#### SELL THROUGH VIDEO FOCUS 22 APRIL 1989

**MUSIC WEEK** 



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DESMOND LLEWELLYN — 'Q' from the James Bond series — lends a hi-tech image to the launch of Philips' new CDV models. Ray Harris is pictured with him (right)

## **CDV: 'let's work together'**

THE TWO companies responsible for the launch of compact disc video say they are finally overcoming their differences and are working together towards the format's successful introduction

successful introduction. PolyGram and parent company Philips have argued — sometimes publicly — over CDV's progress, each accusing the other of failings with software or hardware penetration.

However, Philips' UK marketing TO PAGE FOUR



THE BBC is making light of accusations this week that it is leaning on pluggers and record companies to prevent an ITV programme from showing videos as an exclusive.

showing videos as an exclusive. Pluggers within the industry are believed to be at the sharp end of a dispute between Top Of The Pops and The Chart Show. They say that TOTP is upset that The Chart Show often shows videos first.

This, they claim, has led to TOTP's staff telling pluggers that any videos shown exclusively on The Chart Show will not be shown on the BBC programme.

Such a request puts the pluggers in a dilemma and many are confused and worried by the apparent conflict between the two programmes.

The BBC's assistant head of light entertainment (variety) John Bishop, says the whole issue has been blown out of proportion. He contends that the rumours are the result of a personal conversation between a BBC producer and a member of a record company.

"He simply expressed his personal frustration that The Chart Show sometimes got videos first. We have not sent letters or contacted record companies on this TO PAGE FOUR > Gane goes — PR in turmoil again

A CYCLE of dismissal, departure and re-instatement among PRT's senior management is bringing renewed speculation about the company's future this week.

Richard Lim is back as managing director of the distribution operation after being dismissed by Richard Gane, chief executive of the PRT Music Group, six weeks ago. In addition, Gane has now left the company after what he says was an abortive management buy-out.

Gane comments: "I tried to do a management buy-out of PRT Distribution, the record label and racking operation Oasis. It failed because the price was too high."

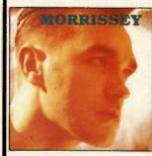
He says he was encouraged in his venture by PRT owner Ray Richards whose daughter, Kim Hurd, is also an executive with the company.

"I knew I was in a hazardous situation," adds Gane. "I knew if the buy-out failed that, because PRT is a family business, loyalty to the family would take precedence."

He contends that his bid had the backing of a group of investors already involved in the music business. Of his situation now, he says: "I'm pissed off."

PRT declines to comment on the matter. A statement issued by the company makes great play of a £5m investment in the company's compact disc plant and of changes in vinyl production at Damont and Lyntone. The final paragraph of the statement notes the termination of Gane's employment and says Lim has taken up the post of "caretaker managing director".





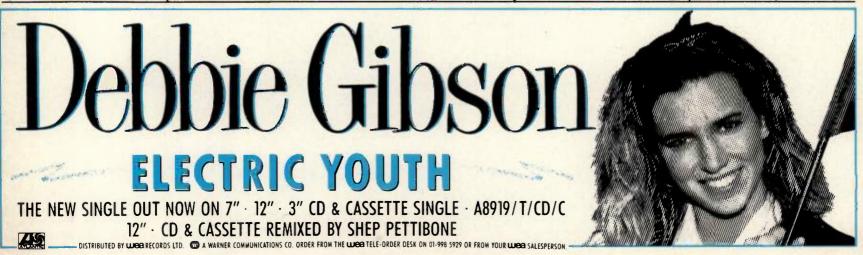
The Other Chart 29 Music video: PMI's new 32 32 releases, plus chart **US charts** Airwaves: New satellite service due in July Airplay action; CD chart Sell through: News, comedy 34 34 in store, chart Starts 35 Feature: The Mean Fiddler sets the pace **Classical:** Plans for opera and ballet video compilations, plus chart 42 Feature: A tale of two indies Diary; Dooley

## EMI:Reichardt in, de Wit out

MUSIC PUBLISHERS' Association president Frans de Wit is the first casualty of publishing's biggest acquisition, that of SBK by EMI.

He resigned last week as SBK's Peter Reichardt was named managing director of the UK arm of the 550,000 song company which is to retain the EMI Music Publishing name.

Reichardt says that the merged company will occupy the Charing Cross Road offices of EMI and will relinquish SBK's current Rathbone Place premises. He adds that he TO PAGE FOUR ►



## PolyGram goes solo on cassingle

POLYGRAM IS to make a go-italone effort to establish the cassette single as a mainstream format.

The company has consistently stated its belief in the format over the last two years but so far its enthusiasm has not been matched by other majors. Nevertheless, from next month, all PolyGram's top 40 singles will be available on cassette.

Chairman Maurice Oberstein says dealer price has yet to be established but it will be pitched so that the singles can retail for £1.99. Each cassette will contain the olo on cassingle seven-inch version of the record. Pointing to the success of the format in the US, Oberstein comments: "If the experience of the

ments: "If the experience of the States is anything to go by, this is the format kids have decided to buy singles on. The cassette single will definitely boost singles sales in the UK."

He says he is unconcerned that PolyGram is making a solo effort, adding that he feels it is important to test the format at retail level. "A number of major accounts feel they can sell it," he states.

See World Briefing, p4.

# CARL Store Constant of the con

7" 12" A

## NEW PRODUCT



TELSTAR IS launching £700,000 worth of TV advertising to back the release of three albums.

Deep Heat 2 will be supported by a £250,000 campaign which broke in Thames, Tyne Tees, Ang-lia, TSW and Central on April 17 before rolling out nationally.

The same day a £200,000 TV advertising campaign was launch-ed to back the release of the instrumental album by Richard Harvey entitled Evening Falls. The cam-paign breaks in Granada, York-

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Greater London House, Hampstead Road, London NW1 7QZ, Tel: 01-387 6611 Telex: 299485 MUSIC G. Fax: 01-388 4002.

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shire, Tyne Tees, TSW, HTV and STV before rolling out nationally. On April 24, a £250,000 cam-paign will break in TSW, Tyne Tees, HTV, STV, Yorkshire and Granada and then roll out nationally to support the release of the new Bar-bara Dickson album, Coming Alive Again. A single of the same title will be released on Valley Records to

SYNCOPATE/EMI released the new Reid single, Good Times, on April 17 to coincide with the band's support slot on the Yazz

A £300,000 TV advertising

campaign to support the release of

the Gypsy Kings' self-titled album is being launched by Telstar. This will coincide with the band's UK dates and one of the tracks, Quiero Saber, is featured in a new Diet Coke ad.

JIVE RECORDS will be launch-

ing test TV marketing in Yorkshire along with national in-store dis-plays to back the release of Tom

Jones's new album on May 2. Jones will also be touring in the UK

NIGHTSHIFT RECORDS is re-

Grantham theme tune for the TV series Winners And Losers this week and it will be backed by na-tional TV and press promotion.

• THE NEW Pretenders single, Windows Of The World, is releas-ed by Polydor this week to co-incide the film release 1969.

• IRS IS backing the release of the album Night Of The Guitar and video of the same name, with ad-

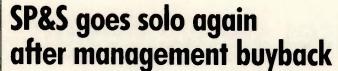
vertising in Q, Time Out, Melody Maker and Guitarist magazine. Display material will also be avail-

able as well as a special video for

to support the release.

tour.

coincide with the campaign.



VAN SALES operation SP&S has been sold back to its management by Prestwich Holdings which rescued it from receivership two years

ago. Managing director Peter Harris

is adamant that SP&S is now in a position to trade successfully in its own right and has overcome the cash-flow difficulties which forced it into receivership. He feels that the working rela-

## MFP/Argo speak as one

MUSIC FOR Pleasure, EMI Records' subsidiary low-price cata-logue, has struck a deal with Poly-Gram for the prestigious Argo Records spoken-word catalogue which has such narrators as Rich-ard Burton, John Gielgud, Judi Dench, Robert Hardy, Sir John Betjeman and Sir Winston Churchill.

The Argo label was started in the early Fifties and for many years was closely associated with Decca Records, coming under PolyGram ownership when it bought out the old Decca company. Roger Woodhead, MFP's general man-ager, says: "It has taken a year to put the deal together and it is probably the biggest licensing deal in our 23-year history. The Argo catalogue has many classic spoken-word recordings from the last 35 years and as a label it has always had great respect within

that particular market. Our aim is to take Argo firmly into the Nineties with new eye-catching packaging while protecting its great heritage."

Patricia Byrne who has headed MFP's Listen For Pleasure label adds: "Argo will complement the LFP series while having its own very distinctive identity. Between the two labels we should be able

to supply all the needs of the spoken word market." MFP is releasing an initial 30 Argo spoken-word titles — all double cassettes and many with a playing time of more than three hours. Retailing price will be around  $\pounds 6.99$  and there will be full marketing support including point of sale material, dumper bins and leaflets. There will be a further 10 titles released in June, followed by regular releases of around five titles.



FORMER ATLANTIC Records Europe general manager Peter Price is to become the new managing director of WEA Ireland. He takes over the post from caretaker MD Phil Murphy who will now concentrate wholly on his title of director of operations UK.

Price began his music industry career in 1974 as sales rep for Record Merchandisers before taking up sales, promotions and A&R posts at Virgin, MCA and then Vir-gin again when he became re-sponsible for A&R, marketing, pro-motion and international at 10 Records

In 1986, he took up the Atlantic Records Europe post. He will now be responsible for the running of the Irish company in both the north and south and will report to Rob Dickins.

VISTA ENTERTAINMENTS has been successfully launched on the stock market. The company has also signed a joint venture agree-ment with Ellis Elias of Red Bus to produce and publish a number of artists via its subsidiary, Anglo At-lantic Entertainments. Vista's current capital stands at £4m and several "major acquisitions" are planned.

MORE THAN 400 counterfeit cassettes have been seized in a raid on a market stall in Birmingham.

Officers from the Birmingham Consumer Protection Office made the seizure at the city's market. The cassettes included albums by Kylie Minogue and the Pet Shop Boys. Two men were arrested in connection with the illegal cassettes.

tionship with Prestwich was profitable for both parties but, in line with Prestwich's policy of divestment, the time is right for SP&S to go it alone.

NEWS

SP&S's racking operation was sold to Oasis around the time of receivership leaving the company to concentrate on its principle ac-tivity of van sales and its specialist deletions service.

Harris says that he is also about to sign a deal with Dutch deletions operation Hermanex whereby SP&S will represent that company's product in the UK.



ROLAND ROGERS is the new managing director of Songs For Today, The Kruger Organis-ation's music publishing division. He had been head of Granada Television's music publishing companies for eight years ... Marie Birch of Sound Promo-tions and Eventon Webb of Sidestep Promotions have joined Chris May, recently of Westside/ Streetsounds, has joined the Con-temporary Dance Trust as head of marketing and communications ... Brian Peters, who ran London's Nashville and Claren-don rock venues, has been appointed manager of The Astoria ... Don Coughlan, previously with CBS and Mercury Music, has joined the Old Gold group of companies as licensing co-ordinator. Michael Neidus moves on to become label man-

ager for the Vanguard, Chelsea, Start and Old Gold catalogues ... Joint managing director of Bullet Stewart Coxhead is leaving the company to pursue a career in monagement. He has been with Bullet for nine years... Russell Millard, previously with Matthew Freud Associates, has joined Jennie Halsall PR Consultants as account executive. Rebecca Baker, formerly with Concorde Artistes, is now PA to Halsall ... Paul Dowling has left Chrysalis to join Polydor as a product manager. product manager ... Former Polydor business affairs manager Tim Spencer has set up as a business consultant to the creative community



in-store play

THE new single available on 7 inch and three track 2, inch (VS1177/VST1177). Taken from the hit album 'Oranges & Lemons' (V2581) out now. Order via your Virgin rep or EMI Telesales.



## NEWS

## DADA praises sleeve design but promos get thumbs down

A REVOLUTION in record industry artwork is being predicted by the chairman of an influential design society.

Edward Booth-Clibborn of the Designers and Art Directors Asso-ciation (DADA) is praising an "up-lift in standards" after both record sleeves and promo videos were shunned from the association's annual awards in 1988. But, although this year's entries in the sleeve design category were well-received, promos are still deemed not up to scratch. The record industry is also facing criticism for its "archaic"

product display and sloth in recognising the design requirements of compact discs.

The DADA awards dinner on Tuesday saw Mike Dempsey win a silver award for his set of four album sleeves for the London Chamber Orchestra. Other nominees were Peter Saville for New Order's Fine Time and Mark Farrow with Neil Tennant and Chris Lowe for The Pet Shop Boys Introspective album cover. Dempsey was also successful in the annual report category where his design for Chrysalis took the silver award, beating

The Design Council's 1988 Review. "I really was impressed with the work we had in this year. There was a lot of interesting stuff, some extremely attractive sleeves," comments Booth-Clibborn who believes the advent of compact disc could herald a revolution in music industry visual arts. He foresees stronger branding and more simple designs for CD coupled with a fresh approach to displaying mu-sic product in the shops. "It will be more like supermarkets selling soup," he says.
More details, p16.

## CDV

FROM PAGE ONE director Ray Harris contends that the record company and the bardware manufacturer now under-stand each other better anc are making strides towards co-ordinating their efforts. He comments: "The real n=b of the problem is that when a con-

sumer goes out to buy a player, it's difficult to then direct them to a software shop because we don't know where they are. It loaks to be a problem with distribution."

Harris adds that Philips, because of its close links with retailers can make direct representation to shops on stocking policy. Record companies, though, are separated from the stores by a distribution arm and that decreases the amount of influence they can exert.

Philips is now trying to pring both sides closer together by including PolyGram in talks it is hav-ing with retailer Lasky's. The aim of the talks, says Harris,

is to make CDV hardware and software visibly available in each retail location. Philips hopes to include within that the new models which it launched to the retail trade last

## **Pluggers** fix

FROM PAGE ONE

issue and as far as we are cancerned everything is carrying on as

it always has done," he says But anxiety among the pluggers was sufficiently high that The Thart Show sent a letter to record companies stating: "It seems that the BBC (Top Of The Pops) is putting pressure on the record industry in an attempt to stop you supplying us with videos for that partcular slot.

The ITV programme says it can not understand why the BBC should be upset now wher The Chart Show has been showing videos in its exclusive slot for the past three years. But he welcomed the comments

by Bishop that the issue was "not as it should be". "It's nice to hear that as far as they are concerned it is all a storm in a teacup. Hopefully, this really is a dead issue now," says executive producer Keith MacMillan.

## **Reichardt** in

FROM PAGE ONE

"believes in keeping music publishing as simple as possible" and confirms that the staff of the new EMI Publishing operation will be considerably smaller than the 1CO at

present working under de WB. The new EMI Publishing manag-ing director will report directly to chairman Charles Koppelman and vice-chairman Martin Bandier bypassing president and chief execu-tive officer Irwin Robinson. Reichardt also says he will have "some involvement" with the SBK record label, a joint venture be-tween EMI and Koppelman and Bandier.

While unwilling to comment on whether he was offered a post within the new EMI set-up, de Wit says that he "will try to look after my staff". He also intends to resign his position with MPA, his directorship of the Performing Right Scciety



LOS ANGELES: The success of the cassette single in the US had led a number of record companies to consider the possibility of selling back cata-logue product via the same format. A&M is already involv-ed and has been marketing 10 titles of "oldie" material since March and will release an-other four this month featuring artists including Squeeze and Breathe. Each one will be sim-ultaneously released on seven-inch vinyl. Other companies planning to get involved in-clude RCA, WEA and Capi-tol/EMI. Those adopting a wait-and-see attitude include MCA, Arista and PolyGram.

SYDNEY: The Australasian Performing Right Association's seventh annual music awards will be presented to com-posers, lyricists and publishers at the Hilton Hotel Grand Ballroom, on Monday May 1. Sil-ver awards will be made for national successes and gold awards for international success. Platinum awards go to those writers who have become a major part of Austra-lian culture. Composer Hal David will be this year's presenter.

LOS ANGELES: Motown Rec-ords, owned by MCA, Boston Ventures and Diana Ross, is offering equity in the company to Lionel Richie and Stevie Wonder. The move is an effort to encourage the two stars to re-main with the label when their contracts are up and would also put MCA in accord with the original purchase agree-ment that stipulated 20 per cent minority ownership of Motown. According to label president Jherold Busby, Mopresident Jherold Busby, Mo-town also anticipates signing two new label distribution deals in the near future, one for Sounds Of New York (SONY!) and another for Apollo Theatre. The latter was to have signed with CBS last year but that deal was abort-ed

NEW YORK: Two new members have been elected to the ASCAP board of directors — Johnny Mandel in the pop mu-sic writers field and Dean Kay of PolyGram International in the pop music publishing area.

KUALA LUMPUR: The new Malaysian Copyright Act that took effect in December 1987 seems to have had little effect on copyright infringements in 1988. The International Intellectual Property Alliance esti-mates a loss of \$25m. The IIPA believes the problem is a result of the fact that the Malaysian government has yet to provide full protection for foreign works within the framework of the act.

## Bosses to get a taste of the frontline reaction

FIVE RECORD company managing directors will be laying themselves open to dealers' questions when the BPI's retail liaison roadshow

the BPI's refail liaison roadshow begins touring next month. BPI council members Clive Banks (Island), Steve Mason (Pinnacle), Rupert Perry (EMI), Tony Powell (MCA) and Jon Webster (Virgin) will be available for two hours at

each venue. Mason, chairman of the BPI's retail liaison committee, will chair the meetings where the British Association of Record Dealers and Music Week will also be represented.

Mason comments: "We've had various meetings with BARD but we would like the input of more

independent dealers and more views from the shop floor." The meetings will be open to all

shop owners, managers and staff as well as the chains' regional overseers. Proceedings will run from 7 to 9 pm and, says Mason, if the project is successful, more meetings may be organised.

meetings may be organised. Venues are: Tuesday, May 9, Strathallan Thistle Hotel, 225 Hagley Road, Edgbaston, Birming-hom; Thursday, May 11, Holiday Inn, Great North Road, Secton Burn, Newcastle-upon-Tyne; Tues-day, May 16, Portland Thistle Ho-tel, Portland Street, Piccadilly Gar-dens, Manchester; Thursday, May 18, Macdonald Thistle Hotel, East-wood Tall Giffnack Glazaw. wood Toll, Giffnock, Glasgow.

## **Our Price plumps for EROS**

THE UK's largest record retailing chain is to be equipped with the Electronic Record Ordering System

The companies behind EROS -PolyGram, EMI and BMG — say that Our Price has made a commitment to the system and stores will now be fitted with terminals at the

rate of 10 a month. The record companies add that

BBC ENTERPRISES is entering the music publishing world with a new venture, BBC Music. It will be administered by Cambar Music which will enable BBC Enterprises to offer a complete package to composers of music for the BBC's radio and television programmes.

a number of independent stores have also expressed an interest in the system even before seeing the EROS roadshow which begins touring the UK this week.

 Pictured planning the system's future are (from left) EMI's album sales general manager Malcolm Anderson, PolyGram commercial director Pete Rezon and BMG sales director Dave Harmer.

EQUINOX RECORDS is releasing its first product in May. The company — set up by Rob Hallett and Andy Taylor in January this year — releases Good Good Feel-ing by Eric And The Good Good Feeling on May 8, with distribution through PMG.

### **Bullish Castle celebrates** self-sufficiency

SELF-SUFFICIENCY is the key to the future of Castle Communications as it celebrates a doubling of business over the past year. The company now plans to ex-pand its base both at home and

abroad and enable itself to rely less on other companies' service.

Pre-tax profits for the second half of 1988 rose 100 per cent on the same period in 1987 to £803,000. "I think the increase last year was mainly due to our core business increasing dramatically", says commercial director Jon Beecher.

Other major contributing factors included licensing the rights for PMI and PolyGram Music Video for Germany and Scandinavia and increased business from the rental operation Castle Home Video.

"We will now continue to intro-duce more titles into the sell through market and we are now producing our own programmes. We intend to start companies in Germany and Australia, as this is an obvious way for us to expand, says Beecher. "What we also want to do is ac-

quire more music catalogues out-right, as well as licensing product. We already control certain titles overseas. Once we are in Germany we can then move into Eur-ope generally," he adds. "We want to be more self-suffi-

cient and the natural way to do that is to expand internationally."

that its "enforced withdrawal" from seeking a Stock Exchange listing in December last year (Music Week, April 15) was on the advice of its financial advisers for two main rea-sons. First was the change in the BPI rules which excluded compilation records from the Gallup album charts. Second was the state of the music industry sector of the market at that time.

Stylus says that the suggestion that it was required to withdraw because of irregularities with the presentation of accounts to Companies House is entirely untrue and without foundation.

**Stylus listing** 

STYLUS MUSIC has now explained

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## FRONTLINE

## Industry to meet dealers .and it's 'about time too'

BOUT TIME too" is the overwhelming reaction from dealers across the country to plans by a number of industry organisations to go out and meet the retailers in the frontline.

Many of them feel they have been ignored by groups within the music industry that were set up to look after their interests or provide them with information or services.

The BPI's retail liaison committee, the British Association of Record Dealers and the record companies behind the new Electronic Record Ordering System are all heading out on roadshows to help improve

dealer relations, during the spring. For many of the retailers it will be the first time that they have met any representatives from such organisations. But sadly, there will also be others who will not get the chance because the roadshows only visit a limited number of towns.

Christine Bennett, at Bostock Records in Manchester, says she has very little communication with the three organisations at present. We have no contact with the BPI and that is something that I think we should have," she says. "It would be great if we could

regularly get all the up-to-the-min-ute facts and figures from the industry and information about other things. At the moment, even customers are telling us about things we didn't know about," she says.

Bennett says she relies on the information within Music Week to keep her up-to-date as do most of the dealers questioned in this sur-

vey. Ray Sams, at TW Records in Bexleyheath, says his only in-volvement with any of the organis-ations is helping the BPI in its anti-piracy campaigns. "Without a doubt, there should be more communication between organisations as big as those," he says. "A the moment, the only way we stay in touch is through *Music* 

Week. I am interested in the new electronic catalogue system be-cause it makes sense to have the information on computer but I had to get in contact with EROS, they made no attempt to contact me,"

he says. "The nearest of the EROS roadshows is in Croydon, I think. Obviously, I would love to go to it but it is not easy for an indie dealer like me to just take the time off and go. "It seems to me that all these or-

ganisations have money tied up in the big boys' companies anyway and because of this we seem to come last. We rarely get much

say." Sams also complained that the dealers' organisation BARD had not been in contact with him to let him know exactly what the associ-ation was about. Therefore, he has not felt obliged to join. Beth Atkins, of Venus Records in

Farnham, says she would have liked to have known about EROS at an earlier date. "I know hardly anything about it and that's be-cause I haven't received any de-tails about it," she says.

Like most of the dealers, Atkins adds that if the organisations were more forthcoming she would be more than happy to respond. But John Fisher, at Groove Records in Falkirk, says the dealers he knows might have a different view

The ones I know would be quite happy to go on in their own way without people like the BPI's aid. They believe they don't need any-one's help but I must admit that I would not refuse someone's help or advice," he adds. Kevin Matta, at Saffron Records

in St Austell, says something must change. "There is a lot of informa-

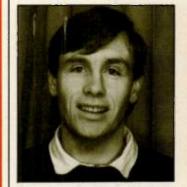
'It would be great if we could regularly get all the up-to-theminute facts and figures from the industry . . . at the moment, even the customers are tellina us about things we didn't know about'

tion those people can give us that would help us speed up many things we do," he says.

"I think that just now and egain they should send people along to individual dealers to talk about the problems and solutions on both sides and work together." From that remark, it would seem

that the three organisations are at least taking a step in the right cirection.





STEVE JOHNSTON has been with CBS since the summer of 1984 and has enjoyed many successes with the company. His current position is as senior representative for the northern region and he hopes to pursue his career steadily through the sales team.

He is married with two sons and his hobbies include presenting radio programmes for his local hospital radio station and playing football. He has two main ambitions that he would like to see achieved over the next couple of years. They are to see Tranmere Rovers in Division One and to keep up the unbeaten run for the northern reps football team.



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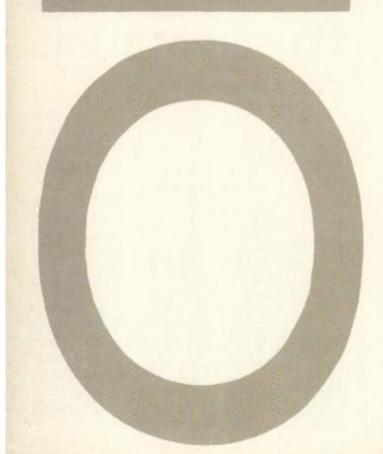
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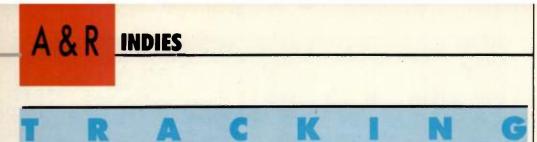
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#### by Dave Henderson

OH WHAT a week, and all that. Did you know that the **SWANS**, or SWANS as they like to be known, had signed worldwide to UNI/MCA? Well SWANS as they like to be known, had signed worldwide to UNI/MCA? Well they have and their first single for MCA is about be be followed by a highly polatable album which seems to have left their past grinding furore behind them. Now, SWANS are em-bittered soulful types with more than a hint of a beatnik beard. Meanwhile, their label, or former label, Product Inc, has disappeared from the roster of associated Mute labels, in fact label supremo, **Rob Collins** has currently set up MCM Management. To man-age what we here at Tracking are un-sure, as the ansaphone at its new number said nothing more than they were out, but I'm sure it'll be manag-ing something. ing something

MAY WE just say that we told you so about **De La Soul**, even though others told you so as well, we knew where they were coming from (etc). More soulful offerings to come from Big Life, through Rough Trade and the Cartel, include the impending debut olbum from **Cold Cut**. Although led into action by the recent chart hit with **Lies Stansfield**, the album doesn't quite hold its end up in terms of pop and when it tries to get arty it lacks the cheeky irreverence of Original Soundtrack, that rather splendid debut long thing from S'Express. But what else is coming our way in terms of independent stuff? Well, quite a lot actually. So, excuse my haphazard waywardness, but, let's get our teeth into it all.

ROUGH TRADE distribution called to exclaim the virtues of **And Also The Trees,** a ploy that people have been

trying for years, their newest vibe coming in the shape of a 12-inch cover version of Cat Stevens' Lady D'Arbanville on their own, yes, their very own Reflex label. Talking of old very own Reflex label. Talking of old songs, perhaps you'll be surprised to greet the **Melanie** revival as Food For Thought reissue Ruby Tuesday this week. Why not the classic rollerskates song I hear you ask. Well, why not, indeed. The Cooking Vinyl version of folk music has more than acoustic guitar strapped to its facade. **The Oy-ster Band** release their new album, Ride, and mix the heartfelt roots sounds with a contemporary edge all topped with a sympathetically har-monious vocal line. That's available through Revolver and the Cartel.

THE GLASS label returns from the murky depths of its inside coat pocket with a couple of capable releases, one of which is the arty cravings of **Red Crayola** on Male Factor Ade, the other is the swinging, instrumental charm of the exceptional Canadian trio **Shadowy Men On A Shadowy Planet.** These guys are a groove thang in the true Shadows meet the Sputniks style. Plenty of tremolo and a great sense of humour for your back porch. Not to be missed and to be cherished on the interestingly titled al-bum Savvy Show Stoppers. Phew! THE GLASS label returns from the

THE TRACKING desk seems to be fes-tooned with letters this week. Not her-alding a new publishing era or wish-ing us well in another week of death detying ear transplants, but what does it all mean? **Boz And The Bozmen** are quick to come to our attention, they say "check out their new album Dress In Deadmans' Suits" on Link Records. Oh yes, sir, we will. One for the quiff quota and the rockabilly con-tingent for sure — and sent with a first

class stamp! Rough Trade bleats hopefully about the new album from **Shelleyan Orphan** which is being rush-released (hal rush-released from an independent label. Rush-released from Rough Trade!). Well that's what it claims and the resultant vinyl, Cen-tury Flower is well worth the rushing. The reason they are rushing this plat-ter, hot on the heels of the single Shat-ter, is that these Orphans are about to go on tour with **The Cure** who are, quite simply, megabuck material. To their credit, the new Orphan album is quite a stunning thing. More control-led and slightly more approachable then their debut, it should see them clenching the hands of lots of new friends.

THE GRIP have some serious hair-dressers on their team. To celebrate the fact they release a 12-inch single on Survival called My Teenage Bride and all have their pictures on the sleeve in nice colour. It's available through Backs and the Cartel reads the legend. Backs sent me its life story on a ream of A4 paper, which in fact turns out to be a list of its next two months' worth of releases. A lot of stuff, it is. It includes numerous Pebbles series releases, featuring psychedelic garage grunge, plus Battle Of The Garages on Voxx (with tracks from The Chesterfield Kings, Plastic-land, the Slickee Bays and numer-ous other US weirdos). Also from Voxx there's the Gravedigger V's All Black And Hairy LP. The Miracle Workers' Inside Out album. The Surf Trie's Almost Summer, The Gravedady's Here This and plenty of other stuff in the pipeline.

THE NEWLY active APT has a couple of devilish 12-inchers in **The Corm Delilieet** Nothing Of You, which is fi-nally released on medium Cool. **Click Clickt's** Yakutska on Play It Again Som and **Quick Money's** new beat revenge with Fry Dee on Rodgers. There's also more dancefloor sensa-tionalism with **Borghesta's** Surveil-lance And Punishment and **The Weathermen's** Bang. Suffice it to say, the dancefloors that these rec-ords are aimed at aren't in Cleethorpes shopping centre.

THE BESERKLEY label dusts off its back catalogue in preparation for its reissue in CD format. The first batch include the first five, integral ("every-one should have them") Jonathum Richman albums, which follow the man from his electric roots through to his folky paced introspective nursery rhymes. And there's more from the States, as the Seattle label, Sub Pop has found a UK distribution deal through Revolver. Doubtlessly the whole wealth of its loud and obnox-ious back catalogue will be more readily available, but for now it offers a quartet called **Swallow** who're sure to be Peel faves before their al-bum spirals off the deck. By controst, the ID label, also through Revolver and the Cartel, has picked up the li-cense of **Pankew's** self-tilled dance album. Pankow are Italian and enlist-ed the help of Adrian Sherwood to produce this mighty toe-crunching gem. Feeling international, of sorts, the Link label continues to unleash that dangerous ska music on the UK public with Ska For Ska's Sake, a com-pilation featuring The Perk Humts from Australia (where else?), while the UK is represented by The Loafters, Pick It Up, Mercen Tewn and many others. THE BESERKLEY label dusts off its

THE BLAST First label has new album from the **Band Of Susans**, available on LP and CD. Love Agenda features yet another new line up from the US five-piece, but it still sounds pretty damn neat. BF also has Symphony No 6, an in depth systems piece featuring nine guitars, conducted by **Glenm Branca**. If you ever wanted to find out why Sonic Youth were so God Damn vibed up, then this is your chance. chance

## DISTRIBUTION OPINDIE **TOP-40-SINGLES**

		and the second se
1 1 4	PEOPLE HOLD ON Cold Cut/Lisa Stanfield	Ahead Of Our Time CCUTS(T) (RT)
2 2 4	I HAVEN'T STOPPED DANCING YET	PWL PWL(T)33 (P)
3 3 7	TOO MANY BROKEN HEARTS	PWL PWL(T)32 (P)
472	ME MYSELF AND I De La Saul	Big Life BLR7(T) (I/RT)
5 4 8	I'D RATHER JACK Reynolds Girls	PWL PWL(T)25 (P)
6 5 6	ROUND AND ROUND	Factory FAC2637 (P)
784	VOODOO PAY (EP)	Rhom! RS804 (P)
869	HEY MILEIC LOVED	Rhythm King/Mute LEFT30(T) (I/RT)
9 11 9	THIC IC CVA	Big One-(VVBIG13) (E)
10 9 3	MONKEYS GONE TO HEAVEN	4AD (8) AD904 (1/RT)
11 13 4	COCOON Timerider	Lisson DOLE(Q)8 (P)
12 10 3	DIDDI AND C D	Lozy LAZY13(T) (I/RE)
13 15 4	THE REAL LIFE Corporation Of One	Desire-(WANTX16) (PAC)
14 18 2		Libido URGE(T)2 (P)
15 14 6	YO YO GET FLINKY	
16 12 8	EVERYTHING COUNTS (LIVE)	Westaide DJIN(T)7 (A)
17 19 18	CRACKERS INTERNATIONAL EP	Marte (12)BONG16 (1/RT/SP)
18 16 6	JUST A LITTLE MORE	Mute (12)MUTE 93 (RT/SP)
19 NEW	WHITE KNUCKLE RIDE	Unyque UNQ5(T) (SP)
20 17 6	A LA VIE, A L'AMOUR	Awesome AOR23(T) (I/RT)
21 NEW	SWEET JANE	PWL PWL(T)30 (P)
22 28 13	Comboy Junkies ESPECIALLY FOR YOU	Cooking Vinyl FRY008(T) (I/RE)
23 27 6	I'M RIFFIN' (ENGLISH RASTA)	PWL PWL(T)24 (P)
24 NEW	THE WALK	Music Of Life 7NOTE25 (P)
<b>25</b> 23 10	CAN'T BE SURE	Red Dog REDZ7100 (CH)
26 25 5		Rough Trade RT(T)128 (I/RT)
<b>20</b> 23 3 <b>27</b> 22 2	THE SUN AIN'T GONNA SHINE.	Gee St GEE(T)15 (1/RT)
27 22 2 28 NEW	Grant & Forsyth DON'T BOTHER TO KNOCK	Double 8 GF881 (SP)
29 24 11	Bertice Reading FINE TIME	Rotunda 7TUN001 (A)
30 21 5	Yazz REACHIN'	Big Life BLR6(T) (I/RT)
30 21 3 31 NEW	NEVER STOP!	Republic LIC(T)006 (I/RE)
32 32 5	Front 242	Red Rhino Europe-(RRET8) (APT)
	Stone Roses	S.Ivertone ORE(T)2 (P)
<b>33</b> 30 2 <b>34</b> 20 3	Inspiral Carpets	Cow-(MOO2) (I)
04	Mark Rogers FINE TIME	Warriors Dance WAF(T)009 (SP)
35 34 18	New Order	Factory FAC2237 (P)
36 31 2	Bizarre Inc	Blue Chip-(BLUEC14) (I/BK)
37 26 4	Disco 2000	KLF Communications D2003(T) (1/RT)
38 29 6	RAIN, STEAM AND SPEED Men They Couldn't Hong JOY AND PAIN	Silvertone ORE(T)4 (P)
39 NEW	Rob Base & DJE-Z Rock FREEDOM	Supreme SUTE(T)143 (A)
40 NEW	Funtapia feat. Jimi Pala	G-Zone GEE(T) 14 (I/RT)

## **TOP**·20·ALBUMS

1	1	3	ORIGINAL SOUNDTRACK	Rhythm King LEFTLP8 (1/RT)
2	4	4	3 FEET HIGH AND RISING	Big Life DLSLP1 (I/RT)
3	2	10	TECHNIQUE	Big Life O'LSEP 1 [I/K1]
			New Order	Factory FACT275 (P)
_4	3	4	Depache Mode	Mute STUMM101 (I/RT/SP)
5	5	50	THE INNOCENTS Erasure	Mute STUMM55 (RT/SP)
6	7	20	WANTED Yest	Big Life YAZZLP1 (I/RT)
7	6	39	KYLIE Kylie Minogue	PWL HF3 (P)
8	8	84	THE CIRCUS Fromare	
9	12	3	THE TRINITY SESSION	Mute STUMM 35 (RT/SP)
-		-	Cowboy Jankies EXTREME AGGRESSION	Coaking Vinyl COOK011 (I/RE)
10	9	2	Kreator	Noise International NUK129 (A)
11	11	70	WONDERLAND	Mute STUMM 25 (RT/SP)
12	10	3	ONE MAN CLAPPING	One Man ONEMAN1LP (I/RT)
13	13	15	SUBSTANCE New Order	Factory FACT200 (P)
14	15	2	SURFER ROSA	
15	R	-	LES MISERABLES	4AD CAD803 (1/#T)
13		-	Original London Cast	First Night ENCORE1 (P)
16	R		TEXAS CAMPFIRE TAPES Michelle Shocked	Cooking Vinyl COOK002 (I/RE)
17	R		ROCKY HORROR PICTURE SHOW Original Cast Recording	Ode/Pacific OSY21653 (PAC)
18	17	4	A CHANGE IN THE WEATHER Gregson & Collister	Special Delivery SPD1022 (I/NM)
19	R	E	RECOGNITION Demon Boyz	Music Of Life DEMONT (P)
20	16	3	HOT LEMONADE A Guy Colled Gerold	Rhom! RA1 (P)
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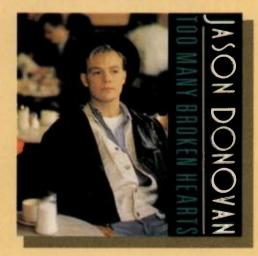
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The combination of Australian talent and Stock, Aitken and Waterman's writing and production has proved unstoppable. The first Jason Donovan single "Nothing Can Divide Us" went to No 5, and was swiftly followed in December by the duet with Kylie, "Especially for You" which after four weeks at No 2, went to No 1 on January 1st this year. It has sold over 950,000 copies to date. But then came Jason's second single, "Too Many Broken Hearts", released on February 20th. It rocketed to No 1 on 5th March and has sold over 450,000 copies. The public can't get enough of him and the new album, "Ten Good Reasons", which contains these three hits, will be released on 1st May.

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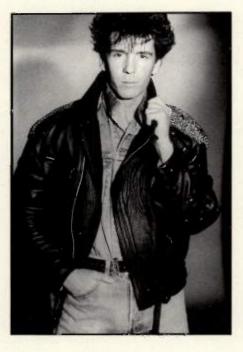




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## PUBLISHING

## Crisis, what crisis? ask **PolyGram and STEMRA**

#### by Dave Laing

CLAIMS OF severe problems in the distribution of royalties from the PolyGram-STEMRA central ac-counting deal have been rejected by both porties and the Mechan-ical Copyright Protection Socety. Ronald Mooij of STEMRA the

which collects songwriters' rcyat-ies on PolyGram record sales for the whole of Europe, says that "STEMRA has distributed 100 per cent of the royalties to its sister societies in other countries and to ts members"

He does, however, admit that there have been some problems in identifying copyright owners on certain tracks. But he adds that "this is a normal situation for any col-lecting society" and says that STEMRA's access to information held by other European societies makes a central accounting system more efficient than a purely nctional one. Mooij points out that re-ports of £50m in unpaid royalties were involved are totally inccurate, and that this sum is consider-ably higher than the annual tum-over of the PolyGram/STEMRA

agreement. Under the terms of the Poly-Gram deal, STEMRA is pledged to pass on royalties for each European country on a quarterly basis. Beccuse of protracted negotiations between the Music Publishers Association and STEMRA, royalties for the first half of 1988 were not paid to UK writers and publishers until November. But Graham Churchill, commercial operations controller at MCPS says the UK was the first territory to complete the most recent distribution of Poly-Gram royalties.

Gram royaltes. "Inevitably there will be some problems in setting up a system of this complexity," says Churchill. "But we are only into the ninth month of operation of the Poly-Gram-STEMRA contract and we are confident that it is beginning to work extremely well." At PolyGram Internetional board

At PolyGram International, head of corporate legal affairs Richard Constant agrees: "While there are obviously items that can't be allocated immediately to particular copyrights," he says "these are no greater than in any pre-existing system.

## **Running for the cause**

NEXT WEEK'S London Marcthon and an auction of music memorabilia at Sotheby's are among the

Focal points for fundraising by the Paul Jenkins Cancer Help Fund. Named after the Chappell executive who died last yea, the fund aims to raise £50,000 to build and equip a music room at the Br s-tol Cancer Help Centre which Jen-kins attended in the last two recrs of his life. The Centre aims to pro-vide patients with a safe, centle "self help" therapy to assist in the struggle against cancer. To date over £12,000 has been

raised and the organisers of the fund are seeking sponsors for Jeff Chegwin's participation in the Lon-don Marathon, at a minimum of 50p a mile. Items are also needed

for Sotheby's auction in August. These should each have a minimum value of  $\pounds 200$  and BMG Music Publishing's Paul Curran says that he is hopeful that a guitar from Eric Clapton and a harmonica from Stevie Wonder will be among the items donated, which should be

with Sotheby's by April 28. Other fund-raising events plan-ned for the Paul Jenkins fund include a concert to be organised by Level 42 manager Paul Crockford, football, 10-pin bowling, gokarting and a comedy evening supervised by Steve Lindsey of Go! Discs Music. Anyone able to contribute to any of these projects and events should contact Claire Hedin at BMG Music Publishing on 580 5566



PAINTER-PUBLISHERS Paul and Clive Rich are to have an unusual 'father and son' show. Carlin Music vice-president Paul works in oils while his barrister son Clive, head of business affairs at BMG Publishing, concen-trates on portraits, both drawings and watercolours. The exhibition will be held at Burgh House, New End Square, Hampstead, London NW3 from 29 April to 10 May.

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## SLEEVE PRINTING AND DESIGN

# **Record sleeves as TV stars**

As more and more records are backed by television advertising campaigns, many sleeves are designed as an integral part of the commercial. Lloyd Bradley looks at how art and salesmanship are combined to profitable effect



FOR COMPILATION albums ...

COUPLE of years ago, Wild Willie Barrett (late of John Otway &) released Organic Bondage, an album truly remarkable in one respect: it had a hand-carved, solid wood sleeve! But rather than representing a bold new marketing trend, this was more a throwback to the days of Their Satanic Majesties' Request's "3-D" sleeve, the Small Faces' Ogden's Nut Gone Flake complicated circular tobacco tin effect (Ooh La La) and The Wailers' Zippo-style lighter (Catch A Fire), when "concept" albums called for equally "far out" packaging.

Today's cash-conscious mu-

sic business, though, combined with a post-punk attitude of either upwardly mobile or street-level credibility, has practically put an end to such contrivances.

But in certain areas of sleeve design, new boundaries are being crossed as graphic artists are faced with a consideration other than the track listing, the moody profile shot and the pop star's art school aspirations. As an increasing number of records are supported by TV advertising campaigns — a natural by-product of the recent explosion of pop and "youth-oriented" programmes — so part of the sleeve designer's brief will often be "Make sure it's televisual!"

Naturally, most concerned with this aspect is the rapidly-growing world of the compilation album (either by individual or various artists), where a hefty TV campaign seems almost *de rigeur*. Thus, sleeves and commercials must lie in with each other. To lead prospective buyers to the album and, hopefully, to the cash register, "the record sleeve needs to instantly remind them of the advert — as far as the album goes, its packaging has a function as a commercial for the commercial!" Or that is how Adrian Shaughnessy, partner in charge of graphic design at Intro, puts it.

Intro handles art work for Telstar Records, pioneer of the TV advertised LP — its initial releases were only available on mail order from adverts seen solely on the box. A relatively young design company (six months old), Intro put Telstar back in the front of the field by producing both the sleeve art and TV commercials for their releases.

"We work on both areas simultaneously, thus combining them for a total look. Obviously we start off with a static drawing, but it can be developed in the two areas together with both sides having input into the other and problems being discussed as they arise. For example, how a sleeve feature will work on the commercial, or an interesting moving image that may translate well into an aspect of the sleeve can be worked on there and then. It's by far the smoothest way of doing things, with both aspects benefiting considerably."

pects benefing considerably." Curiously, few record companies work this way. The most common method is for the sleeves to be commissioned first, with the TV commercial put together around that. Although, given the relative cost of both aspects, this seems like the cart pulling the horse, it is actually far more important to get the sleeve right; in the case of a bigselling mainstream release such as Now That's What I Call Music, the in-store displays of the product will be seen by many more people than the TV advert (for proof, calculate how many hundred thousand people walk past Virgin and HMV in London's Oxford Street every day); and with left-of-centre releases, the Hits Of House series



THE RECENT All Because The Lady Loves compilation was sponsored by Cadbury but the 'man in black' didn't get a look in when the commercial was made

for instance, specialised market credibility is all important — a house fan, or any "youth tribe" member for that matter, will not want to take a product home unless it looks the part as well. John Cellier of Quick On The

John Cellier of Quick On The Draw, makers of the TV commercials for the last seven Now That's What I Call Music commercials, describes how the sleeves for the series are designed "in-house" at the record company then present-



... TV advertising is ...

ed to his firm as an unchangeable starting point. "I can see their point that as a

"I can see their point that as a massive volume, probably impulse purchase, the albums command a vast amount of prime display space at the point of sale and it's important for them to scream the logo out. Thus that logo has got to be the cornerstone of the commercial," explains Cellier.

the cornersions caller. "We'll examine the most im-"We'll examine the most immediate videos of the album's tracks — probably the liveliest songs — and look for footage that shows the artist singing the hook line and looking direct at camera. This is often the hardest part of the selection as very few videos actually contain such sequences! Once we've got three or four of them we link them together with an animation of the sleeve logo, either done with fully drawn or computer animation or a combination of both. That way, during its 30 seconds, the commercial gives the viewer a taste of what fun the album's going to be, plus it keeps coming back to the logo prepering them for when they see it ir the shops."

The Now sleeve designers work with the commercial in mind, then leave Quick On The Draw a free hand to interpret it how they feel fit. Unsurprisingly, this makes Cellier's job much easier, bu not all TV campaigns are produced in this interference-free method The recent All Because The Lady Loves compilation was sponsored by Cadbury and had a sleeve that looked like a Milk Tray chocolare box. QOD approached the commercial by spoofing the confectioner's famous "man in black" ad and had the campaign been vetoed by the record company as they felt it would confuse viewers. Exactly such a send up has since been used to great effect by Heineken lager.

Heineken lager. Mainartery, which produces the artwork for the Hits Of House series, has a somewhat different set of considerations for the sleeres it delivers to the commercial's production company. Director Jce Mirowski explains: "Video foctage of many house artists simply doesn't exist, the visuals to the music are, as often as not, simply animated graphic imagery. There's a specialised style that's become associated with the music that its fans will want to have on displcy at home, so we incorporate it in both an identifiable series logo and the rest of the design. We structure it so the sleeve art can easily break apart and come alive with the music.

sic. "So far, the commercial makers have been sympathetic to how it's got to be done, which in this area is vital as the actual records are more important than the performers so the commercial has to be an advert specifically for that rather than the artists concerned and the images they put across, as is often the case with mainstream compilations."

Mainartery is also responsible for what may well become the next trend in the linking of sleeve art and television presentation. After designing a single's bag and album sleeve for house act The London Boys, the company was given responsibility for the duo's image.



... virtually a must

This led to Mainartery putting together the video for their forthcoming single, London Nights, and blending the record sleeve and band logo (both statically and animatedly) into the video's live footage and graphic imagery. It's the kind of upfront admission

It's the kind of upfront admission of the video being little more than an advertisement for the record that Mainartery's Peter Hayward believes pop stars tend to shy away from. "Many see videos as an art form and, while taking advantage of them, pretend they don't consider their commercial potential," he explains. "This video shows combining advertising and music can be done and look both interesting and in good taste. We feel that in the near future you'll be seeing more and more of this combination so sleeve designers will start to take it into account."



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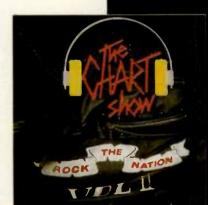


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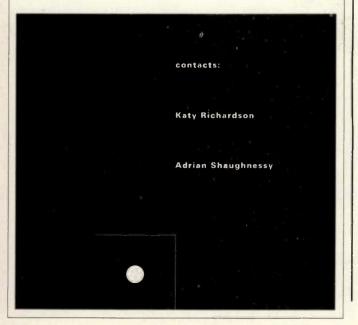
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EDWARD BOOTH-CLIBBORN: 'the freshness is coming from outside'

# New blood boosts design, but can art meet the CD challenge?

HIS TIME last year Edward Booth-Clibborn suffered the wrath of the record industry after declaring all entries for DADA's sleeve design and promo awards "boring and safe".

The decision to dump the music categories from the awards was a kick in the teeth for record industry design but Booth-Clibborn, 26 years as chairman of the Designers' and Art Directors' Association, has a happier message in 1989.

a happier message in 1989. Though promos are still shunned as not up to scratch and the industry criticised for its archaic product display and sloth in designing specifically for compact disc, entries for DADA's Silver Award for sleeve design have been wellreceived.

"I really was very impressed with the work we had in this year," says Booth-Clibborn. "There was a lot of interesting stuff, some extremely attractive sleeves, and I was interested to see that the record companies are using people not normally associated with record sleeve design. The freshness is coming from outside, not necessarily from within the industry."

The year's best sleeves were designed by Mike Dempsey for the London Chamber Orchestra, Peter Saville for New Order and Mark Farrow with Neil Tennant and Chris Lowe, for the Pet Shop Boys. Booth-Clibborn is encouraged by the uplift in standards but maintains that sleeve design is no longer the area of innovation it was in the mid to late Seventies when he remembers "staggering" work such as

#### **DADA chairman Edward**

Booth-Clibborn welcomes fresh ideas in sleeve design but recommends a trip to the supermarket to discover the real possibilities of packaging. Selina Webb meets him

Hypnosis's Technical Ecstast for Black Sabbath.

"Sleeve design is a small but important area to us, but is no longer an area for innovation. It used to be, that's the biggest sadness Perhaps the innovation has cisappeared for financial reasors, or perhaps because the designs are controlled by the groups hemselves. Maybe there's just too much outside interference. It's obvicus when you look at some of the stuff that groups have said 'I wart this, I want that."

Today innovation is more likely to be recognised in other forms of graphics and editorial — Booth-Clibborn names ASDA packaging and *The Face* magazine's "arti-cesign" as outstanding examples, though he concedes that music fly posters are up there with the best as an area of "marvellous and exciting" work.

citing" work. Looking to the future, a mecent visit to Tower Records in New York has prompted Booth-Clibbern to question the relevance of the record sleeve. "The compact discs had taken over in the shop with the records pushed away to one side. Does this suggest what is going to happen in the future? Perhaps record sleeves are destined to become purely collectors' items," he muses.

Even if Booth-Clibborn's ceduction proves incorrect, he stresses that the record industry should get down to tackling the unique design problems posed by the smaller CD format instead of settling for a reduced version of the record sleeve slapped under the plastic.

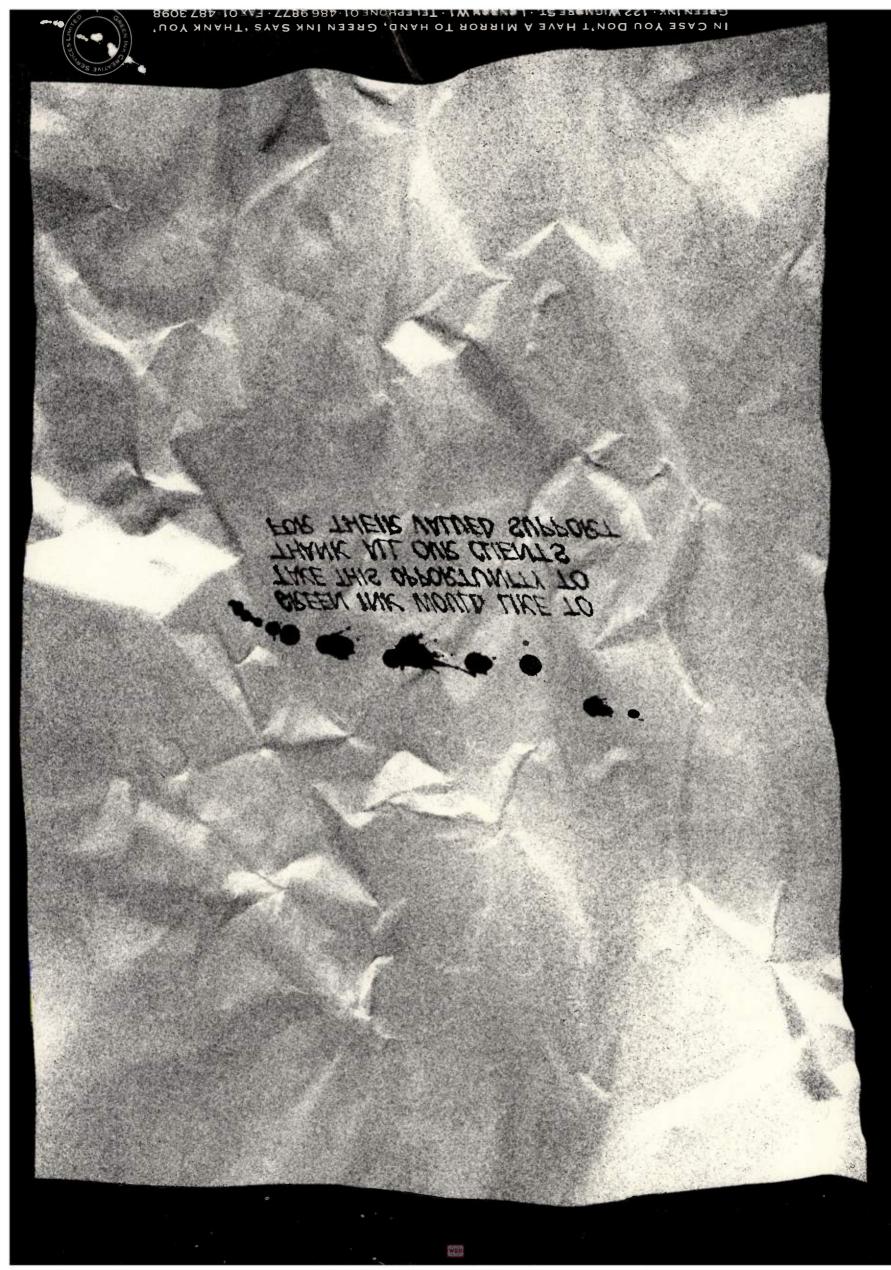
"People have got to start thinking about CDs as a different design problem. The designs that will work are the ones that are specifically for CDs," he says. "There is going to have to be a very strong brand ID, either for the record company or the group. It will be more like supermarkets selling soup — you can't have these very designy covers on a CD."

While the design departments are down at ASDA picking up tips on packaging, they would do well to take a glance at the layout of the shelves. According to Booth-Clibborn record dealers are lagging behind supermarkets when it comes to presenting their wares, particularly compact discs.

ging benind supermarkers when it comes to presenting their wares, particularly compact discs. "They are a different looking product, you can't have them half hidden like a 12-inch. The display is so bad and archaic and it goes against the whole excitement of what CD means to people. The record industry should look at how supermarkets do it for some ideas of how to display their product properly," he says. In conclusion, Booth-Clibborn is

In conclusion, Booth-Clibborn is relieved that record sleeve design has taken a U-turn after last year's poor crop and sees CD as an opportunity for the industry to get back on the road to the innovation of the Seventies.

"It all goes in cycles — and here, with compact disc, is an opportunity to have another revolution," he says.



## SLEEVE PRINTING & DESIGN

Selina Webb investigates the trials and triumphs behind the production and printing of eye-catching record sleeves and finds that creativity always has its price

# Art for sales' sake

8

2

N INCREASINGLY straitlaced approach to sleeve design has edged out the gimmicky extravagance of the Seventies. Pop-up, technicolour gatefolds are rarities on the racks but, with the fussiest of bands and record company executives to answer to, keeping up with the creative demands of the music industry can still prove a headache for the specialist sleeve printers and manufacturers.

"Ultimately you are trying to print what some people consider to be fine art reproduction in what really is a very high volume business," comments Mayking Records MD Brian Bonnar. "You're attempting to match extremely exacting standards and you can't always do it. There's tremendous pressure to turn round these fine art reproductions in an incredibly short time."

David Mitchell, general manager at Robert Stace, agrees: "Our customers demand a very quick turnaround. We can do most of the more adventurous designs that come in, but occasionally we have to tell them that it wouldn't be practical in the time they have allowed."

Phil Judd, managing director of Sonic Plates, is also aware of record company pressures. To meet deadlines his company has staff working shifts 24 hours a day and has recently bought  $\pounds^{3/4}$ m worth of equipment to speed the process. 'The deadlines within the record

"The deadlines within the record industry are tighter than most other industries. We have to meet these otherwise all the schedules for that release just fall apart and the whole thing is ruined," he says.

In Bonnar's opinion the most protracted stage of the record manufacturing

with deciding with deciding the finer details of the sleeve design. "You have a proof or a chromalin of the design and have to show it to the band, the band's mother, the label director and so on. Seven or eight people are usually involved in all and invari-

ably one of them will want something changed — people take ages to agree on the sleeve and they can be very fussy," he says. The use of chromalin is a recent

The use of chromalin is a recent development which has become more popular in the last two years. It means that last-minute changes can be made more economically although there is a disadvantcge in that ultimately the image does not come from the printing plate — a detail which can put off perfectionists.

Robert Stace and Company says it has just invested £1½m on mprovements across all three areas of its service: origination and plctemaking, printing and finishing A

100

new printer with coaing on-line allows for a far sho ter turnaround time Mitchell and adds that the company has become "smarter about cus-tomer service" with staff discipline about the importance of meeting deadlines.

Sonic Plates new Sctex

page composition system minimises the manual work involved in the printing reproduction of artwork and any adjustments that need to be made can be done on screen rather than by hand. The company, which works primarily for EMI, Virgin and BMG, also retains its manual reproduction system so that more work can be done and all rush jobs are covered. Either way, the end result has to be of top quality to please record company staff.

"If you get a job passed first time by the record industry you are doing well," says Judd. "Thankfully, certain companies are getting better at sorting out their artwork before they hand it to us. That helps." Gary Wathen, art director at Vir-

Gary Wathen, art director at Virgin Records, explains how important Sonic Plates' new Scitex system is to his job: "When I receive artwork from America it is often necessary to change certain colours and elements of design," he says. "Putting the job up on screen allows us to do this simply and costeffectively and ensures that the final film work will achieve the desired effect."

A recent example of changes having to be made quickly came when EMI wanted to make an adjustment — the addition of a censored sticker — to a Sigue Sigue Sputnik release. Sonic Plates achieved this in a matter of hours.

Aiming to provide a complete, co-ordinated print and packaging service particularly to the independent sector, Mayking Records prides itself on its readiness to tackle anything.

Founded in 1984, Icon has grown from two designers, who were a part of the seminal design group Hipgnosis, into an international communications agency employing fifteen people.
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ADRIAN PREWETT: 'a bit of an inventor

Bonnar states "the bigger the challenge the better" and adds that the weird and wonderful specifications which occasionally come his company's way are more likely to be pounced on than avoided by staff.

"It's great experimenting with design. Everyone likes dealing with the artwork that comes in. It's vibrant, it smells good and there's a challenge in the exact replication of the designer's design. Until you've printed it, you don't really know what it will look like," he

says. Bonnar names some of his com-pany's biggest challenges as mak-ing a sleeve in the shape of a cross — at a cost of £1.50 — a wooden sleeve for Red Rhino and a metal box for Southern Studios. A more recent oddity was the set of sleeves for The Sugarcubes' album in dif-ferent combinations of fluorescent colours. Generally, however, Bonnar believes sleeve design has calmed down in the late Eighties.

When we started we tried hard to offer people lots of different tex-tures. We were among the first people to experiment with embosspeople to experiment with emposs-ing, graining, spot varnishing, but now things are regressing towards the mean, largely because of costs. Once people would do a fabulous sleeve instead of spending money on marketing but now that hap-pens less often."

Holding the banner for wacky sleeve design and piling on the challenges for his Hertford print factory is Andrew Prewett of Axis Productions. Formerly head of the creative department at Phono-gram, Prewett now deals exclusively in special packaging from his small office in the Finsbury Business Centre. Much of his work is, by his own admission, "totally impractical

but great fun". "I've always worked on the basis that product is bought and not just sold. I'm criticised by people who say 'I thought we were selling mu-sic, not packages' but although you cap't autor and based based in the series of the can't play a cardboard sleeve it can help sell what's inside. After 25 years designing record sleeves I

really felt that the special packaging side packaging side of the record industry hadn't been fully ex-ploited. We try to fill that niche," he explains.

Recently Prewett has been involved in designing special pack-ages for Lon-don and WEA artists including

Hothouse Flowers, Guns 'N' Roses, Perfect Day, Gail Ann Dor-sey, Phil Collins, REM, Debbie Gibson, Then Jerico and A-ha. The packages can take the form of straightforward boxes or pop-ups or employ more expensive gim-micks such as mirrors or liquid bubbles. The cost of manufacturing such sleeves may appear un-realistically high — between 30p and £2 a piece — but is covered by record company promotion budgets on initial runs of singles. "It has been shown to pay off

to have little things that the kids like. They are virtually throwaway items but they are cheerful and fun and can persuade the purchaser and can persuade me purchaser that they are getting value for money, a second function from their record," he says. Describing himself as "a bit of an inventor", Prewett comes up with ideas by the dozen, but says his

biggest problem is in educating the record companies that their special packages cannot be furned

around at the same speed as an ordinary

"All our con-cepts and designs are individual and they have to be treated totally individually," he says. "Basically we give the factory a hard time. In hard time. most cases the packages are hand assembl-

ed which involves a lot of bench work, takes a long time and cannot be speeded up with new technol-

ogy." But innovation is not restricted to the side of the record companies and designers. David Mitchell at Robert Stace concludes that the way to a happier accord with the music industry can come with the printers originating their own ideas.

"We try to be innovative and come up with ideas ourselves and they usually go down very well."



TOPOONCESINGLES

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

THIS WEEK	WEEKS ON CHART
1,	6 Soul II Soul/C. Wheeler 10/Virgin TEN(X) 263 (E)
2 3	PEOPLE HOLD ON 5 Coldcut/Lisa Stansfield Ahead Of Our Time CCUT5(T) (I)
3 2	STRAIGHT UP 8 Paula Abdul Siren/Virgin SRN(T) 111 (E)
4 7	I BEG YOUR PARDON 7 Kon Kan Atlantic A 8969(T) (W) AMERICANOS
5 10	3 Holly Johnson MCA MCA(T) 1323 (F) MUSICAL FREEDOM
6 4	5 Paul Simpson Feat Adeva Cooltempo COOL(X)182 (C) GOT TO KEEP ON
7 17	3 Cookie Crew Hrr/London FFR(X)25 (F) ME MYSELF AND 1
8 13	Big Life/Tommy Boy BLR7(T) (I) I HAVEN'T STOPPED DANCING YET
9 5	5 Pot & Mick PWL PWL(T) 33 (P)
10 11	3 Ten City Atlantic A8916(T) (W) DON'T BE CRUEL
Π 6	5 Bobby Brown MCA MCA(T)1310 (F) REAL LOVE
12 16	2 Jody Watley MCA MCA(T)1324 (F) VOODOO RAY (EP)
<b>13</b> 19	5 A Guy Called Gerald Rham! RS804 -(12 RS 8804) (P) THIS TIME I KNOW IT'S FOR REAL
14,	Oonna Summer Warner Brothers U7780(T) (W) THAT'S HOW I'M LIVING
15 25	2 Toni Scott Champion CHAMP(12)97 (BMG) SLEEP TALK
16 8	Alyson Williams Def Jam 6546567 -(6546566) (C)     PLANET E
17 14	4 K C Flight RCA PB49403 (12***RR-PT49404) (BMG) BEAUTY'S ONLY SKIN DEEP
18 18	3 Aswad Mango/Island (12)MNG105 (F) AIN'T NOBODY BETTER
19 MEV	ONE MAN
2012	11 Chanelle Cooltempo/Chrysalis COOL(X) 183 (C)

#### OPIOALBUMS

-	_			
			CLUB CLASSICS \	OL. ONE
	NEW		Soul II Soul	10/Virgin DIX 82/CDIX 82 (E)
			DON'T BE CRUEL	
2,	1	4	Bobby Brown	MCA MCF3425/MCFC3425 (F)
-		-		
3.			FOREVER YOUR	
- 6		2	Paula Abdul	Siren SRNLP 19/SRNMC 19 (E)
			<b>3 FEET HIGH AN</b>	DRISING
4 2		5	De La Soul	Big Life DLSLP1/DLSMC1 (I)
-		-	RAW	
5 3		5	Alyson Williams	Def Jam 4632931/4632934 (C)
		-		
-			ORIGINAL SOUN	
6.		4	S'Express R	thythm King LEFTLP8/LEFTC8 (I/RT)
-			DEEP HEAT	
7 5		6		Istar STAR 2345/STAC 2345 (BMG)
-			FOUNDATION	
8 7	1	0	Ten City	Atlantic WX249/WX249C (W)
		-	and the second se	
91	MINU		PURE RIGHTEOU	
<b>y</b> 1	141		Lakim Shabazz	Sure Delight SDLP 1 (JS)
			HIP HOUSE - 20	HIP HOUSE HITS
10	RE		Various	Stylus SMR974/SMC974 (STY)
-			101003	51105 5111/14/ 51110/14 (511)

	THIS IS YOUR LIFE
21 21 2	Blow Monkeys RCA PB42695 (12 -PT42696) (BMG)
22 NEW	WHO'S IN THE HOUSE Beatmasters with Merlin Rhythm King LEFT 31(T) (I/RT)
<b>23</b> <sub>27 3</sub>	REQUIEM London Boys Teldec/WEA YZ345(T) (W)
24 NEW	MISS YOU LIKE CRAZY Natalie Cole EMI USA (12)MT 63 (E)
<b>25</b> 23 9	THIS IS SKA Longsy D Big One V(V)BIG13 (I)
<b>26</b> <sub>50 2</sub>	SOMETHING SPECIAL Sharon Dee Clarke Urban/Polydor URB(X)31 (F)
<b>27</b> <sub>33 2</sub>	CRUCIAL New Edition MCA MCA(T)1333 (F)
28 NEW	ACTIVATED Geraid Alston Motown ZB 42681 (12***RR-ZT 42682) (BMG)
<b>29</b> <sub>20 8</sub>	I'D RATHER JACK           Reynolds Girls         PWL PWL(T) 25 (P)

THIS	ADVERTISEMENT 01-961 5818 WEEK REGGAE DISCO CHA	REGGA
1	(1) TWO TIMING LOVER Janet Davis	Fine Style FS 020
2	(4) ACID Frankie Paul	SCOM 80 89005
3	(5) LOVE ME SESS Top Cot	Donce Vibes DV 001
4	(3) FOLLOW MEClement Ine/Blue Mountain	BMD 039
5	(4) WHO SHE LOVES S Ranks/C Tea	Home T4/Live + Love LLD 103
6	(6) I WANNA BE LOVED BY YOU Philip Leo	Fine Style FS 021
7	(9) LET'S MAKE A BABY Poulette Tojoh	Arrwa An 86
2 3 4 5 6 7 8	(10) FATAL ATTRACTION Taxmon	Stush STU 001
9	(8) WEST INDIAN Crucial Robbie	Y D Records YDD 0136
10	(19) TAKE YOUR TIME Sandra Cross	Anwa ARI 87

#### EGGAE ALBUM CHART

1	(1) REGGAE HITS VOL. 5 Vanous Artists	Jet Stor JELP 1005
2	(2) LOVE LINE Frankse Paul	Glory Gold GGLP 003
3	(5) KING TUBBY SOUND CLASH DUB PL	ATE Vanous DSR 4401 (IMP)
4	(3) TOP TEN '89 Compilation/Vanous	Super Power SPLP 11
5	(4) NUFF CRISIS Culture	Blue Mountain BMLP 22
6	(16) BOWLED OVER John McLeon	Anwo ARILP 037
7	(11) IN THE BALANCE Scion Sashey Success	Eclipse HCF 002LP
8	(9) A REGGAE EXPERIENCE 5 Schloss	WKS Records CRLP 2
9	(7) ROUGH MEAN AND IRIE Vanous Artists	Redman Int REDLP 13
10	(6) LIBERATION Bunny Waller	Solomonic SH 43059 (IMP)
	NEW RELEASES - REGGAE L	DISCOS 45's

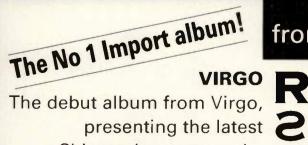
Y&D Records YDD 0134
Yvonne Special CSES 01
C&C Records KCKM 4101
Fashion FAD 065
Rock Star RSD 003
Music Scene TK 0093
C&C Records KCKM 4103
C&C Records KCKM 4104
Bim Sherman Disco 1
LBUMS
Greensleeves GREL 130
Black Star STAR 3
Gransleeves GREL 127

Gyosi GALP 004

ALMS HOUSE BUSINESS Various Artists

30	5 5	GOT TO GET YO Kym Mazelle	DU BACK Syncopate/EMI (12)SY 25
		COOD THAT	Syncopule/Lini (12)5125
31	NEW	Reid	Syncopate/EMI (12)SY 27
		WITH EVERY HEA	
322	4 3	Five Star	Tent PB42693 (12 -PT42694) (BM
33	NEW	JOY AND PAIN	
33	ILEUT	Rob Lase & D.J. E-Z R	ock Supreme SUPE(T) 143 (
34		ALL MY LOVE	
	2	Hernandez	Epic HER(T)1 (
35 2	2 4	ROUND & ROUI	Factory FAC2637(12 -FAC263)
	2 0	MAKE MY BODY	
36	NEW		RCA PB 42749 (12-PT 42750) (BM
		WAA THE ONE	
37	NEW	Perri	MCA MCA(T) 1311
20		ROMEO & JULIE	T
383	1 2	Blue Magic	Def Jam 647697 - (6547696) (
39	(IEW)	SLAM	
37		Humano d	Westside WSR(T) 14 (
40		THE REAL LIFE	D . MALANITY 1/1 /DA
		Corporation Of One PRESURE DROP	Desire - (WANTX 16) (PA
41	NEW	Vari us	(EP) Mango/Island (12)MNG 25
		LEAVE ME ALON	
423	5 9	Michael Jackson	Epic 6546727 (12 -6546726) (
40		DRLAMIN'	
<b>43</b> <sub>3</sub>	2 4	Vani ssa Williams	Wing/Polydor WING(X)4
44		CELEBRATE THE	
2	98		4th B'way/Island (12)BRW125
45 ;	0 2	NCI GONNA D	O IT (I NEED A MAN) MCA MCA(T)1320 (
		HE" MUSIC LOV	ED
463	0 10	S'Xpress	Rhythm King LEFT30(T)(I/R
		THE KING IS HE	
47 4	4 7	45 King	Dr Beat/Filmtrax -(DRX912) (BM)
40		JUST A LITTLE M	
<b>48</b> <sub>3</sub>	9 3	Delcxe	Unyque UNQ 5(T) (S
49	NEW	BUN AND CHEES	
-77		Clement Irie	Blue Mountain BMD 055 (J
50 3		TURN UP THE BA	
- 3	4 11	Tyree/Kool Rock Stead	ly ffrr/London FFR(X)24 (

_		
1	CCME BACK Luther Vandross	Epic LUTH(T) 10 (C)
2	TWO-TIMING LOV Jan et Davis	
3	AL. OR NOTHING	
4	BURN OUT - DON Beats Workin'	
5	BEATSKI MIX Smelltown Boys AJA C	DNE 6106 (12***RR-ONE 6606) (K)
6	LOLLY LOLLY Wendy & Lisa	Virgin VS(T) 1175 (E)
7	CALM DOWN Mo t Wanted	Fever SF 830 (IMP)
8	DAYDREAMIN' Johnny Mathis CB	IS 6547737 (12***RR-6547736) (C)
9	TC GETHER Ace & Action 3	Prism (USA) PS 2024 (IMP)
10	THANKS TO YOU	ing Beat7SMASH3(12SMASH3(P)



Chicago house sound – New Age House!



2 Radical albums

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10 Rap and Hip House trax from a new generation of stars including Kool Rock Steady, Fat Albert and Chi-Boyz.

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LP VIRGO 1 Cassette ZCVIGO 1 CD CDVIGO 1 \_\_ LP RAPT 1 Cassette ZCRAPT 1 CD CDRAPT 1





I AM amazed at the continued absence (as of last week) of **Madonna's** current single and album from the Dance chart opposite, especially as I know that pop jocks especially as I know that pop jocks have been buying both just as much as they must have been buying most of the other material that does get into that chart! It calls into question the criteria used by **Gallup** in its compilation. Presumably now the emphatically contering **KYLIE MINOGUE** Hand On Your Heart (PWL Records PWLT 35) will also be excluded? excluded?

excluded? Right, on with the hardcore club stuff! On import are the Lakim Shebazz rapped typical funky break beat backed THE 45 KING The Red The Black The Green (Tuff City TUF RV-01), flipped by the more catchily uptempo Crown Heights Affair campling Dance Dance back uptempo **Crown Heights Affair** sampling Dance, Dance, Dance, bass bubbled sinuous hip house **T LA ROCK** Housin' With The T's (Fresh FRE-80130); newly remixed and currently much quoted catchy driving **LNR** Work II To The Bone (House Jam Records HJA-8907); James Brown Funky President sampling excitingly churning New Edition-style swingbeat Robert Brookins Don't Tease Me (MCA Records MCA-23936); Rheji Burrell created girl sung hip house meets girl sung hip house meets girl sung hip house meets swingbeatish (especially if slowed down!) **ROQUI** Lover (Nugroove NG-014); **Howie Tee** produced jogging conversational rap **SPECIAL ED** I Got It Made (Profile PRO-7245);

ED I Got It Made (Profile PRO-7245); Parliament quoting funkily bumping rap MC HAMMER Turn This Mutha Out (Capital V-15437); remixed bubbly leaping (but not another Turn Up The Bass) **TYREE** Hard Core — Hip House (DJ International Records DJ 974); pretty basic thumping (but with a stronger hip house-ish flip) **THE SITUATION** Clap Your Hands (Sample Records SR002); het up New York house **PRIVATE HOUSE** Don't Turn Away (Easy Street EZS-7550); samples driven drily drummed soulful house **RICKSTER prosents KLE** We Got The Music (UnderWorld Records AP 137); **Smack Music Productions** created mounfully

AP 137); Smack Music Productions created mounfully muttered and catchily saxed MENDRIX Me Wonna See Ya Donce (Easy Street EZS-7547); Samantha Fox answering jerky fast rap STEADY B Nasty Girls (Jive 1206-1-JD); rumbling garage ADRIENNE FERLITA I Can Make U Forget (SRO SPC-488): wringly shrill smacking SRO-488); wriggly shrill smacking APOLLONIA Mismatch (Warner Bros 0-21143); Weekend flipped poor value dull instrumental THE TODD TERRY PROJECT The Circus (Fresh FRE-80128).

Albums include on import, the

break beats built lively latin and house **BAD BOY ORCHESTRA** Still Buggin' (Smokin' TAI LP 4444) and routinely rapped **GANG STARR** No More Mr Nice Guy (Wild Pitch WPL2001), while out here are the derivative samples backed shouting though effective **BLACK, ROCK & RON** Stop The World (Surgers Pecords effective BLACK, ROCK & RON Stop The World (Supreme Records SU-5); varied but scrappy and under-produced COLDCUT What's That Noise? (Ahead Of Our Time CCUT LP1); typical timeless Deffonies-like sweet Philly scul (with some chunkier current swingbeat) BLUE MAGIC From Out Of The Blue (OBR/CBS 463392 1); fr sky techno, acid and hip house compiling VARIOUS TECHNO-1 (KMS Records KMS-018, via Kool Kat); hip house and straight rap compiling VARIOUS This Is War (Radical Records RAPT 1, via Spartan), previously imported on Trax

rap compiling VARIOUS This is War (Radical Records RAPT 1, via Spartan), previously imported on Trax Records as Kap Trax Volume One; Master The Beatcreator' Tee produced hip house, street sould, acid and straight house compiling VARIOUS The Rebel Presents... (Intrigue/Unyque Artists IGE LP1). New UK released 12-inchers include Dancin' Danny D's long awaited clomping remixed CMAKA KHAN ('m Every Woman (Warner Bros W2963T); exciting leaping hip house meets shacid DOUBLE TROUBLE & THE REBEL MC Just Keep Rockin' (Desire WANTX 9); Derrick 'Mayday' May produced enduring early techno classic (another Voodoo Ray?) RHYTHIM IS RHYTHIM Strings Of Life (Jack Trax 12 JTRAX 11); Beverley Brown cooed brightly emphatic skipping THE PersS Cang Money (IMI 12 UT-12 JTRAX 11); Beverley Brown cooed brightly emphatic skipping THE PRESS GANG Money (TMT 12TT-1003, via Priority/BMG); strings backed bumpily striding garage-ish THE BIDDU ORCHESTRA Humanity (Trax 12TX5); 'Magic Juan' Atkins mixed bumpily thudding semi-instrumental though girls chanted BANG You're The One (RCA BANG 1); George Michael produced/accompanied/co-penned typical breathy downtempo US smash DEON ESTUS Heaven Help Me (Polydor MIKAZ 2); Les Adams remade (retairing just the vocal, the original's worst part!) throbbingly

original's worst part!) throbbingly shuffling **BURRELL** Put Your Trust In The Music (10 Records TENX 264); **DJ Mark The 45 King** created, James Brown "clap your hands"

James Brown clap your hands sampling, wordily jogging rap LAKIM SHABAZZ Pure Righteousness (Sure Delight SDT 8, via Jet Star), title track though far from the strongest MC La Kim's now also UK issued album (Sure Delight SDLP 1), off which the hip house — and "D" Train sampling — Adding On would have been more timely.

## Anything he Khan do . . .

by Barry Lazell

HUSBAND-AND-wife teams running independent record labels not that uncommon, but Mr are and Mrs Khan of Springbridge Mews, Ealing, offer a new vari-ation: after working alongside *him* at his company for some years, she has just split (on a purely profes-sional level) to launch an indepen-dently-run outfit of her own. Hubbie in question is, of course,

Morgan Khan of Westside Rec-ords. His Dutch-born wife Jacqueline, who has worked with him at Westside for some years, involved in both its UK and its Benelux and West German operations, is going her own way with Radical Records a dance-oriented label which will be distributed through Spartan, and which launches its initial products this week.

Jacqueline's stated aims are quite simply "to promote some of the best dance cuts around". The label will be building its own roster of UK dance acts, as well as licens-ing hot dance tracks from the US Jacqueline will be pleased to pick up tracks that her husband may choose to ignore if she thinks they have potential. Coming from Holland herself, she also intends to ensure that Radical keeps a close tab on the burgeoning European dance scene, still under-represent-ed in terms of UK releases; perhaps it may just take a UK-based European ear to break more compre-hensively here the sort of sounds with which most labels only dabble on a one-off or experimental basis.

Radical launches with two al-bums. The first, titled This Is War, is a compilation of new, young Chi-cago rappers, including Kool Rock Steady (recently heard with Tyree on the Turn Up The Bass smash), while the second release, Virgo, features Merle Sanders and Eric Lewis, also from Chicago, with an ear-opening blend of what is being described as "new age house". The latter has already been scoring

strongly as an import. Also in line for early release are a new Phuture LP, and the album by Pierre Fantasy Club, while Mrs Khan, undeterred by her husband's best-forgotten foray in that direction, also hopes to make her own debut as a recording act on Radical at some point! The label is based in the same

Springbridge Mews building as



JACQUELINE KHAN: taking on the old man at his own game

Westside, and can be contacted on (01) 579 2155.

## Remix reaction

#### by Paul Sexton

THERE ARE times without number in the recent history of dance music when a remix has revitalised a record's life. One thing that doesn't always get reported is how the artist feels about his work being revamped.

Chris Birkett's Chrysalis remix of Tony Stone's breezy ballad of 1987, Can't Say 'Bye, has trans-formed the track into a very different sort of dance groove and brought the song back to attention, but Stone himself doesn't mince words on this or any other subject. "I hate it," he says. "I'm no judge of that music, but the record was finished when we originally finished it. From a marketing point of view, it's alright. You just have to let it go." Good news for Stone, then, that the seven-inch version remains intact.

Stone, the 24-year-old former roofer whose debut album For A Lifetime was released last year, has a Sarf London voice that becomes a sweet soul serenade on record. and his series of showcases at the lamented Langan's late in '88 showed he has the nerve for performance, even when being ac-costed by a tired and emotional restaurant owner. His firm belief is that even recorded music should be as live as possible. "That's why Prince's records are so great, he doesn't do demos. His records are demos. I'd love to do stuff like that."

Having worked on the first LP with lauded US jazzmen The Yellowjackets and producers Ned Doheny and Leon Ware, Stone now has some 60 songs written for his next project, prepared in his own four-track studio at home.

## **Bold** cut

by Andy Beevers

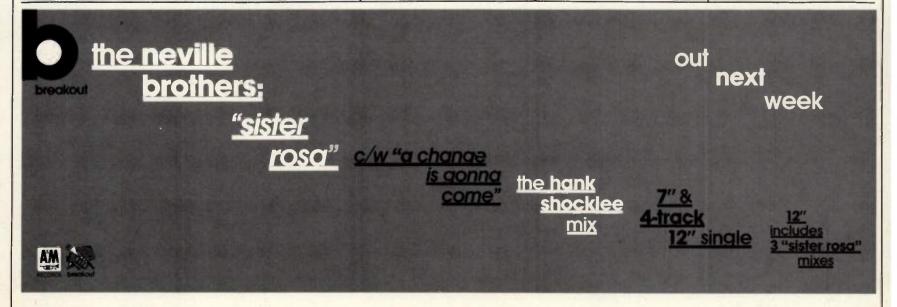
"WHAT'S THAT noise?" ask Coldcut on the title track of their first "proper" LP. It is not an easy question to answer with such a wealth of styles and such a variety of guest singers on offer. Who else would bring together Yazz, Mark E Smith of The Fall, Junior Reid of Black Uhuru and Lisa Stansfield on All the hits are included: People

Hold On, Stop This Crazy Thing and a restructured version of Doc-toring The House. There are also versions the duo's TV themes for Reportage and The Big World Cafe.

The biggest surprise is I'm In Deep which features the inimitable ranting of Mark E Smith. "We have always been into his work with The Fall and we consider him to be one of the best 'rappers' in Britain," explains Matt Black. Smith's voice is set against an acid bassline and Deep Purple guitar samples to surprisingly good effect. My Telephone should be the

next single. Like People Hold On, if features the superb voice of Lisa Stansfield. However, she takes a back seat to samples of BT dialling tones and announcements, and to recordings of ranting New Yorkers taken from a special phone line set up the mixer Steinksi. "The song is how the telephone is both essential and irritating", says Jonathan More. The LP comes with a free 12-

inch featuring a radical Adrian Sherwood remix of Crazy Thing plus one of their early megcmixes, Beats And Pieces. Listening to this against the newer tracks shows how Coldcut have developed: "It has been a gradual process from stealing large chunks from other people's records and playing nothing, to stealing smaller and smaller chunks and writing and playing more and more ourselves", explains Black.



MUSIC WEEK 22 APRIL, 1989

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15	15	MYSTERY GIRL • CD Roy Orbison Virgin V 2576
16	31	GIPSY KINGS CD Gipsy Kings Telstar STAR 2355
17	11	SOUTHSIDE • CD Texas Mercury/Phonogram 8381711
18	16	BAD ****** CD Michael Jackson Epic 450290-1
19	8	THE HEADLESS CHILDREN CD W.A.S.P. Copitol EST 2087
20	13	ANCIENT HEART ★ CD Tanita Tikaram WEA WX 210
21	12	ORIGINAL SOUNDTRACK  CD S'Express Rhythm King/Mute LEFTLP 8
22	14	1984-1989 CD Lloyd Cole & The Commotions Polydor 8377361
23	36	POP ART • CD Transvision Vamp MCA MCF 3421
24	17	STOP! • CD Sam Brown A&M AMA 5195
25	19	ROACHFORD • CD Roachford CB5 4606301
26	NEW	GOOD DEEDS AND DIRTY RAGS CD GOODBYE MR MACKENZIE Copitol EST 2089
27	30	3 FEET HIGH AND RISING CD De La Soul Big Life DLSLP 1
28	18	THE GREATEST HITS COLLECTION *** CD Bananarama London RAMA 5
29	35	RATTLE AND HUM *** CD U2 Island U 27
30	24	THE INNOCENTS ** CD Erasure Mute STUMM 55
31	23	KYLIE ***** CD Kylie Minogue PWL HF 3
32	22	HYSTERIA *** CD Def Leppard Bludgeon Riffola/Phono HYSLP 1
33	21	ANOTHER PLACE AND TIME O CD Donna Summer WX 219
34	29	THE TRAVELING WILBURYS CD The Traveling Wilburys Wilbury/Warner Bros. WX 224
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## TOP · 20 · COMPILATIONS

Nol 1 NOW THAT'S WHAT I CALL MUSIC 14 CD Various 2 CHEEK TO CHEEK • CD	N14
2 <sup>2</sup> Various CBS MOC	D 6
3 4 DIRTY DANCING (OST) A A CD Various RCA BL 80	408
4 <sup>3</sup> UNFORGETTABLE 2 CD Various EMIEMT	V 46
5 7 BUSTER (OST) ** CD Various Virgin V2	2544
6 5 DEEP HEAT • CD Various Telstar STAR	2345
7 8 THE PREMIERE COLLECTION *** CD Various Really Useful/Polydor ALW	TVI
8 6 HIP HOUSE CD Various Stylus SMR	974
9 THE SINGER AND THE SONG CD Various SMB	975
10 9 THE MARQUEE - 30 LEGENDARY YEARS • CD Various Polydor MQ	ו עד
13 THE BLUES BROTHERS (OST) CD Various Atlantic K 5	0715
12 AND ALL BECAUSE THE LADY LOVES • CD Various	DD 6
13 17 THE SONGS OF BOB DYLAN O CD Various Start STC	DL 20
14 THE GREATEST LOVE 2 • CD Various Telstar STAR	2352
15 16 THE GREATEST LOVE ** CD Various Telstar STAR	2316
16 DEEP HEAT — THE SECOND BURN Various Telstar STAR	2356
17 10 HIP HOUSE - THE DEEPEST BEATS IN TOWN Various	
18 12 COCKTAIL (OST) • CD Various Elektra El	<b>(T</b> 54
19 20 MORE DIRTY DANCING (OST) * CD Various RCABLE	6965
20 TOP GUN (OST) * CD Various CB57	0296

54	46	Hue And Cry	Circa/Virgin CIRCA 6
55	52	THE ULTIMATE COLLECTION * Bryan Ferry/Roxy Music	CD EG/Virgin EGTV 2
56	40	TRUE LOVE WAYS CD Buddy Holly	Telstar STAR 2339
57	65	HEARSAY *** CD Alexander O'Neal	Tabu 450936-1
58	51	LIVING YEARS • CD Mike & The Mechanics	WEA WX 203
59	59	THE FIRST OF A MILLION KISS Fairground Attraction	ES ★ CD RCA PL 71696
60	56	N YOKK () CD Lou Reed	Sire/WEA WX 246
61	48	RAINTOWN * CD Deacon Blue	CB\$ 450549-1
62	61	INTROSPECTIVE ** CD Pet Shop Boys	Parlophone PCS 7325
63	NEW	THE BLACK SWAN CD The Triffids	Island ILPS 9928
64	71	ANY LOVE • CD Luther Vandross	Epic 462908-1
65	RE	PICTURE BOOK ** CD Simply Red	Elektra EKT 27
66	63	RAGE * CD T'Pau	Siren/Virgin SRNLP 20
67	RE	GET EVEN ★ CD Brother Beyond	Parlophone PCS 7327
68	58	THE CIRCUS ★ CD Erasure	Mute STUMM 35
69	RE	PHANTOM OF THE OPERA ** Various	CD Polydor POLH 33
70	RE	FLAG O CD Yello	Aercury/Phonogram 836778-1
71	RE	PUSH **** cD Bros	CBS 460629 1
72	NEW	STOP THE WORLD CD BLACK, ROCK AND RON	Supreme SU 5
73	NEW	UNION CD Toni Childs	A&M AMA 5175
74	73	WHITNEY ***** CD Whitney Houston	Arista 208 141
75	55	JULIA FORDHAM • CD Julia Fordham	Circa/Virgin CIRCA 4
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A & R TALENT

## **Return to** mentor

#### by Selina Webb

EMERGING FROM the shadow of a mentor as illustrious as Prince, Wendy And Lisa can be forgiven for making their first solo album a complete departure from the funkadelics they had brandished as members of The Revolution.

The eponymous debut was interesting but on Fruit At The Bottom, their second LP offering since signing to Virgin, the duo sound a good deal more relaxed. No doubt sufficiently confident to risk a few Prince-without-Prince jibes, Wendy Melvoin and Lisa Coleman play the stuff they're used to and chalk up a collection of funk'n' smooch songs which stand tall in the company of their work with the Paisley Park supremo. "Funk was the one thing that our

first record lacked and we missed playing that way," admits Melvoin. Coleman agrees: "I loved the first album, but it was more of an ex-pression on its own, more introspective in a way. We missed jamming, that real band feel — this album is a lot more positive and it

bum is a lot more positive and it has a lot more energy." Responsible for virtually all the writing, production, vocals and in-struments on the new album, Melvoin and Coleman assert that they are "perfectly capable" of do-ing it all themselves. "It's different being an embellisher than the ideas man, and in The Revolution we were

and in The Revolution we were definitely embellishers," says Melvoin. "Prince would give us the songs and we'd put skins on them. The change hasn't been difficult, though. We're artists, not fabricated images — we wouldn't have a record deal if we were." Talking of fabricated images, it's

hard to imagine Wendy And Lisa as "a couple of ding-dongs people could tell what to do", as Melvoin puts it. Both from Los Angeles and triends "since we were in diapers", the pair are friendly, instantly likeable and, I suspect, dead tough.

able and, I suspect, dead tough. "People sometimes think we are a little too assertive," Melvoin ad-mits. "If we were men it would be called 'strong character', but be-cause we're women it's 'pompous' or 'bitchy' or 'bitchy'. "But I never even think about be-

ing a woman in rock. I think about being a woman when I'm putting my bra on," she adds. Wendy And Lisa appear live at

the Town And Country Club on April 25. their latest single, Lolly Lolly, was released last week.

WENDY & LISA: fruitful





GEORGE KWIATKIEWICZ: taking the road to Exit 21

## Looking after Nol by Dave Laing

"ONCE YOU'VE had the thrill of a number one album, the thrill goes with a major. Then you see a niche

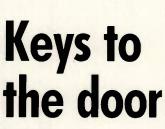
in the market and you see a inclu-in the market and you want to fol-low it all the way through." That's the view of George Kwiatkiewicz, who left PRT quietly at the end of February, where he was responsible for the success of the acid mix of Petula Clark's Downtown. Before that he had a number one album at RCA with 5 Star's Silk And Steel. Now he's put-ting together a new label, called Exit 21, a name which struck him driving up the motorway to my home town, Leicester". George K sees Exit 21 as a "sort

of latter-day Charisma: an aud-acious rock label". Among those working with him will be producer and composer Simon Heyworth. His Motion Picture Music Company will supply "product from the in-strumental end".

More rock-flavoured material is promosed from Richard Newman, producer of the high-energy R&B effort Good Time Down The Road

which enjoyed healthy sales. Kwiatkiewicz says that Exit 21 is being created by "the reverse of the usual process when you take an idea round to potential backers". Instead he already has some 20 albums worth of material and has put together a promotion team.

Currently, he is finalising plans for distribution and finance. His first product should be launched in the early autumn, with tracks from the new signings he expects to find ready for presentation at Midem in January 1990.



#### by Paul Sexton

THERE'S NO shortage these days of sassy females making persuasive dance music. But the ones who can perform a lush ballad and still make it sound like 1989 don't happen very often. Epic has just found a new contender in Amy Keys.

Washington-born Keys has spent some years on the jingle-singing circuit, which led her to

commercials and now an actina career that's bearing fruit just as her recorded life takes off. She has a big role in a new movie called Elliot Faulman, PhD and her debut single, Lovers Intuition, was featured in the Gregory Hines film Taps. "The soundtrack has opened doors for me that I hope would have opened anyway, but it certainly made it easier," she says.

made it easier," she says. The album of the same name, out in the UK on May 1, has her working with grade-A producers Larry Graham, Preston Glass and Dexter Wansel. And it's the most stylish collection of ballads and uptempo material of its kind since Anita Baker's breakthrough. Keys has also been working with Julia and Co, joining just after their 1984 UK hit Breakin' Down (Sugar Samba), but feels she'll be break-ing away soon. Amazingly she still

ing away soon. Amazingly she still has a part-time job in a doctor's office and admits, a little sheepishly, that she has no manager yet. "The main thing is to keep the job together and pay the bills," she says modestly.



#### AMY KEYS: stylish **Musicians** without hats by Adam Blake

WHAT ABOUT the musicians who don't fit? The ones who insist on composing and performing music that cannot be immediately categorised as anything other than new. How do they make a living? Without them, music as an art form cannot develop or grow. Yet of all musicians it is they who have the hardest job in getting their work before the public — either live, or in recorded form. This curious state of affairs has precipitated the pro-duction of a 130 page report, tit-led Music In Between, commis-sioned by the Calouste Gulbenkian Foundation. Its author is Tony Hay-nes, composer and conductor of music for the Grand Union Orchestra — a multi-racial 16-piece jazz ensemble. Haynes was assisted in the preparation of the re-port by MW's Dave Laing and Julie Eaglen, now Arts Council regional marketing officer for the Solent Re-

The report's main recommendation is that more direct relationships and communications be established between musicians and audi-ences. Says Haynes: "I think the crucial nexus is between the artist and the audience. Audiences

needn't be large, in fact we spent some time trying to demolish the notion of majority taste because there are only different sizes of mi-nority. I don't think that innovative artists don't have an audience, a lot of their work is extremely acces-sible, so all you're talking about is making it possible for them to produce that work in front of an audience. If there is an audience for

your work, and it's a growing audi-ence even though it's small, that validates the work you're doing." Although Haynes considers the Arts Council of the Thatcher years to be "unembarrassable", he does not see the report as an indictment of the music business generally: "No, I'd like to think that it will inform them. I hope the report fills in some details. I think the struggle that musicians have in order to survive is generally overlooked and that people may be ignorant of he way musicians make a living and how they develop their work." Ultimately, Haynes is quietly apt-imistic: "We're at the end of a his-

torical and cultural cycle, I think, in which musicians' roles have been gradually determined. I don't think that the relationship of creative musicians to their music and the production of their music, to society at large — in spite of all the tech-nological changes — is greatly dif-ferent from what it was in the 18th century. You'll always find the people who dominate, in any cge, tend to be the ones who can bullshit, the ones who can hustle their work and manage to get on with people."

Copies of Music In Between are available, price £7.50 from Calouste Gulbenkian Foundation, 98 Portland Place, London W1N 4FT

## **Tales of** Irish woe

by Paul O'Mahony

SINCE HE began actively promoting in Dublin nearly 10 years ago. Denis Desmond of MCD Concerts has been consistently active on all levels of what is, by usual stan-dards, a high risk occupation. While other major promoters in Ireland stage occasional huge events, for the likes of U2, MCD run an average of two large shows per week in addition to setting-up nationwide tours for visiting and domestic acts alike. The roll coll of MCD's achievements to date includes Bon Jovi, Iggy Pop, Bros, Bruce Hornsby, T'Pau, Ozzy Bruce Hornsby, T'Pau, Ozzy Osborne, The Pogues, Anthrax, Tracy Chapman and Simple Minds. According to Desmond the main difficulties in Ireland are the high cost of financing a gig and the lack of venue facilities. "Promotions in Ireland are VAT exempt which means that while there's no VAT liability on your income you also can't reclaim VAT on hiring a venue or printing a ticket or posters or doing press, radio, or TV ads, or security hire. They're all lable to VAT which increases costs by 25 per cent. Insurance rates are also ridiculous here. For an act like Iggy Pop or Huey Lewis it can be 60 in the UK it's about five or six pence per head. As Northern Ire-land works under UK rates, I can

get the King's Hall in Belfast with, let's say, £1m public liability cover and the premium would be in the region of  $\pounds360$  for 6,000 people. In Ireland, 6,000 people would be about £3,600.

On the more positive side Desmond says that word-of-mouth can be as important as good reviews, particularly for open-air concerts. "Hothouse Flowers and Tracy "Hothouse Flowers and Tracy Chapman did 35,000 people a few months ago, which in proportion to their record sales they shouldn't have — they should have done 20,000."

Outside promoting, Desmond has been involved in management with acts such as Mary Coughlan and Blue In Heaven. While Coughlan has enjoyed success in the UK, Blue In Heaven broke-up recently after battling for recognition for more than two years after parting with Island.

"I won't even say we were 'talking to majors' because from our dealings with Island we didn't want to deal with A&R people again." says Desmond. "From my experi-ence a lot of companies in the UK suffer from their structures. They've such a high turnover of staff that the same cuy who signed the band is gone to another company six months later. With Blue In Heaven we had five A&R people within an

18 month period." Desmond and his partner in Solid Records, Oliver Walsh, are now planning to do production deals. "What we want to do with bands is that we'll record them but in effect it's their own label. And they'll have control in the sense where they're not restricted by an A&R person."

### Hometown blues

by Nick Robinson

THE UNRESTRAINED passion of Kevin McDermott for "real" music often sounds like a one man crusade. "People are settling for a lot less these days than they should be," he states. Once again, the 27year-old Glaswegian singer/song-writer/guitarist finds himself in des-pair at what he sees as the faceless pop and gutless rock around him. The first time was in his home

town shortly after punk reached its peak. Having had a short ride with local post-punk band Suede Crocodiles, he found himself crav-

ing for something different. It was through watching folk gui-tarist Rab Noakes that he found an answer. "He just stood there and played — him and his guitar. That's what I wanted to do,"he says.

Shortly after that experience, McDermott was on the road and put out a solo acoustic album, Suf-facation Blues, on the now defunct No Strings label. His dissatisfaction with the Glasgow music scene led him to venture abroad. "The atmosphere does not seem to change in Glasgow. If one band made it then the others tried to copy them. It was very static and I was never a part of that and never will be," he says bitterly.

During the months abroad, he stored all his experiences and these influences were cultivated on his return. His passion for rock and roll within a band format was also renewed and to find that Glasgow had not changed in his absence was infuriating. "I came back really smug and

everything seemed in perspective but when I saw what was happen-ing in Glasgow I really felt like the

PERFORMANCE

little boy in the crowd when the emperor went by with no clothes says McDermott.

on," says McDermon. He immediately recruited his brother and drummer Jim plus bassist Steph Greer and recorded a two-track demo of what he describes as "a wee bit of honesty and a wee bit of recklessness".

The result was enough to impress Island Records who signed them immediately. It wasn't long before they were in the studio — with the help of former Pretenders' guitarist Robbie McIntosh — recording what has become their soon-to-bereleased debut album, Mother Nature's Kitchen. McIntosh introduced McDermott

to local guitarist Marco Rossi and after long discussions about their mutual frustration with Glasgow's music scene, Rossi became the fourth and final band member. Now the Kevin McDermott Or-

chestra is ready to shake the foundations and wake a few sleepy heads with its rich, uplifting rock songs. "People want to be excited and get into the music and that's what I want to bring out of them."

## Five go wild in Hollywood

by Nick Maybury

LESS THAN a year ago Mansfield outfit Slaughterhouse Five were just another local band playing North Midland pubs for a few quid. Today they can optimistically look to the future, thanks to a com-bination of talent, fate and that essential show biz ingredient - pure luck

That talent comes from four musicians who supply the ear with some nifty, powerful pop full of rich melodies. Singer Dave Lawrence has that sort of desperate and quirky voice that stands out. His guitar playing is counterbalanced by Robbie Hague's atmospheric keyboards. The whole lot is held together by the rhythm section of drummer Graham Boffey and lingheric Strup Lifes on barr drummer Graham Bottey linchpin Steve Littler on bass.

Yet if success does come, Slaugherhouse Five must give thanks to newspaper employee Hague and the Roosevelt scholarship he won. That award took him to the US and into the home of Jackie Krost, who scores sound-tracks for Lorimar, the makers of Dallas.

The rest of the story is a bit obvious and fairy-talesque: Hague de-posits a demo tape with Krost, Lorimar need an English band and, hey presto, the quartet find them-selves in Barnsley's Globe Theatre 12 months after Hague left the US. Tarted up to look like a sleezy working men's club, the Globe was

used in the opening scenes of Bert Rigsby, You're A Fool, with Slaughterhouse Five appearing themeselves in a talent contest. as

All right, so the pit heads of South Yorkshire are a long way from Hollywood, but when the film stars Robert Lindsay and Robbie Coltrane, you can only be grateful for small breaks.

In another twist of fate, Lorimar has been taken over by Warners — an organisation not unknown for its recording subsidiary.

So expect the film soundtrack with the Mansfield miners song on it and look out for Slaughterhouse Five's demo tape — let's hope an album won't be too far away.

## **Everything's** gone green

MUCH MEDIA ballyhoo has greet-ed the return of Green On Red, whose recent LP, Here Come The Snakes has been hailed in some quarters as the "greatest rock 'n' roll LP of the year".

The truth, cs witnessed at the **Town And Country Club**, is that the band have got the right feel, but insufficient charisma. The im-probably named Chuck Prophet wins all the awards for his guitar playing, but the rest sit uncomfort-ably behind. The rhythm section featured a suspiciously-hatted character on drums and the worrying figure of a chap on an electric stand-up bass. The most recent time this latter ingredient was sighted at the T&C was with Lyle Lovett's Big Band and we all know the trouble that led to. Once upon a time Green On

Red carried the taint of being Neil Young copyists, Dan Stuart whining away in approved style. This time round it's The Stones that might start worrying about whether they've recorded an LP they'd forgotten about. Here Come The Snakes was almost spoof-perfect in places. Live, fortunately, Prophet was able to stretch this brief to encouraging diversity, looking like a tired Tom Petty, but giving the band purpose where the punches went missing.

Guitar rock is again getting its annual "saviour of the masses" push and while Green On Red will stand as prime movers in this pro-cess, we'll have to wait for REM later in the year for the movement to fully exploit tself. Earlier **Blue Aeroplanes** won

their place as the Madness of such a guitar-oriented genre. An unlike-ly band in most respects, too many guitars, an off-beat dancer and a whole approach slightly the wrong side of the divide between serious and silly. Nonetheless they ground along enjoyably enough, but pre-dictions of their imminent great-ness, as with Green On Red, re-

main premature. DUNCAN HOLLAND

## Next stop Wembley ...

ANDREW ROACHFORD's rise from obscurity and the well-trod-den pub circuit to Top Of The Pops and here with his adoring fans at London's Town And Country Club is well deserved. He has a great voice, by turns rough-edged and refined and one perfectly suited to the rock/soul/R&B collisions he creates

Live, Roachford and his band fire an energy and excitement into the music far beyond anything that their debut album would have you believe. Roachford is a strutter and a showman and he had great presence on stage, guitarist Hawe Gondwe adds a hard, Hendrix-like punch to the group's sound and their enthusiasm had this audience swinging, jumping and singing along after just a couple of numbers.

The price of Roachford's current success however, is more than the extra three quid they now charge for his distinctive T-shirts. His music has always been as tight and co-ordinated as the band's blue jeans and matching cowboy boots, but now the presentation is almost too slick, too mannered.

It's as if he has been on a twoweek audience and stage man-agement course and come away with a distinction. The choreography, his shout and call technique ("I can't hear you up in the balcony"), the false start to Cuddly Toy to tease an audience "not quite ready yet" — all built the show up perfectly, if predictably, to a cli-maxing of his two hits, Family Man and (yes, eventually) Cuddly Toy.

Roachford played this gig as if it was a dress rehearsal for Wem-bley Stadium. In his mind and in the audience's, no doubt it was. PHILIP WATSON

## **Brahm works**

THE COSY setting of the **Reverb** Club at Islington's Market Tavern has played host to an impressive series of young singer/songwriters since the New Year. Most recent headliner, Sumishta Brahm — aka 13 Frightened Girls — has been attracting a considerable amount of record company interest of late, and received a rapturous ovation from an attentive audience.

Brahm is certainly the most exciting female songwriting talent to emerge on the London club scene for quite some time. Raised in California and living in the UK, she has the touch of genius of a Joni Mitchell or a Patti Smith while retaining the ability to write accessible pop songs. Jauntier uptempo numbers like Carousel and Lost At Sea have enormous single potential, but she is at her best on the slower, moodier songs, which showcases her remarkable voice. It's a voice which possesses a de-

lightful fragility, occasionally dipping to a whisper but then startling the listener by blurting out a phrase with surprising force. Her enormous dynamic range is matched by



GREEN ON Red's Dan Stuart and Chuck Prophet



THE LA's: Scallies scaling the pop heights

its range of expressiveness and uninhibited emotions. These qualities were most evident on songs like Be Your Own Sky, Paul Robeson and a superb new one called Soft Soft Heart.

the Midway through set. Sumishta switched from guitar to keyboards for ballads like This Is The Place and Somebody, compo-sitions that work equally well. The final song, Hell On Wheels, brings out the most impassioned perform-

ance of the evening. Bewitching, captivating and spellbinding are three adjectives that spring to mind ... it won't be long before plenty more will be added to her file of press cuttings. DAVID GILES

## **Dead sound**

IT SURELY can't be long before Liverpool's The La's are recognised for what they are — one of the most articulate but breathtakingly simplistic pop bands since those of the Sixties.

Picking up on the catchy rhythm structures and vocal harmonies of The Beatles and some subtle guitar injections, they have created a fresh, original sound.

At **The Marquee**, their growing following was fully evident and greeted each song with relish. The band was most effective when it combined electric and acoustic guitars — both complementing each other perfectly. The last single There She Goes

is a prime example with its drifting mid-tempo belying the love-struck vocal lament but what makes the group even more convincing is their diversity and seemingly effortless originality. This enabled them to move from

those gentler numbers to the brooding power of songs like Looking Glass which kept the audience in its grip throughout all of its nine minutes.

The La's are destined to become one of the most precious finds of the Eighties and while comparisons with The Beatles' lasting influence are foolish at this early stage, one can only hope that they can grow and stay with us for a long, long time to come. NICK ROBINSON

## M appeal

THE DRUMMER sits under an archway of white lights while two more lightbulbs on sticks pop to and fro at the front of the **Dingwalls** at the tront of the **Dingwars** stage like sitting ducks before a firing range. To the right, a double bass is being attacked by its bow, while the other three hillbilly gypsy-fashion victims are bouncing between harmonica, guitar, ac-cordion, organ and whiskey-

A&R

down-the-throat vocals. This is the very strangely named M Walking On The Water, and the excited students down the front confirm they are indeed German. And a bit psycho too.

M are apparently the cutting edge of German independence, which proves that life exists after electronic Teutonic rock and pop. Their Pogueish fervour is both a headstrong leap into the global folk roots field and a harking bock to their country's cabaret tradition; moody and very musical, with some seriously thoughtful melodies and a dextrous clash of accust cs and electrics.

The more rumbustious songs such as Skin On The Cacao and Party In The Cemetery work best in this lively, illuminated atmcs-phere, with less of their album's canny polka-Latin-party undertow in evidence, but instant communi-cation was the name of this game. MARTIN ASTON

## **Picture gallery**

WHATEVER INTERNAL combus tion fuels the pained emissions Symon Bye calls singing, it's not the stuff found inside an average pop vocalist. Fronting Gloucestershire four-piece This Picture at London's Borderline Club, his performance had an intensity which left him drained and breathless by the end of each tortuously emo-tional number. And, while the sound of his vocal kneaded the sound of his vocal kneaded the guts, similarly provoking lyrics about man plundering the country-side and the advantages of life over death made the effort seem justifiable.

This Picture write some of the most stirring folk-tinged rock or earth which on a good night car send mobs of their followers into frenzies to match Bye's pass on The strident drums, reverberating bass and, on some numbers, bouncing bongos carry the earthy Gaelic-style sentiments into tough er territory. In contrast, jangly guitar arpeggios, soothing pan pipes and a full repertoire of seductive intros entice the listener into a music which sounds familiar

yet indefinably refreshing. Tonight This Picture gallantly fought an unflattering sound system and sparsely populated — thanks to the tube strike — venue to emerge only a promise of their best. Despite the drawbacks, the gorgeously undulating rhythms of their strongest track, Naked Rain, are alone enough to convince that it's about time the record companies caught on to their appeal. SELINA WEBB

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Compiled by Gallup for the BPI, <i>Music Week</i> and BBC based on a sample of 500 record outlets. Incorporating 7", 12",	MUSIC WEEK	
Compiled by Gallup for the BPI, <i>Music Week</i> and BBC based on a sample of 500 record outlets. Incorporating 7", 12", Cassettes & CD single sales.		"The British Record Industry Charts © Social Surveys (Gallup Poll) Ltd 1989" Publication rights licensed exclusively to Music Week; broadcasting rights to the BBC. All rights reserved.
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24	38	REQUIEM London Boys	Teldec/WEA YZ 345(T) (W)
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26	35	ME MYSELF AND I	Big Life/Tommy BLR 7(T) (I/RT)
27	15	DON'T BE CRUEL Bobby Brown	MCA MCA(T) 1310 (F)
28	23	OF COURSE I'M LYING Yello	Mercury/Phonogram YELLO 3(12) (F)
29	28	ONLY THE LONELY T'Pau	Siren/Virgin SRN(T) 107 (E)
30	NEW	DO YOU BELIEVE IN SHAME? Duranduran	EMI DD 12 (E)
31	36	REAL LOVE Jody Watley	MCA MCA(T) 1324 (F)
32	39	THIS IS YOUR LIFE The Blow Monkeys	RCA PB 42695 (12 -PT 42696) (BMG)
33	34	WHAT DOES IT TAKE? Then Jerico	London LON(X) 223 (F)
34	31	BEAUTY'S ONLY SKIN DEEP Aswad	Mango/Island (12)MNG 105 (F)
35	40	PLEASE DON'T BE SCARED Barry Manilow	Arista 112186 (12 -612186) (BMG)



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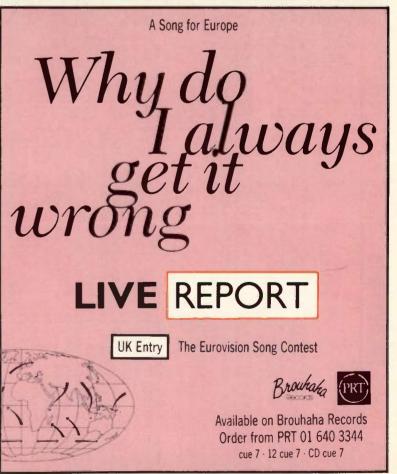
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4	NEW	WHO'S IN THE HOUSE The Beatmasters with Merlin	24	NEW	MAKE MY BODY ROCK (FEEL IT) Jomanda
5	2	I BEG YOUR PARDON Kon Kan	25	23	THAT'S HOW I'M LIVING Toni Scott
6	1	KEEP ON MOVIN' Soul II Soul feat. Caron Wheeler	26	NEW	JOY AND PAIN Rob Base & D.J. E-Z Rock
7	12	GOT TO KEEP ON Cookie Crew	27	31	GOOD THING Fine Young Connibals
	9	BABY I DON'T CARE Transvision Vomp	28	25	REAL LOVE Jody Watley
. 1	13	AMERICANOS Holly Johnson	29	NEW	DO YOU BELIEVE IN SHAME? Duranduran
10	NEW	THIS IS YOUR LAND Simple Minds	30	27	VOODOO RAY EP A Guy Called Gerald
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12	4	STRAIGHT UP Paula Abdul	32	35	THIS IS YOUR LIFE The Blow Monkeys OF COURSE I'M LYING
13	3	PEOPLE HOLD ON Coldcut featuring Lisa Stansfield	33	22	Yello DEVOTION
14	NEW	LULLABY The Cure	34	21	Ten City SLEEP TALK
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16	5	WHEN LOVE COMES TO TOWN U2 with B.B. King	30	24	PARADISE CITY
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	57	41	LEAVE ME ALONE Michael Jackson	Epic 6546727 (12:-6546726) (C)
	58	37	HELP O Bananarama-Lananeeneenoonoo	London LON(X) 222 (F)
	59	44	STOP O Sam Brown	A&M AM(Y) 440 (F)
	70	63	BROKEN ARROW Waterfront	Polydor WON(X) 3 (F)
	71	45	FAMILY MAN Roachford	CBS ROA(T) 5 (C)
	72	49	HEY MUSIC LOVER S'Xpress feat Eric & Billy	Rhythm King/Mute LEFT 30(T) (I/RT)
	73	56	BELFAST CHILD O Simple Minds	Virgin SMX(T) 3 (E)
	74	RE	GET BACK The Beatles with Billy Preston	Apple R 5777 (E)
E	75	NEW	THAT'S WHAT I THINK OF YO	DU WEA YZ 351(T) (W)



2 R LP REVIEWS

JOE JACKSON: Blaze Of Glory. A&M AMA 5249. You can always rely on Jackson to come up with something a little bit special. By tak-ing a reflective but by no means dated look at his past work, he has come up with a definitive collection of musical styles and moods that flow gracefully — each one show-ing a different side to Jackson's songwriting character. This should appeal to many tastes. NP

CAROLE KING: City Streets. Capitol EST 2029 Have fun by asking punters to identify the familiar voice set to the unexpected punchy Springsteen beat. Contrib-uting to King's first release in six years are Eric Clapton and Branford Marsalis. Courageous un Tapestry'esque sentiments pre-vail though King wisely doesn't let despair get the last word. Final track is an ace demo for Whitney Houston.

BONNIE RAITT: Nick Of Time. Capitol EST 2095. With her tenth album, the first for Capitol, Raitt is back doing what she does best out the best in their lyrics. With ex-cellent production by Don Was, Bonnie soars and struts with sympathetic backings from the Fabu-lous Thunderbirds and Crosby and Nash among numerous others. Nith a strong single — her own Nick Of Time — this should get good airplay from our more grown up stations. DL grown up stations.

COMMODORES: Rock Solid. Polydor 835 369-1. Fairly perfunc-tory release from the once-great

purveyors of soul-pop; this is the sound of them running out of ideas. Numbers like Grip and Miracle Man struggle to whip up any sort of a real groove, and the ballads — Thank You and Right Here'N Now — are downright embarrassing. Only Solitaire manages to re-mind us of the Seventies soul supremos the Commodores once were. DG



PETER CASE: The Man With The Blue Post-modern Fragmented **Neo-traditionalist** Guitar. Geffen 924 238-1. OK Pete, enough of this title tom-foolery and let's stick to the record, an excepcountry. All the right bods are in there (Ry Cooder, T Bone Burnett and so forth) but it's little Casey who steals the nod. Given the right push this could be huge and not ust another smug Q writers' preserve.

VARIOUS ARTISTS: The Of Bob Dylan. Start Songs STDL 20. To make a compilation from the myriad cover versions of Dylan's 500-song catalogue is such a good idea, it's surprising no one's done it before. Here, in chro-nological order of the compositions are the good, the bod and the wonderful, stretching from Sam Cooke's gospelly Blowin' In The Wind (1964) to Bonnie Raitt's thoughtful Let's Keep It Between Us (1982). The double-album is good

**GAMUT INTRODUCES:** 

value with 32 tracks and copies sleevenotes, though the CD has only 20 songs. With TV advertising this should sell well. **DL** 

VARIOUS: Artists For Animals - The Liberator. Deltic Records DELT CD3. Distribution: Pinnacle. The message is clear and put very effectively on this anti-vivisection/animal cruelty compilation. Some, like Shellyan Orphan, are direct in their lyrical approach while others like Durutti Column take a more subliminal approach. Either way, it's a diverse but thor-oughly listenable plea for compassion and change. NP

**GIPSY KINGS: Gipsy Kings. Tel**star STAR 2355. A superb collec-tion from the flamenco-poppers who hail from the Basque region of France. Even the mesmerising strumming of a dozen guitars can't rescue their version of My Way (A Mi Manera) from turkey status, but the other 11 tracks are pure bril-liance. A heady mixture of hell-forleather romps like the hit single Bamboleo, cool ballads and dreamy instrumentals. Basque in their glory! DG

HURRAH! The Beautiful. Records/Arista. Kitchenware KWLP 10. After a long break, Hurrah! return to once again weave those guitars within some impassioned vocals. Little has changed since the last album except that this is a slightly more studied set with more mellow moods. it lacks the immediacy of their debut but it could be a grower. NR



BILL PRITCHARD: Three Months Three Weeks And Two Days. Play It Again Sam BIAS 106. Third stab sees Pritchard lose most of his key failings to warble-in persuassively like a European Matt Johnson. Coloured bright and acoustic, he's at his very best, yet still feels capable of serving invective hilariously on Kenneth Baker. Splendid stuff overall, finding an artist at his most comfortable and a cert for those in-store, nab the DH curious plays.

STIFF LITTLE FINGERS: See You Up There. Virgin VGD 3515. A double album from the reformed Fingers, which shows they can still mix and match it in punk circles, headbanging on request, but that they've developed into professional musicians during their time off. It's a rabble-rousing expose for a rabble who're more secure now than they were when this music was originally performed, See You Up There includes essential leftist posturing and splendid versions of Alternative Ulster and Johnny Was. DEH

THE SEX CLARK FIVE: Strum & Drum. Subway. SUBORG 7. Distribution: Revolver/Cartel. Subway's continuing predilection for sweet, jangly pop has found the SC5 in NASA-land, Alabama, where they've combined their ultra-cool influences — essentially The Monkees, Beatles and dB's to make an idiosyncratic, unpredictable 20-track two-minute set. It's not a flavour of the month sound, but Subway has a very loyal following. A possible cult hit in the making. MA

TIM FINN: Tim Finn. Capitol EST 2088. Poor Tim. It must be a little galling that the third solo effort from the man who formed and led Split Enz is likely to be sold on back of young brother Neil's suc-cess with Crowded House. Not only do they share the same label but the latter's producer Mitchell Froom has been bought in as well. Sadly this is rather drippy, innox-ious stuff — not exactly unpleasant but all pretty anonymous.

THE PRESIDENT. Bring Yr Cam-era. Elektra Musician 960 799-1. Six Americans brought together in a free-form psycho-analytical jam that toots and drones through a number of "worthy" jams. Good vibes and heavy self expression abound, but this is for purists and people who've listened on the wild side. Still, Elliot Sharp has some nice moments with his guitar. **DEH** PAULA ABDUL: Forever Your Girl. Siren SRNLP19. The Straight Up girl debuts with a sturdy, wellproduced album with half a dozen similar formula efforts included to convince us of her staying power. Also on show are some mid-paced ballads and a couple of more interesting, less formal tunes, set into the structure to provide a little variation. In total it's everything you'd expect from a promoted popette whose voice has a lot more power than that chart topping 45 suggest-

BITCH MAGNET: Star Booty. What Goes On. GOES ON 27. Distribution: Rough Trade/Cartel. More US post-hardcore pentup adolescents with guitars get produced by Steve Albini, but Bitch Magnet's debut sounds like Albini just mode sure the studio was un-locked and the tea sugared. As rough as sandpaper, the vocals somewhere behind the drums, Star Booty's isn't the best underground pop by any means, and makes you wonder how soon the US boom will start bottoming out. Too much, too soon? MA



PHOEBE SNOW: Something Real. Elektra EKT 56. Hallelujah! Now this is what I call singing. The breathtaking instrument that is Snow's voice returns for the first time in eight years with a delicious mix of rock/jazz/blues/folk. There simply aren't enough releases like this where the range of grown women's emotions are so well ad-dressed. A&R Men please note we adult women want 'Something Real' more often. DK

CARDIACS: On Land And In The Sea. Alphabet Records: ALPH LP 012. Distribution: Pinnacle. Tim Smith gives us another piece of the jigsaw but still the picture remains unclear and yet fascinating to puzzle over. Nothing is straight for-ward in the Cardiacs' jumbled world of cut-up song structures and splintered, awkward lyrics. But this curious egg contains a wealth of perverse delights and is a challenge to listen to. ND

fIREHOSE: fROMOHIO. SST **Records SST39.** At last the album to lay the ghost of The Minutemen to rest. With a superb set of classy songs and expert musicianship fIREHOSE prove that they are at the forefront of current US guitar acts. Ed Crawford's guitar particu-larly shines with Mike Watts' bass work as strong as ever. Recent UK dates have shown that there is a market for them, and this could well see them get a high indie chart placing, if nothing more.

THE SNEETCHES. Sometimes That's All We Have. Creation CRELP 043. Sneetching, in the musical context, means displaying an interest in summer pop music that never once veers 'neath the never once veers never once veers nearn me delirious. Quite simply, when it comes to soft acoustic guitars, har-monies plucked from the palm trees and wizardly worm tunes, you'd have to get up somewhere around 4am to better The Sneetches. From California to your Sneetches. From Comortile them stay

LET'S ACTIVE. Every Dog Has His Day. IRS EIRSA 1001. Le's Active is former REM producer Mitch Easter's rock band, very much a band for those coves who prefer Sixties pop sensations to the equivalent techno-twits of the Eighties. Easter's guitaring, singing and writing on this, their third LP, is reaching something of a groovy plateau. One strategic Kershaw play and we could be looking at some well-deserved moolah making its way Let's Active's way. Let's hope so. DC

DISTRIBUTION OF Sidewaulk by Capercaillie (Green Linnet) is through Rough Trade/Cartel and not as published last week.

GENTLEMEN AND PLAYERS: Martin Aston, Dave Cavanagh, Robin Katz, John Ferguson, Leo Finlay, David Giles, Dave E Henderson, Duncan Holland, Dave Laing and Nick Robinson.

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**COTTENHAM, CAMBRIDGE CB4 4SP** 



MORRISSEY: Interesting Drug. (His Master's Voice/EMI (His Master's Voice/EMI (12)POP 1621). The Great Moz is back with an infectious, shuffling uptempo number, another new Morrissey/Street song and again produced by Stephen Street. With the help of the old Smiths crew and Kirsty MacColl on backing vocals, an another epic is destined to send the nation's sweet and tender youth swirling merrily round their bedrooms while the title and video gets up the nose of stuffy authorities who deserve nothing less.

THE BEATMASTERS WITH MER-LIN: Who's In The House. (Rhythm King LEFT 31(T)). Top notch hip-house exponents team up with wizard rapper of Bomb The Bass fame, Merlin, for an overpoweringly hip-swaying killer of a dance track which surely can't fail to sweep the clubs and become a massive hit.

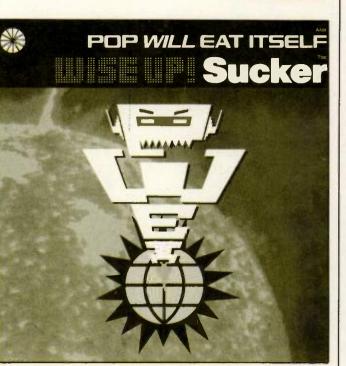


RICHIE RICH: Rockin' On The Go Go Scene. (Gee Street GEE(T) 12). Rockin' Richie Rich takes a step back to issue a bub-bling slice of Washington go go, with its hard, punchy rhythm sup-porting energetic all together percussion and a catchy vocal loop that should prove irresistible on the dancefloors of the nation.

INNER CITY: Ain't Nobody Bet-ter. (10/Virgin TEN(X/CD) 252). Techno genius Kevin Saunderson is back to see if he can make it three in a row after his massive success with the stunning dance hits Big Fun and Good Life. With characteristic mesmerising synths and clinical beats beneath Paris Gray's vocal, he can't really fail.

NATALIE COLE: Miss You Like Crazy. (EMI-USA (12/CD)MT 63). Natalie Cole trails a brand new album with this strong, sweeping ballad, where her soaring vo-cal talents are amply displayed among Michael Masser's dramatic and highly polished production.

POP WILL EAT ITSELF: Wise Up! Sucker. (RCA PB 42761(PT 42762)). The mad Poppie bunch celebrate their recent top 40 hit, the excellent Can U Dig It? with an-



SINGLES

**Reviewed by Jerry Smith** 

POP WILL Eat Itself: more sauawking stuff

other wild, sauawking blast of danceable electronic pop which should go on to conquer yet more hearts and minds to their cause.



THE DEL-LORDS: Cheyenne. (Enigma/Virgin ENV(T) 10). New York's rockin' Del-Lords issue a fine, strikingly catchy number from their low-key released, latest al-bum Based On A True Story. If the rest is as good as this excellent, guitar-lick powered track, it must be well worth searching out.

MIRACLE LEGION: You're The One Lee. (Rough Trade RTT 226). Well-regarded American duo deliver a simple, but highly effective tune, lifted from their new album, Me & Mr Ray, cleverly working around a sensitive vocal and its acoustic guitar accompaniment

MIKE & THE MECHANICS: Nobody Knows. (WEA U 7602(T/CD)). After the huge success of the Living Years single and album, Mike Rutherford's Mike & The Mechanics lift another strong, poignant track from their album, again given its distinctive feel by Paul Carrack's superb voice.

POISON: Your Mama Don't Dance. (Enigma/Capitol (12/CD) CL 523). After the massive worldwide success of their ballad Every Rose Has Its Thorn, Poison return with an ordinary slice of good-time rock'n'roll which is highly unlikely to enhance their reputation as wild, heavy rockers.

> THE FANATICS: Suburban Love Songs. (Chapter 22 12CHAP 38). Bright and refreshingly lively Birm-ingham-based band deliver an EP of engaging indie pop songs shot through with vim and verve in their ringing guitars and beguiling style. A band to keep an eye on.

THE TRAIN SET: Hold On. (Play

THE TRAIN SEI: Hold On. (Play Hard DEC 17). Long awaited fol-low-up to the Mancunian band's exceptional debut She's Gone, proves to be very disappointing. Previously chiming guitars have lost their edge and the vocal fails to take off. Don't discount them yet though, as they are sure to be back

CARDIACS: Baby Heart Dirt. (Alphabet ALPH 011). The fun-loving Cardiacs pave the way for a brand new LP, On Land And In The Sea, with this weird and chirpy

blast of eccentric wackyness. More

an orchestrated cat fight between guitar and violin, but still should please their fans.

XTC: King For A Day. (Virgin VS(T) 1177). Those wonderful, ec-centric XTC chappies have come

up with another fine song, lifted from their recent LP, Oranges & Lemons, and set, with its smooth

sound and catchy harmonies, to do even better than The Mayor Of Simpleton.



GAIL ANN DORSEY: Just Another Dream (WEA YZ 369(T/CD)). With one truly bril-liant, but sadly ignored, album, The Corporate World, under her multitalented belt, it's about time Gail Ann Dorsey had her first big hit and infectious pop like this track deserves to do that, just as much as her previous singles have.

# HER CHART **TOP**·40·SINGLES

2	3	BABY I DON'T CARE Transvision Vamp	MCA TVV6 (F)
3	2	FIREWOMAN The Cult	and the second se
4	4	THE BEAT(EN) GENERATION	Baggars Banquet BEG228 (W)
5	5	INTERNATIONAL RESCUE	Epic EMU8 (C)
6	8	ONLY THE MOMENT	
7	6	ROUND AND ROUND	Parlophone R6210 (E)
<u>/</u> 8	13	New Order FREE WORLD	Factory FAC263 (P)
9	18	Kirsty MacColl TYPICAL!	Virgin KMA1 (E)
-		Frazier Chorus LIKE PRINCES DO	Virgin VS1178 (E)
10	9	Diesel Park West LET'S GO ROUND THERE	Food FOOD19(F)
11	10	Darling Buds	Epic BLOND3 (C)
12	12	JOCELYN SQUARE	Fontana MONEY7 (F)
13	15	MONKEYS GONE TO HEAVEN	4AD AD904 (I/RT)
14	11	THE RATTLER Goodbye Mr MacKenzie	Capital CL522 (E)
15	27	WHEELS OF WONDER Kevin McDermott Orchestro	Island  S404 (F)
16	16	BIRDLAND EP Birdland	Lozy LAZY13 (I/RE)
17	14	DANCERAMA Sigue Sigue Sputnik	Parlophone \$\$\$5 (E)
18	-	SHE GIVES ME LOVE The Godfathers	Epic GFT4 (C)
19	17	EVERYTHING COUNTS (LIVE) Depeche Mode	Mute BONG1s (RT/SP)
20	23	MA AND PA Fishbone	
21		ANGEL VISIT	Epic ASH2 (C)
22	19	Thrashing Doves WHO WANTS TO BE THE DISCO KING	A&M AM 497 (F)
23		The Wonder Stuff WHITE KNUCKLE RIDE Danielle Dax	Połydor GONE6 (F)
24	21	WHEN I GROW UP Michelle Shocked	Awesome AOR23 (I/RT)
25	24	THE GOLDEN CALF	Cooking Vinyl LON219 (F)
26	22	Prefab Sprout VAGABONDS	Kitchenware SK41 (C)
27	20	New Model Army TAKE ME	EMI NMA8 (E)
27	20	Adult Net	Fontono BRX1 (F)
-	-	BIG SKY Hurrah! SWEET JANE	Kitchenware SK42 (BMG)
29	-	Cowboy Junkies BLOWN AWAY	Cooking Viny! FRYOOS (I/RE)
30	25	King Swamp SUN IS IN THE SKY	Virgin KSW2 (E)
31	32	The Seers INFO FREAKO	Hedd/Virgin HEDDS (E)
32	29	Jesus Jones	Food FOOD18 (E)
33	26	WHAT I AM Edie Brickell & The New Bohemians	Geffen GEF49 (W)
34	31	CAN'T BE SURE The Sundays	Rough Trade RT2" 8 (I/RT)
35	30	WAITING FOR MARY Pere Ubu	Fontana UBU2 (F)
36	-	HAVE LOVE WILL TRAVEL (EP) Crozyheod	Food/Partophone SGE2025 (E)
37	-	NEVER STOP Front 242	Red Rhino Europe RRETS (APT)
38	-	MADE OF STONE Stone Roses	Silvertone ORE2 (P)
39	28	FLESH A Split Second	Hm/London FFR23 (F)
40	38	TRAIN SURFING Inspiral Corpets	
-	111	ingen in para	Cow MOO2 II/NM

## TOP · 20 · ALBUMS

1	1	TECHNIQUE New Order	Factory FACT275 (P)
2	4	POP ART	Paciny PACIE/S [P]
		Transvision Vamp	MCA MCF3421 (F)
3	2	101 Depeche Mode	Mute STUMMS5 (RT/SP
4		DRESS FOR EXCESS	
		Sigue Sigue Sputnik THE INNOCENTS	Parlophone PCS7328 (E)
5	3	Erosure	Mute STUMMSS (RT/SP)
6	14	GREEN REM.	Worner Bros WX234 (W)
7	7	STRANGE KIND OF LOVE	
<u> </u>	· · ·	Love & Money THE TRINITY SESSION	Fontana SRLP7 (F)
8	9	Cowboy Junkies	Cooking Vinyl COOK11 (I/RE)
9	6	SHORT SHARP SHOCKED Michelle Shocked	Cooking Vinyl CVLP1 (F)
10	11	POP SAID	
		The Darling Buds EIGHT LEGGED GROOVE MACHINE	CB5 4628*41 (C)
11	13	The Wonderstuff	Polydor GONLPI (F)
12	8	ONE MAN CLAPPING	Rough Trade ONEMANT 1/RT)
13	16	THUNDER AND CONSOLATION	
14	15	SURFER ROSA	EMI EMC3552 (E)
14	15	Pixies	4AD CAD803 (I/RT)
15	•	HERE COME THE SNAKES Green On Red	Chino 8392941 (F)
16	10	SHAKESPEARE ALABAMA	
	-	SHOOTING RUBBERBANDS AT THE MOON	Food FOOD_P2 (E)
17	5	Edie Brickell & The New Bohemians	Geffen WX213 (W)
18	17	A CHANGE IN THE WEATHER Clive Gregson & Christine Collister	Special Delivery SPD1022 (I/NM)
19	19	HUNKPAPA Throwing Muses	4AD CAD901 (I/RT)
20	18	BUMMED	AND CADIOT (IVAL)
20	10	Happy Mondays	Factory FACT220 (P)
			the second s



MIKE & THE Mechanics: strong, poignant, distinctive

MUSIC WEEK 22 APRIL, 1989

#### 22 APRIL 1989

## TOP · 75 · ARTIST · ALBUMS

WHEN THE WORLD KNOWS YOUR NAME CBS 4633211 (C) 2 Deacon Blue (Warne Livesey/Deacon Blue) C:4633214/CD:4633212
2 3 9 Simply Red (Stewart Levine) C:WX 242C/CD:2446892
SONIC TEMPLE Beggars Banquet BEGA 98 (W) Cult (Bob Rock) C:BEGC 98/CD:BEGA 98CD
4 423 Gloria Estefan And Miami Sound Machine (Various) Epic 463125-1 (C) C:463125-4/CD:463125-
CLUB CLASSICS VOL ONE     10/Virgin DIX 82 (E)     SOUL II SOUL (Jozzy B)     C:CDIX 82/CD:DIXCD 82
6 2 4 LIKE A PRAYER ★ Madonna (Madonna/Leonard/Bray/Prince) Sire WX 239 (W) C:WX 239(C):9258442
7 910 THE RAW AND THE COOKED ● London 8280691 (F) Fine Young Cannibals (Cox/Steele/Gift/David Z) C:8280694/(C):8280692
APPETITE FOR DESTRUCTION●         Geffen WX 125 (W)           6 36         Guns 'N' Roses (Mike Clink)         C:WX 125C/CD:924148-2
9 7 9 DON'T BE CRUEL Marine Critic States (F) Bobby Brown (Various) C:MCFC 3425 (F) C:MCFC 3425/CD:DMCF 3425
FOREVER YOUR GIRL Siren/Virgin SRNLP 19 (E)
The second secon
12 NEW THE MET HET TITS THE MONKEES - GREATEST HITS K-TEINE 1432 (K) The Monkees (Various) C:CE 1432/CD:NCD 1432 13 10 6 Style SUBGULAR ADVENTURES OF THE STYLE COUNCIL © Polydor TSCTVI (F) 14 5 Style Council (Vicinity)
KICK ***     Mercury/Phonogram MERH 114 (F)
TE 1611 MYSTERY GIRL O Virgin V 2576 (E)
GIPSY KINGS Telstar STAR 2355 (BMG)
SOUTHSIDE Merrury/Phonogram 8381711 (F)
BAD         ++++++++++++++++++++++++++++++++++++
Michael Jackson (Quincy Jones/Michael Jackson) C:450290-4/CD:450290-2
ANCIENT HEAPT + WEAWY 210 (M)
ANCIENT INCANT ************************************
2 12 4 S'Express (Mark McGuire/Mark Moore) C:LEFTC 8/CD:LEFTC 8
Lloyd Cole & The Commotions (Various) C:8377364/CD:8377362
23 3615 POP ART MCA MCF 3421 (F) Transvision Vamp (D. Bridgeman/Zeus B. Held) C:MCFC 3421/CD:DMCF 3421 C:MCFC 3421/CD:DMCF 3421
24 17 7 STOP! • A&M AMA 5195 (F) Sam Brown (Sam Brown/Pete Brown) C:AMC 5195/CD:CDA 5195
25 1914 ROACHFORD  CB5 4606301 (C) CB5 4606304/CD: 460
26 COD DEEDS AND DIRTY RAGS GOODBYE MR MACKENZIE (Mack) C:TCEST 2089/CD:CDEST 2089
27 30 5 3 FEET HIGH AND RISING De La Soul (Prince Paul/De La Soul) C:DLSMC 1/CD:DLSCD 1 C:DLSMC 1/CD:DLSCD 1
28 18 27 THE GREATEST HITS COLLECTION *** London RAMA 5 (F) Bananarama (Various) C:KRAMC 5/CD:8281062
29 35 27 RATTLE AND HUM * * * Island U 27 (F) U2 (Jimmy lovine) C:UC 27/CD:CIDU 27
30 2452 THE INNOCENTS ** Mute STUMM 55 (I/RT/SP) Erasure (Stephen Hague) C:CSTUMM 55/CD:CDSTUMM 55
31 23 41 Kylie Minogue (Stock/Aitken/Waterman) C:HFC 3/CD:HFCD 3
32 22 78 Def Leppard (Robert John Lange/Nigel Green) C:HYSMC 1/CD:830675 2
33 21 5 ANOTHER PLACE AND TIME Warner Brothers WX 219 (W) Donna Summer (Stock/Aitken/Waterman) C:WX 219C/CD:2559762
34 29 25 THE TRAVELING WILBURYS * Wilbury/Warner Bros. WX 224 (W) The Traveling Wilburys (Otis & Nelson Wilbury) C:WX 224C/CD:925796-2
35 43 8 THE BIG AREA Then Jerico (Gary Langan/Bruce Lampcov) C:8281224/CD:8281222
36 2711 New Order (New Order) Factory FACT 275 (P) C:FACT 275C/CD:FACD 275C
<b>37</b> 34 26 THE LEGENDARY ROY ORBISON ** Telstor STAR 2330 (BMG) Roy Orbison (Various) C:STAC 2330/CD:TCD 2330
<b>38</b> 32 28 Enya (Nicky Ryan) C:WX 199C/CD:243875-2

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MASTERFILE				
YEAR	BOOK			
1987-	1988			
FULL 2	YEAR'S			
LIST	ING			
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18,000 SIN	GLES AND			
ALDUM KELE	Rata rius			
ARTIST	5' A-Z			
ABDUL, Paulo	INXS			
BLACK, ROCK AND RON	MIKE & THE MECHANICS 58 MINOGUE, Kylie 31			
BROWN, Bobby 9 BROWN, Som 24 CHAPMAN, Tracy 40	MONKES, Inc. 12 NEW ORDER. 36 O'NEAL, Alexander. 57 ORBISON, Roy. 15, 37 PET SHOP BOYS. 62 # PHANTOM OF THE			
BROS         71           BROWN, Bobby         9           BROWN, Som         24           CHAPMAN, Trocy         40           CHILDS, Ton         73           COLE, Lloyd &         73           COLE, Lloyd &         22           COSTELLO, FLLWS         39           Cuth         3	UPEKA			
Cult 3 DE BURGH, Chris 52 DE LA SOUL 27 DE CON BULE 1	POISON         51           REA, Chris         42           REED, Lou         60           ROACHFORD         25           S'EXPRESS         21           CHARD RED         24			
Lur.         3           DE BURGH, Chris.         52           DE LA SOUL         27           DEACON BLUE         1, 61           DEFLEPPARD         32           DEPECHE MODE         41           DIRE STRAITS.         45	REED, Lou         60           ROACHFORD         25           SYEXPRESS         21           SIAMPLY RED         2, 65           SOULI IS SOUL         5           STYLE COUNCIL         13           SUMMER, Donna         33           TPAU         66			
EDACLIDE 20 40	TEN CITY 48			
FAIRGROUND ATTRACTION	TIKARAM, Tanita			
MUSIC	TRIFFIDS, The 63 U2 29			
GIPSY KINGS	WASP			
RINE YOUNG         7           CANNIBALS         7           FLEETWOOD MAC	WILDE, Kim44           WILLIAMS, Alyson53           WOMACK &           WOMACK47           YAZZ43           YELLO76			
HUE AND CRY	/110/ /0			
Compiled by Gallup for the based on a sample of 500 To quality for a chart posit must have a dealer price of	BPI, Music Week and BBC conventional record outlets. tion LPs, Cassettes and CDs £2.00 or more.			
KEY TO CHART				

e of £2.00 or more.
s <sup>1</sup>
Label LP No. (Distributor) Cossette No./CD. Compact Disc No.

 <sup>#</sup> ■ PLATINUM (300,000 units)
 <sup>#</sup> Any mellipse of this level can be certified to provide
 for double platinum \*\* (600,000 units), treble platinum
 \*\*\* [90,000 units], updaruple platinum
 \*\*\* (1,200,000 units)
 <sup>#</sup> = GOLD (100,000 units)
 <sup>#</sup> = GOLD (100,000 units)
 <sup>#</sup> = SILVER (60,000 units)
 <sup>#</sup> = SILVER (60,000 units)
 <sup>#</sup> = GOLD (100,000 unit

Panel Sales compared to last week...-2% {WEEK 15}

39 33 10 SPIKE • Elvis Costello (Costello/H	Warner Bros WX 238 (W) C:WX 238C/CD:9258482
40 41 49 TRACY CHAPMAN ** Tracy Chapman (David H	* Elektra EKT 44 (W
41 28 5 Depeche Mode (Depech	Mute STUMM 101 (I/RT/SP
A D NEW LIGHT THROUG	HOLD WINDOWS ** WEA WX 200 (W
43 38 22 WANTED *	Big Life YAZZLP 1 (I/RT
	C:YAZZMC 1/CD:YAZZCD 1 MCA MCG 6030 (F
44 44 37 Kim Wilde (Ricki Wilde/T	
	C:VERHC 64/CD:836419-2 Warner Brothers WX 221 (W
46 4221 Fleetwood Mac (Various	
47 39 35 Womack & Womack (Ch	ris Blackwell) C:BRCA 519/CD:BRCD 515
40 5710 Ten City (Jefferson/Ten C	
49 26 2 LIVE IN THE UK Helloween (Tommy Hans	Noise/EMI EMC 3558 (E C:TCEMC 3558/CD:7923712
50 50 15 GN 'R LIES • Guns 'N' Roses (Guns 'N	
51 4711 OPEN UP AND SAY Poison (Tom Werman)	AAH! Capitol EST 2059 (E C:TCEST 2059/CD:CDEST 2055
52 54 28 FLYING COLOURS * Chris de Burgh (Paul Har	A&M AMA 5224 (F diman/Chris de Burgh) C:AMC 5224/CD:CDA 5224
53 49 5 RAW Alyson Williams (Alvin M	Def Jam/CBS 4632931 (C
54 46 20 REMOTE O Hue And Cry (Goldberg)	Circa/Virgin CIRCA 6 (E
E C FRAN THE ULTIMATE COLLE	
TRUELOVE WAYS	Telstar STAR 2339 (BMG
HEARSAY ***	C:STAC 2339/CD:TCD 2339 Tobu 450936-1 (C
	y Jam/Terry Lewis} C:450936-4/CD:450936-2 WEA WX 203 (W
59 59 47 Fairground Attraction (F	Attraction/Moloney) C:PK 71696/CD:PD 71696 Sire/WEA WX 246 (W
OU 5613 Lou Reed (Lou Reed/Free	
4859 Deacon Blue (Jon Kelly)	C:450549-4/CD:450549-2
• 4 61 27 Pet Shop Boys (Various)	Parlophone PCS 7325 (E C:TC PCS 7325/CD:CD PCS 7325
63 NEW THE BLACK SWAN The Triffids (Stephen Stre	Island ILPS 9928 (Fi eet/David McComb) C:ICT 9928/CD:CID 9928
64 71 22 ANY LOVE • Luther Vandross (Luther	Epic 462908-1 (C Vandross/Marcus Miller) C:462908-4/CD:462908-2
65 REP PICTURE BOOK ** Simply Red (Stewart Levi	ne) Elektra EKT 27 (W) C:EKT 27C/CD:960452-2
66 6316 RAGE * T'Pau (Roy Thomas Bake	r) Siren/Virgin SRNLF 20 (E) C:SRNMC 20/CD:CDSRN 20
67 GET EVEN * Brother Beyond (Various	Parlophone PC\$ 7327 (E)
68 58 98 THE CIRCUS * Erasure (Flood)	Mute STUMM 35 (I/RT/SP) C:CSTUMM 35/CD:CDSTUMM 35
69 PHANTOM OF THE O Various (Andrew Lloyd V	PERA * * Polydor POLH 33 (F)
FLAG	Mercury/Phonogram 83677B-, (F)
PUSH ****	C:836778-4/CD:836778-2 CBS 460629 1 (CI
STOP THE WORLD	C:460629 4/CD:463629 2 Supreme SU 5 (A)
BLACK, KOCK AND KO	N (Various) C:ZCSÚ 5/CD:CDSÚ 5 A&M AMA 5175 (R
WHITNEY + + + + +	
1398 Whitney Houston (Vario	
	Aitchell/Fordham/Padgham) C:CIRC 4/CD:CIRCD 4

#### PILATIONS $TOP \cdot 20$ CO •

1	14	NOW THAT'S WHAT I CALL MUSIC 14 Various (Various)	EMI NOW14 (E) C:TCNOW14/CD:CDNOW14
2	2 8	CHEEK TO CHEEK Various (Various)	CBS MOOD 6 (C C:MOODC 6/CD:MOODCD 6
3	4 15	DIRTY DANCING (OST) * * Various (Jimmy lenner/Bab Feiden)	RCA BL 86408 (BMG) C:BK 86408/CD:BD 86408
4	36	UNFORGETTABLE 2 Various (Various)	EMI EMTV 46 (E) C:TCEMTV 46/CD:CDP 7922352
5	7 15	BUSTER (OST) * * Various (Various)	Virgin V 2544 (E) C:TCV 2544/CD:CDV 2544
6	5 8	DEEP HEAT • Various (Various)	Telstor STAR 2345 (BMG) C:STAC 2345/CD:TCD 2345
7	8 15	THE PREMIERE COLLECTION * * * Various (Various)	Really Useful/Polydor ALWTV 1 (F) C:ALWTC 1/CD:837282-2
8	65	HIP HOUSE Various (Various)	Stylus SMR 974 (STY) C:SMC 974/CD:SMD 974
9	NEW	THE SINGER AND THE SONG Various (Variou)	Stylus SMR 975 (STY) C:SMC 975/CD:SMD 975
10	9 12	THE MARQUEE - 30 LEGENDARY YEARS Various (Various)	Polydor MQTV 1 (F) C:MQTVC 1/CD:8400102

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13 10	THE BLUES BROTHERS (OST) Various (Various)	Atlantic K 50715 (W) C:K 450715/CD:K 250715
12 11 8	AND ALL BECAUSE THE LADY LOVES  Various (Various)	Dover ADD 6 (C) C:ZDD 6/CD:CCD 5
13 17 2	THE SONGS OF BOB DYLAN O Various (Various)	Start STDL 20 (A) C:STDC 20/CD:SCD 2)
14 14 15	THE GREATEST LOVE 2  Various (Various)	Telstor STAR 2352 (BMG) C:STAC 2352/CD:TCD 2352
15 16 15	THE GREATEST LOVE * * Various (Various)	Telstar STAR 2316 (BMG) C:STAC 2316/CD:TCD 2315
16 NEW	DEEP HEAT — THE SECOND BURN Various	Telstar STAR 2355
17 10 5	HIP HOUSE - THE DEEPEST BEATS IN TOW Various (Various)	N K-Tel NE 1430 (K) C:CE 2430/CD:NCD 3433
18 12 12	COCKTAIL (OST)  Various (Various)	Elektra EKT 54 (W) C:EKT 54C/CD:9e08062
19 20 4	MORE DIRTY DANCING (OST) * Various (Various)	RCA BL 86965 (BMG) C:BK 86965/CD:BD 86965
20 NEW	TOP GUN (OST) * Various (Various)	CES 702 6 (C) C:40-702 6 CD CD-70295

## MUSIC VIDEO

# **Cliff is wired for vision**



IT'S THERE: Cliff Richard's Live And Guaranteed 1988! is released on PMI this month.

by Selina Webb CLIFF RICHARD's triple platinum Private Collection video has been followed by the release of Live And Guaranteed 1988!, the se-quel to Rock In Australia.

Leading PMI's batch of April releases, the hour-long performance tape features 13 tracks which span from older tunes such as We Don't Talk Any More and Devil Woman to the perennial star's more recent hits Two Hearts and the ballad Some People. Live And Guarante-ed 1988! has a dealer price of £6.50.

The diverse musical talents of Duranduran, Sheena Easton, Thomas Dolby and some of the world's most-respected guitarists are also feature in PMI's release package: 6ix By 3hree is a six-track EP containing tracks from Duranduran's Notorious and Big Thing albums. It runs for 23 minutes and has a dealer price of £5.21.

For Your Eyes Only (The Best Of Sheena Easton) chronicles Easton's transition from the guiding hand of Esther Rantzen to Prince protégée with 17 tracks: including Nine To Five, Modern Girl, For Your Eyes Only and Sugar Walls. It runs for an hour with a dealer price of  $\pounds 6.50$ .

The Golden Age Of Video (runthe cloud of the first Thomas Dolby re-lease since Live Wireless in 1983. The selection of 12 promos show the changes in Dolby's career and include Hyperactive and Airhead.

Completing the line up is Night Of The Guitar Volume One (running time 60 minutes, dealer price  $\pounds$ 6.50), an IRS Records release which shows some of the world's greatest exponents of the electric and acoustic guitar in action.

# A purple poser

Description (tracks) Timings/ Dealer Price

2 3 5 BRUCE SPRINGSTEEN: Video Anthology

1 1 3 U2: Rattle And Hum live.(2) tracks)/1hr 36min/£8.34

2 2 3 ERASURE: Innocents live (14 tracks)/5hr 6min/£6.95

MUSIC WEEK and Palace Video are offering dealers the chance to win sets of the latest music video releases featuring Prince and New Order. Following the success of the Sign Of The Times video, Lovesexy Live is a twin cassette, 127 minute release which includes 29 tracks recorded at last year's extravagant

tour by the Paisley Park supremo. New Order—Academy is also a concert video recorded live at Brixton Academy in 1987. Produc-ed and directed by Mike Mansfield, the nine-track video runs for 51 minutes.

Both Lovesexy Live and Academy are due for release on April

CIC VHR 2308

Virgin WD 491

CMV



RAIN DANCE: prizes of Prince's Lovesexy Live and New Order's Academy can be won by answering the four auestions below

24 but dealers can win copies by answering the following questions and sending the answers to: Alison Rowley at *Music Week*, Greater London House, Hampstead Road, London NW1 7QZ. Closing date is April 24. Open to retailers only:

Excluding the infamous Black album, how many LPs has Prince released to date? a) 10 b) 9 b) 8 c) 2. What is the name of the sexy dancer who has accompanied Prince on stage since the Sign Of The Times tour? a) Suzannah b) Cat Sheila E c) 3. Which of New Order's promos walked away with the BPI music video award in 1988? a) Blue Monday True Faith 6)

Touched By The Hand Of c) God 4. Blue Monday reached number three when re-released last year.

Who was responsible for the remix? a) Arthur Bakerb) Quincy Jonesc) Kevin Saunderson.

first two correct entires The drawn from the hat after the clos-ing date will each receive three sets of the Prince and New Order tapes plus boxer shorts and other aoodies.

<b>1</b>			
1.	2	LIVE A DDAVED M. J	Cine
-	3	LIKE A PRAYER, Madonna	Sire LR.S.
2	1	SHE DRIVES ME CRAZY, Fine Young Cannibals	EMI
3 4*	2	THE LOOK, Roxette	Delicious
4* 5*	7	FUNKY COLD MEDINA Tone-Loc	
-		I'LL BE THERE FOR YOU, Bon Jovi	Mercury Warner Brothers
6 7*	6	STAND, R.E.M.	Warner Bromers Mika
-	12	HEAVEN HELP ME, Deon Estus	Arista
8	5	GIRLYOU KNOW IT'S TRUE, Milli Vanilli	
9	4	ETERNAL FLAME, Bangles	Columbia
10*	14	SECOND CHANCE, Thiry Eight Special	A&M
11	10	YOUR MAMA DON'T DANCE, Poison	Enigma
12*	16	ROOM TO MOVE, Animation	Polydor
13*	15	ROCKET, Def Leppard	Mercury
14*	21	REAL LOVE, Jody Watley	MCA
15*	20	AFTER ALL, Cher & Peter Cetero	Geffen
16*	18	SINCERELY YOURS, Sweet Sensation	Atco
17*	22	FOREVER YOUR GIRL, Faula Abdul	Virgin
18*	19	THINKING OF YOU, So-Fire	Cutting
19	9	YOU GOT IT, Roy Orbisen	Virgin
20	8	SUPERWOMAN, Karyn White	Warner Brothers
21*	26	CULT OF PERSONALITY, Living Colour	Epic
22*	27	IKO IKO (From Rain Man), The Belle Stars	Copitol
23*	30	SOLDIER OF LOVE, Dorny Osmond	Capitol
24*	29	ROCK ON, Michael Darrian	Cypress
25*	31	ELECTRIC YOUTH, Debbie Gibson	Atlantic
26	24	ORINOCO FLOW (SAIL AWAY), Enyo	Geffen
27*	35	WIND BENEATH MY WINGS, Bette Midler	Atlantic
28*	38	EVERY LITTLE STEP, Bobby Brown	MCA
29*	33	SEVENTEEN, Winger	Atlantic
30	17	MY HEART CAN'T TELL YOU NO, Rod Stewart	Warner Brothers
31*	34	EVERLASTING LOVE, Howard Jones	Elektra
32	13	DREAMIN', Vanessa Williams	Wing
33*	-	PATIENCE, Guns N' Roses	Geffen
34	32	I WANNA BE THE ONE, Stevie B	LMR
35*	•	CLOSE MY EYES FOREVER, Lita Ford	RCA
36	36	BIRTHDAY SUIT, Johnny Kemp	Columbia
37*	-	I'LL BE LOVING YOU, New Kids On The Block	Columbia
38	25	THE LIVING YEARS, Miles & The Mechanics	Atlantic
39*	40	A SHOULDER TO CRY ON, Tommy Page	Sire
40*	-	WHERE ARE YOU NOW?, Jimmy Harnen with Synch	WTG

ТОР

#### ----\* \*

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

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

<b>5</b> <sup>3</sup> <sup>5</sup> Compilation (18 tracks)/1hr 30min/£9.04 490102
4 4 22 KYLIE MINOGUE: Kylie The Videos PWL Video Single (5 tracks)/20min/£6.25 VHF 3
5 9 31 MICHAEL JACKSON: Making Thriller Vestron Compilation/1hr/£6.95 MA 11000
6 5 3 NOW THAT'SMUSIC VIDEO 14 Virgin/PMI/PMV Compilation (15 tracks)/1hr/£6.95 Wirgin/PMI/PMV
7 11 21         BROS: The Big Push Tour         CMV           Live (10 tracks)/1hr/£6.95         49800 2
8 10 22 CLIFF RICHARD: Private Collection PMI Compilation (16 tracks)/54min/£6.50 MVPCR 1
9 6 3 KIM WILDE: Close Virgin Compilation (7 tracks)/28min/£5.56 VVC 526
10         7         5         DEPECHE MODE: 101 Compilation/1 hr 57min/£8.34         Virgin VVD 469
11 8 4 CLIFF RICHARD: Guaranteed Live '88 PMI Compilation (10 tracks)/1hr/£6.50 MVP 99 1179 3
12 NEW CLIFF RICHARD & THE SHADOWS: Thank Music Club/Video Col Live/53min/£3.47 MC 2012
13 13 46 MICHAEL JACKSON: Legend Continues Video Collection Compilation (22 tracks)/55min/£8.95 MU 1000
14         1         MADONNA: Ciao Italia         WEA           Live (16 tracks)/1hr 40min/£7.80         9381413
15         12         7         RUSH: A Show Of Hands         Channel 5           Live (14 tracks)/1hr 30min/£8.34         CFV 07812
16 NEW CRYSTAL GAYLE: In Concert Music Club/Video Col Live/55min/£3.47 Music Club/Video Col MC 2011
16 EVEN ROY ORBISON AND THE CANDY Music Club/Video Col Live (9 tracks)/25min/£3.47 Music Club/Video Col MC 2000
18         19         3         STIFF LITTLE FINGERS: See You         Virgin           Live (13 tracks)/55min/£6.95         VVD 510
19 17 5 BANANARAMA: The Greatest Hits Channel 5 Compilation (13 tracks)/45min/£6.95 CFV 07902
20 NEW PAVAROTTI Music Club/Video Col

Compiled by Gallup for Music Week (© 1989

PAGE 32

KICK HAS SOLD OVER 900,000 COPIES IN THE U.K. & OVER 7 MILLION WORLDWIDE IT HAS BEEN IN THE CHARTS FOR OVER 70 CONTINUOUS WEEKS OVER 11/2 MILLION PEOPLE SAW INXS ON THEIR WORLD TOUR KICK INCLUDES THE HITS: NEED YOU TONIGHT, NEW SENSATION, DEVIL INSIDE, NEVER TEAR US APART & NOW MYSTIFY

#### KICK – THE NEXT PHASE CONTINUES WITH A **HEAVYWEIGHT TV CAMPAIGN** IN THE LONDON – THAMES/LWT, YORKSHIRE, TYNE TEES & TSW AREAS FROM W/C 17 APRIL SUPPORTED BY A CAPITAL RADIO CAMPAIGN

BACKED BY A HUGE **NATIONAL INSTORE CAMPAIGN** TO INCLUDE WOOLWORTHS & ALL MAJOR RETAILERS, DEPARTMENT STORES, SUPERMARKETS ETC

> KICK OF COURSE, IS NOT THE ONLY GREAT ALBUM FROM INXS -'LISTEN LIKE THIEVES' 'SHABOOH SHOOBAH' & 'THE SWING'



.

THE LP KICK (MERH 114) CHROME CASSETTE (MERHC 114) AND COMPACT DISC (832721-2)

## AIRWAVES

## Super Gold dishes up ILR network

by Bob Tyler A NEW satellite delivered radio service, Super Gold, is to be launched at the beginning of July. Intended as a sustaining service for ILR stations who broadcast an AM Gold service, this is the first of many formats to come from a new company, Telstar Satellite Music Network.

Super Gold will be programmed by GWR Oldies presenter, Tony Giliham and operate from studios in Essex with a sales office in Oxfordshire and its head office in Hertfordshire.

The new service will earn its money in two ways. Stations will pay an affiliation fee, based on

their local rate card and Super Gold will sell two minutes of national advertising within the programmes. Two special evening closed-user slots are also planned says managing director Graham Kentsley: "We will have a 6pm courier slot, for internal use and we are also planning an evening service from 7-11pm to supply music

to pubs and clubs. He adds that two expatriate English radio stations in Europe and about six UK stations have expressed an interest in Super Gold's programme service.

Another satellite station, Radio Nova, closed down recently because of the lack of Pan-Europe in-

Kershaw's comments arew a chal-lenge from Paul Robinson of Chil-tern Radio ("Don't you think some people might want 'wallpaper' in the day, not what you play?"). But support came from Piccadilly's Robin Ross and Radio One pro-

ducer Kevin Howlett who said: "I think you can mix the popular with

The Conference also heard from record producers Gus Dudgeon and Robin Millar. Dudgeon want-

ed more programming for the over-30s 'Q' listener, while Millar

reminded the radio community that "what you people play directly af-fects the music I'm allowed to

said that the new incremental sta-

tions would need to find funds to

promote themselves to the public.

the surprises."

terest. And Radio Radio is losing ground in the small UK market and not charging radio stations for its service.

To see the growth of new ser-vices such as Super Gold, barriers among European advertisers must be broken down. Local and national radio will need to expand at a much faster rate to provide specific audience markets — categories of listeners rather than just listeners.

## Pact ahead in race for contract

A GREEK community group and a Black music consortium have join-ed forces to steal a march of their 11 rivals in the race for the Haringey (North London) incremental ILR contract.

A total of 28 groups were competing for the five franchises in the IBA's second batch of local stations applications closed last week.

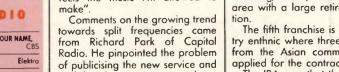
In Haringey, London Greek Radio has applied to share the airtime of the ethnic FM station in association with WNK Radio.

Elsewhere, groups with links to existing independent stations are strongly placed to win the franchises

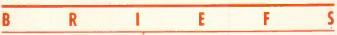
Among them are: Island Radio (Isle Of Wight), which is associated with Ocean Sound and faces six competitors, Sunderland Commu-nity Radio (supported by Metro) which will do battle with Sun FM, headed by experienced broad-caster Mike Grehan and Vintage Radio, which is backed by Radio Orwell, in the tussle for the Tendring, Essex, franchise in an area with a large retired popula-

The fifth franchise is the Coventry enthnic where three groupings from the Asian community have applied for the contract.

of the contracts will be announced



The IBA says that the awarding by the end of May.



THE SALE of any new radio franchises is to be prohibited for two years or until the formation of the new Radio Authority, the IBA's Peter Baldwin told the Radio Programme Controllers' Conference at Le Touquet last week. The meet-ing — organised by PPM Radio Waves — also heard Roger Lewis, of Radio One, concede that future radio research will almost certainly be on an industry-wide basis, eliminating the sometimes conflicting evidence presented by the existing BBC and JICRAR systems.

THE ILR franchise for Yeovil and Taunton has been awarded to SomerSound, a company part-owned by Ocean Sound and Devonair (itself part of the Capital Radio group). SomerSound beat three other applicants for the station

• CHRIS TARRANT, Andy Ker-shaw, Les Ross, and the Nelson Mandela Birthday Concert are nominees for the Sony Radio Awards to be presented in London on 24 April. Also included among the 86 nominations is Independent Radio Drama productions.

• THE CURRENT series of Big World Cafe has been sold to Bravo Cable Network of the US by the programme's co-producer, Picture Music International. PMI television sales manager Dawn Stevenson says that "a substantial number" of other foreign licences are also under negotiation while hopes are high that Channel Four will commission a second series of Big World Cafe.

PLEASE SEND all TV and radio news and information to Sarah Davis at Music Week.

ALLMOND, MARC Only The Moment         2arloabone         10         12           ASWAD Beaury's Only Stan Disage         Mongo         16         22           BANGLES, THE Elternol Rome         CBS         33         88           BEE CARSTERS WITH MERLIN Who's In The House         Rhythm King         13         8           BEE CARSTERS WITH MERLIN Who's In The House         Rhythm King         13         8           BEE CARSTERS This Is Your Life         RCA         14         15           BROWN, BOBBY Don't BC Cruel         MCA         14         15           BROUCHTERT ZYDECO Make A Chonge         Island         13         9           COLE, NATALLE Miss You Like Crazy         EMI-Monhetton         4         13           COLE, NATALLE Miss You Like Crazy         EMI-Monhetton         4         13           COLE, THE Luiloby         Polydar         9         -           DONOVAN, JASON Too Many Broken Historis         PWL         6         22           DURADURAN DO You Believe In Shame?         EMI         4         -           FILLCIANO, JOSE Never Gonone Chonge         Coumbia         -         -           FILLISON SUN JS Spicial         Virgin         16         17           RAJELE CHOMENT Symbol			15 37 27 39 42 12 38 28 27  26 29 32 12 10 17  35 26 13 9 38 19 11 12 4 20 13	13 38 36 40 40 7 34 24 31  26 32 27 11 20  38 12  11 35 29  17 38	84 4 47 31 1  59 39 39 15  81 11 66 21 20  6  6  7 9 19 19 50  53
ALUAL Straight Up         Siren         17         24           ALMOND, MARC Only Sen Deep         Mange         16         22           ASWAD Beavly's Only Sen Deep         Mange         13         8           BEATMASTERS with MERLIN Who's In The House         Rhythm King         13         8           BEATMASTERS with MERLIN Who's In The House         Rhythm King         13         8           BEE GEES Ordinary Lives         Warner Brothers         12         13           BLOW MONKEYS This Is Your Life         RCA         14         15           BUCKWHEAT ZYDECO Make A Change         Island         13         9           COLL CAUT Recipie Hold On         Ahead Of Our Time         23         22           COLL, NATALIE Kins' You Life Crazy         EMI-Monhorton         4         -           COLL, THE Fire Woman         Beggars Benquet         4         13           CULL, THE Fire Woman         Beggars Benquet         4         -           CULL, THE Fire Woman         Beggars Benquet         4         -           FETHERIDGE, MELISSA Bring Me Some Water         Island         5         -           FETHERIDGE, MELISSA Dring Me Some Water         Island         16         -           FELL CARNO, JOSE Neere Gonne	B           B           B           B           B           B	B           A           B           B           B           A           B           A           B           C           A           C           A           C           A           C           A           C           A           C           A           C           A           C           A           C           A           A           A           A           A           A           A           A           A           A	37           27           39           42           12           38           28           28           27           38           27           12           38           27           26           29           32           12           10           17              35           26           13           9           38           19           11           24           20	38         36           36         40           40         7           34         24           31         -           26         32           27         11           20         -           -         38           12         -           35         29           -         17	4 47 31 1 59 39 39 15 55 81 11 11 66 21 20 - - 6 - - - 7 19 50 -
ALLOND, MARC Only The Moment         Parloshome         10         12           ASWAD Beavy's Only San Datep         Mongo         16         22           ANGLES, THE Eternel Bone         CBS         23         18           BETMASTERS WIM MERLIN Who's in The House         Rhythm King         13         8           BECM MONKETS This by Cour Life         RCA         17         11           BROWN, BOBBY Don's Be Cruel         MCA         14         15           UCKWHEAT ZTDECO Make A Change         Island         3         9           ChinA CRISIS Saint Saviou's Square         Virgin         6         9           COLD CUT People Hold On         Ahead Of Our Time         7         2           COURE, THE Lulidoy         Pohyder         9         -           DEL-LORDS, THE Cheyenne         Enigmo         5         7           DORNOVAN, JASON Too Mony Broken Huart         16         22           DURANDURAN DO You Believe In Shame?         EMI         4            FILE CLIANO, JOSE Newer Gonne Chonge         Coumbid          -           FILE YOUNG CANNIBALS Good Thing London         10         -         -           TFALE STAW With Every Heambest         RCA         <	B           B           B           B           B           B	B           A           B           B           B           A           B           A           B           C           A           C           A           C           A           C           A           C           A           C           A           C           A           C           A           C           A           A           A           A           A           A           A           A           A           A	27 39 42 12 38 28 27 - 26 29 32 12 10 17 - 35 26 13 35 26 13 38 19 11 24 20	36         40           40         7           34         24           31         -           -         26           32         27           11         20           -         -           38         12           -         11           35         29           -         17	47 31 1  59 39 15  81 111 66 21 20  6  6  19 50 
ASWAD Beouty's Only Sein Diesp         Mango         16         22           ANGLES, THE Enron Bone         CBS         23         18           BEATMASTERS with MERLIN Who's In The House         Rhythm King         13         8           BE CEES Ordinory Lives         Warner Brothers         12         13           BLOW MONKETS This Is Your Life         RCA         17         11           BROWN, BOBBY Don't Be Cruel         MCA         14         15           BUCKWHEAT ZYDECO Make A Change         Island         13         9           COLD CUT People Hold On         Ahead Of Our Time         23         22           COLL, NATALIE Miss You Like Crazy         EMI-Monhorton         4            COULT, THE Fire Woman         Beggars Banget         4         13           CUIR, THE Luilaby         Polydar         9            DONOVAN, JASON Too Many Broken Hieraris         PML         6         22           DURANDURAN Do You Belever In Shome?         RL         6            FEILCIANO, JOSE Never Gonne Change         Coumbin             FUE STAX With Every Hearbest         RCA         -         -         -           FILE STAR With Kerey Hearbest	B       A       B       B       B	B A B B B B A A 	39           42           12           38           28           27           -           26           29           32           12           10           17           -           35           26           13           9           38           19           11           24           20	40 40 7 34 24 31  26 32 27 11 20  38 12  38 12  11 35 29  17	31           1              59           39           15              81           111           66           21           20              6              6              19           50
Standards         Standards <ttandards< td="">         Standards         S</ttandards<>	A B B B B 		42 12 38 28 27  26 29 32 12 10 17  35 26 13 9 38 19 11 24 20	40 7 34 24 31  26 32 27 11 20  38 12  11 35 29  17	
BEATMASTERS with MERLIN Who's in The House         Rhythm King         13         8           BEE GES Ordinary Lores         Warner Brathers         12         13           BLOW MONKEYS This Is Your Life         RCA         17         11           BROWN, BOSP Don't Be Cruel         MCA         14         15           BLOCKWHEAT ZYDECO Acke A Change         Island         13         9           CHINA CRISIS Saint Sarwour's Square         Virgin         6         9           COLD CUT People Hold On         Ahead Of Our Time         23         22           COLE, NATALLE Miss You Like Crazy         EMI Manharton         4            DEL-CODS, THE Lullaby         Polyder         9            DEL-LORDS, THE Cheyenne         Enigma         5         7           DORNOVAN, JASON Too Many Broken Hisarts         PML         6         22           DURANDURG CANNIBALS Good Thing         London         25         25         5           FIVE STAR With Every Hearbeat         RCA           -           FRAZIERCHORUS Typicall         Urgin         -         -         -           FUNE YOUNG CANNIBALS Good Thing         London         10         10         - <tr< td=""><td>B           B           B           B          </td><td></td><td>38           28           27           -           26           29           32           12           10           17           -           35           26           13           9           38           19           11           24           20</td><td>34         24           31         -           -         26           32         27           11         20           -         -           38         12           -         -           11         35           29         -           17</td><td>39       15       -       81       11       66       21       20       -       6       -       6       -       19       50       -</td></tr<>	B           B           B           B		38           28           27           -           26           29           32           12           10           17           -           35           26           13           9           38           19           11           24           20	34         24           31         -           -         26           32         27           11         20           -         -           38         12           -         -           11         35           29         -           17	39       15       -       81       11       66       21       20       -       6       -       6       -       19       50       -
BEE CEES Ordinary Lives         Warner Brothert         12         13           BLOW MONKEYS This Is Your Life         RCA         17         11           BROWN, BCBBY Don'B & Cruel         MCA         14         15           BUCKWHEAT ZYDECO Make A Change         Island         13         9           COLD CUT People Hold On         Ahead Of Our Time         23         22           COLL, NATALIE Miss You Like Crazy         EMI-Manhaftan         4            COOKIE CREW Got To Keep On         ffrr         5         4           CULT, THE Fire Wonna         Beggars Benguet         8         13           CURE, TME Lußlaby         Polydor         9            DEL-LORDS, THE Cheyenne         Enigma         5         -           FILTERTUCE, MELISSA Bring Me Some Water         Island         5         -           FILE TOUNG CANINBALS Good Thing         London         15         -           FILE STAR With Every Hearbeat         RCA         -         -         -           FRAZIER CHORUS Typical!         Virgin         -         -         -           FILE STAR With Every Hearbeat         RCA         10         -         -           FRAZIER CHORUS Typical!	B B B A A 	B B A 	28 27  26 29 32 12 10 17  35 26 13 9 38 19 11 24 20	24 31  26 32 27 11 20  38 12  11 35 29  17	39       15       -       81       11       66       21       20       -       6       -       6       -       19       50       -
BLOW MONKEYS This is Your Life         RCA         17         11           BROWN, BOBBY Don't Be Cruel         MCA         14         15           BROWN, BOBBY Don't Be Cruel         MCA         13         9           CHINA CRISIS Sain Sarvour's Square         Wirgin         6         9           COLD CUT People Hold On         Ahead Of Our Time         23         22           COLLE, NATALIE Miss You Like Crazy         EMI-Manhottan         4            COUKE, THE Kiew Gonta Keep On         ffrr         5         4           CURF, THE Lillaby         Polydor         9            DEL-LORDS, THE Cheyenne         Enigma         5         7           DONVAN, JASON Too Many Broken Hiearts         PWL         16         22           DURANDURAN DO You Believe In Shame?         EMI         4            FILHERIDGE, MELISSA Bring Mc Same Water         Island         10            FRANKLIN, ARETHA/ELTON JOHT Through The 3torn Aristo         10            FRANKLIN, ARETHA/ELTON JOHT Through The 3torn Aristo         10            RANKLIN, ARTHA/ELTON JOHT Through The 3torn'Aristo         10            IVIES OX Intemation and scaue         WEA	B B A A 	B 	27  26 29 32 12 10 17  35 26 13 9 38 19 11 24 20	31  26 32 27 11 20   38 12  11 35 29  17	15              81           11           66           21           20              6              6              19           50
BROWN, BOBBY Don't Be Gruei         MCA         14         15           BUCKWHEAT ZYDECO Make A Change         Island         13         9           CNINA CRISTS Saint Savour's Square         Virgin         6         9           COLD CUT People Hold On         Ahead Of Our Time         23         22           COCIE, INATALL Kins' You Like Crazy         EMI-Manhartan         4            COOKIE CREW Gon To Keep On         ffrr         5         4           CULT, THE Hirl Kuis You Like Crazy         EMI-Manhartan         4            COOLDS, THE Lullaby         Polydor         9            DEL-LORDS, THE Cheyenne         Enigmo         5         7.           DONOVAN, JASON Too Many Broken Huarts         PMI         4            FINE YOUNG CANNIBALS Good Thing         London         25         25           FIVE STAR With Every Heartbeat         RCA         -            RAXIERAY, LIN, ARETHA/ELTON JOHN Through The Biorm Arista         10            FINE YOUNG CANNIBALS Good Thing         London         13         16           GUISN Y ROSES Paradise Chy         Geffen         12         19           HERANIDEZ All My Love         Epic         3 </td <td>B </td> <td>B </td> <td></td> <td></td> <td></td>	B 	B 			
BUCKWHEAT ZYDECO Make A Change       Island       13       9         CHINA CRISIS Saint Sarwau's Square       Virgin       6       9         COLD CUT People Hold On       A head Of Our Time       23       22         COLE, NATALIE Miss You Like Crazy       EMI-Manhattan       4	A B B A A A A A A A B B B B B B B		29 32 12 10 17  35 26 13 9 38 19 38 19 11 24 20	32 27 11 20  38 12  11 35 29  17	81 11 666 21 20  6   19 50 
CHINA CRISIS Saint Savious's Square       Virgin       6       9         COLD CUT People Hold On       Ahead Of Our Time       23       22         COLE, NATALLE Miss You Like Crazy       EMI-Manhantan       4          COULT, THE Fire Woman       Beggars Benquet       4       13         CURE, TME Lußlaby       Pohydor       9          DEL-LORDS, THE Cheyenne       Enigma       5       7         DONOVAN, JASON Too Many Broken Huarts       PWL       16       22         DURANDURAN Do You Believe In Shame?       EMI       4          FILE CLORDS, THE Cheyenne       Coumbia       -          FILE TOUNG CANNIBALS Good Thing       London       25       25         FIVE STAR With Every Hearbead       RCA       -          FRAXLIN, ARTHA/ELTON JOHN Through The Biorn Arista       10       -         FRAXLIN, RATHA/ELTON NOHN Through The Biorn Arista       10       10         INSER OLY ANI'N Nobody Better       10       4       7         INSER OLY ANI'N Nobody Better       10       4       7         INSE Mystiffy       CBS       18       13       11         INRER CLY ANI'N Nobedy Envers       Capitol       5			29 32 12 10 17  35 26 13 9 38 19 38 19 11 24 20	32 27 11 20  38 12  11 35 29  17	11 66 21 20  6  19 50 
COLE, NATALIE Miss You Like Crazy       EMI-Manihartan       4			32 12 10 17 	27 11 20  38 12  11 35 29  17	66 21 20  6  19 50 
COOKIE CREW Goi To Keep On         Hrr         5         4           CULT, THE Fire Woman         Beggars Benquet         4         13           CURE, THE Lullaby         Pohydor         9            DEL-LORDS, THE Cheyenne         Enigma         5         7           DONOVAN, JASON Too Many Broken Hisaris         PWL         6         22           DONOVAN, JASON Too Many Broken Hisaris         PWL         6            FEHERIDGE, MELISSA Bring Me Some Water         Island         5            FINE YOUNG CANNIBALS Good Thing         London         25         25           FIVE STAR With Every Heartbeot         RCA             FRAIKLIN, ARTHAVELTON JOHN Through The Storm Aristo         10            RAXILIN, ARTHAVELTON JOHN Through The Storm Aristo         10            RAXILIN, ARTHAVELTON JOHN Through The Storm Aristo         10         4         7           NIXS Mysifiy         CBS         18         13         116           GUNS N' ROSES Paradise Chy         Geffen         12         12           INRE CITY Ain't Nobody Better         10         4         7           INXS Mysifiy         CBS         18         13			12 10 17  35 26 13 9 38 19 38 19 11 24 20	11 20  38 12  11 35 29  17	21 20  6  19 50 
COOKIE CREW Got To Keep On         Hrr         S         4           CULT, THE Fire Woman         Beggars Benquet         4         13           CURE, THE Lullaby         Pohydor         9            DEL-LORDS, THE Cheyenne         Enigma         7           DONOVAN, JASON Too Many Broken Hisaris         PWL         16         22           DURANDURAN Do You Believe In Shame?         EMI         4            FILECIANO, JOSE Never Gonne Change         Courbin             FILE YOUNG CANNIBALS Good Thing         London         25         25           FIVE STAR With Every Heartbeat         RCA             FRANKLIN, ARETHAZELTON JOIN Through The Storm Aristo         10            FRAXIEN, ARETHAZELTON JOIN Through The Storm Aristo         13         116           GUNS N' ROSES Paradise City         Geffen         12         19           HERNANDEZ All My Love         Epic         3         11           INRE CITY Ain't Nobody Better         10         4         7           INS Mystify         CBS         18         13           JARREAU, AL All Or Nothing At All         WEA            INGDOM COME Da You Like H?			10 17 	20  38 12  11 35 29  17	20  6  19 50 
CURE, THE Lublacity       Polydor       9       —         DEL-LORDS, THE Cheyenne       Enigma       S       7         DONOVAN, JASON Too Many Broken Hitaris       PVIL       16       22         DURANDURAN Do Yoo Beleve In Shame?       EMIL       4       —         ETHERIDGE, MELISSA Bring Me Some Water       Island       5       —         FILICIANO, JOSE Never Gonne Change       Coumbin       —       —         FINE YOUNG CANNIBALS Good Thing       London       25       25         FIVE STAR With Every Heartbeat       RCA       —       —         RAZIER CHORUS Typicol!       Virigin       —       —         FIVE STAR With Every Heartbeat       RCA       13       11         INNER CITY Ain't Nobody Better       10       4       7         RAZIBOX International Rescue       WEA       13       13         IARREAU, AL All Or Nothing At All       WEA       —       —         INING CAROLE Chy Streets       Capital       —       —         KING, CAROLE Chy Streets       Capital       —       —         KING, CAROLE KAY Streets       Capital       15       —         MACOLY KURSTY Free World       Virigin       14       15			17 	 38 12  11 35 29  17	 6   19 50 
DOLLLORDS, THE Cheyenne       Enigma       5       7         DONOVAN, JASON Too Many Broken Hisarts       PWL       16       22         DURANDURAN Do You Believe In Shame?       EMI       4          ETHERIDGE, MELISSA Bring Me Some Water       Island       5          FELICIANO, JOSE Never Gonne Chonge       Columbia           FRANKLIN, ARETHA/ELTON JOHN Through The Storm Aristo       10          FRAZIER CHORUS Typical!       Virgin           FRAZIER CHORUS Typical!       Virgin           INER CITY Ain't Nobody Better       10       4       7         INXES Mystify       CBS       18       13         JARREAU, AL All Or Nothing AI All       WEA           JONNSON, HOLLY Amencanos       MCA       21       21         KING CAROLE Chy Streets       Capitol       7       19         LONDON BOYS Requem       WEA           MATTALS Pressure Drop       Isknown       4          MACCOLL, KIRSTY Free World       Virgin       15          MACCOLL, KIRSTY Free World       Virgin       5          MAT	A 	A 			  19 50 
DONOVAN, JASON Too Many Broken Hearts       PWL       16       22         DURANDURAN Do You Believe In Shame?       EMI       4          FTHERIDGE, MELISSA Bring Me Some Water       Island       5          FELICIANO, JOSE Never Gonne Change       Corumbia           FRAYON, RASCHARD, Meer Gonne Change       Corumbia           FRAIKLIN, ARETHA/ELTON JOIN Through The Storm Aristo       10          FRAIKLIN, RETHA/ELTON JOIN Through The Storm Aristo       10          FRAIXLIN, RETHA/ELTON JOIN Through The Storm Aristo       10          FUZZBOX International Rescue       WEA       13       116         GUNS N'R OSES Paradise Chy       Geffen       12       19         HERNANDEZ All My Love       Epic       13       111         NNER CITY Ain't Nobody Better       10       4       7         NIXS Mysiffy       CBS       18       13       14         IARREAU, AL All Or Nothing At All       WEA        -         IONSON, HOLLY Amencanos       MCA       21       21         INGO COME Do You Like H?       Polydor       6          KING, CAROLE Chy Sterets       Capitol       7<		A 	35 26 13 9 38 19 11 24 20	38 12  11 35 29  17	  19 50 
DURAND DURAN Do You Beleve In Shame?     EMI     4        ETHERIDGE, MELISSA Bring Me Some Water     Island     5        FELICIANO, JOSE Never Gonne Change     Corumbia        FINE YOUNG CANNIBALS Good Thing     London     25     25       FIVE STAR Writh Every Heartbeat     RCA         FRANKLIN, ARETHA/ELTON JOHN Through The Storm Aristo     10        FRAZIER CHORUS Typicoll     Virgin         GUNS N' ROSES Paradise City     Geffen     12     19       HERNANDEZ All My Love     Epic     13     11       INNER CITY Ain't Nobody Better     10     4     7       INXS Mystiffy     CBS     18     13       JARREAU, AL All Or Nothing At All     WEA        IONNSON, HOLLY Amencanos     MCA     21     21       KING, CAROLE City Streets     Capitol         KINGDOM COME Da You Like It?     Polydor     6        MACOOLL, KIRSTY Free World     Virgin     14     15       MADONNA Like A Prayer     WEA     -        MATLS Pressure Drap     Iaknown     4        MICDERMOTT, KEVIN Wheels Of Wonder     Island     4     5       MIDNIGHT OLI. Beds Ar			26 13 9 38 19 11 24 20	12  11 35 29  17	  19 50 
ETHERIDGE, MELISSA Bring Me Some Water       Island       5       —         FELICIANO, JOSE Never Gonne Chonge       Corumbia       —       —         FINE YOUNG CANNIBALS Good Thing       London       25       25         FIVE STAR With Every Heartbeat       RCA       —       —         RANKLIN, ARETHA/ELTON JOHN Through The 3torm Aristo       10       —         FRAZIER CHORUS Typikell       Virgin       —       —         FUZ SDX International Rescue       WEA       13       116         GUNS N' ROSES Paradise City       Geffen       12       19         HERNANDEZ All My Love       Epic       13       111         INNER CITY Ain't Nobody Better       10       4       7         INGS OROLE City Streets       Capital       —       —         IOHNSON, HOLLY Amencanos       MCA       21       21         KING, CAROLE City Streets       Capital       15       —         ACCOLL, KIRSTY Free World       Virgin       14       15         MADONNA Like A Prayer       WEA       —       —         MATALS Fressure Drop       Inknown       4       _         MATHIS, JOHNNY Daydreamin'       CBS       4       —         MATALS			13 9 38 19 11 24 20	 11 35 29  17	19 50 —
FELICIANO, JOSE Never Gonne Chonge         Co umbia	A   B B B B B		9 38 19 11 24 20	11 35 29  17	19 50 —
FINE YOUNG CANNIBALS Good Thing         London         25         25           FIVE STAR With Every Heartbeat         RCA	A   B B B B B		38 19 11 24 20	35 29  17	19 50 —
FIVE STAR With Every Heartbeat         RCA            FRANKLIN, ARETHA/ELTON JOHN Through The 3torm Arista         10            FRAZIER CHORUS Typical!         Virgin            FUZZBOXInternational Rescue         WEA         13         16           GUNS N' ROSES Paradise City         Geffen         12         19           HERNANDEZ All My Love         Epic         13         11           INRE CITY Ain't Nobody Better         10         4         7           INKS Mysify         CBS         18         13           JARREAU, AL All Or Nothing At All         WEA             JOHNSON, HOLLY Amenicanos         MCA         21         21           KING, CAROLE City Streets         Capitol             KON KAN I Beg Your Pardon         Attantic         17         19           ONDON BOYS Requier         WEA         -            MACCOLL, KIRSTY Free World         Virgin         14         15           MACONL, KIRSTY Free World         Virgin         4         -           MACDERMOTT, KEVIN Wheels Of Wonder         Island         4         5           MIDGUE, VILIE Hand On Your Heart         PWIL			19 11 24 20	29 — 17	50
RANKLIN, ARETHA/ELTON JOHN Through The Storm Aristo       10       —         FRAZIER CHORUS Typicol!       Virgin       —       —         IVZZBOX International Rescue       WEA       13       16         GUINS N' ROSES Paradise City       Geffen       12       19         HERNANDEZ All My Love       Epic       13       11         INNER CITY Ain't Nobody Better       10       4       7         INSS Mysiffy       CES       18       13       13         IARREAU, AL All Or Nothing AI All       WEA       —       —       —         IOHNSON, HOLLY Amencanos       MCA       21       21       21         KING, CAROLE City Streets       Capitol       —       —       —         KON KAN I Beg Your Pardon       Athanic       17       19         LONDON BOYS Requiem       WEA       21       25         MACCOLL, KIRSTY Free World       Virgin       14       15         MADONNA Like A Proyer       WEA       21       22       12         MATLS JOHNNY Doydreamin'       CES       —       —       —         MACCOLL, KIRSTY Free World       Winsgint       21       22       12       12         MATLS JOHNNY Doydreamin	— B B B	A	11 24 20	- 17	-
FRAZIER CHORUS Typicol!         Virgin	B B B	A	24 20	-	53
FUZZBOX       International Rescue       WEA       13       16         GUINS N' ROSES Paradise City       Geffen       12       19         HERNANDEZ All My Love       Epic       13       11         INNER CITY Ain't Nobody Better       10       4       7         NXS Mystify       CBS       18       13         JARREAU, AL All Or Nothing At All       WEA       -       -         CONNSON, HOLLY Amencanos       MCA       21       21         KING, CAROLE City Streets       Capitol       -       -         KINGDOM COME Do You Like It?       Polydor       6       -         KON KAN I Beg Your Pardon       Attantic       17       19         LONDON BOYS Requem       WEA       21       25         MACCOLL, KIRSTY Free World       Virigin       14       15         MATONNA Like A Prayer       WEA       21       22         MATHIS, JOHNNY Drydreamin'       CBS       -       -         MCDERMOTT, KEVIN Wheels Of Wonder       Island       4       5         MINOGUE, KYLLE Hand On Your Heart       PWL       5       -         NICKS, STEVIE Rooms On Fire       EMI       4       -         OUTFIELD, THE Voizes Of Ba	B B B	A	20	-	53
GUNS N° ROSES Paradise City       Geffen       12       19         HERNANDEZ All My Love       Epic       13       11         INNER CITY Ain't Nobody Better       10       4       7         INXS Mysiffy       CBS       18       13         JARREAU, AL All Or Nothing AI All       WEA       -          JOHNSON, HOLLY Amencanos       MCA       21       21         KING, CAROLE City Streets       Capitol       6       -         KINGDOM COME Do You Like It?       Polydor       6       -         KON KAN Beg Your Pardon       Atlantic       17       19         LONDON BOYS Requiem       WEA       -       -         MACCOLL, KIRSTY Free World       Virgin       14       15         MADONINA Like A Proyer       WEA       21       25         MATILS, JOHNNY Doydreamin'       CBS       -       -         MICDERMOTT, KEVIN Wheels Of Wonder       Island       4       5         MIDNIGHTOIL Beds Are Burning       Sprint       22       12         MIKE & THE MECHANICS Nobody Knows       WEA       1       9         NICKS, STEVIE Rooms On Fire       EMI       4       -         ORISON, ROY She's Mystery To Me	B B	A		38	
BOINT NEZ AII My Love       Epic       13       11         INNER CITY Ain't Nobody Better       10       4       7         INXS Mystify       CBS       18       13         JARREAU, AL All Or Nothing At All       WEA       -       -         JOHNSON, HOLLY Amenicanos       MCA       21       21         KING, CAROLE City Streets       Capitol       6       -         KINGDOM COME Do You Like H?       Polydor       6       -         KON KAN I Beg Your Pardon       Attantic       17       19         LONDON BOYS Requem       WEA       -       -         MACCOLL, KIRSTY Free World       Virgin       14       15         MADONNA Like A Prayer       WEA       21       25         MATHIS, JOHNNY Daydreamin'       CBS       -       -         MATCERMOTT, KEVIN Wheels Of Wonder       Island       4       5         MIDNIGHT OIL Beds Are Burning       Sprint       22       12         MIKE & THE MECHANICS Nobody Knows       WEA       11       9         MING GUE, KYLIE Hand On Your Heart       PWL       5       -         NICKS, STEVIE Rooms On Fire       EMI       4       -         ORBISON, ROY She's A Mystery To Me </td <td>B</td> <td></td> <td>13</td> <td></td> <td>18</td>	B		13		18
INNER CITY Ain't Nobody Better       10       4       7         INXS Mystify       CBS       18       13         JARREAU, AL All Or Nothing At All       WEA       —         JOHNSON, HOLLY Amenconos       MCA       21       21         KING, CAROLE Cry Streets       Capitol       —       —         KING, CAROLE Cry Streets       Capitol       —       —         KING, CAROLE Cry Streets       Capitol       4       —         KON KAN I Beg Your Pardon       Athanic       17       19         ONDON BOYS Requem       WEA       —       —         MACCOLL, KIRSTY Free World       Virigin       14       15         MADONNA Like A Prayer       WEA       21       25         MATHIS, JOHNNY Daydreamin'       CBS       —       —         MACCOLL, KIRSTY Free World       Virigin       14       15         MADONNA Like A Prayer       WeA       4       —         MCERMOTT, KEVIN Wheels Of Wonder       Island       4       5         MIND GUE, KYLLE Hand On Your Heart       PWL       5       —         NIKE & THE MECHANICS Nobody Knows       WEA       11       9         NIKS STEVIE Rooms On Fire       EMI       4 <td></td> <td>B</td> <td>_</td> <td>19</td> <td>13</td>		B	_	19	13
NXS Mystify       CBS       18       13         JARREAU, AL All Or Nothing At All       WEA       —       —         JOHNSON, HOLLY Americanos       MCA       21       21         KING, CAROLE City Streets       Capitol       —       —         KING, CAROLE City Streets       Capitol       —       —         KON KAN I Beg Your Pardon       Attantic       17       19         LONDON BOYS Requiem       WEA       —       —         MACCOLL, KIRSTY Free World       Virgin       14       15         MACON KAN Like A Prayer       WEA       21       25         MATHIS, JOHNNY Daydreamin'       CBS       —       —         MACOERMOTT, KEVIN Wheels Of Wonder       Island       4       5         MINDGUE, KYLIE Hand On Your Heart       PWL       5       —         NING GUE, KYLIE Hand On Your Heart       PWL       5       —         NING GUE, KYLIE Hand On Your Heart       PWL       5       —         NIKS & Mystery To Me       Virgin       15       19         OUTFIELD, THE Voices Of Babylon       CBS       4       —         PAT & MICK I Haven't Stopped Dancing Yet       PWL       5       —         PRETY, TOM I Won't Ba			25	20	67
IARREAU, AL All Or Nothing AI All       WEA       —         IDHNSON, HOLLY Amencanos       MCA       21       21         KING, CAROLE City Streets       Capitol       —       —         KINGDOM COME Do You Like H?       Polydor       6       —         KON KAN I Beg Your Pardon       Attantic       17       19         LONDON BOYS Requiem       WEA       —       —         MACCOLL, KIRSTY Free World       Virgin       14       15         MADONNA Like A Proyer       WEA       21       25         MATHIS, JOHNNY Doydreamin'       CBS       —       —         MADONA Like A Proyer       WEA       21       25         MATHIS, JOHNNY Doydreamin'       CBS       —       —         MADONAL Like A Proyer       WEA       1       9         MINOGUE, KYLIE Hand On Your Heart       PWL       5       —         NISS, JOHNNY I Can See Clearly Now       Epic       —       —         NIKK, STEVIE Rooms On Fire       EMI       4       —         ORBISON, ROY She's A Mystery To Me       Virgin       15       19         OUTFIELD, THE Voices Of Babylon       CBS       4       —         PAT & MICK I Haven'S Stopped Dancing Yet       <	-	-	21	13	-
IOHNSON, HOLLY Amencanos       MCA       21       21         KING, CAROLE City Streets       Capital	A	B	38	36	16
KING, CAROLE City Sireels       Capitol	-	-	27	18	-
KINGDOM COME Do You Like Ir?       Polydor       6       —         KON KAN I Beg Your Pardon       Attantic       17       19         LONDON BOYS Requirem       WEA       —       —         MACCOLL, KIRSTY Free World       Virgin       14       15         MADONNA Like A Proyer       WEA       21       25         MATHIS, JOHNNY Doydreamin'       CBS       —       —         MATTALS Pressure Drop       Iaknown       4       —         MCDERMOTT, KEVIN Wheels Of Wonder       Island       4       5         MIDNIGHT OIL Beds Are Burning       Sprint       22       12         MIKE & THE MECHANICS Nobody Knows       WEA       1       9         MINOGUE, KYLIE Hand On Your Heart       PWL       5       —         NASH, JOHNNY I Can See Clearly Now       Epic       —       —         NICKS, STEVIE Rooms On Fire       EMI       4       —         ORBISON, ROY She's A Mystery To Me       Virgin       15       19         OUTFIELD, THE Voices Of Babylon       CBS       4       —         PAT & MICK I Howen't Stopped Dancing Yet       PWL       -5         PERRI 'm The One       MCCA       6       7         PUTSUIT OF HAPPINESS	A	A	38	41	9
KON KAN I Beg Your Pardon       AHanite       17       19         LONDON BOYS Requiem       WEA	-	-	24	18	-
LONDON BOYS Requeem       WEA	-	-	-	-	
MACCOLL, KIRSTY Free World     Virgin     14     15       MADONNA Like A Proyer     WEA     21     25       MATHIS, JOHNNY Daydreamin'     CB5	A	A	31	34 17	5
MADONNA Like A Proyer       WEA       21       25         MATHIS, JOHNNY Daydreamin'       CB5       -       -         MADONNA Like A Proyer       Isknown       4       -         MATALS Pressure Drop       Isknown       4       -         MCDERMOTT, KEVIN Wheels Of Wonder       Island       4       5         MIDNIGHT OIL Beds Are Burning       Sprint       22       12         MIKE & THE MECHANICS Nobody Knows       WEA       11       9         MINOGUE, KYLIE Hand On Your Heart       PWL       5       -         NASH, JOHNNY I Can See Clearly Now       Epic       -       -         NICKS, STEVIE Rooms On Fire       EMI       4       -         ORBISON, ROY She's A Mystery To Me       Virigin       15       19         OUTFIELD, THE Voices Of Babylon       CBS       4          PAT & MICK I Haven't Stopped Dancing Yet       PWL       -       5         PERTIY, TOM I Won't Back Down       MCA       4       -         PURSUIT OF HAPPINESS I'm An Adult Now       Chrysolis       7       -         RATTR, BONNIE Nick Of Time       Capitol       5       -         ROACHFORD Formity Man       CBS       13       16	- P	-	18	21	38 52
MATHIS, JOHNNY Daydreamin'       CBS       —         MATALS Pressure Drop       Iaknown       4         MCDERMOTT, KEVIN Wheels Of Wonder       Island       4         MCDERMOTT, KEVIN Wheels Of Wonder       Island       4         MIDNIGHT OIL Beds Are Burning       Sprint       22       12         MIKE & THE MECHANICS Nobody Knows       WEA       1       9         MINOGUE, KYLIE Hand On Your Heart       PWL       5       —         NASH, JOHNNY I Can See Clearly Now       Epic       —       —         ORBISON, ROY She's A Mystery To Me       Virrgin       15       19         OUTFIELD, THE Voices Of Babylon       CBS       4       —         ORBISON, ROY She's A Mystery To Me       Wirrgin       15       19         OUTFIELD, THE Voices Of Babylon       CBS       4       —         PAT & MICK I Haven't Stopped Dancing Yet       PWL       —       5         PERRI I'm The One       MCA       6       7         PETEN JOH I Won'l Back Down       MCA       6       —         PURSUIT OF HAPPINESS I'm An Adult Now       Chrysolis       7       —         RAITT, BONNIE Nick Of Time       Capitol       5       —         ROACHFORD Family Man	B	8	30 41		3
MAYTALS Pressure Drop       Inknown       4          MCDERMOTT, KEVIN Wheels Of Wonder       Island       4       5         MIDNIGHT OIL Beds Are Burning       Sprint       22       12         MIKE & THE MECHANICS Nobody Knows       WEA       11       9         MINOGUE, KYLIE Hand On Your Heart       PWL       5          NASH, JOHNNY I Can See Clearly Now       Epic       -          NICKS, STEVIE Rooms On Fire       EMI       4          ORBISON, ROY She's A Mystery To Me       Virigin       15       19         OUTTHELD, THE Voices Of Babylon       CBS       4          PAT & MICK I Haven't Stopped Dancing Yet       PWL       -       5         PERRI I'm The One       MCA       6       7         PETENDERS Windows Of The World       Polydor       6          PUSUIT OF HAPPINESS I'm An Adult Now       Chrysolis       7          RAITT, BONNIE Nick Of Time       Capitol       5          ROACHFORD, PAULI Want Your Love       4th S. B'way       -       -         SIMON, CARLY Let The River Run       Aristo       8       6         SIMON, CARLY Let The River Run       Aristo <t< td=""><td>A</td><td>A</td><td>11</td><td>40</td><td>3</td></t<>	A	A	11	40	3
MCDERMOTT, KEVIN Wheels Of Wonder       Island       4       5         MIDNIGHT OIL Beds Are Burning       Sprint       22       12         MIKE & THE MECHANICS Nobody Knows       WEA       11       9         MINOGUE, KYLIE Hand On Your Heart       PWL       5       -         NASH, JOHNNY I Can See Clearly Now       Epic       -       -         NICKS, STEVIE Rooms On Fire       EMI       4       -         ORBISON, ROY She's A Mystery To Me       Virgin       15       19         OUTFIELD, THE Voices Of Babylon       CBS       4       -         PAT & MICKI Hoven's Stopped Dancing Yet       PWL       -       5         PERRI I'm The One       MCA       6       7         PETENDERS Windows Of The World       Polydor       6       -         PURSUIT OF HAPPINESS I'm An Adult Now       Chrysolis       7       -         RAITE, BONNIE Nick Of Time       Capitol       5       -         ROACHFORD Fomily Man       CBS       13       16         ROXETTE The Look       EMI       9       -         SIMON, CARLY Let The River Run       Aristo       8       6         SIMON, CARLY Let The River Run       Aristo       8       6	_	-	-	-	87
MUDNIGHT OIL Beds Are Burning       Sprint       22       12         MIKE & THE MECHANICS Nobody Knows       WEA       11       9         MINOGUE, KYLIE Hand On Your Heart       PWL       5       -         NASH, JOHNNY I Can See Clearly Now       Epic       -       -         NICKS, STEVIE Rooms On Fire       EMI       4       -         ORBISON, ROY She's A Mystery To Me       Virigin       15       19         OUTFIELD, THE Voices Of Babylon       CBS       4       -         PAT & MICK I Haven't Stopped Dancing Yet       PWL       -       5         PERRI I'm The One       MCA       6       7         PETENDERS Windows Of The World       Polydor       6       -         PURSUIT OF HAPPINESS I'm An Adult Now       Chrysolis       7       -         RATE, BONNIE Nick Of Time       Capitol       5       -         ROACHFORD Fomily Man       CBS       13       16         ROXETTE The Look       EMI       9       -         SLOAFE Take Me (Heart And Soul)       Legacy       -       -         SCOTT, TONI Thar's How I'm Living       Champion       4       -         SIMON, CARLY Let The River Run       Aristo       8       6 <td>-</td> <td>_</td> <td></td> <td>9</td> <td>77</td>	-	_		9	77
MIKE & THE MECHANICS Nobody Knows     WEA     1     9       MINOGUE, KYLIE Hand On Your Heart     PWL     5     -       NASH, JOHNNY I Can See Clearly Now     Epic     -     -       NICKS, STEVIE Rooms On Fire     EMI     4     -       ORBISON, ROY Shé's A Mystery To Me     Virrgin     15     19       OUTFIELD, THE Voices Of Babylon     CBS     4     -       PAT & MICK I Haven't Stopped Dancing Yet     PWL     -     5       PERRI I'm The One     MCA     6     7       PETTY, TOM I Won't Back Down     MCA     6     -       PURSUIT OF HAPPINESS I'm An Adult Now     Chrysolis     7     -       RAITT, BONNIE Nick Of Time     Capitol     5     -       ROACHFORD Fomily Man     CBS     13     16       ROXETTE The Look     EMI     9     -       SUTHEFORD, PAULU Want Your Love     4th & B'way     -     -       SCOTT, TONI Thar's How I'm Living     Champion     4     -       SIMON, CARLY Let The River Run     Aristo     8     6       SIMON, CARLY Let The River Run     Aristo     8     6       SIMON, CARLY Let The River Can't Tell You No     Wareer Bros     18     23       SOUL II SOUL Keep On Moving     10     -     <	A	-	30	29	33
MINO GUE, KYLIE Hand On Your Heart     PWL     5       NASH, JOHNNY I Can See Clearly Now     Epic     -       NICKS, STEVIE Rooms On Fire     EMI     4       ORBISON, ROY She's A Mystery To Me     Virrgin     15       OUTFIELD, THE Voices Of Babylon     CBS     4       PAT & MICK I Haven't Stopped Dancing Yet     PWL     -       S     FRRI I'm The One     MCA     6       PETRY, TOM I Won't Back Down     MCA     4       PURSUIT OF HAPPINESS I'm An Adult Now     Chrysalis     7       PRETENDERS Windows Of The World     Polydor     6       PURSUIT OF HAPPINESS I'm An Adult Now     Chrysalis     7       ROACHFORD Family Man     CBS     13     16       ROXETTE The Look     EMI     9     -       RUTHERFORD, PAULI Want Your Love     4th & B'way     -       SAD CAFE Take Me (Heart And Sou')     Legacy     -       SCOTT, TONI Thar's How I'm Living     Champion     4       SIMON, CARLY Let The River Run     Aristo     8       SIMON, CARLY Let The River Run     Aristo     8       SUL II SOUL Keep On Mowing     10     -       SUMMER, DONNA This Irne I Know.     Warmer Bros     18       SUMMER, DONNA This Time I Know.     Warmer Bros     18       SWING OUT	8	8	35	26	-
NASH, JOHNNY I Can See Clearly Now     Epic        NICKS, STEVIE Rooms On Fire     EMI     4        ORBISON, ROY She's A Mystery To Me     Virigin     15     19       OUTFIELD, THE Voices Of Babylon     CBS     4        PAT & MICK I Haven'r Stopped Dancing Yet     PWL     -     5       PERRI I'm The One     MCA     6     7       PETTY, TOM I Wan't Back Down     MCA     4        PURSUIT OF HAPPINESS I'm An Adult Now     Chrysolis     7        RATT, BONNIE Nick Of Time     Capitol     5        ROACHFORD Formity Man     CBS     13     16       ROXETTE The Look     EMI     9        RUTHERFORD, PAULI Want Your Love     4th & B'way        SAD CAFE Take Me (Heart And Soui)     Legacy        SCOTT, TONI Thar's How I'm Living     Champion     4        SIMON, CARLY Let The River Run     Aristo     8     6       SIMOL, STHE MON NO More     Virgin     14     17       SIMOLY, RED H'You Dan't Know Me By Now     WEA     22     21       SOUL II SOUL Keep On Mowing     10      4       STEWART, ROD My Heart Can't Tell You No     Warmer Bros     18     23	-	-	-	_	-
NICKS, STEVIE Rooms On Fire     EMI     4        ORBISON, ROY She's A Mystery To Me     Virigin     15     19       OUTFIELD, THE Voices Of Babylon     CBS     4        PAT & MICK I Haven's Stopped Dancing Yet     PWL     -     5       PERRI I'm The One     MCA     6     7       PETRY, TOM I Won't Back Down     MCA     4        PRETENDERS Windows Of The World     Polydor     6        PURSUIT OF HAPPINESS I'm An Adult Now     Chrysolis     7        RATT, BONNIE Nick Of Time     Capitol     5        ROACHFORD Fomily Man     CBS     13     16       ROXETTE The Look     EMI     9        RUTHERFORD, PAULI Want Your Love     4th & B'way        SAD CAFE Take Me (Heart And Souil)     Legacy        SENATORS, THE Mon No More     Virgin     4        SIMON, CARLY Let The River Run     Aristo     8     6       SIMON, CARLY Let The River Run     Aristo     8     6       SIMOL II SOUL Keep On Mowing     10      4       SUMMER, DONNA This Time I Know     Warmer Bros     18     23       SWING OUT SISTER You On My Mind     Phenogram     16     15 <td< td=""><td>-</td><td>_</td><td>18</td><td>17</td><td>75</td></td<>	-	_	18	17	75
ORBISON, ROY She's A Mystery To Me     Virgin     15     19       OUTFIELD, THE Voices Of Babylon     CBS     4        PAT & MICK I Haven't Stopped Dancing Yet     PWL      5       PERRI I'm The One     MCA     6     7       PETTY, TOM I Won't Back Down     MCA     4        PRETENDERS Windows Of The World     Polydor     6        PURSUIT OF HAPPINESS I'm An Adult Now     Chrysolis     7        RAITT, BONNIE Nick Of Time     Capitol     5        ROACHFORD Fomily Man     CBS     13     16       ROXETTE The Look     EMI     9        RUTHERFORD, PAUL I Want Your Love     4th & B'way        SAD CAFE Take Me (Heart And Soul)     Legacy        SCOTT, TONI Thar's How I'm Lining     Champion     4       SIMPLE MINDS This Is Your Lond     Virigin     5       SIMON, CARLY Let The River Run     Aristo     8       SIMPLY RED If You Don't Know Me By Now     WEA     2       SUUL ISOUL Keep On Moving     10     -     4       STEWART, ROD My Heard Can'i Teil You No     Warner Bros     18     23       SWING OUT SISTER You On My Mind     Phenogram     16     15       SUMING OUT SISTER You On My Min	_	-	-		-
OUTFIELD, THE Voices Of Babylon     CBS     4        PAT & MICK I Haven't Stopped Dancing Yet     PWL     -     5       PERRI I'm The One     MCA     6     7       PETTY, TOM I Wan't Back Down     MCA     4        PRETENDERS Windows Of The World     Polydor     6        PURSUIT OF HAPPINESS I'm An Adult Now     Chrysolis     7        RAITT, BONNIE Nick Of Time     Capitol     5        ROACHFORD Family Main     CBS     13     16       ROXETTE The Look     EMI     9        RUTHERFORD, PAUL I Want Your Love     4th 3: B'way        SAD CAFE Take Me (Heart And Soul)     Legacy        SCOTT, TONI Thar's How I'm Linning     Champion     4       SIMPLE MINDS This IS Your Land     Virgin     14     17       SIMPLE MINDS This IS Your Land     Virgin     14     17       SIMPLE RD IN You Dan't Know Me By Now     WEA     22     21       SOUL II SOUL Keep On Moving     10     -     4       STEWART, ROD My Heard Can'i Teil You No     Warner Bros     18     23       SWING OUT SISTER You On My Mind     Phenogram     16     15       TEN CITY Devotion     Atlantric     5     5	A	A	38	40	27
PAT & MICK I Haven'r Stopped Dancing Yet     PWI     5       PERRI I'm The One     MCA     6     7       PETRY, TOM I Won'r Back Down     MCA     4        PRETENDERS Windows Of The World     Polydor     6        PUSUIT OF HAPPINESS I'm An Adult Now     Chrysolis     7        RAITT, BONNIE Nick Of Time     Capitol     5        ROACHFORD Family Man     CBS     13     16       ROXETTE The Look     EMI     9     -       RUTHERFORD, PAULI Want Your Love     4th 2: B'way     -     -       SAD CAFE Take Me (Heart And Soul)     Legacy     -     -       SCOTT, TONI That's How I'm Living     Champion     4     -       SIMON, CARLY Let The River Run     Aristo     8     6       SIMPLE MINDS This Is Your Lond     Virgin     14     17       SIMPLY RED If You Don't Know Me By Now     WEA     2     21       SOUL II SOUL Keep On Maving     10     -     4       STEWART, ROD My Heart Can't Tell You No     Warner Bros     18     23       SWING OUT SISTER You On My Mind     Phenogram     16     15       TEN CITY Devotion     Atlantic     5     5	-	-	7	-	-
PERRI I'm The One     MCA     6     7       PETTY, TOM I Won'i Back Down     MCA     4		-	25	30	14
PETTY, TOM I Won't Back Down     MCA     4        PRETENDERS Windows Of The World     Polydor     6        PURSUIT OF HAPPINESS I'm An Adult Now     Chrysolis     7        RAITT, BONNIE Nick Of Time     Capitol     5        ROACHFORD Fomily Man     CBS     13     16       ROXETTE The Look     EMI     9        RUTHERFORD, PAULI Want Your Love     4th & B'way        SAD CAFE Take Me (Heart And Soul)     Legacy     -       SCOTT, TONI Thar's How I'm Living     Champion     4       SIMON, CARLY Let The River Run     Aristo     8       SIMON, CARLY Let The River Run     Aristo     8       SUL LI SOUL Keep On Moving     10     -       SUL II SOUL Keep On Moving     10     -       STEWART, ROD My Heart Can't Tell You No     Warner Bros     18       SWING OUT SISTER You On My Mind     Phenogram     16       TEN CITY Devotion     Atlantic     5	-	-	5	5	85
PRETENDERS Windows Of The World     Polydor     6     -       PURSUIT OF HAPPINESS I'm An Adult Now     Chrysalis     7     -       RAITT, BONNIE Nick Of Time     Capitol     5     -       ROACHFORD Family Man     CBS     13     16       ROXETTE The Look     EMI     9     -       RUTHERFORD, PAULI Want Your Love     4th & B'way     -     -       SAD CAFE Take Me (Heart And Soul)     Legacy     -     -       SCOTT, TONI Thar's How I'm Living     Champion     4     -       SENATORS, THE Man No More     Virgin     -     5       SIMON, CARLY Let The River Run     Aristo     8     6       SIMPLE MINDS This Is Your Lond     Virgin     14     17       SIMPLY RED If You Dan'i Know Me By Now     WEA     22     21       SOUL II SOUL Keep On Moving     10     -     4       STEWART, ROD My Heart Can't Tell You No     Warmer Bros     18     23       SWING OUT SISTER You On My Mind     Phenogram     16     15       TEN CITY Devotion     Atlantic     5     5	-	-	-	-	-
PURSUIT OF HAPPINESS I'm An Adult Now     Chrysolis     7     -       RAITT, BONNIE Nick Of Time     Capitol     5     -       ROACHFORD Family Man     CBS     13     16       ROXETTE The Look     EMI     9     -       RUTHERFORD, PAULI Want Your Love     4th & B'way     -       SAD CAFE Take Me (Heart And Sour)     Legacy     -       SAD CAFE Take Me (Heart And Sour)     Legacy     -       SCOTT, TONI Thar's How I'm Living     Champion     4       SENATORS, THE Man No More     Virgin     5       SIMON, CARLY Let The River Run     Aristo     8       SIMPLE MINDS This Is Your Lond     Virgin     14       SOUL II SOUL Keep On Maving     10     -       STEWART, ROD My Heart Can't Tell You No     Warners     4       SUMMER, DONNA This Time Know.     Warners fros     18       SWING OUT SISTER You On My Mind     Phenogram     16       TEN CITY Devotion     Atlantic     5		-	28	21	-
RAITT, BONNIE Nick Of Time       Capitol       5       -         ROACHFORD Family Man       CBS       13       16         ROXETTE The Look       EMI       9       -         RUTHERFORD, PAUL I Want Your Love       4th & B'way       -       -         SAD CAFE Take Me (Heart And Soui)       Legacy       -       -         SCOTT, TONI That's How I'm Living       Champion       4       -         SENATORS, THE Man No More       Virgin       -       5         SIMON, CARLY Lei The River Run       Aristo       8       6         SIMPLE MINDS This Is Your Lond       Virgin       14       17         SIMPLY RED If You Dan't Know Me By Now       WEA       22       21         SOUL II SOUL Keep On Maving       10       -       4         SEWART, ROD My Heart Can't Tell You No       Warners       4       -         SUMMER, DONNA This Time I Know       Warners Bros       18       23         SWING OUT SISTER You On My Mind       Phenogram       16       15         TEN CITY Devotion       Atlantic       5       5	-	-	-	-	-
ROACHFORD Formily Man       CBS       13       16         ROXETTE The Look       EMI       9          RUTHERFORD, PAUL I Want Your Love       4th & B'way       -       -         SAD CAFE Take Me (Heart And Sour)       Legacy       -       -         SAD CAFE Take Me (Heart And Sour)       Legacy       -       -         SCOTT, TONI Thar's How I'm Living       Champion       4       -         SENATORS, THE Mon No More       Virgin       -       5         SIMON, CARLY Let The River Run       Aristo       8       6         SIMPLE MINDS This Is Your Lond       Virgin       14       17         SIMPLY RED If You Don't Know Me By Now       WEA       22       21         SOUL II SOUL Keep On Maving       10       -       4         STEWART, ROD My Heart Can't Tell You No       Warner Bros       18       23         SWING OUT SISTER You On My Mind       Phenogram       16       15         TEN CITY Devotion       Atlantic       5       5	-	-	9	-	-
ROXETTE The Look     EMI     9       RUTHERFORD, PAUL I Want Your Love     4th & B'way     -       SAD CAFE Take Me (Heart And Soul)     Legacy     -       SCOTT, TONI Thar's How I'm Living     Champion     4       SENATORS, THE Man No More     Virgin     -       SIMON, CARLY Let The River Run     Aristo     8       SIMPLE MINDS This Is Your Lond     Virgin     14       SIMPLY RED If You Dan't Know Me By Now     WEA     22       SOUL II SOUL Keep On Maving     10     -       SUMMER, DONNA This Time I Know     Warner Bros     18       SWING OUT SISTER You On My Mind     Phenogram     16       TEN CITY Devotion     Atlantic     5		8	7	25	45
RUTHERFORD, PAUL I Want Your Love     4th & B'way        SAD CAFE Take Me (Heart And Soul)     Legacy        SCOTT, TONI Thar's How I'm Living     Champion     4        SENATORS, THE Man No More     Virgin     -     5       SIMON, CARLY Let The River Run     Aristo     8     6       SIMPLE MINDS This Is Your Land     Virgin     14     17       SIMPLY RED If You Dan't Know Me By Now     WEA     22     21       SOUL II SOUL Keep On Maving     10     -     4       STEWART, ROD My Heard Can't Tell You No     Warner Bros     18     23       SWING OUT SISTER You On My Mind     Phenogram     16     15       TEN CITY Devotion     Atlantic     5     5	-	-	22	20	79
SAD CAFE Take Me (Heart And Soui)     Legacy     -       SCOTT, TONI That's How I'm Living     Champion     4       SENATORS, THE Mon No More     Virgin     -       SIMON, CARLY Let The River Run     Aristo     8       SIMPLE MINDS This Is Your Land     Virgin     14       SIMPLY RED If You Don't Know Me By Now     WEA     22       SOUL II SOUL Keep On Maving     10     -       STEWART, ROD My Heart Can't Tell You No     Warner Bros     4       SUMMER, DONNA This Time I Know     Warner Bros     18       SWING OUT SISTER You On My Mind     Phenogram     16       TEN CITY Devotion     Atlantic     5		-	3	12	-
SCOTT, TONI That's How I'm Living     Champion     4     -       SENATORS, THE Mon No More     Virgin     -     5       SIMON, CARLY Let The River Run     Aristo     8     6       SIMPLE MINDS This Is Your Land     Virgin     14     17       SIMPLY RED If You Don't Know Me By Now     WEA     2     21       SOUL II SOUL Keep On Maving     10     -     4       STEWART, ROD My Heart Can't Tell You No     Warner Bros     4     -       SUMMER, DONNA This Time I Know     Warner Bros     18     23       SWING OUT SISTER You On My Mind     Phenogram     16     15       TEN CITY Devotion     Atlantic     5     5		-	9	12	-
SENATORS, THE Mon No More     Virgin     -     5       SIMON, CARLY Let The River Run     Aristo     8     6       SIMPLE MINDS This Is Your Lond     Virgin     14     17       SIMPLY RED If You Dan't Know Me By Now     WEA     22     21       SOUL II SOUL Keep On Moving     10     -     4       STEWART, ROD My Heart Can't Tell You No     Warmer Bros     18     23       SUMINE, DONNA This Time I Know     Warmer Bros     18     23       SWING OUT SISTER You On My Mind     Phenogram     16     15       TEN CITY Devotion     Atlantic     5     5	-	-	-	-	51
SIMPLE MINDS This Is Your Land     Virgin     14     17       SIMPLY RED If You Dan't Know Me By Now     WEA     22     21       SOUL II SOUL Keep On Maving     10     -     4       STEWART, ROD My Heart Can't Tell You No     Warners     4     -       SUMMER, DONNA This Time I Know     Warner Bros     18     23       SWING OUT SISTER You On My Mind     Phenogram     16     15       TEN CITY Devotion     Atlantic     5     5		-	14	13	-
SIMPLY RED If You Don't Know Me By Now     WEA     22     21       SOUL II SOUL Keep On Maving     10     -     4       STEWART, ROD My Heart Can't Tell You No     Warners     4     -       SUMMER, DONNA This Time I Know     Warner Bros     18     23       SWING OUT SISTER You On My Mind     Phenogram     16     15       TEN CITY Devotion     Atlantic     5     5	-		10	13	83
SOUL II SOUL Keep On Maving     10     -     4       STEWART, ROD My Heart Can't Tell You No     Warners     4     -       SUMMER, DONNA This Time I Know     Warner Bros     18     23       SWING OUT SISTER You On My Mind     Phenogram     16     15       TEN CITY Devotion     Atlantic     5     5		-	31	33	39
STEWART, ROD My Heart Can'i Tell You No     Warners     4       SUMMER, DONNA This Time I Know     Warner Bros     18     23       SWING OUT SISTER You On My Mind     Phenogram     16     15       TEN CITY Devotion     Atlantic     5     5		=	42	40	2
SUMMER, DONNA This Time I Know         Warner Bros         18         23           SWING OUT SISTER You On My Mind         Phenogram         16         15           TEN CITY Devotion         Atlantic         5         5	   A	- - A	32	33	10
SWING OUT SISTER You On My Mind         Phonogram         16         15           TEN CITY Devotion         Atlantic         5         5	-		27	-	-
TEN CITY Devotion Atlantic 5 5		A 		37	8
		A — — — —	33	41	42
		A   A B	42	20	29
THEN JERICO What Does It Take London 13 8		A  A B 	42 21	20	34
THE THE The Beat(en) Generation Epic 15 17		A  A B  B	42 21 25	24	25
T'PAU Only The Lonely Siren 12 11		A 	42 21 25 30	24 39	28
TRANSVISION VAMP Baby I Don't Care MCA 22 17		A 	42 21 25 30 34	24 39 35	
U2 feat. BB KING When Love Comes To Tow Island 29 25		A — A B — B B B B B A	42 21 25 30 34 32	24 39 35 32	7
VANDROSS, LUTHER Comeback Epic 6 7 VAYA CON DIOS Just A Friend Of Mine Unknown 4 7		A — A B — B B B B B A A	42 21 25 30 34 32 32	24 39 35	12
		A — A B — B B B B B A	42 21 25 30 34 32 32 24	24 39 35 32	
		A — A B — B B B B B A A	42 21 25 30 34 32 32 24 	24 39 35 32 28 	12 
WENDY & LISA Lotly, Lotly Virgin 4		A — A B — B B B B B A A	42 21 25 30 34 32 32 24 	24 39 35 32 28   26	
WILD WEEKEND Breakin' Up EMI 9 8		A — A B — B B B B B A A	42 21 25 30 34 32 32 24  31 5	24 39 35 32 28  26 	12 
YAZZ Where Has All The Big Life 14 -		A — A B — B B B B B A A	42 21 25 30 34 32 32 24 	24 39 35 32 28   26	12  36 
YELLO Of Course I'm Lying Mercury 20 9		A — A B — B B B B B A A	42 21 25 30 34 32 22 24  31 5 9 9	24 39 35 32 28  26  13 9	12 
increase in the second se		A 	42 21 25 30 34 32 32 24 	24 39 35 32 28  26  13	12  36  99

A more detailed playlist breakdows, tracking specific records, is available from the Research Department. For details of this weekly service, call Lysin Facey on 01 387 6611 ext 224. Records are eligible for the grid it they a) are on the current Radio 1 playlist, or b) had 4 for more plays on Rodio 1 last week as monitored by Rodio 1's Romeo computer or c) are featured on 11 or more current ILE playlists (A & B lists).



KERSHAW SPEAKS: conference chairman Tim Blackmore (left) listens

#### Kershaw slams radio as 'wallpaper' Kershaw's comments drew a chal-

by Sarah Davis LIKE HOLIDAY Inns, radio round the world is the "some every-where" Andy Kershaw told the 5th UK Music Radio Conference. In one of the liveliest sessions



### SELL THROUGH VIDEO FOCUS 22 APRIL 1989

## MUSIC WEEK Avton links with HAL to prove You Can

AVTON HAS signed a sales and distribution contract with HAL, the distributors of the top selling Kylie Minogue music video, for its You Can series of videos

videos. Headed by Michael and Tony Klinger, Avton is estab-lished as a film producer with films to its credit including Get Carter, Repulsion and Gold. John Cooper has joined the company to concentrate on the development of product for the sell through market; the first releases being You Can Model, You Can Massage and You Can Knit, scheduled for release on May 8.

These will be followed by regular monthly releases in-

cluding You Can Cook Indian, You Can Live Longer and You Can Defend Yourself. All titles have a dealer price of £6.95. The series will be advertised in appropriate specialist maga-zines with demonstration sessions arranged to tie in with the launch.

HAL is also releasing an hour-long concert video fea-turing Barbara Dickson at the Albert Hall (dealer price £6.95), a six-track Toyah compilation (dealer price £5.56) and has rush-released a Pat and Mick double-header for PWL (dealer price £2.78) all proceeds from which are going to the charity Help A London Child.



GARY SHOEFIELD: Neighbourly

## **Channel 5** gets cooking

CHANNEL 5 is moving into video production with two cookery titles presented by Neighbours star Elaine Smith.

The production was arranged by Gary Shoefield, Channel 5's director of acquisitions and programm-ing. The two programmes, filmed in London, are entitled Entertaining The Neighbours and each pro-gramme demonstrates the prep-

aration of two complete meals. Smith, who plays coffee shop owner Daphne in the Aust-alian owner Daphne in the Australian soap, appears in the style of her TV character in the first, which shows the preparation of informal meals, while Channel 5 says the second, more upmarket, pro-gramme reveals her "elegant and outgoing" true self. The videos are likely to be released in the summer.

"To some extent we are creating these programmes to exploit the amazing popularity of Neigh-bours, which is watched by over 20m people in the UK," explains Shoefield, "But we also felt that the time is right for Channel 5 to begin producing it's own programme producing it's own programmes.

## Hendring's talking feet

THE CHOREOGRAPHY of Twyla Tharp and music of Talking Heads David Byrne combine on a specially-adapted video version of The Catherine Wheel, released by Hendring on April 14. Described in New Yorker maga-zine as "the meeting of two of America's most original minds", the

America's most original minds", the dance video runs for 90 minutes and has a dealer price of £10.43. Music releases from Hendring also include The Quintessential Peggy Lee (60 minutes, dealer price £6.95), a chance to see Lee in a recent live performance, and Main Street Cafe (55 minutes, dealer price £8.34) in which the original super session man Leon original super session man Leon Russell and Johnny Winter's young brother Edgar join forces. Following its Brian Eno collection and Natural States video, Hen-dring has also released two further

programmes designed to stimulate total relaxation: Natural Light: Windance (60 minutes, dealer price £6.95) by award-winning photographer David Fortney, and The Swimmer (40 minutes, dealer price £6.95) by film makers Valerie Clarke and Kenneth Harnon". Both were released on April 14.

## VCI goes walking with Sony

THE VIDEO Collection is supplying a package of titles for Sony's revol-utionary new Video Walkman, a portable personal TV and video recorder.

VCI is supplying an initial batch of 10 top titles — The Postman Al-ways Rings Twice; Dressed To Kill; Moonlighting; Deja View; Aretha Franklin; Blues — BB King; Lionel Richie; Asterix The Gaul; and Dan-ger Mouse — for use in the small Video 8 software format with the Walkman

Paddy Toomey, director of VCI, says: "We are delighted to be in at the beginning of the introduction of the Video Walkman in the UK and are honoured that Sony has chosen some of our quality titles for its launch package.

The Video 8 format was launch ed three years ago by Sony and initially software was restricted to a handful of titles. The list of suitable product has grown to a cata-logue of more than 230 titles and with the advent of the Walkman, Sony is about to spend £1 m on the acquisition of major titles. VCI's conventional video re-

leases for April are led by a pack-age of 11 feature films which in-clude the cult horror film Howling II, together with A Breed Apart, A

II, together with A Breed Apar, A Streetcar Named Desire and The Return Of The Soldier. Four children's titles featuring Scooby Doo, The Flintstones, The Smurfs and Yogi Bear, three Hits Of The Seventies music tapes, three fitness titles and two special interest programmes on the Flying Scots-man and GCSE Maths share the

April 24 release date. The children's videos have dealer prices of £4.86 with all other titles going out at £6.95 ex-cept A Streetcar Named Desire, Amsterdam Kill, Skeleton Coast and Night Games which are priced at £5.56 for dealers.

## **BVA show backs success** of the sell through sector

SELL THROUGH is set to enjoy a high profile at Video '89 as part of the British Videogram Association's efforts to demonstrate its support for the fastest-growing sector of the home video industry.

Billed as "Britain's largest-ever trade show dedicated to home video", the convention is being held at the Wembley Conference Centre on June 27 and 28. Awards for sell through retailer of the year and sell through label of the year plus a seminar presenta-tion on Sell Through Opportunities have been added to the pro-gramme to "recognise the very im-portant part that sell through plays in our market", according to BVA PR committee chairman Nick Hill. Besides the usual video distribu-

tors and trade exhibition with sev-eral hours of "how to" seminars, it is hoped that the Home Secretary Douglas Hurd will make the key-note speech during Video '89. Oscar-winning film producer David Puttnam has been booked to give the closing address on the first day and US retail expert Peter Glen shown by research among del-egates to have been the star at-traction of Video '88 — returns to talk about dramatic improvements on the retail scene.

"In putting together Video '89, the BVA has been guided first and foremost by the video trade's feedback on the hits — and misses — of last year's show," says Hill. "The first consideration was

"The first consideration was venue. Eighty per cent of last year's attendees — and 67 per cent of all dealers surveyed — thought Wembley was fine. So we're back there for Video '89. At the same time, we found a minority who weren't inclined to visit an event in the Southeast so we're keeping an open mind on the Nineties location.

Other factors taken into account by the BVA were cost, timing and format, with the latter shifting to-

wards a greater emphasis on the self-help seminars. For the first time the BVA's annual trade awards will be presented at a gala dinner at the Park Lane Hilton on June 27.

PARKFIELD ENTERTAIN-MENT has set up a sell through division to cater for what it sees as a "key element" of its business. "As well as the exclusive dis-"As well as the exclusive dis-tribution agreements with RCA/Columbia Pictures, Warner Home Video, MGM/UA, Guild and Missing In Action, the divi-sion will be responsible for third-porty product," says division di-rector Elizabeth Stockwood. Stockwood has announced details of her sell through team, based at the company's new

based at the company's new headquarters at New Southgate. It includes Janice Flint as purchasing manager and Pauline Ring as sales administration manager.

## **Lennon lives on with Warner Video**

WARNER HOME Video is plan-ning a "fast and furious" advertising campaign to support the April 28 release of Imagine: John Lennon. A network TV blitz will follow on the May Day bank holiday weekend.

Worth around £300.000 Warner's joint promotional venture with Parkfield Publishing comprises a 30-second advertisement with slots running from April 27 until April 30. Promoting both the Lennon documentary and Park-field's offering Sweet Toronto, the eductiving composition is anticipat advertising campaign is anticipat-ed to be watched by half the UK's adults.

Warner marketing director John Keeling comments: "The decision to release Imagine: John Lennon directly on to sell through represents a milestone for Warner. The substantial advertising support is another example of Warner's con-



JOHN AND YOKO: 'milestone for Warner'

tinuing commitment to its sell through product. Produced by David L Wolper

and directed by Andrew Solt, Im agine has a dealer price of £6.95 and runs for 99 minutes.

Best-selling non-music video titles for the six weeks ending 8th April 1989 Compiled by Gallup for Music Week © 1989.

1 DIRTY DANCING (Vestron)	VA 17237
2 (CIC)	VHR 1335
3 (CROCODILE DUNDEE (CBS/Fox)	5105 50
4 ALIENS (CBS/Fox)	150450
5 LETHAL WEAPON (Warner Home Video)	PES 11709
6 PLATOON (Hollywood Collection)	CVT 21107
7 PINOCCHIO (Walt Disney)	D202392
8 JANE FONDA'S NEW WORKOUT (Video Collection)	LR 2218
9 ALIEN (CBS/Fox)	1090 50
10 LIZZIE WEBB'S EXERCISE VIDEO (Video Collection)	VC 6041
11 THE TERMINATOR (Virgin)	VVD 420
12 WATCH WITH MOTHER (BBC)	BBCV 4091
13 STAR TREK III: SEARCH FOR SPOCK (CIC)	VHR 2118
14 POSTMAN PAT'S BIG VIDEO (BBC)	BBCV 4168
15 MONTY PYTHON'S LIFE OF BRIAN (CBS/Fox)	2101 50

16 THE ENTITY (CBS/Fox)	1234 50
17 COMMANDO (CBS/Fox)	1484 50
18 JEWEL OF THE NILE (CBS/Fox)	1491 50
19 THE SWORD IN THE STONE (Walt Disney)	D202292
20 THE NEVERENDING STORY (Warner Home Video)	PES 61399
21 POLICE ACADEMY 4 (Warner Home Video)	PES 20025
22 BLACK ADDER THE THIRD: DISH & DISH (BBC)	IONESTY BBCV 4142
23 MORE CAR WARS (Front Runner)	KT 8509
24 BILL AND BEN FLOWERPOT MEN (BBC)	BBCV 4208
25 ROMANCING THE STONE (CBS/Fox)	1358 50
26 RAINBOW/BUTTON MOON/SOOTY (Video Collection)	WTP 1
27 WINNIE THE POOH: GREAT HONEY POT (Walt Disney)	<b>ROBBERY</b> D208092
28 ENEMY MINE (CBS/Fox)	1492 50
29 BLACK ADDER THE THIRD: SENSE & SE	BBCV 4143
30 NICK FALDO'S GOLF COURSE	VA 17247

2



# SELL THROUGH

# The comedy store

Video firms are reaping huge profits from a cheap, abundant source comedy. Rosie Horide discovers it's a serious business

AREAS OF the video sell through industry are growing to resemble the music business — particularly with comedy. That's the view of Virgin Vision's general manager William Campbell.

He says one point of comparison is that comedy video is increasingly becoming a "hits" business — the successes coming mostly from the big names, with the occasional newcomer getting in on the act. Campbell also believes that a successful label identity can be established, both as a vehicle for big names and also to give consumers confidence in new artists appearing on the label. So convinced of this is Virgin that last autumn the company launched a brand new label, Comedy Club.

Initial releases on the label were Rory Bremner, Whoopi Goldberg and Rodney Dangerfield, quickly followed by a variety of material ranging from stars such as Hale and Pace to the lesser-known Jerry Sadowitz. And in time for Christmas came the "blockbuster" of the package, Harry "Loadsamoney" Enfield. All titles had a £9.99 retail.

Campbell says the company consciously copied the record label format in order to create a vehicle for Virgin to promote new, lesser-known artists off the back of established ones. He hopes people will eventually buy the material simply on the strength of it being a Comedy Club release. "But I don't see that happening for at least another year."

The drive to establish a Comedy Club following will continue in the autumn with relecses from top American comics Robert Townshend, Emo Philips, Gary Shandling and Richard Lewis. There will also be concert footage of the late Hector Nichol, the man Campbell refers to as Billy Connolly's predecessor, and "major signings" in the pipeline.

Virgin also has product in a different area of comedy — classics with nostalgia appeal. Virgin Archive label carries such greats as Lloyd, Keaton, and Laurel and Hardy, and the product has been, packaged to appeal to collectors. Campbell sees the two markets as totally distinct.

Virgin has had major successes with comedy, most notably with Billy Connolly's Billy And Albert tape and the Comic Relief compilation. Both were chart toppers and Connolly sales now exceed 160,000. Campbell says he is confident they will have big comedy hits this year too, and that the comedy will continue to explore the possibilities of comedy on video.

possibilities of comedy on video. Most of the Virgin material exploits the virtue of video — you can get away with saying things that



LOADASALES: HARRY Enfield's comedy Christmas sell through "blockbuster"

might not be permitted on broadcast TV. But Comedy Club releases all carry a warning. The opposite is true of the ma-

The opposite is true of the material from the market leaders in comedy product, the BBC.

comedy product, the BBC. Tony Greenwood admits that comedy is one of BBC Video's three big areas of sales — the other two being sport and children's programmes. In its current top 10, five titles are comedy material; all four of the Fawlty Towers compilations (joint sales of which have now passed the half million mark) and Double Scotch And Wry, which has sold more than 100,000 units.

BBC Video's most recent releases are two compilations containing three episodes of Black Adder The Third, Rowan Atkinson's hilarious historical comedy series. The company has also re-released its Victoria Wood programme, obviously hoping to capitalise on the comedienne's recent BAFTA award.

Greenwood says these are typical of what BBC Video tries to achieve with its comedy releases — to reflect the best of what is popular on broadcast television. That is not to say the company would not be interested in making its own programmes, but Greenwood admits the costs would probably be prohibitive. Instead it has a wealth of ready-made material available, both of current programming and archive material. It also makes a point of catering for regional tastes. And occasionally a release, such as Double Scotch And Wry, makes a nationwide success. The BBC will continue with its current policy — as a competitor said recently, if you already owned material like Fawlty Towers, wouldn't you?

Of course, the BBC does not have a monopoly of TV artists. Many of the ITV companies have material on release, most notably Thames via its links with Video Collection. Some of the major film companies also have rights to TVbased comedy, such as Warner Home Video's April releases grouped as Comedy On The Box. This series includes such titles as Are You Being Served, Steptoe and Son and On The Buses.

There is also non-TV material available from popular comics. Jasper Carrott appears on Castle Vision's recent release, American Carrott.

The other main source of comedy on video is, of course, films. There have been some major successes on sell through, in particular CIC's Beverly Hills Cop. Most recently CBS/Fox has done phenomenal business with its sell through release of the original Crocodile Dundee. Marketing manager Mike Esser says that the title has sold more than 250,000 units, and shows no sign of slowing down.

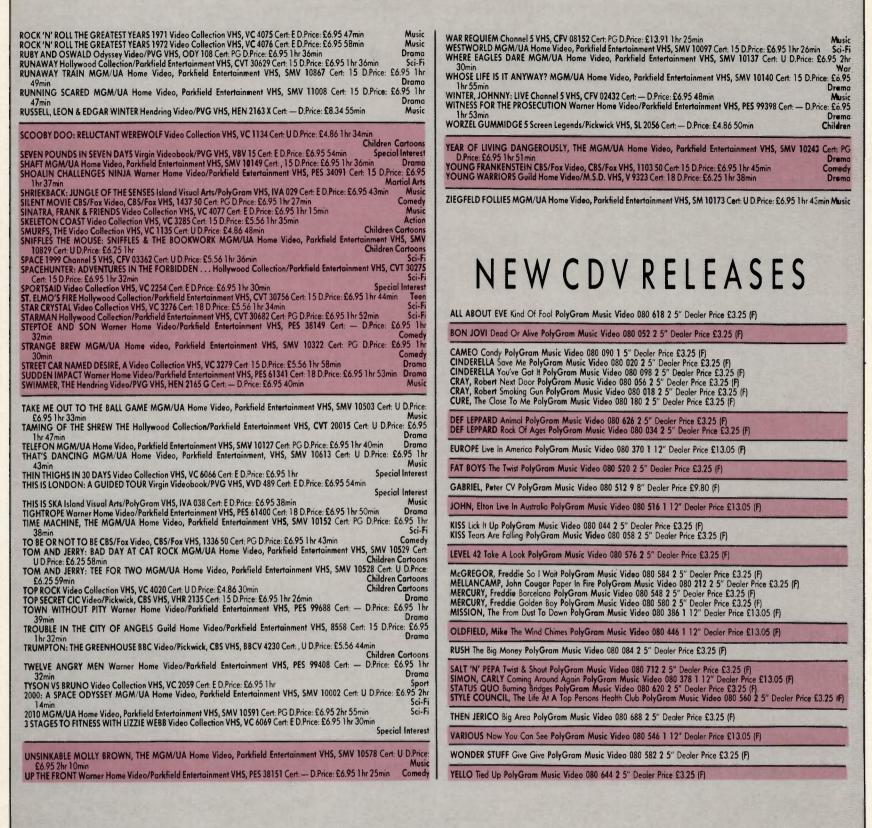
more than 250,000 tims, time shows no sign of slowing down. There's an impressive collection of titles from RCA/Columbia and MGM/UA, through their recently concluded deals with Parkfield Entertainment. March 24 saw the release of Blind Date, Three Amigos, Haunted Honeymoon, Hot Stuff, Nice Dreams and Things Are Tough All Over (RCA/Columbia), followed by MGM/UA's Strange Brew and the hilarious Billy Crystal/Gregory Hines movie Running Scared, on April 21. Then May 26 sees a further RCA selection including Steve Martin's very funny movie Roxanne, Hanky Panky, and Harry And Walter Go To New York. MGM/UA has Laughing '20s, a Laurel and Hardy compilation, available on May 19 — all with a £9.99 retail.

With major comedy titles now regularly selling more than 100,000 units, it is an area of the market retailers cannot afford to ignore.



## NEW VIDEO RELEASES

A.F.I. SALUTES: GENE KELLY Castle Vision/Castle Communications VHS, CVI 1046 Cert: U D.Price: £6.95 1 hr 1 5min Special Interest	GARFIELD: HIS 9 LIVES M.I.A./Parkfield Entertainment VHS, V 3269 Cert: U D.Price: £6.95 1hr GCSE MATHEMATICS Video Collection VHS, VC 6075 Cert: E D.Price: £6.95 1hr 54min Special Interest
A.F.I. SALUTES: JIMMY STEWART Castle Vision/Castle Communications VHS, CVI 1042 Cert: U D.Price: £6.95 1hr 30min Special Interest	GREAT RACES, THE: FLAT RACING 1979 TO 1988 Virgin Videobook/PVG VHS, VVD 511 Cert: E D.Price: £6.95 57min Sport GREAT ICE Channel 5 VHS, CFV 02302 Cert: PG D.Price: £6.25 1hr 35min Drama
ADAM Odyssey Video/PVG VHS, ODY 122 Cert: 15 D.Price: £6.95 1hr 32min AFRICAN RALLIES 1984/1985 Quadrant Video/Quadrant VHS, M 31 Cert: E D.Price: £18.50 1hr 21min AGATHA CHRISTIE'S POIROT Castle Vision/Castle Communications VHS, CVI 1039 Cert: PG D.Price: £6.95 1hr	HAMLET Hollywood Collection/Parkfield Entertainment VHS, CVT 10256 Cert: U.D.Price: £6.95 1hr 42min HERCULES Guild Home Video/M.S.D. VHS, V 9326 Cert: PG D.Price: £6.25 1hr 35min HERO AT LARGE MGM/UA Home Video, Parkfield Entertainment VHS, SMV 10316 Cert: PG D.Price: £6.95 1hr
ALBERT HERRING Castle Vision/Castle Communications VHS, CVI 2051 Cert: E D.Price: £10.43 2hr 30min AMERICAN BALLET THEATRE AT THE MET Castle Vision/Castle Communications VHS, CVI 2049 Cert: E D.Price: £10.43 Ibs American Ballet Theorem Castle Vision/Castle Communications VHS, CVI 2049 Cert: E D.Price: £10.43	38min HIGH ANXIETY CBS/Fox Video, CBS/Fox VHS, 1107 50 Cert: 15 D.Prize: £6,95 1hr 34min Comedy ULL STREER ULES Channel 5 VHS CEV 03992 Cert: 15 D.Prize: £6,95 1hr 33min Drama
AMERICAN NINJA MGM/UA Home Video, Parkfield Entertainment VHS, SMV 10705 Cert: 18 D.Price: £6.95 1hr Martial Arts	HISTORY OF THE WORLD PART ONE CBS/Fox Video, CBS/Fox VHS, 1114 50 Cert; 15 D.Price: £6.95 1hr 28min HOWLING II, THE Video Collection VHS, VC 3288 Cert; 18 D.Price: £6.95 1hr 27min Comedy Horror
AMSTERDAM KILL, THE Video Collection VHS, VC 3281 Cert: 15 D.Price: £5.56 1hr 29min Drama AN EVENING WITH ROBIN WILLIAMS CIC Video/Pickwick, CBS VHS, VHR 2309 Cert: 18 D.Price: £6.95 1hr 32min Comedy ANGEL HEART Guild Home Video/Parkfield Entertrainment VHS, PSI Cert: 18 D.Price: £6.95 1hr 48min Drama ARE YOU BEING SERVED? Warner Home Video/Parkfield Entertainment VHS, PSI S8148 Cert: PG D.Price: £6.95 1hr	I VESPRI SICILIANI Castle Vision/Castle Communications VHS, CVI 2034 Cert: ED Price: £10.43 2hr 35min Music ICE STATION ZEBRA MGM/UA Home Video, Parkfield Entertoisment VHS, SMV 10160 Cert U D.Price: £6.95 2hr
31 min AUDREY ROSE Warner Home Video/Parkfield Entertainment VHS, PES 99362 Cert: 15 D.Price: £6.95 1 hr 48min Horror	INDESTRUCTIBLE BEAT OF SOWETO Island Visual Arts/PolyGram VHS, IVA 030 Cert: ED Price: £6 95 50min Music INDESTRUCTIBLE WIND Warrer Home Video/Parktield Entertainment VHS, PES 99641 Cert: — D.Price: £6.95 2hr 4min Drama
BARKLEYS' OF BROADWAY, THE MGM/UA Home Video, Parkfield Entertainment VHS, SMV 10321 Cert: U D.Price: £6.95 lbr 45min BBC SHAKESPEARE: ANTONY AND CLEOPATRA BBC Video/Pickwick, CBS VHS, BBCV 4227 Cert: U D.Price: £10.43	INVASION U.S.A. MGM/UA Home Video, Parkfield Entertainment VHS, SMV 10764 Cert: 18 D.Price: £6.95 1hr 36min IT'S ALIVE Warner Home Video/Parkfield Entertainment VHS, PES 61201 Cert: 18 D.Price: £6.95 1hr 22min IVANHOE MGM/UA Home Video, Parkfield Entertainment VHS, SMV 10892 Cert: U D.Price: £6.95 1hr 46min Drama
2hr 52min BBC SHAKESPEARE: AS YOU LIKE IT BBC Video/Pickwick, CBS VHS, BBCV 4229 Cert: U D.Price: £10.43 2hr 32min Special Interest	JASPER CARROTT: AMERICAN CARROTT Castle Vision/Castle Communications VHS, CVI 1043 Cert. 15 D.Price: £6.95
BBC SHAKESPEARE: HENRY IV PART 1 BBC Video/Pickwick, CBS VHS, BBCV 4225 Cert: U D.Price: £10.43 2hr 29min Special Interest	Thr         Comedy           JAYNE MANSFIELD STORY, THE Odyssey Video/PVG VHS, ODY 105 Cert: PG D.Price: £6.95 1hr 30min         Drama           FLINTSTONES MEET THE JETSONS, THE Video Collections VHS, VC 1107 Cert: U D.Price: £4.86 1hr 35min         Collections VHS, VC 1107 Cert: U D.Price: £4.86 1hr 35min
BBC SHAKESPEARE: HENRY IV PART 2 BBC Video/Pickwick, CBS VHS, BBCV 4226 Cert: U D.Price: £10.43 2hr 32min Special Interest	FLINISIONES MEET THE JEISONS, THE video Contentions vide, VC True Cert Distribute 24:00 this Similar Children Cartoons JIMMY THE KID Guild Home Video/M.S.D. VHS, V 9305 Cert: PG D.Frice: £6.25 1hr 25min
BBC SHAKESPEARE: THE WINTER'S TALE BBC Video/Pickwick, CBS VHS, BBCV 4224 Cert: PG D.Price: £10.43 2hr 57min Special Interest	JUDGEMENT AT NUREMBURG Warner Home Video/Parkfield Entertainment VHS, PES 99514 Cert: — D.Price: £6.95 2hr 58min
BBC SHAKESPEARE: TWELFTH NIGHT BBC Video/Pickwick, CBS VHS, BBCV 4228 Cert: U D.Price: £10.43 3hr Special Interest BIG CHILL, THE Hollywood Collection/Parkfield Entertainment VHS, CVT 30299 Cert: 15 D.Price: £6.95 1hr 56min Drama	KILLER, THE Warner Home Video/Parkfield Entertainment VHS, PES 34092 Cert: 18 D.Price: £6.95 1hr 30min
BILL Odyssey Video/PVG VHS, ODY 109 Cert: PG D.Price: £6.95 1hr 33min BRAINSTORM MGM/UA Home Video, Parkfield Entertainment VHS, SMV10314 Cert: 15 D.Price: £6.95 1hr 41min BREED APART, A Video Collection VHS, VC 3260 Cert: 15 D.Price: £6.95 1hr 32min BRIGADOON MGM/UA Home Video, Parkfield Entertainment VHS, SMV 10040 Cert: U D.Price: £6.95 1hr 44min Music	Martial Arts KING LEAR Hollywood Collection/Parkfield Entertainment VHS, CVT 20374 Cert: PG D.Price: £6:95 2hr 12min Drama KINGS AND DESPERATE MEN Channel 5 VHS, CFV 06542 Cert: 15 D.Price: £6:25 1hr 53min Drama
BUGS BUNNY AND ELMER FUDD MGM/UA Home Video, Parktield Entertainment VHS, SMV 10/01 Cert: 0 D.Price: Children Cartoons	LA, LAW CBS/Fox Video, CBS/Fox VHS, 5200 50 Cert: 15 D.Price: £6.95 1 hr 34min LA BAMBA Hollywood Collection/Parkfield Entertainment VHS, CV7 21285 Cert: 15 D.Price: £6.95 1 hr 45min Drama
BUGS BUNNY AND FRIENDS MGM/UA Home Video, Parkfield Entertainment VHS, SMV 10696 Cert: U D.Price: £6.25 Thr BUGS BUNNY: HOLD THE LION MGM/UA Home Video, Parkfield Entertainment VHS, SMV 10772 Cert: U D.Price:	LEE, PEGGY: THE QUINTESSENTIAL Hendring Video/PVG VHS, MEN 2149 G Cert: — D.Proce: £0.95 1hr music IFFDS V. CASTLEFORD Castle Vision/Castle Communications VHS, CVI 1040 Cert: 15 D.Price: £ 6.95 1hr Sport
26.25 Ihr BYRNE, DAVID & TWYLA THARP Hendring Video/PVG VHS, HEN 2148 F Cert: D.Price: £10.43 Ihr 30min Music	LEGAL EAGLES CIC Video/Pickwick, CBS VHS, VHR 1253 Cert: PG D Price: £6.95 1hr 51 min Drama LEGEND OF BILLIE JEAN, THE Hollywood Collection/Parkfield Entertainment VHS. CVT 30894 Cert: 15 D.Price: £6.95 1hr 31 min Drama
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Please send details of new releases to Janet Yeo at Music Week

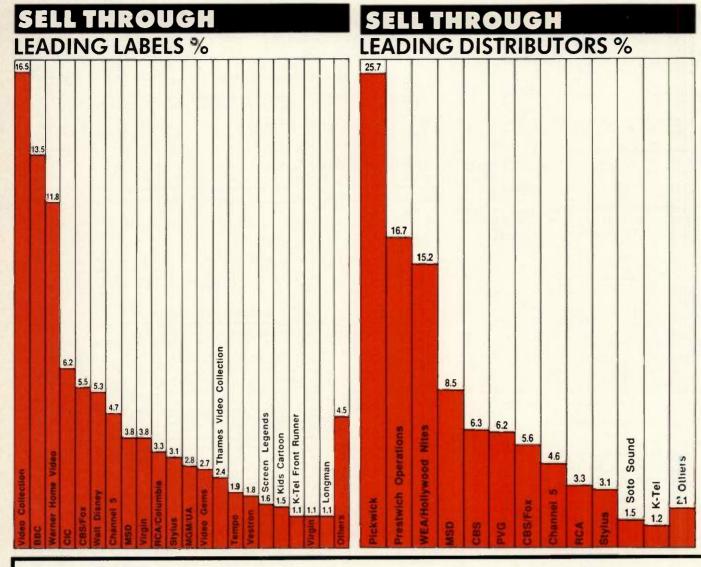
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# **MARKET SURVEY JAN-DEC '88**

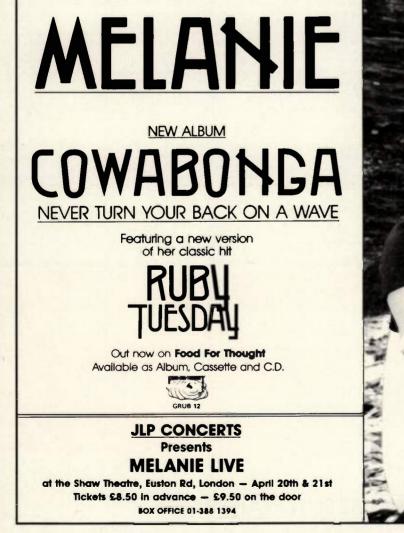


## Big three steal the video share

TWO VERY different performers helped Video Collection to top spot in label listing for non-music titles in 1988. Jane Fonda's New Workout was number four in the year's chart while, more surprisingly, The George Best Story weighed in at number 10. Football documentaries also helped BBC Video to second place, with the label's Manchester Utd and Celtic compilations in the year's top 20 bestsellers plus, of course, Watch With Mother. Warner Home Video completed the trio of labels with a 10 per cent plus market share. The label's success was built solidly on feature film material.

Among distributors, the industrious Pickwick took over a quarter of the market in 1988. It was chased home by Prestwich, parent company of the number one label and by WEA/Hollywood Nites which handles the number three label as well as RCA/Columbia sell through product. The enduring strength of the kidvid sector was proved by the strong showing of MSD whose Tempo label had Children's TV Favourites among the year's top 10 titles.

THE GRAPHS on this page were prepared from statistics supplied by Gallup based on a weekly sample of sales through 500 record shops in the UK during 1988.





## FEATURE

# More Power to the Mean Fiddler's elbow

tonk bar in Harlesden might not be everyone's idea of making money, but like a boy who wants his own full size train because he likes toy ones Vince Power, owner of the Mean Fiddler had a dream of running his own small club where he could put on country and western bands.

In the early Eighties Vince Power, originally from Ireland, was a self proclaimed "Arthur Daley of the furniture trade" in North London. This business took him over to the US where his love of honky tonk developed. The man with a dream turned into a man with a plan. On his return from one of these expeditions he came across an ad in the evening paper for a small club "with great potential". When he turned up to inspect it he found a lone man mopping up the floor because of a pipe leak - there was no proper roof

"People told me I was stupid, how can I have a honky tonk in Harlesden?" recalls Power. However in 1982 he sold one of his two furniture shops and bought the leasehold of the club for £15,000. The freehold was owned by Terry Downes former boxer and friend of the Kray Twins: "The chap that was selling me the place didn't tell me the whole truth — that he had been closed down by the police for illegol drinking," Power says "So when it came to transferring the lease, subject to getting the drinks license - it didn't happen. "The first time we went to the

"The first time we went to the court we were refused one on the basis that there would be more trouble for the police. They wanted it closed and saw no reason for opening it." After re-applying continuously, a license was obtained.

The next part of the teething stage came with the old punters: "We had some trouble with local, how shall I put it, eggheads," he smiles: "It just needed a little weeding out in the first six months." In fact, those he turned away took out their revenge on his car. So Power bought several old VW Beetles and was thus guaranteed that one would remain unscathed. After the initial problems were sorted out, Power realised that business was not as good as it could be. The weekend saw the place full of US servicemen who came to see US country and western bands but most weekday evenings remained dull.

Very soon he found himself on his last legs financially and a change in direction was called for: "We had good facilities but obviously I was doing something that the people didn't want to hear." So Irish groups like The Pogues and The Chieftans made their appearances. Power sold his house to raise more capital: "Money was never a problem. As long as I could get hold of some to keep going it was fine. If I ran out completely it would be the end of it. But the place was doing so badly nobody would buy it. The only way out was to make it work."

he turning point was the venue's Los Lobos concert in 1983 which attracted crowds never before seen in the area. The Mean Fiddler then hosted concerts by such artists as Lloyd Cole and the Commotions, Sandi Shaw and comedy acts such as The Joan Collins Fan Club. It got a reputation among record companies as being the place for discovering new talent. Paul Charles discovered Tanita Tikaram there at her first London concert.

Power puts his perseverance down to stubborness. He was determined to prove everyone wrong. But if he knew then what he knows now, he jokes that he would never go near a club. "It was pure stubborness really, a lot of good will from people who stuck with me, and courage from bands and managers to play at the club." He agrees that most record company executives would rather pour out of Wardour Street pubs to see a band launch locally than make a journey to Harlesden. Despite this the club has held receptions for Roy Orbison and Huey Lewis and if Eric Clapton and Mick Jagger ("he came twice and paid once") make the effort to see

The Mean Fiddler has never stood still. Its expansion plans have multiplied since the day it was bought in 1980. The restaurant used to be number 24 on the street and was built in 1986. 1985 saw number 26 being transformed into the Acoustic Room which officially opened in 1987. That same year saw extra bars fitted into the main hall to supply growing demand. The capacity has increased from 300 to 800.

Power now complains that the place is too small. He now turns people away due to lack of space. Employing 50 stoff he reckons he makes more profit than any Central London club due to lower overheads

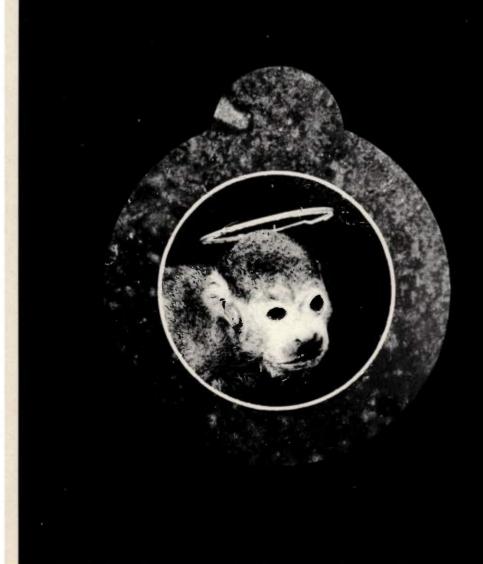
#### 'People told me I was stupid, how can I have a honkey tonk in Harlesden?'

The builder he employed in 1980 has not left yet. He is working on Power's next venture, a venue called Subterrainia in Ladbroke Grave.

Another venue has just opened. The Pied Bull pub in Islington, in which Power hopes to duplicate Mean Fiddler acts. However, no buying up neighbouring property here, it's next to Marks & Spencer. The pub was originally in a dreadful state, the previous owner had packed the place despite the fact that it was only licensed to hold 90 people due to insufficient fire exits. Power put this to right at a ccst of £200,000.

Probably most adventurous of Power's plans is to run this year's Reading Rock Festival. "We'll be booking the acts, running the bars and taking the profit, hopeful y."

Power now has no time to listen to his favourite country music artists. Indeed in fact his musical tastes have broadened. What was originally an idea to have a place where all his friends could meet has turned inro one of the Eighties most successful music business ventures. But he has kept one of his furniture shops "just in case".





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## CLASSICAL

# NVC opera video goes pop

#### by Nicolas Soames

PRICE

THE FINAL touches to a new programme of popular opera and ballet video compilations has been devised by NVC Arts International and will be available by Christmas. There will be two series: Opera

There will be two series: Opera Stories introduced by Charlton Heston, and a highlights compilations based on ideas common in mainstream classical recordings. They will, it is hoped, create new interest in the arts video market, appealing to consumers who may not feel ready to watch full-length operas, and are part of a newly confident move by NVC Arts International, which has made opera and ballet programmes for television since 1980.

While the demands of television have been more prominent in the company's approach, the classical video market is increasing according to managing director John Smith. "While CDV is still a speck on the horizon, video sales have been constant but small, and there are signs that it is improving," comments Smith.

Since September last year, Castle Vision has been distributing the catalogue of NVC and already some 60,000 units have been sold, with best sellers such as the ballet La Fille Mal Gardee which has sold more than 4,000 copies. The video has since featured in W H Smith's video top 10. Paul Hembury, NVC marketing manager is convinced that there are many more sales opportunities particularly through record retailers rather than specialist video outlets.

The company expects much of the Opera Stories series. The 10 hour-long programmes cover operas such as Verdi's Aida, Puccini's Tosca, Strauss's Die Fledermaus and Verdi's II Trovatore, each with a top international cast. "We want to show that while we

"We want to show that while we are still committed to full length recordings, we are not catering just for the highbrow minority," says Smith.

"This is an unashamed attempt to scrape away some of the myth which can so often be associated with opera when performed in a foreign language. The works featured in the series demonstrate the humour, drama, characterisation and wit which can so often be lost to those who attend opera and will, we believe, widen the audience for opera."

In unveiling this series, NVC also disclosed plans for its new productions in 1989. The company has just finished filming Le Corsaire with the Kirov Ballet in Leningrad, but the demands of CDV meant that considerable sums had to be spent on maintaining technical standards.

Further productions are being made in Finland (Wagner's The Flying Dutchman), in Paris (Beethoven's Fidelio), and in Bologna (Verdi's Joan of Arc). More than \$3.5m will be spent on the 1989 production schedule.

NVC Arts International is, at the same time, searching for a major sponsor to help with future productions. The company reaches a world-wide TV audience of 20m. Paul Hembury, NVC marketing director remarks: "This is a very cost effective means of communication with an audience that is traditionally difficult and expensive to reach. This audience includes a new group, young with a high disposable income and has a special attraction for corporate sponsors."



THE KIROV Ballet perform Le Corsaire

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## Hyperion leads with Brian Colossus

THE PREMIERE recording of Havergal Brian's Symphony No 3 — scored for the huge force of a 120-piece orchestra including two pianos, two tubas and organ heads the release this month of Hyperion Records.

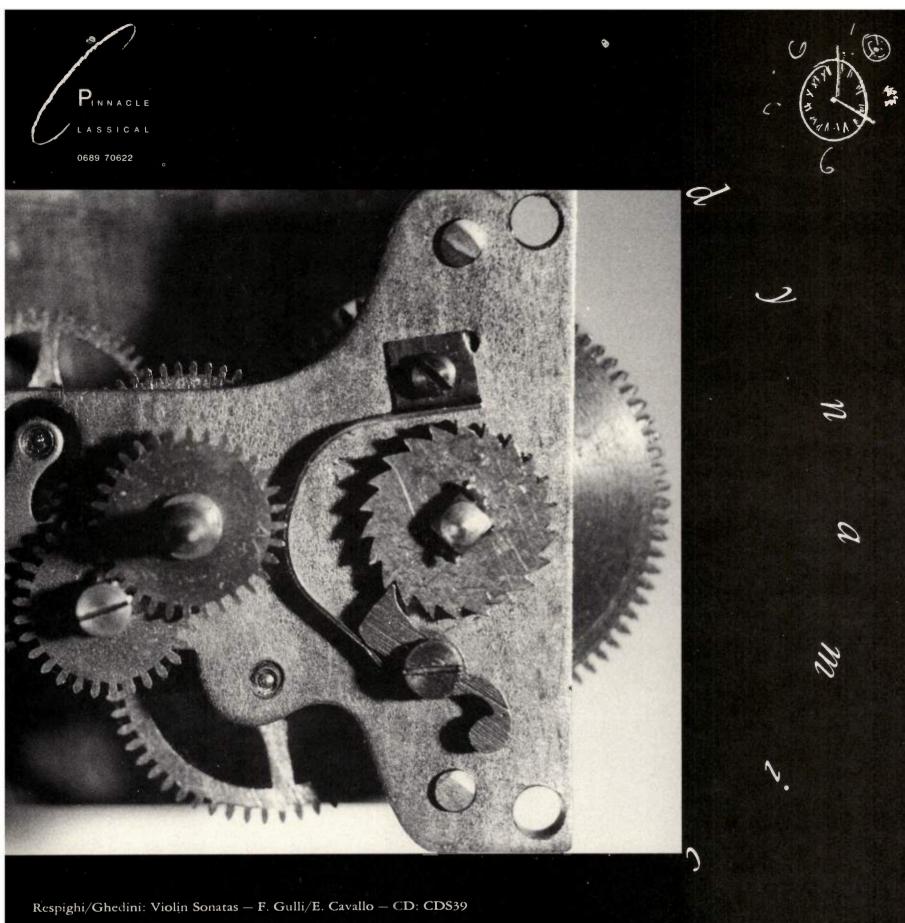
It has an unusual provenance in that it was made possible only through the financial support of Philip Lesh, the bass player with The Grateful Dead: the costs of recording such a large orchestra would have otherwise proved prohibitive for a company like Hyperion, even with the backing of The Havergal Brian Society. It is available on CD (CDA 66334 and tape.

Hyperion has another release of 20th century orchestral music: the 1982 recording of Panufnik's Sinfonia Votiva (Symphony No 8 and Sessions' Concerto For Orchestra played by the Boston Symptony Orchestra conducted by Seiji Ozawa has been issued or CD transcoded from the original Soundstream Masters (CDA 66050). A tape version (KA66050) is issued for the first time.

Among the more characteristic Hyperion releases is a programme of the mezzo Sarah Walker and the pianist Roger Vignoles — Blah Blah Blah And Other Trifles, recorded live in the Wigmore Hall (CDA 66289 and on tape); and two comparatively rare string quartets from Strauss and Verdi played by The Delme String Quartet (CDA 66317 and on tape).  THE BRITISH pianist Peter Katin is undertaking the cycle of Mozart's Piano Sonatas for Olympia, with the Sonatas K330, 331 and 457 plus the Fantasy K475 on the first disc issued this month (OCD 230). The series is being made in Norway with Simax's recording engineer Arne Akselberg. All the sonatas will be contained on four CDs. Olympia is distributed by Conifer.
 THE SWEDISH label Bis starts a

 THE SWEDISH label Bis starts a new series of music by Benjamin Britten this month with two popular orchestral scores: The Young Person's Guide To The Orchestra and the Four Sea Interludes from Peter Grimes.

	2	POS	SOVER
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1	1	THE CLASSIC EXP Vorious	ERIENCE EMI EMTVD45/TCEMTVD45 (E)
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5	8	VENICE IN PERIL Rondo Veneziano	Fanfare RONI/ZCRONI (A)
6	9	GREATEST LOVE S Plac.do Domingo	SONGS CBS CBS44701/4044701 (C)
7	7	THE COLLECTION Placedo Darringo	N Stylus/RCA SMR625/SMC625 (STV/BMG)
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10		BLUE SKIES Kin Te Kanawa/Ride	London sle KTKT1/KTKC1 (F)



Rossini: 24 pieces for solo piano – Bruno Mezzena – CD: CDS42/1-2 Paganini: Sonatas for Violin & Guitar – L. Bianchi/M. Preda – CD: Vol.1 – CDS34 Vol. 2 – CDS43/1-2 Lipatti: Piano Concertino & other works – M. Vincenzi/Padua C.O./G. Meditz – CD: CDS57 Chausson: Violin & Piano Concerto – S. Accardo/B. Canino – CD: CDS44 Vivaldi/Pergolesi: Flute Concertos – M. Ancilotti/Perusina S.O./T. Bricetti – CD: CDS53 Dvorak: Piano Quintet, 4 Romantic Pieces – Accardo/Canino/Batjer/Hoffman/Wiley – CD: CDS51 Dvorak: Double Bass Quintet, Terzetto in C – Accardo/Batjer/Hoffman/Wiley/Petracchi – CD: CDS45 Ravel/Franck: String Quartets – Academica Quartet – CD: CDS50 Enescu: 3 Violin Sonatas – M. Sirbu/M. Sarbu – CD: CDS41 Haydn: Violin Concertos 1, 3 & 4 – A. Cappelletti/Scottish C.O./J. Blair – CD: DCU25

Last Time Rag: Ragtime Music from Scott Joplin to Stravinsky – Marco Fumo – CD: CDS48

WRH

## CLASSICAL

# Lyrita vinyl runs dry

THE MUCH-admired Lyrita cata-logue of English music, with its ab-sorbing canon of over 200 recordings containing many works which are not otherwise recorded, is now almost completely unavailable, and the owner, Richard Itter, warns that CDs will not be forthcoming until 1991

A last sale of LPs earlier this year has now left just five titles in stock,

and these will shortly be exhaust-ed. Lyrita has never issued tape versions.

The resilience of LP sales for this rare repertoire staved off the day when a commitment to CD was necessary according to ltter. But now the sales of LP have dropped to the extent that it is no longer worthwhile to press more vinyl. Though Itter acknowledges that

it could take just a few months to bring out some of the best Lyrita recordings on CD, he says that none would be available until 1991. "We are at a transitional stage," he adds enigmatically. Among the first recordings likely

to be earmarked for eventual CD release are Alwyn's opera Miss Julie and Malcolm Arnold's English, Scottish and Cornish dances.

IN PREPARATION for the open European market in 1992, Nimbus

Records is opening a European of-

fice based in Paris which will act as a "bridge" into Europe for all

sides of the company's work, com-

pact disc manufacturer, the classi-

cal label, and CD Rom. It will be headed by Serena

Woolf, currently manager C. company's international public re-lations. Count Labinsky, president Chlimbus comments: "Since the

creation of a new marketing de-partment early last year, the Nim-bus Records CD label has estab-

lished an important foothold in the European market place and turn-

has doubled. This new and crucially-timed step will enable us to make further inroads into Eur-ope on all fronts."

# PRICE

E

V

1

Overtures, Weber, The Hanover Band, Roy Goodman. Nimbus NI 5154. CD only. Seven overtures, including Der Freischutz and, most thrillingly, The Ruler Of The Spirits, played on authentic instruments for the first time. The importance is placed on zest and sheer thrills. Who cares about a few spills? General interest/specialist

The Rosary Sonatas, Biber. Franzjosef Maier, violin. EMI Deutsche Harmonia Mundi. Two CDs CDS 7492448. CD only. A remarkable but little-known set of 15 sonatas written for violin and accompanying instruments. Intense and profound, each sonata re-quires the violinist to return his instrument to a different tuning in or-der to obtain special chordal effects. A 1983 recording which does not take into account period performance ideas, but fascinating nonetheless. Specialist

Piano Concertos Nos land 2, Beethoven. Melvyn Tan, Fortepiano, London Classical Players, Roger Norrington. EMI CDC 749509-2. Symphony No 3 Eroica/Prometheus Overture, Beethoven. London Classical Players, Roger Norrington. EMI CDC 749101-2. Symphonie Fantastique, Berlioz. London Classical Players, Roger Norrington. EMI CDC 749541-2. Available on all formats. The first of two block releases this year of Norrington's period performance recordings on EMI — and every one a winner. Though it sounds glib, it is difficult to see any one of these being superseded in the near future, for Norrington's careful scholastic preparation is allied to a truly flamboyant conducting spirit. So, with Tan in fine form, the Piano Concertos are exquisite, Beethoven's Eroica as exciting as it has ever been, and Berlioz's Symphonie Fantastique, heard for the first time on authentic instruments, is a complete revelation. They are all available on all three formats because EMI expects — rightly — a wide demand. **General** interest

Missa Osculetur Mr For Double Choir and other works, Orlandus Lassus. The Tallis Scholars, Gimell. CDGIM 018. Available on all three formats. More exquisite singing from The Tallis Scholars, who have demon-strated that even sacred music from the renaissance can give a label worldwide recognition and sales. Lassus was the greatest of the 16th century composers. Specialist

Requiem/Messe des Pecheurs de Villerville, Faure. La Chapelle Royale, Ensemble Musique Ob-lique, Philippe Herreweghe. French Harmonia Mundi 901292. Another version of the original economical scoring of this beautiful work without violins or woodwind. I don't think it quite matches the excellence of the first recording by John Rutter (Collegium Records, COL CD 109, distributed by Har-

monia Mundi) because the acoustic is very resonant and the solo violin in the Sanctus rather too sweet. But it is a useful second choice. General interest

W

E

I'll Never Walk Alone, Dennis O'Neil, tenor, BBC Welsh Sym-phony Orchestra, Greenwood, Dix Records Dennis CD1. Dis-tit di Visci Andri CD1. Distribution: Virgin. Available on all three formats. You'll Never ..., Maria, Be My Love and other popular favourites swoon beside dassical melodies from Carmen, I Pagliacci, Eugene Onegin, as the TV tenor sinks all his passion in the CD pits.

Cross-over

Joy, Michael Conn, guitar. ECO, Leslie Williams. Decca New Line 425 201-2. Available on all three formats. What Clayderman did for the guitar. Certainly, the ar-rangements of Albeniz, Chopin, Foure (Pavane), Albinoni (Adagio), Satie (Gymnopedie) and others are skilfully done, and if cross-over works, then he should. As yet, his name is not widely known. Cross-over



The Well-Tempered Clavier, Bach. Glen Gould, piano. CBS M3K 42266. The legendary, idioword, with flashes of genius, this word, with flashes of genius, this three CD reissue set will be cherish-ed by some and despised by others. For me, it is one of the delights of my collection. General interest

Opera In English. Mary Stuart, Donizetti. Janet Baker, Rosalind Plowright, ENO, Mackerras, EMI CMS 769372-2 Two CDs. Julius Caesar, Janet Baker, Val-erie Masterson, ENO, Mackerras. EMI CMS 769760-2 Three CDs. Rigoletto, Verdi. John Rawnsley, Helen Field, Arthur Davies, ENO, Mark El-der. EMI CMS 769369-2. All sponsored by the Peter Moores sponsored by the Peter Moores Foundation. This is a mixed bunch. Mary Stuart was recorded live at the Coliseum and sounds like it; Julius Caesar has an appropriately light orchestral accompaniment but rather opulently-voiced singers (pace, Janet Baker). But Rigoletto, an unqualified success on stage in the famous mafioso production, has transferred well to CD, and is excellent. Generally, opera works well in English on disc. General interest

Play It Again — Cello Encores. Alexander Baillie, cello, Peter Evans, Evans, piano. Kanchana Souvenir Unicorn-Series, UKCD 2017. Baillie doesn't have the public profile of some British cellists — yet. But this varied select-icn — Faure's Elegie, Saint-Saens' The Swan, Popper's Hungarian Rhapsody and more — shows that he is a compelling player, intense, sensitive yet balanced General interest

#### Nimbus opens Gamut launches own label **European base** THE Cambridgeshire-

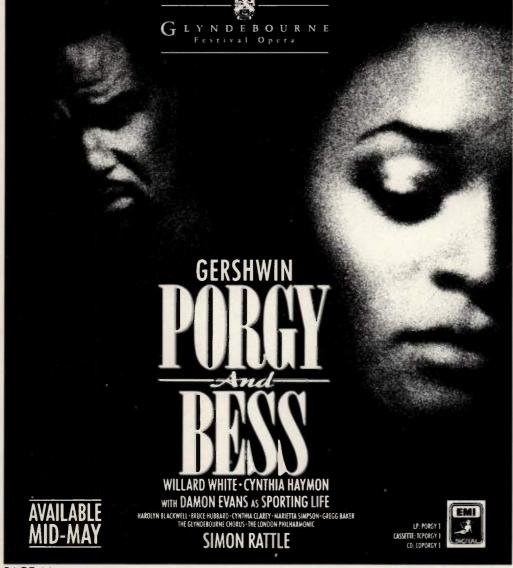
based distribution company, has followed other distributors such as Conifer and Target by diversifying into its own label — though in some unexpected directions.

It has taken over the catalogue of Oxford University Press records and has started issuing some of the best-sellers on tape, with CDs expected to come in June. Three titles are now available on tape, Tudor Anthems sung by Christ Church Oxford (GOUPC 153) and English Madrigals Volume 1 (GOUPC 151) and Volume 2 (GOUPC 152). A CD of the Tudor Anthems is expected to be available in June.

Gamut has also taken over the catalogue of Cambridge Classical, with the first title being works by Debussy, Wolf, Tippett and Brahms with the Cambridge University Chamber Choir conducted by Richard Marlow (GAM 502). CDs of the Cambridge Classical range may be forthcoming later in the year. The dealer price of the tapes is £3.95. "We were getting requests for the OUP and Cambridge Classical labels, but they were out of stock

all the time," says Clive Bright of Gamut. "OUP felt that they were not really geared up to records, and were happy for us to take over the titles, and Cambridge Classical

In a very different venture, Gamut has also moved into nature recordings. The first title on the Nature Series is of Winter Sounds At Welney, the Wildfowl Trust at Welney in Norfolk. Don Revett, manager of the trust, discusses the characteristic sounds of birds on the Fenland wastes with Ken Jackson of Sounds Natural. The recording (NS 101) was made on one mild February day at Welney.

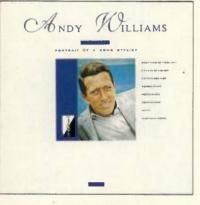


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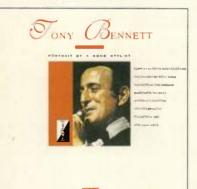


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2981 SP—Spartan 01-903 8223 SP—Southern 01-889 6555 SSD—Suther Sounds (CD) 01-808 0833 STERNS—Stern's/Triple Earth 01-388 5533 STV—Swith 01-742 1662 SW—Swith 0424 220028	E4.24/6.05(BMG) KALDOR, Connie MOONLIGHT GROCERY NOWYERTALKIN' LP/MC:TALKP 1/TALKC 1 CD:TALKCD 1 £3.89/7 20(A) KIARA KIARA ARISTA LP/MC:209748/409748 CD:259748 (BMG) KMFDM DONT BLOW YOUR TOP SKYSAW LP:SAW 6 (P)	Rock Soul Metal	UP-GLALP 034 (P) WARE, Gillian KING OF INSTRUMENTS BBC _P/MC:REN 678/ZCEN 678 CD:BBCD 678 £3.29/6.25[E] WEBSTER, Ben LIVE IN AMSTERDAM CHARLY CD CD CHARLY 168 (CH) WHYTON, Wally 50 CHILDRENS FAVOURITE: BBC MC:KLDM 8003/KIDC 8003 (E) WINTER, Johnny SECOND WINTER EDSEL LI-ED 312 £3 95[P] WITHERSPOON, Jimmy JIMMY WITHERSPOON MEETS THE JAZZ GIANTS CHARLY CD:CD CHARLY 168 (CH)	MOR R & B Nostalgia Rock Jazz
TBTerry Blood 0782 620321 VFMVFM Cassette Distributors 0296 437307 WWEA 01-998 5929 WUWynd-up 061-872 0170	Previously listed in alternative format     Import     Monday 24th April-Friday 28th April 1989     Album Releases: 9		Year to Date: 17 weeks to 28th April Album Releases: 1,5	30

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available on LP (RLP001) cassette (RLC001) and CD (RCD001)

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**Distributor Codes** 

WRH

# NEWSINGLES

			ALL MY LOVE ANOTHER SIDE OF YOU . / BABY DON'T GO I BIG SKY F
Artist / A/B-side / Label / 7" / 12" / "MC" / "CD" / Cat Nos / Extra tracks / (Distribu	utor) / Category	Artist/A/B-side/Label/7"/12"/"MC"/"CD"/Cat Nos/Extra tracks/(Distributor)/Catego	BREAKIN 'UP BREAKIN' DOWN W
ALIEN SEX FIEND HAUNTED HOUSE/(Dub) ANAGRAM ANA 46 7" 12ANA 46 12" CDANA 46 CD (P) AMBASSADORS OF FUNK ANOTHER SIDE OF YOU/Another Side Of You Version) LIVING BEAT 75MASH 4 7" SMASH 4 12" Another Side Of You In Parity(Version) (P) AND ALSO THE TREES LADY D'ARBANVILLE/The Harp/The Street Orgon REFLEX 12RE15 12" (I/RT) ASHCROFT AND AVANT CARTOON/HD RED FLAME KN10B 12" (P)	Dance/Disco	LAKE EERIE SEX 4 DAZE/(Version) CHAMPION CHAMP 98 7" Pic Bog CHAMP 1298 12" Pic Bog (BMG) LUPER, Cyndi I DROVE ALL NIGHT/Maybe He'll Know EPIC CYN 4 7" Pic Bog CYNT 4 12" Pic Bog CYNQT 4 12" Pic Bog Girls Just Wonne Hove FunCYNC 4 CD Boy Blue (C) LEE, Darrell SEX/(Version) GEMC 12PC 19 12" (A)	CHEEK TO CHEEK CIRCLE CIICK CILCK CONPANY NEWS CONPANY NEWS CONTACT CRUCIAL DAWN AFTER DARK DEEP HOUSE
BIDDU ORCHESTRA HUMANITY/Humanity (Rodio Mix)/Humanity (Club Mix) TRAX 7TX 5 7* 12TX 5 12" Teo & Sympothy (BMG) BIG BANG VOULE2 VOUS/No TOTAL/BMG SYR 1 7* SYRT 1 12" SYRTR 1 12" (BMG) BLACK SORROWS THE CHOSEN ONES/Mercenary Heart EPIC 6530447 7* Pic Bog 6530448 12" Pic Bog Sleep Through The Humicone (C) BLACK, Peter HOW FAR 1 GO/My Love Is Free DJ INT/WESTSIDE DJINT 8 12" (A) BOB & MARCIA YOUNG, GIFED AND BLACK/Pind Piner/CluB Filter, Jimmy Monderful World - OLD	House Reggae	LIVING IN A BOX GATE CRASHING/GET ON THE DOG DOZO CHRYSALIS LIB 6 7" Pic Bag LIBX 6 12" Pic Bag Blow The House Down (Conversion Version)LIBCD 6 CD Living In A Box (C) LIVING IN A BOX GATECRASHIN/GET ON The Dog Dozo CHRYSALIS LIV 6 7" Pic Bag LIVX 6 12" Pic Bag Blow The House Down (C) LIVING PROOF YOU'RE THE APPLE OF MY EYE/(Version) GEMC 12PO 18 12" (A) Donce/Discr LOUNGE JAYS MASSAGE A RAMA/tho MR. MODO EMS 002T 12" (P)	XTC/(BHANGRA VERSION) 5 DO THE DO J DONT HE DO J DONT IT MAKE YOU FEEL GOOD CONT WORK SABY E DONT WORK SABY E DONT WORK THE ELABY DONT WOU WAY THE ELABY DONT WOU WAY THE ELABY
GOLD 6131 CD (WU/A/LIG) "BON JOVI I'LL BE THERE FOR YOU/Homebound Train VERTIGO/PHONOGRAM JOVPB 85 7" Poster [F] BRICKELL Edie, AND NEW BOHEMIANS CIRCLE/Now GEFFEN GEF 51 7" GEF 51T 12" Plain JaneGEF 51CD CD Plain Jane (W)	каддра	M.F.S.B. TS.O PAIve is The Message OLD GOLD 9869 7° (MU/A/LIG) "MARTIKA MORE THAN YOU KNOW/AIbis CBS TIKA 12 12° Pic Bag More Than You Know (Pt 2)/7 Version (Q MARY MY HOPE IT'S ABOUT TIME/tba SILVERTONE ORE 3 7° ORET 3 12° (P) MASS REACTION CAN YOU FEEL THE BEAT/Over And Over IMMACULATE 12IMMAC D1 12° Dance/Disce (PAC)	I DOUBLE PEEL SESSION N DRAG MY BAD NAME DOWN AD NAME GATE CRASHING L GATE CRASHING L GATE CRASHING L GATE CRASHIN' L
CALIFORNIA RAISINS I HEARD IT THROUGH THE GRAPEVINE/Ibo DINO GRAPE 1 7" (F) CARR, Lindo HIGH WIRE/CLARK, Dee: Ride A Wild Hone OLD GOLD 9882 7' (WU/A/LG) CHERRELLE AFFAIR/New Love TABU 654673 7' Pic Bog 6546738 12" Pic Bog Affair (Street Dub) Hip Hop Mix (C) COLLINS, Dave & Ansil DOUBLE BARREL/HARRY J ALLSTARS: Liquidator/UPSETTERS: Django OLD GOLD 6135 CD (WU/A/LG) "COOKIE CREW GOT TO KEEP ON/Pick Up On This ffrr/LONDON FFKR 25 12" (Danny D Remix) (F) CRKER, Brendan & The 5 O'CLOCK SHADOWS NO MONEY AT ALL/Ibo SILVERTONE ORE 5 7' ORET 51" (P)	Dance Disco Dance/Disco Reggae Rap	MASSIVE SOUNDS I WANT YOU/She Say Kuff CHAMPION CHAMP 99 7" Pic Bag CHAMP 1299 12" Pic Bag (BMG)       Dance/Disco McCRACKLIN, Jimmy THE WALK/I'm To Blame RED DOG RED 7100 7" RED 100 12" He Knows The RulesCDS 13 CD He Knows The Rules/Everybody Rock (CH)       Dance/Disco MCCRACKLIN, Jimmy THE WALK/I'm To Blame RED DOG RED 7100 7" RED 100 12" He Knows The RulesCDS 13 CD He Knows The Rules/Everybody Rock (CH)       R 'n' I         MEDICINE BOW SINCE YOU'VE BEEN GONE/Turing Over New Leaves/You're Not At Home At All. BARK SINCE 17" Pic Bag (A)       The VERTIGO/PHONOGRAM METG 512 12" Gatefold and booklet For Whom The Bell Tols/Creeping Death (F)       The Bag PWLT 35 12" Pic Bag PWMC 33 MC (P)	GOT TO KEEP ON C HAIRSTYLE OF THE DEVIL M HAND ON YOUR HEART M HARDCORE HIP HOUSE T HAUNTED HOUSE A HIGH WIRE C HOLD YOUR HEAD UP HOUSE DANCE U
DAX, Danielle WHITE KNUCKLE RIDE/tbo AWESOME AOR 23 7" AOR 231 12" ILRT DEKKER, Desmond THE ISRAELITES/You Can Get It If You Really Want/OC7 OLD GOLD 6133 CD (WU/A/LIG) DEMON BOYZ, The RECOGNITION/Lyrical Culture MUSIC OF LIFE NOTE 26 12" Pic Bog Recogni- tion (Dub) [P]	Reggae Dance/Disco	MOMUS HAIRSTYLE OF THE DEVIL/tba CREATION CRE 063 7' CRE 0631 12" (I/RT) "MORRISSEY INTERESTING DRUG/Such A Lime Thing Makes Such A Big Difference HMV 12POPS 1621 12" Etched Diac in special sleeve (E) NAPALM DEATH DOUBLE PEEL SESSION/tba STRANGE FRUIT SFPDS 049 7" SFPDSCD 049 CD SFPDSMC 049 MC (P) NEW ENTION CITAL IN CA MCA 2020 LIDE IN 1975	ILOVE YOU LOVE ME LOVE WANT YOU M IWANT YOUR LOVE R I'UL BE THERE FOR YOU B I'ME EVERY WOMAN (Rem x) K
<ul> <li>**DENNIS, Stefan DON'T IT MAKE YOU FEEL GOOD/(Version) SUBLIME LIMEP 105 7" Ltd Ed Poster Pock (A)</li> <li>DISCONEXION LOVE RUSH/(Version) SUBMISSION SUBX 010 12" (PAC)</li> <li>EVERLY BROTHERS, The DON'T WORRY BABY/Ride The Wind MERCURY/2HONOGRAM MER 280 7" (A side with BEACH BOYS)MERCD 280 CD Born Yesterday/Wings Of A Nightingole (F)</li> </ul>	Dance/Disco	NEW EDITION CRUCIA/Unit) MCA MCA 23934 12" (Remix) (F) Dance/Disce NICKS, Stevie ROOMS ON FIRE/Alice BMI EM 90 7" Fic Bag 12EMP 90 7" Poster Bag Has Anyone Ever Written Anything For You12EM 90 12" Fic Bag CEM 90 CD (E) NIGHTWRITERS OVER YOU/tho JACK TRAX JTX 24 17" (A) Dance/Disce NOSEWORK TOUCH/Fire More Days EPIC 6330107 7" (C) Dance/Disce OMEN SATISFACTION/(Versions) DEBUT/PASSION DEBT(X) 3065 12" (A) Dance/Disce	IF I CAN JUST GET THROLCH THE NICHT S IF YOU DON'T LIKE IT NO COLD BLOOD T INTERESTING DRUG M JOY LSO KEEP IT UP
F.F.W.D. BABY DON'T GO/Baby Don't Go (Dub Mix) BREAKOUT/A&M USA 652 7" Pic Bag USAT 652 12" Pic Bag (Version) (F) FANTASTICS SOMETHING OLD SOMETHING NEW/JOHNSON, Johnny: Biame It On The Pony Express OLD GOLD 9876 7" (WU/A/LG) "FINE YOUNG CANNIBALS GOOD THING/Social Security LONDON LONB 218 7" Tin box LONT 218 10" Double groove (F) "4 OF US. The DRAG MY BAD NAME DOWN/One Strong Hammer CBS FOLID 012 10" Lid Editors	Dance/Disco Dance/Disco	OUTFIELD, The VOICES OF BABYLON/Inside Your Skin CBS 6547392 CD All The Love/Since You've Been Gone (C) PAINTED WORD, The WORLDWIDE/I Found Love Today RCA PB 42703 7" Pic Bag PT 42704 12" Pic Bag My Darkest Hour (BMG) PATTERSON, Rosie LOVING YOU AIN'T EASY/H You Like It (Don't Fight It) FRONTIER/SUPERTRACK FTR 4 7" (E) PERSUASION THE TIME IS RIGHT//Versions) ZOO EXPERIENCE ITYG 0121 12" (GAM)	LOVE GOESON K LOVE COURTER A LADY D'ARBANVILLE A LADY D'ARBANVILLE A LOVE GOES ON K LOVE GOES ON K LOVE GOES ON K LOVING YOU AINT EASY P MAN NO MORE S
FOOL FOT LEEPIDENDAR/Washington Down (C) FRANKLIN, Aretha, and Ethon JOHN THRCUGH THE STORW/ba ARISTA 112185 7" Pic Bag 612185 12" Pic Bag Come To Me/Oh Happy Day162185 CD (BMG) FUNKY WORM, The U ME LOVE/bb FON FON 19 7" Pic Bag FON 191 12" Pic Bag FON 19CD CD (M) FUNTOPIA featuring Jimi POLO FREEDOM/ba G-ZONE GEET 14 12" (VRT) FUTURE SHOCK GOSPEL TRUTH/New Age Downing PRIORITY P 24 7" Pic Bag X 24 12" Pic	Dance/Disco Dance/Disco	PRESS GANG, The MONEY/Money (Version) IMT TTI 1003 12" Pic Bog 12TTI 1003 12" Pic Bog (Version) (BMG/PY)         Pic Bog 12TTI 1003 12" Pic Bog (Version) (BMG/PY)           RICH, Richie ROCKIN' ON THE GO-GO SCENE/(Inst) GEE ST GEE 12 7" Pic Bog GEET 12 12" Pic Bog Richie's Break Beats (VRT)         Dance/Disco Dance/Disco           ROSS, Diano WORKIN' OVERTINE/(Inst) EM IEM 91 7" Pic Bog 12EM 91 12" Pic Bog Workin' Overtime (MVC/DEM 91 CD Workin')         Dance/Disco	NIGHT TRACKS S
Bag Don't Temper Me Dowr (A) GILSTRAP, Jim SWING YOUR DADDY/NEW YORK CITY: I'm Doin' Fine Now OLD GOLD 9886 7" (WU/A/LG) *GUITTER, Gany I LOVE YOU LOVE ME LOVE/I'm The Leoder Of The Gang (I Am) OLD GOLD 9874 7" (WU/A/LG) *GODFATHERS, The SHE GIVES ME LOVE/Walking Tailang Johnny Cash Blues EPIC GFTB 4 7" Badge Pack GFTP 4 7" Pk Disc (C)	Dance/Disco	Bioler Remix) [F] "SENATORS, The MAN NO MORE/Quiet Life VIRGIN VSCD 1170 CD (E) SINNAMON THANKS TO YOU/Thanks To You (Version) LIVING BEAT 75MASH 3 7' [P] SMITH, Mandy DONT YOU WANT ME BABY/too PWL PWL 37 7' Pic Bag PWLT 37 12' Pic Bag Dance/Disco	PLANE CRASH EP N RECOGNITION D ROCK TO THE BEA* L ROCK IN' ON THE GO-GO SCENE R
GOLDMAN, Jean Jacques LA BAS/A Quoi Tu Sers EPIC 6512287 7° 6512288 12° 6512282 CD GOOD BOYS, The KEEP HOLDING BACK YOUR LOVE/tha HOTMELT 7TC 22 7° 12TC 22 12° (P) GUN CLUB SEX HEAT/tha NEW ROSE NEAT 1CD CD (P)		SNOW, Phoabe IF I CAN JUST GET THROUGH THE NIGHT/Soothin' ELEKTRA EKR 91 7" EKR 91T 12" Our Love Is Insane KR 91CD CD Our Love Is Insane (W) SOUL SISTER THE WAY TO YOUR HEART/Bye Bye COLUMBIA DB 9175 7" 12DB 9175 12" (Inst) [E] SPENCE, Judson IF YOU DON'T LIKE (T/Everything She Do ATLANTIC A 8950 7" Pic Bog A 8950T 12" Pic Bog A 8950CD CD [W]	SEX 4 DAZE
HABIT DAWN AFTER DARK/tbo CHAPTER 22 12CHAP 40 12" (I/NM) HAPPY MONDAYS LAZYIIS/tbo FACTORY FAC 2227 7" Pr. Bog FAC222 12" Pic Bog (P) "HERNANDEZ ALL MY LOVE/(Inst) EPIC HERQT 17" (Romix) (C) HIT THE ROOF CONTACT/tbo ONE LITTLE INDIAN 12TP 15 12" (I/NM) HOUSE OF LOVE, The NEVER/Soft As Fire FONTANA/PHONOGRAM HOL 1 7" Pic Bog HOL 112 12" Pic Bog SofeHOLCD 1 CD Sofe (F) "HUMANOID SLAW/Boss Invoders WESTSIDE CDWSR 14 CD Pic Bog (A)	Dance/Disco House	ST CLAIR, Mick DEEP HOUSE XTC/(BHANGRA VERSION)/Ishq Dic Gaddi STAR ST1/SRL PWO1 12" Pic Bog (BMG/FM) STPO23 LET JIMI TAKE OVER (Remin)//bo MR. MODO WMS 001R 12" (P) STRANGLERS, The NIGHT TRACKS/ NIGHT TRACKS SFNT 020 12" SFNTCD 020 CD (P) STUD PUPPET JOY (SO KEEP IT UP)(Version) ANAGRAM 12ANAD 47 12" (P) SUGAR BEAR DON'T SCANDALIZE MINERReady To Penetrate CHAMPION CHAMP 92 7" Pic mage CHAMP 1292 12" Pic Bog (BMG)	THING YOU SOME THORE YOU SOME SWING YOUR DADDY THANKS TO YOU ME THANKS TO YOU ME THANKS TO YOU ME THANKS TO YOU ME THANKS TO YOUR HEART THE WAALK YOUR HEART
HURRAH! BIG SKY/Ibb KITCHENWARE SK 42 7° SKX 42 12° SKPD 42 10° SKCD 42 CD (BMG) "I Q DECIDES CHEEK TO CHEEK/Won't You Come Home INTER MELODY IQDT 1 CD Sound Of The Street (UFF) ILLUSION WHY CAN'T WE LIVE TOGETHER/Why Can't We Live Together (Original Version) RU- MOUR RUMA 1 7° Pic Bog RUMAT 1 12° Pic Bog (A)	Soul	SYNDEE WHICH WAY IS UP/rbo BIG ONE VVBIG 14 12' (VRT)         Dance/Disco           T.JAM HOUSE DANCE/We Can Dance HOT MELT 7TC 21 7 12TC 21 12' (P)         TABOO TINITIN TO THE RESCUE/rbo ANAGRAM 12ANAD 49 12' (P)           TEX, Disco, AND THE SEXOLETTES GET DANCIN/I Wanna Dance Wit Choo OLD GOLD 9884         Dance/Disco           Y (WU/A/LIG)         Dance/Disco	THE WAT TO TOUR HEART 3 THRUL HAS GONE T THROUGH THE STORM F TINITIN TO THE RESCUE , T TOUCH , TOUCH ,
IRBY, Joyce AVISTER DATE CRASH EP/ COW MOD 112" (UNM) IRBY, Joyce AVISTER DATE CRASH EP/ COW X8 42771 7" Pic Bog ZT 42772 12" Fic Bog (Versions)ZD 42772 CD Pic Bog (Versions) (BMG) JEFFERSON, Morsholl, presents The DANCING FLUTES DO THE DO/tbo DJ INT/WESTSIDE DJINT 10.12" (A)	Soul House	TEXAS THRILL HAS GONE/Nowhere Left To Hide MERCURY/PHONOGRAM TEX 2 7 TEX 212       12" DimplestEXP 212 12" Spined sleeve/Poster DimplestEXCD 2 CD Dimples (F)       THIRD WORLD DANCING ON THE FLOOR/TIP Joh Love OLD GOLD 9817 7" (WU/A/LIG)       THUNDERS, Johnny IN COLD BLOOD/tba NEW ROSE NEAT 5CD CD (P)       TYREE HARDCORE HIP HOUSE/Ch Yea DJ INT/WESTSIDE CDDJIN 11 CD (A)	VOULEZ VOUS B WHICH WAY IS UP S WHITE KNUCKLE RIDE D WHY CANT WE LIVE TO- GETHER I WORKIN OVERTIME R WORKIN OVERTIME R
JIM JIMINEE TOWN <sup>7</sup> & COUNTRY BLUES/Huning Out Of Season (1986 Demo) BEATWAX! BEATWAX 01 7' Pic Bag BEATWAX 01T 12' Pic Bag The Honest Truth-Do It On Thursday (SRD) KERI LOVE GOES ON/tho WM NOB 1 7' NOBE 1 12'' (P) KHAN, Choka TIM EVERY WOMAN (Remix1Baby Me WARNER BROTHERS W 2963 7' Pic Bag W 2963T 12'' W 2963CD CD W 2963MC CM (WARNER BROTHERS W 2963 7' Pic Bag	Soul	ULTRA VIVID SCENE MERCY SEAT/Codine/H Like In Heaven/Mercy Seat (LP Version) 4AD BAD 906 12" (URT) URIAH HEEP HOLD YOUR HEAD UP/ba LEGACY LGY 67 7" LGYT 67 12" (A) **WILD WEEKEND BREAKIN' UP BREAKIN' DOWN/Yes Yes FARLOPHONE CDR 6204 CD (E) WILLS, Viola SECRT LOVE/ba LIGHT HOUSE SH 29 7" SH 29T 12" (P) Hi-nrg/Disco	YOU'RE THE APPLE OF MY L YOU'NG, GIFTED AND BLACK 3
W 2963T 12" W 2963CD CD W 2963MC MC (W)		WORLD DOMINATION ENTERPRISES COMPANY NEWS/(Version) IMMACULATE IMMAC 12 7 Pic Bag 12/MMAC 12 12 Pic Bag Tuth Frum (PAC) YAKUTSKA CLICK CLICK/tho PIAS CDBIAS 126 CD (APT) Dance/Disco	
Mon 24th April-Friday 28th April 1989 Single Releases:	96	I Year to Date: 17 Weeks To 28th April Single Releases: 1243	- See New Albums for
			Distributors Codes

# AREPHA & ELTON through the storm



612 185 Peleared 2

7″

112 185

Released 24th April

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12"

CD3″ 162 185 AFFAIR C

WRH

# MARKETPLACE

#### **APPOINTMENTS**

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## MARKETPLACE

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itar Trek Iew revolutionary satellite ransmission company is looking for a irst class FA with excellent speeds to work with their dynamic MD Lots of contact with ad agencies and radio c.£13,000

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## FEATURE

# Altered states of independence

Although both espousing the indie ethic of fun and commitment, the operations of Fire Records and Fiction are very much at opposite ends of the spectrum. Nick Robinson reports

# Separating Fiction from the fraction

EW PEOPLE can have a more appropriate background to become a label manager than Chris Parry and at the same time not become jaded from their experiences.

Originally from New Zealand, he came to England in 1969 as a drummer before studying to become a member of the Institute of Marketing.

That background enabled him to secure the post of international manager at Phonogram followed by a switch to Polydor's A&R department in 1975. "That was much more my scene and it seemed like the ideal existence to watch bands and get drunk," he says.

drunk," he says. But Parry didn't become totally enthused by the job until punk arrived. "When the punk thing came, that really opened the doors for me. Few people were positive about it, but I loved it," he remembers. It wasn't long before he had signed ed The Jam, Siouxsie And The Banshees and Sham 69 and went on to produce some of The Jam's early material.

But once the punk storm had died down Parry became restless again. "I had run out of steam and that was when I formed Fiction," he says.

The label was formed initially as a subsidiary of Polydor which said it would provide some capital if he brought the talent to the label.

The cure's Robert Smith — was adopted and in 1978, the label moved into offices in Willesden and Parry became immersed in studio work.

The initial output included The Cure's first album and three singles and albums by The Associates and The Passions. Ironically, Polydor originally turned The Cure down and they have since gone on to become Fiction's most successful act. But at that stage, Parry had still not signed a firm deal with Polydor and a lot of the finance was beginning to come out of his own pocket. Eventually they did agree but as a result of a disagreement on the quality of the label's music, Parry decided not to maximise the deal.

"I redefined my contract to one band and one band only and that was The Cure. The principle was that you took a band that people didn't really understand and gave them enough rope to hang themselves and some more and worked inside and outside of a major distributor," he explains.

"The idea was to do exactly what the independent does but do it with a major and force their hand — and it worked. It worked a treat.

"My style is if you can find really good talent and you take their ideas all the way you will end up with a lot of success. I don't think The Cure would be what they are without Fiction but then Fiction would not exist without The Cure," says Parry.

In 1979, his contract was re-signed with certain clauses added. These included a video for every Cure single, total control over creativity for Party and if Polydor did not release a particular record it would lose the act internationally.

"The good thing about Polydor is that we used to say they were so bloody stupid that it made them the best record company to work with." This relationship, he adds, has helped him get into a position where he can now offer Fiction's services to more bands again.

He came back from a trip to America and other countries with a renewed enthusiasm for new talent



FICTION OFF-SHOOT Desire now boasts Barn Barn and Freddy Bastone

and plans to set up a dance label called Desire.

"A lot of dance stuff is here tocay gone tomorrow but because of my experiences I felt I could be more helpful in the crossover area," he says. "I decided to stick with Poydor's backing overseas to ensure a certain stability but in the UK I decided to go with Pacific because you need a certain flexibility with dance stuff.

"I felt there was a gap for a label that put on a bit more style and creativity rather than being moneygrabbing." This style will come from having a songwriting team of top Chicago producers and artists like Bam Bam, Adonis and Fingers Inc that is allowed to develop its talents, he believes.

we sign them basically because we don't see why we should. "What money we do make we

"What money we do make we channel back into promotion. It does make you wonder how we survive but then there is also a shared belief in Fire by all the people involved and a lot of them help us for the love of it.

"You have to convince people of the label's importance. I am not convinced that it is going to get any better, it's just survival of the fittest. In financial terms, we are not a success There have already been a number of 12-inch singles and a compilation album released on Desire but, as Farry admits, building the label's identity is a slow process.

identity is a slow process. Meanwhile, on the Fiction label there will be a new release by Eat, industrial samplers Die Warzau and of course The Cure. Parry has also bought new offices in Charlotte Street which will accommodate an in-house studio complex for the artsts. This will start operation in Seprember.

And with plans to open a New York office as well, Parry is looking forward to a new era in the history of Fiction. "The idea is to go into the Nineties and combine all this talent together and have a very exciting time."

but we can see the potential from what we have at the moment."

That potential was strengthened earlier this year with the signing of licensing deals with Vogue in France and Rough Trade Records in Germany.

many. Solomon's philosophy on Fire and its position in the music scene is summed up in one sentence. "Most indies suffer from a lack of professionalism and majors lack commitment. We combine the best of both worlds."



HEN CLIVE Solomon first became involved in the music business he had no intention of setting up an independent label or any idea that that label would become an enterprising source of talent in the Eighties.

"I thought that there were a lot of people doing a very good job of running indie labels but there were no bona fide organisations looking after their interests," he says. That was three years ago at a time when Solomon was running the Twist And Shout Music publishing company. "We then set up Fire Records to service bands that had sign-

ed to that publishing company. We just thought 'sod this, the bands are good enough so let's put the records out ourselves'." At the time, the bands signed to

At me time, me bands signed to the label included Pulp, 1,000 Mexicans and Blue Aeroplanes bands who were already catching the critics' eyes.

"From then on it was a gradual process of evolution. It is difficult for a publishing company that small to make money and we realised we were on a hiding for nothing.

"We created so much interest with the releases that we decided to put our energies into the label. We kept the publishing side but it is not a precondition for any of our releases." At that period, says Solomon, there were fewer interesting labels around because many had gone to the wall. 'These days you have to be incredibly lucky and have a flavour-of-the-month band.

"Otherwise you have to have a label that is run very astutely which I suppose often means a certain amount of compromise," says Solomon.

When Fire began in 1985 it was based in a flat in West Hampstead before personal reasons forced Solomon to move the label to its present office/flat in Highbury.

Although many Fire signings began their careers with other indies like Fon and Glass Records, it has been with Fire that they have matured. The Parachute Men and Perfect Disaster have certainly achieved substantial critical acclaim and Blue Aeroplanes and Spaceman 3 have released albums this year that have brought them to wider audiences. This success has established Fire's

This success has established tire's own identity and for its roster of creative, guitar-based acts. These days, A&R is dealt with collectively by Solomon and his deputy Dave Bedford. This partnership usually sees no more than two bands signed every wear

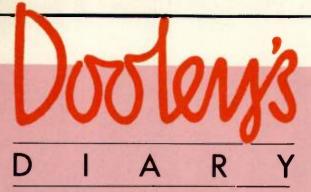
year. "We try to stick with what we have already signed because I think that shows a long-term commitment and the bands tend to return the favour," says Solomon. But another reason for not having

a high turnover of acts is the financial restrictions. "We have lost money hand over foot since we started and we've had to borrow a fair bit. But one thing we have done is not give bands advances when



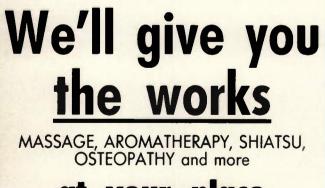
SPACEMAN 3: brought to wider audiences by Fire Records

## DIARYNW



IF EVER a company could be said to have emotions, then surely PRT must feel like an unloved foster child — sometimes squabbled over, buffeted about from parent to parent over the years and in need of a caring home ... There must be sighs of relief at the Musicians' Union following publication of the Monopolies and Mergers Commission report on labour practices in the TV and film industries. The report concludes that the MU's closed shop is not against the public interest ... A euphoric Peter Reichardt (see p1) promises to "smash to pieces" the old-fashioned EMI Music Publishing image. Char-ing Cross Road will never be the same again ... Frans de Wit will be a sad loss to the MPA as he was in the process of tackling several thorny issues head 'on. Former MPA president Tony Pool of Boosey & Howkes is likely to step into the breach short term but a long term replacement will almost certainly come from the ranks of the pop publishers... Is BMG's John Preston getting the boot (or more accurately, Boots)?, as the company seems destined for the chemist's former prem-ises near Putney Bridge ... Ever wondered what happened ises near Putney Bridge ... Ever wondered what happened to those talks between the IFPI and Japanese hardware repre-sentatives the EIAJ? Well, the latest round was in Amsterdam last Tuesday and, according to all concerned, very little hap-pened. And we can believe it ... Expect changes at Jive is somebody taking a top job there on Impulse? ... Paul McGuinness became the first rock manager to achieve the status of TV mogul when the Windmill Lane consortium was awarded Eire's third channel franchise last week ...

AS FAST expanding UK media company TVS looks to grow further, could the Midem Organisation be sold to help finance its ambitious plans? Reported asking price could be £15m-plus ... DAT's arrival in the US is "inevitable within a couple of ... DAT's arrival in the US is "inevitable within a couple of years" says CBS Records president Tommy Mottola in USA Today, though he sticks to the record industry line that anti-recording devices must be installed first ... Pinnacle's Steve Mason reckons that Kylie's new single is the first to ship silver since Do They Know It's Christmas? If it's not, write to him, not us... Amazing what a mention can do for a career: Lincoln Elias and Gordon Charlton, who have both figured in our cavarrage of particula All Revenue have made direct. coverage of possible A&R moves, have now been made direc-tors of CBS ... Maurice Shneider who, with WEA and CBS, has been plugging Radio One since 1977 and is reckoned has been plugging Kadio One since 1977 and is reckoned to be the longest-serving company promo man to worship at the wailing wall, is finally giving it a rest. He's moving to an international job with CBS ... Are you "honest, efficient, loyal, discreet, polite, sensible, workaholic"? Then you might qualify as **Richard Branson's** "driver/person Friday", as the job was described in a press ad last week. It doesn't mention anything about being able to drive a powerboat or pilot a balloon, though though ...





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