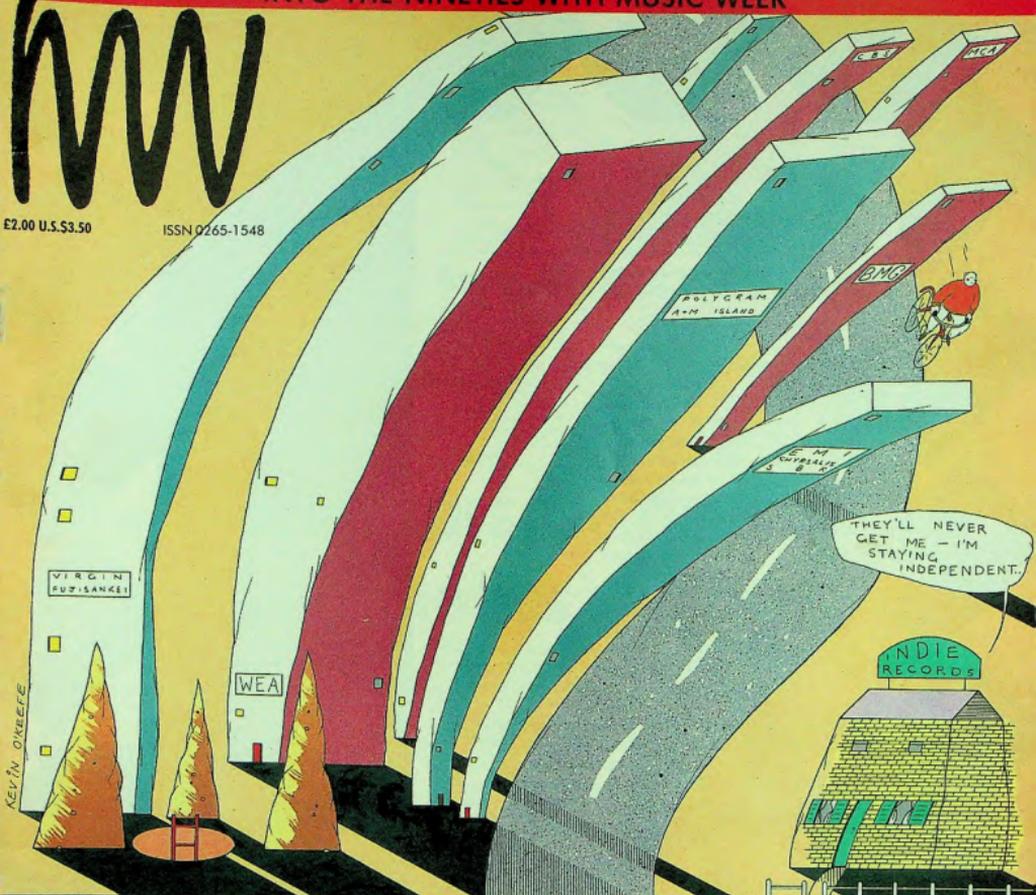


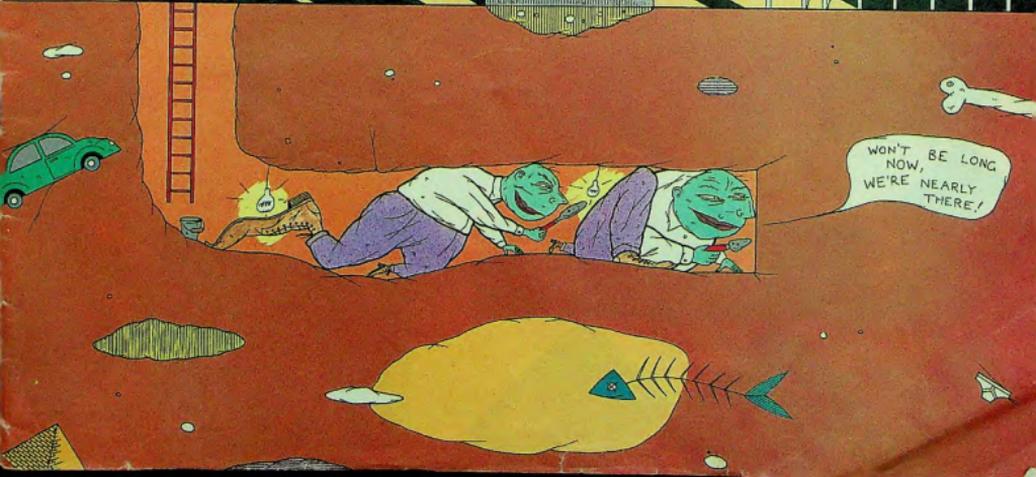


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KEVIN O'NEEFE





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

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 - Top Dance Single Award
 - Top Indie Distribution Album Award
 - Top Indie Distribution Single Award
 - Top Compilation Album Award
 - *Top U.K. Recording Studio Award
 - Top Publisher (Individual) Award
 - Top Publisher (Corporate) Award
 - *Top Producer (Albums) Award
 - *Top Producer (Singles) Award
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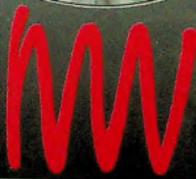
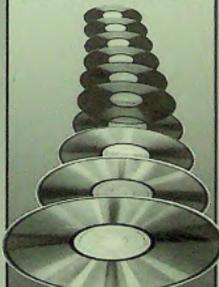
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Berman's new team for new times

NEW A&M managing director Howard Berman is taking the company into the new decade with the message: "It's anything but business as usual."

Berman took over from Brian Shephard at the end of November, and he states: "Business as usual has not worked here over the last couple of years. If it had done, there would have been no need for the various changes we've been through."

Last year was one of comprehensive upheaval for A&M in the UK. A wholesale re-structuring of senior staff during the spring was completed by Berman's return from A&M in Los Angeles to be general manager; in the autumn the whole of A&M's music operation was sold to PolyGram then, towards the end of the year, Berman was promoted to replace Shephard who departed the company after five years in charge.

The changes, though, are not yet complete. Berman has appointed
TO PAGE FOUR ▶

A&M CHAIRMAN and co-founder Jerry Moss has visited London to express his support for Berman. After spending time with A&M staff, he said: "It has been truly exciting to feel the new enthusiasm already infecting the offices. I feel in my bones that the best is yet to come."

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Midem — it's a sell out

IT WILL be a full house at Midem this year. According to the organisers the Cannes event has filled the Palais des Festivals exhibition space for the first time since Midem moved to its present home.

Music Week itself will be there in force, hosting two business oriented seminars — one in conjunction with sister paper *Studio* — which are designed to look ahead into the Nineties. Further details of Music Week's seminars will appear in the next two issues.

BPI clears the decks for Nineties charts

by Jeff Clark-Meads

THE CHARTS, the single most important set of data in the music industry, are top of the political agenda as the business gears up to meet the challenge of a new

decade.

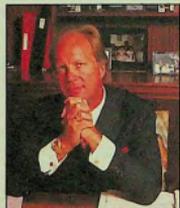
The BPI has decided there should be a wholesale re-appraisal of its working relationship with those most closely involved in the charts and it has told Gallup, Music Week and the BBC that all current contracts will be terminated from June. This fulfils the six-months notice required by the agreements which would otherwise run until 1992.

Says BPI chairman Terry Ellis: "The terms of these agreements are no longer appropriate."

"The BPI has invested a huge amount of money and time in the chart over the last few years and has created a model chart. It is quite clearly the most accurate and best prepared chart in the world."

"Two things are wrong: the BPI is paying for it and various other people are exploiting it commercially. That's something we want to put right."

Under the present arrangements, the BPI employs Gallup to compile the chart data each week, information which is sold on to the BBC and MW. In return for making the single largest contribution to



TERRY ELLIS: 'the charts are a priority'

the costs of the chart, MW holds exclusive trade publication rights while the BBC, for its money, has exclusive broadcast rights.

Ellis says he regards it as a priority of his time in the BPI chair to ensure the charts are ready to meet the challenge of the Nineties. He explains the BPI has some main objectives in mind but is looking at the whole question with an open mind and a flexible approach.

Record tokens? that won't do nicely

OUR PRICE is refusing to redeem Record Tokens at any of its stores during the time when most voucher business is done.

The disagreement between the two companies is believed to be in connection with a surcharge that Record Tokens makes to retailers on its vouchers.

The chain stopped selling the tokens earlier this year and decided to stop redeeming them at the beginning of December. The effect of this decision will be seen this month when many consumers will be wanting to exchange tokens they received at Christmas.

WELCOME TO the Nineties, and as we launch into a new decade, awards ceremonies looking back over the past year will soon be upon us. Those wishing to enter nominations for the *Music Week Awards* are reminded that they must be delivered to Avril Peyton at RAS, 115 Soho Square, London W1V 5FB. (Tel: 01-437 3665; Fax: 01-439 9251), by no later than Friday January 5.

If you are having trouble securing tickets for the British Record Industry Awards, one certain way is to advertise in the special souvenir brochure for the event. Details on order form insert.

Chance to look afresh say chart 'partners'

THE BPI's three associates in the chart operation are reacting to the news of the contract termination with equanimity.

Says Radio One head of recording services Dove Price: "We're not surprised by the news and, in fact, it gives all people involved a chance to look afresh at the way we've been doing things over the last few years. We have rarely had this kind of opportunity before."

"We have been very happy with the level of service the BPI and Gallup have provided us with and we have a very good relationship

with the BPI, Gallup and Music Week."

Gallup chart director Graham Dossel adds: "Things have changed in the last three years. The chart sample has gone up dramatically to some 900 shops and in that time we've seen the emergence of video and compact disc. It's not unreasonable to re-appraise where we are all going — and that should be of benefit to everybody."

"As far as I am aware, this is a re-appraisal for all — not a re-tender."

TO PAGE FOUR ▶

ROD STEWART

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SALUTATIONS ON YOUR
TWENTY FIVE YEARS IN MUSIC

"IT'LL EVOLVE"

Berman

► FROM PAGE ONE

Elis Taylor, formerly with A&R, as marketing director and a new head of A&R is likely to be an announced soon.

Present director of A&R is Chris Briggs, who followed Shepherd from PhonoGram in 1984. Berman says: "We want to formalise Chris's desire to work in the studio rather than in an office environment. Hopefully, that will be in the next week or so. We will, then, need a new A&R director and I hope to be announcing that soon."

Berman describes his own role with: "My first task is to fine-tune in some areas and channel-change in others so we end up with a set of people with a set of responsibilities to take us into the Nineties. Once we have that structure finalised, I then want to widen the repertoire base of the company."

He says that will involve adding a new A&R staff and see A&M seeking to gain strength in dance and dance-pop. He is also enthusiastic to establish licensed label deals and to link up with any appropriate "young entrepreneurs".

Berman adds, though, that he is impressed with the quality of the acts already signed to A&M and by the enthusiasm of the staff for them.

Of PolyGram, he says the company is keeping to its promise of allowing A&M free rein. "We've been impressed by their sympathetic understanding of what has made A&M strong and unique in the past."

Berman maintains that when he returned to the UK as general manager he had "no inkling" of his impending promotion, saying that he took the post because of his eagerness to have a high involvement with acts again.

'Chart partners'

► FROM PAGE ONE

We would, therefore, be confident of continuing to compile the charts after June."

MV publisher Andrew Brann comments: "This gives us a valuable opportunity to look at this whole chart contract affair. It is Music Week's intention to continue publishing the most relevant and most authoritative charts in the UK and that end we will be talking to all sectors of the music business in the new year."

Rough Trade loses top two

A RESHUFFLE of Rough Trade Distribution will see the company lose its managing director and marketing manager.

MD Dave Whitehead and Simon Edwards are leaving to set up their own consultancy business within the music industry, and will be joined by former Rough Trade Distribution managing director Richard Powell.

It is likely that Whitehead and Edwards will retain an involvement with the company on a consultancy level but specific details will not be made clear until later. Meanwhile, distribution duties will be handled by Rough Trade managing director Will Keen and distribution manager Mike Holdsworth.

'Show the world how good we are' - Elis

THE UK's record companies are starting a new decade this week with a clarion call from their leader: let us show the world how good we are.

BPI chairman Terry Ellis says in his new year message to the industry: "What is characterised as 'image' is of paramount importance."

Ellis, as with his immediate predecessor in the BPI chair, Peter Jamieson, is determined that the public, the Government, the press and broadcasters should be aware of the size of the contribution made by music to the UK's balance of payments and kudus abroad.

He states: "The record industry is in the forefront of export achievement and we at the BPI will work to ensure that this effort is acknowledged and that our industry is correctly recognised as making a major contribution to the economy."

The record industry has much to offer this country, its people and its economy, and an international audience beyond."

Ellis contends it is vital that this message is communicated to the other sectors of the music industry, to legislators and the world at large if prosperous development is

to be maintained.

He adds: "The record industry's contribution to the British economy doesn't stop simply with the hard currency earnings from finished exports or invisible earnings around the world. In bringing British music to a vast international audience, the record industry creates a willingness on the part of foreign customers to buy other goods and services exported from this country."

Ellis also addresses the continuing challenge BPI faces of piracy, but states that the market is now "virtually free" of counterfeiting.



GANG OF four: the four directors of CBS United Kingdom Ltd are not only drawn solely from the UK operation for the first time, they are also all UK nationals. Pictured (left to right, seated) are Muff Winwood, Tony Woolcott and David Black, with (standing) chairman Paul Russell.

Industry takes firm line on illegal import threat

THE MUSIC industry is stepping up its campaign against illegal imports.

A strongly-worded solicitor's letter is being sent to about 80 importers regarding six Profile Records releases in the US with a warning that prosecution will be immediate if they are caught importing any of the records.

The letter states that if any importers have "imported, sold, offered or exposed for sale or distributed any of the said records or are proposing to do this, the right is reserved to serve proceedings against you without further notice."

Asked why the Profile Records product had prompted such a strong warning Mike Hill, field operations manager at the Mechanical Copyright Protection Society, says:

"It is the sort of product that some of the import companies would be quite keen to bring into the UK. It is a also produced by large numbers of importers."

He adds that the MCPS is keen to make its position clear to the importers. "The reason for the letter is really to hammer home the point that they should not be importing

this product. We will be looking very closely at this situation."

● POLYDOR HAS handed over the first proceeds of Band Aid II's Do They Know It's Christmas? A cheque for £24m has been presented to the Disasters Emergency Committee via the Band Aid Trust.

EMI moves full force on classical

THE FIRST signs of EMI's renewed aggression in the classical market are being given with the company's purchase of the former PRY classical catalogue.

Managing director Rupert Perry describes the PRY material as "prestigious" and comments: "Where there is a possibility of further acquisitions, we will be looking to be there."

While acknowledging the PolyGram stable as market leaders, Perry contends EMI is an expanding second. "We will be aggressive in seeking to increase our share of a very competitive market," he states.

Nicolas Soames writes: The catalogue contains such rarities as Bouli's only recording of Walton's

Libraries agree to CD loan code

FORMAL RULES for the lending of records by public libraries have been agreed by the Libraries Association and the BPI.

The agreement, which will run for an experimental period of one year, gives libraries unrestricted lending rights on any product which is more than three months past its date of release.

Says BPI chairman Terry Ellis: "We will be conducting research throughout the year to see how the lending of records affects home tape sales."

He adds that the libraries have agreed to co-operate in publicising the illegal nature of taping copyrighted material and will display posters presenting the message. They will also help the BPI in establishing what happens to the records they lend out, says Ellis.

The BPI has been obliged to come to some kind of agreement over lending records with the Libraries Association because of the provisions of the new Copyright Act. This states that record companies must not obstruct what is deemed to be the public service.

World BRIEFING

NEW JERSEY: Welcome to The Digital Decade is the theme for the 1990 National Association of Recording Merchandisers Convention, due to take place on March 10-13 in Los Angeles. "We chose this theme because it appears that digital sound technology will be the major area of growth and development in the Nineties," says convention chairman Arnie Bernstein of the Musicland Group. Three new categories are being added to the awards: best selling alternative albums; children's album; and new age album.

NEW YORK: Major labels are expected to institute digital-inclusive sampling programs in 1990 whereby consumers can call to hear excerpts from new albums. The cost is \$2 a minute. The call lines are expected to include various contests and sweepstakes to keep the caller interest high.

LOS ANGELES: Fuji's sponsorship deal with Enigma Records is paying off, says Fuji's Brad Friedrich. Speaking at the Entertainment Marketing conference sponsored by EMI Communications, Friedrich stated that the company's goal with the promotion — in which Fuji sponsors Enigma artist tours in exchange for using the artists for on-pack tape and compact disc premiums — was to increase distribution in record stores. The first tapes to come out of the deal were shipped in November.

NEW YORK: MTV is establishing a radio network to syndicate music news, weekly music shows and special events such as MTV's Video Music Awards and New Year's Eve concerts, according to the network's Harriet Saitler, who also stresses the company's sponsorship opportunities on a global level.

WASHINGTON DC: The Recording Industry Association of America has certified New Kids On The Block's 'Hangin' Tough' album for sales in excess of 6m copies. The band's Merry Merry Christmas set has sold in excess of one million units or more in the group's eponymous 1986 debut set.

NEW YORK: A leading supplier of videocassettes, Image Entertainment, claims sales of the format have doubled in dollar value for 1989 compared to 1988. Image president Martin Greenwald projects sales of \$5.5m discs this year, valued at \$90m.

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Sun 18th BRIGHTON Dome Mon 19th PORTSMOUTH Guild Hall Tues 20th BRISTOL Colston Hall Thur 22nd LONDON Hammersmith Odeon Fri 23rd LONDON Hammersmith Odeon
Thurs 27th BELFAST Whitea Hall Weds 28th BELFAST Whitea Hall Sat 3rd DUBLIN Stadium Sat 3rd DUBLIN Stadium

wea

Taking the Nineties on BARD PRS honours Macca

A decade unlike any other is dawning for the independent record retail trade this week. As dealers come to grips with the Nineties, with a proliferation of formats and with a possible huge down-turn in consumer spending, Andy Gray, chairman of the British Association of Record Dealers, offers his thoughts for the new year.



ANDY GRAY: 'BARD will continue to grow'

WHAT STRUCK me more than anything else at the end of last year was the way in which sell through video really began to make a major impact. So strong was the market that one whole-copier told me that he shipped more copies of Sleeping Beauty than of the Now cassette, which is normally the biggest seller.

But, despite the video boom, this year is going to be really hard trading for all of us. Retail is slow in general and the squeeze on consumer spending is hitting home in all areas.

If the record companies and retailers want to maintain their market share in 1990 and beyond, they must offer customers value for money. One of the reasons video did so well at Christmas was that it was perceived to be excellent value for money, for a tenner or thereabouts people were getting 90 minutes of their favourite band or a movie.

That idea of perceived worth

must continue. Those retailers who do not offer value for money this year will suffer because customers will be looking for it.

The BPI's figures for the third quarter of 1989 show a downturn in trade deliveries for the first time in a long while. I suspect that downturn will continue and all parts of the industry must work together if we are to come through it with the minimum amount of damage.

Perhaps one way of doing that for retailers is to give the customers exactly what they want — you don't have to look very hard already to see people turning over space for audio product to video. I'm not suggesting that audio is on the way out, but if tastes are changing we all have to change with them.

As for BARD, I'm hoping 1990 will be another good year for the organisation. We'll be two years old in the summer but I feel we've already made a difference for retailers. I like to think we've given them a platform for their views and, for the independents in particular, we've given them a voice the record companies will listen to. BARD will continue to grow and develop hand-in-hand with the retail trade and alongside the record companies and the BPI. We are planning a conference for late October or early November and we hope that will give a focus to our year's activities.

But, as always, BARD can be only as strong as the retailers make us. The more dealers who join, the more chance BARD has of making their opinions known.

by Dave Laing
PERFORMING RIGHT Society member number 2314 was honoured by the PRS at a special ceremony in London shortly before Christmas.

Among the highlights of the presentation to Paul McCarty of a model of his famous Rickenbacker guitar was an extract of a Hebrew version of Yesterday sung by Ron and a witty speech by PRS president Vivian Ellis.

Recalling his days at Greenbank Preparatory School on the corner of Fenny Lane in Liverpool, Vivian Ellis also revealed that as 'Vivian the boy pianist' he once gave a recital at New Brighton Tower,

later to be a stronghold of Merseybeat.

He also revealed that Paul and Linda McCartney had made a considerable donation to Leonard Cheshire's World War Memorial Fund.

After an illustrated resume of his career presented by Radio One's Mike Read, McCarty gave a brief speech of thanks, concluding with a mention of his musical parents, 'Jim and Mary, without whom ...'

Among the invited guests at the event were fellow songwriters the Bee Gees, Chris Rea, Tim Rice, Lionel Bart and Mark Navin, as well as the PRS board of directors.

Ad music eligible for Ivors

ADVERTISING MUSIC is to be including among the categories for the Ivor Novello Awards for the first time this year.

Says Eileen Stow, general secretary of the British Academy of Songwriters Composers and Authors, 'This new award reflects the increasing importance of media music in the life of today's consumers.'

Nominations must be for themes

for television or radio commercials broadcast during 1989.

Now adds that BASCA is inviting advertising agencies as well as music publishers to nominate composers for the award.

The 1990 Ivor Novello Awards will be presented on April 2. Nominations on January 12; publishers or agencies which have not yet received entry forms should contact the BASCA office immediately.

Another decade another dollar

by Jeff Clark-Meads

IT WAS the best of times, it was the worst of times. OK, Charles Dickens wasn't thinking about who's happened to the independent record retailer during the Eighties when he wrote those lines, but they still seem highly appropriate for a decade of wholesale change.

The decade has seen the biggest slump in record sales that the industry has ever experienced followed by five years of steady growth. It has also seen the introduction and rise of sell through video and compact disc and the increasing significance of the pre-recorded cassette.

So, what is all this doing to the number of places where people can buy records.

At the beginning of the Eighties, there were 5,500 in the UK, at the end, there were around 5,000. That does not indicate a steady decline, though. The total number of stores dipped down around 4,500 during the very lean times of the mid-Eighties and, with the rest of

the industry, started to pick up steadily from there.

One feature of the Eighties has been the rise of the total number of outlets for recorded music. Over the 10 years, the figure grew by some 200 to end 1989 at around 2,000.

That total includes not only the independents but also the increasing number of supermarkets and other non-specialist retailers who are now selling records. Expansion among the indies has been accounted for largely by the growth of chains like Anody's, Discovery and DMC and the rise of 'compact music' specialists such as Alto.

However, while many things at the end of the Eighties are unrecognisable from the beginning of the decade, some issues don't change.

Frontline has uncovered a splendid piece written for the 1979 BPI yearbook by the then chief record buyer for Woolworths, Bob Egerton. While calling for co-operation between big and small retailers to tackle common problems and ar-

guing there was room enough for both in the High Street, he began his piece with these words:

'Forbidding clouds lower on the recording industry's horizon. Abandoned by the record companies, the beleaguered independent retailers, taking but small comfort in their tradition of service and expertise, retrench to face again the savage onslaught of the unprincipled multiples.'

'Trading from the unassailable security of their prime High Street sites, the multiples cream off the chart-topping sales at discounts which the independents cannot hope to match, at the same time cutting everybody's throats, including their own, by flooding the market with cheap blank cassettes. Like so many squabbling lemmings, the industry rushes nearer and nearer to the edge of the abyss!'

Egerton was, of course, being ironic so as to better present his message but, nonetheless, he acknowledged that those views were popular among record retailers. Has anything changed?



MCA MUSIC men: (from left) Paul Connolly, John Brands and Nick Phillips

MCA promotes top brass

NICK PHILLIPS becomes general manager of MCA Music as part of a reorganisation which sees John Brands promoted to vice-president of MCA Music Publishing International.

Brands also takes over as managing director of MCA Music's Dutch company and he will be relocating to the Netherlands, spending part of each month in London.

According to Leeds Levy, president of MCA Music Publishing, the Brands appointment heralds an ex-

pansion of the company's international activities.

'Plans are underway to open additional MCA-owned and operated publishing companies in major European markets,' he says.

In London, Paul Connolly is to be promoted to head of the creative department. He joined MCA two years ago from Island Music.

Nick Phillips now becomes a director of the UK company. He joined MCA Music in 1988 after several years with EMI Music and previously ATV Music.

Hit & Run scores Virgin deal

HIT & RUN Music has announced a major sub-publishing agreement with Virgin Music. The deal excludes the UK and North America, office, and Australia, where the company is represented by TMAA. Jon Crawley, of Hit & Run, says the arrangement replaces deals made on a country-by-country basis.

'We were very impressed by Virgin's strength in administration and in the enthusiasm of their people abroad about working with our catalogue,' he says.

Among the writers on the roster of Hit & Run are its sister company, Charisma Publishing are Phil Collins, Peter Gabriel, Julian Lennon, BA Robertson, Fish and Manilow.

TOP 75 SINGLES

Records to be featured on this week's Top Of The Pops
(WEEK 51)
Panel sales compared to last week = 14%

TITLES A-Z (WRITERS)

20	Seinfeld To Comely	44	Donna Kiki
21	As I Rode With You (Diana Ross)	45	Life Aid Armes/Big Wave Armes/ETI (80) BMG
22	Back On My Feet (The Police)	46	Rick Adams/Gary Langan/Gaefl Downes EMI Music
23	Ambergris (The Police)	47	Mercury/Phonogram EMI (11) P
24	Rock On (The Police)	48	Mercury/Phonogram EMI (11) P
25	Andy Street (Walter P. Dickey) Kar's Music Corp	49	Mercury/Phonogram EMI (11) P
26	Don't Stop Believin' (Journey)	50	Mercury/Phonogram EMI (11) P
27	Beautiful Love (Phil Collins)	51	Mercury/Phonogram EMI (11) P
28	Mr. Tambourine Man (The Beach Boys)	52	Mercury/Phonogram EMI (11) P
29	Mr. Tambourine Man (The Beach Boys)	53	Mercury/Phonogram EMI (11) P
30	Mr. Tambourine Man (The Beach Boys)	54	Mercury/Phonogram EMI (11) P
31	Mr. Tambourine Man (The Beach Boys)	55	Mercury/Phonogram EMI (11) P
32	Mr. Tambourine Man (The Beach Boys)	56	Mercury/Phonogram EMI (11) P
33	Mr. Tambourine Man (The Beach Boys)	57	Mercury/Phonogram EMI (11) P
34	Mr. Tambourine Man (The Beach Boys)	58	Mercury/Phonogram EMI (11) P
35	Mr. Tambourine Man (The Beach Boys)	59	Mercury/Phonogram EMI (11) P
36	Mr. Tambourine Man (The Beach Boys)	60	Mercury/Phonogram EMI (11) P
37	Mr. Tambourine Man (The Beach Boys)	61	Mercury/Phonogram EMI (11) P
38	Mr. Tambourine Man (The Beach Boys)	62	Mercury/Phonogram EMI (11) P
39	Mr. Tambourine Man (The Beach Boys)	63	Mercury/Phonogram EMI (11) P
40	Mr. Tambourine Man (The Beach Boys)	64	Mercury/Phonogram EMI (11) P
41	Mr. Tambourine Man (The Beach Boys)	65	Mercury/Phonogram EMI (11) P
42	Mr. Tambourine Man (The Beach Boys)	66	Mercury/Phonogram EMI (11) P
43	Mr. Tambourine Man (The Beach Boys)	67	Mercury/Phonogram EMI (11) P
44	Mr. Tambourine Man (The Beach Boys)	68	Mercury/Phonogram EMI (11) P
45	Mr. Tambourine Man (The Beach Boys)	69	Mercury/Phonogram EMI (11) P
46	Mr. Tambourine Man (The Beach Boys)	70	Mercury/Phonogram EMI (11) P
47	Mr. Tambourine Man (The Beach Boys)	71	Mercury/Phonogram EMI (11) P
48	Mr. Tambourine Man (The Beach Boys)	72	Mercury/Phonogram EMI (11) P
49	Mr. Tambourine Man (The Beach Boys)	73	Mercury/Phonogram EMI (11) P
50	Mr. Tambourine Man (The Beach Boys)	74	Mercury/Phonogram EMI (11) P
51	Mr. Tambourine Man (The Beach Boys)	75	Mercury/Phonogram EMI (11) P

THE NEXT 25

76	EVERYDAY	46	EVERYDAY
77	THE REALITY OF CROWN	47	THE REALITY OF CROWN
78	COUGARS	48	COUGARS
79	THE NEIGHBOUR EP 201	49	THE NEIGHBOUR EP 201
80	INCUBUS	50	INCUBUS
81	SALLY CHINNAMON	51	SALLY CHINNAMON
82	PAINTED LOVE	52	PAINTED LOVE
83	ROOM IN YOUR HEAD	53	ROOM IN YOUR HEAD
84	THE FIVE FINGER	54	THE FIVE FINGER
85	THE FIVE FINGER	55	THE FIVE FINGER
86	THE FIVE FINGER	56	THE FIVE FINGER
87	THE FIVE FINGER	57	THE FIVE FINGER
88	THE FIVE FINGER	58	THE FIVE FINGER
89	THE FIVE FINGER	59	THE FIVE FINGER
90	THE FIVE FINGER	60	THE FIVE FINGER
91	THE FIVE FINGER	61	THE FIVE FINGER
92	THE FIVE FINGER	62	THE FIVE FINGER
93	THE FIVE FINGER	63	THE FIVE FINGER
94	THE FIVE FINGER	64	THE FIVE FINGER
95	THE FIVE FINGER	65	THE FIVE FINGER
96	THE FIVE FINGER	66	THE FIVE FINGER
97	THE FIVE FINGER	67	THE FIVE FINGER
98	THE FIVE FINGER	68	THE FIVE FINGER
99	THE FIVE FINGER	69	THE FIVE FINGER
100	THE FIVE FINGER	70	THE FIVE FINGER

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This Week	Last Week	Title	Artist/Producer/Publisher	Label	(1) 2	Number	Distributor
1	2	DO YOU KNOW IT'S CHRISTMAS?	Paul McCartney	EMI	1	1	EMI
2	3	LET'S PARTY	Music Factory/Dance	BMG	2	2	BMG
3	4	WHEN YOU COME BACK TO ME	Paul McCartney	EMI	3	3	EMI
4	5	DONALD WHERE'S YOUR TROUSERS?	Stones	2353	4	4	EMI
5	6	DEAR JESSE	Madonna	1234	5	5	EMI
6	7	GET LIFE	10/10	1234	6	6	EMI
7	8	LAMBADA	CBS	4567	7	7	EMI
8	9	I DON'T WANNA LOSE YOU	Capitol	1234	8	8	EMI
9	10	DO NOT KNOW MUCH	London	1234	9	9	EMI
10	11	SISTER	Capitol	1234	10	10	EMI
11	12	GOT TO GET	Atco	1234	11	11	EMI
12	13	GETTING AWAY WITH IT	Factory	1234	12	12	EMI
13	14	THE MAGIC NUMBER/BUDDY	Big Top/Tea	1234	13	13	EMI
14	15	YOU GOT IT (THE RIGHT SPOT)	Capitol	1234	14	14	EMI
15	16	IN PRIVATE	Parlophone	1234	15	15	EMI
16	17	EYE OF THE WEAVER	Capitol	1234	16	16	EMI
17	18	DEEP HEAT	Deep Heat	1234	17	17	EMI
18	19	WORDS	The Christians	1234	18	18	EMI
19	20	BROKE AWAY	Princes/Phonogram	1234	19	19	EMI
20	21	WHENEVER GOD SHINES HIS LIGHT	Polysound	1234	20	20	EMI
21	22	SYDNEY WAT	Van Morrison	1234	21	21	EMI
22	23	IT AIN'T SHAKING THE FEELING	Jive	1234	22	22	EMI
23	24	YOU SURROUND ME	Mum	1234	23	23	EMI
24	25	HITMIX (OFFICIAL BOB DYLAN MIX)	Capitol	1234	24	24	EMI
25	26	20 SECONDS TO COMPLY	Ten	1234	25	25	EMI
26	27	HOUSIE GIRL	DEF International	1234	26	26	EMI
27	28	TOUCH ME	4th & Broadway	1234	27	27	EMI
28	29	GOING BACK TO MY ROOTS/RISE IN PARADISE	Ranmar	1234	28	28	EMI
29	30	FOOLS GOLD/WHAT THE WORLD IS	Silverbullet	1234	29	29	EMI
30	31	LISTEN TO YOUR HEART	Chryslis	1234	30	30	EMI
31	32	I'LL SAIL THIS SHIP ALONE	Go Disc	1234	31	31	EMI
32	33	ALL AROUND THE WORLD	Arts	1234	32	32	EMI
33	34	ANOTHER DAY IN PARADISE	Virgin	1234	33	33	EMI
34	35	INNA CITY MAMMA	Capitol	1234	34	34	EMI
35	36	LEVING IN SIN	Vertigo	1234	35	35	EMI
36	37	BURNING THE POLYDAM	EMI	1234	36	36	EMI
37	38	THE AMSTERDAM EP	Virgin	1234	37	37	EMI
38	39	Simple Minds	Virgin	1234	38	38	EMI

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38	44	LA LUNA	Virgin	1234	38	44	EMI
39	45	SMOKE ON THE WATER	Life Aid Armes/Big Wave Armes/ETI	80	39	45	EMI
40	46	DECEMBER	Mercury/Phonogram	EMO	40	46	EMI
41	47	NEVER TOO LATE	Mercury/Phonogram	EMO	41	47	EMI
42	48	WHATCHA GONNA DO WITH MY LOVIN'	10/10	1234	42	48	EMI
43	49	WHEN WILL I SEE YOU AGAIN	Parlophone	1234	43	49	EMI
44	50	COMMENT TU DERE ADIEU	London	1234	44	50	EMI
45	51	THIS WOMAN'S WORK	EMI	1234	45	51	EMI
46	52	THE MIRACLE	Parlophone	1234	46	52	EMI
47	53	WHAT'S YOUR LIFE	Music Factory/Dance	BMG	47	53	EMI
48	54	GET ON YOUR FEET	Capitol	1234	48	54	EMI
49	55	WIG WAM BAM	Jive	1234	49	55	EMI
50	56	DOMINION	MCA	1234	50	56	EMI
51	57	PALFING	MCA	1234	51	57	EMI
52	58	FXYEYES OF SORROW	Selwyn	1234	52	58	EMI
53	59	LENNINGRAD	Capitol	1234	53	59	EMI
54	60	I'M NOT THE MAN I USED TO BE	London	1234	54	60	EMI
55	61	I FEEL THE EARTH MOVE	Capitol	1234	55	61	EMI
56	62	MADCHESTER RAVE ON EP	Factory	1234	56	62	EMI
57	63	BEAUTIFUL UO	Chryslis/Chryslis	1234	57	63	EMI
58	64	GIRL I'M GONNA MISS YOU	Chryslis/Chryslis	1234	58	64	EMI
59	65	ITALO HOUSE MIX	Mercury/Phonogram	1234	59	65	EMI
60	66	STARTING OVER AGAIN	EMI	1234	60	66	EMI
61	67	WITH GOD ON OUR SIDE	ARM	1234	61	67	EMI
62	68	BLAME IT ON TIME	deConstruction	1234	62	68	EMI
63	69	RIDE ON THE BAIN	Chryslis/Chryslis	1234	63	69	EMI
64	70	A DIFFERENT AIR	Chryslis	1234	64	70	EMI
65	71	STREET TUFF	MCA	1234	65	71	EMI
66	72	WOMAN IN CHAINS	Fantasma	1234	66	72	EMI
67	73	HEADS UP	Capitol	1234	67	73	EMI
68	74	IT'S YOUR DESTINY	Capitol	1234	68	74	EMI
69	75	GRAND PIANO	Capitol	1234	69	75	EMI
70	76	WE'VE ENDINGS (GIVE YOURSELF A PINCH)	EMI	1234	70	76	EMI
71	77	WHITE CHRISTMAS	Parlophone	1234	71	77	EMI
72	78	COLD CUTS' CHRISTMAS	Ahead Of The Time	1234	72	78	EMI
73	79	INFINITE DREAMS (Live)	EMI	1234	73	79	EMI
74	80	MY LOVE	WEA	1234	74	80	EMI

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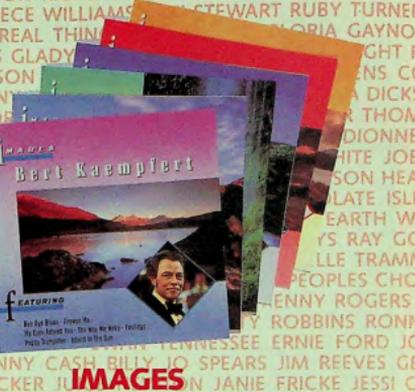
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Flex-
able

by Selina Webb
"KEEP MY integrity and still be a celebrity is my motto," states 16-year-old Flex, MC with Ladbroke Grove hip hop crew The Mighty Ethnizc. "I don't think you have to sell out to make a lot of money. A lot of true hip-hoppers have had to move to hip house, it's a do or die thing. But hip house is a five-minute wonder. It's the underground that stays there."

Flex and fellow rapper Drew are staunchly protective of hip hop as a pure form but, having recorded tracks called 'Any Riddim' and 'Freestyle, they're equally committed to an anything-goes musical approach. Reggae and jazzy tones inflect their slower tracks, while others bound along with unpredictable bravado. The newest track to be crafted on four-track fuses Carly Simon in the mix.

"We try to sound different from everyone else, it's still pure hip-hop but we're freestyle about what

sounds we use," says Drew.

The duo's hip hop pedigree lies on either side of the Atlantic — both Drew and Flex spent a portion of their formative years in the US, Drew now being dubbed a reformed LA gangster and Flex spending his early teens in New Jersey. The pair claim they aren't particularly in awe of the motherland of rap: "There's more suckers over there because there's more hip-hoppers," says Drew.

With a sizeable posse and a sound which seems destined to cross into mainstream, comparisons could be drawn with Soul II Soul's approach. "But we're the rougher cut," says Flex. "As long as we practice and stuff. As long as we've got the mike plugged in we're ready."

The Mighty Ethnizc handled everything from distribution to label pressing for the release of *Freestyle*, their last single. It reached the top 10 of the specialist charts. But now Drew and Flex expect to get major record company backing for their next release. In the meantime, they will continue their hip hop conservation project.

"Hip hop provides the roots to be tapped, it's pure," concludes Drew, while Flex is keen to stress that his favourite music needs isn't as aggressive or complex as some believe.

"We ain't political. We do freestyle party raps and have a good time. We're not too deep but now and again we drop a little hint, but not so people dis it."

Sermon chips

by Barry Lazell
A FASCINATING 12-inch on W11's delightfully-named Waul Mr Modo label may well have broken new ground as the first track to sample gospel music and a sermon!

Some Lovin' (Just A Beat) by south London's STP Twenty Three, slips in snippets from no less celebrated a family than the Franklins: a teasa of Aretha's gospel wail plus her minister father's impassioned preaching to his congregation. Beneath the samples, meanwhile, there is more than "just a beat"; the rhythm track drives a melodic structure which may well prove to be a commercial ear-bender if it gets sufficient exposure. And the samples neatly dovetail as those continental breaks which have roared chartwards in recent times.

The track was produced by Waul Mr Modo's resident producer, Youth.

STP Twenty Three's previous 12-inch outing, Let Jimi Take Over, has sold more than 4,000 copies by word-of-mouth having, it seems, bypassed the specialist dance charts. Indications are that the follow-up (MWS 0097, via Pinnacle) is going to gain much wider notice.

C O L U M N

AT LAST sense has prevailed, and the second of the new incremental radio licences to be awarded by the IBA in London has gone to a black music station, the ceaselessly campaigning **KIS-FM**. This overdue move will satisfy a very real demand for a 24-hours-a-day legal source of the music that, especially in so cosmopolitan a city as London, has a huge audience. Manchester, of course, already has a black music incremental station, **Sound 92.2FM**, being the first such to win a licence in this country.

Interestingly though, the main UK network already has what amounts to a black/dance music specialising station, **Horizon Radio** (the Milton Keynes orientated outpost of **Capital Radio**) having

responded to market research with this gap-filling format to meet the demand of the relatively young demographic to be found in its new town catchment area. If the

message to be gleaned from the singles chart last year hasn't yet made it clear, the kids love to dance! **BTJ**, they always have loved to dance, and when they have gone out to dance they have gone to a disco. The music played in discos from the Sixties to the present day has tended to be black in flavour if not in fact, perhaps a surprising amount of it retaining nostalgic value for a far larger cross section of the population than radio stations have previously realised. It is fascinating, and instructive, to hear the sensible mix of familiar oldies and elsewhere unadvised newbies that Horizon are programming. This may or may not signal the direction of more UK radio stations to come, but it does seem ironic that right now **BBC Radio One** has chosen to drop **Robbie Vincent**, the only DJ broadcasting to the nation the type of modern black music currently being played by black radio in the US. Robbie kept faith, and pace, with modern developments in soul when most others on radio have pursued dance music fashion the Beeb may argue that it has retained the equally good **Andy Peebles**, but — nothing wrong with this — he veers more towards esoteric soul nostalgia.

Writing this week before Christmas it is difficult for me to be bang up to date about the new dance music releases, but the

following were shifting out of the shops at the time of writing. On import were the variously swingbeat, garage/house, and Soul II Soul-style remixed excellent **Roy Shivers** and **Queen Ifeana** duetted **QUINCY JONES** 'I Be Good To You' (US Qwest 0-21 408, due here in a reduced number of mixes as Qwest W52 6977). Lushly crooned soothing gentle jazzy deep house **ALL FINGERS** What About This Love (US Alstevied Music ML2203); sparsely throbbing soulful African message song **TRIBAL HOUSE** Motherland (US Pow Wow Records PW 454); brightly centering **BROOKS** Your Lies (US Bigshot Records V51 40);

Martha & The Vandellas oldie reworking gorgeously wailed frisky flying **WICKY MARTIN** Nowhere To Run (US Movin' Records MK007); excellent ripping jazzy keyboarded chugging and shuffling instrumental **TRANSPHONIC** Light Up, Plug In Bug Out (US Nugroove NG-034);

Ride On Time (quoting (so to speak) but otherwise jerky typical **Yodd Terry** created **LIMELIFE** Cause You're Right On Time (US Loud House Records WAR-064); organically grooved and whimpered rumbly rambling **ROOMMATES** Voices In The Dark (US Strictly Rhythm SR 1202); **Musique** oldie adopting unharmed bass pushed striding instrumental **THE LATIN AGE** Push In The Bush (Italon Easy Dance ESZ 3955); and an LP the tracks crammed moodily rapping **JUNGLE BROTHERS** Live By The Forces Of Nature (US Warner Bros 1-26072).

Already sizzling hot and now out here is the girl walloped and guy rapped Soul Jazz funk joggling **MANTRONIX** (Featuring **Woodrose**) Go To Have Your Love (Capitol 12 CL 559), and out at last, after months on promo, is the superb sultry soulful (and, these days inevitably, Soul II Soul-ish) **BURBY FURBER** It's Gonna Be Alright (Jive RTS 17). UK releases also include the already popular **McFadden & Whitehead** soul anthem based wryly trotting rap **BIG DADDY KANE** Ain't No Stoppin' Us Now (Cold Chillin' W26357, via WEA); **Sea-F** produced angry rap **HLACK** The Badman Is Robbin' (Syndicate Records/Epic 65551 6).



THE MIGHTY ETHNICIZC: 'We don't practice and stuff. As long as we've got the mike plugged in we're ready'

KIMMAZLE

THE NEW SINGLE WAS THAT ALL IT WAS OUT 8th JANUARY
TAKEN FROM THE ALBUM "CRAZY" AND REMIXED BY DAVID MORALES



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TOP DANCE SINGLES

6 JANUARY 1990

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

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	19	BUDDY/THE MAGIC NUMBER De La Soul Big Life/Tommy Boy BLR 14 (T) (U)			
2	1	GET A LIFE 10/Virgin TENX 284 (F)			
3	5	20 SECONDS TO COMPLY Silver Bullet Tom Tam 77TT 019 (TTT 019) (P)			
4	4	GOING BACK TO MY ROOTS FPI/Tri Tech in Paradise Rumour RUMA 9 (P) (AC)			
5	6	TOUCH ME 49ers 4th & Broadway/Island 12/BWR 157 (F)			
6	NEW	DESTINY/AUTUMN LOVE Electra Hrr/London FX 121 (F)			
7	2	LET'S PARTY 3 Live/Benny/Mastermatics Music Factory MFD/TPO3 126 (F)			
8	7	DEEP HEAT '89 Latino Bava Deep Heat 12/DEEP 10 (BMG)			
9	5	HITMIX (OFFICIAL BOOTLEG...) Alexander O'Neal Tabu 655447 (12"-655446) (C)			
10	NEW	INKA CITY MAMMA Neneh Cherry Circa/Virgin YR 42 (F)			
11	9	GOT TO GET 6 Rob 'n' Raz feat Laila K Arista 112696 (612696) (BMG)			
12	NEW	EVERYDAY Tom Mchiche De/Construction/BMG PB 43299 (BMG)			
13	8	EYE OF THE WAR (LEBRAND REMIX) Jeff Wayne CBS 651267 (12"-655126) (C)			
14	34	THE THEME Unique 2 10/Virgin TENX 285 (F)			
15	15	RIGHT BEFORE MY EYES Patti Doy Debut/Passion DBTX 3088 (PAC)			
16	3	BEAUTIFUL LOVE Adeva Cooltempo/Chrysalis COOLX 195 (C)			
17	24	FX A Guy Called Gerald Subscape/CBS AGCG 111 (C)			
18	23	TAINED LOVE Impedance Syndy & Pumpin' 12/TOT 4 (PAC)			
19	10	SIT AND WAIT 4 Sydney Youngblood Circa/Virgin YR 40 (F)			
20	27	LAMBADA Kaoma CBS 6550117 (12"-6550118) (C)			

21	12	WHATCHA GONNA DO WITH MY LOVIN' Inner City 10/Virgin TENX 290 (F)
22	39	THE KING IS HERE/900 NUMBER 45 King Dance Trax DRX 912 (BMG)
23	11	ENCORE 6 Tongue 'N' Cheek Syncoptea/EMI 1215Y 33 (E)
24	25	ALL AROUND THE WORLD 10 Lisa Stansfield Arista 112693 (12"-612693) (BMG)
25	16	ITALO HOUSE MIX 26 Recooco Mercury MERX 3134 (F)
26	20	COLD CUT'S CHRISTMAS BREAK 26 Coldcut Ahead of Our Time CCUT 11 (W)
27	1	IT'S OVER NOW 13 4 Ultra Nasty Eternal/WEA ZY 440 (T) (W)
28	24	PACIFIC 27T/WEA ZANG 1 (T) (W)
29	18	STORIES 5 Izit Parfecto/Hrr/London FX 122 (F)

JET SET		ADVERTISMENT	
REGGAE DISCO CHART		REGGAE CHART	
1	(1)	WICKED IN BED Shablon Records Digital 58RT1	
2	(2)	DREAD A WHO SHE LOVE Bucks 8 and Call Atlantic ARJ 97	
3	(4)	ULTRA NASTY 4 Ultra Nasty Sole 511 03	
4	(5)	YOU AND ME AND SHE Wynne Wonder White Label Pich 29	
5	(2)	PIRATES ANTHEM Home Tunes/Whidbey Greenstones GRD 237	
6	(6)	EVERY TIME YOU GO AWAY Home Tunes/Whidbey 8 Mount BMG 073	
7	(1)	DOWN IN JAMAICA Red Fox Charm CR 29	
8	(5)	ZIT UP Flanagan & Ingleton White Label Pich 20	
9	(12)	GIRLS YOU CAN'T DO WITHIN Tony Gold & General Eternal WEA 275	
10	(7)	PROPHET Hobbie McCreary White Label SC 74	
11	(10)	FM GONNA MISS YOU Ice 'n Ice Top Priority 207	
12	(9)	EMERGENCY Administrators Grooves and a Quare CRD 207	
13	(8)	REPORT TO ME Gregory Isaacs Greenstones GRD 236	
14	(18)	NUMBER ONE GIRL Barry Brown Five Star FS 228	
15	(2)	IF FOR REAL Michael Palmer White Label 081 13	
16	(20)	I NEED YOUR LOVIN' Hectors Joseph Five Star FS 226	
17	(13)	OVER SIZE MAMMIE Gregory Faith Shaw & Clarke VPR 438	

TOP 10 ALBUMS		
1	(1)	AFFECTION 5 Lisa Stansfield Arista 210379/410379 (BMG)
2	5	BEST OF LUTHER VANDROSS 2 Luther Vandross Epic 4658011/4658014 (C)
3	NEW	CLUB CLASSICS VOL. 1 Soul II Soul 10/Virgin DIX 82/CDX 82 (F)
4	5	DEEP HEAT '89-FLIGHT THE FLAME 4 Various Telstar STAR2380/STAC2380 (BMG)
5	NEW	3 FEET HIGH AND RISING De La Soul Tommy Boy/Big Life DLSLP 1 (I)
6	2	LIVE AND DIRECT De La Soul MCA MCL1900/MCLC1900 (F)
7	NEW	WARE'S THE HOUSE Various Stylus SMR 977/SMC 977 (STY)
8	NEW	ADEVA! Adeva Cooltempo/Chrysalis CTLP 13 (C)
9	NEW	PUMP UP THE JAM Technomatic Swanyard SYRPL 1/SYRMC 1 (BMG)
10	NEW	FEELING FREE 4 Sydney Youngblood Circa/Virgin CIRC 9/CIRC 9 (F)

30	NEW	HOUSE OF CALYPSO K-Tronic Ensemble Clybcat CRE 1246 (W)
31	NEW	54-46 (THAT'S MY NUMBER) P.R.S. Hysteria HYSX 100 (E)
32	21	HEAVEN 5 The Chimes CBS 6554327 (12"-655432) (C)
33	23	GOT TO HAVE YOUR LOVE 3 Montrose Capitol - (V 15521) (Impor)
34	35	LISTEN TO YOUR HEART 3 Sonia Chrysalis CHS 123465 (C)
35	35	PUT YOUR HANDS TOGETHER 4 Mobb Hrr/London FX 124 (F)
36	24	FOR THOSE WHO LIKE TO GROOVE 4 Twin Hip Profile - (PROF 270) (C)
37	NEW	DIG THIS K.A. Posse DJ International 6555187 (F)
38	33	SUPERBAD SUPERSLICK 4 Redneck Kingdom/The FBI 10/Virgin TENX 286 (F)
39	20	WIG WAM BAM 2 Demetri Jive JIVE/T 236 (BMG)
40	36	CAN'T SHAKE THE FEELING 5 Rapper Jive JIVE/T 234 (BMG)
41	31	RAPPER'S DELIGHT '89 5 Sugarhill Gang Sugarhill SHRD 007 (SHRD 0012) (BMG)
42	NEW	SCHEMBODY IN THE HOUSE SAY YEAH 2 Ice Cube Big Life LBL 1217 (U/R)
43	NEW	SPACE GLADIATOR Ranegado Soundwave Mute 12/MUTE 104 (U/R)
44	NEW	ALL THROUGH THE NIGHT 4 Sybil Champion CHAMPX 225 (BMG)
45	NEW	PUMP UP THE JAM Technomatic feat. Fally Swanyard SYRPL 1 (BMG)
46	29	DIRTY CASH 2 Adventures Of Steve V Mercury MERX 0311 (F)
47	NEW	THE BADMAN IS ROBBIN' Hijack Rhyme Syndicates/CBS 655177 (C)
48	NEW	ALL WE WANNA DO IS DANCE House Crew Production House PNT 001 (PAC)
49	NEW	HERE AND NOW Luther Vandross Epic LUTH 113 (C)
50	6	RONI 2 Bobby Brown MCA MCA/T 1384 (F)

TOP 10 BUBBLERS		
1	1	BRING FORTH THE GUILLOTINE Silver Bullet Tom Tam 77TT 013 (12-TTT 013) (P)
2	1	TIME 2 FEEL THE RHYTHM How It Shines Outer Rhythm - (FOOT 2) (U)
3	1	LADIES FIRST Queen Latifah/Monica Love Gee Si. GEE/T 23 (U)
4	1	LADIES (LET'S GO) TDP Roachin' RER/T 901 (SP)
5	1	CATWOMAN Cat Red Red ROT 1 (T) (W)
6	1	LIVING A WHITE LIE MC Juice Production House PNT 009 (PAC)
7	1	MEGAMIX Village People Groove & Move GMT 1219 (GMS)
8	1	HYPNOPEDIA Hypnopodia Boy BOT 880912 (IMP)
9	1	SET ME FREE Sheryl Crow DJ International 6555227 (C)
10	1	ODE TO A FORGETFUL MIND PM Dawn Gee Si. GEE/T 24 (U)

7" Gwendolyn Key
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TOP 75 SINGLES

Records to be featured on this week's Top Of The Pops (WEEK 52)

Final sales compared to last week

TITLES A-Z (WRITERS)

20	Samples to Comply	18	Johnny Dorena (Billie Holiday)	81	Sheila E. (Sheila E.)
21	Amor Amor (The World Famous) <td>19</td> <td>Amor Amor (The World Famous) <td>80</td> <td>Amor Amor (The World Famous) </td></td>	19	Amor Amor (The World Famous) <td>80</td> <td>Amor Amor (The World Famous) </td>	80	Amor Amor (The World Famous)
22	Amor Amor (The World Famous) <td>18</td> <td>Amor Amor (The World Famous) <td>79</td> <td>Amor Amor (The World Famous) </td></td>	18	Amor Amor (The World Famous) <td>79</td> <td>Amor Amor (The World Famous) </td>	79	Amor Amor (The World Famous)
23	Amor Amor (The World Famous) <td>17</td> <td>Amor Amor (The World Famous) <td>78</td> <td>Amor Amor (The World Famous) </td></td>	17	Amor Amor (The World Famous) <td>78</td> <td>Amor Amor (The World Famous) </td>	78	Amor Amor (The World Famous)
24	Amor Amor (The World Famous) <td>16</td> <td>Amor Amor (The World Famous) <td>77</td> <td>Amor Amor (The World Famous) </td></td>	16	Amor Amor (The World Famous) <td>77</td> <td>Amor Amor (The World Famous) </td>	77	Amor Amor (The World Famous)
25	Amor Amor (The World Famous) <td>15</td> <td>Amor Amor (The World Famous) <td>76</td> <td>Amor Amor (The World Famous) </td></td>	15	Amor Amor (The World Famous) <td>76</td> <td>Amor Amor (The World Famous) </td>	76	Amor Amor (The World Famous)
26	Amor Amor (The World Famous) <td>14</td> <td>Amor Amor (The World Famous) <td>75</td> <td>Amor Amor (The World Famous) </td></td>	14	Amor Amor (The World Famous) <td>75</td> <td>Amor Amor (The World Famous) </td>	75	Amor Amor (The World Famous)
27	Amor Amor (The World Famous) <td>13</td> <td>Amor Amor (The World Famous) <td>74</td> <td>Amor Amor (The World Famous) </td></td>	13	Amor Amor (The World Famous) <td>74</td> <td>Amor Amor (The World Famous) </td>	74	Amor Amor (The World Famous)
28	Amor Amor (The World Famous) <td>12</td> <td>Amor Amor (The World Famous) <td>73</td> <td>Amor Amor (The World Famous) </td></td>	12	Amor Amor (The World Famous) <td>73</td> <td>Amor Amor (The World Famous) </td>	73	Amor Amor (The World Famous)
29	Amor Amor (The World Famous) <td>11</td> <td>Amor Amor (The World Famous) <td>72</td> <td>Amor Amor (The World Famous) </td></td>	11	Amor Amor (The World Famous) <td>72</td> <td>Amor Amor (The World Famous) </td>	72	Amor Amor (The World Famous)
30	Amor Amor (The World Famous) <td>10</td> <td>Amor Amor (The World Famous) <td>71</td> <td>Amor Amor (The World Famous) </td></td>	10	Amor Amor (The World Famous) <td>71</td> <td>Amor Amor (The World Famous) </td>	71	Amor Amor (The World Famous)
31	Amor Amor (The World Famous) <td>9</td> <td>Amor Amor (The World Famous) <td>70</td> <td>Amor Amor (The World Famous) </td></td>	9	Amor Amor (The World Famous) <td>70</td> <td>Amor Amor (The World Famous) </td>	70	Amor Amor (The World Famous)
32	Amor Amor (The World Famous) <td>8</td> <td>Amor Amor (The World Famous) <td>69</td> <td>Amor Amor (The World Famous) </td></td>	8	Amor Amor (The World Famous) <td>69</td> <td>Amor Amor (The World Famous) </td>	69	Amor Amor (The World Famous)
33	Amor Amor (The World Famous) <td>7</td> <td>Amor Amor (The World Famous) <td>68</td> <td>Amor Amor (The World Famous) </td></td>	7	Amor Amor (The World Famous) <td>68</td> <td>Amor Amor (The World Famous) </td>	68	Amor Amor (The World Famous)
34	Amor Amor (The World Famous) <td>6</td> <td>Amor Amor (The World Famous) <td>67</td> <td>Amor Amor (The World Famous) </td></td>	6	Amor Amor (The World Famous) <td>67</td> <td>Amor Amor (The World Famous) </td>	67	Amor Amor (The World Famous)
35	Amor Amor (The World Famous) <td>5</td> <td>Amor Amor (The World Famous) <td>66</td> <td>Amor Amor (The World Famous) </td></td>	5	Amor Amor (The World Famous) <td>66</td> <td>Amor Amor (The World Famous) </td>	66	Amor Amor (The World Famous)
36	Amor Amor (The World Famous) <td>4</td> <td>Amor Amor (The World Famous) <td>65</td> <td>Amor Amor (The World Famous) </td></td>	4	Amor Amor (The World Famous) <td>65</td> <td>Amor Amor (The World Famous) </td>	65	Amor Amor (The World Famous)
37	Amor Amor (The World Famous) <td>3</td> <td>Amor Amor (The World Famous) <td>64</td> <td>Amor Amor (The World Famous) </td></td>	3	Amor Amor (The World Famous) <td>64</td> <td>Amor Amor (The World Famous) </td>	64	Amor Amor (The World Famous)
38	Amor Amor (The World Famous) <td>2</td> <td>Amor Amor (The World Famous) <td>63</td> <td>Amor Amor (The World Famous) </td></td>	2	Amor Amor (The World Famous) <td>63</td> <td>Amor Amor (The World Famous) </td>	63	Amor Amor (The World Famous)
39	Amor Amor (The World Famous) <td>1</td> <td>Amor Amor (The World Famous) <td>62</td> <td>Amor Amor (The World Famous) </td></td>	1	Amor Amor (The World Famous) <td>62</td> <td>Amor Amor (The World Famous) </td>	62	Amor Amor (The World Famous)
40	Amor Amor (The World Famous) <td>0</td> <td>Amor Amor (The World Famous) <td>61</td> <td>Amor Amor (The World Famous) </td></td>	0	Amor Amor (The World Famous) <td>61</td> <td>Amor Amor (The World Famous) </td>	61	Amor Amor (The World Famous)

THE NEXT 25

76	A DIFFERENT WAY	64	Chris Rock (Chris Rock)
77	BOULEVARD OF BROKEN DREAMS	63	Chris Rock (Chris Rock)
78	SET ME FREE	62	Chris Rock (Chris Rock)
79	HEADING WEST	61	Chris Rock (Chris Rock)
80	DEKALAH	60	Chris Rock (Chris Rock)
81	INFINITE DREAMS	59	Chris Rock (Chris Rock)
82	TALKING TO THE CITY	58	Chris Rock (Chris Rock)
83	ENCORE	57	Chris Rock (Chris Rock)
84	QUELA BOBBI	56	Chris Rock (Chris Rock)
85	NEVER TOO MUCH	55	Chris Rock (Chris Rock)
86	W.E.L.L.	54	Chris Rock (Chris Rock)
87	WABBIT LOVE	53	Chris Rock (Chris Rock)
88	KING IS BORN	52	Chris Rock (Chris Rock)
89	THE THIRTEEN	51	Chris Rock (Chris Rock)
90	WALKING ON THE WATER	50	Chris Rock (Chris Rock)
91	THE NEWBORN	49	Chris Rock (Chris Rock)
92	RESTLESS DAYS	48	Chris Rock (Chris Rock)
93	EYE KING	47	Chris Rock (Chris Rock)
94	SECOND HAND	46	Chris Rock (Chris Rock)
95	ROBIN TO BE BOLD	45	Chris Rock (Chris Rock)
96	LOON (LIVING WITH LOVE YOU)	44	Chris Rock (Chris Rock)
97	DON'T SAY MY NAME	43	Chris Rock (Chris Rock)
98	POOH IN YOUR HEART	42	Chris Rock (Chris Rock)
99	PLATINUM	41	Chris Rock (Chris Rock)
100	GOLD	40	Chris Rock (Chris Rock)

Records to be featured on this week's Top Of The Pops (WEEK 52)
Final sales compared to last week

QUINCY JONES
I'LL BE GOOD TO YOU
GOOD FOR YOUR SOUL MIX

W26971/1/CD

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The Week Last	Week On Chart	Title	Artist (Producer)	Label	#17	Number (Distributors)	W
1	3	DO THEY KNOW IT'S CHRISTMAS?	PW/Polyster FEED/1				
2	5	WHEN YOU COME BACK TO ME	PW/Polyster FEED/1				
3	6	GET A LIFE	10/Janet JACKSON/284				
4	2	LET'S PARTY	Music Factory Dance MF070/83				
5	4	DEAR JESSIE	Madonna (Madonna/Patrick Leonard)				
6	5	DONALD WHERE'D YOU ROOSTERS?	Stone SON 2353/57				
7	12	LAMBAZ	Koome (Bonzavante) EMI Music/C				
8	13	THE MAGIC NUMBER/BUDDY	Life/Lenny Hay BLR 147/1				
9	12	HANGIN' TOUGH	New Kids On The Block (Maurice Starr) EMI Music				
10	14	YOU GOT IT (THE RIGHT TOUCH)	New Kids On The Block (Maurice Starr/Michael Jonson) EMI Music				
11	7	GO TO GET	Arista 11296/12-12046				
12	7	DEEP HEAT	Deep Heat 11202EP/10				
13	4	GETTING AWAY WITH IT	Factory FAC 237/12-14257/7				
14	10	SISTER	Bros (Nicky Graham) EMI Music/Graham Music/C				
15	22	CAN'T SHAKE THE FEELING	Fun (Fun/Chris White) All City Music/C				
16	8	IDONT WANNA LOVE YOU	Time Turner (Devies/Lyfe/Hommond Empire/Ronder/Good Single)				
17	16	THE EVE OF THE WAR	Ben Liebrand Remix/Chris 6551266/1				
18	25	20 SECONDS TO COMPLY	Tom Tom 777119/12-77119/19				
19	21	SIT AND WAIT	Sydney Youngblood (Clous Zundin) Virgin Music/C				
20	18	LISTEN TO YOUR HEART	Sonic (Stock/Aiken/Waterman) All City Music/C				
21	23	YOU SURROUND ME	Mute 11247MTE/9				
22	9	DON'T KNOW MUCH	Elasto ER 1017/10				
23	7	TOUCH ME	Ities (Gianni/Franco Bartolotti) Copyright Control				
24	10	HEY YOU	Deinbreys (-) Parlophone 8241/1				
25	5	GOING BACK TO MY ROOTS/RICH IN PARADISE	Bonnie RATTUM/9				
26	12	BIG WEDGE	Fish (-) EMI Music				
27	4	HITMIX (OFFICIAL BOOTLEG MEGA-MIX)	Delta 655564/1				
28	18	WORKS	Chris (Laurie Latham) 10 Music Island 1125456/1				
29	19	BROKE AWAY	Praxis/Phonogram VEP 1012/1				
30	15	QUEEN OF THE NEW YEAR	Deacon Blue (-) CBS DCA 11/1				
31	15	IN PRIVATE	Parlophone 12786224/1				
32	5	DUSTY SPRINGER RAVE ON EP	Factory FAC 2427/12-14242/7				
33	12	GOTTA HAVE YOUR LOVE	Motown's featuring Wordess (-) Capitol CM 5581/1				
34	21	ALL AROUND THE WORLD	Arista 112497/12-41349/3				
35	7	FOOLS GOLD/WHAT THE WORLD IS	Shirley Horner 112713/1				
36	12	POT YOUR HANDS TOGETHER	London LON 12419/1				
37	3	HINA CHY/AMAMA	Circle/Virgin 1731/1				

THE RIVER
DETECTIVES
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The Week Last	Week On Chart	Title	Artist (Producer)	Label	#17	Number (Distributors)	W
38	31	I'LL SAIL THIS SHIP ALONE	DEF International/Virgin DEP 3312/1				
39	26	HOMELY GIRL	DEF International/Virgin DEP 3312/1				
40	20	WHENEVER GOD SHINES HIS LIGHT	Polydy WANS 3122-WAN 2/1				
41	30	COULD HAVE TOLD YOU SO	Halo Jones (Borg Sargeant) MCA Music				
42	35	LIVING IN SIN	Vertigo/Phonogram JOW 717/1				
43	28	LA LUNA	Virgin V5701/1230/1				
44	26	BURNING THE GROUND	Real Gone (Taylor/Rhodan/Lan/Campbell/Jones) Various Island 1125013/1				
45	33	ANOTHER DAY IN PARADISE	Phil Collins/Hugh Padgham Phil Collins/Hill & Run Virgin V571234/1				
46	27	SMOKE ON THE WATER	Life Aid Armenia/Geoff Downes AMEN01/1				
47	42	WHATCHA GONNA DO WITH MY LOVIN'	10/Virgin TENX/20/1				
48	43	WHEN WILL I SEE YOU AGAIN	Brother Beyond (Gifford) Mighty Three/Island Music Parlophone 1278622P/1				
49	12	HERE AND NOW	Luther Vandross (Luther Vandross) Virgin SMX14/1				
50	37	THE AMSTERDAM EP	Simple Minds (Stephen Lipson/Lizipson/Horn) 11) Various Virgin SMX14/1				
51	53	I FEEL THE EARTH MOVE	Morkin (Michael Joly) Screen Gems-EMI Music/C				
52	44	COMMENT TO DIE AHEAD	London LON 12419/1				
53	49	WIG WAM	Damian (Pete Hammond) Miles Kingston (Pascal Gabriel) EMI Music Island 1125013/1				
54	47	GET ON YOUR FEET	6/Chris 655470/12-655440/4				
55	51	PACIFIC	808 State (808 State) Copyright Control ZTT/WEA ZANO 11/1				
56	41	NEVER TOO LATE	PW/Polyster FEED/1				
57	27	IT'S YOURS DESTINY	Electric 80-Baby/Steve Osborne Copyright Control/WMS/Demos/Octopus				
58	15	GIRL I'M GONNA MISS YOU	Cashmore/Chester/COOL 1191/1				
59	14	ITALO HOUSE	Kayce (Hedges/Barker) Mercury/Phonogram MER 9131/1				
60	52	R/XX OF SORROW	Subscape/CBS AGGOTT/1				
61	12	DECEMBER	Mercury/Phonogram VEP 1012/1				
62	70	GRAND PIANO	The Mixmaster (D.J. Leland) Copyright Control BCM BCM 3442/1				
63	81	ROCKY	MCA MCA 131/1				
64	60	STARTING OVER AGAIN	EMI USA 12417/1				
65	57	BEAUTIFUL LOVE	Chameleon/Chester/COOL 1191/1				
66	12	THE ADAMS IS ROBBIN'	Rhyme Syndicate 65537/1				
67	54	I'M NOT THE MAN I USED TO BE	London LON 12419/1				
68	75	MY LOVE	London VEA 4337/1				
69	12	HEAVEN	Cherry (-) EMI Music				
70	22	RIDE ON TIME	4/Cometstar/WCA PR 4234/1				
71	53	LINERAG	EMI Music				
72	64	STREET TUFF	Deane WARTN 19				
73	45	THE MIRACLE	Quincy Jones (David Richards) Queen Music/EMI Music/C				
74	19	WOMAN IN CHAINS	Fontana/Phonogram 10417/1				
75	27	SALLY CINNAMON	Black/Fontana 11276V 34/1				

INDUSTRY

A year for jeers

THE GOOD news first. Despite talk of a recession and the slowdown in the US, the turnover of the UK record industry continues to grow healthily, though it may not be a good idea to look too closely at what is being bought.

But for the captains of the industry, enthroned on the BPI Council, it's been a year of banana-skins and burst balloons. It began, of course, with the Fox & Fleetwood fiasco at the Albert Hall. Some saw it as, simply, a hiccup. But I can't help thinking it was a symptom of the hubris of an industry that had failed to realise its own severe limitations.

The fact that the BPI gave a vote of confidence to the organiser of that disaster doesn't bode well for 1990. What odds on Jonathan King walking out before February?

As for the Awards episode, since minute in minute to the mess the BPI is in at Croydon. The well-deserved boos which greeted Kenneth Baker at the Albert Hall should have alerted them to the perilous and controversial path they were treading in sponsoring a so-called City Technology College.

While no one doubts the sincerity of messrs Martin and Featherstone-Witty, let's be clear that the whole thing began as a by-product of the flirtation between Richard Branson and Margaret Thatcher. That romance had a rocky start with the rubbish in Trafalgar Square and could end equally unhappily at Selhurst.

As it is, the new education minister is less than keen on the project, and the BPI could find no co-sponsors until a bit of unseemly arm-twisting resulted in Music Therapy bailing them out with next year's Knebworth money.

More seriously, it is simply scandalous to waste more than £1m on such a glossy scheme when there are a good 20 smaller projects in England and Scotland training young people in musical and business skills which are crying out for small amounts of cash.

New BPI chairman Terry Ellis laudably hopes to improve the industry's public image, but with Croydon he's inherited a team that's already scored an own goal.

And now, to round off the year, the BPI's put itself in the melting-pot. Is this simply a manoeuvre to increase income and get a big sponsor, or are the big record companies intent on locking perhaps the most serious problem the industry faces: the increasing difficulty of nurturing the new artists who are needed to see the business through the Nineties?

DAVE LAING

MW specialists look back at the trends and events of the past year

MUSIC VIDEO

Format number four

THERE ARE bold predictions across the Atlantic that music video will replace vinyl as the third configuration.

Although the UK industry hasn't drawn the same conclusion, developments in 1989 were enough to suggest that video is ready to sit alongside vinyl, cassette and compact disc as format number four.

Admittedly, 10 vinyl LPs were sold for every music video that crossed the counter. But with Gallup figures showing sales of the format up by 81 per cent over the year, the scales are likely to tip further in its favour.

While 1988's great white hope — CDV — still didn't surface, innovation on VHS made its own ripples.

The biggest sellers remained the teenybop promo compilations (either one or both of PWL's Kylie and Jason videos spent the year in the top 10 of the video chart). But the variety of product released greatly diversified.

With TV slots a rarity, production companies made sophisticated documentaries purely for sell through release, while the range of music covered was notably wider.

The British Videogram Association notes that the percentage of music tapes sold by its members fell in relation to non-music sell through. It's a change it attributes to growing awareness of the format from sectors of the population other than the naturally VHS-orientated younger video buyer.

Luckily, the record industry regardless of size, all in publishing can look forward to a decade when their product will be increasingly in demand, not only from their prime market, the record in-

The year saw the first stand alone video shops opened by Our Price and HMV. Smaller record companies, including Rhythm King and Big Life, opened for video business. Medialab's Videola project finally hit the streets. TV advertising for video became a reality. And the major UK retailers showed greater commitment to the format.

Sell through releases were tied into many of their marketing campaigns, while the success of self-contained releases, such as PWL's Maiden England, proved that video can be a viable alternative to a new LP.

SELINA WEBB

PUBLISHING

MCPS takes the helm

THE YEAR was darkened by the passing of the man who did much to mould the shape of the UK publishing industry in the Eighties. The late Ron White was both the architect of EMI Music Publishing and a key strategist in the development of the PRS and the MPA into the major music industry bodies they are today.

It was, of course, a year in which the management of Ron's old company moved into the hands of a team of equally non-traditional types. The amalgamation of EMI and SBK involved heavy redundancies and considerable controversy among publishers and writers.

There were other acquisitions but often the "shake-out" of experienced staff was the small publishing companies' gain. Whether, as many in publishing believe, the vast size of Warner Chappell and EMI-SBK will militate against career development for their writers remains to be seen. But the arrival of the mega-corporations hasn't stifled growth among the independents in publishing.

Regardless of size, all in publishing can look forward to a decade when their product will be increasingly in demand, not only from their prime market, the record in-



FRANCE APPEARS the stronger market for CDV where the format is untaken gave it a bad name in the UK

dusty, but more importantly from media like TV, radio and commercials.

While many publishers see themselves in rivalry with record companies as A&R talent-spotters, it could be those who give equal weight to exploiting "synch rights" who are most successful in the Nineties.

Meanwhile, 1989 was the year that MCPS came to the forefront of industry politics. With Steve Lewis and others of the new generation of publishers at the helm, the membership agreement was steered through and the gavellet thrown down at the feet of a divided and underdressed BPI. It's a safe bet the UK will be part of the BIEM-IPPI contract by this time next year.

DAVE LAING

INDIES

Punks in pinstripes

YET ANOTHER year of mixed fortunes for the independent sector ended with further splintering into national success for a bunch of donecifer-aimed releases.

Specialist success from new folk to acid house and, as Mute became a minor major, it also became a totally Carrel distributed label.

With Factory at Pinnacle, music-ing in on Stock, Aitken And Waterman's distribution department, rock-meets-dance as a concept arrived from as far afield as Manchester and Belgium.

The former was displayed by the chart ever-present Woodoo Ray by A Guy Called Gerald, the latter by a bulk of new beat titles which gained maximum press but, unlike

Gerald, faltered in the starting blocks with the demise of Red Rhino. To all intents and purposes Belgium's best subsequently missed the boat.

A couple of months on and both Fast Forward and PRT had disappeared but Gerald was already with CBS and cities 808 State signed to ZTT to promote their Pacific State into the top 10 — something they were unable to do with two previous indie albums.

Meanwhile, dance success wasn't enough for Rhythm King, as Bomb The Boss and S'Express were joined by the international sound of Les Negresses Vertes. While sister Mute subsidiary Product Inc bit the dust, third party Blast First nurtured Sonic Youth an inevitable international major deal.

And, just when the indie scene seemed bereft of rock alternatives, Manchester's likely lads — The Stone Roses, Happy Mondays and The Inspiral Carpe — mixed psychedelia with acid house/trance dance and rock with rhythm to provide the year's most feverishly original hybrids and national chart successes.

Other highlights, at the end of a decade that thrust punk spirit into a decade that thrust pinstripes into trousers, included: Spacemen 3's irreverent beatnik noise; John Peel's 50th birthday; the 76th Peel Sessions release; the breathtaking invocation of a 1000 UK development of house music; the premature retirement of (and) pop and the Medium Cool labels; and a barrage of lank-haired American rock acts from Seattle's Sub pop label.

As ever, the wealth of creativity and originality in the independent sector was diverse and intriguing. But heading into the Nineties, a seemingly collected new wave of business acumen and conservatism seems to be enveloping even the most angst-ridden of alternatives. The Eighties close with prof-



THE STONE ROSES: Manchester's rock alternatives finished the year as the band most likely to succeed in the Nineties

Lesson in PR

Lab, the joint venture in Tokyo between Taiyo Yuden and Sony. It is currently taking orders for short runs of CDs made by the CD-R system.

The IFPI deal on DAT and SCMS has so far kept CD-R off the domestic market. But Start is now offering CD-R as a cost effective way for broadcasters to store jingles, theme music and sound effects.

On the video front, the Nineties are likely to witness a standards war between CD Interactive (CDI), developed by Philips, Panasonic and chipmaker Motorola, and Digital Video Interactive (DVI), developed by another chipmaker Intel, in association with IBM. Both CDI and DVI can provide an hour of sophisticated interaction programs for entertainment or educational purposes, contained on a five-inch disc.

Jy is also poised to unveil a similar prototype system which can be developed for either business or domestic uses.

KAREN FAUX

AIRWAVES

After the gold rush

TELEVISUALLY, NOT surprisingly, little changed. The BBC walked away with the prizes for quality music programming with the new improved *Behind The Beat*, *Snub*, *T.V. Rhythms Of The World* and a raft of well-made specialist programmes.

But what as a year for commercial radio. 1989 was vibrant and frenetic: over the distant thunder of takeover bids, profits soared and the gold rush didn't end in the boardroom.

Following the previous year's launch of Capital Gold, just about everybody seemed to be launching a separate AM station aimed at the over-25s — most of whom are apparently stuck in a pre-1980 lineup.

Meanwhile, non-commercial radio hummed quietly as the invasion troops mustered across the channels.

By this year, the obvious success of the prizes and pressure for more airplay led to the really big news of the decade in radio — hundreds of new radio stations for the Nineties, with the vanguard coming now, in your back yard.

For The People, Britain's explicit, black music station, was the first of the new-style incremental broadcasters. It set the tone for other relatively small-scale, enthusiastic, special-purpose ventures up and down the land.

The competition for the London FM franchise won by Jazz FM was so fierce that in August the BAA magicked up another two frequencies.

The new round gave a sour note to the end of the year for some: no specialist rock format was awarded, despite its obviously rising popularity, and no commercial classical station, even with lots of jobs available for the A&R folk supporting several bids.

Still, KISS got the franchise they should have got first time out.

SARAH DAVIS & STU LAMBERT

by Ian Gittins

MOST SUCCESS stories begin after college. This one starts there.

In 1987 Cathy Richardson recognised a glaring hole in the music business promotions sector while working for a concert promoter, visiting university and polytechnic students' unions. She found them "dull and drab places", desperate for record company attention. The record companies, however, were ignoring them.

Says Richardson: "So I started leafletting and giving them a few records — and they were so grateful."

"I thought 'This seems a good idea. Why aren't record companies doing this?'"

And so Streets Ahead was born. Now the South London PR firm occupies a unique place in the promotions set up, by concentrating purely on the college circuit.

At first, Cathy found major labels reluctant to dip into the new area; Streets Ahead were an unknown quantity.

"Rather than using us, they [the labels] preferred to put money straight into an ad in *Melody Maker* or *NME*."

Beggars Banquet and Island both showed an early interest. Yet it was Circo, a Virgin offshoot, which first took the plunge. We worked on Neneh Cherry, and have since done Sydney Youngblood, Hue & Cry, Julia Fordham and Paul Haig for them.

For Neneh's album, we set up a whole series of launch nights, using about 30 student unions, and the response was great!

"Maybe the record company wouldn't have aimed at the student market, but it suited her perfectly. A lot of girls are into her way of thinking; being a girl and being strong. And we saw that. It was a real success!"

Streets Ahead's ethos is to treat the student market as a separate and potentially lucrative one — with the same resources and professionalism as for other quarters.

Primarily, it's a matter of making sure students are aware of the new releases — and that they get to hear them.

Richardson points to its campaign for Phonogram band Texaco as an example.

The band had arranged show-cases right round the colleges. One month prior to this, we had product which we sent on to student press for review. We also did leaflets for distribution on campus, including the gig, and also their single. Supplied radio stations were supplied with photos, biogs and product, as were the press, and Elvis Soca were provided with copies of the seventh-inch single for the union jukeboxes.

"One Streets Ahead innovation is the 'college launch nights' in student unions. With a guaranteed audience of about 500 students, it will provide pre-release cassettes for student discos for DJs to play at Highlights, Meanwhile, Streets Ahead staff talk to students and fill in forms regarding their reactions. They then go back to the record company and make a presentation



STREETS AHEAD'S Cathy Richardson (right) and assistant Stephanie Reid: "I record companies, agents, promoters and so forth got their act together there'd be no need for us."

on the success, or otherwise, of the product."

Streets Ahead keeps college informed of new products with reps who visit the colleges regularly on a two-week cycle. They will visit the Ents Secs and supply them with product, and tell them what's happening in the press and radio.

He or she will receive a copy for the jukebox, plus some for the student DJs together with reaction sheets, and copies for the student press for review. "It's a nice little package!" declares Richardson.

So the colleges get a comprehensive information and product service which they'd otherwise miss out on.

Other acts which Streets Ahead has worked on lately include the Wedding Present, Jesus Jones, Elvis Costello, the Primitives and The Family Cat.

Yet isn't it the case they only exist through others' inefficiency? If labels did their job properly, Streets Ahead wouldn't be there? "Well, if record companies, agents, promoters and so forth did get their act together and did the things they should, there'd be no need for us," she agrees.

"Unlike us, they can't send reps around every college like we do, because they need a certain complement of product to make it profitable," she adds, rising to Streets Ahead's defence.

"Also, of course, colleges prefer record companies as just that — big corporations which might leave behind two or three good singles and a lot of rubbish. And they represent the Establishment."

"So we try to keep a degree of quality control about it; we don't take on everything. I'd rather turn

people down, and wait for better product."

Yet Streets Ahead has also been branching out. As well as colleges, they've turned their attention to another neglected promotions area — the indie club.

"This is something else we felt was sorely neglected. Our reps go to the clubs, get responses from DJs and compile regional responses which we then collect. We do this about four weeks ahead of release dates, which lets us tell the companies where their weak or strong areas are. Then their strike force or radio people can capitalise," she says.

A prime example of the strength of this type of promotion was the success of Jesus Jones' *Info Freako*.

"We serviced it to clubs a full five weeks before release, and provided clubs with 12 inches, posters and biogs. A lot of promotions people don't do that, but it helps keep people glued in, especially with a new artist. National response was enthusiastic, and due to the tenacity of the DJs and the specialised radio interest, the single entered the charts of 50 and built to a respectable 41."

The firm charges £250 a week for this service, and will run it for three or four weeks upfront and one week after release. For £1,000, it compares to a decent ad in one of the music weeklies.

Streets Ahead is now looking to introduce a college chart showing what's going down well an national compass, and an alternative dance chart to do the same for indie clubs.

● Streets Ahead is based at: 8 Granville Park, London SE13 7EA. Tel: 01-852-8836.

and by the launch delays which

sionalism and a knowledge of international desires. Let's hope that irreverent spirit and creative flair don't suffer as a consequence.

DAVE HENDERSON

TECHNOLOGY

DAT deal clinched by IFPI

FOLLOWING THE IFPI's decision last June to agree with the hardware companies on a formula for the sale of DAT, 1990 is likely to witness the first DAT recorders on the market to incorporate the Serial Copy Management System.

Meanwhile, compact disc continues to gain consumer popularity with UK penetration currently at 16 per cent; more CD players are now purchased relatively cheaply as part of complete audio systems.

CDV proved a slow mover during 1989. And while PDO is still pressing CDVs for the UK, France appears a stronger market where the format is untried by the launch delays which gave it a bad name in the UK.

Pioneer has just taken the CDV cause a step further with a new CDV Combi Player, which plays all sizes of CD and CDV, and can play back American (NTSC) standard video discs through most European (PAL) IV sets.

Recordable CD (CD-R) is now resurfacing through Start



MUSIC WEEK

W

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

No 1	DO THEY KNOW IT'S CHRISTMAS? Band Aid II	PHU (Polygram FESD) (F)
2	WHEN YOU COME BACK TO ME ○ Jonas Davonon	PWL (PWL) (48) (P)
3	GET A LIFE ○ Soul II Soul	10 (Virgin) (TM) (384) (F)
4	LET'S PARTY ○ Jive Bunny & The New Power Generation	Music Factory (Dance) (MPT) (00) (BMG)
5	DEAR JESSIE Madonna	Sire W 2648 (W)
6	DONALD WHERE'S YOUR TROOSERS? Andy Stewart	Show (SON) (253) (BPI)
7	LAMBADA Kaoma	CBS (65801) (1) (2-45501) (8) (C)
8	THE MAGIC NUMBER/BUDDY De La Soul	Big Life (Tommy Boy) (B.L.) (4) (1) (W)
9	HANGIN' TOUGH New Kids On The Block	CBS (80007) (3) (C)
10	YOU GOT IT (THE RIGHT STUFF) New Kids On The Block	CBS (80007) (2) (C)
11	GOT TO GET Rob 'n' Raz (featuring Laila K)	Arista (12696) (1) (2-42966) (BMG)
12	DEEP HEAT '89 Lolmo Rare	Deep Heat (1) (2) (DEEP) (8) (BMG)
13	GETTING AWAY WITH IT Electric Blue	Factory (A.C.) (257) (1) (2-44257) (P)
14	SISTER Bros	CBS (80007) (9) (C)
15	CAN'T SHAKE THE FEELING Big Fun	Jive (JIVE) (124) (BMG)
16	I DON'T WANNA LOSE YOU Tina Turner	Capitol (1) (2) (C) (55) (E)
17	THE EVE OF THE WAR (Ben Liebrand Remix) Jeh Wyne	Factory (A.C.) (257) (1) (2-44257) (P)
18	20 SECONDS TO COMPLY Silver Bullet	Tom Tom (TIT) (9) (1) (2-11) (9) (P)
19	SIT AND WAIT Sydney Youngblood	Cross (Virgin) (V) (1) (48) (P)
20	LISTEN TO YOUR HEART Sonja	Chrysalis (CBS) (1) (23) (45) (C)
21	YOU SURROUND ME Erosire	Music (1) (2) (MUTE) (9) (1) (P)
22	DON'T KNOW MUCH ○ Linda Ronstadt (featuring Aaron Neville)	Sire (Sire) (80) (1) (0) (W)



41	COULD HAVE TOLD YOU SO Halo James	Epic (HALOT) (2) (C)
42	LIVING IN SIN Bon Jovi	Virgin (Virgin) (Phonogram) (JOW) (7) (2) (F)
43	LA LUNA Belinda Carlisle	Virgin (V) (7) (1238) (F)
44	BURNING THE GROUND Duran Duran	BMG (1) (2500) (1) (8)
45	ANOTHER DAY IN PARADISE ○ Phil Collins	Virgin (45) (7) (1234) (F)
46	SMOKE ON THE WATER Rock Aid Armenia	Life Aid Armenia (Big Wave) (ARM) (00) (BMG)
47	WHATCHA GONNA DO WITH MY LOVIN' Inner City	10 (Virgin) (TM) (3) (29) (F)
48	WHEN WILL I SEE YOU AGAIN Brother Beyond	Phonogram (1) (2) (4259) (E)
49	HERE AND NOW Luther Vandross	Epic (LUT) (1) (C)
50	THE AMSTERDAM EP Simple Minds	Virgin (SM) (1) (5) (F)
51	I FEEL THE EARTH MOVE Metrica	CBS (65529) (1) (2-45529) (6) (C)
52	COMMENT TE DIRE ADIEU Jimmy Somerville/Jane Miles/Kingston	London (LON) (3) (4) (F)
53	WIG WAM BAM Dannan	Jive (JIVE) (124) (BMG)
54	GET ON YOUR FEET Gloria Estefan	Epic (65450) (1) (2-45508) (6) (C)
55	PACIFIC 808 State	ZTT (W) (Z) (W) (1) (W)
56	NEVER TOO LATE ○ Kylie Minogue	PWL (PWL) (1) (5) (P)
57	IT'S YOUR DESTINY Electra	Mer (1) (2) (1) (2) (1) (P)
58	GIRL I'M GONNA MISS YOU ○ Milli Vanilli	Cooking! (Olympic) (COOL) (1) (1) (C)
59	ITALO HOUSE MIX Rocco	Mercury (Phonogram) (MER) (1) (14) (F)
60	FX/EYES OF SORROW A Guy Called Gerald	Solero (CBS) (6) (6) (1) (C)
61	DECEMBER A1A About Eve	Mercury (Phonogram) (EXP) (1) (1) (P)
62	GRAND PIANO The Minnigator	10 (Virgin) (TM) (3) (29) (F)

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of the new year
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TOP 75 SINGLES

MUSIC WEEK



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DO YOU HAVE TOLD YOU SO		41		50	
Radio 401		Radio 401		Radio 401	
LIVING IN SIN		35		35	
Boni Jovi		35		35	
LA LUNA		38		38	
Belinda Carlisle		38		38	
BURNING THE GROUND		36		36	
Duran Duran		36		36	
ANOTHER DAY IN PARADISE		33		33	
Phil Collins		33		33	
SMOKE ON THE WATER		39		39	
Rock Aid Armenia		39		39	
WHAT'CHA GONNA DO WITH MY LOVIN'		42		42	
Inner City		42		42	
WHEN WILL I SEE YOU AGAIN		43		43	
Brother Beyond		43		43	

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.

DO THEY KNOW IT'S CHRISTMAS?		1		2	
Bond Aid II		1		2	
WHEN YOU COME BACK TO ME		3		3	
Jason Donovan		3		3	
GET A LIFE		6		6	
Soul II Soul		6		6	
LET'S PARTY		4		4	
Jive Bunny & The Mastermovers		4		4	
DEAR JESSIE		5		5	
Madonna		5		5	
DONALD WHERE'S YOUR TROOSERS?		6		6	
Ariety Stewart		6		6	
LAMBADA		7		7	
Kaoma		7		7	
THE MAGIC NUMBER/BUDDY		8		8	
De La Soul		8		8	
HANGIN' TOUGH		9		9	
New Kids On The Block		9		9	
YOU GOT IT (THE RIGHT STUFF)		10		10	
New Kids On The Block		10		10	
GOT TO GET		11		11	
Rob'n' Raz featuring Lela K		11		11	
DEEP HEAT '89		12		12	
Lahona Rea		12		12	
GETTING AWAY WITH IT		13		13	
Electronic		13		13	
SISTER		14		14	
Bros		14		14	
CAN'T SHAKE THE FEELING		15		15	
Big Fun		15		15	
I DON'T WANNA LOSE YOU		16		16	
Tina Turner		16		16	
THE EVE OF THE WAR (Ben Liebrand Remix)		17		17	
Jeff Wayne		17		17	
20 SECONDS TO COMPLY		18		18	
Silver Bullet		18		18	
SIT AND WAIT		19		19	
Slyder Youngblood		19		19	
LISTEN TO YOUR HEART		20		20	
Sonja		20		20	
YOU SURROUND ME		21		21	
En Vogue		21		21	
DON'T KNOW MUCH		22		22	
Linda Ronstadt featuring Aaron Neville		22		22	



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MUSIC WEEK



Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 500 record outlets. Incorporating "1", "2", Cassettes & CD single sales.

No	Artist	Title	Label
1	Band Aid II	When You Come Back to Me	PWL/Polydor (FEED2) (F)
2	Jason Donovan	Get A Life	PWL (PWL1) 46 (P)
3	Soul II Soul	Let's Party	10 (Virgin/TEND) 284 (F)
4	Jive Bunny & The Mastersmears	Dear Jessie	Music Factory/Dance (MFD) 003 (BMG)
5	Madonna	Don't Know Where's Your Troosers?	Sire W 2668 (W)
6	Audrey Stewart	Lambada	Sire SON 2353 (S)
7	Kooma	The Magic Number/Buddy	CRS 65501 1 (12-65501) (8)
8	Dre La Soul	Hangin' Tough	Big Life/Runaway Bay BLP 1470 (12)
9	New Kids On The Block	You Got It (The Right Stuff)	CRS 65602 (12)
10	New Kids On The Block	Got To Get	CRS 65603 (12)
11	Rob 'n' Raz featuring Lella K	Deep Heat '89	Arista 112466 (12-412646) (8)
12	Leifur Rave	Getting Away With It	Deep Heat 11200EP 10 (8)
13	Electronic	Can't Shake The Feeling	Factory FAC 2371 (12-FAC 237)
14	Bros	I Don't Wanna Lose You	CRS 65604 (12)
15	Big Fun	The Eve of the War (Ben Liebrand Remix)	CRS 65518 7 (12-65518 6)
16	Tina Turner	Sit And Wait	Capitol 11242 355
17	Jeff Wayne	Listen To Your Heart	CRS 65518 7 (12-65518 6)
18	Silver Bullet	You Surround Me	Tom Tom ITT 019 012-IT 019
19	Jayny Youngblood	Don't Know Much	Circo Virgin VEG 140
20	Sono	Encore	Chrysalis CHR 1233465
21	Encore	Encore	Max 123465 99 (12)
22	Ultravox!	Encore	Elektra 684 030 (12)



COULD HAVE TOLD YOU SO

No	Artist	Title	Label
41	Herb Janner	Living in Sin	Epit 14402 (2) (C)
42	Jon Jovi	LA Luna	Virgin/Phonogram JOV 71 (2) (F)
43	Belinda Carlisle	Burning The Ground	Virgin VST 1228 (F)
44	Duran Duran	Another Day in Paradise	EMI 12200 11 (8)
45	Phil Collins	Smoke on the Water	Virgin VST 1224 (F)
46	Bad Boys	Smoke on the Water	EMI 12200 11 (8)



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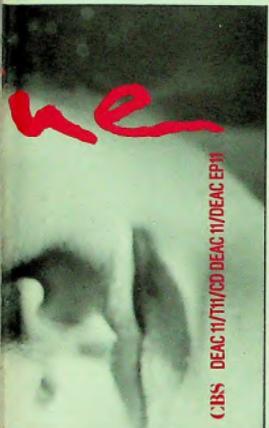
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- 64** **STARTING OVER AGAIN**
Natalie Cole
EMI USA (12) 217 (7) B
- 65** **BEAUTIFUL LOVE**
Adava
Columbia/Capitol (C) 0012 195 (C)
- 66** **THE BADMAN IS ROBBIN'**
Hickok
Bygone Industries (S) 5317 (7) C
- 67** **I'M NOT THE MAN I USED TO BE**
Five Young Comrades
London (L) 91 234 (7) F
- 68** **MY LOVE**
London Boys
WEA (7) 4317 (7) M
- 69** **HEAVEN**
Chimes
CBS (S) 54327 (C)
- 70** **RIDE ON TIME ***
Block Box
A/C Construction (MCA) PR 4311 (12) PT 4312 (12) (M) G
- 71** **LENNIGRAD**
Billy Joel
CBS (S) 0101 (7) 3 (C)
- 72** **STREET TUFF**
Rabbit HAC Double Trouble
Dove (M) 2010 18 (M) G
- 73** **THE MIRACLE**
Queen
Polygram (12) 0298 13 (E)
- 74** **WOMAN IN CHAINS**
Tears For Fears
Fontana (Phonogram) (E) 201 (7) F
- 75** **SALLY CINNAMON**
The Stone Roses
Block/PM (Aberlour) (12) 21 (M) G



CBS DEAC 11/11 (CD) DEAC 11/DEAC EP 11

- 36** **PUT YOUR HANDS TOGETHER**
D. Mob
London (L) 91 240 (7) F
- 37** **INNA CITY MAMMA**
Neneh Cherry
Circ (M) 12 (7) F
- 38** **I'LL SAIL THIS SHIP ALONE**
The Beautiful South
Go! Discs (GOD) 28 (7) F
- 39** **HOMELY GIRL**
UB40
DPT International/Virgin (DPT) 3312 (7) F
- 40** **WHENEVER GOD SHINES HIS LIGHT**
Van Morrison with Cliff Richard
Polygram (M) 552 (12) (M) 22 (7) F

- 23** **TOUCH ME**
4vers
Hit (E) Every Island (12) 28 (7) 137 (F)
- 24** **HEY YOU**
Quebeats
Polygram (E) 241 (E)
- 25** **GOING BACK TO MY ROOTS/RICH IN PARADISE**
FPI Project present Rich In Paradise
Rivostar (R) 241 (9) PAC
- 26** **BIG WEDGE**
Fila
EMI (M) 25 (E)
- 27** **HITMIX (THE OFFICIAL BOOTLEG MEGAMIX)**
Alexander O'Neal
Jaba (S) 5338 (12) (S) 5338 (9) (C)
- 28** **WORDS**
The Christians
Island (12) 91 658 (E)
- 29** **BROKE AWAY**
Wet Wet Wet
Prestone/Phonogram (E) 91 1012 (7) F
- 30** **QUEEN OF THE NEW YEAR**
Deacon Blue
CBS DEAC 11 (C)
- 31** **IN PRIVATE**
Dust Springfield
Polygram (12) 28 824 (E)
- 32** **MADCHESTER RAVE ON EP**
Happy Mondays
Factory (AC) 242 (12) (AC) 242 (7) F
- 33** **GOT TO HAVE YOUR LOVE**
Marronix feat. Wondress
Capitol (C) 59 (E)
- 34** **ALL AROUND THE WORLD ***
Lisa Stansfield
Arista (12) 241 (12) (S) 241 (9) (M) G
- 35** **FOOLS GOLD/WHAT THE WORLD IS WAITING FOR**
The Stone Roses
Shirley (E) 21 (7) F

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T W E L V E • I N C H

Owing to a technical problem this is a repeated chart of last week's issue

1	GET ALIVE	Bob Dylan	21	LIVING MEN	Living Men
2	LET'S STAY TOGETHER	Bob Dylan	22	YOU GOT IT THE RIGHT STUFF	Neil Young
3	LET'S STAY TOGETHER	Bob Dylan	23	YOU GOT IT THE RIGHT STUFF	Neil Young
4	DEEP HEAT '89	Jeff Probst	24	INNA CITY MAMMA	Neneh Cherry
5	EVERYBODY'S A STAR	Bob Dylan	25	DECEMBER	Simple Minds
6	EVERYBODY'S A STAR	Bob Dylan	26	THE AMSTERDAM EP	Simple Minds
7	EVERYBODY'S A STAR	Bob Dylan	27	STREET GIRL	UB40
8	LAMBADA	Enigma	28	ALL AROUND THE WORLD	Simple Minds
9	GOTT TO GET	Bob Dylan	29	THE BLUE	UB40
10	GOING BACK TO MY ROOTS/RICH IN ...	Richie & The Four Brothers	30	DON'T KNOW MUCH	Johnny Rivers
11	GOING BACK TO MY ROOTS/RICH IN ...	Richie & The Four Brothers	31	MADCHESTER RAVE ON EP	Happy Mondays
12	THE MAGIC NUMBER	Bob Dylan	32	BEAUTIFUL LOVE	Alton
13	TOO CLOSE TO ME	Bob Dylan	33	IT'S OVER NOW	UB40
14	TOO CLOSE TO ME	Bob Dylan	34	IT'S OVER NOW	UB40
15	TOO CLOSE TO ME	Bob Dylan	35	IT'S OVER NOW	UB40
16	TOO CLOSE TO ME	Bob Dylan	36	IT'S OVER NOW	UB40
17	TOO CLOSE TO ME	Bob Dylan	37	IT'S OVER NOW	UB40
18	TOO CLOSE TO ME	Bob Dylan	38	IT'S OVER NOW	UB40
19	TOO CLOSE TO ME	Bob Dylan	39	IT'S OVER NOW	UB40
20	TOO CLOSE TO ME	Bob Dylan	40	IT'S OVER NOW	UB40

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TOP 20 • COMPILATIONS

1	NO. 1	NOW 161 CD Various	EMI/Vergil/Raindog/Now/16
2	MONSTER HITS ** CD	Various	CBS/WBS/BMG HITS 111
3	NO. 1'S OF THE 80'S * CD	Various	Telstar/STAX 2382
4	DEEP HEAT 1989 • CD	Various	Telstar/STAX 2380
5	THE 80'S ALBUM OF THE DECADE • CD	Various	EMI/EMTD 41
6	WARE'S THE HOUSE? CD	Various	Syriac/SMR 997
7	GREATEST HITS OF 1989 • CD	Various	Telstar/STAX 2289
8	SMASH HITS PARTY 89 * CD	Various	Dorsey/Dynasty/ADD 8
9	DIRTY DANCING (OST) ***** CD	Various	KCA EL 86408
10	HEAVEN AND HELL • CD	Various	Telstar/STAX 2281
11	THE GREATEST LOVE 3 • CD	Various	Telstar/STAX 2384
12	THE CLASSIC EXPERIENCE * CD	Various	EMI/EMTD 45
13	JUKE BOX JIVE MIX-ROCK 'N' ROLL GREATS • CD	Various	Syriac/SMR 993
14	THAT LOVING FEELING CD	Various	Dorsey/DYN 15
15	THE PREMIERE COLLECTION ***** CD	Various	Realty/Unidisc/Polygram/ALMT 1
16	IT'S CHRISTMAS * CD	Various	EMI/SARY 48
17	THE RIGHT STUFF - REMIX 89 • CD	Various	Syriac/SMR 996
18	DANCE DECADE - DANCE HITS OF THE 80'S • CD	Various	London/DOT 1
19	ROCK CITY NIGHTS • CD	Various	Vergil/Phonogram/ECW 1
20	REGGAE HITS VOL. 7 CD	Various	Johnny 8212 180
55	PUMP UP THE JAM CD	Various	EMI/EMTD 103
56	VELVETEN * CD	Various	Wampford/Real 8147
57	THE MAGIC OF FOSTER & ALLEN • CD	Various	MCA/MCG 6659
58	A COLLECTION - GREATEST HITS ... AND MORE CD	Various	Syriac/SMR 989
59	808 STATE CD	Various	ZTT/Warner Bros 2712
60	THE MIRACLE * CD	Queen	Parlophone PCS20 107
61	WICKED! • CD	Various	Fonem 14822
62	REMOTE • CD	Various	Crown/Virgin/CBE 6
63	JOSE CARERAS SINGS ANDREW LLOYD WEBBER CD	Various	WMA 44 232
64	WITH LOVE • CD	Various	Telstar/STAX 2386
65	READ MY LIPS • CD	Various	London 27164
66	RHYTHM NATION 1814 • CD	Various	A&M 444 2702
67	STREET FIGHTING YEARS ** CD	Various	Virgin WINGS 1
68	HEART OF STONE • CD	Various	Cadence WY 242
69	PUMP • CD	Various	Cadence WY 304
70	JEFF WAINE'S THE WAR OF THE WORLDS ***** CD	Various	CBS CS35000
71	KICK *** CD	Various	Mercury/Phonogram/MER 114
72	A PORTRAIT OF DORIS DAY • CD	Various	Syriac/SMR 984
73	STEEL WHEELS • CD	Various	CBS 445251
74	THE INNOCENTS ** CD	Various	Mercury/STW 145
75	THE CIRCUS * CD	Various	MCA/STW 145

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15	CLUB CLASSICS VOL ONE ** CD	104/Vergil/Dot 82
16	SOUL II SOUL CD	EMI 009 18
17	THE RAW AND THE COOKED *** CD	London 8283481
18	SPARK TO A FLAME - THE VERY BEST OF * CD	A&M/CMB 106
19	LABOUR OF LOVE II • CD	DEP/NY/Vergil/IMP 814
20	WELCOME TO THE BEAUTIFUL SOUTH • CD	Ge-Disc/MCA/C 14
21	ADDITIONS VOL 1 * CD	Head US 5944
22	3 FEET HIGH AND RISING • CD	Temp Pop/Big Life/DLA 7
23	A NEW FLAME ***** CD	Elekse WY 242
24	THE TWELVE COMMANDMENTS OF DANCE * CD	Telstar/WMA WY 218
25	ALL OR NOTHING/2 X 2 * CD	Capitol/Capricorn/CT 13 1
26	THE SEEDS OF LOVE * CD	Fonem/Phonogram E337261
27	THE SENSUAL WORLD * CD	EMI EMD 1018
28	AT THEIR VERY BEST • CD	Polygram 8413201
29	STRONGER * CD	EMI DMD 1012
30	RUNAWAY HORSES * CD	Virgin V 1299
31	MARTINA • CD	CBS 4423551
32	JOURNEWMAN * CD	Dial/Reggae WY 221
33	STORM FRONT * CD	CBS 4452481
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Year today, gone tomorrow

FYC shine in a dull year for the promo, reports Selina Webb

THE FIRST decade in promo videos came to a close with opinions divided on the state of the form.

Keith MacMillan, executive producer of the Chart Show, is becoming standards, describing promos produced in 1989 as "if anything, slightly worse than the year before."

"It was extremely difficult for us this year to choose our video of the year — it was very difficult to find one we felt was worthy of the title," he says.

Assessing promos in general as "creatively very samey", MacMillan is especially critical of the dance and rock sectors.

"Of course you still get the brilliant choreography from people like Janet Jackson, but a lot of the dance stuff uses the same editing techniques. There was a lot of the animated backgrounds with people keyed in," he comments, while rock is dismissed as "mostly performance or unsuitable for us to use."

Indie promos is one area in which standards have improved, according to the Chart Show. "The general feeling was that the crop



CHART SHOW: 'creatively very samey' promos

of very good videos was less than last year, but indie videos have been where the interesting stuff comes from. They just get on with it and you don't get the feeling, as you do with some major-produced promos, that all the creativity has been committed-out," adds MacMillan.

Ritmo pioneers Queen are among the artists praised by the



FINE YOUNG Cannibals — the band that 'ate America' — produced some of the finer promos of 1989

Chart Show. Another favourite is Michelle Shocked's *On The Green Side*.

But it was the Fine Young Cannibals who came out top of the pile in the Chart Show's end of year special, *Edelweiss' I Can't Get No* was billed as the year's worst promo.

All MTV the view is considerably more optimistic. Programme scheduler Peter Goad praises better standards, naming some of the year's best promos as: again, The Fine Young Cannibals' *She Drives Me Crazy*; Madonna's *Express Yourself*; Paula Abdul's *Straight Up*; Terence Trent D'Arby's *This Side Of Love*; Michael Jackson's *Leave Me Alone*; and The Cure's *Unleash The Stars*. Other acts, Soul II Soul, Tone Loc, De La Soul and S'Express are named as those with the best videos. REM's *Orange Crush*, Malcolm McLaren's *Waltz Darling* and the Eat promos are judged the best offerings from new directors.

Says Goad: "I think people tend to think that it's more important now to do a good video. Before it was the case that people thought their video would only be shown a couple of times. But, now with MTV and other outlets opening up, it's possible to get your clip played across Europe five times a day — it does pay to have a good clip."

Despite the opposing views of two of the leading promo outlets,

it is possible to conclude that — with a few exceptions — most of the year's best creations have come from those with the biggest budgets and directors who've been turning out exceptional promos for several years.

Despite a perceived upturn in enthusiasm for the form in 1989, it seems that promo-making still begs a boost of fresh creativity. If it is to retain its status as an exciting way of encapsulating musical and cultural trends. As Keith MacMillan suggests only the record company commissioners can make that happen.

'Indie promos . . . just get on with it and you don't get the feeling, as you do with some major-produced promos, that all the creativity has been committed out'

PolyGram launches jazz video label

POLYGRAM BELIEVES it will be the first major to have a music video label devoted solely to jazz. It launches Verve Video in February.

Aiming to cater for the tastes of both jazz aficionados and casual observers, Verve Video is committed to producing a variety of quality programmes.

Jim Greenough, PMV's international director of repertoire, comments: "This is another major development for PMV. Jazz, in all its many forms, and with its great tradition, is ideal for music video. It has produced some great virtuoso performances — many of which have been captured on film — and has long been associated with



VERVE VIDEO: another PMV development

style.

Verve Video already has the rights to some excellent programmes and PMV's own production wing, Control, will be seeking to complement this repertoire by

capturing some of the brilliant young talent of a new generation of jazz artists."

● Independent jazz video label Kay Jazz has been operating since 1984.

● THE GREATEST hits of the Eighties are promised in *Star Video's* latest music release.

Running for 50 minutes, the tape features number ones from The Jam, Blondie, The Spickees, Dexy's Midnight Runners, Bond Aid, Midge Ure, Billy Ocean, The Housemartins, Mel & Kim, Rick Astley, S'Express, Fairground Attraction, Wet Wet Wet and Ferry Aid. The Greatest Hits Of The Eighties has a £6.95 dealer price.

R E V I E W S

PET SHOP BOYS: It Couldn't Happen Here. Picture Music International. MVN 9912063. Running time: 90 minutes approx. Dealer price: £8.47.

Comment: This epic from Pet Shop Boys had a rum old time when released for cinema in 1988, probably because few people realised that it was not a vehicle for the band's promo. Director Jack Bond and the group look to their childhood and the world they live in today and try to recreate some of the memorable moments of their lives, good and bad. Consequently, it's quite a humorous look at England in the Sixties, Seventies and Eighties and the darker moments that most of us go through. These include an intense childhood fear of school, religion, strangers and independence. Then come the weird and wonderful characters that confront us during adulthood: the car salesman, and the yuppie, the intellectual among them. The storyline, what there is of one, is not easy to follow and while the humour is spread thinly throughout there is a yawning air of melancholy with Tennant and Lowe sullen throughout.

Sales forecast: Fans will be in for a bit of a surprise when they see this one, but even though it might not be what is expected, it will not stop them from buying it by the bucket load.

NR

CHRIS DE BURG: Live In Dublin. A&M Video AMV 846. Running time: 80 minutes. Dealer price £9.04.

Comment: Superb visual and audio quality turns a run-of-the-mill concert longform into a highly atmospheric piece of film. Directed by Cresenzo Notarile for Irish production company Windmill Lane, Live In Dublin was shot last year during De Burg's 98-date world tour. With frequent shots of the adoring home crowd of 50,000, close-ups of the band and several close-ups of the light show, the viewer is presented with cleverly chosen De Burg music: imagining you're there comes as easily as witnessing the phenomenon. Sixteen songs are featured including *Lady In Red* and *Don't Pay The Ferryman*, all performed in the style that has made De Burg one of the most iconic concert attractions of the Eighties.

Sales forecast: Despite being the third Chris De Burg video to be released by A&M, it's doubtful that sales will falter. The fans will be clamouring for this one.

SW

BON JOVI: New Jersey — the Videos. Channel 5. CFV 08892. Running time: 60 minutes approx. Dealer price: £6.95.

Comment: How it was to ask you what a longform Bon Jovi video might contain, what would you say? Lots of hits, of course, but what about the visual content. On-stage performance. Good-looking girls? Lots of good (American) humourous backstage chat plus the obligatory boy-meets-girl-boy-likes-me-and-boy-gets-the-girl-gets-well, if you're halfway there. Go

over the top on everything and you'll have exactly what is on offer. Yes, there are few surprises on this video which puts the visuals to the band's multi-million selling album of the same title. It's American rock at its best and most predictable as Jon Bon Jovi and the gang go through the motions. Director Wayne Isham provides exactly what the fans want, and let's be honest, it's a formula that is guaranteed to succeed.

Sales forecast: New Jersey — the album, was massive, so expect New Jersey — The Videos to do extremely well and hang around in your top 10 sellers for a long while.

NR

TRANSVISION VAMP: The Velvet Underground. MCA. MCV 9002. Running time: 22 minutes. Dealer price: £5.56. Distribution Channel 5.

Comment: The four promos linked together by some fuzzy footage are as derivative and uninspiring as the tunes themselves. The Tony Vanden Ende promos for *Baby I Don't Care*, *The Only One* and *Landside Of Love* are standard eye footage efforts with adoring fans at airports and outside gigs. The *backstage* footage is little more than slow motion focuses on the anonymous male members of the band inter-cut with adoring fans at airports and outside gigs.

Sales forecast: A number one album and a huge following will ensure abundant sales.

AM

INDIE TOP VIDEO: Take Two. PMI MVP 9912033. Running time: 60 minutes. Dealer price: £6.50.

Comment: Dubbed the essential companion to Beechwood Music's *Indie Top 20* audio with video, *Indie Top Video* looks set to become an established favourite with alternative music lovers. This second instalment is better than the first, having abandoned dance and other indie-by-definition tracks in favour of homogeneous indie-by-style music. Included in the run-down are The Stone Roses, Supergrass, Inspiral Carpets, Lightning Seeds and other successful alternative bands. With the exception of three predictable and rather drier offerings from Bradford, The Parachute Men and The Fuzztones, the promos are surprisingly fresh and entertaining. The wacky and wonderful for *Wires* Eardrum Buzz is particularly interesting, while other highlights are *Kitchens Of Distinction's* watery number and *The Sugarbubs* typically wacky *Regina*.

Sales forecast: As possibly the only way of seeing these promos full length, this is bound to be an attractive collection for the second hand over-the-counter brigade. Given the quality of the videos and popularity of the artists featured, expect sales in line with the series' audio cousin.

SW

TOP 30 MUSIC VIDEOS

3 wks	2 wks	Last wk	This wk	(Description (Tracks) Timing/Dealer price)	
3	2	2	1	PHIL COLLINS: Singles Collection Compilation (14 tracks)/55min/£6.95	Virgin VD 594
1	1	1	2	KYLIE MINOGUE: Kylie The Videos 2 Compilation (4 tracks)/22min/£6.25	PWL VHF 9
2	3	3	3	JASON DONOVAN: Jason The Videos Compilation (4 tracks)/19min/£6.25	PWL VHF 7
5	4	4	4	WET WET WET: In The Park Live Live (11 tracks)/1hr/£6.95	PMV/Channel 5 CFV 10072
4	5	5	5	BON JOVI: New Jersey Compilation (7 tracks)/23min/£6.95	PMV/Channel 5 CFV 08892
6	6	6	6	DURAN DURAN: Decade Compilation (14 tracks)/1hr 10min/£6.50	PMI MVP 99 1197 3
9	10	9	7	DANIEL O'DONNELL: Thoughts Of Home Compilation (13 tracks)/52min/£6.95	Telstar TVE 1007
7	8	7	8	KYLIE MINOGUE: Kylie The Videos Compilation (5 tracks)/20min/£6.25	PWL VHF 3
14	16	14	9	PINK FLOYD: The Wall Compilation/1hr 35min/£6.95	PMV/Channel 5 CFV 08762
13	13	10	10	ERIC CLAPTON: The Cream Of... Compilation (18 tracks)/1hr 25min/£9.04	PMV/Channel 5 CFV 08902
19	19	11	11	U2: Rattle And Hum Live (21 tracks)/1hr 36min/£8.24	CIC VHR 2308
15	7	12	12	BOBBY BROWN: His Prerogative Compilation (8 tracks)/1hr/£6.95	MCA/Channel 5 MCV 9001
12	12	13	13	FOSTER AND ALLEN: The Magic Of... Compilation (15 tracks)/1hr 6min/£6.95	Sylus SV 0989
11	14	14	14	NEIL DIAMOND: Greatest Hits Live Live (19 tracks)/1hr/£6.95	CMV 491 42
21	21	15	15	LEVEL 42: Level Best Compilation/1hr/£6.95	PMV/Channel 5 CFV 10032

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20	18	19	16	ERASURE: Innocents Live (14 tracks)/56min/£6.95	Virgin VD 591
8	11	15	17	IRON MAIDEN: Maiden England Live (15 tracks)/1hr 40min/£8.47	PMI MVN 99 1195 3
23	24	16	18	QUEEN: Rare Live Live (18 tracks)/1hr 30min/£6.95	PMI MVP 99 1189 3
22	22	19	19	GLORIA ESTEFAN: Homecoming Concert Live (13 tracks)/1hr 20min/£8.24	CMV 4901 72
17	9	20	20	TRANSVISION VAMP: Velvetene Singles Compilation (4 tracks)/23min/£5.56	MCA/Channel 5 MCV 9002
-	27	21	21	LUTHUR VANDROSS: Live At Wembley Live/min/£6.95	CMV 490232
18	17	22	22	QUEEN: We Will Rock You Live (21 tracks)/1hr 30min/£3.47	Music Club/Video Col MC 2032
-	27	23	23	THE WHO: Live Featuring Tommy Live/min/£6.95	CMV 490282
28	20	24	24	NOW THAT'S... MUSIC VIDEO 16 Compilation (16 tracks)/1hr/£5.50	PMI/Virgin/PMV MVP 99 1191
25	-	25	25	FRANK SINATRA & FRIENDS Live (30 tracks)/1hr 20min/£6.95	Video Collection VC 4077
-	-	26	26	JIVE BUNNY & THE MASTERMIXERS Compilation/min/£6.95	Music Factory VFPD 001
10	15	27	27	QUEEN: The Miracle EP Compilation (4 tracks)/20min/£5.86	PMI MVR 99 0084 3
26	-	28	28	ROY ORBISON & THE CANDY MEN Live (9 tracks)/25min/£3.47	Music Club/Video Col MC 2006
24	23	29	29	MICHAEL JACKSON: Making Thriller Compilation/1hr/£6.95	Vestron MA 11000
NEW	30	30	30	FINE YOUNG CANNIBALS: The Row... Live/min/£6.95	PMV/Channel 5 D81 1943

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Feathers fly as KISS and Melody take to the air

by Bob Tyler

DANCE STATION KISS FM and easy-listening format Melody Radio have won the two London incremental radio contracts under a cloud of controversy. The decision, announced last weekend, came as a shock to many of the applicant groups who only heard the news through the press. Feeling among the 40 applicants and within the industry was that at least one of the contracts would be awarded to a classical music station, with a strong possibility that the second would go to a rock format.

The IBA itself ruled out the possibility of an FM easy-listening station. Research into radio listening habits, published at this summer's Radio Festival in Cardiff, showed that the target audience for easy-listening music would be better served by an AM frequency. One failed classical applicant, who wishes not to be named in case of re-terminations in the next round of contracts, asked: "After saying that in public, how can they possibly award an FM station to an easy-listening format?"

An IBA spokesman says that Melody was regarded as an "innovative" format. The area that many want to question is that of ownership. Melody is wholly owned by a subsidiary of Hanson Trust, while applicants were led to believe that such concentrated ownership would fall foul of the IBA selectors. The IBA denies that it has ever made such restrictions. KISS FM's links with the Virgin group have also been questioned, as the application guidelines lay down clear restrictions on record company ownership, but the IBA points out that the holding in KISS is with Virgin Broadcasting, which has no connection in operations with Virgin Records or AVL.

Lord Hanson is a close personal friend of the Prime Minister and is the UK's second-highest-paid executive, earning £1,239,000 a year. Many radio pundits had written him off as an enthusiastic novice. Hanson proposes to operate a semi-automated station with a staff of under 20. The music will come from a CD jukebox, with announcements kept to a minimum. Melody will be run under a management package supplied by Glasgow's Radio Clyde.

KISS FM's selection has also ruffled a few feathers, especially those of new London increments, WNK and Choice FM. South London based Choice announced recently that if the IBA were to award one of the contracts to KISS it would not be able to compete and would be forced to "water down" its black dance music and aim for a wider format. Choice managing director Patrick Berry says: "This is a most unbelievable situation. We are not even on air yet and the IBA have done this. What chance

will we have of competing for an audience or advertising against a London-wide black dance station?"

Former pirate station KISS has maintained a strong following with dance events in London since it voluntarily closed two years ago. MD Gordon Mack says: "If a record enters the top 50, we'll drop it from our playlist. We'll be playing records before they enter the chart." Mack hopes London incremental stations will work together.

The two new appointments could pose problems for recently appointed Jazz FM, due to come on air next spring. Its original programme plan was to encompass music of the widest possible interpretation of jazz, ranging from soul and Cuban music to ballads by Nat King Cole or Ella Fitzgerald. Jazz FM's head of music Dave Lee says, "We are not going to change our music policy. In fact KISS listeners might be encouraged to explore a few jazz idioms and tune to us. As for Melody, we will wait and see what their promise of performance is. If it includes jazz we will be asking the IBA a few questions. What I can't understand is that the IBA told us that they would not permit a station without presenters."

The prevalent feeling among the failed applicants is that the IBA has again changed the rules without telling the contestants. Some are calling for the resignation of Peter Baldwin, head of radio at the IBA. "For many people in the industry this bitter pill raises questions about the ability of the new Radio Authority to handle radio's growth. 'The only good thing,' says an unnamed applicant, 'is both are going to give Capital a bit of competition.'"



GORDON MAC: the happy MD of KISS FM

COMPACT

disc

DIGITAL AUDIO

- | | | |
|----|---------------------------------------------------------------------|---------------------|
| 1 | 1 - BIT SERIOUSLY, Phil Collins | Virgin |
| 2 | 2 FOREIGN AFFAIRS, The Temers | Capitol |
| 3 | 3 THE ROAD TO HELL, Chris Rea | WEA |
| 4 | 4 APTICION, Lisa Stansfield | Arista |
| 5 | 5 THE BEST OF BOB STEWART, Bob Stewart | Warner Brothers |
| 6 | 6 LEVEL BEST, Level 42 | Polygram |
| 7 | 7 HOLDING BACK THE BEVER, Wet Wet Wet | Fonitona/Phonogram |
| 8 | 8 JIVE BUNNY - THE ALBUM, The Jive Bunny & The New Power Generation | Telstar |
| 9 | 9 SPARE TO A FLEMING - THE VERY BEST, Chris De Burgh | A&M |
| 10 | 10 THE RAW AND THE COOKED, NYC | London |
| 11 | 11 DECADE, Duran Duran | EMI |
| 12 | 12 ADDICTIONS VOL 1, Robert Palmer | Mercury |
| 13 | 13 - NO 'S OF THE '80s, Various | Topic |
| 14 | 14 CUTS BOTH WAYS, Elaine Logan | Epic |
| 15 | 15 - LIKE A PRATLE, Madonna | Sire |
| 16 | 16 - THE SEEDS OF LOVE, Tears For Fears | Fonitona/Phonogram |
| 17 | 17 - WILLS, Ennals | Mute |
| 18 | 18 NOW 14, Various | EMI/Virgin/PolyGram |
| 19 | 19 THE SENSUAL WORLD, Kate Bush | EMI |
| 20 | 20 - WELCOME TO THE BEAUTIFUL SOUTH, Beautiful South | Cel Disc |

New spots for new faces on Radio One

RESHUFFLE FEVER hits Radio One in the new year. Sybil Ruscoe leaves the breakfast show to return to news reporting on Radio One's first ever half-hour news programme, News 90. Permanent replacement presenters for the two weekly shows formerly hosted by the late Roger Scott are Richard Skinner for the Saturday and the Seventies revival gets a new boost

with the appointment of celebrated Old Grey Whistle Test presenter Bob Harris to the late night Sunday rock show.

Jeff Young's Friday night dance show is to be extended in response, says the BBC, to the increasing popularity of dance and club music. Andy Peebles' soul show is also lengthened and moves to an earlier time on Saturday night.

STATION PROFILE

XTRA-AM

BIRMINGHAM OLDIES station XTRA-AM is the result of last April's frequency split at BRMB, and part of the Central England Radio Group with BRMB-FM and Mercia FM of Coventry. XTRA-AM premises were the European, Premier's Ondas award for its Sunday show, Round The World. Phil Ripley, programme controller for BRMB and XTRA, claims XTRA-AM also has a music mix that no-one else is programming. "A bold claim for a station which relies heavily, though not exclusively, on classic records, but Ripley backs it up.

Music policy

He extols the virtues of the Selector automatic music selection system for creative programming in the "Gold" format. "The system is very carefully programmed — it can be two or three months before you hear the same classic hit again." As well as all that Gold, the station runs a playlist of a dozen current records, "familiar artists with nice melodies." Recent additions to the list include Dusty Springfield's In Private, Tina Turner and Linda Ronstadt.

Specialist programmes

XTRA's special ingredient lies in its specialist shows, where rock 'n' roll,

country, soul, and classic rock formats give the opportunities to hear again the great hits of the genres. For example, the late-night Sunday soul show, Soul Extra, features the sounds of famous labels like Motown, Stax and Chess.

Presenters

XTRA's best-known jock Les Ross, a former BRMB presenter, is, says Ross, "an institution in the Midlands" — Ross was recently named Sony Radio Breakfast DJ of the Year — but another star attraction is Slade's Noddy Holder, who hosts a popular Seventies show at 1pm on Sundays.

Audience

The station's core audience is aged 35-50, with strong support from mid-twenties listeners. "We have no direct competition," says Ripley. "We've picked up some listeners from BRMB and Mercia, also from Radios One and Two, and Radio Four listeners are voting for XTRA as their music station."

Industry

Ripley gives credit to the record industry, relating that "the industry really came through, they gave us an excellent service supplying oldies. We didn't even have to spend all our budget."

STU LAMBERT

US TOP FORTIES

SINGLES

1	ANOTHER DAY IN PARADISE, Phil Collins	Atlantic
2	RHYTHM NATION, Janet Jackson	AM&A
3	DON'T KNOW MUCH, Linda Ronstadt	SBK
4	PUMP UP THE JAM, Technocratic	Elektra
5	WITH EVERY BEAT OF MY HEART, Taylor Dayne	Arista
6	HOW AM I SUPPOSED TO LIVE, Michael Bolton	Columbia
7	THIS ONE'S FOR THE CHILDREN, New Kids On The Block	Columbia
8	JUST LIKE JESSE JAMES, Cher	Geffen
9	WE DIDN'T START THE FIRE, Billy Joel	Columbia
10	EVERYTHING, Jody Watley	MCA
11	BACK TO LIFE, Soul II Soul	Virgin
12	SWING THE MOOD, Huey & Mastersamin	Heart Factory
13	JUST BETWEEN YOU AND ME, Low Gramm	Arista
14	FREE FALLIN', Tom Petty	MCA
15	LOVE SONG, Taty	Geffen
16	DOWNTOWN TRAIN, Rod Stewart	Warner Brothers
17	WHEN THE NIGHT COMES, Joe Cocker	Capitol
18	TWO TO MAKE IT RIGHT, Seduction	Vandetta
19	LIVING IN SIN, Bon Jovi	Mercury
20	OH FATHER, Madonna	Sire
21	BLAME IT ON THE RAIN, Milli Vanilli	Arista
22	I REMEMBER YOU, Soul II Soul	Arista
23	ROCK AND A HARD PLACE, Rolling Stones	Columbia
24	JAMIE'S GOT A GUN, Aesop Rock	Geffen
25	I'LL BE GOOD TO YOU, Quincy Jones/Charles O'Keefe	Qwest
26	TENDER LOVE, Baby Face	Solar
27	PEACE IN OUR TIME, Eddie Money	Reprise
28	LOVE SHACK, The B-52's	Reprise
29	WHAT KIND OF MAN WOULD I BE, Chicago	Reprise
30	DON'T CLOSE YOUR EYES, Kix	Arista
31	TELL ME WHY, Exposé	Arista
32	OPPOSITE ATTRACT, Paula Abdul	Virgin
33	IT'S JUST THE WAY THAT YOU... Paula Abdul	Virgin
34	WAS IT NOTHING AT ALL, Michael Damina	Cypress
35	PRINCIPAL'S OFFICE, Young MC	Delicious
36	BUST A MOVE, Young MC	Delicious
37	KICKSTART MY HEART, Motley Crue	Elektra
38	WHEN I SEE YOU SMILE, Bad English	Epic
39	STEAMY WINDOWS, Tina Turner	Capitol
40	DANGEROUS, Roxette	EMI

ALBUMS

1	...BUT SERIOUSLY, Phil Collins	Arista
2	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
3	STORM FRONT, Billy Joel	Columbia
4	JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	AM&A
5	FOREVER YOUR GIRL, Paula Abdul	Virgin
6	HANGIN' TOUGH, New Kids On The Block	Columbia
7	PUMP, Aesop Rock	Geffen
8	COSMIC THING, The B-52's	Reprise
9	CRY LIKE A RAINSTORM, Linda Ronstadt	Arista
10	MERRY MERRY CHRISTMAS, New Kids On The Block	Columbia
11	STEEL WHEELS, Rolling Stones	Columbia
12	FULL MOON FEVER, Tom Petty	MCA
13	DR FEELGOOD, Motley Crue	Elektra
14	SLIP OF THE TONGUE, Whitesnake	Epic
15	STONE COLD RHYM', Young MC	Delicious
16	REPEAT OFFENDER, Richard Marx	EMI
17	JOURNEYMAN, Eric Clapton	Duck
18	DANCE!, YA KNOW IT!, Bobby Brown	MCA
19	HEART OF STONE, Cher	Geffen
20	PRESTO, Rush	Arista
21	BACK ON MOVIN', Soul II Soul	Virgin
22	KEEP ON THE BLOCK, Quincy Jones	Qwest
23	SKID ROW, Skid Row	Arista
24	CROSSROADS, Tracy Chapman	Elektra
25	NEW KIDS ON THE BLOCK, New Kids On The Block	Columbia
26	FLYING IN A BLUE DREAM, Joe Satriani	Rainforest
27	THE SEEDS OF LOVE, Tears For Fears	Fontana
28	TRASH, Alice Cooper	Epic
29	LIVE, Kenny Rogers	Arista
30	TENDER LOVER, Boyz II Men	Solar
31	THE END OF THE INNOCENCE, Don Henley	Geffen
32	THE BEST OF LUTHER, Luther Vandross	Epic
33	BAD ENGLISH, Bad English	Epic
34	SOUL PROVIDER, Michael Bolton	Columbia
35	AS NASTY AS THEY WANNA BE, The 2 Live Crew	Skywalker
36	A COLLECTION: GREATEST HITS, Barbara Streisand	Columbia
37	WE TOO ARE ONE, Eurythmics	Arista
38	CATS BOTH WAIVES, Gloria Estefan	Epic
39	CAN'T FIGHT FATE, Taylor Dayne	Arista
40	AND IN THIS CORNER, DJ Jazzy Jeff	Jive

Going for the one

by Alan Gardiner

FOR A US country single there can be no greater symbol of commercial success than the coveted number one spot on the *Billboard* country charts. It is not surprising, then, that more than one UK company has had the idea of issuing back-catalogue compilations of chart-topping country hits: Knight, Old Gold and Trax have all made use of the concept in recent months. It is a crowded field, but the recent release of another six albums in Knight Records' No. 1 Country series, and with a further six set for release early this year (making 18 in all), suggests that Knight is emerging as the market leader.

Knight MD Chris Harding attributes the success of the series to several factors: "We've made sure all the tracks are the original hit re-



CEE CEE Chapman's gritty vocal style is given full rein on her debut album *Twist Of Fate* which is due for UK release via BMG early this year. Chapman, who hails from Virginia, assimilates rock and pop influences to produce a full blown country sound that bodes well for radio. On the basis of a recent *Dutch TV* appearance Chapman has been invited back to perform and is hoping to expand her live itinerary to include Switzerland, Germany and possibly the UK. **MF**

TOP-10 COMPILATIONS LPs

1	THE COMPLETE GLEN CAMPBELL Glen Campbell	Styla SHR791 (ST)
2	GREATEST HITS Dolly Parton	RCA P19047 (BMG)
3	THE KENNY ROGERS STORY Kenny Rogers	Liberty EMY20 (E)
4	ANNIVERSARY - 20 YEARS OF HITS Tina Turner	Epic 45291 (E)
5	THE COLLECTION Jan Ravens	Collector Set, CCC1813 (BMG)
6	VERY BEST OF JIM BEVES Jim Beves	RCA P189017 (BMG)
7	VERY BEST OF DON WILLIAMS Don Williams	MCA MCG2401 (E)
8	20 GOLDEN GREATS Various Artists	EMI EMY12 (E)
9	GREATEST HITS Oliver Campbell	Cajonah EM521 (BMG)
10	THE COLLECTION Bobby Vinton	Collector Set, CCC1913 (BMG)

cordings, and the albums are not just randomly assembled. Each one has a theme — Country Duets, Country Balladers, Country Ladies and so on. We've also tried to avoid too much duplication of material that is already available. "A selection of tracks is the responsibility of experienced compiler Bill Williams, who explains: "We make sure that as well as established favourites we include number ones that have not received much exposure in this country. We also feature contemporary artists alongside the more familiar names. And many of the tracks, including several of the better known ones, are available on CD in the UK for the first time."

Harding believes the series has been helped by a strong marketing campaign. "You have to back up releases with trade advertising and colour dealer mailers to build up trade awareness. We also advertise in all the leading country magazines and have excellent sales and distribution arrange-

ment with PolyGram." Another member of the Knight team, head of press and promotions Christine MacKay, ensures radio and press coverage of the series, and frequently arranges radio and magazine competitions to promote the albums.

As well as continuing with No. 1 Country, Knight will soon be releasing the first of six albums in another series — Top Ten Country. Williams explains: "There are more excellent country hits that didn't reach number one. The approach will again be thematic, though this time each album will relate to a particular year. If the series proves a success it will eventually cover every year from the mid-Fifties to the present day."

And the Knight country connection does not end there — Chris Harding has also recently taken over responsibility for Castle Communications' successful Country Store series, and preparation for the next set of releases is well underway.

TOP • 20 • ALBUMS COUNTRY

1	THOUGHTS OF HOME Daniel O'Donnell	Telstar STAR2372 (BMG) CSTA/C2372/CD/TC2327
2	STORMS Nanci Griffith	MCA MCG606 (E) CMCG4066/CD/DMCG6066
3	NO HOLDIN' BACK Randy Travis	Warner Bros WX292 (W) C-WX292/CD/WX292CD
4	FROM THE HEART Daniel O'Donnell	Telstar STAR2327 (BMG) CSTA/C2327/CD/TCV2327
5	AS LONG AS I HAVE YOU Don Williams	RCA R190393 (BMG) C-PK90393/CD/P90393
6	I NEED YOU Daniel O'Donnell	Ritz RITZ1P0038 (SP) CRITZL0038/CD-RITZCD104
7	DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RITZ1P0043 (SP) CRITZL0043/CD-RITZCD105
8	COPPERHEAD ROAD Steve Earle	MCA MCF3426 (F) CMCF3426/CD/DMCF3426
9	OLD 8 X 10 Randy Travis	Warner Bros WX1162 (W) C-WX1162/CD-K9254662
10	LONE STAR STATE OF MIND Nanci Griffith	MCA MCF3364 (F) CMCF3364/CD/MCF3364
11	ALWAYS AND FOREVER Randy Travis	Warner Bros WX107 (W) C-WX107/CD/WX107CD
12	ONE FAIR SUMMER EVENING Nanci Griffith	MCA MCF3435 (F) CMCF3435/CD/DMCF3435
13	NEXT TO YOU Tammy Wynette	Epic 4650281 (E) C-4650281/CD-4650282
14	WHITTY LIMOZEEN Dolly Parton	CBS 4652351 (C) C-4651354/CD-4651352
15	LYLE LOVETT AND HIS LARGE BAND Lyle Lovett	MCA MCG 6037 (F) CMCGC 6037/CD/DMCG 6037
16	LITTLE LOVE AFFAIRS Nanci Griffith	MCA MCF3413 (F) CMCF3413/CD/DMCF3413
17	STORMS OF LIFE Randy Travis	Warner Bros 9254351 (W) C-9254354/CD-9254352
18	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell	Ritz RITZLP0031 (SP) CRITZL0031/CD-RITZCD101
19	PONTIAC Lyle Lovett	MCA MCG3389 (F) CMCF3389/CD/DMCF3389
20	RIVER OF TIME The Judds	RCA/Curb 2174127 (BMG) C2741127/CD-D074127

Virgin's British catalogue rises from the clouds

New label launches delayed

by Nicolas Soames

SOME 20 months after its launch, Virgin Classics has published its first book-sized catalogue containing more than 140 titles covering the complete list up to the first quarter of 1990. A total of 100,000 copies have been printed for worldwide distribution.

With its ambitions to be a significant international label this is not so surprising. But what the catalogue itself indicates is the design direction being taken by Virgin Classics in an attempt to lead classical music away from its all-too-stuffy image.

Image has been quite an issue of the end of the Eighties. The launch-oriented redesign of Decca ceased its own controversy with angry letters in *Gramophone* bewailing the loss of the older, more predictable approach.

If the correspondents catch sight of the Virgin Classics catalogue, they will have a fit. There are clouds for backgrounds, or a marble strip effects. The international thrust further conflicts with the old cosy approach by including translations not only into French and German, but also Japanese as well. The delicate lines of the three Japanese scripts are much in evidence.

Then there are the disc covers themselves. Menuhin's new recordings of Mozart's Symphonies with the Polish group Sinfonia Varsovia show him in hat and cloak looking closer to a Sandeman Port than the usually sober classical cover. The photographer was Suzie Woader.

The young Finnish conductor Jukka-Pekka Saraste looks cool

and informal in photos by Richard Holt while the cellist Steven Isserlis and the pianist Stephen Hough are given distinctive but very different styles by photographer Rory Carnegie.

And it is continuing along the same road. The new pictures taken by Holt of the Endellion String Quartet, which has just celebrated its 10th year, will surely make the *Gramophone* correspondents aplogetic.

The new recording of Dvorak's Quartet in G and Smetana's Quartet No 1 in E minor (CD/MC VC 790807 2/4) has a bright, informal cover, but some of the publicity photos extend into pure zaniness, a bold departure for the string quartet medium.

"I like liveliness of Virgin classics — some of the ideas are really very funny," agrees Andrew Watkinson, leader of the Endellion Quartet. It fits in well with the Quartet's character.

Simon Foster, managing director of Virgin Classics, recorded the Endellion while at EMI, and had no hesitation in bringing them to Virgin. The Quartet was given the enviable task of virtually creating the quartet catalogue for the new label — minus the Beethoven cycle which is being done by the Borodin Quartet.

That is one reason, Watkinson explains why the first records have been so wide-ranging: from Haydn and Mozart (the last four Quartets are due next year) to Bartok and Czech repertoire.

"We decided from the beginning that we didn't want to be identified with any one particular



INVISIBLE MEN: the Endellion Quartet — creating the quartet catalogue for Virgin Classics

area of the repertoire and the beauty of the music is that it is so varied," says Watkinson.

Among the more intriguing recordings to come in 1990 is a coupling of string quartets by Walton and Bridge. "The Bridge, in particular, is astonishing," remarks Watkinson.

Virgin Classics has signed an exclusive recording agreement with the 19-year-old Norwegian pianist Leif Ove Andnes, who made such an impact at the 1989 Edinburgh Festival. Among the works to be recorded will be Grieg's Piano Concerto, with which Andnes made such an impact.

REVIEWS

Lute Suites, Partita No 1, Chaconne, Bach. Eduardo Fernandez, guitar. Decca 421 94-2 and on tape, 2 unit set. Full-price. Eduardo Fernandez, Decca's latest guitarist, makes his bid for honours in the obligatory Bach repertoire which John Williams dominates for so long.

Williams' set is an analogue remaster, but he is still the most sensitive musician, responding to every corner and phrase. But Fernandez does have a bright approach to the music, underlined by his imaginative use of ornaments of telling moments. Goran Soussloff on CD is the other established DDD set.

● General interest.

Concertos for Piano and Orchestra No 8 K246, No 9 K271/concerto Rondo, Mozart. Ambach Chamber Orchestra, Dinnia Ambach. Decca. 1HF classics PCD 931, CD/Decca. High price. Sweetly played — perhaps a little too sweetly phrased, on modern instruments, but on acceptable programme with delightful Mozart all the way through.

● General interest.

EC headles the unorthodox

THE DISTINCTIVE grey and blue covers of ECM's New Series have been making waves in the classical world for five years now: its curious combination of the ethereal quietness of Arvo Part, racy recordings of Bach's keyboard music by pianist Keith Jarrett; medieval and renaissance choral music and a variety of other kinds of music.

Put like that, it sounds a trendy hotch-potch. But, as its regular buyers know, it has an atmosphere of its own which separates it totally from any other label.

This can be seen on a new sampler, ECM New Series. It carries on the front cover the statement: "You wish to see. Listen. Hearing is a step towards Vision." It is not the kind of approach normally guaranteed to sell to an established classical market.

Like other labels — Etcetera, and Manchester-based Factory Records — ECM has set out to break the rules. When Manfred Eicher started the label 20 years ago, it was primarily to carry the interests, but Steve Reich and others found their way on to it.

They clearly took him into new territory, particularly the compelling music of the Estonian composer Arvo Part. And, Eicher being an intuitive record man, ECM New Series was born.

It actually started with the recordings of Tabula Rasa in 1983. "I heard a few bars of his music on the radio and I was touched," recalls Eicher. But it was some years before they managed to make contact and prepare to work together. Part left Estonia in 1981, and now lives in Berlin.

"I have a strong belief in Arvo Part's music and that makes it possible to work with integrity, truth and intensity," said Eicher recently. It is "a very close collaboration."

Not surprisingly, the St John Passion, which came out towards the end of last year, is the best-selling title on the label. Interestingly, it sells 60 per cent CD, and as much as 40 per cent LP suggesting that it is reaching outside normal classical routes. John Adams's Harmonium and Steve Reich's music also sell well.

To date, Eicher has been reluctant to move into the tape medium, but he is testing the water by pulling the recent release of Keith Jarrett's performance of Bach's Goldberg Variations on all three formats (839 421). But the sampler, which includes tracks from Pierre-Laurent Aymeric, Monk, vocalist/percussion duo Tania/Ricci Favre as well as the Hilliard Ensemble singing an excerpt from Tallis's Lamentations, is a CD-only release.

The Hilliard Ensemble feature in another new ECM New Series release out in time for Christmas, a volume of music by the French medieval composer Perotin (837 751 CD/LP).

This brings the total catalogue to 29. There is a careful schedule for next year, which includes four more in the Spring 1990, with works by Bach and Elliott Carter played by Thomas Demenga and others; piano works by Mozart, Busch, Part and others played by Werner Bartsch; and another volume from Meredith Monk.

NS

TWO OF the main classical launches scheduled for next year — Sony Classical and WEA Classics — are not to come until March in order to fully co-ordinate publicity and product.

Sony Classical had planned to start its pre-publicity in January with a launch in February. But according to Rocky Bellamy, classical product manager, CBS, this will be delayed a month.

And, following the appointment of Bill Holland to general manager, WEA Classics UK's promotion of its three labels — Teldec, Erato and Nonesuch — will not start until March giving him time to get his last year's work done.

Says Holland: "I had been at Deutsche Grammophon for six years and when the opportunity came along to move to WEA I felt it was an exciting challenge. After all, here was a company renowned for its success in the pop field but which has now made a very firm commitment to classical, especially with its appointments of Peter Andry and Hans Hirsch, and the continued interest of Ramon Lopez."

BRIEFS

● **UBPEAT MANAGEMENT'S** label — with recordings by groups as varied as the Temperance Seven and the medieval to modern *Drogonfire* — has switched its distribution from Moinline to Gander.

● **NEW NOTE** is distributing the world premiere recording of a forgotten work by French composer Erik Satie. *Le Fil des Etioles* is an extended piece for piano written originally as incidental music to a drama, set in Cholede in 3,000 BC by Sor Feladan, black-clad leader of the Rose-Croix. The work is played by Christopher Hobbs who gave the twentieth century premiere of the work in Austria last year. It is available on CD or CPOCU11.

● A new recording of Henry Purcell's *The Fairy Queen* by Les Arts Florissants directed by William Christie is released on Harmonia Mundi this month (HMC 901308-9-2CDs and tape). It is one of the label's major releases of the year and will be supported by extensive advertising and window displays. It follows a tradition of acclaimed early opera recordings from Les Arts Florissants.

● **THE WILBY-ACCLAIMED** recordings of Bach's Organ Works from by Peter Hurford an modern organs throughout the world for Argo in the Seventies are being reissued by Decca on its mid-price Qualiton series in six volumes. The first two three-CD sets are now available (421 337-2, 421 341-2).

Though they were originally released as individual programmes, the re-mastered CDs are organised in genres — Volume 1 concentrates on the *Toccatas, Preludes and Fugues* (including the famous *Tocatta and Fugue in D minor*); volume 2 concentrates on the *Sonatas*.

ALICE COOPER: Trash. Epic. Not only is this album one kind of benchmark in creative marketing, it also contains some of the best good tunes. My pleasure from it was delivered from two sources: the joy in seeing a man from the Seventies adapt to the rigours of Eighties rock, and the ability of House Of Fire and This Maniac's in Love With You to make you leap about your front room.

JEFF CLARK-MEADS

THE PURSUIT OF HAPPINESS: Love Junk. Chrysalis. Yet another of those albums that had rave reviews but did little in the shops was this debut from Canada's TPOH. It seems inexplicable that such an album, which combines hard-edged pop songs with some cracking vocals, should not capture the imagination of the radio men but it seems the chart climate just wasn't right. Rarely does a rock/pop album do so much to excite and excite with depth. Vocalist and songwriter Moe Berg hits the nail firmly on the head with his vivid social observations which make Love Junk an excellent and a good book as well. And that some marvellous harmony vocals made this album the best kept secret of 1989.

NICK ROBINSON

JOHN CALE: Words For The Dying. Land Records. With Brian Eno's production and input from the same Sovereign of Good Orchestra, John Cale succeeded in providing a meaningful musical framework for the poems of Dylan Thomas. While maybe not one of his most commercial or accessible projects, it is certainly one of his most rewarding, highlighting his classical influences and reminiscent in spirit to his collaborations with Nick Cave. Cale's career still one to watch.

KAREN FAUX

ELVIS COSTELLO: Spike. WEA. You think about a decade, you recall private and public triumphs and defeats, and then you consider the soundtrack that played its merry tune throughout. Costello, Spike saw an artist finally concluding that he didn't actually give a damn about explaining the reasons, he simply wanted to express the feelings. So, ramp The Dirt Down is justly angry, justly pissed off. In the greatest tradition of songwriting there's no need to say sorry or having an opinion, it's purely the need to say.

DUNCAN HOLLAND

KEVIN MCDERMOTT: ORCHESTRA: Mother Nature's Kitchen. Island. Soaring, melodically swooping acoustic guitars and noble sentiments characterised this debut from an itinerant Scot and his small band (the term orchestra was a ruse). McDermott took the position of a sensitive man and fired it with the spirit of the Waterboys. This album stayed on my turntable all year.

ANDREW MARTIN

JOAN BAEZ: Speaking Of Dreams. Gold Castle/Virgin. After a decade and a half when her Sixties idealism about peace and ecology were sneered at, Baez once again is in tune with the times. Literally, so, since the original band here are beautiful mixtures of folk and rock. And she's also a great set of songs, feminist, erotic, green, tough and gentle. And she even got the Gypsy Kings

on her LP before the rip van wankies of the Anglo-American majors woke up to them.

DAVE LAING

SOUL II SOUL: Keep One Mavin'. 10 Record. People stopped loving their arms around and started dancing properly again with the arrival of this infinitely stylish LP. Despite being pumped out of open car windows all summer, the appeal of real soul vocalists and chest violins and Jazzie B's semi-formed rap style has yet to wane. When the Soul II Soul posse surfaced from their Camden basement shop, they brought a warm glow to the ears of the nation.

SELINA WEBB

DANNY WILSON: BeBop MapTop. Virgin. A more inspirational collection of diverse material it would be hard to imagine. But picture the great songs of Frank Sinatra, The Isley Brothers, Cole Porter and even The Beatles all meeting head on, and you'll grasp the tremendously tasteful and classy material on offer on this, their second LP. Their stylish banter and the spectre of their highly acclaimed debut. A band out of their time, or an act in tune with the expectations of a market fed up with ephemeral garbage? The Nineties will prove a stern test for DW, but I'd like to think they'd be good enough to appeal to any generation.

GARETH THOMPSON

LOU REED: New York. Sire WX 246. God knows enough people have tried, but nobody does it as well as Lou Reed. Himself, he knows this well, but for years it seems he couldn't be bothered. However, this year, in deciding to urbanise himself, he has taken the city of his dreams, he saw fit to return to the classic style of his youth. Miraculously, his muse has improved through years of neglect and his lyrics have never been better, his music never more simply effective. Tough and tender, witty and angry as hell through the cool, this is his best work in 20 years.

ADAM BLAKE

FOUNDATION: Heart Feel It. Mango. In all its traditions — funk, gospel, soul, reggae — one of the greatest roots music is a music of forbearance, of suffering sung to sweet melody. There are some light moments on Heart Feel It, but even on gentle tunes like Jack Of Wisdom or Symptom And Sin, Errol Douglas observes the conditions of intolerance and ignorance and his wise message soars over beautiful bedrock vocal harmonies. The explicit protest — Struggle Will Have To End. If They Could They Would, When Will It End — are all the highlights, polished to a high gloss by the late Jack Ruby's group. Reggae for all mankind.

STU LAMBERT

PANDORA'S BOX: Original Sin. Virgin. An ambitious project that allowed Jim Steinman's imagination to run riot throughout the course of four sides that feature an array of powerful vocals, a range of sweeping songs, orchestral and operatic sketches and the use of male and female spoken word, all combining to illustrate the man's expansive vision. The potential hit singles are handicapped by being broadened to lengthy, epic proportions; commercially restricting but all the more satisfying as a re-



KIRK BLOWS



SOUL II SOUL: from a thousand open car windows
sult. A classic.

CICCONO YOUTH: The Whitley Album. Blast First. Sontic Youth disguise and bring beatnik is much preferable to their "wacko" rock out style. The Whitley Album's silent track, Hendrix life and cover of Robert Palmer's Addicted To Love gave late Eighties rock music an added dimension. While the acid dance and rave scenes had their Lil Louis 12-inch and America rocked out to Cher, Ciccone Youth's Two Cool Rock Chicks Listening To Neu was the last word on a mixed up decade.

DAVE HENDERSON

SHELLY THUNDER: Fresh Out Of The Pack. Mango/Island. Jamaica-born, New York resident, Shelly Thunder takes the best idea of 1989 — reggae/rap — and comes up with the perfect fusion. This superlative ragamuffin rap album's Caribbean feel overlays the rap's big city hardness and quick-off-the-mark lyrics giving a cluster of instantly memorable, once heard never forgotten hits. Shelly's commanding vocals, never girly nor grofing — and memorable instrumentation make for at least six potential chart hits. Let's see some radio play for these commercial yet innovative tracks.

SARAH DAVIS

DEL LA SOUL: 3 Feet High and Rising. Big Life. Groundbreaking in every way imaginable, the 2-3 tracks on this LP go from the sublime to the ridiculous and back again several times over. The ridiculous moments bind the LP together, while the sublime ones have formed some truly wonderful singles: Jenifa, Say No Go and Eye Know. They have brightened up the clubs, and proved that innovation and chart success do not have to be mutually exclusive. Despite popular belief, the rap will not change the face of pop (swing beat has had a more widespread effect than they have this year), but they

have added an extra dimension. The 'new school' they have inspired is waiting in the wings; watch out for Digital Underground, A Tribe Called Quest and, in particular, PM Dawn.

ANDY BEEVERS

JOE SATRIANI: Flying In A Blue Dean. Food For Thought. After three superb solo albums Joe Satriani has surely proved that he is one of the few truly great guitarists to emerge since the heyday of Hendrix, Beck, Clapton, Akkerman, et al. Of course we've witnessed the rise of artists such as Ry Cooder, Stevie Ray Vaughan, and Eddie Van Halen, but Satriani's end product is of such distinction that his previous and totally instrumental album went gold and no doubt provoked endless comments of the 'it-like-punk-never-happened variety'. Crashing into the US top 40 on release, Flying In A Blue Dean reveals a dynamic and genuinely creative talent bursting at the seams. Yet to produce a classic album, however, but he's damn close.

PAUL O'MAHONY

WHEN PEOPLE WERE SHORTER AND LIVED NEAR THE WATER: Bobby. Shimmy Discs. At worst, they were going to take the band name of the year title and the fact that the LP comprises 15 Bobby Goldbrock tracks would always guarantee cult status, but this is also the funniest and most affectionate tribute LP of the year. Honey is absolutely slaughtered, yet Little Things is played straight, if a tad harder, and this willingness to recognise quality, however unhip, makes it a worthy (hardcore) album of 1989.

LEO FINLAY

VARIOUS ARTISTS: Compassion 3. Hfr. Value for money has always been the forte of the compilation album and this double set is no exception. Fronted by David Rodigan (Capital Radio) it boasts 17 hits of '89 from veterans like the "cool



ruler" Gregory Isaacs and Frankie Paul, to such newcomers as Sweetie Irie with Aswad and Thriller U. There's something here for everybody, with two lovers' and two dancehall sides. And watch out for the innovative sound of Junior Tucker's operatic/dancehall future hit Don't Stop.

THE PREZIDENT

JANE SIBERRY: Bound By The Beauty. Duke Street/Reprise. The eccentric Canadian singer-songwriter became something of a cult in '89, what with Mary Margaret O'Hara's rise to eminence. But this beautiful collection of songs established Siberry as more than just a quirky oddity. From delicate ballads like The Valley to wry social observations like Hockey and silly singalongs like Everything Reminds Me Of My Dog, she revealed herself to be a songwriting genius and an incisive and very funny lyricist, towering a million miles above the Tanika Tikarams of this world.

DAVID GILES

SNUFF: Snuff Said. Workers Playtime. In a year when hardcore was usurped by America's version of grebo rock and English pop music tended to rely more and more on its golden past, Snuff had the bravery and the intelligence to take the best elements of the two to forge an innovative and, more importantly, exciting way ahead for credible indie pop. Hardly a mainstream success but still a vital landmark for the end of a decade.

IAN WATSON

GALAXIE 500: On Fire. Rough Trade. Playing the right stuff in the right place at the right time drew attention to the Boston trio but their fragile guitars and slow motion tempos weren't just the perfect antidote to the rock annihilation technique which swept across the 1988/89 but stunningly realised the effort's less-melodic, too. Nothing this year sounded remotely like them nor did any guitarist match Dean Wareham for inspirational sloth.

MARTIN ASTON



THE PURSUIT OF HAPPINESS: another overlooked classic

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IF YOU had little trouble identifying the mystery Santas in our 30th anniversary supplement, then you will surely have no problem identifying the music business movers and shakers featured in these photographs of varying vintage. You may not get them all, but please have a go at winning a magnum of champagne by sending your entries to Dooley's Picture Competition, Music Week, 23-27 Tudor Street, London EC4M 3HR, by January 9. To add a little spice you are invited to suggest what Edwina Currie may be handing to Richard Branson (or vice versa) and the best suggestion will serve as a tie breaker in the event of more than one person in the entire music business getting all the right answers.

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Waterman's DIARY

WHAT A year to end a decade 1989 was and naturally there are plenty of quotable quotes to record here for posterity, starting (perhaps inevitably) with that most quotable of music entrepreneurs **Pete Waterman** who, back in January called for less conflict between radio and the music industry, saying: "We cannot scream foul if Radio One doesn't use records sales the way the industry does, whilst we on the pitch are kicking each other in the balls and are no longer attempting to make music..." Getting straight answers here is a bit like pulling teeth! (accountant **Robert Valentine** at the Serious Records liquidation) ... "This will put to bed once and for all the idea that EMI is for sale" (EMI Music president **Jim Fiffell** on the purchase of SBK) ... "We are not setting out to become the new Virgin" (then Entertainment UK chief **Mike Sommers** on the launch of Woolies' Union label) ...

FEBRUARY: "Every A&R guy I know is a deaf as a post" (our Pete again, of Midem) and also: "We need the European influence..." (A face? Waterman's PWL partner **David Howells** before the BRITs, on the exclusion of the best producer category) ... "A small, flat pyramid" (BMG chief **Michael Dornemann's** description of the company's streamlined management philosophy) ... "If we can still stand up, we will" (**Giff Richard**, with the **Shadows**, celebrating 30 years in the business and contemplating working on through the Nineties) ... "We publicly humiliated ourselves as an industry" (BPI council member and **China Records MD Derek Green** after the BRITs) ... "Maybe we are trying too hard" (follow BPI council member and **Siren/10 MD David Betteridge** on the same subject) ...

MARCH: "I think vinyl will still be around by the end of the century" (EMI's **David Hughes**) ... "Now we have to show people that we are serious about rock'n'roll" (MCA president **Al Teller**, talking of the company's past successes with dance and country music) ... "We are in business and while at present there is an intention not to sell, everything has its price" (PRT group MD **Kim Hurd**) ... "We sold 5m albums last year and we do it again this year, and next year, and the year after that" (the **Hitman** again at the **Music Week Awards** hitting back at criticism of PWL as just a singles company) ... "Next year I see the competition coming from Union Records" (**PolyGram's Pete Rezon** at the same event) ... "We were all disappointed at the way the BRITs awards turned out, but this ceremony shows the quality of the music industry" (**Obie**, also at our awards) ... "Pure speculation" (an EMI spokesman on **Kopps's** suggestion that **Marty and Charlie** (**Bandier and Koppelman**) might be handed back control of EMI-SBK) ... "Our future prospects can rarely have looked brighter" (then A&M MD **Brian Shepherd** on the return of **Howard Berman** from the States) ...

APRIL: "We were getting to the point, particularly with the label in the US, where people were concerned as to what the long-term health and viability of the company was" (**Chris Wright**

ADVERTISEMENT

Waterman's BITCH COLUMN

WEA HAVE just announced thirteen new MDs in a dramatic new shake-up of operations in Kensington, MD of the newly created Communications Division **Pete Masterson** said: "Can you call back when I've taken these letters round..." Meanwhile MD of the Chairman Division, **Rob Dickins**, was seen speaking with MD of the Booking Division, **Jeremy Marsh**, who sported a shimmer on the cover of **MW** last week. **Said Dickins**: "... take that ..." and landed a job offer with the left and a back eye with the right. Meanwhile, MD of the newly created Reading Music Week department was reported as saying (so) this a printing mistake!

TOP OF the Marketing League Table last week was Chrysalis with a wonderful colour ad in **MW** applauding the company's recent successes. "Eagle eyes" remember the originals from which the ad was taken. They are in fact 1950 original WEA ads.

SECOND PLACE in the Marketing Awards goes to the excellent **Andy's Records** ad. **Andrews** — a cure for when you're feeling **Billy's**! FINALLY, **CYNICS** here are saying the only reason the changes of CBS are so complicated is to force **MW** to give **Paul Russell** more column centimetres to explain how it will all work.

A HAPPY NEW YEAR FROM WEA



on the sale of 50 per cent of Chrysalis Records to EMI) ... "Pure rumour and speculation" (an Island Records spokesman on **MW's** suggestion that the company might be for sale) ... "We won't be having pink, frilly curtains or anything like that" (new RCA MD **Lise Anderson** stressing that her opinion would be different from that of her predecessor, but not because she is a woman) ... **DAT's** arrival in the US is "inevitable within a couple of years" (CBS Records president **Tommy Motzko**) ...

MAY: "I had its moments" (**Peter Jamieson** on his tenure as BPI chairman) ... Closure is "totally out of the question" (**Richard Lim** on the prospects for PRT Distribution) ... "We started off with 100 quid and the proposition that if customers paid us in seven days and we got 14 days credit from the record companies, we would be successful" (**Brad Aspell**, after selling **Solo Sound** for £6m) ...

JUNE: "To get four in a year is just amazing. To get three consecutively is just ridiculous" (**PWL's David Howells** on the company's feat of achieving three number one singles in a row) ... "I wish I had known that they didn't like me and wish they had at least gone for someone with current **BRIT** record industry experience. It's not as if it were an ego thing, or even that I sought the job — I was drafted because there seemed to be no other candidates" (**PolyGram's Obie** on the outcome of the BPI chairmanship election), though he added, about successful candidate **Terry Ellis**: "The man has class" ... "If I didn't think I could do it, I wouldn't have allowed my name to be put forward" (new BPI chairman **Terry Ellis**) ... "They always give me the impression that they feel they are being ripped off by the retailers" (new Woolworths commercial director **Mike Sommers** on record companies) ...

JULY: "I intend to campaign aggressively to alter the public perception of the record industry" (Ellis again at the BPI AGM) ... "We have lived and fought another day" (Union label manager **David Cross** after a flop first release) ... "I can neither confirm or deny the pattern of voting for the chairmanship on the majority of names mentioned" (BPI director general **John Deacon** on revelations of who voted for whom among council members) ... The division of our rights and margins has reached a critical point" (**Virgin Music MD Steve Lewis** urging publishers to sign the new MCPS membership agreement) ... "This man had it all" (WEA UK chairman **Rob Dickins** on the late **Nesuhi Ertegun**) ...

AUGUST: "It's just all the multiples sitting around the table" (then **Our Price MD Barry Harte** on quitting **BARD**) ... "I will win out here" (**David Simone** pledging to remain in the US) ... "It's like the coach coming off the bench and saying he's ready to manage the club" (**Paul Conroy** on taking over as president of Chrysalis Records International) ... "We want to be increasingly important to the artistic community" (**PolyGram International** president **David Fine** at the time of the **Island** purchase) ... "We're too big to be small and too small to be big" (**Chris Blackwell** on the same occasion) ... "We've got 2,000 people in the business and we've lost three full-timers and two part-timers" (**MVH Smith** director of specialist chains **David Cliphams** on the dismissal of **Our Price's** senior directors) ... "I suppose they thought the company was doing too well and wanted to do better" (**WVH Smith** chairman, **Sir Simon Hornby** on the departing **Our Price** directors) ...

● September to December quotes of 1989 next week.



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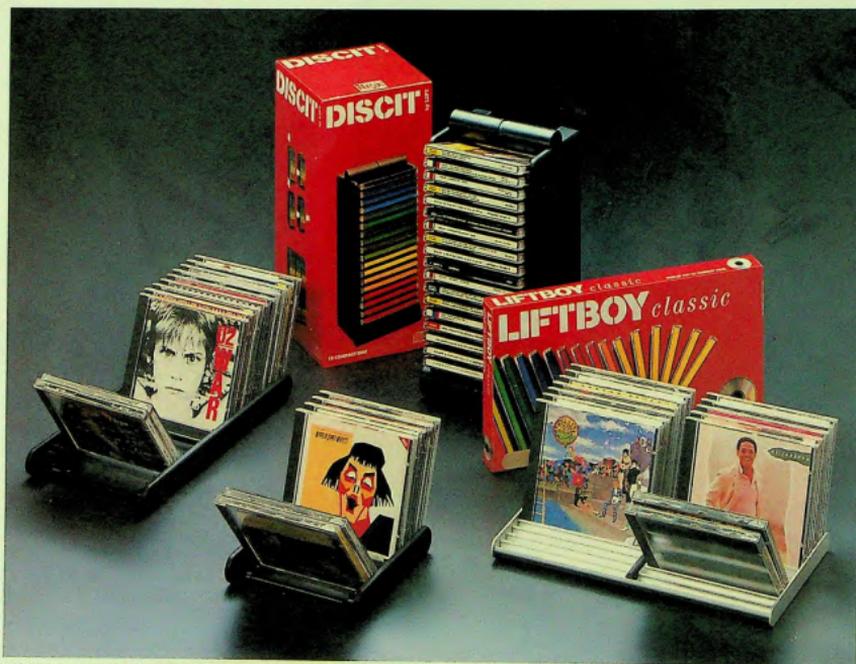
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