

MUSIC WEEK

The fight against piracy 3
 New product 3
 CBS sticks with vinyl; new boss at BMG Classics 4
 Frontline: Shopfitters on display 6
 Dance chart 10
 Dance; Hamilton 11
 Singles, album charts 12, 21
 A&R: Beck bites back, staking The Claim; Simply Red and Kevin McDermott Orchestra live plus Tracking and reviews (Madonna's album pictured) Starts 14
 Music video: The World Music Video Awards plus

INSIDE



review and chart 15
 US charts 18
 The Other Chart 19
 Classical: Collins Classics in full swing; chart 22, 23
 Publishing: EG Music goes worldwide 23
 Airwaves: The ILR contract applicants 24
 Airplay action; CD chart 24
 Indie chart 28
 Diary; Dooley 31
 CD supplement: New product, CDV and packaging Centre pages
 Europe etc Special insert

IRS takes giant step to self-destiny

IRS IS taking "the most important step" in its history with its switch from being a licensed label to having a pressing, distribution and sales deal.

The company has just signed an agreement with EMI that ends 10 years of licensing through A&M and, latterly, MCA. IRS UK managing director Steve Tannett says that the move means the company is finally taking charge of its own des-

tiny.

He adds, though, that he wants to keep the indie feel of IRS despite the fact that its Illegal label will lose its eligibility for the indie chart by being switched from indie distribution to EMI.

Tannett comments: "We do not have ambitions to be huge. What we want to do is to be successful and to continue to bring quality product and diverse product to the

marketplace.

"The move to EMI is the most important step in the 10 years of our existence. It actually means we are masters of our own destiny."

"We will stand or fall by the quality of our records and our ability to promote them."

EMI has also agreed with IRS a licensing deal for its catalogue outside North America, the UK, Japan and Australia.

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Berman's back in A&M's spring clean

A MASSIVE re-structuring is being implemented at A&M, an overhaul that will have radical implications for all parts of the company.

Former marketing director Howard Berman is returning from Los

Angeles to take up the newly-created position of general manager while managing director Brian Shepherd is to take direct responsibility for A&R when Alan Cowderoy leaves the company in the spring.

Leaving the company also are head of press Chris Poole and his deputy, Debbie Bennett, who are to set up their own PR company.

On Berman's arrival, Jason Guy will relinquish his responsibilities for the marketing and art departments to head FXTV, A&M's new television production business.

Shepherd comments: "The record business is a dynamic and competitive environment. Those companies who wish to succeed

TO PAGE FOUR ►

STOP PRESS

EMI IS all set to snatch half of Chrysalis Records from under the nose of BMG in a dramatic \$75m swoop.

In a deal which excludes music publishing, television production, recording studios and other interests, EMI Music takes a half stake in the worldwide record company interests of Chrysalis in the latest bout of aggressive spending sparked by EMI Music president Jim Fifiel.

BMG was reckoned to be favourite when Chrysalis Music Group executive vice president Joe Kiener admitted to *Music Week* that the company was "in the final stages" of talks with possible international partners (MW, March 1).

Jobete's UK future held in balance

SPECULATION SURROUNDS the future of the UK office of Jobete Music, the publishing arm of The Gordy Company.

General manager and European co-ordinator Ivan Chandler is leaving the company at the end of March and so far no plans have been announced to replace him.

Rumour is rife that the office will

be closed and Jobete's catalogue will be administered through a sub-publishing deal. MW understands that Filmtrax, Virgin and MCA Music have already expressed an interest in the possibility of a deal.

Jobete president Lester Sill had not responded to requests for comment by the time MW went to press.



EMI MUSIC president Jim Fifiel and IRS Inc chairman Miles Copeland after the signing of the agreement between their companies

Reichardt in the frame for top job at EMI-SBK

SBK SONGS UK chief Peter Reichardt is in line for a top job with the merged EMI-SBK operation following confirmation that Charles Koppelman and Martin Bandier will head the new publishing giant.

Former top man at EMI Music Publishing Irwin Robinson stays with the company as president and chief operating officer but he now reports to chairman and chief executive officer Koppelman and vice chairman Bandier.

Further executive appointments will be made in a few week's time and Koppelman has already underlined his commitment to slim down the combined workforce of SBK and EMI and to merge offices in the UK and other countries where both companies have a presence.

Reichardt, who joined SBK from Warner Bros Music when that company acquired Chappell last

TO PAGE FOUR ►

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THE BATTLE against piracy may be a never-ending fight but as each year goes by the British record industry is wearing down its opponents with some well-placed punches.

The BPI's anti-piracy unit has strengthened its impact year-on-year since its inception in 1972 and has struck some effective blows to the heart of the illicit trade.

The last four years have seen the APU knock out the operations of illegal manufacturers across the UK and also a large number of street traders.

Two important developments that have added weight to the power of the APU and the fight against piracy are the unit's relationships with trading standards offices and the police.

All three now work closely together and often link up for raids

BPI continues the battle on punch-drunk pirates

on pirates. At the same time, the penalty of maximum two years' imprisonment for a criminal offence seems to have become a valid deterrent and punishment.

But, as in most areas of crime, there are always those villains that will never give up the fight to make their money illegally and continue to pirate, bootleg and counterfeit.

Consequently, the APU must remain vigilant and maintain its relentless battle for the industry. Tim Dabin is the unit's co-ordinator and has taken a lead role in many of its recent campaigns.

"Having trading standards offices and the police helping us has allowed us to concentrate our resources on the manufacture and distribution," he says.

"Generally, there are about six factories at any one time in operation in the UK. On average, we are knocking out about four or five factories a year."

One of the problems that has been developing is the difficulty of knocking out the main men behind the pirate factories who keep returning despite being raided.

"What we find is some of them operate a sort of cottage industry by having a number of premises.

Once one is raided they shift the business to other premises.

"There are relationships between some teams of pirates which indicate that there is either a co-ordinating source or they are just using the same mates," he says.

Dabin sees the main problems for the future as the piracy of CDs and the counterfeiting of cassettes. "At the moment, there is an upward trend in the piracy of CDs. It is not a big problem at the moment but it is something that will increase."

The problem lies in legitimate CD manufacturers producing discs on behalf of pirates without realising that the product is illegal. APU technical adviser Derek Varnals explains: "When someone turns up at your factory with a carrier bag with £6,000 in it to pay for some CDs I suppose it is tempting.

"Some manufacturers do it knowingly, others without realising. But we have got to tell them not to behave like the three wise monkeys because it is up to them to recognise a dodgy customer," says Varnals.

The APU hopes to raise the issue at an international meeting of piracy investigators in April. Mean-

while, it is in the process of taking suggested pirates of the Black album to court and also dealing with the problem of counterfeit cassettes.

"In the future, that problem will remain because they are so easy to make. We will certainly be involved more with bootleggers who will come under the new Copyright Act under the illicit recordings section. But again we will be looking at prevention rather than cure," says Varnals.

One important preventative measure that was established this year came through the Patricia test case which established the sovereignty of UK copyright law over EC trading rules.

"I think that case has made people think twice about piracy and I think test cases like that are very important for the industry," says Varnals.

All these factors added together have enabled the APU to contain piracy in the UK to just one per cent of the total market. "We have managed to contain it at a very low level — probably one of the lowest levels in any of the major record producing countries," adds Varnals.

ANTI-PIRACY raids have uncovered many illicit factories and associated premises of varying capacity from which have been seized duplicators, tens of thousands of counterfeit cassettes and hundreds of thousands of inlay cards:

1986

July — Ilford and Borehamwood.
August — Hadleigh and Rainham area.
December — Tottenham Court Road, London.

1987

May — Benfleet, Camden market and north London.
July — Euston, London and north London.
October — Croydon.
November — Ilford/Clacton and Ilford/Barking-side.

1988

February — Nottingham, Leicester.
March — Dodinghurst.
April — Leominster/Alcester.
September — Slough, Acton and Stratford.
November — Glasgow and Camden market.

1989

January — Manchester.
February — Hayes, Hatfield Peveral and Slough.

MUSIC WEEK



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The Anti-Piracy Unit's campaigns over the last five years:

	1984	1985	1986	1987	1988
Factories:					
Machines seized	23	24	11	11	22
Tapes seized	41,923	45,057	3,965	19,259	78,643
Retail:					
Trading Standards					
Office seizures	114	116	103	287	237*
Police seizures	48	20	24	71	73*
BPI seizures	11	4	4	13	13
Total tapes seized	80,641	75,700	24,856	74,494	128,783

*Preliminary figures

NEW PRODUCTS

WEA claims 'biggest ever' Madonna drive

WEA IS launching what it claims is set to become its biggest promotion campaign for an album when Madonna's album *Like A Prayer* is released this week.

The campaign is set to last until the end of the year and includes: launch ads in major TV areas, full instore campaigns, flyposting, cinema ads, window displays, national and music press advertising and London Transport advertising.

Further singles are planned and four dates are being discussed.

Polydor causes a commotion

POLYDOR IS backing the release of the Lloyd Cole And The Commotions album *1984 — 1989* with two weeks of radio ads in nine Scottish ILR stations and Capital Radio, beginning this week.

There will also be press advertising in *NME*, *Melody Maker*, *Q*, *Cut*, *Time Out*, *The Guardian* and the *Scottish Sunday Mail*.

Major instore display campaigns will be launched along with a national campaign with *Our Price* and WH Smith and special window displays with Tower Records and Virgin.

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Reichardt

► FROM PAGE ONE

year, is tipped for a senior pan-European post with the EMI-SBK operation.

Explaining the surprise decision to bring in the former SBK men, EMI Music Worldwide president Jim Fifield says: "I felt that Koppelman and Bandier's expertise and success in music publishing was not going to be fully utilised at SBK Records," a reference to the joint venture label set up by EMI and the two executives as part of the buyout deal.

One question raised by this latest move is the name of the new company. In the past publishers taken over by EMI have simply lost their identity but there is now a likelihood that the merged entity will be christened EMI-SBK, following the precedent set by Warner Chappell. EMI's comment on the issue is: "It's a matter that hasn't been decided."

Emmerson out, Hensler heads BMG Classics

BMG CLASSICS has a new head following the sudden departure of president Michael Emmerson. Emmerson — brought in by RCA in 1986 to revitalise its classical thrust — has been replaced immediately by Gunter Hensler, formerly president of PolyGram Classics USA.

In his commitment to re-establishing RCA as a classical force to be reckoned with, industry sources have speculated that Emmerson may have gone further than was wished by new owner Bertelsmann. In recent months key BMG Classics executives in London, New York, Hamburg and Paris have left the company.

"I am proud of what I have done in the past two and a half years," Emmerson told *MW's* classical editor Nicolas Soames. "When I came here there was a non-existent artist roster and there is now an international artist roster with releases scheduled for the next 18 months."

Emmerson's replacement, German-born Gunter Hensler, has been with PolyGram Classics for 20 years — a stint broken by a period as president of PolyGram US. He comments: "Being the only major classical label with its home base in the US, yet with a strong European presence and background, we aspire to be the best of both worlds."

Midem on C4

THE MIDEM showcase events — packaged as the Cannes Rock Festival — will be shown on Channel Four on June 6 in a late night slot. The two-hour specially edited version features Midem artists such as Love And Money, Womack And Womack and Prefab Sprout.

The Cannes Rock Festival has been sold to France, Italy, Germany, Ireland, Portugal, New Zealand, Canada, Hong Kong, Singapore, Malaysia and South Korea, and Midem Organisation joint managing director Bob Bingham says: "The trouble we took over the sound and the visuals has been worth it."

CBS backs vinyl as US stems the flow

CBS SAYS it has no plans to discontinue its vinyl back catalogue in the UK despite a decision by its US parent company to restrict the format to "most new releases".

The US company is no longer issuing vinyl versions of its back catalogue albums and says it has been winding down its output of the format for a number of years.

According to an official company statement, CBS has been deleting LPs from its catalogue at a rate of approximately 150 per month over the last several years in the US and plans to retain its LP catalogue at about 700 titles.

"When demand on any selection, regardless of configuration, drops to a level where it no longer

makes economic sense to manufacture and inventory it, CBS Records will delete it from their catalogue," says the statement.

It says it will continue to issue "most new releases" on vinyl except for its CBS Masterworks classical division. The company says it is now looking at alternative means, including sub-licensing, in order to fulfil consumer demand.

A spokesman for CBS in the UK says this decision will not have any influence on immediate plans for the company. "There are no plans at all to trim down on vinyl over here," he says.

"All our findings tally with *Music Week* in that vinyl is holding its own in this market."

Rare spirit of accord unites TV merchandisers

A RARE alliance in the cut-throat world of TV advertising has been forged following the release of two albums of the same title.

Stylus Music and K-tel are both launching compilation albums with the title *Hip House* but to avoid confusion for the public they have arranged to advertise the albums on TV at different times.

Stylus' TV campaign began last week and on Sunday it was held over for a week while K-tel launched its campaign. Although TV merchandisers are not known for their

close co-operation, Stylus Music managing director Humphrey Walwyn sees this latest move as an obvious decision.

"Neither of us wanted to confuse the public and it makes perfect sense for us to have some sort of compromise. We were too advanced in our campaign to stop," says Walwyn.

"It would be silly to try and blast each other out of the water. But I'm not saying the compromise we have is much better — it's just the best that can be achieved."

Mahler mid-price tops full-price classical chart

MONTHS OF domination of the full-price classical chart by Jacqueline du Pré's rendition of Elgar's cello concerto have been brought to an end by a mid-price recording.

The noted EMI version of the cello concerto has been ousted by Mahler's Symphony No 2 Resurrection conducted by American businessman Gilbert Kaplan.

The recording, made for Pickwick's mid-price label IMP Classics, runs for 83 minutes, and was therefore issued on a double compact disc set and a double-length tape.

Music Week's Full Price Classical Chart is compiled by Gallup on the basis of dealer price. While the two CDs divide clearly into mid-price, there was initial confusion over the cassette issue. All cassettes over £3.50 are regarded as full price and qualify for inclusion. No provision was made for double-length tapes. This enabled the IMP Classics recording to gain inclusion into the charts, even though sales break down 60 per cent/40 per cent in favour of CD.

Following complaints from other companies, the recording was taken out of the charts for some weeks, but reinstated on the authority of the BPI after Pickwick itself complained.

Peter Scaping, business informa-

tion manager at the BPI, comments: "The BPI decided to leave it in pending a review of that particular rule. The next meeting of the Charts Research Committee which will consider the issue will be in April."

The recording has sold 35,000 units in the UK — unusual for a Mahler recording — which, according to Melvyn Simpson, group marketing manager, Pickwick, is roughly double the numbers sold by MCA in the US.

McCaughley back at BMG

FORMER BMG marketing director Steve McCaughley who was sacked from the post last year is returning to the company.

He was dismissed by joint chairman Peter Jamieson at the same time as general manager Jeff Gilbert but since then McCaughley and Jamieson have met and resolved their differences. McCaughley becomes the company's new international marketing director for Europe and will report to senior director Chris Stone.



BRIAN SHEPHERD: Times come along when you have to make changes

Berman back

► FROM PAGE ONE

must be prepared to adapt themselves to meet the opportunities and challenges we will all face in the Nineties.

"While I appreciate such changes can be unsettling in the short term, our future prospects can rarely have looked brighter. Our artist roster is stronger now than it ever has been, we have a stream of important releases lined up for 1989 and I have complete confidence in the new look A&M team."

When pressed by *MW*, Shepherd added: "Times come along when you have to make changes like this. I felt the company had a need for certain changes."

Berman left A&M UK two years ago to take up a marketing post with the company in the US.

Shepherd says there is to be no change in the roles of deputy managing director Tony Clark or of Chris Briggs, who heads the A&R department.

CBS labels give leg up to black music

THE BLACK music market is being given a greater push in the UK this week with the launch of two new CBS labels.

OBR — Original Black Records — is being developed as the R&B side of Def Jam Recordings. Russell Simmons is co-ordinating the development and in the UK, CBS will be marketing the label. The first releases are expected from Blue Magic and Tashan.

Aegis is a completely new label which is being set up by former CBS man Ron Alexenburg and Cy Leslie and will be run on a similar basis as another CBS associated label, Tabu.

The label will be marketed in the UK by Epic and the first release will be by Marcus Lewis.

The two labels were previewed at CBS' spring sales conference in Bournemouth along with over 20 new album releases for the spring season. One of the company's premier releases will be the musical soundtrack *Goya... A Life In Song* which will be released in June.

The project focuses on the life of the artist and features musical interpretations of his history.

The latter two artists also combine to perform the first single from the album *Till I Loved You* which will be released on May 2. The Broadway debut will be in 1990.

World BRIEFING

TORONTO: Canada's major record companies invested a total of \$17m into boosting business and new talent last year and for their efforts were rewarded with a 10 per cent increase in net sales on the previous year. This was the message at the country's industry conference and Juno Awards. Cassette unit sales increased by 10 per cent and compact discs by 45 per cent, but vinyl LPs fell by 30 per cent. In the wake of Canada's free trade agreement with the US it was appropriate that its industry conference should move away from parochial issues to a global perspective and seminars included breaking acts internationally, sponsorship and the results of a recent survey on US consumer trends. Award winners included Blue Rodeo, Robbie Robertson and k d lang and the only low point of the event was the picketing outside the venue by the local black music association which protested about the combining of reggae and calypso into one award.

DUBLIN: John Woods, who recently retired as head of PolyGram (Irl) after more than 30 years in the business was presented with the IFPI award for service to the industry at the Irish Recorded Music Awards. Sadly, only three of the 10 other award winners were present but the final winners list comprised: Kylie Minogue — best international female artist; Hothouse Flowers — best Irish group; Phil Collins — best international male artist; Chris De Burgh — best Irish male artist; Bros — best new international act; The Dubliners — best folk and traditional act; Daniel O'Donnell — best country and MOR act; Enya — best Irish female artist; A'House — best new Irish act and U2 — best international group.

NEW YORK: Reuters reports that Japanese and European consumer electronics manufacturers have agreed to include a record-once-only device in Digital Audio Tape recorders that will prevent consumers from recording a CD more than once on the new machines. Such an agreement would open the way for the introduction of DAT in the US. Manufacturers and trade groups say they have yet to hear of a definite agreement but some concede that the Reuters report is consistent with negotiations that have recently been underway. Meanwhile, Nakamichi says it will introduce the first DAT recorder for the consumer market in the US next month. The price is \$10,000.

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Survival of the fitters

IF YOU'VE got some spare cash to spend on re-fitting or re-equipping your shop, you will find that there are a large number of companies queuing up to take your money.

Many of them displayed their wares at the Expo Shop retail design exhibition at the

National Exhibition Centre last week where competition was fierce to catch the retailer's eye.

Here are the companies who caught MW's attention with their products:

Spong Retail Systems, based in Suffolk, is relatively new on the scene and was established in 1988. The company claims its range of displays are designed to enable dealers to organise a partial or total refit without having to pay for a shopfitter.

It also offers in-house finishing of displays, graphic design and screenprinting and can provide for produced-to-order items as well as the usual stock items. The latter includes standing and wall-mounted units as well as bargain bins and even chart display boards.

Spong's current list of clients includes Our Price, WH Smith, Woolworths and Virgin.

Buckinghamshire-based Lift prides itself on the patent for the aluminium cassette-and-compact-disc select board. Invented in 1983 by Otto Schubert, this system features semi-circular grooved racks that allow the browser to leaf through displays without the prod-

uct falling over.

The individual cases do not touch each other and therefore do not scratch. The company has also developed sight panels which hold CDs and cassettes against each other on a spring-release system.

This allows for the whole front of the product to be in full view and as soon as one item is removed, the spring pushes another forward. Lift offers various combinations of these systems, all of which are available with or without fluorescent lighting.

Lift is also in the process of developing a special casing for CDs that prevents them being opened inside the store unless special equipment is used to open it. This prevents theft of inlay cards and/or CDs and is removed once purchased.

London-based Phoenix is committed to developing a Multiplane music merchandising system which incorporates a specially-designed back panel on a standing display.

This can be adjusted to any one of six different angles of presentation. This means that all formats from LPs to CDs and videos can be catered for on one display.

Phoenix also believes the system allows the dealer to cope with continually changing format sizes and the various shapes of



ONE OF Lift's more avant garde ideas is the Deco Disc, genuine compact discs suspended from the ceiling for pure decorative effect

individual stores.

Ateka Tape Racks, in East Sussex, concentrates on metal and wooden displays. The Ateka systems are designed to slot into various shop installations like Parnall Shelving and Terrapin.

It has just revealed its new open CD browser unit which, on a basic display, can carry 364 items. It is also available with a lighting canopy and Ateka claims it can be assembled in three minutes as there

are no fixings — it all slides together.

More and more companies are getting involved in supplying displays for music retailing which should be good news for the dealers. With a more competitive market to select from, they can ensure that both their physical needs and financial restrictions are met and at the same time are able to provide effective displays in their shops.

PolyGram keeps the dealers in the frame

POLYGRAM DISTRIBUTION is launching a new customer relations initiative by sending dealers an information pack on its services.

The aim of The Customer Connection is to improve the company's relationship with retailers across the UK and to help increase staff awareness of customers' needs, at PolyGram's Chadwell Heath site.

The campaign is being led by customer services manager Doug McCann and further projects will be announced as the year develops.



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Helen Watson

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with stones against the window
Standing on the back yard wall
a skinny boy with arms up
"Let me in.
I got nowhere else to hide,
from the weather inside"
And though we hadn't met for months
he'd irresistibly appear
and all my instincts made a hunch
that he'd called round and found me
so conveniently here
I should send you running,
Confessor and the nurse,
beneath a trap of blankets
It took the will and all the rest
to get us both distracted.
While the rain off the broken gutter spits
It was complete surrender
It's a sort of tension
And where's my sense gone
I leave this place completely, to return
To flutter on your beating heart
You've left a print of yourself
On all the things that stay intact
A feel of other people's lives
Who's gone before, who's waiting
All of this you've left
A feel of other people's lives
A feel of other people's lives
A feel of other people's lives

Lyrics by kind permission.

Includes the single
"Hanging Out The Washing
(In A Small Back Yard)."

by Helen Watson with
Andy Fairweather Low

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Left to Right -
ANDY FAIRWEATHER LOW,
RICHIE HAYWARD,
HELEN,
GEORGE HAWKINS,
MICHAEL LANDAU,
(Kneeling) WIX.







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TOP Dance SINGLES

25 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	9	2	KEEP ON MOVIN'	Virgin TEN(X) 263 (E)
2	5	4	STRAIGHT UP	Siren/Virgin SRN(T) 111 (E)
3	1	5	THIS TIME I KNOW IT'S FOR REAL	Warner Brothers U7780(T) (W)
4	7	5	SLEEP TALK	Def Jam/CBS 6546567 -(6546566) (C)
5	6	7	ONE MAN	Profile -(PRO 7241) (Imp)
6	3	6	HEY MUSIC LOVER	Rhythm King LEFT 30(T) (I)
7	2	7	TURN UP THE BASS	Hrr/London FFR(X)24 (F)
8	10	4	I'D RATHER JACK	PWL PWL(T) 25 (P)
9	8	3	BLOW THE HOUSE DOWN	Chrysalis LIB(X)5 (C)
10	11	4	CELEBRATE THE WORLD	4th + B'way/Island (12)BRW125 (F)
11	4	5	LEAVE ME ALONE	Epic 6546727 (12'-6546726) (C)
12	17	2	ROUND & ROUND	Factory FAC2637(12'-FAC263) (P)
13	16	3	I BEG YOUR PARDON	Atlantic A 8969(T) (W)
14	14	2	YO YO GET FUNKY	DJ Int./Westside DJIN(T) 7 (A)
15	NEW		REACHIN' Phase II	Republic LIC(T)006 (I)
16	NEW		DAYS LIKE THIS	Sheena Easton MCA MCA(T)1325 (F)
17	15	5	THIS IS SKA	Longsy D Big One V(V)BIG13 (I)
18	NEW		HIGH ROLLERS	Ice-T Sire/WEA W7574(T) (W)
19	24	4	INDESTRUCTIBLE	Four Tops/Smokey Robinson Arista 112074 (612074)(BMG)
20	18	2	JUST A LITTLE MORE	Deluxe Unyque/Danceyard UNQ 5(T) (SP)

W

21	28	2	BIG BUBBLES, NO TROUBLES	Ellis Beggs & Howard RCA PB42089 (12'-PT42090) (BMG)
22	12	14	MY PREROGATIVE	Bobby Brown MCA MCA(T)1299 (F)
23	NEW		PEOPLE HOLD ON	Coldcut/Lisa Stansfield Ahead Of Our Time CCUT5(T) (I)
24	13	8	WILD THING/LOC'ED AFTER DARK	Tone Loc Delicious/Island (12)BRW121 (F)
25	NEW		BLACK IS BLACK/STRAIGHT OUT...	Jungle Brothers Gee Si GEE(T)15 (I)
26	21	3	IT TAKES TWO	Rob Base & DJ E-Z Rock CityBeat CBE724 -(CBZ 1224) (W)
27	25	2	A LA VIE, A L'AMOUR	Jackie Quartz PWL Continental PWL(T) 30 (P)
28	19	10	THAT'S THE WAY LOVE IS	Atlantic A 8963(T) (W)
29	22	2	I'M RIFFIN' (ENGLISH RASTA)	M.C. Duke Music Of Life7NOTE 25(NOTE 25) (P)

JET STAR		ADVERTISEMENT		REGGAE CHART	
THIS WEEK		LAST WEEK		THIS WEEK	
1	(1)	1	(1)	1	(1)
2	(2)	2	(2)	2	(2)
3	(3)	3	(3)	3	(3)
4	(4)	4	(4)	4	(4)
5	(5)	5	(5)	5	(5)
6	(6)	6	(6)	6	(6)
7	(7)	7	(7)	7	(7)
8	(8)	8	(8)	8	(8)
9	(9)	9	(9)	9	(9)
10	(10)	10	(10)	10	(10)

DISCOS — NEW RELEASES		ALBUMS — NEW RELEASES	
1	(1)	1	(1)
2	(2)	2	(2)
3	(3)	3	(3)
4	(4)	4	(4)
5	(5)	5	(5)
6	(6)	6	(6)
7	(7)	7	(7)
8	(8)	8	(8)
9	(9)	9	(9)
10	(10)	10	(10)

30	29	2	TOUCH ME (LOVE ME TONIGHT)	Brian Keith Citybeat CBE737 (12'-1237) (W)
31	20	8	FINE TIME	Yazz Big Life BLR 6(T) (I)
32	23	6	PROMISED LAND	Style Council Polydor TSC(X)7 (F)
33	RE		DON'T BE CRUEL	Bobby Brown MCA MCA(T)1310 (F)
34	NEW		I HAVEN'T STOPPED DANCING YET	Pat & Mick PWL PWL(T) 33 (P)
35	30	11	BREAK 4 LOVE	Raze Champion CHAMP(12)67 (BMG)
36	NEW		VOODOO RAY (EP)	A Guy Callec Gerald Rhaim! -(RS 8804) (P)
37	34	2	I SECOND THAT EMOTION	10 DB Crush ONE6104 (12'-ONE6604) (K)
38	NEW		THIS TIME	Kiara (With S Wilson) Arist 112001 (12'-612001) (BMG)
39	27	11	RESPECT	Adeva Cooltempo/Chrysalis COOL(X)179 (C)
40	NEW		GOT TO GET YOU BACK	Kym Mazelle Syncopate/EMI (12)SY 25 (E)
41	35	3	BE THERE	Clive Griffin Mercury/Phonogram STEP 3(12) (F)
42	NEW		I'M HOUSIN' EPMD	Sleeping Bag SBUK7(T) (I)
43	33	3	THE KING IS HERE/THE 900 No.	45 King Dr Beat/Filmtrax -(DRX912) (BMG)
44	NEW		THE REAL LIFE	Corporation Of One Desire -(WANTX 16) (PAC)
45	39	8	SELF DESTRUCTION	Stop The Violence Move... Jive -(BDPST 1)(BMG)
46	NEW		AFTER MIDNIGHT	2 Brave London LON(X)22' (F)
47	38	2	WANNA BE GOOD TONIGHT	Candi McKenzie cooltempo COOL(X) 181 (C)
48	NEW		MUSICAL FREEDOM	Paul Simpson feat Adeva Cooltempo COOL(X)182 (C)
49	32	10	LOVE TRAIN	Holly Johnson MCA MCA(T) 1306 (F)
50	31	6	SECRET RENDEZVOUS	Karyn White Warner Brothers W7562(T) (W)

TOP 10 ALBUMS

1	3	2	DEEP HEAT	Various Telstar STAR 2345/STAC 2345 (BMG)
2	1	10	DON'T BE CRUEL	Bobby Brown MCA MCF3425/MCF3425 (F)
3	NEW		3 FEET HIGH AND RISING	De La Soul Big Life DLSLP1/DLSMC1 (I)
4	2	6	FOUNDATION	Ten City Atlantic WX249/WX249C (W)
5	NEW		RAW	Alyson Williams Def Jam/CBS 4632931/4632934 (C)
6	5	9	KARYN WHITE	Karyn White Warner Brothers WX235/WX235C (W)
7	4	6	WANTED	Yazz Big Life YAZZLP1/YAZZMC1 (I)
8	10	2	CONSCIENCE	Womack & Womack 4th + B'wayBRLP 519/BRCA 519 (F)
9	8	3	THE LOVER IN ME	Sheena Easton MCA MCG6036/MCG6036 (F)
10	NEW		BEAT THIS-THE HITS OF RHYTHM..	Various Stylus SMR973/SMC973 (STY)

TOP 10 BUBBLERS

1			DREAMIN'	Vanessa Williams Wing/Polydor WING(X)4 (F)
2			LET IT LOOSE	Amy Jackson Big Shot -(BR 131035) (Imp)
3			BLOW THE HOUSE DOWN	Wee Papa Girl Rappers Jive JIVE(T)197 (BMG)
4			OF COURSE I'M LYING	Yello Mercury YELLO 3(12) (F)
5			HARD TO HANDLE	Toots Mango/Island (12)MNG102 (F)
6			I NEED SOMEBODY	Kechia Jenkins CityBeat CBE722 -(CBZ1222) (W)
7			CRUCIAL	New Edition MCA (USA) -(MCA23934) (Imp)
8			NUIT DE FOLIE	Debut De Soiree PWL Continental PWL(T)31 (P)
9			LET'S WORK/I CAN'T TAKE IT	Casanova's Revenge Invasion -(PAL7248) (Imp)
10			2 HOT 2 STOP	L.U.S.T. Bass BSS(12)7 (BMG)

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BENN 4

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C O L U M N

FOLLOWING THE fiasco of the **Brits** awards at the same venue, it is a pleasure to be able to report that the **BBC-TV** filmed **Technics 1989 World DJ Mixing Championships** and **Stanton DJ Awards** night last week at the Royal Albert Hall was a triumphant success for not only its organisers the **Disco Mix Club**, but also for the whole UK dance music industry. Impressively staged (the stage itself being a huge Technics SL 1200 turntable!), the show included live performances by a staggering line-up of **Chaka Khan**, **Alexander O'Neal**, **Sheena Easton**, **Chanelle**, **Mica Paris**, **Big Daddy Kane**, **Roxanne Shante**, **Inner City**, **Alyson Williams**, **Will Downing** and **S'Xpress**, **Coldcut**, **Les Adams**, **Yazz**, the **Pasadenas**, **Kevin Saunderson**, **Ben Liebrand**, **D. Mob**, **L.A. & Babyface**, and the **Pet Shop Boys** — this last act bravely facing a barrage of boos for their commerciality, while in fact not a single performer named escaped without some boos from the more fiercely partisan element of the audience, who were against any form of commerciality (even that of the specifically rap acts!). Obviously, there's no pleasing everybody! However, the whole evening rode above this, and there was no actual ugliness of mood. I myself felt like booing (frankly!) when the grand opening revolved around a posing guitarist — a totally inappropriate and outmoded symbol, considering someone with a turntable hanging around their neck, **Tone Loc** style, would surely have been more apt? In a chauvinistic win, London's not quite up to form **Cutmaster Swift** nevertheless ended up 1989's DJ Mixing champion, with the US's **DJ Aladdin** second and Finland's **DJ Eliot Ness** third. Watch the Beeb's programming schedules for the hour long TV version in probably three weeks' time.

When it comes to rap on vinyl, two albums dominate at the moment, the already mentioned and now UK issued **DE LA SOUL** 3 Feet High And Rising (Big Life BLSLP 1), a jumble of tracks in concept style, and the extremely dangerous and powerfully expressed **N.W.A.** Straight Outta Compton (Ruthless Records SL 57102), a profanity filled import that has particularly excited me but may upset others. Import singles include the N.W.A. associated (clean!) rumbling enthusiastic go-go-ish "live" rap **EAZY-E** We Want Eazy (Ruthless Records VL57110); **Martin Luther King** I Have A Dream, **James Brown** Say It Loud I'm Black And I'm

Proud, and **Brenda Hilliard** Lift Ev'ry Voice And Sing quoting funkily chugging black consciousness rap **DISMASTERS** Black And Proud! (Urban Rock Records UR 938); **Talking Heads** Once In A Lifetime sampling (by permission) nervy jiggling rap **DJ CHUCK CHILLOUT AND KOOL CHIP** Rhythm Is The Master (Mercury 872 567-1); abruptly jolting youthfully pent-up slow-ish (New York) **SKYY** Start Of A Romance (Atlantic 0-86444); samples woven **Todd Terry**-type jerkily bounding **2 IN A ROOM** Somebody In The House Say Yeah! (Cutting Records CR 225).

On UK release now and fast becoming massive is the **Simple Minds** Theme For Great Cities based and **Queen** Bohemian Rhapsody scratching old fashioned electro-type freestyle/latin hip hop **CORPORATION OF ONE** The Real Life (Desire WANT x 16), while otherwise the really hot UK newbies are selling bucket loads at certain specialist dealers on pre-release but are not technically out yet. These include **Inner City**-style thunderously thumping techno **SHARON DEE CLARKE** Something Special (Urban URBX 31); **Maze** quoting infectious jumpily jiggling bass boosting **ROB BASE & DJ E-Z ROCK** Joy And Pain (Supreme SUPET 143); samples, quotes and scratches crammed ultra jiggly **RICHIE RICH** Rockin' On The Go-Go Scene (Gee st Recordings GEE T12); **Tyree** Turn up The Bass answering hip house **THE BEATMASTERS WITH MERLIN** Who's In The House (Rhythm King LEFT 31); less uplifting than before shuffling and thumping techno **INNER CITY** Ain't Nobody Better (10 Records TEN X 252); wailing and rambling jerkily percussive deep house **VICKY MARTIN** Not Gonna Do It (I Need A Man) (MCA Records MCAT 1320) — these all being due on or by April 3, while scheduled slightly later are the newly remixed **Truth** Open Our Eyes inspiring bass burred repetitive mumbbling and chanting **JUNGLE WONZ** Time Marches On (Breakout USAT 653); **Smith & Mighty** produced Bristol boosting juvenile (by 11-year-old **Sam E.E.** and 15-year-old brother **Joey D**) rap 'n scratch **TRU-FUNK POSSE** Break The Beat (Three Stripe Records SAM 1115, via The Cartel) anti-drugs frantic hip house street rap **M-D-EAM** featuring **NASIM** Get Hip To This! (RePublic Records LIC 022, via Rough Trade), this last being due on April 25. I have speculated in the past about just who gets the money from these lucrative though supposedly "promo only" pressings...

Blaze ahead

by Andy Beevers

BLAZE ARE young, gifted, black and busy. Not only have the group just signed to MCA, but they have also been compiling and producing two LPs featuring the best of the new talent from their native New Jersey. In addition, they have been doing remix and production work for the likes of Mica Paris, Womack And Womack, Kym Mazelle, Dee C Lee, Coldcut and Jocelyn Brown. And as if that were enough, they still find time to put together their own TV show.

The group is part of the New Jersey scene which is producing what the UK has labelled garage music. In their case, the description is appropriate as they have their roots very firmly in the Paradise Garage, as Kevin Hedge explains: "I was a big fan of Larry Levan, the DJ at the Paradise Garage. I used to go to the Garage and just watch him play and study how he worked the crowd. All I ever wanted to be was Larry Levan — I started off DJing and when Larry started mixing records I wanted to do that too. I realised that nobody was going to give me a shot at remixing their record without hearing what I could do first, so I had to get a group together. I knew Chris (Herbert) who sang in the church and he knew Josh (Milan) who played organ in the church, so we went into the studio and recorded our first single, Yearning."

That was four years ago, and since then there have been three other singles: Watcha Gonna Do, released here on Champion; If You Should Need A Friend, still avail-

able in the UK on Debut/Edge; and Can't Win For Losing, released last year on Republic. Blaze's sound carries on from where disco left off: "The main influences are Visual, The Peech Boys and the Salsoul label", explains Hedge.

All the singles are of high quality and they achieved Hedge's aim of attracting production and mixing commissions from other New Jersey artists. Blaze have produced such tracks as Lachandra's Just Started and Michelle Ayres' Another Lover, both featured on the Garage Trax 1 compilation, and Exit's Let's Work It Out and Phase II's Reaching, both featured on Republic's Garage Sound Of Deepest New York LP.

The Phase II track in particular has become a garage anthem and stands a chance of crossing over now it's been reissued. "Reaching is designed to give young people hope", says Hedges, adding, "Our big thing is self-awareness — we want to get people to think about who they are". Another Blaze-produced single, which stands an even better chance of reaching the charts is One Man by another New Jersey artist, Chanelle. This has been the best selling dance import for the past month and has just been released in the UK by Cooltempo.

The group's biggest project to date has been compiling the 16 brand new tracks for Republic Records' second and third Garage Sound LPs. "We produced about half of the tracks and we got the other leading New Jersey production teams to do the rest — we wanted to show unity in our community", explains Hedges. "There are four new singers and two vocal groups plus the instrumental group, Stardust, which is effectively Blaze. We can also be heard on a lot of the other tracks — we did the arrangements and sang backing vocals on 14 of them."

Eight of the tracks are featured on the first of the two LPs, which will be released soon. It features Jerry Edward's superb organ-driven I Am Somebody, which carries another self-awareness message and looks like joining Reaching as a garage anthem. Republic is planning to release the track as a single and it should chart. Other standouts on the LP include Sharon Chestnut's Play To Win (a Smack Production), On Top's Wake UP (featuring more self-awareness lyrics) and Stardust's Blazin' (which is a jazz-style jam over a garage beat).

The group are very keen to help



BLAZE: nothing can stop them

and promote the local New Jersey artists. As well as putting together the compilation LPs, they are financing and producing a TV show, called Club Scene. "It is like Soul Train, with artists performing and kids dancing", explains Hedges. "We have shot a pilot and the first two episodes which are being broadcast in places like Baltimore, Detroit, Cleveland and Chicago. On the first show we have got Bas Noir, Phase II and Adeva, and the second one features Jomanda and Sybil, who also comperes the show. We also include videos and classic tracks from the past." The band are hoping to find a way of broadcasting the show in the UK.

Blaze have also been producing Jocelyn Brown's new LP and will soon be working on a new Phase II LP. And on their recent UK visit they were working overtime, doing a post-production job on Great Impersonation by Mica Paris, remixing Dee C Lee's All In Love and also mixing the new Kym Mazelle single, Got To Get You Back. There will also be Blaze remixes of Womack And Womack's Celebrate The World and of the new Coldcut single. Josh's keyboard playing can also be heard on Frankie Knuckles' mix of I Want A Dog on The Pet Shop Boys' Intropective LP.

Blaze are very talented, immensely enthusiastic, extremely hard-working and have a sound understanding of how the music industry works. Along with Marshall Jefferson, they are going to be the in-demand dance producers of 1989. And as artists they are going to do for garage music what Ten City are achieving for deep house. Nothing can stop them.

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Records to be featured on this week's
Top Of The Pops

TITLES A-Z (WRITERS)

A La Vie, A L'Amour (Quartz/Anfossa)	57	Leonard	1
After Midnight (Paulsen/Onesford/Wild)	89	Living Years, The (Rutherford/Robertson)	73
Anti-Social (Kerli/Bonmassi/Pursey)	46	Looking For Linda (Kane)	51
Beds Are Burning (Midnight Oil)	61	Lost In Your Eyes (Gibson)	91
Belfast Child (Trod/Simple Minds)	22	Love Changes Everything (Lloyd Webber/Black/Hart)	11
Black Bubbles, No Troubles (Ellis/Beggs/Howard)	41	Love In The Natural Way (Wide/Wide/Wide)	32
Black Is Black/Straight Out The Jungle (Hoff/Smith)	83	Love Train (Johnson)	59
Blow The House Down (Harmond/Vere)	14	Lucky Charm (Babyface/Seals/Simmons)	99
Blow The House Down (Lawrence/Lawrence/Healy)	65	Mean Man (Lewins)	44
Can't Stay Away From You (Estefan)	7	Monkeys EP, The (Stewart/I/Boyce/Hart/I/Diamond)	80
Celebrate The World (Dr. Rue/The Gypsy Wave/Banner)	20	Musical Freedom (Moving On Up!/Simon/Brown)	40
Cocoon (Tipp/Pars)	47	My Prerogative (Griffin/Brown)	36
Dancercama (Degville/James/Whitmore)	78	Nothing Has Been Proved (Tennant/Lowe)	27
Days Like This (Reid)	43	Now You're In Heaven (Lennon/McCurry)	68
Don't Be Cruel (Babyface/LA Reid/Simmonds)	49	Of Course I'm Lying (Blank/Meier)	42
Don't Shed A Tear (Schwartz/Friedman)	60	Only The Lonely (Decker/Rogers)	16
Don't Tell Me (Glasper/Lillington)	45	Paradise City (Guns N' Roses)	37
Don't Walk Away (Remis/Childs/Ramone)	54	Paradise City (Guns N' Roses)	37
Dreamin' (Montgomery)	74	Real Life, The (Kerr/Simple Minds/Mercury)	70
End Of The Line (Traveling Wilburys)	52	Ready For Love (Moore)	56
Eternal Flame (Hoff/Smith)	33	Real Life, The (Kerr/Simple Minds/Mercury)	70
Every Rose Has Its Thorn (Doll/Dell/McIntyre/Rockett)	25	Real Life, The (Kerr/Simple Minds/Mercury)	70
Everything Counts (Gore)	38	Round & Round (New Order)	21
Family Man (Roachford)	29	Sleep Talk (Moody/Bell/Simmons)	18
Fine Time (Come/Lesmes/Glover)	62	Something's Gotten Hold Of My Heart (Greenaway/Cook)	50
Golden Call, The (McAloni)	95	Stop (Brown/Sutton/Brady)	9
Got To Get You Back (Rogers)	35	Straight Up (Wolff)	82
Hard To Handle (Redding/Jobete/Jones)	94	Take Me (Smith)	82
Heaven Can Wait (Cretu/Kemmler/Lohr)	97	That's The Way Love Is (Lawson/Burke/Singhly)	69
Hitchhiker (Hinsburger)	97	This Is Skat Longsy D (Longsy D)	63
Help (Lennon/McCartney)	6	This Time (Singhly)	93
Hey Music Lover (Stewart)	12	This Time I Know It's For Real (Stock/Aitken/Waterman)	3
Hold Me In Your Arms (Ashley)	27	Too Many Broken Hearts (Stock/Aitken/Waterman)	2
Hunter, The (Brennan)	96	Turn Up The Bass (Tyree)	23
I Beg Your Pardon (Horn)	17	Uptight (Wonder/Cosby/May)	86
I Don't Want A Lover (McElhone/Spliten)	19	Vagabonds (Sullivan/Vernone/McCartney)	64
I Haven't Stopped Dancing Yet (Jones)	34	Vagabonds (Sullivan/Vernone/McCartney)	64
I Need Somebody (Guy/Vaughn/Jenkins)	98	Voodoo Ray EP (Simpson)	31
I'd Rather Jack (The Reynolds Girls)	10	Wages Day (Ross)	78
I'd Rather Jack (The Reynolds Girls)	10	When Children Cry (Branford/Trump)	88
I'd Rather Jack (The Reynolds Girls)	10	Where Does The Time Go? (Fordham)	53
I'd Rather Jack (The Reynolds Girls)	10	Who Wants To Be The Disco King? (The Wonder Stuff)	55
I'd Rather Jack (The Reynolds Girls)	10	Wild Rover (Vanous)	100
I'd Rather Jack (The Reynolds Girls)	10	Wild Thing/Loc After Dark (A Young/Smith/Dike/Ross)	48
I'd Rather Jack (The Reynolds Girls)	10	World Outside Your Window (Tikaram)	71
I'd Rather Jack (The Reynolds Girls)	10	Yo Yo Get Funky (Fast Eddie)	63
I'd Rather Jack (The Reynolds Girls)	10	You Could Be So Close (McDonald/McAlinden)	87

This Week	Last Week	Wks on Chart	Title	Artists (Producers) Publishers	Label 7" (12") Number (Distributor)
1	2	2	LIKE A PRAYER	Madonna (Madonna/Patrick Leonard) Warner Chappell Music	Sire W 7539(T) (W)
2	1	4	TOO MANY BROKEN HEARTS	Jason Donovan (Stock/Aitken/Waterman) All Boys Music	PWL PWL(T) 32 (P)
3	4	5	THIS TIME I KNOW IT'S FOR REAL	Donna Summer (Stock/Aitken/Waterman) All Boys Music/EMI Music	Warner Brothers U 7780(T) (W)
4	6	4	STRAIGHT UP	Paula Abdul (Elliot Wolff/Keith Cohen) Virgin Music	Siren/Virgin SRN(T) 111 (E)
5	15	2	KEEP ON MOVIN'	Soul II Soul feat. Caron Wheeler (Jazzie B/Nellie Hooper) Virgin	10/Virgin TEN(X) 263 (E)
6	3	5	HELP	Bananarama-LaNaNeeNeeNooNoo (Stock/Aitken/Waterman) Northern	London LON(X) 222 (F)
7	7	7	CAN'T STAY AWAY FROM YOU	Gloria Estefan & Miami Sound Machine (Emilio/The Jerks) SBK	Epic 651444 7 (651444 8) (C)
8	21	2	PARADISE CITY	Guns N' Roses (Mike Clink) Warner Chappell Music	Geffen GEF(T) 50 (W)
9	5	11	STOP	Sam Brown (Pete Brown/Sam Brown) Rondor Music/Wayblue	A&M AM(Y) 440 (F)
10	12	5	I'D RATHER JACK	The Reynolds Girls (Stock/Aitken/Waterman) All Boys Music	PWL PWL(T) 25 (P)
11	8	9	LOVE CHANGES EVERYTHING	Michael Ball (Andrew Lloyd Webber) Really Useful Music	Really Useful/Polydor RUR(X) 3 (F)
12	9	6	HEY MUSIC LOVER	S'Xpress feat Eric & Billy (Moore/McGuire) Warner Chappell Music	Rhythm King/Mute LEFT 30(T) (I/RT)
13	23	5	INTERNATIONAL RESCUE	We've Got A Fuzzbox ... (Andy Richards) Warner Chappell/Southern	WEA YZ 347(T) (W)
14	10	6	BLOW THE HOUSE DOWN	Living In A Box (Tom Lord-Alige/Dan Hartman) Empire Music	Chrysalis L18(X) 5 (C)
15	11	5	LEAVE ME ALONE	Michael Jackson (Quincy Jones/Michael Jackson) Warner Chappell	Epic 654672 7 (12-654672 6) (C)
16	25	3	ONE MAN	Chanelle (Shaw/Hedge/Herbert/Milan) Warner Chappell Music	Cooltempo/Chrysalis COOL(X) 183 (C)
17	32	4	I BEG YOUR PARDON	Kon Kan (Barry Harris) Lowery/Warner Chappell	Atlantic A 8969(T) (W)
18	28	4	SLEEP TALK	Alyson Williams (Alvin Moody/Vincent Bell) Island/Rush Groove	Def Jam 654656 7 (12-654656 6) (C)
19	14	8	I DON'T WANT A LOVER	Texas (Tim Palmer) 10 Music	Mercury/Phonogram TEX 11 (12) (F)
20	19	5	CELEBRATE THE WORLD	Womack & Womack (Chris Blackwell/Gypsy Wave Banner) Zomba Music	4th + B'way/Island (12)BRW 125 (F)
21	22	3	ROUND & ROUND	New Order (New Order/Stephen Hague) Be Music/Warner Chappell	Factory FAC 2637 (12-FAC 263) (P)
22	13	6	BELFAST CHILD	Simple Minds (Trevor Horn/Steve Lipson) Virgin Music	Virgin SMX(T) 3 (E)
23	16	5	TURN UP THE BASS	Tyree feat. Kool Rock Steady (Tyree) EMI Music	Hrr/London FFR(X) 24 (F)
24	NEW		PEOPLE HOLD ON	Coldcut feat. Lisa Stansfield (Coldcut) Big Life/Block & Gilbert	Ahead Of Our Time CCUT 5(T) (I/RT)
25	18	7	EVERY ROSE HAS ITS THORN	Poison (Tom Werman) Zomba Music	Enigma/Capitol (12)CL 520 (E)
26	17	5	NOTHING HAS BEEN PROVED	Dusty Springfield (Pet Shop Boys/Julian Mendelsohn) Cagel/10	Parlophone (12)R 6207 (E)
27	33	8	HOLD ME IN YOUR ARMS	Rick Astley (Phil Harding/Ian Curnow) All Boys Music	RCA PB 42615 (12-PT 42616) (BMG)
28	20	4	WAGES DAY	Deacon Blue (Warne Livesey) ATV Music	CBS DEAC(T) 8 (C)
29	42	2	FAMILY MAN	Roachford (Mike Vernon) PolyGram Music	CBS ROA(T) 5 (C)
30	38	9	INDESTRUCTIBLE	Four Tops (Bobby Sandstrom) Jobete Music	Arista 112074 (12-612074) (BMG)
31	31	4	VERONICA	Elvis Costello (Costello/Killen/Burnett) MPL Com./Plangent Vision	Warner Brothers W 7558(T) (W)
32	36	4	LOVE IN THE NATURAL WAY	Kim Wilde (Ricki Wilde/Tony Swain) Rickim Publishing	MCA KIM(T) 11 (F)
33	47	6	ETERNAL FLAME	Bangles (Davitt Sigerson) SBK Songs/Warner Chappell Music	CBS BANGS(T) 5 (C)
34	NEW		I HAVEN'T STOPPED DANCING YET	Pat & Mick (Stock/Aitken/Waterman) Old Eye Music/Buckwheat Music	PWL PWL(T) 33 (P)
35	NEW		GOT TO GET YOU BACK	Kym Mazelle (Marshall Jefferson) Virgo One/Kasm	Synco/EMI (12)SY 25 (E)
36	26	15	MY PREROGATIVE	Bobby Brown (Gene Griffin/Bobby Brown) Cal-Gene/Virgin/MCA	MCA MCA(T) 1299 (F)
37	NEW		ONLY THE LONELY	T'Pau (Roy Thomas Baker) Virgin Music	Siren/Virgin SRN(T) 107 (E)

LONDON BOYS



REQUIEM

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38	24	5	EVERYTHING COUNTS	Depeche Mode (Depeche Mode) Grabbing Hands/Sonet	Mute (12)BONG 16 (I/RT/SP)
39	43	3	THE RATTLER	Goodbye Mr. Mackenzie (Mack) Virgin Music	Capitol (12)CL 522 (E)
40	NEW		MUSICAL FREEDOM (MOVING ON UP)	Paul Simpson featuring Adeva (Paul Simpson) Copyright Control	Cooltempo/Chrysalis COOL(X) 182 (C)
41	48	6	BIG BUBBLES, NO TROUBLES	Ellis, Beggs & Howard (Ralph P. Ruppert/Luxi' Lux) SBK/Ragged	RCA PB 42089 (12-PT 42090) (BMG)
42	NEW		OF COURSE I'M LYING	Yello (Yello) Warner Chappell Music	Mercury/Phonogram YELLO 3(12) (F)
43	50	2	DAYS LIKE THIS	Sheena Easton (L.A./Babyface) Warner Chappell/Copyright Control	MCA MCA(T) 1325 (F)
44	27	4	MEAN MAN	W.A.S.P. (Blackie Lawless) Zomba Music	Capitol (12)CL 521 (E)
45	61	3	DON'T TELL ME LIES	Breathe (Bob Sargeant) Virgin Music	Siren/Virgin SRN(T) 109 (E)
46	44	2	ANTI-SOCIAL	Anthrax (Anthrax/Mark Dodson) SBK Songs	Island (12)IS 409 (F)
47	30	4	CRYIN'	Vixen (David Cole/Rick Neigher) PolyGram/Leibaphone/Trippland	EMI Manhattan (12)MT 60 (E)
48	35	7	WILD THING/LOC'ED AFTER DARK	Tone Loc (Matt Dike/Michael Ross) Blue Mountain Music	4th + B'way/Island (12)BRW 121 (F)
49	NEW		DON'T BE CRUEL	Bobby Brown (L.A./Babyface) Warner Chappell Music	MCA MCA(T) 1313 (F)
50	39	11	SOMETHING'S GOTTEN HOLD OF MY HEART	Marc Almond feat Gene Pitney (Bob Kraushaar) DJM/PolyGram	Parlophone (12)R 6201 (E)
51	34	9	LOOKING FOR LINDA	Hue & Cry (Goldberg/Biondillo/Kane) Warner Chappell Music	Circa/Virgin YR(T) 24 (E)
52	53	3	END OF THE LINE	Traveling Wilburys (Otis Wilbury/Nelson Wilbury) Oops Publishing	Wilbury/Warner Brothers W 7637(T) (W)
53	41	5	WHERE DOES THE TIME GO?	Julia Fordham (Padley/Mitchell/Padgham/Fordham) Blue Mountair	Circa/Virgin YR(T) 23 (E)
54	NEW		DON'T WALK AWAY (Remix)	Toni Childs (David Tickle) MCA Music/Copyright Control	A&M AM(Y) 462 (F)
55	29	3	WHO WANTS TO BE THE DISCO KING?	The Wonder Stuff (Pat Collier) PolyGram Music	For Out/Polydor GONE(X) 6 (F)
56	69	2	READY FOR LOVE	Gary Moore (Peter Collins) 10 Music	Virgin GMS(T) 2 (E)
57	55	3	A LA VIE, A L'AMOUR	Akie Quartz (C. Anfossa) All Boys Music	PWL Continental PWL(T) 30 (A)
58	NEW		LET'S GO ROUND THERE	Darling Buds (Pat Collier) CBS Music/SBK Songs	Epic BLOND(T) 3 (C)
59	40	11	LOVE TRAIN	Holly Johnson (Richards/Lovell/Hague) Warner Chappell Music	MCA MCA(T) 1306 (F)
60	64	2	DON'T SHED A TEAR	Paul Carrack (Christopher Neil) SBK Songs/Copyright Control	Chrysalis CHS(12) 3164 (C)
61	NEW		BEDS ARE BURNING	Midnight Oil (Warne Livesey/Midnight Oil) Warner Chappell Music	Sprint/CBS OIL(T) 3 (C)
62	46	8	FINE TIME	Yazz (Youth/Howard Gray) Big Life Music/EG Music	Big Life BLR 6(T) (I/RT)
63	54	3	YO YO GET FUNKY	The DJ Fast Eddie (Rocky Jones/Fast Eddie) Popstar/EMI Music	DJ Int./Westside DJIN(T) 7 (A)
64	37	3	VAGABONDS	New Model Army (New Model Army) Attack Attack/Warner Chappell	EMI (12)NMA 8 (E)
65	NEW		BLOW THE HOUSE DOWN	The Wee Papa Girl Rappers (Jeremy Healy) Zomba/Chrysalis Music	Jive JIVE(T) 197 (BMG)
66	NEW		JOCELYN SQUARE	Love And Money (Gary Katz) SBK Songs	Fontana/Phonogram MONEY 7(12) (F)
67	59	3	NOW YOU'RE IN HEAVEN	Julian Lennon (Patrick Leonard) Charisma Music/Kat & Mouse Music	Virgin VS(T) 1154 (E)
68	60	4	THIS IS SKA	Longsy D (Longsy D) Big One	Big One (V/V)BIG 13 (I/FT)
69	45	10	THAT'S THE WAY LOVE IS	Ten City (Jefferson/Ten City) SBK/Marshall Jefferson/Been Stung	Atlantic A 8963(T) (W)
70	49	7	ROCKET	Def Leppard (Lange) Bludgeon Riffola/Warner Chappell/Zomba	Bludgeon Riffola/Phonogram LEP(X) 6 (F)
71	58	2	WORLD OUTSIDE YOUR WINDOW	Tanita Tikaram (P. Van Hook/R. Argent) Brogue/Warner Chappell	WEA YZ 363(T) (W)
72	67	3	WHEN I GROW UP	Michelle Shocked (Pete Anderson) PolyGram Music	Cooking Vinyl/London LON(X) 219 (F)
73	51	11	THE LIVING YEARS	Mike & The Mechanics (Neil/Rutherford) Rutherford/Hit&Run/R&BA	WEA W 7717(T) (W)
74	NEW		DREAMIN'	Venessa Williams (Donald Robinson) Jobete Music	Wing/Polydor WIN(X) 4 (F)
75	63	2	HIGH ROLLERS	Ice-T (Ice-T/Afrika Islam) EMI Music	Sire W 7574(T) (W)

THE NEXT 25

76	74	JUST A LITTLE MORE	Debra (Malar Tate) Styx/Decca/Decca/Crane & Fabbish	Uptempo UNO 507 (SP)
77	70	REACHIN'	Phaz (Malar Tate) Styx/Decca/Decca/Crane & Fabbish	Republic LK(T) 006 (RT)
78		DANCERAMA	Super Squad Spinoff (Malar Tate) Styx/Decca/Decca/Crane & Fabbish	Uptempo UNO 507 (SP)
79		JANE	Phaz (Malar Tate) Styx/Decca/Decca/Crane & Fabbish	Uptempo UNO 507 (SP)
80		THE MONKEES EP	The Monkees (The Monkees) EMI Music	Arista 112157 (BMG)
81		VOODOO RAY EP	Voodoo Ray (Voodoo Ray) EMI Music	Arista 112157 (BMG)
82	78	TAKE ME	Adelle (Craig Love) BMG Music	Featuring BIZ 112 (F)
83	72	BLACK IS BLACK/STRAIGHT	Black Is Black (Black Is Black) EMI Music	Uptempo UNO 507 (SP)
84		THE REAL LIFE	Debra (Malar Tate) Styx/Decca/Decca/Crane & Fabbish	Uptempo UNO 507 (SP)
85		LET THE GOOD TIMES ROCK	Exposure (Exposure) EMI Music	Exposure EX 100 (F)
86		UPTIGHT	Debra (Malar Tate) Styx/Decca/Decca/Crane & Fabbish	Uptempo UNO 507 (SP)
87	98	YOU COULD BE FORGIVEN	Debra (Malar Tate) Styx/Decca/Decca/Crane & Fabbish	Uptempo UNO 507 (SP)
88		WHEN THE CHILDREN CRY	When The Children Cry (When The Children Cry) EMI Music	Arista 112157 (BMG)
89	80	AFTER MIDNIGHT	2 Live Crew (2 Live Crew) EMI Music	Uptempo UNO 507 (SP)
90		COCOON	Cocoon (Cocoon) EMI Music	Uptempo UNO 507 (SP)
91		LOST IN YOUR EYES	Debra (Malar Tate) Styx/Decca/Decca/Crane & Fabbish	Uptempo UNO 507 (SP)
92		PARANOIMIA '89	Debra (Malar Tate) Styx/Decca/Decca/Crane & Fabbish	Uptempo UNO 507 (SP)
93	81	THIS TIME	Debra (Malar Tate) Styx/Decca/Decca/Crane & Fabbish	Uptempo UNO 507 (SP)
94		HARD TO HANDLE	Debra (Malar Tate) Styx/Decca/Decca/Crane & Fabbish	Uptempo UNO 507 (SP)
95	82	THE GOLDEN CALF	Debra (Malar Tate) Styx/Decca/Decca/Crane & Fabbish	Uptempo UNO 507 (SP)
96	91	THE HUNTER	Debra (Malar Tate) Styx/Decca/Decca/Crane & Fabbish	Uptempo UNO 507 (SP)
97		HEAVEN CAN WAIT	Debra (Malar Tate) Styx/Decca/Decca/Crane & Fabbish	Uptempo UNO 507 (SP)
98		I NEED	Debra (Malar Tate) Styx/Decca/Decca/Crane & Fabbish	Uptempo UNO 507 (SP)
99		LUCKY CHARM	Debra (Malar Tate) Styx/Decca/Decca/Crane & Fabbish	Uptempo UNO 507 (SP)
100	83	WILD ROVER EP	Debra (Malar Tate) Styx/Decca/Decca/Crane & Fabbish	Uptempo UNO 507 (SP)

★ PLATINUM (600,000) ★ GOLD (400,000) ★ SILVER (200,000)
 (S) Indicates title available in sheet music
 (P) Panel Sales increase over last week
 (A) Panel Sales increase of 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 have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fall by 20 per cent compared with last week.

TOP 75 • ARTIST • ALBUMS

MUSIC WEEK

25 MARCH 1989

INCORPORATING LP, CASSETTE & CD SALES

W

AS SEEN ON TV

STYLUS MUSIC

20 TRACKS

OF THE VERY BEST OF HIP HOUSE

AS SEEN ON TV

HIP HOUSE

20 HIP HOUSE HITS

OUT NOW

NATIONAL TV
ADVERTISING CAMPAIGN

No1	²	ANYTHING FOR YOU • CD Gloria Estefan And Miami Sound Machine	Epic 463125-1
2	¹	A NEW FLAME ★ CD Simply Red	Elektra/WEA WX 242
3	^{NEW}	SOUTHSIDE ○ CD Texas	Mercury/Phonogram 8381711
4	³	SINGULAR ADVENTURES OF THE STYLE COUNCIL • CD Style Council	Polydor TSCTV1
5	^{NEW}	101 CD Depeche Mode	Mute STUMM 101
6	⁴	STOP! • CD Sam Brown	A&M AMA 5195
7	⁵	ANCIENT HEART ★ CD Tanita Tikaram	WEA WX 210
8	⁶	DON'T BE CRUEL • CD Bobby Brown	MCA MCF 3425
9	⁷	THE GREATEST HITS COLLECTION ★★★ CD Bananarama	London RAMA 5
10	¹¹	BAD ★★★★★★ CD Michael Jackson	Epic 450290-1
11	¹⁵	MYSTERY GIRL • CD Roy Orbison	Virgin V 2576
12	¹⁰	HYSTERIA ★ CD Def Leppard	Bludgeon Riffola/Phono HYSPL 1
13	⁸	TRUE LOVE WAYS CD Buddy Holly	Telstar STAR 2339

35	²⁰	JULIA FORDHAM • CD Julia Fordham	Circa/Virgin CIRCA 4
36	³⁰	TRACY CHAPMAN ★★★ CD Tracy Chapman	Elektra EKT 44
37	³⁷	KICK ★★★ CD INXS	Mercury/Phonogram MERH 114
38	²⁴	HOLD ME IN YOUR ARMS ★ CD Rick Astley	RCA PL 71932
39	³³	NEW LIGHT THROUGH OLD WINDOWS ★★ CD Chris Rea	WEA WX 200
40	²⁸	THE FIRST OF A MILLION KISSES ★ CD Fairground Attraction	RCA PL 71696
41	²⁹	GREATEST HITS ★★ CD Fleetwood Mac	Warner Brothers WX 221
42	³¹	FLYING COLOURS ★ CD Chris de Burgh	A&M AMA 5224
43	³⁸	RADIO ONE CD Jimi Hendrix	Castle Collectors CCSLP 212
44	⁴¹	FOUNDATION CD Ten City	Atlantic WX 249
45	³²	INTROSPECTIVE ★★ CD Pet Shop Boys	Parlophone PCS 7325
46	⁴⁸	RATTLE AND HUM ★★★ CD U2	Island U 27
47	³⁹	SHOOTING RUBBERBANDS AT THE STARS ○ CD Edie Brickell And New Bohemians	Geffen WX 215
48	⁴²	THE ULTIMATE COLLECTION ★★ CD Bryan Ferry/Roxy Music	EG/Virgin EGTV 2
49	⁴⁴	THE LOVER IN ME CD Sheena Easton	MCA MCG 6036
50	³⁶	LIVING YEARS • CD Mike & The Mechanics	WEA WX 203
51	⁴⁹	HEARSAY ★★★ CD Alexander O'Neal	Tabu 450936-1
52	⁴⁷	NEW YORK ○ CD Lou Reed	Sire/Warner Brothers WX 246
53	⁴⁶	PRIVATE COLLECTION ★★★★★ CD Cliff Richard	EMI CRTV 30

14	9	THE RAW AND THE COOKED CD	London 8280691
15	12	SPIKE ● CD Elvis Costello	Warner Bros WX 238
16	NEW	A GRAVEYARD OF EMPTY BOTTLES CD Dogs D'Amour	China/Polydor 8390740
17	NEW	ANOTHER PLACE AND TIME CD Donna Summer	Warner Bros/WEA WX 219
18	25	THE TRAVELING WILBURYS ★ CD The Traveling Wilburys	Wilbury/Warner Bros. WX 224
19	18	KYLIE ★★★★★ CD Kylie Minogue	PWL HF 3
20	13	WANTED ★ CD Yazz	Big Life YAZZLP 1
21	19	THE INNOCENTS ★★ CD Erasure	Mute STUMM 55
22	27	RAINTOWN ★ CD Deacon Blue	CBS 450549-1
23	17	THE LEGENDARY ROY ORBISON ★★ CD Roy Orbison	Telstar STAR 2330
24	16	THE BIG AREA CD Then Jerico	London 8281221
25	43	APPETITE FOR DESTRUCTION ● CD Guns 'N' Roses	Geffen WX 125
26	14	REMOTE ● CD Hue And Cry	Circa/Virgin CIRCA 6
27	21	TECHNIQUE ● CD New Order	Factory FACT 275
28	40	ROACHFORD ● CD Roachford	CBS 4606301
29	34	CLOSE ● CD Kim Wilde	MCA MCG 6030
30	22	WATERMARK ★ CD Enya	WEA WX 199
31	26	CONSCIENCE ★ CD Womack & Womack	4th + B'way/Island BRLP 519
32	35	MONEY FOR NOTHING ★★★★★ CD Dire Straits	Vertigo/Phonogram VERH 64
33	NEW	3 FEET HIGH AND RISING De La Soul	Big Life/Tommy DLSLP1
34	23	OPEN UP AND SAY ... AAH! CD Poison	Capitol EST 2059

★ ★ ★ TRIPLE PLATINUM (900,000 units)
 ★ ★ DOUBLE PLATINUM (600,000 units)
 ★ PLATINUM (300,000 units)

● GOLD (100,000 units)
 ○ SILVER (60,000 units)
 NEW NEW ENTRY
 RE RE-ENTRY

AVAILABLE ON
 Ⓢ SMR 974 ALBUM
 📼 SMC 974 CLEAR CASSETTE
 CD SMD 974 COMPACT DISC

TOP • 20 • COMPILATIONS

No1	2	UNFORGETTABLE 2 CD Various	EMI EMTV 46
2	1	DEEP HEAT ● CD Various	Telstar STAR 2345
3	NEW	HIP HOUSE CD Various	Stylus SMR 974
4	3	CHEEK TO CHEEK ● CD Various	CBS MOOD 6
5	6	AND ALL BECAUSE THE LADY LOVES ... ● CD Various	Dover ADD 6
6	5	BUSTER (OST) ★★ CD Various	Virgin V 2544
7	4	THE MARQUEE - 30 LEGENDARY YEARS ● CD Various	Polydor MQTV 1
8	8	THE PREMIERE COLLECTION ★★ CD Various	Really Useful/Polydor ALWTV 1
9	7	THE AWARDS ● CD Various	BPI/Telstar STAR 2346
10	10	COCKTAIL (OST) ● CD Various	Elektra EKT 54
11	9	BEAT THIS - 20 HITS OF RHYTHM KING CD Various	Stylus SMR 973
12	12	DIRTY DANCING (OST) ★★ CD Various	RCA BL 86408
13	11	THE GREATEST LOVE 2 ● CD Various	Telstar STAR 2352
14	13	SCANDAL (OST) CD Various	Parlophone PCS 7331
15	15	THE GREATEST LOVE ★★ CD Various	Telstar STAR 2316
16	14	NOW 13! ★★★★★ CD Various	EMI/Virgin/PolyGram NOW 13
17	17	THE CLASSIC EXPERIENCE ● CD Various	EMI EMTVD 45
18	NEW	HIP HOUSE — THE DEEPEST BEATS IN TOWN Various	K-TEL NE1430
19	18	THE LOST BOYS (OST) CD Various	Atlantic 7817671
20	RE	THE WORLDS OF FOSTER & ALLEN ● CD Foster & Allen	Stylus SMR 861

54	NEW	RAW CD Alyson Williams	Def Jam/CBS 4632931
55	52	THE CIRCUS ★ CD Erasure	Mute STUMM 35
56	57	FAITH ★★ CD George Michael	Epic 460000 1
57	51	FISHERMAN'S BLUES ● CD The Waterboys	Ensign/Chrysalis CHEN 5
58	53	PUSH ★★★★★ CD Bros	CBS 460629 1
59	69	G N 'R LIES ... ○ CD Guns 'N' Roses	Geffen WX 218
60	54	SO GOOD ★ CD Womack & Womack	4th + B'way/Island BRLP 519
61	56	WHITNEY ★★★★★ CD Whitney Houston	Arista 208 141
62	45	FRUIT AT THE BOTTOM CD Wendy & Lisa	Virgin V 2580
63	58	PICTURE BOOK ★★ CD Simply Red	Elektra EKT 27
64	72	SHORT SHARP SHOCKED ● CD Michelle Shocked	Cooking Vinyl/London CVLP 1
65	66	NEW JERSEY ★ CD Bon Jovi	Vertigo/Phonogram VERH 62
66	55	PHANTOM OF THE OPERA ★★ CD Various	Polydor PODV 9
67	59	NO JACKET REQUIRED ★★★★★ CD Phil Collins	Virgin V 2345
68	64	THE CREAM OF ERIC CLAPTON ★★ CD Eric Clapton/Cream	Polydor ECTV 1
69	NEW	LOC'ED AFTER DARK CD Tone Loc	Delicious/Island BRLP 526
70	73	GET EVEN ★ CD Brother Beyond	Parlophone PCS 7327
71	50	ORANGES & LEMONS CD XTC	Virgin V 2581
72	65	SUNSHINE ON LEITH ★ CD The Proclaimers	Chrysalis CHR 1668
73	63	KARYN WHITE CD Karyn White	Warner Brothers WX 235
74	74	HELLO, I MUST BE GOING ★★ CD Phil Collins	Virgin OVED 212
75	RE	BROTHERS IN ARMS ★★★★★★ CD Dire Straits	Vertigo/Phonogram VERH 25

CD: Released on Compact Disc

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The real thing

David Giles

"I'M NOT Coca-Cola, I'm Robin Beck ..."

I never even asked Robin about Coke, Pepsi, Guinness, or whoever it was that her single *The First Time* was used to advertise. But it's clearly a touchy subject and something brought up by people wishing to accuse her of being a big business puppet or something.

"Those are just people who like to talk, to stir up the dust a little bit. That's always the way the world has been. So you gotta just ignore that — I'm not going to focus on anything negative in my life. If people wanna look on me and say 'there's the Coca-Cola girl' I'm gonna be damn straight, say 'they helped me, don't be jealous'. There might be other singers who, because they didn't get that opportunity can say 'I would never do that', but I'd like to see them turn down a major corporation offering them a deal ..."

It wasn't long before another major corporation came along and offered Robin another deal. This time it was Phonogram. Then she hooked up with Queen's long-time management, Jim Beach, so the future looks pretty rosy in the Beck camp. Will she be able to repeat the chart-topping success with her current single, *Save Up All Your Tears*? It certainly has the right ingredients for a hit, very much a "power ballad" of the T'Pau variety.

"I've never heard T'Pau", Robin confesses. "I'm dying to, because people have been comparing me to her." She and Carol Decker do have similar voices, although Robin's is rather more husky. "Husky? I guess I am. Even my speaking voice is a little husky. Comes from swallowing broken glass ..."

Robin's musical roots evidently lie on the rock side of the US fence. Inspired by Aerosmith and Deep Purple, she played in several bands in Florida before being offered

work as a session singer. The list of artists she's recorded with is phenomenal. It's no ordinary CV ... "I worked with Leo Sayer, George Benson, Alice Cooper, David Bowie, Luther Vandross, Chaka Khan; everything I learned about singing I learned from her, learning to belt those notes out."

At the moment she's putting a band together, writing songs for an LP and hoping to play live as soon as possible. Now what was the name of that soft drink again?

Blue remains the colour

by Dave Laing

"EVEN AT the time we did it, it represented a backward glance", says Sam Charters of his 12-album series, *The Legacy Of The Blues*. Since the records were first released in 1975, several of the artists taking part, notably Lightnin' Hopkins and Memphis Slim, have died. Now the set has been reissued by Sonet on CD and has received enthusiastic reviews in both national and music press.

The music was originally recorded between 1962 and 1974 and covers both the last masters of country blues like Bukka White and Big Joe Williams and Chicago R&B musicians, Eddie Boyd and Memphis Slim. Charters herself produced most of the sessions in locations as diverse as Louisiana ("I went to record Robert Pete Williams just after I'd finished an album with Bill Haley in Nashville") and Stockholm, visited by Boyd from his adopted home in Finland.

As well as older blues fans, the albums will appeal to "the continual new audience for the blues thrown up by each generation," believes Charters. Originally a jazz enthusiast, Charters began his research into black music in New Orleans in 1950. "I began looking for Robert Johnson in 1953 and the blues drew me more and more" he says.

For Charters, the blues appealed as the cutting edge of black American music, something he now finds in the jazz avant-garde. From his New England home he runs the Gazelle label which releases work by some of the new musicians in Philadelphia and elsewhere.



THE CLAIM: waiting and seeing the no-claims bonus

Keys to his art

by John Tobler

IVAN NEVILLE, son of legendary New Orleans hitmaker Aaron Neville, has one of the most painful-sounding speaking voices imaginable, which inevitably also spills over to his singing.

He attributes this agonising rasp to "too many cigarettes and gargling with roofing nails", but it has made little difference to a solo career which began with a hit single, *Not Just Another Girl* (top 30 in the US, frequent *Radio One* play without charting here — yet) and an album, *If My Ancestors Could See Me Now* which has firmly lodged in the US LP charts for three months so far.

At 29, this Neville, who plays keyboards, bass and guitar as well as singing, has a musical heritage which, aside from his famous family, includes the great but underrated piano player James Booker, who his mother knew from her school days, and who Neville now calls "the best piano player I ever heard in my life — he can play anything from Beethoven to boogie woogie". Ivan's first band of any note was his father and uncle's group, the Neville Brothers, with whom he played from the age of 18.

Next he joined a line-up of Rufus (after the departure of Chaka Khan), and worked with Bonnie Raitt for two years as part of Padlock, a group which took its name from a Joel Tillman song, *Sleepin' In My Bed*, which Ivan sang during his time with Raitt.

Neville may be best known for his work on Keith Richard's recent solo album (following an appearance on the *Dirty Work* album by the Stones, whom he met while the Neville Brothers were touring in support of Jagger & Co). "I think I'll work with the Stones again" he says, "as a piano player. It was a thrill working with Keith and the Stones. They still play the best rock 'n' roll, and Keith's the best rhythm guitarist I've ever heard, because he can make a bad note as important as someone else's major solo". An equally significant credit is on Robbie Robertson's solo album, on which Neville sings backgrounds on *Testimony*, a track whose back-

ing is mainly provided by the complete U2.

The album is just released by Polydor, and Neville will be appearing here this year. He is managed by Bill Graham (of Fillmore fame) who also manages Neville Brothers, but with or without the tour, we shall be hearing a lot more from him before too long.

Claiming the right

by Andy Beevers

THE CLAIM come from Cliffe, a Kent village which, despite being less than 30 miles from London's West End, still qualifies for inclusion in Leslie Thomas' book, *The Hidden Places of Britain*. The group have similarly remained undiscovered despite all the odds. They formed in 1985 and have released two LPs; the first was something of a flawed classic, while the smart English pop of last year's *Boomy Tella* attracted a small but very loyal following.

Now their first single is helping them reach a wider market. *Wait And See* lyrically builds up a frightening picture of male bigotry while racing guitars fight out a great tune. It is their most focussed recording to date, thanks to the production talents of Vic Copper-smith-Heaven. "We have always loved the recordings he did with The Jam and we pestered him until he agreed to do our single", explains guitarist, David Arnold. "The track was recorded at Rick Buckler's studio using Rick's drum kit", adds the group's drummer, Martin Bishop, with the glee of a true fan. Perhaps inevitably, *Wait And See* does have some echoes of All Mod Cons — but in this day and age that is something to relish rather than complain about. And a quick listen to their *Boomy Tella* LP will show that The Claim are innovators rather than plagiarists.

The group were very disillusioned with the Cartel's distribution of the LP. They claim that although it got some favourable press coverage and had several tracks played on the John Peel show, it never reached the right shops. So they have opted to distribute *Wait And See* themselves. "We are using a sale-or-return system so that any shop can stock the record without taking a risk", explains Kevin Pearce who runs their label, Esurient Communcation.

Simply does it

DESPITE THEIR huge success on vinyl, **Simply Red** still make most sense showing off in front of a willing audience. Hear Mick Hucknall's acrobatic vocal first hand, catch his band's judicious ad libbing, and all those pleasantly mooching slow ones become gut-screwing weepies, while the lumpier tracks get really funky in a live environment.

The Mancunians' twin sets at **Wembley Arena** turned a gaping venue into a succession of more intimate performance spaces: London Transport walkways, smokey jazz clubs and sweaty dance halls all came to mind as the mood progressed through the jazz/reggae-tinged first half and up-tempo finale. Predictably, the musicianship was faultless throughout and, boosted sporadically by the charismatic black backing vocalist, Hucknall's voice was huge. An unlikely popstar the man may be but, when he whipped out his acoustic guitar for a solo rendition of *Holding Back The Years*, it was hard to image his paunchy frame and cascading red fringe in any other context. Jiggling about in a succession of sexy/coy poses, his dramatic delivery sliced a cutting edge on even the most mellow numbers, although the new single, *If You Don't Know Me By Now*, emerged a great rounded globe of sentiment.

What Simply Red lack is genuine, in-the-grain soul. They're slick and polished but, for all the front-man's grimacing, the gritty stuff never quite reaches the surface. This was a value-for-money performance which did much to enliven the band's slightly elusive new WEA long-player.

SELINA WEBB



ROBIN BECK: Swallowing broken glass, not Coca-Cola



SIMPLY RED'S Mick Hucknall again pro

Mechanically sound, but . . .

MIKE & The **Mechanics** has always seemed a suitably dour name for a bunch of musicians who are probably more interested in the make of their guitar leads than in more "artistic" considerations like lyric writing or sound textures. This was their first live show in London — at the **Hammersmith Odeon** — the novelty of which was frequently reiterated by Mike Rutherford, calling the audience "London" time and again.

The Mechanics consist mainly of long-time session players, including Paul Carrack (ex-Squeeze) on keyboards who sang lead vocal on several numbers. Musically, we were on familiar territory from the word go, the opening song being a medium tempo jaunt nestling somewhere between the MOR soft rock of bands like Fleetwood Mac and REO Speedwagon and the more thoughtful, "musician's rock" of Alan Parsons Project.

The band were at their best in the slower, more subdued numbers — Don't, from the current LP, has a very strong vocal and melody instantly reminiscent of Sting. Taken In Again was a very pleasant, understated song. The third number, I Believe In Love, began promisingly with a sombre, moody intro until punctuated unnecessarily by solos from Rutherford that he could have played with one hand tied behind his back. The tendency to exhibitionism was reinforced by the second keyboardist, who became increasingly animated as the set wore on, and by the end his onstage antics made Prince look like Roy Orbison.

Eventually the Mechanics got round to playing their recent hit single (and LP title track). Strangely they preceded it with a song that displayed exactly the same quasi-religious overtones with a hymnal chorus coming across more like a football crowd, all band members joining in. I'm sure they've got plenty of puff left for a good 10 LPs.

DAVID GILES

Kevin airs

THREE GUITARS strum wildly as rumbling drums heighten the excitement and lights flash around. And this is only the start.

There's no greater concert than those that fuse bristling energy and excitement with pure, original rock and roll. The **Kevin McDermott Orchestra** have all the elements and the end product is stunning.

McDermott writes charming and honest guitar songs that achieve a perfect unison of acoustic and electric. While McDermott puts his heart into the rhythm his partner Marco Rossi lets some deft electric guitarwork ripple through the amps.

Imagine the energy of U2's early years combined with the cultured song-crafting of The Waterboys' Mike Scott and you're halfway to realising the power and potential of this wonderful young band.

At **Glasgow Pavilion**, the Orchestra opened with the rousing Statue Of Stone before dipping into the blues of Slow Boat. All the while, McDermott was spinning across the stage with a big grin on his face — and who would blame him.

The churning Wheels Of Wonder and a reckless Healing At The Harbour kept the excitement going with only Where We Were Meant To Be drifting slightly astray.

It's hard to imagine The Kevin McDermott Orchestra not going at least some way along the same road of success as the two aforementioned bands. Judging by this performance and the quality of their soon-to-be-released debut Island album, they are already well into their stride. NICK ROBINSON

Jazz grates

DESPITE GREMLINS in the sound system causing feedback, and an apparent lack of rehearsal by a couple of the guest stars, **Kenny Ball's** celebration of some of the best in British jazz at the **Barbican Hall** was a most enjoyable evening. Ball's seven-piece ensemble was as tight and swinging as ever, especially on the opener, Carmichael's Riverboat Shuffle, and one of their good old oldies, Bourbon Street Parade.

Unfortunately, the guest instrumentalists, apart from **Monty Sunshine** and **Jack Parnell**, came complete with their own brand of "humorous" patter. **George Chisholm's** familiar antics were more than made up for by his superb rendering of Sophisticated Lady, but Sweet Georgia Brown turned a little sour on the coda. **Kenny Baker's** pause before the thrilling last note of I Can't Get Started With You, to advise the front rows of the audience to "step back a bit", completely destroyed the mood and climax to his otherwise sensitive rendering.

Poor old **Acker Bilk** came off worst. To say that he and Ball rhythm section didn't finish Creole Jazz together would be the understatement of all time. He fared no better on I'm Gonna Sit Right Down and Write Myself A Letter. His vocal could hardly be heard, but then this was a problem throughout the evening, many of Ball's introductions and dedications being impossible to decipher. Hopefully a wider public will have better luck when the recording of the concert is issued in May.

JOHN MARTLAND



STOP FRAME animation, Ultimatte and a crawling iguana are used to boost the performance brief of Howard Greenhalgh's recently-completed promo for EMI band Wild Weekend. Greenhalgh's last job was the widely-exposed Blow The House Down for Chrysalis' Living In A Box. Both promos were produced by Paul McNally for M-Ocean Pictures

Promo 'Oscars' beamed to 46 countries

by Selina Webb

THE SECOND World Music Video Awards are being broadcast live by satellite to 46 countries on April 14 in what is being described as the biggest ever television pop extravaganza.

Backed by a multi-million pound sponsorship package from Pepsi and Philips, the two-hour show is being produced by Canada's MuchMusic/MusiquePlus, Parallel Media Group and Sky Television. The satellite broadcasts will originate simultaneously from WMVA

parties in London, New York, Toronto, Munich and Moscow to a potential audience reach of 0.5bn people.

The winners of the awards — dubbed the Oscars of the promo business — are being chosen by worldwide popular vote with additional honours selected by the International Federation of Music Television Channels and panels of prominent artists and directors.

Besides screening the winning promos, the programme will include live performances by "major

international stars" — last year's line-up included Run DMC, Bangles, Samantha Fox and INXS — and countries not producing live segments will be represented in pre-recorded vignettes and edited montages of music video clips from around the world.

Sky TV's UK segment will open in London's Leicester Square and move on to a party at the Hippodrome. The World Music Video Awards are to be broadcast live by Sky in the UK and repeated the following night on the ITV network.

REVIEW

Furs: all of this, but nothing more

THE PSYCHEDELIC FURS: All Of This And Nothing. CMV Enterprises 49004-2. Running time: 35 minutes. Dealer price: £6.95.

Comment: The Furs are destined to remain one of those bands who will make videos that never quite match the intensity and emotion of their songs. This collection of hits and near-misses is a rather patchy affair in terms of video style. The first three songs — Sister Europe, Pretty In Pink and Dumb Waiters — all try to be something different but never really make themselves clear. Only on Sleep Comes Down and Heaven (featuring the band playing in pouring rain) do they come near capturing the spirit of their drifting and seductive songs.

Sales forecast: With only eight tracks it is not the greatest value-for-money package and while all the tracks are distinctive musically, there are few sparklers as far as the videos are concerned. Unlikely to reach a great deal further than the group's strong fan base.

NR

MUSIC VIDEO

[Description (tracks) Timings/ Dealer Price]

1	NEW	BRUCE SPRINGSTEEN: Video Anthology	CMV 490102
		Compilation (18 tracks)/1hr 30min/9.04	
2	2 18	KYLIE MINOGUE: Kylie The Videos	PWL VHF 3
		Video Single (5 tracks)/20min/6.25	
3	1 18	CLIFF RICHARD: Private Collection	PMI MVPCR 1
		Compilation (16 tracks)/54min/6.50	
4	4 27	MICHAEL JACKSON: Making Thriller	Vestron MA 11000
		Compilation/1hr/6.95	
5	NEW	DEPECHE MODE: 101	Virgin VVD 469
		Compilation/1hr 57min/8.34	
6	3 3	RUSH: A Show Of Hands	Channel 5 CFV 07812
		Live (14 tracks)/1hr 30min/8.34	
7	5 42	MICHAEL JACKSON: Legend Continues	Video Collection MJ 1000
		Compilation (22 tracks)/55min/6.95	
8	- 1	BANANARAMA: The Greatest Hits ...	Channel 5 CFV 07902
		Compilation (13 tracks)/45min/6.95	
9	9 9	ERASURE: Live At The Seaside	Virgin VVD 209
		Live/1hr/6.95	
10	7 17	BROS: The Big Push Tour	CMV 49800 2
		Live (10 tracks)/1hr/6.95	
11	6 14	DIRTY DANCING: The Concert Tour	Vestron VA 17287
		Live/1hr 30min/6.95	
12	11 17	PET SHOP BOYS: Showbusiness	PMI MVRPSB 2
		Compilation (4 tracks)/30min/5.21	
13	12 5	U2: The Unforgettable Fire	Island IVA 021
		Compilation (5 tracks)/51min/10.42	
14	10 5	DEF LEPPARD: Historia	Channel 5 CFV 07892
		Compilation (18 tracks)/1hr 30min/10.42	
15	NEW	STYLE COUNCIL: The Video Adventures	Channel 5 CFV 07842
		Compilation/1hr/6.95	
16	14 4	SCORPIONS: Live From Russia	PMI MVP 99 1176 3
		Live (12 tracks)/45min/6.50	
17	8 16	GEORGE MICHAEL: Faith	CMV 49000 2
		Compilation (6 tracks)/40min/6.95	
18	- 1	DIRE STRAITS: Alchemy Live	Channel 5 CFV 00122
		Compilation (11 tracks)/1hr 30min/6.95	
19	- 1	T'PAU: Live At Hammersmith	Virgin VVD 357
		Compilation (11 tracks)/55min/6.95	
20	17 5	BIG COUNTRY: Peace In Our Time	Channel 5 CFV 07762
		Live/1hr/6.95	

Compiled by Gallup for Music Week © 1989



as the voice carries it

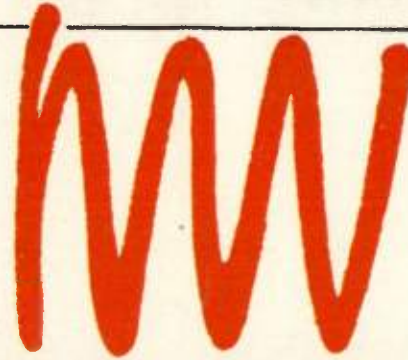
TOP 75 SINGLES

25 MARCH 1989



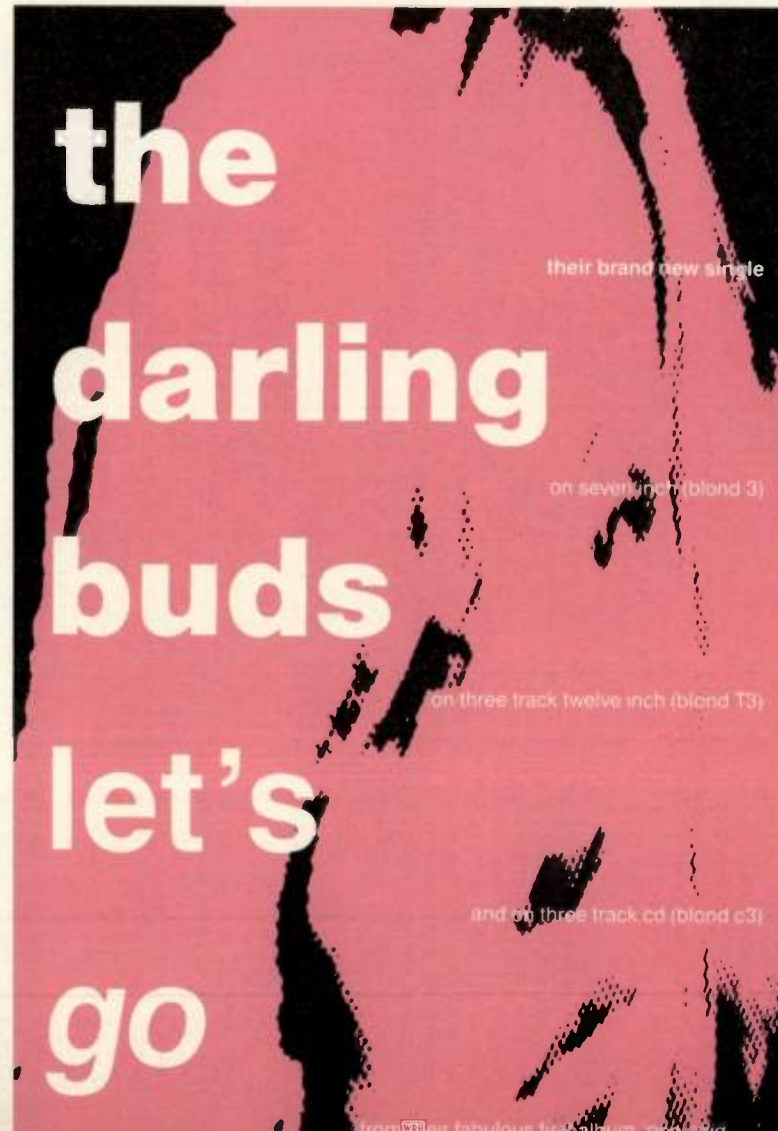
Compiled by Gallup for the BPI, *Music Week* and BBC based on a sample of 500 record outlets. Incorporating 7", 12", Cassettes & CD single sales.

MUSIC WEEK



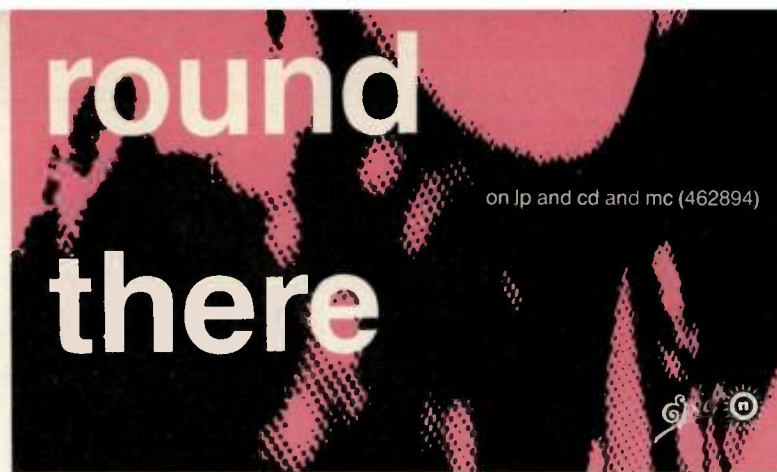
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No1	2	LIKE A PRAYER ○ Madonna	POP	Sire W 7539(T) (W)
2	1	TOO MANY BROKEN HEARTS ○ Jason Donovan		PWL PWL(T) 32 (P)
3	4	THIS TIME I KNOW IT'S FOR REAL ○ Donna Summer	POP	Warner Brothers U 7780(T) (W)
4	6	STRAIGHT UP Paula Abdul	POP	Siren/Virgin SRN(T) 111 (E)
5	15	KEEP ON MOVIN' Soul II Soul featuring Caron Wheeler		10/Virgin TEN(X) 263 (E)
6	3	HELP ○ Bananarama-La Na Nee Nee Noo Noo		London LON(X) 222 (F)
7	7	CAN'T STAY AWAY FROM YOU Gloria Estefan & Miami Sound Machine		Epic 651444 7 (651444 8) (C)
8	21	PARADISE CITY Guns N' Roses		Geffen GEF(T) 50 (W)
9	5	STOP ○ Sam Brown		A&M AM(Y) 440 (F)
10	12	I'D RATHER JACK The Reynolds Girls	POP	PWL PWL(T) 25 (P)
11	8	LOVE CHANGES EVERYTHING ○ Michael Ball		Really Useful/Polydor RUR(X) 3 (F)
12	9	HEY MUSIC LOVER S'Xpress		Rhythm King/Mute LEFT 30(T) (I/RT)
13	23	INTERNATIONAL RESCUE We've Got A Fuzzbox And We're Gonne Use It		WEA YZ 347(T) (W)
14	10	BLOW THE HOUSE DOWN Living In A Box		Chrysalis LIB(X) 5 (C)
15	11	LEAVE ME ALONE Michael Jackson		Epic 654672 7 (12"-654672 6) (C)
16	25	ONE MAN Chanelle		Cooltempo/Chrysalis COOL(X) 183 (C)
17	32	I BEG YOUR PARDON Kon Kan		Atlantic A 8969(T) (W)
18	28	SLEEP TALK Alyson Williams	POP	Def Jam 654656 7 (12"-654656 6) (C)
19	14	I DON'T WANT A LOVER Texas		Mercury/Phonogram TEX 1(12) (F)
20	19	CELEBRATE THE WORLD Womack & Womack		4th + B'way/Island (12)BRW 125 (F)
21	22	ROUND & ROUND New Order		Factory FAC 2637 (12"-FAC 263) (P)
22	13	BELFAST CHILD ○ Simple Minds		Virgin SMX(T) 3 (E)



41	48	BIG BUBBLES, NO TROUBLES Ellis, Beggs & Howard		RCA PB 42089 (12"-PT 42090) (BMG)
42	NEW	OF COURSE I'M LYING Yello		Mercury/Phonogram YELLO 3(12) (F)
43	50	DAYS LIKE THIS Sheena Easton		MCA MCA(T) 1325 (F)
44	27	MEAN MAN W.A.S.P.		Capitol (12)CL 521 (E)
45	61	DON'T TELL ME LIES Breathe		Siren/Virgin SRN(T) 109 (E)
46	44	ANTI-SOCIAL Anthrax		Island (12)IS 409 (F)
47	30	CRYIN' Vixen		EMI Manhattan (12)MT 60 (E)
48	35	WILD THING/LOC'ED AFTER DARK Tone Loc		Delicious/4th + B'way/Island (12)BRW 121 (F)
49	NEW	DON'T BE CRUEL Bobby Brown		MCA MCA(T) 1310 (F)
50	39	SOMETHING'S GOTTEN HOLD OF MY HEART ● Marc Almond feat. Gene Pitney		Parlophone (12)R 6201 (E)
51	34	LOOKING FOR LINDA Hue & Cry		Circa/Virgin YR(T) 24 (E)
52	53	END OF THE LINE Traveling Wilburys		Wilbury/Warner Brothers W 7637(T) (W)
53	41	WHERE DOES THE TIME GO? Julia Fordham		Circa/Virgin YR(T) 23 (E)
54	NEW	DON'T WALK AWAY (Remix) Toni Childs		A&M AM(Y) 462 (F)
55	29	WHO WANTS TO BE THE DISCO KING? The Wonder Stuff		Far Out/Polydor GONE(X) 6 (F)
56	69	READY FOR LOVE Gary Moore		Virgin GMS(T) 2 (E)
57	55	A LA VIE, A L'AMOUR Jakie Quartz		PWL Continental PWL(T) 30 (A)
58	NEW	LET'S GO ROUND THERE Darling Buds		Epic BLOND(T) 3 (C)
59	40	LOVE TRAIN ○ Holly Johnson		MCA MCA(T) 1306 (F)
60	64	DON'T SHED A TEAR Paul Carrack		Chrysalis CHS(12) 3164 (C)
61	NEW	BEDS ARE BURNING Midnight Oil		Sprint/CBS OIL(T) 3 (C)
62	46	FINE TIME Yazz		Big Life BLR 6(T) (I/RT)

23	16	TURN OF THE BASS	Tyree feat. Kool Rock Steady	ffrr/London FFR(X) 24 (F)
24	NEW	PEOPLE HOLD ON	Coldcut featuring Lisa Stansfield	Ahead Of Our Time CCUT 5(T) (I/RT)
25	18	EVERY ROSE HAS ITS THORN	Poison	Enigma/Capitol (12)CL 520 (E)
26	17	NOTHING HAS BEEN PROVED	Dusty Springfield	Parlophone (12)R 6207 (E)
27	33	HOLD ME IN YOUR ARMS	Rick Astley	RCA PB 42615 (12-PT 42616) (BMG)
28	20	WAGES DAY	Deacon Blue	CBS DEAC(T) 8 (C)
29	42	FAMILY MAN	Roachford	CBS ROA(T) 5 (C)
30	38	INDESTRUCTIBLE	Four Tops	Arista 112074 (12-612074) (BMG)
31	31	VERONICA	Elvis Costello	Warner Brothers W 7558(T) (W)
32	36	LOVE IN THE NATURAL WAY	Kim Wilde	MCA KIM(T) 11 (F)
33	47	ETERNAL FLAME	Bangles	CBS BANGS(T) 5 (C)
34	NEW	I HAVEN'T STOPPED DANCING YET	Pat & Mick	PWL PWL(T) 33 (P)
35	NEW	GOT TO GET YOU BACK	Kym Mazelle	Syncopate/EMI (12)SY 25 (E)



36	26	MY PREROGATIVE	Bobby Brown	MCA MCA(T) 1299 (F)
37	NEW	ONLY THE LONELY	T'Pau	Siren/Virgin SRN(T) 107 (E)
38	24	EVERYTHING COUNTS	Depeche Mode	Mute (12)BONG 16 (I/RT/SP)
39	43	THE RATTLER	Goodbye Mr. Mackenzie	Capitol (12)CL 522 (E)
40	NEW	MUSICAL FREEDOM (MOVING ON UP)	Paul Simpson featuring Adeva	Cooltempo/Chrysalis COOL(X) 182 (C)

63	54	THE DJ FAST EDDIE		DJ Int./Westside DJIN(T) 7 (A)
64	37	VAGABONDS	New Model Army	EMI (12)NMA 8 (E)
65	NEW	BLOW THE HOUSE DOWN	The Wee Papa Girl Rappers	Jive JIVE(T) 197 (BMG)
66	NEW	JOCELYN SQUARE	Love And Money	Fontana/Phonogram MONEY 7(12) (F)
67	59	NOW YOU'RE IN HEAVEN	Julian Lennon	Virgin VS(T) 1154 (E)
68	60	THIS IS SKA	Longsy D	Big One (V)VBIG 13 (I/RT)
69	45	THAT'S THE WAY LOVE IS	Ten City	Atlantic A 8963(T) (W)
70	49	ROCKET	Def Leppard	Bludgeon Riffola/Phonogram LEP(X) 6 (F)
71	58	WORLD OUTSIDE YOUR WINDOW	Tanita Tikaram	WEA YZ 363(T) (W)
72	67	WHEN I GROW UP	Michelle Shocked	Cooking Vinyl/London LON(X) 219 (F)
73	51	THE LIVING YEARS	Mike & The Mechanics	WEA U 7717(T) (W)
74	NEW	DREAMIN'	Venessa Williams	Wing/Polydor WING(X) 4 (F)
75	63	HIGH ROLLERS	Ice-T	Sire W 7574(T) (W)

THE BLOW MONKEYS This Is Your Life



Remixed By Ten City
7", 12" & CD Single

T W E L V E • I N C H

1	1	LIKE A PRAYER	Madonna	21	28	INTERNATIONAL RESCUE	We've Got A Fuzzbox And We're Gonna Use It
2	2	KEEP ON MOVIN'	Soul II Soul feat. Caron Wheeler	22	10	BELFAST CHILD	Simple Minds
3	4	STRAIGHT UP	Paula Abdul	23	14	EVERYTHING COUNTS	Depeche Mode
4	5	THIS TIME I KNOW IT'S FOR REAL	Donna Summer	24	NEW	OF COURSE I'M LYING	Yello
5		ONE MAN	Chanelle	25	21	CELEBRATE THE WORLD	Womack & Womack
6	3	TOO MANY BROKEN HEARTS	Jason Donovan	26	18	LEAVE ME ALONE	Michael Jackson
7	NEW	PEOPLE HOLD ON	Coldcut featuring Lisa Stansfield	27	9	HELP	Bananarama-La Na Nee Nee Noo Noo
8	12	SLEEP TALK	Alyson Williams	28	23	MY PREROGATIVE	Bobby Brown
9	6	HEY MUSIC LOVER	S'Express	29	25	WAGES DAY	Deacon Blue
10	7	TURN UP THE BASS	Tyree feat. Kool Rock Steady	30	22	I DON'T WANT A LOVER	Texas
11	NEW	MUSICAL FREEDOM (MOVING ON UP)	Paul Simpson featuring Adeva	31	NEW	I HAVEN'T STOPPED DANCING YET	Pat & Mick
12	19	I BEG YOUR PARDON	Kon Kan	32	33	FAMILY MAN	Roachford
13	16	CAN'T STAY AWAY FROM YOU	Gloria Estefan & Miami Sound Machine	33	26	ANTI-SOCIAL	Anthrax
14	NEW	DON'T BE CRUEL	Bobby Brown	34	29	YO YO GET FUNKY	The DJ Fast Eddie
15	NEW	PARADISE CITY	Guns N'Roses	35	27	HIGH ROLLERS	Ice-T
16	11	STOP	Sam Brown	36	35	THIS IS SKA	Longsy D
17	13	BLOW THE HOUSE DOWN	Living In A Box	37	20	NOTHING HAS BEEN PROVED	Dusty Springfield
18	17	I'D RATHER JACK	The Reynolds Girls	38	NEW	BIG BUBBLES, NO TROUBLES	Ellis, Beggs & Howard
19	NEW	GOT TO GET YOU BACK	Kym Mazelle	39	32	REACHIN'	Phase II
20	15	ROUND & ROUND	New Order	40	NEW	VOODOO RAY EP	A Guy Called Gerald

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US TOP FORTIES

★ ★ ★ ★ ★ SINGLES

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

★ ★ ★ ★ ★ 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*	5	FOREVER YOUR GIRL, Paula Abdul	Virgin
5	4	TRAVELING WILBURYS, Traveling Wilburs	Wilbury
6*	6	MYSTERY GIRL, Roy Orbison	Virgin
7*	9	LOC-ED AFTER DARK, Tone-Loc	Delicious
8	7	SHOOTING RUBBERBANDS AT THE STARS, Edie Brickell	Geffen
9*	12	VIVID, Living Colour	Epic
10*	14	HANGIN' TOUGH, New Kids On The Block	Columbia
11	8	G N' R LIES, Guns N' Roses	Geffen
12	10	HYSTERIA, Def Leppard	Mercury
13	11	GIVING YOU THE BEST THAT I GOT, Anita Baker	Elektra
14	13	NEW JERSEY, Bon Jovi	Mercury
15	15	GREEN, R.E.M.	Warner Brothers
16*	32	THE RAW & THE COOKED, Fine Young Cannibals	I.R.S.
17*	19	LIVING YEARS, Mike & The Mechanics	Atlantic
18*	18	BEACHES, Original Soundtrack	Atlantic
19	17	SILHOUETTE, Kenny G	Arista
20*	20	THE GREAT RADIO CONTROVERSY, Tesla	Geffen
21	16	OPEN UP AND SAY...AHH!, Poison	Enigma
22	21	KARYN WHITE, Karyn White	Warner Bros
23*	23	OUT OF ORDER, Rod Stewart	Warner Bros
24	22	TRACY CHAPMAN, Tracy Chapman	Elektra
25	24	WINGER, Winger	Atlantic
26*	28	WATERMARK, Enya	Geffen
27*	31	...AND JUSTICE FOR ALL, Metallica	Vertigo
28*	33	EVERYTHING, The Bangles	Columbia
29*	34	SKID ROW, Skid Row	Atlantic
30*	30	THE TRINITY SESSION, Cowboy Junkies	RCA
31	26	HOLD AN OLD FRIEND'S HAND, Tiffany	MCA
32	25	HOLD ME IN YOUR ARMS, Rick Astley	RCA
33	29	RATTLE AND HUM, U2	Island
34	27	GREATEST HITS, Journey	Columbia
35*	40	SPIKE, Elvis Costello	Warner Bros
36	35	HEARTBREAK, New Edition	MCA
37*	-	MELISSA ETHERIDGE, Melissa Etheridge	Island
38	37	TECHNIQUE, New Order	Qwest
39	36	PRIDE, White Lion	Atlantic
40	39	MESSAGES FROM THE BOYS, The Boys	Motown

Charts courtesy Billboard, March 25, 1989 ★ Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

A & R LP REVIEWS

MADONNA: Like A Prayer. Sire. 9 25844-1. Dramas in her personal life don't seem to have affected Madonna's performance in the studio and this confident and joyous return should blow away any doubts that she is past her best. Packed with singles, it combines the usual liberated dance tracks with some interesting diversions, notably the fairytale whirl of Dear Jessie and the slow funk workout with Prince on Love Song. Possibly the safest bet for massive sales this year. **NR**

S'XPRESS: Original Soundtrack. Rhythm King. Left LP 8. Mark Moore's ability to know what makes people move is undeniable and proved by his single successes. As well as those refined and extremely colourful dance tracks, some interesting mood pieces are included and as the title suggests it provides a sound documentation of the most successful club/pop crossover of the late Eighties. Stock with confidence. **NR**

HOWARD JONES: Cross That Line. WEA. WX225 244176-1. Jones takes a further step away from the mainstream pop market with this album which sees him extending his range to include jazz influences and more instrumentally-based pieces. Sadly, it doesn't quite hold together and while tracks like The Prisoner and Those Who Move Clouds breathe easily, others choke on their own self-indulgence. Commendable but not totally convincing. **NR**

LLOYD COLE AND THE COM-MOTIONS: 1984-1989. Polydor. 837736-1. It doesn't seem all that long ago that they burst on the scene with the wonderfully uplifting Perfect Skin. Having gone separate ways, this 14-track compilation captures the best of a charismatic and thoroughly enjoyable young band, from their bedst blues to melodic maturity. Should be extremely popular as will Cole's return as a solo artist. **NR**

HABIT: Medicine Man. Virgin V2531. Whether smooching like the Isleys or opting for energetic funk-outs, these ought-to-be's haven't the teeth to bite as hard as their numerous influences. Medicine Man should have been riding on the back of a hit single but, given Lucy's failure even second time round, Habit will struggle to hook potential purchasers of this efficiently-produced, but uninspired, pop funk. **SW**

THE DURUTTI COLUMN: Vini Reilly. Factory FACT 244. Distribution: Pinnacle. Vini's sixth studio set to date, and sounding by the second like his finest since that first sandpaper-covered debut. Odd, often operatic and darkly shifting voices haunt these soundscapes, but mostly it's more of the man's extraordinarily affecting, accomplished fragile guitar tapestries. His forthcoming Crossing The Border Festival appearance will ensure maximum exposure. **MA**

DARRYL PAYNE: Past, Present & Future. Graphic. LIPS 4. Something of a legend in US dance

circles, Darryl Payne's career is well documented on this compilation of his last five years' work. The LP reveals great versatility as it moves from his 1983 recordings with Will Downing to the unfortunate cover of Dancing In The Street that opens side two. By far the best track is the first, Brian Keith's Touch Me (Love Me Tonight) which slides from smooth Seventies pop/soul to garage within the space of three minutes. **DG**

VARIOUS: Def Jam Classics Vol. 1. Def Jam Recordings/CBS. 463289-1. The impact of the Def Jam label as the forerunner of the mid-to-late Eighties rap movement is certainly worthy of tribute but this is an odd selection to say the least. Beastie Boys, Public Enemy and Original Concept are well represented but significant releases like LL Cool J's I Need Love are missing. Let's hope Vol. 2 will do justice. **NR**

MISSION OF BURMA: Forget Mission Of Burma. TAANG! TAANG! 24 Distribution: Rough Trade/Cartel. MoB's greatness was only recognised well after their 1982 split, Husker Du for one owing up to the Boston quartet's influence. Forget's previously-unreleased format makes up for MoB's miserably small catalogue with 12 more songs dominated by the now usual buried, gruff vocals and splintering church of guitars. The sound may have slightly dated but not MoB's obvious impact. **MA**

JAMES: One Man Clapping. One Man Records/Rough Trade. One Man 1 LP. Having had a rough ride as far as record companies are concerned, the band has decided to let off steam on this live album. Featuring some of their finest moments, it showcases their distinctive and innovative rhythm and vocal combination and incisive guitarwork. Deserves an ovation and their return with a new line-up is eagerly awaited. **NR**

GEORGE DUKE: Night After Night. Elektra EKT 52. There are lots of good ideas in this music, but they seem deprived of air — as if some dubious aesthetic criteria were being over-applied. The musicianship is as impeccable as the lyrics are banal — as one might expect. Not jazz, or soul, or funk, this is a strangely distant amalgam of the three which winds up offering nothing but high class muzak. **AB**

RUFUS THOMAS: That Woman Is Poison! (Alligator AL 4769). Rufus Thomas here makes a joyful return to his pre-soul roots as a Beale Street blues shouter. Even if the lyrics are a little self-consciously down-home, this is fine contemporary blues. A suitably unfussy production, and a big band shaking loose — cut live by the sound of it — this is timeless music: simple, direct, supple and strong. And like so many good blues albums, the cover is quite ridiculous! **AB**

MY BLOODY VALENTINE: Ecstasy And Wine. LAZY 12. Cashing in on the recent flurry of interest in the band, MBV's old label Lazy has reissued this set of their old recordings. This was MBV before

they fully understood the potential of the guitar and it strips bare the craft of their songwriting as showcased by their Creation recordings. Does highlight some fine work, particularly the tracks Strawberry Wine and You've Got Nothing. **DG**

MIRACLE LEGION: Me and Mr Ray. Rough Trade ROUGH 136. Connecticut's finest strum their way through another collection of finely crafted songs. Their folk- and country-influenced acoustic pop is far too enjoyable to fall into the New Roots category and they also avoid the other pitfall of ending up sounding exactly like the Byrds. Neil Young, REM or Bob Dylan. The group currently have an undeservedly low profile, but that should change in the spring when they tour the UK and Europe. **ARB**

VARIOUS: Freedom Principle — Acid Jazz & Other Illicit Grooves Vol. 2. Urban/Polydor. 837925-1. Simon Booth and Gilles Peterson join forces to produce another dazzling selection of jazz dance tracks featuring some of the top young names of the genre. Particularly stunning are David Toop's and Slow Fuse's impassioned workouts but the cream comes with Snowboy's Latin fusion experiment that really fires your footwork. Slick and stylish. **NR**

GIANTS OF JIVE: Blue Horizon through Ace Records BLUH006. Saxophonist and frontman of the erstwhile Chevalier Brothers — Ray Gelato — is taking danceable jazz music a brisk step onwards with his new outfit Giants Of Jive. Like the Chevaliers, they are essentially a live experience but this vinyl debut is a surprisingly good appetiser. Contains familiar tracks such as T'Aint What You Do and Big Mama, with Gelato in mellow mood on Late Night Blues. **KF**

VICTORY: Culture Killed The Native. Metronome 837 781-1. Distribution: PolyGram. Too many key personnel changes and a reluctance to visit the UK have resulted in Victory having little real profile in this country. However, with a new vocalist and a tour support slot with Gary Moore, these German based rockers could start to generate some interest if not quite reaching the absolute heights of inspiration. **KB**

VARIOUS ARTISTS: Motor City Madness. Glitterhouse Records GR0033. Distribution: Southern Studios. Not, as expected, a compilation of Detroit hardcore bands but a mish mash of Iggy/MC 5-style noise. Sub Pop reliables Loveslug and the late lamented Green River deliver the goods with most style as they inject their own style into the format. Elsewhere New Zealand's Reptiles At Dawn and our own Three Hypnotics impress. All in all a strange idea for an album — but it works. **LF**

PRAYER MEETING: Martin Aston, Andy R Beevers, Adam Blake, Kirk Blows, Karen Faux, Leo Finlay, David Giles, Nick Robinson and Selina Webb.

Reviewed by Jerry Smith

STOCK IT

THE THE: The Beat(en) Generation. Epic (CP) EMU(B) 8). One of this country's finest songwriters — Matt Johnson — returns in striking form having turned The The into a band including Johnny Marr and ex-ABC drummer David Palmer. The hard lyrics remain but in a seductive tune helped by Johnny Marr's lilting guitar. Yet another mega The The single.

TRANSVISION VAMP: Baby I Don't Care. (MCA (D)TVV(T) 6). Brand new track from their forthcoming LP sees TVV bounding back with another excellent slice of cartoon pop! Very catchy and probably will put them back on top.

FRAZIER CHORUS: Typical. (Virgin VS (TA) 174. Having come close with the superbly sublime Dream Kitchen, Frazier Chorus release another smooth, evocative number from their soon-to-arrive album, Sue which should take them a step closer to much deserved success.

THE DARLING BUDS: Let's Go Round There. (Native/Epic BLOND(T/C) 3). The Darling Buds issue more mighty, fizzing pop from the Pop Said album, but as the fourth single to be lifted it's little more than just frothy fun for the fans.

STOCK IT

DIESEL PARK WEST: Like Princes Do. (Food/EMI (12)FOOD 19). More epic guitar pop on an irresistible track from their brilliant debut album, Shakespeare Alabama. Sure to storm the charts following the path already paved by their previous rocking singles.

HURRAH!: Big Sky. (Kitchenware/Arista SK 42). They failed to live up to the hype first time round, but Hurrah! reappear with a track from their forthcoming LP, The Beautiful. A stop-start affair but the chorus of shimmering guitars retains interest.

HIPSWAY: Your Love. (Mercury/Phonogram MER(X) 279). Hipsway made many friends with an excellent debut LP in '86 but if this rather weak track is all they can come up with after a three year break, then it doesn't bode well for their second LP.



THE PASTELS: all-in-all, disturbingly good



THE THE: one of the country's finest returns

STOCK IT

PIXIES: Monkey Gone To Heaven. (4AD (B)AD 904 (CD)). Boston's much-respected Pixies unleash a stunning single, quite simply their most commercial single to date, with its infectious hook line deserving the wide exposure it will no doubt not get!

PERE UBU: Waiting For Mary (What Are We Doing Here?). (Fontana/Phonogram UBU 2(12). More wacky, arty-type Americans making a welcome return with this spirited, if unfathomable, track, surprisingly produced by pop supremo Stephen Hague.

STOCK IT

DISCO 2000: Upright. (KLF Communications D 2003). The Disco 2000 girls come up with an irresistible, brash and energetic version of Stevie Wonder's classic dance track. Chartwards, would seem to be their destination.

KYM MAZELLE: Got To Get You Back. (Syncopate/EMI (12)SY 25). After her top 10 hit with Dr Robert the big guns are brought out on a loping house track, produced by man-of-the-moment Marshall Jefferson and written by Ce Ce Rogers. Unforgettable stuff with huge potential.

PHILIP BAILEY/LITTLE RICHARD: Twins. (WTG/Epic 654519 (7/6/2). Smoothy Philip Bailey teams up with the outrageous Little Richard for a raunchy high energy work-out on the theme tune for the film, Twins, starring the equally oddball couple of Schwarzenegger and DeVito.

PAT & MICK: I Haven't Stopped Dancing Yet. (PWL PWL(T) 33). Capital Radio DJs, Pat Sharp and Mick Brown, make fools of themselves once more in the aid of the Help A London Child Charity, with the help of Stock, Aitken & Waterman, on a romping version of the Gonzales hit.

THE PASTELS: Baby, You're Just You. (Chapter 22 12CHAP 37). The very wonderful Pastels return with their most accomplished rock track yet, with the wall of sound guitars, Aggi's organ sound and Stephen's mournful vocal. Disturbingly good.

LARD: The Power Of Lard EP. (Alternative Tentacles VIRUS 727). Jello Biafra returns with a tub of thrash resulting from studio collaboration between, among others, Al Jourgensen from Ministry. Sadly, it is all rather predictable.

BILL PRITCHARD: Tommy & Co. (Play It Again Sam BIAS 104-7). Walsall-born Jerome K Jerome fan, Bill Pritchard, should turn some heads with this deft, atmospheric single, with a highly Continental flavour boosted by warm acoustics and the legendary Francoise Hardy backing his rich, sensitive vocals.

THE PURSUIT OF HAPPINESS: I'm An Adult Now. (Chrysalis (12)CHS 3316). From nowhere comes a charmingly simple slice of American rock/pop, produced by Todd Rundgren, and based around a chugging rhythm and catchily-spoken vocal. Delightfully novel and worth checking out.

HABIT: Starlight. (Virgin VS(T) 1171). Much-hyped designer pop group toss out yet another single, desperate to hit the charts, and who knows, maybe the well-sung Swain and Jolley produced ballad could be the one.

THE OTHER CHART

TOP 40 SINGLES

1	4	ROUND AND ROUND	New Order	Factory FAC263 (P)
2	1	EVERYTHING COUNTS (LIVE)	Depêche Mode	Mute BONG16 (RT/SP)
3	3	INTERNATIONAL RESCUE	Fuzzbox	WEA YZ347 (W)
4	2	WHO WANTS TO BE THE DISCO KING	The Wonder Stuff	Polydor GONE6 (P)
5	5	VAGABONDS	New Model Army	EMI NMA8 (E)
6	9	THE RATTLER	Goodbye Mr MacKenzie	Capitol CL522 (E)
7	7	WHAT I AM	Edie Brickell & The New Bohemians	Geffen GEF49 (W)
8	11	WHEN I GROW UP	Michelle Shocked	Cooking Vinyl LON219 (P)
9	-	TAKE ME	Adult Net	Fontana BRX1 (P)
10	-	THE WILD ROVER EP	Sift Little Fingers	Virgin SLF1 (E)
11	16	THE GOLDEN CALF	Prefab Sprout	Kitchenware SK41 (C)
12	18	RAIN, STEAM AND SPEED	The Men They Couldn't Hang	Silverstone ORE4 (P)
13	6	SOMETHING'S GOTTEN HOLD OF MY HEART	Marc Almond	Parlophone R6021 (E)
14	8	INFO FREAKO	Jesus Jones	Food FOOD18 (E)
15	12	CAN'T BE SURE	The Sundays	Rough Trade RT218 (L/RT)
16	10	ETERNAL FLAME	The Bangles	CBS BANG55 (C)
17	19	CRACKERS INTERNATIONAL EP	Erasure	Mute MUTE93 (RT/SP)
18	-	MADE OF STONE	Stone Roses	Silverstone ORE2 (P)
19	17	CAN U DIG IT?	Pop Will Eat Itself	RCA PB42621 (BMG)
20	14	HAVE LOVE, WILL TRAVEL (EP)	Crazyhead	Food SGE2025 (E)
21	23	OPEN LETTER (TO A LANDLORD)	Living Colour	Epic LCL4 (C)
22	15	LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS	Morrissey	HMV POP1620 (E)
23	27	THE POWER OF THE LARD	Jello Biafra	Alternative Tentacles VIRUS727 (L/RT)
24	20	STAND	R.E.M.	Warner Bros W7577 (W)
25	23	OPEN LETTER (TO A LANDLORD)	Living Colour	Epic LCL4 (C)
26	22	DIZZY	Throwing Muses	4AD AD903 (L/RT)
27	21	DREAM KITCHEN	Frazier Chorus	Virgin VS1145 (E)
28	25	REPROBATE'S HYMN	Thrashing Doves	A&M AM479 (E)
29	30	TOUCH ME I'M SICK	Sonic Youth	Blast First BFFP046 (L/RT)
30	-	LESS THAN SENSELESS	Magarchy Four	Decoy DYS2 (SRD)
31	31	HOT THING	Goya Bykers On Acid	Virgin VS1165 (E)
32	37	DESTROY THE HEART	House Of Love	Creation CREO57 (L/RT)
33	38	COME OUT FIGHTING	Easterhouse	Rough Trade RT204 (L/RT)
34	26	5 O'CLOCK WORLD	Julian Cope	Island IS399 (P)
35	-	YOUR LOVE TAKES ME HIGHER	The Beloved	WEA YZ357 (W)
36	34	IS THIS LOVE?	King Swamp	Virgin KSW1 (E)
37	28	GROOVE CHECK (EP)	That Petrol Emotion	Virgin VSA1159 (E)
38	40	PUNK ROCK GIRL	Dead Milkmen	Enigma ENV8 (E)
39	-	HEARTS AND MINDS	Nitzer Ebb	Mute MUTE78 (RT/SP)
40	-	KEEP AN OPEN MIND OR ELSE	Mc Carthy	Midnight DING45 (L/RT)

TOP 20 ALBUMS

1	1	TECHNIQUE	New Order	Factory FACT275 (P)
2	2	THE INNOCENTS	Erasure	Mute STUMM55 (RT/SP)
3	3	SHOOTING RUBBERBANDS AT THE MOON	Edie Brickell & The New Bohemians	Geffen WX218 (W)
4	6	SHORT SHARP SHOCKED	Michelle Shocked	Cooking Vinyl CVLP1 (P)
5	5	THUNDER AND CONSOLATION	New Model Army	EMI EMC3552 (E)
6	9	GREEN	R.E.M.	Warner Bros WX234 (W)
7	4	PLAYING WITH FIRE	Spacemen 3	Fire FIRELP16 (P)
8	12	EIGHT LEGGED GROOVE MACHINE	The Wonderstuff	Polydor GONLP1 (P)
9	-	FREAKY TRIGGER	Win	Virgin V2571 (E)
10	-	DESERT ORCHID	Crazyhead	Food FOODLP1 (E)
11	-	MISS AMERICA	Mary Margaret O'Hara	Virgin V2669 (E)
12	15	STRANGE KIND OF LOVE	Love & Money	Fontana SFLP7 (P)
13	11	HUNKPAPA	Throwing Muses	4AD CAD901 (L/RT)
14	8	POP SAID...	The Darling Buds	CBS 4628941 (C)
15	7	SHAKESPEARE ALABAMA	Diesel Park West	Food FOODLP2 (E)
16	18	MANIC, MAGIC, MAJESTIC	The Bond Of Holy Joy	Rough Trade ROUGH125 (L/RT)
17	14	STEWED TO THE GILLS	Goya Bykers On Acid	Virgin V2579 (E)
18	17	IN GORBACHEV WE TRUST	The Shamen	Demon FIEND 666 (P)
19	20	KING SWAMP	King Swamp	Virgin V2577 (E)
20	-	MOSS SIDE STORY	Barry Adamson	Mute STUMM53 (RT/SP)

TOP • 75 • ARTIST • ALBUMS

1	219	ANYTHING FOR YOU ●	Epic 463125-1(C)
2	1	A NEW FLAME ★	Elektra/WEA WX 242(W)
3	NEW	SOUTHSIDE ○	Mercury/Phonogram 8381711(F)
4	3	SINGULAR ADVENTURES OF THE STYLE COUNCIL ●	Polydor TSCVT1(F)
5	NEW	101	Mute STUMM 101(I/SP)
6	4	STOP! ●	A&M AMA 5195(F)
7	527	ANCIENT HEART ★	WEA WX 210(W)
8	6	DON'T BE CRUEL ●	MCA MCF 3425(F)
9	723	THE GREATEST HITS COLLECTION ★★★	London RAMA 5(F)
10	1181	BAD ★★★★★	Epic 450290-1(C)
11	15	MYSTERY GIRL ●	Virgin V 2576(E)
12	1074	HYSTERIA ★	Bludgeon Rihola/Phono HYSLP 1(F)
13	8	TRUE LOVE WAYS	Telstar STAR 2339(BMG)
14	9	THE RAW AND THE COOKED ●	London 8280691(F)
15	12	SPIKE ●	Warner Bros WX 238(W)
16	NEW	A GRAVEYARD OF EMPTY BOTTLES	China/Polydor 8390740(F)
17	NEW	ANOTHER PLACE AND TIME	Warner Bros/WEA WX 219(W)
18	2521	THE TRAVELING WILBURYS ★	Wilbury/Warner Bros. WX 224(W)
19	1837	KYLIE ★★★★★	PWL HF 3(P)
20	1318	WANTED ★	Big Life YAZZLP 1(I/RT)
21	1948	THE INNOCENTS ★★	Mute STUMM 55(I/RT/SP)
22	2755	RAINTOWN ★	CBS 450549-1(C)
23	1722	THE LEGENDARY ROY ORBISON ★★	Telstar STAR 2330(BMG)
24	16	THE BIG AREA	London 8281221(F)
25	4332	APPETITE FOR DESTRUCTION ●	Geffen WX 125(W)
26	1416	REMOTE ●	Circa/Virgin CIRCA 6(E)
27	21	TECHNIQUE ●	Factory FACT 275(P)
28	4010	ROACHFORD ●	CBS 4606301(C)
29	3433	CLOSE ●	MCA MCG 6030(F)
30	2224	WATERMARK ★	WEA WX 199(W)
31	2631	CONSCIENCE ★	4th + B'way/Island BRLP 519(F)
32	3522	MONEY FOR NOTHING ★★★★★	Vertigo/Phonogram VERH 64(F)
33	NEW	3 FEET HIGH AND RISING	Big Life/Tommy DLSLP1
34	23	OPEN UP AND SAY ... AAH!	Capital EST 2059(E)
35	2018	JULIA FORDHAM ●	Circa/Virgin CIRCA 4(E)
36	3045	TRACY CHAPMAN ★★	Elektra EKT 44(W)
37	3767	KICK ★★	Mercury/Phonogram MERH 114(F)
38	2416	HOLD ME IN YOUR ARMS ★	RCA PL 71932(BMG)

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ARTISTS' A-Z

ASTLEY, Rick	38	JACKSON, Michael	10
BANANARAMA	9	LOC, Tone	69
BON JOVI	65	MICHAEL, George	56
BRICKELL, Edie And NEW	47	MIKE & THE	50
BOHEMIANS	58	MECHANICS	50
BROS	58	MINOGUE, Kylie	19
BROTHER BEYOND	70	NEW ORDER	27
BROWN, Bobby	8	O'NEAL, Alexander	51
BROWN, Sam	8	ORBISON, Roy	11, 23
CHAPMAN, Tracy	36	PARIS, Mica	50
CLAPTON, Eric/CREAM	68	PET SHOP BOYS	45
COLLINS, Phil	67, 74	PHANTOM OF THE	4
COSTELLO, Elvis	15	OPERA	66
DE BURGH, Chris	42	POISON	34
DEACON BLUE	22	PROCLAIMERS, The	72
DEF LEPPARD	12	REA, Chris	39
DEPECHE MODE	5	REED, Lou	52
DIRE STRAITS	32, 75	RICHARD, CH	53
DOGS D'AMOUR	16	ROACHFORD	28
EASTON, Sheena	49	SHOCKED, Michelle	64
ERASURE	21, 55	SIMPLY RED	2, 63
ESTEFAN, Gloria & MIAMI	1	STYLE COUNCIL	4
FAIRGROUND	40	SUMMER, Donna	17
FAIRGROUND	40	TEN CITY	44
FERRY, Bryan	48	TEXAS	3
FINE YOUNG	18	THEN JERICHO	24
CANNIBALS	14	TIKARAM, Tanita	7
FLEETWOOD MAC	41	TRAVELING WILBURYS	18
FORDHAM, Julia	35	U2	46
GUNS 'N' ROSES	59	WATERBOYS, The	57
HENDRIX, Jimi	43	WENDY & LISA	62
HOLLY, Buddy	13	WHITE, Karyn	73
HOUSTON, Whitney	61	WILDE, Kim	29
HUE AND CRY	26	WILLIAMS, Alyson	54
INXS	37	WOMACK & WOMACK	31
		YTC	71
		YAZZ	20

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

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

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● **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...8%
 (WEEK 11)

39	3322	NEW LIGHT THROUGH OLD WINDOWS ★★	WEA WX 200(W)
40	2843	THE FIRST OF A MILLION KISSES ★	RCA PL 71696(BMG)
41	2917	GREATEST HITS ★★	Warner Brothers WX 221(W)
42	3124	FLYING COLOURS ★	A&M AMA 5224(F)
43	38	RADIO ONE	Castle Collectors CCSP 212(BMG)
44	41	FOUNDATION	Atlantic WX 249(W)
45	3223	INTROSPECTIVE ★★	Parlophone PCS 7325(E)
46	4823	RATTLE AND HUM ★★	Island U 27(F)
47	39	SHOOTING RUBBERBANDS AT THE STARS ○	Geffen WX 215(W)
48	4219	THE ULTIMATE COLLECTION ★★	EG/Virgin EGTV 2(E)
49	44	THE LOVER IN ME	MCA MCG 6036(F)
50	3612	LIVING YEARS ●	WEA WX 203(W)
51	4986	HEARSAY ★★	Tabu 450936-1(C)
52	47	NEW YORK ○	Sire/Warner Brothers WX 246(W)
53	4619	PRIVATE COLLECTION ★★	EMI CRTV 30(E)
54	NEW	RAW	Def Jam/CBS 4632931(C)
55	5294	THE CIRCUS ★	Mute STUMM 35(I/RT/SP)
56	5766	FAITH ★★	Epic 460000 1(C)
57	5116	FISHERMAN'S BLUES ●	Ensign/Chrysalis CHEN 5(C)
58	5351	PUSH ★★	CBS 460629 1(C)
59	6911	GUNS 'N' LIES ... ○	Geffen WX 218(W)
60	5430	CONSCIENCE ★	4th + B'way/Island BRLP 519(F)
61	5694	WHITNEY ★★★★★	Arista 208 141(BMG)
62	45	FRUIT AT THE BOTTOM	Virgin V 2580(E)
63	58114	PICTURE BOOK ★★	Elektra EKT 27(W)
64	7219	SHORT SHARP SHOCKED ●	Cooking Vinyl/London CVLP 1(F)
65	6626	NEW JERSEY ★	Vertigo/Phonogram VERH 62(F)
66	55110	PHANTOM OF THE OPERA ★★	Polydor PODV 9(F)
67	59170	NO JACKET REQUIRED ★★★★★	Virgin V 2345(E)
68	6472	THE CREAM OF ERIC CLAPTON ★★	Polydor ECTV 1(F)
69	NEW	LOC'D AFTER DARK	Delicious/Island BRLP 526(F)
70	7318	GET EVEN ★	Parlophone PCS 7327(E)
71	50	ORANGES & LEMONS	Virgin V 2581(E)
72	6527	SUNSHINE ON LEITH ★	Chrysalis CHR 1668(C)
73	63	KARYN WHITE	Warner Brothers WX 235(W)
74	74138	HELLO, I MUST BE GOING ★★	Virgin OVED 212(E)
75	RE	BROTHERS IN ARMS ★★★★★★	Vertigo/Phonogram VERH 25(F)

TOP • 20 • COMPILATIONS

1	2	UNFORGETTABLE 2	EMI EMTV 46(E)
2	1	DEEP HEAT ●	Telstar STAR 2345(BMG)
3	NEW	HIP HOUSE	Stylus SMR 974(STY)
4	3	CHEEK TO CHEEK ●	CBS MOOD 6(C)
5	6	AND ALL BECAUSE THE LADY LOVES ... ●	Dover ADD 6(C)
6	5	BUSTER (OST) ★★	Virgin V 2544(E)
7	4	THE MARQUEE - 30 LEGENDARY YEARS ●	Polydor MQTV 1(F)
8	8	THE PREMIERE COLLECTION ★★	Really Useful/Polydor ALWTV 1(F)
9	7	THE AWARDS ●	BPI/Telstar STAR 2346(BMG)
10	10	COCKTAIL (OST) ●	Elektra EKT 54(W)

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11	9	BEAT THIS - 20 HITS OF RHYTHM KING	Stylus SMR 973(STY)
12	12	DIRTY DANCING (OST) ★★	RCA BL 86408(BMG)
13	11	THE GREATEST LOVE 2 ●	Telstar STAR 2352(BMG)
14	13	SCANDAL (OST)	Parlophone PCS 7331(E)
15	15	THE GREATEST LOVE ★★	Telstar STAR 2316(BMG)
16	14	NOW 13! ★★	EMI/Virgin/PolyGram NOW 13(E)
17	17	THE CLASSIC EXPERIENCE ●	EMI EMTVD 45(E)
18	NEW	HIP HOUSE — THE DEEPEST BEATS IN TOWN	K-TEL NE1430
19	18	THE LOST BOYS (OST)	Atlantic 7817671(W)
20	RE	THE WORLDS OF FOSTER & ALLEN ●	Stylus SMR 861(STY)

Classical

1	2	MAHLER RESURRECTION	Imp Classics
		Gilbert Kaplan	DPCD910/CIMPC910 (PK)
2	1	ELGAR CELLO CONCERTO/SEA PICTURES	HMV
		Barbirolli/LSO/Baker/Du Pre	ASD655/TCASD655 (E)
3	7	ELGAR CELLO CONCERTO	Philips
		Menuhin/RPO/Webber	4163541/4163544 (F)
4	4	VIVALDI FOUR SEASONS	L'Oiseau Lyre
		Hogwood/Academy Ancient Music	4101261/4101264 (F)
5	9	ALBINONI ADAGIO/PACHELBEL...	Deutsche Grammophon
		Herbert Von Karajan/BPO	4133091/4133094 (F)
6	5	ANDREW LLOYD WEBBER REQUIEM	HMV
		Domingo/Brightman/Maazel/ECO	ALW1/TCALW1 (E)
7	3	ELGAR CELLO CONCERTO/ENIGMA...	CBS Masterworks
		D Barenboim/PDO/J Du Pre	CBS76529/43076529 (C)
8	17	BEETHOVEN SYMPHONY NO 5	Deutsche Grammophon
		Herbert Von Karajan/BPO	4139322 (F)
9	6	HOLST THE PLANETS	Deutsche Grammophon
		Herbert Von Karajan/BPO	2532019/3302019 (F)
10	10	MENDELSSOHN/BRUCH/SCHUBERT	HMV
		Nigel Kennedy/Jeffrey Tate/ECO	EL7496631/EL7496634 (E)
11	19	RACHMANINOV PIANO CONCERTOS NOS 2	Decca
		Vladimir Ashkenazy/Haitink/CDA	4144751/4144754 (F)
12	—	WAGNER CONCERT	Deutsche Grammophon
		Herbert Von Karajan/VPO/Norman	4236131/4236134 (F)
13	—	MOZART PIANO CONCERTOS NO 13 & 14	Philips
		Jeffrey Tate/ECO/Uchida	4223591/4223594 (F)
14	—	MOZART PIANO CONCERTO IN C	Philips
		Jeffrey Tate/ECO	4163811/4163814 (F)
15	—	MENDELSSOHN AND BRUCH	Deutsche Grammophon
		Anne Sophie Mutter/Karajan/BPO	2532016/3302016 (F)
16	—	DVORAK & HAYDN CELLO CONCERTOS	HMV
		J Du Pre/D Barenboim	CDC7476142 (E)
17	12	ELGAR ENIGMA VARIATIONS ETC	Deutsche Grammophon
		Leonard Bernstein/BBCSO	2532067/3302067 (F)
18	—	SIBELIUS SYMPHONY NO 5	HMV Reflexe
		Simon Rattle/CBSO	EL7497171/EL7497174 (E)
19	—	GRIEG PEER GYNT/SIBELIUS...	Deutsche Grammophon
		Herbert Von Karajan/BPO	2532068/3302068 (F)
20	—	MOZART HORN CONCERTO	Decca
		Barry Tuckwell/ECO	4102841/4102844 (F)

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CLASSICAL

More signings as Collins gets into gear

by Nicolas Soames

COLLINS CLASSICS moves into the second phase of its label launch with announcements of further signings which will take the label well into its first three years of releases.

This week, the distinguished Russian violinist Igor Oistrakh begins his first recordings for Collins, a recital disc of Kreisler, Waxman and Schumann, and Concertos by Brahms and Tchaikovsky conducted by Rafael Fruhbeck de Burgos which is expected to herald a popular concerto series.

The UK-based Chinese-born pianist Fou Ts'ong, who has recorded for a variety of labels, most latterly for CBS, is also preparing for a number of recordings for Collins, including piano music by Debussy and popular Romantic repertoire over the next three years.

There will be an extended series devoted to the music of Benjamin Britten, recorded in conjunction with the Aldeburgh Foundation and the conductor Stuart Bedford as artistic adviser. The series will include the complete orchestral music, song cycles and concertos and will be recorded in The Maltings, Snape.

Rudolf Barshai joins Fruhbeck de Burgos and Louis Fremaux on Collins, specialising in Russian repertoire starting with Shostakovich's Symphony Nos 5, 10, 15, and Prokofiev's Symphony No 5 with the Philharmonia. And among the

younger artists signed to the label is the cellist Robert Cohen — who will do Elgar, Walton and Shostakovich and the Trio Zingara.

The Alberni Quartet have also moved to Collins from CRD, and will re-record Britten's Quartets as well as Mozart and Beethoven.

But Alan Booth, Collins Classical label manager, says he had other major signings in the offing. "We are now expanding the breadth of our productions as will be seen by our second release of titles in April."

These will include a budget-priced 72 minutes sampler, Mahler's Symphony No 1 with the LSO under Jacek Kaspszyk; a popular Baroque programme by the Consort Of London; and Mozart's Concertos for flute, bassoon and oboe featuring young players, Sarah Brooke, Kim Walker and Julia Girdwood.

"We have been inundated with ideas for recordings, but we are still looking for good young musical talent, particularly solo and instrumental," adds Booth.

Haimovitz to make DG debut

THE DEBUT recording of the 19-year-old cellist Matt Haimovitz, signed to an exclusive contract by Deutsche Grammophon is released in April to coincide with his appearance in London this month.

Born in Israel but educated in the US, Haimovitz has been dubbed an important discovery despite his youth — the widow of Pablo Casals loaned him the legendary cellist's Matteo Goffriller instrument which he now plays.

His debut recording for DG brings together three works, Lalo's Cello Concerto, Saint-Saens's Cello Concerto No 1 and Bruch's Kol Nidrei, made with the Chicago Symphony Orchestra conducted by James Levine (427 323 and on tape).



MATT HAIMOVITZ: in London soon

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3 gems from

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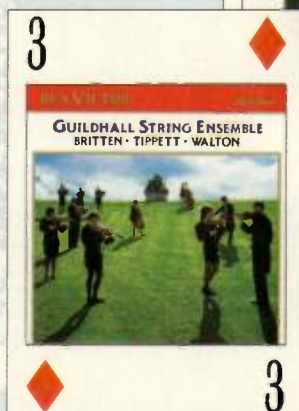
Michala Petri — Recorder
Hanne Petri — Harpsichord
David Petri — Cello

① RD 87916 ② RK 87916



Britten — Simple Symphony Op 1
Tippett — Little Music
Variation on an Elizabethan Theme
Walton — Sonata for String Orchestra

① RD 87816 ② RK 87816



Richard Stoltzman — Clarinet
— The London Symphony Orchestra
Laurence Leighton Smith — Conductor

① RD 87762 ② RK 87762

ORDER FROM BMG OPERATIONS ON 021-500 5678

Mid-price, all-digital CBS series

CBS PLANS to make a strong impact on the mid-price market with its new all-digital series Digital Masters which it releases in April on both CD and tape.

"We believe it is the first time that one of the majors has issued an all-digital mid-price series featuring major recording artists," says Roxy Bellamy, classical marketing manager, CBS.

There are 15 titles in the first release. They include the popular coupling of Tchaikovsky's Piano Concerto No 1 (Emil Gilels) and the Violin Concerto (Pinchas Zukerman) (CD/40 44643); Vivaldi's Four Seasons (Zukerman) coupled with music by Purcell (Raymond Leppard) (CD/40 44644); and Debussy's La Mer coupled with the Three Nocturnes, with the Philharmonia Orchestra conducted by Michael Tilson Thomas (CD/40 44645).

All the recordings run for 73 minutes, and the series has a uniform packaging concept. They have a dealer price of £4.85 (CD) and £2.43 (tape). CBS expects to promote them with co-operative advertising.

Digital Masters throws into question the future of Maestro, the existing CBS mid-price series. There are further Maestro releases on schedule for this year, but they are currently being put on hold while Digital Masters — with its better sound quality and longer playing times — is given its head.

● CHRISTOPHER RAEBURN, senior producer, Decca Classics, has been awarded the Franz Schalk Medallion by the Vienna Philharmonic Orchestra in recognition of his services for over 30 years. The Schalk Award, not given annually but at irregular periods to close associates of the Orchestra, has previously been received by conductors such as Josef Krips and Karl Böhm.

● DEALERS CAN expect renewed interest in Decca's recording of War Requiem following the Easter screening (Good Friday 8.25pm) on BBC2 of Derek Jarman's film War Requiem based on the oratorio. The recording, conducted by the composer, is on all three formats (414 383 CD/SET 252 LP/K27K22 tape).

CROSSOVER CLASSICS

1	THE CLASSIC EXPERIENCE	EMI
	Various	EMTV45/TCMTVD45 (E)
2	NEW PAVAROTTI COLLECTION LIVE	Stylus
	Luciano Pavarotti	SMR857/SMC857 (STY)
3	I'LL NEVER WALK ALONE	Dix
	Dennis O'Neill	DENNIS1/DENNISC1 (E)
4	NEW PAVAROTTI COLLECTION LIVE	Stylus
	Luciano Pavarotti	SMR857/SMC857 (STY)
5	I'LL NEVER WALK ALONE	Dix
	Dennis O'Neill	DENNIS1/DENNISC1 (E)
6	JOSE CARRERAS COLLECTION	Stylus
	Jose Carreras	SMR860/SMC860 (STY)
7	THE COLLECTION	Stylus/RCA
	Plácido Domingo	SMR625/SMC625 (STY/BMG)
8	VENICE IN PERIL	Fantasia
	Rondo Veneziano	RONI/ZCRONT1 (A)
9	GREATEST LOVE SONGS	CBS
	Plácido Domingo	CBS44701/4044701 (C)
10	THE MARIA CALLAS COLLECTION	Stylus
	Maria Callas	SMR732/SMC732 (STY)

Clean sweep for EMI oldies

THE CLASSICAL *Music Week* Awards had its share of controversy and — we hope — a well-earned compliment from Stefan Bown for its classical charts.

But if the awards demonstrated anything, it was the longevity of classical recordings. Both the full-price classical album award and the mid-price/budget classical award were won by recordings over 20 years old. And the third award, for cross-over, went to a back-catalogue compilation, again using some mature recordings.

A clean EMI sweep, it showed so clearly that the shelf-life of classical music is truly extraordinary, and that so much can depend upon imaginative marketing. The Classic Experience, the cross-over winner, was a superb example of a marketing exercise carefully planned and executed. By contrast, the success of not one but two recordings of Jacqueline du Pre playing Elgar's Cello Concerto indicated the magic that some artists continue to exert over their public even after their death.

The converse side of the coin is that questions could be asked what is wrong with the new recordings, that not one could make sufficient impression on the sales charts to even make number three. Of the nine recordings featured, only one was made since the onset of digital recordings. What does that say about the recordings being made now? Or is it just a question of marketing?



STEFAN BOWN, EMI UK classical general manager with the full price award for Elgar's Cello Concerto played by Jacqueline du Pre



ROGER WOODHEAD, general manager, Music For Pleasure, received the mid-price award for Vivaldi's Four Seasons performed by Arthur Davison and the Virtuosi of England



DAVID HUGHES, strategic marketing director and Norman Bates, licensing general manager, EMI, with the award for the crossover album

British music gets new label boost

A NEW record label devoted specifically to contemporary British music, has been launched in an enterprising move by SPNM, the Society for the Promotion of New Music.

The label is called enigmatically NMC and its initial programme of three releases in the first year has been made possible by financial input from the Holst Foundation.

The first recording is Jonathan Harvey's *Bhakti*, a work for chamber ensemble and quadraphonic tape composed at Ircam, Boule's studio in Paris — and widely regarded as one of the best pieces to be written there. The performance was recorded by Spectrum, directed by Guy Protheroe for a BBC Radio One recording and released in association with the BBC. Harvey celebrates his 50th birthday this year with two performances at St John's Smith Square in April.

The second recording to be released later this year is piano music by James Dillon, Howard Skempton, Judith Weir, John White and others played by Michel Finnis. Also planned is a recording featuring the leading contemporary music ensemble, the London Sinfonietta.

Bhakti is available on both CD and tape (NMC001/NMC001) with a dealer price of £6.05/£3.65 respectively. It is distributed by Harmonia Mundi.

Back catalogue drive as DG Walkmans top 3m

WITH THE total UK sales figure of Deutsche Grammophon's tape series Walkman Classics certain to top the 3m mark this year, the company is investing in a back-catalogue campaign centring on a Top 20 poster.

"I am very sympathetic to dealers who are very short of space for back catalogue, but we wanted to remind them of the best-sellers in the Walkman series," says Bill Holland, DG marketing manager.

There will be advertising in magazines — including *Q* — as well as 30 LBC spots with Tower

Records and other corporate advertising with Our Price and W H Smith. The Walkman contract with Sony Corporation (an anomaly since Sony's acquisition of CBS) runs until the end of 1990.

● Holland revealed that PolyGram Classics is licensing product to Pickwick for budget release. But contrary to the suggestion in the news report in *MW* March 11 will not be giving Pickwick rights to all its budget series. The budget series of DG (Privilege), Decca (Weekend) and Philips (Concert Classics) will be handled as normal by PolyGram Classics.

Rowland still on the Sonata trek

ALL THE attention focused on Erato's huge undertaking of the complete cycle of all Scarlatti's keyboard Sonatas played by Scott Ross on a 34-CD pack is in danger of overshadowing the dedicated work done by the UK's Gilbert Rowland.

Since 1975, Rowland has been steadily working his way through the 600 Sonatas in a series of private recordings. He has now reached Volume 25, and, for the first time, has issued it on CD (KGR 1025). "Not many people are buying LPs anymore, it seems, and dealers appear reluctant to buy them," says Rowland.

Undeterred by the remaining back stocks of LPs, Rowland is considering putting the most popular

back catalogue LPs on CD, and perhaps even tape.

The project will, he anticipates, take him until the end of the century to complete, when it will be contained on 45 volumes, but he hasn't lost any of his admiration for the composer and his works. "There is such vitality in the music with its Spanish idiom, and such a variety of mood and emotion even in one piece."

"I was a bit disheartened when I heard of the Erato project, but its present format of a 34 CD set will put a lot of people off," he remarks.

The Rowland recordings, on Keyboard Records, are distributed by Gamut with a dealer price of £6.95.

EG Music sets its sights worldwide

IT'S ALL change at EG Music where the company has embarked on a worldwide reorganisation of its sub-publishing as well as making new signings and adding new staff members.

The first of a series of foreign deals to be set up by managing director Dennis Collopy is with Geoege Glueck's Editions Intro in Germany. The arrangement gives EG access to Glueck's catalogue which includes material by Boney M, Milli Vanilli and The Rainbirds.

EG's Los Angeles office, opened on January 1 by Linda Komorski is aiming to be self-funding within 18 months. Komorski's first deal is an administration contract with Neil Young for his works within the

US and Canada.

Within the UK, Collopy's staff now includes commercial manager Karen Christie, formerly with BMG, ATV and Chrysalis publishing companies. The latest signings to EG Music are Gary Benson and Paul Inder.

Benson's Forever Music catalogue features the writer's work with Allan Clarke of The Hollies and with Frank Wildhorn, best known for *Where Do Broken Hearts Go*. Paul Inder is the son of Motorhead's Lemmy and according to Collopy "has been writing since he was nine". Inder's current material is to be featured on the debut album of the Paul Inder Band.



BONZO DOG Band founder member Vivian Stanshall has signed a worldwide administration deal with EMI Music Publishing for his *Survival Songs* company. His past writing career has included collaborations with Steve Winwood and the film *Sir Henry At Rawlinson End*. Stanshall is currently developing *Sir Henry* for records and radio, overseeing Bonzo reissues for Demon and EMI Records and working on new songwriting and theatrical projects. Pictured are: (L-R) Bob Clifford (general manager, catalogue development, EMI Music Publishing), Stanshall and Frans de Wit, managing director, EMI Music Publishing) and ... friends.



GEORGE VAN DUSEN has become the oldest person to join the Performing Right Society. The 83 year old yodeller, whose *It's Party Time Again* scaled the lower reaches of the *MW* chart at Christmas, is seen here with (left to right) Brian Engel (member relations officer PRS), Christian Ulf-Hansen (PRS) and Brian Carroll of Bri-Tone Records, for whom Van Dusen records.

Hats thrown in the ring for initial ILR contracts

by Sarah Davis
THIRTY APPLICATIONS had been received by the closing date of March 13 for four of the first five incremental ILR contracts. A surprised IBA said no applications were received for the fifth licence, Rutland (VHF/FM), apparently because of low projected audience figures. As a result, the IBA intends — subject to frequency availability — to advertise an additional location from its published short list as a replacement for Rutland.

Hotly contested Hounslow (Medium Wave/AM), ethnic received the most licence applications. Among the strongest contenders is Radio Minor, whose Suresh Joshi presently hosts an Asian magazine programme for LBC. With 10 years in radio, Joshi is the only presenter at LBC with a sub-contacted programme for which he sells his own advertising. Joshi has also applied for a Birmingham incremental. Hounslow Community Radio is another likely winner, as Inder Singh Uppal, heading the consortium, is a community relations officer in the area. West London Radio (Radio Middlesex) may have fate on its side as astrologer Russell Grant has an interest. He is a member of

the 30,000 strong campaigning organisation Friends Of Middlesex which is putting its support behind the station. Other applicants are ACTA Community Radio, Asian Independent Radio (AIR), Go Wes (owned by Wembley Stadium Ltd), Radio Harmony, Middlesex Community Radio, Multicultural London Radio (MLR), Radio Roshni, West City Radio (WCR) and an unnamed applicant.

Manchester (VHF/FM, ethnic) is another popular licence. Strong contenders are Horizon FM — consortium leader Julian Allitt is the assistant managing director of Preston-based Red Rose Radio, presently negotiating a takeover of Piccadilly Radio — and BBC TV and radio presenter Mike Shaft's Sunset Radio. Shaft is an ex-pirate, once with Manchester's Sunshine Radio. Also fancied is Greater Manchester Community Radio, part of Phil Redmond's (Mersey TV owner and Brookside producer) New Media Age concept — his plans for expansion into community radio and satellite TV. Zone is a new, late bidder with interesting programme ideas for a mixed ethnic station and Manchester Community Radio's Dhru Paw is also involved with ACTA Community Radio (Hounslow). Other applicants are Cosmos Radio, Fame Radio, Independent Community

Radio (Rainbow Radio), Victoria Radio Manchester, and Radio Watan. In Bristol (VHF/FM), Boss-FM is a favourite.

The company's Eddie Vickers is the programme controller for Cheltenham and Gloucester-based Severn Sound. Children's Broadcasting also has a good chance. Its Surrey-based consortium head Helen Westgate has been campaigning for about five years for children's radio.

A possible winner is For The People (FTP), a non-profit making organisation and a member of CRA. The remaining applicants are City Radio, Radio Crystal and KCR-FM. Stirling (VHF/FM) received only two applicants. The strongest is Stirling Community Radio Association, which is heavily connected with the university and is a genuine local community radio bid with broadcast experience. The other applicant is Radio Thistle.

An announcement of the contract award is expected in mid-April. Each contract will be offered provisionally up to December 31, 1994. It is expected new legislation affecting IR will be brought into effect before then and that the contractual arrangements for incremental contractors, as for ILR companies, will need to be adapted as a result.

COMPACT

disc

DIGITAL AUDIO

1	2	ANYTHING FOR YOU, G. Estefan/Miami Snd	Epic
2	-	SOUTHSIDE, Texas	Mercury/Phonogram
3	1	A NEW FLAME, SIMPLY RED	Elektra
4	-	101, Depeche Mode	Mute
5	3	SINGULAR ADV. OF THE STYLE COUNCIL, The Style Council	Polydor
6	6	UNFORGETTABLE 2, Various	EMI
7	4	STOPI, Sam Brown	A&M
8	5	ANCIENT HEART, Tanita Tikaram	WEA
9	7	DON'T BE CRUEL, Bobby Brown	MCA
10	9	DEEP HEAT, Various	Telstar
11	19	THE GREATEST HITS COLLECTION, Bananarama	London
12	8	THE MARQUEE - 30 LEGENDARY YEARS, Various	Polydor
13	12	TRUE LOVE WAYS, Buddy Holly	Telstar
14	10	THE RAW AND THE COOKED, NYC	London
15	-	ANOTHER PLACE AND TIME, Donna Summer	Warner Brothers
16	11	SPIKE, Elvis Costello	Warner Brothers
17	-	TRAVELLING WILBURYS, Traveling Wilburys	Warner Bros
18	14	CHEEK TO CHEEK, Various	CBS
19	20	BUSTER (OST), Various	Virgin
20	17	MONEY FOR NOTHING, Dire Straits	Vertigo/Phonogram

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

B R I E F S

● ROCKLINE, THE ILR music phone-in programme, produced by syndicators PPM Radiowaves, is back on the air. Sponsored for the second time by the Midland Bank, Rockline is a live phone-in interview format with major rock and pop stars, distributed to 20 radio stations around the country by satellite. The programme, which goes out at 8.00pm every Friday night, featured Gloria Estefan and The Pasadenas during the first two weeks.

● ATLANTIC 252 has been chosen by Radio Tara as the name for its new radio station which will broadcast across the UK from early autumn 1989. Atlantic is a £5m joint venture between Radio Luxembourg and the Irish state broadcaster RTE. The minimum coverage area will include 30m people and advertisers will be guaranteed the station will deliver a weekly audience of 4.5m. Atlantic 252 will broadcast "music of the Eighties", on 252 KHz, from 6am to 7pm with the emphasis on "more music, less talk." Station manager Travis Baxter says: "We shall be creating a strong, highly identifiable sound onto which DJ personalities and feature items will be laid."

● JIMMY SAVILE is to join Newcastle's Metro Radio to present a new series of "Savile's Travels." Savile, a veteran of Radio One and Luxembourg, will start his new show on March 19, when Metro plan to start a new split frequency service. Metro is currently one of

the best performers in the ILR network. During the last year it made profits of over £1m with an increase in sales of 20 per cent. Recent figures also show a substantial increase in audience.

● LONDON JAZZ Radio, a bidder for a London incremental, is planning to launch a £100,000 "awareness" campaign in London to publicise its application. It will promote the station at every jazz venue in London and embark on a series of sponsored performances to be recorded for later transmission.

● THE IBA has announced that there has only been one applicant for an ILR franchise for the Border region. Despite there being only one application, the applicant will still be assessed, and the licence awarded on merit.



GLORIA ESTEFAN: Rockline performer

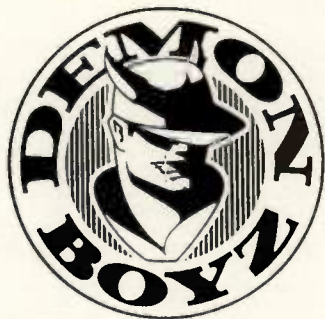
AIR PLAY

KEY A=Radio 1 'A' list B=Radio 1 'B' list		RADIO 1 w/16.3 ACTUAL PLAYS (4 or more)		RADIO 1 w/16.3 PLAYLISTED		REGIONAL w/16.3 PLAYLISTINGS (43 stations)		LAST WEEK'S CHART	
ABDUL, PAULA	Straight Up	Siren	11	8	B	—	38	36	6
BANANARAMA	Help	London	16	20	B	A	35	36	3
BANGLES, THE	Eternal Flame	CBS	8	—	—	—	27	31	47
BECK, ROBIN	Save Up All Your Tears	Mercury	—	—	—	—	12	24	—
BEE GEES	Ordinary Lives	Warner Brothers	12	—	B	—	14	—	—
BOY MEETS GIRL	Bring Down The Moon	RCA	—	—	—	—	20	22	—
BREATHE	Don't Tell Me Lies	Siren	5	8	—	—	37	35	61
BROTHER BEYOND	Can You Keep A Secret	Parlophone	12	6	B	—	19	—	—
BROWN, BOBBY	Don't Be Cruel	MCA	14	—	—	—	15	—	—
BROWN, SAM	Stop	A&M	11	21	B	A	37	36	5
CAPALDI, JIM	Some Come Running	Island	5	—	—	—	23	20	—
CARRACK, PAUL	Don't Shed A Tear	Chrysalis	11	14	B	B	31	26	64
CHANELLE	One Man	Cooltempo	5	6	—	—	26	21	25
CHILDS, TONI	Don't Walk Away	A&M	6	—	—	—	19	—	—
COLD CUT	People Hold On	Ahead Of Our Time	15	14	A	B	16	9	—
COSTELLO, ELVIS	Veronica	Warner Brothers	22	27	A	A	40	40	31
CULT, THE	Firewoman	Beggars Banquet	4	—	—	—	6	—	—
DARLING BUDD, THE	Let's Go Round There	Epic	4	—	—	—	15	—	—
DEACON BLUE	Wages Day	CBS	23	23	A	A	36	36	20
DEPECHE MODE	Everything Counts (Live)	Mute	6	9	—	B	14	18	24
DONOVAN, JASON	Too Many Broken Hearts	PWL	22	20	A	A	39	39	1
EASTON, SHEENA	Days Like This	MCA	—	5	—	—	27	24	50
ELLIS, BEGGIS & HOWARD	Big Bubbles	RCA	5	6	—	—	16	9	48
ESTEFAN, GLORIA	Can't Stay Away From You	Epic	15	17	A	A	42	40	7
FISHBONE	Ma And Pa	Epic	8	5	—	—	4	—	—
FORDHAM, JULIA	Where Does The Time Go	Circa	4	6	—	—	35	31	41
FOUR TOPS, THE	Indestructible	RCA	14	10	B	B	38	37	33
FUZZBOX	International Rescue	WEA	21	19	A	A	22	19	23
GOODBYE MR MACKENZIE	The Rattler	Capitol	11	7	B	B	25	21	43
GRIFFIN, CLIVE	Be There	Mercury	—	5	—	—	19	19	76
GUNS N' ROSES	Paradise City	Geffen	21	12	A	—	13	6	21
HERNANDEZ, ALL MY LOVE	All My Love	Epic	10	—	B	—	7	—	—
JACKSON, MICHAEL	Leave Me Alone	Epic	15	21	B	A	38	39	11
JONES, HOWARD	Everlasting Love	WEA	4	11	—	B	20	33	65
KIARA/SHANICE WILSON	This Time	Arista	4	10	—	—	19	15	81
KON KAN I	Bag Your Pardon	Atlantic	10	13	B	—	28	25	—
LENNON, JULIAN	Now You're In Heaven	Virgin	5	8	—	—	17	18	59
LIVING IN A BOX	Blow The House Down	Chrysalis	20	21	A	A	37	35	10
LOVE & MONEY	Jocelyn Square	Fontana	10	7	—	—	23	9	—
MACCOLL, KIRSTY	Free World	WEA	7	—	—	—	—	—	—
MADONNA	Like A Prayer	Sire	28	22	A	A	40	32	2
MEN THEY COULDN'T HANG	Rain, Steam, Speed	Silverstone	4	—	—	—	—	—	—
MIDNIGHT OIL	Beds Are Burning	Sprint	16	8	—	—	13	—	—
NEW MODEL ARMY	Vagabonds	EMI	6	5	—	—	8	4	37
NEW ORDER	Round And Round	Factory	19	17	A	B	30	30	22
NOONE, PETER	I'm Into Something Good	Cypress	—	—	—	—	10	14	—
O'HARA, MARY MARGARET	Body's In Trouble	Virgin	—	5	—	—	—	—	—
ORBISON, ROY	She's A Mystery To Me	Virgin	15	—	—	—	—	—	—
PITNEY, GENE	It's Over	Epic	—	—	—	—	16	16	—
POISON	Every Rose Has Its Thorn	Capitol	11	18	—	A	24	32	18
PREFAB SPROUT	The Golden Calf	Kitchenware	12	12	B	B	27	34	82
PURSUIT OF HAPPINESS	I'm An Adult Now	Chrysalis	4	—	—	—	—	—	—
QUARTZ, JAKIE A	La Vie, A L'Amour	PWL	—	5	—	—	13	11	55
REYNOLDS GIRLS	I'd Rather Jack	PWL	20	22	A	A	31	29	12
ROACHFORD	Family Man	CBS	18	15	B	B	29	21	42
SHOCKED, MICHELLE	When I Grow Up	London	8	6	—	—	9	11	67
SIMPLY RED	If You Don't Know Me By Now	WEA	6	—	—	—	—	—	—
SOUL II SOUL	Keep On Moving	10	10	6	—	—	29	7	15
SOUTHSIDE JOHNNY	On The Air Tonight	RCA	4	5	—	—	21	17	—
SPRINGFIELD, DUSTY	Nothing Has ...	Parlophone	19	22	A	A	39	40	17
STRAY CATS, THE	Bring It Back Again	EMI	—	4	—	—	6	8	71
SUMMER, DONNA	This Time It's For Real	Warner Bros	20	11	A	B	34	40	4
S'XPRESS	Hey Music Lover	Rhythm King	8	13	B	B	23	22	9
TEXAS I	Don't Want A Lover	Mercury	13	22	B	A	34	37	14
TEXAS	Prayer For You	Mercury	4	—	—	—	—	—	—
THE THE	The Beat(en) Generation	Epic	6	—	—	—	—	—	—
TIKARAM, TANITA	World Outside Your Window	WEA	—	7	—	—	40	37	58
TOOTS	Hard To Handle	Mango	13	7	B	B	—	—	—
T'PAU	Only The Lonely	Siren	11	7	B	B	32	19	—
TRANSVISION VAMP	Baby I Don't Care	MCA	12	—	A	—	16	—	—
TRAVELLING WILBURYS	End Of The Line	Warner Bros	10	7	—	—	38	37	53
TURNER, RUBY	Baby I Need Your Loving	Jive	—	—	—	—	8	11	—
TYREE	Turn Up The Bass	London	—	9	—	—	10	14	16
WEE PAPA GIRL	RAPPERS Blow The House Down	Jive	4	6	—	—	6	7	10
WILDE, KIM	Love In The Natural Way	MCA	13	15	B	B	38	36	36
WILLIAMS, ALYSON	Sleep Talk	Def Jam	14	16	B	B	23	16	28
WILLIAMS, VANESSA	Dreaming	Wing	6	5	—	—	21	7	—
WILSON, ANN	Surrender To Me	Capitol	—	—	—	—	16	19	87
WOMACK & WOMACK	Celebrate The World	4th & B'way	15	21	A	A	38	39	11
WONDERSTUFF	Who Wants To Be Disco King	Polydor	11	11	B	B	9	9	29

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).

OUT ON 12" 27th MARCH



RECOGNITION

**B/W LYRICAL CULTURE
RECOGNITION DUB**

CAT No 12" NOTE 26

**PRODUCED BY THE
TWILIGHT FIRM**

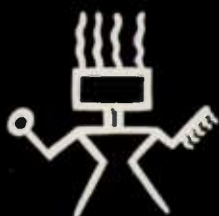
**ALSO THE LONG AWAITED
BEATS
BREAKS &
SCRATCHES
VOL III**

-for DJ's only-

**12 drum rhythm tracks+ 50 effects & scratches
THE LATEST IN THIS ESSENTIAL SERIES
TOTALLY UP TO THE MINUTE BREAKS &
SCRATCHES**

CAT No MOMIX 3

**PRODUCED BY
SIMON HARRIS**



MUSIC OF LIFE

SLAYING ALL SUCKERS

OUT ON 27th MARCH

2 KILLER 12" STYLE KUTZ

SINNAMON THANKS TO YOU

**THE GARAGE CLASSIC
REMIXED FOR 1989
BY SIMON HARRIS**

THE 12" INCLUDES

**HOUSE MIX, DEEP HOUSE MIX
& ORIGINAL SHEP PETTIBONE MIX**

**CAT No 12" SMASH 3 &
7", 7 SMASH 3**

**(7" includes previously unavailable
Accapella mix)**

AMBASSADORS OF FUNK

ANOTHER SIDE TO YOU
(French rap & original
& Bonus Beats)

Plus: The Ambassadors Megamix

CAT No SMASH 4
(all trax from the LP Monsterjam)



LIVING BEAT RECORDS

Distributor Codes

A—PRT 01-640 3344
ACD—ACD 01-451 4494
APT—0904 611656
ARAB—Arabesque 01 992 7732
BB—Bite Back 01-653 5350
BK—Backs 0603 624290
BMG—BMG 021-500 5678
BU—Bulle 08894 76316
C—CBS 0296-395151
CA—Caddis 01-836 3646
CC—Clear Cut 0533 811417
CH—Charly 01-639 8603
CLD—Compact Leisure 01-523 2266
CM—Celtic Music 0423 888979
CON—Conifer 0895 441 422
CSA—01-960 8466
DIS—Discovery 067 285 406
E—EMI 01-848 9811
EMD—European Music Distributors 01-443 2528
ELUK—Entertainment UK 01-848 9769
F—PolyGram 01-590 6044
FF—Fast Forward 031 226 4616
FOL—Folksound 0203 711935
GD—Gordon Duncan 0467-21517
GOLD—S. Gold 01-539 3600
GS—Graphic Sound 0622 683196
GY—Greyhound 01-924 1166
H—HR Taylor 021 622 2377
HM—Harmaria Mundi 01-253 0863
HOL—Hollywood Nights 0438 315533
HS—Hotshot 0532 742106
I—Cartel Scotland 031 226 4616
I—Cartel North 0904 641 415
I—Cartel Midlands 0926 496060
I—Cartel East 0926 496060
I—Cartel West 0272 541291
I—Cartel South-East 01-837 4404
JETZ—Jeffsoundz 0253 712453
GAM—G&M 01-534 4882
GCS—John Goldsmith CDS 01-405 2280
J—Jungle 01-359 8444
JS—Jehstar 01-961 5818
K—K-tel 01-992 8000
KS—Kingdom 01-836 4763
LG—Lightning 01-965 9292
LO—Lond sc 01-522 2936
M—MSD 01-961 5646
MMC—Magnum Music Group 0494-882858
ML—Mainline 01-686 3636
MS—Music Sales (N. Ireland)
NM—Nine Mile 0926 496060
O—Outlet 0232 322826
OR—Orbitone 01-965 8292
P—Pinnacle 0689 73144
PAC—Pacific 01-800 4490
PRD—Paragon 0327 300811
PK—Pickwick 01-200 7000
PL—Prism Leisure 01-804 8100
PP—Probe Plus 051 236 6591
PROJ—Projection 0702 72281
PVG—Palace Virgin and Gold 01-539 5566
PY—Priority 01-992 7021
RA—Rainbow 01-589 3254
RC—Rollercoaster 0453 886252
RE—Revolver 0272-541291
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
SIL—Silva Screen 01-284 0525
SO—Stage One 0428 4001
SOL—Solomon & Peres 08494-32711
SOTO—Sotosound 01-523 2981
SP—Spartan 01-903 8223
SRD—Southern 01-889 6555
SSD—Silver Sounds (CD) 01-808 0833
STERN—Stern's/Triples 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

NEW ALBUMS

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
ALLMAN BROS., The	THE FORTY GREATEST HITS	POLYDOR	CD:821233-2	£7.29(F)					Rock
ALLMAN BROS., The	THE IDLE WILD SOUTH	POLYDOR	CD:833334-2	£4.89(F)					Rock
ANTHRAX	STATE OF EUPHORIA	ISLAND	LP:PILP5 9916	(F)					Rock
ATV	SPLITTING IN TWO	CHERRY RED	LP:GRAM 40	(P)					Metal
BIZARRE INC	TECHNOLOGICAL BLUE CHIP	LP:BLUE TEC 1	£3.85(I/BK)						Dance/Disco
BOY GEORGE	HIGH HAT VIRGIN	LP/MC:V 2555/TCV 2555	CD:CDV 2555	£3.29/7.29(E)					Pop
BROWN, James IN	THE JUNGLE GROOVE	POLYDOR	CD:829624-2	£4.89(F)					Soul
BURROWS, Terry	THE WHISPERING SCALE	HAMSTER	LP:HAM 26	£3.65(I/BK)					Rock
CANCONVELO, Nana	RAIN DANCE ANTILLES/ISLAND	LP/MC:AN 8741/ANC 8741	CD:ANCD 8741	(F)					Rock
CLARK, Guy	OLD FRIENDS	MOTHER/ISLAND	LP/MC:MUM 893/MUMCD 893	(F)					Rock
COCKBURN, Bruce	BIG CIRCUMSTANCES	FM REVOLVER	LP/MC:REVLP 122/REVMC 122	CD:REVXD 122	(BMG/RE)				Rock
COLE, Lloyd & The	COMMOTIONS '84 TO '89	POLYDOR	LP/MC:837736-1/837736-4	CD:837736-2	£3.99/4.89(F)				Rock
CONWELL, Tommy & The	YOUNG RUMBLERS	RUMBLE CBS	LP/MC:4624311/4624314	CD:4624314	£3.99/7.29(C)				Rock
COOPER-CLARKE, John	'OU EST LA MAISON DE FROMAGE	RECIEVER	LP:RRLP 110	£3.25(P)					Rock
COYLE, Peter	'D SACRIFICE EIGHT	BIG BIG MASSIVE	LP:BMMLP 001	CD:BBMCD 001	£3.89/6.45(I/P)				Pop
DEEP FREEZE	MICE LIVE IN SWITZERLAND	LOGICAL FISH	LP:LOGICAL FISH 1	£3.05(I/BK)					Pop
DEEP PURPLE	THE HOUSE OF BLUE LIGHT	POLYDOR	CD:831318-2	£4.89(F)					Metal
DEVILLE SPORTIN'	LIFE	POLYDOR	CD:825776-2	£4.89(F)					Rock
DONOVAN	DONOVAN PRT	MC:C90 5	CD:GHCD 5	£2.43/3.86(A)					Pop
EXTREME NOISE	TERROR HOLCAUST IN YOUR HEAD	HURT	LP:HURT 1	£2.99(P)					Metal
FINN, Tim	TIM FINN	CAPITOL	LP/MC:EST 2088/TCST 2088	CD:CDEST 2088	£3.99/7.29(E)				Rock
FLAMING LIPS	TELEPATHIC SURGERY	ENIGMA	LP/MC:ENVLP 523/ENVMC 523	CD:ENVCD 523	(E)				Rock
FONDA, Jane	JANE FONDA WORKOUT	ATLANTIC	LP/MC:K 925851-1/K 925851-4	CD:K 925851-2	£4.10/6.49(W)				Spoken
GIPSKY KINGS	GIPSKY KINGS TELSTAR	LP/MC:STAR 2355/STAC 2355	CD:TCDD 2355	£4.86/7.29(BMG)					World
GRENFEEL, Joyce	JOYCE GRENFEEL REQUESTS THE PLEASURE	BBC RADIO COLL	BBC MC:ZBBC 1049	£3.65(P)					Spoken
GUTHRIE, Gwen	GOOD TO GO	LOVER POLYDOR	CD:829532-2	£4.89(F)					Soul
HANCOCK, Tony	HANCOCK'S HALF HOUR 3 - BBC RADIO COLLECTION	BBC MC:ZBBC 1069	£3.65(P)						Comedy
HARD OPTIONS	GENERATION TO GENERATION	MOSA	LP:MOSA 014	(BMG/W)					Rock
HENDRIX, Jimi	CRASH LANDING	POLYDOR	CD:827923-2	£4.89(F)					Rock
HENDRIX, Jimi	CRY OF LOVE	POLYDOR	CD:829926-2	£4.89(F)					Rock
HENDRIX, Jimi	LIVE AT THE ISLE OF WIGHT	POLYDOR	CD:831813-2	£4.89(F)					Rock
HENDRIX, Jimi	LIVE IN WINTERLAND	POLYDOR	CD:833004-2	£4.89(F)					Rock
HENDRIX, Jimi	LOOSE ENDS	POLYDOR	CD:837574-2	£4.89(F)					Rock
HENDRIX, Jimi	MIDNIGHT LIGHTNING	POLYDOR	CD:825166-2	£4.89(F)					Rock
HENDRIX, Jimi	WAR HEROES	POLYDOR	CD:813573-2	£4.89(F)					Rock
HOLIDAY, Michael & Edna	SAVAGE A SENTIMENTAL JOURNEY	SEE FOR MILES	LP:SEE 255	£3.45(P)					MOR
HOLMES, Robert	AGE OF SWING	VIRGIN	LP/MC:V 2568/TCV 2568	CD:CDV 2568	£3.85/7.29(E)				Rock
KAEMPFERT, Bert	SWINGING SAFARI	POLYDOR	CD:825494-2	£4.89(F)					MOR
KHALED, Cheb & Safy	BOUTELLA KUTCHE STERNS	LP/MC:STERNS 1024/STC 1024	CD:STCD 1024	£3.85/6.45(STERNS)					Ethnic
KINKS, The	THE KINKS PRT	MC:C 901	CD:GHCD 1	£2.43/3.86(A)					Pop
KWAME	THE BOY GENIUS	ATLANTIC	LP/MC:K 7819411/K 7819414	CD:K 7819412	£4.10/6.49(W)				Pop
LAST, James	PLAYS MOZART	POLYDOR	LP/MC:839043-1/839043-1	CD:839043-2	£3.99/6.99(F)				MOR
LAWRENCE ORCHESTRA, Syd, The	REMEMBER GLENN MILLER	PICKWICK	LP:PWK 094	(PK)					Instrumental
LAZZ	ROCKET ANNIHILATION	ENIGMA	LP/MC:ENVLP 521/ENVMC 521	CD:ENVCD 521	(E)				Rock
LEATHERWOLF	STREET READY	ISLAND	LP/MC:ILPS 9927/ICT 9927	CD:CID 9927	(F)				Metal
LENNON, Julian MR	JORDAN VIRGIN	LP/MC:JLLP3/JLNC3	CD:JLCD3	£3.85/7.29(E)					Rock
LES RITA	MITOUKO MARC & ROBERT VIRGIN	LP/MC:V 2572/TC 2572	CD:CDV 2572	£3.85/7.29(E)					Rock
LOC, Tone	LOCED AFTER DARK	DELICIOUS/ISLAND	LP/MC:BRLP 526/BRCA 526	CD:CD 526	(F)				Rock
LYLE, Bobby	IVORY DREAMS	ATLANTIC	LP/MC:K 7819381/K 7819384	CD:K 7819382	£4.10/6.49(W)				Jazz
MASS VOICES	IN THE NIGHT	ENIGMA	LP/MC:ENVLP 522/ENVMC 522	CD:ENVCD 522	(E)				Rock
MAYALL, John	ARCHIVES TO THE 80'S	POLYDOR	CD:837127-2	£4.89(F)					Rock
MOODY BLUES	OTHER SIDE OF LIFE	POLYDOR	CD:829179-2	£4.89(F)					Rock
MUNGO JERRY	MUNGO JERRY PRT	MC:C90 4	CD:GHCD 4	£2.43/3.86(A)					Pop

** Previously listed in alternative format * Import

Tuesday 28th March-Friday 31st March Album Releases: 107

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
NIXON, Mojo & Skid	ROPER ROOT HOG OR DIE ENIGMA	LP/MC:ENVLP 520/ENVMC 520	CD:ENVCD 520	(E)					Rock
OGDON, John	VIRTUOSO PICKWICK	CD:PCD 920	(PK)						Instrumental
ORIGINAL SOUNDTRACK	TEQUILA SUNRISE	CAPITOL	LP/MC:EST 2086/TCST 2086	CD:CDEST 2086	£3.99/7.29(E)				Films/Shows
ORIGINAL SOUNDTRACK	THE ACCIDENTAL TOURIST	WARNERS	LP/MC:K 925846-1/K 925846-4	CD:K 925846-2	£4.10/6.49(W)				Films/Shows
PARKER, Robert	BEST OF ROBERT PARKER	1988 BBC	CD:BBCD 725	(P)					Jazz
PARKER, Robert	JAZZ CLASSICS - IN DIGITAL STEREO	BBC	CD:BBCD 662	(P)					Jazz
PATTULLO	ALL THE BEST	GORDON DUNCAN	LP/MC:LAP 118/LAPC 118	(GD)					MOR
PITNEY, Gene	GREATEST HITS	PICKWICK	LP/MC:SHM 3261/HSC 3261	CD:PWK 097	(PK)				MOR
PRESIDENT, THE	BRING YOUR CAMERA	ELEKTRA	LP/MC:K 9607771/K 9607794	CD:K 9607792	£4.10/6.49(W)				Rock
RIGHTEOUS BROS	GREATEST HITS	POLYDOR	CD:823119-2	£4.89(F)					MOR
SEARCHERS, The	THE SEARCHERS PRT	MC:C90 2	CD:GHCD 2	£2.43/3.86(A)					MOR
SEX PISTOLS	THE LIVE & LOUD LINK	LP:LINKLP 063	£3.25(SP)						Punk
SHAKATAK	INVITATIONS	POLYDOR	CD:810068-2	£4.89(F)					Soul
SHAM	69 TELL US THE TRUTH	RECEIVER	LP:RRD001	£4.65(P)					Punk
SHARP	SHARP ELEKTRA	LP/MC:K 960780-1/K 960780-4	CD:K 960780-2	(W)					Rock
SILOUSIE & The	BANSHEES JOIN HANDS	WONDERLAND/POLYDOR	CD:839004-2	£4.89(F)					Rock
SILOUSIE & The	BANSHEES KALEIDOSCOPE	WONDERLAND/POLYDOR	CD:839006-2	£4.89(F)					Rock
SILOUSIE & The	BANSHEES THE SCREAM	WONDERLAND/POLYDOR	CD:839008-2	£4.89(F)					Rock
SKAGGS, Ricky	LIVE IN LONDON	PICKWICK	LP/MC:SHM 3252/HSC 3252	(PK)					Rock
SLAUGHTER & THE	DOGS RABID DOGS	RECEIVER	LP:RRLP 109	£3.25(P)					Punk
SPACEMEN 3	PLAYING WITH FIRE	FIRE	LP/MC:FIRE 16/FIREMC 16	CD:FIRECD 16	£3.95/6.99(P)				Rock
STATUS	QUO STATUS	QUO PRT	MC:C90 3	CD:GHCD 3	£2.43/3.86(A)				Rock
STIFF LITTLE FINGERS	SEE YOU UP THERE	VIRGIN	LP/MC:VGD 3515/VGDC 3515	CD:VGDCD 3515	£3.85/7.29(E)				Jazz
STRANGERS, THE	DREAMTIME EPIC	LP/MC:4634011/4634014	CD:4634012	£2.43/4.85(C)					Punk
STRAY CATS	BLAST OFF	EMI MANHATTAN	LP/MC:MTL 1040/TCMTL 1040	CD:CDMTL 1040	£3.99/7.29(E)				Rock
TEMPLE, Paul	PAUL TEMPLE AND THE CONRAD CASE	BBC RADIO COLL	BBC MC:ZBBC 1032	£3.65(P)					Spoken
TIETCHENS, Asmus	ABFEIFUCHUNG	HAMSTER	LP:HAM 25	£3.65(I/BK)					Rock
TOMLINSON, Michael	STILL BELIEVE	CYPRESS	LP:YL 0104	CD:YD 0104	(A)				Rock
TORINO	ROCK IT	FM REVOLVER	LP/MC:WKFMFL 123/WKFMCD 123	(BMG/RE)					Rock
TWO LOST SONS	808 FEVER	BLUNT	LP:BLUNT 047	£3.05(SP)					Rock
UNTOUCHABLES, The	AGENT '00' SOUL ENIGMA	LP/MC:ENVLP 524/ENVMC 524	CD:ENVCD 524	(E)					Rock
VARIOUS	A FULL HEAD OF STEAM	EMI	LP/MC:PHOSLP 1/PHOSTC 1	CD:PHOSCD 1	£1.21/1.82(E)				Rock
VARIOUS	CARRY ON OIL LINK	LP:LINKLP 067	£3.25(SP)						Punk
VARIOUS	COUNTRY COLLECTION VOLUME 4	PICKWICK	LP/MC:SHM 3260/HSC 3260	CD:PWK 091	(PK)				Country
VARIOUS	COUNTRY NO.1'S (VOL 2)	OLD GOLD	LP/MC:OG 1509/CASS OG 2509	CD:CD 3509	£2.60/4.86(A/LIG/WU)				Country
VARIOUS	COUNTRY NO.1'S (VOL 3)	OLD GOLD	LP/MC:OG 1510/CASS OG 2510	CD:CD 3510	£2.60/4.86(A/LIG/WU)				Country
VARIOUS	COUNTRY NO.1'S (VOL 4)	OLD GOLD	LP/MC:OG 1511/CASS OG 2511	CD:CD 3511	£2.60/4.86(A/LIG/WU)				Country
VARIOUS	COUNTRY STARS	PICKWICK	LP/MC:SHM 3262/HSC 3262	CD:PWK 098	(PK)				Country
VARIOUS	CRITICS CHOICE	CYPRESS	LP:YL 0108	CD:YD 0108	(A)				Rock
VARIOUS	EVENING FALLS (THEMES)	TELSTAR	LP/MC:STAR 2350/STAC 2350	CD:TCDD 2350	£4.86/7.29(BMG)				MOR
VARIOUS	GOON SHOW CLASSICS 3 - BBC RADIO COLLECTION	BBC MC:ZBBC 1047	£3.65(P)						Comedy
VARIOUS	GOON SHOW CLASSICS 4 - BBC RADIO COLLECTION	BBC MC:ZBBC 1048	£3.65(P)						Comedy
VARIOUS	KIDNAPPED - BBC RADIO COLLECTION	BBC MC:ZBBC 1060	£3.65(P)						Spoken
VARIOUS	NOT THE NINE O'CLOCK NEWS - BBC RADIO COLLECTION	BBC MC:ZBBC 1009	£3.65(P)						Spoken
VARIOUS	ROSENCRANTZ AND GUILDENSTERN ARE DEAD	BBC MC:ZBBC 1058	£3.65(P)						Spoken
VARIOUS	THE FREEDOM PRINCIPLE	URBAN/POLYDOR	LP/MC:837925-1/837925-4	CD:837925-2	(F)				Acid House
VARIOUS	UNFORGETTABLE 2	EMI	LP/MC:EMTV 46/TCMTV 46	CD:CEMTV 46	£4.59/7.59(E)				Pop
WALDMAN, Wendy	LETTERS HOME	CYPRESS	LP:YL 0102	CD:YD 0102	(A)				Rock
WATSON, Helen	THE WEATHER INSIDE	COLUMBIA	LP/MC:SCX 6717/TCSCX 6717	CD:CDSCX 6717	£3.99/7.29(E)				Rock
WEISBERG, Tim	HIGH RISK	CYPRESS	LP:YL 0101	(A)					Rock
WHITTAKER, Roger	NEW WORLD IN THE MORNING	PICKWICK	LP:CD:PWK 092	(PK)					MOR
WILLIAMS, Hank	FORTY GREATEST HITS	POLYDOR	CD:821233-2	£7.29(F)					Country
WINDOWS	THE FRENCH LAUNDRY	CYPRESS	LP:YL 0124	CD:YD 0124	(A)				Rock
YOUNG, Jesse	Colin THE HIGHWAY IS FOR HEROES	CYPRESS	LP:YL 0103	CD:YD 0103	(A)				Rock

Year to Date: 13 weeks to 31st March Album Releases: 1,227



MARCH ISSUE

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APRIL ISSUE

NEW SINGLES

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
**ADULT NET TAKE ME/Incent & Peppermints Fontana/Phonogram 10" BRX 110 Colour vinyl/Poster (F)										
ALBERT, Ken	GUNSHOT/tba	Digital English	12"				DE 012 (JS)			Reggae
ALMOND, Marc	ONLY THE MOMENT/Real Evil	Parlophone/EMI	7"				R 6210 Pic Bag 7" RC 6210			
	Ltd Ed Clear Vinyl 12"	12R 6210 Pic Bag					She Took My Soul In Istanbul 12"			12RS 6210 Ltd Etched Disc (E)
**ASWAD BEAUTY'S ONLY SKIN DEEP/Smokey Blues Mango/Island "CD" CIDMX 105 54-46 That's My Number (F)										
BEE GEES	ORDINARY LIVES/Wing And A Prayer	Warner Brothers	7"				W 7523 Pic Bag 12" W 7523T Pic Bag "CD" W 7523CD (W)			
BEEFEATER	NEEDA JOB/tba	Wetspots	12"				WET 4T (SRD)			
BLACK HEROES	WE NEED A HALL OF FAME/tba	White Label	12"				SASH 005 (JS)			Reggae
BLUE MAGIC	ROMEO AND JULIET/Couldn't Get To Sleep	Last Night Def Jam/CBS	7"				6547697 Pic Bag 12" 6547696 Pic Bag "CD" 6547692 (C)			
BOB CONVENIENCE	I Fall Upon The Thorns Of Life/I Bleed!!	House Of Teeth	7"				HOT 7002 Pic Bag 12" HOT 12002 Pic Bag So Far, So Good (P)			
BOND, Joyce	DO THE TEASY/Dreaming Of A Little Island	Orbitone	7"				OR 736 12" OR 1236 (OR/A/JS)			Reggae
BROTHER BEYOND	CAN YOU KEEP A SECRET? (89 Mix)/Act Of Love	Parlophone/EMI	7"				R 6197 Pic Bag 7" RP 6197 Poster Bag 12" 12R 6197 Pic Bag Can You Dub A Secret "CD" CDR 6197 (E)			Dance/Disco
BROWN, Bobby	DON'T BE CRUEL/(Version)	MCA	7"				MCA 1310 Pic Bag (F)			Dance/Disco
BROWN, Foxy	ALL I NEED TO KNOW/tba	Reality	12"				SE 001 (JS)			Reggae
BUBBLER, Charmaine	TILL I SEE YOU/tba	Black Jack	12"				BJ 024 (JS)			Reggae
BUCHANAN, Gary	I JUST NEED YOUR LOVIN'/(Version)	Rham!	7"				RS 803 12" RS 8803 (P)			
CANDI UNDER YOUR SPELL/Dance With Me I.R.S./MCA 7" EIRS 101 Pic Bag (F)										
CHAPTER AND THE VERSE	ALL THIS AND HEAVEN TOO/(Versions)	Rham!	12"				RS 8801 (P)			
CHINA CRISIS	SAINT SAVIOUR'S SQUARE/tba	Virgin	7"				VS 1168 Pic Bag 12" VST 1168 Pic Bag (E)			
CLARKE, Sharon Dee	SOMETHING SPECIAL/(Version)	Urban/Polydor	7"				URB 31 12" URBX 31 (F)			Dance/Disco
CLOCK DVA	THE ACT/tba	Interfisch	12"				EFA 1708 (SRD)			
COCKBURN, Bruce	IF A TREE FALLS/If I Had A Rocket Launcher	FM/Revolver	7"				VHF 49 (BMG)			
COCONO	TIMERIDER/TIMERIDER — Timerider	Lisson	7"				DOLE 8 Pic Bag 12" DOLEQ 8 Pic Bag (P)			
COTTON, Joseph	PAT A FI COOK/tba	Jaguar	12"				JR 001 (JS)			Reggae
CULT, THE	FIRE WOMAN/Automatic Blues	Beggars Banquet	7"				BEG 228 Pic Bag 12" BEG 228T Pic Bag Messin' Up The Blues "CD" BEG 228CD Ltd Ed Wallet (W)			
DAVIS, Richie GOODBYE/tba Unity 12" FEA 09 (JS)										
DIESEL PARK	WEST LIKE PRINCES DO/Wings Of Delight	Food/Parlophone	7"				FOOD 19 Pic Bag 12" 12FOOD 19 Pic Bag Endless Chains/Don't Be Scared Of The Night 10" 10FOODG 19 Pic Bag "CD" CDFOOD 19 Pic Bag Above Those Things (E)			
DJ DOC-RNCY	Featuring MC PAC IN DOC WE TRUST/(Versions)	Risin'	12"				RAHT 104 (SP)			Rap
DORSEY, Gail	Ann JUST ANOTHER DREAM/Look What Love's Got Me Doing	Again	WEA	7"			YZ 369 Pic Bag 12" YZ 369T Pic Bag "CD" YZ 369CD Meet You Tonight (W)			
DOUGLAS, Lambert & WAYNE	FIRE SWEET & NICE/tba	Charm	12"				CRT 79 (JS)			Reggae
DVA/TECHNO	GEIST HACKED/tba	Bug Sex	12"				EFA 1751 (SRD)			
EHRlich BULLETS MUSIC IS DEAD... LET IT ROT! EP/Rasper Eaze/Bathtime... /Douglas										
	Dungbeetle/Oi Dar Magic Moments	12"					MMatt 29 (0276684209)			
EL DE BARGE	REAL LOVE/(Version)	Motown	7"				ZB 42685 Pic Bag 12" ZT 42686 Pic Bag "CD" ZD 42686 (BMG)			Soul
EMANUELE	REFUGE/tba	Oadde	12"				SE 001 (JS)			Reggae
FELICIANO, Jose NEVER GONNA CHANGE/Ibiza Columbia/EMI 7" DB 9174 Pic Bag 12" 12DB 9174 Pic Bag (E)										
FIESTA	BRILLIANT/(Version)	VCN	12"				12VCN 6 Pic Bag (I/BK)			Dance/Disco
GEE, Norman I AM YOUR MAN/(Version) P.L.J. 12" PLJ 004 (JS)										
GONZALES	HAVEN'T STOPPED DANCING YET/Ain't No Way To Treat A Lady	Dance On Wax	7"				DANCE 1 Pic Bag 12" DANCE 112 Pic Bag (I/BK)			Dance/Disco
GRANTHAM, Leslie & CRAIG	ARMSTRONG WINNERS AND LOSERS/tba	Lismor/Nightshift	7"				LINI 001 12" LINI 001T (I/FF)			
HIPSWAY YOUR LOVE/Sweet Talk Mercury/Phonogram 7" MER 279 Pic Bag 12" MERX 279 Pic Bag Man (Love A Woman So Bad) "CD" MERCD 279 (F)										
HITHOUSE	MOVE YOUR FEET TO THE RHYTHM OF THE BEAT/(Versions)	ARS	12"				ARS 3735 (GY)			House
HYPNOTICS, Thee	JUSTICE IN FREEDOM/Preachin' And Ramblin'/Choose My Own Way	Situation	Two				12" 51T 56T (I/RT)			
IRIE, Clement	BUN AND CHEESE/tba	Blue Mountain	12"				BMD 055 (JS)			Reggae
ISAACS, Gregory	LOOKING FOR A LOVE/tba	Bun Gem	12"				BG 0035 (JS)			Reggae
JOHNSON, Holly AMERICANOS/tba MCA 7" MCA 1323 Pic Bag 12" MCAT 1323 Pic Bag "CD" DMCAT 1323 "MC" MCAC 1323 (F)										

** Previously listed in alternative format

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
KEITA, Salif PRIMPIN/(Part Two) Mango/Island 7" MNG 103 12" 12MNG 103 (F)										
KRAMER, Michael	HOMETIME/(Version)	Paragon	7"				PRE 11 Poster Bag (PRD)			Reggae
**LOVE & MONEY JOCELYN SQUARE/Saint Henry Fontana/Phonogram 12" MONEY 722 With Insert Live: Up Escalator/River Of People (F)										
LOVETT, Lyle	STAND BY YOUR MAN/tba	MCA	7"				MCA 1322 Pic Bag "CD" DMCAT 1322 (F)			
MAD MIKKI AND THE SCIENTIST OF SOUND BURN THAT DIAL/Helium Experience Risin' 7" RAH 103 12" RAHT 103 (SP)										
MAJOR, Gregg	BETWEEN THE LINES/My Girl P.L.J.	12"					PLJ 003 (JS)			Reggae
MANILOW, Barry	PLEASE DON'T BE SCARED/A Little Travelin'	Music Please	Arista	7"			112186 Pic Bag 7" 112245 Poster Bag 12" 612186 Pic Bag Dirt Cheap 12" 612246 Pic Disc "CD" 662186 (BMG)			
MARTIKA	MORE THAN YOU KNOW/tba	CBS	7"				6545207 Pic Bag 12" 6545208 Pic Bag "CD" 6545202 (C)			
MARTIN, Vicki	NOT GONNA DO IT/tba	MCA	7"				MCA 1320 Pic Bag 12" MCAT 1320 Pic Bag (F)			
**MAZELLE, Kym GOT TO GET YOU BACK/(Version) Syncopate/EMI 12" 12SYX 25 Pic Bag (E)										
McDERMOTT, Kevin	WHEELS OF WONDER/Independence days	Island	"CD"				CID 404 (F)			Dance/Disco
MELODY, Courtney	REMEMBER/tba	Pickout	12"				PICK 04 (JS)			Reggae
MIDNIGHT OIL	BEDS ARE BURNING/Gunbarrel Highway	CBS	7"				OIL 3 Pic Bag (C) Re-release			
NAME, The LAST WAR SONG/Jesus And The Devil (Live) China 7" CHINA 15 Pic Bag Calm Before The Storm (Live) "CD" CHICD 15 Dangerous Times (Live) (F)										
NEWMAN, Carlton	MY GIRL/tba	Tuff Link	12"				99 KOSB (JS)			Reggae
ONE NATION MY COMMITMENT/For Better Or Worse I.R.S./MCA 7" EIRS 103 Pic Bag (F)										
PIXIES MONKEY GONE TO HEAVEN/Manta Ray 4AD 7" AD 904 12" BAD 904 Weird At My School/Dancing The Manta Ray "CD" BAD 904CD (P)										
RAVIN LOVE TIME LOVE/tba Living Room 12" LMOO 12 (JS)										
RESIDENTS, The	KAW-LIGA/tba	Torso	12"				TORSO 12110 (SRD)			Reggae
RHYTHM MODE	D FLEX WITH THE POSSE (REMIX)/(Versions)	Blue Chip	12"				BLUE CHIP 18T (I/BK)			
RISE GIVING IN TO ANOTHER SIN/The War Zone	A.O.L.	7"					AOL 1 Pic Bag (I)			
RUTHERFORD, Paul	I WANT YOUR LOVE/Pushed Away	4th + B'way/Island	7"				BRW 124 12" 12BRW 124 "CD" BRCD 124 (F)			
SAATCHI, Phil THREE MIRACLES/White 2 A&M 7" AM 498 Pic Bag 12" AMY 498 Pic Bag Push A Little Harder (F)										
SCOTT, Toni	THAT'S HOW I'M LIVING/The Chief	CHAMPION	7"				CHAMP 97 12" CHAMP 1297 (BMG)			
**SIGUE SIGUE SPUTNIK DANCERAMA/Barbarandroid EMI 12" SSSPD 5 (E)										
SMITH, K	DEATH IS ON THAT ROAD/tba	Wing An' A Prayer	12"				WAP 001 (JS)			Reggae
STEWART, Tinga	I'M YOUR PUPPET/tba	Techniques	12"				WRT 44 (JS)			Reggae
STONE, Tony	CANT SAY BYE/I Don't Want To Be Lonely	Ensign/Chrysalis	7"				ENY 622 Pic Bag 12" ENYX 622 Pic Bag (C)			
THEN JERICHO WHAT DOES IT TAKE/Jungle London 7" LON 223 Pic Bag 12" LONX 223 Pic Bag Under fire (F)										
THOMAS, Pauline	JEALOUSY/tba	Fresh Beat	12"				FBT 7 (JS)			Reggae
THRILLER U	PRIVATE PROPERTY/tba	Bun Gem	12"				BG 0035 (JS)			Reggae
**TRANSVISION VAMP BABY I DON'T CARE/tba MCA 7" TVV 6 Pic Bag 7" TVVD 6 Ltd Ed Gatefold 12" TVVT 6 Pic Bag 12" TVVTG 6 Ltd Ed Gatefold "CD" DVVT 6 (F)										
2000 DS	SCRAP THE CHURCH/tba	WWV	7"				WWV 001 (SRD)			
UBU, Pere WAITING FOR MARY/Wine Dark Sparks Fontana/Phonogram 7" UBU 2 Pic Bag 12" UBU 212 Pic Bag Flat "CD" UBUCD 2 (F)										
UGLY GAL	DEMON ROCKA/tba	Unity	12"				FEA 7 (JS)			Reggae
URE, Midge	SISTER AND BROTHER/Dear God (Live)	Chrysalis	7"				URE 7 Pic Bag 12" UREX 7 Pic Bag Just For You "CD" URECD 7 (C)			
VAN HALEN FEELS SO GOOD/Sucker In A Three Piece Warner Brothers 7" W 7565 Pic Bag 12" W7565T Best Of Both Worlds (Live) "CD" W 7565STD (W)										
WATERFRONT BROKEN ARROW/Chain Of Love Polydor 7" WON 3 Pic Bag 7" WONG 3 Poster Bag 12" WONX 3 Pic Bag "CD" WONCD 3 (F)										
WATLEY, Jody	REAL LOVE/tba	MCA	7"				MCA 1324 Pic Bag 12"CD" MCAT 1324 Pic Bag "CD" DMCAT 1324 (F)			
WHEN IN ROME	SIGHT OF YOUR TEARS/tba	10/Virgin	7"				TEN 267 Pic Bag 12" TENX 267 Pic Bag (E)			
WILD WEEKEND	BREAKIN' UP BREAKIN' DOWN/Yes Yes	Parlophone/EMI	7"				R 6204 Pic Bag 12" 12R 6204 Pic Bag (E)			
WILSON, Ernest	YOU/tba	Natty Congo	12"				NCDM 046 (JS)			Reggae
WRATHCHILD	NUCLEAR ROCKET/tba	FM/Revolver	7"				VHF 50 12" 12VHF 50 Pretty Vacant (BMG)			
WRIGHT, Gary	IT AINT RIGHT/Blind Alley	Cypress	7"				YY 5003 (A)			
XTC KING FOR A DAY/Happy Families Virgin 7" VS 1177 Pic Bag 12" VST 1177 Pic Bag (E)										

All I Need To Know	B
All This And Heaven Too	C
Americanos	J
Baby I Don't Care	T
Beauty's Only Skin Deep	A
Beds Are Burning	M
Between The Lines	M
Breakin' Up Breakin'	M
Down	W
Brilliant	F
Broken Arrow	W
Bun And Cheese	I
Burn That Dial	M
Can You Keep A Secret?	B
(89 mix)	B
Can't Say Bye	B
Convenience	B
Dancerama	S
Death Is On That Road	S
Demon Rocka	U
Do The Teasy	B
Don't Be Cruel	B
Feels So Good	V
Fire Woman	C
Flex With The Posse	R
(Remix)	R
Giving In To Another Sin	R
Goodbye	D
Got To Get You Back	M
Gunshot	A
Hacked	D
Haven't Stopped Dancing	Y
Yet	G
Hometown	K
I Am Your Man	G
I Just Need Your Lovin'	B
I Remember	M
I Want Your Love	R
I'm Your Puppet	R
If A Tree Falls	C
Jocelyn Square	L
Just Another Dream	D
Justice In Freedom	H
Kaw-Liga	R
King For A Day	R
Lady Of The Harbour	C
Last War Song	N
Like Princes Do	D
Looking For A Love	I
Love Machine	M
Love Time Love	M
Monkey Gone To Heaven	P
More Than You Know	M
Move Your Feet To The	M
Music Is Dead... Let It Rot!	E
EP	E
My Commitment	O
My Girl	O
Need A Job	N
Never Gonna Change	F
Not Gonna Do It	M
Nuclear Rocket	W
Only The Moment	A
Ordinary Lives	B
Play A F Cook	C
Please Don't Be Scared	M
Primpin'	K
Private Property	T
Real Love	W
Refuge	E
Rhythm Of The Beat	H
Romeo And Juliet	B
Saint Saviour's Square	C
Scrap The Church	Z
Sight Of Your Tears	W
Sister And Brother	U
Something Special	C
Stand My Your Man	L
Sweet & Nice	D
Take Me	A
That's How I'm Living	S
The Act	C
Three Miracles	S
Till I See You	B
Timerider	C
Under Your Spell	C
Waiting For Mary	U
We Need A Hall Of Fame	B
What Does It Take	T
Wheels Of Wonder	M
Winners And Losers	G
Your Love	W
Your Love	H



THE CULT



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12"

VST 1168

DISTRIBUTION TOP INDIE TOP 40 SINGLES

1	1	3	TOO MANY BROKEN HEARTS	Jason Donovan	PWL PWL(T)32 (P)
2	2	5	HEY MUSIC LOVER	S'press	Rhythm King/Mute LEFT30(T) (I/RT)
3	3	4	I'D RATHER JACK	Reynolds Girls	PWL PWL(T)25 (P)
4	5	2	ROUND AND ROUND	New Order	Factory FAC2637 (P)
5	4	4	EVERYTHING COUNTS (LIVE)	Depeche Mode	Mute (12)BONG16 (I/RT/SP)
6	7	2	A LA VIE, A L'AMOUR	Jakie Quartz	PWL PWL(T)30 (P)
7	8	2	YO YO GET FUNKY	DJ Fast Eddie	Westside DJIN(T)7 (A)
8	6	7	FINE TIME	Yazz	Big Life BLR6(T) (I/RT)
9	9	5	THIS IS SKA	Longsy D	Big One (V)BVG13 (I/RT)
10	NEW		REACHIN'	Phase II	Republic LIC(T)006 (I/RE)
11	11	2	JUST A LITTLE MORE	Deluxe	Unyque UNQ5(T) (SP)
12	NEW		BLACK IS BLACK	Jungle Brothers	Gee Si GEE(T)15 (I/RT)
13	10	2	I'M RIFFIN' (ENGLISH RASTA)	M.C. Duke	Music Of Life 7NOTE25 (P)
14	12	6	CAN'T BE SURE	Sundays	Rough Trade RT(T)128 (I/RT)
15	14	14	CRACKERS INTERNATIONAL EP	Erasure	Mute (12)MUTE 93 (I/RT/SP)
16	NEW		I'M HOUSIN'	EPMD	Sleeping Bag SBUK7(T) (I/RT)
17	16	9	ESPECIALLY FOR YOU	Kylie Minogue/J. Donovan	PWL PWL(T)24 (P)
18	NEW		MADE OF STONE	Stone Roses	Silverstone ORE(T)2 (P)
19	13	2	RAIN, STEAM AND SPEED	Men They Couldn't Hang	Silverstone ORE(T)4 (P)
20	15	8	PROMISED LAND	Joe Smooth	Westside DJIN(T)6 (A)
21	17	10	GET ON THE DANCE FLOOR	Rob Base & DJ E-Z Rock	Supreme/Profile SUPE(T)139 (A)
22	22		THE POWER OF LARD	Lard	Alternative Tent. VIRUS72T (I/RT)
23	NEW		NUIT DE FOLIE	Debut De Saleve	PWL Continental PWL(T)31 (P)
24	21	14	WALK ON ...	Smith & Mighty/J. Jackson	3 Stripe - (SAM 1114) (I/RE)
25	18	4	DIZZY	Throwing Muses	4AD (B)AD903 (I/RT)
26	19	9	YOU'RE GONNA MISS ME	Turntable Orchestra	Republic LIC(T)012 (I/RT)
27	24	14	FINE TIME	New Order	Factory FAC 2237 (12-FAC 223) (P)
28	33	2	CALLING	Angry Anderson	Food For Thought (12)YUM116 (P)
29	20	4	WAITING FOR A TRAIN '89	Flash And The Pon	Cho Cha CHA51 (A)
30	25	9	HIP HOUSE/ CAN DANCE	DJ Fast Eddie	Westside DJIN(T)5 (A)
31	NEW		MACIAIN OF GLENCOE	Moir Kerr	BBC HESL231 (P)
32	27	4	TOUCH ME I'M SICK	Sonic Youth	Blast First (B)FFP46 (I/RT)
33	NEW		I WILL PROTECT YOU	Jane Harrison	Tribute TRIB(CD)3 (A)
34	NEW		LESS THAN SENSELESS	Megacity Four	Decay DYS2 (SRD)
35	31	3	BLUE MONDAY 1988	New Order	Factory FAC737 (P)
36	28	4	LACK OF LOVE	Charles B	Desire (WANTX13) (PAC)
37	26	4	BLACK, ROCK AND RON	Black, Rock And Ron	Supreme SUPE(T)141 (A)
38	23	7	HAUNTING ME	V Capri	Lisson DOLE10 (P)
39	29	2	THE LOST AND FOUND	The Oyster Band	Cooking Vinyl FRY006(T) (I/RE)
40	34	2	COME OUT FIGHTING	Easterhouse	Rough Trade RT(T)204 (I/RT)

TOP 20 ALBUMS

1	2	6	TECHNIQUE	New Order	Factory FACT275 (P)
2	1	16	WANTED	Yazz	Big Life YAZZLP1 (I/RT)
3	3	46	THE INNOCENTS	Erasure	Mute STUMM55 (I/RT/SP)
4	4	35	KYLIE	Kylie Minogue	PWL HF3 (P)
5	5	80	THE CIRCUS	Erasure	Mute STUMM 35 (I/RT/SP)
6	6	2	PLAYING WITH FIRE	Spacemen 3	Fire FIRELP16 (P)
7	7	2	RECOGNITION	Demon Boyz	Music Of Life DEMON1 (P)
8	8	66	WONDERLAND	Erasure	Mute STUMM 25 (I/RT/SP)
9	11	5	UPFRONT '89	Vonos	PRT/Upfront UPFT89 (A)
10	16	4	THE TEXAS CAMPFIRE TAPES	Michelle Shocked	Cooking Vinyl COOK002 (I/RE)
11	13	7	HUNKPAPA	Throwing Muses	4AD CAD901 (I/RT)
12	12	11	SUBSTANCE	New Order	Factory FACT200 (P)
13	15	2	LES MISERABLES	Original London Cast	First Night ENCORE 1 (P)
14	14	7	ATLANTIC REALM	Clannad	BBC REB727 (P)
15	RE		THE BEST OF ELVIS COSTELLO	Elvis Costello	Demon FIEND52 (P)
16	10	3	JACKMASTER PHUTURE TRAX	Various	Westside HAPYLP1 (A)
17	NEW		METAL RHYTHM	Gary Numan	Illegal ILP035 (A)
18	9	2	THE FEAR	Acid Rain	Under One Flag FLAG31 (P)
19	18	2	MANIC, MAGIC, MAJESTIC	Band Of Holy Joy	Rough Trade ROUGHT125 (I/RT)
20	NEW		MOSS SIDE STORY	Barry Adamson	Mute STUMM53 (I/RT/SP)

A&R INDIES

TRACKING

by Dave Henderson

STRICTLY IN terms of independence, the **Haffler Trio** are out on their own. Featuring an ex-member of Cabaret Voltaire in Chris Watson, they've produced numerous albums of extreme noise and testing sound recordings over the last five years. Their latest is a CD-only package on Touch through Rough Trade and the Cartel and that should raise more than a few high-brow eyebrows as it concentrates on the practice of alchemy. By contrast, **Red River**, from the States, are a regular three-piece boogie band with a husband and wife team leading their antics through a self-filled mini-album on the New Rose label through Pinnacle.

AS THIS column is being pressed into paper, Tracking HQ is resounding to the sound of **Easterhouse's** new album *Waiting For The Red Bird*. It's an odd one. I must admit I hated it at first, but it's a real grower. Easterhouse is now just vocalist Andy Perry and this Rough Trade set has been a long time in its construction. It is, however, well worth the wait, concentrating on the American situation and applying a little touch of East/West dentente to the situation. Certainly one to check out.

FROM BOSTON with more than a splash of venom comes the hardcore thrash sound of **Slapshot**, a band whose power is driven home with punk aggression and a blistering guitar solo. Their *Step On It* album is on the Taangl label which is currently going through Rough Trade and the Cartel and also boasts a couple of back catalogue items from **Bullet Lavolta** and the legendary **Mission Of Burma**. The **Snapdragons** follow their successful *Native 45* with a brand new slice of pop rock in *Dole Boys On Futons*. They'll be touring in support of *Rose Of Avalanche* and have an album ready to roll titled *Dawn Raid On Morality*.

THE **WALTONES** debut album, *The Deepest* is finally released this week on Medium Cool through the new APT distribution network, while another touted bunch, **Birdland** have an EP called *The Birdland EP* released on the Lazy label through Revolver and the Cartel.

RECKLESS releases the second album from Arizona weirdos **Black Sun Ensemble**. More tempered ramblings led by Jesus Acado under the name *Lambent Flame* can be sampled through PRT, while former Blossom Toes' guitarist **Brian Godding** releases a solo album on the label under the title *Slaughter On Shaftesbury Avenue*. **Phil Miller** has a solo set called *Split Seconds* on the label, and **The Bovis Frond** have their back catalogue compiled onto three CD packages, each over 70 minutes long, and they're called *Miasma*, *Inner Marshland* and *Triptych* — and each of them are worth your most spaced out moments.

JAMES RETURN to the independent sector following their ill-fated liaison with Sire Records and release a live album on Rough Trade through Cartel called *One Man Clapping*. The group will be taking to the road to show they're still up to it and **Clive Grogan** and **Christine Collister** will be doing likewise in support of their new album on Special Delivery called *A Change In The Weather*.

FROM AMERICA, **Museum Of Devotion** release their first album of electronic rhythms on the Lively Art label through New Rose and Pinnacle. Titled ... *To The Pink Period*, it features a monodrone sound and some harsh vocal embellishments. On the other side of town, **Everything But The Girl** have their earlier recordings exposed on Cherry Red, when a 12-inch, CD single and seven



JAMES: TRYING again this time live and clapping

inch of *Night And Day* is released through Pinnacle. **The Mega City** four have a new single on Decoy through Southern and they're out on the road with new Virgin/Hedra signings **The Seers**.

PATRIC DEBUTS for the new Orange label, through Pinnacle, with a single called *The Message*, while **Mud Honey** — currently touring here with *Sonic Youth* — get a release for their *Superfuzz Big Muff* album on the Glitterhouse label through Southern Record Distribution. The **El** label continues, without supremo Mike Alway who is launching his own Confection label in the near future, and the next release will be **4-2-4 The El Football Scrapbook**, a compilation of some of the worst football songs ever, including the immortal *Back Home*, *World Cup Willie*, *Viva El Fulham*, *Bel-fast Boy* and many more. A real labour of love through Pinnacle. On Cherry Red's Anagram subsidiary, **Taboo** release *Tin Tin To The Rescue* on 12-inch, closely followed by a 12 from the wonderfully named **Stud Puppet**, and that's called *Joy*, would you believe?

AT REVOLVER, **Heresy** release a seven-inch single called *Whose Generation?* on the *In Your Face* label, while **The Ukulele Orchestra Of Great Britain** has a cassette-only release on the Discotheque label called *Ukulele Variations*. The **Heart Throbs** release a new seven and 12-

inch single called *Blood From A Stone* on the Profumo label and **Rorschach** from Bristol, have a four track 12-inch called *Two Busted Flippers* on the Big Truck label.

A NEW label called **Cosmic Sensation** delivers the debut 12-inch from **The Carousel** titled *Strawberry Fayre*. The band in question consist of ex-Talulah Gosh singer/songwriter Elizabeth Price and a Razorcuts person on guitar. It's jolly good and should be tracked down and cherished if brought into the light of day. As for distribution details, we await the postal instruction.

CURRENTLY DOING THE ROUNDS: From *Creation* there's a new album, the second from **Heldi Berry** called *Below The Waves*. **King Of The Slums** follow their limited edition seven inch *Bombs Away On Harpuhey* with a 12-inch EP called *Vicious British Boyfriend*, **Meat Beat Manifesto** have their debut album, *Storm The Studio* on *Sweatbox* through Rough Trade and the Cartel, **Beggars Banquet** subsidiary, *Situation* Two releases **The Hypnotics'** *Justice In Freedom* single, **No Means No** have an album called *Small Parts Isolated And Destroyed* on *Alternative Tentacles*, the *Skysaw* label releases **KMFDM's** new album *Don't Blow Your Top*, through Pinnacle and **The Close Lobsters** have a new album titled *Headache Rhetoric* on *Fire* through Pinnacle.

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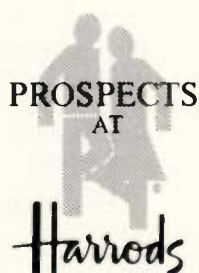
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D I A R Y

JIM FIFIELD has obviously persuaded Thorn EMI's Colin Southgate that he has deeper pockets than anyone might have thought ... **Brian Shepherd** has lost some of his flock (see p1) and it may not have been unconnected with a visit by A&M president **Gil Friesen**. However, on a more positive note CBS's **Gordon Charlton** is being mooted as a possible new head of A&R, with Shep's shadow **Chris Briggs** shifting into an even looser role akin to executive producer ... Following the recent big raid in Glasgow the BPI's anti-piracy unit has done it again — this time in Buntingford, Hertfordshire. With the help of local police, the unit uncovered an illicit tape operation which included seven duplicating machines and thousands of cassettes ... Dealers frustrated by limited edition offers take note: in producing a one-sided single to accompany the initial pressing of **Durutti Column** album **Vini Reilly**, **Factory** claims that no extra singles will be pressed and guarantees that all shipments to shops will be matched by the precise number of freebies ... **Nigel Lawson's** budget may not have excited many people but enterprising **Bandwidth Vehicle Rentals** has jumped on the ecology bandwagon by switching its tour bus fleet to cheaper unleaded petrol ... Last word (well, p'raps not) on the Brits awards: education secretary **Kenneth Baker** telephoned the BPI to check out details of the award-winning Messiah so that he could obtain a copy for his wife. When **DG John Deacon** told the minister he was certain the music industry could make a gift of the recording, Baker insisted that he would feel much happier paying for a copy ...

HAVING NOW seen the official EMI statement on its tie-up with **SBK**, it seems remarkable how accurate our "pure speculation", as an EMI spokesman described it last week, was. Hope **Jim Fifield** knows what he's doing, giving the lively **Bandier** and **Koppelman** their train set back after buying it off them ... "Foul," cries **BMG's Peter Jamieson**, who says he didn't miss his plane out of the desert through phoning for a limo (MW, March 18) but kindly gave up his seat for a stranded member of the press (well, **Nina Myskow** actually) ... Departing **BMG Classics** president **Michael Emmerson** (see p4) says: "I can't take it personally at all," pointing out that bosses **Michael Dornemann** and **Rudi Gassner** now have another German in place in **Gunter Hensler**. Emmerson made his name managing **James Galway** but doesn't anticipate returning to management, while his wife, flautist **Elena Duran**, will continue to record for **BMG** and she says: "We are joking that I lasted longer than he did" ... Epic head of press **Pat Stead**, now back to full health, is to run the London marathon in April in aid of cancer research ... Music industry and media people are the targets for party company **Takeover UK Ltd**, launched by film producer **Martin Baker** with an April Fool's ball in south London on March 31.

★ MUSIC WEEK NEWS ★

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COMPACT disc SUPPLEMENT



FRANK SINATRA and Doris Day in *Young At Heart* ... *Ol' Blue Eyes* is now crooning on CD

CD prices slashed for back catalogue bonanza

Classic vinyl hits, golden oldies and rare gems get the CD treatment as major and independent labels continue to release the cream of their back catalogues. John Tobler goes back to the future



A YOUTHFUL Roy Orbison ... following his recent demise CBS is re-releasing three albums on CD

THE GROWING demand for CDs to replace worn vinyl favourites is now reaching a point where much of what is worth releasing on CD is either already available or imminent, which is good news for both retailers and punters. And in the wake of PolyGram reducing the price of both its frontline pop and mid-price product, several labels are now reducing the prices of selected back catalogue already on CD (and in some cases going straight for mid-price on an album's first appearance on CD). What follows may give some clues as to the current plans of many labels in both the major and independent sectors.

BMG is relaunching its mid-price series under the title *Wise Buys*, with a new logo, point of sale material including posters and mobiles and a dealer price of £4.86. Among the items in the first release are the original soundtracks of *Oliver* and *South Pacific*, *Elvis Is Back*, *Greatest Hits* by Waylon Jennings, (Harry) Nilsson Sings, (Randy) Newman and albums by The Church, The Scorpions, the Alan Parsons Project, Rick Springfield, John Denver and Lou Reed — a strong lot by any standards.

CBS has a further three Bob Dylan albums reduced to mid-price, plus two by Simon & Garfunkel, three original Abba albums, ELO's *New World Record* and Bruce Springsteen's *The Wild, The Innocent*. A further spring release will include six original Clash albums, for the first time on CD and at mid-price, and three Roy Orbison albums. However, another first timer on CD which should create interest, particularly as it's at mid-price, is Fleetwood Mac's *Greatest Hits*, while Cyndi Lauper's *She's So Unusual*'s price is also reduced.

EMI's efforts in the near future seem to be centred on the *Blue Note* catalogue, with forthcoming items from Lee Morgan, Stanley Turrentine, McCoy Tyner, Blue Mitchell and several more notable jazzers. While in another office at Manchester Square, more mainstream back catalogue is imminent,

including two original Gerry Rafferty albums, *Sleep Walking* and *Snakes & Ladders*, *Inflammable Material* and *Nobody's Heroes* by Stiff Little Fingers (both at mid-price), *The Best Of Donovan* and *Early Olivia* by Ms Newton-John, this being material originally released on Pye, *The Band's Anthology* (a double album which will be on a single CD) and *Cahoots* and *Compact Coward*, a *Best Of* compilation of the work of Noel Coward assembled by Sheriden Morley. It's clear that the vaults of EMI are being properly inspected for digital possibilities.

MCA's Bob Fisher reports that his company has had little mid-priced CD catalogue until recently, but that the label's main intention is straight releases of classic vinyl, with no extra tracks, but with original packaging where possible and a removeable extra inlay denoting that items are mid-price. Among the items whose price is being reduced or which are on CD for the first time are Dave Mason's *Alone Together*, *Morning Dance* by Spyrogyra, *Introducing BB King* and Neil Diamond's *Tap Root Manuscript*.

A&M also has some substantial back catalogue reduced to mid-price, notably three Police albums (*Regatta De Blanc*, *Outlandos D'Amour* and *Zenyatta Mondatta*), *Now & Then* by the Carpenters, three Chris De Burgh albums, two by Supertramp and REM's *Murmur* and Joan Armatrading's *Me, Myself, I* — all at £4.85 dealer price.

Chrysalis is concentrating its efforts in two directions with regard to back catalogue, although its chosen releases are CD debutants. Recent Grammy winners Jethro Tull have a quartet of elderly classics made available — *A Stormwatch*, *Stand Up* (the packaging, we are told, is unlikely to match that of the 21-year-old album, which comes as no surprise) and *Passion Play*. On a somewhat different musical tack, the first two albums by The Specials, the *Dance Craze* soundtrack and the compilation *This Are 2 Tone* are also likely to find favour, while in addition the

2 Tone Story is a full-priced, single CD.

Turning to the indies, *Demon* is releasing such notable oldies as the debut albums by Moby Grape and Spirit on CD, while the latter group's 12 *Dreams Of Dr*

Sardonicus is also out on CD in the UK for the first time. An Al Green compilation of rare and unissued material titled *Love Ritual* is also scheduled, together with The Hi Records Story double album on a

TO PAGE TWO ►

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FROM PAGE ONE

single CD. A brand new album which should attract attention is Live... Alone In America by Graham Parker which should induce salivating among critics and (hopefully) punters.

Over at **Ace**, March and April will see another nine Grateful Dead (and band related) releases for the first time on UK CD. These include solo albums by Bob Weir, Jerry Garcia and Robert Hunter. The ace in the pack is the stunning *Old And In The Way* with Garcia,

Pendergrass and Bill Withers, with current June schedules including Ralph McTell, Billy Connolly, The Chieftains and Lonnie Donegan.

MFP/Fame, with dealer prices of £3.64 and £4.85 respectively, also has two albums by Stiff Little Fingers, Hanx and Go For It, plus the first Duran Duran album and Diana Ross's *Why Do Fools Fall In Love*. A new MFP series, *The Great Entertainers*, is launched with Volume 1 including Nat King Cole and Frank Sinatra and Volume 2 with Jim Reeves and Jose Feliciano, as well as individual albums by Louis

Michael Caine and David Hockney) and compiled collectables like *Walk Away From The Left Banke* by Stories (a subtle title for the initiated) and Hank Marvin's *Would You Believe It* (a collection of unissued tracks and B sides). A 22 track *Hollies* compilation entitled *Not The Hits Again* is in fact exactly what the name implies, consisting of less familiar items from the apparently immortal Mancunians, while the 18 track *Very Best Of Bobby Goldsboro* should find favour with nostalgic collectors.

'It's clear that the vaults of EMI are being properly inspected for digital possibilities'

Peter Rowan, Richard Greene, etc. Also for the first time on CD is Creedence Clearwater's *The Concert* and a fourth volume in the series of compilations of the Stax label, *Stax Funk*.

Globestyle continues to explore the parts where no other label dares to take a DAT machine with CDs from artists from Sudan, Martinique and Zambia.

The third of the best known reissue labels, **Charly**, also has the usual quota of esoteric gems. These include another three compilations of material from the Sun label of Memphis, a doubleback of two Bobby Womack albums, a compilation of Johnny (Who's Making Love?) Taylor's ex-CBS material, a number of salsa albums and two more in the reissue programme of Townes Van Zandt, *The Late Great Townes Van Zandt* (an ironic title as he's playing at the Wembley Country Festival this month) and the classic *Live At The Old Quarter*.

The expanding **Castle** group of labels includes among its new releases items by 10cc, Fleetwood Mac, Judas Priest, Teddy

Armstrong, Frank Sinatra and Jack Jones. While in extreme contrast the *Metal Masters* series will include first time on CD releases of three original Hawkwind albums.

Start/Old Gold has a 10 volume series, *The Jukebox Collection*, of familiar oldies on 14 track discs with various themes (eg *Sweet Talkin' Guy* — *Greats From 60s Gals*) at a dealer price of £3.95 each, plus a four volume series of 16 trackers titled *Country No 1s* (a popular CD concept) and a further six reissues from the celebrated *Vanguard* catalogue, including compilations by Buffy St Marie, Doc Watson and Paul Robeson, plus the potentially huge selling *Electric Music For The Mind And Body* by Country Joe & the Fish.

See For Miles/C5 has as usual sought out the obscure but interesting (eg the long deleted) documentary soundtrack *Tonight Let's All Make Love In London*, which includes music by Pink Floyd, Chris Farlow and the Small Faces (and interviews with swinging London personalities like Mick Jagger,

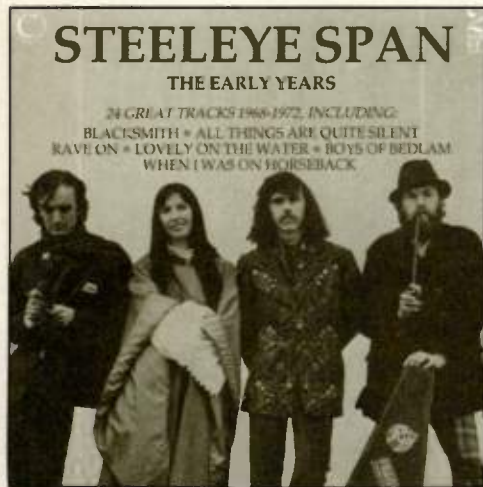
Both **Prism** and **Pickwick** have excellent Gene Pitney compilations due for imminent release, while country repackaging expert **Pickwick** has more very commercial compilations in the genre, as well as *The Syd Lawrence Orchestra Remember Glenn Miller* and Roger Whittaker's *New World In The Morning*.

The ambitious **Connoisseur Collection** has several worthy compilations on schedule, including *The Early Years* by Steeleye Span, the 24 track *Chess Story* and Volume 3 in the fascinating (and chronological) *30 Years Of Number Ones* series. A most intriguing prospect is the *Various Artists* collections *The Goffin & King Songbook*, while the 25 volume *Rock & Roll Years* series continues.

The label which released a CD series retailing at £2.99, **Spectrum**, is being relaunched at a dealer price of £2.43 and rrp £3.99 with items such as *Love Really Hurts Without You* (an early Billy Ocean compilation) and the live and similarly early *Love For Sale* by George Benson.



THE EVERGREEN *Hollies* needn't look so worried... with 22 of their lesser known tracks getting an airing on a new compilation. Old tunes by Joan Armatrading and Diana Ross are also getting a new lease of life on CD



FROM THE *Connoisseur Collection* comes *The Chess Story*, 24 classic R&B tracks from the Chess label, and *Steeleye Span, The Early Years* a compilation of favourites from albums like *Solstice*, *Ten Man Mop* and *Hark! The Village Wait*

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CDV's hard-to-get

It is exactly six months since the launch of CDV in the UK but how have dealers and consumers embraced the new sound-and-vision carrier? Chris White investigates

LACK OF hardware in the marketplace appears to have been the biggest obstacle to the success of CDV. With an estimated 5,000 machines in the UK, it is not really surprising that the new format is still looked upon as being rather elitist by the general public. However, with 80,000 pieces of software sold since the launch last October, PolyGram is not too daunted by the format's apparent slow progress.

As Geoff Kempin, managing director of PolyGram Video points out: "CDV is still very much in its infancy as a launch product. We have not by any means completed our overall plans for marketing the format to the trade and to the consumer, and there will be a further big push in April when the next batch of CDV titles are released. It can't be denied that the shortage of CDV hardware has posed problems, and in a way the medium has been a victim of its own success because as soon as dealers have managed to get hold of the machines they have been selling out of them straight away."

"However, the situation where there has been a lack of hardware is now changing and there should soon be a regular flow of machines from companies like Philips, Pioneer and Marantz into the UK so PolyGram, from the point of view of the software, certainly needs to start going forwards again."

Kempin is keen to emphasise that any problems have been to do with the lack of hardware, and not with the lack of CDV software sales. "There is a great deal of optimism about the format — CD is the big thing now so why not have CDV with pictures? The development of CD is still the central core of the CDV project because the format offers digital sound and good quality pictures. There is certainly no shortage of titles that can be introduced into the marketplace, and we have sold a good quantity of the 130 CDV titles that have been released. Hopefully we have been spending money in marketing the format in a cost effective way. Those people who have bought CDV certainly seem to be delighted with it, and from PolyGram's point of view we have been very happy with the dealers' enthusiasm during the launch period."

Why though has there been such a famine of hardware? Kempin points out: "You've got to remember that CDV took off very fast in Germany, France and Holland and

because all the hardware was coming from the same point there was a resulting shortage when it came to the UK launch. We have to ensure that the machine base is capable of rapid replenishment, and once that happens CDV will begin to take off in a big way."

Pete Rezon, PolyGram's commercial director, reiterates Kempin's enthusiasm: "A total of 80,000 units is very good considering that there are so few pieces of hardware in the marketplace. I have to admit that while some dealers have been very happy with the CDV launch others expected better sales and are a little disappointed, but you get that with any launch programme. The important thing is that the dealers who went with us originally are sticking with the new format. I would certainly hope to double our CDV software sales during the next few months."

'We have to ensure that the machine base is capable of rapid replenishment, and once that happens CDV will begin to take off in a big way,' Geoff Kempin, PolyGram

Rezon adds: "From the software point of view, we didn't expect to hit the mass market with the launch. We have to progress slowly and keep expanding the range of titles. EMI, WEA, Virgin and some of the indies have supported CDV and I would expect CBS to eventually embrace the format although a lot does depend on the hardware side with the parent company Sony. There are rumours that Sony will be launching a range of CDV hardware in Europe, probably in Germany first and then the UK."

In April PolyGram releases 31 new titles including current product from Then Jerico and Fine Young Cannibals, Peter Gabriel's CV, several Bon Jovi catalogue items and The War Requiem.

"There will be further advertising to support the release, including national press and local press ad-

hardware hiccup

vertising with retailers," Rezon adds.

How has the trade reacted to CDV and its launch however? The main gripe has been the lack of hardware, and some dealers have expressed disappointment in sales with classical CDV titles.

Dave McWilliams, sales and marketing director at Terry Blood, says: "Consumer reaction to CDV has been very slow, but most people have put it down to the lack of hardware. That could be an easy way out though. I must admit though I was going to buy a CDV machine at Christmas — wanting to buy one was one thing, actually being able to obtain one was another."

He adds: "The five-inch CDV product is selling, which indicates that it is selling to conventional CD fans rather than just to people who have the CDV hardware. We have certainly made quite a commitment to the format with more than 100 titles in stock, and going across all the various configurations that are available. I think that there is quite a lot of consumer confusion though with the three different sizes."

Billy Gray, director of Andy's Records which has 13 branches, says: "Since its inception we haven't stocked the format at all, and consumer interest in CDV does seem to be minimal. If we felt that there was any real consumer demand then we would certainly stock the initial packs. Prior to making a decision to stock CDV we did canvass our customers and their reaction was lukewarm. To be honest, I find it difficult to know where the format fits into the marketplace because the quality of video is improving all the time and retails for much less than CDV. We have no plans to stock CDV in the near future, but if there was consumer demand, then obviously we would reconsider our decision."

Stuart Persky, record buyer, audio products, at wholesalers S Gold adds: "We're carrying a wide range of stock but it's difficult to predict the immediate prospects for CDV — a lot of retailers are just not stocking it, but then that happened with CD when it was launched. One of the problems is CD titles going out of stock and then not being able to get replacement orders. At least 50 per cent of the PolyGram titles are out of stock, and three out of four WEA titles are currently unobtainable. It's very frustrating when a consumer places an order and we can't supply the titles."

Persky adds: "I don't think that the public is ready for a new sound and vision carrier yet. CDV hardware isn't exactly cheap and what retails for maybe around £14 as a CDV disc can often be bought for around half that price on VHS. However, I must admit that CDV looks much better on people's shelves than bulky video cases. At



CDV ON display — but consumers are still finding it hard to get their hands on the hardware

the moment though that's about all the format has got going for it."

Ian Cherry, product group manager at W H Smith, says: "We have been selling CDV at six of our main stores — in Birmingham, Brent Cross, Croydon, Liverpool, Nottingham and Glasgow — since the launch, but at the moment there are no plans to put it into any of our other outlets. Consumer awareness about CDV still seems quite low — sales aren't exactly romping out of the doors but there is quite a lot of interest in the five-inch CDV size. With eight and 12-inch formats it is very hard work selling it. We are finding though that those people who do actually own the CDV hardware often want to buy just about everything that is available in the software range."

Gerard Talbot of Virgin Retail adds: "It's slow progress but sales of five-inch CDV are better than the other formats because they are compatible with CD players. Some of the classical CDVs are very ex-

pensive and in my opinion some of the titles should never have been released anyway — opera and ballet is fine, but orchestras? Musically wonderful — but visually, nil. There are not enough CDV machines out there and until that situation is resolved, the market is going to be flat. We are going to continue stocking the format however, and that is important."

'Since its inception, we haven't stocked the format at all and consumer interest in CDV does seem to be minimal,' Billy Gray, Andy's Records



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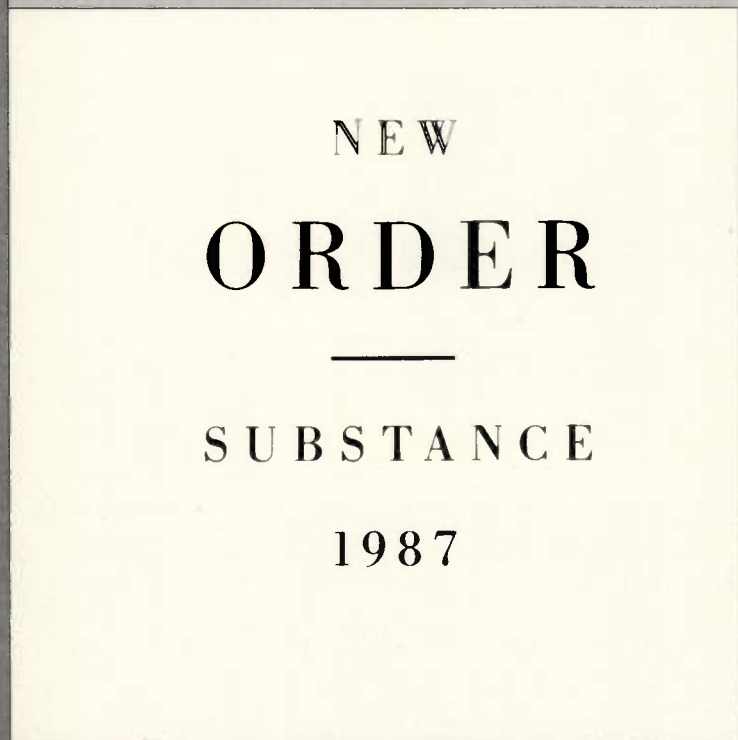
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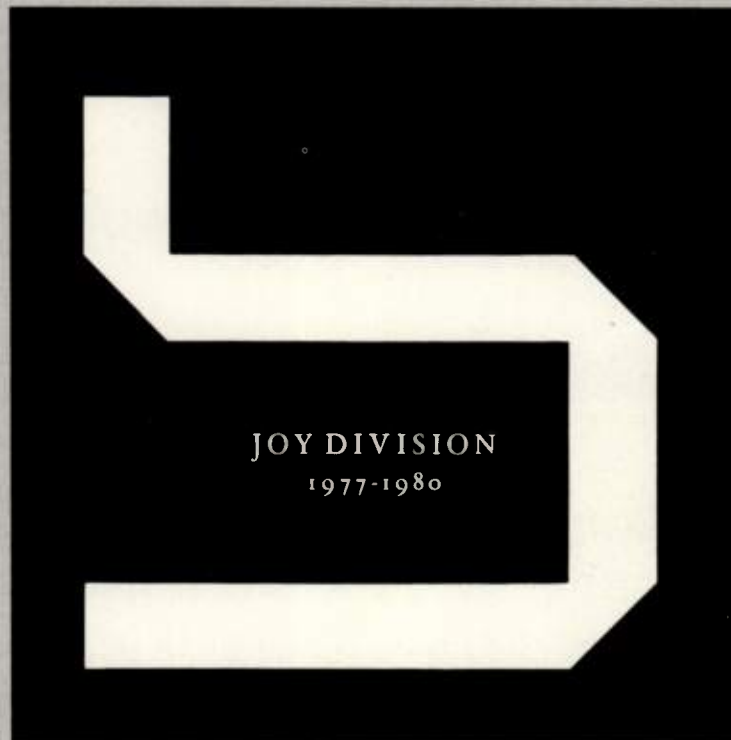
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Packaging on parade

The increasing popularity of the three-inch compact disc (CD3) format among record companies is resulting in new packaging innovations. Chris White looks at what some of the various sleeve and packaging manufacturers are doing

UK PRINTING and packaging company Tinsley Robor recently launched its new three-inch CD pack, the Quick Pack, in conjunction with DADC at Midem and reports a positive response. Managing director Lee Newbon says: "The patent-pending pack represents a major breakthrough in CD packaging we believe. The Quick

Pack is made of polypropylene with a spine and flip-top lid, and a four-colour self-adhesive label with UV varnish and creates a punchy visual effect for on-shelf impact. We are confident that this new pack will represent considerable savings on the current method of CD packaging. We certainly expect it to be competitively priced and believe that it has the potential to revolutionise the market."

Newbon, while pointing out that it is difficult at the moment to say how cheap the Quick Pack will be, does claim that it will be able to compete with the current trend for cardboard packaging. "Quick Pack is very time saving and will be cost-effective. I believe that it will take off in a very big way and we have spoken to a number of our customers including Nimbus, EMI at Swindon, and the CD plant in Horsham, plus a number of clients around the world, and they are all very optimistic about the packaging. Once we have got the three-inch packaging into production, we are going to develop similar packaging for the five-inch CD and would hope to have that ready for later in the year. And we are keen to license the idea to other printers and manufacturers."

Ryforde, a long-established manufacturer of plastic items including video cassette containers,

says that CD packaging accounts for around seven per cent of its annual business and this figure should increase to around 10 per cent this year. Paul Sheldon, a director of the company, says: "We have been experimenting with various options for CD3 packaging, several of our customers have asked if we could come up with a box, but of course pricing can be a problem. However we have developed a one-piece box called the Slim Pack which folds round on itself and we will probably manufacture them in white plastic so that they can be printed upon. The Slim Pack has the ability to hang on any display and the beauty of it is that the manufacturing turnaround time is very quick, which is very important if the CD3 does eventually replace the vinyl 45 and record companies need to move swiftly."

Sheldon adds: "We took the Slim Pack down to Midem and there was a good reaction to it. We're very interested in hearing from anyone in the industry including retailers as to what kind of packaging they are looking for, and will look into any suggestions."

The Delga Press group of companies specialises in various aspects of manufacturing for the record industry including album sleeves and bags, cassette and video in-lay cards and point-of-



TINSLEY ROBOR'S Quick Pack: solving the problem of housing those little CD3s

sale material. Sales director Terry Edwards says: "We have been producing three-inch CD wallets for our customers. They are basically a miniature version of a record sleeve and we are producing them in the standard and gatefold formats. They seem to be well received by our customers although at the moment the print runs tend to be relatively small because most of our clients are using them as limited runs."

Edwards adds: "They're cost effective in comparison to jewel case packaging. The trade does seem to be unsure on what kind of CD3 packaging to go with, and one of the drawbacks is that it is very small and not everyone likes it, but we are happy to oblige our customers in their requirements."

The CMCS Group of Companies has produced the Compac package which is basically a gatefold card which is slightly bigger than a three-inch CD and is made of rigid card. Adrian Crockford, general manager, says: "We've provided the CD3 packaging for EMI's reissue of The Beatles' singles, as well as for MCA's Big Bam Boo, Black on A&M, Duranduran, and the new New Order single for Factory. The advantage of the Compac clip is that it holds the CD in the same way as a normal jewel case, and it is a tidy package, neat and small. We also do the same Compac packaging for five-inch CDs as well. It is fairly cheap to produce as well although pricing obviously depends on the size of quantities ordered."

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CD reissues — yuppie fodder, industry treasure

CD reissues are a lucrative business — 40 per cent of all albums bought are CD format and there's a hoard of yuppies out there clamouring for nostalgia. Sue Sillitoe discovers that quality is the Key to the reissue market

IT'S HARDLY surprising that record companies welcomed the CD format with open arms — considering the amount of back catalogue product that was just screaming to be reissued. Not only is the material already there but the sort of people who buy CDs are, we're told, well-off yuppies who were once old hippies and who can't wait to spend their money on CD versions of all the nostalgia currently cluttering up their record collections.

However there are drawbacks. In reality the penetration of CD is still small — only 10 per cent of the population currently owns one. Yet this 10 per cent accounts for 40 per cent of all albums sold at retail, which certainly makes it worth a record company's while putting money and effort into marketing CD reissues.

But just how much time and effort does go into marketing reissues? And does it pay off at the end of the day? Barry McCann, general manager of strategic marketing at EMI, feels it is worth the effort, although how much is spent obviously depends on the title.

He explains: "A good example of how we approached a commemorative reissue was the Eddie Cochran Box Set which we did last year. We knew it was Cochran's 50th anniversary and our plan was to put out a "best of" album first, followed by a box set later in the year. We also intended to reissue a single to give the whole thing more profile.

"But we had a real stroke of luck when we discovered Come On Everybody was being used in a Levi commercial, as we cashed in on that by releasing the single at

the same time. It got to number 11 in the charts and gave the whole project a tremendous push — so far 50,000 copies of the best of albums have been sold across all formats along with 10,000 box sets."

For a project like the Cochran box set, EMI was happy to invest quite a lot of money to ensure the content and the packaging was right. McCann says: "On something like that we employ an expert — in this case it was Tony Barrett — who writes the sleeve notes, find photographs and actually goes through the vaults to dig up original masters and whatever previously unreleased material might be lying around covered in dust. Quality is very important so we do try to find original masters whenever we can and digitally remaster when necessary.

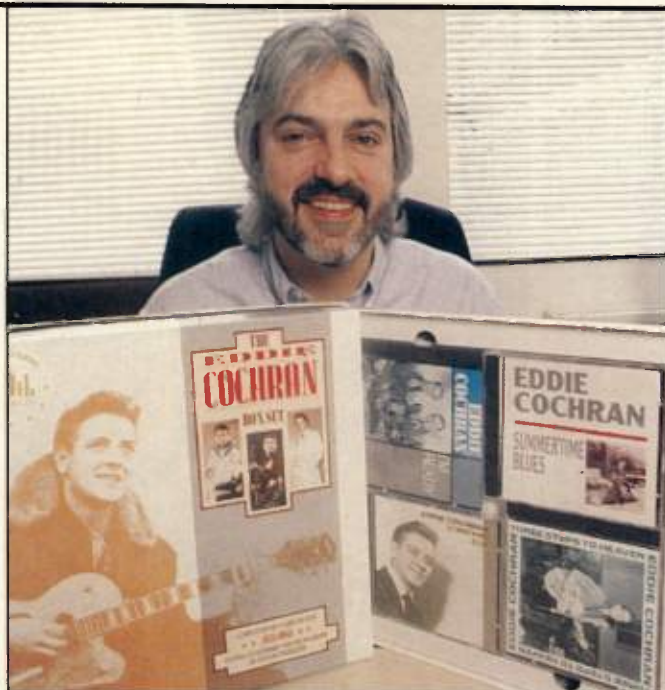
"How you package product is also important. The more you put in, the more sales you attract. We always try to get a specialist to compile and research our reissues and to make the packaging as attractive as possible so that people want to collect them. In the case of the Cochran box set this was vital as it was expensive enough to take it out of the realms of impulse purchase."

While one way of approaching reissues is to tackle it from the basis of one artist/one project, another method is to reissue a spread of titles linked by a central theme. "Nostalgia titles generate a lot of excitement," McCann adds. "Most of the major record companies are now putting money behind their back catalogues and re-issuing them on CD. We are not out for a quick kill because we realise it has to be done properly or the public won't buy them."

His sentiments are echoed by Brian Gibbon, commercial director of Old Gold. He explains: "Basically with reissues we are dealing with secondhand A&R, so in order to make it work you have to look long and hard at the quality of both the sound and the packaging. That is where we spend our money. Where possible we dig out original masters but sometimes even these are no good and you get better sound quality if you find a mint record and clean that up digitally.

"All of our product takes the form of compilations. We use a generic theme to link compilations together, for example our Juke Box Collection features hits of the Sixties and Seventies which are linked together by a theme — dance hits or instrumental classics or whatever. We advertise them as collections and build our point of sale around the theme to give the whole thing more emphasis in store."

One aspect of the reissue market that does irritate the major UK record companies is the cheap foreign import. Gibbon says: "They



BARRY McCANN: 'Quality is very important'

are a drag. They tend to include tracks that we can't get because of anomalies in the copyright laws. That, combined with currency fluctuations and cheap manufacturing, makes it difficult for us to compete. What we have to do is concentrate on quality. There are a lot of rerecordings on the market and these tend to be of poor quality. All our product is taken from original masters — or as near original as we can get — so we know the public won't be disappointed."

And McCann at EMI adds: "In some countries a record may be out of copyright, which means any-

one can claim to own it. This results in poor quality CDs coming on to the market. All we can do is advise retailers not to handle them and to stick with the major record companies who are doing their best to put out quality product."

However, Murray Allan of importer Silver Sounds (CD), thinks UK record companies are mad to describe all foreign imports as rubbish. He says: "We only deal with product that isn't available in the UK and, although I usually keep quiet about it, my business is up 300 per cent.

"UK record companies are in a

shambles. They have never supported CD in the way that US record companies have, and it shows. At the moment I'm importing about 1,000 CDs a week and we now have about 2,500 titles in our catalogue. UK record companies seem too interested in the top 60 and they forget that a lot of people who buy CDs are just as interested in Bob Dylan, Tom Waits, Van Morrison and artists like that.

"As well as importing CD product that has not been released here, we also supply CDs which have been deleted — and you wouldn't believe the list of titles that UK record companies have seen fit to delete!"

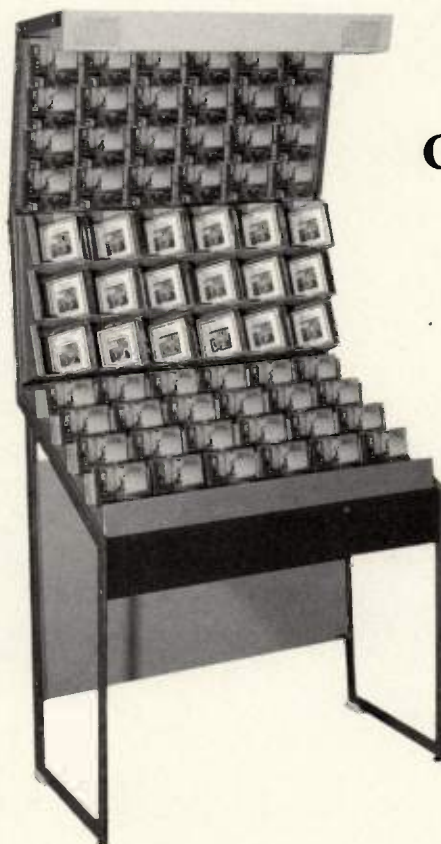
Silver Sounds supplies CDs to HMV, Virgin, Tower and independent retailers. Most of the product comes from the US and goes out there as mid-priced product. By the time it reaches UK shops it is about on a par with full-price UK releases.

Allan does avoid poor foreign reproductions, which he has learned to spot quite easily. He adds: "Some are awful but you can usually pick them out by the packaging which is no good. All of our imports are of good quality and are nicely packaged with the information in English which appeals to UK collectors. We don't compete with UK record companies because as soon as they release a CD here we stop importing it. I think we actually help the business by giving the public a wider range of titles available on CD and making the format more attractive."

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