

MUSIC WEEK



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ANDERSON AND Preston: different personalities

RCA's Anderson: 'no frills'

LISA ANDERSON takes up her post as the UK's first female managing director of a major record company on Wednesday (12) with the promise that things will be different when she is in charge.

However, she is adamant that any new style of operation at RCA will come purely because she has a dif-

ferent personality to her predecessor John Preston and not because she is a woman. "We won't be having pink, frilly curtains or anything like that," she states.

She adds that she does not feel she is striking a great blow for the cause of women within the music in-

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Cliff gets an Ivor, pride in UK is restored

PRIDE IN the achievements of British talent was restored at the Ivor Novello Awards last week, after having been dented so recently at the British Record Industry Awards ceremony.

The Ivors received widespread praise for their quality of production and smoothness of presentation from a wide variety of industry figures.

The most unusual aspect of the awards themselves was the presentation to Cliff Richard of a "one-off, lifetime achievement" award.

The first non-writer to be honoured by BASCA, Richard was chosen for his second major industry award of 1989 — he was similarly

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● THE SECOND conference of the British Association of Record Dealers, scheduled for next month, has been cancelled.

BARD chairman Steve Smith says that the event would have been premature. He feels that, at this stage of the organisation's development, resources are better channelled into persuading indie dealers to become members.

He comments: "Over the next couple of months we want to go out there and talk to dealers in their own neck of the woods."

Concerted bid to break venues' stranglehold

THE UK'S biggest indoor concert venues look set to enter the next decade facing tough new competition for business.

Certain halls' long-standing monopolies are due to be broken with big new venues planned in at least three major cities.

As well as arenas in Sheffield and Birmingham, a second Docklands venue is planned to compete with London Arena, which stages its first gig this month.

The planned 23,000 capacity venue will be less than two miles from its neighbour and claims it will become the UK's largest concert hall.

Outline planning permission has already been approved for the Londondome entertainment complex which is being funded and set up by the Royal Victoria Docks Development Partnership.

It will become part of a large development scheme for the area north of the Royal Victoria Docks for which full approval by the London Docklands Development Corporation is now being sought.

If permission is given, the Londondome will open after 1991 and its owners claim it will be the

largest indoor arena in the UK.

Meanwhile, one of the co-organisers of the 12,615 capacity London Arena, promoter Harvey Goldsmith, says it will offer healthy competition for Wembley Arena as a long overdue alternative.

"I think it is terrific. There is now an opportunity for acts to play both sides of London. It will also bring more business into London," says Goldsmith.

"Wembley will have to get on its toes again. It has had a strange, supercilious attitude throughout that it is the best, but within the last 12 months Wembley has been making the improvements and changes that it should have done 12 years ago," he says.

Wembley increased the capacity of the Arena to 12,500 last year following the news of the development of London Arena. But Goldsmith says there is no reason why the two cannot survive.

"In New York they have three major venues which all service the city and they all get their share of audiences," says Goldsmith. But the development of such venues is being held back by a "sceptical" music industry, he adds.

"When London Arena was looking for funding, no-one in our industry came forward to offer any help. They had no remote interest — just the usual scepticism," he says.

"No-one is interested because they are jealous. It seems this industry is only interested in failure and not success."

Wembley Arena is keeping fairly tight-lipped about its views on London Arena but says: "In this day and age, it is the artist that pulls rather than the venue."

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Goldsmith bows out of London Arena

SINCE HELPING set up London Arena, Harvey Goldsmith and his company Allied Entertainments has sold its financial interest in the venue to boxing promoter Frank Warren.

Goldsmith says the decision to relinquish its stock was a result of a conflict of interests. "We found it a conflict in a sense that we would have been an owner, operator and promoter. People would think we were monopolising all their business," he says.

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Clean slate for royalties talks

RECORD COMPANIES and music publishers are aiming to hammer cut a new industry agreement on mechanical royalties by the end of the year.

Both sides say the talks will be a once-in-a-lifetime opportunity to reappraise the whole system of mechanical payments in the wake of the new Copyright Act.

That act abolished the statutory royalty of 6.25 per cent and the accompanying statutory recording licence. Although the provisions of the act are expected to come into force next month, allowance is made for an interim period until a new industry-wide agreement can be reached.

The talks between the BPI and the Mechanical Copyright Protection Society will begin as soon as each organisation has prepared its case,

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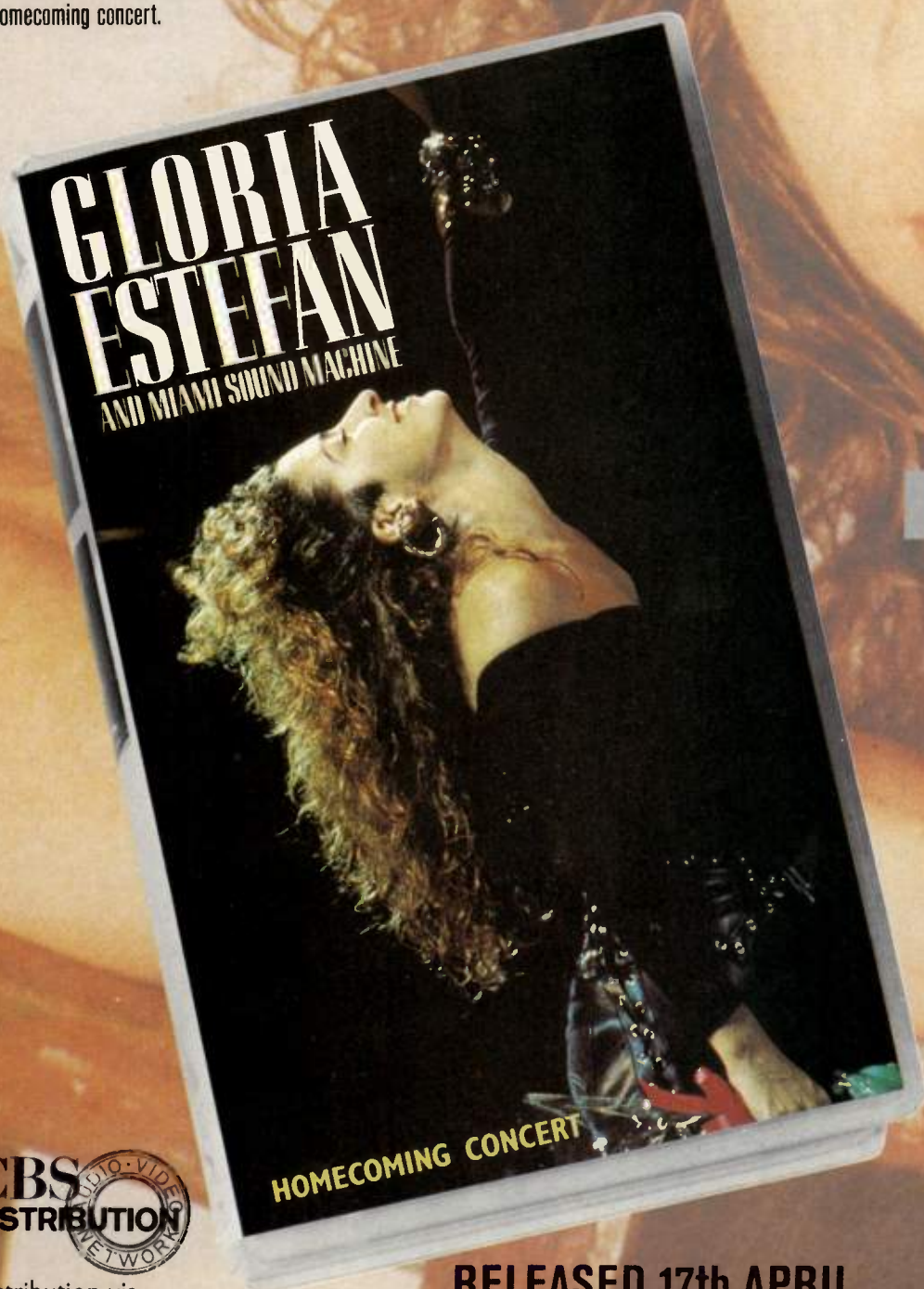
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Dock 'n' roll: the future of stadium rock?

IF NEW products stimulate demand and competition then the UK arena market is in for a busy future. The developments do not end with the newly-opened, 12,615-seater London Arena — a venue breaking Wembley's long-held monopoly in staging major concerts in London. New sports and entertainments arenas are also planned for Birmingham, Sheffield and even another in the Docklands itself.

While the London Arena will enjoy a healthy rivalry with Wembley Arena for the immediate future, by 1992 it may have an even bigger concert cousin less than two miles down the road vying for attention. Londondome, planned for a site north of the Royal Victoria Dock, has already been granted outline planning permission by the London Docklands Development Corporation as part of a larger redevelopment scheme which includes a conference centre, a hotel, offices, shops and houses.

Londondome's main multi-purpose entertainments hall will have a capacity of 23,000 for a centre-

stage event and 20,000 for an end-stage concert making it, so claims its developers the Royal Victoria Docks Development Partnership, the largest indoor arena in the UK.

One partner in the Londondome consortium is International Sports Marketing, the developer behind the new 15,000 capacity Events Centre in Sheffield due to open in the summer of 1991 in time for the World Student Games. Add the £47m, 12,000-seater National Indoor Arena opening in Birmingham at approximately the same time and it would appear the old major city quartet of Wembley Arena, the NEC, G-Mex and Glasgow's SECC is about to be seriously challenged. One large venue per city could become history.

"Any city in the States with a population approaching 1m has at least two major indoor arenas," says Graham Pace, general secretary of the Royal Victoria Dock Development Partnership. "London has a population of around 8m and we haven't had a new entertainments arena since the Royal Albert Hall — Earl's Court is a general purpose area and Wembley is a converted swimming pool."

It is a point acknowledged by promoter Harvey Goldsmith, one of the advisers and co-organisers of the London Arena. "New York has three major concert venues — Madison Square Garden, the Nassau Coliseum and Meadowlands and all have their share," says Goldsmith.

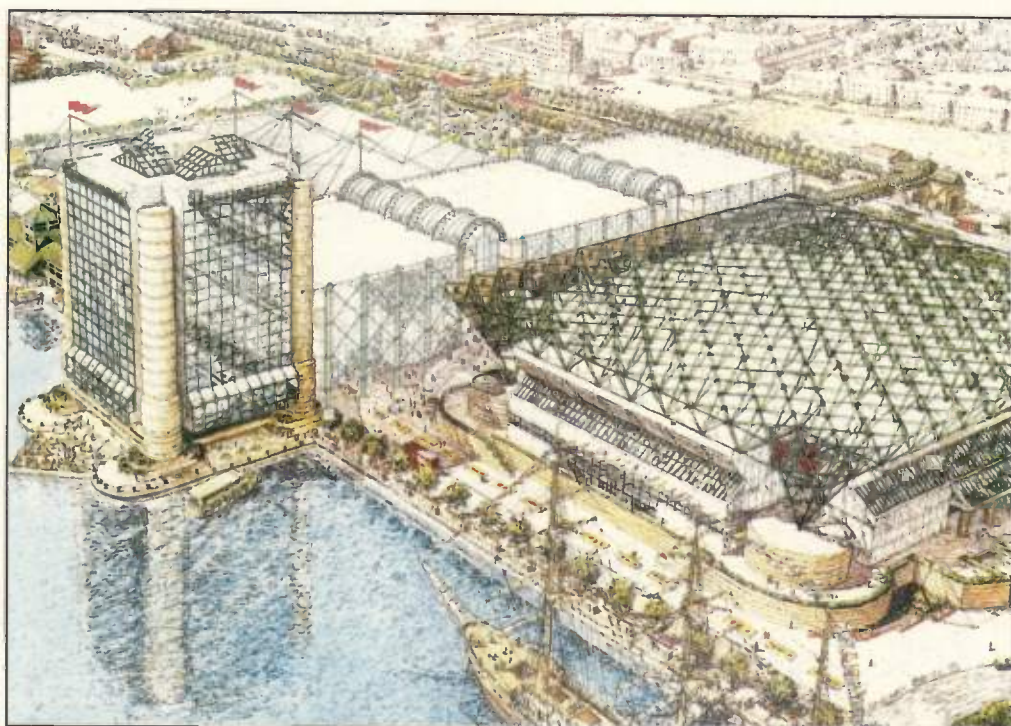
"You can't have the most important music city in the world with an arena monopoly. There is a huge audience who, believe it or not, live east of the centre of London and who cannot get to Wembley at all easily."

Is there room, however, for two major venues in such close proximity and serving the same market?

"Definitely," says Pace. "London Arena will function primarily as a community and indoor sports complex. Londondome will be a different shape and a greater height and will be targeted more at entertainment. Up to half of the events will be music-type entertainments — anything from pop concerts to major opera productions. The two arenas are complementary."

Management of Londondome and the Sheffield Event Centre will be provided by Spectator Management Group International, a US-based company who look after many similar facilities in the US — including the massive 77,000 capacity Superdome in New Orleans.

Although primarily designed as a sports arena, the proposed National Indoor Arena on a site adjacent to the International Conference Centre in Birmingham's city centre will have retractable seating



LONDONDOME: a rival in the planning for the London Arena

units increasing its capacity to 12,000 for concerts.

It will not actually be in competition with the NEC as it is planned to run the two in conjunction, the National Indoor Arena providing valuable concert space when the NEC is unavailable — due to the events such as the month-long Motor Show.

"The National Indoor Arena is very much part of a greater plan," says Linda Barrow, sales executive at the NEC.

It may well be the new Sheffield complex which has the more profound effect — an arena strategically placed to potentially draw audiences away from both Birmingham and Manchester. Linda Barrow seems unperturbed however.

"The NEC is the best venue in the UK. We have better facilities and better communications than anyone else and we really look after the bands and promoters. We are very aware of the competition and we will do everything to maintain our place in the market," she says.

It could be the Greater Manchester Exhibition and Events Centre, more commonly known as G-Mex, that feels the effects more seriously when the Sheffield arena opens — especially if Sheffield can stage concerts all-year round.

G-Mex was opened in 1986 as a £22m conversion of what was originally Manchester's central station, yet it is an exhibition centre first and concerts can only be organised "out of the exhibition season". This means a summer period of June and July and a winter season from late November to early January. Greater availability may establish Sheffield as the more attractive north of England venue.

It will leave only Scotland's largest venue, the Scottish Exhibition and Conference Centre, with a main concert hall holding up to 10,000 spectators, some standing, as the only true monopoly arena.

At present, the existing arenas are keen to emphasise that they are not in competition and work very much together. "We work closely with Wembley and I'm already in contact with London Arena although it is obviously early days. We are a long way from be-

ing enemies," says Linda Barrow at the NEC.

This is echoed by Kay Wilson, sales executive at the SECC: "I'm in close touch with the NEC and all the other arenas. Most major venues do work together."

This situation is fine when the existing arena network is an inter-city one — when the choice becomes intra-city and when a major tour may be limited to two or three UK dates, the relationships may be less cosy.

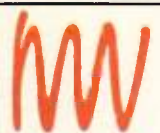
The arrival of London Arena has certainly motivated Wembley into making arena improvements, increasing its capacity, upgrading its facilities and pushing it into marketing and advertising to increase and improve its public image.

"Competition is very healthy. Wembley will now have to be on its toes and be more accommodating with promoters and the public," says Harvey Goldsmith. "Over the last few years they've been totally complacent and done nothing. Now they have got their act together and have made vast improvements."

Goldsmith says venues have to work together and that they should adopt a professional approach to promoters, artists and the public. He compares the attitudes of the NEC and Wembley.

"The way the public are looked after and the staff at the NEC are brilliant. At the NEC they say 'hello, how can I help you?'. At Wembley it's 'hello, what do you want?'"

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NEW PRODUCT



THE GRIP are playing 15 UK dates to tie in with the release by Survival Records of their debut single for the label, Teenage Bride. Distribution is through the Cartel.

● JIM JIMINEE are touring throughout April and May to promote their single on Beatwax Records, Town And Country Blues. Distribution is through Pinnacle.

● SILVERTONE RECORDS has organised national flyposting and national press advertising to support the release of Silvertown, the new album from The Men They Couldn't Hang, on April 24. In-store material will also be available. Distribution is through Pinnacle.

● GOODBYE MR Mackenzie are playing eight dates during April to support the release by Capitol of their debut album, Good Deeds And Dirty Rags, this week.



BEGGARS BANQUET has bought space in Q, Kerrang! NME, Melody Maker, Sounds and Top to back the release of The Cult's Sonic Temple album. National flyposting has also been organised.

Route 89 sets off down wider avenues for annual country push

COUNTRY MUSIC gets its annual boost next month with an expanded Route 89 campaign featuring a broader range of artists and a free cassette given away at HMV.

Route 89 window displays are to be set up in HMV stores nationwide with activity centred upon a two-week period from May 8 when the chain will be distributing a free cassette — the Route 89 Collection — to anyone buying one of the campaign's featured al-

bums. The cassette features artists on labels of the participating record companies — CBS, EMI, MCA, Phonogram, RCA and WEA.

As in previous years the campaign, organised by the Country Music Association (CMA), highlights concerts and albums by New Country artists but this year concerts by more traditional/MOR acts such as Johnny Cash and Rodney Crowell are being staged.

"This year Route 89 is more a

country campaign than specifically a New Country promotion," says Martin Satterthwaite, director of European operations at the CMA. "Johnny Cash is viewed by the older generation as the godfather of the music but he is also known by the younger fans."

A free 16-page colour guide is to be distributed through HMV stores and *Time Out's* new 20/20 magazine with HMV's Oxford Circus store being used for PAs and live broadcasts by Johnnie Walker. London's GLR station will broadcast regular Route 89 updates.

According to a recent Gallup survey commissioned by the CMA, country music record sales have doubled since 1985. An HMV spokeswoman says: "Country music is still new and exciting and we want to be involved. It shows we have a breadth of music in our stores."

£2m injection gives Stylus broader base

STYLUS IS to receive a £2m cash injection as a result of the purchase of the bulk of its share capital by video tape duplicator Elmag.

Elmag has bought the shares from a number of institutional investors (MW, April 8) which wanted to divest themselves of their holdings in Stylus.

Stylus chief executive Tony Naughton says in a statement: "This move will complete phase one of our much-publicised restructuring and introduce an initial additional £2m of working capital

into the business.

"The corporate strategy to develop our home entertainment and communications business on a much broader base — both in product/service terms and geographically — would otherwise have been restricted especially after our enforced withdrawal from seeking a stock exchange listing in December last."

MW understands that Stylus was required to withdraw because of irregularities with the presentation of accounts to Companies House.

Cliff's Ivor

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honoured at the Brits Awards — because of his numerous successful interpretations of songs by British writers. Writers of number one hits over four decades for Cliff joined him on stage at London's Grosvenor House Hotel. He was presented with his Ivor by Lionel Bart, author of *Living Doll* (1959), while Leslie Stewart, Jeremy Paul and Keith Strachan won the award for Best Selling Aside with last year's *Mistletoe And Wine*, published by Peer-Southern Music/Patch Music.

Other major Ivor Novello awards were given to Leslie Bricusse, Paul McCartney, and Mark Knopfler and John Illsley of Dire Straits. Bricusse, whose latest musical *Sherlock Holmes* opens soon in London, received the Jimmy Kennedy Award, named after one of the UK's most successful songwriters of the Thirties and Forties.

McCartney was a popular winner of the citation for Outstanding Services to British Music which he accepted with a brief "Ivor Novello rap". The Dire Straits writers were given the outstanding Contribution to British Music Award by last year's winners, the Bee Gees.

The Ivor Novello ceremony, again sponsored by the Performing Right Society, attracted a record attendance of more than 900. Among the guests was junior minister at the Department of the Environment, John Selwyn Gummer. The compere was Paul Gambaccini and for the first time the show was recorded for broadcasting on the independent radio network.

Other awards winners were: Best Contemporary Song: Simon Climie, Dennis Morgan and Rob Fisher for

Love Changes (Everything) published by Chrysalis Music/Rondor Music; Best Song Musically & Lyrically: *Sting for They Dance Alone* published by Magnetic Publishing/Bugle Songs; Most Performed Work: Mike Stock, Matt Aitken and Pete Waterman for *I Should Be So Lucky*, published by All Boys Music; Best TV or Radio Theme: Nigel Hess for Testament published by Myra Music/Bucks Music; Best Film Theme or Song: Phil Collins and Lamont Dozier for *Two Hearts* (Theme from *Buster*), published by Philip Collins Ltd/Hit & Run Music/Beau-Di-O-Do Music/Warner Chappell; International Hit of the Year: George Michael for *Faith* published by Morrison Leahy Music; Songwriters of the Year: George Michael and Stock Aitken Waterman.

● MW's preview of the Ivor Novello Awards nominees (Publishing Supplement, April 8) inadvertently omitted the details of Trevor Jones' (aka John Du Prez) theme for *A Fish Called Wanda*, published by SBK.



CLIFF RICHARD proudly shows his Ivor watched by the men who helped make it possible

Anderson

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dusty. "I am just conscious of the fact that I have got a great new job and I don't particularly hold with the idea that I'm breaking new ground for women."

Preston, now co-chairman of BMG UK, comments: "We are not making a statement about how women can run record companies. We have simply chosen the best person available to do the job."

"Lisa is quite clearly outstandingly qualified for the job. That she is the first woman to run a major record company is only a comment on the primitive attitudes in our business. Happily, BMG has made it into the late 20th century already."

Anderson was previously international marketing director at PolyGram, a post which has now been filled by former Polydor marketing director Tim Read. Read has spent the last 18 months working on the European launch of compact disc video.

Clean slate

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but BPI rights committee chairman Clive Fisher believes the end of the year is a realistic target for a result.

He comments: "This is our once-in-a-lifetime chance to look at the whole mechanical royalty system without the compulsory licence and the statutory rate and all the other bits and pieces that changed."

Industry experts vary on their prediction of the outcome of the deliberations. Most agree, though, that the MCPS will be seeking to bring the UK into line with the BIEA-IFPI contract which regulates royalty payments for record sales throughout continental Europe.

● NOMINATIONS for the new general secretary of the Musicians' Union will take place in May.

The present holder of the position John Morton will retire in March 1990 and an election result of who his successor will be is expected in July this year. Morton will continue to be involved with the union after 1990 on a consultative basis.

Powell leaves Rough Trade

RICHARD POWELL is leaving his post as managing director of Rough Trade Distribution after five years with the company. There will be no immediate replacement and directorial activities will be devalued to Will Keen, Dave Whitehead and one other to be confirmed.

Rough Trade says that under Powell's directorship, the company has achieved a five-fold increase in turnover and gained 6.7 per cent of the UK singles market in 1988. Powell's next post has not been confirmed but the split with Rough Trade is believed to have been amicable.

● WHOLESALE AND racking operation Bullet Records is being bought by the Horizon Record Company and associate Savanna Sounds for an undisclosed sum. Bullet, which was based in Staffordshire, has moved to Quakers Coppiece in Crewe and can be contacted on 0270 589 321.

World BRIEFING

NEW YORK: A report that Sony was about to announce the purchase of MCA/Universal, including the latter's record company, has been categorically denied by Sony. MCA stated that it does not respond to rumours. The story was first circulated by Los Angeles radio station KNX-AM and was subsequently widely reported in the trade press, including the *Hollywood Reporter*. The reports suggested that meetings to finalise the sale were being held in California and that a deal was to have been announced on Monday April 3. The reports sent MCA stock on a roller coaster, peaking on Monday \$6 higher than its Friday close. By mid-week the stock had stabilised at about \$55 per share — a few dollars higher than it had been trading on Friday. Says a Sony spokesman in response to the rumours: "Sony is not negotiating with MCA". The radio station insisted that its report was based on usually reliable sources who might not have been "as well informed as we believed them to be".

LOS ANGELES: Russ Bach, president of CEMA, the distribution arm of Capitol-EMI, is setting up an independent marketing division for the distribution unit under the leadership of Joe Mansfield. Bach joined CEMA last year after running WEA's distribution operation for many years.

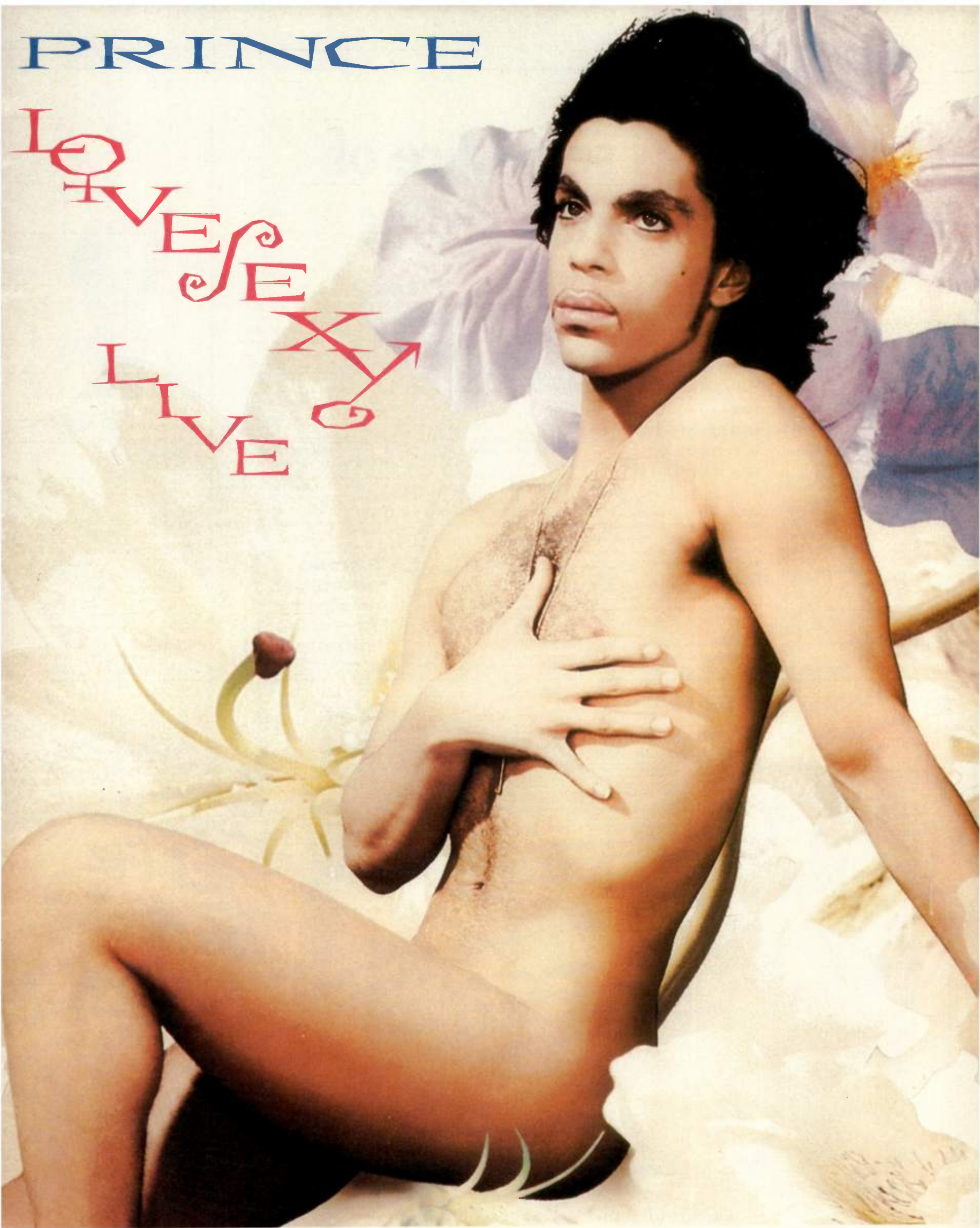
NEW YORK: Don Ienner has been named president of Columbia Records by Tommy Mottola. Ienner was most recently vice president/general manager for Arista. No successor for Ienner has been set by Arista. The widely expected appointment comes on the heels of the Sony-owned record company's promotion of Dave Glew to president of Epic Records. Paul Smith is expected to be named president of CBS Records Distribution shortly.

SALEM, MA: Rykodisc has secured the rights to re-release David Bowie's RCA masters album catalogue. The deal includes 18 Bowie albums and they will be released on all formats — some not previously available on compact disc.

HELSINKI: Indications are that 1988 was an excellent year for the Finnish record industry. Although final figures are not yet available, sources have revealed sales of around 13m units worth \$130m at retail value including tax. It is believed sales of CDs nearly doubled with little effect on vinyl and cassette revenue.

PRINCE

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1

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34 Tracks — Two cassettes — Trade price £6.95 each



Independents seek slice of chain gang's video profits

THE INDEPENDENT retail sector shows a strong recognition of the growing importance of the sell through video market this week. Yet doubts are being expressed as to whether volume sales can ever catch those of albums.

The independents are looking to the High Street chains for their business model, noticing the increased prominence of videos in their stores. However, sound quality, value for money, space restrictions and a belief that videos appeal more to fans and collectors than to general punters are all cited as factors holding them back.

"Video is the growth market and it represents the next stage of development for independents. We must be involved in it," says Merrick Cardy, manager at Andy's Records' Fitzroy Street store in Cambridge. "Woolworths has gone after the market in an aggressive manner giving videos a high profile in its stores. They've obviously done well out of it but the market is largely untapped. Most independents have only dabbled."

Brian Wingfield, manager at the

'Video is the growth market and it represents the next stage of development for independents. We must be involved in it'

Penn Street branch of Rival Records in Bristol, also takes note of High Street developments and the profitability of sell through. "I used to work for WH Smith and I saw what could be done in one or two years. By the time I left, video and compact discs were out-selling vinyl and cassettes by a long way. Whole walls were used for video displays."

Cardy says all retail outlets are looking for new markets to expand into and now they are changing their policy of stocking music

videos alone. "We will be moving into the leisure market in the future stocking the 'how-to-do'-type video or titles such as Better Coarse Fishing or whatever."

Yet in terms of music video Keith Whiting, a partner at Ace Music Centre in Musselburgh, Edinburgh, thinks it very unlikely video sales could ever match album sales and says that sound reproduction is the biggest reason why not. "At a price of £9.99 videos are competing with CDs and there is obviously no comparison in sound quality," he says.

Paul Price, manager at Penny Lane Records in Liverpool, who has been stocking videos for the last three years, thinks some videos are not good value for money. "Videos are not really an alternative to albums — some only give you four or five songs for £10, albums give you 10 to 12 tracks for less."

All the same, he is aware of the growing market for videos but says space restrictions have held him back in the past. Penny Lane is extending the shop, however, mainly to increase their stock of CDs but they will also make space for more

videos.

Price also thinks he will never sell as many videos as LPs. "A broad spectrum of people buy LPs — video is limited to just fans," he says. Brian Wingfield at Rival Records agrees, saying he does not look at the two markets in the same way. "Videos are a harder buy — only collectors or film buffs will buy two or more videos a week," he says.

Content and price are also important factors and Paul Price says his biggest sellers are in the £6.99 to £9.99 price bracket. The cheaper compilation videos are not the only ones the public are after says Cardy. "Most want videos by single artists and live videos in particular are very popular," he adds.

'A broad spectrum of people buy LPs — video is limited to just fans'

REP
THE WEEK



BORN A cockney, Jan Brooks has spent the past three years working in Ireland as EMI's rep, following her previous job at Tandem.

She entered the record industry in 1979 as office manager of the joint Chrysalis/Arista sales team. After a three month break in 1982 selling insurance, she worked for EMI/Chappell's international music publications as sales co-ordinator.

In June 1984, she returned to Tandem to set-up a tele-sales department before the move to EMI. She lists ancient relics, swimming and trying new diets as her main hobbies.



Deacon Blue and Bob Clearmountain in the Rooftop control room.

Congratulations to Deacon Blue on their new album "WHEN THE WORLD KNOWS YOUR NAME," mixed by Bob Clearmountain at CBS Studios.

Deacon
Blue
get the
Perfect
Colour

CBS
Rooftop
STUDIO THREE
...True Blue

***Congratulations
to our Ivor Novello Award
Winners***

***Mark Knopfler and John Illsley
for their Outstanding Contribution
to British Music***

***and
Rob Fisher
for Best Contemporary Song***



Rondor Music

HMV muscle pumps up Route 89

by Karen Faux

IN ADDITION to headliners Johnny Cash and Reba McEntire, Route 89's live line up is confirmed as Rodney Crowell, Jo-el Sonnier, Darden Smith, Paul Overstreet, Michael Johnson, Dan Seals, and Dean Dillon.

The campaign is cunningly extending its parameters to promote the product of live absentees Kathy Mattea, kd lang, Lyle Lovett, Randy Travis and Rosanne Cash.

And this ambitiousness seems feasible with the support of HMV's retail muscle, bolstering the cause with window displays, artist appearances and a promotional cassette — The Route 89 Collection.



REBA McENTIRE headlines, with Johnny Cash, the Country Music Association's Route 89 campaign in May

good on radio, and tracks such as Hold On and Never Be You are testimony to that. She's more interesting, however, on less rock oriented songs such as The Way To Make A Broken Heart and with the lazy, sauntering piano accompaniment of I Wonder.

KF

DESPITE ITS title *Boxcar Willie's Best Loved Favourites* isn't a re-issue but a Jerry Kennedy produced set of new recordings. The Favourites are a fairly predictable selection of country and rockabilly golden oldies. Boxcar coasts through such songs as Crazy Arms, Pistol Packin' Mama, Almost Persuaded and Jimmie Rodgers' In The Jailhouse Now. Good value from RCA at mid price.

DL

TAMMY WYNETTE'S polished performance did not disappoint fans at the Wembley Country Festival and her new album — *Next To You* — has just been released by Epic. This looks and sounds up-market with Tammy continuing her time-honoured tradition of singing about a woman's plight, albeit in increasingly slick fashion. With a little help from slide guitar and violin she can still breathe drama into a ballad such as the title track, but deftly balances the angst with jaunty numbers such as We Called It Everything But Quits and Thank The Cowboy For A Ride. *Next To You* is bound to sustain her formidable crossover appeal.

KF

● ANYONE'S CURIOSITY about who's who in new country music is about to be satisfied by a book of that name. Written by Andrew Vaughan and published by Omnibus Press, it is an efficient A-Z guide placing contemporary artists squarely in context with the new country thrust while providing insight into their roots and influences. Priced £7.95, it will be in the shops from May 8.

Keeping it country this week are Karen Faux and Dave Laing

TOP • 20 • ALBUMS COUNTRY

15th April 1989

1	3	FROM THE HEART	Telstar STAR2327 (BMG) C:STAC2327/CD:TCV2327
		Daniel O'Donnell	
2	2	COPPERHEAD ROAD	MCA MCF3426 (F) C:MCFC3426/CD:DMCF3426
		Steve Earle	
3	1	LYLE LOVETT & HIS LARGE BAND	MCA MCG6037 (F) C:MCGC6037/CD:DMCG6037
		Lyle Lovett	
4	4	BLUEBIRD	Warner Bros 957761 (W) C:9257764/CD:9257762
		Emmylou Harris	
5	6	ONE FAIR SUMMER EVENING	MCA MCF3435 (F) C:MCFC3435/CD:DMCF3435
		Nanci Griffith	
6	5	DON'T FORGETTO REMEMBER	Ritz RITZLP0043 (SP) C:RITZL0043/CD:RITZCD105
		Daniel O'Donnell	
7	7	I NEED YOU	Ritz RITZLP0038 (SP) C:RITZL0038/CD:RITZCD104
		Daniel O'Donnell	
8	14	LONE STAR STATE OF MIND	MCA MCF3364 (F) C:MCFC3364/CD:MCAD5927
		Nanci Griffith	
9	11	ALWAYS AND FOREVER	Warner Bros WX107 (W) C:WX107C/CD:WX107CD
		Randy Travis	
10	8	SWEET DREAMS	MCA MCG 6003 (F) C:MCGC 6003/CD:-
		Patsy Cline	
11	20	LITTLE LOVE AFFAIRS	MCA MCF3413 (F) C:MCFC3413/CD:DMCF3413
		Nanci Griffith	
12	9	OLD 8 X 10	Warner Bros WX162 (W) C:WX162C/CD:K9254662
		Randy Travis	
13	NEW	OLD FRIENDS	Mother/Island MUM1893 (F) C:MUMC893/CD:MUMCD893
		Guy Clark	
14	12	TWO SIDES OF DANIEL O'DONNELL	Ritz RITZLP0031 (SP) C:RITZL0031/CD:RITZCD107
		Daniel O'Donnell	
15	18	GUITAR TOWN	MCA MCF3335 (F) C:MCFC3335/CD:DMCF3335
		Steve Earle	
16	17	SHADOWLAND	Warner Bros WX171 (W) C:WX171C/CD:WX171CD
		kd lang	
17	RE	EXIT O	MCA MCF3379 (F) C:MCFC3379/CD:DMCF3379
		Steve Earle & The Dukes	
18	13	STORMS OF LIFE	Warner Bros 9254351 (W) C:9254354/CD:9254352
		Randy Travis	
19	RE	TRIO	Warner Bros WX99 (W) C:WX99C
		Parton/Ronstadt/Harris	
20	15	BUENAS NOCHES FROM A LONELY...	Reprise WX193 (W) C:WX193C/CD:WX193CD
		Dwight Yoakam	

Compiled by Gallup for the Country Music Association © 1989

TOP 10 COMPILATIONS LPS

- 1 THE KENNY ROGERS STORY
Kenny Rogers Liberty EMTV39 (F)
- 2 THE VERY BEST OF JIM REEVES
Jim Reeves RCA PL89017 (BMG)
- 3 THE COLLECTION
Jim Reeves Collector CCSLP183 (BMG)
- 4 THE BEST OF GLEN CAMPBELL
Glen Campbell MFP CDMFP6023 (F)
- 5 GREATEST HITS
The Judds RCA PL89017 (BMG)
- 6 ANNIVERSARY - 20 YEARS OF HITS
Tammy Wynette Epic 4503931 (C)
- 7 DOLLY PARTON'S GREATEST HITS
Dolly Parton RCA PL84422 (BMG)
- 8 THE COLLECTION
Boxcar Willie Collector Ser. CCSLP159 (BMG)
- 9 BEST OF WILLIE NELSON - ACROSS THE...
Willie Nelson Telstar STAR2317 (BMG)
- 10 20 GOLDEN GREATS
Glen Campbell EMI EMTV2 (F)

REVIEWS

WHILE REBA McEntire reigns as the queen of country music in the US, the visibility of her crown remains a little hazy over here — but that's about to change with her Route 89 UK debut and the release of a new album on MCA. Entitled *Reba*, it is smooth and lushly produced, proving she can do justice to soul classics such as Sunday Kind Of Love and Aretha Franklin's Respect, while her impeccable vocal treatment of emotional songs such as Every Time You Touch Her and I Wish I Were Only Lonely stamp it with a country pedigree. Reba will appeal to anyone who values good songs sung well and could prompt renewed interest in her Greatest Hits LP — the only other to be released in the UK.

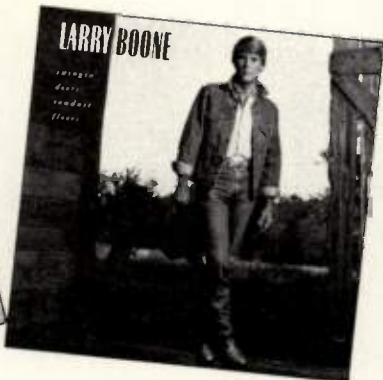
KF

ROSANNE CASH is bringing a retrospective of her career up to date with *Greatest Hits 1979-89*, on CBS. Part of her success has hinged on the ability to produce a brand of country rock that sounds

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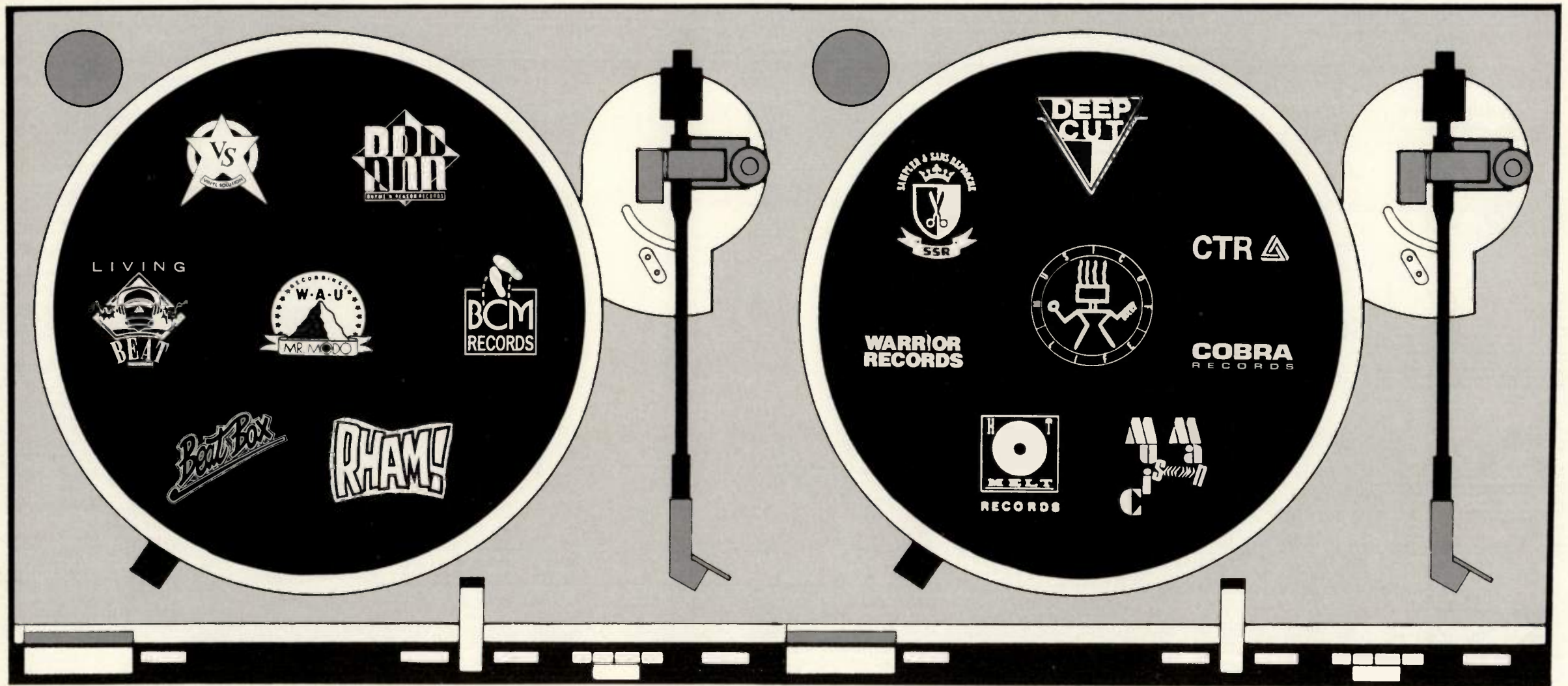
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Pinnacle Dance Division

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TOP Dance SINGLES

15 APRIL 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	5	10/Virgin TEN(X) 263 (E)	KEEP ON MOVIN'
2	7	Siren/Virgin SRN(T) 111 (E)	STRAIGHT UP
3	6	4 Coldcut/Lisa Stansfield Ahead Of Our Time CCUT5(T) (I)	PEOPLE HOLD ON
4	9	4 Paul Simpson Feat Adeva Cooltempo COOL(X)182 (C)	MUSICAL FREEDOM
5	7	4 Pat & Mick PWL PWL(T) 33 (P)	I HAVEN'T STOPPED DANCING YET
6	3	4 Bobby Brown MCA MCA(T)1310 (F)	DON'T BE CRUEL
7	11	6 Kon Kan Atlantic A 8969(T) (W)	I BEG YOUR PARDON
8	5	8 Alyson Williams Def Jam/CBS 6546567 -(6546566) (C)	SLEEP TALK
9	4	8 Donna Summer Warner Brothers U7780(T) (W)	THIS TIME I KNOW IT'S FOR REAL
10	13	2 Holly Johnson MCA MCA(T)1323 (F)	AMERICANOS
11	43	2 Ten City Atlantic A8916(T) (W)	DEVOTION
12	8	10 Chelle Cooltempo/Chrysalis COOL(X) 183 (C)	ONE MAN
13	40	2 De La Soul Big Life/Tommy Boy BLR7(T) (I)	ME MYSELF AND I
14	15	3 K C Flight RCA PB49403 (12***RR-PT49404) (BMG)	PLANET E
15	10	4 Kym Mazelle Syncopate/EMI (12)SY 25 (E)	GOT TO GET YOU BACK
16	NEW	Jody Watley MCA MCA(T)1324 (F)	REAL LOVE
17	14	2 Cookie Crew Hrr/London FFR(X)25 (F)	GOT TO KEEP ON
18	17	2 Aswad Mango/Island (12)MNG105 (F)	BEAUTY'S ONLY SKIN DEEP
19	18	4 A Guy Called Gerald Rhm! RS804 -(RS 8804) (P)	VOODOO RAY (EP)
20	12	7 Reynolds Girls PWL PWL(T) 25 (P)	I'D RATHER JACK

TOP 10 ALBUMS

1	13	Bobby Brown MCA MCF3425/MCF3425 (F)	DON'T BE CRUEL
2	5	4 De La Soul Big Life DLSLP1/DLSMC1 (I)	3 FEET HIGH AND RISING
3	4	4 Alyson Williams Def Jam/CBS 4632931/4632934 (C)	RAW
4	3	3 S'Express Rhythm King LEFTLP8/LEFTC8 (I)	ORIGINAL SOUNDTRACK
5	2	5 Various Telstar STAR 2345/STAC 2345 (BMG)	DEEP HEAT
6	NEW	Paula Abdul Siren SRNLP 19/SRNCM 19 (E)	FOREVER YOUR GIRL
7	8	9 Ten City Atlantic WX249/WX249C (W)	FOUNDATION
8	10	12 Karyn White Warner Brothers WX235/WX235C (W)	KARYN WHITE
9	7	3 Donna Summer WEA WX219/WX219C (W)	ANOTHER PLACE AND TIME
10	NEW	Kool G Rap & DJ Polo Cold Chillin' 9258201/9258204 (W)	ROAD TO THE RICHES

21	NEW	Blow Monkeys RCA PB42695 (12 -PT42696) (BMG)	THIS IS YOUR LIFE
22	16	5 New Order Factory FAC2637(12 -FAC263) (P)	ROUND & ROUND
23	21	8 Longsy D Big One V(V)BIG13 (I)	THIS IS SKA
24	48	2 Five Star Tent PB42693 (12 -PT42694) (BMG)	WITH EVERY HEARTBEAT
25	NEW	Toni Scott Champion CHAMP(12)97 (BMG)	THAT'S HOW I'M LIVING
26	24	4 Corporation Of One Desire -(WANTX 16) (PAC)	THE REAL LIFE
27	37	2 London Boys Teldec/WEA YZ345(T) (W)	REQUIEM
28	NEW	Vicky Martin MCA MCA(T)1320 (F)	NOT GONNA DO IT (I NEED A MAN)
29	19	7 Womack & Womack 4th & B'way/Island (12)BRW125 (F)	CELEBRATE THE WORLD

REGGAE DISCO CHART

1	(1)	TWO TIMING LOVER Janet Davis Fine Style FS 020
2	(4)	ACID Frankie Paul S.COM BD 89005
3	(2)	FOLLOW ME Clement Irie/Blue Mountain BMD 039
4	(6)	WHO SHE LOVES S. Ranks/C. Tea Home T4/Live + Love LLD 103
5	(3)	LOVE ME SESS Top Cat Dance Vibes DV 001
6	(6)	I WANNA BE LOVED BY YOU Phillip Leo Fine Style FS 021
7	(5)	YOUNG AND SHE GREEN Johnnie P. & Thriller U. Techniques WRT 37
8	(9)	WEST INDIAN Crucial Robbie Y+D Records YDD 0136
9	(10)	LET'S MAKE A BABY Pavlette Toph Arwa Ar 86
10	(13)	FATAL ATTRACTION Taxman Shush STU 001

1	(1)	REGGAE HITS VOL. 5 Various Artists Jet Star JELP 1005
2	(4)	LOVE LINE Frankie Paul Glory Gold GGLP 003
3	(6)	ROUGH MEAN AND IRIE Various Artists Redman Int. REDLP 13
4	(5)	KING TUBBY SOUND CLASH DUB PLATE Various DSR 4401 (IMP)
5	(2)	TOP TEN '89 Compilation/Various Super Power SPLP 11
6	(3)	NUFF CRISIS Culture Blue Mountain BMLP 22
7	(13)	LIBERATION Bunny Wailer Salomarc SH 43059 (IMP)
8	(12)	FREELY Bob Andy I Anka AV 006STLP
9	(13)	IN THE BALANCE Scion Sashay Success Eclipse HCF 002LP
10	(10)	A REGGAE EXPERIENCE Cynthia Schloss Charm CRLP 2

MERCY MERCY John Holt Mister Tippy OT 2106
DANCING DIRTY Rass Brass, Sly & Robbie Taxi TAXT 21
JAH MUSIC Ras Abudoh & Jah Legacy S.R.W.B. SRWB 01
COME TO RULE Sanchez Sir Cassone BD 8908
WARRIORS STANCE Dread & Fred Jah Shaka SHAKA 870
NEGRO MAN Akwaba Axe Records AXE 1204
BOASEY BOY General Trees Sir Cassone BD 8906
GET UP STAND UP & DANCE Ploungan Sir Cassone BD 8909
NUCLEAR WAR Ricky Tuffy Sir Cassone BD 8907

A REGGAE EXPERIENCE Cynthia Schloss Charm CRLP 2
THE DISCIPLES Jah Shaka Shaka SHAKA 871
JAH GLORY Alpha Blandy & Natty Edition D'Vaire IVALLP 019 (IMP)
LET'S GET STARTED Tetraack Greensleeves GREL 121

30	20	9 S'Express Rhythm King LEFT 30(T) (I)	HEY MUSIC LOVER
31	NEW	Blue Magic Def Jam/CBS 6547697 -(6547696) (C)	ROMEO & JULIET
32	27	3 Vanessa Williams Wing/Polydor WING(X)4 (F)	DREAMIN'
33	NEW	New Edition MCA MCA(T)1333 (F)	CRLCIAL
34	22	10 Tyrese/cool Rock Steady Hrr/London FFR(X)24 (F)	TURN UP THE BASS
35	25	8 Michael Jackson Epic 6546727 (12 -6546726) (C)	LEAVE ME ALONE
36	26	6 Livin' On A Box Chrysalis LIB(X)5 (C)	BLCW THE HOUSE DOWN
37	34	2 Today Mctown ZB42683 (12 -ZT42684) (BMG)	GIRL I GOT MY EYES ON YOU
38	38	2 Kelyse Pizarro Champion CHAMP(12)93 (BMG)	LOMELINESS
39	32	2 Deluxe Unyque UNQ 5(T) (SP)	JUS' A LITTLE MORE
40	28	5 DJ Fes Eddie DJ Int./Westside DJIN(T) 7 (A)	YO YO GET FUNKY
41	NEW	Hernandez Epic HER(T)1 (C)	ALL MY LOVE
42	45	2 Time-side Lisson DOLE(Q)8 (P)	COCON (FROM HITMAN & HER)
43	36	4 Phas I Republic LIC(T)006 (I)	REACHIN'
44	41	6 45 King Dr Beat/Filmtrax -(DRX912) (BMG)	THE KING IS HERE/THE 900 No.
45	23	4 Shee a Easton MCA MCA(T)1325 (F)	DAYS LIKE THIS
46	33	14 Raze Champion CHAMP(12)67 (BMG)	BREAK 4 LOVE
47	29	7 Four Tops/Smokey Robinson Arista 112074 (612074) (BMG)	INDESTRUCTIBLE
48	31	5 Ellis Meggs & Howard RCA PB42089 (12 -PT42090) (BMG)	BIG BUBBLES, NO TROUBLES
49	39	4 Jungle Brothers Gee Si GEE(T)15 (I)	BLACK IS BLACK/STRAIGHT OUT...
50	NEW	Sharon Dee Clarke Urban/Polydor URB(X)31 (F)	SOMETHING SPECIAL

TOP 10 BUBBLERS

1	Tony Stone Ensign/Chrysalis ENY(X)622 (C)	CAN'T SAY 'BYE
2	Heat & Austyn Urban/Polydor URB(X)33 (F)	BAC ATTITUDE
3	Bass BSS(12)7 (BMG)	2 HOT 2 STOP
4	Jane Davis Fine Style -(FS020) (JS)	L.U.ST.
5	Supertronics -(RY 028) (Imp)	TWO-TIMING LOVER
6	Republic -(LIC2 007) (I)	YOU'RE NOT RIGHT
7	Mercury -(8725671) (Imp)	COMIN' CORRECT/WIZE
8	Blue Chip -(BLUEC 14) (I)	MC Mel O'D.E.T.T. Inc
9	EMI USA (12)MT63 (E)	RHYTHM IS THE MASTER
10	Urban Rock -(UR938) (Imp)	DJ C Chillout/Kool Chip

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FROM THE BEST



James Hamilton

C O L U M N

DOMINATING ALL else this week will obviously be the cheekily titled and excellent album, **SOUL II SOUL** Club Classics Vol One (10 Records DIX 82). Meanwhile, on import are the infectious **Lyn Collins** Think (About It) organ and brass based (and **Eric B & Rakim** The R scratching) **THE REAL ROXANNE** Roxanne's On A Roll (Select FMS62334); Turn Up The Bass-type **Tyree** produced hip house (apart from the artist's own slow chatting mix) **KOOL ROCK STEADY** Let's Get Hyped (DJ International Records DJ-973); **Donna Summer** Love To Love You Baby quoting slow groaning **Jazzy Jay** produced slinky rap **WANDA DEE** The Goddess (Tuff City TUF 128043), flipped by the **DJ Mark The 45 King** produced raunchily double entendre To The Bone; funky **James Brown**-type samples woven jauntily jiggling rap **MOST WANTED** Calm Down (The Fever SF 830); fairly dull but selling house instrumental four-track **VIRGO FOUR** Do You Know Who You Are? (Trax Records TX175); **Tony Humphries** remixed choppyly burbling **APRIL DAWN** Love Crime Remix (Easy Street EZSR-7541); interesting empty tapping then "orchestrally" building synthesized instrumental house **L.B. BAD** New Age House (The Prince Of Dance Music) (United Sounds of America USA 912); falsetto guy wailed classily subdued throbbing and jangling house **PARIS BRIGHTLEDGE** Learn To Love (DJ International Records DJ966); scratching (and scratchy sounding) fierce rap **UPTOWN** Dope On Plastic (Tommy Boy TB 923); **The Jaz** rapped and group souled jerky rolling strange **O'JAYS** Have You Had Your Love Today (EMI V-56127).

Now that **Bobby Brown** has broken through so strongly here, it's looking increasingly likely that we will have a swingbeat summer. This is the rhythm that has been dominating the US black charts for over a year but to date has had a limited following here, mainly in the traditionally mid-tempo loving West Indian market, being a jiggly syncopation of hip hop beats and soulful singing — making it a useful "bridge" type of music. Arguably originated by **Full Force**, the tempo is now epitomised by most

of the productions of such as **Teddy Riley** and **LA & Babyface**, while a prime current example is **Alyson Williams'** Sleep Talk. This week's UK releases in the style are the already hot on import jumpy P-funk style **NEW EDITION** Crucial (MCA Records MCAT 1333), re-released **Teddy Riley** produced funkily syncopated pleading **GUY** Groove Me (MCA Records MCAT 1331), and possibly even the bouncily tugging jiggly jogging **AL JARREAU** All Or Nothing At All (WEA U7663T). I've been using the description "swingbeat" for some time already, so remember the definition as now it will be used with less elaboration!

Other UK releases include the wailing good lushly orchestrated hustling house **CIRCUIT** featuring **KOFFI** Shelter (Collision Records 12CIR 1, via the Cartel); reviewed on import last week, h-p hop-ishy jiggling **THE NEVILLE BROTHERS** Sister Rosa (Breakout USAT 656); girls wailed friskily galloping **JOMANDA** Make My Body Rock (RCA PT 42750); surprisingly house-style twittering and samples studded vigorous **DEBBIE GIBSON** Electric Youth (House Version) (Atlantic AB919T); calm garage-style girl sung pleasant bubbly house **DISKONEXION** featuring **Linda Bernette** Love Rush (Submission Records SUBX 010, via Pacific Records).

Damon Rochefort & Camelle Hinds created, girl led brightly bounding **OMEN** Satisfaction (Debut DEBTX 3065); **Stargard** reviving chunkily jolting jiggly **SYNDEE** Which Way Is Up (Big One VV BIG 14); pop chart aimed dotedly volume pumping jerky **HUMANOID** Slam (Westside Records WSRT 14); **Marshall Jefferson** produced joltingly flurrying slick but trite **BIG FUN** Living For Your Love (House Mix) (Jive JIVE T 200); stolidly paced **Spencer Davis Group/Chicago Transit Authority** and **Mory Kanté** oldies medleying **CLUB HOUSE** I'm A Man/Yé Ké Yé Ké (Music Man MMPT 12003, via Pinnacle); washing machine-style scurrying instrumental house **BIZARRE INC** Technological (Blue Chip "R&B" BLUE C14, via the Cartel).

Taking the rap

by Sarah Davis

WITH THE demise of Night Network, TV has lost N-Sign, its only regular rap and hip hop slot. N-Sign presenter, Capital Radio DJ Tim Westwood, is saddened at this blow to televised rap and emphasises rap's influence on dance music:

"Rap's been one of the biggest influences on the music scene of the Eighties," he says. "It's influenced so much mainstream pop and rock; now house is having that effect as well. Without a doubt, black music, whether it be rap, house or soul, has really dominated the charts for the last few years. Even if it's not directly by people like Ten City, or rap acts like Cookie Crew and so on, it's influenced the sound of people like Stock, Aitken and Waterman. It's created a new sound and broken those barriers down."

What is the power of rap that gives it its impact and its crossover potential? "It's important to realise rap music isn't like pop music where you've just got it on the radio in the background. People who listen to rap music are actively involved: there's a lifestyle which goes with it. It's not aural wallpaper, it actually means a great deal to people's lives. Rap culture influences how people dress, what clubs they go to, how they dance, how they speak."

"Rap is a reflection of what is going on in the street and in that way there's a stronger identity with it. More politically aware bands like Public Enemy, Stetsasonic, KRS-1, Big Daddy Kane, they're actually explaining the position a lot of people are in, pointing a way out of their predicament. Public Enemy deal with black awareness. They offer young British black street kids from the cities a solution to their problems, or a way out, a



TIM WESTWOOD: bemoaning the lack of serious rap coverage

way of understanding what is happening to them. So it's a music form that has a high level of commitment, even for the white kids who listen to it.

"A lot of rock bands and pop bands are just hanging out for a good time, there's no real depth or substance to them. With the likes of KRS-1, rappers are explaining the black people's predicament in America, and this country, and ways out of that situation for them."

Westwood considers the importance of black music to all areas of music under-rated in the music weeklies and he feels they would increase their circulation if they broadened their scope.

"A magazine that just covers mainly white acts and mainstream acts isn't really aware of what time it is and what's going on out there. *NME*, *Melody Maker* and *Sounds* are quite out of touch with what's going on. Take the *NME*. The only way they'll cover the Public Enemy album is by saying this is the greatest rock and roll album of the Eighties, of the decade. That's really misguided, even though Public Enemy do cross over into the rock and roll audience."

"But first and foremost they're a black rap act and should be covered as such. The weeklies should be getting more in touch with that cross-over process which is already dominating a lot of mainstream pop and rock music. If they don't cover it they're going to become like students' magazines for people into the Smiths and Billy Bragg. But what's dominating the charts now is rap, house and to a lesser extent soul, not The Smiths."

Sleeping giants

by Barry Lazell

SLEEPING BAG, whose I'm Houzin' by EPMD is currently moving up the dance chart, has now replaced the original 12-inch version in the shops with a new remix (The UK Groove) by Simon Harris (SB JKR 7T), while yet a further mix of the track is available only on a cassette single, released in Sleeping Bag's Walkabout series which is aimed at ghetto-blasters toters.

It has also been announced that EPMD have sold almost 1m albums worldwide in the 12 months since signing to the label. 1989 will additionally see solo releases on Sleeping Bag from former EPMD member Stezo, who has embarked on a solo rap career, launching with the already much-buzzed To The Max.

Other Sleeping Bag titbits: The UK pressing of Just Ice's album The Desolate One, just out in the US, will contain three extra tracks on the vinyl version, and five bonuses on both CD and cassette. The label is also to launch shortly a compilation album series with the overall title Sleeping Bag, The Mixdown, and the imminent Volume One will include Cash Money's Mighty Hard Rocker (Central Park Mix), Just Ice's Lyric Lickin', and Kariya's Let Me Love You, together with new Todd Terry-produced tracks by T La Rock.

● PINNACLE DISTRIBUTION has launched a new division called Recuts, to specialise purely in the sales, marketing and promotion of its dance labels. The man in charge is Jon Sharp, and he will be overseeing product on, among others, Hot Melt, Music Of Life, Cheque This, Warrior, Living Beat, Cobra, Vinyl Solution, and recent Pinnacle signing Rham Records. Contact Sharp on 0689 70622 (Ext 222). **BL**

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Panel Sales compared to last week...+13%
(WEEK 14)

Observed (Shelby/Varnier)	73	Ma And Pa (Moore/Lones)	95
All My Love (Hemond/Le)	67	Me Myself And I (Huston/	
Americans (Johnson)	9	Merced/Jolicoeur/Mason/	
Anal Vial (Foreman/		Wynn/Clauser)	35
Foreman)	97	Mea You Lie Crazy (Masse/	
Barber/Dor Cane (Sayer/		Coat/Cass)	66
Boatmen) Generation, The	25	Melody (Formis/Huckaby)	16
Beauty's Only Skin Deep	31	Monkey Gone To Heaven	
(Johnson)	25	(France)	72
Beats (The Roots/Alcala)		Moon Of Freedom (Moving	
Beats Are Burning (Midnight		On) (Simmons/Brown)	22
Oil)	33	Not Gonna Do It I'll Need A	
Belfast Child (Tad/Simple		Man (Jefferson/Morton)	88
Machine)	56	Not Gonna Do It I'm Lying (Blank/	
Black The House Down		Meier)	
(Hammond/Verse)	57	One Man (Clark/Munford/	
Breathin' Up (Scott/Bull)	99	Shaw)	
Broken Arrow (Cilla/Duffy)		Only The Lonely (Decker)	82
Brother (The Roots/Le)	89	Rescent	28
Big M) Fresh White/White		Only The Moment (Hogbin/	
Can't Stay Away From You		Almond)	47
Estes)	26	Ordinary Lives (Gibbs/Gibb/	
Explain The World (D. Rue)		Orion)	59
The Gypsy Wave Banner	61	Parade City (Kuns N Rose)	13
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Cruel (Johnson/Kent)	70	Stensfield)	11
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Fire Women (Anthony/Duffy)	20	Mendi/Murphy)	91
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Headless Cross (Black)		Godchildren)	86
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Hey Music Love (Stewart)	49	(Bonzo)	27
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Be Your Love (Horns/		Simmons)	
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(Jones)	14	That's What I Know Of You	
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Grass (Whitfield)	96	That's Your Life (Howard)	39
Strong)		This Is The Time I Know It's For	
Want Your Love (Edwards/		Real (Scott/Waterman/	
Roader)	94	Summer)	8
What Is It (Stock/Altman)		Too Many Broken Hearts	
Waters)	17	(Scott/Altman/Waterman)	6
I'm The One (Gant/Powell/		Twins (Scarborough/Bates)	10
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38	42	9	REQUIEM London Boys (Ralf D. Bary) Warner Chappell Music	Teldec/WEA YZ 345 (T) (W)
39	50	4	THIS IS YOUR LIFE The Blow Monkey (D. Robert) Trash Songs/Warner Chappell Music	RCA PB 42695 (12-PT 42696) (BMG)
40	46	2	PLEASE DON'T BE SCARED Barry Manilow (Michael Lloyd) Tyrell-Mann Music	Arista 112186 (12-612186) (BMG)
41	31	8	LEAVE ME ALONE Michael Jackson (Quincy Jones/Michael Jackson) Warner Chappell	Epic 654672 7 (12-654672 6) (C)
42	60	2	YOU ON MY MIND Swing Out Sister (Paul Staveley C'Duffy) 10 Music/Cap. Con.	Fontana/Phonogram SWING 6 (12) (F)
43	28	6	ROUND & ROUND New Order (New Order/Stephen Hague) Be Music/Warner Chappell	Factory FAC 2637 (12-FAC 263) (P)
44	26	14	STOP Sam Brown (Peter Brown/Sam Brown) Rondor Music/Wayblue	A&M AM(Y) 440 (F)
45	29	5	FAMILY MAN Roachford (Mike Vernon) PolyGram Music	CBS ROA(T) 5 (C)
46	30	12	LOVE CHANGES EVERYTHING Michael Ball (Andrew Lloyd Webber) Really Useful Music	Really Useful/Polydor RUR(X) 3 (F)
47	45	2	ONLY THE MOMENT Marc Almond (Almond/Annie Hogan/Billy McGee) Momentum/Warner C.	Parlophone (12)R 6210 (E)
48	48	3	PLANET E KC Flight (Flightt Supreme/Warner Chappell/EG Music)	Popular/RCA PB 49403 (12-PT 49404) (BMG)
49	33	9	HEY MUSIC LOVER S'Xpress feat Eric & Billy (Moore/McGuire) Warner Chappell	Rhythm King/Mute LEFT 30(T) (I/RT)
50	49	2	WITH EVERY HEARTBEAT Five Star (Wayne Braithwaite) Zomba Music	Tent/RCA PB 42693 (12-PT 42694) (BMG)
51 NEW			THAT'S HOW I'M LIVING Toni Scott (Fabrice Lessen) The 2 P(ictet)ers/Eaton/Champion Music	Champion CHAMP(12) 97 (BMG)
52	70	2	FREE WORLD Kirsty MacColl (Sue Lillywhite) Copyright Control	Virgin KMA(T) 1 (E)
53 NEW			TYPICAL! Frazier Chorus (Hugh Jones) Blue Mountain Music	Virgin VS(T) 1174 (E)
54	35	4	GOT TO GET YOU BACK Kym Mazelle (Marshall Jefferson) Virgo One!/Kasm	Syncopate/EMI (12)SY 25 (E)
55	63	2	VOODOO RAY A Guy Called Gerald (Chapter/Gerald) Skysaw Music	Rhino RS 804 (12-RX 8804) (P)
56	47	9	BELFAST CHILD Simple Minds (Trevor Horn/Steve Lipson) Virgin Music	Virgin SMX(T) 3 (E)
57	36	9	BLOW THE HOUSE DOWN Living In A Box (Tom Lord-Alge/Dan Hartman) Empire Music	Chrysalis LIB(X) 5 (C)
58	53	4	DON'T WALK AWAY (Remix) Toni Childs (David Tickle) MCA Music/Copyright Control	A&M AM(Y) 462 (F)
59 NEW			ORDINARY LIVES Bee Gees (Gibb/Robb/Gibb/Tenby) Gibb Brothers/BMG	Warner Brothers W 7523(T) (W)
60	58	3	LIKE PRINCES DO Diesel Park West (Chris Kimsey) Zoo Music/Warner Chappell Music	Food/EMI (12)FOOD 19 (E)
61	43	8	CELEBRATE THE WORLD Womack & Womack (Chris Blackwell/Gypsy Wave Banner) Zomba Music	4th + B'way/Island (12)BRW 125 (F)
62 NEW			HEADLESS CROWS Black Sabbath (Terry Bommi/Cozy Powell) Copyright Control	I.R.S. EIRS(T) 107 (E)
63 NEW			BROKEN ARROW Waterfront (Glen Skinner) SBK Songs	Polydor WON(X) 3 (F)
64	72	7	THIS IS SKA Longsy D (Longsy D) Big One	Big One (V)VBIG 13 (I/RT)
65	56	4	JOCELYN SQUARE Love And Money (Gerry Katz) SBK Songs	Fontana/Phonogram MONEY 7(12) (F)
66 NEW			MISS YOU LIKE CRAZY Natalie Cole (M. Wasser) Prince Street/Lauron Wesley/Irving/Gemio	EMI USA (21)MT 63 (E)
67 NEW			ALL MY LOVE Hernandez (Hernandez) Momentum Music	Epic HER(T) 1 (C)
68	41	11	I DON'T WANT A LOVER Texas (Tim Palmer) 10 Music	Mercury/Phonogram TEX 1(12) (F)
69	57	4	LET'S GO ROUND THERE Darling Buds (Paul Collier) CBS Music/SBK Songs	Epic BLOND(T) 3 (C)
70 NEW			CRUCIAL New Edition (Jell McLean Johnson) EMI Music	MCA MCA 23934 (F)
71	54	6	THE RATTLER Goodbye Mr. MacKenzie (Mack) Virgin Music	Capitol (12)CL 522 (E)
72	69	3	MONKEY GON TO HEAVEN Pixies (Gil Norton) Rice & Beans Music	4AD (B)AD 904 (I/RT)
73 NEW			ACTIVATED Gerald Alston (Steve Sheppard/Jimmy Varner) Island Music	RCA ZB 42681 (12-ZT 42682) (BMG)
74 NEW			GOOD TIMES Reid (Robyn Smith) MCA Music/Copyright Control	Syncopate/EMI (12)SY 27 (E)
75 NEW			I CAN SEE CLEARLY NOW (Remix) Johnny Nash (Johnny Nash) Rance Music	Epic JN(T) 1 (C)

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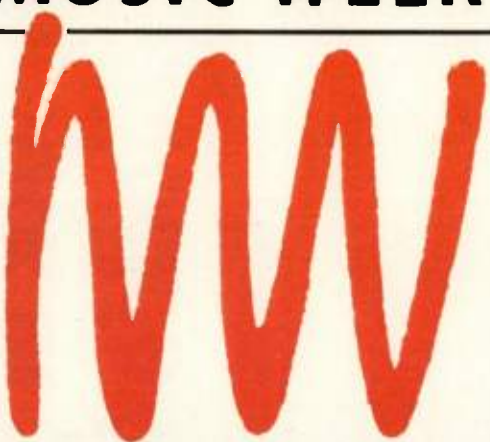
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TOP • 75 • ARTIST • ALBUMS

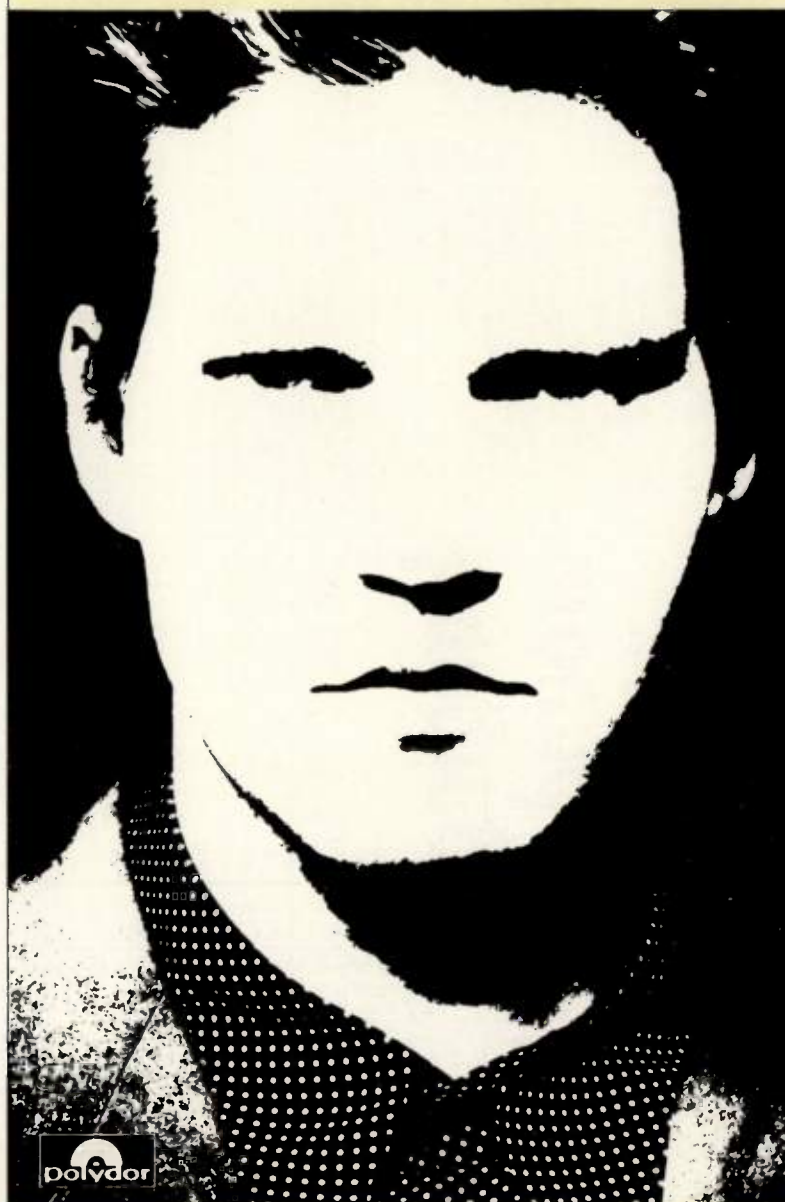
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15 APRIL 1989

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2	1	LIKE A PRAYER ★ CD Madonna Sire WX 239
3	3	A NEW FLAME ★ CD Simply Red Elektra/WEA WX 242
4	2	ANYTHING FOR YOU ● CD Gloria Estefan And Miami Sound Machine Epic 463125-1
5	NEW	FOREVER YOUR GIRL CD Paula Abdul Siren/Virgin SRNLP 19
6	8	APPETITE FOR DESTRUCTION ● CD Guns 'N' Roses Geffen WX 125
7	4	DON'T BE CRUEL ● CD Bobby Brown MCA MCF 3425
8	NEW	THE HEADLESS CHILDREN CD W.A.S.P. Capitol EST 2087
9	9	THE RAW AND THE COOKED ● CD Fine Young Cannibals London 8280691
10	5	SINGULAR ADVENTURES OF THE STYLE COUNCIL ● CD Style Council Polydor TSCTV1
11	7	SOUTHSIDE ● CD Texas Mercury/Phonogram 8381711
12	6	ORIGINAL SOUNDTRACK ● CD S'Express Rhythm King/Mute LEFTLP 8
13	11	ANCIENT HEART ★ CD Tanita Tikaram WEA WX 210

35	37	RATTLE AND HUM ★★★ CD U2 Island U 27
36	52	POP ART ● CD Transvision Vamp MCA MCF 3421
37	38	MONEY FOR NOTHING ★★★★★ CD Dire Straits Vertigo/Phonogram VERH 64
38	29	WANTED ★ CD Yazz Big Life YAZZLP 1
39	33	CONSCIENCE ★ CD Womack & Womack 4th + B'way/Island BRLP 519
40	26	TRUE LOVE WAYS CD Buddy Holly Telstar STAR 2339
41	42	TRACY CHAPMAN ★★★ CD Tracy Chapman Elektra EKT 44
42	35	GREATEST HITS ★★ CD Fleetwood Mac Warner Brothers WX 221
43	36	THE BIG AREA CD Then Jerico London 8281221
44	31	CLOSE ● CD Kim Wilde MCA MCG 6030
45	41	NEW LIGHT THROUGH OLD WINDOWS ★★ CD Chris Rea WEA WX 200
46	30	REMOTE ● CD Hue And Cry Circa/Virgin CIRCA 6
47	40	OPEN UP AND SAY ... AAH! ○ CD Poison Capitol EST 2059
48	27	RAINTOWN ★ CD Deacon Blue CBS 450549-1
49	45	RAW CD Alyson Williams Def Jam/CBS 4632931
50	47	G N 'R LIES ... ● CD Guns 'N' Roses Geffen WX 218
51	53	LIVING YEARS ● CD Mike & The Mechanics WEA WX 203
52	49	THE ULTIMATE COLLECTION ★★ CD Bryan Ferry/Roxy Music EG/Virgin EGTV 2
53	NEW	DRESS FOR EXCESS CD Sigue Sigue Sputnik Parlophone PCS 7328

1	Lloyd Cole & The Communions	Polydor 8377361
15	14 MYSTERY GIRL • CD Roy Orbison	Virgin V 2576
16	12 BAD ★★★★★★ CD Michael Jackson	Epic 450290-1
17	10 STOP! • CD Sam Brown	A&M AMA 5195
18	13 THE GREATEST HITS COLLECTION ★★★ CD Bananarama	London RAMA 5
19	17 ROACHFORD • CD Roachford	CBS 4606301
20	23 KICK ★★★ CD INXS	Mercury/Phonogram MERH 114
21	23 ANOTHER PLACE AND TIME ○ CD Donna Summer	Warner Brothers WX 219
22	20 HYSTERIA ★★★ CD Def Leppard	Bludgeon Riffola/Phono HYSLP 1
23	22 KYLIE ★★★★★★ CD Kylie Minogue	PWL HF 3
24	19 THE INNOCENTS ★★ CD Erasure	Mute STUMM 55
25	44 EVERYTHING ○ CD Bangles	CBS 462979-1
26	NEW LIVE IN THE UK CD Helloween	EMI EMC 3558
27	21 TECHNIQUE • CD New Order	Factory FACT 275
28	16 101 ○ CD Depeche Mode	Mute STUMM 101
29	24 THE TRAVELING WILBURYS ★ CD The Traveling Wilburs	Wilbury/Warner Bros. WX 224
30	39 3 FEET HIGH AND RISING CD De La Soul	Big Life DLSLP 1
31	NEW GIPSY KINGS CD Gipsy Kings	Telstar STAR 2355
32	32 WATERMARK ★ CD Enya	WEA WX 199
33	18 SPIKE • CD Elvis Costello	Warner Bros WX 238
34	28 THE LEGENDARY ROY ORBISON ★★ CD Roy Orbison	Telstar STAR 2330

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3	2	UNFORGETTABLE ? CD Various	EMI EMTV 46
4	6	DIRTY DANCING (OST) ★★ CD Various	RCA BL 86408
5	4	DEEP HEAT • CD Various	Telstar STAR 2345
6	8	HIP HOUSE CD Various	Stylus SMR 974
7	5	BUSTER (OST) ★★ CD Various	Virgin V 2544
8	9	THE PREMIERE COLLECTION ★★★ CD Various	Really Useful/Polydor ALWTV 1
9	7	THE MARQUEE - 30 LEGENDARY YEARS • CD Various	Polydor MQTV 1
10	11	HIP HOUSE - THE DEEPEST BEATS IN TOWN CD Various K-Tel 1430	
11	10	AND ALL BECAUSE THE LADY LOVES ... • CD Various	Dover ADD 6
12	12	COCKTAIL (OST) • CD Various	Elektra EKT 54
13	20	THE BLUES BROTHERS (OST) CD Various	Atlantic K 50715
14	13	THE GREATEST LOVE 2 • CD Various	Telstar STAR 2352
15	17	NOW 13! ★★★★★ CD Various	EMI/Virgin/PolyGram NOW 13
16	15	THE GREATEST LOVE ★★ CD Various	Telstar STAR 2316
17	NEW	THE SONGS OF BOB DYLAN ○ CD Various	Start STDL 20
18	16	THE AWARDS • CD Various	BPI/Telstar STAR 2346
19	RE	THE CLASSIC EXPERIENCE • CD Various	EMI EMTVD 45
20	18	MORE DIRTY DANCING (OST) ★ CD Various	RCA BL 86965

54	34	FLYING COLOURS ★ CD Chris de Burgh	A&M AMA 5224
55	43	JULIA FORDHAM • CD Julia Fordham	Circa/Virgin CIRCA 4
56	54	NEW YORK ○ CD Lou Reed	Sire/WEA WX 246
57	50	FOUNDATION CD Ten City	Atlantic WX 249
58	56	THE CIRCUS ★ CD Erasure	Mute STUMM 35
59	46	THE FIRST OF A MILLION KISSES ★ CD Fairground Attraction	RCA PL 71696
60	48	I HOLD ME IN YOUR ARMS ★ CD Rick Astley	RCA PL 71932
61	51	INTROSPECTIVE ★★ CD Pet Shop Boys	Parlophone PCS 7325
62	55	RADIO ONE CD Jimi Hendrix	Castle Collectors CCSLP 212
63	71	RAGE ★ CD T'Pau	Siren/Virgin SRNLP 20
64	65	FAITH ★★ CD George Michael	Epic 460000 1
65	61	HEARSAY ★★★ CD Alexander O'Neal	Tabu 450936-1
66	60	PRIVATE COLLECTION ★★★★★ CD Cliff Richard	EMI CRTV 30
67	RE	THE CREAM OF ERIC CLAPTON ★★ CD Eric Clapton/Cream	Polydor ECTV 1
68	59	SHOOTING RUBBERBANDS AT THE STARS ○ CD Eddie Brickell And New Bohemians	Geffen WX 215
69	63	FISHERMAN'S BLUES • CD The Waterboys	Ensign/Chrysalis CHEN 5
70	64	THE LOVER IN ME CD Sheena Easton	MCA MCG 6036
71	70	ANY LOVE • CD Luther Vandross	Epic 462908-1
72	66	A GRAVEYARD OF EMPTY BOTTLES CD Dogs D'Amour	China 8390740
73	62	WHITNEY ★★★★★★ CD Whitney Houston	Arista 208 141
74	NEW	HEY HEY IT'S THE MONKEES — GREATEST HITS Monkees	K-Tel NE1432
75	67	THE JOSHUA TREE ★★★★★ CD U2	Island U26

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ETIENNE DAHO: ready for a smooth Channel crossing?

Je suis un rock star

by Selina Webb

ETIENNE DAHO has stardom embossed in the weave of his stylish clothes, intrigue oozes from the photogenic frowns in his press kit and his live performances are greeted in a manner akin only to Brosmania. Nos Vies Martiennes, his fourth album for Virgin, has sold more than 250,000 copies since its release in June 1988, with the previous long-player, Pop Sartori, selling in excess of 650,000.

Daho is a huge star in France, yet meeting him it is easier to accept his UK persona, that of an unknown musician hoping to make it big. Apologising for the imperfections in his perfect English, Daho speaks enthusiastically about the UK independent scene and his admiration for artists such as The Jesus And Mary Chain, Morrissey and Lloyd Cole.

His own music is in a different category, however, featuring several melodic ballads which reflect an exceptionally romantic view of love and life.

The powerful dance beats of his up-tempo numbers are more impressive but, sung mostly in French, Virgin will have to pitch for just the right angle with the product if Daho isn't to be perceived as the next Charles Aznavour.

Already a regular visitor to the UK and producer of the superb new Bill Pritchard album on Play It Again Sam Records, the French vocalist, composer and producer hopes the campaign to turn him into the first pan-European pop star will succeed — but he's not about to compromise to make it happen.

"I'm French, I think the French musical identity is melodic songs and, although I might mix English things in, I want to keep my French identity," he states.

Following the single release of Stay With Me from the Ben Rogan-produced Nos Vies Martiennes LP, Daho makes his first UK appearance at the Marquee on April 21. It will be a far cry from his recent 43-date European tour which included six sold-out nights at the 6,000-capacity Zenith in Paris.

"It's still very exciting for me. In France I'm now a major artist but in England I'm going to have to seduce a new audience. I might get thrown off the stage — but it's good to try," he says.

Back in Blackie

by Kirk Blows

IT'S NOT often that things are quiet on the WASP front, but Blackie Lawless and his mercenaries have been distinctly low in profile since the release of Live In The Raw in October 1987, a concert recording that, given their approach on the new The Headless Children LP, seems to have represented something of a watershed for the band.

"That's exactly what that album was," confirms Lawless. "What we tried to do was put some space between what we were and where we intended to go. I just didn't realise it was gonna take this long!"

Indeed, it's taken some 15 months for The Headless Children to finally arrive, with Capitol initially expecting it last May. "Yeah, May, but I didn't specify what year though!" he says.

Lawless in fact wrote, produced, sang and played guitar on the album. "If I'd have known what I was getting into before I started it, it would've intimidated the hell out of me. I've made records before but they've been nothing like this. Not to the degree of having too many multiple tracks. We started with 32-digital, then went to 24-analogue, and it just kept growing and growing."

The Headless Children displays a heavier, more biting WASP, than the last studio outing, 1986's Into The Electric Circus. A further shift in emphasis comes in the lyrics, with Blackie Lawless taking on some serious issues.

"When we finished that last tour two years ago I was at the point where I was so angry about a lot of things, both personal and business. It was like I was running around with a bullseye tattooed on my head, and everybody was taking shots at me — not just verbally either, I mean some were real bullets," he says. "It was a difficult time but it taught me a very valuable lesson, that right or wrong, sink or swim, you do what your heart says. I've said exactly what I wanted to on this record."



BLACKIE LAWLESS: biting bullets

I'm an Adult now

by David Giles

TAKE ME is the first vinyl offering from Brix Smith since she signed to Phonogram last year as part of both the Adult Net and The Fall.

Taken from the forthcoming Adult Net LP, immediately discernible is its West Coast influence, harking back to Brix's LA roots. It's as though somebody got hold of a Bangles song but changed all the chords round — commercial but not conventional. A far cry from The Fall's music. Or is it?

"I wouldn't really like to compare the two," admits Brix. "I mean, The Fall is fantastic for what it does... but the Adult Net is my baby, and I love it as well. But I wouldn't like to say which is more commercial, or better. It's like saying 'which child do you like better?'"

Brix's "double move" from Beggar's Banquet to Phonogram came as a result of a gig the Adult Net played at London's ICA about a year ago, where the line-up featured former Smiths members Andy Rourke, Mike Joyce and Craig Gannon. The show was intended as a low-key demonstration to Geffen that she was capable of throwing together a hot live outfit at a moment's notice. In the end, Geffen never turned up, and Phonogram moved in for the kill.

"The next day the label kept ringing," says Brix, "and they took care of everything. They bought everything lock, stock and barrel, so I can choose to bring out songs I wrote a long time ago — it's really cool. And after that they were talking to me and they heard that The Fall's contract might be ending soon-ish, and asked me if I thought The Fall would want to sign to Phonogram. They did a little bit of searching, and I said I thought they might like to. But after that I was out of it and Mark [E Smith] did his own thing."

Of the three ex-Smiths, only Gannon hung around long enough to play on the album; also appearing is Clem Burke, former drummer with Blondie and Eurythmics. Craig Leon produced and played keyboards. There aren't any plans to go on the road until autumn.

Tangs a million

by Chris Jenkins

VETERAN GERMAN electronic band Tangerine Dream have plenty to be happy about: a new album, a new record label, a new line-up and a full schedule for the next couple of years.

Founded in 1967, Tangerine Dream have always been at the forefront of experimental synthesizer music, though more glamorous artists like Jean-Michel Jarre have often taken the credit for the innovations they introduced. From the hypnotic sequencer rhythms of early albums such as

Phaedra Rubycon and Ricoclet to the uptempo film and TV soundtracks Of Wages Of Fear, Streethawk and Risky Business, the band have always ignored convention and concentrated exclusively on musical quality.

After two years of shuttling from one label to another (most recently Virgin and the ill-fated Jive Electro), Tangerine Dream have signed with Private Music, run by former band member Peter Baumann, and distributed in this country by BMG. With the departure of Chris Franke last year only Edgar Froese remains from the original line-up, but he's as energetic and enthusiastic as ever.

"The new album Optical Race was completed just before Chris left," he explains, "but we were able to include one track written by new member Ralph Wadephul. Now Ralf, Paul Haslinger and I are 50 per cent through another studio album. We also have the soundtrack for the film Miracle Mia appearing shortly on Private Music, and the landscape music video Canyon Dreams, which was voted one of the year's top 10 videos in People magazine, coming out in PAL format later in the year."

There are plans for a short tour of European capitals in May and June, which will give the band's fanatical UK following the first chance to see Tangerine Dream live in this country since 1986. Though the technology may be toned down a bit, no doubt Tangerine Dream's electronic rock will be as exciting and unusual as ever.

Hanging around

by Duncan Holland

SONGS OF Innocence And Experience could happily sub-titise the story of The Men They Couldn't Hang. This is a tale of simple beginnings, from taking it how it comes, to being swallowed into the music industry machine, half chew-

ed and spat out, sadder but wiser. But they're not bowed as the new LP Silvertown and a forthcoming major tour seek to prove.

As Shepherds Bush-based busking bohemians, they attracted enough attention to get the odd gig here and there and were brought to the attention of Elvis Costello who put out their first single on his own IMP label, through Demon. The Green Fields Of France, a rugged affair, caught indie attention and established the band in a movement broadly folk/Irish/punk-based that also boasted The Pogues and led to some misplaced comparisons. TATCH's Swill explains this erroneous connection:

"I was never musical," he says. "Although socially the bands mixed, we were both doing different things and even now it's unlikely that our fans crossover that much. The main benefit would be when touring abroad, people who've heard of one band might have a better idea of what to expect from the other."

The debut LP, Night Of A Thousand Candles, emerged, made all the right noises and impressions and we could've all sat back and confidently predicted plain sailing. No chance. They signed to MCA.

Although the right support was originally there, key personnel changes within the company left the band somewhat out on a limb. Paul Simmons, the band's songwriter, explains:

"They didn't seem to conceive that they'd have to build up our career, that people, human beings were involved. It was a lesson learnt and we realised that a single like Shirt Of Blue simply wouldn't be allowed to be a number one hit. We're not a band that sings about LA (Low Alcohol?) quips a concerned Swill) so they couldn't place us."

Magnet cropped up next. Things looked rosy again, a smaller label, more personal support. But the day before a major tour, Magnet was bought by WEA. Back to square one.

"Their attitude was that we were only an indie band and we'd not sell any more than 50,000 units, whereas they look to 80,000 minimum," says Simmons. "They want-



MEAT BEAT Manifesto: "organised chaos" combining music and visuals

ed us to change our name, image, all sorts of things. Not a good time."

So to the new LP on Andrew Lauder's Silvertone label and full circle as Lauder was originally involved in Demon and the first IMP single.

Storm troupers

by Karen Faux

MEAT BEAT Manifesto are aware that it takes more than conviction to carry off an arty concept in the UK's current conservative climate, but they seem to relish the challenge. The problem with marketing the band is that they defy pigeon-holing; while combining music and visuals they claim they're not comparable to a project such as Michael Clark with The Fall.

The churning, abrasive, urban strains of their new double LP, *Storm The Studio on Sweatbox Records* is not exactly a pleasant listening experience but isn't intended to be. Visual director Marcus says: "We would never go on stage and perform the record — that's not the idea at all.

"Fifty per cent of the music is on backing tracks and Greg DJs while Jack plays the sax and sings. We don't rehearse and the dance is partly improvised, but the chaos is definitely organised."

Marcus stresses that the music and visuals complement rather than match. For example with a row song such as *I Got The Fear*, the dancers are borne on stage co-cooned in sacks, to reveal extended arms clad in skeletal costumes and their movements only collide with the song's rhythm at isolated points.

Meat Beat Manifesto recently appeared at Amsterdam's Tegen Tonen festival to wide acclaim and they are currently planning a European tour where licensing deals have already got them known. Marcus says: "In Europe people are more receptive and open minded. In the UK anything new generally gets the thumbs down to begin with, but once you've survived the initial onslaught of cynicism, you become strong. That's why new trends come out of Britain with such energy and aggression."

Making an impression

JOE LONGTHORNE is due to face a dilemma — following the chart success of his TV-advertised album *The Joe Longthorne Songbook* on Telstar, which has sold more than 100,000 units, does he concentrate on being the "straight" singer or on being a devastatingly wicked and accurate singing impressionist?

Longthorne, after several years of being the support act for other headliners, finally topped the bill in his own show at London's **Dominion Theatre**, the culmination of a UK tour, and proved that as an impressionist he really is in a class of his own. True there have been others who have done passable impersonations of Mathis, Presley, Humperdink and Jones, but how many have also been able to do lifelike impressions of female singers like Judy Garland, Shirley Bassey, Cleo Laine and Dorothy Squires, and without the aid of any props at all?

But it is as a solo singer that Joe Longthorne also strikes at the heart of his particular audience. He is a big-voiced singer in the style of a Tom Jones or Englebert Humperdinck who 20 years ago, given the right material, would have probably been high up there in the top 20 singles chart. Michael Ball and even Tom Jones have proved that with the right song such balladeers can still enjoy top 10 status, and that's what Longthorne needs.

His show included a liberal sampling of songs from his songbook album including *The Wind Beneath My Wings*, *When Your Old Wedding Ring Was New* and *Almost Like A Song*, plus one from his next album, *Everybody Loves Me* written by Jose Feliciano.

His market is definitely in the MOR area, which is not to be underestimated, and with the right marketing on record Longthorne could become one of the new breed of big ballad singers for the Nineties. He deserves it.

CHRIS WHITE

Hello, Goodbye

ALTHOUGH ONLY booked 10 days earlier, you'd have thought that the lure of a top 40 single would have been enough to sell out the **Town & Country Club 2** twice over. But Londoners have been slow to cotton onto the magic of **Goodbye Mr Mackenzie** and the place was hardly bursting at the seams.

It's no surprise, then, that this was a fairly lacklustre set from the Mackenzies, especially compared to their explosive display at the Marquee a few weeks ago. You get the feeling, with this lot, that virtually anything is possible once they've taken the stage, what with guitarist Big John swaggering around like a hungry grizzly with his toy guitar and stunning singer Shirley pirouetting with a tambour-



DEL-LORDS: no-nonsense rockers making Marquee friends

ine. Tonight, though, the performance was a bit too slick and solid. Although John's guitar growled a bit more angrily than usual the theatrical potential of the band was not really explored; lead vocalist Martin Metcalfe didn't even leap into the audience as usual!

Even on a purely musical level the Mackenzies were straining at the leash rather than going at it full tilt. The sinister layers of synths, carried along by the eerily minor keys of the songs made numbers like *Here Comes Deacon Brody* and *Strangle Your Animal works* of searing power, further emphasised by the Banshees-like harmonies of Shirley. But nothing really caught fire tonight and this was reflected in the brevity of the encore — just a curtailed *What Shall We Do With The Drunken Sailor*?

Always a compelling live attraction, the Mackenzies are best at their most ragged and chaotic, when their blend of visual mayhem, musical pyrotechnics and sense of fun is at its most potent.

DAVID GILES

The Del-boys pull it off

UK AUDIENCES are still coming to terms with the brash, over-confidence of US rock acts but while the obligatory "Man, we've been waiting a real long time to play for you in London" was a little grating, it didn't take long for no-nonsense rockers **The Del-Lords** to make friends with the **Marquee** crowd.

Their straight-forward but exceptionally tight brand of fiery rock and roll warmed the audience almost from the first blaring chord and as they got behind the band, the more relaxed and into their stride the group became.

Their music may not be the most original around but it appealed to the basic human instinct for honest, no-messing rock. The touches of slide guitar, brief but perfectly executed solos and vocal harmonies added to the effect and kept the set in a buoyant and energetic mood.

Three songs, in particular, highlighted the band's endearing versatility — the catchy single *Cheyenne*, the powerful *I Play The Drums* and a fine a capella rendition of *Johnny 99*.

As long as they continue to add that variety to their rock and roll re-workings, they will continue to add to their fan base.

NICK ROBINSON

Border-line cases triumph

THE CROSSING The Border festival at **The South Bank** carried on the good work for world music with a showcase for the fuller flowering of Bulgarian folk, and the return of an African superstar whose class is only matched by how little he is presently known.

The wealth of Bulgarian voices promises a whole nation swarming with angels. Some have wings, like the doll-like **Bisserov Sisters** with their uncannily close and piercing harmonies, and **Nadka** "A Lambkin Has Commenced Bleating" **Karadjova**, who last sung in the UK in the Fifties. This is a voice to remember, and one to rival even that of **Trio Bulgarka's** Yanka Rupkina, and tonight, excel it. The Trio, ever heartstopping, were almost upstaged. Not as heavenly moving but still compulsive were the male voices; the jolly **Mitev Brothers**, complete with camp dancing and criss-crossing voices and the Bulgarian tretrunk-lookalike **Mladen Koinarov** with voice to match.

Equal to the task was **Abdel Aziz el Mubarak**, Sudan's master of the urban pop song with his crooned seductive tales of modern Arabian nights. The music matches, with an 11-piece band reeling in violins, accordion, guitar, saxophone and percussion in a swinging Afro-Arabic fusion. It's a compulsively danceable sound; think of a more swaying, sultry Rai music. Someone made a huge mistake putting el Mubarak in the small Purcell Rooms where you were strictly strapped to your seat — imagine chair-jigging to Bob Marley in your local library.

As frustrating as it was for the sitters and el Mubarak, shorn of the

audience feedback that so electrified last year's show, this music doesn't give up. Can Africa's biggest country deliver the continent's next crossover star? A more extensive autumn visit is essential for this brilliant singer.

MARTIN ASTON

Boom for Boxcar

AT ITS worst country music sticks in a muddy rut, going over classic material of the past without a hint of interpretive sparkle or originality; at its best it brings old and new material alive with an authentic energy and emotion. On the first day of the **Wembley International Festival** both extremes were in evidence.

The first act to appear on the stage, which sported an impressive small bar in Texas scene complete with neon lights and telegraph poles, was the UK act **Pinkerton's Colours** who have been around since the mid-Sixties. Their solid but colourless performance failed to gain much audience response even when they invited participation during the Randy Travis song *Forever And Ever*. Similarly Norwegian herring fisherman turned country singer — **Arne Benoni** — failed to enthral with his Jim Reeves impersonations.

Things looked up when the diminutive figure of **Rosie Flores** appeared. Flores, who performed on Route 88 to mixed response, is an engaging talent at her best in a small venue. At Wembley she didn't manage to break down the barrier of its immensity but nevertheless was the day's first spark of liveliness.

Larry Boone who followed demonstrated a deep, mellow vocal style that proved quite satisfying as his set progressed, and it was a pity that he didn't receive a warmer welcome. It took the arrival of **Boxcar Willie**, clad in dungarees and waving regally, to bring Wembley to life.

He started off with *I Love The Sound Of The Whistle*, progressing to *Blue Moon Of Kentucky* and then lapsing into monologues about George Jones. His version of the Hank Williams song *I'm So Lonesome I Could Cry* revealed the calibre of his vocal technique and delivery but was one of the few songs that he managed to sing all the way through. When he went into a gushing appreciation of Britain as a great nation it seemed a good time to leave.

KAREN FAUX



GOODBYE MR MACKENZIE: not at their best, but potential remains

TOP • 75 • SINGLES

15 APRIL 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

W



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No1	5	ETERNAL FLAME		CBS BANGS(T) 5 (C)
	19	IF YOU DON'T KNOW ME BY NOW		Elektra YZ 377(T) (W)
2		Simply Red		
3	1	LIKE A PRAYER •		Sire W 7539(T) (W)
		Madonna		
4	3	STRAIGHT UP ○		Siren/Virgin SRN(T) 111 (E)
		Paula Abdul		
5	8	I BEG YOUR PARDON		Atlantic A 8969(T) (W)
		Kon Kan		
6	2	TOO MANY BROKEN HEARTS •		PWL PWL(T) 32 (P)
		Jason Donovan		
7	16	BABY I DON'T CARE		MCA TVV(T) 6 (F)
		Transvision Vamp		
8	4	THIS TIME I KNOW IT'S FOR REAL ○		Warner Brothers U 7780(T) (W)
		Donna Summer		
9	14	AMERICANOS		MCA MCA(T) 1323 (F)
		Holly Johnson		
10	6	KEEP ON MOVIN'		10/Virgin TEN(X) 263 (E)
		Soul II Soul featuring Caron Wheeler		
11	12	PEOPLE HOLD ON		Ahead Of Our Time/Big Life CCUT 5(T) (I/RT)
		Coldcut/Lisa Stansfield		
12	NEW	WHEN LOVE COMES TO TOWN		Island (12)IS 411 (F)
		U2 with B.B. King		
13	7	PARADISE CITY		Geffen GEF(T) 50 (W)
		Guns N' Roses		
14	9	I HAVEN'T STOPPED DANCING YET		PWL PWL(T) 33 (P)
		Pat & Mick		
15	13	DON'T BE CRUEL		MCA MCA(T) 1310 (F)
		Bobby Brown		
16	21	MISTIFY		Mercury/Phonogram INXS 13(12) (F)
		INXS		
17	10	I'D RATHER JACK		PWL PWL(T) 25 (P)
		The Reynolds Girls		
18	11	INTERNATIONAL RESCUE		WEA YZ 347(T) (W)
		We've Got A Fuzzbox And We're Gonna Use It		
19	NEW	GOOD THING		London LON(X) 218 (F)
		Fine Young Cannibals		
20	15	FIRE WOMAN		Beggars Banquet BEG 228(T) (W)
		The Cult		
21	37	GOT TO KEEP ON		ffrr/London FFR(X) 25 (F)
		Cookie Crew		
22	25	MUSICAL FREEDOM (MOVING ON UP)		Capitol/Capitol (12)C 457 (F)
		Paul Simon featuring Adams		

JOHNNY
MATHIS

D A Y D R E A M I N'

T H E S I N G L E

Produced by Preston Glass

41	31	LEAVE ME ALONE		Epic 6546727 (12"-6546726) (C)
		Michael Jackson		
42	60	YOU ON MY MIND		Fontana/Phonogram SWING 6(12) (F)
		Swing Out Sister		
43	28	ROUND & ROUND		Factory FAC 2637 (12"-FAC 263) (P)
		New Order		
44	26	STOP ○		A&M AM(Y) 440 (F)
		Sam Brown		
45	29	FAMILY MAN		CBS ROA(T) 5 (C)
		Roachford		
46	30	LOVE CHANGES EVERYTHING ○		Really Useful/Polydor RUR(X) 3 (F)
		Michael Ball		
47	45	ONLY THE MOMENT		Parlophone (12)R 6210 (E)
		Marc Almond		
48	48	PLANET E		Popular/RCA PB 49403 (12"-PT 49404) (BMG)
		KC Flightt		
49	33	HEY MUSIC LOVER		Rhythm King/Mute LEFT 30(T) (I/RT)
		S'Xpress		
50	49	WITH EVERY HEARTBEAT		Tent/RCA PB 42693 (12"-PT 42694) (BMG)
		Five Star		
51	NEW	THAT'S HOW I'M LIVING		Champion CHAMP(12) 97 (BMG)
		Toni Scott		
52	70	FREE WORLD		Virgin KMA(T) 1 (E)
		Kirsty MacColl		
53	NEW	TYPICAL!		Virgin VS(T) 1174 (E)
		Frazier Chorus		
54	35	GOT TO GET YOU BACK		Syncopate/EMI (12)SY 25 (E)
		Kym Mazelle		
55	63	VOODOO RAY EP		Rham! RS 804 (12"-RX 8804) (P)
		A Guy Called Gerald		
56	47	BELFAST CHILD ○		Virgin SMX(T) 3 (E)
		Simple Minds		
57	36	BLOW THE HOUSE DOWN		Chrysalis LIB(X) 5 (C)
		Living In A Box		
58	53	DON'T WALK AWAY (Remix)		A&M AM(Y) 462 (F)
		Toni Childs		
59	NEW	ORDINARY LIVES		Warner Brothers W 7523(T) (W)
		Bee Gees		
60	58	LIKE PRINCES DO		Food/EMI (12)FOOD 19 (E)
		Diesel Park West		
61	43	CELEBRATE THE WORLD		4th + B'way/Island (12)BRW 125 (F)
		Womack & Womack		
62	NEW	HEADLESS CROSS		Black Sabbath

23	32	OF COURSE I'M LYING	Yello	Mercury/Phonogram YELLO 3(12) (F)
24	22	CAN YOU KEEP A SECRET? (89 Mix)	Brother Beyond	Parlophone (12)R 6197 (E)
25	18	THE BEAT(EN) GENERATION	The The	Epic EMU(T) 8 (C)
26	17	CAN'T STAY AWAY FROM YOU	Gloria Estefan & Miami Sound Machine	Epic 651444 7 (651444 8) (C)
27	27	SHE'S A MYSTERY TO ME	Roy Orbison	Virgin VS(T) 1173 (E)
28	34	ONLY THE LONELY	T'Pau	Siren/Virgin SRN(T) 107 (E)
29	39	DEVOTION	Ten City	Atlantic A 8916(T) (W)
30	20	SLEEP TALK	Alyson Williams	Def Jam 654656 7 (12'-654656 6) (C)
31	40	BEAUTY'S ONLY SKIN DEEP	Aswad	Mango/Island (12)MNG 105 (F)
32	23	ONE MAN	Chanelle	Cooltempo/Chrysalis COOL(X) 183 (C)
33	44	BEDS ARE BURNING	Midnight Oil	Sprint/CBS OIL(T) 3 (C)
34	38	WHAT DOES IT TAKE?	Then Jerico	London LON(X) 223 (F)
35	59	ME MYSELF AND I	De La Soul	Big Life/Tommy BLR 7(T) (I/RT)

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36	55	REAL LOVE	Jody Watley	MCA MCA(T) 1324 (F)
37	24	HELP ○	Bananarama-La Na Nee Nee Noo Noo	London LON(X) 222 (F)
38	42	REQUIEM	London Boys	Teldec/WEA YZ 345(T) (W)
39	50	THIS IS YOUR LIFE	The Blow Monkeys	RCA PB 42695 (12'-PT 42696) (BMG)
40	46	PLEASE DON'T BE SCARED	Barry Manilow	Arista 112186 (12'-612186) (BMG)

T W E L V E • I N C H

1	1	KEEP ON MOVIN'	Soul II Soul feat. Caron Wheeler	21	21	DEVOTION	Ten City
2	4	I BEG YOUR PARDON	Kon Kan	22	20	OF COURSE I'M LYING	Yello
3	5	PEOPLE HOLD ON	Coldcut featuring Lisa Stansfield	23	NEW	THAT'S HOW I'M LIVING	Toni Scott
4	2	STRAIGHT UP	Paula Abdul	24	24	PLANET E	KC Flight
5	NEW	WHEN LOVE COMES TO TOWN	U2 with B.B. King	25	33	REAL LOVE	Jody Watley
6	3	LIKE A PRAYER	Madonna	26	16	TOO MANY BROKEN HEARTS	Jason Donovan
7	28	IF YOU DON'T KNOW ME BY NOW	Simply Red	27	32	VOODOO RAY EP	A Guy Called Gerald
8	13	ETERNAL FLAME	Bangles	28	10	THE BEAT(EN) GENERATION	The The
9	14	BABY I DON'T CARE	Transvision Vamp	29	8	ONE MAN	Chanelle
10	11	MUSICAL FREEDOM (MOVING ON UP)	Paul Simpson featuring Adeva	30	30	REQUIEM	London Boys
11	7	DON'T BE CRUEL	Bobby Brown	31	NEW	GOOD THING	Fine Young Cannibals
12	17	GOT TO KEEP ON	Cookie Crew	32	23	ROUND & ROUND	New Order
13	22	AMERICANOS	Holly Johnson	33	26	WHAT DOES IT TAKE?	Then Jerico
14	6	THIS TIME I KNOW IT'S FOR REAL	Donna Summer	34	37	THIS IS SKA	Longsy D
15	15	MISTIFY	INXS	35	NEW	THIS IS YOUR LIFE	The Blow Monkeys
16	27	ME MYSELF AND I	De La Soul	36	29	INTERNATIONAL RESCUE	We've Got A Fuzzbox And We're Gonna Use It
17	12	PARADISE CITY	Guns N'Roses	37	NEW	BEAUTY'S ONLY SKIN DEEP	Aswad
18	18	FIRE WOMAN	The Cult	38	38	ONLY THE MOMENT	Marc Almond
19	19	I HAVEN'T STOPPED DANCING YET	Pat & Mick	39	25	GOT TO GET YOU BACK	Kym Mazelle
20	9	SLEEP TALK	Alyson Williams	40	35	CAN'T STAY AWAY FROM YOU	Gloria Estefan & Miami Sound Machine

63	NEW	BROKEN ARROW	Waterfront	Polydor WON(X) 3 (F)
64	72	THIS IS SKA	Longsy D	Big One (V)VBIG 13 (I/RT)
65	56	JOCELYN SQUARE	Love And Money	Fontana/Phonogram MONEY 7(12) (F)
66	NEW	MISS YOU LIKE CRAZY	Natalie Cole	EMI USA (21)MT 63 (E)
67	NEW	ALL MY LOVE	Hernandez	Epic HER(T) 1 (C)
68	41	I DON'T WANT A LOVER	Texas	Mercury/Phonogram TEX 1(12) (F)
69	57	LET'S GO ROUND THERE	Darling Buds	Epic BLOND(T) 3 (C)
70	NEW	CRUCIAL	New Edition	MCA MCA 23934 (F)
71	54	THE RATTLER	Goodbye Mr. Mackenzie	Capitol (12)CL 522 (E)
72	69	MONKEY GONE TO HEAVEN	Pixies	4AD (B)AD 904 (I/RT)
73	NEW	ACTIVATED	Gerald Alston	RCA ZB 42681 (12'-ZT 42682) (BMG)
74	NEW	GOOD TIMES	Reid	Syncopate/EMI (12)SY 27 (E)
75	NEW	I CAN SEE CLEARLY NOW (Remix)	Johnny Nash	Epic JN(T) 1 (C)

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REISSUES

by Phil Hardy

THE EVENT of the month is undoubtedly Ace's reissue of a slew of albums by the **Grateful Dead** and Dead associates. The first batch includes *Wake Of The Flood* (GDV 4002) and *Blues For Allah* (GDV 4001), **Bob Weir's** *Ace* (GDV 4004) and an eponymous album by Captain Trips himself, **Jerry Garcia** (GDV 4003). They come from a slack period in the group's career but, considering the number of ads aimed at Dead heads in *Q* and *Record Collector* they are all bound to sell in large numbers. Equally interesting but more risky is Charly's attempt to expand sales beyond the collectors market. Charly has issued a 10-strong series of four-track CDs of the hits of the likes of **Lee Dorsey** (CDS 5), **Carl Perkins** (CDS 9), **The Yardbirds** (CDS 4), **Chuck Berry** (CDS 6) and **The Shangri-Las** (CDS 3). With a dealer price of £2 they could do well, unless like most CD singles, they get lost in the racks.

Among the highlights of UK pop on display this month are an intriguing pair in *See For Miles* The EP Collection series featuring **The Animals** (SEE 244)* and **The Shadows** (SEE 246)*. The latter features rarer material on its 22 tracks (notably the Shads collaboration with cult figure Gerry Anderson, *Thunderbirds Are Go*). From the Decca archives there's **David Bowie** (Deram 800 087-2), a CD mid-price set of his Deram outings when he was firmly under the spell of Anthony Newley, which should do well in the collectors market. More interesting is **Cat Stevens**' *New Masters* (Deram 820 767-2), which includes Steven's own version of the off-recorded *The First Cut Is The Deepest*, **The Small Faces** *From The Beginning* (London 820 766-2), a glorious example of UK pop meets R&B, and **Ten Years After** *Stonehenge* (Deram 829 534-2) which sees the beginnings of Alvin Lee's extended guitar solos. Far poppier is **The Zombies** *Collection Volumes One* (IMCD 9 00692 0) and *Two* (IMCD 9 00693 0) from Line's Impact label which collects together all the group's outings bar their wondrous *Odyssey* and *Oracle* album. Grittier, but equally interesting are the trio of **Family** albums from *See For Miles*, *Family Bandstand* (See 241)*, which includes probably their best remembered hit *Burlesque*, *A Song For Me* (See 240)* and *Anyway* (See 245)*. An exemplary compilation from their best Warner Brothers album is **Badfinger's** *Shine On* (Edsel ED 302) which confirms that the group's pop sensibilities were far more vibrant than the Beatles comparisons that dogged their career. Another great pillar of the museum of pop was **Nick Lowe**. His triumphant *Jesus Of Cool* is a welcome reissue from Demon (Fiend 131). As the years go by the likes of *I Love The Sound Of Breaking Glass* and *So It Goes* sound better and better. Finally from the UK there's the twisted anger of Jimmy Pursey whose four albums with **Sham 69**, *Tell Us The Truth/That's Life*

(RRLD 001)* and **The Adventures Of The Hersham Boys/The Game** (RRLD 002)* have been reissued in twofer formats by Receiver.

Pick of this month's offerings from America are *Album II* from **Loudon Wainwright** (Edsel ED 310)*, the cleverly titled *Walk Away From The Left Banke* (See 238)* by **Stories** and *Sunfighter* (Essential Records, ESSCD 001) by **Paul Kantner & Grace Slick**. The first features the mordant wit of Wainwright at its best (*Motel Blues*, *Be Careful There's A Baby In The House*), the second the melancholic pop of the vastly underrated *Stories* (though more from the first album could have been included) and the last sees the moment of transformation of Jefferson Airship into Jefferson Starship. A related item is Edsel's *Live At The Matrix* (Ded 280)*, a double live album from **The Great Society** featuring **Grace Slick** and an earlier version of the anthem *White Rabbit*, a song which should surely go down as one of pop's greatest borrowings from classical music (in this case Ravel's *Bolero*). Other releases include a 21-track compilation of all you'll ever need from **The McCoys** (See 236)* and a puzzling, but pleasant, double album compilation from the little-known **The Paupers**, *Magic People* (Edsel, DED 253)*. The eponymous **Townes Van Zandt** (Dedal CD 119) should do well on the back of Van Zandt's cult reputation and appearance at the Wembley Country Music Festival while *Live* from **Ricky Nelson** (Castle Communications, CCSCD 211), his last (1985) outing should do reasonably well with Nelson fans, despite the routine performance in which even *Garden Party* is reduced to the status of a perfunctory revived oldie. Even more problematic is the **Little Eva** compilation *LLLLLoco-Motion* (London 820 615-2). Who realistically wants anything else but *The Locomotion*?

And then there's the certainty of blues, R&B and soul. A sure-fire success is **Womack's** *Winners* (Charly CD 154), a best of **Bobby Womack** from his Minit/Liberty/UA days (1968-1975). Similarly impressive is *Castle Communications'* double album, **Billy Preston** *The Collection* (CCSLP 210)*, while **Womack Live** (Charly CD 155) should appeal more to collectors. Also for the collector is *Tear Stained Soul* (Charly CRB 1219)*, a fine set of rare Southern Soul material from the Quinvy and South Camp studios, and the lesser *How Are You Fixed For Love* (CRB 1194)*, Charly's third compilation from Stan Lewis's Ron, Paula and Jewel labels. *Real Life* (Charly CD 163) is a minor (1983) offering from the ghoulish **Screamin' Jay Hawkins**. More revealing is the **Jimmy Reed** and **Eddie Taylor** offering, *Ride 'Em On Down* (Charly CD 171). Recorded in the mid-Fifties for Vee-Jay the sides demonstrate Taylor was an equally adept, if not flamboyant, bluesman as Reed.

● **TITLES MARKED*** are not available on CD. LP and cassette only.



STOCK IT

SOUL II SOUL: Club Classics Volume One. Ten Records Dix 82. Long-anticipated, this massive debut finds Jazzie B and posse carving the smoothest grooves alive into classic dance cuts of variety, ingenuity and sheer soul. No gimmicks from the funky dreds but gilded girl vocals, wicked flutes and inimitable understated commentary from the main man. Back to the real roots of the dance floor.

SW

GOODBYE MR MACKENZIE: Good Deeds And Dirty Rags. Capitol ESTX 2089. Surprise of the week is this accomplished set from a band which puts one in mind of Wah's more theatrical pop. The Ratler returns to upset everybody again and overall they succeed in creating some intriguing sounds. Good enough to not really require the extra push of a four track 12-inch limited edition single.

DH

THE TRIFFIDS: The Black Swan. Island Records. ILPS 9928. The Triffids pull off their most accomplished performance yet with an album that gently drifts through an array of styles from the classic to subtle funk and blues. The rich and creative musicianship provides the perfect scenery for David McComb's warm, lyrical reflections and the theatrical atmosphere of the set. A songbook to treasure.

NR

MAMMOTH: Mammoth. Jive CHIP 56. The year's delay between the completion of this album and its release has given time for a large variety of publications to express their approval of it; everybody from *Kerrang!* to the specialist hi-fi press seems to have had something nice to say. The LP contains, then, a variety of styles, from overt hard rock to sophisticated, bluesy ballads. That gives it a breadth of appeal and should see its sales crossing many barriers.

JC-M

JOHNNY DIESEL AND THE INJECTORS: Johnny Diesel And The Injectors. Chrysalis CHR 1672. Gritty Aussie rockers with an eye on what used to be called the Bob Seger market. Competent without distinguishing itself, it seems to lack either the Hutchence of INXS or the politics of *Midnight Oil*. One can understand its homeland appeal at a ruff-necks' barbie, but Blighty is unlikely to find it sufficiently interesting.

DH

PIXIES: Doolittle. 4AD CAD 905. Establishing first of all that this will nestle atop the indie charts like a rattler on sun-baked ground, expressing reservations seems a mite churlish. Thing is, not much has occurred musically since last year's *Surfer Rosa*. It's generous in its 15 tracks, and certainly all the desirably primitive r'n'r quotients never once pause for breath. But some Pixie groundbreaking would've been nice. Moan quietly about this as you watch it sell.

DC

PETER HAMMILL: In A Foreign Town. Enigma/Virgin ENVLP512. Torch singer, protester and enigmatic cult idol, Peter Hammill continues to set and meet his own individual high standards. The man

who has inspired a legion of admirers from Marc Almond to Mark E Smith is also touring in April to 'promote' this recent LP although most dealers are probably or first name terms by now with their Hammill regulars. Try an in-store play to raise a few browsing eyes.

GT

VARIOUS ARTISTS: A Full Head Of Steam. EMI FHOS LP1. Who can argue, 10 tracks for the price of a pint and a half, £1.99. Echoing those budget compilations of the Seventies, EMI has gathered 10 acts, mostly worthy, and given a collection that's worth the entrance fee for Diesel Park West alone. Also you get Marc Almond, Crazyhead and Bliss as the other notables, with *Wild Weekend* getting the *Blodwyn Pig* award. Keep it in view and it'll sell buckets.

DH

CAPERCAILLIE: Sidewalk. Green Linnet SIF 1094. Distribution: Celtic Music After Runrig's recent success, this six-piece could be next Scottish electric folk group to make an impact south of the border. An excellent production by Donal Lunny features Karen Matheson's flawless vocals on both Gaelic and English songs, with John Martyn's haunting *Fisherman's Song* a stand-out track. Instrumentally, synthesizers are skilfully blended with the more traditional instruments.

DL

ROY HARPER: Flashes From The Archives Of Oblivion. Awareness AWLD 1012. Back again from the mid-Seventies is this live double which found Harper ex-

cellent form supported by various famous friends who remain anonymous for contractual reasons, but every Harpette knows who they are. He's close to his best on this and a worthy addition to Awareness's growing catalogue.

DH

SOUTHSIDE JOHNNY: Slow Dance. RCA PL 71974. Southside was more fun when he was Springsteen's sweaty downtown chum, belting out grubby R&B to what one fondly imagined to be packed, steaming bars. Here he's changed into a clean suit and turned smooth soul with cocktails, rather than guns, at dawn. It works because he sings so well and will find radio its best friend in attracting an audience that knows and cares little of the Asbury Dukes.

DH

HARD PLAYERS: Dave Cavanagh, Jeff Clark-Meads, Duncan Holland, Dave Laing, Nick Robinson, Gareth Thompson and Selina Webb

ALTHOUGH THE products of the multi-national juggernaut still clog up the top of the chart, there's a healthy batch of new entrants from independent labels. MW's reviewer called Gregson & Collister "one of the UK's premier singer-songwriter duos" and their top 10 place echoes that. Rough Trade, a company more at home in the indie chart, makes its debut with singer Lucinda Williams while Scottish music is well represented by Shetland fiddler Aly Bain and Capercaillie, reviewed this week.

DL

FOLK & ROOTS ALBUMS

This month	Last month	TITLE, Artist	Label/Catalogue No (Distributor)
1	1	ANCIENT HEART, Tanit Tikaram	WEA WX210 (W)
2	3	SPIKE, Elvis Costello	WEA WX238 (W)
3	2	WATERMARK, Enya	WEA WX199 (W)
4	4	TRACY CHAPMAN, Tracy Chapman	Elektra EKT44 (W)
5	5	FISHERMAN'S BLUES, The Waterboys	Ensign/Chrysalis CHEN5 (C)
6	-	A CHANGE IN THE WEATHER, Gregson & Collister	Special Delivery SPD 1022 (I/NM)
7	8	SHORT SHARP SHOCKED, Michelle Shocked	Cooking Vinyl CVLP1 (F)
8	11	OUT OF THE AIR, Davy Spillane Band	Cooking Vinyl COOK016 (I/RE)
9	-	LYLE LOVETT & HIS LARGE BAND, Lyle Lovett & His Large Band	MCA MCG 6037 (F)
10	6	AMNESIA, Richard Thompson	Capitol EST2075 (E)
11	7	RED AND GOLD, Fairport Convention	New Routes RUE002 (I/RE)
12	9	DJAM LELII, Baaba Maal & Mansour Sack	Rogue FMSL2014 (I/NM/STERN)
13	22	COMMON GROUND, Kathryn Tickell	Black Crow CRO220 (CM)
14	12	ALY BAIN MEETS THE CAUNES, Aly Bain & Various Artists	Lismor LIFL7017 (GD/CON/HRT)
15	10	ATLANTIC REALM, Clannad	BBC REB727 (P)
16	-	LUCINDA WILLIAMS, Lucinda Williams	Rough Trade ROUGH130 (I/RT)
17	14	NEW ROOTS, Various Artists	Stylus SMR972 (STY)
18	13	RIGHT OF PASSAGE, Martin Carthy	Top e 12TS452 (CON/CM/PROJ)
19	-	ALY BAIN & FRIENDS, Aly Bain & Various Artists	Greentrax TRAX 026 (CM/GD/PROJ)
20	30	SONGHAI, Ketama/Diatate/Thompson	Hannibal HNBL1323 (CH)
21	20	IRISH HEARTBEAT, Van Morrison & The Chieftains	Mercury MERH124 (F)
22	15	3, Violent Femmes	Slash/London 8281301 (F)
23	26	GIPSY KINGS, Gipsy Kings	AI/Dureco 1150192 (A)
24	16	ONCE IN A LIFETIME- LIVE, Runrig	Chrysalis CHR1695 (C)
25	-	FLACOS AMIGOS, Flaco Jimenez	Cooking Vinyl COOK017 (I/RE)
26	RE	THE TEXAS CAMPFIRE TAPES, Michelle Shocked	Cooking Vinyl COOK 002 (I/RE)
27	18	ONE FAIR SUMMER EVENING, Nanci Griffith	MCA MCF3435 (F)
28	-	FOOTSTEPS AND HEARTBEATS, Rory McLeod	Cooking Vinyl COOK018 (I/RE)
29	-	SIDEWALK, Capercaillie	Green Linnet SIF014 (W)
30	19	MISS AMERICA, Mary Margaret O'Hara	Virgin V2559 (E)

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

TOP 40 SINGLES

U2: When Loves Comes To Town. (Island (12)IS 411). U2 lift another excellent track from their massive Rattle And Hum album/film, here featuring blues star B B King's distinctive voice and guitar. Fans will check out their version of the Patti Smith classic Dancing Barefoot which sees them laying themselves open once more.



STOCK IT

THE CURE: Lullaby. (Fiction/Polydor FIC(SX/SG/CD/VX) 29). The Cure are back in superb form with an enveloping marshmallow of a track, exuding atmosphere with soaring strings and breathy vocals. Sure to make a big impression on the charts and heighten anticipation for their new album, Disintegration.

THE PRETENDERS: Windows Of The World. (Polydor PRE(CD) 69). Very disappointing return for The Pretenders with a limp version of the Bacharach/David ballad, featuring the guitar of Johnny Marr, and obviously only done for the forthcoming film 1969. Far more interesting is their version of The Stooges 1969 on the flip!

SIMPLE MINDS: This Is Your Land. (Virgin SMX(T/CD) 4). Simple Minds preview the long-awaited release of their brand new album, The Secret Fighting Years,

with yet another grand Celtic ballad building slowly to its finale. Another great epic and another great hit, but will the radio play all six minutes of it? No matter what, deserved mass exposure is assured.

FINE YOUNG CANNIBALS: Good Thing. (London LON(X) 218). Another top pop track from their highly successful The Raw And The Cooked album to give them yet another hit single to tie in with their current Stateside success.

THE GODFATHERS: She Gives Me Love. (Epic (CD)GF(F)T 4). A slice of hard and fast rock 'n' roll, produced by Vic Maile, to preview their forthcoming LP, More Songs About Love And Hate, which, while not their catchiest, is sure to appeal.



STOCK IT

THEY MIGHT BE GIANTS: Ana Ng. (One Little Indian 24TP 12). Quirky American duo issue a weird track from their brilliant Lincoln album. Very memorable indie pop about the most popular Vietnamese name in the New York phone book! If you haven't already, discover them today.

WENDY & LISA: Lolly Lolly. (Virgin VS(T) 1175). More smooth stuff from former Prince associates Wendy & Lisa's recent album Fruit At The Bottom. A slow, seductively loping dance track, even with its own Prince mix, it's another Paisley-tinged wonder.



STOCK IT

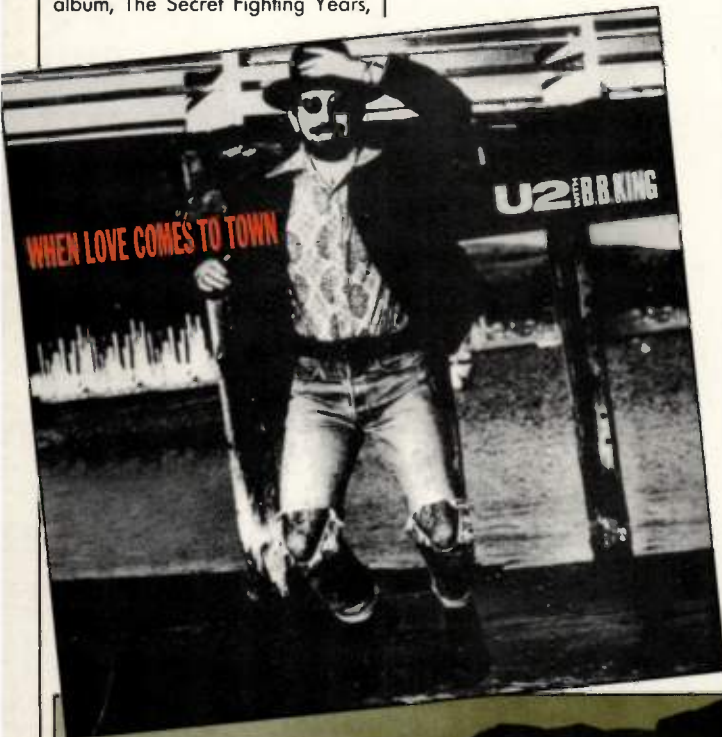
COWBOY JUNKIES: Sweet Jane. (Cooking Vinyl FRY 008(T)). The Cowboy Junkies have already received high praise for their The Trinity Sessions album and it is easy to see why with this superb and highly innovative version of Lou Reed's classic, even given the thumbs-up by the man himself. Deserves to do very well indeed.

CORPORATION OF ONE: The Real Life. (Desire WANT(X) 16). Having already done well on import, this New York Freestyle track is rush-released to meet dance-floor demand, and is not surprisingly popular with its Simple Minds and Queen samples used to great effect.

ULTRAMAGNETIC MC'S: Give The Drummer Some. (ffrr/London FFR(X) 22). New York rappers issue a new single from their current album, Critical Beatdown, which with its pumping beats and catchy, lyrical rap should do well in the clubs.

PAUL RUTHERFORD: I Want Your Love. (4th & Broadway/Island (12)BRW 124). Former dancing Frankie Goes To Hollywood man issues a slick version of the old Chic classic as his second solo single. Produced by ABC's Martin Fry and Mark White, it could do well.

CRIME & THE CITY SOLUTION: The Shadow Of No Man. (Mute 12MUTE 94). Crime & The City Solution Mark IV issue a mournfully bleak track (the first song ever written by Simon Bonney and Mick Harvey no less) as a preview for their upcoming new LP, The Bride Ship. Stirring violin and cracked vocals add to the effect and bode well for the LP.



PAUL RUTHERFORD: chic as ever, plus The Edge gets to be a cover star as U2 return with B B King

1	1	ETERNAL FLAME	CBS BANG55 (C)
2	3	FIREWOMAN	Beggars Banquet BEG228 (W)
3	6	BABY I DON'T CARE	MCA TVV6 (F)
4	4	THE BEAT(EN) GENERATION	Epic EMU8 (C)
5	2	INTERNATIONAL RESCUE	WEA YZ347 (W)
6	5	ROUND AND ROUND	Factory FAC263 (P)
7	8	OF COURSE I'M LYING	Mercury YELLO3 (F)
8	-	ONLY THE MOMENT	Parlophone RS210 (E)
9	14	LIKE PRINCES DO	Food FOOD19 (F)
10	9	LET'S GO ROUND THERE	Epic BLOND3 (C)
11	7	THE RATTLER	Capital C-522 (E)
12	10	JOCELYN SQUARE	Fontana MONEY7 (F)
13	-	FREE WORLD	Virgin KMA1 (E)
14	-	DANCERAMA	Parlophone 5555 (E)
15	11	MONKEYS GONE TO HEAVEN	4AD AD904 (I/RT)
16	13	BIRDLAND EP	Lazy LAZY13 (I/RE)
17	12	EVERYTHING COUNTS (LIVE)	Mute BONG16 RT/SP
18	24	TYPICAL!	Virgin VS1178 (E)
19	16	WHO WANTS TO BE THE DISCO KING	Polycom GONE6 (F)
20	15	TAKE ME	Fontana BRX1 (F)
21	17	WHEN I GROW UP	Cooking Vinyl LON219 (F)
22	20	VAGABONDS	EMI NMA8 (E)
23	30	MA AND PA	Epic FISH2 (C)
24	19	THE GOLDEN CALF	Kitchenware SP41 (C)
25	31	BLOWN AWAY	Virgin KSW2 (E)
26	18	WHAT I AM	Geffen GEF49 (W)
27	-	WHEELS OF WONDER	Island IS404 (F)
28	81	FLESH	ffrr/London FFR23 (F)
29	23	INFO FREAKO	Food FOOD18 (E)
30	22	WAITING FOR MARY	Fontana UBU2 (F)
31	28	CAN'T BE SURE	Rough Trade RT218 (I/RT)
32	25	SUN IS IN THE SKY	Hedda/Virgin HED35 (E)
33	-	UPTIGHT	KL7 Communications D2003 (I/RT)
34	34	OPEN LETTER (TO A LANDLORD)	Epic LCL4 (C)
35	29	RAIN, STEAM AND SPEED	Silverstone ORE4 (P)
36	26	THE WILD ROVER EP	Virgin SLF1 (E)
37	40	THE POWER OF THE LARD	Alternative Tentacles VIRUS72T (I/RT)
38	-	TRAIN SURFING	Cow MOO2 (I/NM)
39	38	TOUCH ME I'M SICK	Blast First BFFP046 (I/RT)
40	37	DIZZY	4AD AD903 (I/RT)

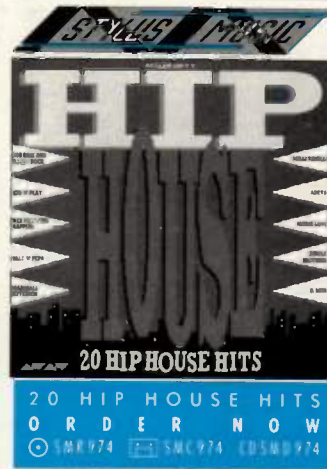
TOP 20 ALBUMS

1	2	TECHNIQUE	Factory FACT275 (P)
2	1	101	Mute STUMM55 (RT/SP)
3	3	THE INNOCENTS	Mute STUMM55 (RT/SP)
4	8	POP ART	MCA MCF3421 (F)
5	4	SHOOTING RUBBERBANDS AT THE MOON	Geffen WX218 (W)
6	5	SHORT SHARP SHOCKED	Cooking Vinyl CVLP1 (F)
7	6	STRANGE KIND OF LOVE	Fontana SFLP* (F)
8	9	ONE MAN CLAPPING	Rough Trade ONEMAN1 (I/RT)
9	17	THE TRINITY SESSION	Cooking Vinyl COOK11 (I/RE)
10	11	SHAKESPEARE ALABAMA	Food FOODLP2 (E)
11	10	POP SAID...	CBS 4628941 (C)
12	-	DURUTTI COLUMN	Factory FACT244 (P)
13	7	EIGHT LEGGED GROOVE MACHINE	Polydor GONLP1 (F)
14	13	GREEN	Warner Bros WX234 (W)
15	-	SURFER ROSA	4AD CAD803 (I/RT)
16	12	THUNDER AND CONSOLATION	EMI EMC3552 (E)
17	14	A CHANGE IN THE WEATHER	Special Delivery SPD1822 (I/NM)
18	-	BUMMED	Factory FACT220 (P)
19	16	HUNKPAPA	4AD CAD901 (I/RT)
20	18	PLAYING WITH FIRE	Fire FIRELP16 (P)

15 APRIL 1989

TOP • 75 • ARTIST • ALBUMS

1	NEW	WHEN THE WORLD KNOWS YOUR NAME ●	CBS 4633211(C)
		Deacon Blue (Warne Livesey/Deacon Blue)	C:4633214/CD:4633212
2	1 3	LIKE A PRAYER ★	Sire WX 239(W)
		Madonna (Madonna/Leonard/Bray/Prince)	C:WX 239C/CD:9258442
3	3 8	A NEW FLAME ★	Elektra/WEA WX 242(W)
		Simply Red (Stewart Levine)	C:WX 242C/CD:2446892
4	222	ANYTHING FOR YOU ●	Epic 463125-1(C)
		Gloria Estefan And Miami Sound Machine (Various)	C:463125-4/CD:463125-2
5	NEW	FOREVER YOUR GIRL	Siren/Virgin SRNLP 19(F)
		Paula Abdul (Various)	C:SRNMC 19/CD:CDSDRN 19
6	835	APPETITE FOR DESTRUCTION ●	Geffen WX 125(W)
		Guns 'N' Roses (Mike Clink)	C:WX 125C/CD:924148-2
7	4 8	DON'T BE CRUEL ●	MCA MCF 3425(F)
		Bobby Brown (Various)	C:MCF 3425/CD:DMCF 3425
8	NEW	THE HEADLESS CHILDREN	Capitol EST 2087(E)
		W.A.S.P. (Blacie Lawless)	C:TCEST 2087/CD:CDEST 2087
9	9 9	THE RAW AND THE COOKED ●	London 8280691(F)
		Fine Young Cannibals (Cox/Steele/Gift/David Z)	C:8280694/CD:8280692
10	5 5	SINGULAR ADVENTURES OF THE STYLE COUNCIL ●	Polydor TSCTV1(F)
		Style Council (Various)	C:TSCTC1/CD:8378962
11	7 4	SOUTHSIDE ●	Mercury/Phonogram 8381711(F)
		Texas (Tim Palmer)	C:8381714/CD:8381712
12	6 3	ORIGINAL SOUNDTRACK ●	Rhythm King/Lute LEFTLP 8(I)/RT/SP
		S'Express (Mark McGuire/Mark Moore)	C:LEFT 8/CD:LEFTCD 8
13	1130	ANCIENT HEART ★	WEA WX 210(W)
		Tanita Tikaram (Peter Van Hooke/Rod Argent)	C:WX 210C/CD:WX 210C
14	15 2	1984-1989 ●	Polydor 8377361(F)
		Lloyd Cole & The Commotions (Various)	C:8377364/CD:8377362
15	1410	MYSTERY GIRL ●	Virgin V 2576(E)
		Roy Orbison (Various)	C:TCV 2576/CD:CDV 2576
16	1284	BAD ★★★★★★	Epic 450290-1(C)
		Michael Jackson (Quincy Jones/Michael Jackson)	C:450290-4/CD:450290-2
17	10 6	STOP! ●	A&M AMA 5195(F)
		Sam Brown (Sam Brown/Pete Brown)	C:AMA 5195C/CD:CDMA 5195
18	1326	THE GREATEST HITS COLLECTION ★★	London RAMA 5(F)
		Bananarama (Various)	C:RAMA 5/CD:8281062
19	1713	ROACHFORD ●	CBS 4606301(C)
		Roachford (Vernon/Brauer/Roachford/Fayney)	C:4606304/CD:4606302
20	2570	KICK ★★	Mercury/Phonogram MERH 114(F)
		INXS (Chris Thomas)	C:MERH 114/CD:832 7212
21	23 4	ANOTHER PLACE AND TIME ●	Warner Brothers WX 219(W)
		Donna Summer (Stock/Aitken/Waterman)	C:WX 219C/CD:2559762
22	2077	HYSTERIA ★★	Bludgeon Riffola/Phono MYSLP 1(F)
		Def Leppard (Robert John Lange/Nigel Green)	C:HYSMC 1/CD:8306752
23	2240	KYLIE ★★★★★	PWL HF 3(P)
		Kylie Minogue (Stock/Aitken/Waterman)	C:HF 3/CD:HFCD 3
24	1951	THE INNOCENTS ★★	Mute STUMM 55(I)/RT/SP
		Erasure (Stephen Hague)	C:STUMM 55/CD:CDSTUMM 55
25	44 5	EVERYTHING ●	CBS 462979-1(C)
		Bangles (David Sigerson)	C:462979-4/CD:462979-2
26	NEW	LIVE IN THE UK	EMI EMC 3558(E)
		Helloween (Tommy Hansen/Helloween)	C:TEMC 3558/CD:7923712
27	2110	TECHNIQUE ●	Factory FACT 275(P)
		New Order (New Order)	C:FACT 275C/CD:FACT 275C
28	16 4	101 ●	Mute STUMM 101(I)/RT/SP
		Depeche Mode (Depeche Mode)	C:STUMM 101/CD:CDSTUMM 101
29	2424	THE TRAVELING WILBURYS ★	Wilbury/Warner Bros. WX 224(W)
		The Traveling Wilburys (Otis & Nelson Wilbury)	C:WX 224C/CD:925796-2
30	39 4	3 FEET HIGH AND RISING	Big Life DLSLP 1(I)/RT
		De La Soul (Prince Paul/De La Soul)	C:DLSMC 1/CD:DLSCD 1
31	NEW	GIpsy KINGS	Telstar STAR 2355(BMG)
		Gipsy Kings (Perrier/Michel/Wagner)	C:STAR 2355/CD:TC 2355
32	3227	WATERMARK ★	WEA WX 199(W)
		Enya (Nicky Ryan)	C:WX 199C/CD:243875-2
33	18 9	SPIKE ●	Warner Bros WX 238(W)
		Elvis Costello (Costello/Killen/Burnett)	C:WX 238C/CD:9258482
34	2825	THE LEGENDARY ROY ORBISON ★★	Telstar STAR 2330(BMG)
		Roy Orbison (Various)	C:STAR 2330/CD:TC 2330
35	3726	RATTLE AND HUM ★★	Island U 27(F)
		U2 (Jimmy Iovine)	C:UC 27/CD:CIDU 27
36	5214	POPART ●	MCA MCF 3421(F)
		Transvision Vamp (D. Bridgeman/Zeus B. Held)	C:MCF 3421/CD:DMCF 3421
37	3825	MONEY FOR NOTHING ★★	Vertigo/Phonogram VERH 64(F)
		Dire Straits (Various)	C:VERH 64/CD:836419-2
38	2921	WAZZ ●	Big Life YAZZLP 1(I)/RT
		Yaz (Various)	C:YAZZMC 1/CD:YAZZCD 1



ARTISTS' A-Z

ABDUL, Paula	5	HUE AND CRY	46
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HENDRIX, Jimi	62	WOMACK	39
HOLLY, Buddy	40	YAZZ	38
HOUSTON, Whitney	73		

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 LP No. (Distributor)	C. Cassette No./CD. Compact Disc No.
▲			
◆			

▲ Indicates panel sales increase of 50.99%
 ◆ Indicates panel sales increase of 100% or more.
 BPI AWARDS
 ★ PLATINUM (300,000 units)
 ★★ Any multiple of this level can be certified to provide for double platinum ★★ (600,000 units), triple platinum ★★★ (900,000 units), quadruple platinum ★★★★ (1,200,000 units) awards etc.
 ● = GOLD (100,000 units)
 ○ = SILVER (60,000 units)
 BPI awards are made for combined unit sales of LPs, Cassettes and CDs.
 Records with a dealer price of £2.79 or below require twice the sales quantity quoted above to obtain an award.

Panel Sales compared to last week...+13%
 (WEEK 14)

39	33 34	CONSCIENCE ★	4th + B'way/Island BRLP 519(F)
		Womack & Womack (Chris Blackwell)	C:BRCA 519C/CD:BRCD 519
40	26 9	TRUE LOVE WAYS	Telstar STAR 2339(EMG)
		Buddy Holly (Various)	C:STAR 2339/CD:TC 2339
41	42 48	TRACY CHAPMAN ★★	Elektra EKT 44(W)
		Tracy Chapman (Devic Kershenbaum)	C:EKT 44C/CD:96074-2
42	35 20	GREATEST HITS ★★	Warner Brothers WX 221(W)
		Fleetwood Mac (Various)	C:WX 221C/CD:925 638-2
43	36 7	THE BIG AREA	London 8281221(F)
		Then Jerico (Gary Langon/Bruce Lampcov)	C:8281224/CD:8281222
44	31 36	CLOSE ●	MCA MCG 6030(F)
		Kim Wilde (Ricki Wi de/Tony Swain)	C:MCG 6030C/CD:DMCG 5030
45	41 25	NEW LIGHT THROUGH OLD WINDOWS ★★	WEA WX 203(W)
		Chris Rea (Chris Rea/Jon Kelly)	C:WX 200C/CD:243841-2
46	30 19	REMOTE ●	Circa/Virgin CIRCA 6(E)
		Hue And Cry (Goldberg/Biondolillo/Kane)	C:CIRCA 6/CD:CIRCD 6
47	40 10	OPEN UP AND SAY ... AAH! ●	Capitol EST 2059(E)
		Poison (Tom Werman)	C:TCEST 2059/CD:CDEST 2059
48	27 58	RAINTOWN ★	CBS 450549-1(C)
		Deacon Blue (Jon Kelly)	C:450549-4/CD:450549-2
49	45 4	RAW	Def Jam/CBS 4632931(C)
		Alyson Williams (Alvin Moody/Vincent Bell)	C:4632934/CD:4632932
50	47 14	G 'N' R LIES ...	Geffen WX 218(W)
		Guns 'N' Roses (Guns 'N' Roses)	C:WX 218C/CD:924138-2
51	53 15	LIVING YEARS ●	WEA WX 203(W)
		Mike & The Mechanics (Neil/Rutherford)	C:256004-1/CD:256004-2
52	49 22	THE ULTIMATE COLLECTION ★★	EG/Virgin EGTV 2(E)
		Bryan Ferry/Roxy Music (Bryan Ferry/John Punter)	C:EGMTV 2/CD:EGCTV 2
53	NEW	DRESS FOR EXCESS	Parlophone PCS 7328(E)
		Sigue Sigue Sputnik (Various)	C:TPCS 7328/CD:7487002
54	34 27	FLYING COLOURS ★	A&M AMA 5224(F)
		Chris de Burgh (Paul Hardiman/Chris de Burgh)	C:AMA 5224C/CD:CDMA 5224
55	43 21	JULIA FORDHAM ●	Circa/Virgin CIRCA 4(E)
		Julia Fordham (Padley/Mitchell/Fordham/Padgham)	C:CIRCA 4/CD:CIRCD 4
56	54 12	NEW YORK ●	Sire/WEA WX 246(W)
		Lou Reed (Lou Reed/Fred Maher)	C:WX 246C/CD:925829-2
57	50 9	FOUNDATION	Atlantic WX 249(W)
		Ten City (Jefferson/Ten City)	C:WX 249C/CD:7815392
58	56 97	THE CIRCUS ★	Mute STUMM 35(I)/RT/SP
		Erasure (Flood)	C:STUMM 35/CD:CDSTUMM 35
59	46 40	THE FIRST OF A MILLION KISSES ★	RCA PL 71696(BMG)
		Fairground Attraction (F. Attraction/Moloney)	C:PK 71696C/CD:PD 71696
60	48 19	HOLD ME IN YOUR ARMS ★	RCA PL 71932(BMG)
		Rick Astley (Various)	C:PK 71932C/CD:PD 71932
61	51 26	INTROSPECTIVE ★★	Parlophone PCS 7325(E)
		Pet Shop Boys (Various)	C:TC PCS 7325/CD:CD PCS 7325
62	55 6	RADIO ONE	Castle Collectors CCSP 212(BMG)
		Jimi Hendrix (Bebb/Andrews/Griffin)	C:CCSP 212C/CD:CCSP 212
63	71 15	RAGE ★	Siren/Virgin SRNLP 20(E)
		T'Pau (Roy Thomas Baker)	C:SRNMC 20/CD:CDSRN 20
64	65 69	FAITH ★★	Epic 460900-1(C)
		George Michael (George Michael)	C:460900-4/CD:460900-2
65	61 89	HEARSAY ★★	Tabu 450936-1(C)
		Alexander O'Neal (Jimmy Jam/Terry Lewis)	C:450936-4/CD:450936-2
66	60 22	PRIVATE COLLECTION ★★	EMI CRTV 30(E)
		Cliff Richard (Various)	C:TCRTV 30/CD:CDCRTV 30
67	RE	THE CREAM OF ERIC CLAPTON ★★	Polydor ECTV 1(F)
		Eric Clapton/Cream (Various)	C:ECTV 1/CD:833 513-2
68	59 11	SHOOTING RUBBERBANDS AT THE STARS ●	Geffen WX 215(W)
		Edie Brickell And New Bohemians (Pat Moran)	C:WX 215C/CD:924122-2
69	63 19	FISHERMAN'S BLUES ●	Ensign/Chrysalis CHEN 5(C)
		The Waterboys (John Dunford/Mike Scott)	C:CHEN 5/CD:CD1589
70	64 7	THE LOVER IN ME	MCA MCG 6036(F)
		Sheena Easton (Various)	C:MCG 6036C/CD:DMCG 6036
71	70 21	ANY LOVE ●	Epic 462908-1(C)
		Luther Vandross (Luther Vandross/Marcus Miller)	C:462908-4/CD:462908-2
72	66 4	A GRAVEYARD OF EMPTY BOTTLES	Chino 8390744(F)
		Dogs D'Amour (Mark Dearnley/Dogs D'Amour)	C:8390744
73	62 97	WHITNEY ★★★★★	Arista 208 141(BMG)
		Whitney Houston (Various)	C:408 141C/CD:258 141
74	NEW	HEY HEY IT'S THE MONKEES — GREATEST HITS	K-Tel NE1432
		Monkees	
75	67 105	THE JOSHUA TREE ★★★★★	Island U26(F)
		U2 (Daniel Lanois/Brian Eno)	C:UC26/CD:CID U26

TOP • 20 • COMPILATIONS

1	1 3	NOW THAT'S WHAT I CALL MUSIC 14	EMI NOW14(E)
		Various (Various)	C:TCNOW14/CD:CDNOW14
2	3 7	CHEEK TO CHEEK ●	CBS MOOD 6(C)
		Various (Various)	C:MOOD 6C/CD:MOODCD 6
3	2 5	UNFORGETTABLE 2	EMI EMTV 46(E)
		Various (Various)	C:TCEMTV 46/CD:CDP 7922352
4	6 14	DIRTY DANCING (OST) ★★	RCA BL 86408(BMG)
		Various (Jimmy Iovine/Bob Feiden)	C:BL 86408C/CD:BD 86408
5	4 7	DEEP HEAT ●	Telstar STAR 2345(BMG)
		Various (Various)	C:STAR 2345C/CD:TC 2345
6	8 4	HIP HOUSE	Stylus SMR 974(STY)
		Various (Various)	C:SMC 974C/CD:SMD 974
7	5 14	BUSTER (OST) ★★	Virgin V 2544(E)
		Various (Various)	C:TCV 2544C/CD:CDV 2544
8	9 14	THE PREMIERE COLLECTION ★★	Really Useful/Polydor ALWTV 1(F)
		Various (Various)	C:ALWTV 1C/CD:837282-2
9	7 11	THE MARQUEE - 30 LEGENDARY YEARS ●	Polydor MQTV 1(F)
		Various (Various)	C:MQTV 1C/CD:8400102
10	11 4	HIP HOUSE - THE DEEPEST BEATS IN TOWN	K-Tel 1430(K)
		Various (Various)	C:CE 2430C/CD:NCD 3430



11	10 7	AND ALL BECAUSE THE LADY LOVES ... ●	Dover ADD 6(C)
		Various (Various)	C:2DD 6C/CD:CCD 6
12	12 11	COCKTAIL (OST) ●	Elektra EKT 54(W)
		Various (Various)	C:EKT 54C/CD:9608062
13	20 9	THE BLUES BROTHERS (OST)	Atlantic K 50715(W)
		Various (Various)	C:K 50715C/CD:K 250715
14	13 14	THE GREATEST LOVE 2 ●	Telstar STAR 2352(BMG)
		Various (Various)	C:STAR 2352C/CD:TC 2352
15	17 14	NOW 13! ★★	EMI/Virgin/PolyGram NOW 13(E)
		Various (Various)	C:TCNOW 13/CD:CDNOW 13
16	15 14	THE GREATEST LOVE ★★	Telstar STAR 2316(BMG)
		Various (Various)	C:STAR 2316C/CD:TC 2316
17	NEW	THE SONGS OF BOB DYLAN ●	Start STDL 20(A)
		Various (Various)	C:STDL 20C/CD:SCD 20
18	16 8	THE AWARDS ●	BPI/Telstar STAR 2346(BMG)
		Various (Various)	C:STAR 2346C/CD:TC 2346
19	RE	THE CLASSIC EXPERIENCE ●	EMI EMTVD 45(F)
		Various (Various)	C:TC EMTVD 45C/CD:CD EMTVD 45
20	18 3	MORE DIRTY DANCING (OST) ★	RCA BL 86965(BMG)
		Various (Various)	C:BL 86965C/CD:BD 86965

Island takes on the world

by Selina Webb

ISLAND VISUAL Arts aims to satisfy what it sees as a growing demand for world music on video with the launch of its new Rhythms Of The World series.

The first two titles, Oscar d'Leon Live and The Indestructible Beat Of Soweto, are released this week with dealer prices of £6.95.

The Rhythms Of The World videos are released in conjunction with the BBC series of the same name for which some of the most popular artists from Africa, South America and the Caribbean, together with traditional musicians from the US and Europe have been filmed. The first series, presented by David Byrne of Talking Heads, was broadcast last autumn, the current one has just finished, with a third scheduled for next autumn.

Island Visual Arts co-produced four programmes from the most recent series; apart from the two

mentioned above, Buckwheat Zydeco Taking It Home Live and Acoustic Sound From Africa featuring Baaba Maal and S E Rogie are due for release on May 8. More programmes to be released in specially edited form for video screening are to include Ray Lema, Salif Keita, Los Van Van, Cuban Music Special and Tabu Ley Le Rochereau.

Andy Frane, Island Visual Arts general manager, is confident the company is moving into a blossoming area:

"You only have to go to concerts virtually every weekend where Rhythms Of The World and world artists are selling out places like the Town and Country Club and the Astoria to see that there's real interest. It's gone beyond the point when world music was some sort of anthropological interest among socially correct people, the increase in sales and concert attendances show that it's now an area

of real and growing interest," he says.

Island has also released Shriek-back, Jungle Of The Senses (running time 43 minutes), a live concert programme filmed at the Astoria, and This Is Ska (running time 38 minutes) which features such notables as Jimmy Cliff, The Maytals and Prince Buster in performance. Both titles go out to dealers at £6.95.

'It's gone beyond the point when world music was some sort of anthropological interest among socially correct people'

Smudge turns director

THE PHOTOGRAPHER responsible for George Michael's Faith album sleeve has been taken on by Expensive Pictures to direct pop promos.

Russell Young, who also has his credit on Kim Wilde's Close album sleeve and front covers of Blitz magazine, made his directing debut in December for German

band The Jeremy Days for their track Brand New Toy, due for UK release this month. He has since worked with former Jesus and Mary Chain drummer John Moore and his band The Expressway and Deon Estus for his new single Heaven Help Me which is currently doing well in the Billboard singles chart.



LATIN AMERICA's hottest pop exports Gloria Estefan and Miami Sound Machine feature in CMV's latest release, Homecoming Concert. The hour-long video aims to showcase the band's dynamic live performance and was filmed in their hometown of Miami at the end of a 16 month world tour. Due for release on April 17 with a dealer price of £6.95, the video features 15 tracks including Bad Boy, Can't Stay Away From You, Rhythm Is Gonna Get You and Doctor Beat.

Fast forward PMV changes

THERE HAVE been staff changes at PolyGram Music Video where Annie Kelly has been promoted to head of marketing following the departure of Adrian Workman. Jim Greenhough has also been appointed PMV director of repertoire, exploitation and production.

US TOP FORTIES SINGLES

1*	4	SHE DRIVES ME CRAZY, Fine Young Cannibals	I.R.S.
2	1	THE LOOK, Roxette	EMI
3*	5	LIKE A PRAYER, Madonna	Sire
4	2	ETERNAL FLAME, Bangles	Columbia
5	3	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
6*	6	STAND, R.E.M.	Warner Brothers
7*	10	FUNKY COLD MEDINA, Tone-Loc	Delicious
8	11	SUPERWOMAN, Karyn White	Warner Brothers
9	12	YOU GOT IT, Roy Orbison	Virgin
10*	13	YOUR MAMA DON'T DANCE, Poison	Enigma
11*	16	I'LL BE THERE FOR YOU, Ben Jovi	Mercury
12*	15	HEAVEN HELP ME, Deon Estus	Mika
13*	8	DREAMIN', Vanessa Williams	Wing
14*	18	SECOND CHANCE, Thelma Houston	A&M
15*	20	ROCKET, Def Leppard	Mercury
16*	19	ROOM TO MOVE, Animation	Polydor
17	7	MY HEART CAN'T TELL YOU NO, Rod Stewart	Warner Brothers
18*	21	SINCERELY YOURS, Sweet Sensation	Atco
19*	23	THINKING OF YOU, S-J Fire	Cutting
20*	26	AFTER ALL, Cher & Peter Cetera	Geffen
21*	29	REAL LOVE, Jody Watley	MCA
22*	27	FOREVER YOUR GIRL, Paula Abdul	Virgin
23	9	WALK THE DINO SAUR, Was (Not Was)	Chrysalis
24*	25	ORINOCO FLOW (SA-AWAY), Enya	Geffen
25	14	THE LIVING YEARS, Mike & The Mechanics	Atlantic
26*	30	CULT OF PERSONALITY, Living Colour	Epic
27*	31	IKO IKO (From Rain Man), The Belle Stars	Capitol
28	17	LOST IN YOUR EYES, Debbie Gibson	Atlantic
29*	37	ROCK ON, Michael Damian	Cypress
30*	-	SOLDIER OF LOVE, Denny Osmond	Capitol
31*	-	ELECTRIC YOUTH, Debbie Gibson	Atlantic
32*	34	I WANNA BE THE ONLY, Stevie B	LMR
33*	36	SEVENTEEN, Winger	Atlantic
34*	38	EVERLASTING LOVE, Howard Jones	Elektra
35*	-	WIND BENEATH MY WINGS, Bette Midler	Atlantic
36*	-	BIRTHDAY SUIT, Johnny Kemp	Columbia
37	35	ONE, Metallica	Elektra
38*	-	EVERY LITTLE STEP, Cosby Brown	MCA
39	22	JUST BECAUSE, Anita Baker	Elektra
40*	-	A SHOULDER TO CRY ON, Tommy Page	Sire

ALBUMS

1*	3	LOC-ED AFTER DARK, Tone-Loc	Delicious
2	1	ELECTRIC YOUTH, Debbie Gibson	Atlantic
3*	11	LIKE A PRAYER, Madonna	Sire
4	2	DON'T BE CRUEL, Bobby Brown	MCA
5	5	MYSTERY GIRL, Roy Orbison	Virgin
6*	8	THE RAW & THE COCKED, Fine Young Cannibals	I.R.S.
7	4	TRAVELING WILBURYS, Traveling Wilburys	Wilbury
8	6	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
9	7	FOREVER YOUR GIRL, Paula Abdul	Virgin
10*	9	HANGIN' TOUGH, New Kids On The Block	Columbia
11	10	VIVID, Living Colour	Epic
12*	12	G N' R LIES, Guns N' Roses	Geffen
13*	13	LIVING YEARS, Mike & The Mechanics	Atlantic
14*	14	NEW JERSEY, Bon Jovi	Mercury
15*	16	BEACHES, Original Soundtrack	Atlantic
16*	19	EVERYTHING, The Bangles	Columbia
17	15	HYSTERIA, Def Leppard	Mercury
18*	23	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
19	17	GREEN, R.E.M.	Warner Brothers
20	18	SHOOTING RUBBER BANDS AT THE STARS, Edie Brickell	Geffen
21*	22	SKID ROW, Skid Row	Atlantic
22	20	OUT OF ORDER, Rod Stewart	Warner Bros
23	24	OPEN UP AND SAY...AHH!, Poison	Enigma
24*	25	...AND JUSTICE FOR ALL, Metallica	Vertigo
25	21	GIVING YOU THE BEST THAT I GOT, Anita Baker	Elektra
26	28	WATERMARK, Enya	Geffen
27	27	KARYN WHITE, Karyn White	Warner Bros
28	30	THE TRINITY SESSION, Cowboy Junkies	RCA
29	31	WINGER, Winger	Atlantic
30	26	THE GREAT RADIO CONTROVERSY, Tesla	Geffen
31	29	SILHOUETTE, Kenny Rogers	Arista
32*	34	MELISSA ETHERIDGE, Melissa Etheridge	Island
33*	33	SPIKE, Elvis Costello	Warner Bros
34	32	HOLD AN OLD FRIEND'S HAND, Tiffany	MCA
35*	36	GUY, Guy	Uptown
36	35	TRACY CHAPMAN, Tracy Chapman	Elektra
37*	38	STRAIGHT OUTTA COMPTON, N.W.A.	Ruthless
38*	39	THE RIGHT STUFF, Vanessa Williams	Wing
39*	-	RAIN MAN, Original Soundtrack	Capitol
40*	-	DIRTY ROTTEN FILTHEY, Warrant	Columbia

Charts courtesy Billboard, April 15, 1989 ★ Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

MUSIC VIDEO

[Description (tracks) Timings/ Dealer Price]

1	1	2	U2: Rattle And Hum	CIC
			Live (21 tracks)/1hr 36min/£1.95	VHR 2308
2	3	2	ERASURE: Innocents	Virgin
			Live (14 tracks)/5hr 6min/£6.95	VVD 491
3	2	4	BRUCE SPRINGSTEEN: Video Anthology	CMV
			Compilation (18 tracks)/1hr 30min/£9.04	490102
4	4	21	KYLIE MINOGUE: Kylie The Videos	PWL
			Video Single (5 tracks)/20min/£6.25	VHF 3
5	5	2	NOW THAT'S...MUSIC VIDEO 14	Virgin/PMI
			Compilation (15 tracks)/1hr/£6.95	MVNOW 14
6	9	2	KIM WILDE: CLOSE	Virgin
			Compilation (7 tracks)/28min/£5.56	VVC 526
7	7	4	DEPECHE MODE: 101	Virgin
			Compilation/1hr 57min/£8.34	VVD 469
8	6	3	CLIFF RICHARD: Guaranteed Live '88	PMI
			Compilation (10 tracks)/1hr/£6.50	MVP 99 1179 3
9	8	30	MICHAEL JACKSON: Making Thriller	Vestron
			Compilation/1hr/£6.95	MA 11000
10	10	21	CLIFF RICHARD: Private Collection	PMI
			Compilation (16 tracks)/54min/£6.50	MVPCR 1
11	12	20	BROS: The Big Push Tour	CMV
			Live (10 tracks)/1hr/£6.95	49800 2
12	11	6	RUSH: A Show Of Hands	Channel 5
			Live (14 tracks)/1hr 30min/£8.34	CFV 07812
13	13	45	MICHAEL JACKSON: Legend Continues	Video Collection
			Compilation (22 tracks)/55min/£6.95	MJ 1000
14	17	12	ERASURE: Live At The Seaside	Virgin
			Live/1hr/£6.95	VVD 209
15	-	1	DIRTY DANCING: The Concert Tour	Vestron
			Live/1hr 30min/£6.95	VA 17287
16	20	2	PET SHOP BOYS: Showbusiness	PMI
			Compilation (4 tracks)/30min/£5.21	MVRPS 8 2
17	16	4	BANANARAMA: The Greatest Hits ...	Channel 5
			Compilation (13 tracks)/45min/£6.95	CFV 07902
18	-	1	ROY ORBISON AND FRIENDS	Virgin
			Live (15 tracks)/55min/£6.95	VVD 308
19	15	2	STIFF LITTLE FINGERS: See You...	Virgin
			Live (13 tracks)/55min/£6.95	VVD 510
20	-	1	INXS: Kick The Video Flick	Channel 5
			Compilation (6 tracks)/30min/£6.95	CFV 07452

Compiled by Gallup for Music Week © 1989

Classic Library beckons the budget browsers

by Nicolas Soames

A NEW lower mid-price series based on popular couplings for strong consumer appeal is being launched by AVM Classics next month.

Called Classic Library, it has been devised by AVM's classical director Robert Matthew Walker as a series of 20 programmes which will form the basis of the classical collection of newcomers to the music.

"This is the music that people want — when they are starting to collect, they are interested in music, not artists," says Matthew Walker.

Target aims at low price

BUDGET CDs get a formidable boost from Target Records this month with the introduction of a new series from the stable of the West German label Capriccio and two others from English sources.

Laser Light is the new series from Capriccio with the CDs pegged at £2.43 dealer price (£3.99 rrp) and the tapes offered at £1.21 dealer price (£1.99 rrp). Two series of 15 titles each are available now — one series with a floral theme, and one with a birds theme on the covers.

The repertoire is mixed and aimed at both the serious collector and the budget classical market. All the recordings are digital.

The musicians include Western European artists who appear on Capriccio's full price label, but also some from Eastern Europe. Christian Attenburger plays Mozart's Violin Concertos Nos 3, 4, 5 with the German Bach Soloists (15525/79829) CD/tape. It runs for 75 minutes.

There is also Schubert's Symphony No 8 "Unfinished" coupled with Rosamunde played by the Budapest Philharmonic under Kovacs (15527/79831 CD/tape), with a playing time of 68 minutes; and Rhapsody Espagnole with music by Chabrier, Ravel, Debussy, Dukas and Rimsky-Korsakov played by the Budapest Symphony Orchestra under Gyorgy Lehel (15528/79823 CD/Tapes), with a playing time of 59 minutes. There

The first three titles in the Classic Library series indicate the popular nature of the compilations. Holst's The Planets and Ravel's Bolero are played by the Philharmonia Orchestra and the LSO under Geoffrey Simon (CLSCD 3001 and on tape/LP).

These recordings have been available on two separate issues in the successful Boots in-house label and are digital.

Both the other releases come from AVM's Bulgarian connection. Grieg's Piano Concerto is played by Marta Deyanova and

Rachmaninoff's Rhapsody On A Theme Of Paganini is played by Nikolai Evrov (CLSCD 3002 and on tape/LP); and Schubert's Unfinished and Mendelssohn's Italian Symphony are also coupled (CLSCD 3003 and on tape/LP).

"We have designed the Classic Library series especially for those many thousands of record buyers who have started out on classical music by buying our Best series or 100 Best Classics, and who now want to move on a step further," explains Matthew Walker.

"Each album will be numbered Volume 1, Volume 2, etc, so the idea will be to build up a collection of the great classics.

"It is surprising to think that there are no other couplings of the Planets and Bolero, the two most popular pieces of orchestral music written in this century, and that other proven couplings of enormous sales potential like the Unfinished and the Italian symphonies are ignored by record companies today."

Classic Library will have a strong packaging identity. AVM Classics is distributed by PRT.

BRIEFS

● TELDEC PAYS tribute to its 25 year association with the conductor Nikolaus Harnoncourt with a mammoth 21-CD set covering the numerous recordings of mainly baroque music made over the period, from Bach and Handel to Vivaldi and Zelenka, though there are also the highly praised versions of Mozart's Horn Concertos. The set is supplied in a acrylic box, and bears a dealer price of £99. (8.35837). The set will be issued individually at mid-price in the near future.

● VLADIMIR ASHKENAZY'S large collection of Chopin recorded for Decca during his two decades with the company is brought together in a 13-CD set which contains virtually all the solo piano works, including the Mazurkas, Nocturnes, Polonaises, Preludes, Impromptus and Waltzes. The only important composition not included is the Andante spianato and the Grand Polonaise Op 22 which has not been recorded by the pianist. It is being offered at the dealer price of 10 CDs, £69.90 (421 185-2).

● WILLIAM BENNETT, one of the leading English flautists, has recorded a homage to the great French flautist and teacher Marcel Moyse, who taught both Bennett and James Galway among many others before his death in 1986. The recording, which includes works associated with Moyse by composers such as Saint-Saens, Hue, Gaubert, Doppler and others, features a cartoon of Moyse drawn by Bennett himself on the cover. Bennett is accompanied by the ECO conducted by Stuart Bedford (CDDCA 652 and on tape/LP).

Variations on an Elgar theme

ELGAR'S CELLO Concerto, which has dominated the classical charts for nearly a year, shows no signs of slowing down if the interest in new recordings are anything to go by.

Both du Pre's recordings, and Julian Lloyd-Webber's recording have taken up permanent residence in the charts, and they look to be pursued hotly by new versions.

The most unusual is the work played on the viola, in a special arrangement made in 1929 by the distinguished player Lionel Tertis with the eventual approval of the composer himself. "How often I murmured to myself over the years — if only I could have a work from this great man's (Elgar) pen," wrote

Tertis at the time. "Anyhow, here was the next best thing."

Strangely, it had never been recorded — until the Israel-Canadian viola virtuoso Rivka Golani teamed up with the RPO under Vernon Handley for Conifer.

The CD also contains another world premiere recording, Arnold Bax's Fantasy for viola and orchestra, and an early orchestral suite by Elgar, Three Characteristic Pieces (CDCF 171 and on tape/LP).

It certainly claims the limelight. But ASV is already proclaiming an unexpectedly strong response for the new recording of Elgar's Cello Concerto contained on A Birthday Celebration, featuring the charismatic cellist Paul Tortelier.



DAME PEGGY Ashcroft and Jeremy Irons come together on a new recording of William Walton's *Facade*, the 'entertainment' based on the poems of Edith Sitwell — and, for the first time on CD, the recording will contain the eight additional poems, generally known as *Facade 2*, which had their premiere in 1979. The recording was made with the London Sinfonietta conducted by Riccardo Chailly, and is coupled with Stravinsky's *Renard* (421 717 and on tape).

EMI push for Walton tape

WALTON'S SYMPHONY No 1 and the premiere recording of Walton's Variations On A Theme by Hindemith (1963) played by the Bournemouth Symphony Orchestra conducted by Vernon

Handley (EL 7496714 and on CD) is EMI's cassette of the month and has a price reduction to £3.86 until April 30 when it reverts to £4.29. The record is part of the Arts Council campaign, 20th Century Classics.

MUSIC WEEK



BINDERS

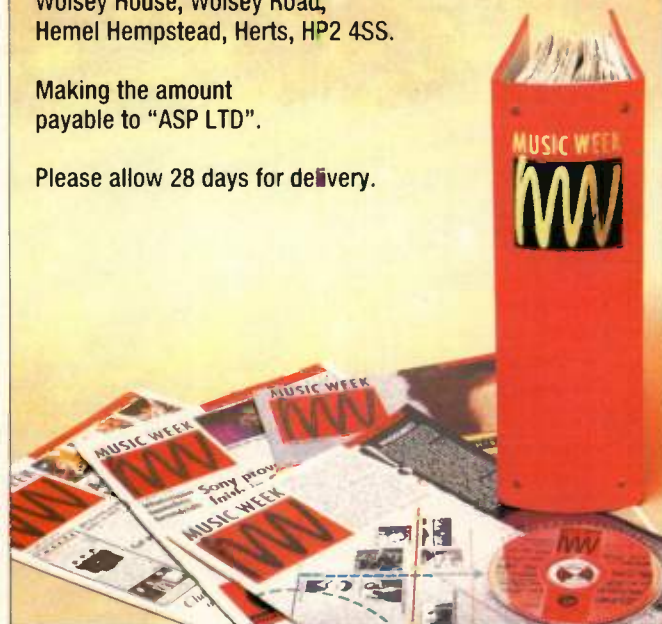
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Hopefuls line up for Greater London contract

by Bob Tyler

THE JEWEL in the incremental radio crown, the Greater London FM contract, has been advertised by the IBA.

The new station will have a transmission area as big as London's Capital Radio, covering a population of nearly 6.5m adults. Brixton, Thamesmead and Heathrow Airport have also been advertised meaning that as many as six new radio stations will open in London this year. Other areas in the last list of IBA incrementals include West Lothian, Easterhouse (East Glasgow) and Birmingham.

One potential holder of the Birmingham contract is Buzz FM, which aims to provide "a truly local and truly independent station" for England's second city. Directors of Buzz FM are Lindsay Reid, who was involved in Radio Caroline and Radio North Sea in the late Sixties and Seventies before joining BBC local radio in Birmingham, and John Henry, who also boasts extensive experience of radio and programming.

The IBA has kept to its timetable in advertising a total of 21 contracts since the beginning of the year. As incremental stations are only considered as a stop gap, until the new radio authority takes over, the IBA has acted quickly to satisfy

the community and pirate radio lobby. However, it remains to be seen how many former pirates will be awarded the expensive-to-operate contracts.

Kiss FM's Gordon Mac is still hopeful and says he is delighted by the size of the Greater London FM area.

"We were hoping it would be

ringed by the North and South Circulars, to have it ringed by the M25 is wonderful. To have a good listenership you need that kind of area," he says. "Now I hope the IBA will give the contract to someone with new ideas and a fresh approach. The whole idea of the community radio licences was to get some new blood into radio."



GORDON MAC: fingers crossed for Kiss FM

Piccadilly buyout gets go ahead

THE PURCHASE of Piccadilly Radio by the Miss World Group can now go ahead. At their most recent meeting, Piccadilly's shareholders finally agreed to change the company rules and abolish the 15 per cent maximum on individual shareholdings. The battle for Manchester-based Piccadilly Radio started several weeks ago in what began as a "hostile" bid for the station. Such bids are not permitted by the IBA as any takeovers must be approved by a majority of shareholders. Miss World, whose chief executive is Owen Oyston,

increased the offer to £39m. The board finally recommended the shareholders to accept the offer.

Oyston, a flamboyant Lancashire businessman, already owns three radio stations, including Red Rose in Preston, and has plans to use Manchester as a base to bid for one of the forthcoming national radio franchises.

Speculation is that he will also turn his attentions to Radio City in Liverpool to create a Northwest radio conglomerate that would attract larger advertisers.

B R I E F S

● THE RADIO One promoted Musician Style 89 reaches its climax at the Empire, London, next Tuesday (18). The competition, which attracted over 3,500 entries, was launched on Radio One last autumn and on the day of the final showcase, Mark Goodier will present his teatime show from the Empire and will feature pre-recorded sessions from the six competing bands.

The competition is jointly financed by the Music Industries Association and the Music Retailers Association and proceeds from the Empire event will be donated to Nordoff-Robbins Music Therapy.

● THE CAPITAL Radio Music Festival is scheduled for coverage by simultaneous satellite television and radio link-up. Television coverage will be through MACTV, a Capital venture with music producer Mike Mansfield, while stereo sound coverage will be via Satellite Media Services, a Capital/IR venture. The festival takes place in London from June 22 to July 15, and will feature acts including Simply Red, The Gipsy Kings and Roachford.

● TONY HAWKS, aka Morris Minor began a six week comedy series on BBC-1 on Saturday (8). Called Morris Minor's Marvellous Motors, the programme is described as an "off-beat sitcom". It will contain a strong musical element with Hawks and his band following up their 1987 hit Stutter Rap with pastiches of musical styles from heavy metal to Euro-pop. The programme is the latest production for the BBC by Noel Gay Television.

● THE LATE Ray Moore has been awarded the Fergie, the Radio Academy's prize for Outstanding Contribution to Music Radio. The announcement was made at the opening of the 5th UK Music & Radio Conference last week. The event was held at the HMV megastore in London's Oxford Street, sponsored by Ferguson and compered by Noel Edmonds. In his presentation, Edmonds paid an amusing and touching tribute to radio DJs of the past 25 years. His remarks were interspersed with clips from past shows by Simon Dee, Johnny Walker, Kenny Everett, John Peel, Tony Winsor and Nicky Horne.

KEY A - Radio 1 'A' list B - Radio 1 'B' list		RADIO 1		RADIO 1		REGIONAL		LAST WEEK'S CHART
		w/e 6.4	w/e 30.3	w/e 6.4	w/e 30.3	w/e 6.4	w/e 30.3	
		ACTUAL PLAYS (4 or more)		PLAYLISTED		PLAYLISTINGS (43 stations)		
1927 That's When I Think Of You	WEA	10	—	—	—	13	—	—
ABDUL, PAULA Straight Up	Siren	24	17	A	A	38	38	3
ALMOND, MARC Only The Moment	Parlophone	12	7	B	B	36	26	45
ALSTON, GERALD Activated	Motown	—	5	—	—	—	—	—
ASWAD Beauty's Only Skin Deep	Mango	22	14	B	B	40	34	40
BAILEY, PHILIP & LITTLE RICHARD Twins	Epic	5	4	—	—	12	16	95
BANGLES, THE Eternal Flame	CBS	18	13	A	B	40	37	5
BEATLES, THE She Loves You	Parlophone	6	—	—	—	—	—	—
BEATMASTERS with MERLIN Who's In The House	Rhythm King	8	—	—	—	7	—	—
BEE GEES Ordinary Lives	Warner Brothers	13	8	B	B	34	35	79
BLOW MONKEYS This Is Your Life	RCA	11	5	—	—	24	17	50
BROTHER BEYOND Can You Keep A Secret	Parlophone	10	10	B	B	39	38	22
BROWN, BOBBY Don't Be Cruel	MCA	15	10	B	B	31	27	13
BUCKWHEAT ZYDECO Make A Change	Island	9	—	B	—	—	—	—
CHANELLE One Man	Cooltempo	—	—	—	—	20	26	23
CHILDS, TONI Don't Walk Away	A&M	14	8	—	—	25	27	53
CHINA CRISIS Saint Saviour's Square	Virgin	9	4	—	—	26	23	—
COLD CUT People Hold On	Ahead Of Our Time	22	17	A	A	32	29	12
COLE, LLOYD & COMMOTIONS Forest Fire	Polydor	4	—	—	—	9	—	—
COLE, NATALIE Miss You Like Crazy	Epic-Manhattan	—	4	—	—	27	14	—
COOKIE CREW Got To Keep On	Herr	4	—	—	—	11	—	37
CULT, THE Fire Woman	Belgian Banquet	13	7	B	B	20	13	15
DARLING BUDS, THE Let's Go Round There	Epic	4	—	—	—	10	22	57
DE LA SOUL Me Myself And I	Big Life	—	5	—	—	—	—	59
DEL-LORDS, THE Cheyenne	Enigma	7	—	—	—	—	—	—
DIESEL PARK WEST Like Princes Do	Food	—	—	—	—	10	9	58
DONOVAN, JASON Too Many Broken Hearts	PWL	22	16	A	A	38	39	2
ESTEFAN, GLORIA Can't Stay Away From You	Epic	8	7	—	B	34	41	17
FINE YOUNG CANNIBALS Good Thing	London	25	15	A	A	35	27	—
FIVE STAR With Every Heartbeat	RCA	—	—	—	—	29	16	49
FRAZIER CHORUS Typical	Virgin	—	5	—	—	17	15	85
... FUZZBOX ... International Rescue	WEA	16	16	A	A	28	26	11
GOODBYE MR MACKENZIE The Rambler	Capitol	6	10	—	B	9	23	54
GUNS N' ROSES Paradise City	Geffen	19	15	A	A	19	18	7
HERNANDEZ All My Love	Epic	11	11	B	B	20	18	80
HIPSWAY Your Love	Mercury	—	—	—	—	11	16	78
HORSE YOU COULD BE Forgiveness	EMI	—	—	—	—	6	12	87
HOUSE OF LOVE, THE Never	Fontana	5	—	—	—	3	—	—
INNER CITY Ain't Nobody Better	10	7	—	—	—	13	—	—
INKS Mystify	CBS	13	11	B	B	36	27	—
JOHNSON, HOLLY Americanas	MCA	21	14	A	A	41	39	14
KON KAN I Beg Your Pardon	Atlantic	19	17	A	A	34	33	8
LOVE & MONEY Jocelyn Square	Fontana	15	11	—	—	28	30	56
LOVETT, LYLE Stand By Your Man	MCA	6	—	—	—	6	—	—
MACCOLL, KIRSTY Free World	Virgin	15	10	B	—	21	18	70
MADONNA Like A Prayer	WEA	25	17	A	A	40	40	1
MCDERMOTT, KEVIN Wheels Of Wonder	Island	5	—	—	—	9	—	—
MIDNIGHT OIL Beds Are Burning	Sprint	12	6	—	—	29	19	44
MIKE & THE MECHANICS Nobody Knows	WEA	9	—	B	—	26	—	—
NASH, JOHNNY I Can See Clearly Now	Epic	—	—	—	—	17	12	—
ONE NATION My Commitment	I.R.S.	—	4	—	—	8	11	—
ORBISON, ROY She's A Mystery To Me	Virgin	19	15	A	A	40	38	27
PAT & MICK I Haven't Stopped Dancing Yet	PWL	5	—	—	—	30	26	9
PERRI I'm The One	MCA	7	—	—	—	5	—	—
PREFAB SPROUT The Golden Call	Kitchenware	13	8	B	B	5	10	100
REYNOLDS GIRLS THE I'd Rather Jack	PWL	15	13	B	A	28	29	10
ROACHFORD Family Man	CBS	16	15	B	A	25	31	29
ROXETTE The Look	EMI	—	—	—	—	20	16	92
SENATORS, THE Man No More	Virgin	5	—	—	—	13	—	—
SIMON, CARLY Let The River Run	Arista	6	—	—	—	13	—	93
SIMPLE MINDS This Is Your Land	Virgin	17	4	—	—	33	17	—
SIMPLY RED If You Don't Know Me By Now	WEA	21	11	A	B	40	31	19
SIMPSON, PAUL/ADEVA Musical Freedom	Cooltempo	—	—	—	—	21	21	25
SOUL II SOUL Keep On Moving	10	4	10	—	—	33	35	6
STONE, TONY Can't Say Bye	Ensign	—	—	—	—	7	11	—
SUMMER, DONNA This Time I Know	Warner Bros	23	16	A	A	37	38	4
SWING OUT SISTER You On My Mind	Phonogram	15	11	B	B	41	33	60
TEN CITY Devotion	Atlantic	5	—	—	—	20	—	39
THEN JERICHO What Does It Take	London	8	9	B	B	24	16	38
THE THE The Beat(en) Generation	Epic	17	15	B	B	39	35	18
T'PAU Only The Lonely	Sire	11	8	B	B	35	35	34
TRANSMISSION VAMP Baby I Don't Care	MCA	17	17	A	A	32	26	16
U2 feat. BB KING When Love Comes To Town	Island	25	15	A	A	28	6	—
VANDROSS, LUTHER Comeback	Epic	7	—	—	—	—	—	—
VAN HALEN Feels So Good	Warner Brothers	—	4	—	—	15	77	—
VAYA CON DIOS Just A Friend Of Mine	Unknown	7	—	—	—	—	—	—
WATLEY, JODY Real Love	MCA	4	8	—	—	26	14	55
WHEN IN ROME Sight Of Your Tears	10	—	—	—	—	13	14	—
WILD WEEKEND Breakin' Up	EMI	8	8	—	—	9	7	—
WILLIAMS, ALYSON Sleep Talk	Del Jam	13	10	B	B	23	30	20
YELLOW Of Course I'm Lying	Mercury	9	7	B	—	25	19	32

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 gnd 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 IBA playlists (A & B lists).

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THE ARTISTS

- ☐ Paula Abdul (VIRGIN)
 - ☐ Jason Donovan (PWL)
 - ☐ Duran Duran (EMI)
 - ☐ Sheena Easton (MCA)
 - ☐ Joe Jackson (A&M)
 - ☐ The Jacksons (CBS)
 - ☐ Stevie Nicks (EMI)
 - ☐ Roxette (EMI)
 - ☐ Tom Petty (MCA)
 - ☐ Wendy & Lisa (VIRGIN)
 - ☐ Herman Brood (CBS)
 - ☐ Diesel Park West (EMI)
 - ☐ Johnny Diesel & the Injectors (CHRYSLIS)
 - ☐ The Fatal Flowers (WEA)
 - ☐ Goodbye Mr. McKenzie (EMI)
 - ☐ King Swamp (VIRGIN)
 - ☐ Malcolm McLaren (CBS)
 - ☐ Noiseworks (CBS)
 - ☐ Charlie Sexton (MCA)
 - ☐ Which Witch Rock Opera - European Concert Premiere
- More to be announced.....

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Ed Bicknell - Damage Management; **Monti Lueftner** - BMG Music Group; **Alain Levy** - Polygram Int.; **Paul Russell** - CBS UK; **Paul Burger** - CRI; **Russ Curry** - A&M; **Guy Deluz** - EMI France; **Rafael Revert** - SER Spain; **Marialina Marcucci** - Superchannel/Video Music; **Harvey Goldsmith** - Allied Entertainment; **Lex Harding** - Veronica Radio; **Kate Mundle** - Music Box; **Ralph Peer** - Peer Music; **Paul Conroy** - WEA UK; **Jim Halsey** - The Halsey Corporation; **Al Mair** - Attic Records; **Richard Park** - Capitol Radio; **Jean-Pierre Dusseaux** - RTL France; **Alexander Chechetkin** - Melodia; **Louis Spillman** - Phonogram Germany; **Gerd Gebhardt** - WEA Germany; **Mike Hennessey** - Billboard; **Stuart Watson** - MCA; **Machgiel Bakker** - Music & Media; **Rik de Lisle** - Rias Berlin; **Huub Terheggen** - RTM; **Doug Adamson** - MCM Networking; **Thomas Erdtman** - Hot Management; **John Brooks** - PPL; **Jimmy Gordon** - Radio Clyde; **Arthurmey Troitsky** - Russian journalist; **Steve Saltzman** - Rock over London; **Peter Balint** - Ring Records; **Tim Blackmore** - PPM UK; **William Roedy** - MTV; **Tony McGinn** - MCM; **Ton Lathouwers** - Sky Radio; **Jack Eugster** - Music Land USA; **Greg Roselli** - Granada TV; **Dick McCullough** - Brown Ad Agency; **Jeffrey Graubart** - Cohen + Luckenbacher; **Hein Endlich** - Buma/Stemra; **Gary Landis** - Westwood One.

More to be announced....

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Worldwide registrations: IM&MC Main Office, Karen Holt, Stadhouderskade 35, P.O.Box 50558, 1007 DB Amsterdam, the Netherlands.
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NEW ALBUMS

Distributor Codes

A—PRT 01-640 3344
ACD—ACD 01-451 4494
APT—0904 611 656
ARAB—Arabesque 01 992 732
BB—Bite Back 01-653 5350
BK—Bucks 0603 624290
BMG—BMG 021-500 5678
BU—Bulleit 08894 76316
C—CBS 0296-395151
CA—Caddillac 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
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DIS—Discovery 067 285 406
E—EMI 01-848 9811
EMD—European Music
Distributors 01-443 2528
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0467-21517
GOLD—S Gold 01-539 3600
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GY—Greyhound 01-924 1166
H—HR Taylor 021 622 2377
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—Cartel East
0926 496060
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—Cartel South-East
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K—K-tel 01-992 8000
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M—MSD 01-961 5646
MMG—Magnum Music Group
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O—Outlet 0232 322826
OR—Orbital 01-965 8292
P—Pinnacle 0689 73144
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PRD—Paragon 0327 300811
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ROSS—Ross 08886 2403
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STERN—Stern's/Triple Earth
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STY—Stylus 01-742 1662
SW—Swift 0424 220028
TB—Terry Blood 0782 620321
VFM—VFM Cassette Distributors
0296 437307
W—WEA 01-998 5929
WU—Wynd-up 061-872 0170

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
ABBA	THE ALBUM	EPIC	CD EPC 32321	£4.85(C)					Pop
ABBA	VOULEZ-VOUS	CBS	CD CD32322	£4.85(C)					Pop
ALLMAN, Duane	AN ANTHOLOGY	POLYDOR	CD 8314442(2CD)	£7.29(F)					Rock
ASTAIRE, Fred	THE ASTAIRE STORY	POLYDOR	CD 8356462(2CD)	£7.29(F)					Nostalgia
BEE GEES	ONE	WARNER BROTHERS	LP/MC WX 252/WX 252C	CD WX 252CD (W)					Pop
BLACK RIDERS, The	CHOSEN FEWS G.I.	LP GILP 555	£3.65(VBK)						Metal
BYRDS, The	GREATEST HITS	CBS	CD CD32068	£4.85(C)					Pop
CASH, Johnny	CLASSIC CASH	PHONOGRAM	LP/MC 8345261/8345264	CD 8345262					MOR
			£4.26/6.99(F)						
CHICAGO	AT CARNEGIE HALL	CBS	CD CD66405	£4.85(C)					Rock
COUNT BASIE	KING OF SWING	POLYDOR	LP/MC 8374331/8374334	£2.45/4.56(F)					Jazz
CROWELL, Rodney	DIAMONDS & DIRT	CBS	LP/MC 4608731/4608734	CD 4608732 (C)					Pop
CRUZ, Celia/Roy	BARRETTO RITMO EL CORAZON CALIENTE	LP/MC HOT 124/TCHOT 124 (CH)							Latin Am.
CULT, The	SONIC TEMPLE	BEGGARS BANQUET	LP/MC BEGA 98/BEGC 98	CD BEGACD 98	£3.99/6.99(W)				Rock
DDAA	POEMS OF RANSHARD	KK	LP/KK 011 (APT)						Rock
DEF LEPPARD	INTERVIEW PICTURE DISC	BAKTABAK	LP/BAKPAK 1013	£5.59(ARAB)					Spoken
DIAMOND, Neil	CLASSICS	CBS	CD CD32349	£4.85(C)					MOR
DICKSON, Barbara	COMING ALIVE AGAIN	TELSTAR	LP/MC STAR 2349/STAC 2349	CD TCD 2349	£4.86/7.29(BMG)				Pop
DIED PRETTY	LOST BEGGARS BANQUET	LP/MC BEGA 101/BEGC 101	CD BEGA 101CD	£3.85/6.99(W)					Rock
DIMPLE MINDS	DERMAURER UND DER KOENIG NO REMORSE	CD 083855 (APT)							Rock
DONOVAN	C90 COLLECTOR SERIES LEGACY	MC C905	CD GHCD5 (A)						Pop
DYLAN, Bob	BLONDE ON BLONDE	CBS	CD CD22130	£4.85(C)					Rock
DYLAN, Bob	DESIRE	CBS	CD CD32470	£4.85(C)					Rock
DYLAN, Bob	SLOW TRAIN COMING	CBS	CD CD32524	£4.85(C)					Rock
ELO	NEW WORLD RECORD	CBS	CD CD32545	£4.85(C)					Rock
EMERALD VEIN	EXISTENCE	SUB ROSA	LP SUB 33013-18 (APT)						Rock
EVANS, Bill	BILL EVANS WITH SYMPHONY ORCHESTRA	POLYDOR	LP/MC 8219381/8219834	£2.45/4.56(F)					Jazz
FEELIES, The	ONLY LIFE A&M	LP/MC AMA 5214/AMC 5214	CD CDA 5214	£3.89/7.29(F)					Rock
FLEETWOOD	MAC GREATEST HITS	CBS	CD CBS 460704	£4.85(C)					Rock
FRIDAY, Gavin	EACH MAN KILLS THE THING HE LOVES	ISLAND	LP/MC ILPS 9925/ICT 9925	CD CID 9925	£3.95/7.29(F)				Rock
GETZ BAND, Stee	JAZZ SAMBA	POLYDOR	LP/MC 8100611/8100614	£2.45/4.56(F)					Jazz
GORE	THE CRUEL PLACE	VARIOUS	LP MD 7905 (APT)						Rock
GREEN, Al	LOVE RITUAL	HI	LP HI UK LP 443 (P)						Gospel
GRIFFIN, Clive	STEP BY STEP	MERCURY	LP/MC 8367371/8367374	CD 8367372	£4.26/6.99(F)				Rock
HANCOCK, Herbie	INVENTIONS & DIMENSIONS	BLUE NOTE	LP B184147	£3.99/4.85(E)					Soul
HARRIS, Emmylou	EMMYLOU HARRIS	EDSEL	LP ED306 (P)						Country
HELLOWEEN	KEEPER OF THE SEVEN KEYS PART I	NOISE	LP NUKPD 057	£4.49(A)					Metal
HELLOWEEN	KEEPER OF THE SEVEN KEYS PART II	NOISE	LP NUKPD 117	£4.99(A)					Metal
HURRAH!	THE BEAUTIFUL	ARISTA	LP/MC KWLP 10/KWC10	CD KWCD10	£3.99/7.29(BMG)				Pop
JACKSON, Joe	BLAZE OF GLORY	A&M	LP/MC AMA 5249/AMC 5249	CD CDA 5249	£4.25/7.29(F)				Pop
JOEL, Billy	PIANO MAN	CBS	CD CD32002	£4.85(C)					Pop
JOURNEY	ESCAPE	CBS	CD 4602852	£4.85(C)					Rock
JUDAS PRIEST	BRITISH STEEL	CBS	CD CD32412	£4.85(C)					Metal
JUNK YARD	JUNK YARD ELEKTRA	LP/MC WX 266/WX 266C	CD WX 266CD	£4.10/7.29(W)					Metal
KINKS	C90 COLLECTOR SERIES LEGACY	MC C901	CD GHCD1 (A)						Pop
M.O.D.	GROSS MISCONDUCT	NOISE	LP/MC NUK 133/ZCNUK 133	CD CDNUK 133	£3.85/7.29(A)				Metal
MADONNA	INTERVIEW PICTURE DISC	BAKTABAK	LP BAKPAK 1012	£5.59(ARAB)					Spoken
MAMMOTH	MAMMOTH JIVE	LP/MC HIP 56/HIPC 56	CD CHIP 56	£3.04/7.29(BMG)					Rock
McCOYS, The	HANG ON SLOOPY SEE FOR MILES	LP/MC SEE 236A/SEE 236B	£3.45(P)						MOR
METALLICA	INTERVIEW PICTURE DISC	BAKTABAK	LP BAKPAK 1015	£5.59(ARAB)					Spoken
MIDAS TOUCH	PRESAGE OF DISASTER	NOISE	LP/MC NWK 124/ZCNUK 124	CD CDNUK 124	£3.85/7.29(A)				Metal

** Previously listed in alternative format * Import

Monday 17th April-Friday 21st April

Album Releases: 101

Year to Date: 16 weeks to 21st April

Album Releases: 1,437

Artist	Title	Label	"LP"	"MC"	"CD"	Cat No	Dealer Price	(Distributor)	Category
MIDNIGHT OIL	DIESEL & DUST	CBS	LP/MC 460351/460354	CD 4600052 (C)					Rock
MORRIS, Sarah Jane	SARAH JANE MORRIS JIVE	LP/MC HIF 59/HIPC 59	CD CHIP 59						Blues
MORTAL SIN	FACE OF DESPAIR	VERTIGO	LP/MC 83701/83704	CD 8363702	£4.26/6.99(F)				Metal
MOTT THE HOOPLE	GREATEST HITS	CBS	CD CD32007	£4.85(C)					Rock
NITESHIFT TRIO, The	YOU AIN'T SEEN NOTHING YET	FUR	LP F 3006	£3.65(VBK)					Rockabilly
ORBISON, Roy	BEST-LOVED STANDARDS	MONUMENT	LP MNT 463419-1	£2.43/4.85(C)					MOR
ORBISON, Roy	OUR LOVE SONG	MONUMENT	LP MNT 4334171	£2.43/4.85(C)					MOR
ORIGINAL SOUNDTRACK	SATURDAY NIGHT FEVER	POLYDOR	CD 8000682(2CD)	£7.29(F)					Films/Shows
ORIGINAL SOUNDTRACK	STAR WARS	POLYDOR	CD 800962(2CD)	£7.29(F)					Films/Shows
PARKER, Graham	LINE! ALONE IN AMERICA	DIMON	CD FIENDCD 141 (P)						Rock
PIRATES, The	A FISTUL OF DUBLOONS	EDSEL	LP ED 102	£3.95(F)					Rock
PIXIES	PIXIES 4AD	LP/MC CAD 905/CADC 905	CD CAD 905CD	£3.65/6.50(LRT)					Rock
PRINCE	INTERVIEW PICTURE DISC	BAKTABAK	LP BAKPAK 1014	£5.59(ARAB)					Spoken
PSYCHEDELIC FURS	TALK, TALK, TALK	CBS	CD CD32532	£4.85(C)					Rock
ROMEO'S DAUGHTER	ROMEO'S DAUGHTER	JIVE	LP/MC HIF 69/HIPC 69	CD CHIP 69					Rock
ROYAL COURT OF CHINA	GEARED AND PRIMED	A&M	LP/MC AMA 5234/AMC 5234	CD CDA 5234	£3.89/7.29(F)				Metal
RYAN, Lloyd	CIRCULAR STORM	PLAYBACK	LP FL 002 (H)						Rock
SANTANA	MOONFLOWER	CBS	CD CD33280	£4.85(C)					Rock
SCAB CADILLAC	TAGGED & NUMBERED	RAVE	LP RAVE 304	£3.85(VBK)					Rock
SEARCHERS	C90 COLLECTOR SERIES LEGACY	MC C905	CD GHCD2 (A)						Pop
SIMON AND GARFUNKEL	PARSLEY, SAGE, ROSEMARY & THYME	CBS	CD CD32031	£4.85(C)					Rock
SIMON AND GARFUNKEL	THE GRADUATE	CBS	CD CD32359	£4.85(C)					Rock
SLAVE RAIDER	WHAT DO YOU KNOW ABOUT ROCK & ROLL	JIVE	LP/MC HIF 68/HIPC 68	CD CHIP 68					Rock
SMITH, Jimmy	THE CAT POLYDOR	LP/MC 810461/810064	£2.45/4.56(F)						Jazz
SPRINGSTEEN, Bruce	THE WILD, THE INNOCENT	CBS	CD CD32363	£4.85(C)					Rock
STRANGLERS, The	AURAL SCULPTURE	EPIC	CD EPC 450482	£4.85(C)					Punk
SURVIVOR	TOO HOT TO SLEEP	POLYDOR	LP/MC 835891/835894	CD 8365892	£3.99/6.99(F)				Rock
TANKARD	ALIEN NOISE	LP NUK 131	£3.05(A)						Metal
TAYLOR, Johnnie	SOMEBODY'S GETTIN' IT	CHARLY	LP/MC CRB 1216/TCCRB 1216 (CH)						Soul
TOUPS, Wayne & ZYDECAJUN	BLAST FROM THE PAST	MERCURY	LP/MC 8365181/8365184	CD 8365182	£4.26/6.99(F)				Soul
TROJAN	THE MARCH IS ON G.I.	LP GILP 44	£3.85(VBK)						Metal
TURRENTINE, Stanley	BLUE HOUR	BLUE NOTE	CD BNZ 138	£4.85(E)					Soul
TZOTZILES	PSALMS, STORIES & MUSIC	SUB ROSA	LP IL 33012-17 (APT)						Rock
TZUKE, Judy	TURNING STONES	POLYDOR	LP/MC 833071/8330874	CD 8390872	£4.26/6.99(F)				Rock
VARIOUS	BELL'S CELLAR OF SOUL '89	CHARLY	LP CRB 1221 (CH)						Soul
VARIOUS	DANCE THE LATIN GROOVE VOL 4	CALIENTE	LP/MC HOT 117/TCHOT 117 (CH)						Latin Am.
VARIOUS	DEEP HEAT 2 - THE SECOND BURN	HOUSE	LP/MC STAR 2356/STAC 2356	CD TCD 2356	£5.56/10.43(BMG)				House
VARIOUS	DOOMSDAY NEWS II	NOISE	LP/MC NUK 130/ZCNUK 130	CD CDNUK 130	£3.05/7.29(A)				Metal
VARIOUS	EVENING FALLS (THEME)	TELSTAR	LP/MC STAR 2350/STAC 2350	CD TCD 2350	£4.86/7.29(BMG)				Instrumental
VARIOUS	HIGH ON THE HOG	CHARLY	LP CRB 1222 (CH)						Soul
VARIOUS	NEW YORK BLUES VOL 2	CHARLY	LP CRB 1238 (CH)						Blues
VARIOUS	SALSA GREATS VOL 2	CALIENTE	LP/MC HOT 107/TCHOT 107 (CH)						Latin Am.
VARIOUS	SKA SCANDAL ISLAND	LP/MC ILPS 9925/ICT 9929	CD CID 9929	£3.95/7.29(F)					Reggae
VARIOUS	SOUL JEWELS VOL 3	CHARLY	LP CRB 1194 (CH)						Soul
VARIOUS	TEAR STAINED SOUL	CHARLY	LP CRB 1219 (CH)						Soul
Various	THE CHESS STORY (1954-1969)	CONNOISSEUR COLLECTION	LP/MC VSOP LP 130/VSOP MC 130	CD VSOP CD 130					Soul
VARIOUS	WORKING GIRLS	ARISTA	LP/MC 209267/409267	CD 259267	£3.99/7.29(BMG)				Films/Shows
WHEN IN ROME	WHEN IN ROME TEN	LP/MC DIX 73/CDIX 73	CD DIXCD 713 (E)						Pop
WHO, The	QUADROPHENIA	POLYDOR	CD 310742(C)	£7.29(F)					Rock
WHO, The	TOMMY	POLYDOR	CD 8000772(C)	£7.29(F)					Rock
WOMACK, Bobby	THE WOMACK LIVE	CHARLY	LP/MC CRB 1201/TCCRB 1201 (CH)						Soul
WOMACK, Bobby	WOMACK WINNERS	CHARLY	CD CHARLY 119 (CH)						Soul

SINGLE FILE

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NEW SINGLES

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
A SPLIT SECOND COLOSSEUM CRASH/tba ANTLER ANT 100 12" ANT 100CD CD (APT)										
ANGELS IN ASPIC DRIVE ME TO THE CENTRE OF MAXIMUM PLEASURE/Blood That Destroyed The World SUSPENDED JELLY SJR 2 12" Pic Bag (I/BK)										
ATTRITION TURN TO GOLD/tba ANTLER ANT 101 12" (APT)										
BATES, Martyn YOU SO SECRET/tba INTEGRITY IR 004 12" (APT)										
BEATMASTERS WITH MERLIN, The WHO'S IN THE HOUSE/(Version) RHYTHM KING LEFT 31 7" Pic Bag LEFT 31T 12" Pic Bag (I/RT/SP)										House
BIZARRE INC TIME TO GET FUNKY (REMIX)/(Versions) BLUE CHIP BLUE CHIP 14R 12" (I/BK)										Dance/Disco
BLISS WONT LET GO/Sweet Lovin' Child PARLOPHONE R 6216 7" Pic Bag 12R 6126 12" Pic Bag Light And ShadeCDR 6216 CD All Across The World (Live) (E)										
BON JOVI I'LL BE THERE FOR YOU/Homebound Train VERTIGO/PHONOGRAM JOV 5 7" Pic Bag JOV 512 12" Pic Bag Wild In The StreetsJOVCD 5 CD Border-line/Edge Of A Broken Heart (F)										
BORGHESIA SURVEILLANCE AND PUNISHMENT:DISCIPLINE/RAGA/Am I?/Discipline! PLAY IT AGAIN SAM BIAS 120 12" (APT)										
BRADFORD SKINSTORM/tba VILLAGE VILT 101 12" (APT)										
BROTHER HOOD OF SLEEP NEW BEAT/tba SUBWAY SUB 61CD CD (APT)										
CAPPELLA HELYOM HALIB/tba P1 508409 12" 558410 CD (APT)										
CARDIACS, The BABY HEART DIRT/I Hold My Love In My Arms ALPHABET ALPH 011 7" ALPH 011T 12" (P)										
**CCP HARD WORK/(Version) MCA MCAT 1298 12" Pic Bag (F)										
**CHAPTER AND THE VERSE ALL THIS AND HEAVEN TOO/(Versions) RHAM! RX 8801 12" Lover Come Back (P)										House
COLLETTE RING MY BELL/Save Yourself CBS BELL 1 7" Pic Bag BELL T1 12" Pic Bag BELL C1 CD (C)										Dance/Disco
CORN DOLLIES, The NOTHING OF YOU/tba MEDIUM COOL MC 020T 12" (APT)										
CRIME AND THE CITY SOLUTION THE SHADOW OF NO MAN/The Bride Ship MUTE MUTE 94 12" Pic Bag Three/FourCDMUTE 94 CD On Every Train (I/RT/SP)										
CUD LOLA/tba MIRAGE MIRAGE 7 12" (APT)										
DARE THE RAINDANCE/Return The Heart A&M AM 483 7" Pic Bag AMY 483 12" Pic Bag No Strings AttachedAMP 483 12" Pic Disc CDEE 483 CD (F)										
DATA BANG ONE WAY EP: CRACK-DREAM-OVER-AGAIN/Severed From The Song/One Way/Final Glory LIVELY ART ARTY 7CD CD (P)										
DINO 24/7/Nighttime Lovekind 4TH B'WAY BRW 128 7" BRW 128 12" (F)										
DIRTY HARRY DOUBLE B/tba SUBWAY SUB 036 12" (APT)										
DR FEELGOOD MILK AND ALCOHOL (NEW RECIPE)/She's Got Her Eyes On You EMI EM 89 7" Pic Bag 12EM 89 12" Pic Bag Mad Man Blues (E)										
**DURANDURAN DO YOU BELIEVE IN SHAME/The Krush Brothers EMI DDB 12 7" (33 rpm) Palamino (E)										
EDWARDS, Keyman LOVE'S GOT 2 BE STRONG/(Version) 4TH B'WAY BRW 130 7" 12BRW 130 12" (F)										Dance/Disco
EON INFINITY/(Version)/Something Stronger VINYL SOLUTION STORM 4 12" Pic Bag (P)										
ESTUS, Deon HEAVEN HELP ME/It's A Party POLYDOR MIKA 2 7" Pic Bag MIKAZ 2 12" Pic Bag Love Can't WaitMIKCD 2 CD Me Or The Rumours (F)										Soul
**FERRY, Bryan HE'LL HAVE TO GO/Carrickfergus E'G EGOCDD 48 CD Broken Wings/Take Me To The River (E)										
GIRLS TALKIN' GIRLS TALKIN'/Didn't Choose Love 10 TEN 254 7" Pic Bag TENX 254 12" Pic Bag TENCD 254 CD (E)										
GLAZZ BOY, The WAYKI WAYKI/tba SUBWAY SUB 63 12" (APT)										
HARTLEY, Trevor (NO MORE) 9 TIL 5/Hooked On You/Amanda LONDON LON 216 7" Pic Bag LONX 216 12" Pic Bag (F)										
HEALY, Jeff ANGEL EYES/Don't Let Your Chance Go By ARISTA 112210 7" Pic Bag 612210 12" Pic Bag City Lights (BMG)										
HENNER, Mike KISS ME DIVINE/(Versions) LOADING BAY LBAY 3 12" Pic Bag (A)										Hi-nrg/Disco
INNER CITY AIN'T NOBODY BETTER/(Version) 10 TEN 252 7" Pic Bag TENX 252 12" Pic Bag TENCD 252 CD (E)										Dance/Disco
JADE 4 U ROCK IT TO THE BONE/tba HOUSE HB001-12 12" Limited Edition (APT)										
JAY, Julian WAS IT WORTH IT/tba SQUAREBIZ/SUPERTRACK SUJ 116 7" 12SUJ 116 12" (E)										
JIGSAW SKYHIGH/Brand New Love Affair LIBIDO URGE 2 7" Pic Bag URGET 2 12" Pic Bag (P)										

** Previously listed in alternative format

16 April 1989-22 April 1989 Single Releases:71

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
JOMANDA MAKE MY BODY ROCK/(Version) RCA PB 42749 7" Pic Bag (BMG)										
JULIE C YOU STEPPED OUT OF MY DREAMS/Ooh Money Money SONET SON 2324 7" SONL 2324 12" (A)										Dance/Disco
KINGDOM COME DO YOU LIKE IT?/Highway 6 POLYDOR KCS 3 7" Pic Bag KCCV 3 7" Clear Vinyl KCX 2 12" Pic Bag Slow DownKCPDX 3 12" Shaped Pic Disc KCCDS 3 CD (F)										
LARRY AND THE ACTORS CRASHING THE GATE/tba PLASTIC HEAD PLASS 010 12" Pic Bag (I/BK)										
LEMA, Ray KAMULANG/System Rules MANGO MNG 101 7" 12MNG 101 12" (F)										Reggae
LONDON BOYS REQUIEM/The Midi Dance WEA YZ 345 7" Pic Bag (W)										Hi-nrg/Disco
MARSH, Carl HERE COMES THE CRUSH/Lovers That Time Forgot POLYDOR CRUSH 1 7" Pic Bag CRUSX 1 12" Pic Bag Shadow To ShadowCRUD 1 CD Here Come The Drums (F)										
MELANIE RUBY TUESDAY/Show You FOOD FOR THOUGHT YUM 117 7" Pic Bag 12 YUM 117 12" Pic Bag Rock 'n' Roll Heart (P)										
MIRACLE LEGION YOU'RE THE ONE/Ladies From Town/Johnny's Dilemma ROUGH TRADE RTT 226 12" Pic Bag (I/RT)										
MOMENTS OF ECSTASY WANNA GET OUT/tba KAOS KAOS 15 12" (APT)										
MORRIS & THE MINORS MORRIS MINOR/So Near Yet So Far PACIFIC MINOR 1 7" Pic Bag (PAC)										
MORRISSEY INTERESTING DRUG/Such A Little Thing Makes Such A Big Difference HMV POP 1621 7" Pic Bag 12POP 1621 12" Pic Bag Sweet And Tender HooliganCDPOP 1621 CD TPCOP 1621 MC (E)										
NEVILLE BROTHERS A CHANGE IS GONNA COME/Sister Rosa (Public Enemy 7 Mix) A&M USA 656 7" Pic Bag USAT 656 12" Pic Bag (F)										
NEW BELGIAN MUSIC TRAIN COLD SENSATION/tba SUBWAY SUB 062 12" (APT)										
NO MORE ECSTASY GOD IS DEAD/tba RODGER RODGER 7 12" (APT)										
ORCHESTRA J B ON A LOVE GROOVE/tba METRO MUSIC/SUPERTRACK MMI 1 7" 12MMI 1 12" (E)										Dance/Disco
POISON YOUR MAMA DON'T DANCE/Tearin' Down The Walls CAPITOL CL 523 7" Pic Bag CLS 523 7" Ltd Ed Green Vinyl 12CL 523 12" Pic Bag Love On The Rocks12CLB 523 12" Ltd Ed Banner Pack CDCL 523 CD (E)										
POP GUNS LANDSLIDE/tba MEDIUM COOL MCO 19T 12" (APT)										
POP WILL EAT ITSELF WISE UP! SUCKER/Orgyone Stimulator RCA PB 42761 7" Pic Bag (BMG)										
PSYCHE UNVEILING THE SECRET/Prisoner To Desire/Screaming Machine NEW ROSE NEAT 4CD CD (P)										
PURE DJ, THE PROMISES/(Versions) PURE PURE T44 12" (I/BK)										Dance/Disco
RAITT, Bonnie NICK OF TIME/The Road's My Middle Name CAPITOL CL 530 7" Pic Bag 12CL 530 12" Pic Bag I Ain't Gonna Let You Break My Heart...CDCL 530 CD (E)										
REEGS, The SEE MY FRIENDS/tba MIRAGE MIRAGE 6 12" (APT)										
REID GOOD TIMES/(Version) SYNCOPATE 12SYX 27 12" Pic Bag (E)										Dance/Disco
ROLAND, Paul BEAU BRUMMEL/I Can't Control Myself NEW ROSE FREE 14 7" (P)										
SHAW, Sandie ALWAYS SOMETHING/tba PRT PYS 25 7" PYT 25 12" (A)										
SPEED EMPERORS NEW VIBRATION BEAT/tba VARIOUS SD 2001 12" (APT)										
STEELEYE SPAN PADSTOW/tba FLUTTERBY/SUPERTRACK FLUT 3 7" (E)										
TELESCOPES, The 7TH DISASTER/Nothing/This Planet/Cold CHEREE CHEREE T4 12" (I/BK)										
TERRY, Helen FORTUNATE FOOL/Heart Of A Woman PARLOPHONE R 6215 7" Pic Bag 12R 6215 12" Pic Bag Lessons In Loneliness12RG 6215 12" Gatefold Sleeve CDR 6215 CD (E)										
TRANSMITTERS, The THE MECHANICS/Testosterone/The Wrong Clothes/Ferry-boat Bill THE CRAVING COMPANY 9CC 7" (I/BK)										
TRUDY, The COUNTDOWN TO LOVE/Living On A Moon PLANET MIRON TDY 005 7" (I/BK)										
TWO DJ'S THE CREATION/tba KAOS KAOS 13 12" (APT)										
VAN DUSEN, George IT'S HOLIDAY TIME AGAIN/Holiday Time Is Jollity Time BRTONE 7BT 002 7" (SP)										
VINCENT, Vinny LOVE KILLS/Animal ARISTA INVS 1 7" Pic Bag INVX 1 12" Pic Bag Shoot You Full Of Love (BMG)										
VOLUNTEERS, The BLADDER OF LIFE/tba VILLAGE VILT 105 12" (APT)										
ZOH DON'T THINK TWICE/(Version) SILVA INTERNATIONAL SILVA 102 7" Pic Bag SILVAT 1102 12" Pic Bag (A)										Dance/Disco

(NO MORE) 9 TIL 5 H
24/7 D
7TH DISASTER T
A CHANGE IS GONNA N
COME I
AIN'T NOBODY BETTER I
ALL THIS AND HEAVEN C
TOO C
ALWAYS SOMETHING S
ANGEL EYES H
BABY HEART DIRT C
BEAU BRUMMEL R
BLADDER OF LIFE V
COLD SENSATION N
COLOSSEUM CRASH A
COUNTDOWN TO LOVE T
CRASHING THE GATE L
DO YOU BELIEVE IN L
SHAME D
DO YOU LIKE IT? K
DON'T THINK TWICE Z
DOUBLE B D
DRIVE ME TO THE CENTRE OF MAXIMUM D
PLEASURE A
FORTUNATE FOOL T
GIRLS TALKIN' G
GOD IS DEAD N
GOOD TIMES R
HARD WORK C
HE'LL HAVE TO GO F
HEAVEN HELP ME E
HELYOM HALIB C
HERE COMES THE CRUSH M
I'LL BE THERE FOR YOU B
INFINITY E
INTERESTING DRUG M
IT'S HOLIDAY TIME AGAIN V
KAMULANG L
KISS ME DIVINE H
LANDSLIDE P
LOLA C
LOVE KILLS V
LOVE'S GOT 2 BE E
STROMAS J
MAKE MY BODY ROCK J
MILK AND ALCOHOL D
(NEW RECIPE) D
MORRIS MINOR M
NEW BEAT B
NEW VIBRATION BEAT S
NICK OF TIME R
NOTHING OF YOU C
ON A LOVE GROOVE O
ONE WAY EP C
CRACK-DREAM-OVER D
AGAIN S
PADSTOW S
PROMISES P
REQUIEM L
RING MY BELL C
ROCK IT TO THE BONE J
RUBY TUESDAY M
SEE MY FRIENDS R
SKINSTORM B
SKYHIGH J
SURVEILLANCE AND PUNISHMENT B
DISCIPLINE/RAGA T
THE CREATION T
THE MECHANICS T
THE RAINDANCE D
THE SHADOW OF NO MAN C
TIME TO GET FUNKY B
(REMIX) B
TURN TO GOLD A
UNVEILING THE SECRET P
WANNA GET OUT M
WAS IT WORTH IT J
WAYKI WAYKI G
WHO'S IN THE HOUSE B
WISE UP SUCKER P
WONT LET GO B
YOU SO SECRET B
YOU STEPPED OUT OF MY DREAMS J
YOU'RE THE ONE M
YOUR MAMA DON'T DANCE P



INNER CITY



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LIVE ACTIONS

April 11 - LONDON Astoria

DISTRIBUTION TOP INDIE TOP 40 SINGLES

1	2	3	PEOPLE HOLD ON	Ahead Of Our Time CUT3(T) (RT)
2	4	3	I HAVEN'T STOPPED DANCING YET	PWL PWL(T)33 (P)
3	1	6	TOO MANY BROKEN HEARTS	PWL PWL(T)32 (P)
4	3	7	I'D RATHER JACK	PWL PWL(T)25 (P)
5	5	5	ROUND AND ROUND	Factory FAC2637 (P)
6	6	8	HEY MUSIC LOVER	Rhythm King/Mute LEFT30(T) (I/RT)
7	NEW		ME MYSELF AND I	Big Life BLR7(T) (I/RT)
8	11	3	VOODOO RAY (EP)	Rham! RS804 (P)
9	7	2	MONKEYS GONE TO HEAVEN	4AD (B)AD904 (I/RT)
10	10	2	BIRDLAND E.P.	Lazy LAZY13(T) (I/RE)
11	9	8	THIS IS SKA	Big One (V)VBIG13 (E)
12	8	7	EVERYTHING COUNTS (LIVE)	Mute (I)BONG16 (I/RT/SP)
13	12	3	COCOON	Lisson DOLE(Q)B (P)
14	15	5	YO YO GET FUNKY	Westside DJIN(T)7 (A)
15	14	3	THE REAL LIFE	Desire (WANTX16) (PAC)
16	17	5	JUST A LITTLE MORE	Unyque UNQ5(T) (SP)
17	13	5	A LA VIE, A L'AMOUR	PWL PWL(T)30 (P)
18	NEW		SKY HIGH	Libido URGE(T)2 (P)
19	19	17	CRACKERS INTERNATIONAL EP	Mute (I)MUTE 93 (RT/SP)
20	23	2	LET'S GET TOGETHER	Warriors Dance WAF(T)009 (SP)
21	16	4	REACHIN'	Republic LIC(T)006 (I/RE)
22	NEW		THE SUN AIN'T GONNA SHINE...	Double 8 GF881 (SP)
23	25	9	CAN'T BE SURE	Rough Trade RT(T)128 (I/RT)
24	20	10	FINE TIME	Big Life BLR6(T) (I/RT)
25	18	4	BLACK IS BLACK	Gee St GEE(T)15 (I/RT)
26	22	3	UPTIGHT	KLF Communications D2003(T) (I/RT)
27	24	5	I'M RIFFIN' (ENGLISH RASTA)	Music Of Life 7NOTE25 (P)
28	21	12	ESPECIALLY FOR YOU	PWL PWL(T)24 (P)
29	26	5	RAIN, STEAM AND SPEED	Silverstone ORE(T)4 (P)
30	NEW		TRAIN SURFING	Cow (MOO2) (I)
31	NEW		TIME TO GET FUNKY	Blue Chip (BLUCET4) (I/BK)
32	27	4	MADE OF STONE	Silverstone ORE(T)2 (P)
33	NEW		HAIRSTYLE OF THE DEVIL	Creation CRE63(T) (I/RT)
34	37	17	FINE TIME	Factory FAC2237 (P)
35	34	2	A MI MANERA (MY WAY)	A1 (I)A1310 (A)
36	35	4	I'M HOUSIN'	Sleeping Bag SBUM7(T) (I/RT)
37	30	11	PROMISED LAND	Westside DJIN(T)6 (A)
38	33	13	GET ON THE DANCE FLOOR	Supreme/Profile SUPE(T)139 (A)
39	28	2	COMIN' CORRECT	Republic (LIC7007) (I/RE)
40	NEW		SHRIFT	Creation CRE064(T) (I/RT)

TOP 20 ALBUMS

1	1	2	ORIGINAL SOUNDTRACK	Rhythm King LEFTLP8 (I/RT)
2	3	9	TECHNIQUE	Factory FACT275 (P)
3	2	3	101	Mute STUMM101 (I/RT/SP)
4	5	3	3 FEET HIGH AND RISING	Big Life DLSLP1 (I/RT)
5	4	49	THE INNOCENTS	Mute STUMM55 (RT/SP)
6	6	38	KYLIE	PWL MF3 (P)
7	7	19	WANTED	Big Life YAZZLP1 (I/RT)
8	8	83	THE CIRCUS	Mute STUMM 35 (RT/SP)
9	NEW		EXTREME AGGRESSION	Noise International NUK129 (A)
10	9	2	ONE MAN CLAPPING	One Man ONEMAN1LP (I/RT)
11	10	69	WONDERLAND	Mute STUMM 25 (RT/SP)
12	16	2	THE TRINITY SESSION	Cooking Vinyl COOK011 (I/RE)
13	11	14	SUBSTANCE	Factory FACT200 (P)
14	NEW		DURUTTI COLUMN	Factory FACT244 (P)
15	RE		SURFER ROSA	4AD CAD803 (I/RT)
16	15	2	HOT LEMONADE	Rham! RA1 (P)
17	12	3	A CHANGE IN THE WEATHER	Special Delivery SPD1022 (I/NA)
18	RE		BUMMED	Factory FACT220 (P)
19	19	5	PLAYING WITH FIRE	Fire FIRELP16 (P)
20	NEW		THE ENRAGED WILL INHERIT...	Midnight Music CHIME0047 (APT)

A&R INDIES

T R A C K I N G

by Dave Henderson

THERE'S THE usual flow of bizarre, seemingly unrelated items frothing at the mouth of the independent market this week. As the album charts buzz with **De La Soul** and **S'Express**'s albums and **De La Soul**'s *Me Myself And I* single looks set to get some chart action alongside **New Order**. Creation releases a couple of new singles with quite diverse characteristics. **Momus** returns from self-imposed solitude with a seven-inch and 12-inch called *Hairstyle Of The Devil* which we trailed here in Tracking several weeks ago. Featuring some in-depth story of lost love within the record business it's another highly coloured piece of contemporary art pop, while labelmates **Pacific** have their second single, a seven and 12-inch again, called *Shrift* released. Now, **Pacific**, from Brighton, have a little bit of the quirky style that past heroes of the independent boom have displayed. *Shrift* is certainly worth your time. Meanwhile, Creation also releases CD versions of the recent **Razorcuts** and **Jasmine Minks** LPs, while there's a CD and album double-pack of **Nikki Sudden And The French Revolution**'s *Groove*, for all those in need of post Swell Maps euphoria.

THE COWBOY JUNKIES have turned out on the cover of *Melody Maker* in recent weeks and they've just visited the UK for selected shows. From Canada, their reputation has been built on the chart present album *The Trinity Session* on Cooking Vinyl and now they've pulled a single from it, a cover of *The Velvet Underground*'s *Sweet Jane* which is available on both seven and 12-inch. **Danielle Dax** is back with a new single on *Awsome*. Titled *White Knuckle Ride* it's available on seven and 12-inch and heralds her return from the States where she's just signed a deal with Sire Records. A new album will be released in the autumn. **Jim Jiminee** caused some stir with their past releases, getting daytime radio play and often rumoured to be on the verge of a major contract. Now they've moved onto the Beat Wax label, through Pinnacle, and have a new single titled *Town And Country Blues*, the video for which was directed by Phil Richardson who recently won awards for his Marc Almond and Gene Pitney video and his work with Zeke Manyika.

NEW ORDER release two remix versions of their current single, *Round And Round*, a track from their successful *Technique* LP. The 12-inch features a Detroit and club mix both from the hands of Inner City's Kevin Saunderson, while the three-inch CD version features an additional mix by Ben Grosse and that won't be available on any vinyl release. Both releases are on Factory through Pinnacle. More dance created mayhem comes from **The Weathermen** with their most "explosive" single since *Poison*, it's called *Bang* and is on the *Play It Again*, Sam label through

APT. Less heavy on the mix, more concentrating on the complete mayhem potential of grinding vinyl, **The Mute Drivers** release their fourth album in two years and it's a double, called *Waiting For World War Three* on their own Irradiated label through Rough Trade and the Cartel. Featuring their own distinct brand of intense guitar and bass interplay with some evocative lyrical inferences, it's certainly something to get your teeth into and take up the gauntlet with.

BEDROCK RECORDS uncovers the best of British bar-room beat, R&B, blues and country cajun on a compilation album titled *Unmarked Blues Activities Volume One* which rolls along with a rattle and a crate of beer with tracks from **Chris Farlowe**, **Blues 'N' Trouble** and **Juke On the Loose** among many others. Unicorn releases a compilation of ska material covering nine countries. Titled *Skankin' Round The World Volume Two* it features **The Rude Boys** from Wales, **Napoleon Solo** from Denmark, Sweden's **Baby Snakes**, **Les Frelons** from France, **Just Kidding** from Australia, **The Busters** from West Germany, **Casino Royale** from Italy and several others. It's available through Nine Mile and the Cartel and is a useful cultural guide for new world affairs.

AS PREDICTED in this column several weeks ago, **The Wedding Present**'s *Peel Session* 10-inch, CD and cassette is now being released by RCA. Initial quantities are the original product prepared on Reception by the now defunct Red Rhino, while later copies will be full scale RCA product. The group tour in support in full Ukrainian regalia.

CHAPTER 22 releases the debut album from **Yeah God!** to coincide with the group's nationwide tour supporting *Pop Will Eat Itself*. Available through Nine Mile and the Cartel, it's called *Noizgasm* and the interestingly structured title boasts some similarly interesting tracks such as *Angry-cide* and *Technosaurus Death Grunt*. Wow! Eh? **The Train Set** offer a more close to the heart selection of rolling tear-foals with their debut 12-inch on *Play Hard* called *Hold On*. Really rather enchanting, it certainly deserves to be plucked from the racks. The VCN label, through Backs and the Cartel, releases French band **Fiesta**'s *Bryllyant* which has already received a couple of airings on the early morning TV programme *The Hit Man And Her*. **The Dilemmas** offer their freakbeat excesses on a six track mini-album called *On The Conveyor Belt Tonight* on the Unicorn label through Nine Mile and the Cartel.

LIVERPOOL'S PREMIER underground band, **The Walking Seeds** release their second album on Glass, through Pinnacle, this week. On vinyl and CD, it's titled *Upwind Of Disaster*, *Downwind Of Atonement* it was produced by American eccentric



A COWBOY Junkie takes on Sweet Jane

and former member of **Shockabilly**, **Kramer**. Pinnacle also has a batch of other releases, including **A Guy Called Gerald**'s excellent album *Hot Lemonade* available on both album, cassette and CD. **Blake Jolton**'s album and CD *Cool On My Skin* on New Rose, **The Filmstars**' *One Night In America* (on album, cassette and CD) or *New Rose, 4-2-4*, the football compilation on EI — featuring all those dreaded football records by all those dreadfully together football stars. Also set for release this week or thereabouts, there's a CDV version of **New Order**'s *Fine Time*, **The Cardiacs**' single *Baby Heart Dirt* on Alphabet, a **Stranglers**' session in the *Night Tracks* series and a new single from **Happy Mondays** on *Factory Called Lazyitis*.

BEECHWOOD'S VOLUME SIX of the Indie Top 20 is a new double album/CD release through *Revolver* and the Cartel, and it features tracks from the **Shamen Vs Bam Bam**, **The Wedding Present**, **Loop**, **A Guy Called Gerald**, **Spacemen 3**, **Bradford**, **Inspiral Carpets**, **Christian Death**, **The Snapdragons**, **The Parachute Men**, **The Screaming Trees**, **Sandie Shaw**, **The Colorblind James Experience**, **The James Taylor Quartet**, **Rapeman**, **Suicide**, **The Young Gods**, **The Wolfhounds**, **The Rose Of Avalanche** and **Front 242**. How's that for a scan through the current crop of indie talent and a gauge of the diversity present. Not bad eh? Not bad at all.

CURRENTLY ON display, or they should be, **The Great Leap Forward**'s excellent album on the Communications Unique label through *Revolver* and the Cartel. **The Men They Couldn't Hang** release their fourth album, *Silvertown* on the Silverstone label through Pinnacle, **My Life With The Thrill Kill Kult** release an album/CD called *I See Good Spirits, I See Bad Spirits*, **400 Blows** Yesterday, Today, Tomorrow, Forever on Concrete through Pinnacle, **The Rose Of Avalanche**'s *Never Another Sunset* album on Atlantic through APT and the second volume of Unicorn's ska series with *Skankin' Around The World Volume 2* through Nine Mile and the Cartel.

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D I A R Y

SONY BUYING MCA — was that an April Fool's joke, or what? There would be so many anti-trust hurdles to trip over, it would be a very big buy to swallow and there would be much more opposition to the loss of a US TV company to foreign ownership than a "mere" record label such as CBS. A much more likely target to fulfil Sony's ambitions to own a movie studio is **Columbia**, presently owned by Coca-Cola. More certain: expect Sony to develop its own-name classical label over the next few years, perhaps under the direction of new CBS classical head **Gunther Breest** ... Why did three separate daily newspapers last week carry supposed exposés on CD prices and the death of black vinyl? Is someone feeding them with information to serve their own ends? ... Not expected to be part of the A&R merry-go-round (see p4) is Capitol's **Simon Potts**, recently linked with BMG ... You know how we hate to remind people of what they said. Now that Harvey Goldsmith has confirmed the sale of his company's interest in London Arena (see p1), we can recall his partner **Ed Simons'** reaction to those suggestions in October: "They are lying. There is no sale whatsoever" ... First projects from **Life-Aid Armenia** later this month will be singles from a cast of "rock'n'roll legends" and a remake of **Marvin Gaye's** *What's Going On*, featuring the likes of **Aswad**, **Boy George**, **Errol Brown** and **Dave Gilmour** ... Although **Geffen** has dropped **Donna Summer** from its US roster, her **SAW**-produced album will gain a Stateside release after all, via **Atlantic** ...

THE STARS did turn out for the **Ivor Novello Awards** and a good time was had by all. Surprise award-winner **Cliff** was joined on stage by his number one hit songwriters from four decades — a nice touch. He was handed a demo tape by one enterprising songwriter at the Grosvenor House, so could that contain a hit for the Nineties? Before those with nasty suspicious minds wonder why the **Island Music** table at the event was empty, Dooley is informed there was an "administrative error" at **Island** which meant they overlooked the booking ... **HMV Oxford Circus** is opening a whole video floor in the summer, reckoned to be the UK's biggest video department ... Accompanying **Bill Wyman** and the **Fleet Street** rat pack in **Antigua**, PR **Nick Massey** reports strolling into a splendid beachfront restaurant to be met by mine host, **Bob** "I see no debts" **England**. Massey decided that the former head of crashed **Towerbell** might not appreciate the irony if the party had skipped without paying the bill and on being told that Dooley would be informed of this chance meeting, the indefatigable **England** replied: "Tell them it's available for functions" ... "I refuse to be a victim of rock'n'roll," says a slimline **WEA** head of TV promotion **Bill Fowler** who is undergoing heart bypass surgery this week. Contact **Michelle** at **WEA** for progress.

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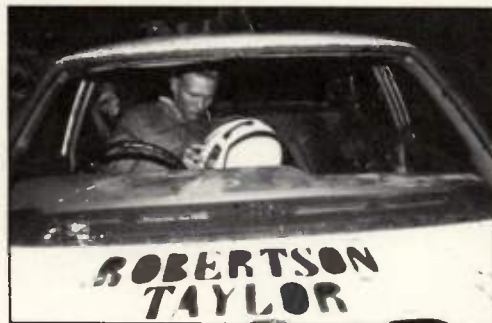
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BANGERS AND SMASH: The jubilant entrants and organisers of this year's Music Therapy charity banger race which raised £30,000.



PINK CHAMPAGNE: Pink Floyd's Nick Mason receives his just rewards after competing in the race at Wimbledon.



LUKE WHERE you're going: Luke Goss from Bros gets set for the big charity race.



IT'S NOT that simple Simon: Simon Climie says he knows all about smash hits.



STAINLESS DEAL: PRT Distribution oversees a production deal between AVM Records and Metalworks.



IF MUSIC be the food of love: More than £16,000 was raised at a dinner and stag night in aid of Nordoff Robbins Music Therapy.



BLUE MOVES: Midnight Blue sign a publishing deal with Chrysalis Music.

HAPPY FAMILIES: Brother Beyond get together with staff from their record company EMI.



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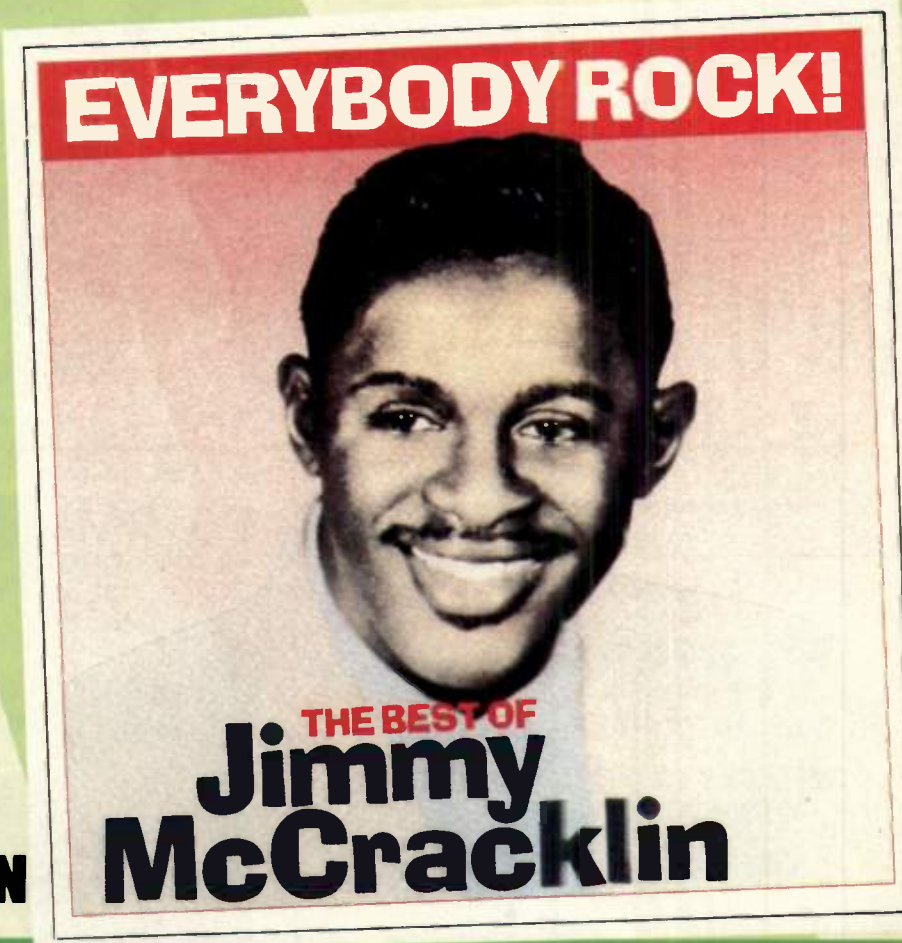
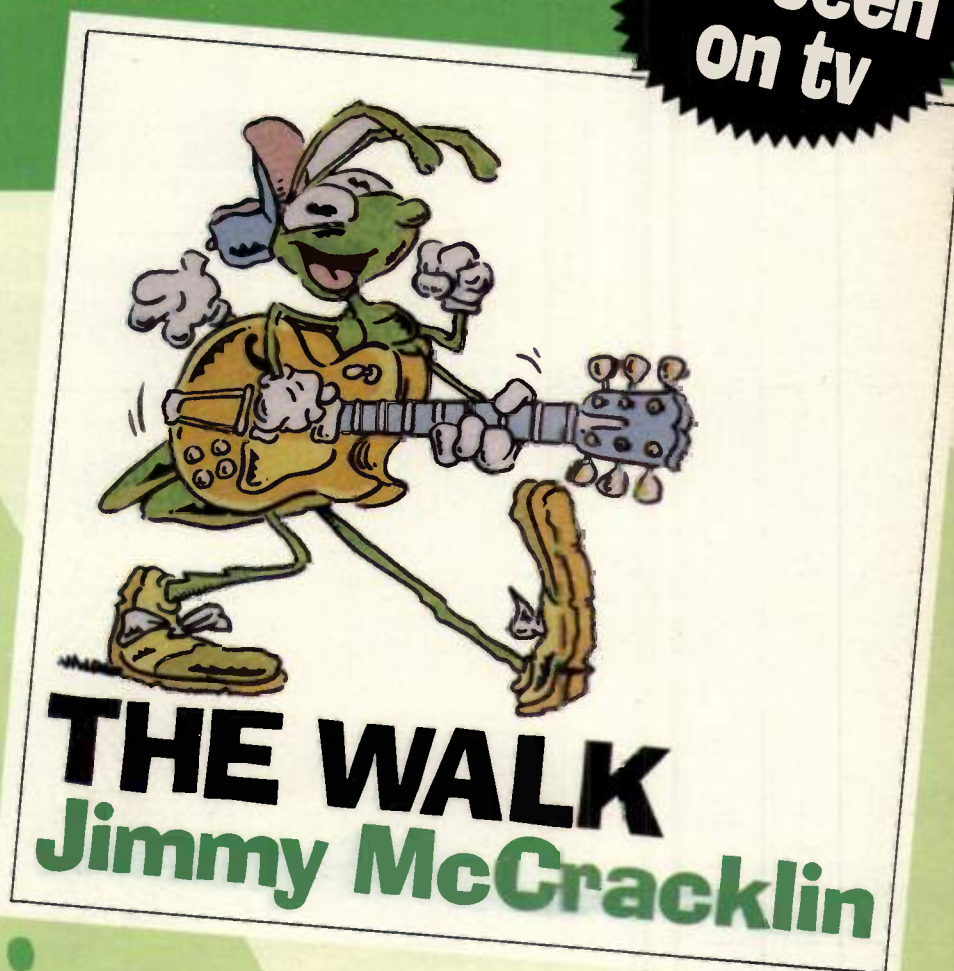
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Reed: turning a hobby into gold (and platinum, and silver...)

Les Reed wrote his first song when he was 11 — and he has never looked back. After 30 years in the business and 2,000 songs, Nigel Hunter pays tribute to the man who penned such money-spinners as *The Last Waltz* and *There's A Kind Of Hush*

THE FIRST recollection which Les Reed has of involvement with music was when his father Ralph took him along as a very small boy to a brass band performance. When the band struck up, Reed junior nearly jumped out of his skin, but he was fascinated by all those people blowing music out of brass instruments.

"I wrote my first song when I was 11," he recalls with a smile. "I called it *Nirvana*, although I had no idea what the word meant. Strangely enough, the lyrics about a paradise island where nothing goes wrong are fairly accurate in summing up the meaning."

Ralph Reed was very influential in drawing forth his son's musical aptitude and shaping it for the future. Reed senior ran a troupe of youngsters called *The Westfield Kids*, for which seven-year-old Les started playing piano and accord-

ion. He also played the accordion on Sunday coach outings organised by working men's clubs, passing the hat around at the end of the trip and collecting as much as £10 sometimes from the well-refreshed passengers. It was hard-earned money, though, because he was often travel sick.

"My dad was a hard taskmaster," says Reed. "He had taught himself music theory and harmony, and was determined that I should learn it thoroughly, too. When he was called up into the wartime forces, he sent me letters with questions which I had to answer by post. There's been music on both sides of the family because my maternal great grandmother, who was Austrian, was a classical pianist and played with Johann Strauss's orchestra."

By the time he was 14, Reed had passed all his London College of Music examinations, and formed a band with jazz accordionist Peter Willis called the Willis Reed Group. The band spent four years touring around the country, and then Reed was called up for his National Service in the army, serving with the Royal East Kent Regiment.

He passed the first year learning to fire mortars and then how to be a physical training instructor. An invitation to join the regimental military band followed from Trevor Sharpe, then musical director and destined to become a well-known name in military music. Reed completed his second year touring much of Europe with the band as well as learning the clarinet.

Back in civilian life in 1956, he played with several bands and was resident at the Lido Restaurant in London's West End for two years. In 1958 he met guitarist Vic Flick, and played a summer season with him in the Rock and Calypso Ballroom at Butlins, Clacton. Downstairs in the tea room, another unknown group was playing, known as Cliff Richard and The Drifters.

Reed stayed in touch with Flick after the season, and through the connection got the piano job with *The John Barry Seven* when it was formed in 1959 for a new television series called *Drumbeat*.

"I'd been mostly into jazz and big band music up until then," he remarks, "but I found rock and pop overnight when I started working with John Barry and meeting artists like Gene Vincent, Eddie Cochran, Jerry Lee Lewis, Marty Wilde, Adam Faith and Roy Orbison, who was about the nicest person I have ever encountered."

Reed left *The John Barry Seven* in 1962 to concentrate on arranging and musical direction for a new label, *Piccadilly*, launched by Pye Records. His sure touch swiftly brought number one successes for Joe Brown (*Picture Of You*) and Eden Kane (*Boys Cry*), and he scored and directed most of Wayne Fontana's hits. He broadened his freelance activities to work with other record companies, becoming writer, arranger, musical director and often producer of a string of hits for artists such as Tom Jones, Engelbert Humperdinck, Dave Berry, The Fortunes, Gene Pitney, P J Proby and Malcolm Roberts.

Reed's first big hit was *Here It Comes Again*, written with Barry Mason and recorded by The Fortunes. It was the first song in the catalogue of Reed's Donna Music publishing company, named after his three-year-old daughter whose photograph became the logo adorning all the sheet music. Today



TO PAGE TWO ►

AND FOR my next number — early piano playing days



LES...

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THE FORTUNES: HERE IT COMES AGAIN
DONALD PEERS: PLEASE DON'T GO

And a whole host more

HERE'S TO THE NEXT 30 YEARS...



PIANIST WITH *The John Barry Seven* in 1959. Barry is seated centre with trumpet and guitarist Vic Flick is on Barry's right

DEAR LES,

We always said we never wrote on drugs. Well, I'm afraid the truth must come out after all these years, and I'm going to have to blow the lid. You know those wonderful cups of strong tea June brought us every half hour or so? At a rough estimate, we must have ingested enough tannin to leave the coke freaks standing.

I can see that little house now in Egglesey Close, where most of our songs were born. The thrill of Here It Comes Again, our first hit. Then that horrendous 19-month gap with loads of releases and no sales. Remember working all night, you doing arrangements and me desperately trying to find yet another last verse? Those boozy Braganza lunches with Kay O'Dwyer and Bert Corri were a welcome relief.

As I write this, I can see the picture of Donna on the old Donna Music song sheets. To think that little toddler is married now, and running your present company!

You always rushed home after any out-of-town event, however late it was. Now I see you with the same loyal and lovely wife and so close to your grown-up daughter, I understand how wise you were.

I'll never forget P J Proby staggering out of the limo, two hours late and well refreshed, and then tearing Wessex Studios apart with some sensational vocals. And Tom Jones's



first-take performance on I'm Coming Home. Even the fiddles lowered their *Daily Mirrors* for a moment and listened to the playback.

Didn't it hurt you when they laughed at the demo of The Last Waltz? Dear Enge always said it would be a monster. Thank God he was right. I can still hear Gordon Mills reminding me: "Sexy words for Tom and romantic for Engelbert."

What about that wild night in Berlin when you ended up driving me round all the hospitals trying to get one to reassemble my features? Then Malcolm Roberts conquering Rio with Love Is All, Tom's first live performance of Delilah, Elvis doing Girl Of Mine, and how about going to the Ivors and actually getting one?

Stuart Reid got us together and said we'd make a great team. He was right.

Now, Les, when I hear you on SODS night playing the piano as only you can, the memories of those crazy years burn as brightly as your talent, and may they both last forever.

Love and luck.

BARRY MASON

► FROM PAGE ONE

Donna runs her father's Rebecca Music enterprise, which publishes all his later work including film scores and some forthcoming stage musical projects. He also partnered one of his lyricist collaborators, Geoff Stephens, in Hush-a-Bye Music.

Stephens co-wrote There's A Kind Of Hush with Reed, the hit that suggested the name of the publishing company. The title itself was suggested by an actor friend of Reed's who was asked how his career was progressing. "He replied, 'There's a kind of hush all over the world,'" grins Reed. "I said, 'That's good, I'll use that', and he said, 'Be my guest'."

Reed has penned about 2,000 songs during his 30 years in the business. Times and tastes have changed during those three decades, as he is the first to acknowledge, and he stays close to developments in order to remain in touch with areas of the business to which he believes he can usefully contribute.

"I admire Andrew Lloyd Webber very much," he says. "He's opened up the theatre to people like us. He's a great force to be reckoned with and he's got great melodic sense. My ambition is to write a hit musical like those done by Rodgers and Hart, with every song an individual hit in its own right. The last show really like that was West Side Story, although Evita brought out two or three standards. Stephen Sondheim is another of my favourite writers."

"I worry about some guys in the



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LES REED

(And thanks, Les, for writing
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WITH WIFE June and Harry Secombe

business with whom I've grown up. They don't think it's worth writing anymore because the record companies aren't interested. You must never give up. Keep in touch with what's going on all the time, and try new avenues of approach."

Reed has attained considerable success as a businessman as well as a creator, although he invariably disparages the idea that this is so. He was invited to buy into a new recording studio complex by Ron Thompson and his two sons, Mike and Robin, and Wessex Sound opened in Highbury, north London, in the early Seventies,

prospering ever since and being patronised by many stars, Quincy Jones, James Last and Franck Pourcel among them.

About the same time, a singer called Gerry Monroe was offered to Reed after winning an Opportunity Knocks final, and his first record hit, Sally, also marked the debut of Reed's Chapter One Records. Monroe achieved eight hit singles and three chart albums, and others who recorded successfully for the label included Russ Conway, Episode Six (with whom Ian Gillan first attracted attention), the Leeds United Football Team, and

Reed's orchestra. An offshoot called The Greenwich Gramophone Company pioneered some heavy rock recordings by the likes of Bond & Brown and Ginger Baker.

"Chapter One was the only thing that didn't agree with me," Reed discloses. "I didn't have enough time to devote to it, and much of it wasn't creative work which I enjoy most. We had all those hits with Gerry Monroe, it got bigger and bigger, we had some duff overseas deals, I got ill, and the doctor told me to give it up."

However, he is a founder direc-

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FREDDIE POSER, the publisher, introduced me to Les in 1961. Though I was always a "words and music" man, I was more lyric-orientated then, and Freddie thought we'd make a good team.

Our first hit together (and the first for either of us) was Tell Me When by The Applejacks. I went out and bought a Longines gold watch. Les probably bought his first box of Monte Cristos — or was it a down payment on that huge Mercedes 600?

Came the day I nearly wrote The Last Waltz. We'd had a good writing session, having finished a song called Tears Won't Wash Away These Heartaches. It seemed like a great idea at the time, but now appears on my PRS statements as a very small reminder of how wrong you can sometimes be about a song.

At the end of that day, Les mentioned an idea for a song called The Last Waltz. I had to dash off somewhere, and mumbled something like "Maybe next time". Not knowing when "next time" might be, Les naturally played his idea to Barry Mason, and the rest is pop history. Never mind — at least I stuck around when he played me the opening bars of There's A Kind Of Hush!

Our paths diverged for a while when I got lucky with The Crying Game and Winchester Cathedral, but we teamed up later on to write songs for Tom Jones and Elvis Presley —



among others.

As a successful songwriter, Les is a relative rarity — he can actually read and write music, play the piano and conduct the likes of the Royal Liverpool Philharmonic Orchestra. But, unlike many trained musicians, he knows how and when to break the rules, a knack which often produces that certain indefinable magic found in most great pop songs.

Les is an uncomplicated man, warm and generous by nature — qualities which I think are reflected in his music.

They say you need luck to succeed in this business. I think Les made his own good luck when he met his wife June. With her quiet, steadfast devotion, she (and their daughter Donna) have been his sheet-anchor over the years.

There's lots more I could say about Les Reed, but why bother? To the delight of the most and maybe only the occasional chagrin of those who are purely lyricists, his music speaks louder than words. Here's to you, Les.

GEOFF STEPHENS



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Les Reed
on his great achievements
over 30 years
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TO ALL MY GREAT
FRIENDS AND
COLLEAGUES

THANK YOU FOR MAKING THE
PAST THIRTY YEARS SUCH A
DELIGHTFUL EXPERIENCE

SINCERELY
LES REED

DEAR LES,

When asked for "a few words" about you, my initial reaction was how to do justice in a short piece and then shock when I realised I have known you for 26 of the 30 years in question and worked with you for 12 of them!

We first met in the early Sixties when you and many of your contemporaries (some of whom would later be your most successful lyric-writing partners) were fast becoming familiar faces, pitching your wares at the A&R men. None of us could have foreseen what success lay before you or just how great your contribution to our modern musical heritage would become.

As a hit songwriter, you have underscored the successful careers of numerous artists with a myriad of titles. As a gifted arranger, you have given new life to the works of others — in particular, with the superb collection of classical pieces recorded with your own orchestra, *The New World Of Les Reed*. The required specifics of film scores have become second nature to you and, as a guest conductor of internationally famous classical orchestras, you have reaped success upon success with consummate ease.

But what of you, the man? Over the years, I have lost count of the words I have written about you and your music, but until now there has not been an opportunity to talk about just you. In artistic



terms, the ultimate professional who does not suffer fools gladly, and behind the outward calm and disarming smile towards the TV cameras, there lives a very real person.

Someone who at once is both strong of character and sensitive of nature; serious of purpose and possessing a great sense of fun; realistic and wildly imaginative; worldly wise and yet still trusting of others; hugely successful and yet unchanged.

Everybody knows how much your musical talents have contributed to our industry. Lest We Forget, now is a good time to recall how much your industry has contributed to the success of so many of us, whatever our roles within the music business.

Working with you across the years has been informative, exciting and lots of fun. Thank you, Les, for giving so much to our musical world; in return, Love Is All we can offer you — and the sincere hope that the next 30 years see you continue to go from achievement to achievement.

Yours aye, GLO
GLORIA BRISTOW-SAUNDERS



SIGNING ON another dotted line, watched (from left) by music publisher Stuart Reid, Dick Rowe (Decca Records), Walt Maguire (London Records) and Hugh Mendle (Decca Records)

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tor of County Sound, the Guildford-based ILR station which now also controls independent radio operations in Oxford and Gloucester and is pitching for another franchise in Devon. He attends the monthly programme committee meetings, and is closely involved in County Sound's diversification plans for investment in other areas outside broadcasting.

But the actively creative side of things is what occupies him most

and gives him the greatest pleasure. He's continually working on new song ideas with several collaborators. He once wrote seven songs with Barry Mason in one session on a rainy afternoon. Five of them made the top 20, namely Les Bicyclettes De Belsize, The Last Waltz, I'm Coming Home, Love Is All and I Pretend.

Another lyricist partner is David Reilly, who penned Just For The Good Times with Reed which made the A Song For Europe final in March. Reilly's father, Tommy



IN THOUGHTFUL mood during a session



RECEIVING CONGRATULATIONS upon becoming King SOD (Society of Distinguished Songwriters) from fellow SODS Barry Mason and Mike Leander

the harmonica virtuoso, was the soloist in a performance by the Munich Symphony Orchestra of Reed's *Niagara Suite*, a classical work in three movements which is under consideration by the Canadian Tourist Board for use in a travelogue.

Other projects on the stocks include a series of Pop Proms from the mair cities over coming months. They started in Liverpool on April 2 when Reed conducted the Pop Proms Orchestra, whose

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Warmest Congratulations

Les,

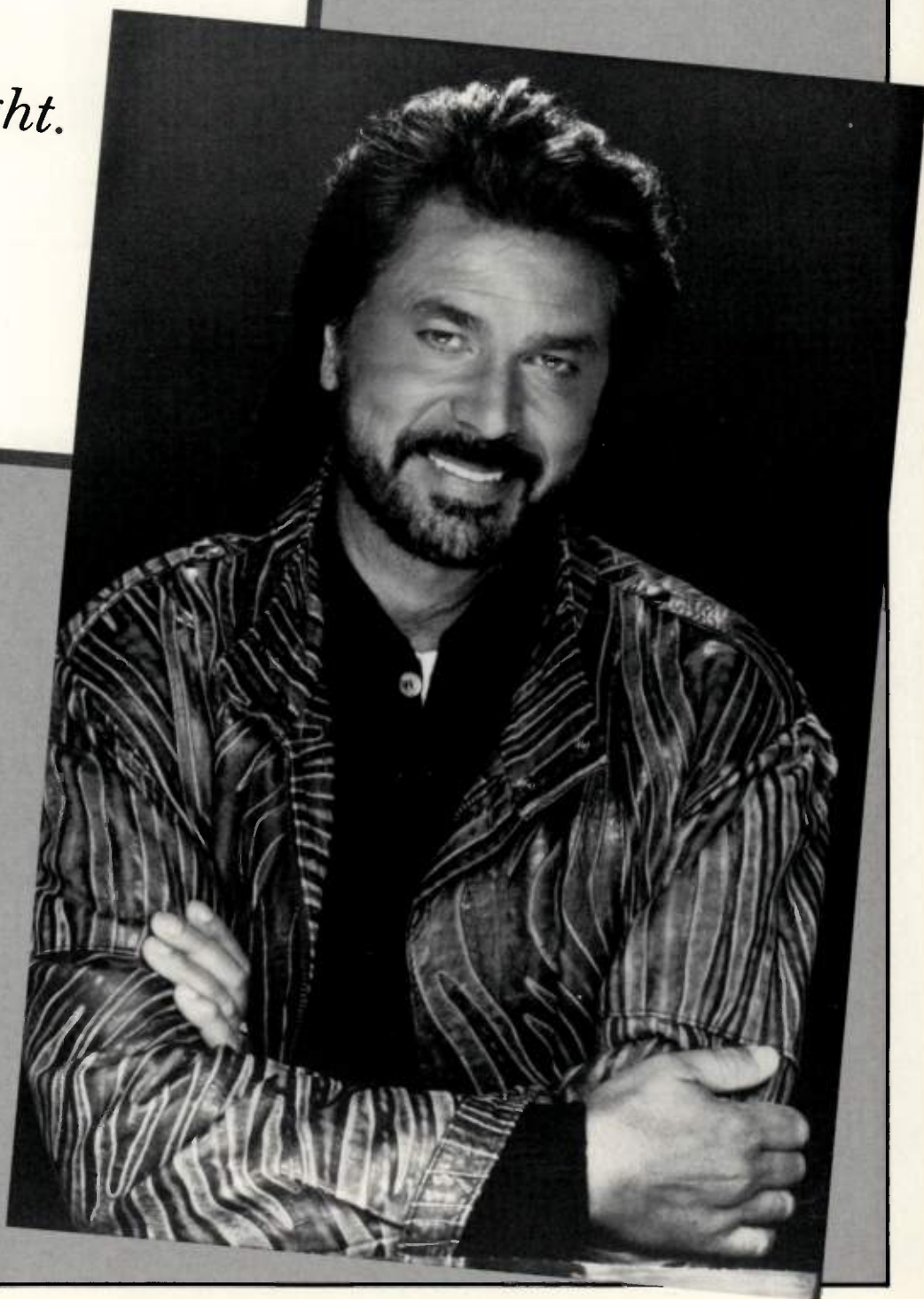
John Barry

To Les,

*Thanks for the best
songs of our lives*

from

*Engelbert and
Tony Cartwright.*



AN IMPRESSION outsiders have is that everyone in show business is an intimate friend of everyone else in the business. I remember being very surprised that a film star I was interviewing for the TV series Cinema had not met the co-star of a film in which they both appeared, as they were scheduled at different times during the filming.

So it was for many years with Les Reed and myself. Our paths must have crossed often when I was producing one-night-stand tours around the country with the likes of The John Barry Seven and Adam Faith nearly 30 years ago. Then again in the mid-Sixties when I was a judge at the Brighton Song Contest and Les had entered Leave A Leave Love with Lulu doing the vocal refrain.

It was not until 1975 that Les and I sat eyeball to eyeball across the lunch table at Wheelers. Of course, I was familiar with Les's work and the hits for Tom Jones, Engelbert Humperdinck, Herman's Hermits and all the others, and Les had watched many of the TV programmes I had produced. But I'd only just become familiar with his recently released New World album which featured a collection of classics with a latin or rock rhythm.

This concept coincided with my idea of making a series of TV shows featuring the very best of contemporary pop



songs specially arranged for a symphonic orchestra. Over lunch we decided that the two formats complemented each other, and the outcome was a series of shows which went into the top 10 ratings chart and sold all around the world — The International Pop Proms. And everyone had said (and they're still saying) that there's no place for MOR on TV!

Since then, he and I have worked together many times on various projects, including a stage version of The Pop Proms with the Royal Liverpool Philharmonic Orchestra as I write this. I'm also putting together a spectacular concert later this year to celebrate Les's 30 years in the business.

I admire the talent, professionalism and sensitivity Les puts into his work, but equally I appreciate the fact that we became "best mates", enjoying family holidays, social visits and getting ever so slightly pickled together — once the serious business is over, of course.

JOHN HAMP



MEETING OF the mighty. From left, French musical director Paul Mauriat, songwriter Sammy Cahn, violinist Helmut Zacharias, songwriter Roger Greenaway, Reed, American composer-conductor Henry Mancini and film music maestro John Barry, Reed's old boss from the Seven days

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nucleus was drawn from the Royal Liverpool Philharmonic. Others in the series will take place in Manchester (Halle Orchestra), Birmingham (City of Birmingham Symphony Orchestra) and London (London Philharmonic). The shows are produced by John Hamp, former Granada TV producer and a long-time friend and associate of Reed's, who worked on the Granada TV series of the same name. The concerts will feature music

connected with stars born in or near the various cities, and the Liverpool event premiered Reed's Grand National Anthem, written to commemorate the 150th anniversary of the famous race at Aintree.

A pending stage musical is Tin Pan Alley, which Reed has written with music publisher Ben Nisbet, and for which they hope to sign Dick Van Dyke, who is currently reading the script. Reed is also collaborating with Eddie Seago on another stage musical idea, and is due to receive the Fidof medal of

CONGRATULATING FELLOW composer-conductor Ron Goodwin on winning a gold record for his 633 Squadron theme and passing the baton to Goodwin to conduct the Pop Proms Orchestra in a celebratory performance of the piece



honour in Los Angeles in September in recognition of his services as an ambassador over the last 20 years for the Fidof organisation of international music festivals. Hitherto the award has only been presented to prime ministers!

Asked about his method of working, Reed says: "I like to study people and artists, take an interest in their careers and know what kind of a song would work for them. It's like a great hobby really, and I enjoy everything I do and all the people I meet."



To Les
Congratulations
and
all the best



Tom