

MUSIC WEEK



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SBK chiefs take control? 'Rumour,' says EMI

REPORTS THAT Charles Koppelman and Martin Bandier have been appointed to head the combined EMI-SBK publishing operation have been described by EMI as "pure speculation".

However, the company says that an announcement is to be made this week "about the integration of the SBK and EMI Music Publishing companies".

In January, Thorn EMI announced that it was to buy SBK Songs for £337m. The sale is expected to be completed in May.

If SBK principals Koppelman and Bandier are appointed by EMI Music Worldwide president Jim Fifield to run the combined publishing operation, there will be question marks over the future of current EMI Music Publishing president Irwin Robinson, his deputy Ira Jaffe and other senior executives.

● THE SPECIAL Guide To Industry Organisations inserted with Music Week March 4 issue was not totally perfect and so we have included an updated version of the supplement with this issue.

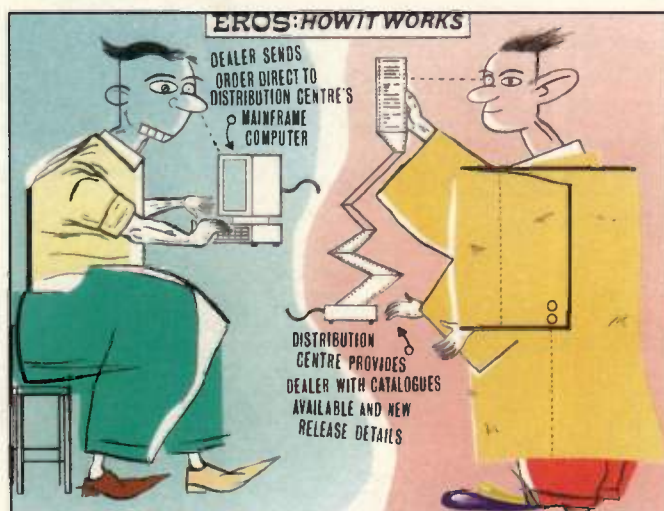
EROS targets record ordering revolution

A REVOLUTION in record ordering is set to be launched next month through a scheme which, according to its creators, will bring retailers and distributors into the computer age.

The three European major record companies — EMI, PolyGram and BMG — have combined to form EROS, a system which will mean dealers can by-pass sometimes congested tele-sales departments and present their order direct to the warehouse.

EROS, the Electronic Record Ordering System, involves a computer link between shops and the distribution centres. In addition to taking orders, it will also present the retailer with comprehensive catalogue information and details of new releases.

The project is to be launched through a series of roadshows around the UK starting early in April where dealers will be told that, to participate, they will need to buy a standard personal computer and a modem telephone adaptor to plug into the national information network.



PolyGram commercial director Pete Rezon says this should involve an investment of around £1,500, and he contends: "We believe that the system will pay for itself within 12 to 18 months in terms of saved time and effort."

Dealers using EROS will have a

direct link to the mainframe computer at the various distribution centres. They will be able to feed in their orders at any time of day or night as well as punch up details of any artist's catalogue for their or a customer's use.

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Peace talks for promoters

AN INTERNATIONAL meeting of promoters, agents and record companies looks set to become a regular event following the success of the inaugural event.

More than 180 people attended the first International Live Music Conference at London's May Fair

Hotel and the end result, according to organiser Martin Hopewell, was constructive discussion.

"They talked about everything from merchandising to how deals are currently being made. The good thing about it was that it flowed so well. Some of those pro-

motors are often at war with each other and yet here they were sitting down together chatting sensibly," says Hopewell.

Ideas included setting up an international federation of promoters and possibly relaunching an agency association.

PRT: 'GWR to go, but that's it'

PRT IS set to sell GWR Records but, says chief executive Richard Gane, that will be the end of the group's disposal of assets.

He contends that, far from shrinking its operation, a re-structuring has left PRT in a position to expand in several areas.

Former managing director of RCA Operations, Gane was brought in to PRT four months ago and, after owner Ray Richards, is in overall charge of the music group. He says he has spent his time with the company so far in streamlining and re-organising and implementing tighter financial controls.

Gane reviews the changes that have happened during his tenure

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THE PERFORMING Right Society is celebrating its 75th birthday by achieving an income of over £100m for the first time. The organisation which collects income on behalf of 22,500 publishers and writer members reached that landmark in 1988.

Guest of honour at the PRS birthday dinner in the Guildhall last week was Prince Edward. The 700 guests spanned the range of British composers from Malcolm Arnold to David Essex. Keynote speeches were made by PRS president Vivian Ellis and Tim Rice.

● More details, p12.

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- Best Australian Single "That's When I Think Of You"
- Best Australian Album "... ish"
- Best Producer – Charles Fisher for The Album "... ish"
- Best Engineer – Jim Bonneford for The Album "... ish"
- Best Australian Cover Artwork – Eric Weideman for The Album "... ish". (Eric is the band's lead singer!)

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Union power blurs the empire states

IF THERE is a line dividing the separate business empires of the retailer and the record company, that line is drawn in chalk and the rain has already begun.

The purchase last week of wholesaler Wynd-Up by retail chain John Menzies further blurred a boundary that has already been severely scuffed by Woolworths setting up its own record company.

Woolworths' label, Union, will not see its first birthday until next year but the potential it carries has been quickly recognised.

PolyGram commercial director Pete Rezon, who, through tough negotiation with Woolworths and its subsidiary Entertainment UK, is well aware of the retailing and distributive power at the group's command, chose the MW awards luncheon as a platform from which to turn the spotlight on Union.

After collecting the award for top singles company, he dismissed the threat from the other majors but said: "Next year I see the competition coming from Union Records — seriously think about it."

Woolworths is now almost the complete record-producing machine. It has a label with which to sign artists, a distribution company with which to ship their records around the country and a huge range of shops for presenting that product to the consumer.

That also leaves the group with the option of presenting its own product in a favourable light through advantageous racking, special offers or, indeed, TV advertising.

It could be argued that Woolworths actually pioneered the concept of a retailer producing records with its Embassy sound-alike label of the Seventies, although HMV shops and the EMI label have been parts of the same business empire for many years.

More recently, Virgin became the prominent face of a phenomenon that has examples in many cities across the UK. Virgin's record and retailing operations came to maturity almost in tandem, a situation that has been repeated on a smaller scale by Back's in Norwich, Beggars Banquet in south London and dozens of other shops-cum-offices.

That crossover syndrome works in both directions, though. When MW revealed that 74 of Virgin's shops were up for sale in December 1987, a number of distributors enquired as to price and viability.

Perhaps that was just good business people looking at all the options available. However, there are a number of music industry powers with at present no direct involvement with retailing who are looking at the possibility of buying or building shops.



PAVAROTTI LIVE is being repromoted by Stylus Music with a second TV advertising campaign that will roll out nationally and special Grammy Award stickers for existing stock.

£1/4m ads back Stylus House

STYLUS MUSIC is launching a £250,000 TV advertising campaign on March 20 in Harlech and Yorkshire to support the release of its Hip House compilation. The campaign then rolls out nationally.



CIRCA RECORDS is repromoting Hue And Cry's Remote album with a national TV advertising campaign this week and for the next three weeks which will be shown in Yorkshire, Anglia, Central and TVS in co-operation with local retailers and then throughout the rest of the country with Our Price.

CBS raids the vaults for spring reissues

A BATCH of mid-price reissues, a new classical series and new albums from The Jacksons, Spandau Ballet and The The are all featured in the CBS/Epic spring release schedule.

Reissues, on all formats, include: Cyndi Lauper's She's So Unusual; Nebraska and The Wild, The Innocent And The E-Street Shuffle by Bruce Springsteen; Primitive Love by Miami Sound Machine; Blonde On Blonde, Slow Train Coming and Desire by Bob Dylan; Voulez-Vous and The Album by Abba; Greatest Hits by Mott The Hoople; Parsley Sage Rosemary And Thyme and The Graduate by Simon And Garfunkel and compact disc reissues include all The Clash albums and Fleetwood Mac's Greatest Hits.

All the reissues are available this week and so is the new CBS Digital Masters classical series, available on all formats. These include: Tchaikovsky's Symphony No. 6; Vivaldi's Four Seasons; Holst's The Planets and Beethoven's Symphony No. 9 and The Overtures.

New album releases begin on March 20 with Personal by Paul Johnson on CBS and 20 by Harry Connick Jr, also on CBS.

April 3 releases include: The Best Of Roxanne Cash (CBS); Diamonds And Dirt by Rodney Crowell (CBS); Next To You by Tammy Wynette (Epic) who will be appearing in the UK as part of the Country Music Association package tour; Sing Me A Song by Mar-

cus Lewis (Aegis); Just Before The Bullets Fly by Greg Allman (Epic); Walkin' In The Sun by Gene Pitney (Epic) and When The World Knows Your Name by Deacon Blue (CBS).

On May 1, Epic releases The Godfathers' new album More Songs About Love And Hate which will be supported by a UK tour and preceded by the single She Gives Me Love, on April 3.

The debut Noiseworks album is released on Epic on May 1 preceded by the single Touch on April 17 and Malcolm McLaren's Waltz Dancing is also released on Epic on May 1 and is preceded by a single of the same title, on March 28.

The new Jacksons album 2300 Jackson Street (Epic), which features one Michael Jackson track, is released on May 8 and so is the new Spandau Ballet album Six Sense, on CBS, which is preceded by the single Be Free With Your Love, on April 10.

Another release on May 8 is the third Epic album from The The called Mind Bomb. The album is previewed with a new single The Beat(en) Generation on March 28. Cyndi Lauper will also have a single out, on May 2, to lead up to the June 5 release of her album A Night To Remember, on Epic.

This week, new singles by Epic artists The Darling Buds, Europe, Hernandez and Roachford and CBS' Tommy Conwell are released followed by the new single from Martika (CBS) on March 20.



BACK ON the racks from CBS: Bob'n' the Boss

MUSIC WEEK



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EROS targets revolution

► FROM PAGE ONE

Rezon points out that, because of a national information grid, all telephone time used by EROS is charged at the rate for local calls.

He adds that 35,000 catalogue items are already available through the system. CBS and WEA are believed to be keeping a close eye on EROS's progress with a view to possible participation.

Rezon comments: "This is a major step forward into the Nineties. It is yet another example of pen-and-paper being replaced by the tools of the electronic age."

"But people should realise that the three record companies already involved are not just doing this for their own good. We're doing it for the whole industry."

● An EROS helpline for dealers has been set up on 01-478 6162.

Donington: will the rock have to stop?

THE FUTURE of the UK's largest annual, outdoor show is hanging in the balance this week, but its promoters say that if it is allowed to go ahead it will introduce some new concepts in crowd safety.

The organisers of the Monsters Of Rock at Donington Park are waiting to hear from North West Leicestershire District Council whether a licence will be granted for this year's festival in the wake of the death of two fans last year.

Promoter Maurice Jones says that, if the show goes ahead, concrete and steel barriers will be erected in the arena to prevent the crowd surges which caused last year's fatalities. He is also considering levelling the area immediately in front of the stage and surfacing it to give fans better pur-

chase.

The moves are in line with the thinking of district coroner Philip Tomlinson. At the inquest into the fans' death, he made no recommendations as to safety but promoted several ideas for consideration.

Jones, though, speaking for the first time since the inquest, says that some of the onus for safety must lie with the fans. He contends that the deaths resulted in part from unnecessary pushing by some elements of the crowd to one side of the stage.

He comments: "The only way you can stop people getting hurt at any event is to control the people there. You can control them to an extent but ultimately it is down to their own conscience."



THE BPI's anti-piracy unit has seized 2,000 copies of Prince's unreleased Black album in a joint raid with west London police. A spokesman for the unit says that a quantity of international correspondence has also been netted and that charges are pending against several men.

● Anti-piracy unit technical adviser Derek Varnals is pictured with some of the seized material.

GWR to go

► FROM PAGE ONE

— the sale of Maison Rouge studios and the merger of Legacy Records with the PRT label — and he comments: "GWR is almost certain to go within the next few weeks."

However, he adds that distribution is to receive a substantial push with closer links being forged between the main warehouse operation and rack-jobber Oasis. "This is the area of highest opportunity for us. I see much better co-operation with Oasis than has happened until now."

Gane says he is also looking at establishing a mid-price range specifically for Oasis's racks and that he is talking to repertoire owners, including Telstar, to this end. He is also talking to other record companies about a joint venture in TV advertising of dance product.

He emphasises, though, that the albums would be current product and not retrospective compilations.

PRT is also putting more effort into rock, jazz, classical and MOR, and Gane says: "This company is an uncut diamond because the people in it can be very good indeed if they are managed properly and directed properly."

He believes that rumours of the company's sale stem from the ownership's philosophy that, while there is no intention or desire to sell, if a big enough sum was offered it would have to be considered.

IFPI starts the long journey to 1992

THE IFPI's Road To 1992 conference in Brussels generated minimal heat but maximum fuel for thought among the 150 attendees, most of whom were from record compan-

ies throughout Europe.

Sparks did fly briefly during the event's closing question and answer session, however, when a senior European Commission offi-

cial, Colin Overbury, spoke about home taping. Asked why the commission differentiated between this practice and piracy, Overbury questioned why the same companies produced pre-recorded music and blank tape.

He did not elaborate, but gasps were audible from audience members who knew Overbury to be an influential Eurocrat in the industry's protracted campaign to have a home-taping levy in place throughout the EC nations.

Earlier in the day, a number of other EC officials provided updates on legislative proposals affecting the music business — taxation, mergers, transportation, and pan-European broadcasting.

HMV chief executive Stuart McAllister suggested that an international superleague of music retailers from the US, Japan and Europe would be battling for market share in Europe's major cities in the Nineties.

The EC green paper on copyright harmonisation was discussed intensely, and commission official Bernard Posner said one of its omissions — duration of copyright — would probably come up for consideration at a hearing soon. "We are re-examining the issue," he admitted.

Stylus drums up £6m to combat compilations ban

STYLUS IS aiming to raise up to £6m this year in a bid to expand much of its business and combat the harmful effect the chart ban on compilations has had on music sales.

Managing director Tony Naughton says he will prove to the BPI at its AGM that the ban on multi-artist compilations is having a damaging effect on the industry.

"Our worst fears are beginning to appear. A lot of dealers cannot collate between the two charts and they are choosing to not stock compilations unless they can see any particular reason to," says Naughton.

He adds that many companies that market compilation albums are beginning to talk to each other with the aim of confronting the BPI

over the issue.

Meanwhile, Naughton is concentrating on other areas to develop Stylus' output. "We are hoping to raise between £3m and £6m from a combination of equity and loan as soon as possible within the next few months," he says.

"Stylus Video is expanding into education and rental as well as sell through and the intention is to move into other Scandinavian countries before the end of the year. At the same time, music video seems to have more potential than straight music."

Mail order is also being planned. "There is an international need for mail order. That may involve an acquisition in order to give ourselves a degree of stature," says Naughton.

World BRIEFING

NEW YORK: In the wake of the merger of Warner Communications and Time Inc., record industry observers are speculating that Warner may at last start a record club to compete with CBS' Columbia House and the BMG Record Club. Time has a strong direct marketing arm whose various divisions were recently consolidated into one operation. The CBS and BMG clubs are reportedly highly profitable and Warner is believed to have been considering launching its own club for several years.

SYDNEY: TV merchandiser J&B Records has been bought by London-based Filmtrax for A\$10m. Filmtrax says the company will become part of its Trax music operation.

NEW ORLEANS: A host of independent labels banded together to form a "seventh major" and presented an \$80,000 audio visual presentation to record retailers at NARM. With 1988 having produced a host of gold and platinum releases for the indies, the presentation focused on an updated image for their labels. Seeking to break the stereotype of the small, disorganised and amateurish operator, the indies' stressed their national scope, computerised ordering systems and marketing ingenuity.

WASHINGTON DC: The US recording industry has finally stepped out of the shadow of 1978. Newly released figures from the RIAA show that total manufacturer shipment last year reached an all-time high of 762m units. The previous peak was 1978's 726m units. Dollar volume in 1988 was \$6.25bn, also an industry high. Compact disc shipments rose 47 per cent over 1987 to reach 149.7m units, cassettes gained 10 per cent to reach 450m units, and vinyl LPs tumbled 32 per cent to 72.4m units. Cassette singles soared 341 per cent to reach 22.5m units.

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Wary retailers still not convinced by cassingles

A LOT more promotion and more astute marketing will have to be done for cassette singles to make them an attractive proposition. But even that may not be enough to maintain them as a viable format.

That is the view of dealers across the country who experienced the first launch of the cassingle two years ago and are now preparing themselves for a possible relaunch

by the major record companies.

Many of them have suffered problems in stocking and selling the format and are not surprisingly apprehensive about a relaunch which some of them believe could fall flat again.

Nik Sutherland at Ripping Records in Edinburgh has been stocking cassingles to various degrees since they were first introduced.

"Generally, they sell reasonably well but when they had the launch of the new flip cases they did not do well at all," he says.

"I find that the cassettes with more tracks on or remixes sell better because most of the kids buy them to play on their ghetto blasters at home and they are better value for money.

"But to be honest I don't think it is worth it to relaunch them. I think a lot of singles are not worth putting on a cassette and yet it seems that record companies are saying they will have to have all the top 40 on cassette before dealers really accept the idea," says Sutherland.

One problem with the format is how to display them, he says. "Maybe they should supply plastic browser racks to make them into a separate section in the shops. But the problem with that is that if you make a separate section you have to lose something else in the shop."

He believes another problem in selling the cassettes is making the dealers and their assistants aware of the format. "I think you have to keep them somewhere near the chart display so that shop assistants are reminded to ask a customer if

REP OF THE WEEK

TONY ROBSON is Polydor rep for Lancashire having been with the company for four years.

He says his ambition is to become managing director of Polydor, but after citing his hobbies as taxidermy, belly dancing and Bulgarian folk music, he may have some years to wait before that ambition is fully realised.



they would like the single on seven inch or cassette."

Lettie Kelly at Teignmouth Record Shop, in Devon, says cassingles are so hard to get hold of that she does not bother stocking them. "We have not stocked them in the past because we have not been able to get hold of them from our wholesalers," she says.

"I have had the odd query about them but there has never been that much interest. Even if I could get hold of them I don't think I would stock them because I can't compete with places like Woolworths."

Dave Moore of Slough Record Centre says he has always been a little wary of cassingles. "We have stocked them in the past but we have never gone overboard with them," he says.

"To be honest, we have never found much interest in them. A lot of people don't like tapes and maybe it is singles buyers particularly that don't like cassettes.

"I think the only way they are likely to take off again is if they are cheaper than the seven-inch single but would that be economical? I don't think they ever will take off in a big way though," says Moore.

He believes the record companies are wasting their time if they relaunch cassingles, but Paula Gilbert at Oasis Records in Derby has a totally different view.

"We have stocked them for quite a while and they do sell well if it is a reasonably well-known artist," she says.

"We find they are easy to get hold of from the record companies when they are first released. It is only when they are a little older that they are more difficult to get.

"I think they will take off in a big way. One example recently was the Holly Johnson single. As soon as the public found out it was available on cassette, that format sold more copies than the vinyl," says Gilbert.



THE COLLECTIVE efforts of Our Price Music stores nationwide managed to raise £5,000 for Comic Relief and Jennifer Saunders, Dawn French and Gary Glitter were on hand to collect the cheque from Bob Nunn, manager at Our Price Music in Bristol. Staff also held raffles of in-store material and played comedy records throughout Red Nose Day.

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GUY CLARK: *Old Friends. Island/Mother MUM 893.* That this first album by Clark for six years has been licensed by U2's label reflects on Bono & Co's improving taste. Clark is a Texan troubadour to rank with the best. This well-recorded album isn't his best (that was his debut, *Old No. 1*, which arrived around the same time as the Sex Pistols) but it is very good. Clark's usually exemplary song-writing has been buoyed up here by collaborations and songs by friends like Townes Van Zandt, Joe Ely (whom rumour also has signed to Mother) and Mrs Clark (Susanna). By his own Olympian standards, this is not quite what was expected of the great Guy, but fans will be queuing for it on release.

VERNON OXFORD: *Power In the Blood. BBC REN 79.* The

soundtrack from the recent Arena TV documentary about born again old style country star Oxford taking his faith and his music to Northern Ireland is not the kind of album which will induce excitement among those uncommitted to either his message or his Bible-punching music. He does include one of his pre-conversion hits, *Redneck* — "I was born with a six pack in my hand" indeed! — and this is more appealing on the basis of a man's search for inner truth than for the quality of its music.

LARRY BOONE: *Swingin' Doors, Sawdust, Floors. Mercury 836 710-1.* Boone is on the bill at the Wembley Festival at Easter and hence this domestic release. Boone looks like a young fair-haired Glen Campbell and often sings like George Strait. He has had several US country hits, but this appears to be his first UK release and he doesn't immediately seem to conform to any New Country style — which probably explains why. However, he is rather good at what he does and this includes several good self-penned items like *Beyond The Blue Neon* and *Old Coyote Town* which have been hits when covered by the likes of Strait and Don Williams. Promising straight country.

MICHAEL JOHNSON: *Life 's A Bitch. RCA PL 90312.* One of the revelations of *Route 88*, Johnson is about to return for another round of his highly enjoyable folk/country gigs, including a support to the great Guy Clark in London. To coincide comes this 16-track album featuring tracks from two earlier albums which have received much less attention than they deserve here, plus three newly recorded items including the title track and the amusing Jacques Cousteau, which is very representative of Johnson's live show. Recommended.

VARIOUS ARTISTS: No. 1 Country — *Country Love, Knight KNLP 13001.* **VARIOUS ARTISTS:** No.

1 Country — *Country Girls, Knight KNLP 13002.* **VARIOUS ARTISTS:** No. 1 Country — *Country Boys, Knight KNLP 13003.* **VARIOUS ARTISTS:** No. 1 Country — *Country Duets, Knight KNLP 13004.* **VARIOUS ARTISTS:** No. 1 Country — *80s Country, Knight KNLP 13005.* **VARIOUS ARTISTS:** No. 1 Country — *Country Classics, Knight KNLP 13006.* A new series of mid-price compilations (dealer prices of £2.99 with CDs at £4.86) reasonably packaged and containing around 45 minutes on average per volume. Licensed from BMG, CBS and PolyGram, these contain little that isn't familiar, but with upmarket packaging should appeal to passing trade rather more than the general run of similar various artists compilations. Sleeve notes would further improve them.

● All reviews from the pen of John Tobler.



GUY CLARK: an old friend

TOP • 20 • ALBUMS COUNTRY

18th March 1989

1	NEW	LYLE LOVETT & HIS LARGE BAND	MCA MCG6037 (F)
		Lyle Lovett	C:MC6037/CD:DMCG6037
2	1	COPPERHEAD ROAD	MCA MCF3426 (F)
		Steve Earle	C:MCFC3426/CD:DMCF3426
3	2	FROM THE HEART	Telstar STAR2327 (BMG)
		Daniel O'Donnell	C:STAC2327/CD:TCV2327
4	3	BLUEBIRD	Warner Bros 957761 (W)
		Emmylou Harris	C:9257764/CD:9257762
5	4	ONE FAIR SUMMER EVENING	MCA MCF3435 (F)
		Nanci Griffith	C:MCFC3435/CD:DMCF3435
6	10	DON'T FORGET TO REMEMBER	Ritz RITZLP0043 (SP)
		Daniel O'Donnell	C:RITZLP0043/CD:RITZCD105
7	5	OLD 8 X 10	Warner Bros WX162 (W)
		Randy Travis	C:WX162C/CD:K9254662
8	7	SWEET DREAMS	MCA MCG 6003 (F)
		Patsy Cline	C:MC6003/CD:-
9	6	I NEED YOU	Ritz RITZLP0038 (SP)
		Daniel O'Donnell	C:RITZLP0038/CD:RITZCD104
10	9	ALWAYS AND FOREVER	Warner Bros WX107 (W)
		Randy Travis	C:WX107C/CD:WX107CD
11	15	TWO SIDES OF DANIEL O'DONNELL	Ritz RITZLP0031 (SP)
		Daniel O'Donnell	C:RITZLP0031/CD:RITZCD107
12	RE	TRIO	Warner Bros WX99 (W)
		Parton/Ronstadt/Harris	C:WX99C
13	16	SHADOWLAND	Warner Bros WX171 (W)
		kd lang	C:WX171C/CD:WX171CD
14	11	GUITAR TOWN	MCA MCF3335 (F)
		Steve Earle	C:MCFC3335/CD:DMCF3335
15	8	LONE STAR STATE OF MIND	MCA MCF3364 (F)
		Nanci Griffith	C:MCFC3364/CD:MCAD5927
16	12	LITTLE LOVE AFFAIRS	MCA MCF3413 (F)
		Nanci Griffith	C:MCFC3413/CD:DMCF3413
17	14	EXIT O	MCA MCF3379 (F)
		Steve Earle & The Dukes	C:MCFC3379/CD:DMCF3379
18	RE	PONTIAC	MCA MCF3389 (F)
		Lyle Lovett	C:MCFC3389
19	20	GIVE A LITTLE LOVE	RCA PL90011 (BMG)
		The Judds	C:PK90011/CD:PD90011
20	17	BUENAS NOCHES FROM A LONELY...	Reprise WX193 (W)
		Dwight Yoakam	C:WX193C/CD:WX193CD

Compiled by Gallup for the Country Music Association © 1989

TOP-10 COMPILATIONS LPS

- 2 THE KENNY ROGERS STORY
Kenny Rogers
Liberty EMTV39 (E)
- 1 GREATEST HITS
The Judds
RCA PL89017 (BMG)
- 7 THE VERY BEST OF JIM REEVES
Jim Reeves
RCA PL89017 (BMG)
- RE THE KENNY ROGERS COLLECTION
Kenny Rogers
Collector Ser. CCSP111 (BMG)
- 3 THE COLLECTION
Jim Reeves
Collector CCSP183 (BMG)
- 4 ANNIVERSARY - 20 YEARS OF HITS
Tommy Wynette
Epic 4503931 (C)
- 10 20 GOLDEN GREATS
Glen Campbell
EMI EMTV2 (E)
- RE BEST LOVED FAVOURITES
Boxcar Willie
RCA NL71946 (BMG)
- 6 VERY BEST OF DON WILLIAMS
Don Williams
MCA MCG 4014 (F)
- 5 THE BEST OF GLEN CAMPBELL
Glen Campbell
MFP CDMFP6023 (E)

Emmylou Harris

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Soft centred sponsorship

An intriguing new venture in sponsorship was unveiled with the Chrysalis/Cadbury All Because The Lady Loves... album, a scheme which allowed Chrysalis risk-free TV advertising and Cadbury a new market — the record buyer. Ian Gittins unwraps the package

John, commercial director at Chrysalis, explains the origins of the idea:

"I've been thinking about sponsored albums, for want of a better phrase, for a long time. When we advertise on TV, the risk money is huge, and I wanted to take the risk element out. Could we persuade someone else to put up the cost of TV adverts? There obviously has to be an empathy between the product and the record, so that the record sells the product, effectively. Even the title does that, subliminally. Then I just had to find a company who were entrepreneurial enough to go with it."

The album was put together by Ashley Abram, compiler of the Now series. The format is very much MOR/Motown classics, with songs from Stevie Wonder, Tina Turner, Diana Ross, Cliff Richard, Dionne Warwick and Eric Clapton. Was it easy to get all the tracks, or were some people wary of getting involved with the project?

"There was only one track we wanted and were unable to get", explains Cokell. "The rest were easy. Naturally, Cadbury had a final say in the choice, and they weren't happy with Nina Simone's My Baby Just Cares For Me because it turned out that had been used by a rival in a TV campaign! So that came out. In truth, there were a couple of companies I just didn't approach, because I knew they wouldn't want to be involved. But all the people I dealt with knew the score."

As well as financing the TV campaign, Cadbury has a spin-off competition in the record, based on answering questions from the current Milk Tray commercial, and with a chance to win a holiday in Venice. Louise Cooke from its Bournville HQ liaised with Chrysalis over the project, and explains what's in it for the company.

"Milk Tray is a very romantic brand, and this is a different way of enhancing the brand name. The choice of records was obvious, in a way, just very traditional love songs, nothing controversial."

And all because the lady loves.....



14 GREAT LOVE SONGS,

Including: Cliff Richard, Tina Turner, Stevie Wonder, Commodores, Diana Ross & Marvin Gaye, Dionne Warwick, Eric Clapton, Bryan Ferry and more.....

CHOCOLATE BOX images enhance the brand name in the music context

AN album in the compilation LP chart could mark an equally new trend in music sponsorship. And All Because The Lady Loves..., a song compilation on Chrysalis' Dover subsidiary label, is designed to promote Cadbury's Milk Tray chocolate range. The sleeve is based on the famous box design, yet more telling is the fact that Cadbury financed the TV-advertising campaign to promote the album. Success could mean an open door to similar collaborations.

The project is the brainchild of John and Phil Cokell, and

Really, we benefit indirectly, through the stimulus of seeing something so directly branded as the album sleeve, and also we are of course conscious that stores such as Boots and Woolworths will stock both Milk Tray and the LP, so where we can arrange cross-merchandising, we have. And support from the trade and from the record industry has been immense."

Cadbury receives a royalty from sales of the LP, although it is unlikely the project will be self-financing by this route. More importantly, John Cokell sees it as pointing a

way forward for music sponsorship.

"This record had only been out for a week, and already Cadbury found themselves with an album wrapped in a 12-inch x 12-inch replica of their chocolate box at number seven in the LP chart. I think they'll find it better value for money than just sponsoring a tour, where the benefits are not nearly so direct. And the tracks may be fairly safe, sure, but they're aimed right at Milk Tray's target market, with this theme of romance. It's early to tell yet, but I think it's going

to be very successful..."

And All Because The Lady Loves... is on the Dover label, reserved by Chrysalis for compilations and special projects, and previously home to the *Smash Hits* Party '88 success and two collaborations between Chrysalis and The Chart Show. Yet John Cokell, proud of his brainchild, sees this new venture as "a bit of a first". More may follow. And what reaction is he getting from inside the industry?

"The same one, again and again. People are just saying 'Why has this never been done before?'"

METAL

Which is the biggest selling Rock Magazine?

Pop promo scoops top ad award

PHILIP RICHARDSON's directing debut and first music video has taken the Creative Circle's Gold award for the most promising new director of the year, scooping the only advertising award to go to a pop promo maker.

The winning entry, Zeke Manyika's Bible Belt, was shot in the war torn zone of the Beira Corridor in Mozambique. The film, described as "a political statement shot in a powerful and surreal way", aims to portray the confusion and pathos of Mozambique's army in their struggle against the South African-backed Renamo guerillas.

Richardson, who works through Aubrey Powell Productions, has since made the promos for the number one single for Marc Almond and Gene Pitney.



PHILIP RICHARDSON with Zeke Manyika on location in Maputo, Mozambique, August 1988

Pennebaker: from Dylan to Depeche

by Selina Webb

INITIALLY ATTRACTED to Depeche Mode by their lack of both a manager and formal contract with Mute, the American director DA Pennebaker has documented the final leg of the band's 101-date world tour for a new Virgin Vision Video release.

After four-and-a-half weeks on the road, winding up last June at the Pasadena Rose Bowl, Los Angeles, to capture their performance in front of 70,000 people, his opinion that the Depeche Mode electronic sound resembled "traffic noise" had been replaced by respect for both the band and their

music.

"To make a film successful — and it doesn't matter if it's music film or a film about olives — you have to be curious about the subject," he reckons. "I don't feel that I necessarily have to make films about things I already know about."

Depeche Mode 101, released this week by Virgin Vision, was made jointly by Pennebaker, Chris Hegedus and David Dawkins for Mute with a working budget of around £400,000. Described by Pennebaker as "a musical adventure, perhaps even a musical fantasy...", the two-hour film is a mixture of documentary and concert footage characterised by the director's candid style. An added dimension is provided by a busload of exuberant fans who, thanks to a Mute promotional brainwave, got to follow their idols across the US from New York to the mammoth final concert in California.

The film offers a warts'n'all glimpse of backstage goings-on en route, reminiscent of Pennebaker's Sixties Dylan documentary Don't Look Back. And, besides some awesome, well-spaced live footage, 101 provides an insight into the Depeche Mode persona. All four band members come across as ordinary, likeable and a smidge self-effacing off stage.

Pennebaker says results were achieved via a discreet and sympathetic approach to the filming:

"We weren't family so we had to win everyone's trust," he says. "You can't treat a film as if everything else has to be sacrificed. When you're shooting concert footage you don't get between the band and the audience, you don't make the audience feel left out as if they shouldn't really be there. That's particularly important for a band like Depeche Mode who are fed by the energy of the audience."

Following a limited three-date cinema run, Depeche Mode 101 is released on video with a dealer price of £8.34.

● **BRUCE SPRINGSTEEN:** Video Anthology 1978-88, carries a dealer price of £9.04, not £6.95 as stated last week.

PRS — in its own write

by Dave Laing

FELIX FALLOP and Cyril Ehrlich are among those helping the Performing Right Society to celebrate its 75th anniversary. Fictional composer Fallop stars in PRS — The Film, a new Video Arts production, while Ehrlich, a renowned music historian, has written Harmonious Alliance, a history of the PRS published by Oxford University Press.

The 20-minute video is designed to make the case for copyright in an entertaining and persuasive manner. It begins on Tharg, "a planet almost exactly like Earth", where Fallop writes a hit song but discovers that he has no right to receive payment for it. In a dream he visits Berners Street, Earth, and meets satisfied PRS members Michael Berkeley and Ralph McTell. Like its predecessor, PRS — The Movie should do well in the constant battle to educate public opinion about the need to pay composers properly.

That need to educate is one of the themes of Professor Ehrlich's highly readable book. It is to his credit that he does not gloss over the low priority given to propaganda by the PRS leadership at crucial points in its early days. In terms which uncomfortably recall the mischievous campaign of the Tape Manufacturers Group and consumer lobbies in recent times, he describes the Tuppenny Bill of 1930 when an unholy alliance of

dancing teachers and hoteliers prompted legislation to introduce a compulsory licence under which any work could be performed in perpetuity for a fee of 2d.

Ehrlich also emphasises the limitations of the "softly softly" approach to the level of tariffs adopted by the PRS in the pre-war years. He rightly points out that this stored up trouble for the new generation of PRS leaders and administrators which arrived in the Sixties and had to fight hard to maintain the value of BBC payments in the face of mounting inflation.

As a result, they successfully rode the wave of UK pop success which began with The Beatles and increased PRS income from £25m in 1960 to £100m today.

What comes through in the book, though, is the stability and continuity of leadership exemplified in the towering figure of Leslie Boosey, president from 1929 to 1967 and the "harmonious alliance" between publishers and writers, popular and classical which has been a feature of the success of PRS. There are lessons to be learned there by other music industry bodies, not least the BPI.

Professor Ehrlich's deadline fell before the passing of the 1988 Copyright Act. This is perhaps fortunate, since a dispassionate consideration of its implications for the musical world would have spoiled the otherwise upbeat ending.

MUSIC VIDEO

		Description (tracks) Timings/ Dealer Price	
1	3 17	CLIFF RICHARD: Private Collection Compilation (16 tracks)/54min/6.50	PMI MVPCR 1
2	1 17	KYLIE MINOGUE: Kylie The Videos Video Single (5 tracks)/20min/6.25	PWL VHF 3
3	2 2	RUSH: A Show Of Hands Live (14 tracks)/1hr 30min/8.34	Channel 5 CFV 07812
4	5 26	MICHAEL JACKSON: Making Thriller Compilation/1hr/6.95	Vestron MA 11000
5	7 41	MICHAEL JACKSON: Legend Continues Video Collection Compilation (22 tracks)/55min/6.95	MJ 1000
6	12 13	DIRTY DANCING: The Concert Tour Live/1hr 30min/6.95	Vestron VA 17287
7	4 16	BROS: The Big Push Tour Live (10 tracks)/1hr/6.95	CMV 49800 2
8	6 15	GEORGE MICHAEL: Faith Compilation (6 tracks)/40min/6.95	CMV 49000 2
9	13 8	ERASURE: Live At The Seaside Live/1hr/6.95	Virgin VVD 209
10	19 4	DEF LEPPARD: Historia Compilation (18 tracks)/1hr 30min/10.42	Channel 5 CFV 07892
11	9 16	PET SHOP BOYS: Showbusiness Compilation (4 tracks)/30min/5.21	PMI MVRPSB 2
12	8 4	U2: The Unforgettable Fire Compilation (5 tracks)/51min/10.42	Island IVA 021
13	- 1	MADONNA: Ciao Italia... Live (16 tracks)/1hr 40min/7.80	WEA 9381413
14	10 3	SCORPIONS: Live From Russia Live (12 tracks)/45min/6.50	PMI MVP 99 1176 3
15	NEW	ZODIAC MINDWARP: Sleazegrinder Compilation (4 tracks)/21min/5.56	Channel 5 CFV 02012
16	- 1	WET WET WET: The Video Singles Compilation (5 tracks)/25min/6.95	Channel 5 CFV 05662
17	11 4	BIG COUNTRY: Peace In Our Time Live/1hr/6.95	Channel 5 CFV 07762
18	- 1	FLEETWOOD MAC: Tango In The Night Live (13 tracks)/1hr/6.95	WEA 9381493
19	- 1	GLAM ROCK Compilation/52min/6.95	Virgin VVD 454
20	17 2	ROCK 'N' ROLL MELTDOWN Compilation (12 tracks)/50min/6.95	Channel 5 CFV 02002

Compiled by Gallup for Music Week © 1989



THE CHIEFTAINS: new LP, but it won't be in the shops

Chiefly the Chieftains

THE CHIEFTAINS have made a new album — but it won't be available through record shops.

The group have recorded a selection of Irish tunes for the Carlin Recorded Music Library at Dublin's Windmill Lane studios. The CD joins a series which includes discs of English, Scottish, Welsh, Belgian, Dutch and South American music, the latter being played by Incantation.

One of the newest of library music operations, the Carlin team, led by Nick Farries, worked at the

Chappell Recorded Music Library before last year's takeover by Warner Bros Music of Chappell. Farries points out that former Chappell composers are also now writing for Carlin. "Our old team of writers, including Colin Tafer, Nigel Bates and Wolfgang Kafer have been happy to take commissions from Carlin", he says. "Even the light music mainstays of the Forties and Fifties library area — Bob Farnon and Clive Richardson — are contributing wonderful new material in their inimitable style".

Easy pickings?

by Chris Raistrick

HANSON RADIO's first step into broadcasting as deregulation approaches is to apply for the London FM licence, shortly to be offered by the IBA. It hopes this will act as a springboard to acquiring one of the three new national stations when they become available. Hanson director Don Moss started his career with the Forces' broadcasting service before going on to work for Radio Luxembourg, the BBC, HTV, and Thorn EMI. He conceived and has produced the Sony Radio Awards.

How does he define Hanson Radio's music policy? "We are committed to an 'easy listening' format, a 24-hour programme of uninterrupted vocal and orchestral music from all eras, familiar, and with the accent on a strong melody line. The ballads will be more orchestral than vocal. Obviously, it doesn't include rock or adult contemporary music." Demographically, Hanson Radio would aim for the 30-plus audience.

Rather than a tape loop of the Rock Classics albums, Moss envisages a lot of music coming from US production companies supplying easy listening stations there, but recorded, ironically, in the UK by session musicians conducted by the likes of Nick Ingham and John Fox. This music, available mainly on reel to reel, would be compiled and edited alongside whatever suitable records, CDs, and yes, he says, DATs might be available.

Won't it be competing with Radio Two? "No, that is being all things to all men. They have a broader base — we would have

a more defined format, we wouldn't have the chat, and public service announcements only when there is some urgent need for them. The listeners will have no demands made upon them."

In an industry that is ever ready to pigeonhole its products, easy listening is practically a non-existent moniker in this country, and given that most easy listening is on reel-to-reel rather than in record shops, if Hanson Radio achieves success with that brand of music it is unlikely to fulfil what is arguably one of radio's hitherto most important functions — getting people into record shops. Unless it leads to a sudden upsurge of easy listening on CD and vinyl, it will create a station whose appeal is based upon music that people want to hear but not buy.

Don Moss hopes Hanson will be able to provide "anti-stress" radio. A lot of record company executives might well come to need it.



EASY DOES IT? Don Moss looking to bring easy listening to London

B R I E F S

● LBC HAS joined Classic FM, the consortium applying for a classical music radio licence for the Greater London Area. The consortium is backed by The Really Useful Group and Golden Broadcasting, and chaired by David Astor. Astor says LBC's "proven expertise in news and current affairs will add a crucial dimension to our application."

● THE ASSOCIATION of Independent Radio Contractors (AIRC) has called on the Government to include in the new Broadcasting Act amendments to the 1988 Copyright Act to ensure that needletime limits cannot be re-imposed by the record companies. AIRC has also asked that the 1949 Wireless Telegraphy Act and the 1967 Marine (Offences) Act be strengthened to enable the DTI's Radio Investigation Service to stamp out pirate broadcasting.

● RADIO ONE has announced a new 5.00am start on weekdays, plus a new Weekend Breakfast Show, to begin on April 1. The Weekend Breakfast Show will be presented by Bruno Brookes and Liz Kershaw, while new DJ Tim Smith will fill the early morning weekend slot and Adrian John the weekday slot. Further spring schedule changes see John Peel taking on four nights a week and new times for Andy Kershaw, Roger Scott, Andy Peebles and Miss P.

● THE IBA advertised a further five incremental radio contracts on March 6. Areas include Belfast, Stockport and Kettering (both FM and AM). Two other areas advertised have been designated ethnic: Bradford and Greater London. The London contract, larger than originally planned, will reach nearly 6m people within the M25 motorway boundary and the IBA would like to award it to a multi-ethnic radio station. To organise this, the IBA is allowing a total of three months for applications to be submitted and is trying to appoint an extra radio officer with an interest in ethnic radio to co-ordinate applicants.

● KISS FM, an applicant for the Greater London FM licence planning a black dance music station, says during the last two months it has "found all the necessary finances to start up a radio station," including major backing from Centurion Press. KISS has thoroughly researched the finances, staff and equipment needed to "run a station the size of Capital," and says it could start "transmitting tomorrow" if it were awarded the contract.

● GWR, THE Wiltshire/Bristol ILR station, and BBC Radio Bristol are in disagreement over their respective audience figures. The dispute follows the leak of some of GWR's confidential research to Radio Bristol and local newspapers.

Yorkies go for Gold

by Bob Tyler

THE THREE radio stations that comprise the Yorkshire Radio Network are to start a new Classic Gold radio station aimed at the 35-plus age group.

Starting at the beginning of May, the Oldies service will be broadcast from a total of six AM transmitters and will cover most of Yorkshire and some fringe counties. The new service will continue to provide local identity as each of the station areas — Hallam, Viking and Pennine — will have its own four-hour breakfast show containing local news and traffic. Also weekend daytimes will be separate for the coverage of local sport.

Roger Brooks, operations manager of the Yorkshire Radio Network, says: "We started a pilot on Viking Radio that has been an outstanding success." The Viking service, which was the first of its kind, will be renamed and incorporated into the new Classic Gold. Brooks added, "the core of the music will be Sixties and we will include some Seventies and Fifties."

This will be the fourth "gold" service to open in the UK: others opened in the last year are Capital Gold, County Sound and Ocean Sound.

COMPACT disc
DIGITAL AUDIO

1	1 A NEW FLAME, SIMPLY RED	Elektra
2	2 ANYTHING FOR YOU, G. Estefan/Miami Snd	Epic
3	- SINGULAR ADV. OF THE STYLE COUNCIL, The Style Council	Polydor
4	4 STOPI, Sam Brown	A&M
5	3 ANCIENT HEART, Tanita Tikaram	WEA
6	- UNFORGETTABLE 2, Various	EMI
7	6 DON'T BE CRUEL, Bobby Brown	MCA
8	5 THE MARQUEE - 30 LEGENDARY YEARS, Various	Polydor
9	- DEEP HEAT, Various	Telstar
10	7 THE RAW AND THE COOKED, NYC	London
11	8 SPIKE, Elvis Costello	Warner Brothers
12	13 TRUE LOVE WAYS, Buddy Holly	Telstar
13	10 REMOTE, Hue And Cry	Circa/Virgin
14	- CHEEK TO CHEEK, Various	CBS
15	- JULIA FORDHAM, Julia Fordham	Circa/Virgin
16	9 MYSTERY GIRL, Roy Orbison	Virgin
17	- MONEY FOR NOTHING, Dire Straits	Vertigo/Phonogram
18	16 WATERMARR, Enya	WEA
19	- THE GREATEST HITS COLLECTION, Bananarama	London
20	- BUSTER (OST), Various	Virgin

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

KEY A=Radio 1 'A' list B=Radio 1 'B' list		RADIO 1 w/e 9.3 ACTUAL PLAYS (4 or more)		RADIO 1 w/e 7.3 PLAYLISTED		REGIONAL w/e 9.3 PLAYLISTINGS (4 or more)		LAST WEEK'S CHART	
ABDUL, PAULA Straight Up	Siren	8	7	—	—	36	34	15	
ASTLEY, RICK Hold Me In Your Arms	RCA	10	18	B	A	33	38	19	
BALL, MICHAEL Love Changes Everything	Really Useful	4	—	—	—	24	24	2	
BANANARAMA Help	London	20	18	A	A	36	36	3	
BANGLES, THE Eternal Flame	CBS	—	—	—	—	31	28	52	
BOND, JOYCE Do The Teasy	Orbitone	4	—	—	—	—	—	—	
BOY GEORGE Don't Take My Mind On A Trip	Virgin	—	—	—	—	16	18	68	
BOY MEETS GIRL Bring Down The Moon	RCA	—	—	—	—	22	18	94	
BREATHE Don't Tell Me Lies	Siren	8	11	—	—	35	35	74	
BRICKELL, EDIE What I Am	Geffen	5	12	—	B	24	34	34	
BROTHER BEYOND Can You Keep A Secret	Parlophone	6	—	—	—	—	—	—	
BROWN, BOBBY My Prerogative	MCA	8	15	—	B	30	33	14	
BROWN, SAM Stop	A&M	21	20	A	A	36	37	4	
CAPALDI, JIM Some Come Running	Island	—	4	—	—	20	17	—	
CARRACK, PAUL Don't Shed A Tear	Chrysalis	14	13	B	B	26	25	80	
CHANELLE One Man	Cooltempo	6	5	—	—	21	7	36	
COCKBURN, BRUCE If A Tree Falls	FM/Revolver	—	5	—	—	—	—	—	
COLD CUT People Hold On	Ahead Of Our Time	14	—	B	—	9	—	—	
COSTELLO, ELVIS Veronica	Warner Brothers	27	25	A	A	40	38	38	
DEACON BLUE Wages Day	CBS	23	16	A	A	36	34	18	
DELEPPARD Rocket	Bludgeon Riffola	10	17	B	A	8	14	33	
DEPECHE MODE Everything Counts (Live)	Mute	9	12	B	B	18	12	22	
DONOVAN, JASON Too Many Broken Hearts	PWL	20	11	A	B	39	37	1	
EASTON, SHEENA Days Like This	MCA	5	—	—	—	24	14	—	
ELLIS, BEGGIS & HOWARD Big Bubbles...	RCA	6	4	—	—	9	5	64	
ESTEFAN, GLORIA Can't Stay Away From You	Epic	17	18	A	A	40	40	8	
FISHBONE Mo And Pa	Epic	5	—	—	—	—	—	—	
FORDHAM, JULIA Where Does The Time Go	Circa	6	9	—	—	31	32	44	
FOUR TOPS, THE Indestructible	RCA	10	10	B	B	37	35	42	
FREIHEIT Kissed You In The Rain	CBS	—	—	—	—	18	27	—	
FUZZBOX International Rescue	WEA	19	14	A	B	19	14	30	
GOODBYE MR MACKENZIE The Rattler	Capital	7	8	B	—	21	14	55	
GREAT & LADY SOUL Trace The Line...	Virgin	—	—	—	—	8	11	—	
GRIFFIN, CLIVE Be There	Mercury	5	—	—	—	19	15	76	
GUNS N' ROSES Paradise City	Geffen	12	—	—	—	6	—	—	
I.Q. Solid On You	Squawk/Vertigo	—	5	—	—	4	—	—	
JACKSON, MICHAEL Leave Me Alone	Epic	21	24	A	A	39	40	5	
JONES, HOWARD Everlasting Love	WEA	11	11	B	B	33	36	62	
JONES, JESUS Info-Freako	Food	—	6	—	—	—	—	51	
KIARA/SHANICE WILSON This Time	Arista	10	6	—	—	15	15	93	
KON KAN I Beg Your Pardon	Atlantic	13	9	—	—	25	20	47	
LENNON, JULIAN Now You're In Heaven	Virgin	8	5	—	—	18	14	61	
LIVING IN A BOX Blow The House Down	Chrysalis	21	23	A	A	35	34	10	
LOCAL HERO With A Woman Like You	Ariola	—	—	—	—	8	12	—	
LOVE & MONEY Jacelyn Square	Fontana	7	—	—	—	9	—	—	
MADONNA Like A Prayer	Sire	22	—	A	—	32	—	—	
MIDNIGHT OIL Beds Are Burning	Sprint	8	—	—	—	—	—	—	
NEW MODEL ARMY Vagabonds	EMI	5	—	—	—	4	—	—	
NEW ORDER Round And Round	Factory	17	9	B	B	30	22	32	
NOONE, PETER I'm Into Something Good	Cypress	—	—	—	—	14	15	—	
O'HARA, MARY MARGARET Body's In Trouble	Virgin	5	4	—	—	—	—	—	
POISON Every Rose Has Its Thorn	Capital	18	15	A	A	32	31	13	
PREFAB SPROUT The Golden Calf	Kitchenware	12	11	B	B	34	15	86	
QUARTZ, JAKIE A La Vie, A L'Amour	PWL	5	—	—	—	11	—	—	
REYNOLDS GIRLS I'd Rather Jack	PWL	22	19	A	A	29	27	17	
ROACHFORD Family Man	CBS	15	9	B	—	21	9	—	
SHOCKED, MICHELLE When I Grow Up	London	6	5	—	—	11	8	70	
SIMPLE MINDS Belfast Child/Mandela Day	Virgin	14	15	B	B	34	34	6	
SOUL II SOUL Keep On Moving	10	6	—	—	—	7	—	—	
SOUTHSIDE JOHNNY On The Air Tonight	RCA	5	5	—	—	17	10	—	
SPRINGFIELD, DUSTY Nothing Has...	Parlophone	22	21	A	A	40	39	16	
STRAY CATS, THE Bring It Back Again	EMI	4	—	—	—	8	11	—	
SUMMER, DONNA This Time It's For Real	Warner Bros	11	15	B	B	40	36	11	
S'XPRESS Hey Music Lover	Rhythm King	13	20	B	A	22	22	7	
TEN CITY Right Back To You	Atlantic	—	—	—	—	9	16	—	
TEXAS I Don't Want A Lover	Mercury	22	19	A	A	37	36	9	
TIKARAM, TANITA World Outside Your Window	WEA	7	9	—	—	37	22	82	
TOOTS Hard To Handle	Mango	7	—	B	—	—	—	—	
T'PAU Only The Lonely	Siren	7	—	B	—	19	—	—	
TRAVELLING WILBURYS End Of The Line	Warner Bros	7	12	—	—	37	35	66	
TYREE Turn Up The Bass	London	9	8	—	—	14	10	12	
VIXEN Cryin'	EMI-Manhattan	11	7	B	B	21	15	27	
WEE PAPA GIRL RAPPERS Blow The House Down	Jive	6	—	—	—	7	—	—	
WILDE, KIM Love In The Natural Way	MCA	15	10	B	B	36	36	41	
WILLIAMS, ALYSON Sleep Talk	Def Jam	16	15	B	B	16	18	39	
WILLIAMS, VANESSA Dreaming	Wing	5	6	—	—	7	—	—	
WILL TO POWER Fading Away	Epic	—	—	—	—	7	14	99	
WILSON, ANN Surrender To Me	Capital	—	—	—	—	19	17	91	
WOMACK & WOMACK Celebrate The World 4th & B'way	21	23	A	A	39	39	24		
WONDERSTUFF Who Wants To Be Disco King	Polydor	11	7	B	—	9	—	28	

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

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

TOP Dance SINGLES

18 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	8	4	THIS TIME I KNOW IT'S FOR REAL Donna Summer Warner Brothers U7780(T) (W)	
2	3	6	TURN UP THE BASS Tyree/kool Rock Steady Hrr/London FFR(X)24 (F)	
3	2	5	HEY MUSIC LOVER S'Xpress Rhythm King LEFT 30(T) (I)	
4	1	4	LEAVE ME ALONE Michael Jackson Epic 6546727 (12-6546726) (C)	
5	5	3	STRAIGHT UP Paula Abdul Siren/Virgin SRN(T) 111 (E)	
6	27	6	ONE MAN Chanelle Profile -(PRO 7241) (Imp)	
7	6	4	SLEEP TALK Alyson Williams Def Jam/CBS 6546567 -(6546566) (C)	
8	9	2	BLOW THE HOUSE DOWN Living In A Box Chrysalis LIB(X)5 (C)	
9	NEW		KEEP ON MOVIN' Soul II Soul/C. Wheeler Virgin TEN(X) 263 (E)	
10	11	3	I'D RATHER JACK Reynolds Girls PWL PWL(T) 25 (P)	
11	14	3	CELEBRATE THE WORLD Womack & Womack 4th + B'way/Island (12)BRW125 (F)	
12	4	13	MY PREROGATIVE Bobby Brown MCA MCA(T)1299 (F)	
13	7	7	WILD THING/LOC'ED AFTER DARK Tone Loc Delicious/Island (12)BRW121 (F)	
14	NEW		YO YO GET FUNKY DJ Fast Eddie DJ Int./Westside DJIN(T) 7 (A)	
15	15	4	THIS IS SKA Longsy D Big One V(V)BIG13 (I)	
16	18	2	I BEG YOUR PARDON Kon Kan Atlantic A 8969(T) (W)	
17	NEW		ROUND & ROUND New Order Factory FAC 2637 (12 - 263) (P)	
18	NEW		JUST A LITTLE MORE Deluxe Unyque/Danceyard UNQ 5(T) (SP)	
19	12	9	THAT'S THE WAY LOVE IS Ten City Atlantic A 8963(T) (W)	
20	10	7	FINE TIME Yazz Big Life BLR 6(T) (I)	

TOP 10 ALBUMS

1	1	9	DON'T BE CRUEL Bobby Brown MCA MCF3425/MCF3425 (F)
2	2	5	FOUNDATION Ten City Atlantic WX249/WX249C (W)
3	NEW		DEEP HEAT Various Telstar STAR 2345/STAC 2345 (BMG)
4	3	5	WANTED Yazz Big Life YAZZLP1/YAZZMC1 (I)
5	4	8	KARYN WHITE Karyn White Warner Brothers WX235/WX235C (W)
6	NEW		RECOGNITION Demon Boyz Music Of Life DEMON 1/DEMON 1C (P)
7	6	4	CAPITOL CLASSICS VOL 1 Various Capitol EMS 1316/TCEMS 1316 (E)
8	5	2	THE LOVER IN ME Sheena Easton MCA MCG6036/MCG6036 (F)
9	8	5	RARE 3 Various Ariola 209498/409498 (BMG)
10	RE		CONSCIENCE Womack & Womack 4th + B'wayBRLP 519/BRCA 519 (F)

21	20	2	IT TAKES TWO Rob Base & DJ E-Z Rock CityBeat CBE724 -(CBZ 1224) (W)
22	NEW		I'M RIFFIN' (ENGLISH RASTA) M.C. Duke Music Of Life7NOTE 25(NOTE 25) (P)
23	13	5	PROMISED LAND Style Council Polydor TSC(X)17 (F)
24	25	3	INDESTRUCTIBLE Four Tops/Smokey Robinson Arista 112074 (612074)(BMG)
25	NEW		A LA VIE, A L'AMOUR Jackie Quartz PWL Continental PWL(T) 30 (P)
26	16	9	WAIT Robert Howard/Kym Mazelle RCA PB42595 -(PT42596) (BMG)
27	17	10	RESPECT Adeva Cooltempo/Chrysalis COOL(X)179 (C)
28	NEW		BIG BUBBLES, NO TROUBLES Ellis Beggs & Howard RCA PB 42089 (12 - PT 42090) (BMG)
29	NEW		TOUCH ME (LOVE ME TONIGHT) Brian Keith Citybeat CBE 737 (12 - 1237) (W)

JELP STAR			ADVERTISEMENT	01-961 5818	REGGAE CHART
THIS WEEK			LAST WEEK		
REGGAE DISCO CHART					
1	(3)	FOLLOW ME	Clément Irie	Blue Mountain BMD 039	
2	(2)	MENTAL HOSPITAL	Tod Hunter	Dance Vibes DV 001	
3	(1)	MOVE YOUR SEXY BODY	Administrators	CRD 006	
4	(4)	YOUNG AND SHE GREEN	Jahnaa & Thriller U	Techniques WRT 37	
5	(15)	WHO SHE LOVE S	Ranika/C. Tea/Home T4	Live + Love LLD 103	
6	(5)	MY ONLY DESIRE	Sandra Cross	Arwa ARI 83	
7	(10)	FINE TIME	Yazz + Colonel Mite	Y + D/YDD 0132	
8	(11)	UNFORGETTABLE	Gregory Isaacs	Pickout PICK 20	
9	(13)	MR BIG STUFF	Conroy Smith	Blue Mountain BMD 036	
10	(7)	ACID	Tippa Irie/Daddy Rusty	GT Records GT 003	
REGGAE ALBUM CHART					
1	(1)	REGGAE HITS VOL. 5	Various Artists	Jel Star JELP 1005	
2	(3)	NUFF CRISIS	Culture	Blue Mountain BMD 22	
3	(2)	ROUGH MEAN AND IRIE	Various Artists	Redman Int. REDLP 13	
4	(9)	TOP 10 '89	Various Artists	Superpower/SPLP 11	
5	(5)	FASHION REVIVES LOVERS CLASSICS	Various	Fashion FADLP 008	
6	(4)	EASY MOVER	Frankie Paul	Vena Records VALP 2	
7	(7)	ROUGH AND RUGGED	C. Dumas & S. Ranika	Super Power SPLP 10	
8	(12)	LOVE LINE	Frankie Paul	Glory Gold GGLP 003	
9	(10)	SPECIAL	Patrick Rose	Sea View/SVLP 001	
10	(11)	FASHION REVIVES LOVERS CLASSICS VOL 2	Various	Fashion FADLP 009	
DISCOS — NEW RELEASES					
YOU LIKE ME DON'T YOU			Demick Cross	Criminal Records BUST 17	
LOVE THE LIFE YOU LIVE			Barrington Levy	Time One Records TOR 27	
LOVERS CONCERTO			Johnny Delgado	White Label BCT 002	
BILLY BRONGO			Tippa Irie	GT's Records GT 005	
LEARN FI DRESS			Cuffy Ranks	Blue Mountain BMD 053	
BIG CHAT			Johnny P.	Blue Mountain BMD 051	
ALBUMS — NEW RELEASES					
LOVE 'N' LEATHER			Taylin	Criminal Records TEEF 1	
UK LADIES			Various Artists	Angella Records ANG 006LP	
DON'T FORGET TO REMEMBER ME			George Dekker	Pioneer Int. KPLP 03	
REGGAE AMBASSADORS			Various Artists	Penthouse DGLP 008	
DANCEHALL MASTERS VOL. 1			Various	German DGLP 01	
DUB MASSACRE PT. 4, THE KILLING ZONE			The Twinkle Bros.	Twinkle NG 515	
STYLE AND FASHION			Papa San	Black Scorpio BSLP 2389	

30	24	10	BREAK 4 LOVE Raze Champion CHAMP(12)67 (BMG)
31	19	5	SECRET RENDEZVOUS Karyn White Warner Brothers W7562(T) (W)
32	21	9	LOVE TRAIN Holly Johnson MCA MCA(T) 1306 (F)
33	37	2	THE KING IS HERE/THE 900 No. 45 King Dr Beat/Filmtrax -(DRX912) (BMG)
34	NEW		I SECOND THAT EMOTION 10 DB Crush ONE 6104 (12 - 6604) (K)
35	49	2	BE THERE Clive Griffin Mercury/Phonogram STEP 3(12) (F)
36	22	9	THE LOVER IN ME Sheena Easton MCA MCA(T) 1289 (F)
37	34	2	DON'T TAKE MY MIND ON A TRIP Boy George Virgin BOY 108(12) (E)
38	NEW		WANNA BE GOOD TONIGHT Candi McKenzie cooltempo COOL(X) 181 (C)
39	26	7	SELF DESTRUCTION Stop The Violence Move... Jive -(BDPST 1)(BMG)
40	29	2	THE R Eric B & Rakim MCA MCA(T) 1303 (F)
41	31	7	I CAN DO THIS Monie Love Cooltempo/Chrysalis COOL(X)177 (C)
42	23	3	HEARSAY '89 Alexander O'Neal Tabu/CBS 6546677 (6546676) (C)
43	35	5	ARE YOU MY BABY? Wendy & Lisa Virgin VS(T)1156 (E)
44	33	6	MY LOVE IS MAGIC Bas Noir 10/Virgin TEN(X)257 (E)
45	39	10	SHE DRIVES ME CRAZY Fine Young Cannibals London LON(X)199 (F)
46	36	4	NO MORE TOMORROWS Paul Johnson CBS PJOHN(T)7 (C)
47	NEW		PLANET E K C FLIGHT RCA (USA)(12-88971RD)(Imp)
48	32	7	I ONLY WANNA BE WITH YOU Samantha Fox Jive FOX(Y)11 (BMG)
49	40	2	MONKEY SAY, MONKEY DO Westbam Dr Beat/Filmtrax DRX6(12) (BMG)
50	30	8	PROMISED LAND Joe Smooth Feat. A Thomas Westside/DJ Int DJIN(T)6 (A)

TOP 10 BUBBLERS

1			THIS TIME Kiara/Shanice Wilson Arista 112001 (12-612001) (BMG)
2			SO WHERE ARE YOU Corporation Of One Smokin' -(TAI 126612) (Imp)
3			REACHIN' Phase II Republic LICT 006 (I)
4			I FEEL FINE Pozitiv Noize Urban/Polydor URB(X) 30 (F)
5			BLACK IS BLACK/STRAIGHT OUT... Jungle Brothers Gee St GEE(T) 15 (I)
6			LET ME MAKE LOVE TO YOU Prince Lover dalu USA(T) 641 (F)
7			HIGH ROLLERS Ice-T Sire W 7574(T) (W)
8			DAYS LIKE THIS Sheena Easton MCA MCA(T) 1325 (F)
9			OK, ALRIGHT Minutemen Smokin'(12-TAI126615)(Imp)
10			I'M HOUSIN' EPMD Sleeping Bag (I)

let me hear you say..

PAARTY!

ANXIOUS RECORDS

out now!

NERVT 002

PRT

James Hamilton

C O L U M N

NO DOUBT the rather **Abba-ish** surging **MADONNA** Like A Prayer (Sire W7539T) will appear high in the Dance chart opposite, in which case bona fide DJs should note that the flip's Club Version lacks the tempo stops and starts of the **Shop Pettibone** mixed A-side and is really quite funky.

DJs in fact are very much behind some of the more interesting current UK creations, one of the most exciting scratch (and rootsy rap) records ever being the brainchild of an 18-year-old west Londoner, **DJ DZIRE** featuring **JC 001** and **Glory B** Bad Place To Get Hit (Furious Fish FFD002), while also from London and even more in the news as **Technics** UK DJ Mixing Championships finalists **DJ Pogo** and **DJ Bizzniz** are involved is the **Vibrottes** Humpty Dump-based jittery rap **M.C. MELL'O'** with **D.E.T.T. Inc** Comin' Correct (RePublic Records LIC 007, via Rough Trade). Similarly, a Manchester crew of hip hoppers has created the jazzily bubbling **M.C. BUZZ B** featuring **Shorn** How Sleep The Brave (Play Hard Records DEC 15, via Nine Mile), with a Seventies funk based flipside alternative, and in a different and less assured style some Bradford DJs have experimented with the dated washing machine simple house instrumentals **UNIQUE 3** and the **MAD MUSICIAN** Only The Beginning/The Theme (Chill Records DB786).

Mentioned only last week as an import but now out here is the superbly soulful album, a likely long term seller, **ALYSON WILLIAMS** Raw (Def Jam 463293 1), while **DARRYL PAYNE** Past, Present & Future (Graphic Records LIPS 4, via Priority/BMG) is a compilation of productions old and new by the named artist although performed by the likes of **Will Downing**, **Brian Keith**, **Sinamon**, **NV** and **Dino Terrell**, sure to create interest.

UK 12-inch releases to look out for include the excellent gruffly rapped-sung (by a guy) hip house **TONI SCOTT** That's How I'm Living (Champion CHAMP 12-97) (another smash that **Mel Medallie** is sitting on if only he'd get it into the shops when people actually want it the first time around!); dilly talked slinkily jiggling (and spectacularly packaged!) **ICE-T** High Rollers (Sire W7574T), hotter in fact for the flip's hip house The Hunted Child; buoyantly jiggling anti-segregation rap **JUNGLE BROTHERS** Black Is Black (Ultimatum Mix) (Gee Street GEET 15, via Demix/Rough Trade), coupled on a four-tracker by "The Message"-like

(and sampling) Straight Out The Jungle; London based Chicago house pioneer's good urgent deep house **JIMI POLO** Free Your Self (Urban URBX 36); even better and more **Ten City-ish** impassioned wailed **FUNTOPIA** featuring **JIMI POLO** Freedom (G-Zone/Gee Street GEET 14); exciting falsetto galloping **KELVIN PIZARRO** Loneliness (Champion CHAMP 12-93), already in a stronger coupling with a **Kevin Saunderson** Deep House Remix (CHAMP X 12-93); soulfully wailed funky jolting **HEATHER AUSTYN** Bad Attitude (Urban URBX 33); **Dr Robert (Howard)** sung, **The Blow Monkeys** disguising, **Ten City** mixed bounding house **T B M** This Is Your Life (RCA PT 42696); pop-aimed hip house-ish **WEE PAPA GIRL RAPPERS** Blow The House Down (Jive JIVE X 197); last year's reissued jiggly garage **KECHIA JENKINS** I Need Somebody (CityBeat CBZ 1222, via WEA).

Right, now for — once again — as many imports as fit (the point being that, where stocked, imports tend to outsell all but the very biggest UK releases, so are always given prominence by me). Hot are the infectiously jiggling swing beat **BOBBY BROWN** Every Little Step (MCA Records MCA-23933); clever **Isley Brothers** Shout scratching, jazz-funk bass bubbled rap **A.O.K.** Shock It Up (Profile PRO-7236); girl moaned lightly wriggling garage **GALLIFRE** featuring **Monique Oliver** Don't Walk Out On Love (Gherkin Records GKE 1053); youthfully enthusiastic funkily jiggling **NEW EDITION** Crucial (MCA Records MCA-23934); good simple jittery cantering **GREG LEE** Got U On My Mind (Bigshot Records BR-130035); **MFSB** classic "New York underground anthem" adapting **MFM ORCHESTRA** Love Is The Message (MFM Records MFM-19); squeakily street soul-ish bounding **ARLENE** Who Will It Be? (Midnight Sun MSR 1015); samples backed tumbling and cantering pleasant **DEBBIE McKAYLE** I Need Yo' Lovin' (Hit-n-Run Records HR-166008); calmly tripping plaintive smooth **AMY JACKSON** Let It Loose (Bigshot Records BR-131035); strange thinly compressed, growling girl wailed, snappily shuffling electro-ish **THE MACK** featuring **KYSIA BOSTIC** I Want You (Quark QK015); strangled guys sung juddery jittering **SHARP** Playboy (Elektra 0-66719); and finally **War** Low Rider-based chunkily tugging rap **THE 7A3** Drums Of Steel (Geffen Records 0-21152).

Mixing it up

by Barry Lazell

AS JAMES Hamilton has noted in *Music Week* in recent issues, via his ongoing reports from along the judging trail of the UK DJ Mixing Championships, there is an explosion of emergent or even fully emerged talent newly evident across the land, which helped make the 1989 heats of the competition not only more fiercely contested but also more technically dazzling than ever before.

The generation of what has become known as "bedroom mixers" has risen through its apprenticeship to become a vital force within the dance music industry. This is a phenomenon quite without precedent, amounting to a source of talent input which simply did not exist a few years ago. Joining the "traditional" ranks of music makers (ie, people who sing or play instruments, who join bands and write songs), and the more recent parallel ranks of rappers, the Eighties have given birth to a group of creators whose expertise lies in manipulating record turntables and their associated electronics. Thereby they are creating something new from the sounds already in existence on the records played on those decks.

Mixing, originally just a skillful means of blending one disc to the next by carefully-timed matching of compatible elements in both (the success of which could be measured by whether dancers kept on going on the floor, or dropped out and sat down) is now as much a creative process as traditional music-making, with expertise gained by the same route: the development of skill through practice, and combining it with imagination.

With the aid of the sciences which have grown up alongside it, such as sampling and sequencing technology, mixing is now a force which can create complete records, a musical genre in its own right. Moreover, at its best it can find huge commercial success: witness M|A|R|R's Pump Up The Volume, LA Mix's Check It Out, Bomb The Bass's Beat Dis, S'Express's Theme From ... and many others



hardly less successful. These are creations which have made recording stars out of DJs. As a further offshoot, we are also now seeing commercially successful revivals of old records, via the use of the DJ mixer's new brush: The Jackson 5's I Want You Back, Phil Collins' In The Air Tonight, Bill Withers' Lovely Day, and the Four Tops' Reach Out I'll Be There are just four of many classics to have received a new lease of chart life by being put in a newly-mixed rhythm context.

The inspirations of the new talent are, for the first time, not traditional recording artists, but those DJs who belonged to the first generation to have mastered the art of the turntables as a creative instrument: the likes of Arthur Baker, Les Adams, Shep Pettibone, Alan Coulthard, Mark Berry, Ben Liebrand, Sanny X, and others. The newcomers, notably those who arrive on the national and ultimately international scene via the fiery baptism of the DJ mixing championships (which are played out all over the world, and not only in the UK and US) can quickly find themselves in the recording frame in their own right.

Since the dance mix and the sample creation are current staples of the pop chart, mixing DJs who have proved their excellence are as likely to be signed for recording as new bands or singers. Thus, last year's World Mixing Champion (now retired) Cash Money is charting in his own right these days as an artist with Sleeping Bag Records. Cutmaster Swift, who has just won the UK Championship for the second year running, is already as much an attraction in his own right as most of the acts whose records he splices and dices; his prede-



TURNTABLE WIZARDS have stamped their style on classics by the Four Tops and Phil Collins

cessor Chad Jackson was likewise able to tour the world as a performer rather than "just" a DJ.

It is a fair bet that this year's winner of the World Finals at London's Royal Albert Hall, whether it proves to be Swift or one of 20-odd other national champions from around the world, will be short-stepping to a career as an in-demand producer and/or a signed recording artist — in fact, he/she may already be one.

Meanwhile, a further generation of bedroom mixers, to whom music might never have offered a career prospect in earlier decades, glance at their Les Adams pin-up poster over a pair of record decks, and practice the skills which will eventually enable them to emulate the turntable proficiency they hear on so many of today's hit records. This is a new breed of music maker for whom the sky is currently the limit. There will be other years' competitions, and a future era's accolades await the best of the next wizards of the turntables.

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TITLES A-Z (WRITERS)

[illegible]

T H E N E X T 2 5

76	76	BE THERE	Martury/Phonogram STEP 310 (8)
77	76	See Griffin (R. Nile); Marjorie/Miles Smiles/Warner C	
77	81	1 SECOND	Cash ODE 1104 (17-C) 6640 (B)
		100 (Morgana Dool) Johnny Nash	
78	78	TAKE ME	Fontana BRX 1127 (8)
		Adult Nat. (Ann Dreyer) Windsor Music	
79	79	DON'T WALK AWAY (Remix)	ALM AMIT 462 (F)
		Yous Chills David Tickle MCA/Pyramid/Capitol	
80	80	AFTER MIDNIGHT	London LON20 221
		2 Revue (Phil Thornalley) Warner Chappell/Kaplan	
81	93	THIS TIME	Arise 11200 (17-4) 7001 (B) (M)
		Kaye (John with Sonora Wilson) (Nick Martinovich)	
82	86	THE GOLDEN CALF	Mercury/Reprise SMO 41 (C)
		Proctor (Pamela Mandel) Kathan Marsh/SBK Song	
83	83	LOVE ROVER EP	Capitol 11201 (17-4) 6511 (F)
		4/L Lyrics (Linda Thompson)/L.C.C. (L.C.C.) (M)	
84	75	I'M RIFFIN' []	Moro ODE 7102TES (NOTES) (P)
		8/L Dave Gorman (Harris) MCA/Pyramid/Capitol	
85	68	DON'T TAKE MY GIN	Boys BOY 1000 (17)
		Boy George (Gina Griffin) 4/L Gorman/Virgin Song	
86	92	TOUCH ME []	Capitol 11201 (17-4) 6511 (F)
		Brain Area (Darryl Foyard/Fr. Chelvi) (Angela) (M)	
87	91	SURRENDER TO ME	Capitol 11201 (17-4) 6511 (F)
		Alan Wynn (J. Robin Leach) (Katie Zink) SSB Song	
88	90	RAIN, STEAM & SPEED	Silvertones ODET 71
		Marv Healey (Cathy Moore) (Black Glossier) Warner Chappell/MCA	
89	89	MY HOUSIN'	Shogun Song SBRX 770 (F)
		EPIC/EPIC/SBK Song	
90	90	MADE OF STONE	Silvertones ODET 71
		Steve Nieve (John Leach) Zomba Music	
91	91	THE HUNTER	RLA PG 41269 (17-P) 47410 (B) (M)
		Clarence (P. Brannan) Clarence Marsh/SBK Song	
92	94	BRING DOWN []	RLA PG 41493 (17-P) 47496 (B) (M)
		Boy Heart (Neil And Marlene) (Bobby) (M)	
93	93	SAVE UP ALL YOUR	Mercury/Phonogram ME 81278 (F)
		John Burt (John Burt) (John Burt) (M)	
94	95	WANNA BE GOOD	Capitol/Capitol COOL 3011 (C)
		Carl Medford (Gail Thompson) (Gail Thompson)	
95	95	NOTHING IS STRONGER	ADM AMIT 462 (F)
		Dora (Mike Singmaster) (Carl Bright) (Carl Bright)	
96	97	WE'LL GO ON DREAMING	Polygram 11201 (17-4) 6511 (F)
		Julie Tull (P. Thompson) (P. Thompson) (M)	
97	97	STROKE OF LUCK	Polygram 11201 (17-4) 6511 (F)
		Mike Lull (P. Thompson) (P. Thompson) (M)	
98	98	YOU COULD BE FORGIVEN	Capitol 11201 (17-4) 6511 (F)
		Marv Pete Smith SSB Song	
99	99	WHAT A WONDERFUL WORLD	MCA MCA 706 (F)
		Louis Armstrong (Bob Thiele) (Carl M)	
100	100	KING IS HERE (700 NUMBER)	On One ODE 912 (B)
		4/L King (D. Mark) (D. Mark) (L. King) (L. King)	

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

⑧ Indicates title available in sheet music
 ▲ Panel Sales increase over last week
 △ Panel Sales increase 50% or more over last week
 Compiled by Gallup for the BPI, Music Week and the BBC
 based on a sample of 500 conventional record outlets
 Records which would be compared between positions
 76-100 have been excluded if the sales have fallen in two
 consecutive weeks, and if their sales fell by 20 per cent
 compared with last week.

Panel Sales compared to last week -2%
(WEEK 10)

BEE GEES

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38	42	8	INDESTRUCTIBLE Four Tops (Bobby Sandstrom) Jobete Music	Arista 112074 (12 - 612074) (BMG)
39	20	10	SOMETHING'S GOTTEN HOLD OF MY HEART Marc Almond feat Gene Pitney (Bob Kraushaar) DJM/PolyGram	Parlophone (12)/R 6201 (E)
40	26	10	LOVE TRAIN Holly Johnson (Richards/Lovell/Hague) Warner Chappell Music	MCA MCA(T) 1306 (F)
41	44	4	WHERE DOES THE TIME GO? Julia Fordham (Padley/Mitchell/Padgham/Fordham) Blue Mountain	Circa/Virgin YR(T) 23 (E)
42	NEW		FAMILY MAN Roachford (Mike Vernon) PolyGram Music	CBS ROA(T) 5 (C)
43	55	2	THE RATTLER Goodbye Mr. Mackenzie (Mack) Virgin Music	Capitol (12) CL 522 (E)
44	NEW		ANTI-SOCIAL Anthrax (Anthrax/Mark Dodson) SBK Songs	Island IS 409 (F)
45	37	9	THAT'S THE WAY LOVE IS Ten City (Jefferson/Ten City) SBK/Marshall Jefferson/Been Stung	Atlantic A 8963(T) (W)
46	31	7	FINE TIME Yazz (Youth/Howard Gray) Big Life Music/EG Music	Big Life BLR 6(T) (I/RT)
47	52	5	ETERNAL FLAME Bangles (Davitt Sigerson) SBK Songs/Warner Chappell Music	CBS BANGS(T) 5 (C)
48	64	5	BIG BUBBLES, NO TROUBLES Ellis, Beggs & Howard (Ralph P. Ruppert/'Luxi' Lux) SBK/Ragged	RCA PB 42089 (12 - PT 42090) (BMG)
49	33	6	ROCKET Def Leppard (Lange) Bludgeon Ri/Hola/Warner Chappell/Zomba	Bludgeon Ri/Hola/Phonogram LEP(X) 6 (F)
50	NEW		DAYS LIKE THIS Sheena Easton (L.A./Babyface) Warner Chappell/Copyright Control	MCA MCA(T) 1325 (F)
51	29	10	THE LIVING YEARS Mike & The Mechanics (Neil/Rutherford) Rutherford/Hit&Run/R&BA	WEA U 7717(T) (W)
52	34	7	WHAT I AM Edie Brickell And New Bohemians (Pat Moran) Warner Chappell Music	Geffen GEF 49(T) (W)
53	66	2	END OF THE LINE Traveling Wilburys (Otis Wilbury/Nelson Wilbury) Oops Publishing	Wilbury/Warner Brothers W 7637(T) (W)
54	58	2	YO YO GET FUNKY The DJ Fast Eddie (Rocky Jones/Fast Eddie) Popstar/EMI Music	DJ Int./Westside DJIN(T) 7 (A)
55	57	2	A LA VIE, A L'AMOUR Jackie Quartz (C. Anfosso) All Boys Music	PWL Continental PWL(T) 30 (A)
56	35	10	YOU GOT IT Roy Orbison (Jeff Lynne) SBK Songs/Island Music/Gone Gator	Virgin VS(T) 1166 (E)
57	49	9	IT TAKES TWO Rob Base & DJ E-Z Rock (W. Hamilton/Rob Base) Warner Chappell	Citybeat/Beggars Banquet CBE 7 24 (CBZ 12 24) (W)
58	NEW		WORLD OUTSIDE YOUR WINDOW Tanita Tikaram (P. Van Hooke/R. Argent) Brogue/Warner Chappell	WEA YZ 363(T) (W)
59	61	2	NOW YOU'RE IN HEAVEN Julian Lennon (Patrick Leonard) Charisma Music/Kat & Mouse Music	Virgin VS(T) 1154 (E)
60	56	3	THIS IS SKA Longsy D (Longsy D) Big One	Big One - V/VBIG 13 (I/RT)
61	74	2	DON'T TELL ME LIES Breathe (Bob Sargeant) Virgin Music	Siren/Virgin SRN(T) 109 (E)
62	45	5	PROMISED LAND The Style Council (The Style Council) EMI Music	Polydor TSC(X) 17 (F)
63	NEW		HIGH ROLLERS Ice-T (Ice-T/Afrika Islam) EMI Music	Sire W 7574(T) (W)
64	NEW		DON'T SHED A TEAR Paul Carrack (Christopher Neil) SBK Songs/Copyright Control	Chrysalis CHS(12) 3164 (C)
65	62	3	EVERLASTING LOVE Howard Jones (Chris Hughes/Ross Cullum/Ian Stanley) Hojo Music	WEA HOW 13(T) (W)
66	43	10	WAIT Robert Howard & Kym Mazelle (Dr Robert) Copyright Control	RCA PB 42595 (12 - PT 42596) (BMG)
67	70	2	WHEN I GROW UP Michelle Shocked (Pete Anderson) PolyGram Music	Cooking Vinyl/London LON(X) 219 (F)
68	46	8	IT'S ONLY LOVE Simply Red (Stewart Levine) MCA Music	Elektra YZ 349(T) (W)
69	NEW		READY FOR LOVE Gary Moore (Peter Collins) 10 Music	Virgin GMS(T) 2 (E)
70	NEW		REACHIN' Phase II (Blaze/Phase II) -	Republic - (LICIT 006) (I/RE)
71	71	3	BRING IT BACK AGAIN Stray Cats (Dave Edmunds) Rockaholic Songs	EMI USA (12) MT 62 (E)
72	NEW		BLACK IS BLACK/STRAIGHT OUT THE JUNGLE Jungle Brothers (A) Ultimatum (AA) Tony D(J) (A) PN/Fiction (AA) PN	Gee St GEE(T) 15 (I/RT)
73	53	11	SHE DRIVES ME CRAZY Fine Young Cannibals (David Z/FYC) Virgin Music	London LON(X) 199 (FF)
74	NEW		JUST A LITTLE MORE Deluxe (Master Tee) Stylex/Danceyard/Crane & Fishlock	Unyque UNQ 5(T) (SP)
75	48	8	I ONLY WANNA BE WITH YOU Samantha Fox (Stock/Aitken/Waterman) Warner Chappell Music	Jive FOXY(T) 11 (BMG)

TOP • 75 • ARTIST • ALBUMS

MUSIC WEEK

18 MARCH 1989

INCORPORATING LP, CASSETTE & CD SALES

W

No1	1	A NEW FLAME ★ CD Simply Red	Elektra/WEA WX 242
2	2	ANYTHING FOR YOU ● CD Gloria Estefan And Miami Sound Machine	Epic 463125-1
3	NEW	SINGULAR ADVENTURES OF THE STYLE COUNCIL CD Style Council	Polydor TSCTV1
4	5	STOP! ○ CD Sam Brown	A&M AMA 5195
5	3	ANCIENT HEART ★ CD Tanita Tikaram	WEA WX 210
6	4	DON'T BE CRUEL ○ CD Bobby Brown	MCA MCF 3425
7	38	THE GREATEST HITS COLLECTION ★★★ CD Bananarama	London RAMA 5
8	8	TRUE LOVE WAYS CD Buddy Holly	Telstar STAR 2339
9	7	THE RAW AND THE COOKED ● CD Fine Young Cannibals	London 8280691
10	12	HYSTERIA ★ CD Def Leppard	Bludgeon Riffola/Phono HYSLP 1
11	21	BAD ★★★★★★★★ CD Michael Jackson	Epic 450290-1
12	11	SPIKE ● CD Elvis Costello	Warner Bros WX 238
13	9	WANTED ★ CD Yazz	Big Life YAZZLP 1

the singular adventures of the style council

GREATEST HITS VOL.1



You're The Best Thing · Have You Ever Had It Blue
 Money Go Round · My Ever Changing Moods
 Long Hot Summer · The Lodgers
 Walls Come Tumbling Down · Shout To The Top
 Wanted · It Didn't Matter
 Speak Like A Child · A Solid Bond In Your Heart
 Life At A Top People's Health Farm · Promised Land
 How She Threw It All Away* · Waiting*

INCLUDES THEIR
LATEST HIT
'PROMISED
LAND'

35	39	MONEY FOR NOTHING ★★★★★ CD Dire Straits	Vertigo/Phonogram VERH 64
36	23	LIVING YEARS ● CD Mike & The Mechanics	WEA WX 203
37	33	KICK ★★★ CD INXS	Mercury/Phonogram MERH 114
38	30	RADIO ONE CD Jimi Hendrix	Castle Collectors CCSLP 212
39	31	SHOOTING RUBBERBANDS AT THE STARS CD Edie Brickell And New Bohemians	Geffen WX 215
40	36	ROACHFORD ● CD Roachford	CBS 4606301
41	32	FOUNDATION CD Ten City	Atlantic WX 249
42	43	THE ULTIMATE COLLECTION ★★ CD Bryan Ferry/Roxy Music	EG/Virgin EGTV 2
43	56	APPETITE FOR DESTRUCTION ● CD Guns 'N' Roses	Geffen WX 125
44	44	THE LOVER IN ME CD Sheena Easton	MCA MCG 6036
45	NEW	FRUIT AT THE BOTTOM CD Wendy & Lisa	Virgin V 2580
46	19	PRIVATE COLLECTION ★★★★★ CD Cliff Richard	EMI CRTV 30
47	47	NEW YORK ○ CD Lou Reed	Sire/Warner Brothers WX 246
48	40	RATTLE AND HUM ★★★ CD U2	Island U 27
49	41	HEARSAY ★★★ CD Alexander O'Neal	Tabu 450936-1
50	28	ORANGES & LEMONS CD XTC	Virgin V 2581
51	48	FISHERMAN'S BLUES ● CD The Waterboys	Ensign/Chrysalis CHEN 5
52	54	THE CIRCUS ★ CD Erasure	Mute STUMM 35
53	50	PUSH ★★★★★ CD	

14	15	REMO... Hue And Cry	Circa/Virgin CIRCA 6
15	6	MYSTERY GIRL ● CD Roy Orbison	Virgin V 2576
16	13	THE BIG AREA CD Then Jerico	London 8281221
17	10	THE LEGENDARY ROY ORBISON ★★ CD Roy Orbison	Telstar STAR 2330
18	26	KYLIE ★★★★★ CD Kylie Minogue	PWL HF 3
19	16	THE INNOCENTS ★★ CD Erasure	Mute STUMM 55
20	RE	JULIA FORDHAM ○ CD Julia Fordham	Circa/Virgin CIRCA 4
21	29	TECHNIQUE ● CD New Order	Factory FACT 275
22	18	WATERMARK ★ CD Enya	WEA WX 199
23	RE	OPEN UP AND SAY ... AAH! CD Poison	Capitol EST 2059
24	14	HOLD ME IN YOUR ARMS ★ CD Rick Astley	RCA PL 71932
25	37	THE TRAVELING WILBURYS ★ CD The Traveling Wilburys	Wilbury/Warner Bros. WX 224
26	35	CONSCIENCE ★ CD Womack & Womack	4th + B'way/Island BRLP 519
27	34	RAINTOWN ★ CD Deacon Blue	CBS 450549-1
28	20	THE FIRST OF A MILLION KISSES ★ CD Fairground Attraction	RCA PL 71696
29	25	GREATEST HITS ★★ CD Fleetwood Mac	Warner Brothers WX 221
30	24	TRACY CHAPMAN ★★ CD Tracy Chapman	Elektra EKT 44
31	17	FLYING COLOURS ★ CD Chris de Burgh	A&M AMA 5224
32	42	INTROSPECTIVE ★★ CD Pet Shop Boys	Parlophone PCS 7325
33	22	NEW LIGHT THROUGH OLD WINDOWS ★★ CD Chris Rea	WEA WX 200
34	27	CLOSE ● CD Kim Wilde	MCA MCG 6030

★ ★ ★ TRIPLE PLATINUM (900,000 units)
 ★ ★ DOUBLE PLATINUM (600,000 units)
 ★ PLATINUM (300,000 units)
 ● GOLD (100,000 units)
 ○ SILVER (60,000 units)
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TOP · 20 · COMPILATIONS

No1	6	DEEP HEAT CD Various	Telstar STAR 2345
2	NEW	UNFORGETTABLE 2 CD Various	EMI EMTV 46
3	3	CHEEK TO CHEEK CD Various	CBS MOOD 6
4	7	THE MARQUEE - 30 LEGENDARY YEARS ● CD Various	Polydor MQTV 1
5	4	BUSTER (OST) ★★ CD Various	Virgin V 2544
6	2	AND ALL BECAUSE THE LADY LOVES ... ● CD Various	Dover ADD 6
7	5	THE AWARDS ● CD Various	BPI/Telstar STAR 2346
8	1	THE PREMIERE COLLECTION ★★ CD Various	Really Useful/Polydor ALWTV 1
9	11	BEAT THIS - 20 HITS OF RHYTHM KING CD Various	Stylus SMR 973
10	8	COCKTAIL (OST) ● CD Various	Elektra EKT 54
11	9	THE GREATEST LOVE 2 ● CD Various	Telstar STAR 2352
12	10	DIRTY DANCING (OST) ★★ CD Various	RCA BL 86408
13	NEW	SCANDAL (OST) CD Various	Parlophone PCS 7331
14	14	NOW 13! ★★ CD Various	EMI/Virgin/PolyGram NOW 13
15	12	THE GREATEST LOVE ★★ CD Various	Telstar STAR 2316
16	13	FROM MOTOWN WITH LOVE CD Various	K-TEL NE 1381
17	15	THE CLASSIC EXPERIENCE ● CD Various	EMI EMTVD 45
18	20	THE LOST BOYS (OST) CD Various	Atlantic 7817671
19	16	SOFT METAL ★ CD Various	Stylus SMR862
20	19	THE BLUES BROTHERS (OST) CD Various	Atlantic K 50715

54	49	SO GOOD ★ CD Womack & Womack	4th + B'way/Island BRLP 519
55	45	PHANTOM OF THE OPERA ★★ CD Various	Polydor PODV 9
56	52	WHITNEY ★★★★★ CD Whitney Houston	Arista 208 141
57	51	FAITH ★★ CD George Michael	Epic 460000 1
58	67	PICTURE BOOK ★★ CD Simply Red	Elektra EKT 27
59	57	NO JACKET REQUIRED ★★ CD Phil Collins	Virgin V 2345
60	46	LOVE SUPREME ○ CD Diana Ross & The Supremes	Motown ZL 72701
61	61	FACE VALUE ★★ CD Phil Collins	Virgin V 2185
62	71	GREATEST HITS ★ CD Human League	Virgin HLTV 1
63	60	KARYN WHITE CD Karyn White	Warner Brothers WX 235
64	65	THE CREAM OF ERIC CLAPTON ★★ CD Eric Clapton/Cream	Polydor ECTV 1
65	53	SUNSHINE ON LEITH ★ CD The Proclaimers	Chrysalis CHR 1668
66	62	NEW JERSEY ★ CD Bon Jovi	Vertigo/Phonogram VERH 62
67	RE	TANGO IN THE NIGHT ★★ CD Fleetwood Mac	Warner Brothers WX65
68	RE	THRILLER ★★★★★ CD Michael Jackson	Epic EPC 85930
69	RE	G N'R LIES ... ○ CD Guns 'N' Roses	Geffen WX 218
70	58	ELECTRIC YOUTH ○ CD Debbie Gibson	Atlantic WX 231
71	66	THE JOSHUA TREE ★★ CD U2	Island U26
72	64	SHORT SHARP SHOCKED ○ CD Michelle Shocked	Cooking Vinyl/London CVLP 1
73	59	GET EVEN ★ CD Brother Beyond	Parlophone PCS 7327
74	72	HELLO, I MUST BE GOING ★★ CD Phil Collins	Virgin OVED 212
75	NEW	HELTER SKELTER CD Vow Wow	Arista 209691

CD: Released on Compact Disc

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Club for heroes

by Selina Webb

LAST YEAR Mark Moore emerged from among London's clubland cognoscenti to take his first record to the top of the singles chart. Theme From S'Xpress owed its success to a keenly-judged mix of street-credibility and pop appeal. It's a juggling act Moore has been perfecting ever since, adding to the growing list of DJs whose street level awareness has turned bedroom demos into hits.



MARK MOORE: the S'Xpress mastermind

Original Soundtrack is the debut S'Xpress album due for release this week by Rhythm King. With influences ranging from acid to latin hip-hop and soul, the LP is as ingenious and vibrant as the singles it follows. A varied dance menu is concocted via acidic chunterings, swirling synthesizers and an eclectic layered mix of live instruments and vocal offerings from such as MC Merlin, Electribe 101's Billie Rae Martin and Eric Robinson. Besides the exuberant catchiness of Theme . . . , Superfly Guy and Hey Music Lover, there's humour, soul and naughty bits. In complete contrast, the soothing underwater adventure of Coma wraps side two into lulled oblivion.

Moore comments that the record, originally planned for release at Christmas, seems like "years in the making" with recording sessions frequently interrupted by unscheduled shopping trips and promotional duties. The band members' nocturnal clubbing activities must also have hindered progress:

"We were very lazy about it, turning up late in the afternoon and things," Moore admits.

The S'Xpress of Theme included Michelle Ndrika, Chilo Eribenne and Linda Love. Now there is a whole bunch of others credited with involvement. Moore, who says he began his association with Rhythm King as an A&R man responsible for the discovery of Cookie Crew, Beatmasters, Renegade Soundwave and Taffy, de-

scribes the band's fluctuating lineup as "me and my gang".

"I am S'Xpress and the others are too at the time. I see it as a cast of a movie. Everyone's a member of S'Xpress but it doesn't necessarily mean that they all appear in every scene. Basically, they're all friends of mine I knew from clubbing and stuff — I ask them to work with me because it's more fun."

Moore believes S'Xpress records are bought largely by "open-minded club-goers who would have both Public Enemy and Madonna on their shelves". He's not too keen on being thought of as a popstar and finds the promotional round a chore.

"Personally, I would prefer the records spoke for themselves but Rhythm King insist I do all this promotional stuff," he says. "I won't do kids shows though — I don't particularly want little kids to know me well. I'm not into the idea of being famous for the sake of it."

Tops keep spinning

by David Giles

"We're slowing up, you know. We pick our times when we're tired and feel like we want a rest. This is the first time in five years we've been away from home for more than a month."

Time is catching up with Levi Stubbs and his Four Tops. Now over 20 years since the peak of their success with Motown, they're still as popular as ever, packing venues across the UK on their recent tour, which coincided with their latest flush of record sales having joined forces with Phil Collins and had a top 10 hit with Loco In Acapulco. They've now released the title track off the recent Indestructible LP and hope to repeat the achievement.

The Tops definitely like taking it easy these days. Reviews of the opening concert of the tour, at London's Town & Country Club, reacted indignantly to the brevity of the band's set (45 minutes was one estimate). Two days later in Manchester an NME photographer spends a whole day kicking his heels in a hotel bar before Levi deigns to rise from his bed and have his picture taken. In fact, MW has to share its interview with the NME, a snatched 15 minutes in the dressing room backstage. The band, resplendent in their American hotel "souvenir" dressing-gowns, talk with the languid air of people whose interview count must surely be in excess of 5,000. They really only come to life when quizzed about the Motown days and the company's sale to MCA.

Duke: "Motown had always been a hands-off company, with Berry Gordy at the controls, so it's definitely the end of an era. And why shouldn't it be so? I mean, look at what he did. He took it to astronomical heights in a way that people thought would never happen. Now it's time to reap the rewards."

They scoff at the suggestion that there could possibly be a "new Motown" set up, saying that the intimacy of the family-style unit could never be created in today's big biz climate. Unlike many other legendary artists they are quite in tune

with current music; Lawrence cites U2 as a favourite; Duke likes The Pasadenas ("They remind me of us 25 years ago") and they all share great respect for Phil Collins ("as nice as man as he is a great talent", Levi twice emphasises). Do they ever feel like packing it all in though?

Levi: "Sometimes. But, y'know, we still have a common goal. Which is, to entertain the people, make money and rock 'n' roll forever."

Childs in time

by Nick Robinson

IF IT wasn't for UK record companies' preoccupations with singles deals for artists, Toni Childs might have signed to one of their labels instead of settling for the US.

According to Childs, companies in the UK were not interested in her desire to make an album. "As I was living in England, I could see that they were interested in singles deals and not albums. I wanted to make an album so I made the decision to go back to Los Angeles," she says.

The previous year she had been recording demos in London and taking them to record companies. At the same time she singing with a band called Nadja Capishe and playing venues like The Clarendon and the Hope And Anchor.

The move to LA was certainly the right decision because just shortly after handing a demo to A&M, she found herself back in the studio recording her debut album with co-writer David Ricketts (of David And David) and producer David Tickle (previously with Split Enz).

The actual recording process was not quite the smooth ride she had expected and there were stops and starts over the many months it took to record. "One of the things I learnt was that it was ridiculous to take that much time to do an album," says Childs. This time, she is going to spend more effort on pre-studio work.

Before writing her second UK single Zimbabwe, she spent four



TONI CHILDS: part of the union

weeks in Africa soaking in the atmosphere and the culture. Once she has finished her current European tour, Childs intends to go back there for a longer period and also visit India and Indonesia. "I want to live there in those environments. They will help me find areas that I want to go into and it will open up my voice a lot more. Also it will act as a decompression thing for me," she says.

But before that, Childs will be letting off steam at London's Dominion on March 25 performing tracks from the A&M debut album Union.

A cross to bear

by Sarah Davis

JESUS JONES: unusual name, unusual band, and perhaps most unusual, chart success for the very first single.

Info Freako (Food/EMI): a snappy, happy blend of rock guitar and vocals spiced with samples and hip hop rhythms — entered the top 50 last month. Vocalist Jesus Jones says the band is "repulsively ambitious," and, although pleased with the band's chart position, "it would be nice to be higher! If it's me or Jason Donovan, it should be me! Still, for a £120 demo I shouldn't complain too much."

When the band decided to get "serious about it" eight months ago, they went into a studio, spent as much as they could afford on the demo and sent copies to four or five different record companies. Food contacted them and, according to Jones, "took us to nightclubs in London and kissed us a lot. We signed our contract in a dingy toilet in Soho. Food had everything we wanted, all the advantages of both an indie and a major."

Jones "writes everything" — the lyrics, melodies, guitar parts, and he takes the samples. He says: "There is input from the rest of the band but it's my direction."

"Info Freako is a pretty unpleasant song. It's about a state of mind — an attitude — that a lot of artists have; they're always putting people down because they're terrified of new waves of people coming who might be better. But if you take in information all the time you rise up and become better than other people."

Live, Jesus Jones mix fun and power in a heady brew. They've just toured with The Shamen, finishing with enthusiastic fans at Bath and Cardiff "nearly wrecking the venues", and an equally enthusiastic Jesus Jones covering his guitar in blood in his excitement. Will any venue be safe when they tour with The Wonderstuff this month and on their own in April?

The band has started working on the next single which Jones says "will be very different from Info Freako". He wouldn't describe the song, but with influences ranging from Big Black to Eric B & Rakim, along with his conviction that black dance music is currently the biggest influence in music, it should be unusually interesting.

Rebel with applause

"SOLD OUT? I only thought there'd be seven people here," said one disappointed punter unable to get into **Cockney Rebel**'s low key, no frills comeback gig at the **Albany Empire** in Deptford.

Steve Harley — old has-been down on his luck, exploiting a few Seventies hit singles with the local pub band? Not a bit of it. While Marillion stole the blueprint for thoughtful rock but forgot to take the roll with them, Steve Harley was earning his crust as an actor. But he's returned with a new band and fresh songs that will surely please all his old followers (yes, the violin is still there!).

What made this comeback concert so different was that the crowd didn't shout out for the hit singles. Cockney Rebel were an albums band that had hits almost by accident, and on this performance, they look set to repeat the pattern. The new songs sit perfectly alongside the old ones as if punk rock and synthesizers had never gate-crashed rock 'n roll, and the lyrics are as thoughtful as ever. Steve Harley manages to be both endearing and threatening, with songs that are challenging and entertaining. They don't write songs like that anymore? They do, you know.

"There's talk of Eric Clapton doing 37 nights at the Royal Albert Hall," joked Steve, displaying characteristic impassivity at the trappings of superstardom. After the gig he was down the road in the cold waiting for a taxi. He might just be the last rebel the Seventies have left us.

CHRIS RAISTRICK

Snuff is enough

PRONG STAB, poke and prod with their particular hardcore variety but miss the point. They play heavy metal for people who like to think they're punks, swapping melody for velocity, musical skullduggery for rockish thuggery. The single, Third From The Sun transformed the **Mean Fiddler** into a headbangers' heaven and generally Prong mar an otherwise innovative and interesting genre.

No such worries with support band **Snuff** whose eclectic approach has given birth to a brand new musical offshoot — modcore. Looking and acting as if they'd just walked off a jovial building site, the suedeheaded three piece produced fast, furious but, above all, tuneful songs. Stabbingly clean, fast forward guitar merged with howling harmonies and football chant backing vocals, producing a catchy 100 mph power pop thrash. Layers were built and crescendos toppled all with a "how's-ya-father" down-to-earth humorous approach.

Covers such as I Think We're Alone Now and Can't Explain were disembowelled and regurgitated, all note perfect! Every era was plundered and even Jimi

Hendrix was given a severe talking to in Don't Pass Me By before being shown how it's really done in a restructured version of Purple Haze. Shouted phrases are somehow sung tunelessly and all too aware of the shortcomings of the short sharp shock, Snuff varied the tempo with refreshing glee, broadening both their own and the audience's musical horizons.

IAN WATSON

Randy drops the big one

THE INCOMPARABLE **Randy Newman** remarked from the stage of London's **Dominion Theatre** that Mark Knopfler so much wanted him to be a star, but that he thought it might be simpler for everyone if Knopfler just gave him the money.

You could see his point. Newman had to appear as the finale of the Brits and all over the world people were mouthing "who?". He gets critical acclaim. Knopfler would kill for but his only big hit, *Short People*, was obviously misunderstood or it wouldn't have been a hit. There has been a new album, *Land Of Dreams*, produced by Knopfler who also helps with the interviews. So they sent Randy out to tour it solo — just a man and a piano. That he wasn't surrounded by exotic backing singers and Eddie Van Halen or even Mark Knopfler was absolutely right — the Newman experience is intimate and amusing and would be much less fun with a crowded stage of inferior talent.

Though the solo show might sell too few tickets to fill Hammersmith Odeon, most likely everyone who saw him last time came again this time. He performed about 30 songs, split by a "break for drink and drugs" (or so he said) and played encores of *Lonely At The Top*, *Love Story* and *I Think It's Going To Rain Today*. He should be the president of the United States.

JOHN TOBLER



RANDY NEWMAN: next president of the US?



STRAY CATS: strutting back to happiness

Back on the cat walk

AND BACK they come. After personal differences, disastrous solo careers and film star weddings the **Stray Cats** are finally on the right track. The emphasis is definitely on greatest hits, welcoming back and returning to form. Splendidly decked out in luridly bright crepe jackets which later strip down to reveal Union Jack boxer shorts for the encore, The Stray Cats go back to their roots, kick them around and quiff them up.

Everything's here: twirling the double bass, playing the drums while standing on the drum stool, chanting backing vocals — and it all adds up to putting the fun back into rockabilly. The new material is good honest slap and twiddle, displaying none of the disastrous whims that led to the Cats' downfall. The evening is, of course, made by the liberal sprinkling of golden oldies, all tactically placed to get the audience on their side from the start.

The gig is only five songs old and *Runaway Boys*, *By One Desire* and *Rumble In Brighton* have already been slammed around the **Town and Country Club** dance floor. Good natured chemistry, crooning harmonies and a stripped-to-basics approach could hardly go wrong with the strength of their material and even though the preached-to were probably already converted, there's a clear way ahead for these cats to strut.

IAN WATSON

Midnight ramblers

ASSERTING ONE'S character within the territories of melodic rock is traditionally rather difficult but with their second headline show at the **Marquee**, **Midnight Blue** proved themselves full of personality. I use the term melodic more as a term of reference, for though there are lots of keyboard stabs, harmonies and actual melody, this young and confident unit are more than capable of rocking out with the best of them.

In *I Won't Surrender* they declare their hand early, with a song that really sums up what they're all about, being bright and aggressive with the kind of commercial feel you'd associate with, say, Yngwie Malmsteen or Rainbow at the tail-end of their career. With *Remember* they produce their outstanding

ballad, indicating a potential for putting songs together that's already formed the nucleus of a strong set, and creating substantial interest as a result.

Despite the fact that the line-up of Jem Davis (keyboards), Eddie Fincher (drums), Alex Dickson (guitar) and bassist Niall Canning has already learnt the ropes with the likes of Tobruk, Idol Rich and Heavy Pettin', it's the relatively unknown Dougie White, an assertive and strident vocalist, who grabs the spotlight, adding character and personality (there's those words again!) to the whole affair.

Sure, there are areas which need to be worked on, with a couple of the less inspired numbers to be weaned out, but full maturity only develops in time, a commodity that *Midnight Blue* have plenty of. And there's enough true Brit grit to brush aside most of the Americanisms too!

KIRK BLOWS

Top marks!

NEARLY 700 people packed the Georgian building of **Greyfriars Kirk**, Edinburgh, for the last night of the UK tour by **The Tallis Scholars**, but by the complete absence of any of the common forms of audience distraction, you would never have believed it.

As soon as the director, Peter Philips, raised his arms to begin, there was total silence in the nave.

This reflected the magical clarity exercised by the Scholars themselves, always apparent on their Gimell records but so beautifully brought to life on the tour. This was music-making at its very highest level, and it goes a long way to explain why so many people ventured out into a night of sleet and drizzle to hear an obscure medieval mass — *Missa La sol fa re mi* by Josquin des Prez and other works by Byrd and Gibbons. It also explains how Gimell has done so extraordinarily well with a catalogue of just 18 titles, each one of them devoted to unaccompanied sacred choral music of the medieval period and the renaissance.

Of course, it could be that the audience came to hear *Allegri's Miserere*, the most popular piece on the programme, and they could be excused: it is hard to imagine a more breathtaking performance, with The Tallis Scholars divided into two — one group in the chancel and one group at the other end of the church in the gallery — in order to make the most of the antiphonal effects. And what an effect, especially with the pure high soprano of Tessa Bonnar sailing with angelic confidence up to the high C time and time again. Unforgettable.

NICOLAS SOAMES

CLASSICAL

Decca's Brits go international

by Nicolas Soames

THE BRITISH Music series which proved one of the most successful tape reissue series for Decca last year comes out on CD this month — but renamed The British Collection and without the Union Jack so prominently displayed on the initial covers.

The music — 10 titles including Elgar's *Dream Of Gerontius* with Peter Pears in the title role, conducted by Benjamin Britten, and both Elgar's symphonies, conducted by Solti — is regarded as "Decca's heartland" by Michael Letchford, Decca general manager.

"The pressure to get international releases on CD at mid-price level has meant that it has taken some time for the tape series to come out on CD, but we know there is going to be a lot of interest," he adds.

It was because of the anticipated US interest in the music that it was decided to revamp the sleeve design. "The US is showing more interest in British music, but the Americans still show some resistance to the Union Jack," remarks Letchford.

The 10 titles have sold equally well on tape — with even the two-tape set of the *Dream Of Gerontius* coupled with Holst's *Hymn Of Jesus* (CD 421 381-2) matching in title sales the single unit titles. However, there is generous coupling on the single unit titles as well, such as Elgar's *Cello Concerto* played by Lynn Harrell and Walton's *Violin Concerto* played by Kyung Wha Chung (CD 421 38-2). A second series of 10 releases on CD and tape will be issued later in the year.

Decca also issues a further five

'The US is showing more interest in British music, but the Americans still show some resistance to the Union Jack'

titles on CD in its Cinema Gala series, including *Fantasia* (417-851-2), *Great Musicals* (CD 421 262-2) and *Great Shakespeare Films* (421-268-2).

● The Union Jack crosses the Atlantic West to East courtesy of The Boston Pops Orchestra, which, under its conductor John Williams, plays music to celebrate old England — Walton's *Orb And Sceptre*, Vaughan Williams' *Fantasia On Greensleeves*, and even Peter Maxwell Davies' *An Orkney Wedding*. Called *Pops Britannia*, the Philips Classics cover unabashedly sports a full frontal Union Jack (420 9462-2).



KYUNG WHA CHUNG: bringing Walton to the world

Donohoe signs up with EMI

MANCHESTER-BORN Peter Donohoe, who shared first prize in the Moscow International Tchaikovsky Competition in 1982, has signed a three-year exclusive recording contract with EMI UK which will encompass four concerto recordings and three recital discs.

These include both piano concertos by Brahms, and music by Gershwin, Bartok, Tippett and Britten, as well as Rachmaninov's 24 Preludes.

Coincidentally, his recording of Tchaikovsky's *Piano Concertos Nos 1 and 3* played with the Bournemouth Symphony Orchestra conducted by Rudolph Barshai is now available on all three formats (CDC/EL 749667). It was an obvious recording to make after the success of his EMI Eminence recording of Tchaikovsky's *Second Piano Concerto* which was the *Gramophone Award* last year.

BRIEFS

● JANE GLOVER'S second ASV recording of well-known symphonies by Mozart played by the London Mozart Players is released this month — and contains No 31 (Paris), No 36 (Linz), No 38 (Prague). It is available on all three formats (CD DCA 647).

● THE SUPPORT given by conductor Riccardo Chailly to the debut recording of the American soprano Susan Dunn suggests further work for Decca, though no contract has yet been signed. Dunn made a strong impression when she first sang in Carnegie Hall four years ago, and she has since consolidated her reputation by further appearances in the US and Europe. For Decca, she has recorded a group of arias from Verdi, Wagner and Beethoven's *Ah Perfido*, demonstrating her dramatic vocal gifts (CD/MC 421 420).

TOP 75 SINGLES

18 MARCH 1989



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

No 1	1	TOO MANY BROKEN HEARTS		PWL PWL(T) 32 (P)
		Jason Donovan		
2	NEW	LIKE A PRAYER		Sire W 7539(T) (W)
		Madonna		
3	3	HELP		
		Bananarama-La Na Nee Nee Noo Noo		London LON(X) 222 (F)
4	11	THIS TIME I KNOW IT'S FOR REAL		
		Donna Summer		Warner Brothers U 7780(T) (W)
5	4	STOP		
		Sam Brown		A&M AM(Y) 440 (F)
6	15	STRAIGHT UP		
		Paula Abdul		Siren/Virgin SRN(T) 111 (E)
7	8	CAN'T STAY AWAY FROM YOU		
		Gloria Estefan & Miami Sound Machine		Epic 651444 7 (651444 8) (C)
8	2	LOVE CHANGES EVERYTHING		
		Michael Ball		Really Useful/Polydor RUR(X) 3 (F)
9	7	HEY MUSIC LOVER		
		S'Xpress		Rhythm King/Mute LEFT 30(T) (I/RT)
10	10	BLOW THE HOUSE DOWN		
		Living In A Box		Chrysalis LIB(X) 5 (C)
11	5	LEAVE ME ALONE		
		Michael Jackson		Epic 654672 7 (12"-654672 6) (C)
12	17	I'D RATHER JACK		
		The Reynolds Girls		PWL PWL(T) 25 (P)
13	6	BELFAST CHILD		
		Simple Minds		Virgin SMX(T) 3 (E)
14	9	I DON'T WANT A LOVER		
		Texas		Mercury/Phonogram TEX 1(12) (F)
15	NEW	KEEP ON MOVIN'		
		Soul II Soul featuring Caron Wheeler		10/Virgin TEN(X) 263 (E)
16	12	TURN UP THE BASS		
		Tyree feat. Kool Rock Steady		ffrr/London FFR(X) 24 (F)
17	16	NOTHING HAS BEEN PROVED		
		Dusty Springfield		Parlophone (12)R 6207 (E)
18	13	EVERY ROSE HAS ITS THORN		
		Poison		Enigma/Capitol (12)CL 520 (E)
19	24	CELEBRATE THE WORLD		
		Womack & Womack		4th + B'way/Island (12)BRW 125 (F)
20	18	WAGES DAY		
		Deacon Blue		CBS DEAC(T) 8 (C)
21		PARADISE CITY		

MUSIC WEEK



53	66	END OF THE LINE		
		Traveling Wilburys		Wilbury/Warner Brothers W 7637(T) (W)
54	58	YO YO GET FUNKY		
		The DJ Fast Eddie		DJ Int./Westside DJIN(T) 7 (A)
55	57	A LA VIE, A L'AMOUR		
		Jakie Quartz		PWL Continental PWL(T) 30 (A)
56	35	YOU GOT IT		
		Roy Orbison		Virgin VS(T) 1166 (E)
57	49	IT TAKES TWO		
		Rob Base & DJ E-Z Rock		Citybeat/Beggars Banquet CBE724 (CBZ1224) (W)
58	NEW	WORLD OUTSIDE YOUR WINDOW		
		Tanita Tikaram		WEA YZ 363(T) (W)
59	61	NOW YOU'RE IN HEAVEN		
		Julian Lennon		Virgin VS(T) 1154 (E)
60	56	THIS IS SKA		
		Longsy D		Big One (V)VBIG 13 (I/RT)
61	74	DON'T TELL ME LIES		
		Breathe		Siren/Virgin SRN(T) 109 (E)
62	45	PROMISED LAND		
		The Style Council		Polydor TSC(X) 17 (F)
63	NEW	HIGH ROLLERS		
		Ice-T		Sire W 7574(T) (W)
64	NEW	DON'T SHED A TEAR		
		Paul Carrack		Chrysalis CHS(12) 3164 (C)
65	62	EVERLASTING LOVE		
		Howard Jones		WEA HOW 13(T) (W)
66	43	WAIT		
		Robert Howard & Kym Mazelle		RCA PB 42595 (12"-PT 42596) (BMG)
67	70	WHEN I GROW UP		
		Michelle Shocked		Cooking Vinyl/London LON(X) 219 (F)
68	46	IT'S ONLY LOVE		
		Simply Red		Elektra YZ 349(T) (W)
69	NEW	READY FOR LOVE		
		Gary Moore		Virgin GMS(T) 2 (E)
70	NEW	REACHIN'		
		Phase II		Republic - (LICT 006) (I/RE)
71	71	BRING IT BACK AGAIN		
		Stray Cats		EMI USA (12)MT 62 (E)
72	NEW	BLACK IS BLACK/STRAIGHT OUT THE JUNGLE		
		The Jungle Brothers		Gee St GEE(T) 15 (I/RT)
73	53	SHE DRIVES ME CRAZY		
		Fin Young Corporation		London LON(X) 180 (F)

22	32	Guns N' Roses ROUND & ROUND New Order	Factory FAC 2637 (12"-FAC 263) (P)
23	30	INTERNATIONAL RESCUE We've Got A Fuzzbox And We're Gonna Use It	WEA YZ 347(T) (W)
24	22	EVERYTHING COUNTS Depeche Mode	Mute (12)BONG 16 (I/RT/SP)
25	36	ONE MAN Chanelle	Cooltempo/Chrysalis COOL(X) 183 (C)
26	14	MY PREROGATIVE Bobby Brown	MCA MCA(T) 1299 (F)
27	21	MEAN MAN W.A.S.P.	Capitol (12)CL 521 (E)
28	39	SLEEP TALK Alyson Williams	Def Jam 654656 7 (12"-654656 6) (C)
29	28	WHO WANTS TO BE THE DISCO KING? The Wonder Stuff	Far Out/Polydor GONE(X) 6 (F)
30	27	CRYIN' Vixen	EMI Manhattan (12)MT 60 (E)
31	38	VERONICA Elvis Costello	Warner Brothers W 7558(T) (W)
32	47	I BEG YOUR PARDON Kon Kan	Atlantic A 8969(T) (W)
33	19	HOLD ME IN YOUR ARMS Rick Astley	RCA PB 42615 (12"-PT 42616) (BMG)

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CBS

34	23	LOOKING FOR LINDA Hue & Cry	Circa/Virgin YR(T) 24 (E)
35	25	WILD THING/LOC'ED AFTER DARK Tone Loc	Delicious/4th + B'way/Island (12)BRW 121 (F)
36	41	LOVE IN THE NATURAL WAY Kim Wilde	MCA KIM(T) 11 (F)
37	40	VAGABONDS New Model Army	EMI (12)NMA 8 (E)
38	42	INDESTRUCTIBLE Four Tops	Arista 112074 (12"-612074) (BMG)
39	20	SOMETHING'S GOTTEN HOLD OF MY HEART Marc Almond feat. Gene Pitney	Parlophone (12)R 6201 (E)
40	26	LOVE TRAIN Holly Johnson	MCA MCA(T) 1306 (F)
41	44	WHERE DOES THE TIME GO? Julia Fordham	Circa/Virgin YR(T) 23 (E)
42	NEW	FAMILY MAN Roachford	CBS ROA(T) 5 (C)
43	55	THE RATTLER Goodbye Mr. Mackenzie	Capitol (12)CL 522 (E)
44	NEW	ANTI-SOCIAL Anthrax	Island IS 409 (F)
45	37	THAT'S THE WAY LOVE IS Ten City	Atlantic A 8963(T) (W)
46	31	FINE TIME Yazz	Big Life BLR 6(T) (I/RT)
47	52	ETERNAL FLAME Bangles	CBS BANGS(T) 5 (C)
48	64	BIG BUBBLES, NO TROUBLES Ellis, Beggs & Howard	RCA PB 42089 (12"-PT 42090) (BMG)
49	33	ROCKET Def Leppard	Bludgeon Riffola/Phonogram LEP(X) 6 (F)
50	NEW	DAYS LIKE THIS Sheena Easton	MCA MCA(T) 1325 (F)
51	29	THE LIVING YEARS Mike & The Mechanics	WEA U 7717(T) (W)
52	34	WHAT I AM Edie Brickell And New Bohemians	Geffen GEF 49(T) (W)

74	NEW	JUST A LITTLE MORE Deluxe	Unyque UNQ 5(T) (SP)
75	48	I ONLY WANNA BE WITH YOU Samantha Fox	Jive FOXY(T) 11 (BMG)

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T W E L V E • I N C H

1	NEW	LIKE A PRAYER Madonna	21	24	CELEBRATE THE WORLD Womack & Womack
2	NEW	KEEP ON MOVIN' Soul II Soul feat. Caron Wheeler	22	15	I DON'T WANT A LOVER Texas
3	7	TOO MANY BROKEN HEARTS Jason Donovan	23	17	MY PREROGATIVE Bobby Brown
4	14	STRAIGHT UP Paula Abdul	24	16	WHO WANTS TO BE THE DISCO KING? The Wonder Stuff
5	6	THIS TIME I KNOW IT'S FOR REAL Donna Summer	25	25	WAGES DAY Deacon Blue
6	1	HEY MUSIC LOVER S'Xpress	26	NEW	ANTI-SOCIAL Anthrax
7	3	TURN UP THE BASS Tyree feat. Kool Rock Steady	27	NEW	HIGH ROLLERS Ice-T
9	12	HELP Banarama-La Na Nee Nee Noo Noo	28	33	INTERNATIONAL RESCUE We've Got A Fuzzbox And We're Gonna Use It
10	2	BELFAST CHILD Simple Minds	29	28	YO YO GET FUNKY The DJ Fast Eddie
11	4	STOP Sam Brown	30	32	EVERY ROSE HAS ITS THORN Poison
12	18	SLEEP TALK Alyson Williams	31	26	IT TAKES TWO Rob Base & DJ E-Z Rock
13	8	BLOW THE HOUSE DOWN Living In A Box	32	NEW	REACHIN' Phase II
14	19	EVERYTHING COUNTS Depeche Mode	33	NEW	FAMILY MAN Roachford
15	13	ROUND & ROUND New Order	34	21	WILD THING/LOC'ED AFTER DARK Tone Loc
16	9	CAN'T STAY AWAY FROM YOU Gloria Estefan & Miami Sound Machine	35	30	THIS IS SKA Longsy D
17	20	I'D RATHER JACK The Reynolds Girls	36	NEW	THE RATTLER Goodbye Mr. MacKenzie
18	10	LEAVE ME ALONE Michael Jackson	37	5	LOVE CHANGES EVERYTHING Michael Ball
19	29	I BEG YOUR PARDON Kon Kan	38	NEW	BLACK IS BLACK/STRAIGHT OUT THE ... Jungle Brothers
20	22	NOTHING HAS BEEN PROVED Dusty Springfield	39	36	A LA VIE, A L'AMOUR Jackie Quartz
			40	23	THAT'S THE WAY LOVE IS Ten City

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SINGLES

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

ALBUMS

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

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

TEXAS: Southside. Mercury 838 171-1. The girl with the voice that pouts and the boy with a wry slide guitar are the clear selling points of a band which were obviously born in denim nappies. The single, which we are all thoroughly sick of, kicks off the set and also sets the style without that much embellishment. It's all excellent, dusty stuff, lacking that extra ingredient of character, but nonetheless worthy and welcome. They'll do well and that's the way it should be. **DH**

'TIL TUESDAY: Everything's Different Now. Epic EPC 4607371. The third album from America's highly respected Til Tuesday proves to be a striking tribute to singer/songwriter Aimee Mann's now broken affair with singer Jules Shear. Mann's vocal performance is simply stunning, her talent borne out by the fact Declan MacManus (Elvis Costello) co-wrote and sings with her on The Other End (Of The Telescope). Her time has come, and this Rhett Davies-produced classic should underline the fact. **JS**

LITTLE STEVEN: Revolution. RCA. PL83431. The man who brought Solidarity to the music scene in more ways than one makes his debut for RCA with an album that is underpinned with a Prince-style dance sensibility and the usual political comment. In other words, he looks set to carry his message to a much wider audience and deservedly so. Astute, accessible and absolutely wonderful. **NR**

WENDY AND LISA: Fruit At The Bottom. Virgin V2580. In the tradition of the gals' eccentric mentor, Wendy Melvoin and Lisa Coleman take responsibility for virtually all writing, production, singing and playing on their second album since parting company with Prince And The Revolution. This goes straight back to the pair's funk roots with limber, well-punctuated tracks almost exclusively on the subject of leuvre. The luscious vocals and undulating consistency of the 10 tracks get away from the "Prince without Prince" charge, but plenty of the best trademarks remain. **SW**



STOCK IT

ANDY PAWLAK: Shoebox Full Of Secrets. Phonogram 836 904-1. In Sprout country, with an eye on the Roddy Frames, Pawlak survives the almost terminal damage of starting an LP with the line "She said she loved tomato soup" to fight another batch of songs each of increasing interest. When the temptation to give in to soft music trappings proves too great to resist, Pawlak's often excellent lyrics holds one's attention, in fact a little bit like Prefab Sprout themselves. Count this as a good 'un with a lot more to come from a valid talent. **DH**

CLIVE GREGSON & CHRISTINE COLLISTER: A Change In The Weather. Special Delivery SPD 1022. No complaints about the performances herein, Collister in

rare voice and Gregson playing with sure touch, but the material leaves certain angles unexplored. It's as if Gregson's suddenly got the jitters and got the old sandpaper to smooth the edges of what would've sounded quite acceptable beforehand. I'll call them one of the UK's premier singer/songwriter duos, but beyond those that already understand the magic, there'll be few new takers. It's fine, but will it do? **DH**

WIN: Freaky Trigger. Virgin V2571. Davey Henderson loads his pop gun again and deftly blasts his way through Win's second LP. A real craftsman of the genre, he eloquently merges commerciality with sparkling originality — all in neat three minute packages. And with titles like What's Love If You Can Kill For Chocolate, the whole set is irresistible. **NR**

PRAIRIE ROSES: Andy Beevers, Duncan Holland, Nick Robinson, Jerry Smith and Selina Webb

IT'S welcome to Northumbrian piper Kathryn Tickell at 22 with her debut album for Geoff Hespel's Morpeth-based Black Crow label. Other newcomers this month include an album of television music from Clannad (10) and world music's first TV-advertised effort, New Roots from Stylus, at 14. Last but not least, FM Revolver, more renowned for HM, are chart debutantes with the latest from Canadian warbler Bruce Cockburn, described by MW's reviewer as a "sensual visionary". **DL**

FOLK & ROOTS ALBUMS

This month	Last month	TITLE, Artist	Label/Catalogue No (Distributor)
1	2	ANCIENT HEART, Tanita Tikaram	WEA WX210 (W)
2	1	WATERMARK, Enya	WEA WX199 (W)
3	-	SPIKE, Elvis Costello	WEA WX238 (W)
4	3	TRACY CHAPMAN, Tracy Chapman	Elektra EKT44 (W)
5	4	FISHERMAN'S BLUES, The Waterboys	Ensign/Chrysalis CHEN5 (C)
6	6	AMNESIA, Richard Thompson	Capitol EST2075 (E)
7	21	RED AND GOLD, Fairport Convention	New Routes RUE002 (I/RT)
8	5	SHORT SHARP SHOCKED, Michelle Shocked	Cooking Vinyl CVLP1 (F)
9	27	DJAM LEELII, Baaba Maal & Mansour Sack	Rogue FMSL2014 (I/NM/STERN)
10	-	ATLANTIC REALM, Clannad	BBC REB727 (F)
11	19	OUT OF THE AIR, Davy Spillane Band	Cooking Vinyl COOK016 (I/RE)
12	11	ALY BAIN MEETS THE . . . , Aly Bain & Various Artists	Lismor LIFL7017 (GD/CON/HRT)
13	7	RIGHT OF PASSAGE, Martin Carthy	Topic 12TS452 (CON/CM/PROJ)
14	-	NEW ROOTS, Various Artists	Stylus SMR972 (STY)
15	-	3, Violent Femmes	Slash/London 8281301 (F)
16	9	ONCE IN A LIFETIME - LIVE, Runrig	Chrysalis CHR1695 (C)
17	-	TAKING IT HOME, Buckwheat Zydeco	Island ILPS9917 (F)
18	15	ONE FAIR SUMMER EVENING, Nanci Griffith	MCA.MCF3435 (F)
19	-	MISS AMERICA, Mary Margaret O' Hara	Virgin V2559 (E)
20	8	IRISH HEARTBEAT, Van Morrison & The Chieftains	Mercury MERH124 (F)
21	18	LOONY ON THE BUS, Roy Harper	Awareness AWL1011 (I/RE)
22	-	COMMON GROUND, Kathryn Tickell	Black Crow CRO220 (CM)
23	17	DON'T BE AFRAID OF THE DARK, Robert Cray Band	Mercury MERH129 (F)
24	30	SORO, Salif Keita	Sterns Africa STERN51020 (STERN)
25	-	BIG CIRCUMSTANCE, Bruce Cockburn	FM/Revolver REVLP122 (BMG)
26	12	GIPSY KINGS, Gipsy Kings	A1/Dureco 1150192 (A)
27	16	FOLKWAYS - A VISION SHARED, Various	CBS 460905 (C)
28	14	NO MORE TO THE DANCE, The Silly Sisters	Topic 12TS450 (CON/CM/PROJ)
29	-	HOWLIN' WILF & THE VEE JAYS, Howlin' Wilf & The Vee Jays	Unamerican Activities BRAVES (HS)
30	13	SONGHAI, Ketama/Diabate/Thompson	Hannibal HNBL1323 (CH)

The best selling folk and roots music LPs for February 1989, compiled by Folk Roots magazine (01-340 9651) from a national survey of specialist and general record dealers.

THE CULT: Fire Woman. (Beggars Banquet BEG 228(T/CD)). The Cult return, plus new drummer, in typically raucous and uplifting manner with a fiery rocker, produced by Bob Rock. Should pave the way nicely for their imminent, long-awaited new album, Sonic Temple.



STOCK IT

PREFAB SPROUT: The Golden Calf. (Kitchenware/CBS (CD) SK(X) 41). Obviously intent on milking their brilliant LP, From Langley Park To Memphis, for all its worth, they lift this punchy and highly memorable number, once more emphasising the McAloon talent for writing exceptional songs.

ANGEL BEAT CITY: Around. (Brilliant BRN 001T). Modest new label, Brilliant, show off a rampant debut from those technicolour rockers, leaning heavily in Iggy Pops' way, aided by strong blasts of vicious guitars. Should cause an indie circle commotion.

MEGA CITY FOUR: Less Than Senseless. (Decoy DYS 2). The Farnborough band's third single is a fast and furious blast of guitar-powered melodic rock that should bring them yet more indie chart success.

POP ART: Never No. (Blue Moves (T)SBM 2). A fine example of studious songwriting with melodic vocals and lilting guitar work from the LA band's Snap, Crackle Pop Art LP. Worth checking out.

DENNIS GREAVES & THE TRUTH: Throwing It All Away. (IRS EIRS 102). Preceding an album, Jump, due next month, but the pompous, one-dimensional rock backing and Dennis Greaves' strained vocal show no obvious signs of merit whatsoever.

GENE PITNEY: It's Over/It's Over. (Epic 654749 7 (654749 6)). The title begs the answer that yes, sadly it is and neither a number one with Marc Almond nor this

the answer. Founder Mark Rogers reappears with a double A-sided single preceding a new LP Twilight For Some, and both are well worthy of attention.

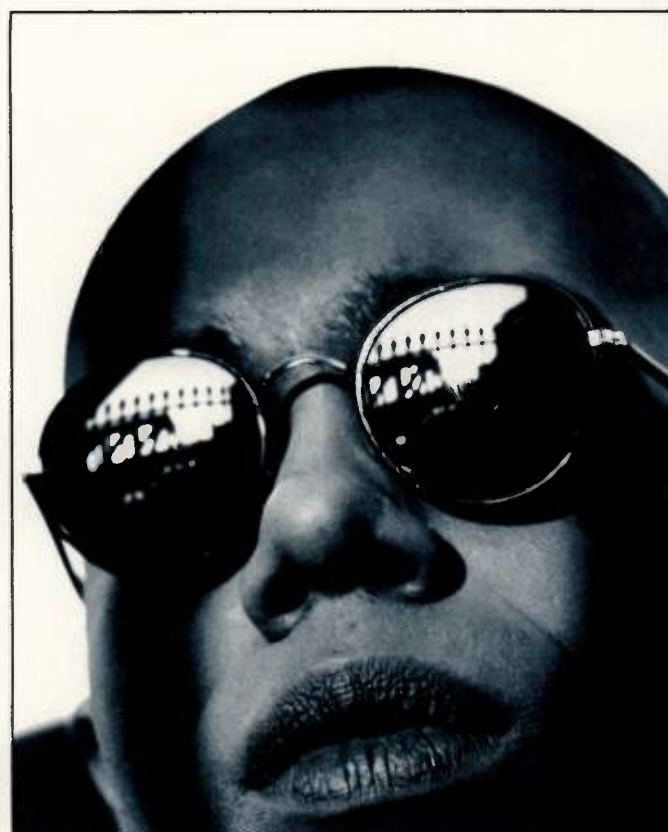


PAUL HAIG: catchy Scot plus Associate

overblown medley will bring back more than a fleeting glimpse of what was the success of yesteryear.



SOUL II SOUL: moving and loping



MARK ROGERS: from Hollywood Beyond and back



STOCK IT

PAUL HAIG: Something Good. (Circa/Virgin YR(T) 25). Former Josef K main man makes a welcome return on a superb track produced with long-time Associate Alan Rankine. Disarmingly catchy, it's refreshing to see the genuinely-talented Scot back in action and in such fine form. Maybe he'll get the hit he so richly deserves.

LIVING COLOUR: Open Letter (To A Landlord). (Epic LCL (Q/T/CD) 4). Another brilliant track from Living Colour's acclaimed debut album, Vivid. A hard-hitting, dynamic ballad with the raw edge making it a formidable single and will do well where others have failed.

DUB SEX: Swerve. (Cut Deep CUT 12003). Manchester's dramatically intense and nihilistic combo deliver a harsh slab of uncompromising indie rock packaged in the sparse and invigorating style that has already brought them much praise.

FRONT 242: Never Stop! (RRE RRE(T) 8). Belgium rhythm terrorists unleash another unrelenting storm of electro-dance beat and, although not one of their best, it should leave a mark.

SIGUE SIGUE SPUTNIK: Dancerama. (Parlophone/EMI (12/CD)SSS 5). The irrepressible Sputnik Corp release their fifth single with impressions of a tender love song in a surprisingly seductive slice of synthesized bubblegum pop all presented in a low-key vein.



STOCK IT

SOUL II SOUL: Keep On Movin'. (10/Virgin TEN(X/CD) 263). Jazzie B brings in the sweet soul voice of Caron Wheeler smoothing through an effective ballad from their forthcoming LP Soul II Soul Club Classic Volume 1. A lush, infectiously loping sound, it must be a massive hit.

ICE T: High Rollers. (Sire/WEA W 7574(T)). Ice T and Afrika Islam deliver a cautionary message on a tough rap track taken from the album, Power. Mesmerising enough in its laid-back approach to illicit a strong response.

PHASE II: Reachin'. (Republic LICT 006T). Respected dance label reissues this dancefloor garage favourite with particular reference to the pumping piano refrain that is so popular right now. Cross-over success seems likely.

MARK ROGERS: Let's Get Together. (Create) I Promise (Warriors Dance WAF(T) 009). If you wondered where Hollywood Beyond disappeared to then here's

TOP 40 SINGLES

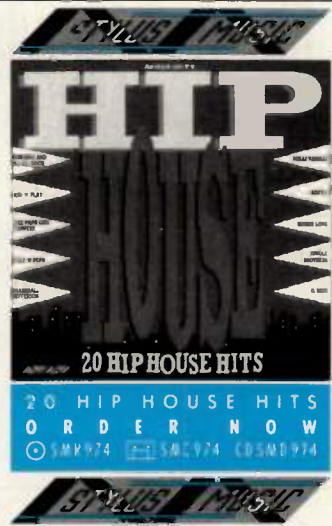
1	1	EVERYTHING COUNTS (LIVE)	Mute BONG16 (RT/SP)
2	-	WHO WANTS TO BE THE DISCO KING	Polydor GONE6 (F)
3	5	INTERNATIONAL RESCUE	WEA YZ347 (W)
4	-	ROJND AND ROUND	Factory FAC263 (F)
5	-	VAGABONDS	EMI NMA8 (E)
6	2	SOMETHING'S GOTTEN HOLD OF MY HEART	Parlophone R6021 (E)
7	3	WHAT I AM	Geffen GEF49 (W)
8	4	INFO FREAKO	Food FOOD18 (E)
9	-	THE RATTLER	Capitol CL522 (E)
10	9	ETERNAL FLAME	CBS BANG55 (C)
11	13	WHEN I GROW UP	Cooking Vinyl LON219 (F)
12	8	CAN'T BE SURE	Rough Trade RT218 (I/RT)
13	7	SHE DRIVES ME CRAZY	London LON199 (F)
14	11	HAVE LOVE, WILL TRAVEL (EP)	Food SGE2025 (E)
15	6	LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS	HMV POP1620 (E)
16	-	THE GOLDEN CALF	Kitchenware SK41 (C)
17	10	CAN U DIG IT?	RCA PM42621 (BMG)
18	-	RAIN, STEAM AND SPEED	Silverstone ORE4 (P)
19	12	CRACKERS INTERNATIONAL EP	Mute MUTE93 (RT/SP)
20	15	STAND	Warner Bros W7577 (W)
21	36	DREAM KITCHEN	Virgin VS1145 (E)
22	14	DIZZY	4AD AD903 (I/RT)
23	-	OPEN LETTER (TO A LANDLORD)	Epic LCL4 (C)
24	25	OUT OF MY MIND	Polydor XWY1 (F)
25	24	REPROBATE'S HYMN	A&M AM479 (F)
26	18	5 O'CLOCK WORLD	Island IS399 (F)
27	-	THE POWER OF THE LARD	Alternative Tentacles VIRUS72T (I/RT)
28	20	GROOVE CHECK (EP)	Virgin VSA1159 (E)
29	27	FINE TIME	Factory FAC223 (P)
30	16	TOUCH ME I'M SICK	Blast First BFFPD46 (I/RT)
31	28	HOT THING	Virgin VS1165 (E)
32	19	STRANGE KIND OF LOVE	Fontana MONEY 6 (F)
33	29	THERE SHE GOES	Gold Discs GOLAS2 (F)
34	35	IS THIS LOVE?	Virgin KSW1 (E)
35	17	ALL THE MYTHS ON SUNDAY	Food FOOD17 (E)
36	30	STUPID QUESTIONS	EMI NMA7 (E)
37	40	DESTROY THE HEART	Creation CRE057 (I/RT)
38	-	COME OUT FIGHTING	Rough Trade RT204 (I/RT)
39	21	HIT THE GROUND	Native/Epic BLOND2 (C)
40	23	PUNK ROCK GIRL	Enigma ENV8 (E)

TOP 20 ALBUMS

1	1	TECHNIQUE	Factory FACT275 (P)
2	2	THE INNOCENTS	Mute STUMM55 (RT/SP)
3	3	SHOOTING RUBBERBANDS AT THE MOON	Geffen WX218 (W)
4	-	PLAYING WITH FIRE	Fire FIRELP16 (P)
5	4	THUNDER AND CONSOLATION	EMI EMC3552 (E)
6	7	SHORT SHARP SHOCKED	Cooking Vinyl CVLP1 (F)
7	8	SHAKESPEARE ALABAMA	Food FOODLP2 (E)
8	6	POP SAID...	CBS 4628941 (C)
9	9	GREEN	Warner Bros WX234 (W)
10	5	THE STARS WE ARE	Parlophone PCS7324 (E)
11	10	HUNKPAPA	4AD CAD901 (I/RT)
12	13	EIGHT LEGGED GROOVE MACHINE	Polydor GONLP1 (F)
13	12	SUBSTANCE	Factory FACT200 (P)
14	11	STEWED TO THE GILLS	Virgin V2579 (E)
15	17	STRANGE KIND OF LOVE	Fontana SFLP7 (F)
16	16	ECSTASY AND WINE	Lazy LAZY112 (I/RE)
17	15	IN GORBACHEV WE TRUST	Demon FIEND 666 (P)
18	-	MANIC, MAGIC, MAJESTIC	Rough Trade ROUGH125 (I/RT)
19	20	HOUSE OF LOVE	Creation CRELP 034 (I/RT)
20	18	KING SWAMP	Virgin V2577 (E)

TOP • 75 • ARTIST • ALBUMS

1	4	A NEW FLAME ★ Simply Red (Stewart Levine)	Elektra/WEA WX 242(W) C:WX 242C/CD:2446892
2	218	ANYTHING FOR YOU ● Gloria Estefan And Miami Sound Machine (Various)	Epic 463125-1(C) C:463125-4/CD:463125-2
3	NEW	SINGULAR ADVENTURES OF THE STYLE COUNCIL Style Council (Various)	Polydor TSCTV1(F) C:TSCTC1/CD:8378962
4	5	STOP! ● Sam Brown (Various)	A&M AMA 5195(F) C:AMC 5195/CD:CDA 5195
5	326	ANCIENT HEART ★ Tanita Tikaram (Peter Van Hooke/Rod Argent)	WEA WX 210(W) C:WX 210C/CD:WX 210CD
6	4	DON'T BE CRUEL ● Bobby Brown (Various)	MCA MCF 3425(F) C:MCFC 3425/CD:DMCF 3425
7	3822	THE GREATEST HITS COLLECTION ★★★ Bananarama (Various)	London RAMA 5(F) C:KRAMC 5/CD:8281062
8	8	TRUE LOVE WAYS Buddy Holly (Various)	Telstar STAR 2339(BMG) C:STAC 2339/CD:TCO 2339
9	7	THE RAW AND THE COOKED ● Fine Young Cannibals (Cox/Steele/Gift/David Z)	London 8280691(F) C:8280694/CD:8280692
10	1273	HYSTERIA ★ Def Leppard (Robert John Lange/Nigel Green)	Bludgeon Riffola/Phono HYSLP 1(F) C:HYSMC 1/CD:8306752
11	2180	BAD ★★★★★★ Michael Jackson (Quincy Jones/Michael Jackson)	Epic 450290-1(C) C:450290-4/CD:450290-2
12	11	SPIKE ● Elvis Costello (Costello/Killen/Burnett)	Warner Bros WX 238(W) C:WX 238C/CD:9258482
13	917	WANTED ★ Yaz (Various)	Big Life YAZZLP 1(I/RT) C:YAZZMC 1/CD:YAZZCD 1
14	1515	REMOTE ● Hue And Cry (Goldberg/Biondillo/Kane)	Circa/Virgin CIRCA 6(E) C:CIRC 6/CD:CIRCD 6
15	6	MYSTERY GIRL ● Roy Orbison (Various)	Virgin V 2576(E) C:TCV 2576/CD:CDV 2576
16	13	THE BIG AREA The Jerico (Gary Langan/Bruce Lampcov)	London 8281221(F) C:8281224/CD:8281222
17	1021	THE LEGENDARY ROY ORBISON ★★ Roy Orbison (Various)	Telstar STAR 2330(BMG) C:STAC 2330/CD:TCO 2330
18	2636	KYLIE ★★★★★★ Kylie Minogue (Stock/Aitken/Waterman)	PWL HF 3(P) C:HFC 3/CD:HFC3 3
19	1647	THE INNOCENTS ★★ Erasure (Stephen Hague)	Mute STUMM 55(I/RT/SP) C:STUMM 55/CD:CDSTUMM 55
20	RE	JULIA FORDHAM ● Julia Fordham (Padley/Mitchell/Fordham/Padgham)	Circa/Virgin CIRCA 4(E) C:CIRC 4/CD:CIRCD 4
21	29	TECHNIQUE ● New Order (New Order)	Factory FACT 275(P) C:FACT 275C/CD:FACT 275C
22	1823	WATERMARK ★ Lisa (Nicky Ryan)	WEA WX 199(W) C:WX 199C/CD:243875-2
23	RE	OPEN UP AND SAY ... AAH! Poison (Tom Werman)	Capitol EST 2059(E) C:TCEST 2059/CD:CDEST 2059
24	1415	HOLD ME IN YOUR ARMS ★ Rick Astley (Various)	RCA PL 71932(BMG) C:PK 71932/CD:PD 71932
25	3720	THE TRAVELING WILBURYS ★ The Traveling Wilburys (Otis & Nelson Wilbury)	Wilbury/Warner Bros. WX 224(W) C:WX 224C/CD:925796-2
26	3530	CONSCIENCE ★ Womack & Womack (Chris Blackwell)	4th - B'way/Island BRLP 519(F) C:BRCA 519/CD:BRCD 519
27	3454	RAINTOWN ★ Deacon Blue (Jon Kelly)	CBS 450549-1(C) C:450549-4/CD:450549-2
28	2042	THE FIRST OF A MILLION KISSES ★ Fairground Attraction (F. Attraction/Moloney)	RCA PL 71696(BMG) C:PK 71696/CD:PD 71696
29	2516	GREATEST HITS ★★ Fleetwood Mac (Various)	Warner Brothers WX 221(W) C:WX 221C/CD:925 838-2
30	2444	TRACY CHAPMAN ★★ Tracy Chapman (David Kershenbaum)	Elektra EKT 44(W) C:EKT 44C/CD:960774-2
31	1723	FLYING COLOURS ★ Chris de Burgh (Paul Hardiman/Chris de Burgh)	A&M AMA 5224(F) C:AMC 5224/CD:CDA 5224
32	4222	INTROSPECTIVE ★★ Pet Shop Boys (Various)	Parlophone PCS 7325(E) C:TC PCS 7325/CD:CD PCS 7325
33	2221	NEW LIGHT THROUGH OLD WINDOWS ★★ Chris Rea (Chris Rea/Jon Kelly)	WEA WX 200(W) C:WX 200C/CD:243841-2
34	2732	CLOSE ● Kim Wilde (Ricki Wilde/Tony Swain)	MCA MCG 6030(F) C:MCGC 6030/CD:DMCG 6030
35	3921	MONEY FOR NOTHING ★★ Dire Straits (Various)	Vertigo/Phonogram VERH 64(F) C:VERHC 64/CD:836419-2
36	2311	LIVING YEARS ● Mike & The Mechanics (Neil/Rutherford)	WEA WX 203(W) C:256004-1/CD:256004-2
37	3366	KICK ★★ INXS (Chris Thomas)	Mercury/Phonogram MERH 114(F) C:MERHC 114/CD:832 7212
38	30	RADIO ONE Jimi Hendrix (Bebb/Andrews/Griffin)	Castle Collectors CCSLP 212(BMG) C:CCSMC 212/CD:CCSCD 212



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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

▲ This Week	Label LP No. (Distributor)
● Last Week	Artist (Producer)
○ One Chart	C. Cassette No. CD. Compact Disc No.

▲ Indicates panel sales increase of 50.99%
● Indicates panel sales increase of 100% or more

AWARDS

★ PLATINUM (300,000 units)
★ Any multiple of this level can be certified to provide for double platinum (600,000 units), triple 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 ... -18%
(WEEK 10)

39	31	SHOOTING RUBBERBANDS AT THE STARS Edie Brickell And New Bohemians (Pat Moran)	Geffen WX 215(W) C:WX 215C/CD:9241922
40	36	ROACHFORD ● Roachford (Vernon/Brauer/Roachford/Fayney)	CBS 4606301(C) C:4606304/CD:4606302
41	32	FOUNDATION Ten City (Jefferson/Ten City)	Atlantic WX 249(W) C:WX 249C/CD:7819392
42	4318	THE ULTIMATE COLLECTION ★★ Bryan Ferry/Roxy Music (Bryan Ferry/John Punter)	EG/Virgin EGV 2(E) C:EGMTV 2/CD:EGCTV 2
43	5631	APPETITE FOR DESTRUCTION ● Guns 'N' Roses (Mike Clink)	Geffen WX 125(W) C:WX 125C/CD:924148-2
44	44	THE LOVER IN ME Sheena Easton (Various)	MCA MCG 6036(F) C:MCGC 6036/CD:DMCG 6036
45	NEW	FRUIT AT THE BOTTOM Wendy & Lisa (Wendy & Lisa)	Virgin V 2580(E) C:TCV 2580/CD:CDV 2580
46	1918	PRIVATE COLLECTION ★★ Cliff Richard (Various)	EMI CRTV 30(E) C:TCRTV 30/CD:CDV 30
47	47	NEW YORK ● Lou Reed (Lou Reed/Fred Maher)	Sire/Warner Brothers WX 246(W) C:WX 246C/CD:925829-2
48	4022	RATTLE AND HUM ★★ U2 (Jimmy Iovine)	Island U 27(F) C:UC 27/CD:CDU 27
49	4185	HEARSAY ★★ Alexander O'Neal (Jimmy Jam/Terry Lewis)	Tabu 450936-1(C) C:450936-4/CD:450936-2
50	28	ORANGES & LEMONS XTC (Paul Fox)	Virgin V 2581(E) C:TCV 2581/CD:CDV 2581
51	4815	FISHERMAN'S BLUES ● The Waterboys (John Dunford/Mike Scott)	Ensign/Chrysalis CHEN 5(C) C:CHEN 5/CD:CD1589
52	5493	THE CIRCUS ★ Erasure (Flood)	Mute STUMM 35(I/RT/SP) C:STUMM 35/CD:CDSTUMM 35
53	5050	PUSH ★★ Bros (Nicky Graham)	CBS 460629 1(C) C:460629 4/CD:460629 2
54	4929	CONSCIENCE ★ Womack & Womack (Chris Blackwell)	4th - B'way/Island BRLP 519(F) C:BRCA 519/CD:BRCD 519
55	45109	PHANTOM OF THE OPERA ★★ Various (Andrew Lloyd Webber)	Polydor PODY 9(F) C:PODVC 9/CD:831 273-2/831 563-2
56	5293	WHITNEY ★★ Whitney Houston (Various)	Arista 208 141(BMG) C:408 141/CD:258 141
57	5165	FAITH ★★ George Michael (George Michael)	Epic 460000 1(C) C:460000 4/CD:460000 2
58	67113	PICTURE BOOK ★★ Simply Red (Stewart Levine)	Elektra EKT 27(W) C:EKT 27C/CD:960452-2
59	57169	NO JACKET REQUIRED ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345(E) C:TCV 2345/CD:CDV 2345
60	46	LOVE SUPREME ● Diana Ross & The Supremes (Various)	Motown ZL 72701(BMG) C:ZK 72701/CD:ZD 72701
61	61165	FACE VALUE ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185(E) C:TCV 2185/CD:CDV 2185
62	7119	GREATEST HITS ★ Human League (Various)	Virgin HLTV 1(E) C:HLMC 1/CD:HLCD 1
63	60	KARYN WHITE Karyn White (L.A. Reid/Babyface)	Warner Brothers WX 235(W) C:WX 235C/CD:925637-2
63	2	KARYN WHITE Karyn Whit (Reid/Babyface/Prince/Lorber/White)	Warner Brothers WX 235(W) C:925637-1/CD:925637-4
64	6571	THE CREAM OF ERIC CLAPTON ★★ Eric Clapton/Cream (Clapton)	Polydor ECTV 1(F) C:ECTVC 1/CD:833 519-2
65	5326	SUNSHINE ON LEITH ★ The Proclaimers (Peter Wingfield)	Chrysalis CHR 1668(C) C:ZCHR 1668/CD:CCD 1668
66	6225	NEW JERSEY ★ Bon Jovi (Bruce Fairbairn)	Verigo/Phonogram VERH 62(F) C:VERHC 62/CD:836345-2
67	RE	TANGO IN THE NIGHT ★★ Fleetwood Mac (Buckingham/McVie)	Warner Brothers WX65(W) C:WX65C/CD:925471-2
68	RE	THRILLER ★★ Michael Jackson (Jones/Jackson)	Epic EPC 85930(C) C:4085930/CD:CDEPC 85930
69	RE	G'N'R LIES ... Guns 'N' Roses (Guns 'N' Roses)	Geffen WX 218(W) C:WX 218C/CD:924198-2
70	58	ELECTRIC YOUTH Debbie Gibson (Debbie Gibson/Fred Zarr)	Atlantic WX 231(W) C:WX 231C/CD:781932-2
71	6102	THE JOSHUA TREE ★★ U2 (Daniel Lanois/Brian Eno)	Island U26(F) C:UC26/CD:CID U26
72	6418	SHORT SHARP SHOCKED ● Michelle Shocked (Pete Anderson)	Cooking Vinyl/London CVLP 1(F) C:CVMC 1/CD:836343-2
73	5917	GET EVEN ★ Brother Beyond (Various)	Parlophone PCS 7327(E) C:TCPCS 7327/CD:CDPCS 7327
74	72137	HELLO, I MUST BE GOING ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin OVED 212(E) C:OVEDC 212/CD:CDV 2252
75	NEW	HELTER SKELTER Vow Wow (Ian Taylor/Tony Taverner)	Arista 209691(BMG) C:409691/CD:259691

TOP • 20 • COMPILATIONS

1	6	DEEP HEAT Various (Various)	Telstar STAR 2345(BMG) C:STAC 2345/CD:TCO 2345
2	NEW	UNFORGETTABLE 2 Various (Various)	EMI EMTV 46(E) C:TCMTV 46/CD:CDP 7922352
3	3	CHEEK TO CHEEK Various (Various)	CBS MOOD 6(C) C:MOODC 6/CD:MOODCD 6
4	7	THE MARQUEE - 30 LEGENDARY YEARS ● Various (Various)	Polydor MQTV 1(F) C:MQTVC 1/CD:8400102
5	4	BJSTER (OST) ★★ Various (Various)	Virgin V 2544(E) C:TCV 2544/CD:CDV 2544
6	2	AND ALL BECAUSE THE LADY LOVES ... ● Various (Various)	Dover ADD 6(C) C:ZDD 6/CD:CCD 6
7	5	THE AWARDS ● Various (Various)	BPI/Telstar STAR 2346(BMG) C:STAC 2346/CD:TCO 2346
8	1	THE PREMIERE COLLECTION ★★ Various (Various)	Really Useful/Polydor ALWTV 1(F) C:ALWTC 1/CD:837282-2
9	11	BEAT THIS - 20 HITS OF RHYTHM KING Various (Various)	Stylus SMR 973(STY) C:SMC 973/CD:SMO 973
10	8	COCKTAIL (OST) ● Various (Various)	Elektra EKT 54(W) C:EKT 54C/CD:9608062



11	9	THE GREATEST LOVE 2 ● Various (Various)	Telstar STAR 2352(BMG) C:STAC 2352/CD:TCO 2352
12	10	DIRTY DANCING (OST) ★★ Various (Jimmy Iovine/Bob Feiden)	RCA BL 86408(BMG) C:BK 86408/CD:BD 86408
13	NEW	SCANDAL (OST) Various (Various)	Parlophone PCS 7331(E) C:TCPCS 7331/CD:CDPCS 7331
14	14	NOW 13! ★★ Various (Various)	EMI/Virgin/PolyGram NOW 13(E) C:TCNOW 13/CD:CDNOW 13
15	12	THE GREATEST LOVE ★★ Various (Various)	Telstar STAR 2316(BMG) C:STAC 2316/CD:TCO 2316
16	13	FROM MOTOWN WITH LOVE Various (Various)	K-TEL NE 1381(K) C:CE 2381/CD:NCD 3391
17	15	THE CLASSIC EXPERIENCE ● Various (Various)	EMI EMTVD 45(E) C:TC EMTVD 45/CD:CD EMTVD 45
18	20	THE LOST BOYS (OST) Various (Joel Schumacher)	Atlantic 7817671(W) C:7817674
19	16	SOFT METAL ★ Various (Various)	Stylus SMR862(STY) C:SMC862/CD:SMO862
20	19	THE BLUES BROTHERS (OST) Various (Various)	Atlantic K 50715(W) C:K 450715/CD:K 250715

Pressing ahead

NEW HEIGHTS of success for major players and increasingly bullish plans for future expansion mark a healthy last six months (ABC July-Dec '88) for the consumer music press. And this is reflected nowhere more than at the youngest end of the market, despite the continuing decline of single sales and the falling number of 11 to 18-year-olds.

EMAP Metro's flagship *Smash Hits* is once again top dog with a record 44 per cent circulation jump from 602,156 to 767,546. And, according to publisher Mary Calderwood, the title is more ambitious still. "We're printing a million copies in March and are looking to capture between 50,000 and 100,000 extra purchasers with a sticker promotion," she confirms.

Smash Hits continues its policy of getting the simple things right, such as more posters, lyrics and interviews, while modestly promoting every third issue with "simple-gifts".

But the key to the title's success, declares Calderwood, is knowing the readers. "Quite simply, we are very aware of what our readers want — entertainment. So we entertain them."

However, some feel the loss of editor Barry McIlhenny to EMAP

Matthew Fearnley takes the pulse of the consumer music press and finds it very much alive and ticking

Metro's prospective film title *Empire* will impede *Smash Hits*' future growth. Calderwood denies this: "There are no problems about losing Barry because we've operated as a team for such a long time many of the staff know the operation inside out."

EMAP's other youth title, *Just Seventeen*, performed solidly with an increase from 285,428 to 306,207. "We've gone through a lot of editorial changes over the past six months and this ABC performance reflects the popularity of these developments," says editor Bev Hillier.

The introduction of a four-page chart-based pull-out is the backbone of these editorial changes and is supported by increased promotional activity. The latest six-week volley includes free gifts.

The consumer music press' third youth-based title, IPC's *Number One*, has all but recaptured recently lost readers with an impressive circulation jump from 127,947 to 146,980.

"I wasn't too concerned about our recent circulation dip as we were going through major changes. Now we're back to our rightful level and we're promoting to co-incide with our 300th issue and aim to breach 200,000," reveals editor Colin Irwin.

Irwin is, however, surprised by the continuing growth of the youth-based titles in the light of falling record sales and population. "It's a paradox because while it's true to say that fewer singles are sold our audience is as interested as ever in teenage pop culture. And I think one consideration is the increasing cross-over between media — Kylie is on both TV and record for example. I think editorial is beginning to reflect this cross-over now."

And *Q*, as fine an illustration of an editorially-led title as one could wish to find on the bookstands, had a strong last half year. The circulation soared from 79,713 to 117,359.

TO PAGE 28 ►



HAVING A smashing time: publisher Mary Calderwood (right) and art editor Jacqui Doyle at *Smash Hits* magazine

Folk ROOTS

- ☐ FOLK?
- ☐ ROOTS?
- ☐ NEW ROOTS?
- ☐ AFRICAN?
- ☐ WORLD MUSIC?
- ☐ BLUES?
- ☐ NEW COUNTRY?
- ☐ TRADITIONAL?
- ☐ SINGER/SONGWRITER?

Every month, *Folk Roots* hits the U.K. news stands and the international mails, packed with features, news, reviews, adverts and comment on all the above and much more. It's 10 years old this summer, and easily the world's most influential magazine in its field. You'd be surprised how many currently hot artists got their first U.K. press in its pages. If you're in the record producing, selling, buying or promoting business in this day and age, you really can't afford to be without it!

A one year subscription in the U.K. costs £18.00 (sample copy £1.50). Overseas rates on request. Make your cheques payable to Southern Rag Ltd, PO Box 337, London N4 1TW. *Phone 01-340 9651

ABC FIGURES

	July-Dec 87	Jan-June 88	July-Dec 88	% change last 6 months
NME	93,405	94,613	92,667	-2.05
Sounds	58,417	59,212	55,457	-6.3
Melody Maker	61,677	61,399	57,146	-6.9
rm	43,945	44,923	43,930	-2.2
Number One	146,302	127,947	146,980	+14.9
Smash Hits	533,930	602,156	767,546	+27.5
Just Seventeen	282,381	285,428	306,207	+7.3
Kerrang!	67,649	*63,757	59,838	-6.1
Q	59,505	79,713	117,359	+47.3
Time Out	80,228	85,284	88,253	+3.4

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TOP Magazine delivers a hard to reach music buying audience with every taste under the sun. If you want to get your message into 50,000 copies at the point of sale then call 01 938 5388 now!

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rm

HOT CHART TIPS

U2, NENEH CHERRY, INXS, THE WONDER STUFF, ROACHFORD, MADONNA, WEE PAPA GIRL RAPPERS, S'XPRESS, THE BEATLES...

Just some of the names who got their first UK exposure in Britain's foremost commentator on the world of new music.

rm

Record Mirror has always prided itself on not just reacting to musical trends, but starting them too. As a result, our readers are some of the best informed, most enthusiastic vinyl (and CD) junkies you will find.

Back in the Sixties, rm was the first magazine to interview the Beatles. IN 1983 we were the first British Publication to interview Madonna. In 1986, we predicted great things for an unknown Australian band called INXS. Find out what we're predicting for 1989 by getting your copy of Record Mirror, every Wednesday.

NO COMMENT

► FROM PAGE 26

Q's success lies in its approach of identifying and capturing an audience, servicing it with a unique selling point, building strong editorial on the back of this strength and then wedging the circulation up further with relevant promotions.

"We launched very quietly, allowing people to discover us through our reviews and editorial features. And our recent promo-

tions have supported this growth. These promotions must relate to the editorial and we've found this approach to be thoroughly worth the extra effort it requires," says editor Mark Ellen. One recent supplement captured an extra 15,000 readers who were not only retained but added to the next issue.

Q's success gives Ellen the opportunity to diversify editorial in search of more readers, following

Colin Irwin's ideas of covering more relevant topics in film, TV and so on. But Ellen believes this is risky. "I think a concerted effort to diversify would be a mistake. Q provides readers with editorial they can't find elsewhere. Our pulling-power is rock 'n' roll and we should stick to this speciality," he argues.

Another specialist glossy, Spotlight's heavy metal bible *Kerrang!*, claims perhaps the greatest market performance of all. Its year-on-

year sales, in terms of copies sold, rocketed by a massive 91 per cent (taking into account its evolution from a bi-weekly to a weekly during this period).

Kerrang!'s circulation did fall, however, period-on-period from 63,757 to 59,838, although publisher Eric Fuller is heavily promoting the title with posters based on a recent readers' pole, supplements, booklets and radio advertising. He also points to more reviews, news, a specialist "metal" chart and a much tighter distribution and production lead time as being highly beneficial in forthcoming months.

And Spotlight's other glossy, *rm*, seems to be putting a brake on recent circulation slides. "Our editorial has improved although we still concentrate on comprehensive chart coverage to sell to our male-based market. We're looking for further growth to 50,000 soon," discloses publisher Lynn Keddie.

Unfortunately, the music tabloids have not shared the circulation success of the glossies, marking a continuing move from general interest tabloids to sharply targeted glossies. All the "inkies" have suffered continual slides period-on-period. Spotlight's *Sounds* has fallen from 59,212 to 55,457 while IPC's *NME* and *MM* also dropped circulation from 94,613 to 92,667 and 61,399 to 57,146 respectively.

But all three tabloids are employing heavy promotions to turn their titles' fortunes around. "The weekly tabloid market is an extremely tough market and what we are seeing is the effect of the mar-

Unfortunately, the music tabloids have not shared the circulation success of the glossies

ket on all three titles," says *Sounds'* publisher Eric Fuller. "But we are set to spend £100,000 to ensure we earn a higher public profile and beef up our performance."

Meanwhile *NME* and *MM* are continuing a powerful radio, press and outdoor push with creative work from top agency Elgie Stewart Smith, among others. The spend tops £500,000 for the year, according to the titles' publisher, Andy McDuff. The highly buoyant music glossies helped some general interest glossies too.

Time Out and *Sky*. Both earned steady circulation growth. *Time Out* climbed to 88,253 from 85,284, while *Sky* won a 10,000 increase to 141,426 period-on-period. But while *Time Out's* publisher Tony Elliott maintains music's powerful position within the title, *Sky's* new editor, Simon Mills, believes it may have lost out to movies.

"Music is very important to us but, so is diversity. Cinema, for example, is one of our greatest selling points because people are not so committal about film stars as they are about pop stars. This is why our covers tend to feature screen stars," he says.



MORE AND more people are reaching for the Sky... pictured at an editorial meeting are (left to right) Angela Holden, film editor; Simon Mills, editor; and Simon Hills, music editor

THEY SAID IT COULD NEVER HAPPEN . . .
IT DID . . .

RAW

ROCK ACTION WORLDWIDE

... AND HOW

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ISSUE 14 8-21 MARCH
ISSUE 15 22 MARCH-4 APRIL
ISSUE 16 5-18 APRIL
ISSUE 17 19 APRIL-2 MAY

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EXCLUSIVE RAW CUTS FLEXI 3
EXCLUSIVE RAW CUTS FLEXI 4
EXCLUSIVE RAW CUTS FLEXI 5

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DISTRIBUTED BY IPC



Getting in touch with an audience

FACED WITH the growing threat from a fast-expanding array of broadcast media, music magazines are becoming increasingly conscious of the need to deliver a specific audience to their advertisers ... and to back up their claims with independently-audited qualitative and quantitative research.

As record companies' marketing activities have become more sophisticated, they have broadened their media advertising schedules in order to promote particular artists to specific target groups. Television and radio advertising has become more affordable through the shrewd use of carefully-targeted spots on youth and lifestyle-orientated programmes. ITV and ILR companies have made this possible by taking steps to provide advertisers with research showing the audience profile and viewing figures for particular programmes.

Following moves by outdoor advertising contractors to provide research data which shows the audience profile and "viewing figures" for poster sites, more record companies are now using outdoor advertising strategically. For example, by taking poster sites near record stores in high-traffic shopping precincts — or sites close to filling stations in order to reach motorists with in-car cassette players.

As a result, music-orientated magazines are having to respond by stepping up their own research activities. In the past, record company product managers may have selected their advertising media by regularly scanning the pages of music magazines and developing a "feel" for each title. But, with the plethora of music and style-orientated magazines around today, most record companies agree that a more pragmatic approach is now required.

"These days, no-one is going to place ads just on the feel of a publication," says Graham Johnson, media director at David Pilton Advertising (DPA), which handles CBS Records' advertising. "As well as looking at the editorial flavour of a publication, CBS also looks long and hard at the facts and figures. It is a combination of the two which dictates our media placement on CBS's behalf."

Johnson observes that, over the past year, a growing number of music magazines have begun to conduct research in order to provide advertisers with a more accurate guide to their reader profiles. "This gives a dipstick indication of what kind of person is reading the publication — and why," he says.

Tom Moloney, managing director of EMAP Metro, which publishes *Smash Hits*, *Just Seventeen*, *Looks*, *Q*, *More!* and *Empire*, says: "We believe that research is a very important part of the mix of run-or business. It is essential in order to be able to tell advertisers what our magazines are about, who their readers are, and the relation-

Brian Oliver looks at how the music mags are becoming more specific in their advertising approach

ship between each magazine and its readers."

Most established music magazines take advantage of "industry-standard" research — such as the Target Group Index (TGI), which provides lifestyle information, and the National Readership Survey (NRS) which is produced by JICNARS (an industry body comprised of publishers and advertising agencies).



20/20 — a new monthly arts and entertainment magazine, brought to you by the makers of Time Out!

The NRS is published two or three times a year and provides a profile of each publication — along with quantitative information, such as the number of readers per copy. However, the range of age groups covered by NRS is far from satisfactory as far as youth titles such as *Smash Hits* and *Number One* are concerned. Many of these magazines' readers are as young as 10 or 11, whereas NRS research does not currently go below 15 years olds.

"We are keen to reduce NRS's age coverage and we have been working closely with JICNARS to achieve that objective," explains EMAP Metro's Moloney. "We have already funded a pilot study which has proved that it is possible to get good, reliable information on 11 year olds."

Moloney points out that EMAP Metro conducts quantitative and qualitative research on a regular basis for its own internal use — for example, to ensure that each magazine's editorial stance continues to reflect its readers' requirements. This research often involves group discussions which give readers an opportunity to tell the publishers what they think of a particular magazine.

While some publications say they obtain information about their

readers through letters sent to the magazine, *Smash Hits* actually visits schools to research the views of different groups (such as 14 year old boys and 13 year old girls). This involves giving the children a selection of magazines and identifying what they like to read. "It gives us a better understanding of how and why they read magazines," says *Smash Hits*' publisher, Mary Calderwood.

EMAP Metro also conducts an annual reader survey in each of its magazines. This takes the form of a simple questionnaire designed to identify a magazine's readers, where they live, and why they buy the magazine. Because the magazines have been running for a number of years, EMAP Metro claims to have been able to identify a pattern of consumer trends over a period of time.

Music titles published by Spotlight Publications — such as *Sounds*, *Kerrang!*, *Jocks* and *rm* — also conduct annual reader surveys through questionnaires inserted in each magazine. Readers are usually given an incentive to respond — such as a chance to win a prize.

"The results are then analysed externally and the information is used to help advertisers," says Lynn Keddie, publisher of *Jocks* and *rm*.

As well as basic reader information (such as age, sex and geographic location), Keddie points out that the *rm* and *Jocks* surveys provide important lifestyle data — such as: the amount of disposable income readers have, the type of accommodation in which they live, where they work or go to school, purchasing habits, details of hobbies, how they travel, how often they go to clubs, discos or concerts, and whether they have an account with a bank or building society.

When *Making Music* conducted a similar poll of its readers last year, it received over 2,000 detailed replies. The results were analysed independently by the University of Reading and were then mailed to advertisers.

"The survey enabled us to ensure that we are pointing the magazine in the right direction and that we are getting through to the right people," says editor, Paul Colbert.

As well as identifying the age range of readers, says Colbert, the survey showed that readers take music seriously. It also provided details of their purchasing habits in terms of musical instruments. "The survey produced quite a number of

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767,540

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We've done it again! With 250,000 new *Smash Hits* buyers, our new ABC is an all-time high.

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We continue to outsell all other music titles put together. Our loyal readership is six times the size of the nearest rival!

If you need to talk to teenagers nothing comes close.

Speak to Sandra McClean on 01-436 1515 and you'll soon realize why you won't have *Smash Hits* without us.

SMASH HITS

BREAKING ALL RECORDS

An **emap** METRO Publication.

* By young men and women we mean 15-19 year olds.

HITS WITHOUT US YOU WON'T HAVE SMASH HITS WITHOUT US YOU WON'T HAVE SMASH HITS WITHOUT US YOU WON'T HAVE SMASH HITS WITHOUT US

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MUSIC PRESS

► FROM PAGE 29
surprises, such as the fact that 68
per cent of our readers do not
read any of the three weekly pop
papers," says Colbert.

Eric Fuller, publisher of *Sounds*
and *Kerrang!*, says these publica-
tions also carry out extensive qual-
itative research — although, he
stresses, this is done through inde-
pendent market research compan-
ies. The research specialists are in-
vited to tender for each project by
submitting proposals and costings.
The research itself is mostly con-
ducted through six to 10 separate
group interviews involving differ-
ent age groups in various parts of
the country.

"Doing it through independent
research companies provides a
more objective perspective," says
Fuller. "Conducting our own sur-
veys is obviously much cheaper.
But questionnaires only enable you
to find out the requirements of
people who are already buying
the publication. Independent re-
search talks to non-readers and
lapsed readers and finds out why
they don't buy."

He adds: "This gives our editorial
staff feedback about what people
think of the titles. It is used to sharp-
en up the editorial. But we would
not make all of the results available
to advertisers because it would not
be much use to them."

Meanwhile, EMAP Metro's
Moloney claims that his company
is one of the "pioneers" of supply-
ing research data as a service to
advertisers. "We are happy to let
advertisers have whatever they
want," he says. "For example, we
publish a lot of our own qualitative

research into teenage attitudes."

Moloney points out that *Smash
Hits* sponsors a special survey, called
Youth Facts, which is produced
every two years by Marketing Di-
rection, an independent market re-
search company. "It includes
everything that a product manager
or media planner would want to
know about the youth market," he
says. "It presents census-type de-
mographic information in a simple
and easily accessible form."

However, not all publishers feel
there is a need to produce addi-

own surveys," says Sky magazine's
advertising director, Hugh Gold-
smith. "We are on NRS and TGI,
so we are able to give a very clear
indication of the size of our reader-
ship, where it lies in terms of age
and male/female mix, and what
readers' purchasing habits are. We
can show an editorial environment
that is suited to record company
advertising — and support that
with hard facts."

Rod Sopp, advertising manager
at *The Face*, says his magazine has
never been tempted to commission
its own surveys for advertisers.
"Our approach is to get on and
produce the best magazine we
can," he says. "I don't think market-
ing people want a lot of facts and
figures. They can make their own
judgement about whether or not a
publication is right for their artist.
However, there might be a need
for research if they were looking
at non-music media which they did
not know."

Frank Keeling, launch sales con-
sultant for *20-20*, *Time Out's* new
monthly arts and entertainment
magazine, believes that in-house
surveys are only useful in the case
of publications such as *Smash Hits*
and *Just Seventeen* which are aim-
ed at teenagers.

"The teenage market is very vol-
atile and kids' tastes change quick-
ly, so a survey will provide a snap-
shot of what's happening at that
particular moment," he says. "With
other magazines, it is all down to
how many copies you sell. The cre-
ative content of the editorial will
tell you more about the person
who is reading it than a load of
facts and figures."



RM MAGAZINE: a prize if you re-
spond to a questionnaire

tional research for advertisers.
Some prefer to let the publication's
editorial stance and circulation fig-
ures do the talking — and simply
support this with reader profile in-
formation from the NRS and TGT
surveys.

"We have no plans to do our

record (*recôr'd*) *v.t.* represent in some permanent form.

single (*sĩ'ngle*) *a. & n.* one only.

JOCKS

THE UK'S TOP SELLING DJ MAGAZINE

ABC JAN-DEC 1988 10,133

(what we say is what you get!)

Going for the global attack

WHEN RAW — Rock Alive World-wide — picked its title, the reasons were manifold. It made a pretty logo, it sounded good, it was easy to spell and it described associate publisher Jonathan King's dress sense perfectly.

But the title also reflects the current climate of the British music magazine industry. With so many titles fighting for a slice of the cake, more are being tempted to expand by increasing their overseas sales.

Because of their in-depth coverage of the all-important British music scene, many of the magazines are already well read by representatives of the music industry overseas, but trying to push a title beyond that can be a difficult and expensive business.

EMAP's Q has rapidly gone from strength to strength in the UK and is developing a growing European following but so far, the lucrative American market has proved elusive.

"We export only very small quantities at the moment," says Q's editorial director, Dave Hepworth.

Tony Thompson finds out why more magazines are developing international strategies

"We'd dearly love to push more out there, but it's difficult to ensure that they end up in the right place."

"It's quite possible to ship 100,000 copies out there and, because of a bad distribution deal, have them all end up in Moose Droppings, Ohio, gathering dust for six weeks," he adds.

But despite the difficulties, Hepworth is determined to persist. "Where they manage to get it at the moment, they love it. And when I was in New York a few weeks ago, it was amazing the number of industry doors Q opened."

"America is something we want to do — the potential is enormous — but we have to do our homework. There's no faster way to lose money than American publishing — but it's also the fastest way to make it if you get it right."

Having originated in Germany,

Metal Hammer has a tradition of strength in Europe and currently publishes eight separate language editions — all independent of one another.

Its European influence is supported by its links with MTV Europe — the *Metal Hammer* show has the highest ratings on the network.

But *Hammer's* Jo Bailey says, Titles such as *NME* and *Melody Maker* are still regarded as 'bibles' by much of the American music industry due to their coverage of up-'n'-coming bands and artists.

But for magazines that aim to be more consumer-led, the American market can prove tricky. It is a problem which *Smash Hits* addresses by publishing separate American — and Australian — editions, as publisher Mary

TO PAGE 32 ►

METAL HAMMER

UK ABC
JULY/DEC 88
53,840 (+5%)

METAL HAMMER
*We rock
the world!*

8 Language editions



SOUNDS

Our readers tell us they want information and excitement and we give them both. . .

- THE ONLY ROCK LISTINGS OF ANY MUSIC PAPER
- THE BIGGEST AND BEST GIG GUIDE
- MORE HARD NEWS — AT LEAST SEVEN PAGES OF FIRST REPORTS EVERY WEEK
- NINE PAGES OF ALBUM, LIVE, FILM, VIDEO AND MUSIC BOOK REVIEWS
- MAJOR EXCLUSIVE INTERVIEWS

ACTION PACKED!

EVERY WEDNESDAY

► FROM PAGE 31

Calderwood explains.

"Their charts happen at completely different times and move in different ways to ours. The next UK issue has Neneh Cherry on the cover — in America, they wouldn't have a clue who she was."

With both the American and Australian editions, which sell 70,000 and 120,000 respectively, film from the UK edition is shipped over and any appropriate material is lifted.

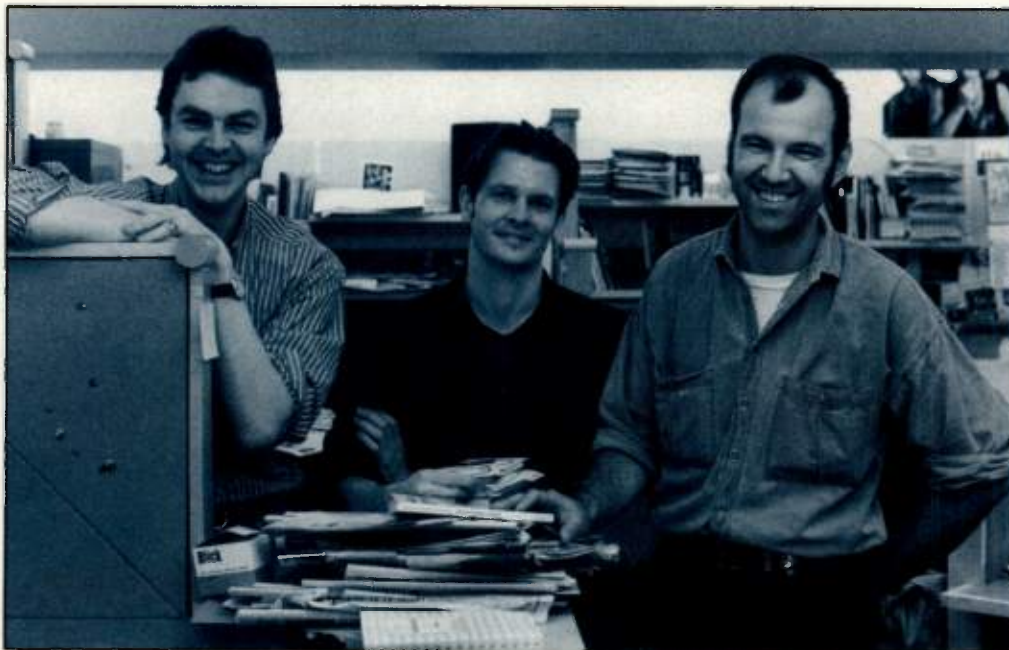
But often, the British version proves to be simply too British. "That's the problem with this sort of magazine," adds Calderwood. "We have to follow whatever the charts are doing."

NME and *Melody Maker* would never alter their editorial philosophies in order to appeal more to the overseas market. As a result, both are well read by music moguls but remain virtually unknown to the remainder of the American people at large.

"I think it's a country that we should be selling more to," says NME's editor, Alan Jones. "Especially when you consider that the majority of the small bands that we cover are American."

But any inroads the title has made into the US thus far has been without the benefit of any promotion. "At the moment, it's being read simply because of its authority and breadth of coverage," says associate publisher Chris Power.

"We've been looking at attacking America in a big way for the last year or so but the biggest problem is the sheer size of the place. We may go for a heavy re-



CHASING THE American dream, the Q team (from left to right): editor Mark Ellen, assistant editor Paul Du Noyer and EMAP Metro art director Andy Cowles

tail promotion, try to build a subscription base or even look at some form of franchise deal.

"From the reaction at the New Music Seminar, we know there's a demand. It's just a matter of finding the best way of getting it out there," he says.

There can be other problems as well. News International's *Sky* magazine generates great interest in the US but is having its route blocked by Delta Airlines which also publishes a magazine called

Sky.

However, recent editions featuring Aussie stars Mel Gibson and Michael Hutchence on their covers were shipped to Australia and proved highly popular.

Sky's editor Simon Mills is keen to overcome the current problems and sell his title in the US, but not all are so keen.

"I would much rather concentrate on building up UK sales than try to sell to America," says Eric Fuller, publisher of *Kerrang!* and

Sounds.

"Many people think that the overseas market is lucrative but usually haven't thought about the problems. There's the high cost of buying a foreign language title in Europe, the difficulty of securing distribution deals in America and the cost of shipping them out there — especially for a weekly like *Kerrang!* which would have only a very short shelf life."

But overseas sales are at the forefront of the mind of Tony Elliot

'America is something we want to do — the potential is enormous — but we have to do our homework'

as his latest project — the monthly arts title *20/20* — prepares to launch.

The magazine is hoping for overseas sales of around 20,000 with about half of those going to the US. "We were genuinely surprised by the enthusiasm for the title — we thought it might be too British, but the editorial brief is quite black and white so there's been a lot of interest," says Elliot.

"It's tempting to produce a magazine tailored for the American or European market but we'd rather produce something British that was simply good enough to warrant healthy overseas sales," he says.

"I haven't got a clue how we'll end up, but we could do rather well."

OZONE FRIENDLY.

MANY PEOPLE think of *Kerrang!* as purely a Heavy Metal magazine.

And, to be quite honest, it's easy to see why.

After all, *Kerrang!* is Britain's leading Heavy Metal publication.

We have the highest circulation* and, natch, the most readers.

We're out on the streets each and every week.

Our no-holds-barred editorial approach is second to none.

Our news and reviews coverage is more current than the National Grid.

Our blazing full colour photography is semi-legendary.

We carry the world's only Heavy Metal Gig Guide.

Plus, we've been promoting aggressively throughout 1989.

We're currently in the midst of a FREE full colour poster campaign.

And coming in May there's a FREE *Kerrang!* Ladykillers supplement — a four part pull-out spectacular featuring an exhaustive A-Z of females in rock.

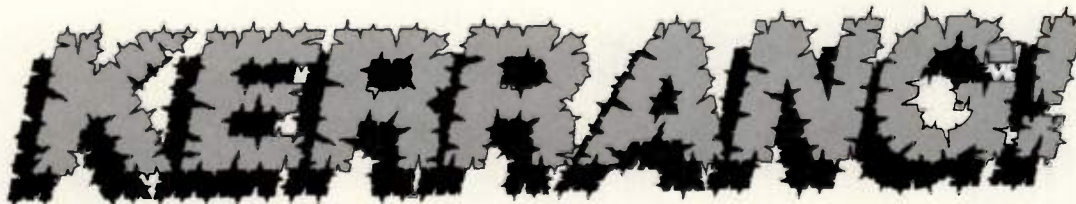
In the face of all this activity, many people have missed one very important detail.

Kerrang! is, in fact, ozone friendly.

Unlike fridges, burger cartons and hairspray canisters, our pages contain no harmful CFC gasses.

Of course, that's not to say that reading *Kerrang!* won't seriously damage your health.

But at least you'll be able to shout "WOOARGH!" with a clear eco-conscience.



FOR ENVIRONMENTALLY-AWARE HEADBANGERS EVERYWHERE

*ABC July-December 1988: 59,838

TRACKING

by Dave Henderson

THE RECENT *Music Week* awards saw an afternoon of irreverent celebration degenerate into a roll throwing event dominated by the major labels. In terms of independents, PWL, and its studio credits for everyone from **Kylie Minogue** and **Jason Donovan** through to **Rick Astley** and **Bananarama**, were liberally booed and **Erasure's** Best Album first and second was given short shrift. The former might have something to do with **Stock, Aitken, Waterman's** continuing series of awards after their virtual exclusion from the recent televised Brits fiasco, the latter due to the fact that so many majors would give their back teeth to whisk Erasure from Mute's grasp. But, realistically, what more could any major do for Erasure? They already have it all, they're up there with the 'big boys' and, along with **New Order** and **Depeche Mode**, **Bomb The Bass**, **Yazz** and **S'Xpress**, they have a market share that outflanks many of the majors' attempts at breaking new, young talent. Can this indicate that the independent sector, given sufficient time and investment, can break the mould of the majors? I doubt the majors think so, but perhaps the odd 45 can muscle in to the chagrin of a gaggle of A&R men. For example, **The Sundays' Can't Be Sure** on Rough Trade. Furthermore, the keynote speech at the awards was given by product magnate **Joe Smith** from the States. It was a humorous insight into the industry, the only back biting paradox was his view of the late Seventies music revival in the UK through punk and new wave as a set back, a hiccup in the UK's progress. As we all know, that's abso-

lute nonsense. Without that revolution we would never have had **The Sundays**, **Erasure**, **Sonic Youth**, **Frankie Goes To Hollywood**, **Simple Minds** et al. Most of those people wouldn't have bothered picking up a plectrum. So, Joe, let's give thanks for '77 and revel in the latest wave of hard-to-shift units from the UK. One day, some of these will be household names.

THE CULT release their new album in April, it's called **Sonic Temple** and it's on **Beggars Banquet**, and it'll be preceded by a single on seven and 12-inch called **Fire Woman**. More obscure, perhaps, is **Siglo XX's** new single on **Play It Again**, **Sam** through **APT**. Belgian's just a bit more rocky than the new beat with a 12-inch called **Summers Die**. Another 12-incher comes from cult figures **Momus** with **Hairstyle Of The Devil** through **Rough Trade** and the **Cartel**. It's a story of record company romance, between a record plugger, a label boss and the artist himself. A love triangle that'll set more than a few pundits thinking as to who's having who (or some other trivial pursuit). Also from **Creation** there's a new album, the second, from **Heidi Berry** — an American with a verve for songwriting and natural instrumentation like violin, cello and piano — called **Below The Waves**.

THE PLAY Hard label continues to present new and varied music with two new 12-inch releases through the **Cartel**. First up, there's **The Dub Organiser's** **I've Got A Weapon**, a curious mix of dance styles with influences from **Augustus Pablo** and beyond, that is "constructed so that you can't call it hip-hop, house or new

beat". The group are currently working on their debut album which will be available in the autumn. **King Of The Slums** follow their limited edition seven inch **Bombs Away** On **Harpuhey** with a 12-inch EP called **Vicious British Boyfriend** featuring the aforementioned track plus three others. They too are bracing themselves for an album release, their first, in May.

MEAT BEAT MANIFESTO have their debut album, **Storm The Studio**, released this week on **Sweatbox** through **Rough Trade** and the **Cartel**. It'll be available as a double album and CD and features four songs by the **Meats**, each given four different treatment and ending up in four different states of repair. What's more? It's excellent, loud, unpredictable and stuffed with samples. Leicester's **Blab Happy** have a seven inch released on the **Wisdom** label. Called **Fruits Of Our Labour** it's available through **Backs** and the **Cartel** and features four "embittered pop twangs". Quite different, but still from **Backs**, is the Scottish funk of **The Reform Club** on **Book Of Reasons**, a 12-inch on **GI** — and that's their debut release. **The Ice Babies**, who were formerly **Cry Of The Innocent** who released the successful **Susan's Story** in '82, are currently touring with **The Lords Of The New Church** and have a 12-inch single out under their new name to celebrate. Through **Backs** on the **La Stilette** label it's called **Someday Remember**. **The Stone Roses** also have a new single, **Made Of Stone** on **Silvertone** on both seven and 12-inch. It's more courageous pop psyche with an accessible hook.

THE GERMAN invasion, courtesy of **Deutschland Strikeback**, continues with a catch-all compilation album called, interestingly enough, **Compilation Number One**, with tracks from **DAF**, **Einstürzende Neubauten**, **Die Haut**, **Palais Schaumborg**, **X. Mal Deutschland** and the wonderfully spelt **Freiwillige Selbstkontrolle** plus several others. The label plans much, much more very soon. As, inevitably, do **Unicorn** which continues to explode, in terms of ska, with an album from German ska band **The Braces**. Their debut, it's called **Prime Cut**. **The Last Poets** finally have their album **Freedom Express** released on **Acid Jazz** through **Revolver** and the **Cartel** and **The Pastels** return with yet another new label, **Chapter 22**, through **Nine Mile** and the **Cartel**. Their first for **Chapter 22** is a 12-inch of rock proportions called **Baby, You're Just You** and that will be followed by a new album called **Sittin' Pretty**.

LEGENDARY AMERICAN band, **Pero Ubu** are currently putting the finishing touches to a new album for **Phonogram**, but while we wait, **Rough Trade** announces a seven CD release schedule with a video package to follow. First up are three CDs, **Dub Housing**, **New Picnic Time** and a previously unreleased live set **One Man Drives While The Other Man Screams**. These will be followed by a further four CDs, **390 Degrees Of Simulated Stereo**, **The Art Of Walking**, **Song Of The Bailing Man** and **Terminal Tower**. An **Archival Collection**. This will be followed by an hour-long live video from 1981 filmed in their home town of **Cleveland, Ohio** and **Italy**.

MORE AMERICANS come out of the woodwork as **Jello Biafra**, the ex-front person of **Dead Kennedys** and recent court-case fighter, returns to musical affairs with a new 12-inch on **Alternative Tentacles** through **Rough Trade** and the **Cartel**. Featuring three lengthy tracks, and taking up a full 27 minutes, **Praise The Lord** was produced in conjunction with **Al Jorgenson** from **The Ministry** and features a cover that's bound to cause some concern for its schlock horrific picture.

DISTRIBUTION
TOP INDIE
TOP 40 SINGLES

1	2	2	TOO MANY BROKEN HEARTS	PWL PWL(T)32 (P)
2	1	4	HEY MUSIC LOVER	S'Xpress Rhythm King/Mute LEFT30(T) (I/RT)
3	5	3	I'D RATHER JACK	Reynolds Girls PWL PWL(T)25 (P)
4	3	3	EVERYTHING COUNTS (LIVE)	Depeche Mode Mute (12)BONG16 (I/RT/SP)
5	NEW		ROUND AND ROUND	New Order Factory FAC2637 (P)
6	4	6	FINE TIME	Yazz Big Life BLR6(T) (I/RT)
7	NEW		A LA VIE, A L'AMOUR	Jakie Quarts PWL PWL(T)30 (P)
8	NEW		YO YO GET FUNKY	DJ Fast Eddie Westside DJIN(T)7 (A)
9	7	4	THIS IS SKA	Longsy D Big One (V)BIG13 (I/RT)
10	NEW		I'M RIFFIN' (ENGLISH RASTA)	M.C. Duke Music Of Life 7NOTE25 (P)
11	NEW		JUST A LITTLE MORE	Deluxe Unyque UNQ5(T) (SP)
12	6	5	CAN'T BE SURE	Sundays Rough Trade RT(T)128 (I/RT)
13	NEW		RAIN, STEAM AND SPEED	Man They Couldn't Hang Silvertone ORE(T)4 (P)
14	9	13	CRACKERS INTERNATIONAL EP	Erasure Mute (12)MUTE 93 (I/RT/SP)
15	8	7	PROMISED LAND	Joe Smooth Westside DJIN(T)6 (A)
16	10	8	ESPECIALLY FOR YOU	Kylie Minogue/J Donovan PWL PWL(T)24 (P)
17	11	9	GET ON THE DANCE FLOOR	Rob Base & DJ E-Z Rock Supreme/Profile SUPE(T)139 (A)
18	12	3	DIZZY	Throwing Muses 4AD (B)AD903 (I/RT)
19	14	8	YOU'RE GONNA MISS ME	Turntable Orchestra Republic LIC(T)012 (I/RT)
20	37	3	WAITING FOR A TRAIN '89	Flash And The Pan Cho Cho CHAS1 (A)
21	18	13	WALK ON ...	Smith & Mighty/J Jackson 3 Stripe (S)SAM1114 (I/RE)
22	NEW		THE POWER OF LARD	Lard Alternative Tent. VIRUS727 (I/RT)
23	15	6	HAUNTING ME	V Capri Lissom DOLE10 (P)
24	21	13	FINE TIME	New Order Factory FAC 2237 (12-FAC 223) (P)
25	36	8	HIP HOUSE/I CAN DANCE	DJ Fast Eddie Westside DJIN(T)5 (A)
26	13	3	BLACK, ROCK AND RON	Black, Rock And Ron Supreme SUPE(T)141 (A)
27	17	3	TOUCH ME I'M SICK	Sonic Youth Blast First (B)FFP46 (I/RT)
28	16	3	LACK OF LOVE	Charles B Desire (W)ANTX13 (PAC)
29	NEW		THE LOST AND FOUND	The Oyster Band Cooking Vinyl FRY006(T) (I/RE)
30	19	4	HOUSE ATTACK	Mirage Debut DEBT(X)3062 (A)
31	26	2	BLUE MONDAY 1988	New Order Factory FAC373 (P)
32	22	8	MIGHTY HARD ROCKER	Cash Money & Marvelous Sleeping Bag SBUK5(T) (I/RT)
33	NEW		CALLING	Angry Anderson Food For Thought (12)YUM116 (P)
34	NEW		COME OUT FIGHTING	Easterhouse Rough Trade RT(T)204 (I/RT)
35	25	23	A LITTLE RESPECT	Erasure Mute (12)MUTE 85 (I/RT/SP)
36	23	28	OH L'AMOUR	Erasure Mute 7MUTE045 (I/RT/SP)
37	NEW		STAND TOGETHER	Ruby Blue Red Flame RF762 (P)
38	20	5	HEARTS & MINDS	Nitzer Ebb Mute (12)MUTE78 (I/RT/SP)
39	31	3	VICIOUS BRITISH BOYFRIEND (EP)	King Of The Slums Play Hard (DEC14) (I)
40	33	2	KEEP AN OPEN MIND OR ELSE	McCarthy Midnight Music DING45 (I/RT)

TOP 20 ALBUMS

1	1	15	WANTED	Yazz Big Life YAZZLP1 (I/RT)
2	2	5	TECHNIQUE	New Order Factory FACT275 (P)
3	3	45	THE INNOCENTS	Erasure Mute STUMM55 (I/RT/SP)
4	4	34	KYLIE	Kylie Minogue PWL HF3 (P)
5	5	79	THE CIRCUS	Erasure Mute STUMM 35 (I/RT/SP)
6	NEW		PLAYING WITH FIRE	Spacemen 3 Fire FIRELP16 (P)
7	NEW		RECOGNITION	Demon Boyz Music Of Life DEMON1 (P)
8	6	65	WONDERLAND	Erasure Mute STUMM 25 (I/RT/SP)
9	NEW		THE FEAR	Acid Reign Under One Flag FLAG31 (P)
10	9	2	JACKMASTER PHUTURE TRAX	Various Westside HAPYLP1 (A)
11	8	4	UPFRONT '89	Various PRT/Upront UPFT89 (A)
12	12	10	SUBSTANCE	New Order Factory FACT200 (P)
13	7	6	HUNKPAPA	Throwing Muses 4AD CAD901 (I/RT)
14	10	6	ATLANTIC REALM	Clannad BBC RB277 (P)
15	RE		LES MISERABLES	Original London Cast First Night ENCORE 1 (P)
16	13	3	THE TEXAS CAMPFIRE TAPES	Michelle Shocked Cooking Vinyl COOK002 (I/RE)
17	11	3	WHERE'S THE PARTY AT	Cash Money & Marvelous Sleeping Bag SBUKLP4 (A)
18	NEW		MANIC, MAGIC, MAJESTIC	Band Of Holy Joy Rough Trade ROUGH125 (I/RT)
19	RE		ROCKY HORROR PICTURE SHOW	Original Cast Recording Ode/Pacific OSV21653 (P)
20	19	2	ECSTASY AND WINE	My Bloody Valentine Lazy LAZY12 (I/RT)



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BK—Backs 0603 624290
BMG—BMG 021-500 5678
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C—CBS 0296-395151
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CH—Charly 01-639 8603
CLD—Compact Leisure 01-523 2266
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CON—Conifer 0895 441 422
CSA—01-960 8466
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EUK—Entertainment UK 01-848 9769
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HM—Harmaria Mundi 01-253 0863
HOL—Hollywood Nights 0438 315533
HV—Havasong 0634 43952
HS—Hotshot 0532 742106
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—Carnegie North 0904 641415
—Carnegie Midlands 0926 496060
—Carnegie East 0926 496060
—Carnegie West 0272 541291
—Carnegie South-East 01-837 4404
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KS—Kingdom 01-836 4763
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PK—Pickwick 01-200 7000
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PROJ—Projection 0702 72281
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PY—Priority 01-992 7021
RA—Rainbow 01-589 3254
RC—Rollercoaster 0453 886252
RE—Revolver 0272-541291
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
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SOL—Soloman & Peres 08494-32711
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SP—Spartan 01-903 8223
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STERN—Stern'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
WU—Wynd-up 061-872 0170

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
ACID REIGN	THE FEAR MUSIC FOR NATIONS LP:MFN 91 CD:CDMFN 91						£3.65/6.99(P)		Metal
BIG DIPPER	HEAVEN DEMON LP:FIEND 136						£3.95(P)		
DDAA	POEMS OF RANSARD A.P.T. LP:K 011 (APT)								Rock
DICKIES	THE GREAT DICTATION A&M LP/MC:AMA 5236/AMC 5236						£3.89(F)		Rock
DORO & WARLOCK	FORCE MAJEURE VERTIGO/PHONOGRAM LP/MC:8380161/8380164 CD:8330162						£3.99/6.99(F)		Rock
EXTREME	EXTREME A&M LP/MC:AMA 5238/AMC 5238 CD:CDA 5238						£3.89/7.29(F)		Rock
GALL, Frances	TOUR DE FRANCE WEA LP/MC:K 2442141/K 2442144						£4.10/6.49(W)		Pop
GREGSON, Clive & Christine	Collister A CHANGE IN THE WEATHER SPECIAL DELIVERY LP/MC:SPD 1022/SPDC 1022 CD:SPDC 1022						£3.89/7.05(I/NM)		MOR
GRENFELL, Joyce	REQUESTS THE PLEASURE BBC MC:ZBBC 1049						£3.65(E)		MOR
HALL, Daryl & John	OATS PAST TIMES BEHIND MOBILE FIDELITY CD:MFCD 879						£16.99(GCS)		Rock
HAMMER, Jan	SNAPSHOTS MCA LP/MC:MCG 6039/MCGC 6039 CD:DMGC 6039						£4.09/7.29(F)		Rock
HANCOCK, Tony	HANCOCKS HALF HOUR 3 (BBC RADIO COLLECTION) BBC MC:ZBBC 1069						£3.65(E)		Comedy
HILL, Vince	I WILL ALWAYS LOVE YOU Grasmere CD GRCD24						£4.85(E)		MOR
HOFNUNG	HOFFNUNG - A LAUGH ENCORE (BBC RADIO COLLECTION) BBC MC:ZBBC 1062						£3.65(E)		MOR
HYDRA	VUE RATHER DEATH THAN FALSE OF FAITH METALOTHER MC:OTH 12C						£3.05(I/BK)		Metal
J GELS BAND, The	EDSEL/DEMON CD EDCD 300						£7.29(P)		Rock
JOHN, Elton	MADMAN ACROSS THE WATER MOBILE FIDELITY CD:UDCD 516						£16.99(GCS)		Rock
JONES, Howard	CROSS THAT LINE WEA LP/MC:WX 225/WX 255C CD:WX 255C						£4.10/6.49(W)		Pop
KGAGUDI, Lazarus	LAZARUS KGAGUDI Ichiban LP/MC:TUSK 8002/TCTUS 8002						£3.85(A)		African
LAUPER, Cyndi	SHE'S SO UNUSUAL CBS LP/MC:4633621/4633624 CD:4633622						£2.43/4.85(C)		Rock
LEW, Benjamin & CONTROLLED	BLEEDING LES NOUVELLES MUSIQUES A.P.T. LP:SUB 33015 (APT)								Rock
LIL' ED & The BLUES	IMPERIALS CHICKEN, GRAVY & BISCUITS ALLIGATOR LP:AL 4772 CD:ALCD 4772 (A)								Soul
LONDON SYMPHONY	ORCHESTRA, THE POWER OF CLASSIC ROCK CBS LP/MC:4634021/4634024 CD:4634022						£2.43/4.85(C)		Rock
MADONNA	LIKE A PRAYER SIRE LP/MC:WX 239/WX 239C CD:WX 239C						£4.10/6.49(W)		Rock
MANUFACTURE	TERRORVISION A.P.T. LP:NET 006 (APT)								Rock
MATHIS, Johnny	HEAVENLY MOBILE FIDELITY CD:MFCD 825						£16.99(GCS)		MOR
McENTIRE, Reba	REBA MCA LP/MC:MCG 6040/MCGC 6040 CD:DMGC 6040						£4.09/7.29(F)		Country
NEVILLE BROTHERS, The	YELLOW MOON A&M LP/MC:AMA 5240/AMC 5240 CD:CDA 5240						£3.89/7.29(F)		Soul
NEW YORK SKYY	START OF A ROMANCE ATLANTIC LP/MC:K 7818531/K 7818534 CD:K 7818532						£4.10/6.49(W)		Soul
NOT FRAGILE	WHO DARES WINS METALOTHER MC:CD:OTH 13C						£3.05(I/BK)		Metal
ORIGINAL SOUNDTRACK	PUNCH LINE A&M LP/MC:SP 3922/CS 3922 CD:SP 3922						£3.89(F)		Films/Shows
OSBOURNE, Ozzy	THE ULTIMATE SIN CBS LP/MC:4624961/4624964 CD:4624962						£2.43/4.85(C)		Rock
PAUPERS, The	MAGIC PEOPLE Edsel/Demon LP ED 253 (2LP) £5.25 (P)								Rock
PETERS, Chriss	BODY MUSIC MIDNIGHT MIX LP:MLP 01 (Self)								Dance/Disco
PINK FLOYD	DARK SIDE OF THE MOON MOBILE FIDELITY CD:UDCD 515						£16.99(GCS)		Rock
POESIE NOIRE	EN GRANDE COLERE A.P.T. LP:AN 1092 (APT)								Rock
POLICE, The	SYNCHRONITY MOBILE FIDELITY CD:UCD 511						£16.99(GCS)		Rock
POPULI, Vox	BURN BABY A.P.T. LP:VOX 001 (APT)								Rock
PURSUIT OF HAPPINESS, The	LOVE JUNK CHRYSALIS LP/MC:CHR 1675/XCHR 1675						CD:CCD 1675	£3.99/7.29(C)	Rock
SAMPLE, Joe	SPELLBOUND WARNER BROTHERS LP:K 9257811						£4.10/6.49(W)		MOR
SCHOFFIELD, John	ELECTRIC OUTLET New Note LP/MC:GR8405/GR84054/GRCD 84052						£4.29/£6.95(E)		Jazz

** Previously listed in alternative format * Import

Monday 20-Thursday, 23 March

Album Releases: 85

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
SEVERED HEADS	BULKHEAD A.P.T. LP:NET 005 (APT)								Dance/Disco
SMERSH	THE GREATEST STORY EVER A.P.T. LP:KK 019 (APT)								Rock
SPEAR OF DESTINY	THE EPIC YEARS CBS LP/MC:4634011/4634014 CD:4634012						£2.43/4.85(C)		Rock
STEELY DAN	AJA MOBILE FIDELITY CD:UDCD 515						£16.99(GCS)		Rock
SUMMER, Donna	ANOTHER PLACE IN TIME WARNER BROTHERS LP/MC:WX 219/WX 219C CD:WX 219CD						£4.10/6.49(W)		Dance/Disco
SUPERTRAMP	CRIME OF THE CENTURY MOBILE FIDELITY CD:UDCD 505						£16.99(GCS)		Rock
TE TRACK	LET'S GET STARTED GREENSLEEVES LP:GREL 121						£3.85(JS)		Reggae
THRASHING Doves, The	TROUBLE IN THE HOME A&M LP/MC:AMA 5235/AMC 5235 CD:CDA 5235						£3.89/7.29(F)		Rock
TZOTZILES	PSALMS STORIES & MUSIC A.P.T. LP:SUB 33012-4 (APT)								Rock
VAN DUSEN, George	IT'S PARTY TIME AGAIN BRITONE LP/MC:BTLP 123/BTLC 123						£3.04(SP)		MOR
VARIOUS AMERICAN DREAMS II	MASTERPIECE LP/MC:STDLP 25/STDMC 26						CD:STDCD 26	£3.91/6.25(BMG)	Pop
VARIOUS COUNTRY NO. 1'S	OLD GOLD LP/MC:OG 1508/CASS 2508						CD:CD 3508	£2.60/4.86(A/LIG/WU)	Country
VARIOUS DANCING ON A SATURDAY NIGHT - 60'S & 70'S	OLD GOLD LP:OG 2713						CD:OG 3713	£2.60/4.86(A/LIG)	R & B
VARIOUS DEDICATED TO THE ONES WE LOVE	OCEAN LP/MC:OCN 2010WL/OCN 2010WK						CD:OCN 2010WD	£2.43/3.65(BMG)	Pop
VARIOUS GOON SHOW CLASSICS 3	(BBC RADIO COLLECTION) BBC MC:ZBBC 1047						£3.65(E)		Comedy
VARIOUS HEART & SOUL - SOUL BALLADS KNIGHT	LP/MC:KNLP 12001/KNK 12001						CD:KNCD 12001	£2.99/4.86(BMG)	Soul
VARIOUS HEART & SOUL - SOUL BALLADS VOL 11	KNIGHT LP/MC:KNLP 12006/KNMC 12006						CD:KNCD 12006	£2.99/4.86(BMG)	Soul
VARIOUS HEART & SOUL - SOUL BOYS KNIGHT	LP/MC:KNLP 12002/KNMC 12002						CD:KNCD 12002	£2.99/4.86(BMG)	Soul
VARIOUS HEART & SOUL - SOUL CLASSICS KNIGHT	LP/MC:KNLP 12005/KNMC 12005						CD:KNCD 12005	£2.99/4.86(BMG)	Soul
VARIOUS HEART & SOUL - SOUL GIRLS KNIGHT	LP/MC:KNLP 12004/KNMC 12004						CD:KNCD 12004	£2.99/4.86(BMG)	Soul
VARIOUS HEART & SOUL - SOUL GROUPS KNIGHT	LP/MC:KNLP 12003/KNMC 12003						CD:KNCD 12003	£2.99/4.86(BMG)	Soul
VARIOUS HIP HOUSE - 20 HIP HOUSE HITS	STYLUS LP/MC:SMR 974/SMC 974						CD:SMD 974	£4.49/7.29(STY)	Hip Hop
VARIOUS HITS OF THE SIXTIES	OCEAN LP/MC:OCN 2008WL/OCN 2008WK						CD:OCN 2008WD	£2.43/3.65(BMG)	Pop
VARIOUS IN HOUSE JIVE	LP/MC:HJP 231/HOPC 231						CD:HJP 231	£2.43/4.85(BMG)	House
VARIOUS IN THE SUMMERTIME - THE SOUND OF THE 70'S (PART 2)	OLD GOLD LP:OG 2714						CD:OG 3714	£2.60/4.86(A/LIG/WU)	Pop
VARIOUS IT'S MY PARTY - SIXTIES TEENAGE MEMORIES	OCEAN LP/MC:OCN 2006WL/OCN 2006WK						CD:OCN 2006WD	£2.43/3.65(BMG)	Pop
VARIOUS MEMORIES ARE MADE OF	HITS OCEAN LP/MC:OCN 2004WL/OCN 2004WK						CD:OCN 2004WD	£2.43/3.65(BMG)	MOR
VARIOUS NEW BEAT JIVE	LP/MC:HOP 230/HOPC 230						CD:HOP 230	£2.43/3.65(BMG)	Rock
VARIOUS NOT THE NINE O'CLOCK NEWS	BBC MC:ZBBC 1009						£3.65(E)		MOR
VARIOUS NOW 14!	EMI/VIRGIN/POLYGRAM LP/MC:NOW 14/TCNOW 14						CD:CDNOW 14	£5.56/11.82(E)	Pop
VARIOUS PACIFIC JAZZ 2	PACIFIC JAZZ/CAPITOL LP/MC:WPX 2/TCWPX 2						CD:CDWPX 2	£18.25/21.25(E)	Jazz
VARIOUS PRECIOUS MOMENTS	MASTERPIECE LP/MC:STDLP 28/STDMC 28						CD:STDCD 28	£3.91/6.25(BMG)	Pop
VARIOUS SOUL CLASSICS OCEAN	LP/MC:OCN 2002WL/OCN 2002WK						CD:OCN 2002WD	£2.43/3.65(BMG)	Soul
VARIOUS SWEET SOUL MUSIC OCEAN	LP/MC:OCN 2001WL/OCN 2001WK						CD:OCN 2001WD	£2.43/3.65(BMG)	Soul
VARIOUS SWEET TALKIN' GUY - GREATS FROM SIXTIES	GALS OLD GOLD LP:OG 2712						CD:OG 3712	£2.60/4.86(A/LIG/WU)	R & B
VARIOUS SWEET TALKING OLDIES - OLDIES BUT GOODIES	OCEAN LP/MC:OCN 2009WL/OCN 2009WK						CD:OCN 2009WD	£2.43/3.65(BMG)	Pop
VARIOUS THIS IS MY SONG - POPULAR 60'S	BALLAD HITS OLD GOLD LP:OG 2711						CD:OG 3711	£2.60/4.86(A/LIG/WU)	Pop
VARIOUS THOSE FABULOUS 50'S	OCEAN LP/MC:OCN 2003WL/OCN 2003WK						CD:OCN 2003WD	£2.43/3.65(BMG)	MOR
VARIOUS TOBACCO ROAD - THE SIXTIES EXPLOSION	OCEAN LP/MC:OCN 2007WL/OCN 2007WK						CD:OCN 2007WD	£2.43/3.65(BMG)	Rock
VARIOUS WIPE OUT - CLASSIC INSTRUMENTALS	OCEAN LP/MC:OCN 2005WL/OCN 2005WK						CD:OCN 2005WD	£2.43/3.65(BMG)	Instrumental
VARIOUS WORONZOID WORONZOW	LP:W010						£2.85(I/BK)		Rock
VARIOUS YOUNG LOVE - THE SOUND OF THE 50'S (PART 1)	OLD GOLD LP:OG 2715						CD:OG 3715	£2.60/4.86(A/LIG/WU)	MOR
WAINWRIGHT II, Loudon	ALBUM II Edsel/Demon LP ED 310						£3.95 (P)		Folk
WALTONES, The	DEEPEST A.P.T. LP:MKC018L (APT)								Pop

Year to Date: 12 weeks to 23 March

Album Releases: 1,120

SINGLE FILE

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NEW SINGLES

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
ASWAD BEAUTY'S ONLY SKIN DEEP/Smokey Blues	Mango/Island	MNG	105	Pic Bag						Reggae
12MNG 105 12"	Pic Bag incls. 5446 Tho's My Number	CIDM	105	"CD"	(F)					
AURRA YOU & METONIGHT/Like I Like It Old Gold	4106 12"	(WU/A/LIG)								Dance/Disco
BAILEY, Philip & LITTLE RICHARD TWINS/tba	Epic	6545197	Pic Bag	654196	12"	Pic Bag				
6545192 "CD" (C)										
BAS NOIR MY LOVE IS MAGIC/Dub Mix 10/Virgin	TEN	257	Pic Bag	(E)						Dance/Disco
BLACK SABBATH PARANOID/Electric Funeral/Sabbath Bloody Sabbath	Old Gold	6129								
"CD" (WU/A/LIG)										
BLUE MINK MELTING POT/Banner Man/Stay With Me	Old Gold	6125	"CD"	(WU/A/LIG)						
BLUE MERCEDES TREEHOUSE (STREET LATIN WOLFF 4)/(Acid Bath Murder Mix)/(7" Version)/Crunchy Love Affaire	MCA BONAT	4 12"	Pic Bag	(F)						
CLAUDIA T. DANCE WITH ME/(Version)/(Remix) Loading Bay	LBAY	2 (A)								Hi-NRG
CLICK Feat. John FOSTER I CAN DO WITHOUT THAT — LOSING YOU/(Version) Pure	PURET	22 12"	Pic Bag	(I/BK)						
COMMANDO HYNNE A L'AMOUR/Time Telling Signs Nowyertalkin'	7TALK	6	Pic Bag							
12TALK 6 12"	Pic Bag	(A)								
CONTROLLED BLEEDING SONGS FROM THE GRINDING WALL/tba	Wax Trax	WAXUK	044	12"	(SRD)					
COOKIE CREW GOT TO KEEP ON/Pick Up On This frr/London	FFR	25	Pic Bag	FFRX	25 12"	Pic Bag incls. Born This Way	FFRCD	25 "CD" incls. Prince Paul Dope Mix	(F)	Rap
CULTURE CLUB KARMA CHAMELEON/It's A Miracle/Miss Me Blind	Old Gold	4107	12"							
(WU/A/LIG)										
DARLING BUDD, The LET'S GO ROUND THERE/tba	Epic	BONDE	E3	Pic Bag	(C)					
DUB SEX SWERVE/tba	Cut Deep	CUT	12003	12"	(SRD)					
EINSTEIN THE FREEZE/My Rhymes Are Smokin'/Talk Like A Yardie	Music Of Life	NOTE	23	12"	(P)					
ESPERANTO SECRETS/tba	Anxious	NERVT	4 12"	(A)						
EVERYTHING BUT THE GIRL NIGHT AND DAY/Feeling Dizzy/On My Mind	Cherry Red	CHERRY	37; 12 CHERRY 37 12";	CD CHERRY 37 "CD"	(P)					
FERRY, Bryan HE'LL HAVE TO GO/tba	E'G/Virgin	EDO	48	Pic Bag	EDOX	48 12"	Pic Bag	(E)		
52ND STREET TELL ME HOW IT FEELS/You're My Last Chance	Old Gold	4110	12"							
(WU/A/LIG)										Dance/Disco
**FISHBONE MA AND PA/Bonin' In The Boneyard	Epic	EPC	SSH	2	Pic Disc	(C)				
FRUIT BATS, The UNTIL THE MONEY FALLS OUT OF THE SKY/Charlatan	Backs	NCH	114	(I/BK)						
GLITTER, Gary I LOVE YOU LOVE ME LOVE/I'm The Leader Of The Gang/Hello Hello	I'm Back Again	Old Gold	6128	"CD"	(WU/A/LIG)					
GREAVES, Dennis & THE TRUTH THROWING IT ALL AWAY/It's Hidden	I.R.S./MCA	EIRS	102	Pic Bag	(F)					
HOLLYWOOD BEYOND Feat. Mark ROGERS LET'S GET TOGETHER/I Promise Warriors	Dance	WAF	009	Pic Bag	WAF	009 12"	Pic Bag	(SP)		
1000 HOMO DJS APATHY/tba	Wax Trax	WAXUK	032	12"	(SRD)					
I-LEVEL MINEFIELD/The River	Old Gold	4112	12"	(WU/A/LIG)						Reggae
JEANETTE JOHNNY (EXTENDED MIX)/Midnight On A Rusting Train	Survival	SUR	047	SUR	12047	12" incls. Snakeyes	(Extended Dub Mix)	(I/BK)		
KALDOR, Connie WANDERLUST/Bird On A Wing	Nowyertalkin'	7TALK	7	Pic Bag	12TALK	7 12"	Pic Bag incls. Wood River	(A)		
KING OF THE SLUMS FANCIABLE HEADCASE/LEERY BLEEDER/Hard Core Pornography	Star/Bombs Away	On Harpurhey	Play Hard	DEC	14 12"	Pic Bag	(I/NM)			
LANDSCAPE EINSTEIN A-GO-GO/Norman Bates	Old Gold	4113	12"	(WU/A/LIG)						
LEWIS, Marcus THE CLUB/tba	Epic	6546617	Pic Bag	6546618	12"	Pic Bag	(C)			Soul
LOOSE ENDS MAGIC TOUCH/Slow Down	Old Gold	4108	12"	(WU/A/LIG)						
MC BUZZ B HOW SLEEP THE BRAVE (JAZZ MIX)/How Sleep The Brave (70's Funk Mix)	Play Hard	DEC	5 12"	(I/NM)						
McCOMB, Dave & Adam PETERS I DON'T NEED YOU/Willy The Torch	Island	IS	410	Pic Bag	12IS	410 12"	Pic Bag incls. Liberty A Thousand Faces	(F)		

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
McDERMOTT, Kevin	WHEELS OF WONDER/Independence Days	Island	IS	404	Pic Bag	12IS	404 12" Pic Bag incls. Mother Nature's Kitchen	CD 404 "CD" (F)		
McLAREN, Malcolm	DOUBLE DUTCH/Bufalo Gals	Old Gold	4111	12" (WU/A/LIG)						
MEGACITY 4	LESS THAN SENSELESS/tba	Decoy	DYS	2 (SRD)						
MOMENT, The	READY TO FALL/CARPENTER OF LIFE/Who The Hell/Poor Mr. Diamond	Big Stuff	STUFF	1 12" Pic Bag (I/BK)						
NITZER FEBB	HEARTS & MINDS/For Fun (Mix)/Time Slips	By Mute	12MUTE	78 12" Pic Bag (RT/SP/I)						
NOWOMOWA	NOWOMOWA/801, Urbania St/Museum Of Memories	Coda	CODS	25T 12" Pic Bag (P)						
OMD	SOUVENIR/Talking Loud & Clear	Old Gold	4109	12" (WU/A/LIG)						
ONSLAUGHT	SHELLSHOCK/Confused/H-Eyes	London	LONX	215 12" Pic Bag (F)						
**PITNEY, Gene	IT'S OVER, IT'S OVER/Walking In The Sun	Epic	6547492	"CD" (C)						
PRICE, Alan	SIMON SMITH & THE AMAZING DANCING BEAR/I Put A Spell On You/The Jarrow Song	Old Gold	6127	"CD" (WU/A/LIG)						
REVOLTING COCKS	STAINLESS STEEL PROVIDERS/tba	Wax Trax	WAXUK	042 (SRD)						
RITUAL	OVERDOSE/tba	Pure	PURET	33 12" (I/BK)						
ROCCA, John	SOUTHERN FREEEZ PART II/Rocca's Revenge	Cobra	COBRA	2T 12" Pic Bag (P)						Dance/Disco
ROCCA, John	THE RIVER MUST FLOW/(Zulu Dub)	Cobra	COBRA	IT 12" Pic Bag (P)						Dance/Disco
SAD CAFE	TAKE ME (HEART AND SOUL)/tba	Legacy	LGY	66 (A)						
SENSELESS THINGS	GIRLFRIEND/tba	Way Cool	WC	001 (SRD)						
SLAVE BARBARA	JEAN BLVD./Dangerous Ichiban	12 PO	20 12" only (A)							Dance/Disco
SPLIT SECOND, A	FLESH (REMIX)/(Original Version)	frr/London	FFR	23 23 Pic Bag (F)						FFRX
STEADY B	SERIOUS/Miss Melody "tba" Jive	JIVET	199 12" (BMG)							
STEVENS, Ray	MISTY/Bridget The Midget/Everything Is Beautiful	Old Gold	6124	"CD" (WU/A/LIG)						
STEWART, Sheila	IT'S YOU/(Version)/(Remix) Loading Bay	LBAY	1 (A)							Hi-NRG
SUN AND THE MOON, The	ALIVE; NOT DEAD/tba	Midnight Music	DONG	44 12" Pic Bag (TR/1)						
T REX	TELEGRAM SAM/Metal Guru/Children Of The Revolution	Old Gold	6130	"CD" (WU/A/LIG)						
THE THE THE	BEATEN GENERATION/Angel	Epic	EMU	8 8 Pic Bag	EMUB	8	Boxed Set	CPEMU	8	Pic Disc (C)
TIMS, Sally & Marc	ALMOND THIS HOUSE IS A HOUSE OF TROUBLE/Chained To The Anchor Of Love	Tim	MOT	6 6 Pic Bag	12MOT	6	Pic Bag (Re-Release)	(I/BK)		
TRIPLE ELEMENT	WHAT'S DAT SOUND (RAVERS ARMAGEDDON MIX)/(Twilight Dub)	Tam	Tam	12 TTT 002 12" Pic Bag (Savage Records — 490 1210)						
VARIOUS HONEYCOMBS:	HAVE I THE RIGHT/ARCHIES: SUGAR SUGAR/EDISON LIGHTHOUSE: LOVE GROWS (WHERE MY ROSEMARY GOES)	Old Gold	6121	"CD" (WU/A/LIG)						
VARIOUS KEN BOOTHE:	EVERYTHING I OWN/JOHN HOLT: HELP ME MAKE IT THROUGH THE NIGHT/NICKY THOMAS: LOVE OF THE COMMON PEOPLE	Old Gold	6126	"CD" (WU/A/LIG)						Reggae
VARIOUS SHOCKING BLUE:	VENUS/BARRY BLUE: DANCING ON A SATURDAY NIGHT/DANIEL BOONE: BEAUTIFUL SUNDAY	Old Gold	6122	"CD" (WU/A/LIG)						
VARIOUS ZOMBIES:	SHE'S NOT THERE/MOODY BLUES: GO NOW/EASYBEATS: FRI-DAY ON MY MIND	Old Gold	6123	"CD" (WU/A/LIG)						
WATSON, Helen Feat. Andy	FAIRWEATHER-LOW HANGING OUT THE WASHING (IN A SMALL BACKYARD)/Ready To Fly	Columbia	DB	9173; 12DB 9173 12" incls. Heaven Suits You; CD	DB	9173	"CD" (E)			
WEE PAPA GIRL	RAPPERS BLOW THE HOUSE DOWN/Ram Showcase	Jive	JIVE	197 197 Pic Bag	JIVET	197 12" Pic Bag	JIVECD	197 "CD" incls. Wee Rule (BMG)		Rap
WHAT? NOISE	VEIN/tba	Cut Deep	CUT	12002 12" (SRD)						
**WOMACK & WOMACK	CELEBRATE THE WORLD (PEOPLE UNITE REMIX)/(6T's Instrumental)/Friends (So Called)	4th + B'Way/Island	12BRX	125 12" (F)						Dance/Disco
ZYDECO, Buckwheat	MAKE A CHANGE/In And Out Of My Life	Island	IS	412 412 12" Pic Bag incls. These Things You Do	CID	412	"CD" incls. Taking It Home (F)			

Alive, Not Dead	S
Apathy	O
Barbara Jean Blvd	S
Beaten Generation, The	T
Beautiful Sunday	V
Beauty's Only Sin Deep	A
Blow The House Down	W
Celebrate The World	W
Club, The	L
Dance With Me	C
Dancing On A Saturday	Night
Double Dutch	M
Einstein A-Go-Go	L
Everything I Own	V
Fanciable Headcase	K
Flesh	S
Freeze, The	E
Friday On My Mind	V
Gritfriend	S
Go Now	V
Got To Keep On	C
Hanging Out	The
Have I The Right	W
Hearts & Minds	N
He'll Have To Go	F
Help Me Make It Through	The Night
How Sleep The Brave	M
Hymne A L'Amour	C
I Love You Love Me Love	G
I Can Do Without That	C
Losing You	C
I Don't Need You	M
It's You	S
It's Over, It's Over	P
Johnny	J
Karma Chameleon	C
Less Than Senseless	M
Let's Go Round There	D
Let's Get Together	H
Love Grows (Where My	Love Grows)
Rosemary Goes	V
Love Of The Common	People
Ma And Pa	F
Magic Touch	L
Make A Change	Z
Melting Pot	B
Minefield	I
Misty	S
My Love Is Magic	B
Night And Day	E
Nowomowa	N
Overdose	R
Paranoid	B
Ready To Fall	M
River Must Flow, The	R
Secrets	S
Serious	S
Shellshock	O
She's Not There	V
Simon Smith & The Amaz-	ing Dancing Bear
Songs From The Grinding	Wall
Southern Freeze Part II	R
Souvenir	O
Stainless Steel Providers	R
Sugar Sugar	V
Swerve	D
Take Me (Heart And Soul)	S
Telegram Sam	T
Tell Me Ho It Feels	F
This House Is A House Of	Trouble
Throwing It All Away	G
Treehouse	B
Twins	B
Until The Money Falls Out	Of The Sky
Vein	W
Venus	V
Wanderlust	K
What's Dat Sound	T
Wheels Of Wonder	M
You & Me Tonight	A



DENNIS GREAVES & THE TRUTH



See New Albums for Distributors Codes

Monday 20th-Thursday 23rd March Single Releases: 67 Year to Date: 12 weeks to 23rd March Single Releases: 829

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TWO TWOS: WEA chairman Rob Dickins (left) and CBS sales director John Aston collected joint second place awards in the top albums company category.



EVEN DISTRIBUTION: Jim Leftwich, MD of EMI Manufacturing and Distribution Services picked up the company's second place certificates in both distributor categories.



CAN YOU feel the strike force? Second place top singles label was EMI and singles promotion general manager Keith Staton collected the certificates.



GETTING THE point, and also second place award in the top albums label category was Mike Lawrence, director of sales for Virgin.



SECOND SINGLE: The award for second place in the top company singles category was collected by Terrie Doherty, head of regional promotions for CBS.



ALL HEART: RCA product manager Paul McGarvey collected the sleeve design award for Eurythmics' 'You Have Placed A Chill In My Heart'.



ACCEPTED WITH pride: Epic product manager Adam Hollywood received the award for best consumer press ad for Sade's 'Stronger Than Pride'.



NO HELP needed: Paul MacDonald, marketing manager of London Records, collected the best Music Week ad award for Bananarama's 'Greatest Hits'.



REACHING A peak: Polydor promotion video co-ordinator Chrissy Smith received the award for best British promo video for Siouxsie And The Banshees' 'Peek-a-boo'.

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D I A R Y

EMI MUSIC is moving out of its elegant Gloucester Place HQ but rumours that the entire worldwide management team is about to move to New York to be closer to president **Jim Fified** are, it seems, exaggerated. The 12-strong finance department is relocating but other staff will remain in London ... **Marty Bandier** and **Charles Koppelman** emerging as heads of the new EMI-SBK combine would certainly be an amazing turn-up (see p1). Contrary to rumour, current EMI Music Publishing president **Irwin Robinson** was still at his desk at the end of last week and is looking to be accommodated in the new set-up ... While the rumour-mill talks of a much higher **David Geffen** stake in Chrysalis, UK MD **Roy Eldridge** (and he ought to know) is adamant that the Geffen shareholding is no more than 11 per cent ... Sign of the times: the CD factory inside Virgin's Oxford Street megastore is closing this month owing to poor return on the investment and a need for more space in the store ... Although PolyGram's CD price move is to be applauded (MW, March 11), more cynical observers note that — with the format mix still heavily in favour of cassettes and vinyl — dealers will get less product for their £100 than previously ... Echoing **Terence Trent D'Arby's** sincere "My heart is here" comment at last year's Brits ceremony, it has been suggested that the UK-nurtured talent should have been included in MW's list of UK Grammy successes ... Why was the whole of **Arista** locked in a meeting on Friday afternoon? Could it herald the return of a prodigal son as part of a re-organisation? ...

NO PUNCH-UPS between rival promoters at the first International Live Music Conference and organiser **Martin Hopewell** adds: "They are a bunch of hard-nosed, middle-aged god-fathers of the music scene and I'm amazed at how friendly the whole thing was" ... MW's desert rat tucked under a passenger seat of one of the Rainbow Rovers relief column Land Rovers carrying the like of **Bob Hoskins**, Islands's **Clive Banks**, A&M's **Brian Shepherd** and BMG's **Peter Jamieson** reports that BPI chairman Jamieson's bedtime reading, while camped under the Sahara stars, was press cuttings on the Brits awards. And having completed an arduous stint of driving through the dunes, Jamieson missed his return plane through trying to phone for a limo to pick him up in the UK ... Why would Peter Jamieson be talking to PolyGram? ... Our Price chairman **Garry Nesbitt** heads a management buy-in team which has just bought Crockford's casino from **Brent Walker**. His price was a cool £50m ... Bangers and cash are on the menu at Wimbledon Stadium on March 19 for the **Music Therapy** Charity Banger Race and you may still be in time to sponsor a car along with the likes of **Level 42**, **Pink Floyd**, **Climie Fisher** and **Stock Aitken Waterman** ... The **Sumo** label, through the **Cartel**, is releasing a single, **Just For You**, with proceeds to the **Lockerbie** appeal.

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Christine Chinetti

in *Music Week's* London office

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DIARY MW



WHO WANTS to be a Millionaire? The Milltown Brothers sign on EMI Music Publishing's dotted line.



GIVE ME sunshine: The Proclaimers' *Sunshine On Leith* album achieves platinum discs.



IVOR DEAL for you: Pickwick's Ivor Schlosberg and PolyGram's Maurice Oberstein agree a distribution deal for low price compact discs.



CLASSIC MOVE: Collins announces its new label Collins Classics.



TOPPING THE bill: Phil Collins and Ruby Turner join The Four Tops after their London gig.



HAPPY FAMILY: Happy Mondays sign a publishing deal with London Music.



A NEW experience: Castle Communications achieves its first chart LP with *Radio One* by the Jimi Hendrix Experience.




IN GOOD Stead: The The's Matt Johnson and friend join Epic's Pat Stead (centre) at the company's sales conference.



PLAYIN' FONTANA: Artists and staff on the Fontana label meet up after the label's showcase gig.

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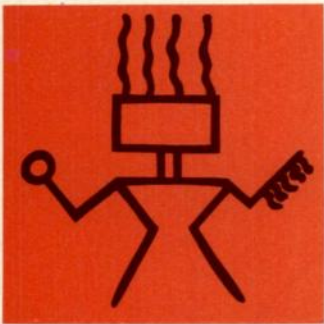
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THE STORY SO FAR.....

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Coming to life . . .



STAFF AT the Music Of Life office — note the trophies lining the wall



Part One: Music Of Life — The Label

DOWN SOME decidedly grimy West End alleyways there's this doorway that leads up a tiny spiral staircase. At the top of this staircase is a hefty metal door. Behind it among the cigar smoke sits Chris France, co-owner of Music Of Life, who with his partner, Simon Harris has made MOL the most successful hip hop label in the UK right now.

In the tiny 10 foot square office Chris and his secretary Michelle diligently man the phones, fax machines and the rest of the day-to-day running of the label while Simon Harris spends most of his time slaving over a hot 24 track desk in his Marylebone home.

Simon and Chris met while Chris was managing John Otway and Wild Willy Barrett, and Simon was working with a fellow DJ of the time, named Froggy.

Eventually, Chris ended up managing Simon and Froggy and the three set out to form their own dance label.

Soon after they met a deal was hatched with Morgan Khan's Streetsounds label, this happening way back in July of 1986, their original intention for the label was to release rare groove remixes, but with Streetsounds going bust in late '86, Chris and Simon saw a gap in the market that they knew they could fill.

Simon: "The time that Morgan went down we saw a gap in the market with his Electro albums. There really wasn't anybody else doing hip hop compilations at that time."

So Def Beats One was born and comprised of mostly licensed tracks from New York, but one track signalled the future route for Music Of Life and an individual named Derek B.

Rock The Beat was released as a single in May of '87 with pre-sales of only 117, but knowing that they were on to a good thing Chris, Simon and Derek, acting as A&R man pressed on, eventually turning Rock The Beat into a top 30 Dance Chart hit and establishing the name Derek B as the first British hip hop star.

Simon explains that he and Derek first met in a club in the East End called, Bentley's while Derek was DJing there. "Derek at that time was a very stylish person, he



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**Nick Smash
traces the rise
and rise of the
UK's most
successful hip
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was always more advanced than anybody else. He was the Delbert Wilkins of Woodford!"

With the success of Def Beats 1 and Derek's first single Music Of Life put the word out through its strong connections with Pirate Radio and with DJs like Tim Westwood, Dave Peace and Pete Tong that they were looking for new young rap artists to sign. Very quickly they were swamped with thousands of cassettes and pretty soon the Music Of Life roster represented a Who's Who of British hip hop: New DJs and MCs who previously had not had the outlet available to them warmed to this new label like bees to honey.

The list is impressive: CJ Macintosh, Einstein, MC Duke, Thrashpack, Lady Sugar Sweet, Asher D And Daddy Freedy, Overlord X, The Demon Boyz, DJ Daddy, the She Rockers, Hijack, The Twilight Firm and Chris Biscuit, are all British and have all either started with or have had releases on MOL.

From the raga hip hop of Asher D And Daddy Freedy to the Professor Griff (of Public Enemy) produced female rap of the original She Rockers, from the DJ excursions of ex-MARRS man CJ Macintosh, to the uncompromising radical politics of Hijack, in two short

years, Music Of Life has given young street kids a chance to break out and explore their own potential.

Resisting the temptation to become entangled with a major label, Chris and Simon have remained staunchly independent, preferring the smooth running operation they have with their distributor, Pinnacle Records. But there have been some compromises along the way. Realising that Derek B was going to be a big star with the release of his third single, Good Groove, and fearing that MOL weren't quite ready for this, they negotiated a deal with Phonogram Records for a large amount of money, with which Derek bought a house in Hampstead.

Hijack look set to jump ship as well, with their idealistic, "no press interviews, because we want to keep hip hop pure", attitude, they're in the process of signing to Ice T's worldwide Rhyme Syndicate label. "It was too big an opportunity for us to stand in their way," says Chris.

For Simon and Chris these are small losses and don't affect their future intentions for Music Of Life.

"What we want to keep on doing," announces Simon, "is to carry on doing what we're already do-

ing basically, and not sell out to anything that might hype something into the charts. The most important thing is not to overhype rap the way the majors seem to be doing."

With the introduction of The Liv-

ing Beat label, which will concentrate on straight ahead soul and dance tracks, Music Of Life will be left entirely to the MC's and DJ's with an album from The Demon Boyz just released and an album due from MC Duke in June or July.



THE DEMON Boyz: just one name on MOL's impressive list of signings

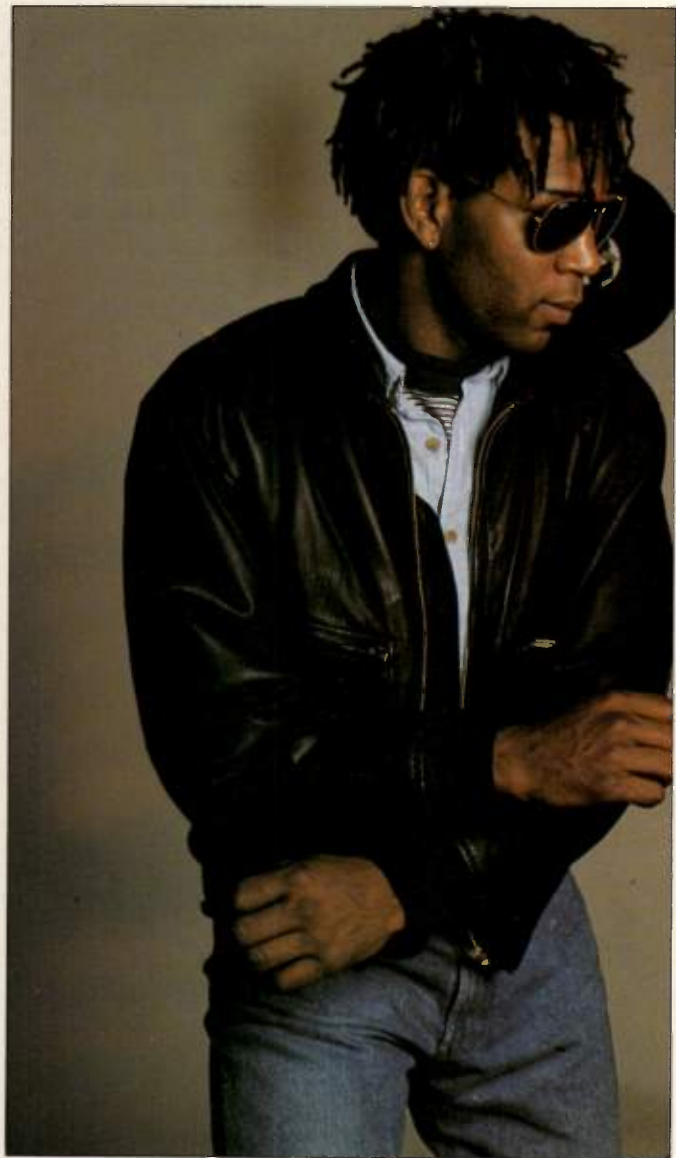
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LINDEN C: 'shooting out the door selling 4,000 copies'

Beyond hip hop — The Beat becomes a monster success



Part Two: Living Beat & Design

AS MUSIC Of Life became known as a hip hop label it became difficult to give non hip hop MOL product proper attention because the public were confused by records like Round Midnight by Round Midnight and Fresh Enuff by Social Illness. So, the answer was to start up a separate label to give the non hip hop records a definite identity and a fair chance of getting through to the right audience.

This has paid off with Linden C's single, Avenge — "shooting out the door selling 4,000 copies." Also on Living Beat is Ambassadors Of Funk who are a couple of oil-rig workers who like to, in the words of their bio, get slick in their spare time. Their album, Monster Jam has been licensed to Next Plateau Records in New York. The international market is something which Chris especially wants to develop, and with 60 per cent MOL turnover coming from overseas sales, the business half of the duo, naturally enough wants to capitalise on

the opportunity.

Chris: "This is where Simon and I will often argue about licensing a track in, when my contention is that we can make it ourselves and sell it internationally. Simon wants to license more tracks for Living Beat but I'm trying to fight him off."

With two labels firmly established with their own separate operating identities, I wondered how they divided up the work between them.

"The secret of our success is that we both realise what we're not good at," says Chris, leaning back in his chair, lighting up another cigar. "Simon knows he's not good at the administrative and logistical side of it, but he's good at music. I haven't got a strong A&R ear but I have a strong business background."

One of the most important things that Music Of Life has stressed from day one is the way its product is presented and packaged. It may cost a little more to produce, but Chris feels it's worth it.

"We take a lot of care over packaging and design so people will want to own it. Chris Barnado has been with us from the start and many of the great design ideas are his."

The first ever single on Music of Life, Whole Lotta Love by The Vicious Rumour Club, was packaged

in the now familiar MOL red and black "man" and the standard MOL label all shrink-wrapped as import 12in singles are.

This practice has continued through all its single, 12in and album formats, and even dipping into CD territory; a free poster was included with Derek B's Goodgroove single and a picture bag comes with MC Duke's I'm Riffin single.

The Living Beat label even has a variation of The Music Of Life man, boasting a robot's head on the label itself and on the back of the 12in house bag artwork.



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MICHELLE &
EVERYONE ELSE

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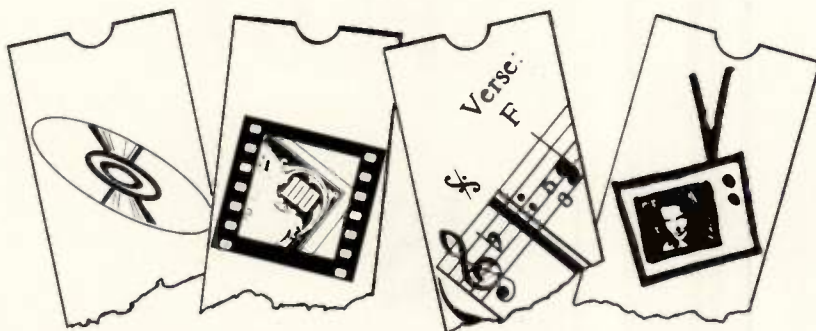
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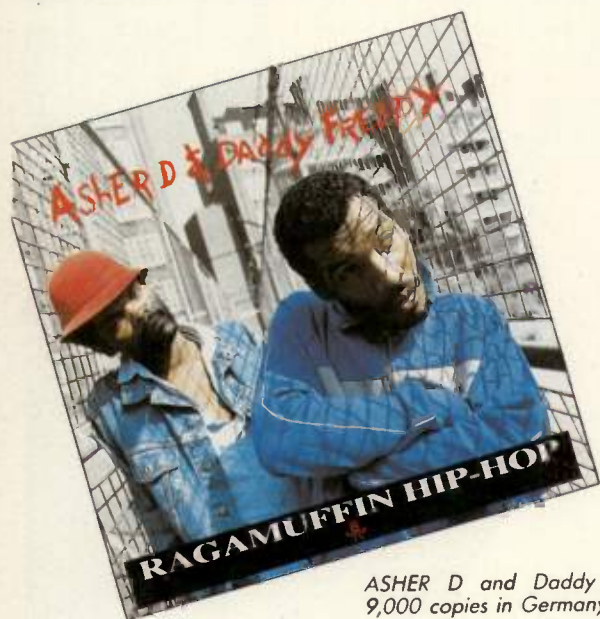
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Much of MOL's income is derived from these markets and has taken up the better part of the last two years to set up good networks of subsidiary labels such as Profile Records in the States, BCM in Germany, Austria and Switzerland, Indisc in Belgium and Holland and now Mega in Scandinavia, and Mighty Boy in Australia.

"I think if we have a strong network of independents who know their product and know their mar-

ket then I think we can compete with the majors.

"If the majors were efficient there wouldn't be room for the independents, but the indies fill a gap left by the majors."

Taking the raw MCs off the street into the studio and into thousands of homes across Europe and even worldwide is the one thing that Simon has really wanted to do from the beginning. "It's something that we've wanted to do and prove that British rap is accessible everywhere."

"I was talking to Wil Sokalov (Sleeping Bag Records) at Midem this year, and he's very much of the feeling that rap is a very local thing that kids can't relate to unless they live in the same city or the same block. That's something I just don't agree with because people wouldn't be licensing records from us if people weren't buying them."

So far four albums have been picked up by Profile Records for US distribution (the Hard As Hell Vols. 1 and 2, the Derek B LP, selling 60,000, and most recently,

Asher D And Daddy Freddy's album, Ragamuffin Hip Hop), and 9,000 copies of Ragamuffin Hip Hop have been sold in Germany alone, pretty good for a hardcore ragamuffin album.

In Music Of Life's first year of operation (1987) turnover was, "about £100,000". Last year's figure was an incredible, £500,000 but this year Chris feels they'll reach a £1m plus worth of sales, but, "turnover means nothing because it depends on what you spend, but we are hoping to do over a million this year on Music Of Life alone," he says.

Setting up separate publishing companies for Living Beat and for Music of Life administered through Filmtrax, means that maximum revenue is returned from worldwide sales which accounts for 60 per cent of its gross.

"Publishing is like banking," explains Chris. "Filmtrax's promotional impact is at best negligible." However, Filmtrax did give MOL a large amount of 'start money' at the beginning.

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What makes Simon a good mixer!

Part Four: Simon Harris

IN THE mid Seventies (see photograph!) the young Simon Harris was working as a mobile DJ until getting a residency at Legends in Soho. The Disco Mix Club's Tony Prince came into Legends one night and listened to Simon mix. "This was before he started The Disco Mix Club, but he asked me to start work with him, so I did a couple of things for him but I wanted to work with Froggy instead." At this time he was also doing mixes for Capital Radio.

Simon realised that Froggy and Chris, who was now managing Simon, combined to create the right chemistry to begin a record label. Chris had spent the previous 14 years in and around the record business managing various acts and learning the ins and outs of the record industry.

Steve Mason of Pinnacle had known Chris for some years and had known Simon's remix work on Steve Silk Hurley's Jack Your Body, which Morgan Khan had turned down saying, "house music is dead." Mason saw a good thing and a gap in the market that Music Of Life was convinced it could fill. He gave Simon and Chris the money they needed to begin their hip hop label.

Simon's re-mixing career really started with the re-mix of The Real Thing's You To Me Are Everything,

which went to number 5 in the national charts. After that there was no looking back, with re-mixes for everybody from Jeffrey Osborne, James Brown, The Jackson Sisters of Latoya Jackson, War, Curiosity Killed The Cat, Ice-T and of course producing all Music Of Life artists.

Simon's first recording for Music Of Life was Derek B's Rock The Beat, which was recorded on borrowed time at Redwood Studios in Camden Town. Rock The Beat was knocked out in a couple of days and they stuck it on the tail end of Def Beats One which attracted the attention of Profile Records in New York and Derek went on to become the first British rap artist to hit with an American release.

In the next couple of months, there will be a Simon Harris solo album on London Records featuring his top 40 hits, Bass How Low Can You Go and Here Comes That Sound. Also included on the album will be tracks featuring MC Duke, Asher D And Daddy Freddy and Einstein.

"People will probably think I'm crazy putting such a hard-core ragamuffin track by Asher on LP for London records, but it's not going to be a pop album, it's going to be a dance album, full of all the music that I like from ragamuffin, to hip hop, to house." As Simon explains, his deal with London doesn't get in the way of his activities with Music Of Life.

"My whole deal with London

Records is something that I don't take 100 per cent seriously. Pete Tong (A&R at ffr London) liked what I did with Derek, particularly the Get Down track because he originally wanted to sign it. He said, 'if you've got any other ideas just let me know.' When Michael Jackson's BAD came out I liked the rhythm track so much I thought I'd adapt it and put The Demon Boyz on it doing a rap, that was called, Bad On The Mic." That was his first release for London.

The second single was Bass and took on an unlikely formative route with Simon casually taping Tim Westwood's Capitol Rap Show and hearing for the first time, an a capella version of Bring The

Noise, taking the first line of the song, sampling it and dropping it over a rhythm track he had been working on provided last year with one of the better dance hits.

Citing MOL's ability to 'fill gaps' in the market the Breaks, Beats And Scratches series of albums is about to enter into its third volume. "The whole reason for that series was because I'm a DJ and I didn't have an album that gave me the beats that I needed. It's supposed to be nothing more than a tool, it's not supposed to be artistic."

Each volume contains 12 drums only tracks, perfect for mixing or cutting up, also included are a wide variety of scratchable sounds for sampling and scratch DJ's.

Keeping in line with Music Of Life's philosophy of making everything cost-effective, the first Beats, Breaks And Scratches album cost a mere £50 to make, with volumes one and two selling an amazing 20,000 copies, and has even been licensed to BCM in Germany.

And for the future, Music Life's commitment to British rap is set to continue. It hopes to do with Living Beat what Martin Heath has done for Rhythm King, but above all the aim is to keep a continuity with all projects and maintain its own unique style, concepts and musical forms by keeping a step ahead artistically and technically.

Music Of Life — serving all suckers.



THE MAKING of Mr Harris: already looking the part at the age of 12 (inset) and how he is today

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