

MUSIC WEEK



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Geffen buys into Chrysalis

THE DAVID Geffen Company has bought a 5.8 per cent stake in the Chrysalis group through the acquisition of shares on the open market.

Chrysalis chairman Chris Wright comments: "He obviously thinks the shares are cheap."

"It's not a problem because my shareholding is sufficient to deter anybody from having shares for any reason other than just investment."

This is the second time that Chrysalis has had another record company among its shareholders; Virgin recently gave up its stake in the company.

Wright adds: "It's not a great situation but David Geffen has just as much right to trade in our shares as anybody else."

A spokeswoman for Geffen says: "We have acquired a stake in Chrysalis for investment purposes only."

IRS set to join EMI

IRS IS set to sign a pressing and distribution deal with EMI later this month, a move that will mark the end of a four-year association with MCA. The switch will mean an internal organisation at IRS as the company is at present licensed to MCA. IRS is declining to comment on the matter until the new deal has been completed.

The Hit Man says: 'we can work it out'

THE MAN with the highest public profile in the music industry is giving a message to his colleagues for 1989: pull together, keep an open mind and leave no room for complacency.

Pete Waterman, who declares himself one of the biggest earners of last year, is speaking out following 12 months of conflict over key issues. He believes that the radio and record industries must work in

tandem for mutual success and that everybody should strive to keep the UK market British.

He says: "As we slip into '89, there can be no complacency. We must also take off our blinkers and blindfolds and watch what major overseas companies are trying to force on our market place. You only have to look at market places such as Canada, USA, Australia and Germany to know that when the mighty get mightier, the market place suffers."

"Radio in the Nineties will without a doubt change the shape of the British music scene. The radio and record industries are two separate industries with one common theme — entertainment."

"With current record company involvement and pressure being added to national radio stations by them and the larger independents, we are seeing for the first time in Great Britain an imbalance in radio."

"Radio needs the help of record companies. It does not then need its playlist policy changed by pressure. Radio and the record industry up to now have had a very good relationship but with the advent of

the splitting of frequencies and more and more overseas influence in British radio, radio is in danger of deluding itself if it thinks that there is a larger market share to be achieved; the warning lights are already on."

"Certain practices now being adopted by the majors towards

TO PAGE THREE ✓

IBA defines new stations

THE IBA has decided the areas where it would like to issue new radio incremental contracts. Altogether 26 areas have been designated, only 20 will be awarded, in batches of four, the first of which will be advertised this month. It is hoped that the IBA will award the contracts within three months of being published.

There will be four types of radio station, city wide or neighbourhood, ethnic or non-ethnic. The large city-wide stations will need to provide a different service and it is thought that this will be the start of specialist music stations such as jazz or country.

Applications will be invited from:

Greater London FM (music) & AM (ethnic), Brixton, Haringey & Hounslow (all ethnic), Thamesmead, Central Birmingham, Coventry or Wolverhampton (ethnic), Central Manchester (ethnic), Stockport, Bathgate, Strling, Easterhouse or Paisley, Belfast, Bradford (ethnic), Bristol, East Newcaston or Sunderland, Isle of Wight, Kettering or St Albans, Rutland, Sheffield and Tendring (Essex).

Pirates' bane leaves BPI

ANTI-PIRACY successes and major steps towards copyright reform have more than proved the worth of the record industry's trade association.

That is the view of the BPI's legal adviser Patrick Isherwood who, over the last seven years, has been closely involved with many of the burning industry issues.

Isherwood leaves his post in March but feels that since his arrival in 1981, the BPI has achieved many of its goals and the future is in its members' hands.

He will join solicitors Freere Cholmeley but will stay involved in issues like copyright. "I hope that I will still be closely involved with the BPI. Much of the work will still have a music industry flavour to it," he says.



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Major's invasion blamed for Serious's demise

THE INVASION of the dance music market by the major record companies was one of the main reasons for the demise of Serious Records, the label's creditors have been told.

Serious also blames the high cost of artist development, name A&R, and expensive litigation for the circumstances which led to it being put into liquidation.

The liquidation was announced at a meeting of creditors which was regularly punctuated by derisory laughter. The meeting was run by accountant Robert Valentine — although Serious director Mahesh Bajaj was nominally in the chair — and Bajaj was several times chided by Valentine for not speaking clearly and not providing straightforward answers to questions.

Valentine interjected as Bajaj was being questioned by one creditor's representative to say: "I know, getting straight answers here is a bit like pulling teeth."

A statement from Serious delivered to the meeting said problems began early in 1988 when it was decided to diversify from pure licensing into the signing and development of its own artists. This involved large costs, money which largely disappeared when an artist died suddenly.

The statement went on: "With the benefit of hindsight, [Bajaj] admitted that the in-house A&R team was a little inexperienced and production costs escalated be-

yond what had been budgeted for. He referred to Serious's "stormy relationship" with distributor PRT. Bajaj explained this was due to PRT's objection to his other labels being distributed by another company. However, the difficulties did not stop PRT making substantial advances to Serious and at the liquidation PRT was the single largest creditor.

Serious went down with a total of £511,941 in unsecured debts, £217,045 of which was accounted for by PRT.

Bajaj's solicitor, John Ireland, later — from the floor of the meeting — referred to Serious's "stormy relationship" with distributor PRT. Bajaj explained this was due to PRT's objection to his other labels being distributed by another company. However, the difficulties did not stop PRT making substantial advances to Serious and at the liquidation PRT was the single largest creditor.

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Waterman

► FROM PAGE ONE

radio are alarming to the extreme. Radio in Great Britain has on the whole been totally free from politics, particularly Radio One which, despite my sometimes disparaging remarks, remains a bastion of unbroken morality.

"We can moan, shout, scream and say do not understand, but it is the playlist committee and executives of Radio One who must decide their policy. It is when this policy clashes with what the record industry wishes that the problem begins.

"Radio One is being constantly hit by the BPI and certain well-known industry figures that the single is dead. We have seen a changing policy to reflect this information as given to them by our senior colleagues in the industry.

"We cannot scream foul if Radio One doesn't see record sales the way the industry does, whilst we on the pitch are kicking each other in the balls and are no longer attempting to make music. The radio station is there to appeal to listeners. If the record companies are not issuing records that the playlist directors believe will appeal to their audience, then no pressure should be put on them.

"I ask everybody to search their hearts right now and say to themselves honestly that they believe the way that we are all carrying on at the moment is the best for the British record industry, best for the British radio industry and, most of all, best for British entertainment.

"It seems only yesterday that I was at a Music Week luncheon where the speaker Michael Hurll told you all what people wanted. Many laughed, many ridiculed him, yet this is what all present the key to music in the Nineties — it is called entertainment. Let's start seeing it again."



IAN DUFFELL stands proud outside a Revolver store in 1986. The shop is now an HMV.

Where are they now...?

THE WORDS a football manager least likes to hear is his chairman saying: "I have every confidence in our management team." That generally equates to the sack by the end of the week.

In record retailing, the phrase that means that a multiple is about to destroy the separate identity of a newly-acquired indie chain is: "There are no plans to change either its name or its policy."

Those words were actually uttered by then HMV managing director Ian Duffell just after the purchase of the 12-shop Revolver group in March 1986. So where are all the Revolvers today? There are none. They are all HMVs.

In the same month, Graham Clark, director of specialist chain for W H Smith at the time, said of the recently-acquired Music Market chain: "Expansion will be throughout the UK, from Lond's End to John O'Groats." That turned out to be true, but not until after all the Music Markets had been converted to Our Prices.

Both Duffell and Clark argued that Revolver and Music Market respectively would make good second brands and would be making valuable contributions to the main chains' turnover. The more cynical contended that two good retail operations had been swallowed up merely to extinguish the competition.

So where does that leave the current groups of shops who still trade under the banner of "independent chains"? Doing very nicely, thank you, but none of them is so proud that they would not accept an offer if the money was right.

Bob Barnes, who runs the five-shop Discovery chain in Warwickshire and the West Midlands, comments: "We do not plan to sell up but I would be lying if I said that it's impossible that we would."

"For preference, I'd rather merge with another growing indie and create more success that way. I know the man who founded Music Market, Ian Howard, very well and he had an offer he could not refuse. Look, we're all in this to make a living and if by selling up you can create a better living for yourself, that's what you do."

Niall Pearce, managing director of the Bristol-based Revol group, says he, too, is quite happy to carry on trading as an independent. However, he adds: "It's a very awkward situation, and somebody offered the right amount, we would have to reconsider the situation."

"But there has got to be the indie trade around to keep the industry going. Things are fairly buoyant for the indie at the moment so there is no motivation to change what we are doing now."

Asked what it would take to make him sell Andy's Records, Andy Gray says: "A lot of money — and I mean a lot — otherwise there would be no point."

The other side of that coin, though, is the Allo compact disc-only chain which is being deliberately built into an attractive proposition for a buy-out.

Steven Grundy, managing director of the seven London-area shops, comments: "The idea in no

way terrifies me. On the contrary, it is one of our main objectives."

By the time the company is ready for sale, he feels that the buyer will be rather obliged to retain the Allo name because of its brand loyalty and familiarity in its market.

In the meantime, all the indie chains say they are surviving handsomely in a generally buoyant marketplace.

That gives a big boost to the independence they are so proud of, but it also makes them a more attractive proposition to potential buyers.

● See also p.6.

MUSIC WEEK



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Crease London House, Hangerford Road, London E16 7JZ. Tel: 01-387 1176. Telex: 299485. Music Week Fax: 01-388 4002.

Editor: David Dalton Deputy Editor: Dave Long
 News: Peter Hill Chief Reporter: Repetitive
 Sales: Mike Robinson A&R Team: Jeff Clark, Steve, David Dalton, David Holland, Karen Fox, Dave Long, Mick Robinson, Kay Sinker, Chris Webb
 Production Editor: Kay Sinker
 Desk Edit: Eileen Holland Special Reports Editor: Karen Fox
 Contributing Editor: (International) Adam White
 Contributors: James Hamilton and Barry Lavelle (Dance & Dance), Sarah (Dance), Nicola Scazzon (Classical), Dave Henderson (Theatricals), John Jolley (Correspondent), Ian Howe: 488 Art 18A Street, Brooklyn NY11226, USA Tel: 718 409 3700, Radio: Lyn Ferry (Switzerland), Geoff Young, Thompson, James (London), Adam White, Peter Hill, David Dalton, Karen Fox, Kay Sinker, David Henderson, John Jolley, James Hamilton, Nicola Scazzon, Barry Lavelle, Dave Henderson, Mike Robinson, Kay Sinker, Chris Webb, Eileen Holland, Special Reports Editor: Karen Fox
 Advertisement Manager: Robert Clark
 Circulation Manager: Kathy Leonard
 Publisher: Andrew Bain

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JANUARY

FEARS That compact disc rental could increase if copying error borne out in BPI research figures with five times as many people making copies of rented CDs as hired records or cassette tapes. Meanwhile, CD music clubs argue that up to 90 per cent of rentals result in a purchase of a disc... Virgin refuses to comment on MW's revelation that its retail operation is for sale... Retailers criticise EMI's distribution of Christmas... There's restructuring at MCA with nine former Phonogram staff joining... CBS Music Publishing is launched following the sale of CBS Songs.

FEBRUARY

THE MONOPOLIES and Mergers Commission says the takeover of Chappell Music by Warner Communications is not as wide as publishers suggest, against the public interest... PolyGram announces the closure of its Walkabout store... The Home Office considers the abolition of Phonograms Performance Limited... CBS/Epic pick up four of the British Record Industry Awards... Some budget CDs fall to £2.99 while Woolworth's full price go from £9.99 to £11.99 and £11.99... MCA's Uni label is relaunched with David Simone at the helm... PPL looks set to be the subject of Government inquiry... Recorded music sales for 1987 in the UK topped £500m for the first time, according to BPI figures... PolyGram is named leading singles and albums company for that year.

MARCH

MAJOR-DISTRIBUTED companies are asked to consider independent distribution following the indie sector's first double top in the singles chart... PRT parent company the Meaklen Group claims its 6,500 outlets - following the acquisition of Musicpoint - makes it the biggest ranking operation in the UK... The House of Lords considers the legitimacy of producing and marketing twin cassette music systems... PolyGram closes its IMS import operation... The National Bureau of Standards in the US reports that Copycode compromises the sound quality of CDs... Our Price opens its 200th store... Concerts go up one per cent... General manager Jeff Gilbert and marketing director Steve McCaughy leave Arista.

APRIL

RETAILERS UNITE to form the British Association of Record Dealers under the chairmanship of Tower Records' Steve Smith... A Gallup survey shows, contrary to popular belief, it is not the whole singles market that is in decline but it is the top of the chart that has suffered most... The BPI and the Mechanical Copyright Protection Society agree on a music video royalty rate of six per cent of the published dealer price... EMI and Woolworths are at loggerheads over

1988 - store wars, chart changes... and the pirates got a roasting

the record company's plans to regularise all its trading terms. Meanwhile, Woolies refuses to re-stock EMI product... Filmmax acquires the Columbia Pictures Music Group, worth around \$70m... Record companies and publishers reach dealbook over a CD royalty rate... New releases for the year leap to around 40,000 from 25,000 the previous year... Touchstone sets up the first UK digital audio tape factory in Suffolk... Copyright Bill enters the Commons.

MAY

EMI WARNS dealers of stocking product that infringes the company's copyright at the same time as the company is revealed as top albums distributor for the first quarter... BMG Records chairman Peter Jamieson is elected chairman of the BPI... BPI figures show that CDs account for 4.3 per cent of all singles sales... Chris Blackwell says Island Music is up for sale... Virgin denies that its shops are being sold... Radio One head of music Roger Lewis calls for the death of the 'swampy' single... Lords decide that although advertisers for twin cassette music systems may be deplorable, they do not break the law... Trade deliveries of compact discs are up 93 per cent on the previous year... Two weeks after the denial, Virgin confirms its shops are for sale... The Route 88 country music campaign is announced.

JUNE

MEMBERS OF both sides of the House of Commons agree to introduce a provision for a blank tape levy into the Copyright Bill... The BPI celebrates its fifteenth anniversary at its annual general meeting with seven new members elected to the council and two candidates from majors not getting seats... Paul Curran is the new head of BMG Music while Roger Watson takes over as Arista MD... Meanwhile, Peter Reichardt becomes managing director of SBK Songs, a job he turned down a month previously, and Robin Godfrey-Coss takes over his old job as head of Warner Chappell... Our Price gets 74 Virgin stores... MW catches the Home Taping Rights Campaign in the act of sneaking an advance copy of a vital EEC discussion paper on copyright to Japanese logo companies before some European politicians had seen it.

JULY

THE BPI promises a harder edge to its activities and says it intends to market the industry better and exploit its commercial opportunities... Our Price managing director

David Cliphom contends that even with Virgin's old stores the chain accounts for 22.5 per cent of the recorded music market... MGM is sold to MCA... The CD deterioration scare hits the national press following comments by Nimbus Records commercial director Mike Lee... CD makers reply with adamant statements about the longevity of their discs... Richard Branson prepares to make Virgin go private... MRS and MCPS join forces as one institution... Michael Jackson's tour hits the UK and Bad sells an average of 4,500 copies a week... The Office of Fair Trading takes a look at Our Price's acquisition of the 74 Virgin stores... MCA decides to stick with PolyGram pressing and distribution despite being tempted by other offers.

AUGUST

A NEW Gallup chart classifying adjustments to the charts if a trading policy adopted by a retailer is likely to restrict consumer choice angers the retail trade... Woolies threatens to throw out its Gallup in-store computers unless the new clause is rejected... Rumours of PolyGram being up for sale are denied by the company... Philips and PolyGram prepare for the launch of compact disc video... A Radio One 'computer hiccup' causes non-listed records to receive more plays than listed ones... EMI and Woolworths and their dispute... Grammophon prepares to go CD-only... Johnny Fewings is replaced by Simon Burke as managing director of Virgin Retail... The Our Price/Virgin deal is given the go-ahead by the Office of Fair Trading.

SEPTEMBER

POLYGRAM LAUNCHES its compact disc video dealer roadshow in London... Top Of The Pops goes negro on Radio One... Chrysler chairman Chris Wright denies that the company is for sale... WEA knocks 80p off the dealer price of frontline CD product... Nimbus commercial director Mike Lee dies of a brain haemorrhage... Stylus plans to go public during the next year... Wienerworld and the Video Collection bring out video singles with a new low dealer price of £1.36... Gallup installs direct inputting data with code-reading wands in its chart returns... K-tel establishes its own strike force... Three quarters of the UK's music video production is accounted for by CD... Yet another meeting is arranged between PPL and AIRC over deadlines.

OCTOBER

MULTI-ARTIST compilation albums



OUR PRICE managing director David Cliphom shows his pride in acquiring the chain that Virgin denied it was selling.

are banned from the chart by the BPI causing great distress to some TV merchandisers... BMG reveals a highest turnover ever for the past year... A new royalty deal between BMG Music and German rights collecting agency GEMA is seen as the first of a flood of such deals... BARD holds its first annual general meeting... A Sony survey shows strong public faith in the CD format despite the deterioration scare earlier in the year but the public is not so receptive to DAT... Producer Peter Waterman causes a stir after describing Radio One Go as '40-year-old tosser'... Staff for grown-ups and widens the market place, is the message from Entertainment UK's marketing director Kingsley Gramble in next response to the decline in the singles market... Channel Four's The Chart Show is moved to ITV.

NOVEMBER

WEA forges a worldwide deal with ZTT Records... PolyGram and CBS share the third quarter market share survey honours... Peter Jamieson says he will be leaving his post as BMG chairman next summer to become head of the company's operations in the Far East and RCA's John Preston will take over his old job... Philips alloys fears of a massive threat from the home copying of CDs but warns that the Japanese hardware companies are the ones to be wary of... Woolworths launches its first stand-alone entertainment store in Manchester... Rumours spread of the possible sale of SBK Songs... The BPI decides that any multi-artist compilation albums will be banned from the chart as of January to which Woolworths replies by threatening to start its own chart... Radio Luxembourg and Radio

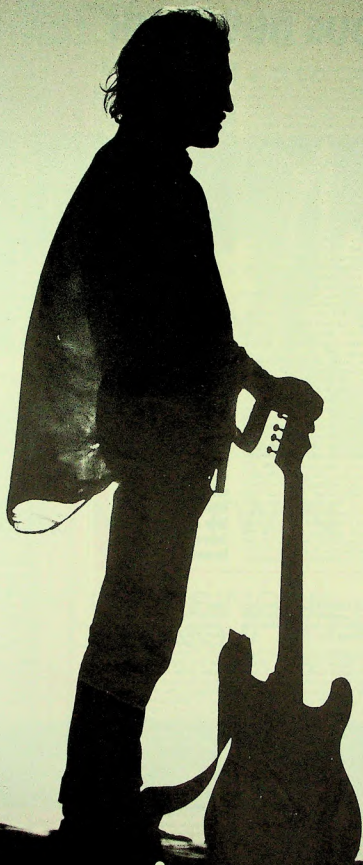
Telefs Eireann set-up Radio Five - a rival to Radio One... After more than a decade, PPL and AIRC finally reach a deadline agreement with both sides saying it is not exactly what they had hoped for but it will do for now... Also, the BPI and MCPS fail to reach an agreement on royalties for CDV... The BPI decides to stick with the BSC for the British Record Industry Awards.

DECEMBER

THE BPI'S anti-piracy unit hits Camden market in London and administrators a raid that sends shock waves through the piracy and bootlegging underworld... Former Virgin Retail employee Phil Ames buys up the chain's 22 Debenhams concessions while Richard Branson is shocked by shareholders as he plans to bring Virgin back into private hands... Over 27m CDs are expected to have been sold by the end of December... MCA makes 11 redundancies at the Uni label but rumours of its closure are denied... The BPI asks the Office of Fair Trading to keep an eye on the concentration of retailing power... The anti-piracy unit does it again with a raid on a Glasgow factory manufacturing pirate tapes worth an annual turnover of more than £3m... BARD chairman Steve Smith makes a renewed call for lower CD prices... Home-recorded CDs are planned for the UK but manufacturer Taiyo Yuden says it does not intend to put them on the corner market... The music industry prepares for the best Christmas ever but Serious Records is put into liquidation and Red Rhino up for sale... The Monopolies and Mergers Commission gives a clean bill of health to the collective licensing of PPL.

ISLAND RECORDS WELCOMES

JIM CAPALDI



Doubling up for a prosperous new year

AS THE slack new year follows on from the bumper Christmas with the inevitability of winter after autumn, many a dealer's mind turns to how to improve business during the coming 12 months.

There are several options: new shop design, new stocking policy, more advertising or perhaps even different opening hours. Or, how about the really radical route of opening a new shop.

The most successful indie retailers are the ones with more than one store. They all had to make the step from running a single unit to running several and here they offer their advice for others about to tread the same path.

Andy Gray, head of the East Anglian Andy's Records, and Bob Barnes, managing director of Warwickshire-based Discovery, are agreed that the step from one shop to two is the biggest that they had to make.

Says Barnes: "Going from one to two is harder than setting up the

first one. The thing I found most difficult was realising that you couldn't be in two places at once."

"With one shop you can work all day and all night to make sure things are right. You can do the Hoovering and empty the ashtrays but with two shops you just can't do that. It's quite a hard lesson to learn."

Gray concurs: "One to two is definitely the hard bit. But an even harder bit for any indie is finding the right shop. You can get backstreet locations all right but you can't get High Street positions."

"They don't come cheap and there's always an awful lot of competition. There's also always the problem that even if your offer on the premium is the best the landlord may not approve you because you are a one-off trader. I have certainly experienced that."

Neil Pearce, managing director of the Bristol-based Kival group, agrees that taking on a second shop is the most significant step in a chain's development and he highlights the difficulty in finding the right staff.

He points out that an indie is competing against the likes of Our Price and HMV for good quality people and that the smaller retailer will find it hard to match the wages that the multiples can afford to pay.

"We've found that one way to get good staff is to create your own," he comments. "That's why we try to train all our own people."

Steven Grundy of the compact disc-only Alto chain disagrees with his retailing colleagues on the point of major challenge for an expanding independent. "When you reach four or five stores you are really in dangerous territory and you expand a great deal of time in negotiations and you become a very different sort of company. You turn from a being a shopkeeper into being a real director of a company."



ANDY GRAY: 'the hardest bit is finding the right shop'

'With one shop you can work all day and all night to make sure things are right. You can do the Hoovering and empty the ashtrays, but with two shops you just can't do that. It's quite a hard lesson to learn'

L E T T E R

OUR ARTICLE on what independent retailers want from their display reps has provoked this response from CBS.

REGARDING YOUR recent Frontline feature highlighting window and in-store displays I would like to take this opportunity to explain CBS' policy towards this area and to respond to some of the comments made by the retailers you interviewed.

CBS invests a considerable amount of time and money ensuring the independent retailer gets the support he needs to assist the sales of our releases and an integral part of this is the design and installation of effective and high quality display material for use in windows and in-store.

To emphasize our commitment to this area we are now the only record company to staff a full time national display team, with each member of the team capable of installing displays to the highest stan-

dard. (As demonstrated by the photograph used in the article).

It should be noted that we offer displays of this quality to in excess of 400 retailers on a fortnightly basis on virtually all our major album and single releases.

One of the advantages of having an "in-house" team is that it is possible for the display merchandiser to build up over a period of time, a good company/dealer relationship which enables both parties to plan ahead on forthcoming campaigns therefore achieving maximum impact on a release.

In the final analysis the decision to accept a display ultimately rests with the individual dealer, but as it is in the interests of both the retailer and CBS to sell as many records as possible it surely makes sense for the dealer to take the opportunity to use the excellent (and free!) service we provide to help maximise sales.

Nick Riches, display manager, CBS Records.

US TOP FORTIES SINGLES

| | | |
|----|--|-----------------|
| 1 | EVERY ROSE HAS ITS THORN, Poison | Enigma |
| 2 | MY PRE-OCCUPATION, Bobby Brown | MCA |
| 3 | TWO HEARTS, Phil Collins | A&R |
| 4 | GIVING YOU THE BEST THAT I GOT, Anita Baker | Elektra |
| 5 | IN YOUR ROOM, Bon Jovi | Cal/CBS |
| 6 | DON'T RUSH ME, Taylor Dayne | A&A |
| 7 | WAITING FOR A STAR TO FALL, Boy Meets Girl | RCA |
| 8 | LOOK AWAY, Chicago | Reprise |
| 9 | ARMAGEDDON IT, Def Leppard | Mercury |
| 10 | SMOOTH CRIMINAL, Michael Jackson | Epic |
| 11 | I REMEMBER HOLDING YOU, Boys Club | MCA |
| 12 | PUT A LITTLE LOVE IN YOUR HEART, Annie Lennox & Al Green | A&A |
| 13 | SILHOUETTE, Kenny G | Arb |
| 14 | WELCOME TO THE JUNGLE, Guns N' Roses | Geffen |
| 15 | THE WAY YOU LOVE ME, Karyn White | Warner Brothers |
| 16 | WHEN I'M WITH YOU, Sheryl Crow | Capitol |
| 17 | GOIN' TO BE BABY, Bon Jovi | Mercury |
| 18 | ALL THIS TIME, Tracy Chapman | MCA |
| 19 | WHEN THE CHILDREN CRY, White Lion | A&R |
| 20 | WALK ON WATER, Eddie Money | Cal/CBS |
| 21 | BABY, I LOVE YOUR WAY (FREEDIB...), Will To Power | Epic |
| 22 | LITTLE LIAR, Jon Est & The Blockheads | Blackheart |
| 23 | HOLDING ON, Steve Winwood | A&A |
| 24 | HOW CAN I FALL?, Breathe | Virgin |
| 25 | WILD WORLD, Max Priest | Virgin |
| 26 | I WANNA HAVE SOME FUN, Samantha Fox | Jive |
| 27 | I DON'T WANT YOUR LOVE, Duran Duran | Capitol |
| 28 | STRAIGHT UP, Paula Abdul | Virgin |
| 29 | THE PROMISE, When In Rome | Virgin |
| 30 | THE LOVER IN ME, Shena Easton | MCA |
| 31 | WILD THING, Tone Loc | Delicious |
| 32 | FINISH WHAT YA STARTED, Van Halen | Warner Brothers |
| 33 | GHOST TOWN, Cheap Trick | Epic |
| 34 | WALKING AWAY, Information Society | Tommy Boy |
| 35 | THANKS FOR MY CHILD, Cheryl 'Pepsi' Riley | Cal/CBS |
| 36 | EARLY IN THE MORNING, Robert Palmer | EMI |
| 37 | SPT IN THE HOUSE OF LOVE, Was (Not Was) | Chrysalis |
| 38 | KISS, The J. Geils Band | Chino |
| 39 | BACK ON HOLIDAY, Bobbie Nevil | EMI |
| 40 | SHE WANTS TO DANCE WITH ME, Rick Astley | RCA |

ALBUMS

| | | |
|----|--|-----------------|
| 1 | GIVING YOU THE BEST THAT I GOT, Anita Baker | Elektra |
| 2 | COCKTAIL, Soundtrack | Elektra |
| 3 | RATTLE AND HUM, U2 | Island |
| 4 | NEW JERSEY, Bon Jovi | Mercury |
| 5 | TRAVELING WILBURYS, Traveling Wilburys | Wilbury |
| 6 | HYSTERIA, Def Leppard | Mercury |
| 7 | APPETITE FOR DESTRUCTION, Guns N' Roses | Geffen |
| 8 | DON'T BE CRUEL, Bobby Brown | MCA |
| 9 | OPEN UP AND SAY... AH!!, Poison | Enigma |
| 10 | SILHOUETTE, Kenny G | Arb |
| 11 | TILL LOVED YOU, Barbara Streisand | Arb |
| 12 | DELICATE SOUND OF THUNDER, Pink Floyd | Columbia |
| 13 | G N'R LIES, Guns N' Roses | Geffen |
| 14 | GREATEST HITS, Journey | Columbia |
| 15 | GREEN, R.E.M. | Warner Brothers |
| 16 | AMERICAN DREAM, Crosby, Stills, Nash & Young | A&R |
| 17 | FAITH, George Michael | Epic |
| 18 | ANY LOVE, Luther Vandross | Columbia |
| 19 | SHOOTING RUBBERBANDS AT THE STARS, Eddie Brackel | Geffen |
| 20 | HOLD AN OLD FRIEND'S HAND, Tiffany | MCA |
| 21 | LONG COLD WINTER, Cinderella | Mercury |
| 22 | KICK, INXS | A&R |
| 23 | SMASHES, THRASHES & HITS, Kiss | Mercury |
| 24 | REACH FOR THE SKY, Ratt | A&R |
| 25 | OUBI2, Van Halen | Warner Brothers |
| 26 | TRACY CHAPMAN, Tracy Chapman | Elektra |
| 27 | GREATEST HITS, Fleetwood Mac | Warner Bros. |
| 28 | NO REST FOR THE WICKED, Ozzy Osbourne | CBS Associated |
| 29 | ROLL WITH IT, Steve Winwood | Virgin |
| 30 | TELL IT TO MY HEART, Taylor Dayne | Anita |
| 31 | AND JUSTICE FOR ALL, Metallica | Elektra |
| 32 | DIRTY DANCING, Soundtrack | A&A |
| 33 | WILD, WILD, WEST, The Escape Club | A&A |
| 34 | ALL THAT JAZZ, Breathe | RCA |
| 35 | BIG THING, Duran Duran | Capitol |
| 36 | A FRESH AIRE CHRISTMAS, Mannheim Steamroller | American Gram. |
| 37 | EVERYTHING, The Bangles | Columbia |
| 38 | HEARTBREAK, New Edition | MCA |
| 39 | 19, Chicago | Reprise |
| 40 | BEAST FROM THE EAST, Dokken | Elektra |

Charts courtesy Billboard, December 24, 1988. * Bullets are awarded to those products demonstrating the greatest display and sales gain.

REPOF THE WEEK



FIRST REP of the week for the new year is Jimmy Mulvoy, WEA's man for south London.

With the company for more than 16 years, he reckons to split his loyalties almost equally between WEA and Chelsea FC. He is also proud of his membership of Putey Down Golf Club.

Mulvoy and his Spanish sweetheart are expecting their first child in May.

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|---------------|--------------------|---------------|-------------------|
| 6 SOUTHAMPTON | MAYFLOWER THEATRE | 11 EDINBURGH | PLAYHOUSE |
| 7 NEWPORT | CENTRE | 12 NEWCASTLE | CITY HALL |
| 8 NOTTINGHAM | ROYAL CONCERT HALL | 13 MANCHESTER | APOLLO |
| 9 SHEFFIELD | CITY HALL | 15 LONDON | HAMMERSMITH ODEON |



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Looking fine for 1989...

by John Tobler

AT THE start of what promises to be another hectic year for country music in Britain, a few reflections on what should be happening in the final year of a decade which has seen a substantial rebirth of interest in a style which was close to being synthesized into oblivion.

There seems every possibility that there will be a Route 89 campaign, and if there is, a few comments and suggestions, some of which I suspect will be echoed by other country writers around Britain:

1. It would be jolly nice if the labels involved in promoting any country acts would ensure that new releases are serviced to the main journalists who are likely to write about them. It's nearly 1990, and

still at least half the major label press offices need reminding to send country records to *Music Week* and if it's like that for the trade magazine, what must happen for the many part-timers who keep the specialist mags going?

Surely it wouldn't be too much aggro to appoint one press officer per major label to be responsible for country — the Gallup Survey did suggest that country is of interest to a greater percentage of the public than jazz, folk, African and so forth, so why doesn't anyone try to capitalise on such an interesting statistic? Country isn't just something that only gets released around Easter, as the chart placings of the likes of Griffith, O'Donnell and Earle surely prove. When Country albums are given domestic release, please let's have the complete package, not some bastardised penny-pinching version which lacks credits, lyric sheets, and so on — if it's worth releasing, it's worth doing it properly!

2. If there is so much doubt in the minds of marketing departments about the commercial viability of country music, the kind of experimentation pioneered by Pat Tynan in his MCA days and continued last year by David Hughes at EMI, of bringing in quantities of imports to test the water, could be expanded.

Making available limited quantities of newly released imports provides an opportunity for the domestic country media to express their views on the quality or relevance of US product which few, if any, international A&R departments seem able to evaluate at this point. There are any number of media people in Britain who would certainly be pleased to provide assistance in suggesting what might be worth a domestic release. But it's extremely rare to be asked.

3. Living in London, it's straightforward to see most visiting acts, but it must be expensive, frustrating or both to know that your favourite performer is in the country doing concerts, but might as well be in Timbuktu! If Route 89 could be broadened to include a few other big cities, it would surely produce dividends before long.

4. Let's have a country music programme on Radio One, and ex-

pend regional broadcasting similarly. Most of the Route 88 gigs were attended by substantial numbers of people who would listen to country programmes if they were regular features, people still in their teens and twenties. Imagination and audacity on the part of both planners and the public would make a lot of difference in the inevitable rise of country music — let's de-ghettoise it and put it on the Main Street where it belongs!



FIRST VITAL country visit of 1989 will be by The Judds (above), who will play their second ever UK concert on February 11 at London's Dominion Theatre, following dates in Dublin and Belfast on February 8 and 9 respectively. There's also talk of UK dates at Easter for Earl Thomas Conley, while Reba McEntire should also be performing here in May — we'll learn more about that when she arrives for a media grilling later this month.

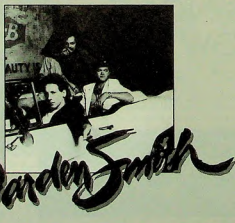
TOP • 20 • ALBUMS COUNTRY

7th January, 1989

| | | |
|----|---|--|
| 1 | FROM THE HEART Daniel O'Donnell | Telstar STAR2327 (BMG) CSTAC2327/CD/TCV2327 |
| 2 | COPPERHEAD ROAD Steve Earle | MCA MCF3426 (F) C/MCFC3426/CD/DMCF3426 |
| 3 | ONE FAIR SUMMER EVENING Nanci Griffith | MCA MCF3435 (F) C/MCFC3435/CD/DMCF3435 |
| 4 | DON'T FORGET TO REMEMBER Daniel O'Donnell | Ritz RITZLP0043 (SP) C/RITZL0043/CD/RITZCD105 |
| 5 | I NEED YOU Daniel O'Donnell | Ritz RITZLP0038 (SP) C/RITZL0038/CD/RITZCD104 |
| 6 | OLD 8 X 10 Randy Travis | Warner Bros WX162 (M) C/WX162/CD/K9254662 |
| 7 | SWEET DREAMS Patsy Cline | MCA MCG 6003 (F) C/MCGC 6003/CD- |
| 8 | WATER FROM THE WELLS OF HOME Johnny Cash | Mercury 834778 1 (F) C:834778 4/CD:834778 2 |
| 9 | LONE STAR STATE OF MIND Nanci Griffith | MCA MCF3364 (F) C/MCFC3364/CD/MCAD5927 |
| 10 | TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell | Ritz RITZLP0031 (F) C/RITZL0031/CD/RITZCD107 |
| 11 | LITTLE LOVE AFFAIRS Nanci Griffith | MCA MCF3413 (F) C/MCFC3413/CD/DMCF3413 |
| 12 | ALWAYS AND FOREVER Randy Travis | Warner Bros WX107 (M) C/WX107/CD/WX107CD |
| 13 | GUITAR TOWN Steve Earle | MCA MCF3335 (F) C/MCFC3335/CD/DMCF3335 |
| 14 | BUENAS NOCHES FROM A LONELY... Dwight Yoakam | Reprise WX193 (M) C/WX193/CD/WX193CD |
| 15 | SHADOWLAND kd lang | Warner Bros WX171 (M) C/WX171/CD/WX171CD |
| 16 | STORMS OF LIFE Randy Travis | Warner Bros 9254514 (M) C:9254514/CD:9254532 |
| 17 | WHAT A WONDERFUL WORLD Willie Nelson | CBS 4625141 (C) C:4625144/CD:4625142 |
| 18 | GONNA LOVE HER ON THE RADIO Charley Pride | Ritz RITZLP 0048 (SP) C/RITZL0048/CD/RITZCD 108 |
| 19 | EXIT O Steve Earle & The Dukers | MCA MCF3379 (F) C/MCFC3379/CD/DMCF3379 |
| 20 | TRACES Don Williams | Capitol EST 2048 (E) C/TEST 2048/CD/CEST 2048 |

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David Smith

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BIG BAM BOO Shooting From My Heart

Monday 9 January

SHEENA EASTON The Lover In Me

Monday 16 January

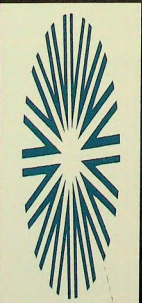
GLENN FREY Soul Searchin'
BOULEVARD Dream On
LYNYRD SKYNYRD Freebird

Monday 23 January

TIFFANY All This Time
NIK KERSHAW One Step Ahead
FEMME FATALE Falling In And Out Of Love

Monday 30 January

KIM CARNES Just To Spend The Night With You
ERIC B & RAKIM The R
BOBBY BROWN Don't Be Cruel



HOLLY JOHNSON Love Train 7 MCA 1306 12 MCAT 1306 3 DMCA 1306
SHEENA EASTON The Lover In Me 7 MCA 1309 12 MCAT 1309 3 DMCA 1309
TIFFANY All This Time 7 7FF6 12 7FF7 6 9 7FF8
BIG BAM BOO Shooting From My Heart 7 MCA 1261 12 MCAT 1261 3 DMCA 1261
NIK KERSHAW One Step Ahead 7 MCA 12 12 MCAT 12 3 DMCA 12
GLENN FREY Soul Searchin' 7 MCA 1264 12 MCAT 1264 3 DMCA 1264

BOULEVARD Dream On 7 MCA 1308 12 MCAT 1308 3 DMCA 1308
LYNYRD SKYNYRD Freebird 7 MCA 1315 12 MCAT 1315 3 DMCA 1315
FEMME FATALE Falling In And Out Of Love 7 MCA 1309 12 MCAT 1309 3 DMCA 1309
KIM CARNES Just To Spend The Night With You 7 MCA 1260 12 MCAT 1260 3 DMCA 1260
ERIC B & RAKIM The R 7 MCA 1303 12 MCAT 1303 3 DMCA 1303
BOBBY BROWN Don't Be Cruel 7 MCA 1310 12 MCAT 1310 3 DMCA 1310

It wasn't all Kylie 'n' compilations in 1988 as the following LPs of the year conclusively prove . . .

VAN MORRISON AND THE CHIEFTAINS: Irish Heartbeat. Mercury. The woolly garb and odd vocal lines of the protagonists belie a sprightliness that would test any lesser greyhound, and the trad. arr.'s given life here — plus the odd Van tune — make for the best "Luddite" album in a depressingly autonomous batch. As a tableau of the auld sod (Ireland, not Van) it has no rivals in its heartfelt, mischievous and often overwhelming beauty.

DAVE CAVANAGH

TRAVELLING WILBURYS: Vol. 1. Wilbury/WEA. In a year when the middle-aged returned to the fray with great success — Eric Clapton's super boxed set, Elton John's best LP in a while, George Harrison, Brian Wilson, and more — this bizarre album bringing together Harrison, Tom Petty, Jeff Lynne, Bob Dylan and Roy Orbison was a particular treat. Irony then that Orbison should die as he achieved his greatest success in decades, but as a parting shot, this has to be one of the great forefills. Roy's now in the band with Buddy, Elvis, Jimi, Ronnie and the rest — maybe he's better off than the rest of us.

JOHN TOBLER

REM: Green. WEA. Moving to a major label under the pressure of a substantial advance and all the usual expectations has not even slightly dulled the cutting edge of the world's best band. If anything Green further refines REM's intense pleasures — the pure pop standards, the mesmeric ballads and the claustrophobic rockouts, all tied into Michael Stipe's lyrics that look at the world today with a serious dumbfoundment, alienation, poetic license and even an incurable optimism. Another year, another REM masterpiece.

MARTIN ASTON

MICHELLE SHOCKED: Short, Shy, Shocked. Cooking Vinyl. You can get a bit weary of Walkman-welding chaps chasing you round Texas fields, so "Chelle slips into the studio, locks the doors and emerges with a no-nicks, no-circling here, more" LP of endearing quality. She's got it all in trumps, singing and playing and writing, shifting styles with the skill of a card sharper and if this is considered too tough for the Vega Veggie, give that Anchorage one more spin.

DUNCAN HOLLAND

U2: Rattle and Hum. Island. Bit of a cheat this, reflecting more an appreciation of the film version of which serves as an excellent reminder. Contains some raw versions of their best known numbers plus some reworking of admired songs of the likes of Dylan and Lennon/McCartney which can only really be fully appreciated after viewing the movie which is as prestigious as most music movies at times but is great when it concern-

trates on the music. At a time when the creation of music is becoming increasingly complex, U2 have shown that a straightforward approach can be massively successful.

DAVID DALTON

SIR MICHAEL TIPPETT: Tippett Conducts Tippett. Virgin Classics. The musical equivalent of a signed first edition book, this is a must for any collector — and quite a coup for Virgin in getting Tippett on to the conductor's rostrum for the first time in about 15 years. The album provides a portrait in miniature of Tippett's life, from the Concerto for Double String Orchestra (written in the Thirties), through the Fantasia Concertante [1953] to the Songs For Dov from Tippett's popular opera of the late Sixties, The Knot Garden.

KAY SINCLAIR

FUGAZI: Fugazi. Dischord. As the UK hardcore scene continues to grow and almost every Yank band worth their salt has played the UK in 1988, Fugazi have done more than good on this their debut LP. Waiting Room gets the old spine tingling, Suggestion is the best anti-chauvinism song ever written — 1989 can only see them take off big time on the indie front. Not just a great band — a vitally important one.

LEO FINLAY

ORIGINAL SOUNDTRACK: Angel Heart. Island/Antilles. The music of a converted soundtrack music, dialogue from film and the general atmosphere of such a performance isn't easy to do. Alan Parker's Angel Heart is blessed with fine performers — from Mickey Rourke and Robert De Niro, their words, some meaty blues, tasteful R&B and Courtney Pine's haunting saxophone over some austere, industrial soundscapes, it just perfection. An audio delight.

DAVE HENDERSON

k d lang: Shadowland. Sire. k d lang's performances on Route 88 beautifully exemplified the energy and versatility of new country music while her humour and appearance challenged conventional notions of how a female country singer should look and behave. Shadowland — a one-off project that through with enough emotion to do justice to classic numbers such as Black Coffee, Busy Being Blue and Lock Stock And Teardrops — is a contemporary gem, but gives more than a nod to traditions of the past.

KAREN FAUX

BETHOVEN, PIANO CONCERTOS. Steven Lubin, fortepiano, Academy of Ancient Music. Catalogue/Harpwood. Decca L'Oiseau Lyre. Among many outstanding "authentic performance" recordings, this was the best for me. The first to take the Beethoven cycle, has lasting value with Lubin sounding far better than in concert and the AAM defying criticism with a plaud-winning responsiveness.

NICOLAS SOAMES

NANCI GRIFFITH: One For Summer Evening. MCA. For any one who has been lucky enough



ALL THE BEST: REM — It's easy to be Green (top); John McCoy, Nicky Moore and Kenny Cox: Mammoth originals (left); good ol' Morrissey (below) and Prefab Sprout's Paddy McAloon — no third LP riders



RUNRIG: The Cutter And The Clan. Ridge/Cutler. A great year for Scotland's finest — now live LP Once In A Lifetime charging and certified silver, and Chrissie picking up TCATC released back in January. By turns mystical, powerful, triumphant and poignant, TCATC found producer Chris Harley capturing Runrig's intensity perfectly. With Britain now fully alerted, American stadiums now beckon this Celtic force.

DAVID GILES

TALK TALK: Spirit Of Eden. Parlophone. How do you market a contemporary rock album that has no obvious singles included, no live dates to back it and little desire from the artist to launch a massive press campaign? Let the music speak. Sadly, despite being one of the most evocative and emotive albums of the year, this has yet to receive justice as far as sales are concerned. Nevertheless, it remains a masterwork of classic rock that is stunning in its imagination and originality. A breath of fresh air.

NICK ROBINSON

CRAZYHEAD: Desert Orchid. Food/EMI. Easily gets my vote for album of the year over other noteworthy releases in a matter so confident and irresistible that it was cruelly unfortunate for it to be so difficult to find a copy anywhere in Dublin — even from EMI! Let me put it simply: to me Desert Orchid is the musical equivalent of the year's other highlight, Ireland's defeat of England in the European Championships in June. To English soccer fans I can imagine it would be similar to an excuse-free year.

PAUL O'MAHONY



MORRISSEY: Viva Hate. EMI. Virtually singlehandedly, Morrissey has attempted to restore and redefine a completely English kind of pop: tartonic, subversive, witty and melodically multi-faceted. In this respect, Viva Hate is a classic that stands comparison with The Kinks' Village Green, The Who Sell Out or even Revolver. Yet still it is modern, contemporary. Another one soon please, Mozza.

ADAM BLAKE

to see Nanci Griffith perform live, this recording of one of her acoustic shows of Anderson Fair, Texas, will bring sweet memories flooding back. Those touching and humorous anecdotes, the purity of her voice, the sheer quality of her songs are all perfectly captured on this record. As well as some familiar songs from recent LPs, there are some tantalising extracts from her earlier work which has never been released in the UK. One For Summer Evening provides further evidence that Nanci is not only the finest artist to come out of the New Country scene, she is currently the best woman singer/songwriter bar none.

ANDY BEEVERS

SUGARCUBES: Life's Too Good. One Little Indian. Björk's scatty vocal was 1987's greatest discovery, marvellously consumed with this debut album in April. Superbly produced and presented, Life's Too Good turned out to be better than most had dared hope, unveiling a brazen yet staggering fusion of talent. Punching the guts, titillating the spine, confuting the intellect, Iceland's Sugarcubes must make One Little Indian a very happy independent.

SELINA WEBB

MAMMOTH: Mammoth. Jive. Let me be plain: this is the finest

strong rock/light metal album ever produced. It was due to be released during last summer but a dispute, now happily resolved, between band and record company has delayed it until next month. However, those of us who have been lucky enough to have had a taste for some while have been stunned by its invention, its clarity, its professionalism and its seduction. If you do nothing else in 1989, just once listen to the track Dark Star very loud.

JEFF CLARK-MEADS

PREFAB SPROUT: From Langley Park To Memphis. CBS/Kitchenware. Eccentric, witty, wily and subtle: five ways to describe the music on this, the "crucial third LP" which established Paddy McAloon as one of the most gifted songwriters of the decade. Typically, the weakest track provided the

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(NOT REQUIRING
NOMINATIONS)**

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Top Album Award

Top Single Award

Top Dance Album Award

Top Dance Single Award

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Top Indie Distribution Single Award

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Top Crossover Classics Album Award

Top Country Album Award

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The Marketing Award for Records, Cassettes and CDs

Pluggger of the Year Award

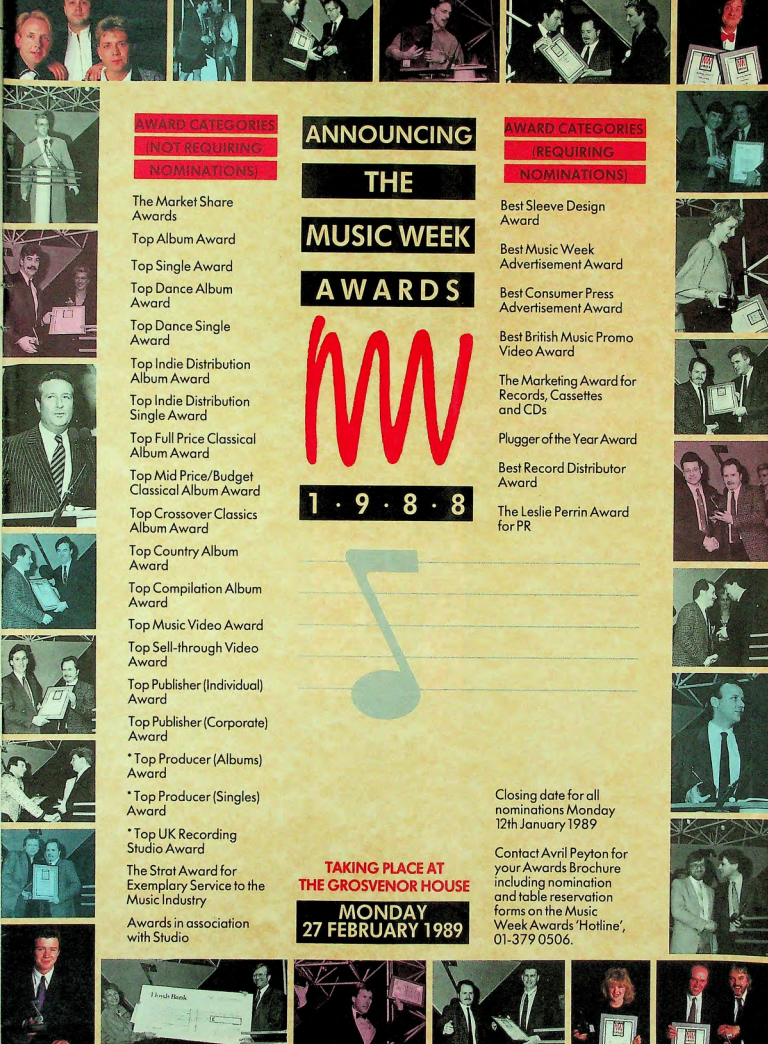
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| | | Venous | |
| 2 | 5 | KYLIE ★★★★★ CD | PWA/HFS |
| | | Kylie Minogue | |
| 3 | 11 | THE GREATEST HITS COLLECTION ★★ CD | London/RCA/S |
| | | Ronnie Bennett | |
| 4 | 3 | GREATEST HITS ★★ CD | Warner Brothers/WB Z1 |
| | | Fleetwood Mac | |
| 5 | 6 | THE HITS ALBUM CD | CBS/WEA/RMG/HIS 9 |
| | | Venous | |
| 6 | 1 | PRIVATE COLLECTION ★★ CD | EMI/CITY 20 |
| | | Ciff Richard | |
| 7 | 15 | PUSH ★★ CD | CE/446271 |
| | | Boyz | |
| 8 | 9 | MONEY FOR NOTHING ★★ CD | Virgin/Phonogram VERA 44 |
| | | Dire Straits | |
| 9 | 10 | BAD ★★★★★ CD | EPIC/65296-1 |
| | | Michael Jackson | |
| 10 | 12 | THE INNOCENTS ★ CD | MCA/STWMA 55 |
| | | Erasure | |
| 11 | 14 | INTROSPECTIVE ★ CD | Faloutone/KCI 2125 |
| | | Fat Shoop Boys | |
| 12 | 4 | THE PREMIER COLLECTION ★★ CD | Real/United/Realizer/ALAMY 1 |
| | | Venous | |
| 13 | 16 | HOLD ME IN YOUR ARMS ★ CD | RCA/N 17032 |
| | | Kick Assley | |
| 14 | 17 | KICK ★★ CD | Mercury/Phonogram MERA 114 |
| | | INNS | |
| 15 | 8 | THE ULTIMATE COLLECTION ★ CD | EG/Virgin/EGTV 2 |
| | | Bryan Ferry/Roxy Music | |
| 16 | 27 | WANTED ★ CD | Big Life/MAD 21 |
| | | Yocaz | |
| 17 | 22 | GREATEST HITS ★ CD | Virgin/MTV 1 |
| | | Humen League | |
| 18 | 19 | RATTLE AND HUM ★★ CD | Island/UT 7 |
| | | UP | |
| 19 | 30 | GET EVEN ● CD | Faloutone/KCI 2127 |
| | | Bohler Beyond | |
| 20 | 7 | THE LEGENDARY ROY ORBISON ● CD | Capitol/Capitol 4434 |
| | | Roy Orbison | |



| | | | |
|-----------|----|---|---------------------------|
| 59 | 84 | THE THIEVING MAGPIE ● CD | EMI/MAR 1 |
| | | Morillan | |
| 60 | 87 | HOLD AN OLD FRIEND'S HAND ○ CD | MCA/MCF 3437 |
| | | Tiffany | |
| 61 | 59 | SUNSHINE ON LEITH ● CD | Chrysalis/CRI 1446 |
| | | The Proclaimers | |
| 62 | 93 | THE CIRCUS ★ CD | MCA/STWMA 55 |
| | | Erasure | |
| 63 | 64 | THE CLASSIC EXPERIENCE ● CD | EMI/EMD 45 |
| | | Venous | |
| 64 | 80 | POPPED IN SOUL'D OUT ★★ CD | Phonogram/Phonogram/MWV 1 |
| | | Wet Wet Wet | |
| 65 | 90 | RAPPIN' UP THE HOUSE ● CD | KITL NE 1426 |
| | | Venous | |
| 66 | 46 | LOVE SONGS ★ CD | Telstar 5748 2286 |
| | | Michael Jackson/Diana Ross | |
| 67 | 54 | CONSCIENCE ★ CD | 4th + Broadway/RED 519 |
| | | Womack & Womack | |
| 68 | 47 | BACK TO THE SIXTIES ● CD | Telstar 5748 2348 |
| | | Venous | |
| 69 | 99 | THE JOSHUA TREE ★★★★★ CD | Island 124 |
| | | U2 | |
| 70 | 88 | APPETITE FOR DESTRUCTION ● CD | Geddy/MCA 1735 |
| | | Guns N' Roses | |
| 71 | 78 | FAITH ★★ CD | EPIC/66001 |
| | | George Michael | |
| 72 | 85 | THE FIRST OF A MILLION KISSES ★ CD | RCA/N 21096 |
| | | Fungus/Band Addiction | |
| 73 | 91 | RENAISSANCE CD | Sygn 5048 844 |
| | | Aswad | |
| 74 | 92 | REMOE CD | EMI/MD 1007 |
| | | See Kind Cry | |
| 75 | 67 | HEAVY NOVA ● CD | Crave/Freq/CICA 4 |
| | | Robert Palmer | |
| 76 | 96 | BROTHERS IN ARMS ★★★★★ CD | EMI/MD 1007 |
| | | Dire Straits | |
| 77 | 83 | POP ART ● CD | Virgin/Phonogram VERA 25 |
| | | Transmission Vamp | |
| 78 | 82 | HEAVEN ON EARTH ★★ CD | MCA/MCF 3421 |
| | | Katrina Carruthers | |

Doctor's orders

by Barry Lazell
DOCTOR BEAT Records is a new label, just now settling into its north London HQ, and with a couple of 12-inch releases out testing the water. The expertise behind the setting up of the label, however, is of impeccable pedigree, since much of it belongs to veteran writer-producer Steve Rowland, who has been firing hits at the charts around the world for more than 20 years now. Rowland, however, does not see the new venture as being an extension as such of his own past successes, rather, as regards his own presence at Doctor Beat as a catalyst for things which are essentially new, youthful, streetwise and aggressive.

As Roland says, "I founded Doctor Beat — which, first and foremost is a dance-orientated label — to a workshop looking for the brightest apprentices. We are looking for people looking for opportunity — not just singers, bands and writers, but also producers, engineers, musicians. What I intend to build is a workshop core of young people who are doing it of street level; whose input in whatever creative niche they occupy has that 'disturbing' factor, that certain extra something which makes people stop, listen and take note rather than simply adding to the musical status quo."

Initially, Rowland has recruited Gene Anderson (former club DJ), as an A&R man/producer. Anderson's basic brief is "feeling the tempo of what's happening in the world, which is what we can't be interested as seeking to acquire the latest import buzzes, since the Dr Beat emphasis is strictly A&R oriented. Anderson has his ear to the dance floor more to identify and anticipate emergent trends and sounds, rather than snap up existing records.

Rowland is aware of the "indigenous or major?" dilemma which faces UK talent, particularly in the dance field, when looking for that elusive deal. "Send a tape to a major label, and chances are that you'll just see it of Cali, and you'll simply get a secretary who is told to give the standard reply, "oh, we're not seeing anyone at the moment". It's all a matter of going through channels — even where there is a dance department with someone street-aware in residence, he is probably unanswerable to someone upstairs who, basically, doesn't know or care.

"A dance indie, on the other hand, is likely to be the mirror image — sounds authentic, and has plenty of background knowledge, and probably a clear idea of just where the new hopeful sits in terms of this week's scene, rather than next year."

But therein, he agrees, lies the all-too-common dilemma: bigger labels have marketing and promotional muscle, and they have more, all too many, established indie simply wither away, and their acts often with them, because lack of experience, money, muscle, or probably a combination of all these, prevents them from being a constructive feed and musical innova-

SHOOT TO THRILL: joining the Doctor Beat gang

tion translating into commercial success and providing the wherewithal to continue. So, for a new act, who is going to listen in the first place, and who is going to finally deliver the goods? All too often, the answers will not coincide.

Rowland is experienced enough, has worked with and within major companies for long enough, to know where to steer a middle course. Above all, he admires the integrity of the struggling independent — when the individual goes down, it will not be the corporation which suffers, more likely the acts or the music. "The three killer symptoms of record industry disease are ego, insecurity and greed. When you've grown too fat for your head, see where your feet are planted, one or more of those gets a hold, and they tend to strike at individuals within large companies — when the individual goes down, it will not be the corporation which suffers, more likely the acts or the music."

The whole indie sector can be a bastion against this, but its individual components are always open to death by starvation instead, so Rowland sees the need for experience, and business level-headedness based on experience.

"I want to build us into a respected company, whom people might approach as they would an RCA or CBS because they recognise the solidity, but once they're here, get the involvement of a label which, above all else, cares about the music." He is putting the bricks and mortar in place, a distribution deal through RCA/BMG, and publishing and promotional ties are finalised at the moment.

Acts already signed include Muffa Flood (whose Tear The Roof Off is on current 12-inch release), Shoot To Thrill, and an as-yet-unnamed female singer/writer/guitarist about whom Rowland is clearly excited. The label is working with producers J. Jammer and Dizzy Mikkis, who are based in a studio in Southampton, and anticipate eventually involving many such young, innovative teams whose roots are the street and the club floor. A 24-track studio in Camden is now established, and the operation is rolling into gear to hit the road fully for business in the new year. It should certainly be one to watch for 1989.

Doctor Beat is based at 213A, Kenilworth Tower Road, London NW5 2JH. (Tel. 01-284 0112.)

Moving into the Hip House

by Andy Beevers

FAST EDDIE claims that his hip house amalgam of rap with house rhythms is the new big thing in Chicago, "along with deep house it is taking over from Acid." The idea is not entirely new — Todd Terry has been collaborating with such rap acts as The Jungle Brothers and I La Rock in New York. But Fast Eddie is the first Chicago artist to mix the two styles. "Now everybody is trying to make Hip House records," he claims.

It all started as something of an accident. "I started to play and listen to a lot of hip hop records and I wanted to do a hip hop record. But my manager and the producer wanted me to do another house record because my Jack To The Sound Of DJ The Underground single had been a big success. So I had to compromise by putting the two together and calling it Hip House — it came out pretty good!" Listen to the new single, simply called Hip House, or Ya Ya Get Funked on his Jack To The Sound LP (DJ International/Westside) and you will agree with him.

Eddie cut his first record back in 1986, so has been through all the changes in house music. This is reflected in the variety of styles on his LP, which includes both straightforward house and pure Acid, as well as Hip House.

On his recent UK tour Eddie showed that, unlike many other Chicago acts, his is just as happy on stage as he is in the studio, rapping and dancing with boundless energy and enthusiasm. Not only were audiences impressed by his act, but he was won over by the UK's clubs. "I love it out here. It is my first time in the UK and I want to come back someday." With Hip House poised to crossover into the charts, he may well find himself rubbing home sooner than expected. Top of the Pops beckons.

C O L U M N

IT'S A brand new year (welcome), so how does a brand new dance trend grab you? We haven't had one since before Christmas! While undoubtedly there is a lot of mileage still to be got from garage and deep house, I cannot help thinking that hip house will emerge as a more important trend. It has been noticeable here that the only rap hits to cross over convincingly to the pop chart have been very fast (**Salt-n-Pepp**, **Run-DMC**, **Beastie Boys** etc), gimmicky (UK remixes being needed to cross over the slower and harder raps that are more representative of the real underground rap scene. Now, rappers are starting to use house rhythms, and house producers are using not only rap but also the standard funk samples that have spiced so many recent rap hits, the distinction having become so blurred that the rap act **Rob** **Co** **Da** **Y** **Yo** **Get Funked** **On** The Dance Floor is considered to be a house hit. The swing towards this hip (hop) house fusion is being accelerated by the big-selling Jack To The Sound album, and especially by its now also import 12-inch **FAST EDDIE** **Ya Ya Get Funked** (DJ International Records DJ 968), a **Todd Terry**-type exciting jumpy rap using (amongst others) the **Lyn Collins** Think (About It) sample that has become familiar

— it's the "wooo", "yeah" — from countless raps, and now also spikes the similar, and similarly hot, **Lum Up** **The Boss** (also on the imported **FREE** **Tyree's Got A Brand New House** (DJ International Records DJ 1016), from which album however the more routinely funky **12** **Revenge** (Underground UN 128) has been 12-inch. So, this hip house, another definition to remember!

Other important things doing business before Christmas were the excellent gospel-ish jerkily contering **PETER BLAKE** **Far I Go** (DJ International Records DJ 957), very exciting ultra-jiggly rolling go go hip hop (Punkfunk) **Yug Teddy's** **Jam** (Uplink/MCA Records MCA-23972), **DJ Mark** **The 45 Kings** (reworked rare) **James** **bosed jingly rap GANG STARR** **Gusto** (Wild Pig WPI 009), audaciously pitting in six different mixes **MIX** **Masters** **House** (DJ International Records DJ954), jerkily bounding instrumental **BLAKE** **BAXTER** **Horns** (Incognito IR 11268), leading with the basically distorted muthing Sexuality a deep house-ish Detroit "techno" four-tracker

UK news, now. Before

Christmas something unprecedented happened, the staff of EMI's dance label **Syncoate** serviced their mailing list DJs with a rival label's release, the derivative though good breezily glistening **ROBERT HOWARD & KYM MAZELLE** **Wait** (RCA PT 42596), in which **Dr Robert** from the **Blow Monkeys** duets with their critic, **Kym**. Also before Christmas, inevitably two of the remixes from the better value US six-tracker were marketed here as **INNER CITY** **Good Life** (Chicago Mixes) (10 Records TENR 249), and the acidic **Moët Mix** was followed by **Stech** **Ahken Waterman's** still mildly wailing but more starkly vocal **KOOL AND THE GANG** **Celebration** (SAW Remix) (Club JABXXX78).

Presumably intended for (certainly massive) specialist sales rather than inclusion in the singles chart, as just one side of this 33"/rpm six-tracker nudges the qualifying duration limit, **STERLING VOICE** **My Only Girl** (Ffr FRX 21) couples the current **Kevin** moaned and worried leaping deep house import with the older and calmer **STERLING VOICE** **PARIS BRIGHTLEDGE** **It's All Right**, while likely to get well deserved house attention is **The Shep Pettibone** remixed excellent excitingly surging **BRANDY** **Brand New Wanta It** (Euro Dub Mix) (EMI 12DD 11). Other recent but previously unprinted house reviews include the (now quite elderly) Manchester recorded newly bounding **A GUY CALLED** **GERALD** **Voodoo Ray** (Rham! Records RS 8804), fluidly galloping **BAFFY FORD** **Chicki Chicki** (SAW Remix) (Club JAB BFORD 2), with an even better jazz-acid instrumental **Fordrax** **Tyee's Got A Brand New House** (DJ International Records DJ 1016), from which album however the more routinely funky **12** **Revenge** (Underground UN 128) has been 12-inch. So, this hip house, another definition to remember! Other important things doing business before Christmas were the excellent gospel-ish jerkily contering **PETER BLAKE** **Far I Go** (DJ International Records DJ 957), very exciting ultra-jiggly rolling go go hip hop (Punkfunk) **Yug Teddy's** **Jam** (Uplink/MCA Records MCA-23972), **DJ Mark** **The 45 Kings** (reworked rare) **James** **bosed jingly rap GANG STARR** **Gusto** (Wild Pig WPI 009), audaciously pitting in six different mixes **MIX** **Masters** **House** (DJ International Records DJ954), jerkily bounding instrumental **BLAKE** **BAXTER** **Horns** (Incognito IR 11268), leading with the basically distorted muthing Sexuality a deep house-ish Detroit "techno" four-tracker

UK news, now. Before

TOP 75 SINGLES

7 JANUARY 1989

MUSIC WEEK



| | |
|---|--|
| Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 500 record outlets, incorporating 7", 12", Cassettes & CD single sales. | |
| 1 | ESPECIALLY FOR YOU Kylie Minogue & Jason Donovan EMI 3/27/88 |
| 2 | CRACKERS INTERNATIONAL EP Man (12 MINUTE 63) (W/RT/57) 3/27/88 |
| 3 | SUDDENLY ○ Anny Aulderson Food For Thought (UM) 113 (P) 3/27/88 |
| 4 | GOOD LIFE Devo City 3/27/88 |
| 5 | MISLETOE & WINE ● Cliff Richard 3/27/88 |
| 6 | BUFFALO STANCE Neneh Cherry 3/27/88 |
| 7 | LOCO IN ACAPULCO The Four Tops 3/27/88 |
| 8 | BURNING BRIDGES (ON & OFF & ON AGAIN) Status Quo 3/27/88 |
| 9 | FOUR LETTER WORD Kim Wilde 3/27/88 |
| 10 | CAT AMONG THE PIGEONS/SILENT NIGHT CBS (AMT) 10 (P) 3/27/88 |
| 11 | TWO HEARTS Phil Collins Virgin (50) 114 (P) 3/27/88 |
| 12 | SMOOTH CRIMINAL Michael Jackson Epic (50202 7) 12 45202 6 (C) 3/27/88 |
| 13 | DOWNTOWN '88 Pellea Clark PRT PLS 19 (12" PPT 19) (A) 3/27/88 |
| 14 | TAKE ME TO YOUR HEART Rick Astley RCA PA 42533 (12" PPT 42534) (BMG) 3/27/88 |
| 15 | YOU ARE THE ONE A-Ha 3/27/88 |
| 16 | KEEPING THE DREAM ALIVE Fruitbat Worner Brothers W 75307 (W) 3/27/88 |
| 17 | ANGEL OF HARLEM Isabel (1215 422) (P) 3/27/88 |
| 18 | FIRST TIME ○ Robin Beck Mercury/Phonogram (MEX) 270 (P) 3/27/88 |
| 19 | FINE TIME New Order Factory FAC 2237 (12" FAC 223) (P) 3/27/88 |
| 20 | RADIO ROMANCE Tiffany MCA (TFT) 15 (P) 3/27/88 |
| 21 | NEED YOU TONIGHT INXS Mercury/Phonogram (MS) 131 (12" P) 3/27/88 |



| | |
|---|---|
| Records to be featured on this week's Top of the Pops | |
| 53 | JE NE SAIS PAS POURQUOI ○ Kylie Minogue EMI (M) 171 21 (P) 3/27/88 |
| 54 | CHIKKI CHIKKI AHH AHH Bobby Ford Epic (50) 113 (P) 3/27/88 |
| 55 | THINKIN' ABOUT YOUR BODY Bibi Saint-Michel Mercury (M) 312 (P) 3/27/88 |
| 56 | REAL GONE KID Deacon Blue CBS (DACT) 7 (C) 3/27/88 |
| 57 | CELEBRATION (S.A.W. Remix) Kool & The Gang Cap (Phonogram) (ABX) 78 (P) 3/27/88 |
| 58 | HE AIN'T NO COMPETITION ○ Brother Beyond Parlophone (128) 6193 (E) 3/27/88 |
| 59 | KISSING A FOOL George Michael Epic (50) 117 (C) 3/27/88 |
| 60 | LOVE NEVER DIES... Bellini Corbille Virgin (50) 1150 (E) 3/27/88 |
| 61 | BREAK 4 LOVE Raze Champion CHAMP (12) 87 (BMG) 3/27/88 |
| 62 | ROAD TO OUR DREAM T'Pau Sire/Virgin (SMT) 100 (E) 3/27/88 |
| 63 | HOW CAN I FALL? Breche Sire/Virgin (SMT) 102 (E) 3/27/88 |
| 64 | MY PREROGATIVE Bobby Brown MCA (MCA) 1299 (P) 3/27/88 |
| 65 | THE CLAIRVOYANT Iron Maiden EMI (128) 79 (E) 3/27/88 |
| 66 | IMAGINE/JEALOUS GUY/HAPPY XMAS John Lennon Parlophone (128) 6199 (E) 3/27/88 |
| 67 | DON'T BELIEVE THE HYPE Mista E Libson/Polydor (UR) 30 (P) 3/27/88 |
| 68 | CHRISTMAS SONG/THANK YOU FOR A GOOD YEAR Alexander O'Neal Island (12) 63182 6 (C) 3/27/88 |
| 69 | TENDER HANDS Chris de Burgh ARM (AMV) 686 (P) 3/27/88 |
| 70 | TIED UP Yello Mercury/Phonogram (YEL) 2102 (P) 3/27/88 |
| 71 | YEAR, YEAR, YEAR, YEAR, YEAH The Pogues Nonesuch (WEA) 72 35571 (W) 3/27/88 |
| 72 | ORINOCO FLOW ○ Enya MCA (72) 31371 (W) 3/27/88 |
| 73 | REQUIEM London Boy WEA (72) 31371 (W) 3/27/88 |

THE NEW SINGLE

GUDDY TOY

INDUSTRY

A year for cheers

ANY INDUSTRY with a near 20 per cent growth rate should have a lot to cheer about. With predictions of trade deliveries topping \$500m and CD sales close to \$2bn the UK record industry had a better year than nearly all its European rivals.

But the loudest cheer of the year came not from the BPI but from the Home Taping Rights (shouldn't it be Wrong) Campaign. Against all the evidence and all the rational arguments the blank tape lobby reversed the international trend and cut a big hole in the new Copyright Act. The record industry had its consolation prize, in the rental right clauses, but as we approach an era when the consumption of music will grow by means other than the retail sale of sound-carriers, the principle of paying to tape still needs to be established.

Elsewhere, record companies were most preoccupied by the chart and whether to partition it. The BPI decision to exclude compilations from the main chart may have unexpected side effects — such as giving chart places to even more compilations than before — even if it has the desired effect of highlighting new talent and allowing more individual artists to reach that coveted number one slot.

Among the companies themselves, there was little repetition of 1987's hectic musical charts for senior management. The casualties were among companies this time — notably Red Rhino and Serious towards the year end. Virgin made the headlines again, selling shirts and going private. Chrisyts was let down by its US operation and Max Headroom, while Magnet sold out to WEA. EMI had the Christmas number one for the second year running but still had to watch PolyGram and CBS fight it out for top company placing, while it worked hard to overcome a long history of distribution problems.

Finally, if the BPI deserves two cheers for its copyright battling, the record industry should raise its voice to the two Johns of PPL (Brooks and Lowe) for turning the tide against a hostile government atmosphere and bringing off a deal with commercial radio.

DAVE LAING

INDIES

Nihilistic twerp required

THE INDEPENDENT label world became nothing more than an uncomfortable top during 1988. Where there was once a spirit of defiance and alternative ideas,

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

there are now teams of business-orientated idealists set on competing properly with the majors. That's no bad thing, of course, but the assimilation of many of the smaller labels into major concerns has led to less exciting music. It's also intrinsic to an abundance of independent dance sounds and a plethora of Peel Sessions closing up the independent charts. This made it even harder for new talent to emerge.

And for some, the promotion of pinpointed groups/labels meant budgets were stretched to the full and innovation was more involved in packaging rather than the sound of the thing. Each Carter member had a flagship, Red Rhino's Wedding Present, Revolver's Flatmates, Nine Aides's Pop Will Eat Itself, and Rough Trade's Well, it had a million Smiths' releases and the emergence of UK dance music to contend with.

Red Rhino's purse strings snapped shut, its championing of new beat — still tipped to take over where acid still pops — was too much too soon, and its support faded as diverse as Medium Cool's jangle pop and Earthly Delights' industrial grind, made its situation applaudable but, ultimately, not plausible. The new year may see them re-emerge, but surely they'll only be casting more commercial material to the wind.

The independent approach now is as near to the major ethic as it has been at any time since the punk outbreak of 1977. That major method allows music to be more readily available, leaving the likes of hardcore noise as the only real alternative. An anti-fashion, neometal annoyance, it seems unlikely to convert in the way that previous rock tentacles have, but, realistically, it never set out to.

As we enter '89, the increase of independent chart pop music, the knowledge that the likes of Crazyhead and Diesel Park West are at one's good, supported by Parlophone, plus the lengthy list of recent major signings from the indie sector, including Pop Will Eat Itself, The Wedding Present, House Of Love, Frazier's Chorus, The Beloved and a host of others, suggests that "independent", as a catch-all

bracket, means no more than a sleeping stone akin to the 10-year-old demo and live show idea. That's a shame, but in the current economic climate, it's really only to be expected. If the British pop scene ever needed a UK-centric nihilistic twerp like Sid Vicious again, then this is surely the time.

DAVE E HENDERSON

CLASSICAL

The vinyl decline

NO ONE can say that 1988 was short on classical drama: the year has been one of novelty, change, controversy, success, failure — and profit. For just how healthy is classical's bottom line is indicated by the eagerness for some major companies — notably CBS Sony and WEA — to do anything to boost their classical presence.

CBS went a-hunting and bagged Gunther Brest from Deutsche Grammophon, while WEA bagged Eralo from RCA/BMG, and rumours continue to float of more changes in the near future.

But there were new companies too. Most notable was Virgin Classics, with Simon Foster teaming up with Branson, as enterprising as ever, and though it didn't create so much stir, there were other new labels, including AVAM from the Matthew Walker/Frank Rodgers team that brought the Trax Classique success, and a handful of much smaller ones, including LDR, Albany Records and Abacus. A continuing theme throughout 1988 was the decline of vinyl, emphasised by Deutsche Grammophon's announcement as early as August to cease all LP issues in January. Others have virtually flogged their LP market still exist, declared themselves as 'ASV' have a few companies which as 'LP Neighbourhood'.

This did not stop the dance of other formats. DAT did not ex-

CRAZYHEAD: A slice of indie spirit... with a little help from EMI



DWIGHT YOAKAM: brought to you via the country campaigns

plode or die but is hanging on in, helped by such bold moves as the decision of Chandos to start duplicating.

But alas, poor CDV, drive-bombing. The lack of hardware was a major cause, but many of the critics gave a large part of the first release — much of it aged stuff from Unitel — a hammering. Too much has been invested to let it go, and there doesn't seem much wrong with the basic product, but it will be hard to squash the scepticism.

From a dealer's point of view, the development of CD-ROM as used in Tower Records' Piccadilly Circus megastore bodes well for the future as a customer aid.

And then there was price. Every one, it seemed, dropped prices, though the consumer did not always benefit. Digital Classics trumpeted its £2.99 range of new digital recordings, distinguished by dependent like Hyperion dipped under £10. Nimbus tried a 20-minute CD single while DG has some success with a range of three-inch CD singles.

In conclusion, Classics 1988 was lively and competitive. The message for 1989 is: Hang on to your hats.

NICOLAS SOAMES

MUSIC VIDEO

Cliché-ridden dross?

THE ADVENT OF CDV has been the most positive development in music video in 1988, promising more creative scope and recognition for music's visual accoutrements. Otherwise, it has been a lean year. Gone are the big budget extravaganza and in April pop promos were branded "unimaginative and boring" by Edward Booth-Clibborn, chairman of the Designers And Art Directors' Association. Although exciting work has emerged — particularly in the indie sector from young, first-time directors — its progress has been hampered by television's dwindling enthusiasm for music programming.

With the Saturday morning kids' shows and Top Of The Pops as the

primary outlets for getting promos to the masses, by 1988, marketing-conscious record companies have been forced to play safe. Some of 1988's most functional promos have managed to impress, particularly Envy's Orange Flow and Eurythmics' You Have Placed A Chill, but the cliché-ridden dross has been thick on the ground, beating questionable but more interesting work such as the Escape Club's "sexist" Wild Wild West onto the box.

The explosion in dance music has extended to video in 1988, prompting the year's only new breed of promo: those catering for the unique requirements of independent but labouring dance product. Though the independents have commissioned some of the most memorable promos of the year, their budgets have often been rock-bottom and the possibility of royalties for video makes it an issue worthy of further discussion in 1989.

Those shrinking budgets and record companies' reluctance to commission until a record seems assured of a top 50 chart placing suggest that the industry is struggling to justify video's worth as a marketing tool with the limited broadcast opportunities currently available. Enthusiasm for promos may have reached its peak. The fervour which greeted Take On Me and Sledgehammer has not been repeated for some time — the way forward must now lie with CDV and other music/videos-in-products such as Medialia's Videola project and Envy's "Sexist" Savage video album.

SELINA WEBB

COUNTRY

On the campaign trail

COUNTRY MUSIC had a good year in 1988. A CMA commissioned survey by Gallup strongly suggested that country is more popular with people in general than jazz, folk, blues, reggae, African music and several other categories. More people recognise the biggest country music acts when their names are mentioned than many thought possible, and public awareness of the genre is growing fast.

A lot of this improvement had to do with the year's marketing campaign, Route 88, which followed 1986's Discover New Country and last year's New Country 87, which between them created such new stars as Randy Travis, Dwight Yoakam, Nanci Griffith, Lyle Lovett, K T Oslin, The Judds and so on. Interest in these newer names also encouraged a younger audience to invest in some of the great names of the past, and Johnny Cash, Willie Nelson, Dan Seals and several more found their wilts increasing slowly.

British country music — or rather Irish country — produced its biggest star yet, with the emergence of Daniel O'Donnell, whose first three albums, on the country LP

chart ever since they were released, were joined by the TV audiences. From The Heart, which made a distinct dent in the "real" cum chart. It would be incorrect to suggest that O'Donnell is any kind of innovator — his work is often sentimental and probably appeals more to middle aged females than to any other constituency, but a projected recording session in Nashville with a name producer could easily break the US market for him in 1989.

The new year is also likely to see a further marketing campaign, provisionally titled Route 89, with many more American artists flowing into Britain and Europe. Perhaps the only stylistic loss for country music this year was that of Steve Earle, whose rock leanings have now overtaken his country affiliations. The loss of a Nanci Griffith, for example, in 1989 could be for more crucial ...

JOHN TOBLER



EURYTHMICS: helping to keep the video standards just that little bit higher

RETAILING

The age of the chain

THIS IS the age of the chain. The last 12 months have seen music specialist power in the UK concentrate as never before.

The acquisition by W H Smith of 74 stores from Virgin means that there are now only four truly national record retailers: Woolworths, Smiths/Our Price, Boots and HMV.

That coupled with the fact that the three are warring to outdo each other before in pursuit of common goals through the British Association of Record Dealers (BAR), is producing a situation that is making record companies reach for clean underwear.

The record companies have done their best to hinder the fusion of retailing interests by trying to persuade the Office of Fair Trading that huge conglomerates will not serve the public as well as a one-man-one-shop system. At the time of the Virgin sale, the OFT chose not to act on what the BPI was telling it, although there are now indications that officials are coming closer to the record companies' point of view.

The most positive development of 1988 was the formation of BAR, an organisation which uses the modern retail sector's first credible voice. At — and ever since — its formation, BAR has argued that it is going to be a power for good within the music industry as a whole. The organisation says it exists to help everybody sell more records, be they record company, major retailer or independent shop. Those individuals are a major target for BAR and it has made several appeals for them to become more involved with what it is doing.

Perhaps that is part of the solution to the small shops' problems. The most common complaint we at Music Week hear from retailers is that they are unhappy because the Our Price/HMV/Woolworths down the road had the new

U2/Dire Straits/Kylie Minogue were done two weeks before they did. Maybe the Indies should try to use BAR's bargaining power to get what they would see as a fairer deal.

JEFF CLARK-MAEDS

PUBLISHING

Takeovers take over

THE MAIN trend in publishing this year was centralisation — big companies got bigger, licensing went European and MCPS swallowed HMS.

1988 began with the Warner \$250m takeover of Chappell, ending that catalogue's brief period of independent ownership following its 16 years as part of the PolyGram empire. The year ended with the industry's number two company, EMI, poised to buy the biggest remaining independent, SBK Songs — itself a catalogue built up under the CBS umbrella. If that deal goes through, Warner-Chappell and EMI-SBK could between them hold over a third of the British market.

If there was a pattern in other takeovers, it involved the importance of niche publishing. The new markets in TV, radio, video and advertising customers led Zomba to increase its presence in library music and led John Hall's Filmtrox to buy the movie score catalogue of Columbia Pictures. There was even action at the classical end of the business from Bob Wise's Music Sales and Filmtrox again.

On the European level, the new buzz-word was "central licensing" as first PolyGram and STERNA and then BMG and Gemma sought to cut costs by cutting out the national level of mechanical royalty payments. Somewhat belatedly, British publishers swung into action to protect their writers' interests, but much remains to be resolved on this issue in 1989.

Even more will hang on the implementation of the new Copyright Act when nearly 80 years of the statutory royalty is ended. 1989's most fascinating negotiations will surely be between MCPS and the BPI over mechanical royalties.

Who's the betting it will be the first big case for the new Copyright Tribunal?

DAVE LAING

TECHNOLOGY

Cranked up

NINETEEN EIGHTY eight was a sensational year for new technology in more ways than one.

DAT didn't quite succeed in spelling doom to record companies; staunch industry opposition effectively arrested its progress, although it performed well in the professional market with many major studios installing DAT recorders as mastering or archiving machines.

Rather more exciting was The Guardian's revelation — implicating Nimbus — that corrosive inks seriously jeopardise the longevity of CDs. A string of press reports led consumers to ponder "Will my CD last forever and how long is forever anyway?"

Manufacturers rode the storm in a leapfrog admirably although the last 12 months have proved a rigorous testing ground for plants worldwide, with demand levelling out and competition cranked up. Discronics pointed the way to the future when it turned its Anaheim plant over to research and development, while both Shape and Discovery have recently been casualties of overcapacity.

CDV's album UK debut, with an enticing pop and classical catalogue, aimed to exploit the peak buying Christmas period. So far the portents are good despite inevitable scepticism about the consumer acceptance of the concept — and the fact that it is yet another, expensive format.

With DAT taking a lower profile, the record industry now has some new developments to worry about. Tandy's erasable CD system (CD-E) is reputedly two years off while Japanese manufacturer Taiyo Yuden's recordable CD machine (CD-R), that allows a single recording on to a blank CD could be much nearer. Meanwhile research into extending the playing time of conventional CD hardware promises up to 10 hours of continuous music in 1989.

KAREN FAUX

THE OTHER CHART

TOP 40 SINGLES

| | | |
|----|--------------------------------------|----------------------------------|
| 1 | CRACKERS INTERNATIONAL EP | Mute/Warner/87/59 |
| 2 | FINE TIME | New One |
| 3 | YEAR YEAR YEAR YEAR YEAR | Factory/FAC223/39 |
| 4 | SISTER MOON | Mercury/2122/39 |
| 5 | THERE SHE GOES | Capitol/C513/39 |
| 6 | TIED UP | Mercury/2122/39 |
| 7 | RADIO RADIO | Virgin/V211/39 |
| 8 | IN YOUR ROOM | CBS/ANGUS/39 |
| 9 | MAN IN THE MOON | London/LOM29/39 |
| 10 | THERE SHE GOES AGAIN | Sire/Warner/50/39 |
| 11 | THE LAST BEAT OF MY HEART | Wandsworth/WH 14/39 |
| 12 | WHAT KIND OF FOOL | East/EAST/39 |
| 13 | BIG NEW PRINZ | Ragdoll/Ragdoll/FALL/39 |
| 14 | PEEL SESSIONS | Strange Fruit/SF355/39 |
| 15 | A LITTLE RESPECT | Mute/WUTB/87/59 |
| 16 | BURST | Capitol/C513/39 |
| 17 | LOVE IS DEAD | Capitol/C513/39 |
| 18 | BITTER SWEET | Patchwork/PCS722/39 |
| 19 | ALCOHOL EXPLORERS | Probe/PR373/39 |
| 20 | I LOVE AS A TRAIN | Cooking Vinyl/CNV213/39 |
| 21 | OPEN YOUR ARMS | Capitol/C513/39 |
| 22 | NIGHT TRACKS | Strange Fruit/Night Tracks/29/39 |
| 23 | BLACK SUN | Chapter 22/22CAP/22/39 |
| 24 | WHY ARE YOU BEING SO REASONABLE NOW? | The Recording Project |
| 25 | BLACK VELVET | Fantasia/SBACA/39 |
| 26 | WROTE FOR LUCK | Factory/FAC23/39 |
| 27 | ANCHORAGE | Cooking Vinyl/CNV19/39 |
| 28 | THE PEEL SESSIONS | Strange Fruit/SF292/39 |
| 30 | VOODOO RAY (EP) | Rhino/BS 804/39 |
| 31 | JACKIE'S STILL SAD | Faced/FAC001/39 |
| 32 | REVOLUTION | Fox/BALZ/39 |
| 33 | THE HEADMASTER RITUAL | Rough Trade/RT215/CD/39 |
| 34 | CULT OF PERSONALITY | Epit/EC12/39 |
| 35 | YOU MADE ME REALISE | Creative/CRE355/39 |
| 36 | WHAT'LL YOU DO 'TIL SUNDAY? | Virgin/VS113/39 |
| 37 | TRANSCENDENTAL | Drevo/WANTIC/39/AC |
| 38 | THE WORLD IS OURS | Arbuckle/ARV3/39 |
| 39 | I WALK THE EARTH | Virgin/VO129/39 |
| 40 | ACROSS THE UNIVERSE | Mute/WUTB/87/59 |

TOP 20 ALBUMS

| | | |
|----|---------------------------------|-------------------------|
| 1 | THE INNOCENTS | Mute/STUMMS/87/59 |
| 2 | POP ART | Mercury/2122/39 |
| 3 | ALL ABOUT EVE | Mercury/2122/39 |
| 4 | GREEN | Warner/Bay/87/59 |
| 5 | SHORT SHARP SHOCKED | Cooking Vinyl/CNV213/39 |
| 6 | LOUDER THAN BOMBS | Rough Trade/ROUGH128/39 |
| 7 | EVERYTHING | CBS/429791/39 |
| 8 | THE EIGHT LEGGED GROOVE MACHINE | Polygram/COMP/39 |
| 9 | LET IT BEE | London/LOM29/39 |
| 10 | RANK | Rough Trade/ROUGH128/39 |
| 11 | EPHIMOUS | HS/MCA/MBO/1078/39 |
| 12 | BUMMED | Factory/FAC223/39 |
| 13 | WORKER'S PLATTINE | Capitol/C513/39 |
| 14 | BLUE BELL KNOLL | Capitol/C513/39 |
| 15 | I AM KURIOUS ORAN! | Ragdoll/Ragdoll/85/39 |
| 16 | ISN'T ANYTHING | Creative/CRE135/39 |
| 17 | HOUSE OF LOVE | Creative/CRE135/39 |
| 18 | THE STARS WE ARE | Patchwork/PCS722/39 |
| 19 | THE PRICE YOU PAY | Virgin/VS113/39 |
| 20 | HOW WILL I LAUGH TOMORROW... | Virgin/VS113/39 |

- ★ ★ ★ GOLD (100,000 units) ★ ★ ★ SILVER (50,000 units) ★ ★ ★ PLATINUM (100,000 units) ★ ★ ★ DIAMOND (500,000 units) NEW ENTRY
- 21 THE GREATEST HITS OF 1988 ★ CD Telus STAR 2324
Various
- 22 BUSTER (OST) ★ CD Virgin V1544
Various
- 23 NEW LIGHT THROUGH OLD WINDOWS ★ CD
Chris King WEA WMT200
- 24 SOFT METAL ★ CD Spher/SMA82
Various
- 25 WATERMARK ★ CD WEA WY 119
Eurythmics
- 26 THE GREATEST HITS OF HOUSE ★ CD Spher/SMA82
Various
- 27 THE MEMPHIS SESSIONS ★ CD Precision Ophion MMW.2
Melanie Wein
- 28 ANYTHING FOR YOU ★ CD
Gloria Estefan And Miami Sound Machine Epic 64173-1
- 29 HEARSAY ★ ★ CD Telu 45195A-1
Alexander O'Neal
- 30 SMASH HITS PARTY '88 ★ CD Dwyer/Moscow AOD 5
Various
- 31 TO WHOM IT MAY CONCERN ★ CD CBS 462877-1
P.Diddy
- 32 THE TRAVELING WILBURYS ★ CD Telus STAR 2347
The Traveling Wilburys
- 33 BEST OF HOUSE '88 ★ CD Waborn/Moscow London WY 234
Various
- 34 THE JOE LONGTHORNE SONGBOOK ★ CD Telus STAR 2353
Joe Longthorne
- 35 FLYING COLOURS ★ CD A&M A&M 5274
Chris de Burgh
- 36 DIRTY DANCING (OST) ★ ★ CD RCA BL 84608
Various
- 37 CLASSIC LOVE SONGS CD Telus STAR 2352
Various
- 38 THE HIT FACTORY VOL. 2 ★ CD Telus/PH 1
Various
- 39 TRACY CHAPMAN ★ ★ ★ CD EMI BMG 87 44
Tracy Chapman
- 40 THE GREATEST LOVE ★ CD Telus STAR 2316
Various
- 41 NEW JERSEY ★ CD Waborn/Phonogram 198H 42
Ron Jovi
- 42 DELICATE SOUND OF THUNDER ★ CD EMI CD 5009
Pink Floyd

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- 43 ANCIENT HEART ★ CD WEA WY 210
Tania Tabor
- 44 SO GOOD ★ CD 4th - Row/label
Mica Paris
- 45 A SALT WITH A DEADLY PEPA ★ CD Fuji/London FRU 3
Soft N' Peppy
- 46 ROYAL MIX '89 CD Spher/SMA 871
Mixage
- 47 RAINDOWN ★ CD CBS 45548-1
Deacon Blue
- 48 HIT MIX '88 ★ CD Spher/SMA 855
Various
- 49 THE SINGLES COLLECTION ★ CD Du-Lin/Phonogram KGV 1
Kool and the Gang
- 50 RAGE ★ CD Swan/Virgin/SMP 20
T'Pau
- 51 WHITNEY ★ ★ ★ ★ ★ CD A&M 281 1/1
Whitney Houston
- 52 LIES ... CD Griffin WY 218
Guns 'N' Roses
- 53 NEGOTIATIONS AND LOVE SONGS 1971-1986 ★ CD
Paul Simon Warner Brothers WY 232
- 54 REVOLUTIONS ★ CD Polygram POLH 45
Levin-Mitchell Jorje
- 55 CLOSE ★ CD MCA MCA 6100
Kim Wilde
- 56 TANGO IN THE NIGHT ★ ★ ★ ★ ★ CD Warner Brothers WMA 5
Fishmouth Music
- 57 ANY LOVE ★ CD Epic 642086-1
Luther Vandross
- 58 TILL I LOVED YOU ★ CD CBS 4628201
Barbra Streisand

- 79 THRILLER ★ ★ ★ ★ ★ CD Epic 642 6920
Michael Jackson
- 80 PET SHOP BOYS, ACTUALLY ★ ★ ★ CD Polygram FCD 104
Pet Shop Boys
- 81 INTO THE DRAGON CD
Bomb The Boss Ryburn King/Mus DOODU 1
- 82 THE BEST OF JAMES BROWN ★ CD K 241 NE 275
James Brown
- 83 THE CHRISTIANS ★ ★ CD Island UFS 874
The Christians
- 84 THE WORLDS OF FOSTER & ALLEN ★ CD Spher/SMA 861
Foster & Allen
- 85 GIVING YOU THE BEST THAT I GOT ★ CD
Ain't No Bearer EMI 87 49
- 86 HYSTERIA ★ CD Budgets Bids/Moscow HYS151
Def Leppard
- 87 HYPERACTIVE ★ CD Telus STAR 2328
Various
- 88 DANCE DANCE DANCE ★ CD Polygram ATVI
James Last
- 89 PHANTOM OF THE OPERA ★ ★ ★ CD Polygram GDF 7
Various
- 90 THE QUEEN ALBUM ★ CD Swan/Virgin/SMP 22
Elaine Page
- 91 ALL ABOUT EVE ★ CD Mercury/Phonogram MESH 119
All About Eve
- 92 PURPLE RAIN (OST) ★ CD Warner Brothers 251101
Prince & The New Power Generation
- 93 LOVESEXY ★ CD Polygram POLW 85 WY 114
Prince
- 94 DISCO ★ CD Polygram PRC 101
Pet Shop Boys
- 95 IDOL SONGS: 11 OF THE BEST ★ CD Crystal BILTY 1
Billy Idol
- 96 MOTOWN IN MOTION ★ CD K 241 NE 110
Various
- 97 LOVE SONGS ★ CD Telus STAR 2333
Marvin Gaye & Smokey Robinson
- 98 THE BEST OF THE ART OF NOISE CD
The Art Of Noise Onyx 837 36A-1
- 99 THE LOVE ALBUM '88 ★ CD Telus STAR 2332
Various
- 100 A WHOLE LOTTA SHAKY CD Epic MCOO 5
Stevie Nicks

CD Released on Compact Disc
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CLASSICS RECORDS CLASSICAL

BMG flexes gnosto muscle

by Nicolas Soames

MICHAEL EMMERSON, president of BMG Classics, flexed his classical muscles and welcomed the new year with a fistful of new signings designed to increase dramatically the presence of all the labels now under the BMG umbrella.

Most unexpected of the varied plans is a new and extensive contract with what is boldly titled "the largest group of Soviet artists ever" to join a Western recording company.

Waving the flag of gnosto, Emerson has signed the conductor Yuri Temirkanov, the violinist Vladimir Spivakov and his Moscow Virtuosi and the viola player Yuri Bashmet to RCA Victor Red Seal. Also recording for the label are the cellist Natalia Gutman and the 17-year-old pianist Evgeny Kissin, whose first record, Rachinoff's Piano Concerto No 2 with the LSO under Valery Gergiev is out later this month.

Already, a number of albums have been made in the West (in Paris, Vienna and London). They include Stravinsky's Rite Of Spring and Petruska with the RPO while the future holds Sibelius, Chalkovsky and others — with the Philadelphia Orchestra and the Leningrad Philharmonic.

Vladimir Spivakov, who has recorded for EMI, will make a total of 18 recordings, including Concertos by Bech and Vivaldi. Gutman has already recorded both chello concertos, by Shostakovich, while Bashmet to

record a viola recital disc among various other projects.

"The new era of gnosto has made it possible to produce our own recordings of these virtuoso Soviet artists, and we have made a major commitment to record them in the West," says Emerson. BMG has also contracted Sir Colin Davis to a long term agreement. Over a five year period, Davis will record 20 albums for both RCA and Eurodisc principally with the Bavarian Radio Symphony Orchestra — including opera and major choral works for Eurodisc, and orchestral works for RCA Red Seal.

"Sir Colin has been a major figure on the international scene for nearly three decades and is renowned for his authoritative interpretations of a highly diverse repertoire," says Emerson. "In addition to his choral and symphonic recordings which will be significant contributions to both labels, Sir Colin will bring BMG Classics back to the world of opera recordings."

Davis's work for Eurodisc is part of a new look scheduled for the label, originally the classical wing of Arista. It is now to assume a "new role in a new context, that of the vocal, choral and operatic label of the BMG Classics Group" and will have a heavy recording schedule involving a number of acts and Claus Peter Flor as well as Davis.

Finally, Emerson has confirmed the distribution agreement (covering two months ago in MM) with Deutsche Harmonia Mundi. Reversing an initial period of five years from January 1989, it guarantees BMG Classics a minimum of 26



CLASSICAL COUP, Evgeny Kissin comes to the UK

new albums in the first year with at least 16 albums every subsequent year; and access to DHM's 700 track catalogue files.

Emmerson sees the strong early music nature of the DHM catalogue as complementing both Red Seal and Eurodisc, describing it as "a major addition to the BMG Classics family," Emerson adds: "The marketing potential of this new association is enormous. It is a massive step forward." He also discloses that RCA Victor is to make an increased commitment to Broadway and the crossover material.

CDV: there's still faith in the format

THE LAUNCH of CDV was scheduled to be something of a challenge for EMI, what with the scepticism left over from LaserVision and the defensive attitude towards yet another medium involving considerable capital outlay.

And there can be little doubt that the first three months proved something of a disappointment. It remains one of the main challenges of the new Year.

There were few criticisms of the medium itself: the flexibility and the standard of video and sound were generally praised, even though the available software received something of a drubbing. But CDV was not really given the best chance to carve a small niche in the pre-Christmas market because of the lack of machines.

One major classical retailer was heavily critical of the situation that expected him to invest in software while only recording a few titles. The system is for sale between the months of September and December.

It was a response mirrored by others, and largely acknowledged by PolyGram itself. "We didn't expect a huge demand in the first months, but the lack of machines has held back the development of the system," says Peter Russell, head of PolyGram Classics. "It is unfortunate, but it is not a deathblow. A lot of people believe in the system and are just waiting

for more machines and perhaps newer CDV software to become available."

This was corroborated by Pete Rezon, commercial director, PolyGram. "The number of machines in the market place is not as great as we had hoped, and there is a certain amount of frustration on all sides," Rezon remarks. "But I am quite happy with the way things have gone despite the problems."

Rezon estimates that by the Christmas period there were about 7,500-8,000 machines in the UK, with about 4,000 of those having been sold. His software estimates incorporate 80,000 CDV units, both pop and classical, covering around 140 titles in five-inch, eight-inch and 12-inch formats.

Interestingly, although classical material led the way in the CD breakthrough, pop has been the cutting edge of CD. There are 26 12-inch classical titles now available but 71 pop titles in all three formats. Just before Christmas, a TV advertising campaign in the south, with a strong pop bias and it is expected to roll out nationally. But both Russell and Rezon are now talking in terms of a relaunch later this year — probably after Easter, when Rezon hopes other manufacturers such as Sony will enter the market. "We will know more after the spring trade shows," comments Rezon.

| KEY A=Radio 1 'A' list B=Radio 1 'B' list C=Radio 1 'C' list | MUSIC TITLES (in most) | RADIO 1 PLAYS | | | RADIO 2 PLAYS | | | REGIONAL PLAYS (in most) | | | TOTAL WEEKS ON AIR |
|--|------------------------------|------------------|----|---|------------------|----|----|--------------------------------|----|---|--------------------------|
| | | A | B | C | A | B | C | A | B | C | |
| A-HA You Are The One | Warner Brothers | 15 | 11 | A | A | A | 24 | 27 | 28 | 1 | 1 |
| ANDERSON, ANGELO Sunday | Food For Thought | — | — | — | — | — | — | — | — | — | — |
| KITTY ROCK Star On The Move | RCA | 13 | 12 | A | A | A | 31 | 31 | 31 | 1 | 1 |
| MANANARA Nuhon Jones | London | 15 | 16 | A | A | A | 33 | 39 | 16 | — | — |
| BANGLES The In Your Face | CBS | 4 | 7 | C | C | C | 8 | 12 | — | — | — |
| BEACH BOYS The Kalama | Elektra | 13 | 15 | A | A | A | 30 | 31 | 34 | — | — |
| BECK, ROBIN First Time | Mercury | 5 | 7 | C | C | C | 28 | 28 | 18 | — | — |
| RONDI DENZI (The Blue Room) | Chrysalis | — | — | — | — | — | — | — | — | — | — |
| ROMIE THE BASS Key & Mike Propper | Byrnes | — | — | — | — | — | 29 | 31 | — | — | — |
| ROXY BLUE You Are My Body | Virgin | 16 | 12 | A | A | A | 26 | 27 | 27 | — | — |
| ROY METS Girls Working For A Star To Fall | RCA | 7 | 10 | B | B | B | 28 | 25 | 47 | — | — |
| BREATHHE How Can It Feel | Sireen | — | — | — | — | — | 32 | 37 | 52 | — | — |
| BROS Can Among The Pigeons | CBS | 4 | 7 | — | — | — | 33 | 37 | 6 | — | — |
| BROWN, BOBBY My Prototype | MCA | 9 | 8 | B | B | B | 17 | 13 | 58 | — | — |
| CAROLUS, BLINDA Love Never Dies | Virgin | — | — | — | — | — | 35 | 30 | 64 | — | — |
| CHELSEA Everybody's Here At Home | Topic | 7 | 4 | B | B | B | — | — | — | — | — |
| CHEEKY, NENEH Buffalo Sauce | Cave | 13 | 9 | A | A | A | 22 | 16 | 13 | — | — |
| CLARK, PUTALA Downtown 88 | EMI | 9 | 11 | B | B | B | 30 | 30 | 10 | — | — |
| CLIMIE FISHER Love Like A River | PRT | 9 | 9 | B | B | B | 30 | 24 | 57 | — | — |
| COLE, NATALIE Live For Your Love | Manhattan | 8 | 5 | B | B | B | 24 | 27 | 40 | — | — |
| COLLINS, PHIL Two Hearts | Virgin | 20 | 19 | A | A | A | 31 | 41 | 31 | — | — |
| SCARBON BILLI Real Gone Girl | CBS | 5 | 7 | C | C | C | 14 | 15 | 41 | — | — |
| DE BURGH, CHRIS Missing You | A&M | 5 | 6 | C | C | C | 37 | 37 | 22 | — | — |
| SARIE, STEVE Johnny Come Lately | MCA | 12 | 6 | B | B | B | 16 | 16 | 80 | — | — |
| EVERYTHING BUT THE GIRL, These Early Days | Island | 7 | — | — | — | — | 21 | — | — | — | — |
| ENTA Evening Falls | WEA | — | — | — | — | — | 17 | 14 | 36 | — | — |
| FRASURE, SUZ | Musica | 16 | 17 | A | A | A | 35 | 28 | 3 | — | — |
| STEVAN, GLOBAL HEART'S Gonna Get You | Epic | 11 | 9 | A | A | A | 26 | 13 | 39 | — | — |
| THE FLYING CHINAMAN She Drove Me Crazy | London | 12 | — | — | — | — | 6 | — | — | — | — |
| FLEETWOOD MAC Live At You As You Leave | Warner Bros | 10 | 8 | B | B | B | 30 | 35 | 68 | — | — |
| 700 TOPS Loco In Aspiculpo | Arista | 15 | 18 | A | A | A | 34 | 39 | 15 | — | — |
| ROX, SAMANTHA Love Insect | Jive | 6 | 6 | C | B | C | 7 | 7 | 74 | — | — |
| FRESH! Keeping The Dream Alive | CBS | 23 | 20 | A | A | A | 25 | 27 | 27 | — | — |
| THE FRESH CREAM | EMI | 5 | 7 | C | C | C | 11 | 17 | — | — | — |
| HOLLY, BUDDY Top Love Wins | MCA | — | — | — | — | — | 13 | 15 | 65 | — | — |
| HUMANOID Stalker Humanoid | Warnerdis | — | — | — | — | — | 12 | 12 | 31 | — | — |
| INNER CITY Good Life | 10 | 17 | 13 | A | B | A | 21 | 25 | 5 | — | — |
| ISNYS Need You Tonight | Mercury | 12 | 15 | C | C | C | 26 | 23 | 25 | — | — |
| JACKSON, MICHAEL Smooth Criminal | Epic | 15 | 16 | A | A | A | 35 | 40 | 14 | — | — |
| ARMABAL All Star Good | WEA | 4 | — | — | — | — | 17 | — | — | — | — |
| JOHN, ELTON A World In Search | Rocket | — | — | — | — | — | 24 | 29 | — | — | — |
| KEATE, MO'RIE Tina | London | 10 | 9 | B | B | B | 7 | 7 | — | — | — |
| LENNON, JOHN Imagine | Parlophone | — | 5 | — | — | — | 11 | 10 | 46 | — | — |
| LENNON, ANNIE/AL GREEN Put A Little | A&M | 10 | 10 | B | B | B | 37 | 37 | 32 | — | — |
| LEWIS, HUEY & THE NEWS To Me | Chrysalis | — | — | — | — | — | 19 | 22 | — | — | — |
| LONDON BOYS Like The Central Zone | Arista | 15 | 19 | A | A | A | 35 | 26 | 21 | — | — |
| LONDON BOYS Beyond | EMI | 5 | — | — | — | — | 18 | 17 | 64 | — | — |
| MICHAEL, GEORGE Coming A Fool | Epic | 6 | 3 | B | A | C | 31 | 42 | 37 | — | — |
| MIKE & THE MECHANICS Living Years | WEA | 6 | 8 | — | — | — | — | — | — | — | — |
| MILLI VANILLI Baby Don't Forget... | Columbia | 14 | 14 | A | A | A | 22 | 21 | 45 | — | — |
| MINGOULI DOVANOV Especially For You | FWE | 12 | 16 | A | A | A | 34 | 29 | 2 | — | — |
| MOODY BUESS How Long | Polygram | — | — | — | — | — | 18 | 16 | — | — | — |
| MORRIS, GEE Touch A Hand, Make A Friend | Brascan/Fox | 5 | 8 | — | — | — | 5 | — | — | — | — |
| NEWMAN, RANDY It's Money That Matters | WEA | — | 4 | C | C | — | — | — | — | — | — |
| NEW ORDER Five Time | Factory | 17 | 13 | A | A | A | 25 | 22 | 11 | — | — |
| ONYX ALBERTO Thankyou For A Good Year | EMI | 8 | — | B | B | B | 27 | 25 | 30 | — | — |
| OSCAR MANN Downtown | A&M | 5 | 6 | C | C | C | 6 | 9 | — | — | — |
| PET SUCCESSES For The Love Of Oen Devices | EMI | 16 | 14 | A | A | A | 27 | 29 | 26 | — | — |
| POGGLES The Fresh York Yack | Pogue/Motown | 5 | — | — | — | — | 15 | 18 | 43 | — | — |
| YEA, CHRIS Driving Home For Christmas | WEA | 5 | — | — | — | — | 20 | 21 | 81 | — | — |
| REGGAE PHIL, ORCH. Mista The Moosher | Musings | 7 | 4 | C | C | 20 | 15 | 35 | — | — | — |
| RICHARD, CLIFF Mistletoe & Wine | EMI | 15 | 15 | A | A | A | 34 | 37 | 1 | — | — |
| ROTH, DAVID Lee California Girl | Warner Brothers | 5 | 4 | C | C | 4 | 10 | — | — | — | — |
| ROX, PAUL & SHARON Love Like A River | WEA | — | 5 | — | — | — | 7 | 9 | 42 | — | — |
| ROX, MICHELLE I've Been Waiting For You | Chrysalis | 7 | — | — | — | — | 7 | — | — | — | — |
| STATUS QUO Burning Bridges | Capitol | 16 | 15 | A | A | A | 32 | 31 | 7 | — | — |
| THOMPSON, RICHARD Turning On The Tides | Polygram | 4 | 5 | — | — | — | — | — | — | — | — |
| TIFFANY Rumba Romance | MCA | 4 | 10 | C | A | C | 33 | 24 | 24 | — | — |
| TOTAL CONTACT Waiting In Van | Criminal | 9 | 6 | C | C | 7 | 4 | — | — | — | — |
| TRAVIS Road To Oz Dreams | Sireen | 5 | 7 | B | B | 26 | 29 | 53 | — | — | — |
| TRAVELING WILBERTS' Double Win Care | Wilbury | 7 | — | — | — | — | 21 | 15 | 33 | — | — |
| TRAVELING WILBERTS' Not Alone Anymore | Wilbury | — | 4 | — | — | — | — | — | — | — | — |
| TREBE OF TOPPS John Corley's... | Completely DM | 12 | 8 | — | — | — | 5 | — | 39 | — | — |
| TURNER, BURT Who Becomes Of The... | Jive | — | — | — | — | — | 18 | 15 | — | — | — |
| U2 Angel Of Harlem | Island | 18 | 18 | A | A | A | 33 | 34 | 9 | — | — |
| VALERIE, JANE I'm Not A Star | Decca Int | 13 | 8 | A | A | A | — | 4 | — | — | — |
| WEE FAMA GIRLS Rappers The Soul Mates | WEA | 5 | — | — | — | — | 12 | 12 | 54 | — | — |
| WILDS, KIM Four Letter Word | MCA | 5 | 11 | B | B | 27 | 37 | 19 | — | — | — |
| WILDER, BILL Ain't No Sunshine | CBS | — | — | — | — | — | 23 | 21 | 86 | — | — |
| WOMACK & WOMACK Love Is Just... | 4th & Wency | 4 | 5 | C | C | 8 | 12 | — | — | — | — |
| YELLO The Fly | Mercury | 10 | 12 | B | B | B | 17 | 14 | 63 | — | — |

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynn Rogers on 01 387 6011 ext 221.

Records are eligible for the list if they are on the current Radio 1 playlist, or if they are on more than one radio station. 1 was logged by Sham Tracking or 2 are featured on 11 or more current LR1 playlists (A & B lists).

TOP Dance SINGLES

7 JANUARY 1989

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

| THIS WEEK | LAST WEEK | TITLES ON CHART | ARTIST | RECORD LABEL |
|-----------|-----------|-----------------------------|--|--------------|
| 1 | 1 | GOOD LIFE | 10/Virgin TENIX 249 (E) | |
| 2 | 1 | BUFFALO STANCE | 4 Neneh Cherry | |
| 3 | 3 | CRACKERS INTERNATIONAL | Circus/Virgin YR121 (E) | |
| 4 | 4 | Erosione | Mute 12/MUTE 93 (U/R/SP) | |
| 5 | 5 | FINE TIME | 4 New Order | |
| 6 | 5 | DOWNTOWN '88 | Factory FAC2237 (12" 223) (P) | |
| 7 | 7 | LOCO IN ACAPULCO | PRT P15 119 (12-PY17) (A) | |
| 8 | 7 | RHYTHM IS GONNA GET YOU | 2 Four Tops | |
| 9 | 17 | GLORIOUS | Arista 1181850 (12-611914) (BMG) | |
| 10 | 10 | TAKE ME TO YOUR HEART | 4 Gloria Estefan/Miami... | |
| 11 | 8 | LIVE FOR YOUR LOVE | Epic 6530269 (12-653026) (C) | |
| 12 | 16 | NATIE ASHLEY | Capitol/Capitol/Chrysalis COOL1178 (C) | |
| 13 | 19 | MY PREROGATIVE | RCA PB42573 (12-774257) (BMG) | |
| 14 | 13 | EVERLASTING LOVE (REMIX) | 4 Rick Astley | |
| 15 | 14 | DON'T BELIEVE THE HYPE | 4 Natalie Cole | |
| 16 | 16 | STAKKER HUMANOID | Manhattan/EMI 12/MT 57 (E) | |
| 17 | 17 | SOULMATE | 4 Bobby Brown | |
| 18 | 18 | WALK ON... | MCA MCA121299 (P) | |
| 19 | 19 | CHRISTMAS SONG/THANK YOU... | 4 Sandra | |
| 20 | 13 | JACK TO THE SOUND OF THE... | Siren/Virgin SRN1 (B5) (E) | |
| | 14 | MISTO E | Urban/Polydor UR81X28 (F) | |
| | 12 | SMOOTH CRIMINAL | 4 Michael Jackson | |
| | 10 | TAKE ME TO YOUR HEART | Epic 6530269 (12-653026) (C) | |
| | 11 | LIVE FOR YOUR LOVE | RCA PB42573 (12-774257) (BMG) | |
| | 12 | NATIE ASHLEY | Capitol/Capitol/Chrysalis COOL1178 (C) | |
| | 13 | EVERLASTING LOVE (REMIX) | 4 Bobby Brown | |
| | 14 | DON'T BELIEVE THE HYPE | 4 Natalie Cole | |
| | 16 | STAKKER HUMANOID | Manhattan/EMI 12/MT 57 (E) | |
| | 17 | SOULMATE | 4 Bobby Brown | |
| | 18 | WALK ON... | MCA MCA121299 (P) | |
| | 19 | CHRISTMAS SONG/THANK YOU... | 4 Sandra | |
| | 20 | JACK TO THE SOUND OF THE... | Siren/Virgin SRN1 (B5) (E) | |

| THIS WEEK | LAST WEEK | TITLES ON CHART | ARTIST | RECORD LABEL |
|-----------|-----------|---------------------------|---------------------------|--------------|
| 21 | 20 | A DAY IN THE LIFE/WARLOCK | Champion CHAMP12175 (BMG) | |
| 22 | 21 | BLACK THIS OUT | Champion CHAMP12194 (BMG) | |
| 23 | 15 | LEFT TO MY OWN DEVICES | Parlophone 12/6198 (E) | |
| 24 | 21 | DON'T SCANDALIZE MINE | Champion CHAMP12179 (BMG) | |
| 25 | 25 | WAITING IN VAIN | Criminal BUST114 (U) | |
| 26 | 22 | ENCHANTED LADY | CBS PASAT1 J (C) | |
| 27 | 44 | FLOAT ON | A&M USA121 649 (F) | |
| 28 | 35 | RELIEF | Teldec/WEA TE 345 (T) (W) | |
| 29 | 24 | DENIS ('88 REMIX) | Blonde | |

| THIS WEEK | LAST WEEK | TITLES ON CHART | ARTIST | RECORD LABEL |
|-----------|-----------|--------------------------------|--|--------------|
| 30 | 17 | NATHAN JONES | London NANA 18 (12-NANX18) (F) | |
| 31 | 4 | LIFE | Y&D-YD001321 (J5) | |
| 32 | 10 | STAND UP FOR YOUR LOVE RIGHTS | Big Life BLR 5 (T) (U) | |
| 33 | 25 | TWIST AND SHOUT | Hrr/London FRY1 (F) (P) | |
| 34 | 24 | M.Y.D. (PUMP IT UP SOME) | Gee 51 GEET17 (U) | |
| 35 | 27 | S.S. PAPA'ZZI | PWL PWL (T) 22 (P) | |
| 36 | 9 | THE WAY YOU LOVE ME | Warner Brothers W77731 (W) | |
| 37 | 37 | WEEKEND/JUST WANNA DANCE | Sleeping Bag-SBUK 17 (U) | |
| 38 | 10 | CAN YOU PARTY | Champion CHAMP 12179 (BMG) | |
| 39 | 16 | AIN'T NO SUNSHINE (...) | CBS 6531987 (12-653198) (C) | |
| 40 | 30 | I'LL TAKE YOU THERE/WRATH... | 4 Big Daddy Kane | |
| 41 | 20 | GIRL YOU KNOW IT'S TRUE | Capitol/Capitol/Chrysalis COOL1178 (C) | |
| 42 | 42 | THE POWER OF LOVE | Charm CRT 24 (25) | |
| 43 | 43 | USELESS I DON'T NEED YOU NOW | Sympacote/EMI 1215118 (E) | |
| 44 | 9 | HOT MIX 3 | Boss BSS1215 (BMG) | |
| 45 | 35 | WHO'S GONNA EASE THE PRESSURE | 10/Virgin TENIX 237 (E) | |
| 46 | 11 | IT'S A TRIP (TUNE IN, TURN...) | 4 Children Of The Night | |
| 47 | 14 | THE SPELL! | 4 Frenky Worm | |
| 48 | 24 | LIFE INTO ME | 4 Mico Paris | |
| 49 | NEW | CELEBRATION (S.A.W. REMIX) | 4 Cool & The Gang | |
| 50 | 18 | J'EN SAIS PAS POURQUOI | 4 Kylie Minogue | |

| THIS WEEK | LAST WEEK | TITLES ON CHART | ARTIST | RECORD LABEL |
|-----------|-----------|----------------------|--------------------|--------------|
| 1 | 1 | TRULY BOWLED OVER | 4 J&B | |
| 2 | 2 | LIFE HIGH & Colorful | Y&D YD01312 (J5) | |
| 3 | 2 | ME LOVE ME GIRL/BAD | 10/STANLEY 121 (E) | |
| 4 | 3 | BLACK RIDGE | 4 J&B | |
| 5 | 6 | MENTAL HOSPITAL | 4 Dorian | |
| 6 | 4 | COVER ME | 4 Sugar | |
| 7 | 7 | ONLY YOU (BABY)! | 4 J&B | |
| 8 | 17 | AM I LOSING YOU | 4 J&B | |
| 9 | 10 | OO LA LA LA | 4 J&B | |
| 10 | 16 | MAN IN THE MIRROR | 4 J&B | |
| 11 | 21 | SUGAR LOVE | 4 J&B | |
| 12 | 23 | WILD GILBERT | 4 J&B | |
| 13 | 24 | THE POWER OF LOVE | 4 J&B | |
| 14 | 19 | I NEED YOUR LOVE | 4 J&B | |
| 15 | 19 | LITTLE WALTER | 4 J&B | |
| 16 | 20 | DEEP IN MY HEART | 4 J&B | |
| 17 | 22 | FADE AWAY | 4 J&B | |
| 18 | 11 | FOOD OF LOVE | 4 J&B | |
| 19 | 11 | ROUGH NECK SOUND | 4 J&B | |
| 20 | 26 | BAD CHAKA | 4 J&B | |

TOP 10 ALBUMS

| THIS WEEK | LAST WEEK | TITLES ON CHART | ARTIST | RECORD LABEL |
|-----------|-----------|-----------------------------|----------------------------|--------------|
| 1 | 3 | TO WHOM IT MAY CONCERN | CBS 4628711/4628714 (C) | |
| 2 | 1 | WANTED | 4 Yaz | |
| 3 | 6 | THE COLLECTION | 4 Big Life | |
| 4 | 3 | REGGAE HITS VOLUME 5 | Proby KOTV1/KOTV1 (C) | |
| 5 | 4 | VARIOUS | J&B/J&B1005/J&B1005 (J5/E) | |
| 6 | 5 | HEARSAY/ALL MIXED UP | 4 Various | |
| 7 | 7 | MY GIFT TO YOU | 4 Alexander O'Neal | |
| 8 | 6 | A SALT WITH A DEADLY PEPA | 4 Alexander O'Neal | |
| 9 | 4 | ANY LOVE | 4 Sali-N-Peppa | |
| 10 | 8 | THE GARAGE SOUND OF DEEPEST | 4 Various | |
| 11 | 2 | VARIOUS | 4 Various | |
| 12 | 9 | THE GREATEST HITS OF HOUSE | 4 Various | |

| THIS WEEK | LAST WEEK | TITLES ON CHART | ARTIST | RECORD LABEL |
|-----------|-----------|-----------------------------|-------------------|--------------|
| 1 | 1 | REGGAE HITS VOL. 5 | 4 Various Artists | |
| 2 | 11 | RED ROSES | 4 Gregory Isaacs | |
| 3 | 2 | SEIZING THE MOMENT | 4 Various Artists | |
| 4 | 3 | TURBO CHARGER | 4 Various Artists | |
| 5 | 4 | SAY I LOVE YOU | 4 Various Artists | |
| 6 | 7 | MC CLASH | 4 Various Artists | |
| 7 | 9 | EASY MOVER | 4 Various Artists | |
| 8 | 15 | GREEN LEAVES SAMPLER VOL. 2 | 4 Various Artists | |
| 9 | 11 | SLOW DOWN | 4 Various Artists | |
| 10 | 8 | MAN IN THE LIFE | 4 Various Artists | |

TOP 10 BUBBLERS

| THIS WEEK | LAST WEEK | TITLES ON CHART | ARTIST | RECORD LABEL |
|-----------|-----------|---------------------------|--|--------------|
| 1 | NEW | LONDON RHYME SYNDICATE | London Rhyme Syndicate Rhyme 'n' Reason 12(LRS002) (P) | |
| 2 | NEW | TEENAGE LOVE | 4 Slick Rick | |
| 3 | NEW | FIND AN UGLY WOMAN | 4 Cash Money & Marvellous Sleeping Bag-SLXK4013 (Imp) | |
| 4 | NEW | FEEL FREE | 4 Soul II Soul/D'neen | |
| 5 | NEW | WHERE IS THE LOVE? | 4 Gail Ann Dorsey | |
| 6 | NEW | 90% FUNK 10% RHYME | 4 Too Tough | |
| 7 | NEW | LET-OFF | 4 Miss AMC/Runless/Rock | |
| 8 | NEW | BREAK 4 LOVE | 4 Various Artists | |
| 9 | NEW | CHIKKI CHIKKI AHH AHH | 4 Bobby Ford | |
| 10 | NEW | THE SERPENT IN THE GARDEN | 4 Garden Of Eden | |

DOUBLE TROUBLE

FEEL THE ACID/DUB

The debut single released nationally January 3rd.

Distributed by Rough Trade/The Cartel UM005



DISTRIBUTION TOP 20 INDIE TOP-40 SINGLES

| | | |
|----|-----|--|
| 1 | 3 | ESPECIALLY FOR YOU The Roots PWL PWL012 24 25 |
| 2 | 3 | CRACKLES INTERNATIONAL EP Various Mute (S)MUTE 93 (S)EP01 |
| 3 | 2 | SUDDENLY Steve Anderson Real Gone/Thought TUM 113 29 |
| 4 | 4 | FINE TIME New Order Factory FAC 7037 (S) FAC 7201 (S) |
| 5 | 5 | DOWNTOWN '88 Various PWL PWS 112 (S) PWS 101A |
| 6 | 14 | JOHN KETLEY IS A WEATHERMAN Various Completely Different DAPT 118 |
| 7 | 6 | SAY A LITTLE PRAYER The Roots Blythe King DOODLE 11 (S)KT |
| 8 | 11 | IT'S PARTY TIME AGAIN Chicago, Ill. Open Ear-Team 781 001 (S)P |
| 9 | 7 | STARKER HUMANOID Various Witchville WSPR 11 21 |
| 10 | 8 | JACK TO THE SOUND OF THE... Various Supernova SUPNO 128 1A |
| 11 | 9 | STAND UP FOR YOUR LOVE RIGHTS The Roots Big Top BIG 012 (S)RT |
| 12 | 10 | JE NE SAIS PAS POURQUOI Kylie Minogue PWL PWL012 21 29 |
| 13 | 7 | WALK ON Sade & Gregory/Joanna 3 Stage/TEAM 1114 (S)W |
| 14 | NEW | CHIKKI CHIKKI AAH AAH Bobby Ford TPEFOND 2117 (S)CHIKKI 21 (S)P |
| 15 | 13 | A LITTLE RESPECT Various Mute (S)MUTE 85 (S)RES (S)P |
| 16 | 5 | WAITING IN VAIN Various Crucial CRUC 012 (S)W |
| 17 | 6 | XMAS PARTY (FLACCÉED MIX) Star Train on 83 Pencil Drunk 301 (S)PAC |
| 18 | NEW | SONGS FOR XMAS '88 Various Ear-Team 8038 11 (S)P |
| 19 | 23 | THE ONLY WAY IS UP Yoko & The Plastic Ono Band Big Top BIG 012 (S)P |
| 20 | 4 | 55 PARAPAZZI John Ales PWL PWL012 22 29 |
| 21 | 23 | WILL YOU LOVE ME TOMORROW Various Charly CFE 7191 (S) CFE 132 (S)CH |
| 22 | 12 | GET UP PUMP IT UP SOME! Mystic Rich Gee 04512 (S)RT |
| 23 | NEW | I SHOULD BE SO LUCKY Various PWL PWL012 11 29 |
| 24 | NEW | THE LOCO-MOTION Kylie Minogue PWL PWL012 14 29 |
| 25 | NEW | COCODON Various Lassus DOLGEB 81A |
| 26 | 7 | WEEKEND/JUST WANNA DANCE Tina Turner Shocking Bag 18UK 1 (S)RT |
| 27 | 22 | THE FEEL SESSIONS John Mellencamp Stomping Fruit (S)FOS 061 (S)P |
| 28 | 5 | NO. 6 Various Ampersand (S)ANNA 44 (S)P |
| 29 | NEW | THE CIRCUS Various Mute MUTE 641 (S)P |
| 30 | 4 | AMERICA Gregory Isaacs Hegel 18510 1 (S)A |
| 31 | 33 | THE FEEL SESSIONS The Smiths Stomping Fruit (S)FOS 061 (S)P |
| 32 | NEW | EXCESS OF LOVE (Remix) Erasure Mute (S)MUTE 80 (S)EX (S)P |
| 33 | NEW | I DON'T BELIEVE IN MIRACLES Various Factory (S)FANX 14 (S)P |
| 34 | 24 | NOTHING CAN DIVIDE US John Mellencamp PWL PWL012 17 29 |
| 35 | NEW | BLUE MONDAY New Order Factory FAC 712 (S)FAC 701 (S)P |
| 36 | 48 | OCEANIC EXPLORERS Ear-Team Probe Plus PP 21 (S)P |
| 37 | 32 | BLACK SUNS Loop Chapter 22 (S)CHAP 22 (S)NNS |
| 38 | 10 | MEGALAB/STONK DON'T MAKE ME WAIT Boris The Dred Blythe King/Mute DOODLE 11 (S)KT |
| 39 | 26 | BURN IT UP Boris The Dred Blythe King (S)KT 12 (S)RT |
| 40 | 27 | NIGHT TRACKS The Working Present Naked Tunes (S)NAT 8114 (S)P |

TOP-20 ALBUMS

| | | | |
|----|-----|---|---|
| 1 | 3 | 35 | THE INNOCENTS Various Mute (S)MUTE 85 (S)INN (S)P |
| 2 | 1 | 24 | KYLIE Kylie Minogue PWL 102 (S)P |
| 3 | 5 | 5 | WANTED Various Big Life YAZZ 11 (S)RT |
| 4 | 4 | 7 | THE HIT FACTORY VOL. 2 Various Factory/PWL 101A (S)P |
| 5 | 6 | 69 | THE CIRCUS Various Mute (S)MUTE 85 (S)CIR (S)P |
| 6 | NEW | ACIDO AMIGO Various Witchville ACOP 1 (S)A | |
| 7 | 15 | 55 | WONDERLAND Various Mute (S)MUTE 85 (S)WON (S)P |
| 8 | NEW | VERA LYNN REMEMBERS Vera Lynn Hearst/Harmon 10K 1130 (S)A | |
| 9 | 5 | 10 | INTO THE DRAGON Boris The Dred Blythe King DOODLE 11 (S)KT |
| 10 | NEW | THE JAMESON COLLECTION B.C. Decker BHC 887 11 (S)P | |
| 11 | NEW | 7 | JACK TO THE SOUND DJ Last DJ 11 D147 001A |
| 12 | 11 | 3 | LOUDER THAN BOMBS The Smiths Ear-Team TROUGH 7235 (S)RT |
| 13 | 14 | 15 | RANK The Smiths Ear-Team TROUGH 7235 (S)RT |
| 14 | NEW | ROCKY HORROR PICTURE SHOW Various Ode (S)V 1145 (S)PAC | |
| 15 | 9 | 1 | IT TAKES TWO Bob Dylan & The Roots Scissors 512 11A |
| 16 | 7 | 2 | THE GARAGE SOUND OF DEEPEST... Various Rough Trade (S)RT 11 (S)P |
| 17 | 22 | 3 | ONLY AN EXCUSE John Mellencamp BHC 120411 (S)P |
| 18 | NEW | 1 | HATFUL OF HOLLOW Various Ear-Team TROUGH 7235 (S)RT |
| 19 | 3 | 3 | BUMMED Happy Mondays Factory FAC 7235 (S)P |
| 20 | 8 | 3 | TO THE BATMOBILE LET'S GO Todd Copeland Shocking Bag 18UK 1 (S)RT |

A & R INDIES

T R A C K I N G

by Dave Henderson

THE JUSTIFIED ANCIENTS OF **MUMU** have deleted all of their back catalogue seven and 12-inchers and offer the world a special double album, *Shag Times*, on their own KLF label through Rough Trade and the Carrel. Featuring an album's worth of pop hits and an album's worth of remixes and special instrumental cuts, the whole thing will be available for a paltry £5. There'll also be a simultaneous book edition called *The Manual (How To Have A Number One The Easy Way)*, which gives a day by day account of just that. Under the banner "For All The Fucked-Up Children Of This World", Fire Records, through Pinnacle, gives you a new single by **Spaceman 3** called *Revolution* and a mighty imminent album called *Playing With Fire*. The controversial three-piece (you either think they're brilliant or garbage) will also be stepping out live too.

THE WONDERFULLY named **Senior Flux** release an album called *Spectacles, Testicles, Wollent And Watch* on the Resonance label through Fast Forward and the Carrel. The group have been compared with the Monkees in their later period. The glam rock ticks back and **The Mystery Girls** recover from their sanderous put-down on Radio One's record race with an album on Blast Furnace called *Sour Mash*. This too is rough Fast Forward as is, would you believe, *Roll Out The Barrel*, by bizarre duo **Jed Fair** (from **Half Japanese**) and **Kramer** (ex of

Shockability). That's on Shimmydye Europe. The wonderful Wrench label has a seven-inch from **Reneid Hell Spavenn** called, rather romantically, *Festering Pus*, and Spasmadique which we should Start To Believe on their LP of the same name on the Schemar label.

THE MIGHTY FORCE mix thrash and house, of all things, on their debut 12-inch for Vinyl Dnp International. Thrashing A. Dead House is available through Revolver in all its monochromatic glory. Also from Revolver, **The Sons Of Arga** have a cassette-only release on the Bop label, and that's called *The Earthling*, while the Manic Ears label offer an album from Sticky titled *Where's My Lunchpal?* The Welsh-speaking Antraf label re-emerges with an album from **Dabhygu** called *Wyau* and German label Konkurrel releases an album from **Doll** called *Tien Toffe Gitaar*-melodeen.

COOKING VINYL'S plans for 1989 include some tasty cassette/album/CD releases for January, including *Out Of The Air* by **The Davy Spillane Band** and a 12-inch from **The Four Brothers** with a suitably unpronounceable name. They'll be closely followed by releases from **Rory McLeod**, **Edward The II** mixed by **The Mad Professor** and **Paco Jimenez**, **The Oyster Band** and **Michelle Shocked**.

PINNACLE has a plethora of tasty products from all over the



MICHELLE SHOCKED: more from our Cooking Vinyl chums

place as usual. Littered among the Peel Sessions and numerous **Markus** releases, there's *The Best Of Hooker 'n' Heat* — featuring **John Lee Hooker** and **Canned Heat** — Optimism from **Shimmydye's** *Orchestra Arcana* on SFM, an evening show session from **The Voice Of The Beehive**, *Uriah Heep Live At Shepton on Castle*, **Family's** *Anyway* on SFM, while **Factory** has *The Best Of Hooker 'n' Heat* — featuring **John Lee Hooker** and **Canned Heat** — Optimism from **Shimmydye's** *Orchestra Arcana* on SFM, an evening show session from **The Voice Of The Beehive**, *Uriah Heep Live At Shepton on Castle*, **Family's** *Anyway* on SFM, while **Factory** has *The Best Of Hooker 'n' Heat* — featuring **John Lee Hooker** and **Canned Heat** — Optimism from **Shimmydye's** *Orchestra Arcana* on SFM, an evening show session from **The Voice Of The Beehive**, *Uriah Heep Live At Shepton on Castle*, **Family's** *Anyway* on SFM, while **Factory** has *The Best Of Hooker 'n' Heat* — featuring **John 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MUSIC VIDEO

| Rank | Artist/Track | Time/Dealer | Price |
|------|--|-----------------------------|-------|
| 1 | CLIFF RICHARD: Private Collection Compilation (16 tracks)/54min/£6.50 | PMI MVPCR 1 | |
| 2 | KYLIE MINOQUE: Kylie The Videos Video Single (6 tracks)/30min/£5.25 | PWL VPS 3 | |
| 3 | BROS: The Big Push Tour Live (10 tracks)/1hr/£6.95 | CMV2 49800 2 | |
| 4 | MICHAEL JACKSON: Legend Continues Compilation (22 tracks)/25min/£6.95 | Video Collection MU 1000 | |
| 5 | GEORGE MICHAEL: Faith Compilation (6 tracks)/40min/£6.95 | CMV 49000 2 | |
| 6 | MICHAEL JACKSON: Making Thriller Compilation (1hr)/£6.95 | Vestron MA 11000 | |
| 7 | BANANARAMA: The Greatest Hits ... Compilation (13 tracks)/45min/£6.95 | Channel 5 CVF 07902 | |
| 8 | PET SHOP BOYS: Showbusiness Compilation (6 tracks)/35min/£6.95 | PMI MVPSR 2 | |
| 9 | DIRTY DANCING: The Concert Tour Live/1hr 30min/£6.95 | Vestron VA 17287 | |
| 10 | NOW THAT'S...MUSIC VIDEO 13 Compilation (15 tracks)/1hr 6min/£6.95 | PMI/Virgin MVNOW13 | |
| 11 | INXS: Kick The Video Flick Compilation (6 tracks)/35min/£6.95 | Channel 5 CVF 07452 | |
| 12 | JAMES LAST: Berlin Concert Live (24 tracks)/1hr 30min/£6.95 | Channel 5 CVF 07352 | |
| 13 | T'PAU: Live At Hammersmith Compilation (11 tracks)/55min/£6.95 | Virgin VD 357 | |
| 14 | WET WET WET: The Video Singles Compilation (5 tracks)/35min/£6.95 | Channel 5 CVF 05662 | |
| 15 | PRINCE: Sign 'O' The Times Live (13 tracks)/1hr 15min/£8.34 | Palace PVC 3014AM | |
| 16 | DANIEL O'DONNELL: Live In Concert Live (16 tracks)/1hr 20min/£6.49 | Ritz RIZ2Z 000 | |
| 17 | DIRE STRAITS:Alchemy Live Compilation (11 tracks)/1hr 30min/£6.95 | Channel 5 CVF 00712 | |
| 18 | MADONNA: Ciao Italia... Live (16 tracks)/1hr 40min/£7.80 | WEA 9381 413 | |
| 19 | U2: Under A Blood Red Sky Live (12 tracks)/1hr 1min/£6.95 | Virgin VD 045M | |
| 20 | BON JOVI: Slippery When Wet Compilation (6 tracks)/44min/£6.95 | Channel 5 CVF 4002 | |

Compiled by Gallup for Music Week © 1988

PUBLISHING

Office boy goes for promotion

by Dave Laing

AFTER FIVE years with Rocket Music, writer, singer and music management lecturer Gordon Campbell is on the lookout for a new publishing deal.

It was a song called With A Woman Like You released under the name The Officeboy which brought the Edinburgh-based Campbell to the attention of Jim Doyle of Rocket. However, since Doyle moved to take charge of the Zamboni group's publishing interests, "Rocket has been winding down so it was time for a change" says Campbell.

With A Woman Like You, in fact, is due for a new lease of life this year, since it's due for release as a single on Ariola under Campbell's current performing alias, Local Hero. This follows the recent success of Local Hero's revival of the Monkees hit I'm A Believer. "It was number one in the Scottish dance chart" adds Campbell "and it got into the Eighties nationally". I'm A Believer was released on the label owned by REL, the Scottish studio where Campbell is based. "I can do high quality 24-track demos here" he says.

Apart from Local Hero, Campbell's other bands have included Red Shoes, a rock 'n' roll duo which supported Shakin' Stevens on a national tour. It was Shaky, too, who gave Campbell his biggest British hit to date with Because I Love You in 1986. "He seems to like my songs" comments Campbell. "There's one on his new album and I'm hoping to be able to write with him."

Gordon Campbell is perhaps better known to some people in the music business as the founder of the highly successful music management course at West Lothian College in Bathgate. He says that the course began in 1986 "because people were always asking me how things worked in the music business and because I thought that it was crazy not to have a training course for one of Britain's most successful industries."

The success of the course can be measured by the fact that 80 per cent of last year's students are now working in the industry ("one of them found Fairground Attractions for RCA" says Campbell proudly) and this year there were 350 applicants for the 15 places.



SHAKIN' STEVENS, benefiting from the Campbell pen

Campbell says that the industry itself helps immeasurably by supplying guest lecturers to talk about their own work, but adds that he needs sponsorship this year. "The class form their own label to put theory into practice but to do that we need money from a sponsor."

MARKETPLACE

"Apology"

AVM Records acknowledge that their use of the representation of EMI Records Limited's famous dog and gramophone trade mark on the sleeve of the "Commercial Breaks - The Top 30" album was unlicensed. Upon complaint from EMI Records they have redesigned the sleeve omitting the dog and gramophone trade mark and, at EMI Records' request, made a donation to a Charity. The Charity selected by AVM Records is the Motor Neurone Disease Association "

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Diary

D I A R Y

DOOLEY CAN'T launch into classic quotes of 1988 without recalling just one line from the last *Music Week* of the previous year which was too late to get into the 1987 batch of oral gems. "We are not in the business of selling our relating operation" (Virgin group MD Don Crutchickbank responding to MW's suggestion that W H Smith wanted to absorb Virgin's smaller shops into its Our Price chain)... Now for 1988: "Zero" (Towerbell liquidator Jason Ellas estimating the chances of creditors receiving a dividend)... "It seems music is out of favour with the BBC" (Old Grey Whistle Test instigator Mike Appleton on leaving the corporation after 34 years to join *Of The Pop!* on viewers' [Yme Teen TV's controller of entertainment Trish Kinane outlining a facility for the TV pop show]... "We have been working seven days a week, 12 hours a day night the way through. But the amount of volume we had completely swamped us" (EMI Manufacturing and Distribution Services chief Ted Harris responding to dealers' criticisms of "appalling" service over the Christmas period)... "It's difficult to get the public to think of Radio One in terms of music" (the network's publicity officer Jeff Simpson explaining its More Music Monday publicity stunt).

FEBRUARY: "Very soon" (was BMG chairman Peter Jamieson's prediction on when CD prices might come down)... Dave Robinson "remains highly regarded for his shrewd business acumen and expertise" (The Staff founder's counsel Thomas Shields told the High Court in accepting libel damages from *The Daily Telegraph*)... "The great thing about him was that he required so little reciprocation" (Obie, on the death of Charlie)... "You mustn't listen to rumours" (W H Smith MD Malcolm Field commenting on a possible deal to buy Virgin stores)... "I honestly believe that if you look at MCA UK in 18 months time, it will be as successful as Phonogram is today" (David Simone)... "Uni will be an East coast label with strong roots in the UK" (MCA chief Irving Azoff)...

MARCH: "It's very nice when you are nominated for an award; it's ever nicer when you win one; but it's best of all when you get hold of the bleeding thing" (Rick Astley making a reference to his non-award at the industry's Albert Hall event when collecting his *Music Week* Award for Top Single of 1987)... "My only re-booking" (Tony Blackburn taking the stage as MC for the MW Awards)... (Reflecting on Roger Lewis's call for people to consider Aunty BBC more as their "raunchy, sexy sister", MW award winner Eric Burdon and Andy Bell responded that "I'd much rather regard Radio One as my hunky, well-liked brother"... "When you have taken three crummy record companies and made one big one, it is great when you come out on top of the pile" (PolyGram sales director Pete Rezon,



referring to a famous quote from CBS's Paul Russell, when picking up a MW top market share award)... "It's quite a safe bet" (Sensory Records MD Mahesh Bajaj unveiling a move into TV marketing)...

APRIL: "We are not going to walk into a meeting with you with a mallet" (Steve Smith, chairman of newly formed BARD co in relations with record manufacturers)... "I cannot exist the way it does now" (Pete Waterman on PPL)...

MAY: "Yes" (a simple answer from Peter Jamieson, announced as chairman-elect of the BPI, when asked whether he has a different style to outgoing chairman Rob Dickinson)... "I have signed no deal for the sale of the shops" (a Virgin spokesman)... "The seven-inch single format is terminally ill" (Radio One's Roger Lewis)... "DAT is not a monster; it is a blessing in disguise" (Robin Barnes, owner of the UK's first digital audio tape factory)... "Publishers don't do anything any more" (Harvey Goldsmith)... "We are in over the heads with somebody for the smaller stores and it is a possibility that we would do a joint venture" (Virgin group MD Don Crutchickbank)...

JUNE: "Uni is a renegade from the north, a more street label than MCA could be because it has outgrown that sort of feel" (David Simone)... "Don't let them kid you the seven-inch single is dead... they ain't kidding me because my bank manager's the happiest man in Great Britain" (Pete Waterman)... "The council is there to represent the British record industry... not just the majors" (EMI MD Rupert Perry on moves to strengthen representation of the majors on the BPI council)... "A pincer movement by the majors would be a very unhealthy thing" (singer Clive Banks on the same topic)... "I can now get back to being a hooligan on the sidelines with Paul Russell" (Rob Dickinson on standing down as BPI chairman)... "I think Radio One is playing an awful lot of crap, and people aren't buying that crap" (producer Robin Millar)...

JULY: "There is a responsibility that comes with the kind of power we have" (Our Price MD David Clipham on the purchase of 74 Virgin shops)... "I'm a people person" (Roger Watson on taking up the reins at Arista)... "It is something we felt should be noticed so that we keep standards up in the industry" (the late Mike Lee, Nimbus director explaining his revelations about the life expectancy of certain CDs)... "We repeat our claim that CDs will last as long as their owner" (Philips)... "Are they boys or girls?" (Thorn EMI chief exec Colin Southgate enquiring of Clive Fisher)... "There is no problem" (Nimbus director Adrian Farmer in the aftermath of the self-destructing CDs controversy)... "I do not believe that Virgin should alter its strategy in response to the short price performance" (Richard Branson)...

AUGUST: "Mandarin surrounded by secretaries" (Rhythm King's Martin Heath on Radio One producers)... "It's essentially the same shit I write for The Sun now, only the names have been changed" (Jonathan King referring to his old column in disc magazine)... "The principle of just counting plastic is absolutely rock solid and we must not change it" (Radio One's Dave Price on mooted chart changes)... "I'm not trying to be an infant fan" (plaintive cry from EMI chief exec Colin Southgate enquiring of Clive Fisher)...

SEPTEMBER: "Who's Keith Richards?" (a highly placed retail buyer whose name — and job — we continue to protect)... "Having fertilised the egg and having prepared the baby to grow, I am not going to let it go out with the bath water" (Stylus chief Tony Naughton, and we still don't understand it)... (Tilly Rutherford dealing with criticism of the artifice merits of PWL's output) "We're in the pop business, we don't care"...

OCTOBER: "Singles have to be spoon fed to the public and novelty packaging has become a way of life" (UK Division MD Paul Conroy)... "I'm very polluted" (Sony's Alka Maritte on the prospects for DAT)... "The chart cannot exist without the co-operation of the entire industry" (BPI chairman Peter Jamieson on the controversial move to separate compilations from the albums chart)... "They've had it for years in Germany and nobody's come out in boils" (CBS MD Paul Russell on the same topic)... "He has not worked for us recently and neither is there any intention for him to do so" (Chrysalis chairman Chris Wright on Michael Levy)... "Knowing the CBS we convinced Radio One that the single is dead" (Pete Waterman)... "PWL should never have been allowed to do what it has done, but the record industry has forced it on us" (Waterman again)... "They are a bunch of 17-year-old tossers and they couldn't spot a bleeding hit if it came off the wall and crushed them" (him again, this time on Radio One)...

NOVEMBER: "It just means I have a lot more clout when I shoot at people" (Jon Webster on confirmation of his appointment as MD of Virgin Records UK)... "Knowing the general feel of the company, that would be most unlikely" (SBK UK head Peter Reichardt on rumours of a sale to EMI)... "I am a company man even though the company wishes me to look change in Asia Pacific" (BMG chairman Peter Jamieson reflecting on his move next July)...

DECEMBER: "We're expecting a bit of a grilling and here we are" (Chris Wright unveiling appalling results to City journal-... "There is being in our charts and any record company that tells you otherwise is lying" (Elton John in a Sun "exclusive"...

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