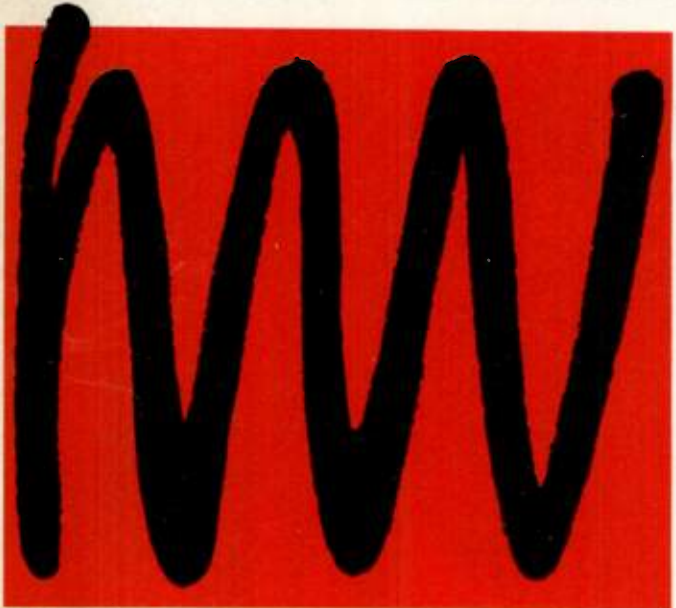


MUSIC WEEK



£2.00 U.S.\$3.50

ISSN 0265-1548

Warner Chappell cleans up

JUSTIFYING ITS "We're The Business" slogan, Warner Chappell once again dominates MW's quarterly market survey of music publishing.

On the strength of hits by Holly Johnson and Jason Donovan, Warner Chappell increased its market share in the individual publisher category from 17.1 per cent in January to March to 24.5 per cent in the second quarter of the year. Newly-elected Performing Right Society director and Virgin Music MD Steve Lewis has something else to celebrate as his company took second spot from Stock Aitken Waterman's All Boys Music.

TO PAGE FOUR ►

Hartog bemoans 'unrepresentative' association

Our Price quits BARD

THE LARGEST specialist music chain in the UK is pulling out of the British Association of Record Dealers.

Our Price is leaving BARD, the organisation it helped found 16 months ago, saying it has failed to become representative of the whole retail sector. Our Price managing director Barry Hartog argues the association is simply a talking shop for the multiples.

BARD chairman Steve Smith declines to comment publicly on Hartog's decision, although he is known to have written to Hartog to try to persuade him to change his mind.

Hartog, though, is adamant. He says: "BARD's been going for 16



BARRY HARTOG: 'BARD's not doing what it set out to do'

months and it's just all the multiples sitting around the table. I know Steve has tried really hard to get the independents interested, but if it can't be a voice for all retailers then it's not doing what it set out to do. 'It's a question of are you serving a purpose for the multiples or the industry. Just because the board of BARD agrees on something does not mean it is the view of the industry.'

Hartog says he has been discussing the matter with his colleagues in Our Price management for some time. He maintains he is "at one" with David Clipsham, Our Price managing director at the time of the establishment of BARD and now W H Smith's director of specialist chains.

Comments Hartog: "The easiest thing in the world would be for us to just keep going to BARD meetings. But if you aren't making progress, I don't see the point of continuing."

STOP PRESS: Paul Conroy, managing director of WEA UK's US division, is to be worldwide president of Chrysalis Records. He replaces Doug D'Arcy, who has been with Chrysalis since its foundation. More details next week.

share, it increased by four per cent year on year to make sixth place.

WEA performed well in almost all areas of the survey while MCA was close to doubling its percentages in many categories.

WEA is now the leading company in both the singles and album shares.

● Full details on p32.

WEA takes top slot; PWL moves on up

THE SUCCESS of PWL has led to the best performance by an independent distributor since the *Music Week* market survey distributor category first appeared in 1987.

The company's distributor, Pinnacle, beat CBS and BMG to take fourth place in the second quarter singles share — the first time it has out-performed two majors.

This was partly due to PWL's year-on-year performance in the singles market — a rise from 3.3 per cent to 8.8 per cent — to push it into the top six ahead of MCA and BMG.

Pinnacle's performance in the singles market moved from 5.5 per cent in the same period in 1988 to 12.7 per cent. In the albums

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Virgin Vision backs LA connection

THE DEAL that will see Virgin Vision sold to Los Angeles-based Management Company Entertainment Group for \$83m is expected to be finalised early this week.

The sale will mean an end to the rival bid by Swiss consortium Barrons Financial Services which came in with an eleventh-hour offer.

As MW went to press, Virgin Vi-

sion managing director Mike Watts said he and the other directors were happy with the MCEG offer. He was confident that was the one which would be accepted.

MCEG is aiming to pay for the home video operation with cash and 5 1/2m of its shares. That will make Virgin the single largest shareholder in MCEG.

Virgin is still expected to sell one-

quarter of its record company to Japanese media conglomerate Fujisankei before the end of the month in a deal unaffected by the sale of Virgin Vision.

Time up for Bugs Bunny

NEW YORK: The Delaware Supreme Court has given approval to Time Inc for its projected acquisition of Warner Communications. The decision effectively forces Paramount to withdraw its own offer to purchase Time.

According to court papers, the new Time-Warner group is projecting sales worth \$7.5bn by 1991 with net profit of \$1.9bn.

The combining of the two companies would not add to the music division. However, it would provide Time's very active direct marketing wing with access to a large catalogue of music that could be sold by mail order.

PolyGram set to take Island

POLYGRAM IS expected to emerge victorious this week in the race to secure Island.

Music Week has already suggested that PolyGram was heading WEA and CBS in negotiations (MW, July 29) and although neither party would confirm agreement, a teasing invitation to a PolyGram press briefing early this week talks of an announcement which will "significantly enhance" PolyGram's market position.

While the final price is reckoned to be less than the £300m mooted in last week's issue, the contract is certain to contain key conditions stipulated by Chris Blackwell in order to secure the character of the company he founded.

Debbie Gibson

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TV ads back PolyGram soul

POLYGRAM IS backing the release of the soul compilation album *Heart & Soul* on August 7 with national TV advertising.

There will be co-operative TV advertising with Tower Records in LWT and Morrisons in Yorkshire as well as radio advertising on Capital Radio. Co-operative press ads will be taken with WH Smith and there will be display campaigns in Our Price, Morrisons and John Menzies with in-store videos at HMV, WH Smith, Woolworths and John Menzies. A promotion will be taken with National Mecca Club for the album which features tracks by Michael Jackson and Sade.

MUSIC WEEK



A Spotlight Publications Ltd. publication, incorporating Record & Tape Retailer and Record Business.

23-27 Tudor Street, London EC4Y 0HR.
Tel: 01-583 9199.

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Subscription rates: UK £77; Europe (including Eire) £98/US \$156; Middle East & North Africa £135/US \$215; USA, S America, Canada, India & Pakistan £156/US \$249; Australia, Far East & Japan £176/US \$280; Single Copy UK £2.00; Single copy USA US \$3.50.

Subscription/Directory enquiries: Computer Postings Ltd, 120-126 Lavender Avenue, Mitcham, Surrey CR4 3HP. Tel: Eileen Rowson on 01-640 8142. Fax: 01-648 4873.

Next Music Week Directory free to subscribers current in January 1989.

BRIEFS



KING DIAMOND: a conspiracy of books and LPs

● **ROADRUNNER** WILL be supporting the August 28 release of King Diamond's new album *Conspiracy* with a promotional campaign that includes ads in *Kerrang!*, *Metal Hammer*, *Metal Forces* and *Music Week*. More than 500 King Diamond comic books will be sent to dealers along with extensive instore display material.

● **VIRGIN** IS releasing the soundtrack to the film *Slaves Of New York* on July 31 to coincide with the film's theatrical release.

● **EURYTHMICS** WILL be touring in September to promote the RCA release of their new album.

● **THE NEW** Queen single *The Invisible Man*, which is released by Parlophone on August 7, will be available in six formats including seven-inch and 12-inch clear vinyl. The release will be supported by ads in *Sounds*, *Raw*, *Music Week*, *Melody Maker*, *Kerrang!* and *Smash Hits*. There will also be point-of-sale and merchandising material, instore posters, window acetates and national flyposting.

● **JOHN FIDDY** Music has secured a licensing deal in the UK and Republic of Ireland for the US catalogue Omnibus, from August 11 onwards.

NMS warned against single-minded deals

THE IMPACT of 1992 on international deal-making was spotlighted at NMS 10 when UK solicitor Tony Morris predicted that single territory licensing deals will be made impractical by the new Europe.

"You can't think British any more, you can't think German and you can't think French when you are doing these deals," said Morris, a partner in solicitors Cameron Markby Hewitt. "Once there's a valid licence anywhere, that country can sell on the records anywhere it likes."

Morris explained that single territory deals contravene Article 85 of the Single European Act 1986 which rules that the free movement of goods and services should not be restricted. The only exception is if a deal can be proved to "be not anti-competitive, contribute to the improvement of distribution of the product and allow consumers resulting benefits" — a lengthy process — when it can be exempted from the provisions of the Act, he said.

Morris also predicted changes in the operation of collecting societies and the small print of artists' contracts while Janik Jame of PolyGram France described the reorganisation of record companies into national, international and European departments.

Speaking of the cultural impact of Europe 1992, Jean Davoust of Warner-Chappell France said that creatively continental Europe should go back to its roots.

"We should not try to imitate the Americans or the English," he said. "A lot of people are taking the influence of African or Caribbean people but that's not our roots. Rock and roll is not our roots either, we must work closely with our own roots that make the music."

German independent publisher and producer Hille Hillenkamp believed that the cultural impact would not be so significant, but feared that independent companies would have to join forces to survive against the majors in a post-1992 Europe.



FACTORY RECORDS' Tony Wilson moderating the seminar's most controversial panel: *Drugs and Rock*. Wilson told delegates that the UK is "in the grip of a youth drug culture that makes the LSD love and peace thing look like shit" and added, "what drugs have done for rock throughout history is give it a sense of community".

UK defends stance on dance music

DANCE MUSIC's high profile in the UK pop chart was attributed to the English having "one train of thought" by house music panelist Hosh Gureli.

To indignant responses from UK representatives, Gureli, owner of San Francisco-based KMET, commented that the UK dance boom was linked to the country being "very small".

"Everything comes out of London. New York is like the equivalent of England, he said.

Gureli's comments came after the UK house scene was praised for its huge cross-over success in a panel entitled *House Music: Are We Just Dancing On The Ceiling?* Guy Moot of SBK Records UK believed there was a greater exposure and awareness of house music in the UK, aided by the club scene and pirate radio, while Inner City vocalist Paris Grey credited Europeans for being "more open-minded".

Producer Marshall Jefferson tempered Gureli's comments by adding: "It's not a case of everyone having the same train of thought in England, it's everyone being exposed to the same thing at the same time. It's easier to hit the whole country at one time."

In an earlier panel of independent labels and distributors the UK's knack of making hit independent records was highlighted by Pinnacle's Steve Mason who urged the audience to "learn from us".

"Our independent distribution network has matured quicker than anywhere else and the majors are worried — as of course they should be," he said.

Glasnost reaches Russian writers

FREEDOM FOR Russian writers to sign to foreign publishers and an improvement in payments to visiting artists have been suggested by a leading figure in the Soviet music industry.

Speaking on the Soviet bloc/Red rock panel, Sergei Semenyov of VAAP, the Soviet copyright body, said that the Russian situation is "changing rapidly" and that VAAP would not oppose any modifica-

tion of its monopoly to allow songwriters to make their own deals with publishers in the West. He added that the Soviet authorities were considering making the rouble a convertible currency, which would enable a normalisation of royalty payments and concert fees for Western artists performing in Russia.

He added, however, that "everything depends on the econ-

omic situation. Without an improvement in the economy payment in hard currency will not be possible."

The NMS audience also heard that Western rock was receiving increasing coverage in the Soviet Union. There are TV programmes using rock while the TASS news agency releases a monthly cassette of the best selling singles based on sales in 55 cities.

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Warner Chappell

► FROM PAGE ONE

In the corporate publisher listings, Warner Chappell's showing was even more impressive, with a market share of 28.2 per cent. With the merger between SBK Songs and EMI Music Publishing not finalised until June, the two companies are listed separately, but their combined total of 13.7 per cent still leaves them trailing in Warner Chappell's wake.



PICKWICK GROUP chief executive Ivor Schlossberg (above) is to become the company's new chairman. He succeeds Monty Lewis who retired at Pickwick's last annual general meeting. Non-executive director Jeremy Hayward becomes non-executive chairman and Pearson senior executive Anthony Del Tufo becomes a non-executive director.

Conn expands further into entertainments

PROMOTER MERVYN Conn is setting up a new company to expand further into the leisure and entertainment business.

The Lime Leisure Group is being formed with David Griffiths of David Griffiths Associates and former chief executive of Wembley Stadium. The company will continue promotions handled by the Mervyn Conn Organisation including the International Festival of Country Music.

Conn will be chairman of the company with Griffiths as managing director. Lime Leisure intends to expand its existing international cultural touring department and will be involved in a new arena and leisure complex in 1990.

MU urged to make votes count

MUSICIANS UNION members should not be so apathetic and should make their vote for a new general secretary, says one of the candidates.

Stan Martin has made the appeal following a poll for the first ballot in which only 25 per cent of the union's 40,000 membership was represented.

"This is the first time for 19 years that musicians will be choosing their spokesman and given the profound changes likely to occur in the music business and broadcasting world over the next 10 years it is astounding that so few MU members exercised their right to vote in the first ballot," says Martin, presently the union's Central London secretary.

Two candidates were eliminated following the first ballot on July 21 and the remaining candidates for the second vote which closes on September 6 are Martin and east/part north-east district organiser Dennis Scard.

Bullet closes as indie promo market collapses

THE COLLAPSE of the market for independent promotion companies is being blamed for the decision to cease trading at Bullet.

Managing director Barry Evans comments: "The truly independent, nationwide record promotion company is now almost extinct as a species and it's obvious the only strike forces that will survive are those

aligned with, or funded by, a major record company, distributor or substantial independent, as in the case of Zomba's ownership of Impulse."

Evans says cash flow problems and internal difficulties were additional factors in the decision to pull out of the market. Bullet employed 24 people.

Evans will be continuing to work

from the Bullet offices, concentrating on his management company and Power Records label.

Of the state of the independent promotion industry, Evans says: "Unfortunately, the promotion market has been undermined as a viable operation by strike forces that have come into the market charging fees which are totally uneconomic."

IFPI confirms accord on DAT Solocopy

THE IFPI has confirmed that record companies and music hardware manufacturers are agreed on the introduction of the Solocopy system in digital audio tape machines.

As revealed by MW last week, the two sides have signed an accord saying that DAT players should not be launched to consumers without the Solocopy device. This system allows a DAT clone of a compact disc to be made but precludes other

clones being produced from that original cassette.

A statement from the IFPI also confirms that hardware and software interests will work together to prevent any threat from recordable and erasable CDs. The European hardware companies also pledge not to oppose attempts to have a levy placed on blank tapes.

● The history and operation of Solocopy in next week's MW.

New company to exploit music in ads

A NEW company is being set up with the aim of encouraging the advertising industry to use more music in its commercials.

Admusic is being formed by Stiletto Music and Video and former Continental Airlines European vice president Richard Havers who was responsible for that company's music-based radio campaign.

The new company intends to offer advice to the advertising industry on the technicalities of synchronisation licensing, the re-recording of existing tracks, the composition of original music and information on what music is already available for use.

But Stiletto's director of music operations Paul Watts says:

"We will negotiate with record companies on behalf of an advertising company in order to obtain the use of a piece of music but at the same time we will work with the record companies," he says.

"What we can do is assist the process whereby when a brand is considering using a title, we know all the ins and outs of how to exploit the fact that the song is going to be on television. That could help a record company get a hit single and we can help them plan that campaign."

Dealers saved from catalogue numbers trauma

RECORD DEALERS will not be directly affected by catalogue numbering changes as Virgin switches its distribution from EMI to PolyGram.

Virgin's director of operations Rick Carter says retailers will not have to worry about re-ordering back catalogue with new numbers.

"The only changes necessary by moving to PolyGram's system will concern product with more than five letters in the prefix," says Carter. "Dealers will still use the same catalogue number though and it will be the telesales staff who will change it to the new number once the orders have come in."

"It is basically an internal change and besides that, there are not many items with prefixes that need to be changed and many of those that will are not big sellers."

CBS UK: 'we're sticking with vinyl'

MOVES BY CBS in the US to phase out vinyl album releases are not likely to be repeated in the UK, maintains a spokesman here.

Industry observers in the US believe that CBS's decision to release a new compilation on cassette and CD only is the precursor of a gradual phasing out of vinyl on main-

stream product.

However, a UK company spokesman says: "It's not going to happen here."

"What the market tells us is that there is still a very, very strong feeling for vinyl."

"People here still want to buy their music on vinyl."

MUSICAL Chairs

CHANGES AT EMI Music International marketing division: John Briley becomes director of international artist development UK; Jeremy Hammond, vice president of international artist development for Capitol Records in Los Angeles and Rick Blaskey, director of international marketing and promotion for Europe ... Lightning sales executive Simon Collins is promoted to southern regional manager (rental) at Parkfield Entertainment ... Julian Gibbs has left Animation City to become commercial and promotions director at Intro ... AVL's head of radio Ray Stock is leaving to form his own promotions company R'n'R (Rock And Roll), at Unit 101, Camelot Studios, 222 Kensal Road, London W10 5BN (01-964 0648; fax: 01-969 1044).

Directory

RECENT MOVES: Jeff Barratt Publicity to Room 10, Panther House, 38 Mount Pleasant, London WC1X 0AP (01-837 4166; Fax 01-278 3608) ... Martin Sound And Light to 125 Blackstock Road, London N4 2JW. All other details are unchanged ... Apostrophe to 66 Bedminster Parade, Bristol BS3 4HL (0272-633523) ... International Rescue to 111a Westbourne Grove, London W2 4UW (01-221 6795; fax: 01-221 4934) ... Beechwood Music to Shepperton International Studios, Studios Road, Shepperton, Middlesex TW17 0QD (0932-562611; fax: 0932-568049) ... Panther Music to Unit 4, Chapman's Park Industrial Estate, 378-388 High Road, Willesden, London NW10 2DY (01-459 1234; fax: 01-459 1119) ...

B R I E F I N G

● AVM RECORDS, the pop and classical label which was distributed exclusively by PRT, has signed a marketing and distribution deal with Castle Sales and Marketing. The first sales presentation will take place on August 1 and AVM product will be available via Castle from August 29.

● THE COPYRIGHT Act 1988 and how it affects the entertainment industry will be discussed at a seminar at Cavendish Conference Centre, Duchess Mews, London W1, on Thursday September 21. Speakers include Patrick Isherwood and Bob Montgomery.

World BRIEFING

NEW YORK: Warner Communications has reported a sharp increase in second-quarter profits for its recorded music and music publishing divisions. Profits rose by 35 per cent, compared with the same quarter last year, to \$98.7m. This was achieved on a turnover of \$573m, an increase of 18.6 per cent. For the first six months of the year, music group profits have risen 48 per cent to \$214m.

ROME: BMG Music International has agreed to acquire 50 per cent of the shares in the La Drogueria Di Drugolo (DDD) label. Under the deal, DDD will continue to operate an independent label, led by chairman and managing director Roberto Galanti. Before the share acquisition, DDD had a licensing deal with BMG Ariola in many European territories.

OTTAWA: Only 43 per cent of Canadian songwriters actually collect royalties, according to a survey conducted by the Songwriters Association of Canada. The survey also indicates that only five per cent of writers spend more than 30 hours a week on their craft, and 81 per cent finance their own demos. Of those who receive royalties, 77 per cent receive income from public performance, 48 per cent from mechanicals, 15 per cent from synchronisation and nine per cent from sheet music rights.

NEW YORK: Film company TriStar is pulling out of the record industry by closing down its music business affairs division. No reasons for the move have been cited.

THE HAGUE: More than 55,000 people attended the North Sea Jazz Festival here, a record for the event. The festival, sponsored by JVC, included performances from 150 groups.

NEW YORK: The Sears & Roebuck department store chain is mounting a new music and video initiative by leasing space to rack jobbers Lieberman Enterprises and The Handleman Co. Last year, it was being rumoured that the 824-store chain might pull out of music altogether and the number of its music outlets dropped to around 100. The figure now, though, is some 330.

NEW JERSEY: New executive vice president at the National Association of Record Merchandisers Pam Horovitz has outlined encouraging more indie members and tackling retail theft as her priorities in her new position.



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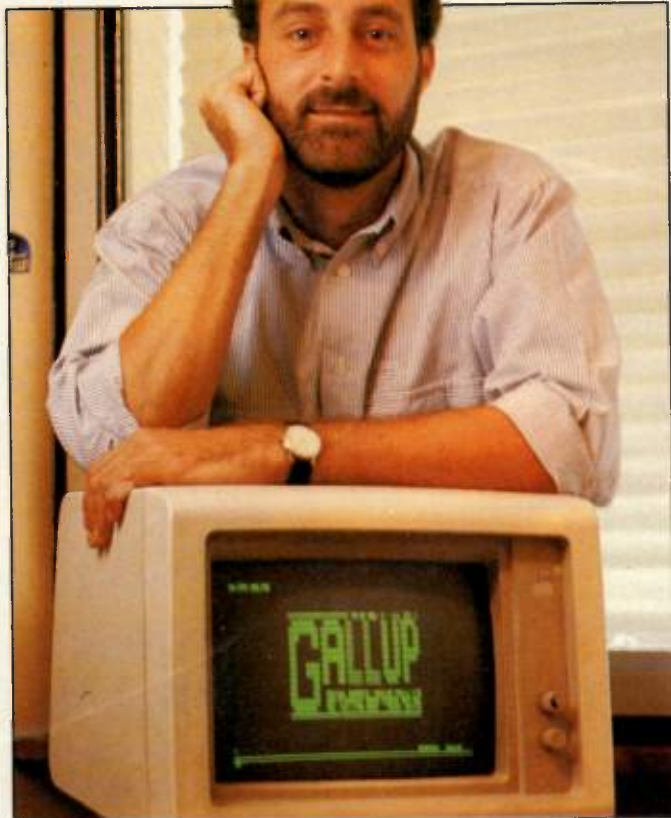
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APR-JUNE 1989



JOHN PINDER: 'the dealer can see exactly what is going through his shop'

Making the most of Gallup

IF YOU have ever wanted to know exactly what is being sold in your shop and in what quantity, you will know the hassle involved in getting that information.

But what many dealers may not realise is that there is someone else waiting to do the job for them. While Gallup will be familiar to most as the people that compile the UK chart, they also do sales checks for dealers.

"What we feed back to them is basically a store chart," says chart manager John Pinder. "It means they can find out all their weekly sales figures."

All the information is sent to the dealer on Tuesdays and is calculated from sales during the week before. "The first page contains the top 50 singles and albums for the shop. Then there is a sales summary of the type of product and format sold," says Pinder.

Also included in the service are figures on sales for every quarter hour of the day and a total for the past 10 weeks. This is a facility for a complete listing of sales in alphabetical order by artist.

"By having this facility, the dealer can see exactly what is going through his shop and can see what sales patterns emerge," says Pinder. He adds that dealers

who already use the service find it invaluable.

The only hitch is that any dealers that want the service must rent a Gallup Epsom computer and pay an extra £6 a week. But although the chart panel is currently to capacity, Gallup is keen to encourage more check panel shops.

The present system for selecting the full panel is done on a rotation basis but to get on that panel shops must reach certain criteria.

This means that each shop would have a stock control system in operation and representatives from Gallup visit shops randomly to check that dealers have one.

Once that check is done, shops are selected from all regions of the UK and of all types and sizes. "One of the misconceptions is that we only go for the big stores but that is not true because we also include specialist stores," says Pinder.

Gallup has many calls from dealers who wish to become members of the full panel but Pinder says there is a greater need for check panelists. "We are more than willing to have more dealers on the check panel," he says.

"It is the first step towards getting a computer for the full panel and any dealers interested should get in contact with Gallup."

REP OF THE WEEK

DAVE TWEED, known affectionately to his dealers as Zodiac Tweedwarp, has been a PolyGram rep covering the Gloucester area for more than 20 years.

"Music is my life," says Tweed, whose hobbies include acid house parties at his windy country seat in Longthorpe, Gloucester.

His ambitions include securing an area management position, and finding a reliable hairdresser.



Veterans steal the show

by Dave Laing

WHILE THE arguments rage over the ability of publishing giants to help new talent, the biggest of them all continues to do well by its veteran songwriters. Once again, Warner Chappell has far outstripped its nearest rivals in both the individual and corporate categories.

The company's biggest hits for the April-June quarter included the venerable Gold-Udell ballad Sealed With A Kiss, given the kiss of life by first aid (and Ferry Aid) trio Stock Aitken Waterman. Sixties' veteran Gerry Goffin was one of the writers on the Natalie Cole hit Miss You Like Crazy, a copyright shared between Warner and Rondor, while more contemporary writers were represented in Eternal Flame (The Bangles, co-published with SBK) and Holly Johnson's Americanos. Another couple of hits like that and Warner's will have got back that six-figure advance it paid to the ex-FGTH singer!

The Warner Chappell winning streak gave the company almost a quarter of the individual category, three times as much as the runner-up, the ever-consistent Virgin and All Boys. While Kylie Minogue's Hand On Your Heart scored for SAW's publishing arm, Virgin's investment in black/dance music paid off handsomely through hits from Soul II Soul (Back To Life) and Sinitta (Right Back Where We Started From), both shared copyrights.

EMI Music Publishing moved up to fourth in both categories, relying on yet more established writers, Queen and I Want It All. Although this was the quarter during which EMI finally and formally merged with SBK, the statistics treat the companies as separate entities for April and May. However, sales figures for singles containing SBK copyrights which charted after the merger and which credited EMI Music Publishing on the label, have been allocated to EMI. Figures for individual affiliates of SBK have been included in the SBK total in the corporate graph, irrespective of when the record charted.

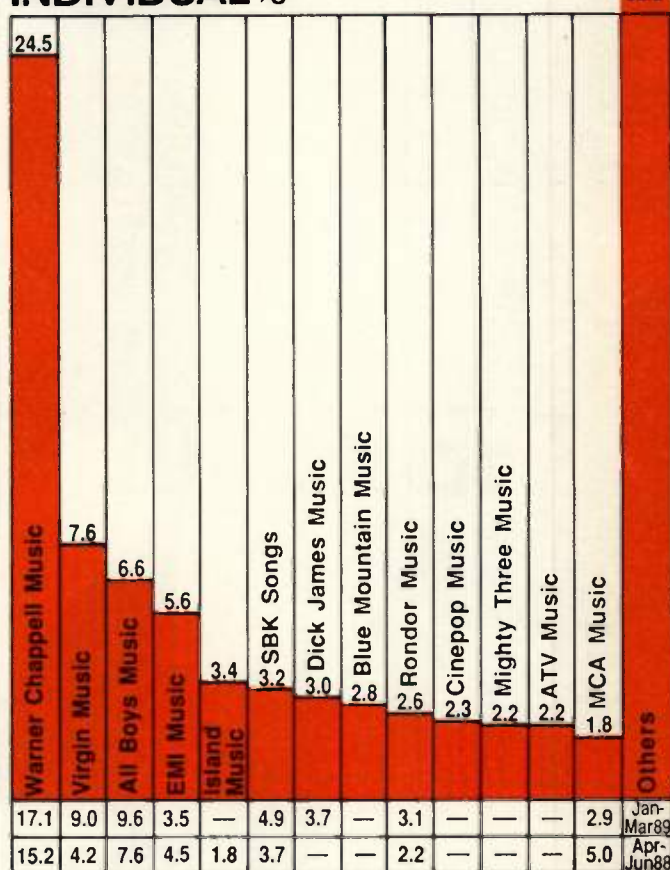
For the third quarter, SBK will disappear from the corporate listing. If its market shares had been incorporated into EMI's this time round, the joint company would have moved into second place, with 8.8 per cent of the individual sector and 13.7 of the corporate.

Among other publishers, the most striking result was that of Island. In what might be its swansong as an independent entity, yet more back catalogue material — Gamble & Huff's If You Don't Know Me By Now (through the affiliated Mighty Three Music) took the company from ninth place last quarter to third in the corporate chart.

● **MW's quarterly survey is based on chart panel sales for the A-sides of the top 200 singles of April-June 1989, as supplied by Gallup.**

PUBLISHING

INDIVIDUAL %



PUBLISHING

CORPORATE %

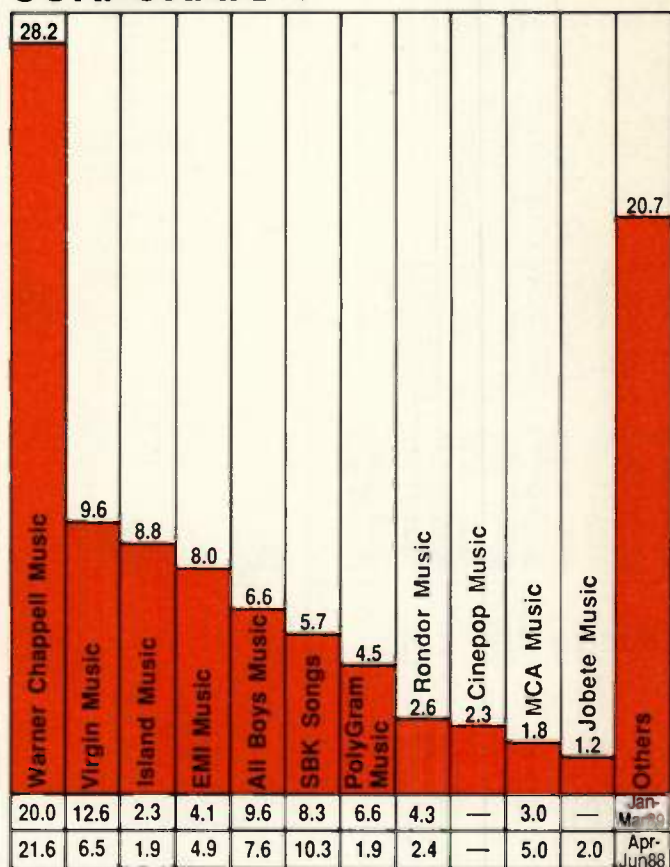
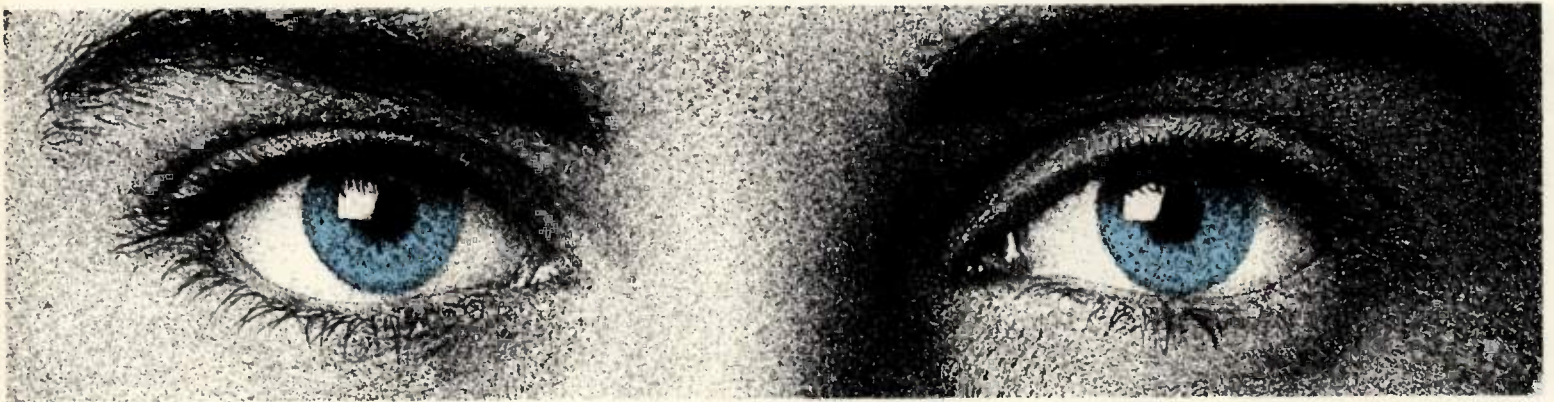


CHART PERFORMANCE

WRITERS

- | | |
|-------------------------|----------------------------|
| 1 Stock Aitken Waterman | 6 Romeo/Wheeler/Law/Hooper |
| 2 Hoffs/Steinberg/Kelly | 7 Sayer |
| 3 Maue | 8 Geld/Udell |
| 4 Marsden | 9 Gamble/Huff |
| 5 Masser | 10 Johnson |



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CHECK IT OUT

Country only video label is launched

by Alan Gardiner

THIS MONTH sees the launch of a new video label devoted exclusively to country music.

Music Farm House Video is the latest venture from Music Farm Limited, publishers of *Country Music People* magazine and the UK's leading retail specialists in country videos.

Music Farm's mail-order operation has been running for over a year and the new label indicates the company's confidence in the demand for country on video. Managing director Craig Baguley explains: "The great advantage of the country market is that it's not a transient one. Our mail order



DANIEL O'DONNELL Live reached the Music Video top 20 and is still selling well

business has gone great guns since we set it up and the new label will be one hundred per cent country."

Its first release is a four volume Marty Robbins series, *The Drifter*. Each volume contains three episodes of a black and white series made for US television in the mid-Sixties but never transmitted.

The most popular titles in the Music Farm mail order catalogue reflect the traditional tastes of the mainstream UK country audience. They include Tammy Wynette In Concert (Vestron), Roy Orbison In Concert (Music Club) and Johnny Cash Live In London (in the BBC Country Greats series). Also still selling well is Daniel O'Donnell Live (Ritz), which unusually for a country release, made the top 20 Music Video chart and has sold more than 50,000 copies.

New releases likely to prove popular include *The Dirt Band Tonite* (Picture Music), a 1981 concert by the Nitty Gritty Dirt Band, and *The Real Patsy Cline* (Prism), a mixture of archive performances

and interviews about the singer with other artists. Due soon from Charly is *I Am What I Am*, a Canadian television documentary on the career of Jerry Lee Lewis, sales of which should benefit from interest generated by the autumn cinema release of the film *Great Balls Of Fire*.

In contrast to this activity in the sell through market, promotional videos for country acts continue to have limited significance in the UK. Craig Baguley argues that if they received more exposure they could be a particularly effective marketing ploy for New Country artists: "The New Country acts have a modern image and it's already been proved that they can appeal to a young, upmarket audience."

He points to the growing importance of promotional videos in the US, where videoclips are increasingly the norm for successful country singles. The new five and a half minute Kenny Rogers video cost \$600,000 to make.

Another elaborate video production was used to promote Hank Williams Jr's recent single, *There's A Tear In My Beer*. The single is a duet, on which Williams is accompanied by a rare tape of his father singing the song. Producers of the video doctored an archive film of Hank Williams Sr performing another number so that he appeared to be miming to the single. An image of Hank Jr was then transposed and father and son were seen singing side by side. The video attracted a lot of interest and helped the single into the country top 10.

The growth of satellite television may yet give UK record buyers the chance to see such videos, but the early signs are not encouraging: *Country Time*, the only country programme on MTV Europe, enjoyed only a brief run before being dropped by the station.

● JIMMY C NEWMAN and George Hamilton are now confirmed to appear at the Ayr Festival from October 22-23.

The autumn calendar continues with nationwide tours from Tammy Wynette (November 11-December 3) and Billy Jo Spears (November 4-19).

TOP • 20 • ALBUMS COUNTRY

29th July 1989

1	NEW	WHITE LIMOZEEN Dolly Parton	CBS 4651351 (C) C:4651354/CD:4651352
2	NEW	RIVER OF TIME Judds	RCA/Curb ZL74127 (BMG) C:ZK74127/CD:ZD74127
3	1	COPPERHEAD ROAD Steve Earle	MCA MCF3426 (F) C:MCFC3426/CD:DMCF3426
4	2	FROM THE HEART Daniel O'Donnell	Telstar STAR2327 (BMG) C:STAC2327/CD:TCV2327
5	4	I NEED YOU Daniel O'Donnell	Ritz RITZLP0038 (SP) C:RITZLC0038/CD:RITZCD104
6	5	DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RITZLP0043 (SP) C:RITZLC0043/CD:RITZCD105
7	11	ONE FAIR SUMMER EVENING Nanci Griffith	MCA MCF3435 (F) C:MCFC3435/CD:DMCF3435
8	7	OLD 8 X 10 Randy Travis	Warner Bros WX162 (W) C:WX162C/CD:K9254662
9	3	ABSOLUTE TORCH AND TWANG k d lang & The Reclines	Sire WX259 (W) C:WX259C/CD:WX259CD
10	6	WILL THE CIRCLE BE UNBROKEN 2 Nitty Gritty Dirt Band	MCA MCFD9001 (F) C:MCFC9001/CD:DMFD9001
11	13	BLUEBIRD Emmylou Harris	Warner Bros 957761 (W) C:9257764/CD:9257762
12	8	LONE STAR STATE OF MIND Nanci Griffith	MCA MCF3364 (F) C:MCFC3364/CD:MCAD5927
13	16	ALWAYS AND FOREVER Randy Travis	Warner Brothers WX107 (W) C:WX107C/CD:WX107CD
14	14	LYLE LOVETT & HIS LARGE BAND Lyle Lovett	MCA MCG6037 (F) C:MCGC6037/CD:DMCG6037
15	20	GUITAR TOWN Steve Earle	MCA MCF3335 (F) C:MCFC3335/CD:DMCF3335
16	10	LITTLE LOVE AFFAIRS Nanci Griffith	MCA MCF3413 (F) C:MCFC3413/CD:DMCF3413
17	18	NEXT TO YOU Tammy Wynette	Epic 4650281 (C) C:4650284
18	9	SOMETHING INSIDE SO STRONG Kenny Rogers	Reprise 9257921 (W) C:9257924/CD:9257922
19	19	501 BLUES Merle Haggard	Epic 4651841 (C) C:4651844/CD:4651842
20	12	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell	Ritz RITZLP0031 (SP) C:RITZLC0031/CD:RITZCD107

Compiled by Gallup for the Country Music Association © 1989

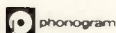
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AVL spelt out

A cocktail of big bands and new talent has shaken AVL into a potent force. Jane Heaton discovers even big sister, Virgin, is stirred by its heady success

TWO SHELVES in Jeremy Marsh's office are generously filled with pink and white champagne bottles. As managing director of the recently launched Associated Virgin Labels, Marsh considers this not an extravagance but a necessity.

For a company set up less than a year ago, its chart record is enviable. Within six months five artists — Soul II Soul, Inner City, Neneh Cherry, Hue And Cry and Paula Abdul — have had top 30 selling albums. The summer's number one dance record, Back To Life has gone silver.

Associated Virgin Labels (AVL) was set up as a marketing group last Christmas. Siren had already merged with 10 Records under David Betteridge. When Betteridge decided to concentrate exclusively on Siren, the Virgin Music Board set up AVL as an autonomous "umbrella" company to look after its various labels. Now, 10, Siren, Circa, Enigma/Caroline and EG would have their marketing, press and promotions dealt with by a new team of people.

"It was really a way of throwing new light on the same situation," explains Marsh. "The record industry is one that survives on dynamics and here we have a very young set of people who run a diverse roster in our own style."

Virgin's decision to grow sideways by acquiring other labels, rather than upwards by expanding itself, has allowed AVL to grow alongside the success of its respective labels.

It is an accommodating structure. Working Week left Virgin to record an album on their own. Having completed *Fire In The Mountain* they hawked it around various record companies until it caught the ear of Mick Clark, A&R man at 10 Records. He immediately signed it.

Although AVL's sales team is based with Virgin at Kensal House, the main body of activity takes place a healthy few miles away in Portobello Road.

"In the past five months we've had enormous success and perhaps even outshone Virgin," says promotions head Mike Mathieson, "but I still think it's nice to have that little distance from Virgin." If there is one thing that AVL staff are unanimous on, it's that Big Sister doesn't interfere.

"Virgin's policy seems to be to give yourself enough rope to hang

yourself by," says Marsh, hastily adding "or, of course, to make a success of things. I think basically that trust has been put in the right people."

One of the obvious advantages of such a set up is that major artists can generate publicity for lesser known bands. Each label, whether it be 10's dance, Siren's rock or Circa's serious pop, has a development band which AVL gears towards long-term rather than short-term success. There is, admittedly, a fair amount of door opening.

"It's important to have a mixture of big bands and up and coming new blood," says Mathieson. "My job is to get my records played on radio and television, and you always have to have the big acts. They generate 'phone calls from Radio One and then we can mention the up and coming bands that don't quite merit on their own worthiness just yet."

The combination of successful dance music and chart hitting pop

dance charts at 12 having pre-sold 50,000 copies. So when Manley asserts that "we are the success of AVL", he is not boasting.

"Dance promotion is drastically overlooked. AVL Dance Department is the first department to come along and shake the whole industry up. We've been trying to prove all along that dance music is happening and now it's worked. Siren are even thinking about signing dance music now."

Two major shake ups have hit AVL since it became a bona fide label in February. The first is the loss of Enigma. At the beginning of June EMI's Jim Fifield bought a 50 per cent share in the Los Angeles glam rock label. Enigma's whole catalogue will be gradually handed over.

"After looking after Enigma for nine months, it's a little like having a baby taken away," admits label manager Matt Voss. "But the time wasn't really right for Virgin; it made little sense financially to put



THE AVL team: (from left) Elyse Taylor, head of marketing, Jeremy Marsh, AVL's managing director, Mike Mathieson, head of promotions, Rob Manley, head of dance, and Jan Stevens, head of press

attracts enough attention to keep the more obscure sounds going.

"Obviously someone like Hue And Cry make a lot of money for Circa," explains head of marketing Elyse Taylor. "That doesn't get fed directly back into Circa, it goes into AVL's melting pot. At the end of the day, it's Virgin's money but as they continue to believe in what we're doing, they continue to back us."

Perhaps at the core of AVL's success is its industrious dance department. Born at the same time as AVL, it handles both Virgin's and AVL's dance records. Previously this was encompassed in Virgin Dance, but as Virgin the label didn't really deal with dance oriented music, Rob Manley was asked to take over.

"Basically Virgin didn't really know how to handle the dance department, so at AVL we put a whole department together to create a new home for the 12's."

Manley and fellow DJ Lisa Loud get their records played in clubs and on specialist radio shows around the country. Starting with Soul II Soul and Inner City, they even broke Paula Abdul through the clubs. Keep On Moving pre-sold 25,000 records before release and Back To Life entered the

money into bringing so many bands over."

Yet having had a moderate amount of success with bands such as The Untouchables and The Dead Milkmen, Voss feels that not only has AVL set EMI up, but that, "we learned a lot about how to market very different kinds of records".

The sound, and happier, shake-up is the launch of the Virgin America label. Virgin started its American label two-and-a-half years ago signing bands in the US and marketing them in the UK. The success of its "large and balanced roster has led to the label needing its own identity over here," says label manager Martin Scott.

At the moment acts such as Paula Abdul are already being marketed over here on Siren. The next few months will see a gradual transfer of the American artists onto Virgin America. They hope to emulate the label's US success where artists like Ziggy Marley, having signed to Virgin America, sold more records than his father.

Newest signings are Bob Mould — the singer-songwriter from Husker Du — Syd Straw and Lenny Kravitz, a New York-based Jewish rasta who apparently sounds like a cross between John Lennon and



AVL DANCE success Soul II Soul: "Virgin didn't really know how to handle the dance department, so at AVL we put a whole department together to create a new home for the 12's"

Prince!

Diversity is the name of the game. "The advantage of having so many labels to look after," says head of press Jan Stevens, "is that there is always something that somebody likes. Everybody's working on products that they feel enthusiastic about."

Given the constant high profile of late (EG is the only label not to have released anything) and the fact that the staff were plucked from key positions at other major labels; perhaps the most surprising thing about AVL is its age. The marketing team's average age is 25, nobody is over 30.

"I think the word is hungry," Marsh adds. "People have been

given the chance to do things a little bit earlier here than usual and we're all hungry."



UNDER AVL's wing: Lovetrain (Siren), below, and Inner City's Kevin Sanderson (10 Records)



Big Apple gets to the core of sell through

by Selina Webb

THE ATLANTIC Ocean seemed broader than ever listening to New Music Seminar panelists in New York discuss the growing issue of music video. While the Americans complained that they have too many promos outlets on US television, they praised the innovation and creativity of British promos: a refreshing change from the prime whinges at home. But the most frequently-discussed topic during the five panels devoted to video was sell through.

Factory Records' Tony Wilson, perhaps over-stating his case, told the International Music Video panel that it had become "the biggest revolution in the UK youth market in the last two years", and urged young bands to grab the opportunity by putting together promo and live footage packages.

His view was shared by Robert Smith of EMI Records (US) who told a panel on the record company viewpoint that by the time big dollars had been spent on two or three clips for a major artist "you might as well put another 20 or 30 per cent into a home video package".

Overall the US view was cautious, however, with RCA's Michael

Omansky describing sell through music video as "very much in the embryonic stage."

Barry Guttman of *Video Insider* magazine expanded with a criticism that music videos are released way past their sell-by date.

"In order for music video to really take off as a consumer format you have to have more current releases with more current material included," he said.

Speaking on the International panel, Jim Greenhough of PMV in the UK said that more co-ordination between artists, managers and record companies was needed to move music video forward.

"Too often we go into the marketplace with video without promotion, for example the band may be on holiday or doesn't think it's worth it," he said.

Other topics discussed by the international panel were the wealth of often-ignored opportunities for music video exposure abroad, particularly in Japan; the difficulty of placing "concept" promos which do not feature the artist and, according to MTV International's Liz Nealon, the problem of obtaining videos from other territories who remain "very nationally limited". Greenhough also commented that

everyone "needs to start taking brave pills and use new directors for long form, not the established directors".

A living product of brave pills being consumed in MCA's commissioning department, promo-maker Alek Keshishian is a new director who, after kicking off his career with big-budget Bobby Brown videos, is heralded as America's brightest new directing talent.

He put the directors' point of view on the Artists On Video panel.

"I don't want the limelight but there's something to be said about the effort and work that goes into making a video," he said. "I live with that song for four weeks, but the artist just takes one day out to do the video then gets to see the rough cut."



BROS: no pushover

REVIEW

BROS: Push Over. CMV 49830.2.
Running time: 25 minutes.
Dealer price: £6.95. Release date: 7.8.89.

Comment: The Goss brothers mark the end of their era as a trio with the release of this six-track promo compilation. Infinitely more watchable than the Big Push Tour release — which was strictly for avid fans — the promos included here focus on the mix of smouldering looks and street cred which has made the group so irresistible to 14-year-olds. The (US version) of *When Will I Be Famous* remains the most impressive inclusion, while the twinset story-telling *Cat Among The Pigeons* and *Silent Night* appeal for the (supposed) glimpse they give of the REAL boys behind the phenomenon.

Sales forecast: Despite the lack of extra fan-appeal footage and the fact that these are not the greatest promos ever made, every Brossette will demand a copy for repeated viewing before ending up beside the scrapbook. Expect gargantuan and enduring sales as each batch of birthdays come round. **SW**

BPM boys steal NMS

by Selina Webb

DANCE ENJOYED a skyscraping profile at the 10th New Music Seminar in New York where a large proportion of delegates attending panels and schmoozing in the Marriott Marquis lobby could be distinguished as members of the hip-hop/dance communities.

This shift of emphasis away from leather-clad indie rock types to the more BPM-conscious was confirmed by the line-up for the official opening night party at the Palladium. De La Soul, entertaining and less ragged than poor live reports have so far suggested, and George Clinton, jammin' away while looking (and sounding) as wild as ever with his dozen-plus cohorts, were the highlights with a sadly tedious Ofra Haza sandwiched in between.

Other dance contributions to the impossible-to-coordinate New York Nights programme were the fourth annual MC/DJ competition Battle For World Supremacy (won by MC Fresco and DJ Miz); a rap showcase including Ice T, 2 Live Crew, MC Hammer, NWA and Eazy E and appearances from Scratch Professor, MC Hello, Daddy Freddy, Frankie Knuckles, Robert Owens, Chanelle and Longsy D.

During the day, the more serious business of the panels focused frequently on matters dance and included such topics as The Art Of Programming Dance Music, Dance Oriented Songwriting, Life After DJ-ing, Remixers and Sampling. Particular attention was paid to the UK dance explosion with 10 Records' Nick Clark telling delegates at the UK Market Issues panel that Britain had "led the way in changing perception towards dance over the past two years."

"S'Xpress, Yaz, Soul II Soul and Inner City have all crossed over through Europe to sell albums after success in the UK," he said, adding that pirate radio was responsible for breaking Soul II Soul in London.

Young hearts rap free

by Jane Headdon

THE BEST start young. Do The Right Thing is the debut single of rapper Redhead Kingpin and his FBI crew. It is currently hotting up the floors of clubs that Redhead, being a mere "18 years young", is not supposed to get into.

Do The Right Thing was originally set to be the title track of the current Spike Lee film but was dropped in favour of Public Enemy's *Fight The Power*.

"Spike Lee wanted a bigger name and once I watched the movie I realised why. I'm saying '...it's not a black and white thing', whereas the film is controversial and is about a black and white thing. I don't discredit Spike at all for not using the track."

Controversy is not something Redhead is eager to get involved in. "I leave the controversy to people like Public Enemy. I don't want to be controversial. I want to give a positive message. As the



REDHEAD: 18 with a bullet record says 'do the right thing'. It's anti-drugs, anti-violence anti-negativity."

He is, however, eager to break some of the stereotypes that have built up around rap. "To wear a gold necklace is OK but some of these big dooky outrageous ropes just give rap a really bad B Boy image. Songs don't make hits right now unless they have a hip hop kick and the singers using our beats are still downing rap because of its violent image. Why can't we get paid off and be dapper about it at the same time?"

Fresh from an unhappy time with Sugarhill Records, Redhead has recently signed to Virgin. He is unwilling to expand on the Sugarhill deal: suffice it to say that he signed a void contract with them at 16 and his mother eventually pulled him out of it.

But his future looks livelier now. He is currently producing Wrecks'n Effects (Teddy Riley's younger brother's band) first album; polishing up a frenetic acrobatic extravaganza of a stage act and is due to release his first album *A Shade Of Red* in August. For someone who's built a career out of his hair colour, he's not doing too badly.

Remix rebirth

by Andy Beevers

THANKS TO a CJ MacKintosh remix, Kariya's *Let Me Love You For Tonight* is finally getting the recognition it deserves. It was an underground club hit when it was first released last year, but now it is poised just outside the top 40 and could give *Sleeping Bag* UK its first hit.

Kariya, known as Deborah Cephas to her mum and dad, explains how she came to make this, her first record: "I was singing some R&B songs at a party and the DJ said that he and his friend wanted to record some songs and suggested that we all got together." Bob Moss and Jerry Ferrer wrote and produced *Let Me Love You For Tonight*, an uptempo freestyle track and Kariya added her distinctive vocals: "I like to sing aggressively, and with this song I guess you have to be aggressive," she says.

The track did not have much success in their native New York, but picked up more and more club plays in the UK and got a new lease of life with the *Pumped Up* mix. "I love the remix," says Kariya. "It's a life more jazzy."

A string of PAs in the UK has given her first hand experience of the popularity of the track: "It is strange that the record is successful now, so long after we recorded it, but it is opening a lot of doors. We are planning another single and I can't wait to do an LP."

MUSIC VIDEO

[Description (tracks) Timings/ Dealer Price]

1	1	7	PINK FLOYD: Delicate...	PMI
			Live (16 tracks)/1hr 35min/£8.47	MVN 99 1186 3
2	2	18	U2: Rattle And Hum	CIC
			Live (21 tracks)/1hr 36min/£8.34	VHR 2308
3	8	37	KYLIE MINOGUE: Kylie The Videos	PWL
			Video Single (5 tracks)/20min/£6.25	VHF 3
4	9	20	BRUCE SPRINGSTEEN: Video Anthology	CMV
			Compilation (18 tracks)/1hr 30min/£9.04	49010 2
5	7	18	ERASURE: Innocents	Virgin
			Live (14 tracks)/56min/£6.95	VVD 491
6	16	13	GLORIA ESTEFAN: Homecoming Concert	CMV
			Live (15 tracks)/1hr 20min/£8.34	49017 2
7	10	12	FRANK SINATRA & FRIENDS	Video Collection
			Live/1hr 30min/£6.95	VC 4077
8	3	10	GENESIS: Invisible Touch Tour	Virgin
			Live (12 tracks)/1hr 56min/£8.34	VVD 358
9	5	46	MICHAEL JACKSON: Making Thriller	Vestron
			Compilation/1hr/£6.95	MA 11000
10	13	6	ROY ORBISON & CANDY MEN	Music Club/Video Col
			Live (9 tracks)/25min/£3.47	MC 2000
11	4	2	THE HIT FACTORY VOL. 3	PWL/Fanfare
			Compilation (11 tracks)/35min/£6.95	VHF 8
12	17	2	MICHAEL JACKSON: Legend Continues	Video Collection
			Compilation (22 tracks)/55min/£8.95	MJ 1000
13	NEW		CLIFF RICHARD: Guaranteed Live '88	PMI
			Compilation (10 tracks)/1hr/£6.50	MVP 99 1179 3
14	11	11	INXS: In Search Of Excellence	PMV/Channel 5
			Compilation (10 tracks)/1hr 30min/£9.04	CFV 08372
15	6	3	HARD 'N' HEAVY: VOLUME 2	PMI
			Compilation/1hr 15min/£6.99	MVP 99 1188 3
16	18	12	METALLICA: 2 Of One	PMV/Channel 5
			Video Single (2 tracks)/20min/£3.47	CFV 08342
17	15	5	CLIFF RICHARD & SHADOWS...	Music Club/Video Col
			Live/53min/£3.47	MC 2012
18	NEW		MADONNA: Ciao Italia...	WEA
			Live (16 tracks)/1hr 40min/£7.80	9381413
19	12	8	CLIFF RICHARD: Private Collection	PMI
			Compilation (16 tracks)/54min/£6.50	MVPCR 1
20	NEW		BROS: The Big Push Tour	CMV
			Live (10 tracks)/1hr/£6.95	49800 2

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37 19-10 SONG FOR WHOEVER  Go! Discs GOD(X) 32 (F)
The Beautiful South (Mike Hodgson) Go! Discs Music's

based on a sample of 500 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks and if their sales fell by 20 per cent compared

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75 72 2 UH-UH OOH OOH LOOK OUT (HERE IT COMES) Atlantic A 8941 (W)
Roberta Flack (Jerry Hey) Island Music

Compiled by Gallup for the *Billboard*, *Music Week* and the *ABC*, based on a sample of 500 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecu-

five weeks, and if their sales fell by 20 per cent compared with last week. (C)

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Dance
AND DISCO

James Hamilton

C O L U M N

FIRST IT was **Soul II Soul**, now it's **Lil Louis**: two massive hits on the trot that have come smashing out of the dance market — or "from nowhere"? — to take the overground media by surprise. No wonder everyone in the dance music biz is feeling rather smug! Lil Louis has such a head start that it probably won't matter that there are now two rival cover versions also attracting mild interest, both emulating the orgasmic tempo dropping break, **Simon Harris** going under a cheeky pseudonym to make **BIG LOUIS** French Kiss (Living Beat Records SCAM 1, via Pinnacle) while from Germany comes **HONESTY 69** French Kiss (BCM Records 12306).

While on the subject of huge hits coming from nowhere, I actually had to buy a copy of the excellent **JIVE BUNNY & THE MASTERMIXERS** Swing The Mood (Music Factory Dance MFDT001) as it was never serviced to me, which irritated considering that it was I who literally discovered the **John Anderson Big Band** Glen Miller Medley on which the current hit is based, and championed it for years both in print and on the radio (featuring it without fail every new year's eve in **Capital Radio**'s continuous party music programme). Ironically, the place where I discovered it was in the "chuck-out" pile of unwanted records at Capital Radio itself!

Right, back to the earlier mentioned **Soul II Soul**, whose increasingly busy

Jazzie B and **Nellee Hooper** are currently giving their golden touch to a variety of remixes and productions, this week's being their instantly snapped up remix of the slinky slow soulfully jogging **ALYSON WILLIAM** I Need Your Lovin' (Def Jam 6551 43 6), and production of the wriggly tapping huskily semi-spoken unhurried **DIANA BROWN & BARRIE K. SHARPE** Blind Faith (ffrr FX 114). The best thing about the current prominence of Soul II Soul is that they are helping bring tempos back down at many venues so that soulful grooves can get a look-in again alongside the frantic mindless house.

Three hot ladies this week are the brightly jittering latin hip hop **NENEH CHERRY** Kisses On The Wind (Circa Records YRT 33), **First Choice/Loleatta Holloway** adapting wriggly wailing garage **LONNIE GORDON** It's Not Over (Let No Man Put Asunder) (Supreme Records SUPET 151), and **Mica Paris**'s sister wailed decidedly dance-aimed garage **ALISHA WARREN** Touch Me (RCA PT 42824). A plea for peaceful unity, the lushly arranged **PAUL RUTHERFORD** Oh World (Fourth & Broadway 12BRW 136) has the style if not the sound of Seventies Philadelphia, while the Belgian recorded **FAX YOURSELF** Sunshine 89 (Sound Of Belgium/AVM SOB 12/7, via Spartan) is a snappily simple strident

remake of the **Eddy Grant** originated **Rockers** **Revenge** classic now in Euro-disco style.

Other UK releases happening on the floor include the hip house **TOO NICE** I Git Minze (Arista 612 437); gospel swooping swingbeat **DAVID PEASTON** Two Wrongs (Don't Make It Right) (Geffen Records GEF58T); Mancunian girls rapped interestingly varied breezy hip house **ELLE** Give It To Me (Rham! RS8906); sweetly sultry **Delores Springer** moaned striding street soul **DELUXE** So Good (Remix) (Unyque Artists UNQ 106T, via Spartan); funky grooves backed jiggly rap **THE GROOVE ROBBERS** featuring **Flakey C** Work It Out (We Can Make It Better) (Cheque This Records CTT 3, via Pacific). More next week, including imports!



NENEH CHERRY: brightly jittering

JODY WATLEY FRIENDS WITH ERIC B & RAKIM

JODY WATLEY with Eric B. & Rakim
'Friends (Extended Version)'

(MCA Records MCAT 1352)

The Hank Shocklee, Eric Sadler and Paul Shabazz remixed fidgety bouncing and bumping ultra-jittery (0-)100%bpm swingbeat jolter with Rakim's guest rap was surprisingly slow to take off on import but is so rhythm packed it's sure to hit here, flipped (instrumental too) by the similarly André Cymone produced more plaintively jittering 102%bpm 'Private Life'.

(James Hamilton)

Available on 12" Remix by Hank Shocklee, Eric Sadler & Paul Shabazz.
Friends also available on 7", CD & Cassette Single.

MCAT 1352 · MCA 1352 · DMCA 1352 · MCAC 1352

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TOP Dance SINGLES

5 AUGUST 1989

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	
1	3	2	FRENCH KISS Lil Louis London F(X)115 (F)
2	11	3	SWING THE MOOD Jive Bunny/Mastermixers Music Factory MFD(T)001 (BMG)
3	1	4	ON OUR OWN Bobby Brown MCA MCA(T)1350 (F)
4	5	6	YOU'LL NEVER STOP ME LOVING... Sonja Chrysalis CHS(12)3385 (C)
5	4	5	AIN'T NOBODY (REMIX) Rufus And Chaka Khan Warner Brothers W 2880(T) (W)
6	2	9	BACK TO LIFE Soul II Soul/C. Wheeler 10/Virgin TEN(X) 265 (E)
7	7	5	SAY NO GO De La Soul Big Life BLR 10(T) (I)
8	37	2	DO YOU LOVE WHAT YOU FEEL Inner City 10/Virgin TEN(X)273 (E)
9	8	7	GRANDPA'S PARTY Monie Love Cooltempo COOL(X)184 (C)
10	13	6	LONDON NIGHTS London Boys Teldec/WEA YZ 393(T) (W)
11	14	4	LET IT ROLL Doug Lazy Atlantic A8866(T) (W)
12	10	8	SUPERWOMAN Karyn White Warner Brothers W2920(T) (W)
13	17	4	CHOICE? Blow Monkeys/S Tella RCA PB42885 (12 -PT42886) (BMG)
14	6	7	VOODOO RAY (EP) A Guy Called Gerald Rhom! RS804 - (12 RS 8804) (P)
15	15	5	LET ME LOVE YOU FOR TONIGHT Kariya Sleeping Bag SBUK 4(T) (I)
16	19	3	DO THE RIGHT THING Redhead Kingpin/FBI 10/Virgin TEN(X)271 (E)
17	12	5	GET LOOSE LA Mix Featuring Jazz P A&M USA(T)659 (F)
18	9	5	IT'S ALRIGHT Pet Shop Boys Parlophone/EMI (12)R6220 (E)
19	20	3	DON'T MAKE ME OVER Sybil Champion CHAMP (12)213 (BMG)
20	27	2	ON AND ON Aswad Mango (12)MNG 708 (F)

TOP 10 ALBUMS

1	3	3	DEEP HEAT 3 - THE THIRD DEGREE Various Telstar STAR2364/STAC2364 (BMG)
2	2	4	NOW DANCE '89 Various EMI/Virgin NOD3/TCNOD3 (E)
3	1	16	CLUB CLASSICS VOL. ONE Soul II Soul 10/Virgin DIX82/CDIX82 (E)
4	4	29	DON'T BE CRUEL Bobby Brown MCA MCF 3425/MCFC 3425 (F)
5	7	12	NITE FLITE 2 Various CBS MOOD8/MOOC8 (C)
6	6	7	KARYN WHITE Karyn White Warner Brothers WX235(C) (W)
7	5	3	GHETTO MUSIC Boogie Down Productions Jive HIP80/HIPC80 (BMG)
8	8	6	BATMAN Prince Warner Brothers WX281/WX281C (W)
9	NEW		THIS IS SKA Various Telstar STAR 2366/STAC2366 (BMG)
10	9	2	3 FEET HIGH AND RISING De La Soul Big Life DLSLP1/DLSMC1 (I)

21	18	5	WON'T TALK ABOUT IT/BLAME IT... Norman Cook Go! Discs GOD(X) 33 (F)
22	26	3	UH-UH OOH OOH LOOK OUT (...) Roberta Flack Atlantic A8941(T) (W)
23	NEW		THINK Farley Pres. Precious Red Champion CHAMP 12/210 (BMG)
24	29	4	SATISFACTION Wendy & Lisa Virgin VS(T) 1194 (E)
25	21	11	JUST KEEP ROCKIN' Double Trouble/Rebel MC Desire WANT(X) 9 (PAC)
26	NEW		YOU'RE HISTORY Shakespeare's Sister London F(X)112 (F)
27	43	5	CHA CHA HEELS Eartha Kitt/Bronski Beat Arista 112331 -(612331) (BMG)
28	22	2	BATDANCE Prince Warner Brothers W2920(T) (W)
29	33	2	BLAME IT ON THE RAIN Milli Vanilli Cooltempo COOL(X)180 (C)

THIS WEEK	LAST WEEK	WEEKS ON CHART	
1	3	2	MY COMMANDING WIFE Bona Gardner Charm CRT 32
2	1	1	BABY CAN I HOLD YOU TONIGHT Sanchez Charm CRT 34
3	2	1	RAGGAMUFFIN GIRL P Hunningdale/T. Inis Clarke Blakey CB 001
4	4	1	CLOSE TO ME Scooby Germain DGT 53
5	6	1	NICE EVERY TIME Clementine Sir George SG 058
6	5	1	BABY CAN I HOLD YOU TONIGHT Fozzy Brown Charm CRT 33
7	13	1	MAKING LOVE Barry Bright Fine Style FS 024
8	9	1	STEP UP IN LIFE Birmingham Levy Time One Records TOR 29
9	7	1	ROUGHNECK FASHION Tamar Fly Flourgon Blacka Dread BD 8909
10	11	1	NEW WAY TO SAY I LOVE YOU Wayne Wonder Pickout PICK 24
11	17	1	CRUSING IN LOVE Mike Anthony Merger MER 003
12	15	1	ITAL JOCKEY Johnny P Techniques WRT 49
13	8	1	LOOKING OVER LOVE Koh Arwa ARI 89
14	10	1	COME BACK TO ME Anthony Malvo & Tiger Techniques WRT 47
15	16	1	ONE BLOOD Junior Reid Othman Mukalis JR 01
16	12	1	EXPENSIVE AND DEAR Johnny P Living Room OH 15
17	36	1	TOO GOOD TO BE TRUE Gregory Isaacs Greensleeves GRED 250
18	24	1	OVER SIZE MAMPIE Gregory Peck Steely - Cleeve VPRD 348
19	35	1	ON AND ON Aswad Mango 12MNG 708
20	28	1	THIEF Yellowman & Thriller Mixing Lab ML 23

THIS WEEK	LAST WEEK	WEEKS ON CHART	
1	2	1	LOVE THE LIFE YOU LIVE Birmingham Levy Time One TORLP 05
2	1	1	WAITING FOR YOU Thriller U Live and Love LALP 31
3	4	1	JUST LOVERS Various Artists FR999
4	3	1	LOVE LINE Frankie Paul Glory Gold GGLP 003
5	12	1	LOVE AFFAIR Frankie Paul Techniques WRLP 22
6	5	1	A REGGAE EXPERIENCE C Shloss Charm Records CRLP 2
7	8	1	AM ME DIS Tappa Ina GT'S Records GTLP 3
8	9	1	MIXING LAB SHOWCASE Various Artists Mixing Lab MLPP 001
9	11	1	SO IN LOVE Barry Bagg Starlight Records SDLP 915
10	—	1	REGGAE HITS VOL 6 Various Artists Jet Star JELP 1006
11	10	1	GOOD VIBRATIONS Dennis Brown Yvonne's Special CSESLP 01
12	13	1	ROUGHER YET Cultural Roots Greensleeves GREL 128
13	17	1	LOVERS FOREVER Various Artists Joe Fraser UMLP 1000
14	7	1	SWEET SURRENDER Janet Kay Body Music JANET 02
15	16	1	GREAT BRITISH DJ'S CALL 89 Various GT'S Recs GTLP 2
16	14	1	CHICKEN SCRATCH Ima Scratch Perry Heartbeat HB 63 (imp.)
17	19	1	YOUNG AND SHE GREEN Johnny P Techniques WRLP 21
18	21	1	DOUBLE ATTACK Various Artists Greensleeves GREL 601
19	6	1	SELEKA SHOWCASE '89 Various Artists Greensleeves GREL 130
20	22	1	HILARY Thriller U Pioneer Musik PMUZZLP 001 (imp.)
21	24	1	RESERVED FOR GREGORY Gregory Isaacs Exodus EXLP 1
22	23	1	SURROUNDED BY THE DREADS King Tubbys Studio 16 STL 003
23	26	1	SKIN TO SKIN Derrick Harriott Studio 16 STL 003
24	25	1	BUPPIE CULTURE Macka B Arwa ARILP 049
25	20	1	FASHION REVIOVES VOL 3 Various Artists Fashion FADLP 010

30	NEW		PARADISE Diana Ross EMI (12)EM94 (E)
31	25	3	COME ON AND GET SOME Cookie Crew London F 110 '12 -FX 110) (F)
32	30	2	WHERE DO WE GO? Ten City Atlantic A 8864(T) (W)
33	23	4	DO IT TO THE CROWD Twin Hype Profile PROF(T)255 (P)
34	24	10	JOY AND PAIN Donna Allen BCM BCM 257(X) (P)
35	34	4	WE GOT OUR OWN THANG Heavy D & The Boyz MCA MCA(T) 1344 (F)
36	NEW		FOREVER TOGETHER Raven Moize Republic LIC(T)014 (I)
37	28	2	DEFINITION OF LOVE K Saunderson Pres. Kaos Kool Kat KOOL(T)504 (I)
38	35	2	I'M IN LOVE Sha-Lor De Con/RCA ZB42891 -(ZT42892) (BMG)
39	44	2	REST OF THE NIGHT Natalie Cole EMI-USA (12)MT69 (E)
40	42	8	TEARS Knuckles/Toni/Owens London F(X)108 (F)
41	31	7	FIGHT THE POWER Public Enemy Motown ZB42877 (12 ZT42878) (BMG)
42	46	2	BABY CAN I HOLD YOU TONIGHT Sanchez Charm -(CRT 34) (JS)
43	32	10	IT IS TIME TO GET FUNKY D.Mob Feat L R S London F(X) 107 (F)
44	38	2	IN MOTION Precious MCA MCA(T)1349 (F)
45	45	9	THE KING IS HERE/THE 900 ... 45 King Dr Beat/Filmtrax -(DRX912) (BMG)
46	41	8	POP MUZIK (1989 REMIX) M Free Style (12)FRS 1 (BMG)
47	36	3	BUST A MOVE Young MC Delicious (12)BRW 137 (F)
48	39	4	101 Sheena Easton MCA MCA(T)1348 (F)
49	NEW		WHAT TIME IS LOVE? KLF KLF Communications KLF004(T) (I)
50	NEW		I NEED A RHYTHM 28TH St Crew A&M USA(T) 666 (F)

TOP 10 BUBBLERS

1	READY 4 LOVE Razette Champion CHAMP(12)206 (BMG)
2	DREAMS OF SANTA ANA/THE TEX... Orange Lemon Champion CHAMP(12)78 (BMG)
3	FIRST NATIONAL RAPPER Moody Boys CityBeat -(CBE1239) (W)
4	(WALKING ON) Sunshine '89 Fax Yourself Radical RADCB -(RADICAL8) (SP)
5	I GOT IT GOIN' ON Tone Loc Delicious (12)BRW140 (F)
6	ALL OVER THE WORLD Chuck Jackson Nightmare MARES103 -(MARE103) (PAC)
7	MPB (MISSIN' PERSONS BUREAU) Womack & Womack 4thB'way (12)BRW138 (F)
8	SEDUCTION Seduction A&M USA(T)651 (F)
9	PARADHOUSE Koxo Club Band CityBeat -(CBE1240) (W)
10	KRAZY HOUSE Krazy House Supreme SUPE(T)145 (P)



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TOP 75 • ARTIST • ALBUMS

MUSIC WEEK

5 AUGUST 1989

INCORPORATING LP, CASSETTE & CD SALES

W

gloria estefan



cuts both ways

No1	NEW	CUTS BOTH WAYS CD	Gloria Estefan	Epic 4651451
2	1	A NEW FLAME ★★★ CD	Simply Red	Elektra/WEA WX 242
3	2	THE TWELVE COMMANDMENTS OF DANCE CD	London Boys	WEA WX 278
4	6	TEN GOOD REASONS ★★ CD	Jason Donovan	PWL HF7
5	3	DON'T BE CRUEL ★ CD	Bobby Brown	MCA MCF 3425
6	4	CLUB CLASSICS VOL ONE ★ CD	Soul II Soul	10/Virgin DIX 82
7	8	VELVETEEN ● CD	Transvision Vamp	MCA MCG 6050
8	7	APPETITE FOR DESTRUCTION ★ CD	Guns N' Roses	Geffen WX 125
9	15	STREET FIGHTING YEARS ★ CD	Simple Minds	Virgin MINDS 1
10	9	BATMAN (OST) ● CD	Prince	Warner Brothers WX 281
11	5	PEACE & LOVE ○ CD	The Pogues	Pogue Mahone/WEA WX 247
12	11	THEMES ○ CD	Vangelis	Polydor VGTV 1
13	12	ANYTHING FOR YOU ★★★ CD	Gloria Estefan & Miami Sound Machine	Epic 463125-1

35	30	BAD ★★★★★★★★ CD	Michael Jackson	Epic 450290-1
36	24	BEEBOP MOPTOP CD	Danny Wilson	Virgin V 2594
37	31	3 FEET HIGH AND RISING ○ CD	De La Soul	Big Life DLSP 1
38	37	INTROSPECTIVE ★★ CD	Pet Shop Boys	Parlophone PCS 7325
39	38	KICK ★★★ CD	INXS	Mercury/Phonogram MERH 114
40	NEW	KING OF STAGE CD	Bobby Brown	MCA MCL 1886
41	33	THE OTHER SIDE OF THE MIRROR ● CD	Stevie Nicks	EMI EMD 1008
42	32	WALKING ON SUNSHINE (BEST OF ...) ○ CD	Eddy Grant	Blue Wave PCSD 108
43	42	GIPSY KINGS ● CD	Gipsy Kings	Telstar STAR 2355
44	NEW	PAUL'S BOUTIQUE CD	Beastie Boys	Capitol EST 2102
45	65	SOUTHSIDE ● CD	Texas	Mercury/Phonogram 8381711
46	36	BLAST ● CD	Holly Johnson	MCA MCG 6042
47	53	THE COMPLETE GLEN CAMPBELL CD	Glen Campbell	Stylus SMR 979
48	NEW	LIVE FAST, DIE FAST CD	Wolfsbane	Def American/Phonogram 8384861
49	44	RATTLE AND HUM ★★★ CD	U2	Island U 27
50	46	LOC'ED AFTER DARK CD	Tone Loc	Delicious/Island BRLP 526
51	39	ANDERSON BRUFORD WAKEMAN HOWE CD	Anderson Bruford Wakeman Howe	Arista 209970
52	41	KALEIDOSCOPE WORLD ● CD	Swing Out Sister	Fontana/Phonogram 8382931
53	51	AVALON SUNSET ○ CD	Van Morrison	Polydor 8392621

14	10	THE WINKA • CD	Parlophone PCSD 107
15	14	WHEN THE WORLD KNOWS YOUR NAME ★ CD	CBS 4633211
16	29	PARADISE • CD	10/Virgin DIX 81
17	13	PAST PRESENT ★ CD	RCA PL 74074
18	16	RAW LIKE SUSHI • CD	Circa/Virgin CIRCA 8
19	22	FLOWERS IN THE DIRT • CD	Parlophone PCSD 106
20	20	KARYN WHITE • CD	Warner Brothers WX 235
21	21	BEACHES (OST) CD	Atlantic 7819331
22	23	A NIGHT TO REMEMBER CD	Epic 4624991
23	17	LIKE A PRAYER ★ CD	Sire WX 239
24	19	THE RAW AND THE COOKED ★ CD	London 8280691
25	18	EVERYTHING ★ CD	CBS 462979-1
26	27	FULL MOON FEVER CD	MCA MCG 6034
27	28	WATERMARK ★★ CD	WEA WX 199
28	25	LIFE IS A DANCE - THE REMIX PROJECT CD	Warner Brothers WX 268
29	43	THE END OF THE INNOCENCE CD	Geffen WX 253
30	26	G N 'R LIES ... • CD	Geffen WX 218
31	56	JUMP - THE BEST OF THE POINTER SISTERS CD	RCA PL 90319
32	34	KYLIE ★★★★★★ CD	PWL HF 3
33	35	ESPECIALLY FOR YOU CD	Telstar STAR 2365
34	40	KITE CD	Virgin KMLP 1

★ ★ ★ TRIPLE PLATINUM (900,000 units) ★ ★ DOUBLE PLATINUM (600,000 units) ★ PLATINUM (300,000 units)
 ● GOLD (100,000 units) ● SILVER (60,000 units) **NEW** NEW ENTRY RE ENTRY

THE BRAND NEW ALBUM

LP MC CD
 CBS 465145 1-4-2 *Gpx*

TOP • 20 • COMPILATIONS

No1	1	NOW DANCE '89 CD	EMI/Virgin NOD 3
2	2	DEEP HEAT 3 CD	Telstar STAR 2364
3	3	THE HIT FACTORY VOL 3 • CD	Fanfare/PWL HF 8
4	4	NITE FLITE 2 • CD	CBS MOOD8
5	6	HOT SUMMER NIGHTS CD	Stylus SMR 980
6	5	THE HITS ALBUM 10 ★ CD	CBS/WEA/BMG HITS 10
7	16	GLAM SLAM CD	K-Tel STAR 2356
8	10	THIS IS SKA CD	Telstar STAR 2366
9	7	PRECIOUS METAL • CD	Stylus SMR 976
10	8	DIRTY DANCING (OST) ★★ CD	RCA BL 86408
11	9	PROTECT THE INNOCENT CD	Telstar STAR 2363
12	11	RAINBOW WARRIORS CD	RCA PL 74065
13	NEW	REGGAE HITS VOL 6 CD	JetStar JELP 1006
14	12	GOOD MORNING VIETNAM (OST) • CD	A&M AMA 3913
15	17	GHOSTBUSTERS II CD	MCA MCG 6056
16	NEW	THE 2 TONE STORY CD	2 Tone/Chrysalis CHRTT 5009
17	15	SOFT METAL ★ CD	Stylus SMR862
18	14	THE BLUES BROTHERS (OST) CD	Atlantic K 50715
19	13	RHYTHM OF THE SUN CD	Telstar STAR 2362
20	18	BUSTER (OST) ★★ CD	Virgin V 2544

54	50	ROACHFORD • CD	CBS 4606301
55	45	EARTH MOVING CD	Virgin V 2610
56	48	REMOTE • CD	Circa/Virgin CIRCA 6
57	RE	THE STONE ROSES CD	Silvertone ORELP 502
58	73	TAKING ON THE WORLD CD	A&M AMA 7007
59	49	GOOD TO BE BACK • CD	EMI-USA MTL 1042
60	52	THE ESSENTIAL DOMINGO CD	Deutsche Grammophon PDTV1
61	58	DIESEL AND DUST • CD	CBS 460005 1
62	55	WALTZ DANCING CD	Epic 4607361
63	RE	THE FIRST OF A MILLION KISSES ★★ CD	RCA PL 71696
64	70	POP ART • CD	MCA MCF 3421
65	68	DISINTEGRATION • CD	Fiction/Polydor FIXH14
66	69	THE INNOCENTS ★★ CD	Mute STUMM 55
67	RE	LIVE IN THE CITY OF LIGHT ★ CD	Virgin SMDLX 1
68	66	MONEY FOR NOTHING ★★★★★ CD	Vertigo/Phonogram VERH 64
69	57	SONIC TEMPLE • CD	Beggars Banquet BEGA 98
70	47	GHETTO MUSIC CD	Jive HIP 80
71	NEW	SHE'S SO UNUSUAL CD	Portrait 4633621
72	71	THE JOSHUA TREE ★★★★★ CD	Island U26
73	63	GREEN • CD	Warner Brothers WX 234
74	61	MYSTERY GIRL • CD	Virgin V 2576
75	64	TRACY CHAPMAN ★★ CD	Elektra EKT 44

CD: Released on Compact Disc

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Scotch 'n Russian

by Philip Watson

KILTIED ROCKERS Highlander have been together for little over a year, have no record deal and are almost unknown outside their home territory of Edinburgh. But, according to their manager Kenneth Jacob, go onto the streets of Leningrad and you'll find they are one of the city's cult bands.

This remarkable paradox is the result of the five-piece band's recent concerts — their first outside the UK — at Leningrad's White Nights Of Rock 'n' Roll Festival.

Set up by Jacob with Melodia, the Soviet label, Highlander were the only non-USSR group at the event playing alongside top domestic bands St Petersburg and Laskovi Mai to 24,000 people over three days.

"It was really incredible — the boys were so popular it took them three hours to walk less than a mile through the main shopping precinct because so many people wanted to pose for photos with them," says Jacob.

The group proved popular enough to be invited back for a month-long tour later in the year in addition to the other Eastern European visits already planned, touring Poland and East and West Germany, the latter with an authentic Scottish piper.

Jacob rejects the idea that Highlander's music — which stretches from hard pop to soft metal — only succeeds in the USSR because it is Western.

"The Russian audiences are very polite, they don't scream and shout at concerts, but they are also very discerning. Highlander are a very visual band — the Leningrad public had never seen guys in kilts playing rock music — and I know from the organisers that they went down very well," he says.

Jacob is so convinced there is a market for the group's music in the USSR that he says he will be talking to Melodia about a possible Soviet record deal.

"It's an enormous market and the Soviet youth are experiencing great freedom now compared to what they had just four or five years ago. He points out: "LPs are very expensive in real terms, but young people there seem prepared to spend a much greater percentage of their disposable income on records and leisure products than we do here."

Yet Jacob says Highlander are not neglecting the UK market having done a Radio One session and been finalists in Musician Style '89, and he is talking to several UK labels about a record deal. He says the Soviet concerts were part of a deliberate international approach.

"The group obviously want to do more work in the UK but the home market is not the be all and end all of the recording industry. There's a lot of money to be made overseas and while you need to be very patient, it is the Russians who are saying 'anything is possible'."



JOHNNY LOGAN: 'I can't knock Eurovision, with 500m viewers it provides a big shop window'

You're a vision, Johnny

by Chris White

JOHNNY LOGAN last year finally overcame the stigma of being a one hit wonder and even created a bit of pop music history by becoming the first Eurovision Song Contest entrant to win the contest twice. Now he is set to release a new album, one that sees him moving away from MOR and into mainstream pop.

Mention My Name, released on CBS, was produced by Christopher Neil (whose most recent success was with Mike & The Mechanics) and has an impressive line-up of musicians including Mechanics' drummer Peter Van Hooke, and backing vocals supplied by Sad Cafe's Paul Young and Chris Neil among others.

Logan first won Eurovision with What's Another Year at the beginning of the Eighties and then sunk into virtual oblivion before returning to win with his own song Hold Me Now, a hit throughout Europe.

"I can't knock Eurovision, with 500m viewers it provides a big shop window, but unfortunately there were various problems with my career which held me back," Logan admits. "People told me I was crazy to go in for the contest again but it paid-off."

Logan is looking to the future with greater confidence: "I'm actually signed to CBS through the Germany company which is good for my chances in Europe, and the first single All I Ever Wanted out here this week is going to be released in the US and I'm making my first promotional visit there. I'm also looking to do more live work — I'm an extrovert by nature and love working in front of an audience. We had some good notices on the last UK tour so we plan to build on that too."

Laudable Nelson

by Selina Webb

"WE HAVE the technology," states an exuberant Charles Nelson. "We know that we can produce material that appeals to a large number of people and we've got the talent and production skills necessary to do it."

Nelson's confidence stems from the success of Commercial Music, the jingle company best known for injecting "happening" sounds into the Brook Street Bureau advertisement. Now he's shifted a gear to become the driving force behind

Commercial Records, a new dance label which aims to produce "credible music that creates its own buzz".

"We have been involved in music production for five years and during that time we have worked with some very talented people including The Beatmasters and Ray Stillman (who went on to co-produce the debut Sugarbushes LP)," he adds. "Because we didn't have the structure to exploit that talent ourselves we had to watch it pass through our hands."

Now the structure is in place and Nelson is ready for the off with what he describes as a production-oriented record label: "The emphasis is on the fact that we can produce quite rapidly and produce good tracks. We are still weak on the distribution, promotion and manufacturing side, but we can make records like standing on our heads."

The first tracks to leave Commercial Music's Wardour Street studio are all foot-pumping floor-fillers. Most impressive are the rap thump of 1,000 Years Of Bass by The Powerlords — still in demo form — and a generously scratched offering from female rap trio The Lordesses. Promising at least club action are rhythmic lope God A Go Go from Black Plastic Magic featuring Neneh Cherry's half-sister Tatio on vocals, hi-NRG bopper Love Machine by Sun Corporation and Size Ten's housey Shoot To Kill. Feedback from the first batch of white labels is currently being researched by Club Net and the most enthusiastically received will earn release over the next few months.

"Really what we want to achieve is credible music that is not successful purely because of a good plugger and Radio One airplay. We want to kick off with a good ground swell buzz before going for maintaining playlisting and so on," Nelson explains. "We do have our sights set on crossover success but we need to put down some roots first."

To fully exploit the long-term potential of Commercial Records, Nelson admits that he's keen to get under the wing of a major label. But he's quick to stress that the company constitutes more than "a couple of people in a garage". "We've got day to day funding, we're confident about our product, confident about our production and administration skills — what we need is people to tie in with label and music industry expertise."

Mind games

by Gareth Thompson

ALTHOUGH IQ have been around in one form or another for several years, it's fair to say that the present distinctive sound emerged when vocalist and lyricist Paul Menel came south and joined in 1985. The album that followed, Nomzamo, revealed stunning musical imagination and some powerful wordplay. Yet despite taking two commercial singles from the LP, their first for Squawk/Vertigo/Phonogram, sales were disappointing as Menel recalls: "Essentially the radio stations just didn't pick up on us despite they very commercial nature of the two singles we released at the time. It was frustrating, but we pulled ourselves up and wrote the material for the new LP, Are You Sit-

ting Comfortably?, which I feel confident is our best yet."

No arguments there, and Menel gives credit to producer Terry Brown: "We wanted someone who had worked in the fields of both complex arrangements and commercial pop. Terry, having worked with both Rush and Cutting Crew, was a perfect choice, although Rush's singer Geddy Lee might well have done the job had he not been tied up with their own live album."

The second LP blends their diverse styles to great effect and offers two perfect singles. Drive On is the story of Aborigines who are dying in Australian police cells, whilst Sold On You is the partly autobiographical tale of escape from a rural northern mining area. Stirring subjects that both coast along on waves of sublime, effortless pop.

So how can the band fail to break through? "While it's encouraging that Radio One is beginning to play more LP tracks it's important that Sold On You, as the first single off the new LP, has been getting a fair amount of play nationally in order to get the band's name known to radio stations. When we follow up with Drive On I think we'll be heading for our first decent singles chart placing. The roots of the band have always been in progressing forward musically, but we also know when a song has said enough. Thus we have a blend of longer pieces such as Wurensch, which has evolved over the past two years, and the potential hits like Sold On You, which we wrote in a couple of days."

The band have been touring Europe as support to Mike & The Mechanics, and will be returning around May for their own tour, which will hopefully tie in with the stage of their career where IQ's huge potential is realised.

Rhythm 'n' booze

by Adam Blake

AFTER HIS first visit to the UK in the early Sixties, Sonny Boy Williamson remarked: "Those English kids, they wanna play the blues so bad and all they do is play the blues so bad." But good or bad, blues sells beer.

This truism was the motivation behind the decision of the brewers of Bank's Mild Ale to hold a competition to find the best up-and-coming British blues bands.

With a staggering 480 inquiries resulting in some 200 entries, the Grand Final was held in Wolverhampton last month. There were five judges, among them Tom McGuinness of Manfred Mann and Blues Band fame.

"The general standard was very good," he says. "One thing that's changed over the last 20 years is that rhythm sections these days tend to swing and shuffle more than plod. There were a lot of Blues Brothers imitators, and rock ZZ Top-type bands, but there was a great deal of variety. My only reservation was an overall lack of creativity. Musicianship was very good, though. The awful thing is that someone has to lose."

Actually, every band lost except

for a band called, unsurprisingly, Booze'n'Blooze — a six-piece from Essex whose prize is a week in a studio with Mike Vernon. They are all amateurs but determined to turn full-time professional.

"They're not sure what they're going to do with Mike Vernon," says the band's spokeswoman Linda Cutmore, "but they want it to be live."

The beat guitarist prize went to Pete Boss of Oxford-based band, the Elmores. He won a genuine Fender Stratocaster — presumably a new one which he will have to spend at last 10-15 years breaking in.

"Really," sums up McGuinness, "blues and R'n'B is the staple music of the club and pub scene in Britain and it has been for 20 years. The media ignore it, but it never goes away." Nor will it ever stop selling beer. Cheers.

Back tracking

Record Retailer, 6 August 1964

Citing needletime restrictions and a claim that it has no "master plan" to beat the pirates, assistant director of sound broadcasting, Richard Marriott, refutes suggestions that the BBC will ever broadcast continuous pop music ... Decca's RCA label announces no plans to issue a memorial album for Jim Reeves, who died this week. Three Reeves albums were already scheduled ... Argo to issue a poetry and prose compilation commemorating 50th anniversary of World War I outbreak.

Music Week, 3 August 1974

CBS UK sets up separate manufacturing division under managing directorship of Maurice Oberstein ... Contrary to previous statements, John Reid announces that Elton John product will be issued on Rocket when DJM contract expires in February 1975. Another Rocket signing is Kenny Everett who will make an album in the form of a radio show, with songs sung by himself ... Mama Cass dies at her London flat, aged 33, just two days after finishing a fortnight stint at the Palladium ... EMI wipes 540 titles from catalogue in first deletion exercise for 18 months, and at the same time debuts new EMI International label, following successful EMI label launch.

Music Week, 4 August 1984

IBA director general John Whitney acknowledges demand for community radio in UK and says that it should be properly satisfied ... Report by GLC Ethnic Minorities Committee, under chairmanship of Ken Livingstone, alleges widespread racial restrictions and discrimination in the London music and record industry, and suggests new trade association specially for blacks ... In a bid to expand its business opportunities, EMI Music sets up MADS, EMI Manufacturing And Distribution Services, under managing director Ted Harris.

MARK LEWISOHN

New York, new talk

NEW MUSIC Seminar 1989's accompanying showcase concerts was again given its own separate identity in order to gauge the public's reaction as well as the schmoozer types. And it worked for those who ventured downtown right into the very wee hours of the morning, as the New York Nights were packed out, lively, and like the city, full of incident.

None more so than the first night, when thrashing trio **old Skull** caterwaulled away, with no member over 10. I hope they were in bed by the time **Gwar** came alive, with their turgid Black Sabbath riffing, Viking costumes, mock decapitations, limb-severing and blood-spurting.

Less hysterical but more musically memorable were the later pairing of bohemian folk-pop rockers **Speed The Plough** — friends and maintainers of **The Feelies** and their humming rhythms — and **Downey Mil-dew**, whose more euphoric, delicate 10,000 Maniacs-style tapestry marks them down as serious new major label contenders.

Rough Trade USA's label night confirmed that one day we'll be writing about "men in rock". Sisters are doing it for themselves all right, from diminutive trio **Scrawl's** beaty Mid-Western tangle of UK post-punk pop to **Lucinda Williams'** country-folk classics and **The Wygals'** uptempo rock-pop, vocals and guitars chiming as clear as bells.

Come night three, Iceland's compulsive jazzy pop originals **Rep-tile** — women on lead vocals, sax and violin — and their fearsome fellow countrymen and rock hardcorists **Ham** were outstanding value.

Not forgetting Kurt Ralski's **Ultra Vivid Scene**, who were hard to evaluate this early in their live band incarnation (especially without the gift of on-stage monitors), but more engrossing that night were the clumsily-named but seriously mesmerising **Angel & The Drunken Gods**. Another female singer and lead guitarist too.

Of course, a bewitching siren named Bjork led **The Sugarcubes** through an excellent big'n'bouncy support slot to **Pil** and **New Order** in New Jersey's 18,000 seater Meadowlands basketball stadium on the last of the trio's month-long US tour. Chosen for the NMS closing night's showcase of showcases, like a "haven't we arrived, guys?" scenario.

Pil came on all bombastic with their 'we can't hear you at the back!!' shenanigans, and it was time to head back to the bottom of the helter-skelter and the Shimmy Disc label right, starring among others the jaunty **King Missile**, Boston trio **Galaxie 500** with their beautiful three-chord ache and throb guitar ballads — the perfect example of how "old" music can still sound so "new" — and label boss Kramer's **BALL**, whose power-trio mania will undoubtedly flatten all dinosaur lovers out there in the UK come this September tour.

MARTIN ASTON



PET SHOP Boys: animal nightlife

Pet sounds

THE PARTNERSHIP of Tennant and Lowe, who have absorbed the styles and ideals from duos ranging back to Rodgers and Hammerstein, through Lennon and McCartney to Almond and Ball, finally revealed themselves and these influences to the public and pretty well carried it off.

The gripes? **Wembley Arena** is still a rotten venue and the fact that so much of the sound was pre-recorded left you with the feeling that nothing human was ever really in control of the proceedings, a lamentable impression for such a lively, stagey show.

But when the scam worked, it worked superbly. The glittering cabaret of **One More Chance**, **Rent** and **West End Girls** was wonderful to behold, with Jarman's films and backdrops competing for attention with a dazzling troupe of dancers, Courtney Pine's stunning saxophone solos and the powerful tones of the accompanying singers. In fact Tennant and Lowe seemed often to be almost bit-part actors in the proceedings — doubtless another ploy to detract attention from themselves and let the music do the talking.

The set slowed down for an acoustic **Later Tonight** and the smoochy **Nothing Has Been Proved**, although given Tennant's love of show-stopping numbers, the set was crying out for **It Couldn't Happen Here**, the most baffling omission of the evening.

Yes, there was even a drum solo too! But only to allow time for one of the many costume changes. **Domino Dancing** which followed it was pure salsa and another good indication that the **Pet Shop Boys** don't pigeon-hole easily. And by the time **It's Alright** closed the show and had the whole arena dancing, it was hats off to a pair of old-fashioned stylists who have combined the best of the old and new to create the sort of entertainment that ought to send all the declamatory stadium rock macho bores away packing up their marquees, portaloos and PA systems in total shame.

GARETH THOMPSON

See for Miles

IT HASN'T been easy for the Black Prince since his widely-publicised comeback to the scene he'd graced for so long prior to 1980.

An obvious diminution in playing ability was all too apparent both on record as well as in live performance following **Miles Davis'** return from a long self-imposed retirement.

More recently, though, an aura of renewed vigour, increased creativity and easily-perceptible confidence has manifested itself, the lack of which has too often been masked by Miles' over-emphasis on his own unique brand of smouldering arrogance. His recent Warner Bros album **Amandla** contains what is probably his finest post-comeback playing.

Just to prove that this was no one-off, his two-concert appearance at this year's JVC/Capitol Radio Jazz Festival at the **Royal Festival Hall** produced the kind of consistency in performance even some of his fiercest admirers must have thought impossible at this stage. For one thing, it's doubtful whether Davis — literally speaking — has played as much in many years. Whether using open horn, or utilising that utterly inimitable Harmon-muted approach to his genius, this was vintage Miles.

Not surprisingly, material both from **Amandla**, as well as its predecessor **Siesta**, was amply displayed. Plus a delightful, if temporary, excursion into the past — and the classic **Sketches Of Spain** in particular.

A brand new Miles Davis gave totally supportive effort throughout, even if, solo-wise, only guitarist Joseph "Foley" McCreary's blues-based contributions registered with any real potency.

STAN BRITT

Voodoo hoo-ha

THERE WAS a fair sized crowd at the **Marquee** to see **Philip Boa And The Voodoo Club**, a band seriously in danger of losing their "journalist's band" tag. Not that they've lost favour with the press just that their new LP, **Hair**, is so good that everybody is going to catch on. They're already the hippest band out of Germany since Can, but signs are that they are going to have a more commercial impact than their influential predecessors.

Live they're a formidable outfit, with the imposing figure of Boa leading a hard-hitting, two drummer-based outfit through an, at times, heavily Teutonic but always amenable set.

Any band with two drummers has to be good, and the Voodoo's

pair ratched up the rockier numbers while adding sparkle to the slower ones such as **Albert Is A Headbanger**. Highlight of the evening was **Annie Is An Aeroplane**, with Boa and keyboardist Pia trading wails and vocals to startling effect.

Similarly well received was **Container Love**, a rattling good rockabilly jaunt, and their next single.

This was **Boa & Co's** only UK date this time around but it was certainly enough to get the old word-of-mouth network going, and considering that **Hair** had already sold more than 100,000 copies worldwide prior to its release here, their September tour could well see them capitalising on some degree of chart success. Certainly **Container Love**, given any radio-play will do the business. Europe 1992 beckons, but it looks like they'll take us over long before then.

LEO FINLAY

Slow train coming . . .

LOVE TRAIN'S performance at the **Mean Fiddler** in London made the same impression as their debut album — there were many fine moments but not everything is quite in place yet.

The six-piece certainly has the foundations of a strong

guitar pop sound but, at the moment, they are still working on creating a certain originality within their songs.

That doesn't mean that they don't have good tunes — there are plenty of those — it's just that if **Love Train** are going to be a commercial success they need to establish their own distinctive style and not try to do too much at once.

That was one of the problems with the **Mean Fiddler** gig. **Night Thoughts** is a brooding, atmospheric number from the debut album and is hardly a set-opener.

Yet that is exactly what it was at the **Fiddler** and not surprisingly the group's attempt at a moody introduction had little effect on the half-capacity crowd. In fact, it wasn't until the guitar chords on **Workshop** burst into life that much of the audience began to take notice.

From then on, **Love Train** eased into their stride and played some really stirring stuff. The semi-psychodelia of **Big Mo's Battleship** moved them up a gear with **Jonathan Keys** settling into his role as vocalist/frontman.

A couple of new tracks showed that they are certainly moving in the right direction with some interesting guitar touches coming through.

Love Train have the potential of a less pompous **Deacon Blue**, with a little more style. Hopefully, the next album will confirm that.

NICK ROBINSON

HEAVY METAL ALBUMS

This Month	Last Month	Title, Artist	Label, Catalogue No.
1	1	APPETITE FOR DESTRUCTION Guns N' Roses	Geffen WX125 (W)
2	3	THE LIES, THE SEX, THE DRUGS.. Guns N' Roses	Geffen WX218 (W)
3	2	PRECIOUS METAL Various	Slytus SMR976 (STY)
4	NEW	ANDERSON BRUFORD WAKEMAN HOWE Anderson Bruford...	Arista 209970 (BMC)
5	14	SONIC TEMPLE The Cult	Beggars Banquet BEGA98 (W)
6	16	TAKING ON THE WORLD Gun	A&M AMA7007 (F)
7	21	BAT OUT OF HELL Meat Loaf	Cleveland Int. EPC82419 (C)
8	22	HITS OUT OF HELL Meat Loaf	Epic 4504471 (C)
9	23	RECKLESS Bryan Adams	A&M AMA5131 (F)
10	10	SOFT METAL Various	Slytus SMR862 (STY)
11	13	HYSTERIA Def Leppard	Bludgeon/Holla HYSLP1 (F)
12	8	OPEN UP AND SAY... AHH! Poison	Capitol EST2059 (E)
13	NEW	REPEAT OFFENDER Richard Marx	EMI USA MTL1043 (E)
14	6	EAT ME IN ST LOUIS II Bites	Virgin V2591 (E)
15	20	NEW JERSEY Bon Jovi	Vertigo VERH62 (F)
16	28	SLIPPERY WHEN WET Bon Jovi	Vertigo VERH38 (F)
17	32	SKID ROW Skid Row	Atlantic 7819361 (W)
18	15	THE HEADLESS CHILDREN W.A.S.P.	Capitol EST2087 (E)
19	4	BIG GAME White Lion	Atlantic WX277 (W)
20	34	THE NUMBER OF THE BEAST Iron Maiden	Fame/EMI FA3178 (E)
21	NEW	GOOD TIMES BAD TIMES (MINI LP) Nuclear Assault	Under One Flag 12FLAG107 (F)
22	17	FOUR SYMBOLS Led Zepplin	Atlantic K50008 (W)
23	RE	INSIDE THE ELECTRIC CIRCUS W.A.S.P.	Capitol EST2025 (E)
24	NEW	PHANTOM BLUE Phantom Blue	Roadrunner RR94691 (P)
25	25	...AND JUSTICE FOR ALL Metallica	Vertigo VERH61 (F)
26	24	THE LAST COMMAND W.A.S.P.	Fame/EMI FA3218 (E)
27	5	GRETCHEN GOES TO NEBRASKA King's X	Megaforce WX279 (W)
28	19	SEA HAGS Sea Hags	Chrysalis CHR1665 (F)
29	RE	HIGH 'N' DRY Def Leppard	Mercury 6359045 (F)
30	31	LOOK WHAT THE CAT DRAGGED IN Poison	MFM MFN469 (P)
31	11	VIXEN Vixen	EMI-Manhattan MTL1028 (E)
32	40	WHITESNAKE 1987 Whitesnake	EMI EMC3528 (E)
33	7	BADLANDS Badlands	Atlantic 7819661 (W)
34	39	LOVE The Cult	Beggars Banquet BEGA65 (W)
35	9	CONTROLLED BY HATRED Suidal Tendencies	Epic 4653991 (C)
36	12	THE WORK OF IDLE HANDS Slammer	WEA WX273 (W)
37	35	LED ZEPPELIN III Led Zepplin	Atlantic K50002 (W)
38	37	RADIO ONE Jimi Hendrix	Collector CCSLP212 (BMC)
39	18	HEADLESS CROSS Black Sabbath	IRS EIRSA1002 (E)
40	26	IN YOUR FACE Kingdam Come	Polydor B391921 (F)

Compiled by Music Week from Gallup Data

5 AUGUST 1989

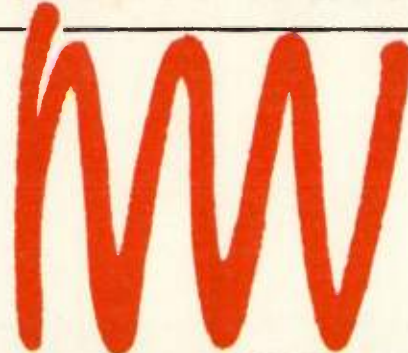
TOP 75 SINGLES



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

No1	3	SWING THE MOOD Jive Bunny & The Mastermixers	TOP 100 Music Factory MFD(T) 001 (BMG)
2	NEW	WOULDN'T CHANGE A THING Kylie Minogue	TOP 100 PWL PWL(T) 42 (P)
3	1	YOU'LL NEVER STOP ME LOVING YOU Sonia	Chrysalis CHS(12) 3385 (C)
4	2	TOO MUCH Bros	CBS ATOM(T) 7 (C)
5	10	FRENCH KISS Lil Louis	ffrr/London - (FX 115) (F)
6	6	DON'T WANNA LOSE YOU Gloria Estefan	Epic 6550540 (12 - 6550548) (C)
7	5	ON OUR OWN (From 'Ghostbusters II') Bobby Brown	MCA MCA(T) 1350 (F)
8	4	LONDON NIGHTS London Boys	Teldec/WEA YZ 393(T) (W)
9	7	AIN'T NOBODY Rufus & Chaka Khan	Warner Brothers W 2880(T) (W)
10	8	WIND BENEATH MY WINGS Bette Midler	Atlantic A 8972(T) (W)
11	9	BACK TO LIFE (HOWEVER DO YOU WANT ME) Soul II Soul featuring Caron Wheeler	10/Virgin TEN(X) 265 (F)
12	14	DAYS Kirsty MacColl	Virgin KMA(T) 2 (F)
13	34	POISON Alice Cooper	TOP 100 Epic 6550617 (12 - 6550618) (C)
14	11	SUPERWOMAN Karyn White	Warner Brothers W 2920(T) (W)
15	23	KICK IT IN Simple Minds	Virgin SMX(T) 5 (F)
16	28	DO YOU LOVE WHAT YOU FEEL Inner City	10/Virgin TEN(X) 237 (F)
17	17	A NEW FLAME Simply Red	WEA YZ 404(T) (W)
18	13	LICENCE TO KILL Gladys Knight	MCA MCA(T) 1339 (F)
19	NEW	LANDSLIDE OF LOVE Transvision Vamp	TOP 100 MCA TVV(T) 8 (F)
20	15	VOODOO RAY A Guy Called Gerald	Rham! RS 804 (12 - RX 8804) (P)
21	12	IT'S ALRIGHT Pet Shop Boys	Parlophone (12)R 6220 (E)
22	22	CHOICE? B. J. Cole	Parlophone (12)R 6220 (E)

MUSIC WEEK



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41	31	PATIENCE Guns N' Roses	Geffen GEF 56(T) (W)
42	27	LET IT ROLL Doug Lazy	Atlantic A 8866(T) (W)
43	25	GET LOOSE LA Mix featuring Jazzi P	Breakout/A&M USA(T) 659 (F)
44	36	SHE BANGS THE DRUMS The Stone Roses	Silverstone ORE (T)6 (P)
45	30	WON'T TALK ABOUT IT/BLAME IT ON THE BASSLINE Norman Cook	Go Beat GOD(X) 33 (F)
46	29	JUST KEEP ROCKIN' Double Trouble & The Rebel MC	Desire WANT(X) 9 (PAC)
47	38	SEALED WITH A KISS Jason Donovan	PWL PWL(T) 39 (P)
48	67	THE END OF THE INNOCENCE Don Henley	Geffen GEF 57(T) (W)
49	NEW	SELF! Fuzzbox	WEA YZ 408(T) (W)
50	39	EDIE (CIAO BABY) The Cult	Beggars Banquet BEG 230(T) (W)
51	73	CHAINS The River Detectives	WEA YZ 383(T) (W)
52	42	BREAKTHRU' Queen	Parlophone (12)QUEEN 11 (E)
53	55	BLAME IT ON THE RAIN Milli Vanilli	Cooltempo/Chrysalis COOL(X) 180 (C)
54	46	YOU'VE GOT TO CHOOSE The Darling Buds	Epic BLOND(T) 4 (C)
55	NEW	I GOT IT GOIN' ON Tone Loc	Delicious Vinyl/4th - B'way (12)BRW 140 (F)
56	48	DRESSED FOR SUCCESS Roxette	EMI (12)EM 96 (E)
57	54	LET ME LOVE YOU FOR TONIGHT Kariya	Sleeping Bag SBUK(R) 4(T) (I/RT)
58	NEW	EVERYDAY NOW Texas	Mercury/Phonogram TEX 3(12) (F)
59	NEW	MY FIRST NIGHT WITHOUT YOU Cyndi Lauper	Epic CYN5
60	41	RIGHT BACK WHERE WE STARTED FROM Sinitta	Fanfare (12)FAN 18 (P)
61	65	DON'T MAKE ME OVER Sybil	Champion CHAMP (12)213 (BMG)
62	49	GOODWILL CITY/I'M SICK OF YOU Goodbye Mr Mackenzie	Capitol UK (12)CL 538 (F)

BAD LUCK

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SHAPED PICTURE DISC

- | | | | | |
|----|-----|-----------------|----------------------|--|
| 23 | 24 | BATDANCE | Prince | Warner Brothers W 2924(T) (W) |
| 24 | 33 | SICK OF IT | The Primitives | Lazy/RCA PB 42947 (12 -PT 42948) (BMG) |
| 25 | 18 | CRY | Waterfront | Polydor WON(XA) 1 (F) |
| 26 | 52 | YOU'RE HISTORY | Shakespeare's Sister | TOP POPS (11/12) (11/12) (F) |
| 27 | 51 | TOY SOLDIERS | Marika | TOP POPS CBS 6550497 (12 -6550498) (C) |
| 28 | 20 | SAY NO GO | De La Soul | Tommy Boy/Big Life BLR 10(T) (I/RT) |
| 29 | 21 | GRANDPA'S PARTY | Monie Love | Cooltempo/Chrysalis COOL(X) 184 (C) |
| 30 | 37 | THIS ONE | Paul McCartney | TOP POPS Parlophone (12)R 6223 (E) |
| 31 | 16 | LIBERIAN GIRL | Michael Jackson | Epic 6549470 (12 -6549478) (C) |
| 32 | 47 | PURE | The Lightning Seeds | TOP POPS Ghetto GTG(T) 4 (I/RT) |
| 33 | 35 | BETTER DAYS | Gun | TOP POPS A&M AM(Y) 505 (F) |
| 34 | 40 | SATISFACTION | Wendy & Lisa | TOP POPS Virgin VS(T) 1194 (F) |
| 35 | NEW | SATELLITE KID | The Dogs D'Amour | China CHINA 17 (12 -CHINX 17) (F) |

ON TOUR IN AUGUST

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Produced by Neil Kernon
Mixed by Nigel Green

CBS

655031-7-6-2-9

Epic

- | | | | | |
|----|----|---------------------------|----------------------------|----------------------------------|
| 36 | 50 | DO THE RIGHT THING | Redhead Kingpin & The FBI | 10/Virgin TEN(X) 271 (F) |
| 37 | 19 | SONG FOR WHOEVER | The Beautiful South | Go! Discs GOD(X) 32 (F) |
| 38 | 32 | CHA CHA HEELS | Eartha Kitt & Bronski Beat | Arista 112331 (12 -612331) (BMG) |
| 39 | 26 | THE SECOND SUMMER OF LOVE | Danny Wilson | Virgin VS(T) 1186 (F) |
| 40 | 43 | ON AND ON | Aswad | Mango/Island (12)MNG 708 (F) |

- | | | | | |
|----|-----|--|---------------------|----------------------------------|
| 63 | 64 | GRAVITATE TO ME | The The | Epic EMU(T) 9 (C) |
| 64 | 44 | POP MUZIK (The 1989 Re-mix) | M | Freestyle (12)FRS 1 (BMG) |
| 65 | 61 | PARADISE | Diana Ross | Ross/EMI (12)EM 94 (E) |
| 66 | NEW | WHEN THE HOODOO COMES | Diesel Park West | Food/EMI (12)FOOD 20 (E) |
| 67 | NEW | FOREVER TOGETHER | Raven Maize | Republic LIC(T) 014 (I/RT) |
| 68 | 45 | I DROVE ALL NIGHT | Cyndi Lauper | Epic CYN(T) 4 (C) |
| 69 | 58 | EXPRESS YOURSELF | Madonna | Sire W 2948(T) (W) |
| 70 | NEW | BAD LUCK | FM | Epic 655031 7 (12 -655031 6) (C) |
| 71 | 75 | ABANDON | Dare | A&M AM(Y) 519 (F) |
| 72 | 57 | JOY AND PAIN | Donna Allen | BCM BCM 257(X) (P) |
| 73 | 74 | THE DOCTOR | Doobie Brothers | Capitol (12)CL 536 (E) |
| 74 | 53 | IT IS TIME TO GET FUNKY | D Mob featuring LRS | London FIX(T) 107 (F) |
| 75 | 72 | UH-UH OOH OOH LOOK OUT (HERE IT COMES) | Roberta Flack | Atlantic A 8941(T) (W) |



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T W E L V E • I N C H

- | | | | | | | | |
|----|-----|-------------------------------------|---------------------------------------|----|-----|------------------------------------|-------------------------------|
| 1 | 1 | FRENCH KISS | Lil Louis | 21 | 76 | LET IT ROLL | Raze presents Doug Lazy |
| 2 | 2 | SWING THE MOOD | Jive Bunny & The Mastermixers | 22 | 10 | KICK IT IN | Simple Minds |
| 3 | 4 | ON OUR OWN (FROM 'GHOSTBUSTERS II') | Bobby Brown | 23 | 19 | GET LOOSE | LA Mix featuring Jazzi P |
| 4 | 5 | AIN'T NOBODY | Rufus And Chaka Khan | 24 | 21 | LET ME LOVE YOU FOR TONIGHT | Kariya |
| 5 | NEW | WOULDN'T CHANGE A THING | Kylie Minogue | 25 | 26 | BATDANCE | Prince |
| 6 | 6 | BACK TO LIFE/HOWEVER DO YOU WANT ME | Soul II Soul featuring Corina Wheeler | 26 | NEW | SATELLITE KID | Dogs D'Amour |
| 7 | 3 | TOO MUCH | Bros | 27 | NEW | FOREVER TOGETHER | Raven Maize |
| 8 | 8 | VOODOO RAY EP | A Guy Called Gerald | 28 | 30 | DON'T MAKE ME OVER | Sybil |
| 9 | 15 | DO YOU LOVE WHAT YOU FEEL | Innervision | 29 | 22 | BLAME IT ON THE BASSLINE/WON'T ... | Norman Cook |
| 10 | 9 | YOU'LL NEVER STOP ME LOVING YOU | Santia | 30 | 28 | SATISFACTION | Wendy & Lisa |
| 11 | 24 | DO THE RIGHT THING | Redhead Kingpin & The FBI | 31 | NEW | YOU'RE HISTORY | Shakespeare's Sister |
| 12 | 10 | LONDON NIGHTS | London Boys | 32 | NEW | PURE | The Lightning Seeds |
| 13 | 14 | DON'T WANNA LOSE YOU | Gloria Estefan | 33 | NEW | TOY SOLDIERS | Marika |
| 14 | 13 | GRANDPA'S PARTY | Monie Love | 34 | 20 | SHE BANGS THE DRUMS | The Stone Roses |
| 15 | 27 | POISON | Alice Cooper | 35 | NEW | GRAVITATE TO ME | The The |
| 16 | 11 | SAY NO GO | De La Soul | 36 | 35 | WIND BENEATH MY WINGS | Bette Midler |
| 17 | NEW | LANDSLIDE OF LOVE | Transmission Vamp | 37 | NEW | I NEED A RHYTHM | 28th St Crew |
| 18 | 17 | SUPERWOMAN | Karyn White | 38 | 23 | JUST KEEP ROCKIN | Double Trouble & The Rebel MC |
| 19 | 7 | IT'S ALRIGHT | Pit Shon Boys | 39 | 29 | LICENCE TO KILL | Gladdy Knight |
| 20 | 18 | CHOICE? | The Blow Monkeys feat. Sylvia Tella | | | | |



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ARISTA

US TOP FORTIES

SINGLES

1*	2	BATDANCE (FROM BATMAN), Prince	Warner Brothers
2*	5	ON OUR OWN, Bobby Brown	MCA
3	4	SO ALIVE, Love & Rockets	RCA
4*	10	RIGHT HERE WAITING, Richard Marx	EMI
5	1	TOY SOLDIERS, Martika	Columbia
6*	8	ONCE BITTEN TWICE SHY, Great White	Capitol
7	7	LAY YOUR HANDS ON ME, Bon Jovi	Mercury
8*	9	I LIKE IT, Dino	4th + B'way
9*	13	COLD HEARTED, Paula Abdul	Virgin
10	6	IF YOU DON'T KNOW ME BY NOW, Simply Red	Elektra
11	3	EXPRESS YOURSELF, Madonna	Sire
12	11	CRAZY ABOUT HER, Rod Stewart	Warner Brothers
13*	18	SECRET RENDEZVOUS, Karyn White	Warner Brothers
14*	24	DON'T WANNA LOSE YOU, Gloria Estefan	Epic
15*	19	I'M THAT TYPE OF GUY, LL Cool J	Def Jam
16	14	DRESSED FOR SUCCESS, Roxette	EMI
17*	26	HANGIN' TOUGH, New Kids On The Block	Columbia
18*	20	HEY BABY, Henry Lee Summer	CBS Assoc.
19*	22	FRIENDS, Jody Watley With Eric B/Rakim	MCA
20*	21	NO MORE RHYME, Debbie Gibson	Atlantic
21*	23	THE END OF THE INNOCENCE, Don Henley	Geffen
22*	29	SACRED EMOTION, Donny Osmond	Capitol
23*	28	HEADED FOR A HEARTBREAK, Winger	Atlantic
24*	31	ANGEL EYES, The Jeff Healey Band	Arista
25*	30	HOOKED ON YOU, Sweet Sensation	Atco
26	12	WHAT YOU DON'T KNOW, Exposé	Arista
27	17	BABY DON'T FORGET MY NUMBER, Milli Vanilli	Arista
28*	34	KEEP IN MOVIN', Soul II Soul	Virgin
29	15	WHO DO YOU GIVE YOUR LOVE TO?, Michael Morales	Wing
30	16	GOOD THING, Fine Young Cannibals	I.R.S.
31*	38	SHOWER ME WITH YOUR LOVE, Surface	Columbia
32*	39	18 AND LIFE, Skid Row	Atlantic
33	36	COVER OF LOVE, Michael Damian	Cypress
34*	-	IF I COULD TURN BACK TIME, Cher	Geffen
35	35	ME MYSELF AND I, De La Soul	Tommy Boy
36*	-	HEAVEN, Warrant	Columbia
37	27	MISS YOU LIKE CRAZY, Natalie Cole	EMI
38	37	IN MY EYES, Stevie B	LMR
39*	-	TALK IT OVER, Grayson Hugh	RCA
40	33	BUFFALO STANCE, Neneh Cherry	Virgin

ALBUMS

1*	1	BATMAN - ORIGINAL SOUNDTRACK, Prince	Warner Bros
2	2	THE RAW & THE COOKED, Fine Young Cannibals	I.R.S.
3*	3	HANGIN' TOUGH, New Kids On The Block	Columbia
4*	8	REPEAT OFFENDER, Richard Marx	EMI
5*	6	FULL MOON FEVER, Tom Petty	MCA
6	4	DON'T BE CRUEL, Bobby Brown	MCA
7	5	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
8	7	WALKING WITH A PANTHER, LL Cool J	Def Jam
9*	9	FOREVER YOUR GIRL, Paula Abdul	Virgin
10*	11	TWICE SHY, Great White	Capitol
11*	12	SKID ROW, Skid Row	Atlantic
12	10	LIKE A PRAYER, Madonna	Sire
13*	17	THE END OF THE INNOCENCE, Don Henley	Geffen
14	13	BLIND MAN'S ZOO, 10,000 Maniacs	Elektra
15*	16	LOVE AND ROCKETS, Love And Rockets	RCA
16*	14	GHOSTBUSTERS II, Original Soundtrack	MCA
17*	25	MARTIKA, Martika	Columbia
18	19	NEW JERSEY, Bon Jovi	Mercury
19*	22	BIG GAME, White Lion	Atlantic
20	15	BEACHES, Original Soundtrack	Atlantic
21	18	SONIC TEMPLE, The Cult	Sire
22	20	THE OTHER SIDE OF THE MIRROR, Stevie Nicks	Modern
23*	24	A NEW FLAME, Simply Red	Elektra
24*	27	DIRTY ROTTEN FILTHY..., Warrant	Columbia
25	21	BIG DADDY, John Cougar Mellencamp	Mercury
26	23	CYCLES, The Doobie Brothers	Capitol
27	26	DISINTEGRATION, The Cure	Elektra
28*	-	CUTS BOTH WAYS, Gloria Estefan	Epic
29*	38	KEEP ON MOVIN', Soul II Soul	Virgin
30	28	KNOWLEDGE IS KING, Kool Moe Dee	Jive
31*	35	BIG Tyme, Heavy D & The Boyz	MCA
32	31	LET'S GET IT STARTED, M.C. Hammer	Capitol
33*	34	WHAT YOU DON'T KNOW, Exposé	Arista
34	30	ANDERSON BRUFORD WAKEMAN HOWE, Anderson Bruford...	Arista
35	29	FLOWERS IN THE DIRT, Paul McCartney	Capitol
36	32	NICK OF TIME, Bonnie Raitt	Capitol
37	33	G N' R LIES, Guns N' Roses	Geffen
38*	39	INDIGO GIRLS, Indigo Girls	Epic
39*	-	GHETTO MUSIC: THE BLUEPRINT, Boogie Down Productions	Jive
40	36	LARGER THAN LIFE, Jody Watley	MCA

Charts courtesy Billboard, 5 August, 1989 ★ Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

A & R

LP REVIEWS



STOCK IT

STEREO MCs: 33 45 78. Gee Street. BRLP 532. A breeze blows through hip hop alley and puffs up a 15-track debut of smooth coherence, refreshing innovation and occasionally hypnotic quirkiness. New wave scratch recipes splice through musical ingredients too numerous to mention while Rob B's lucid rapping puts a droll, no-bragging commentary on it all. Destined for wide appeal, not least for the sampled poultry. **SW**

HEAD: Intoxicator: Virgin V2595. The maverick Gareth Sager and his Head Crew return with their swaggering third album, aptly titled Intoxicator. In typically bizarre style, they have enlisted the production talents of Tommy Boy and Jonzun crew maestro Michael Jonzun, adding a slicker groove to their big sexy guitars and sharp turn of phrase. With standout tracks like Under The Influence Of Books, Ice Cream Skin and Walk Like An Angel, it is time their brash, larger than life, bluesy rock got wider attention. **JS**

LONDON BOYS: The Twelve Commandments Of Dance. WEA WX278. Perfect, pimple-free, faceless pop music that attempts to be soulful but lacks any kind of charisma. The London Boys' hits Requiem and London Nights open each side, the remaining commandments repeat the formula ad nauseum. Pop music has had some good times recently, but this album is a danger to youngsters everywhere. **DEH**

THE DIRTY DOZEN BRASS BAND: Voodoo. CBS 465097 1. The Dirty Dozen Brass Band are an eight-piece group comprising six horn players and two drummers. They play their own patent brand of Cajun bebop jazz and they're wonderful: loose, relaxed and like it should be. With an inimitably off-hand cameo from Dr John, and other guest appearances from Dizzy Gillespie and Branford Marsalis, this is an album to cherish. **AB**

ROBBY KRIEGER: NO HABLA. IRS Records No Speak 009. Robby Krieger's achievements as The Doors guitar player have ensured he will never be forgotten. Always a distinctive guitarist, this entirely instrumental album makes no real departures from the style he established some 23 years ago. It benefits from a modern production, but suffers from a lack of any real atmosphere. Requires a dionysian sex-god singer. **AB**

SLEEPING DOGS WAKE: Understanding. One Little Indian TPLP11. Distribution: Nine Mile and the Cartel. One man/one woman struggling in contemporary society and, as a result, producing a post-industrial rumble that's politically aware and positively austere. Sleeping Dogs Wake haven't quite got the songs to succeed but the quality production helps them survive. A cult album with a gothique after taste, specialist stuff that takes some understanding. **DEH**

TED HAWKINS: I Love You Too. PT Records PTLP 008. TED HAWKINS: The Best Of The Venice Beach Tapes. Unamerican Activities UACD101. Hawkins returns to the limelight with another enticing collection of searing blues with I Love You Too. All 10 tracks are self-penned and reflect his feelings on his God, his family and his life. It's well worth a listen and could well convert those yet to hear his two classic Venice Beach Tapes LPs, the best of which are now available on a highly collectable CD. **LF**



STOCK IT

X POSSE: Project X. Mango Street ILPS 9931. Based around the hip hop axis of Overlord X, this conglomerate of rappers, fast cut technicians and high class dance specialists come together under the title X Posse to bring us some of the hardest and most provocative sounds to emerge from a smouldering UK dance scene. All the way from Hackney, E8, the X Posse includes a more streetwise version of the Cookie Crew in the swanky Freski Dames and some contortion-inducing edits and raps from Dark Heart, Kandy, Super T And Sir Preme Tee, Stingray, Midrange and Magnificent Sam. An essential and innovative album. **DEH**

THE FUKNOTZ: Let's Play Scratch'n'Sniff With Grandpa's Butt. Wanghead Records WH008. Elvis Hitler and Art Phag members meet up and, as the title might indicate, decide to be very rude indeed. The humour is, of course, puerile consisting mainly of covers of such as Batman, the Munster theme and Peter Gunn given new and highly unAmerican names. They get it right here and there however; Fuk U, I Ain't Ghandi(sic) is a minor classic and seasons In The Scum is a delight. It's childish, it's deranged, it's great. Stock under sick. **LF**

ASTOR PIAZZOLLA: The Rough Dancer And The Cyclical Night. American Clave AMCL 1019. Distribution: Conifer. First heard in the UK via Sting's Pangea label, undisputed king of the bandoneon Piazzolla is the 67-year-old Argentinian founder of Nuevo Tango, whereby the intoxicating fire of traditional tango rhythms is prolonged by the improvising spice and heat of jazz. This commission for a dance troupe is daring and quite enthralling, like Buenos Aires in your living room. He's got the Face readers and Soho dwellers excited, with a London showcase to amplify the sales. Pure genius. **MA**

BRANFORD MARSALIS: Trio Jeepy. CBS 465134 1. A double from one of contemporary jazz music's most exalted talents. Press attention has praised this, comparing it as "smarter" than Branford's brother Wynton's latest. Branford plays it in classic structures, regimented and intense, perfect for the new generation of jazz buffs with its professional delivery and soulful emotion — quality and qualified. However, the trendy dabblers seeking jazz awareness are far more likely to opt for Wynton's dark sketches or the immediacy of the household Pine. **DEH**

NUSRAT FATEH ALI KHAN AND PARTY: Shahan-Shah. Real World. RWLP 3. 'Qawwali' is the musical expression of mystical Islam, the devotional music of the Sufis, and Ali Khan arguably it's greatest exponent. Peter Gabriel's admitted admiration for the man and music won't be enough to popularise it; the harmonium, tabla, hand-clapping backing and possessed singing is fascinating, rivetting, but hardly accessible, given it's four-track, 11 minute format. **MA**



STOCK IT

VARIOUS ARTISTS: The Bridge — A Tribute To Neil Young. Caroline CARLP 5. Distribution: AVL/Virgin. Divers scallywags ape the Neil Young whine and all emerge the better for it. Some of the proceeds go to The Bridge School charity, so it's in a good cause anyway, but the music is just fine as well. Loop's Cinnamon Girl stands happily with Nick Cave's Helpless, but there's not really a duff one amongst them with Pixies, Sonic Youth and Psychic TV also picking up gold stars. Looks to be the most successful of the recent flurry of tribute LPs. **DH**

THE BLACK SORROWS: Hold On To Me. Epic 462891 1. The Morrisonisms aside (and a touch of the Phil Lynott romanticisms too) this still stands up as a credible recording. Although we've come to expect something more basic from Australians, this proves to be the other side of the coin with the emphasis switching more to the art of songwriting. The only thing that looks to hold these people back is a rather worrying lack of identity. A Doctor writes: touring should cure this condition. **DH**

WORKING WEEK: Fire From The Mountain. 10 Records LC 3098. Larry Stabbins' lengthy sojourn in the south of Spain has brought an exotic bloom to his saxophone and the luxuriant vocals of new singer Julie Tippet (formerly Julie Driscoll) bind the disparate threads of jazz, Latin and funk to produce a beautifully textured set. There are some dramatic swings in mood: from the jumping, rap commentary provided by Mancunian poet Lem Sissay on This Time to the haunting piano accordion and complementary vocals of Etienne Daho on Waters Of The Moon. Fire From The Mountain brings new credibility to Working Week's eclectic musical cause. **KF**

THE NEW CHRISTS: Distemper. Citadel Records CGAS 807. Distribution: Rough Trade/Cartel. At last an album from a young Aussie band who don't want to sound like INXS. No, these boys are into genuine asskickin' rock'n'roll and much the better for it. Singer Rob Younger has a nice line in snappy lyrics and the band behind him are a veritable power-house. It's all good hard rocking and they should like a great live band. Their September sojourn should prove this and do wonders for their sales. **LF**

MUSIC LOVERS: Martin Aston, Adam Blake, Karen Faux, Leo Finlay, Dave E Henderson, Duncan Holland, Jerry Smith and Selina Webb

Reviewed by David Giles

RIVER CITY PEOPLE: (What's Wrong With) Dreaming? (EMI (12/CD) EM95). Powerfully built around a Smiths-style guitar riff. The vocal harmonies have a distinctly American — country, even — feel about them, which could ensure a lot of airplay for this Liverpool quartet.

THE DECEIVERS: It Breaks My Heart. (Sedition (12) EDIT 3). Definite shades of mid-period Roxy Music about this Anglo-Irish band's sound, notably the vocals which are crooned in Ferrysque manner. Their ability to pen powerful melodies as demonstrated here should see them do well.

LIZA MINELLI: Losing My Mind. (Epic (12/CD) ZEE 1). Minelli is "brought back to life" by the Pet Shop Boys, writing one side and producing the other. One song is a cover of a Stephen Sondheim classic with synthesizer backing; the other is a Tennant/Lowe original with orchestral backing. Predictably, it's the former track that ends up on the A-side...

STOCK IT

REM: Stand. (WEA (12/CD) W2833 759 922833-7). Another chance for the anthemic track from the Green album (in a recycled paper sleeve no less!) that ranks alongside their best, simply for its immensely addictive chorus. A big hit in the light of their recent shows.

NENEH CHERRY: Kisses On The Wind. (Circa (12/CD) YR 33). Precocious track lifted from the LP which isn't as strong as her previous two singles but should still follow them into the top 10. This one begins with an outburst in Spanish and locks into a naked, sparse groove like a soul number with the bottom removed.

THE KLF: Kylie Said To Jason. (KLF Communication (12/CD) KLF 010). Latest scam from Bill "JAMS/Timelords" Drummond, a mercifully irreverent parody of everyone from SAW to the Pet Shop Boys to house music. Like Doctorin' The Tardis could well

fool us all and strike it rich. Extremely irritating after a few spins, but presumably that's the idea.

STOCK IT

SKIN GAMES: Tirade. (Epic (12) SGA 5). Wendy Page's "feminist anthem" and the band's most potent number. Like previous singles it's a heady combination of rock power and strong songwriting, and, although radio producers may initially balk at lyrics about "underwear" and "child-bearing hips", it's about time this lot got the huge success they deserve.

STOCK IT

PRIMAL SCREAM: Ivy, Ivy, Ivy. (Creation (12/CD) CRE 067 T-A). A furiously fine return to the Creation label for a group still hoping to shake off the Sixties revivalist tag. Should do it, as it's their hardest and noisiest offering to date, like a cross between the Beach Boys and early Johnny Thunders, with explosive guitar hooks and a singalong chorus.

STOCK IT

SYDNEY YOUNGBLOOD: If Only I Could. (Circa (12) YR (T) 34). Lush, sonorous vocal driven by a pulsating bass line and complemented by some sparkling streams of flamenco guitar. Youngblood looks set to become a big name on the strength of this single.

BEEF: Head Exploding Experience EP. (Artlos (12) RAT 002). Second offering from London-based quartet who combine fractured rhythms with the intriguing vocals of Jane Stokes. She switches effortlessly from the Liz Fraser "ethereal" style of singing one moment to gravelly raunch the next.

THE ART OF NOISE FEATURING MAHLATHINI AND THE MAHOTELLA QUEENS: Yebó! (China/Polydor (12) CHIN(X) 18 889 685-1). Poor old Mahlathini (The Lion of Soweto) gets the old beatbox treatment. Is this really the only way we can market African music in the UK? I think not. But, nevertheless, an interesting clash of cultures. This year's Ye Ke Ke Ke...

THE OUTSIDERS: Handfuls Of Nothing. (Redd (IL) a.r.m.a.d.i.l.l.o.). A sprightly pop song in the Prefab Sprout/Aztec Camera vein which is already receiving a good deal of airplay. Its lyrical acerbity and plaintive delivery make it worth investigation.

DAVID PEASTON: Two Wrongs (Don't Make A Right). (WEA/Geffen (12) GEF 58 927 518-7). Debut from latest Geffen soul discovery, ex-Brooklyn schoolmaster Peaston. Another big-man-with-a-big-voice in the Vandross tradition, and judging by the syrupy charm of this single, he could soon find his record sales emulating his girth.



NENEH CHERRY: not as strong, but should still do it

LISA STANSFIELD: This Is The Right Time. (Arista (12/CD) 112 512). The first release from Stansfield since her successful collaboration with Coldcut, and a very effervescent, bouncy number it is, reminiscent of her Big Life colleague Yazz. There are nods to Seventies soul in the vocals and the beat is house-influenced, so big bucks beckon.

THE BEATMASTERS: Hey DJ I Can't Dance To That Music You're Playing/Ska Train. (Rhythm King (12) LEFT 34/t). A double A-side that makes all other dance records of the week wilt. A stomach-churning bassline alternates with a soaraway chorus and some sturdy rapping in Hey Mr DJ, while the spirit and manic edge of ska is given an extra lift on the reverse. A massive hit.

MOHAMED: Ham Safar. (Dance Factory!/Fun Factory! (12/CD) FUNFAC (M) 1912). Smiley dons a fez! A bizarre blend of eastern and western music where the vocals of former political activist Jawed "Mohamed" Kazimi from Afghanistan are battered into submission by an eerie pounding bassline courtesy of A Guy Called Gerald. Quite unique!

THEN JERICO: Sugarbox. (London (12/CD/T) LON 235). TJ wind down a little after the brow-beating bluster of their last few records. It's a pleasant, if a little melodramatic, rock ballad, although it has too much of an air of a rock band taking a breather between more punchy numbers.

NIK KERSHAW: Elizabeth's Eyes. (MCA (12) 257577-0 LB). If Kershaw couldn't crack the charts with his last — and very fine — single, then what hope this one? Another track pulled from the recent LP, it boasts a surging melody and memorable chorus. A superior pop record, as you'd expect.



PRIMAL SCREAM: furiously fine, explosive and singalong

THE OTHER CHART

TOP 40 SINGLES

1	2	DAYS	Kirsty MacColl	Virgin KMA2 (E)
2	-	SICK OF IT	The Primitives	RCA PB42497 (BMG)
3	-	SHE BANGS THE DRUMS	The Stone Roses	Silverstone ORE6 (P)
4	6	BETTER DAYS	Gun	A&M AMS05 (F)
5	4	EDIE (CIAO BABY)	The Cult	Beggars Banquet BEG230 (W)
6	-	GOODWILL CITY	Goodbye Mr MacKenzie	Capitol CL538 (E)
7	5	YOU'VE GOT TO CHOOSE	The Darling Buds	Epic BLOND4 (C)
8	3	CHOICE?	Blow Monkeys	RCA PB42885 (BMG)
9	-	YOU'RE HISTORY	Shakespeare's Sister	London F112 (F)
10	9	GRAVITATE TO ME	The The	Epic EMU9 (C)
11	1	SONG FOR WHOEVER	Beautiful South	Go! Discs GOD32 (F)
12	10	SLOPPY HEART	Frazier Chorus	Virgin VS1192 (E)
13	8	NEVER ENOUGH	Jesus Jones	Food FOOD21 (E)
14	12	BLUE MOON REVISITED	The Cowboy Junkies	Cooking Vinyl FRV011 (I/RE)
15	-	WARRIOR	Public Image Ltd	Virgin VS1195 (E)
16	20	WHERE WE WERE MEANT TO BE	Kevin McDermott Orchestra	Island IS423 (F)
17	13	PARADISE	Birdland	Lazy LAZY14 (I)
18	11	MISTY MORNING, ALBERT BRIDGE	The Pogues	Pogue Mahone/WEA YZ407 (W)
19	14	CHILDREN OF THE REVOLUTION	Baby Ford	Rhythm King 7BFORD4 (I/RT)
20	21	IN VIVO	Wire	Mute MUTE98 (I/RT/SP)
21	16	HYPNOTIZED	Spacemen 3	Fire BLAZE36 (P)
22	17	HERE COMES YOUR MAN	The Pixies	4AD AD909 (I/RT)
23	23	CLOSER TO FINE	The Indigo Girls	Epic 6549077 (C)
24	24	THE PEEL SESSIONS	Inspiral Carpets	Strange Fruit SFPS072 (P)
25	18	PINK SUNSHINE	Fuzzbox	WEA YZ401 (W)
26	22	SALLY CINAMMON	Stone Roses	Block 12REV36 (I)
27	31	TRYING TO BE KIND	The Motorcycle Boy	Blue Guitar/Chrysalis CHS3310 (C)
28	-	SHATTER	Shelleyan Orphan	Rough Trade RT217 (I/RT)
29	26	ZOBI LA MOUCHE (THE FLY)	Les Negresses Vertes	Rhythm King LEFT33 (I/RT)
30	-	POP	A.R. Kane	Rough Trade RT239 (I/RT)
31	28	ORANGE CRUSH	R.E.M.	Warner Brothers W2960 (W)
32	32	PRAYER	The Claytown Troupe	Island IS417 (F)
33	30	SIT DOWN	James	Rough Trade RT225 (I/RT)
34	25	SHE'S SO YOUNG	The Pursuit Of Happiness	Chrysalis POM1 (C)
35	36	STREETS OF YOUR TOWN	The Go-Betweens	Beggars Banquet BEG232 (W)
36	27	IN LIVERPOOL	Bradford	Foundation TFL1 (I/RT)
37	7	BLAZING SADDLES	Yello	Mercury YELLO4 (F)
38	34	POEM OF THE RIVER	The Del Lords	Enigma ENV14 (E)
39	40	PSYCHONAUT	Fields Of The Nephilim	Situation Two SIT57 (I/RT)
40	35	THE BIG E	A Certain Ratio	A&M ACR514 (F)

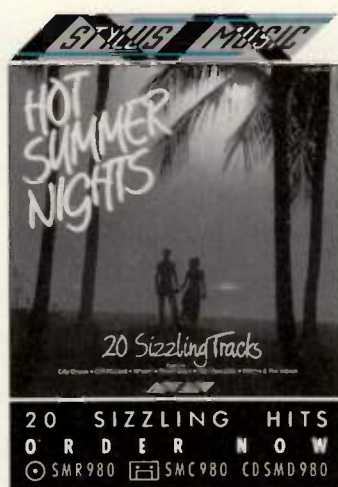
TOP 20 ALBUMS

1	-	PEACE AND LOVE	The Pogues	Pogue Mahone WX247 (W)
2	1	VELVETEEN	Transvision Vamp	MCA MCG6050 (F)
3	-	BEBOP MOTOP	Danny Wilson	Virgin V2594 (E)
4	4	KITE	Kirsty MacColl	Virgin KMLP1 (E)
5	9	SONIC TEMPLE	The Cult	Beggars Banquet BEGA98 (W)
6	2	GREEN	R.E.M.	Warner Brothers WX234 (W)
7	7	STONE ROSES	Stone Roses	Silverstone OREL502 (P)
8	8	POP ART	Transvision Vamp	MCA MCF3421 (F)
9	3	DISINTEGRATION	The Cure	Fiction FIXH14 (F)
10	14	DOOLITTLE	Pixies	4AD CAD905 (I/RT)
11	6	MIND BOMB	The The	Some Bizzare/CBS 4633191 (C)
12	12	MARIA MCKEE	Maria McKee	Geffen WX270 (W)
13	10	PROTEST SONGS	Prefab Sprout	Kitchenware KWLP4 (C)
14	18	BLIND MAN'S ZOO	10,000 Maniacs	Elektra WX242 (W)
15	-	SHOOTING RUBBER BANDS AT THE MOON	Edie Brickell & The New Bohemians	Geffen WX218 (W)
16	13	MLAH	Les Negresses Vertes	Rhythm King LEFTLP11 (I/RT)
17	15	SEMINAL LIVE	The Fall	Beggars Banquet BEGA102 (W)
18	11	SWING THE HEARTACHE	Bauhaus	Beggars Banquet BEGA103 (W)
19	16	WAKING HOURS	Del Amitri	A&M AMA9006 (F)
20	19	WORKBOOK	Bob Mould	Virgin America VU5LP2 (E)

Compiled by Music Week from Gallup Data

TOP • 75 • ARTIST • ALBUMS

1	NEW	CUTS BOTH WAYS Gloria Estefan (Estefan Jnr/Casas/Ostwald)	Epic 4651451 (C) C:4651454/CD:4651452
2	124	A NEW FLAME *** Simply Red (Stewart Levine)	Elektra/WEA WX 242 (W) C:WX 242C/CD:2436892
3	2 2	THE TWELVE COMMANDMENTS OF DANCE London Boys (Ralf Rene Maue)	WEA WX 278 (W) C:WX 278C/CD:2460362
4	613	TEN GOOD REASONS ** Jason Donovan (Stock/Aitken/Waterman)	PWL HF7 (P) C:HFC7/CD:HFC07
5	324	DON'T BE CRUEL * Bobby Brown (Various)	MCA MCF 3425 (F) C:MCF 3425/CD:DMCF 3425
6	416	CLUB CLASSICS VOL ONE * Soul II Soul (Jazzie B/Nellie Hooper)	10/Virgin DIX 82 (F) C:CDIX 82/CD:DIXCD 82
7	8 5	VELVETEEN ● Transvision Vamp (Bridgeman/Held)	MCA MCG 6050 (F) C:MCG 6050/CD:DMCG 6050
8	751	APPETITE FOR DESTRUCTION * Guns N' Roses (Mike Clink)	Geffen WX 125 (W) C:WX 125C/CD:924148-2
9	1513	STREET FIGHTING YEARS * Simple Minds (Trevor Horn/Stephen Lipson)	Virgin MINDS 1 (F) C:MINDS 1/CD:MINDS 1
10	9 6	BATMAN (OST) ● Prince (Prince)	Warner Brothers WX 281 (W) C:WX 281C/CD:9259362
11	5 2	PEACE & LOVE ● The Pogues (Steve Lillywhite)	Pogue Mahone/WEA WX 247 (W) C:WX 247C/CD:2460862
12	1 3	THEMES ● Vangelis (Vangelis)	Polydor VGTV 1 (F) C:VGTVC 1/CD:8395182
13	1238	ANYTHING FOR YOU *** Gloria Estefan & Miami Sound Machine (Various)	Epic 463125-1 (C) C:463125-4/CD:463125-1
14	1010	THE MIRACLE * Queen (Queen/David Richards)	Parlophone PCSD 107 (E) C:TCPCSD 107/CD:CDPCSD 107
15	1417	WHEN THE WORLD KNOWS YOUR NAME * Deacon Blue (Warne Livesey/Deacon Blue)	CBS 4633211 (C) C:4633214/CD:4633212
16	2912	PARADISE ● Inner City (Kevin Saunders/Juan Atkins)	10/Virgin DIX 81 (F) C:CDIX 81/CD:DIXCD 81
17	1314	PAST PRESENT * Clannad (Various)	RCA PL 74074 (BMG) C:PK 74074/CD:PD 74074
18	16 8	RAW LIKE SUSHI ● Neneh Cherry (Various)	Circa/Virgin CIRCA 8 (F) C:CIRC 8/CD:CIRCD 8
19	22 8	FLOWERS IN THE DIRT ● Paul McCartney (Various)	Parlophone PCSD 106 (E) C:TCPCSD 106/CD:CDPCSD 106
20	2013	KARYN WHITE ● Karyn White (L.A./Babyface/Prince/Lorber/White)	Warner Brothers WX 235 (W) C:WX 235C/CD:925637-2
21	2 4	BEACHES (OST) Bette Midler (Arlt Mordin)	Atlantic 7819331 (W) C:7819334/CD:7819332
22	2 6	A NIGHT TO REMEMBER Cyndi Lauper (Various)	Epic 4624991 (C) C:4624994/CD:4624992
23	1719	LIKE A PRAYER * Madonna (Madonna/Leonard/Broy/Prince)	Sire WX 239 (W) C:WX 239C/CD:9258442
24	1925	THE RAW AND THE COOKED * Fine Young Cannibals (Cox/Steele/Gift/David Z)	London 8280691 (F) C:8280694/CD:8280692
25	1821	EVERYTHING * Bang es (David Sigerson)	CBS 462979-1 (C) C:462979-4/CD:462979-2
26	27 5	FULL MOON FEVER Tom Petty (Lynne/Tom Petty/Campbell)	MCA MCG 6034 (F) C:MCG 6034/CD:DMCG 6034
27	2843	WATERMARK ** Enya (Nicki Ryan)	WEA WX 199 (W) C:WX 199C/CD:243875-2
28	2510	LIFE'S A DANCE - THE REMIX PROJECT Chaka Khan (Various)	Warner Brothers WX 268 (W) C:WX 268C/CD:9259462
29	45 5	THE END OF THE INNOCENCE Don Henley (Various)	Geffen WX 253 (W) C:WX 253C/CD:9242172
30	2630	G N' R LIES... ● Guns N' Roses (Guns N' Roses)	Geffen WX 218 (W) C:WX 218C/CD:924198-2
31	36 2	JUMP - THE BEST OF THE POINTER SISTERS Pointer Sisters (Richard Perry/Various)	RCA PL 90319 (BMG) C:PK 90319/CD:PD 90319
32	3436	KYLIE ***** Kylie Minogue (Stock/Aitken/Waterman)	PWL HF 3 (P) C:HFC 3/CD:HFC 3
33	35 2	ESPECIALLY FOR YOU Joe Longthorne (James/Arch/Boden)	Telstar STAR 2365 (BMG) C:STAC 2365/CD:TC 2365
34	40 8	KITE Kirsty MacColl (Steve Lillywhite)	Virgin KMLP 1 (F) C:CKM 1/CD:CDKM 1
35	30100	BAD ***** Michael Jackson (Quincy Jones/Michael Jackson)	Epic 450290-1 (C) C:450290-4/CD:450290-2
36	24 2	BEEEP MOPTOP Danny Wilson (Danny Wilson/Various)	Virgin V 2594 (F) C:TCV 2594/CD:CDV 2594
37	3116	3 FEET HIGH AND RISING De La Soul (Prince Paul/De La Soul)	Big Life DLSLP 1 (RT) C:DLSMC 1/CD:DLSO 1
38	3734	INTROSPECTIVE ** Pet Shop Boys (Various)	Parlophone PCS 7325 (E) C:TCPCS 7325/CD:CDPCS 7325



ARTISTS' A-Z

ANDERSON BRUFORD WAKEMAN HOWE	28	KHAN, Chaka	28
BANGLES	25	LAUPER, Cyndi	27
BEASTIE BOYS	44	LOC, Tone	50
BOOGIE DOWN	17	LONDON BOYS	3
PRODUCTIONS	70	LONGTHORNE, Joe	33
BROWN, Bobby	540	MACCOLL, Kirsty	34
CAMPBELL, Glen	47	MADONNA	23
CHAPMAN, Tracy	75	MCCARTNEY, Paul	19
CHERRY, Neneh	18	MIDLER, Bette	21
CLANNAD	17	MIDNIGHT OIL	61
COLE, Natalie	59	MINOGUE, Kylie	32
CULT	69	MORRISON, Van	53
CURE	65	NICKS, Stevie	41
DE LA SOUL	37	OLDFIELD, Mike	55
DEACON BLUE	15	ORISON, Roy	74
DIRE STRAITS	68	PET SHOP BOYS	38
DOMINGO, Placido	60	PETTY, Tom	26
DOVANOVA, Jason	4	POINTER SISTERS	31
ENYA	27	PRINCE	10
ERASURE	66	QUEEN	14
ESTEFAN, Gloria	1	R.E.M.	73
FAIRGROUND	63	ROACHFORD	54
ATTRACTION	63	ROACHFORD, Vernon	54
FINE YOUNG	63	ROACHFORD, Vernon	54
CANNIBALS	24	ROACHFORD, Vernon	54
GIPSY KINGS	43	ROACHFORD, Vernon	54
Gloria Estefan & Miami Sound Machine	13	ROACHFORD, Vernon	54
GRAND MACHINE	42	ROACHFORD, Vernon	54
GRANT, Eddy	42	ROACHFORD, Vernon	54
GUNS N' ROSES	830	ROACHFORD, Vernon	54
HENLEY, Don	29	ROACHFORD, Vernon	54
HUE AND CRY	56	ROACHFORD, Vernon	54
INNER CITY	16	ROACHFORD, Vernon	54
INXS	39	ROACHFORD, Vernon	54
JACKSON, Michael	35	ROACHFORD, Vernon	54
JOHNSON, Holly	46	ROACHFORD, Vernon	54

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

KEY TO CHART

TITLE	Label LP No. (Distributor)
Artist (Producer)	C: Cassette No./CD: Compact Disc No.

▲ Indicates panel sales increase of 50-99%

▲ Indicates panel sales increase of 100% or more

BPI AWARDS

★ PLATINUM (300,000 units)

★ Any multiple of this level can be certified to provide for double platinum ** (600,000 units), triple platinum *** (900,000 units), quadruple platinum **** (1,200,000 units) awards etc.

● GOLD (100,000 units)

○ SILVER (60,000 units)

BPI awards are made for combined unit sales of LPs, Cassettes and CDs.

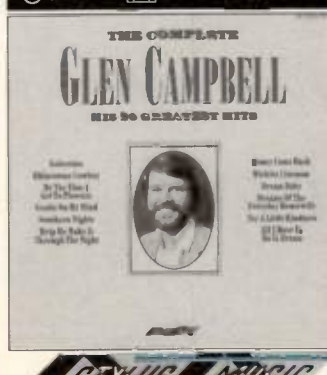
Records with a dealer price of £2.79 or below require twice the sales quantity quoted above to obtain an award.

Panel sales compared to last week + 18 (WEEK 30)

39	3886	KICK *** INXS (Chris Thomas)	Mercury/Phonogram MERH 114 (F) C:MERH 114/CD:832 7212
40	NEW	KING OF STAGE Bobby Brown (Louil Siolas Jnr)	MCA MCL 1886 (F) C:MLCL 1886/CD:DMCL 1886
41	33 9	THE OTHER SIDE OF THE MIRROR ● Stevie Nicks (Rupert Hine)	EMI EMD 1008 (E) C:TCMD 1008/CD:CEMD 1008
42	32 6	WALKING ON SUNSHINE (BEST OF ...) ● Eddy Grant (Eddy Grant)	Blue Wave PCSD 108 (E) C:TCPCSD 108/CD:CDPCSD 108
43	42 17	GIPSY KINGS ● Gipsy Kings (Pern/Vanessa)	Telstar STAR 2355 (BMG) C:STAC 2355/CD:TC 2355
44	NEW	PAUL'S BOUTIQUE Beastie Boys (Beastie Boys/Dust Brothers)	Capitol EST 2102 (E) C:TCST 2102/CD:CEST 2102
45	65 16	SOUTHSIDE ● Texas (Tim Palmer)	Mercury/Phonogram 8381711 (F) C:8381714/CD:8381712
46	36 14	BLAST ● Holly Johnson (Various)	MCA MCG 6042 (F) C:MCG 6042/CD:DMCG 6042
47	53 3	THE COMPLETE GLEN CAMPBELL Glen Campbell (Various)	Stylus SMR 979 (STY) C:SMC 979/CD:SMD 979
48	NEW	LIVE FAST, DIE FAST Wolfsbane (Rick Rubin)	Def American/Phonogram 8384861 (F) C:8384864/CD:8384862
49	4442	RATTLE AND HUM *** U2 (Jimmy Iovine)	Island U 27 (F) C:UC 27/CD:CIDU 27
50	46 14	LOC'ED AFTER DARK Tone Loc (Matt Dike/Michael Ross)	Delicious/Island BRLP 526 (F) C:BRCA 526/CD:BRCD 526
51	39 5	ANDERSON BRUFORD WAKEMAN HOWE Anderson Bruford Wakeman Howe (Kimsey/Anderson)	Arista 209970 (BMG) C:409970/CD:259970
52	41 11	KALEDOSCOPE WORLD ● Swing Out Sister (Paul Staveley O'Duffy)	Fontana/Phonogram 8382931 (F) C:8382934/CD:8382932
53	51 9	AVALLON SUNSET Van Morrison (Ivan Morrison)	Polydor 8392621 (F) C:8392624/CD:8392622
54	50 26	ROACHFORD ● Roachford (Vernon/Braver/Roachford/Fayney)	CBS 4606301 (C) C:4606304/CD:4606302
55	45 3	EARTH MOVING Mike Oldfield (Mike Oldfield)	Virgin V 2610 (F) C:TCV 2610/CD:CDV 2610
56	48 35	REMOTE ● Hue And Cry (Goldberg/Biondolillo/Kane)	Circa/Virgin CIRCA 6 (F) C:CIRC 6/CD:CIRCD 6
57	RE	THE STONE ROSES The Stone Roses (John Leckie)	Silverstone OREL 502 (P) C:OREC 502/CD:ORECD 502
58	73 3	TAKING ON THE WORLD Gun (Kenny MacDonald)	A&M AMA 7007 (F) C:AMC 7007/CD:CDA 7007
59	49 12	GOOD TO BE BACK ● Natalie Cole (Various)	EMI-USA MTL 1042 (E) C:TCMTL 1042/CD:7489022
60	52 8	THE ESSENTIAL DOMINGO Placido Domingo (Various)	Deutsche Grammophon PDTV 1 (F) C:PDTVC 1/CD:4293052
61	58 16	DIESEL AND DUST ● Midnight Oil (Warne Livesey/Midnight Oil)	CBS 460005 1 (C) C:460005 4/CD:460005 2
62	35 4	WALTZ DANCING Malcolm McLaren/Boyz IIa Orch. (Ramone/McClaren)	Epic 4607361 (C) C:4607364/CD:4607362
63	RE	THE FIRST OF A MILLION KISSES ** Fairground Attraction (F. Attraction/Maloney)	RCA PL 71696 (BMG) C:PK 71696/CD:PD 71696
64	70 30	POP ART ● Transvision Vamp (D. Bridgeman/Zeus B. Held)	MCA MCF 3421 (F) C:MCF 3421/CD:DMCF 3421
65	48 13	DISINTEGRATION ● Cure (Robert Smith/David M Allen)	Fiction Polydor FIXH 14 (F) C:FIXH 14/CD:8393532
66	49 67	THE INNOCENTS ** Erasure (Stephen Hague)	Mute STUMM 55 (RT/SP) C:STUMM 55/CD:CDSTUMM 55
67	RE	LIVE IN THE CITY OF LIGHT * Simple Minds (Bruce Lampcov)	Virgin SMDL 1 (F) C:SMDL 1/CD:CDL 1
68	46 41	MONEY FOR NOTHING *** Dire Straits (Various)	Vertigo/Phonogram VERH 64 (F) C:VERH 64/CD:836419-2
69	37 11	SONIC TEMPLE ● Cult (Bob Rock)	Beggars Banquet BEGA 98 (W) C:BECC 98/CD:BECA 98CD
70	47 3	GHETTO MUSIC Boogie Down Productions (Various)	Jive HIP 80 (BMG) C:HIP 80/CD:CHIP 80
71	NEW	SHE'S SO UNUSUAL Cyndi Lauper (Rick Chertoff)	Portrait 4633621 (C) C:4633624/CD:4633622
72	71 10	THE JOSHUA TREE ***** U2 (Daniel Lanois/Brian Eno)	Island U26 (F) C:UC 26/CD:CID 26
73	63 14	GREEN ● R.E.M. (Scott Litt/R.E.M.)	Warner Brothers WX 234 (W) C:WX 234C/CD:9257952
74	61 21	MYSTERY GIRL ● Roy Orbison (Various)	Virgin V 2576 (F) C:TCV 2576/CD:CDV 2576
75	64 64	TRACY CHAPMAN *** Tracy Chapman (David Kershbaum)	Elektra EKT 44 (W) C:EKT 44C/CD:960774-2

TOP • 20 • COMPILATIONS

1	1 4	NOW DANCE '89 Various (Various)	EMI/Virgin NOD 3 (E) C:TCNOD 3/CD:CDNOD 3
2	2 3	DEEP HEAT 3 Various (Various)	Telstar STAR 2364 (BMG) C:STAC 2364/CD:TC 2364
3	3 4	THE HIT FACTORY VOL 3 ● Various (Various)	Fontana/PWL HF 8 (P) C:HFC 8/CD:HFC 8
4	4 13	NITE FLITE 2 ● Various (Various)	CBS MOOD 8 (C) C:MOOD 8/CD:MOOD 8
5	6 4	HOT SUMMER NIGHTS Various (Various)	Stylus SMR 980 (STY) C:SMC 980/CD:SMD 980
6	5 10	THE HITS ALBUM 10 * Various (Various)	CBS/WEA/BMG HITS 10 (W) C:HITS 10/CD:CDHIT 10
7	16 2	GLAM SLAM Various (Various)	K-Tel STAR 2356 (K) C:STAC 2356/CD:TC 2356
8	10 3	THIS IS SKA Various (Various)	Telstar STAR 2366 (BMG) C:STAC 2366/CD:TC 2366
9	7 11	PRECIOUS METAL ● Various (Various)	Stylus SMR 976 (STY) C:SMC 976/CD:SMD 976
10	8 30	DIRTY DANCING (OST) * * Various (Jimmy Ienner/Bob Feiden)	RCA BL 86408 (BMG) C:BK 86408/CD:BD 86408

HIS 20 GREATEST HITS
OUT NOW
SMR 979 SMC 979 CDSMD 979

11	9 4	PROTECT THE INNOCENT Various (Various)	Telstar STAR 2363 (BMG) C:STAC 2363/CD:TC 2363
12	11 7	RAINBOW WARRIORS Various (Various)	RCA PL 74065 (BMG) C:PK 74065/CD:PD 74065
13	NEW	REGGAE HITS VOL 6 Various (Various)	JetStar JELP 1006 (JS/EMI) C:JELC 1006/CD:JEC 1006
14	12 15	GOOD MORNING VIETNAM (OST) ● Various (Various)	A&M AMA 3913 (F) C:AMC 3913/CD:CDA 3913
15	17 3	GHOSTBUSTERS II Various (Various)	MCA MCG 6056 (F) C:MCG 6056/CD:DMCG 6056
16	NEW	THE 2 TONE STORY Various (Various)	2 Tone/Chrysalis CHRT 5009 (C) C:ZCHRT 5009/CD:CCD 5009
17	15 22	SOFT METAL * Various (Various)	Stylus SMR 862 (STY) C:SMC 862/CD:SMD 862
18	14 25	THE BLUES BROTHERS (OST) Various (Various)	Atlantic K 50715 (W) C:K 50715/CD:K 50715
19	13 4	RHYTHM OF THE SUN Various (Various)	Telstar STAR 2362 (BMG) C:STAC 2362/CD:TC 2362
20	18 29	BUSTER (OST) * * Various (Various)	Virgin V 2544 (F) C:TCV 2544/CD:CDV 2544

NEW ALBUMS

Distributor Codes

A—PRT 01-640 3344
 ACD—ACD 01-451 4494
 APT—0904 611656
 ARAB—Arabesque
 01 992 7732
 BB—Bite Back 01-653 5350
 BG—Backs 0603 624290
 BMG—BMG 021-500 5678
 BU—Buller 08894 76316
 C—CBS 0296-395151
 CA—Cadillac 01-836 3646
 CC—Clear Cut 0533 811417
 CH—Charly 01-639 8603
 CLD—Compact Leisure
 01-523 2266
 CM—Celtic Music 0423 888979
 CON—Conifer 0895 441 422
 CSA—01 960 8466
 DGT—Digital Import Software
 0222 473474
 DIS—Discovery 0672 63931
 DISC—Disc 0222 473474
 E—EMI 01-848 9811
 EMD—European Music
 Distributors 01-443 2528
 EUK—Entertainment UK
 01-848 9769
 F—PolyGram 01-590 6044
 FF—Fast Forward
 031 226 4616
 FOI—Folk Sound 0203 711935
 GD—Gordon Duncan
 0467 21517
 GOLD—S. Gold 01-539 3600
 GS—Graphic Sound
 0622 683196
 GY—Greyhound 01-924 1166
 H—HR Taylor 021 622 2377
 HM—Harmonia Mundi
 01-253 0863
 HOL—Hollywood Nights
 0438 315533
 HS—Hotshot 0532 742106
 I—Cartel Scotland
 031 226 4616
 I—Cartel North
 0904 641415
 I—Cartel Midlands
 0926 496060
 I—Cartel East
 0926 496060
 I—Cartel West
 0272 541291
 I—Cartel South-East
 01-837 4404
 JETZ—Jet Sounds 0253 712453
 G&M—G&M 01-534 4882
 GCS—John Goldsmith CDs
 01-405 2280
 J—Jungle 01-267 0171
 JS—Jetstar 01-961 5818
 K—K-tel 01-992 8000
 KS—Kingdom 01-836 4763
 L—Lightning 01-965 2992
 L—London 01-522 2936
 M—MSD 01-961 5646
 MMG—Magnum Music Group
 0494-882858
 ML—Mainline 01-686 3636
 MS—Music Sales (N. Ireland)
 NM—Nine Mile 0926 496060
 O—Outlet 0232 322826
 OR—Orbitone 01-965 6292
 P—Pinnacle 0689 73144
 PAC—Pacific 01-800 4490
 PAN—Panther Music
 01-208 23778
 PRD—Paragon 0327 300811
 PK—Pickwick 01-200 7000
 PL—Prism Leisure 01-804 8100
 PP—Probe Plus 051 236 6591
 PROJ—Projection 0702 714025
 PVC—Palace Virgin and Gold
 01-539 5566
 PY—Priority 01-992 7021
 RB—Red Barron 01-759 3774
 RA—Rainbow 01-589 3254
 RC—Rollercoaster
 0453 886252
 RE—Revolver 0272-541291
 REC—Recommended
 01-622 8834
 RH—Rhino 01-965 9223
 RL—Red Lightnin' 037-988 693
 ROSS—Ross 08886 2403
 RR—Red Rhino 0904 641415
 RT—Rough Trade 01-833 2133
 SIL—Silva Screen 01-284 0525
 SO—Stage One 0428 4001
 SOL—Soloman & Peres
 08494-32711
 SOTO—Sotosound
 01-523 298
 SP—Spartan 01-903 8223
 SRD—Southern 01-889 6555
 SSD—Silver Sounds (CD)
 01-808 0833
 STERN—Stern's Triple Earth
 01-388 5533
 STY—Stylus 01-742 1662
 SUPE—Superrock 01-743 1333
 SW—Swift 0424 220028
 TB—Terry Blood 0782 620321
 TRC—Total 01-924 3174
 VFM—VFM Cassette Distributors
 0296 437307
 W—WEA 01-998 5929
 WU—Wynd-up 061-872 0170

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
BAKER, Tony & HIS ORCHESTRA	ACADEMY AWARD WINNERS PICKWICK MC:HSC 655 CD:PWKS 655 (PK)								MOR
BALL, Kenny DIXIE!	PICKWICK MC:HSC 3269 (PK)								MOR
BAND OF THE BLUES & ROYALS	ENGLISH HERITAGE PICKWICK CD:PWKS 112 (PK)								MOR
BBC ORCHESTRA	MIDNIGHT PICKWICK MC:HSC 652 CD:PWKS 652 (PK)								MOR
BEACH BOYS	LA LIGHT (Exclusively distributed by PICKWICK) PICKWICK CD:9021272 (PK)								Pop
BLACK SORROWS, The	HOLD ONTO ME EPIC LP/MC:4628911/4628914 CD:4628912 (C)								Rock
BOBCAT CAT'S	GOT YOUR TONGUE ARISTA LP/MC:210011/410011 CD:260011 (BMG)								Pop
BODEANS HOME	SLASH/LONDON LP/MC:8281611/8281614 (F)								Rock
CLAYDERMAN, Richard	ROMANTIC PICKWICK CD:PWKS 532 (PK)								MOR
CLINTON, George	CINDERELLA THEORY PAISLEY PK/WARNERS/WEA LP/MC:K9259941/K9259944 CD:K9259942 (W)								Dance/Disco
CROWELL, Rodney	BEST OF RODNEY CROWELL WARNER BROTHERS/WEA LP/MC:K 9259651/K 9259654 CD:K 9259652 (W)								Country
CRY BEFORE DAWN	WITNESS FOR THE WORLD EPIC/CBS LP/MC:4633201/4633204 CD:4633202 (C)								Rock
DEAD OR ALIVE	NUDE EPIC LP/MC:4650791/4650794 CD:4650792 (C)								Rock
DR HOOK	SYLVIA'S MOTHER (Exclusively dist. PICKWICK) PICKWICK CD:9021202 (PK)								Pop
ELFMAN, Danny	BATMAN 2 WARNER BROTHERS/WEA LP/MC:W Films/Shows 257/WX 257C CD:WX 257CD (W)								
GARFUNKEL, Art	ROMANTICALLY YOURS (Exclusively dist. PICKWICK) PICKWICK CD:9821852 (PK)								Rock
GAYE, Marvin	ROMANTICALLY YOURS (Exclusively dist. PICKWICK) PICKWICK CD:9021212 (PK)								Soul
HANGMAN'S BEAUTIFUL DAUGHTERS, The	THE HANGMAN'S BEAUTIFUL DAUGHTERS VOXX LP:VOX 200049 £ 4.25(I/BK)								Rock
HERTNER, Rob	BUCKY'S HEARTACHES PICKWICK LP/MC:TEXLP 66/TEC 66 (PK)								Country
HOLLY, Buddy	THE VERY BEST OF BUDDY HOLLY ARCADE CD:266061 (SP)								R 'n' R
ISLEY BROTHERS	SPEND THE NIGHT WARNER BROTHERS/WEA LP/MC:K 9259401/K 9259404 CD:K 9259402 (W)								Soul
JONES, Mick	MICK JONES ATLANTIC LP/MC:WX 290/WX 290C CD:WX 290CD (W)								Rock
JONES, Tom	IT'S NOT UNUSUAL PICKWICK CD:PWKS 529 (PK)								MOR
KNIGHT, Gladys & The PIPS	VISIONS (exclusively distributed by PICKWICK) PICKWICK CD:9021192 (PK)								Soul
MANTOVANI	BEAUTIFUL MUSIC PICKWICK CD:PWK 117 (PK)								MOR
MATHIS, Johnny	I'M STONE IN LOVE WITH YOU PICKWICK CD:PWKS 531 (PK)								MOR
MATHIS, Johnny & Deniece WILLIAMS	THAT'S WHAT FRIENDS ARE FOR PICKWICK CD:9021242 (PK)								Soul
MU BEST OF MU	RECKLESS LP:RECK 004 CD:CDRECK 004 £ 4.15/7.25(I/BK)								Rock
NELSON, Willie	A HORSE CALLED MUSIC CBS LP/MC:4654381/4654384 CD:4654382 (C)								Country
NELSON, Willie	RED HEADED STRANGER (exclusively dist. by PICKWICK) PICKWICK CD:9021232 (PK)								Country
ONE BRIGHT DAY	ONE BRIGHT DAY VIRGIN (AMERICA) LP/MC:VUSLP 5/VUSMC 5 CD:VUSCD 5 £ 4.26/7.29(E)								Rock
ONE NATION	STRONG ENOUGH IRS LP/MC:EIRSA 1008/EIRSAC 1008 CD:EIRSACD 1008 £ 4.26/7.29(E)								Pop

7 August 1989-11 August 1989 Album releases: 66

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
PARKS, Van Dyke	TOKYO ROSE PAISLEY PK/WARNER/WEA LP/MC:K 9259681/K9259684 CD:K9259681 (W)								Dance/Disco
POWER & MAD	ABSOLUTE POWER WARNER BROTHERS/WEA LP/MC:K 9259371/K 9259374 CD:K 9259372 (W)								Metal
PRICE, Alan	LIBERTY ARIOLA LP/MC:210042/410042 CD:260042 (BMG)								Pop
SHEPARD, Yonda	YONDA SHEPARD WARNERS BROS/WEA LP/MC:K 9257181/K 9257184 CD:K 9257182 ((WEA))								Soul
SIDEWALK NON STOP	HIT MIX! PICKWICK LP/MC:SHM 3281/HSC 3281 CD:PWK 122 (PK)								Pop
SINATRA, Frank	GREATEST HITS-THE EARLY YEARS (Excl. dist. PICKWICK) PICKWICK CD:9021282 (PK)								MOR
SINATRA, Frank	THE VERY BEST ARCADE CD:357061 (SP)								MOR
SIOUXSIE & THE BANSHEES	POW WOW (INTERVIEW 1984) DISCUSSION LP:PEEK-A-TWO £ 3.05(I/BK)								Spoken
SKAGGS, Ricky	KENTUCKY THUNDER EPIC LP/MC:4651441/4651444 CD:4651442 (C)								Country
SPIRIT RAPTURE	IN THE CHAMBERS IRS LP/MC:EIRSA 1006/EIRSAC 1006 CD:EIRSCD 1006 £ 4.26/7.29(E)								Rock
SPRINGFIELD, Dusty	LOVE SONGS PICKWICK CD:PWK 120 (PK)								MOR
STEVES, The	INQUIRE WITHIN VOXX LP:VOX 200058 £ 4.25(I/BK)								Rock
STEVEN, Steve	STEVE STEVEN WARNER BROTHERS/WEA LP/MC:WX 261/WX 261C CD:WX 261CD (W)								Pop
TESTAMENT	PRACTICE WHAT YOU PREACH ATLANTIC/MEGAFORCE LP/MC:WX 297/WX 297C CD:WX 297CD (W)								Metal
TOGETHER BROTHERS, The	STRICTLY FOR FRAMING BLUE CHIP LP/MC:BLUETBLP 1/BLUETBZC 1 CD:BLUETBCD 1 £ 3.85/7.05(I/BK)								Rap
TOO NICE	COLD FACTS ARISTA LP/MC:209843/409843 CD:259843 (BMG)								Pop
VARIOUS ELECTRIC	SUGARCUBES FLASHBACKS VOL 3 AIP LP:AIP 10050 £ 4.25(I/BK)								Rock
VARIOUS ELECTRIC	SUGARCUBES FLASHBACKS VOL 4 AIP LP:AIP 10052 £ 4.25(I/BK)								Rock
VARIOUS ENGLISH	FEAKBEAT VOL 3 AIP LP:AIP10047 £ 4.25(I/BK)								Rock
VARIOUS ENGLISH	FREAKBEAT VOL 1 AIP LP:AIP 10039 (I/BK)								Rock
VARIOUS ENGLISH	FREAKBEAT VOL 2 AIP LP:LPA10 10047 £ 4.25(I/BK)								Rock
VARIOUS HIT	LOVE SONGS OF THE 60'S PICKWICK MC:HSC 3267 CD:PWK 116 (PK)								Pop
VARIOUS HOT	SOUL MUSIC VOL 1 ARCADE CD:377161 (SP)								Soul
VARIOUS HOT	SOUL MUSIC VOL 2 ARCADE CD:377261 (SP)								Soul
VARIOUS IT'S	MY PARTY PICKWICK CD:PWK 121 (PK)								MOR
VARIOUS NO	PARTICULAR PLACE TO GO PICKWICK MC:HSC 3280 (PK)								Pop
VARIOUS RAIN & TEARS	PICKWICK CD:PWK 119 (PK)								Pop
VARIOUS ROCK	OF AMERICA TRAX LP/MC:MODEM 1036/MODEMC 1036 CD:MODCD 1036 £ 4.86/6.95(BMG)								Rock
VARIOUS SOUL	AND THEN SOME BLUE CHIP LP:BLUELP 1 £ 5.65(I/BK)								Soul
VARIOUS THE	BRIDGE CAROLINE LP/MC:CARLP 5/CARLMC 5 CD:CARLCD 5 (E)								Indie
VARIOUS THE	REGGAE ALBUM ARCADE CD:358062 (SP)								Reggae
VARIOUS THE	SOUND OF PHILADELPHIA VOL 1 ARCADE CD:312161 (SP)								Soul
VARIOUS THE	SOUND OF PHILADELPHIA VOL 2 ARCADE CD:312261 (SP)								Soul
WYNETTE, Tammy	GREATEST HITS (exclusively distributed by PICKWICK) PICKWICK CD:9021222 (PK)								MOR

**Previously listed in alternative format

*Import

Year to date: 32 Weeks To 11th August 1989 Album releases: 3,695

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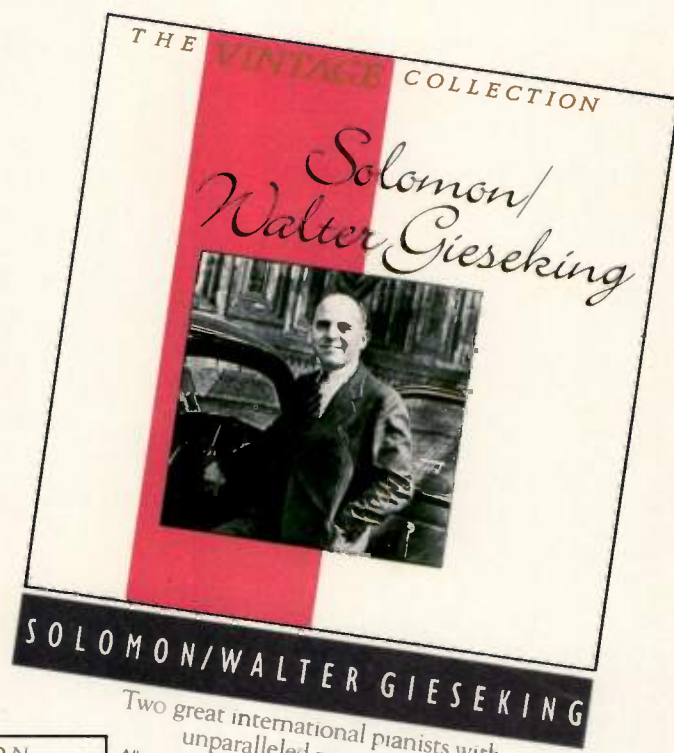
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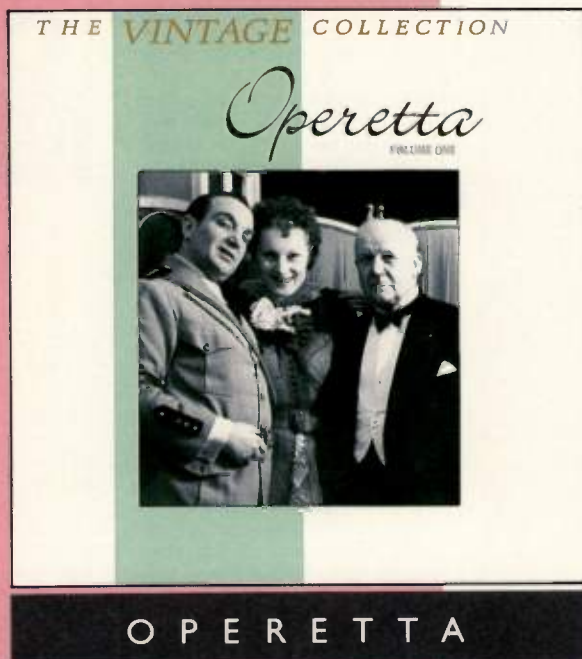
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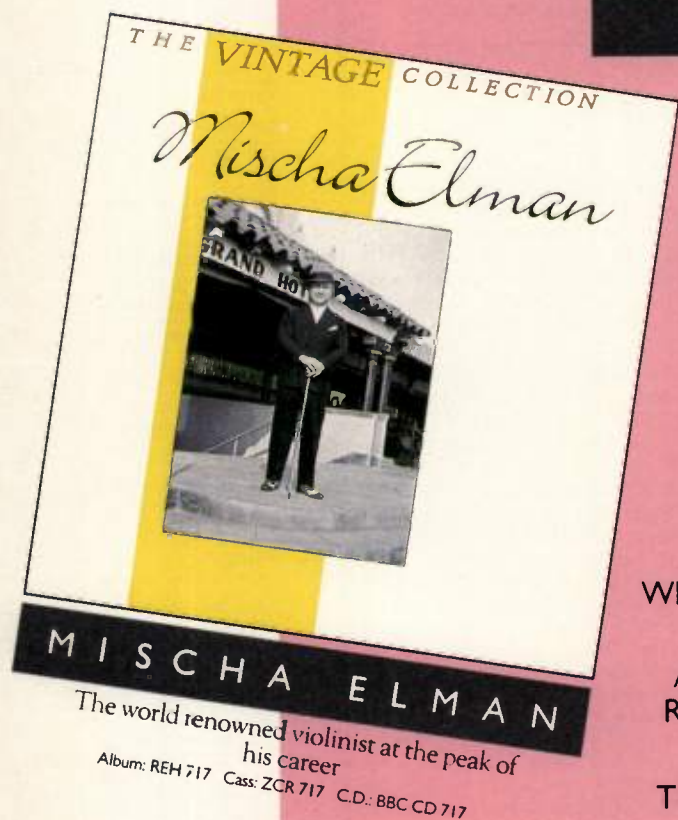
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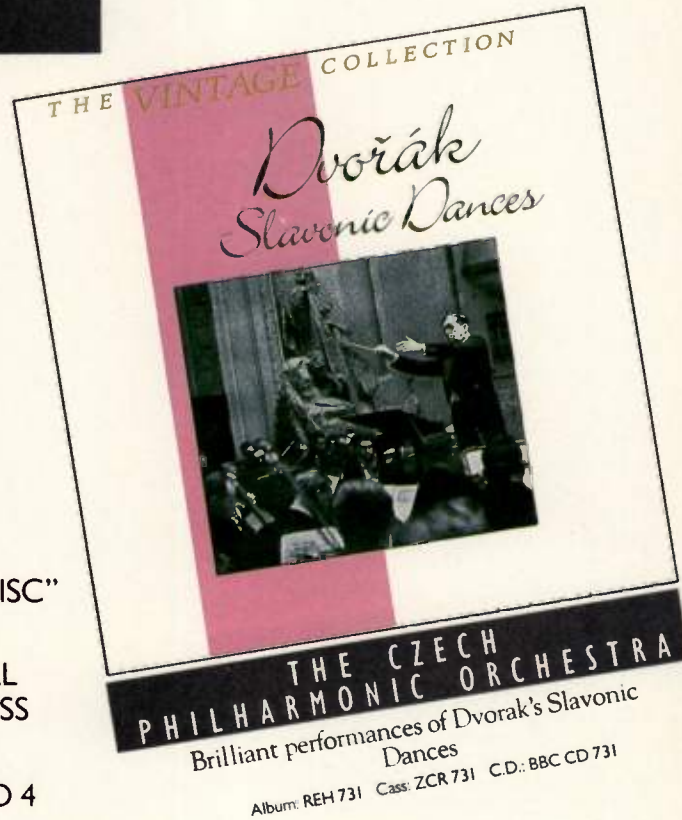
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AIR PLAY

		RADIO 1 w/c 27.7 20.7 ACTUAL PLAYS (4 or more)		RADIO 1 w/c 25.7 18.7 PLAYLISTED		REGIONAL w/c 27.7 20.7 PLAYLISTINGS (43 stations)		LAST WEEK'S CHART
ART OF NOISE	Yebo	China	6	—	—	—	—	—
ASWAD	On And On	Mango	14	11	B	B	39	37
BLACK BOX	Ride On Time	de Construction	4	—	—	—	—	—
BLOW MONKEYS	Choice	RCA	16	16	A	A	37	32
BOLTON, MICHAEL	Soul Provider	CBS	5	—	—	—	18	—
BROS	Too Much	CBS	28	20	A	A	37	27
BROWN, BOBBY	On Your Own	MCA	25	20	A	A	37	36
CEBERANO, KATE	Young Boys Are My Weakness	London	7	7	B	B	3	5
CHER	If I Could Turn Back Time	Geffen	—	—	—	—	11	—
CHERRY, NENEH	Kisses On The Wind	Circa	6	—	—	—	21	—
COLE, NATALIE	Rest Of The Night	EMI-USA	6	6	—	—	29	37
COOPER, ALICE	Poison	Epic	12	7	B	B	15	—
CUTTING CREW	Between A Rock And A Hard Place	Siren	—	4	—	B	22	24
DANNY WILSON	The Second Summer Of Love	Virgin	20	22	B	A	35	36
DARE	Abandon	A&M	—	10	—	—	12	9
DARLING BUDS	You've Got To Choose	Epic	11	19	—	A	25	26
DEAD OR ALIVE	Come Home With Me Baby	Epic	—	—	—	—	14	—
DEL AMITRI	Kiss This Thing Goodbye	A&M	8	—	B	—	15	—
DE LA SOUL	Say No Go	Big Time	13	18	B	B	11	11
DION	King Of The New York Streets	Arista	19	4	—	—	7	—
DOOBIE BROTHERS	The Doctor	Capitol	15	18	B	—	35	—
DOGS D'AMOUR	Satellite Kid	China	5	—	—	—	—	—
ESTAFAN, GLORIA	Don't Want To Lose You	Epic	18	19	A	A	41	37
FLACK, ROBERTA	Uh-Uh Ooah-Ooah Look Out	Atlantic	—	—	—	—	25	21
FUZZBOX	Self	WEA	12	11	B	B	21	11
GUN	Better Days	A&M	17	10	A	B	18	15
HENLEY, DON	The End Of Innocence	WEA	21	15	A	—	33	25
INNER CITY	Do You Love What You Feel	10	10	8	B	—	33	21
JACKSON, MICHAEL	Liberian Girl	Epic	12	19	B	A	36	37
JIVE BUNNY & MASTERMIXERS	Swing The Mood	—	12	7	—	—	26	12
JOHNSON, PAUL	Masquerade	CBS	6	—	—	—	—	—
KITT, EARTHA/BRONSKI BEAT	Cha Cha Heels	Arista	20	22	A	A	25	18
LAUPER, CYNDI	I Drove All Night	Epic	10	—	—	—	21	—
LIGHTNING SEEDS	Pure	Ghetto	17	18	A	A	30	28
LILAC TIME	American Eyes	Fontana	5	5	—	—	20	11
LONDON BOYS	London Nights	WEA	26	20	A	A	29	31
LOVE AND ROCKETS	So Alive	Beggars Banquet	4	—	—	—	8	—
MACCOLL, KIRSTY	Days	Virgin	13	17	B	B	39	38
MARTIKA	Toy Soldiers	CBS	14	10	B	—	37	30
MCCARTNEY, PAUL	This One	Parlophone	17	15	B	B	39	33
MCDERMOTT, KEVIN	Where We Were Meant To Be	Island	4	—	—	—	10	11
MIDLER, BETTE	Wind Beneath My Wings	Atlantic	8	8	—	—	37	36
MILLI VANILLI	Blame It On The Rain	Cooltempo	—	—	—	—	29	27
MINOGUE, KYLIE	Wouldn't Change A Thing	PWL	18	12	A	B	35	34
MONTANA, JUNE	I Need Your Love	Hfr	5	9	—	—	—	95
MORALES, MICHAEL	Who Do You Give	Wing	—	—	—	—	13	—
NICKS, STEVIE	Long Way To Go	Parlophone	7	—	—	—	12	—
ONE 2 MANY	Writing On The Wall	A&M	—	6	—	—	17	14
ORBISON, ROY	California Blue	Virgin	5	—	—	—	27	27
PET SHOP BOYS	It's Alright	EMI	18	23	B	A	35	39
PETTY, TOM	Running Down A Dream	MCA	13	—	—	—	20	—
PRIMITIVES	The Sick Of It	RCA	9	—	B	—	17	—
REDHEAD KINGPIN & FBI	Do The Right Thing	10	8	—	—	—	—	50
RIVER CITY PEOPLE	What's Wrong With Dreaming	EMI	—	—	—	—	15	—
RIVER DETECTIVES	Chairs	WEA	13	17	B	B	18	16
ROSS, DIANA	Paradise	EMI	—	—	—	—	22	20
ROXETTE	Dressed For Success	EMI	—	—	—	—	30	31
RUFUS & CHAKA KHAN	Ain't Nobody (Remix)	Warner Bros	20	17	A	A	33	33
RUTHERFORD, PAUL	Oh World	4th & B'way	7	—	—	—	7	—
SHAKATAK	Turn The Music Up	Polydor	—	—	—	—	15	18
SHAKESPEAR'S SISTER	Your're History	London	10	5	—	—	14	10
SILENCERS, THE	The Real McCoy	RCA	—	—	—	—	11	—
SIMPLE MINDS	Kick It In	Virgin	20	11	A	B	28	27
SIMPLY RED	A New Flame	WEA	21	19	A	A	41	37
SONIA	You'll Never Slip Me From	Chrysalis	18	14	B	B	37	34
SOUL II SOUL	Back To Life	10	16	18	B	B	31	34
STANSFIELD, LISA	This Is The Right Time	Arista	11	—	—	—	12	—
STONE ROSES	She Bangs The Drums	Silverstone	5	—	—	—	14	—
TEXAS	Everyday Now	Mercury	8	7	—	—	25	16
THEN JERICO	Sugar Box	London	16	6	A	—	17	9
TRANSVISION VAMP	Landslide Of Love	MCA	20	11	A	A	28	19
WATERFRONT	Cry	Polydor	5	5	—	—	34	35
WATLEY, JODY	Friends	MCA	9	4	—	—	14	—
WENDY & LISA	Satisfaction	Virgin	14	16	B	B	26	22
WHITE, KARYN	Superwoman	Warner Brothers	11	14	B	A	35	32
WILD WEEKEND	Crawling Back	Parlophone	5	8	—	—	16	18
WILLIAMS, ALYSON	I Need Your Loving	Def Jam	6	—	—	—	—	95
WOMACK & WOMACK	MPB	4th & B'way	—	7	—	—	19	18

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

AIRWAVES

New name is key to Piccadilly's growth

by Bob Tyler

IN A move to attract a stronger audience Piccadilly has made important changes to its FM service, Key 103.

The Manchester station is now called Piccadilly Key 103.

"We want to re-establish the Pic-

cadilly brand name," says Piccadilly MD Julian Allitt.

"Until now Key's music has been a little esoteric. The playlist has been amended to take into account chart music and strengthen specialist music areas such as indie."

Changes have also been made to the AM service. It is now targeted to a marginally older audience and has more of a Gold and Classic Hits flavour.

All the changes have been made with the full support of the station staff and, subject to IBA approval, Allitt plans to increase the local news output of both services.

Before the end of the year Greater Manchester will have two new incremental stations on air, KFM in Stockport, and Sunset.

Allitt welcomes the competition: "The Miss World Group has always supported the IBA's plans for incremental radio."

Invicta floats with France in its sights

by Sarah Davis

IN THE bicentennial year of the French Revolution, Kent's Invicta Sound has its sights on France as well as England for major expansion. To finance its future plans Invicta has announced its flotation on the Unlisted Securities Market, sponsored by Charterhouse Bank.

Managing director Nigel Reeve says Invicta is interested in forming a south east radio group as there is no such group in the area at present.

He points out that Invicta — which broadcasts two services, Invicta FM for 15 to 35-year-olds and Coast AM aimed at 30 to 55-year-olds — is currently the largest radio group in the south east outside London.

Latest JICRAR figures show it's the most popular choice in the area with 25 per cent of adult radio listening compared with its nearest rival, Radio Two with 20 per cent and Radio One with 18 per cent.

COAST

1242 Medium Wave Radio 603

INVICTA

103.1 FM Stereo Radio 102.8

Invicta also recently bought an interest in a new radio station in Boulogne called Continental Invicta and wants to invest in further stations in north west France.

Local community radio in areas such as Ashford, Dover/Folkestone and Thanet is also coming under close scrutiny as an alternative service to Invicta FM and Coast.

B R I E F S

● THE NEW IR station for Oxford, Fox FM, is due to open on September 15 on 102.6 FM. Although only on one frequency the station proposes to offer "split" services. Fox FM will be the main daytime service, handing over to Red Fox, aimed at the 15-24 age group, at 7pm, then going overnight with Gold Fox, aimed at an older age group.

● ROBIN ROSS, head of music at Piccadilly Radio, is on attachment to the overnight satellite-delivered service, Radio Radio. He is working with Radio Aire MD David Thomas. Both stations are part of the Miss World Group.

● CAPITAL RADIO'S Tim Westwood will be visiting New York every month until the end of October to record a rap show with New York DJ and record producer Marley Marl. Sponsored by a US sports shoe company the show will be broadcast on the last Saturday of every month between 10pm and midnight. Westwood co-hosts the show with Marl, who broadcasts his own show on WBLS in New York to 5m listeners.

Westwood says he is bringing New York rap radio to London: "There will be exclusive dub plate specials plus interviews with New York rap artists. New York is the home of rap and I'll be bringing that vibe back to the Capital Radio dance show."

● A NEW six-part series on Beethoven, introduced by Michael Berkeley, started on July 29 with Symphony No 6. The BBC Two programmes are broadcast on Saturday from 6.40 to 7.30pm.

COMPACT disc

DIGITAL AUDIO

- 1 - CUTS BOTH WAYS, Gloria Estefan Epic
- 2 1 A NEW FLAME, Simply Red • Elektro
- 3 2 THEMES, Vangelis Polydor
- 4 4 THE TWELVE COMMANDMENTS OF DANCE, London Boys WEA
- 5 5 DON'T BE CRUEL, Bobby Brown MCA
- 6 13 BATMAN (OST), Prince Warner Brothers
- 7 6 CLUB CLASSICS VOL. ONE, Soul II Soul 10/Virgin
- 8 9 THE MIRACLE, Queen Parlophone
- 9 14 STREET FIGHTING YEARS, Simple Minds Virgin
- 10 11 APPETITE FOR DESTRUCTION, Guns N' Roses Geffen
- 11 8 VELVETEEN, Transvision Vamp MCA
- 12 12 PAST PRESENT, Clonad RCA
- 13 16 DEEP HEAT 3- THE THIRD DEGREE, Various Telstar
- 14 - GLAM SLAM, Various K-Tel
- 15 15 ANYTHING FOR YOU, G. Estefan/Whitami Snd Epic
- 16 7 NOW DANCE '89, Various EMI/Virgin
- 17 3 PEACE & LOVE, The Pogues WEA
- 18 10 NITEFITE 2, Various CBS
- 19 - THE END OF THE INNOCENCE, Don Henley Geffen
- 20 - HOT SUMMER NIGHTS, Various Stylus

© BPI. Compiled by Gallup for BPI, Music Week and BBC.

SMS dishes up a solution to signal sending problem

by Stu Lambert

WHAT'S THE quickest way from London to Glasgow? Up to a satellite and back down again, according to John Ross-Barnard, chief executive officer for Satellite Media Services.

SMS uses the Intelsat satellite to distribute mono or stereo audio information and supporting text or data from its London control centre, or even directly from a facility house over a direct line, to suitably equipped radio stations anywhere in northern Europe.

EMI took advantage of Satellite Media to simulcast the first play of Cliff Richard's 100th single, and satellite transmission of a series of concerts by major artists including Elton John, Bobby Brown and Fairground Attraction began on June 30, scheduled by PPM Radiowaves.

The system is increasingly used by the ILR network, where it already provides a strong service for radio commercials, and to syndicate radio programmes including Radio Clyde's music show, Soundcheck.

SMS points out that the system is fully proven; similar operations link more than 4,000 radio stations in the USA. Because it uses digital audio, the quality of the material is high, and, perhaps most importantly, satellite transmission is a fast and direct method of distribution, offering virtually instant delivery and confirmation.

The basic installation at the receiving end consists of a 1.8 metre satellite dish connected to downlink equipment which provides 2x7.5 kHz mono audio signals for news, interviews and AM services. Adding optional equipment to suit the particular needs of



SATELLITE SIGNAL is high quality digital audio, transmission is fast and direct

the site substantially improves the quality and flexibility of the system. A 2x15 kHz stereo module feeds specially developed remote control DAT recorders or DAMS, (Digital Audio Storage), allowing fully automatic remote control downloading of material.

In addition, the system can send data to printers, providing news as well as hard copy of scripts, schedule details and any other associated documentation, and can also address computers directly. Up to five DAT recorders and three printers can be controlled at a site, allowing material to be placed directly with the traffic office, programme controller's office or with specific individuals.

Grae Allan, chief engineer at Radio Clyde, uses Satellite Media Services to distribute Soundcheck, which is broadcast by all Scottish ILR stations. The show is recorded

on Thursday and received by the stations on Friday for Sunday broadcast. Allan says that sending a DAT tape to the SMS control centre for satellite broadcast to the Scottish stations is faster and more cost-effective than distributing the tapes by conventional methods.

Clyde also uses the services to receive ads and are thinking about simultaneous live transmission in the future. Allan says he: "definitely expects increasing traffic in the next six months. It's really good."

Tim Blackmore, programme director at PPM Radiowaves, is just as happy to endorse the satellite idea. Around 25 stations receive PPM's NatWest-backed series of concerts, some broadcasting the show live, others from DAT.

Blackmore has also cut costs on an existing show. For the last two years he's been transmitting Rockline over a British Telecom video circuit, simply because no stereo audio transmission lines were available. SMS has solved his problem, and Blackmore says: "As far as we're concerned it's going to prove an immensely useful system of distribution. We'll certainly be using it a lot in the future."

With others including Celia Kench, of EMI Records' regional sales promotions office also acclaiming the service, Ross-Barnard is keen to emphasise the potential for record companies to improve their distribution to radio stations. And he agrees that smaller labels might benefit from the cost-effectiveness and simplicity of satellite.

Another intriguing option is live broadcast interviews with journalists at each station making their own contributions. And no squawky telephone line quality — it's gone digital.



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UK

RADIO

S T A T I O N P R O F I L E

GWR FM

by Chris Raistrick

STEVE ORCHARD has been GWR FM's programme controller for two months and presents the breakfast show from the Bristol studios. GWR has two other breakfast shows for Bath and Swindon. News bulletins and commercials are also split.

GWR covers south Gloucestershire, west Oxfordshire, north Somerset, Wiltshire, Avon, and parts of Gwent and Berkshire. Orchard claims GWR: "belongs to probably the most acquisitive radio group in the network." The GWR group comprises Radio 210, 2CR, Plymouth Sound and Brunel on MW. "GWR competes with Radio Two, Radio Bristol and Radio Wiltshire. But Radio One is GWR's enemy."

GWR is a shareholder in Superstation, formerly Radio Radio.

MUSIC POLICY

"We've gone for much more music-led programming recently. We

have category one, high rotation 15 top 40 records, roughly in line with the top 15. We place an emphasis on what is selling well, what is on TOTP, and what the papers are talking about." These records get 4.5 plays per day on average.

Category two is low rotation — "Stuff which is possibly two growing a little tired" — and new releases; 25 singles are played a couple of times a day. The station now uses a computer system to choose tracks, presenters only have one choice an hour. "We're not slaves to computers. We're quite happy with people overriding them to a certain extent."

PRESENTERS

Orchard singles out Peter Rowell (Ex-BBC Radio Newcastle) as "producing really creative radio from 9am until noon; and Phil Kennedy on Superstation. He makes special mention of Gary Vincent whose show from 2 to 5pm includes Hitline, a slot for listeners' votes via the 0898 telephone network. These votes are incorporated into the playlist meeting.

The only specialist show is CD classics from 10 until midnight on a Sunday, but Andy Westgate showcases local demo tapes whenever possible on his 5-9pm show.

LOCAL TALENT

GWR helps run an annual competition, this year called First Cut, with HTV to find the best rock bands in the area. Two demos are played each day for about two months and again listeners vote. Included in the prizes are a session in Peter Gabriels' studio in Bath and an HTV-made video.

LISTENERSHIP

The latest RSGB gives GWR in Bristol 40 per cent of listenership against Radio One's 35 per cent. In the south west and Wiltshire it is 50 per cent against Radio One's 33 per cent. Orchard feels that with a new BBC station having just opened in April, and FTP (For The People) due to go on air in August, the atmosphere is: "bracing".

DISTRIBUTION TOP INDIE TOP-40 SINGLES

1	1	20	VOODOO RAY (EP) A Guy Called Gerald	Rhombi RS 804 (RX 8804) (P)
2	2	4	SAY NO GO De La Soul	Big Life BLR10 (T) (U/R/T)
3	NEW		SHE BANGS THE DRUMS Stone Roses	Silverstone ORE (T) 6 (P)
4	3	10	JUST KEEP ROCKIN' Double Trouble/Rebel MC	Desire WANT (X) 9 (PAC)
5	7	5	PURE Lightning Seeds	Ghetto GTG (T) 4 (U)
6	5	4	LET ME LOVE YOU FOR TONIGHT Kariya	Sleeping Bag SBUK4 (T) (U/R/T)
7	4	9	JOY AND PAIN Donna Allen	BCM BCM 257 (X) (P)
8	6	9	RIGHT BACK WHERE WE STARTED... Savitta	Fanfare (12) FAN 18 (A)
9	8	8	SEALED WITH A KISS Jason Donovan	PWL PWL (T) 39 (P)
10	9	3	DO IT TO THE CROWD Twin Hypo	Profile PROF (T) 255 (P)
11	10	2	DEFINITION OF LOVE Kaos	Kool Kat KOOL (T) 504 (U/R/T)
12	11	4	BLUE MOON REVISITED Cowboy Junkies	Cooking Vinyl FRYD11 (T) (U/R)
13	NEW		I GO TO PIECES Shooting Party	Lisson DOLE (Q) 11 (P)
14	13	4	PARADISE Birdland	Lazy LAZY 14 (T) (U/R/T)
15	19	14	HAND ON YOUR HEART Kylie Minogue	PWL PWL (T) 35 (P)
16	16	7	CHILDREN OF THE REVOLUTION Baby Ford	Rhythm King 78FORD4 (U/R/T)
17	15	6	ALL OVER THE WORLD Chuck Jackson	Nightmare MARE5103 (PAC)
18	12	5	I'M A MAN/YE KE YE KE Clubhouse	Music Man MMP5703 (P)
19	22	2	WHAT TIME IS LOVE? KLF	KLF Communications KLF004 (T) (U/R/T)
20	24	3	IN VIVO Wire	Mute (12) MUTE98 (U/R/T/SP)
21	21	14	HELYOM HALIB Cappella	Music Man MMP57004 (MMP12004) (P)
22	17	3	HYPNOTIZED Spacemen 3	Fire BLAZE365 (BLAZE367) (P)
23	NEW		KRAZY HOUSE Krazy House	Supreme SUPE (T) 145 (P)
24	23	7	LOVE BOMB BABY Tigertailz	Music For Nations KUT 132 (P)
25	14	3	MASTER MIX DJ Fast Eddie	Radical RADCS (RADICALS) (SP)
26	18	5	HERE COMES YOUR MAN Pixies	4AD (B) AD909 (U/R/T)
27	20	5	SIT DOWN James	Rough Trade RT (T) 225 (U/R/T)
28	NEW		MICHAEL MANIA MEDLEY Replay	Radical RADCS (RADICALS) (SP)
29	27	9	WORK IT TO THE BONE LNR	Kool Kat/Big Life KOOL (T) 501 (A)
30	29	2	COCOON (FROM 'HITMAN AND HER') Timander	Lisson DOLE (Q) 8 (P)
31	NEW		I'LL BE THERE Joe Smooth feat. Mikki	Westside DJIN (T) 13 (SP)
32	28	3	THE PEEL SESSIONS Inspirational Carpets	Strange Fruit (SFPS072) (P)
33	30	18	ME MYSELF AND I De La Soul	Big Life BLR 7 (T) (U/R/T)
34	32	16	WHO'S IN THE HOUSE Beatmasters with Merlin	Rhythm King LEFT 31 (T) (U/R/T)
35	26	6	SALLY CINNAMON Stone Roses	Black (12) REV36 (U)
36	25	5	LIKE A YO-YO Sabrina	Videogram (12) DCUP1 (P)
37	31	6	THE FLY (ZOBI LA MOUCHE) Les Negresses Vertes	Rhythm King LEFT33 (T) (U/R/T)
38	NEW		SHATTER Shelleyan Orphan	Rough Trade RT (T) 217 (U/R/T)
39	NEW		ROCK IT TO THE BONE Jade 4 U	Subway AS8901 (U)
40	NEW		POP A.R. Kane	Rough Trade RT (T) 239 (U/R/T)

TOP-20 ALBUMS

1	1	12	TEN GOOD REASONS Jason Donovan	PWL HF 7 (P)
2	2	3	THE HIT FACTORY VOL 3 Various	Fanfare/PWL HF8 (P)
3	3	19	3 FEET HIGH AND RISING De La Soul	Big Life DLSP1 (U/R/T)
4	5	12	STONE ROSES Stone Roses	Silverstone ORELP 502 (P)
5	4	2	I CAN MAKE YOU DANCE Richie Rich	Gee St GEEA3 (U/R/T)
6	7	54	KYLIE Kylie Minogue	PWL HF 3 (P)
7	8	14	DOOLITTLE Pixies	4AD CAD 905 (U/R/T)
8	6	65	THE INNOCENTS Erasure	Mute STUMM 55 (U/R/T/SP)
9	11	99	THE CIRCUS Erasure	Mute STUMM 35 (U/R/T/SP)
10	10	3	MLAH Les Negresses Vertes	Rhythm King LEFTLP11 (U/R/T)
11	13	7	TECHNIQUE New Order	Factory FACT 275 (P)
12	RE		LES MISERABLES Original London Cast	First Night ENCORE1 (P)
13	12	2	SUBSTANCE New Order	Factory FACT200 (P)
14	9	5	ANYWAYAWANNA Beatmasters	Rhythm King/Mute LEFTLP10 (U/R/T)
15	16	4	THE TRINITY SESSION Cowboy Junkies	Cooking Vinyl COOK011 (U/R)
16	RE		THE TEXAS CAMPFIRE TAPES Michelle Shocked	Cooking Vinyl COOK002 (U/R)
17	NEW		PHANTOM BLUE Phantom Blue	Roadrunner RR9491 (P)
18	15	2	THE WORLD OF BBC THEMES Various	BBC REB705 (P)
19	17	35	WANTED Yazz	Big Life YAZZLP1 (U/R/T)
20	RE		ROCKY HORROR PICTURE SHOW Original Cast Recording	Ode/Pacific OSV21653 (P)

Compiled by Music Week from Gallup Data

A & R INDIES

T R A C K I N G

by Dave Henderson

THE RELEASED Emotions label releases a second volume of outspoken guitar noise in *Soft Lights And Loud Guitars*. Available through Pinnacle it's a showcase for Welsh warlocks **Anrhefn** and the wonderfully-named **Last Rough Cause**. Loud and snotty stuff — with more than a slap of venom. The fabbily named Heliotrope Records label releases an album from **The Disney Razors** titled *750kg Maximum Breakdown* and that'll be available in a flurry of fur and leather from Probe and the Cartel. From Southern, Northern eccentrics, **Beef** release a new four-track EP called *Head Exploding Experience* on the German Artlos label and the swingingly swinging **Delmonas** release their third album, simply called *The Delmonas*, on Hangman through Revolver and the Cartel.



WRECKLESS ERIC and his Le Beat Group Electrique

THE EVER-productive **Dub Sex** release an album/CD package called *Splintered Faith* on the Cut Deep label and take their threadbare jackets closer to the hearts of the nation with an even more pronounced, but still politically succinct sound. From the Channel Islands, **The Risk** check the State Of The Union with a three-track 12-inch EP on the Unicorn label through Nine Mile and the Cartel and Manchester's most labelled band (they've been on everything from Creation to Homestead, Glass to whatever), **The Membranes** release a new 12-inch on their own Vinyl Drip International label through Revolver and the Cartel. Titled, quite interestingly indeed, *Euro Pig V Auto Flesh*, it features a cover of Jimi Hendrix's *Voodoo Chile* plus a Welsh language invocation of Tatty Seaside Town.

BACKS ANNOUNCES a new distribution deal with Run River Records, a label which has released folk to flamenco. There are album, cassette and CD releases from **Steve Tilston**, **Maggie Boyle**, **Felicity Buiski**, **Gary Hall** and **The Stormkeepers** and **Wizz Jones** among others. The late **Nico** turns up on an album and CD featuring a selection of live cuts. On the Performance label it's called *Live Heroes* and is available through Revolver. Also on the Revolver shelves is the debut album from **Wild Billy Childish's** new productive base. **Three Headcoats** with *Headcoats Down!* **The Charlottes'** *Lovehappy* album on Subway and a 12-inch from **Korova Milkbar** on Subway titled *Do It Again*. **Roy Harper's** *Valentine LP* from 1974 gets a dusting off on Awareness (in album/cassette and CD formats). **The Electro Hippies** have a CD on Peaceville called *The Peaceville Recordings*. It features everything they ever recorded for the label, running in at 40 tracks.

THERE'S A new release from Crammed sampling division, the SSR label, now distributed by Pinnacle's dance distribution arm Recut. The 12-inch in question

is *Hallucination Generation* by the gore-friendly (well, the name is anyway) **Gruesome Two-some**. The industrial generation gets an overhaul with a new album/CD issues from *One Little Indian*. **Sleeping Dogs Wake's** debut set, *Understanding*, is austere and emotion-packed and available through Nine Mile and the Cartel.

ACCLAIMED AS the most highly-rated album since *Napalm Death*, the thrash generation look set to embrace *Defecation's* *Purity Dilution* on Nuclear Blast through APT. So, if that's your bag, then there it is. Also from APT, there's a "wacky" punk album from **Cocks In Stained Sheets** and that's on SPV and it's called *Tune In, Turn On*. Also from SPV, **Grinder's** best selling album *Dawn For Living* is now on CD and German eccentrics **Kiwi Sex** come up with hard punk acid dance on *Home Fucking Is Killing Prostitution* (an interesting wordplay I'm sure you'll agree). From Fundamental, APT has **Drowning Pool's** *Aphonia*, from Canada's Netzwerk label there's *Top Bad*, a 12-incher from **MC 900 Ft Jesus**.

THERE'S A couple of CD packages by **The Birthday Party**, following the release of last year's *Prayers On Fire* and *Junkyard*, the newies are *Hee Haw* and *Mutiny/The Bad Seed*. Both are available through Rough Trade and the Cartel. On Playtime, through APT, the highly press-praised **New Fast Automatic Daffodils** have their debut single, simply titled *Lions*. A 12-incher it also includes two more cuts. Flower power, or what?

AT PINNACLE, there's the inevitable shelf stack of all-consuming interest. On the way out of the door at the moment is **Shadowy Men On A Shadowy Planet's** *Savvy Show Stoppers* on Glass, a copy of which I've been trying to secure from Mr Glass for some three weeks now. Advance tapes suggest that it's a groove of instrumental delights from this

Canadian tric who take the whimsy of *The Shadows* several steps further. Mr Glass! Are you out there? (And, can I have a CD?) Also at Pinnacle, there's a brace of BCM releases hotting up the dance floor, and these include **Gucci Crew 2's** *So Def*, *So Fresh*, *So Stupid* album and the **2 Live Crew's** *Love Somthin'* double set. **The Pandoras** have an album on Roadrunner called *Rock Hard*, **Bow Wow Wow** have *The Very Best Of Bow Wow Wow* on Receiver and from the archives, *Beat Goes On* come up with **Blodwyn Pig's** *A Head Rings Out* and **Quicksilver Messenger Service's** *What About Me*. New Peel Sessions due on Strange Fruit include **The Four Brothers**, **Gary Numan**, **Doom** and German combo **FSK** (which stands for the typesetting delight *Freiwillige Selbstkontrolle*). On the cards from New Rose is **Chris Spedding's** album and CD *Chris Spedding And Hurt*, **Wreckless Eric's** *Le Beat Groupe Electrique* and **Tav Falco's** *Midnight In Memphis*.

BACK AT Revolver, **Phantom 309** continue to rip it up with an LP/CD called *A Sinister Alphabet* on Tupelo, **Pcison Idea** offers **Ian Mackaye** on *In Your Face* and **The Hole In The Wall Gang** offer a 12-incher on Institute called *Li'l Devils*. Now there's three diverse moments captured on plastic for the discerning ear who claim there's nothing different or "new" anymore. Hrrrrmph!

AND A SUMMERY summary... recent releases from the following are all full of fun (and stuff). There's **The Man From Delmonte's** *My Love Is Like A Gift*, a 12-inch on the Bop label through Revolver and the Cartel, **AR Kane's** *Pop* on Rough Trade, **The Creepers'** retrospective *Sleeper* on Bleed label through APT, **Caresse And Sickmob's** cover of Jimi Hendrix's *Are You Experienced?* on Temple through Revolver and the Cartel.



No. 1
wea

MARKET SURVEY

APR-JUNE 1989

Independents make their mark

AN UNFAMILIAR pattern is emerging within the market share with two majors and two independents making their mark.

Year on year, WEA has improved in almost all areas with MCA close to doubling its percentages. At the same time, PWL has gone from strength to strength, particularly in the singles market, as has its distributor Pinnacle, which has moved into fourth place ahead of two major distributors.

WEA is now the leading company in both the singles and album shares, stretching to a 6.7 per cent lead in the former. EMI remains steady at second and fourth positions respectively.

In the singles share, MCA has moved year on year from 3.9 per cent to 6.6 per cent, while in the albums market it has gone from 1.5 per cent to five per cent.

PolyGram's fortunes have been virtually the opposite. From being market leader in the singles share at the same time last year with 15.4 per cent, it has dropped to third place and 10.3 per cent. With albums, it remains at third place but with a fall from 14 per cent to 13.2 per cent.

Another company finding it hard to keep up with the pack is BMG. Year on year, the company has dropped from 10 per cent to 3.4 per cent in the singles share and from 9.7 per cent to 6.6 per cent with albums. These figures are explained further in the leading labels shares where RCA has dropped in both and Arista is not even featured.

Other companies that suffered a year on year drop in share percentages were CBS, Chrysalis and Island, while independent Big Life improved its standing in the singles market. In the bottle of the TV merchandising companies,

Telstar increased its album share while Stylus continued its drop in percentage.

In the leading labels shares, PWL and MCA showed the biggest year on year increases, while Virgin moved from being the singles market leader with 6.5 per cent down to 2.4 per cent. But at the same time, its associated label 10 Records increased its singles share from 1.6 per cent to 3.3 per cent.

EMI suffered a slight drop in both label shares while its associated label Parlophone improved in the two markets. The PolyGram labels also achieved mixed results with London dropping in its singles and album shares and Polydor remaining steady in the album market. A&M showed little improvement in each share.

The rise of Pinnacle is the most notable feature of the distributors' shares. With the help of the success of PWL, Pinnacle increased its singles share from 5.5 per cent to 12.7 per cent year on year, beating CBS and BMG into fourth place. In the albums share, it rose from two per cent to six per cent.

EMI and PolyGram continue to battle for the top two distributor positions and in this quarter they share the honours, but with EMI showing the greater improvement overall.

At the same time, WEA is rising fast, particularly in the singles share, where it increased to 18.4 per cent from 11.7 per cent during the same period in 1988.

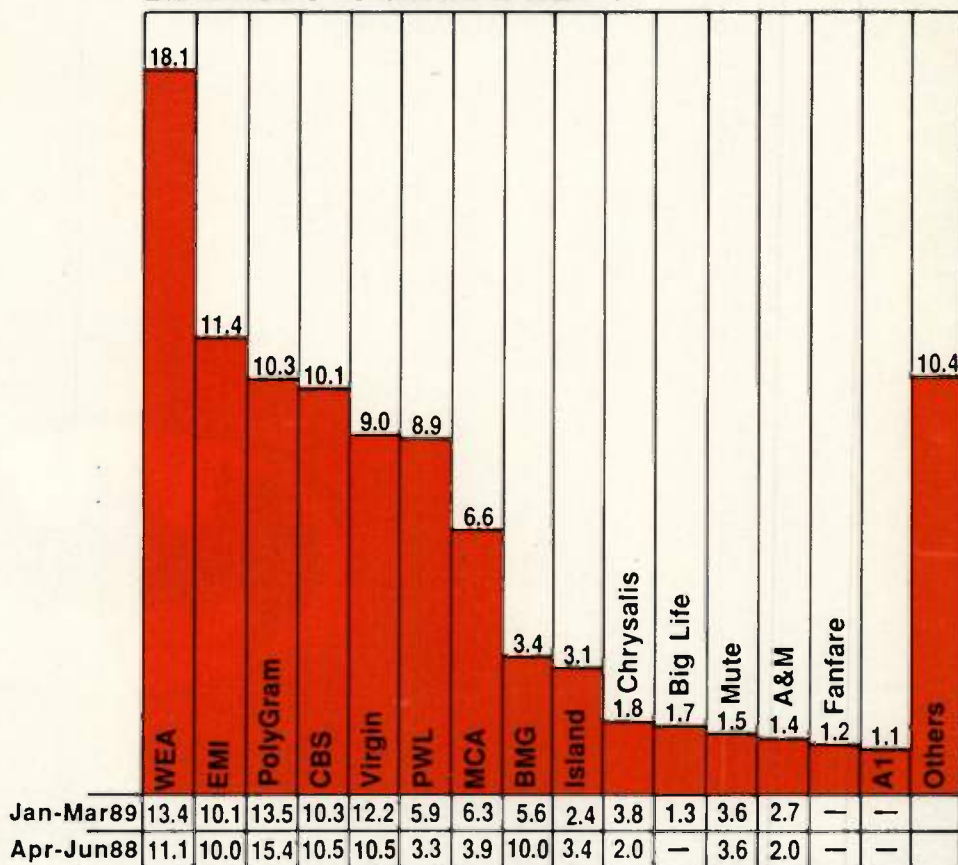
CBS and BMG suffered a fall in both album and singles distributor shares while the Cartel had mixed fortunes.

Finally, PRT — featuring in the shares for possibly the last time following the demise of the distribution company — went out with a fall in percentages.

The graphs on these pages were prepared from statistics supplied by Gallup based on a weekly sample of sales through 500 record shops in the UK. Albums are those priced at £2 and over. The 1989 market survey marks the eighteenth year since these were introduced.

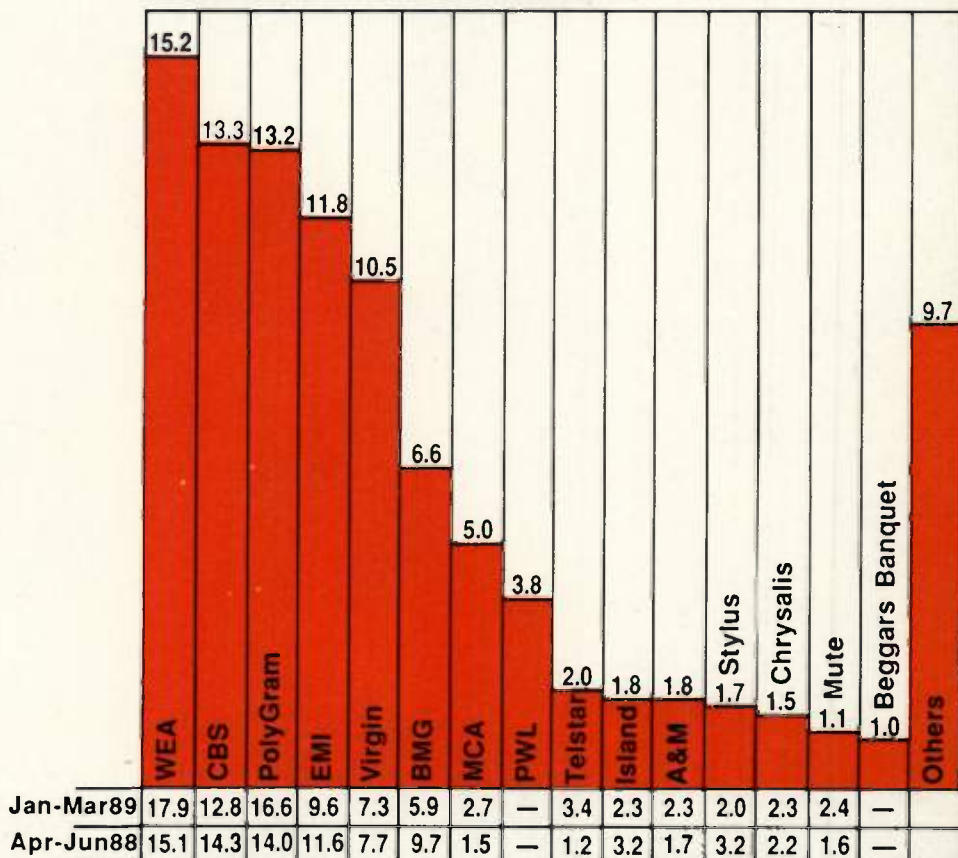
SINGLES

LEADING COMPANIES %



ALBUMS

LEADING COMPANIES %



SINGLES CHART PERFORMANCE

ARTISTS

- 1 Bangles
- 2 Kylie Minogue
- 3 Soul II Soul Feat. Caron Wheeler
- 4 Jason Donovan
- 5 London Boys
- 6 The Christians, Holly Johnson, Paul McCartney, Gerry Marden, Stock Aitken Waterman
- 7 Natalie Cole
- 8 Simply Red
- 9 Transvision Vamp
- 10 Madonna

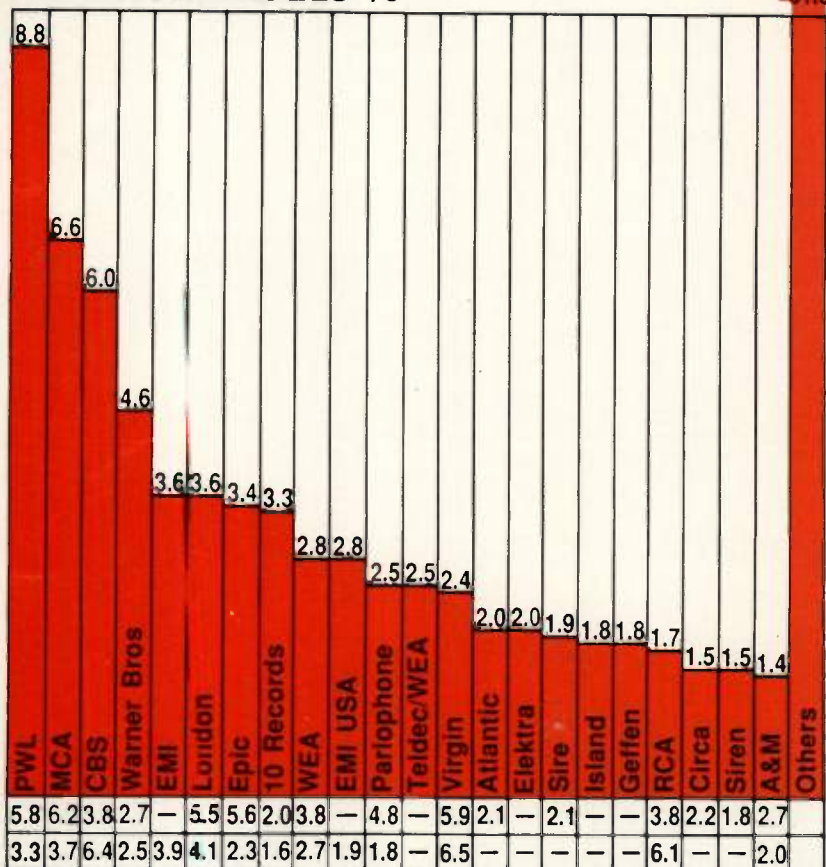
PRODUCERS

- 1 Stock Aitken Waterman
- 2 Davitt Sigerson
- 3 Jazzy B/Nellie Hooper
- 4 Ralf Rene Maue
- 5 Michael Masser/Gerry Goffin/Preston Glass
- 6 Stewart Levine
- 7 LA/Babyface
- 8 Mike Clink
- 9 Duncan Bridgeman
- 10 Andy Richards/Steve Lovell

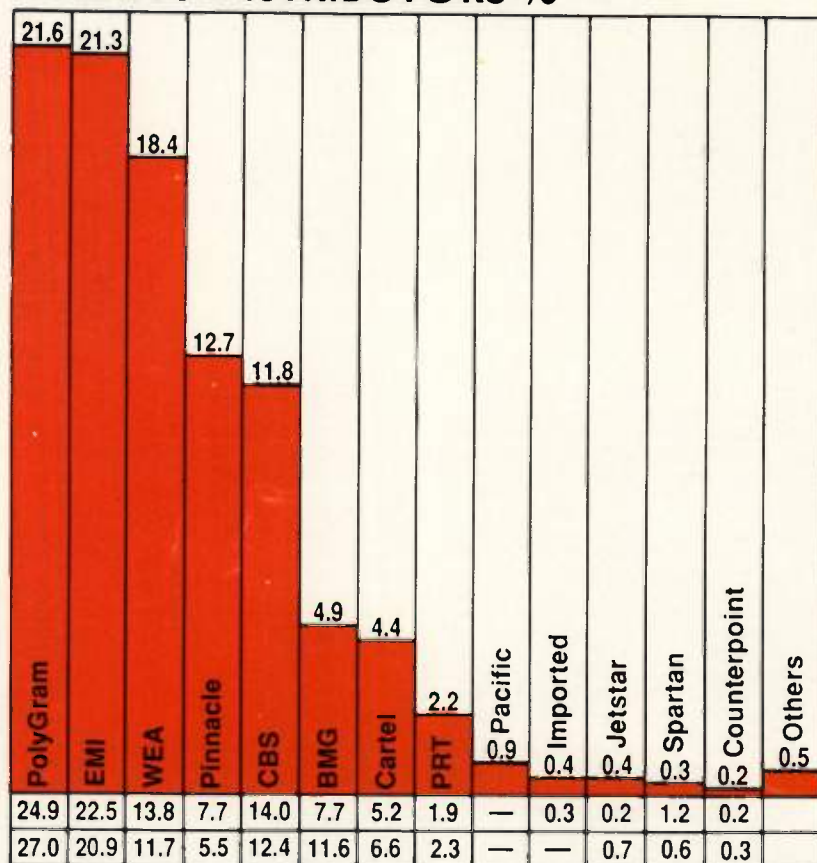
TOP 10 SINGLES

- 1 Eternal Flame, Bangles, CBS
- 2 Hand On Your Heart, Kylie Minogue, PWL
- 3 Ferry 'Cross The Mersey, The Christians, Holly Johnson, Paul McCartney, Gerry Marsden, Stock Aitken Waterman, PWL
- 4 Miss You Like Crazy, Natalie Cole, EMI USA
- 5 Requiem, London Boys, Teldec/WEA
- 6 Back To Life, Soul II Soul featuring Caron Wheeler, 10/Virgin
- 7 Sealed With A Kiss, Jason Donovan, PWL
- 8 If You Don't Know Me By Now, Simply Red, Elektra/WEA
- 9 Baby I Don't Care, Transvision Vamp, MCA
- 10 Americanos, Holly Johnson, MCA

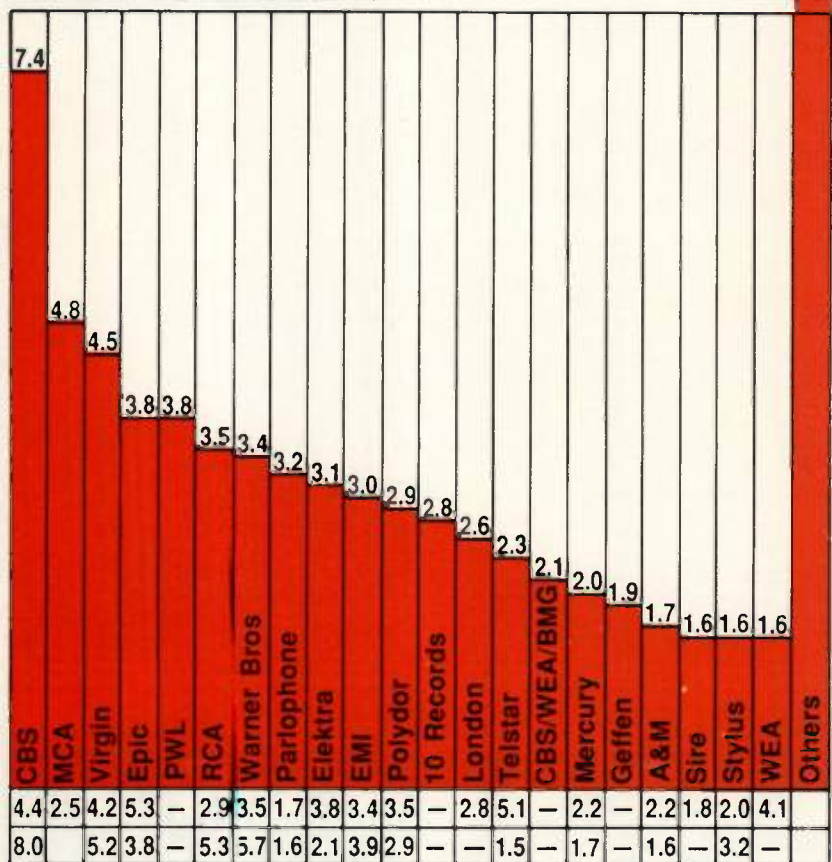
LEADING LABELS %



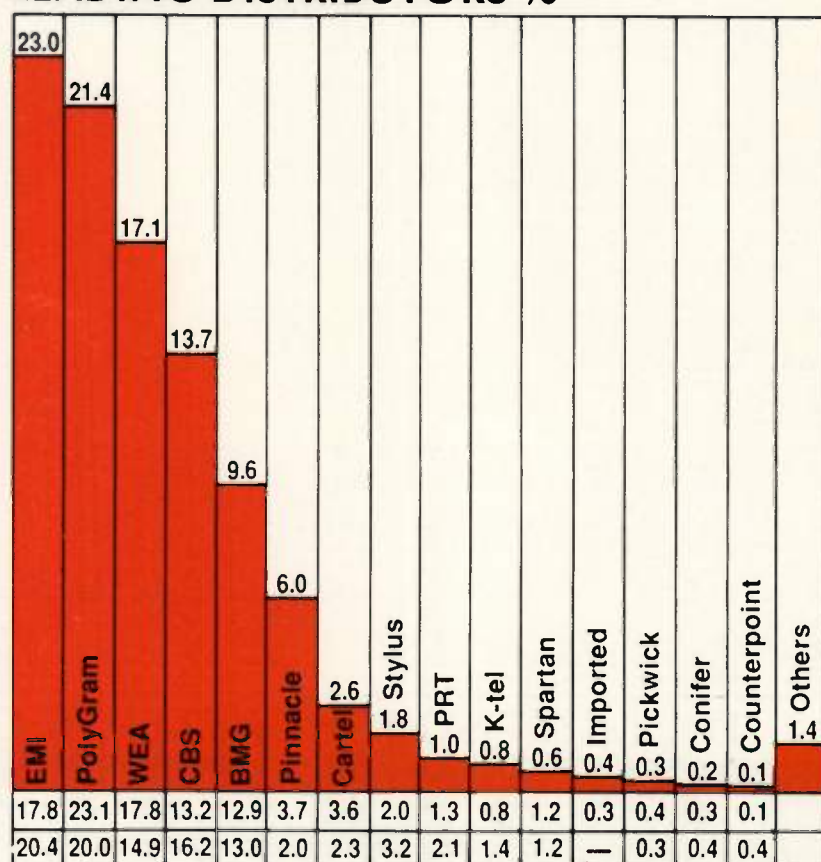
LEADING DISTRIBUTORS %



LEADING LABELS %



LEADING DISTRIBUTORS %



ALBUMS CHART PERFORMANCE

ARTISTS

- 1 Jason Donovan
- 2 Deacon Blue
- 3 Simple Minds
- 4 Simply Red
- 5 Soul II Soul
- 6 Queen
- 7 Gloria Estefan & Miami Sound Machine
- 8 Bobby Brown
- 9 Fine Young Cannibals
- 10 Guns 'N' Roses

PRODUCERS

- 1 Stock Aitken Waterman
- 2 Warne Livesey/Deacon Blue
- 3 Stewart Levine
- 4 Trevor Horn/Steve Lipson
- 5 Jazzie B
- 6 Queen/David Richards
- 7 David Z/Fine Young Cannibals
- 8 Mike Clink
- 9 Madonna/Patrick Leonard/Stephen Bray/Prince
- 10 Duncan Bridgemand/Zeus B Held

TOP 10 COMPILATIONS

- 1 The Hits Album 10, CBS/WEA/BMG
- 2 Now 14, EMI/Virgin/PolyGram
- 3 Nite Flite 2, CBS
- 4 Precious Metal, Stylus
- 5 Dirty Dancing OST, RCA
- 6 Deep Heat — The Second Burn, Telstar
- 7 Cheek To Cheek, CBS
- 8 Rainbow Warriors, RCA
- 9 Buster OST, Virgin
- 10 The Chart Show — Dance Masters, Dover

TOP 10 ALBUMS

- 1 Ten Good Reasons, Jason Donovan, PWL
- 2 When The World Knows Your Name, Deacon Blue, CBS
- 3 Street Fighting Years, Simple Minds, Virgin
- 4 The Hits Album 10, CBS/WEA/BMG
- 5 A New Flame, Simply Red, Elektra/WEA
- 6 Club Classics, Volume One, Soul II Soul, 10/Virgin
- 7 The Miracle, Queen, Parlophone
- 8 Anything For You, Gloria Estefan And The Miami Sound Machine, Epic
- 9 Don't Be Cruel, Bobby Brown, MCA
- 10 The Raw And The Cooked, Fine Young Cannibals, London

NEW SINGLES

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
ANIMAL LOGIC	SOMEDAY WE'LL UNDERSTAND/Lopsy Lu	VIRGIN	AL 11	7" Pic Bag	ALT 11	12" Pic Bag	(E)			
ANIMATION	CALLING IT LOVE/The Way Into Your Heart	MERCURY/PHONOGRAM	MER 300	7" Pic Bag	MERX 300	12" Pic Bag				
ART OF NOISE	YEBO/(Version)/To Add To The Confusion	3 CHINA CHIXR	18 12" Pic Bag	(F)						
BAD MANNERS	Featuring VERONA GONNA GET ALONG WITHOUT YOU NOW/(Version)/Oh Jamaica	BLUE BEAT	BBSP 004	7" Pic Bag	BBL 004	12" Pic Bag	(P)			
BAEZ, Tony	TELL ME WHY/Come On Over	WEA	YZ 425	7" Pic Bag	YZ 425T	12" Pic Bag				
**BEATLES, The	THE BALLAD OF JOHN AND YOKO/Old Brown Shoe	PARLOPHONE	CD3R 5786	CD (E)						
BIBLE, The	HONEY BE GOOD/King Chicago	CHRYSALIS	BIB 5	7" Pic Bag	BIBX 5	12" Pic Bag	(C)			
BON JOVI	LAY YOUR HANDS ON ME/Bad Medicine	VERTIGO/PHONOGRAM	JOVS 662	7" White Vinyl	JOVP 610	10" Pic Bag	(F)			
BOXCAR FREEMASON	(YOU BROKE THE PROMISE)/(Version)	ARISTA	112499	7" Pic Bag	612499	12" Pic Bag				
BROWN, Diana & BARRIE K	SHARPE BLIND FAITH/(inst) Hrrr/LONDON	F 114	7" Pic Bag	FX 114	12" Pic Bag	(F)				
CHIMES, The	ONE, TWO, THREE/Underestimate	CBS	6551667	7" Pic Bag	6551667	12" Pic Bag	(C)			
COOPER, Amanda	DANCING QUEEN/Next Time	AMCO	AMCO 2	7" Pic Bag	AMCO 2	7" Pic Bag	(SP)			
DAMIAN	THE TIMEWARP/Iba	JIVE JIVE	209	7" Pic Bag	JIVET 209	12" Pic Bag	(BMG)			
DIE KREUZEN	GONE AWAY/Iba	TOUCH AND GO	TGEP 40	12" (SRD)						
DONOVAN	SUNSHINE SUPERMAN/Jennifer Juniper	EMI	EM 98	7" Pic Bag	12EM 98	12" Pic Bag				
EXIT CONDITION	BITE DOWN HARD/Iba	PUSMORT PUS	007-04	7" (SRD)						
FINE YOUNG CANNIBALS	DON'T LOOK BACK/Iba	LONDON	LON 220	7" Pic Bag	LONX 220	12" Pic Bag				
*FOUR TOPS, The	THE SUN AIN'T GONNA SHINE/Loco In Acapulco	ARISTA	112378	7" Gatefold	(BMG)				Soul	
GIBSON, Debbie	WE COULD BE TOGETHER/Over The Wall (Dub Version)	ATLANTIC	A 8896	7" Pic Bag	A 8896T	12" Pic Bag				
GRAHAM, Jaki	THE BETTER PART OF ME/No Mercy	EMI	JAKI 16	7" Pic Bag	CDJAKI 16	CD				
GRANT, Eddy	BABY COME BACK/(Version)	PARLOPHONE	R 6224	7" Pic Bag	12R 6224	12" Pic Bag				
GREAT WHITE	ONCE BITTEN TWICE SHY/Wasted Rock Ranger	CAPITOL	CL 532	7" Pic Bag	12CL 532	12" Pic Bag				
GRIFFITH, Nanci	IT'S A HARD LIFE/Iba	MCA	MCA 1358	7" Pic Bag	MCAT 1358	12" Pic Bag				
GUY	Featuring TEDDY RILEY MY FANTASY/Iba	MCA	MCA 1353	7" Pic Bag	MCAT 1353	12" Pic Bag				
HALL, Terry	MISSING/Happy Families	CHRYSALIS	CHS 3399	7" Pic Bag	CHS 123399	12" Pic Bag	(C)			
HAVE NO FURY	WRITE YOUR NAME IN SAND/Thank You	SIERRA	FED 60	7" Pic Bag	(SP)					
IAN LOWERY GROUP, The	NEED/Sailor On Horse/13th Floor	SITUATION	TWO SIT 59T	12" (J/RT)						
JOHN, Elton	HEALING HANDS/Dancing In The End Zone	ROCKET/PHONOGRAM	EJS 19	7" Pic Bag	EJS 1912	12" Pic Bag				
KATRINA & THE WAVES	THAT'S THE WAY/Love Calculator	SBK	SBK 2	7" Pic Bag	12SBK 2	12" Pic Bag				
**KISS	AMC A BIT OF...[DANCEFLOOR SIDE]/The Row Side (Make Sure Side)	MURDERTONE/SYNCOPE	SYP 29	7" Pic Disc	(E)				Rap	

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
LABELLE, Patti	IF YOU ASKED ME TO/Iba	MCA	MCA 1357	7" Pic Bag	MCAT 1357	12" Pic Bag				
LAWRENCE, Zack	ROCK REVOLUTION/Interceptor Boogie	BREAKIN	7BRK	8 7" Pic Bag	(SUPE/E)					
LOGAN, Johnny	ALL I EVER WANTED/Me And My Jealous Heart	EPIC	6549777	7" Pic Bag	(C)					
LOVE & ROCKETS	SO ALIVE/Dreamtime	BEGGARS BANQUET	BEG 229	7" Pic Bag	229T	12" Pic Bag				
MAZE	Featuring FRANKIE BEVERLEY CAN'T GET OVER YOU/Africa	WARNER BROTHERS	W 2895	7" Pic Bag	W 2895T	12" Pic Bag				
MCCLAREN, Malcolm	SOMETHING JUMPING IN YOUR SHIRT/All Night	Long	EPIC WALTZ 3	7" Pic Bag	WALTZ T3	12" Pic Bag	(C)			
MCGREGOR, Freddie	GUANTANAMERA/(Version)	POLYDOR	PO 53	7" Pic Bag	PZ 53	12" Pic Bag	(F)			
MINELLI, Liza	I'M LOSING MY MIND/I Can't Say Goodnight	EPIC	ZEE 1	7" Pic Bag	ZEE T1	12" Pic Bag				
MOORE, John & THE EXPRESSWAY FRIENDS	/Slave	POLYDOR	JME 2	7" Pic Bag	JME 2	12" Pic Bag				
1969 APOLLO	11/Second Stage/Tycho	BIG ONE	VVBIG 15	12" Pic Bag	Dance/Disco	(J/RT)				
PARADISE GUARDIAN ANGEL/Paradise	SPIRITUAL HOUSE	BBSP	003	7" Pic Bag	BBL 003	12" Pic Bag	(P)			
PRICE, Alan	FOOL'S IN LOVE/Man Overboard	ARIOLA	112491	7" Pic Bag	(BMG)					
QUEEN	THE INVISIBLE MAN/Hijack My Heart	EMI	QUEEN 12	7" Pic Bag	12QUEEN 12	12" Pic Bag				
RAUL	Featuring J BONELL GUITARRA/CASA DE LA ARENA MIX/ RHYME & REASON	RNR	4	7" Pic Bag	(P)					
RED HOT CHILI PEPPERS	KNOCK ME DOWN/Punk Rock Classic/Pretty Little	EMI-USA	MC 70	7" Pic Bag	12MC 70	12" Pic Bag				
RIDDLE, Nelson	BATMAN THEME/Batusi A-Go! Go!	MERCURY/PHONOGRAM	BATSP 1	7" Pic Bag	(F)					
ROYAL HOUSE	GET FUNKY/(Version)	CHAMPION	CHAMP 218	7" Pic Bag	CHAMP 1218	12" Pic Bag			House	
**SEATON, Dennis	WHAT YA TALKIN' 'BOUT/Closer To You	BROUHAHA	CDCUE 15	CD (SUPE/E)						
STANSFIELD, Lisa	THIS IS THE RIGHT TIME/Affection	ARISTA	112512	7" Pic Bag	612517	12" Pic Bag				
STARLIGHT	NUMERO UNO/Iba	CITYBEAT	CBE 742	7" Pic Bag	CBE 1242	12" Pic Bag	(W)			
TAYLOR QUARTET, James	IT DOESN'T MATTER/Mon Oncle	URBAN/POLYDOR	URB 43	7" Pic Bag	(F)					
THEN JERICHO	SUGARBOX/The Happening	LONDON	LON 235	7" Pic Bag	LONX 235	12" Pic Bag				
**TORRES, Liz	PAYBACK IS A BITCH (WHAT GOES AROUND COMES AROUND)/(Version)	JIVE JIVER	211	12" (Remix)	(BMG)					
UBU, Pere	BREATH/Band The Drum	FONTANA/PHONOGRAM	UBU 4	7" Pic Bag	412	12" (Live):Over My Head/Universal Vibration	UBUCD 4	CD		
UNDERWORLD	STAND UP/Outskirts	WARNER BROTHERS	W 2854	7" Pic Bag	W 2854T	12" Pic Bag				
**WATLEY, Jody	FRIENDS/Iba	MCA	MCAR 1352	7" Poster Bag	(F)					
WHERE'S THE FIRE	WHAT IT IS/(Version)	CHAMPION	CHAMP 209	7" Pic Bag	CHAMP 12209	12" Pic Bag	(BMG)			
WILDBEESTE, Theophilus & DEE DEE	WILDE DON'T EVEN THINK ABOUT IT/Bad Jokes	ISLAND	IS 433	7" Pic Bag	12IS 433	12" Pic Bag	(F)			
WILLIAMS, Alison	I NEED YOUR LOVING/Make You Mine Tonight	DEF JAM	6551437	7" Pic Bag	6551436	12" Pic Bag				
WILLIAMS, Vanessa	THE RIGHT STUFF/Darlin' I	POLYDOR	WINR 3	7" Pic Bag	WINGR 3	12" Pic Bag				

** Previously listed in alternative format

7 August 1989-11 August 1989 Single Releases: 35

Year to Date: 32 weeks to 11th August Single Releases: 3524

A bit of (dancefloor side) K
All I ever wanted L
Apollo 11 I
Baby come back G
Batman theme R
Bite down hard E
Blind faith B
Breath U
Calling it love A
Can't get over you M
Dancing queen C
Don't even think about it W
Don't look back F
Foot's in love P
Freemason (you broke the promise) B
Friends M
Friends W
Get funky R
Gone away D
Gonna get along without you now B
Guantanamera M
Guardian angel P
Guitarra/casa de la arena mix A
Healing hands J
Honey be good B
I need your loving W
I'm losing my mind M
If you asked me to L
It doesn't matter T
It's a hard life G
Knock me down R
Lay your hands on me B
Missing H
My fantasy G
Need I
Numero uno S
Once bitten twice shy G
One, two, three C
Payback is a bitch (what goes around comes around) T
Rock revolution L
So alive L
Someday we'll understand A
Something jumping in your shirt M
Stand up U
Sugarbox U
Sunshine superman D
Tell me why B
That's the way K
The ballad of John and yoko B
The better part of me C
The invisible man Q
The right stuff W
The sun ain't gonna shine F
The time warp D
This is the right time S
We could be together G
What it is W
What ya talkin' 'bout S
Write your name in sand H
Yebo A

See New Albums for Distributors Codes

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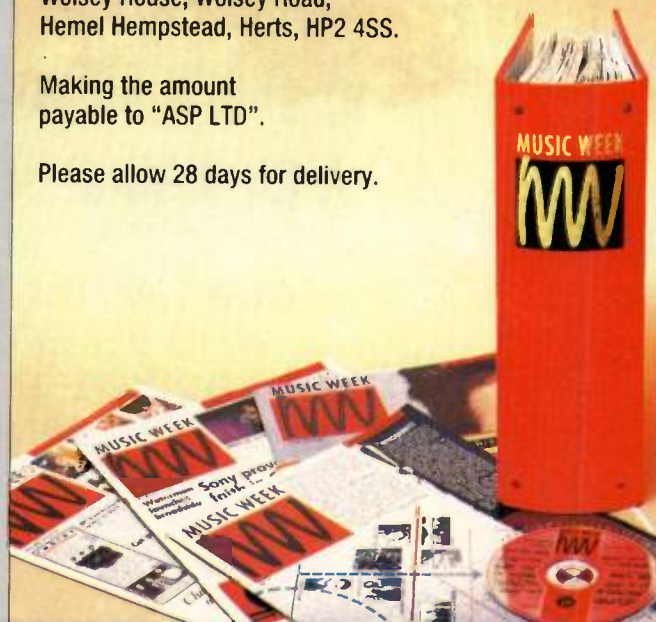
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Academy celebrates 30 years

by Nicolas Soames

THE ACADEMY of St Martin-in-the-Fields is not only one of the most versatile chamber orchestras, it lays claims to being the most prolific. In the 30 years since its foundation, it has made more recordings than any other rival.

And as it celebrates its third decade it appears to be in as strong a shape as ever, with more recording requests than it can possibly cope with, and a touring programme which takes it abroad for at least four months of the year. "We can tour the USA twice a year — no sweat," declares executive director Hilary Keenlyside.

The Academy also gives about 35 concerts in the UK every year and makes about 20 recordings, mainly for Philips and EMI. But unlike the English Chamber Orchestra, which adapts itself admirably to distinguished guest conductors, the Academy has maintained the very different principle of working with either its founder Sir Neville Marriner, or its two principal violinists, Kenneth Sillitoe and Iona Brown.

It is this, perhaps more than anything else, that has given the Academy its identity.

When founded by Marriner — it is still affectionately known as the Academy of St Neville — it played mainly baroque repertoire. But very soon it branched out into the



ERIK SMITH, of Philips classics, presents Sir Neville Marriner with the first copy of the Academy Jubilee Edition, issued by Philips to celebrate the 30th anniversary of the Academy of St Martin-in-the-Fields

broader musical field to take in Mozart, Rossini, and then Stravinsky and Bartok. Even the advent of period performance did not restrict the range of the Academy, although it certainly plays less baroque music than it did.

As its repertoire ambitions grew, so did the size of the orchestra, and its unique ability to range from 16 to 80 players without loss of identity. The three decades have also seen the transformation of Marriner from a violinist/director to a respected international conductor.

It is also one of the proud boasts

of the Academy that all this has been done without government subsidy. "Our financial security rests on our foreign tours and our recordings," details Keenlyside. We have no substantial gaps in our touring diary until 1992."

Keenlyside also points out that the Academy's main recording contracts with Philips and EMI are up for renewal.

The commitment to Philips, however, is clearly going to continue. The last five or six years have seen the Academy, Marriner and the company develop a reputation for opera, especially the works of

Rossini and Mozart, and next summer they are to record Mozart's The Magic Flute.

But Philips has chosen this jubilee year to look back as well as cementing plans for the future. In August, it releases a celebratory set, a 10 CD box containing some of the Academy's finest recordings for the company. It includes Bach's Brandenburg Concertos — highly regarded even in this authentic age — Beethoven's Eroica Symphony, and music by Grieg, Rossini, Vivaldi, Rodrigo, Handel, Mozart and others. Everyone features Marriner conducting.

The 10 CDs are all still available at top price, but have been packaged in the 30 Years — Limited Edition box set (422 932-2) at the dealer price of £41.31. The slip case also contains a complete Academy/Philips discography. Dealers can, if they wish, break up the set for separate sale — there is a re-designed packaging theme stating Academy Jubilee for each of the CDs.

Philips is also issuing a bargain price special sampler, The Best Of The Academy Of St Martin-in-the-Fields, containing popular works including movements from Vivaldi's Four Seasons, Beethoven's Symphony No 6, Mozart's Eine Kleine nachtmusik and the Oboe Concerto. The number is 426 051-2, and it has a dealer price of £2.45.

BRIEFS

● THE SECOND volume in Hyperion's projected series to record all Liszt's solo piano music played by Leslie Howard has been awarded the 1989 Grand Prix International du Disque Liszt by the Liszt Society of Budapest.

The recording (CDA 66301 and on tape) includes Two Ballades S170/171, Two Legends S175, and the first recording of the Klavierstück in A flat S189.

The mammoth series which will be released over the next few years will be contained on more than 40 CDs. Volume 3 (CDA/KA 66302) contains the Bach Fantasia and Fugue and the Weinen Kalagen Prelude and Variations. Volume 4 will be issued in September with the Transcendental Studies as the principal works. Howard will be presented with the award on October 22.

● THE NASH Ensemble, celebrates its 25 years with an exclusive recording contract with Virgin Classics. A recording of chamber music by Saint-Saens, including the Piano Trio in F, the Septet and the Carnival Of The Animals. And in November there will be more releases, including Mozart's Flute Quartets played by Philippa Davies, as well as Mozart's Clarinet Trio, Horn Quintet and Oboe Quartet.

Other plans include Beethoven's Septet, Schoenberg's Verklarte Nacht, and Webern's Chamber Symphony. **NS**

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D I A R Y

THE PROSPECT of the sale of Island to PolyGram may herald the end of an era after more than 25 years of independence, but it marks the start of a new era for PolyGram as that company aims for top spot internationally with renewed vigour ... A&M promo man John Turner's enthusiasm for the Gun single has attracted the attention of Gallup's field investigations chief John Mair who has prepared a report for the BPI ... "If we don't get bored, we are going to get dead," said Paul McCartney, conceding that "some people might find green issues a bit boring" as he announced that the considerable sponsorship opportunities attached to his forthcoming world tour will be handed over free to Friends of the Earth ... PolyGram's Pete Rezon on Virgin's switch of distribution: "It's amazing what you can get out of Jon Webster for a pair of Cure tickets" ... More on the possibility earlier this year of David Simone joining Chrysalis: the job would have involved running the label in all territories outside the US but the Uni/MCA exec stresses that he's determined to make his mark Stateside. "I will win out here," he says. "The Chrysalis job would have been attractive had it included America." Just such an offer was enough to tempt WEA's Paul Conroy ... CBS's head of corporate press Jonathan Morrish deserves special credit for not only getting *Music Week's* new address right, but also for being first to test the route with a delivery of foaming liquid to help us toast our new offices ... Also tucking into the buck's fizz, Max Hole toasted his WEA UK division staff to celebrate three albums in the top five ...

HAVING AGREED to agree, it seems the parties involved in the DAT accord (see p4) couldn't agree on how to say it, judging by the inordinate length of time it's taken to issue a formal statement. While recognising the difficulties involved in getting hardware interests and the recording industry to see eye to eye, one can't help thinking that the "Memorandum of Understanding" they have reached is a woolly recipe for misunderstanding ... While it is sad to see such an important defection from BARD (see p1), some indie dealers may see the resignation of their closest multiple rival Our Price as an incentive to join the organisation ... Worth noting that Sonia's number one for Chrysalis represents the continuation of A&R director Peter Robinson's successful connection with SAV, first forged at RCA with Rick Astley ... In this year's National Marketing Game — a contest of marketing skills among various branches of industry — EMI has been knocked out in the first round, but MCA has progressed to the second ... Tony Visconti — one of the first producers to have his own studio — is closing Good Earth with the observation that "there are too many studios now and most of them have the same equipment and offer a similar service". Of the future he says: "I don't want to be in the studio business any more. I just want to make great records."

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ISH IS for you: 1927 and WEA staff receive five platinum discs for Australian sales of the group's album ... Ish



RON AND Roll: The Designer Music Company makes a new friend at the New Music Seminar



EVERYONE AND Anything: First Night Records, co-producers Tim Rice and Elaine Paige and Mr and Mrs David Hamilton and Pete Murray celebrate the recording of Anything Goes



INTERCITY SERVICE: The London Boys visit John Menzies in Edinburgh



NAME FROM the past present: Clannad sign copies of their album at HMV Henry Street, Dublin



SAM AGAIN please: Sam Brown receives a number of platinum and gold discs

Vic Maile

PRODUCER AND engineer Vic Maile renowned for his work with a number of top rock acts has died of cancer aged 46.

Maile began his career as the resident engineer at Pye's mobile studio where he recorded Jimi Hendrix, Led Zeppelin, Eric Clapton and The Who, among others.

His work continued throughout the Sixties, Seventies and Eighties with his more recent collaborations being with Motorhead, The Godfathers, Screaming Blue Messiahs and Guns N' Roses.

He leaves his wife Lesley and daughter Jody.



COOPERMAN: CBS deputy managing director Tony Woolcott meets up with Alice Cooper

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