

## MUSIC WEEK



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ROB DICKENS (left) welcomes the UK's youngest major MD, Jeremy Marsh

## Young Marsh heads 'WEA One'

AVL MANAGING director Jeremy Marsh is to head one half of WEA Records as the company splits into two operations to face the new decade.

Marsh, 29, will be the youngest managing director of a major in the UK when he takes over the reins of what WEA is still calling

"company one" on January 2. This company is to retain the name WEA but will be moving out of WEA's present premises and into new offices in Kensington Church Street in west London.

Asked about Marsh's appoint-

TO PAGE FOUR ▶

## INSIDE

News analysis; Past, present and future of the Carrel 3  
 Brits back on live TV? 4  
 Frontline: Uniform Business Rate — getting it right 6  
 Country: All set for the 8  
 Nineties, plus charts 8  
 Christmas opening times 10  
 A&R: Measuring up to Lou Gramm, searching for Satori; Buzzcocks live, plus Dance, Hamilton, Tracking and albums (Alice Cooper's review pictured) Starts 12  
 Singles, album charts 14, 23  
 Heavy metal chart 17  
 US charts 29  
 Feature: Festive releases 21  
 The Other Chart 21  
 Music video: Quick On The Draw goes Party Party, plus reviews and chart 24



Airwaves: A look at the Broadcasting Bill; Airplay action; CD chart 26, 27  
 Indie chart 28  
 Publishing: Bob Clifford alone at Jobete UK 29  
 Classical: Collins classics inks deal with Harmonia Mundi, plus reviews 29  
 Diary; Dooley 35  
 30 Years of Music Week Centre

## Mechanicals: protagonists poles apart

THE TWO sides aiming to thrash out a new mechanical royalty rate have drawn up their negotiating positions — and they appear to be a long way from finding common ground.

Representing the record companies, the BPI is asking for a variation on the current, across-the-board 6.25 per cent while the organisation representing the writers and publishers wants a move towards the system already in place on the European continent.

The Mechanical Copyright Protection Society has submitted to the BPI formal proposals for implementing the IFPI/BIEM agreement which, it is generally reckoned, would mean higher royalty rates than those paid at present.

The BPI is due to present its re-

TO PAGE FOUR ▶

THIS IS NOT just the last Music Week of the year — it is the last issue of the decade and, while wishing all our readers a Merry Christmas and a Happy New Year, we also wish all our contacts a prosperous and healthy decade of music ahead. There will be no Music Week next week and the first issue of 1990 will be dated January 6.

## Six MDs, four A&amp;R streams as CBS, Epic go own ways

## CBS hits for six

CBS IS charging into the Nineties with the most radical realignment of its resources in the UK since 1978 — appointing six new managing directors, creating four operating divisions and mounting a re-newed A&R thrust on four separate fronts.

"The time is right for another more wholesale re-structuring of our operation," says Paul Russell, himself newly elevated to chairman and chief executive officer of CBS United Kingdom Ltd.

The company will divide into a Labels Division, a Music Division, an Operations Division and a Pub-

lishing Division. The CBS and Epic labels — part of the Labels Division — will become more distinct than ever before with their own managing directors, separate A&R, marketing, international and business affairs staff, plus a dedicated music video responsibility.

The top new appointments from February 1 include Tony Woolcott as deputy chairman of CBS UK Ltd and MD of the Labels Division, Tim Bowen as MD of the CBS label, Andy Stephens as MD of the Epic label, Muff Winwood as MD of the new A&R-orientated Music Division, David Block as MD of an ex-

temped Operations Division and Richard Rowe as MD of the re-born CBS Music Publishing Division.

All these re-structures internal promotions, though Russell is keen to scotch accusations of providing "jobs for the boys", saying: "Moving from one MD to six MDs without bringing in anybody from outside still illustrates the strength of the team we've built up here."

At the same time, the CBS UK holding company board will comprise, simply, Russell, Woolcott, Winwood and Block, with no foreign representation for the first time ever. Since the Sony takeover Sony-appointed directors had been company president Norio Ogha and European chief Jack Schmuckli, and Russell comments:

"It's an interesting reflection on the different corporate cultures that since getting rid of the American ties with CBS Inc, it's been the Japanese who have said 'You know your business, you're doing a good job — get on with it'."

Russell is doing just that and his first move — the reorganisation — presents the company with one-off

TO PAGE FOUR ▶

## MW looks to the Nineties

FROM the talent experience of producer Robin Millar to the solid taxation expertise of accountant Richard Rees-Pulley, Music Week will be looking to have all angles of music business life covered with its Into The Nineties seminars, taking place in Cannes' Palais de Festivals on the revised dates of January 23 (and) 24 (and). Further details of topics and speakers will be revealed in the New year.

The Midem organisation itself will be presenting its Man Of The Year award — as a tribute to the late Neshu! Ertugun — to celebrated producer Quincy Jones at a gala dinner in Cannes. Live highlights include a showcase of talent from Down Under in Australian Rock Night and a 15-concert bill at Midem Classique headed by James Loughran and the Royal Philharmonic Orchestra.

## PolyGram sell-off

PHILIPS' SELL-OFF of part of its holding in PolyGram has begun. The company is offering 32m shares to the public and a further 10m shares are being issued and sold by PolyGram.

Philips says the issue amounts to some 20 per cent of its current 100 per cent holding in PolyGram.

The offering consists of 14m shares in the US at an initial price of \$16, 6m shares in Japan at 31.50 guilders each and 12m shares in other markets.

THE DEMISE of Fast Forward is not having a damaging effect on the Carrel distribution network.

That is the message from the organisation, which says it is now planning for the future. The latest recruit to the network, replacing Fast Forward, is Nightshift in Edinburgh.

● The history, philosophy and future of the Carrel, p3

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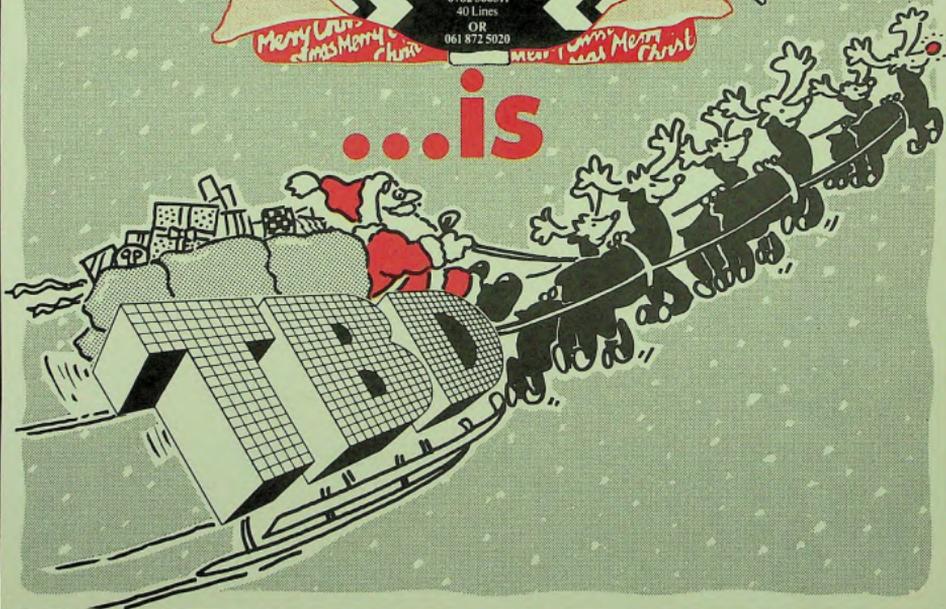
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# Concertation: key to independence

**Despite ups and downs, the Carrels is reaffirming its position as a leading indie distributor. Nick Robinson looks at its history, philosophy and future**

GOING INTO business with friends has never been easy. Having to trust one another completely is not only difficult but is also highly risky when money is involved.

So when six independent dealers across the UK set up a distribution chain in 1979 they were putting their lives in their hands in financial terms. Not surprisingly, a lot of other people in the industry thought they were mad.

Yet the Carrel, as the set-up was christened, is still around today and proving to be a significant force within record distribution. But it has now been without its ups and downs.

Dave Whitehead, managing director of Rough Trade Distribution — the company behind the Carrel formation — describes how the operation got off the ground despite fears that it would never succeed.

"Geoff Travis and Richard Scott had the Rough Trade shop in Kensington Park Road during the time of punk and people were coming into the shop with their records," says Whitehead. "They would sell them over the counter and then they decided to try and sell them around the country by contacting other dealers. This was done and then they decided that a more formal structure was needed and that was how the Carrel concept began."

The original Carrel consisted of five shops — Rough Trade in London, Brad's in Norwich, Revolver in Bristol, Red Rhino in York and Probe in Liverpool — along with Scottish label Fast Product.

Each member began distributing each other's product to other shops by van or car. Wholesalers like Lightning and Spartan also picked up the product to supply the multiples that stocked indie music. In London, Fresh Records took the Carrel product to service Out Of Price, Virgin and HMV stores. Fresh, though, was to expose the first weak link in the Carrel chain.

"Fresh went bankrupt in the early Eighties. At the time, it had

bought a lot of stock from Rough Trade and Back etc. and it couldn't afford to pay," says Whitehead.

"This in turn meant that those Carrel members could not pay their distributed labels for stock which had been taken. This exposed the problems of relying on people and not having a proper structure within the Carrel."

But Fresh was not the only company to feel the economic squeeze of the early Eighties. "The independent scene that had spawned punk became a bit of a musical backwater and we were all affected," says Whitehead.

## CARTEL WHOLESALE

But the saving grace for most of the Carrel members was that they had had the foresight of setting up their own labels and developing long-term talent.

Rough Trade had its own self-titled label which had the Fall, Scritti Politti and Aztec Camera on its roster. Red Rhino also had its own as did Fast Forward, Probe (called Probe Plus) and Backs.

Such investments kept the Carrel in operation but at the same time meant that the member companies were widening their own individual interests.

Not surprisingly this led to the differing outlooks and disagreements that would eventually upset the balance within what had always been a democratic and independent organisation.

Tony K of Red Rhino set up a separate Midlands base for his distribution company and began investing in more new artists. In 1985, the Midlands base — run by Robin Hurley and Graham Samuels — left Red Rhino, changed its name to Nine Mile and joined the Carrel.

That move and the closure of Fast Product — later to re-think as the Carrel organisation. "It was decided that this business of small distributors all becoming creditors of each other was not viable considering that the business was in decline," says Whitehead.

"A decision was taken that it made sense to have one member who would be responsible for all sales, checking all the money and keeping a main warehouse," he adds.

That company was Rough Trade and in 1985, Carrel Wholesale was born. All the leases staff at the member companies became the employees of the new company.

The set-up, as it remains today, is that the member companies pay Carrel Wholesale for its services and make their own profit from what they charge their distributed labels.

In the space of five years, the Carrel has progressed from being six shops selling each other's records to an organisation whereby those same shops are now looking for artists and labels to license. "We have all the things that a record company has, but we do them under the umbrella of distribution," says Whitehead.

Two companies have left the Carrel over the past year — Red Rhino and Fast Forward. Red Rhino went into liquidation and although Tony K returned with APT Distribution, he returned to rejoin the Carrel.

## Fast Forward, over and out

INDEPENDENT LABELS in Scotland are said to be demoralised and some contemplating closure following the demise of distributor Fast Forward.

The Scottish member of the Carrel ceased trading last week and product was immediately withdrawn from shops. This has left about 20 labels looking for a new distributor.

But while some have found a new partner, other smaller labels are having to consider closure as a result of the money they are losing from the Fast Forward collapse.

APT Distribution, which has a presence in Scotland, is already talking to labels about future projects and Avianische is the first to sign a new deal with the company.

Next Big Thing, Nexus and Planetarium have distribution deals with Brian Guthrie's Nightingale company which has just developed a distribution arm that will be a

member of the Carrel.

Guthrie was general manager of Fast Forward until October this year and he says the closure was on the cards for a long time. "The problems go back a long way. It's hard to say exactly why we decided it because there were a number of things," he says.

"Originally, the in-house labels were very successful and they began investing in everything. Problems with the catchment area didn't help either but ultimately the nail in the coffin was the demise of Red Rhino," says Guthrie. "This meant the pressing firms began demanding outstanding monies in one lump sum which people just couldn't pay. Many of the labels that were with Fast Forward are now having to go out of the business altogether."

Fast Forward's sole director Janice Evans was unavailable for comment as Music Week went to press.

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## Young Marsh

► FROM PAGE ONE

ment, WEA chairman Rob Dickens comments: "He has youth... that was a key factor in my hiring him. I wanted to take somebody who was fresh and new and could add something to what we are doing now."

Dickens says he has been impressed by Marsh's achievements in putting together AVI and by the subsequent success of its acts.

"There is a certain style to the way AVI has been run and that attracted me," he adds.

Dickens says Marsh's experience in the dance market will also assist

Pete Edge and his new label, Eternal Records.

Marsh, meanwhile, describes his new post as "the ultimate challenge".

# Brits: live in '89?

THE POSSIBILITY of the British Record Industry Awards reverting to being a live television broadcast is being addressed by the chairman of the organising committee.

For the first time since the inaugural broadcast in 1985, next year's show will be recorded before transmission. However, Paul Russell comments: "Once we have a team in place, we might go back to a live show. It's just a matter of getting things in place."

Russell was speaking at the announcement of the nominations for the Brits (*MW*, December 16) where it was also revealed that the

1990 ceremony will be seen in the Soviet Union, China and Eastern Europe for the first time.

The final category of nominations, classical, has now been revealed. The nominees for best classical recording are: Bach St Matthew Passion by the English Baroque Orchestra, Malevans Choir and English Baroque Soloists conducted by John Eliot Gardiner; Gershwin Porgy And Bess by the Glyndebourne Festival Opera, Glyndebourne Chorus and London Philharmonic Orchestra conducted by Simon Rattle; Mozart Piano Concertos 24 and 25 by the English Chamber Orchestra with Mitsuko Uchida conducted

by Jeffrey Tate; Vivaldi Four Seasons by the English Chamber Orchestra and Nigel Kennedy; and Walton Façade/Groenovsky by the London Sinfonietta Orchestra with Peggy Ashcroft and Jeremy Irons conducted by Chailly.

## Band Aid: 'as good as '84'

THE MUSIC industry's response to the re-launch of Band Aid's Do They Know It's Christmas? is as good second time around as it was the first, according to the man who has overseen the marketing of both projects.

John Waller, who was marketing manager of Phonogram in 1984 and is now marketing director at Polydor, comments: "I'm pleased to say its been just as great in '89 as it was in '84."

He adds that many companies are working at cut prices for the project and a number have given goods and services free. Waller emphasises, though, that neither Polydor nor the Band Aid Trust is asking for those involved not to cover their overheads.

## Mechanicals

► FROM PAGE ONE

sponse this week and is asking for a meeting in the new year.

Says BPI chairman Terry Ellis: "Our feeling is that the appropriate starting point for any negotiation of a change in the system is the system which already exists. It has existed for a long time and has worked very well."

Ellis, argues the IFPI/BIEM agreement is inappropriate in the UK because of this country's role as a worldwide talent source. He says European record companies can afford to pay higher mechanicals because they do not have UK A&R, development and marketing overheads.

"My view is that if the MCPS maintain their position then we are in for a long, costly negotiation during which they cannot prevail, in my opinion."

## Labels Division unites to maintain UK lead

LOOKING AT CBS's new competitors:

● "The Labels Division will, for the first time in the history of CBS UK, bring together many inter-related areas of our company in a structure which I believe can only strengthen us," says MD Woolcott, to whom Bowen, Stephens, sales director John Aston, CBS Ireland MD John Sheehan and commercial marketing director Ian Groves all report.

● "The CBS label must restructure the nucleus of its operation if it is to... maintain its position as the leading label in the UK," says MD Bowen whose team includes marketing director Brian Yates, business affairs manager DJ Mahoney, A&R talent scout Pete Myers, international marketing manager Mark Tattershall and international A&R manager Roger James.

● "Success with US artists alone secured the label top market share honours in the third quarter of 1989, but those of you fortunate enough to have heard advance music from the home-grown talent of Halo James, Bono, The Stranglers, Andrew Ridgley, Five Star and George Michael, to name but

a few, will understand why I'm confident of Epic achieving an even more successful 1990," says MD Stephens, who has marketing director Kit Buckler, international marketing manager Andy McNaughton and international A&R director Malcolm Eade already on the team, with a business affairs manager and A&R talent scout still to be appointed.

● "I'm delighted there are no fundamental changes to the UK A&R team," says new Music Division MD Muff Winwood, whose operation will continue to handle artists already signed and will continue to sign its own new acts, filtering them through to the appropriate label.

● "The Operations Division will now comprise all the service and support functions of the company," says MD David Black, who plans "to develop ahead of our markets rather than react to them."

● "We are at last free of the restrictions imposed on us after the sale of CBS Songs to SBK and we are now free to rebuild our publishing business," says MD Richard Rowe, who is already looking to appoint a talent scout and professional manager.

## CBS hits

► FROM PAGE ONE

costs of approximately £1m and adds about £625,000 to CBS's annual overhead, adding up to a dozen people to the payroll. With the expansion in music publishing, that figure is likely to rise to about 20 people and Russell does not rule out a move from Soho Square if the company pursues its expected expansionary tack.

Russell believes the investment and the changes are worth it — providing additional A&R streams through the two labels, Winwood's Music Division and the publishing operation; injecting entrepreneurialism into the manufacturing and distribution operation at Aylesbury and the London recording studio; and providing the platform for moves into other related areas such as films, video and musical theatre.

"Everybody now has a focus," says Russell. "Psychologically this is a very important move because a lot more people are close to the top jobs. Before, with only one MD, there were a lot of bodies to climb over to get to the top."

Of his own position Russell says: "In complete selfishness I wanted more to be get involved in more things, but I will obviously be helping Woolcott and the others to knit things together."

"More things" is certainly to include acquisitions — particularly in the music publishing area which, Russell notes ruefully, "we should never have left".

## World BRIEFING

NEW YORK: Chrysalis North America chief executive officer Joe Kinner and group chairman Chris Wright are seeking a replacement for the US company's president Mike Bone who left the record company last week. An announcement on the replacement is likely to be made early in the new year. On the departure of Bone, Wright comments: "He has made a significant contribution to the growth of the company during the two and a half years he has been with us and we wish him well in his future position."

DUBLIN: BBC Radio One and Ireland's RTE will be working together to transmit U2's New Year's Eve concert live from Dublin's Point Depot venue. The show will be made available via a stereo satellite link to all European countries, including USSR, Poland, Czechoslovakia, Hungary, Bulgaria, Romania, Scandinavia and Holland. Both East and West Germany will also receive the transmission.

NEW YORK: Contemporary jazz label GRP, distributed by MCA in the US, is negotiating with MCA and a Japanese company regarding a change in ownership. The 11-year-old company, founded by composer/producer/pianist Dave Grusin and his partner Larry Rosen under the auspices of Arista, is believed to have revenues of approximately \$25m this year.

NASHVILLE: Warner Bros Records has established a contemporary Christian music label and expects to have albums on the market by the second half of 1990. Sparrow/Stersong will distribute the label to Christian bookstores.



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# That new rates appeal

**The Uniform Business Rate is heading your way. From April, rates come under a whole new system with a major re-assessment of the rateable value of shops and offices. Here, in the second part of his analysis of the impact on independent dealers, barrister and MP Greville Janner explains what to do if you disagree with the new valuation.**

**B**usiness people who wish to test the level of revalued assessments prepared by the Inland Revenue valuation officers will be able to appeal. New rating lists will be published on January 1, 1990. They become effective at April 1, 1990 and appeals can be made from then to the end of September 1990. Unlike now, appeals after September 1990 will not be permitted at any time on general grounds. The right to appeal is to

be severely curtailed.

If, then, you wish to appeal against the valuation of your property, you may only do so within six months of:

- April 1, 1990. If after that date you wish to appeal, then you may only do so after:
- An altered valuation by the valuation officer; or
- A material change in circumstances affecting property;
- A change in occupier to property; or

● A decision by a rating appeals tribunal that has a bearing on the valuation of the property.

People who may appeal include not only the occupiers of the property but are expected to include also the head and intermediate lessees. So you may appeal and so may your landlords or head landlords.

Local authorities may also appeal in certain limited circumstances. But in every case, the burden of proving why the valuation is unfair will rest on the appellants.

How will these changes affect you? What are the prospects of your having to pay more for your property — or the hope of your paying less? That will depend upon all the circumstances of your case. You should take advice — from a chartered surveyor experienced in rating matters. Or speak to your accountant or lawyer, who may know one locally to you.

The purpose of transitional relief is to provide a breathing space. If your rate liability is to increase substantially, the Government recognises that you should have some time to adjust before you pay the full amount.

But the total yield of rates is not to be reduced and so those who deserve to pay less at once will only enjoy part of that benefit to begin with, so as to finance the cost of relief to those likely to pay more.

## A welcome spirit of Xmas past

INDEPENDENT DEALERS are getting a message of thanks and congratulations for their response to the re-release of Do They Know It's Christmas?

John Waller, marketing director at Polydor which is marketing the single, comments: "When we came to pre-sell it, the response from the independent trade was fantastic with everyone ordering plenty of stock. Everybody's taking it in the spirit in which it's intended."

Polydor is intending the record to raise £1m for famine relief in Ethiopia and is leaving the choice of how much each shop should contribute to individual dealers.

## Exhibits set spring dateline for record retailers

AT A TIME when most independent record retailers are struggling to keep up with the pre-Christmas rush, the organisers of the UK's retail exhibitions have their sights set on the tranquil times of next spring.

The 32nd Shopex International exhibition is scheduled to take place at Kensington Olympia from May 13 to 17 while Expo Shop

Do They Know It's Christmas?

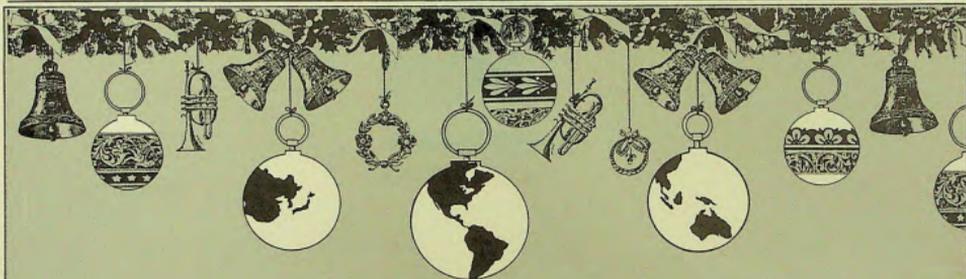


Dealer price on the single is £1.21 plus VAT and Polydor acknowledges that stores need to cover costs. However, Waller says he has been pleasantly surprised by some of the generous donations already made.

All monies from the record are being distributed via the Band Aid Trust to a committee of charities including Oxfam and Christian Aid. The address for donations is: Band Aid Trust, c/o Stoy Hayward, 8 Baker Street, London W1M 1CA.

'90 will run from April 1 to 4 at the National Exhibition Centre.

Shopex is organised by AGB Exhibitions, Audit House, Field End Road, Eastcote, Ruislip, Middlesex HA4 9LT (01-868 4499) and Expo Shop by Baisie Exhibitions, Pembroke House, Campsbourne Road, Hornsey, London N8 7PE (01-340 3291).



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Country in  
'good shape'  
for Nineties

by Alan Gardiner

If 1989 was a consolidating year for established country artists rather than a breakthrough one for newer names, it also offered British fans the opportunity to see a wealth of US talent in concert.

Martin Satterthwaite of the Country Music Association (CMA) says the number of visits was unusually high. "Well over 50 acts came over — more than we've had for several years.

The most significant was undoubtedly Randy Travis last month. Asgard's Paul Fenn argues that the tour broke new ground: "Travis was the first of the newer country acts to do a full UK tour. Audience

figures around the country are proof that the idea worked. The age-range at the concerts — 20 to 40 in London and 25 to 50 outside — confirmed that country has a lot of potential."

The tour is also seen as a success by WEA, with all four of Travis's British albums appearing on the Country chart. Asgard says another Travis visit is likely in a year or so. Meanwhile, the agency's plans for 1990 include the return of the Judds and of kd lang, whose return in February will be accompanied by a major promotional campaign.

Last year may have been a bumper year for club and concert performances, but the festival scene looked decidedly unhealthy, with no event at Peterborough, the Grantham Jamboree ending in financial collapse and attendances down at Wembley. The long-established Wembley festival, still for many the main event in the British country calendar, will seek to recapture the fans by introducing a number of changes next year.

Press Officer Warren Davies explains: "We hope to broaden the appeal of the festival and reflect the interest generated by the wave of new artists. One of the three days will be given over exclusively to contemporary acts." An act hoping to take off in the US next year is Daniel O'Donnell, who in 1989 continued to dominate the domestic market. His current Telstar album, *Thoughts Of Home*, entered the UK country chart of number one and also broke into the pop charts.

With O'Donnell firmly established in the UK, his management are now looking to develop international markets. Tony Byrwhor has set up a series of Nashville recording sessions in an effort to launch him in the States.

"The album will be finished in February and then we'll negotiate a record deal. Unlike his previous albums there'll be very few cover versions — we're aware that in the States you're more likely to succeed with good original material."

In the US itself the most significant new acts to emerge this year were Clint Black and Garth Brooks,



WHILE NANCY Griffith may be caught in the crossfire of a debate about whether her current style is country or not, her recent *Lone Star Dominion* date revealed country roots that are tenacious to say the least. These days Nancy takes to the stage in sophisticated mode; she dresses down and keeps the warty anecdotes short. She has honed her persona to travel well between the sick upbeat material of her current MCA album *Storms*, the raucous country of *Ford Econoline* and the authentic sentiment of *There's A Light Beyond These Woods*. Having graduated from 400 capacity venues to 1,500 ones in the last 18 months, and with sales of *Storms* already peaking 1987's *Lone Star State Of Mind*, the next decade is looking good for her durability in the UK. **KF**

whose albums (on RCA and Capitol respectively) entered the Billboard country charts in the same week in May and have remained there ever since. Neither album has been issued in the UK, but with the right promotion both artists could succeed with the younger country audience. Another name that continues to mean almost nothing in the UK is George Strait, the CMA's Entertainer of the Year. If his much-anticipated UK visit finally materialises in 1990, it could be his.

Martin Satterthwaite believes country enters the new year in good shape: "The latest BPI figures show country continuing to increase its market share. The growth in radio stations and satellite television will provide opportunities for further expansion. I'm convinced Britain will have its first country radio station within the next two years, and others should follow."

TOP-10  
COMPILATIONS  
LPS

1	THE COMPLETE CLAY CAMPBELL Clay Campbell Sides 1949-1977 (57)
2	THE KENNY ROGERS STORY Kenny Rogers Library (Eury) (57)
3	VERY BEST OF JIM BEEVES Jim Beeves RCA PL99017 (BMG)
4	ANNIVERSARY - 20 YEARS OF HITS Tammy Wynette Epic C20231 (E)
5	THE COLLECTION Various Artists Collector Set, CCSF 162 (BMG)
6	GREATEST HITS Various Artists RCA PL9407 (BMG)
7	DONNY PATTON'S GREATEST HITS Dolly Parton RCA PL9423 (BMG)
8	VERY BEST OF DONNY PATTON Dolly Parton RCA PL99007 (BMG)
9	VERY BEST OF DON WILLIAMS Don Williams MCA MCA4214 (F)
10	THE COLLECTION Various Artists Collector Set, CCSF 159 (BMG)

1	THOUGHTS OF HOME Daniel O'Donnell Telstar STAR2372 (BMG) CSTAC2372/CD-ID2372
2	STORMS Nanci Griffith MCA MCG6066 (F) C.MCG6066/CD.DMCG6066
3	NO HOLDIN' BACK Randy Travis Warner Bros WX292 (M) CWX292/CD.WX292CD
4	FROM THE HEART Daniel O'Donnell Telstar STAR2372 (BMG) CSTAC2372/CD-ID2372
5	AS LONG AS I HAVE YOU Don Williams RCA PL90393 (BMG) C.PK90393/CD.PD90393
6	I NEED YOU Daniel O'Donnell Ritz RITZLP0038 (SP) CRITZLC0038/CD.RITZCD104
7	DON'T FORGET TO REMEMBER Daniel O'Donnell Ritz RITZLP0043 (SP) CRITZL0043/CD.RITZCD105
8	COPPERHEAD ROAD Steve Earle MCA MCF3426 (F) C.MCF3426/CD.DMCF3426
9	OLD 8 X 10 Randy Travis Warner Bros WX162 (M) CWX162/CD.CW162
10	15 LONE STAR STATE OF MIND Nanci Griffith MCA MCF3646 (F) C.MCF3646/CD.MCAD5927
11	ALWAYS AND FOREVER Randy Travis Warner Bros WX107 (M) CWX107/CD.CW107CD
12	ONE FAIR SUMMER EVENING Nanci Griffith MCA MCF3435 (F) C.MCF3435/CD.DMCF3435
13	NEXT TO YOU Tammy Wynette Epic 4650281 (C) C.4650281/CD.4650282
14	WHITE LIPOZEEN Dolly Parton CBS 4652351 (C) C.4651354/CD.4651352
15	12 LYLE LOVETT AND HIS LARGE BAND Lyle Lovett C.MCGC 6037/CD.DMCG 6037
16	20 LITTLE LOVE AFFAIRS Nanci Griffith MCA MCF3413 (F) C.MCF3413/CD.DMCF3413
17	18 STORMS OF LIFE Randy Travis Warner Bros 9254351 (M) C.9254354/CD.9254352
18	19 TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell Ritz RITZLP0038 (SP) CRITZLC0031/CD.RITZCD107
19	PONTIAC Lyle Lovett MCA MCG3389 (F) C.MCGC3389/CD.DMCF3389
20	RE RIVER OF TIME The Judds RCA/Curb ZL74127 (BMG) C.ZK74127/CD.ZD74127

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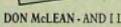
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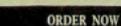
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MARINE	N	N	N	A	A	A	A	A	A	A	A	A	A	A	A	
MINE HILLCREST EAST, MIDLANDS + EAST	N	N	N	C	C	C	C	N	N	N	C	C	C	N	N	
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# Atlantic crossing

by Barry Lazel  
CROSSMARKETING WITH Capitol is a feature of Chrysalis' new Cooltemp operation in the US. As a result of the new EM/Chrysalis partnership, each record on the label will be handled by Capitol or Chrysalis, depending on the nature of the project.

Capitol will work Cooltemp artists "requiring the full thrust of its black music marketing and promotion team," it says.

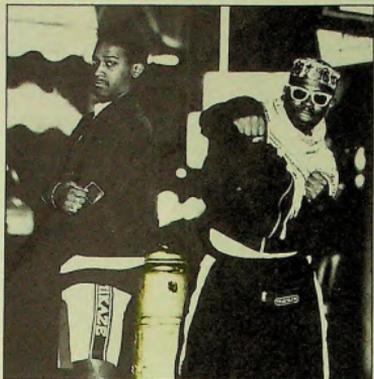
First on the list is the New Jersey-based Adeva, who, with three UK top 20 singles and a top fencer with her parent album this year, is clearly a major contender for crossover promotion on her native turf.

Chrysalis' A&R head Peter Robinson says: "Adeva has developed into a phenomenon in the UK... I feel confident that the efforts of the Capitol team under Step Johnson will enable her to enjoy similar success in her own country."

Chrysalis US will be marketing the more directly club-oriented Cooltemp acts, and rap artists with a wider crossover potential. The first project will be an as-yet unnamed US rapper, currently recording an album produced and co-written by Young MC. The special-arena marketing muscle which saw Jellybean and Living In A Box to the top of the US dance charts will be applied by Chrysalis to pushing the young Cooltemp roster into wider crossover.

Chris Wright, Chrysalis chairman, says of the unique dualling of label responsibility: "We've been looking for the right way to enter this market in the US. The decision to build on the existing strength of both Chrysalis and Capitol in the US will enable us to develop our artists on the A&R team on both sides of the Atlantic to sign black and dance-oriented artists to give them the best possible exploitation worldwide."

Unaffected by all these arrangements are Milli Vanilli, whose US success this year — a four-million-selling number one LP and a string of singles chart toppers — has actually outstripped their UK performance on a Cooltemp, but whose records are released by Arista in the US.



TAUREAN TOUGHS with a difference or two. King and Ingram

## Ladies' men let rap

by Stu Lambert

TDP1 — It stands for Two Different People. We're the same stargin — Taurus — but you couldn't get two more different people."

So what are the Taurus characteristics? Curtis Ingram, TDP's flamboyant, upfront rapper, flashes a mischievous gappy grin. "Hard — a rough attitude, very temperamental. That's me, the typical Taurus. My nickname's always been the Rebel."

"And that's nothing like me at all!" says Michael King, the quiet one, the man responsible for the remarkably varied beats and the noise behind their several projects, which include TDP and Ingram Inc. on the rap/house borderline and LA and The Rebel are purer rap.

It was in this incarnation that Curtis first busted into my brain at the semi-final of a rap and freestyle contest at Char's Palace in Hackney. They were obvious winners right away, bouncing onstage all in black, a huge grin splitting Curtis' face.

Their first big impact came shortly afterwards when they per-

formed at a Children In Need appeal concert at The Hippodrome and got themselves noticed by Capitol Radio's Mick Brown.

Now the energy is channelled into an intensive promotional campaign for their new release, Ladies Let's Go, on GLR rap presenter Dave Pearce's new label, Reachin' Records: The rap ingredient gets a lower profile than usual in this hip-house-ish cut, lazily imitating its suggestions to the ladies behind Curtis' deftly organised rhythm guitar and sax loops, driving percussion and a bassdrum like a temple gong.

TDP come to Pearce's notice when, after a disappointing non-release deal with Champion, they got Polydor interested enough to drop papers for a deal. That fizzled due, Pearce says, to the sluggish, uninventive approaches to club/dance A&R which were prevalent among the rock-oriented Polydor people.

TDP have just completed a gruelling schedule of PAs, somehow managing up to six appearances a night. The single has been breaking in the clubs and they want to "support the DJs who are supporting the record".

There has also been plenty of support from pirate radio in London and from legal regional stations, where airplay has come from Radio Clyde and BRMB among others.

## C O L U M N

AND A Merry Christmas to you, too! If they don't realise already, it might be worth pointing out to DJs that the B-side of the, to my mind, rather cloddish but undeniably successful **JIVE BUNNY** AND THE **MASTERMIXERS** Let's Party (Music Factory dance MFD1 003) has a version by the **John Anderson Band** of Auld Lang Syne that could be useful for many (new) years to come. While in a party mood, also worth recommending are the typical flurrying flamenco guitars strummed vigorously **GIPSY KIMONO** Valere (A1, Records 12A 1317, via Tola/BMG) and it's possibly more club-aimed **Vomos A Bailar** flip, plus — a good alternative to the **Keoma** hit — the authentically Brazilian **CARCOA** Lombada (Dance Remax) Polyradio 889 835-1) and its similar Bolaxa flip (useful for continuing the groove once the DJ has got them all Lombada-ing). With the latter in mind, the **Keoma** including **VARIOUS ARTISTS** Lombada (CBS 466055 1) album compilation of 14 authentic Lombada and merengue tracks is interesting but much more ethnic (merengue is another, long established, South American dance — not a lemon pie topping!).

Rather more for the club dance market, other UK issued albums include the highly praised **Manchester** trendsetters largely instrumental and flowing **BOB STATE** 808-90 (ZTT AT2, via WEAL), and surely bounding UK house **THE SHE PROJECT** Technofusion (She Records SHE 001, via IMP/G + M), selling though for its one **Jennie Evans** sung superbly sultry soul jagger, **Summer Reprise**.

Selling fast on import, not so much for its originality as for its skill in weaving together the beat of **Soul II Soul's** Back To Life with the melody of **Are O' Noise's** Moments In Love, the boss of the **O'Leys** For The Love Of Money and other elements (possibly all remade), is the **CHARCO** (singing **J. Y. AND THE**

**BIG FAMILY** Moments In Soul (Italian BHF Production 862097-27). By chance there are several other similarly synched mixes about: brilliantly synching the vocals from **Edie Brickell** And New **Bohemians** "What I am to a piano jingled funky jiggling soul **Soul II Soul's** beat is the **RO-VIS & GA-L** mixed but artist credit lacking and cryptically titled **Edie Circle** (Italian habitat HABI-07), not quite in the same style or class as the scratching and shuffling **Going Back To My Roots!** Axel/F/Car/Wash/Heavy Vibes combining **MANUEL "CHICO"** Disco Dimante (Italian Easy Dance ESD 8511), while out here are the Funky Drummer, Street Life and other beats negotiating excellent simple percussive **THE HONEYDOP** Control Yourself Cousin (Cheque This Records CT6 via 01-229 7329), and — perhaps best of the bunch but hovers to find, an anonymous white label — the **Cherrelle & Alexander O'Neal** synching **OLIMAX & DJ SHAPPS** Saturday Love (flipped by an intriguingly different "ya! ha!" country flavoured synth of **Janis Joplin's** Mercedes Benz).

Other recent imports include the friskily containing house (in five differently treated mixes) **JILLIAN MENDEZ** Don't Know What You're Missin' (US bigshot Records VS 138); although previously UK issued now better selling remixed, if not necessarily improved, soulfully watted powerful chunkily clomping **JO ANN JONES** Don't Need Your Love (US Next Plateau Records, Inc NP501 12); sweetly mullered and cooled cut **Kraftwerk/Donna Summer** I Feel Love'sly pulsing **April Wayne** The Bigger They Come.

The Hardest They Fall (US Enigma 7 75531-0); soulful girl waded sparsely centering garage/house **LARBEE LEE** You Don't Know Me (US 4th & B-way BWAY 491); robotic life line repeating jittery centering **PRECINCT 13** Listen To Your Heartbeat (Italian Lombardoni LBDN 0089).

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# TOP Dance SINGLES

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

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	GET A LIFE	1	1	10	Virgin/TEN(X) 284 (F)
2	LET'S PARTY	2	2	10	Virgin/TEN(X) 284 (F)
3	20 SECONDS TO COMPLY	3	3	10	Music Factory MFD(T)(M) (BMG)
4	SILVER BULLET	4	4	10	Tom Tom 77TT 019 (TTT) 91 (P)
5	GOING BACK TO MY ROOTS	5	5	10	Rumour RUMA(T) 9 (PAC)
6	HITMAX (OFFICIAL BOOTLEG...)	6	6	10	Tabu 6555047 (12-455047) (C)
7	ALANIS D'NEAL	7	7	10	4th + B'way/Island (12)BRW 157 (F)
8	TOUCH ME	8	8	10	4th + B'way/Island (12)BRW 157 (F)
9	DEEP HEAT '89	9	9	10	Deep Heat (12)DEEP 10 (BMG)
10	LET'S GO TO THE CITY	10	10	10	Deep Heat (12)DEEP 10 (BMG)
11	GO TO GET	11	11	10	Jeff Wayne CBS 6551267 (12-655126) (C)
12	SIT AND WAIT	12	12	10	Arista 1126916 (612696) (BMG)
13	ENCORE	13	13	10	Circo/Virgin YR(T) 40 (F)
14	WHATCHA GONNA DO WITH MY LOVIN'	14	14	10	Syncopator/EMI (12)SY 33 (F)
15	IT'S OVER NOW	15	15	10	4 Inner City 10/Virgin/TEN(X) 290 (F)
16	RIGHT BEFORE MY EYES	16	16	10	Eternal/WEA YZ 440(T) (W)
17	BEAUTIFUL LOVE	17	17	10	Mercury MER(X)314 (F)
18	STORIES	18	18	10	Adriano Cooltempo/Chrysalis COOL(X) 195 (C)
19	BUDDY THE MAGIC NUMBER	19	19	10	Perfecta/ffrr/London FXJ 122 (F)
20	COLD CUT'S CHRISTMAS BREAK	20	20	10	Big Life/Tommy Boy BLR 14(T) (U)
					Ahead Of Our Time CCU(T)7 (U)

21	HEAVEN	21	21	15	The Climates CBS 6554327 (12-655432) (C)
22	LAMBADA	22	22	16	Kooma CBS 6550117 (12-655011) (C)
23	TAINTED LOVE	23	23	17	Impedance Jumps'n'Pump'n' (12)TOT 4 (PAC)
24	PACIFIC	24	24	12	888 Stone ZTT/WEA ZANG 1(T) (W)
25	ALL AROUND THE WORLD	25	25	19	Lisa Stansfield Arista 1126931 (12-612693) (BMG)
26	KONI	26	26	20	3 Bobby Brown MCA MCA(T) 1384 (F)
27	MAGIC ATTO II	27	27	1	DJ Lelwet BCM BCM 355(X) (P)
28	I'M NOT THE MAN I USED TO BE	28	28	24	Fine Young Cannibals London LON(X) 244 (F)
29	DIRTY CASH	29	29	NEW	Adventure Of Stevie V Mercury MER(X)311 (F)

30	WIG WAM BAM	30	30	NEW	Danica Jive JIVE(T)236 (BMG)
31	RAPPERS DELIGHT '89	31	31	26	Stephane Mills Sugarhill SHRD 007 (SHRD 0012) (BMG)
32	GO TO HAVE YOUR LOVE	32	32	27	Montrona Capitol - (V 15521) (Impor)
33	SUPERBAD SUPERLUCK	33	33	28	RoadKing/The FBI 10/Virgin/TEN(X) 286 (F)
34	THE THEME	34	34	28	10/Virgin/TEN(X) 286 (F)
35	SOMETHING IN THE WAY	35	35	28	Unique 3 10/Virgin/TEN(X) 285 (F)
36	CAN'T SHAKE THE FEELING	36	36	28	Stephane Mills MCA MCA(T) 1375 (F)
37	PLANET E (REMIX)	37	37	22	K C Flight RCA PB 49403 (12-PT-49404) (BMG)
38	FOR THOSE WHO LIKE TO GROOVE	38	38	23	Tevin Hays Profile - PROF(T) 270 (F)
39	THE KING IS HERE/900 NUMBER	39	39	4	45 King Dance Trax DRX 912 (BMG)
40	BLAME IT ON THE RAIN	40	40	2	Mili Vanilli Cooltempo/Chrysalis COOL(X) 180 (C)
41	20 TO MAKE IT RIGHT	41	41	20	Seduction Breakout/AMM USA(T) 679 (F)
42	JUST ANOTHER DREAM	42	42	2	Cathy Dennis Polygram CATH(X) 1 (F)
43	WARM LOVE	43	43	29	Beachmasters/C Fontaine Rhythm King LEFT 37(T) (UKR)
44	I SECOND THAT EMOTION	44	44	24	Alyson Williams Del Jam 6554567 (655456) (C)
45	LISTEN TO YOUR HEART	45	45	3	Sonia Chrysalis CHS 1123465 (C)
46	CATWOMAN	46	46	2	Cat Red Dot RDT 1(T) (W)
47	GRAND PIANO	47	47	25	Milamster BCM BCM 344(X) (M)
48	JUST A TECHNOGROOVE	48	48	NEW	Don Jones Cymant CYMANT 30(X) (BMG)
49	MOVE YOUR BODY	49	49	23	Tyree featuring JMD DJ Int/CM 6554707 (655470) (B)
50	RESCUE ME	50	50	5	Dabbie Malone Krunch KR 7001 (12-KR-001) (PAC)

## JET STAR RECORDS

01-961 5818

REGGAE DISCO CHART		REGGAE CHART	
1	(1) WRITES IN BED	1	Digital 8081
2	(3) IRACATED ANTHEM	2	Greenstones GRN 222
3	(2) DREAD A WHO SHE LOVE	3	ARMS 4672
4	(5) NIGHT AND DAY	4	Sub 2128
5	(7) YOU AND ME	5	White Label R52 29
6	(7) EVERY TIME YOU GO AWAY	6	8 Mount 840723
7	(9) PROPHECY	7	White Label SCT 4
8	(8) REPORT TO ME	8	Greenstones GRN 254
9	(4) EMERGENCY	9	Groups and a Quarter CR2 067
10	(6) I'M GONNA MISS YOU	10	Top Heavy Top 2
11	(2) DOWN IN JAMAICA	11	Charm CR 39
12	(5) GIRLS YOU CAN'T DO	12	General 8402472
13	(10) OVER SIZE MAMMIE	13	Steady & Charis VPR2 438
14	(11) TAKE YOU TO THE DANCE	14	White Label PSL 35
15	(19) ZIG ZAG	15	White Label PSL 35
16	(7) LOVE SONG'S	16	Progressive South/P 2009
17	(3) DREAMERS	17	Home - Play 8111

REGGAE ALBUM CHART	
1	REGGAE VIBES 7 Various Artists Jet Star JEP 1007
2	L.O.U. Gregory Isacco Greenstones GRN 134
3	BLACK WITH SUGAR, Gal Anwar ARK 247
4	NUMBER ONE Various Mangle MALS 1012
5	REGGAE HITS VOL 1 Various Artists Jet Star JEP 1006
6	PINCHES MEETS SANCHEZ Pichon & Sanchez Entertainment ENT 11
7	WARNING Gregory Isacco Sarcas Business SBR 00003
8	CRAZY Triller vs. Parfumeau DCP 14
9	IF I WERE A Carpenter John Fish Live and Loud LALP 23
10	GOOD TO BE TRUE Triller/JCA Team Del Vyns 1562

NEW RELEASES - DISCO 45s	
STOP LOVING YOU	Triller/McGranger White Label SCT 6
WALK THE STREETS AT NIGHT	Tyree/Walters Jet Star JEP 1011
LOVE IS ALL I HAVE	Evans Brown Charm CR 3145
SINCE I MET YOU BABY	Jayce Band Orleans OR 1241 Banded
YOU GIVE ME HIC-CUP	Tiger & Gregory Isacco Techniques TRT 61

ALBUMS	
REGGAE HITS VOL 7	Various Jet Star JEP 1007
DEBORAH GLASGOW	Deborah Glasgow Greenstones GRN 135
GET CLOSER	Various Jet Star JEP 1011
JUST LET ME LOVE YOU	Triller/McGranger White Label SCT 6
INSIDE OUT	Johnson Lee Tree Roots TR 1100

## TOP 10 ALBUMS

1	AFFECTION	1	1	Lisa Stansfield Arista 210379/410379 (BMG)
2	LIVE AND DIRECT	2	2	Adamski MCA MCL1900/MCLC1900 (F)
3	NINETY	3	3	ZTT/WEA ZTTA/ZTTAC (W)
4	DEEP HEAT '89-FLIGHT THE FLAME	4	4	Various Telstar STAR2380/STAC2380 (BMG)
5	BEST OF LUTHER VANDROSS	5	5	Luther Vandross Epic 4655801/4655801 (C)
6	CASA LATINA:HOUSE SOUND OF...	6	6	Various London 6281761/6281764 (F)
7	BEYOND A DREAM	7	7	By All Means 4th + B'way BRLP242/BRCA524 (F)
8	ON THE HORIZON	8	8	Toshen CBS 4655211/4655214 (C)
9	BACK ON THE BLOCK	9	9	Quincy Jones Qwest WX131/WX131C (W)
10	DANCE...YA KNOW IT!	10	10	Bobby Brown MCA MCG6074/MCG6074 (F)

## TOP 10 BUBLERS

1	WITHOUT YOU (BABY I'M LOST)	1	1	Fifth Of Heaven MCA/UT -12FQ202 (P)
2	TIME 2 FEEL THE RHYTHM	2	2	How II House Other Rhythms - FOOT 2 (U)
3	LOVING YOU	3	3	Oris MCA -MWS 01177 (P)
4	INNA CITY MAMMA	4	4	Nene Cherry Circo/Virgin YR(T)42 (F)
5	DO WHAT YOU WANT	5	5	Zia Isa Cutting - (CR)222 (C)
6	EVERYDAY	6	6	Jan Machine De/Cen PB42299 -PT43300 (BMG)
7	WELCOME	7	7	Gino Latino Harbour Light FOX(T)26 (Imp)
8	NEW YORK EYES	8	8	Nicole With Timmy Thomas Old Gold -OG 4145 (P)
9	ALL THROUGH THE NIGHT	9	9	Sybil Champion CHAMPX223/CHAMP12225 (BMG)
10	YOU HAD TOO MUCH TO DRINK...	10	10	EPMD Sleeping Bag -SBUK 177 (U)



Secret Promotions  
**WOULD LIKE TO WISH EVERYBODY  
 A HAPPY CHRISTMAS AND A SUCCESSFUL  
 1990!**



**GEE STREET XL RECORDINGS**



# TOP 75 SINGLES



## Like A Prayer ON TV NOW!

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DISTRIBUTED BY WEA RECORDS LTD. A WARNER COMMUNICATIONS CO.  
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- Labels: The New, Low, Who's On, The, Arista (Producers) Publishers, Lab 7 (7) Number (Distributors) **W**
- 1 **NEW** **DO YOU KNOW IT'S CHRISTMAS?** PWL/POLY 4523 (P)  
Band Aid II (Stock/Aiken/Waterman) Warner Chappell Music
  - 2 **1 2** **LET'S PARTY** ○ Music Factory Discs (MFD) 002 (BMG)  
Jive Bunny & The Mastermixers (Andy Pickles/Les Hamstock) Various
  - 3 **2 3** **WHEN YOU COME BACK TO ME** ○ PWL (M) 71 (4) (P)  
Jason Donovan (Stock/Aiken/Waterman) All Boys Music (3)
  - 4 **3 4** **GET A LIFE** ○ 10/Virgin TMO 284 (P)  
Soul II Soul (Jazz/B.N. Hooper) Jazz B/Virgin/Soul II Soul
  - 5 **5 10** **LAMBADA** ○ CBS 655011 (12-655011) (C)  
Koolhaas (Benavente)EMI Music
  - 6 **10 3** **DONALD WHER'S YOUR TROUSERS?** Stone Show 2332 (P)  
Andy Stewart (Walker & Ridley) Kar's Music Corp
  - 7 **DEAR SISTER** Sire W 2468 (W)  
Madonna (Madonna/Patrick Leonard) Warner Chappell Music
  - 8 **1 6** **I DON'T Wanna LOSE YOU** Capitol (D) 3513 (S)  
Tina Turner (Dovias/Lyle/Hammond) Empire/Road/Globe Single (3)
  - 9 **7 7** **DON'T KNOW MUCH** ○ Elektra ER 137 (W)  
Linda Ronstadt (Aron Neville/P. Asher/S. Truell) ATV/MCA (3)
  - 10 **4 7** **YOU GOT IT (THE RIGHT SPOT)** ○ CBS BLO 212 (C)  
New Kids On The Block (Maurice Starr/Michael Janzon) CBS
  - 11 **4 5** **EVE OF THE WAR** (Ben Liebrand Remix) CBS 655147 (655144) (C)  
Jeff Wayne (Jeff Wayne/Ben Liebrand) Jeff Wayne Music
  - 12 **SISTER** CBS ATOM 7 (P)  
Brox (Nicky Graham) EMI Music/Graham Music/Warner Chappell
  - 13 **2 2** **GETTING ALONG WITH IT** Factory FAC 2577 (12-FAC 257) (P)  
Electronic 8, Summer 1, Mar'n N. Tenzell) Warner C/Capri 12 Music
  - 14 **3 5** **ROB 'N' RAZ** ○ Island 11264 (12-11264) (BMG)  
Rob 'N' Raz, Feat. Lolo K (Rob 'N' Raz/Bonkrush) Virgin/Misty
  - 15 **1 4** **IN PRIVATE** Polygram (12R 4234) (P)  
Duffy Springfield (Tannatt/Lowe/Mandelstam) Capemusic 10 Music
  - 16 **1 8** **DEEP HEAT '89** Deep Heat (12)DEEP 10 (BMG)  
Latino Rave (Various) Various
  - 17 **1 5** **CAN'T SHAKE THE FEELING** Jive JIVE 717 (24) (BMG)  
Boy Fun (Stock/Aiken/Waterman) All Boys Music
  - 18 **1 6** **SIT AND WAIT** ○ Crea/Virgin 770 (4) (P)  
Yusuf Youngblood (Clavis Zandari) Virgin Music (3)
  - 19 **2 3** **HITMY OFFICIAL BOOTY LEGG-ME-UM** Poly 465544 (465544) (4)  
Alexander O'Neal (no producer credited) EMI Music
  - 20 **2 5** **WHENEVER GOD SHINES HIS LIGHT** Polygram VANS 2 (12-VANS 2) (P)  
Van Morrison with Cliff Richard (Van Morrison) Warner Chappell Music
  - 21 **1 2** **HOMELY GIRL** DeP International/Virgin DEP 3312 (P)  
UB40 (UB40) Warner Chappell Music
  - 22 **1 5** **YOU SURROUND ME** Mon (12)MUS 79 (UK)  
Erasure (Lions/Saunders/Erasure) Sonnet-Musical/Monuments/Andy Ball
  - 23 **BROKE AWAY** Polygram/Polygram (JEWEL 1072) (P)  
Wet Wet Wet (Wet Wet Wet) Chrysalis Music/Precious Music
  - 24 **1 6** **FOOLS GOLD/WHAT THE WORLD IS ...** Silvertone OR 871 (13)  
The Stone Roses (John Leckie) Zomba Music
  - 25 **THE MAGIC NUMBER/BUDDY** ○ Polygram (12R 4234) (P)  
De La Soul, Prince Paul/Mastad & Sons) Island Music
  - 26 **30** **20 SECONDS TO COMPLY** Ten Ten 7771 019 (12-771 019) (P)  
Silver Bullet (Ben Chapman) Wild Music
  - 27 **ANOTHER DAY IN PARADISE** ○ Virgin VST 1234 (P)  
Phil Collins (Phil Collins/Hugh Padgham) Phil Collins/Hill & Run (3)
  - 28 **THE AMSTERDAM EP** Virgin SMKT 6 (P)  
Simple Minds (Stephen Lipson/2) Lipson/Horn 111) Virgin
  - 29 **1 1** **ALL AROUND THE WORLD** ○ Island 112693 (12-613) (P)  
Lisa Stansfield (Jim Driscoll/Andy Moraitis) Black & Gillbert Music
  - 30 **4 3** **GOING BACK TO MY ROOTS/RICH IN PARADISE** Island ROM 677 (P)  
FR Project (Freddy/Freddy/Intellivox/Barry A) EMI A&M Labels
  - 31 **3 6** **BURNING ROSES** EMI 1200 (13) (P)  
Duran Duran (Taylor/Rhodes/La Bon/Campbell/Jones) Various
  - 32 **1 7** **LISTEN TO YOUR HEART** Chrysalis CHS 1213465 (C)  
Sonia (Stock/Aiken/Waterman) All Boys Music
  - 33 **WORDS** Island 1215 (4) (P)  
The Chieftains (Laurie Latham) 10 Music
  - 34 **1 2** **DECEMBER** Mercury/Polygram (EYND 11) (C)  
All About Eve (Paul Samwell-Smith) BMG Music
  - 35 **3 8** **TOUCH ME** PWL (M) 71 (4) (P)  
Kylie Minogue (Stock/Aiken/Waterman) All Boys Music (3)
  - 36 **4 2** **TYCHE** 6th & Wynn/Island (12)BWB 137 (P)  
Wher (Ginsburgh/Bonham) Copyright Control
  - 37 **4 4** **WHYCHA GONNA DO WITH MY LOVIN'** 10/Virgin TMO 290 (P)  
Inner City (Kevin Saunders) Famous Warner Chappell

Records to be featured on this week's Top Of The Pops (WEEK 53)  
Panel sales compared to last week ..... +13%

### TITLES A-Z (WRITERS)

20 Seconds To Comply	18 Sell The Shop Alone	39	38 The Top Alone	39
A Different Zip (Clubbnd)	19 In The Name (Used To)	39	39 The Top Alone	39
All About Eve (Paul Samwell-Smith)	20 In The Name (Used To)	39	40 The Top Alone	39
All Around The World (Lisa Stansfield)	21 In The Name (Used To)	39	41 The Top Alone	39
Andy Stewart (Walker & Ridley)	22 In The Name (Used To)	39	42 The Top Alone	39
Archie (Ginsburgh/Bonham)	23 In The Name (Used To)	39	43 The Top Alone	39
As I Am (The Phog)	24 In The Name (Used To)	39	44 The Top Alone	39
Band Aid II (Stock/Aiken/Waterman)	25 In The Name (Used To)	39	45 The Top Alone	39
Benavente (Koolhaas)	26 In The Name (Used To)	39	46 The Top Alone	39
Benavente (Koolhaas)	27 In The Name (Used To)	39	47 The Top Alone	39
Benavente (Koolhaas)	28 In The Name (Used To)	39	48 The Top Alone	39
Benavente (Koolhaas)	29 In The Name (Used To)	39	49 The Top Alone	39
Benavente (Koolhaas)	30 In The Name (Used To)	39	50 The Top Alone	39
Benavente (Koolhaas)	31 In The Name (Used To)	39	51 The Top Alone	39
Benavente (Koolhaas)	32 In The Name (Used To)	39	52 The Top Alone	39
Benavente (Koolhaas)	33 In The Name (Used To)	39	53 The Top Alone	39
Benavente (Koolhaas)	34 In The Name (Used To)	39	54 The Top Alone	39
Benavente (Koolhaas)	35 In The Name (Used To)	39	55 The Top Alone	39
Benavente (Koolhaas)	36 In The Name (Used To)	39	56 The Top Alone	39
Benavente (Koolhaas)	37 In The Name (Used To)	39	57 The Top Alone	39
Benavente (Koolhaas)	38 In The Name (Used To)	39	58 The Top Alone	39
Benavente (Koolhaas)	39 In The Name (Used To)	39	59 The Top Alone	39
Benavente (Koolhaas)	40 In The Name (Used To)	39	60 The Top Alone	39
Benavente (Koolhaas)	41 In The Name (Used To)	39	61 The Top Alone	39
Benavente (Koolhaas)	42 In The Name (Used To)	39	62 The Top Alone	39
Benavente (Koolhaas)	43 In The Name (Used To)	39	63 The Top Alone	39
Benavente (Koolhaas)	44 In The Name (Used To)	39	64 The Top Alone	39
Benavente (Koolhaas)	45 In The Name (Used To)	39	65 The Top Alone	39
Benavente (Koolhaas)	46 In The Name (Used To)	39	66 The Top Alone	39
Benavente (Koolhaas)	47 In The Name (Used To)	39	67 The Top Alone	39
Benavente (Koolhaas)	48 In The Name (Used To)	39	68 The Top Alone	39
Benavente (Koolhaas)	49 In The Name (Used To)	39	69 The Top Alone	39
Benavente (Koolhaas)	50 In The Name (Used To)	39	70 The Top Alone	39
Benavente (Koolhaas)	51 In The Name (Used To)	39	71 The Top Alone	39
Benavente (Koolhaas)	52 In The Name (Used To)	39	72 The Top Alone	39
Benavente (Koolhaas)	53 In The Name (Used To)	39	73 The Top Alone	39
Benavente (Koolhaas)	54 In The Name (Used To)	39	74 The Top Alone	39
Benavente (Koolhaas)	55 In The Name (Used To)	39	75 The Top Alone	39
Benavente (Koolhaas)	56 In The Name (Used To)	39	76 The Top Alone	39
Benavente (Koolhaas)	57 In The Name (Used To)	39	77 The Top Alone	39
Benavente (Koolhaas)	58 In The Name (Used To)	39	78 The Top Alone	39
Benavente (Koolhaas)	59 In The Name (Used To)	39	79 The Top Alone	39
Benavente (Koolhaas)	60 In The Name (Used To)	39	80 The Top Alone	39
Benavente (Koolhaas)	61 In The Name (Used To)	39	81 The Top Alone	39
Benavente (Koolhaas)	62 In The Name (Used To)	39	82 The Top Alone	39
Benavente (Koolhaas)	63 In The Name (Used To)	39	83 The Top Alone	39
Benavente (Koolhaas)	64 In The Name (Used To)	39	84 The Top Alone	39
Benavente (Koolhaas)	65 In The Name (Used To)	39	85 The Top Alone	39
Benavente (Koolhaas)	66 In The Name (Used To)	39	86 The Top Alone	39
Benavente (Koolhaas)	67 In The Name (Used To)	39	87 The Top Alone	39
Benavente (Koolhaas)	68 In The Name (Used To)	39	88 The Top Alone	39
Benavente (Koolhaas)	69 In The Name (Used To)	39	89 The Top Alone	39
Benavente (Koolhaas)	70 In The Name (Used To)	39	90 The Top Alone	39
Benavente (Koolhaas)	71 In The Name (Used To)	39	91 The Top Alone	39
Benavente (Koolhaas)	72 In The Name (Used To)	39	92 The Top Alone	39
Benavente (Koolhaas)	73 In The Name (Used To)	39	93 The Top Alone	39
Benavente (Koolhaas)	74 In The Name (Used To)	39	94 The Top Alone	39
Benavente (Koolhaas)	75 In The Name (Used To)	39	95 The Top Alone	39
Benavente (Koolhaas)	76 In The Name (Used To)	39	96 The Top Alone	39
Benavente (Koolhaas)	77 In The Name (Used To)	39	97 The Top Alone	39
Benavente (Koolhaas)	78 In The Name (Used To)	39	98 The Top Alone	39
Benavente (Koolhaas)	79 In The Name (Used To)	39	99 The Top Alone	39
Benavente (Koolhaas)	80 In The Name (Used To)	39	100 The Top Alone	39

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- 38 **2 7** **COMMENT TE DIRE ADEU** London/LON 241 (P)  
Jimmy Somerville/Jane Miles Kingston (Pascal Gabriel) EMI Music
- 39 **4 1** **I'LL SAY THIS SHIP ALOE** Goli Goli DODICI 01 (P)  
The Beautiful South (Mike Hodgson) Go! Discs Music
- 40 **4 8** **LIVING IN SIN** Virgin/Polygram 709 712 (P)  
Bon Jovi (Bruce Fairbairn) PolyGram Music
- 41 **3 1** **THIS WOMAN'S WORK** EMI (12)EM 119 (P)  
Kate Bush (Kate Bush) Kate Bush Music
- 42 **INNA CITY MAMMA** Crea 19742 (4)  
Nephic (Phog) (Dynamic Duo) Virgin Music
- 43 **2 6** **PANIC** ZTT/WEA ZAN 101 (W)  
B56 Stone (B56 Stone) Copyright Control
- 44 **2 7** **THE MIRACLE** Parlophone (12)QUEEN 15 (P)  
Queen (Queen/David Richards) Queen Music/EMI Music
- 45 **4 9** **WHEN WILL I SEE YOU AGAIN** Parlophone (12)R 4239 (P)  
Brother Beyond (Jeff Lorber) Mighty Three/Island Music
- 46 **4 5** **LA CARINA** Virgin VST 1230 (P)  
Belinda Carlisle (Rick Nowels) Future Furniture/Shipwreck Music
- 47 **6 2** **SMOKE ON THE WATER** Live Aid Arista/Big Wave ARBMT01 001 (BMG)  
Rock Aid Armenia (Gary Langran/Gaeth Downes) EMI Music
- 48 **4 5** **GET ON YOUR FEET** Telcel 65458 712-65458 (4)  
Gloria Estefan (Emilio Estefan Jr./Jorge Casas/Clay Oswald) EMI (C)
- 49 **3 11** **FEEL THE EARTH MOVE** CBS 655294 (12-655294) (4)  
Morrika (Michael Taylor) Screen Gems-EMI Music
- 50 **1 6** **I'M NOT THE MAN I USED TO BE** London/LON 244 (P)  
Fine Young Cannibals (Andy Couz/David Steele/Roland Gift) EMI Music
- 51 **3 11** **THAT'S WHAT I LIKE** ○ Music Factory Discs (MFD) 002 (BMG)  
Jive Bunny & The Mastermixers (Pickles/Hamstock) Various
- 52 **2 4** **WIG WAG MAN** Jive JIVE 717 (24) (BMG)  
Diamond (Pete Hammond) BMG Music
- 53 **6 2** **LENINGRAD** CBS 65021 (3)  
Billy Joel (Mick Jones/Billy Joel) EMI Music
- 54 **6 2** **ITALO HOUSE MIX** Mercury/Polygram MER 31 214 (P)  
Rocco (Hedges/Butler) Various
- 55 **4 13** **GIRL I'M GONNA MISS YOU** ○ Cooltempo/Chrysalis COOL 01 191 (C)  
Mick Vanilli (Frank Farian) Geuze/Gluck Music/EG Music (3)
- 56 **4 2** **STARTING OVER AGAIN** EMI USA (12)M 77 (4) (P)  
Nehru (Clay Michael Marshall) Screen Gems-EMI Music
- 57 **4 7** **WITH GOD ON OUR SIDE** A&M A&M 5475 (4) (P)  
The Neville Brothers (Donal Lennox) Warner Chappell Music
- 58 **5 9** **MADCHSTER RAVE ON EP** Factory FAC 2427 (12-FAC 242) (P)  
Happy Mondays (Martin Hannett) London Music
- 59 **6 2** **F/XYE'S OF SORROW** Subescape/CBS AGC 011 (C)  
A Guy Called Gerald (Gerald) Zomba Music
- 60 **4 12** **STREET TUFF** Island WAT 01 (13) PAC  
Robert McComb (Torbjorn 'Double Trouble' & Rebel MC) Fiction Songs
- 61 **5 9** **BLAME IT ON THE RAIN** Cooltempo/Chrysalis COOL 01 190 (C)  
Micki Vanilli (Frank Farian) EMI Music
- 62 **5 6** **MY LOVE** WEA 72 4327 (W)  
London Boys (Ralf Runa Muel) Warner Chappell Music
- 63 **5 20** **WIDE IN TIME** ○ deConstructiv/MCA PB 4224 (12-FAC 4224) (BMG)  
Black Box (Grosve & Groves) Warner Chappell Music
- 64 **6 9** **ANOTHER DAY IN PARADISE** Parlophone/Polygram (DCA 71) (P)  
Tears For Fears (Tears For Fears/Dave Rowlands) Virgin Music (3)
- 65 **2 4** **BEAUTIFUL LIFE** Chrysalis/Chrysalis COOL 01 195 (C)  
Adeva (Smack Productions) MCA Music
- 66 **5 9** **BRITE SIDE** Chrysalis CHS 121345 (C)  
Deborah Harry (Chris Styba/Deborah Harry) Chrysalis Music
- 67 **5 2** **ROBYN BROWN (L.A. Boyface)** Warner Chappell MCA (13)M 134 (P)  
Robyn Brown (L.A. Boyface) Warner Chappell MCA Music
- 68 **EVERYDAY** deConstructiv/MCA PB 4224 (12-FAC 4224) (BMG)  
Jack MacGee (F. Minnie/M. Minnie/C. Rizzotto) M&S Music (3)
- 69 **6 2** **COLD CUT'S CHRISTMAS** Ahead Of Our Time/Big Life COU 77 70 (P)  
Coldcut (Coldcut) Just Int'l Music/Big Life Music
- 70 **5 3** **GRAND PIANO** BGM BCM 3440 (P)  
The Miamostor (D.J. Lelwell) Copyright Control
- 71 **6 3** **IT'S OVER NOW** Island/WEA 72 4407 (W)  
Ulrika Nanna (David T. Douglas/L. Steinboer) Bostami Boys Music (3)
- 72 **7 3** **NEVER TOO LATE** EMI (EM 12) 12 (P)  
Lloyd Beland (John Connors) EMI Music (3)
- 73 **NEW** **HOW CAN YOU TELL MY LOVE** EMI (12)EM 119 (P)  
C'Mon And Carry (Dennis) 'Donny' D. Music
- 74 **5 10** **WHITE CHRISTMAS** Parlophone (12)R 4239 (P)  
Mazzy Star (Anthony Brynnes) Warner Chappell Music

Labels: The New, Low, Who's On, The, Arista (Producers) Publishers, Lab 7 (7) Number (Distributors) **W**

Labels: The New, Low, Who's On, The, Arista (Producers) Publishers, Lab 7 (7) Number (Distributors) **W**

# TOP • 75 • ARTIST • ALBUMS

## MUSIC WEEK

23 DECEMBER 1989

INCORPORATING LP CASSETTE & CD SALES



<b>No1</b>	1 <b>RUT SERIOUSLY</b> ★★ CD Phil Collins Vega V 2420
<b>2</b>	2 <b>JIVE BUNNY - THE ALBUM</b> ★★ CD Jive Bunny & The Mastersingers Tales 5148 2390
<b>3</b>	4 <b>ENJOY YOURSELF</b> ★★★ CD Tina Turner Capitol 6510 2180
<b>4</b>	3 <b>KYLIE MINOQUE</b> ★★ CD PMA 1479
<b>5</b>	5 <b>THE ROAD TO HELI</b> ★★ CD Chris Rea WEA NW 317
<b>6</b>	8 <b>TEN GOOD REASONS</b> ★★★★★ CD Jason Donovan PMA 1477
<b>7</b>	6 <b>AFFECTION</b> ★ CD Lisa Stansfield A&M 110279
<b>8</b>	22 <b>HOLDING BACK THE RIVER</b> ★ CD Wet Wet Wet Yvesco City/Phonogram 4420111
<b>9</b>	7 <b>THE BEST OF ROD STEWART</b> ★ CD Rod Stewart Worner London NW 314
<b>10</b>	9 <b>SPARK TO A FLAME - THE VERY BEST OF</b> ★ CD Chris De Burgh A&M CDHR 180
<b>11</b>	17 <b>CUTS BOTH WAYS</b> ★★ CD Gloria Estefan Epic 461451
<b>12</b>	24 <b>AT THEIR VERY BEST</b> ● CD The Shadows Polygram 8415201
<b>13</b>	14 <b>STRONGER</b> ★ CD Ciff Richard EMI DM 1072

### BARBRA STREISAND

#### ◆ A COLLECTION ◆



#### GREATEST HITS... AND MORE

**GUILTY WOMAN IN LOVE**  
ALL I ASK OF YOU  
(From "The Phantom Of The Opera")  
**COMIN' IN AND OUT OF YOUR LIFE**  
WHAT KIND OF FOOL  
THE MAIN EVENT/FIGHT  
BY THE WAY  
**MEMORY**  
THE WAY HE MAKES ME FEEL  
SOMEWHERE  
(From "West Side Story")

Featuring two brand new love songs

<b>35</b>	38 <b>A NEW FLAME</b> ★★★★★ CD Simply Red Epic NW 242
<b>36</b>	31 <b>GREATEST HITS</b> ★ CD Billy Ocean J&M 8074
<b>37</b>	53 <b>CLUB CLASSICS VOL ONE</b> ★★ CD Soul II Soul 10/Vega DM 82
<b>38</b>	30 <b>THE HEART OF CHICAGO</b> ● CD Chicago Krypton Warner Bros NW 228
<b>39</b>	23 <b>SINGALONGAWAYYEARS VOL 2</b> ● CD Max Bygraves Rustfield MLP 2906
<b>40</b>	43 <b>FOSTER AND ALLEN CHRISTMAS ALBUM</b> ● CD Foster And Allen Syntex 5042 995
<b>41</b>	34 <b>WE TOO ARE ONE</b> ★ CD Eurythmics RCA R 74251
<b>42</b>	40 <b>JOSE CARRERAS SINGS ANDREW LLOYD WEBBER</b> CD Jose Carreras WEA NW 235
<b>43</b>	22 <b>RUNAWAY HORSES</b> ● CD Bethel Cadotte Vega V 2399
<b>44</b>	39 <b>A PORTAIT OF DORIS DAY</b> ● CD Doris Day Syntex 5042 994
<b>45</b>	40 <b>THE MAGIC OF FOSTER &amp; ALLEN</b> ● CD Foster & Allen Syntex 5042 998
<b>46</b>	60 <b>LIKE A PRAYER</b> ★★ CD Madonna Sca NW 229
<b>47</b>	44 <b>THE JOE LONGTHORNE CHRISTMAS ALBUM</b> ● CD Joe Longthorne Tales 5148 2385
<b>48</b>	58 <b>MAATIKA</b> ● CD Martha CEI 443351
<b>49</b>	69 <b>CHRISTMAS WITH NAT KING COLE</b> ● CD Nat King Cole Syntex 5042 988
<b>50</b>	51 <b>3 FEET HIGH AND RISING</b> ● CD Da La Soul Tommy Boy/Big Life DCLSD 1
<b>51</b>	41 <b>DANCE!... YA KNOW! IT!</b> ● CD Robby Brown MCA/MCG 4074
<b>52</b>	55 <b>THE TIME</b> ● CD Bros CEI 4439181
<b>53</b>	50 <b>SINGALONGAWAYYEARS</b> ● CD Max Bygraves Rustfield MLP 2901

## Foreigner ends exile

by Valerie Potter

IT'S TWO years since Foreigner's last album, *Inside Information*, and with the recent release of solo records from guitarist Mick Jones and vocalist Lou Gramm, you could be forgiven for thinking that the group are quietly drifting apart.

Not so, says Jones, on a recent trip to London to visit family and write material for the next Foreigner album ("Some of the most successful songs I've written, I've written here"). In January, the band will be reuniting in America to start putting together their ideas for the forthcoming album which they will record in the spring.

Along with working on his solo material, Jones has been involved in production work, most recently on Billy Joel's *Storm Front*, and he claims that these extra-curricular activities keep his own band fresh and vital. "It's a change of air," he explains. "You can get very stagnant if you just put everything into the band all the time, especially when you've been together for a while."

Jones feels that the exchange of ideas which flows when he is producing other musicians is beneficial on all sides of the studio console, and he believes that a special empathy is created because he is a recording artist himself. He is currently looking out for a promising young act that need guidance in their career.

"I think I've got a tremendous amount of experience to pass on to these people and I enjoy doing it," he adds.

But, when the new Foreigner album is released, Jones will happily abandon the comfort of the studio for the exigencies of life on the road. "It's special," he says of the album, but the climax is when you can get out on stage and get the response. That's what it's all about, really."

## On the Slide to success

by Valerie Potter

THEIR NAME was inspired by the T. Rex album *The Slider*, but Slide owes less to seventies glam than to blues rock bands like Bad Company and Ace. The first album, *Down So Long*, from the Glasgow-based band contains some hot rock melodies that are tempered by the cool class of Grant McCartney's soulful vocals.

Slide's debut album was released in October, but the band have been signed to Phonogram for two years. They made some false starts when early recording sessions in the South failed to produce the required results and the band eventually made their album in their home town with Kenny McDonald, who had produced their demos. "We just found he knew more about the direction that we wanted and he knew us as people as well, so it was more natural," Grant explained. "Ideas come easier and it was such a loose atmosphere."

He acknowledges that Phonogram were extremely patient with

their young signing. "They could have forced something out early, but we're a better band for the fact that they haven't."

Since the release of the album, Slide have been busy supporting management stablemates Gun and Texas in the UK and in Europe. "It's good to get a lengthy tour," Grant enthuses. "We found that we never learned anything from doing one-off gigs; it's when there's a string of dates together that you really start learning." A proposed UK headline tour in the New Year should give Slide the opportunity to learn as fast as they like.

## Soul chance in a Million

by John Slater

WIDNES IS a pretty nondescript town, sandwiched between Liverpool and Manchester. In Widnes they breed Rugby players like brick outhouses and heavy lorries like, well, heavy lorries.

It's not surprising, therefore, that a three part in the music. Because of its geographical position you might expect secondhand soul or fakey guitar-pop, but Millan have broken the mould and now there's a price on their heads.

With influences ranging from Sylvester and Barry White through the fairly obvious Bobby Brown, Prince and Earth Wind and Fire, Paul Millard (vocals) and Keith Holian (guitar) have developed a style like that of many great early Motown or Soul acts, without losing their originality.

With songs steeped in Stax and yet modern enough to ensure a queue of record company executives outside their dressing rooms, Millan are a half step away from certain success.

The musically mischievous Dave Dix (Black, Alton, Moya), explains Arfix, "They wanted a strong image but one that was more up-to-date because their music is very modern."

The result of this was the cover to the best selling *Hysteria* album. One of the features of the design was that it could be reduced to nine separate covers which were used for the singles. Different formats for album sleeves are an important part of Satori's work but one that has changed radically over the years.

"A few years ago record companies would release a single and two weeks later release 15 different formats to increase the sales," says Arfix, "but these days acts are in and out of the charts in three weeks yet the record companies still release lots of different formats from habit. We have to do six different versions of every sleeve we design. Phonogram, at least, release all of the formats at once but it still means we have to work very quickly."

## Satori aims to surprise

by Ian Watson

"The most interesting thing for me is to get a style down. It's actually the meeting of ideas, so that at the end of the day, the person that I'm doing it for is surprised that that's what they meant."

Andie Arfix (one half of London-based Satori Graphics) has been surprising clients for 10 years with his innovative interpretations of their concepts. He's worked with everybody from Pete Burns ("a very strong self image") to Paul McCartney and Def Leppard. Each project has presented its own problems. The McCartney tour programme called a few heads aches simply by its 'impossible' composition, a combination of



TWIGGY: 'I think we've got a fair balance'

## Bonfire burns

by Valerie Potter

Point Blank is the latest album from Bonfire, one of Germany's foremost up-and-coming young rock bands. Like their preceding album *Fireworks*, the new record was produced in Los Angeles with the respected Michael Wagener manning the controls, but it contains a rockier sound than its more melodic predecessor.

"Between *Fireworks* and Point Blank we were on the road for a long time," vocalist Claus Lesman explains. "Fireworks was a very clean, smooth album, but we found that the road is not like that."

Bonfire have never been afraid to collaborate with outside songwriters like Jack Ponti and Bob Halligan Jr and their next single will be a song by Desmond Child entitled *Sword And The Stone* which will be included on the soundtrack of *Shocker*.

Lesman feels that this input from other writers improves the quality of the band. "I always like to compare it to Ivon Lendl or Boris Becker, who are at the top in tennis. They are still working on their serves and backhands, so what's wrong with a band trying to improve their songwriting?"

Not that Bonfire suffer from a shortage of material; they managed to cram 15 tracks on to the new album. "We had about 40 songs written for Point Blank and it was not easy to make a selection," says Lesman.

As belts a band known for their punishing touring schedule, Bonfire are currently in the middle of a European tour; 1990 will see them visiting Scandinavia, Russia, America and Japan.

## Twiggy's love of love

by Dave Laing

WINTER WONDERLAND is Twiggy's entry for the Christmas single stakes. She says she was inspired to do it by the Phil Spector Christmas Album.

"We recorded it as an afterthought to my next album," she explains. The album will be made up of "all the songs I love. I've been putting the idea to record companies for 15 years but only now has a label taken it up."

The record company executive who picked up the project was Phil Robinson of Object Enterprises, which will release the album early next year. The producer is Charlie Skrabacker, who worked with Twiggy on her last recordings, a pair of singles released three years ago.

"It was interesting to pick the final 12 songs," says Twiggy. "We began with 50 of the songs I really loved from my teenage years — things like *Then He Kissed Me* and *Needles And Pins*, not the Searchers version but the original by Jackie De Shannon who became a friend when I lived in L.A." Other songs in the project [which was recorded in London] include the Skeeter Davis weepie, *The End Of The World* and *Will You Love Me Tomorrow*.

Twiggy and her producer started out by intending a homage to Spector in their arrangements, "as well as wanting to capture what they did there, you also want to make it modern," explains Twiggy. "I think we've got a fair balance."

## Erasure unchained

STEWARDS HEARD muttering about "bloody homosexuals" and the non-running of the Docklands Light Railway did much to make Erasure's appearance at the London Arena.

If Andy Bell and Vince Clark had known that 10,000 of their fans would finish the night as sheep creeping towards a fleet of hastily-accumulated buses, it's doubtful they would have chosen to play this impersonal venue.

But at least the ignominy was forgotten as soon as the duo shimmered onto the stage, an elaborate fantasy land set in outer space. The razzmatazz and cabaret of their performance restored flagging festive spirits, Bell's wholesome voice sending rousing messages through Clark's cosmic strumming and musical synthesizers.

The ultimate frontman was respondent in gold sequined leather, later appearing in a cut-away silver lamé space suit. Bell's silent behind his keyboard, was equally sparkly. It was so nearly over-the-top, but the faultless execution of such hi-NRG gems as Chains Of Love and Who Needs Love Like That left no doubt that beneath the comperte lies a solid foundation of songwriting. For a duo whose music seems to rely so heavily on the magic of technology, they make an easy transition to the rock 'n' roll live formula. Great performance, shame about the venue.

SELINA WEBB

## Lenny's home from home

WITH A debut album of the quality of *Let Love Rule*, expectations were high. Before **Lenny Kravitz** first UK performance.

Having displayed an enamoured versatility on record, the question was whether that style would have the same effect when performed live. **The Borderline** in London.

The confidence of the singer made sure that it wasn't long before the venue became a second home for him and the set developed into a loose collection of album versions and extended jams.

With a great band behind him, Kravitz' soulful vocal style and complete involvement in the music was allowed to erupt on the stage and with his dreadlocks slashing the air it freed from an invigorating performance.

Fredman Train and Let Love Rule were typical of the Sixties-influenced sound that Kravitz has made his own and although some of the jams were a little too long, they showed the character and depth of ability that the man has assembled around him.

But ultimately it is Kravitz that deserves the accolades not only for his creative songwriting but also for providing a refreshing style that by the nature of its roots will appeal to a wide age range.

Judging by this performance, it will not be long before he himself became a reference point for other artists.

NICK ROBINSON



FLOWERS AND Fantasy: that Erasure shimmer of festive spirit

## Buzzing in Brixton

THERE'S A whole generation out there who think that Roland Gift wrote *Ever Fallen In Love* and who most regrettably have never heard of **The Buzzcocks**.

But you could tell at a glance that Shelley Dignell and co didn't really give a damn — they are back on the road for money and fun, more than any hope of gaining Kudus.

The main roads of Brixton were awash with tourists scoping would-be nostalgists, with seven quid tickets going for up to 27 but then this was **The Buzzcocks** who could have sold out the **Brixton Academy** three times over. The 4,000 of so who did get in saw a regrouped outfit, which unlike the Stones or The Who, were not just going through the motions. Sure, they hadn't a new song to their name but their obvious affection for their old material and delight at being in the limelight guaranteed a nice night to remember.

Second song in, I Don't Mind, was enough to set a singalong atmosphere going and the boisterous treatment of Promises brought all the memories flooding back. And so it went, classic three-minute slices of pop were reeled off at will, and every time an old single was played the crowd thought they were at The Electric Circus.

LEO FINLAY

## Hawkwinds of change

THE FACT that a reggae band can be found supporting space-rockers **Hawkwinds** says a lot. The Hawks abandoned tradition years ago. For **Conscious Rhythms**, the six-piece plus backing vocalists from Handsworth, their slot at the **Hammermith Odeon** must have been an experience, serving up an adventurous form of reggae in a venue that is a few hundred metres but positively responsive rock fans. Their prominent keyboards and meandering guitarwork saw them approaching free form jazz and it was this bold spirit that encouraged gracious applause, despite the bar holding a bigger attraction for host.

As for Hawkwind, they continue to defy convention, proving the stability of their following, despite not having a record out or major company support. And in these hectic times there's no doubting the band have their place, their performance placing the emphasis firmly on the hypnotic rhythms of the music and their psychedelic visuals. The Hawks producing a sonic attack drawing from all periods of their lengthy career. The set meandered from the atmospheric to the demonic, from the cosmic to the haunting. At certain moments, their intensity was gripping. Yes, Hawkwind are as valid as they ever were.

KIRK BLOWS

## Crush on Big Daddy Kane

SOME RUN-BY snatched our **Big Daddy Kane** tickets before we even got in; we made it up with the guest-passes, which were dipped out of my pocket later in the evening, seething crush at **The Academy**. Brixton. Live and dangerous, black and proud — a night of confirmation, a night that made any rock rig, any non-topdog gig, look like a zombies' convention.

Kane had the crowd in a split-second. Numbers like Ain't No Stoppin' Us Now, Young, Gifted and Black (french-bask pride charts), using the old titles on the cut), Smooth Operator and Warm It Up Kane were recognised at all times, contrasting a looser rap style with Kane's old-school.

Scob Love and Saddy Lover, the mirror-image dancers, trailing off each other tirelessly, winning calls from the floor — rightly so, they made the show, though Kane showed some moves of his own. Mr. Cee span the decks in full effect, Africa from the Jungle Brothers guested, contrasting a looser rap style with Kane's old-school.

He put out for his people and they loved him for it. Rap and Big Daddy Kane are still moving 'n'.

STU LAMBERT

## Pale Saints and indies

BRITISH INDIE guitar music looks like it's finally able to stand up to a American noise terrorists who've all but claimed the genre for their

own. **Yoanogo Fendub** are both teenage and obvious fans, a rather refreshing four piece whose guitars conjure up images of wild parties in Amsterdam and a cult status by this time next year. **Rido** have just got to the cult status stage and seem to be riding on their raucous sudden laurels. More than once I'm reminded of the Jesus and Mary Chain, a comparison which seems to be all the more poignant since the Reid brothers switched onto guitars.

**The Pale Saints** are also eager to step into the still warm shoes of East Kilbride's finest, and broaden their horizons by taking notice of that all-important American invasion. The vocals are nice and gentle in the vein of the Stone Roses, yet the vision and attitude is definitely grunge abounded. The major point with these bands here at **ULU** is that none of them lapse into simply rocking out unlike their US counterparts. 4.4. The Pale Saints' label, are well known for their ethereal cutes and it's this aesthetic angle which encourages the idea that perhaps the UK is just about to put itself back on the map of guitar music.

**The Postels**, of course, are completely outside of all this, remaining the cultie cult figures that they will always be. The vocals are ropery at best and the music does seem rather simple in comparison to the support bands, yet the fanaticism that they inspire overlooks all that simply enjoying the DIY ethic. The Postels are a well established institution and for them to change now, even slightly, would be tantamount to sacrilege.

IAN WATSON

## Jet's in on charisma

AN INFECTIOUS combination of house beats and driving rock guitar heralded **Jet** as the new arrival on the **Powerhouse** stage. Led by charismatic frontman Jet, the unsigned fourpiece instantly made an impact with their combination of diverse musical influences. The audience was dancing wildly from the start and as the 30-minute set progressed the atmosphere of fun on the stage became increasingly contagious.

House music reek in both their music and appearance; Jet and co wore colourful clothes which drew equally on glam rock and wardrobe fashions. With words that mean something and a drummer who skillfully blends his beats with a non-stop drum machine, Jet James kouch ground somewhere between Adamski and T Rex.

Each of the four band members had something to contribute to the entertainment — the singer and bass player with their naughty rock antics and the drummer taking the lead on some songs. But none of it could detract from the long-haired Jet's compelling stage presence which begs a wider audience.

The sound is new, the style will make noise on the street and, although Jet James have only been together a couple of months, with this much talent they won't stay unnoticed for long.

DAVID HURST

## HEAVY METAL ALBUMS

The Month	Title, Artist	Label, Catalogue No.
1	NEW HEAVEN AND HELL <i>Swine</i> <b>Yves</b> Metal Lead	Capitol 574221 361 (24MG)
2	NEW PRESTO <i>Sub</i>	Atlantic 72021 (27) MG
3	NEW SLIP OF THE TONGUE <i>Whitehorse</i>	EMI 8460113 (3) MG
4	NEW ROCK CITY NIGHTS <i>Various</i>	Virgin 82479 (2) MG
5	NEW APPETITE FOR DESTRUCTION <i>Gun</i> <b>Rock</b> Bands	Capitol 90121 (2) MG
6	NEW THE BEAST OF ALICE COOPER <i>Alice Cooper</i>	Warner Bros 90321 (2) MG
7	2 PUMP <i>Absolut</i>	Capitol 90324 (2) MG
8	TRASH <i>Alice Cooper</i>	Epic 45121 (2) MG
9	NEW PERFECT REMEDY <i>Styx</i>	Virgin 82429 (2) MG
10	4 SKID ROW <i>Sub</i>	Atlantic 721 (2) MG
11	NEW DON'T FRET <i>Yes</i> <b>Life</b> <b>Angels</b>	Capitol 90121 (2) MG
12	13 NEW JERSEY <i>Joe</i>	Virgin 82422 (2) MG
13	NEW THE LIES, THE SEX, THE DRUGS... <i>Queen</i> <b>Rock</b> Bands	Capitol 90121 (2) MG
14	NEW FLYING IN A BLUE HEAVEN <i>Los Solistas</i>	Food For Thought 8148 (2) MG
15	12 HYSTERIA <i>Def Leppard</i>	Virgin 82421 (2) MG
16	NEW DR FEEL-GOOD <i>Andy Cole</i>	Dallas 5129 (2) MG
17	38 PRECIOUS METAL <i>Various</i>	Capitol 90121 (2) MG
18	NEW STAIRWAY TO HEAVEN, HIGHWAY... <i>Vanessa</i>	Mercury 84203 (2) MG
19	15 SOFT MUTE <i>Various</i>	Capitol 90121 (2) MG
20	NEW THE LOVE MIXES <i>The Cult</i>	Capitol 90121 (2) MG
21	16 SPLIT WHEN WET <i>Iron Maiden</i>	Virgin 82421 (2) MG
22	14 SEASONS END <i>Whitesnake</i>	Epic 45121 (2) MG
23	22 BAT OUT OF HELL <i>Metal Lead</i>	Columbia 45121 (2) MG
24	NEW BOYS IN HEAVEN <i>Thin Lizzy</i>	Epic 45121 (2) MG
25	NEW THE ELECTRIC MIXES <i>The Cult</i>	Capitol 90121 (2) MG
26	25 PERMANENT VAGUE <i>Aerosmith</i>	Mercury 84203 (2) MG
27	23 HITS OUT OF HELL <i>Metal Lead</i>	Epic 45121 (2) MG
28	NEW OFFERINGS <i>Scotty McCreery</i>	Dallas 5129 (2) MG
29	NEW ROCKERS AND BALLADS <i>Scorpions</i>	EMI 8460113 (3) MG
30	22 SONIC TEMPLE <i>The Cult</i>	Capitol 90121 (2) MG
31	3 HOT IN THE SHADE <i>Etc</i>	Virgin 81891 (2) MG
32	NEW ORIGINAL SIN <i>Vanessa</i> <b>Rock</b> Bands	Virgin 82425 (2) MG
33	31 RADIO <i>Yes</i> <b>Angels</b>	Capitol 90121 (2) MG
34	24 GREATEST HITS <i>Various</i>	Epic 45121 (2) MG
35	10 TOUGH TIGHT <i>Iron Maiden</i>	Epic 45121 (2) MG
36	17 SLAM <i>Dun</i> <b>Rock</b> Bands	Mercury 83581 (2) MG
37	19 IN THE LAND OF SALVATION & SIN <i>George Strait</i>	Dallas 5129 (2) MG
38	18 MISSEPT YOUTH <i>Yes</i>	Mercury 83581 (2) MG
39	25 THE DISREGARD OF TIMEKEEPING <i>Loskhan</i>	Epic 45121 (2) MG
40	NEW NOTHING FACE <i>Various</i>	Capitol 90121 (2) MG

Compiled by Music Week from Gallup Data

# TOP 75 SINGLES

## MUSIC WEEK

# W

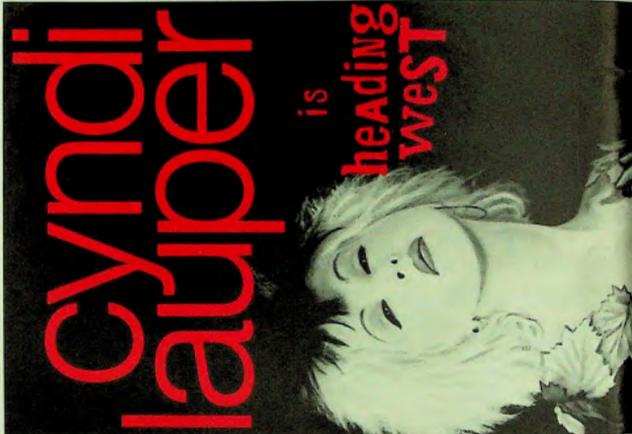


Compiled by Gallup for the BPI, *Music Week* and BBC based on a sample of 600 record outlets, incorporating 7", 12", Cassettes & CD single sales.

No	Artist	Title	Label	Genre
1	Let's Party	○	EMI	Pop
2	Live Bunny & The Mastermixers	Music Factory Dance MP5 (1) 001 (BMG)		
3	Jason Donovan	When You Come Back To Me ○	EMI	Pop
4	Get A Life	○	10/Virgin	Pop
5	Lambada	○	CBS	Dance
6	Donald Where's Your Trousers?	○	Small	Pop
7	Dear Jessie	○	Small	Pop
8	I Don't Wanna Lose You	○	Capitol	Pop
9	Don't Know Much	○	Elektra	Pop
10	You Got It (The Right Stuff)	○	CBS	Pop
11	The Eve Of The War (Ben Liebrand Remix)	○	CBS	Pop
12	Sister	○	CBS	Pop
13	Getting Away With It	○	Factory	Pop
14	Got To Get	○	Arista	Pop
15	In Private	○	Parlophone	Pop
16	Deep Heat '89	○	Deep Heat	Pop
17	Can't Shake The Feeling	○	Joe	Pop
18	Sit And Wait	○	Cleen	Pop
19	Hitmix (The Official Bootleg Megamix)	○	Telstar	Pop
20	Whenever God Shines His Light	○	Polygram	Pop
21	Homely Girl	○	U&L	Pop
22	You Surround Me	○	Exp	Pop



No	Artist	Title	Label	Genre
41	Kate Bush	This Woman's Work	EMI	Pop
42	Inna City Mamma	○	Cleen	Pop
43	Pacific	○	ZTT	Pop
44	The Miracle	○	Parlophone	Pop
45	When Will I See You Again	○	Parlophone	Pop
46	La Luna	○	Virgin	Pop
47	Smoke On The Water	○	U&L	Pop
48	Get On Your Feet	○	Epic	Pop
49	I Feel The Earth Move	○	CBS	Pop
50	I'm Not The Man I Used To Be	○	London	Pop
51	That's What I Like	○	Music Factory	Pop
52	Wig Wam Bam	○	Joe	Pop
53	Leningrad	○	CBS	Pop
54	Italo House Mix	○	Mercury	Pop
55	Girl I'm Gonna Miss You	○	Chrysalis	Pop
56	Starting Over Again	○	EMI	Pop
57	With God On Our Side	○	A&M	Pop
58	Madchester Rave On EP	○	Factory	Pop
59	Fx/Eyes Of Sorrow	○	Solomon	Pop
60	Rebel/MC Double Trouble	○	Dustin	Pop
61	Blame It On The Rain	○	Chrysalis	Pop
62	My Love	○	Mercury	Pop



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24	<b>FOOLS GOLD/WHAT THE WORLD IS WAITING FOR</b> The Stone Roses	Mercury SIREVORE 08E11 13 (P)
25	<b>THE MAGIC NUMBER/BUDDY</b> De La Soul	Mercury Big Life/Tammy Boy/BAK 14 (P) (UK) TAM 11 (UK)
26	<b>20 SECONDS TO COMPLY</b> Silver Bullet	Mercury TAM 11 (UK) (P) (UK) TTT 01912-11T 0191 (P)
27	<b>THE ANOTHER DAY IN PARADISE</b> Paul Collins	Mercury Virgin 9207 1234 (P)
28	<b>THE AMSTERDAM EP</b> Simple Minds	Mercury Virgin 5M471 6 (P)
29	<b>ALL AROUND THE WORLD</b> Lisa Stansfield	Mercury Arista 11395 (12-4) 2857 (BMG)
30	<b>GOING BACK TO MY ROOTS/RICH IN PARADISE</b> FPI Project	Mercury FPI Project/presen Rich in Paradise
31	<b>BURNING THE GROUND</b> Duran Duran	Mercury Mercury ERM401 9 (PAC)
32	<b>LISTEN TO YOUR HEART</b> Sonia	Mercury EMI 11200 11 (E)
33	<b>WORDS</b> The Christians	Mercury Olympic CR 112345 (E)
34	<b>DECEMBER</b> All About Eve	Mercury Island 12016 490 (P)
35	<b>NEVER TOO LATE</b> Kylie Minogue	Mercury Mercury/Phonogram RENK01 11 (P)

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**38** **NEW** **LAMBDA**  
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Baby 7: The Backyard Lads X

**40** **NEW** **BLOOD OF THE MAGIC NUMBER**  
The Stone Roses

**41** **NEW** **DEAR JESSE**  
Sonia

**42** **NEW** **FOOLS GOLD/WHAT THE WORLD IS WAITING FOR**  
The Stone Roses

**43** **NEW** **SET AND WAIT**  
Sirens

**44** **NEW** **THE MAGIC NUMBER**  
De La Soul

**45** **NEW** **FOOLS GOLD/WHAT THE WORLD IS WAITING FOR**  
The Stone Roses

**46** **NEW** **SET AND WAIT**  
Sirens

**47** **NEW** **THE MAGIC NUMBER**  
De La Soul

**48** **NEW** **FOOLS GOLD/WHAT THE WORLD IS WAITING FOR**  
The Stone Roses

**49** **NEW** **SET AND WAIT**  
Sirens

**50** **NEW** **THE MAGIC NUMBER**  
De La Soul

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Sirens

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The Stone Roses

**97** **NEW** **SET AND WAIT**  
Sirens

**98** **NEW** **THE MAGIC NUMBER**  
De La Soul

**99** **NEW** **FOOLS GOLD/WHAT THE WORLD IS WAITING FOR**  
The Stone Roses

**100** **NEW** **SET AND WAIT**  
Sirens

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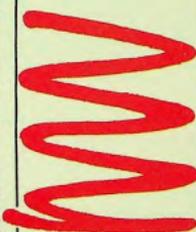
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# TOP 75 SINGLES

## MUSIC WEEK



The British Record Industry Chart © BPI. Compiled by Copyright 1989 BPI. Music Week and BBC based on a sample of 500 record outlets, incorporating 7", 12", Cassettes & CD single sales.

### No 1 **DO YOU KNOW IT'S CHRISTMAS?**

POPS  
PML/Phylar/FREDI (P)

Band Aid II

1 **LET'S PARTY**

Joe Bonomo & The Masterminters  
Music Factory Dance MFD01 (M) (MG)

2 **WHEN YOU COME BACK TO ME**

Jason Donovan  
PWL PML/TI (M) (P)

3 **GET A LIFE**

Soul II Soul  
10-Virgin T2047 (M) (P)

4 **LAMBADA**

Karoma  
CBS 6550117 (12" 6550118) (C)

5 **DONALD WHERE'S YOUR TROOSERS?**

Steve Son 2353 (P)

6 **DEAR JESSIE**

Madonna  
Sire W 3468 (W)

7 **I DON'T WANNA LOSE YOU**

Tina Turner  
Capitol (12) (C) (S) (E)

8 **DON'T KNOW MUCH**

Linda Ronstadt featuring Aaron Neville  
Elektra EKR 10111 (W)

9 **YOU GOT IT (THE RIGHT STUFF)**

CBS BLD0071 (C)

10 **NEW KIDS ON THE BLOCK**

CBS BLD0071 (C)

11 **THE EVE OF THE WAR (Ben Liebhorn Remix)**

Jeff Wayne  
CBS 6551287 (12" 6551286) (C)

12 **SISTER**

Bios  
CBS ATOM1118 (C)

13 **GETTING AWAY WITH IT**

Electric  
Factory FAC 2571 (12" FAC 2571) (P)

14 **GOT TO GET**

Rob 'n' Roz featuring Leila K  
Ariwa 11269R (12" 61269R) (MG)

15 **IN PRIVATE**

Dusty Springfield  
Parlophone 126R 6224 (E)

16 **DEEP HEAT '89**

Latinos Bove  
Deep Heat (12) DEEP 1 (MG)

17 **CAN'T SHAKE THE FEELING**

Big Fun  
Jaw JRE011 (12) (MG)

18 **SIN AND WAIT**

Sydney Youngblood  
Crown Virgin VY01 (M) (P)

19 **HITMIX (THE OFFICIAL BOOTLEG MEGAMIX)**

Alexander O'Neal  
Toby 65550A 7 (12" 65550A) (C)

20 **WHENEVER GOD SHINES HIS LIGHT**

Van Morrison with Cliff Richard  
Parlophone VANS 5 (12" VAN 2) (P)

21 **HOMELY GIRL**

US649

22 **YOU SURROUND ME**

DIP International/Virgin 019 3312 (P)

23

24

25

26

27

28

29

30

## THIS WOMAN'S WORK

41 31 **Kate Bush**  
EMI 126EM 131 (E)

42 **INNA CITY MAMMA**  
Nenech Cherry  
Crown VY104 (P)

43 29 **PACIFIC**  
8008 State  
ZTT/WEA ZANG 101 (W)

44 27 **THE MIRACLE**  
Queen  
Parlophone 120QUEEN 13 (E)

45 49 **WHEN WILL I SEE YOU AGAIN**  
Brother Beyond  
Parlophone 120R 4329 (E)

46 45 **LA LUNA**  
Belinda Carlisle  
Virgin V5011 1230 (P)

47 **SMOKE ON THE WATER**

48

49

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54

55

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







# US TOP FORTIES

## SINGLES

1*	2	ANOTHER DAY IN PARADISE, Phil Collins	Atlantic
3	1	DON'T KNOW MUCH, Linda Ronstadt	Elektra
4	1	WE DIDN'T START THE FIRE, Billy Joel	Columbia
5	8	RHYTHM NATION '81, Janet Jackson	ARM
6	5	WITH EVERY BEAT OF MY HEART, Taylor Dayne	Virgin
7	6	BACK TO LOVE, Soul 2 Soul	Arista
7*	7	PUMP UP THE JAM, Technocratic	SBK
8*	10	JUST LIKE JESSE JAMES, Cher	Geffen
9*	13	THIS ONE'S FOR THE CHILDREN, New Kids On The Block	Columbia
10	9	LIVING IN SIN, Bon Jovi	Mercury
11*	16	HOW AM I SUPPOSED TO LIVE, Michael Bolton	Columbia
11*	15	EVERYTHING, Jody Watley	MCA
12	6	BLAME IT ON THE RAIN, Milli Vanilli	Arista
14	19	SWING THE MOOD, Jive Bunny & The Masters Mixers	Music Factory
15	21	JUST BETWEEN YOU AND ME, Lou Gramm	Atlantic
16*	20	LOVE SONG, Teala	Geffen
17*	23	FREE FALLIN', Tom Petty	MCA
18*	25	WHEN THE NIGHT COMES, Joe Cocker	Capitol
19*	30	DOWNTOWN TRAIN, Rod Stewart	Warner Brothers
20*	28	TWO TO MAKE IT RIGHT, Seduction	Vendetta
21*	27	OH FATHER, Madonna	Sire
22	17	LOVE SHACK, The B-52's	Reprise
23	26	ROCK AND A HARD PLACE, Rolling Stones	Columbia
24	11	DON'T CLOSE YOUR EYES ON ME, The Waitresses	Capitol
25	12	IT'S JUST THE WAY THAT YOU..., Paula Abdul	Virgin
26*	34	I REMEMBER YOU, Shalru	Atlantic
27	24	WHEN I SEE YOU SMILE, Bad English	Epic
28	14	ANGELIA, Richard Marx	EMI
29*	40	JANIE'S GOT A GUN, Aerosmith	Geffen
30*	37	I'LL BE GOOD TO YOU, Quincy Jones/Charles Khan	Qwest
31	22	THE LAST WORTHLESS EVENING, Don Henley	Solar
32	-	TENDER LOVE, Baby Face	Delicious
33	33	BUST A MOVE, Young MC	Columbia
34	13	RACE IN OUR TIME, Eddie Money	Next Plate
35	29	DON'T MAKE ME OWN, Sybil	Next Plate
36	18	LEAVE A LIGHT ON, Belinda Carlisle	MCA
37	39	FOOL FOR YOUR LOVING, Whitesnake	Geffen
38*	-	WHAT KING OF MAN WOULD BE, Chicago	Reprise
39*	-	WAS IT NOTHING AT ALL, Michael Domino	Cypress
40*	-	TELL ME WHY, Expose	Arista

## ALBUMS

1*	2	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
2	1	STORM FRONT, Billy Joel	Columbia
3	3	JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	ARM
4*	6	...BUT SERIOUSLY, Phil Collins	Atlantic
5	4	FOREVER YOUR GIRL, Paula Abdul	Virgin
6	5	HANGIN' TOUGH, New Kids On The Block	Columbia
7	9	PUMP, Aerosmith	Geffen
8	7	COSMIC THING, The B-52's	Reprise
9	14	MERRY MEN'S CHRISTMAS, New Kids On The Block	Columbia
10*	15	FULL MOON FEELING, Tom Petty	MCA
11	8	STEEL WHEELS, Rolling Stones	Columbia
12	12	CRY LIKE A RAINSTORM, Linda Ronstadt	Elektra
13	13	DR.FEEGOOD, Mafkey Crue	Elektra
14	10	SUP OF THE TONGUE, Whitesnake	Epic
15	11	STONE COLD RHYTHM: YOUNG MC	Delicious
16	16	PRESTO, Ruak	Atlantic
17	18	REPEAT OFFENDER, Richard Marx	EMI
18*	21	JOURNEMAN, Eric Clapton	Duck
19	20	HEART OF STONE, Cher	Geffen
20	30	KEEP ON MOVIN', Soul 2 Soul	Virgin
21*	25	DANCE!...YA KNOW IT!, Bobby Brown	MCA
22	17	CROSSROADS, Tracy Chapman	Elektra
23	22	SKID ROW, Skid Row	Atlantic
24	23	FLYING IN A BLUE DREAM, Joe Satriani	Relativity
25	24	THE SEEDS OF LOVE, Tears For Fears	Fontana
26	29	TENDER LOVER, Babyface	Solar
27*	30	BACK ON THE BLOCK, Quincy Jones	Qwest
28*	30	NEW KIDS ON THE BLOCK, New Kids On The Block	Columbia
29	27	TRASH, Alice Cooper	Epic
30	78	THE BEST OF...LARRY LATHER VANDROSS	Epic
31	6	BAD ENGLISH, Bad English	Epic
32	31	THE END OF THE INNOCENCE, Don Henley	Geffen
33	35	AS NASTY AS THEY WANNA BE, The 2 Live Crew	Skywalker
34	34	A COLLECTION: GREAT HITS, Barbra Streisand	Columbia
35	-	SOUL PROVIDER, Michael Bolton	Columbia
36	35	WE TOO ARE ONE, Eurythmics	Arista
37	-	LIVE, Kenny G	Arista
38	36	CUTS BOTH WAYS, Gloria Estefan	Arista
39	39	IN THIS CORNER, DJ Jazzy Jeff	Jive
40	38	THE DISGRACE OF TIMEKEEPING, Barham	WGT

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

## A&R LP REVIEWS

GILBERT O'SULLIVAN: In The Key Of G. Dover Records. ADD 11. Gilbert has been colloquially forgotten, despite the fact that in the Seventies he wrote songs for the finest-ever sad faces. Face it, Joy Division could not have existed without Alone Again Naturally. His return LP finds him in superb form. It's full of good tunes, good ideas and good fun. He can probably afford to live without a comeback but can we? Songwriters of this calibre are rare indeed.

### STOCK IT

MARY HOPKIN: Spirit Trax. MODERN IDEAS. A well-chosen selection of religious and light classical favourites marks Hopkin's return to the recording studio. Her ethereal soprano soars through Ave Maria, Lloyd Webber's Feire Jesu, Jerusalem and extracts from Faure's Requiem. With restrained production by Benny Galagher, the stand-out tracks are One Fine Day from Madame Butterfly and the parlour ballad Sweet And Low.

VARIOUS ARTISTS: Lambada. CBS 466051.1. Lambada Brazil. Polydor 841 580-1. Bump'n/Grind dancing is perhaps wittily thinking for Brits, but the really interesting thing about Lambada is the organic fusion of South American, African and Caribbean music from the melting-pot of Bahia, a state in northern Brazil. CBS 466051.1 To shake your rhythm is to be environmentally aware, says David Byrne with his inimitable mixture of humour and philosophy. And this selection of material from leading samba artists of the last 15 years is truly serious dance music. Because of Byrne's imprimatur it may sell outside world music circles, though not as well as the Talking Heads' own album of material in the Latin mould.

SHANKLY SPEAKS: So You Think You Know About Football? Personality Promotions. PPLP001. With the tight-lipped Kenny Dalglish as the helm these days you would be lucky to get enough words of wisdom for a seven-inch single. However, with fellow Scot and Liverpool legend Bill Shankly, it was a different story. On this new LP set the man who transformed Liverpool into the Mighty Reds lets rip on everything from The Liverpool System through to his thoughts on the world's best players. It is fascinating stuff—and surprisingly relevant considering it must be eight years old—but in his video review, probably only for the dedicated Scouser.

OLIVIA NEWTON-JOHN: Warm And Tender. Mercury 842 145-1. Still with the tremor! Her voice, the return of O'N+J with her kind of concept album inspired by her three-year-old daughter and growing involvement with environmental causes. A mixture of soothing lullabies and light-green anthems with the occasional standard, this will be too sweet for some but will delight her fans.

### STOCK IT

NEW KIDS ON THE BLOCK: Hangin' Tough. CBS 460874. This US five-piece lock destined to re-

peat their home success over here making number one with the opening cut The Right Stuff. The album repeats the formula of occasion but the time to get seriously mellow too. The ballads are believably pre- but no doubt appealing to pre-pubescent audiences while the watered-down rags prove to be the weakest. However, that said, this album will sell on image and hit status alone.

ALL: Alloy's Revenge. Cruz Records. CRU2006. Distribution: Rough Trade/Cartel. The heirs of The Decadents return with their second, and extremely saleable album. It's a cracking mix of pop, hardcore and chaotic rhythm which invites all kinds of comparison, but is in itself, totally unique. Check out Fool, and find the finest slice of pop this side of the Underdogs or Grunheim an instrumental to rank No. 1. The ventures on speed. Heaps of fun for all here, and all it needs to sell by the barrel is a few airplays.

TECHNOTRONIC: Pump Up The Jam. Swanzyard SYRPL 1. Billing themselves the Beatmasters of Belgium, Technotronic continue the crusade to prove that dance artists can on an album make. This 10-track debut rarely shifts from the stomping beat of their massive club hit, providing little variation but never slipping in the BPM stakes.

SAMMY WEA: Brazil Classics 2.0. SAMMY WEA 926 019.1 To shake your rhythm is to be environmentally aware, says David Byrne with his inimitable mixture of humour and philosophy. And this selection of material from leading samba artists of the last 15 years is truly serious dance music. Because of Byrne's imprimatur it may sell outside world music circles, though not as well as the Talking Heads' own album of material in the Latin mould.

ALICE COOPER: The Best of Alice Cooper. Warner Bros WX 331. For the new generation of fans who know of the legend but have only musically discovered Alice Cooper with recent renaissance, this compilation of 1971-75 chart toppers provides an early Seventies education. However, in virtually repeating the tracklisting from his Greatest Hits album of 1974, it can hardly be said to tell the real story behind the man who has never stopped recording, though the inclusion of Only Women Bleed reveals another side of the man.

FEEDTIME: Suction. Decoy DY 5. Distribution: Pinnacle. It's gyp! The best Australian band since The Birthday Party never made it out of the country. This fourth album from the Sydney trio is a swansong, and deserves a mention—Vinyl Solution feel likewise—because they shouldn't go unrecognized. Suction is more fierce, sharp ball thoughtful power into guitar-mania that will sell well if the music press confirm their brilliance. Starting here then.

POCO: Legacy. RCA PL 90395. In 1969, Poco were a pleasant country-rock equivalent to Crosby

Stills Nash & Young. Two decades on, the original quartet have decided to reform and come up with a pleasant country rock album. Oddly, Richie Furay's When It All Began, a look back to the early days, is one of the best songs, alongside Jim Messina's Ballad For Low Your Dreams. The rest is, well, pleasant.

BLACK STATE CHAIR: Hardshell Preacher. Scam SCAM 002. Distribution: Revolver and the Cartel. Warrington-based four-piece continue the new decade dance sounds of Britain with a lethargic six-track plodder which straddles the trends of ambient and new age house. Black State Chair's version of events is beaty, multi-layered with occasional verbal interruptions. Like Shakatak on a bad trip of Tangerine Dream on speed. Nineties dance music no less.

OZARK MOUNTAIN DAREDEVILS: Modern History. Counter Request. RR 303. The old-fashioned country rock album that marks the return to UK shelves anyway) of a group which hit big here with their first album on ARM back in 1974. Still featuring the original vocalists Steve Cash and John Dill, Modern History benefits from some fine production work by Wendy Waldman who also contributes one of the best songs, Heart Of The Country. Deserving of plays on forward-looking country shows and folk & roots-related programmes.

MIKE REDWAY: Those Beautiful Ballad Years. Redrock RR 7. Distribution: Warner/EMI. A spin off from Redway's Radio Two series, this album collects a selection of standards from Stephen Foster (Jeannie with the Light Brown Hair), Herrick (The Haunting Passage) and even trad (Barbara Allen). With a new distributor and continuing Radio Two airplay, this re-launched album should be stocked.

LONDON DREAD COLLECTIVE: Kream Of The Krap. Music Of Life. RAGGA 1. Largely unrelenting dancehall class style—busy military snare and even busier, with eight cuts going over instrumental, from "Patrol" ("Nicotine") Davis and Mol. Director Simon Harris. Tenor Fly & Daddy Freddy do the aggressive ragga thing best of this bunch, but the whole album, with several songs using an identical staccato backing, is fatiguing. Good trailer for some very good Mol. 12-ers.

SIGLO XX: Under A Purple Sky. Play It Again. Sam. BIAS 145. Distribution: APT. On the more aggressive side of the new decade XX fuse punky guitar fuzz and hard, rhythmic electronics to make a monstrosity with a beat and some melody. Not as harsh as unrestrained as the album's country-mates Front 242, but searching for a quirky post-Krautwerk generation into rock and austerity.

Reinard stars: Stu Lambert, Martin Aston, Dave Lating, Dave E. Henderson, Selma Webb, Kirk Blows, Leo Finlay and John Ferguson.

Adam Blake under the mistletoe

SITTING DOWN to listen to a large pile of Christmas records, it is not something you would do more than once a year, but seeing as time has come, let's dive in at the deep end and try out some albums.

Special Christmas (&M AMA 3911), a re-issue of a 1987 charity effort, features an impressive array of superstars including U2, Springsteen and Madonna, who's Santa Baby is no match for Eartha Kitt's — they don't make material girls like that anymore.

Alison Moyet is also featured, singing The Coventry Carol with real emotion. Run-DMC sound almost friendly and to round off, Steve Nicks gives us her time-honoured performance as a Californian hippy goddess singing Silent Night.

Hmm... EMI's compilation, *It's Christmas (EMV 47)*, gets my vote for this year's best. It features a near unbeatable selection of Christmas pop classics old and new, and all due credit must go to whoever sorted out the legal logistics of gathering so many tracks belonging to so many different companies in one place. The season of goodwill indeed. But if you're a more monstrous compilation try The Reader's Digest's *Christmas Through The Years* (by mail order only), a six-album boxed set of 84 MCA Christmas songs. Help!

Back to sanity and Alexander O'Neal's *My Gift To You (TABU 463521)* is a fine contemporary soul album that mixes traditional Christmas songs with some sincere original attempts in a well-programmed selection of dance grooves. RCA has seen fit to re-release Coventry due to *It's Christmas* album of 1987, *Christmas Time (RCA FL 86422)*, which, despite its tacky sleeve, is actually very pleasant and, at times, quite Christmasy.

By far the best Christmas album of 1989, however, is Wynton Marsalis's *Crescent City Christmas Card (CBS 463879)* which reveals itself to be a major work. Using traditional Christmas themes as raw material, Marsalis has fashioned an album of fine art ensemble jazz which draws on and finds inspiration from the working methods of Jelly Roll Morton, Duke Ellington and Charlie Mingus. Marsalis also finds time to blow some trumpet that would not have disgraced Miles in his late-Fifties heyday. Awesome.

From the sublime to the ridiculous, Stuart Anderson's *Party (Scottish: ITV 502)* is to this jaded Southerner's ears the most surd Christmas release, featuring, as it

Christmas Core

does, such gems as Doo in The Wee Room and a sterling version of Donald, Where's Your Trouser, a song which is, at the time of writing, taking the more venerable Andy Stewart high in the singles charts. The sleeve of Anderson's album is priceless — the boy is obviously a natural megastar. On more safe territory, *Christmas With Nat 'King' Cole (Sylys SMR 868)* is bound to be a big seller, as Selachors from Irving Berlin's *White Christmas (MCA 1777)*, but when is some enterprising soul going to organise the official release of The Beatles fan club Christmas record? *Now that might shift a unit or two.*

On to the singles, and Van Morrison's collaboration with Cliff Richard, *Whenever God Shakes His Light (Polydor VANS 2)*, apart from giving Cliff some hip cred, should be a contender for the jackpot Christmas number one spot; but the harsh reality of life suggests that *Jim Bunny's Let's Dance (Big Wave MFD 003)* will probably still be there on Boxing Day. Mindless it may be, but at least Mr Bunny has good taste in glam rock.



Song which, although typically dour and dictatorial, does at least mention Jesus (who?) and his assistant Jesus (who?)! Also edging away from secularity is *Mary Hopkin* who has a spirited bash at Schubert's *Ave Maria (Chrysalis 77X 13)*, while her Sixties contemporary *Twilight* keeps her feet firmly on the ground with a horribly artificial version of *Winter Wonderland (TWIG 1)*.

By now the walls of my room are closing in, so on goes *Christmas with The Cambridge Singers (Collegium COLC 111)* and what a joy it is to hear real singers, real instruments, singing and playing real carols. Ah! Very trad, very straight, impeccable in fact.

Mark Haley And The Hazelwood Junior School Choir have, no doubt, the best intentions with *Perfect World (BBC RESL 235)* but the song is a duffer. Similarly, The Bryn Coth Primary School Choir of Wales are saddled with a duffer in *Christmas Is Here Again (BBC RESL 234)*. Shame, because they're really singing in that, which is more than can be said for Euphoric's *Christmas Post* and Present (BBC RESL 236) is in a dead heat with *Twilight* for the Christmas frubsee of 1989.

There's always one record distinguished as a Christmas card and this year it's *Old Fashioned Christmas (JIVE 239)* by Neighbours stars Anne Charleston and Ian Smith. It's particularly vile, and presumably aimed at OAPs — poor things. Do people really need things like this to have a good night? Much, much better is *Lionel Barfs' Happy Endings: One Yourself A Pinch (EMI EM 121)* which isn't really a Christmas record but has the genuine warmth and feel of communal bonhomie that so many Christmas records continue to have and don't get near. The singalong version on this B-side is charming. Things continue to improve with a fairly odd version of *Santa Claus Is Coming To Town* by The Piccadilly Dance Orchestra (PRT DNS 1), which for some reason I like enormously. Finally it seems that being responsible for *Singalong/WarYears Vols 1 & 2* is not enough for Max Bygraves as he has also issued a single of *White Christmas* — but Crosby's estate needn't worry overly.

And that's about it. Precious few gems in among the dreck this year, but those few are precious. My apologies for what it's worth, it's the vast majority listen up to EMI's *It's Christmas* compilation for a few object lessons in how it should be done. For myself, I'm going back to the Wynton Marsalis album, and a very merry Christmas to you all!



On that subject, ex-glamster Alvin Stardust's *Christmas (Hobby 13)* is an inspired piece of fodder based on a John Betjeman poem. Apparently it was Mike Reed's idea. Meanwhile, the oldest glam rocker of them all, Screaming Lord Sutch, has a Christmas record out on Invitation records, *Creeper Christmas Party (Kammer 001)*. I badly wanted to like it, unfortunately it's crap.

Food Records has the Food Christmas EP 1989, which comprises three of its bands playing each other's songs and it isn't Christmasy at all. Coldcut's *Christmas Break (Big Life CCUT 7)* is a machine-gun nightmare — the end of the Eighties, a cult cut indeed, alienation personified. Santa's In The House by The North Pole on Thoroughbred records is more of the same, but with some ameliorating humour thrown in. Albert Hammond's *Under The Christmas Tree (EMI 655492 7)* is absolute rubbish, disposable pop. Similar is *The Marines' Frosty The Snowman (CBS WEITTS 2)* which is so bad it's almost good. Also in the pop-pap bag is *Love Is The Woodword Brothers All I Want For Christmas Is You (Song Life DV5 701)* which is at least inoffensive in a kind of pseudo-Stevie Wonder-rip-off kind of way.

Jeffrey Tull's *Another Christmas Song (Chrysalis TULL 5)* finds Ian Anderson usually trying to sound like Mark Knopfler; strange, he's always done all right sounding like himself. On the B-side is a homely re-make of *Tull's 1969 A Christmas*

TOP · 20 · SINGLES

1	2 YOU SURROUND ME	Male MUTEPI (8/87)
2	1 FOLKS GOLD/WHAT THE WORLD IS WAITING FOR	Silvertones ORE13 (7)
3	— GETTING AWAY WITH IT	Factory FAC23 (7)
4	— DECEMBER	— About The
5	5 I'LL SAY THIS SHIP ALONE	Gal Disco GAG08 (8)
6	3 MADCHESTER LIVE ON (EP)	Factory FAC23 (7)
7	4 PACIFIC	—
8	6 COME HOME	—
9	8 MOVE	Rough Trade RT23 (8/87)
10	— ARC-LITE	—
11	— LOVE YOU FEEL	—
12	14 A MAP OF MOROCCO	Silvertones ORE14 (8)
13	17 I DON'T KNOW WHY I LOVE YOU	—
14	9 TOMSTONE	—
15	11 THE GIRL WHO WAIVES AT TRAINS	—
16	15 SPACE GLADIATOR	—
17	13 ACROSS THE UNIVERSE	—
18	10 OUIJA BOARD, OUIJA BOARD	—
19	19 I WANT TO BE ADORED	—
20	— THE SUN RISING	—

CHART COMMENTARY

Yet more minor changes in Other chartdom, as the trio led and all tres, *Electronic* surge in of threes with *Getting Away With It* on Factory. This long-awaited vinyl artefact features the combined talents of the Pat Shop Boys' Neil Tennant, New Order's Barney Sumner and Johnny Marr of Johnny Marr fame. Hot on their heels there's seasonal offerings at number four with *All About Eve's* December, then we have to go right down to 11 for *Zake Zake Zake's* *Love You Feel*, of the tail and the slowly better-off *Beloved* re-enter with *The Sun Rising* at 20.

In the album corner, *808 State's* hurriedly prepared *Ninety* on ZTT enters at number three. Amid cries of "how come this is the 'Shokokai' on acid", it's certainly to be recommended, as is the metallic fury of *Snuff's* *Snuff's* *Snuff's* album on *Worker's Playtime* and *The Senseless Things' Pastored* *Can* on *Way Cool*. In their midst is a re-entry for the *Phar Chai's* *Automatic*, and in the first 20 is *Shiff Little Fingers' excellent* *Feel Sessions* album, the first 20 of series that promises to unearth more post-punk classics including the recently re-formed *Buzzcocks* and the study missed *Grand* of *Four*.

TOP · 20 · ALBUMS

1	3 WILD!	—
2	2 WELCOME TO THE BEAUTIFUL SOUTH	Gal Disco GAG08 (8/87)
3	— NINETY	—
4	1 STONE ROSES	Silvertones ORE13 (7)
5	4 LIVE AND DIRECT	MCA MCL199 (7)
6	7 VELVETWEEN	MCA MCG08 (7)
7	5 CAPTAIN SWING	—
8	11 THE WIPPER	—
9	9 RUMKED	—
10	8 THE WEDDING Present	—
11	— AUTOMATIC	—
12	10 LIQUIDIZER	—
13	— SNUFF SAID	—
14	— SOSTACOV	—
15	12 THE PERFECT PRESCRIPTION	—
16	6 SCARLET AND OTHER STORIES	—
17	13 FISH HEADS AND TALES	—
18	14 PURE	—
19	16 QUADRATS	—
20	— THE PEEL SESSIONS	—







# McCartney's looney tune

by Selina Webb

NEARLY 600 hours of animation were involved in producing the promo for Paul McCartney's seasonal single.

Director Peter Brookes at Quick On The Draw assembled a team of three fellow animators to paint 4,500 quirky images on 16mm film — a task which meant using felt tip, rolling, biro and spray cans on frames measuring less than a square centimetre. Incredibly, Brookes believes 35mm film would have been too large to work with.

"Paul was impressed by the drawing on film animation that I'd done," he says. "He said it looked like fun and told me to go away for a couple of weeks and enjoy myself with the instruction to do whatever I liked — as long as it had a party, carnival atmosphere."

The video was completed in just 12 days, with Brookes chopping together the painted animated images with snippets of live footage borrowed from McCartney's Put It There sell-through tape.

"The track is very different for



ANIMATORS AT Quick On The Draw painted 4,500 quirky images on 16mm film using felt tip, biro and spray cans

McCartney," he adds. "I said to him that it sounded very improvised, so I made the images very improvised and off-the-wall, back to the roots of animation."

● ISLAND Visual Arts has released Machine Gun Poetry, a 10-track compilation of rap promos. It has a dealer price of £6.95.

● A LIMITED edition of the CND/NME Carry On Dreaming charity compilation is now avail-

able with a £13.90 dealer price. The video was previously only available via mail order.



COLD CUT'S CHRISTMAS Break promo uses sampled and digitised images such as these reindeer

## Coldcut Yule — OK

COLD CUT'S STATE-of-the-art musical techniques are mirrored in the video for their festive single, Coldcut's Christmas Break.

The video was produced for Big Life by Hardwire which was also responsible for Coldcut's I'm In Deep promo featuring The Fall's Mark E. Smith.

The new video incorporates

sampled and digitised images created via 3D modelling and graphics on Acorn Archimedes and Apple Macintosh computers. Christmas Break, along with all Coldcut's previous videos, will feature on a video compilation out in the New Year.

SW

## R E V I E W S

**NENEH CHERRY: The Rise Of Neneh Cherry. BMG Video 790 335. Running time: 65 minutes. Dealer price: £6.95.**

Comment: This is one of the year's most refreshing music videos. Cherry's pristine full-length promos would have stood up as a commendable compilation in their own right, but here they're accompanied by reels of fascinating, if technically regrettably, fly-on-the-wall footage. Director Dick Jewell presents every aspect of Cherry's pop career — her US promotional tour, her recording sessions, her styling, press interviews and promo-making — and kids the viewer into believing nothing juicy has been left on the edit suite floor. We see Cherry looking knackered, larking around and giving it her all on stage at a variety of events. BMG is justified in describing this as a unique insight into the positive life of Neneh Cherry: it's an enthralling, documentary music biz people who've probably forgotten that they were caught on camera picking their noses.

**Sales forecast:** Everyone who bought and enjoyed Roy Like Suhl deserves one of these. With sales of the former topping 1m, it's unlikely that The Rise... will be hanging round the shelves.

SW

**JEFF HEALEY BAND: See The Light (Live From London). BMG Video. 790 330. Running time: Approx. 80 minutes. Dealer price: £6.95.**

Comment: This full concert performance was shot at London's Town & Country Club during Healey's second visit to the city and also features a few four-stroke snippets of the band exploring London and promos for Healey's singles. But even though it's quite a long video, the excitement and closeness of the performance makes it intimate and highly enjoyable viewing. Although Healey is — for most of the performance —

static the variety of camera angles makes up for this and director Crescenzo Natalic manages to create the effect of taking the viewer to the concert. Consequently, the inclusion of audience shots and

event. To the big, brassy band Pete Townshend's assembled for The Who's 25th anniversary tour an impressive galaxy of stars were enlisted: Elton John as the Pinball Wizard; Phil Collins as Uncle Ernie; Patti LaBelle, the Arcs Queens; Steve Winwood, the Hawker; and Billy Idol as Cousin Kevin — an odd role this for a man who once sang "Your generation don't mean a thing to me". The footage by factory and after the Tommy segment there is little other than the musical force of Townshend's songs to maintain interest. The pervading atmosphere of cosy chumminess is altogether opposed to the beligerence that was the Who's trademark.

**Sales forecast:** The Who's recent sell-out tour of the UK's larger venues shows the band still has a big following. So, sales should be brisk.

AM

**VARIOUS ARTISTS: Smoke On The Water. Virgin Music Video VVD 636. Dealer price: £6.95. Running time: 77 mins.**

Comment: Produced as a fund raiser for the victims of the Armenian earthquake, Smoke On The Water triumphs not only by virtue of its worthy cause but also as 77 minutes of great rock entertainment. The videos are subtly eclectic, ranging from vintage Led Zep to banging up to date Quireboys, mixing heavy rock (Black Sabbath) with the poppier side of the genre (Genesis, Pink Floyd). Heavy metal lends itself to the video medium, making the quality of the 16 promos included very high indeed, notably Bon Jovi's Living On A Prayer. An excellent compilation for the rock fan for a subtly nifty cause.

**Sales comment:** With everyone from Asia to Deep Purple included, Smoke On The Water should sell well, not only to rock fans but to those with wider musical tastes.

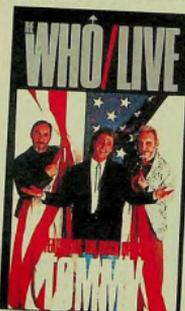
W

## MUSIC VIDEO

Description (tracks) Timings Dealer Price

1	3	KYLIE MINOQUE: Kylie The Videos 2 Compilation (4 tracks)/22min/£4.25	PWL VHF 9
2	7	PHIL COLLINS: Singles Collection Compilation (13 tracks)/52min/£6.95	Virgin WV 594
3	15	JASON DONOVAN: Jason The Videos Compilation (4 tracks)/19min/£4.25	PWL VHF 7
4	5	WET WET WET: In The Park Live Live (11 tracks)/1hr/£6.95	PMW/Channel 5 CV 10072
5	2	BON JOVI: New Jersey Compilation (8 tracks)/30min/£6.95	PMW/Channel 5 CV 08892
6	3	DURAN DURAN: Decade Compilation (14 tracks)/1hr 10min/£6.50	PMI MVP 99 11973
7	15	BOBBY BROWN: His Prerogative Compilation (8 tracks)/1hr/£6.95	MCA/Channel 5 MCV 9001
8	57	KYLIE MINOQUE: Kylie The Videos Compilation (5 tracks)/130min/£6.95	PWL VHF 3
9	17	TRANSVISION VAMP: Velveten Singles Compilation (4 tracks)/23min/£5.56	MCA/Channel 5 MCV 9002
10	7	DANIEL O'DONNELL: Thoughts Of Home Compilation (13 tracks)/52min/£6.95	Telstar TVE 1007
11	5	IRON MAIDEN: Maiden England Live (10 tracks)/1hr 40min/£6.47	PMI MNV 99 11253
12	6	FOSTER AND ALLEN: The Magic Of... Compilation (5 tracks)/1hr 6min/£6.95	Shyus SV 0989
13	3	ERIC CLAPTON: The Cream Of... Compilation (18 tracks)/1hr 25min/£9.04	PMW/Channel 5 CV 08902
14	1	NEIL DIAMOND: Greatest Hits Live Live (13 tracks)/1hr 40min/£6.47	CMV 4901.42
15	2	QUEEN: The Miracle EP Compilation (4 tracks)/20min/£5.86	PMI MVR 99 00843
16	14	PINK FLOYD: The Wall Compilation (hr 35min)/£6.95	PMW/Channel 5 CV 08762
17	8	QUEEN: We Will Rock You Live (11 tracks)/1hr 36min/£6.47	Music Club/Video Col MC 2032
18	20	ERASURE: Innocents Live (14 tracks)/50min/£6.95	Virgin WV 591
19	38	U2: Rattle And Hum Live (21 tracks)/1hr 36min/£8.34	CIC VHR 2308
20	NEW 1	NOW THAT'S... MUSIC VIDEO 16 Compilation (16 tracks)/1hr/£6.50	PMI/Virgin/PMW MNF 19616

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THE WHO: brassy

their loud cheers and whistles makes this as close as any concert video can get to the real thing.

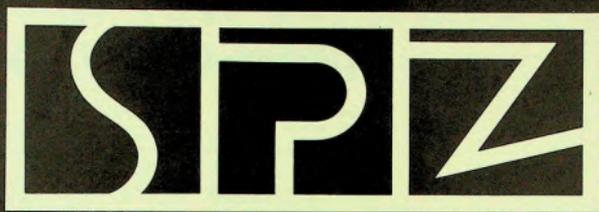
**Sales forecast:** Healey's profile has grown enormously over the past year with his UK following doing the same. The wide age group of his fans should ensure that this becomes one of the best-selling videos of its genre.

NR

**THE WHO: The Who Live Featuring The Rock Opera Tommy. CMV 49028 2. Running time: 2 hours 15 mins. Dealer price: £9.04.**

Comment: Recorded at Los Angeles' Universal Amphitheatre for charity, and some 20 years after they first performed Tommy, this presents those mortals who couldn't afford the \$1,000-plus tickets a first class souvenir of the

A NEW YEAR  
A NEW LOGO



HORN PRODUCTIONS  
P E R F E C T S O N G S  
S A R M E A S T  
S A R M PRODUCTIONS  
S A R M U K  
S A R M W E S T  
S T I F F M U S I C  
UNFORGETTABLE SONGS  
VIVA THEATRE PRODUCTIONS  
Z T T R E C O R D S

***SEASONS GREETINGS***

*This year, in place of Christmas cards and presents,  
we have decided to donate the money to charity.*



# Bill brings few surprises for radio

**As far as the radio fraternity is concerned, the Government's new Broadcasting Bill is very much as expected, as Bob Tyler finds out**

vice are Owen Oyston's Trans World Media and The Midlands Radio Group.

Ron Coles, MD of the Midlands Radio Group, says that his company would seriously consider a national station bid but he was disappointed that the Government had decided on an auction, adding that "with the highest bidder you don't necessarily get the best radio service. However, they do appear to have left an opt out in the Bill on this matter".

Bron West, Director of the Association of Independent Radio Contractors welcomes the future changes in the Code of Advertising and the "new authority's" consultative role with broadcasters and advertisers on this subject.

West would also like to see the industry work alongside the author-

ity, with the new rules applying to all stations made clear and properly enforced. "I would like to see radio as self regulatory as possible," he states.

Paul Boon of the Association for Broadcasting Development welcomes the new powers that the Authority will have to regulate frequency planning. "It's not a problem of allocating new stations, it's planning the frequency spectrum that has slowed development in the past," he says. Boon would also like radio stations that broadcast on more than one frequency to be charged a levy for each outlet.

"We must make better use of a scarce commodity. Some stations are operating on six different channels, and this is not an efficient use of the airwaves," he adds.

The Bill's rules on ownership limit

any one company to owning one national service and six local franchises. Christopher Chataway, chairman of Crown Communications which owns LBC radio and is a shareholder of several other stations says: "Current rules prohibit ownership extending beyond a 15 per cent potential audience and take no account of whether there is competition."

"Clearly this will have to change to a marketplace arrangement, where share of total revenue becomes the criterion."

It is now most unlikely that any new stations will be announced until the Radio Authority has its new powers. The Bill could reach the Lords by April, which would enable it to become law before the end of the summer.

**'We must make better use of a scarce commodity. Some stations are operating on six different channels and this is not an efficient use of the airwaves,' Paul Boon**

## S T A T I O N N P R O F I L E

### Radio NOTTINGHAM

**F**EW SURPRISES were sprung on the music radio fraternity when the Broadcasting Bill was announced by Home Office minister David Mellor last Friday (December 8).

Most of the changes for radio towards the end of the century were covered in a Government Green Paper in 1987. As expected, provision is made for up to three new national commercial radio networks and 200 to 300, local stations by the end of the Nineties.

What the Bill does contain in legislation and amendments to other acts which will eventually give birth to the Radio Authority. This could happen as early as December 18, when after a second reading in the House of Commons the Radio Authority can formulate itself as a "shadow" authority.

Much of the specific detail in the Bill referred to the new national radio channels. Here the Bill will enable at least one national service to be set up, with the selection procedure adopting the same "bid" system as television.

Among the IRL companies that have already expressed an interest in operating a national radio ser-

vice, are Owen Oyston's Trans World Media and The Midlands Radio Group. Ron Coles, MD of the Midlands Radio Group, says that his company would seriously consider a national station bid but he was disappointed that the Government had decided on an auction, adding that "with the highest bidder you don't necessarily get the best radio service. However, they do appear to have left an opt out in the Bill on this matter".

#### MUSIC POLICY

The station has a single playlist of 24 records "suitable to the sound of Radio Nottingham". Brunger uses the Playlist Guide program, specifically designed for local radio and originally used by BBC Radio Leicester. Presenters have

plenty of freestyle — up to 80 per cent — but as Radio Nottingham is mainly a talk station there are only seven records played per hour. Brunger says chart material isn't important to his audience — only 20 per cent of music airtime goes to chart singles. For specialist programming Nottingham joins the other BBC East Midlands stations — Leicester, Derby and Lincolnshire — five evenings a week for country, jazz and general youth music, with folk, rock 'n' roll and classical sessions on Sunday afternoons. The station also produces two Asian programmes — one featuring traditional Hindi songs and the other the increasingly popular Bhangra — for the area's large Asian population.

#### Local talent

"We don't necessarily look out for local talent, but when it's around we'll feature it," says Brunger.

Much of the local music is played during specialist programmes. Brunger adds that his station will often interview bands from the area and does devote time to the cause but "we don't go overboard".

#### Presenters

BBC Radio Nottingham has five full-time presenters working during the week and two at weekends but, as Brunger says: "We have a lot of part-time presenters who have good specialist knowledge and strong local roots," he claims that in their own way all the presenters are popular but cites Ron Stevens, a veteran with 17 years at the station, as a good example of the quality.

#### Audience

Programming is aimed at the 35-plus age range, with most listeners reckoned to be over 50. However, Nottingham's audience is getting younger. According to BBC audience figures, the station is second only to Radio One in the city and the two independent stations in the area are a poor fourth and sixth in the table. Brunger is pleased with the trend but sad to see any local station go down. Weekly audience is more than 250,000.

"These are figures to be proud of and the morale here is higher than ever," says Brunger.

#### Industry

New product is mailed by the pluggers on a regular basis and the station receives phone enquiries about airplay, but Brunger says that 10 years ago pluggers visited regularly. "Record companies need to pay attention to BBC local radio. We may have a stuffy image but we do play their records and have the audience figures to back it up with," he says.

NICK MAYBURY



## CARTEL WHOLESALE

### TELESALES INFORMATION

CARTEL REGION	CARTEL PHONE	ANSWER PHONE
SOUTHEAST	01-700-6026	01-7001208
NORTH	0904-651199	0904-641415
EAST & MIDLANDS	0926-496060	0926-493089
WEST	0272-541291	0272-351601
SCOTLAND	031-3468442	031-3462305

### OPENING HOURS OVER XMAS & NEW YEAR

NORMAL OPENING HOURS UP TO & INCLUDING FRIDAY 22ND
December 23rd, 24th, 25th, 26th, (Answerphone Only)
December 27th, 28th, 29th, (Normal Service)
December 30th, 31st, January 1st, (Answerphone Only)
January 2nd, Onwards (Normal Service)

TRACK

by Dave Henderson  
LATEST DANCEFLOOR flavour of the month, following the success of 808 State, might just come from the strangely anonymous four-piece from Warrington **Black Snake** Club. Following the club-friendly 45s, they release an album Hardshell Preacher in vinyl format on Scam records and cassette format on Bop Cassettes. With rilling rhythms and incidental noises littering their soundtrack it's played out in an ambient atmosphere and is available in both formats through Revolver and the Cartel.

THE LA Di Da label, through Nightshift and the Cartel releases the debut single from the accountant's favourite band **Said Liquidator**. Say What You Feel is acclaimed as being somewhere between traditional folk and acid. The Badrock label releases Live From Antones Volume One, a compilation of bands who've played at the bar in Austin, Texas. On album and CD it's available through Rough Trade and the Cartel. Over at Lake Charles, Louisiana, **Charles Mann** has done a version of Dire Straits' Walk Of Life. More swampy, more cajun, it's on seven and 12-inch on Cooking Vinyl through Revolver and the Cartel.

SAMPLE PERFORMANCE featuring with Short Stories For Long Nights, an audio cassette from One Little Indie Acker, Sarah Mithand,

**Jean Binta Broeze, Michael Craswell & David Gale**. Created in partnership with Serpent's Tail publishing, it'll also be promoted with a Channel 4 TV programme on December 20. **Great Leap Forward** follows their Heart Attack 12-inch on Communications Unique, through Revolver and the Cartel, with a 10-track compilation album called Season '87-'88 featuring all of the group's singles from this period. That'll be ably accompanied by Great Leap Forward, a CD featuring their Don't Be Afraid Of Change album plus the tracks from their latest EP.

THE SCHEMER label distributed by Greyhound, releases a new **Chambre Jeune** album Better Dead Than Alien, **Spasmoides's** North, **Shanks** self-titled platter — which is produced by Mayo Thompson — and **Oh! Day!** You Get What You Deserve. **Fatal Charm** release their second album This Strange Attraction on Really Great through the Cartel and **Dumbo Konte, Kazuo Kuvatch & The Jell Roll Orchestra** release Jell Roll on CD, cassette and vinyl and it's distributed by Stern's.

BRIGHTON-BASED **Blow Up** release an album simply titled Blow Up, on Cherry Red through Pinnacle and they also have a single, Own World Waiting, released simultaneously. The next releases from the New York cassette-only label, ROIR, through Pinnacle, are New York Rockers, a compilation featuring

tracks from **Television, The Dictators, Johnny Thunders, Suicide, The New York Dolls** and a whole load more, plus **Roots Radio's** Hot We Hot Dub. Also from the US, the now deceased **Savage Republic** have their last album Customs released on Fundamental through APT, with an Australian electronic smoocher, **Severed Heads** have a new album on the Canadian Network label and that is called **Roland For Success** and it's also through APT.

THE RUMOUR label has a couple of half 12-inches in Even-tide by **AC Fux** and Going Back To My Roots by **The FPI Project**. They also have an album of techno house, piano grooves, parade noises called Underground, with tracks from **CoX, Vividial Funk and Enn and Emm**. All releases are through Pacific. **Bed Brains** have an album called Abuse on SPV through APT. **The Fern** have a seven-inch called Tell The Story on Foresight through APT and **Giant Sand** release a double album with **What Goes On** called Giant Sandwich.

THE BLUE Chip label through Backs and the Cartel releases an album by New York soul producer **Thomas And Taylor** called Soul Of New York plus a compilation called Soul City USA with tracks from **Frankie Kelly, Tammy Hunt and Patrick Adams**. There's also two albums by Blue Chip Various Artists. **Housematters** is a remix album of Blue Chip releases sequel into a continuous medley, while **Smokin'Beats** Volume II is an album of samples, beats, synths and scratches. And Factory has a remix 12-inch of **Happy Mondays** Rave On Madchester EP. It features Hallelujah remixed by Paul Oakenfold and Andrew Weatherall and Rave On by Paul Oakenfold and Perry Farol.

THE KIDMATTERS are a Swedish hardcore/thrash outfit and they have their Evilution album imported by Backs on both album and CD. Also from Sweden, **Charis 77** have their institution, Justice And Poverty on the Birdnest label and there's Japanese thrash metal from **Genocide** with their album CD Black Sanctuary on King Klasic and French thrash from **Ozenkiller** with their album Monsters Of Steel which is also on King Klasic.

AMID THE Christmas rush, take time out for these recent releases... **Mare Almond's** homage to Jacques Brel, Jacques on Some Bizarre through Rough Trade and the Cartel. The debut album from **The Fatime Mansion**. Against Nature on Kitchenware through APT. **Barney Army's** The English Disease on On-U Sound through Southern. **The Men They Couldn't Hang's** A Man of Morocco single on Silvana through Pinnacle. **400 Blows** The New Lords On The Block on Concrete through Pinnacle and King Of The Slums' 12 and seven-inch Once A Preacher on Midnight through the Cartel.

DISTRIBUTION  
TOP INDIE

TOP 40 SINGLES

1	2	WHEN YOU COME BACK TO ME	PMI PW44 (3)
2	5	DONALD WHERE'S YOUR TROUSERS	Stone SMCN23 (3)
3	3	YOU SURROUND ME	Made 12MAY18 (3)
4	1	FOOLS GOLD/WHAT THE WORLD...	Silverstone OMB1 (12)
5	NEW	GETTING AWAY WITH IT	Fantasy FAC257 (3)
6	2	20 SECONDS TO COMPLY	Tom Team 777 (3)
7	2	GOING BACK TO MY ROOTS	Revolver MBL478 (3)
8	4	MADCHESTER RAVE ON E.P.	Factory FAC 237 (AC 24) (3)
9	8	MAGIC TOO LATE	PMI PW11 (3)
10	11	STREET TUFF	Decca WANT18 (3)
11	NEW	COLDLICK'S CHRISTMAS BREAK	Ahead Of Our Time COPT7 (10)
12	7	GRAND PIANO	BMG BCM 3442 (3)
13	11	RIGHT BEFORE MY EYES	Debut D4730 (308) (3)
14	13	MAGIC ATTO II	BMG BCM353 (3)
15	12	FAINTED LOVE	Junglist & Pungist 121074 (3)
16	3	WARM LOVE	Rhythm King 1871 (3)
17	NEW	LAY ME DOWN EASY	Fantasy 123AN (3)
18	14	EYE KNOW	Tammy Hunt Big Life B11 (3)
19	15	COME HOME	Rough Trade RT11 (3)
20	16	3 FOR THOSE WHO LIKE TO GROOVE	Profile 19EPT21 (3)
21	8	MOVE	Cap 6UNING 6 (10)
22	2	ARC-LITE	Shannon Stone 57 (10) (3)
23	22	SPACE GLADIATOR	Made 12MAY18 (3)
24	21	SOMEBODY IN THE HOUSE SAY YEAH	Big Life B11 (3)
25	19	4 IT TAKES TWO, BABY	Spotlight CM 18 (3)
26	30	DEFINITION OF LOVE	Koolhaan/King Live KOOL11 (3)
27	25	12 DREAM!	Made 12MAY18 (3)
28	14	WFL	Factory FAC 237 (AC 22) (3)
29	NEW	YOU USED TO	Ghana 57 (10) (3)
30	23	11 YOUR LOVE	Real Radio 12RAN (3)
31	NEW	NEW YORK EYES	OMG OGA15 (3)
32	NEW	HANGING ON THE TELEPHONE	Under One Flag 12RAN (3)
33	27	10 RESCUE ME	Kingsley 8E001 (3)
34	28	14 LADIES FIRST	Gen 5 0812 (3)
35	32	16 BRING THROUGH THE GUILLOTINE	Tom Team 777 (3)
36	24	3 YIF YOU WANT TO HELP	Spotlight CM 18 (3)
37	6	26 STRINGS OF LIFE '89	Koolhaan/King Live KOOL11 (3)
38	NEW	MERRY XMAS EVERYBODY	Mercury 80254 (3)
39	NEW	CHRISTMAS WITHOUT YOU (BABY I'M LOST)	Harlequin HOEN13 (3)
40	NEW	17 (3)	Mixed 12 (3)

TOP 20 ALBUMS

1	1	WINDY YOURSELF	PMI PW44 (3)
2	2	7 ENJOY!	Made 12MAY18 (3)
3	3	22 TEN GOOD REASONS	PMI PW44 (3)
4	4	29 3 FEET HIGH AND RISING	Silverstone Big Life D451 (10)
5	3	23 THE STONE ROSES	Mercury ORSP 459 (3)
6	NEW	QUEEN AT THE BEER	Band Of Joy BOJ40 (3)
7	7	2 WICKED!	Profile FARR2 (3)
8	9	6 THE HEALER	Silverstone ORSP 459 (3)
9	10	74 KYLIE	PMI PW44 (3)
10	NEW	ASPECTS OF FLOYD WEBBER	BBC BR8750 (3)
11	12	7 BUMMED	Factory FAC 230 (3)
12	4	14 FLYING IN A BLUE DREAM	Ford Four Thoughts GR14 (10)
13	11	5 WAREHOUSE RAVES VOL 2	Revolver MBL478 (3)
14	15	8 THE INNOCENTS	Made 12MAY18 (3)
15	17	119 THE CIRCUS	Made 12MAY18 (3)
16	2	2 SUENO-MEDITERRANEAN DANCE	BMG BCM353 (3)
17	13	6 TRAVELOGUE	Silverstone ORSP 459 (3)
18	NEW	JACQUES	Some Records BR11 (3)
19	NEW	KING OF THE BROKEN HEARTS	Pass PABR14 (3)
20	NEW	THE ATTACK OF THE KILLER'S	BMG BCM353 (3)

Compiled by Music Week from Gallup Data

John Kennedy confesses he was too lazy to send Christmas Cards this year. He wishes all clients and friends a Happy Christmas and a wonderful New Year. This voucher can be redeemed for a free drink on him to celebrate the season at all pubs in the Windup Group of Hosteleries. Have a great time!

Normal service will be resumed next year.









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You will have experience of the record industry although in-depth knowledge of our repertoire is not necessary. You will be experienced in the use of computer systems in stock control and in the provision of management information. At the same time, you will have excellent communication skills and will welcome the challenge of this new "backbone" position.

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**AWARD CATEGORIES  
REQUIRING NOMINATIONS**

Best Sleeve Design Award  
Best Music Week Advertisement Award  
Best Consumer Press Advertisement Award  
Best British Music Promo Video Award  
The Marketing Award For Records, Cassettes & CDs

CLOSING DATE FOR RECEIPT OF NOMINATIONS: FRIDAY 22ND DECEMBER

**AWARD CATEGORIES  
NOT REQUIRING NOMINATIONS**

The Market Share Awards  
Top Album Award      Top Single Award  
Top Dance Album Award  
Top Dance Single Award  
Top Indie Distribution Album Award  
Top Indie Distribution Single Award  
Top Compilation Album Award  
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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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## Dookey's

## DIARY

THE BIG CBS announcement to its staff on Friday was timed like a military operation, with information packs being hand-delivered to reps' homes and new chairman Paul Russell taking a helicopter ride to Aylesbury to speak to factory staff immediately after talking to the Soho Square contingent at 11 am in the CBS studio. Russell maintains that the radical moves are not in reaction to other dramatic takeovers and splits which have happened this year. "It first occurred to me while I was watching the sales conference presentations in 1988. I realised the company was growing like Topsy and that the people were ready for more responsibility," he says. Stronger film interests are a likelihood but of a much mooted name change to Columbia (a trademark owned by EMI for large chunks of the world), Russell comments: "It's a nice idea but I wonder how important it is — nobody buys records because of the name" ... One significant name missing from the new equation is (now former) EMI marketing director Jerry Turner. Expect this larger-than-life character to emerge with a significant video responsibility as CBS looks to capitalise on its distribution strength and new-found film links ... WEA International's new classical supremo Peter Andry has poached Deutsche Grammophon's Bill Holland to be general manager of WEA Classics UK ... They don't hang about: Do you recall Our Price opening its first stand-alone video store in November? Well, it was up to six stores last week and still counting ...

SO THE bookies may take a bit of a hammering on the Christmas number one — so what! Perhaps any punters from the business, though, might like to donate their winnings to the Band Aid cause ... Jonathan King handled the Brits nominations presentation in a statesmanlike, diplomatic and positive way last week (is this the same Jonathan King we know? I hear you ask) ... The BPI awards are not there to laud songwriters or music publishers but Virgin Music MD Steve Lewis has been quick off the mark in pointing out that his company has artists nominated for no less than 10 awards ... A specialist dealer fought off Ian Wiener among bidders for MUS 1 C at the great car number plate auction last week, but the dealer Lawrence Reese reckons he will easily top the £55,000 he paid in selling it on ... Rob Dickens reckons he got something much more valuable last week in securing the services of bright young thing Jeremy Marsh. Alluding to Virgin's "Have a Dickers of a Christmas" ads, he says he has thought of writing to Richard Branson just to say, "Thanks Richard, I love". However, it would be a long time before Branson received it as he's getting wed on his Virgin Island, we hear. Meanwhile, Virgin does not appear to have a ready replacement for Marsh at A&L ... The EMI "greetings" ad in this issue represents the fulfilment of a Silver Clef Awards luncheon pledge by snapper-of-the-stars Richard Young who started at 8am at Manchester Square and was still clicking 1.4 hours later.

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KIDS ARE alright: New Kids On The Block get the good news about their UK number one from Music Week and CBS promotions person Kim Glover.



WORLD DOMINATION: Gary Davies helps Phonogram present gold discs to Swing Out Sister for Kaleidoscope World.



MAGIC MOMENT: Tom Jones signed copies of his Live At This Moment album at the Virgin Megastore in London.



HAIR TODAY: Hirsute headbangers Wrathchild sign copies of their Delirium album at Shades in central London.



LOCAL HEROES: David Jensen accepts a silver disc presented by Pyramid Promotions as a mark of thanks to ILR DJs for their help with Hot Summer Nights.



HURRY UP — Harry: Steve Harris oversees production of Iron Maiden's Maiden England video.



D'ARBY DAY: Terence Trent D'Arby and Nick Heyward joined Lenny Kravitz and manager Stephen Smith after Kravitz's debut UK show.

*Peace*

**wea**

*In place of our usual Christmas Cards we are donating all money saved to:  
Save The Children, Friends Of The Earth, The Terence Higgins Trust,  
Ulster Foundation and The British Recording Industry Trust.*