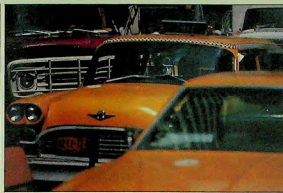


MUSIC WEEK



£1.90 U.S.\$3.50

ISSN 0265-1548



AN ACCURATE snapshot of the US market, MW's special supplement

MW takes US to Cannes

A UNIQUE focus on the US market will form a key element of Music Week's special editorial package timed for Midem 89, which takes place in Cannes from January 21 to 25.

The US supplement is designed to interpret the American market for non-Americans — assessing the

health of the music business stateside, while unlocking some of the mysteries of A&R, marketing, radio, retailing, music publishing and so on.

"From the outside looking in, and adopting an intelligent and authoritative approach, we aim to provide an accurate snapshot of just how the American music business operates," says MW's editor David Dalton. "For the first time we will seek to explain some of the intricacies of what is still the world's largest single music market. For instance, how many people outside the States understand what it means to have a record being reported by 40 CHR stations?"

Other special themes being covered in MW's two Midem issues (January 21 and 28) include CD manufacturing, music publishing, import/export, legal and accounting services, plus classical music.

INSIDE

Sunday trading prediction; new product 3
Chrysler/Thorn EMI results 4
Frontline: Dealers join the fight against pirates 6
Feature: Temping with Handle 8
Tracking: Opinion 10
Singles, albums charts 11, 20
Classical: Goodbye to classical vinyl; CBS release policy; chart 12, 14



A&R: Getting into Kitchens Of Distinction, feeling the noise with DRI and Gang Green; Bomb The Bass and Steve Earle live, plus Dance, Hamilton and reviews (Yellow's single pictured)

Starts 16
US charts 20
The Other Chart 21
Publishing: New Irish rights society; Airplay Action; CD chart 23
Dance chart 24
Focus: Contenders for the new radio contracts 28
Indie chart 29
Music video: A look at Techniques Of Persuasion; reviews; chart 34
Diary: Dooley 35

Dealers' tills ring in best Christmas yet

THE UK music industry could be about to experience the most valuable Christmas it has ever had.

Every national retail chain reports huge increases in sales over last year and there is a feeling among dealers that the season has begun early and will peak late.

Says HMV managing director Brian McLaughlin: "We are experiencing a phenomenal start to De-

cember with many of our stores recording increases of 60 or 70 per cent over last year.

"My feeling is that this is definitely going to be the record industry's Christmas. Music is now considered to be a good present to give because it brings people a great deal of pleasure at a very reasonable price. If interest rates are beginning to bite, then it is highly likely people

are cutting back on the more expensive items and, as a result, our industry will be one of the main beneficiaries."

Steve Smith, director of European operations for Tower, reports a 50 per cent increase in trade in his two London stores compared with this time in 1987, and he

TO PAGE FOUR ▶

Liquidation for Serious ✓

SERIOUS RECORDS is being put into liquidation, but managing director Mahesh Bajaj says he intends to be back in business with a new company in February.

A creditors meeting has been called for Friday (16) to examine the affairs of Serious. Bajaj says, though, that his other labels, Needle and Low Fat, will continue to trade.

Bajaj blames Serious's demise on a winding-up petition which froze the company's accounts and led to cash-flow difficulties. He maintains:

"It could have been avoided had it not been for the petition."

He says his next project will be as a consultant to FRT on the release of a series of dance albums on a label called Dance Ltd.

Of his own activities, he says: "I should be back in business early next year, January or February."

The hearing of the winding-up petition, issued on behalf of Vivid Information Design, was postponed at a session of the High Court held last week until December 21.

Red Rhino for sale, says receiver

RED RHINO Distribution has called in the receivers, but the man now in charge of the company says he intends that it will continue trading normally.

Receiver Stuart Mackellar comments: "We're operating as normally as these things ever do."

Troubled Red Rhino finally called in the receivers on Thursday despite assurances from managing director Tony K that trading difficulties had been overcome. He

TO PAGE FOUR ▶

PPL 'wiped the floor with ILR'

ILR STATIONS who sought to destroy the structure of needletime are being told by the record industry: "We have wiped the floor with you."

The Association of Independent Radio Contractors instigated an investigation into the collective licensing of Phonographic Performance Limited, but the just-published report by the Monopolies &

Mergers Commission has given PPL a generally clean bill of health. However, there are several small but significant victories for AIRC within it.

PPL represents more than 700 UK record companies in licensing product to and collecting royalties from the ILR network. AIRC com-

TO PAGE FOUR ▶

CBS classical: 'we won't abandon vinyl'

CBS IS giving assurances that its UK classical product will continue to be available on vinyl despite a compact disc-only policy that has now spread from Japan to the US.

CBS is owned by CD pioneer Sony, but a spokesman for the UK record company says: "There are no plans to abandon vinyl LPs in Europe."

However, in the US where CDs already make up 60 per cent of the classical market, the CBS Masterwork label is going CD-only following a similar successful switch in Japan.

Only product under the Masterwork banner will be affected.

The Hits Album packed to bursting with 30 brilliant hits.

From Bros, a-ha, Enya, Angry Anderson, Whitney Houston, Yaz, Chris de Burgh, Rick Astley, Kim Wilde, Deacon Blue, Prince, London Beat, Gloria Estefan And Miami Sound Machine and many many more! AS SEEN ON TV!

on double LP (HITS 9) • double Cassette (HITS C9) • double CD (HITS CD9)

Order from BMG Operations telephone: 021-500 5878. Visit BMG Records Ltd. CBS Records, 115, 116 & 117, London, UK, Ltd.

the
hits
ALBUM

CAUTION NOTICE

Notice is hereby given that **VICTOR COMPANY OF JAPAN, LIMITED (JVC)**, is the sole proprietor in many countries of the world of various intellectual property rights including patents and trademarks relating to video tapes, video tape recorders and players and is specifically the owner of the following trademark:



Any person or company who or which, without the authorization of **VICTOR COMPANY OF JAPAN, LIMITED (JVC)**, uses such intellectual property rights including such patents and /or trademarks with respect to the "VHS" video tapes, video tape recorders and players, will be considered in violation and infringement of certain laws concerning the same, and may be liable for and subject to prosecution.

JVC

VICTOR COMPANY OF JAPAN, LIMITED

8-14, NIHONBASHI-HONCHO 4-CHOME, CHUO-KU, TOKYO 103, JAPAN



A&M is releasing a single from Iggy Pop, *High On You*, this week to tie in with the singer's tour which runs until December 20.

MUSIC WEEK



A Spotlight Publications Ltd publication, incorporating Record & Tape Retailer and Record Business.

Creston London House, Hampstead Road, London NW1 7QZ. Tel: 01-287 6611. Telex: 799485. MUSIC C. Fax: 01-288 4007.

Editor: David Cohen. Deputy Editor: Dave Loring. Senior Editor: Jeff Clark. Music Reporter: Susan Welch. Head News: A&R. Team: Jeff Clark, Mando, David Cohen, Damon Holland, Kevin Funn, Dave Loring, Neil Robinson, John Snelton, Sains. Weekly Production Editor: Kay Jackson. Club Staff Editor: Duncan Holland. Special Projects Editor: Kevin Evans. Contributing Editor (International): Adam White. Contributors: James Hamilton and Barry Lavelle (Discs & Charts), Jerry South (England), Nicola Smeaton (Kislov), Dave Henderson (Festivals/Shows), John Tinkler (US Correspondent), Lynne Meyer (Images), John Tice (Growth Thompson), James Hamilton, Advertisement Manager: Andy Gray, Senior Ad Executive: Paul Blackett. Ad Executives: David Hurrell, Judith Evans, Classified: Judith Evans. Ad Production Manager: Robert Clarke. Commercial Manager: Kathy Leonard. Publisher: Andrew Bain.

Music Week is sold on condition that the pages containing charts will not be displayed in such a way as to conceal any part of such pages and it may not be reprinted without the express permission being obtained on any substantial purchase. Printed for the publisher by the British Music Industry Co. Registered at the Post Office as a news periodical. Member of the Periodical Publications Association and the Audit Bureau of Circulations. All material © copyright 1988. Music Week Ltd.

Subscription rates: UK £45. Five Irish £76. Europe £132. Middle East, North Africa £200. US, S. America, Canada, India, Pakistan £372. Australia, Far East, Japan £382.

Subscription/Directory enquiries: Computer Publishing Ltd, 170-170 Unwin Avenue, Mitcham, Surrey CR4 3DF.

Free Mail: Direct Delivery free to subscribers current in January 1988.



STYLUS is putting a £250,000 TV campaign behind the debut album from Opportunity Knocks winner Jane Harrison. The promotion for *New Day* is now running on TVam and in Harlech and Yorkshire prior to going national on the main TV channel from Monday (19). The 10-week campaign is due to run until the end of January and will also include radio advertising and London transport posters.

New Day is a mixture of popular classics and contemporary standards by vocalist Harrison. It includes *Ave Maria*, *One Fine Day* and *I Who Have Nothing*.

● THE OLD GOLD group, now part of Pickwick International, has acquired UK rights to the Chelsea/Roxbury catalogue. The soul-disco label has had hits with Disco Tex And The Sex-O-Lettes, New York City, Jim Gilstrap and Dee Clark. Initial releases will be through Start Records in February.

● BEGGARS BANQUET is launching a series of compact disc picture LPs on Monday (17), dealer priced at £2.99.

30pc upturn in record sales predicted with Sunday opening

RECORD RETAILERS stand to increase their sales by 30 per cent if they open on Sundays, it is being claimed.

The British Association of Record Dealers is putting its weight behind the campaign to reform Sunday trading law and chairman Steve Smith comments: "People want to buy their leisure products in their leisure time."

Smith is taking part in the public promotion of the Shopping Hours Reform Council and he says: "I had a conversation with Terence Conran and he told me that his

Storehouse group expects to do about 28 per cent extra business. That's without taking anything away from Friday, Saturday or Monday."

Speaking as director of European operations for Tower, he continues: "That was the figure we found when we were open on Sunday and I think it would apply generally in all big cities and out-of-town shopping areas."

Tower traded seven-days-a-week when it first opened at Piccadilly Circus in London 2½ years ago but legal action from West-

minster City Council and a goal threat to store manager Mathew Koenig forced the company to reconsider.

The Shopping Hours Reform Council is pressing for a package of reforms of current law that would simplify the convoluted legislation while making concessions to the keep-Sunday-special lobby.

The council wants to see all shops free to open for a limited period on Sundays and for permitted opening hours to be extended to 10pm Monday to Friday.

Sixties stars win damages from club

A PACKAGE of Sixties hit groups have been awarded £17,611 damages after a Windsor nightclub cancelled a booking.

The bands, who worked under the banner of Dave Dee's Sounds Of The Sixties, were Dave Berry And The Cruisers, Brian Poole And Big Cat, Love Affair and the Swinging Blue Jeans. They sued Aden Grove Ltd, proprietor of Blazars, for lost fees after alleging that their contract was wrongfully repudiated.

After a four-day trial in the High Court in London, Mr Justice Rose described the hearing as "red in tooth and claw" and said there was nothing to justify the club's repudiation of the contract.

He rejected Aden Grove's contention that Dee's backing band, Dozy, Beaky, Mick and Tich had signed a contract to tour in Australia and so had renounced their obligation to go to Blazars. There never was such a contract and the whole group was available to play, he said.

● PURE JAZZ musicians will receive grants totalling £16,050 from the Arts Council this year. The grants, ranging from £750 to £2,500, were arranged after figures presented by the British Music Research Bureau showed an increase in the popularity of jazz.

MUSICAL Chairs

Former Pilsbury UK director David Pearson has been appointed managing director of Sony UK... Steve Mandy has been confirmed as the new commercial director of Parkfield Entertainment... Flying Music has appointed former Derek Block and Mervyn Conn executive Raymond Nedas as promotions executive... John Giacobbi is the new business affairs manager at BMG... Former UK administrator for Midem, Frances Barlow, has joined Yellow Books as account director... Supreme Records has appointed Cleo Hollis as production manager and Bob Masters as dance product manager... Andy Woolcoff has been promoted to become director of the Station Agency... The BPI has promoted Heather John from research assistant to research manager... Carole Moore has joined Maggi Farnon as a publicist from Tony Brainins... Paula Kerr has left Super Channel to join Virgin Records as assistant in the legal department.

● PURE BET Promotions is a new company set up by Pure Music managing director James O'Reilly and headed by former Virgin Records head of club promotions Clare Shove. The company will specialise in live and radio promotion and PA tours and can be contacted on 01-287 2072.

● THE MANCHESTER School of Sound Recording is holding an open day on Saturday, February 4, for prospective students. More details on 061-228 1830.

Directory

RECENT MOVES: Hard Times Productions and SEI Records to 153 Pined Street, Paddington, London W2 6RS. (01-706 4264) ... Hyperion Records to Po Box 25, London SE9 1AX. (01-294 1166; fax 01-294 1161) ... Graduate Records and Music to 12 Sansone Place, Worcester WR1 1UA. (0905 20882; telex 337300) ... Aspen and Mass to 98 Victoria Road, London NW10 6NB. (01-961 5400; fax 01-961 1188).

Copyright Act seminar set

THE COPYRIGHT Act 1988 and how it affects the entertainment industry will be under discussion at the Cavendish Conference Centre, London, on February 9, and speakers include the BPI's Patrick Litherwood and the MCPS' Bob Montgomery. The seminar runs from 9am to 5.15pm and telephone bookings can be made on 01-824 8257 through organisers Hawkswere.

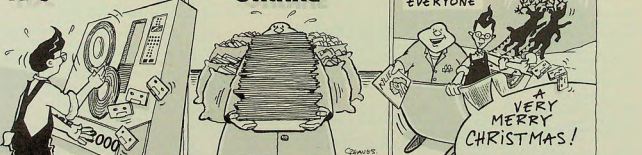
● THE MANCHESTER School of Sound Recording is holding an open day on Saturday, February 4, for prospective students. More details on 061-228 1830.

TDC

AND

ORLAKE

WISH EVERYONE



ORLAKE RECORDS

Starling Industrial Estate, Rainham Road South, Dagenham, Essex RM10 8HP
Tel: 01-592 0242 Fax: 01-595 8182
Contact MARGARET WALKER

THE TAPE DUPLICATING CO

4-10 North Road, Islington, London N7 8HN
Tel: 01-609 0087 Fax: 01-607 7143
Contact DENIS EWING or MARGARET MCGUIRE

Chrysalis's condition: profits plummet, privatisation possible

GOING PRIVATE is still an option for Chrysalis and if the company had not suffered management changes that decision might have already been taken, says chairman Chris Wright.

Wright has declared that profits for the group over the 14 month period up to August 31, 1988, fell to £1.8m from £2.2m for the previous year.

Turnover rose from £105.8m to £117m and Wright blames the poor figures on an exceptionally weak third quarter results for the

US division, a loss in property dealing, plus a substantial decrease in income from its Max Headroom rights. All other divisions have seen increases in profit, he says.

The US division suffered a loss of \$7m compared to \$1m in 1987 and former vice president of RCA/Ariola International, Joe Kiener has been recruited as executive vice president of Chrysalis records and music group in a bid to rectify the US dilemma.

Says Wright: "Going private was an option and it still is an option.

If we had not had the management changes that we have had, that probably would have been determined by now."

Wright says that money is already being invested in talent in the US to improve their roster and Kiener adds: "The broader the artist roster we have got the more chance we have that if one slips another delivers."

Wright also reports UK record company and music publishing profits above expectations.



KYLIE MINOGUE: whistling up Christmas sales

Best Christmas

▶ FROM PAGE ONE

comments: "It feels as though it's going to be absolutely incredible. I think we must be looking at whole new levels."

Clive Swan, director of Boots-supplier Aldi Merchandisers, believes that Cliff Richard, Kylie Minogue and Andrew Lloyd Webber have opened up the albums market early on by "having the right product at the right time".

He adds: "The market is set to have a very good year. Business is excellent."

Says a spokeswoman for Our Price: "It's well above all expectations. We're having a great Christmas," and Virgin marketing coordinator Mark Nicholls concurs: "We have been experiencing sales increasing across the board throughout the Megastore chain."

Woolworths says it is expecting "a record-breaking Christmas" and a spokeswoman for W H Smith adds: "We are ahead of budget and we are looking to have a first-class Christmas." There is an argument, though, that the best might be yet to come.

Smith points out: "Because Christmas falls on a Sunday, that gives a full six-day week beforehand."

Recordable CDs aim for the pro-market only

HOME-RECORDABLE compact discs will be launched next year, but there are no plans to bring them into the consumer market.

Japanese manufacturer Taiyo Yuden, which produces the first blank tapes, will launch The CD-R WORM — write once, read many — in 1989 for professional and computer use.

Within the music industry the CDs, which have a 74-minute time limit, can be used for either promotional copies or demonstration tapes for broadcasting jingles and music storage.

The company says the discs can be recorded on once and have a shelf life of at least 10 years. They come in five- and three-inch formats and are compatible with CD players and CD-ROM, but a recording facility is yet to be developed.

○ The CD-Rs are expected to retail at around £5, but Taiyo Yuden says it will not be making them commercially until the copyright issue is resolved.

EMI Music turns corner as momentum builds

EMI MUSIC is at last showing tangible signs of delivering an acceptable return as parent Tom EMI has registered record interim profits, up 57 per cent to £95.2m. Even the US operation is beginning to pay way.

For the six months ending September 30, 1988, the music division achieved a profit of £11.6m on turnover of £140.8m, compared with a profit of £2.2m on a turnover of £313.9m for the same period last year.

In his statement to shareholders Tom EMI chairman Sir Graham

Wilkins highlighted music division's "substantial increases" in profitability and in the weeks since that accounting period "the momentum appears to have been kept up", according to Bhaskar Patel, EMI chairman and chief executive officer of EMI Music Worldwide.

In the key UK market, a source of past frustration for the UK company, Menon maintains that its operation is "for the first time in three or four years in profit for the first half, in what is a seasonal business."

PPL beat ILR

▶ FROM PAGE ONE

plained that this kind of power was not in the public interest, a contention that has been rejected by the report.

The commission decided that PPL's monopoly is actively in the public interest and has recommended no change in any of the current needletime rates.

Says PPL managing director John Walters: "AIRC won't have three things: to get us abolished or get our rates reduced or get our rights reduced and yet we have not got any one of them."

"We have been completely vindicated. In each case there, has been found to be nothing adverse to the public interest."

Love points to AIRC efforts going back more than 10 years to persuade a variety of authorities from civil courts to the Performing Right Tribunal to lessen PPL's bargaining strength, all of which have been unsuccessful, and he comments: "We have wiped the floor with them."

"Ten years ago, when the original tribunal reference was launched against us, AIRC's Jimmy Gordon said he would disable us and decimate our fees. He went down. He said it again before the long appeal against the tribunal's decision, and he went down. He said it again before the MMC enquiry and he went down. You only go down three times."

The AIRC has issued a statement welcoming the commission's report. It picks out the announcement by trade and industry secretary David Young that an investigation is to be carried out into the possibility of removing records originated overseas from PPL's jurisdiction.

● More details next week.

Red Rhino

▶ FROM PAGE ONE

said two weeks ago: "It is now all sorted out and things are back to normal. There's nothing to worry about."

MacKellar says he hopes to sell the company at a going concern and that he will be following up expressions of interest in buying it made before he was appointed. He adds: "To the outside world, Red Rhino should appear normal. Obviously, the company has been suffering from the effects of light control over cash so stocks may be somewhat lower than the company normally be."

Air clears over sampling as PWL, 4AD settle squabble

THE LEGAL wrangle between PWL and the 4AD label may have been settled out of court but the dispute is being seen as a test case of the right to sample recorded works.

The wrangle over the use of about two seconds of Stock, Aitken and Waterman's Roadblock on Pump Up The Volume by M/A/R/R/S was resolved when 4AD apologised unreservedly for not obtaining permission first.

The label settled PWL's claim of infringement of copyright by giving

a donation — at Pete Waterman's request — to Great Ormond Street Children's Hospital and a substantial contribution to legal costs.

PWL general manager David Howells says the dispute has helped go some way in solving the sampling dilemma. "Since the dispute came up, I think it has affected people's views on how to go about sampling," he says.

"A lot of people will now think it a lot harder before they go about using someone else's work."

WEA/CBS top Brits contenders

WEA AND CBS acts dominate the nominations for next year's British Record Industry Awards.

Of the 45 bands and solo artists named as nominees, WEA has 11 and CBS eight with EMI following with five and Phonogram, BMG and Virgin with four each.

The nominees are — Best British album: artist: Paul Collins, Mike Scott, Peter Finnerlin, Chris Rea, Steve Winwood. Best British female artist: Annie Lennox, Mica Paris, Sade, Toni Tarricone, Yaz. Best British group: The Christians, Def Leppard, Erasure, Pet Shop Boys, Wet Wet Wet. Best British single: Perfect, Fairground Attraction; She Makes My Day, Robert Palmer; Just In My Soul, Tokio Takaram; Kiss, Tom Jones/Art Of Noise;

Real Gone Kid, Deacon Blue. Best British album: Love, Aztec Camera; The Passions of Dr. Milton Keynes, Fairground Attraction; To Whom It May Concern, The Pasadenas; Introspective, Pet Shop Boys; Roll With It, Steve Winwood.

Best international newcomer: David Carlipe, Tracy Chapman, Enya, Solt 'N' Papp, Michelle Shocked. Best international male artist: Michael Jackson, Prince, Alexander O'Neal, Terence Trent D'Arby, Luther Vandross.

Best international female artist: Anita Baker, Tracy Chapman, Enya, Whitney Houston, Kylie Minogue.

Best international group: Bon Jovi, Beatwood Mac, INXS, U2, Womack & Womack.

Best soundtrack: Buster, Good Morning, Hair, Say, The Princess Bride, Rattle & Hum.

Other categories: Best British newcomer; best video; outstanding contribution.

NEW YORK: The holiday season brings with it what has in recent years become an annual year-end re-shuffling of companies, spurred in part this year by changes in the tax laws that make it advantageous to complete deals before December 31, and a series of lay-offs at major labels.

MTM Records and three of the company's five publishing operations have been sold to former MTM group president Howard Stark. The new company, to be called Stark Entertainment Group, is placing its existing artist roster — including CMA new artist of the year Holly Dunn and CMA writer of the year Paul Overstreet at other labels. Stark will concentrate on developing new artists.

The publishing companies involved in the sale, covering some 2,000 copyrights, are Lawyers's Daughter Music (BML), Uncle Artie Music (ASCAP) and Blu-Pal Music (SESAC). MTM is seeking to sell the remaining to publishing catalogues.

STOCKHOLM: BMG Sweden, which is due to begin trading in the new year, has bought indie label The Record Station. It is estimated that the label will have a 1988 turnover of \$2m.

PARIS: French music industry association SNEP has modified its criteria for silver, gold and platinum singles in recognition of declining sales for the format. Silver drops from 250,000 to 200,000; gold from 500,000 to 400,000 and platinum from 1m to 800,000.

OTTAWA: Communications minister Flora MacDonald, the driving force behind proposed new laws on broadcasting and video distribution, and the overseer of copyright reform, has lost her seat in parliament here.

NEW YORK: Word of an imminent sale of SBK's music publishing operations continues to be strong, with Capitol-EMI in the front ranks. However, layoffs are expected soon at Capitol-EMI.

WASHINGTON DC: The Parents' Music Resource Center is alleging that most record companies have failed to comply with a 1985 voluntary agreement to label albums that contain lyrics of an explicitly sexual or violent nature.

EMI RECORDS (UK)
20 MANCHESTER SQUARE LONDON W1A 1ES
TELEPHONE 01 486 4488
TELEX 22643 EMIHQ G
CABLES EMIRECORD LONDON W1
FAX 01-935 3852

Dear Cliff,

What can we say?

Congratulations wouldn't cover half of it. Your achievements this year are phenomenal (never mind the 29 years of success that have gone before!).

It is difficult to know where to begin; should it be with your 99th single and 12th number one "Mistletoe & Wine", your first ever self-produced number one; and your first number one since "We Don't Talk Anymore" in '79: or should we highlight your latest album "Private Collection"? (Which coincidentally contains both the aforementioned number ones as the newest and oldest tracks respectively)

"Private Collection" is already double platinum and moving swiftly towards triple platinum. All this coming straight after the success of your last album and biggest ever selling studio album "Always Guaranteed".

The UK tour that you have just finished features another array of staggering statistics, i.e. the 48 dates sold out within 72 hours of the tickets going on sale and the shows seen by over 200,000 people nationwide.

Let's not forget "Private Collection" the music video which is rapidly becoming one of the fastest selling music videos ever released.

Cliff, you have made history, there is no other way of putting it. We are so happy for you and so grateful to be able to share in a career that is truly unique. Thank you for all your hard work and commitment.

Best wishes.

Merry Christmas.

Lots of love from all at EMI.



THE GREATEST MUSIC COMPANY IN THE WORLD
EMI RECORDS LIMITED RECORDING OFFICE: 10 LAMBOURNE ROAD, HAVER, HERTS AL9 9BU
A DIVISION OF EMI GROUP
REGISTERED IN ENGLAND NO 1817

Dealers rally to join the fight against tape pirates

CLAMPDOWNS ON pirate and bootleg tape traders in Glasgow and London have cast a spotlight on the underworld dealings that cost the record industry millions every year.

Legitimate dealers across the country are also keeping a close watch on illicit trading in their areas, whether it is through market stalls, record fairs or individual

dealers.

Terry Uttersen, manager at Disque in Wallsend, Tyne-side, says he is aware of piracy in the area but not on a large scale. "I have seen illicit copies of genuine recordings in one or two small markets in the area," he says.

"But I don't think it is such a big problem in this neck of the woods. I also don't think the pirating of

tapes will go away. It is just a case of controlling it."

Karen Tandy, manager at Golden Disc in Southend, Essex, says she is very much aware of the problem because members of the public often try to exchange broken pirate tapes at her shop.

"We used to see a lot of pirate tapes in the area, especially at the local markets and bootlegs when there are record fairs on," she says. "Most of them look okay but the sound quality is usually awful."

"We get a lot of people trying to change the tapes here which is a big nuisance. It is also a problem when you have new staff working who perhaps don't know the difference and are willing to exchange the tapes."

Tandy believes the BPI clampdown will only have a temporary effect. "It will slow things down but once the BPI turns it's back it will start up again. I think an increase in the fines would definitely help."

John Bairstow, at Bostock Records in Leeds, says the piracy problems in the home have a greater effect on his business than underworld manufacturers.

"A lot of people copy tapes at home — maybe after going halves with a mate in buying an original



A TOAST to the success of EMI's dealer tour was the order of the day when regional sales manager Ian McMinn (second right) met staff from Chalky's in Banbury, at the final venue of the tour, Birmingham

tape — and then some come back into the shop and steal tape sleeves to put on their spare copy," says Bairstow.

"This is a big problem for us. Over the last six months, I have been left with 300 sleeveless tapes. There doesn't seem to be any way of stopping this but it would help if distributors could send out extra display sleeves or spares for us to use.

"The only other way of getting round the problem would be to get rid of all the double-tape cassette recorders," adds Bairstow.

Kevin Matta, at Saffron Records in St Austell, Cornwall, says he is unaware of piracy problems in his area. "We do not really notice it here. It is more of a seasonal problem and in the summertime especially we get some of the pirates at the local markets," says Matta.




NOTTINGHAM-BASED Way Ahead Records claims to be UK's only heavy metal shop outside London. The store's reputation got a boost when Cinderella called in for a signing session

"MISTLETOE & WINE"

Thanks Cliff

peer music



Every 24 hours we
make enough LPs to
dwarf the Empire
State Building...

...and enough
tape to get
there and back
from London.

Impressive statistics – even by EMI standards – but they wouldn't add up to much if the music didn't get through to the audience.

As you can imagine, it's a major distribution operation making sure that over 8 million LPs, singles, cassettes and CDs have the chance to top the charts every month.

Which they do, incidentally, with astounding regularity.

We think it says a lot for EMI M&D Services at Hayes. It also speaks volumes for our customers.



A THORN EMI Company

EMI M & D SERVICES
ON THE RIGHT TRACK

1/3 UXBRIDGE ROAD, HAYES, MIDDLESEX UB4 0SY. TELEPHONE 01-561 8722

Despite record industry secretary being a far from glamorous role, many people are still chasing the jobs. But matching the right person to the right position is a skilled business as Selina Webb finds out

IF THERE is any glamour to be had in the record industry the secretaries and admin staff are among the last to sample it. Record-packing after work and lower-than-average wages are more characteristic than star-studded cocktail parties but, according to record industry recruitment specialist Stella Walker, the realities don't put the right people off.

"We have to turn a lot of temps away — there's a big demand for jobs in the record industry," she

Handle with care

states.

Walker, though keen not to be portrayed as a formidable career woman, is the driving force behind Handle Recruitment, a Bond Street-based company celebrating its 10th birthday this year. Handle claims to be the only agency specialising in recruitment for the record industry and Walker — sister of Handle Artists' Management David Walker — says her company places around 95 per cent of all its temps.

"I didn't set out to specialise in the record industry but, after placing a secretary at RCA, I discovered that I enjoyed the environment and enjoyed meeting the people involved," she says.

Handle now holds the accounts for "all the majors bar one" and associated companies such as management and video production houses — besides recruiting for the design, fashion and public relations industries. All successful introductions of secretarial and administrative personnel are charged at 15 per cent of the first year's gross annual salary (usually around £1,000 less than equivalent City jobs) after a free trial period.

Of the 100 temps currently at work for Handle, three quarters are in the record industry, including a core of 50 "veteran music girls",

the majority of whom are seeking permanent jobs. Half are likely to succeed and, for the most ambitious, Handle temping can prove a first step towards a career in A&R marketing or public relations.

"When choosing the right girl for the job, Walker and her team look for flexibility of character — taking orders from young whizzkid bosses and doing the office photocopying wouldn't suit all secretaries — a streetwise attitude ("very few Sloanes fit into the music industry") and the ability to act quickly and efficiently under pressure. Walker adds reluctance that imago comes high in the list of priorities, though a suitable girl rarely fits into the traditional suited secretary mould and can be "pretty outlandish as long as she looks good".

"Really I can't tell you what quality it is we look for — I just know as soon as they walk through the door if they haven't got it," she concludes.

As part of the record industry's continuing evolution into complete professionalism, Walker has noticed that qualifications have become more important to her clients in recent years.

"A couple of years ago you could get a job in the record industry as long as you looked right and knew what a typewriter looked like — but now the industry is insisting

on decent technical skills as well as all the personality. Ninety-nine per cent now need shorthand, typing and word processing skills."

In 10 years Walker has built a solid base of contacts within the industry and she now feels confident when matching secretaries with bosses.

"It's taken a long time to know the music business, but now I'm aware of the special requirements of individuals and departments. It's got to the stage that when someone walks in I can say — oh, she'll be just right for so-and-so."

Most of the Handle girls are referred to the agency by satisfied

friends or record companies they have approached directly — but some turn up on the doortop at the New Bond Street offices, which reassuringly resemble a cramped front room.

"We're going to have more space soon, a new corporate image and a new coat of paint," reveals Walker. "We don't want to expand but we do want to take on more staff to cope with the work that we have got already."

Potential employees are given an hour-long interview to assess their suitability, then tested "rigorously" on their secretarial skills.

"We are sometimes accused of being too brutally honest, but I don't see any point in making promises to people whose personality isn't right. A girl may be a great secretary, but not for the record industry — it's homes for courses."



STELLA WALKER surrounded by staff at Handle Recruitment

WHO IS NUMBER ONE?



... THAT'S THE mind-mangling question Heavy Metal fans nationwide are gonna be asking themselves, come the New Year!

Yep, in a few short weeks *Kerrang!* will embark on a power-packed promotion that's bound to cause more commotion than a golf cart doing wheelies in The Village! The 100 Greatest Heavy Metal Albums Of All Time is the title of an awe-inspiring editorial supplement, to be given away FREE in the four January issues of *Kerrang!*

The staff of the Mighty *K!* have selected what they reckon to be the most essential 'n' influential albums in the entire history of Heavy Metal.

The 100 Greatest Heavy Metal Albums Of All Time will feature re-reviews of each and every one of these manic musical milestones, together with reprints of the original LP sleeves!

The way it works is this: bound into *Kerrang!* dated January 7, 1989 will be a FREE colour booklet, containing all the fun-filled facts behind chart positions 100 to 75. This issue will also carry a FREE wraparound, full colour, stiff card cover, to be used as a folder in which to keep the pull-out pages safe 'n' secure!

Kerrang! issues dated January 14 and 21 will include additional FREE colour booklets, delivering all the details on positions 74 through to 25.

Finally, the January 28 issue will deliver all the scam on the top 24 positions — not to mention the answer to that all-important question: WHO IS NUMBER ONE? (Helpful hint: it's not 'Perry Como's Christmas Album'. In addition, this pulse-pounding promotion will feature a colossal competition for one lucky *Kerrang!* reader to win the entire top 100 albums!

These issues of *Kerrang!* will benefit from increased distribution and sales. There'll be a national local radio campaign — including spots on the Network Chart Show — and back-up space in the consumer music press.

To place your advertisement in *Kerrang!*, contact Marc Gregory or Cara Mulford on 01-387 6611.

KERRANG!

THE MAGAZINE THAT TAKES NO PRISONERS!

Of Mice, Men and Geese . . . The best-laid plans (sometimes go right!)

March 24/25, 1988 – Donmar Warehouse
– audience 488

June 11, 1988 – Wembley Stadium
– Worldwide TV audience in excess of 500 million

December 1988 – The album 'TRACY CHAPMAN'
including the singles
'Fast Car' · 'Talkin' Bout A Revolution'
and 'Baby Can I Hold You'

– 900,000 units sold in the UK and counting . . .
EKT 44/C/960 774-2

and the Goose keeps on laying . . .

CHER



WX 132/C/924 164-2

ROBBIE
ROBERTSON



WX 133/C/924 160-2

DEBBIE GIBSON



WX 139/C/781 780-2

GUNS N' ROSES



WX 125/C/924 148-2

ENYA



WX 199/C/243 875-2

TRAVELING
WILBURYS



WX 234/C/925 790-2

TANITA
TIKARAM



WX 210/C/243 877-2

Distributed by **WEA** Records Ltd. © A Warner Communications Co. Order from the **WEA** tele-order desk on 01-998 5929 or from your **WEA** salesman.



MULTIVARIOUS RELEASES slipping into view as we prepare for 1989 and a glut of looks-back-in-wonder: *The Inca Babies* return to the fold with a sturdy new album for Vinyl Drip International, through Revolver and the Cartel, under the nom de plume of Evil Hour, and **Richard Strange** finally gets a release for a 12-inch called *Damocles* on Nightlight through Fast Forward and the Cartel. That's a taster for an upcoming, remixed and remembered album titled *Going Gone* and both releases feature cameo performances from **Peter Murphy** guitarist **Chris Pye**, **King Crimson's Jamie Muir** plus a production credit for **Dave Allen** (H League, Cure, Sisters).

THE ONE Little Indian label celebrates its successful past with *Greatest Hits Volume One*, a compilation album that's available through Rough Trade and the Cartel. It features the inevitable **Sugarcubes'** track plus contributions from **D&B**, **The Very Things**, **AR Kane** and a whole bundle more. Spurt Records, through Revolver, has a seven-inch with free **Carry On** fanzine from *The Sperm Walls* and that's titled *The Golden Age Of Carry On*. Already reaping some press due to the accompanying seven-inch mag, the record itself claims to be produced by **Charles Havry** at Pinewood Studios.

THE RECKLESS label has a couple of newbies before closing up shop for the winter. Available through Pinnacle, it offers **Marrell Frankhauser's** *Mu* Album featuring four previously unreleased *Mu* tracks (he was formerly in *Mu* and the *Impacts*) and a **Bevis Froud** double set called *Bevis Through The Looking Glass*. **Chris And Cosy**, those former *Throbbing Gristle* funsters, have team up with a selection of allies for *Care* under their guise of **CTE**. On the Play It Again Sam label through Red Rhino and the Cartel, it features collaborations between the duo and **Coll**, **Boyd Rice** and **Robert Wyatt** among others.

THE **JAMS**, who topped the charts as **Force Mordred** with *Doctor! The Tardis*, release a

double album retrospective featuring all of their singles, in a number of guises, plus a whole set of special remixes. The album is lovingly called *Shag Times* and is on their own KLF label through Rough Trade and the Cartel, also through Rough Trade and the Cartel comes the second EP from Brighton-based band **Whirl**. A vast improvement on last year's release, it's called *Clear* and nestles nicely on the Playroom label. At Pinnacle, the **Happy Mondays'** album on Factory is followed by a new volume of *Funky Alternatives* on the Concrete label, featuring the inevitable remixes of electronic and dance-paced classics, plus *Friendloverline* by **Blue Aeroplanes'** compilation of single and EP out-takes on Fire. Pinnacle is also handling the *Cahedral* concert recording of **Le Mystere Des Voix Bulgares** on Duo.

THE DECOY label through Southern Record Distribution has a brand new variation on style and content with a special Japanese thrash album featuring a side piece of **Sic** and **Rose Rose**. Certainly one not to be missed (and will you want to hear it again after 20 minutes? The constantly production Hangman label releases a compilation album through Revolver and the Cartel called simply, *A Hangman Sampler* at a special low price. Tracks included are all previously unreleased and include tracks from **Theo Mighty Cassels**, **Timmy Tremelo** and a whole lot more from the luminary cupboard. Also from Revolver comes **14 Red Bears'** self-titled debut album on the Thunderball label and the **UK Subs'** 12-inch, *The Motivator* on Released Emotions.

THE SARAH label continues to impress with a compilation album featuring its greatest heart flutters and two new single tracks, including **The Field Nicks'** four track EP which leads off with *Emmo's* *House* and *The Orchids'* *Underneath The Window*. Both are available through Revolver and the Cartel. The *Plastic Head* label releases three tracks just in time to be missed in the Christmas rush for *Cliff's* single, *P Head*, through Bocks



BLUE AEROPLANES: look back in happiness

and the Cartel, offers the perfect alternative with **M4 Alice's** acid-core stormer *Shiloh* (that's a 12-inch), the second album from **The Fridges** called *Auditioning For Whimmin* (that's produced by **Colin Lloyd Tucker**) and a new 12-inch single from "Leicester's best goth band" (!) **Every New Dead Ghost** (and that's called *Ascension*).

THE METEORS release a new compilation album on Anagram titled *Mutant Monkey And The Surfers From Zorch* (through Pinnacle), and sister label, *e*, releases a single from **Bed Dream Fancy Dress** titled *The Supremes* from their just released album *Charlboy Gas Bob*, a much touted name for their previous 12-inch releases, have their debut LP, *Swag Stack*, released on Sombere through Revolver and the Cartel, while **The Hermit Crabs** release a 12-inch on Thunderball, through Revolver, simply titled *Yeah!*

THE LONDON RHYME SYNDICATE have a new 12-inch single titled *London Rhyme Syndicate*, hot on the heels of their debut *Hard To Be Core*, on the Rhyme And Reason label, an Abstract associate through Pinnacle. The group will be touring with The Wee Papa Girl Rappers in December in support. The French label *Arela* has a single from **Wilko Johnson** and **Steve Hooker** which will be available through Bocks and the Cartel. It's a cover of the old chestnut *It's All Over Now*, with a *Hooker/Johnson* original on the reverse.



INCA BABIES: Sturdy new LP out on Vinyl Drip International

Compilations: are both sides being played?

I AM very concerned that the major music industry's trade journals have failed to fully report all sides of the present dispute surrounding the BPI council's decision to exclude/disqualify compilations from the albums chart.

James Hamilton wrote some cogent comments in his column (*MW*, November 26) and Brian Berg, in a personal capacity, also wrote a letter which was "looked away" on page 25 but any other commentary has largely been presenting compilation companies as unreasonably reactionary without respecting the interests of the music industry as a whole.

Compilation albums currently make up some 20 per cent of the total album, cassette and CD market in the UK if one excludes single artist packages. These albums address the mass market not the enthusiast and there are countless examples of previously little known artists being developed through consumer awareness created through compilation products. Stylus has several letters in his or her short history where artists and/or their management have thanked us for the exposure we have given them on a compilation album. Compilation albums do not deny or detrimentally affect artist development.

For several years now, the subject of the compilation album and the album chart has been discussed by the BPI council and has always been rejected in the past as unworkable. Why should it be this year if such a motion gains majority favour? Why open Pandora's Box to dispute, circumvention, definition etc.

1. Could it be that the BBC has offered the industry an album chart programme if the chart can be cleaned up to exclude compilations?
2. Could it be that the success of compilation albums is causing record company management embarrassment with their overseas artists and their management?
3. Could it be that the current membership of the BPI council has vested interests in seeing such a motion implemented?

The constitution of the BPI requires the council to protect the music industry in the best interests of all its members. "Approaching 10 per cent of the revenue of the BPI comes from companies who essentially specialise in compilation albums. Under prevailing circumstances could those members be an oppressed minority as they have no representative on the council and have had no chance to debate the issue?"

The retail trade generally is clearly supportive of our case as all major chains and groups are planning to introduce their own sales charts if they have not already done so.

Has the consumer been consulted about this proposed change and if so what sample of consumers what cross section of socio-economic groupings were used?

The chairman of the BPI made a statement at the EARD conference saying that any changes con-

templated with the album chart would not be implemented without full consultation and the unanimous support of the BPI. He was also reported in *Music Week* as making a similar statement. Why therefore was the motion adopted by the BPI council by only a majority with a number of members abstaining? Why has there been no published information to members from the BPI? The only information which has been widely published is that published in your good journal.

In conclusion, I do not think that anyone in this industry would seek to take issue with the principle to promote new talent — particularly British talent, but there is no proven case for supposing that this proposal will help that principle. Is there any alternative? There seems no reason why one should not abstract from the current sales chart single artist packages and create a British artists chart which could be promoted through the media. At the very best, the matter is of such importance that a fair and open debate on the issue is essential.

As members of a much respected BPI we are asked to vote for the officers of our council. Are all the members of the current council discharging their duty under the memorandum and articles of association or are they serving to use their positions to promote their own personal or business interests? *Navigation chairman, Stylus Music, London WA.*

The editor comments: I cannot accept the assertion that *Music Week* does not properly ventilate this issue and indeed you appear to confirm as much when you suggest that the sole source of information for BPI members has been via *Music Week*.

Erato — giving the rare breed a new chance

AT LAST the majors, in particular *WEA*, International, are demonstrating real interest in classical music area. I do hope they are not too clumsy these gangs.

Ten years ago I tried to persuade *WEA* that they should adopt a responsible marketing policy in the classical music marketplace (and understand its likely long term profitability and welcome market response points). They threw me a small UK-based, under-priced, under-standard, label which was not likely to develop into the required stature — *Nonesuch*.

I used a marketing line for *Nonesuch* — the rare, the unusual, the unexplored — which certainly reflected the available repertoire. Despite the machine — the charting, pop-trained Mac, Eagles, Rod Stewart machine — which we would not stop even to hear, we made profit, though each time an Elektra act had a hit the *Nonesuch* records come off the presses. All else was discounted as irrelevant — even to the extent of the very important *Atlantic Jazz* catalogue. No chance New Age then.

Now Erato, I wish *WEA* well. Please treat this excellent label with the utmost respect. I'm sure you will.

Ian A. Walker, managing director, The Ashwood Walker Company.



Records to be featured on this week's Top Of The Pops

17 DECEMBER 1988

TOP 75 SINGLES

FLEETWOOD MAC

THE NEWLY-RECORDED SINGLE - W744/7/CD
AS LONG AS YOU FOLLOW
 7" - 12" - 3" CD - OUT NOW!
 AS TAKEN FROM THE LP "FLEETWOOD MAC - GREATEST HITS"
 WX 211/C795 836-2

 DISTRIBUTED BY **WARRNER RECORDS LTD.** A WARNER COMMUNICATIONS CO.
 ORDER FROM THE **LUIGI** TELE-ORDER DESK ON 01-988 5929 OR FROM YOUR **LUIGI** SALESMAN

TITLES A-Z (WRITERS)

1-2	Johns Come Lately	54	Johns Come Lately	54
3	Our First Love	55	Johns Come Lately	54
4	Our First Love	55	Johns Come Lately	54
5	Our First Love	55	Johns Come Lately	54
6	Our First Love	55	Johns Come Lately	54
7	Our First Love	55	Johns Come Lately	54
8	Our First Love	55	Johns Come Lately	54
9	Our First Love	55	Johns Come Lately	54
10	Our First Love	55	Johns Come Lately	54
11	Our First Love	55	Johns Come Lately	54
12	Our First Love	55	Johns Come Lately	54
13	Our First Love	55	Johns Come Lately	54
14	Our First Love	55	Johns Come Lately	54
15	Our First Love	55	Johns Come Lately	54
16	Our First Love	55	Johns Come Lately	54
17	Our First Love	55	Johns Come Lately	54
18	Our First Love	55	Johns Come Lately	54
19	Our First Love	55	Johns Come Lately	54
20	Our First Love	55	Johns Come Lately	54
21	Our First Love	55	Johns Come Lately	54
22	Our First Love	55	Johns Come Lately	54
23	Our First Love	55	Johns Come Lately	54
24	Our First Love	55	Johns Come Lately	54
25	Our First Love	55	Johns Come Lately	54

The Week	Last Week	Artist (Producer)	Label	7" (7")	Number	Durability
1	3	MISTLETOE & WINE Cliff Richard (Cliff Richard)	Southern Music (Patch Music)	EMI	(12EM 78 19)	EM
2	2	SPECIALLY FOR YOU Kylie Minogue & Jason Donovan (Stock/Aitken/Waterson)	All Boys			
3	5	SUDDENLY Anny Anderson (Kevin Beamish)	All Boys/Musical/MCA			
4	7	CRACKERS INTERNATIONAL EP Erasure (Erasure)	Sonnet/Musical/Moments/Sonnet			
5	4	CAT AMONG THE PIGEONS/SILENT NIGHT Brook Graham (A. Graham/Warner/C/Virgin AA)	Warner C/MCA			
6	22	GOOD LIFE Inner City (Kevin Saundersen)	Drive-Over/Virgin/Chelsea			
7	4	TWO HEARTS Pat Collins (George Collins/Dazler)	Hi & Run/Warner C			
8	2	TAKE ME TO YOUR HEART Rick Astley (Stock/Aitken/Waterson)	All Boys Music			
9	20	BURNING BRIDGES (ON & OFF)... Status Quo (Phil Williams)	Birchwood Music/EMI			
10	NEW	ANGEL OF HARLEM Liz (James Brown)	Blue Mountain Music			
11	4	SMOOTH CRIMINAL Michael Jackson (Quincy Jones/Michael Jackson)	Warner Chappell			
12	5	FIRST TIME... Robin Beck (Gavin Spencer/Tom Anthony)	EMI Music			
13	24	DOWNTOWN '88 Fenella Clark (Tony Hatch)	ATV Music			
14	3	SAY A LITTLE PRAYER The B-52s featuring Maureen (Sylvain) Combs	DMC/D2/D2 (13) (RT)			
15	23	FINE TIME New Order (New Order)	Be Music/Warner Chappell Music			
16	15	NATHAN JONES Banana Nana (Nathan Jones)	Jobete Music			
17	10	MISSING YOU Chris De Burgh (Paul Hardiman/Chris De Burgh)	Rondor Music			
18	14	RADIO ROMANCE Tiffany (George Tobin)	The 2 Pitches/EMI Music			
19	11	LEFT TO MY OWN DEVICES Pet Shop Boys (Trevor Horn/Stephen Lipson)	Cage10			
20	17	STARKER HUMANOID Humanoid (Brian Douglas/John Laker)	Piscis Music/MCA Music			
21	12	NEED YOU TONIGHT INX (Clive Nolan)	Blue Music			
22	11	BORN TO BE MY BABY Bon Jovi (Bruce Fairbairn)	PolyGram/MCA Music/SBK Songs			
23	30	LOCO IN ACAPULCO Four Tops (Collins/Dazler)	Phil Collins/Hi & Run/Warner C			
24	16	JACK TO THE SOUND OF THE UNDERGROUND Hiatus (Peter Simpson)	Supreme SLP/RTJ (A)			
25	10	YOU ARE THE ONE Alan (Alan Tait)	Sty Music			
26	13	KISSING A FOOL George Michael (George Michael)	Warner Chappell/Monster Legacy			
27	25	KOKOMO The Beach Boys (Terry Malcher)	Campbell Connelly			
28	4	FOUR LETTER WORD Alan (Alan Tait)	Sty Music			
29	1	P.A.M. (THE COMFORT ZONE) Londonbeat (Willy M)	Warner Chappell Music			
30	30	CHRISTMAS SONG/THANK YOU Alexander O'Neal (Lionel/Lewis)	A. Warner Chappell/Morris AAJ			
31	41	BUFFALO STANCE Neneh Cherry (Tim Simonom/Mark Saunders)	Virgin/SBK/Comp. Co.			
32	10	REAL ONE KID Deacon Blue (Chris Wilson)	ATV Music			
33	27	SWIFT AND SHOUT Tali N Papp (Harley 'Luv' Bang)	EMI Music			
34	34	HANDLE WITH CARE Traveling Wilburys (Ottobry Wilson/Wilburys Cop. Cos.)				
35	29	JENE SAUS PAS FOURQUOIN Kylie Minogue (Stock/Aitken/Waterson)	All Boys Music			
36	27	TRUE LOVE Shakin' Stevens (Stevens/Hall)	Warner Chappell Music			
37	2	STAND UP FOR YOUR RIGHTS Taz (The Beatmasters)	Big Life/BLR ST (RT)			

the follow up to the no. 1 Orinoco Flow (Sail Away)
Evening Falls... Y3566/7/CD

 DISTRIBUTED BY **WARRNER RECORDS LTD.** A WARNER COMMUNICATIONS CO.
 ORDER FROM THE **LUIGI** TELE-ORDER DESK ON 01-988 5929 OR FROM YOUR **LUIGI** SALESMAN

38	45	PUT A LITTLE LOVE IN YOUR HEART Annie Lennox & Al Green (David A Stewart)	SBK Songs			
39	32	ENCHANTED LADY The Peacodons (Pete Wingfield)	CBS/SBK Songs/Island Music			
40	47	MINNIE THE WOOCHER Reggina Philharmonic Orchestra (Mykkel S Riley)	EMI Music			
41	52	DO NOT BELIEVE THE HYPE Mata (The Awakening/Friedrich/Rochford)	CSC/784/134			
42	43	ROAD TO OUR DREAM P. Row (Thomas Baker)	MIS/Virgin			
43	NEW	YEAH, YEAH, YEAH, YEAH The Pogues (Steve Lillywhite)	SBK Music			
44	17	HEAINT NO COMPETITION... Bryan Adams (Stock/Aitken/Waterson)	All Boys Music			
45	2	IMAGINE/BEALOUS GUY/HAPPY XMAS John Lennon (A. A. Langer/A. A. Langer)	Lennox (Ono)/Spector/Warner C			
46	4	I LIVE FOR YOUR LOVE Natalie Cole (Dennis Lombardi)	EMI/Virgin			
47	NEW	KEEPING THE DREAM ALIVE Freddie (Armand Vokor) Mamba Musikverlag				
48	56	HOW CAN I FALL? Brotherhood (Chris Young)	Virgin Music			
49	32	GIRL YOU GOT YOUR TRUE Milli Vanilli (J. MCA Music)	On The 2 Pitches/EMI Music			
50	37	LOVEHOUSE Samantha Fox (Rob Holland/Fred Ballard)	Zomba Music			
51	NEW	RHYTHM IS GONNA GET YOU Gloria Estefan/Miami Sound Machine (Emilio/Jerks)	SBK Songs			
52	30	ISS SHE MAKES MY Robert Palmer (Robert Palmer)	Island Music			
53	63	WAITING FOR A START TO FALL Boy Meets Girl (Art Marden)	Rondor Music			
54	1-2-3	ORINOCO FLOW Erykah Badu (Erykah Badu)	SBK Songs			
55	43	BREATHE LIFE INTO ME Mica Paris (L. E. M. Warner Chappell Music)				
57	54	LOVE NEVER DIES... Belinda Carlisle (Rick Nowels)	She Devil Music/Virgin Future			
58	50	DEFINIS (88 Remix) Blondie (Richard Gottrich)	EMI Music			
59	61	REQUIM Lionel Richie (Ron Baseman)	Warner Chappell Music			
60	NEW	TIED UP Yello (Yello)	Warner Chappell Music			
61	59	THE CLAIRVOYANT Iron Maiden (Martin Birch)	Zomba Music			
62	3	THE AIR THAT I BREATHE The Hollies (Ron Richards)	Rondor Music			
63	57	WE CAN'T ACCEED D. Mass (Resharing Gary Haismon)	(Dannery D)			
64	NEW	IT'S PARTY TIME AGAIN George Van Dusen (Van Dusen/Carroll)	Acuff-Rose/787/101 (SP)			
65	NEW	THINKIN' ABOUT YOU Bobby McFerrin (Linda Goldstein/Bobby McFerrin)	BMG Music			
66	NEW	AS LONG AS YOU FOLLOW Mica Paris (L. E. M. Warner Chappell Music)				
67	2	TRUE LOVE WAYS Bobby Holly (J. Southern Music)	MCA/RCAT (13) (32)			
68	7	A DAY IN THE LIFE/WARLOCK Mark Knopfler (Todd Terry)	Champion/Champion Music			
69	NEW	MY PRECIOUS Robyn Brown (Chris Griffin/Bobby Brown)	Cal-Gene/Virgin/MCA			
70	42	TILL I BELONG TO YOU Barbara Streisand & Don Johnson (Phil Ramone)	CBS/RSAR (7) (14)			
71	NEW	BABY DON'T FORGET MY NUMBER Milli Vanilli (Frank Foran)	For Music			
72	NEW	THE CHRISTMAS EP Chris Rea (Chris Rea/Various)	Warner Chappell Music			
73	48	SISTER MOND Robyn Brown (Duncan Bridgeman)	Copyright Control			
74	NEW	EVERLASTING LOVE Sandra (Michael Crab)	Peter Maurice Music/EMI Music			
75	NEW	KISS ME DADDY Lita Ford (Mike Chapman)	Zomba Music/BMG Music			

THE NEXT 25

76	18	5.15 PARAZITI Joe Raposo (Joe Raposo)	EMI Music			
77	80	DOITKANIZAMI NINE Omura Odeton (Omura Odeton)	EMI Music			
78	74	MY DREAMS ARE LATELY MCA Music				
79	83	JOHNNY COME LATELY MCA Music				
80	78	RADIO RADIO MCA Music				
81	77	COME ON UP TO MY ROOM MCA Music				
82	77	THE SILENT SILENT MCA Music				
83	84	THE SILENT SILENT MCA Music				
84	84	THE SILENT SILENT MCA Music				
85	85	THE SILENT SILENT MCA Music				
86	86	THE SILENT SILENT MCA Music				
87	87	THE SILENT SILENT MCA Music				
88	88	THE SILENT SILENT MCA Music				
89	89	THE SILENT SILENT MCA Music				
90	90	THE SILENT SILENT MCA Music				
91	91	THE SILENT SILENT MCA Music				
92	92	THE SILENT SILENT MCA Music				
93	93	THE SILENT SILENT MCA Music				
94	94	THE SILENT SILENT MCA Music				
95	95	THE SILENT SILENT MCA Music				
96	96	THE SILENT SILENT MCA Music				
97	97	THE SILENT SILENT MCA Music				
98	98	THE SILENT SILENT MCA Music				
99	99	THE SILENT SILENT MCA Music				
100	100	THE SILENT SILENT MCA Music				

 Top 75 chart until date (49 weeks) 642
 Panel sales increase over last week +7%

TOP 20 FULL-PRICE

Classical

- 1 ELGAR CELLO CONCERTO/SEA PICTURES HMV
Barbriroll/LSO/Baker/1 Du Pre ASD655/CASD655 [E]
- 2 ELGAR CELLO CONCERTO/ENIGMA VARIATIONS CBS
Barenboim/PDO/1 Du Pre CBS76529/4076529 [C]
- 3 ANDREW LLOYD WEBBER REQUIEM HMV
Domingo/Brightman/Maazel/ECO ALW1/TCALW1 [E]
- 4 VIVALDI FOUR SEASONS L'Oiseau Lyre
Hogwood/Academy Ancient Music 4101261/4101264 [E]
- 5 HOLST THE PLANETS Deutsche Grammophon
Herbert Von Karajan/BPO 2532019/3302019 [F]
- 6 ELGAR CELLO CONCERTO Philips
Manuho/RFO/Welshen 4163541/4163544 [E]
- 7 ALBINONI ADAGIO/PACHELBEL CANON Deutsche Gramm
Herbert Von Karajan/BPO 4133091/4133094 [F]
- 8 MAHLER RESURRECTION IMP Classics
Gilbert Caplan DFC0910/CIMP910 [PK]
- 9 MAHLER SYMPHONY NO 2 HMV Reflexe
Simon Kattle/CBSO EX2705983/EX2705985 [E]
- 10 CHOPIN FAVOURITES Decca Classics
Katchen/Kahn 4176901/4176904
- 11 ELGAR/HAYDN/BEETHOVEN CELLO CONCERTO EMI
Daniel Barenboim/ECO EX679707/EX679707A
- 12 TCHAIKOVSKY 1812 OVERTURE Decca Classics
Charles Dutoit/MSO 4173001/4173004 [F]
- 13 HANDEL MESSIAH EXCERPTS Decca Classics
Neville Martin/ASMF 4172691/4172694 [F]
- 14 HOLST PLANETS Telarc
Andre Frevin/RPO CD80133 [CON]
- 15 MOZART HORN CONCERTO Decca Classics
Barry Tuckwell/ECO 4102841/4102844 [F]
- 16 GRIG PEER GYNT/SIBELIUS PELLEAS Deutsche Gramm
Herbert Von Karajan/BPO 2532068/3302068 [F]
- 17 HOLST THE PLANETS Deutsche Gramm
Charles Dutoit/MSO 4175531/4175534 [F]
- 18 SIBELIUS SYMPHONY NO 5 HMV Reflexe
Simon Kattle/CBSO EL7497171/EL7497174 [E]
- 19 MENDELSSOHN & BRUCH VIOLIN... Deutsche Gramm
Anne Sophie Mutter/Karajan/BPO 2532016/3302016 [F]
- 20 RACHMANINOV PIANO CONCERTO NO. 2 Decca Classics
George Solti/LSO/Katchen 4178801/4178804 [F]

© BPI, Compiled by Gallup for BPI & Music Week

CLASSICAL

CBS plan ahead with 'aggressive' release policy

THE CLASSICAL department of CBS is embarking on a new release policy for 1989 - issuing titles every other month instead of monthly along with all the other majors.

This move is unexpected because it follows so closely on the heels of the company's declared decision to expand its classical activity, not least with the appointment of Gunther Breest to head CBS Masterworks.

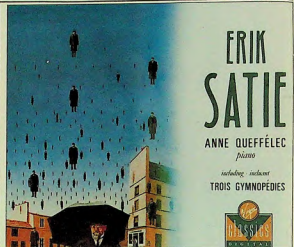
But Barry Humphries, CBS Catalogue Marketing Director, said that the change to alternative months was a decision taken before the announcement that Breest had left Deutsche Grammophon for CBS; and that it was, in any case, a sign of greater aggression in the classical field, not less.

"If dealer orientated, but it is part and parcel of a bigger plan to enable us to run a more efficient operation," said Humphries. "As time unfolds, we are going to take a more aggressive stance on our classical product though at the moment we don't have the catalogue to compete with PolyGram or EMI. The effect of Gunther Breest joining us will not be felt in terms of product for about 12 months.

"So what we intend to do now

is to use the longer selling period to concentrate on every release. Stefan Brown of EMI recently admitted in a magazine that because of the sheer numbers of releases his company was bringing out, he could only concentrate on a few and had to leave the rest to themselves. This is not what we intend to do."

Mr Humphries insisted that, as far as the consumer was concerned, there would be little perceptible change, except that he hoped CBS product would be more in evidence. "But it will mean that we will be able to talk to the dealers with finished product rather than saying 'this is what we think the sleeve will look like'.



IN ONE of the more unusual sleeve designs to be seen this year, artist Paul Gildea showed himself to be inspired by Rene Magritte when commissioned to do a sleeve for Virgin Classics' new recording of Anne Queffelec playing music by Satie.

Following the theme of small figures raining down on town, Gildea incorporated a Satie figure (both Satie and Magritte favoured bouquets) and even the composer's apartment block.

The CD (VIC 790754) contains 76 minutes of popular Satie.

Xmas opening for La Boheme

PUCCHINI'S La Boheme will be the opera of Christmas 1988 when the new film directed by Luigi Cancianini opens at The Barbican Centre on December 26 and The Chelsea Cinema on December 27. Starring Barbara Hendricks as Mimì and the young tenor Luca Canonici as Rodolfo, it features the soundtrack of the recent Erato recording conducted by Lorin Maazel, and using the voices of Hendricks and Jose Carreras.

The Spanish tenor had already recorded the music and was due to perform the role on screen before leukaemia was diagnosed. A search for a visual substitute curiously settled on a tenor rather than an actor, and although Canonici's voice is not heard on screen, Erato has since released a CD of Italian opera solos, including Yury Tynin Hand is Frozen from La Boheme. The Erato recording is available on 75450 in all three formats.

The Spanish tenor had already recorded the music and was due to perform the role on screen before leukaemia was diagnosed. A search for a visual substitute curiously settled on a tenor rather than an actor, and although Canonici's voice is not heard on screen, Erato has since released a CD of Italian opera solos, including Yury Tynin Hand is Frozen from La Boheme. The Erato recording is available on 75450 in all three formats.

CROSSOVER CLASSICS	
1 THE CLASSIC EXPERIENCE EMI Yonka ENT457CD/MD457E	2 JOSE CARRERAS COLLECTION Yonka Jose Carreras SBR808/SAC802/570
3 THE NEW PAVAROTTI COLLECTION Yonka Luciano Pavarotti SBR827/SAC827/570	4 THE PAVAROTTI COLLECTION Yonka Luciano Pavarotti SBR817/SAC817/570
5 THE COLLECTION Yonka Placido Domingo SBR825/SAC825/570	6 VINCE IN PERL Fantasy Bando/Vesuviano RON7/CDRON7/1A
7 KIRI GUN'S KRANES NEI 4242/CD4242/570	8 MY FAIR LADY Decca Classics Ena Leacock/Jenny Holms MFL104/105 [E]
9 GREATEST LOVE SONGS CBS Placido Domingo CBS44701/4044701 [E]	10 SOUTHWEST Pacific Ena Leacock CBS47205/4047205 [E]

REVIEW

100 Golden Years of the Gramophone. Caruso, McCormack, Kreisler, Cortot, Casals, Callas, Dia Pre, Domingo, To Kanawa etc. Introduced by Robin Roy. EMI CDH 7 630182. Emile Berliner's first demonstration of the gramophone on May 16, 1888 in Philadelphia is marked here by some very celebrated figures. It is the gem of history with one of the legendary first Gram recordings, some master violinists - Kreisler, Heifetz, Menuhin, and a simple but stunningly effective performance of Saint-Saens's 'The Swan' by Jacqueline du Pré with the harpist Osian Ellis.

FIRST NEW RECORDING IN 20 YEARS

RCA VICTOR *Red Seal*

ELGAR THE KINGDOM
LEONARD SLATKIN

London Philharmonic Orchestra and Choir
Yvonne Kenny • Alfreda Hodgson • Christopher Gallet • Benjamin Lucien

Available on Compact Disc RD 87862 and Cassette RK 87862
Order now from BMG Operations tel no. 021-500 5678



COMING SOON IN A RECORD SHOP NEAR YOU



Screen Themes
Royal Philharmonic Orchestra
Cond. John Scott
LP: VS5208 MC: VS5208
CD: VS5208

Crossing Delancey
Music by Paul Chihara
LP: VS5261 CD: VS5261

Bat-21
Music by Christopher Young
LP: VS5202 CD: VS5202

A Nightmare on Elm Street IV
Music by Craig Safan
LP: VS5203 CD: VS5203

Madame Souzuka
Music by Gerald Gourlet
LP: VS5204 CD: VS5204

Halloween IV
Music by Alan Howarth
LP: VS5205 CD: VS5205

Criminal Law
Music by Jerry Goldsmith
LP: VS5210 CD: VS5210

It's bye bye to classical vinyl . . .

by Nicolas Soames

THE CLASSICAL long playing record will limp along into 1989 but generally will not last very far into the new year on the bulk of the titles to be released.

Although only Deutsche Grammophon among the majors, and a few independents such as Hyperion have committed themselves to CD and tape, most of the rest admit to a dramatically reduced LP involvement from the start of the new year.

The situation has been greeted with some dismay by dealers still trying to provide a service to longstanding older customers who remain loyal to vinyl. Nevertheless, many dealers look forward to the day when the LP is formally discarded, and with life simplified, they can inform their customers that both new and back catalogue items are available on CD and tape only.

From January, DG will go ahead with its declared policy of no LPs. The other PolyGram labels will operate on a severely reduced LP release. Philips anticipates just 1.5 per cent spread over the year; Decca will also have a small number. "LPs will only be issued in particular cases, such as a Pavarotti release," remarks Decca general manager Michael Letchford.

"We are not being doctrinaire about it and I still get lots of letters from people who say they can't get LPs they want," he adds. "But often it is because a lot of dealers are not buying as they want to simplify their stocks."

All the majors are, to some extent, dictated by international forces if insufficient numbers of territories order LPs, a recording will simply not be pressed. This applies equally to CBS and RCA. Among the nine CBS releases in February, only one—a recording of cello music by Barber and Britten played by Yo Yo Ma—will be available on LP, though this is contrasted by five LPs in April.

"When we release something like the Piano Concertos by Grieg and Schumann by Murray Perahia, it would be unthinkable for it not to be on LP," says Roy Bellamy, CBS Masterworks product manager.

RCA is also operating a flexible policy. It's one new recording in January, Rachmaninov's Piano Concerto No 1 played by Evgeny Kissin, will be available on LP, but in February, there will be no LPs despite a RCA Red Seal and Gold Seal list.

Hyperion has categorically said that it will not issue any more LPs. But the other side of the independent coin is displayed by ASV which is to continue to release all

its major product on LP as well as CD and tape. Ray Crick, marketing manager, explains why.

"The recording of Beethoven's Violin Concerto played by Oscar Shumsky which we released in September has, to date, sold 22,000 units, though this was unusual because 75 per cent of those went to clubs," says Crick.

A breakdown shows sales of 12,000 CDs, 3,500 tapes and 6,500 LPs—which did represent an exceptionally high LP percentage of 30 per cent. Normally, Crick reckons, his LPs sell around 20 per cent of the general total. Julian Lloyd Webber's recording of British Cello Music sold 19 per cent on LP; Yondani Bull's recording of Saint-Saens's Symphony No 2 sold 22 per cent; The Lindsay Quartet's recording of Tippett and Britten sold 21 per cent and Josep Glover's Mozart sold just under 18 per cent.

EMI's budget and mid-price labels, CFP and EMI Eminence take a similar view. Patricia Byrne, UK label manager explains that the ratio is one LP to every six tapes and 1½ CDs on CFP, and one LP to every five tapes and 2½ CDs. "It is still fairly healthy, but the market is almost impossible to predict," she says.

Most dealers accept that the LP is now a short-life property, but some hold this view with regret. "While LPs are around I will stock

them, but I am a bit unhappy with the situation because many of my customers aged between 50 and 60 say they have no intention of buying a CD player," says Mike Roberts of Circle Records, Liverpool.

"The danger is that we will lose a whole segment of the market."

David Denis of City Radio, Cardiff, holds similar views, but is concerned equally about the uneven supply of back catalogue items, particularly from EMI. "LPs are still quite big here—about 25 per cent of my sales."

"But the real problem is EMI's box sets. I have three pages of orders which are constantly returned saying out-of-stock. It would be easier if the company simply said that they would no longer be in stock."

Alan Goulden, of Music Discount Centre, London, has declared his interest in LPs by the opening of the Classical Warehouse in Charlotte Place and a viable basement devoted to LP and tape. His new shop is in Ludgate Hill, EC4.

He admits that in 1989 he will be "tempering my purchases in line with the market," but strongly feels that a potential LP market was being squeezed out. "A lot of collectors who were collectors of LPs are no longer collectors of anything. They say they will not be forced to buy CDs."

He declared that he will be selling LPs well into 1989.

This reluctance to accord with



MURRAY PERAHIA: only artists of his stature will escape the vinyl cut off

the much-heralded demise of the LP is matched by the experience of SPBS Leisure Ltd, which holds one of the largest stock of classical deletions in the country.

Darren Ridgewell, national sales manager, has currently a stock of around 500 classical titles and a total of 100,000 LPs in his warehouse. He buys from a variety of sources, both in this country—CBS and EMI are regular sources—and from abroad, although the imports amount to less than one third.

This, says Ridgewell, may change if the major companies maintain their public stance of cutting back heavily on vinyl. But he sees no diminution of interest from consumers.

"Many of the independent retailers and even the major chain stores say they do not understand the decision of so many record companies to stop producing LPs," says Ridgewell. "They say that business is thriving."

"I just want to play the music I like, when I like, whatever it is"

Nigel Kennedy in *Time Magazine*

"He is at a pinnacle in his career as a violin virtuoso"

Today

Nigel Kennedy

Mendelssohn

VIOLIN CONCERTO IN E MINOR

Brech

VIOLIN CONCERTO NO. 1 IN G MINOR

Schubert

BONDED IN A

Jeffrey Tate

English Chamber Orchestra

CD C 0949 1992 EL 19063 CASSETTE EL 19064

"Britain's foremost classical violinist"

Sunday Express

Newly released recordings already widely acclaimed in 1988

WALTON VIOLIN AND VIOLA CONCERTO

CD C 0949 1992 EL 19063 CASSETTE EL 19064

SIBELIUS VIOLIN CONCERTO

CD C 0949 1992 EL 19063 CASSETTE EL 19064

NIJEL KENNEDY PICTURES OFFICE

(UK ONLY)

For a free copy please write your name to:

Dept. W, EMI Records,

Prospect 11, London W1E 7EP



. . . and hello to the second hand market

OVER THE past decade, Harold Moores has built up a sizeable collection of second hand LPs—around 25,000 of them. And it is growing. Twice a year, he goes on buying trips throughout Europe and the US; and rarely does a week go by without someone walking through the door of his shop in London's Soho offering a collection ranging from a few hundred to thousands.

And he is continuing to buy. He is not in the league of one or two American dealers but he has an international reputation, and there is little doubt that, over the next few years, he will be increasingly approached with collections as record collectors admit to themselves that CD, for the most part, is really the medium of the future.

"I am buying hundreds every week and it is getting pretty chokka down there," says New Zealand-born Moores, looking down at his basement. "But we are happy to see that."

He sells new LPs too, though they now amount to only about five per cent of new releases—this part of this business is much the same as most London retailers.

But an avid collector himself, he sees the long-term value of rare LPs, being made increasingly rare as each week passes. "As far as I can see, companies are not full of overstocks," they have been letting the pressings run out and

not taking the chance on re-pressing," Moores explains. "And some companies, like EMI, are scrapping a lot of their LPs because, I am told, it is with certain royalty contracts it is cheaper to do that than sell them off as deletions."

The prices of his second-hand records vary widely, from 20p to £200—for an extremely rare LP of the first recording made by Michael Rabin on EMI in the Fifties: the 13 year old violinist plays Paganini's Caprices! And there are others for £150 and £100.

The interest in his collection, however, doesn't come just from specialists. "There are people who are about to go and see an opera and want something cheap, and there are those who genuinely feel that the sound they can get from many LPs is preferable to CD which they feel is sterile or electronic. But 70 per cent are collectors."

He reckons that in 10 years the LP market will have assumed much of the character now retained by the 78 rpm market. Some 78s even now are sold for well over £100 through close circuit fraternity.

With this kind of future in mind, Moores buys canny, paying between 40p and £4 for a normal full price LP. He also buys deletions, but with care, and often invests them away for a few years, putting his faith in the LP for some time to come.

TOP 100 ALBUMS

17 DECEMBER 1988

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

W

NO1	NOW 131 *** CD Various EMI/Vergo/Rykod/Gems NOW 13
2	PRIVATE COLLECTION ** CD Cilla Richard EMI GRT/20
3	KYLIE ***** CD Kylie Minogue PWL HF 3
4	THE PREMIER COLLECTION ** CD Various Kathy Usher/Polylex ALMTV 1
5	MONEY FOR NOTHING *** CD Dire Straits Vertigo/Phonogram VER114
6	GREATEST HITS * CD Freewood Mac Waver Britain MW 221
7	THE HITS ALBUM CD Various CBS/WEA/BMG HTS 9
8	THE GREATEST HITS COLLECTION * CD Bonnie Raitt London BAMA 5
9	HOLD ME IN YOUR ARMS CD Rick Astley RCA R1 2192
10	INTROSPECTIVE * CD Pet Shop Boys Parlophone PCS 2725
11	THE ULTIMATE COLLECTION * CD Bryan Ferry/Arts Music EGYPTA EGT 72
12	PUSH *** CD Brox CBS 66287 1
13	GREATEST HITS * CD Hanson League Virgin NLT 11
14	NEW LIGHT THROUGH OLD WINDOWS * CD China Rob WEA MW 200
15	WANTED * CD Izzie Regula RAZZ 11
16	SOFT METAL * CD Various Sphax SBA862
17	THE GREATEST HITS OF 1988 * CD Various Telstar S1A8 2324
18	KICK ** CD IKXZ Mersey Phonogram MGH 114
19	BUSTER (OST) * CD Various Virgin V244
20	THE LEGENDARY ROY ORBISON * CD Various Polygram

3 CRACKING T.V. ALBUMS

THE PREMIER COLLECTION
BY ANDREW LLOYD WEBBER
The new collection of the Original Hit Record of 'The Phantom of the Opera', 'Cats', 'Evita', 'Supercat', 'Jesus Christ Superstar' and 'Milk and Honey' on 3 discs.



THE PREMIER COLLECTION
BY ANDREW LLOYD WEBBER
The new collection of the Original Hit Record of 'The Phantom of the Opera', 'Cats', 'Evita', 'Supercat', 'Jesus Christ Superstar' and 'Milk and Honey' on 3 discs.



KOOL & the GANG
THE GIGGLES COLLECTION
All their Greatest Hits
Mersey Records MR 88-91



James Last
James Last Dance Dance Dance
Dance Dance Dance
Mersey Records MR 88-91

59	SO GOOD * CD Mick Paris 4x + 8 vinyl/Red
60	ANCIENT HEART * CD Tania Tzioumis WEA W 210
61	THE QUEEN ALBUM * CD Elsie Page Scept/Parlo/EMI 22
62	SUNSHINE ON LEITH * CD The Proclaimers Chrysalis CHR 1648
63	THE CLASSIC EXPERIENCE * CD Various EMI PAR10 45
64	HELLO CHILDREN...EVERYWHERE CD Various EMI BM 1307
65	FROM THE HEART * CD Doreen O'Donnell Telstar S1A8 2221
66	RAPPIN' UP THE HOUSE * CD Various K-Tel ME 1428
67	CONSCIENCE * CD Wendie & Wendie 4x + 8 vinyl/Red 219
68	ANY LOVE * CD Luther Vandross Epic 66286 1
69	HEAVY NOVA * CD Robert Palmer EMI LHM 1007
70	HIT MIX '88 * CD Various Sphax SBA 845
71	HOLD AN OLD FRIEND'S HAND CD Tiffany MCA MCF 2427
72	PHANTOM OF THE OPERA *** CD Various Polygram 10019
73	NEW JERSEY * CD Bon Jovi Vertigo/Phonogram VER1142
74	ABSOLUTE ABBA * CD Abba Telstar S1A8 2292
75	THE LOVE ALBUM '88 * CD Various Telstar S1A8 2222
76	WHITNEY ***** CD Whitney Houston A&M 281 11
77	MOTOWN IN MOTION * CD Various K-Tel ME 110
78	LOVE SONGS * CD Various Mersey Records S. Vandross & Johnson



LINDISFARNE: back for the Christmas bash and reunions

Ho'way the lads

by Dave Laing

THE INSPIRATION for the song came from a nightmare and smoking too many happy tabs," says Roy Laidlaw of Lady Eleanor, the 1972 Lindisfarne hit recently re-released.

The atmospheric song has been given a 1988 remix which is "more like Hammer horror," according to Laidlaw, the group's drummer and business manager. "It was originally made on a 8-track, but it's a song that needs a bigger canvas" he adds.

Lady Eleanor reappears as a prelude to both the annual Lindisfarne December tour and their CD release of the band's three classic albums by Virgin, who acquired the rights as part of the Charisma catalogue. The masterpiece was Fog On The Tynes from 1972 — its evocation of life on the island was unfortunately still timely — and Laidlaw believes that most of those who bought the album should now be ready to replace it with a CD copy.

As for the group itself, the members seem to have found a happy balance between band and solo work. Alan Hull is writing a musical, Rod Raymond producing, Rod Clements works with Bert Jansch and Pentangle while Laidlaw himself manages a Lyndisland band State Of The Nation while also playing in a folk-rock group with Billy Mitchell, Jed Grimes and other Seventies stalwarts.

"As for Lindisfarne, we have an AGA every January," says Laidlaw. "As well as the Christmas tour we do a lot of work in Europe in the summer. We're open to offers." And an album of new material to follow. Don't miss Life Away from two years ago? "We'll do it when we've got enough good material — most of Alan's current songs are going into his musical."

Kitchen cabinet

by Sarah Davis

THE NAME Kitchens Of Distinction seemed to have a strangely familiar ring. Dani (drums), confirmed this suspicion. "Yes, it's an advertis-

ing slogan. Everyone's heard it. All names are advertising slogans anyway, so why not use an established one?" Patrick (bass and vocals) "It irritates people. We don't know why but they think it's flippancy."

The Kitchens are not flippant. Sense of humour yes, but not flippant. Dani: "You've got to have a sense of humour — you can't take yourself too seriously." They've also been accused of being too loud, and while they do sing of emotional turmoil, male culpability, arrogance and destructiveness, they're not doom. They delight in the positive aspects of love and loving relationships but they are realistic enough not to ignore the sad side. Dani adds: "We want to be joyous, we feel there is a lot of joy in our music, but neither are we afraid to put hard hitting images in our lyrics." They succeeded. Their recently-released second single Prize (One Little Indian) is both sensitive and tough: a glad blend of hard guitar and whining feedback that is paradoxically both tightly bound yet allowed acres of space by the personal and poignant lyrics.

Dani and Patrick, along with "sonic noise architect," guitarist Julian, have been together for two years. Their first single Death Shuffle, released (on their own label) a year ago, was well reviewed by the NME. Live, they are loud and fun. They recall: "One of our most enjoyable gigs was supporting AR Kane of The Frigate. Instead of people just standing at the bar watching us, as soon as we began they swarmed down right to the edge of the stage. It was scary but great." The Kitchens are supporting The Sugarbuscs during December with their own brand of hard joy.

Cherry bomb

Adam Isaacs

LIKE FATHER, like daughter? Neneh Cherry has the same elfin glow as her father. Dan, whose groundbreaking work with Ornette Coleman was taken up by offspring Neneh in the modern jazz oriented Rip, Rig & Panic, a record that predated the current interest in British jazz by several years.

Neneh's new single Buffalo Stance on Circo records is a product of life on the road with her musical father and her later adventures in London's clubland. Buffalo Stance merges James Brown style girls'n'greens with rapping from

Hackney and Harlem. Originally a B-side for Morgan McVey's Looking Good Diving which came out on CBS, the song has been toughened up and received enthusiastically by the "Lifestyle" press, to whom Neneh is no stranger.

"Tim Simenon produced it," says Neneh. "I like the way he approaches making music — it's a lot of fun. Because my part in it was to add sparkle and energy to the song I paid close attention to what Tim was doing." To promote it Neneh will be featured as opening act on selected dates of Tim Simenon's Bomb The Boss tour, singing over DAT backing tapes. "I was against using DAT at first because it can be weird singing to backing tracks but it sounds OK now. I'm putting a proper band together for the new year."

Raw Like Susie, Neneh's album, will be released in March 1989 when she will have had her second child and will be prepared for another spell on the music business that is paradoxically both tightly bound yet allowed acres of space by the personal and poignant lyrics.

"I try and have an open mind," she replies. "And that is something I learnt from Dan. He's like a teenager and doesn't feel he owns what he gives. It's an attitude that gives me space to progress in." Buffalo Stance, solid dance cut though it is, has not fully captured Neneh's effervescence but as a taster from an album it's not bad at all. Neneh might have borrowed from Bobby McFerrin's Don't Worry, Be Happy mainly as a way of life, but then, chances are, he borrowed it from her old man.



NENEH CHERRY: following in the old man's footsteps

The mean Kingpin fiddlers

by Selina Webb

AFTER A year of backstage wrangles Sheffield's 1000 Violins are back with a new vocalist and a surprisingly jaunty debut album on Pacific's Inmaculate Records label.

Hey Man That's Beautiful is a cheering collection of Sixties-style psychedelic pop tunes which, despite the addition of Vince Keenan's vocal (barely distinguishable from his predecessor's) reminds us of what we've been missing. The album has been enthusiastically received by the critics but the Violins feel it's been made too "beely" by Phil Tennant and Neil O'Connor's production. This criticism prompts more moans about Pacific's desire to get them "out of the Oxfam look and into sparkly wastecosts" and an apparently fickle A&R approach which they say fluctuates between trying to squeeze them into the Brother Beyond mould and sending them out to be "more thrashy and annoy people."

"Indie bands just aren't getting any respect for what they do," says guitarist Colin Gregory. "In the Sixties you didn't need a certain drum sound before anyone would listen to you but now everything's so formulaised, no-one is taking any chances. It seems all you need to be successful is a pretty face and a sparkly wastecost."

The Violins say they offer "real songs" with influence ranging from Cilla Black to The Beatles and US garage bands. They're particularly disapproving about the current enthusiasm for "little bleeps" and house music.

"If we put a beat in we try to do it constructively to get people excited rather than put them in a trance," comments Gregory. "It isn't difficult to hypnotise people if you've got a drum machine, it's more difficult to get through to the guts with a song. We go for the emotion rather than the tribal instincts."

by Ola During

TAKE ME Far What I am is the title of King Masco's debut album on his own Emma label. The genre plea didn't reach the hearts of other record companies and those who showed remote interest in his music advised him to change it. "But they didn't say how I should change it," says the mable DJ from south London. "My kind of music is a cross between Caribbean and African soca. I'm not going to change it because this is my kind of music and this is how I want it to sound."

The album was released on his own label when he got tired of being given the run around by the big guys including CBS, WEA, and Island. "I got the usual A&R reply saying they weren't ready for this kind of material, and of course they were right," he explains.

You can't fault the album with its tight production, and judicious rhythm by guitar supremo Abdul Tee-Jay, and percussion by Linda Lusardi's brother Mark. In between doing the distribution, PR, and arranging his own PAs to promote the album, Masco is working on a follow-up (although understandably he can't yet say when it will be released). "I've lost a lot of money releasing this album," he admits, "but I have no intention of giving up."

DRI run

by Ian Gittins

NOISE IS back in style. Heavy rock, a musical form showered with general critical scorn since the mid-seventies is finding a way back through areas such as speed metal and hardcore thrash. And making their mark at the front of the pack are two American bands touring this week — DRI and Gang Green.

DRI, or Dirty Rotten Imbeciles, began in Texas eight years ago, moving to California soon after. Their first efforts are now legendary, including the famous EP '72 tracks onto one seven-inch single. Live, they're a sheer thrill of white noise, added by constant audience stage-diving. Singer Curt explains:

"With live gigs we try and give it a lot, and of course stage diving is part of that. It's the kids giving us something back, and it's always sad when the audience stop it. But we try and reach our audience with the music then make them think with the words."

Gang Green, from Boston, play a more old-school metal yet enhance on it with blasts of sheer energy. They don't share DRI's taste for social responsibility, preferring to hang their songs round the old staple rock favourites of sex and drugs. A new five-track mini-EP, 18184U, contains gems like Bortender and Come In U and singer Chris Doherty sees it as aimed at "the giants" Van Halen. "Yeah, they used to be a great band, and now they're really suck. It's all gone. We're a band who like to party, and we like to sing about what we enjoy doing, like drinking beer and having a great time." That's what kids want.

For all which, DRI and Gang Green both kick up an unholy great racket live. Take note. You can't get a good noise down.



BOMB THE BASS: Tim Simenon

Back to bass-ics

SIZZING WITH enthusiastic energy, this might have been the opening gig of the **Bomb The Bass** European tour rather than the homecoming everyone was determined to have fun at **The Astoria**.

Baby Ford kicked it all off with their catchy acid dance sound. **Cartoon** came on to do a brief smoochy solo leaving center stage for **Neneh Cherry**. Neneh, six months pregnant and disarming most of it under a huge silver bell, was amazingly lithe and energetic and looked radiantly pretty. Surprisingly, she left out her critically acclaimed new single *Buffalo* but could be set to make an impact on the UK scene in the footsteps of *Salt 'n' Pepo* and *The Wee Raps* if **Rappers MC Merlis** provided the hardest touch in an otherwise dance-pop evening with his aggressive Chuck D-style rap.

The **Bomb The Bass** set began with an immense cloud of smoke which totally obscured everyone from view at first and continued to swirl benevolently around the back of the stage throughout. The entire set was an extravaganza of sound, movement and, above all, rhythm that captivated the audience. It had the glossy feel of a television production — not surprising as most of it was on **DAT**. The **Bomb The Bass** mastermind, "The Sound Of London" **Tim Simenon**, began with that irresistible keyboard line from *Megabliss* (the hip-hop version), with **MC Merlin** taking it into the rap version.

Other favorites that got the audience dancing were *Beat Dis*, *Don't Make Me Wait* with Lauraine and, naturally, *Mullein coming on to perform*. Say A Little Prayer. All were sad when it ended, a more than satisfied crowd filed out wishing they could have heard just one more song. . . .

SARAH DAVID

Terrace terrors

ALTHOUGH **The Godfathers** have yet to take the charts by

storm, they have earned themselves a formidable live reputation as demonstrated by the huge number of people piling into the **Town & Country Club** to see the culmination of almost a year's continuous touring.

It's on stage that **The Godfathers** are really in their element, letting go with a battery of guitar, driven along by powerful but steady and controlled drumming. The evening was only one song old by the time they launched into the title track of their LP, *Birth Sound Work Death*, the ideal "terrace anthem" for the notoriously hedonistic audience.

There was a striking contrast between the on-stage presence of singer **Peter Coyne** and lead guitarist **Kris Dallowrie**. The former was all steely glances and terse guitar riffs — he has the demeanor of a smaller Dirty Den. The guitarist, though, goes for the Pete Townshend axe-hero histrionics, thrusting his instrument forward with flailing arms every time he embarked on a whiplash guitar break.

The highlight of the set was when **Am I Coming Down**, where the guitar takes on a sitar-like quality and the vocal becomes hesitant and fractured, creating a mood of brooding menace. They ended with their usual rendition of *Anarchy In The UK* ("For Sid"), which they performed with enough venom to make it convincing, rather than reducing it to a nostalgic relic.

DAVID GILES

Axemen cometh

TO PROMOTE the recently launched *Civilian Speech/No Speech* series, **IRS Records** showcased nine famous axemen in one show at **Hammersmith Odeon**. Axemen is an indication of what the most of them are coming from, although in a few cases appearances would have been improved by a haircut and the face ironed. **Pete Maycock** (Klimate Blues Band), **Steve Hunter** (Lou Reed etc), **Randy California** (Spirit), **Robbie Krieger** (Doors), **Andy Powell** (The Turners) (Wilson, Ash), **Leslie West**, **Steve Howe** and **Alvin Lee**.

Fortunately, this wasn't a vocal-free night, or it surely would have become tedious, and everyone went down well. Personally, I'd say that in reverse order the best three were California, Hunter and Lee, but Krieger's presence playing

Doors songs like *Love Me Two Times* and *Kashdough Blues* evoked predictable yells from the crowd. **Steve Howe** playing the *Cop* pleased older punters. **Alvin Lee** played the "thousand notes" a second we expected and **Maycock**, **Powell** and **Turner** were well received. The jams at the end with several lead players at a time were riotous, and the video that was shot should be worth watching for curiosity's sake if nothing else.

The theory is that this could become an annual event, which would be interesting venture which should be encouraged — several of the artists have albums released on **No Speak**, and several more will follow next year.

JOHN TOBLER

Ure's is no disgrace

THE LAST of five nationwide showcase performances at London's **Borderline** with only **Mark Brazzini** (drums) and **Mark's** brother **Steve** (bass) in support showed that **Midge Ure** can strip down to basics and leave the music's spirit unclouded, even enhanced.

The part-punter, part-media audience warmed to a dozen helpings of raw **Midge**, and even if the sound was often very rough and not always ready, the Flying B Brothers (as they billed themselves) still provided a rare antidote to the regular rock artifice. Tracks from *Ure's* considerably underrated *Answers To Nothing* album such as *Lied*, *Just For You*, the title song, and *Dear God* sat well with **Midge's** favoured *Ultra* wax classics. *No Vienna*, of course, but *Dancing With Tears In My Eyes* was there along with a song he considers to be among their most accomplished, *All Fall Down*.

His most successful solo song, *If I Was*, sounded the most ragged, but he emerged from this enterprising venture with plenty of credit and returned for the encore with a rock-solid version of *Cream's* *Strange Brew*. Twenty-four hours earlier the version he played at the *Edinburgh* showcase was recorded and rushed onto a new *Dear God* 12-inch within four days. Typical of **Midge Ure**, your flexible friend.

PAUL SEXTON

Adventures in new age

"PROVE THIS bar is here. Prove we are real," said one punter to another as I fingered my ticket informing me of a "serious night up" with **Jan Garbarek** of London's **Town & Country Club**. And serious it was.

The support act, sons of the legendary avant-garde composer **Karl-Heinz Stockhausen**, complained: "We would appreciate it if you'd keep the talking level down a bit as it's hard to concentrate." **Pew! Rock** and all the popularity of music on the **ECM** record label is based on just such an attitude; it is music to concentrate upon, not do the ironing to.

Jan Garbarek and his group move contemplative music, and their standard of musicianship is superb. **Garbarek** himself showed his versatility in playing a range of saxophones and flutes, complemented superbly by **Eberhard Weber** (ex-Kraftwerk) on bass.

It may well be a mistake to call this sort of thing "New Age", but if the record industry whipped up enough interest, labels such as **ECM** would sell records in significantly greater numbers.

Throughout the evening there was a hushed reverence from an intellectual audience who heard intuitive, textured music drawing upon influences from around the world — and went home wondering where on earth they could buy it.

CHRIS RAISTRICK

Playground attraction

NOISE ONCE again is back in fashion, or at least it is at the **Falcons** in Camden Town. **Playground** take obvious contemporary noise influences such as **Sonic Youth**, **Loop**, **Big Black** etc and refine them into some form of tuneful mess.

Many of the songs are on a guitar by **Jay Division-type** basslines and it is indeed the gothic "howl" which sets them apart. Rather than ride the downward spiral of heavy metal trash or drug induced self-indulgence they craft melodic lines and tuneful waves of noise. But they are a noise band

and so the singer doesn't sing but merely shouts with the aid of various effects pedals on his feet.

The only exception to this is their new single, on **Decoy** (**Vinyl Solution's** sister label) which moves music one more out of noise territory and into the realm of power pop. Indeed **Sleeping Dogs** does seem rather incongruous when set next to the rest of **Playground's** songs but it points the way towards a new marriage of noise and melody and, with the continuing success of **Loop** and **Dinosaur** and the growing popularity of noise as a genre, **Playground** look set to grow into a far more powerful and intense proposition.

IAN WATSON

Forgotten country

IT IS vaguely puzzling that **Steve Earl** feels he has gone as far as he can go with country — given its infinite malleability as a musical genre — and the jacked up, guitar driven rock he dished up at the **Town and Country Club** seemed more an act of self-indulgence than anything else.

In the past when harnessed to a country identity, however tenuous, **Earl** always succeeded in keeping his rather good songs in emotional focus. Now, with his new **Copperhead Road** album providing the dominant force, his sphere of expression is reduced to a vast rasp and a sustained guitar roar.

There's no denying he worked hard on stage, delivering a marathon set that was admirably bolstered by his band **The Dukes**. In between numbers he poured wax desirous about **Reagan** and **Thatcher** which went down well with the audience — as did his thundering material. The emphasis was very much on the new album numbers although the comparatively restrained *San Antonio Girl* was a welcome antidote to such songs as *Snake Oil* and *The Devil's Right Hand*.

The comparison with **Lynyrd Skynyrd** was too blatant to ignore and while **Earl** may be congratulating himself on moving away from country music, he seems to have arrived at a cul-de-sac of profound unpopularity. But the sweaty bodies flung out of the **Town and Country** later than expected no doubt felt they had had more than their money's worth.

KAREN FAUX



AXE WELDING maniacs invade the stage at Hammersmith

TOP 75 SINGLES

17 DECEMBER 1988

MUSIC WEEK



W



Records to be featured on this week's Top of the Pops



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

No1	MISTLETOE & WINE	EMI (12EM 78 B)
2	ESPECIALLY FOR YOU	PHL (PHL 12) (P)
3	SUDDENLY Ainzy Anderson	
4	CRACKERS INTERNATIONAL EP Erasure	Food for Thought (UM 113) (P)
5	CAT AMONG THE PIGEONS/SILENT NIGHT Brook	Mus (12MUTE 93) (R/RT/5)
6	GOOD LIFE Inner City	CBS (AOM 7) (1 C)
7	TWO HEARTS Phil Collins	10 Virgin (TRN 1) (40 B)
8	TAKE ME TO YOUR HEART Rick Astley	Virgin (V 97) (14) (B)
9	BURNING BRIDGES (ON & OFF & ON AGAIN) Sinner, Ohio	RCA (R 4257) (12" PT 4257A) (MG)
10	ANGEL OF HARLEM	Virgin/Phonogram QUD 25) (1) (P)
11	SMOOTH CRIMINAL Michael Jackson	Island (1256 42) (P)
12	FIRST TIME	Eric 458264 (12" 458264) (1 C)
13	DOWNTOWN '88 Petula Clark	Mercury/Phonogram M83) (27) (P)
14	SAY A LITTLE PRAYER Bomb The Boss featuring Moureen	RPT PPS 19 (12" RPT 19) (A)
15	FINE TIME	Rhythm King/Mus (DOOD 12) (3) (RT)
16	NATHAN JONES Bonanorama	Fantasy (FAC 2237) (12" FAC 2237) (P)
17	MISSING YOU Chris De Burgh	London (NAMA 18) (12" NAMA 18) (P)
18	RADIO ROMANCE Tiffany	ARM (AMT) 42 (P)
19	LEFT TO MY OWN DEVICES Pat Sharp, Boy	MCA (RFF 7) (5) (P)
20	STAKKER HUMANOID	Parlophone (1258 418) (B)

53	WAITING FOR A STAR TO FALL Boy Meets Girl	RCA (R 4519) (12" PT 4520) (BMG)
54	1-2-3 Gloria Estefan/Miami Sound Machine	Eric 459587 (12" 45958 B) (1 C)
55	ORINOCO FLOW	WEA (T 3121) (W)
56	BREATHE LIFE INTO ME Mica Paris	44 + 1 (New) Island (12BRW 115) (P)
57	LOVE NEVER DIES... Babe, Carole	Virgin (V 97) (14) (B)
58	DENIS (88 Remix) Biondile	Columbia CBS (12CS28) (1 C)
59	REQUIEM London Boys	WEA (T 3457) (W)
60	TIED UP Yello	Mercury/Phonogram YELLO 212) (P)
61	THE CLAIRVOYANT Iron Maiden	EMI (12EM 7) (B)
62	THE AIR THAT I BREATHE The Hollies	EMI (12EM 80) (B)
63	WE CALL IT ACIED D.Mob (featuring Gary Hausman)	Her London (PPL 10) (13) (P)
64	IT'S PARTY TIME AGAIN George Van Dusen	Br 1 (Low 78) (M) (5P)
65	THINKIN' ABOUT YOUR BABY Bobby McFerrin	Machman/EMI (12BLES 6) (B)
66	AS LONG AS YOU FOLLOW Firewood (Roc)	Worner (Bothen W 74407) (W)
67	TRUE LOVE WAYS Buddy Holly	MCA (MCA 7) (382) (F)
68	A DAY IN THE LIFE/WARLOCK Black Riot	Champion Champ (12) (25) (BMG)
69	MY PREROGATIVE Bobby Brown	MCA (MCA 7) (299) (P)
70	TILL I LOVED YOU (Love Theme from Goya) Barbra Streisand & Don Johnson	CBS (BAR 7) (1 C)
71	BABY DON'T FORGET MY NUMBER Milli Vanilli	Cherry/Chrysalis (COOL 178) (1 C)
72	THE CHRISTMAS EP Chris Rea	WEA (12 2470) (W)

KEEPING THE DREAM ALIVE

the Classic Christmas single of '88 from

WINDSOUND

MASTERFILE

the comprehensive guide to the new releases



Masterfile is your monthly guide to everything that's been released on record, tape, CD or music video... plus a full rundown on what's entered the charts. Masterfile build, month by month, into a complete directory of the year's releases, all fully cross-referenced and indexed. Want to know the name of the album when you only know the name of one track? ... Look it up in Masterfile... it'll tell you the album name, the release date, the catalogue number, what format it's available in and what other tracks are on it... even if it's a compilation.

Here's a list of what you get:

- * A-Z of singles releases
- * A-Z of albums releases
- * Full track listings for album releases
- * Albums categorised by type of music
- * Separate CD listings
- * Album tracks in alphabetical order
- * Album artists appearing on compilations
- * Singles chart — new entries for the year to date plus initial entry date, highest position, weeks on chart, producer
- * Album chart — new entries for the year to date plus initial entry date, highest position, weeks on chart, producer
- * Music Video releases listed alphabetically with suggested RRP
- * Classical releases in composer order

All the information in Masterfile comes straight from Music Week, Britain's only music industry weekly newspaper... so you know it's totally up-to-date and accurate.

Take out a year's subscription NOW and you'll wonder how you managed without it.

HIP-HOP
BLUE CHIP P RHYTHM MADRE O—GANGSTER BODGIE (HIP HOP) CD FROM 'THEIR FORKINGHAM LP—SO DAMN' (RODATE DEC 11)

HOUSE
BLUE CHIP FT CERRY PEARSE—THESE THINGS (HOUSE) (RODATE DEC 11)

POP/ACID
BLUE CHIP FT DICA (THE LYING PROSE—IT ONLY TAKES A MINUTE) (V.A.Z. TYPE—AVARES COVER) (RODATE DEC 4)

ACID
BLUE CHIP (BT SMILEY FEOP) E—IT MAKES ME HAPPY (W/AL UNDERGROUND ACID, ALREADY USED ON JEFF YOUNG RADIO 1)

ACID
BLUE CHIP FT M.A.O.M.—TO THE ACID HOUSE (ACID CUT WITH KILLER 'BLOW YER WHISTLE' HOOK) (RODATE DEC 18)

ACID
BLUE CHIP 121 THIEVES OF BAGDAD—LET ME HEAR YOU SCREAM (BANDIRA, ACED KILLER)

ACID
BLUE CHIP 1 VARIOUS ARTISTS—ACID TRANCE VOL 1, 150X ACID HOUSE GROOVES, WHAT A TRIP! (RODATE DEC 18)

NORTHERN SOUL
LPSO 132 NORTHERN SOUL STORY VOL 14 (RODATE DEC 5)

RARE GROOVES
LPSO 133 MODERN SOUL VOL 3 (170s & 80s RARE GROOVES) (RODATE DEC 12)

SOUL SUPPLY
LPSO 132 NORTHERN SOUL STORY VOL 14 (RODATE DEC 5)
LPSO 133 MODERN SOUL VOL 3 (170s & 80s RARE GROOVES) (RODATE DEC 12)

DIST BY BACKS/THE CARTEL

42	ROAD TO YOUR DREAM	7"	49	1 Year	Seven Virgins (S.M.N.T.) 100 (E)
43	YEAH, YEAH, YEAH, YEAH, YEAH The Pogues	7"	49	1 Year	Pygmy Malabar (W.A.T. 155) (W)
44	HE AIN'T NO COMPETITION	7"	46	26	Pedophobe (1728 0193) (E)
45	IMAGINE/JEALOUS GUY/HAPPY XMAS	7"	45	66	Podophobe (1728 0193) (E)
46	I LIVE FOR YOUR LOVE	7"	46	46	Merchandise (SM) (1704 57) (E)
47	KEEPING THE DREAM ALIVE	7"	47	1 Year	CS-650897 (172-6299) (C)
48	HOW CAN I FALL?	7"	48	56	Seven Virgins (S.M.N.T.) 102 (E)
49	GIRL YOU KNOW ITS TRUE	7"	49	33	Coastal/Op/Crystal/Cocoon (179) (C)
50	LOVE HOUSE	7"	50	37	Samothrace Fox
51	RHYTHM IS GONNA GET YOU	7"	51	36	Eric 654517 (172-5451) (C)
52	SHE MAKES MY DAY	7"	52	36	EMI (159) (M, S, E)

22	BORN TO BE MY BABY	7"	31	1 Year	Verigine/Phoenician (254 412) (E)
23	LOCO IN ACAPULCO	7"	30	37	Archie (118) (172-4119) (E) (BMG)
24	JACK TO THE SOUND OF THE UNDERGROUND	7"	16	16	Supernova (S.M.P.T.) 121 (A)
25	YOU ARE THE ONE	7"	25	28	Warner Brothers (75) (M) (W)
26	KISSING A FOOL	7"	18	18	Eric (EM) (T) (C)
27	KOKOMO	7"	25	25	Elektra (ER) (S) (W)
28	FOUR LETTER WORD	7"	34	34	MCA (EM) (T) (E)
29	9 A.M. (THE COMFORT ZONE)	7"	38	38	Antonia (RCA) (N.T.) (M) (BMG)
30	CHRISTMAS SONG/THANK YOU FOR A GOOD YEAR	7"	30	30	Alexander O'Neal Tab. 653182 (172-453182) (C)
31	BUFFALO STANCE	7"	44	44	Green Vinyl (78) (T) (E)
32	REAL GONE KID	7"	21	21	CS-1064 (T) (C)
33	TWIST AND SHOUT	7"	19	19	Heri (London) (P) (M) (E)

LITA FORD
on tour with Bon Jovi

her new single —
KISS ME DEADLY

7" PB 49575
12" PT 49576

Order now from
•BMG Operations
021 500 5545

OUT NOW!

LOVE FOR EACH MOMENT
With members of the choir of the
Cathedral Church of Saint Mary
(WARRWICK)

OUT NOW!

7" HDON 2
Distributed by P.R.T.

TOP 75 SINGLES

MUSIC WEEK

W

TOP of the Pops

Records to be featured on this week's Top of the Pops

53	63	WAITING FOR A STAR TO FALL Boy Meets Girl RCA PB 48511 (12" PT 48528) (BMG)
54	41	GLORIA ESTEFAN/Miami Sound Machine Epic 62983 (12" 45258 B) (C)
55	1-2-3	ORINOCO FLOW <input type="radio"/> Enya WEA XE 31201 (W)
56	35	BREATHE LIFE INTO ME Mica Paris A&A PB 899 (12" 13388) (12" B)

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	MISTLETOE & WINE <input type="radio"/> Cliff Richard EMI (12) 348 78 (B)
2	SPECIALLY FOR YOU <input type="radio"/> Kylie Minogue & Jason Donovan PWL PWL17 (24) (P)
3	SUDDENLY Angie Dickinson Food For Thought (12) 113 (P)
4	CRACKERS INTERNATIONAL EP Erasure Mercury/Phonogram 000 251 (2) (P)
5	CAT AMONG THE PIGEONS/SILENT NIGHT Bros CBS ATOM16 (C)
6	GOOD LIFE Inner City 18 Virgin/Tenno 248 (P)
7	TWO HEARTS Phil Collins Virgin V571 (14) (B)
8	TAKE ME TO YOUR HEART Backstreet RCA PB 48270 (12" PT 45274) (BMG)
9	BURNING BRIDGES (ON & OFF & ON AGAIN) Stevie Nicks Virgin/Phonogram 000 251 (2) (P)
10	ANGEL OF HARLEM US Island (12) 516 002 (P)
11	SMOOTH CRIMINAL Michael Jackson Epic 65303 7 (12" 65302A) (C)
12	FIRST TIME <input type="radio"/> Robin Beck Mercury/Phonogram MEXX 270 (P)
13	DOWNTOWN '88 Betty Clark RRT PPS 19 (12" PTT 19) (A)
14	SAY A LITTLE PRAYER Bomb The Boss featuring Maureen Blythe King/Mel Doolittle (12" B)
15	FINE TIME New Order Factory FAC 2227 (12" FAC 222) (P)
16	NATHAN JONES Benaroma London NANA 18 (12" NANA 18) (P)
17	MISSING YOU Chris De Burgh ALMA AM17 (12) (P)
18	RADIO ROMANCE Tiffany JCA THF77 (5) (P)
19	LEFT TO MY OWN DEVICES Pat Sharp Boys Fortiglobe (12) 8 198 (B)
20	STAKKER HUMANOID Humanoid Vertigo WSR12 (12) (A)

SUBSCRIPTION FORM

I wish to subscribe to Music Week for one year, commencing immediately.

I enclose a check for £ _____ or \$ _____ made payable to Link House Mag

To pay by credit card enter details below:

My card number is

Access (Mastercard) Visa American Express Diners Club Eurocard

Date Card Expires _____

Signed _____ NAME _____

POSITION _____

COMPANY _____

ADDRESS _____

Post No. _____

UK £65; Eire £83 (Irish); Europe US \$152; Middle East & North Africa US \$200; USA, S. America, Canada, India & Pakistan US \$232 (US); Australia, Far East & Japan US \$262. Single copy £1.90 UK, US \$3.50 overseas.

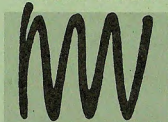
Main business carried out at place of work. Please tick category only.

- | | | | |
|--|----|---|----|
| <input type="checkbox"/> Retail: Records/Tapes only | 01 | <input type="checkbox"/> Music Publisher | 16 |
| <input type="checkbox"/> Retail: Video/Video Library only | 02 | <input type="checkbox"/> Magazine/Newspaper Publisher | 17 |
| <input type="checkbox"/> Retail: Records/Tapes - Video | 03 | <input type="checkbox"/> Publicist/PB | 18 |
| <input type="checkbox"/> Video Library | 04 | <input type="checkbox"/> Official Organisation | 19 |
| <input type="checkbox"/> Record/Video Wholesale | 04 | <input type="checkbox"/> Public Library | 20 |
| <input type="checkbox"/> Record Company | 05 | <input type="checkbox"/> Disco | 21 |
| <input type="checkbox"/> Music Video/Distributor | 06 | <input type="checkbox"/> Hall/Venue/College/University | 22 |
| <input type="checkbox"/> Music Video Production Facility | 07 | <input type="checkbox"/> Concert Booking Agent/Promoter | 23 |
| <input type="checkbox"/> Music/Video Producer/Engineer (Individual) | 08 | <input type="checkbox"/> Art/Creative Studio | 24 |
| <input type="checkbox"/> Record Producer/Engineer (Individual) | 09 | <input type="checkbox"/> Recording Studio | 25 |
| <input type="checkbox"/> Custom Pressing/Tape Duplication (Music and/or video) | 10 | <input type="checkbox"/> Rehearsal Facility | 26 |
| <input type="checkbox"/> Sleeve and Label Printer | 11 | <input type="checkbox"/> Pro-Audio Equipment Manufacturer/Distributor | 27 |
| <input type="checkbox"/> Artist/Artis Management | 12 | <input type="checkbox"/> Pro-Audio Equipment Hire | 28 |
| <input type="checkbox"/> Legal Representative/Accountant/Business Management | 13 | <input type="checkbox"/> Merchandising Manufacturer/Distributor | 29 |
| <input type="checkbox"/> TV Station | 14 | <input type="checkbox"/> Record Promotion/Plugging | 30 |
| <input type="checkbox"/> Radio Station | 15 | <input type="checkbox"/> Shoplifting | 31 |
| | | <input type="checkbox"/> Other - please specify | 32 |

Please complete the coupon and send to:-

MUSIC WEEK
SUBSCRIPTIONS
COMPUTER POSTINGS LTD
12/13/14 LAVENDER AVENUE
MITCHAM, SURREY CR4 3AP

MUSIC WEEK



US TOP FORTIES

SINGLES

1	1	LOOK AWAY, Chicago	Reprise
2*	6	EVERY ROSE HAS ITS THORN, Poison	Enigma
3	5	GIVING YOU THE BEST THAT I GOT, Anita Baker	Elektra
4	8	MY PREROGATIVE, Bobby Brown	MCA
5*	7	WAITING FOR A STAR TO FALL, Boy Meets Girl	RCA
6	2	BABY, I WANT YOUR LOVE/FREEDOM... Will To Power	Epic
7	4	I DON'T LOVE YOU LOVE, Duran Duran	Capitol
8	3	HOW CAN I FALL?, Brexite	AS&M
9	9	WELCOME TO THE JUNGLE, Guns N' Roses	Geffen
10	10	WALK ON WATER, Eddie Money	Columbia
11	11	THE PROMISE, When In Rome	Virgin
12*	17	TWO HEARTS, Phil Collins	Affanec
13*	14	IN YOUR ROOM, Bangles	Columbia
14	13	FINISH WHAT YA STARTED, Van Halen	Warner Brothers
15*	21	DON'T RUSH ME, Taylor Dayne	Arista
16	18	SPY IN THE HOUSE OF LOVE, Was (Not Was)	Chrysalis
17*	22	I REMEMBER HOLDING YOU, Boyz II Men	MCA
18	23	SILHOUETTE, The Notorious B.I.G.	Arista
19*	20	EARLY IN THE MORNING, Robert Palmer	EMI
20*	25	SMOOTH CRIMINAL, Michael Jackson	Epic
21	28	ARMAGEDDON/IT, Def Leppard	Mercury
22	12	DESIRE, U2	Island
23*	19	PUT A LITTLE LOVE IN YOUR HEART, Ennio Morricone & Al Green	ADM
24*	31	THE WAY YOU LOVE ME, Karyn White	Warner Brothers
25*	34	ALL THIS TIME, Tiffany	MCA
26	15	BAD MEDICINE, Bon Jovi	Mercury
27	26	NOT JUST ANOTHER GIRL, Ivan Neville	Polydor
28	19	WILD WILD WEST, The Escape Club	Elektra
29	23	KOKOMO, The Notorious B.I.G.	Arista
30*	38	LITTLE LIAR, Joan Jet & The Blackhearts	Blackheart
31*	-	WHEN THE CHILDREN CRY, White Lion	Affanec
32*	37	WILD WORLD, Masi Plesant	Virgin
33*	32	YEAH, YEAH, YEAH, Judson Spence	Affanec
34*	-	BORN TO BE MY BABY, Bon Jovi	Mercury
35*	40	HOLDING ON, Steve Winwood	Virgin
36*	39	THANKS FOR MY KID, Cheryl Peppas Riley	Columbia
37	16	KISSING A FOOL, George Michael	Columbia
38*	-	WHEN I'M WITH YOU, Sheriff	Capitol
39*	-	GHOST TOWN, The Roots	Capitol
40*	-	I WANNA HAVE SOME FUN, Samantha Fox	Jive

ALBUMS

1	1	RATTLE AND HUM, U2	Island
2	2	GIVING YOU THE BEST THAT I GOT, Anita Baker	Elektra
3	3	COCKTAIL, Soundtrack	Elektra
4	4	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
5	5	NEW JERSEY, Bon Jovi	Mercury
6*	7	HYSTERIA, Def Leppard	Mercury
7	6	DON'T BE CRUEL, Bobby Brown	MCA
8*	8	TRAVELING WILBURYS, Traveling Wilburys	Wilbury
9*	9	SILHOUETTE, Kenny G	Arista
10*	10	OPEN UP AND SAY... AHHH!, Poison	Enigma
11	10	TILL I LOVED YOU, Barbara Streisand	Columbia
12	12	ANY LOVE,黎明 Wonders	Epic
13*	15	GREEN, R.E.M.	Warner Brothers
14	13	FAITH, George Michael	Columbia
15	14	LONG COLD WINTER, Cinderella	Mercury
16*	-	DELICATE SOUND OF THUNDER, Pink Floyd	Columbia
17*	19	REACH FOR THE SKY, Rat	Affanec
18*	31	AMERICAN DREAM, Crosby, Stills, Nash & Young	Affanec
19	17	KICK INJS	Affanec
20	16	NO BEST FOR THE WICKED, Ozzy Osbourne	CBS Associated
21	18	OUR 21, Van Halen	Elektra
22*	20	TRACT CHAPMAN, Tracy Chapman	Elektra
23*	28	SHOOTING RUBBERBANDS AT THE STARS, Eddie Eckel	Geffen
24	22	...AND JUSTICE FOR ALL, Metallica	Elektra
25*	40	SMASHES, THRASHES & HISS, Kiss	Mercury
26	24	ROLL WITH IT, Steve Winwood	Virgin
27*	-	HOLD AN OLD FRIEND'S HAND, Tiffany	MCA
28*	-	GREATEST HITS, Journey	Columbia
29	25	BIG THING, Duran Duran	Capitol
30*	27	WILD WILD WEST, The Escape Club	Affanec
31*	-	HEARTBEAT, New Edition	MCA
32*	29	TILT TO MY HEART, Taylor Dayne	Arista
33*	-	BEAST FROM THE EAST, Dokken	Elektra
34	33	SIMPLE PLEASURES, Bobby McFerrin	EMI
35*	36	ALL THAT JAZZ, Brexite	A&M
36	37	LABOUR OF LOVE, UB40	A&M
37	37	IT TAKES TWO, Rob Base & DJ EZ Rock	Profile
38	38	UP YOUR ALLEY, Joan Jet & The Blackhearts	CBS A&S
39*	39	DIRTY DANCING, Soundtrack	RCA
40*	-	A FRESH AIR CHRISTMAS, Mavis Staples	American Gram.

Charted country Billboard, December 17, 1988. * Bulllets are awarded to those products demonstrating the greatest airplay and sales gain.

LP REVIEWS

ASWAD: Renaissance. Stylus SMR866. As seen on TV, the clean-cut, watered-down pop of *Aswad*, who, believe it or not, used to be a hardcore reggae outfit. Replacing their musical roots with a novelty pop sound and a mix, that's as intriguing as it is bland. *Renaissance* is a desperate trend for pop and a woolly, indelible noise that'll entice a new generation who still won't like reggae. **DEH**

FRONT 242: Front By Front. Red Rhino RRE 177. The bass virtues in space and emphasis but never loses the sinister, vibrant noise which slapped the face of headhunter. Front 242's blast-off New Beat onslaught. Percussion gets priority over keyboard twiddles and the Belgians' mood is ominous. "We're in the doldrums," they dirge, acid without the ecstasy? A compelling deviation in dance. **SW**

STOCK IT

VARIOUS: The Garage Sounds of Deepest New York. Republic LP 10 LP. Distribution: Rough Trade and the Cartel. After the acid antics, the more civilized development on your local dancefloor is split into two continental drifts. Europe has the Belgian-powered new beat sensation and, in New York, the US has deep house. Now these rhythmically strident songs are getting some much deserved exposure and this double is an ideal opener, with elongated mixes of funk, The Turntable Orchestra and Phase II fulfilling the rumors. Certainly a classic in the making. **DEH**

THE DEAD MILKMEN: Beelzebubba. Enigma ENVLP514. The Milkies return with their fourth album and seem in danger of selling quite a few records. Although this couldn't be live with their classic debut, *Big Lizard* in My Back Yard, it sees them remain lovably naïve. Line-up changes have made them more erratic, but the back-bone of Dean Clean and Rodney Anonymous keep things jogging along nicely. Destined to remain a cult far a bil longer. **LP**

STOCK IT

SLAB: Sanity Allergy. Ink Records INK53. Distribution: Nine Mile and the Cartel. Slab! return, after yet more line up changes, with their second full-length album, *Sanity Allergy*. The deep-hard-edged, rhythmic rumble has been lightened by a frenetic drummer and a stylish disregard for all things technically granding. Slab make dancefloor music for a Blade Runner-esque future society. *Sanity Allergy* is the kind of cult warning that could break down more than a few dance/rack barriers, while still retaining a highly individual, hi-octane quality. **DEH**

STOCK IT

DIED PRETTY: Lost Citadel CGAS 801. Distribution: Rough Trade/Cartel. Died Pretty's brooding, full-throated rockers storm the barricades in Europe but has

yet to ignite the UK, following a disappointing 1986 tour from these Australians. This second album still maintains the epic soundtracks of Brett Myers' jack-knifing guitar range, Ron Peno's possessed voice and a forbidding tension that constantly attracts (favourable) comparisons with The Stooges, Doors and Velvet Underground. 1989's tour could really crack it. **MA**

DOKKEN: Beast From The East. Elektra 960 823-1. The traditional double live album, recorded in Tokyo, and one that looks likely to be the band's farewell. Despite the friction within the band and a succession of disappointing live performances, particularly in this country, this perfectly illustrates both Dokken's songwriting skills and guitarist George Lynch's prowess. **KB**

LES MYSTERE DES VOIX BULGARES: A Cathedral Carol. Jaro/Fuego JARO 4138. Distribution: Pinnacle. The debut release of the established German label Jaro Fuego is a live reminder that the voices of Bulgaria are no longer a mystery but an ecstatic revelation. Recorded in 1987 on their first European tour, Bremen's cathedral must have been the perfect setting for the choir's ability to steal your soul away. Remember, the Bulgarians will be heading many of the "best of" end-of-year World Music lists so prepared. **MA**

JOHN WESLEY HARDING: It Happened One Night. Demon LFIED 137. Recorded at a small club in Chiswick in November, this debut LP from a singer/songwriter who sings like John Otway but most resembles Loud Wainwright displays the disturbing talent of someone who probably writes a new song every day. Some reminiscent of Costello, some over-verbose, some funny, some clever, some rambling, too prolific for his own good, but plainly a name to watch for more than a 20 year old. *Bea Dyer* album, July 13th, 1985 and *Careers Service* are a nearly great songs, JWH could go places. **JT**

HOWLIN' WILF AND VEE-JAYS: Howlin' Wilf And The Vee-Jays. Unwomian Activities (BRAVE B). A highly enjoyable live band and their debut album show that they do not fall into that category which sounds great amid the beer mats but ordinary on the sofa. The name may be a slight handicap — these are not strutting sincere blues copyists, but a tight, melodic approach to blues and sometimes soul-based music. Wilf may be the best blues player to emerge since the Thunderbirds. Kim Wilson and sings well with more of a yelp than a howl. The Vee-Jays have hurried two personnel changes without losing a set. 14 tracks with only a few failures, a clean, uncluttered sound; worth keeping an eye on. **RM**

RAY CHARLES: Just Between Us. CBS 461183-1. A strange album by the "Genius Of Soul", as he's known, which does not feature Gladys Knight and her soul success, fully with Lou Rawls/Miki Jackson.

while Quincy Jones arranges and produces another track. Other tracks feature Jim Johnson and Kenny Carr, and the balance of four tracks by Roy Ayers, who, you could name help. Too much of the material here sounds ordinary, which may have something to do with Charles's approach. OK — no more. **JT**

FAST EDDIE: Jack To The Sound. DJ International/Westside. DJART 902. The Chicago House gang are eventually getting around to recording single artist LPs and this is a particularly fine example. Plenty of variety, from the pure acid of *Clap Your Hands and Acid Thunder* to the Todd Terry-style Lets Go and the more traditional house/garage sounds of the title track and Can U Still Dance. Every track is a guaranteed floorfiller and there is the added bonus of a double Trouble megamix 12-inch. **AB**

CELTIC FROST: Cold Lake. Noise N 0125—11. With a totally revamped line-up, a new and almost pretty-boy like image and with central figure Tom G. Warrior now even caught smiling, Celtic Frost depart away from their previous morbid metal in favour of a more commercial and accessible direction. It appears a marriage of contrasts, with Warrior's gruff vocals, still a more traditional guitar riff, but it's a chemistry that, like all CF offerings, remains strangely intriguing. **KB**

STOCK IT

VARIOUS: Television's Greatest Hits. Silva Screen FILM 024D. Practically every TV theme tune you can name from 1950 onwards. Each double album (three volumes in all) contains original recordings from over 200 shows. Includes a more traditional Faves like Hawaii Five-O, Mission Impossible, Kin Tin Tin, Batman, Star Trek, *Father* XL-5, The Flintstones, *Top Cat*, are all here. Great Christmas record. **SD**

ROB BASE & DJ EZ ROCK: It Takes Two. Supreme Records. SU-4. Rapper Rob Base and his DJ EZ-Rock have come up with a tight and funky dance selection. The club smash title track points the way. **NR**

BAD DREAM FAME RECORDS: Choirboys Gas & Records. ACME 18. Distribution: Pinnacle. Another in it's long line of posed pop parades, the two-girl *Choirboys* of Bad Dream Fame Dress, come on with hair, stropky Supremes with hairnets, and choirboys on their minds. Only those who stay late after school will understand this clever pop confection. The rest of the world will have to catch up sometime. **MA**

DOUBLE DECKERS: Martin Aston, Kiki Snows, Sarah Davis, Len Finlay, David Giles, E. Henderson, Rob Mackie, Nick Robinson, John Tabber and Selina Webb.

Reviewed by Jerry Smith

YELLO: Tied Up (Phonogram YELLO 2(12)). Stylish and refreshingly off beat Swiss duo of Boris Blank and the irrepressible Dieter Meier issue this, as ever, intriguing and thoroughly infectious track from their new flag album, which with its racing rhythm and low vocals amongst the plethora of sounds fighting to be heard.



NICO: PEELING off some classics to the more than obvious likenesses to ABC, particularly on the string laden b-side, Crucially Love Affaire.

STOCK IT

SPACEMEN 3: Revolution (Fire BLAZE 297). The perfect antidote to the cloying false jollity of the crop of Christmas fair is this astrigent rollercoaster trip of loud guitars, pummeling beats and rebel posturing. Not such revolutionary ingredients but effective nonetheless.

STOCK IT

RICHARD STRANGE AND THE ENGINE ROOM: Damascus (Nightshift NISHI 2067). The seminal Richard Strange returns with his Engine Room and this highly evocative number with its swirling Middle Eastern embellishments and punchy rhythmic groove conjuring up images of simmering desert heat and minarets of sunset. Very impressive and well worth searching out.

ANNETTE: Dream 17 (de/Construction/RCA PB 42561 (PT 42562)). The much acclaimed Manchester compilation, North — The Sound Of The Dance Underground, yields up this superb, mesmerizing loper of a track, which should do well despite the fact there is far better to come.

STOCK IT

SLICK RICK: Teenage Love (Def Jam/CBS 653167 7 (653167 8)). Classic, slick ballad with spoken rap, similar to Oran 'Juce' Jones' The Rain hd, over a sinuous and sparse backing. Poignant and very memorable if should crossover with wide exposure.

BLUE MERCEDES: Treehouse (MCA BONA1(4) 4). Bright, energetic and thoroughly modern in its seamless efficiency, this highly polished Phil Harding and Ian Curmow production has all the hallmarks of a big pop hit right down



SPACEMEN 3: revolution babies

singer/songwriter issues this soulful rosy number as an alternative Christmas track plus the plaintive b-side, You Spelled My Christmas.

MEAT BEAT MANIFESTO: God O.D. (Sweetbox SOX 039(CD)). Apt title for the current religious over-the-top is one about to endure as Meat Beat Manifesto churn out their third single of angular beats swept by harsh, strident sound bites.

EDELWEISS: Bring Me Edelweiss (WEA YZ 353(T)). At this time of year anything can happen, including the success of this extremely aptly novelty issue number that is a yodelling folk scratching dance number that includes snatches of Abba's SOS, Last Night A DJ Saved My Life and Roger and Hammerstein's Edelweiss.

Christmas crackers?

FREEHIT: Keeping The Dream Alive (CBS 652989 7(652989 6)). German band deliver this distinctly ELO/Paul McCartney style song with its obvious Christmas appeal based in its epic arrangement of string strings and mangled harmonies. One to watch for sure.

NATALIE COLE: The Christmas Song (Chester's Roasting On An Open Fire) (A&M AM 487). Another track lifted from the Sun-drenched soundtrack, it will be interesting to see if this Van Dyke Parks arranged, Jimmy Iovine produced evergreen can catch Alexander O'Neal's current festive version. Check out the flip with Miles Davis, Larry Carlton, David Sanborn and Paul Shaffer's wondrous version of We Three Kings Of Orient Are.

DAG KOLSRUD: Jingle Bells (A&M AM 489). Former a-ha keyboard player now of One 2 Many issues this rather overwrought and idiosyncrasy party classic version of this traditional carol the only point of note being the appearance of Michael Jackson's backing singers!

JUDGE DREAD: Jingle Bells (Creole CRT(5) 5). Just as ridiculous is this inane party piece with the inimitable Judge Dread's ska versions of Jingle Bells, Hovey Coker and Christmas In Dreadland, which at last won't get radio play.

BONEY M: Mary's Boy Child (RCA 111 947(611 947)). It's 10 years since Boney M's Christmas number one with this mawkish ballad and to celebrate here is the Remix '88 version by Pete Hammond of PWL plus a Boney M Megamix '88 including Rivers Of Babylon and Rasputin! What more could you want, eh?

MEL & KIM: Rockin' Around The Christmas Tree (10/Virgin TEN 2(12)). Re-issue from last year of one of the best seasonal efforts with Smith & Wilder's humorous 'rockin' adaptation of the old Brenda Lee classic with the added bonus that profits go to the Comic Relief charity.

THE OTHER CHART

TOP 40 SINGLES

- 1 - CRACKERS INTERNATIONAL EP Mercury MUTEPS 8(75) 2P
- 2 - FINE TIME Enigma Factory FAC23(7) 2P
- 3 - SISTER MOON Virgin VCA 11(9) 2P
- 4 - IN YOUR ROOM MCA TVMS 1(9) 2P
- 5 - RADIO RADIO CBS BAN254(5) 2P
- 6 - THERE SHE GOES Virgin VS1134(8) 2P
- 7 - WHAT KIND OF FOOL Edis Edis EP29(7) 2P
- 8 - BIG NEW PRINZ Empire Empire FAL128 2P
- 9 - A LITTLE RESPECT Mercury MUTEPS 8(75) 2P
- 10 - BLACK VELVET Mercury MUTEPS 8(75) 2P
- 11 - THERE SHE GOES AGAIN Sirembel SIRE84(5) 2P
- 12 - NIGHT TRACKS Strange Fruit/Night Tracks SFNT136 2P
- 13 - BITTER SWEET Parlophone B6194 2P
- 14 - TRANSCENDENTAL Decca WAXTD(9) PAC 2P
- 15 - OPEN YOUR ARMS Capitol C213(5) 2P
- 16 - LOVE IS DEAD Epic EP73(5) 2P
- 17 - BURST Epic EP180ND(1) 2P
- 18 - PEEL SESSIONS Strange Fruit SF205(5) 2P
- 19 - SHE'S GOT A NEW SPELL Edis Edis G028(4) 2P
- 20 - ACROSS THE UNIVERSE Mercury MUTEPS 8(75) 2P
- 21 - WALK THE EARTH London LON2926(5) 2P
- 22 - WHY DO YOU DO 'TIL SUNDAY? Virgin VS1121(8) 2P
- 23 - ANCHORAGE Cooking Vinyl LON1933(5) 2P
- 24 - WROTE FOR LUCK Factory FAC32(5) 2P
- 25 - SPIN IN LOVE WITH YOU Virgin VS1121(8) 2P
- 26 - THE ONE I LOVE IRCA/IRCA1847(1) 2P
- 27 - WHY ARE YOU BEING SO REASONABLE NOW? Recognition REC01(1) 2P
- 28 - CONTROL I'M HERE Mercury MUTEPS 8(75) 2P
- 29 - IT'S YER MONEY I'M AFTER BABY Polkadot G08(1) 2P
- 30 - CULT OF PERSONALITY Epic E13(5) 2P
- 31 - GUNFANC EXPLORERS Probe Plus PP2(9) 2P
- 32 - BUFFALO Enigma EPN193(5) 2P
- 33 - FEED ME WITH YOUR KISS Creation CRE04(8) 2P
- 34 - CHARLOTTE ANNE Inland IN28(5) 2P
- 35 - COFFAPHANE Virgin VS1116(8) 2P
- 36 - DISTANT RELATIVES Doris D017(5) 2P
- 37 - THE FINAL CONFLICT Mercury MUTEPS 8(75) 2P
- 38 - LOVING FEELING WEA YZ121(8) 2P
- 39 - 36 ELEPHANT STONE Silverline CBS1(9) 2P
- 40 - I'LL ALWAYS BE CAREFUL Mercury MUTEPS 8(75) 2P

TOP 20 ALBUMS

- 1 - THE INNOCENTS MCA STUMMS 8(75) 2P
- 2 - EVERYTHING CBS 642979(1) 2P
- 3 - ALL ABOUT EVE Mercury MHR 118(5) 2P
- 4 - GREEN Warner Bros WX234 2P
- 5 - POP ART MCA MCF24(5) 2P
- 6 - BLUMMED Factory FACT27(8) 2P
- 7 - SHIRT SHARP SHOCKED Cooking Vinyl CV19(5) 2P
- 8 - ISN'T ANYTHING Creation CRE104(5) 2P
- 9 - EPONYMY IRCA/IRCA1812(8) 2P
- 10 - LOUDER THAN BOMBS Rough Trade ROUGH128(8) 2P
- 11 - RANK Rough Trade ROUGH128(8) 2P
- 12 - WORKER'S PLATINUM Edis Edis AG104(15) 2P
- 13 - I AM KUGGUS: ORAN Empire Empire B6194(5) 2P
- 14 - THE EIGHT LEGGED GROOVE MACHINE Polkadot G08(1) 2P
- 15 - BLUE BELL KNOLL ADD CAL801(8) 2P
- 16 - DAYDREAM NATION Blue Fun BF1924(5) 2P
- 17 - THE NEPHILIM Chrysalis CH104(15) 2P
- 18 - VIVID Epic EP078(1) 2P
- 19 - HOW WILL I LAUGH TOMORROW... Virgin VS135(1) 2P
- 20 - FROM ENSLAVEMENT TO OBLITERATION Empire Empire M0254(1) 2P

- 21 **BAD** ★★★★★ CD
22 Michael Jackson
Fric 452076-1
- 22 **THE TRAVELING WILBURYS** ● CD
34 The Traveling Wilburys
Wesley/Wesley/Brannen/WK224
- 23 **RATTLE AND HUM** ★★ CD
23 Oz
Island UJ 27
- 24 **FLYING COLOURS** ★ CD
17 Chris de Burgh
A&M/A&M 5224
- 25 **GET EVEN** ● CD
18 Ronnie Reed
Polygram PCS 1222
- 26 **THE JOE LONGTHORNE SONGBOOK** CD
45 Joe Longthorne
Telstar STW 2333
- 27 **NOW THE CHRISTMAS ALBUM** ★★★ CD
55 Various
EMI/Virgin NOK 1
- 28 **THE MEMPHIS SESSIONS** ★ CD
19 Wet Wet Wet
Preston Outhouse/JMWV 12
- 29 **SMASH HITS PARTY '88** ★ CD
26 Various
Dawn/Capitol ADO 5
- 30 **DELICATE SOUND OF THUNDER** ● CD
20 Pink Floyd
EMI G 2096
- 31 **THE HIT FACTORY VOL 2** ★ CD
27 Various
Federation/EMI HF 4
- 32 **LIES** ★★ CD
11 Guns N' Roses
Geffe/WK 218
- 33 **THE INNOCENTS** ★ CD
37 Exposure
MCA/STW/M 55
- 34 **TO WHOM IT MAY CONCERN** ★ CD
30 Rodanthea
CBS 452871-1
- 35 **THE GREATEST LOVE** ★ CD
22 Various
Telstar STW 2314
- 36 **THE SINGLES COLLECTION** ● CD
31 Koolhaud And The Gang
Dr-Live/Phonogram KCTV 1
- 37 **TILL I LOVED YOU** ● CD
29 Bonnie Stevedad
CBS 452411
- 38 **HEARSAY** ★★ CD
28 Alexander O'Neal
T&A 452976-1
- 39 **BEST OF HOUSE '88** ● CD
33 Various
Telstar STW 2327
- 40 **NECOTATIONS AND LOVE SONGS 1971-1986** ● CD
35 Paul Simon
Wesley/Brannen/WK223
- 41 **A SAIAT WITH A DEADLY PEPA** ● CD
36 Sall'N' Pepa
Island/FRS 13
- 42 **A WHOLE LOTTA SHAKY** CD
51 Shakir Stevens
Fric/MOOD 5

★ ★ ★ **THREE PLATINUM** (80,000 units)
★ ★ ★ **DOUBLE PLATINUM** (160,000 units)
★ ★ **PLATINUM** (300,000 units)
● **GOLD** (100,000 units)
○ **SILVER** (100,000 units)
NEW ENTRY
RE-ENTRY

ALL AVAILABLE NOW
ON LP, CASSETTE and CD
ORDER FROM POLYGRAM RECORD OPERATIONS LTD.
ON 01-590 6044

- 43 **DANCE DANCE DANCE** CD
38 James Last
Polygram ITV 1
- 44 **CHRISTMAS WITH NAT KING COLE** ● CD
50 Nat King Cole
59th SAM 846
- 45 **RAGE** ● CD
42 T'Pol
Sire/Virgo/SNL 29
- 46 **TRACY CHAPMAN** ★★ CD
44 Tracy Chapman
Elohe/EIT 14
- 47 **THE WORLDS OF FOSTER & ALLEN** ● CD
47 Foster & Allen
59th SAM 861
- 48 **DIRTY DANCING (OST)** ★★ CD
39 Various
RCA/EI 8448
- 49 **BACK TO THE SIXTIES** CD
58 Various
Telstar STW 2348
- 50 **THE GREATEST HITS OF HOUSE** ● CD
50 Various
59th SAM 847
- 51 **ANYTHING FOR YOU** ● CD
43 Gloria Estefan And Miami Sound Machine
Fric 44175-1
- 52 **A LITTLE NIGHT MUSIC** CD
55 Richard Clayderman
Decca/Dolophina 8281251
- 53 **MY GIFT TO YOU** CD
53 Alexander O'Neal
T&A 44172-1
- 54 **WATERMARK** ● CD
43 Egypt
W&A WK 179
- 55 **TOGETHER AGAIN** CD
52 Rose Marie
Telstar STW 2333
- 56 **THE THIEVING MAGPIE** ● CD
25 Marillion
EMI/M&E 1
- 57 **RAINTOWN** ● CD
49 Deacon Blue
CBS 45264-1
- 58 **LOVE SONGS** ★ CD
73 Michael Jackson/Diana Ross
Telstar STW 2298

- 79 **NON STOP** ● CD
71 Julio Iglesias
CBS 45096-1
- 80 **KIRI** CD
NEW Kiri Te Kora
K14 NE 124
- 81 **REMOTE** CD
57 Huey Bulby City
Cap/Virgo/CBC/4
- 82 **UNFORGETTABLE** CD
75 Various
EMI EMV 44
- 83 **GIVING YOU THE BEST THAT I GOT** ● CD
78 Anita Baker
Elohe/EIT 49
- 84 **POPED IN SOUL'D OUT** ★★★★★ CD
83 Wet Wet Wet
Preston/Phonogram/JMWV 1
- 85 **ONCE MORE INTO THE BLEACH** CD
NEW Debbie Harry/Blondie
Cyrus/CIT 2
- 86 **FAITH** ★★ CD
93 George Michael
Epic 44600-1
- 87 **SMASHES, THRASHES & HITS** CD
82 Kiss
Virgo/Phonogram 83129-1
- 88 **MORNING HAS BROKEN** CD
NEW Morning
Telstar STW 2327
- 89 **THE CHRISTIANS** ★★ CD
95 The Christians
Island IJS 974
- 90 **RENAISSANCE** CD
94 Astor
59th SAM 866
- 91 **NOEL - CHRISTMAS SONGS & CAROLS** CD
NEW Various
Telstar STW 2310
- 92 **TANGO IN THE NIGHT** ★★★★★ CD
88 Fleetwood Mac
Wesley/Brannen/WK5
- 93 **GOOD MORNING VIETNAM (OST)** ● CD
81 Various
A&M/A&M 3713
- 94 **HYPERACTIVE** ● CD
82 Various
Telstar STW 2328
- 95 **THE FIRST OF A MILLION KISSES** ★★ CD
87 Ferry/Band Alternative
RCA 121 2106
- 96 **REGGAE HITS VOLUME 5** CD
NEW Various
Arista 8127 1005
- 97 **POP ART** ● CD
90 Transvision Vamp
MCA/MCA 2421
- 98 **EVERYTHING** ○ CD
74 Bongles
CBS 452974-1
- 99 **FLAG** CD
70 Field
Mercury/Phonogram/SNL/77-1
- 100 **THE HEART AND SOUL OF ROCK & ROLL** CD
NEW Various
Telstar STW 2351

CD Released on Compact Disc
© 1987 Polygram Ltd. All rights reserved.
*This British Award label (gold, silver, platinum) is the property of the British Phonographic Industry. All rights reserved.

KEY A - Radio 1 'A' list B - Radio 1 'B' list C - Radio 1 'C' list		RADIO 1			RADIO 2			REGIONAL			TOTAL CHART
		NO. 1	WEEKS ON CHART	PLAYS	NO. 1	WEEKS ON CHART	PLAYS	NO. 1	WEEKS ON CHART	PLAYS	
	ALMA You Are The One	Warner Brothers	11	10	A	37	34	25	3		
	ANDERSON, GUNTER Suddley	Food For Thought	—	4	—	—	26	22	2		
	ASTLEY, BICK Take Me To Your Heart	BCA	12	16	A	39	35	8	3		
	BANGORAMA Nathan Jones	London	16	17	A	39	34	16	1		
	BANISTER Your Boom	—	7	8	B	—	—	—	—		
	BANISH HOTEL, The Kalamas	Elektra	15	15	C	32	26	—	—		
	BICK, BOBBY Fast Time	Mercury	7	12	A	41	35	27	1		
	BOMB THE BASS Say A Life Prayer	Rhythm King	9	18	C	38	28	12	2		
	BON JOVI Boom To Be My Baby	Vertigo	12	11	A	26	14	22	—		
	BOSS BEAT Let There Be Drums	Siree	—	6	C	5	7	—	—		
	BOYS MEETS GIRL Writing For A Star To Fall	BCA	10	10	B	35	26	43	—		
	BRITISH NEW-GEN! Inc.	Siree	7	8	—	—	37	34	—		
	CRIS Col Among The Pigeons	CBS	7	8	B	37	35	3	—		
	DEATHS BEYOND The Ain't No Competition	Parlophone	—	10	C	8	28	44	—		
	DEWON, BOBBY My Presynthetic	MCA	8	8	B	13	10	19	—		
	CARLISLE, BELINDA Love Never Dies	Virgin	—	—	—	—	30	15	57		
	CHERRY, NENEH Buffalo Stance	Circus	9	9	B	16	5	31	—		
	CLARK, PETULA Downtown 108	PTI	8	11	B	36	27	13	—		
	COLE, TERRY Love Like A River	EMI	9	—	B	—	24	—	—		
	COLE, NATALIE Live For Your Love	Meridian	5	7	B	27	22	—	—		
	COLLINS, PAUL Two Hearts	Virgin	19	21	A	41	38	7	—		
	DEACON BLUE Real Gone Kid	CBS	7	7	C	25	33	32	—		
	DE MURGH, CHRIS Missing You	A&M	6	10	C	37	27	17	—		
	BARLE, STEVE Johnny Come Lately	MCA	6	11	B	16	11	79	—		
	DEWILLESS King Me Eternally	WEA	4	—	—	—	—	—	—		
	DEARIE, BOB	Meridian	17	12	A	38	28	4	—		
	DESTINY GLOBIA Rhyme Is	—	—	—	—	—	—	—			
	FLEETWOOD MAC As Long As You Follow	Warner Bros	8	6	B	35	30	44	—		
	FOUR TOPS, The Look In Asapulo	Arista	18	14	A	39	27	23	—		
	FOUL SAMANTHA Live House	Jive	6	11	B	7	17	50	—		
	PREHEIT Keating The Dream Alone	CBS	20	15	A	23	14	47	—		
	HOLLIES, THE The Air That Breathes	EMI	—	—	—	17	18	62	—		
	HOLLY BUDDY Let Love Walk	MCA	—	—	—	15	15	67	—		
	HOLLYWOOD SOUTHERN Homestead	Washout	—	4	B	12	13	20	—		
	INNER CITY Good Life	10	13	6	B	—	25	12	6		
	INES Ned You Tonight	Mercury	15	17	A	33	25	21	—		
	JACKSON, MICHAEL Smooth Criminal	Epic	16	16	A	40	37	11	—		
	JARREAU, AL So Good	WEA Int.	—	—	—	17	13	—	—		
	JENKIN, BETON A Word In Spanish	Rocket	—	—	—	30	33	—	—		
	KANE, BOB The Tower	London	19	10	B	7	7	—	—		
	KEENE, ANNEAL GREEN For A Little	—	—	—	—	27	23	38	—		
	LEWIS, HUEY & THE NEWS World To Me	Chrysalis	—	—	—	23	17	84	—		
	LONDON, BARRY (The Contender) You	Asylum	19	16	A	36	29	24	—		
	MICHAEL GEORGE Kaung A Fool	Epic	13	11	A	42	38	26	—		
	MILL VANILLI Baby Don't Forget	Cooltracks	14	—	A	21	—	71	—		
	MINGOUELOVICH Especially For You	PTI	16	13	A	29	26	—	—		
	MOORE, BILLY No More Lies	Polygram	—	—	—	16	11	—	—		
	NICHOLAN, RANDY It's Heavy That Matters	WEA	4	4	C	2	—	—	—		
	NONO OVER Five Time	Fantasy	13	8	B	22	15	—	—		
	NUMAN, GARY America	Illegal	—	—	—	4	14	—	—		
	O'NEAL, ALEXANDER Theology For A Good Year	Epic	—	—	B	25	30	—	—		
	ONE 7 WANT Downtown	A&M	6	9	C	9	17	—	—		
	PARIS, MICK Breathin' Life Into Me	4th & Wavy	—	9	C	21	26	56	—		
	PASADINAS, The Exhorted Lady	CBS	4	8	C	33	36	29	—		
	PEAS, PATTI Full In Love	MCA	5	8	C	8	—	—	—		
	PET SHOP BOYS Let's Talk To My Own Devices	EMI	14	16	A	39	36	19	—		
	POGGLES, THE Yeah, Yeah, Yeah	Polygram	4	—	—	10	—	43	—		
	PRINCE, CHRIS Driving Home For Christmas	WEA	—	—	—	21	12	72	—		
	RIGGS, PAUL, OCHS, Mike The Moorcher	Manga	4	6	C	15	11	40	—		
	RYAN, PAUL, OCHS, Mike The Moorcher	EMI	15	—	A	27	31	—	—		
	RYAN, PAUL, OCHS, Mike The Moorcher	EMI	—	—	C	10	15	29	—		
	ROD, DAVID Live Catherine Galt	Warner Brothers	4	—	—	—	—	—	—		
	SADIE TAM On My Back On You'll	Epic	—	—	—	8	12	—	—		
	SALT 'N' PEPA Let's Get It	—	5	8	C	22	27	33	—		
	SMITH, SANDI Nothing Like This Incident	Rough Trade	—	6	B	7	8	—	—		
	STATUS QUO Running Bridges	Vertigo	15	10	A	31	30	9	—		
	TARRANT, PAUL, OCHS, Mike The Moorcher	MCA	10	12	A	35	34	18	—		
	TARRANT, PAUL, OCHS, Mike The Moorcher	Cristal	4	—	—	4	—	—	—		
	TOTAL CONTRAST Writing In Moon	Warner Brothers	4	—	—	10	15	29	—		
	TRAVIS Based In Our Dreams	Siree	7	7	B	29	31	42	—		
	TRANSMISSION VAMP Sister Moon	MCA	—	—	C	11	19	73	—		
	TRIBE OF THOPPS The Weatherman	Completely Diff.	8	5	—	—	3	86	—		
	TREASURY Set For	London	—	4	—	6	—	—	—		
	TREASURY Set For	London	18	20	A	34	25	10	—		
	TREASURY Set For	London	6	13	A	4	4	81	—		
	TREASURY Set For	London	4	—	B	12	—	—	—		
	WALKER, BILL Ain't No Staircase	MCA	11	7	B	41	34	28	—		
	WITHERS, BILL Ain't No Staircase	CBS	—	—	—	21	15	82	—		
	WOMACK & WOMACK Live In Just	4th & Wavy	5	10	C	12	20	—	—		
	YELLO Back Up	Mercury	12	9	B	14	—	60	—		

Irish music comes of age with new rights society

As the Irish music industry continues to grow, so does the need for an effective policy-making body — hence IMRO. Paul O'Mahony reports

FROM JANUARY 1 the Irish music industry will be joined by the Irish Music Rights Organisation (IMRO), a sister body to PRS whose job will be to increase performing rights income for writers and publishers.

IMRO director and publisher/writer Deke O'Brien says: "There existed a need for an Irish policy-making body which would apply refined and updated strategies in the country. Licensees will be better disposed towards paying an Irish-controlled organisation. Current defaulters will be more amenable about paying their fees and new revenue can be actively pursued and maximised."

O'Brien is one of 10 Irish-based directors at IMRO, which has three board members from PRS in London, including chief executive Michael Freegard and chairman Ron White. The new organisation is to be run by Patrick Condon, who has been PRS' man in Dublin since 1957. Condon explains that IMRO will not be a separate membership organisation — "writers and publishers are still PRS members" but that it is the natural outgrowth of the expansion of the music industry in Ireland.

"Thirty years ago there was little activity on the music scene here," he says. "We had very few major bands then. In the Sixties and Seventies, the showbands came and gradually record companies and publishers developed. Now there are 650 PRS members in Ireland." As the industry grew, so did organisations like the Association of Irish Composers and the Irish Association of Songwriters and Composers, while PRS itself set up an Irish Advisory Committee. The next logical step was for the Irish members to take control over policy affecting their rights and income in the Republic.

The first phase of IMRO's activity involves a public awareness campaign which has already begun with brochures for PRS members and national advertising. Says Deke O'Brien, "We will also use indirect methods to gain media exposure such as radio and television chat shows. Additionally, the PRS policy of making £50,000 available for donations to musical causes will be maintained by IMRO."

Broadcasting is likely to provide the new body with its most taxing work over the next year. In the UK, Eire is facing a revolution in



DEKE O'BRIEN: IMRO director and publisher/writer

'The logical step was for the Irish membership to take control over policy affecting their rights and income in the Republic'

radio which will see the arrival of numerous community stations. The situation is complicated by the role of pirate stations which, says Condon, "have plagued us for the last 10-12 years." Because of the popularity of pirate radio the Irish government did not move to close them down, while PRS lawyers came up with a formula of "liquidated damages" which the pirates were asked to pay in lieu of royalties. "We had satisfactory dealings with only one, Sunshine Radio, says Condon. "The rest have told us to shove off."

Now, IMRO will be lobbying the Local Radio Commission, whose role is to vet applicants for the new radio contracts, to exclude former pirates "who have ignored our rights". Condon notes that relations with state broadcaster Radio Telefis Eireann remain good and that a new royalty agreement with RTE is about to be concluded. As for Radio Tara, the RTE-Luxembourg run international station due to become one in Britain next year, Condon is confident: "We anticipate there will be no difficulty in a deal with them."

COMPACT disc

DIGITAL AUDIO

- 1 PRIVATE COLLECTION, CHL Richard EMI
- 2 GREATEST HITS, Fleetwood BCS Warner Brothers
- 3 HONEY FOR NOTHING, Bryan Ferry BSB Virgin/Polygram
- 4 THE PREMIERE COLLECTION, Various Really Useful
- 5 THE ULTIMATE COLLECTION, Bryan Ferry BSB EMI/Virgin
- 6 GREATEST HITS, Norman Lawson VEGA
- 7 NEW LIGHT THROUGH OLD WINDOWS, Chris De Burgh VEGA
- 8 THE GREATEST HITS COLLECTION, Various London
- 9 180° VHS, Various EMI/Virgin/PolyGram
- 10 SHADOWS, Various Polygram
- 11 BATTLE AND HULL, U2 Island
- 12 THE GREATEST HITS COLLECTION, Phil Papp EMI
- 13 TRAVELLING WILBERTS, Travelling Wilberts Wilbury/Warner Bros
- 14 HOLD ME FOR YOUR ARMS, Bob Ashley RCA
- 15 THE NEW ALBUMS, Various MCA/WEA/BMG
- 16 VOICE, INES Mercury/Polygram
- 17 BUSTER (CD), Various Virgin
- 18 FEELING COLOURS, Chris De Burgh A&M
- 19 THE LEGENDARY BOY ORCHESTRA, Boy Orchestras Telstar
- 20 THE TRAVELLING WILBERTS, Various EMI

Compiled by Gallup for the BPI Music Week and BBC © 1988

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynn Facey on 01 387 6611 ext 221.

Records are eligible for the grid if they are on the current Radio 1 playlist, or if held in 10 or more copies on Radio 1 last week or tagged by Show Tracking, or if featured on 11 or more current IR playlists (A & B).

TOP DANCE SINGLES

17 DECEMBER 1988

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

THIS WEEK		LAST WEEK		ON CHART	
1	GOOD LIFE	10	Virgin	TENX	249 (E)
2	SAY A LITTLE PRAYER	1	Inner City		
3	STAKKER HUMANOID	4	Bomb The Box & Meavens	Rhythm King	DOOD12(3) (I)
4	SMOOTH CRIMINAL	4	Michael Jackson	Epic	4530267 (1)-4530268 (C)
5	TAKE ME TO YOUR HEART	4	Rick Astley	RCA	FR42573 (12)-PT42574 (BMG)
6	CRACKERS INTERNATIONAL	6	Crackers	Westside	WSR(T) 12 (A)
7	LEFT TO MY OWN DEVICES	6	Erasure	Mute	(12)MUTE 93 (UKRT/SP)
8	JACK TO THE SOUND OF THE	2	Pat Shop Boys	Parlophone	(12)R6198 (E)
9	WALK ON...	9	Smith & Mighty/J Jackson	Three Stripe	(SAM 1114) (UKRT)
10	BUFFALO STANCE	2	Nasah Cherry	Circus	YR(T)21 (E)
11	DON'T SCANDALIZE MINE	2	Suggee Bear	Champion	CHAMP12(17)9 (BMG)
12	CHRISTMAS SONG/THANK YOU...	12	Richie Rich	Gee	St GEE(T)7 (I)
13	NATHAN JONES	5	Bananarama	London	NANA 18 (12)-NANX 18 (F)
14	DON'T BELIEVE THE HYPE	2	Mista E	Urban/Polydor	URB1(X)28 (F)
15	A DAY IN THE LIFE/WARLOCK	13	Black Riot	Champion	CHAMP1(2)75 (BMG)
16	FINA TIME	2	New Order	Factory	FAC2237 (12)-2231 (P)
17	DOWNTOWN '88	19	Patric Clark	PRT	PYS 119 (12)-PIT 119 (A)
18	ENCHANTED LADY	20	Passendens	CBS	4638771/4628774 (C)
19	ENCANTED	20	Passendens	CBS	4631521/4631524 (C)

21	MY PREROGATIVE	Bobby Brown	MCA	MCA(T)1299 (F)
22	I LIVE FOR YOUR LOVE	Natalie Cole	Manhattan	EM (12)M 57 (E)
23	GIRL YOU KNOW ITS TRUE	Miki Vanoli	Cooltempo/Chrysalis	COOL(X)70 (C)
24	LOVE HOUSE	Samantha Fox	Jive	FOXY(T)10 (BMG)
25	THE SPELL!	Fanny Murray	Fon	WEA FON 16(T) (W)
26	THE WAY YOU LOVE ME	Karyn White	Warner Brothers	W773(T) (W)
27	S.S. PAPAARAZZI	Stock Airken Waterman	PWL	PWL(T) 22 (P)
28	BREATHE LIFE INTO ME	Mica Paris	4th & Broadway/Island	(12)BRW 115 (F)
29	DENIS ('88 REMIX)	Bonnie D	Chrysalis	CHS(1)213328 (C)

30	WHO'S GONNA EASE THE PRESSURE	Moc Thunder	10/Virgin	TENX(1) 237 (E)
31	REQUIEM	London Boys	Teldec	WEA Y2 345(T) (W)
32	LIFE	Finghy & Colonel Mite	Y&D	(YD001)32 (US)
33	AIN'T NO SUNSHINE (I) / BILL WITHERS	Bill Withers	CBS	6511987 (12)-6511986 (1)
34	THE SERPENT IN THE GARDEN	Peppa	PEP'S 12 (12)-PEP2 (Self)	
35	STAND UP FOR YOUR LOVE RIGHTS	Yazz	Big Life	BLF 5(T) (I)
36	IT'S A TRIP (TUNE IN, TURN...)	Children Of The Night	Jive/Koolha	JIVE(T) 189 (BMG)
37	LIFE'S JUST A BALLGAME	Womack & Womack	4th & Broadway/Island	(12)BRW 116 (F)
38	WEEKEND/JUST WANNA DANCE	Todd Terry Project	Sleeping Bag	(SBLUK 17) (W)
39	WAITING IN VAIN	Contrast	Criminal	BUS(T) 14 (W)
40	STRUCTURE/TRUTH OF SELF...	Renee & Santonio	Hrr/London	FFR(X) 15 (F)
41	HOT MIX 3	Boothleggers	Boss	BSS(1)215 (BMG)
42	IF YOU THINK YOU'RE IN LOVE	Red Clark	WA	WA(T)315 (US)
43	FIND AN UGLY WOMAN	Cash Money & Marvella	Sleeping Bag	(SLX 40143) (Imp)
44	VOODOO RAY EP	A Guy Called Gerald	Rhomb	(R) 8804 (I)
45	NIGHT MOVES	Sure Delight	SD(T) 6 (J&F)	
46	USELESS (I DON'T NEED YOU NOW)	Kym Mazelle	Syncope	EMI (12)SY18 (E)
47	EVERYTHING I MISS AT HOME	Cherelle	Tabu	6530667 (12)-6530666 (1)
48	CAN YOU PARTY	Royal House	Champion	CHAMP 12(17)9 (BMG)



includes
 ★ the full length 12" version of the smash hit single **stakker humanoid** by **cry baby** ★ 14 more club monsters from The DJ Fast Eddie, Tyree & other aciedo burners

THE BIGGEST-BUZZING ACIEDO ALBUM ON THE STREET TODAY

On Westside LP (ACIDLP 2), Cassette (ZCACID 2) & CD (CDACID 2)

ORDER FROM PRT ON (01) 640 3344 NOW!

TOP 10 ALBUMS

1	HEARSAY/ALL MIXED UP	Alexander O'Neal	Tabu	CBS	4509361/4509364 (C)
2	HOLD ME IN YOUR ARMS	Rick Astley	RCA	PL 71932/PK 71932 (BMG)	
3	TO WHOM IT MAY CONCERN	Passendens	CBS	4638771/4628774 (C)	
4	REGGAE HITS VOLUME 5	Various	Jestor	JELP1005/JELC1005 (J&F)	
5	A SALT WITH A DEADLY PEPA	Salt-N-Pepa	Hrr/London	FFR(3) FFRM(C) 3 (F)	
6	WANTED	Yazz	Big Life	YAZZ(1)1/AZZZ(C) 1 (I)	
7	ANY LOVE	Luther Vandross	Epic	4629081/4629084 (C)	
8	2ND WAVE	Surface	CBS	4629801/4629804 (C)	
9	TO THE BATMOBILE, LET'S GO	Todd Terry Project	Sleeping Bag	SBLUKP2/CSRE82009 (I)	
10	MY GIFT TO YOU	Alexander O'Neal	Tabu	4631521/4631524 (C)	

TOP 10 BUBBLERS

1	TEARS	Keith	Manga/Island	(12)15403 (F)
2	SUGAR LOVE	Vivian Jones	Groove & A Quarter	(CRD 005) (JD)
3	ACID	Teppo Vira & Daddy Rusty	GTS	(GT 003) (J&F)
4	LET-OF	Krisi AMC/Ruthless Rap...	Syncope	EMI (12)SY 22 (E)
5	NON GONNA DO IT	Vicky Martin	Movier	(MIR 004) (Imp)
6	LAP OF LUXURY	Don Dae White	4th & Broadway/Island	(12)BRW 117 (F)
7	HOOKED ON HOUSE	Louis Clark/RP	Cross	ONE102 (12)-ONE4602 (K)
8	WILL YOU LOVE ME TOMORROW	Shirley5	Charly	CY2130 (12)-CY2130 (Ch)
9	EVERLASTING LOVE (REMIX)	Sandra	Siren/Virgin	SRN(T) 85 (E)
10	KISS AND TELL	A.S.K. Feet	ROSA SHORE	Capital (12)CL505 (E)



BABY FORD

CHIKKI CHIKKI

AHH AHH

OUT NOW!

7" 7BFORD 2 12" BFORD 2



TOP 100 ALBUMS

- 1** NOW 131 ***
EMI/Virgin (Various) NOW 131/C
C:TCXW 131/CD:CDN613
- 2** PRIVATE COLLECTION **
EMI CRY 303
Richard Claydon (Various)
- 3** KYLIE ** ** **
Kylie Minogue (Stock/Aikman/Watersman)
C:TCRY 303/CD:COOPY 30
- 4** THE PREMIERE COLLECTION ***
Various (Various)
CALITY 1/CD:837802
- 5** MONEY FOR NOTHING ***
Venfro/Phonogram (VIRN 41F)
Dive Strain (Various)
C:VIRN 41/CD:834112
- 6** GREATEST HITS *
Fishback Mac (Various)
Warriner-Barlow/Warner (WBR 271W)
C:WXR 271/CD:955 812
- 7** THE HITS ALBUM
Various (Various)
CBS/WEA Back Hits P/AMG
CHITAC 1/CD:HITS 1CD
- 8** THE GREATEST HITS COLLECTION *
Bananarama (Various)
London KAMA 5/F
C:KAMA 5/CD:825185
- 9** HOLD ME IN YOUR ARMS
Rick Astley (Various)
RCA R 71921BMG
C:RKT 71922/CD:PD 7192
- 10** INTRODUCTIVE *
Pat Sharp (Various)
Parlophone PCS 73250
C:PCS 73250/CD:PD 7325
- 11** THE ULTIMATE COLLECTION *
Bryan Ferry/Roxy Music (Ferry/Panster)
ICG Vinyls ICGV 213
C:ICG 213/CD:EGCV 213
- 12** PUSH ***
Bron (Nicky Graham)
CBS 46062 1/C
C:46062 1/CD:46062 1
- 13** GREATEST HITS *
Human League (Various)
Virgin HITS 1/CD:HL 1CD
- 14** NEW LIGHT THROUGH OLD WINDOWS *
Chris Rea (Chris Rea/Jon Kelly)
Virgin NY 200W
C:NY 200/CD:24381 1
- 15** WANTED *
Tina Turner (Various)
Big Life TAZZLP 1 (WRT)
C:TAZZLP 1/CD:19422 1CD
- 16** SOFT METAL *
Various (Various)
Epic EMBR 123
C:CMB3/CD:SM0962
- 17** THE GREATEST HITS OF 1988 *
Various (Various)
Telstar STAR 2331BMG
C:STAR 2331/CD:TC 2334
- 18** RICK ** *
NICK (Chris Thomas)
Mercury Phonogram MERR 114FJ
C:MERR 114/CD:CD 114
- 19** BUSTER (OST) *
Various (Various)
Virgin V 2544H
C:TVX 2544/CD:COV 2544
- 20** THE LEGENDARY ROY ORBISON *
Roy Orbison (Various)
Telstar STAR 2331BMG
C:STAR 2331/CD:TC 2336
- 21** BAD * * * * *
Michael Jackson (Quincy Jones/Michael Jackson)
A&M 45299 4/CD:45292 2
- 22** THE TRAVELLING WILBURYS *
The Travelling Wilburys (Dixie & Nelson Wilbury)
Willybur/Warner Bros/WY 241W
C:WY 241/CD:92576 2
- 23** KATIE AND HUM ** *
U2 (Various)
Columbia U2 737F
C:U2 737/CD:U2 737
- 24** FLYING COLOURS *
Chris de Burgh (Paul Hardiman/Chris de Burgh)
A&M AAMA 5244H
C:AAMA 5244/CD:CA 5244
- 25** GET EVEN *
4 Brother Johnson (Various)
Parlophone PCS 7321F
C:PCS 7321/CD:CD 7321
- 26** THE JOE LONGTHORNE SONGBOOK
Joe Longthorne (Longthorne/Jams)
Telstar STAR 2331BMG
C:STAR 2331/CD:TC 2333
- 27** NOW THE CHRISTMAS ALBUM ***
Various (Various)
EMI/Virgin NOX 1/CD
C:NOX 1/CD:GN0X 1
- 28** THE MEMPHIS SESSIONS *
Wet Wet Wet (Willie Mitchell)
Precision Party CD: JWWW 27F
C:JWWW 27/CD:8462 2000
- 29** SMASH HITS VOL 2
Various (Various)
Dove/Olympic ASD SIC
C:DSD 50/CD:CCD 50
- 30** DELICATE SOUND OF THUNDER *
Pink Floyd (David Gilmour)
EMI EG 5099F
C:EG 5099/CD:8462 2000
- 31** THE HIT FACTORY VOL 2 *
Various (Stock/Aikman/Watersman)
Fonemaster/FM 49F
C:FM 49/CD:HC 49
- 32** LIES *
Guns N' Roses (Guns N' Roses)
Geffco WR 218W
C:WR 218/CD:72418 2
- 33** THE INNOCENTS *
Erosure (Stephen Hogart)
Main TRUM 50000
C:CSTUM 50/CD:CSTUM 50
- 34** TO WHOM IT MAY CONCERN *
Passendos (Various)
C:48287 4/CD:48287 4
- 35** THE GREATEST LOVE *
Various (Various)
Telstar STAR 2331BMG
C:STAR 2331/CD:TC 2316
- 36** THE SINGLES COLLECTION *
Kool And The Gang (Various)
De-Luxe/Phonogram KCTV 1/F
C:KCTV 1/CD:836362
- 37** I LIT LOVED YOU *
Barbra Streisand (Various)
C:48294 1/CD:48292 2
- 38** HEARSAY *
Alexander O'Neal (Jimmy Jam/Terry Lewis)
Telstar STAR 2331BMG
C:STAR 2331/CD:TC 2347
- 39** BEST OF HOUSE '88 *
Various (Various)
Telstar STAR 2331BMG
C:STAR 2331/CD:TC 2347
- 40** NEGOTIATIONS AND LOVE SONGS 1971-1986 *
Paul Simon (Paul Simon/Vanoy)
Warner Brothers WY 222W
C:WY 222/CD:23462 2
- 41** A SALT WITH A DEADLY PEE *
Sally N. Pope (Harby Lub Bug/Inevicables)
Rivendell FRP 31F
C:FRP 31/CD:821 012
- 42** A WHOLE LOTTA SHAKY
Shaker (Various)
EMI MOOD 131
C:MOOD 131/CD:821 012
- 43** DANCE DANCE DANCE
James Last (James Last)
Telstar STAR 2331BMG
C:STAR 2331/CD:TC 2347
- 44** CHRISTMAS WITH NAT KING COLE *
NAT KING COLE (Various)
Sybilus SMR 868/STY
C:SMR 868/CD:SM8 868
- 45** RAGE *
Paul Kelly (Paul Kelly/Thomas Baker)
Sybilus SMR 868/STY
C:SMR 868/CD:SM8 868
- 46** TRACY CHAPMAN * *
Tracy Chapman (David Kershbaum)
Epic EKT 44W
C:EK 44/CD:84677 4
- 47** THE WORLDS OF FOSTER & ALLEN *
Foster & Allen (Fanning/Cumbehl)
Sybilus SMR 861/STY
C:SMR 861/CD:SM8 861
- 48** DIRT YACHTING (OST) * *
Various (Jimmy Iannar/Boa Fades)
RCA R 84401BMG
C:R 84401/CD:84401
- 49** BACK TO THE SIXTIES
Various (Various)
Telstar STAR 2331BMG
C:STAR 2331/CD:TC 2348
- 50** THE GREATEST HITS OF HOUSE *
Various (Various)
Sybilus SMR 817/STY
C:SMR 817/CD:SM8 817



18 GREATEST HITS ORDER NOW
5 SWB 868 1/CD:5WB 868 1

ARTISTS' A-Z

- A** ABBA 74
AC/DC 75
ADAM & ANTHEM 76
A&M 77
A&M 78
A&M 79
A&M 80
A&M 81
A&M 82
A&M 83
A&M 84
A&M 85
A&M 86
A&M 87
A&M 88
A&M 89
A&M 90
A&M 91
A&M 92
A&M 93
A&M 94
A&M 95
A&M 96
A&M 97
A&M 98
A&M 99
A&M 100

- 51** ANYTHING FOR YOU *
George Esterson And Miami Sound Machine (Various)
Epic 483125 1/CD
C:483125 1/CD:483125 1
- 52** A LITTLE NIGHT MUSIC
Richard Claydon (Various)
Decca/Delphine DBR11 2/F
C:DBR11 2/CD:483125 1
- 53** MY GIFT TO YOU
Alexander O'Neal (Jimmy Jam/Terry Lewis)
Epic 483125 1/CD
C:483125 1/CD:483125 1
- 54** WATERMARK *
Eyoja (Nicky Ryan)
CWX 199C/CD:24282 5
- 55** TWO OTHER AGAIN
Rose Marie (McCallisto/Larry Wright)
Epic 483125 1/CD
C:483125 1/CD:483125 1
- 56** THE THIVING MAGPIE *
Mauritoni (Mauritoni/Peter Hudge)
C:TCMAK 1/CD:COMB 1
- 57** RAINBOW *
Deacon Blue (Jon Kelly)
C:456549 1/CD:456549 1
- 58** LOVE SONGS *
Sonia Good (Various)
Diana Ross (Various)
C:STAR 2331/CD:TC 2348
- 59** ANCIENT HEART *
Mica Paris (Liz Hart)
Epic 483125 1/CD
C:483125 1/CD:483125 1
- 60** THE QUEEN ALBUM *
Tina Turner (Various)
Capricorn/EMI 2978BMG
C:STAR 2331/CD:TC 2348
- 61** ESQINE PYRE (Peter Moran)
Sire/Virgin SIRE 200Z
C:VIR 200Z/CD:CSN 20
- 62** SUNSHINE ON LEITH *
The Proclaimers (Peter Wingfield)
Chrysalis CH 164H/C
C:ZCHR 164H/CD:164H
- 63** THE CLASSIC EXPERIENCE *
Various (Various)
EMI EMTO 450
C:TC EMTO 450/CD:EMTO 450
- 64** HELLO CHILDREN. EVERYWHERE
Various (Various)
EMI EM 13007E
C:TCM 1307/CD:CDM 1307
- 65** FROM THE HEART *
Daniel O'Donnell (John Ryan)
Telstar STAR 2331BMG
C:STAR 2331/CD:TC 2322
- 66** RAPPIN' UP THE HOUSE *
Various (Various)
C:TC 2429/CD:CD 2429
- 67** CONSCIENCE *
Womack & Womack (Chris Blackwell)
Epic 483125 1/CD
C:483125 1/CD:483125 1
- 68** ANY LOVE *
Luther Vandross (Luther Vandross/Marcus Miller)
C:442976 1/CD:442976 1
- 69** HMY EMVO *
Robert Palmer (Robert Palmer)
C:TCM 1007/CD:CDM 1007
- 70** HIT MIX '88 *
Various (Various)
Sybilus SMR 861/STY
C:SMR 861/CD:SM8 861
- 71** HOLD AN OLD FRIEND'S HAND
Tiffany (Gerald E. Tobin)
NCA/MCA 3437F
C:CMC 3437/CD:CMC 3437
- 72** PHANTOM OF THE OPERA ***
Various (Andrew Lloyd Webber)
PolyGram POCO VY
C:POCVDV 1/CD:8311 2/CD:8311 2
- 73** NEW JERSEY *
Bruce Springsteen (Bruce Springsteen)
Epic 483125 1/CD
C:483125 1/CD:483125 1
- 74** ABSOLUTE ABBA *
ABBA (Anderson/Alvares)
Telstar STAR 2331BMG
C:STAR 2331/CD:TC 2329
- 75** ABSOLUTE ABBA '88
ABBA (Anderson/Alvares)
Telstar STAR 2331BMG
C:STAR 2331/CD:TC 2332
- 76** WHITTEN * * * *
Whitney Houston (Various)
Arista 208 141/BMG
C:481 141/CD:258 141
- 77** MOTOWN IN MOTION *
Various (Various)
Epic 483125 1/CD
C:483125 1/CD:483125 1
- 78** LOVE SONGS *
Morris Gray & Smokey Robinson (Various)
Telstar STAR 2331BMG
C:STAR 2331/CD:TC 2331
- 80** KIRI
Kiri Te Kanawa (Various)
Epic 483125 1/CD
C:483125 1/CD:483125 1
- 81** REMOTE
Huey And Cy (Goldberg/Biscandollin/Kana)
C:VIR 2424/CD:NE 3424
- 82** UNFORGETTABLE
Various (Various)
EMI 441/CD:CMC 441
- 83** GIVING YOU THE BEST THAT I GOT *
Elkins EKT 49W
C:EK 49W/CD:84082 2
- 84** POPPED IN SOULED OUT ***
Wet Wet Wet (Baker/Kroll/Winn/Smorites)
Precision Phonogram JWWW 19F
C:JWWW 19/CD:827 748
- 85** ONE MORE INTO THE BEACH
Dubbie Harry/Blonde (Various)
Chrysalis C/HR
C:2/HR/CD:CO 82
- 86** FAITH
George Michael (George Michael)
Epic 480000 1/CD
C:480000 1/CD:480000 2
- 87** SMASHES, THRASHES & HITS
Kiss (Various)
Precision Phonogram 3279 1/F
C:3279 1/CD:83579 2
- 88** MORNING HAS BROKEN
Various (Various)
Telstar STAR 2331BMG
C:STAR 2331/CD:TC 2337
- 90** RENAISSANCE
Ariana (Various)
Sybilus SMR 861/STY
C:SMR 861/CD:SM8 861
- 91** NOEL CHRISTMAS SONGS & CAROLS
Various (Various)
Telstar STAR 2331BMG
C:STAR 2331/CD:TC 2338
- 92** TANGI IN THE NIGHT ***
Fleming Mac (Buckingham/McVie)
Warner Brothers WY 241W
C:WY 241/CD:92576 2
- 93** GOOD MORNING VIETNAM (OST) *
Hyperactive (Various)
A&M AAMA 3131/F
C:AMC 3131/CD:CA 3131
- 94** THE FIRST OF A MILLION KISSES *
Fairground Attraction (Fairground Attraction/Maloney)
Capricorn/EMI 2978BMG
C:STAR 2331/CD:TC 2337
- 95** REGGAE HITS VOLUME 1
Various (Various)
Capricorn/EMI 2978BMG
C:STAR 2331/CD:TC 2337
- 96** EVERYTHING *
Tommy Vance (D. Bridgeman/Lewis B. Hall)
Epic 483125 1/CD
C:483125 1/CD:483125 1
- 97** PAM *
Tommy Vance (D. Bridgeman/Lewis B. Hall)
Epic 483125 1/CD
C:483125 1/CD:483125 1
- 98** RANGES
Blagles (Dorrit Sigerson)
Epic 483125 1/CD
C:483125 1/CD:483125 1
- 99** YELLO (Tello)
Mercury Phonogram 83678 1/F
C:83678 1/CD:83678 2
- 100** THE HEART AND SOUL OF ROCK & ROLL
Various (Various)
Telstar STAR 2331BMG
C:STAR 2331/CD:TC 2335

KEY TO CHART
* Indicates peak position
Indicates current position
C: Catalogue
D: Distributor
E: EMI
F: Virgin
G: Warner
H: RCA
I: Polygram
J: Mercury
K: De-Luxe
L: Capitol
M: Island
N: Atlantic
O: Arista
P: Sire
Q: Epic
R: Columbia
S: A&M
T: Mercury
U: Virgin
V: EMI
W: Warner
X: RCA
Y: Polygram
Z: Mercury

NEW RELEASES
W 49 The Week
Till Date
Final Sales Percentage 100%

50 FAVOURITE CHRISTMAS SONGS
DUTY NOW
5WB 868 1/CD:5WB 868 1

Christmas with NAT KING COLE

...the one best-selling TV album
you haven't seen on TV

Commercial Breaks

The top 30



AVM
5001

30 - yes, **thirty** - of the most famous
classical themes from TV commercials
including:

OLD SPICE, HOVIS, BRITISH AIRWAYS, NESCAFE, HAMLET,
LOU-LOU, ROYAL BANK OF SCOTLAND, ELECTRICITY,
HEINZ/RVITA, FIAT MIRAFIORI, COALITE FIRELIGHTERS,
plus 19 others

Stock up now

Available from PRT Distribution 01-640 3344
AVM Records
a Division of Ultraprime Entertainments Ltd.

Southbank House, Black Prince Road, London SE1 7SJ. Tel: 01-735 8171 ex 9 / 01-582 3757. Fax: 01-582 8829



Fighting for a slice of the promised and

The desired Government's Promised Land of radio is in sight. Home Secretary Douglas Hurd has plans for three national commercial channels and the IBA will issue 20 community contracts next year. As ILR stations and the pirates limber up for the battle, Selina Webb reports on the music policy of some London contenders.

a strong commitment to bringing new "worthwhile" acts) and 25 per cent LP tracks with specialist shows such as hip-hop and rap from Tim Westwood, house with Chris Forbes, soul, rock, reggae, jazz and gospel. Recent additions include a top 75 network chart show ("People were asking for it — they wanted to know what was coming through from the back"), interview shows, a world music programme and live concert programming.

"All types of music are represented," claims Park. "The supply has matched the demand — the only clamour is for more airtime for particular types." Park's gripe is that deadline restrictions have necessitated more speech programming than he would ideally like.

"If there could be a long-term agreement with PPL then British radio would benefit and the record industry would benefit," he says. "It seems daft to me that we have only been able to play nine hours a day of that product."

While split-frequency programming offers obvious opportunities for new alternatives in music policy, radio sponsorship is an option playing a more subtle role in changing the face of ILR. The Government's White Paper states that advertising and sponsorship will be more flexibly supervised under the new regime although stations will not generally be able to receive public authority funding.

The banks, no doubt viewing commercial radio's strong teen listenership as a pool of potential long-term customers, are prominent in the sponsorship stakes. Midland's Rockline programmes are distributed by satellite to the country's largest independent radio stations, including Capital, Piccadilly and Radio Clyde while the National Westminster Bank spent around £1.5m on sponsorship, advertising and promotion for its 13-week Live Action Concert campaign during the summer.

ILR is also being faced with increasing conglomerate ownership of stations, a trend which threatens to militate against diversity in programming styles.

Capital Radio owns Devon Air, Riviera Radio in the South of France as well as interests in a number of other ILR operations and Richard Park says the company policy has always been to keep and eye open for expansion opportunities; Radio Clyde has recently purchased North Of Scotland Radio for £1.5m. "In response to the Government's plan for big expansion of commercial radio which is creating pressure for local programming."

"There's nothing wrong with conglomerate ownership per se," comments Radio Academy director Tim Blackmore. "I don't think there

is anything wrong with Sainsbury's just because they are all owned by Sainsbury's just as a radio station isn't any worse because it's part of a conglomerate. The only danger is that we will end up with less diversity."

In the interests of competition, the White Paper declares that no group will be able to control more than one national service and more than six local services. There will be a 20 per cent limit on radio interest in newspapers and vice versa.

"The White Paper means we will avoid the worse excesses, but it isn't clear what 'control means,'" says Blackmore. "One company could have 20 per cent of every station in the country and have a big say in what happens there. This will be an interesting point to watch in the debate over the next 12 months."

The legal route to one of the IBA's new broadcasting contracts shoves up to a classic Catch 22: How do the contenders prove their prowess if they have never been allowed even a sniff of the airwaves? The simplest answer for those most determined to get public support is to flood the low and hoist the radio skull and crossbones.

Until now, the London pirates have not seemed deterred by the Home Secretary's warning that those caught in breach of the 1949 Wireless Telegraphy Act after January 1 would be banned from applying for a franchise for five years.

"Some of these pirate stations may think they will benefit by building up an audience and a following which will stand them in good stead when the Radio Authority starts to issue licences — but I must make it clear that we are determined to combat unauthorised broadcasting," said Douglas Hurd in July, backing up his threat with news of a £400,000 cash injection into new high quality detecting equipment for the DTI Radio Investigation Service and increased manning levels in the London area.

The DTI estimates that there are currently around 900 pirates operating in the UK, many of whom are preparing to go into battle for the new contracts. One of the latest arrivals is Redhot FM which says its £10,000 launch budget was covered by sponsorship packages from such as Billy Bragg, Michelle Shocked and Cherry Red Records and has a music policy which centres on independent and world music.

"As the airwaves will be opened up soon here, it is necessary to build an alternative station now which will promote specialist music in all its varieties," says station organiser Eugene Rodgers. "If we don't do this, then either the British



COLD CUT CREW: bringing an individual style to Kiss DJing

media multinationals or the European networks will gobble up the airwaves and indie music will be sidelined."

Black/Dance music pirate Kiss FM maintains that legal broadcasting has always been its aim and "to show good faith" has announced that it is going off air on January 1 in a bid to scoop one of the specialist music station contracts expected to be an offer in London.

Kiss co-owner Gordon Mac states: "We are going off because we feel we've got our best chance ever of getting a licence. We're going to fight for that licence, and to do that we really have to turn off to play the game. Our main fear is for the competition we've got from LBC and Capital who are also going for these new licences — they speak the same language as the IBA."

For the last three years Kiss has gone out on 94FM Friday, Saturday and Sunday to around 1.2m listeners in London with a pool of 20 unpaid DJs some of whom, such as the Coldcut Crew and Derek B, have gone on to become respected music-makers in their own right.

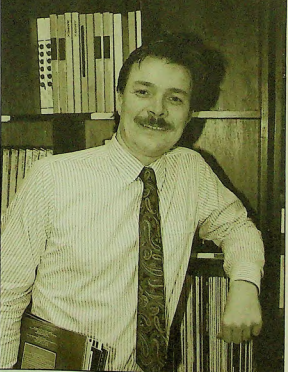
"The DJs on our station may not speak beautifully but the music they play is their personality. They are picked for their musical knowledge and not because they are great

talkers — that's what makes Kiss work," Mac says.

The three year survival of Kiss in a precarious and law-breaking broadcasting environment supports Mac's faith in the demand for well-made specialist music stations. The policy of the "radical radio" station is flexible: play anything as long as it fits into the black/dance category. As a result, two hours of rap sits next to African, Latin and Motown shows with DJs given the freedom to make their own music and play demos sent in by listeners.

Under the current regime such a relaxed broadcasting style is only possible illegally outside the restraints of the PPL, IBA and corporate red tape, but Mac points out that his station, run by real enthusiasts with £300 broadcasting equipment ("We pay for the busts from our advertising revenue") does much to establish new names in dance and black music. It's a role recognised by the record company.

"Unlike legal radio the DJs go out and buy their own records and even make their own music, but in London we have got a very, very good relationship with all the labels — from the small indies to the big majors. They are not allowed publicly to do so, but they do send us their stuff."



RICHARD PARK: dishing out the Capital Gold

DISTRIBUTION TOP INDIE SINGLES

17 DECEMBER 1988

- 1** **NEW** **ESPECIALLY FOR YOU**
Kyle Minogue/Donovan PWL PWT(12) 24 (P)
- 2** **4** **SUDDENLY**
Angry Anderson Food For Thought YUM113 (P)
- 3** **NEW** **CRACKERS INTERNATIONAL EP**
Erasure Mute (12) MUTE93 (1/RT) SP
- 4** **1** **SAY A LITTLE PRAYER**
Bomb The Boss/Macewan Rhythm King DOOD(12) 13 (1/RT)
- 5** **3** **STANKER HUMANOID**
Humanoid Westside WSR(12) 12 (A)
- 6** **NEW** **FINE TIME**
New Order Factory FAC2237 (P)
- 7** **2** **JACK TO THE SOUND OF THE '80S**
Hibhouse Supreme SUEP(1) 137 (A)
- 8** **2** **DOWNTOWN '88**
Toto Clark PRT PYS19 (A)
- 9** **3** **STAND UP FOR YOUR LOVE RIGHTS**
Big Life BLR(12) 10 (P)
- 10** **6** **JE NE SAIS PAS POURQUOI**
Kyle Minogue PWL PWT(12) 21 (P)
- 11** **NEW** **MY D.J. (PUMP IT UP SOME)**
Richie Kitch Gee St GEE(7) (1/RT)
- 12** **9** **55 PARAZZIS**
Shack Attack Waterman PWL PWT(12) 22 (P)
- 13** **8** **AMERICA**
Gary Numan Illegal ILS(1) 1004 (A)
- 14** **15** **IT'S PARTY TIME AGAIN**
George Von Dusen Bri-Tone 78T 001 (SP)
- 15** **1** **WEEKEND/JUST WANNA DANCE**
Todd Terry Project Sleeping Bag SBUK12 (1) (1/RT)
- 16** **NEW** **CHRISTMAS PARTY (FLACCID MIX)**
Star Turn on 45 Tris Pacific DRINK(12) (PAC)

- 17** **10** **A LITTLE RESPECT**
Erasure Mute (12) MUTE85 (1/RT) SP
- 18** **NEW** **NIGHT TRACKS**
The Wedding Present Night Tracks-(SFNT016) (P)
- 19** **NEW** **WALK ON BY**
Smith & Mighty/J Jackson Three Strips SAM114 (1/RE)
- 20** **12** **BURN IT UP**
The Rembrandts/PJR Arnold Rhythm King LEFT27(1) (1/RT)
- 21** **NEW** **WILL YOU LOVE ME TOMORROW**
The Shiraz's Choly CY1730 (CH)
- 22** **17** **NOTHING CAN DIVIDE US**
Jason Donovan PWL PWT(12) 17 (P)
- 23** **16** **I'LL HOUSE YOU**
Jungle Brothers Gee Street GEE12(10) 03 (1/RT)
- 24** **20** **THE ONLY WAY IS UP**
Vice & Plastic Population Big Life BLR(12) 10 (P)
- 25** **2** **JOANNA**
Red Cloud Safehouse SASH(1) 006 (SP)
- 26** **13** **ACID POKE**
Adonis Desire -(WANTX 8) (PAC)
- 27** **18** **TRANSCENDENTAL**
Shamen vs Bom Bam Desire -(WANTX 10) (PAC)
- 28** **NEW** **LET'S DANCE**
Side Cheapskate BOY23 (P)
- 29** **16** **MEGABLAST/DON'T MAKE ME WAIT**
Bomb The Boss Rhythm King/Mute DOOD(12) 12 (1/RT)
- 30** **21** **THE LOCO-MOTION**
Kyle Minogue PWL PWT(12) 14 (P)
- 31** **25** **CAN YOU FEEL IT?**
Fingers Inc/Chuck Roberts Desire WANTX(16) (PAC)
- 32** **14** **I WANT OUT**
Halloweem Noise Int. HELOE(12) A
- 33** **28** **NOTHING LESS THAN BRILLIANT**
Sandie Shaw Rough Trade RT(12) 230 (1/RT)
- 34** **24** **VOODOO RAY**
A Guy Called Gerald Rhom RS8804 (1/RR)

- 35** **NEW** **FIND AN UGLY WOMAN**
Cain Mandy & Marvelous Sleeping Bag SLX40(14) 3 (A)
- 36** **33** **NO. 6**
Taboo Anagram (12) ANA44 (P)
- 37** **24** **DOOMSDAY OF RAP**
Hijack Music Of Life-(NOTE21) (P)
- 38** **NEW** **20% FUNK 10% RHYME**
The Topcats Ulsyque UNQ4(7) (SP)
- 39** **31** **THE PEEL SESSIONS**
The Smiths Strange Fruit-(SFP5055) (P)
- 40** **29** **BORN FREE**
Merlin Rhythm King/Mute LEFT(12) 22 (1/RT)
- 41** **26** **WHERE'S YOUR CHILD**
Bom Bam Desire WANTX(7) (PAC)
- 42** **24** **INTUITION '88**
David Grant Fresher FRES(11) (1/RT)
- 43** **5** **VIBES**
Demon Boyz Music Of Life-(NOTE 22) (P)
- 44** **NEW** **ACROSS THE UNIVERSE**
Leibach Mute (12) MUTE91 (1/RT) SP
- 45** **27** **I WROTE FOR LUCK**
Happy Mondays Factory FAC2127 (P)
- 46** **38** **LET'S STAY TOGETHER**
Hi/Demon HIDE(1) (K)
- 47** **NEW** **OCEANIC EXPLORERS**
Fast Fisto Probe Plus PP3 (1/PP)
- 48** **39** **BLUE MONDAY 1988**
New Order Factory FAC373 (12**)(FAC373R) (P)
- 49** **22** **ALL OF ME**
The Waitresses PWL PWT(12) 19 (P)
- 50** **17** **HENRY THE WASP**
The Highlines ABC ABC5017(12) 19 (RE)



SEE FOR MILES RECORDS

wish all our dealers, customers and our distributor Pinnacle a Merry Christmas and a Happy New Year.

Whilst of course not forgetting: Three new family CDs, The Animals EPs, The Shadows EPs, Heron and Bon Scott CDs — coming soon.

Thank you for a record year



C5 RECORDS

wish all our dealers, customers and our distributor PRT a Merry Christmas and a Happy New Year

and don't forget our major new signing "John Walker & The Digital Orchestra"

and our Number One Christmas album "Julie Andrews — The Sound of Christmas"

TOP 25 ALBUMS

- 1** **22** **KYLIE**
Kylie Minogue PWL HF3 (P)
- 2** **3** **WANTED**
Yazzy Big Life YAZZ1(1) (1/RT)
- 3** **NEW** **THE HIT FACTORY VOL 2**
Various Fanfare/PWL HF4 (P)
- 4** **13** **THE INNOCENTS**
Erasure Mute STUMM55 (1/RT) SP
- 5** **8** **INTO THE DRAGON**
Bomb The Boss Rhythm King DOOD(1) (1/RT)
- 6** **NEW** **TO THE BATMOBILE, LET'S GO**
Todd Terry Project Sleeping Bag SBUK12 (A)
- 7** **67** **THE CIRCUS**
Erasure Mute STUMM 35 (1/RT) SP
- 8** **NEW** **BUMMED**
Happy Mondays Factory FAC220 (P)
- 9** **3** **IT TAKES TWO**
Rob Stone ADJE-Z Rock Supreme SL4 (A)
- 10** **2** **ISN'T ANYTHING**
My Bloody Valentine Creation CRE1P040 (1/RT)
- 11** **NEW** **ONLY AN EXCUSE**
J Watson & T Roper BBC ZCM722 (P)
- 12** **NEW** **LES MISERABLES**
Original London Cast First Night ENCORE 1 (P)
- 13** **8** **ACID TRAX MEGAMIX**
Various Serious DUTX1 (A)
- 14** **NEW** **LOUDER THAN BOMBS**
The Smiths Rough Trade ROUGH425 (1/RT)
- 15** **12** **RANK**
The Smiths Rough Trade ROUGH126 (1/RT)
- 16** **NEW** **ONES ON 1**
Various BBC REF493 (P)
- 17** **53** **WONDERLAND**
Erasure Mute STUMM 25 (1/RT) SP
- 18** **22** **ACID TRAX VOL 2**
Various Serious DRUG 2 (A)
- 19** **3** **SUBSTANCE**
New Order Factory FAC200 (P)
- 20** **NEW** **LOONY ON THE BUS**
Roy Houson Awareness AW11011 (1/RE)
- 21** **9** **STRAIGHT OUT THE JUNGLE**
Jungle Brothers Gee St GEE400(1) (1/RT)
- 22** **11** **BLUE BELL KNOLL**
Cocteau Twins 4AD CAD 807 (1/RT)
- 23** **11** **KEEPER OF THE 7 KEYS - PART 2**
Halloweem Noise NUK 117 (A)
- 24** **17** **DAYDREAM NATION**
Sonic Youth Blast First BFFP34 (1/RT)
- 25** **NEW** **STARS ON THRASH**
Various Roadrunner RR9481 (P)

STAR ADVERTISEMENT 01-961 5818 REGGAE CHART

- 1** (1) **LIFE FORCE** Tanya & Calypso 180 100 03 27
- 2** (4) **MI LOVE MI QUEL RAD** Sanchez + Flanagan 187 Sharp 101 1
- 3** (3) **BLACK PRIDE** Etc. Amos 448 01
- 4** (2) **COVER ME** Tingo Stewart Nipponica PUNCH 09
- 5** (13) **DON'T DISTRESS** Gregory Isaacs Bus Gen BC 0032
- 6** (7) **WAVE HOSPITAL** Fast Fisto Devious Vibe 09 001
- 7** (5) **AM I LOSING YOU** Combs-Selmon Charme Fac 02 1
- 8** (12) **ONLY YOU (BABY BABY)** Frankie Paul Hi-Cassette HD 89001
- 9** (11) **I NEED YOUR LOVING** Jason Rankin Super Power HFD 000
- 10** (6) **OH LA LA LA** Sade Margo 121 398
- 11** (14) **ROUGH NECK SOUND** Pavee Bonaventura 180 100 03 27
- 12** (17) **HER LOVE IS BURNING** Pavee Bonaventura PUNCH 02 1
- 13** (15) **DON'T DISTRESS** Gregory Isaacs Bus Gen BC 0032
- 14** (8) **BAD BWOY** Tingo Stewart Skanganga SKD 091
- 15** (10) **FOOD OF LOVE** Pavee Bonaventura Firestone 15 01 19
- 16** (18) **MARY IN THE PARLOUR** John Lick 180 100 03 27
- 17** (19) **NEVER GONNA GET TO KNOW G** Golden Sandstorm SL 05 001
- 18** (19) **JAMAICA: HERE YOU CALLING** Deany Ray Black Jack 80 027
- 19** (21) **LITTLE WALTER** Frankie Paul Fashion FAC 561
- 20** (22) **DEEP IN MY HEART** Horace Griffin Genesis DC2 02 41

REGGAE ALBUM CHART

- 1** (3) **RED ROSES** Gregory Isaacs Granddaddy GRILL 118
- 2** (2) **SIZZLING** Frankie Paul Skanganga SKAZ4 001
- 3** (1) **MI LOVE MI QUEL RAD** Sanchez + Flanagan Super Singspot SPS17
- 4** (1) **SAT I LOVE YOU** Herman Avila Devious Vibe 09 020
- 5** (4) **GREENSLEEVES SAMPLER VOL 2** Various Amos GRZ 2
- 6** (—) **REGGAE HITS VOL 3** Various Artists Top Star TSP1 005
- 7** (13) **MIC CLASH** Pavee/Son/Tingo Inc Fashion FAC4 001
- 8** (5) **HANK IN LOVE** Courtney Melody Super 180 020
- 9** (14) **EASY MOVER** Frankie Paul Vibe Records VIB 2
- 10** (11) **SLOW DOWN** Frankie Paul Redbus Int VIB 101 2

NEW RELEASES — DISCOS

- MOVE YOUR SEXY BODY** Administrators Groove + A Quarter CD 060
- CALL ME** Ben Howard Groovesound CD 020
- JAMAICA SOCA** Frankie Paul Honeywee HD 32
- LONDON CITY** Rappa Redbus International IBD 28
- THINGS RUNNING SLOW** Joseph Cohen Blue Trax BTRO 029
- HARD CORE** Gregory Isaacs + Johnny Oakburne BP Records BPT 4
- LONELINESS KEEPS LINGERING ON** Gregory Isaacs Techniques WFT 028
- YOU SEXY THING** Johnny Oakburne Top Rock TRD 032
- SEASONS NO REASON** Chuck Lewis Top Rock TRD 031
- NEGATIVE CONQUER POSITIVE** Chicken Chant Super 180 020
- DEL A SHANK** Ray Charles Light Light LLC 20
- BETCHA BY GOLLY WOV** Horace Andy Pavee/Bon Vibe PW 71
- LOVE WILL NEVER FIND YOU** Super 180 020
- I WANNA TAKE YOU HOME** T. Stewart + L. Teach ABC CD ABC 002
- JUST MY IMAGINATION** Deany Ray Jorja J 01
- DESTINY 06** featuring Deany Ray + D. D. Jam Tropic 12 CH 9
- LOVE GOOD FLOWERS** Germane Rex DC2 41
- I WANT YOU** Changing Faces Of Records OF 13007 28 (P)

MARKETPLACE

DISCS

UNLIMITED SELECTION

We have a wide selection of quality back catalogue 7" & 12" singles in quantity. We constantly update our lists and mail to our customers.

A WORLD OF CHOICE
We buy records worldwide and can contact you regularly with offers at low prices.
If you're trading in the UK ask about our sale or return racking system.

Contact us for details of these and other services.
TELEPHONE:
0952 616911



OLDIES UNLIMITED

Dept. MW, St. Georges, Telford
Shropshire TF2 9AD
Telex: 35493 Oldies G.
Fax: 0952 612244

25 PENCE FOR DELETIONS

No minimum orders. Buy direct and save, specialising in Rock/Star LP's at the lowest prices in the world. All orders accepted, small and large, phone telex, fax or write for extensive LP, MC and CD listings.

SCORPIO MUSIC
2500 East State St.
Trenton, NJ, USA 08619.
Phone: 9101 609 900-9000.
Telex: 843366.
Fax: 0101-609-890-9247.

G.R.S.

DISTRIBUTION

3 CHEPSTOW STREET
MANCHESTER M1 5EH
TEL: 061-236 5368/9

1000'S OF DELETIONS/
OVERSTOCKS, MID AND
FULL PRICE ALBUMS

Write or call NOW for our latest list

**PLEASE ADDRESS ALL
BOX NO. REPLIES. TO:
BOX NO. . . .**

**MUSIC WEEK,
GREATER LONDON HOUSE,
HAMPSTEAD ROAD,
LONDON NW1 7OZ**

MERCHANDISING

"The One Stop"

For all your Promotional products
From Concept, Artwork and Design, to Production and Delivery.

We can handle the whole project for you.

WE CAN SUPPLY — T. Sweat & Polo Shirts • Custom made garments and products • Hats • Mugs • Pens • Stickers • Sew-ons • Jackets • Embroidery • Badges • Pennants • Key Fobs • Sunrings • Lighters • Gaver shorts • Headbands • Sweaters • Towels • Coasters • Diaries • Signposts • Watchcases • Sports Bags • Jogging suits • Leisure wear • Umbrellas • ALL YOUR FUTURE PROMOTIONAL REQUIREMENTS
Printed or personalised to your specification.

WE CAN OFFER • Reliability • Flexibility • Personal service • and 100% Effort so —

Stage 1

CALL US NOW

Stage 2

TELL US WHAT YOU NEED

Stage 3 Promotions

Hook Morton, Banbury, Oxon OX15 5NT

TEL: (0608) 737831

FAX NO: (0608) 730194

Official Merchandisers to the UK's
Top Selling DJ Magazine

JOCKS



RM T-shirts
available now on
Mail Order



Suppliers of the slip mats
for the Into The Dragon
Tour '88



BOMB TO BASS

Sole European Suppliers of the world
exclusive Kyle approved T-Shirt.

The recent establishment of the Stage 2
International Division enables us to handle retail,
wholesale and mail-order product distribution.
Enquiries welcome. Offering a complete service.

Stage 3 International

SERVICES

The Wholesaler

RECORDS...CASSETTES...COMPACT DISCS
TOP 100...K-TEL...STAR...BIG DISCOUNTS...
LARGE BACK CATALOGUE...RARITIES...
OVERSTOCKS...SPECIAL OFFERS...VIDEOS
CALENDARS...24 HOUR DELIVERY...
WEEKLY CATALOGUES...
TELEPHONE SALES...
ONE STOP...EXPORT
ARABESQUE...



Arabesque Ltd.

NETWORK HOUSE, 29-39 STIRLING ROAD, LONDON W3 8DJ
UK SALES: 01-992 7732. INTERNATIONAL SALES: 01-992 0098.
BUYING: 01-993 4278. FAX 01-993 8276. TELEX 291908 ARAB G.

TO LET

OFFICES
TO LET

Must be seen

Call
01-482 5399

ANNOUNCEMENT



record and distribute the
music of GEORGE LLOYD
Dealer enquiries
welcome

BOX 12
Carnforth LA5 9PD.
Call: 0524 735873

EQUIPMENT

POSTING RECORDS?



Don't leave
anything
to chance!

**RING
WILTON OF
LONDON FOR
PROTECTIVE
ENVELOPES
AND ALL YOUR
PACKAGING
NEEDS**

Contact: Kristina on 01-341 7070 (6 lines)
Stanhope House, 410 Highgate Street, London N6 5JL
Telex: 267363. Fax: 01-341 1176

FOR SALE

1ST FOR BLANK TAPES



SMARTEN YOUR
CUSTOMERS UP
THIS WINTER WITH
A FREE PAIR OF
JEANS FROM LEE
COOPER AND TDK.

ORDER THE PROMOTIONAL AUDIO
PACKS FROM

CAROUSEL TAPES

UNIT D, INCHBROOK TRADING ESTATE,
WOODCHESTER, STROUD GL5 5EY



045383-5500

DISPLAY MERCHANDISING

DISPLAYING SUCCESS

Spang Retail Systems design and build a range of custom made and
as-stock point-of-sale displays to increase the visibility and impact
of your records, cassette, CDs and videos for maximum selling
power. Our Print, Woolworths and Virgin Records have
all benefited from our expertise. Find out how we can
help your business to display with more success.



SPONG RETAIL SYSTEMS PLC



Fring Rd, Mildenhall, Suffolk IP28 7AR. Tel: (0463) 713011.

TOUR MERCHANDISING

ACME TOTAL MERCHANDISING LTD
DESIGN AND PRODUCTION YOUR SUPPLY ADVICE SERVICE AND SUPPORT EUROPEAN RETAIL DISTRIBUTION
TEL 01 439 2472. TELEX 317366 T-SHIRT. FAX 01 434 0193

APPOINTMENTS

THE
SPECIALISTS
in the
MUSIC
WORLD

Handle
Recruitment
Permanent and
Temporary Secretarial
Consultants to the
Communications Industry
01-493 1184

Promotions
Director
required for expanding
Dance Music
Record Label

Promotional ability and
a capital injection are
essential.

Serious applicants write
to:
Box No. 1705
c/o Music Week

To place your
advertisement
in Marketplace
call Judith
on
01-387 6611

STOCK CONTROLLER/PLANNER

London Records is the most up and coming record label in Britain. Over 6 years we've established such chart topping artists as Bananarama, The Commodores, Salt 'N' Pepa, Hothouse Flowers, Fine Young Cannibals, etc.

We need someone to work on our production controller, planning and co-ordinating our production and stock control. You will work within the marketing department co-ordinating all aspects of initiating record production and maintaining our stock levels ensuring that release and production deadlines are met.

This is a role of some responsibility requiring quick thinking, good numeracy, level headedness, good communication and an understanding of today's record market.

We offer an attractive salary together with annual bonus, 25 days holiday and other generous benefits.

If you can fit into our friendly informal but very professional environment write with full details including current salary to



Melanie Higgs,
Polygram Records,
P.O. Box 1422,
1 Sussex Place,
London W6 9SE



MARKETING MANAGER

A leading independent record company based in London is looking for a Marketing Manager to join their management team.

You will be somebody with previous experience in the record business who will enjoy working in the following key areas:

► PRODUCT ◀

Working with the Commercial Director you will be involved in the acquisition and production of new titles to join our existing range of labels.

► PROMOTION ◀

You will be involved in all areas of sales promotion including the initiation and supervision of dealer and rep incentive campaigns, press and radio promotions and so on.

Salary according to age and experience. Company car. To apply for this position please send a CV and covering letter to Box No. 1704 c/o Music Week



PINNACLE
records

SINGULARLY THE UK'S MOST SUCCESSFUL INDEPENDENT DISTRIBUTOR

SALES
MANAGER

(What sort of person would suit this hat?)

SOMEONE WITH:-

1. The ability to create sales at all levels.
2. The ability to generate thoughtful and innovative campaigns with independent dealers and with the chains.
3. The calming, guiding influence that will bring stability and confidence to a young enthusiastic Salesforce.
4. The ability to respond positively at no notice to any situation, bearing in mind that Pinnacle is renowned for its diversity and spread of distributed labels.
5. A broad knowledge of the industry and a proven sales record.

IT'S A VERY 'BIG HAT'! - BUT IF YOU THINK YOU COULD WEAR IT WITHOUT BEING 'BIG HEADED', THEN AN EXCELLENT SALARY AND QUALITY CAR MAKE UP PART OF THE PACKAGE THAT AWAITS YOUR APPLICATION.

Apply in writing with full CV to: George Kimpton-Howe, General Manager, Pinnacle Records, Unit 2, Orpington Trading Estate, Orpington, Kent BR5 3SR.

Pinnacle Records is an equal opportunities Company

ACCOMMODATION ABROAD

Midem 1989

We have a full range of studios and apartments available for the MIDEM week in Cannes.

For further details
Tel: 0273 23404
(Fax: 0273 821415)

Belvedere Holiday Apartments Ltd
5 Batholomews, Brighton BN1 1HG

ANNOUNCEMENT

TO ALL PROMOTION & MANAGEMENT PERSONNEL

Are you interested in your artist appearing in front of 11,500 teenage kids?

As I am sure you are aware approx 80% of the record buying public consist of teenagers between the age of 14 to 20 years of age.

We run the largest teenagers nightclub group in the country and are at present looking for semi established artists needing to promote new records by appearing in front of a large audience (up to 1,200 teenagers at one of four nightclubs in the Essex area) on a regular basis during the week.

In the last few months we have worked with various top acts such as The New Power Generation, Glen Campbell, Brother Beyond, Mirage, Haywood, Dee Lewis and many many more.

Academy Teenage Nightclubs, PO Box 4, Uppminster, Essex RM14 1LX

(For obvious reasons we are unable to advertise our office telephone numbers)

We consider that we have played a major part in making these artists the success they are today and have many letters, together with special notes on the rear of record sleeves thanking us for our help and support. We also try to secure special discounts for our members at important record shops.

We will pass on good promotional dance records to our DJs for playlisting at our various clubs (we guarantee to return reaction sheets), we also produce a monthly newsletter that you may be interested in advertising in.

For further information write to:

Going to Midem?

Accommodation:
Private luxury
apartment, sleeps 6, at
Mougins and
Studio Apartment at
Cannes.

Montfauary Hotel,
Sleeps 2.
Available at sensible
rates.

Apply to:
Mike Lloyd
Mike Lloyd Music
Tel: 0782-717600

BUSINESS FOR SALE

PREMIER INDEPENDENT LABEL DISTRIBUTION COMPANY
with proven sales base

The Receivers of Red Rhin Distribution Limited
offer the business and assets for sale.

- Features:
- Freehold property in York
 - Stock
 - Proven label sales
 - Established market position
 - Turnover circa £1.9m pa

Contact: Stuart Mackellar
Cork Gully, Albion Court,
5 Albion Place, Leeds LS1 6JP

Phone: 0532 487322 Fax: 0532 424009 Telex: 556220

CLASSIFIED ADVERTISING RATES

Music Week Classified Advertising rates at £10.00 per single column centimetre + VAT. Recruitment £13.50 per single column centimetre + VAT.
Spot colour — prices available on request.

Box number charge £6.00. 6 insertions 10%, 13 insertions 15%, 1 year 20%. All advertisements are sold by the single column centimetre, minimum size 3cms. Artwork Thursday 5pm, 9 days before issue publication date. Advertisements may be submitted as flat artwork or typed copy for typesetting.

PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT

Further information contact: Judith Rivers Tel: 01-387 6611 Ext. 255 — Greater London House, Hampstead Road, London NW1

Music Week cannot be held responsible for claims arising out of advertising on the classified pages.



PERFECT DAY: getting the persuasive technique

Putting talent in the raw

"PROMOS ARE just about the only way left of seeing raw, raw talent," enthuses Kate Phillips, one of three producers based at production house Techniques Of Persuasion. "Literally anyone can walk off the street and make a promo — that's a wonderful, exciting thing."

The six directors on the roster at

Techniques have their formative steps behind them, but the company is confident that the talent still shows through. Neil McKenzie Matthews, Richard Heslop, Simon Cook, Nathan Detroit Richards, Keith Allen and animator Jonathan Barstow are all involved in record industry film making, with McKenzie Matthews recently completing a video for London's Perfect Day and a commercial for CBS' Ross campaign. Demonstrating the range of styles tackled by the company, Heslop has provided a stunning, typically aerobic, promo for New Order's Fine Time. Despite Phillips' enthusiasm about the creative freedom allowed in promo making and the industry's lack of staffing rules and regulations, she believes that record companies view the job as "a stone in their shoe".

"There's no question that video and visual aspects do help to set a band's records, but you can't see it on a returns sheet," she says. "Record company people are music people primarily. They are forced to work in a visual medium and that becomes very evident in their attitude."

Another drawback, according to

fellow producer Mike Kell, is television's increasingly conservative attitude towards video content.

"It's understandable that record companies become paranoid about spending all that money on making promos when there's nowhere to show them," he says. "All you've got in England is the Chart Show, kids TV and possibly Top Of The Pops, it's very difficult. TV has imposed a top 75 rule on promo making, which is now tending to tower top 50 — hopefully CDV will bring a new revolution in video."

Techniques Of Persuasion, which was established in 1985 as a film school graduates' co-operative, is now geared up for a move into feature films and has already produced an 11-minute short for Channel Four called The Kitchen Child. Phillips admits that most directors view promos primarily as a stepping stone to larger projects.

"I am not undermining the promo world as such, but directors usually get disillusioned after a few years. It's hard financially because the budgets are normally fairly low and 99 per cent of the time the brief is 'performance' — there's only so much you can do."

Tran Vamp head latest Channel 5 set

TRANSVISION VAMP, Yello and bizarre video entertainment by Stakker feature in the latest package of music video releases from Channel 5.

Pop Art — The Videosingles (running time 16 minutes) is the debut video release from Transvision Vamp featuring their four RCA chart singles I Want Your Love, Revolution Baby, Tell That Girl To Shut Up and Sister Moon. Directed by Tony Vanden Ende, the title has a £5.56 dealer price.

Yello's top 10 hit The Race is included on another video debut The Video Race (running time 22 minutes). Dieter Meier's expertise as a director can be checked out on all four tracks which also include Tied Up and extended versions of Goldrush and Desire. The Video Race has a dealer price of £5.56. The 40-minute Acid Acid Baron Show (dealer price £6.95) showcases the visual exploits of Stakker, the soundtrack consisting of a megamix including music from S-Express, Marshall Jefferson and Master C&J. The video also includes three full-length "underground" promos from Baby Ford, Meatbeat Manifesto and Garden Of Eden.

Completing the package, which was released on December 5, are Andrew Lloyd Webber — Quartet (dealer price £5.56), an EP featuring tracks from the recently released The Premiere Collection album — and Les Miserables: Stage To Stage (dealer price £6.95) which features songs and highlights from the stage show's productions around the world.

R E V I E W S

GEORGE MICHAEL: Faith, CMV Enterprises 49000 2. Running time: 39 minutes. Dealer price: £6.95.

Comment: By writing songs that are both commercially successful and varied musically, George Michael has encouraged a strong base. He also happens to have a fair share of sex appeal.

Consequently, the six videos included here, which document all the hits from his last album, feature the singer generally cavorting across the screen either in bed, on stage or dancing in the studio. None of the videos are particularly imaginative, they simply put a face to the music, as do the rather too serious and annoying interview sequences.

Sales forecast: This is more or less a video mini-album that, with six hits including the uncensored but hardly shocking I Want Your Sex, has obvious selling points. Besides, those already know that there are a lot of fans that will want

George Michael in their stockings this Christmas. **NR**

T'PAU: Live At Hammersmith, Virgin Video VVD 327. Running time: 60 minutes. Dealer price: £6.95.

Comment: Relatively straightforward presentation of a visually straightforward gig. That lack of embellishment does not make it stark, though, but serves to project the band in natural context and recreate some of the atmosphere of a packed and sweaty Hammersmith Odeon. Close-up cameras, which manage also to take in the rest of the band while majoring on Carol Decker's naked midriff, add a welcome touch of intimacy.

Sales forecast: That fact that all the hits — Heart And Soul, China In Your Hands, Sex Talk and the rest — are here coupled with the profile of the band currently on top should secure a very limited time spent on the shelves. **JC-M**

MUSIC VIDEO

	Description (Tracks) (Time) (Dealer) Price	
1	3 BROS: The Big Push Tour Live (11 tracks) 1hr/£6.95	CMV 49800 2
2	4 KYLIE MINOQUE: Kylie The Videos Video Singles (5 tracks) 20min/£6.25	PWL VHF 3
3	4 CLIFF RICHARD: Private Collection Compilation (6 tracks) 54min/£6.50	PMI MYPCR 1
4	4 28 MICHAEL JACKSON: Legend Continues Compilation (22 tracks) 55min/£6.95	Video Collection MJ 1000
5	3 GEORGE MICHAEL: Faith Compilation (6 tracks) 40min/£6.95	CMV 49000 2
6	6 13 MICHAEL JACKSON: Making Thriller Compilation (7 tracks) 1hr/£6.95	Vestron MA 11000
7	3 PET SHOP BOYS: Showbusiness Compilation (4 tracks) 30min/£5.21	PMI MYSPR 2
8	12 BANANARAMA: The Greatest Hits ... Compilation (13 tracks) 45min/£6.95	Channel 5 CFV 07902
9	8 2 NOW THAT'S...MUSIC VIDEO 13 Compilation (15 tracks) 1hr 40min/£6.95	PMI/Virgin MYNOW 1.3
10	10 38 WET WET WET: The Video Singles Compilation (5 tracks) 22min/£6.95	Channel 5 CFV 05662
11	11 10 PRINCE: Sign 'O' The Times Live (13 tracks) 1hr 15min/£8.34	Palace PVC 3016
12	9 4 THE HIT FACTORY Compilation (12 tracks) 45min/£6.95	PWL/Fonitare VHF 4
13	7 HUMAN LEAGUE: Greatest Hits Compilation (12 tracks) 44min/£6.95	Virgin VVD 244
14	4 DIRE STRAITS: Alchemy Live Compilation (11 tracks) 1hr 30min/£6.95	Channel 5 CFV 00122
15	1 T'PAU: View From A Bridge Compilation (3 tracks) 20min/£5.54	Virgin VVC 332
16	20 10 BELINDA CARLISLE: Live Live (14 tracks) 1hr/£6.95	Virgin VVD 395
17	6 INXS: Kick The Video Flick Compilation (6 tracks) 30min/£6.95	Channel 5 CFV 0452
18	1 PAUL McCARTNEY: The Frog Song Animation (3 tracks) 22min/£6.95	Virgin VVC 109
19	8 2 LED ZEPPELIN: The Song Remains... Live (9 tracks) 2hr 7min/£6.95	WHY PEV 61389
20	1 U2: Under A Blood Red Sky Live (12 tracks) 1hr 1min/£6.95	Virgin VVD 045

Compiled by Gallup for Music Week © 1988

MIDEM '89 FOR £68

Fly down to Midem in style. The Travel Business offer you the return flight to Nice by Boeing 727 for just £168.00.

And, although the price is low, you lose nothing in service. There will be a complimentary glass of champagne whilst you relax with colleagues and hot meals will be served on your flight.

We can also offer particularly attractive packages including flight and return transfer based on a selection of three and four star hotels and apartments. Fully inclusive prices start from £325.00 for five nights.

Telephone Dean Borg on 01-299 0214 now to make your arrangements.

Flight Details: Depart Gatwick Friday 20 January 0940 hrs, arrive Nice 1225 hrs
Return Nice Wednesday 25 January 1900 hrs, arrive Gatwick 1950 hrs
Competitive scheduled flights with Air France also available



No 25898

THE TRAVEL BUSINESS
01-299 0214



ATOL 1220

Diary

D A R Y

MOST COMPLAINTS about retail chains on pricing relate to excessive discounting, so there is a neat twist in Woolies' move to slap an extra quid on the price of TV merchandisers' product. Conceding grudging admiration for Terry Blackman's shrewd move in the face of a bullish market, an MD of one company affected nevertheless describes it as "a diabolical bloody liberty" after having concluded tough margin negotiations based on the previously assumed retail price. ... Where do they find all these old records? Woolies is rumoured to be preparing a sale to end all sales in January, while HMV has its biggest sale yet lined up for February. ... Does the defeat of sitting Music Publishers Association president Tony Poal of Bosony & Hawkes by EMI's Frans de Wit put the seal on a shift in power towards popular publishers in the MPA. ... Meanwhile, EMI's likely acquisition of SBK Songs now has an air of inevitability about it and, coupled with increasingly impressive financial results, the UK company hopes this will dispel once and for all any doubts about Thom EMI's commitment to music. ... With far less to shout about, Chrysalis chairman Chris Wright remained stoutly optimistic in spite of unveiling desperately disappointing results last week and told assembled City scribes with admirable candour: "We're expecting a bit of a grilling and here we are". ... A campaign set up in the US by Recording Artists Against Drunk Driving is coming to the UK. ...

WEA INTERNATIONAL appears to be shopping early for Christmas with Italian label CGD said to be the latest acquisition. ... One event which has never harmed an artist's recording career is death and so it is with the sad demise of Roy Orbison that importers are scurrying around searching for obscure compilations. Talkstar is updating the pressing run on its compilation and The Video Collection is rushing out vintage visual footage. Two companies wrestling with a dilemma are WEA, whose next scheduled *Traveling Wilburys* single (featuring the late great man) is unfortunately titled *End Of The Line*, while Virgin is unsure whether it would sell more copies by holding back or rushing its own fresh Orbison release. ... Serious may be down the plug-hole but except at least one of the Bajaj ilk to be at Midem launching a new label called (at a guess) *Dance-a-Disc* or *Nice Noise*. ... Having won £27,101 high court damages from Biazers nightclub in Windsor for himself and a package of Sixties pop groups booked to play there, Dave Dee echoed the thoughts of many when he commented afterwards: "None of the Sixties bands made much out of those days through various bad deals and unscrupulous people. We were all very young then and our biggest interest was to go on stage, have hit records and pull some birds, so we never really took care of business — we didn't understand it. After 25 years in the business I thought it was time I actually stood up and was counted".

WARNING

ROYALTY ACCOUNTANT RUNS AMOK WITH AXE!!!

DON'T OVERLOAD YOUR ROYALTY ACCOUNTS
DEPARTMENT BEFORE IT'S TOO LATE

CUT THEIR WORKLOAD
BEFORE THEY CUT YOURS!!

CONSULT:

MUSICALC

THE DESKTOP MICRO COMPUTING SOFTWARE COMPANY

194 UNION STREET, LONDON SE1 0EH. 01-928 6085



ALE AND ARTY: European Music Distributors' Colin Johnson seals a three-year distribution deal with Black Lion Productions' Alan Bates.



POWER OF Tower: This display in Tower Records at Piccadilly Circus makes the most of EMI's Christmas message.



ALL RAPPED UP: Kiss AMC and the Ruthless Rock Assassins put pen to paper on their separate deals with EMI's Syncopate label.

Roy Orbison

WHEN Roy Orbison died suddenly aged 52 on December 6 his reputation and career was at its highest point since the hit-making heyday of the early Sixties. The success of the *Traveling Wilburys* project, the re-recordings of his greatest songs for Virgin and his induction into the Rock 'n' Roll Hall Of Fame seemed to bring the public recognition he richly deserved.

With a voice once described as sounding like "the slow fall of tear-drops", Orbison formed his first group the *Wink Westerners* at 13 and recorded for Norman Petty and for Sam Phillips' Sun in the late Fifties before *Only The Lonely* (1960) launched him as rock's first balladeer. Later his like *It's Over*, *Crying* and *Running Scared* were operatic in their intensity and the Big O was one of the few established solo singers to survive the beat group invasion of the mid-Sixties.

But leaving Fred Foster's Monument label for the larger MGM in 1965 proved a bad career move and his records made little impact. Although Orbison continued to tour successfully, notably in the UK, he seemed condemned to the role of "golden oldie". Later albums for Monument and Elektra brought the odd country hit but it was the use of his records in films — *Insignificance* and *Blue Velvet* — which brought his true importance into focus.

COMMENT

Will peace now reign in the war between commercial radio and the record industry over the vexed issue of payment for playing recorded music on the airwaves? I doubt it. Phonographic Performance Ltd and the Association of Independent Radio Contractors have spent too long sniping at each other to form a sudden rapport.

Yet surely, following the Monopolies and Mergers Commission report on collective licensing, the radio stations can no longer expect to get something for (next to) nothing. In a key passage the report concludes: "It seemed to us undesirable that recordings would command a large market even if radio did not exist." And whatever airplay benefit record companies might gain, the MMC says: "We thought the use of the recordings must be of greater value to the radio stations, because without that use they would have great difficulty in staying in business".

Radio stations must now accept that a fair collective system for paying copyright owners is right and proper.

However, AIRC can point to some small but significant victories in the MMC recommendations: a common tariff between IRL and the BBC; the abolition of PPL's right to prevent play of particular records, an end to the concept of a finite limit to needletime allocation; and a government study on the possible adoption of "first fixation" as the basis for royalty payments. A system of first fixation would mean that radio stations would not have to pay for using recordings made in many foreign territories, in particular the US.

"We see no reason why British broadcasters should pay royalties for playing records made in countries which do not require their broadcasters to pay royalties in respect of recordings made in the UK," argues Radio Clyde's Jimmy Gordon. And this Government's track record suggests it may well sympathise with that view.

David Dalton



WHAT A collection: PolyGram's TV division presents Barry White with a gold disc for *The Barry White Collection*.



GROOVY CHICK: Chick Corea & The Electric Band display a fine set of teeth for the customers at HMV Oxford Circus.



NIPPER IN THE bud: HMV staff gathered at a charity ball to celebrate the company's second year of trading in the Republic of Ireland.



WYNN POSTING: A selection of lawyers said farewell to CBS's business affairs manager Danny Wynn who is returning to his native US.

A HEARTH WARMING HIT FOR CHRISTMAS

THE SHIRELLES

Will You Love Me Tomorrow



Regular Single: **CYZ 7-130**

12" 45 with bonus track: **CYZ 130**

5" compact disc Single: **CDS 12**

20-bit mid-price LP: **CRM 2037**

20-bit cassette: **TC-CRM 2037**

20-bit compact disc: **CD CHARLY 173**



Order now from your Charly Rep or direct from
Charly Records Ltd., 156/166 Ilderton Road, London SE15 1NT

(01) 639-8603