An even more far-sighted plan is to film new acts in the early stages of their careers. "With bands like Ruby Blue, Slide and House Of Love, you can make footage of early gigs which will be very valuable when they're big in future years," reasons van der Ree. "We have also co-produced a Love And Money concert with BBC Scotland for a BBC2 series, again retaining the rights."

But while he believes that "you've got to retain a vision for the future," van der Ree thrives on the cut and thrust of the record business. Although sharing the misgivings of many about the "stupendous yo-yo effect" of the UK charts, he likes the fact that "the record business is much more immediate than publishing. You know your turnover every day. I enjoy that."

Looking to the future, van der Ree sees great opportunities in the audio-visual side of the business. The Phonogram promo-video department is run by Rowland Hill but the company is also branching out into programme production with a Def Leppard documentary. "We financed it, sold it to Alan Yentob

M I D E M

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M I D E M

Concern grows as new stations go 'out-ethnic'

by Bob Tyler

CHOICE FM the South London in-cremental radio contractor is to aim morning programming at a broader adult contemporary audience.

Choice won an incremental contract last August to operate an ethnic service in South London. The station had proposed to programme an output of black/dance style music. "However if the IBA decide that one of the Greater London contracts goes to a black decade format we will not be able to compete sufficiently for a peak time audience," says Patrick Berry, managing director of Choice. "We would have no alternative other than to go for a wider format such as pop."

This news comes in the wake of a complaint from Capital Radio about the pop music programming of West London ethnic station Sunrise. An IBA spokesman confirmed that ethnic stations had a right to

be able to broadcast 10 per cent of "non-ethnic" music, adding that it is up to the contractor how and when they programme it.

Berry estimates that he could offer five hours of adult contemporary programming at breakfast-time and mid-morning. "Taking into account news, feature items and the sufficient amount of black music already in the charts, I'm sure we could stretch 2.4 hours into five."

What could offer an even worse blow to Capital, is that Choice's frequency is rumoured to close to Capital on the dial. Nigel Walsley, managing director of Capital Radio again called for a clarification of the role of incremental radio stations. "We need to clarify the promise of performance of new as well as old stations. We have always been a supporter of radio expansion, it's good for the listener and it's good for the industry, it's just that the role of radio stations should be clearer defined."

Birmingham's incremental station Buzz FM may also face complaints from its local IRLK station, MD Lindsay Reid says "although we are not designated an ethnic station we will be playing mainly black music. But we can't put ourselves out on a commercial limb, we will be offering a broader programme in the morning aimed at the people of the Birmingham inner city."

Bradford City Radio is rumoured to be the latest station considering a similar tactic, but no comment was available at press time.

Mike Shaft, MD of Manchester's Sunset Radio, which is already broadcasting, commented: "I am very disappointed to hear that performers are not sticking to what they set out to do, and widen the choice available. At the moment the top 40 closely resembles our kind of music. I am very disappointed to hear that we are not to other kinds of music, we will not be following it. We are a black music station."

KEY A=Radio 1 'A' list
B=Radio 1 'B' list

ARTIST/Track	RADIO 1 7.10-10.15 MUSIC PLAN (11-11pm)	RADIO 1 10.15-11.00 MUSIC PLAN (11-11pm)		REGIONAL 7.10-10.15 MUSIC PLAN (11-11pm)		LAST WEEK
		A	B	A	B	
IFERS Touch Me (Teresa Venetian)	4th & B'way	8	4	—	—	—
ISSI Static	ZTT	13	15	8	32	33
JARVIS Haunted	Coolhaque	—	—	—	35	—
JEROMEIN Jane's Got A Gun	Guffen	5	—	—	8	6
JILL ABOUT EVE December	Mercy	—	—	—	13	—
BAND AID II Do You Know It's Christmas	PWL	—	—	—	24	—
BEAUTIFUL SCOUND 15 (I Sit On The Ship Alone)	Go Discs	11	6	8	40	33
BEATMASTERS Warm Lane	Rhythm King	—	—	—	11	—
BECK'S THE Featling	Jive	14	14	8	42	38
BIG BOSS ST	CRS	5	—	—	—	—
BROTHER BOND When Will See You Again	Parlophone	5	6	—	33	29
BROWN, BOBBY GUN	MCA	7	12	8	33	43
BUSH, KATE The Woman's Work	EMI	13	4	8	35	27
CARLISLE, BELINDA La Lane	Virgin	4	4	8	44	37
CHERRY, NENEH Inca Inc	CRS	8	—	—	24	—
CHINESE, THE Heaven	CRS	6	—	—	16	20
CHRISTY, BOBBER Woods Apart	Island	6	7	—	26	27
CHRISTIANS, THE Worlds	Island	14	5	—	28	—
COCKER, JOE When the Night Comes	Capitol	6	—	—	19	—
COLLINS, PHIL Another Day In Paradise	Virgin	13	18	8	45	47
COOPER, ALICE House Of Ice	Eric	—	—	—	12	—
DENNIS, CATHY Just Another Dream	Polygram	4	—	—	13	—
DISTANT COUNTRYS You Used To	Cherry	13	11	—	9	—
DRIVON, ALAN When You Come Back To Me	PWL	16	19	8	45	39
DURAN DURAN Loving The Criminal	EMI	—	—	—	17	—
ELECTRONIC Getting Away With It	Factory	23	21	8	28	—
EMERSON, PAUL I Wanna Dance With Somebody	Mute	22	15	8	42	34
ESTEFAN, GLORIA Get On You Feet	Eric	16	21	8	48	45
EVIE TAYLOR CANNIBALS (I'm Not The Boss)	London	15	18	8	44	26
FAST KINGS Values	AT	8	—	—	19	97
GIPSO JAMES Could Have Told You So	Eric	—	—	—	24	—
HARRISON, GEORGE Cheer Down	Dark Horse	9	5	—	26	11
HARRY, DEBORAH Into The Sun	Chryslers	8	11	8	34	30
HUE AND CRY Peaceful Fire	CRS	—	—	—	22	83
ICEHOUSE Touch The Fire	Chryslers	—	—	—	17	—
INNEK CITY When You Come Out With Me	18	9	19	8	41	15
JAY BUNNY & MASTERKINGS Let's Party Music Factory	CRS	11	—	—	11	—
JOEL, BILLY Loversong	CRS	12	11	—	36	29
KACMA Lombardo	CRS	14	11	8	42	33
LATINO RAVE Deep Heat	Deep Heat	—	—	—	24	—
LAUPER, CINDI Heading West	Eric	4	—	—	31	—
LEAGUE TIME, THE The Get Who Winses At Trips Partenza	4	—	—	—	11	16
LEWIS IN A BOX A Different Air	Chryslers	4	—	—	14	—
LONDON BOYS My Love	WEA	—	—	—	29	30
MADONNA Dear Jessie	Sire	22	22	8	45	41
MANN, CHARLES Walk Of Life	Gumbo	4	—	—	—	—
MARILLION The Unmistaken Good	EMI	—	—	—	12	—
MARINES The Go Go Man	CRS	—	—	—	11	—
MELLY HANSELL Home To The Top	Coolhaque	9	8	8	38	33
MICROSONN, VANCE DR. RICHARD Wherever God	Nippon	21	18	8	40	30
NEVILLE BROTHERS Who Got On Our Side	A&M	4	6	—	14	19
NEW KIDS ON THE BLOCK You Got It	CRS	15	15	8	41	40
OLA & ELEPHANTS Let Me Use You	Endangered Species	4	—	—	—	—
O'NEAL, ALEXANDER Hints	Tabac	—	—	—	22	—
QUEEN The Miracle	EMI	11	8	8	34	24
REA, CHRIS What If They Always Say	WEA	13	12	8	42	38
REX IN PARADISE Going Back To My Roots	Unknown	5	—	—	—	—
REDWAT, STAN GUN Southbound	MCA	5	—	—	—	—
ROBIN N. KAT Get To Get	Arista	18	20	8	23	12
RONASTO, LINDA Don't Know Much	Elektra	19	16	8	48	45
SMILEY MINDS Sing 12 Times	Virgin	5	8	8	32	28
SMITH, THE (The Dream) Party	Falstara	—	—	—	29	—
SCHNEIDER, JIMMI Commitment To Ourselves	12	11	8	8	39	42
SONIA LOEB To Your Heart	Chryslers	7	8	8	35	26
SOUL IS SOUL Get A Life	18	22	8	4	37	5
SPRINGFIELD, DUSTY In Private	Parlophone	26	18	8	46	41
STANFIELD, LISA All Around The World	Arista	9	17	8	43	44
STAYGUY ALVIN Christmas	Unknown	4	—	—	—	—
STAYGUY, ALVIN Christmas	Virgin	5	—	—	14	14
STONE, ANDY Danced Whither's Your Stars	Stone	7	—	—	13	—
STREET BOSES, THE Frocks Gold	Silverline	17	17	8	4	26
TURNERS FOR FEARS Women In Chains	Falstara	12	15	8	33	29
TYBER, TIM I Don't Wanna Lose You	Capitol	24	20	8	50	45
USA3 Honey Cut	DEF International	16	22	8	44	21
ULTRA NATURE One Now	Beams/BWA	—	4	8	7	4
WATNEY, JEFF Fox On The War (Ben Leobard) News	21	21	8	4	40	38
WEI MET WEI Breaks Away The Precious Organisations	13	4	—	—	39	29
WINGWOOD, STONEY S A Good Thing	Capitol	19	19	8	43	28

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of the weekly service, call Tom Farrow on 01 583 9199 ext 262. Records are eligible for the grid if they are on the current Radio 1 playlist, or at least 4 or more plays on Radio 1. Last week as monitored by Radio 1's Romeo computer or a record featured on 11 or more current IRLK playlists (A & B lists).

Sound approach to the Eighties

PPM RADIOWAVES has produced a special feature series to celebrate the end of the Eighties.

The series comprises six hour-long shows, each focusing on two years of the decade beginning with Margaret Thatcher's election in 1979.

Each programme features news and film extracts as well as celebrity interviews with Sting, Malcolm McClaren, Boy George, Bob

Geldof, Annie Lennox and more. The music featured is chart-based and evocative of the times, illustrating the moods and moments of the decade.

The final show comprises a review of the entire decade with a forecast for the Nineties.

Hosted by Richard Allinson, the overview will be broadcast across the Christmas week on at least 22 IRL stations.

BRIEFS

● SURREY'S COUNTY SOUND has acquired the UK's largest discotheque sound and light company, Piccadilly Square, from Piccadilly Radio. The long-established company, which has premises in London, Birmingham, Manchester and Glasgow, will now trade under the name Squire Sound & Light. County Sound has also acquired a local sound and light supplier.

● DOWNTOWN RADIO, Northern Ireland's commercial radio station, is launching a new service early next year. Cool FM will broadcast on 97.4 MHz, aiming its service primarily at 18-35 year olds.

STATION PROFILE



JOINING DUBLIN'S Capital Radio which began broadcasting in July and independent national station Century Radio which followed in September, comes 98FM, launched on November 10 as Dublin's second new channel arising from the broadcasting legislation provisions. Based in the city centre, 98FM is on air 24 hours a day seven days a week. As part of its launch and for those partial to neat presentation, the station produced an impressive advertising rate card designed as an album sleeve.

Music Policy
Providing an interesting approach to an Irish context, 98FM is a radio station among its competitors to emphatically state that it is an "adult music station" catering for the 25-44 age group in the Great-

er Dublin area. It estimates that the bulk of listenership will be drawn from the 375,000 people in this category. Stating that the station is audience-driven in that "it will not be mass-produced pop or obscure specialist music", 98FM promises to give the listener a chance "to choose the best songs from the Sixties, Seventies, Eighties, and the present". Depending on preferences, tuning into 98FM reveals a high quota of Dire Straits, Phil Collins, Tina Turner, Chris Rea, et al, blending with many golden oldies.

Presenters
When 98FM managed to secure the services of former RTE presenter, Mark Cagney it captured one of the hottest talents in Irish radio over the last 10 years. Cagney, who built his reputation for quality programming and presentation on RTE's 2FM station, holds the philosophy that "the secret of successful radio presentation is to talk to your audience and not to your audience". Alongside Cagney will be

three presenters who previously worked on some of Dublin's legislation "illegal" stations, in addition to a number of new voices on Dublin's airwaves. 98FM intends to take an involvement in local events as part of its promotional activities as well as featuring regular contests as part of its programming policy.

PAUL O'MAHONY



98FM's star presenter, Mark Cagney

Is there anybody out there listening?

by Stu Lambert

CURRENT FORECASTS suggest that radio will more than double its share of all advertising in the next five years. The "hundreds of new stations" predicted by the IBA will all be fighting for their share, against stiff competition from City-backed IR conglomerates, so the figures which will convince advertisers to buy their medium and their station are vital to radio stations' fortunes. JICRAR — the acronym of the Joint Industry Committee on Radio Advertising Research — issues the standards for audience research which the Radio Marketing Bureau compiles for the radio stations. Although JICRAR figures are used extensively by radio programmers to evaluate promotions or programming changes, James Galpin of the Radio Marketing Bureau asserts that "promoting radio as an advertising medium to national advertisers is the prime function of the research."

However, he adds: "The lunatic conservatism and secrecy of radio

stations" is a major obstacle to fulfilling that function. Advertisers and media buyers who depend on full and representative statistics to structure their campaigns and the radio sales houses, who promote radio to the advertisers have expressed doubts over the real motivation of stations using the statistics for programming evaluation and to woo advertisers. But before examining the debates, it is valuable to establish what JICRAR figures represent:

A minimum sample of 500 respondents in a survey region fill in a "radio diary" for one week. The diary is divided into quarter-hour segments (half-hour between midnight and 6am) and respondents note their listening to radio stations within the survey area of the station carrying out research. Up to 14 stations may be listed, though the diaries are being re-designed to accommodate 25 possible stations.

The diary method has remained constant but the frequency of surveys, particularly during this decade, has often changed to the de-

gush of those who interpret the research to clients. Originally the sweep was carried out during a three-week period in spring, with another autumn sweep added later, but this led to suspicions that radio stations might hype the figures by mounting major promotions during the sweep.

Since 1987 research has been spread over the year. This year's model offered an eight-week sweep in each quarter, a transitional move to the fully implemented new diary style for 1990 and beyond which have survey periods of 12 weeks. The Association of Independent Radio Contractors (AIRC), which now controls the slimmed-down RMB, terms the second quarter "the universal quarter", in which all stations who make returns every year should submit. Smaller stations may not carry out JICRAR surveys every year — a single sweep can cost £10,000. All stations with a listenership of over 1m will also be expected to submit returns during the fourth quarter.

The larger research period, while helping to smooth out pecu-

liarities and laying all rumours of hyping the research to rest, naturally brings its own problems. No reliable assessment of the audience is available until the end of the year. This makes the figures much less useful for programming purposes; moreover, there is no snapshot of the radio audience for the advertisers, who need more regular and current information.

The sometimes conflicting needs of programmers and radio sales houses form the core of most disputes about JICRAR figures. Terry Bate, chief executive of sales house Broadcast Marketing Services, points to the curious inclusion of Radio Luxembourg among stations listened to, although Luxembourg doesn't contribute to JICRAR research, as an indication that programming is the chief function of the research for many stations.

"There's great pressure on these figures because they're used in sales, but it's obvious that their primary use is in programming," he complains. "For sales purposes we should use the diaries to record any station listened to, wherever it's listened to, but the stations that are already in place want no one else showing up in the figures. Why doesn't the chairman of the research committee (Capital Radio MD Nigel Wainman) advocate total freedom of research?"

Galpin disputes sales houses' claims to any increased say in the shape of the research because they don't contribute to the cost. "We in radio spend between 0.5 and one per cent of our total revenue on research — for more than

STATION LISTENED TO	RATING											
	05	06	07	08	09	10	11	12	13	14	15	16
Friday	10	10	10	10	10	10	10	10	10	10	10	10
01	10	10	10	10	10	10	10	10	10	10	10	10
02	10	10	10	10	10	10	10	10	10	10	10	10
03	10	10	10	10	10	10	10	10	10	10	10	10
04	10	10	10	10	10	10	10	10	10	10	10	10
05	10	10	10	10	10	10	10	10	10	10	10	10
06	10	10	10	10	10	10	10	10	10	10	10	10
07	10	10	10	10	10	10	10	10	10	10	10	10
08	10	10	10	10	10	10	10	10	10	10	10	10
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14	10	10	10	10	10	10	10	10	10	10	10	10
15	10	10	10	10	10	10	10	10	10	10	10	10
16	10	10	10	10	10	10	10	10	10	10	10	10
17	10	10	10	10	10	10	10	10	10	10	10	10
18	10	10	10	10	10	10	10	10	10	10	10	10
19	10	10	10	10	10	10	10	10	10	10	10	10
20	10	10	10	10	10	10	10	10	10	10	10	10
21	10	10	10	10	10	10	10	10	10	10	10	10
22	10	10	10	10	10	10	10	10	10	10	10	10
23	10	10	10	10	10	10	10	10	10	10	10	10
24	10	10	10	10	10	10	10	10	10	10	10	10
25	10	10	10	10	10	10	10	10	10	10	10	10
26	10	10	10	10	10	10	10	10	10	10	10	10
27	10	10	10	10	10	10	10	10	10	10	10	10
28	10	10	10	10	10	10	10	10	10	10	10	10
29	10	10	10	10	10	10	10	10	10	10	10	10
30	10	10	10	10	10	10	10	10	10	10	10	10
31	10	10	10	10	10	10	10	10	10	10	10	10
32	10	10	10	10	10	10	10	10	10	10	10	10
33	10	10	10	10	10	10	10	10	10	10	10	10
34	10	10	10	10	10	10	10	10	10	10	10	10
35	10	10	10	10	10	10	10	10	10	10	10	10
36	10	10	10	10	10	10	10	10	10	10	10	10
37	10	10	10	10	10	10	10	10	10	10	10	10
38	10	10	10	10	10	10	10	10	10	10	10	10
39	10	10	10	10	10	10	10	10	10	10	10	10
40	10	10	10	10	10	10	10	10	10	10	10	10
41	10	10	10	10	10	10	10	10	10	10	10	10
42	10	10	10	10	10	10	10	10	10	10	10	10
43	10	10	10	10	10	10	10	10	10	10	10	10
44	10	10	10	10	10	10	10	10	10	10	10	10
45	10	10	10	10	10	10	10	10	10	10	10	10
46	10	10	10	10	10	10	10	10	10	10	10	10
47	10	10	10	10	10	10	10	10	10	10	10	10
48	10	10	10	10	10	10	10	10	10	10	10	10
49	10	10	10	10	10	10	10	10	10	10	10	10
50	10	10	10	10	10	10	10	10	10	10	10	10

THE RADIO DIARY, listing stations listened to

TV or print media. TV and print research is part-funded by advertisers, but they make no contribution to audience research on radio." He continues: "Through their place on the JICRAR committee, advertisers get a forum for their requirements but don't help pay for the research."

Debate is likely to be sharpened by the arrival of "incremental" stations, whose specific local and ethnic targets may stretch the research further, and by boundary-jumping Atlantic 252, perhaps also by cable/satellite. For radio's stationicians like Galpin, the new challenges will be the largest yet.

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CD: HFCID7
THE VIDEO'S
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Dance Floors*



LOVE ON THE
DANCE FLOOR
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FLOOR LOVE SONGS
VARIOUS ARTISTS
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MC: LOVEMC1
CD: LOVECD1

*Five
Black Lace*



20 ALL TIME PARTY
FAVOURITES
BLACK LACE
LP: BLPLP1
MC: BLPLMC1

*Ten
Save the
Children*



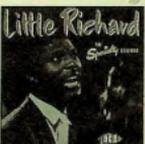
SAVE THE CHILDREN
CHRISTMAS CAROLS
VARIOUS ARTISTS
LP: SCFLP1
MC: SCFMC1
CD: SCFCD1
VHS: SCFV1

*Four
Queen at the
Beeb*



QUEEN AT THE BEEB
QUEEN
LP: BOJLP001
MC: BOJMC001
CD: BOJCD001

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Box Sets*



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SESSIONS
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CD: ABOXCD1

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Kylie's*



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MC: HFC9
CD: HFCID9
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VHS: VHF9

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Albums*



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MC: OREC502
CD: ORECD502

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VARIOUS ARTISTS
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Kay's ways pays | and rides the Wave

by Stan Britt

IT TAKES some courage to embark on a venture that entails the marketing of videos which specialise in jazz and blues.

But Dave Kay is an optimist and believer in hard graft to ensure that his ever-growing list of customers are kept satisfied. The fact that Kay also happens to be a jazz fan — particularly of the big-band sound and devotee of the music of Stan Kay, Newcombe, Kenton — does help when problems arise.

Says Kay: "I'm not one to sit around and mope. Determination will get you through. My motto was: 'Inexperienced, yes. But I knew a little bit about jazz. I knew a little about electronics and I had the determination and the belief in the subject. Also, you've got to be decisive'."

It was that determination which enabled Kay to ease into the video business in 1983, though there were those who doubted he'd make a success of the venture.

"Inexperienced, yes. But I knew a little bit about jazz. I knew a little about electronics and I had the determination and the belief in the subject. Also, you've got to be decisive'."

Kay decided to manufacture the videos himself, by investing in the requisite machinery. In 1984 he launched his first five titles: Art Pepper, Shelly Manne/Loot Sims, Sun Ra, A Joyful Noise, Chicago Blues; and John H. Jeremy's justly celebrated *Born To Swing*. Initial prices were not cheap at £25.50 per cassette (£17.50 dealer price).

The customer reaction was swift to Kay's odds in *Jazz Journal International* and other jazz publications. "Within a fortnight, I was getting letters from all over Europe and, of course, from parts of the UK. Business really began to build up, and there were times to fulfil when I've worked all night to fulfil the orders," he says.

Kay kept his launch prices unchanged until 1988, when he decided to mark down costs.

"I really do like to see jazz bought as cheaply as possible. But I do think that if a video is on sale



PAPA JOHN Creach, one of the expanding Kay Jazz catalogue

at £19.95 (dealer price: £15.95) it's there for a reason. I brought everything down — even the 90-minute films — to the same price. And we sold more, although we didn't really feel the effect until two or three months later."

That decision was vindicated when Kay Jazz Productions rocked up its best sales yet in September of this year.

To Kay, the future seems secure with jazz holding its popularity and jazz on video attracting new fans all the time.

He is also confident that his latest venture into the compact disc market will also prove a winner.

KJP's Status label was launched this month with three CD-only issues. Stan Kenton, not surprisingly, leads the launch with *Festival of Modern Music 1954*... Live at the Rendezvous Ballroom vol 1 (11957/1958), and *Melophonian Magic* (1962).

Kay promises further CD releases featuring Woody Herman and other big bands between February and April 1990.

WAVE RECORDS has neither a large catalogue nor does it sustain a regular release schedule. Yet Peter Ind is justifiably proud of the quality of Wave product over the years.

However, the principal reason for the label's slowed rate of growth is due to a lack of cash and the running costs of keeping Wave Studios going, as well as the overheads of sustaining the Bass Clef, Ind's friendly, respected jazz club.

Just when the ubiquitous Ind gets time to involve himself with all his myriad activities — including regular gigs at the Bass Clef and elsewhere as one of Europe's premier bass-players — is hard to explain: He remains one of jazz's great enthusiasts. And it is this passionate dedication which led him to music recording and, ultimately, to the creation of Wave Records.

Ind's involvement with recording began shortly after he'd arrived in the US in 1951. The former student of piano and harmony at Trinity College, Cambridge, and a gifted bassist, planned to start a new life. In the States, Ind worked with many distinguished jazz names, including Coleman Hawkins, Roy Eldridge, and Buddy Rich.

But it was his association with the legendary pianist-composer-teacher Lennie Tristano which was to exercise the most profound effect on Peter Ind's music.

Ind quickly responded to Tristano's experimental ideas. "That first recording was a trio date — Lennie, Roy Haynes and me. We did just two tracks, and I was pleased with the results. When I started recording, tape was in its infancy, and the problem with tape was wow and flutter — in the early machines this was very noticeable. But you learned."

In fact, Ind learned so well that — aside of regular gigs with Tristano and Warne Marsh and Les Konitz — the British expatriate gradually began to build a reputa-

tion as a recording engineer. His services were sought and utilised by jazz labels such as Bethlehem, Prestige, MG and Warwick. He even opened his Peter Ind Studio based in Astoria, Queens.

The appearance of Wave manifested itself with Looking Out, Ind's first LP. It comprised a series of remarkably good improvisations with pianists Sol Mosca and another UK emigre Ronnie Ball, as well as the extraordinary singer Sheila Jordan, making her first appearance on record.

Since then Ind has expanded the label's catalogue which now totals some 30 titles, including pioneering albums featuring more of his impeccable solo playing. Both Impromvisation and Time For Improvisation — Wave's third and fourth issues — were also important for their technical expertise, including further examples of over-dubbing techniques.

As a UK jazz label, Wave began business at the start of the Seventies with a roster limited to "only seven or eight albums". But these included some fine moments from the States involving pianist Mosca, tenorist Marsh and

altoist Konitz complemented by some talented locals: guitarist Martin Taylor and Louis Stewart; tenorist Chas Burchell; the Great Jazz Solos Revisited combo; and the new Paul Whiteman Orchestra (recorded live in London in 1975).

A reunion London concert featuring Ind, Konitz, Marsh, with drummer Al Lovin, taped at the 1976 Camden Jazz Festival, added further substance to Wave, as did another recording documenting French pianist Martial Solal's first UK concert.

More recently, the UK band District Six were taped at the Bass Clef. And, in 1989, Ind cut material for two LPs — one live, at the club, one at Wave's studios housed at the Bass Clef — with saxophonist Bill Perkins and fellow West Coast pianist Frank Strazzeri.

"I'd like to release one, or both but, as always, it's the money that's preventing me from doing so. Some with a Buddy DeFranco project."

"We've recently produced our first CD release, featuring Kenny Wheeler and the Guildhall Jazz Band. I think it's got to be CDs and cassettes for the future." **SB**

TOP 10

1	NEW	VISIONS TALE	Antilles AN8746 (F)
		Courtney Pine	CANC8746/CD/CANC8746
2	AURA	Miles Davis	(CBS 4633511) CBS 4633511/CD 4633511/2
3	BLUE NOTE SAMPLER	Various Artists	Blue Note BNXX (E) C1CBXX/2/CD/CDBXX
4	STRONG PERSUADER	Mercury MER977 (F)	CMER977/CD/303565/2
5	LETTER FROM HOME	Pat Metheny Group	(Geffen 9242451) WM C924245/CD/9242452
6	SOLO GUITAR	Earl Klugh	WEA K9260181 (W) C9260181/CD/C9260182
7	DUOTONES	Kenny G	Arista 207782 (RM) C407792/CD/257792
8	AMANDA	Miles Davis	Warner Bros WX250 (W) CWX250C/CD/WX250CD
9	AT LAST	Lou Rawls	Blue Note 819193 (F) CTC819193/CD/C819193F
10	JAZZ CLUB TENO SAX	Various Artists	Verve 840331 (F) C840331/CD/840332

CHART COMMENTARY

Proving once again that he remains the leader of the UK's new generation of jazz soloists, Courtney Pine comes straight in at the top of our Jazz Top 10, while the release of *Visions of Tale* has reawakened interest in Pine's back catalogue, with both *Journey To The Urge Within* and *Destiny's Son* selling strongly just outside the chart. Elsewhere, a Lou Rawls re-enters while the specialist chart shows a spot of new entries from a range of independent labels. Also in the only three survivors from last month's chart is New York avant-gardist John Zorn.

SPECIALISTS' TOP-10

1	ARBA	4635511 (F)	CBS
	Miles Davis		AN8746 (F)
2	VISIONS TALE	Courtney Pine	Antilles AN8746 (F)
3	SPI VUS UP	John Zorn	Nonesuch/WEA K950844 (F)
4	THE EPIDEMIOLOGICAL CONCEPT	John Zorn	Small Sun Cafe 5475701 (F)
5	AMANDA	Miles Davis	Warner Bros LP60181 (W)
6	UNSATURATED	Gene Harris Superband	Columbia CS97 (F)
7	NEW HEAVEN'S GATE	Benny Bailey	Heddon 161056 (F)
8	SECRET	Alan Holdsworth	773333 (F)
9	HAPPY ANTHROPOLOGY	Charles Rosen	Cap GEP 9593 (F)
10	NEW HEAVEN'S GATE	Benny Bailey	Heddon 161056 (F)

© Music Week. Compiled with the assistance of Peter, Mike, Zorn, London; Louisa, London; John's, London; M. Friedman, Toronto; Tomasz, Warsaw; London; Ray Postone, Reading; Grant, Bristol; Andy, Al; Skinner, Harvey's; Chatham; Mike; Steve; Dave; Manchester; London; Dave & Tracy; David's; London; Steve & Tracy; Mike; David; London.

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US TOP FORTIES

H A P P E N I N G

by Stan Britt

THE DECEMBER total of jazz releases shows a decrease in numbers with the majors in particular having wrapped up their last Seasonal goodies in November. Still, the last-minute additions to the 1989 catalogue comprise more than just a small handful of disparate product — indeed, there is an unusually strong end-of-year collection of jazz/blues titles just making it from the factories.

For example, Koch International has an impressive array of jazz and blues, all on CD, and covering a reasonably wide spectrum. Mainstreamers will pray that somewhere in their Christmas stockings they might discover just one of Koch's latest CDs from the Black & Blue label — possibly tenor **Eddie Davis'** hard-hitting *Jaws Strikes Again*, or maybe fellow tenorman **Buddy Tate**, sharing top credits with organist **Gene**

Backner, on *Them There Eyes*, nicely complementing two strong piano releases — **Teddy Wilson's** *Three Little Words*, and the self-explanatory *Notes '74*. There's strong input, too, from B&B's blues vaults, including **Jay McShann's** *Roll 'Em and Pinetop Perkins'* boogie *Woogie King*... and even the inimitable **Sereamin' Jay Hawkins' Live & Crazy**...

And Koch continues its impressive reissue of the legendary Savoy catalogue, with a 10-strong release, among which the following should attract strong sales potential: **Dexter Gordon's** *Long Tall Dexter*, **Stan Getz's** *Opus de Bop*, **Nat King Cole's**... And the Trio, **Fats Navarro's** *Fat Girl*, and the first two volumes of **Charlie Parker**... Complete Savoy Recordings.

From Muse, Koch selects showreel, the pick of its sextet of CDs comprising **Sticky Ford's** *Saxotic Stomp*, **Jack Walcott's** *Wholly Trinity*, and **Shela Jordan's** fascinating *Old Time Feeling*...

One extra-special jazz vocal release — the jazz-vocal title for the month — is undoubtedly *The Divine Sarah Vaughan: The Columbia Years 1949-1953*. Available as a two-record, two-cassette, two-CD presentation set [with fully annotated booklet written by Gene Lees], it claims to represent the best of Sassy for that label — a claim that isn't at all far-fetched. Dealer price: \$4.99 for both vinyl and cassette sets; \$7.49 for the CD box.



THE ELLINGTONS, Duke (left) and Mercer return on video and record



Not by any means a totally jazz-based release, but of real interest to both Crosby collectors and many followers of the earlier styles, is the similarly styled **Bing Crosby**, "The Crooner" (The Columbia Years 1928-1934. This, though, comprises just a three-CD release. Dealer price: £11.99.

It's virtually all-CD fare provided by New Note for December. In fact, all but one release — pianist **Mal Galper's** *Portrait* (Cancard Jazz), available in all three configurations — are CDs. They originate from Bob Thiele's widely-respected Impulse label and include two **Coltrane** sets (The John Coltrane Quartet Plays, *Coltrane Live At Birdland*). The artistry of **Fredde Hubbard**, Heavy Sounds from **Elvin Jones** and **Richard Davis**, and the **Milt Jackson-Ray Brown** Quintet informing us that *That's The Way It Is*...

More superior vocal, this time from **Nina Simone**, who, according to the *U Jungle* label, is *Love & Kickin'* (an entirely appropriate appellation, just for once)... and an equally pleasant surprise comes from the *Z-Zazz* label, with **Flippin' Thang** (The Art of Jazz Vocal), featuring the vocal artistry of the late, great **Eddie Jefferson**. Eighteen titles are featured, all recorded for Harold Abramson (co-founder of Atlantic Records), including no less than six previously unused items. Distribution, *Spartan Records*...

Nostalgia a-plenty during *Sentimental Journey*, during **BBC Records'** 40-track revisit to some of the music from *World War II*... not too much jazz, but good where it is (for

example **Connee Boswell, Duke Ellington, Woody Herman, Stephane Grappelli**).

From BMG/RCA — and the Novus label in particular — comes a fascinating album from keyboardist **Clyde Criner** (The Color Of Dark)... and two classics that almost got away — **Ray Charles & Betty Carter**, and Charles' equally classic *Genesis* + *Soul* + *Jazz*. Both are reissued by Castle

Communications... and better late than never, **Courtney Pine's** third LP for Anitell (The Vision's Tale), also featuring pianist **Ellis Marsalis**... Among a fine selection of Blue Notes restored to the catalogue after a temporary absence are stand-out offerings from **Michael Ptucenjian** (Pianism), **Gilford Brown** (Alternative Takes), **Eric Dolphy** (Out To Lunch), and **Art Pepper** (The Complete Aladdin Recordings, Vol. 1), the last-named previously unavailable, via EMI/UK...

More from the almost-gal-ovay division, this time **Sonet**-originated: **Randy Brecker's** *Live At Sweet Basil*, **Michael Urbaniak's** *Songs For Poland*, **Chris Barber's** *Get Yourself To Jackson Square* (featuring **Dr John**), and the **Stan Getz Quartet's** immaculate *The Stockholm Concert*...

Following our fine albums showcasing top tenors like **Shelley Long**, **Zoot Sims**, and **Wardell Gray**, comes **Paul Quinette** — *The Kid From Denver* — another first-rate reminder of the old *Dawn* label, made available once again like its predecessors, by the *Magnum Group*.

And for a special audio-video Christmas present, what better than a 34-track video release (Spartan-rated Ladies), performed by the **Duke Ellington Orchestra** conducted by offspring **Marcus Ellington**, and also starring **Ninton Battle**, **Phyllis Hyman**, **Paula Kelly**, et al, complete with chorus line. This comes from *Castle Handing* (distributed by Parkfield).

SINGLES

1	WE DIDN'T START THE FIRE, Billy Joel	Columbia
2	ANOTHER DAY IN PARADISE, Phil Collins	Atlantic
3	DON'T KNOW MUCH, Linda Ronstadt	Elektra
4	BACK TO LIFE, Soul 2 Soul	Virgin
5	WITH EVERY BEAT OF MY HEART, Taylor Dayne	Arista
6	BLAME IT ON THE RAIN, Milli Vanilli	Interscope
7	PLUM UP THE JAM, Telectronic	SBC
8	RHYTHM NATION, Jewel Jackson	A&M
9	LIVING IN SIN, Bon Jovi	Mercury
10	JUST LIKE JESSE JAMES, Cher	Geffen
11	DON'T CLOSE YOUR EYES, Kix	Atlantic
12	(IT'S JUST) THE WAY THAT YOU... Paula Abdul	Virgin
13	THIS ONE'S FOR THE CHILDREN, New Kids On The Block	Columbia
14	ANGELIA, Richard Marx	MCA
15	EVERYTHING, Judy Watley	MCA
16	HOW AM I SUPPOSED TO LIVE, Michael Bolton	Columbia
17	LOVE SHACK, The B-52's	Reprise
18	LEAVE A LIGHT ON, Belinda Carlisle	MCA
19	SWING THE MOOD, Live Burrey & Motelmixers	Musical Fiction
20	LOVE SONG, Tesla	Geffen
21	JUST BETWEEN YOU AND ME, Lou Gram	Atlantic
22	THE LAST WORTHLESS EVENING, Don Henley	Geffen
23	FREE FALLING, Tom Petty	MCA
24	WHEN I SEE YOU SMILE, Bad English	Epic
25	WHEN THE NIGHT COMES, Joe Cocker	Capitol
26	31 ROCK AND A HARD PLACE, Rolling Stones	Columbia
27	OH FATHER, Madonna	Sire
28	TWO TO MAKE IT RIGHT, Seduction	Vendetta
29	DON'T MAKE ME OVER, Sybil	Next Plate
30	SHUT DOWN TRAIN, Rod Stewart	Warner Brothers
31	LIVE BY THE GROOVE, Paul Carrack	Chrysalis
32	POISON, Alice Cooper	Epic
33	BUST A MOVE, Young MC	Delicious
34	I REMEMBER YOU, Sid Row	Atlantic
35	DON'T SHUT ME OUT, Kevin Paige	Chrysalis
36	THE ARMS OF ORION, Prince With Sheena Easton	Warner Brothers
37	I'LL BE GOOD TO YOU, Quincy Jones/Charles/Khan	Qwest
38	ME SO HORNBY, The 2 Live Crew	Skywalker
39	FOOL FOR THE LOVE, Whitesnake	Geffen
40	JANIS'S GOT A GUN, Aerosmith	Geffen

ALBUMS

1	2 STORM FRONT, Billy Joel	Columbia
2	1 GIRL YOU KISS ME TRUE, Milli Vanilli	Arista
3	JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	A&M
4	4 FOREVER YOUR GIRL, Paula Abdul	Virgin
5	5 HANGIN' TOUGH, New Kids On The Block	Columbia
6	* 1...BUT SERIOUSLY, Phil Collins	Atlantic
7	6 COSMIC THING, The B-52's	Reprise
8	7 STEEL WHEELS, Rolling Stones	Columbia
9	8 PUMP, Aerosmith	Geffen
10	11 SLIP OF THE TONGUE, Whitesnake	Epic
11	12 STONE COLD RHYM', Young MC	Delicious
12	13 CRY LIKE A RAINSTORM, Linda Ronstadt	Elektra
13	10 DR FEELGOOD, Madley Cee	Elektra
14	14 MERRY MERRY CHRISTMAS, New Kids On The Block	Columbia
15	12 FULL MOON FEELS, Tom Petty	MCA
16	22 PRESTO, Rush	Atlantic
17	15 CROSSROADS, Tracy Chapman	Elektra
18	16 REPEAT OFFERING, Richard Marx	EMI
19	18 KEEP ON MOVING, Soul 2 Soul	Virgin
20	19 HEART OF STONE, Cher	Geffen
21	26 JOURNEYMAN, Eric Clapton	Duck
22	21 SKID ROW, Skid Row	Atlantic
23	23 FLYING IN A BLUE DREAM, Joe Satriani	Relativity
24	20 THE SEEDS OF LOVE, Tears For Fears	Fontana
25	25 DANCE...YA KNOW IT!, Bobby Brown	MCA
26	24 BAD ENGLISH, Bad English	Epic
27	25 TRASH, Alice Cooper	Epic
28	29 THE BEST OF LUETHER, Luther Vandross	Epic
29	28 TENDER LOVE, Babyface	Solar
30	37 NEW KIDS ON THE BLOCK, New Kids On The Block	Columbia
31	27 THE END OF THE TROCK, Don Henley	Geffen
32	30 A COLLECTION: GREATEST HITS, Barbara Streisand	Columbia
33	32 AS NASTY AS THEY WANNA BE, The 2 Live Crew	Skywalker
34	31 THE RAW & THE COOKED, Fine Young Cannibals	I.R.S.
35	38 WE TOO ARE ONE, Eurythmics	Arista
36	36 CUTS BOTH WAYS, Gloria Estefan	Epic
37	34 RUNAWAY HORSES, Belinda Carlisle	MCA
38	* THE DISREGARD OF TIMEKEEPING, Bonham	WTF
39	39 AND IN THIS CORNER, DJ Jazzy Jeff	Sire
40	35 BRAVE AND CRAZY, Melissa Etheridge	Island

Charts courtesy Billboard, 9 December, 1989 * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

Classical

1	VIVALDI FOUR SEASONS Nigel Kennedy/ECO	EMI NIG22/TCNIG2
2	BIZET CARMEN HIGHLIGHTS Jessye Norman/Swing Ozawa/GNDF	Philips 4260401/4260404
3	ELGAR CELLO CONCERTO/SEA PICTURES Barbora/LSO/Baker/Du Pre	ASD655/TCASD655
4	MENDELSSOHN/BRUCH/SCHUBERT Nigel Kennedy/Jeffrey Tate/ECO	HMV EL7496631/EL7496634
5	VIVALDI FOUR SEASONS Hogwood/Academy Ancient Music	1'Oiseau Lyre 4101261/4101264
6	ANDREW LLOYD WEBBER REQUIEM Domingo/Brightman/Mozzel/ECO	HMV ALW1/TCALW1
7	HOLST THE PLANETS Herbert Von Karajan/BPO	Deutsche Grammophon 2532019/2302019
8	ELGAR CELLO CONCERTO/ENIGMA D Barenboim/PDO/1 Du Pre	CS5 Masterworks CS7652/97407652
9	ESSENTIAL HIGHLIGHTS OF SWAN LAKE Mark Ermler/ROHO	Royal Opera House ROHLP001/ROHMC001
10	ALBINONI ADAGIO/PACHELBEL CANON Herbert Von Karajan/BPO	Deutsche Grammophon 4133091/4133094
11	ESSENTIAL HIGHLIGHTS OF TRUCKER Mark Ermler/ROHO	Royal Opera House ROHLP002/ROHMC002
12	ELGAR CELLO CONCERTO Manahip RPO/Weber	Philips 4163541/4163544
13	MAHLER RESURRECTION Gilbert Kaplan	Imp Classics DPCD910/CIMPC910
14	BIZET CARMEN (HIGHLIGHTS) Herbert Von Karajan/BPO	Deutsche Grammophon 4133221/4133224
15	BEETHOVEN SYMPHONY NO 5 Herbert Von Karajan/BPO	Deutsche Grammophon 4139322
16	HANDEL MESSIAH ARIAS AND CHORUSES Trevor Pinnock/ECO	Deutsche Grammophon 4276642/4276644
17	SIBELIUS SYMPHONY NO. 3/VIOLIN CONCERTO Nigel Kennedy/Simon Rattle/CBSO	HMV Reflexe EL7497171/EL7497174
18	TCHAIKOVSKY 1812/HAMLET/ROMEO & JULIET Sir Alexander Gibson/LPO	Colla Classics EC10091/EC10094
19	PROKOFIEV SAINT-SAENS/MOZART Kroftelamp/Al	Virgin Classics VZ9707861/VZ9707864
20	PUCCHINI MADAME BUTTERFLY HIGHLIGHTS Herbert Von Karajan/VPO	Decca Opera Gala 4212472

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CLASSICAL

WEA in NVC Arts link for video launchpad

by Nicolas Soames

NVC ARTS, the video company with one of the largest arts catalogues in the world, has signed a long-term worldwide licensing agreement with WEA International, giving the record company a platform for the development of classical CDV and VHS product.

Boasting a register of nearly 100 titles involving the Bolshoi Ballet, Royal Opera House, Covent Garden, Arena di Verona and many more, NVC Arts has already a substantial slice of the market — but it has a complex network of distributors.

In the UK it has a marketing and distribution deal with Castle which runs until 1993. Castle has handled the NVC account for a year and, as John Smith, managing director of NVC admits, it has proved a lucrative one, with some titles selling 8,000 units and more.

But the belief that visual medium will be the growth area of the Nineties has prompted NVC Arts to rationalise its network.

"To achieve the best results for NVC Arts in worldwide video dis-



THE NVC Arts catalogue boasts some 100 titles

tribution, we are convinced that we need an alliance with a major record distributor," says Julian Wills, chairman of NVC. "WEA clearly dominates the industry and NVC Arts believes that this agreement will strengthen its reputation

as the leading producer of performing arts programmes for world television and radio."

Although there are limitations on product available to WEA in the short term, the company is still interested in the new video productions currently under way.

NVC undertakes around half a dozen major productions, the most recent being Verdi's *Gianna d'Arco* with Renato Bruson and Susan Dunn under Chailly at the Teatro di Comunale, Bologna. In addition, it develops a series of co-productions with other companies and these too would come under the WEA banner.

"I am delighted that we are now representing this distinguished classical video catalogue," says Ramon Lopez, chairman and CEO of WEA International, who has given his continued support to the company's classical development.

"We now have the opportunity, with videos of the highest quality and production standards, to further develop and increase the classical video market on an international basis."

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CLAUS PETER FLOR
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Pharm Concerto 1 & 2
RCA 90405



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CLASSIC RECITALS
INQUIRY VENETI
WALLACE & GIBSON
RCA 90406

Decca steams ahead with Rigoletto release

ALTHOUGH the new recording of Verdi's *Rigoletto* conducted by Riccardo Chailly and starring Luciano Pavarotti and Luciana Castellacci was only recorded in August at the Teatro Comunale di Bologna, Decca has worked at top speed to prepare the set for a Christmas release.

And by the end of November sets were in Chodwell Heath waiting to be shipped out.

The need for haste was not just the impending high sale season, but the appearance of the three main figures — Pavarotti, June Anderson who sings Gilda, and Leo Nucci in the title role in a new production of *Rigoletto* at the New York Metropolitan.

Despite the speed of preparation, it didn't manage to beat the rival Muti recording on EMI to the shops. But, with a relatively unknown cast, the EMI set is rather overshadowed by Decca's powerhouse.

It is released on a two-unit set (425 864) on all three formats. Highly complimentary reviews are anticipated.

Also from Decca this month comes the re-issue of the 1981 digital recording of the opera. Tippet finished in 1970, King prom, with Robert Tear as Achilles, Thomas Allen as Hector and Norman Bailey in the title role. The Lon-

RIGOLETTO
PAVAROTTI, CASTELLACCI, ANDERSON, TEBERTI, GALLOTTI
DECCA

A POWERHOUSE cast includes Pavarotti and Chailly — recorded in the shops for Xmas

dan Sinfonietta is conducted by David Atherton (two CDs 414 241; CD only).

It is part of a series of Tippet releases preparing for his 85th birthday on January 2. A three-CD set of Tippet's Symphonies Nos 1-4 with the Suite in D (for the birthday of Prince Charles), The Collection, with Colin Davis and Georg Solti sharing the conducting honours, was first released in 1984 (425 646); and the Lindsay String Quartet play the first three String Quartets (CD 425 645).

DISTRIBUTION TOP INDIE TOP 40 SINGLES

1	3	FOOLS GOLD/WHAT THE WORLD... The Lemonheads	Silvertones ORE02 13 (P)
2	NEW	WHEN YOU COME BACK TO ME Tina Turner	PWL PWL48 (P)
3	NEW	YOU SURROUND ME Suzanne Vega	Mute 120/MTW09 (3/87)
4	2	MADCHSTER RAVE ON E.P. Madchester	Factory FAC 2422 FAC 2423 (P)
5	3	DONALD WHERES YOUR TROUSERS Aqua-Stat	Time SON233 (P)
6	NEW	20 SECONDS TO COMPLY Aqua-Stat	Time TWS 777 (P) (P)
7	NEW	GOING BACK TO MY ROOTS The Roots	Warner Bros/WAR 701 (PAC)
8	4	NEVER TOO LATE Kula Boudjars	PWL PWL45 (P)
9	5	STREET TUFF Robert Mc & A Tribe Called Quest	Decca WARE118 (PAC)
10	3	GRAND PIANO Mitsou	BMG BGM 2340 (P)
11	NEW	RIGHT BEFORE MY EYES The Roots	BMG BGM 2340 (P)
12	NEW	5 TAINTED LOVE Impassioned	BMG BGM 2340 (P)
13	NEW	MAGIC ATTO II DJ Lehane	Jamco & Purper 1202/04 (PAC)
14	8	EYE KNOW De La Soul	BMG BGM 2340 (P)
15	2	COME HOME James Taylor	Temco Rep./Big Life BLP 1307 (PAC)
16	13	FOR THOSE WHO LIKE TO GROOVE The Roots	BMG BGM 2340 (P)
17	NEW	AK-LITE Loop	Profile PROF 229 (P)
18	4	MOVE Impassioned	Shantam TMS 0740 (PAC)
19	12	IT TAKES TWO, BABY Beavis & Butt-Head	Cow DUNG 401 (PAC)
20	6	WARM LOVE Benedictine	Stephen King LEST 2507 (PAC)
21	4	SOMEbody IN THE HOUSE SAY YEAH The Roots	Big Life BLP 1307 (PAC)
22	5	SPACE GLADIATOR Rampage Soundtracks	Mute 120/MTW 09 (3/87)
23	15	YOUR LOVE Impassioned	Big Life BLP 1307 (PAC)
24	12	IF YOU WANT TO HELP MC Child	Temco Rep./Big Life BLP 1307 (PAC)
25	11	DRAMAI Impassioned	Spacemut CM 151 (P)
26	24	5 STRINGS OF LIFE '89 Stephen S. Wynn	Real Real/Big Life 1200/18 (PAC)
27	22	90/10 Debbie Williams	Green/IRRO01 (PAC)
28	3	LADIES FIRST Queen Latifah/World Circuit	Capitol 901 230 (PAC)
29	6	LET ME LOVE YOU FOR TONIGHT Sly & The Family Stone	Sleeping Bag BSLK 471 (PAC)
30	11	DEFINITION OF LOVE Sly & The Family Stone	Real Real/Big Life 1200/18 (PAC)
31	17	THE REAL WORLD HOUSE Real World	BMG BGM 2340 (P)
32	15	BRING IT DOWN THE GUILLOTINE The Roots	BMG BGM 2340 (P)
33	20	SWING WYR SPORAN John Berry	Time TWS 777 (P) (P)
34	28	7 REASONS Suzanne Vega	Completely Different DART1 (P)
35	23	LATINO HOUSE Suzanne Vega	Duboff/Sony 120/02 (PAC)
36	33	LET ME LIVE Chia Jaka/Budapest	Empire/Sony 120/02 (PAC)
37	27	HOT LIPS MADE A Guy Called Bruno	BMG BGM 2340 (P)
38	14	SUENO LATINO Suzanne Vega	BMG BGM 2340 (P)
39	40	TRACK WITH NO NAME Impassioned	W.A.S.P. WAP 10 (P)
40	25	WFL Happy Mondays	Factory FAC 2307 U2 FAC 2323 (P)

TOP 20 ALBUMS

1	8	ENJOY YOURSELF Kula Boudjars	PWL WFL 3 (P)
2	4	WILD! Impassioned	Mute 120/MTW 75 (PAC)
3	5	TEN GOOD REASONS Impassioned	PWL WFL 3 (P)
4	26	3 FEET HIGH AND RISING De La Soul	Temco Rep./Big Life 120/02 (PAC)
5	4	THE STONE ROSES The Stone Roses	Silvertones ORE02 30 (P)
6	NEW	SUENO-MEDITERRANEAN DANCE Suzanne Vega	BMG BGM 2340 (P)
7	NEW	WICKED! Impassioned	Factory 1482 (P)
8	3	WANTED... THE REMIXES Big Life	BLP 1307 (P)
9	9	5 THE HEALER John Lee Hooker	Silvertones ORE02 30 (P)
10	73	KYLE Kula Boudjars	PWL WFL 3 (P)
11	4	WAREHOUSE RAVES VOL. 2 Various	Warner BROS/WAR 102 2 (PAC)
12	7	BUMMED Impassioned	Factory FAC 229 (P)
13	5	TRAVELogue J.J. Cale	Silvertones ORE02 302 (P)
14	3	TING IN A BLUE DREAM Joe Satriani	Foxtrot For Thought GR09 14 (P)
15	84	THE INNOCENTS The Innocents	Mute 120/MTW 55 (PAC)
16	NEW	SNUFF SAID Workaholics	Workaholics PLAYT07 (P)
17	118	THE CIRCUS Impassioned	Mute 120/MTW 55 (PAC)
18	NEW	POSTCARD CV Various	BMG BGM 2340 (P)
19	13	ALL HAIL THE QUEEN Queen Latifah	Capitol 901 230 (PAC)
20	NEW	THE PERFECT PRESCRIPTION Impassioned	Profile PROF 229 (P)

Compiled by Music Week from Gallup Data

T R A C K I N G

by Dave Henderson
WAS THAT REALLY THE INSPIRAL
Carpets grooving (well, almost) to their latest 45 *Move On*. The *Wide Awake Club* last week? In deed it was and *Prove Doors* - esquire they looked too. Not only is the record being screened nationally to juveniles, it's also getting daytime radio play - what a strange year it's been for the independent sector. And, still the hits keep a-comin'.

THE SHIMMY DANCE Europe label has a brace of newies and it's being distributed through the expanding Greyhound company, which also has items from Schmeer (**Poppi UK** and **Spasmodique**), *Ressonnance* and *Buy Our Records Europe*. Hot to pop from Shimmy Disc is the current catalogue including the first **Galaxie 500** album, plus items from **B.A.L.L.** and **Bongwater**, with the next release being a compilation of **Bohdy Goldsborough** material under the title of *When People Were Shorter And Lived By The Water*.

SUB-MARY Chain music come from the general direction of **Jane From Occupied Europe** who release their fuzzy debut, *Queen On Dry*, on Seven Cent Records through Southern ... and pretty good it's too. Over at Unicorn there's yet more time out for the ska revival with **Skunked** the West German ska band, releasing their second album *Catch This Beat*. There's also an album from trusty campaigner **Lucretia Aiken** and that's called *It's Too Late*. Both albums are now distributed by APT (as is all the Unicorn back catalogue).

THE REMNANTS of the Descendants return as **All** with their second album, *Alloys Revenge* on SST through Rough Trade and the **Cartel**. German duo **Kesriette Philosopher** have their first domestic release with *Toilet Queen* on Normal through Southern and **The Bonediggers** release *Bonedigger!*, a seven-track album on Kinnage through Nine Mile and the **Cartel**.

THE MUCH-tattooed **Marc Almond** takes time out from being a hot-shot EMI chart runner to release a rather amazing album of Jacques Brel material under the title *Jacques on Stone Bizzarre* through Rough Trade and the **Cartel**. **Bill Shankly**, the legendary late Liverpool manager has a double album of interviews released under the title of *Shankly Speaks on the Personality Promotions* label through Pacific.

AT MIDNIGHT, **Western Promise** unleash their brand of rock music with the new single *You Tell Me You Love Me*, in foretaste of their upcoming album *Showdown With Fate*. **The Snake Corps** have a one-sided single called *Calling You*, a 12-inch of the same name and they also release their long-awaited second album *Smother Earth*, while **The Monotony Commission** release an album called *One Hand Turns To Heaven* and

there's a single, *Paths Of Glory*, and an album called *Another Country* from **Les Enfants Terribles**. All Midnight releases are available through Rough Trade and the **Cartel**.

KITCHENWARE RECORDS, through APT, has the debut album from **The Felton Mammions**, who feature **Cartel** Coughlin, formerly of *Microdisney*, titled *Against Nature*. There's more seven-inch fun from the Sorah label with **Another Sunny Day** three-tracker which leads with the track *You Should All Be Murdered*. There's more from the production boys of Adrian Sherwood with **Bummy Army**'s bizarre album *The English Disease* on On-U Sound through Southern - which is littered with groovy echoes and massed terrace choirs.

THE SPACE Cadets release their debut album of hot new rock-tized, jazz-tinged pop. The Space Cadets include their improved sounds recorded live and you can get it from Space *Cadet Records* through **Nightlight** and the **Cartel**. **The Man They Couldn't Hang** have a new seven-inch, 12-inch and CD single on Silvertones through Pinnacle. In international vein, it's called *A Map Of Morocco*. Dutch vocalist **Methodie Aanting** has a new album called *Brecci And Brow* on Megadisc through APT, while **Henry Rollins** gets ever more productive with **The Rollins Band's** *Hard Volume* on World Service through Rough Trade and the **Cartel**.

THERE'S LOUD action from Leeds-based **The Vynays**. They release

Vynaygorious as an album-only on **Native** through the **Wasp Factory** get *batby* on **Naked Beat**, a 12-inch EP on **Midnight** through Rough Trade and the **Cartel** and of *Play It Again*. Sam, Yugoslav metal dancers **Borghesia** release *Resistance* on album, cassette and CD. In the video mood, *Jettison* release *Decoder*, a German film with comic appearances from **Psychic TV**'s **Genesis P. Orridge** and **William Burroughs** and a **Psychic TV** video film *Boh*. Both are available through Pinnacle.

THE CONCRETE label through Pinnacle has two new releases of dance-floor-friendly rhythms coming our way this week. First off there's a new album from **100 Blows** titled *New Lords On The Block* on vinyl and CD and there's also volume four of the **Funky Alternatives** series with special mixes from **Skinny Puppy**, **Clid**, **Clid**, **Greater Than One**, **Sponser** **Thru Me** **Beastbox** and **The Shamen** among others.

BEST OF the recent releases include **Snake Bases**, of Spaceman 3, with *Argal* on Silvertones through Pinnacle, **Bourbonous Quail's** sixth album *My Government is My Soul* on NIR through Southern, **The Holy Ghost** *Ins* the *World 12*-inch on Big Noise Productions through Revolver and the **Cartel**, **King Of The Slime** 12 and seven-inch *Once A Prefect* on **Midnight** through the **Cartel**, **The Assassins** *Where Has Love Gone* on Rough Trade through the **Cartel** and **The Great Leap Forward's** *Heart And Soul 12*-inch on Communications Unique through Revolver and the **Cartel**.

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The Who, What, Where & When of the Music Industry

The hard option made easy

by Ian Watson

WE WANTED to do something that was free form, uncensored, outrageous and exciting," says John House of Hard 'n' Heavy, the 18-volume hard rock video which has proved that the editorial style of a magazine can transfer to VHS.

House, who has been involved in rock promo production in the US since 1971, devised the concept of Hard 'n' Heavy a year ago with former Metal Hammer journalist Harry Doherty.

With Lindsey Clennell and John Coats they form the publishing group Directors International Video. "We wanted to do something for the fans," says House. "We thought, let's do something that the kids are going to get into on which is great value and which has something they really can't see anywhere else. That, as much as anything, is what dictates the style of the programme."

Perhaps it is this freeform style which has made the magazine such a success. Hard 'n' Heavy is currently bringing heavy rock to life for fans in 16 countries with the first four volumes due for simultaneous release in Japan this week. Licensing negotiations are also underway for the series' release in Eastern Europe and the USSR, giving it a practically global audience. House and Doherty are unsure of exact sales, but each issue has gone gold and Doherty estimates



THE LOGO that launched Hard 'n' Heavy

worldwide sales of 100,000 units.

"It's hard to give an exact figure, because it never disappears off the shelves," he explains. "When issue two comes out it promotes issue one, and so on. It's self-perpetuating."

With the project now nearing the end of its first year, there are plans to re-negotiate its worldwide distribution deals.

Hard 'n' Heavy currently goes out through MPI in the US, Houghton PolyGram in Australia, NCC in Japan and MPI in the UK, with whom Directors International Video work closely.

"Everybody's growing with it," says House. "A year ago we said we're going to do a video magazine on hard rock and the retort was, what the hell is that, and to be honest I'm not sure we were many steps ahead of that either, it was kind of making it up as we went along! Now of course it's 'video publishing' and everybody's saying it's great."

Hard 'n' Heavy is presented in a magazine format incorporating regular slots and one-off features. To ease continuity, each section is linked with a short cartoon.

"It's not just a matter of putting a number of interviews together," says Doherty. "Each show is structured with a beginning, a middle and an end. Therefore we have to have a classic trick, we have to have a trick or treat. We get the artists' round to our way of thinking."

With a balance of both big names and new artists featured in each issue, House and Doherty aim to present a comprehensive package for heavy rock fans.

"It's a devotion to what the fans want and the relaxed presentation of the features which contribute greatly to the video's success, they believe.

"It's also the freedom of speech," adds Doherty. "The bands feel comfortable because they know we're not going to hack it around and make it sound like we want them to sound."

One criticism that could be levelled against Hard 'n' Heavy is that its lax editorial policy, where censorship is concerned, leads to vulgar and sexist content.

House and Doherty believe most of the programme is too over-the-top and tongue-in-cheek to offend, but where do they draw the line?

"There's no line," states House. "If it's funny and it's interesting it goes in. If it's just obscene or vulgar then why bother? That's real gutter journalism, just doing it for sensationalism."

"The over-the-topness is all part and parcel of the genre," adds Doherty.

"We don't have to try at all to make it over the top because that's what heavy metal is. But the fans are very aware and if you try to coax them or fool them they'll see our credibility on the line which we're not prepared to throw away."

REVIEWS

ERIC CLAPTON: The Cream Of Eric Clapton, Channel 5, CVF 08902. Running time: 85 minutes. Dealer price: £9.04.

Comment: It's a little strange that this compilation should come out so long after the release of the bulk of the same name but then maybe it will give dealers the chance to flag a few albums on the back of the promotion of the video.

The 18 tracks included cover most of Clapton's musical phases from The Yardbirds to solo work from his last album August. Unfortunately, it is not the most imaginative compilation and while tracks like Strong Brew are interesting if only to witness Clapton's poodle hair cut, others like the live versions of Badge and Cocaine are rather plain.

It is certainly the music that comes first rather than the visuals and while the guitarist may be a marvel to watch live, that effect fails to make the same impact on video. But what this set does show is the diversity of Clapton's career and the dexterity of his guitar playing. Worried Live Blues, for instance, gives an insight into what a great blues singer Clapton is as well as a blues player.

Sales forecast: As all dealers know, the album was a winner and there is no reason why the video should not be either. The footage included is certainly nothing to get excited about, but then for most Clapton fans watching his hands glide across the frets is enough.

In couple of the live stuff are a couple of short interviews with, so, some footage of him cooking for all of his guests, rehearsals for the big day and a few impromptu acapellas. The concert sound is slightly muddy but the quality of the performance outweighs any minor production faults making this video a must for any Bo Diddley fan.

Sales forecast: Should be popular with Diddley enthusiasts but I can't really see this video reaching any kind of wider market. Fan club sales only.

ELO: Live At Wembley, Castle Communications CASH 5036. Running time: 65 mins. Dealer price: £6.95.

Comment: A recording of ELO's performance before the Duke and Duchess of Gloucester at Wembley contains all the hallmarks which secured the band such a strong live reputation. The trademark spaceship is present as is the stunning laser show but the video is marred by the use of rather dated 'space age' video effects (such as putting the footage in an oval). Musically the performance is excellent, the band mostly playing songs from the best selling Out Of The Blue album. Generally Live At Wembley makes superb viewing for the rabid fan and those who are a spot of nostalgist.

Sales forecast: ELO were one of the top selling bands of their day but whether they can repeat the performance is uncertain. Could be a surprise best seller.

THE BON JOVI: New Jersey — The Videos, CVF 08892. Running time: 60 minutes. Dealer price: £6.95.

Comment: With New Jersey, the album Jon Bon Jovi and crew combined their commercial style of metal with a Springsteenque sentimentality towards their hometown, a feeling that comes across strongly throughout this video collection of six songs (plus a second, more humorous visual for Bad Medicine, the best track here).

Sandwiched in between the band in the studio (Bon To Be Your Baby), a live look on Blood (Very Bruce-like, it has to be said), I'll Be There For You, Lay Your Hands On Me (both the usual on-stage visuals) and a tasteful, slightly erotic Live in Sin. And, of course, there's lots of JBI himself, which the fans, many of whom are female, obviously want; tons of studio frenzy and plenty of behind the scenes, especially recorded semi-funny links, making for an entertaining 60 minutes overall.

Sales forecast: The demand for Bon Jovi product remains as strong as ever, and this first look-backing forward to the forthcoming gigs, so expect big initial sales plus steady business thereafter.

BO DIDDLEY AND FRIENDS: Rock'n' Roll Jam, Castle Handing Hon 2. Running time: 60 mins approx. Dealer price: £9.04.

Comment: Not so much a concert video more the recording of an informal jam session, Bo Diddley And Friends sees such luminaries as Ronnie Van Zant, Mott The Hoople and Mitch Mitchell get together with the gunslinger himself to bash through a few old favourites. Cut

NR

LEVEL 42: Level Best, Channel 5, PMV 0815623. Dealer price: £6.95. Running time: 67 mins.

Comment: A rather nice collection of 16 videos from the band's first Live Games to the more recent Take Care Of Yourself. Level Best is excellent viewing for the Level 42 fan. However it contains some footage of which I'm sure even the band themselves must be embarrassed and includes some tracks which never made it anywhere near the charts. The videos themselves are a rather nice collection of performance based promos tacked loosely together and one can't help but feel that not a great deal of thought went into compiling this video. However all of the hits are here and as a definitive record of Level 42's greatest video moments Level Best can't be faulted.

Sales forecast: Although Level 42 haven't had much success since Children Say, there is enough nostalgia value in this collection to ensure decent sales.

IB

PIRETTA

PIRETTA

PIRETTA

PIRETTA

MUSIC VIDEO

Description (track's) Running Time		Price
1	KYLIE MINOGUE: Kylie The Videos 2 Compilation (4 tracks)/22mm/£2.25	PWL WHF 9
2	JASON DONOVAN: Jason The Videos Compilation (4 tracks)/19mm/£2.25	PWL WHF 9
3	PHIL COLLINS: Singles Collection Compilation (7 tracks)/25mm/£6.95	Virgin VVD 594
4	BON JOVI: New Jersey Compilation (7 tracks)/22mm/£6.95	PMV/Channel 5 CVF 08892
5	WET WET WET: In The Park Live Live (11 tracks)/1hr/£6.95	PMV/Channel 5 CVF 10027
6	DURAN DURAN: Decade Compilation (14 tracks)/35mm/£9.04	PMI MWP 99 117 3
7	KYLIE MINOGUE: Kylie The Videos Compilation (4 tracks)/20mm/£2.25	PWL WHF 9
8	IRON MAIDEN: Maiden England Live (1.5 tracks)/1hr 40mm/£8.47	PMI MWN 99 1195 3
9	DANIEL O'DONNELL: Thoughts Of Home Compilation (13 tracks)/25mm/£6.95	Telstar TVE 1007
10	QUEEN: The Miracle EP Compilation (14 tracks)/35mm/£5.84	PMI MWR 99 0084 4
11	NEIL DIAMOND: Greatest Hits Live Live (19 tracks)/1hr 35/£9.95	CNV 491 142
12	FOSTER AND ALLEN: The Magic Of... Compilation (15 tracks)/1hr 05mm/£6.95	SV SV 0898
13	ERIC CLAPTON: The Cream Of... Compilation (18 tracks)/85mm/£9.04	PMV/Channel 5 CVF 08902
14	PINK FLOYD: The Wall Compilation (16 tracks)/1hr 55mm/£9.95	PMV/Channel 5 CVF 08762
15	BOBBY BROWN: His Prerogative Compilation (8 tracks)/1hr/£6.95	MCA/Channel 5 MCA 9001
16	TOM JONES: Live At This Moment Live (16 tracks)/1hr 5mm/£6.95	Zomba ZV 002
17	TRANSVISION VAMP: Velveten Years Compilation (8 tracks)/1hr 30mm/£3.47	MCA/Channel 5 MCA 9002
18	QUEEN: We Will Rock You Live (21 tracks)/1hr 30mm/£3.47	Music Club/Video Col MC 2032
19	U2: Rattle And Hum Live (14 tracks)/1hr 36mm/£8.34	CIC VHR 2308
20	ERASURE: Innocents Live (14 tracks)/55mm/£5.84	Virgin VMD 491

© BPI. Compiled by Gallup for BPI, Music Week and BBC.

Woodley's

DIARY

IT'S THAT jittery time of year when companies have set their plans for the year ahead but are not sure whether it's best to tell people the good or bad news before or after Christmas. For half a dozen Arista people the news came sooner rather than later but isn't the normally straight-talking BMG chairman John Preston employing a certain amount of doublethink when he says in part justification that "Arista UK is currently going through its most successful period for some time"? ... Phil Tomkins (ex-Arista) can be reached on 01-464 8182 ...

Amid talk of EMI splitting its sales force the company says: "We feel there is nothing to say at this stage although it is widely known that we are recruiting more sales promotion people" ...

HMV in West Berlin says takings are up 300 per cent since the breaching of the Berlin Wall, though we are reliably informed that slow selling catalogue items have included Another Brick In The Wall, Chain Gang, Back In The USSR and anything by Richard Marx. A moving version of Feel Like Going Home by Mark Knopfer was among the musical tributes and eulogies to the late Roger Scott at a memorial event at Abbey Road last week and among messages from artists abroad, Tom Petty said: "Tell me where to send the tapes from now on". Local feelings about the BRIT School for the Performing Arts and Technology have been running high and at one stage students of Croydon College announced a ban on the local Virgin Records store to show the "Fame" school's chief supporter, Richard Branson, how much they were opposed to the scheme. However, they hadn't cottoned on to the fact that Virgin no longer owns the smaller stores and in any case a shop spokesman says: "The boycott can't have been very effective because we didn't notice it".

THERE'S MORE than one way to skin a rabbit but the BPI, Gallup and Telstar ended up in a stew when BMG's Gareth Harris questioned whether Jive Bunny can be considered to be an "artist" and thereby qualify for the Artist Albums Top 75. "What's up, doc?" asked a miffed Sean O'Brien of Telstar and, perhaps mindful of the fact that BMG distributes Telstar's product, BMG chairman John Preston promptly withdrew any objection by his company. A phlegmatic Harris observes: "I presented an alternative view that may not be in accord with my peers". Pete Waterman is hosting a special one-off Albert Hall concert this Friday in aid of the Royal Marsden Children's Hospital Cancer Unit Campaign. ... Ringo Starr, Meat Loaf, Christine McVie, Mike And The Mechanics and Def Leppard are among the latest names to join the Recording Artists Against Drunk Driving radio campaign this Christmas ... Sad to record the death of 87 of composer Sammy Fain who wrote Academy Award-winning songs Love Is A Many Splendoured Thing and Secret Love; also of Derrick Mason, aged 65, whose operas for television and stage included The Melody Suit and The Bureau — both performed on BBC-2.

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FINE, EXAMPLE: The staff of EG Music were pleased it wasn't raining when they took to the roof to celebrate moving to new offices in Chelsea.



HEAVY DUTY: Ian Gillan and Bruce Dickinson after their phone-in on the BBC's Russian Service to support the charity version of Smoke On The Water.



GOLDEN BLOND: Deborah Harry and Chris Stein receive a gold disc for Def, Dumb And Blonde from Chrystal.



NIGE ONE: Nigel Kennedy shows the range of his talents at the classical department of HMV Oxford Circus.



GILTY MEN: Tony Blackburn was body-painted gold to celebrate Capital Gold's first birthday.



C'MON, THEN: Gory Glitter added a sparkle to the day of staff at Terry Blood Distribution in Staffordshire.



NEWS OF 10: Graham Gouldman, Kevin Godley and Eric Stewart receive platinum discs for Changing Faces — The Best Of 10cc and Godley & Creme.



FINGER-CLICKIN' good: The Gipsy Kings get gold discs for Mosaïque in the presence of A1 Records and Telstar.



FEED THE WORLD

On 1 December 1989 Bob Geldof phoned Pete Waterman about the recurring problems in Ethiopia, the recent failed harvest, political strife and state of war. Pete immediately agreed to record a new version of "DO THEY KNOW IT'S CHRISTMAS?", originally released in 1984 by BAND AID. The recording was produced by Stock, Aitken & Waterman and took place on Sunday 3rd December with the following artists taking part and giving all their services free ...

Jason Donovan **Sonia**
Kylie Minogue **Wet Wet Wet**
 Bros **Mike Stock**
 Big Fun **Matt Aitken**
 Cliff Richard **The Pasadenas**
Jimmy Sommerville **Pete Waterman**
Lisa Stansfield **Cathy Dennis & D-Mob**
 Bananarama **Chris Rea**
Glen Goldsmith **Technotronics**
 Kevin Godley

Funds will be handled by the Disasters Emergency Committee, an organization consisting of 5 major charities - Oxfam, British Red Cross, Christian Aid, Catholic Fund for Overseas Development & Save The Children Fund who will ensure that the aid gets through to the worst hit areas of Ethiopia.

THE AIM OF THIS RECORD IS TO RAISE MORE THAN 1 MILLION POUNDS FOR THE STARVING PEOPLE OF ETHIOPIA BEFORE CHRISTMAS AND SO STOP THE SITUATION FROM BECOMING AS CRITICAL AS IN 1984.

DO THEY KNOW IT'S CHRISTMAS? by BAND AID II

7 inch (FEED 2) • Cassette Single (FEEDC 2)
£1.21 + VAT £1.21 + VAT

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