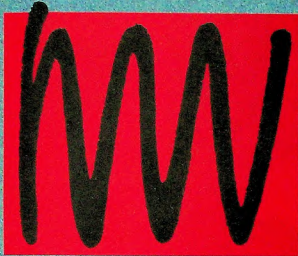


MUSIC WEEK

26 November 1988

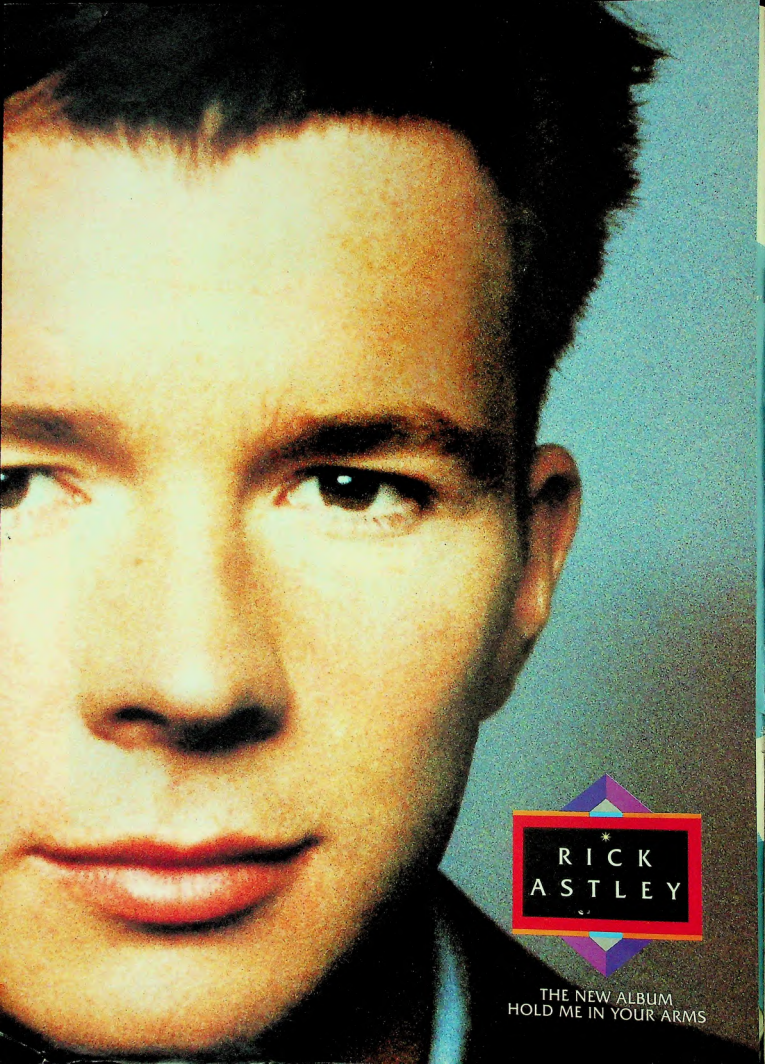


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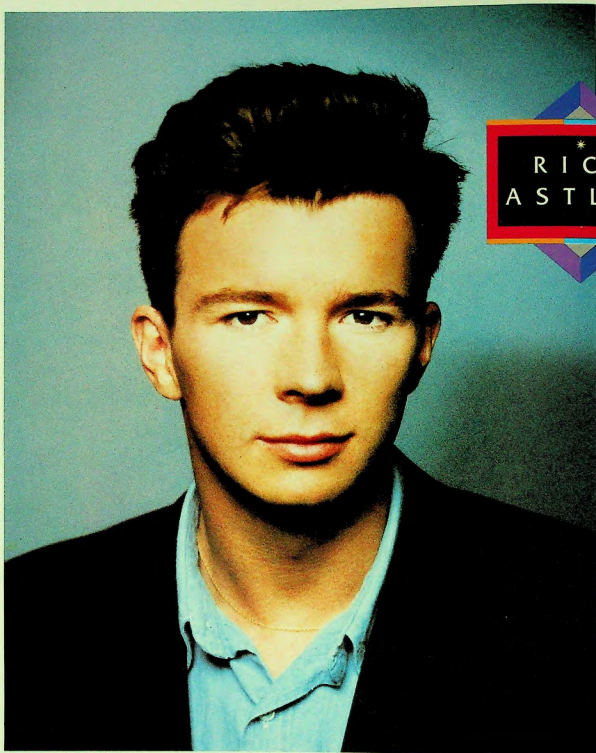




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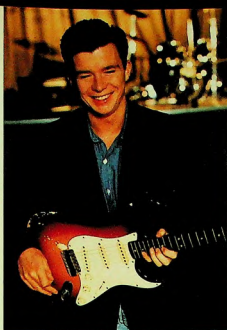
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## MUSIC WEEK



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# PPL/ILR deal: end of needletime is nigh

YEARS OF negotiations between the record industry and independent local radio are closing this week with the signing of a landmark deal that could signal the end of traditional needletime payments.

An agreement was completed on Friday (18) between Phonographic Performance Limited and the Association of Independent Radio Contractors. Unlike its predecessors, which limited the amount of PPL product each station could use in a day, this deal

clears the way for largely unrestricted music broadcasting.

The only limitations placed on the ILR network now are IBA rulings on how much time in the day should be allocated to public service broadcasting, a sector which includes news, live music and local coverage.

The new agreement is an experimental one and runs only until October next year. Under its conditions, ILR stations will pay either four or seven per cent of advertising revenue in return for what

PPL is privately describing as "finite but unbounded" amounts of music. London's Capital Radio, will continue to pay a supplement to reflect the scale of its operation.

One of the implications of the deal will be that there will be little incentive for labels not to join PPL. At present, there is a sizeable group of indie companies who feel airplay is if broadcasters can use it free of charge.

This agreement means that stations will be paying the same amount whether or not they slot into their schedules a dozen non-PPL records during a week.

The deal may ultimately replace the traditional needletime system which has operated since 1935.

PPL chairman John Brooks says that the deal has taken three years to achieve and is the first negotiated agreement between the two sides. Previous payment rates were imposed after copyright tribunal hearings. "This is a one-year experiment and challenges still lie ahead," he adds. "So I shall be toasting this deal in diet tonic water."

## Stalemate over CDV royalties

RECORD COMPANIES and music publishers have failed to reach agreement on the level of royalties to be paid on compact disc video singles.

Negotiations are continuing between the BPI and the Mechanical Copyright Protection Society over five-inch product. Eight- and 12-inch discs are covered by existing video deals.

At the two organisations' last meeting, the BPI suggested an

agreement running until the end of next year under which record companies would pay six per cent of dealer price.

The MCPS responded with a proposal to separate the CDV's audio and video components, with existing royalty rates being paid on each element.

A five-inch CDV contains around five minutes of music-and-video and a further 20 minutes of audio-only.

Hil LP in court	3
New Pract: TV Xmas	3
BARD's plans for 1989	4
Frontline: Dealers split over Sunday trading	6
Music Video: The magic of Orbison; review, charts	10
A&R: Hooked on Healey; acid in Eden; The La's and Napalm Death live; plus Denzil, Hamilton, Trucking and Reviews	12
(Sounds/Shigaku album pictured)	12
Starts 11	
Classical: Chandos takes up majors' challenge	12
Singles, album charts	13, 28

## INSIDE



Country: Reviews, plus chart	14
Publishing: Redway's Charlie Chalk; Airplay action; CD chart	16
US charts	22
The Other Chart	23
Opinion: Radio One responds	25
Dance chart	26
Christmas stocking: Focus on the spoken word market	Starts 30
Indie chart	34
Feature: EMI's Strategic Marketing division	41
Diary; Dooley	41

## New station aims to rival Radio 1

A NEW national radio station offering no needletime restrictions is being set up by Radio Luxembourg and Radio Televis Eireann (RTE).

The station, based near Dublin, is expected to go on air next July or August as a music station broadcasting daily from 6am to 7pm on long wave and from 7pm to 3am on Radio Luxembourg's medium

wave frequency.

Radio Five, as it is being called initially, says it will be broadcasting "unashamedly" at the 15 to 34 age group and will become a serious daytime rival to Radio One.

The advantage for record companies will be not having to suffer the burden of heavy needletime payments, claims a spokesman. "As it will be a national station that is not based in the UK, there will be no needletime restrictions," he says.

John Caltell has been recruited from Laser 558 to become programme director. A 600KW trans-

mitter is being shipped over from the US and a new studio will be built.

The daytime shows will be broadcast on 252kHz. Radio Luxembourg has been unable to extend its service into the day because a German station occupies the frequency.

Radio Five's signal is not expected to reach London and the South-east or parts of northern Scotland. Advertising for the station will include a new concept, Programme Support Opportunities, whereby whole programmes can be "endorsed" by advertisers.

## BPI awards to stick with Beeb

THE BPI is sticking with the BBC for the broadcast of next year's British Record Industry Awards.

This year's event was strongly criticised by the national press after it over-ran and Rick Astley was prevented from publicly accepting one of the main awards of the evening. That prompted the BPI to begin negotiations with the ITV network.

However, the organisation later decided that it felt more comfortable in dealing with the BBC with which it already liaises on the charts.

The awards ceremony is to be held on Monday, February 13 and, as last year, will be staged at the Royal Albert Hall in London. No final decision has yet been made, but the BPI is confident that it will be broadcast live.

Overseas sales of the show will be handled by Music Box for Europe, Australasia and Japan and by DSL for the US and Canada.

Nomination forms have been



BRITANNIA, IN her role as a Brit award, will be centre stage on February 13

distributed to BPI members and should be returned by November 30.

● TOP OF THE Pops is to get a new look for the new year. The programme celebrates its 25th anniversary next month, when a new logo and a new studio design will be unveiled.

The BBC says, though, that all other aspects of the show's format will remain unchanged.

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Vissi d'arte (Tosca)  
Un bel di vedremo  
(Madama Butterfly)

## VERDI

È strano - ah, fors'è lui (La Traviata)

## MOZART

Ah, fuggi il traditor (Don Giovanni)  
Mi tradi (Don Giovanni)

## LAMBERT

She Is Far From The Land

## DUPARC

Le Manoir de Rosemonde  
Chanson triste

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Through Gilded Trellises  
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# BARD '89 aims for new look and more indies

**MORE BUSINESS**, less product — that is the formula being mopped out for next year's annual conference of the British Association of Record Dealers.

The latest meeting of BARD's board analysed reaction to 1988's inaugural event and agreed that the pure business sections had been better received than the product presentations. BARD will be making a concerted effort to attract more independent retailers to next year's conference.

The BARD meeting also discussed the BPI's decision to exclude multi-artist compilations from the albums chart. However, the organisation will not be making any immediate representations to record companies.

Says BARD secretary/treasurer Clive Swan: "There is no point talking to them before we are clear about what the issues are. We are in the process of establishing that right now and we should be talking in the new year."

# Red Rhino: 'we're back in business'

**DEALERS AND** record companies are being assured by Red Rhino Distribution that its freezings is back to normal following the irretrievability of its bank account.

Managing director Tony K says Red Rhino's run-in with the Inland

Revenue, which he says was fuelled by letters being sent to his old office and therefore not dealt with, has now been resolved.

"It is now all sorted out and things are back to normal. There's nothing to worry about," he says.



KIRSTY MCCOLL celebrates after signing her deal with Virgin Records. Pictured are, from left, Virgin managing director Jon Webster, A&R director Willie Richardson, McColl and manager Ian Wright

# ILR tackles Radio Two

**WEST COUNTRY** Independent Local Radio station GWR is launching what it claims to be the first independent channel to challenge for the Radio Two audience.

Brunel Radio begins broadcasting this month from Bristol and it will concentrate on listeners aged

40 and above.

GWR managing director Ralph Bernard says of his station's new offshoot: "These people have been listening to Radio Two and Radio Bristol by default. Now, at last, they'll have the station they've been waiting for."

# Licences herald new era

**SPECIALIST MUSIC** radio stations came a step closer last week with an invitation from the Independent Broadcasting Authority for applications for 'incremental' licences.

These new licences are to be issued in areas where independent radio stations are already broadcasting. They are designed to introduce new strands of programming that are not currently heard on British radio.

The proposed "community of interest" licences could be awarded to new stations wishing to provide a specialist music format. Twenty licences are on offer throughout the country and half of these are expected to go to ethnic groups, such as those in Brixton, south London, or to Asian groups in Bradford and Leicester.

Five of the remaining licences could be for small neighbourhood stations, which would leave the possibility of five specialist music licences being awarded in major cities. These might be on FM over a

12-kilometre radius.

One idea for the neighbourhood stations is that some might be awarded to joint applications involving an existing independent radio station, under what the IBA calls "mother-hen and chicks". These would broadcast over six kilometres and would fill some of the holes in existing service areas.

# London closer to own classic station

**PROMINENT FIGURES** in the music industry are getting together in a bid to secure a licence to set-up a commercial classical music radio station for the London area. Classic FM is being supported by chairman David Astor and opera singer Kiri Te Kanawa among others. The Really Useful Group and Golden Rose Broadcasting are offering their backing if the project is given the go-ahead.

# World BRIEFING

**OTTAWA:** SBK Songs has closed its Canadian offices. The decision was taken by the company's headquarters in New York despite the news that amendments to the Copyright Act will help provide a higher compulsory rate for writers and publishers.

**AMSTERDAM:** Compact disc video is proving a success in the Netherlands with almost half of the country's 600 retailers stocking the format within 10 weeks of its launch. There are also 650 hardware stores selling CDV hardware. Before the end of the year, the format will be making its debut in France and Switzerland.

**OTTAWA:** The Canadian Independent Record Production Association is concerned about a shortage of vinyl supplies for new acts. It believes that an immediate suspension of import duties on vinyl is essential to ensure the survival of upcoming artists in the indie sector.

**VIENNA:** Harald Buchel has been confirmed as the new general manager of the Austrian branch of the IFPI. He succeeds Dr Kurt Hodik.

**LOS ANGELES:** Maine-based compact disc manufacturer Shupe Inc has filed for bankruptcy protection under the Federal Chapter 11 act. Five thousand creditors are believed to be named on the filing list.

**OTTAWA:** Statistics Canada has announced that compact disc player penetration in the country's homes is 730,000 — about 7.9 per cent. Hardware ownership is highest in Ontario and British Columbia.

**NEW YORK:** RCA Records has named Skip Miller as vice president, black music.

# Directory

**RECENT MOVES:** Our Price Music to White City House, 74 Wood Lane, London W12 7RH (01-749 8844) ... Pure Music Ltd and Positive Publicity to 32 Wardour Street, London W1V 3HJ (01-287 2072; fax 01-287 0573) ... Animation City to 69 Wells Street, London W1P 3BB (01-494 3084; fax 01-436 8964) ... Media International 5 Group to 42 Edith Grove, Chelsea, London SW10 0NJ (01-376 4733; fax 01-376 4459).

# BPI seeks commercial advice

THE BPI has appointed an outside organisation in order to help the industry exploit its commercial opportunities.

John Cummins of Hydra Associates will be the industry's point of contact and he will provide consultancy services on any commercial matters that the BPI is considering. These will include sponsorship and the BPI Awards.

● Soul specialist Threeway Records has switched distribution to Rough Trade/the Cartel.

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new single by neneh cherry.

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CIRCA RECORDS



# THE BEATLES

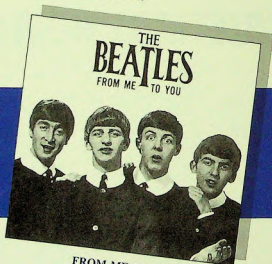
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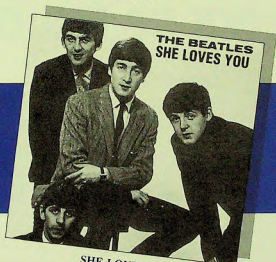
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CD3R 4949



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Remaining singles will be made available during 1989



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# Dealers split over Sunday trading

DEALERS ACROSS the country are giving a mixed reception to the news that another attempt to make Sunday trading legal is being made.

The signs are that while many intend to stick to their guns and aim to stay with a six-day week, others are more inclined to go with the changes

in a bid to increase business.

Titus Jennings, of Bristol's Rival Records, describes the plans to legalise Sunday trading as "diabolical". "It is bad enough having to work five days a week. Sunday is the only day you get to see friends and socialise," he says.

"Our shop, in the site we are in, does not do a particularly great amount of business. If the law comes about, we would have long and vicious arguments with our owner about it. I certainly don't think the staff would want to do it."

Paul Price, of Penny Lane Records, in Merseyside, says the siling of shops would be the biggest influencing factor on whether shops backed a new law.

"Our shop is sort of in the suburbs. I don't think it would be worth it for us to open. If the shop was in the city centre, where all the people would be on a Sunday, then it might be worthwhile," he says.

"I think our existing city centre shop would probably give it a try. Personally, I think six days is quite enough and I don't think many staff would agree to work extra here."

Dougie McShane, at Backbeat Records, in Edinburgh, is all for Sunday opening. "We were open during the Edinburgh Festival for a month last August and it was worthwhile," he says.

"We are definitely for it. We are now looking at whether to open up during the Christmas period from about 10am to about 5.30pm — but we may not open until about 12 though," he says.

With his shop, says McShane, there would be no problem with staffing. "There are three of us, working as partners, who run the shop. Working the extra day will just mean someone will draw the shortest straw."

Arthur Nix, of Turntable Records in London, says he tried Sunday trading for two years — but he's unlikely to do it again. "Between 1983 and 1985, we were open on Sundays, but the local council got an injunction against us and we had to stop," he says.

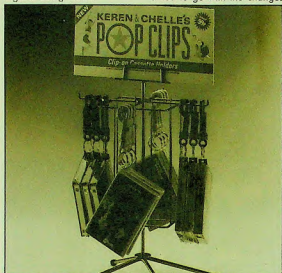
"Since then, I have been reluctant to open and still would be. There is not a lot of competition in our area and it would only be if other outlets opened and we might consider it again," says Nix. "I honestly don't think it will be necessary. Looking back, it was quite good on Sunday mornings but generally, over six months, I feel that we did not take that much money."

REPORT OF THE WEEK



CBS NORTHERN area rep Nick Carr joined the company in 1975 as part of the Embassy mid-price label salesforce.

Now based in Manchester, Carr says he still calls on dealers he first visited years ago. "These independent retailers have adapted to the changes in our trade over the years and have done so very successfully, showing that if you are prepared to move with the times, the independent dealer can more than hold his own with the High Street multiples," he says.



POP CLIPS, a cassette package intended to be hung from clothing, bags or Walkman straps, are being marketed by Sigh Records. The counter modules are being made by John Wilkins Equipment of Greenford, Middlesex

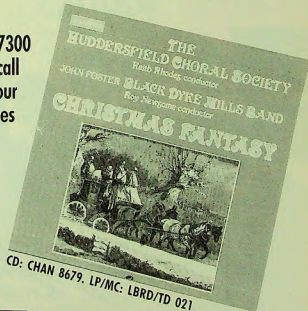
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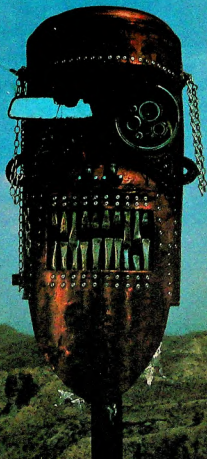
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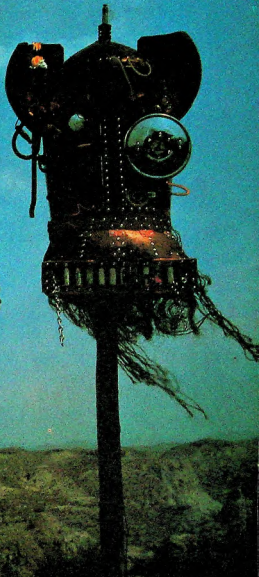
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SUN 27 GLASGOW SECC  
TUES 29 BRIMMINGHAM NEC  
THURS 1 DEC BOURNEWOOD THEATRE  
SAT 3 LONDON WEMBLEY ARENA  
SUN 4 LONDON WEMBLEY ARENA

WED 7 BELFAST KINGS HALL  
SAT 10 MANCHESTER APOLLO  
THURS 15 OXFORD ICE RINK  
SAT 17 NEWPORT LEISURE CENTRE  
SUN 18 LEISURE CENTRE TORBAY

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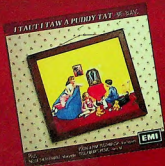
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BOGEN BY THE SEA – Max Bygraves  
(HOW MUCH IS) THAT DOGGY IN THE WINDOW – Lita Roza  
THE DEADWOOD STAGE (Whip Crack Away) – Doris Day  
WHEN FATHER PAPERED THE PARLOUR – Billy Williams  
THE HAPPY WANDERER – Obernkirchen Children's Choir  
(THE) BALLAD OF DAVY CROCKETT – Bill Hayes  
YOU'RE A PINK TOOTHBRUSH – Max Bygraves  
THE OWL AND THE PUSSYCAT – Elton Hayes  
WOODY THE WOODPECKER – Mel Blanc  
NELLIE THE ELEPHANT – Mandy Miller  
I TAUT I TAW A PUDDY TAT – Mel Blanc  
BIG ROCK CANDY MOUNTAIN – Burl Ives  
TEDDY BEARS' PICNIC – Henry Hall  
LITTLE WHITE DUCK – Danny Kaye  
ROBIN HOOD – Dick James

AND MANY MORE



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# MUSIC VIDEO

Rank	Description (track)	Time	Dealer	Price
1	25 MICHAEL JACKSON: Legend Continues	Video Collection	MJ 1000	
	Compilation (2 tracks)/55min/£6.95			
2	10 MICHAEL JACKSON: Making Thriller	Video	Vestron	
	Compilation (1 hr)/£6.95			
3	NEW CLIFF RICHARD: Private Collection	Video	PMI	
	Compilation (16 tracks)/54min/£6.50			
4	35 WET WET WET: The Video Singles	Video	Channel 5	
	Compilation (5 tracks)/25min/£6.95			
5	4 PRINCE: Sign 'O' The Times	Video	Palace	
	Live (12 tracks)/1 hr 15min/£8.34			
6	NEW THE HIT FACTORY	Video	PWL/Fanfare	
	Compilation (12 tracks)/45 min/£6.95			
7	10 FLEETWOOD MAC: Tango In The Night	Video	WEA	
	Live (12 tracks)/1 hr/£6.95			
8	5 BANANARAMA: The Greatest Hits ...	Video	Channel 5	
	Compilation (13 tracks)/45min/£6.95			
9	7 21 MADONNA: Ciao Italia...	Video	WEA	
	Live (16 tracks)/1 hr 40min/£7.90			
10	6 BELINDA CARLISLE: Live	Video	Virgin	
	Live (14 tracks)/1 hr/£6.95			
11	NEW KYLIE MINOOGUE: Kylie The Videos	Video	PWL	
	Video Single (5 tracks)/50min/£6.95			
12	8 5 U2: Under A Blood Red Sky	Video	Virgin	
	Live (12 tracks)/1 hr 1min/£6.95			
13	14 INXS: Kick The Video Flick	Video	Channel 5	
	Compilation (6 tracks)/30min/£6.95			
14	12 HUMAN LEAGUE: Greatest Hits	Video	Virgin	
	Compilation (12 tracks)/44min/£6.95			
15	9 18 NOW THAT'S...MUSIC VIDEO 12	Video	PMI/Virgin	
	Compilation (16 tracks)/1 hr/£6.95			
16	13 LED ZEPPELIN: The Song Remains...	Video	WHV	
	Live (9 tracks)/2hr 1min/£6.95			
17	1 STATUS QUO: Rocking Through...	Video	Channel 5	
	Compilation (20 tracks)/1 hr 42min/£6.95			
18	1 DIRE STRAITS: Alchemy Live	Video	Channel 5	
	Compilation (13 tracks)/1 hr 30min/£6.95			
19	1 AC/DC: Let There Be Rock	Video	WHV	
	Compilation (13 tracks)/1 hr 34min/£6.95			
20	20 4 HEART: If Looks Could Kill	Video	PMI	
	Compilation (7 tracks)/30min/£4.55			

Compiled by Gallup for Music Week © 1988

# MUSIC VIDEO

## Orbison magic captured

INTEREST IS "rampant" in Sixties star Roy Orbison, according to The Video Collection which this month releases the 25-minute video, Roy Orbison Live In Concert.

In a vintage concert recorded in Holland with The Candy Men, Orbison is captured performing Only The Lonely, Running Scared, Dream Baby, Mean Woman Blues, It's Over, Who'd I Say, Oh Pretty Woman and Goodnight. "Television specials have been

screened recently, The Legendary Roy Orbison compilation album is being TV advertised and, of course, he's part of the super group The Travelling Wilburys," says The Video Collection.

"Interest in the Sixties star is rampant among both his loyal fans and a whole new generation."

Roy Orbison Live In Concert is released on November 25 with a dealer price of £4.95.



ROY ORBISON: a legend

## George's best

LIMELIGHT DIRECTOR Danny Kleinman has recently finished a video for Boy George's latest single, Don't Cry.

Shot on 35mm, the video is described as colourful and stylish, featuring close-ups of George, his pianist and backing singer.

Also at Limelight, team directors Eden Diebel and Howard Myers have completed videos for CBS set Skin Games, EMI's Diesel Park West and Lizzy Tear. Julian Temple has been working with The Blow Monkeys and Neil Young while director Nick Brandt and producer Bridget Blake-Wilson have worked with MCA act, The Boys Club.

## Condimental release

CHANNEL 5 is releasing Salt 'n' Pepo's debut video A Salt With A Deadly Pepo, a five-track collection of promos. The company is joining forces with London Records to promote the video and album

of the same name with radio and television campaigns starting in the last week of November.

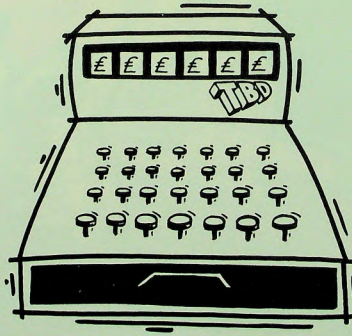
A Salt With A Deadly Pepo is released on November 25 with a £5.56 dealer price.

## R E V I E W

THE JESUS AND MARY CHAIN: The Jesus And Mary Chain. WEA Video 244162-3. Running time: 34 minutes. Dealer price: £6.95. comment: This 10 track compilation witnesses the band's rise from indie cult status to brooding majesty on a major label. You can't help but giggle as the four stubborn youths strum their way casually through the feedback wails of

Never Understand and You Trip Me Up and director Tim Broad captures the mood well with both slow motion and monochrome. Singer Jim Reid's direction of two B-sides leaves a little to be desired but overall it's an impressive, hard-edged collection of rock videos. Sales forecast: The Jesus And Mary Chain following will welcome this collection. NICK ROBINSON

*Jingle tills, jingle tills,  
jingle all the way.*



## TRACKING

MINIMAL COMPACT have decided to call it a day and, in their wake, they release their last album, simply titled *Live*, on the Crammed label through Nine Mile and the Cartel. Recorded in France, its available on LP and CD (with an additional four tracks). American noise-wavers, **Live Skull** release a new mini-LP, *Snuiffer* on the What Goes On label through the Cartel, and the **Blue Aeroplanes** have a double retrospective of their EP, single and compilation cuts, titled *Friendloverplane* on the Fire label through Pinnacle.

THE HOUSE Of Dolls label releases a single by **Medicine Show** through Jungle and the Cartel this week. A cover of the **Rolling Stones'** *Sympathy For The Devil*, it'll be interesting to hear if they've added anything extra to the song after **Laibach's** six versions on Mute. On the Jungle label itself, **Andi Sex Gang** has a seven-inch and 12-inch single, *Seven Ways To Kill A Man* and the Dischord label offers **Soul Side's** full-length album and cassette, *Trigger* through Southern. South Londoners, re. **Jim Bob and Fruit Bat** better known in their house as **Carter The Unstoppable Sex Machine** release their debut 12-inch, *Pump It Up on Big Cat* through Pinnacle.

NEW ROSE release a new album from American singer/songwriter

**Elliot James Murphy**, titled *Change Will Come*, while their subsidiary Fan Club label releases **Roky Erickson's Live At The Ritz 1987**, hailed as the definitive Roky live album. Both records are available through Pinnacle. The Beechwood label releases CD88 a multi-format (double album, double play tape or CD) set featuring 19 top independent chart hits. Tracks include a number of bands who have since signed to majors, and a few who should. Tracks include **All About Eve's** *Our Summer*, **Crazyhead's** *Baby Turpentine*, **Pop Will Eat Itself's** *There Is No Love Between Us Anymore*, **Citicone Youth's** *Into The Groovy*, and material from **The Chesterfields**, **Rose Of Avalanche**, **The Soup Dragons**, **The Wedding Present**, **Wire**, **Bedford** and numerous others.

ROUGH TRADE release four more **Smiths** CD singles including *Heaven Knows I'm Miserable Now*, *Barbarism Begins At Home*, *The Boy With The Thorn In His Side* and *Headmaster Ritual*. These will be followed by the release of their US Greatest Hits, *Louder Than Bombs*, which will be available at a domestic price for the first time. As you'd imagine, these are all available through Rough Trade and the Cartel. The Unicorn label re-

leases a new **Chris Farlowe** LP, *Soul Is Born Again*, and that's available through Nine Mile and the Cartel, while **Situation Two** re-issues **Death Cult's** eponymous album as a cut-price CD.

ROUGH TRADE Distribution have some new material from the ever-Productive SST label and they include **Das Damen's** *Marshmallow Conspiracy EP*, **ex-Leaving Trains** **Prancer**, **Sylvia Jusco's** solo album *Nature* — which froths with manic guitar power, and a new LP from **Angst** called *Cry For Happy*. Also through Rough Trade and the Cartel is the latest **Lydia Lunch** excursion, this time with the aid of **Clint Ruin**, they offer *Sinkist* on the Widowspeak label. It's a 12-inch... need we say more? Jungle have a seven and 12-inch from **The Fallen Angels** called *Clouds*, that's available through the Cartel and Edisto, through Red Rhino and the Cartel, have the debut release from Scottish band **Jesus Monroe**, it's a single called *Love American Style*.

THE AMERICAN Dischord label releases **Ignition's** *Machination LP* on both vinyl and cassette. That'll be available through Southern, who are also handling **Fleur's** self-titled album on the Touch And Go label. Recom-



ANDI SEX GANG: Seven ways to look cool

mended celebrates its tenth anniversary with three releases, **Faust's** *Last LP*, **Arcane Devise's** *Engines Of Myth* LP and **Musci And Venosta's** *Urban And Tribal Portraits LP*. And we all wish them another ten years of diverse releases too.

RED RHINO Distribution are handling a brace of new stuff, including various releases on the Australian **Mighty Boy** label, which has just set up an English subsidiary. These include **Love**

**Gone Wrong's** *Always The Bridgroom* LP and cassette, **Rearing Jack's** *Street Callability* mini-LP and **Steve Hoy's** *Possession* mini-LP. Rhino also have stocks of Slitt's self-titled album (stock in the glam/heavy metal rock), **Manufacturer's** *Terrorvision* album on the Canadian Network label, plus a couple of CDs, **Minimal Man's** *Hunger Is All She's Ever Known* on Play It Again, Sam and **Signal Aout 42's** *Carnival* on licensed.

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# Chandos takes up majors' challenge

**Nicolas Soames follows Chandos' latest move into mainstream classical music**

**S**TUDIO Two at the Colchester home of Chandos Records was recently home to recordings of Beethoven's symphonies, performed by the City of Birmingham Symphony Orchestra conducted by Walter Waller.

Another set of Beethoven Symphonies? "Yes," says Brian Couzens, founder of Chandos. There is an echo of confidence in his declaration and he remains unperturbed by the recent EMI set with Riccardo Muti — boosted by the amazing 10-page full colour advertisement in the November *Gramophone* which has surrounded everyone.

Though formally classed as an independent, Couzens feels that the job of Chandos is now to "fight against the majors". Since the formation of his label in 1978, he has not shirked

from bold orchestral programmes, and while Chandos is best known for its championing of British music — with Bax, Delius, Elgar and Holst — it has been widely praised for its recordings of Prokofiev's symphonies by Neeme Jarvi and Tchaikovsky's symphonies by Mariss Jansons. And even large orchestral works by Kalinnik and Glazunov have received the Chandos treatment.

"But Beethoven's symphonies? "We are carefully moving into mainstream," reveals Couzens. However, not necessarily with the conductors who are established Chandos names. "We have been dealing with important artists, and they want to move into mainstream repertoire. But they may not always be suitable for the music they want to do," he comments cautiously.

Couzens has no doubts about Walter Waller. "I think he is one of the greatest interpreters of German and Czech repertoire. I heard Waller conduct Beethoven's Symphony No 7 and it excited me, and the playing of the orchestra was so dedicated, I went for it. I listened to all the recordings of the symphonies. The only one that gave me the same sense of excitement was Karajan's Sixties set. Now we

are considering plans to record Waller in Smetana, Schubert, Brahms, and Bruckner as well as Kodaly and Bartok." But with Waller already heavily committed to concerts until 1990, some of these will not appear for a few years.

Chandos is also beginning to work extensively with Yan Pascal Tortelier, who will conduct the main French repertoire, including the total output of Debussy and Ravel.

Further signs of the ambitions of Chandos can be seen in the 1989 schedule, which includes recordings of the Concertgebouw conducted by Jarvi, and an American orchestra which is currently being finalised.

Couzens maintains his high opinion of Bryden Thompson — the Vaughan Williams' Symphony No 4 he regards as the best ever — and Thompson and the SNO will incorporate some Nielsen and Martinu in addition to British music.

With the Borodin Trio, the Chilingirian String Quartet (Bartok and Dvorak) and the Gabrieli String Quartet (Brahms, Haydn and Dohnanyi) also active, as well as the pianist Luis Lorte, chamber music will also continue to feature as an important part of the label. Among other soloists recently signed to Chandos is the soprano Felicity Lott (on an exclusive basis) who will start with the Songs Of The

Auvergne, Mozart arias, and two recital records of Wolf and English music.

It is interesting to note that Harry Christophers' The Sixteen is moving closer to Chandos, with the recent recordings of the Chandos Anthems, and a planned recording of Bach's St John Passion. And among the other choral recordings will be more Elgar: The Kingdom And The Apostles, following the Dream Of Gerontius under Richard Hickox which is being released now.

This only leaves one area. "We are thinking of opera," admits Couzens. "I want to go for the John Gushaw idea of staging — too many opera recordings now sound as if the singers have just been lined up in front of microphones.

"We want to be a full record company, and that means everything, from solo to opera. We can't stand still — we have to go forward."

But Couzens confesses that while Chandos now has managers to look after the various departments, including the controversial decision to take on his distribution, he still feels that the main impetus and direction of the company is down to him. "It is up to me to keep the quality high."

It has been a long journey for Couzens personally. Largely a self-taught musician, he has had a varied career, from trombonist to ar-



BRIAN COUZENS: "We are carefully moving into mainstream"

ranging and copying music, including working on the orchestral scores of 603 Squadron and Where Eagles Dare with Ron Goodwin) to becoming the first British independent company to make a fully digital recording (Holst's The Planets with SNO and Gibson).

Chandos now has two editing suites — it was the first European company to have the latest Sony DAE3000 series — and issues around seven recordings a month. It has its DAT factory, and a huge warehouse for its distribution — and it would be surprising if it did not start soon to look for other labels to distribute in the near future.

Next year, on May 31, Chandos celebrates its 10th anniversary. It is going to be a notable jamboree.

## LIVE DEMONS

# JOHN WESLEY HARDING



IT HAPPENED ONE NIGHT

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on bonfire night.  
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L-FIEND 137 & L-FIEND CD 137

Raising the right fist  
at the wrong people

# DEAF SCHOOL



Granada T.V. said, on the day, 'LIVERPOOL'S SOCIAL EVENT OF THE YEAR' — 10 years ago 70's cult band Deaf School played their last date — or so they believed. To celebrate the anniversary, however, they decided to do one more, which developed into 5 sellout shows. This is a souvenir of the best!

2ND COMING is Deaf School's first live recordings — a selection of their diverse musical styles and unique talents. Enrico Cadillac Jnr, Bette Bright, Eric Shark, Clive Langer, Steve Lindsey, Rev. Max Ripple — DEAF SCHOOL... For nostalgia in its highest form — FUN.

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### TITLES A-Z (WRITERS)

1-2	Titles A-Z (Writers)	1-2	Titles A-Z (Writers)
1	Alma	13	Alma
2	Alma	14	Alma
3	Alma	15	Alma
4	Alma	16	Alma
5	Alma	17	Alma
6	Alma	18	Alma
7	Alma	19	Alma
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62	Alma	74	Alma
63	Alma	75	Alma

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The Week	What on Chart	Title	Artist (Producer)	Label	7" (12")	3" CD	Debut
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98	98	98	98	98	98	98	98
99	99	99	99	99	99	99	99
100	100	100	100	100	100	100	100

38	19	ONE MOMENT IN TIME	Arno	11/21/12/13/14/15	BMG
39	43	LOVEHOUSE	Wayne Houston (Narda Michael Walden)	11/21/12/13/14/15	Warner Chappell
40	29	WHAT KING OF FOOL	Samantha Fox (Bob Ballard/Fardi Ballard)	11/21/12/13/14/15	Zomba Music
41	45	SUNSHINE ON LEITH	The Proclaimers (Peter Winfield)	11/21/12/13/14/15	Zomba Music/Warner Chappell
42	72	The Beach Boys (Terry Melcher)	Campbell Connally	11/21/12/13/14/15	Epic
43	23	NEVER STRAITS A STRANGER	Kim Wilde (Rick Wilde/Rickim Kim)	11/21/12/13/14/15	BMG Music
44	26	HARVEST FOR THE WORLD	The Christians (Martyyn Young/Stephen Young)	11/21/12/13/14/15	SBK Songs
45	27	MINNIE THE MOOCHER	Reggae Philharmonic Orchestra (Mykael S Riley)	11/21/12/13/14/15	EMI Music
46	28	DOWN TOWN '88	Petia Clark (Tony Hatch)	11/21/12/13/14/15	ATV Music
47	BLVD	ENCHANTED LADY	The Passendos (Peter Winfield)	11/21/12/13/14/15	CBS/Sony Music/Island Music
48	42	THE WAY YOU LOVE ME	Karyn White (L.A./Babyface)	11/21/12/13/14/15	Warner Bros/Warner Chappell/Green Sky
49	50	SISTER MOON	Transvision Vamp (Duncan Bridgeman)	11/21/12/13/14/15	Copyright Control
50	79	WHEEL ROLL	New Power Generation (Hamish MacDonnell)	11/21/12/13/14/15	Zomba Music
51	46	LET ME BE YOURS	Five Star (Pearson/Pearson)	11/21/12/13/14/15	BMG Music
52	BLVD	IT'S A TRIP (TUNE IN, TURN ON...)	Children Of The Night (Housemaster/Neil Rushton)	11/21/12/13/14/15	Koolhaas
53	25	DON'T WORRY BE HAPPY	Bobby McFerrin (Linda Goldstein)	11/21/12/13/14/15	BMG Music
54	15	BIG FUN	Kevin Saunders (Kevin Saunders)	11/21/12/13/14/15	Virgin/Intone/24/7
55	73	DEAR GOD	Midge Ure (Midge Ure/Rik Walton)	11/21/12/13/14/15	Mood Music/Warner Chappell
56	BLVD	P.A.M. (THE COMFORT ZONE)	Loudonwain (Willy M.)	11/21/12/13/14/15	Warner Chappell
57	53	USELESS (DON'T NEED YOU NOW)	Kym Mazelle (Marshall Jefferson)	11/21/12/13/14/15	Copyright Control
58	55	BOOM! THERE SHE WAS	Collin Fells/Roger Grenville/Gamson	11/21/12/13/14/15	Warner Chappell
59	34	A GROOVY KIND OF LOVE	Phil Collins (Phil Collins/Alan Dudley)	11/21/12/13/14/15	EMI Music
60	46	LOUIE LOUIE	Fat Boys (Albert Cobarrera/Tony Moran)	11/21/12/13/14/15	Linna Music
61	35	ACID MAN	Zolly Rogers (Eddie Richards)	11/21/12/13/14/15	Dy-Na-Mix Music
62	40	TEARDROPS	Paul Young (Paul Young)	11/21/12/13/14/15	BMG Music
63	BLVD	THE SPPELL	Funky Worm (Mark Bright)	11/21/12/13/14/15	BMG Music/PolyGram
64	27	The Welcome To The Jungle/NIGHTMARE	Guns N' Roses (Mike Clinch)	11/21/12/13/14/15	Warner Chappell
65	20	DUNTS N' GUNTS	One In One (John Hudson/Dag Kalarud)	11/21/12/13/14/15	Rondor Music/Decca
66	56	WEEKEND	Spaldy Terry Project (Todd Terry)	11/21/12/13/14/15	MCA Music
67	BLVD	LIVE FOR YOUR LOVE	Natalie Cole (Dennis Lambert)	11/21/12/13/14/15	EMI Music/MCA Music
68	18	SHE WANTS TO DANCE WITH ME	Ashley (Ashley/Harding/Currow)	11/21/12/13/14/15	BMG Music
69	45	DANCE OUT OF MY HEAD	Paul Young (Paul Young)	11/21/12/13/14/15	EMI Music
70	BLVD	BIG NEW PRINT/JERUSALEM	The Fall (Ian Bonomo/A.C.J./M.E. Smith)	11/21/12/13/14/15	BMG Music
71	44	NOTHING CAN DIVIDE US	James Donovon (Stock/Aiken/Waterman)	11/21/12/13/14/15	BMG Music
72	48	ORDINARY ANGEL	Hue And Cry (Goldberg/Biondoli/Kane)	11/21/12/13/14/15	Warner Chappell Music
73	60	BROKEN HEART (THIRTEEN VALVES)	Mercury Phoenix (Mercury Phoenix)	11/21/12/13/14/15	BMG Music
74	47	BURN IT UP	Scatman's Bones with P. P. Arnold (Beatmasters)	11/21/12/13/14/15	Mercury Music/MCA Music
75	BLVD	LOVE HANGOVER (Rebecca)	Liane Roguska Hall (David Jobara)	11/21/12/13/14/15	BMG Music

Top 75 chart starts at date (last week) -1%  
 \* Platinum (100,000) -1%  
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 \* Gold (500,000) -1%  
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**K.T. OSLIN:** This Woman, RCA PL 88369. The second excellent album from a singer/songwriter whose stance as a liberated woman who still wants to fall in love is obviously ringing some sympathetic bells in the US, where it is only headed in the country LP chart by Van Shelton, Travis and Yoakam and is higher than all three in the pop LP chart. Polished sophistication with seamless backings and a series of good self-penned songs (the title track, Money, Round The Clock Lovin' and Hold Me Are particular standouts) make this a potential monster seller. It's a different matter just how country it is.

**DARDEN SMITH,** Epic 460875-1. A first UK release

### TOP-10 COMPILATIONS LPs

- 1 THE KENNY ROGERS STORY  
Kenny Rogers Liberty EMV039 (E)
- 2 DOLLY PARTON'S GREATEST HITS  
Dolly Parton RCA PL84422 (BMG)
- 3 THE VERY BEST OF JIM BEEVES  
Jim Beeves RCA PL80107 (BMG)
- 4 ANNIVERSARY - 20 YEARS OF HITS  
Tanya Wineto Epic 460293 (E)
- 5 THE COLLECTION  
Boxcar Willie Collector CCSP159 (BMG)
- 6 THE BEST OF GLEN CAMPBELL  
Glen Campbell MFP CHMP002 (E)
- 7 THE VERY BEST OF DON WILLIAMS  
Don Williams MCA NCG4014 (F)
- 8 GREATEST HITS  
Timmons RCA PL8243 (BMG)
- 9 THE COLLECTION  
Joel Rivers Collector CCSP183 (BMG)
- 10 THE VERY BEST OF DOLLY PARTON  
Dolly Parton RCA PL80007 (BMG)

for a rather promising singer/songwriter from Austin, Texas, who self-penned 10 songs will swiftly find him bracketed with the likes of Guy Clark, Lyle Lovett (who sings harmonies on a couple of tracks) etc. Nanci Griffith also harmonises on several songs and the narrative items — like Two Dollar Novels and Love Me Like A Soldier — are the most instantly appealing in the Griffith vein and with their most prominent stylist singing with Darden. Elsewhere, the influence of producer Benson's day job with Asleep At The Wheel is clearly shown. A possible for Route 89?

**CHARLEY PRIDE:** I'm Gonna Love Her On The Radio, Ritz LP 0048 ... Only on a listening station, Charley. Not that anyone would expect an established country star to change the approach that brought them celebrity, any more than they'd expect Hank Marvin and Cliff Richard to make an acid house/rap album. As professional as ever, often as sentimental as usual, Pride's umpteenth album will delight his established fans, should make the lower end of the country LP chart and is unlikely to interest Route 88-ers.

**JOE ELY:** Milkshakes & Malts, Sunstorm/Heartland SSAD-05. It's Ely month, with the brand new Dig All Night album on Demon and this excellent reissue of his 1974-1981 work featuring 13 songs written by the excellent Butch Hancock, who also wrote the absurd sleeve note. Numerous standouts, such as She Never Spoke Spanish To Me, Boxcars, West Texas Waltz and Down On The Drag, make

this one of the compilations of the year. As the albums from which these tracks were taken are long since deleted, this is essential stuff.

**THE LOUVIN BROTHERS:** Songs That Tell A Story, Sundown SDLP 061, ROSE MADDOX & GLEN GLENN: Rockabilly Reunion — Live In London, Magnum Force MFLP 067. Firstly, an appreciative mention for the fact that these two offerings from the Magnum Music Group include sleeve notes. The Louvins are 1952 radio recordings and while the generally religious material is a little repetitive, those wonderful high lonesome harmonies make it a minor classic at a time when little Louvin material seems easily available — although Charlie Louvin was great at the Cambridge Folk Festival with Charles Whittless this year. Rose Maddox was apparently the first female elected to the Country Music Hall Of Fame and no doubt used to be a wild woman, which is not to say that she is lame on this 1987 recording which she shares with Glenn, a cousin of Porter Wagoner, an acquaintance of Presley and a friend of Eddie Cochran. None of these attributes make his music essential but the album could appeal to latterday rockabilles.

All reviews by John Tabler.

### Canadian country cuts

A RECENT CD-only release is Savannah Sounds — The Best Of Canadian Country (Savannah SVCD 9510, distribution by PRT), which provides the chance to check out Michelle Wright, Gary Fjellgaard, Anita Ferras & Tim Taylor, Terry Carisse, the Good Brothers and Matt Minglewood, hopefully at less than full price (though no one seems to know the rpr).

## TOP • 20 • ALBUMS COUNTRY

26th November 1988			
1	FROM THE HEART Daniel O'Donnell	Telstar STAR327 (BMG) C.STAC2327/CD.ITV2327	
2	NEW COPPERHEAD ROAD Steve Earle	MCA MCF3426 (F) C.MCF3426/CD.DMCF3426	
3	OLD 8 X 10 Randy Travis	Warner Bros WX1 62 (W) C.WX1 62/CD.K9254662	
4	DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RITZP0043 (F) C.RITZL0043/CD.RITZL0043	
5	I NEED YOU Daniel O'Donnell	Ritz RITZP0038 (F) C.RITZL0038/CD.RITZL0038	
6	3 LONE STAR STATE OF MIND Nanci Griffith	MCA MCF3364 (F) C.MCF3364/CD.MCAD5927	
7	LITTLE LOVE AFFAIRS Nanci Griffith	MCA MCF3413 (F) C.MCF3413/CD.DMCF3413	
8	BUENAS NOCHES FROM A LONELY Dwight Yoakam	Warner Bros WX1 93 (W) C.WX1 93/CD.WX1 93CD	
9	12 TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell	Ritz RITZP0031 (SP) C.RITZL0031/CD.RITZL0031	
10	6 ALWAYS AND FOREVER Randy Travis	Warner Bros WX1 07 (W) C.WX1 07/CD.WX1 07CD	
11	9 WHAT A WONDERFUL WORLD Willie Nelson	CBS 46251 41 (C) C.46251 44/CD.46251 42	
12	NEW DIG ALL NIGHT Joe Ely	Demon FIEND1 30 (P)	
13	13 STORMS OF LIFE Randy Travis	Warner Bros 925 4351 (W) C.925 4354/CD.925 4352	
14	14 EXIT O Steve Earle & The Dukes	MCA MCF3379 (F) C.MCF3379/CD.DMCF3379	
15	10 GUITAR TOWN Steve Earle	MCA MCF3335 (F) C.MCF3335/CD.DMCF3335	
16	RE SHADOWLAND k d lang	Warner Bros WX1 71 (W) C.WX1 71 (C)	
17	15 THE LAST OF THE TRUE ... Nanci Griffith	Rounder Europa REU1013 (P) C.REU1013/CD.REUCD1013	
18	16 PONTIAC Lyle Lovett	MCA MCF3389 (F) C.MCF3389/CD.DMCF3389	
19	NEW RAGE ON Dan Seals	Capitol ES12070 (E) C.TCES12070	
20	RE SWEET DREAMS Patsy Cline	MCA MCG6003 (F) C.MCG6003	

Compiled by Gallup for the Country Music Association © 1988

AVAILABLE FROM DECEMBER

# Billie Jo Spears

### The Singles Album

The Best of Billie Jo Spears now available on compact disc. - The Singles album features 10 of Billie's greatest hits - including Blanket On The Ground, What I've Got In Mind, '57 Chevrolet, Misty Blue & many more! (CIP 791248)

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What I've Got In Mind

A brand new 16 track compilation of favourite songs available on LP, Cassette & Compact Disc, including - Sweet Music Man, Yesterday & I Fall To Pieces.  
(EMS 1312) (TJ EMS 1312) (CZ 148)

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NOVEMBER & DECEMBER

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*Che De Vids, Kingston upon Thames*

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# Redway chalks up yet another kid's TV success

CHARLIE CHALK is the latest in the series of children's TV characters to come from the Animation Circus, the company that created Postman Pat.

A Charlie Chalk television series is currently halfway through its 10-week run with a BBC video and an album to come.

The man responsible for Charlie Chalk's music is writer, publisher and singer Mike Redway who says that composing music for children's shows is a difficult art. "When Iver Wood, who invented the character, approached me, I suggested composing little songs for each character. These had to come out of mid air and had to be no longer than 15 seconds," he recalls.

The Charlie Chalk album and a single which is already released appears on Redway's own Redrock label. There are 13 songs on the album, based on the characters in the show, "and no instrumental breaks," says Redway, whose Redrock Music also publishes the material. The Charlie Chalk character is sung by sessionman Ken Barry, a longtime associate of Redway's. "Ken and I sing lead on The Scaffold's Lily The Pink and he also sings the Martin jingle," explains Redway.

Leading-born Redway, now a BASCA council member, began his career in the music business as a

song-plugger for publisher Sid Green of Edwin H Morris in 1962, presenting songs to bandleaders like Joe Loss. He later joined the Mike Sommes Singers, and worked on numerous sessions including Engelbert Humperdinck's The Last Waltz, The Beatles' I Am The Walrus ("I got good 'ol for that"). His most successful solo effort was Good Morning, a 1974 Philips re-

lease, but he has written and sung German hits and has the dubious honor of having produced Terry Wogan's version of the Floral Dance.

The next project for Mike Redway will be an album of standard ballads, "things like I'll Walk Beside You and Passing By." He aims to have it released early next year.

## Logorhythm changes hands

LOGORHYTHM MUSIC, the advertising, television and film music production and publishing company has been bought by two of its composers, Anthony and Gaynor Sadler. Michelle Friedman, the Sadlers' producer and a director of the company remains as managing director.

Simon Martin, who founded Logorhythm in 1982 has now left the firm to concentrate on Rainbow Music, the publishing company he co-founded earlier this

year with Central Television and Virgin Music Publishing. "We're sorry to see Simon go," comments Friedman. "But Rainbow Music has become increasingly busy so we understand his decision and wish him the very best for the future."

She adds that Logorhythm's staff of writers will remain unchanged and that the new board of directors remain committed to providing original, high quality material for the film, television and advertising industries.

## Zomba adds Chang and Price to writers' roster

BRISTOL BASED songwriters Danny Chang and Michael Price have signed to Zomba Music Publishing, the pair have been writing together for nearly two years and had their song Shame On You performed by Martha Davis on the soundtrack of the Eddie Murphy film Golden Child.

They were previously signed to Olaf Wyper Music but now Chang has a single released on Jive's Lifestyle label of the title theme to an ITV Wales drama, The Snow Spider. The four-part serial stars Sion Phillips and begins today (26). Chang also composed the [26]

Spider theme. The duo also have their own record label, Cottage. Price explains that "it is based on a workshop for new artists we run in Bristol. In early December we will release AfroD of Deep Water by Kim Ryan. The song was written by Dove Levett who is a remarkable person. He has cerebral palsy and has to type out his compositions on a computer with his nose." Price adds that the song will be published by Zomba and that he and Chang are already submitting songs for consideration by Jive recording artists.

## Menacing approach

FORMER BASCA General secretary Marilyn Worsley (right) is to run a new publishing consultancy, Menace Music which is co-owned by Worsley and her husband, EG managing director Dennis Collogy. "The company's primary objective is to act as a consultant and adviser for foreign independent publishers in dealings with British songwriters and publishers," she explains. "International publishing has advanced so much in the last decade that we feel there is a genuine need for an outlet to assist foreign publishers who wish to secure direct representation of British catalogues." Worsley adds that Menace Music will also provide guidance to writers on new opportunities in the international marketplace, particularly with the advent of the single European market. Menace Music will be launched



on January 1st and in the interim Marilyn Worsley can be reached on 0923-853504.

KEY	RADIO 1				RADIO 2				REGIONAL	Total
	1	2	3	4	1	2	3	4		

KEY	RADIO 1				RADIO 2				REGIONAL	Total	
A - Radio 1 'A' list B - Radio 1 'B' list C - Radio 1 'C' list	1	2	3	4	1	2	3	4			
ALL ABOUT THE What Kind Of Fool	Mercury	8	9	B	—	—	—	—	30	32	40
ART OF NOISE feat TOM JONES	Chase	6	15	C	A	—	—	—	32	37	26
ASTLEY, BICK Take Me To Your Heart	RCA	11	5	A	—	—	—	—	35	18	20
BANANARAMA Notion Jones	London	14	13	B	A	—	—	—	34	31	29
BANGLADEE Thee Four Tops	CBS	14	9	B	B	A	—	—	34	35	25
BIG BROTHERS The Kinks	Elektra	10	8	—	—	—	—	—	30	32	42
BLACK ROCKIN' Fly	Mercury	16	14	A	A	—	—	—	39	38	11
BLACK YOU'RE A Big Get Now	A&M	—	—	—	—	—	—	—	15	16	—
BOMB THE BASS Say A Little Prayer	Rhythm King	10	10	B	—	—	—	—	22	19	19
BOSS BEAT I've Been Driven	Sire	6	—	C	—	—	—	—	5	19	—
BOY MEETS GIRL Working For A Star In Love	Parlophone	18	14	A	A	—	—	—	38	35	9
BROTHER BEERSON The Run-DMC	Parlophone	18	14	A	A	—	—	—	38	35	9
BUCKLE UP! We're Off	RCA	4	9	B	A	—	—	—	14	28	9
CHAMPION TRACY Baby Call Me! You	Elektra	6	4	B	—	—	—	—	24	11	30
CHRISTIANS, The Harvest For The World	Inland	5	9	C	C	—	—	—	20	20	44
CLARK, PETULA Downtown BB	FKT	10	5	C	C	—	—	—	13	10	48
COULN, TALE I've Got Your Love	Meridian	—	—	—	—	—	—	—	21	24	67
COOLINS, PIVE Top Features	Virgin	21	16	A	A	—	—	—	38	16	14
OSCAR BLUE End Of Creek Ltd	CBS	16	14	A	A	—	—	—	40	41	8
DEBURGH CHRIS Meeting You	A&M	32	31	A	A	—	—	—	41	40	3
EARLE, STEVE Copperhead Rock	MCA	—	—	C	C	—	—	—	4	20	—
ENTY, ONCE UPON	WEA	13	18	C	A	—	—	—	29	41	13
ESTERAN, GILDA I, 2, 3	Epic	14	17	A	A	—	—	—	37	34	14
ETHRODGE, MELISSA Here's Some Water	Inland	—	—	—	—	—	—	—	6	5	—
FAIRGROUND ATTRACTION Salsbury & Whipple	Parlophone	—	—	—	—	—	—	—	5	2	—
FATBOYS, THE The Last One	Urban	—	—	C	A	—	—	—	18	18	60
FERRY, BRITAN Let's Stick Together	EG	13	18	B	A	—	—	—	38	35	22
FIVE STAR Let Me Be Yours	RCA	—	—	—	—	—	—	—	29	26	51
FOUR TOPS Let's Acquaint	Amsta	4	—	—	—	—	—	—	23	17	—
FOX, SAMANTHA Live House	Jive	10	9	B	—	—	—	—	13	7	39
GRANT STEPS The World Don't Need	A&M	7	4	B	—	—	—	—	16	16	—
GRANT, EDGY Rock A Hula Hoop	Parlophone	—	—	—	—	—	—	—	5	14	—
HEAVEN 17 Cry (Love Is Motion)	Virgin	—	—	—	—	—	—	—	8	12	—
HUE & CRY Outragey Angel	CBS	5	9	C	B	—	—	—	14	28	72
INFORMATION SOCIETY What's On Your Mind	London	4	5	—	—	—	—	—	14	16	91
INXS Here You Tonight	Mercury	19	18	B	A	—	—	—	37	27	2
JACKSON, MICHAEL Smooth Criminal	Epic	16	4	A	—	—	—	—	29	12	—
CHERRY, ETON War in the Streets	Island	8	4	A	—	—	—	—	15	15	—
LA'S, THE The Three Stars	Gal Disc	8	9	B	—	—	—	—	15	12	85
LENNON, ANNE All Green Plus Live Love	A&M	9	17	B	A	—	—	—	30	30	80
LONDOMBEAT 9 (In the Comfort Zone)	Amosts	18	10	—	—	—	—	—	13	12	56
MICHAEL, GEORGE Killing A Fool	Epic	8	—	A	—	—	—	—	3	—	—
MIKE & THE MECHANIX Nobody's Perfect	WEA	7	8	B	—	—	—	—	13	17	—
MILLI VANILLI Got You Know's Life	Columbia	15	18	A	A	—	—	—	23	21	11
MINGOS, KILLIE The Seal For Forever	FKT	11	11	A	A	—	—	—	37	19	—
NEVILL, ROBBIE Back On Highway	EMI	—	—	—	—	—	—	—	8	14	—
NEWMAN, RANDY It's Money That Matters	WEA	—	5	C	C	—	—	—	9	11	—
ONE DREAM! Downtown	A&M	9	13	B	—	—	—	—	19	15	65
OSBORN, DONNY If It's Love that You Want	Virgin	—	4	—	—	—	—	—	17	21	76
PALMER, ROBERT She Makes My Day	EMI	11	12	A	—	—	—	—	40	40	15
PARKER, GRABHAM Cupid	Demco	15	—	C	—	—	—	—	8	—	—
PARKS, JUCA Beowulf Like a Me	Ab & West	12	14	A	A	—	—	—	36	27	27
PASADENA's Enchanted Lady	CBS	9	8	B	—	—	—	—	26	5	47
PERFECT DAY (In a America)	London	—	—	—	—	—	—	—	4	—	—
PERRI! Fall Out	MCA	10	8	B	—	—	—	—	9	12	—
PIF SHOPPERS I'll Be My Own Devices	EMI	16	13	A	—	—	—	—	25	25	7
PIF PIF PROBABLY I'm High	Kitchenware	4	7	—	—	—	—	—	18	—	79
PIF PIF PROBABLY I'm High	Podler Park	8	14	A	A	—	—	—	29	32	32
PROCLAIMERS, The Sunshine On Me	A&M	9	7	B	—	—	—	—	31	30	41
RATT, BOBBIE WE'RE (NOT) WASTY	A&M	5	6	—	—	—	—	—	6	—	—
REGGAE PHIL ORCH Minnie The Moonchild	Manga	11	8	B	—	—	—	—	12	12	45
ROTH, DAVID Lee Coltrane Rock	Warner Bros	—	—	—	—	—	—	—	10	8	—
RUFF, JENNIFER You Are My One and Only	CBS	—	—	—	—	—	—	—	19	21	95
SALT N' PEPA You're Just Shuggin'	FKT	18	12	A	A	—	—	—	29	15	—
SCOTTI POLITTINI, There She Goes	Virgin	8	5	B	—	—	—	—	25	58	—
SCOTTS SINGLES SPRINT Success	EMI	8	7	B	—	—	—	—	10	15	31
SIMON, PAUL Mother And Child Reborn	Warner Bros	—	4	C	—	—	—	—	5	—	—
SPAGNA! (Want To Be Your Wife)	CBS	—	—	—	—	—	—	—	5	14	—
STREISAND, BARBARA (Don't Stop Believin')	FKT	4	—	—	—	—	—	—	35	16	—
TIFFANY TURNERS I'm Not A Stranger	MCA	11	4	B	—	—	—	—	33	21	29
TRAVIS, JANITA You're So Sexy	WEA	7	6	B	—	—	—	—	33	25	29
TRANSVISION VAMP Sister Moon	MCA	9	8	B	—	—	—	—	27	28	—
TRAVELLING MILDREDS Handle With Care	Warner	10	6	A	—	—	—	—	37	33	22
UVE, MIDGE Dear God	Chrysalis	7	4	B	—	—	—	—	23	25	52
WET WET WET The Memphis Sessions	Warner Bros	—	—	—	—	—	—	—	10	15	—
WHEEY, MARTIN The Way You Love Me	Phonogram	—	—	—	—	—	—	—	18	15	48
WILCO, KIM New Year's A Stranger	MCA	4	11	C	B	—	—	—	20	25	43
WILLOW, POWERS (Love You Like A Love Song)	Epic	7	6	B	—	—	—	—	28	28	—
WILLY POWER & WOMACK Life Is A...	Ab & West	17	5	A	—	—	—	—	36	31	—
YAZZ Stand Up For Your Love Rights	Big Top	19	14	A	A	—	—	—	33	34	5

**COMPACT**  
DIGITAL AUDIO

- 1 I WANT FOR NOTHING**, Dina Dineen, Virgin/Phonogram
- 2 PRIVATE COLLECTION**, Cliff Richard, EMI
- 3 THE ULTIMATE COLLECTION**, Bryan Ferry, Polygram
- 4 3 GREAT HITS**, Roman League, Virgin
- 5 - WANTED, TOO**, Suzi Quatro, Big Top
- 6 5 NEW LIGHT THROUGH OLD WINDOWS**, Chris Rea, WEA
- 7 - HULKAP, Alexander O'Neal**, Island
- 8 - RATTLE AND HUM, U2**, MCA
- 9 THE PREMIERE COLLECTION**, Rod Stewart, Really Useful
- 10 5 SOUTHERN VISION**, Styx, Polygram
- 11 7 WATERMARK, Eric Burdon**, WEA
- 12 8 NEGOTIATIONS AND LOVE SONGS 71-84**, Paul Simon, Warner Brothers
- 13 11 FLYING COLOURS**, Chris De Burgh, A&M
- 14 TRAVELLING WILBERYS**, Travelling Wilberys, Warner Bros
- 15 THE GREATEST HITS COLLECTION**, Bonamassa, London
- 16 19 ANCIENT HEART**, Teenamar, WEA
- 17 - KICK, BOSS**, Mercury/Phonogram
- 18 THE GREATEST LOVE**, Yvonne Taylor, Polygram
- 19 20 INTROJECTIVE**, Pat Sharp, Parlophone
- 20 18 KYLIE**, Kylie Minogue, PWL

Compiled by Galt for the **BP Music Week** & **CBS** 1988

A more detailed playlist breakdown, including specific records, is available from the Research Department. For details of the weekly service, call Lynne Forey on 01 387 6611 ext 221.

Records are eligible for the grid if they are on the current Radio 1 playlist, or if they had 1 or more current AIR plays as logged by Show Tracking, or if one featured on 1 or more current NR1 playlists (A, B & S).

# TOP 100 ALBUMS

26 NOVEMBER 1988

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

W

<b>1</b>	<b>1</b>	<b>KYLE</b> ★★ ★ CD Kyle Minogue	PH:HR3
<b>2</b>	<b>5</b>	<b>PRIVATE COLLECTION</b> ★ CD Curtis Mayfield	EMI:CTR18
<b>3</b>	<b>NEW</b>	<b>WANTED</b> ● CD Various	Big Life:WAZD1
<b>4</b>	<b>2</b>	<b>MONEY FOR NOTHING</b> ★★ ★ CD Dire Straits	Virgin/Phonogram:VIR84
<b>5</b>	<b>4</b>	<b>GREATEST HITS</b> ● CD Human League	Virgin:HR1V1
<b>6</b>	<b>6</b>	<b>THE ULTIMATE COLLECTION</b> ● CD Bryan Ferry/Roxy Music	EMI:VPC15V2
<b>7</b>	<b>3</b>	<b>THE MEMPHIS SESSIONS</b> ● CD Wet Wet Wet	Revue:Org/Phon:MMW12
<b>8</b>	<b>7</b>	<b>SOFT METAL</b> ● CD Various	Sony:SM882
<b>9</b>	<b>14</b>	<b>THE PREMIERE COLLECTION</b> ● CD Various	Red:Uki/Rhodes:ALV1V1
<b>10</b>	<b>10</b>	<b>SMASH HITS PARTY</b> '88 ● CD Various	Dorsey/Capitol:MO3
<b>11</b>	<b>17</b>	<b>THE GREATEST HITS OF 1988</b> ● CD Various	Telstar:STAR2124
<b>12</b>	<b>8</b>	<b>NEW LIGHT THROUGH OLD WINDOWS</b> ★ CD Chris Rea	WEA:WAZ00
<b>13</b>	<b>12</b>	<b>THE GREATEST HITS COLLECTION</b> ● CD Bambino/Various	Telstar:STAR445
<b>14</b>	<b>56</b>	<b>HEARSAY</b> ★★ ★ CD Alexander O'Neal	Telstar:SR134.1
<b>15</b>	<b>NEW</b>	<b>GIFT EVEN</b> CD Brother Beyond	Parlophone:K51212
<b>16</b>	<b>13</b>	<b>FLYING COLOURS</b> ★ CD Chris De Burgh	A&M:AMA524
<b>17</b>	<b>16</b>	<b>THE HIT FACTORY VOL 2</b> ● CD Various	Reflexion:PH:HK4
<b>18</b>	<b>11</b>	<b>RATTLE AND HUM</b> ★★ CD U2	Island:U27
<b>19</b>	<b>29</b>	<b>KICK</b> ★ CD NWS	Mercury/Phonogram:ME8H114
<b>20</b>	<b>9</b>	<b>WATERMARK</b> ● CD Frank	WEA:WAZ19

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<b>59</b>	<b>48</b>	<b>RARE GROOVE MIX</b> ● CD Various	Sony:SM884
<b>60</b>	<b>67</b>	<b>FROM THE HEART</b> ● CD Daniel O'Donnell	Telstar:STAR227
<b>61</b>	<b>NEW</b>	<b>ONCE IN A LIFETIME</b> CD Ratt	Capitol:CAH1895
<b>62</b>	<b>NEW</b>	<b>DANCE DANCE DANCE</b> CD James Last	Polydor:117V1
<b>63</b>	<b>46</b>	<b>COPPERHEAD ROAD</b> CD Steve Earle	MCA:MC7312
<b>64</b>	<b>NEW</b>	<b>NON STOP</b> ● CD Jill/Jaguar	CBS:449991
<b>65</b>	<b>65</b>	<b>TANGO IN THE NIGHT</b> ★★ ★ ★ CD Fishwood/Mac	Merano:Merano:W55
<b>66</b>	<b>53</b>	<b>APPETITE FOR DESTRUCTION</b> ● CD Guns N' Roses	Geffe:GN125
<b>67</b>	<b>38</b>	<b>POP ART</b> ● CD Transmission Vamp	MCA:MC7312
<b>68</b>	<b>60</b>	<b>THE HEART AND SOUL OF ROCK &amp; ROLL</b> CD Various	Telstar:STAR2251
<b>69</b>	<b>69</b>	<b>LOVE SONGS</b> ● CD Merlini/Gary & Snider/Robinson	Telstar:STAR2231
<b>70</b>	<b>87</b>	<b>ALL ABOUT EVE</b> ● CD All About Eve	Mercury/Phonogram:ME8H119
<b>71</b>	<b>95</b>	<b>THE WHO COLLECTION</b> CD The Who	Sony:SM8370
<b>72</b>	<b>74</b>	<b>PHANTOM OF THE OPERA</b> ★★ ★ CD Various	Polydor:FD0V9
<b>73</b>	<b>59</b>	<b>INTO THE DRAGON</b> ● CD Beats The Boss	Byrnie King:WAZ1000181
<b>74</b>	<b>72</b>	<b>A WHOLE LOTTA SHAKY</b> CD Spinder Stevens	EGM:MO005
<b>75</b>	<b>100</b>	<b>ZOGETHER AGAIN</b> CD Koolhae	Telstar:STAR2231
<b>76</b>	<b>71</b>	<b>POPPED IN SOULED OUT</b> ★★ ★ ★ CD Wet Wet Wet	Revue:Phonogram:MMW11
<b>77</b>	<b>83</b>	<b>IMAGINE: JOHN LENNON (OST)</b> ● CD John Lennon/Beatles	Parlophone:K529722
<b>78</b>	<b>57</b>	<b>REVOLUTIONS</b> ● CD Jean-Michel Jarre	Polydor:FOH45



JEFF HEALEY: unique and innovative guitar work

## Blinded by the blues The End of an era

by Nick Robinson  
CANADIAN GUITARIST Jeff Healey has been described as having a playing style that is both unique and innovative and for someone who has never seen a guitar that is no mean achievement.

But as far as he is concerned, being blind is no big deal. "I believe that everybody has some sort of hang up that they have to overcome. Whether it is a social integration thing or missing a finger," he says. Consequently, he has made the best of his remaining senses and not surprisingly it was hearing that first brought the many colours of music into his mind. "I wanted to create things that I hear. The guitar seemed to be the instrument that I was able to make the most sense with. It was also the easiest instrument for me to play."

Healey had his first guitar — "a cheap little acoustic" — at the age of three. His early playing was heavily influenced by those close to him and the old jazz records lying around in his house. In his mid-teens he began to pay more attention to rock'n'roll and soon formed a band with a couple of friends in Toronto, setting up their own management company, Forte Records and Productions.

They then recorded a demo and began distributing it by hand. "We soon realised that this was a headache we could do without so we sent a drummer to New York with a few tapes and he came back with a few potential offers from record companies," says Healey. It was shortly after that trip that Arista president Clive Davis informed Healey that he wanted to meet the band. The result of that meeting has put the band on the Arista roster and a debut album, *See The Light*, in the shops. Already, America is picking up on his sound and with an appearance in a new film *Roadhouse* (as well as contributing the soundtrack), Healey looks set for major success as the Robert Cray.

His playing, which he describes as blues with original and commercial appeal, has been hailed as such guitarists as Stevie Ray Vaughan and Robert Cray as a stunning talent. London will be able to hear it at the Borderline on November 28.

by Dave Laing  
THE RECENT London farewell concert by The End was accompanied by the *Titanic Suite*, an instrumental evocation of the famous sinking composed by ex-Hot Chocolate keyboard player Steve Cameron. "I got the concept from reading *Walter Lord's A Night To Remember*" he says. "There was an early version performed in 1975 but after I left Hot Chocolate in 1980 I had more time to research the story."

Cameron also teamed up with producer and programmer Barry Gibbons who contributed several of the compositions. The whole work was recorded last year and its production was financed by Peter Mosk's Portland Productions, with a release on his RTV label through Supertrac/EMI. In London, Mosk's record set up a deal with Allegiance Records who are distributing through Capitol. "The pre-sales are very encouraging," he says. "By Christmas we are looking for 10,000 sales there."

The *Titanic Suite* is out on CD and cassette only, because "the packaging for vinyl was too expensive". The packaging in fact is an integral part of the project, with the 16-page CD booklet guiding the listener through each phase of the *Titanic* tale, using original photographs.

The next logical stage is a fully-fledged audiovisual one and while Cameron has made a short pilot for the Landscape Channel, he is working on a music and film package on *The Bottle Of Fire*.

With an eye to the 50th anniversary in 1990, there is the possibility of a TVS tie-up for a network TV series with link of a CDV release to follow.

## Acid from paradise

by Sarah Davis  
THE LATEST crack around the clubs and on private radio stations is a wicked acid house record called *Garden Of Eden* by... Garden Of Eden. On the band's own Paper Records label, it's a seductive little number with atmospheric sampled vocals, star and a gorgeous squelchy keyboard line guaranteed to hook you out of your seat and on to the dancefloor.

But it's not stopping here. Because of the huge demand for the

single, Garden Of Eden, who are Darrell Lockheart, Mark Tinley, Pam Hogg, Angela McKlusky and Kiss FM DJ Steven Jackson, have re-recorded the track, with vocals added, to target it for the top 40 chart. Lockheart explains the facts behind the single's success: "We put it out in 1,000 12-inch singles which sold out in about 10 days. We were lucky because DJs on private radio stations and in the clubs had it, played it, and the kids went out and bought it. Then radio started phoning us for more. It's now played constantly on pirate radio and Capital are playing it. The pirates have given us a lot of support and have even bought it themselves!"

The buzz generated considerable major record company interest in the record and Lockheart says most of them, including London and Virgin, have been in contact, "just offering us anything we want really. But we don't want to go to the major labels. We decided to go with Sonet who licenses a lot of Rhythm King and Mute, mainly in Europe and Japan. We had already talked to Rhythm King who liked the record and so they would have loved to do it but were tied up with Bomb The Bass; they recommended Sonet."

The label provided an advance for the record to be released in the UK on the Pepper Records and it is being distributed by Rough Trade which, Lockheart says, "has been very helpful with calls and people asking where they can get the record."

He continues, "Ferret and Spanner, the Radio One pluggers, is very excited about a chance of getting to plug it for us. Actually we hope it gets banned from Radio One because it would create such a buzz."

## Success booms for big Macs

by Martin Aston  
BEFORE we talk through Edinburgh's favourite sons Goodbye Mr. Mackenzie's first major label release, let's have a word from their sponsor, Simon Potts, who has just set up Capital UK, a British-based subsidiary of the American company.

Why, I asked Simon, did EMI want to sponsor an A&R department? "The same reason. PolyGram split up Polygram and the international group in this country — to get two bites at the cherry. So EMI can have two bites too. Remember, WEA have Atlantic and Elektra too, within their international group, so really it's nothing new."

And what did you see in Goodbye Mr. Mackenzie's? "Good tunes and songs with an eye to the international market. They could go well in America or Europe. Maybe I shouldn't say this, but American record companies tend to like the artist more seriously than put the money in themselves, rather than getting the artist second hand."

Martin was a six piece, fronted by their lead singer, set with Walkerish voices, flanked by Shirley and Rona on keyboards and backing vocals, and have now been joined by the charismatic Big John Gordon (as ex-Blondie) on lead guitar. An interesting and unusual proposition then. They released the excellent ballad *The Rattler* in 1986 before falling out

with their management Precious which delayed the release of the next single *Face To Face* by nine months.

As Martin explains: "They said the single wouldn't get any airplay on TV and they couldn't promote it. I remember Virgin saying to me, 'Don't release that ever, on single or album, you're naive to think that people will want to hear that!'"

*Face To Face* dealt with the extremely delicate subject of rape. "It was simply a blind force inside us that wanted it to go out. No reason or strategy at all. As it was, Simon Roots heard it, not The Rattler, and heard a real bond, one that was committed on a soul level, rather than a bond thrashing around trying to make a lot of money. Simon wants to release the song in America!"

Their debut capital UK single, also called *Goodbye Mr. Mackenzie*, made some impact and the newly released *Open Your Arms* seems destined for greater success. So Goodbye Mr. Mackenzie and hello world.



SURF LEGEND: Dick Dale

## Dale guitar surfaces

by Dave Laing  
SURF MUSIC wasn't all Beach Boys as Bill Pierce will tell you. He's the man behind Pulk Wave records which this month releases the single *Pick And Play* by the left-handed king of surf guitar Dick Dale.

A sixties legend, Dale returned to the limelight with Stevie Ray Vaughan in the 1986 movie *Back To The Beach*. Next he'll record with The Ventures, while Pulk Wave plans to issue further Dale material next year and Pierce aims to bring back real summer surf sounds.

## Baring souls

by John Sebastian  
IT IS rare that a well known pop star who has had considerable success over the years ever takes any notice of the new bands in his hometown — more often than not success means a warmer climate and a happy bank manager.

Phil Oakeley from the Human League is that rarity who has put

considerable amounts of money into various South Yorkshire projects, including a gospel band. The band comprises Sharon and Jacqui McKay, their two brothers, and two friends that they have known for years.

"We have both been singing for as long as we can remember," says Sharon. "We were brought up in an environment where singing plays a key part in our faith. Despite the problems we have had with the church, the band has been on the go for three years now with this line up. All the problems started when we entered the South Yorkshire Battle of the Bands, which no black band had ever entered before, let alone a gospel band. Unfortunately we won and the church felt that we played Christian music and it was not intended for the ears of heathen A&R men."

Phil Oakeley was in Sheffield's Red Tape complex when he heard the band. He thought that it sounded so fresh and energetic that he offered to put up the money to make a single, despite the fact that Phil himself is an atheist.

London record company reaction to the single was predictable. People liked the music but were not too keen on the strong religious content. They certainly won't turn their back on their faith by changing lyrics and some companies have come back for a second look. "All we want now," admits Sharon "is some nice Christian A&R man to sign us."

## Playing games with brilliance

by Jerry Smith  
THE THREE people behind Skin Game sound a quiet confidence and steady determination that makes you think they are sure to be household names sooner or later. For vivacious singer Wendy Page and bass player Jim Mackenzie and guitarist extraordinaire Jonny Willet it could all happen sooner rather than later with the recent release of their third single, *Brilliant Shining*, an investigating uplifting epic produced by man of the moment Stephen Hague.

Wendy met Jim at Warwick University some years ago and the final piece of this puzzle was finally only left in place when Jonny joined in 1985. Their first single, the loping prairie anthem *Cowboy Joe* was released by Epic last year and the band's mesmerising and dreamy *No Criminal Mind*, was inexplicably withdrawn within days of release.

"My God, it's been bloody awful," says Wendy in her Welsh lilt, but they all remain resolutely positive. "The most fulfilling moment is when we write the songs," continues Jonny, "but from then on it's all very frustrating trying to record it and then get it released."

Conscious of their part in the corporate scheme of things, Skin Game are involved at every level, and particularly with all aspects of presentation. As Wendy explains, "They've had difficulty in reconciling their vision of a female lead singer with a power band image. Obviously the more involved you get with a company then the less like a product or tin of beans you become. That's what they are good at. We're going to have to use that to our advantage."

## Yeah Jazz!

WITH JAZZ in the Eighties tended to dress itself down and take itself rather too seriously, it was good to see singer **Sue Shattock** injecting some glamour back into the genre. Opening at Ronnie Scott's for the Jimmy Heath Quartet she demonstrated a vocal style that matched the allure of her diamond and black velvet dress.

It is difficult to bracket Shattock's voice with anyone else's as she succeeded in hanging originality on a traditional form. In one breath she sounded as soft as a whisper and in the next more mellow and full, while always paying due attention to rhythm. When forced to speed up, her voice became a little thin around the edges although she sustained the pace admirably on the humorous *Watching TV* — penned by herself and keyboardist Terry Disley.

Scott singing can be an acquired taste but Shattock proved an accomplished exponent of the art and her band — which boasts excellent musicians in Disley and saxophonist Chris Davies — didn't let her shy. The range of her material spanned her upbeat collaborations with Disley, a jazz classic like *Autumn Leaves* and a well-worn ballad like *After* — and it all flowed perfectly. With jazz singers currently something of a scarcity, Sue Shattock could be proved to fill a very comfortable niche.

KAREN FAUX

## Healthy cynicism

WHILE DAVID Byrne may be quite happy working on films and plays, the rest of Talking Heads seem to have got itchy feet. Chris Frantz and Tina Weymouth in particular were obviously desperate to play live again and resurrected their alter egos the **Tom Tom Club** to do so.

**At The Borderline**, in London, their loud rhythms and bubbling enthusiasm suited a cave-like sweaty club and the band's smiles were reflected on the faces of those watching.

Musically, the band have moved from quirky pop to a more serious, slightly cynical sound that isn't quite as accessible but just as persuasive, particularly on the insistent *Sub-Oceania* and *Shock The World*.

A couple of songs suffered from too much volume and too little melody and Don't Say No was an unfortunate turn in their side. But there were also many precious moments with versions of old clas-

sics like *Genius Of Love*, *Wardy Rappinghead* and an embracing cover of Dylans *She Belongs To Me*.

Thankfully, there were no shouts for Talking Heads songs — it really didn't seem necessary for them to play any — but as if to say thank you, the Tom Tom's returned for an encore of Psycho Killer with Kirsty McColl adding some manic backing vocals.

The group seemed to particularly enjoy playing the small clubs again and put on a good show by simply doing what they wanted to do well.

NICK ROBINSON

## Napalm drives Brummies wild

NAPALM DEATH deliver an extreme blast of noise for periods of between five seconds to a full minute. And, although that may not sound like a lot of time, it drove the audience at the Kaleidoscope Club in Birmingham wild with excitement.

The crowd, a bizarre mixed bag of punks, thrash maniacs, headbangers and skinheads united in a frenzied and utterly-uncontrolled dance, collapsing in exhaustion at the end of each number.

Vocalist Lee Dorian threw himself into the stage in sympathy with his followers as he screamed, belted and growled his way through incomprehensible lyrics.

Behind him, his three bandmates pushed their instruments to their technical limits with some ferociously fast playing. It's not surprising they don't keep it up for long.

Napalm Death are in their element playing live.

Their music has a simplicity, honesty and succinctness rare in rock today.

CHRIS WILSON

## Stano delivers

THE SHEER lack of rock press at Stano's showcase gig at Dublin's **Underground** was less an indictment of the profession than the artist's own tortured career to date which has seen him veer from the experimental to the seemingly absurd on a zig-zag graph.

Currently, however, Stano has taken a wild swing towards the mainstream with the assistance of a fully-fledged band rather than tape machines and technological doddling. More importantly, three of these musicians come from a musical background completely at odds with Stano's, being more inclined towards Led Zeppelin rather

than La Dusseldorf or Eno. Consequently, the mix works itself into wonderful power-axe, creakwork, heavy rhythms, and eerie stabs at the mysterious and macabre destined to be initially latched-on-to by clubbers.

Just six weeks in rehearsal with this his first group, Stano is also "the first long-term signing" to Mother Records whose previous policies have been one of releases. With a mini-album due in January to be followed by the debut album proper, much encouragement at this gig was garnered from the fact that three of the best songs of the night were written since the addition of the group. Wood was particularly promising. 1989 looks promising.

PAUL O'MAHONY

## Sweethearts of Toronto

TORONTO BASED quintet **Blue Rodeo** recently scored a top 10 hit with *Carolina*.

With a country-influenced ballad, *Try*, and the group are interested enough in making it worth to embark on short UK tours even if they are not quite as big as the excitement they provoked at **Dingwalls** recently, stardom can't be far away.

And you, *Try* is hardly typical of their output. With singer/guitarist Jim Cuddy and Greg Keelor both singing and playing lead on various songs, the energy is electric, sustained heroically at times by Brazil Danov on bass and Cleave Anderson on drums.

The wild card (literally as well as figuratively) is Bobby Wiseman on keyboards, whose crazy antics are at the greatest tradition of the best rock music. The songs are good too and often quite unlikely subject-matter such as *Floating*, *Brazil Danov*, on bass and the movie *Sunset Boulevard*, and *The Ballad Of A Dime Store Greaser And A Blonde Mona Lisa*.

Outskirts, their first LP is released here by WEA, and it's pretty good. We should get them before the States catches on.

JOHN TOBLER

## Kings X crusaders

WITH JUST one album behind them, **Out Of The Silent Planet**, Houston's **Kings X** have already attracted a sizeable amount of interest in the media and public alike. Some of their publicity has stemmed from their apparent Christian beliefs but their first performance in the UK, at London's **Marquee**, was evidence that their appeal and intrigue lies not in any spiritual philosophy, but more in a musical one.

They initially come across as an immensely powerful and energetic house, with coloured vocals/bassist Doug Pinnick visually striking with his Mohican cut and Hendrix strut. In tracks such as *Goldfish*, the band display a maturity that belies their years, with Pinnick's vocals carrying a spirit of optimism and hope, conveying the message without resorting to blatant preaching.

It's this that makes **Kings X** unique, and though a large proportion of the crowd tonight initially came through curiosity, let's say more were left converted.

KIRK BLOWS



Alight La's? — quite good actually

## A note to follow so?

THE **LA's** are that little piece of Sony that has brought us *There She Goes*, one of this year's finest singles. Recently reeling at the **New Marquee** gave an ideal opportunity to see how the band have developed in the 12 months since *Way Out*, their previous and first Go Discs single. Well, they've changed the line-up a couple of times (new drummer and guitarist) but maintained the back-bone of writer/singer Lee and the irrepressible John on bouncing bass.

It's encouraging to report a degree of justified arrogance about the band, their youth maturing into a strong sense of self-belief and the playing, once rudimentary is shaping up just fine. It's also encouraging to note that their audience is a mixed bunch, young women don't y'know, oldies and youthies, the range that suggests "wide appeal".

Musically they juddered along, it's a sort of stuttering sound, essentially acoustically led, which may draw comparisons with a Sixties heritage they could've scarcely experienced. The two singles stood proud and deserved a round of drinks apiece, but the strength of the rest should not be dismissed — there's a wealth of stuff here, which the debut LP will prove.

DUNCAN HOLLAND

## Train trips to the past

STEVE REICH could scarcely have scored a greater triumph with his concluding concert of the London series at the **Queen Elizabeth Hall**. The rapturous reception given his new work, *Different Trains*, by audience and critics alike left no doubt that he had broken through to a new and novel expression for that most conventional medium, the string quartet.

*Different Trains* is cinematic in concept. Reich brings together two separate strands of his childhood travels in the early Forties between Los Angeles and New York and creates a different train journey made at the same time by Jewish children in Europe.

Perhaps unprising (for a string quartet) in outline, Reich

makes skilled use of the prepared tape medium, cutting flashes of taped interviews with Holocaust survivors and his governess into and over recordings of the four string instruments.

Against this background, the live quartet — in the QEH, the distinctive **Kronos Quartet** — perform, sometimes clearly commenting and adding to the prepared action, sometimes interweaving with it almost imperceptibly.

The work is divided into three sections — *America Before The War*, *Europe During The War*, and *After The War* — and lasts 27 minutes.

Reich employs standard train effects with the instruments at his disposal, but it is the way he transmutes his unmistakable rhythmic system into the known and loved train patterns that makes the *Different Trains* such a success.

This is a striking addition to the quartet repertoire, one that will be fully exploited by the individualist Kronos Quartet who gave the premiere — unmatchable style and poise.

NICOLAS SOAMES

## A serious case of EBH

THE MEHRZWECK Hall in Zofingen, Switzerland, is not the world's most attractive venue. Little attempt has been made to transform it from a drab, grey, aircraft hangar into a glitzy arena, but **Ellis, Beggs & Howard** did a pretty good job of livening the place up.

Like a number of other acts at the moment, notably **Rooftop** and **Living Colour**, EBH are masters in the art of blending rock with soul or funk music. This combination works particularly well in a live context, since all three genres tend towards excess in performance.

In frontman Austin Howard, EBH have a star in the making. Never still for a moment, he entrances the audience from the outset. He covers every inch of the stage, leaps off the drum platform and launches into a Rod Stewart gary routine. With some fine musicianship to back him up, especially the fluid, dribbling bass style of Niclas Beggs, this makes for a powerful display.

If anything, the band are heavier live than on record, which adds an extra polish to songs like *Bad Times* and *Two Lonely Hearts*. Although they have yet to hit big in Switzerland, EBH soon had the audience clapping along and responding to Austin's gestures.

DAVID GILES



TALKING HEADS? gosh no! — it's the Tom Tom Club

# TOP 50 SINGLES

## MUSIC WEEK



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

<b>No 1</b>	<b>FIRST TIME</b> Robin Beck	<small>7 1/2" 3 1/2" B</small>	<small>Mercury/Phonogram MERT129 (F)</small>
<b>2</b>	<b>NEED YOU TONIGHT</b> INXS	<small>7 1/2" 3 1/2" B</small>	<small>Mercury/Phonogram INXS 131 (F)</small>
<b>3</b>	<b>MISSING YOU</b> Chris De Burgh	<small>7 1/2" 3 1/2" B</small>	<small>AAAM M714 (F)</small>
<b>4</b>	<b>TWIST AND SHOUT</b> Soul 'N' Peas	<small>7 1/2" 3 1/2" B</small>	<small>Third London FRFA 14 (F)</small>
<b>5</b>	<b>STAND UP FOR YOUR LOVE RIGHTS</b> Yaz	<small>7 1/2" 3 1/2" B</small>	<small>Eg. Ufa BBS 570 (UK)</small>
<b>6</b>	<b>THE CLAIRVOYANT</b> Iron Maiden	<small>7 1/2" 3 1/2" B</small>	<small>EMI 1256N 79 (E)</small>
<b>7</b>	<b>LEFT TO MY OWN DEVICES</b> Pat Sharp Boys	<small>7 1/2" 3 1/2" B</small>	<small>Parlophone 1284 1 (E)</small>
<b>8</b>	<b>REAL GONE KID</b> Deacon Blue	<small>7 1/2" 3 1/2" B</small>	<small>CBS 694C71 (C)</small>
<b>9</b>	<b>HE AINT NO COMPETITION</b> Brother Beyond	<small>7 1/2" 3 1/2" B</small>	<small>Parlophone 1278 4 (E)</small>
<b>10</b>	<b>JE NE SAIS PAS POURQUOI</b> Kylie Minogue	<small>7 1/2" 3 1/2" B</small>	<small>PWL PWL021 (F)</small>
<b>11</b>	<b>GIRL YOU KNOW ITS TRUE</b> Milli Vanilli	<small>7 1/2" 3 1/2" B</small>	<small>Columbia/Cristal COOLX 178 (C)</small>
<b>12</b>	<b>SMOOTH CRIMINAL</b> Michael Jackson	<small>7 1/2" 3 1/2" B</small>	<small>Epic 45926 112 453026 6 (C)</small>
<b>13</b>	<b>ORINOCO FLOW</b> Enya	<small>7 1/2" 3 1/2" B</small>	<small>WEA X31370 (W)</small>
<b>14</b>	<b>T-2-3</b> Gloria Estefan/Miami Sound Machine	<small>7 1/2" 3 1/2" B</small>	<small>Epic 45958 112 45958 6 (C)</small>
<b>15</b>	<b>SHE MAKES MY DAY</b> Robert Palmer	<small>7 1/2" 3 1/2" B</small>	<small>EMI 121046 5 (E)</small>
<b>16</b>	<b>TWO HEARTS</b> Phil Collins	<small>7 1/2" 3 1/2" B</small>	<small>Virgin V370 131 (E)</small>
<b>17</b>	<b>TILL I LOVED YOU (Love Theme from Goya)</b> Barbra Streisand & Don Johnson	<small>7 1/2" 3 1/2" B</small>	<small>Capitol 45887 12 (C)</small>
<b>18</b>	<b>TAKE ME TO YOUR HEART</b> Rick Astley	<small>7 1/2" 3 1/2" B</small>	<small>KCM 45913 12 PF 45913 8 (MG)</small>
<b>19</b>	<b>SAY A LITTLE PRAYER</b> Bomb The Bass featuring Warren G, Mya, Diddy, Lil' Kim & Faith Evans	<small>7 1/2" 3 1/2" B</small>	<small>A&amp;M 45900 12 45900 12 (C)</small>
<b>20</b>	<b>NATHAN JONES</b> Benetton	<small>7 1/2" 3 1/2" B</small>	<small>London NMA 18 12 NMA 18 (F)</small>
<b>21</b>	<b>RADIO ROMANCE</b> Tiffany	<small>7 1/2" 3 1/2" B</small>	<small>London NMA 18 12 NMA 18 (F)</small>

# MUSIC WEEK



<b>53</b>	<b>DON'T WORRY BE HAPPY</b> Bobby McFerrin	<small>7 1/2" 3 1/2" B</small>	<small>Mercury BM 1224M 54 (E)</small>
<b>54</b>	<b>BIG FUN</b> Inner City feat. Kevin Saunderson	<small>7 1/2" 3 1/2" B</small>	<small>Virgin BENV 240 (E)</small>
<b>55</b>	<b>DEAR GOD</b> Midge Ure	<small>7 1/2" 3 1/2" B</small>	<small>Chrysalis URE 51 (C)</small>
<b>56</b>	<b>9 A.M. (THE COMFORT ZONE)</b> Useless (I DON'T NEED YOU NOW)	<small>7 1/2" 3 1/2" B</small>	<small>Atlantic RCA AN 100 (MG)</small>
<b>57</b>	<b>KYM MALK</b> Kym MALK	<small>7 1/2" 3 1/2" B</small>	<small>Parlophone BM 1257 1 (E)</small>
<b>58</b>	<b>BOOM! THERE SHE WAS</b> Scritti Politti featuring Roger	<small>7 1/2" 3 1/2" B</small>	<small>Virgin V071 114 (E)</small>
<b>59</b>	<b>A GROOVY KIND OF LOVE</b> Phil Collins	<small>7 1/2" 3 1/2" B</small>	<small>Virgin V571 113 (E)</small>
<b>60</b>	<b>LOUIE LOUIE</b> Fat Boys	<small>7 1/2" 3 1/2" B</small>	<small>The New Apple Urban Polydor URB 24 (F)</small>
<b>61</b>	<b>ACID MAN</b> Jolly Roger	<small>7 1/2" 3 1/2" B</small>	<small>Virgin BENV 230 (E)</small>
<b>62</b>	<b>TEARDROPS</b> Womack & Womack	<small>7 1/2" 3 1/2" B</small>	<small>A&amp;M Epic 45914 12 45914 10 (F)</small>
<b>63</b>	<b>THE SPELL</b> The Funky Worm	<small>7 1/2" 3 1/2" B</small>	<small>SON/WBA CON 14 (W)</small>
<b>64</b>	<b>WELCOME TO THE JUNGLE/NIGHTRAIN</b> Guns N' Roses	<small>7 1/2" 3 1/2" B</small>	<small>Gales GEP 171 (M)</small>
<b>65</b>	<b>DOWNTOWN</b> One 2 Many	<small>7 1/2" 3 1/2" B</small>	<small>A&amp;M AMV 174 (F)</small>
<b>66</b>	<b>WEEKEND</b> Todd Terry Project	<small>7 1/2" 3 1/2" B</small>	<small>Stephan Bag SA 14 (UK)</small>
<b>67</b>	<b>LIVE FOR YOUR LOVE</b> Natalie Cole	<small>7 1/2" 3 1/2" B</small>	<small>Mercury BM 124M 52 (E)</small>
<b>68</b>	<b>SHE WANTS TO DANCE WITH ME</b> Rick Astley	<small>7 1/2" 3 1/2" B</small>	<small>KCM 45 918 12 PF 45 918 (MG)</small>
<b>69</b>	<b>DANCE OUT OF MY HEAD</b> Pia	<small>7 1/2" 3 1/2" B</small>	<small>Epic 45268 112 45268 4 (C)</small>
<b>70</b>	<b>BIG NEW PRINZ/JERUSALEM</b> The Fall	<small>7 1/2" 3 1/2" B</small>	<small>Regson/Bangor FALL 120 (W)</small>
<b>71</b>	<b>NOTHING CAN DIVIDE US</b> Jason Donovan	<small>7 1/2" 3 1/2" B</small>	<small>PWL 171 (F)</small>
<b>72</b>	<b>ORDINARY ANGEL</b> Hue & Cry	<small>7 1/2" 3 1/2" B</small>	<small>PWL 170 (F)</small>
<b>73</b>	<b>BROKEN HEART (THIRTEEN VALLEYS)</b> Marty & The Heartbeats	<small>7 1/2" 3 1/2" B</small>	<small>Global Vrg 140 1 (E)</small>

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Mica Paris  
D.Mob (featuring Gary Holman)  
First London (F) 101 13 (P)
- 28** **17** **WE CALL IT ACIEED**  
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- 29** **22** **TWIST IN MY SOBRIETY**  
Lionel Lincoln  
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- 30** **NEW** **STAKKER HUMANOID**  
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- 31** **31** **SUCCESS**  
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- 32** **33** **LIFE'S JUST A BALLGAME**  
Wormack & Wormack  
4th - B'way Island (I) 218W 115 (P)
- 33** **51** **SUDDENLY**  
Angry Anderson  
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- 34** **18** **CAN YOU PARTY**  
Royal House  
Champion (CA) 1172 (P) (BMG)
- 35** **39** **IN YOUR ROOM**  
Bangles  
CBS (S) 404112 (E)
- 36** **20** **A LITTLE RESPECT**  
Enature  
Merit (I) 2011 (S) (V) (P) (P) (S)
- 37** **24** **I WISH U HEAVEN**  
Prince  
Paisley Park/Warner Brothers (W) 7215 (I) (W)
- 38** **19** **ONE MOMENT IN TIME**  
Whitney Houston  
Arista (I) 1112 (I) - 41 (S) (BMG)
- 39** **43** **LOVE HOUSE**  
Santamaria Fox  
Jaw-Fox (I) (I) (BMG)
- 40** **29** **WHAT KIND OF FOOL**  
All About Eve  
Mercury (Phonogram) (E) 101 13 (P)
- 41** **45** **SUNSHINE ON LEITH**  
The Proclaimers  
Chrysalis (CA) 101 13 (I) (E)
- 42** **72** **KOKOMO**  
The Beach Boys  
Elektra (EX) 101 13 (P)
- 43** **23** **NEVER TRUST A STRANGER**  
Kim Wilde  
MCA (M) 101 13 (P)
- 44** **26** **HARVEST FOR THE WORLD**  
The Christians  
Island (I) 215 29 (P)
- 45** **67** **MINNIE THE MOOCHER**  
Reggie Philharmonic Orchestra  
Nonesuch (S) 1215 (S) (P)
- 46** **48** **DOWNTOWN '88**  
Pekala Clark  
RT (P) 101 13 (P) (I) (A)
- 47** **NEW** **ENCHANTED LADY**  
The Parsonades  
CBS (P) 101 13 (I) (E)
- 48** **42** **THE WAY YOU LOVE ME**  
Karyn White  
Warner Brothers (W) 7221 (W)
- 49** **50** **SISTER MOON**  
Transvision Vamp  
MCA (I) 101 13 (P)
- 50** **27** **WEE RULE**  
Wee Wee & The Rappers  
Jaw-Jaw (I) 101 13 (BMG)
- 51** **54** **LET ME BE YOURS**  
Pete Star  
First Star  
Jaw-Jaw (I) 101 13 (BMG)
- 52** **NEW** **IT'S A TRIP (TUNE IN, TURN ON, DROP OUT)**  
Children Of The Night  
Koolhaas (I) 101 13 (P) (BMG)

- 74** **47** **BURN IT UP**  
Beastmasters with P. P. Arnold  
Rhythm King Music (E) 171 (I) (UK)
- 75** **NEW** **LOVE HANGOVER (Remix)**  
Diana Ross  
ECC 34 4307 (I) - 27 (E) (S) (BMG)
- \*The British Record Industry Chart, © Social Surveys (Globe Path) Ltd. 1987.  
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- T W E L V E • I N C H**
- 1** **2** **NEED YOU TONIGHT '85**  
Left To My Own Devices Pt. 2 (B) (P)
- 3** **1** **BEAT IT**  
Beat It (S) (P)
- 4** **1** **SMOOTH CHINA**  
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# US TOP FORTIES

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## SINGLES

1*	1	BAD MECHANIC	Bon Jovi	Mercury
2*	6	BABY, I LOVE YOUR VAIN/FREEBIRD... Will To Power		Epic
3	4	DESIRE, US	Janet Jackson	Mercury
4*	8	HOW CAN I FALL	Breake	— A&R
5*	7	KISSING A FOL	George Michael	Coll/CBS
6*	1	LOOK AWAY	Chicago	Reprise
7*	9	I DON'T WANT YOUR LOVE	Duran Duran	Capitol
8	2	WILD, WILD WEST	The Escape Club	Atlantic
9*	3	GIVING YOU THE BEST THAT I GOT	Anita Baker	Capitol
10	3	THE LOCO-MOTION	Kylie Minogue	Geffen
11	5	KOKOMO	The Beach Boys	Elektra
12	15	WAITING FOR A STAR TO FALL	Boy Meets Girl	RCA
13	10	DO NOT KNOW WHAT YOU GOT	Cinderella	Mercury
14	18	WELCOME TO THE JUNGLE	Guns N' Roses	Geffen
15	17	WALK ON WATER	Edie Money	Capitol/CBS
16	23	EVERY ROSE HAS ITS THORN	Poison	Enigma
17	19	THE PROMISE	When In Rome	Virgin
18	22	MY PRESOGATIVE	Bobby Brown	MCA
19	14	ANOTHER LOVER	Good Steps	ABM
20	10	ONE MOMENT IN TIME	Whitney Houston	Arista
21*	24	DOMINO DANCING	Pat Shop Boys	EMI
22	25	FINISH WHAT YOU STARTED	Van Halen	Warner Brothers
23	6	GROOVY KIND OF LOVE	Phil Collins	Aldonic
24	29	SPIN IN THE WIND OF LOVE	Was (Not Was)	Chrysalis
25	27	SMALL WORLD	Henry Lewis & The News	Chrysalis
26*	31	IN YOUR ROOM	Bangs	Columbia
27	76	EDGE OF A BROKEN HEART	Vicini	EMI
28*	32	TILL I LOVED YOU	Barbra Streisand	Capitol/CBS
29*	34	EARLY IN THE MORNING	Robert Palmer	EMI
30*	35	NOT JUST ANOTHER GIRL	Van Neville	Polydor
31*	38	REMEMBER HOLDING YOU	Boyz Club	MCA
32	21	NEVER TEAR US APART	INXS	Atlantic
33*	9	DON'T RUSH ME	Taylor Dayne	Arista
34*	39	SILHOUETTE	Kenny G	Arista
35*	9	TWO HEARTS	Phil Collins	Arista
36*	9	YEAH, YEAH, YEAH	Judith Spenice	Aristonic
37*	9	THE WAY YOU LOVE ME	Karyn White	Warner Brothers
38*	38	SMOOTH CRIMINAL	Michael Jackson	Capitol
39*	40	SYMPTOMS OF TRUE LOVE	Travis Spencer	Epic
40*	28	WHAT'S ON YOUR MIND	Information Society	Tammy Boy

★ ★ ★ ★ ★

## ALBUMS

1*	1	BATTLE AND HUMILIUM	U2	Island
2*	5	GIVING YOU THE BEST THAT I GOT	Anita Baker	Elektra
3	2	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen
4	4	NEW JERSEY	Bon Jovi	Mercury
5	3	COCKTAIL	Soundtrack	Elektra
6	6	HYSTERIA	Def Leppard	Mercury
7	7	DON'T BE CRUEL	Bobby Brown	MCA
8	8	FAITH	George Michael	Arista
9	10	SILHOUETTE	Kenny G	Columbia
10	9	ANY LOVE	Leifur Vandrass	— Epic
11	11	LONG GOLD WINTER	Cinderella	Mercury
12*	23	TRAVELING WILSONS	Traveling Wilburys	Wibury
13*	19	TILL I LOVED YOU	Stevie Nicks	Columbia
14	16	OPEN UP AND SAY... AHM	Poison	Enigma
15	10	NO REST FOR THE WICKED	Ozzy Osbourne	CBS/A&R
16	15	KICK INXS	Atlantic	Atlantic
17	17	HEARTBREAK	New Edition	MCA
18	12	SOME PLEASURES	Bobby McFerrin	EMI
19	14	TRACY CHAPMAN	Tracy Chapman	Elektra
20	18	...AND JUSTICE FOR ALL	Metallica	Elektra
21	27	0UB212	Van Halen	— Warner Brothers
22	20	LABOUR OF LOVE	UB40	ABM
23	21	ROLL WITH IT	Steve Winwood	Virgin
24	25	BIG TIME	Duran Duran	Capitol
25	27	TELL IT TO MY HEART	Taylor Dayne	Virgin
26	24	TALK IS CHEAP	Keith Richards	Arista
27	8	WILD, WILD WEST	The Escape Club	Atlantic
28	26	OUT OF ORDER	Rod Stewart	— Warner Brothers
29*	30	REACH FOR THE SKY	Burt	Arista
30*	29	UP YOUR ALLEY	Janet & The Blackhearts	CBS/A&R
31	33	IT TAKES TWO	Rob Base & DJ EZ Rock	Profile
32	31	IMAGINE	JOHN LENNON	Capitol
33	32	INFORMATION SOCIETY	Information Society	Tammy Boy
34	34	HEAVY NOVA	Robert Palmer	EMI
35*	35	INTROSPECTIVE	Pat Shop Boys	EMI
36	37	TIME AND TIDE	Boyz	Epic
37	36	INFECTED MODE	— Sire	Warner Brothers
38	35	LAP OF LUXURY	Chappo Trick	Epic
39*	39	GREEN, P.E.H.M.	—	Warner Brothers
40	39	DIRECTOR	Soundtrack	RCA

Charts courtesy Billboard, October 29, 1988

\* Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

# A & R LP REVIEWS

**BARBRA STREISAND**, *Til I Loved You*, CBS 462943.1. A sentimental duet between real life lovers and superstars, a TV commercial theme: the title track is a marketing director's dream and already a big hit. The album should follow suit. It finds the Brooklyn bawler in characteristically fine voice though the anonymity of many of the songs and arrangements make this one of her lesser efforts. **DL**

**ELAINE PAIGE**: *The Queen Alburn*, Sire/Virgin SRNP 22. An interesting contrast with the popular Ms. Paige venturing away from her normal R&B territory, Bohemian Rhapsody's here, of course, but other tracks are gentler, although the highlight is a splendid Rocio Ga Go with imaginative sound effects. More likely to appeal to Paige's fans than Queen aficionados, this is being TV advertised and should court. **ST**

**ROARING JACK**: *Street Celebity*, Mighty Boy MBP 0002. Distribution: R&B Records/Cartel. The Jacks are out to Scotland what the Pogues are to Ireland, except they're actually Australian (well, singer Steven Miller is an ex-pat). These are a very good folk rock bunch, with memorable tunes and a mischievous streak, especially evident in Yuppiewtown and The Wild Rover, written from the woman's point of view. This shows a lot of promise. **MA**

**ELLIS BEGGS & HOWARD**: *Homelands*, RCA PL 71885. Dreamily soulful in parts, furiously rocky in others, EBH's debut captures their blend of the two forms of music very well. The band change gear very smoothly, and Austin Howard has a rich soul core, although the band are at their best on Side One's rockier moments. Bad Times and Two Lonely Hearts. **DG**

**JAMES LAST**, *Dance Dance Dance*, Polydor JLV(C) 1. What Last does, he does most professionally, and for the majority of record buyers who like their music to stay away from innovation, originality and similar qualities, he's a pure perfection. This will go gold, probably by Christmas, as Hands Somebody out 21 recent hits including You Win Again, Reet Petite, Don't Leave Me This Way, Chain Reaction, Easy Lover and Doctorin' The Tardis! **JT**

**FLEETWOOD MAC**: *Greatest Hits*, Warner Bros. WX221. You can't help but admire Fleetwood Mac's longevity and consistency in writing such relaxing yet captivating songs. From Rhinoceros to What's Everywhere, they provide beautiful ballads and soothing rockers that never seem to wear. Guaranteed to sell well, especially with the new tracks included. One gripe — where's the Albarron and the Chain? **NR**

**CRIMSON GLORY**: *Transcendence*, Roadrunner RR5958. A more complex and sophisticated

approach this time around, with Crimson Glory showing a marked progression from their debut album two years ago. Thoughtfully structured, powerful yet with melodic passages, Transcendence is fine testimony of a band who have the potential to fully establish themselves in the near future. **KB**

## STOCK IT

**RUNRIG**: *Once In A Lifetime* — Live, Chrysalis CHR1695. Ashtu move Chrysalis, introducing new fans to earlier material while providing sustenance for the massed clans of Scottish fans. This passionate outburst is a revelation in concert, and captured here by Chris Harvey as he turns, poignant, joyful, dynamic and totally hypnotic on the Gaelic numbers. Another superb record then from the band, who always deliver with quality, and it should consolidate their rapidly growing support in England. **GT**

**PINK FLOYD**: *Delicate Sound of Thunder*, EMI Q5009. An immaculately-produced double live album celebrating the band's recent world tour. As is evident to anyone who saw one of the shows, it's the old material that stands up better with side four's Wish You Were Here, Comfortably Numb and Run Like Hell quite stunning. Definite wide appeal. **NR**

**ELLIS BEGGS & HOWARD**: *Homelands*, RCA PL 71885. Dreamily soulful in parts, furiously rocky in others, EBH's debut captures their blend of the two forms of music very well. The band change gear very smoothly, and Austin Howard has a rich soul core, although the band are at their best on Side One's rockier moments. Bad Times and Two Lonely Hearts. **DG**

**WORLD DOMINATION ENTERPRISES**: *Love From Lead City*, Product Inc. 33 PROD 24. Lad-broke Grove's finest finally release a follow-up to Let's Let You Domination — well, it's kind of a follow-up. One side of tracks re-mixed from the first album and a side of intense live action from The Mean Fiddler. — but all of good stuff. Funkytown gets the treatment it deserves — a good kicking from the WDE "instruments as weapons" production. Singles: Hazy Girl and Asbestos Lead Asbestos remote classics. **LP**

**POP ART**: *Sneak Tracks*, Pop Art (through PRU) LPBM 3001. A British debut for this excellent Los Angeles band whose previous two albums appeared on their own Stonegarden label. The sound is very reminiscent of 10,000 Maniacs with touches of REM. It's an invigorating collection of 16 tracks that are both immediate and addictive. Tremendous potential. **NR**

**GLORIA ESTEFAN AND MIAMI SOUND MACHINE**: *Anything For You*, Epic/CBS 463125. Having been hailed in certain quarters as the new Madonna and with her latest single, 1-2-3, cur-

rently nesting in the Top 10, it looks like Gloria Estefan is at last to repeat her massive US success over here. And this is really the album to do it too, showing a far more sophisticated sound than the original Cuban dance rhythm-oriented Miami Sound. Should fill many stockings in the coming season. **JS**

**JOHNNY WINTER**: *Winter Of '88*, MCA MCF 3436. Johnny Winter's first album for MCA, and the opener sounds a bit mad — but it's a false alarm. Winter's long-established steamproller approach to heavy metal blues still makes you feel drunk when sober. On this record however, there are moments where he seems close to appreciating the subtle joys of taking one's time. Definitely to be encouraged. **AB**

**ANGST**: *Cry For Happy*, SST Records. Distribution: Rough Trade. Pleased pop from the aptly named Angst. They're not exactly the happiest bunch on the planet but their misery isn't all that irritating. Their wistful songs of love lost and found might be just a touch introspective, but as miserable bastards go, they'll do fine. A neat version of Motherless Child wraps up a generally interesting album. **LF**

**VARIOUS ARTISTS**: *House X-ter-c*, Low Fat Vinyl Records (through Rough Trade/Cartel) XTER 1. The Acid beat goes on. Despite the recent clomdown in both clubs and broadcasting, labels like newly-formed Low Fat Vinyl are still pumping out some fine product. This one contains some classics in the form of House Master Baldwin's Martin Luther King-sampled *I Have A Dream* and Maurice Joshua's hilarious *I Got A Big Dick*. **NR**

**THE NORTHERN PIKES**: *Secret Of The Alps*, Virgin V 2553. Canada, he ventures boldly, will be the Oz of the Nineties, and this Toronto quartet might develop into a North American INXS. Even if they don't, the Pikes will be collectible by the year 2000 for their studiously psychedelic approach, bringing to mind the Byrds (Wait For Me), Quicksilver (Better Than Ever) and the Stones here and there. Both Stars and the Sky and the President could chart if given a push. **JT**

**VARIOUS**: *21 Years Of Alternative Radio 1*, Strange Fruit SFRC2 200. This album of various tracks not only pays credit to British music and the artists involved but more importantly to Radio One's willingness to record and broadcast sessions by such diverse artists as Procul Harum and U2. The Terror. On this album, each track is made special by having its own character and originality which should help make the set a collector's item. **NR**

12 rulers: Martin Aston, Adam Blake, Kirk Bowles, Leo Finlay, David Giles, Dave Loring, Nick Robinson, Jeremy Smith, Gareth Thompson and John Tobler.

Reviewed by Jerry Smith

**ZEKE MANYIKA:** Bible Belt (Some Bizzare/Parlophone (12R 6187)). Former Orange Juice drummer emerges with a new record deal and this superb and highly effective amalgamation of African chants and superior Western pop. Produced by The The's Matt Johnson and assured of wide attention.

### STOCK IT

**SIOUXSIE & THE BANSHIES:** The Best Of My Heart (Wonderland/Polydor SHEX) LP. Taken from their excellent Peepshow LP, this haunting ballad with its spine tingling vocal and subtly orchestrated backing proves to be grippingly emotive and could well prove to be one of their biggest hits.

**BOMB THE BASS:** Say A Little Prayer (Rhythm King/Mute DOOD 123). Bomb The Bass bounce back with this highly individual interpretation of this classic Bacharach/David song featuring new singer Maureen, which despite its very laid back approach looks sure for heavy chart action.

### STOCK IT

**GAIL ANN DORSEY:** Where Is Your Love? (WEA Y 324(T)). The highly talented Gail Ann Dorsey lifts another striking track from her very impressive, but sadly ignored, debut LP, The Corporate World, and hopefully it will receive more attention than her last single, the brilliant Wasted Country.

**SANDIE SHAW:** Nothing Less Than Brilliant (Rough Trade RT) (120). Rejuvenated Sixties style issues one of the stand out tracks from her recent LP, Hello Angel. Produced by Stephen Street, this upbeat little vignette and its haunting harmonica refrain should find a niche in the charts.

**BLACK:** You're A Big Girl Now (A&M AM(Y) 480). Following the release of his latest LP, Comedy, Colin Vearncombe issues this dramatic track, produced by long-time collaborator Dave Dix, which builds to an effective climax that should ensure another success if given enough exposure.

**INFORMATION SOCIETY:** What's On Your Mind (London LONX) 211. This Minneapolis band have already stormed the



MY BLOODY Valentine's Kevin: none amays



SANDIE SHAW: never less than brilliant

dance charts of the US and are now looking to do the same here with their Fred Maher produced and heavily Human League influenced slice of irresistible European style technopop.

**CHERELLE:** Everything I Miss At Home (Tabu/CBS 653066 6). Preceding the release of a new LP, Affair, which this Jimmy Jam and Terry Lewis written and produced number is typical old-school soul style with a stunningly polished performance that should ensure a hit.

### STOCK IT

**K.D. LANG:** Our Day Will Come (Sire/WEA W 7697(T)). This old classic, a hit for Ruby And The Romantics in '65, is slickly revived by this rising New Country star, originally appearing on the soundtrack album for the film Shog and worthy of wide attention.

**THE BOMB PARTY:** Sugar Sugar (Norman NORMAL 93). Not so much revived as battered into submission, The Bomb Party do classic speakable things to this Archives tacky number one hit from '69 with a great deal of stylish oomph to create a raw and raunchy pop gem.

**WHIRL:** Clear (September SEPT 81). Rather rough and ready but this four track EP fairly bristles with vitality and strength, as its fresh beat, psychedelic guitar and soaring vocal show great potential and a bright future.

**MY BLOODY VALENTINE:** Feed Me With Your Kiss (Creation CRE 061T). These pres darlings let loose with another wall of abrasive, throbbing guitars that all but buries the vocal in true JAMC style but without the underlying, catchy pop hooks coming through.

**ANDI SEXGANG:** Seven Ways To Kill A Man (Jungle JUNG 42(T)). Andi Sexgang returns after a protracted absence with this bastard son of T Rex boogie style rock single, produced by Mick Ronson, and it does have the Seventies glam feel, although it is catchy enough to gain admirers.

**FELT:** Space Blues (Creation CRE 060T). Quite simply the best Felt single, superior in its simplicity with a beguiling vocal built on a sparse, atmospheric backing that adds engagingly to the lonely blue feel.

**THE SNAPDRAGONS:** The Things You Want (Native 1212INTV 37). New signing to Sheff-Lab's Native built forth with a sparkling brand of guitar fuelled rock/pop with its irresistible hooks built on a punchy rhythm and emphatic horn section.

### STOCK IT

**THE THIRD UNCLES:** Blue Dress Day (Four Thirds FT 001). Cardiff based band, named after the Brian Eno song which their debut with this mesmerizing wisp of a song, a wondrous contradiction of jangly pop and atmospheric guitars for a song that is totally irresistible whilst retaining its mystique. Any more like this and they'll have a highly promising future.

**MEDICINE FACTORY:** Sympathy For The Devil (House Of Dolls HODVF 005). Out of the House Of Dolls magazine comes this vibrant version of the old Rolling Stones chestnut, competently performed by its proto Goth band, but does the world really need it?



GAIL ANN Dorsey: highly talented

# THE OTHER CHART

## TOP 40 SINGLES

1	2	WHAT KIND OF FOOL	Edna EYEN (F)
2	1	LITTER SWEET	Parlophone B114(U)
3	3	SISTER MOON	MCA TV9(J)
4	1	A LITTLE RESPECT	Howl MUTE5(J)RT(S)
5	4	IN YOUR ROOM	CBS BANGSI(C)
6	7	THERE SHE GOES	Old Days GOLA52(F)
7	10	THERE SHE GOES AGAIN	Servando SURABE
8	10	OPEN YOUR ARMS	Capitol C137(B)
9	6	LOVE IS DEAD	Epic OF7(C)
10	8	BURST	Epic A910(C)

11	16	WHY ARE YOU BEING SO REASONABLE NOW?	Reception REC 01(U)RE
12	31	FEEL ME WITH YOUR KISS	Creation CRE81(U)RE
13	6	I WALK THE EARTH	London LON256(F)
14	14	FEEL SESSIONS	Strange Fruit SPF525(F)
15	15	WHAT'LL YOU DO TILL SUNDAY?	Virgin VS1121(B)
16	8	ANCHORAGE	Cooking Vinyl CVN19(F)
17	11	CHARLOTTE ANNE	Island ILS30(F)
18	11	HENRY THE WASP	ABC ABC5317(B)RE
19	9	CONTROL I'M HERE	Howl MUTE5(J)RT(S)
20	2	BUFFALO	Enigma ENT119(C)

21	13	SO IN LOVE WITH YOU	Spinnin' SPIN 133(B)
22	19	FEEL ME WITH YOUR AFTER BABY	Polydor GOM83(F)
23	19	LOVING FEELING	WEA Y211(B)RE
24	23	HONEY BE GOOD	Orionals OR 9(C)
25	17	THE ONE I LOVE	L.R.S./MCA 18M172(F)
26	15	THERE COMES A TIME	Kinowave K28(F)
27	21	WOTTE FOR LUCK	Factory FAC219(F)
28	21	JACKIE'S STILL SAD	Food/Fantasy FOOD015(B)
29	18	CELLOPHANE	Virgin VS1131(B)
30	20	BUN HOT	Aspeny 12ANNA5(F)

31	1	SPEED SPEED ECSTASY	Product Inc FULB1(B)RE
32	22	PLEASE HELP THE CAUSE AGAINST LONELINESS	Rough Trade RT203(B)RT
33	2	THE GROOVE	Chapter 22 CH2AP21(B)NRM
34	27	YOU'VE GOT THE LOVE	Fantoms FLM43(F)
35	26	LIFE IS GRAND	Virgin VS1132(B)
36	30	FEEL SESSIONS	Strange Fruit SPF525(F)
37	27	GET BACK WITH YOUR	Rozz RZ1113(F)
38	29	CULT OF PERSONALITY	Enigma ENT119(C)
39	2	WHAT'S THE VERDICT	Jungle JUNG45(B)RE
40	36	SYMPATHY FOR THE DEVIL	Mute MUTE887(B)RT(S)

## TOP 20 ALBUMS

1	GREEN	Warner Bros W2251(B)	
2	1	THE INNOCENTS	Mute STUMBS 01(B)RT(S)
3	3	POP ART	Mercury MCA94231(B)
4	2	I AM KURIOUS, ORANI	Reagan Reagan 861(B)RE
5	4	ALL ABOUT EVE	Mercury MER811(F)
6	6	GRONTHOUS	L.R.S./MCA 18M172(B)
7	5	SHORT SHARP SHOCKED	Cooking Vinyl CVN19(F)
8	9	THE EIGHT LEGGED GROOVE MACHINE	Polydor GOM19(F)
9	6	MY NATION UNDERGROUND	Island ILS 818(B)
10	12	WORKER'S PLAYTIME	Old Days GOLA52(F)
11	10	RAN	Rough Trade ROUGH 126(J)RT
12	8	FROM ENSLAVEMENT TO ORBITATION	Etracoh M0518(B)RE
13	13	BLUE BELL KNOLL	4AD CAD807(B)
14	11	DAYDREAM NATION	Blact Fox BFFP24(B)RT
15	18	HOUSE OF LOVE	Creation CRE924(B)RT
16	16	THE SERPENT'S EGG	4AD CAD908(B)RT
17	12	THE NEPHILIM	Reaction Two RT022(B)RT
18	1	BUC	Blact Fox BFFP24(B)RT
19	17	STRIP MINE	Sire SIM21(B)
20	1	BIRD WOOD CAGE	4AD CAD 810(B)RT

<b>21</b>	18	NEGOTIATIONS AND LOVE SONGS 1971-1986 ● CD Paul Simon Various Atlantic/Warner WX222
<b>22</b>	19	THE GREATEST LOVE ★ CD Tina Turner Telstar STAR 2316
<b>23</b>	21	ANCIENT HEART ● CD Tommy Thorton WEA WY 219
<b>24</b>	25	INTROSPECTIVE ★ CD Pet Shop Boys Polygram PCS 3325
<b>25</b>	20	THE TRAVELING WILBURYS CD The Traveling Wilburys Wilbury/Warner Brothers WY 224
<b>26</b>	24	BUSTER (OST) ● CD Various Virgin V 2544
<b>27</b>	23	TO WHOM IT MAY CONCERN ● CD Prudential CBS 44287.1
<b>28</b>	15	RAGE ● CD T'Pol Sire/Virgin SRN129
<b>29</b>	39	BAD ★★★★★★ CD Michael Jackson Epic 452706.1
<b>30</b>	32	DIRTY DANCING (OST) ★★ CD Various K&L B&H
<b>31</b>	28	THE INNOCENTS ● CD Essence Mercury/UM&G
<b>32</b>	30	HEAVY NOVA ● CD Robert Palmer EMI EMD 1007
<b>33</b>	31	PUSH ★★ CD Bros. CBS 44487.1
<b>34</b>	22	ANYTHING FOR YOU CD Glorie Estefan And Miami Sound Machine Epic 440125.1
<b>35</b>	33	SO GOOD ● CD Meco Pons 4th + 5th/World Epic 442901.1
<b>36</b>	34	THE SINGLES COLLECTION ● CD Koolha And The Gang Dr-Lion/Mongoose KOTV1
<b>37</b>	35	THE WORLDS OF FOSTER & ALLEN ● CD Foster & Allen Spar/S&M 81
<b>38</b>	26	ANY LOVE CD Luther Vandross Epic 442901.1
<b>39</b>	38	SUNSHINE ON LEITH ● CD The Proclaimers Chrysalis CH 1148
<b>40</b>	37	RAINTOWN ● CD Deacon Blue CBS 455549.1
<b>41</b>	41	THE CLASSIC EXPERIENCE ● CD Various EMI EMD 1046
<b>42</b>	46	A SALT WITH A DEADLY PEPPA ● CD S&M NY/Pepp Hollywood/FFL 2

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<b>46</b>	36	UNFORGETTABLE CD Various EMI EMD 14
<b>47</b>	44	WHITNEY ★★★★★ CD Whitney Houston A&M 208 141
<b>48</b>	47	TRACY CHAPMAN ★★ CD Troy Chapman Epic EKT 14
<b>49</b>	45	GIVING YOU THE BEST THAT I GOT ● CD Anita Baker Epic EKT 49
<b>50</b>	55	GOOD MORNING VIETNAM (OST) CD Various A&M/A&M 3715
<b>51</b>	62	THE QUEEN ALBUM CD Elaine Page Sire/Virgin SRN 272
<b>52</b>	43	NITE FLITE ★ CD Various CBS WOOD
<b>53</b>	51	THE LOVE ALBUM '88 ● CD Various Telstar STAR 2222
<b>54</b>	<b>NEW</b>	RAPPIN' IN THE HOUSE CD Various K&L HE 128
<b>55</b>	50	THE LOVERS CD Various K&L HE 124
<b>56</b>	27	GREEN CD R.E.M. Warner Brothers WY 234
<b>57</b>	52	NEW JERSEY ● CD Bon Jovi Virgin/Mongoose (E)B 142
<b>58</b>	54	THE LEGENDARY ROY ORBISON CD Roy Orbison Telstar STAR 2220

<b>79</b>	91	INSTRUMENTAL GREATS CD Various Telstar STAR 2231
<b>80</b>	99	ABSOLUTE ABBA ● CD Abba Telstar STAR 2229
<b>81</b>	<b>NEW</b>	HIT MIX '88 CD Various Spar/S&M 855
<b>82</b>	<b>NEW</b>	LIVING YEARS CD Mike & The Mechanics WEA WY 203
<b>83</b>	80	THE CHRISTIANS ★★ CD The Christians Island IL 57876
<b>84</b>	82	IDOL SONGS: 11 OF THE BEST ★ CD Billy Idol Chrysalis CH 1141
<b>85</b>	77	THE JOSHUA TREE ★★★★★ CD U2 Island 015
<b>86</b>	<b>NEW</b>	MACHISMO CD Combs Chrysalis/Chrysalis CH 202-1
<b>87</b>	76	LOVESEXY ● CD Prince Polar/Polygram PW 14
<b>88</b>	88	BROTHERS IN ARMS ★★★★★★ CD Dire Straits Virgin/Mongoose VBR 215
<b>89</b>	81	THE MAGIC OF NAAMA MOUSKOURI ○ CD Naama Moukouri Polygram/NHT 1
<b>90</b>	79	CLOSE ○ CD Kim Wilde MCA/MCA 4039
<b>91</b>	68	STARING AT THE SUN ● CD Level 42 Polygram POL 198
<b>92</b>	73	HOT CITY NIGHTS ● CD Various Virgin/Mongoose MDT 15
<b>93</b>	70	THE FIRST OF A MILLION KISSES ★ CD Frederund Altonston Epic 4421196
<b>94</b>	61	FISHERMAN'S BLUES ● CD The Waitresses Epic/Chrysalis CHN 5
<b>95</b>	78	GRACELEAND ★★★★★ CD Paul Simon Warner Brothers WY 232
<b>96</b>	<b>NEW</b>	MOONLIGHTING ● CD Luis Clark/L20 Telstar STAR 2244
<b>97</b>	75	MOONLIGHTING ● CD Various WEA WY 202
<b>98</b>	63	RAP TRAX ● CD Various Spar/S&M 858
<b>99</b>	85	THE CREAM OF ERIC CLAPTON ★★ CD Eric Clapton/Cream Polygram ECTV 1
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## Radio One: a mainstream alternative

THE FOLLOWING is a reply from Radio One's head of music to a letter from Clive Solomon of Fire Records, published in *Music Week*, November 12.

I AM glad Clive understands that "good music radio does not exist without good and exciting new music". But Clive makes a spirited attack on Radio One for supposedly restricting alternative music to the Peel show.

One of Radio One's tasks is to bring the so-called "alternative" into mainstream, to do exactly what Clive accuses us of failing to do — that is give exposure to new talent. Alternative music is defined by the sound of the record, not by its label. Bands like The Darling Buds, AZT, Camera, The Christians, REM and The Proclaimers may once have been thought of as alternative but all have been given a playlisting on Radio One within the past month, alongside the Kyles and Bananarama.

Radio One has played its part in big chart successes this year for brand new artists — think of the Wee Papa Girl Rappers, Transvision Vamp, The Pasadenas, Voice Of The Beehive.

Clive particularly attacks the new format night-time Radio One. The change in the schedule was made possible by our move to FM, which in turn meant we were able to extend our hours until 2am. The result is that there are more specialist programmes now, not less. Our commitment to recording original session material has been maintained.

Night-time sessions on Radio One have played a vital part in helping new bands, many of whom play for us even before they have signed to a label. We are extremely proud of the heritage we have built up through sessions and our commitment to these continues. Besides the Peel Show, we now have sessions on the Nicky Campbell and Richard Skinner shows which occupy the late night slots. We even have sessions on the Bruno Brookes show.

Clive bemoans the loss of the Evening Show. All I can say is that I wish he had stood up and de-

fended it while it was running because as far as I can remember, very few people had a good word for it at the time. The reaction to Peel's move is proving extremely positive.

We are not solely about chasing ratings, but if the public chooses to come to us to find out what is new and interesting, then there is cause for celebration for us and for the record industry. We like to think that by providing so many opportunities for good new bands, Radio One has supported genuine innovation in the British record industry. Roger Lewis, BBC Radio One, Broadcasting House, London W1.

## Galloping astray

BRIAN BERG, head of PolyGram's TV Division writes here in a personal capacity.

HAVING BEEN involved at the sharp end of TV merchandising for more than 12 years, I have followed with interest the debate about the proposed exclusion of multi-artist compilations from the Gallup chart as of January 1989.

The BPI has stated that this will enhance the profile of existing material and new artists as their album chart positions will be higher. It says West Germany and Italy have deployed this strategy successfully.

I am not aware of German and Italian domestic repertoire stampeding all over world markets in recent years (with the exception of James Last and Sabino), while the UK has continued successfully to export home-grown talent.

Gallup's credibility could be severely tarnished because of this move to exclude full-price product. These albums have earned their public demand whether they have been stimulated by promotional advertising or another promotional medium.

The little airplay these albums receive on radio will be reduced to little more than zero.

Dealers are arguably only concerned with one chart and their level of re-ordering and degree of merchandising could be affected. The other sides of the debate lead to the conclusion that, ultimately, sales would be affected.

The logic behind the decision seems vague.  
Brian Berg, Stanmore, Middlesex.

# AB sees Belgians take lead in dance

by Andy Beavers

THE BELGIANS don't know what's hit them. For several years they have been recording their own dance music, initially called AB music but now known as New Beat and no one took the slightest bit of notice.

But now, in the rush to find the next big thing after acid house, DJs and A&R people from the UK are descending on Ghent, Antwerp and Brussels to check out the scene.

The music is distinctly European with its industrial overtones and its reliance on electronic instruments. The sound also has house influences and there have been several New Beat versions of house classics.

Although it draws on the same influences as techno music, it is much more basic and sadly shows none of the inventiveness or originality of Detroit artists such as Derrick May, Kevin Saunderson or Juan Atkins. Its pounding beat is usually slower than Techno sounds at around 100 to 115 bpm and the DJs playing the music often slow it down even further. Words are fairly thin on the ground and are frequently clumsy compound

to dance.

The production trio of Marton, Sherman and Balucci are responsible for the majority of the records and the leading labels are Subway and its parent company Antler, and the more US-influenced Ferrari. Despite its faults, New Beat seems to be taking off in the UK simply because it is different from acid house and adds an extra dimension to Boleptic Beats. At the Trax record shop in London's Soho, some 300 copies of the import New Beat compilation LP, AB Sounds Take One, have been sold at £8.50 a time.

Craig Daniel explains that Trax has been stocking New Beat imports since the shop opened in May and sales are increasing rapidly with more and more DJs taking interest. Trax's best sellers include Drop The Deal by Code 61, Fleah's Split Second, Ibiza by Amnesia and Taste of Sugar's Hm Hm. "New releases are coming through from Belgium at the rate of three or four a week and the quality is consistently good," says Craig.

Tim Reeves of Ten Records is just one of the UK A&R people who have visited the Belgian clubs in re-

cent weeks. He believes that New Beat could take off here with the right mixes and it is aiming to get some of the Detroit techno producers to work on some Belgian recordings. Johnnie Walker of London Records's dance label FFRF has also been across and is planning a New Beat compilation LP. The label has already released Drop The Deal, one of the earliest New Beat tracks, on its Boleptic compilation.

UK DJs Ben and Phil have been mixing in New Beat tracks at the London club Spectrum. Enter The Dragon and Blast R-101 for many months and have also played at Ghent's Boccaccio, one of Belgium's leading New Beat clubs. Ben explains: "We started playing tracks like Africamba by Arabian Prince and Voices by Neon because they were different and a bit slower than the other stuff we were playing but now that everyone else is catching on we are looking for other sounds."

He adds that "taken out of context, New Beat can be very boring", and that "in Belgium they slow it down so much that it is impossible to dance to — we call it Valium House".

## UK has techno lead

by Barry Lazell

SINCE THE techno house movement from Detroit first hit UK dancefloors early this year, the names of Reese And Santonio, alter-ego of hot Detroit producer/remixer Kevin Saunderson, have become familiar fixtures on the UK dance scene — to a far greater extent, in fact, than in the US at large.

The new Reese And Santonio material is being promoted as a commercial release at the end of November on FRRF/London, via Birmingham's Kool Kat productions.

The 12-inch single (FRRF 15) is a three-track offering which was

recorded — unlikely as it may seem — in the UK, under the Kool Kat auspices. The three titles included are Structure, Truth Of Self-Evidence and Grab The Beat, and although the first-named is at this stage the official A-side, the early off-the-wall club reactions seem to be for the Saunderson-Echols written-and-produced Truth Of Self-Evidence, which samples dialogue from speeches by Martin Luther King.

There is no current US release of any of these tracks, so upfront buzz is coming purely from London's promo rather than any imports.



KEVIN SAUNDERSON, winner in the UK

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# TOP Dance SINGLES

26 NOVEMBER 1988

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THIS WEEK LAST WEEK ON CHART		NEW		WEEKEND/JUST WANTED TO DANCE	
1	1	GIRL YOU KNOW IT'S TRUE	Millie Vanilli	Cooltempo/Chrysalis COOL(170) (C)	
2	NEW	LEFT TO MY OWN DEVICES	Fal Shop Boys	Parlophone (12)R6198 (E)	
3	NEW	SAY A LITTLE PRAYER	Bomb The Box & Mezzrow	Rhythm King DODD (12)3 (I)	
4	2	STAND UP FOR YOUR LOVE RIGHTS	Yaz	Big Life BLS 5(T) (I)	
5	NEW	STAKKER HUMANOID	Humanoids	Westside WSR(T) 12 (A)	
6	NEW	TAKE ME TO YOUR HEART	Rock Aidway	RCA PB42573 (12 -PT42574) (BMG)	
7	3	TWIST AND SHOUT	Sally N' Papa	Hill/London FFR(X) 16 (F)	
8	NEW	SMOOTH CRIMINAL	Michael Jackson	Epic 6530267 (12 -6530268) (C)	
9	21	JACK TO THE SOUND OF THE...	Hillhouse	Supreme SUPE(T)137 (A)	
10	4	JE NE SAIS PAS POURQUOI	E. Stéfano/Miami Sound...	Epic 6529587 (12 -6529588) (C)	
11	5	IT'S A TRIP (TUNE IN, TURN...)	Kylie Minogue	PWL PWL(T) 21 (P)	
12	NEW	THE WAY YOU LOVE ME	Children Of The Night	Jive/Koolhaa JIVE(T) 189 (BMG)	
13	7	CAN YOU PARTY	Keen White	Warner Brothers W7723(T) (W)	
14	8	USELESS (I DON'T NEED YOU NOW)	Royal House	Champion CHAMP (12)79 (BMG)	
15	6	LIFE'S JUST A BALLGAME	Kym Mazelle	Syncopate/EMI (12)5Y18 (E)	
16	12	NATHAN JONES	Womack & Womack	Island (12)BRW 116 (F)	
17	20	THE SPELLI	Bonanzano	London NANA 18 (12 -NANX 18) (F)	
18	NEW	KISS	Funny Worm	Fan/WEA FAN 16(T) (W)	
19	11	WE CALL IT ACIEED	An O'Noir/Tom Jones	China CHINA11 (12 -CHINA12) (F)	
20	6	THE PARTY	D. Mab Feat. Gary Holman	Hill/London FFR(X) 132 (F)	

21	14	1	WEEKEND/JUST WANTED TO DANCE	Steeping Bag	SBUK 17 (U)
22	32	4	I WISH U HEAVEN	Prince	Parlay Park/WEA W7745(T) (W)
23	10	2	LOVE HOUSE	Samantha Fox	Jive FOXY(T) 10 (BMG)
24	16	13	BIG FUN	Inna-City/K. Souderson	10/Virgin TEN(X) 240 (E)
25	15	5	BREATHE LIFE INTO ME	Mica Paris	Island (12)BRW 115 (F)
26	NEW	ENCHANTED LADY	Posidonés	CBS PASA(T) 3 (C)	
27	NEW	NIGHT MOVES	Rickster	Sure Delight SD(T) & JS(E)	
28	13	7	DANCE OUT OF MY HEAD	Pro	Epic 6528467 (12 -6528468) (C)
29	35	6	THE PARTY	Kraze	MCA MCA(T) 1288 (F)



30	29	3	THE MICROPHONE FIEND	Eric B & Rakim	MCA MCA(T) 1300 (F)
31	27	7	THE TWILIGHT ZONE	Party Boy	Urban Acid URB(X) 22 (F)
32	NEW	I LIVE FOR YOUR LOVE	Natalie Cole	Manhattan/EMI (12)MT 57 (E)	
33	24	5	SHARP AS A KNIFE	Brandon Cooke/R/Shante	Club/Phonogram JAB(X)73 (F)
34	NEW	COCCON	Timeider	Island DOLQ 8 (A)	
35	18	6	I'LL HOUSE YOU	Jungle Brothers	Gez Si GEE (12)003 (I)
36	17	2	VOODOO RAY	A Guy Called Gerald	Rhml -RS 8804 (A)
37	40	4	DIAL MY HEART	Boys	Motown ZB42245 (12-742246) (BMG)
38	37	10	BURN IT UP	Beemsters/P.P. Arnold	Rhythm King LEFF 27(T) (URT)
39	46	2	LET ME BE YOURS	Five Star	Tent PB42243 (12-PT42344) (BMG)
40	NEW	LAP OF LUXURY	Dee Dee Wilde	Island (12)BRW 112 (F)	
41	NEW	EVERYTHING I MISS AT HOME	Cherelle	Tabu 6530657 (12 -6530666) (C)	
42	49	3	LOUIE LOUIE	Fat Boys	Urban/Polydor URB(X)26 (F)
43	30	4	CAN YOU FEEL IT	Finlay Inc/Chuck Roberts	Desire WANT(X)6 (PAC)
44	13	1	ACID MAN	Jolly Roger	10/Virgin TEN(X) 234 (E)
45	33	3	RESPECT	REAL ROXANNE	Cooltempo/Chrysalis COOL(X)176 (C)
46	38	3	DECEMBER '63 (OH WHAT A NIGHT)	F. Tuli/The Four Seasons	BR (12)45227 (PL)
47	30	4	WHERE'S YOUR CHILD?	Born Born	Desire WANT(X)7 (PAC)
48	34	9	WEE RULE	Wee Papa Girl Rappers	Jive JIVE(T) 185 (BMG)
49	NEW	I MISSED	Surface	CBS 6530097 (12 -6530098) (C)	
50	44	7	CRAZY (FOR ME)	Freddie Jackson	Capitol (12)CL510 (E)

## TOP 10 ALBUMS

1	NEW	HEARSAY/ALL MIXED UP	Alexander O'Neal	Tabu/CBS 450936/450934 (C)
2	NEW	WAZZ	Big Life	YAZ2L(P1)/YAZ2M(C) (I)
3	2	ANY LOVE	Luther Vandross	Epic 4629081/4629084 (C)
4	4	TO WHOM IT MAY CONCERN	Passadenas	CBS 4628771/4628774 (C)
5	1	IT TAKES TWO	Rob Beebe & E-Z Rock	Supreme SU 4/2CSU 4 (A)
6	3	GIVING YOU THE BEST THAT I GOT	Anita Baker	Elektra EKT49/EKT49C (W)
7	NEW	THE COLLECTION	Kool And The Gang	Frank KGTV1/KGTVCY (F)
8	NEW	NORTH-THE SOUND OF THE DANCE	Vanzoe	RCA PL71939/PK71939 (BMG)
9	8	SO GOOD	Mica Paris	Island BRP525/BRCA525 (F)
10	5	KARYN WHITE	Karyn White	Warner Brothers WX235/WX235C (W)

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## TOP 10 BUBBLERS

1	VIBES	Demon Boys	Music Of Life - (NOTE 22) (P)
2	LOVE HANGOVER (PWL '88 REMIX)	Diana Ross	RCA ZB42384 (12 -ZB42388) (BMG)
3	CANT WIN FOR LOSIN'	Blaze	Republic -LICUT 004 (I)
4	DON'T STOP YOUR LOVE	Keith Sweat	Elektra EKR 84(T) (W)
5	RUNNIN' AWAY	Noize Boys	CityBeat - (CBE 1229) (W)
6	BINGO BONGO	Minute Men	Champion - (CHAMP 1289) (BMG)
7	KISS AND TELL	Auk	Capitol (12)CL505 (E)
8	LAND OF CONFUSION	Armando	US Warehouse - (WHOO 11) (Imp)
9	CONTROL I'M HERE	Nitaz-Ebs	Mute (12)MUTE 71 (SP)
10	WAITING IN VAIN	Total Contrast	Criminal - (IBUST 14) (I)

# BABY FORD CHIKKI CHIKKI AHH AHH

OUT 28 NOV

7" 7BFORD 2 12" BFORD 2



TO MAKE my own semi-serious comment on the big issue of the day, I cannot help thinking that if the general public were really so jolly interested in "new talent", they would buy more albums by it instead of all the hits compilations (whether by the ubiquitous **Various** or not). Radio research repeatedly proves that the public knows what it likes, it likes what it knows. However, if an emphasis on new talent is considered so necessary for the well being of the music industry, surely the **BPi's** Top Albums chart ought to separate not only multi-artist compilations/soundtracks but also the "boring old farts" like **Dire Straits**, **Cliff Richard**, **Bryan Ferry**, **Abba** and — even by now **U2**, using the argument that everyone knows about these acts, anyway. This seems to me just about as logical as the argument being put forward to justify the hiving off of various artists albums into a Top 20 of their own. Last week in the Top 100 Albums there were 27 multi-artist entries and at least 40 by boring old farts (and that does not include **The Travelling Wilburys**). If the 27 multi-artist albums are

# James Hamilton

C O L U M N

only going to have a Top 20 to themselves, it seems fair that the **BOFs** should likewise be squeezed into a chart smaller than their number needs and, anyway, we haven't yet separated out all the single artist greatest hits-type compilations, which last week's count of 14 would suggest a Top 10 could contain. So, without all of these, you could reduce the whole main national album chart to just a Top 30, or even 20! This then poses the problem, if the chart is to be reduced by bias and bigotry, at what point does the year's biggest album seller, **Kylie Minogue**, cease to be considered as "new", or indeed "talent"? Here heel

That bit of mischief over, we enter the realm of "new beat", the dated synth-based Belgian style that is suddenly being hyped as the "Boleoric beat" spin-off successor to acid house — something that only the trendier DJs are

aware of at the moment. Current Belgium originated imports include the **Reese & Antonio** Rock To The Beat-quoting twirly acid-style **Ghentlon** Cheebale (R&S 880011); so big in Belgium that there is an uncredited **Reese & Antonio**-remaking Rock To The Beat (Remix) (Speed 001), possibly by **101**, title chanting synthesised lurchingly loping monotonous **MISS NICKY TRAX** Acid In The House (KAOS dance records KAOS 004); documentary quoting synth chugged **THE MAXX** (The Biggest Illegal Export) Cocaine (German BCM Records 12009); and a quite strong compilation album, **New Beat — A New Style Of Music** (German BCM Records 33015).

US imports include the gentle synth burbled rambling girl wailed "garage" **ADEVA** Respect (Chrysalis/Cooltempo 4V9 43329); five track acidic

**ARMANDO** Land Of Confusion (Remix) (Warehouse Records WY-001); **Colonel Abrams**-ish moaned bassily contending **DONELL RUSH** Knockin' At My Door (Trax TX1 67); anxiously whineyed litherly **MYSTIC** House Girl (Racking House RH013); unusually twin-packed girl chanted jaunty loko-ish house **WANTED! FOR FUN** Where Is The Party (Pony House Records FHR-630-2); **Johany Hammond** Shifting Gears-based rap: **E.S.P.** We Got It (Select FMS6234); **Mina Simone/Animals/Santa Esmeralda** reviving latin hip hop/house/garage fusing **LATIN RASCALS** Don't Let Me Be Misunderstood (Tin Pan Apple 872 265-1).

US albums include the strong frantic acid house **FAST EDDIE** Jack To The Sound (DI International Records DJ#1015), and slinky Jay And Pain reviving soulful **DONNA ALLEN** Heaven On Earth (Oceano/Atco 91028-1), while UK albums include an eight-track twin-pack of Manchester house productions, **North — The Sound Of The Dance Underground** (de/Construction Records

PL71 939, via RCA); suitably lightweight though accomplished **YAZZ** Wanted (Big Life YAZZLP 1); parchy (the soulfully sustained side two being best) **CHAKA KHAN** C.K. (Warner Bros WX 124); typically sophisticated **AL JARRAU** Heart's Horizon (WEA WX 230).

"On the pop tip", whatever that bit of current slang means, new UK singles include the **Alustor Burnet** and **News At Ten** sampling/impersonating acid-cally twittering **MISTA E** Don't Believe The Hype (Urban URX8 28), shaping up as a "surprise" monstro; gorgeous lush slow soulful **THE PASADENAS** Enchanted Lady (CBS PASA 73) jerky tenor **MICHAEL JACKSON** Smooth Criminal (Epic 653026 8); **Dancin' Danny D** revamped thrashing and thumping **BLONDIEN** Denis (The 88 Remix) (Chrysalis CHS 12 3328); **Stock Aitken Waterman** created monotonously bellowing **RICK ASTLEY** Take Me To Your Heart (RCA PT 42574); **Peter Sleight** revamped contending **PETULA CLARK** Downtown '88 (PRT PYT 19); **Phil Harding & Ian Currow** revamped rumbly jittery **DIANA ROSS** Love Hangover (Motown ZT 42308); **Jimmy Jam & Terry Lewis** created **Pia Zadora** sung lurching jittery **PIA** Dance Out Of My Head (Epic 653123 6), in original **Shep Pettibone** and better percussively clanking **Ben Liebrand** mixes. Next week, all the stuff that's really don't 'n on the dancefloor!

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## RECORDS

PROPRIETOR	COUNTY
1 MR TURNER	SHEFFIELD
2 MR MACK	STAFFORDSHIRE
3 MR REID	LANCASHIRE
4 MR SMITH	LANCASHIRE
5 MR HARGREAVES	LANCASHIRE
6 MR BUCKLEY	NOTTINGHAM
7 MR GRAY	SUFFOLK
8 MR LANGLEY	SURREY
9 MR BOBA	YORKSHIRE
10 MR CREIGHTON	NORTHANTS
11 MR CORBETT	STRATHCLYDE
12 MRS STONE	LEICESTERSHIRE
13 MRS AINLEY	LEICESTERSHIRE
14 MRS DAVIES	MIDLANDS
15 MR LONDES	MIDLANDS
16 MR HUDSON	DERBYSHIRE
17 MR MILNER	ESSEX
18 MR STEWART	CHESHIRE
19 MR NOUCH	ESSEX
20 MR CHALMERS	GRAMPIAN

## VIDEOS

PROPRIETOR	COUNTY
1 MR WHITE	DORSET
2 MR GARDENER	GLoucestershire
3 MR THOMPSON	LANCASHIRE
4 MR HULME	CHESHIRE
5 MR HIBBITT	STAFFORDSHIRE
6 MR AZAM	STRATHCLYDE
7 MR HUNTER	MIDLANDS
8 MRS CUTHBERTS	NOTTINGHAM
9 MR FOWLEY	LANCASHIRE
10 MR TERRELL	GLoucestershire
11 MR FARMER	LEICESTERSHIRE
12 MR NAFES	STRATHCLYDE
13 MR BRADY	LANCASHIRE
14 MR SHARIF	RENFREWSHIRE
15 MR GAYDON	MIDLANDS
16 MR PARKLIN	YORKSHIRE
17 MR SEED	LANCASHIRE
18 MR OLDFIELD	YORKSHIRE
19 MR KIRKLED	DUMFRIES
20 MR SCLATER	BORDERS

## RECORDS

PROPRIETOR	COUNTY
1 MR TANDY	ESSEX
2 MR BRD	GRAMPIAN
3 MR HARVEY	SUFFOLK
4 MRS MAY	NOTTINGHAM
5 MR DICKENSON	AVON
6 BARNES	WARWICKSHIRE
7 MR HUGHES	CLWYD
8 MR OLDFIELD	YORKSHIRE
9 MR MENROE	SHETLAND
10 MR IARROLD	NORFOLK
11 MR MULLEN	KENT
12 MR EDON	LEICESTERSHIRE
13 MR WATSON	LINCOLNSHIRE
14 MR MARCH	LANCASHIRE
15 MRS SAT	SOUTH HUMBERSIDE
16 MR GILMOUR	GLASGOW
17 MR STANTON	ESSEX
18 MR RIGBY	LANCASHIRE
19 MR HEMMERLE	CORNWALL
20 MR BLACKWELL	LANCASHIRE

## VIDEOS

PROPRIETOR	COUNTY
1 MR STEWART	LANCASHIRE
2 MR EDWARDS	STAFFORDSHIRE
3 MR LONGWORTH	KENT
4 MR WESTON	LEICESTERSHIRE
5 MR SMITH	MIDDLESEX
6 MR CROSBY	CHESHIRE
7 MR PRICE	WILTSHIRE
8 MR TAYLOR	CHESHIRE
9 MR HUDSON	DERBYSHIRE
10 MR ADOCK	NORFOLK
11 MR DOUGLAS	ARCYLL
12 MR GRIEVE	LOTHIAN
13 MR DENSON	STAFFORDSHIRE
14 MR WALSH	YORKSHIRE
15 MR KERLEY	DORSET
16 MR COOPER	WILTSHIRE
17 MR FEARSON	YORKSHIRE
18 MR JONES	GWYNEDD
19 MR HARWOOD	ESSEX
20 MR RIGHT	MORAYSHIRE

## RECORDS

PROPRIETOR	COUNTY
1 MR STEVENSON	NOTTINGHAM
2 MR HOWARTH	LANCASHIRE
3 MS GOSWELL	LONDON
4 MR JOHNSON	SOUTH HUMBERSIDE
5 MR COWLIN	NORTH HUMBERSIDE
6 MR PURCELL	ESSEX
7 MR PRICE	STAFFORDSHIRE
8 MR GIBBS	LANCASHIRE
9 MR WALKLETT	CHESHIRE
10 MISS FAYNE	DERBYSHIRE
11 MRS TURNER	LINCOLNSHIRE
12 MR BOWERS	SOMERSET
13 MR DAVID	ESSEX
14 MR REID	LANCASHIRE
15 MR ROUNID	OXEN
16 MR CRONE	TYNE & WEAR
17 MR SHEPARD	LANCASHIRE
18 MR CHERRY	BERRKIRE
19 MR DAVIES	HERTFORDSHIRE
20 MR JACKSON	GLoucestershire

## VIDEOS

PROPRIETOR	COUNTY
1 MR O'REAGAN	LANCASHIRE
2 MR LAMBERT	WARWICKSHIRE
3 MR LONGWORTH	KENT
4 MR KUMAR	LONDON
5 MR LONNIE	LOTHIAN
6 MR HURONS	LANCASHIRE
7 MR JAGGER	GLoucestershire
8 MR HURONS	WILTSHIRE
9 MRS MORELOW	GWYNEDD
10 MR GLASPER	NOTTINGHAM
11 MR CANNING	LANCASHIRE
12 MR BIDDLESTONE	WEST MIDLANDS
13 MR COLLIER	LOTHIAN
14 MR SHERLOW	DYFED
15 MR TOWNSEND	DYFED
16 MR SUTCLIFFE	CHESHIRE
17 MR MINTY	MIDDLESEX
18 MR ADAMS	MIDLANDS
19 MR ADAMSON	DONCASTER
20 MR BURNS	LANCASHIRE

# WYND-UP FOR DA '89 SPECTACULAR OCTOBER TOP 20. WINNING THEIR WAY TO THE USA

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## We're not No.1, You are!

**With Woolies deciding to cease stocking spoken word product, distributors are entitled to be worried. But with other major chains taking an interest — there is light at the end of the tunnel. Rosie Horide checks out the state of the market**

# Words can come easy

uct Mothercare has chosen. It doesn't compensate for the loss of the Woolworths business, but the says that she is confident that with many people stocking spoken word for the first time this Christmas, and with Tempo's excellent back catalogue and new releases, it will still be an excellent period for the company and that the setback to the industry will be purely temporary.

Tempo was one of the spoken word pioneers which shifted its programming from record to cassette about five years ago when the format became much more popular.

The company was also one of the first producers of something that's big news this autumn — activity packs. In the early days there were simply record or tape and book packs but now, as Ann Miles says, the concept has become more comprehensive.

"We now have audio packaged with colouring or activity books and pens, and have released some special packs for the Christmas season.

"In particular we have a special compilation of festive songs and stories with a Christmas activity book suitable for two age ranges, 3 to 6 and 6 to 9. At £2.99 retail these represent very good value."

For older children there are the recently launched Enid Blyton tapes, featuring such favourites as the Famous Five and Secret Seven.

Spot the Dog is a favourite of the very young children and it features in two of the releases likely to do best this year — Spot's Hospital Visit and Spot's First Picnic. As the original stories are sparsely worded, the whole scene has been described on the tape. Other product with young appeal are Tempo's four new Beatrix Potter releases. Added to the already successful titles like The Snowman, they should ensure good Christmas sales despite Woolworths' decision.

Tempo will obviously be making strenuous efforts to convince all independent dealers about spoken word product.



CHARLIE CHALK: the hottest property with small children



LIP CATERERS for the kids with product like Asterix And The Magic Carpet

Miles says that at the moment the signs are that those most likely to start stocking for the first time seem to be bookshops, while music retailers sadly still don't seem to have got to grips with the idea. Various MSD marketing ideas range from the "shop within a shop" at Harrod's in London to the compact counter spin-racks suitable for the smallest store.

Miles says that after an initially uncertain period, the spoken word industry is settling down for a period of steady growth. Her new sales and marketing manager, Tony Carne, agrees. He has re-

cently joined the company from CBS/Fox video and says that spoken word product is going through the same initial stages that video did.

"First there was a period where many companies put out whatever product they could lay their hands on and new companies were starting every day. That was a period of pipeline filling — then the business settled down. The big companies became involved alongside the independents and everything was more respectable and sensible. That's the stage spoken word has reached."

His views are mirrored in MSD itself, 60 per cent of which was sold earlier in the year to Collins, the publishers. Collins has been happy to leave Ana and husband Ian to run the business, relying on their expertise.

MSD has gained the backing of a major company and everyone seems very pleased with the arrangement.

MSD is known to those in the music business, as is Pickwick's long-term liaison with Ladybird has produced a successful series of book and cassette packs. Now it too, has launched an activity pack — and this one is quite an innovation, although it's a logical extension of the original idea. And it may get round the Woolworths ban.

The new Playpack not only contains a spoken word cassette, but also includes a VHS video cassette and a corresponding Stick-a-Story book.

Pickwick general marketing manager Melvin Smith admits the idea was born after seeing the

success of the MSD and Video Collection activity packs. "Once we saw how big a potential market it could be, we decided we had to have a share of the action. We saw that there was a need not only for a low price point but also for a high quality product. We're lucky in that we've video, audio and books of a very high standard, so it seemed logical to put it together."

The resulting package, which retails at just £4.99, has already proved successful, with orders in excess of 250,000.

"It provides a kaleidoscope of fun for kids," says Simpson and the company is already looking at expanding its initial range of six titles which are generically called "A Taste Of..." and feature Nursery Rhymes, Jack In The Box, Edward and Friends, Classic Fairy Tales, Henry's Cat, and Paddington Bear.

Pickwick not only has excellent children's product but also spoken word for teenagers and adults. The company's GCSE pass packs have proved a massive success, being bought both by the young people themselves and by adults for them. Of the first 10 packs released earlier in the year, maths was the best seller. This autumn and the start of a new school year saw another 10 releases, art and design, 20th century history, computer studies, social and economic history, craft design and technology, science, religious studies, typewriting, human biology and economics. All retail at £4.99.

Spoken product is an area in which many companies are experiencing increasing demand and Pickwick's launch earlier in the year of the well-known Mills and Boon romantic novels on audio cassette was an interesting experiment.

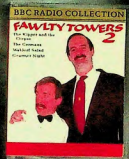
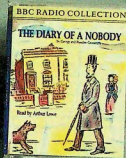
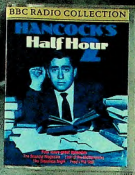
Looking at the market in general, Simpson says that he has noticed how customers for children's product seem to be turning away from the highly merchandised toy-led characters, and back to the more traditional ones. Perhaps the best definition of those now doing well is that they have to have some sort of history, preferably in book publishing (like Thomas the Tank Engine).

If they're the "here today, gone tomorrow" type of characters which have recently been popular, customers don't want to know any more.

Simpson does, however, have confidence in the adult market and this is shared by many other distributors of spoken word product. Listen For Pleasure is doing very well with adult product. The company's spoken word marketing and repertoire manager, Patricia Byrne, says it is confident its autumn product will be successful — one release in particular:

"We have a double cassette package of Stalker, the autobiography of John Stalker, read by himself. Obviously it's a controversial book and there's been a lot of interest aroused. Many stores are also doing their own promotions, especially those in the Manchester

# BBC RADIO COLLECTION NEW RELEASES



For names that count in  
talking tapes

**BBC**

► FROM PAGE 30

area where its appeal is particularly strong as that's where he was born.

"We're finding that adults are increasingly attracted to the concept of having a book read to them, so that they can do something else at the same time. It can be a sort of 'music while you work' — and is increasingly being used for in-car entertainment, too.

"Then there's Clive James's book, *Falling Towards England*, read by the man himself in his inimitable style. It's the second part of his autobiography (the first was *Unreliable Memiors*).

"We also have a new version of the Dick Francis novel *High Stakes*, and that excellent thriller *Devil's Alternative* by Frederick Forsyth. And finally there's the story of the lost war told from the German's side, *The Iron Pirate* by Douglas Leff.

LEFF does of course also have children's product, and has new releases in the pre-Christmas period. There's another Asterix story, *Asterix and the Magic Carpet* read by Willie Rushton; and Alison Utley's *The Little Red Fox Book* and *The Brown Mouse Book*, narrated by Punella Skes.

One well-known and respected company which specialises in children's product is Bartlett Bliss. In the Tellastory range the company has had some notable successes, including its original two cassettes featuring the 13 television stories. Now the company has released the first projects from the Handy Hippo range of books — two stor-

ies on one tape, Postman Pat's *Cat-up-a-Tree Party* and Postman Pat goes to town. These are read by TV's voice of Postman Pat, Ken Barrie.

The author of the redoubtable *Greendole* postman, John Cunliffe, has also written a new series of books, *The Fog Lane School Stories* and *Bartlett Bliss* also has the first of these out: *The Great Racing Car Disaster*.

Such connoisseurs of children's spoken word product will have plenty of new material to keep them happy.

And there's one other piece of product to look out for: hottest new favourite with the very small kids is *Charlie Chalk*, an animated children's series currently running on the BBC. Not content with successful TV series, Mike Redway (who wrote the music) says there's now a single album and what he believes to be the first ever children's CD featuring the "hero", available through PRT. The next logical step is spoken word cassettes, and that's a definite possibility in 1989.

But for now, as just this small sample shows, the spoken word industry has some excellent new product out in time for this Christmas.

The adult market seems to be building nicely, with many people talking of it as an increasing option for in-car entertainment. The children's market is doing well and where sales for younger school age kids may be dropping, both in pre-school and older age groups there are heartening signs of growth.

# It's a funny old game

**E**VER SINCE the spoken word market was in its infancy there has been comedy available — it became evident early that people like to be amused while listening. Some of the titles have been big sellers too — Listen For Pleasure has several James Herriot books on tape, one of which has sold around 100,000 copies (a real blockbuster in the spoken word industry) while David Niven's hilarious autobiography *The Moon's A Balloon* has sold more than 60,000.

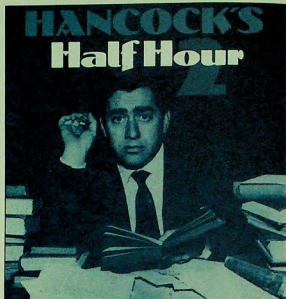
But it has long been evident to anyone interested that the richest treasure trove of comedy was to be found in the BBC archives — absolute classics ranging from the early days of wireless and shows like *ITMA* right up to the latter day masterpieces of John Cleese in *Fawlty Towers*.

That is why the launch of the BBC Radio Collection caused such a stir in the spoken word business. Some competitors may have groaned with apprehension, but most felt that the release of some of these comedy classics could only do the market good, by bringing new business in — and maybe introducing some new customers and even some retailers to spoken word for the first time.

The project was the "baby" of Sue Anstruther, who was appointed radio marketing manager for BBC Enterprises earlier this year. David Hatch had been appointed managing director of network radio, and joined the board of BBC Enterprises as vice-chairman. One of his pet projects was to exploit radio archive material more and to re-invest the money raised in radio.

Sue Anstruther had been a senior producer in radio and not long after she joined Enterprises, his job specialising in spoken word came up. Not surprisingly, with its obvious benefits for radio, it appealed to her.

The launch of the BBC Radio Collection was a massive project to take on. But by this autumn the first package was ready and a whole selection of product "the cream of more than four decades of British radio" as Hatch said at the time,



TONY HANCOCK: comic genius gets the Beeb push — part of a line-up that will be a hard act to follow

was launched on to the market. It came in the form of double cassette packs, priced at £5.99 retail — and while the product covered a broad spectrum it was the superb comedy classics which really aroused the interest of both trade and public alike.

Among the first 30 titles were such gems as *The Goon Show Classics*, *Hancock's Half Hour* and *Round The Horne*. The response was impressive, with many independent dealers taking spoken word for the first time.

Anstruther says she believes part of the reason for the success of the BBC Radio Collection is the span of product: "We felt it was terribly important to get a decent range, to reflect all the things the BBC does so well. We always get accused of leaving out people's favourites, so with the initial 30 titles and the 10 new ones which came out at the beginning of November we felt we had something for

**'We wanted a range to reflect all that the BBC does so well'**

everyone."

Certainly her opinion has been vindicated, with sales of more than 100,000 across the first range in just six weeks. BBC Enterprises has put a lot of marketing muscle behind the launch: not just buying ads, but also special incentives like spin racks and dump bins. Greenwood explains:

"The spin rack, which is free-standing, takes all 40 titles in facings three deep — 120 units of product.

"Dealers buying the product get the spinner. There are also dump bins, suitable for shops with limited space — again, the bin is free with the purchase of product, in its case 60 units."

Dealers can get the dump bins now, while the spin racks will be available after Christmas. Other plus points for the product that Anstruther notes are the crystal boxes and full crystal cassettes, currently proving so popular with purchasers, and a gatefold sleeve with full information.

All in all the launch has been very successful — and the spoken word market has benefited from it to a considerable degree, too. The presence of top quality product like this is good for everyone, and reflects the BBC's belief that the market has now become well established.

Greenwood says he looks forward to the day when people think of the spoken word, the same way they do of books, music cassettes or videos. That day may well come, but for the moment the BBC has succeeded in making its name synonymous with comedy. It's a hard act to follow.



THE GOONS: impressive response to their double cassette release and a jewel in the BBC's spoken word crown



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# Smith's crisp and dry

by Selina Webb

**T**AKING GRIFF Rhys Jones' place in a head to head with Mel Smith, one is brocced for a barrage of wisecracks. Do comedians ever give straight answers to straight questions? What if Smith takes on the characteristics of one of those funny getters he plays on screen and stage ...

Despite misgivings, interviewing one half of the UK's most amusing double act was not an ordeal. Mel Smith takes his work seriously and seems happy to discuss the nuts and bolts of recording Bitter And Twisted, the new Smith and Jones LP for Siren Records.

The duo's first Virgin release in 1986, *Scratch n' Sniff*, sold 45,000 despite its content precluding racking in some leading retail chains. Smith admits that the album covered "every disgusting thing we would think of", but adds that the records would be pointless if they didn't include stronger material than is permissible on TV.

"With the first album we were stretching our limits, really going for broke," he says. "Now we've got all that out of our system and although the new album is obviously for grown-ups, it's less offensive than the first."

Bitter And Twisted was recorded over three nights in front of an in-

vident audience at The Tabernacle in West London. According to Smith, the venue provided the perfect level of genuine concert intimacy without the need to resort to a studio recording.

"We didn't want to have a huge in-concert type album — there's something a bit off-putting about having 2,000 people laughing on a record. The 250 or so people in The Tabernacle were just right," he says.

The audience included some useful guests: journalists later encouraged to interview the duo and DJs who could be persuaded to plug the release on their shows.

Once the necessary practicalities were despatched ("could you pull all your Red Stripe rings before we start, please") the concert proceeded as normal. As Smith states, a comedian's priority must always lie with "the audience and the material" regardless of recording commitments.

The material for the album, which includes side-splitting discussions on dogs and Noel Edmonds, was compiled via a series of meetings and discussions between Smith, Griff Rhys Jones and a trio of co-writers. Work started a fortnight before recording with a "really muscular" sharp end of preparation in the final three days.

"We begin by discussing possible subjects to cover and then de-

cide what our characters' emotions would be about each of them. It's important that they have some sort of relationship with the subjects, even if it's only passing. That somehow lifts the whole thing."

Scripts are taken on stage but only referred to occasionally. "We get bits and pieces of ad-libbing on the night. As long as you know where the discussion is going it works OK."

"Meetings", "discussions" and "word processors" are words which crop up in Smith's description of the preparation process. Isn't all this supposed to be a bit of a laff?

"If you didn't laugh there would be no point in doing it, but it is a serious thing. There's more to comedy than people imagine. Superficially it might look easy ... like nuclear physics I suppose."

Smith stresses the advantages of having three nights from which to extract clips for the final recording. Surprisingly, the bulk of the Bitter And Twisted album was not taken from the most successful night:

"Sunday night was hysterical. The audience went berserk with laughter which was good for us, but not so good for the recording because a lot of the dialogue was lost and we ended up yelling at each other."

"It all sounded like a bun fight. We couldn't cut bits in from that night because we would sound like



MEL SMITH: if you didn't laugh there would be no point in doing it

two normal people one minute and two people on speed the next."

Now awaiting release of the finished article on November 28 — the rapid turn-around is made possible by preparing all artwork up front — Smith admits to knowing "nothing about the music busi-

ness", but he is amused to discover that Bitter And Twisted is to be released on CD. "Don't you think that's funny?" Mel and Griff on CD — perfect sound reproduction!

He is hopeful, too, of healthy sales for the album. "We don't mind to appeal to a particular market, but 17-30 is the backbone."

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# DISTRIBUTION TOP INDIES SINGLES

1	STAND UP FOR YOUR LOVE RIGHTS	Yaz	Big Life BLR(1) (I/R)
2	JE NE SAIS PAS POURQUOI	Kylie Minogue	PWL PWL(1)2 (I)
3	A LITTLE RESPECT	Erasure	Mute 1(1)2MUTE83 (I/R) SP
4	SUDDENLY	Angy Anderson	Food For Thought YUM113 (I)
5	WEEKEND JUST WANNA DANCE	Todd Terry Project	Sleeping Bag SBUK(1) (I/R)
6	BURN IT UP	Beastmasters/PP Arnold	Rhythm King LEF27(1) (I/R)
7	I WANT OUT	Halloween	Noise Int. 7HELLO2 (A)
8	I'LL HOUSE YOU	Jungle Brothers	Cap Street GEE1(2)003 (I)
9	NOTHING CAN DIVIDE US	Jesse Shawson	PWL PWL(1)7 (I)
10	CAN YOU FEEL IT?	Fingers Inc/Chuck Roberts	Desire WANT(1)6 (PAC)
11	WHERE'S YOUR CHILD	Bom Bam	Desire WANT(1)7 (PAC)
12	THE ONLY WAY IS UP	Yaz & The Plastic Population	Big Life BLR(4) (I/R)
13	WOODO RAY	A Day Called Gerald	Rham RS8004 (I/R)
14	DOOMSDAY OF RAP	Hipack	Music Of Life-(NOTE2) (I)
15	CAN'T WIN FOR LOSIN'	Bloze	Republic-LIC1004 (I/R)
16	WHY ARE YOU BEING SO...	Wedding Present	Reception RECO(1)11 (I/R)

17	FEED ME WITH YOUR KISS	My Bloody Valentine	Creation CREO(6) (I/R)
18	ALL OF ME	Sabrina	PWL PWL(1)9 (I)
19	THE PEEL SESSIONS	The Smells	Strange Fruit-(SPF5055) (I)
20	INTUITION '88	David Semani	Fresher FRES(1) (I)
21	CONTROL I'M HERE	Nitzer Ebb	Mute 1(1)2MUTE71 (I/R) SP
22	THE LOCO-MOTION	Kylie Minogue	PWL PWL(1)4 (I)
23	HENRY THE WASP	The Highlanders	ABC ABCS017(1) (I/R)
24	MEGABLAST/DON'T MAKE ME WAIT	Bomb The Bass	Rhythm King/Mute DOOD1(1)2 (I/R)
25	LET'S STAY TOGETHER	Al Green	H/Demon H1901 (I)
26	MISSION IMPOSSIBLE '88	SelfDestructors	Newyorkin'-JTALK3 (I)
27	REACHIN'	Phase II	Republic LIC006 (I/R)
28	STOP THIS CRAZY THING	Cold Cat/Jammar Reed	Ahead Of Our Time CCUT4(1) (I/R)
29	A VICTIM OF PLEASURE	Monday Mich	PWL PWL(1)6 (I)
30	IS THIS REALLY LOVE?	Jon Onis	Libido URGE(1) (I)
31	JESUS LOVES THE ACID	Ecstasy Club	Swordfish DROP(1) (I)
32	SUPERFLY GUY	S-Egress	Rhythm King/Mute LEF28(1) (I/R)
33	WROTE FOR LUCK	Happy Mondays	Factory FAC2127 (I)
34	BUN HO!	Alvin Sex Fiend	Anagram-ITZAN4(5) (I)

## TOP 25 ALBUMS

1	19	KYLIE	Kylie Minogue	PWL HF3 (I)
2	2	THE HIT FACTORY VOL 2	Various	Fanfare/PWL HF4 (I)
3	20	THE INNOCENTS	Erasure	Mute STUMM53 (I/R) SP
4	5	INTO THE DRAGON	Bomb The Bass	Rhythm King DOOD1(1) (I/R)
5	NEW	STRAIGHT OUT THE JUNGLE	Jungle Brothers	Cap St GEEA001 (I/R)
6	54	THE CIRCUS	Erasure	Mute STUMM 31 (I/R) SP
7	5	ACID TRAX MEGAMIX	Various	Serious DUTX1 (A)
8	12	ACID TRAX VOL 2	Various	Serious DRUG 2 (A)
9	NEW	STRICTLY BUSINESS	EPMD	Sleeping Bag SBUK1(1) (A)
10	9	HOUSE X.TER.C	Various	Low Fat Vinyl XTER1 (I)
11	10	KEEPER OF THE 7 KEYS - PART 2	Halloween	Noise NUK117 (A)
12	4	ONES ON 1	Various	BBB REF493 (I)
13	11	RANK	The Smells	Rough Trade ROUGH124 (I/R)
14	3	STARS ON THRASH	Various	Roadrunner RR94981 (I)
15	7	FROM ENSLAVEMENT TO...	Napalm Death	Earcache MOSH8 (I/R)
16	NEW	TIME IS RIGHT	Various	Threeway TIRLP001 (I)
17	14	BLUE BELL KNOLL	Daydream Twists	4AD CAD 007 (I/R)
18	4	COYOTE MAN	Sonic Youth	Blot First BFEPF34 (I/R)
19	20	HOUSE OF LOVE	House Of Love	Creation CRELP34 (I/R)
20	13	THE SERPENT'S EGG	Dread Cat Dance	4AD CADB08 (I/R)
21	56	WONDERLAND	Erasure	Mute STUMM 25 (I/R) SP
22	3	HELLO ANGEL	Sandie Shaw	Rough Trade ROUGH110 (I/R)
23	6	BUG	Dinosaur Junior	Blot First BFEPF31 (I/R)
24	NEW	GYPSY KINGS	Gypsy Kings	A1 A1LP003 (A)
25	NEW	BIRD WOOD CAGE	Wolfington Press	4AD CADB10 (I/R)

35	44	SPEED SPEED ECSTASY	Acid Angels	Product Inc. FUELLT (I/R)
36	26	BLUE MONDAY 1988	New Order	Factory FAC37 (1)21**rFAC37(3) (I)
37	34	FUNKY MAN (YOU BETTER RUN)	R & B	3 Straps-(SAM11)2 (I/R)
38	27	PLEASE HELP THE CAUSE	Sandie Shaw	Rough Trade RT(1)22 (I/R)
39	NEW	THE GROOVE	Down After Dark	Chapter 22-(1)2CHAP31 (I/NM)
40	24	CHAINS OF LOVE (REMIX)	Erasure	Mute 1(1)2MUTE83 (I/R) SP
41	17	JOHNNY AND MARIE	Up And Running	Toc ZZZ(1) (I) PP
42	35	BEAT THE RHYTHM	Various	Arista AR15200 (I/R)
43	29	THE PEEL SESSIONS	Hoffmann	Strange Fruit-(SPF5057) (I)
44	41	NEBULA 1	Flotem & Jetsum	G-Zone-(GEE12002) (I)
45	NEW	SATURDAY NIGHT'S ALRIGHT FOR	Flotem & Jetsum	Roadrunner RR24531 (I)
46	NEW	GET BACK WET BACK	Long Tall Treats	Razor RZ5(1)12 (I)
47	NEW	WHAT'S THE VERDICT	Christine Death	Jungle JUNG45(1)1 (I)
48	28	MIRACLES	M.C. Duke	Music Of Life-(NOTE2) (I)
49	NEW	CAN'T IT HAPPEN	Dislocation	Submission SUBX03 (I/R)
50	NEW	BLOOMSBURY BLUE	Ruby Blue	Red Flame RF759 (I/NM)



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1	1	BLACK PREDIC	Various	Arms AR 81
2	2	AM LOSING YOU	Cerise Babylon	Cherry CH 72
3	3	COVER ME	Tingo Street	Magma MagmaPICK 00
4	5	HER LOVE IS BURNING	Flora	Fatcat PCK 10
5	8	OOH LA LA LA	54-44	Manga 1215-392
6	7	MI LOVE MI GIRL	Bambas - Flanagan	1st Step 711
7	12	LIFE	Various	YED YED1037
8	10	FOOD OF LOVE	Chip Lee	Flora FLS 10
9	4	SWEET FOR MY SWEET	Savanna	Stangies SDC 597
10	11	BAD BWOY	Tony Saw	Stangies SD 092
11	6	STYLE & FASHION	Papa San	Black Scorpa BS 519
12	13	MENTAL HOSPITAL	Top Culture	Glenns VHS 20 261
13	14	DON'T DISTRESS	Greg Isaacs	Bar City BC 882
14	15	I NEED YOUR LOVING	Junior Kane	High Power HPD 000
15	9	PROUD TO BE BLACK	Crossal Robbie	YED YED 01 30
16	19	OOH BART	Kings	Manga 1215 342
17	23	ROUGH NECK SOUND	RD Under Pressure	YED YED 01 11
18	17	HOLDING BACK THE YEARS	Top Culture	Top Sco 95 01
19	22	ONLY YOU (BABY BABY)	Frankie Paul	31 Cassette RD 18001
20	20	ROCK YOU STEADY	Frankie Paul	Pioneer PMA 010

1	2	TURBO CHARGE!	Paul/Frankies	Super Supreme SUPR 1
2	3	SIZZLING	Frankie Paul	Stangies SDCP 009
3	1	RED ROSES	Greg Isaacs	Greenhouse GRL 118
4	6	GREEN LEAVES SAMPLER VOL 2	Various	Greenhouse GRL 2
5	7	MAN IN LOVE	Courtney Melody	Tape TEP 1003
6	4	LONELINESS	Sanches	Techniques WRP 17
7	5	COME IN THE SKY	Greg Isaacs	Arms ARP 314
8	10	DON'T YOU KNOW	Ken Barlow	Tape TEP 10 003
9	10	AFRICAN SOLDIER	Super Melody	Heartbeat HM 49
10	13	SOGA FOR LOVERS VOL 1	Budy Gray	Seas Rie SEA 31

### DISCO - NEW RELEASES

TRICKSTER	Alamy Osborne	Greenhouse GRLD 212
LOVING YOU	Boris Boas	Spin SPN 008
AND SO I WILL WAIT FOR YOU	Freddie McGeorge	Polydor PP 20
THE POWER OF LOVE	Enry Gibbons	White Label CRI 14
DI FINE	Imax	Super Power SPD 25
YOU'LL NEVER FIND	Robin Yalton	Pioneer PMA Pm 517
CAUGHT YOU IN A LIE	Scotty McCloud	Flanagan SP 17
YOUNG AND THE GREEN	Alamy & Taylor/J	Techniques TRT 37
I AM SO LONELY	Tommy James	Techniques TRT 38
THE VERY BEST	Various	Arms AR 82
IS IT MEAN TO BE THIS WAY	Various	White Label RF02 002

### ALBUMS - NEW RELEASES

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SHOCKS TO MIGHTY 1969-1974	Lee Perry & Friends	Arms A/RP 104
STATE OF EMERGENCY	Steel Pulse	MCA MCA 2417
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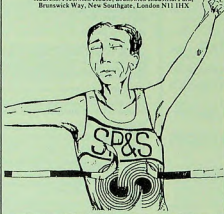
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**Record companies' back catalogues may be often ignored — noticed only when the odd indie hits the top. But at EMI the top. But at EMI they take a different approach. David Giles discovers the logic behind their Strategic Marketing Division**

# The strategy of success

country label, Syncopate, EMI's own specialist dance label, and the Music For Pleasure series. It also boasts some artists of its own — singer/songwriter Helen Watson, for instance.

SMD director David Hughes recalls how the original idea took effect: "The problem was, that so much time, effort and money was being spent trying to establish new artists and sustain the ones that were already there, that the company wasn't paying much attention to its catalogue. Re-issuing was previously done on very much an *ad hoc* basis.

"What Peter Jamieson decided to do was to create one division called Artist Development — overall responsibility for A&R, marketing and promotion — of virtually all the current artists' roster. Everything else was pulled together and called Strategic Marketing. At first we had one A&R man who was very much dealing with old style MOR — the odd easy listening record, the odd football record — which was all the new repertoire we had. The US side of our back catalogue was virtually non-existent. Most of the activity was an other arena which were hit-and-miss, like licensing. If someone wanted to license a track from EMI before the division was formed, they had to find a Business Affairs person, who found someone else, and they may have got the deal done. So that was sorted out.

"They pulled in the classical division as part of SMD, they give record labels a home, which had previously just been floating everywhere, and Music For Pleasure. They are still there. What has happened over the past four years is that it has developed into an extremely strong team of people."

One member of that team is

Jane Collen, who is head of promotion, responsible for getting SMD artists radio and TV exposure. The special appeal of SMD for her is the enormous variety of material on its roster. "I'll be working with Des O'Connor one minute and the next, I'll be up in the Hacienda watching Kiss AMC [a rap act] do a gig. It's just brilliant! When people at radio stations see us coming they go, oh no! what's she got for us this week? I love it, absolutely love it!"

One of Jane's proudest achievements in recent weeks is the breakthrough of Bobby McFerrin, who's not the sort of artist Radio One would normally clutch to its bosom, and yet through Jane's consistent plugging they soon came round to realising his enormous 'crossover' potential. "At first they seemed to regard him as a novelty," Jane explains, "which he isn't. He hates being called that. Basically I was on this mission to try and make people listen to, and appreciate, an album of someone 'playing' their body. When Don't Worry Be Happy was released we kept saying the title to everyone, it was driving them all nuts! Even a taxi driver said I'd do me yesterday! Eventually Capital picked up on it, and hammered it home."

Jane's tremendous enthusiasm and vivacity in what is often quite a soul-destroying job, reflects the friendly and hard-working atmosphere that David Hughes has helped create in the division. There is a hearty team spirit, which David agrees is due to diversity. "For this to be a live, enthusiastic, buzzing creative division, we need young, enthusiastic people to do it, and if you look out around the division you'll find that's what I've got. They will get their hearts for a classical LP when they don't like classical music. But they do need some small amount of current working artists to keep them going. We're not looking to become an alternative large marketing area of new artists though, that would defeat the whole object."

Collen reiterates this point: "David is an incredible boss. He's really behind you and really understands. He knows we're all working hard and believe in our products. Like the Not King Demo, I'm a real fan — Frank Sinatra... all those things are absolutely fabulous. But you're always dealing with past artists and, although they're legends, there's nothing like seeing an act like soul group Reid on stage, 3,000 kids going wild, and thinking, 'they're my boys! They're brilliant!' I can't tell you what a high, what a buzz, that gives you."

A glance at this autumn's schedule gives you some idea of the sort of range of product that SMD deals with. The John Lennon Imagine double LP has been released recently, and the Hollies Collection. There is also the double LP *The Classic Experience*, which features the "33 most popular classic" and is aimed at a more contemporary audience, although it relies on some rather dubious advertising connections to emphasise this point. Most interesting of all is the



BOBBY McFERRIN: not a novelty act

Hello Children Everywhere LP, which features children's music from the 1950s, from the Light Programme show Uncle Mac's Children's Favourites.

"The music on this has really tapped a vein with adults from 35 to 45", Hughes says. "We feel so confident about it we're doing a major TV ad campaign on it."

In addition to all this there is the current material coming through the Blue Note and Syncopate labels — Reid, for example, who have recently been high in the dance chart with their One Way Out single. Given that SMD is the part of EMI that makes a nice profit at the end of the year, isn't there an element of jealousy within the company from other divisions like Manhattan and Parlophone? David Hughes thinks not. "I don't think there's no jealousy. If there's a feeling of competition, that's fine. I'm delighted to be able to prove that what was considered some time ago to be the Boring Old Farts' area has actually been able to produce some exciting new acts as well."

Jane Collen adds: "Downstairs it's difficult, because they're concentrating solely on breaking artists. Which is fine, but you always get to the stage where it's: 'drop so-and-so, they're not a priority any more. On to the next.' And you're always just ploughing with these blinkers on. Up here we can do anything. I'm desperate to get in one of those helium balloons that flies about London!"

I went 'downstairs' and asked the Manhattan press office if they regarded SMD as deadly rivals, a suggestion that was quickly rebuffed by PR Jonathan Green. "We're all one big happy family here at EMI", he quipped facetiously.

It's tempting to see SMD as almost a company within a company with its equilibrium between back catalogue and current product, and the close interaction between departments. An area in which it could well expand over the next few years is Direct Mail, its newest project, which is simply selling existing EMI repertoire to the public via mail order.

"In five years' time we may well be creating packages especially for Direct Mail", says Hughes. "I see it as a tremendous growth area... either the customer doesn't feel at ease in record shops, or whatever... we're making great strides to prevent any ill-feeling from the trade."

SMD is no longer unique to EMI. Similar divisions have been created — at RCA, where Peter Jamieson now has BMG Enterprises, at Polydor, where Laurie Hall is pulling together TV advertising and the classical division.

But, as David explains, "very few other companies would actually be able to do what we do, because no other company has our history in as many different fields of music."

"Certainly, in SMD's case, diversity is the key to success."

**T**HE STRATEGIC Marketing Division of EMI is not the place where thousands of satchets of bubblebath are stored, to be given out free with the company's next release. It doesn't spend days drawing up elaborate plans to ambush leading record retailers. No, the name Strategic Marketing was coined over four years ago, when the then MD of EMI, Peter Jamieson, decided to create a new department of the company to deal with its ever-increasing back catalogue.

The name stuck and today the Strategic Marketing Division (SMD) is pulling their rather heavily on the back. For it's just watched two of its recent single releases — the Hollies' He Ain't Heavy He's My Brother, and Bobby McFerrin's Don't Worry Be Happy — climb to the top of the charts. Since its initial conception, the division has expanded to look after much more than just the EMI back catalogue. It now deals with the Blue Note jazz label (from where Bobby McFerrin appeared), the Nashville



THE HOLLIES: helped back to the top of the charts by strategic marketing

# Diary

## D I A R Y

THESE MUST be smiling faces in Tokyo at the announcement that CBS Records' turnover in the six months to September was some £740m, with records becoming Sony's third largest product group after video and audio hardware. At this rate CBS sales in 1988 will just about equal the \$2bn Sony paid for the company... Following MW's report last week that SBK Songs is for sale, reports from America suggest that EMI has offered \$370m for the company, a figure described by another potential bidder as 'obscurely high'. He reckons \$250m is more realistic. EMI's curt comment is that 'we are aware of the rumours, but we don't comment on rumours'... Eddie Shah's confidence that his new *Post* will rise above the sleaze of other tabloids is not shared by music industry PRs who point out that the *Post's* music writer, Sue Humphries, is a veteran of the *Sun*, *Star* and *Mirror* and 'one of the worst of a bad bunch'... MW's singles reviewer Jerry Smith was entering a *Skin Games* gig last week when he was startled to see T-shirts for the band emblazoned with his enthusiastic review of their latest woxing... Last week's goings-on at Super Channel suggest that Richard Branson may have met his match in Perluigi Stefani of the majority shareholder, Videomusic. Not only has he cancelled the satellite station's £2m annual contract with Virgin-owned facilities company West One but Music Box chief Kate Mundell's confidence that she would get more business with Videomusic's involvement has been dashed by Stefani's decision to reduce the programming supplied by Music Box by 75 per cent. It must have given added spice to yesterday's meeting of Virgin shareholders called to discuss Branson's buy-back of the company... No sooner had CBS proudly announced that its first release on the CMV Enterprises label, Bro's The Big Push Tour, would ship out more than 75,000 videos to the sell-through market when PWL announced sales of 100,000 of the Kylie Minogue cassette in its first three days of release... Congratulations to Dave Massey of Chrysalis Music who spotted last week's underberate mistake when MW printed a picture of Faithful above a piece on A&M duo Giant Steps. By coincidence Faithful are signed to Chrysalis Music... More moves in the classical market. Expect MSD to launch a new label in March with the aid of £500,000 from parent company William Collins... In what is claimed as a first, Dave Stewart and Stebban Fahay join forces with top Soviet rocker Boris Grebeshnikov for concerts in Leningrad on Thursday and Friday. They are being filmed by Granada TV for screening next year, with a CMV video release to follow... Producer Richard Newman says legendary guitarist Peter Green has been working with singer Loren Auerbach and is very likely to play on her forthcoming album, which would be his first appearance on record for a decade... Another British executive climbs the greasy pole of the US record industry as ex-Gellee Giant singer Derek Shulman is made President of Alco-



JE NE sais pas pourquoi: PWL presents Kylie Minogue and Jason Donovan with silver discs for their latest singles.



HOLDING BECK the years: Eric Clapton and Jeff Beck join a charity auction at the Hard Rock Cafe.



TALENT SHOW: BMG's Chris Haralambos with John Ward after signing the singer-songwriter live on TV-am.



FLEXI DISC: DJ Simon Mayo and friend promote Strength's new single.



SIGH OF relief: Sigh Records get Keren and Chelle on their books.

## Antal Dorati

ANTAL DORATI, the Hungarian conductor and composer who directed every major orchestra in the world during a long and active career, died at his home in Switzerland on Sunday. He was 82.

Dorati had been a prolific conductor in the recording studio, producing a series of records for both Decca and the American company Mercury in the Sixties that are still regarded as milestones in recording history.

It was Dorati who undertook the immense project of recording all Haydn's 104 symphonies with the Philharmonica Hungarica for Decca, between 1969-72. Comprising 46 LPs, they pioneered a complete change of attitude towards the works.

His records for Mercury, including Stravinsky's *Firebird* with the LSO and Tchaikovsky's 1812 Overture with the Minneapolis Symphony Orchestra, still regarded as one of the best and available on all three formats.

Latterly, Dorati conducted for Philips, including Smetana's *Ma Vlast* released last year, and Tchaikovsky's *The Sleeping Beauty*, both with the Concertgebouw.

Mike Sage, Philips' classical manager, says: "Dorati was a wonderfully cultured individual, a man of great experience and a wonderful sense of humour."



TATTOO FOR YOU: Tattooed Love Boys cement their deal with razor's Episode label.



GOLDEN MEMORIES: Live Records staff present Ruby Turner with a gold disc for sales of her *Matown* cover versions album.

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# Status Quo

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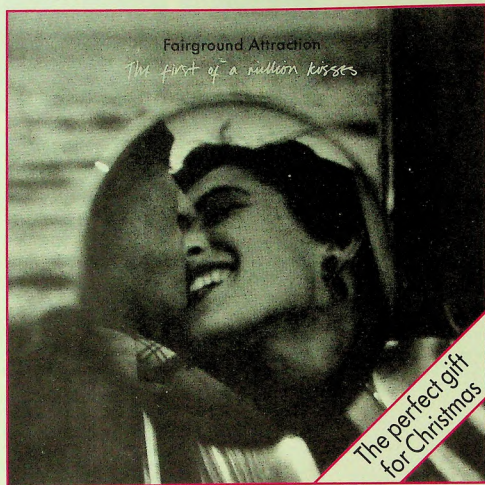
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