

# MUSIC WEEK



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## Scots awa' to chart devolution

THE SCOTTISH record business is going its own way this week in a bid to give the country a stronger identity for its music and music industry.

More than 30 of the country's 84 labels have already joined the Scottish Record Industry Association and sub-committees are at present discussing plans for a separate Scottish chart and

certification awards.

The prototype organisation was formed by a nine-member committee last June and it made its first public appearance at Midem in January. "The main thing was to attend Midem and prove we were serious about this," says association chairman Robin Morton.

"We came back from there very confident. There was a lot of inter-

est in us and we showed ourselves as a real organisation," he says. "Scotland has not really had a voice because everything has been centralised in London."

One of the organisation's first priorities is to establish its own chart as an alternative to the Gallup chart, which it believes is

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# Help wanted: new partner for Chrystalis

THE TROUBLED Chrystalis group is in the final stages of negotiation to find a worldwide trading partner. The company says, though, that any joint working will not affect its independence or structure in either the UK or the US.

Speculation has been circulating on both sides of the Atlantic that BMG is in the process of buying

a majority stake in the company, but Chrystalis music group executive vice president Joe Keiner states: "This is not the case."

"We are in the final stages of considering our options regarding all aspects of a choice of partner. There is no deal done but we are in the final stages of considerations and talks."

"Yes, we are talking to more than one company."

Keiner adds: "In all possible scenarios, Chrystalis will retain the independent structure of the label organisation on both sides of the Atlantic. The rumours about the disappearance of the label are just not on."

Chrystalis has been in the spotlight following poor trading results and the buying by the David Geffen company of a block of shares. Geffen is believed to own some 25 per cent of Chrystalis stock.

## PolyGram aims price cuts at public

POLYGRAM IS dropping the price of its compact discs from next month with the hope that dealers will pass on the savings to consumers.

Frontline pop product is dropping by 30p to £6.69 which PolyGram commercial director Pete Rezon hopes will standardise retail prices at £10.99.

He comments: "Last year when we reduced prices, we left it up to retailers to decide whether to take the extra margin or reduce their prices. This year, we hope that our price reduction will mean a reduction in the shops." Asked why the

company is lowering its dealer prices, Rezon says: "We are trying to be sensitive to the needs of the market."

In addition to the fall for standard pop CDs, mid-price pop CDs are going from £4.89 to £4.56 and mid-price classical CDs from £4.89 to £4.86.

Vinyl pop albums and cassettes are rising from £3.99 to £4.26 and deluxe LPs from £4.29 to £4.56. Classical full-price albums are going from £4.29 to £4.56 and TV division albums from £4.59 to £4.86. There will be no change in other prices.

TWO OF the UK's frontline distribution operations are coming under the same ownership through the acquisition of Wynd-Up by Terry Blood Distribution parent company John Menzies.

Prestwich Holdings has negotiated a £3.27m deal to sell Wynd-Up to Menzies. Prestwich claims that pre-tax profits from the wholesale company for the six months to December 31 1988 were not less than £335,000.



JOE SMITH was a knockout as the first overseas guest of honour speaker at last week's Music Week Awards ceremony, which attracted more than 1,000 people to the Grosvenor House in London.

## Smith: 'music before money'

THE PROFIT motive should not be allowed to interfere with the creativity of the record industry. If money ever does come before music then traditional world leaders like the UK and the US could find themselves being overtaken by the Soviets and the Japanese.

That was the warning from Joe Smith, president of Capitol-EMI, in his keynote address to the MW Awards luncheon. Smith, the first overseas speaker to address the event, contended that music needs freedom to be successful.

He said the world music industry

was in the hands of six multi-national corporations which, should any of their other business interests fail, could turn to records for extra profits. There was a fine line between the need to be commercially viable and having the freedom to "explore, to break new ground, to fail and to try again".

He commented: "That freedom is what established the UK and the US as world leaders. The fear is that — no matter how well-intentioned our corporate masters are

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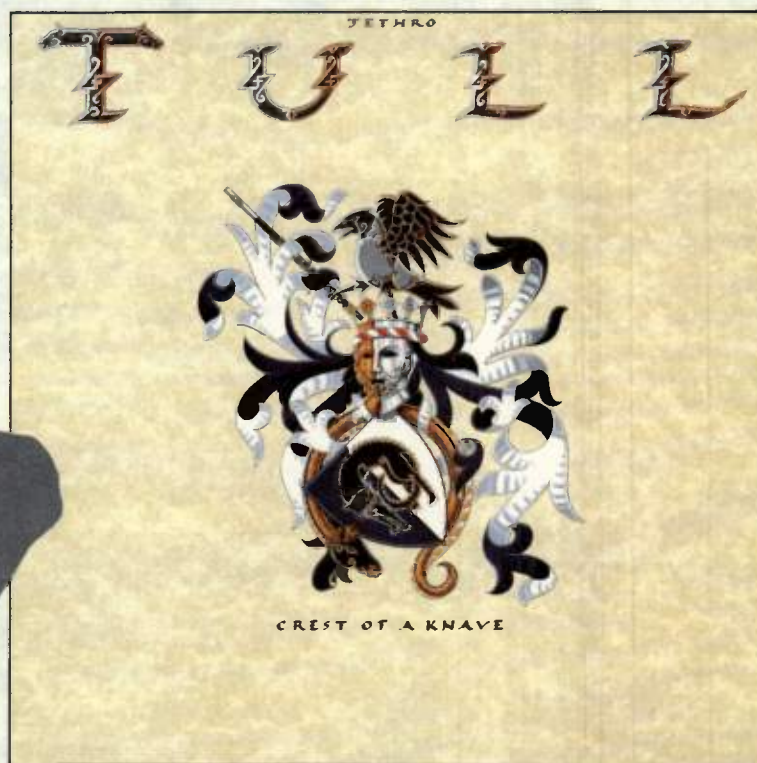
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## Rattle And Hum video gets £3/4m ad backing

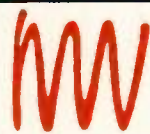
CIC VIDEO is launching a £750,000 advertising campaign to back the release of U2's Rattle And Hum video, on March 20. The campaign includes national TV advertising and press ads in the *Daily Mirror*, *Today*, *Independent*, *Ob-*

*server*, the *Guardian*, *NME*, *Sounds*, *Sky*, *Q* and *The Face*.

Advertising is also being taken out with video consumer and video sell through press. There will also be a national radio campaign and flyposting across the country.

● POLYDOR IS launching national TV advertising in Granada this week and then a national roll out for The Style Council compilation *The Singular Adventures Of The Style Council*. There will also be radio advertising and ads in *Q*, *The Face* and *NME*.

### MUSIC WEEK



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ARISTA IS releasing the single *Let The River Run* this week to tie in with the theatrical release of the film *Working Girl* from which the *Carly Simon* single is taken.

● THE MILLTOWN Brothers will be on tour in the UK to promote the release on Big Round Records of their debut single *Roses*, on March 13.

● ADS IN *Q* and *Insight* as well as competitions in various national and trade press will support the release of the video *The Nelson Mandela 70th Birthday Tribute* on CMV Enterprises, this week.

● VIRGIN RECORDS and *Q Magazine* are joining together to promote the cassette *What Q Magazine Said* which is released on the Virgin label this week and is intended to retail for 99p.

● THE MIDNITERS will be touring the UK to promote the Razor Records release of their debut LP. They will be supporting The Stray Cats.



A&M IS launching a nationwide TV advertising campaign in support of the re-release of *Sam Brown's* album *Stop!* The campaign in conjunction with *Our Price* rolls out nationally on March 13 and coincides with full page ads in the national and music press, flyposting and in-store displays.

● THE EPIC release of the new Europe single *Let The Good Times Rock*, on March 13, will be promoted by the group's UK dates.

● THE MONKEES will be touring the UK to support the Arista release of their Monkees EP this week.

● A UK tour by The Neighbourhood this month will tie-in with the Parlophone release of their new single *Missing Out* this week.



CHAPTER 22 is releasing the single *Baby You're Just You* by The Pastels this week to coincide with the group's UK tour dates. Stephen of The Pastels is pictured above.

## Pickwick takes on PolyGram budget CDs

PICKWICK IS to distribute all PolyGram budget compact discs in a deal which now sees Pickwick handling all the company's low price product.

The agreement covers a wide range of artists as well as classical repertoire and it comes at the same time as Pickwick reveals a pre-tax profit increase of 10 per cent.

Profits rose from £3m in 1987 to £3.3m in 1988 and although the increase is not as great as the previous 12 months, chief executive Ivor Schlosberg adds that during 1987 over £4m was spent on improving the infrastructure of the company to cope with its increased output.

Turnover increased from 31,755,000 in 1987 to 41,484,000 in 1988 and poor trading in December was blamed on the impact of higher interest rates causing dealers to keep year-end stockholdings to a minimum.

The growth in turnover comes

from higher sales of Pickwick's video products. Video now caters for 61 per cent of the company's output and Schlosberg expects the position to stay that way in 1989.

He foresees growth in the audio market — particularly compact discs.

"The one aspects of the compact disc market is that none of the majors to our knowledge have announced a catalogue of across-the-board low price CDs. PolyGram is the first and we will be handling them," he says.

Pickwick's own classical new release product went CD and cassette-only at the start of the year and budget classical will also not be available on vinyl.

Pickwick's attitude to the video market is a little more conservative. "Forecasts for 1989 vary from growth in the market of anything from 25 per cent to 100 per cent so we will have to see what happens."

## Pirate gets 15 months gaol

THE FINAL piece in an anti-piracy operation stretching back more than four years has been put into place with the gaoling of a counterfeit tape factory chief.

The BPI believes that when Julien Harper set up his operation in 1984 it was, at that time, potentially the biggest illegal manufacturing plant in the UK.

However, the factory was closed just three weeks after it was launched through a series of raids co-ordinated by the BPI's anti-piracy unit.

Several people involved with the operation were sentenced after court action in 1987 where they received penalties ranging from nine months' imprisonment to fines.

Harper escaped the action by fleeing to Spain but was re-arrested by airport police on February 11 this year after flying back to visit the UK.

He was tried at the Old Bailey in London where he pleaded guilty to plotting to breach copyright. The court was told that he had set up a factory in purpose-built industrial premises at Rye Alley Farm,

Whitstable, Kent.

The court also heard that, when questioned, Harper said: "I don't think we were doing any real harm. It is one thing to cheat people but another thing to give them almost the real thing." He was said to have added that the major record companies could afford the loss.

He was gaol for 15 months.

## Capital tunes into increased audience share

LONDON ILR station Capital Radio is claiming its best annual audience statistics for seven years during 1988. The station says that total adult listening hours per week increased by 18 per cent compared with the 1987 figure to 35.1m. Its audience share in the London area is now 19 per cent.

### U.S. R&B CHART # 1



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# What price the future of PRT?

SPECULATION IS surrounding the future of PRT in the wake of the sale of Maison Rouge studios and the dismissal of the head of the company's distribution operation.

However, group managing director Kim Hurd says that the sale of the company in whole or in part is "not under discussion".

She adds, though, that talks are taking place with a potential partner in a joint venture. This is believed to be a reference to Telstar which, in return for placing its distribution with PRT, would receive a say in the running of the operation.

Hurd adds that the sale of Maison Rouge was merely the disposal of surplus assets and that the

departure of Richard Lim from PRT Distribution is not an adverse indication for its future. She points to the fact that former BMG Operations managing director Richard Gane is now directly responsible for distribution and says that his experience will be an asset to the operation.

But, when pressed, she comments: "Everything is for sale and nothing is for sale. We are in business and while at present there is an intention not to sell, everything has its price."

That intention is displayed, Hurd contends, by the investment which PRT is committing to its compact disc factory and other operations.

## Hard graft pays off as CBS boasts record quarter

CBS UK had the most profitable quarter in its history at the end of last year, the company's mid-term sales conference has been told.

Deputy managing director Tony Woolcott said the achievement came because the company resisted the temptation of TV campaigns in favour of sheer hard work.

He added that £1m less was spent on TV time than in previous

years and said: "So we took the decision to roll up our sleeves and get down to some hard graft."

"The sales department delivered the best autumn campaign results in terms of revenues and profits in the history of the company and the marketing departments squeezed every last drop out of the 'pearls' of the catalogue."

● Details of product next week.

## Scots awa'

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unrepresentative of Scottish music.

"Scotland is represented in the UK chart as an area, but you have to remember that it is not just a region, it is a country," says Morton. The association is now preparing its own research on setting up a chart and the full committee is expected to make a decision in April.

Meanwhile, the committee is already discussing awarding its own silver, gold and platinum discs to recognise the achievements of Scottish acts.

The association has no headquarters at the moment and although its plans include offices and

a part-time secretary, this will not go ahead until the Scottish Development Agency decides whether to fund the association.

Morton, who also heads Temple Records, is now concentrating on encouraging more companies to join the association. "There was a paranoia initially that it would be run by folkies. But it is definitely not. We are representing every kind of music," he says.

The preliminary membership fee is £50 but a statutory figure will be decided soon. Morton is also considering affiliating the SRIA with the BPI.

"I hope we will consolidate our relationship with them in the future. It is something we would like to do and hopefully they will too."



DIRECTOR OF the Nordoff-Robbins Music Therapy Centre, Sybil Beresford-Peirse, was the surprised recipient of the Strat award for exemplary service to the music industry at the Music Week Awards luncheon last week. She commented: "I take it as a tribute to the fantastic genius Paul Nordoff and also of the work of Clive Robbins. That we were allowed to follow them is a privilege. It is nothing one person can do."

## Smith

► FROM PAGE ONE

— that line can become blurred. "Squeezing out profits may cut down our risks and our experiments. We must be bold."

Smith said the traditional dominance of the UK and US was not assured, particularly in the face of emerging talent from the Soviet Union, Japan and China. "In the USSR, there are two million coming back from Afghanistan and one million are going to buy guitars."

He added that the Soviet success in ice hockey and basketball created by emulating Western styles could be readily translated to the popular music field. "There is no reason to believe that Russian music will not have a position in the world market in the next ten years, the Japanese will not sit back and let us maintain our dominance."

## Another pirate goes down

A STREET-TRADER who sold counterfeit tapes at an Underground station has been gaoled for six months by a judge at Southwark Crown Court. Ivor Birnie, of Camden, London, was charged with theft and going equipped to cheat.

## MUSICAL

### Chairs

CHANGES AT EMI: Vic Lanza, currently senior A&R manager, is to become a freelance A&R consultant, concentrating on MOR and stage musical releases. Lanza has been with the company since 1956. In the classical division, Sandra Derome has been promoted to administration manager and Anne-Marie Williams is now production co-ordinator. Mariam Todorovic has been appointed a product manager and Rachel Slaven becomes classical press officer. In finance, Caroline Calvert has joined the company as divisional accountant for pop marketing and Amanda Hompe has taken up the same post for strategic marketing ... Jane Clemetson has been appointed company secretary at Phonographic Performance Limited. She was previously in private practice ... Lisa Kaye, formerly with Arista, has joined Jive as international co-ordinator ... Sarah Pearson has left Britannia Row Equipment Hire to become studio manager at Surrey Sound ... Record plugger Theo Loyla has joined the Gatefield Sounds group of shops as a manager ...

## World BRIEFING

AMSTERDAM: CBS International's servicing factory in Haarlem is to manufacture three-inch compact disc singles for the European market. CBS and Sony have invested \$3m in the production of the singles and the annual output will be a maximum of 3.5m. The centre currently manufactures records and cassettes.

OTTAWA: Canadian record companies generated \$273m in sales in the year ending March 31 1988. But foreign-owned firms accounted for the majority of those sales. In total, record companies sold \$141m in cassettes, \$65m in albums, \$58m in CD and \$6m in singles.

NEW YORK: McDonalds issued approximately 45m copies of a flexible record with Sunday newspapers across the country promoting a contest designed to bring more people into its outlets. The recording features a chorus singing the McDonalds menu. If the group sang the whole song through on its second try the holder of that record won \$1m. One winning record was included among the 45m.

NEW YORK: Rock sponsorship is taking a bigger step into the music industry with the latest projects including: Canada Dry sponsoring Dick Clark's 35th anniversary American Bandstand tour which is expected to bring The Drifters, Guess Who, Association and Spinners to 120 cities; Pepsi's multi-million deal for Madonna's worldwide tour; MTV seeking sponsors for various live tours that are being developed from its regular shows and the original promoters of Woodstock seeking sponsors for a 20th anniversary celebration later this summer.

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Executive Producer PAUL McGUINNESS Produced by MICHAEL HAMLYN  
Directed by PHIL JOANOU A PARAMOUNT PICTURE  
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# Reports of vinyl's death are greatly exaggerated say dealers

IF ANYONE tries to tell you that vinyl is on its last legs, they probably have interests in the compact disc or cassette markets because as far as dealers are concerned it's going to be with us for a long while yet.

## A bonus to deter the pilferers

SECOND-HAND record dealer George Davenport has developed a new way of deterring would-be thieves from pinching goods from his shop.

He is charging customers 50p to come and look around his Manchester-based store Pandemonium. In return, he offers a £1 discount on every item purchased.

"I just got fed up with people taking things like cassette inlay cards and I decided to do something about it," says Davenport. He even put a sign outside the shop to tell the public about the 50p system. Unfortunately, it was stolen just days later.

While all around them claims are being made that sales of vinyl are dwindling, the proof of the pudding is not only in the latest figures but more importantly in the shops across the UK vinyl is sticking in there.

Leo Worthington, of House Of Music in Manchester, has complete faith in the vinyl format and is disturbed that more companies are not making the most of it.

"The only people that say vinyl is on the way out are those investing in the CD market. I don't see why I should stock CDs when so many people still want vinyl," he says.

"People like to handle LPs and they like to read all the sleeve notes. When I tell people that certain releases are only available on CD their faces drop and they ask why someone is trying to push them over to compact discs."

Worthington believes that many people like the ambience found on vinyl which is completely killed off when listened to on CD. "Many people say listening to CDs induces a sort of fatigue," he says.

"As far as sales are concerned, I have noticed cassettes taking over. It's a shame that vinyl discs are not as durable as they were when they were thicker because quality is always important.

"I don't know how long vinyl will be around but I suppose as long as there is a market it will still be here."

Bob Mulley, at Kestrel Records in Abergavenny, says vinyl is as strong as ever at the moment. "Sales have definitely not gone down as much as many people have said," he says.

"All age groups buy vinyl and I think that is what helps keep it going. I don't know why they still buy vinyl and not CD or whatever. Maybe it is just habit. I think they also probably feel that CDs are not permanent yet," says Mulley.

"New technology takes time to settle in and only the more aware buyers notice CDs. But I have noticed more kids buying CDs so maybe that is a sign of things to come."

Rod Fursman, at MJM Records in New Malden, says the vinyl format has suffered knocks in the past but it is as strong as ever now. "There was a dramatic decline a year or so ago and it did level off but it is not going that way anymore," he says.

"With big new releases like Simply Red, people will always buy the vinyl first and then it is the browsers that pick up the CDs. Certain types of music like heavy metal always sell much more on vinyl and new releases especially.

**'The only people that say vinyl is on the way out are those investing in the CD market. I don't see why I should stock CDs when so many people still want vinyl'**

"Also, at Christmas and probably at Easter, people who buy music for presents often buy vinyl. I think the future is down to the record companies. Classical vinyl is already dead so it might spread into other areas.

"I think there are a few more years left in the vinyl format but I suppose that period must vary from place to place around the country," says Fursman.

Keith Jefferson, of Pink Panther Record Centre in Carlisle, believes CDs are taking over as the premiere format. "I think they are going to take over but it is a long process," he says.

"Rock fans always seem to stick with vinyl. As far as chart albums are concerned, though, the CD is definitely catching up. I would say there is at least five years left in vinyl, in fact it will probably take us through to the year 2000."

REPORT OF THE WEEK



VICKY HALL, based in South London, covers Surrey, Berkshire, Hampshire and parts of Sussex for the recently formed Arista strike force.

Before joining BMG, Hall was a departmental manageress for WH Smith. Her spare time is devoted to a natural hatred of paperwork, Grand Prix motor racing, trips to the launderette, an eclectic taste in music, collecting wine, Harrison Ford, Sunday markets and cooking.

Hall has a loathing of air travel and a love of garlic, although quite where this places her in the scheme of all things Arista is anybody's guess.

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# REVOLUTION



## LITTLE STEVEN



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All rise  
Here come the judge*

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I found commonsense driven undercover  
By some politician smiling trying to be my mother

We don't know our own history  
We believe everything we hear  
The truth is all around you if you know where to look  
It's time for something radical  
Like read a book

There's a change in the air  
You can feel it everywhere - Revolution  
You can hide you can run  
Better get ready here it comes - Revolution

It's about everybody working not some fake apology  
Human rights not some civil liberty  
True education not some phoney history  
Real freedom not some outdated ideology

Sorry Mao ain't gonna come from the barrel of a gun  
Sorry Gil it's gonna be televised and re-run  
It's non-violent most of the time  
It speaks a new language that is well defined

What we need is liberation  
Political - Spiritual - Sexual - Intellectual - Physical -  
Economical  
Color this revolution green  
Let's give everybody a piece of the dream

*The People's Court is now in session  
We are all guilty in the eyes of the judge*

words and music by Little Steven



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# PUBLISHING

## Gazing through the French windows

by Nigel Hunter

**F**RENCH MUSIC publishing, like virtually every other aspect of social and cultural life in that country, has a reputation for fierce independence and a considerable immunity to trends and fashions which take hold elsewhere.

Paul Banes can testify to this distinguishing characteristic after 18 years of living and working in France. He started his music career with Andrew Loog Oldham's Immediate Records in London, followed by a spell with the same company in New York before moving to Paris, where most of his time has been spent heading Panache Music.

He has now launched a new publishing enterprise, StradaVaria Music, with two partners. The latter are Peter Murray, a Scotsman domiciled in Paris for the past eight years and the head of Off The Tracks Records, and Evros Stakis, who runs Strada UK, a music publishing and management firm in London.

"StradaVaria will be a broad-based publishing house," says Banes. "This is in line with the French market, which is so varied in comparison with the UK. A lot of the top 50 is admittedly super-market music, but there is room for all sorts of sounds and sources — African, Brazilian, gipsy. Virtually anything can become a hit."

The prospect of launching an independent publishing company in a market which is uncompromisingly tough and exacting for all its variety doesn't daunt Banes or Murray. The latter points out that, although StradaVaria is closely linked with Off The Tracks Records and initially will be operating from under the same roof, it is not merely a publishing adjunct of OTT but will be an autonomous entity without restrictive obligations to the label.

"Independent French publishers are usually associated with a specific artist," Banes explains. "I've got some French writer/performers lined up already for StradaVaria and Peter is looking for writer/performers for OTT whose compositions we can handle. Like everywhere else, it is almost impossible in France for people just to write songs without actually performing them too. There aren't enough artists left able and willing to cover other people's compositions."

Banes finds that a lot of French publishing companies nowadays tend to talk about their IBM computer systems and efficient administration.

"We've got all that already for StradaVaria and we talk about music, which they often don't."

The French music market in the past has amply reflected the tendency of national chauvinism in other areas, but Banes believes it is now more amenable than before to outside influences.

"The big sounds out of England recently have been lying easy on the French ear. It's generally re-



PAUL BANES (right) at Midem this year with, from left, Rene Boyer, president of Peer Southern France, and Pete Waterman

cognised in France as well as elsewhere that English is the number one language in pop music. It's also a fact that French music is finding much more acceptance outside France than two years ago, as Peter Waterman has acknowledged, and Paris is geographically well situated in Europe as a music centre and promotional base."

Banes notes that French independent publishers "promote in the real sense of the word" much more than their British counterparts, committing serious money to the task.

"They're prepared to stick with a record for six months or more to break it, unlike in the UK where it's usually in the dustbin after a short space of time if nothing seems to be happening."

French performance income has a depth and a flow exceeding the British equivalent, and fees for live concerts and in discotheques are calculated on a percentage of the

ticket and entrance charge receipts instead of a flat rate as in the UK. This produces "buoyant revenue" in Banes' words.

He is also impressed by the professional organisations representing and protecting the interests of French publishers and songwriters. He does PR work for the French equivalent of the MPA.

"It's finding its feet, and has about 150 members. Its potential literally depends on its membership because its income is solely derived from the subscription fees and not a percentage of the income of member companies."

"SACEM is probably the most efficient of the European copyright societies," adds Banes. "It has some flaws, but in view of the number of copyrights and the amounts of money involved, it's doing a good job. SACEM certainly gets 100 per cent support from the industry on all the important issues."

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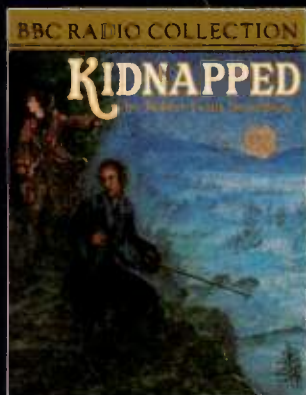




# NEW RELEASES

## MARCH 1989

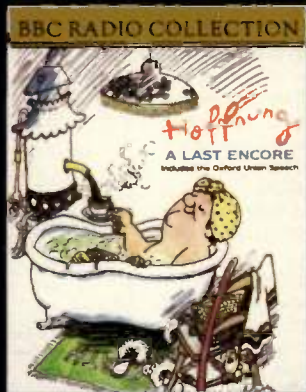
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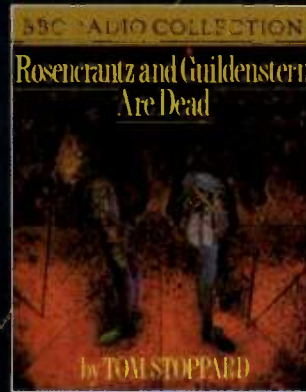
HOFFNUNG - A LAST ENCORE



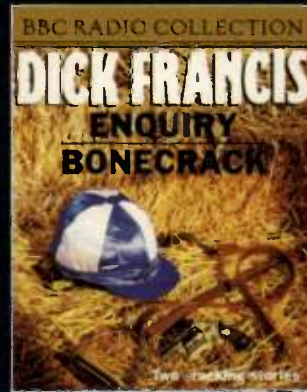
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# Classics survive the jibes —but no awards for Tony

by Nicolas Soames

THE CLASSICAL ignorance of Tony Blackburn, sadly revealed in such a public manner as at the *Music Week Awards*, did not endear him to the audience, classical or pop.

But his performance was viewed with a feeling of anger and a certain resignation by the classical industry which, since the advent of compact discs, has been doing all it can to discard its old esoteric, specialist image.

Classical music is now big business. This can be seen by the way in which WEA is making a major

commitment to classical, and by a host of new labels from such different backgrounds as Richard Branson's Virgin and Collins Classics.

But, as Michael Letchford, general manager, Decca Classics, remarked: "It seems that when an opportunity like this presents itself, people always get it wrong: they are either too jokey or too boring and both just confirms the bigots. But this is not the opinion of the top management who recognise that classical music has an important and profitable part to play in the music industry."

By the time he arrived at the

classical awards, Blackburn was well settled in his cynical groove. His opening comment: "Now for the classical awards, so you can all go to sleep for 10 minutes" was about par for the course and no better or worse than others fared.

However, his assumed inability to pronounce the name of Daniel Barenboim (contrasted, it must be said, by the fluency of Joe Smith who went through a tongue crunching list without a stammer), was in poor taste, not least because of the tragic circumstances surrounding the Elgar cello recordings.

## Labels put faith in contemporary music

CONTEMPORARY BRITISH music gets a boost this month with the launch of two new record labels committed to a programme promoting works written in the 20th century.

ABCD Productions presented its two labels at the British

Music Information Centre, Stratford Place, London last week, and the first four titles.

Three are included on the Abacus label. Eric Parkin plays Piano Music by Kenneth Leighton, among them House-

hold Pets and Sonata No 1 (ABA 402). Robert Gower plays music by Percy Whitlock on the organ of Selby Avenue (ABA 5052). And the tenor Neil Mackie and the pianist John Blakely combine for Earth, Sweet Earth, a collection of songs by Leighton, Weir and Henze (ABA 109-2).

The second label, Cantus, will contain almost exclusively performances by the Finzi Singers, directed by Paul Spicer. The programme includes Britten's Rejoice In The Lamb, Finzi's Lo The Full Sacrifice, and Taverner's The Call (CAN 301).

The label is being promoted under the banner From The Sublime To The Meticulous, and is distributed by Harmonia Mundi.

● The recording of George Lloyd's Piano Concerto No 4 with Kathryn Stott as soloist, one of the first issued on the Conifer label, has been taken over by Albany Records, the major vehicle for Lloyd's music. It is issued this month on CD and tape, with an extra 20 minutes worth of piano music, including the piano suite The Transformation Of That Naked Ape (written in response to the book by Desmond Morris).

Albany Records also embarks this month on its stated policy of issuing recordings of American music, with three titles. One is devoted to Robert Ward, including his Symphony No 4 and the Saxophone Concerto; another to Roy Harris — the Symphonies Nos 1 and 5 and the Violin Concerto; and to Walter Piston, with the Symphonies Nos 5, 7, 8.

Both the Harris and Piston recordings feature the Louisville Orchestra — Albany Records has signed an agreement to transfer on to CD some of the best issues from the Louisville back catalogue, which has specialised in American music since 1954.



THE MINNESOTA Orchestra and its music director Edo de Waart have signed an exclusive recording contract with Virgin Classics which will incorporate a series of recordings of late romantic music, including the symphonies of Mahler and the orchestral works of Richard Strauss. Pictured (left to right) are Simon Foster, md, Virgin Classics; Richard M Cisek, president, Minnesota Orchestra Association and Edo de Waart, music director.

## B R I E F S

● OMEGA, A new US-based CD label launched by Seymour Solomon, former president and producer of the Vanguard label, is being distributed in the UK by Target Records this month.

The first dozen recordings show a wide range of sources. They include a live recording of the Dutch soprano Elly Ameling in a Schubert's lieder recital (OCD 1001); two programmes of orchestral music by Mozart, played by the Norwegian Chamber Orchestra directed by Iona Brown, best known for her work with the Academy of St Martin in the Fields; and baroque programmes by the Camerata of St Andrew conducted by Leonard Friedman.

Other artists featuring on Omega are the Australian Chamber Orchestra conducted by both Charles Mackerras and Christopher Lyndon Gee and, in cross-over material, the pianist William Bolcom (playing Joplin), and the singer Joan Morris (Night and Day: The Cole Porter Album).

Omega CDs carry a dealer price of £5.95/rrp £9.99.

● HARMONIA MUNDI'S mid-price label Musique d'abord is the subject of a special dealer and consumer promotion on both CDs and tapes in March. It is based on in-store displays and a special dealer discount incentive scheme.

Musique d'abord is unusual among mid-price CD catalogues with a wide and sometimes unpredictable range of repertoire, especially in Baroque music, though it includes Stockhausen as well.

● ERATO HAS announced a new long-term operatic recording project with Daniel Barenboim and the Berlin Philharmonic Orchestra covering three Mozart operas. Così Fan Tutte will be recorded with Lella Cuberli, Cecilia Bartoli, Joan Rodgers, Ferruccio Furlanetto and John Tomlinson in 1989; The Marriage Of Figaro will be recorded in 1990 and Don Giovanni in 1991, all with the same basic cast.

● FILMING OF Mussorgsky's opera Boris Godunov has just finished in Yugoslavia. The film was directed by Andrzej Zulawski, with

Ruggie Raimondi as the Tsar. The recording was conducted by Mstislav Rostropovich.

● THE WORLD premiere recording of the 19th century opera Sigurd by Ernest Reyer is released this month on Chant du Monde (distributed by Harmonia Mundi). Premiered in Monte Carlo, it was based on the same Nibelungen story as Wagner's Ring. It had 252 performances at the Paris Opera though it has not been heard since 1935.

It is released on three CDs (LDC 278917/9) and one highlights tape (K478917). Guy Chauvet sings the title role with Robert Massard as Gunther, Jules Bastin as Hagen and Andree Esposito as Brunehilde, with the choir and orchestra of the ORTF conducted by Manuel Rosenthal.

● THE OFFICIAL 80th birthday concert of the senior French composer Olivier Messiaen was recorded live in Paris last year by Disques Montaigne and is issued this month through Harmonia Mundi distribution.

It features five important works by Messiaen, including the world premiere recording of Un Vitrail Et Des Oiseaux, written for Pierre Boulez and the Ensemble Intercontemporain, who perform on the recording.

● THE SUCCESS of Trevor Pinnock's version of Handel's Messiah in the BPI awards will give a boost to his whole catalogue in DG's Archiv series, and particularly his new releases. This month, DG issues Haydn's Three Violin Concertos played on authentic instruments by Simon Standage, the leader of The English Concert. It is coupled with Salomon's Romance in D — Salomon is best known for having promoted Haydn's music in London, but was also an active player and composer himself (CD 427 316-2).

Also on Archiv is a new recording of Bach's St John Passion, also on authentic instruments, with the English Baroque Soloists conducted by John Eliot Gardiner (CD 427 319-2).

## TOP 20 MID-PRICE/BUDGET

### Classical

1	1	VIVALDI FOUR SEASONS	CFP
		Virtuosi Of England	CFP40016/TCCFP40016 (E)
2	3	DUETS FROM FAMOUS OPERAS	CFP
		Various	CFP4144981/CFP4144984 (E)
3	2	VIVALDI FOUR SEASONS	Conifer
		Anders Ohrwall/DBE	DDD109/DDC109 (CON)
4	5	TCHAIKOVSKY 1812 OVERTURE	CFP
		Charles Mackerras/LPO	CFP101/TCCFP101 (E)
5	17	BIZET/PUCCINI/VERDI DUETS	RCA Victor
		Merrill/Milanov/Albanese/Tebal	GL87799/GK87799 (BMG)
6	11	TCHAIKOVSKY BALLET SUITES	Conifer
		Vladimir Petroschhoff/BSO	DDD147/DDC147 (CON)
7	19	WARSAW CONCERTO	CFP
		Adni/Bournemouth Symp/Alwyn	CFP4144931/CFP4144934 (E)
8	—	ALBINONI/CORELLI/VIVALDI/PACHELBEL	DG Walkman Classics
		Various	4131424 (F)
9	—	VIVALDI FIVE VIOLIN CONCERTOS	CFP
		Jerzy Maksymiuk/PCO	CFP4522/TCCFP4522 (E)
10	10	HOLST THE PLANETS	Conifer
		Geoffrey Simon/LSO	DDD111/DDC111 (CON)
11	—	HOLST THE PLANETS	CFP
		Halle Orch	CFP40243/TCCFP40243 (E)
12	—	VIVALDI FOUR SEASONS	Eminence
		Jerzy Maksymiuk/PCO	EMX2009/TCEMX2009 (E)
13	—	PUCCINI'S GREATEST HITS	Maestro
		Various	GL89788/GK89788 (BMG)
14	—	100 GREATEST CLASSICS PART 1	Trax Classique
		Various	TRX101/TRXC101 (BMG)
15	4	SACRED ARIAS	CFP
		Various	CFP4532/TCCFP4532 (E)
16	—	CHOPIN FAVOURITES	CFP
		Various	CFP4145011/CFP4145014 (E)
17	—	GRIEG PEER GYNT SUITES 1/2	CFP
		London Philharmonic Orchestra	CFP160/TCCFP160 (E)
18	—	WAGNER THE RIDE OF THE VALKYRIES	CFP
		Rickenbacher/LPO	CFP4412/TCCFP4412 (E)
19	—	DVORAK SYMPHONY NO 9	Conifer
		Geoffrey Simon/LSO	DDD113/DDC113 (CON)
20	8	VIVALDI FOUR SEASONS	DG Galleria
		Herbert Von Karajan/BPO	4194881/4194884 (F)

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# *c l a s s i c a l* VII



I MUSIC FOR PASSIONTIDE  
GUILDFORD CATHEDRAL CHOIR, BARRY ROSE  
LP: GRSP001

II ROYAL MUSIC FROM ST. PAUL'S  
ST. PAUL'S CATHEDRAL CHOIR/C. DEARNLEY  
LP: GRSP7010 MC: GRSC7010

III PIET KEE AT ST. BAVO, HAARLEM  
ORGAN WORKS BY BRUHNS, BACH, MENDELSSOHN ETC.  
LP: GRSP7014 MC: GRSC7014 CD: GRCD88522

III GREAT OCCASIONS AT ST. GEORGE'S, WINDSOR  
WORKS BY BRAHMS, STANFORD, VIERNE, BRITTEN ETC.  
CHOIR & ORGAN OF ST. GEORGE'S CHAPEL  
LP: GRSP7019 MC: GRSC7019

V JOHN SCOTT PLAYS LISZT AT ST. PAUL'S  
& ORGAN WORKS BY GIGOUT, GUILMANT & LANGLAIS  
LP: GRSP7022 MC: GRSC7022 CD: GRCD7022

VI A CANTERBURY CELEBRATION  
CANTERBURY CATHEDRAL CHOIR/DR. ALLAN WICKS  
LP: GRSP7023 MC: GRSC7023 CD: GRCD7023

VII GOLDEN FAVOURITES FROM ST. PAUL'S  
ST. PAUL'S CATHEDRAL CHOIR/C. DEARNLEY  
MC: GRSC7024 CD: GRCD7024



# Conduct highly becoming

**E**ACH OF the leading authentic music conductors has his own promotional style. Deutsche Grammophon's Trevor Pinnock is easy-going and perhaps the most natural of them all; John Eliot Gardiner is the most forceful in his presentation, while Christopher Hogwood is the most articulate and fluent in his speech.

The conversation of EMI's Roger Norrington, however, is veritably gothic. He runs extravagant metaphors for minutes on end revelling in the difficult corners his imagination takes him, and always managing to extricate himself without serious injury to either himself or his listeners.

This is one reason why he is, arguably, the most popular conductor in authentic music at the moment. His concerts — notably the weekly "Experiences" at the South Bank — are packed and ever since the first recordings of the Beethoven symphony cycle were issued last year, critics and buy-

## Nicolas Soames talks to a master of authentic music . . . and metaphor!

ers alike were hailing it as the best of all the current cycles.

He seems certain to do the same with the forthcoming recordings of Beethoven's piano concertos on authentic instruments: Nos 1 and 2 are released this month with the incomparable Melvyn Tan on fortepiano (CDC 7495092) and on LP/tape. Similar response can be safely anticipated to his new recording of Berlioz's

Symphonie Fantastique, which breaks new ground using, for the first time on disc, instruments of the period.

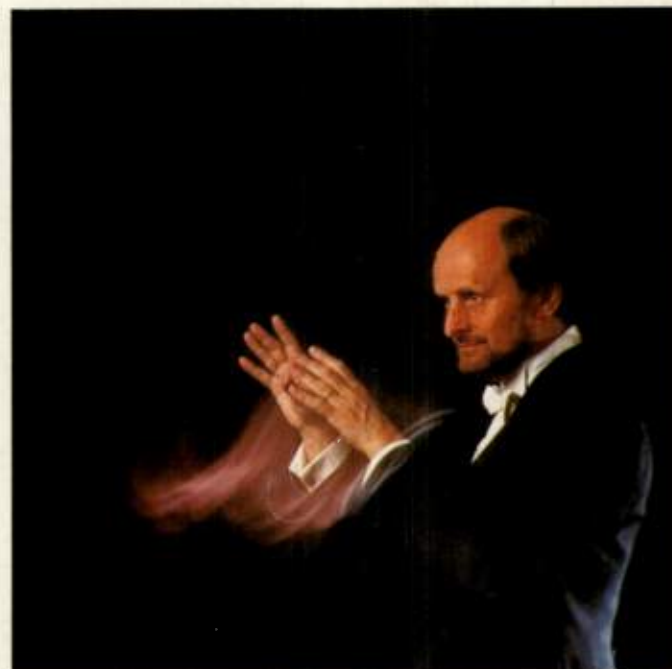
In typically expansive fashion Roger Norrington gives three reasons directly for the success. "First of all we are very careful to have the best players in the London Classical Players — even though the pool of good musicians playing period instruments is still

quite small," said Norrington.

"Secondly, we rehearse well. Always we play the works in concert before we go into the recording studio. And thirdly, we have a strong-minded music director. Most of the music we play needs a conductor, and we have one that has been doing it for 25 years."

That is said in such an objective manner that one momentarily forgets that he is talking about himself and, at the same time, making an elegantly veiled reference to some of his competitors. For it is true, Norrington has had extensive experience in a very musical existence: though on record he may be best known for authentic music, he was for years the guiding light of Kent Opera, and has conducted everything from new music to the Boston Symphony Orchestra.

It was his work in period per-



ROGER NORRINGTON: 'period performance is like nouvelle cuisine'

formance, however, that brought him his first record awards. "In one way, period performance is still a kind of ghetto activity, at least among musicians. Too many in the so-called main profession still look down upon those playing early instruments, and there are still not enough young players studying period performances in colleges," he commented.

"But the general musical world has to face up to the fact that period performance is like nouvelle cuisine." Having grasped the nettle of an extravagant simile, Norrington goes immediately into fifth gear. "People are now treating food in a respectful way that is tasty, nutritious, healthy and bright — and it is a far cry from the macrobiotic beginnings, all beans and jacket potatoes.

"Period performance is now high profile, more expensive, more exciting and can clearly make a major contribution to music. It is not just rye bread."

The three issues this month show only part of Norrington's work. The successive Beethoven issues are very important. This month, the Eroica Symphony is released (CDC 749 1012 and on tape/LP) coupled with the Prometheus Overture. Six symphonies have now been released and the final three (Nos 4, 5 and 7) will come in September.

Though Decca's L'Oiseau Lyre recordings of Beethoven's Piano Concertos are already out (and have generally been well-received), few doubt that Melvyn Tan, the most charismatic fortepiano player of the moment (and period performance is only now learning

about charisma) will be the recordings to collect.

With Berlioz, however, Norrington is ahead of the field. He is convinced that authenticity is especially effective here. "In Beethoven the musical argument is most important — only in the Pastoral is orchestral colour so crucial," comments Norrington. "But in Berlioz, it is all about colour. You know as soon as you hear that opening without vibrato: there is the youthful tristesse and ennui."

Norrington and the London Classical Players are now forging ahead, pushing back the frontiers of period performance. They have recorded Chopin's Piano Concerto No 2 on an 1840 piano, the early metal frame design. "At that time, people were bringing out new models the way they did with cars in the 1930s. Playing a newly restored Playel is like driving a 1930 Buick or a Pontiac — it goes beautifully. It is not nearly so tiny or tinny as a Mozart piano can sound in a big room."

As well as Chopin, Norrington has turned his attention to Schumann ("dripping guilt") and Wagner. The important instrumental changes here are not so much in the instruments — the main difference from the modern version is in the use of gut strings — but in the woodwind, and the horns and trombones.

Overtures by Schumann, Wagner (Flying Dutchman), Mendelssohn, Weber and Berlioz are in the can, and so are the symphonies of Schubert. Despite all that has already been achieved, the inexhaustible Norrington has only just started.

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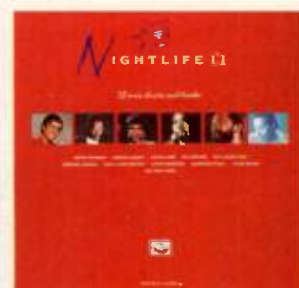
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# Complete Control

by Selina Webb

**YOUNG CREATIVE** talent and experienced industry personnel have been drawn together at Control, a new independent production company launched by PolyGram Music Video's Chris Johnson.

Johnson, who left his post leading Polydor's video department to become Head Of Production at PMV, says the new company aims to be "part of a move towards more imaginative music programming and a watershed for new talent".

The initial roster of directors comprises Dominic Allan, Sally Boulton, Chris Main, Howard Woffinden and Rick Elgood. Fiona Sutton has been appointed as directors' representative.

Johnson comments: "Although Control is wholly owned by PMV it's a separate entity and as it gets older it will establish its own identity, do things differently, and perhaps be able to act a bit more quickly on things. There's nothing unique or ingenious about Control's approach — it's just good solid judgement and expertise with the resources of a large company."

Control will operate by combining the expertise of established directors with fresh input from less-experienced film-makers. Johnson, who says playing his hunches frequently leads him to discovering new directing talent, believes his experience as a commissioner will also prove valuable. Among the last clips he commissioned at Polydor were Tom Jones and The Art Of Noise's Kiss and Siouxsie And



CHRIS JOHNSON: creating a watershed for new talent

The Banshees' Peek-a-Boo.

"I feel I can bring a commissioner's overview into running a production company — and cut out a lot of the wrangles. Hopefully, although we won't turn promos round any quicker, it will be a more acute process with less angst for both director and record company," he reckons.

"We're now in an era of record companies as executive producers. They understand the processes much better and you have to re-

member that it's their money, their record and their video. Most record companies could go in-house if they could be bothered."

Johnson adds that Control's first commitment is to "soft chew its way into the business" before aggressively pursuing commissions from the PolyGram labels and beyond. He hopes the company will quickly move into documentaries and other wider-ranging music projects, and is seeking flexible, ambitious directors.

## Brits in a better light

WIENERWORLD'S rush-released Brits compilation hit the streets last week with a confident assurance from company MD Ian Wiener that its sales will not be hampered by the awards ceremony's poor press.

"Although people have been saying that Brits was not a good show, no-one can deny that awareness of the event is very high," he states. "Because of that we firmly believe that our 16-track video is set to do very well."

The Brits — The Awards 1989 (running time 63 minutes) was released on March 2 with a dealer price of £6.95. "Cracking good value for money," according to Wiener, who describes the tape as a snap-shot of the UK record industry.

"By taking a Eurythmics, a Cliff, a Fairground Attraction and artists of that calibre we've managed to give a great, polished view of the industry — the right view of the in-

dustry," he says.

Other featured artists are Bananarama, Tanita Tikaram, Michelle Shocked, Chris Rea, Enya, Deacon Blue, Aztec Camera, The Pasadenas, Salt 'n' Pepa, Art Of Noise, Terence Trent D'Arby, Sade and Alexander O'Neal.

"In addition, we are thinking of approaching the BPI to put out an It'll Be Alright On The Night comedy video of the actual awards ceremony!" Wiener adds.

## R E V I E W

**BRUCE SPRINGSTEEN:** Video Anthology 1978-88. CMV Enterprises 49010-2. Running time: 100 minutes. Dealer price: £6.95.

**Comment:** This is Springsteen's first full length video and is something many fans have been waiting a long time for. It seems that the Boss' dislike of the video medium has caused the delay and when you see the compilation it's not hard to realise that he prefers to be caught live rather than trying to act — even the non-concert

videos have him playing guitar at some stage. But that said, the majority of the songs do come across extremely well particularly the epic Born In The USA, I'm On Fire, Atlantic City (his first proper video) and Brilliant Disguise.

**Sales forecast:** This compilation can never match the power and excitement of Springsteen live but it serves as a great memento of both his concerts and the variety of his recorded work. This one will sell and sell. **NR**

## MUSIC VIDEO

Last Week Weeks on Chart		Description (tracks) Timings/ Dealer Price	
1	16	KYLIE MINOQUE: Kylie The Videos Video Single (5 tracks)/20min/6.25	PWL VHF 3
2	NEW	RUSH: A Show Of Hands Live (14 tracks)/1hr 30min/8.34	Channel 5 CFV 07812
3	2 16	CLIFF RICHARD: Private Collection Compilation (16 tracks)/54min/6.50	PMI MVPCR 1
4	3 15	BROS: The Big Push Tour Live (10 tracks)/1hr/6.95	CMV 49800 2
5	4 25	MICHAEL JACKSON: Making Thriller Compilation/1hr/6.95	Vestron MA 11000
6	11 14	GEORGE MICHAEL: Faith Compilation (6 tracks)/40min/6.95	CMV 49000 2
7	5 40	MICHAEL JACKSON: Legend Continues Compilation (22 tracks)/55min/6.95	Video Collection MJ 1000
8	10 3	U2: THE Unforgettable Fire Compilation (5 tracks)/51min/10.42	Island IVA 021
9	9 15	PET SHOP BOYS: Showbusiness Compilation (4 tracks)/30min/5.21	PMI MVRPSB 2
10	7 2	SCORPIONS: Live From Russia Live (12 tracks)/45min/6.50	PMI MVP 99 1176 3
11	12 3	BIG COUNTRY: Peace In Our Time Live/1hr/6.95	Channel 5 CFV 07762
12	13 12	DIRTY DANCING: The Concert Tour Live/1hr 30min/6.95	Vestron VA 17287
13	8 7	ERASURE: Live At The Seaside Live/1hr/6.95	Virgin VVD 209
14	- 1	T'PAU: Live At Hammersmith Compilation (11 tracks)/55min/6.95	Virgin VVD 357
15	20 17	BANANARAMA: The Greatest Hits ... Compilation (13 tracks)/45min/6.95	Channel 5 CFV 07902
16	15 6	JAMES LAST: Berlin Concert Live (24 tracks)/1hr 36min/6.95	Channel 5 CFV 07752
17	NEW	ROCK 'N' ROLL MELTDOWN Compilation (12 tracks)/50min/6.95	Channel 5 CFV 02802
18	- 1	KATE BUSH: The Whole Story Compilation (14 tracks)/50min/6.95	PMI MVP 99 1143/2
19	6 3	DEF LEPPARD: Historia Compilation (18 tracks)/1hr 30min/10.42	Channel 5 CFV 07892
20	- 1	GENESIS: VOL 1 Compilation (11 tracks)/55min/6.95	Virgin VVD 329

Compiled by Gallup for Music Week © 1989

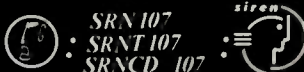
# T'PAU

## :Only The Lonely

T'PAU: Only The Lonely: OUT NEXT WEEK

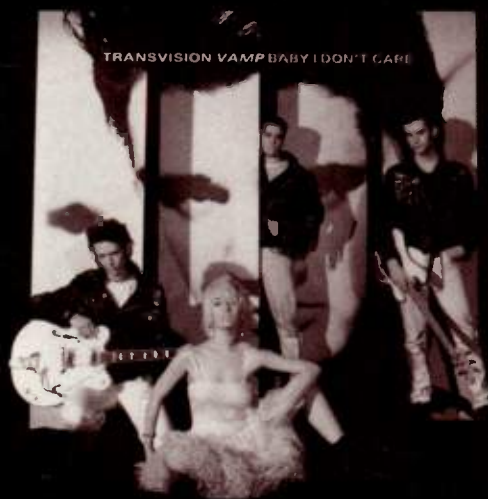
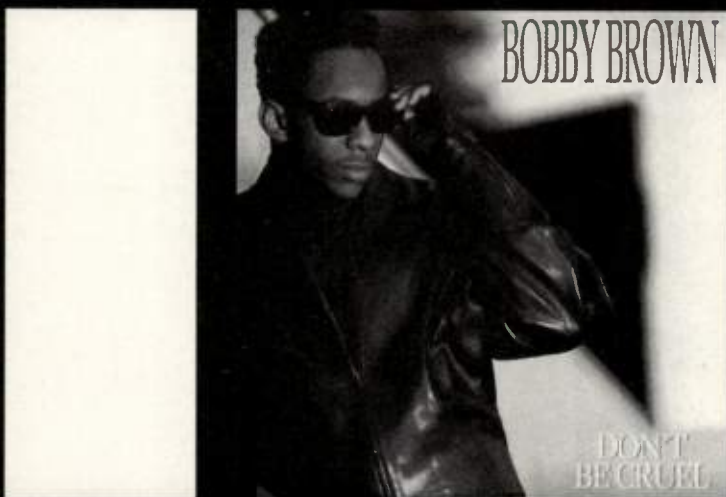
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## MARCH RELEASES

### NEW SINGLES

Monday 6 March

JET VEGAS You Can't Hold That Against Me  
SHEENA EASTON Days Like This  
LOUIS ARMSTRONG What A Wonderful World

Monday 13 March

BOBBY BROWN Don't Be Cruel

Monday 20 March

TRANSVISION VAMP Baby I Don't Care

Tuesday 28 March

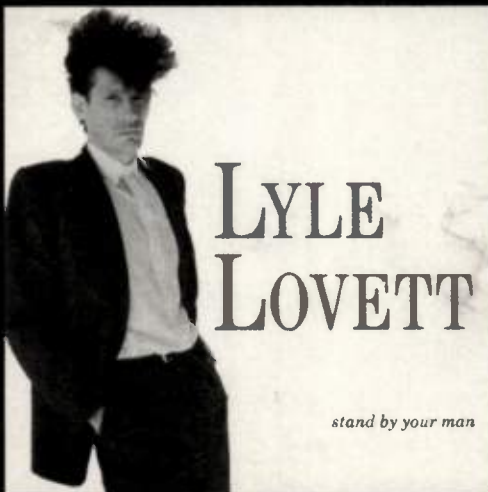
VICKY MARTIN Not Gonna Do It  
LYLE LOVETT Stand By Your Man  
JODY WATLEY Real Love

### BIG BAM BOO ON TOUR

EDINBURGH PLAYHOUSE	10TH
LEEDS UNIVERSITY	11TH
LIVERPOOL ROYAL COURT	12TH
NEWCASTLE CITY HALL	14TH
SHEFFIELD CITY HALL	15TH
MANCHESTER APOLLO	16TH
NOTTINGHAM ROYAL CONCERT HALL	17TH
BIRMINGHAM ALEXANDRA THEATRE	19TH
HAMMERSMITH ODEON LONDON	20TH
PORTSMOUTH GUILDHALL	21ST
BRISTOL COLSTON HALL	22ND

### NEW ALBUMS

MIDNIGHT STAR Midnight Star MCG 604/MCEG 604/DNCG 604  
BUDDY HOLLY Golden Greats DMCTY 1  
DREAM THEATER When Dream And Day Unite MCF 3445/MCEG 3445/DNCF 3445  
REBA McENTIRE Reba MCG 6040/MCEG 6040/DNCG 6040  
JAN HAMMER Snapshots MCG 6039/MCEG 6039/DNCG 6039  
JET VEGAS Bien Venue MCF 3443/MCEG 3443/DNCF 3443



MUSIC CORPORATION OF AMERICA



# TOP • 75 • SINGLES

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**TITLES A-Z (WRITERS)**

1	A La Vie, A L'Amour (Quartz)	5	Leave Me Alone (Jackson)
2	Ani-Mai	6	Living Love, The (Rutherford)
3	Anytime Baby (Melvoin)	7	Robbery
4	Coleman	8	Looking For Linda (Kone)
5	Be There (Griffin/Inlay)	9	Lost In Your Eyes (Gibson)
6	Bailey	10	Love Changes Every Day (Harris)
7	Belgian Club (Trad. Sample)	11	(Lloyd Webber/Black/Hot)
8	Beyoncé	12	Love In The Natural Way
9	Big Area [Triple/Slimehorns]	13	(Wide/Wide/Wide)
10	Wren/Taylor/Dowless	14	Love Train (Johnson)
11	Mungo	15	Love Train (Johnson)
12	Bad Boy E (Jaggsion/Dickson)	16	Love Train (Johnson)
13	Dickson/Punkett	17	Love Train (Johnson)
14	Vanous	18	Real/Smooins
15	Bad Buggles, No Troubles (Ellis)	19	Mean Man (Lowest)
16	Buggles/Haward	20	My Love Is Magic (Burrell)
17	Black Heat Down	21	My Prerogative (Cinelli)
18	(Homand Veer)	22	No More Tomorrows (Jolley)
19	Break 4 Love (Mason)	23	Swain
20	Bring Down The Moon (Merrill)	24	Nothing Has Been Proven
21	Rubicon	25	(Tennant/Love)
22	Black Heat Again (Seitzer)	26	Nothing Has Been Proven
23	Phantom/Rock/Burnette	27	(Lennon/McCartney)
24	Can't Be Sure (Gavanna)	28	One Man (Clarke/Munford)
25	Wheeler	29	Show
26	Can't Stay Away From You	30	Shine
27	Can't Stay Away From You	31	Shine
28	Celebrate The World (Dr. Rue)	32	The Barber (Smith)
29	The Gypsy Wave Banner	33	Rain, Steam & Speed
30	Cruel (Tripp/Parks)	34	(Simmonds/TMCH)
31	Crush Your Good Luck	35	Rattle, The (McIntyre/Cole)
32	Don't Know What You Got (Till)	36	Rattle, The (McIntyre/Cole)
33	It's Gone (Kiefer)	37	Rattle, The (McIntyre/Cole)
34	Don't Shed A Tear (Schwartz)	38	Rattle, The (McIntyre/Cole)
35	Freeman	39	Rattle, The (McIntyre/Cole)
36	Don't Take My Mind On A Trip	40	Rattle, The (McIntyre/Cole)
37	Don't Tell Me Lies (Glasper)	41	Rattle, The (McIntyre/Cole)
38	Lillington	42	Rattle, The (McIntyre/Cole)
39	End Of The Line (Traveling)	43	Rattle, The (McIntyre/Cole)
40	Especially For You (Stokes)	44	Rattle, The (McIntyre/Cole)
41	Aiken/Watman	45	Rattle, The (McIntyre/Cole)
42	Eternal Flame (Hofa)	46	Rattle, The (McIntyre/Cole)
43	Essential (Kely)	47	Rattle, The (McIntyre/Cole)
44	Every Road Has Its Thorns (Dol)	48	Rattle, The (McIntyre/Cole)
45	Devil/Michaels/Rocket	49	Rattle, The (McIntyre/Cole)
46	Everything Comes (Gore)	50	Rattle, The (McIntyre/Cole)
47	Fading Away (Rosenberg)	51	Rattle, The (McIntyre/Cole)
48	For Me, Come Love (Munroe)	52	Rattle, The (McIntyre/Cole)
49	Glover	53	Rattle, The (McIntyre/Cole)
50	Golden Call, The (McAlone)	54	Rattle, The (McIntyre/Cole)
51	Heavenly 89 (Horns III/Lewis)	55	Rattle, The (McIntyre/Cole)
52	Hele (Lennon/McCartney)	56	Rattle, The (McIntyre/Cole)
53	My Music Love (Stewart)	57	Rattle, The (McIntyre/Cole)
54	Hold Me In Your Arms (Alley)	58	Rattle, The (McIntyre/Cole)
55	I Beg Your Pardon (Harris)	59	Rattle, The (McIntyre/Cole)
56	I Don't Want A Lover	60	Rattle, The (McIntyre/Cole)
57	(McElhone/Spaten)	61	Rattle, The (McIntyre/Cole)
58	Only Wanna Be With You	62	Rattle, The (McIntyre/Cole)
59	(McElhone/Spaten)	63	Rattle, The (McIntyre/Cole)
60	I Second That Emotion	64	Rattle, The (McIntyre/Cole)
61	(Cleveland/Robinson)	65	Rattle, The (McIntyre/Cole)
62	I'd Rather Know (English)	66	Rattle, The (McIntyre/Cole)
63	Waterloo	67	Rattle, The (McIntyre/Cole)
64	My Little English Rasta	68	Rattle, The (McIntyre/Cole)
65	(Pillars)	69	Rattle, The (McIntyre/Cole)
66	Indestructible (Sandstrom)	70	Rattle, The (McIntyre/Cole)
67	Price	71	Rattle, The (McIntyre/Cole)
68	Into Froko (Jules)	72	Rattle, The (McIntyre/Cole)
69	Intentional Rescue (Dunne)	73	Rattle, The (McIntyre/Cole)
70	Dunne/O'Neil/Steenburg	74	Rattle, The (McIntyre/Cole)
71	It Takes Two (Gimyard)	75	Rattle, The (McIntyre/Cole)
72	It's Only Love (Cameron)	76	Rattle, The (McIntyre/Cole)
73	Conner	77	Rattle, The (McIntyre/Cole)
74	Just Say It (Gibson)	78	Rattle, The (McIntyre/Cole)
75	King Is Here, The (900)	79	Rattle, The (McIntyre/Cole)
76	Number (James)	80	Rattle, The (McIntyre/Cole)
77	Lost Of The Famous	81	Rattle, The (McIntyre/Cole)
78	My Love, My Boy, The	82	Rattle, The (McIntyre/Cole)
79	(Morrison/Street)	83	Rattle, The (McIntyre/Cole)
80	My Love, My Boy, The	84	Rattle, The (McIntyre/Cole)
81	My Love, My Boy, The	85	Rattle, The (McIntyre/Cole)
82	My Love, My Boy, The	86	Rattle, The (McIntyre/Cole)
83	My Love, My Boy, The	87	Rattle, The (McIntyre/Cole)
84	My Love, My Boy, The	88	Rattle, The (McIntyre/Cole)
85	My Love, My Boy, The	89	Rattle, The (McIntyre/Cole)
86	My Love, My Boy, The	90	Rattle, The (McIntyre/Cole)
87	My Love, My Boy, The	91	Rattle, The (McIntyre/Cole)
88	My Love, My Boy, The	92	Rattle, The (McIntyre/Cole)
89	My Love, My Boy, The	93	Rattle, The (McIntyre/Cole)
90	My Love, My Boy, The	94	Rattle, The (McIntyre/Cole)
91	My Love, My Boy, The	95	Rattle, The (McIntyre/Cole)
92	My Love, My Boy, The	96	Rattle, The (McIntyre/Cole)
93	My Love, My Boy, The	97	Rattle, The (McIntyre/Cole)
94	My Love, My Boy, The	98	Rattle, The (McIntyre/Cole)
95	My Love, My Boy, The	99	Rattle, The (McIntyre/Cole)
96	My Love, My Boy, The	100	Rattle, The (McIntyre/Cole)

**T H E N E X T 2 5**

76	81	BE THERE	Martini/Phonogram STEP 312
		One Griffin & Walsi Harvey/Walsi Smith/Warner C	
77		JUST A LITTLE MORE	Uptown UMO 571
		Deluxe Warner The Beat Group Inc. Styles/Danceypan	
78	74	BAD EP	Polydor (B)LP 2
		Little Angels (Quetz) Little Angels/Wood B	
79		SAILING AWAY	AA&M 494
		Cara De Burcha Part Hordern/Cara De Burcha/Random	
80	97	DON'T SUE ME	Crysaldis ODS173-314
		Paul Carack Christopher Neil S&B Song/Copyright	
81	67	NO MORE TOMORROWS	CBS (P)MON 17
		Paul Johnson Steve Jeffery/Tony Smith Roadstar/1	
82		WORLD OUTSIDE YOUR ...	WEA 75 36175
		Tamla Trianam P/Va Hobbs/R Arista/Briggs/Warner	
83	56	HEARSAY	Tahs 454667 17 454668 6
		Alexander O'Hair Jimmy Jam/Jerry Farber LMI Mac	
		SAVE UP ALL YOUR ...	Merrill/Picogram ME01778
		Ricki Lee Diamond (Chick) LMI Mac	
		I SECOND	Crush One 4104 17 DWE 6604
		Rob Marney David Johnston Mac	
		THE GOLDEN CALL	Kathleen/KCBS 5070 41
		Patrick (Patrick McAlinden) Kathleen/KCBS	
87	70	ARE YOU MY BABY	Fargo 1951 1556
		Woody & The Wackers LMI Mac	
88	77	HELTER SKELTER	Araya 112013 17 (D)12013
		Araya 112013 17 (D)12013	
		THEY	ACA MCA/17 1303
		Eric & Robin Eric & Robin S&B Song	
		RAIN, STEAM & SPEED	Shoreline ORETT 4
		Max Tene (Leslie) Heng Black/Glenn Warner Chappell Mac	
		SURRENDER TO ME	Capital 11272 255
		Ann Wilson & Fabian Zander (Richard Zick) S&B Song	
92		TOUCH ME ...	Capitol/Beggins B (CB) 1237
		Brian Clark (Darryl Foy/Steve) Beggins/Capitol	
93		THIS TIME	Araya 112001 17 (D)12001
		Karen (David) John Chas Wilson Araya/Beggins/Capitol	
94		BRING DOWN ...	ACA PS 19493 17 (P) 49494
		Sam (Joe) Carl Martin Araya/Beggins/Capitol	
		WANNA BE GOOD ...	Capitol/Kaplan/Capitol 10181
		Geoff MacKenzie (Jeffrey) Kaplan/Capitol	
96	80	TWO STRONG HEARTS	ACA PS 42303 17 (P) 42304
		John Ferguson (John) S&B Song/Capitol	
		WE'LL GO DREAMING	Polydor 10 17 (P) 31
		Julie Little (Patricia) MacKenzie 10 MacKenzie/Capitol	
98	85	MY LOVE IS MAGIC	10/Fargo 11201 257
		Rob (Randy) Randall Virgin Mac	
99		FADING AWAY	Epic 454651 17 (P) 454651 17
		WB To Power Bob Anderson Copyright/Capitol	
100		KING IS HERE '90 NUMBER	Decca DCE 912
		45/Kenn DCE 912 The 45's Annual Of The 45's Annual	

★ PLATINUM (600,000)    ● GOLD (400,000)    ○ SILVER (200,000)

Ⓢ Indicates title available in sheet music  
 ▲ Panel Sales Increase over last week

Panel Sales Increase of 50% or more over last week

Panel Sales compared to last week...3%  
(WEEK 9)

**b r o a d w a y**

THE NEW SINGLE YZ 373

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<b>38</b>	45	2	VERONICA Elvis Costello (Costello/Killen/Burnett)	MPL Com./Plangent Vision	(W)
<b>39</b>	48	2	SLEEP TALK Alyson Williams (A. Moody/V. Bell)	Def Jam 654656 7 (12 - 654656 6)	(C)
<b>40</b>	<b>NEW</b>		VAGABONDS New Model Army (New Model Army)	Attack Attack/Warner Chappell	EMI (12)/NMA 8 (E)
<b>41</b>	52	2	LOVE IN THE NATURAL WAY Kim Wilde (Ricki Wilde/Tony Swain)	Rick'n Publishing	MCA KIM(T) 11 (F)
<b>42</b>	51	7	INDESTRUCTIBLE Four Tops (Bobby Sandstrom)	Jobete Music	Arista 112074 (12 - 612074) (BMG)
<b>43</b>	24	9	WAIT Robert Howard & Kym Mazelle (Dr Robert)	Copyright Control	RCA PB 42595 (12 - PT 42596) (BMG)
<b>44</b>	50	3	WHERE DOES THE TIME GO? Julia Fordham (Padley/Mitchell/Padgham/Fordham)	Blue Mountain	Circa/Virgin YR(T) 23 (E)
<b>45</b>	29	4	PROMISED LAND The Style Council (The Style Council)	EMI Music	Polydor TSC(X) 17 (F)
<b>46</b>	36	7	IT'S ONLY LOVE Simply Red (Stewart Levine)	MCA Music	Elektra YZ 349(T) (W)
<b>47</b>	69	2	I BEG YOUR PARDON Kon Kan (Barry Harris Lowery/Warner Chappell)		Atlantic A 8969(T) (W)
<b>48</b>	35	7	I ONLY WANNA BE WITH YOU Samantha Fox (Stock/Aitken/Waterman)	Warner Chappell Music	Jive FOXY(T) 11 (BMG)
<b>49</b>	66	8	IT TAKES TWO Rob Base & DJ E-Z Rock (W. Hamilton/Rob Base)	Warner Chappell	Citybeat/Beggars Banquet CBET 24 (CB212 24) (W)
<b>50</b>	38	8	THE LOVER IN ME Sheena Easton (L.A./Babyface)	Warner Chappell/Copyright Control	MCA MCA(T) 1289 (F)
<b>51</b>	42	3	INFO-FREAKO Jesus Jones (Jesus H. Jones)	Copyright Control	Food/EMI (12)/FOOD 18 (E)
<b>52</b>	53	4	ETERNAL FLAME Bangles (David Sigerson)	SBK Songs/Warner Chappell Music	CBS BANGS(T) 5 (C)
<b>53</b>	37	10	SHE DRIVES ME CRAZY Fine Young Cannibals (David Z/FYC)	Virgin Music	London LON(X) 199 (F)
<b>54</b>	39	9	CUDDLY TOY Roachford (Brauer/Rochford/Fayne)	PolyGram Music	CBS ROA(T) 4 (C)
<b>55</b>	<b>NEW</b>		THE RATTLER Goodbye Mr. Mackenzie (Mack)	Virgin Music	Capitol (12)/CL 522 (E)
<b>56</b>	60	2	THIS IS SKA Longsy D (Longsy D)	Big One	Big One (V/VBIG 13 (I/RT)
<b>57</b>	<b>NEW</b>		A LA VIE, A L'AMOUR Jackie Quartz (C. Anfosso)	All Boys Music	PWL PWL(T) 30 (A)
<b>58</b>	<b>NEW</b>		YO YO GET FUNKY The DJ Fast Eddie (Rocky Jones/Fast Eddie)	Popstar/EMI Music	DJ Int./Westside DJIN(T) 7 (A)
<b>59</b>	46	14	ESPECIALLY FOR YOU Kylie Minogue & Jason Donovan (Stock/Aitken/Waterman)	All Boys	PWL PWL(T) 24 (P)
<b>60</b>	54	2	DON'T KNOW WHAT YOU GOT (...) Cinderella (Johns/Keifer/Brittingham)	Eve Songs/Warner Chappell	Vertigo/Phonogram VER(X) 43 (F)
<b>61</b>	<b>NEW</b>		NOW YOU'RE IN HEAVEN Julian Lennon (Patrick Leonard)	Charisma Music/Kat & Mouse Music	Virgin VS(T) 1154 (E)
<b>62</b>	65	2	EVERLASTING LOVE Howard Jones (Chris Hughes/Ross Cullum/Ian Stanley)	Hojo Music	WEA HOW 13(T) (W)
<b>63</b>	41	5	LAST OF THE FAMOUS INT. PLAYBOYS Morrissey (Stephen Street)	Bona Relations/Warner Chappell/Virgin	HMV/EMI (12)/POP 1620 (E)
<b>64</b>	<b>RE</b>		BIG BUBBLES, NO TROUBLES Ellis, Beggs & Howard (Ralph P. Rupper/Luxi Lux)	SBK/Ragged	RCA PB 42089 (12 - PT 42090) (BMG)
<b>65</b>	44	7	BIG AREA Then Jerico (Gary Langan)	Then Songs/Dejamus	London LON(X) 204 (F)
<b>66</b>	<b>NEW</b>		END OF THE LINE Traveling Wilburys (Otis Wilbury/Nelson Wilbury)	Oops Publishing	Wilbury/Warner Brothers W 7637(T) (W)
<b>67</b>	47	9	RESPECT Adeva (Debbie Parkin)	Warner Chappell Music	Cooltempo/Chrysalis COOL(X) 179 (C)
<b>68</b>	72	2	DON'T TAKE MY MIND ON A TRIP Boy George (Gene Griffin)	Cal-Gene/Virgin Song	Virgin BOY 108(12) (E)
<b>69</b>	49	7	LOST IN YOUR EYES Debbie Gibson (Debbie Gibson)	EMI Music	Atlantic A 8970(T) (W)
<b>70</b>	<b>NEW</b>		WHEN I GROW UP Michelle Shocked (Pete Anderson)	PolyGram Music	Cooking Vinyl/London LON(X) 219 (F)
<b>71</b>	64	2	BRING IT BACK AGAIN Stray Cats (Dave Edmunds)	Rockaholic Songs	EMI USA (12)/MT 62 (E)
<b>72</b>	58	11	BREAK 4 LOVE Raze (Vaughan Mason)	Champion Music	Champion CHAMP(12) 67 (BMG)
<b>73</b>	55	5	CAN'T BE SURE Sundays (Ray Shulman)	Warner Chappell Music	Rough Trade RT(T) 218 (I/RT)
<b>74</b>	<b>NEW</b>		DON'T TELL ME LIES Breathe (Bob Sargeant)	Virgin Music	Siren/Virgin SRN(T) 109 (E)
<b>75</b>	<b>NEW</b>		I'M RIFFIN' (ENGLISH ...) M.C. Duke (Simon Harris)	Music Of Life (Filmtrax)	Music Of Life 7NOTE25 (12 - NOTE25) (P)



# TOP • 75 • ARTIST • ALBUMS

## MUSIC WEEK

11 MARCH 1989

INCORPORATING LP, CASSETTE & CD SALES

<b>No1</b>	1	<b>A NEW FLAME</b> • CD Simply Red	Elektra WX 242
<b>2</b>	2	<b>ANYTHING FOR YOU</b> • CD Gloria Estefan And Miami Sound Machine	Epic 463125-1
<b>3</b>	3	<b>ANCIENT HEART</b> ★ CD Tanita Tikaram	WEA WX 210
<b>4</b>	<b>RE</b>	<b>DON'T BE CRUEL</b> ○ CD Bobby Brown	MCA MCF 3425
<b>5</b>	<b>NEW</b>	<b>STOP!</b> ○ CD Sam Brown	A&M AMA 5195
<b>6</b>	8	<b>MYSTERY GIRL</b> • CD Roy Orbison	Virgin V 2576
<b>7</b>	5	<b>THE RAW AND THE COOKED</b> • CD Fine Young Cannibals	London 8280691
<b>8</b>	13	<b>TRUE LOVE WAYS</b> CD Buddy Holly	Telstar STAR 2339
<b>9</b>	9	<b>WANTED</b> ★ CD Yazz	Big Life YAZZLP 1
<b>10</b>	12	<b>THE LEGENDARY ROY ORBISON</b> ★★ CD Roy Orbison	Telstar STAR 2330
<b>11</b>	6	<b>SPIKE</b> • CD Elvis Costello	Warner Bros WX 238
<b>12</b>	7	<b>HYSTERIA</b> ★ CD Def Leppard	Bludgeon Riffola/Phono HYSLP 1
<b>13</b>	4	<b>THE BIG AREA</b> CD Then Jerico	London 8281221

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**NATIONAL TV**

<b>35</b>	37	<b>CONSCIENCE</b> ★ CD Womack & Womack	4th + B'way/Island BRLP 519
<b>36</b>	27	<b>ROACHFORD</b> • CD Roachford	CBS 4606301
<b>37</b>	42	<b>THE TRAVELING WILBURYS</b> ★ CD The Traveling Wilburys	Wilbury/Warner Brothers WX 224
<b>38</b>	34	<b>THE GREATEST HITS COLLECTION</b> ★★ CD Bananarama	London RAMA 5
<b>39</b>	33	<b>MONEY FOR NOTHING</b> ★★★★★ CD Dire Straits	Vertigo/Phonogram VERH 64
<b>40</b>	41	<b>RATTLE AND HUM</b> ★★ CD U2	Island U 27
<b>41</b>	31	<b>HEARSAY</b> ★★ CD Alexander O'Neal	Tabu 450936-1
<b>42</b>	35	<b>INTROSPECTIVE</b> ★★ CD Pet Shop Boys	Parlophone PCS 7325
<b>43</b>	39	<b>THE ULTIMATE COLLECTION</b> ★★ CD Bryan Ferry/Roxy Music	EG/Virgin EGTV 2
<b>44</b>	30	<b>THE LOVER IN ME</b> CD Sheena Easton	MCA MCG 6036
<b>45</b>	64	<b>PHANTOM OF THE OPERA</b> ★★ CD Various	Polydor PODV 9
<b>46</b>	45	<b>LOVE SUPREME</b> ○ CD Diana Ross & The Supremes	Motown ZL 72701
<b>47</b>	43	<b>NEW YORK</b> ○ CD Lou Reed	Sire/Warner Brothers WX 246
<b>48</b>	46	<b>FISHERMAN'S BLUES</b> • CD The Waterboys	Ensign/Chrysalis CHEN 5
<b>49</b>	38	<b>SO GOOD</b> ★ CD Mica Paris	4th + B'way/Island
<b>50</b>	36	<b>PUSH</b> ★★★★★ CD Bros	CBS 460629 1
<b>51</b>	48	<b>FAITH</b> ★★ CD George Michael	Epic 460000 1
<b>52</b>	53	<b>WHITNEY</b> ★★★★★★ CD Whitney Houston	Arista 208 141
<b>53</b>	52	<b>SUNSHINE ON LEITH</b> ★ CD The Proclaimers	Chrysalis CHR 1668



<b>14</b>	22	<b>HOLD ME IN YOUR ARMS ★ CD</b> Rick Astley	RCA PL 71932
<b>15</b>	10	<b>REMOTE ● CD</b> Hue And Cry	Circa/Virgin CIRCA 6
<b>16</b>	11	<b>THE INNOCENTS ★★ CD</b> Erasure	Mute STUMM 55
<b>17</b>	26	<b>FLYING COLOURS ★ CD</b> Chris de Burgh	A&M AMA 5224
<b>18</b>	18	<b>WATERMARK ★ CD</b> Enya	WEA WX 199
<b>19</b>	32	<b>PRIVATE COLLECTION ★★★★★ CD</b> Cliff Richard	FMI CRTV 30
<b>20</b>	17	<b>THE FIRST OF A MILLION KISSES ★ CD</b> Fairground Attraction	RCA PL 71696
<b>21</b>	14	<b>BAD ★★★★★★★★★★ CD</b> Michael Jackson	Epic 450290-1
<b>22</b>	23	<b>NEW LIGHT THROUGH OLD WINDOWS ★★ CD</b> Chris Rea	WEA WX 200
<b>23</b>	16	<b>LIVING YEARS ● CD</b> Mike & The Mechanics	WEA WX 203
<b>24</b>	15	<b>TRACY CHAPMAN ★★ CD</b> Tracy Chapman	Elektra EKT 44
<b>25</b>	19	<b>GREATEST HITS ★★ CD</b> Fleetwood Mac	Warner Brothers WX 221
<b>26</b>	21	<b>KYLIE ★★★★★★ CD</b> Kylie Minogue	PWL HF 3
<b>27</b>	29	<b>CLOSE ● CD</b> Kim Wilde	MCA MCG 6030
<b>28</b>	<b>NEW</b>	<b>ORANGES &amp; LEMONS CD</b> XTC	Virgin V 2581
<b>29</b>	20	<b>TECHNIQUE ● CD</b> New Order	Factory FACT 275
<b>30</b>	<b>NEW</b>	<b>RADIO ONE CD</b> Jimi Hendrix	Castle Collectors CCSLP 212
<b>31</b>	25	<b>SHOOTING RUBBERBANDS AT THE STARS CD</b> Edie Brickell And New Bohemians	Geffen WX 215
<b>32</b>	28	<b>FOUNDATION CD</b> Ten City	Atlantic WX 249
<b>33</b>	24	<b>KICK ★★ CD</b> INXS	Mercury/Phonogram MERH 114
<b>34</b>	40	<b>RAINTOWN ★ CD</b> Deacon Blue	CBS 450549-1

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## TOP • 20 • COMPILATIONS

<b>No1</b>	8	<b>THE PREMIER COLLECTION ★★ CD</b> Various	Really Useful/Polydor ALWTV 1
<b>2</b>	7	<b>AND ALL BECAUSE THE LADY LOVES ... CD</b> Various	Dover ADD 6
<b>3</b>	5	<b>CHEEK TO CHEEK CD</b> Various	CBS MOOD 6
<b>4</b>	3	<b>BUSTER (OST) ★★ CD</b> Various	Virgin V 2544
<b>5</b>	1	<b>THE AWARDS ● CD</b> Various	BPI/Telstar STAR 2346
<b>6</b>	4	<b>DEEP HEAT CD</b> Various	Telstar STAR 2345
<b>7</b>	2	<b>THE MARQUEE - 30 LEGENDARY YEARS ● CD</b> Various	Polydor MQTV 1
<b>8</b>	6	<b>COCKTAIL (OST) ● CD</b> Various	Elektra EKT 54
<b>9</b>	9	<b>THE GREATEST LOVE 2 ● CD</b> Various	Telstar STAR 2352
<b>10</b>	10	<b>DIRTY DANCING (OST) ★★ CD</b> Various	RCA BL 86408
<b>11</b>	11	<b>BEAT THIS - 20 HITS OF RHYTHM KING CD</b> Various	Stylus SMR 973
<b>12</b>	12	<b>THE GREATEST LOVE ★★ CD</b> Various	Telstar STAR 2316
<b>13</b>	14	<b>FROM MOTOWN WITH LOVE CD</b> Various	K-TEL NE 1381
<b>14</b>	13	<b>NOW 13! ★★★★★ CD</b> Various	EMI/Virgin/PolyGram NOW 13
<b>15</b>	17	<b>THE CLASSIC EXPERIENCE ● CD</b> Various	EMI EMTVD 45
<b>16</b>	16	<b>SOFT METAL ★ CD</b> Various	Stylus SMR862
<b>17</b>	15	<b>THE GREATEST HITS OF HOUSE ● CD</b> Various	Stylus SMR 867
<b>18</b>	<b>NEW</b>	<b>NEW ROOTS CD</b> Various	Stylus SMR 972
<b>19</b>	20	<b>THE BLUES BROTHERS (OST) CD</b> Various	Atlantic K 50715
<b>20</b>	19	<b>THE LOST BOYS (OST) CD</b> Various	Atlantic 7817671

<b>54</b>	47	<b>THE CIRCUS ★ CD</b> Erasure	Mute STUMM 35
<b>55</b>	69	<b>THE BEST YEARS OF OUR LIVES CD</b> Neil Diamond	CBS 4632011
<b>56</b>	54	<b>APPETITE FOR DESTRUCTION ● CD</b> Guns 'N' Roses	Geffen WX 125
<b>57</b>	62	<b>NO JACKET REQUIRED ★★★★★ CD</b> Phil Collins	Virgin V 2345
<b>58</b>	44	<b>ELECTRIC YOUTH ○ CD</b> Debbie Gibson	Atlantic WX 231
<b>59</b>	50	<b>GET EVEN ★ CD</b> Brother Beyond	Parlophone PCS 7327
<b>60</b>	<b>RE</b>	<b>KARYN WHITE CD</b> Karyn White	Warner Brothers WX 235
<b>61</b>	71	<b>FACE VALUE ★★ CD</b> Phil Collins	Virgin V 2185
<b>62</b>	56	<b>NEW JERSEY ★ CD</b> Bon Jovi	Vertigo/Phonogram VERH 62
<b>63</b>	<b>RE</b>	<b>THE JOE LONGTHORNE SONGBOOK ● CD</b> Joe Longthorne	Telstar STAR 2353
<b>64</b>	63	<b>SHORT SHARP SHOCKED ○ CD</b> Michelle Shocked	Cooking Vinyl/London CVLP 1
<b>65</b>	60	<b>THE CREAM OF ERIC CLAPTON ★★ CD</b> Eric Clapton/Cream	Polydor ECTV 1
<b>66</b>	58	<b>THE JOSHUA TREE ★★★★★ CD</b> U2	Island U26
<b>67</b>	70	<b>PICTURE BOOK CD</b> Simply Red	Elektra EKT 27
<b>68</b>	57	<b>GIVING YOU THE BEST THAT I GOT ● CD</b> Anita Baker	Elektra EKT 49
<b>69</b>	49	<b>TO WHOM IT MAY CONCERN ★ CD</b> Pasadenas	CBS 462877-1
<b>70</b>	<b>RE</b>	<b>20 GOLDEN GREATS CD</b> Nat 'King' Cole	EMI EMTV9
<b>71</b>	51	<b>GREATEST HITS ★ CD</b> Human League	Virgin HLTV 1
<b>72</b>	59	<b>HELLO, I MUST BE GOING ★★ CD</b> Phil Collins	Virgin OVED 212
<b>73</b>	65	<b>AFTER THE WAR CD</b> Gary Moore	Virgin V 2575
<b>74</b>	<b>RE</b>	<b>TILL I LOVED YOU ● CD</b> Barbra Streisand	CBS 4629431
<b>75</b>	<b>RE</b>	<b>DISCO ★ CD</b> Pet Shop Boys	Parlophone PRG 1001

CD: Released on Compact Disc

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# Water works

ROUGH AND tumble-down Irish jiggery-pockery is always a fairly safe bet in Kilburn. And so it was as **The Waterboys** plumped for the reels rather than the dramatics at the **National**, stuffed with adoring fans, hell bent on enjoying a silly bastard's night out.

When **The Waterboys** stuck to the songs (of which they have a plentiful supply) few could complain. Fisherman's Blues and The Whole Of The Moon, being the band's legitimate greatest hits, stood proudly to attention and briefly explained why the converted find Mike Scott and his vagabonds true heroes in an impoverished musical age. Always one to encourage experimentation and variety, Scott seems to have hit an ideal balance with these songs, drawing equally from a folk and rock tradition. Steve Wickham's violin ("the fella on the fiddle") found its happiest rewards on these songs, intriguingly taking the place usually occupied by lead guitar in more conventional outfits.

However, when the reels and jigs took over, with the scarcely believable addition of waltzing couples at one juncture, it's only the strong-willed who can resist heading exit-wards, muttering "humbug". Cover versions have always played an important part of the Waterboys' live manifesto, memorably two or three years ago when Prince's Purple Rain was performed to instant acclaim, but now their inclusion jars, even embarrasses.

Je l'Aime gritted a few teeth, but the encore sequence of Sgt Pepper, plus Beatles medley was the real cop out. Crowd pleasing for sure, crowd pondering? Arguably so. What A Wonderful World completed things, igniting the by now delirious crowd into disturbing Satchmo impersonations. Suddenly the bar looked a better place.

They loved it, lapped it up and it would take a cruel heart not to agree. It's just that **The Waterboys** are so extraordinarily good on record and clearly so capable of putting on a good show, that it makes you want a little more. An easy route seems to be being ploughed.

DUNCAN HOLLAND

# My funny Valentine

**MY BLOODY Valentine** smile wanly at their own twisted psychedelia. Soft vocals melt into a wash of feedback which is itself forced through an aural wind tunnel. The guitar wails like a banshee assaulting the blitzkreig silo sound which is the band's innovation.

It is here where DC hardcore progression meets Sixties psychedelic regression. MBV redefine the guitar sound along now formulaic lines. Even an acoustic guitar sounds like sheets of metal clanging in the wind and the wispy vocals are lost in the swirling intensity.

A sense of loss is in the air and it is their bleak vulnerability and nihilistic indifference that for the moment puts them under the fashion spotlight. But is there a way forward for this? The odd song splutters and restarts unsure of itself before tumbling over the edge of sweet harmony and the **ULU** crowd is left between a waking and dreamlike state.

A full circle is drawn leaving the first song to merge with the last and the Valentines' indistinct future is certainly a cause for concern. Undanceable, unlistenable, unnatural, unrelenting. An exciting uncertainty. IAN WATSON

# Sting in the tail

YEARS OF toil on the road have taught the **Scorpions** a thing or two about showmanship. And though musically the Germans may have settled into a comfortable niche during the Eighties, they'll always guarantee a satisfying performance, as demonstrated at the **Hammersmith Odeon**.

The fact that they can write off five years and five albums worth of songs (the RCA years) says something about the shift in direction since 1978, not to mention the quality of songs, despite the comparative weakness of the recent **Savage Amusement** album, by **Scorpions** standards anyway.

Appropriately, it's the likes of the new **We Let It Rock ... You Let It Roll**, **Every Minute Every Day** and even **Rhythm Of Love** that appear rather forced and mechanical when set beside the highlights drawn from their creative peaks of 1978's **Lovedrive** and 1982's **Blackout**.

The instrumental **Coast To Coast** allows for some typical Scorpions posturing, with guitarist Rudolph Schenker proving the dominant force, before vocalist Klaus Meine comes into his own with the two ballads, **Holiday** and **Still Loving You**, breaking up the show nicely and now proving an essential component in the set.

By the second encore they've disappointed no-one, although a dilemma remains in how the band are going to further develop a stage show that is beginning to lose its spontaneity. That new deal with Phonogram could prove to be the watershed.

KIRK BLOWS

**LORD OF The New Church**: desperate philosophy



# Shamen on you

AT THE new **Town & Country 2** venue, **The Shamen's** stand for social but more specifically psychedelic expansion reached an impressive peak. Resident Shamenites Colin Angus (bass) and Will Sin (guitar), joined here by a female percussionist, moulded together old psychedelia — brilliant pastoral pop songs — with the new — the hip-hop/beatbox/sampling dancetrix propulsion of acid house — and then pumped up the volume.

It was all bathed in slide and cine-projected images, with the best patterns and colours this side of a Kashmir cloth factory, swooping and flickering in and out of focus as the dry ice, UV lights and strobes did in our remaining senses. With samples cleverly oozing out of every groove, it's obviously the physical representation of a psychedelic trip before our eyes; of course, the rest is up to you.

But this was no cheap shot. The music itself truly worked, from the piercing and quite unique guitar shells, bass tremors and the electronic percussion shots shooting over our heads for **Transcendental** and **Synergy**. Vocal calls to leave our body behind in **Raptyouare** played against more serious and heavily ironic samples, like "it's time for God's people to come out ... and change America!", in the tour-de-force that has caused much of the controversy, **Jesus Loves Amerika**.

Clever and accurately summing up the signs of times, this was an addictive **Sensaround** with a pointed purpose. Going by the very varied and sold-out crowds on this tour, the gospel according to **The Shamen** is spreading, and fast, matey. Outrageous!

MARTIN ASTON

# This year's model

**NEW MODEL Army** have been unlucky. Firstly US officialdom's decision to bar them from the US has denied them access to an undoubtedly enthusiastic American

audience, and this side of the Atlantic, the Army have been unable to shrug off their original ugly image. But their performance at the **Town and Country Club** soon blew that prejudice away.

The T&C was packed with converts for the show. In brief lapses of volume the surprisingly polite congregation could be heard belting out the lyrics and there were a few new faces. Centre-stage, Slade and Leveller commands attention either leading the **Jethro Tull**-esque **Vagabounds** or with his acoustic solo of **Family Life**. Bass, lead and acoustic guitars combine with snapping drums to give a taut, Cromwellian sound that ranges from subtlety to crunching noise. Occasional keyboards and special violin add another dimension.

New **Model Army** have a vitality and intensity which after nine years still dwarfs many young bands. That this energetic and accomplished live band should be dismissed as noisy anarchists is a travesty.

DAVID DAVIES

# Gospel according to ...

IT MAY be some three-and-half-years since their last studio album, but there was always substantially more to the **Lords Of The New Church** than their recorded work. Indeed, the loyalty of their following always demanded more than that, a demand that remains alive today, as demonstrated at the **Electric Ballroom**.

Stiv Bators continues his portrayal of desperation and it's a role he plays with passion and conviction. But while this may form the core of their philosophy, their winning cards lay in two hands: one, the quality of their songs; two, with the consistently dependable work of guitarist Brian James.

While **Method To Our Madness**, **Question Of Temperature**, **Russian Roulette** and **Living On Living** illustrate previous heights, the likes of **Happy Birthday** and **Becoming A Nuisance** sit quite happily alongside. Indeed, a distinct paradox is noted when the band play **Dance With Me**, ironically providing a buoyant vehicle for Bators' pessimistic tones. But James continues to shine throughout, helping to create an atmosphere of tension that still makes the **Lords** a worthy live entity.

The highlights come with the band thrashing a splendid version of **For Your Love**, followed by the vocalist ultimately going through what could be called a "depressionario", a scene resulting in the apparent death of our anti-hero. The **Lords** are back in gear and remain as relevant as ever.

KIRK BLOWS

# Opening Doors...

"DON'T YOU ever forget how it all began," was the closing line of one song in **Dagmar Krause's** concert at London's **Royal Court Theatre**. And her programme of nearly 30 pieces took the audience back into the heart of the German tradition of political and poetic song which has attracted rock musicians from **The Doors** onwards.



DAGMAR KRAUSE: flawless

Having previously shown her mastery of the Kurt Weill-Bertolt Brecht songbook, Krause has now turned to Brecht's other great partner, Hanns Eisler. Less soft-centred than Weill (there's no **September Song** here), Eisler was nevertheless far more than a Dave Spart of the Weimar left. With splendid accompaniment from Andrew Dodge (piano, accordion) and Sarah Homer (clarinets, sax), Krause ranged through biting Brechtian satire and the fierce and compelling narrative of **Ballad Of Marie Sanders** to poignant songs of exile and tough-but-tender love lyrics.

So self-effacing was the singer's presentation of the material that her own remarkable skills were in danger of being underplayed. Dagmar Krause is possessed of a flawless technique in pitch, tone and volume. But more important, she is an authentically dramatic singer, who thinks with her voice. Her approach should be an object lesson for the new generation of rock chanteuses.

DAVE LAING

# Four's company

CLUSTERED IN gossiping knots like housewives at a market, the bejumpered intelligentsia at **University of London's Students Union (ULU)** gave **The 4 Of Us** a muted welcome.

And with only a handful of live performances in the can it was a struggle for the four rugged lads from Belfast to combat such audience inertia. Not even frontman Brendon's vigorous posturing could ignite the evening and with the other three hovering uncertainly in the background, the whole set disappeared into disappointing lethargy.

But what was lacking in showmanship was more than made up for by gritty lyrical realism and some fine tunes. Nothing flash or phoney about **The 4 Of Us**. Steering clear of pretension and political anthems they prefer songs about growing up and girls they used to know. A catchy rendition of the single, **I Just Can't Get Enough**, came and went while **Lightning Paul** demonstrated their ability to fuse pleasant melody with thoughtful ponderings.

Brendon's rasping vocals characterised most of the songs with a hardy earthiness and acoustic guitar made a change from fizzy synths even causing one or two students to sag their knees experimentally. The set itself finished abruptly without an encore which may have been the result of a lack of material or in response to a scuffle which broke out between an energetic dancer and a pair of morose bouncers.

Hopefully more experience on the live circuit could bring some much needed cohesion to an intelligent and talented band of whom we should see more.

PAULA MCGINLEY





JOHN FARNHAM: 'I might've been a plumber ... and a bloody good one too'

## Up front down under

by Adam Blake

IF JOHN Farnham wasn't an Australian megastar, he'd be a plumber: "And a bloody good one too!" he says emphatically.

Instead, he gets to tour with the Melbourne Symphony Orchestra whilst his album *Age Of Reason* goes octo-platinum. In Australia that is. In the UK his success has been, by his standards, nominal: limited to a top five single. His new single, *Two Strong Hearts*, just out on RCA, aims to change that. "I'd love it to work here," says Farnham, "I was born here. My mother's side of the family all live here still." Nevertheless, it doesn't seem to bother him that much. Farnham is a modest family man who, after 20 years at the top, with countless gold records and sell-out tours behind him, still seems genuinely amazed at his success and admits to having had problems with reality when he was named Australian of the Year by Prime Minister Bob Hawke in January of last year.

He is deeply involved with children's charities and gets very upset that he cannot do more for them than he does. He doesn't write his own songs, although he would like to: "It's something I find very hard. But I've got the world's songwriters to choose from. I listened to about 3,000 songs for the last album!"

Belittling his own contributions, he prefers to talk about his band and his producers in whom he takes great pride. "I must admit I get real sick of talking about myself for 6 or 8 hours a day, but it's part of the job," he says, smiling graciously. "I really am pretty lucky — I get to sing every day, doing what I love to do for a living."

## Second bite

by Kirk Blows

MICK RONSON has a philosophy: "Music's all about freedom, being able to do what you want to do, whenever you feel like doing it." An ideology that this guitarist has certainly lived by during his long and meandering career, having worked with Bowie, Dylan, Dr. John, Lou Reed, Ellen Foley, and many more.

Ronson's continuous search for a new challenge even led him to Nashville during 1987. But it's been his relationship with Ian Hunter that's provided the backbone to his work over the last 15 years, a partnership that's now been renewed for a recent US/European tour (including dates at London's Dominion) and a new record deal with Phonogram.

"I gave up playing the guitar for a long time," he says. "People were suggesting I stay in Nashville and produce (having had a hit country album with David Lynn Jones) but I began to feel as if I was retiring. So I got the urge to play again, and I said to Ian, who I always talk to whether we're working together or not, 'look, I feel frustrated, I gotta play the guitar again'."

"We don't know why it is, but we work really well together. We always have done, it's like there's some kind of reaction when we get together. I think a lot of the time, when he's worked with other people, they haven't always been honest with him. It's like 'yes boss, no boss'. We're both very honest with each other and I think that's why it works."

Hunter himself had been writing quietly at his New York residence when Ronson suggested they renew their partnership, and was just as keen to get something going. Not that this represents two ageing rockers relying on past glories. On the contrary, their current show is more of an ambitious showcase of brand new compositions.

"The whole idea of being out there now is to play our new material, and I think that's what we should be doing," Ronson confirms. "We're not on tour to pat ourselves on the back and tell ourselves we're really wonderful, that's for bands who re-form to cash-in. You should always be going forward in your career, you should never be going back."

We're back to that philosophy again, one that will deliver an album during the summer.

## The conductor did it ... ?

by Selina Webb

THE INTERNATIONAL classical music scene has been turned into a hotbed of murder and intrigue by thriller writer Paul Myers. Myers, whose varied career in the music business began with the classical division of CBS Records in 1962, has the background necessary to pen vivid descriptions of tetchy sopranos, backstage financial wrangles and faraway locations

for his series of hardback whodunnits. It's when the characters start bumping each other off and the international espionage unravels that his fertile imagination comes into play.

Described by Erich Segal as "the author who's to the music world Dick Francis is to horse-racing", Myers' writing career began with album sleeve notes. He says his book-writing inspiration came after reading countless paperbacks on his flights abroad as a producer for CBS and, latterly, Decca International.

"I thought, if they can write this rubbish, so can I!" he laughs. "The idea really is to take advantage of the fact that I've travelled a lot and to combine the travel with specialised information about the music world. I try to keep that part accurate, but the rest is fiction."

Writing in the early morning and weekends between planning and producing Decca recordings, Myers has completed six thrillers since 1984. His latest, *Deadly Crescendo*, was published last week by Constable and chronicles goings-on at a tempestuous recording session of Puccini's *Tosca* in Geneva. The central character is Mark Holland, a respected agent and manager of several fictitious names in the classical music world who was once a leading operative in 'The Department'. *Deadly Crescendo* sees him having to track down both a murderer and thief of top secret security documents.

"I like thrillers generally, and it always seemed to me that musicians were in the right position to be involved in some sort of interna-



PAUL MYERS: the Dick Francis of music

tional intrigue," he comments, describing his writing process as "a bit like setting up a crossword."

"You have to think up the plot then decide on the red herrings and clues you are going to drop. It's not fair to cheat — the quizzes that people enjoy the most are those they can do."

Myers is currently working on a new novel which he describes as "sizzling sex in Somerset, and not even a real mystery". Meanwhile he is hoping that a film-maker may pick up on the obvious cinematic opportunities of his music business thrillers.

"Unfortunately film options are a bit like doing the pools. It might happen — but I wouldn't hold your breath," he laughs.

## Sisterhood

THE SISTERS OF MERCY burst out of Yorkshire on a cloud of dry ice and a thudding bass rhythm to capture the hearts of thousands of fans in the mid-Eighties.

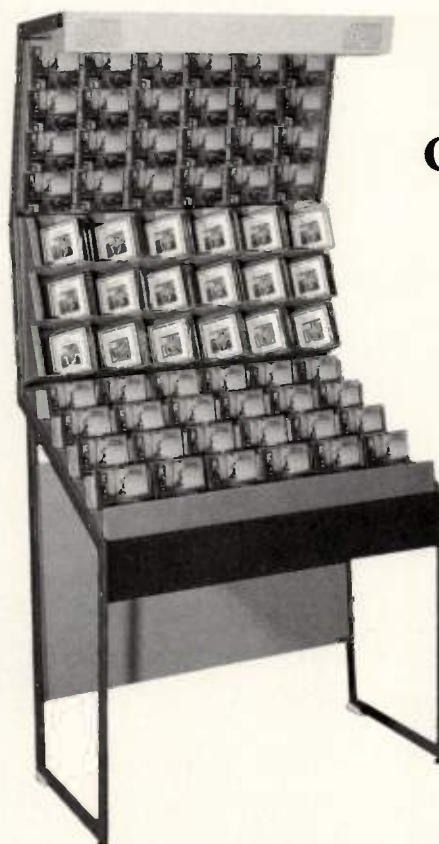
Despite later splits and reformations the legend remains and is celebrated at Camden's Electric Ballroom, on Saturday (11), with a Sisters Of Mercy convention.

Videos, memorabilia, and a lookalike contest are all promised at the event which runs from 11am until 4pm and costs £2. Interested parties in the north can catch the convention at The Astoria Ballroom in Leeds on March 19. **NR**

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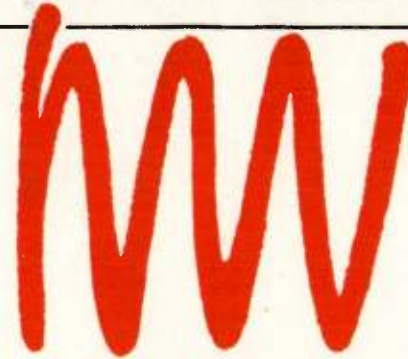
# TOP 75 SINGLES



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.

<b>No 1</b>	<b>9</b>	<b>TOO MANY BROKEN HEARTS</b>		PWL PWL(T) 32 (P)
		Jason Donovan		
<b>2</b>	<b>3</b>	<b>LOVE CHANGES EVERYTHING</b>	○	Really Useful/Polydor RUR(X) 3 (F)
		Michael Ball		
<b>3</b>	<b>5</b>	<b>HELP</b>		London LON(X) 222 (F)
		Bananarama-La Na Nee Nee Noo Noo		
<b>4</b>	<b>4</b>	<b>STOP</b>	○	A&M AM(Y) 440 (F)
		Sam Brown		
<b>5</b>	<b>2</b>	<b>LEAVE ME ALONE</b>		Epic 6546727 (12"-6546726) (C)
		Michael Jackson		
<b>6</b>	<b>1</b>	<b>BELFAST CHILD</b>	○	Virgin SMX(T) 3 (E)
		Simple Minds		
<b>7</b>	<b>6</b>	<b>HEY MUSIC LOVER</b>		Rhythm King/Mute LEFT 30(T) (I/RT)
		S'Xpress		
<b>8</b>	<b>10</b>	<b>CAN'T STAY AWAY FROM YOU</b>		Epic 651444 7 (651444 8) (C)
		Gloria Estefan & Miami Sound Machine		
<b>9</b>	<b>8</b>	<b>I DON'T WANT A LOVER</b>		Mercury/Phonogram TEX 1(12) (F)
		Texas		
<b>10</b>	<b>17</b>	<b>BLOW THE HOUSE DOWN</b>		Chrysalis LIB(X) 5 (C)
		Living In A Box		
<b>11</b>	<b>30</b>	<b>THIS TIME I KNOW IT'S FOR REAL</b>		Warner Brothers U 7780(T) (W)
		Donna Summer		
<b>12</b>	<b>16</b>	<b>TURN UP THE BASS</b>		Hrr/London FFR(X) 24 (F)
		Tyree feat. Kool Rock Steady		
<b>13</b>	<b>14</b>	<b>EVERY ROSE HAS ITS THORN</b>		Enigma/Capitol (12)CL 520 (E)
		Poison		
<b>14</b>	<b>7</b>	<b>MY PREROGATIVE</b>		MCA MCA(T) 1299 (F)
		Bobby Brown		
<b>15</b>	<b>34</b>	<b>STRAIGHT UP</b>		Siren/Virgin SRN(T) 111 (E)
		Paula Abdul		
<b>16</b>	<b>20</b>	<b>NOTHING HAS BEEN PROVED</b>		Parlophone (12)R 6207 (E)
		Dusty Springfield		
<b>17</b>	<b>32</b>	<b>I'D RATHER JACK</b>		PWL PWL(T) 25 (P)
		The Reynolds Girls		
<b>18</b>	<b>26</b>	<b>WAGES DAY</b>		CBS DEAC(T) 8 (C)
		Deacon Blue		
<b>19</b>	<b>11</b>	<b>HOLD ME IN YOUR ARMS</b>		RCA PB 42615 (12"-PT 42616) (BMG)
		Rick Astley		
<b>20</b>	<b>12</b>	<b>SOMETHING'S GOTTEN HOLD OF MY HEART</b>	●	Parlophone (12)R 6201 (E)
		Marc Almond feat. Gene Pitney		
		<b>MEAN MAN</b>		

## MUSIC WEEK



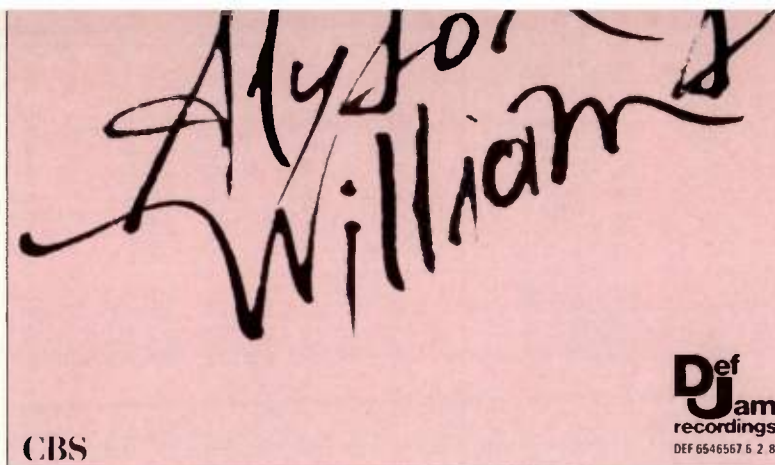
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<b>53</b>	<b>37</b>	<b>SHE DRIVES ME CRAZY</b>		London LON(X) 199 (F)
		Fine Young Cannibals		
<b>54</b>	<b>39</b>	<b>CUDDLY TOY</b>		CBS ROA(T) 4 (C)
		Roachford		
<b>55</b>	<b>NEW</b>	<b>THE RATTLER</b>		Capitol (12)CL 522 (E)
		Goodbye Mr. Mackenzie		
<b>56</b>	<b>60</b>	<b>THIS IS SKA</b>		Big One (V)V81G 13 (I/RT)
		Longsy D		
<b>57</b>	<b>NEW</b>	<b>A LA VIE, A L'AMOUR</b>		PWL PWL(T) 30 (A)
		Jakie Quartz		
<b>58</b>	<b>NEW</b>	<b>YO YO GET FUNKY</b>		DJ Int./Westside DJIN(T) 7 (A)
		The DJ Fast Eddie		
<b>59</b>	<b>46</b>	<b>ESPECIALLY FOR YOU</b>	●	PWL PWL(T) 24 (P)
		Kylie Minogue & Jason Donovan		
<b>60</b>	<b>54</b>	<b>DON'T KNOW WHAT YOU GOT (TILL IT'S GONE)</b>		Vertigo/Phonogram VER(X) 43 (F)
		Cinderella		
<b>61</b>	<b>NEW</b>	<b>NOW YOU'RE IN HEAVEN</b>		Virgin VS(T) 1154 (E)
		Julian Lennon		
<b>62</b>	<b>65</b>	<b>EVERLASTING LOVE</b>		WEA HOW 13(T) (W)
		Howard Jones		
<b>63</b>	<b>41</b>	<b>LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS</b>		HMV/EMI (12)POP 1620 (E)
		Morrissey		
<b>64</b>	<b>RE</b>	<b>BIG BUBBLES, NO TROUBLES</b>		RCA PB 42089 (12"-PT 42090) (BMG)
		Ellis, Beggs & Howard		
<b>65</b>	<b>44</b>	<b>BIG AREA</b>		London LON(X) 204 (F)
		Then Jerico		
<b>66</b>	<b>NEW</b>	<b>END OF THE LINE</b>		Wilbury/Warner Brothers W 7637(T) (W)
		Traveling Wilburys		
<b>67</b>	<b>47</b>	<b>RESPECT</b>		Cooltempo/Chrysalis COOL(X) 179 (C)
		Adeva		
<b>68</b>	<b>72</b>	<b>DON'T TAKE MY MIND ON A TRIP</b>		Virgin BOY 108(12) (E)
		Boy George		
<b>69</b>	<b>49</b>	<b>LOST IN YOUR EYES</b>		Atlantic A 8970(T) (W)
		Debbie Gibson		
<b>70</b>	<b>NEW</b>	<b>WHEN I GROW UP</b>		Cooking Vinyl/London LON(X) 219 (F)
		Michelle Shocked		
<b>71</b>	<b>64</b>	<b>BRING IT BACK AGAIN</b>		EMI USA (12)MT 62 (E)
		Stray Cats		
<b>72</b>	<b>58</b>	<b>BREAK 4 LOVE</b>		Champion CHAMP(12) 67 (BMG)
		Raze		
<b>73</b>	<b>55</b>	<b>CAN'T BE SURE</b>		Bush Trade BT(T) 218 (I/RT)
		Sundays		



<b>22</b>	<b>23</b>	<b>EVERYTHING COUNTS</b> Depeche Mode Mute (12)BONG 16 (I/RT/SP)
<b>23</b>	<b>15</b>	<b>LOOKING FOR LINDA</b> Hue & Cry Circa/Virgin YR(T) 24 (E)
<b>24</b>	<b>33</b>	<b>CELEBRATE THE WORLD</b> Womack & Womack 4th + B'way/Island (12)BRW 125 (F)
<b>25</b>	<b>21</b>	<b>WILD THING/LOC'ED AFTER DARK</b> Tone Loc Delicious/4th + B'way/Island (12)BRW 121 (F)
<b>26</b>	<b>13</b>	<b>LOVE TRAIN</b> ○ Holly Johnson MCA MCA(T) 1306 (F)
<b>27</b>	<b>40</b>	<b>CRYIN'</b> Vixen EMI Manhattan (12)MT 60 (E)
<b>28</b>	<b>NEW</b>	<b>WHO WANTS TO BE THE DISCO KING?</b> The Wonder Stuff Far Out/Polydor GONE(X) 6 (F)
<b>29</b>	<b>22</b>	<b>THE LIVING YEARS</b> ○ Mike & The Mechanics WEA U 7717(T) (W)
<b>30</b>	<b>43</b>	<b>INTERNATIONAL RESCUE</b> We've Got A Fuzzbox And We're Gonna Use It WEA YZ 347(T) (W)
<b>31</b>	<b>18</b>	<b>FINE TIME</b> Yazz Big Life BLR 6(T) (I/RT)
<b>32</b>	<b>NEW</b>	<b>ROUND &amp; ROUND</b> New Order Factory FAC 2637 (12'-FAC 263) (P)
<b>33</b>	<b>19</b>	<b>ROCKET</b> Def Leppard Bludgeon Riffola/Phonogram LEP(X) 6 (F)



<b>34</b>	<b>31</b>	<b>WHAT I AM</b> Edie Brickell And New Bohemians Geffen GEF 49(T) (W)
<b>35</b>	<b>27</b>	<b>YOU GOT IT</b> ○ Roy Orbison Virgin VS(T) 1166 (E)
<b>36</b>	<b>NEW</b>	<b>ONE MAN</b> Chanelle Cooltempo/Chrysalis COOL(X) 183 (C)
<b>37</b>	<b>25</b>	<b>THAT'S THE WAY LOVE IS</b> Ten City Atlantic A 8963(T) (W)
<b>38</b>	<b>45</b>	<b>VERONICA</b> Elvis Costello Warner Brothers W 7558(T) (W)
<b>39</b>	<b>48</b>	<b>SLEEP TALK</b> Alyson Williams Def Jam 654656 7 (12'-654656 6) (C)
<b>40</b>	<b>NEW</b>	<b>VAGABONDS</b> New Model Army EMI (12)NMA 8 (E)
<b>41</b>	<b>52</b>	<b>LOVE IN THE NATURAL WAY</b> Kim Wilde MCA KIM(T) 11 (F)
<b>42</b>	<b>51</b>	<b>INDESTRUCTIBLE</b> Four Tops Arista 112074 (12'-612074) (BMG)
<b>43</b>	<b>24</b>	<b>WAIT</b> Robert Howard & Kym Mazelle RCA PB 42595 (12'-PT 42596) (BMG)
<b>44</b>	<b>50</b>	<b>WHERE DOES THE TIME GO?</b> Julia Fordham Circa/Virgin YR(T) 23 (E)
<b>45</b>	<b>29</b>	<b>PROMISED LAND</b> The Style Council Polydor TSC(X) 17 (F)
<b>46</b>	<b>36</b>	<b>IT'S ONLY LOVE</b> Simply Red Elektra YZ 349(T) (W)
<b>47</b>	<b>69</b>	<b>I BEG YOUR PARDON</b> Kon Kan Atlantic A 8969(T) (W)
<b>48</b>	<b>35</b>	<b>I ONLY WANNA BE WITH YOU</b> Samantha Fox Jive FOXY(T) 11 (BMG)
<b>49</b>	<b>66</b>	<b>IT TAKES TWO</b> Rob Base & DJ E-Z Rock Citybeat/Beggars Banquet CBE724 (CBZ1224) (W)
<b>50</b>	<b>38</b>	<b>THE LOVER IN ME</b> Sheena Easton MCA MCA(T) 1289 (F)
<b>51</b>	<b>42</b>	<b>INFO-FREKO</b> Jesus Jones Food/EMI (12)FOOD 18 (E)
<b>52</b>	<b>53</b>	<b>ETERNAL FLAME</b> Bangles CBS BANGS(T) 5 (C)

<b>74</b>	<b>NEW</b>	<b>DON'T TELL ME LIES</b> Breathe Siren/Virgin SRN(T) 109 (E)
<b>75</b>	<b>NEW</b>	<b>I'M RIFFIN (ENGLISH RASTA)</b> M.C. Duke Music Of Life 7NOTE 25 (12'-NOTE 25) (P)

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T W E L V E					I N C H				
1	2	HEY MUSIC LOVER	S'Xpress	21	7	WILD THING/LOC'ED AFTER DARK			
2	1	BELFAST CHILD	Simple Minds			Tone Loc			
3	3	TURN UP THE BASS		22	24	NOTHING HAS BEEN PROVED			
		Tyree feat. Kool Rock Steady				Dusty Springfield			
4	4	STOP	Sam Brown	23	8	THAT'S THE WAY LOVE IS	Ten City		
5	13	LOVE CHANGES EVERYTHING	Michael Ball	24	37	CELEBRATE THE WORLD			
6	26	THIS TIME I KNOW IT'S FOR REAL				Womack & Womack			
		Donna Summer		25	15	WAGES DAY	Deacon Blue		
7	25	TOO MANY BROKEN HEARTS		26	36	IT TAKES TWO			
		Jason Donovan				Rob Base & DJ E-Z Rock			
8	18	BLOW THE HOUSE DOWN	Living In A Box	27	16	MEAN MAN	W.A.S.P.		
9	14	CAN'T STAY AWAY FROM YOU		28	NEW	YO YO GET FUNKY	The DJ Fast Eddie		
		Gloria Estefan & Miami Sound Machine		29	NEW	I BEG YOUR PARDON	Kon Kan		
10	6	LEAVE ME ALONE	Michael Jackson	30	33	THIS IS SKA	Longsy D		
12	11	HELP		31	NEW	VAGABONDS	New Model Army		
		Bananarama-La Na Nee Nee Noo Noo		32	30	EVERY ROSE HAS ITS THORN	Poison		
13	NEW	ROUND & ROUND	New Order	33	NEW	INTERNATIONAL RESCUE			
14	9	STRAIGHT UP	Paula Abdul			We've Got A Fuzzbox And We're Gonna Use It			
15	12	I DON'T WANT A LOVER	Texas	34	22	FINE TIME	Yazz		
16	NEW	WHO WANTS TO BE THE DISCO KING?		35	32	CRYIN'	Vixen		
		The Wonder Stuff		36	NEW	A LA VIE, A L'AMOUR	Jakie Quartz		
17	5	MY PREROGATIVE	Bobby Brown	37	21	PROMISED LAND	The Style Council		
18	23	SLEEP TALK	Alyson Williams	38	20	LOVE TRAIN	Holly Johnson		
19	10	EVERYTHING COUNTS	Depeche Mode	39	17	WAIT	Robert Howard & Kym Mazelle		
20	27	I'D RATHER JACK	The Reynolds Girls	40	31	LOOKING FOR LINDA	Hue & Cry		

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# US TOP FORTIES

## SINGLES

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

## ALBUMS

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

Charts courtesy Billboard, March 11, 1989 ★ Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

# A & R LP REVIEWS

**ANDY SHEPHERD: Introductions In The Dark.** Antilles an 8742. Shepherd's impressive mastery of the saxophone here is rarely harnessed to palpable emotion and the tracks flit through so many ambiguous moods that it is difficult to retain a strong impression of the whole. While a slow track such as Forbidden Fruit has some genuinely haunting moments, the successive mood swing into Optics places the album back into its niche of bland modernity. Shepherd has tried to make melody important but the feel is still ultimately hollow. And it's jazz, by the way. **KF**

**VARIOUS ARTISTS: Everyday Is A Holly Day, New Rose ROSE 175.** Distribution: Pinnacle. A curiosity indeed — a double 10-inch album with 22 tracks mostly associated with the late great Buddy. Some known quantities — Chris Spedding, LeRoi Brothers, Shoes, etc, plus some bizarre acts. While few of these tracks are outstandingly good very few are desperately poor, and those in between are mostly quite listenable if inferior to the immortal originator. A better idea than it might appear. **JT**

**ALEXA: Alexa.** Savage LPVAG 911. Confident debut album from the LA-based female, packed with enough strong songs, forceful melodies and deliberate keyboards to make this a genuine AOR winner. Though much of the project appears the brainchild of producer/writer Paul Sabu, Alexa and her gutsy vocals have strong enough character to come through and shine in the process, belying the bimbo image. **KB**

**PHIL MILLER: Split Seconds.** Reckless Records RECK 8. Hatfield And The North chap, plus chums from that intriguing Seventies oddity, returns in very much the style that kept a few people sane during the doldrums of that decade. Miller's brief is broadly to take a theme and whimsically explore all possible directions. His guitar is an unexpected beast which will please all those with fond feelings for what we used to call the Canterbury scene and with the breaks, a good smidgen more. **DH**

**DARLENE LOVE: Paint Another Picture.** CBS 461003-1. Forget preconceptions — this fine vocalist who used to be a Trojan Horse for

Phil Spector has made a very worthwhile album 20 years on with enough going for it to make it a potential hit although an attempt at doing a Diana Ross on Love Must Be Love is only partially successful. Desperate Lover sounds like Pat Benatar singing a Bon Jovi song, there are several Tina Turner references and an impressively operatic You'll Never Walk Alone. Given luck, this could chart strongly. **JT**

**COWBOY JUNKIES: The Trinity Session.** Cooking Vinyl COOK LP 011. Distribution: Rough Trade/Cartel. Toronto's Cowboy Junkies' extraordinarily intimate, sparse and ethereal country blues has led to critics describing them as a cross between Emmylou Harris and The Velvet Underground — as in totally captivating and provoking. This torch-song roots approach is not only as addictive as their name suggests but a challenge to country's traditional set-up. Hear their cover of Lou Reed's Sweet Jane and die. **MA**

THE FEW: Martin Aston, Kirk Blows, Karen Faux, Duncan Holland and John Tobler

by Phil Hardy

TOP OF the pile this month is **Jimi Hendrix's** Radio One (Castle Communications, CCSCD 212), a collection of recordings made for Radio One in 1967. In contrast to the slew of Hendrix offerings in recent years which have mostly featured the later, mature studio musician, this showcases a young, raw guitarist playing his early hits and experimenting anything but before him, be it the blues, rock'n'roll or the Radio One theme. Far better than you might expect is **Barbara Cook's** The Disney Album (Pickwick 090). Unlike last year's Stay Awake from A&M which subjected a number of songs from Disney films to radical re-interpretations, Cook offers more traditional, but still imaginative, versions of songs like When You Wish Upon A Star and Someday My Prince Will Come. **Buddy Holly** is the subject of two reissues, the budget-priced 14 track Legendary (Pickwick, PWKS 523) and the 20 track True Love Ways (Telstar TCD 2339). Though unfortunately many of the tracks are duplicated, it's a pleasure to see Holly on CD and both should do well.

It's also been a good month for UK pop. **Small Faces** (London 850 572 2) is a pleasing CD reissue of their first album with four bonus tracks. The Sound Of Fury Plus 10 (London 820 627 2) is just what it says it is: the classic **Billy Fury** 10-inch album, one of the few highpoints of Fifties UK rock'n'roll, plus 10 other tracks recorded before Fury turned to pop balladry. Not quite so impressive, but a must for collectors, is Girls With Guitars (Impact ACT 012), a 16 track collection of Sixties girl Groups (Goldie & the Gingerbreads, the Kitchens) and beat singers (Lulu, Beryl Marsden) from the Decca archives. Also welcome is **The Searchers** Collection (Castle Communications, CCSCD 208) which includes all bar four of the distinctive group's UK hits. But why with 24 tracks at their disposal did Castle omit the four hits? I'm not a fan of **Rick Wakeman**, four of whose A&M albums (Henry VIII,

Journey To The Centre of the Earth, Myths And Legends Of King Arthur and White Rock) have been collected together as a CD box set, 20th Anniversary (RWCD 20). But even fans will be bitterly disappointed at the complete lack of documentation. There's not even any sleeve notes, just a bare track listing which is pretty bad going for what is presented as a tribute. The stand out track of Glad To Be Gay (Line LCD 9.00261 0) which features **Tom Robinson** in cabaret is Robinson's version of Noel Coward's Mad About The Boy. More erratic, but still enjoyable, is Acting On Impulse (Line LCD 9.00182) from UK veterans Graham Lyle and Tom McGuinness, while the symphonically oriented Snow Goose (Deram 800 080 2) is a straight reissue of **Camel's** most successful album.

On the blues front **Albert King** is the subject of two live albums, both recorded at Montreux. The previously unreleased Live At Montreux (Stax SX 017) from 1973 is closer in style to the classic Born Under A Bad Sign, but the better outing is the 1977 double album Live Blues (Charly CDX 35) on which King's economic, intense playing is allowed greater space simply because the numbers are longer. More earthy are Good News (Charly CRB 1209), an exuberant **Buster Brown** compilation of recordings in the manner of his greatest hit, Fannie Mae, and More Blues From The Southside (Ace CH 253) from harmonica player **Billy Boy Arnold**.

And so to Soul and R&B. Here's Another Thing (Choiry CRB 1204) is a welcome compilation (doubly so because it doesn't duplicate tracks from previous ones) of **O V Wright** that confirms Wright as one of the major Southern Soul stylists. More perplexing is Different Strokes (Charly CDX 41), a double album of mostly unissued material by **Joe Tex**. A must for completists it consists for the most part of funk and disco outings from the Seventies and offers a very different Tex from the sermonising funster on last year's Best Of (also from

Charly). More straightforwardly welcome is **Bobby Womack** (CDX 36), a reissue of Womack's first two UA albums, Understanding and Communication, which saw him make the transition from journeyman songwriter to mature singer. Hurt Of The City (Kent 087), Let's Do It Over (Charly CRB 1192) and Everybody's Got A Little Devil (CRB 1193) are superior soul collections. The first concentrates on big beat ballads (The Crests' I'm Stepping Out Of The Picture and Theoloa Kilgore's The Love Of My Man) and reminds one of just how influential **Burt Bacharach** was an arranger/producer as well as writer, while the latter pair consist of rare Southern Soul outings from **Stan Lewis's** Jewel and Ronn labels. Natural High (London CD 820 571-2) contains the biggest Seventies hits of **Bloodstone**, the American soft-soul group that unusually only found success after moving to the UK. More contemporary is Capitol Classics, a superior collection of rare dance floor outings of the Eighties, including tracks by **Sheree Brown**, **Gary Bartz** and **the McCrays**. **The Penguins' Earth Angel** (Ace CH 249) and **King Curtis' Didn't He Play** (Red Lightnin RL0074) are a disappointment. The sleeve notes are great but the grooves (apart from the classic Earth Angel) less appealing. For fanatics only.

Short Takes: The Love Songs Collection (Hallmark SHM 3258) is yet another **Dionne Warwick** compilation and Nights In White Satin (Contour CN 2096) an equally predictable collection of Sixties pop. Similarly minor are **Acker Bilk**, The Collection (Castle Communications CCSCD 209) which includes a reworking of Stranger On The Shore and 23 other tracks from his Pye days, and **Bobby Lewis' Tossin' & Turnin'** (Line BLCD 9.00323 1) which features his two hits but nothing else of lasting value. More interesting but rather unconvincing is Peace On Earth (Line RBGD 9.00068 0) from **Country Joe McDonald**, in which Country Joe laments the lack of peace on earth.



**ADULT NET:** Take Me (Fontana/Phonogram BRX/1 (12)). Brix Smith continues her parallel career to The Fall with this striking slice of swirling psychedelia, all shimmering guitars and captivating vocal harmonies. With major support, mass success can only follow.



## STOCK IT

**THE HOLLOW MEN:** The Drowning Man (Blind Eye BE 7). Fine purveyors of superb indie pop, Leeds' Hollow Men bewitch and beguile with this captivating track from their truly brilliant The Man Who Would Be King album. They deserve wide exposure — but don't wait around, do yourself a favour and discover them now!

**CLOSE LOBSTERS:** Nature Thing (Fire BLAZE 34(T)). Scotland's Close Lobsters rip it up with another guitar-fuelled epic, it's wall of sound topped off by an engagingly droning voice. Their most competent indie chart contender yet.

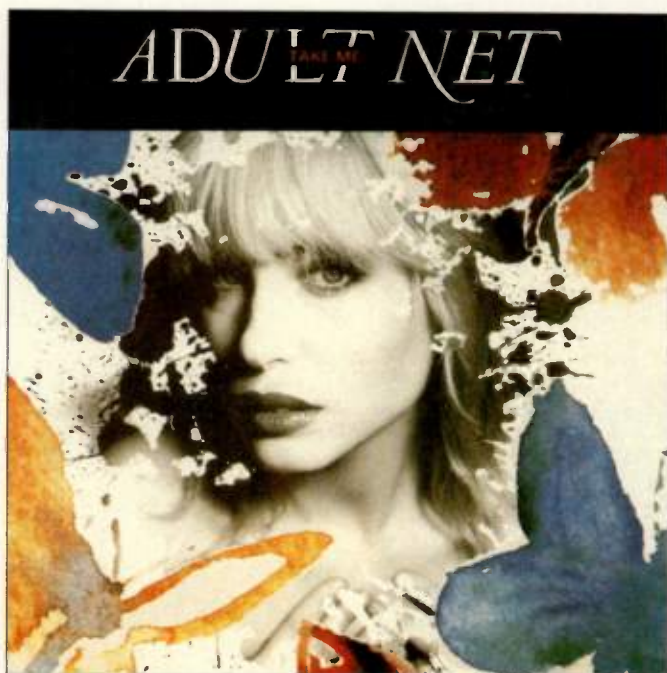
**THE DAVE HOWARD SINGERS:** What Do You Say To An Angel (Pinpoint 572 91 135(1)). Well over a year since his last single, The Dave Howard Singers return with this rather disappointing number about an incident with a Hell's Angel. Lacking in the aggression and acidic noise of previous efforts, it's hard to see where he's heading.



## STOCK IT

**JUNGLE BROTHERS:** Black Is Black/Straight Out The Jungle (Gee Street GEE(T) 15). The long-awaited follow-up to the New York rappers' much-acclaimed I'll House You hit is two more infectious dance tracks from their brilliant Straight Out The Jungle album. Remixed respectively by Ultimatum and Soul Shock, this memorable double A-side should do just as well.

*THE MEN They Couldn't, etc, etc: all strung up*



*ADULT NET: all swirling psychedelia and shimmering guitars*

**NEW ORDER:** Round & Round (Factory FAC 263(7)). A personal favourite from these Mancunians' scintillating latest album, Technique. Having already done so well with one of the least commercial tracks off the album, Fine Time, they should reap plenty of success with this. Also features the previously unreleased theme to Granada TV's Beat & Marsh.

**THE MEN THEY COULDN'T HANG:** Rain, Steam & Speed (Silverstone ORE (T/CD)4). The passionate TMTCH return with a new deal and a new single from a new album, another rousing tale of the workers' might, produced by Mick Glossop, and well worthy of attention.

**THE GODFATHERS:** Radio 1 Session The Evening Show (Nighttracks/Strange Fruit SFNT 019). Four hard-rocking tracks from south London's finest, including one of the Coyne brothers' best and catchiest compositions in I Want You.

**RUBY BLUE:** Stand Together (Red Flame RF (7/12)62). Fast becoming more well-known for singer Rebecca Pidgeon's acting ability, Ruby Blue strike out with this folksy, Celtic-tinged anthem which is sure to gain them yet more praise.

**BEEF:** Stop The Pidgeon (Artlos RAT 001). Sleeve of the week from this Lancastrian four-piece who deliver a sprightly number, with its chiming guitars and echoing vocals belying the wacky nature of their name and choice of packaging. A band to watch out for.

**CLANNAD:** The Hunter (RCA PB 42609(P/T/D) 42610). Clannad return previewing a forthcoming album, Past Present, with this languorously atmospheric number. Effectively evocative as ever, its insistent feel should ensure attention. Also features the theme to a BBC TV series, Atlantic Realm.

**ENO:** Another Green World (EG/Virgin CDT 41). A three-inch CD-only single, headed by the irritatingly catchy instrumental that is the title music for TV's Arena programme. Eno fans will appreciate the three other tracks, Dover Beach from Derek Jarman's Jubilee film, Deep Blue Day from the Apollo album and 2/1 from Music For Airports. A unique sampler from his inimitable back catalogue.

**HORSE:** You Could Be Forgiven (Capitol/EMI (12)CL 514). Lively debut release from this Scottish band with lead singer, also called Horse, delivering a tonsil-ripping performance. A memorable, if somewhat dated in style, torch song produced by Pete Smith.

**VIXEN:** Cryin' (Manhattan/EMI (12)MT 60). Los Angeles-based all-girl rock outfit produce an unforgettable, foot-tapping rocker that is as poppy as it is metal. Given their image, plus the hot licks and cool hooks, success is already assured.

**STEVE EARLE:** Back To The Wall (MCA MCA(T) 1319). Another exceptional track taken from his much-acclaimed latest album, Copperhead Road, delivered in his engaging Southern drawl and backed with some slick, raunchy guitars. Simple but very effective.

## THE OTHER CHART

## TOP 40 SINGLES

1	5	EVERYTHING COUNTS (LIVE)	Mute BONG16 (RT/SP)
2	1	SOMETHING'S GOTTEN HOLD OF MY HEART	Parlophone R6021 (E)
3	4	WHAT I AM	Geffen GEF49 (W)
4	8	INFO FREAKO	Food FOOD18 (E)
5	10	INTERNATIONAL RESCUE	WEA Y2347 (W)
6	2	LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS	HMV POP1620 (E)
7	3	SHE DRIVES ME CRAZY	London LON199 (F)
8	7	CAN'T BE SURE	Rough Trade RT218 (I/RT)
9	12	ETERNAL FLAME	CBS BANG55 (C)
10	6	CAN U DIG IT?	RCA PB42621 (BMG)
11	11	HAVE LOVE, WILL TRAVEL (EP)	Food SGE2025 (E)
12	9	CRACKERS INTERNATIONAL EP	Mute MUTE93 (RT/SP)
13	-	WHEN I GROW UP	Cooking Vinyl LON219 (F)
14	15	DIZZY	4AD AD903 (I/RT)
15	14	STAND	Warner Bros W7577 (W)
16	24	TOUCH ME I'M SICK	Blast First BFFP046 (I/RT)
17	19	ALL THE MYTHS ON SUNDAY	Food FOOD17 (E)
18	18	5 O'CLOCK WORLD	Island IS399 (F)
19	22	STRANGE KIND OF LOVE	Fontana MONEY 6 (F)
20	17	GROOVE CHECK (EP)	Virgin VSA1159 (E)
21	26	HIT THE GROUND	Native/Epic BLOND2 (C)
22	20	YOUR LOVE TAKES ME HIGHER	WEA Y2357 (W)
23	27	PUNK ROCK GIRL	Enigma ENV8 (E)
24	-	REPROBATE'S HYMN	A&M AM479 (F)
25	-	OUT OF MY MIND	Polydor XWY1 (F)
26	28	HEARTS & MINDS	Mute MUTE78 (RT/SP)
27	23	FINE TIME	Factory FAC223 (P)
28	16	HOT THING	Virgin VS1165 (E)
29	21	THERE SHE GOES	Go! Discs GOLAS2 (F)
30	25	STUPID QUESTIONS	EMI NMA7 (E)
31	32	VICIOUS BRITISH BOYFRIEND (EP)	Play Hard DEC14 (I/NM)
32	29	IF LOVE WAS A TRAIN	Cooking Vinyl LON 212 (F)
33	-	KEEP AN OPEN MIND OR ELSE	Midnight DING45 (I/RT)
34	34	BELIEVED YOU WERE LUCKY	Epic 6530647 (C)
35	30	IS THIS LOVE?	Virgin KSW1 (E)
36	13	DREAM KITCHEN	Virgin VS1145 (E)
37	37	LOVE UNITS	Virgin VS1157 (E)
38	-	FIREBOMB TELECOM	One Big Guitar OBG005T (I/RE)
39	40	REVOLUTION	Fire BLAZE29 (P)
40	33	DESTROY THE HEART	Creation CRE057 (I/RT)

## TOP 20 ALBUMS

1	1	TECHNIQUE	Factory FACT275 (P)
2	2	THE INNOCENTS	Mute STUHM55 (RT/SP)
3	3	SHOOTING RUBBERBANDS AT THE MOON	Geffen WX218 (W)
4	4	THUNDER AND CONSOLATION	EMI EMC3552 (E)
5	18	THE STARS WE ARE	Parlophone PCS7324 (E)
6	5	POP SAID...	CBS 4628941 (C)
7	7	SHORT SHARP SHOCKED	Cooking Vinyl CVLP1 (F)
8	6	SHAKESPEARE ALABAMA	Food FOODLP2 (E)
9	8	GREEN	Warner Bros WX234 (W)
10	9	HUNKPAPA	4AD CAD901 (I/RT)
11	-	STEWED TO THE GILLS	Virgin V2579 (E)
12	10	SUBSTANCE	Factory FACT200 (P)
13	11	EIGHT LEGGED GROOVE MACHINE	Polydor GONLP1 (F)
14	15	POP ART	MCA MCF3421 (F)
15	12	IN GORBACHEV WE TRUST	Demon FIEND 666 (P)
16	-	ECSTASY AND WINE	Lazy LAZY12 (I/RE)
17	13	STRANGE KIND OF LOVE	Fontana 5FLP7 (F)
18	16	KING SWAMP	Virgin V2577 (E)
19	-	METTLE	Land LAND005 (I)
20	19	HOUSE OF LOVE	Creation CRELP 034 (I/RT)



## TOP • 75 • ARTIST • ALBUMS

1	13	A NEW FLAME ● Simply Red (Stewart Levine)	Elektra WX 242(W) C:WX 242C/CD:2446892
2	217	ANYTHING FOR YOU ● Gloria Estefan And Miami Sound Machine (Various)	Epic 463125-1(C) C:463125-4/CD:463125-2
3	325	ANCIENT HEART ★ Tanita Tikaram (Peter Van Hooke/Rod Argent)	WEA WX 210(W) C:WX 210C/CD:WX 210CD
4	RE	DON'T BE CRUEL ○ Bobby Brown (Various)	MCA MCF 3425(F) C:MCFC 3425/CD:DMCF 3425
5	NEW	STOP! ○ Sam Brown (Various)	A&M AMA 5195(F) C:AMC 5195/CD:CDA 5195
6	85	MYSTERY GIRL ● Roy Orbison (Various)	Virgin V 2576(E) C:TCV 2576/CD:CDV 2576
7	54	THE RAW AND THE COOKED ● Fine Young Cannibals (-)	London 8280691(F) C:8280694/CD:8280692
8	134	TRUE LOVE WAYS Buddy Holly (Various)	Telstar STAR 2339(BMG) C:STAC 2339/CD:TCO 2339
9	916	WANTED ★ Yazz (Various)	Big Life YAZZLP 1 (I/RT) C:YAZZMC 1/CD:YAZZCD 1
10	1220	THE LEGENDARY ROY ORBISON ★★ Roy Orbison (Various)	Telstar STAR 2330(BMG) C:STAC 2330/CD:TCO 2330
11	64	SPIKE ● Elvis Costello (Costello/Killen/Burnett)	Warner Bros WX 238(W) C:WX 238C/CD:9258482
12	772	HYSTERIA ★ Def Leppard (Robert John Lange/Nigel Green)	Bludgeon Riffola/Phono HYSPL 1(F) C:HYSMC 1/CD:8306752
13	42	THE BIG AREA Then Jerico (Gary Langan/Bruce Lampcov)	London 8281221(F) C:8281224/CD:8281222
14	2214	HOLD ME IN YOUR ARMS ★ Rick Astley (Various)	RCA PL 71932(BMG) C:PK 71932/CD:PD 71932
15	1014	REMOTE ● Hue And Cry (Goldberg/Biondolillo/Kane)	Circa/Virgin CIRCA 6(E) C:CIRC 6/CD:CIRC 6
16	1146	THE INNOCENTS ★★ Erasure (Stephen Hague)	Mute STUMM 55(I/RT/SP) C:STUMM 55/CD:CDSTUMM 55
17	2622	FLYING COLOURS ★ Chris de Burgh (Paul Hardiman/Chris de Burgh)	A&M AMA 5224(F) C:AMC 5224/CD:CDA 5224
18	1822	WATERMARK ★ Enya (Nicky Ryan)	WEA WX 199(W) C:WX 199C/CD:243875-2
19	3217	PRIVATE COLLECTION ★★ Cliff Richard (Various)	EMI CRTV 30(E) C:TCRTV 30/CD:CD CRTV 30
20	1741	THE FIRST OF A MILLION KISSES ★ Fairground Attraction (F. Attraction/Maloney)	RCA PL 71696(BMG) C:PK 71696/CD:PD 71696
21	1479	BAD ★★★★★★ Michael Jackson (Quincy Jones/Michael Jackson)	Epic 450290-1(C) C:450290-4/CD:450290-2
22	2320	NEW LIGHT THROUGH OLD WINDOWS ★★ Chris Rea (Chris Rea/Jon Kelly)	WEA WX 200(W) C:WX 200C/CD:243841-2
23	1610	LIVING YEARS ● Mike & The Mechanics (Neil/Rutherford)	WEA WX 203(W) C:256004-1/CD:256004-2
24	1543	TRACY CHAPMAN ★★ Tracy Chapman (David Kershenbaum)	Elektra EKT 44(W) C:EKT 44C/CD:960774-2
25	1915	GREATEST HITS ★★ Fleetwood Mac (Various)	Warner Brothers WX 221(W) C:WX 221C/CD:925838-2
26	2135	KYLIE ★★★★★★ Kylie Minogue (Stock/Aitken/Waterman)	PWL HF 3(P) C:HFC 3/CD:HFC 3
27	2931	CLOSE ○ Kim Wilde (Ricki Wilde/Tony Swain)	MCA MCG 6030(F) C:MCGC 6030/CD:DMCG 6030
28	NEW	ORANGES & LEMONS XTC (Paul Fox)	Virgin V 2581(E) C:TCV 2581/CD:CDV 2581
29	205	TECHNIQUE ● New Order (New Order)	Factory FACT 275(P) C:FACT 275C/CD:FACD 275C
30	NEW	RADIO ONE Jimi Hendrix (Bebb/Andrews/Griffin)	Castle Collectors CCSP 212(BMG) C:CCSMC 212/CD:CCSCD 212
31	256	SHOOTING RUBBERBANDS AT THE STARS Edie Brickell And New Bohemians (Pat Moran)	Geffen WX 215(W) C:WX 215C/CD:9241922
32	284	FOUNDATION Ten City (Jefferson/Ten City)	Atlantic WX 249(W) C:WX 249C/CD:7819392
33	2465	KICK ★★ INXS (Chris Thomas)	Mercury/Phonogram MERH 114(F) C:MERHC 114/CD:8327212
34	4053	RAINTOWN ★ Deacon Blue (Jon Kelly)	CBS 450549-1(C) C:450549-4/CD:450549-2
35	3729	CONSCIENCE ★ Womack & Womack (Chris Blackwell)	4th + B'way/Island BRLP 519(F) C:BRCA 519C/CD:BRCD 519
36	278	ROACHFORD ● Roachford (Vernon/Braver/Roachford/Fayney)	CBS 4606301(C) C:4606304/CD:4606302
37	4219	THE TRAVELING WILBURYS ★ The Traveling Wilburys (Otis & Nelson Wilbury)	Wilbury/Warner Brothers WX 224(W) C:WX 224C/CD:925796-2
38	3421	THE GREATEST HITS COLLECTION ★★ Bananarama (Various)	London RAMA 5(F) C:KRAMC 5/CD:8281062

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Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 500 conventional record outlets. To qualify for a chart position LPs, Cassettes and CDs must have a dealer price of £2.00 or more.

## KEY TO CHART

Artist (Producer)	Label LP No. (Distributor)	C. Cassette No. (CD Compact Disc No.)
▲	Indicates panel sales increase of 50.99%	
▲	Indicates panel sales increase of 100% or more	

**BPI AWARDS**  
★ = PLATINUM (300,000 units)  
★ Any multiple of this level can be certified to provide for double platinum ★★ (600,000 units), treble platinum ★★★ (900,000 units), quadruple platinum ★★★★ (1,200,000 units) awards etc.  
● = GOLD (100,000 units)  
○ = SILVER (60,000 units)  
BPI awards are made for combined unit sales of LPs, Cassettes and CDs.  
Records with a dealer price of £2.79 or below require twice the sales quantity quoted above to obtain an award.

Panel Sales compared to last week...5%  
(WEEK 9)

39	320	MONEY FOR NOTHING ★★★★★ Dire Straits (Various)	Vertigo/Phonogram VERH 64(F) C:VERHC 64/CD:836419-2
40	4121	RATTLE AND HUM ★★ U2 (Jimmy Iovine)	Island J 27(F) C:UC 27/CD:CIDU 27
41	3184	HEARSAY ★★ Alexander O'Neal (Jimmy Jam/Terry Lewis)	Tabu 450936-1(C) C:450936-4/CD:450936-2
42	3521	INTROSPECTIVE ★★ Pet Shop Boys (Various)	Parlophone PCS 7325(E) C:TC PCS 7325/CD:PCS 7325
43	3917	THE ULTIMATE COLLECTION ★★ Bryan Ferry/Roxy Music (Ferry/Punter)	EG/Virgin EGVTV 2(E) C:EGMTV 2/CD:EGCTV 2
44	302	THE LOVER IN ME Sheena Easton (Various)	MCA MCG 6036(F) C:MCGC 6036/CD:DMCG 6036
45	64108	PHANTOM OF THE OPERA ★★ Various (Andrew Lloyd Webber)	Polydor PODV 9(F) C:PODVC 9/CD:831273/831563-2
46	458	LOVE SUPREME ○ Diana Ross & The Supremes (Various)	Motown ZL 72701(BMG) C:ZK 72701/CD:ZD 72701
47	437	NEW YORK ○ Lou Reed (Lou Reed/Fred Maher)	Sire/Warner Brothers WX 246(W) C:WX 246C/CD:925829-2
48	4614	FISHERMAN'S BLUES ● The Waterboys (John Dunford/Mike Scott)	Ensign/Chrysalis CHEN 5(C) C:ZCHEN 5/CD:CD1589
49	3828	SO GOOD ★ Mica Paris (L'Eclique)	4th + B'way/Island BRLP 525(F) C:BRCA 525C/CD:BRCD 525
50	3649	PUSH ★★ Bros (Nicky Graham)	CBS 460629 1(C) C:460629 4/CD:460629 2
51	4864	FAITH ★★ George Michael (George Michael)	Epic 460000 1(C) C:460000 4/CD:460000 2
52	5392	WHITNEY ★★★★★★ Whitney Houston (Various)	Arista 208 141(BMG) C:408 141/CD:258 141
53	5225	SUNSHINE ON LEITH ★ The Proclaimers (Peter Wingfield)	Chrysalis CHR 1668(C) C:ZCHR 1668/CD:CCD 1668
54	4792	THE CIRCUS ★ Erasure (Flood)	Mute STUMM 35(I/RT/SP) C:STUMM 35/CD:CDSTUMM 35
55	693	THE BEST YEARS OF OUR LIVES Neil Diamond (David Foster)	CBS 4632011(C) C:4632014/CD:4632012
56	5430	APPETITE FOR DESTRUCTION ● Guns 'N' Roses (Mike Clink)	Geffen WX 125(W) C:WX 125C/CD:924148-2
57	62168	NO JACKET REQUIRED ★★★★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345(E) C:TCV 2345/CD:CDV 2345
58	445	ELECTRIC YOUTH ○ Debbie Gibson (Debbie Gibson/Fred Zarr)	Atlantic WX 231(W) C:WX 231C/CD:781932-2
59	5016	GET EVEN ★ Brother Beyond (Various)	Parlophone PCS 7327(E) C:TCPCS 7327/CD:CDPCS 7327
60	RE	KARYN WHITE Karyn Whit (Reid/Babyface/Prince/Lorber/White)	Warner Brothers WX 235(W) C:925637-1/CD:925637-4
61	7116	FACE VALUE ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185(E) C:TCV 2185/CD:CDV 2185
62	5624	NEW JERSEY ★ Bon Jovi (Bruce Fairbairn)	Vertigo/Phonogram VERH 62(F) C:VERHC 62/CD:836345-2
63	RE	THE JOE LONGTHORNE SONGBOOK ● Joe Longthorne (Longthorne/James)	Telstar STAR 2353(BMG) C:STAC 2353/CD:TCO 2353
64	6317	SHORT SHARP SHOCKED ○ Michelle Shocked (Pete Anderson)	Cooking Vinyl/London CVLP 1(F) C:CVMC 1/CD:836343-2
65	6070	THE CREAM OF ERIC CLAPTON ★★ Eric Clapton/Cream (Various)	Polydor ECTV 1(F) C:ECTVC 1/CD:833519-2
66	58101	THE JOSHUA TREE ★★★★★ U2 (Daniel Lanois/Brian Eno)	Island U26(F) C:UC26/CD:CID U26
67	70112	PICTURE BOOK Simply Red (Stewart Levine)	Elektra EKT 27(W) C:EKT 27C/CD:960452-2
68	5720	GIVING YOU THE BEST THAT I GOT ● Anita Baker (Michael J Powell)	Elektra EKT 49(W) C:EKT 49C/CD:960827-2
69	4921	TO WHOM IT MAY CONCERN ★ Pasadenas (Various)	CBS 462877-1(C) C:462877-4/CD:462877-2
70	RE	20 GOLDEN GREATS Nat 'King' Cole (Various)	EMI EMTV9(E) C:TCMTV9/CD:CEMTV9
71	5118	GREATEST HITS ★ Human League (Various)	Virgin HLTV 1(E) C:HLMC 1/CD:HLCD 1
72	59136	HELLO, I MUST BE GOING ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin OVED 212(E) C:OVEDC 212/CD:CDV 2252
73	655	AFTER THE WAR Gary Moore (Peter Collins)	Virgin V 2575(E) C:TCV 2575/CD:CDV 2575
74	RE	TILL I LOVED YOU ● Barbra Streisand (Various)	CBS 4629431(C) C:4629434/CD:4629432
75	RE	DISCO ★ Pet Shop Boys (Various)	Parlophone PRG 1001(E) C:TC PRG 1001/CD:746450 2

## TOP • 20 • COMPILATIONS

1	89	THE PREMIER COLLECTION ★★ ★ Various (Various)	Really Useful/Polydor ALWTV 1(F) C:ALWTC 1/CD:837282-2
2	72	AND ALL BECAUSE THE LADY LOVES ... Various (Various)	Dover ADD 6(C) C:ZDD 6/CD:CCD 6
3	52	CHEEK TO CHEEK Various (Various)	CBS MOOD 6(C) C:MOODC 6/CD:MOODCD 6
4	39	BUSTER (OST) ★★ Various (Various)	Virgin V 2544(E) C:TCV 2544/CD:CDV 2544
5	13	THE AWARDS ● Various (Various)	BPI/Telstar STAR 2346(BMG) C:STAC 2346/CD:TCO 2346
6	42	DEEP HEAT Various (Various)	Telstar STAR 2345(BMG) C:STAC 2345/CD:TCO 2345
7	26	THE MARQUEE - 30 LEGENDARY YEARS ● Various (Various)	Polydor MQTV 1(F) C:MQTVC 1/CD:8400102
8	66	COCKTAIL (OST) ● Various (Various)	Elektra EKT 54(W) C:EKT 54C/CD:9608062
9	9	THE GREATEST LOVE 2 ● Various (Various)	Telstar STAR 2352(BMG) C:STAC 2352/CD:TCO 2352
10	109	DIRTY DANCING (OST) ★★ Various (Jimmy Ienner/Bob Feiden)	RCA BL 86408(BMG) C:BK 86408/CD:BD 86408

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11	114	BEAT THIS - 20 HITS OF RHYTHM KING Various (Various)	Stylus SMR 973(STY) C:SMC 973/CD:SMO 973
12	129	THE GREATEST LOVE ★★ Various (Various)	Telstar STAR 2316(BMG) C:STAC 2316/CD:TCO 2316
13	146	FROM MOTOWN WITH LOVE Various (Various)	K-TEL NE 1381(K) C:CE 2381/CD:NCD 3391
14	139	NOW 13! ★★ ★★ Various (Various)	EMI/Virgin/PolyGram NOW 13(E) C:TCNOW 13/CD:CDNOW 13
15	179	THE CLASSIC EXPERIENCE ● Various (Various)	EMI EMTVD 45(E) C:TC EMTVD 45/CD:EMTVD 45
16	169	SOFT METAL ★ Various (Various)	Stylus SMR862 (STY) C:SMC862/CD:SMO862
17	159	THE GREATEST HITS OF HOUSE ● Various (Various)	Stylus SMR 867(STY) C:SMC 867/CD:SMO 867
18	NEW	NEW ROOTS Various (Various)	Stylus SMR 972(STY) C:SMC 972/CD:SMO 972
19	206	THE BLUES BROTHERS (OST) Various (Various)	Atlantic K 50715(W) C:K 450715/CD:K 250715
20	197	THE LOST BOYS (OST) Various (Joel Schumacher)	Atlantic 7817671(W) C:7817674



# Keeping in tune with the Irish heartbeat

**After the Brits it's IRMA. The Irish Recorded Music Awards will be presented in Dublin on Friday. Paul O'Mahony talks to John Sheehan, the man responsible for organising the event**

**'For the last number of years the retail trade in Ireland has not been as buoyant as we would like, therefore the profits available to retailers are limited'**

**A**S BOTH general manager of CBS (Ireland) and chairman of the Irish Federation of Phonographic Industries (IFPI), John Sheehan is well placed to explain the differences between this record industry body and the BPI.

"They have very similar objectives", he says, "but they are significantly different in structure, mainly as a consequence of limitations of funding where, for example, we do not have a full-time paid secretariat. The IFPI is made up strictly of representatives of record companies and our objective is to have everybody who is active as a record label in the territory represented. We've run advertising campaigns in addition to the annual industry awards event, The Irish Recorded Music Awards (IRMA). We act as a watchdog for the interests of the industry in general."

The Irish government has recently acknowledged the potential of the entertainment industries and expressed a desire to assist in their continued development. John Sheehan pinpoints areas he'd like to see improved:

"One major step would be to give a tax incentive on earnings from master tapes made in Ireland, on foreign earnings, and that could be an extension if you like of the benefits available to authors/composers living and working in Ireland. In addition, to have a strong local industry is a basic necessity so that advancement can be made to the next stage which is the export market."

"We are encumbered with taxes applied to recorded music by way of excise duty and a 25 per cent VAT rate which adds five punts to the cost of a CD to the consumer. This is a significant problem resulting in stagnation in CD sales which is the area where the whole of Europe is advancing. We're still stuck at under five per cent of sales."

The official IFPI figures reveal that just 131,374 CDs were bought in Eire in 1987; 1,822,657 cassettes, 925,542 albums and 681,000 singles. The trend in each case is much the same as the UK, with albums and singles exhibiting a downswing but cassettes and CDs experiencing a slower growth rate. Indeed Sheehan points out that the arrival of the Virgin and HMV megastores in Dublin over two years ago has made little impact in improving sluggish sales patterns.

"I don't think it's caused any great volume change, rather it's taken some volume from other areas", he says.

Does he feel retailers are doing enough in trying to encourage sales? "One could easily say they're never doing enough", he continues, "but I think one also has got to understand the market and what it's possible for them to do. For the last number of years the

retail trade in Ireland has not been as buoyant as we would like, therefore the profits available to retailers are limited and so their opportunities for expansion and development are limited. Unlike the UK market, we have not seen a continuous growth in retail volumes. The level of taxation on retail sales is very limiting."

"We're sympathetic towards the retailer in general and feel overall that within the market they actually do quite a good job."

Has the IFPI taken action against piracy? "We have lawyers employed who have taken a significant number of cases on our behalf in the last year", explains Sheehan, "and we've had about 20 court cases. 2,500 units have been confiscated and we are continually investigating this activity."

With Century Communications recently having been awarded the licence for Ireland's third national radio station and due for its inaugural transmission on May 1, John Sheehan has both reservations and recommendations: "Well, it was something of a national scandal. For over 15 years we've had a tremendous proliferation of pirate radio and I think it is quite extraordinary that it's taken politicians this long to try and regulate the situation."

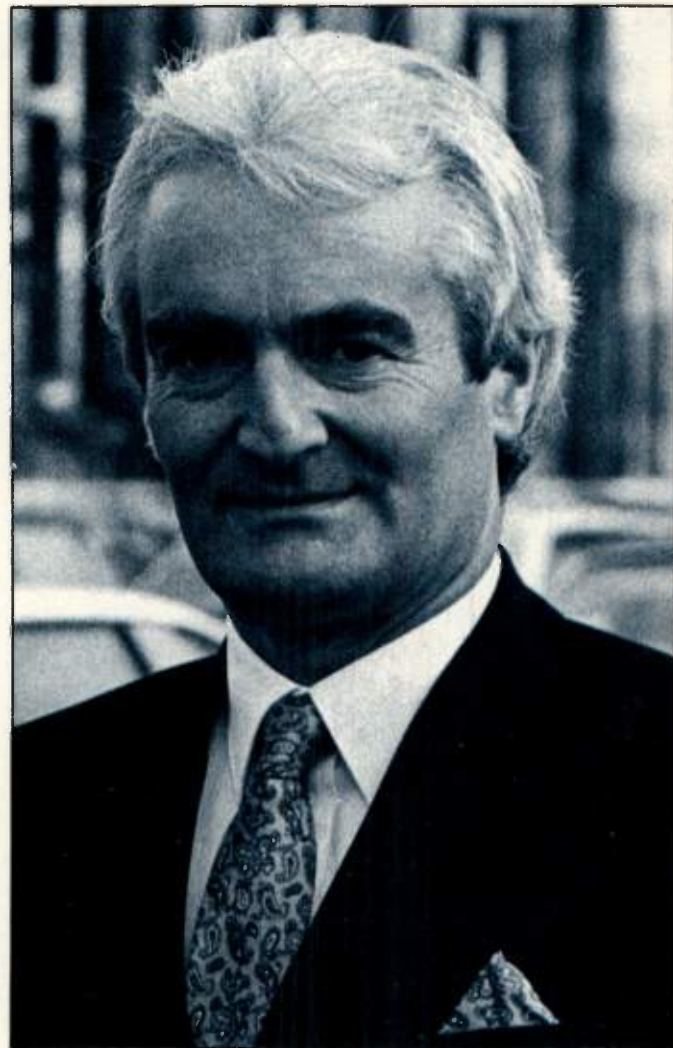
He continues: "Now we're looking at one extra national station (in addition to RTE1 and RTE Radio Two) and 25 community stations. I would certainly think that we need a progressive young persons station to cater for the vast number of young people in the country and committed to playing new music, and with a significant Irish music content. It remains to be seen whether we will get that. The industry needs new acts, and new acts need airplay."

Another area beneficial to record sales is concert promotion. "There's no doubt that concerts in this territory by an artist do help promote sales and in that respect record companies are anxious that their international artists visit this country and perform here", states Sheehan.

If, however, record companies gain from concert promotion should not the IFPI be lobbying for government changes in this area to facilitate promoters where, in Ireland, there is a 25 per cent VAT-on-expenditure system that can hinder such visits by foreign acts?

"First of all", explains Sheehan, "that's the promoters' problem of which we are not terribly aware. No promoter has come to us and said they've had a significant problem. If the whole concept of concert promotion in Ireland was under threat, and the promoters made that known to us, we would probably want to see whether we could do anything."

As general manager of CBS's Irish operation John Sheehan's



JOHN SHEEHAN: keeping a watchful eye on the Irish territory

policy of having a full time A&R person monitoring the talent available has led to the signing by the London office of both Cry Before Dawn who went top 50 in the singles charts with tracks culled from their 1987 debut album and who have a new LP due in the spring, and The 4 Of Us who have a debut single currently on release.

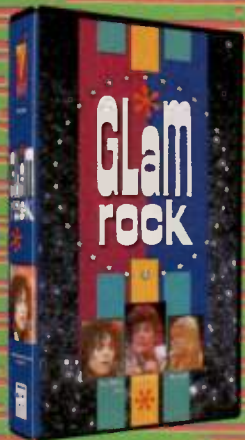
"We see ourselves as the leading record company in the territory and that means artist development", he says. "We are constantly seeking new acts and to be able to effectively do that we need somebody to watch out for new bands and to be aware of what's happening in the territory. CBS Ireland is a division of CBS UK and any decisions taken by us in terms of signing new artists are in fact a decision of CBS UK."

"In my opinion there's little point in signing an artist with international intentions if you can only sell in Ireland. The company needs to be committed on a much broader basis."

**'We need a progressive young persons station to cater for the vast number of young people in the country committed to play new music, and with a significant Irish music content'**



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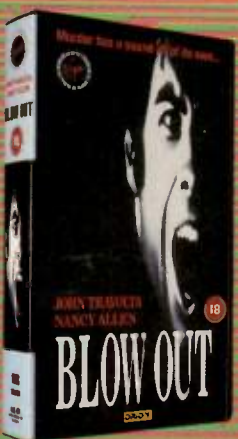
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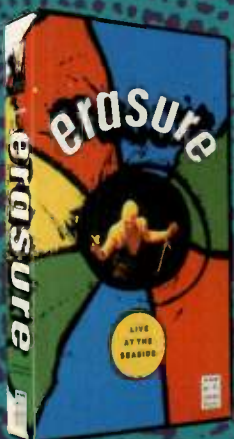
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# May the forces be with you

by Bob Tyler

LESS THAN a mile from Broadcasting House, situated behind Paddington station, is a 24-hour radio station which broadcasts to millions of listeners in Germany, Cyprus, Gibraltar, the Falklands, Belize or Hong Kong. Charles Foster, head of music for the British Forces Broadcasting Service (BFBS), says: "Some people think we operate out of a Portakabin at the end of an airfield but we have three studios in London producing almost 60 hours of programmes a week.

"We have more big names representing the best of UK music radio than ILR and Radio One". And BFBS presenters are familiar indeed. They include John Peel, Andy Kershaw, David Rodigan, Bob Harris and Mark Page, all providing specialist programmes. Rodigan's speciality is reggae, Harris is described as "baby-boomer Seventies", while Andy Kershaw, and with Wally Whyton, play world music mixed with country. These programmes are copied live onto a bank of tape and cassette recorders and go out to BFBS's seven stations as well as being played aboard the Royal Navy's ships at sea. To keep people in touch on a daily basis, there is also a daily magazine show, BFBS UK, presented by Richard Allington, who interviews mu-



CHARLES FOSTER: putting out 60 hours for BFBS

sic celebrities passing through London.

But who listens? Foster describes his target audience as 15 to 50, with a typical example being a 24-year-old corporal and his 21-year-old wife. But there are 5m plus listeners in Germany alone. However they are civilians and are regarded as "eavesdroppers". German youngsters regularly phone BFBS Germany to ask for record details of John Peel's programme. Nevertheless, German record pluggers besiege BFBS's London studios, while UK record companies "don't think of us because they can't hear us". If UK record companies would like to get to know more about BFBS programmes Foster says he'll be pleased to see them, but they should know that "squaddies" listening to BFBS like soul music best, followed by rock then reggae.

Most overseas stations run for 24 hours a day so these specialist programmes provide only part of their output, the remainder is produced locally. By the end of the year nearly all local station playlists will be computerised and originated from London. The format will be a weekly top 50, although local DJs will be able to pick their choice of "oldies" which go back, on average, only eight years.

## Top dog leaves IBA for RUG

by Bob Tyler

IN A surprise statement last week, John Whitney, for six years the director general of the Independent Broadcasting Authority, announced that he would be leaving to take up the post of managing director of Andrew Lloyd Webber's Really Useful Group.

This move has come at a time when Really Useful have just announced a small fall in profits, as well as plans to widen the range of company activities. Such new activities include a record company, interactive video and a move into the very profitable world of radio.

Whitney is well known to Lloyd Webber from being an investor in several of the composer's produc-

## BRIEFS

● A VIDEO company and a top concert promoter have won the franchises for Dublin's two commercial music radio stations. Dave Heffernan of Frontier Films will be the managing director of Radio 2000, which has already signed top RTE disc jockey Mark Cagney. The other franchise has been awarded to Capital Radio (no relation to the UK station) which is owned by Jim Aiken who has promoted Dublin shows by Bob Dylan, the Rolling Stones and U2.

● PPM RADIOWAVES, which secured the exclusive rights to the Grammy Awards, was disappointed with the final show. A number of "no shows", including George Michael and Anita Baker, meant PPM had to rely on its own archive material for many artists instead of using live performances. PPM chief executive Simon Cole says: "We didn't feel we got value for money." However, PPM wasn't affected by the Grammy boycott by rap artists. For the first time, the National Academy of Recording Arts and Sciences added a category for the best rap performance of the year, then cut the category from the live TV broadcast, opting to present the award during the pre-show ceremonies. This led to the boycott by most nominees including Salt 'N' Pepa, LL Cool J and DJ Jazzy Jeff & The Fresh Prince. The affronted artists held an anti-Grammy event the following night, broadcast by MTV. Guns 'n' Roses, left out of the hard rock category because their album Appetite For Destruction was not within the release date guidelines, also joined the protest event.

● ACCORDING TO the Radio Marketing Bureau, the 1988 JICRAR Audience Survey results show an increase in independent radio total listening to a 30.8 per cent share, the first time it has reached this level for five years. BBC Radios One, Two and BBC local radio showed declines. Independent radio's reach declined slightly, by one point to 43 per cent, but total hours rose by nearly six per cent, with average hours increasing to 13.1 per cent.

● RADIO VISION International, a leading distributor of international music programming, has created a sponsorship and marketing division, with Lorenzo Camerana, formerly with International Management Group, as senior vice-president.

tions, and his radio knowledge will make him a useful negotiator when acquiring radio assets for the company. So far RUC's attempts to win a radio franchise have failed. One new project, already in the pipeline, is an application to operate a classical music station in London.

With Whitney at the helm, Really Useful could develop its radio interests more significantly, into national radio or the possibility of buying small holdings in several local stations. John Whitney joins the Really Useful Group on a reported salary of £150,000 per year. The move has come at a good time for him as the IBA is due to be abolished in the early Nineties and he would have been unlikely to obtain a post in any new authority.

# AIRPLAY

KEY A=Radio 1 'A' list B=Radio 1 'B' list		RADIO 1		RADIO 1		REGIONAL		LAST WEEK'S CHART	
		w/ 23 23.2 ACTUAL PLAYS (4 or more)	w/ 23.2	w/ 28.2 21.2 PLAYLISTED	w/ 23 23.2 PLAYLISTING (43 stations)	w/ 23.2			
ABDUL, PAULA	Straight Up	Siren	7	—	—	—	34	24	34
ALMOND/PITNEY	Something's Gotten ...	Parlophone	6	15	—	A	35	39	12
ASTLEY, RICK	Hold Me In Your Arms	RCA	18	18	A	A	38	39	11
BALL, MICHAEL	Love Changes Everything	Really Useful	—	—	—	—	24	27	3
BANANARAMA	Help	London	18	14	A	B	36	34	5
BANGLES, THE	Eternal Flame	CBS	—	5	—	—	28	27	53
BOY GEORGE	Don't Take My Mind On A Trip	Virgin	—	—	—	—	18	16	72
BOY MEETS GIRL	Bring Down The Moon	RCA	—	—	—	—	18	14	—
BREATHE	Don't Tell Me Lies	Siren	11	—	—	—	35	22	—
BRICKELL, EDIE	What I Am	Geffen	12	10	B	B	34	31	31
BROWN, BOBBY	My Prerogative	MCA	15	10	B	B	33	32	7
BROWN, SAM	Slap	A&M	20	24	A	A	37	38	4
CAPALDI, JIM	Some Come Running	Island	4	—	—	—	17	—	—
CARRACK, PAUL	Don't Shed A Tear	Chrysalis	13	7	B	B	25	20	97
CHANELLE	One Man	Cooltempo	5	—	—	—	7	—	—
COCKBURN, BRUCE	If A Tree Falls	FM/Revolver	5	4	—	—	—	—	—
COSTELLO, ELVIS	Veronica	Warner Brothers	25	23	A	A	38	32	45
DEACON BLUE	Wages Day	CBS	16	21	A	B	34	27	26
DE BURGH, CHRIS	Sailing Away	A&M	10	8	B	B	24	29	78
DEF LEPPARD	Rocket	Bludgeon Riffola	17	16	A	A	14	19	19
DEPECHE MODE	Everything Counts (Live)	Mute	12	16	B	B	12	9	23
DONOVAN, JASON	Too Many Broken Hearts	PWL	11	4	B	—	37	33	—
ELLIS, BEGGIS & HOWARD	Big Bubbles ...	RCA	4	—	—	—	5	—	—
ESTEFAN, GLORIA	Can't Stay Away From You	Epic	18	19	A	A	40	38	10
FARNHAM, JOHN	Two Strong Hearts	RCA	—	—	—	—	19	16	80
FLEETWOOD MAC	Hold Me	Warner Brothers	—	5	—	—	23	25	94
FORDHAM, JULIA	Where Does The Time Go	Circa	9	12	—	—	32	30	50
4 OF US, THE	I Just Can't Get Enough	CBS	—	—	—	—	5	11	—
FOUR TOPS, THE	The Indestructible	RCA	10	14	B	B	35	33	—
FREIHEIT	Kissed You In The Rain	CBS	—	—	—	—	27	26	—
FUZZBOX	International Rescue	WEA	14	15	B	B	14	13	43
GOODBYE MR MACKENZIE	The Rattler	Capitol	8	5	—	—	14	8	—
GRIFFIN, CLIVE	Be There	Mercury	—	—	—	—	15	15	81
HOLLIES, THE	Find Me A Family	EMI	—	—	—	—	12	13	79
HUE & CRY	Looking For Linda	Circa	16	17	B	A	38	43	15
I.Q.	Sold On You	Squawk/Vertigo	5	—	—	—	—	—	—
JACKSON, MICHAEL	Leave Me Alone	Epic	24	21	A	A	40	40	2
JOHNSON, HOLLY	Love Train	MCA	9	19	—	A	33	39	13
JOHNSON, PAUL	No More Tomorrows	CBS	9	11	—	B	30	26	67
JONES, HOWARD	Everlasting Love	WEA	11	9	B	—	36	32	65
JONES, JESUS	Info-Freako	Foad	6	4	—	—	—	—	42
KIARA	This Time	Arista	6	—	—	—	15	—	—
KON KANI	I Beg Your Pardon	Atlantic	9	4	—	—	20	11	69
LENNON, JULIAN	Now You're In Heaven	Virgin	5	—	—	—	14	13	82
LEWIS, HUEY/THE NEWS	Walking With The Kic	Chrysalis	—	—	—	—	12	25	—
LIVING IN A BOX	Blow The House Down	Chrysalis	23	23	A	A	34	34	17
LOCAL HERO	With A Woman Like You	Ariola	—	—	—	—	12	14	—
LONDONBEAT	Falling In Love Again	RCA	11	10	B	B	7	15	—
MAC BAND, THE	Jealous	MCA	—	—	—	—	5	13	95
NEWMAN, RANDY	Falling In Love	Reprise	—	6	—	—	11	12	—
NEW ORDER	Round And Round	Factory	9	—	B	—	22	—	—
O'HARA, MARY MARGARET	Body's In Trouble	Virgin	4	—	—	—	—	—	—
O'NEAL, ALEXANDER	Heary '89	Tabu	7	11	—	—	25	27	56
POISON	Every Rose Has Its Thorn	Capitol	15	14	A	B	31	33	14
PREFAB SPROUT	The Golden Calk	Kitchenware	11	—	B	—	15	—	—
REA, CHRIS	Working On It	WEA	15	23	B	A	19	30	61
REYNOLDS GIRLS	I'd Rather Jack	PWL	19	14	A	—	27	24	32
ROACHFORD	Family Man	CBS	9	—	—	—	9	—	—
SHOCKED, MICHELLE	When I Grow Up	London	5	4	—	—	8	8	83
SIMPLE MINDS	Belfast Child/Mandela Day	Virgin	15	10	B	B	34	36	1
SOUTHSIDE JOHNNY	On The Air Tonight	RCA	5	—	—	—	10	—	—
SPRINGFIELD, DUSTY	Nothing Has ...	Parlophone	21	24	A	A	39	41	20
STYLE COUNCIL	Promised Land	Polydor	—	4	—	—	23	31	29
SUMMER, DONNA	This Time It's For Real	Warners	15	8	B	—	36	37	30
S'EXPRESS	Hey Music Lover	Rhythm King	20	14	A	B	22	22	6
TEXAS	I Don't Want A Lover	Mercury	19	27	A	A	36	39	8
TIKARAM, TANITA	World Outside Your Window	WEA	9	4	—	—	22	8	—
TONE-LOC	Wild Thing	4th & B'way	—	4	—	—	18	16	21
TRAVELING WILBURYS	End Of The Line	Warners Bros	12	5	—	—	35	24	—
TYREE	Turn Up The Bass	London	8	—	—	—	10	—	—
VIXEN	Cryin'	EMI-Manhattan	7	4	B	B	15	7	40
WILDE, KIM	Love In The Natural Way	MCA	10	8	B	—	36	33	52
WILLIAMS, ALYSON	Sleep Talk	Def Jam	15	8	B	—	18	—	48
WILLIAMS, VANESSA	Dreaming	Wing	6	—	—	—	—	—	—
WILSON, ANN	Surrender To Me	Capitol	—	—	—	—	17	11	—
WOMACK & WOMACK	Celebrate The World	4th & B'way	23	18	A	A	39	37	33
WONDERSTUFF	Who Wants To Be Disco King	Polydor	7	5	—	—	—	—	—
YAZZ	Fine Time	Big Life	14	20	B	A	32	42	18

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).



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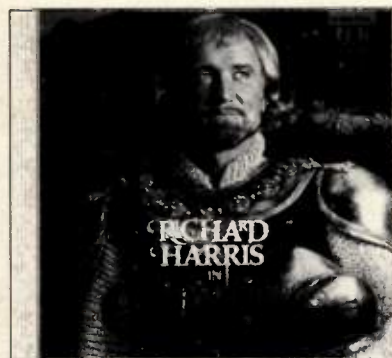
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# Drone's club

by Barry Lazell

MANCHESTER'S HARD rap crew the Ruthless Rap Assassins, now signed to EMI and shortly to present their debut for the major label, have meanwhile come up with an unexpected vinyl prelude in the form of a four-track 12-inch EP on Greg Wilson's Murtone label.

Aficionados will recall that the trio made their vinyl debut alongside Kiss AMC on an earlier Murtone release some 18 months ago: We Don't Care/Kiss AMC was a limited-edition white label of which only 500 went into circulation, creating a tremendous DJ and underground demand which has not really abated, since copies of that original 12-incher are still sought after with asking prices of up to £30. In the meantime, it went a long way towards establishing the national reputations (and subsequent EMI interest in) the Assassins, the Kiss AMC girls (who have already had a release on Syncopate), Murtone Productions and the man behind it, producer Greg Wilson.

The new release is continuing the hard-to-get tradition, and will therefore almost certainly create a climate of demand for the group's first EMI single. The EP has been pressed in a run of just 1,000, and is not intended for reissue when this initial batch are gone (as most of them probably are already by the time you read this). However, according to Wilson: "At least two of the tracks will be mastered for EMI, along with a fresh batch of material in preparation towards the first Assassins album, to be titled The North Hulme Sound, and planned for the summer."

The tracks were recorded as a "low budget" production at Drone studios in Chorlton-Cum-Hardy, and include Justice (Just Us), a number which has already been the subject of a major Manchester-area buzz since it was aired locally on radio during December via a leaked demo cassette. Both this track and Law Of The Jungle exhibit the crew's social observation (the latter in decidedly free-form rap style), while Jealous MC and Crew From The North highlight the dark tongue-in-cheek humour



RUTHLESS RAP Assassins: where demand outstrips supply

which is another Ruthless Rap Assassins hallmark. Given the overall title The Drone Sessions EP, and catalogue number AMC 002, the record has no official distributor because of the small pressing involved.

● Murtone Productions can be contacted at Hanover House, 14 Hanover Square, London W1R 0BE (Tel. 01 904 3982).

## Garage top-up

by Andy Beevers

INDIGO MUSIC, responsible for the excellent Jack Trax House compilations, has launched a new label called Garage Trax. Whereas Jack Trax concentrates on Chicago and Detroit artists, Garage Trax features the best of the New Jersey and New York sound.

The first LP in the series Garage Trax 1, is out now through PRT and features eight of last year's great garage sounds. These include Touch's Without You and the Paul Simpson-produced You Don't Know by Serious Intention. Five of the best tracks on the LP have also been issued as 12-inch singles with an average of four different mixes on each one, making them ideal for DJs. There is Adeva's In And Out Of My Life, which is just as superb as Respect, and Cassio's

Understand One Another, produced by Paul Scott, who also worked on the Turntable orchestra's You're Gonna Miss Me.

Two of the other singles have been produced by the extremely talented Blaze team: there is Lachandra's Just Started and Michelle Ayres' Another Lover. Last but not least is Gary L's Anything Is Possible, which contains the positive self-awareness message featured on many garage and deep house tracks.

Indigo will still be continuing with the Jack Trax series. Watch out for Jack Trax 6, which will be released shortly and features the in-demand Work It To The Bone by LNR.

The label is also issuing a single featuring Can You Feel It by Fingers Inc overlaid with Martin Luther King's I Have A Dream speech: a winning combination in the clubs.

## Ayers and graces

ROY AYERS, jazz/funk vibist who has been a popular dance music seller in the UK since he had a string of chart successes in the disco boom of the late Seventies/early Eighties, will be returning here in April for two live performances after being well received on his previous UK visit last November.

He has been booked to headline the Caister Soul Weekend to be held on April 14, and will follow with a show at London's Town And Country club (where he was particularly well-received last year) on April 15, prior to jetting off to play the New Morning in Paris, France on April 18, and Amsterdam's Paradiso club two days later.

Ayers is currently signed to Ichiban Records, for which he is presently in the studio putting the finishing touches to a new album, provisionally titled Wake Up! The label hopes to have the LP available on UK release to tie in with Ayers' visit.

His previous Ichiban LP Drive (ICH 1028), a repackage of the earlier Lots Of Love set, is still available (including a CD version), as is the 12-inch-only single Fast Money (12 PO 14).

● Details on artist, tour and releases can be had from Gof Abbey at Ichiban on (01) 900 1555. BL

## James Hamilton

C O L U M N

NO ROOM for a preamble this week, there are too many releases to get through. Out here are, already massive, the Funky Drummer backed **Jocelyn Brown**-ish hip hop soul **PAUL WILLIAMS** Sleep Talk (Def Jam 654656 6) — her superb deep soul album is also on import now, Raw (Def Jam FC 40515) — and weavily worried remade and reissued specialist (but hot) garage **PAUL SIMPSON** featuring **Adeva** & introducing **Carmen Marie** Musical Freedom (Free At Last) (Extended Freedom Mix) (Cooltempo COOLX 192); soulfully sung cantering garage/house **COLD CUT** featuring **Lisa Stansfield** People Hold On (Ahead Of Our Time HOTPLATE 6); **Marshall Jefferson** produced, **Co** **Co Rogers** penned, **Blaze** remixed though maybe over repetitive wriggly shuffling **KYM MAZELLE** Got To Get You Back (Syncopate 12SY 25); zestfully remixed glorious hoarsely enthusiastic leaping **GERALD ALSTON** Activated (Motown ZT 42682); reissued already proven plaintive swaying juddery jogging **BOBBY BROWN** Don't Be Cruel (MCA Records MCAT 1310); **Toddy Riley** arranged typical bumpily jolting jittery swing beat **TODAY** Girl I Got My Eyes On You (Motown ZT 42684); plaintive girl squawked jittery **DENZ** You Were The One (Urban URBX 32), strongest in the flip's hip house-style mixes; **Raze** Break 4 Love inspired sexily lurching **L.U.S.T.** 2 Hot 2 Stop (Bass Records BSS 12-7, via Champion); US pop smash though (in its 12-inch form) dull jiggly jolting **PAULA ABDUL** Straight Up (Siren SRNT 111) and similar juddery lurching **SHEENA EASTON** Days Like This (MCA Records MCAT 1325).

Right, now for as many of the pile of imports as fit! First, although they have yet to explode I have a hunch about the (Germany released) superb Spanish guitar picked excitingly leaping Balearic **KOXO CLUB BAND** Parahouse Remix (zyx records ZYX 5971), **Talking Heads** Once In A Lifetime sampling (by permission) rumbling hip house **KC FLIGHT** Planet E (RCA/Popular 8897-1-RD), and soulfully whinnied excellent breezily bounding **GRANT AND DEZZ** You're Too Good (Trax TX1 77), all with cross-over potential, while also currently hot are the drums thrashed dated "jack track"-type nervily jumping **THE MINUTEMEN** OK, Alright (Smokin' TAI 126615); jaunty girls chanted and samples studded early Eighties-style electro **DOMINO** Cuties Get Connected (Profile PRO-7252); funk scratching slithery wriggling powerful rap **M.C. SHAN** Juice Crew Law (Cold Chillin'

0-21159); one note piano jangled dense jiggly rap 'n' scratch **KOOL G RAP & DJ POLO** Road To The Riches (Cold Chillin' 0-21154); catchy samples punctuated West Indian accented rapping jumpily chugging **DON BARON** Action (UNI Records UNI-8011); float on-flipping much remixed jittery rap **STEYSASONIC** Miami bass (Tommy Boy TB 924), Funky Stuff and Gimme Some More replacing the original's samples of The Champ and Pump That Bass; **Ten City** preceding revived 1987 **Marshall Jefferson** produced whinnily nagged rambling deep house **RAGTIME** featuring **Byron Stingily** I Can't Stay Away (Bright Star Records BR-005); stuttery jumping house (rather than hip house) **FAST EDDIE** Let's Go (DJ International Records DJ#969); frantic **Todd Terry**-ish samples crammed seven track **CASANOVA'S REVENGE** Let's Work (Invasion PAL-7248), including the "wooo"/"yeah" driven Here We Go; **Jungle Brothers** I'll House You remaking and sexually reworking **NO FACE** Hump Music (Mess MESS-001); very rudely worded sex act orientated but friskily backed galloping **CANDY J** Desirable Revenge (Hot Mix 5 Inc Records HMF 115); **Glen** 'Sweaty-G' **Toby** created percussively driving pop-aimed **THE KLUB** featuring **Crystal Glass** Stand Up (Smokin' TAI 126613); **Hank Shocklee & Eric Sadler** remixed lushly soulful current US-style chunkily jiggling **BLUE MAGIC** Romeo And Juliet (Def Jam 44-68197); Philadelphia recorded excellent weavily soulful guy sung swaying **THERYL** Open Up Your Heart (Hot Soul Records HAL 12112); breathily tender slow swaying blue eyed soul **DINO** 24/7 (4th + B'way BWAY 471); the "bishop of rock 'n' soul" growled jittery jolting staccato dated bluesily chugging **SOLOMON BURKE** Power (Outpost Entertainment Company OET-30001); dated **Jocelyn Brown**-ishly wailed bashing backbeat jolting jogging **TOWANNA SHEPPARD** The Stronger The Love (Renown International Records K-3601); typical lurching jiggly chugging **JODY WATLEY** Real Love (MCA Records MCA-23928); **Todd Terry** created emptily leaping dull jerky instrumental **HARDHOUSE** Voices In My House (Easy Street EZS-7546); their own much plagiarised (for its "oh oh oh" descent chant) You Don't Know rearranging stuttery jittering **SERIOUS INTENTION** We Know (Easy Street EZS-7544). And that's only some of them!



From the issue dated March 18, for three weeks, rm are unleashing three FREE cover-mounted vinyl EPs on an unsuspecting world, featuring everything you've ever prayed for:

- In the first week rm created 'On The Chart Tip' — INXS, Neneh Cherry, Transvision Vamp and Black battle it out in the Garden of Eden
- In the second week rm created 'On The Hot Tip' — Diesel Park West head the cast of soon-to-be Superstars
- In the third week rm created 'On The Groove Tip' — Soul II Soul and Arthur Baker's latest Skam are amongst the floor-fillers as the world nears completion

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# TOP Dance SINGLES

11 MARCH 1989

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

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	3	1	LEAVE ME ALONE	Epic 6546727 (12-6546726) (C)
2	4	4	HEY MUSIC LOVER	Rhythm King LEFT 30(T) (I)
3	3	5	TURN UP THE BASS	ffrr/London FFR(X)24 (F)
4	2	12	MY PREROGATIVE	MCA MCA(T)1299 (F)
5	36	2	STRAIGHT UP	Siren/Virgin SRN(T) 111 (E)
6	37	3	SLEEP TALK	Def Jam/CBS 6546567 -(6546566) (C)
7	9	6	WILD THING/LOC'ED AFTER DARK	Delicious/Island (12)BRW121 (F)
8	10	3	THIS TIME I KNOW IT'S FOR REAL	Warner Brothers U7780(T) (W)
9	NEW		BLOW THE HOUSE DOWN	Living In A Box Chrysalis LIB(X)5 (C)
10	5	6	FINE TIME	Big Life BLR 6(T) (I)
11	15	2	I'D RATHER JACK	PWL PWL(T) 25 (P)
12	7	8	THAT'S THE WAY LOVE IS	Atlantic A 8963(T) (W)
13	6	4	PROMISED LAND	Polydor TSC(X)17 (F)
14	14	2	CELEBRATE THE WORLD	Womack & Womack 4thB'way/Island (12)BRW125 (F)
15	18	3	THIS IS SKA	Longsy D Big One V(V)BIG13 (I)
16	8	8	WAIT	R. Howard/K. Mazelle RCA PB42595 -(PT42596) (BMG)
17	12	9	RESPECT	Adeva Cooltempo/Chrysalis COOL(X)179 (C)
18	NEW		I BEG YOUR PARDON	Kon Kan Atlantic A 8969(T) (W)
19	17	4	SECRET RENDEZVOUS	Warner Brothers W7562(T) (W)
20	RE		IT TAKES TWO	Rob Base & DJ E-Z Rock CityBeat CBE724 -(CBZ 1224) (W)

21	13	8	LOVE TRAIN	Holly Johnson MCA MCA(T) 1306 (F)
22	11	8	THE LOVER IN ME	Sheena Easton MCA MCA(T) 1289 (F)
23	23	2	HEARSAY '89	Alexander O'Neal Tabu/CBS 6546677 (6546676) (C)
24	16	9	BREAK 4 LOVE	Roze Champion CHAMP(12)67 (BMG)
25	28	2	INDESTRUCTIBLE	Four Tops/Smokey Robinson Arista 112074 (612074) (BMG)
26	26	6	SELF DESTRUCTION	Stop The Violence Move... Jive -(BDPST 1) (BMG)
27	49	2	ONE MAN	Chanelle Cooltempo/Chrysalis COOL(X)183 (C)
28	20	9	CUDDLY TOY	Roachford CBS ROA(T)4 (C)
29	NEW		THE R	Eric B & Rakim MCA MCA(T) 1303 (F)

30	21	7	PROMISED LAND	Joe Smooth Feat. A Thomas Westside/DJ Int DJIN(T)6 (A)
31	22	6	I CAN DO THIS	Monie Love Cooltempo/Chrysalis COOL(X)177 (C)
32	19	6	I ONLY WANNA BE WITH YOU	Samantha Fox Jive FOXY(T)11 (BMG)
33	25	5	MY LOVE IS MAGIC	Bas Noir 10/Virgin TEN(X)257 (E)
34	NEW		DON'T TAKE MY MIND ON A TRIP	Boy George Virgin BOY 108(12) (E)
35	31	4	ARE YOU MY BABY?	Wendy & Lisa Virgin VS(T)1156 (E)
36	34	3	NO MORE TOMORROWS	Paul Johnson CBS PJOHN(T)7 (C)
37	NEW		THE KING IS HERE/THE 900 No.	45 King Dr Beat/Filmtrax -(DRX912) (BMG)
38	NEW		LOVE TO LOVE YOU BABY	Bali Circa/Virgin YR(T)26 (E)
39	24	9	SHE DRIVES ME CRAZY	Fine Young Cannibals London LON(X)199 (F)
40	RE		MONKEY SAY, MONKEY DO	Westbam Dr Beat/Filmtrax DRX6(12) (BMG)
41	33	3	SEDUCTION	Seduction A&M USA(T)651 (F)
42	27	3	I'M GONNA GIT YOU SUCKA	Gap Band Arista 112016 (12-612016) (BMG)
43	29	2	BLACK, ROCK AND RON	Black, Rock And Ron Supreme SUPE(T) 141 (A)
44	NEW		ON THE REAL TIP	Def Jef Delicious/Island (12)BRW123 (F)
45	NEW		FADING AWAY	Will To Power Epic 6546510 (12-6546518) (C)
46	48	12	WALK ON...	Smith & Mighty/J Jackson 3 Stripe SAM7114 (SAM 1114) (I)
47	32	2	ON STAGE/GET UP ON THIS	She Rockers Jive JIVE(T) 195 (BMG)
48	42	8	YOU'RE GONNA MISS ME	Turntable Orchestra Republic LIC(T) 012 (I)
49	NEW		BE THERE	Clive Griffin Mercury/Phonogram STEP 3(12) (F)
50	45	9	GET ON THE DANCE FLOOR	Rob Base & DJ E-Z Rock Supreme SUPE(T) 139 (A)

## JET SET REGGAE DISCO CHART

1	(1)	MOVE YOUR SEXY BODY	Administrators CRD 006
2	(4)	MENTAL HOSPITAL	Tad Hunter Dance Vibes DV 001
3	(4)	FOLLOW ME	Clementine Blue Mountain BMD 039
4	(8)	YOUNG AND SHE GREEN	Johnnie & Thriller U Techniques WRT 37
5	(7)	MY ONLY DESIRE	Sandra Cross Arista ARI 83
6	(6)	NEGATIVE CONQUER POSITIVE	Chicken Chest Unity UN 05
7	(3)	ACID TIPPA	Ine/Daddy Rusty GT Records GT 003
8	(5)	SUGAR LOVE	Vivian Jones Groove & A Quarter CRD 005
9	(9)	DEEP IN MY HEART	Marcia Griffiths Germain DGT 40
10	(17)	FINE TIME	Yazz Colanell Mile Y - DiYDD 0132

## REGGAE ALBUM CHART

1	(1)	REGGAE HITS VOL. 5	Various Artists Jet Star JELP 1005
2	(2)	ROUGH MEAN AND IRIE	Various Artists Redman Int. REDLP 13
3	(7)	NUFF CRISIS	Culture Blue Mountain BMDP 22
4	(3)	EASY MOVER	Frankie Paul Vena Records VALP 2
5	(4)	FASHION REVIVES LOVERS CLASSICS	Various Fashion FADLP 008
6	(6)	MC CLASH	Papa San/Tippa Ine Fashion FADLP 007
7	(9)	ROUGH AND RUGGED	C. Demus & Ranks Super Power SPLP 10
8	(22)	OUT OF MANY ONE (SAMPLER)	Various Artists Trojan/TRS 1
9	(—)	TOP 10 '89	Various Artists Superpower/SPLP 11
10	(16)	SPECIAL	Patrick Rose Sea View/SVLP 001

////// SINGLE OF THE WEEK //////////

**WILD GILBERT** BY LOVINDEER  
CAT NO: DSR 3776  
AS HEARD ON 'THE CLOTHES SHOW', ON BBC 1

////// SINGLE OF THE WEEK //////////

////// ALBUM OF THE WEEK //////////

**DAZZLE** BY SOULSISTERS  
CAT NO: CHILLP 7  
(RADIO ADVERTISED) CURRENTLY DOING P.A.'S ACROSS THE COUNTRY

////// ALBUM OF THE WEEK //////////

COMING SOON COMING SOON COMING SOON COMING SOON  
**PURE RIGHTEOUSNESS** BY LAKIM SHABAZZ  
AVAILABLE ON LP—SDLP 1/CASSETTE—SDLC 1/CD—SDCD 1

## TOP 10 ALBUMS

1	7	8	DON'T BE CRUEL	Bobby Brown MCA MCF3425/MCFC3425 (F)
2	1	4	FOUNDATION	Ten City Atlantic WX249/WX249C (W)
3	2	4	WANTED	Yazz Big Life YAZZLP1/YAZZMC1 (I)
4	4	7	KARYN WHITE	Karyn White Warner Brothers WX235/WX235C (W)
5	NEW		THE LOVER IN ME	Sheena Easton MCA MCG6036/MCGC6036 (F)
6	3	3	CAPITOL CLASSICS VOL 1	Various Capitol EMS 1316/TCEMS 1316 (E)
7	NEW		JACKMASTER PHUTURE TRAX	Various W'side/DJ Int HAPYLP1/ZCHAPY1 (A)
8	5	4	RARE 3	Various Ariola 209498/409498 (BMG)
9	10	2	BAD	Michael Jackson Epic 4502901/4502904 (C)
10	8	4	ROACHFORD	Roachford CBS 4606301/4606304 (C)

## TOP 10 BUBBLERS

1			YO YO GET FUNKY	DJ Fast Eddie Westside/DJ Int DJIN(T)7 (A)
2			I'M RIFFIN' (ENGLISH RASTA)	MC Duke Music Of Life 7NOTE25(NOTE 25) (P)
3			THIS TIME	Kiara/Shanice Wilson Arista 112001 (12-612001) (BMG)
4			SO WHERE ARE YOU	Corporation Of One Smokin' -(TAI 126612) (Imp)
5			A LA VIE, A L'AMOUR	Jakie Quartz PWL Continental PWL(T)30 (P)
6			ROUND & ROUND	New Order Factory FAC2637 (12-FAC263) (P)
7			ROCK ON (SHEP PETTIBONE MIX)	David Essex Lamplight (12)LAMP5 (BMG)
8			ROMEO & JULIET	Blue Magic Raw/Def Jam -(4468197) (Imp)
9			JUST A LITTLE MORE	Deluxe Unyque UNQ5(T) (SP)
10			I WANT YOU	Massive Sounds New Groove -(NG010) (Imp)

# KYM MAZELLE

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Remixed by Blaze • Written by CeCe Rogers

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# DISTRIBUTION TOP INDIE TOP 40 SINGLES

1	1	3	HEY MUSIC LOVER S'press	Rhythm King/Mute LEFT30(T) (I/RT)
2	NEW		TOO MANY BROKEN HEARTS Jason Donovan	PWL PWL(T)32 (P)
3	3	2	EVERYTHING COUNTS (LIVE) Depeche Mode	Mute (12) BONG16 (I/RT/SP)
4	2	5	FINE TIME Yazz	Big Life BLR6(T) (I/RT)
5	5	2	I'D RATHER JACK Reynolds Girls	PWL PWL(T)25 (P)
6	4	4	CAN'T BE SURE Sundays	Rough Trade RT(T)128 (I/RT)
7	9	3	THIS IS SKA Longsy D	Big One (VVBIG13) (I/RT)
8	8	6	PROMISED LAND Joe Smooth	Westside DJIN(T)6 (A)
9	6	12	CRACKERS INTERNATIONAL EP Erasure	Mute (12) MUTE 93 (I/RT/SP)
10	7	12	ESPECIALLY FOR YOU Kylie Minogue/Jason Donovan	PWL PWL(T) 24 (P)
11	10	8	GET ON THE DANCE FLOOR Rob Base & DJ E-Z Rock	Supreme/Profile SUPE(T)139 (A)
12	11	2	DIZZY Throwing Muses	4AD (B)AD903 (I/RT)
13	14	2	BLACK, ROCK AND RON Black, Rock And Ron	Supreme SUPE(T)141 (A)
14	13	7	YOU'RE GONNA MISS ME Turntable Orchestra	Republic LIC(T)012 (I/RT)
15	12	5	HAUNTING ME V Capri	Lisson DOLE10 (P)
16	17	2	LACK OF LOVE Charles B	Desire (WANTX13) (PAC)
17	21	2	TOUCH ME I'M SICK Sonic Youth	Blast First (BFFP46) (I/RT)
18	18	12	WALK ON ... Smith & Mighty/J Jackson	3 Stripe (SAM1114) (I/RE)
19	16	3	HOUSE ATTACK Mirage	Debut DEBT(X)3062 (A)
20	26	4	HEARTS & MINDS Nitzer Ebb	Mute (12) MUTE78 (I/RT/SP)
21	20	12	FINE TIME New Order	Factory FAC 2237 (12-FAC 223) (P)
22	25	7	MIGHTY HARD ROCKER Cash Money & Marvellous	Sleeping Bag SBUK5(T) (I/RT)
23	27	3	OH L'AMOUR Erasure	Mute 7MUTE045 (I/RT/SP)
24	22	4	HILJACK (AKA TBM MIX) Sample Syndicate	Domino (DOMT10) (A)
25	24	22	A LITTLE RESPECT Erasure	Mute (12) MUTE 85 (I/RT/SP)
26	RE	1	BLUE MONDAY 1988 New Order	Factory FAC737 (P)
27	35	4	STRAIGHT FROM THE SOUL Top Billin'	Rapsonic DOPE3(T) (SP)
28	NEW		NEVER ANOTHER SUNSET Rose Of Avalanche	Avalantic AVE2(T) (I)
29	NEW		THE POWER TO WIN Wildlife	PRT (12) BRUNO1 (A)
30	32	3	COME ON DADDY/RIGHT ON Boonsawak	Gee Si GEE(T)9 (I/RT)
31	37	2	VICIOUS BRITISH BOYFRIEND (EP) King Of The Slums	Play Hard (DECI4) (I)
32	19	17	SUDDENLY Angry Anderson	Food For Thought YUM 113 (P)
33	NEW		KEEP AN OPEN MIND OR ELSE McCarthy	Midnight Music DING45 (I/RT)
34	34	14	STAKKER HUMANOID Humano d	Westside WSR(T) 12 (A)
35	29	7	LIFE (IS WHAT YOU MAKE IT) Frighty & Colonel Mite	Mogul 7YDDO132 (P)
36	15	7	HIP HOUSE/I CAN DANCE DJ Fast Eddie	Westside DJIN(T)5 (A)
37	73	2	WAITING FOR A TRAIN '89 Flash And The Pan	Cha Cha CHAS1 (A)
38	31	14	JACK TO THE SOUND OF THE... Hithouse	Supreme SUPE(T) 137 (A)
39	39	14	SAY A LITTLE PRAYER Bomb The Bass/Mooreen	Rhythm King DOOD(12) 3 (I/RT)
40	NEW		FIREBOMB TELECOM Underneath What	One Big Guitar (OBGOOST) (I/RE)

# TOP 20 ALBUMS

1	2	14	WANTED Yazz	Big Life YAZZ(P1) (I/RT)
2	1	4	TECHNIQUE New Order	Factory FACT275 (P)
3	3	44	THE INNOCENTS Erasure	Mute STUMM55 (I/RT/SP)
4	4	33	KYLIE Kylie Minogue	PWL HF3 (P)
5	5	78	THE CIRCUS Erasure	Mute STUMM 35 (I/RT/SP)
6	6	64	WONDERLAND Erasure	Mute STUMM 25 (I/RT/SP)
7	10	5	HUNKPAPA Throwing Muses	4AD CAD901 (I/RT)
8	8	3	UPFRONT '89 Various	PRT/Upfront UPFT89 (A)
9	NEW		JACKMASTER PHUTURE TRAX Various	Westside HAPYLP1 (A)
10	7	5	ATLANTIC REALM Clamond	BBC REB727 (P)
11	9	2	WHERE'S THE PARTY AT Cash Money & Marvelous	Sleeping Bag SBUKLP4 (A)
12	11	9	SUBSTANCE New Order	Factory FACT200 (P)
13	12	2	THE TEXAS CAMPFIRE TAPES Michelle Shocked	Cooking Vinyl COOK002 (I/RE)
14	19	10	JACK TO THE SOUND DJ Fast Eddie	DJ Int. DJART 902 (A)
15	14	3	GUJAR MASTERS Various	Roadrunner RR94831 (P)
16	13	2	JACKMASTER VOL 4 Various	Westside JACKLP504 (A)
17	17	3	THE MAN-BEST OF ELVIS COSTELLO Blue Costello	Demon FIEND52 (P)
18	16	4	IN GORBACHEV WE TRUST The Shamans	Demon FIEND666 (P)
19	NEW		ECSTASY AND WINE My Bloody Valentine	Lozy LAZY12 (I/RT)
20	NEW		METTLE Hugo Largo	Land LAND005 (I)

## A&R INDIES

## T R A C K I N G

by Dave Henderson  
THAT TV killed the independent movement continues to be a troublesome thought as recent episodes of the slimly entertaining **Big World Cafe** almost featured a trip to new beat capital Brussels, missing any point of the movement, and disguising the sound with flippant journalistic comment. The only survivors on programmes like that are those who opt to perform live and avoid the trendier than thou comment. Similarly **Snub TV** on BBC2, although well meaning and featuring some fine bands — **Sonic Youth**, **World Domination Enterprises** and several up and coming outfits — misses the point when reduced to interviewing people who feel that independent labels are "micro-cosms" and such like. Who cares? The point is, what do they sound like? **Dub Sex** who appeared on the show were pretty drab, but their new single is really rather good — is it a case of not being able to market the indie through a grown up medium? Or were the band just not ready for it? Meanwhile, **Dub Sex** release a new single, **Swerve**, on Cut Deep through Southern Record Distribution. As a paradox it is well paced and highly effective, a unique sound captured with care. A real case where TV could have strangled something before it even hit vinyl. Also on Cut Deep is the debut single from **What? Noise**, and that's worth your time too. It's called **Vein** and, as yet, hasn't been premiered on TV — thankfully.

**POP ART**, from LA, seem to be the umpteenth band with that arty, Sixties-styled name, but they have their debut single in the UK released on Blue Moves through PRT. Titled **Never No**, it's taken from their recent **Snap, Crackle, Pop** album. They're on a mission from wherever to make pop a term not to be sneered at! Similarly, **The Fruit Bats** follow a similar guideline and have a new single on the Backs label through the Cartel titled **Until The Money Falls Out Of The Sky**, following up last year's album, **Seven Sisters**, and their tour support slot with **The Bible**.

THE SKA movement continues to draw deep breath with a mini-album from LA's **The Donkey Show**. Titled **Bali Island**, it's on Unicorn through Nine Mile and the Cartel and displays the worldwide appeal and varying interpretations of the genre. The **Donkey Show** play it in a Judge Dread-rude boy mould, mixing commentary with song. Also from Unicorn, **The Deltones** album — featuring nine girls and one guy — is called **Nana Choc Choc** in Paris and is worth a listen of your not undivided attention. In the early **Bodysnatchers** vein with a three part lead harmony it would have made a good mini-set but lingers and struggles over such a long play.

ACID! ACID! Beyond acid house, the men from wild mushroom country emerge with a batch of new releases on the Demi Monde label through Rough Trade and the Cartel. With **Rob-**



GYPSY KINGS: doing the business States-side, back here soon

ert Calvert and **The Normil Hawaiians** albums to follow, the first of the pack to reach our ears is **Ozric Tentacles'** jam down session on Pungent Effluent. It radiates warmth and such like.

THE BACKS Records emporium is trading in its East Anglia hide-away and it's as usual, got more than a frenzy of new, exciting and immensely different releases to contend with. Through the Cartel, it offers **The Sex Pistols'** Mini album on Chaos — six tracks mixed by Dave Goodman — **Rhythm Mode D's** So Damn Tough album on Blue Chip, **The Gangsters'** A La Ska album on Gas's — now available as a CD — **More Friends**; Yo Asphalt head album on Rave — controlled guitar noise with a slide guitar and John Peel recommendation — and **Shark Taboo's** 12-inch **Come In From The Cold** on Plectric Head.

COOKING VINYL continue to amaze with its purse string-conscious recording techniques, as they follow Michelle Shocked's recorded on a Walkman Texas Camifire Tapes with **The Cowboy Junkies'** The Trinity Session, which was laid down with a massive budget of \$200. Consisting of a female vocalist and three minimalist musicians, the group cover Hank Williams and Lou Reed and recorded the album in the Church Of Holy Trinity in Toronto using just one microphone. Already described as a cross between Emmylou Harris and The Velvet Underground, this is one not to be missed. Available through Revolver and the Cartel.

SENATOR FLUX release their album **Spectacles, Testicles, Wallet** on Resonance through Fast Forward and the Cartel, while **The Gypsy Kings** — who are currently wowing them in the States — release a cover of **My Way** on A1 to keep interest there until they return to the UK in April for a tour and the release of a new album. Cincinnati band **The Auburn Aires** release their third album on New Rose, through Pinnacle, and it's called **Bedroom Stories**. **The Radiators** have their 1979 album **Ghosttown** re-released on Chiswick through Pinnacle following their recent reformation and the release of **Under Clerly's Clock** and **The Stone Roses** have a new single set for release on Silvertone call-

ed **Made of Stone**.

AT PINNACLE, there's new stuff from New Rose including **The Country Rockers'** LP **Free Range Chicken**, **Mick McIntok** and **Chris Spedding's** Like **Satin** album and **Red River's** eponymous album. New Rose also has a real artifact in its 10-inch double set **Every Day Is Holly Day**, which commemorates the 30th anniversary of Buddy Holly's death with cover versions of the man's greatest tunes by a selection of New Rose artists. **The Rose Of Avalanche** have a CD release on Fire called **Anthology** which is, quite surprisingly, a retrospective anthology!!! **Jaro Fuego** have two albums from Toshinori Kondo titled **Metal Position** and **Taihen**, while **Cherry Red** reissue **Everything But The Girl's** **Night And Day** on seven, 12-inch and CD single.

BEST OF what's already around include **Christine Collister** and **Clive Gregson's** new album **Change In The Weather** on Special Delivery through Nine Mile and the Cartel. **Head Of David's** four track EP the **Saveona Mixes** on Blast First through Rough Trade and the Cartel, the debut album by **The Waltones** titled **The Deepest** on Medium Cool through APT. **The Inspiral Carpets'** first release for their own label, **Cow**, an EP called **Trainsurfing**, through Nine Mile and the Cartel, **The Gibson Bros'** **Big Pine Boogie** on Homestead through Rough Trade and the Cartel and **Death Of Samantha's** **Where The Women Wear The Glory And The Men Wear The Pants** via the same route. The Fire label, through Pinnacle, has a new single from **The Close Lobsters**, **Nature Thing**, followed by a new album titled **Headache Rhetoric**, which is set for release on March 20. **The Dave Howard Singers** finally follow up their much praised **Yon Yonson** single and remix with a new 12-inch called **What Do You Say To an Angel?** on Pinpoint through Revolver and the Cartel. **The Primevals** release a live LP called **Neon Oven** on DDT, through Fast Forward and the Cartel, **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 called **Me And Mr Roy** — which will be released on March 20. Also from Rough Trade is **Lucinda Williams'** self-titled LP.



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P H I L I P S   A N D   D U P O N T   O P T I C A L





# NEW ALBUMS

## Distributor Codes

A—PRT 01-640 3344  
 ACD—ACD 01-451 4494  
 ARAB—Arabesque 01 992 7732  
 BB—Bite Back 01-653 5350  
 BK—Bucks 0603 624290  
 BMG—BMG 021-500 5678  
 BU—Bulter 08894 76316  
 C—CBS 0296-395151  
 CA—Cadillac 01-836 3646  
 CC—Clear Cut 0533 811417  
 CH—Charly 01-639 8603  
 CLD—Compact Leisure 01-523 2766  
 CM—Celtic Music 0423 888979  
 CON—Conifer 0895 441 422  
 CSA—01-960 8466  
 DIS—Discovery 067 285 406  
 E—EMI 01-848 9811  
 EMD—European Music  
 Distributors 01-443 2528  
 EUK—Entertainment UK  
 F—PolyGram 01-590 6044  
 FF—Fast Forward 031 226 4616  
 FOL—FolkSound 0203 711935  
 GD—Gordon Duncan  
 0467-21517  
 GOLD—S Gold 01-539 3600  
 GS—Graphic Sound 0622 683196  
 GY—Greyhound 01-924 1166  
 H—HR Taylor 021 622 2377  
 HM—Harmonia Mundi 01-253 0863  
 HOL—Hollywood Nights 0438 315533  
 HV—Havasong 0634 43952  
 HS—Hotshot 0532 742106  
 I—Caret Scotland  
 031 226 4616  
 —Caret North  
 0904 641415  
 —Caret Midlands  
 0926 496060  
 —Caret East  
 0926 496060  
 —Caret West  
 0272 541291  
 —Caret South-East  
 01-837 4404  
 I.R.S.—01-850 3161 (Chris Wellard)  
 JETZ—Jettisoundz 0253 712453  
 J—Jungle 01-359 8444  
 JS—Jestor 01-961 5818  
 K—K-tel 01-992 8000  
 KS—Kingdom 01-836 4763  
 LG—Lightning 01-965 9292  
 LO—Landisc 01-522 2936  
 M—MSD 01-661 5646  
 MMG—Magnum Music Group  
 0494-882858  
 ML—Mainline 01-686 3636  
 MS—Music Sales (N. Ireland)  
 NM—Nine Mile 0926 496060  
 O—Ouflet 0232 328286  
 OR—Orbitone 01-965 8292  
 P—Pinnacle 0689 73144  
 PAC—Pacific 01-800 4490  
 PK—Pickwick 01-200 7000  
 PL—Prism Leisure 01-804 8100  
 PP—Probe Plus 051 236 6591  
 PRO—Projection 0702 72281  
 PVG—Palace Virgin and Gold  
 01-539 5566  
 PY—Priority 01-992 7021  
 RA—Rainbow 01-589 3254  
 RC—Rollercoaster 0453 886252  
 RE—Revolver 0272-541 291  
 REC—Recommended 01-622 8834  
 RH—Rhino 01-965 9223  
 RL—Red Lightnin' 037-988 693  
 ROSS—Ross 08886 2403  
 RR—Red Rhino 0904 641415  
 RT—Rough Trade 01-833 2133  
 SIL—Silva Screen 01-284 0525  
 SO—Stage One 0478 4001  
 SOL—Solomon & Peres  
 08494-32711  
 SONA—0473 233092  
 SOTO—Sotosound 01-523 2981  
 SP—Spartan 01-903 8223  
 SRD—Southern 01-889 6555  
 SSD—Silver Sounds (CD) 01-808 0833  
 STERNS—Stem's/Triple Earth  
 01-388 5533  
 STY—Stylus 01-742 1662  
 SW—Swift 0424 220028  
 TB—Terry Blood 0782 620321  
 VFM—VFM Cassette Distributors  
 0296 437307  
 W—WEA 01-998 5929  
 WJ—Wynd-up 061-872 0170

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
ANHREEN	UNTITLED WORKERS PLAYTIME	LP:PLAYLP 5	£3.65 (I/NM)						
ANIMALS, The	THE BEST OF THE ANIMALS	CRUSADER LP:RMB 5638	£1.82 (SP)						Rock
BAND OF HOLY JOY	MAGIC & MAJESTIC ROUGH TRADE	LP/MC:R 125/R 125C	CD:R 125CD £3.89/7.05 (I/NM)						Rock
BARTHOLOMEW, Dave	CLASSIC NEW ORLEANS	LIBERTY LP/MC: SSL 61036/TCSS 61036	£2.43 (E)						Rock
BLISS LOVE	PRAYER PARLOPHONE	LP/MC:PCS 7329/TCPCS 7329	CD:CDPCS 7329	£3.99/7.29 (E)					Rock
BOONE, Larry	SWINGING DOORS & SAWDUST FLOORS	MERCURY/PHONOGRAM	LP/MC:8367101/8367104	CD:836 7102	£3.99/6.99 (F)				Rock
BRAITHWAITE, Daryl	EDGE	EPIC LP/MC:4626251/4626254	CD:4626252	£3.99/7.29 (C)					Rock
CHASTAIN, David T.	WITHIN THE HEAT	ROADRUNNER LP:RR94841	CD:RR94842	£3.65/6.99 (P)					Metal
CHICAGO	THE BEST OF CHICAGO	CRUSADER LP/RMB 5649	£1.82 (SP)						Rock
COOKE, Sam	YOU SEND ME	CRUSADER LP:RMB 5615	£1.82 (SP)						Soul
COWBOY JUNKIES	THE TRINITY SESSION	COOKING VINYL LP/MC:COOK 011/COOKC 011	CD:COOKCD 011	£6.85 (I/RE)					Rock
DEFIANCE	PRODUCT OF SOCIETY	ROADRUNNER LP:RO 95041	CD:RO 95042	£3.65/6.99 (P)					Metal
DELTONES, The	NANA CHOC CHOC IN PARIS	UNICORN LP:PH 2A31	£3.85 (I/NM)						Rock
DEMON BREAKOUT	PRIORITY LP:CLAYLP 23	CD:CLAYCD 23 (PY/BMG)							Rock
DEMON BOYZ	RECOGNITION MUSIC OF LIFE	LP/MC:DEMON1/DEMONC1	CD:DEMONCD1	£3.95/6.99 (P)					House
DHU, Duncan	DUNCAN DHU CREATION	LP:CRELP 42	£3.65 (I/NM)						Rock
DOGS D'AMOUR, The	THE GRAVEYARD OF EMPTY BOTTLES VOL. 1	POLYDOR	LP/MC:8390740/(10")	8390744	£2.45 (F)				Rock
DRIFTERS, The	THEIR GOES MY BABY	CRUSADER LP:RMB 5636	£1.82 (SP)						Pop
EASTON, Sheena	FOR YOUR EYES ONLY — THE BEST OF EMI	LP/MC:EMC 3556/TCMC 3556	CD:CEMC 3556	£3.99/7.29 (E)					Rock
ESQUERITA	ESQUERITA	LIBERTY LP/MC:SSL 6037/TCSSL 6037	£2.43 (E)						Rock
FISC	HANDLE WITH CARE	MUSIC FOR NATIONS LP:MFN 91	CD:CDMFN 91	£3.65/6.99 (P)					Metal
FLETCHER, Henderson	HENDERSON FLETCHER — JAZZ CLASSICS	1925-1928	BBC	LP/MC:REB 720/ZCF 720	CD:BBCCD 720	£3.29/6.25 (E)			Rock
GLASS, Philip	MUSIC IN TWELVE PARTS	VENTURE/VIRGIN LP/MC/CD: VEBX 32	(6LP/TCVEBX 32 (3MC)/CDVEBX 32 (3CD)	£18.00/£21.00 (Box sets)					Rock
GOODWIN, Rob	FIRE & ROMANCE	EMI MC:TCMS 1320	CD:CZ 157	£2.43/4.85 (E)					Rock
HARPER, Roy	FLASHES FROM THE ARCHIVES OF OBLIVION	AWARENESS LP/MC/CD: AWLD 1012/AWLD 1012/AWCD 1012 (I/RE)							Rock
HAWKINS, Tremain	THAT JOY THAT FLOODS MY SOUL	PRIORITY LP/MC:SPR 1173/SPC 1173	CD:SPD 1173 (PY/BMG)						Rock
I.Q.	ARE YOU SITTING COMFORTABLY?	VERTIGO/PHONOGRAM	LP/MC:8364291/8364294	CD:8364292	£3.99/6.99 (F)				Rock
JOHNSON, Don	HEARTBEAT	EPIC LP/MC:4609481/4909484	CD:4609482	£2.43/4.85 (C)					Rock
JUDAS PRIEST	TURBO	CBS LP/MC:4633651/4633654	CD:4633652	£2.43/4.85 (C)					Rock
JUSTICE LEAGUE OF AMERICA, The	THE BLACK LIST	PLASTIC HEAD LP:PLASLP 11	£3.85 (I/BK)						Rock
KNIGHT, Gladys & The	PIPS EVERY BEAT OF MY HEART	CRUSADER LP:RMB 5618	£1.82 (SP)						Soul
KNIGHT, Holly	HOLLY KNIGHT	CBS LP/MC:4611371/4611374	CD:4611372	£3.99/7.29 (C)					Rock
LAURENCE, Paul	UNDER EXPOSED	CAPITOL LP/MC:EST 2090/TCST 2090	CD:CDEST 2090	£3.99/7.29 (E)					Pop
LOVE, Darlene	PAINT ANOTHER PICTURE	CBS LP/MC:4610031/4610034	CD:4610032	£3.99/7.29 (C)					Pop
MENOTTI, Gian Carlo	THE BOY WHO GREW TOO FAST	TER LP/MC:TER 1125/ZCTER 1125	CD:CDTER 1125	£3.60/7.29 (P)					MOR
MIAMI SOUND MACHINE	PRIMITIVE LOVE	EPIC LP/MC: 4634001/4634004	CD:4634002	£2.43/4.85 (C)					Rock
MINDWARP, Zodiac	HIGH PRIEST OF LOVE	FOOD CD:WARP001CD	£6.50 (I/NM)						Rock
MOTION, Paul Et Al	MONK IN MOTION	POLYDOR LP:834421-1	CD:83442102	£3.99/6.99 (F)					Rock
NEW SADDLERS WELLS	OPERA PROD BITTER SWEET	TER LP/MC:TER 2/TCER 2	CD:CDTER 2	£5.25/14.58 (P)					Instrumental
NO MEANS NO	THE DAY EVERYTHING BECAME ISOLATED AND DESTROYED	ALT. TEN-TACLES CD:VIRUS62/63CD	£7.05 (I/NM)						Rock
O'CONNOR, Hazel	SONS & LOVERS	LINE CD:ALCD 9.00030	£6.65 (A)						Rock
OMAR & THE HOWLERS	WALL OF PRIDE	CBS LP/MC:4625131/4625134	CD: 4625132	£3.99/7.29 (C)					Rock
ORBISON, Roy	MAGIC OF THE VENUS	MC:VENUMC 6	£1.82 (SP)						Pop
ORIGINAL SOUNDTRACK	TWINS	EPIC LP/MC:4632661/4632664	CD:4632662	£3.99/7.29 (C)					Films/Shows

\*\* Previously listed in alternative format \* Import

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
PLATTERS, The	THE GREAT PRETENDER	CRUSADER LP:RMB 5614	£1.82 (SP)						Pop
POISON	OPEN UP & SAY AHH!	CAPITOL LP/MC:EST 2059/TCE 2059	CD:CDE 2059	£3.99/7.29 (E)					Metal
PSYCHEDELIC FURS, The	MIDNIGHT TO MIDNIGHT	CBS LP/MC:4633991/4633994	CD:4633992	£2.43/4.85 (C)					Rock
RAFFERTY, Gerry	SLEEP WALKING	LIBERTY CD:CZ 163	£4.85 (E)						Rock
RAFFERTY, Gerry	SNAKES & LADDERS	LIBERTY CD:CZ 162	£4.85 (E)						Rock
RAGE, Meliah	KILL TO SURVIVE	EPIC LP/MC:4532571/4632574	CD:4632572	£3.99/7.29 (C)					Rock
RATMEN, The	LIVE FAST DIE YOUNG	NERVOUS LP:NERDO 41	£3.65 (I/RT)						R'n'R
RICHARD, Little	LONG TALL SALLY	CRUSADER LP:RMB 5646	£1.82 (SP)						
SAKAMOTO, Ruvichi	SAKAMOTO PLAYS SAKAMOTO	VIRGIN CD:CDV(T) 2581	(special pk 3 & 5")	£12.00 (E)					(special)
SHAM 69	THE ADVENTURES OF HERSHAM BOYS/	THE GAME RECEIVER LP:RRLD002	£4.65 (P)						Punk
SHANGRI-LAS, The	LEADER OF THE PACK	CRUSADER LP:RMB 5633	£1.82 (SP)						Pop
SHIRELLES, The	SOLDIER BOY	CRUSADER LP:RMB 5610	£1.82 (SP)						Pop
SPINAL TAP	THE SOUNDTRACK	PRIORITY LP/MC:LUSLP 2/LUSMC 2 (PY/BMG)							Rock
SPRINGSTEEN, Bruce	NEBRASKA	CBSLP/MC:4633601/4633604	CD:4633602	£2.43/4.85 (C)					Rock
STEWART, Rod	MAGIC OF THE VENUS	MC:VENUMC 3	£1.82 (SP)						Rock
STIFF LITTLE FINGERS	INFLAMMABLE MATERIAL	EMI LP/MC:EMC 3554/TCMC 3554	CD:CZ 165	£3.99/4.85 (E)					Rock
STIFF LITTLE FINGERS	NOBODY'S HEROES	EMI LP/MC:EMC 3555/TCMC 3555	CD:CZ 166	£3.99/4.85 (E)					Rock
STYLE COUNCIL, The	SINGULAR ADVENTURES OF THE	STYLE COUNCIL POLYDOR	LP/MC:TSCTV 1/TSCTC 1	CD:8378962	£4.59/7.29 (F)				Rock
TEXAS	SOUTHSIDE	MERCURY/PHONOGRAM LP/MC:8381711/8381714	CD:8381712	£3.99/6.99 (F)					Rock
THEY MIGHT BE GIANTS	LINCOLN 1	LITTLE INDIAN LP:TPLP 12	CD:RTDCD 93	£3.89/6.50 (I/NM)					Rock
TIL TUESDAY	EVERYTHING'S DIFFERENT NOW	EPIC LP/MC:4607371/4607374	CD:4607372	£3.99/7.29 (C)					Rock
URIAH	HEEP LIVE AT SHEPPERTON '74	CASTLE LP/MC:HEEPLP 1/HEEPTC 1	CD:HEEPCD 1	£2.43/4.86 (P)					Metal
VARIOUS DARRYL PAYNE	PRIORITY LP/MC:LIPS 4/TCLOPS 4 (PY/BMG)								
VARIOUS DEF JAM	CLASSICS VOL 1	DEF JAM LP/MC:4632891/4632894	CD:4632892	(C)					House
VARIOUS KING EDWARDS	PRESENTS SKA — VOLUTION	KING EDWARDS LP:KELP 01	£3.89 (I/RT/NM/J)						Reggae
VARIOUS RETURN OF THE BEAT	MENACE	CHEEP LP:CHEEP 006	£3.05 (I/PP)						Pop/Heavy Metal
VARIOUS RORSCHACH	BLOT TEST	CROW CD:JCVDG001	£6.75 (P)						Rock
VARIOUS STUDIO SAMPLER	EMI MC:TC STR 2	CD:BU 21	£1.82/3.64 (E)						Country
VARIOUS THE BEST OF COUNTRY VOL 1	CRUSADER	CD:CTS 5420	£1.82 (SP)						Country
VARIOUS THE BEST OF COUNTRY VOL 2	CRUSADER	CD:CTS 5421	£1.82 (SP)						Country
VARIOUS THE BEST OF COUNTRY VOL 3	CRUSADER	CD:CTS 5422	£1.82 (SP)						Country
VARIOUS THE BEST OF COUNTRY VOL 4	CRUSADER	CD:CTS 5423	£1.82 (SP)						Country
VARIOUS THE SOLITAIRE COLLECTION —	SOUL TO SOUL	MASTERPIECE LP/MC/CD: STDLP 21/STDMC 21/STDCD 21	£3.91/£6.25 (BMG)						Soul
VARIOUS THE SOLITAIRE COLLECTION —	NIGHTLIFE II	MASTERPIECE LP/MC/CD: STDLP 22/STDMC 22/STDCD 22	£3.91/£6.25 (BMG)						Pop
VARIOUS THE SOLITAIRE COLLECTION —	IN TOUCH	MASTERPIECE LP/MC/CD: STDLP 23/STDMC 23/STDCD 23	£3.91/£6.25 (BMG)						Pop
VARIOUS THE SOLITAIRE COLLECTION —	HEARTBEATS	MASTERPIECE LP/MC/CD: STDLP 24/STDMC 24/STDCD 24	£3.91/£6.25 (BMG)						Pop
VARIOUS THE SOLITAIRE COLLECTION —	WORDS	MASTERPIECE LP/MC/CD: STDLP 25/STDMC 25/STDCD 25	£3.91/£6.25 (BMG)						Pop
VARIOUS THE SOLITAIRE COLLECTION —	AMERICAN DREAMS II	MASTERPIECE LP/MC/CD: STDLP 26/STDMC 26/STDCD 26	£3.91/£6.25 (BMG)						Pop
VARIOUS THE SOLITAIRE COLLECTION —	ROMANTIC NIGHTS	MASTERPIECE LP/MC/CD: STDLP 27/STDMC 27/STDCD 27	£3.91/£6.25 (BMG)						Pop
VARIOUS THE SOLITAIRE COLLECTION —	PRECIOUS MOMENTS	MASTERPIECE LP/MC/CD: STDLP 28/STDMC 28/STDCD 28	£3.91/£6.25 (BMG)						Pop
VARIOUS URBAN JAZZ	THE ORIGINAL ILICIT GROOVES	POLYDOR LP/MC:837930-1/837930-4/837930-2	£3.99/6.99 (F)						Jazz
VARIOUS ZORCH	FACTOR 3	NERVOUS LP:NERDO 42	£3.65 (I/RT)						
WALDO DE LOS RIOS	UPBEAT CLASSICS	EMI MC:TCMS 1319	CD:CZ 156	£2.43/4.86 (E)					
WILLIAMS, Alyson	RAW DEF JAM	LP/MC:4632931/4632934	CD:4632932	£3.99/7.29 (C)					
WILLIAMS, Clarence	CLARENCE WILLIAMS — 1927-'934 —	JAZZ CLASSICS	BBC LP/MC:REB 721/ZCF 721	CD:BBCCD 721	£3.59/6.75 (F)				
WILLIAMS, John	PORTRAIT OF JOHN WILLIAMS	CBS LP/MC:45538/40	45538	CD:CD 45538	£2.43/4.85 (C)				
WILLIAMS, Lucinda	LUCINDA WILLIAMS ROUGH TRADE	LP:R 130/R 130C	CD:R 130CD	£3.65/6.50 (I/NM)					
WILSON, Cassandra	BLUE SKIES	POLYDOR LP:834419-1	CD:834419-2	£3.99/6.99 (F)					
X.T.C.	ORANGES & LEMONS	VIRGIN LP/MC:VEBX 32/TCVEBX 32	CD:CDVEBX 32/CDV2581 (5")	/CDVT 2501 (special pk 3x3")	£18.00/21.00 (E)				Rock

Monday 13-Friday 17 March Album Releases: 94

Year to Date: 11 weeks to 17th March Album Releases: 1,035

● Warner Bros. produces the first film with live dialogue 'The Jazz Singer' starring Al Jolson.  
 ● Malcolm Campbell drove his car 'Bluebird' through the world land speed record at a speed of 174.224 mph.

1927



# NEW SINGLES

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
A HOUSE CALL ME BLUE/Freak Out	BLANCO Y NEGRO 7" NEG 35	Pic Bag	12"	NEG 35T						
Pic Bag Michael/Plain Or Pearl (W)										
ADMIROS COME INTO MY LIFE RAP/(Versions)	MUSIC MAN 12" MMPT 12002 (P)									Hip Hop
AIR SUPPLY ALL OUT OF LOVE/Even The Nights Are Better	OLD GOLD 7" OG 9453	Pic Bag	12"							
(WU/A/LIG)										
ANGEL BEAT CITY AROUND/KITTEN GIRL/This Kiss/Confessions	BRILLIANT 12" BRN 001T	Pic Bag	12"							
(P)										
ANGEL LOVE HEARTACHE/tba TEL PRODUCTIONS	12" TEL 222 (JS)									
ANN & SONIA THE WAY YOU LOVE ME/tba BB 12" BBD 222 (JS)										Reggae
ANTHRAX ANTI-SOCIAL/Parasite ISLAND 7" IS 409	Pic Bag 12" 12IS 409	Pic Bag	12"							
CIDX 409 "MC" CIS 409 (F)										
ARCHIES SUGAR SUGAR/Jingle Jangle	OLD GOLD 7" OG 9084	Pic Bag	12"							
**ART OF NOISE PARANOIMIA '89/Locus Classicus I CHINA/POLYDOR	"CD" CHICD 14 (F)									
BANG YOU'RE THE ONE/Don't Burn Down The Bridge	RCA 7" PB 42715	Pic Bag	12"							
Pic Bag (BMG)										
BBX STRENGTH/tba 10/VIRGIN 7" TEN 259	Pic Bag 12" TENX 259	Pic Bag	12"							
BOOKER T & THE MG'S GREEN ONIONS/Chinese Checkers	OLD GOLD 7" OG 9499	Pic Bag	12"							
(WU/A/LIG)										
BUBBLE B & CRAZY T ROCK IT/tba PLJ 12" PLJ 005 (JS)										Hip Hop
CAMOUFLAGE THE GREAT COMMANDMENT/Pompei	ATLANTIC/WEA 7" A 9031	Pic Bag	12"							
A 9031T Pic Bag (W)										
CLARK, Petula DOWNTOWN/I Know A Place	OLD GOLD 7" OG 9084	Pic Bag	12"							
CONWELL, Tommy & THE YOUNG RUMBLERS IF WE NEVER MEET AGAIN/Everything They Say Is True	CBS 7" 6545797	Pic Bag	12"							
CBS 7" 6545796 Pic Bag Workout "CD" 6545792 (C)										
DARLING BUDS LET'S GO ROUND THERE/Turn You On	EPIC 7" BLOND 3	Pic Bag	12"							
T3 Pic Bag "CD" BLOND C3 (C)										
**DEACON BLUE WAGES DAY/Take Me To The Place	CBS 7" DEAC EP8	Pic Bag	12"							
DELUXE JUST A LITTLE MORE/tba DANCEYARD 7" UNQ 5	Pic Bag 12" UNQ 5T	Pic Bag	12"							
(SP)										
DOORS RIDERS ON THE STORM/Light My Fire	OLD GOLD 7" OG 9520	Pic Bag	12"							
EAGLES HOTEL CALIFORNIA/Desperado	OLD GOLD 7" OG 9511	Pic Bag	12"							
EDWARDS, O.G. ONLY YOU/tba DANCEYARD 12" YARD T7 (SP)										
EPMD I'M HOUSIN'/Get Off The Band Wagon	SLEEPING BAG 12" SBUK 7T	Pic Bag	12"							
EUROPE LET THE GOOD TIMES ROCK/Never Say Die	EPIC 7" EUR 5	Pic Bag	12"							
E-ZEE POSSEE EVERYTHING BEGINS WITH AN "E"/(Versions)	MORE PROTEIN/VIRGIN 12" PROT 112 (E)									
FISHBONE MA AND PA/Bonin' In The Boneyard	EPIC 7" FSH 2	Pic Bag	12"							
Like To Hide Behind My Glasses (C)										
**FREIHEIT KISSED YOU IN THE RAIN/Moonlight	CBS 7" 6529880	Pic Bag	12"							
Dark/Keeping The Dream Alive/Every Time (C)										
GUN RACE WITH THE DEVIL/RAM JAM — Black Betty	OLD GOLD 7" OG 9193	Pic Bag	12"							
HABIT STARLIGHT/Funky Train	VIRGIN 7" VS 1171	12" VST 1171 (E)								
HALEY, Bill SEE YOU LATER ALLIGATOR/Shake Rattle & Roll	OLD GOLD 7" OG 9221	Pic Bag	12"							
(WU/A/LIG)										
HALLIDAY, Tony TIME TURNS AROUND/Dullman	ANXIOUS/RCA 7" ANX 009	Pic Bag	12"							
009 Pic Bag "CD" ANX 009CD (BMG)										
HYLAND, Brian SEALED WITH A KISS/Ginny Come Lately	OLD GOLD 7" OG 9174	Pic Bag	12"							
(WU/A/LIG)										
**JACKSON, Michael LEAVE ME ALONE/Human Nature	EPIC 7" 6546720	Pop Up	12"							
(C)										
KING SWAMP BLOWN AWAY/Midnight For The World	VIRGIN 7" KSW 2	12" KSW 212								
Man (E)										
LIVING COLOUR OPEN LETTER (TO A LANDLORD)/Cult Of Personality (Live)	EPIC 7" LCL 4	Pic Bag	12"							
Bag 7" LCLQ 4 Ltd Ed Poster Bag 12" LCL T4	Pic Bag "CD" CDCL 4	Talkin' 'Bout Revolution (Live) (C)								
LOUIE LOUIE CATHY'S CLOWN/Never Take The Blame	VIRGIN 7" VS 1172	12" VST 1172 (E)								
LOVE & MONEY JOCELYN SQUARE/Saint Henry	FONTANA/PHONOGRAM 7" MONEY 7	Pic Bag	12"							
Bag 12" MONEY 712	Pic Bag Rosemary/Candybar Express "CD" MONCD 7 (F)									
L.U.S.T. 2 HOT 2 STOP/(Version)	BASS 7" BSS 7	12" BSS 127 (BMG)								
MAMAS & PAPAS CALIFORNIA DREAMIN'/Monday Monday	OLD GOLD 7" OG 9176	Pic Bag	12"							
(WU/A/LIG)										
MAZELLE, Kim GOT TO GET YOU BACK/(Version)	SYNCOPE/EMI 7" SY 25	Pic Bag	12"							
25 Pic Bag "CD" CDSY 25 (E)										
MC DUKE I'M RIFFIN'/(Versions)	MUSIC OF LIFE 12" NOTE 25	Pic Bag	12"							
MCKENZIE, Scott SAN FRANCISCO (WEAR FLOWERS IN YOUR HAIR)/Like An Old Time Movie	OLD GOLD 7" OG 9305	Pic Bag	12"							
(WU/A/LIG)										

\*\* Previously listed in alternative format

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
MILLA, Yolanda WHEN THE PIECES FALL/(Version)	CHAMPION 7" CHAMP 96	12" CHAMP 1296								
(BMG)										
**MILLTOWN BROTHERS, The COMING FROM THE MILL 1989: ROSES/Janice Is Gone	BIG ROUND "CD" BIGR 101CD (P)									
MONTEZ, Chris LET'S DANCE/You're The One	OLD GOLD 7" OG 9660	Pic Bag	12"							
(WU/A/LIG)										
NEW ORDER ROUND & ROUND/Best & Marsh	FACTORY 7" FAC 2637	12" FAC 263								
(P)										
1927 THAT'S WHEN I THINK OF YOU/All Right	WEA 7" YZ 351	Pic Bag	12"							
Willing And Able (W)										
1000 HOMO DJS APATHY/Better Ways	WAXTRAX 12" WAX 032 (SRD)									
PAUL, Billy ME AND MRS JONES/Let's Make A Baby	OLD GOLD 7" OG 9221	Pic Bag	12"							
(WU/A/LIG)										
PITNEY, Gene IT'S OVER IT'S OVER/Walkin' In The Sun	EPIC 7" 6547497	Pic Bag	12"							
Pic Bag (C)										
POLO, Jimi FREE YOURSELF/Better Days	URBAN/POLYDOR 12" URBX 36	Pic Bag	12"							
**PREFAB SPROUT THE GOLDEN CALF/The Venus Of The Soup Kitchen	KITCHENWARE/CBS "CD" CDSK 41 (C)									
PRESS GANG, The MONEY/tba PRIORITY 7" TTT 1003	Pic Bag 12" 12TTT 1003	Pic Bag	12"							
PUCKET, Gary & THE UNION GAP YOUNG GIRL/Lady Willpower	OLD GOLD 7" OG 9304	Pic Bag	12"							
(WU/A/LIG)										
QUARTZ, Jackie A LA VIE, A L'AMOUR/Bye Bye L'ennui	PWL CONTINENTAL 7" PWL 30	Pic Bag	12"							
12" PWLT 30	Pic Bag (P)									
REGGAE PHILHARMONIC ORCHESTRA, The LOVE AND HATE/Without You	MANGO/ISLAND 7" MNG 100	12" CIDM 100 (F)								
REVOLTING COCKS STAINLESS STEEL PROVIDERS/At The Top	WAXTRACKS 12" WAX 042 (SRD)									
ROACHFORD FAMILY MAN/Never	CBS 7" ROA 5	Pic Bag	12"							
ROAGT 5 Gatefold Sleeve Cuddly Toy "CD" CDROA 5 (C)										
ROSE ROYCE WISHING ON A STAR/Love Don't Live Here Anymore	OLD GOLD 7" OG 9517	Pic Bag	12"							
(WU/A/LIG)										
ROXETTE THE LOOK/Silver Blue	EMI 7" EM 87	Pic Bag	12"							
12EM 87 Pic Bag "CD" CDEM 87 (E)										
RUSH, Donell KNOCKIN' AT MY DOOR/tba TRAX/WESTSIDE 7" TAXT 1	12" TRAXT 1									
(A)										
SABBAH, Claude HARD TIMES NEED THE KISS OF LIFE/tba PRT 7" PYS 21	12" PYT 21 (A)									
SANDRA HEAVEN CAN WAIT/tba SIREN/VIRGIN 7" SRN 104	Pic Bag 12" SRNT 104	Pic Bag	12"							
(E)										
SIGUE SIGUE SPUTNIK DANCERAMA/Barbarandroid	EMI 7" SSSS 5	Pic Bag	12"							
"CD" CDS555 (E)										
SIMON, Carly YOU'RE SO VAIN/Anticipation	OLD GOLD 7" OG 9521	Pic Bag	12"							
SIMPSON, Paul Featuring ADEVA MUSICAL FREEDOM/(Version)	COOLTEMPO/CHRYSALIS 7" COOL 182	12" COOLX 182 (C)								
SMITH, Pam BECAUSE THE NIGHT/Gloria	OLD GOLD 7" OG 9458	Pic Bag	12"							
SONNY & CHER I GOT YOU BABE/What Now My Love	OLD GOLD 7" OG 9523	Pic Bag	12"							
(WU/A/LIG)										
STATON, Candi YOUNG HEARTS RUN FREE/Nights On Broadway	OLD GOLD 7" OG 9518	Pic Bag	12"							
(WU/A/LIG)										
STEPPENWOLF BORN TO BE WILD/The Pusher	OLD GOLD 7" OG 9323	Pic Bag	12"							
TACKHEAD TICKING TIME BOMB/Body To Burn	WORLD 12" WR012 (SRD)									
TODAY GIRL I GOT MY EYES ON YOU/(Version)	MOTOWN 7" ZB 42683	Pic Bag	12"							
Pic Bag (BMG)										
TOOTS HARD TO HANDLE/54-46 (That's My Number)	MANGO/ISLAND 7" MNG 102	Pic Bag	12"							
12" 12MNG 102 Pic Bag Reggae Got Soul (F)										
T'PAU ONLY THE LONELY/tba SIREN/VIRGIN 7" SRN 107	12" SRNT 107	"CD" SRNCD 107 (E)								
TUCK AND PATTI TIME AFTER TIME/Up And At It A&M 7" WY 002	Pic Bag 12" WZ 002	Pic Bag	12"							
Bag Everything's Gonna Be Alright (F)										
TYREE HARDCORE HIP HOUSE/tba DJ INTERNATIONAL/WESTSIDE 7" DJIN 10	12" DJINT 10 (A)									
UNITED HOUSE NATIONS, The PRINCE MAMBASSA/tba CIRCA/VIRGIN 12" YRT 27	Pic Bag									
(E)										
WHITE LION THEN THE CHILDREN CRY/Lady of The Valley	ATLANTIC/WEA 7" A 9015	Pic Bag	12"							
12" A 9105T Pic Bag Tell Me (Live) (W)										
**WILLIAMS, Alyson SLEEP TALK/I'm So Glad	DEF JAM/CBS 12" 6546568	Pic Bag	12"							
STANLEY-Make You Mine ... (C)										
WILLIAMS, Don I RECALL A GIPSY WOMAN/You're My Best Friend	OLD GOLD 7" OG 9320	Pic Bag	12"							
(WU/A/LIG)										
**WILSON, Ann & ROBIN ZANDER SURRENDER TO ME/DAVE GRUSIN/LEE RITENOUR — Tequila	Dreams CAPITOL "CD" CDCL 525 (E)									
YELLO OF COURSE I'M LYING/Oh Yeah	MERCURY/PHONOGRAM 7" YELLO 3	Pic Bag	12"							
YELLO 312 Pic Bag Yello Metropolitan Mix Down '89 Part 1 "CD" YELCD 3 (F)										
ZORRO YOU DIDN'T WASTE NO TIME/(Version)	WESTSIDE 7" WSR 13	12" WSRT 13 (A)								

A La Vie, A L'Amour	Q
All My Love	H
All Out Of Love	A
Anti-Social	A
Apolly	I
Around/Kitten Girl	A
Because The Night	S
Blown Away	K
Born To Be Wild	S
California Dreamin'	M
Call Me Blue	A
Cathy's Clown	L
Come Into My Life	A
Rap	A
Coming From The Mill	M
1989: Roses	M
Dancerama	S
Downtown	C
Everything Begins With	E
An E	E
Family Man	R
Free Yourself	P
Girl I Got My Eyes On	T
You	T
Got To Get You Back	M
Green Onions	B
Hard Times Need The	S
Kiss Of Life	S
Hard To Handle	T
Hardcore Hip House	T
Heartache	A
Heaven Can Wait	S
Hotel California	E
I Got You Babe	S
I Recall A Gypsy	W
Woman	W
I'm Housin'	E
I'm Riffin'	M
If We Never Meet	C
Again	P
It's Over It's Over	L
Jocelyn Square	L
Just A Little More	D
Kissed You In The	F
Rain	R
Knockin' At My Door	J
Leave Me Alone	J
Let The Good Times	E
Rock	M
Let's Dance	D
Let's Go Round There	R
Love And Hate	F
Me And Pa	P
Me And Mrs Jones	P
Money	S
Musical Freedom	Y
Of Course I'm Lying	T
Only The Lonely	E
Only You	L
Open Letter (To A	A
Landlord)	U
Paranoimia '89	G
Prince Mambassa	D
Race With The Devil	B
Riders On The Storm	N
Rock It	M
Round & Round	H
San Francisco (Wear	H
Flowers In Your	H
Hair)	D
Sealed With A Kiss	W
See You Later	H
Alligator	S
Sleep Talk	R
Stainless Steel	B
Providers	A
Starlight	L
Strength	P
Sugar Sugar	Z
2 Hat 2 Stop	S
The Golden calf	B
The Great	P
Commandment	C
The Look	R
The Way You Love	A
Me	W
Then The Children	T
Cry	T
Ticking Time Bomb	H
Time After Time	D
Time Turns Around	M
Wages Day	R
When The Pieces Fall	Z
Wishing On A Star	S
You Didn't Waste No	B
Time	P
You're So Vain	S
You're The One	P
Young Girl	S
Young Hearts Run	
Free	



ANGEL BEAT CITY

See New Albums for Distributors Codes



Lincoln



# MARKETPLACE

## BUSINESS FOR SALE

### Recording Studio Console Manufacturer

Business and assets of Focusrite Limited  
for sale as a going concern:-

- Goodwill
- Design rights
- Stock of components and test equipment
- Customer orders

For further details please contact the joint provisional liquidators:  
Richard Long or Nigel Montgomery

## ROBSON RHODES

Chartered Accountants

186 City Road, London EC1V 2NU  
Telephone: 01-251 1644 Telex: 885734 Fax: 01-253 4629

Authorised by the Institute of Chartered Accountants in England and Wales to carry on investment business

## APPOINTMENTS

### ASSISTANT ROYALTY AUDITOR

We are Chartered Accountants based in W1 who need someone with accounting experience in artist royalties/music publishing to join our expanding royalty examinations department.

Computer literacy preferred, sense of humour essential!

Please reply with detailed CV to:  
C Weller  
56 Wigmore Street, London W1H 9DG

**TV Research**  
Senior Secretary who is stylish, polished with good communication skills to work with MD. c.£13,000

**Films**  
PA/Secretary to assist Post Production Director. Good admin skills and lots of confidence. c.£12,000

**Video Production Team**  
Secretary to organise the office at this well known production company. No shorthand but good typing and a great personality. c.£11,000

**TV Production**  
Smashing secretarial position assisting production co-ordinator of major TV network. Masses to organise and co-ordinate for important TV productions. It's a gem of a job if you're capable, confident and ready for a challenge. c.£11,000 neg

**Rock Concerts**  
Secretary to well known rock promoter. Suit an efficient secretary who enjoys the music world. c.£10,500

**International Music**  
Secretary for A&R division. Liaise with top names in the music business. c.£9,000

**Music Manager**  
Receptionist for management team looking after the affairs of well known stars. c.£9,000

**Theatrical Production**  
Receptionist to assist the team. Informal but ultra busy. c.£8,500

**Film Producers**  
Jnr/Typist to look after this successful team and possibly go out on shoots. (Could suit clever college leaver.) c.£7,000

**Video Producers**  
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... if I'm worth hiring. Worked for him at Arista, WCI, RCA for over 9 years; in industry in New York for 12. Ready now to return 'home' and need challenging employment. First class PA, good skills, varied experience, excellent references from some of the best names in the business. No longer able to leap tall buildings at a single bound, but can still work a 10-hour + day when necessary. Thrive on abuse. (Ask Elliot Goldman ...) Ready to locate anywhere Europe.

MUSIC WEEK BOX 1721 OR  
CALL (212) 930-4401 or FAX (212) 930-4655

## EQUIPMENT

### POSTING RECORDS?



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anything  
to chance!**

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

Contact: Kristina on 01 341 7070 (6 lines)  
Stanhope House, 4/8 Highgate Street, London N6 5JL  
Telex: 267363. Fax: 01-341 1176

## ANNOUNCEMENT

**WE OWN THE  
TITLE METAL  
STUDIOS  
LIMITED**  
**INTERESTED?**  
Offers to:  
Box No. 1720 c/o  
Music Week

## DISCS

### UNLIMITED SELECTION

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

**A WORLD OF CHOICE**  
We buy records worldwide and can contact you regularly with offers at low prices.

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



**OLDIES UNLIMITED**

De: MW, Dukes Way, St. Georges  
Telford, Shropshire TF2 9HQ  
Telex: 35493 Oldies G. Fax: 0952 612244

## TO LET

### OFFICES TO LET

Must be seen  
Call: 01-482 5339

## FOR SALE

### CD LIBRARY CASES

Slight damage with scratch marks.

Ideal for internal use.

5p each  
Tel: 0283 66823

## MERCHANDISING

### 'The One Stop'

FOR ALL YOUR PROMOTIONAL PRODUCTS from Concept, Artwork and Design, to Production and Delivery.  
We can handle the whole project for you.

See major advertisement in next weeks Music Week Marketplace

Stage 1 CALL US NOW

Stage 2 TELL US WHAT YOU NEED

### Stage 3 Promotions

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☎ (0608) 737831 FAX: (0608) 730194  
RETAIL, WHOLESALE AND MAIL ORDER DISTRIBUTION OF  
IN-HOUSE AND CLIENT PROMOTIONAL MERCHANDISE

### Stage 3 International

## TOUR MERCHANDISING



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DESIGN AND PRODUCTION TOUR SUPPLY ADVICE, SERVICE AND SUPPORT EUROPEAN RETAIL DISTRIBUTION  
TEL 01 439 2472 TELEX 317366 T-SHIRTG FAX 01 434 0133

## DISPLAY MERCHANDISING

### DISPLAYING SUCCESS

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



**SPONG RETAIL SYSTEMS PLC**

Field Rd, Mildenhall, Suffolk IP28 7AR. Tel: (0638) 713011.

## NEW CLASSIFIED ADVERTISEMENT RATES

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

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

**PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT**

Further information contact: Judith Rivers. Tel: 01-387 6611 Ext. 255 — Greater London House, Hampstead Road, London NW1  
Music Week cannot be held responsible for claims arising out of advertising on the classified pages.



## APPOINTMENTS

### THE SPECIALISTS

In the  
MUSIC  
WORLD

### Handle Recruitment

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

### WANTED

VIDEO SALES EXECUTIVE with  
proven record. Based London  
area to sell manufacturing  
capacity within the  
Video/Audio industry.

Salary negotiable to be made  
up from good basic plus  
generous commission and use  
of company car.

CV in the first instance to:

BOX NO 1721  
c/o MUSIC WEEK

### Warehouse Persons

We are a young, dynamic Record and Video company who, due to rapid expansion, have vacancies for several staff to work in our Wandsworth based warehouse. Experience of stock movement using fork-lift trucks, and the ability to work under pressure is essential.

### Administrative Assistant

We also require an experienced person to co-ordinate all outward freight movements. This will include booking of transport, preparation of all export and shipping documentation, processing of stock movement using VDU and some general office duties.

All positions offer a competitive salary (AAE), usual benefits and an excellent working environment.

If you have the necessary experience and are looking for the chance to progress, please telephone:

Chris Cole on 01-877 1606

or write to him, enclosing your CV, at:

**CASTLE COMMUNICATIONS PLC**  
Unit 7, Merton Road Industrial Estate,  
271 Merton Road, London SW18 5JS



## MARKETING MANAGER

### Enterprises Division

The Enterprises Division is one of the most exciting and innovative areas of BMG Records and is integral to its success.

We believe in making the most of every opportunity. So we're now looking for a Marketing Manager to seize the promotional potential of AOR, MOR and TV exploited products as well as developing new markets.

Aged over 25, with a broad outlook and considerable practical marketing experience inside the record industry, you'll be used to handling direct development problems. Energetic, adventurous and self-motivated, you'll prove able to handle tight deadlines and strict budgets and still come up with winning solutions.

You can look forward to considerable job satisfaction, an attractive salary and benefits package and plenty of opportunity to get on fast.

To apply please send your CV to Valerie Elliott at BMG Records (UK) Ltd, 1 Bedford Avenue, London WC1B 3DT. Alternatively telephone for an application form on 01-636 8311.



## SALES REPRESENTATIVE

**JOCKS**, the UK's top selling DJ magazine, requires a self-motivated Sales Representative, with a good track record in selling advertisement space. An interest in the dance music industry is essential.

**JOCKS** is part of Punch Publications, publishers of Record Mirror, Kerrang and Sounds.

Send a C.V. to: JULIAN CHANDLER, PUNCH PUBLICATIONS, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ

### BBC in the Midlands

## SENIOR PRODUCER

Music & Presentation  
BBC CWR



We are an equal opportunities employer

This is an opportunity to play a major role in the launch of BBC CWR, the new local radio station for Coventry and Warwickshire, due to open late in 1989. It will involve helping to shape CWR's music policy and then translating that policy into consistent high quality radio entertainment which is compatible with the target audience, fully exploits stereo FM and complements the station's speech.

The post calls for substantial experience of Local Radio and proven ability as a Producer/Presenter. You will set up and take charge of a computerised record library; present an important daily programme; lead CWR's efforts to reflect and encourage local musical talent, and also have some responsibility for supervising the station's response to local tastes in specialist music.

Senior Producer, Music & Presentation requires a mature, perceptive knowledge of music and the record industry, established operational skills, and an ability to get on well with people at all levels. Above all, you will need to be committed to the view that music plays an important part in good Local Radio, but good Local Radio is much more than pop and prattle.

You will need to live "on the patch" and relocation expenses may be paid.

Salary: £14,117 - £18,319 plus an allowance of £1,114 p.a. Based Coventry.

For further details contact Mike Marsh or Charles Hodgkinson on 0203 550314.

To apply please send CV (quote ref. 6009/MS) to BBC, Room 613, Pebble Mill, Birmingham B5 7QQ.

## CHESTER MUSIC

### Music Publishers

requires person to run the Copyright Division of this world-famous, established music company, now part of the Music Sales Group.

From new headquarters in Soho you will be in charge of an extensive list of light and classical works, so experience in copyright, hire and grand rights, and an ability to work independently, are all essential. Familiarity with 20th Century classical repertoire helpful.

Great opportunity to work in a very friendly and creative environment.

Salary and conditions negotiable.

Please apply in writing with detailed CV to:  
Mr Robert Wise, Managing Director,  
Music Sales Limited, 8-9 Frith Street,  
London W1V 5TZ

## PURCHASING LOGISTICS ADMINISTRATOR/PR

Experience in working in a busy London Recording Studio and specialist knowledge of Focusrite Recording Desk, operational parts and ancillary activities essential.

The applicant should be experienced in liaising effectively with press and clients. Responsibilities include supervision of studio staff and assistance to the Studio Manager in the general day to day running of the studio.

Salary: £9,000 p.a.

Contact. PO Box 1719 c/o Music Week

## JOIN THE 4 DAY 40 HR WEEK

Enthusiastic person (18-30 ish) required for small record export company in S.E.10.

You should be self-motivated, organised, have good basic product knowledge, and be able to apply yourself at all levels.

Good humour, readable writing, basic numeracy and common sense essential!

Reliable, hard workers should Phone:

01-691-1571

## PA to MD

(Wimbledon)

IN MUSIC MERCHANDISING COMPANY  
WITH RELAXED BUT LIVELY OFFICE.

W.P. NO SHORTHAND NECESSARY.

£13,500 pa (inc. bonuses)

Call: Tracy Francis on 01-879 3949



## CLASSICAL OPPORTUNITIES IN VIRGIN

The successful Birmingham Megastore is shortly to open a Specialist Classical Shop. We are recruiting all levels of staff for this shop attached to the Megastore.

### MANAGER OF CLASSICAL SHOP

Only experienced Retail Managers with extensive product knowledge need apply. Duties include all buying and stock control on our computerised system, man-management, liaison with Store Manager. Buying duties will include responsibility for the Easy Listening section. Applicants must be enthusiastic and be committed to the success of this new project.

### ASSISTANT MANAGER

Applicants must be enthusiastic, have a wide product knowledge and the ability to work within a small team which places a strong emphasis on good customer service.

### SALES ASSISTANT

Good product knowledge and pleasant manner necessary with enthusiasm and a desire to provide high quality service.

We offer a competitive salary coupled with our Virgin benefits package. Interested applicants apply in writing giving career details to date to:  
Carole Clarke  
Manager  
Virgin Megastore  
98 Corporation Street  
Birmingham B4 6SX

To book your space in  
**MARKETPLACE**  
call Judith on 387-6611 X255





SMILES ALL round at the Music Week Awards as the winners pose with their prizes.

PolyGram commercial director Pete Rezon (top left) collected the award for top singles company; while his chairman Maurice Oberstein (centre, left) collected the award for top albums company.

Top single for 1988 was Cliff Richard's *Mistletoe And Wine* and collecting the award for EMI was Malcolm Hill (bottom left).

Top label for singles last year was CBS and pictured with the award is Bobbie Coppen, head of promotions (bottom, second from left).

● MW Awards pictures on this page and opposite: Martin Beckett, Pete Cronin and Sylvan Mason.



TOP DISTRIBUTOR for the year for both albums and singles, based on sales volume, was PolyGram and pictured with the two awards are Alan King, general manager distribution, and Brian Fallows, director of operations (top, second from right).

Mirroring its success in the singles category, CBS was top label for albums and marketing manager Mark Williams (top right) collected the award.

A double top for Warner Chappell in the music publishing section gave the company joint first in the individual category and clear first in the corporate category, with managing director Robin Godfrey-Cass (centre, right) receiving both awards.

Sharing first place in the individual publisher category was All Boys Music, which also gained second slot in the corporate publisher category, with chairman Pete Waterman and administration manager Lucy Anderson (below) picking up the prizes.







**RING THAT Bell:** Colin Bell, director of marketing at London Records, picked up the marketing award for the company's Bananarama campaign.



**SOCKET TO 'em:** Plugger of the year for the second year running was Bob Hermon, deputy head of regional promotion for CBS.



**NOW FOR the punchline:** Now 13 was top compilation album and EMI's general manager of strategic marketing Barry McCann (pictured) collected along with Now coordinator Ashley Abram.



**BOP TILLY drops:** PWL general manager Tilly Rutherford collected for top indie distribution single, Kylie Minogue's I Should Be So Lucky.



**RAISE YER glasses to Erasure,** with the band's plugger Neil Ferris picking up the award for top indie distribution album, The Circus.



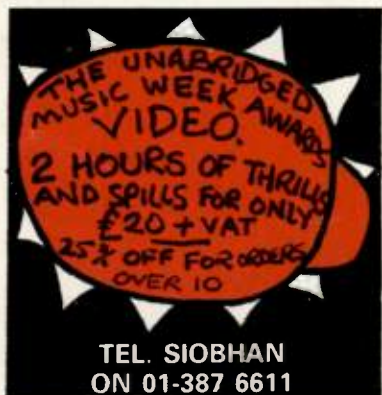
**SET 'EM up, Joe:** Joe Donnelly, head of press for CBS, won the Leslie Perrin PR award for the Bros campaign.



**NOT AT all Bad:** CBS MD Paul Russell collects the top dance album award for Michael Jackson's Bad.



**WEA'RE THE best:** WEA Records (Distribution) was voted best distributor by dealers, with operations director Phil Murphy picking up the award.



TEL. SIOBHAN  
ON 01-387 6611

# Dootley's

## D I A R Y

"WELL, YOU finally got one of us over here," said MW Awards guest of honour speaker Joe Smith. And we're glad we did because he confirmed his reputation for sparkling wit, bolstered by the kind of wisdom featured on p1. The Capitol-EMI president was dismissive of the possible competition, though, saying that the likes of Walter Yetnikoff, Mo Ostin, Ahmet Ertegun, Bob Krasnow, Bob Buziak, David Geffen and Dick Asher are "not exactly what you call spellbinding public speakers". Suggesting that "most of them would light up the room just by leaving it", he added: "In that crowd, even Rupert Perry would come off like Eddie Murphy." He acknowledged Arista chief Clive Davis as a great speaker — "and he knows it," adding that he had suggested Davis "leave his ego to the Harvard Medical School" for research purposes. Nearer home, PolyGram's Obie was described as merely "the fourth Maurice Oberstein — just a name that has been copyrighted. When one dies, they get someone from central casting who will wear funny hats and play with dogs." Former WEA colleague Rob Dickens was said to be "in deep psychotherapy after his experience as chairman of the BPI; that's roughly equivalent to our Vietnam experience" ... Host Tony Blackburn was as irrepressible as ever, though his rollercoaster humour came off the rails when presenting the classical categories.

CBS MD Paul Russell was picked on for his part in the organisation of the Brit awards, but got his own back on Blackburn — a former client in his solicitor days — telling the audience that when he had sent the DJ a will to "sign where marked in pencil, he sent it back to me signed in pencil" ... "You can put your notebooks away, I'm saying nothing," said Pete Waterman on collecting the first of many awards. But that couldn't last long, and didn't as the "major league talker", as Smith had described him earlier, dismissed criticism of PWL as a singles-only outfit. "We sold 5m albums last year and will do it again this year, and next year, and the year after that", ... Picking up a company market share first prize yet again, PolyGram's Pete Rezon dismissed the other majors, but warned of Woolies' new label: "Next year I see the competition coming from Union Records — seriously, think about it" ... CBS's John Aston challenged: "We'll be fighting for the number one spot next year — so Rezon, watch out" ... Picking up the final award, Obie played to the PolyGram crowd, saying that "we wouldn't have done as well without the help of Rupert Perry, Paul Russell, Peter Jamieson and Rob Dickens — long may they be joint seconds together". However, he finished on a statesmanlike note, saying that "we were all disappointed at the way the Brits awards turned out, but this ceremony shows the quality of the music industry". He thanked MW for a "wonderful party and awards ceremony", and, referring to the "often underrated" charity work of artists, he concluded: "We are all — the British record industry — a credit to Britain and a credit to ourselves."

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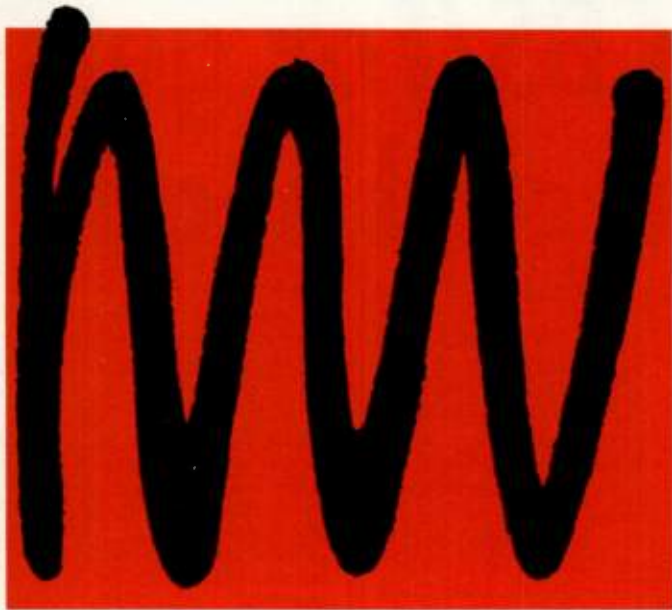
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# MUSIC WEEK A nice little earner for CVI



THE VIDEO Collection has moved to new premises in Watford where both the 26,000 square foot office and warehouse complex and the enlarged 100-strong staff are now totally dedicated to the distribution of VCI product.

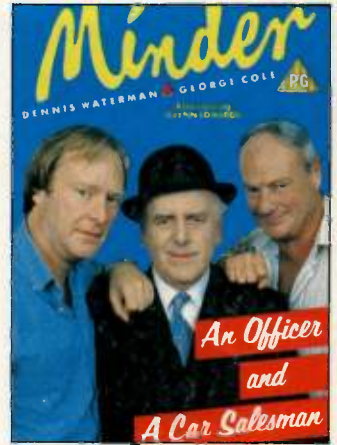
Managing director Steve Ayres comments: "We are discontinuing distribution of all third party product to give VCI the attention it deserves. We now have total control of every aspect of our marketing and distribution, and our larger sales force will operate exclusively for the benefit of VCI."

With Ayres on the management team are Paddy Toomey, Colin Lomax (sales), Ivan Dunleavy (commercial), Terry Hanks (distribution), Hugh Rees-Parnall (export) and Nick Cregor (marketing).

The move follows what is described as a "highly profitable" 1988 for VCI in which sales were up a reported 73 per cent on the previous year.

The next sell through release from the company is An Officer And A Car Salesman, the Christmas special edition of Thames Television's Minder. Due for release on March 13 with a dealer price of £5.56, the 90-minute programme features Dennis Waterman and George Cole as the infamous Terry and Arthur.

Recent releases from VCI include Count Duckula: The Vampire Strikes Back, plus four other children's titles with £4.86 dealer prices — The Flintstone Kids, Chuck Norris Karate Kommand-oes, Yogi Bear Magical Flight and Lassie's Great Adventure.



THESE THREE pals from the Winchester Club will be released on March 13. But will 'her indoors' be watching?

## Brighter Nites!

SHOP FASCIAS emblazoned with the magenta and blue logo of the Hollywood Nites symbol retailing group are now being produced and installed.

The first five suites receiving the symbol belong to a multi-outlet operation in the Newcastle-upon-Tyne area — illustrating the national scale of the scheme, says Hollywood Nites.

"We plan to install Hollywood Nites fascias in a thousand shops over the next 12 months," comments Johnny Fewlings, former Virgin Retail MD, who is now directing retail activity at Parkfield Entertainment. "We see the symbol becoming as familiar as MacDonalds in town centres in every part of the country."

## New job for Samantha

SAMANTHA PAYNTER has joined RCA/Columbia Pictures Video UK as marketing co-ordinator. Her responsibilities include the co-ordination of all aspects of marketing support — advertising, public relations, sales aids, point-of-sale and research.

## Videoprint plans £1.3m expansion by 1990

VIDEOPRINT has announced £1.3m expansion plans for 1989 which will include the installation of a fully-integrated Sony Sprinter high-speed duplication system, additional technology and further rationalisation of its new Battersea plant.

The Sony Sprinter system is due for delivery in June and will enable the company to duplicate over 200,000 cassettes per week in what is described as a "carefully phased" change over to high speed duplication.

"We did not originally expect to be expanding again so soon after our original move," comments Videoprint's business development director Simon Knight. "However we simply have no choice if we are to keep pace with the growth of business. Sell through video remains our main area of activity, and to a large extent we are just keeping pace with the phenomenal growth of the market."

As well as the Sony Sprinter and D2 digital video system,



SPRINTING FORWARD: Videoprint's Simon Valley (left) and Brian Bonnar (right) meet Kazuo Nagaoka, president of Sony Magnescale Inc — manufacturer of the Sony Sprinter

which is due for delivery in the autumn, Videoprint's full expansion is likely to include a high-speed shrink-wrapping machine, purchase of the first Super-VHS machines, purchase of a Betacam SP mastering machine, an increased

clean-room area, computerisation of the warehouse, general increase in floor space and automation of packaging lines.

The company will retain its 1800 real-time copiers for the foreseeable future.

## Real life drama on Odyssey

ODYSSEY VIDEO is releasing a series of true story human dramas described as "outstanding and affecting films of wide public interest".

Leading the package is Bill, which stars Mickey Rooney as a mentally retarded man befriended by Bill Morrow, played by Dennis Quaid. Adam claims to be "the film that changed the law on missing children in the US", while The Triangle Factory Fire Scandal is a powerful drama of the events surrounding the death of 146 women in a fire in a garment factory in New York, and the bravery of those involved.

Completing the line-up is Ruby And Oswald, a dramatic portrayal starring Frederic Forrest and Michael Lerner of the four days in Dallas surrounding the assassination of President Kennedy.

All four films are released on March 24 with a dealer price of £6.95.

## CIC's brand new Rattle

CIC IS expecting a 200,000 unit initial ship-out for the sell through release of Rattle And Hum on March 20.

Running for 95 minutes, the film includes both colour and black and white footage of U2's Joshua Tree tour of the US in 1987 and documentary clips of the places which influenced the band as they made their new album.

Rattle And Hum, directed by Steven Spielberg protege Phil Joanou, has a dealer price of £8.34.



PAUL HOGAN in Crocodile Dundee

## Dundee's croc of gold for CBS/Fox

CBS/FOX says it has devised an unprecedented marketing, promotions and publicity campaign to back its sell through release of Crocodile Dundee on March 9.

The company hopes that the blockbusting film, which earn-

ed the biggest ever UK theatrical gross of £20m when released on the country's big screens, will exceed all existing sell through video sales figures.

Crocodile Dundee, which stars Paul Hogan, goes out to dealers at £6.95.



# A feast of Easter treats for children

**S**PRING IS one of the times when the video industry and the record business have the most in common.

After the post-Christmas dol-drum, when youngsters are enjoying their presents and not buying much new material, comes the spring and especially the Easter holidays, when it's time to buy something new.

Thus output from both the industries speeds up, and this March is certainly seeing a surge of new product being released onto the video sell through market. After all, with business estimated as possibly being worth £300m this year and children's product usually reckoned to be at least a third, there's a lot to be gained.

The biggest news in children's sell through last year was activity packs, as we spotlighted last month. Several companies have new ones out in time for Easter: most notably Video Collection. It may only be adding one title to its roster of 12, but what a name: Thomas The Tank Engine is one of the biggest selling characters for younger children, and so

the release in March of a tape featuring six stories about this locomotive hero, plus colouring book and pens, with a retail price of £4.99 will be a boon to parents during the holidays.

Virgin is also putting out a couple of activity packs, featuring Wacaday's Timmy Mallet. One is a re-released and re-packaged Magic Box complete with tricks, the second is a Paint Box with appropriate materials. These will retail at £7.99 and £8.99 respectively.

One or two of the specialist sell-through companies are also coming out with similar product — Video Gems has its first with Defenders Of The Earth, a tape and activity book plus crayons. These characters are still popular, despite the marked trend away from toyed characters in general, maybe because the Defenders are still being seen on television.

Missing In Action is also releasing two activity packs in April. One is centred on its character Punky Brewster, and gives children the opportunity to cut out the character and clothes to fit it.

The other release is a novel idea based on the old Jam-boree bags "pocket money" toy/sweet combination. Instead of sweets and toys you get a video (in this case one of three animated space adventures) plus related goodies like space guns and stickers. Priced at between £5 and £8 (still to be decided as we go to press), the Weekend Wonder Bag should be a big hit.

In the more conventional video releases for sell through, the trend towards classics and old friends continues. Hot on the heels of two of last year's biggest sellers from the BBC (Watch With Mother and Andy Pandy) comes Bill And Ben The Flowerpot Men. Much loved of the generation of children who watched TV in the Fifties, these

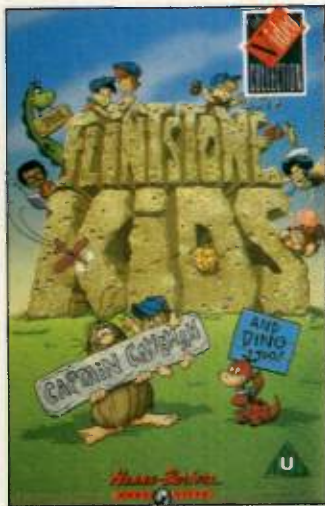
**Bill and Ben, Cinderella, Scooby Doo . . . all the timeless favourites are back on video this spring. Rosie Horide discovers that she's still a big kid at heart**

characters are gaining a whole new generation of fans. Four episodes, including the famous 'Flying Boot' race, will be on sale, to the delight of children (and parents). Make sure you've plenty of these.

Dealers should also look out for a couple of other unusual releases. Pickwick is putting out a delightful feature-length version of the Charles Kingsley classic The Water Babies. It combines real-life actors with animation — and the film makers claim to have done so before Roger Rabbit was thought about! This retails at £9.99.

Apart from films, there's a positive wealth of the usual children's product coming up. Video Collection alone has a wide range — from the increasingly popular Cosgrove-Hall character Count Duckula, beloved of Thames TV viewers, through to older favourites like The Wind in the Willows and Rainbow and Button Moon for the younger viewers. April then sees more product, again across a wide range that runs from wisecracking alien ALF through the Flintstones to Scooby Doo and The Smurfs.

Pickwick also has more in its Ladybird Video series of traditional stories for release, in particular Judi Dench relating Cinderella and Paula Wilcox telling the tale of Dick Whittington.



**Making a splash this Easter is Pickwick's The Water Babies (right), while the Flintstones (above) provide a 'Bedrock' of sales for Video Collection**

# CBS/Fox gets a cool head

by Sue Sillitoe

**S**ELL THROUGH video is undergoing an extraordinarily buoyant period. It has won the support of retailers, it is popular with the public and there is nothing to suggest that the bubble is about to burst.

Yet despite the optimism, Steve Moore, new head of CBS/Fox Video, feels there is a need to treat the market with respect in order to get the most out of it.

"The market is in an incredible period of growth and, provided it is treated with respect, there are great rewards to be had," he says. "You have to apply the same philosophy that you apply to all FMCG markets — don't try and tell people too much, don't try and release too much and make sure you plan everything properly."

"Our belief is that if we release good quality programming at the right price with good stand-alone campaigns we will be very successful. What we don't want to do is to flood the market with the heritage CBS/Fox gives us."

In keeping with the note of caution Moore is planning a release schedule of around 70 titles for 1989. Taking into account demands on shelf space and purchasing budgets Moore feels this is about the right number of titles for the year.

"If we dedicate our money to promoting those releases properly we will get the same result that we would get if we released 220 titles. You can't put together good advertising and promotional campaigns

for large numbers of releases — and also the market is still so new-release-orientated that if you don't get it right first time you don't get a second chance," he says.

Moore believes in working closely with retailers so that they know well in advance what product is coming out and can allocate shelf space to it. He says: "We have a lot of support at retail level because they have realised the huge potential in sell through. The big stores like Virgin and Woolworths are investing more money in promoting video and they are also increasing shelf space."

"I see fabulous opportunities for the business because it is a natural extension of the publishing, rental and cinema businesses. It's very rare that one of these simple opportunities comes along. Video sell through — buying cassettes to keep and collect — is a simple proposition. There is no new technology involved, no re-educating needed. It's just a question of price, distribution and product. If you are a marketing person something like sell through is a delight to work with."

**'If you don't get it right first time you don't get a second chance'**

Moore believes that the incredible growth rate of the last three years will slow down, but he expects the market to continue expanding as more retail outlets become involved and the public get used to the idea of buying videos, he also feels it is time rental outlets took a hard look at sell through: "It's important they become known for video, not just video rental," he says.

CBS/Fox is in the fortunate position of having a very strong catalogue to fall back on, but Moore stresses that the company is not just diving into it for the golden nuggets.

And what about the thorny issue of price? Does Moore believe £9.99 is the right price for a top quality film such as Crocodile Dundee, which is on the release schedule for March?

He says: "At £9.99 a film like Crocodile Dundee is a must have; at least £14.99 it becomes a selective purchase. In the case of Crocodile Dundee we are after the must haves and if we get them I believe we can make it the biggest selling video yet."

"However, in general I think it's a shame the price has settled at £9.99 because in terms of value for money, sell through videos are very cheap. When we came into the market we priced our titles at £14.99 but most have now come down to under a tenner."

**'I see fabulous opportunities for the business because it is a natural extension of the publishing, rental and cinema businesses. Video sell through is a simple proposition'**



# JUST WHEN YOU THOUGHT YOU HAD HEARD THE LAST OF WATCH WITH MOTHER\* SORRY! BUT BILL & BEN ARE BACK

THE REAL STARS OF WATCH WITH MOTHER WERE BILL AND BEN  
THIS IS A SAMPLE OF THE PRESS COVERAGE

## The Daily Telegraph



Chart-toppers Bill and Ben back at the BBC after being rescued from a London auction house

### Bill and Ben, the new cult figures of video

By Harvey Lee, Television Correspondent

WATCHING WITH MOTHER has provided the BBC with a £577,000 surprise Christmas present, almost 20 years after Bill and Ben were last seen peeping over their flowerpot rims. Since its release in October, the first video version of the vintage children's series has sold 104,000 copies at £7.99 apiece.

This has delighted BBC accountants and a whole generation of youngsters. Pandy, Spotty Dog and Rag, Tag and Bobtail.

## THE INDEPENDENT

### Bill and Ben's age of innocence flows

By David Lister, Arts Correspondent

65-year-olds nostalgic for the series, which ended in the late Sixties. But BBC Enterprises, which has conducted market research into the startling sales figures, has discovered that viewers are often a more 30, childless and often a Porsche.

"It does seem to have infiltrated the yuppie market," Lee has heard of Dutch island dinner parties using the videos, and they also seem to be very popular in the university market. It was an age of innocence on television and there's a lot of nostalgic appeal to that. Such is what Mr Deacon gave an appropriately evocative name to the series. "Well, I suppose it's a bit of a double-edged sword," says Mr Deacon. "The style of these programmes would appear out-dated, within our current schedule, and although there is a large nostalgic appeal we don't feel these programmes would compete with today's sophisticated animations."

While BBC Enterprises steadfastly insists there is no demand for such programmes, BBC Enterprises will continue to make

## THE SUN

Sun is tops for wooden tops



Bill and Ben... money-spinning nostalgia

### Beeb's Andy £1½m from Bill and Ben!

By SEVER O'NEILL

BILL and Ben, Andy Pandy and The Woodentops have been put on the BBC's list of the most successful video stars.

A tape featuring the series' characters has sold 104,000 copies in just three months, making it the most successful selling video ever.

The BBC's success has led to a new series of classic children's shows like Muffin the Mouse and The Magic Roundabout.

## Bill & Ben FLOWER POT MEN



The original black and white classics

## Daily Express

### e're going potty over Bill and Ben

at the bottom of the little chaps are laughing in their heads off.

Bill and Ben, the two little chaps are laughing in their heads off.

Bill and Ben, the two little chaps are laughing in their heads off.

## Daily Mail

### Bill and Ben the Comeback men

By STEVE ABALOM

TV's original children's favourites are set for a comeback - in glorious black and white.

BBC bosses are planning next year to re-run the series, which was first shown in 1968. The series was first shown in 1968. The series was first shown in 1968.

\*300,000 AND STILL SELLING

BBC VIDEO ARE USING THE SAME TEAM THAT GENERATED THE WATCH WITH MOTHER CAMPAIGN ON BILL AND BEN'S SOLO VIDEO

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# STOCK NOW! BBC VIDEO



# Music video — the only way is up!

**Tipped hats to Kylie, Cliff and Bros as they contribute to a £30m, 20 per cent music video slice of the sell through market. And it's growing as people become more familiar with the product. Selina Webb reports**

"We saw a 40-50 per cent increase in our sales last year and I think music will continue to take a larger chunk of the market as the companies begin to release more product more regularly," says Guy Warren of music video specialists PMI, currently leading the label stakes with 16.5 per cent of the last quarter's market share. Responsible for Cliff Richard's 150,000-selling Private Collection release besides 50,000-sellers from Heart and the Pet Shop Boys, PMI has plans to double its number of releases — and hopefully its profits — in 1989. The 36 new titles were led in February by a Thomas Dolby compilation, a Scorpions package featuring live footage, promos and documentary entitled To Russia With Love and a Saxon tape, The Power And The Glory 1983-1988. "People are now getting into the habit of collecting video tapes," continues Warren. "People ring us up and ask us when videos are coming out, or if we've got any product from a certain artist — that would never have happened before."

PMI's Now tapes each sell in excess of 30,000 units, and Warren attributes the popularity of compilations to the dwindling outlets for promos on television.

"There are very few opportunities for watching promos on TV, so it's not as if people are swamped with seeing them. People want to see the visual aspects of an artist, not just the audio side," he affirms.

Besides multi-artist compilations, Warren believes the best-sellers tend to feature artists with a loyal following such as Heavy Metal bands and teenage acts with a strong visual image, such as Bros

or Kylie Minogue. His theory is borne out by the success of both PWL's five-track Kylie tape (five times platinum) and the undeniably dubious-quality Cliff 'Em All from Metallica.

Mike Gower, until recently deputy managing director at The Video Collection, is equally enthusiastic about the market, although music accounts for less than 20 per cent of the company's business.

"When this company was launched in October 1985 the music was a very small side of the business, but now it represents between 15 and 20 per cent," he says. "Our sell through sales were up 70-75 per cent in 1988, with music taking an above average proportion largely due to our Michael Jackson tape."

Michael Jackson — The Legend Continues has sold more than 300,000 units since its release last May, its popularity boosted through the roof by Jackson's UK appearance in the summer.

"If you've got a concert or a new album release, or any kind of consumer interest centred around the band or the individual then the videos will do well," reckons Gower.

He is keeping tight-lipped about a "new music video initiative" planned by VCI for launch at Easter, but he hints that there will be more emphasis on titles with longevity, those that sell year in, year out.

"In music video generally you will continue to see the big noises doing well, continued success with hot properties like Bros, but then there will be more attention focused on titles with longevity like our Queen We Will Rock You which was released two years ago but is still selling steadily," he comments.

VCI has sold 80,000-100,000 units across five Hits Of The Sixties tapes released last year and has two more due for release in late spring with some Seventies compilations to follow at Easter. Four titles from the new Sessions label featuring such as James Brown and BB King were released on February 13 which, according to marketing manager Nick Gregor, aim to "give more depth to the catalogue and cater for more specialist tastes."

The specialist end of the music market is also being cornered by Channel 5 which has released several classical videos and has plans for a series of jazz titles throughout 1989.

"Our classical titles like Les Miserables are all doing extremely well and for us it's an expanding area," states sales and marketing director Peter Hunsley. "Classical concert performances on video were at one time not acceptable to classical buffs, but now there's been something of a renaissance in classical and the new audiences see video as an acceptable way of watching a performance. We're not expecting huge volumes from these titles, but see them as a way of catering for a more specialist area."

While the megabucks may not be forthcoming from Channel 5's



BROS: image sells the videos

classical excursions, the company is recording a "phenomenal" pre-Christmas season with pop titles from Bananarama, Dire Straits, Wet Wet Wet and INXS. Its new releases for 1989 include videos featuring Rush, Cyndi Lauper, Olivia Newton John, Journey and The Style Council. The latter will be TV advertised.

"The market is worth so much more now that music videos have become very much an acceptable item. The mystique about 'should I buy it in case they haven't got a video machine' no longer exists — video has become an acceptable gift," states Hunsley.

Partly owned by PolyGram, Channel 5 has a strong input from PolyGram-signed artists although it often goes elsewhere for product and is committed to picking up quality performance footage. Hunsley says all titles are marketed by keeping an eye out for opportunities to push them alongside other product from the featured artist. It's a system shared by EMI's PMI video arm and CMV, CBS's video label launched last summer.

"The information and ideas we get from the record company are invaluable," admits CMV video sales manager Paul Wilcox. "With the Bros video we were able to achieve 100 per cent target marketing by clever cross-marketing with the record company."

The Bros tape, released in November, quickly became one of 1988's best sellers, while George Michael's Faith video also sold comfortably. "We're very, very pleased. CMV has exceeded all expectations," comments Wilcox. The label's 1989 releases include a re-release of Shakin' Stevens'

Video Show I and II, Folk Ways, A Vision Shared — a tribute to Woody Guthrie and Leadbelly — a debut video release from the Psychedelic Furs and, leading the line-up, an 18-track Springsteen collection featuring nine previously unavailable tracks. A two-hour tape of Nelson Mandela's 70th Birthday Concert is also planned, marking a move beyond the CBS catalogue for product.

The marketing and product advantages of alliance with a record company are not felt by The Video Collection. Mike Gower describes how the company copes: "We are not a record company so it's difficult for us to obtain big artists and current hot bands," he concedes. "Instead, we've got to look for something that's got a slight edge or it's got to be marketed in a way that gives it an edge such as through the packaging on with on-pack offers."

Though music video's sell through sales are still eclipsed by feature films and children's product, its opportunities for growth and diversification seem boundless. Already sell through video has become an important part of artists' career development and the appearance of Wienerworld's Girls ... and Dance ... compilations together with a crop of acidic videos demonstrate a close liaison with record industry trends. The market cannot afford to degenerate into a breakers yard for clapped out promos and concert footage. As videos increase in stature to essential consumer goods, particularly for the young, it's up to the industry to meet the challenge of providing a full range of quality, relevant product.



GEORGE MICHAEL: helping the industry take £30m



# No bunnies this easter, Just the fat cat!

## Garfield *His 9 Lives*



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**A.F.I. SALUTES: JAMES CAGNEY** Castle Vision/Castle Communications VHS CVI 1034 Cert: U D.Price: £6.95 1hr 15min Special Interest  
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**AMERICA: LIVE IN CENTRAL PARK** Hendring/PVG VHS HEN 2170 G Cert: E D.Price: £6.95 53min Music  
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**BALLET: THE GOLDEN AGE** Castle Vision/Castle Communications VHS CVI 2046 Cert: E D.Price: £10.43 1hr 55min Music  
**BARABAS** Hollywood Collection/Parkfield Entertainment VHS 20133 Cert: PG D.Price: £6.95 2hr 8min Drama  
**BATTLE BEYOND THE STARS** Warner Home Video/Parkfield Entertainment VHS PES 22023 Cert: PG D.Price: £6.95 1hr 39min Sci-Fi  
**BILL AND BEN FLOWER POT MEN** BBC Video/Pickwick, CBS VHS BBCV 4208 Cert: U D.Price: £5.56 59min Children  
**BITE THE BULLET** Hollywood Collection/Parkfield Entertainment VHS 20168 Cert: PG D.Price: £6.95 2hr 7min Westerns  
**BLACK ADDER THE THIRD: DISH AND DISHONESTY** BBC Video/Pickwick, CBS VHS BBCV 4142 Cert: PG D.Price: £6.95 1hr 30min Comedy  
**BLACK ADDER THE THIRD: SENSE & SENILITY** BBC Video/Pickwick, CBS VHS BBCV 4143 Cert: PG D.Price: £6.95 1hr 30min Comedy  
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**BLOW OUT** Virgin Video/PVG VHS VVD 471 Cert: 18 D.Price: £6.95 1hr 48min Drama  
**BODY MAINTENANCE** Virgin Video Book/BVG VHS BVV 14 Cert: E D.Price: £6.95 55min Special Interest  
**BONNIE AND CLYDE** Warner Home Video/Parkfield Entertainment VHS PES 61026 Cert: 18 D.Price: £6.95 1hr 46min Drama  
**CARAVANS, THE: EASY MONEY** Jetisoundz/Jetisoundz VHS JE 183 Cert: E D.Price: £9.99 35min Music  
**CARMEN** Hollywood Collection/Parkfield Entertainment VHS 20530 Cert: PG D.Price: £6.95 2hr 29min Music  
**CONQUEST OF EVEREST, THE** Warner Home Video/Parkfield Entertainment VHS PES 38117 Cert:— D.Price: £6.95 1hr 15min Special Interest  
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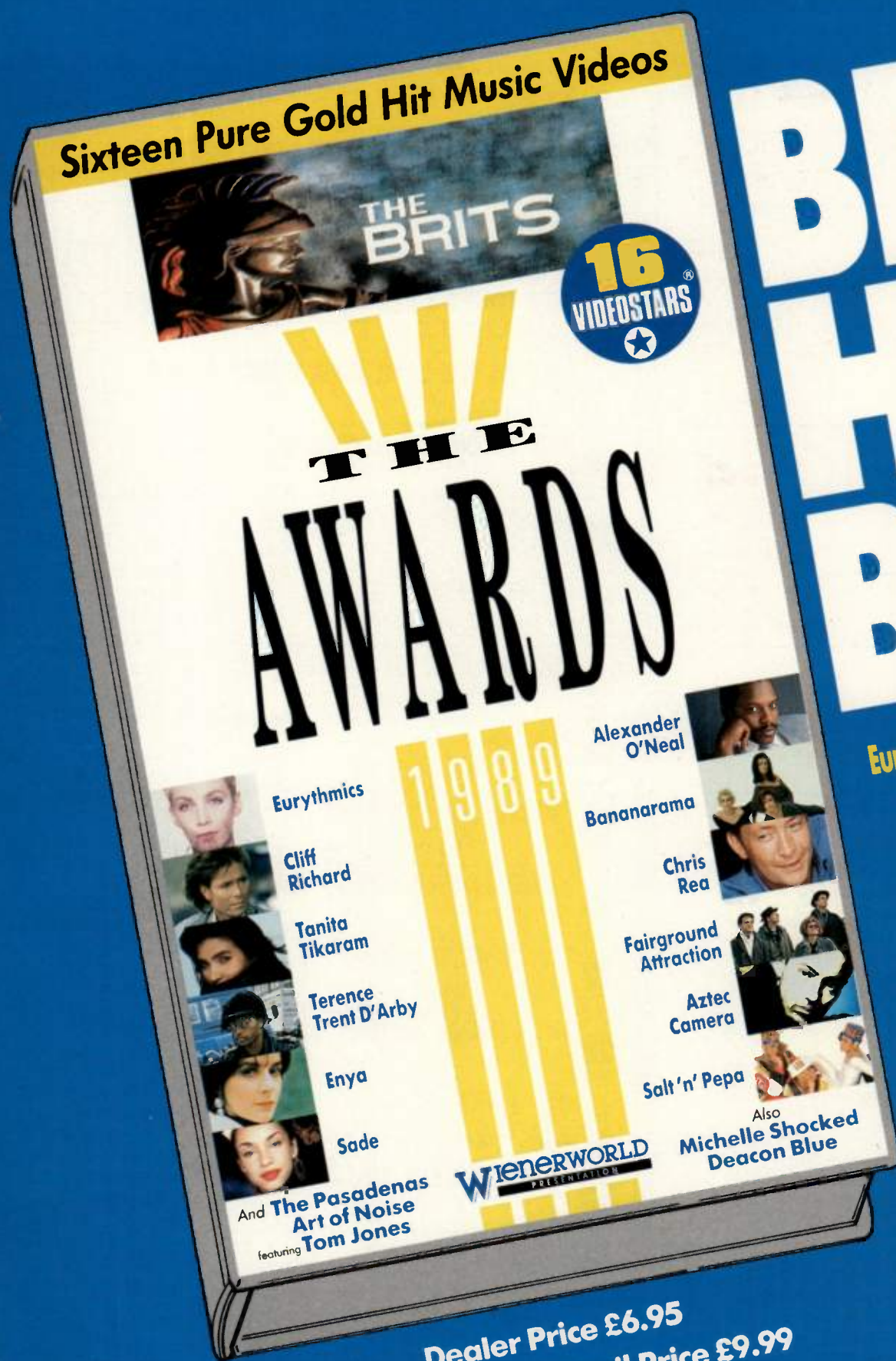


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# Video BEST • SELLERS

Best-selling non-music video titles for the four weeks ending 25 February 1989  
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<b>1</b>	<b>LETHAL WEAPON</b> (Warner Home Video)	PES 11709
<b>2</b>	<b>ALIENS</b> (CBS/Fox)	1504 50
<b>3</b>	<b>JANE FONDA'S NEW WORKOUT</b> (Video Collection)	LR 2218
<b>4</b>	<b>LIZZIE WEBB'S EXERCISE VIDEO</b> (Video Collection)	VC 6041
<b>5</b>	<b>CALLANETICS</b> (CIC)	VHR 1335
<b>6</b>	<b>THE TERMINATOR</b> (Virgin)	VVD 420
<b>7</b>	<b>ALIEN</b> (CBS/Fox)	1090 50
<b>8</b>	<b>POLICE ACADEMY 4</b> (Warner Home Video)	PES 20025
<b>9</b>	<b>COBRA</b> (Warner Home Video)	PES 11594
<b>10</b>	<b>PINOCCHIO</b> (Walt Disney)	D202392
<b>11</b>	<b>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT</b> (Video Collection)	LR 2234
<b>12</b>	<b>JEWEL OF THE NILE</b> (CBS/Fox)	1491 50
<b>13</b>	<b>POSTMAN PAT'S BIG VIDEO</b> (BBC)	BBCV 4168
<b>14</b>	<b>THOMAS THE TANK ENGINE: THE DEPUTATION</b> (Longman)	SL 1003
<b>15</b>	<b>THE SWORD IN THE STONE</b> (Walt Disney)	D202292

<b>16</b>	<b>WINNIE THE POOH: HONEY POT ROBBERY</b> (Walt Disney)	D208092
<b>17</b>	<b>MONTY PYTHON'S LIFE OF BRIAN</b> (CBS/Fox)	2101 50
<b>18</b>	<b>JANE FONDA'S PRIME TIME WORKOUT</b> (Video Collection)	LR 2228
<b>19</b>	<b>THOMAS THE TANK ENGINE AND FRIENDS</b> (Video Collection)	VC 1065
<b>20</b>	<b>NICK FALDO'S GOLF COURSE</b> (Vestron)	VA 17247
<b>21</b>	<b>ENEMY MINE</b> (CBS/Fox)	1492 50
<b>22</b>	<b>POLICE ACADEMY 3</b> (Warner Home Video)	PES 20022
<b>23</b>	<b>THE NEVERENDING STORY</b> (Warner Home Video)	PES 61399
<b>24</b>	<b>PLATOON</b> (Hollywood Collection)	CVT 21107
<b>25</b>	<b>GREASE</b> (CIC)	VHR 2003
<b>26</b>	<b>HARRY ENFIELD LIVE IN CONCERT</b> (Virgin)	VVD 447
<b>27</b>	<b>WATCH WITH MOTHER</b> (BBC)	BBCV 4091
<b>28</b>	<b>THE OFFICIAL HISTORY OF MANCHESTER UNITED FC</b> (BBC)	BBCV 4184
<b>29</b>	<b>9½ WEEKS</b> (CBS/Fox)	6162 50
<b>30</b>	<b>STAR TREK: THE ARENA/ALTERNATE FACTOR</b> (CIC)	VHR 2295



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MW Awards brochure

## Deliveries hit £600m mark

UK RECORD companies shipped more than £600m of product for the first time last year. According to BPI figures, the total of £612.3m of trade deliveries was up 16 per cent on the 1987 figure.

Main boost to trade last year came in the fourth quarter where

TO PAGE FOUR ►

# Vinyl just won't lay down and die

BLACK VINYL is refusing to die as a format, despite some music industry attempts to kill it.

Although record companies prefer albums to be bought on compact disc because of the greater revenue that generates, consumers are remaining loyal to the more familiar format.

The latest statistics from the BPI show that black vinyl album sales

declined by just four per cent in 1988 compared with the previous 12 months. In the pre-Christmas quarter, vinyl sales actually rose marginally in comparison with the same period in 1987.

During 1988, two classical companies — Hyperion and Unicorn — went CD-only and Deutsche Grammophon is set to follow in the spring, although many industry ob-

servers feel that the slower-than-expected penetration of CD hardware is diminishing that format's impact on vinyl sales.

Possibly the most publicised of all CD launches since the format's introduction was the release of The Beatles' Sgt Pepper but after three days, consumers were buying more copies of the album on vinyl than on CD.

Says EMI director of strategic marketing David Hughes: "I think vinyl will still be around by the end of the century."

"I would say that vinyl is declining largely because people are trying to make it decline. The retail trade has certainly assisted the decline by simply refusing to stock it."

Hughes adds that some styles of music, notably jazz, country, R&B and soul, have a strong vinyl tradition and that consumers will not warm to other formats.

"We have tried jazz on cassette alongside the vinyl and we have found that the tapes are very slow to move," he comments.

## 'Bad' Brits boost album sales

THE CONTROVERSIAL British Record Industry Awards broadcast not only attracted powerful comment but also gave a substantial boost to the albums of contributing artists.

According to Gallup, the current albums from acts who performed on the show rose by a total of 68 per cent in the week after transmission, with Fairground Attraction, Def Leppard and Tanite Tikaram faring best among them.

The winners of awards produc-

ed a total 61 per cent rise in sales with Annie Lennox, Tracy Chapman and the soundtrack to Buster prominent.

The boost to sales also spread as far as non-award-winning nominees who accounted for a 33 per cent rise. Aztec Camera and Robert Palmer received the largest portion of that.

● What the industry says about the Brits — p6.



DOUBLE TOP: PolyGram UK chairman Maurice Oberstein (top left) and sales director Pete Rezon celebrate the company's twin triumph; while Pete Waterman smiles at having steered his company to several MW Awards, flanked by PWL MD David Howells and All Boys Music general manager Lucy Anderson

## MW Awards: the title fight

POLYGRAM HAS emerged in front at the end of the market share marathon of 1988, claiming first place in both albums and singles company categories. This repeats the company's double triumph of both 1987 and 1986.

If PolyGram has won the marathon, it could be argued that Pete Waterman's production, record company, music publishing and studio empire has won many of the sprints, with success across the whole range of its activities. These include top album, with Kylie, top music video, top UK recording studio and top producer in both singles and albums categories, as well as impressive performances in the music publishing categories.

Warner Chappell has yet again headed both corporate and individual music publishing sections —

this year sharing first place in the individual category with All Boys Music — and sister company WEA Records (Distribution) has made it three in a row in landing the best distributor accolade.

CBS was top label in both singles and albums categories and came joint second in the top albums company category, not third as listed in the awards brochure.

## Bodies language

WHAT EXACTLY do organisations such as PRS, IFPI and VPL do? And how do the different industry bodies fit together? These questions and more are answered in a special *Guide To Industry Organisations* included with this issue of *Music Week*.

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