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MUSIC WEEK



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Breakneck Brits video out next week

A VIDEO version of the British Record Industry Awards show is to be rush-released and on sale next Monday (20).

The video's producer, Anthony Broza, aims to have a complete compilation of the winners within 24 hours and the video is expected to have a dealer price of £6.95. It will be distributed by Parkfield Entertainment.

Meanwhile, the event organisers are aiming to make this year's Brits

awards the most successful yet. By using established artists like Mick Fleetwood and Samantha Fox as presenters instead of professional DJs they aim to make it a more informal and fun show.

● LISA ANDERSON is set to become the UK's first female record company managing director by being appointed head of RCA.

Although the company has so far made no comment, her appointment is expected to be confirmed before the end of the month. Anderson is currently international marketing director at PolyGram.

● See also p4.

Red Rhino runs out of stock

RED RHINO Distribution's offices in York are closing down this week with the majority of its nine staff being made redundant.

A spokesman for accountants Cook Gully says a buyer for the operation has not been found since the firm went into receivership last December.

"Attempts to find a buyer have failed but there are a number of parties interested in buying different parts of the business," he says. "About half a dozen parties are involved but no deals have been concluded yet."

MU slams 'absurd' tour buy-on system

RECORD COMPANIES who buy their bands on to tours are coming under fire for using "an absurd practice" to replace imaginative marketing of bands.

The Musicians' Union's Mark Melton says the present system is threatening the live scene

and ultimately damaging to the record industry.

"Only those bands with major record contracts can afford to tour, and now there is even the ridiculous scenario of record companies paying colleges to put on their bands. It's killing the live scene," he says.

The issue was discussed at an MU seminar where Dire Straits' manager Ed Bicknell revealed that he "detests" the principle of buy-ons.

"The general principle of the whole thing makes me really angry — I detest it and I don't think it's done the live gig scene any good at all," he said. "The fee for buying on to a tour is supposed to be a contribution towards the costs of the production, but the problems start when the headlining band is trying to make a profit. They can use supply and demand to get the price up."

Agent Carl Leighton-Pope said he knew record companies willing to pay £10,000 to put a support band into 13 ballrooms, but claimed that the advantages of buying on to a major tour are "fantastic".

"I hit Virgin Records for a ton of money to put 'You on the Bryan Adams tour — but think of the expense of putting a band out on their own. The buy-on syndrome is actually a cheaper route and you know for sure that you'll be playing to your record buyers," he said.

Leighton-Pope agreed that record companies use buy-ons as "something to hang a marketing campaign on".

"There are a whole bunch of record companies who sit around not knowing what to do with a project then think 'I know, I'll put them on a tour,'" he added.



Barry Hartog: plus ça change

Hartog: doing it in style

OUR PRICE is putting into action the old French proverb: everything changes, everything stays the same.

New managing director Barry Hartog is steeped in the company philosophy having been a director for 10 years and he is taking over his new job with a promise for continuity.

He comments: "For many years, Our Price has established a style and a philosophy and with a decade as a director behind me it is something I feel strongly about and will continue."

Hartog joined Our Price to work with founders Mike Isaacs and Garry Nesbitt when the chain, which now has more than 270 shops, had just six stores.

Despite taking less prominent roles, Isaacs and Nesbitt are still directly involved with the expansion of the company. Isaacs is development director and spends his time seeking out and occupying sites for new stores while Nesbitt as deputy chairman, is occupied with long-term strategy decisions.

● The Our price phenomenon — p3.

Wynd-Up set to join TBD

NEGOTIATIONS FOR the sale of Prestwich Holdings' wholesaling company Wynd-Up, could take "weeks or even months", according to a spokesman for the company.

Sources within Prestwich and prospective buyer John Menzies say there is a willingness from both sides to do business but fear that the discussions could be protracted and complex.

Menzies already owns Terry Blood Distribution.

NOTHING HAS BEEN PROVED.

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Our Price's biggest has taken the high road

FA record dealer wanted to open a new shop this week without being in competition with an Our Price, the options would be small. Five years from now, there may be no option at all. Our Price is already represented on a virtually every High Street in the UK. By 1994, the same description will apply — except that the "virtually" will

have been dropped.

The chain is a phenomenon unprecedented in the history of British record retailing; if there is a secret to the successful selling of large quantities of discs and tapes, Our Price appears to have found it.

One man who knows more about the magic than most is Barry Hartog, 10 years with the chain and newly appointed as managing director. Ask him for an insight into why so many people buy their music from his shops, and he says: "We like to think that we can attract our full share of the available market by offering good range, good service and the best prices."

The figures suggest that there must be something in what Hartog says. The interim results from parent company W H Smith show that, on a like-for-like basis, Our Price stores increased the value of their trade by nearly 20 per cent during last year. Without moving or expanding, any shop that was trading at the end of 1987 was doing one-fifth more business by the end of 1988.

Another significant factor in Our Price's success is the location of the stores: the siting on every available High Street is the execution of the company's policy of taking music to the consumer.

Comments Hartog: "When we were a small company and had 10 shops all in London, the people who came in all loved music. It is safe to assume that there are millions of people all over the country who love music just as much but they can't all travel to London to buy it."

While Our Price is now a genuinely national chain, there is plenty of scope for a greater concentration of stores in some areas. "I have no reluctance about putting shops within close proximity of each other. We've got two shops in Harrow, two in Watford, in Bath and in Basingstoke. It's a purely commercial decision."

"Our plan is to open 15 or 20 shops a year between now and 1994. There are plenty of sites still

to go, including quite a few in the London area."

The positive side of Our Price's reputation, then, is that it is everywhere at once. However, the negative side — deserved or not — is the perception that its stocking policy is restricted and unhelpful to new talent.

But Hartog hits back: "Given three different formats, we can have 15,000 to 18,000 different lines in any one store."

In terms of the singles market — where Our Price's stocking policy led to a dispute with CBS in 1986 — he contends: "We will stock any single that we think will sell. It does disappoint me when I read that some people say we only stock a number of chart singles."

"We are very committed to the singles market, and I would like to explore with the record companies how we can advance that."

"I would like to see record companies address the risk end of the market. In the last few years they have amended their returns policy, and that has helped, but I would like to hear from them how they plan to expand the market."

"Insofar as we stock as much range as we can and we are still opening new stores, I think we have fulfilled our responsibility. But you must remember we can only be a vehicle for presenting to the public what the manufacturers produce."

"When we do open in a new area, I think that we do expand the market. Because of our TV advertising, our location in the High Street, our range and the quality of our service, we help to sell more records."

"While our presence may affect the local independent shop, I don't think that a good independent has anything to fear from us. There is room for both of us."

"But I would say this to all those people who claim we are not good for the record business — the small margin that we have made has always gone back into the company."

"It doesn't display commitment to the industry then I don't know what does."



THE PASTELS have their single *Baby You're Just You* released by Chapter 22 to coincide with the group's UK tour.

● **STYLUS** is backing the release of *Beat This*, a compilation of material from the Rhythm King label, by launching a £250,000 TV advertising campaign which will start on February 13 in Harlech and Yorkshire before rolling out nationally.

● **ROMEVS DAUGHTER** are backing the *live* release of their single *I Cry Myself To Sleep At Night* on an album of the end of March.

● **STOPI IN** The Name Of Love by Diana Ross and the Supremes, which is featured in the Heart Foundation TV campaign, is released by Motown this week.

● **ALBATROSS** BY Fleetwood Mac is being re-released by CBS this week to coincide with the song being featured on the current Thomas Cook TV commercial.

● **IQ ARE** touring throughout March to promote their new album on Phonogram, *Are You Siting Comfortably?*



WILD WEEKEND will be touring the UK supporting *The Blow Monkeys* in February to back the release on Parlophone of their new single *Breaking Down* on February 20.

MUSIC WEEK



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Whole country can learn lessons from talent school, says Branson

THE INTRODUCTION of a school for the performing arts could provide the spur for other education establishments in the UK to set up similar courses.

That is the view of Virgin boss Richard Branson who believes that the Donington Performing Arts and Technology, which opens in Crofton in 1990, will give a boost to the music industry.

He says it will not only be the first of a number of such colleges across the country but it could also lead to existing schools and colleges adding similar performing art courses to their curricula.

"The success of this school will depend on other schools using it

as a catalyst. I see no reason why they can't take up the initiative and start up their own courses," says Branson, one of the main contributors to the BPI's £1.1m sponsorship of the Crofton school.

Branson adds that the scheme may not have got off the ground if it key motivator Mark Featherstone-Witty and music industry representatives had not pressured the Department of Education and Science to enter a partnership with the BPI.

"Originally, it was simply performing arts and we had to add the word technology to convince the Government but now that we have done that I think we will have

a better school," he says.

The department will run the school and the BPI, through its newly-established British Record Education Trust, has pledged £2m. "Having the Government involved means that the pupils will not have to pay and most of the talent comes from areas where people have not been able to afford courses like this," says Branson.

Education secretary Kenneth Baker says the decision to support the school emphasises the Government's support for the music industry despite its failure to back a blank tape levy last year.

"I think it shows clearly our commitment," he says.

Donington coroner advises radical safety revisions

A CORONER has laid down recommendations for radical revisions of safety procedures at Donington Park following the deaths of two men last year's Monsters Of Rock show.

After a jury at an inquest in Loughborough returned verdicts of accidental death on Alan Dick and London Siggers, North West Leicestershire coroner Philip Tomlinson called for:

- barriers to be placed within the crowd to break up surges;
- an upper limit on attendance;
- changing the stage so it is no longer at the foot of a slope;

- improving conditions underfoot to give fans better purchase.

The three-day hearing had been told that the two fans were killed when the crowd surged forwards and sideways to get a better view. The men were crushed underfoot and died from traumatic asphyxia.

Donington promoter Maurice Jones declined to comment after the inquest but said in a statement that the coroner's recommendations are already under consideration.

He adds that safety has always been a good issue in music but consideration.

21-year-old radio supreme puts faith in computer age

CHILDREN RADIO'S newly-appointed head of music may be only 21 years old but he has the mature attitude that he says will mean record companies will not get the better of him.

Clive Dickens, who began his career at Chertsey as a tea boy, takes his job seriously and aims to stay in tune with what people want to listen to rather than what record companies want played.

He says he is never afraid to disrupt a record company's promotion schedule. "We also have a distinct tendency to stay away from PWL product. We'd rather see someone else break their first," says Dickens.

The Dunstable-based ILR station has a target age group of 16 to 35. It maintains a steady blend of current and classic pop and bills itself as The Hit FM.

Dickens puts down a lot of his success to familiarity with the maturely installed playlist computer at Chertsey. "I took an added interest in my job as assistant head of music as soon as the Selecta system arrived four months ago," he says.

"I am lucky enough to be of the computer generation who were formalised when we were at school. My predecessor was only 33 but for him a computer was a

whole new world."

Dickens does not dismiss the notion of personality or inspiration playing a part in formulation of a playlist but it is adamant that this has only a minor role.

"I'm not employed because I have a good taste in music but because of my ability to music programme," he says.

"A lot of that involves entering variables such as chart positions and our policy into the computer but there's also a lot of sitting around deciding what sounds right on the air, what suits the station and what deserves to go on the playlist regardless."

With six years experience behind him, Dickens says that he finds himself wholly accepted within the industry and that reps tend to be pleasantly surprised rather than patronising.

"At least I have something in common with the first 30-year-old who goes home to listen to Pink Floyd and Genesis."

Looking to the future Dickens claims to relish deregulation and all that it will bring. "Radio's full of people nervously looking over their shoulder but I think it's going to be great — especially for programmers and presenters, and listeners too I hope," he says.

MUSICAL

Changes

CHANGES AT Polydor: Ian Grenfell and Ian Ramage have

been promoted to senior product managers and Mark Foster has been appointed international marketing manager. Ex-journalist Jane Wilkes has joined the company as a press officer and Chrissie Smith has been promoted to vice manager. Neil Ashby has joined the promotions department as manager responsible for TV and radio while Paul Hatfield has been appointed pluggler responsible for Capitol and Radio Two. Another new employee, Tony Myers, is now in charge of regional promotions (north) while Jackie Forbes has been promoted to oversee regional promotions (south) ... Julie Kiely has been promoted to sales and marketing manager at Music Box and the company has also promoted John Leech to head of programmes ...

● LONDON'S NEW 11,000 capacity concert venue in the Docklands is unveiled on Wednesday [15]. The London Arena is owned by Lord Selsdon and boxing promoter Frank Warren and the first gig there will be Durandean on April 22.

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Nipper to bow out as EMI classical moves to CD?

THE MUSIC INDUSTRY'S most famous marquee, HMV's dog and trumpet logo, is set to disappear from EMI's classical product, will gradually disappear from general use if LPs and then tapes are overtaken by compact discs according to John Patrick, director, international marketing, ICD EMI Music.

Clarifying what has become a confusing situation, Patrick states that the writing angel logo which has been used on EMI product for longer than the dog and trumpet — will be used on all international classical CD releases.



PETER JAMIESON: in charge of a string of new companies

BMG expansion heralds Jamieson's Pacific arrival

A STRING of new subsidiary companies are to be opened by BMG as part of Peter Jamieson's move to head the group's operations for the Pacific Rim.

BMG will shortly announce new companies in Hong Kong, Singapore and Malaysia which Jamieson will oversee from his Hong Kong base.

In addition, Jamieson will be responsible for BMG's operations in Japan — where it has a joint venture with JVC — Australia and New Zealand.

International president Rudi Gossner says BMG's first investment in Hong Kong, Singapore and Malaysia is around \$10m. The new companies will market international repertoire and also become active in local A&R, especially in Hong Kong. Cantonese-language artists can reach sales of 200,000 albums in the region, says Gossner.

In addition, BMG is looking upon the Hong Kong company as the means to begin building relationships with China. Gossner comments: "We'll establish our situation there, try to get contacts and co-operation going, and we think it's a door for us into China."

The new Asian subsidiaries will contract with outside suppliers for manufacturing, probably in Japan. Up to now, BMG has been represented in all three countries by licensing deals with Pacific Music.

Gossner notes that Jamieson's new role is also important for BMG's parent company, which has no other operations in the Far East. "In the true sense, Peter will be Bertelsmann representative because the company, in its long-term strategy, has that area in mind," he says. "The expertise he will gain will be of great value, and he can be an advisor for Bertelsmann there. That's probably one of the reasons Peter said he'll take the challenge."

World BRIEFING

NEW YORK: Bertelsmann Music Group is reported to be interested in acquiring Chrysalis in many countries though not in the US and the label has been said to be discontented with its treatment by CBS on these shores. Neither Chrysalis chairman Chris Wright or BMG's Monty Luefner would comment directly on meetings between the two firms. As previously reported, David Geffen has been accumulating Chrysalis stock on the open market and now owns approximately 10 per cent of the company. Acquiring Chrysalis and/or licensing the label for north American manufacturing and distribution would on the one hand help protect Chrysalis from hostile takeover by Geffen or anyone else and could help offset the rumoured departure of A&M from the BMG distribution network.

MOSCOW: Tower Records, in conjunction with the Soviet state record company Melodia, plans to open three stores in the city. The shop will sell domestic and foreign product and will have a currency section to cater for foreign visitors. Tower also plans to open a megastore in the Georgian capital of Tbilisi.

NEW ORLEANS: The 31st annual National Association of Recording Merchandisers convention, on March 37, will see independent record labels and distributors getting together to present the first independent product presentation. Labels will preview their product to the attendees and this will be followed by a cocktail party at which only independent music will be played.

AMSTERDAM: Key figures from the Dutch music industry are due to take part in a meeting in Hilversum this week to present the current musical and future prospects of domestic product in the face of increased competition from anglo-American repertoire.

NEW YORK: To commemorate the 75th anniversary of the American Society of Composers, Authors and Publishers (ASCAP), an exhibition entitled ASCAP: The Music of America is being held at the Astor Gallery, New York Public Library. The exhibition is free and open to the public until April 1. It will feature original music manuscripts, rare photographs, audio-visual presentations and other memorabilia.

NEW YORK: Soft drinks giant Pepsi is likely to sponsor Madonna's world tour. The singer is said to have been paid \$3 to \$5m already for her acting role in the company's commercials.



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Dealers award Brits a mixed response

THE BRITISH record industry's most publicised event of the year has a mixed effect on sales according to independent dealers.

They also say that the Brits awards, televised live to a national audience, should "relate to sales to be a true reflection of the market".

Peter Williams of Mark One Records in Fleet, Hampshire, maintains that there will be an increase in sales for awards winners in his shop and he welcomes the interest created at this time of the year.

The method of selecting winners — by a panel of judges — isn't to

his liking, though. "It depends on the award category, but I think that things like the best album and single should be based on sales. That way there's no doubt about who wins what," he says.

However, according to Jacki Budworth-Oades of Scunthorpe's Record Village the awards don't make a lot of difference to sales. She says that rather than using a panel of judges, Gallup's figures could be used instead, thereby reflecting the public's opinion.

It is a similar story at Joys Records and Tapes in Cambridge.

Manager Jed Radford says that "not a lot of people are really interested in the awards". Although Joys stocks chart material, it has found a niche in specialist music and, as Radford points out, the major chains are more concerned with the awards because chart material is their bread and butter.

"The awards should be given according to sales figures," says Radford, "otherwise it's false representation if people don't know what's happening in the field."

Linda Hill of CE Hudson's record department in Chesterfield thinks that dealers could nominate candidates. She hears a lot of good bands who don't make it to the top because of lack of publicity. Hill says: "After all top acts like Bros don't need the awards, so wouldn't it be better to give up and coming bands a chance?"

Having said that, Hill does admit that sales of popular products increases after the BBC's screening of the event — the exact amount depending on the proximity to the Easter period.

The owner of Arcade Music in London, Mark Rumbelow, tells MW that alternatives to the judging panel may not be viable, "the logistics of allowing the public to vote, as some suggest, make it very difficult," he says.

"It's all about making sales — our sales have been up in the past but I suppose in the end the BPI

awards are there to entertain the general public."

'Top acts like Bros don't need the awards, so wouldn't it be better to give up and coming bands a chance'

REP OF THE WEEK



STEVE STRONG is CBS albums/singles rep from Bristol who covers South Wales.

He joined CBS five years ago from a grocery company for whom he was a territory rep. His move to CBS came after a singles sales force had been set up and he covered Avon, Somerset, Gloucester, Wiltshire and South Wales.

He was awarded the title rep of the year in 1986 and although he is settling into his new job as both albums and singles rep, it would give him great pleasure to win the award again. Strong has been married for two years and is soon to become a father.



BRITS AWARD: does it reflect the public's true tastes?



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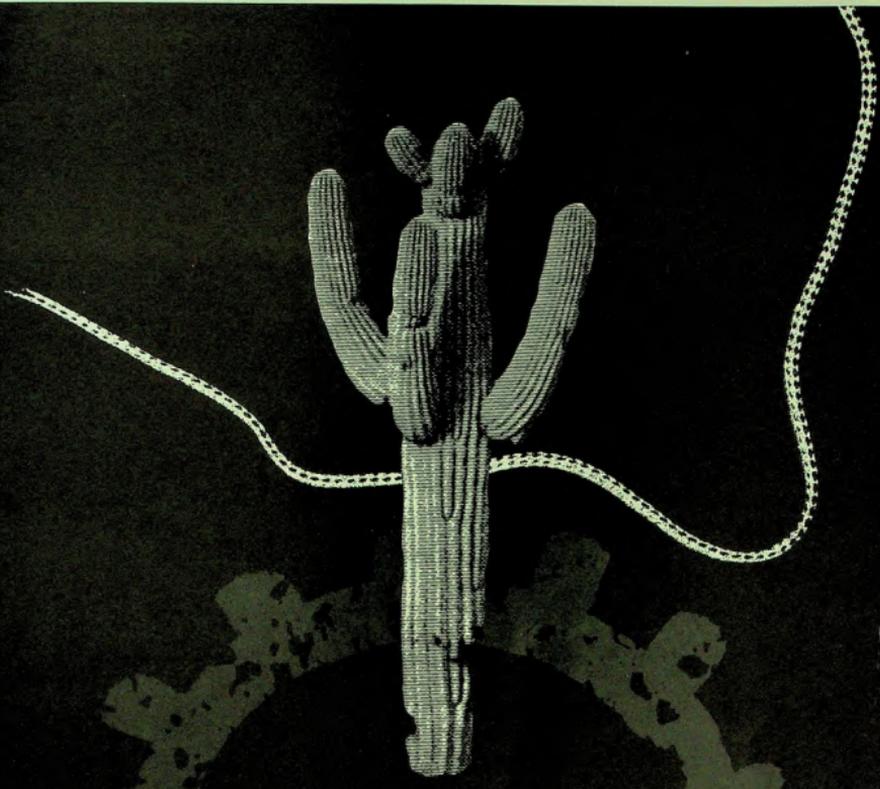
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18 aberdeen, venue 19 dundee, dance factory 21 liverpool, polytechnic 22 leicester, university
24 manchester, international 1 25 sheffield, leadmill 26 london, town and country club.

JAD

No SAW....



No Comment



Tour de force

by John Tobler
LATEST NEWS on the touring front is substantial — let's start with Mervyn Conn's Easter Festival of Wembley, where an addition to the bill for the last day (Monday) is that of eccentric Texan singer/songwriter Townes Van Zandt, writer of the much-recorded Pancho & Lefty.

Jeffrey Kruger has now decided to forget the idea of a major festival this year, and will concentrate on UK tours by big country names. This year's

Daniel O'Donnell tour will take place between the start of March and the end of April in a pair of 17-date outings taking him from Carlisle to St Austell and on from Ipswich to Llandudno. No Scottish dates at the moment.

On to a performer of a very different type, Texan troubadour Guy Clark. As suggested previously in this column, Clark's new album (his first original album since 1983's *Better Days*) will appear in the UK on U2's Mother label. Titled *Old Friends*, presumably it will be recorded to tie in with a nine-date tour at the beginning of March. Fans of both Clark and O'Donnell (there may be some) will be relieved to learn that the two will not be competing in any towns and cities... Incidentally, it is also strongly rumoured that Mother Records has signed Joe Ely — anyone offering odds on what style Rattle & Hum's follow-up will be in?

Also on tour shortly are Two Hearts, which combines the talents of the UK's best known female country singers, Ginny Brown (Little Ginny) & Tammy Cline. Their debut album has been announced, and was recorded in Nashville. More on that when we get a review copy, and the same goes for a third album by Pinto Bennett & the Famous Motel Cowboys, who will also be touring in Europe during March, with UK and Irish dates included. And they sound country music would never catch on in the UK.

REVIEWS

BUCK OWENS: Hot Dog. Capitol (TC) EST 2082 (also on CD). The outstanding album of the year so far, for which the credit must occur partially to Dwight Yoakam, who urged Owens out of retirement. Maybe the most successful country star of the Sixties, Owens represents Bakersfield, California, country music which is also perfect New Country. Yoakam duets on *Under Your Spell Again*, which Owens co-wrote and which was a US top 40 pop hit for Johnny Rivers, and he also wrote *Hot Dog*, a cover of which was the first Shakin' Stevens hit. Whether it is

advisable for a man who is 60 this year to also cover Summertime Blues is something for others to consider... Owens is the star of the second day of the Wembley Country Festival this Easter, and this is an irresistible advertisement for a bigger crowd than many expect that day.

VARIOUS ARTISTS: Piper Alpha The Album. Barge BGE LP 1008 (also on cassette and CD). Distribution: Priority/BMG. This 24-track double album's profits will go to the Piper Alpha Disaster Fund. A dozen Americans, including Tina Turner, John Stewart, George Hamilton IV, the Moody Brothers, Leroy Van Dyke and Jimmy C. Newman, plus a dozen UK country acts such as Gerry Ford, Colorado, Stu Page, Iona & Andy, Lyndsey St John and Marie Lester have each donated a track, and while this is hardly musically innovative, the gesture of putting together a country compilation for such a good cause should be applauded.

MERLE HAGGARD: 25th Anniversary Album. Capitol (TC) EMS 1313. MERLE HAGGARD: The Country Store Collection. Country Store CD CST 15. Two mid-price retrospective albums by Haggard which don't duplicate tracks. The Capitol album has two more tracks, but lasts nearly eight minutes less than the one on the often admirable Country Store series. Hag's first major label was Capitol, from 1965 to 1976, and most of those years are represented on the 25th album (the silver anniversary of his first hit, in 1963). He also wrote all 20 songs himself. The hour long Country Store album is of Epic material from the first half of this decade, and the artist only wrote about half the songs. Few, if any, of the tracks on either album crossed over to the pop chart in the US, and you can certainly see why in the case of the earlier songs. These days, you can hear a relatively composed, relaxed, produced Haggard, whose songwriting has vastly improved. Those who value the rugged approach of the just-out-of-San Quentin Haggard may prefer the Capitol album, though.

● All reviews by John Tobler

TOP • 20 • ALBUMS COUNTRY

| 18th February, 1989 | | |
|---------------------|---|--|
| 1 | COPPERHEAD ROAD Steve Earle | MCA MCF3426 (F) C.MCF3426/CD/MCF3426 |
| 2 | FROM THE HEART Daniel O'Donnell | Telestar STAR2327 (BMG) C.STAC2327/CD/TCV2327 |
| 3 | SWEET DREAMS Patsy Cline | MCA MGC 6003 (F) C.MCGC 6003/CD |
| 4 | ONE FAIR SUMMER EVENING Nanci Griffith | MCA MCF3435 (F) C.MCF3435/CD/MCF3435 |
| 5 | OLD 8 X 10 Randy Travis | Warner Bros WX1162 (M) C.WX1162/CD/KY9254662 |
| 6 | ALWAYS AND FOREVER Randy Travis | Warner Bros WX107 (M) C.WX107/CD/WX107CD |
| 7 | DON'T FORGET TO REMEMBER Daniel O'Donnell | Ritz RITZLP0043 (SP) C.RITZL0043/CD/RITZCD105 |
| 8 | I NEED YOU Daniel O'Donnell | Ritz RITZLP0038 (SP) C.RITZL0038/CD/RITZCD104 |
| 9 | LONE STAR STATE OF MIND Nanci Griffith | MCA MCF3364 (F) C.MCF3364/CD/MCAD5927 |
| 10 | STORMS OF LIFE Randy Travis | Warner Bros 9254351 (M) C.9254354/CD.9254352 |
| 11 | SHADOWLAND Kd lang | Warner Bros WX171 (M) C.WX171/CD/WX171CD |
| 12 | GUITAR TOWN Steve Earle | MCA MCF3335 (F) C.MCF3335/CD/MCF3335 |
| 13 | BUENAS NOCHES FROM A LONELY... Dwight Yoakam | Reprise WX193 (M) C.WX193/CD/WX193CD |
| 14 | TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell | Ritz RITZLP0031 (SP) C.RITZL0031/CD/RITZCD107 |
| 15 | LITTLE LOVE AFFAIRS Nanci Griffith | MCA MCF3413 (F) C.MCF3413/CD/MCF3413 |
| 16 | WATER FROM THE WELLS OF HOME Johnny Cash | Mercury 834778 (F) C.834778/4CD.834778 2 |
| 17 | GIVE A LITTLE LOVE The Judds | RCA PL90011 (BMG) C.PL90011/CD/PD90011 |
| 18 | EXIT O Steve Earle & The Dukes | MCA MCF3379 (F) C.MCF3379/CD/MCF3379 |
| 19 | HILLBILLY DELUXE Dwight Yoakam | Reprise WX106 (M) C.WX106/CD.925 567 |
| 20 | I'M GONNA LOVE HER ON THE ... Cherry Pride | Ritz RITZLP0048 (SP) C.RITZL0048 |

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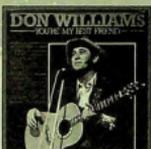
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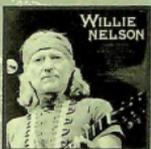
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CASSETTE - HSC 3179



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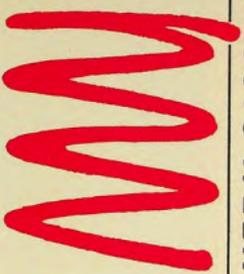
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TOP · 75 · ARTIST · ALBUMS

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18 FEBRUARY 1989

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| | | |
|----------|-------------------------------------|--------------------|
| 1 | THE RAW AND THE COOKED CD | London 288011 |
| 2 | MYSTERY GIRL CD | Virgin V 2576 |
| 3 | ANYTHING FOR YOU CD | Spice 45125-1 |
| 4 | TECHNIQUE CD | Foxygo F1/C 275 |
| 5 | SPICE CD | Wessex King WJ 238 |
| 6 | THE LEGENDARY ROY ORBISON CD | Virgin 514 220 |
| 7 | LIVING YEARS CD | WEA NW 203 |
| 8 | WANTED CD | Eg 141 VZ2171 |
| 9 | ANCIENT HEART CD | WEA MW 219 |
| 10 | THE INNOCENTS CD | Mer 511UM 35 |
| 11 | ROACHFORD CD | CS 464871 |
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| 36 | HEARSAY CD | Ten 45795-1 |
| 37 | INTROSPECTIVE CD | Pathfinder PCS 7255 |
| 38 | DIYAN & THE DEAD CD | CS 462811 |
| 39 | THE TRAVELING WILBURYS CD | Wessex King WJ 224 |
| 40 | AFTER THE WAR CD | Virgin V 2576 |
| 41 | SO GOOD CD | 4th - 8/imp/land |
| 42 | PRIVATE COLLECTION CD | BM CRY 20 |
| 43 | RATTLE AND HUM CD | land U 27 |
| 44 | SHOOTING RUBBERBANDS AT THE STARS CD | Caplan WJ 215 |
| 45 | THE CIRCUS CD | Mer 511UM 35 |
| 46 | I WANNA HAVE SOME FUN CD | Jm HR 27 |
| 47 | PUSH CD | CS 466251 |
| 48 | SUNSHINE ON LEITH CD | Ornith CH 148 |
| 49 | GREATEST HITS CD | Virgin HD 11 |
| 50 | THE FIRST OF A MILLION KISSES CD | KCA RT 7146 |
| 51 | RAINTOWN CD | CS 46564-1 |
| 52 | ANY LOVE CD | Eg 46296-1 |
| 53 | ALL OR NOTHING CD | Columbia/Olympic CHN 11 |

Sun, Moon and 30 stars

by Jane Headon

IN SPITE of a chronic lack of funds, The Sun And The Moon act still boast some of the most enthusiastic fans I have ever seen. When lead vocalist Mark Burgess's laryngitis-induced voice failed at a recent live performance, there were upwards of 30 helping voices on stage.

A shame that the same warmth has not extended to their record deals. The Alive 'N' Dead EP has suffered massive delays due to the collapse of Red Rhino. It was finally released last week on The Sun And The Moon's own record label, Glass Pyramid. "We've had so much interest from major record labels in the past. They always seemed to make money and we didn't so we thought it was worth giving it a whirl ourselves."

Financial limitations mean that the EP will be distributed through Rough Trade and Midnight Music but it is hoped that Glass Pyramid will eventually function as a record label in its own right. "One of our favourite bands is New Morning and we'd like very much to make a record for them. Hopefully if we can make a living out of Glass Pyramid it will give us the freedom to do that kind of thing."

Currently playing one-offs around the country because "touring without massive record conglomerates is an expensive business these days," The Sun And The Moon are also writing songs for their second album which is due out in the summer. Meanwhile their curious blend of thrash and pop can be experienced along with the blues and fellow Mancunians New Morning at the Marquee on March 1.

More manic Mondays

by Andy Beevers

SHAUN AND BILLY Happy Mondays are studiously reading the press release for their new LP, Bummer. Suddenly they burst out laughing. They have reached the point where Factory Records boss Anthony Wilson describes the group's manifesto as: "Sell drugs, play to the people who have bought the drugs and then sell them the record." "That's the truest thing in here," they both admit.

With Ecstasy putting the Happy in Happy Mondays, the Mancunians yobs have come up with the perfect follow-up to their stunning debut LP, Squirrel and G-Man. Bummer is another slab of filthy funk mixed with Rainy City rock/pop. Wah-wah guitars and acidic keyboards nestle alongside a Beatles tune, while country and western-style slide guitar vies for attention with Shaun's aerobic vocals.

Shaun had originally wanted to get Keith Richards to produce the LP so that they could get wrecked together on the studio. Unfortunately he was not available so Martin



THE SUN AND THE MOON: alive at last

Hannett was drafted in, Shaun explains: One night after he had been suggested we went to this place where they were playing Joy Division records and we thought "This greaser gets a good sound... — but it doesn't mean that we have ended up sounding like Joy Division." With the LP containing lines like "I might be a honky but I'm hung like a donkey," there was never every any chance of that.

Their current single Wrote For Luck reflects their many nights spent absorbing the House sounds at Manchester's Hacienda club. Not that they have come up with Chicago soundalike — the track is still distinctly a Happy Mondays song with Shaun bellowing lines like "You used to tell the truth but now you're clever! It is a great dance record, which was written on their own terms and is now getting played in the clubs alongside House, garage and balnearic tracks.

Live on stage Happy Mondays can simultaneously groove like the JB's and be as slovenly as The Sex Pistols: Bummer captures them perfectly. Right now they are the most exciting group in the UK. Catch them before they self-destruct.

Reids united

by David Giles

AS TEN CITY and Co dust up the fountains of Seventies dance music for a modern audience, a few ears will prick up at the Strains of Reid's second single for EMI's Syncope dance label. That's because Reid Emotion has a distinct Earth, Wind & Fire feel to it, from the brass riff to the September-ish harmonies. It should build up to the successful foundation laid by their album debut, One Way Out.

Reid are three brothers from a family of 10 based in Luton. The youngest, 22-year-old Mark, served a lengthy apprenticeship with Luton Town FC before realising that a soccer career could be quite trunkally through a broken leg and he "lost interest." Reid was in a pop/rock outfit called Red Bamboo which was signed to EMI for a while before label-management wrangles forced them to part company, and Tony ran a small building firm. The three of them were standing

around on a site one day when they decided to go 100 per cent for it in the music business as a three-piece.

Ivor: "We deliberately went for the under-18 sound, and there was none better than Earth, Wind & Fire. The licks are very similar but we've still got our individual vocal style on it. Obviously it's different from the rest of our material."

At the moment Reid are on a PA tour of Britain, which they hope will not detract from the fact that they're essentially a live act, but which has thrown up a few amusing moments: Mark: "It's getting better as we go along, especially the under-18 shows. The kids are just nuts, especially in the north." Ivor: "In Liverpool they went crazy! For 20 seconds there was just screaming — when we finished the PA all hell broke loose. All these people were getting rushed and the DJ lost his mike..."

Tony: "The funny thing was, we'd been telling our A&R bloke, Rob Sawyer, about the reaction we'd been getting, and he came along that evening to have a look. And he legged it!"

Mel & Him

by Stan Britt

OF COURSE, it was going to be something out of the ordinary. A studio reunion long awaited by the fans of both Mel Tormé and Marty Paich. A special event not for, but both singer and arranger agreed, some sleazy kind of nostalgia-for-nostalgia's-sake get-together...

After all, it would be almost impossible for the partnership to equal, let alone surpass, previous studio collaborations. For four memorable, consummately-productive years, the pairing of Mel Tormé and Marty Paich (arranging and conducting his self-styled Dek-tette) has produced a septet of memorable albums. Now mostly digitally transferred to compact disc, they have been selling steadily, all over again. Infinity CDs including Lulu's Back in Town, Mel Tormé Sings Fred Astaire and Swings the Crescendo plus... Swings Scherbi Alley.

At the end of 1987 Tormé called

Paich to make an album for Carl Jefferson's Concord Jazz label (for which the singer had previously recorded six LPs, five of them with vocalists George Shearing). Paich said yes, but when do we start...?

"We started talking in January of last year. Going through dozens of songs, selected by both of us. Mel wanted to do Chick Corea's Spain, with Al Jarreau lyrics, as well as two Steely Dan numbers — Walk Between Raindrops and The Goodbye Look. No arguments from me."

The final selection was a neat combination of oldies (More Than You Know, a double-juxtaposition of When You Wish Upon A Star/I'm Wishing and The Trolley Song/Get Me To The Church On Time) and the Donald Fagen and Chick Corea numbers.

Only one concession to past achievements: the blues section from Ellington's Black, Brown & Beige — stunningly conceived by Mel and Marty for the first Dek-tette recording. And a subtle reference to the Lulu's Back in Town project. "We did a very up-tempo Sweet Georgia Brown, which opens the album. Mel asked me: 'How can we breach some 20 years ago into today?' I said I'd like to write an introduction — using the original intro to Lulu's Back in Town itself. We both agreed, after the August recording sessions, that it worked out really well..."

Last October/November, Tormé, accompanied by the same Paich Dek-tette, played several spontaneously-received concerts in Japan. There, Jefferson recorded sufficient music for at least one album. Something to look forward to, later in the year. Maybe even more eagerly anticipated would be a live appearance or three in Britain in the not-so-distant future.

"No doubt about it, Mel and I would love to play the UK — with the Dek-tette, naturally. Maybe some time later... 'in '89 would be nice..."



MELTORMÉ: Steely Dan interpreter

East Side story

by Duncan Holland

PIERCE TURNER has walked the long road from Wexford, but it's always right behind him. He might be in New York's East Side, hanging out with the artists, dancers and thugs like Philip Glass, but the Irish heartbeat is always there.



PIERCE TURNER: all the right support

His Beggars Bonquet debut, It's Only A Long Way Across, received all the right rumblings and raised thumbs without being that commercial, but Turner remains for more confident about the new one, The Sky And The Ground:

"All the parts are there," he says. "I've got all the right support with this one and if one can actually prepare oneself for success, well, I suppose I have."

This is far from simply optimism as the album bristles in at a time when a touch of originality within a context of much-needed pop. Turner throws active encouragement from the triumphs of such artists as REM, a band he sees as able to transcend the usual barriers of what is perceived as serious music and pop concerns. "The hardest task is to overcome the resistance to originality."

His music has that broad Irish eye on detail, the romance and the narrative well explained with a distinct American feel, as befits a man who left the quiet waters of Wexford for the snop of New York and found things more than a little bit different.

"In Wexford the main battle was to escape being in a showband. I did a few, learned a lot, travelled to Germany with a band fronted by Gary Clither. He sang like Otis Redding! — whatever happened to that voice — but eventually ended up in New York. It was like learning a new language, trying to be understood all over again. This comes out in my music."

Rather than simply confront the cultural differences, Turner has synthesized them, bringing out the best of both. Philip Glass became involved through friendship and the austere reasoning that the minimalist composer in league with a preeminently rock-focused performer would at least be interesting and was in fact highly rewarding.

You won't knock Turner into any convenient categories and you'll struggle to put language on what makes him so special, but a listen to the current LP will leave no doubts: put a bit of passion in the right place and the rest is plain sailing.

Pop up anarchy

GLASSES FLEW, tempers flared and **Pop Will Eat Itself** seemed damn close to stomping off the **Town & Country** stage after just one number. Def Con 1, planned as a triumphal evening before this keen-to-mosh crowd had bombed out thanks to a dodgy backing tape and the Poppies' future looked precarious. Frontman Clint misanthroped his frustration with 0 Borrage of venomous abuse, spitting and swearing for a full five minutes at some anonymous cup-lubber before reaching an uneasy accord with the volatile mob at his feet.

It worked terrifically. RCA execs were biting their nails, but the atmosphere was charged with a dangerous anarchy, creating optimum conditions for The Poppies' reckless mash of grunge and grooves. The audience, though oddly silent between numbers, bounced to a frenzy as the beat machine crunched its gears and took off through the scratch'n/rap rock rollercoasters of Beaver Patrol and the rest. "We've got loads of money but we're still as shit as before," declared Clint before taking a lazzarati swagger round the stage, joining the Hawaiian-shorted Graham to spout lyrics about hustling chicks and ugly girlfriends. Though PWEL are never likely to cut it with the real rapin' crews, they're harder than their pop and Wanders' turner than Zodiac (just watch those crotch-thrusts) and too downright fresh-from-the-squat to be a real pop band. Tonight's performance fell short of their best, but benefited from a finely-chiselled sound system, the encore covers of Prime Mover and Love Missile hit home like slabs of bopping granite.

Clint Dig lit' they ask and the answer has to be yes, not least for the cock-ups. Rarely are gigs this entertaining.

SELINA WEBB

loopy tunes

A VERY healthy sized crowd paid £6 a head to CND at the **Town & Country Club**, where they enjoyed a typically ferocious set from **World Domination Enterprises**. WDE are very reminiscent of early Clash in both their hungry delivery and their ability to incorporate black musical influences into a rock-based framework. This they do by covering LL Cool J's *Radio and Funkytown*, and cranking up the bass on songs like *Asbestos Lead Asbestos*, a brutal slab of what used to be known as post-industrial funk. Elsewhere they sew traditional R&B grooves together with a thread of eardrum-blastering guitar licks. All of this is done on top of what looks like, and probably is, a brightly coloured lorry cabin severed in half.



POP WILL EAT Itself, and probably everybody else

No such props for **Loog**, who pare everything down to a minimum. Their influences evidently stretch from Hendrix to Howkwind but are more interested in the opportunities lent by modern-day amplification. Each number consists of a couple of brief verses, just to please us melody bores, before they get down to the real business of grinding out endless passages of repetitive bass with one guitar wailing and another combining fuzzy thrash with feedback. The "songs" are indistinguishable except for tempo: there are slow, plodding ones and quicker, slightly less plodding ones.

Of course, the idea is to mesmerise the listener, and judging by the widespread nodding — and the odd hippy trance-dancer — it works. The idea is to lose yourself in the music, so that the wall of full fabric of myriad textures. But some of us dropped off long before.

DAVID GILES

Bues brother

IF HE weren't Buddy Guy's little brother, then **Phil Guy** would probably receive a great deal more attention. No he's not as good, because no-one is, but he can still rock the house pretty good.

At the **100 Club**, his music and showmanship was easy and enjoyable — no mean, moody stuff. Guy seemed genuinely taken aback at the high quality backing he was getting from the Deluxe Blues Band. Apparently they had not rehearsed together but, although unfamiliar with Guy's set, they sounded as if they had been touring with him for months. In particular Bob Hall played superb piano throughout, and Micky Waller proved once again that he plays the least-measured Chicago backbeat since Fred Below.

Phil Guy plays guitar like he's scrapping at a tin can: down-home and dirty but limited in tone. After a while, though he opened up with some nice BB'T Bone-ims, particularly on Part Time Love. Jimmy Reed's *Hush Hush* had such a lethal swing to it and Guy seemed to be having himself such a time; the audience swooned and howled in approval — perfectly illustrating the therapeutic and medicinal value of the Chicago blues beat. We need more of this stuff. And soon.

ADAM BLAKE

Money matters

JAMES GRANT may be a very happy man. Al London's **Town And Country Club** with his band **Love And Money**, he admitted that he had been a fool to work with Andy Taylor on the group's dance/funk oriented debut LP.

He knew the songs were not representative of his abilities as a songwriter and his enthusiasm for his latest, more honest, material was evident.

Strange Kind Of Love possesses some shakily good rock songs and this live performance gave solid proof of that. In concert, numbers like *Hallelujah Man* and *Jacelyn Square* had a much harder edge than the vinyl versions but that didn't damage the charming subtleties of their structure — strong melodies and vivid lyrics. The diversity too — from the hard-edged *Lip Escalator* to the country-tinged *Looking For Angeline* — kept the set perfectly balanced and for the faithful there were venerable renditions of the classic *Candybar Express* and other oldies.

Before then, Stephen Duffy's *The Liar* Time played a rather abrupt but enticing set of delicate, eclectic pop songs that showed that Duffy, too, has discovered his true songwriting talent.

NICK ROBINSON

Weekend world

TONIGHT'S **CND/Guy Limits/WOMAD**-sponsored **World Beats** concert at the **Town And Country Club** was perfect proof that *World Music* is here to stay. Since when did an Indian seven-piece from Wolverhampton, who won '88's Asian Song Contest expect to appear in front of his kind of audience? But the growing Anglo-Asian fusion known as *Bhangra* is more than a buzzword; it's a musical force, and **The Geet Group** are a good example of the genre's professional attitude and surging, danceable qualities.

England's **Oyster Band** have also found the changing-of-the-folk wave has carried them from the earliest Cuddihy affair to a packed-in and buzzing Saturday night. Time has changed them too. This

is a much harder, dynamic Oyster Band than ever, with drums now firmly directing the pace.

And since when did a Zairean and his 21-piece "orchestra" make their British debut and be greeted like old friends? Not that anyone expected what they got from **Tabu Ley Le Rochereau and Afrisa International**. "Bizarre" doesn't quite sum up this spectacle. First the band — three sparkling guitars, bass, drums, percussion, four driving horns — play a pliedriving jazz-jumping instrumental that was as intense as anything Defunkt have done, then Tabu Ley swings on in red beret and wootcoat and the event turns into some kind of prime-time TV Saturday Night at the T&C.

He pologues, after two and a half hours, for playing just the one London show. Sensational if extraordinary entertainment.

MARTIN ASTON

Low ebb

SOMEONE at the **Marquee** has got a weird sense of humour. **The Trudy** are not the obvious candidates for a support slot but nevertheless they put on a good show full of wacky sci-fi tamfoley and skip-a-long Go-Go's type pop. Hardly an original concoction but still guaranteed to provide an evening of fun.

Nitzer Ebb bring things down to earth with a bang. The drum kits are replaced by tapes leaving the rhythm and vocals to blare out with a sullen forcefulness. The music is Bauhaus meets Depeche Mode in a sheet metal factory in Berlin, replacing any theatrical misery with grim arrogance and violent steadfastness. Like a political rally but without any sense of danger or hint of suspicions, Nitzer Ebb present their totalitarian attitude in pressured rituals. But they are banging their heads against a brick wall for no reason, conjuring up as much anger as possible for someone dressed in a cross country running outfit.

There's no style here, just electronics rumbling and industrial pounding with only *Shout Bay Shout* approaching a more fulfilling direction. Constant reiteration takes their statements and grinds them into tedium, leaving nothing but empty procrastination and thin backing tapes.

IAN WATSON

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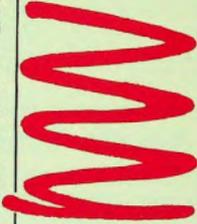
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TOP 75 SINGLES

MUSIC WEEK



Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 300 record outlets. Incorporating 7", 12", Cassettes & CD single sales.

| | | | |
|-------------|---|--------------|---|
| NO 1 | SOMETHING'S GOTTEN HOLD OF MY HEART ○ Marc Almond feat. Gene Franny Polygram (12R 441) (R) | NO 2 | BEFAST CHILD Simple Minds Virgin (SMTKT 3) (R) |
| 3 | LOVE CHANGES EVERYTHING Michael Ball Real Gone! (Polo-Red) (KRXK) 3 (P) | NO 4 | THE LIVING YEARS ○ Mike & The Mechanics WEA (J777) (W) |
| 5 | LOVE TRAIN Holly Johnson MCA (MCACT) 1268 (P) | NO 6 | MY PREROGATIVE Bobby Brown MCA (MCACT) 1269 (P) |
| 7 | YOU GOT IT ○ Roy Orbison Virgin (VST) 1146 (R) | NO 8 | LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS HUNKY (LTPDP) 1502 (R) |
| 9 | FINE TIME Yaz Big Life (BLR) (J) (KT) | NO 10 | WAIT Robert Howard & Kim Mowelle RCA (R 62595) (12-P) (2594) (BMG) |
| 11 | HOLD ME IN YOUR ARMS Rick Astley RCA (R 62415) (P) (2516) (BMG) | NO 12 | CUDDLY TOY Rooftopford CBS (ROM) (14) (C) |
| 13 | THAT'S THE WAY LOVE IS Ten City Atlantic (A 9387) (W) | NO 14 | IT'S ONLY LOVE Simply Red EMI (EY 347) (W) |
| 15 | THE LOVER IN ME Shane Enos MCA (MCACT) 1269 (P) | NO 16 | I ONLY WANNA BE WITH YOU Samantha Fox Jive (FOX) (1) (BMG) |
| 17 | STOP Sam Brown P+H (P+H) (44) (P) | NO 18 | LOOKING FOR LINDA Hue & Cry A&M (AM) (44) (P) |
| 19 | SHE DRIVES ME CRAZY Erin Young (Carnibait) Globe (Virgin) (837) (S) (R) | NO 20 | ROCKET Dad Lippard P+H (P+H) (44) (P) |
| | I DON'T WANT A LOVER Blondie (Bliss) (Bliss) (127) (4) (P) | | |

Rene Johnson
No More Tomorrow
The brand new single from
Britain's finest soul singer.



| | | | |
|-----------|--|-----------|---|
| 53 | TRACIE Level 42 Polygram (P) 24 (12-4236) (P) | 54 | LIVE FOR YOUR LOVE Natalie Cole BM (Meridian) (25MK 57) (R) |
| 55 | SECRET RENDEZVOUS Warner Brothers W 75827 (W) | 56 | PROMISED LAND Joe Smooth DJ International/Warwick (DJINT) 6 (A) |
| 57 | DREAM KITCHEN Freddy Chant Virgin (VST) 1145 (R) | 58 | JEZEBEL Shabir Stevens Epic (SMART) 8 (C) |
| 59 | FISHERMAN'S BLUES The Waitresses Epic (E976) 487 (C) | 60 | FALLING IN LOVE AGAIN Londoboss! Atlantic (RCA) (AMT) 907 (BMG) |
| 61 | CALL ME Blondie Crystal (CHR) 5342 (C) | 62 | STOP! IN THE NAME OF LOVE Diana Ross & The Supremes Motown 28 61943 (J2-4) (RCA) (BMG) |
| 63 | I'M GONNA GIT YOU SUCKA Gap Band Arista (12014) (12-4) (1914) (BMG) | 64 | STAND R.E.M. Warner Brothers W 75277 (W) |
| 65 | REAL EMOTION Red Synonym (EM) (12557) 2 (R) | 66 | RUNAWAY GIRL/IT'S ALL RIGHT Sterling Void Hifi/London (FRK) 21 (P) |
| 67 | WORKING ON IT Chris Rea WEA (YZ 5307) (W) | 68 | HOW COME IT NEVER RAINS The Beat (D'Amour) Globe (China) 13 (12-CHNK 13) (P) |
| 69 | FALLING IN AND OUT OF LOVE Femme Fatale MCA (MCACT) 1269 (P) | 70 | ARE YOU MY BABY Wendy & Lisa Virgin (VST) 1154 (R) |
| 71 | LOCO IN ACAPULCO The Four Tops Arista (11850) (12-4) (1914) (BMG) | 72 | ETERNAL FLAME Bonnie Raitt CBS (FRS) 573 (C) |
| 73 | FOUR LETTER WORD Wendy & Lisa MCA (MCACT) 1269 (P) | | |

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 - ★ CDV listings year to date
 - ★ CDV listings year to date
 - ★ Album tracks in alphabetical order
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NIGHTTRACKS 12" EPS

NEW RELEASES

SFNT017/CD VOICE OF THE BEEHIVE
SFNT018/CD CRAZYHEAD
SFNT019/CD THE GODFATHERS

WINDUP RECORDS
 THE
 BEHIVE
 SOUND

| | | | |
|-----------|---------------------------------|---|---------------------------------|
| 42 | NEW | BLOW THE HOUSE DOWN Living In A Box | Chrysalis LIBR5 (C) |
| 43 | 57 | I'M ON MY WAY The Proclaimers | Chrysalis CLAMW4 (C) |
| 44 | 29 | GET ON THE DANCE FLOOR Rob Base & DJ EZ Rock | Sire/Sire SUPPT139 (A) |
| 45 | 34 | SHE WON'T TALK TO ME Junior Vendors | Epic UPRH19 (C) |
| 46 | 48 | MAYOR OF SIMPLETON ATC | Virgin VST1158 (E) |
| 47 | ALL THIS TIME Tiffany | MCA THFTF1 (F) | |
| 48 | 61 | CAN'T BE SURE Sundays | Rough Trade RTTD218 (UKT) |
| 49 | 56 | THE PRICE OF LOVE (The R&B '89 Remix) Bryan Ferry | Epic/Virgin ECDOR4 (E) |
| 50 | 39 | PEACE IN OUR TIME Big Country | Mercury/Phonogram BGC7172 (F) |
| 51 | 40 | I CAN DO THIS Monie Love | Columbia/Chrysalis COOUM127 (C) |
| 52 | 49 | AS ALWAYS Farley Frenchie Ricky Dillard | Champion-CHAMP121 (W) (BMG) |

| | | | |
|-----------|------------|---|--|
| 22 | 14 | BIG AREA Then Jerico | London LONR 284 (F) |
| 23 | 16 | ESPECIALLY FOR YOU Kylie Minogue & Jason Donovan | PWL PWL17 2A (F) |
| 24 | 33 | EVERY ROSE HAS ITS THORN Enigma/Capitol | 100044 Epic/Capitol 112C1320 (E) |
| 25 | 18 | RESPECT Adele | 100044 Columbia/Chrysalis COOUM129 (C) |
| 26 | 17 | CRACKERS INTERNATIONAL EP Erasure | 100044 Mercury 12EMJES1 (R) (SFP) |
| 27 | 19 | BABY I LOVE YOUR WAY/FREE BIRD (Medley) Will To Power | 100044 Epic/CBM 112-35304 (C) |
| 28 | 24 | BUFFALO STANCE Neneh Cherry | 100044 Gee/Virgin VPR121 (E) |
| 29 | NEW | HEY MUSIC LOVER S'Express | 100044 Brylcreem King/Mercury/RTD (UKT) |
| 30 | 21 | BE MY TWIN Brother Beyond | 100044 Pulsephonic 12B 6195 (E) |
| 31 | 28 | BREAK 4 LOVE Razq | 100044 Champion-CHAMP131 (L) (BMG) |
| 32 | NEW | PROMISED LAND The Style Council | 100044 Polygram TSCOR17 (F) |
| 33 | 52 | CAN'T STAY AWAY FROM YOU Gloria Estefan & Miami Sound Machine | 100044 Epic 651447 1651444 (C) |

blow the house down

living in a box

Chrysalis

7" : LIB 5
 12" : LIBX 5
 CD : LIBCD 5

LONGY D'S HOUSE SOUND

WIT THE SUBJECT SWEET
 THIS IS SKA

SKAGID + DUB MIX

TOP 75 SINGLES

MUSIC WEEK

W

Paul Johnson
No More Tears



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

| | |
|-------------|--|
| No 1 | SOMETHING'S GOTTEN HOLD OF MY HEART Marc Almond feat. Gene Pitney POP POPS Virgin (SMT 3) (E) |
| 2 | BELEAF CHILD Simple Minds POPS Virgin (SMT 3) (E) |
| 3 | LOVE CHANGES EVERYTHING Michael Ball Keith Usell/Polydor RUK 20 (P) |
| 4 | THE LIVING YEARS Mike & The Mechanics WEA U771711 (W) |
| 5 | LOVE TRAIN Holly Johnson MCA MCA(T) 138 (P) |
| 6 | MY PREROGATIVE Bobby Brown MCA MCA(T) 129 (P) |
| 7 | YOU GOT IT Roy Orbison Virgin VDT 114 (E) |
| 8 | LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS Morrissey HMV HMV 1222CP 162 (E) |
| 9 | FINE TIME Yaz Big Life BB (E) (UK) (E) |
| 10 | WAIT Robert Howard & Kym Mazelle RCA PB 42395 12" (P) (259) (BMG) |
| 11 | HOLD ME IN YOUR ARMS Rick Astley RCA PB 42615 (P) (216) (BMG) |
| 12 | CUDDLY TOY Roccellord CBS BOM(T) 11 (C) |
| 13 | THAT'S THE WAY LOVE IS Ten City Atlantic A 9843(T) (W) |
| 14 | IT'S ONLY LOVE Simply Red Elektra YZ 349(T) (W) |
| 15 | THE LOVER IN ME Shenna Easton MCA MCA(T) 128 (P) |
| 16 | I ONLY WANNA BE WITH YOU Samantha Fox Jive FOX(TT) 11 (BMG) |
| 17 | STOP Sam Brown POPS ABM AMV 144 (P) |
| 18 | LOOKING FOR LINDA Hue & Cry Coral/Virgin YET 14 (E) |
| 19 | SHE DRIVES ME CRAZY Fine Young Cannibals London LON(V) 19 (P) |
| 20 | ROCKET Dad Lippard POPS Redwood/Belair/Phonogram LEP(V) 1 (P) |

| | |
|-----------|--|
| 53 | TRACIE Level 42 Polydor PO 34 (12" X2 34) (P) |
| 54 | I LIVE FOR YOUR LOVE Natalie Cole EMI Music/Mercury 12 EMF 57 (E) |
| 55 | SECRET RENDEZVOUS Kornn White Warner Brothers W 7942(T) (W) |
| 56 | PROMISED LAND Joe Smooth DJ International/Warwick DJINT 1 (A) |
| 57 | DREAM KITCHEN Frazier Chorus Virgin VDT 114 (E) (P) |
| 58 | JEZEBEL Shakin' Stevens Epic SHAK(T) 8 (C) |

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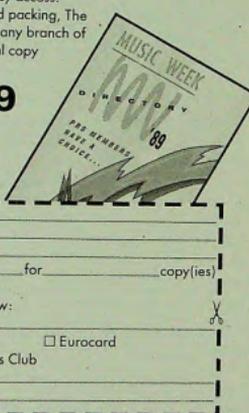
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SFPS055/CD THE SMITHS

SFPS065/CD JIMI HENDRIX

SFPS050/CD THE CURE

SFPS060/CD ECHO & THE BUNNYMEN

SFPS049 NAPALM DEATH



NIGHTTRACKS 12" EPS

NEW RELEASES

SFNT017/CD VOICE OF THE BEEHIVE

SFNT018/CD CRAZYHEAD

SFNT019/CD THE GODFATHERS

| | | |
|----|---|-----------------------------------|
| 42 | BLOW THE HOUSE DOWN Living In A Box | Chrysalis (IMP) 5 (C) |
| 43 | I'M ON MY WAY The Proclaimers | Chrysalis (GAM) 4 (C) |
| 44 | GET ON THE DANCE FLOOR Rob Base & DJ EZ Rock | Supreme (SUP) 139 (A) |
| 45 | SHE WON'T TALK TO ME Luther Vandross | Epic (LUT) 7 (C) |
| 46 | MAYOR OF SIMPLETON AIC | Virgin (VST) 138 (E) |
| 47 | ALL THIS TIME Tiffany | MCA (TIF) 6 (F) |
| 48 | CAN'T BE SURE Sundays | Rough Trade (RTD) 218 (UK) |
| 49 | THE PRICE OF LOVE (The R&B '89 Remix) Bryan Ferry | EG/Virgin (EG) 020 44 (E) |
| 50 | PEACE IN OUR TIME Big Country | Mercury/Phonogram (BCC) 712 (F) |
| 51 | I CAN DO THIS Morris Love | Columbia/Chrysalis (COOL) 177 (C) |
| 52 | AS ALWAYS Farley Presents Ricky Dillard | Champion (CHAMP) 76 (BMG) |

| | | |
|----|---|-------------------------------------|
| 22 | BIG AREA Then Jerico | London (CON) 201 (F) |
| 23 | ESPECIALLY FOR YOU Kylie Minogue & Jason Donovan | PHL (PH) 71 24 (F) |
| 24 | EVERY ROSE HAS ITS THORN Tina Turner | POPS |
| 25 | RESPECT Aretha | Original Capital (TCL) 130 (E) |
| 26 | CRACKERS INTERNATIONAL EP Erasure | Columbia/Chrysalis (COOL) 171 (C) |
| 27 | BABY I LOVE YOUR WAY/FREE BIRD (Medley) Will To Power | Made (TWM) 83 (UK) (SP) |
| 28 | BUFFALO STANCE Nightingale | PH (PH) 47 117 (259) (A) (C) |
| 29 | HEY MUSIC LOVER S'Express | Great (GRT) 71 21 (E) |
| 30 | BE MY TWIN Brother Beyond | Rhythm King/Mus (LEP) 3001 (UK) (R) |
| 31 | BREAK 4 LOVE Raze | Parlophone (TZA) 6159 (E) |
| 32 | PROMISED LAND The Style Council | Champion (CHAMP) 72 (C) (BMG) |
| 33 | CAN'T STAY AWAY FROM YOU Gloria Estefan & Miami Sound Machine | PH (PH) 47 117 (259) (A) (C) |

blow the house down

living in a **box**

Chrysalis

7" : LIB 5
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LONGSY D'S HOUSE SOUND

FOR THE WORLD

UNMATCHABLE BIT OF ACID

WIV THE SKAGID SMASH

THIS IS SKA

SKAGID + DUB MIX

STOCK IT

WASP: The Headless Children. Capitol, EST 2207. The deviants of **Blackie Lawless.** After a couple of relatively tongue-in-cheek albums, WASP have now produced a work of monumentally heavy proportions with **Blackie Lawless** back on guitar, each track here is powerful and definite, each riff is deliberate and aggressive and Lawless's vocals are taken on a new level of malevolence. The Headless Children should thrill the band's existing following and excite any wandering headbanger who is encountering them for the first time. **JC-M**

SIMPLY RED: A New Flame. Elektra/WEA, WX 242 244 689. After the rather patchy **Man And Woman**, Mick Hucknall and Co have lightened up to produce a more complete, soulful album of relaxed dance tracks and ballads. Hucknall's songwriting reaches a new maturity — despite his continuing obsession with sex — and a certain confidence shines through each song. This should keep them firmly in the big sales league. **NR**

NEW MODEL ARMY: Thunder And Consolation. EMI UK 5552. No surprises dirty-wise from NMA — they're still an about as raucous and blood and innocence to fearfully overblown *r'n'r* historians, but the involvement of producing chap Tom Dawd, to say the least of a splendidly doctored new release, could cause a seven quid from the lank-haired aesthetes who appreciate this sort of stuff. Includes the single **Spic Questions**. **DC**

THEN JERICHO: The Big Area. London 828 122-1. This is bound for nothing short of chart glory, with its accessible tunes and Mark Shaw's cheekbones, but songs, lyrics and presentation are lit rather draggy. The sensitive shy-boy putting never really washes and neither do the suspiciously familiar blustering riffs. Stadium rock with its feet in the Marquee. **DC**

BOB DYLAN & THE GRATEFUL DEAD: Dylan And The Dead. CBS 4653381-1. Compared to Dylan backed by The Grateful Dead, this is a frankly inferior — it's not the fault of Garcia and his elderly cohorts, who do their stuff well, but seem to over-learned of playing with an erstwhile deity. The Crazy Horse Wonder seems to have lost his way (as those who saw his perfunctory live shows backed by the similarly nameless Tom Petty & The Heartbreakers can attest) and while the CD itself sell heavily at first, it may end in tears for anyone involved. Re-order with caution... **JT**

DAVID CROSBY: Oh Yes I Can. A&M AMA 5232. To describe Crosby's recent work (and life) as erotic would be an understatement. But this is a return to form, displaying his gift for writing both delicious, thoughtful lyrics on **Tracks In The Dust** and Distances. Crosby has found a solid songwriting partner and on most tracks he's in as fine a voice as ever. **DL**

TEN CITY: Foundation. Atlantic, WX249 781 939-1. Produced by

house supremo Marshall Jefferson, this colourful and breezy set achieves a near perfect house/soul crossover. This is due mainly to some fine vocals by Byron Stingily and excellent production. There are plenty of singles to follow. That's **The Way Love Is** and **Ten City** will become the most consistently successful house set so far. **NR**

VARIOUS: Stormy Monday. Virgin Records V2537. Taken in isolation, this soundtrack to Sting's latest screen outing is evocative enough to justify an independent existence. The title track by **Bone Walker** is a lazy, memorable slice of R&B while the album's smooth jazz meanderings hit the right nerves at the right places and succeed in conveying distinct undercurrents of menace. Includes the very different contributions of **Bb King** and the **Krakow Jazz Ensemble**. **MF**

IQ: Are You Sitting Comfortably? Squawk/Virgin 836 4291. With their gorgeous new single **Sold On You**, Subbing just below the charts, a major tour with **Mike & The Mechanics** coming up, and another very classy LP produced by **Jon Ruth** Brown set for release, it's hard to see how **IQ** can fail to achieve a long-awaited breakthrough. Hinting at both their progressive past, and pop present, this album presents a band who are a new 'Pink Floyd' in — they're the first and foremost **IQ**. **GT**

STOCK IT

THE SILENCERS: A Blues For Buddha. RCA PL 81859. It's really not to be dismissed as just another rock opus, as witnessed on the worryingly obvious single **The Real McCoy** and if the hecklers in the cheap seats can keep their "G's" UP" fibres for just a moment, then they will hear a band of encouraging diversity. They understand the value of space, sparring shyly guitar and cunning rhythm which finds its true rewards on the marvellous **Scottish Rite**. A good one, this, and only the run name lets them down, but it should be better worth. **TD** Cumps for example. **DM**

PHILIP GLASS: Music in Twelve Parts. Virgin VEXB 1. Produced by **The Ensemble**. A six-1LP/Three-CD/three-tape set, this is the first of the complete **Music in 12 Parts**. The first six were recorded in 1968, the last in 1987, but although some of the personnel have changed, the performing style hasn't. The composition comes from a peak period of minimalism with slowly changing melodic patterns on a pleasing meander demonstrating the style that led to **Akhmatov** and **Representative For The Plane**. Keyboard, flute, saxophones and voice are primarily soft-voiced on this easy journey which will be loved by Glass fans and for anyone else lousy... for it's vintage Glass. **MS**

THE REPLACEMENTS: Don't Let A Soul Sire. WEA 925 831-1. **Bob Mould**'s beautifully structured sound still hasn't quite achieved their own identity but this album neatly harnesses his passion for melodic guitarwork and his ear for a strong melodic line. Perhaps if they experimented a

little more within that format, **The Replacements** could find themselves as stronger contenders to **REM**'s throne. **NR**

NEIL DIAMOND: The Best Years Of Our Lives. CBS 463201-1. After a promising start with the title track, **Neil** is a Springsteen impersonation and might even get airplay, things go downhill, even the cover of **Tracy Chapman's Baby** can't help. You losing his charm in **Diamond's** quasi-religious reading is the fact that this is not apparently available on CD a reflection on what **CBS** (UK) thinks of it! Will, of course, probably chat, albeit briefly. **JT**

VARIOUS: Motown Hits Of Gold. Volumes 1-8. Motown, WD 72401-8. What more could a Motown fan ask for than these eight compact discs at mid-price? Naturally, there are some absolute classics, there are later material by **Diana Ross**, **Stevie Wonder** and **The Temptations** and others. But at the same time there are some notable absenteees, particularly **Lionel Richie** and later material by **Stevie Wonder** and **Marvin Gaye**. Hopefully, that will be amended on future volumes, but for now just consider it a pleasure to bask in the glory of those distinctive early years and the more sporadic success of latter day artists like **Rockwell** and **DeBarge**. **NR**

THE DARLING BUDD: Pop Sid. Epic 462894-1. The popularity of the Budd's jangly pop sound has increased dramatically over the past year, this proliferation of success of the **Primitives** and **Transvision Vamp** has emphasised the public's soft spot for simple guitar pop songs. There's nothing surprising on **Pop Sid**, a singles only caters for that market. Singles success should keep sales of this one bubbling. **NR**

STOCK IT

THE STRANGLERS: Singles — The UA Years. Liberty/EMI EM 1314. EMI has certainly milked its Stranglers back catalogue since the band left to join **Epic**. This is a fine compilation, but also, perhaps the definitive one containing 20 singles spanning the whole range from **Grp** to **Strangle** **Little** and **Up** — only packaged too, this double set covers the essential Stranglers so stick your neck out and stock it. **NR**

JIMI HENDRIX: Radio One. Castle Communications. Distribution: **BMG CCS1212P**. Previously only available in the US, this is a glorious collection of sessions which capture **Hendrix** in his element — live and laidback. The spontaneity of tracks like **Hear My Train A Comin'** and his wonderful **Radio One** theme is sheer bliss. Available in all formats — including a three-sided album (work that one out) — this collectors' item should sell like the proverbial hotcakes. **NR**

SKID ROW: Skid Row. Atlantic 811 936-1. **Skid Row** veer from the heavier side of conventional rock and sub-Van Halen adolescent metal seaze fantasy to acoustic squealing and **Ben Jovi** sensibility, with songs full of misty kids, nasty reputations, bad habits and nasty

way queens. Is this innovation in heavy rock terms? Who can tell. **W**

TYREE: Tyree's Got A Brand New Year. London Records RFR 828 141-1. A sampler of an LP, ranging from blingingly obvious acid to hip hoppy rap style commercial soul to dance instrumental. Although rather thin in places and cliched in approach it displays all the facets of post and present house and provides a good selection for the dance floors. Shame about the cover though. **W**

BABBA MAAL AND MANSOUR SECK: Djam Leëli. Rogue FMSL 2014. A recording from 1984 by the popular Seneguese vocalist and guitarist **Maal** and blind guitarist **Seck**, **Djam Leëli** is simply a magical eight track set, of weaving guitars and pulsing percussion, of **Maal's** utterly mesmerizing voice and spiritual calm. **Maal** and **Seck's** late '88 vinyl will be broadcast on **BBC Two's Rhythms Of The World** in February; anyone watching will be under the record shop first thing Monday. **MA**

THE BOYS OF THE LOUGH: Sweet Rural Shade. Lough 003. Another folk chart entry for **The Boys** shows that their loyal following is still as receptive as ever to timeless traditional music. This was recorded in North America and with the introduction of pedal steel briefly on one track (much more such Americanising would be bound are still open) it seems the band are still welcome to new ideas.

probably inspired by fiddle player **Aly Bain's** recent venture into **Cajun** music. **GT**

RACK'N'ROLLERS: Martin Aston. Dave Cavanaugh, Jeff Clark-Meads, Karen Faux, Duncan Holland, Dave Leung, Nick Robinson, Nicolas Soames, Gareth Thompson, John Tobler and Ian Watson

Fiddling around

FIDDLING Around all he's worth, **Aly Bain** brings a welcome Scottish air to this month's **Folk & Roots** chart, further endorsed by his main band, **The Boys Of The Lough** popping up in the lower regions, bubbling under as they say (**Boys LP** reviewed opposite). Continuing the Scottish theme, **Runing** make it to the top 10, despite the chaotic decision to release the LP in the Christmas rush. Bending the rules a little we move **Celtic** to find **Davy Spillane** squeezing in at 19, as the new away on the **Uilleann pipes** and **The Waterboys** carrying the cross-over honours of a firm-footed number four.

Things are still a little static with the **Enya**, **Tanitas** and **Tracy**, but a peek at the next 10, 20 to 30, shows some intriguing new entries bound for a coming chart, no more to than **Baaba Maal** and **Mansour Seck** whose exquisite **Djam Leëli** has already fired the passions of at least one **MW** contributor (see review). **DM**

FOLK & ROOTS ALBUMS

| TITLE | Artist | Label/Catalogue No (Distributor) |
|-------|---|----------------------------------|
| 1 | WATERMAK, Ernie | WEA WX199 06 |
| 2 | ANCIENT HEART, Tania Tikanan | WEA WX210 06 |
| 3 | TRACY CHAPMAN, Tracy Chapman | Elektra EKT44 06 |
| 4 | FISHERMAN'S BLUES, The Waterboys | Ensign/Chrysalis CHS44 06 |
| 5 | SHORT SHARP SHOCKED, Michelle Shocked | Cooking Vinyl CVLPI 17 |
| 6 | ANNIESIA, Richard Thompson | Capitol EST2075 6 |
| 7 | RIGHT OF PASSAGE, Martin Carthy | Topic 1275452 (CONCORD/PIR) |
| 8 | IRISH HEARTBEAT, Van Morrison & The Chieftains | Mercury MERR124 6 |
| 9 | ONE IN A LIFETIME - LIVE, Runig | Chrysalis CHR199 23 |
| 10 | NEGOTIATIONS & LOVE SONGS, Paul Simon | WEA 85225 06 |
| 11 | ALY BAIN MEETS THE CALUNS, Aly Bain & Various Artists | London 120171 (GEO/PIR) |
| 12 | GIPSY KINGS, Gipsy Kings | Al (Duneco) 115092 14 |
| 13 | SINGHALI, Kenema/Dubstar/Thompson | Hammill HMIL 1323 016 |
| 14 | NO MORE TO THE DANCE, The Sift Sisters | Topic 1273450 (CONCORD/PIR) |
| 15 | ONE FAIR SUMMER EVENING, Nanci Griffith | MCA MCF345 01 |
| 16 | FOLKWAYS - A VISION SHARED, Various | CBS 650005 02 |
| 17 | DON'T BE AFRAID OF THE DARK, Robert Gray Band | Mercury MERR129 06 |
| 18 | LOUNT ON THE BUS, Roy Harper | Awareness AWL1011 (I/RP) |
| 19 | OUT OF THE AIR, Davy Spillane Band | Cooking Vinyl CV00618 (I/RP) |
| 20 | AQABA, Jane Tabor | Topic 1273449 (CONCORD/PIR) |
| 21 | RED AND GOLD, Fairport Convention | New Routes RECORD (I/RP) |
| 22 | A CATHEDRAL DELIGHT, The Mystere Des Voe Bulgares | Juno JAR004 118 (I/RP) |
| 23 | AKWABA BEACH, Myra Kartis | Bartley/London 83131 09 |
| 24 | WORKER'S PLAYTIME, Billy Bragg | Cap Gales ACDLP15 01 |
| 25 | DUST BOWL BALLADS, Woody Guthrie | Rounder 1400 (PIR/CB) |
| 26 | SWEET RURAL SHADE, The Boys Of The Lough | Lough 003 (I/RP) |
| 27 | DIAM LEËLI, Baaba Maal & Mansour Seck | Rogue FMSL 2014 (I/RM/MS) |
| 28 | HOOCHIE COOCHIE MAN, Maddy Waters | Epic 461186 (I/C) |
| 29 | LA PISTOLA Y EL COZONON, Los Lobos | Stash/London 828-1271 6 |
| 30 | SORO, Sali Kaita | Stems Archa STERNS102 (I/RP) |

The best selling folk and roots music LPs for January 1989, compiled by Folk Roots magazine (01 340 9653) from a national survey of specialist and general record dealers.

Reviewed by Jerry Smith

THROWING MUSES: Dizzy. (A&D [B]AD/D) 903 (CD). To coincide with their UK arrival, Throwing Muses issue a re-recorded version of this catchy track from their brilliant new LP, *Hunkpapa*. With an array of formats and a memorably quirky nature it could be a well-deserved, if surprise, hit.



STOCK IT

SIMPLE MINDS: *Ballad Of The Streets EP*. (Virgin SMX/T/C/CD) 3. Simple Minds return after a long lay-off with a strong and evocative three track EP produced by Stephen Lipson and Trevor Horn, featuring the haunting ballad Belfast Child based on the lilting Irish air *She Moved Through The Fair*, plus the exclamation concert theme *Mandelay*. Day and a stirring version of Peter Gabriel's *Biko*. An assured and successful return, each is a worthy chart contender.

STOP THE VIOLENCE MOVEMENT: *Self-Destruction*. (Jive BDFST 1). Top rappers Public Enemy, KRS-One, Slicko, Doug E Fresh and others join forces to issue an anti-violence track for charity. Unlike many other charity records this one stands in its own right with raving raps and an insidious rolling dance groove.

BANANARAMA & LANANEENEENOOGH: *Help!* (London LON(X) 222). Another charity record as Bananarama team up with their French & Saunders' spoof for Comic Relief. Predictable *Stock*, Aitken and Waterman produced run through of the Beatles' *oldie*, but a potential number one no less.



STOCK IT

BOY GEORGE: *Don't Take My Mind On A Trip*. (Virgin BOY 108(12)). A brand new track from the Boy, written and produced by Gene Griffin, and a seductive, loping dance track in deeply soulful vein, sure to leave an impression on the charts prior to the release of his long-awaited new album, *High Hat*.

DUSTY SPRINGFIELD: *Nothing Has Been Proved*. (Parlophone [12]R 6207). After the success of her duet with the Pet Shop Boys, Dusty Springfield returns with the smooth theme to the film *Scandal*, written and produced by the Pet Shop Boys and even available as a Dance Remix by top notch house producer Marshall Jefferson.

WENDY & LISA: *Are You My Baby?* (Virgin VS(T) 1156). Former *Revolution*ers put out the style with a grandly Purple-ish track from their forthcoming new album *Fruit At The Bottom*. Produced by the duo and Bobby Z, it's about time they received the attention they obviously deserve.

CRAZYHEAD: *Have Love, Will Travel EP*. (Food/Parlophone [12]CD/SGE 2025). The Crozes bounce back with a delightful slice of rough 'n' ready rock 'n' roll, packaged in a nostalgic old style EP box as there is a non-existent track mentioned on the label and the sleeve and both are different but, accompanying the chart-bound wonder of *Have Love, Will Travel*, you get two live and favourite numbers, *Baby Turpentine* and *Snake Eyes*.

CRAZYHEAD: *Evening Show Session*. (19th April 1988) (Nighttracks/Strangeur! SFNT 018). Another four-track EP and a rather raucous session also featuring *Baby Turpentine*, a former indie chart topper, plus *Down*, *Dragon City* and *Out On A Limb*, which is dedicated to James Dean.



STOCK IT

JESUS JONES: *Info-Freako*. (Food/Parlophone (12) FOOD 18). Food makes another promising discovery with a refreshing bunch of innovative rockers, wielding together dynamic effects, a foot-tapping techno-beat and an entrancing riff that proves thorough irresistible and should cause a commotion.

JEAN PAUL GAULTIER: *How To Do That*. (Mercury/Phonogram MER(X)CD) 2777. Jean Paul Gaultier makes a fool of himself in the name of House Culture by stitching together a thoroughly imaginative rhythm with snippets of

himself and Selino Scott. Without any flair or even one redeeming factor, but then again the promo T-shirts could be interesting!

PAUL JOHNSON: *No More Tomorrows*. (CBS PJOHN(T)C 7). Having failed, despite much acclaim, to reap any success from his debut LP, the silver-lyreux Paul Johnson returns with this totally captivating number, superbly produced by Steve Jolley and Tony Swain and sure to gain him plenty of exposure at last.



STOCK IT

BAD CAESAR: *Baby, The Rain Must Fall*. (Jill Jill 01). Dynamic four-piece guitar band from London stay strong a record for quality American rock bands with this four track EP of classic tunes, displaying strong harmonies and guitar lines within well-crafted songs. A band to watch out for.

THE GO-BETWEENS: *Love Goes On*. (Beggars Banquet BEG 225). Bright, up-lifting track from these talented Antpodians' brilliant 16 *Lovers* Live album of last year. With shimmering guitars and soaring strings plus a highly commercial chorus, this should gain wide attention.

SHERIFF: *When I'm With You*. (Capitol [12]CL 524). Discovered abandoned in the vaults of Capitol, LA, this Canadian band had a posthumous American number one with this mawkish ballad when recently reissued, so now it has to be inflicted on us. An unbelievably bad example of pompous bad taste.



STOCK IT

THE JUDDS: *Have Mercy*. (Curb/RCA ZB 49471 (ZT 49472)). US country music's most acclaimed mother and daughter duo issue a sprightly track from their Greatest Hits album to coincide with their dates over here and its catchy nature could see them return with a UK hit.

TOP 40 SINGLES

| | | | |
|----|---|------------|------------------------------------|
| 1 | SOMETHING'S GOTTEN HOLD OF MY HEART | Paul Young | Parlophone BBE11 |
| 2 | LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS | Paul Young | Parlophone BBE11 |
| 3 | SHI DRIVES ME CRAZY | Paul Young | HHN PCM 126 5 |
| 4 | CRACKERS INTERNATIONAL EP | Paul Young | London LON 919 |
| 5 | CAN I DIG IT? | Paul Young | Mercury MPT82 970 5 |
| 6 | WHAT I AM | Paul Young | RCA R4333 3845 |
| 7 | STAND | Paul Young | Capitol GEE 49 1 |
| 8 | 5 O'CLOCK WORLD | Paul Young | Warner Bros WPT37 00 |
| 9 | BEAR KITCHEN | Paul Young | Fontana FNT 37 |
| 10 | CAN'T BE SURE | Paul Young | Virgin VY114 01 |
| 11 | STRANGE KIND OF LOVE | Paul Young | Long Trax LTD 718 10 5 |
| 12 | ALL THE MYTHS ON SUNDAY | Paul Young | Fontana FNT 42 |
| 13 | ETERNAL FLAME | Paul Young | Foxtrot FOO011 01 |
| 14 | STUPID QUESTIONS | Paul Young | CRS BAN054 13 |
| 15 | YOUR LOVE TAKES ME HIGHER | Paul Young | EMI MAA2 1 |
| 16 | HOT THING | Paul Young | WEA T257 200 |
| 17 | HY THE GROUND | Paul Young | Virgin VY114 01 |
| 18 | FINE TIME | Paul Young | Nonesuch FSN021 03 |
| 19 | LOVE WAS A TRAIN | Paul Young | Capitol FAC027 13 |
| 20 | HEARTS & MINDS | Paul Young | Cooking Vinyl CVL 912 5 |
| 21 | IS THIS LOVE? | Paul Young | Virgin VY114 01 |
| 22 | LOVE UNITS | Paul Young | Virgin VY114 01 |
| 23 | BELIEVED YOU WERE LUCKY | Paul Young | Capitol FAC027 13 |
| 24 | YEAH YEAH YEAH YEAH YEAH | Paul Young | Pages Music P235 00 |
| 25 | LOVING FEELINGS | Paul Young | Blue Groove ADL811 03 |
| 26 | KANSAS | Paul Young | J&D S4092 047 |
| 27 | A LITTLE RESPECT | Paul Young | Mercury MPT82 970 5 |
| 28 | BLUE MONDAY 1988 | Paul Young | Factory FAC 077 0 |
| 29 | DESTROY THE HEART | Paul Young | Creation CRE03 11 |
| 30 | THE PEEL SESSION | Paul Young | Strange Trax ST9955 37 |
| 31 | THE SUPREMES | Paul Young | Bl-Cherry Red CD411 01 |
| 32 | THE AUTO GIFT EP | Paul Young | Fiction WANT138 045 |
| 33 | THERE SHE GOES AGAIN | Paul Young | Serviced S084 1 |
| 34 | YOU MADE ME REALISE | Paul Young | Creation CRE03 11 |
| 35 | MAN IN THE MOON | Paul Young | London LON 909 1 |
| 36 | WOODOO RAY (EP) | Paul Young | Rhino ES 8841 047 |
| 37 | WROTE FOR LUCK | Paul Young | Factory FAC012 1 |
| 38 | NIGHT TRACKS | Paul Young | Strange Trax/Night Tracks SPN106 1 |
| 39 | MOTORCYCLE (EP) | Paul Young | Beggars Banquet PAB128 00 |
| 40 | THERE SHE GOES | Paul Young | Gold Disc GOL42 5 |

TOP 20 ALBUMS

| | | | |
|----|----------------------------------|------------|--------------------------|
| 1 | TECHNIQUE | Paul Young | Factory FAC 077 0 |
| 2 | THE INNOCENTS | Paul Young | Mercury MPT82 970 5 |
| 3 | SHAKEPEARE ALABAMA | Paul Young | Food FOOD011 01 |
| 4 | SHOOTING RUBBERBANDS AT THE MOON | Paul Young | Capitol GEE 49 1 |
| 5 | SHORT SHARP SHOCKED | Paul Young | Cooking Vinyl CVL 912 5 |
| 6 | IN GORBACHEV WE TRUST | Paul Young | Warner Bros WPT37 00 |
| 7 | GREEN | Paul Young | Fontana FNT 37 |
| 8 | STRANGE KIND OF LOVE | Paul Young | Fontana FNT 37 |
| 9 | HUNKPAPA | Paul Young | A&D CAD91 0387 |
| 10 | ALL ABOUT EVE | Paul Young | Mercury MPT82 970 5 |
| 11 | THE WHITEY ALBUM | Paul Young | Blot First BF128 130 5 |
| 12 | SUBSTANCE | Paul Young | Factory FAC 077 0 |
| 13 | TAKE OUT | Paul Young | Champion 22 CHAMP24 1146 |
| 14 | POP ART | Paul Young | MCA MCA542 31 |
| 15 | HOUSE OF LOVE | Paul Young | Confession CONF 32 1387 |
| 16 | THE STARS WE ARE | Paul Young | Parlophone PCS724 13 |
| 17 | SURFER ROSA | Paul Young | A&D CAD91 0387 |
| 18 | SHAKENATION | Paul Young | Blot First BF128 130 5 |
| 19 | SHAKENATION | Paul Young | Blot First BF128 130 5 |
| 20 | A WAY OF LIFE | Paul Young | Champion 22 CHAMP24 1146 |



DUST N' PETS: looking chart-wise

CRAZYHEAD: two singles out now

- 15 **BAD** ★★★★★★ CD
Michael Jackson
Epic 45298-1
- 16 **CLOSE** ● CD
Kim Wilde
MCA/MCG 6628
- 17 **KICK** ★★ CD
INXS
Mercury/Phonogram VBBH 114
- 18 **LOVE SUPREME** ○ CD
Diana Ross & The Supremes
Motown ZL 72701
- 19 **HOLD ME IN YOUR ARMS** ★ CD
Rick Astley
RCA R 171932
- 20 **THUNDER AND CONSOLATION** CD
New Model Army
EMI EMC 3552
- 21 **KYLIE** ★★★★★★ CD
Kylie Minogue
PWL PR 3
- 22 **FOUNDATION** CD
Ten City
Atlantic WX 249
- 23 **POP SAID** CD
The Darling Birds
Epic 46281-1
- 24 **NEW LIGHT THROUGH OLD WINDOWS** ★ CD
Chris Rea
WEA WX 200
- 25 **TRUE LOVE WAYS** CD
Buddy Holly
Telstar STAR 2329
- 26 **ELECTRIC YOUTH** ○ CD
Debbie Gibson
Atlantic WX 221
- 27 **MONEY FOR NOTHING** ★★★★★ CD
Dire Straits
Virgin/Phonogram VBBH 64
- 28 **THE ULTIMATE COLLECTION** ★★ CD
Bryan Ferry/Roxy Music
EG/Virgin EFR 72
- 29 **THE GREATEST HITS COLLECTION** ★★ CD
Bononcini
London BAMA 5
- 30 **NEW YORK** CD
Leo Sayer
Sire/Warner Brothers WY 246
- 31 **TRACY CHAPMAN** ★★★★★ CD
Troy Clopperman
Elektra EKT 44
- 32 **HYSTERIA** ★ CD
Def Leppard
Elektra/Rhino/Rhino HNS1017
- 33 **EYING COLOURS** ★ CD
Chris de Burgh
A&M A&M 5224
- 34 **GET EVEN** ★ CD
Brother Beyond
Philipsone PCS 1322

★ ★ ★ **THREE PLATINUM** (300,000 units) ★ ★ **DOUBLE PLATINUM** (600,000 units) ★ **PLATINUM** (500,000 units)
 ○ **SILVER** (100,000 units) ○ **NEW ENTRY** **RE-ENTRY**

PROBABLY THE BEST ROCK COMPILATION FOR 30 YEARS

TOP · 20 · COMPILATIONS

- No1** **THE MARQUEE - 30 LEGENDARY YEARS** ● CD
Various
Polygram MONY 1
- 2** **COCKTAIL (OST)** CD
Various
Elektra ERT 54
- 3** **THE GREATEST LOVE 2** CD
Various
Telstar STAR 2328
- 4** **BUSTER (OST)** ★ CD
Various
Virgin V 2544
- 5** **THE PREMIER COLLECTION** ★★ CD
Various
Rush/United/Orion ALMY 1
- 6** **FROM MOTOWN WITH LOVE** CD
Various
K-Tel/KNE 1381
- 7** **NOW 131** ★★★★★ CD
Various
EMI/Virgin/Polygram MONY 13
- 8** **DIRTY DANCING (OST)** ★★ CD
Various
RCA R 8648
- 9** **THE GREATEST LOVE** ★★ CD
Various
Telstar STAR 2318
- 10** **SOFT METAL** ★ CD
Various
Sire/SMBR 2
- 11** **THE GREATEST HITS OF HOUSE** ● CD
Various
Sire/SMBR 30
- 12** **THE CLASSIC EXPERIENCE** ● CD
Various
EMI EMC 1915
- 13** **THE LOST BOYS (OST)** CD
Various
Atlantic 781371
- 14** **THE GREATEST HITS OF 1988** ★ CD
Various
Telstar STAR 2324
- 15** **UPFRONT 89** CD
Various
Uptone UPT 8
- 16** **CARTEL CLASSICS VOL. 1** CD
Various
Capitol CAP 314
- 17** **THE HITS ALBUM** CD
Various
CBS/WEA/BMG HITS 5
- 18** **BEAT THIS - 20 HITS OF RHYTHM KING** CD
Various
Sire/SMBR 72
- 19** **RAGE 3** CD
Various
Arista 20149
- 20** **GOOD MORNING VIETNAM (OST)** ● CD
Various
A&M/A&M 313

- 54** **TO WHOM IT MAY CONCERN** ★ CD
Foundations
Epic 45287-1
- 55** **NEW JERSEY** ★ CD
Bon Jovi
Virgin/Phonogram VBBH 62
- 56** **WHITNEY** ★★★★★★ CD
Whitney Houston
Arista 200 141
- 57** **THE SINGLES** CD
The Stranglers
EMI BM 1314
- 58** **APPETITE FOR DESTRUCTION** ● CD
Guns N' Roses
Geffen/WF 125
- 59** **WHOOPS! THERE GOES THE NEIGHBOURHOOD** CD
Blow Monkeys
RCA R 17188
- 60** **TILL I LOVED YOU** ● CD
Barbra Streisand
CBS 46241
- 61** **SHAKESPEARE ALABAMA** CD
Dixie Licks 1693
Epic/BMI/SONY 2
- 62** **THE CREAM OF ERIC CLAPTON** ★★ CD
Eric Clapton/Cream
Polygram ECTV 1
- 63** **FAITH** ★★ CD
George Michael
Epic 460001
- 64** **THE STARS WE ARE** CD
Marc Almond
Philipsone PCS 1324
- 65** **PHANTOM OF THE OPERA** ★★ CD
Various
Polygram PODY 8
- 66** **A SHOW OF HANDS** CD
Rush
Virgin/Phonogram EBB46-1
- 67** **GIVING YOU THE BEST THAT I GOT** ● CD
Anita Baker
Elektra EKT 49
- 68** **MORE THAN FRIENDS** CD
Jonathan Butler
J&M HIT 9
- 69** **SEE THE LIGHT** CD
Jeff Healey Band
Arista 20841
- 70** **ATLANTIC REALM** CD
Various
ERC ERC 77
- 71** **CONSCIENCE** ★ CD
Womack & Womack
44s, EMI/Worldwide BBR 516
- 72** **THE JOSHUA TREE** ★★★★★ CD
U2
Island 126
- 73** **TANGO IN THE NIGHT** ★★★★★ CD
Fleetwood Mac
Warner Brothers WB03
- 74** **THE GREAT RADIO CONTROVERSY** CD
Tears 4
Capitol WY 344
- 75** **NO JACKET REQUIRED** ★★★★★ CD
Phil Collins
Virgin V 250

CD - Released on Compact Disc.
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Sweet Soul boys

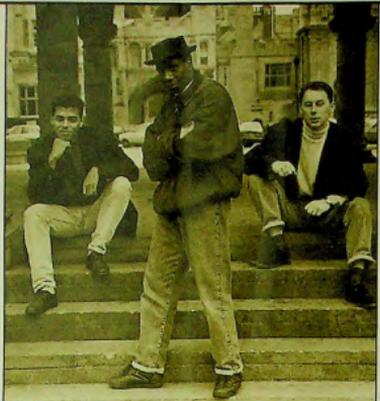
by Barry Lazell

A RECORD which has been ticking over sweetly in some clubs for several months is *Who's Making Money?* by Soul Attitude, on the previously unknown Attitude On Sound label (AOS 019). It transpires that both the label and the act Soul Attitude are very much the brainchild(ren) of the record's producer Dave Mascall, who is based in Leigh-on-Sea, Essex, close to the Thames Estuary.

Mascall explains the set-up behind the 12-inch release, "Attitude On Sound is basically myself and my partner Mark Hey. We had the idea to produce a live-sounding 1970-style funk record, and the various mixes of *Who's Making Money* (there is a short radio version, an R&B mix and a five and a half minute club mix on the disc) are the result. We also included the ballad *Please Don't Leave Me Now*, as this too had proved popular among friends and associates. I wrote and produced both songs, and the tracks were recorded and remixed in Southend as an ongoing project over a period of some two years. They feature some of the very best musicians and singers of my acquaintance, notably Alan Vasper on lead vocals, and John Pugh on alto saxophone."

Mascall tested reactions to the record by sending copies to club DJs via Theo Loy's Superjacks club promotions. "We had a very favourable response to this — some 60 to 70 per cent of jocks who played it rated it highly, he says. "This obviously pleased us a lot, considering the nature of the record amongst the predominantly popular house and acid material."

The next major step for Mascall and the label is to investigate the prospect of turning club interest into



THE EAST Anglian dance scene makes a bid for recognition via *Shades Of Rhythm*, a Peterborough, Cambridgehire based trio whose vinyl debut has just appeared on dance indie label Beatbox International Records — which also operates from the Eastern counties, in Stevenage, Herts. All three members of the group are, almost inevitably in the current climate, DJs, with a front-line grounding in what fits a dancefloor. Their first 12-inch (catalogue number BBOX 74), which was released on February 6, couples three tracks: *Just Feel It*, *Feel This Way*, and a seven-inch version will follow pairing the first and third of these.

● Beatbox International is distributed by PR1, and based at The Business And Technology Centre, Bessemer Drive, Stevenage, Herts. SG1 2DX.

substantial record sales. "At present we do not have a distributor, which obviously presents a sales problem. Several of the specialist music shops have been furnished with copies, but we hope to be able to put some real effort behind promotion/distribution/seeking airplay now that the busy Christmas period has died down. At the moment, we're in a position where, although it seemed to go down well in a lot of clubs, most people don't even know about the record."

In the meantime, Mascall, who also works professionally as a musician, plans more for the Attitude On Sound label. "Resources are limited, but the material and the talent is available. Soul Attitude itself is an open sort of recording concept, and we hope to get some more material produced in the studio in the near future, possibly featuring other local musicians and singers."

● Dave Mascall and Attitude On Sound can be contacted at: 19, Surrey Avenue, Leigh-on-Sea, Essex SS9 3BH. (Tel: 0702 470516).

C O L U M N

AFTER FIVE weeks of elimination processes, through preliminaries, heats, and semi-finals we have at last arrived at the seven finalists in the 1989 Technix UK DJ Mixing Championships.

To be seen this Wednesday (July 12) at the Empire in London's Leicester Square. As a judge at (but one) of the eliminations, I have regrets that the final cannot accommodate another couple of DJs who were up to the standard of the very best, there being only this very few who obviously stood out from the rest with a magical combination of flair, grace, speed, accuracy, excitement and entertainment values. These qualities are guaranteed in the scratch mixing skills of London's: **DJ Jory**, **DJ Pogo**, **DJ Blaxxy**, 15-year-old **Scratch Professor**, Manchester's exuberantly acrobatic **DJ Looney Fresh**, Manchester's **Di Yeh**, and Sheffield's **Blank**, the magnificent seven who will be taking on the defending 1988 UK champion, **Cutmaster Swiff**, who by all accounts will be putting on a tough act to beat. These guys are the best, no doubt, in the world.

Of the current UK club music releases, most eagerly anticipated is the strong debut album **YEN CITY** Foundation (Atlantic WX 249). Chicago house given the mid-seventies Philly soul sound of such classic acts as **Duane Espressure**. A couple of instantly successful pre-releases are now out there. The fabulously effective Jamaica ska and aces combined **LONGSY'S HOUSE SOUND** This is Ska (Skacid Music) (Big One VJ B&G 13), on commercial 12-inch alter old, and the **Joe Smooth** covering **THE STYLE COUNCIL** Promised Land (Polydor/TSCX 17). Mr Smooth himself in fact

having reminded his rivals, even better Joe Smooth's **Alternate Club Mix** (Polydor/TSCX 17). Another couple of instantly popular pre-releases, not due fully for two or three weeks, are **GANDI McKENZIE** *Without Me Good Tonight* (Cashemore/COCX 181), ardently bounding in its A-side mix but selling for the flip's **iggy** sound. **Maze** Tonight tempoed Topnot mix, and a re-release of the

Blaze-produced excellent anxiously soulful bumping **PHASE II** (Beachin) (R&P Records LCT 006X), flipped by their earlier It's A Mystery in a jazzily locking class new mix. More far the pop end of the market, **Steez**, **Alan**, **Warham** ominously knock the middle-aged programming of UK rap's **Mr. Kelly** (Mercury). Liverpoolian sisters sing **THE REYNOLDS GIRLS** 14 Rather Jack (PWL Records PWT 25).

The rest of the hotter UK singles include the anti-back violence though catchy **YU Sucka** (Artist GAP 1), **FARLEY JACKMASTER THE STOP THE VIOLENCE MOVEMENT** Self-Destruction (Live BDP5 T1), plannarily fast talking intricate **Female rap SUE ROCKERS** On Stage (Live JIVE 195), nagging jittery **JAGGING THE GAP BAND** Mr Gonzo (You Sucka Artist GAP 1).

Chukchas Jungle Fever-based pleasant slinkily weaving instrumental **Self Stories** (Pig & Trumpet FT001, via 01-808 4349), infectiously twiddled, waisted and soulded jiggy rolling reggae smash **FRIGHTY & COLONEL MITE** Life Is What You Make It (Magul Records YD 0132, via 01-727 2692), 1977's soulfully soaring **Shoo Dao Fu Fu Cool** hit maker-revived juddery swaying tenor **LENNY WILLIAMS** Gung Up (On Love New Music ONE 6603, via 01-808 4349).

Stevie Wonder's attractive inspirational soul reving, in several different house and garage styles, **PRESENTS RICKI DILLARD** Always (Champion CHAMP 12-90), newly **Kath Cohen**-remixed **Janet Jackson's** **ALANZADER** O'Neal Heonary 89 (Tamu 054567 6), daddly not included on the recent **Heonary** (All Mixed US) catalogue included typically nifty **MICHAEL JACKSON** Leave Me Alone (Epic 65467 2), yet another from his **Bad** album, **Civilize & Create**, created philosophical burbling **SEDUCTION** Seduction (Breakout USAF 651), shrill funny instantly snigg nagging jittery changing new beat **A SPLIT** 2002 flesh (FR FRX 23), effectively simple (punky garage-ish **B.S. & Come On Ladies** (Right One) (Gee Si Recordings GEE 19), girly girl waisted merrily swaying garage **KAROL** Let Me Love You (Pig Tonight (Sleeping Bag Records SBUK 41), flamenco guitar and muted trumpet instrumental atmospheric **Sheela House** **MIR VEE** & **ETERNITY** Mr Love Extended (WAL Recordings/Gee Steve GEE 13).

Imagination (all producers) **Swain & Jolley** created early Eighties-style lurchingly grooping **KAROL** Let Me Love You (Pig Tonight (Sleeping Bag Records SBUK 41), flamenco guitar and muted trumpet instrumental atmospheric **Sheela House** **MIR VEE** & **ETERNITY** Mr Love Extended (WAL Recordings/Gee Steve GEE 13).

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The raps of wrath

by Karen Faux

FEMALE RAPPER Latifah — who sang a London audience to attention last year when she supported the Jungle Brothers — is set to build her UK profile following Gee Si's licensing deal with New York-based Tommy Boy Records.

First out on Gee Si will be her debut single *Wrath Of My Bodiness*, followed by an album which is just being finished and has input from Steeltastic and Shinehead, among others.

Nineteen-year-old Latifah, who hails from New Jersey, has an abiding preoccupation with Jamaica and weaves her raps with reggae. Described in the US as the fiercest female rapper to hit the airwaves, her style contains both humour and the ability to deal with serious issues.

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TOP DANCE SINGLES

18 FEBRUARY 1989

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

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | RECORD LABEL |
|-----------|-----------|----------------|---------------------------|-------------------------------|------------------------------------|
| 1 | 1 | 5 | THE TRAGICS | THAT'S THE WAY LOVE IS | Atlantic A 8963(T) (W) |
| 2 | 9 | 9 | Bobby Brown | MY PREROGATIVE | MCA MCA(T) 2299 (F) |
| 3 | 5 | 7 | Robert Howard/Kym Mazelle | WAIT | RCA FR4235 - (F74235) (BMG) |
| 4 | 3 | 5 | Holly Johnson | LOVE TRAIN | MCA MCA(T) 1306 (F) |
| 5 | 13 | 3 | Yaz | FINE TIME | Big Life BLR 61(T) (F) |
| 6 | 2 | 6 | Respect | ADJECTIVE | Cooltempo/Chrysalis COOL(X)177 (C) |
| 7 | 6 | 4 | Boyz II Men | CUDDLY TOY | CBS ROA(T) 4 (C) |
| 8 | 10 | 5 | Sheena Easton | THE LOVER IN ME | MCA MCA(T) 1289 (F) |
| 9 | 4 | 10 | Monie Love | I CAN DO THIS | Cooltempo/Chrysalis COOL(X)177 (C) |
| 10 | 12 | 6 | Raze | BREAK 4 LOVE | Champion CHAMP(1)267 (BMG) |
| 11 | 6 | 5 | SHY DRIVES ME CRAZY | SHY DRIVES ME CRAZY | Champion CHAMP(1)267 (BMG) |
| 12 | 10 | 3 | Finé Young Combos | WHERE IS THE LOVE | London LON(X)199 (F) |
| 13 | 11 | 5 | Will Downing/Mika Paris | I ONLY WANNA BE WITH YOU | Live FOX(T)111 (BMG) |
| 14 | 15 | 5 | Will Downing/Mika Paris | SHY WON'T TALK TO ME | 4th + B-way (12)BRW 122 (F) |
| 15 | 18 | 3 | Luther Vandross | GET ON THE DANCE FLOOR | Epit LUT(H)19 (C) |
| 16 | 9 | 8 | Rah-Baah & DJ 2 Rock | WHERE IS THE LOVE | Supreme SUP(ET) 139 (A) |
| 17 | 3 | 5 | Sherling Void | RUNAWAY GIRL/IT'S ALL ALRIGHT | Hrr/London FFR(X) 21 (F) |
| 18 | 4 | 11 | Miki Vanilli | BABY DON'T FORGET MY NUMBER | Cooltempo/Chrysalis COOL(X)178 (C) |
| 19 | 10 | 10 | Neneh Cherry | BUFFALO STANCE | Circa/Virgin VR(T)21 (E) |
| 20 | 12 | 10 | Inner City | GOOD LIFE | 10/Virgin TEN(X) 249 (E) |
| 21 | 22 | 4 | Joe Smooth/Feat. A Thomas | PROMISED LAND | Westside/DJ In DJINT16 (A) |

| | | | | | |
|----|----|----|------------------------------|-------------------------------|---------------------------------|
| 21 | 43 | 2 | AS ALWAYS | Ricky Dillard | Champion CHAMP(12)90 (BMG) |
| 22 | 48 | 2 | MY LOVE IS MAGIC | Bar Nor | 10/Virgin SRN1(85) (F) |
| 23 | 23 | 3 | WILD THING/LOC'ED AFTER DARK | Tom Lee | Delicious/Island (12)BRW121 (F) |
| 24 | 21 | 5 | YOU'RE GONNA MISS ME | Timable Orchestra | Republic LIC(T) 012 (I) |
| 25 | 19 | 12 | I LIVE FOR YOUR LOVE | Leifur Gile | Manhattan/EMI (12)MT 57 (F) |
| 26 | 32 | 2 | NERVOUS | Mark Bonacc | WEA YZ 238(T) (W) |
| 27 | 26 | 2 | HIP HOUSE/T CAN DANCE | Smith & Mighty/Jackson | Westside DJINT15 (A) |
| 28 | 27 | 9 | WALK ON... | Three Stripe - (SAM 1116) (I) | |
| 29 | 28 | 10 | DON'T SCANDALIZE MINE | Sugar Beat | Champion CHAMP(12)19 (BMG) |

| | | | | | |
|----|-----|----|-------------------------------|----------------------------|-----------------------------------|
| 30 | 31 | 2 | REAL EMOTION | Real | Syncope/EMI (12)5124 (E) |
| 31 | NEW | 1 | ARE YOU MY BABY? | Wendy & Lisa | Virgin VS1(T)156 (E) |
| 32 | 41 | 2 | KNOW HOW | Young M.C. | Delicious/Island (12)BRW120 (F) |
| 33 | NEW | 1 | PROMISED LAND | Style Council | Polydor TSC001 (F) |
| 34 | 5 | 24 | MAKE IT LAST | Skipworth & Turner | 4th + B-way (12)BRW 118 (F) |
| 35 | 4 | 3 | SECRET DESTRUCTION | Stop The Violence Move | LIVE USA - (11)7810 (Impart) |
| 36 | 25 | 6 | BORN THIS WAY | Cook's Crew | Hrr/London FFR(X)19 (F) |
| 37 | 35 | 3 | MIGHTY HARD ROCKER/FIND AN... | Cash Money & Marrowles | Sleeping Bag SB(X)5 (T) (I) |
| 38 | 29 | 2 | TURN UP THE BASS | Tyree | Hrr/London FFR(X)24 (F) |
| 39 | NEW | 1 | SCANDALOUS | 2 Pecos Ricans, A... | Syncope/EMI (12)5125 (E) |
| 40 | NEW | 1 | HEY MUSIC LOVER | Rhythm King LEFT 30 (I) | |
| 41 | 33 | 3 | LOVE FOLLOWS | Sleevan Dante | Cooltempo/Chrysalis DANTE(X)3 (C) |
| 42 | 47 | 2 | YOUR LOVE TAKES ME HIGHER | Beloved | WEA YZ55 (T) (W) |
| 43 | NEW | 1 | CRISTO REZENDO | Crysto White | Vorner Brothers W7562(T) (W) |
| 44 | 30 | 2 | ONE MAN | Chanole | Profile - (PRO 2741) (Imp) |
| 45 | 37 | 3 | YEAH! BUDDY | Champion CHAMP(12)91 (BMG) | |
| 46 | 39 | 6 | CELEBRATION (S.A.W. REMIX) | Kool & The Gong | Club JAB(X) 27 (F) |
| 47 | 44 | 4 | LIFE | Friehly & Colonial Mile | Mogul 7YD00132 (12)YD0132 (P) |
| 48 | NEW | 1 | TALKING WITH MYSELF | Club JAB(X) 74 (F) | |
| 49 | NEW | 1 | HUACIA (TACK 18M MIX) | Simon Syndicate | Dominio - (DOMT 10) (A) |
| 50 | 38 | 2 | GIVIN' UP ON LOVE | Lenny Williams | Crush/Kel-ONE6103 - (ONE6603) (K) |

JET SET STAR 01-961 9818

REGGAE DISCO CHART

| | | | | |
|----|----|-------------------------------|-------------------|---------------------------|
| 1 | 1 | ACID | Reggae/Dance/Ruby | GT Records 07 003 |
| 2 | 2 | MENTAL HOSPITAL | Earl Barber | Demers 106 001 (C) |
| 3 | 3 | SUGAR LOVE | Vision Jans | Groves + A-Quartz CRO 001 |
| 4 | 4 | WANT YOUR SEXY BODY | Adriana | CRO 004 |
| 5 | 10 | NEGATIVE CONQUER POSITIVE | Chickie Chan | Stony 104 025 |
| 6 | 10 | BAD TOY TUNE | Boyz II Men | SLECA 812 004A |
| 7 | 10 | SLEEPLESS WIKEND | F.Paul T. Sparks | Blue Ties 470 011 |
| 8 | 13 | FOLLOW ME | Cherwin | Blue Moonbeam BM 039 |
| 9 | 11 | LOVELINESS KEEP TINGLING ON D | D. Isaacs | Madagascar MPT 42 |
| 10 | 11 | DEEP IN MY HEART | Norma Griffiths | Caribbean SCS 46 |

REGGAE ALBUM CHART

| | | | | |
|----|----|---------------------------------|-----------------|--------------------------------|
| 1 | 1 | REGGAE HITS VOL. 5 | Various Artists | Jar Set (JEP 1005) |
| 2 | 2 | ROUGH MEAN AND BIE | Various Artists | Budapest Int. REC 213 |
| 3 | 3 | SWEET FOR MY SWEET | WBL | WBL 1042 001 |
| 4 | 3 | MC CLASH | Various Artists | Fusion 1429/001 |
| 5 | 4 | RED ROSES | Gregory Isaacs | Conradino CRE 11 B |
| 6 | 7 | EASY MOVE | Frankie Paul | Vesta Records VAP 21 |
| 7 | 7 | WILD SANCHEZ | Frankie Paul | Conradino CRE 112 |
| 8 | 8 | FASHION REVIVES LOVERS CLASSICS | Various | Fusion 1429/008 |
| 9 | 10 | NUFF KRISIS | Frankie Paul | Madagascar BM 22 |
| 10 | 10 | DOWN LOW | Frankie Paul | Budapest International REC 214 |

TOP 10 ALBUMS

| | | | | |
|----|-----|-------------------------------|----------------------------------|--------------------------------|
| 1 | NEW | FOUNDATION | En City | Atlantic WX249/WX249C (W) |
| 2 | NEW | ROACHFORD | Roachford | CBS 4666301/4666304 (C) |
| 3 | NEW | KARE 3 | Various | Ariola 209498/409498 (BMG) |
| 4 | 4 | KARYN WHITE | Warner Brothers WX235/WX225C (W) | |
| 5 | 2 | WEAPON IS MY LYRIC | Overlord X | Mango St ILLS9924/ICT9924 (F) |
| 6 | 1 | TYREE'S GOT A BRAND NEW HOUSE | Tyree | London 8281411/8281414 (F) |
| 7 | NEW | WANTED | Big Life YAZZP1/YAZZMC1 (I) | |
| 8 | 3 | MORE THAN FRIENDS | Jonathan Butler | Jive HIP 70/HIP 70 (BMG) |
| 9 | 5 | DON'T BE CRUEL | Bobby Brown | MCA MCF3425/MCF3425 (F) |
| 10 | NEW | PURE RIGHTOUSNESS | Lekim Shabazz | Tuff City TUFF15 5557 (Impart) |

NEW RELEASES - DISCOS

| | | |
|---------------------------|---------------|----------------------|
| ACID | Frankie Paul | 80 89925 |
| GANG WAR | Hopeton Sound | Digital B 1985 408 |
| ORIGINAL KUFF | Chaka Demus | Sugar Power 100 42 |
| DON INNA TOWN | Jahquan | Blue Mountain BM 044 |
| BABY MY LOVE | Fa Jackson | Diasco Records 07 36 |
| NATURAL GIB | John Holt | SP Records SP 001 |
| CRY ME A RIVER | Chaka Demus | SP Records SP 25 |
| LOVE OF THE COMMON PEOPLE | Eras Smith | Freedom City 004 |

ALBUMS - NEW RELEASES

| | | |
|------------------------------|-----------------------------------|----------------------------|
| IN THE BALANCE | Salsa Success | Edge 917 001P |
| HARD CORE DU | Sty. Bubbie & The Revolutionaries | Original House CHAP 0010 |
| LIBERATION | Willy Vivaldi | Seduction SH 4359 (Imp) |
| LOVE LINE | Frankie Paul | Stony Dale COO 003 (Imp) |
| A REGGAE EXPERIENCE | Cynthia Schiano | WBL Records WBL 210 (Imp) |
| WILLOW | Lester Williams | Jive YAP 0012 |
| SWEET SHERENE | Phyllis | Dennis Star DSP 8901 (Imp) |
| I COULD NEVER LOVE ANOTHER 1 | | U. Records UR 12 |
| A REGGAE EXPERIENCE | Cynthia Schiano | WBL Records WBL 210 (Imp) |
| LET'S TAKE A HOLIDAY | Ermas Gardner | WBL Records WBL 050 |

TOP 10 BUBBLERS

| | | | | |
|----|---|-------------------------------|---------------------------|--------------------------------|
| 1 | 1 | HIGH ROLLERS | Ica-T | Sire (USA) -9211490 (Imp) |
| 2 | 2 | I'M ON YOU | Capital/EMI | 12(C)5152 (E) |
| 3 | 1 | MY GONNA GIFT YOU SUCKA | Gap Band | Arista 12016 (12) 612016 (BMG) |
| 4 | 1 | THE KING IS HERE/THE 900... | 45 King | Tuff City TUFF280 (Imp) |
| 5 | 5 | SELECTION | AS M USA(T) 1651 (F) | |
| 6 | 6 | STOP! IN THE NAME OF LOVE | Diana Ross & The Supremes | Motown 284193 (2T4196) (BMG) |
| 7 | 7 | RIGHT BACK TO YOU/ONE KISS... | Tam City | Atlantic A 9088 (T) (W) |
| 8 | 8 | LET ME LOVE YOU TONIGHT | Karyn White | Sleeping Bag SB(X)5 (T) (I) |
| 9 | 9 | SLEEP TALK | Alan Williams | Raw/Def Jam - (4668193) (Imp) |
| 10 | 2 | HOT 2 STOP | L.U.S.T. | Ronco - (RE111) (Imp) |

ON THE STREETS 20th FEB ★ ON THE STREETS 20th FEB

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MasterJam



LP: NOMIS 1, CASSETTE: NOMIS 1C, CD: NOMIS 1CD

Celebrations galore for ASV spring schedule

by Nicolas Soames

IN 1930 the French cellist, Paul Tortelier, who was then 16, won first prize at the Paris Conservatoire playing Elgar's Cello Concerto, and it is fitting therefore that he celebrates his 75th birthday next month with some work it will be performed at the Royal Festival Hall in the company of no less a colleague than Mstislav Rostropovich.

To mark 40 years of close association with the Royal Philharmonic Orchestra, its own label, RPO Records has recorded this charismatic cellist in a new version of the Elgar, coupled with another popular work, Tchaikovsky's Rocooco Variations, and Dvorak's Rondo. "He wanted to make one record that would sum up his career," explains Roy Crick, classical marketing manager of ASV Records which markets RPO Records.

The recording was made with the RPO under Sir Charles Groves in St Peter's Church, Malden, in September with Brian Culverhouse producing. It is being released not only on CD/LP and tape (CDRPO/RPO/ZCPO 8012) but also on DAT (DDRPO 8012). This is the first RPO recording to appear on DAT, and it carries a dealer price of £9.12.

The birthday will be promoted with magazine advertising, and on LBC, and extensive Tortelier press coverage is likely. The release is formally scheduled for March, in time for the concert date—March 21.

Both February and March are busy months for ASV, with a number of debut recordings on the ASV and associated labels. The distinguished Russian-born pianist Nina Miklino, who this year celebrates her 70th birthday, plays Mozart's Piano Sonatas in C major K330 and D major K576 as well as the Rondo K511 and Adagio K540 (JDDCA 648 and on LP/tape). It is also the first time

she has recorded for ASV.

Somewhat different debuts come on other releases. The Swiss cellist Esther Nyffenegger, who studied with Casals, plays Bach's 6 Cello Suites on two CDs on the Naxos label, marketed by ASV (150037-2). They run for a total of 149 minutes.

The Barbican Piano Trio, which won the South East Arts Young Musicians Award, play Mendelssohn's Piano Trio No 1 with the interesting couplings of Ireland's Phantasia Trio and Bush's 3 Concert Studies (CCDDA 646 and on LP/tape); and the Brodsky String Quartet's much-praised recording of works by Elgar and Delius issued earlier on LP and tape now comes on CD (CDDCA 526). The Brodsky have been signed to a complete cycle of the Shostakovich String Quartets for Teldec. These are all released in March.

This month on Teldec there are two main new features. Nikolas Hamoncourt marks his 25 years with the label with another recording of Haydn's late symphonies, Nos 101, The Clock and No 102, with the Concertgebouw (8.44091) and on LP/tape. But Teldec is also releasing a set of three operas by Monteverdi, Orpheus, The Return Of Ulysses and The Coronation Of Poppea in a six-CD set at mid-price dealer price of £21.90 (8.35807).

It is interesting to note that in the same month as Decca's Michael Conn guitar release, the British guitar duo Peter Wiltshinsky and Robin Hill play virtuoso transcriptions of popular works, including Bach's Badinerie and Faure's Pavane (CD 8.44140).

Finally, one of Britain's most reliable pianists, Allan Schiller, plays Fur Elise, a programme of 19 popular piano pieces including Clara de Lune, Liszt's Consolation No 3, and others on the budget-priced Quicksilver series, making his debut for ASV (CDGS 6032).

Gun law

NO GUNS in videos says RCA which has chopped a shot from Pressure Productions' Pop Will Eat Itself promo in which frontman Clint is seen posing with a Smith & Wesson replica.

Otherwise the multi-layered promo for Can U Dig It? matches the band's hard and energetic style, presenting them before an ever-changing backdrop of Alan Moore cartoons, computer graphics and stateside footage. Shot on location in Las Vegas, Glasgow and London, the video was directed by Graham Proudlove and produced by Louise Jones.



Big TV: bigger, better, bawdier

by Selina Webb

LISTEN TO directing team Andy Delaney and Monty Whiteblom, who do Big TV, and you'll think making pop promos was a barrel of laughs. Splattering this interview with comedy-duo asides and witty digests recording in the pair are former Goldsmiths' College students who teamed up to create visual shows for London's trendier nightspots.

"A mad barrage of imagery as fast as we could make it," is how they describe their club projections which preceded £200 promos for The Beloved (then signed to Film Rom) and New Order's State Of The Nation. Turned out for £1,000, the latter job earned them MTV US's first-ever "hip clip of the week" accolade.

Big TV signed to Fugitive TV last year and soon received commissions, via their club connections, for Coldcut's Doctorin' The House and the only 'Way Is To Go' Yazz. Since then the team has worked virtually non-stop, producing videos for US heavy metal outfit Wild (described as an "off the wall" piece of film which nearly got them thrown out of the edit suite for the jollity it caused), Spandau Ballet, Bananarama, Darling Buds, Paradiso and, most recently, Matt Bianco. Quite a range for those with such a hip club background.

After Coldcut and Yazz we thought there we go, we're going to be pigeon-holed—but then we did a heavy metal video—and then we did Spandau Ballet," they smile.

Now established, Big TV gets laden with some sizeable budgets but, according to Delaney, big bucks can mean bigger hassles.

"It can be easier when you don't have so much money because you get less interest from above. With big budgets you tend to be pulled in different directions, everyone wants to have their say and your original idea can end up getting mutilated. We'd like to do some dance stuff again and some low budget promos because we had so much fun making them."

Though the twosome claim "loads of arguments before, after and during" shoots, they say their combined directing input is ultimately advantageous, if only for making them "less easy to out-maneuvre".

Whiteblom: "Because we do the editing and everything out-

selves it makes Big TV an insular thing where we can see ideas in the round. You don't get carried away with a ridiculous idea like some egomaniac—having another person to bounce ideas off brings you back down to earth."

"There's a lot of tactics you can use particularly when there's a war of interests between the record company and the band," adds Delaney. "We tend to do exactly what we want—one of us can hold the commissioner down while the other one tells him what we're doing!"

'We tend to do exactly what we want—one of us can hold the commissioner down while the other one tells him what we're doing'

MUSIC VIDEO

| Rank | Artist | Description (tracks/Time/Price) | Label |
|------|--------------------------------------|---|-------------------------|
| 1 | 13 KYLIE MINOGUE: Kylie The Videos | Video Single (5 tracks)/20min/£6.25 | PWL VHF 3 |
| 2 | 42 MICHAEL JACKSON: Making Thriller | Compilation (1hr 52)/£6.95 | Vestron MA 11000 |
| 3 | 13 CLIFF RICHARD: Private Collection | Compilation (16 tracks)/54min/£6.50 | PMI MWPGR 1 |
| 4 | 37 MICHAEL JACKSON: Legend Continues | Compilation (22 tracks)/55min/£6.95 | Video Collection M 1000 |
| 5 | 12 BROS: The Big Push Tour | Live (10 tracks)/1hr 25/£6.95 | 49800 2 |
| 6 | 19 DIRTY DANCING: The Concert Tour | Live (1hr 30min)/£6.95 | Vestron VA 17287 |
| 7 | 12 PET SHOP BOYS: Showbusiness | Compilation (4 tracks)/20min/£3.21 | PMI MWPGR 2 |
| 8 | 11 GEORGE MICHAEL: Faith | Compilation (6 tracks)/40min/£6.95 | CHV 49000 2 |
| 9 | 14 BANANARAMA: The Greatest Hits ... | Compilation (13 tracks)/45min/£6.95 | Channel 5 CFV0702 |
| 10 | 1 ROY ORBISON AND FRIENDS | Live (1.5 hrs)/£6.95 | Virgin VVD 308 |
| 11 | 5 ERASURE: Live At The Seaside | Live (1hr 33.95) | Virgin VVD 205 |
| 12 | DANIEL O'DONNELL: Live In Concert | Live (1.6 hrs)/£6.95 | Ritz RTZV 001 |
| 13 | 2 PRINCE: Sign 'O' The Times | Live (1.5 hrs)/£6.95 | Palace PC 30 |
| 14 | 10 INXS: Kick The Video Flick | Compilation (6 tracks)/30min/£6.95 | Channel 5 CFV 07452 |
| 15 | 8 TPAU: Live At Hammersmith | Compilation (11 tracks)/55min/£6.95 | Virgin VVD 357 |
| 16 | 1 NOW THAT'S... MUSIC VIDEO 13 | Compilation (1.5 hrs)/£6.95 | PMI/Virgin MWPGR 3 |
| 17 | 20 JAMES LAST: Berlin Concert | Live (2.4 hrs)/1hr 30min/£6.95 | Channel 5 CFV 07552 |
| 18 | 2 AC/DC: Let There Be Rock | Compilation (13 tracks)/1hr 34min/£6.95 | WHVY PES 34073 |
| 19 | NEW THE DAMNED: FINAL DAWN | Live (1.7 hrs)/1hr 20min/£10.6 | Hendring HEN 21501 |
| 20 | 15 MADONNA: Ciao Italia ... | Live (1.6 hrs)/1hr 40min/£7.80 | WEA 938143 |

Compiled by Gallup for Music Week © 1988



MSTISLAV ROSTROPOVICH: helping out the Tortelier birthday plans

by Dave Henderson

TO RECAP on the latest batch of items that you should have on the racks or on the way... be ready for interest in **Spaceman 2's** playing With Fire album on Fire through Pinnacle. **The Band Of Holy Joy's** excellent album set for release at the end of February on Rough Trade. **Yo La Tengo's** President Yo La Tengo on Home-stereo through the Cartel and **Miles Pounds Hammer's** The Mud, The Bands And The Bears on the Warehouse label through the Cartel. There's the spaced thrash of the US's **Extra Hot Sauce** on their LP Taco Of Death on Peaceville, **Loop's** new album, Trade Out, which is released in several formats through Nine Mile and the Cartel on Chapter 22, **Cleopatra Youth's** Whiskey Album on Blast First and **Throwing Muses'** Hunkypunk on 4AD. **Laugh** release their debut LP, the much delayed Sanction No. 1 on Sub Aqua through Rough Trade and the Cartel. **McCarthy** have a new album on Midnight Music through Rough Trade and the Cartel and that'll be called The Enraged Will Inherit The Earth. **Jesus Grace And The Deeper-ados** have an album called A Cabinet Of Curiosities on Velocity through Fast Forward and the Cartel. **Floca Jimenez** has a new album called Floca's Amigo on Cooking Vinyl and **Ray McLeod** has Footnotes And Heartbeats, also on Cooking Vinyl. Both are through Revolver and the Cartel.

THE EDELSEL label continues to raid the vaults and releases some intriguing material. First off here's **The Everly Brothers** from 1957 with their

swinging Sixties sounds on Two Yanks in England — hardly the close honed many rock 'n' roll crowd, but good all the same — **The Butterfield Blues Band's** 67 classic The Resurrection Of Lightly Crabapple and former Byrds man **Gene Clark** with his 1974 Anytime Alone No Other — still marked with country pain and torment. Also on the way from Edsel, all of the ones are through Pinnacle, are the debut album from **The J Geils Band**, **The Fugs'** Tenderness Junction, plus albums from **The Paupers**, **The Great Society** and **London Weinwright III**. Another Demon subsidiary, Tranden, links up with old items from the Transatlantic catalogue and there's a couple of newies there to join **Burt Jansch's** first album, **Gerry Rafferty's** Blood And Glory and **The Deviants'** third album.

RUBY BLUE follow their excellent Bloomsbury Blue single with a brand new seven and 12-inch called Stand Together. Again lyrically accessible with a melody line that's more than pressing for attention, it's on Red Flame through Pinnacle and looks set to attract added Radio One play and, potentially, some chart interest. **FUNDAMENTAL** has switched distribution to Revolver and the Cartel — bursts into action with a bagful of new sounds, including former Shockaballs man **Eugene Chadbourne** with an album called The Everywheres, plus a new collaboration between Chadbourne and Camper Van Beethoven called Eddie Chatterbox Double Trio Love Album, although for legal reasons we're advised that the name Camper Van Beethoven can't be used in connection with the album. The Sarah label returns with new seven-inches called Sensitive by **The Field Mice** and **You Dissolve More** by **St Christopher**. On a louder more "brutal hardcore trash" look, **Lovemower Death** and **Metal Back** team for **The Sleem** from Cologne on their Washburne album I Wanna Smell You. Also from the sleazebags there's **Mephitis's** self-titled album.

THE STONE ROSES' Solly Cinnamon is reissued on Black through Probe and on the new CD, in the wake of their new-found haircuts and success on the Silvertone label, meanwhile in the States, the new CD, **Carolee Pease** releases some filthy funk on his elongated 12-inch A Dirty Song on the new YoYo Agony song label, which is available through Grayhound at the moment, as are selected discs from their back catalogue and some of the new best dance 12-inches on the Anifer and Subway labels from Belgium. Also via the same route is a new 12-inch from **The Heavenly Bodies** on Third Mind. Collected Rocks On Me, it's a track from the group's celestial album that's produced by Robin Guthrie from the Cocteau Twins and Lincoln Fong from MIA/JRIS. The new YoYo label has the debut single from the gulet-guitar **Prodes**. A double A side, it features Kenneth Williams on the sleeve and so far has only been available through the Chain With No Name. Anyone interested in sampling their rampant pop (and funk) sound, you can get in contact YoYo at 32 George Road, Thornton Heath, Surrey CR4 8DQ.

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THE BISTONES, on all-girl — except the drummer — also band from London release their debut album on Unicorn through Nine Mile and the Cartel. Called strangely, Nana Choc Choc In Paris, it'll keep the interest in the revived revival of the club. The album's release is predated by a European tour for the band and they'll be supplying John Peel with a session on their return.

THERE'S MORE ska from **The Skadews**, who hit the world in 1980. The new Sked for Life now gets dusted off on Link through PRT. Link also dusts off some old punk items, including **The Proud Punk And Live from The Business** and the first two albums from **The Exploited**, Punk's Not Dead and Cop's Of Tomorrow. Also reissued this time on BGO through Pinnacle, is the teaming up of **Louise Wynn** and **Lunabelle** for **Waiting For A Miracle**, which includes a number of soft covers including Jimmy Mack, Spanish Harlem, Dancing In The Street, Monkey Time and more and the fourth new **Riders Of The Purple Sage** album from the aery Southern styled Adventurers Of Patam Pinnacle. **The Long Tall Texans'** debut, anonymous LP is reissued on Razor. **GBM** offer a Frigate Too Far on the Music For Nations label — again their on album — while New Rose commemorates last week's anniversary of the death of **Buddy Holly** with a compilation, available on LP double 10-inch, cassette or CD, called Every Day Is A Holiday, New Rose also has an album from **Paul Rainald** called Happy Families, which includes a free seven-inch.

DISTRIBUTION TOP INDIE TOP 40 SINGLES

| | | | | |
|----|-----|-----|---------------------------------|------------------------------------|
| 1 | 4 | 2 | FINE TIME | Big Life BLR(2) 1(1) |
| 2 | 1 | 9 | CRACKERS INTERNATIONAL EP | Mute 12MUTE 1(1) 3(1) 5(1) |
| 3 | 5 | 5 | GET ON THE DANCE FLOOR | Supernova/Puffin SUPERNOVA 1(1) |
| 4 | 2 | 9 | SPECIALLY FOR YOU | White 2MUTE 1(1) 1(1) |
| 5 | 7 | 3 | FROM THE LAND | White 2MUTE 1(1) 1(1) |
| 6 | NEW | 4 | CAN'T BE SURE | Rough Trade RT(1) 1(1) 1(1) |
| 7 | 5 | 4 | HIP HOUSE/ CAN DANCE | White 2MUTE 1(1) 1(1) |
| 8 | 6 | 4 | YOU'RE GONNA MISS ME | Repulse/IC (1) 1(1) 1(1) |
| 9 | 11 | 2 | HUNTING ME | White 2MUTE 1(1) 1(1) |
| 10 | 9 | 10 | W/ON | 3 Step 12MUTE 1(1) 1(1) |
| 11 | 9 | 9 | FINE TIME | Foetus FAC 7(1) 1(1) FAC 7(1) 1(1) |
| 12 | 8 | 14 | SUDDENLY | Foetus FAC 7(1) 1(1) FAC 7(1) 1(1) |
| 13 | 12 | 4 | MIGHTY HARD ROCKER | Stepping Bag 16(1) 1(1) 1(1) |
| 14 | 13 | 11 | SAV A LITTLE PRAYER | White King DDD(1) 1(1) 1(1) |
| 15 | 11 | 11 | DOWNTOWN '88 | MBF P15 1(1) 1(1) 1(1) 1(1) |
| 16 | 14 | 7 | CHIKI CHIKI AHH AHH | White King DDD(1) 1(1) 1(1) |
| 17 | NEW | 17 | HERTS & MINDS | Mute 12MUTE 1(1) 1(1) 1(1) |
| 18 | 17 | 11 | STAKKER HUMANOID | White 2MUTE 1(1) 1(1) 1(1) |
| 19 | NEW | 15 | MILK (AKA TM MIX) | Dovecot DDM(1) 1(1) 1(1) |
| 20 | 18 | 15 | STAND UP FOR YOUR LOVE RIGHTS | Big Life BLR 1(1) 1(1) 1(1) |
| 21 | 21 | 19 | A LITTLE RESPECT | Mute 12MUTE 1(1) 1(1) 1(1) |
| 22 | NEW | NEW | STRAIGHT FROM THE SOUL | Magic 12MUTE 1(1) 1(1) 1(1) |
| 23 | 14 | 11 | IF LIFE IS WHAT YOU MAKE IT) | Magic 12MUTE 1(1) 1(1) 1(1) |
| 24 | 19 | 11 | LET'S GO TO THE SOUND OF THE... | Supernova SUPERNOVA 1(1) 1(1) |
| 25 | 27 | 5 | BLUE MONDAY | Foetus FAC 7(1) 1(1) FAC 7(1) 1(1) |
| 26 | 27 | 19 | THE ONLY WAY IS UP | Big Life BLR 1(1) 1(1) 1(1) |
| 27 | 27 | 16 | JE NE SAIS PAS POURQUOI | White 2MUTE 1(1) 1(1) 1(1) |
| 28 | 24 | 3 | CAN'T STOP | White 2MUTE 1(1) 1(1) 1(1) |
| 29 | 22 | 9 | MY D.I. (I PUT IT UP SOME) | Grease G(1) 1(1) 1(1) 1(1) |
| 30 | 4 | 4 | SHIF OF FOOLS | Mute 12MUTE 1(1) 1(1) 1(1) |
| 31 | 20 | 3 | MY MIND'S MADE UP | White 2MUTE 1(1) 1(1) 1(1) |
| 32 | 26 | 7 | CHAINS OF LOVE (Remix) | White 2MUTE 1(1) 1(1) 1(1) |
| 33 | 8 | 10 | JOHN KETTELBY IS A WEATHERMAN | Completely DDD(1) 1(1) 1(1) |
| 34 | 5 | 3 | HE'S GOT MAGIC | Fraser 5(1) 1(1) 1(1) |
| 35 | 36 | 3 | LET ME LOVE YOU TONIGHT | Stepping Bag 16(1) 1(1) 1(1) |
| 36 | NEW | NEW | KANSAS | 4AD 12MUTE 1(1) 1(1) 1(1) |
| 37 | 31 | 1 | LOVE MACHINE | Discovered 14(1) 1(1) 1(1) |
| 38 | 32 | 4 | FLOW WITH THE N STYLE | Stepping Bag 16(1) 1(1) 1(1) |
| 39 | NEW | NEW | CHOIBOYS GAS | EV Cherry Red AC(1) 1(1) 1(1) |
| 40 | NEW | NEW | THEY'LL TAKE A CRANE | One Little Ind. 12(1) 1(1) 1(1) |

TOP 20 ALBUMS

| | | | |
|----|-----|--------------------------------|---------------------------------|
| 1 | NEW | TECHNIQUE | Foetus FAC 7(1) 1(1) |
| 2 | 41 | THE INNOCENTS | Mute 12MUTE 1(1) 1(1) 1(1) |
| 3 | 11 | WANTED | Big Life YAZ 1(1) 1(1) |
| 4 | 20 | KYLIE | White 2MUTE 1(1) 1(1) |
| 5 | 75 | THE CIRCUS | Mute 12MUTE 1(1) 1(1) 1(1) |
| 6 | NEW | BARBUCOUS DISASTER | Music For Nations MFR(1) 1(1) |
| 7 | NEW | IN GORBACHEV WE TRUST | Dovecot DDM(1) 1(1) 1(1) |
| 8 | 2 | FORD TRAX | Repulse King 8(1) 1(1) 1(1) |
| 9 | 7 | HUNKPAPA | 4AD CAD(1) 1(1) 1(1) |
| 10 | 5 | ATLANTIC HEALM | White 2MUTE 1(1) 1(1) 1(1) |
| 11 | 10 | TAKES TWO | White 2MUTE 1(1) 1(1) 1(1) |
| 12 | 12 | RED AND GOLD | New Rose NR(1) 1(1) 1(1) |
| 13 | 8 | THE WHITEY ALBUM | White 2MUTE 1(1) 1(1) 1(1) |
| 14 | 18 | WONDERLAND | Mute 12MUTE 1(1) 1(1) 1(1) |
| 15 | 13 | THE GARAGE SOUND OF DEEPEST... | White 2MUTE 1(1) 1(1) 1(1) |
| 16 | 14 | BACK TO THE SOUND | DI 12MUTE 1(1) 1(1) 1(1) |
| 17 | 15 | SUBSTANCE | White 2MUTE 1(1) 1(1) 1(1) |
| 18 | 6 | FADE OUT | Chapter 22 CHAP 22(1) 1(1) 1(1) |
| 19 | 11 | GARAGE TRAX | White 2MUTE 1(1) 1(1) 1(1) |
| 20 | NEW | A WAY OF LIFE | Chapter 22 CHAP 22(1) 1(1) 1(1) |

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| | | |
|----|---|-----------------|
| 1 | 1. STRAIGHT UP, Davis Abdul | Virgin |
| 2 | 2. WILD THING, Tere La | Deloson |
| 3 | 3. BORN TO BE MY BABY, Ron Jovi | Mercury |
| 4 | 4. LOST IN YOUR EYES, Debbie Gibson | Affonic |
| 5 | 5. THE LOVER IN ME, Shenna Easton | MCA |
| 6 | 6. WHEN I'M WITH YOU, Shaifil | Capitol |
| 7 | 7. SHE WANTS TO DANCE WITH ME, Rick Astley | RCA |
| 8 | 8. WHAT I AM, Edie Brickell & New Bohemans | Geffen |
| 9 | 9. WALKING AWAY, Information Society | Tommy Boy |
| 10 | 10. YOU GOT IT (THE RIGHT STUFF), New Kids On The Block | Cap/CBS |
| 11 | 11. SURRENDER TO ME, Ann Wilson & Randy Zanker | Capitol |
| 12 | 12. I WANNA HAVE SOME FUN, Samantha Fox | Jive |
| 13 | 13. WHEN THE CHILDREN CRY, White Lion | Affonic |
| 14 | 14. ANGEL OF HARMEL, U2 | Island |
| 15 | 15. I'VE HEARD MY HEART, The Boys | Motown |
| 16 | 16. THE LIVING YEARS, Mike & The Mechanics | Affonic |
| 17 | 17. RONI, Bobby Brown | MCA |
| 18 | 18. A LITTLE RESPECT, Espinoza | Sire |
| 19 | 19. PARADISE CITY, Guns N' Roses | Geffen |
| 20 | 20. ALL THIS TIME, Tiffany | MCA |
| 21 | 21. MY HEART CAN'T TELL YOU NO, Rod Stewart | Warner Brothers |
| 22 | 22. ALL SHE WANTS IS, Duran Duran | Capitol |
| 23 | 23. GIRL YOU KNOW IT'S TRUE, Milli Vanilli | Arista |
| 24 | 24. DON'T TELL ME LIES, Brnothe | AKM |
| 25 | 25. THE WAY YOU LOVE ME, Karan White | Warner Brothers |
| 26 | 26. I REG YOUR PARADISE, Kon Kan | Affonic |
| 27 | 27. ARMAGEDDON IT, Def Squad | Mercury |
| 28 | 28. YOU'RE NOT ALONE, Chicago | Reprise |
| 29 | 29. DON'T RUSH ME, Taylor Dayne | Arista |
| 30 | 30. JUST BECAUSE, Anita Baker | Elektra |
| 31 | 31. DREAMIN', Vanessa Williams | Weg |
| 32 | 32. THE LOVE IN YOUR EYES, Eddie Money | Columbia |
| 33 | 33. TWO HEARTS, Phil Collins | Affonic |
| 34 | 34. ETERNAL FLAME, Bongles | Columbia |
| 35 | 35. HOLDING ON, Steve Winwood | Virgin |
| 36 | 36. WALK THE DINO GAUL, Boy (Pop West) | Chrysalis |
| 37 | 37. SHAKE FOR THE SHEK, The Escape Club | Affonic |
| 38 | 38. MY PREROGATIVE, Bobby Brown | MCA |
| 39 | 39. MORE THAN YOU KNOW, Marika | Columbia |
| 40 | 40. YOU GOT IT, Roy Orbison | Virgin |

ALBUMS

| | | |
|----|--|-----------------|
| 1 | 1. DON'T BE CRUEL, Bobby Brown | MCA |
| 2 | 2. PFFETTE FOR DESTRUCTION, Guns N' Roses | Geffen |
| 3 | 3. TRAVELING WILBURYS, Traveling Wilburys | Wilbury |
| 4 | 4. SHOOTING STARRBERRIES AT THE STARS, Edie Brickell | Geffen |
| 5 | 5. G W LIES, Guns N' Roses | MCA |
| 6 | 6. HYSTERIA, Def Leppard | Mercury |
| 7 | 7. NEW JERSEY, Bon Jovi | Mercury |
| 8 | 8. GIVING YOU THE BEST THAT I GOT, Anita Baker | Beltra |
| 9 | 9. OPEN UP AND SAY... AH!H!, Poison | Enigma |
| 10 | 10. GREATEST HITS, Journey | Columbia |
| 11 | 11. ELECTRIC YOUTH, Debbie Gibson | Affonic |
| 12 | 12. GREEN, R.E.M. | Warner Brothers |
| 13 | 13. FOREVER YOUR GIRL, Paula Abdul | Virgin |
| 14 | 14. SILHOUETTE, Queen Q | Arista |
| 15 | 15. BATTLE AND HUM, U2 | Island |
| 16 | 16. GREATEST HITS, Fleetwood Mac | Warner Bros |
| 17 | 17. COCKTAIL, Soundtrack | Beltra |
| 18 | 18. HOLD AN OLD FRIEND'S HAND, Tiffany | MCA |
| 19 | 19. HOLD ME IN YOUR ARMS, Rick Astley | RCA |
| 20 | 20. PRIDE, White Lion | Affonic |
| 21 | 21. A SHOW OF HANDS, Rush | Mercury |
| 22 | 22. WINGERS, Wingers | Affonic |
| 23 | 23. KARYN WHITE, Karyn White | Warner Bros |
| 24 | 24. DELICATE SOUND OF THUNDER, Pink Floyd | Columbia |
| 25 | 25. VIVID, Living Colour | Epic |
| 26 | 26. TRACY CHAPMAN, Tracy Chapman | Beltra |
| 27 | 27. TELL IT TO MY HEART, Taylor Dayne | Arista |
| 28 | 28. FAITH, George Michael | Columbia |
| 29 | 29. HANGIN' TOUGH, New Kids On The Block | Columbia |
| 30 | 30. AMERICAN DREAM, Crosby, Stills, Nash & Young | Affonic |
| 31 | 31. LONG COOL WINTER, Cinderella | Mercury |
| 32 | 32. REACH FOR THE SKY, Beat | Affonic |
| 33 | 33. MESSAGES FROM THE BOYS, The Boys | Motown |
| 34 | 34. BULLETS, Bullets | Warner Bros |
| 35 | 35. HEARTBREAK, New Edition | MCA |
| 36 | 36. SMASHES, THRASHES & FUNS, Kiss | Mercury |
| 37 | 37. I WANNA HAVE SOME FUN, Samantha Fox | Jive |
| 38 | 38. TILL I LOVED YOU, Barbara Streisand | Columbia |
| 39 | 39. OUT OF ORDER, Rod Stewart | Warner Bros |
| 40 | 40. ...AND JUSTICE FOR ALL, Metallica | Beltra |

Charts courtesy Billboard, February 18, 1989 • Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

Bowing out with balanced sheets

A self-confessed tone-deaf accountant, Peter Smits, soon found himself in the hurly-burly of music publishing — a role he was to be involved in from 1954 to his recent retirement. Nigel Hunter reports



PETER SMITS: 'I think I've even had my fill of Midem'

PETER SMITS was retained during His Majesty's pleasure in the late 1940s. He served three years instead of two, and was released in 1949.

Nor for any criminal or illegal offences, of course. He was doing his two years of National Service in the RAF, and the Berlin Airlift organised to beat the Soviet land blockade of that city meant a considerable number of RAF personnel had their service extended without the option to make the operation a success.

Smits finally exchanged RAF blue for blue civic pinstripes, and two years later in 1951 qualified as a chartered accountant, specialising in tax work. That was the pattern of his future professional life — so he thought until he started doing audits at Robbins Music and Feldman & Co.

"I had no ambitions to come into the music business," smiles Smits. "I was just a tone-deaf accountant with no musical qualifications at all."

Nevertheless, when he was offered the job of company secretary at Feldman in February 1954, he took it. That was at the time that Feldman was purchased jointly by MGM and the Day family of Francis, Day & Hunter fame.

Smits had remained there ever since through the various metamorphoses into Affiliated Music Publishers and then in 1972 EMI Music Publishing until Christmas when he retired as director and company secretary after 34 years.

"The first hit I remember was I See The Sun In My Glasses. That was number one during 1954," Smits says. "I concentrated my career on the administrative side of the business rather than the creative area."

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'I shall obviously miss all this . . . the music business grabs you. It's a fully absorbing occupation and you get involved!'

"Europe, or more specifically the EEC, has been one of my main preoccupations in recent years," Smits remarks. "There's a lot to be discussed and decided in terms of harmonisation, 1992 and similar matters. The PolyGram/STEMRA deal was the spark that ignited a new train of thought."

Retiring from one of the giant publishing conglomerates, Smits could hardly be expected to decrease the increasing trend towards hegemony, he sees room and opportunity for small, specialist publishing operations.

"There will always be entrepreneurs who identify an area, a need, and start and build up small businesses. People can spot gaps and succeed, and they are doing so, although it's very hard for them."

Tone-deaf though he professes to be, Smits has his own music preferences, largely dating from his early days in publishing.

Back on the road again (to success)

It's a mighty long way down rock 'n' roll, as the Darling Buds have discovered since being stars of the MW CD. It's all touring, gigging, roadies and B&Bs as Anita Strymowicz finds out when she catches up with the band on yet another tour

THE DARLING Buds believe the only road to success is by hitting that road.

In 1988 they spent five months on tour. This year they have already completed another 20-day outing and gigs, it seems, is the way forward.

Having formed several months earlier, their first tour was a rehash of two John Peel sessions and two singles. Their first single was a double A-side financed by Harley, the lead guitarist's, pension money. Peel played the first side, *If I Said*, for three weeks, with Janice Long playing the other side, *Just To Be Seen*, for three weeks afterwards. The second single, *Burn*, hit the charts, reaching a respectable number 50.

Lead singer Andrea had already learnt about the harsh realities of touring. At 15, her all-girl band, The New Recruits, had taken part in a German festival. Harley and Bloss, the drummer, were horrendously basking around Europe. "Not very successful, we were arrested in Italy, got our stuff pinched and gave up in France as they were stingy bastards," they say.

Despite this, they gave up their day jobs, formed a kit and started gigging. Their first was in a pub which was advertising for new bands.

"Basically, someone will ring you up and say 'Will you play our local youth club for £15 and we would do it,'" says Andrea. "Bloss would do all the arranging and driving. We were driving up from Cardiff to places like Leicester and doing gigs for £20 which didn't even cover the petrol costs. We had no insurance on the van, no road tax, no MOT. Bloss would be doing only 31 mph. We had no money to stay overnight, so we used to travel back sleeping in the van. After a gig in Newcastle we spent eight hours driving back home. Death warmed up? We felt more like death warmed down."

After that 80-day tour they were licensed to Epic, six months after signing to Doncaster-based indie label Native Records.

It's now one o'clock in the morning, they feel shattered, they're in Birmingham and they sit down eating sandwiches, their first meal of the day, in the four-star hotel where Epic are putting up the press before the band goes back to their B&Bs. All they have is the shirts on their backs — literally — they had all their belongings stolen from their van in Liverpool.

Bloss ("It's better than Richard") looks bleary-eyed and crams a sandwich into his mouth. "The thing is, if you have an early night you can't sleep. You wake up thinking you should be gigging. Your internal clock goes upside down."

In the past year they've played 95 dates. Harley: "You wouldn't believe there could be so many places to visit."

Andrea continues: "Yeah, 95 dates and no money. We're gutted for giving it away. On every tour there's something more that has to be added. We made some profit on the Christmas show. All the money tends to go on the road crew."

On the road with them constantly are three British Rail employees and a genetic engineer, making up the road crew. Having met the band on the previous tour they took "time off" and followed the band around the country sleeping in the Bud's van after each concert.

"We spent so much time with them that they decided to give us

something useful to do," says Pal, of this infamous four-piece. Ian now handles stage security, Gilbert and Pal sell T-shirts and Paul is the guitar roadie. They also set up the PA. Payment used to mean a free place to stay and a percentage of merchandise sales.

"But we now get a regular weekly wage after they realised we were making more than the band itself" says Pal.

Also with the band and the crew on the road is Alan Smith, who doubles up as the sound engineer and tour manager. He knows the band from their early days.

The band's entourage is one big happy family according to the DBs. Andrea explains: "We are familiarised. The crew feels really close to us. We're not in it for ourselves. We could get an agency to employ a crew. But they're part of us now, part of the team."

Harley continues: "That's why we're called The Darling Buds. We took our name from The H E Bates novel which is about a happy family having a good time no matter what is happening around them. All the girls had big breasts and the boys were good looking. Only in our case, all the boys have big breasts and the girl is good looking."

"We have to gig," stresses Andrea. "We're a real band."

"We've got a spark of reality which is something you always think a major band hasn't got. We'd rather sell records in the traditional way by gigging than by presenting an image which isn't at all," continues Bloss.

Playing to an audience might not be financially rewarding at the moment but does have hidden benefits: "The live set has always been the basis of judging songs because you're dealing with the public there and then. If it gets the buggers dancing, who cares what it sounds like on the radio."

Their live set sees good basic guitars and drum sounds thrashing together and burning the audience into a sea of hot and sweaty leaping bodies. While Andrea pours out bittersweet songs about broken hearts and big-headed boys, she tantalises the mainly male crowd



THE DARLING BUDS: blooming on the road

with her coquettish ways, water pistol shooting and confetti throwing.

Hundreds of T-shirts are sold and the fan club stand attracts a fan-sized congregation. Unfortunately most of the letters collected by the band on their travels from fans have also been stolen.

The band has also had to put up with awful accommodation on some nights. Says Harley: "We left one place in Birmingham yesterday, a B&B. We got in and the landlord turned up absolutely pissed out of his head. The place was a mess, we just thought 'We can't stay here' and left."

So what has all this hardcore gigging achieved? Harley says: "Over the last year we built up a certain following. Hit The Ground got straight into the charts at 44, then 33, after which we did Top Of The Pops, and then it went down. Basically because of no airplay and the plane crash. Our A&R man brought in newspapers the following day with headlines screaming the titles of our last two singles: 'The plane hit the ground and burst into flames.' People

thought we were rubbing salt into the wounds when we were double billed with The Blue Aeroplanes on this tour."

The traumas of touring have included being lousy, the tour manager confronting a man selling bootleg T-shirts and subsequently being threatened with a knife, and ill-health.

"Now we've learnt from experience that if you do go on tour, you've got to take a massive bottle of vitamins," says Andrea. "Forget about the condoms — No, we blow them up and put tea bags in them and make them explode, ha ha."

Harley is at pains to be precise: "No, we bounce them about. There's no sex in it at all... I wish there was... I mean I have problems, but it's all part of being in a band — being frustrated, it's meant to be, frisks, drugs and rock 'n' roll."

"It is," finishes Andrea. "Sex as in sexism, drugs as in Beechams and Paracetamol, and rock 'n' roll as in gigging. Maybe it's not how it should be but that's how it is and always will be. All we want is to get some kip."

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APPOINTMENTS

INTERNATIONAL LABEL MANAGER

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PolyGram Records™

M. Richard Asher
President
Chief Executive Officer

January 23, 1989

Mr. Andy Gray, Advertisement Manager
MUSIC WEEK
Spotlight Publications Ltd.
Greater London House, Hampstead Road
London NW1 7QZ, England

Dear Andy:

Many thanks for the Music Week, January 21st Edition with special Midem Supplements.

As a long time reader from the days when I was Managing Director of CBS Records/U.K. and Brian Mulligan was Music Week's Editor, I have grown to expect (perhaps even take for granted) the high quality of Music Week's journalism. However, the U.S. Supplement is so outstanding in its insight into the factors and personalities which shape our United States record market, that I must compliment you not only on its obvious quality but on doing a work of this nature far better than any has done to date. Congratulations on your endeavour.

Thank you Dick. Need we say more!?

Contact Andy Gray for forthcoming features. Tel: 01-387 6611

Women's

DIARY

HUSH MY mouth about likely winners of **Brits Awards**, though one or two surprises were being lined up for the Albert Hall event. A general aim has been to make it a more informal occasion to make for better television. Making PR capital for the music industry out of the event, BPI chairman Peter Jamieson started the week (literally) as a guest on BBC Radio Four's Monday morning programme *Start The Week*, and while the 'serious' papers are using the awards as a peg to hang music stories on, the tabloids can be relied upon to do exactly what they want. Five TV crews were lined up to cover the after-show bash at the Grosvenor House, while education minister Kenneth Baker heads an impressive list of MPs and political contacts invited. Richard Branson has paid for cynic fibrosis sufferer Damian Beaton to travel from Glasgow to attend the awards... If MCA's music operation ever does come up for sale as a separate item, bank on Irving Azoff to be in there with the prime bidders, though there has been talk of his exploring a music and movie deal with Warner... The corner at the Donington inquest (p4) said that the stage should not be at the bottom of a slope which forms a natural amphitheatre. We all share his concerns about safety but on a practical note, if they do re-site the stage as he requests, how will the audience see the bands? ...

"I'VE NEVER thought about it," David Geffen is reported as saying (a little disingenuously) to the suggestion that he might want to up his stake in Chrysalis to 25% each as a quarter. Yet wilder is the suggestion that, were Geffen to take control at Chrysalis, WEA UK chairman Rob Dickens might be tempted to move to Stratford Place with the challenge of building the biggest rock-orientated label in the world. Those tempted to speculate about all this should remember that Chris Wright owns enough shares to do just what the hell he wants... Seriously liquidated Mahesh Bajaj is now working at PRT putting together album projects and in the light of PRT being the biggest creditor in the crash, is this the music business equivalent of having to do the washing up when you go to a restaurant without your wallet? ... The accolades keep on coming for Cliff Richard (and haven't stopped yet), with Music Therapy hosting a special charity luncheon last week to celebrate 30 years of Cliff and The Shadows, attended by EMI and Polydor staff, plus dozens of friends throughout the business. In a career resume, Mike Read recalled that Cliff was worried about getting old in 1962 and in a warm tribute former EMI chief LG Wood recalled the difficult period of the late Fifties, compared to the "non-complicated, non-pressurised easy going time you young people in the business have these days". We think he was joking. On being awarded pearl mementos to celebrate their 30 years, Cliff said of the prospect of their working on into the Nineties: "If we can still stand up, we will."



NO WORD of a lie: Polydor and Fiction celebrate their worldwide licensing deal.



PICK McMANUS: The fans came in their hundreds when Elvis Costello turned up for a midnight singing/busking session at Tower Records, Piccadilly Circus. Here he gets some support from Tower and WEA staff.



PICKWICK OF the bunch: Pickwick staff choose the winners of their Magic Jukebox competition.



WIND IN their sales: HMV staff celebrate the second quarter of their 1988/9 sales campaign.



PHILIPS FLUP: Philips Du Pont Optical customers forewent their Christmas gifts so that the company could make this £1,000 donation to Music Therapy.



COASTING THROUGH: Valentine Music's John Nica receives a £1,000 voucher after finding a special coaster hidden by marketing company RCS, at Midem.

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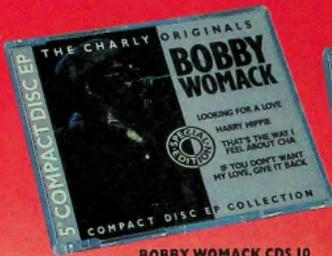


TOP BROS: The Bros Fan Club is voted the best of its type by Motor Mouth and Number One magazine.

YOUR CHEQUE'S in the post: Mr Harrison from Bristol felt so guilty about tapping a couple of Polydor's albums that he wrote to say sorry and sent the company this cheque. You all right down there, George?

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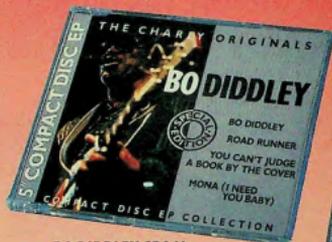
BOBBY WOMACK CDS 10
Looking For a Love, Harry Hippie,
That's The Way I Feel About Cha,
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Saucers Rock & Roll BILLY LEE
RILEY, Red Cadillac and a Black
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JERRY LEE LEWIS CDS 2
Great Balls of Fire, High School
Confidential, Breathless, Whole
Lotta Shakin Goin' On



BO DIDDLEY CDS 11
Bo Diddley, Road Runner, You
Can't Judge a Book by the Cover,
Mona (I Need You Baby)



LEE DORSEY CDS 5
Working in a Coalmine, Holy
Cow, Get Out of My Life Woman,
Ride Your Pony



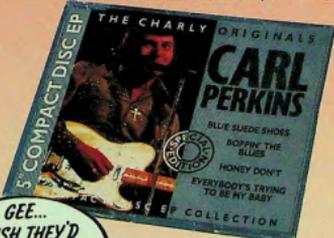
THE YARDBIRDS CDS 4
For Your Love, Evil Hearted You,
Heartful of Soul, Shapes of Things



THE SHANGRI-LAS CDS 3
Remember (Walking in the Sand),
Leader of the Pack, Give Him a
Great Big Kiss, Past Present and
Future



CHUCK BERRY CDS 6
No Particular Place to Go, Johnny
B. Goode, You Never Can Tell,
Memphis Tennessee



CARL PERKINS CDS 9
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Blues, Honey Don't, Everybody's
Trying to be my Baby

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