£1/4m Holly ad campaign ...

TELSTAR IS launching a £250,000 TV advertising campaign for its True Love Ways album by Buddy Holly. The campaign has already hit Granada, Yorkshire, HTV, Anglia, TSW, Border, Grampian and

reaches Thames, Central, Tyne Tees and TVS this week. Telstar is also launching another £250,000 campaign this week for the House compilation Deep Heat which will run nationally for four weeks.

... And £3/4m on Unforgettable II

THE EMI release of Unforgettable II on March 6 is being backed by the launch of a £750,000 national advertising campaign on that day and for the next three weeks. The 30-second ads will be supported by in-store displays.

BMG goes 3CD

BMG MUSIC International is entering the three-inch compact disc single market by launching its Double Gold series this week. The first 25 four-track compilations will feature original A and B sides from artists from the Fifties through to the Eighties and will be available in a gatefold sleeve and enclosed in a transparent blister pack.



READY FOR Love is the new single by Gary Moore which is being released by Virgin this week to coincide with his UK tour

Madonna/Pepsi TV campaign 'breaks sponsorship mould'

SPONSORSHIP INCREASES its influence within the music industry this week with two new TV advertising concepts.

Madonna will be appearing in a two-minute Pepsi-Cola commercial which will tie-in with the re-lease of her new single and Chrysalis is launching a dual product campaign with Cadbury. The release of Madonna's new

single Like A Prayer on March 6 will be preceded by 30-second teaser ads this week culminating in the worldwide broadcast of the two-minute ad on Thursday (2). The campaign also includes press and in-store advertising.
WEA claims the Madonna/Pepsi

ads will be the first to integrate a new commercial advertising campaign with new material from the sponsored artist.

Also this week, Chrysalis is launching a £250,000 joint promotion with Cadbury of the compilation album And All Because The Lady Loves. It involves national TV advertising throughout the week.

Woolworths is also getting volved by offering a box of Milk Tray chocolates for 99p to anyone who buys the album.

The sponsored album concept vas devised by Chrysalis' John and Phil Cokell who claim that by having the sleeve designed to look like a Milk Tray box it is the first complete dual product promotion.



PART OF Chrysalis and Cadbury's joint promotion included this abseil down HMV Oxford Circus

MUSIC WEEK

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Next Music Week Directory free to subscriptions current in January 1989.

- THE RELEASE of the new The Men They Couldn't Hang single Rain Steam & Speed, on Silvertone Records today (27), will be backed by advertising in *Music Week, Sounds, NME* and *Melody* Maker with fly posting throughout London and in-store posters.
- FIRE RECORDS is offering a free LP deal to promote the release of the Spacemen 3 album Playing With Fire. The free live album will be available by mail order. The band will also be touring the UK to back the release and there will be press adjusticing in Marie be press advertising in Music Week, Sounds, NME, Melody Maker and Offbeat. Ads will be placed in the same publications to support the release of the Close Lobsters (right) single Nature Thing on March 6, also on Fire Records. The band will be playing a full UK tour to coincide with the release.
- THE DOGS D'Amour will be supporting the China Records release of their A Graveyard Of Empty Bottles album on March 6 with a UK tour.
- PARLOPHONE IS releasing the soundtrack Scandal on March 6 to tie-in with the general release of the film of the same name.
- ROUGH TRADE is releasing the new album Manic Magic Majestic by The Band Of Holy Joy this week to tie-in with the group's live

- THE SANDKINGS will be touring the UK in support of their Hope Springs Eternal single which is re-leased on Long Beach Records this
- PARLOPHONE SIGNINGS Horse are on tour this month to pro-mote the release this week of their single You Could Be Forgiven.
- LAZY RECORDS is releasing The Birdland EP by Birdland on March 20 to tie-in with the group's UK dates.



Collins makes debut in positive mood

THE NEW classical label Collins Classics was launched last week at the Barbican with Tony Carne, general manager, disclosing that the first sell-in period for the initial eight titles had reached nearly 40,000.

"The response has been very positive," he says, adding that part of the success was due to the ease with which retailers identified with the Collins name.
The label has £2½m earmarked

for marketing and promotion to cover the 50 full-price titles and 15 mid-price titles expected to be re-

THE WEEKLY rock magazine Kerrang! has an audited circulation figure for the last half of 1988 of 59,838. Its figure for the same period in 1987 — 67,649 — was achieved while the magazine was still fortnightly.

leased during the course of 1989. Among the marketing plans are co-operative campaigns with mastores, national advertising, and, in London, bus and underground advertising.

MSD Holdings is servicing the multiple accounts including W H Smith, Our Price, Boots, Virgin and HMV, while PRT is looking after the independents.

USICAL

BMG HAS appointed Chrissie Harwood as director of international marketing for the RCA label.
She was previously head of international for RCA ... Mark Collen has been appointed senior international marketing manager, Europe, for EMI Music. He was previously artist marketing manager at A&M International ... Former Arista International ... Former Arista head of press Patsy Johnson has been appointed head of press at Beggars Banquet.



'We're serious', says leaner, sharper MCA

MCA PRESIDENT Al Teller believes he has a major task facing him: to persuade people outside the com-pany that the label is determined in its assault on the rock and pop

Teller, who joined MCA from CBS in September, points to the company's success with dance and country music and says: "Now we have to show people that we are serious about rock 'n' roll.

When we break a band or two, it will become officially the nonissue that I perceive it to be. But, it is one thing to talk the game and another to play it."

In London for the British Record Industry Awards, Teller spoke about the re-structuring of the company that he began at the end of last year. "One of the things that struck me when I arrived was that the marketing side was not as sharply focused as it could be. There were too many divisions within the company."

His tackling of that problem led to some 60 redundancies, and he comments: "Yes, MCA was staffheavy before that and we had staff in the wrong places. But we're in great shape now."

The re-structuring also created a new role for David Simone's Uni operation, and Teller defines that with: "Uni is an A&R centre. To many people, a record label's character is determined by the na-ture of its artist roster. I think that Uni will create its own style and its

Asked about Simone's level of asked about Simone's level of autonomy, he replies: "David has as much freedom as any A&R person in the industry." Of MCA UK and its managing director Tony Powell, he says: "I think Tony has a support of the control done a superb job. In a very short time our success in the singles chart dramatically risen.

"That's step one. Step two is to try to accomplish something on the albums side." Teller adds that there

is "no truth" in rumours of MCA being sold. "There are no conversations whatsoever regarding the sale of this record company."



AL TELLER: 'See it and believe it'

'Cartel-free' APT fleshes out the Red Rhino bones

FORMER RED Rhino boss Tony K is back with a new wholesale and distribution company which he says is free of "the shackles of The

Red Rhino went into receivership late last year but three months later virtually all the staff are back in the York HQ and working under the name of APT Distribution.

The new company is owned by Belgian record company and dis-tributor Play It Again Sam! and Tony K and unlike Red Rhino it is setting up its own wholesale ser-

"Now we have got rid of the shackles of The Cartel. After constantly having them round our necks we can now get on with some good business direct to the says K.

Despite Play It Again Sam's ma-jority ownership of the company, K says it does not mean it will de-

termine the output of the UK operation. "They have exceptionally little control. All parties involved the start agreed that APT should have some autonomy."

The majority of the Red Rhino

staff are now with APT with new

recruits bringing the total to 10.
"We are working with much the same people. All the good, exciting labels remain loyal and we've lost about three others," says K.

The Play It Again Sam! connection will allow European distribution through its Brussels and Hanover offices and will cover Germany, Austria, Switzerland, France and Benelux.

APT has a London-based promotions office to provide production and marketing services for artists.

Meanwhile, a Red Rhino creditors meeting is being held on Tues-day (28) in Leeds before the company is formally liquidated.

Deliveries

FROM PAGE ONE

the value of deliveries was up 19 per cent on the same period in 1987.

The single biggest contribution to the single biggest contribution to the overall rise in 1988 was made by compact disc, deliveries of which showed a year-on-year rise of 60 per cent. Revenue was up 31 per cent at £167.9m.

Says the BPI: "Having slowed

slightly during the course of the year, the rate of CD growth accelerated again in the final quarter. By the end of the year, 29.2m CD units had been delivered compared with the previous year's 18.2m."

Despite some expectations, cassette deliveries last year were up nine per cent at 80.9m units. Revenue, though, rose by 21 per cent to £224.8m. Cassettes still account for more than half of all albums

shipments.
The singles market continued its decline last year and finished five per cent down at 60.1 m units, of which 2m were CDs.

UK cheer in **Grammy** awards

LOS ANGELES: UK acts fared well at the 31st annual Grammy Awards staged at the Shrine audi-

George Michael's Faith won the best album award; Jethro Tull's Crest Of The Knave won in the new hard rock/metal category; U2 won best rock performance by a group for the song Desire and best performance music video for Where The Streets Have No Name; Robert Palmer won best male rock vocal for Simply Irresistible; Phil Collins and Lamont Dozier won an award for Two Hearts from the Buster film soundtrack and Eric Clapton won best historical album and best album notes for his Crossroads boxed set.

Apple bites Apple

THE APPLE Corps company owned by the three surviving Beatles and John Lennon's estate is sueing Apple Computer over its use of the name Apple on apparatus designed for synthesizing music.

Apple Corps claims it made a

ritten agreement in 1981 in which Apple Computer stated it would not use its trademarks.

DUBLIN: The 4th Irish Music Awards Show will be televised live on RTE TV on Friday March 10 with a stereo simultaneous broadcast on RTE Radio 2 FM. Most of the UK companies are expected to be present and in the light of comments follow-ing the British Record Industry Awards, the awards committee is determined to produce an exciting music event that showcases Ireland's current music successes and the most popular international artists.

WASHINGTON DC: The RIAA reports a 225 per cent increase in the seizing of counterfeit audiocassettes in 1988 compared to 1987, while seizures of illegal LPs dropped 78 per cent for the year. Approximately half of all contraband cassettes, the RIAA adds, were confiscated in the state of California. More than 150 arrests fornia. More than 150 arrests and indictments were made in the year, up 15 per cent over the previous year. However, quilty pleas and convictions decreased by 35 per cent though not all arrests have made it to court as yet. The RIAA also reports that there were 129 investigations of illegal parallel imports, up from 111 in 1987. Inquiries into illicit rentals of recordings rose to 64 from 31. On the agenda for 1989: joint lobbying with NARM and VSDA to increase the penalties for audio and video piracy in 10 states.

TOKYO: Japan is set to join the Rome Convention which covers secondary or neigh-bouring rights. This follows the approval given by the Copy-right Council in Tokyo of the decision by the government to seek membership.

NEW ORLEANS: Rock band Guns 'N' Roses and George Michael are competing for five best seller awards each in NARM's annual balloting which coincides with the trade group's meeting here next month.



PRT DISTRIBUTION managing director Richard Lim (above) has been ousted from the company. He left its distribution base in Mitcham, London, on Wednesday, February 22 after a conversation with Richard Gane, chief executive of the PRT music group. Lim joined PRT in April 1987 having previously worked for EMI, WEA, Damont, Multiple Sound Distributors and as European financial controller for Memorex

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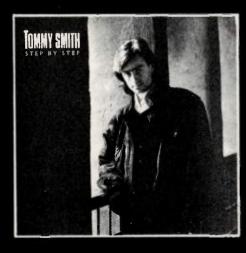
- (GARY BURTON)

"TOMMY HAS A UNIQUE SOUND AND APPROACH. I LIKED IT FROM WHEN I FIRST HEARD HIM PLAY AS A STUDENT AT BERKLEE"

- (CHICK COREA)

"ONE OF THE IMPORTANT VOICES IN THE YOUNG TENOR PLAYERS OF TODAY"

- (JACK DeJOHNETTE)







The single biggest topic of conversation in and around the music industry for the past fortnight has been the British **Record Industry** Awards show. The event has attracted a huge diversity of opinions and suggestions, a selection of which we reproduce here

Is the music industry run by a bunch of amateurs? Will Birch, of Rock Tours Ltd, London, says his dad thinks so.

MY DAD and everyone living in his street is of the opinion that the popular recording industry is run on amateurish lines, somewhat disorganised, and generally out to lunch. On Monday, February 13, his suspicions were confirmed.

The Brits ceremony is, to those uninvolved in pop, the most visible representation of the industry. The event is hyped up in the media, and everyone watches. With an apparently unlimited budget, the BPI hired the Royal Albert Hall and a production company to stage the event. It ought to have been perfect, but God, it was awful, and I

quite like Bros! Will Birch, Rock Tours Ltd, 1 Garden House, The Cloisters, Battersea Park Road, London SW8

Music industry solicitor lain Adam believes the Brits show should retain its spontanaity. OF COURSE I thought that the show was chaotic, but personally I would much prefer to see a show like this with a live edge to it than a slick, edited version which could, and probably would, be boring. lain Adam, solicitor, Victoria Road, London NW6 Write to reply

Sonet's Rod Buckle says that, had he still been a member of the BPI, he would have resigned over the Brits show.

WE ARE probably the most successful independent company licensing out British hits to the world. We were therefore geared up to take advantage of the claimed foreign promotion possibilities of the BPI awards show. Having had the misfortune and considerable embarrassment to have to sit through the TV show at a dinner arranged by me for 10 of my best foreign licensees, I would like to echo SAW's comment of last week no comment.

Unfortunately, the international ridicule heaped on the show in general — with the notable exception of some of the long-suffering artists making good live perform-- mean I cannot behave in such a cool, calm and restrained manner as the much-maligned Peter Waterman with his "no com-

Basically, if I hadn't resigned some years ago from the BPI, I would certainly wish to disassoci-ate myself from them today. Not because I have any personal quarrel with their aims or most of their collective ideals, or even any quarrel with the individuals. It is simply that I do not think we can allow them to further damage the reputation and strength of British music worldwide.

Rod Buckle, Sonet Records, Ledbury Road, London W11

But did the Brits disaster actually do a favour for the music Barry Producer Durdant-Hollamby thinks so. IN A funny sort of way, I can't help feeling that the team behind the production of this year's Brits actually did the BPI a massive favour with their inept handling of the annual awards ceremony. By turning the presentations into a debacle they managed to shift the spotlight away from the nomination procedure to the staging on the night

In these awards we, the British music industry, have the opportunity to show off to the world the potential music makers of the future



WHAT THE papers said: the tabloids had a field day over the furore

and the successes of the past. We should be proud to point out to the international market just why it is that they look to the UK as a setter of trends and maker of stars. Surely the only way to do this properly is to show the world what records and bands have succeeded com mercially (ie via sales) in the UK over the past year — and not what artists or records a few people at the top of the business think ought to have succeeded.

While a lot of thought would need to go into the re-structuring of the awards, let us at least use the phrase "The most successful.. as the underlying theme. If there becomes a monopoly of the awards by certain individuals or bands, it is up to us to provide bet-ter competition — it is not for us to sweep our successes under the carpet as if they never happened. Barry Durdant-Hollamby, pro-ducer, Hard Times Productions, Praed Street, London W2

artists did all right, though, according to Strange Fruit managing director Clive Selwood.

WHAT WAS remarkable and should not be overlooked was the sheer brilliance and professionalism of the performing artists who again came through in the face of

organisational ineptitude. They did us proud and are to be

congratulated for saving somefrom an event that should have been dramatic and spectacular for altogether different reasons. Clive Selwood, Strange Fruit Records, Woking, Surrey

awards need greater weight, contends PolyGram sales co-ordinator Margot Quinn.

THE KIDS wanted and got Bros, but whatever happened to "sabut whatever happened to sa-luting the industry" and recognising the "people who make it poss-ible"? Indeed, whatever happened to the "Best British Producer" award and giving credit to the di-rector of the Best British Video? These technical awards are essential to add weight to the proceedings, and respect given where credit is due.

Margot Quinn, sales co-ordinator, PolyGram commercial division, Sussex Place, London W6

Mark Clark, sales director of Mark One Records, has a four-point plan for improving the show.

ONCE AGAIN, despite all obstacles, the music industry manages on prime time television and front of millions of potential cus-tomers to succeed in shooting itself effectively in the foot.

A few suggestions for future mu-sic presentation awards:

Get rid of the "screamers"; Employ a professional com-

Change the venue back to the Grosvenor House; Should a mail order club really

be allowed to sponsor these

Finally, can we keep announcements of new ventures strictly to the press? The embarrassing spectacle of Kenneth Baker MP being booed by sections of the audience made this viewer squirm.

Mark Clark, sales director, Mark One Records, Peach Street, Wokingham, Berkshire

And finally, this is what education secretary Kenneth Baker said in a letter to BPI director general John Deacon.

IT WAS good of you to write, as it was of Cliff Richard to say what he did. But there really is no need to apologise for any discourtesy; people in politics — as in showbusiness — must expect all kinds of receptions, which will vary from the ecstatic to the less than reverentia!

Mary and I very much enjoyed the evening. I remain very grateful to the BPI for your generous spon-sorship of the new CCTA and look forward to a most successful ven-

Kenneth Baker, Secretary of State for Education & Science, Elizabeth House, York Road, London SE1

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THIS WEEK Frontline is being turned over to Steve Smith, chairman of the British Association of Record Dealers, who wants you — as an independent retailer — to join him. This is his argument why BARD is good for business.

HERE IS only one group of people who don't speak well of the British Association of Record Dealers — the people who know nothing about us.

Everybody else seems to think that we have something to offer, both to our members and to the

music industry as a whole.

I admit that not every independent record shop owner has so far reshed to join our ranks, but I think I know why that is: it's a classic case of mistaken identity.

From the outside, some indies see us as a cosy club for the big boys that has no interest in or rel-

evance for a one-shop operation.
Well, let me tell you that nothing could be further from the truth.

BARD was set up just under a year ago to represent all retailers



SMITH: WE can put your point of view to the people who matter

in the UK, from Our Price with nearly 300 shops to people like yourselves who may be crying out for just another 300 square feet.

We believe that the organisation is not complete unless it includes as many indies as possible. That is why the board of BARD is doing everything in its power to persuade

you to join us.

We feel that, as things stand, it is important for all retailers to be seen to be fighting for the same thing: the continued health of the thing: the continued health of the record industry that we all love. We have a far better chance of achieving that if we all pull in the same direction at the same time.

Joining BARD will give you a bigger voice and will give BARD a bigger voice.

What we say with that voice will be something that you will help decide. BARD is a democratic organisation and no one individual el-

isation and no one individual element of it has an over-riding vote. From day one, we have set out to give equal consideration to all ideas that come our way, from whatever source.

You might ask me what BARD can do for you and your specific concerns. To an extent, we are still finding out; we are less than a year old and we have yet to cover all

However, even at this point in our development I can say to you that we can put your point of view to the people who matter. Right now, we're talking to the BPI about standardising certain types of packaging — if you were a BARD member, we could represent your opinion and offer your thoughts to the people who are going to decide what shape is the product on your shelves.

In addition, we're running our second conference in May and that will be an opportunity for all BARD members to hear for themselves — and be able to challenge - the major record company view

of the future of the single, the price of compact discs and a dozen other issues that affect your daily

life.

If you're a member of BARD,

that debate; you can take part in that debate; if you aren't, you can carry on shouting at the record company rep next time he comes to see you.

In short, we need each other. BARD will be strong if you make it strong, and if BARD is strong then the whole retail sector is strong.

Isn't that what everybody

wants?

WEE THE



RUSS PEARSON is Cartel rep for the Midlands, Manchester and Liverpool and is based in Northwich,

The most recent recruit to the team, he has quickly won the dealers' hearts with his sharp wit and strange taste in headwear.

Weekends are split between being behind the decks at Legends, in Warrington on Fridays and on the terraces of Northwich Victoria

FC on Saturday afternoons.
His current mid-to-long-term targets include being best friend of Harriet from The Sundays and selling so many records that he can afford an executive box at NVFC.

of the capital, Berlin. banned dancing bears in the streets • The year the German Government

• The year Gina Lollobrigida was born.

1761



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Spare Parts (1988)

Born To Run (acoustic) (1988)

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EMMYLOU HARRIS: Bluebird, Reprise 925 776-1. The unchallenged Queen of country/rock's best album since Sally Rose, and maybe her best ever, this beautifully made gem should be compulsory for any who still maintain that this style of music is old hat. As a pioneer of the fusion movement, Emmylou has not received the respect she deserves of late while comparatively minor talents (you can guess ...) have become white hopes (Respectfully — how much Emmylou is on CD, Mr. C?). This could even outsell St. D.

THE STU PAGE BAND, Barge BGELP 1006. Dist: Priority/BMG. Stu-pendous? Not exactly, but Page's songs and dedication portray him as a constantly gigging journeyman, which is exactly how this album appears — the work of

a generally uninspired bandleader who makes a good living from roadwork, Southern Winds is ro-mantic in a British way, while He Made The World Sing (a Buddy Holly tribute) is fairly convincing, but he should stay away from dra-matic ballads and spend more time on lyrics.



EMMYLOU HARRIS: could this be her best-ever?

NITTY GRITTY DIRT BAND: More Great Dirt, Warner Bros 925 830-1. Subtitled The Best Of Vol. 2, this ten track album will be of little use to anyone who has followed the group's somewhat un-satisfactory spell of the last few years, as everything here is on one of the group's original W8 albums between 1984 and 1988. This is the usual Volume 2 (hard for a devoted Dirt-lover to say) with little that's exceptional, and is out as the band have now left Warners for Jimmy Bowen's Universal Records.

STRAIGHTFORWARD REISSUES of classic albums from the Seventies (as opposed to compilations) have been thin on the ground for country enthusiasts for a few months, but the following quartet will assuredly be of inter-est to the broad-minded country/

folk/rock fan. The 1967 Everly Brothers al-bum, Two Yanks In England, bebum, Two Yanks In England, becomes one of the few original albums by the duo to be reissued (Edsel ED 297). Featuring covers of hits like Somebody Help Me and I've Been Wrong Before, plus eight songs by the non-existent L. Ransford (in reality several of the Hollies writing together), it's a great album with one of the most dated original sleeve notes in hisdated original sleeve notes in his-

Then there's The Adventures Of Panama Red by the New Riders Of The Purple Sage from 1973, now reissued on BGO BGOLP 26. Arguably the best album by this semi-legendary act (originally link-ed to the Grateful Dead), the reissue features the amazing sleeve design by latterday country per-former Lore Coyote Orion, plus two of the best songs written by Peter Rowan.

On the same label is Playin'
Favourites, the 1974 Don
McLean album of cover versions,
many of them in the country vein
(BGO BGOLP 21). While if does not detract from the musical excel-lence of a good album, the omission of the inner sleeve with credits seems careless, and the same goes for the reissue of ex-Byrd Gene Clark's No Other, a very fine album indeed from 1974 (Edsel ED 299). Apart from the lyrics, the missing insert would have contained musician credits — if re-issues from reputable labels forget credits, how can we expect majors to refrain from similar be-haviour with brand new albums?

TOP • 20 • ALBUMS COUNTRY

4th March 1989						
1	1 COPPERHEAD ROAD Steve Earle	MCA MCF3426 (F) C:MCFC3426/CD:DMCF3426				
2	2 FROM THE HEART Daniel O'Donnell	Telstar STAR2327 (BMG) C:STAC2327/CD:TCV2327				
3N	IEW BLUEBIRD Emmylou Harris	Warner Bros 957761 (W) C:9257764/CD:9257762				
4	ONE FAIR SUMMER EVE Nanci Griffith	NING MCA MCF3435 (F) C:MCFC3435/CD:DMCF3435				
5	5 OLD 8 X 10 Randy Travis	Warner Bros WX162 (W) C:WX162C/CD:K9254662				
6	8 I NEED YOU Daniel O'Donnell	Ritz RITZLP0038 (SP) C:RITZLC0038/CD:RITZCD104				
7	3 SWEET DREAMS Patsy Cline	MCA MCG 6003 (F) C:MCGC 6003/CD:-				
8	9 LONE STAR STATE OF M Nanci Griffith	MCA MCF3364 (F) C:MCFC3364/CD:MCAD5927				
9	6 Randy Travis	C:WX107C/CD:WX107CD				
10	7 Don't FORGET TO REA Daniel O'Donnell	AEMBER Ritz RITZLP0043 (SP) C:RITZL0043/CD:RITZCD105				
11	12 GUITAR TOWN Steve Earle	MCA MCF3335 (F) C:MCFC3335/CD:DMCF3335				
12	15 Nanci Griffith	MCA MCF3413 (F) C:MCFC3413/CD:DMCF3413				
13	10 STORMS OF LIFE Randy Travis	Warner Bros 9254351 (W C:9254354/CD:9254352				
14	18 Steve Earle & The Dukes	MCA MCF3379 (F) C:MCFC3379/CD:DMCF3379				
15	14 TWO SIDES OF DANIEL Daniel O'Donnell	O'DONNELL Ritz RITZLP0031 (SP C:RITZLC0031/CD:RITZCD107				
16	11 SHADOWLAND kd lang	Warner Bros WX171 (W C:WX171C/CD:WX171CD				
17	13 BUENAS NOCHES FROM Dwight Yookam	M A LONELY Reprise WX193 (W) C:WX193C/CD:WX193CD				
18	16 Johnny Cash	OF HOME Mercury 834778 1 (F C:834778 4/CD:834778 2				
19	RE Emmylou Harris	Warner Bros K9253521 (W C:K9253524				
20	17 GIVE A LITTLE LOVE The Judds	RCA PL90011 (BMG) C:PK90011/CD:PD90011				

Compiled by Gallup for the Country Music Association © 1989

TOP-10 COMPILATIONS LPS

1 4 GREATEST HITS

RCA PL89017 (BMG)

2 1 THE KENNY ROGERS STORY Liberty EMTV39 (E)

3 6 THE COLLECTION Collector CCSLP183 (BMG)

4 3 ANNIVERSARY - 20 YEARS OF HITS
Tommy Wynette Epic 4503931 (C)

5 7 THE BEST OF GLEN CAMPBELL
Glen Comobel MFP CDMFP6023 (E)

6 10 VERY BEST OF DON WILLIAMS MCA MCG 4014 (F)

7 2 THE VERY BEST OF JIM REEVES Jim Reeves RCA PL89017 (BMG)

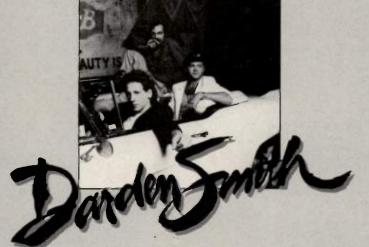
8 5 DOLLY PARTON'S GREATEST HITS
Dolly Parton RCA PL84422 (BMG)

8 THE COLLECTION
Boxcar Willie Collector CCSLP159 (BMG)

10 RE 20 GOLDEN GREATS

EMI EMTV2 (E)

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Week Week on Chor	Title Artists (Producers) Publishers	Label 7 (12)	Number (Distributor)	MM
this rule rolls.	Artists (Producers) Publishers			IVVV

BELFAST CHILD Simple Minds (Trevor Horn/Steve Lipson) Virgin Music

LEAVE ME ALONE Epic 654672 7 (12-654672 6) (C) Michael Jackson (Quincy Jones/Michael Jackson) Warner Chappell (§

FOFS

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1

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FORS A

POPS

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FOFS A

POPS A

LOVE CHANGES EVERYTHING Really Useful/Polydor RUR(X) 3 (F)
Michael Ball (Andrew Lloyd Webber) Really Useful Music

5 8 STOP Sam Brown (Pete Brown/Sam Brown) Rondor Music/Wayblue (\$)

HEY MUSIC LOVER
Rhythm King/Mute LEFT 30(T) (I/KT)
S'Xpress feat Eric & Billy (Moore/McGuire) Warner Chappell Music

MY PREROGATIVE

MCA MCA(T) 1299 (F)

Bobby Brown (Gene Griffin/Bobby Brown) Cal-Gene/Virgin/MCA (§) I DON'T WANT A LOVER Texas (Tim Palmer) 10 Music Mercury/Phonogram TEX 1(12) (F)

TOO MANY BROKEN HEARTS
Jason Donovan (Stock/Aitken/Waterman) All Boys Music

CAN'T STAY AWAY FROM YOU

Gloria Estefan & Miami Sound Machine (Emilio/The Jerks) SBK

HOLD ME IN YOUR ARMS
RICK Astley (Phil Harding/Ian Curnow) All Boys Music (§)

SOMETHING'S GOTTEN HOLD OF MY HEART ● Parlophone (12)R 6201 (E)
Marc Almond feat Gene Pitney (Bob Kraushaar) DJM/PolyGram ③

8 8 Holly Johnson (Richards/Lovell/Hague) Warner Chappell Music §

20 4 EVERY ROSE HAS ITS THORN Poison (Tom Werman) Zomba Music Enigma/Capitol (12)CL 520 (E)

LOOKING FOR LINDA Circa/Virgin YR(T) 24 (E)

16 6 Hue & Cry (Goldberg/Biondolillo/Kane) Warner Chappell Music ③

33 2 TURN UP THE BASS
Tyree feat. Kool Rock Steady (Tyree) EMI Music Hrr/London FFR(X) 24 (F)

BLOW THE HOUSE DOWN
Chrysalis LIB(X) 5 (C)
Living In A Box (Tom Lord-Alge/Dan Hartman) Empire Music

FINE TIME

Sig Life BLR 6(T) (I/RT

Yazz (Youth/Howard Gray) Big Life Music/EG Music

ROCKET

Bludgeon Riffola/Phonogram LEP(X) 6 (F)

15 4 Def Leppard (Lange) Bludgeon Riffola/Warner Chappell/Zomba §

NOTHING HAS BEEN PROVED
Parlophone (12)R 6207 (E)
Dusty Springfield (Pet Shop Boys/Julian Mendelsohn) Cage/10 WILD THING/LOC'ED AFTER DARK 4th+B'way/Island (12)BRW 121 (F)
Tone Loc (Matt Dike/Michael Ross) Blue Mountain Music

THE LIVING YEARS WEAU 7717(T) (W

Mike & The Mechanics (Neil/Rutherford) Rutherford/Hit&Run/R&BA

THE LIVING YEARS

WEAU 7717(T) (W

34 2 EVERYTHING COUNTS Mute (12)BONG 16 (I/RT/SP)
Depeche Mode (Depeche Mode) Grabbing Hands/Sonet

17 8 WAIT RCA PB 42595 (12°-PT 42596) (BMG)
Robert Howard & Kym Mazelle (Dr Robert) Copyright Control ③

7 THAT'S THE WAY LOVE IS
Ten City (Jefferson/Ten City) SBK/Marshall Jefferson/Been Stung

26 NEW WAGES DAY
Deacon Blue (Warne Livsey) ATV Music CBS DEAC(T) 8 (C)

YOU GOT IT Virgin VS(T) 1166 (E)
Roy Orbison (Jeff Lynne) SBK Songs/Island Music/Gone Gator Capital CL 521 (E)

28 NEW MEAN MAN W.A.S.P. (Blackie Lawless) Zomba Music 29 27 3 PROMISED LAND
The Style Council (The Style Council) EMI Music Polydor TSC(X) 17 (F)

THIS TIME I KNOW IT'S FOR REAL Warner Brothers U 7780(T) (W)
Donna Summer (Stock/Aitken/Waterman) All Boys Music/EMI Music

31 32 5 WHAT I AM Geffen GEF 49(T) (W)

32 44 2 I'D RATHER JACK PWL PWL(T) 25 (P)
The Reynolds Girls (Stock/Aitken/Waterman) All Boys Music

CELEBRATE THE WORLD

4th + B'way/island (12)BRW 125 (F
Womack & Womack (Chris Blackwell/Gypsy Wave Bonner) Zomba Music STRAIGHT UP Siren/Virgin SRN(T) 111 (E)
Paula Abdul (Elliot Wolff/Keith Cohen) Elliot Wolff

18 6 I ONLY WANNA BE WITH YOU Jive FOXY(T) 11 (BMG)
Samantha Fox (Stock/Aitken/Waterman) Warner Chappell Music (§) Elektra YZ 349(T) (W

24 6 Simply Red (Stewart Levine) MCA Music 37 22 9 SHE DRIVES ME CRAZY Fine Young Cannibals (David Z/FYC) Virgin Music London LON(X) 199 ((F)

TITLES A-Z (WRITERS)

batross [Green] 96 #Takes Two (Ginyard) -Il Ask Of You (from "Phantom
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International Rescue (Dunne/
Dunne/O'Neil/

MocDonald]
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Promised Land (Smooth)
R The (Barrier/Griffin)
Rasputin (Remus) (Fortan/ 100

Respect (Remis) (Fonar/ Respect (Redaing) Bhythm Is Gonna Get You (Estefan/Gorcia) Rock On (Essex) Rocket (Clark/Collen/Elliah/ Loona/Sayran) Rocket (Clark/Covers Longe/Savage) 19 Sailing Away (de Burgh) 78 Secret Rendezvous (Bobyfoce/ Reid/Simmons) 63 She Drives Me Crazy (Steele/

ne Drives Me Cruz, Cift) Inep Talk (Moody/Bell/

That's The Way Love Is
(Lawson/Burke/Stingily)
This Is Ska (Longsy D)
This Time I Know It's For Real
(Stock/Airken/W

Veronica (McCartney/ Macmanus) 45 Wages Day (Ross) 26 Wait (Howard) 24 What I Am (Writhraw/ Brickell) 31 When I Crow Up (Shocked) 83 When Des the time Co? (Fordham) 50 Where is the Love (McDonold/ Short of the Cort of the Cort (A) Young/Sonit/Oke/Ross A4) Smith Dikel 21 Working Ohi (Rea) 1 Young old (Rea) 1 Young old (Rea) 1 Young old (Rea) 2

76	•	THER MCA Eric B & Robins (Eric B & Rabins) SBX Songs	MCA(T) 1303 (F)
77	95	HELTER SKELTER Arishu 112013 (12 Yow Wow (loss Taylor) Northern Songs	-612013) (BMG)
78	84	SAILING AWAY Ours de Burgh (Poul Hordimes/Chris de Burgh)	M AM(Y) 494 (F) Rondor Music
70	97	FIND ME A FAMILY	EMI EM 86 (E)

TWO STRONG HEARTS RCA PB 42303 (PT 42304) (MMG)
John Fernhom (Ress Freser) SBK Songs/Chrysolis Mater 80 BE THERE

Mercury/Phonogram STEP 3(12) (E)

Clive Grillin (R. Miles) Morylodge/Niles Smiles/Worner C. 81

NOW YOU'RE IN HEAVEN Virgin VS(I) 1154 (E)
Julion Lancon (Patrick Lancord) Chargeme/Kat & Mouse Music 82 WHEN I GROW UP Cooking Veryl/London LOND() 219 (F) Michelle Sharked (Pete Anderson) PolyGram Music 83 FADING AWAY Epic 654651 0 12" -654651 8) (C) Will To Power (Bob Rosenberg) Copyright Control 84

MY LOVE IS MAGIC Be: Nor Reseld Burnell Virgon Marie 85

LOVE TO LOVE YOU BABY Grea/Virgin YR 62 (E) Bell (Rob Dovers/Poul Outerfluid EMI Hayso/Settley Musik 86 ON THE REAL TIP 4th - B way/Island (12/BRW 123 (F) Del Jul (Daf Jul) Blue Mountoin Music 87

ALLI ASK OF YOU
Berbro Stressed (Pbil Romone) Really Useful Music 88 Botton January Moor (Gury Smith) - ALD (BJAD 901 (Intr.) That Theorems Moore (Gury Smith) - 1997 (BJAD 901 (Intr.) 1997 (Intr.) 1997 (BJAD 901 (Intr.) 1997 (Int.) 199

me rousers (She Reviers/Homish MocDonald) Zombe Muriii
HOLDIN' ONTO YOU
Andy Loak George Mortin) Hri & Ree Music

FIGHT (...) Benbury/Island LBWX 2 (LBWC 2) (F)
The Bushurys (Gibb/Gibb/Tench/Nockey) Gibb Brathers/BMG ROCK ON David Essex (Ess

HOLD ME | Worner Brokers W 7578(1) (W Rethrood Max (Buckinghom/Doslad/Carilla) Bright/Carilla JEALOUS
Mac Bend/McComphell Brothers (L.A./Bobytoce) Worner C/MCA

**CAMPACTOR | Comphell Brothers | C.A./Bobytoce) | Worner C/MCA

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ALBATROSS

CBS 654613 7 (12" -654613 6) (C)
Fleetwood Mox (Mike Vermon) Reddel Music (Lincomy) DON'T SHED A TEAR Chrysels (CRS1/2 3164 (C) Poul Carrest Christian Real) SM Seegas Copyright Countrel

RHYTHM IS... Epic 654514 7 112* 454514 4) (C)
Glorus EstaboulMices Season Mackine (Emiliar Jeris) SBN ()

96 BLACK, ROCK AND RON Supreme SUPE(f) 141 (A)
Black Rock And Ron (Sitts/Devis/Norsketsch) Supreme Songs

RASPUTIN (Remix) Arialo 112096 (12"-612096) (BMG) Boney M (Frank Forion) ● GOLD (400,000)

S Indicates title available in sheet music A Panel Sales Increase over last week
A Panel Sales Increase of 50% or more over last week

■ rones sales Increase of SUTs or more over lost week. Compiled by Gallup for the 8PI, Music Week and the 8BC based on a sample of 500 conventional record outlets. Records which would have appeared between positions 76-100 have been settleded if their sales have fallen in their consecutive weeks, and if their sales fell by 20 per cent compared with last week. ○

Panel Sales compared to last week 0%
(WEEK 8)

TANITA TIKARAM

world outside your window 12" & cd include 'good tradition' - live

yz 363/t/cd

38 25 7 THE LOVER IN ME MCA MCA(T) 1289 (F) Sheena Easton (L.A./Babylace) Warner Chappell/Copyright Control

CUDDLY TOY ord (Brauer/Roachford/Fayne) PolyGr**am** Music ③

CRYIN'
Vixen (David Cole/Rick Neigher) PolyGram/Leibraphone/Trippland

LAST OF THE FAMOUS INT. PLAYBOYS HMV/EMI (12)POP 1620 (E Morrissey (Stephen Street) Bona Relations/Warner Chappell/Virgin (§ INFO-FREAKO Food/EMI (12)FOOD 18 (E) **42** 50 2 Jesus Jones (Jesus H. Jones) Copyright Control

INTERNATIONAL RESCUE
We've Got A Fuzzbox ... (Andy Richards) Warner Chappell/Southern

BIG AREA Then Jerico (Gary Langan) Then Songs/Dejamus 44 37 6

VERONICA Warner Brothers W 7558(T) (W Elvis Costello (Costello/Killen/Burnett) MPL Com./Plangent Vision ESPECIALLY FOR YOU PWL PWL (T) 24 (F) Kylie Minogue & Jason Donovan (Stock/Aitken/Waterman) All Boys (§

RESPECT Cooltempc/Chrysalis COOL(X) 179 (Cl Adeva (Debbie Parkin) Warner Chappell Music § **47** 38 8

SLEEP TALK
Alyson Williams (A. Moody/V. Bell) Island/Slam City/Rush Groove

LOST IN YOUR EYES Debbie Gibson (Debbie Gibson) EMI Music

WHERE DOES THE TIME GO?

Circa/Virgin YR(T) 23 (E)
Julia Fordham (Padley/Mitchell/Padgham/Fordham) Blue Mountain INDESTRUCTIBLE Ar Four Tops (Bobby Sandstrom) Jobete Music Arista 112074 (12 -612074) (BMG)

52 Naw LOVE IN THE NATURAL WAY
Kim Wilde (Ricki Wilde/Tony Swain) Rickim Publishing

60 3 ETERNAL FLAME CBS BANGS(T) S (C) Bangles (Davitt Sigerson) SBK Songs/Warner Chappell Music

DON'T KNOW WHAT YOU GOT (...) Verligo/Phonogram VER(X) 43 (F) Cinderella (Johns/Keifer/Brittingham) Eve Songs/Warner Chappell CAN'T BE SURE Sundays (Ray Shulman) Warner Chappell Music

56 2 HEARSAY 89 Tabu 654667 7 (12*-654667 6) (C)
Alexander O'Neal (Jimmy Jam/Terry Lewis) EMI Music

36 13 CRACKERS INTERNATIONAL EP Mute (12) MUTE 93 (I/RT/SP) Erasure (Erasure) Sonet-Musical Moments/Sonet ③

41 10 BREAK 4 LOVE Roze (Vaughan Mason) Champion Music CAN U DIG IT?

RCA PB 42621 (12"-PT 42620) (BMG)

Pop Will Eat Itself (Andy Cox/David Steele) BMG Music

60 NEW THIS IS SKA Longsy D (Longsy D) Big One Big One (V) VBIG 13 (I/RT)

61 53 3 WORKING ON IT W. Chris Rea (Chris Rea/Jon Kelly) Warner Chappell Music

40 9 BABY I LOVE YOUR WAY/FREEBIRD (Medley) Epic 6530947 (6530946)(C) Will To Power (Bob Rosenberg) MCA Music/Rondor Music (§)

52 3 SECRET RENDEZVOUS Warner Brothers W 7562(T) (W) Karyn White (L.A./Babyface) Warner Chappell/Green Skirt 64 USV BRING IT BACK AGAIN
Stray Cats (Dave Edmunds) Rockaholic Songs EMI USA (12)MT 62 (E)

65 NAW EVERLASTING LOVE WEA HOWIT| 13(T) (W) Howard Jones (Chris Hughes/Ross Cullum/Ian Stanley) Hojo Music

66 RE IT TAKES TWO Citybeat/Beggars Banquet CBE7 24 (CBZ12 24) (W)
Rob Base & DJ E-Z Rock (W. Hamilton/Rob Base) Warner Chappell NO MORE TOMORROWS
Paul Johnson (Steve Jolley/Tony Swain) Rondor Music/J+S Music

I'M ON MY WAY
The Proclaimers (Pete Wingfield) Zoo Music/Warner Chappell

I BEG YOUR PARDON Kon Kan (Barry Harris) Lowery/Warner Chappell

72 3 ARE YOU MY BABY Wendy & Lisa (Wendy/Lisa) EMI Music

68 2 HAVE LOVE, WILL TRAVEL EP Food/Parlophone (12)SGE 2025 (E Crazyhead (Mark Freegard (1)) Cop. Con. (1)/Warner Chappell (3)

72 DON'T TAKE MY MIND ON A TRIP
Boy George (Gene Griffin) Cal-Gene/Virgin Song

BUFFALO STANCE Circa/Virgin YR(T) 21 (E
Neneh Cherry (Tim Simenon/Mark Saunders) Virgin/SBK/Warner C. 3 74 Naw BIG BAD EP Polydor - (LTLEP 2) (F) Little Angels (Opitz (3) Little Angels/Nixon (1)) Big Bad/Poly.

48 7 WHERE IS THE LOVE 4th + B'way/Island (12)BRW 122 (F) Mica Paris & Will Downing (Will Downing) BMG Music

Dancing up the charts

PAULA ABDUL is a dance artist in more than the usual sense of the word. Before her comparatively recent excursion into recording (which has paid rapid dividends via her second single Straight Up, number one on the US pop chart as this is written), she has also in recent years become one of the US's most in-demand modern US's most in-demand modern dance choreographers. The brains behind the footwork on tours and/or videos by the Jacksons, Luther Vandross, Kool & The Gang, Janet Jackson, ZZ Top, Duran Duran, and a who's-who of others, she has also worked on sequences from the recent feature films Coming To America, starring Eddie Murphy and The Running Man, with Arnold Schwarzen-

She agrees that the sudden arrival of a chart-topping single has added extra dimensions to an al-

ready busy lifestyle:
"It's made things very exciting,"
she says. "I signed to Virgin with
the intention of making a success
of my singing career, of course, bethe musical direction is the one I really want to follow at the moment. I was very pleased with the album (Forever Your Girl, also currently in the US top 20), be-cause a whole lot of excellent writers and producers worked on it, but the number one single has been such a quick bonus it's taken us all by surprise.

"It certainly gets people interested in you, as well — we're getting ed in you, as well — we're getting offers of record duets, movie work collaboration with some major names, though I'm afraid at the moment I'm not allowed to say who any of them are, since these things are only tentative. But you could say I'm in demand at the moment!

She has, of course, been in demand in the choreographical area for some time. "It all started by ac-cident, really. I had a lot of conventional dance training as a child and a teenager, and because I was a

huge fan of the Lakers (LA's champion basketball team) I joined their dance troupe the Laker Girls and became its choreographer. The Jacksons, who regularly watched the Lakers games, must have been checking out our routines too, because one day I was suddenly asked if I would choreograph a Jacksons stage act — it turned out to be the Victory tour, as well as

the video for Torture.
"Was I nervous? — the Jacksons have been known for stunning dance routines for as many years as I could remember, and here they were asking me to work with them. Luckily, I didn't chicken out, and we did the tour, and it worked

Even more widely noted was Abdul's subsequent work with the Jacksons' sister Janet, on the highly successful run of videos and singles which came from the Control album. "Even that was pure coincidence, nothing directly to do with me having worked with the group. John McClain at A&M also saw me at the Lakers, and asked me if I could help with the strong image of visual movement which they wanted for Janet."

Work on Janet Jackson's Nasty and What Have You Done For Me Lately gained Abdul MTV's Choreographer Of The Year award in its 1986 video awards, and offers for video and stage work came in thick and fast thereafter, from the

names already mentioned above. However, she has also long had the ambition to "make music myself that people could dance to", and this was finally served by yet another coincidence. "When I was in a studio working with an act on a dance video, these guys kept peer-ing around the door from the next studio. When we got talking, I discovered that they were LA and Babyface, who were actually Babyface, who were actually working with Pebbles at the time. I knew they had made Rock Steady with the Whispers, which was one of my favourite records. We got on really well after I told them that, and they ended up producing my first recording, Knocked Out."

A signing to US Virgin followed, then the LP (on which are also continuous forms.

tributions from, among others, Jesse Johnson, Kool & The Gang's Curtis Williams, and Elliot Wolf, who supplied Straight Up), and the subsequent current blaze of suc-

Abdul has no intention of abandoning her choreographical back-ground — for one thing, she now has a stage act for herself to develop - but for the moment, singing,



PAULA ABDUL: in step with the

songwriting and musical performance are to be her priorities.

Straight Up was released here on Siren on February 20, and the artist will be following it to Europe and the UK very shortly after, being already booked for continental TV work, and having a state of the state TV work, and having another in-tensive promotional schedule ahead of her.

We shall be seeing her perform at the DMC convention in March, and almost certainly on Top Of The Pops too, if the single takes UK dancefloors and radio as it has those in the US. The UK 12-inch version offers a near seven-minute dance remix, as well as a seven-minute-plus House mix by Kevin Saunderson, and indications are that it will, indeed, be a monster.

E

RUMOUR HAS it that the London Area's top specialist dance/black musical retail chain, four shops in all, is up for sale. If so, the package should be an attractive proposition to buyers, bearing in mind the strength of dance on the current UK music scene as a whole. Hopefully, though, any such buyer would realise the value of the chain in its present form, and not simply turn it into four more branches of a non-specialist multiple.

THE JUNGLE Brothers, hitmakers last year with I'll House You, return to the UK on March 1 for two weeks of live dates, TV, and a guest slot at the DMC Convention. Gee Street releases a new single by the trio on March 6 to tie in with the visit, double-A-headed by Straight Out Of The Jungle and an Ultimatum remix of Black Is Black.

NOW THAT the UK mixing championships are over, we have the three day 1989 Important and DJ Convention to look forward to, just two weekends away. Held in London at Leicester Square's Empire, Sunday March 12 is a star PA-crammed opening party which includes the finals of a UK rap contest, while Monday has afternoon panel sessions followed by the preliminary eliminations for the following day's 1989 Technics World DJ Mixing Championships final — which along with the superstar studded DJ Awards ceremony, will be at the home of the Brits, the Royal Albert Hell. Full booking details from the Disco Mix Club on 06286-67276, 63322, 67124. It's certainly the crossroads of the world for the dance music business, a mini Midem, with many foreign DIs the LIS contingent of these being DIs the LIS contingent of the search and the s music business, a mini Midem, with many foreign visitors (not many of these being DJs, the US contingent of producers and label owners for instance usually being particularly strong). As a meeting place it cannot be surpassed, so be there if dance is your business!

strong). As a meeting place it cannot be surpassed, so be there if dance is your business!

The big new dancefloor hits here are about to be, on UK release, the superb bumpily slinky sinuous SOUL II SOUL featuring Caron

Whoeler Keep On Movin' (10
Records TEN X 263); Turn Up The Bass-like Lyn Collina/Reb Bass "wooo"/"yeah" prodded already massive hip house The DJ FAST EDDIE YO YO Get Funky (DJ International Records DJINI 7, via Westside); definitive "wooo"/"yeah" prodded previously big selling but now reissued ROB BASE & DJ B-Z ROCK It Takes Two (CityBeat CBZ 1224); instantly smash-bound Adove-style cool girl wailed striding CHANELLE One Man (Cooltempo COOLX 183); hip hop crowd rousing fruity baritone sox and drily funky drums driven nagging break beat THE 45 KING The 900 Number (Doctor Beat DRX 912); Edwin Stear 25 Miles-based charging frenetic "hip house"-ish rap COOKIE CREW Got To Keep On (ffrr FFRX 25); gospal girls scratching much remixed jiggly shuffling rap EPMD I'm Housin' (Sleeping Bag Records SBUK 7T; ominous muttered chugging Belgian new beat hit DIRTY HARRY D'Bop (ffrr NBSAMP1), coupled on a supposedly promotional but fast new beat hit DIRTY HARRY D'Bop (ffrr NBSAMP1), coupled on a supposedly promotional but fast selling sampler by the more thinly jittery rolling TASTE OF SUGAR Hmm, Hmm; originally atmospheric deep house but now also very differently remixed and reissuec BAM BAM Spend The Night (Desire WANTX 15); slinkily jogging message rap THE JUNGLE BROTHERS
Straight Out The Jungle (Jungle

Remix) (Gee St Recordings GEET 15), double-sided with the **Malcolm X**

quoting much remixed
anti-segregation Black Is Black.
A rush-released surefire pop smash
from Canada is KON KAN I Beg Your
Pardon (Atlantic A8969T), a Pardon Astantic A89991), a droningly sung thumper sometimes synchec with what sounds like **Cher** singing I Never Promised You A) Rose Garden and broken up by "rock-freak" from **GQ**'s Disco Nights (both doubtless remakes), while similarly you give due to the (both doubless remakes), while similarly pop-aimed are the Teardrops-style WOMACK & WOMACK Celebrate The World (Fourth & Broadway 128RW 125), and French-sung huge 1988 Hi-NRG hit JANGE QUARTZ A La Vie, A L'Amour (PWL Continental PWLT 30), the latter launching Pote Warberman's new Eurobeat boosting land.

logo.

Specking of which, a couple of imports from Italy which broke first in manchester and are now selling more widely are CAPPELIA Helyom Halib (Medic Record MR 527), nothing to do with Ofra Haza, an acidically twittering dated but infectious jerkily immains volume pumper quoting wittering dated but intectious jerkily jumping volume pumper quoting "work it to the bone" as its main lyric, and AUFNAHME Ein, Zwei, Drei, Vier (Meet Record MEET 041), the Kruftwerk-style German for "one, two, three, four", if you hadn't realised, punctuating a very powerfully driving brassy jiggly chungar.

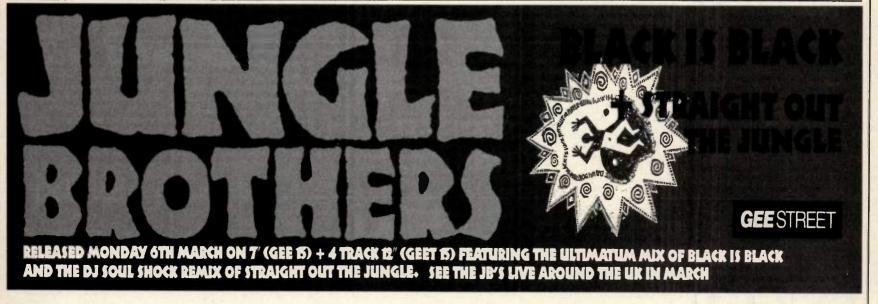
realised, pluncturing a very powerfully driving brassy jiggly chugger.

On US import, VARIOUS Rap Trax Valume One (Trax Records TX5005) is a 12 inch-like packaged rap album from the house label, only some of the tracks being hip house, while proper US 12-inchers include the Frankle "Bones"-produced ponting and groaning overlaid episodic samples studded jerkly jittering LAKE EERIE Sex 4 Daze (nugroove NG-009); Fraday Bastone-produced anxiously worried choppily skittering nervy garage CORPORATION OF ONE 50 Where Are You (Smokin' TAI 120012), selling well for the flip's remix of the Quoen sampling The Real Life (the earlier reviewed original of which has only recently started also to sell); mesmeric monotonous jingly jangly chugging instrumental ingly chugging instrumental

MASSIVE SOUNDS She Say Kuff
(nugroove NG-010); lurching almost

Rick Astley-ish (but by the singer of
Joe Smooth's Promised Land)
cantering ANTHONY THOMAS

Don's Say Goodbye (Next Plateau on' Say Goodbye (Next Plateau ecords Inc NP50092); Citvillés & Cole created "diva"-type girl wailed jerkily skittering spirited NAISHA One Step At A Time (Sutra/Anything Goes Recards SUD 083). The pile of imports



)ance s 4 MARCH 1989

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

THIS WEEK WEEKS ON CHART
11 2 Michael Jackson Epic 6546727 (12"-6546726) (C)
2 1 11 Bobby Brown MCA MCA (T)1299 (F)
TURN UP THE BASS Tyree/kool Rock Steady Hrr/London FFR(X)24 (F)
HEY MUSIC LOVER 8 3 S'Xpress Rhythm King LEFT 30(T) (I)
5 2 5 Yazz Big Life BLR 6(T) (I) PROMISED LAND
6 13 3 Style Council Polydor TSC(X)17 (F) THAT'S THE WAY LOVE IS
7 3 7 Ten City Atlantic A 8963(T) (W) WAIT
8 4 7 Robert Howard/Kym MazelleRCA PB42595 -(PT42596) (BMG) WILD THING/LOC'ED AFTER DARK
9 14 5 Tone Loc Delicious/Island (12)BRW121 (F) THIS TIME I KNOW IT'S FOR REAL
10 49 2 Donna Summer Warner Brothers U7780(T) (W) THE LOVER IN ME
5 7 Sheena Easton MCA MCA(T) 1289 (F)
12 7 8 Adeva Cooltempo/Chrysalis COOL(X)179 (C)
13 6 7 Holly Johnson MCA MCA(T) 1306 (F) ———————————————————————————————————
Womack & Womack 4th+B'way/Island (12)BRW125 (F)
Reynolds Girls PWL PWL(T) 25 (P)
16 10 8 Raze Champion CHAMP(12)67 (BMG) SECRET RENDEZVOUS
15 3 Karyn White Warner Brothers W7562(T) (W)
18 18 2 Longsy D Big One V(V)BIG13 (I)
19 12 5 Samantha Fox Jive FOXY(T)11 (BMG)
20 9 8 Roachford CBS ROA(T)4 (C)

TOPIOALBUM	1	•)
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1 31	FOUNDATION Ten City	Atlantic WX249/WX249C (W)
2 3 3 1	WANTED Yozz	Big Life YAZZLP1/YAZZMC1 (I)
3 2 2 1	CAPITOL CLAS Various	SICS VOL 1 Capital EMS 1316/TCEMS 1316 (E)
7 6	KARYN WHITE Karyn White	Warner Brothers WX235/WX235C (W)
5 5 3	RARE 3 Various	Ariola 209498/409498 (BMG)
• NEW	JACKMASTER Various	Westside JACKLP504/ZCJACK504 (A)
79 7	DON'T BE CRU Bobby Brown	JEL MCA MCF3425/MCFC3425 (F)
8 4 3	ROACHFORD Roachford	CBS 4606301/4606304 (C)
	SO GOOD Mica Paris	4th+B'way BRLPX525/BRCAX525 (F)
	BAD Michael Jackson	Epic 4502901/4502904 (C)
Access to the second		

PROMISED LAND
21 21 6 Joe Smooth Feat. A Thomas Westside/DJ Int DJIN(T)6 (A)
I CAN DO THIS Cooltempo/Chrysalis COOL(X)177 (C)
23 NEW HEARSAY '89 Tabu/CBS 6546677 (6546676) (C)
SHE DRIVES ME CRAZY 16 8 Fine Young Cannibals London LON(X)199 (F)
25 32 4 Bas Noir 10/Virgin TEN(X)257 (E)
26 22 SELF DESTRUCTION 5 Stop The Violence Move Jive -(BDPST 1)(BMG)
27 25 2 Gap Band Arista 112016 (12"-612016) (BMG)
28 NEW Four Tops/Smokey Robinson Arista 112074 (612074)(BMG)
29 NISW BLACK, ROCK AND RON Supreme SUPE(T) 141 (A)

ADVERTISEM	ENT				
115-12	REGGAE				
01-301 3010					
THIS LAST WEEK WEEK REGGAE DISCO	CHART CHART				
1 (1) MOVE YOUR SEXY BODY Admir	nistrators CRD 006				
2 (4) MENTAL HOSPITAL Tod Hunter	Dance Vibes DV 001				
3 (2) ACID Tippo Ine/Doddy Rusty	GT Records GT 003				
4 (6) FOLLOW ME Clement Irie	Blue Mountain BMD 039				
5 (3) SUGAR LOVE Vivian Jones	Groove & A Quarter CRD 005				
6 (5) NEGATIVE CONQUER POSITI					
7 (8) MY ONLY DESIRE Sandra Cross	Ariwa ARI 83				
8 (11) YOUNG AND SHE GREEN John					
9 (9) DEEP IN MY HEART Moroia Griffith					
10 (7) SLEEPLESS WEEKEND F. Poul/T. Sp	ports Blue Trac BTRD 031				
REGGAE ALBUM	CHART				
1 (1) REGGAE HITS VOL. 5 Vonous Arti	sts Jet Stor JELP 1005				
2 (2) ROUGH MEAN AND IRIE Various	us Artists Redmon Int REDLP 13				
3 (4) EASY MOVER Frankie Paul	Vena Records VALP 2				
4 (5) FASHION REVIVES LOVERS C	LASSICS Various Fashion FADLP 008				
5 (3) SWEET FOR MY SWEET Supercat	Wild Apache WALP 001				
6 (6) MC CLASH Papa San/Tippa Ine	Fashion FADLP 007				
7 (8) NUFF CRISIS Culture	Blue Mountain BMLP 22				
8 (10) RED ROSES Gregory Isaacs	Greensleeves GREL 118				
9 (12) ROUGH AND RUGGED C. Dem	us & Ranks Super Power SPLP 10				
10 (7) RED ROSES Gregory Isoacs	Greensleeves GREL 118				
DISCOS — NEW	RELEASES				
PRESSURE Jimmy Cliff	Greensleeves GRED 235				
LEARNING THE WAY OF LOVE Screwdriver	Soul Survivor SS 002				
WHEEL MY SELECTOR Johnny Osbourne	Soul Survivor SS 003				
PROBLEM Tonto Ine	Blue Trac BTRD 032				
PRETTY GAL Little John	Blue Trac BTRD 033				
CHATTERBOX Errol Bellot	Y&D Records YDD 0137				
CAN'T STOP JAH MUSIC Sugar Minoff	PCJ Records PCJ 001				
RAM IT JAM IT Tonto Irie	Blue Mountain BMD 046				
BABY DON'T YOU GO Tinga Stewart & Ninja A	Man Pickout PICK 21				
ALBUMS — NEW RELEASES					
RED DRAGON VS FLOURGAN	Techniques LP 005 (IMP)				
BARBARA Phyers	Pickout PICLP 03				
MARDARATIVES	2 1211222				

20	WHERE IS THE LOVE
30 19 7	Will Downing/Mica Paris 4th + B'way (12)BRW 122 (F
31 ₃₇ ₃	ARE YOU MY BABY? Wendy & Liso Virgin VS(T)1156 (E
	ON STAGE/GET UP ON THIS
32 NEW	She Rockers Jive JIVE(T) 195 (BMG
33 _{31 2}	SEDUCTION Seduction A&M USA(T)651 (F
	NO MORE TOMORROWS
34 _{38 2}	Paul Johnson CBS PJOHN(T)7 (C
35 ₃₃ ₂	STOP! IN THE NAME OF LOVE
	Diana Ross/The SupremesMotown ZB41963 (ZT41964) (BMG STRAIGHT UP
36 NEW	Paula Abdul Siren/Virgin SRN(T) 111 (E
27	SLEEP TALK
50 2	Alyson Williams Def Jam/CB\$ 6546567 -(6546566) (C
38 29 12	GOOD LIFE Inner City 10/Virgin TEN(X) 249 (I
20	BUFFALO STANCE
39 _{26 12}	Neneh Cherry Circa/Virgin YR(T)21 (I
40 28 10	BABY DON'T FORGET MY NUMBER Milli Vanilli Cooltempo/Chrysalis COOL(X)178 (C
	RUNAWAY GIRL/IT'S ALL ALRIGHT
41 23 5	Sterling Void ffrr/London FFR(X) 21 (I
42 _{35 7}	YOU'RE GONNA MISS ME
	Turntable Orchestra Republic LIC(T) 012 (
43 27 4	Farley Presents R.DillardChampion CHAMP (12)90 (BMC
A A DIGW	LACK OF LOVE
44 NEW	Charles B Desire -(WANTX 13) (PAC
45 24 8	GET ON THE DANCE FLOOR Rob Base & DJ E-Z Rock Supreme SUPE(T) 139 (J
44	SHE WON'T TALK TO ME
46 ₂₀ ₅	Luther Vandross Epic LUTH(T)9 (
47 NEW	JEALOUS Mac Band/McCampbell Bros MCA MCA(T) 1292 (I
	WALK ON
48 _{39 11}	Smith & Mighty/J Jackson 3 Stripe SAM7114 (SAM 1114)
49 NEW	ONE MAN
	Chanelle Cooltempo/Chrysalis COOL(X)183 (DON'T SCANDALIZE MINE
50 _{47 12}	Sugar Bear Champion CHAMP(12)92 (BMC
50 47 12	

THERE'S A NOISE GOING ON N.T. GANG Cooltempo/Chrysolis COOL(X)174 (C) I BEG YOUR PARDON COME ON DADDY (RIGHT ON) B.S.Q. (Boonsquawk! Gee St (GEE(T) 9 (I) THE R (WORK REST & PLAY) Eric B & Rakim MCA MCA(T) 1303 (F) THE FREEZE 5 Music Of Life -(NOTE 23) (P) ON THE REAL TIP Delicious/Island (12)BRW123 (F) 6 THE STRONGER THE LOVE Towanna Sheppard VOICES IN MY HOUSE 8 Easy Street - (EZS 7546) (Imp BE THERE Clive Griffin Clive Griffin Mercury/Phongram STEP 3(12) (F LOVE WILL FIND A WAY

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WITH SUB-BASS MONITORING

Piccadilly to fight Oyston takeover bid

by Bob Tyler THE FUTURE plans of Manchester's Piccadilly Radio are still in the bal-



Honour for Sachs

CAPITAL RADIO presenter John Sachs has been named Independent Radio Personality of the Year by the Variety Club of Great Brit-ain. Sachs, who presents the 9am-12 Morning Show on weekdays, worked for Swansea Sound, Radio Hallam, Radio Tees, LWT and Thames Television before joining



	WWW
1	DIGITAL AUDIO
1	1 A NEW FLAME, SIMPLY RED Elektro
2	4 ANYTHING FOR YOU, G.Estefan/Miami Snd Epic
3	5 ANCIENT HEART, Tonito Tikorom WEA
4	3 THE MARQUEE - 30 LEGENDARY YEARS, Voncus Polydor
5	- THE BIG AREA, Then Jericho London
6	2 THE RAW AND THE COOKED, FYC London
7	10 SPIKE, Elvis Costello Warner Brothers
8	8 THE AWARDS, VARIOUS BPI/Telstor
9	6 MYSTERY GIRL, Roy Orbison Virgin
10	7 LIVING YEARS, Mike & Mechanics WEA
11	17 WANTED, Yezz Big Life
12	20 HYSTERIA, Def Leppard Bludgeon Riffola
13	9 GREATEST HITS, fleetwood Mac Warner Brothers
14	12 WATERMARK, Enya WEA
15	11 BUSTER (OST), Various Virgin
16	- REMOTE, Hue And Cry Circa/Virgin
17	16 THE INNOCENTS, Erasure Mute
18	- BAD, Michael Jackson Epic

20 13 THE LEGENDARY ROY ORBISON,

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

Piccadilly had been planning a merger with the Midland Radio Group, which owns BRMB and Mercia. But a last-minute bid for Piccadilly from Owen Oyston's Miss World Group — which owns three stations including neighbouring Leeds and Preston — has put the future of the merger in

Piccadilly's shareholders rallied from as far afield as India to block the bid from Oyston and Monday's meeting saw three adjournments as he increased his bid to finally value the company at £39m.

The shareholders' meeting con-

tinued on Tuesday and was again adjourned three times, twice to consult the Takeovers And Mergers Panel, and has now been postponed until March 28. This, says chairman Derek Boothman "is to allow the shareholders time to consider the Miss World bid".

Oyston is seeking an amendment to the company rules affecting share ownership. Should Piccadilly's shareholders agree to this amendment, it will be considered a vote for the Oyston takeover. However, Boothman is confident his shareholders will continue in their loyalty to Piccadilly.

DJ Page kicks off revamped Clyde

by Sarah Davis
MARK PAGE — former Radio
One and Radio Cleveland DJ —
has just joined Clyde FM as the station revamps its FM service for

At present, Radio Clyde only spits frequencies on weekends, and Page's Sunday show — which opened yesterday (26) from 10am-1pm — will be one of a number of new shows aimed at a

young audience.
Clyde FM began in August
1988, and Radio Clyde head of
music Graeme Moreland says it music Graeme Moreland says it has proved extremely popular. Pro-gramming consists of new material, current material and a few classic "oldies" from the Eighties. Moreland says: "We have 24-track facilities for recording sessions and a mobile 24-track. We'll record sessions for bands

ranging from Simple Minds and Deacon Blue to unknown bands.

"One of our first sessions was with Texas last August. Then un-signed, they're now in the charts. that stage they'd just formed and they sent us a couple of demos and we laid down four tracks." This followed a tradition set by Radio Clyde as Wet Wet Wet, Simply Red, Hue and Cry and Deacon Blue all sent in tapes when still un-

Moreland adds: "Glasgow is a hot-bed of talent — we're awash with talent. When we record a session with a new band we play it on one specific programme, then intermingle it with established bands. The reaction so far has been great, it's generated a buzz about Glasgow, demo tapes flood in and people contact us about the bands who play sessions."

RADIO DUBLIN is back on air after Irish Department of Com-munications officials recently seized its transmission equipment. The raid was the first under new legis-lation, and was carried out after station owner Eammon Cooke lost his appeal in the Supreme Court against the High Court decision to uphold enforcement of the new Wireless Telegraphy Act. Cooke will return to court next month to continue his fight.

MTV EUROPE has signed a three-year sponsorship deal with Swatch, the Swiss-based watch manufacturer. The agreement, believed to be the biggest advertising commitment in European cable and satellite broadcasting, incor-porates a new series of short videos on style, cut to music, which will be transmitted under the umbrella title of SWATCH NEXT. MTV Europe has also announced that Lee Jeans has become one of the channel's major advertisers.

 JOHN PEEL has been awarded an honorary degree by the Univer-sity of East Anglia. The degrees are presented to people who have made an "important contribution to the life of East Anglia and its uni-versity", and Peel, who lives in Suffolk, has often visited the university both as DJ and rock critic. He will be presented with his honorary MA at a ceremony in June.

 A MEETING was held last week by the group behind the "Channel Four for pirates" licence bid for the Greater London FM Incremental Licence to discuss structure, finance and fund raising for the proposed radio station.

KEY A=Radio 1 'A' list B=Radio 1 'B' list	23.2 ACTU	DIO 1 w/a 16.2 NL PLAYS or more)	enfe 21.2 PLAYL	14.2	REGIO w/c 23.2 PLAYLIS' (43 state	w/c 16.2 TINGS	0
ALMOND/PITNEY Something's Gotten Farlaphone	15	19	A	Ā	39	43	
ASTLEY, RICK Hold Me In Your Arms RCA BAKER, ANITA Just Because WEA	18	17	A	A	39 17	24	
BAKER, ANITA Just Because WEA BALL, MICHAEL Love Changes Everything Reality Useful	-	4	_		27	28	i
BANANARAMA Help London	14	12	В	В	34	32	
BANGLES, THE Eternal Flame CBS	5	_		-	27	31	
BOYS CLUB I Remember Holding You MCA	-	-	-	=	9	14	H
BRICKELL, EDIE What I Am Geffen	10	12	B	B	31	31	
BROWN, BOBBY My Prerogative MCA BROWN, SAM Stop A&M	24	20	A	A	38	33	-
BUNBURYS Fight (No Matter How Long) Island	-	-	-	-	16	20	Ī
CARRACK, PAUL Don't Shed A Tear Chrysalis	7	_	В	-	20	20	
COCKBURN. BRUCE If A Tree Falls FM/Revolver		-	-	_	_	-	
COSTELLO, ELVIS Veronica Warner Brothers		8	Α		32	17	
D, DEBBIE Hit The Rap Jack Debut DEACON BLUE Wages Day CBS		14	B	В	27	24	
DE BURGH, CHRIS Sailing Away A&M	8	4	8		29	26	
DEF LEPPARD Rocket Bludgeon Riffola	16	12	A	В	19	15	
DEPECHE MODE Everything Counts (Live) Mute	+	14	В		9	6	
DONOVAN, JASON Too Many Broken Hearts PWL	4	_	_	-	33	30	_
ESSEX, DAVID Rock On Lomplight		10	A	B	7 38	5 37	-
ESTEFAN, GLORIA Con't Stay Away From You Epic FARNHAM, JOHN Two Strong Hearts RCA	-	_	_	_	16	16	
FERRY, BRYAN The Price Of Love EG	12	12	В	В	12	27	
FINE YOUNG CANNIBALS She Drives Me Crazy London	10	17	В	В	23	28	
FLEETWOOD MAC Hold Me WEA	5	4	-	-	25	24	
FORDHAM, JULIA Where Does The Time Go Circa FOUR TOPS, THE Indestructible RCA	12	11	В	B	30	25 31	
FOUR TOPS, THE Indestructible RCA FOX, SAMANTHA I Only Wanna Be With You Jive	5	9	-	В	31	33	
FREIHEIT Kissed You In The Rain CBS	-	8			26	20	
FUZZ BOX International Rescue WEA	15	9	В	II-	13	4	
GAP BAND, THE I'm Gonna Git You Sucker Arista	9	12	3	В	7	12	
GIBSON, DEBBIE Lost In Your Eyes Atlantic		-	_	=	28	34	-
GOODBYE MR MACKENZIE The Rattler Capitol HOLLIES, THE Find Me A Family EMI	1	_	=	-	13	13	
HUE & CRY Looking For Linda Circa	17	19	A	A	43	40	
JACKSON, MICHAEL Leave Me Alone Epic	_	18	A	В	40	34	
JOHNSON, HOLLY Love Train MCA	19	20	A	A	39	39	
JOHNSON, PAUL No More Tomorrows CBS	11	10	В	В	26	22	
JONES, HOWARD Everlasting Love WEA JONES, JESUS Info-Freako Food	9	7	-	_	32	3	
KIARA This Time Aristo	-	_	_	=	7	11	
KON KAN I Beg Your Pordon Atlantic	-	_	_	_	11	-	
LEWIS, HUEY/THE NEWS Walking With The Kid Chrysalis	-	_	-		25	25	
LIVING IN A BOX Blow The House Down Chrysalis	-	16	A	A	34	32	
LOCAL HERO With A Woman Like You Ariola LONDONBEAT Falling In Love Again RCA	10	- 11	В	<u>-</u>	14	32	-
MAC BAND, THE Jealous MCA		-	_	_	13	12	
NEWMAN, RANDY Falling In Love Reprise	_	8	-	_	12	7	
O'NEAL, ALEXANDER Hearsay '89 Tabu	11	4	_	_	27	19	
ORBISON, ROY You Got It Virgin	-	20	В	Α	35	36	
POISON Every Rose Has Its Thorn Capital REA. CHRIS Working On It WEA	14	7	В	В	33	32	-
REA, CHRIS Working On It REED, LOU Dirty Blud Sire	23	20	A	A -	30 5	31	
REYNOLDS GIRLS I'd Rother Jack PWL	14	7			24	17	
SHERRIFF When I'm With You Capitol	_	_	-	-	12	21	
SHOCKED, MICHELLE When I Grow Up London	4	-		-	8	-	
SIMPLE MINDS Belfast Child Virgin SIMPLY RED It's Only Love WEA	10	16	В	В	36	33	
SLEDGE, PERCY When A Man Loves A Woman Atlantic	4	-	_	Α	22	34	-
SPRINGFIELD, DUSTY Nothing Has Parlophone	24	22	A	A	41	34	
STEADY B Serious Unknown	4	-	-		_	-	
STYLE COUNCIL, THE Promised Land Polydor	4	4	-	-	31	28	
SUMMER, DONNA This Time It's For Real WB	8	-	-	_	37	29	-
SUNDAYS, THE Can't Be Sure Rough Trade S'EXPRESS Hey Music Lover Rhythm King	14	7	В	=	22	20	-
TEXAS I Don't Want A Lover Mercury	27	20	A	A	39	36	
TIFFANY All This Time MCA	-		-	E	8	26	
TIKARAM, TANITA World Outside Your Window WEA	4	-	-	-	8	-	
FONE-LOC Wild Thing 4th & B'way TRAVELING WILBURYS End Of The Line Warners	5	6	-		16	13	
VIXEN Cryin' EMI-Manhattan	4	-	В		24 7	=	
WHITE, KARYN Secret Rendezvous Warner Brothers	_	4	-		17	15	
WILDE, KIM Love in The Natural Way MCA	8	-	-	-	33	19	
WILLIAMS, ALYSON Sleep Talk Def Jam	8	14	_	_	3	-	
NOMACK & WOMACK Celebrate The World 4th & B'way	18	13	Α .	-	37	31	
WONDER, STEVIE He's Misstra Know I All Motown WONDERSTUFF Who Wants To Be Disco King Polydor	5	_	=	_	=	=	
AZZ Fine Time Big Life	20	21	_ A		42	41	-
			-	_	-	-	

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynn Facey on 01 387 6611 ext 224.

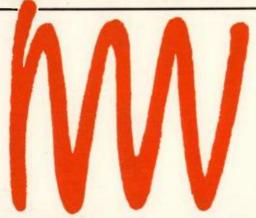
Records are eligible for the grid if they a) are on the current Radio 1 playlist, or b) had 4 or more plays on Radio 1 last week as monitored by Radio 1's Romeo computer or c) are featured on 11 or more current ILR playlists (A & B lists).

TOP·75·ARTIST·ALBUMS

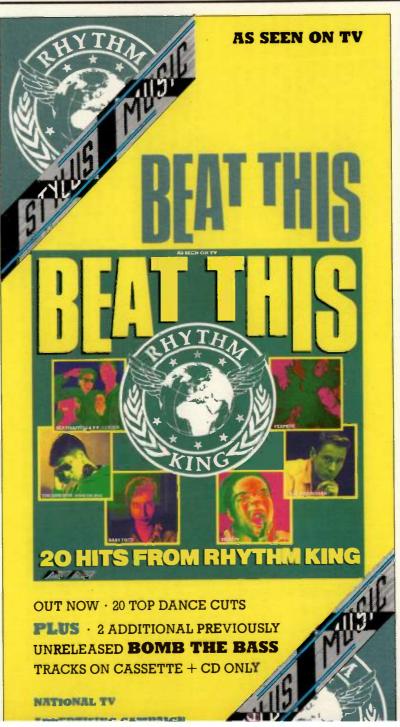
MUSIC WEEK

4 MARCH 1989

INCORPORATING LP, CASSETTE & CD SALES



1	A NEW FLAME CD Simply Red	Elektra WX 242
2	ANYTHING FOR YOU • CD Gloria Estefan And Miami Sound Machine	Epic 463125-1
4	ANCIENT HEART ★ cD Tanita Tikaram	WEA WX 210
NEW	THE BIG AREA CD Then Jerico	London 8281221
3	THE RAW AND THE COOKED (Fine Young Cannibals	CD London 8280691
11	SPIKE ● CD Elvis Costello	Warner Bros WX 238
8	HYSTERIA ★ CD Def Leppard Blue	dgeon Riffola/Phono HYSLP 1
5	MYSTERY GIRL • CD Roy Orbison	Virgin V 2576
6	WANTED ★ CD Yazz	Big Life YAZZLP 1
15	REMOTE • CD Hue And Cry	Circa/Virgin CIRCA 6
9	THE INNOCENTS ** CD	Mute STUMM 55
7	THE LEGENDARY ROY ORBISO Roy Orbison	N ★ CD Telstor STAR 2330
22	TRUE LOVE WAYS CD Buddy Holly	Telstar STAR 2339
	4 NEW 3 11 8 5 6 15 9 7	ANYTHING FOR YOU • CD Gloria Estefan And Miami Sound Machine ANCIENT HEART * CD Tanita Tikaram THE BIG AREA CD Then Jerico THE RAW AND THE COOKED • Fine Young Cannibals SPIKE • CD Elvis Costello HYSTERIA * CD Def Leppard MANTED * CD Yazz THE INNOCENTS ** CD THE INNOCENTS ** CD Roy Orbison THE LEGENDARY ROY ORBISO Roy Orbison TRUE LOVE WAYS CD



35	29	INTROSPECTIVE ** CD Pet Shop Boys	Parlophone PCS 7325
36	37	PUSH *** CD Bros	CB\$ 460629 1
37	39	CONSCIENCE ★ cD Womack & Womack	4th + B'way/Island BRLP 519
38	31	SO GOOD ★ co Mica Paris	4th + B'way/Island
39	33	THE ULTIMATE COLLECTION Bryan Ferry/Roxy Music	N ★★ CD EG/Virgin EGTV 2
40	50	RAINTOWN ★ CD Deacon Blue	CBS 450549-1
41	32	RATTLE AND HUM *** CD	Island U 27
42	49	THE TRAVELING WILBURYS The Traveling Wilburys	★ CD Wilbury/Warner Brothers WX 224
43	41	NEW YORK O CD Lou Reed	Sire/Warner Brothers WX 246
44	34	ELECTRIC YOUTH O CD Debbie Gibson	Atlantic WX 231
45	27	LOVE SUPREME O CD Diana Ross & The Supremes	Motown ZL 72701
46	47	FISHERMAN'S BLUES • CD The Waterboys	Ensign/Chrysalis CHEN S
47	42	THE CIRCUS ★ cD Erasure	Mute STUMM 3
48	46	FAITH ★★ CD George Michael	Epic 460000
49	45	TO WHOM IT MAY CONCE Pasadenas	RN ★ CD CB5 462877-
50	40	GET EVEN ★ CD Brother Beyond	Parlophone PCS 732
51	58	GREATEST HITS ★ CD Human League	Virgin HLTV
52	51	SUNSHINE ON LEITH * CD The Proclaimers	Chrysalis CHR 166
53	44	WHITNEY ***** CD Whitney Houston	Arista 208 14

What's on with Mr **Holmes**

by Selina Webb

WHEN ROBERT Holmes sings you're instantly reminded that his voice and songwriting prowess were once essential ingredients of Hull's now-defunct Red Guitars.

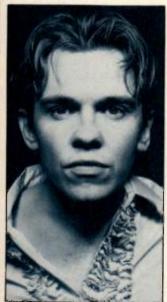
His is not a sure-footed style but one which wavers and grabs the senses with its vulnerability and attention to detail. National Avenue and Be With You, arguably the Guitars' best songs, told melancholy tales of real people and places, a style Holmes has retained through-out his first solo album for Vir-

Recorded in a year for a "completely out of hand" £100,000, Age Of Swing has left the 27-year-old photographer and musician disillusioned with the recording process. "I think it would be a lot better in the future if I made my own records — I don't know if they would sound as good but I'd certainly like them a lot more," he says after working with producers Steve Larkman and Gill Norton.

'It's not that I don't respect the producers, but personally I think it's important to keep with the roots of the song — you don't need all those bells and extra stuff they have in the studios now."

Holmes has recently as-sembled a band of musicians selected for their empathy with his work. Many are friends from Hull and the plan is to tour in time to promote the album's release in March.

"It's working really well with the band — it doesn't sound as posh as the album," he com-ments. Holmes first single re-lease is Angel In The House, due out this work due out this week.



ROBERT HOLMES: keeping to his



SARAH JANE MORRIS: 'They want me to be a female Billy Bragg!'

Sarah Jane and Mrs **Jones**

by Adam Blake SARAH JANE Morris is an ambitious woman. An experi-enced actress and chart-topping singer — hers was the voice that offset Jimmy offset Jimmy Sommerville's Sommerville's on The Communards' Don't Leave Me This Way — she is not content

to just go along with what is expected of her.
"I'd like to be thoroughly stretched," she says. "I want to work with people who are better than me." She wants respect and will not be pigeon-holed. As a solo artist signed to Jive records ("as their token Red", she smiles wearily) she has just released her debut single, a sultry and uncompromising version of Billy Paul's Me And Mrs Jones, which is in turn taken from her debut album — Leaving Home.

A decidedly jazzy affair, produced by Ben Sid**ru**m and featuring some fine musicianship from the likes of trumpeter Randy Brecker, Morris is justifiably pleased with it; especially the tracks that were recorded in "one room, live, first take".

She does anticipate a few raised eyebrows over her choice of single, but "Me And Mr Jones would never have made a great lyric! If there is suddenly a song for the lesbian market that's fine by me, but I haven't done it purely for that reason. I've done it because it's a beautiful love song and why should I change the lyrics? No reason, no reason at all."

From acting straight drama to singing in cabaret, and also having worked with avant-garde jazz musicians like Lol Coxhill and Maggie Nichols, Morris acknowledges that her position as potential pop star is full of contradictions.

'They've set me up, they want me to be a female Billy Bragg! People are desperately trying to categorize me but I've done an album that doesn't allow that." The truth is: "I'd like to be like Sarah Vaughan, getting better and better in my 70s. I'm trying, and all I can do

Ice Cold are a hot property

by David Giles
"ICE COLD In Alex is a film
about these soldiers in the desert who are kept going by the thought of cold beer waiting thought of cold beer waiting for them in Alexandria." So says Scott Handy, lead singer of Ice Cold In Alice, who was suitably impressed with the plot's "surreal connotations" and subsequently named his band after it, with one slight amendment.

A vibrant, refreshing oasis in an arid pop wasteland? Possibly. The band have a neat line ibly. The band have a neat line in post-Spandau white pop funk, ideally exemplified by their current 45, Causing A Commotion, with its powerful, throaty vocal and stinging hookline. And if that doesn't break the ice for them chartwise they've got plenty of equally strong songs filed under "follow-up". Ice Cold were "discovered"

by one Peter Rosengard, for-mer manager of Curiosity Killed The Cat, and soon signed to Revelation Records (distribution PRT) for whom they've been recording their debut LP with ex-10CC man Graham Gouldman.

It should be one of those rare items, nodding towards commerciality but with a heavy emphasis on musicianship: the band likes to engage in long instrumental funky workouts with Scott demonstrating his expertise on saxophone.

All four members of Ice Cold are currently studying at Cambridge University; indeed Scott spent the Christmas holidays travelling round Europe with a drama group performing Shakespeare. "We ended up in Czechoslovakia doing

Taming Of The Shrew," he re-calls. "But the only people we played to in the end were the British Embassy!" One rather hopes his essay-

writing will soon be disrupted by the demands of a hit record.

You are what we eat!

by Martin Aston WHEN THE independent Cat & Mouse Records started 18 months ago, little did it's founder Abbo realise it would get on Radio One's playlist with it's first release, Jim Jiminee's Do

It On Thursday.
Acclaimed debuts from
Carter The Unstoppable Sex Machine and The Poppinjays have followed, ex-Penetration and long absent Pauline Murray is esconced in the downstairs studio, but right now, We Are Going To Eat You are out of the blocks with their second single, Heart in Hand.

Formed from the ashes of renowned pop-punk anarchists Hagar The Womb, the four piece WAGTEY are 18 months young. You might have seen the video for Heart In Hand on a recent SNUB TV show; with the striking red-flame hair, strident voice and presence of Julie Sorrel centrestage, and the same joyous splicing of punk energy and chartpop commerciality, the song — plus an early mix of the forthcoming album — confirmed the quality comparisons they've been receiving: Blondie, The B-52's, Penetration and lest we forget, Leeds' finest, Girls! At Our Best. It's pop that's shaken and stirred but not watered down.

"Coming from that punk background, we're aware of the difference between the harder edged and blander music," says guitarist Chris. So move over Darling Buds, right?

"Our records are commercial enough to get interest from the majors and from America too," Chris explains, "but for us, it's slightly bad timing because it's come out at a time when there's the chart success of All About Eve, The Prim tives and Darling Buds . . . it's not just that we don't like them very much, but people who aren't really aware of what's going on

underground in the music scene will tend to throw us in with them. We don't think we're like them."

The group still identify with their more alternative anarcho-punk roots than their more mainstream pop principles but worry they'll be ciples but worry they it be sandwiched in between, "the two extremes", as Julie puts it. "But we don't sound out of either, in that we don't belong. It's just our name alongside all the mainstream acts. But hopefully the fact that the name stands out won't be a bad thing." thing.

Thompson: the cult continues

by John Tobler
IN TERMS of critical acclaim, Richard Thompson should be a top grade superstar, but to be realistic, he's the possessor of a cult following, and has been ever since he left Fairport Convention, 18 years ago.
Of course, he's still connect-

ed to Fairport, and confirms that he'll be appearing at the Fairport Reunion to be held at Cropredy, near Banbury, in August. So why hasn't his solo career been commercially triumphant? And why has he changed labels so many times? Island, Chrysalis, Hannibal, Polydor and now Capitol, who released his debut album for the label last year.

'On a large label, you're looking for certain things - to be promoted, represented, to have the available arsenal of the company working for you. If you don't have that, it's a waste of time and you're better off on an indie where, although budgets are smaller, you can make records and get them out to a certain number of people who you know will buy them, and you have more control of the product.

"I think I'm one of a large number of artists who isn't always comfortable and isn't always serviced properly on a large label, but is rather too well known for a small inde-

Amnesia, the excellent Capitol album, finds Thompson again produced by Mitchell Froom, who also handled Thompson's final Polydor album, Daring Adventures. Thompson has also featured

recently on Hey Day (Hannibal), a superb collection of BBC radio sessions from the late Sixties by Fairport. "I think it's an interesting time capsule of Fairport. We'd specifically work up material that wasn't going to be recorded and do it on radio sessions just for fun."



ICE COLD IN ALICE: hoping to cause a chart commotion

Losing their Count

THE KIND of readjustments necessary for any big band suffering the loss of a leader as long-lasting and truly leg-endary — and indeed totally irreplaceable — as William "Count" Basie are more than you'd think. As the Count-less band, saddened, but determined to carry on the glorious message of 50 years discover-ed very soon after they had regrouped.

And the loss of its first new leader after less than two years through resignation, then death shortly thereafter in no way helpful. Especially as Basie alumnus Thad Jones was proving so admirable at the

It says much for his replacement Frank Foster that the Basie Orchestra Count should sound so vibrant and compelling at Croydon Fairfield Halls.

The two previous visits have shown problems that, despite the tragic losses of Jones and later, guitarist Freddie Green, might have been unavoidable anyway. This time, the band revived those almost fading memories of the uplifting gigs of 30 years back — and classic LP titles such as The Atomic Mr Basie, Chairman of the Board and Count Basie Swings/Joe Williams Sings. In fact, ensemble-wise, this was a vintage performance throughout.

The sections worked with that well-oiled precision and powerhouse fashion of old (or very near to it), while the current rhythm section is the best since Basie was around.

Probably the guys with the least enviable task have been the pianists who have been given the Mission Impossible task of filling Basie's shoes. The current man at the keyboard, the jovial Ace Carter, is the best. He gives a more than decent impression of the great man's style, but overlays it with his own brand of rhythmically buoyant, delightfully humorous

playing. Elsewhere, the solos were dependable but rarely, if at all inspired. Even leader Foster, the most reliable of soloists, sounded a little subdued, not at all the robust FF of his sideman

Foster can be congratulated, though, on his continuing quest with incorporating brand new repertoire into the basic framework of oldies-and-goodies such as Whirly Bird, his own Shiny Stockings, 9.20 Special



THE COUNT BASIE ORCHESTRA: trying to live up to a legend

and April in Paris. Focal point this time was the extended Count Basie Remembrance Suite. An admirably varied, three-movement work by Foster that deserves more lasting documentation on both CD and vinyl.

STAN BRITT

Good for a Laugh

WHAT IS there to smile about on the dancefloor these days? Well there's always the gentle pop/funk of **Laugh**, whose debut album Sensation Number one has just hit the shelves.
In front of a less than packed

ULU bar crowd they succeeded in producing a set more than capable of getting the old

toes tapping. The album itself, Subaqua, is a generally interesting but often patchy mix — live, however, the Josef K style clashing guitars make a much more exciting noise. Out Of My Face, their strongest track, my race, their strongest track, a classic dance song with all the right sentiments, set the scene for a night high on fun. It's on It's Easy that this Mancunian four-piece really

display their expert musicianship with Martin Wright and lan Bendelow's guitars clashing and blending in turns to produce a marvellous chug-a-lug blues noise. The vainly entitled Wright Experience is another gem — one that any young couple would gladly smooth

Nine songs on they were gone — no encore and no need for one with the sweet rhythms of Sensation Number One ringing in their ears. But for all their confidence and style, doubts remain over their ability to totally captivate an audience — a problem attribu-table to their lack of live experience perhaps. They look, play and sound right and are certainly charming but it will take some extensive gigging before their potential is realised.

LEO FINLAY

Texas drop a stitch

PUNTERS AND industry folk flocked to the Marquee to see Texas twang and strum their stuff, all wondering whether the young Glaswegians are equipped to fulfil the promise of their debut 45 I Don't Want A Lover.

Those who had already bought the record will have left the venue satisfied with a solid performance, but the unconverted — those not at the mercy of slide guitar and a mournful lyric — will need a little more persuading.

It all started fairly badly with an off-putting drum clonk which, when checked into line, provided a solid backing for Sharleen's mellow vocal and (sometimes C&W, sometimes rocky) goings-on from the two guitars on stage.

The best songs were those which unleashed the higher notes from the gal's voice-box and Every Day Now, The Thrill Has Gone and, of course, the hit single, finished the set victorious. But for this reviewer there was always a little oomph missing, a dropped stitch in the weave of the back-

True the bow-legged wild west sound was only in attendance some of the time, but that was when Texas were at their best. As just another rock band they come across as just another pop band.

SELINA WEBB

Upstaged by a daughter

"WHAT'S THE word for a mother/daughter relationship? Oh yeah? Three or four syl-

While the amateur psychologists around me at the **Dominian Theatre** discuss the implications of Wynona and Naomi Judd sharing the same spotlight, their excellent seven-piece band launch into their no-nonsense Nashvillese

repertoire. The current LP is called Greatest Hits. Presumption or prophesy? The latter, I suspect.

The Judds must be a record company's dream: their music is accessible yet, being country, sufficiently rarefied to attract trendies as well as grannies; they are as intelligent as they are attractive; and they are sincere without being opinion-ated — qualities, which, if only they could be more consistently transposed from their live to their vinyl performances, would surely bring them greater success.

Not that their songs sounded different live — a perfect, sanitised version of their current single Have Mercy could have been mimed for all I know — it's just that their engaging wit and sense of mischievous fun have yet to be fully exploited on record.

Their brand of country is ... well, a lot of other groups' brand of country too. But the Judds succeed in doing it better, crossing age barriers along the way.
So, while ma Judd struts,

flirts, and adds occasional vocals, daughter Judd — the real talent, with an exceptional gets down to the serious business of singing and strumming.

CHRIS RAISTRICK

Night of the Hunter ...

ONCE BITTEN, twice shy? No chance. A new seven-album PolyGram contract should find a new generation of Crash Street Kidds lapping up the raw, raucous talent of lan Hunter and Mick Ronson's steely guitar support.

But the welcome return-to-

Blighty show at London's Dominion Theatre for the ex-Mott The Hoople ringmaster and ex-Spider From Mars was at least triumphant, full to the gills with all the faithful if notgills with all the faithful it not-so-young dudes. They got their reward; Once Bitten for start-ers, All The Way From Mem-phis later on, a brace of solo era favourites. And Ronson was Ronson, all blond centre-parting and socring quitar.

parting and soaring guitar.

Times have naturally changed, but not Hunter, still shadewrapped with rats-tail barnet and (tell me I'm dreaming) what looked suspiciously like a satin jacket, while his songs also haven't attempted to wear the signs of the times.

Whether that's wise is debatable though; the new songs sounded a bit too stodgy and plain this first time around.

MARTIN ASTON

nis Non	Month Title, Artist	Label, Catalogue No
uis loss		
1 6	HYSTERIA Def Leppard	BludgeonRiffola HYSLP1 (F)
2 4	APPETITE FOR DESTRUCTION Guns N' Roses	Geffen WX125 (W)
3 2	NEW JERSEY Bon Jovi	Vertigo VERH62 (F)
4 NEW	AFTER THE WAR Gary Moore	Virgin V2575 (E)
5 1	A SHOW OF HANDS Rush	Vertigo 8363461 (F)
6 NEW	THE GREAT RADIO CONTROVERSY Tesla	Elektra WX244 (W)
7 5	SOFT METAL Various	Stylus SMR862 (STY)
8 3	THE LIES, THE SEX, THE DRUGS Guns N' Roses	Geffen WX218 (W)
9 16	RECKLESS Bryan Adoms	A&M AMA5131 (F)
0 7	SLIPPERY WHEN WET Bon Jovi	Verligo VERH38 (F)
11 NEW	GUITAR MASTERS Various	Roadrunner RR94831 (P)
2 12	BAT OUT OF HELL Meat Loaf	Cleveland Int. EPC82419 (C)
3 14	OPEN UP AND SAYAHH! Poison	Capital EST2059 (E)
4 24	SOMEWHERE IN TIME Iron Moiden	Fome/EMI EMC3512 (E)
5 21	WHITESNAKE 1987 Whitesnake	EMI EMCP3528 (E)
6 NEW	FABULOUS DISASTER Exodus	MFN MFN90 (P)
7 8	THE THIEVING MAGPIE Morition	EMI MARLI (E)
18	PIECE OF MIND Iron Maiden	EMI EMABOO (E)
9 13	FOUR SYMBOLS Led Zeppelin	Atlantic K50008 (W)
0 NEW	SKID ROW Slod Row	Allantic 7819361 (W)
1 RE	PYROMANIA Del Leppord	Vertigo VERS2 (F)
2 NEW	HOUSE OF LORDS House Of Lords	RCA PL88530 (BMG)
3 19	HITS OUT OF HELL Meet Loaf	Epic 4504471 (C)
	VIXEN Vixen	EMI-Monhatton MTL1028 (E)
	SMASHES, THRASHES & HITS Kiss	
	ELIMINATOR ZZ Top	Vertigo 8367591 (F)
6 32		Worner Brothers W3774 (W
7 17	GREATEST HITS Journey	CBS 4631491 (C)
8 25	POWERSLAVE Iron Maiden	EMI POWER1 (E
9 31	LIVE AFTER DEATH Iron Maiden	EMIRIP1 (E)
0 9	AIN'T COMPLAINING Status Quo	Vertigo VERH58 (F)
11	SEVENTH SON OF A SEVENTH SON Iron Maiden	EMI EMD1006 (E
2 20	BEST SHOTS Part Benatar	Chrysolis PATV1 (C
33 15	THE NUMBER OF THE BEAST Iron Moiden	Fome/EMI FA3178 (E
34 22	LITA Lita Ford	RCA PL86397 (BMG)
35 23	PERMANENT VACATION Aerosmith	WEA WX126 (W
16 26	NO REST FOR THE WICKED Ozzy Osbourne	Epic 4625811 (C)
7 RE	SKYSCRAPER David Lee Roth	Womer Bros WX140 (W
8 36	WHO MADE WHO AC/DC	Atlantic WX57 (W
39 RE	HIGH AND DRY Def Leppard	Vertigo 6359045 (F)
		Chrysalis CDL1628 (C)



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.

BELFAST CHILD Simple Minds

POPS

Virgin SMX(T) 3 (E)

LEAVE ME ALONE Michael Jackson

Epic 6546727 (12"-6546726) (C)

LOVE CHANGES EVERYTHING Michael Ball

Really Useful/Polydor RUR(X) 3 (F)

STOP

で変り記 DODS:

A&M AM(Y) 440 (F)

HELP

Bananarama-La Na Nee Nee Noo Noo

HEY MUSIC LOVER

Sam Brown

London LON(X) 222 (F)

S'Xpress MY PREROGATIVE Rhythm King/Mute LEFT 30(T) (I/RT)

Bobby Brown

MCA MCA(T) 1299 (F)

I DON'T WANT A LOVER

14011 Mercury/Phonogram TEX 1(12) (F)

TO HAM TOO MANY BROKEN HEARTS Jason Donovan

→ ○ → ○ PWL PWL(T) 32 (P)

CAN'T STAY AWAY FROM YOU Gloria Estefan & Miami Sound Machine

Epic 6514447 (6514448) (C)

HOLD ME IN YOUR ARMS Rick Astley

RCA PB 42615 (12"-PT 42616) (BMG)

12 Marc Almond feat. Gene Pitney

SOMETHING'S GOTTEN HOLD OF MY HEART •

13

LOVE TRAIN ()

MCA MCA(T) 1306 (F)

Parlophone (12)R 6201 (E)

Holly Johnson **EVERY ROSE HAS ITS THORN**

MOP.

14 20

Enigma/Capitol (12)CL 520 (E)

LOOKING FOR LINDA Hue & Cry

一一一 POPS Circa/Virgin YR(T) 24 (E)

Tyree feat, Kool Rock Steady **BLOW THE HOUSE DOWN** Living In A Box

TURN UP THE BASS

おより記

ffrr/London FFR(X) 24 (F)

FINE TIME

Chrysalis LIB(X) 5 (C)

18

Yazz ROCKET Big Life BLR 6(T) (I/RT)

19

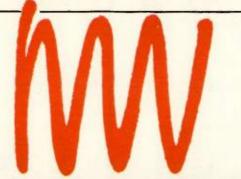
Def Leppard

Bludgeon Riffola/Phonogram LEP(X) 6 (F) NOTHING HAS BEEN PROVED

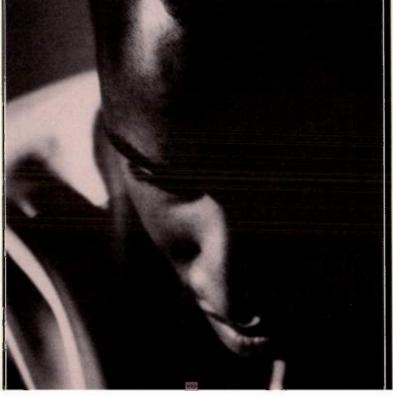
Dusty Springfield

Parlophone (12)R 6207 (E) WILD THING/LOC'ED AFTER DARK

MUSIC WEEK



The Brand new single from Britians finest soul singer





53	60	ETERNAL FLAME Bangles	CBS BANGS(T) 5 (C)
54	NEW	DON'T KNOW WHAT YOU GO Cinderella	T (TILL IT'S GONE) Vertigo/Phonogram VER(X) 43 (F)
55	45	CAN'T BE SURE Sundays	Rough Trade RT(T) 218 (I/RT)
56	56	HEARSAY 89 Alexander O'Neal	Tabu 6546677 (12°-654667 6) (C)
57	36	CRACKERS INTERNATIONAL EF	Mute (12)MUTE 93 (I/RT/SP)
58	41	BREAK 4 LOVE	Champion CHAMP(12) 67 (BMG)
59	39	CAN U DIG IT? Pop Will Eat Itself	RCA PB 42621 (12 -PT 42620) (BMG)
60	NEW	THIS IS SKA Longsy D	Big One (V)VBIG 13 (I/RT)
61	53	WORKING ON IT Chris Rea	WEA YZ 350(T) (W)
62	40 .	BABY I LOVE YOUR WAY/FREE Will To Power	BIRD (Medley) Epic 653094 7 (12"-653094 6) (C)
63	52	SECRET RENDEZVOUS Karyn White	Warner Brothers W 7562(T) (W)
64	NEW	BRING IT BACK AGAIN Stray Cats	EMI USA (12)MT 62 (E)
65	NEW	EVERLASTING LOVE Howard Jones	WEA HOW(T) 13(T) (W)
66	RE	IT TAKES TWO Rob Base & DJ E-Z Rock Citybeat/Begg	gars Banquet CBE724 (CBZ1224) (W)
67	69	NO MORE TOMORROWS Paul Johnson	CBS PJOHN(T) 7 (C)
68	47	I'M ON MY WAY The Proclaimers	Chrysalis CLAIM(X) 4 (C)
69	NEW	I BEG YOUR PARDON Kon Kan	Atlantic A 8969(T) (W)
70	72	ARE YOU MY BABY Wendy & Lisa	Virgin VS(T) 1156 (E)
71	68	HAVE LOVE, WILL TRAVEL EP Crazyhead	Food/Parlophone (12)SGE 2025 (E)
72	NEW	DON'T TAKE MY MIND ON A Boy George	TRIP Virgin BOY 108(12) (E)
73	43	BUFFALO STANCE O	Circa (Virgin VP(T) 21-(5)

-	TORE LUC	Delicious/4m + 6 way, Island (12jokw 121 (F)
22 7	THE LIVING YEARS O Mike & The Mechanics	WEA U 7717(T) (W)
23 34	EVERYTHING COUNTS Depeche Mode	Mute (12)BONG 16 (I/RT/SP)
24 17	WAIT Robert Howard & Kym Mazelle	RCA PB 42595 (12°-PT 42596) (BMG)
25 19	THAT'S THE WAY LOVE Ten City	Atlantic A 8963(T) (W)
26 NEW	WAGES DAY Deacon Blue	CBS DEAC(T) 8 (C)
27 11	YOU GOT IT O Roy Orbison	Virgin VS(T) 1166 (E)
28 NEW	MEAN MAN W.A.S.P.	Copitol CL 521 (E)
29 27	PROMISED LAND The Style Council	Polydor TSC(X) 17 (F)
30 42	THIS TIME I KNOW IT'S Donna Summer	FOR REAL Warner Brothers U 7780(T) (W)
31 32	WHAT I AM Edie Brickell And New Bohemia	ns Gellen GEF 49(T) (W)
32 44	I'D RATHER JACK The Reynolds Girls	PWL PWL(T) 25 (P)



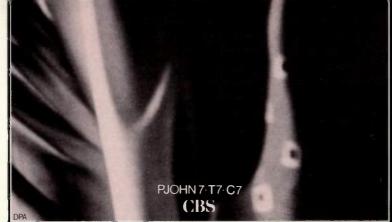
CELEBRATE THE WORLD

Womack & Womack

4th + B'way/Island (12)BRW 125 (F)

2 TRACK 7," 4 TRACK 12" • CD **NOT AVAILABLE ON ANY LONG PLAYER** THE FAR OUT RECORDING COMPANY





34 NEW	STRAIGHT UP Paula Abdul Siren/Virgin SRN(T) 111 (E)
35 18	I ONLY WANNA BE WITH YOU Samantha Fox Jive FOXY(T) 11 (BMG)
36 24	IT'S ONLY LOVE Simply Red Elektra YZ 349(T) (W)
37 22	SHE DRIVES ME CRAZY Fine Young Cannibals London LON(X) 199 ((F)
38 25	THE LOVER IN ME Sheena Easton MCA MCA (T) 1289 (F)
39 26	CUDDLY TOY Roachford CBS ROA(T) 4 (C)
40 NEW	CRYIN' Vixen EMI Manhattan (12)MT 60 (E)
41 21	LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS Morrissey HMV/EMI (12)POP 1620 (E)
42 50	INFO-FREAKO Jesus Jones Food/EMI (12)FOOD 18 (E)
43 63	INTERNATIONAL RESCUE We've Got A Fuzzbox And We're Gonne Use It WEA YZ 347(T) (W)
44 37	BIG AREA Then Jerico London LON(X) 204 (F)
45 NEW	VERONICA Elvis Costello Warner Brothers W 7558(T) (W)
46 29	ESPECIALLY FOR YOU Kylie Minogue & Jason Donovan PWL PWL(T) 24 (P)
47 38	RESPECT Adeva Cooltempo/Chrysalis COOL(X) 179 (C)
48 NEW	SLEEP TALK Alyson Williams Def Jam 654656 7 (12'-654656 6) (C)
49 35	LOST IN YOUR EYES Debbie Gibson Atlantic A 8970(T) (W)
50 70	WHERE DOES THE TIME GO? Julia Fordham Circa/Virgin YR(T) 23 (E)
51 61	INDESTRUCTIBLE Four Tops Arista 112074 (12'-612074) (BMG)
52 NEW	LOVE IN THE NATURAL WAY Kim Wilde MCA KIM(T) 11 (F)



17 PROMISED LAND The Style Council HEY MUSIC LOVER S'Xpress 22 8 FINE TIME Yazz TURN UP THE BASS 23 NEW SLEEP TALK Alyson Williams Tyree feat, Kool Rock Steady 24 20 NOTHING HAS BEEN PROVED STOP Sam Brown Dusty Springfield
TOO MANY BROKEN HEARTS Jason Donovan MY PREROGATIVE Bobby Brown LEAVE ME ALONE Michael Jackson THIS TIME I KNOW IT'S FOR REAL WILD THING/LOC'ED AFTER DARK 27 31 I'D RATHER JACK The Reynolds Girls Tone Loc THAT'S THE WAY LOVE IS Ten City 28 24 RESPECT Adeva THEW STRAIGHT UP Paula Abdul 27 HOLD ME IN YOUR ARMS Rick Astley **EVERYTHING COUNTS Depache Mode** 25 EVERY ROSE HAS ITS THORN Poison HELP! Bananarama/Lananeeneenoonoo 31 30 LOOKING FOR LINDA Hue & Cry 12 I DON'T WANT A LOVER Texas 32 NEW CRYIN' Vixen 18 LOVE CHANGES EVERYTHING Michael Ball 33 NEW THIS IS SKA Longsy D
34 NEW DON'T KNOW WHAT YOU GOT (TILL ...) CAN'T STAY AWAY FROM YOU Gloria Estefan & Miami Sound Machine 15 NEW WAGES DAY Deacon Blue 35 38 INFO-FREAKO Jesus Jones 16 NEW MEAN MAN WASP. 36 NEW IT TAKES TWO 9 WAIT Robert Howard & Kym Mazelle Rob Base & D.J. E-Z Rock

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Polydor - (LTLEP 2) (F

4th + B'way/Island (12)BRW 122 (F)

37 NEW CELEBRATE THE WORLD Womack & Womack

12" COOLX 183

38 19 THE LOVER IN ME Sheena Easton

40 23 IT'S ONLY LOVE Simply Red

Edie Brickell & New Bohemians

40 WHATIAM

74 NEW BIG BAD EP Little Angels

29 BLOW THE HOUSE DOWN Living In A Box

16 ROCKET Def Leppard

20 10 LOVE TRAIN Holly Johnson

WHERE IS THE LOVE Mica Paris & Will Downing

1989's Hottest import! Now available in the U.K. cooltempo 7" COOL 183



	1*	2	LOST IN YOUR EYES, Debbie Gibson	Atlantic
	2	4	THE LOVER IN ME, Sheena Easton	MCA
	3	1	STRAIGHT UP, Paula Abdul	Virgin
	4*	9	THE LIVING YEARS, Mike & The Mechanics	Atlantic
	5*	7	YOU GOT IT (THE RIGHT STUFF), New Kids On The Block	Col/CBS
	6	3	WILD THING, Tone Loc	Delicious
	7	8	WHAT I AM, Edie Brickell & New Bohemians	Geffen
	8*	12	RONI, Bobby Brown	MCA
	9*	11	SURRENDER TO ME, Ann Wilson & Robin Zander	Capitol
	10*	14	PARADISE CITY, Guns 'N' Roses	Geffen
	11	6	SHE WANTS TO DANCE WITH ME, Rick Astley	RCA
	12*	17	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
	13*	18	MY HEART CAN'T TELL YOU NO, Rod Stewart	Warner Brothers
	14	15	A LITTLE RESPECT, Erasure	Sire
	15	5	BORN TO BE MY BABY, Bon Jovi	Mercury
	16°	19	DON'T TELL ME LIES, Breathe	M&A
	17*	26	ETERNAL FLAME, Bangles	Columbia
	18*	22	I BEG YOUR PARDON, Kon Kan	Atlantic
	19	13	DIAL MY HEART, The Boys	Motown
	20°	25	DREAMIN', Vanessa Williams	Wing
	21°	24	YOU'RE NOT ALONE, Chicago	Reprise
	22	10	WALKING AWAY, Information Society	Tommy Boy
	23*	27	JUST BECAUSE, Anita Baker	Elektra
1	24	16	WHEN I'M WITH YOU, Sheriff	Capitol
	25*	31	THE LOOK, Roxette	EMI
	26*	30	WALK THE DINOSAUR, Was (Not Was)	Chrysalis
	27*	29	THE LOVE IN YOUR EYES, Eddie Money	Columbia
	28*	32	STAND, R.E.M.	Warner Brothers
	29°	33	YOU GOT IT, Roy Orbison	Virgin
	30°	39	SHE DRIVES ME CRAZY, Fine Young Cannibals	I.R.S.
	31°	35	MORE THAN YOU KNOW, Martika	Columbia
	32*	37	SUPERWOMAN, Karyn White	Warner Brothers
	33	20	I WANNA HAVE SOME FUN, Samantha Fox	Jive
	34	23	WHEN THE CHILDREN CRY, White Lion	Atlantic
	35*	38	CRYIN', Vixen	EMI
	36	40	THE LAST MILE, Cinderello	Mercury
	37*		YOUR MAMA DON'T DANCE, Poison	Enigma
	38	21	ANGEL OF HARLEM, U2	Island
	39	34	ALL THIS TIME, Tiffany	MCA
	40*		SHE WON'T TALK TO ME, Luther Vandross	Epic

ALBUMS

安安 ★ ---

1	1	DON'T BE CRUEL, Bobby Brown	MCA
2	2	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
3*	5	ELECTRIC YOUTH, Debbie Gibson	Atlantic
4	3	TRAVELING WILBURYS, Traveling Wilburys	Wilbury
5	4	SHOOTING RUBBERBANDS AT THE, Edie Brickell	Geffen
-6	6	G N'R LIES, Guns N' Roses	Geffen
7*	9	FOREVER YOUR GIRL, Paula Abdul	Virgin
8	7	HYSTERIA, Def Leppard	Mercury
9	8	GIVING YOU THE BEST THAT I GOT, Anita Baker	Elektra
10	10	NEW JERSEY, Bon Jovi	Mercury
11	11	OPEN UP AND SAYAHH!, Poison	Enigma
12	12	GREEN, R.E.M.	Warner Brothers
13°	15	MYSTERY GIRL, Roy Orbison	Virgin
14	13	SILHOUETTE, Kenny G	Arista
15*	16	VIVID, Living Colour	Epic
16	14	GREATEST HITS, Journey	Columbia
17*	25	LOC-ED AFTER DARK, Tone-Loc	Delicious
18	17	RATTLE AND HUM, U2	Island
19*	19	HOLD ME IN YOUR ARMS, Rick Astley	RCA
20°	23	KARYN WHITE, Karyn White	Warner Bros
21°	26	HANGIN' TOUGH, New Kids On The Block	Columbia
22	20	HOLD AN OLD FRIEND'S HAND, Tiffony	MCA
23	21	WINGER, Winger	Atlantic
24*	28	THE GREAT RADIO CONTROVERSY, Tesla	Geffen
25	18	PRIDE, White Lion	Atlantic
26	22	GREATEST HITS, Fleetwood Mac	Wamer Bros
27	24	COCKTAIL, Soundtrack	Elektro
28*	36	BEACHES, Original Soundtrack	Atlantic
29*	37	OUT OF ORDER, Rod Stewart	Warner Bros
30*	40	LIVING YEARS, Mike & The Mechanics	Atlantic
31	27	A SHOW OF HANDS, Rush	Mercury
32*	32	HEARTBREAK, New Edition	MCA
33	29	TRACY CHAPMAN, Tracy Chapman	Elektra
34*	35	TECHNIQUE, New Order	Qwest
35	30	FAITH, George Michael	Columbia
36	33	TELL IT TO MY HEART, Taylor Dayne	Arista
37°	38	DYLAN & THE DEAD, Bob Dylan & Grateful Dead	Columbia
38	34	BULLETBOYS, Bulletboys	Warner Bros
39	39	I WANNA HAVE SOME FUN, Samantha Fox	Jive
40		MESSAGES FROM THE BOYS, The Boys	Motown

Charts courtesy Billboard, March 4, 1989 * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

A&R LP REVIEWS

THE STYLE COUNCIL: The Singular Adventures Of The Style Council. Polydor. TSC TV1. Paul Weller certainly found his feet again after The Jam disengaged and despite forming a sound very different from that of The Jam, Weller and partner Mick Talbot have built up a following just as strong. This album catalogues the venerable success of TSC's wellgroomed and socially aware soul.
This should sell exceedingly should sell exceedingly well.



STOCKIT

SHEENA EASTON: The Lover In Me. MCA. MCG 6036. Sheena Easton can be taken seriously at last with this gentle funk-out which benefits from such hit-shaped numbers as Days Like This and No Deposit, No Return. The gold-finger-ed production of LA & Babyface, Prince, Angela Winbush and Jellybeam adds sparkle to the easy grooves but Easton's vocal, though highly effective on the Prince produced and (probably) penned 101, remains irritatingly high-pitched to these ears.

XTC: Oranges And Lemons. Virgin V2581. Once again, XTC can be relied upon to uphold the name of thinking man's pop music and here they provide us with a double album of ingenious melodies and hooklines — all unmistakably XTC. Single success seems to be eluding them again with Mayor Of Simple ton not quite making it, but there's plenty more here that will hopefuly do the job.



STOCKIT

FRAZIER CHORUS: Sue. Virgin V2578. After a promising start on 4AD Records, this Brighton band were snapped up by Virgin and here we have their first album. No guitars but plenty of other string and wood instruments characterise their gentle sweeping sound that is matched with some soothing, un-der-stated vocals. A charming and refreshing debut.

GUADALCANAL DIARY: Flip Flop. Geffen K 960 848. Regaining some of the momentum lost on previous LPs, but not quite hitting the mark of their debut, Guadalcanal Diary remain true to their guitar boasts, without quite whipping up the required storm sufficient to challenge REM. Sadly, REM must be viewed as the yard-stick for the band and this means impossible heights are being aimed at. Solid, touches of phew-wow, but not enough for the big time

BEN VAUGHN: Ben Vaughn Blows Your Mind. Enigma ENVLP 513. Suffering no ill affects having had Combo removed from his name, Vaughn continues his affec-tionate look at US pop and rock history, collecting styles and influ-ences with an eye always on the humorous. All sorts of ghosts haunt this outing and while each is hugely enjoyable, one does wonder why a talent such as Vaughn's seems in-capable of saying, "OK chaps, stop the sniggers, this is a serious song".



STYLE COUNCIL: the hits from the past-Jam Weller

If he did this, acclaim would surely be his. For the time being though, it's just nice having him around. **DH**

MARTYN BATES: Love Smashed On A Rock. Integrity. IR 002. Distribution: Play It Again Sam. Ex-Eyeless In Gaza singer Martyn Bates' second solo set is a mostly gentle and persuasive combination of mostly acoustic and 12-string guitars, harmonium and an assort-ment of percussion building up 10 reflective and pulsing folk-blues ballads that could well have been what a singer like Nick Drake might have sounded like in the Eighties. Expect his name to start cropping up on the alternative network.

VOW WOW: Helter Skelter. Arista 209743. A solid and competent follow-up to their Arista debut of 87, and though on initial plays it may seem a little short on character, the qualities of I Feel The Power, Helter Skelter (the hub of the album), and The Boy, a classic ballad in the true rock mould, eventually come through to raise the affair to a satisfactory level, one that the first single, the predictable Rock Me Now, failed to suggest.

LOUIS PHILLIPPE: Ivory Tower. el Records ACME 15. Distribution: Pinnacle. Not too many singer/songwriters these days are trying to combine the best of Sachel Distel and Brian Wilson, but that leaves the delicately-boned and much underrated Louis Philippe in a field of one. His second solo album is as delightful as the French patisseries on the cover, though more romantic than just sweet. For once, pop can have it's cake and eat it.

SILVIO RODRIGUEZ: Dias Y Flores. Hannibal HNBL 1322. Subtitled Songs Of The Nueva Trova Cubana this is a welcome release for an album that influenced Ruben Blades, Victor Jara and a 100 Latin-American singer-songwriters in the Seventies. The melodies are stunning, the voice sweet yet forceful and some excellent sleeve-notes guide the non-Span-ish speaker through the songs.

With support from the World Music journalists and DJS, this should sell



STOCKIT

VARIOUS: Beleza Tropical. EMI EMC 3551. Talking Heads' David Byrne compiled this set of choice tracks from Brazilian artists but before you run a mile for fear of nonstop samba rhythms, don't worry. This is a thoroughly enjoyable insight into Brazilian pop music that highlights a penchant for smooth melodies and charismatic vocals. A real eye-opener.

RAZORCUTS: The World Keeps Turning. Creation CRE LP045. Distribution: Rough Trade/Car-tel. Razorcuts keeps the ball rolling in the sweet chime n'rhyming guitar pop stakes, but don't really see the need to change the sheets every once in a while or stretch their legs too much, although the spinning Hammond organ makes the pulsat-ing Flowers For Abigail stand out. Consequently fans will salivate lamblike to the altar but Razorcuts won't be making any Sundays-like race toward the top.



STOCKIT

BLACK SUN ENSEMBLE: Lambent Flame. Reckless RECK 11. Distribution: PRT. Like other Tucson, Arizona inhabitants, BSE have an uncannily parched, blister-ed feel, except this is the turn of ed teel, except mis is the turn or raga-rock, of epic, towering slabs sandblasted by sax and baked by Jesus Acedo's alchemic, jazzy guitar excursions, something like Hendrix unleashed in the opium den. BSE's second album is unquestionably the most striking return to progressive rock's possiblities heard by these ears. MA

STYLE COUNCILLORS: Martin Aston, Kirk Blows, Duncan Holland, Dave Laing, Nick Robinson and Selina Webb

STOCKIT

THE WONDER STUFF: Who Wants To Be The Disco King? (The Far Out Recording Com-(The Far Out Recording Company/Polydor GONE(XCD) 6). The Stuffies gallop chartwards once again with a blistering new single, all searing guitars and meaty, beaty, big and bouncy beat, but also coming with their superlative, live acoustic version of their classic Unbearable! A record to starm the barriandes of population. to storm the barricades of pop.

McCARTHY: Keep An Open Mind Or Else. (Midnight D(I/O)NG 45). Politically assured, McCarthy are back with another delightful blend of ringing guitars and engaging, adenoidal vocals, showing that infectious pad described. showing that infectious pop doesn't have to be frivolous.

EASTERHOUSE: Come Out Fighting (Rough Trade RT(T) 204). Easterhouse return with just Andy Perry remaining, his guitarist brother Ivor having gone his own way. This is sadly weak and insipid where they use to confront and rage and even stoops to a limp rage and even stoops to a limp version of a Roger Whittaker's New World In The Morning on the flip side.



STOCKIT

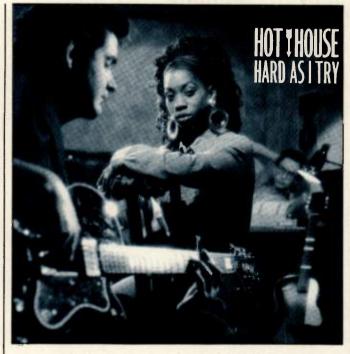
ELVIS COSTELLO: Veronica. (Warner Brothers W 7558(T/CD)). The King of Comedy returns with this exceptional track from his acclaimed new album, Spike. Composed with one Paul McCartney, it contains poignancy beneath an up-beat nature and should ensure his first really big hit for some time.

LOU REED: Dirty Blvd. (Sire/WEA W 7547). Just one of the many brilliant tracks from his recent, highly-praised album, New York. Even in an edited form it's still sure of exposure to bring the attention to the album that has really brought old Lou back into the lime-

MICHELLE SHOCKED: When I Grow Up. (Cooking Vinyl/London LON(X/CD) 219). Lifted from her Short, Sharp Shocked album, and proving to be her most strik-ingly commercial single to date with pulsating bass line and mem-



SARAH JANE MORRIS: her and Mrs Jones



orably warbling vocal. All it lacks is the killer hook line, that the whole song hints at, to top it off.

DEACON BLUE: Wages Day. (CBS (CD)DEAC(T) 8). Having gained a top 10 hit with their last single, Real Gone Kid, Deacon Blue follow it up with another of their anguished, formularised pop songs, produced by Warne Livesey, and with its smooth innocuous sound its once again chartbound

PAULA ABDUL: Straight Up. (Siren/Virgin SRN(T) 111). Having had a US number one, this catchy dance groove by a successful choreographer gets its UK release with the seemingly unavoidable fate that it should do comparably well



STOCKIT

HOT HOUSE: Hard As I Try. (de/Construction/RCA PB 42657 (PT 42658)). It's certainly about time this excellent band received the attention they deserve and this absolutely stunning ballad from their magnificent debut album, South, with its seductive production and Heather Small's warm, velvet-een voice, should do it for them at

HOWARD JONES: Everlasting Love. (WEA HOW 13(T)). Old Howie Jones re-appears after a long absence with a synthetic, key-board-laden tale of modern pop and it's as if he had never been away. Irritatingly catchy with the foot-tapping beat, but will no doubt annoy us all by doing very well indeed.



STOCKIT

GOODBYE MR. MACKENZIE: The Rattler. (Capitol (12/CD)CL(G) 522). Former debut indie release for a highly promising Scottish band gets a major label reissue in countless formats and its rebel-rousing anthemic feel should ensure plenty of attention.

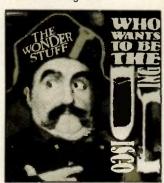
SARAH JANE MORRIS: Me And Mrs Jones. (Jive SJM(T/CD) 3). Very capable and much-praised singer previews her forthcoming album with a dramatic interpreta-tion of the old Billy Paul classic, with a heavy jazz touch leading to a promising release.

ALEXA: We Don't Remember Why. (Savage (7/3)VAG 903). Surprisingly poppy slice of soft metal from the San Franciscan singer, who delivers a strong, raunchy vocal over Paul Sabu's tight and effectively produced, if some-what predictable, rock backing.

NEATH Firebomb Telecom. (One Big Guitar OBG 005T). Brixton-based rockers unleash their debut disc with this hardcore incendiary device as this trio light the blue touch paper and stand well back in a welter of Hendrix like pyrotechnics and mean and moody rhythms.

NITZER EBB: Hearts & Minds. (Mute 12MUTE 78). Harsh and remorselessly clinical rhythms from these acclaimed purveyors of digital dance music although others who have gone before, such as Cabaret Voltaire and Front 242, have done it with far more content

IVOR CUTLER: The Peel Sessions (10th August 1977). (Strange Fruit SFPS 068). Another wonderfully eccentric curiosity brought to attention by the venerable John Peel on this 11-track session. Short, bizarre and acerbic reflections on life from a revered artist, including excerpts from the infamous Life In A Scotch Sitting Room.



THE WONDER STUFF: storming pop's barricades

SINGLES A&R THE OTHER CHART

TOP-40-SINGLES

		31 40 3114C	LLJ
T	1	SOMETHING'S GOTTEN HOLD OF NOT HEART Marc Almond	Parlophone R6021 (E
2	2	LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS	HMV POP1620 (I
3	3	SHE DRIVES ME CRAZY Fine Young Cannibols	
4	5	WHAT I AM Edie Brickell & The New Bohemians	London LON199 (I
5		EVERYTHING COUNTS (LIVE)	Geffen GEF49 (W
6	4	CAN U DIG IT?	Mute BONG16 (RT/SF
7	7	Pop Will Eat Itself CAN'T BE SURE	RCA PB42621 (BMC
8		The Sundays INFO FREAKO	Rough Trade RT218 (I/RT
9	6	CRACKERS INTERNATIONAL EP	Food FOOD18 (E
10		Erosure INTERNATIONAL RESCUE	Mute MUTE93 (RT/SP
11		HAVE LOVE, WILL TRAVEL (EP)	WEA YZ347 (W
12	10	Crazyhead ETERNAL FLAME	Food SGE2025 (E
	_	DREAM KITCHEN	CBS BANGS5 (C
13	8	Frazier Chorus STAND	Virgin VS1145 (E
14	9	DIZZY	Warner Bros W7577 (W)
15	•	Throwing Muses	4AD AD903 (I/RT)
16	11	HOT THING Gaye Bykers On Acid	Virgin VS1165 (E
17	17	GROOVE CHECK (EP) That Petrol Emotion	Virgin VSA1159 (E
18	12	5 O'CLOCK WORLD Julian Cape	Island IS399 (F
19	13	ALL THE MYTHS ON SUNDAY Diezal Park West	Food FOOD17 (E
20	15	YOUR LOVE TAKES ME HIGHER The Beloved	WEA YZ357 (W)
21	18	THERE SHE GOES	Go! Discs GOLAS2 (F
22	16	STRANGE KIND OF LOVE Love And Money	Fontana MONEY 6 (F)
23	19	FINE TIME New Order	Factory FAC223 (P)
24		TOUCH ME I'M SICK Sonic Youth	Blast First BFFP046 (I/RT)
25	21	STUPID QUESTIONS New Model Army	
26	14	HIT THE GROUND The Darling Buds	EMI NMA7 (E
27		PUNK ROCK GIRL	Notive/Epic BLOND2 (C
28	20	Dead Milkmen HEARTS & MINDS	Enigmo ENV8 (E)
29	23	Nitzer Ebb IF LOVE WAS A TRAIN	Mute MUTE78 (RT/SP)
30	24	IS THIS LOVE?	Cooking Vinyl LON 212 (F)
31	-	King Swamp RADIO 1 SESSION Voice Of The Bushive	Virgin KSW1 (E)
32		VICIOUS BRITISH BOYFRIEND (EP)	Night Tracks SFNT017 (P)
33	25	DESTROY THE HEART	Play Hard DEC14 (I/NM)
34	33	BELIEVED YOU WERE LUCKY	Creation CREO57 (I/RT)
		Til Tuesday VOODOO RAY (EP)	Epic 6530647 (C)
35	28	A Guy Called Gerald THERE SHE GOES AGAIN	Rhom RS 8804 (I/RT)
$\frac{36}{27}$	35	The Quireboys LOVE UNITS	Survival SUR46 (E)
$\frac{37}{29}$	29	THE PEEL SESSIONS	Virgin VS1157 (E)
38	37	THE FEEL SESSIONS THE SMITHS KANSAS	Strange Fruit SFP055 (P)
39	32	Wolfgang Press	4AD BAD902 [I/RT]
40	27	REVOLUTION Spacemen 3	Fire BLAZE29 (P)

TOP-20-ALBUMS

TECHNIQUE New Order	Factory FACT275 (P)
	Paciory PAC1275 (P)
Erasure	Mute STUMMS5 (RT/SP)
SHOOTING RUBBERBANDS AT THE MOON Edie Brickell & The New Bohemians	Geffen WX218 (W)
New Model Army	EMI EMC3552 (E)
The Darling Buds	CBS 4628941 (C)
Diesel Park West	Food FOODLP2 (E)
Michelle Shocked	Cooking Vinyl CVLP1 (F)
GREEN R.E.M.	Worner Bros WX234 (W)
HUNKPAPA Throwing Muses	4AD CAD901 (I/RT)
SUBSTANCE New Order	Factory FACT200 (P)
The Wonderstuff	Polydor GONLP1 (F)
The Shamen	Demon FIEND 666 (P)
STRANGE KIND OF LOVE	Fontana SFLP7 (F)
ALL ABOUT EVE All About Eve	Mercury MERH119 (F)
Transvision Vamp	MCA MCF3421 (F)
King Swamp	Virgin V2577 (E)
Ciccone Youth	Blost First BFFP28 (I/RT)
Marc Almond	Parlophone PC57324 (E)
House Of Love	Creation CRELP 034 (I/RT)
BUMMED Happy Mondays	Factory FACT220 (P)
	New Order THE INNOCENTS Frosure SHOOTING RUBBERBANDS AT THE MOON Edie Brickell & The New Bohemians THUNDER AND CONSOLATION New Model Army POP SAID The Dorling Buds SHAKESPEARE ALABAMA Dissel Park West SHORT SHARP SHOCKED Michelle Shocked GREEN R.E.M. HUNKRAPA Throwing Muses SUBSTANCE New Order EIGHT LEGGED GROOVE MACHINE The Wonderstuff IN GORBACHEV WE TRUST The Shomen STRANGE KIND OF LOVE Love & Money All About Eve POP ART Transivision Vamp KING SWAMP King Swamp THE WHITEY ALBUM Ciccone Youth THE STARS WE ARE Money All Amond HOUSE OF LOVE House Of LOVE

TRACY CHAPMAN ★★★ CD Tracy Chapman Elektra EKT 44 LIVING YEARS ● CD Mike & The Mechanics WEA WX 203
THE FIRST OF A MILLION KISSES ★ CD Fairground Attraction RCA PL 71696
WATERMARK ★ CD WEAWX 199
GREATEST HITS ★★ CD Fleetwood Mac Warner Brothers WX 221
TECHNIQUE ● CD New Order Factory FACT 275
KYLIE ★★★★★ CD Kylie Minogue PWLHF3
HOLD ME IN YOUR ARMS ★ CD Rick Astley RCA PL71932
NEW LIGHT THROUGH OLD WINDOWS ** CD Chris Rea WEA WX 200
KICK ★★ CD INXS Mercury/Phonogram MERH 114
SHOOTING RUBBERBANDS AT THE STARS CD Edie Brickell And New Bohemians Geffen WX 215
FLYING COLOURS * CD Chris de Burgh A&M AMA 5224
ROACHFORD ● CD Roachford CBS 4606301
FOUNDATION CD Ten City Atlantic WX 249
CLOSE ● CD Kim Wilde MCA MCG 6030
THE LOVER IN ME CD Sheena Easton MCA MCG 6036
HEARSAY ** CD Alexander O'Neal Tabu 450936-1
PRIVATE COLLECTION *** CD Cliff Richard EMICRTV 30
MONEY FOR NOTHING ★★★ CD Dire Straits Vertigo/Phonogram VERH 64
THE GREATEST HITS COLLECTION * CD London RAMAS

KING

TOP · 20 · COMPILATIONS

	20 COMPILATIONS
2	THE AWARDS • CD Various BPI/Telstar STAR 2346
1	THE MARQUEE - 30 LEGENDARY YEARS • CD Various Polydor MQTV 1
3	BUSTER (OST) ★ CD Various Virgin V 2544
NEW	DEEP HEAT CD Various Telstar STAR 2345
NEW	CHEEK TO CHEEK CD Various CBS MOOD 6
4	COCKTAIL (OST) CD Various Elektra EKT 54
NEW	AND ALL BECAUSE THE LADY LOVES CD Dover ADD 6
6	THE PREMIER COLLECTION ** CD Various CD Really Useful/Polydor ALWTV 1
5	THE GREATEST LOVE 2 CD Various Telstar STAR 2352
9	DIRTY DANCING (OST) ★★ CD Various RCA BL 86408
13	BEAT THIS - 20 HITS OF RHYTHM KING CD Various Stylus SMR 973
8	THE GREATEST LOVE ★★ CD Various Telstor STAR 2316
10	NOW 13! ★★★★ CD Various EMI/Virgin/PolyGram NOW 13
7	FROM MOTOWN WITH LOVE CD Various K-TEL NE 1381
12	THE GREATEST HITS OF HOUSE ● CD Various SMR 867
11	SOFT METAL ★ CD Various SMR862
14	THE CLASSIC EXPERIENCE • CD Various EMIEMTVD 45
16	THE GREATEST HITS OF 1988 ★ CD Various Telstar STAR 2334
17	THE LOST BOYS (OST) CD Various Atlantic 7817671
20	THE BLUES BROTHERS (OST) CD Various Atlantic K 50715
	2 1 3 NEW 4 NEW 6 5 9 13 8 10 7 12 11 14 16 17

54 54	APPETITE FOR DESTRUCTION ● CD Guns 'N' Roses Geffen WX 125
55 53	ANY LOVE ● CD Luther Vandross Epic 462908-1
56 48	NEW JERSEY ★ CD Bon Jovi Vertigo/Phonogram VERH 62
57 59	GIVING YOU THE BEST THAT I GOT • CD Anita Baker Elektra EKT 49
58 74	THE JOSHUA TREE **** CD U2 Island U26
59 72	HELLO, I MUST BE GOING ★★ CD Phil Collins Virgin OVED 212
60 66	THE CREAM OF ERIC CLAPTON ★★ CD Polydor ECTV 1
61 52	THUNDER AND CONSOLATION CD New Model Army EMIEMC 3552
62 64	NO JACKET REQUIRED ★★★★ CD Phil Collins Virgin V 2345
63 RE	SHORT SHARP SHOCKED O CD Cooking Vinyl/London CVLP 1
64 71	PHANTOM OF THE OPERA ★★★ CD Various Polydor PODV 9
65 60	AFTER THE WAR CD Gary Moore Virgin V 2575
66 57	POP SAID CD The Darling Buds Epic 4628941
67 RE	THRILLER ******* CD Michael Jackson Epic EPC 85930
68 RE	THE STARS WE ARE O CD Marc Almond Parlophone PCSS 7324
69 61	THE BEST YEARS OF OUR LIVES CD Neil Diamond CBS 4632011
70 63	PICTURE BOOK CD Simply Red Elektra EKT 27
71 RE	FACE VALUE ★★★ CD Phil Collins Virgin V 2185
72 55	HEAVY NOVA ● CD Robert Palmer EMI EMD 1007
73 75	WONDERLAND CD Erasure Mute STUMM 25
74 56	POPPED IN SOULED OUT *** CD Wet Wet Wet Precious/Phonogram JWWWL 1
75 62	DYLAN & THE DEAD CD Bob Dylan/Grateful Dead CB5 4633811
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36 HOLIDAYS HAVE BEEN WON IN THE WYND-UP FLORIDA'89 SPECTACULAR



PASSENGER LIST

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Momentum: moving on up

By Sarah Davis

HEN BEGGARS
Banquet decided to
revamp its publishing
interests, Martin Mills
and Nick Austin (now at Landscape Channel) approached Andy
Heath, owner of Heathwave Music. Heath agreed to a partnership
and Momentum Publishing was
born. Heath, now Momentum's
managing director, says: "It was
the obvious opportunity for us to
join forces and form a larger unit
than the two existing companies,
and also to give Beggars the opportunity to work with a publisher
who's been around for some time
but has independent tendencies.
Martin looks after the record company, I look after the publishing,
and we're doing very well."

Heath has been in music publishing for 22 years, initially as general professional manager for various companies. After several years in artist management, he formed

Andrew Heath Music and when Mills and Austin started Beggars Banquet Music, he administered the catalogue from 1976 to 1979. When that contract ended, he set up Heathwave Music, but remained on good terms with Mills and Austin.

Heath says that when Momentum was founded just over three years ago, the Beggars' catalogue "was like a sleeping giant in independent publishing terms". But this has all changed. Momentum now has over 2,000 recorded copyrights at present and will release over 20 albums this year from its catalogue. Heath: "It's been exciting building it up. We're now at the stage where we've got 25 artists signed to us who are recording now. Some are groups, like The Cocteau Twins and Love And Rockets, who are doing very well; some are single artists. About half are released by the Beggars' proup of companies and the rest have been newly acquired since

Momentum started, including Cataran, Fields Of The Nephilim, Wayne Hermandez, Annie Hogan — who has four tracks on the new Marc Almond LP (including the next single) — and Red Lorry Yellow Lorry.

like other independent publishers Heath sees development as an area major publishers cannot compete in: "The majors operate at a scale that doesn't allow them to develop writers. I can take as long as I need to develop a writer: as long as I've got the longevity in the agreement I can take years — and you need years to bring artists to fruition. Even now the Cocteau Twins and Love And Rockets are still at the threshold of mega stardom and they are among our most popular artists. I would love to sign some of the flavour of the month bands — like The Sundays — but they'll probably make a deal with a major publisher that would be financially impossible for an independent. We're almost like a differ-



ANDY HEATH: 'I'm good at working with writers who are out of the ordinary'

ent business — we're purely in the business of talent development where we have full term of copy-

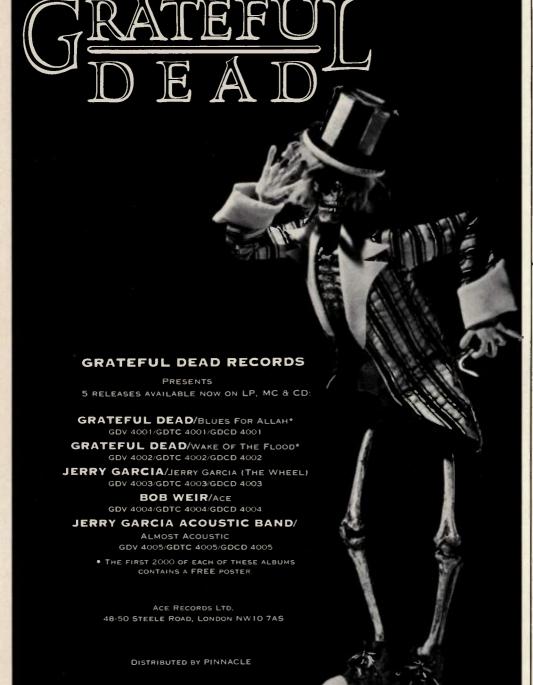
Heath considers full term of copyright the fair reward for the independent publisher. He says: "I see no reason why a publisher shouldn't receive interest in the title provided he's spent a lot of time developing writers, encouraging them, financing them, helping them musically, commercially, or even emotionally, commercially, or even emotionally in the personal sense. "If you've put that work in I don't see any reason why you should be dumped out of it. A lot of lawyers say full term copyright is unfair and publishers are putting undue pressure on the writers, but I don't agree. If you get that longevity you have the confidence to develop talent and you can invest in new talent. Independent publishers can't afford established talent. After all, long term copyright is the only reason why majors are buying other companies."

Momentum doesn't use talent scouts. Heath has final say on all material submitted and says it distresses him to see "a pack of scouts at a gig. You know that band'll be worth a fortune by the next day. And there's probably much better bands down the road. The scouts are egging each other on. They don't trust their own judgement,

they trust each others'. It's like a

Heath turns down any writer he thinks he would be unable to work well for. "I'm good at working with writers who are out of the ordinary," he claims. "I get on with them on a personal level. I enjoy music that's innovative and on the edge. If they're not in that area I'll pass it up. Even if it's commercial."

Momentum has had a small office in the US for the last two years which deals with collection, and more recently with exploitation. It handles all the old back catalogue and some of the newer catalogue. Heath hopes to develop the US office into a fully functional profit base in itself which he feels will take a couple of years. Momentum is also sub-publishing in the US as well. And while Momentum has very little interest in acquiring sub-publishing rights in the UK, Heath says: "I am sub-publishing conventionally throughout the rest of the EC and I'm fairly alert to ramifications in central licensing, central accounting with one market changes coming. It's too early too predict how to operate in five or six years time. But knowledge is power and it's imperative to stay informed on how things are working. If you're informed you can take advantage of new European opportunitiès."





MARTIN PAGE (centre) is joined by (left to right) Jim Doyle (Zomba), Ralph Simon (Zomba), Page's manager Diane Poncher and Steve Howard (Zomba)

Page by page: the hits pile up

TOM JONES, Go West and Paul Young were among the artists working with Los Angeles-based writer and producer Martin Page during his recent trip to London.

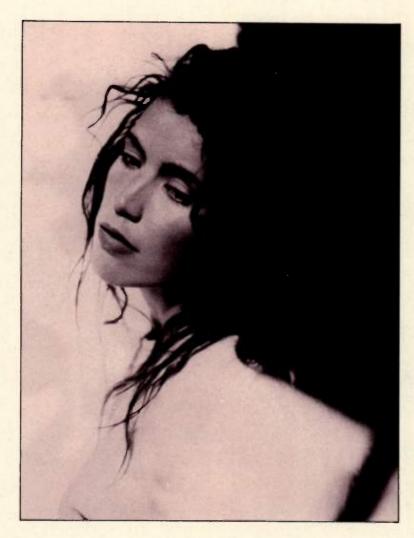
Signed to Zomba Music, Page is perhaps best known for his collaboration with Bernie Taupin on the US number one hits We Built This City (Starship) and These Dreams (Heart), but he has also collaborated with Maurice White, Kim Carnes. Peter Wolf and John Bettis.

Carnes, Peter Wolf and John Bettis.

Born in the UK, Martin Page first
went to the US with Jive label

group Q-Feel, which found success with Dancing In Heaven. He later settled in LA.

While Page was in London, he was presented with a gold disc for his work on Robbie Robertson's acclaimed solo album which included a co-writer credit on the hit Fallen Angel. The award completed the most successful year in Zomba Music's history, with the company taking top spot in *Billboard*'s US black singles publishing rankings and coming second among corporate publishers for black music.



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2 216 ANYTHING FOR YOU 2 16 Gloria Estetan And Miami Sound Machine (Various)	Epic 463125-1(C) C:463125-4/CD:463125-2
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THE BIG AREA	London 8281221(F)
THE DAW AND THE COOKED	C:8281224/CD:8281222 London 8280691(F)
3 3 Fine Young Cannibals (-)	C:8280694/CD:8280692 Warner Bros WX 238(W)
11 3 Elvis Costello (Costello/Killen/Burnett)	C:WX 238C/CD:9258482
871 Def Leppard (Robert John Lange/Nigel Green)	C:HYSMC 1/CD:830675 2
8 5 4 Roy Orbison (Various)	Virgîn V 2576(E) C:TCV 2576/CD:CDV 2576
9 615 WANTED ★ Yazz(Various)	Big Life YAZZLP 1 (I/RT) C:YAZZMC 1/CD:YAZZCD 1
10 1513 REMOTE • Hue And Cry (Goldberg/Biondolillo/Kane)	Circa/Virgin CIRCA 6(E) C:CIRC 6/CD:CIRCD 6
THE INNOCENTS **	Mute STUMM 55(I/RT/SP) UMM 55/CD:CDSTUMM 55
THE LEGENDARY ROY ORBISON *	Telstor STAR 2330(BMG) C:STAC 2330/CD:TCD 2330
TRUE LOVE WAYS	Telstor STAR 2339(BMG) C:STAC 2339/CD:TCD 2339
BAD *****	Epic 450290-1(C)
TPACY CHAPMAN +++	Elektra EKT 44(W)
15 21 42 Tracy Chapman (David Kershenbaum)	C:EKT 44C/CD:960774-2 WEA WX 203(W)
10 9 Mike & The Mechanics (Neil/Rutherford) THE FIRST OF A MILLION KISSES *	C:256004-1/CD:256004-2 RCA PL 71696(BMG)
1640 Fairground Attraction (F. Attraction/Moloney)	C:PK 71696/CD:PD 71696
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19 1414 GREATEST HITS ** Fleetwood Mac (Various)	Warner Brothers WX 221(W) C:WX 221C/CD:925 838-2
20 17 4 New Order (New Order)	Factory FACT 275(P) FACT 275C/CD:FACD 275C
21 1934 Kylie Minogue (Stock/Aitken/Waterman)	PWL HF 3(P) C:HFC 3/CD:HFCD 3
22 2313 Rick Astley (Various)	RCA PL 71932(BMG) C:PK 71932/CD:PD 71932
23 1819 NEW LIGHT THROUGH OLD WINDOWS *	★ WEA WX 200(W) C:WX 200C/CD:243841-2
Mercu	ry/Phonogram MERH 114(F) C:MERHC 114/CD:832 7212
SHOOTING RUBBERBANDS AT THE STARS	Geffen WX 215(W)
FLYING COLOURS *	C:WX 215C/CD:9241922 A&M AMA 5224(F)
Chris de burgii (radi ridialiliali/ Chris de burgii)	CBS 4606301(C)
27 24 7 Roachford (Vernon/Brauer/Roachford/Fayney) FOUNDATION	C:4606304/CD:4606302 Atlantic WX 249(W)
28 25 3 Ten City (Jefferson/Ten City)	C:WX 249/CD:7819392 MCA MCG 6030(F)
	ICGC 6030/CD:DMCG 6030
Sheena Easton (Various) C:M	MCA MCG 6036(F) ACGC 6036/CD:DMCG 6036
31 3683 HEARSAY *** Alexander O'Neal (Jimmy Jam/Terry Lewis)	Tabu 450936-1(C) C:450936-4/CD:450936-2
	EMI CRTV 30(E) TCCRTV 30/CD:CDCRTV 30
33 30 19 MONEY FOR NOTHING *** Ver	tigo/Phonogram VERH 64(F) C:VERHC 64/CD:836419-2
34 35 20 Bananarama (Various)	London RAMA 5(F) C:KRAMC 5/CD:8281062
TE age INTROSPECTIVE ##	Parlophone PCS 7325(E) C PCS 7325/CD:CD PCS 7325
26 22 PUSH ***	CBS 460629 1(C) C:460629 4/CD:460629 2
CONSCIENCE +	B'way/Island BRLP 519(F)
	C:BRCA 519/CD:BRCD 519 B'way/Island BRLP 525(F)
38 31 27 Mica Paris (L'Equipe)	C.BRCA 525/CD:BRCD 525

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RAINTOWN ± Deccon Blue (Jon Kelly)	CB\$ 450549-1(C) C:450549-4/CD:450549-2
RATTLE AND HUM *** U2 (Jimmy lovine)	Island U 27(F) C:UC 27/CD:CIDU 27
	bury/Warner Brothers WX 224(W) Jry) C:WX 224C/CD:925796-2
43 41 6 NEW YORK C	Sire/Warner Brothers WX 246(W) C:WX 246C/CD:925829-2
44 34 4 ELECTRIC YOUTH O Debbie Gibson/Fred Zarr)	Atlantic WX 231(W) C:WX 231C/CD:781932-2
45 27 7 Diana Ross & The Supremes (Various)	Motown ZL 72701 (BMG) C:ZK 72701/CD:ZD 72701
46 4713 The Waterboys (John Dunford/Mike Scott)	Ensign/Chrysolis CHEN 5(C) C:ZCHEN 5/CD:CD1589
THE CIRCUS *	Mute STUMM 35(I/RT/SP) C:CSTUMM 35/CD:CDSTUMM 35
48 4663 FAITH ** George Michael (George Michael)	Epic 460000 1(C) C:460000 4/CD:460000 2
TO WHOM IT MAY CONCERN *	CBS 462877-1(C) C:462877-4/CD:462877-2
GET EVEN *	Parlophone PCS 7327(E) C:TCPCS 7327/CD:CDPCS 7327
GREATEST HITS *	Virgin HLTV 1(E) C:HLMC 1/CD:HLCD 1
SUNSHINE ON LEITH *	Chrysalis CHR 1668(C)
WHITNEY *****	C:ZCHR 1668/CD:CCD 1668 Arista 208 141(BMG)
APPETITE FOR DESTRUCTION	C:408 141/CD:258 141 Geffen WX 125(W)
ANY LOVE	C:WX 125C/CD:924148-2 Epic 462908-1(C)
NEW JERSEY *	Vertigo/Phonogram VERH 62(F)
50 48 23 Bon Jovi (Bruce Fairbairn) GIVING YOU THE BEST THAT I GOT	C:VERHC 62/CD:836345-2 Elektra EKT 49(W)
57 59 19 Anita Baker (Michael J Powell) THE JOSHUA TREE * * * * *	C:EKT 49C/CD:960827-2 Island U26(F)
58 74100 U2 (Daniel Lanois/Brian Eno) HELLO, I MUST BE GOING **	C:UC26/CD:CID U26 Virgin OVED 212(£)
72135 Phil Collins (Phil Collins/Hugh Padgham) THE CREAM OF ERIC CLAPTON **	C:OVEDC 212/CD:CDV 2252 Polydor ECTV 1(F)
60 6669 Eric Clapton/Cream (Various) THUNDER AND CONSOLATION	C:ECTVC 1/CD:833 519-2
52 3 New Model Army (Tom Dowd/NMA)	EMI EMC 3552(E) C:TCEM 3552/CD:7913172
62 64167 Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345(E) C:TCV 2345/CD:CDV 2345
63 RES SHORT SHARP SHOCKED Michelle Shocked (Pete Anderson)	Cooking Vinyl/London CVLP 1(F) C:CVMC 1/CD:836343-2
	Polydor PODV 9(F) ODVC 9/CD:831 273-2/831 563-2
65 60 4 AFTER THE WAR Gary Moore (Peter Collins)	Virgin V 2575(E) C:TCV 2575/CD:CDV 2575
66 57 3 POP SAID The Darling Buds (Pat Collier)	Epic 4628941(C) C:4628944/CD:4628942
THRILLER ****** Michael Jackson (Jones/Jackson)	Epic EPC 85930(C) C:4085930/CD:CDEPC 85930
68 THE STARS WE ARE Marc Almond (Almond) Hagan/McGee/Kranshaar	Parlophone PCSS 7324(E) C:TCPSS 7324/CD:CDPCSS 7324
69 61 2 THE BEST YEARS OF OUR LIVES Neil Diamond (David Foster)	CBS 4632011(C) C:4632014/CD:4632012
70 63111 PICTURE BOOK Simply Red (Stewart Levine)	Elektra EKT 27(W) C:EKT 27C/CD:960452-2
FACE VALUE * * * Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185/E) C:TCV 2185/CD:CDV 2185
72 55 22 Robert Palmer (Robert Palmer)	EMI EMD 1007(E) C:TCEMD 1007/CD:CDEMD 1007
73 75 7 WONDERLAND Erasure (Flood)	Mute STUMM 25(I/RT/SP) C:CSTUMM 25/CD:CDSTUMM 25
POPPED IN SOULED OUT ****	Precious/Phonogram JWWWL 1(F)
DYLAN & THE DEAD	CBS 4633811(C)
Bob Dylan/Grateful Dead (Jerry Garcia/John	Cutler C:4633814/CD:4633812

MPILATIONS

2 2	THE AWARDS Various (Various)	BPI/Telstar STAR 2346(BMG) C:STAC 2346/CD:TCD 2346
2 1 5	THE MARQUEE - 30 LEGENDARY YEARS Various (Various)	Polydor MQTV 1(F) C:MQTVC 1/CD:8400102
3 3 8	BUSTER (OST) * Various (Various)	Virgin V 2544(E) C:TCV 2544/CD:CDV 2544
4 NEW	DEEP HEAT Various (Various)	Telstor STAR 2345(BMG) C:STAC 2345/CD:TCD 2345
5 NEW	CHEEK TO CHEEK Various (Various)	CBS MOOD 6(C) C:MOODC 6/CD:MOODCD 6
6 4 5	COCKTAIL (OST) Various (Various)	Elektra EKT 54(W) C:EKT 54C/CD:9608062
7 NEW	AND ALL BECAUSE THE LADY LOVES Various (Various)	Dover ADD 6(C) C:ZDD 6/CD:CCD 6
8 6 8	THE PREMIER COLLECTION * * R	eally Usuful/Polydor ALWTV 1(F) C:ALWTC 1/CD:837282-2
9 5 8	THE GREATEST LOVE 2 Various (Various)	Telstar STAR 2352(BMG) C:STAC 2352/CD:TCD 2352
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	12	8	8	THE GREATEST LOVE * * Various (Various	Telstor STAR 2316 BMG) C:STAC 2316 CD:TCD 2316
	13	10	8	NOW 13! * * * * Various (Various)	EMI/Virgin/PolyGram NOW 13[E) C:TCNOW 13/CD:CDNOW 13
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	17	14	8	THE CLASSIC EXPERIENCE Various (Various)	EMI EMTVD 45(E) C:TC EMTVD 45/CD:CD EMTVD 45
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Webber takes on Dvorak...at last! A long way

by Nicolas Soames

IF CLASSICAL hits are at all predictable, Philips should have a success on their hands with the latest recording by the cellist Julian Lloyd Webber — Dvorak's Cello Con-certo, made with the Czech Phil-harmonic Orchestra under Vaclav Neumann in the House of Artists in Praque.

It was given a fine send-off by the new Tony Palmer programme, Dvorak In Love, screened on London Weekend Television, for as shown by the applause after last week's preview, there was little doubt that it was an exceptional programme of its kind.

Certainly, Palmer had good ma-terial to work with. Despite a prolific recording career, Julian Lloyd Webber had never recorded Dvorak's Cello Concerto, one of the great peaks of the cello repertoire, because he wanted to save it for a special occasion. "There had to be a reason to do it," states Lloyd Webber.

But when Philips offered to record the work in Prague with the Czech Philharmonic, he did not Czech Philharmonic, he did not hesitate. The CPO had recorded and performed the Concerto with a string of notable cellists including Casals, Rostropovich and Fournier, and was able, almost, to automati-cally ensure a seal of approval on a new digital recording with Lloyd Webber.

This did put quite a lot of pres-



VACLAV NEUMANN and Julian Lloyd Webber: a problem with the pizzi-

sure on him, Lloyd Webber acknowledges honestly: "I knew they were all waiting to see what I could do and the opening tutti was so marvellous, I didn't want to come There was a danger of the solo Englishman being overwhelmed not just by the environment, but by the decades of Czech performance of the work.

At one point, as Palmer's film showed, Neumann told Lloyd Webber that although the composer marked a section to be played pizzicato, Czech tradition dicates it should be played with the bow. It sounded a bit as if Lloyd Webber was being ticked off.

Unfortunately, the film did not show what happened: "I played it again without pizzicato as Neumann suggested," explains Webber. "But listen to the record-

ing — it contains pizzicato."

Nevertheless, by the end of the recording sessions, a mutual re-spect had developed between players and soloist and conductor, but as Palmer's film showed so candidly, it was not easily won. Lloyd Webber likes to do long takes and constantly asked to do whole movements.

Neumann, now in his 68th year, preferred short takes, and clearly had the benefit of knowing his orchestra intimately

There was a certain frisson but then that exists in most recordings," remarks Lloyd Webber. "And actually, the sessions went more smoothly than the TV film suggest-

Neumann obviously warmed to Lloyd Webber and hopes that he will return to play the work in con-cert. "He has the poetry of the Slavonic music," remarked the conductor, shortly to give up his post as director of the CPO to Jiri Belohlavek.

Though originally scheduled for September to maximise the Christ-mas potential, the screening of the TV programme persuaded Philips to bring the release of the record forward, and it is now a March re-

It is coupled with the Carnaval Overture/Polonaise, and is released on all three formats (422 387) With Lloyd Webber's recording of Elgar's Cello Concerto with Elgar's Menuhin having secured a residency in the classical charts despite the historic recordings by Jacque-line du Pré, it would be very sur-prising indeed if this did not follow

Incidentally, the film was made for LWT's South Bank Show with sponsorship from Martini Rosso, the first time sponsorship of this kind has been allowed with TV programmes. Despite the political interpolations in the film, it is scheduled to be shown in Czechoslo-

JOHN GOLDSMITH Compact Disc Service, the classical mail order company, has moved its offices from Reigate to London. The new address is 34 Great Queen Street, WC2B 5AA, phone 01-405 2280; Fax 01-405 4393. Goldsmith is now concentrating on recordings, and David Port has taken over the running of the company on a day to day basis, involving the location and supply of specialist US audio-phile CD classical recordings from labels such as Delos, Crystal, Titanic and Mobile Fidelity.

 ISABELLA DE SABATA, who comes from a distinguished musical family, has been appointed press and PR manager for Philips Clas-sics (UK). Until recently, she worked public relations for Claudio

from Saint **Louis blues**

THE SAINT Louis Symphony Orchestra has been signed to an exclusive long-term contract with RCA — part of the company's new aggressive stance in the classical sector devised by Michael Emmerson, president of BMG Classics.

The Orchestra is to record 30 albums covering a wide range of repertoire under Leonard Slatkin, who has been musical director for 10 years. The Saint Louis Orchestra has a long association with RCA it made its first record for RCA Victor Talking Machine in 1923, but this decision to record exclusively for the company is a new departure.

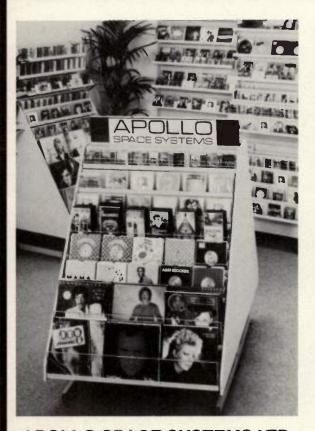
The repertoire will include all Tchaikovsky's symphonies, overtures and ballets; Franck's D minor Symphony; Mahler's Symphonies nos 3, 4 and 5; Orff's Carmina Burana as well as works by Schubert, Shostakovich, Strauss and Samuel Barber's Concerto For iano And Orchestra with John Browning for whom the work was written as soloist.

The contract also demonstrates a specific commitment to American music, with plans for two albums each year: an all-Copland album, an all-Piston album, and record-ings of three symphonies by Wil-liam Schumann, Roy Harris and Charles Ives.

The first recording session under the new contract consisted of works by Tchaikovsky and Shostakovich as well as Schubert's Symphony No 9, and were held in the Powell Symphony Hall in St Louis. BMG/RCA will release the recording of the complete Swan Lake and an all Brahms disc later this year.

A new recording of Mozart's Flute and Harp Concerto with James Galway, Marisa Robles and the Chamber Orchestra of Europe directed by the flautist, coupled with Eine Kleine Nachtmusik and other works is released by RCA in March (RD/RK/RL 87861); and a collection of Classic Marches (RD/RK 87716) in April.

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Coull Quartet debut

CONTINUES to champion English string quartet playing with the solo debut this month for the Coull String Quartet playing three of the most well-known works for the medium by Shostakovich, Nos 8 (1960), No 4 (1949) and No 11 (1966).

Running for 65 minutes, the recording is available on all three formats (CDDCA 631). The Coull Quartet are currently giving con-certs in Somerset and Scotland, with a concentrated Scottish tour between March 14 and March 18.

ASV is also releasing on a single CD Beethoven's Quartet No 14 in C sharp minor Op 131 in the performance by the Lindsay Quartet which won the Gramophone

Award as part of the boxed set of the Late Quartets (CDDCA 603 and on LP/tape).

The second instalment of the complete Beethoven string quartet cycle by the distinguished Borodin String Quartet on Virgin Classics is issued this month — No 15 in A minor Op 132 and No 4 in C minor Op 18. The Borodin Quartet was in London during February for two concerts at the South Bank and St John's Smith Square; and they will go into the recording studio for more sessions for Virgin Classics recording Beethoven, and the Ravel and Debussy Quartets.

The Beethoven release is avail-ble on all formats (CD VC able on all formats (CD 790746-2).

LEVEL

42



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JAN: 14th, 15th, 16th EDINBURGH Playhouse

JAN: 18th WHITLEY BAY Ice Rink

JAN: 19th & 20th MANCHESTER G-MEX JAN: 25th

SHEPTON MALLET Showering Pavillion

JAN: 26th & 27th BRIGHTON Centre

CMV in Bruce, Mandela coup

by Selina Webb

CMV IS hoping to emulate the success of its Bros and George Michael tapes with the release, on March 6, of five new music video titles.

Leading the package is Bruce Springsteen — Video Anthology/ 1978-88 (running time 100 minutes, dealer price £9.04), the first-ever Springsteen video which includes discontinuous formulas and package. cludes clips from live performances from 1978 to 1988.

Nelson Mandela — 70th Birthday Tribute (running time 120 minutes, dealer price £9.04) shows highlights from last June's Wembley Stadium concert and featured artists include George Michael, Sting, Eurythmics, Tracy Chapman, Peter Gabriel and Simple Minds.

Also due for release are two volimes of the Shakin' Stevens Video Show (dealer price £5.55), a 35-minute Psychedelic Furs compilation (dealer price £6.95) and Folkways — A Vision Shared.

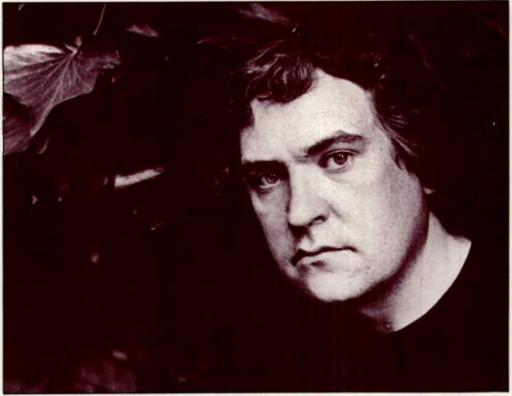
VARIOUS ARTISTS: Folkways A Vision Shared. CMV 49006 2. Running time 72 minutes. Dealer price £6.95. Comment: Probably the best music video of 1989, whatever is released later in the year. This is a companion to the superb studio album which was released last year and, like the album, features Springsteen, Dylan, Mellancamp, U2, Willie Nelson, Little Richard, Emmylou Harris and several other notables playing trib-ute to the work of Woody Guthrie and Leadbelly by performing their

best known songs.

Proceeds from this activity go to a fund to preserve the work of this legendary duo for the foreseeable future. Anyone with an interest in popular music's heritage and its emotive power should get a copy of this immediately. Sales forecast: If there were

any justice in the world, this would sell prodigiously. If advertising draws attention to the megastars included, it still could. Seriously awesome and enjoyable.

JOHN TOBLER



RICHARD NEWMAN: 'Life doesn't end at 40'

Rocking with an **English** accent

'M PUSHING at an open door," says Richard Newman about his meetings with record company chairmen and mds. Producer, guitarist and songwriter Newman describes himself as a "catalyst for a Renaissance in English rock music", which runs from Jansch and Renbourn to Jimmy Page and Led Zeppelin "and all stops in between". Now, he feels, the industry is more receptive than ever to projects he's been nurturing for over a decade.

Last year's release by PRT of Tarka, the acoustic guitar suite composed by Harry Williamson and Anthony Phillips, is a classic example of Richard Newman as catalyst. While producer Simon Hayworth had been ruring the se Heyworth had been nursing the re-cording for several years, it was Newman's energy as executive producer which proved crucial in getting the record out and the glowing reviews in.

The most ambitious of Newman's current activities has the working title of 101 Musicians. It's a set of albums and a film, ("with the same approach as The Last Waltz") built around the talents of numerous luminaries of the British rock scene over three decades.

Among the guitarists involved so far are Cliff Aungier, Micky Moody and Geoff Bradford, the pioneer of British R&B, who will be the subject of a separate film by ex-South Bank Show director Alan Benson. Also appearing is the vastly under-rated writer and singer John B Spencer, whose long-delayed al-bum, Judas, will soon be released, thanks to a new deal set up by Richard Newman.

The 101'ers clearly have an average age somewhat higher than current chart artists but Newman robustly responds: "Life doesn't end at 40. We acknowledge blues and jazz players coming into their prime at that time, so why not these guys?" The recordings, made at Westheath studios, have been film-ed by Benson, who with Newman has further plans for a series of television programmes featuring British guitarists. A pilot, with Aungier, Bradford, Dave Kelly and Danny Thompson playing solo ard in groups, has already been com-

His production work has led to a hiatus in Richard Newman's own musical career. A respected blues player in his own right, he now plans to go into the studio in the spring, "just with bass and drums, to show what I can do as a guitar-

Who else would spend six and a half years developing an act?" was the comment of one industry executive to Newman about his work with singer Loren Auerbach. Reminiscent of the late Sandy Denny in her ability to combine softness and power, Auerbach made two albums for the small Christabel label, with songs by Newman.

Now, with a new demo tape featuring the searing rock guitar of Jon McLaughlin, Newman believes that Auerbach can be among the first of a new generation carrying on the English rock tradition. And he's looking for more. "If there's a new Bert Jansch out there, he's being very cool and biding his time," says Newman. "But I'd like him to give me a call." **Dave Laing** talks to the 'catalyst' of home-grown rock, himself a respected blues player, who's looking for a modern version of **Bert Jansch**

A Mes	Description (tracks) Timings/ Dealer Price	
1 1 15	KYLIE MINOGUE: Kylie The Videos Video Single (5 tracks)/20min/£6.25	PWL VHF 3
	CLIEF DICHADD, Drivete Collection	PMI
2 2 15	Compilation (16 tracks)/54min/£6.50	MVPCR 1
3 4 14	BROS: The Big Push Tour Live (10 trocks)/1hr/£6.95	CMV 49800 2
4 3 24	Compilation/Thr/£6.95	Vestron MA 11000
5 5 39	MICHAEL JACKSON: Legend Continues Compilation (22 tracks)/55min/£6.95	Video Collection MJ 1000
6 16 2	DEF LEPPARD: Historia Compilation (18 tracks)/1 hr 30min/£10.42	Channel 5 CFV 07892
7 NEW	SCORPIONS; Live From Russia Live (12 tracks)/45min/£6.50	PMI MVP 99 1176 3
8 15 6	ERASURE: Live At The Seaside	Virgin WD 209
9 12 14	PET SHOP BOYS: Showbusiness	PMI
	Compilation (4 tracks)/30min/£5.21	MVRPSB 2
10 6 2	U2: THE UNFORGETTABLE FIRE Compilation (5 tracks)/51 min/£13.91	Island IVA 021
11 8 13	GEORGE MICHAEL: Faith Compilation (6 tracks)/40min/£6.95	CMV 49000 2
12 10 2	BIG COUNTRY: PEACE IN OUR TIME Live/1 hr/£6.95	Channel 5 CFV 07762
13 9 11	DIRTY DANCING: The Concert Tour Live/1 hr 30min/£6.95	Vestron VA 17287
14 - 1	WET WET: The Video Singles Compilation (5 tracks)/25min/£6.95	Channel 5 CFV 05662
15 19 5	JAMES LAST: Berlin Concert Live (24 tracks)/1hr 36min/£6.95	Channel 5 CPV 07752
16 6 2	DEBBIE GIBSON: OUT OF THE BLUE Compilation (4 tracks)/min/£6.95	WEA 7501233
17 - 1	FLEETWOOD MAC: Tango In The Night Live (13 tracks)/1hr/£6.95	WEA 9381493
18 NEW	MARC BOLAN; Marc Live (21 tracks)/54min/£6.95	Channel 5 CFV 01992
19 NEW	SAXON; The Video Anthology Live (14 tracks)/59min/£6.50	PMI MVP 99 1178 3
20 11 16	BANANARAMA: The Greatest Hits Compilation (13 tracks)/45min/£6.95	Channel 5 CFV 07902
	Compiled by Gallup for Music Week @ 1	989

by Dave Henderson **UNDERNEATH WHAT** caused a ripple and a stir last year, with more than a few suggestions that they might sign to a major. After numerous live shows, they finally turn up with their debut single on the Big Guitar through Revolver and the Cartel — and a hail of chunky guitars it is. Titled Firebomb Telecom, it's on seven and 12-inch and they'll be touring and the position in seven the seven and the position in the seven and the seven ing and fly posting in support.

Christine Collister and Clive **Gregson** team up yet again and have a new album, Change In The Weather, set for release on Special Delivery through Nine Mile and the Cartel. The duo will be touring, augmented by a full band. Midlands noise-mongers, Head Of David have a fourtrack EP featuring three tracks from their Dustbowl album in their original form — before they were mixed by Big Black's Steve Albini. This disc appears on Blast First through Rough Trade and the Cartel and is called The Saveana Mixes. The set contains an additional track, Bad Times, which has so far not been released in any other format.

BUT WHAT are the **Grateful Dead** doing in the independent section? Well, Ace has signed a deal with the group and plans a series of releases and re-releases from the group over the next three months. The first package three months. The tirst package to arrive includes five albums, four re-issues including 1973's Wake Of The Flood, 1975's Blues For Allah, Jerry Garcia's solo album The Wheel from 1972 and Bob Weir's solo album Ace from 1972. The other album is from The Jerry Garcia and Jerry Jer album is from **The Jerry Garcia Acoustic Band** on Almost Acoustic Band on Almost Acoustic. The group look likely to play at the upcoming Glaston-bury festival, while Garcia and Weir are being lined up for an acoustic show in London.

MEDIUM COOL follows up news of a string of new releases with the story that the debut album by The Waltones, the Ponguns' single and the first **Corn Dollies** album are all put back a month so that a marketing strategy of style and compossion can be ar-ranged by new company APT. APT, you may remember, is the remnant of Red Rhino Distribution, which is now European in its set-up, due to affiliations with Play It Again, Sam in Belgium and SPV in West Germany. **Beef**

release their debut 12-inch Stop The Pigeon on the Artlos label through Southern Record Disthrough Southern Record Distribution — with a succinctly gut-covered record sleeve. Meanwhile, Les Disques Du Crepuscule has switched distribution to Rough Trade and the Cartel, as of April 1. The label's next project is former Young Marble Giants' singer Alison Statton's first recording for some time. Titfirst recording for some time. Tit-led Prince Of Wales, it features former Ludus member lan Devine and the duo will be called, rather imaginatively we thought, **Devine And Statton**.

THE INSPIRAL Carpets launch their own label, Cow, through Nine Mile and the Cartel. Their first release on the label is their delayed EP Trainsurfing, which will be quickly followed by a re-issue of their EP of last year, Plane Crash. The band have changed line-up slightly and will be getting down in a totally posi-tive manner to support these two releases before you can catch breath. From the US, through Rough Trade and the Cartel, the Homestead label has three new albums of rollicking good noise. **The Gibson Bros** offer Big Pine Boogie, which is available on al-Boogie, which is available on album and cassette; The Flesheaters offer a live album called — guess what — The Flesheaters Live, on both album, cassette and CD, with Death Of Samantha's Where The Women Wear The Glory And The Men Wear The Pants also available in all three formats.

THE FIRE label continues to turn up the stuff with a multi-format release from Scottish band The Close Lobsters. Through Pinnacle, they offer Nature Thing in seven-inch, 12-inch and CD with a cover of Neil Young's Hey Hey My My on the B-side. The release will be followed by a new album from the group titled Headache Rhetoric which is set for release on March 20. The group will also be touring the UK through March. The Sandkings follow up their 1987 debut single with a new 12-incher, a four-tracker with the lead-off track Hope Springs Eternal, on the Long Springs Eternal, on the Long Beach label through Nine Mile and the Cartel.

THE DAVE Howard Singers finally follow-up their much praised Yon Yonson single and remix with a new 12-inch on vinyl and

GRATEFUL DEAD'S Jerry Garcia on Indies? Read on!

CD called What Do You Say To An Angel? on Pinpoint through Revolver and the Cartel. Scottish outfit **The Primevals** release a live LP called Neon Oven on the DDT label through Fast Forward and the Cartel. Fuelled by swampland thrash and hi-octane rock, it's a cuban-heel-clicking blast of enthusiasm. Shark Taboo release a four-track 12inch on the Plastic Head label through Backs and the Cartel. The group will be playing live through February and March to support it. The Miracle Legion return with an EP called You're The Only on Rough Trade which they recorded with The Sugar Cubes, followed by a new album from the outfit called Me And Mr Ray — which will be released on March 20. The group will be touring Europe in support. Also from Rough Trade is **Lucinda Williams'** self-titled album on vinyl, cassette and CD through the Cartel. The Peasants Revolt label has a compilation album called, has a compilation album called, humbly, A Pox On The Poll Tax through Fast Forward and the Cartel with tracks from The Shamen, Chumbawamba, Thatcher On Acid, The Cateran, Shrug and The Stretch Heads, among others.

AT REVOLVER, the Acid Jazz label has a new album from the legendary Last Poets. Titled Freedom Express, it exposes the legendary Last Poets. Titled Freedom Express, it exposes the group's new-found love of jazz and hip hop and it's available on both LP and CD. Also from Acid Jazz is a new 12-inch from The Quiet Boys. Titled Let The Good Times Roll, it features the distinctive playing of Galliano with this cult north London outfit. The Mekons release a CD on RTD called Fear And Whisky, which features additional tracks from the vinyl version. The Man From Delmonte release Waiting For Ann on 12-inch on the Bop label, which will be quickly followed by a live cassette-only set. The Cowboy Junkies release an album, cassette and CD on Cooking Vinyl called The Trinity Session, a set that's already sold 60,000 copies in the US. Italian group Pankow release a 12-inch called Art And Madness on Contempo. It's produced by on Contempo. It's produced by Adrian Sherwood.

AND, BEFORE y'go ... don't y' forget these little spicey items that are currently available ... The Fini Tribe's 12-inch Electrolux on the Fini Flex label through Fast Forward; Edward The Second And The Red Hot Polkas' new album, Two Steps To Heaven on the Cooking Vinyl label through Revolver; **The Hollow Men**'s new single called The Drowning Man on Blind Eye through Rough Trade; the eponymous Cowboy Junkies' LP, which was recorded in The Church Of Holy Trinity in Toronto on Cooking Vinyl through Revolver; The Rose Of Avalanche's new allows volver; The Rose Of Avalanche's new album, Never Another Sunset, on their own Avatlantic label through the Cartel; The Pixies' new single on 4AD, Monkey Gone To Heaven, through Rough Trade and the Cartel; and the best of Alternative TV on a compilation titled **tive TV** on a compilation titled Splitting In Two on Anagram.

INDIES A&R TOPINDI TOP-40-SINGLES

		1 40 011	OLLS
1	2 2	HEY MUSIC LOVER S'Xpress	Rhythm King/Mute LEFT30(T) (I/RT)
2	1 4	Yozz	Big Life BLR6(T) (I/RT)
3	NEW	EVERYTHING COUNTS (LIVE) Depeche Mode	Mute (12)BONG16 (I/RT/SP)
4	4 3	CAN'T BE SURE Sundays	Rough Trade RT(T) 128 (I/RT)
5	NEW	I'D RATHER JACK Reynolds Girls	PWL PWL(T)25 (P)
6	3 11	CRACKERS INTERNATIONAL EP	Mute (12)MUTE 93 (I/RT/SP)
7	5 11	ESPECIALLY FOR YOU Kylie Minogue/Jason Donovan	PWLPWL(T) 24 (P)
8	6 5	PROMISED LAND Joe Smooth	Westside DJIN(T)6 (A)
9	9 2	THIS IS SKA Longsy D	Big One-(VVBIG13) (I/RT)
10	7 7	GET ON THE DANCE FLOOR Rob Bose & DJ E-Z Rock	Supreme/Profile SUPE(T) 139 (A)
11	NEW	DIZZY Throwing Muses	4AD (B)AD903 (I/RT)
12	8 4	HAUNTING ME V Capri	Lisson DOLE10 (P)
13	11 6	VOLUBE COMMA MICE ME	Republic LIC(T)012 (I/RT)
14	NEW	BLACK, ROCK AND RON Block, Rock And Ron	Supreme SUPE(T)141 (A)
15	12 6	HID HOLICE! CAN DANCE	Westside DJIN(T)5 (A)
16	10 2	HOUSE ATTACK	Debut DEST(X)3062 (A)
17	NEW	LACK OF LOVE	Desire-(WANTX13) (PAC)
18	13 11	WALK ON Smith & Mighty/J Jackson	3 Stripe - (SAM 1114) (I/RE
19	18 16	SUDDENLY Angry Anderson	Food For Thought YUM 113 (P)
20	14 11	FINE TIME New Order	Factory FAC 2237 (12"-FAC 223) (P)
21	NEW	TOUCH ME I'M SICK	Blast First-(BFFP46) (I/RT)
22	16 3	WHACK (AVA TOSE SAIV)	Domino-(DOMT10) (A)
23	NEW	WAITING FOR A TRAIN '89 Flash And The Pan	Cha Cha CHAS1 (A)
24	24 21	A LITTLE DECDECT	Mute (12)MUTE 85 (1/RT/SP)
25	20 6	MIGHTY HARD ROCKER Cash Money & Marvelous	Sleeping Bag SBUKS(T) (I/RT)
26	15 3	LICABTO O AMINIDO	Mute (12)MUTE78 (I/RT/SP)
27	29 2	OH L'AMOUR Erasure	Mute 7MUTE045 (I/RT/SP)
28	26 17	STAND UP FOR YOUR LOVE RIGHTS	Big Life BLR 5(T) (I/RT)
29	31 6	THEE HE WHAT YOU MAKE IT	Mogul 7YDDO132 (P)
30	19 2	ALIVE NOT DEAD (EP)	Midnight Music-(DONG44) (I/RT)
31	30 13	JACK TO THE SOUND OF THE	Supreme SUPE(T) 137 (A)
32	25 2	COME ON DADDY/RIGHT ON	Gee St GEE(T)9 (I/RT)
33	21 9	CHIKKI CHIKKI AHH AHH	Rhythm King 7BFORD2 (I/RT)
34	27 13	CTANKED INIMANIOID	Westside WSR(T) 12 (A)
35	23 3	STRAIGHT FROM THE SOUL	Rapsonic DOPE3(T) (SP
36	NEW	THE FREEZE Einstein	Music Of Life-(NOTE23) (P
37	NEW	VICIOUS BRITISH BOYFRIEND (EP) King Of The Slums	Play Hard-(DEC14) (I)
38	NEW	NIGHT TRACKS Voice Of The Beehive	Strange Fruit-(SFNT017) (P)
39	17 13	CAV A LITTLE DDAVED	Rhythm King DOOD(12) 3 (I/RT)
40	22 13	DOMAITOMAI 100	PRT PYS 19 (12 -PYT 19) (A)
-			18.7 (3.7 (12.7) 17) (8)

TOP-20-ALBUMS

1	1	3	TECHNIQUE New Order	Factory FACT275 (P)
2	2	13	WANTED Yazz	Big Life YAZZLP1 (I/RT)
3	3	43	THE INNOCENTS	Mute STUMM55 (I/RT/SP)
4	4	32	KYLIE Kylie Minogue	PWL HF3 (P)
5	5	77	THE CIRCUS	Mute STUMM 35 (I/RT/SP)
6	8	63	WONDERLAND	Mute STUMM 25 (I/RT/SP)
7	6	4	ATLANTIC REALM	BBC REB727 (P)
8	7	2	UPFRONT '89	PRT/Upfront UPFT89 (A)
9	NEV	V	WHERE'S THE PARTY AT Cash Money & Marvelous	Sleeping Bag SBUKLP4 (A)
10	12	4	HUNKPAPA Throwing Muses	4AD CAD901 (I/RT)
11	9	8	SUBSTANCE New Order	Factory FACT200 (P)
12	RE		THE TEXAS CAMPFIRE TAPES Michelle Shocked	Cooking Vinyl COOK002 (I/RE)
13	NE	N	JACKMASTER VOL 4	Westside JACKLP504 (A)
14	17	2	GUITAR MASTERS	Roadrunner RR94831 IP)
15	20	5	RED AND GOLD Fairport Convention	New Routes RUE002 (I/RT)
16	10	3	IN GORBACHEV WE TRUST	Demon FIEND666 (P)
17	11	2	THE MAN-BEST OF ELVIS COSTELLO	Demon FIEND52 (P)
18	13	3	FABULOUS DISASTER	Music For Nations MFN90 (P)
19	14	9	JACK TO THE SOUND DJ Fast Eddie	DJ Int. DJART 902 (A)
20	19	4	FORD TRAX Baby Ford	Rhythm King BFORD3 (I/RT)

NEWALBUMS

Distributor Codes

A---PRT 01-640 3344 ACD---ACD 01-451 4494

ACD—ACD 01-451 4494 ARAB—Arobesque 01 992 7732 8B—Bite Bock 01-653 3550 BK—Bocks 0603 624290 BMG—BMG 021-500 5678 BU—Bullet 08894 76316 C—C85 0296-395151 CA—Cadilloc 01-836 3346 CC—Cleor Cut 0533 811 417 CH—Chorly 01-639 8603 CLD—Campact Leisure 01-523 2266

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CON—Conifer 0895 441 422
CSA—01-960 8466 DIS—Discovery 067 285 406 E—EMI 01-848 9811 EMD—European Music EMD—European Music Distributors 01-443 2528 EUK—Entertainment UK EUK—Entertainment UK
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PKC—Pickwick 01-200.7000
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PP—Probe Plus 051.236.6591
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PV—Pnority 01-992.7021
RA—Rainbow 01-589.3254
RC—Rollercooster 0453.886252

886252

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STY—Stylus 01-742 1662
SW—Swift 0424 220028

TB—Terry Blood 0782 620321 VFM—VFM Cassette Distributor 0296 437307 FA 01-998 5929

Artist / Title / Label / "LP" / "MC" / "CD" / Cat Nos / Dealer Price / (Distributor) / Category // Artist / Title / Label / "LP" / "MC" / "CD" / Cat Nos / Dealer Price / (Distributor) / Category

ASHFORD & SIMPSON LONE OR PHYSICAL Capital LP/MC:EST 2085/TCEST 2085 CD:CDEST 2085 £3.99/7.29 (E)
ASHOKA GROUP BHANGRA SENSATION Re Elect The President LP: Kennedy 3 £3.65 (I/BK)

BATTLEFIELD WE COME TO FIGHT The Record Company LP:TRC 011 £2.70 (I/RE)
BECHET, Sydney JAZZ CLASS BBC LP MC:REB 700/ZCF 700 CD: BBCCD 700 £3.59/6.75 (E)
BEVIS FROND, The INNER MARSHLAND Reckless CD:CDRECK 14 £6.95 (A)
BEVIS FROND, The MASMA Reckless CD:CDRECK 13 £6.95 (A)
BEVIS FROND, The TRIPTYCH Reckless CD:CDRECK 15 £6.95 (A)
BLACK SUN ENSEMBLE, The LAMBENT FLAME Reckless LP:RECK 11 £3.85 (A)
BLAGGERS, The ONYER TOEZ OI LP:OIR 014 £2.70 (I/RE)
BLOODSTONE NATURAL HIGH Deccar/London CD:820571-2 £4.89 (F)
BLUE OYSTER CULT IMAGINOS CBS LP/MC:4600361/4699364 CD:4600362 (C)

CARR, Vikki THE LIBERTY YEARS (BEST OF) Capitol LP/MC:EMS 1323/TCEMS 1323 CD:CZ161 £2.43/4.85 (E).

CLANNAD THE HUNTER RCA LP/MC:PB 42610/PT 42610 CD:PD 42610 (BMG) MOR COWBOY JUNKIES, THE WALT DISNEY SONGBOOK Pickwick CD:PWK 090 [PK] MOR COWBOY JUNKIES, The THE TRINITY SESSION Cooking Vinyl LP/MC:COOK 011/COOKC 011 COOKCD 011 £3.85/6.70 (I/RE)

CRAIG, Wendy SHOW ME THE WAY Monarch LP/MC:MMR 002/MMC 002 (PY/BMG) MOR "CRAZYHEAD A DESERT ORCHID Food/Parlophone LP:FOODLP 1/FOODTC 1 CD:FOODCD 1 £3.99/7.29 (E) Rock CROSBY, Bing SINGS MORE GREAT SONGS Pickwick LP/MC:SHM 3259/HSC 3259 CD:PWK 088 (PK)

CROSBY, David OH YES I CAN A&M LP/MC:AMA 5232/AMC 5232 CD: CDA 5232 £3.89/7.29 (F) Rock CRUELLA VENGEANCE IS MINE US Metal LP:US 013 £3.85 [I/RE] Spoken CARR, Vikki THE LIBERTY YEARS (BEST OF) Capitol LP/MC:EMS 1323/TCEMS 1323 CD:CZ161

DALE, Archie & The TONES OF JOY THANK YOU LORD Mirocle LP/MC:MIR 5010/ZCMIR 5010 £3.85 (A)

Gospel

DALEY, Martin/Duncan LORIEN ARCHITECTS OF TIME Ocean Disque LP/MC:HIK 5010/2CMIK 5010 £3.85

Gospel

DALEY, Martin/Duncan LORIEN ARCHITECTS OF TIME Ocean Disque LP/MC:LPLTD 004/MCLTD 004

CD:CDLTD 004 £3.65/6.99 (A)

DEATHRAGE SELF CONDITIONED SELF LIMITED Shark LP:SHARK 011 £3.85 (I/RE)

DEMON HEART OF OUR TIME CLAY LP:CLAYLP 18 (PY/BMG)

DEMON, Shaka & Shabba RANKS Ruff & Tuff Jommys LP:YPRL 1041 £3.89 (JS)

DENYER, John HIGHER GROUND Windsor LP/Mc:P. 90240/PK 90240 CD:PD 90240 (BMG)

DESTINATION ZERO SUICIETY Bitzcore LP:EFA 1654 (SRD)

DESTINY ATOMIC WINTER US Metal LP:US 014 CD:US 014CD £3.85/6.49 (I/RE)

DIAMOND, Neil THE BEST YEARS OF OUR LIVES CBS LP/MC:463201-1/463201-4

CD:463201-2

£3.99/7.29 (C)

DONALDSON, Lou LUSH LIFE Bluenote/EMI CD:BNZ 124 £4.85 (E)

Soul

ESSENCE, The ECSTASY Midnight Music LP:CHIME £3.95 EXTRA HOT SAUCE TACO OF DEATH Peaceville LP:VILE8 £2.43 (I/RE)

FAIRPORT CONVENTION RED & GOLD New Routes LP/MC:RUE 002/RUEMC 002 CD:RUECD 002 (VRT)
FENTON, George A HANDFUL OF DUST Ocean Disque LP/MC:LPLTD 071/MCLTD 071 CD;CDLTD 071
\$2.65/6.99 (A)
FINE YOUNG CANNIBALS THE RAW & THE COOKED London LP/MC:828069-1/828069-4
CD:828069-2:£3.99/6.99 (F)
Rock
FORDHAM, Julia JULIA FORDHAM Circa/Virgin LP/MC:JULIA 4/JULIA C4 CD:JULIA CD4

8.65
FORDHAM, Julia JULIA FORDHAM Circa/Virgin LP/MC:JULIA 4/JULIA C4 CD:JULIA CD4

8.65
FORDHAM, Julia JULIA FORDHAM CIRCA/VIRGIN LP/MC:JULIA 4/JULIA C4 CD:JULIA CD4

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FORDHAM, Julia JULIA FORDHAM CIRCA/VIRGIN LP/MC:JULIA 4/JULIA C4 CD:JULIA CD4

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FORDHAM, Julia JULIA FORDHAM CIRCA/VIRGIN LP/MC:JULIA 4/JULIA C4 CD:JULIA CD4

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FORDHAM, Julia JULIA FORDHAM CIRCA/VIRGIN LP/MC:JULIA 4/JULIA C4 CD:JULIA CD4

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FORDHAM, Julia JULIA FORDHAM CIRCA/VIRGIN LP/MC:JULIA 4/JULIA C4 CD:JULIA CD4

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FORDHAM, JULIA FORDHAM CIRCA/VIRGIN LP/MC:JULIA 4/JULIA C4 CD:JULIA CD4

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FORDHAM, JULIA FORDHAM CIRCA/VIRGIN LP/MC:JULIA 4/JULIA C4 CD:JULIA CD4

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FORDHAM, JULIA FORDHAM CIRCA/VIRGIN LP/MC:JULIA 4/JULIA C4 CD:JULIA CD4

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FORDHAM, JULIA FORDHAM CIRCA/VIRGIN LP/MC:JULIA 4/JULIA C4 CD:JULIA CD4

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FORDHAM, JULIA FORDHAM CIRCA/VIRGIN LP/MC:JULIA 4/JULIA C4 CD:JULIA CD4

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FORDHAM, JULIA FORDHAM CIRCA/VIRGIN LP/MC:JULIA 4/JULIA C4 CD:JULIA CD4

8.65
FORDHAM, JULIA FORDHAM CIRCA/VIRGIN LP/MC:JULIA 4/JULIA C4 CD:JULIA CD4

8.65
FORDHAM CANNIBAL (E) FREBERG, Stan THE CAPITOL YEARS Capitol LP/MC:EMS 1321/TCEMS 1321 CD:CZ158 £2.43/4,85 (E) Comedy FURY, Billy THE SOUND OF FURY + 10 Decca/London CD:820627-2 4.89 (F) Pop

GBH CITY BABIES ATTACKED BY RATS CLAY LP:CLAYLP 4 (PY/BMG)
GEORGE & MARTHA ANOTHER HEAD Collision LP:001 (SRD)
GODDING, Brion SLAUGHTER ON SHAFTESBURY AVENUE Reckless LP:RECK 16 £3.85 (A)
GOLDEN STAR UPFRONT SION MC:SC 5084 £2.43 (VBK)
GOSPEL MIRACLES, The JOY Mirocle LP:MC:MIR 5008/ZCMIR 5008 £3.85 (A)
GREEN RIVER REHAB DOLL Glitterhouse LP:EFA 4465 (SRD)
GYPSY KINGS GYPSY KINGS A1 LP/MC:A1LP 1003/A1C 1003 CD:1150192 (A) Metal Metal Rock Pop Gospel Metal Flamenco

HOLLY, Buddy GOLDEN GREATS MCA CD:DMCTV 1 [F]
HURRICANE OVER THE EDGE Enigma/Virgin LP/MC:ENVLP 511/TCENV 511 CD:CDENV 511 £4.09

(F)
Metal

ISLEY BROTHERS GREATEST MOTOWN HITS Motown CD:WD 72516 £4.86 (BMG)

JOHNSON, Michael LIFE'S A BITCH RCA LP/MC:PL 90312/PK 90312 CD:PD 90312 (BMG)
JOSHUA INTENSE DEFENCE RCA LP/MC:PL 71095/PK 71905 CD:PD 71905 (BMG)
JUNCOSA, Sylvia NATURE SST LP:SST 146 (VRT)
JUSTIFIED ANCIENTS OF MU MU Shag Times KLG LP:JAMSDLP 3 (VRT)

** Previously listed in alternative format

Monday 6th - Friday 10th March Album Releases: 109

KAREN JUST FOR WHAT I AM Ross MC:CWGR TV12 E3.25 (H)

KGAGUDI, Lazarus LAZARUS KGAGUDI Tusk LP/MC: TUS 8003/ZCTUS 800 £3.85 (A)

Ethnic
KIARA TO CHANGE AND/OR TO MAKE A DIFFERENCE Arista LP/MC:209248/409248 CD:259248 (SMG)
KNIGHT, Gladys & The PIPS ALL THE GREATEST HITS Matown CD:WD 72373 £4.86 (BMG)
KRAUSE, Dagmar TANK BATTLES THE SONGS OF HANNS EISLER Antilles/Island LP/MC:AN
8739/ANC 8739 CD:ANCD 8739 £3.95/7.29 (F)

LARGO, Hugo METILE Land LP/MC:LAND 05/LANDC 05 CD:LANDCD 05 £3.65/6.95 (I/RT) LITTLE STEVEN REVOLUTION RCA LP/MC:PL 83431-PK 83431 CD:PD 83431 (8MG) LOVESLUG SLUG 'EM ALL Glitterhouse LP:EFA 4471 (SRD) LURKERS WILD TIMES AGAIN WESERLABEL LP:EFA 2432 (SRD)

MADY, Kasse FODE Stern's Africa LP/MC:STERNS 1025/STC 102 CD:STCD 1025 £3.85/6.45 (STERNS)
MIDNIGHT STAR MIDNIGHT STAR MCA LP/MC:MCG 5041/MCGC 6041 CD:DMCG 6041 £4.09/7.29
Dance/Disco
(F)
Rock MILLER, Phil SPLIT SECONDS Reckless LP:RECK 8 CD:CDRECK 8 £3.85/6.95 (A) MITCHELL, Blue THE THINGS TO DO Blue Note/EMI LP: CD:BNZ 127 £4.85 (E) MORGAN, Lee THE RAJAH Blue Note/EMI CD:BNZ 131 £4.85 (E)

OLSON, Curis BETTER THAN EVER Intima/Enigma LP/MC:ENVLP 518/TCENV 518 CD:CDENV 518 £4.09 (E)

PAPA WEMBA PAPA WEMBA Stern's Africa LP/MC:STERNS 1026/STC 102 CD:STCD 1026 £3.85/6.45 (Stems)
PARLAN, Horace HAPPY FRAME OF MIND Blue Note/EMI CD:BNZ 133 4.85 (E)
PEARSON, Duke WAHOO Blue Note CD:BNZ 134 £4.85 (E)
PET SHOP BOYS INTROSPECTIVE Parlophone LP:PCSX 7325 £5.35 (E) Jozz Hi-NRG/Pop

QUICKSILVER MESSENGER SERVICE HAPPY TRAILS EMI CD:CZ 152 £4.85 (E)
QUICKSILVER MESSENGER SERVICE QUICKSIL'/ER MESSENGER SERVICE EMI CD:CZ121

RANI SOHO ROAD DEE RANI SOHO ROAD DEE Star MC:SC 5082 £2.43 (I/BK) RICKETTS, Glen MORE LOVE J.C. LP:JCLP 003 £4.95 (IS) RIVERS, Sam DIMENSIONS AND EXTENSIONS Blue Note/EMI CD:BNZ 135 £4.85 (E) ROSS, Diana GREATEST HITS Motown CD:WD 72478 £4.86 (BMG) Pop Reggae Soul Soul

SA-FIRE SA-FIRE Mercury/Phonogram LP/MC:8349221/8349224 CD:8349222 \$3.99/6.99 (F)
SMITH, Lonnie THINK Blue Note/EMI CD:BNZ 136 \$4.85 (E)
SMITH, Tommy STEP BY STEP EMI/Monhattar LF/MC:BLT 1001/TCBLT 1001 CD:CDBLT 1001 \$23.99/7.29 (E)
STARR, Edwin HITS OF .../GREATEST MOTOWN HITS Motown CD:WD 72429 \$4.86 (BMG) Soul

THANDIWE THE MADUALA BROTHERS Tusk LP/MC:TUS 8002/ZCTUS 8002 £3.85 (A)
THEM THEM Decca/London CD:8205632 £4.89 (F)
THREE SOUNDS, The BABE'S BLUES Blue Note/EMI CD:BNZ 137 £4.85 (E)
TIGER & GENERAL TREES TIGER & GENERAL TREES LINE! CSA CD:CSACD 25 £7.29 (A/JS/CSA)
TURRENTINE, Stanley JUBILEE SHOUT Blue Note/EMI CD: BNZ 139 £4.85 (E)
TURRENTINE, Stanley Z.T.'s BLUES Blue Note/EMI CD:3NZ 140 £4.85 (E)
TYNER, McCoy EXPANSIONS Blue Note/EMI CD:BNZ 141 £4.85 (E) Reggae Jazz Jazz Jazz

VARIOUS AFRICAN SUNSET CSA CD:CSACD 5000 £7.29 [A/JS/CSA] World VARIOUS ALY BAIN & FRIENDS Greentrax LP/MC:TRAX 026/CTRAX 026 CD:CDTRAX 026 £3.65/6.08 VARIOUS ALY BAIN & PRIENDS Greentrax LP/MC:TRAX 026/CTRAX 026 CD:CDTRAX 026 £3.65/6.08
(GD)
VARIOUS AN ORIGINAL SOUNDTRACK OF THE RAINMAN Capital LP/MC:EST 2091/TCEST 2091
CD:CDEST 2091 £3.99/7.29 (E)
VARIOUS BOPPIN' HILBILLY YOL 3 White LP:WLP 2803 £3.89 (A/CSA)
VARIOUS BOPPIN' ROCK 'N' ROLL White LP:WLP 3941 £3.89 (A/CSA)
VARIOUS DANGEROUS LIAISONS (OST) Virgin LF/MC:V 2583/TCV 2583 (E)
VARIOUS LIONEL RICHE: THE COMPOSER Motown CD:WD 72437 £4.86 (BMG)
VARIOUS MORE GEORGIA MUSIC White LP:WLP 8942 £3.89 (A/CSA)
VARIOUS PRIVATE HILBILLY YOL 4 White LP:WLP 2804 (A/CSA)
VARIOUS SCANDAL (OST) Perigonope LP/MC-PCS 7331 TCPCS 7331 CD-CDPCS 7331 \$23.9977.09 VARIOUS PRIVATE HILLBILLY VOL 4 White LP:WLP 2804 (A/CSA)

Rockabilly VARIOUS SCANDAL (OST) Parlophone LP/MC:PCS 7331/TCPCS 7331 CD:CDPCS 7331 £3.99/7.29 VARIOUS SCANDAL (OST) Parlophone LP/MC:PCS 7331/TCPCS 7331 CD:CDPCS 7331 \$33/717.49 Films/Shows
VARIOUS SOUNDS OF SOWETO VOL 1 Tusk LP/MC:TUS 8001/ZCTUS 8001 £3.85 (A)
Films/Shows
VARIOUS SURE SHOT VOL 1 Jammy's LP:VPRL 1039 £4.95 (IS)
VARIOUS THE COMPLETE SYMPHONIC RECOPDING — LES MISERABLES First Night LP/MC:MIZ
1/MIZC 1 CD:MIZCD 1 £12:50/22.00 (P)
Films & Shows
VARIOUS THE MARQUEE 30 LEGENDARY YEAFS Polydor LP/MC:MQTV 1/MQTVC 1 CD:840010-2
£5.49/7.29 (F)
VARIOUS UNFORGETTABLE 2 EMI LP/MC:EMTV 16/TCEMTV 46 CD:CDEMTV 46 £4.59/7.29 (E)
Soul
VERBAL ABUSE JUST AN AMERICAN Blitzcore LP:EFA 1651 (SRD)
Metal
VICTORY CULTURE KILLED THE NATIVE London LP/MC:83778-1/83778-4 CD:83778-2

80ck

WAKEMAN, Rick 20TH ANNIVERSARY A&M CD:RWCD 20 £19.50 (F)
WALLACE, Ion MY MUSIC Pickwick CD:PWK 089 PK)
WENDY & USA FRUIT AT THE BOTTOM Virgin IP/MC V 2580/TCV 2580 (E)
WIN FREAKY TRIGGER Virgin IP/MC:V 2571/TCV 2571 CD:CDV 2571 £7.29 (E)

Year to Date: 10 weeks to 18th March Album Releases: 859



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THE NEW SINGLE ON 7" (ORE 2) AND 12" (ORE T 2)

NEWSINGLES

Artist / A/B-side / Label / 7" / 12" / "MC" / "CD" / Cat Nos / Extra tracks / (Distributor) / Category /

ABBA ANGLE EYES/Voulez-Vous Old Gold 7"OG 9856 (WU/A/LIG)
ABBA GIMME GIMME/Does Your Mother Know Old Gold 7" OG 9860 (WU/A/LIG)
ABBA KNOWING ME KNOWING YOU/The Winner Takes It All Old Gold 7" OG 9858

ADULT NET TAKE ME/Incense & Peppermints Fontana/Phonogram 7" BRX 1 12" BRX 112 Going Nowhere/Sea Of Rain "CD" BRXCD 1 (F) ALSTON, Gerald ACTIVATED/(Version) Motown 7" ZB 42681 Pic Bag 12" ZT 42682 Pic

Bag "CD"ZD 42682 (BMG)

ARMSTRONG, Louis WHAT A WONDERFUL WORLD/tba MCA 7" MCA 706 Pic Bag (F)

ART OF NOISE PARANOIMIA '89/Locus Classicus 1 China 7" CHINA 14 12"CHINX 14 12"CHIXP 14 (F)

BOY GEORGE DON'T TAKE MY MIND ON A TRIP/Girlfriend Virgin 7" BOY 108 Pic Bag

12" BOY 10812 (E)
BOYS, The LUCKY CHARM(Version) Motown 7" ZB 42687 Pic Bag 12"ZT 42688 Pic Bi
(BMG)
Dance/Dis

CHILDS, Toni DON'T WALK AWAY (REMIX)/Hush A&M 7" AM 462 Pic Bag 12" AMY 462 Pic Bag "CD" CDEE 462 (F)
COLE, Lloyd & THE COMMOTIONS FOREST FIRE/Perfect Blue Polydor 7" COLE 10 12"
COLEX 10 (F)

DARE NOTHING IS STRONGER THAN LOVE/Valentino A&M 7" AM 493 Pic Bag 12" AMY 493 Pic Bag "CD" CDEE 493 If Looks Could Kill (F)
"DEACON BLUE WAGES DAY/Take Me To The Place CBS 7" DEACQ 8 (C)
DEBUT DE SOIREE NUIT DE FOILE/tba PWL Continental 7" PWL 31 12" PWLT 31 (P)

DENIZ YOU WERE THE ONE/(Version) Urban/Polydor 7" URB 32 12" URBX 32 (F)

DEPECHE MODE EVERYTHING COUNTS (LIVE)/tha Mute 7" BONG 16 12" 12BONG

16 "CD" CDBONG 16 (I/RT/SP)
DJ DZIRE BAD PLACE TO GET HIT/(Versions) Furious Fish 12" FFD 002 (I/BK) Dance/Disco
DJ FAST EDDIE YOYO GET FUNKY/(Version) DJ Int/Westside 7" DJIN 7 12" DJIN 7 "CD" CDIN 7 (A)

EASTON, Sheena DAYS LIKE THIS/tba MCA 7" MCA 1325 Pic Bag 12" MCAT 1325 Pic Bag "CD" DMCA 1325 (F)

*FOUR TOPS & SMOKEY ROBINSON INDESTRUCTIBLE/Next Time Arista 7" 112151 Pic Disc (BMG)

GREAT AND LADY SOUL TRACE THE LINE (TO MY HEART)/Harriet Walk Virgin 7" VS

1169 Pic Bag 12" VST 1169 Pic Bag (E)
GUNS 'N' ROSES PARADISE CITY/Used To Love Her Geffen 7" GEF 50 Pic Bag 12" GEF
50T Pic Bag Anything Goes "CD" GEF 50CD Sweet Child O' Mine (W)

HAIG, Paul SOMETHING GOOD/tba Circa/Virgin 7" YR 25 Pic Bag 12" YRT 25 Pic Bag

HOLMES, Robert ANGEL IN THE HOUSE/The Hurting Kind Virgin 7" VS 1142 Pic Bag 12" VST 1142 Pic Bag Queen Of My World (E)
*HOWARD SINGERS, Dave WHAT DO YOU SAY TO AN ANGEL/Sabata '88 Pinpoint

"CD" 57291136 CZ (I/RE)

ICE T HIGH ROLLERS/The Hunted Child Sire 7" W 7574 Pic Bag 12" W 7574T Pic Bag

IN PURSUIT OF HAPPINESS I'M AN ADULT NOW/Ten Fingers Chrysalis 7" CHS 3316 Pic Bag (C)

JENKINS, Kechia I NEED SOMEBODY/(Version) Citybeat/Beggars Banquet 7" CBE 722
Pic Bag 12" CBZ 1222 Pic Bag (W)
Dance/Disco
JUDAS PRIEST LIVING AFTER MIDNIGHT/Breaking The Law Old Gold 7" OG 9864

KIARA Featuring SHANICE WILSON THIS TIME/Wait So Long Strawberry Letter 23 Arista 12" 612067 (BMG) Soul KURSAAL FLYERS LITTLE DOES SHE KNOW/DEAD END KIDS — Have I The Right Old

Gold 7" OG 9859 (WU/A/LIG)

"Previously listed in alternative format

Monday 6th-Friday 10th March

Single Releases: 69

Artist / A/B-side / Label / 7" / 12" / "MC" / "CD" / Cat Nos / Extra tracks / (Distributor) / Category

LOGAN, Johnny WHAT'S ANOTHER YEAR/Hold Me Now Old Gold 7" OG 9861 (WU/A/LIG)

MADONNA LIKE A PRAYER/Act Of Contrition Sire 7" W 7539 Pic Bag 12" W 7539T Pic

Bag "CD" W 7539CD (W)
MARCHAND, Donny LADIES OF THE NIGHT/Rhythm Of Life College 7" COLS 5939 (E)
MATHIS, Johnny TWELFTH OF NEVER/Wonderful Wonderful Old Gold 7" OG 9857

(WU/A/LIG)

(WU/A/LIG)

MEAT LOAF YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH/Midnight At The Lost

And Found Old Gold 7" OG 9865 (WU/A/LIG)
MILLTOWN BROTHERS, The COMING FROM THE MILL 1989: ROSES/Janice Is Gone
Big Round 7" BIG R101 Pic Bog 12" BIG R101T Pic Bag Something On My Mind/Time

(P)
MONKEES, The DAYDREAM BELIEVER/THEME FROM THE MONKEES/A Little Bit Me, A Little Bit You Arista 10" 112157 (EP) "CD" 662159 (BMG)
MOORE, Gary READY FOR LOVE/World Frontier Virgin 7" GMS 2 Pic Bag 12" GMST 2 Pic Bag The Loner 12" GMSTG 2 Gatefold Sleeve (E)
MORE, Kenny LOVE IS THE KEY/(Version) Anxious 12" NERVT 3 Pic Bag (A)
MOSES P. TWILIGHT ZONE/(Version) Arista 7" 111943 Pic Bag 12" 611943 Pic Bag "CD"
141943 (BMG)

NEIGHBOURHOOD, The MISSING OUT/That Way (Inst) Parlophone 7" R 6208 Pic Bag 12" 12R 6208 Pic Bag A Certain Attitude/Tell Me "CD" CDR 6208 (E) NOONE, Peter I'M INTO SOMETHING GOOD/God Knows Cypress 7" YY 5004 (A) O'HARA, Mary Margaret BODY'S IN TOUBLE/Year In Song Virgin 7" MMOS 5 Pic Bag

(E)
ORBISON, Roy DREAM BABY/Pretty Paper Old Gold 7" OG 9885 (WU/A/LIG)
ORBISON, Roy IN DREAMS/Folling Old Gold 7" OG 9883 (WU/A/LIG)
ORBISON, Roy IT'S OVER/Blue Bay Bayou Old Gold 7" OG 9879 (WU/A/LIG)
ORBISON, Roy OH PRETTY WOMAN/Mean Woman Blues Old Gold 7" OG 9881

ORBISON, Roy OH PRETTY WOMAN/Mean woman blues Gla Gold / OG 7001 (WU/A/LIG) ORBISON, Roy ONLY THE LONELY/Blue Angel Old Gold 7" OG 9870 (WU/A/LIG) ORBISON, Roy RUNNING SCARED/Crying Old Gold 7" OG 9872 (WU/A/LIG) ORBISON, Roy THE CROWD/Lana Old Gold 7" OG 9888 (WU/A/LIG) OYSTER BAND, The THE LOST AND FOUND/tba Cooking Vinyl 7" FRY 6 Pic Bag 12"

FRY 6T Pic Bag (I/RE)

PREFAB SPROUT THE GOLDEN CALF/The Venus Of The Soup Kitchen Kitchenware/CBS 7" SK 41 Pic Bag 12" SKX 41 Bonny (C)

REDBONE WITCH QUEEN OF NEW ORLEANS/Maggie Old Gold 7" OG 9868 (WU/A/LIG) ROACHFORD FAMILY MAN/Never CBS 7" ROA 5 Pic Bag 12" ROAT 5 Pic Bag "CD"

CDROA 5 (C)

ROBBINS, Marty DEVIL WOMAN/El Paso Old Gold 7" OG 9866 (WU/A/LIG)

ROWE, Nick AMRITA/The Fire & The Moon White Mountain 7" WMR 45-01 Pic Bag (P)

SAILOR GLASS OF CHAMPAGNE/Girls Girls Old Gold 7" OG 9863 (WU/A/LIG)
SANDKINGS, The HOPE SPRINGS ETERNAL/Trance Dance/Show Her Up/Up Tight Long
Beach 12" BEACH 2T (I/NM)
SCAGGS, Boz WHAT CAN I SAY/Lido Shuffle Old Gold 7" OG 9862 (WU/A/LIG)
SIMON, Carly LET THE RIVER RUN/Carlotta's Heart Arista 7" 112124 Pic Bag 12" 612124
Pic Bag Coming Round Again/Itsy Bitsy Spider "CD" 162124 (BMG)
*SIMPLE MINDS BELFAST CHILD/Mondela Day Virgin 7" SMX 3 Pic Bag (E)
SOME PEOPLE MY BLUE HEAVEN/Like The Stronger Breakin 7" 7BRK 6 Pic Bag (A)
SOUL II SOUL Featuring CARON WHEELER KEEP ON MOVING/tba 10/Virgin 7" TEN
263 Pic Bag 12" TENX 263 Pic Bag (E)
SOUTHSIDE JOHNNY & CLANNAD ON THE AIR TONIGHT/tba RCA 7" PB42617 Pic
Bag 12" PT42618 Pic Bag "CD" PD42618 (BMG)
ST JAMES, Michael A GIFT FROM THE HEART/Holding Back Columbia 7" HOM 5 Pic
Bag 12" 12HOM 5 Pic Bag Shine A Light (E)
STIFF LITTLE FINGERS ST PATRIX/tba Virgin 12" SLF 1 (EP) "CD"SLFCD 1 (E)

TODAY GIRL IVE MY EYES ON YOU/(Version) Motown 7" ZB 42683 Pic Bag 12" ZT 42684
Pic Bag (BMG)
Dance/Disco

Pic Bag (BMG)

TOTO AFRICA/I Won't Hold You Back Old Gold 7" OG 9867 (WU/A/LIG)

TYREE Featuring KOOL ROCK STEADY TURN UP THE BASS/tba London 7" FFR 24 12"

FFRX24 12" DJ 970 (F)

Rap

VEGAS, Jet YOU CAN'T HOLD THAT AGAINST ME/tba MCA 7" MCA 1318 Pic Bag 12" MCAT 1318 Pic Bag "CD" DMCAT 1318 (F)

WHAT? NOISE VEIN/SHIT/Word/Slapdash Cut Deep 12" CUT 12002 Pic Bag (SRD)
WILLIAMS, Vanessa DREAMING/The Right Stuff Wing/Polydor 7" WING 4 12" WINGX

Year to Date: 10 weeks to 10th March

Sincle Releases: 688

Poradise City.
Paranoimia 89
Ready For Love
Running Scared
Something Good
SI Patrix
Take Me.
The Crowd.
The Golden Calf
The Lost And Found
This Time. This Time K
Trace The Line (To My
Heart).

G Turn Up The Bass.

T Weifft Of Never.

M Wilght Zone.

W Wages Day.

D What A Wonderful
World.

What Can I Say.

B Orleans R
You Can't Hold That
Against Me J
You Took The Words
Right Out Of My
Mouth Mouth M
You Were The One D
Yoyo Get Funky D



BOY GEORGE

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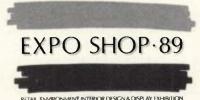
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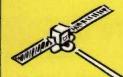


National Exhibition Centre, Birmingham 5-8 March 1989 Telephone: 01 340 3291



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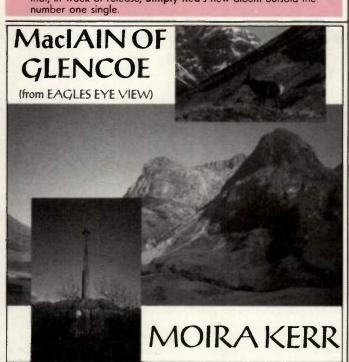
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DIARY

WHAT SOME people will do to get away from the Brits: MCA's Stuart Watson claims a new world record of 45,000 miles travel in five weeks in making product presentations in every major world market. "Any challengers?" he asks... Meanwhile, WEA chairman Rob Dickins was spied getting away from it all at exclusive health and fitness resort Grayshott Halt last week and, as you read this, BPI chairman Peter Jamieson is bottling through the sands of Algeria in a Land-Rover as part of the Rainbow Rovers relief column in which A&M's Brian Shepherd and Island's Clive Banks are also participating... On a more serious note concerning the Brits, some of those involved with selling the TV package abroad have sprung to the show's defence, with Music Box's Kate Mundle expressing her hope that the industry "will not turn its back on what it has worked so hard to achieve and which, with further commitment of the type given this year by the main members of the Brits committee could, and should, be an exceptional piece of television programming that will do justice to the world's creative music centre". Drew Levin, boss of DSL Entertainment which packaged the event for the States, adds that both the cable run on MTV and the syndicated versions "did exceedingly well in the ratings"... Ed Bicknell, as Dire Straits' manager a keen backstage observer at the Albert Hall, is one of many who have contacted Music Week about the Brits (see p6) and has a few "humble suggestions": "1. Get the event out of the Royal Albert Hall; 2. Return to the TV format of 1987. 3. Don't criticise Elephant House too harshly — they did an excellent job in the circumstances; 4. Give next year's lifetime achievement award to Ronnie Scott and Pete King. 5. Issue this year's show on video and call it Spinal Tap II"...

Royal Albert Hall; 2. Return to the TV format of 1987. 3. Don't criticise Elephant House too harshly — they did an excellent job in the circumstances; 4. Give next year's lifetime achievement award to Ronnie Scott and Pete King. 5. Issue this year's show on video and call it Spinal Tap II" ...

THE CASSETTE single (please can we avoid that horrible word "cassingle"?) looks set for a third-time-lucky push from the BPI, though there are still some dissenting companies which is causing concern to retailers who want guaranteed availability of top 40 product and new releases before they will really get behind it ... Michael Emmerson's new broom in BMG's international classical division has resulted in the sudden departure of Keith Shadwick to be quickly replaced by Peter Battershill ... Geoff Kempin is acting MD of PolyGram video label Channel Five following the hasty departure of Michael Golembo ... Andrew Lloyd Webber has pulled one out of the top drawer to replace Brian Brolly as head of his Really Useful Group, appointing IBA director general and former Capital Radio MD John Whitney ... Virgin's Jon Webster reckons that Simple Minds' chart-topping success is due in no small measure to the whole company's commitment to the extent that "everybody from the tea boy to the MD" were putting together box sets all day Saturday ... WEA is proud that, in week of release, Simply Red's new album outsold the number one single.



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